

PARISIAN LADIES' TAILORING SYSTEM

FOR

Designing, Pattern Cutting, Fitting and Making of
WAISTS, SKIRTS, DRESSES, SUITS
and All Outer Garments

MAKE YOUR OWN PATTERN



A MEANS OF
SELF EDUCATION
AND
A GUIDE
FOR
EDUCATIONAL
INSTRUCTION
IN
TRADE SCHOOLS
AND
DOMESTIC
SCIENCE
INSTITUTIONS

WITH OVER
100 EXPLANATORY
DRAWINGS
IN TEXT
INCLUDING
FOUR
SUPPLEMENTARY
CHARTS
22x28 INCHES
OF
FULL SIZE
PATTERNS AND
GRADING
INSTRUCTIONS
FOR
PROFESSIONAL
DESIGNERS

Compliments of



Class T 555

Book 74

Copyright N^o _____

COPYRIGHT DEPOSIT.

INCE the establishment of our firm 50 years ago, the ladies of Chicago and environs, as well as our mail customers, have shown us the most generous patronage. We have long desired to show our appreciation of this fact.

One of our hardest task has been to find a suitable offering welcome and useful to all.

After entering into the merits of many propositions, we have at last decided upon the free distribution to our customers of "**The Parisian Ladies' Tailoring System,**" which enables every one to take measurements, make designs, cut her own patterns, fit and make for herself or for her family, or for professional purposes, **Suits, Waists, Dresses,** or any **Outer Garment,** in accordance with the prevailing styles.

It is our sincere hope that this book will be welcome and invaluable in every household, and that it will be a guide and boon to the great masses of our patrons.

The Excelsior Dry Goods Company.

PARISIAN LADIES' TAILORING SYSTEM

for

Designing, Pattern Cutting, Fitting and Making
Waists, Skirts, Dresses, Suits
And All Outer Garments

A MEANS OF SELF EDUCATION AND A GUIDE
FOR EDUCATIONAL INSTRUCTION IN TRADE
SCHOOLS AND DOMESTIC SCIENCE INSTITUTIONS

with

Over 100 Explanatory Drawings in Text, including Four Supplementary
Charts 22 x 28 inches of Full Size Patterns and Grading
Instruction for Professional Designers

BY

A. Z. ZEISLER

Copyrighted 1917
by
A. Z. ZEISLER

Contents

TT 515
174

	Page		Page
Testimonials	2	V. (Continued)	
Charts	3	The figure with full chest and flat back	26
I. Body measurements; Figs. 1 and 2	4	The figure with high shoulders	27
The measurements and their order	5	The figure with sloping shoulders	28
Measurements of length and width	5	The slender figure	29
Remarks on measurements	5	The short built figure	30
How to take the measure- ments	6	VI. Cutting of lining and material	31
Around the bust	6	VII. Constructing the upper and under sleeve	32
Length of back	6	Remeasuring the upper and under sleeve	34
Width of back	6	VIII. Possible changes in the fashions	35
Length of sides	6	IX. The fundamental pattern the basis of designing and patternmaking	38
Around the waist	7	X. The shirtwaist in its different forms	38
Size of armhole	7	XI. Collar construction	46
Height of shoulder	7	XII. Pockets	50
Around the hips	7	XIII. Cuffs and sleeves	50
Width of chest	7	XIV. The cutting of a circular skirt pattern	52
Height of front	7	XV. The cutting of the gored and pleated skirt	56
Length of front	7	XVI. Changing the fundamental pattern to seamed shoul- der effect in front and back	61
Length of shoulder	8	XVII. Arranging the pattern for suits, jackets and outer garments	64
Around the neck	8	XVIII. The cutting of collars for tailored suits and cloaks	66
Length of underarm	8	XIX. The cutting of capes from the fundamental pattern	82
Circumference of arm	8	XX. For professional designers: "The Grading"	85
II. Preparing our scales	8		
Preparing the scale of length	9		
Preparing the scale of width	9		
III. The designing of the funda- mental waist pattern	10		
IV. Remarks before remeasuring the fundamental pattern	20		
Remeasuring the measures of width	21		
Remeasuring the measures of length	22		
V. Adaption of the normal pat- tern for changed figures	23		
The forward bent figure	23		
The backward bent figure	24		
The figure with broad back and flat chest	25		

Tables I, II, III, IV, folded at end of book:

- I. Scales of length and width, "Original size."
- II. Full sized fundamental pattern of basque and sleeves.
- III. and IV. "Grading" for Professional Designers.

© 1918 J. J. ...

10-1-1918

Preface



EVERY woman's ambition is to be at least as perfectly gowned as her neighbor. The secret of correct gowning lies in the correct fit of the garment to the individual figure of the wearer.

We know that the styles change frequently from season to season, but we must bear in mind that the underlying principle is the "Fundamental Pattern" the so-called "Basque," and after we have this, we are able to execute any desired style according variations in vogue.

Many of our Cutting Academies, however, which still cling to "Old Worn Out System" make a number of body measurements the basis of their instructions and graduate their pupils with a stock of stereotyped patterns in hand, and numerous sets of figures in mind, of which memory soon makes a jumble.

Some of our tailors and dressmakers in consequence make the sad mistake of attempting to use one pattern for all figures, without discrimination. They reason that all that is needed is a little "taking in," or a "little letting out" of the original pattern in order to make it conform to the slim or stout figures of their patrons. As actual trial soon convinces them of the incorrectness of their work, and of the impossibility of fitting individual figures in this fashion, they are compelled to waste not only their time and labor in making necessary alterations, but also wear out the patience of their patrons, and in the end they turn out garments which are seldom perfect fitting, comfortable and chic.

For several years there has been a widespread demand for some rational course in Pattern Designing. The author, through long years of experience in foreign countries, and for years in New York with one of the largest wholesale houses as designer and pattern cutter in ladies' wearing apparel of all descriptions, has planned this book to serve as a basis for such a course. At the same time its careful omission of all technical expressions, and its plain, simple language cannot fail to recommend it as "A SELF INSTRUCTOR" to home dressmakers who desire well fitting clothes.

In pattern designing there are three important considerations to bear in mind: 1) That all figures are fundamentally similar. 2) That no two human figures are exactly alike. 3) That styles vary with the seasons.

Hence the author has sought to explain first, the making of a FUNDAMENTAL PATTERN, and secondly, all changes of form and style that can be made by modification of this pattern.

It is certain therefore, that this book will be a boon to those who give instruction in dressmaking courses, to thousands who have chosen dressmaking as a profession, and also to the home dressmaker.

A. Z. Zeisler.

Testimonials

From Louis Graner & Co., Cloaks, Mantles, Etc., 305 Canal St., New York, N. Y.

To whom it may concern:

I consider the cutting system of Mr. A. Z. Zeisler as practical and useful to ladies making their own garments.

LOUIS GRANER.

New York. Sep 5th 1897
A. Z. Zeisler Esq
Dear Sir

Kindly send me one set of your diagrams I have examined your Tailor system of dresses and cloak cutting and find it the simplest and best and I can see that it will be invaluable to ladies who cut their own garments
Yours Very Truly
Lillian Russell

From L. Adler,

Manufacturer of Furs,

39 St. Marks Place,

New York, N. Y.

To Mr. A. Z. Zeisler:

At your request I herewith cheerfully testify that you have been making patterns for my customers, and that the garments thus made fit exactly without being tried on first.

Therefore I, as well as my business relations, are thoroughly pleased with your system.

Respectfully,

L. ADLER.

Mr. A. Z. Zeisler, Practical Designer,
At present in Cleveland.

Cleveland, Ohio.

Dear Professor:

The undersigned, a committee of your pupils, beg leave to hand you herewith a medal as an inadequate mark of our highest respect and our sincerest appreciation of you as our teacher. We shall ever remember the most valuable course we went through, aided by your unerring guidance and your lucid explanation of the Tailor System. Well may we congratulate ourselves to have found your method so plain and instructive that after attending your course but for fourteen evening lessons, we are now fully enabled to make all kinds of patterns in the ladies' dresses and cloak branch, and to grade them most accurately, in a way surpassing all that was known heretofore.

All of which we beg to offer in the name and as the true sentiment of the pupils of your evening course.

Very Respectfully,

THE COMMITTEE.

Adolf Barber, J. Goodman, C. Goodman.

Charts

(At end of volume.)

TABLE I

The Scales of Length and Width in Original Size

The scales of length divided into sixteen (16) equal parts from a 13-inch length of back to 17½ inches.

The scales of width divided into eighteen (18) equal parts from a 30-inch (15-inch half measurement) to 48-inch (24-inch half measurement) around the bust.

TABLE II

A Full Sized Fundamental Pattern of Basque and Sleeves

A full sized 36 figure fundamental pattern of basque and sleeves, with a scale of all width and length measurements and construction lines, showing how they are made.

For Professional Designers

(See explanation on page 85)

TABLE III

The grading of upper and under sleeves, in full, from a 36 figure down to 30, and up to 48, giving a tabulation of all the necessary measurements.

Table IV

The proper grading of front, back, and side parts in full, from a 36 figure down to a 30, and up to a 48 bust measure, accompanied by a chart giving all required measurements, and also showing the construction of the seamed front made from a loose one.

Body Measurements

Fig. 1

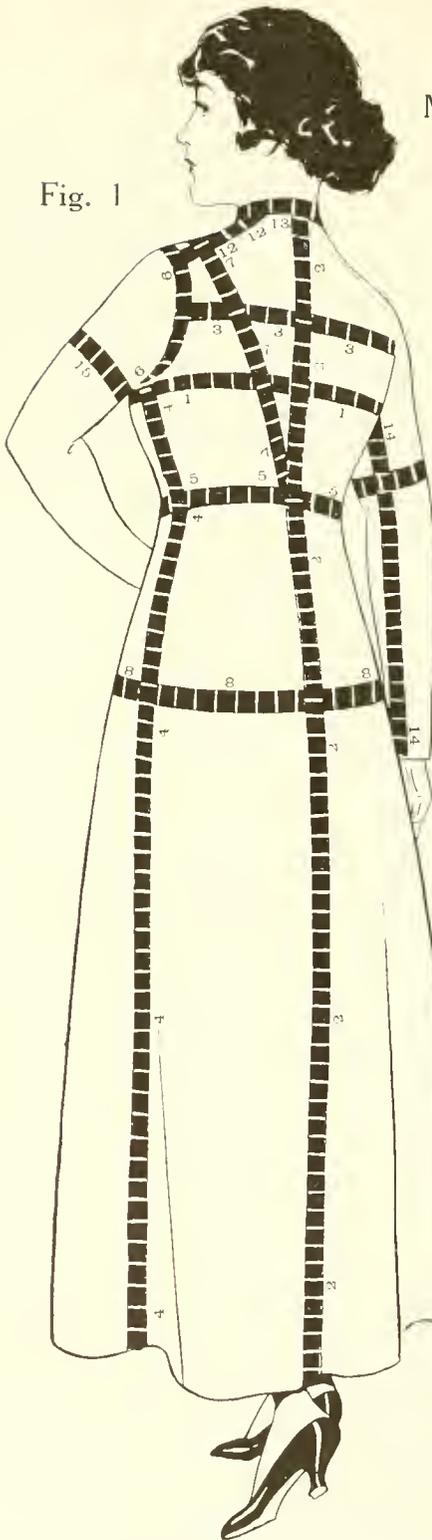
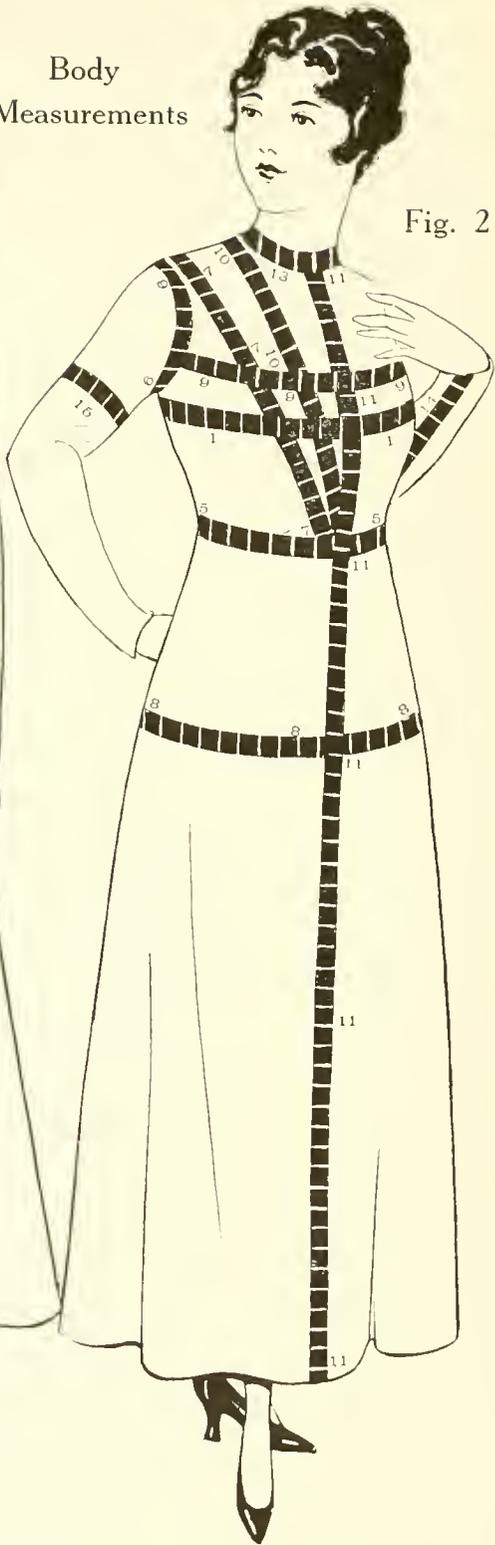


Fig. 2



- *1. Around the Bust.
- 2. Length of Back.
- *3. Width of Back.
- 4. Length of Sides.
- *5. Around the Waist.

- 6. Size of Armhole.
- 7. Height of Shoulder.
- *8. Around the Hips.
- *9. Width of Chest.
- 10. Height of Front.

- 11. Length of Front.
- 12. Length of Shoulder.
- *13. Around the Neck.
- 14. Length of Under Arm.
- 15. Circumference of Arm.

* Record One-half of all Measurements Marked (*).

The Measurements and Their Order

(See Fig. 1—2)

The measurements are very important. Their chief purpose is to give a thorough knowledge of the build of the body for which the garment is to be made, and by their means we are enabled to make our pattern correctly and easily for the model.

The diagrams, Fig 1—2, show in which way and in what order the measurements are to be taken. After some practice and experience we will be able to produce any style of garment to correspond to these given measurements.

In the making of waists, suits, skirts, and all outer garments, we need the following fifteen measurements in order.

- | | | |
|----------------------|-----------------------|--------------------------|
| *1. Around the bust | 6. Size of armhole | 11. Length of front |
| 2. Length of back | 7. Height of shoulder | 12. Length of shoulder |
| *3. Width of back | *8. Around the hips | *13. Around the neck |
| 4. Length of sides | *9. Width of chest | 14. Length of under arm |
| *5. Around the waist | 10. Height of front | 15. Circumference of arm |

Measurements of Length and Width

(See Fig. 1—2)

In taking the measurements we notice that all our measurements are length and width measurements.

The Measurements of Length Are:

- | | | |
|-----------------------|---------------------|-------------------------|
| 2. Length of back | 10. Height of front | 12. Length of shoulder |
| 4. Length of sides | 11. Length of front | 14. Length of under arm |
| 7. Height of shoulder | | |

All length measurements are to be recorded in full.

6. Size of armhole, 15. Circumference of arm, altho not length measurements are also recorded in full.

The Measurements of Width Are:

- | | | |
|---------------------|----------------------|----------------------|
| *1. Around the bust | *5. Around the waist | *9. Width of chest |
| *3. Width of back | *8. Around the hips | *13. Around the neck |

In the width measurements only one-half of the measurements taken are recorded.

Remarks on Measurements

In order not to omit any measurements and to avoid mistakes, it is advisable to take a strip of paper numbered and marked with the 15 measurements in order. This will be of great help to the beginner.

All of the examples given in this book are based upon 36 bust figure with a length of back of 15 inches.

Figs. 1—2 show that in taking the measurements we begin from the back of the model, measuring, namely:

- | | | |
|---------------------|----------------------|-----------------------|
| *1. Around the bust | 4. Length of sides | 6. Size of arm hole |
| 2. Length of back | *5. Around the waist | 7. Height of shoulder |
| *3. Width of back | | |

* Record One-half of all Measurements Marked (*).

This done, we proceed from the front of the figure, as shown in Fig. 1—2 and measure:

*8. Around the hips	11. Length of front	14. Length of under arm
*9. Width of chest	12. Length of shoulder	15. Circumference of arm
10. Height of front	*13. Around the neck	

How to Take the Measurements

(See Fig. 1—2)

All the measurements given in the column to the left are those of a regular 36-inch around the bust figure, with a length of back of 15 inches. All illustrations in this book are based on the same model.

* 1. Around the Bust

*1. Around the bust, 18 inches. One-half of the bust measure.	}	This measurement is taken from the back of the model, around the fullest part of the bust, under the arms, and around the back, about six inches below the collar.
		Record only one-half.

2. Length of Back

2. Length of back, 15 inches. Write as follows: 15/26 51 By this we understand that our length of back is 15 inches to the waist line, 26 inches for jacket length, and 51 inches from the neck bone to the bottom of the skirt.	}	Take this measurement along the center of the back, from the neck bone down along the spine, to the waist line, and
		Record in full. If we take this measurement for a jacket or coat, we write this length also. If we wish to take the measurement for a skirt we record all three in full, as shown in the opposite column.

* 3. Width of Back

*3. Width of back, 6½ inches. One-half of the measure.	}	Be careful to take this measurement neither too narrow nor too wide—always according to the actual fashion—across the back from one armhole to the other, with the arms dropped in natural position at sides.
		Record only one-half.

4. Length of Side

4. Length of side, 8½ inches. Write 8½/27 52, as the three desired lengths.	}	This measurement is taken from the armpit to the waist line. For jackets and skirts measure down to the desired lengths, and record as shown in the opposite column in full.

* Record One-half of all Measurements Marked (*).

*** 5. Around the Waist Measurement**

- *5. Around the waist,
13 inches.
One-half of the measurement.
- { We take this measurement from the back, where the waistline is most distinctly marked, and
Record only one-half.

6. Size of Armhole

6. Size of armhole,
16 inches.
- { Taken from the back around the arm socket, where the sleeve joins the dress. Take carefully, as arms are differently developed.
Record in full.

7. Height of Shoulder

7. Height of shoulder,
33½ inches.
- { This is an important measurement, as some models have sloping and some high shoulders. Begin at the waist line in the center of the back, run over the highest point of the shoulder, along the most developed part of the bust, down to the center waistline in the front.
Record in full.

*** 8. Around the Hips**

- *8. Around the hips,
20 inches.
One-half.
- { This measure is taken from the front around the most pronounced part of the hips, about 7 inches below the waistline.
Record only one-half.

*** 9. Width of Chest**

- *9. Width of chest,
8½ inches.
One-half.
- { Take along front from one armhole to the other in a downward inclined bow line over the most developed part of the bust.
Record only one-half.

10. Height of Front

10. Height of front,
21 inches.
- { Begin at the back neck bone at the base of the neck, run over the shoulder to the center of the front to the waistline.
Record in full.

11. Length of Front

11. Length of front,
16/26/51
- { This measurement begins in front at the base of the neck and runs down to the waistline. For jackets and skirts, measure down to the required length of these garments.
Record in full.

* Record One-half of all Measurements Marked (*).

12. Length of Shoulder

12. Length of shoulder,
5 inches.
- { Measure from the base of the neck along shoulder to the arm socket. This length depends upon prevailing fashions, and could be made shorter or longer, as explained later.
Record in full.

* 13. Around the Neck

- *13. Around the neck,
6½ inches.
- { Run the tape measure around the base of the neck.
Record one-half.

14. Length of Under Arm

14. Length of under arm,
8½—18 inches.
- { Measure from the armpit down to the inside of the elbow joint then down to the wrist, and record both of the ascertained measures as shown in opposite column.
Record in full.

15. Circumference of Arm

15. Circumference of arm,
10 inches.
- { Pass the tape around the thickest part of the arm, and
Record in full.

Preparing Our Scales

(See Tables I—II at end of Volume)

Since our system is based upon length and width measurements, we need correct scales of measurements in order to design a fundamental pattern for each model.

Our scale of length is based upon measurement (two) 2, the length of back.

The scale of width depends upon measurement (one) 1, the around the bust measure.

In our previous study we saw that the length of back of a regular 36 figure is 15 inches and that 18 inches was recorded as one-half of the around the bust measurement. With these in mind we are ready for our scale.

* Record One-half of all Measurements Marked (*).

The Scale of Length

Take a strip of paper one inch in width, exactly as long as the length of back to the waistline. In example cited that length is 15 inches.

Fold this strip of paper into four equal parts, and each of these divisions again into four equal parts. Thus the whole length of back is divided into sixteen (16) parts, which serve as our scale of length.

Remember that if the length of back is shorter, the divisions will be shorter, and if we have a longer length of back, the divisions will be longer, but the length must always be divided into sixteen (16) equal parts.

The Scale of Width

In preparing the scale of width, do not forget that we use as a basis one-half of the around the bust measurement. In our illustration of the 36 model, we recorded 18 inches.

Cut a strip of paper one inch (1) wide, exactly one-half as long as the around the bust measure. Fold into three equal parts. Then refold each of those equal parts into three. Next fold each of these nine (9) equal parts in half. We have now eighteen (18) equal parts.

In the illustration each of these parts is one (1) inch long, but do not forget, 1st, that the size of the parts vary with the bust measure; 2d, that one-half of the around the bust measure is always divided into eighteen (18) equal parts.

Remarks About the Scales

For convenience in making the scales of length and width easily and correctly, you will find at the end of the book in Table I, scales of length from 13 to $17\frac{1}{2}$ inches length of back, and scales of width from 15 to 24 inches one-half around the bust measurement.

These scales of length and scales of width in Table I should be used for both of our scales, as they have the advantage of being divided correctly.

If we copy these scales of length and width from Table I and paste each on a separate strip of cardboard, we have both of our scales in readiness for any size of figure, and thus avoid wasting time preparing them when needed.

For the pupil it is of the greatest importance to know how our scales of length and width are prepared for any figure, should he be called upon to make these scales himself.

Bear in mind simply that the scale of length is always divided into sixteen (16) parts, and the scale of width always into eighteen (18) equal parts.

With the length and width scales in hand, we are now prepared to start the designing of our fundamental waist pattern.

The Designing of the "Fundamental Waist Pattern"

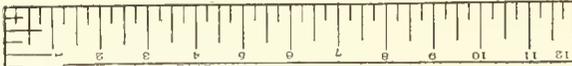
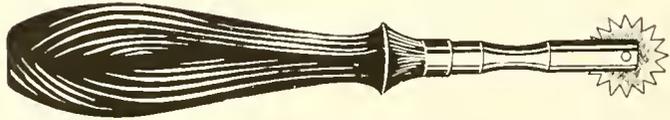


Fig. 3

TAILORS' SQUARE

Fig. 3A



TRACING-WHEEL

Fig. 3 shows us a tailors' square. Fig. 3A, a tracing-wheel. Both are needed for correct drawing and tracing. With this tailor's square we prepare on a sheet of paper lines perpendicular to each other, as shown in Fig. 4, and mark the same A—B and A—C.



Fig. 4

Reduced to One-fourth

Mark the horizontal line A—B and the vertical line A—C.

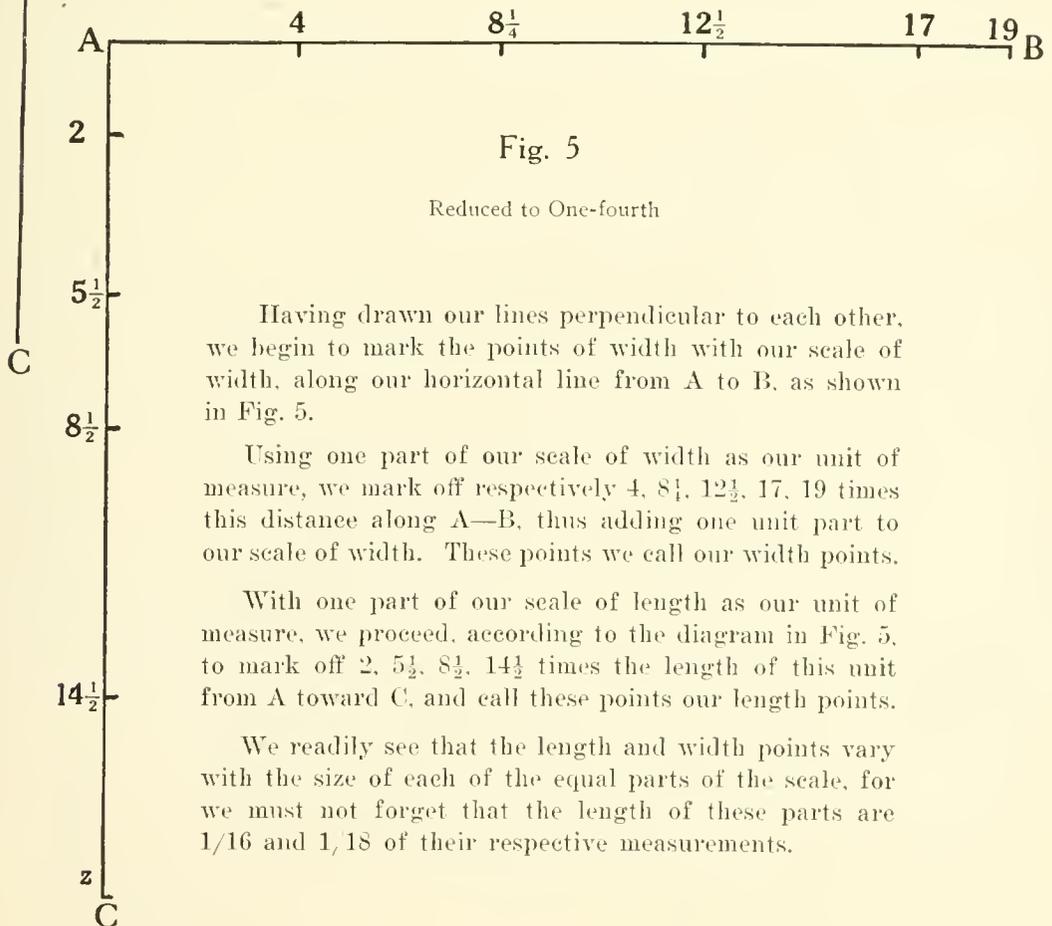


Fig. 5

Reduced to One-fourth

Having drawn our lines perpendicular to each other, we begin to mark the points of width with our scale of width, along our horizontal line from A to B, as shown in Fig. 5.

Using one part of our scale of width as our unit of measure, we mark off respectively 4, $8\frac{1}{4}$, $12\frac{1}{2}$, 17, 19 times this distance along A—B, thus adding one unit part to our scale of width. These points we call our width points.

With one part of our scale of length as our unit of measure, we proceed, according to the diagram in Fig. 5, to mark off 2, $5\frac{1}{2}$, $8\frac{1}{2}$, $14\frac{1}{2}$ times the length of this unit from A toward C, and call these points our length points.

We readily see that the length and width points vary with the size of each of the equal parts of the scale, for we must not forget that the length of these parts are $\frac{1}{16}$ and $\frac{1}{18}$ of their respective measurements.

Next we take measurement 11. Length of front, sixteen (16) inches in the illustration, but always the exact measurement of the length of front of the model, and beginning at the length point 2, measure this distance along A—C. Letter this point z, as shown in the illustration, Fig. 5.

Fig. 6

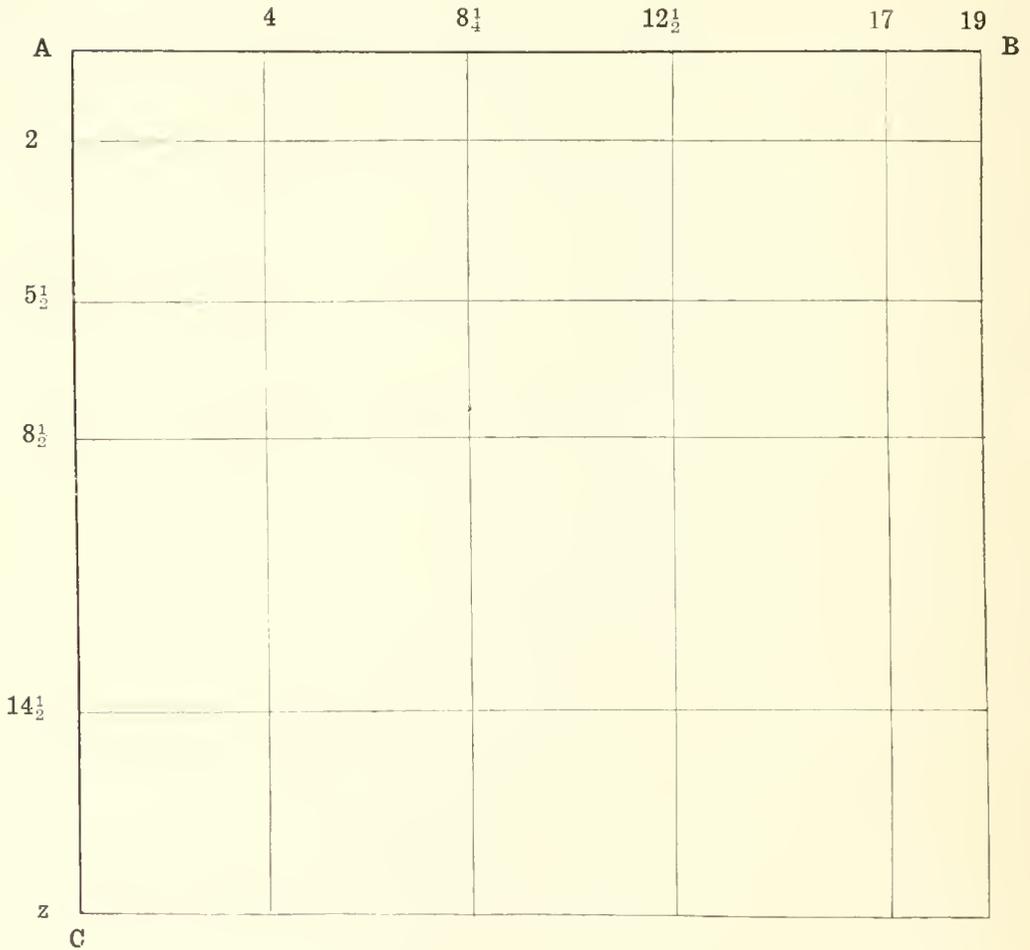


Fig. 6 shows vertical lines drawn from the width points parallel to A—B and horizontal lines drawn from the length points parallel to A—B.

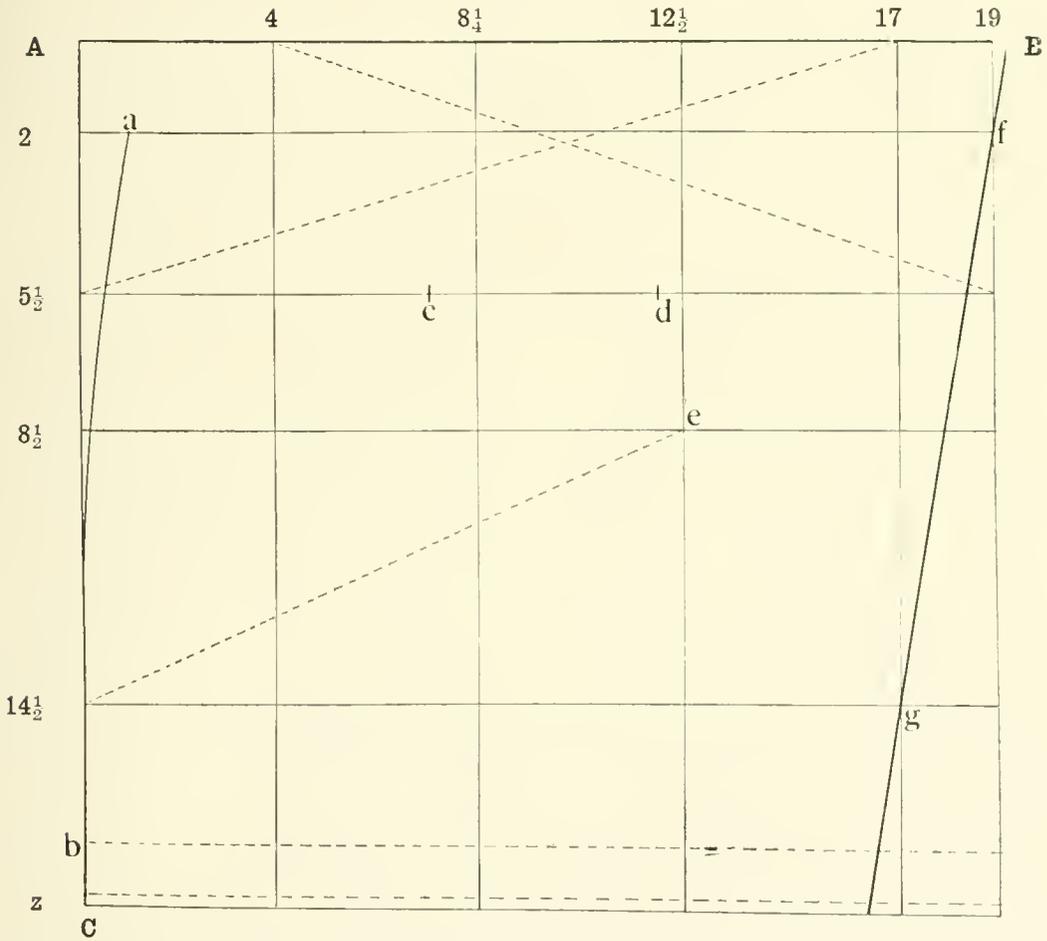
The numberings of our length and width points are necessary only in the beginning, as an aid in memorizing these dimensions. They may later be omitted in making the fundamental pattern.

In Fig. 7 we have added certain lines and points to our preceding figure, namely:

1st. An auxiliary line parallel to A—B, drawn from a point $\frac{1}{4}$ inch above z.

2d. An auxiliary line parallel to A—B, drawn from the point b, which is one (1) inch above the auxiliary line previously made, or $1\frac{1}{4}$ inches above z.

Fig. 7



3d. Point a, which is one unit part of our scale of width from point 2. The bow line from a crossing our $5\frac{1}{2}$ line and ending about half way between $8\frac{1}{2}$ — $14\frac{1}{2}$ on the vertical line A—C, forms our front line.

4th. The auxiliary line from point 17 to $5\frac{1}{2}$ gives us the back shoulder line.

5th. The auxiliary line from point 4 to the point where $5\frac{1}{2}$ meets 19 is our front shoulder line.

6th. The auxiliary line from point e to $14\frac{1}{2}$ indicates to us the height of our darts or dart.

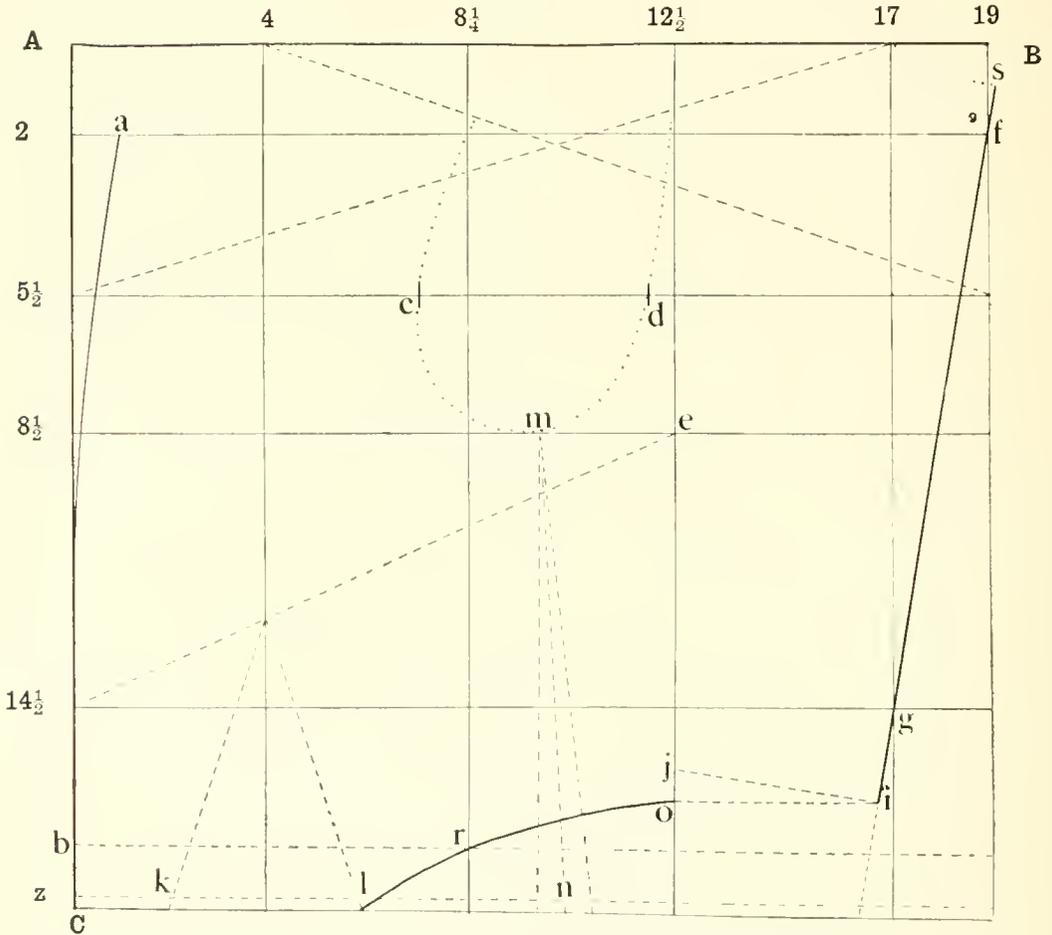
7th. The full line extending through f—g to the z line is our center back line.

8th. The points e, one unit part of the scale of width, and d, one-half of one unit part of our scale of width, measured respectively from points where line $5\frac{1}{2}$ crosses lines $8\frac{1}{4}$ and $12\frac{1}{2}$.

These points will be used in connection with the formation of armhole lines.

Fig. 8 shows us all the points formerly explained with the following additions:

Fig. 8



At a distance of two unit parts of the scale of width the points k and l are placed respectively to the left and right of the intersection of line 4 and the bottom line. These points are connected with the dart line $14\frac{1}{2}$ e at line 4, and thus form our dart.

The curve that begins at the auxiliary front shoulder line, passes through e, m, d, to the intersection of the ----- line $5\frac{1}{2}$ —17 and the full $12\frac{1}{2}$ line. This gives the armhole.

From point 19 measure down a distance equal to one unit part of our scale of length and mark this point s. Connect 17 and s with a curve line, to secure the back line collar cut-out as marked in lines.

From point s through points f and g, along the center back line, the distance s—i equals the length of back measurement (15 inches according to our model figure).

At i we have i—j perpendicular to s—i meeting the $12\frac{1}{2}$ line at j.

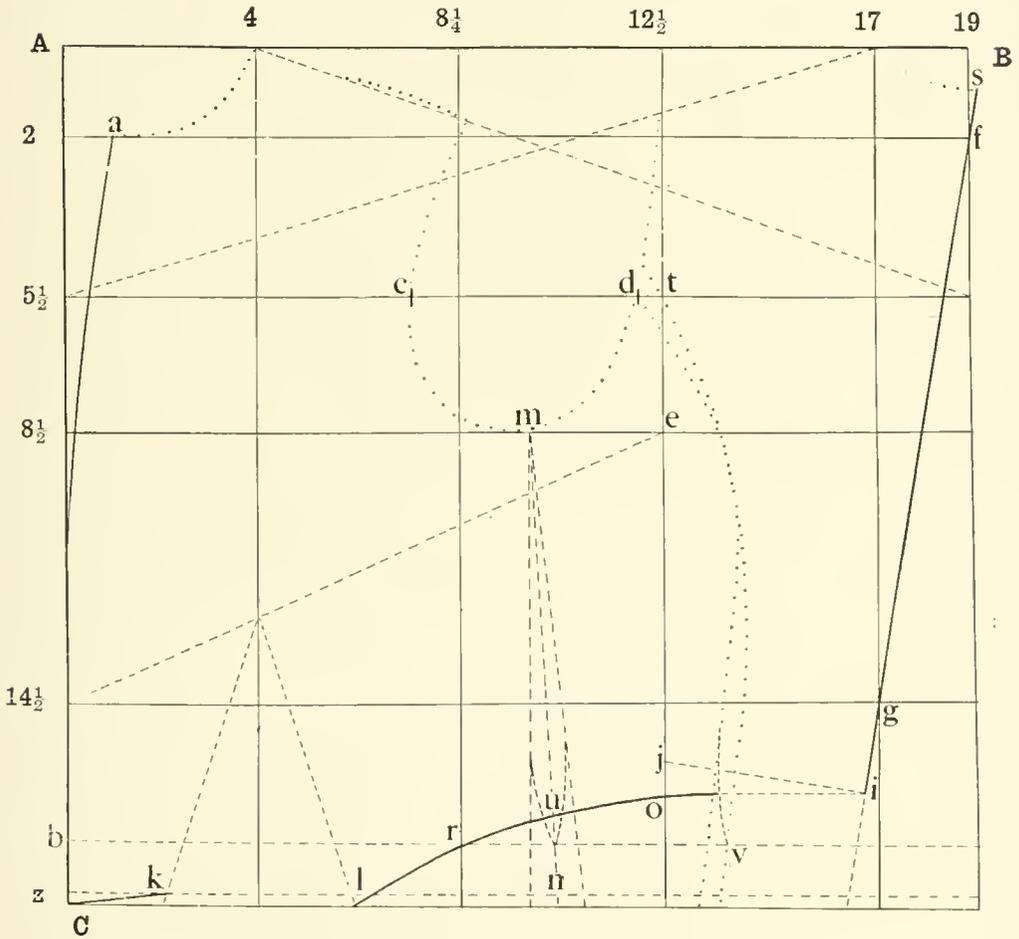
From point i, i—o is parallel to auxiliary line b.

Point o is connected with l by a curve which passes through r. This curved line represents our front and side waist line.

Point m is about one unit part of our scale of width distant from the intersection of line $8\frac{1}{4}$ and $8\frac{1}{2}$. From point m the line m—n is drawn to about the center of the lowest line. The points need not be exactly measured, as any deviation to either one side or other does not affect the correctness of the pattern. If both are located about centrally between $8\frac{1}{4}$ and $12\frac{1}{2}$, the side effect of pattern is better balanced.

In Fig. 9 we see the same lines we have mentioned in our former figure plus the following:

Fig. 9



From point a to 4 we see in about a quarter circle, in lines, our cut-out for the front neck. We also notice in lines above the front shoulder line a slight curve of $\frac{1}{2}$ of an inch that extends from the $8\frac{1}{4}$ line half way to 4, and diminishes gradually to correspond to the anatomical build of the shoulders.

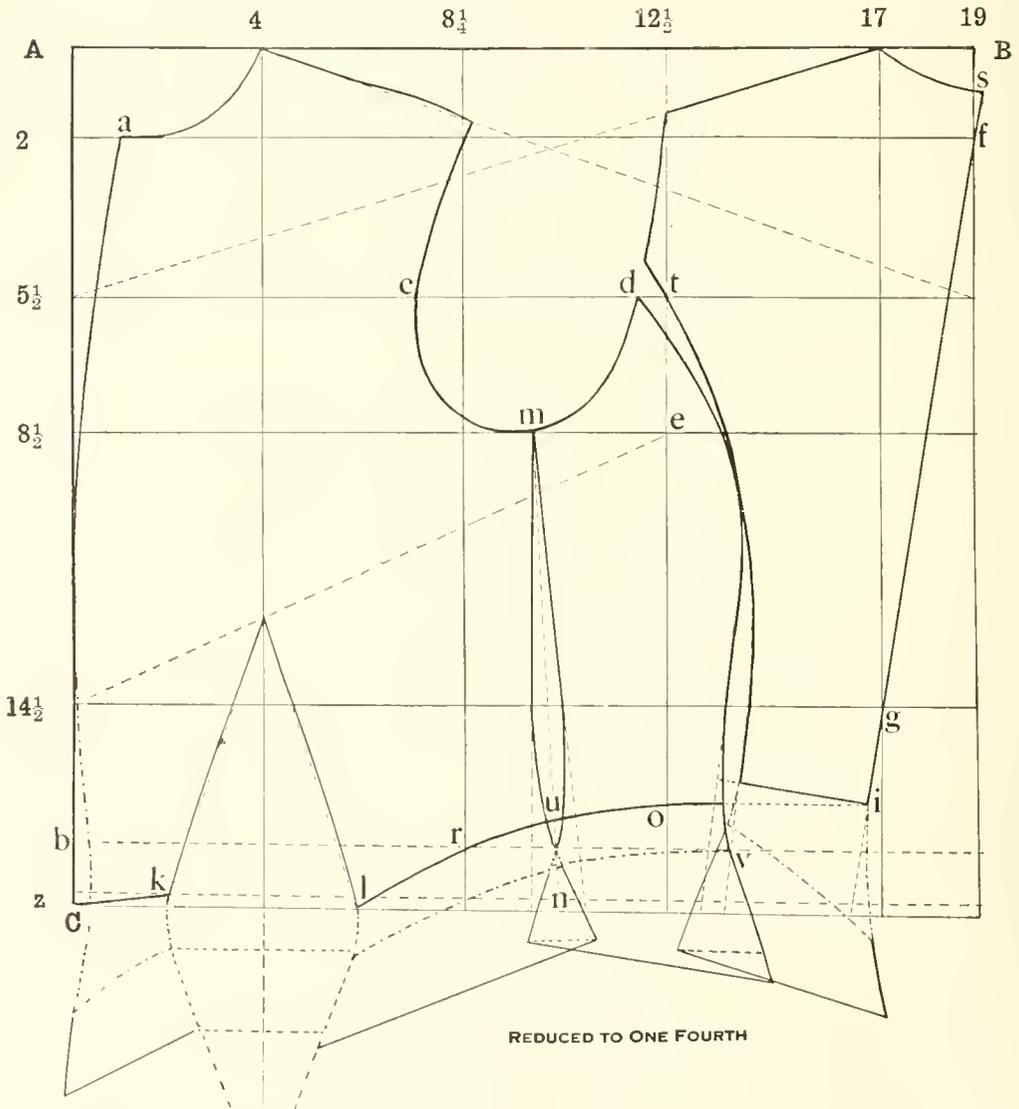
We observe in ----- lines from our auxiliary line b, at u, rounded cut-outs to the line of the side front and also to the corresponding line of the side, which gives us the shape at the waist line.

We also notice a line from our front bottom line z to point k, making the front dart line to k shorter than to l. This we will explain in our next figure.

The line, starting at the armhole and crossing lines $5\frac{1}{2}$ and $12\frac{1}{2}$ at t and extending downwards to our bottom line, in a curve, gives us the side line for the back.

From the foot of our back side line we measure on line z a distance equal to one-half of the unit part of the scale of width. From this point we draw a straight construction line in ----- lines to our back side line, which it meets about half way between $8\frac{1}{2}$ and $14\frac{1}{2}$. From here we follow the back side curve to the $8\frac{1}{2}$ line and thence curve to d. This gives us the side part that connects with the back.

Fig. 10



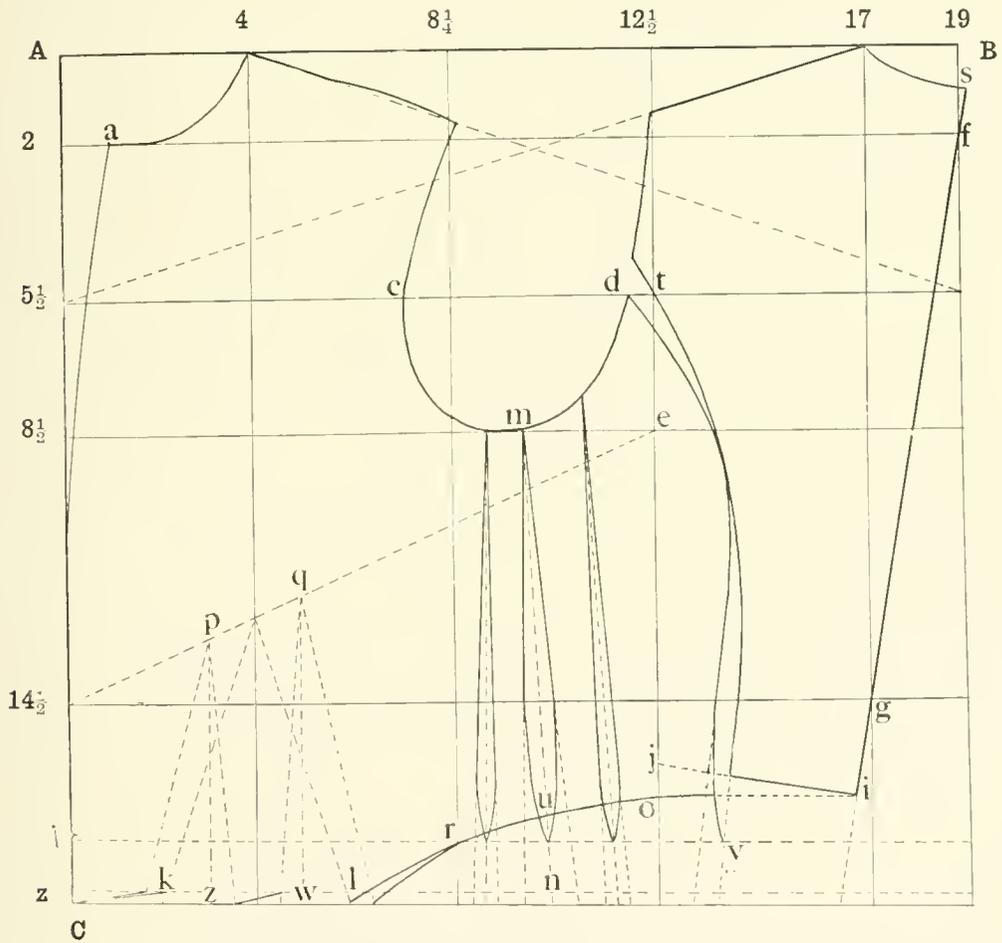
From n measure both right and left a distance equal to one-half a unit part of our scale of width and connect both these new found points and m with ----- line.

We note also that in ----- lines to point v, a little rounded cut-out gives the side piece a correct curve-in at the waist line. We next extend the waist line from o to this ----- line.

Prevailing fashions dictate whether the back or the side parts should be narrow or wide, and accordingly we either make narrow backs and wide side parts, or vice versa, as either would be correct, and would make no particular difference in the structure of the pattern. In the same way we make our front parts narrower or wider, as we shall see in our next figure.

In Fig. 10 we see exactly the same as in our former figure. We have omitted all our construction lines for our fundamental pattern, and have worked instead in heavy lines. Our remarks following explain our new lines.

Fig. 11



In this figure we notice at a glance that our back side line, which joins our side piece is longer at the top and shorter at the waist line, and that the corresponding side line of the side part is shorter at the top and longer at the waistline. But after cutting out our pattern we will find that both of these correspond exactly in their length from the top to the waist line.

In Fig. 10 we find in - - - - - and in - - - - - lines an illustration of the making of a short "basque" and in ——— heavy lines a longer differently shaped extension below the waist line.

From our front line, $14\frac{1}{2}$, we notice in ----- lines extending toward our end line z and beyond, a cut-out of one-half of a unit part of the scale of width diminishing towards our hip line.

We find also that the dart line to k is shorter than the dart line to l. Stretching the first to the length of the second in sewing, will secure a better fit.

In cases of stout figures it is of the utmost importance to make two darts instead of one, and also two side parts instead of one, to secure a better fit, and an exact division of breaking points. How these changes are made is described and shown in Fig. 11.

From k to l we see our original single dart, which we have constructed in Fig. 8 measuring two unit parts of the scale of width on each side of line 4 along base line z.

Now in place of this one dart we must construct two darts, but both of these together must not measure more than four unit parts of our scale of width; that is, the exact measure of one dart.

Along line z measure both to the right and left of line 4, a distance equal to one unit part of our scale of width, marking points w and z. At these points draw ----- lines parallel to line 4 to meet dart line $14\frac{1}{2}$ e at p and q. Now along line z, both to right and left of line 4, mark off points at distance of $\frac{1}{2}$ a unit part of the scale of width, and connect respectively with p and q in ----- lines. Next connect by means of ----- lines p and q, with points that measure one and one-half ($1\frac{1}{2}$) unit parts of the scale of width from z and w.

Thus we see that each of these darts measure two unit parts of our scale of width, and are therefore no wider together than one dart, which we remember measures four unit parts.

Now connect with ----- lines the following: Dart one from the front bottom line, to ----- line $\frac{1}{4}$ of an inch above bottom line. The second dart line of the first dart, with the first dart line of the second dart, from the bottom line to ----- line $\frac{1}{4}$ of an inch above bottom line. The second dart and point r.

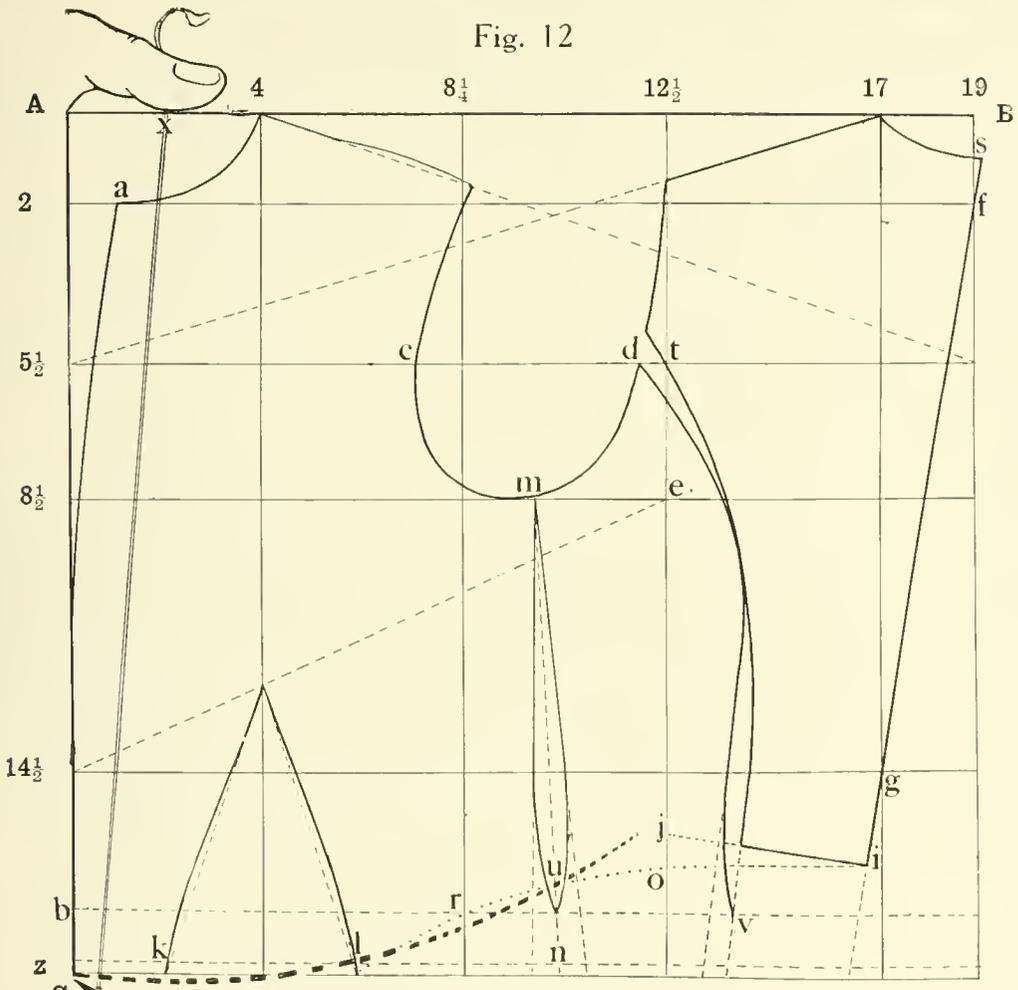
The corresponding edges of the darts are not identical in length, but must be stretched, as we found it was necessary to do in the ease of the single dart in order to secure shapeliness in the garment.

We further see in Fig. 11 the division of the one side part of our previous figure into two side parts, which we can make narrower or wider at will. We must, however, bear in mind that the width of the cut-outs between the two side parts and the side part and front must not exceed together the width of the original side cut-out at u, which is equal to one unit part of the scale of width.

Fig. 12 shows the basque waist line in line passing through l, r, u, o and ending in line v, and the back line which is between j and i.

As we have stated before, all our patterns are based on the "basque," which is the "fundamental waist" pattern. If, however, the basque is not desired, we see in the next figure how to make the necessary changes in the front waist line.

Fig. 12



In this figure point x is taken equi-distant from point A and 4 along line A—B. Now with a thread looped for a pencil, as shown in the figure by the lines, from x as the pivot point for a thread held with the left thumb, describe the heavy broken ark z, u.

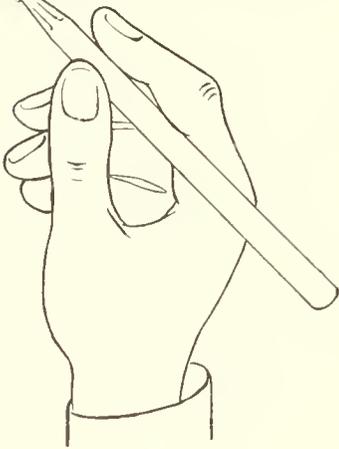
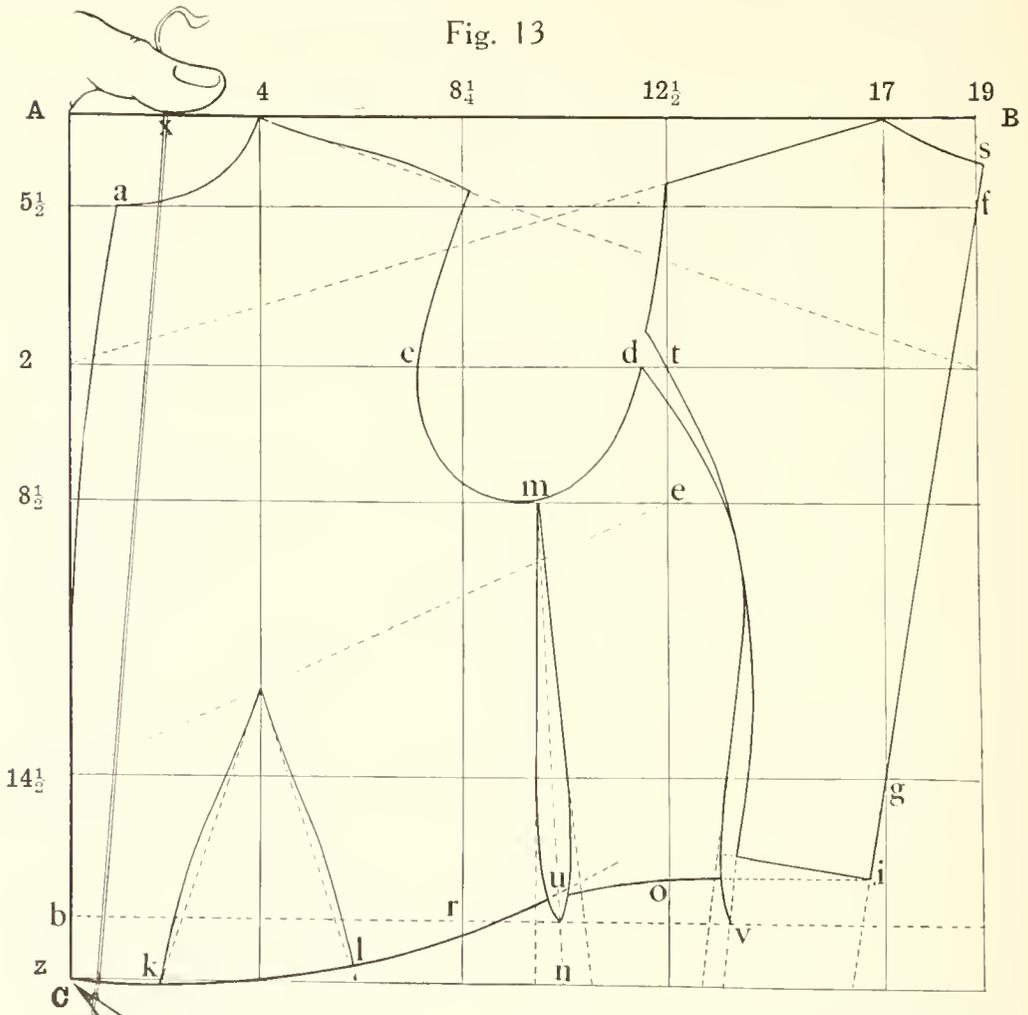
This gives a waist line which we shall use in all future fundamental patterns.

The auxiliary line $\frac{1}{4}$ inch above was of value only in the construction of the basque waist line, and may now be omitted from our future drawings.

Fig. 13 shows a simplified pattern with many explanatory lines and lines that show deviation from the original pattern, omitted.

When this pattern has been correctly drafted, according to previous instructions, place a sheet of paper under pattern (pinning pattern and paper together to prevent slipping), and with tracing wheel (Fig. 3) trace the front, side, and back along the heavy lines. Next cut out the three separate pieces and lay aside the original drawing for future reference.

Fig. 13



With these separate parts laid before us we proceed to remeasure our pattern.

Remarks Before Remeasuring the Fundamental Pattern

Fig. 14—15 explain how the three different parts of the pattern, front, side, and back, are placed before we are able to remeasure according to the fifteen (15) body measurements previously made, beginning with measure 1 and ending with 15.

The measurements, 8, around the hips; 14, length of arm; 15, circumference of arm, we will find in our later diagrams.

We find that in order to measure 7, height of shoulder; 10, height of front; 12,

length of shoulder, and 13, around the neck, we must place the shoulder of the back to the shoulder of the front (as shown in Fig. 14—15), to enable us to compare these measurements with those previously made, putting the same back to their proper places for remeasuring all of the other parts.

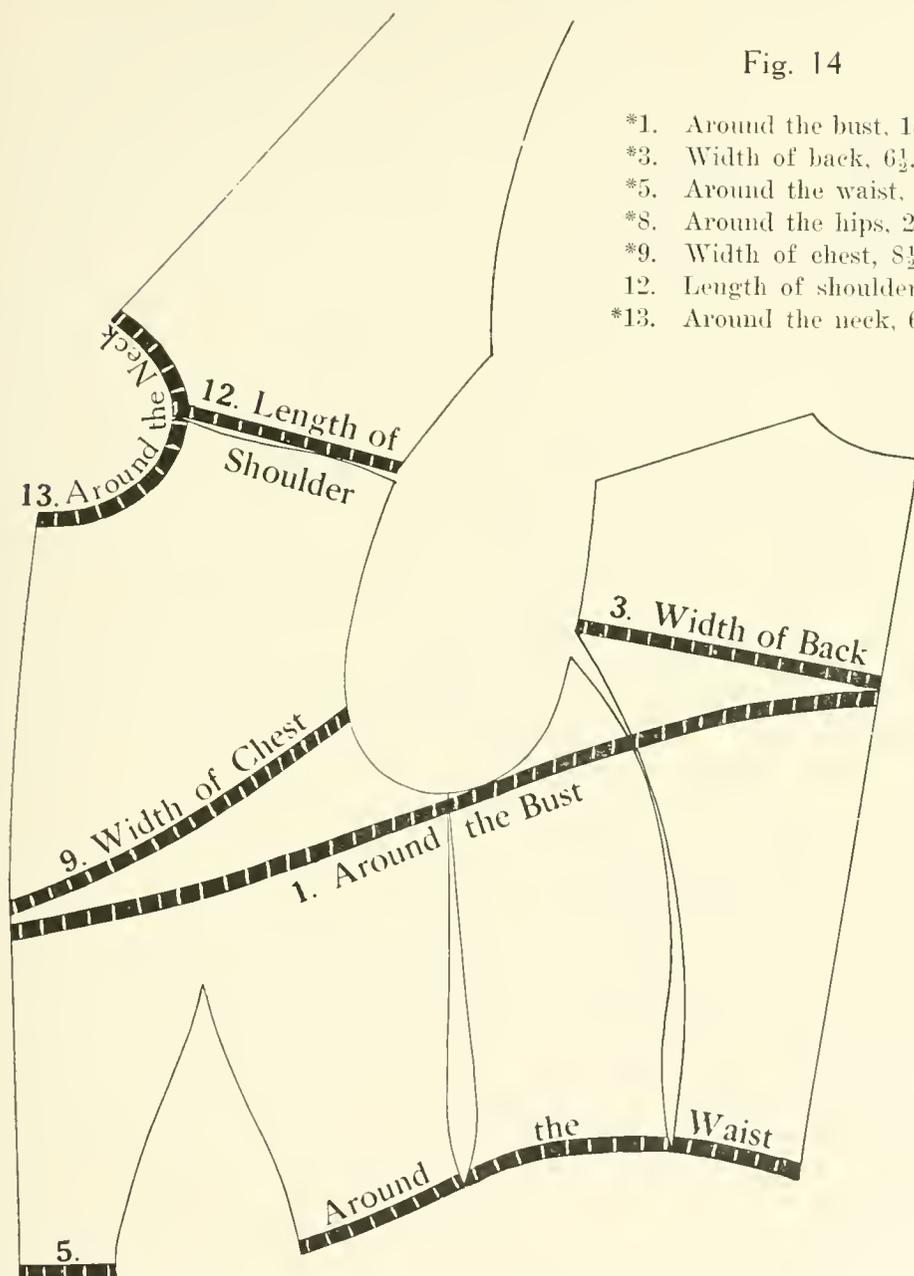


Fig. 14

- *1. Around the bust, 18.
- *3. Width of back, $6\frac{1}{2}$.
- *5. Around the waist, 13.
- *8. Around the hips, 20.
- *9. Width of chest, $8\frac{1}{2}$.
- 12. Length of shoulder, 5.
- *13. Around the neck, $6\frac{1}{2}$.

Remeasuring the Measures of Width

In remeasuring, our pattern, we find shown in Fig. 14 the results of the width measurements of a model with a regular 36 bust measure (18 inches half measure) to be namely: 1. around the bust, 18; 3. width of back, $6\frac{1}{2}$; 5. around the waist, $12\frac{1}{2}$; 9. width of chest, $8\frac{1}{2}$; 12. length of shoulder, 5; 13. around the neck, $13\frac{1}{2}$. If the model is perfectly built we will find these correct; the slight difference which may occur in some measurements may be easily corrected, as we will show in the future diagrams.

Remeasuring the Measurements of Length

We have explained the remeasuring of the width measures of our pattern in Fig. 14. The same rule applies to the remeasuring of our measurements of length in Fig. 15.

2. Length of back, 15.
4. Length of side, $8\frac{1}{2}$.
6. Size of armhole, 16.
7. Height of shoulder, $33\frac{1}{2}$.
10. Height of front, 21.
11. Length of front, 16.

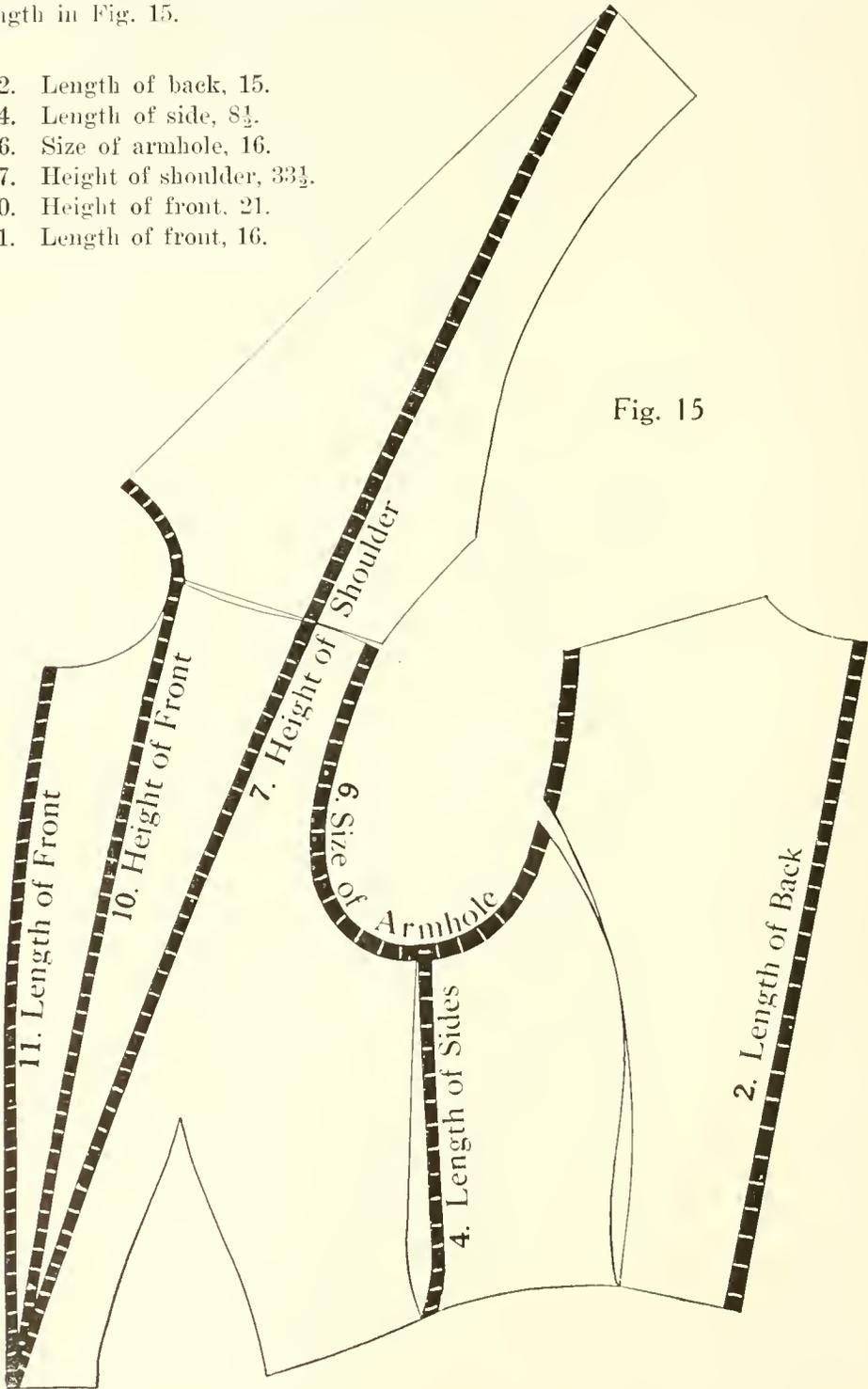
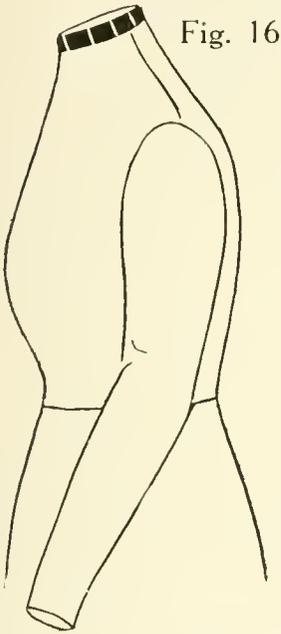


Fig. 15

Adaption of the Normal Pattern to So-called Slightly Changed Figures



We would be making a serious mistake to assume that every figure is perfectly normally built; that is to say, that every figure is built in exactly the same proportion as our 36 model, given in our drawings.

In most cases, however, we are able to make slight alterations which correct the slight differences that arise through the variations in proportions. In such cases we consider our figures perfect in spite of the fact that they do not come up to the standard model.

The Forward Bent Figure

Fig 16 shows a forward bent figure. In Fig. 17, in ———— heavy lines, we see the regular or fundamental pattern, and in - - - - - lines variations from this, necessary for the model shown in Fig. 16. Thus we see that in cases in which the back is somewhat bent forward, the back part must be a little longer, that the back shoulder with the neck cut-out must be changed, and that the front shoulder and front line must be shortened. Such slight changes that may be necessary can easily be made if a little extra material is allowed in the seams.

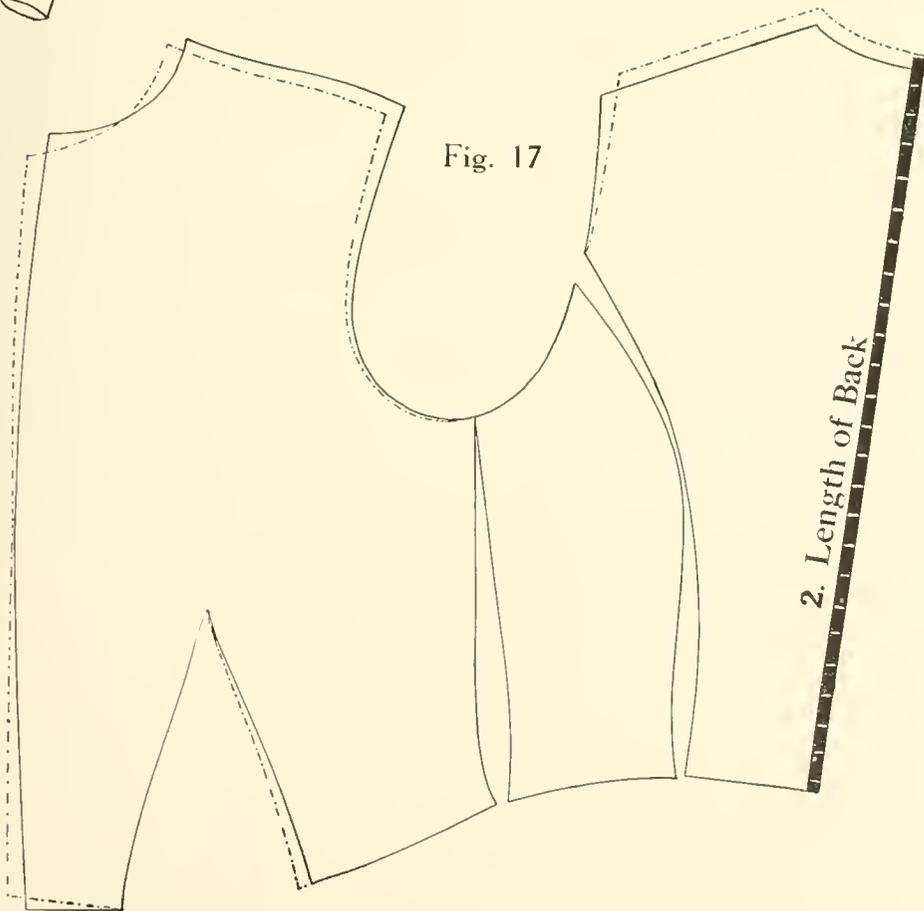
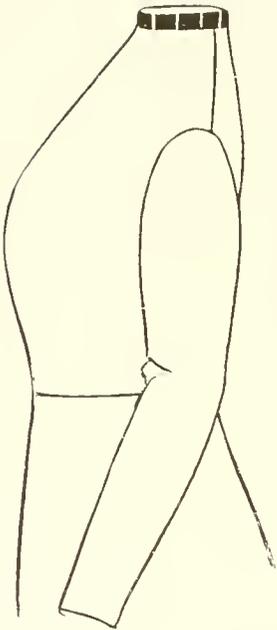


Fig. 18



The Backward Bent Figure

In Figs. 18 and 19 we see an exactly opposite case, namely the backward bent figure. Therefore the back must be shortened by changing the neck and shoulder line, and both front shoulder and front line must be lengthened. All other necessary changes are also marked in ----- lines, to distinguish them from the fundamental pattern, marked in full lines.

Fig. 19

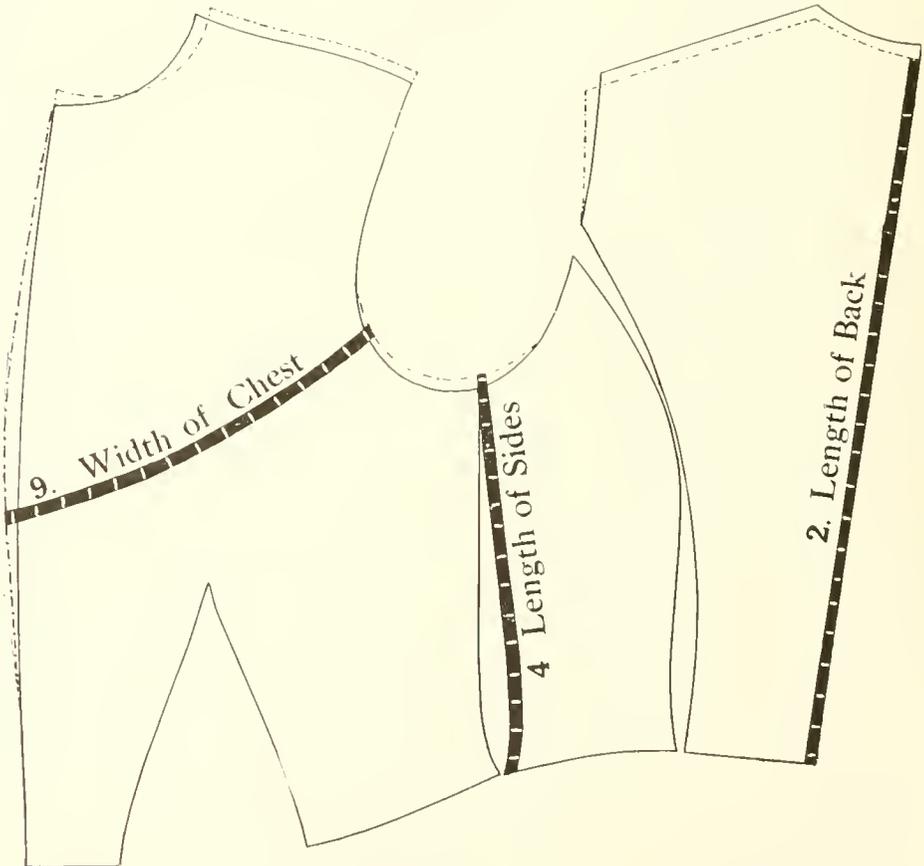
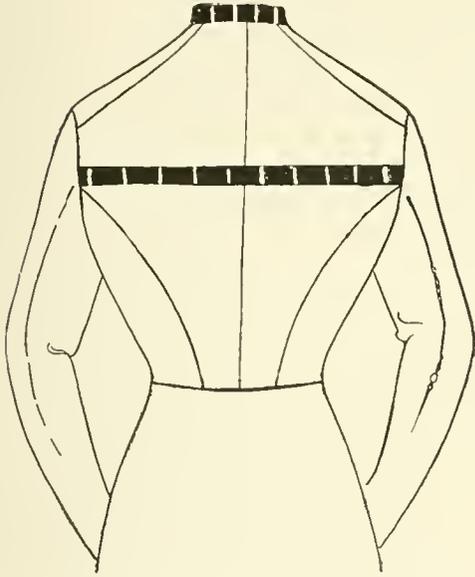


Fig. 20



The Figure with Broad Back and Flat Chest

Fig. 20 shows us a wide back, and in Fig. 21 we notice in ----- lines all the changes we have made in our fundamental pattern, which is shown in heavy lines.

Our back, we note, has been widened, while the chest has been made proportionately narrower. Our shoulder lines have also been changed.

Fig. 21

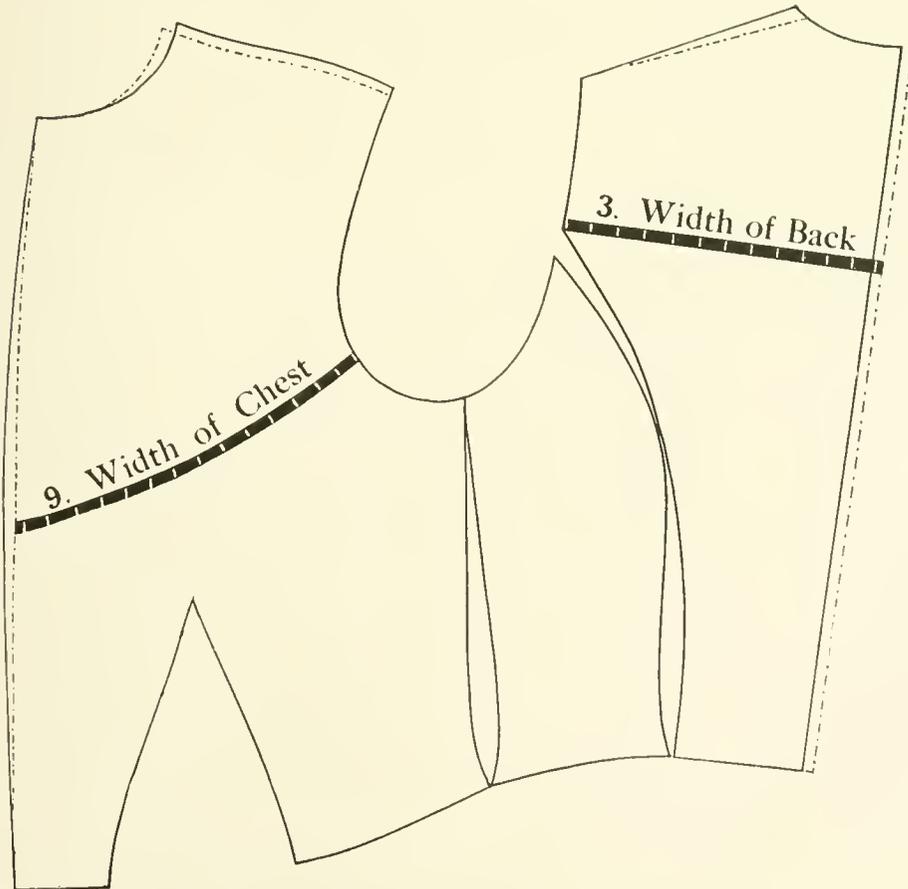
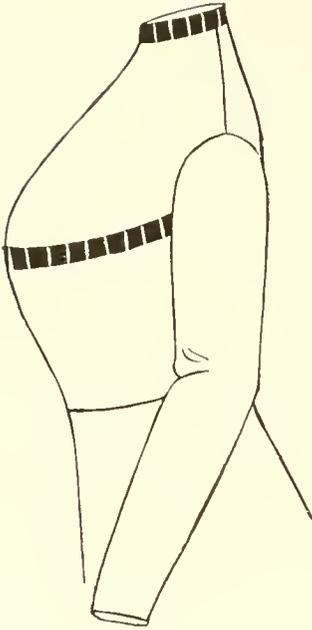


Fig. 22



The Figure with Full Chest and Flat Back

Fig. 22 shows us a figure with full chest.

In Fig. 23 we see in - - - - - lines the necessary changes from our fundamental pattern. We notice that the back has been made narrower and the front wider for the full bust, and that the shoulder line of the back has also been slightly changed.

Fig. 23

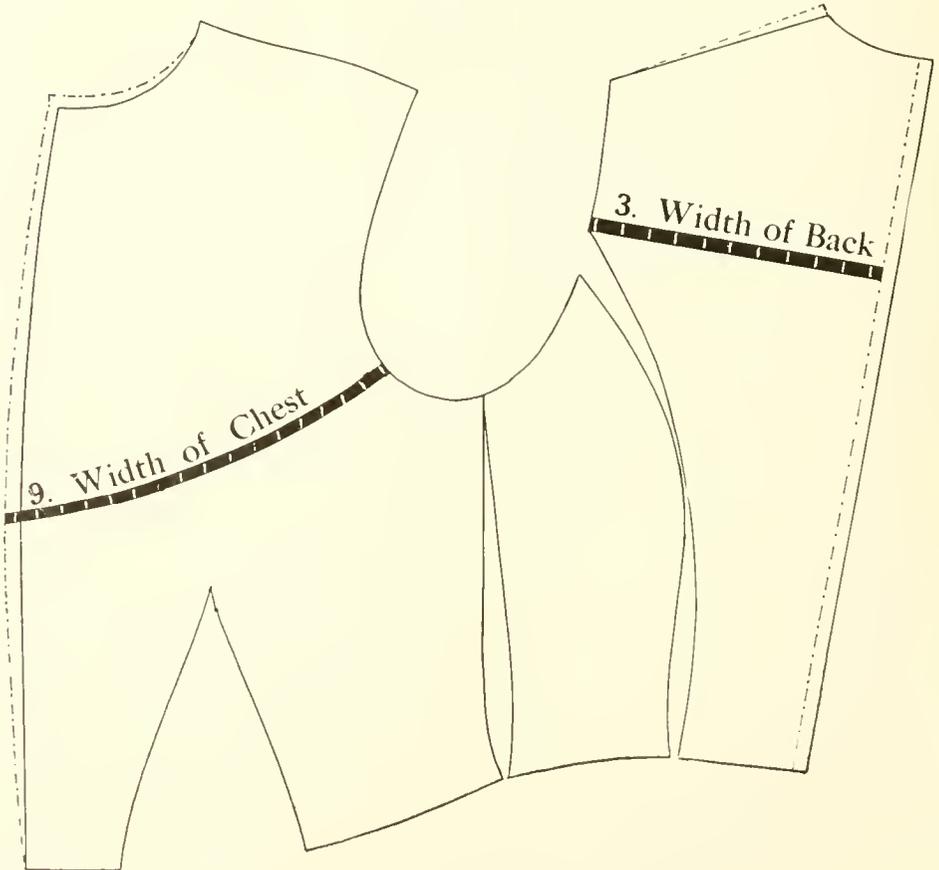
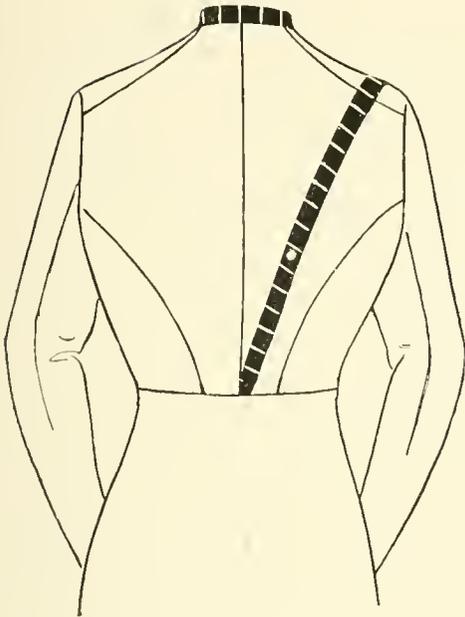


Fig. 24



The Figure with High Shoulders

Fig. 24 shows us high shoulders, and Fig. 25 the fundamental pattern in full lines, and the necessary changes in ----- lines. We have raised the height of the shoulders of the front part as well as the back, as they would have been too low for this figure, according to the measurements taken.

We have also changed the armhole. The tape measure on these three parts shows these changes clearly.

Fig. 25

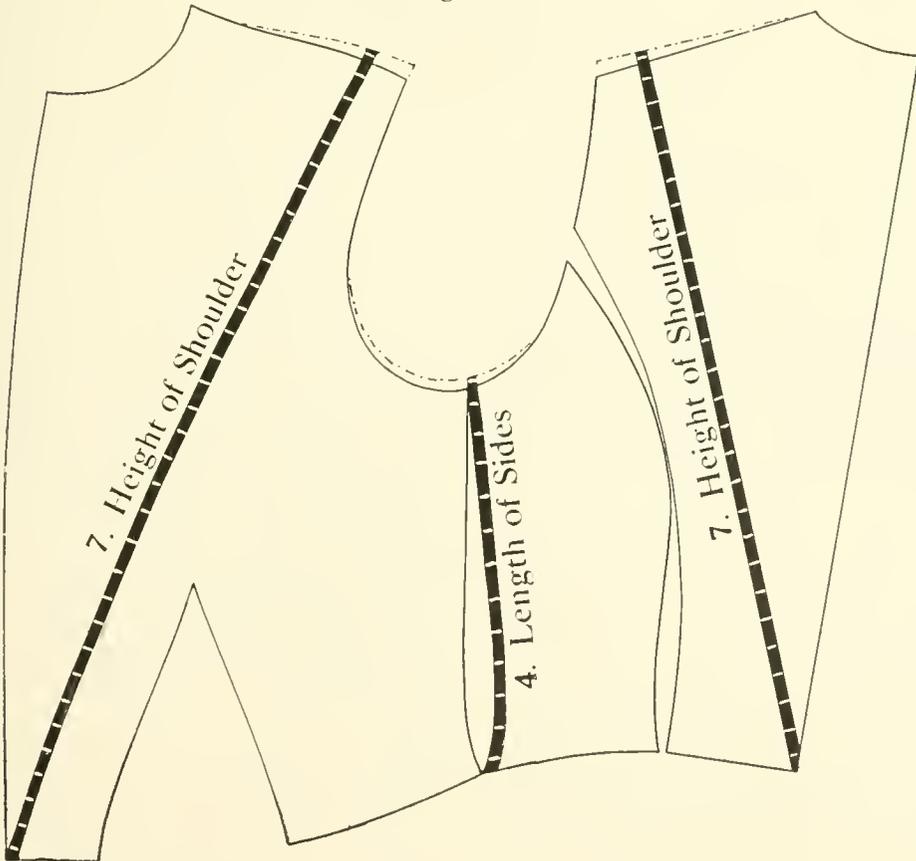
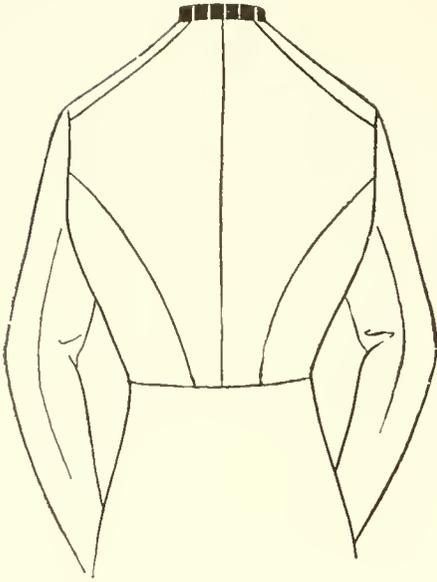


Fig. 26

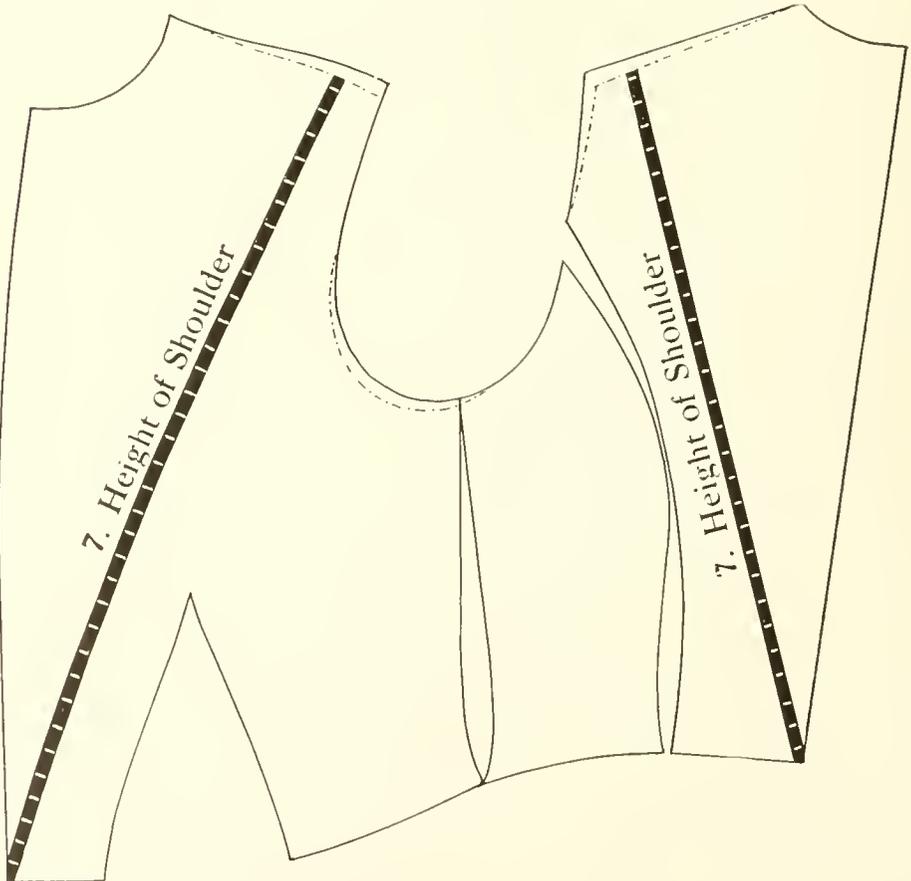


The Figure with Sloping Shoulders

Fig. 26 shows us the sloping shoulder. In Fig. 27 we see that we have increased the slope of our shoulder lines in ----- lines, in order to make the measurements of the height of shoulder correspond to the measurements of our model in Fig. 26.

The armhole has also been slightly altered.

Fig. 27



The Slender Figure

Fig. 28 shows us a slender figure, in which the following measurements are longer than the normal model: the length of the back, the length of sides, the height of shoulder, the height of front, the length of front, and the length of under arm.

The ----- lines in Fig. 29, indicate the slight changes to be made in the fundamental pattern, if after re-measuring we notice that the length measurements of the pattern do not exactly agree with those of the model.

In drawing our fundamental pattern all these parts will work out correctly.

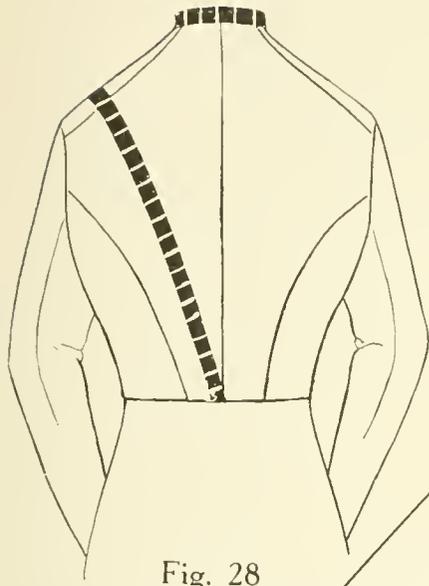


Fig. 28

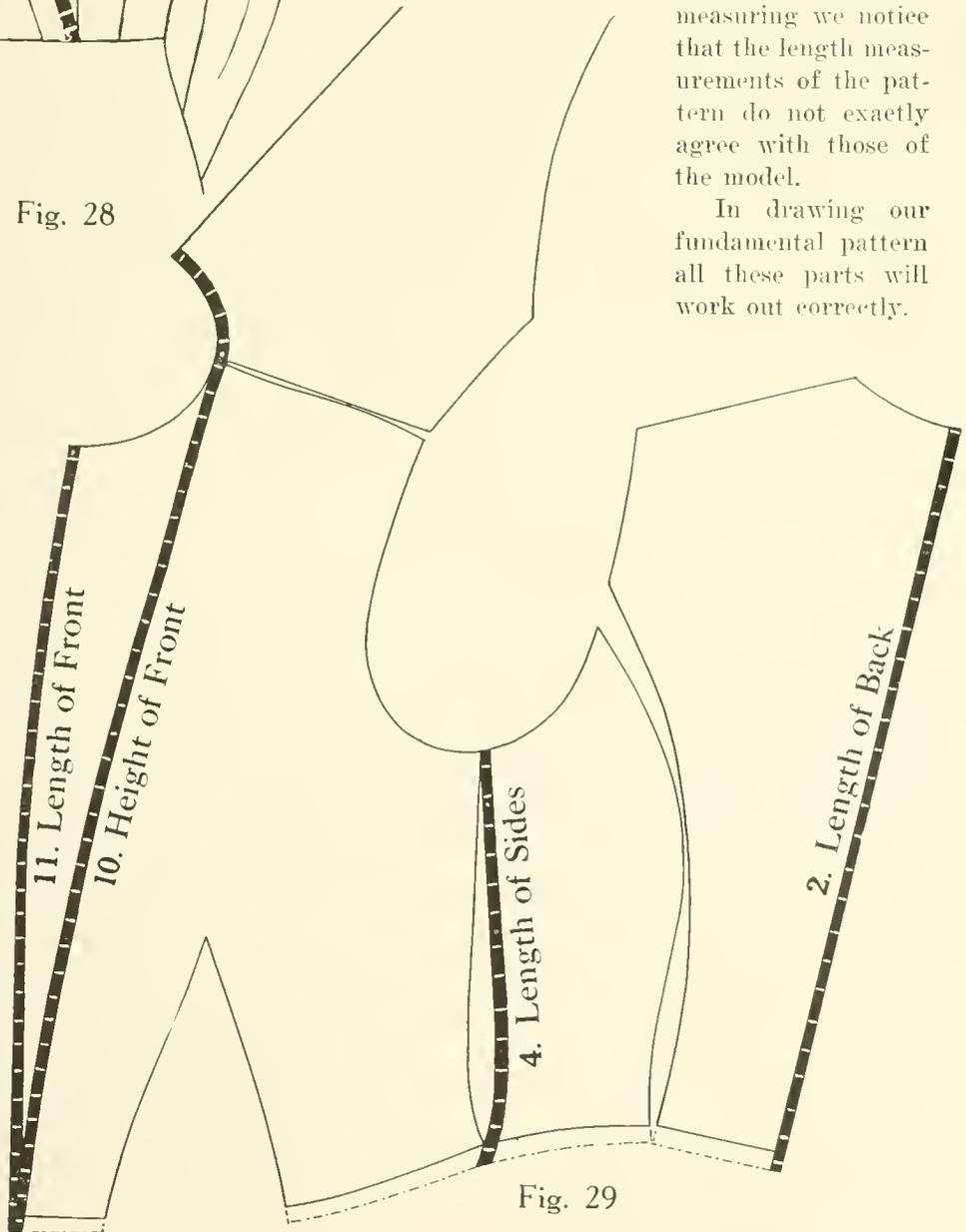


Fig. 29

The Short Built Figure

Fig. 30 shows the short built figure, and therefore the fundamental pattern must be shorter than the normal.

In Fig. 31 the ----- lines, marking length of back, length of sides, height of shoulder, height of front, and length of front are shorter than the full lines marking the original fundamental pattern.

We have now given the most important deviations from the normal which the pupil may encounter in actual work with different models, and we have tried to show how to meet these difficulties by making the correct variations in our patterns.

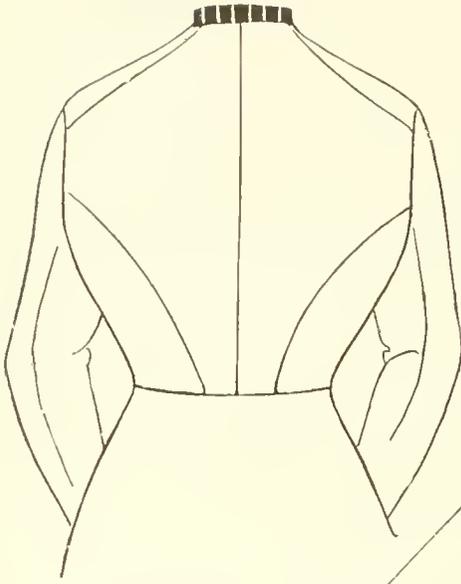


Fig. 30

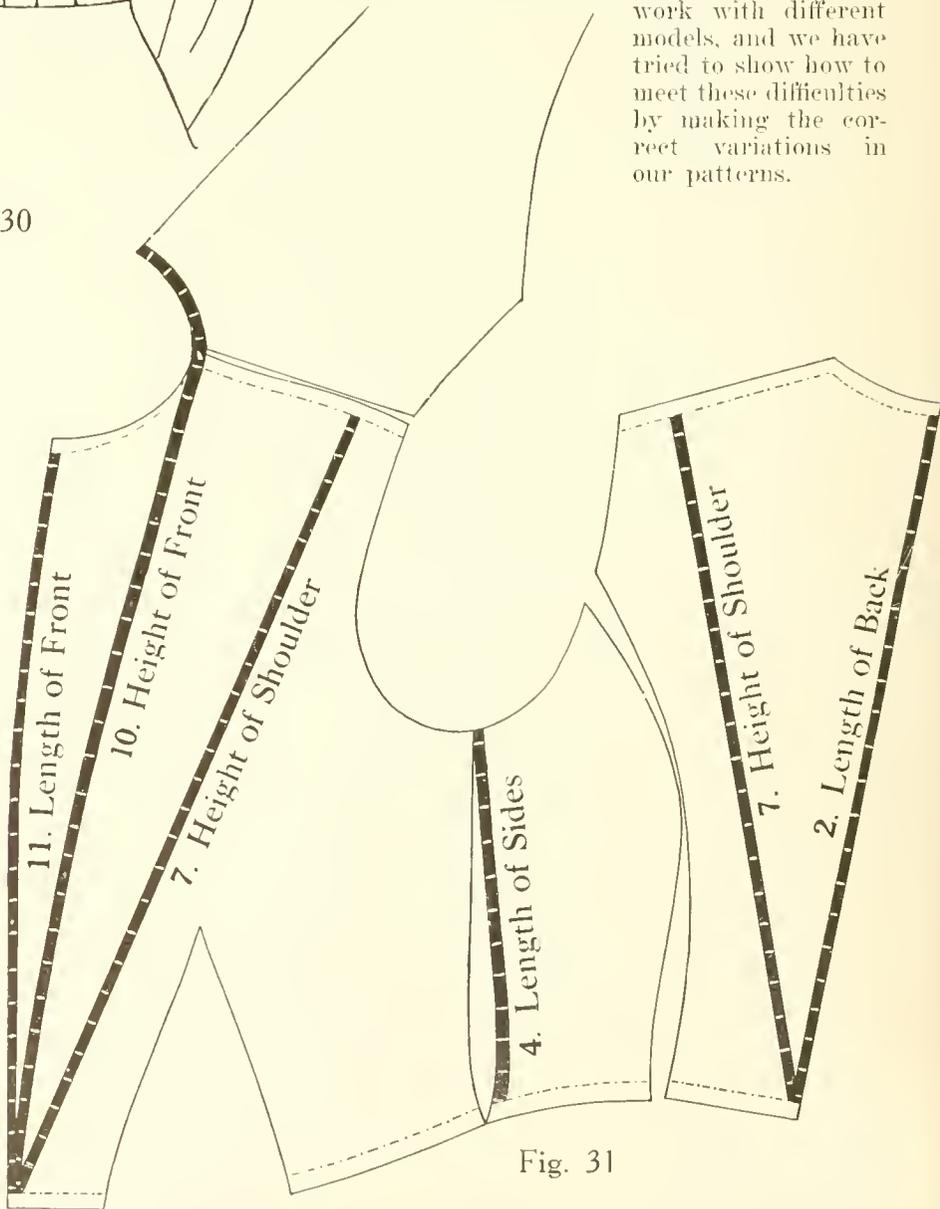


Fig. 31

The Cutting of Lining and Material

After all corrections have been made, and our fundamental pattern has been changed to correspond with the measurements of our figure, we proceed to the cutting of our linings and materials.

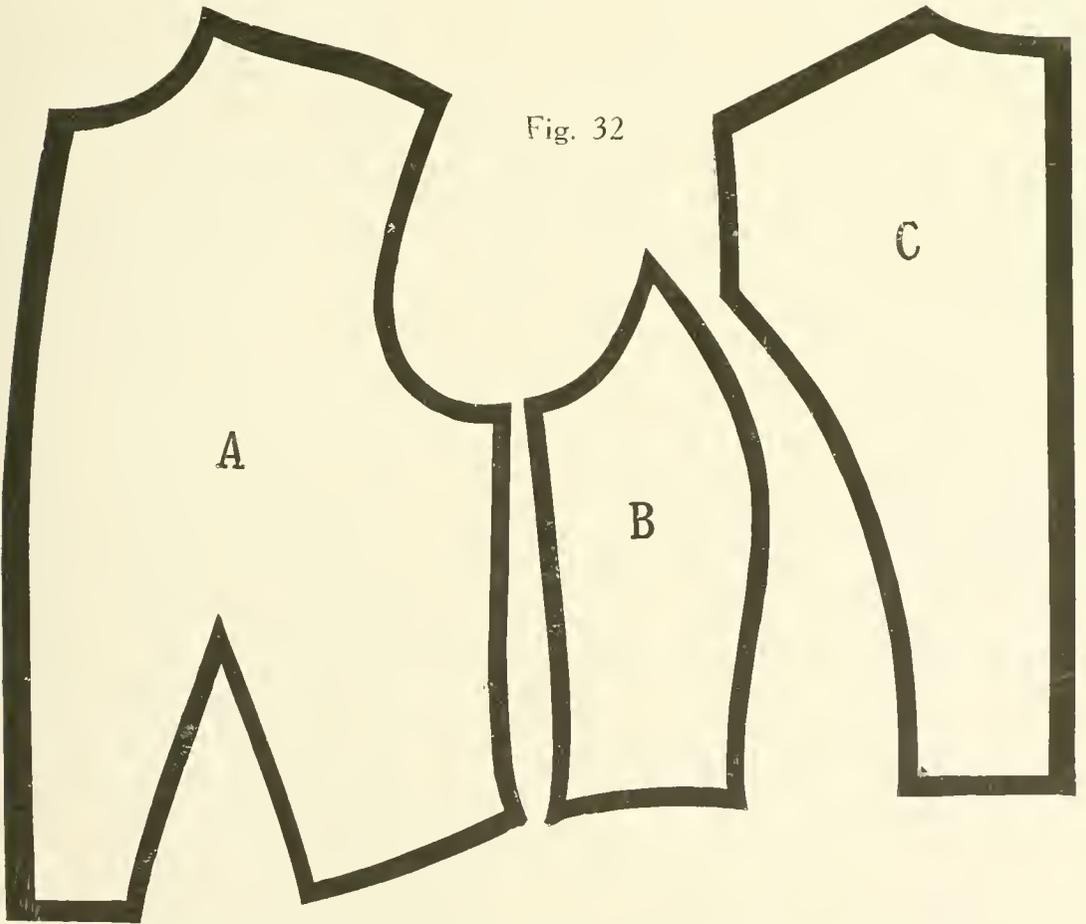
In the first place we must be careful to lay out our pattern (lengthwise) on the material, as this would lie on the body if ready to wear. The heavy lines indicate how much we have to add to these parts for seams, the width of the heavy lines being the measure.

The general allowance for seams is $\frac{3}{8}$ of an inch, except for the center back, shoulders and front line, in which case we allow $\frac{3}{4}$ of an inch.

An extra allowance not shown in this pattern of $1\frac{1}{2}$ inches is made along the front line for a hem, buttons and button holes.

On the right front, however, $\frac{1}{2}$ of an inch of this extra allowance must be cut away in order that this front, which contains button holes, shall properly lap over our buttons, and thus give a centrally located front line.

Fig. 32. A shows the front, B side part, C the back of our pattern.



The sleeves (which we show in our next diagram) must also lie lengthwise on our material, if we wish the grain of the material to run the same in both waist and sleeve.

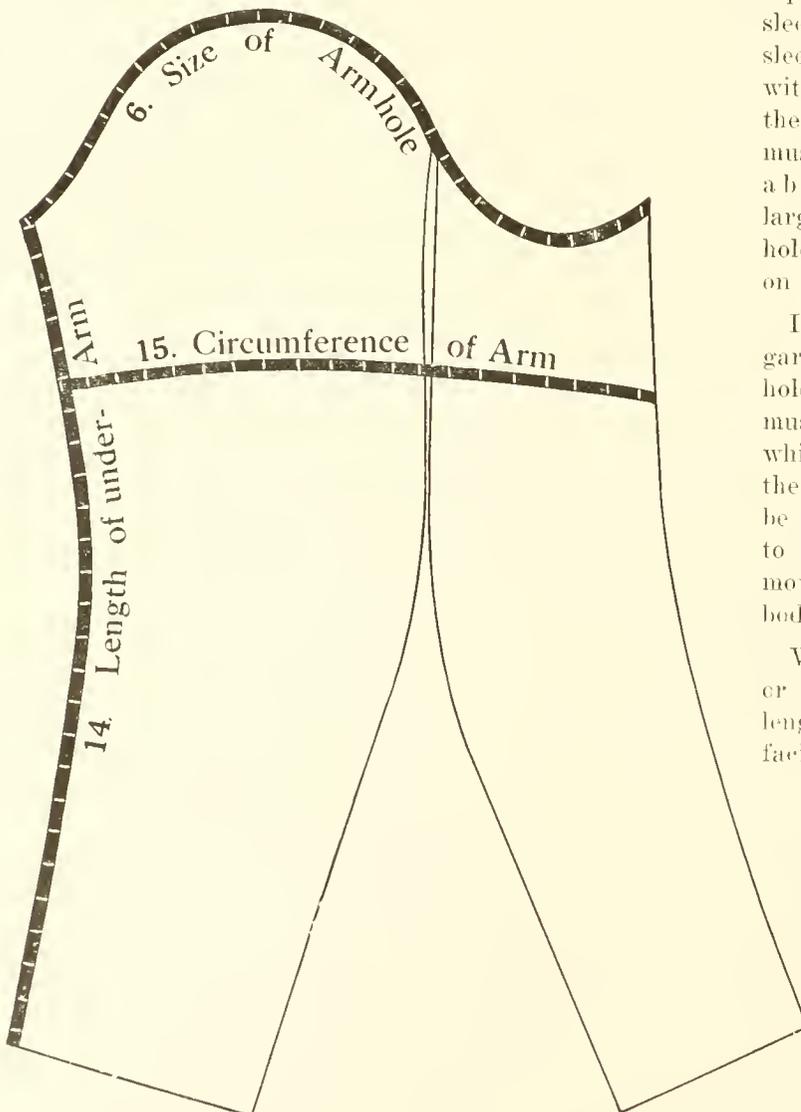
Remeasuring the Upper and Under Sleeves

As the arms in different models vary greatly in their development, we must be careful in our remeasuring in order to make the sleeve neither too wide nor too narrow.

Fig. 35 shows how 6, size of armhole, 14, length of underarm, 15, circumference of arm, are to be remeasured.

If need be, we lengthen or shorten the sleeve a little, as the case may be, or widen or narrow it, to make it correspond to the measurements taken.

Fig. 35



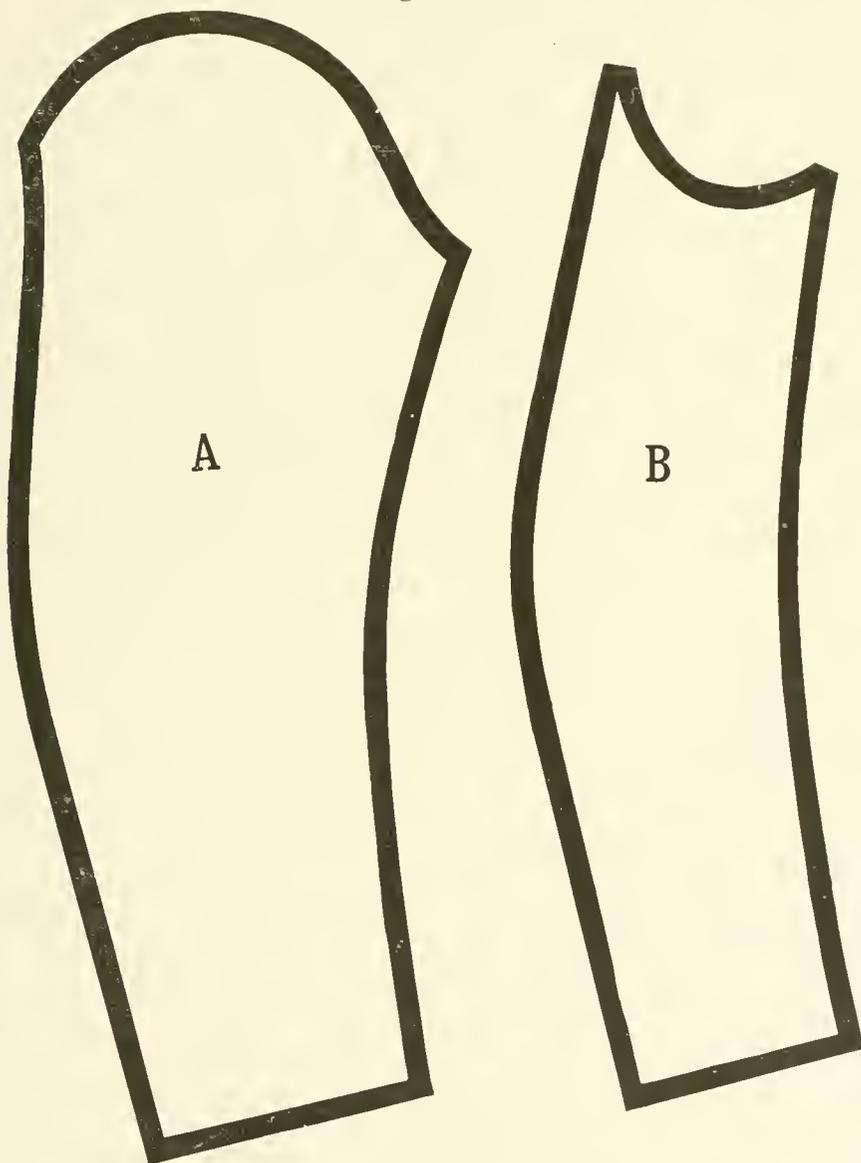
We must bear in mind, however, that the measure of the top of the upper sleeve, that is the sleeve ball, together with the cut-out of the under sleeve, must always be about two inches larger than the armhole measure taken on the model.

In finishing the garment, the armhole of the waist must be stretched while the curve of the upper arm must be held in, in order to secure ease of movement for the body.

We must add $1\frac{1}{2}$ or 2 inches to the length of sleeves for facing.

Fig. 36 shows our sleeve pattern without construction lines. A is the upper, and B the under sleeve. The heavy lines, $\frac{3}{8}$ of an inch in width, mark the allowance for the seams. An extra $1\frac{1}{2}$ to 2 inches, as before mentioned, must be allowed at the bottom for inside finishing.

Fig. 36.



Possible Changes in the Fashions

The fashions may undergo changes, but we must always use the fundamental pattern for the basis for any sleeve, as arms will always have the same shape, regardless of changes of styles.

The length of shoulder may be longer or shorter, but this need not cause any difficulty, as the patterns may easily be changed to accommodate the style in vogue. Our next figures show how these changes are to be made.

Fig. 37

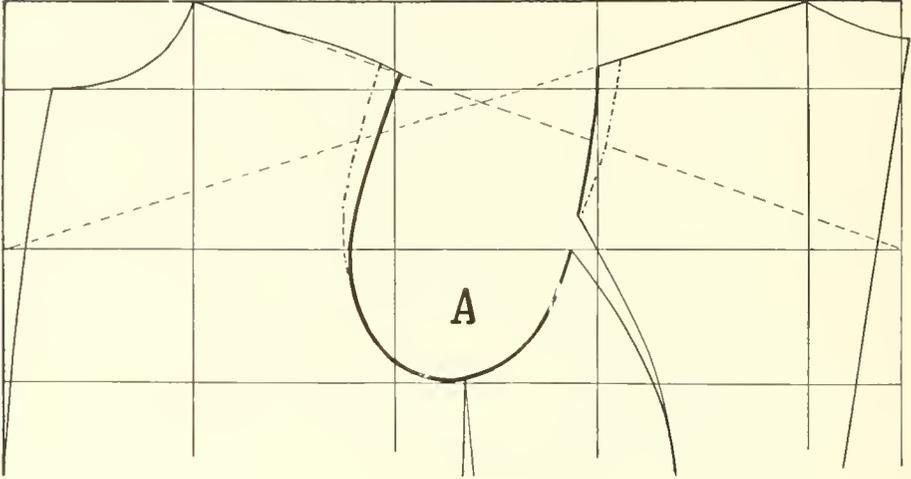
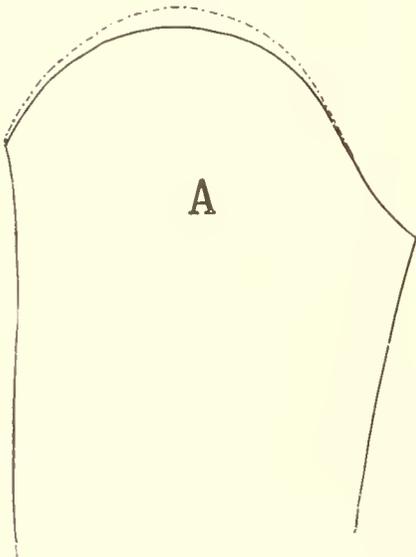


Fig. 38



In Fig. 37, A, we see the upper part of the front, side, and back of our fundamental pattern marked in full lines. In ----- lines we see how to make a change for a narrower front and back shoulder.

Always bear in mind that the auxiliary shoulder lines are the same, and that only the cut-out of the armhole has been enlarged, thereby forming a larger armhole and leaving narrower shoulders. We readily see that we must increase the size of the arm ball, in order to be able to ease our sleeve properly into the arm cut-out of the waist.

Fig. 38 shows us the fundamental sleeve pattern in full lines and the newly formed curve of the armhole in ----- lines.

Fig. 39

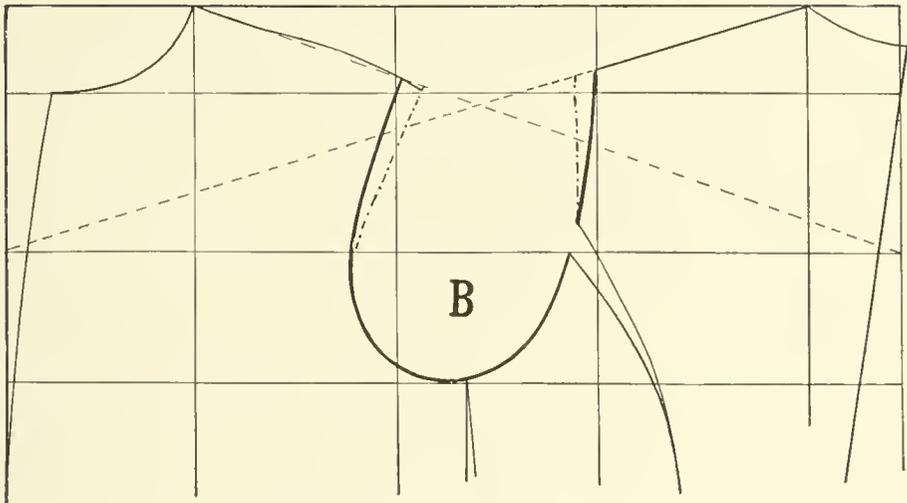
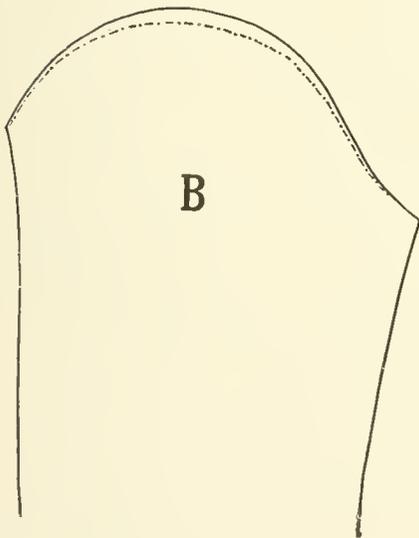


Fig. 40



Just the opposite is demonstrated in Fig. 39. B, namely the formation of a longer shoulder line. To do this, we add the desired length to both our shoulder lines, along the auxiliary shoulder line.

We notice that through this change of pattern the armhole will be smaller. Therefore our armband must also be made smaller.

Fig. 40 shows the fundamental sleeve pattern in full lines and in the - - - - - lines the new curve of the armhole necessary to make a perfect fitting sleeve.

The Fundamental Pattern the Basis of Designing and Pattern Making

Now that we have mastered the drafting of our fundamental pattern we are ready to study the making of changes necessary to form patterns of shirt-waists and blouses.

We shall also see how garments may be lengthened or shortened, how the one-piece sleeve can be drafted from our previous pattern, and how collars and cuffs with all the multitudinous variations due to changing fashions can be made.

Of course only a few problems in construction are illustrated, but these are of such a nature that we feel assured that the intelligence of our readers can cope with further problems through the study of these.

We shall give the making of the shirtwaist pattern first place in our illustrations.

The Shirtwaist In Its Different Forms

Fig. 41 shows us a shirtwaist pattern, the making of which will be fully explained.

It would be advisable, however, for the pupils to study Figs. 42, 43, 44, together with 41, in order to familiarize themselves with the changes made in front, back, side, and upper and lower sleeves.

In Fig. 42 we have $A-B$ perpendicular to $A-C$. Place the fundamental pattern (in ----- lines) in such a position that b , the shoulder point falls along $A-B$, and a , the neck cut-out along $A-C$ at such an angle that e , the point of center front waist line measures two (2) unit parts of our scale of width from d on $A-C$. Note that the dart lines have been left in the pattern, but as they are of no value in our present problem, we ignore them.

Our fundamental pattern now takes position $e-f-e$. From f measure along the $e-f$ line prolonged, a distance to g , equals to one (1) unit part of the scale of width, and connect $e-g$, as shown in ----- lines.

We readily understand that the waist measure of the front of our shirtwaist pattern is three (3) unit parts of our scale of width larger than that of our fundamental pattern, the extra allowance falling from d to e and f to g .

From d to C measure two inches and draw $u-v$, parallel to $d-g$, which we note is our waist line. This extra length may be gathered for peplum above or below skirt.

From point L a little to the right of the middle of the neck rounding $a-b$, draw the line $L-y$, to form the V-shaped neck, shown in Fig. 41. The ----- line $b-F$, from the shoulder to a point lower down the front line, shows a deeper cut-out. The triangle $L-q-y$, in lines and triangle $b-p-F$ in ----- lines show how lapels could be made if desired, by bending instead of cutting the pattern along the respective lines $L-y$ and $b-F$.

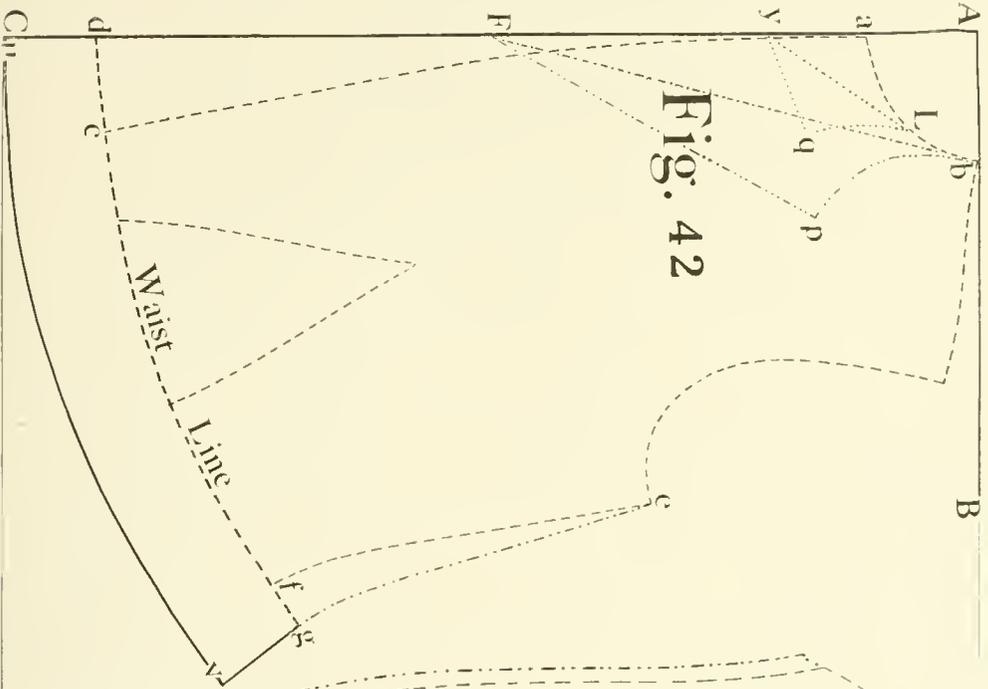


Fig. 42

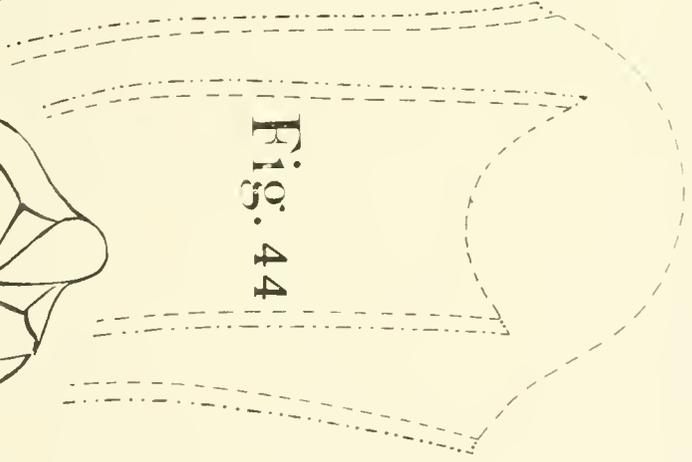


Fig. 44

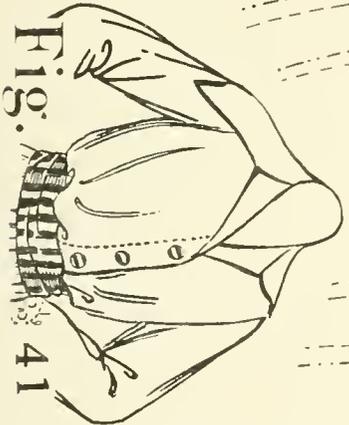


Fig. 41

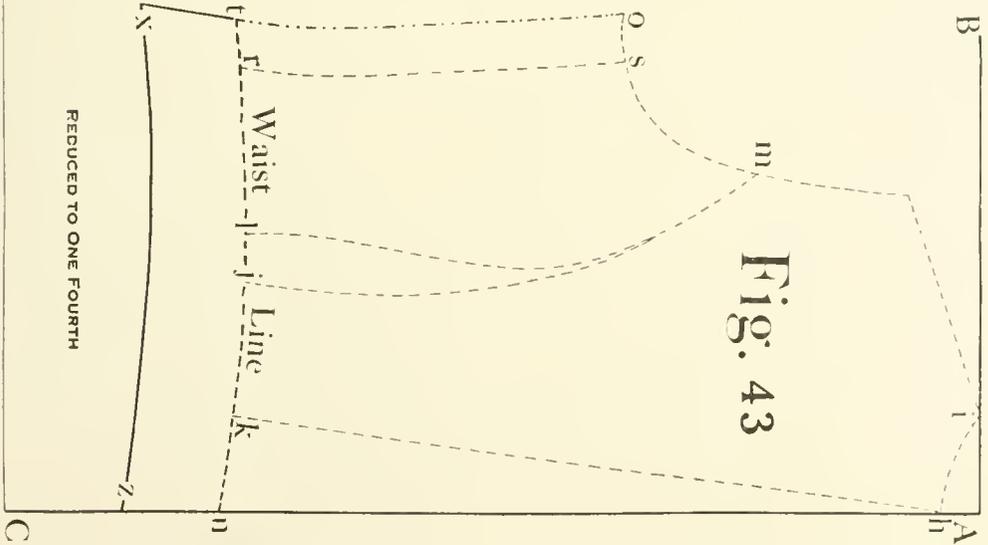


Fig. 43

REDUCED TO ONE FOURTH

Fig. 43 shows our perpendicular A—B to A—C. We place our fundamental back pattern so that the neck rounding should lie at i and h, in such a position that k, our center back at the waist line, falls two (2) unit parts of our scale of width from n.

We next place the side piece to the back so that the two pieces join at m, and l of the side piece falls at a distance of one (1) unit part of our scale of width from j.

From s to o and from t to r is one (1) unit part of our scale of width. This extra allowance is made to give freer play for the armhole and side, as the shirtwaist must be more roomy than the ordinary tight-fitting garment. The line x z, parallel to the waist line t—n of the fundamental pattern, is shown in ——— line, and gives an allowance of two inches to correspond to the changes in the front. Our fundamental pattern is shown in - - - - - lines and the additions to the pattern in - · - · - · - lines.

In Fig. 43 we notice that we have made a one-piece pattern by joining the side and back of our fundamental pattern. The new pattern is three (3) unit parts of our scale of width wider than the original, as explained above. If, however, we wish the back in one piece we lay our pattern just along the length-wise fold of our material.

In Fig. 44 we see the upper and under sleeve in - - - - - lines. But as our armhole in Fig. 43 has been made larger we show in - · - · - · - lines that we have added $\frac{1}{4}$ inch to each of our seams in order to fit this changed armhole, except along the shoulders, front, and back, where $\frac{3}{4}$ inch is allowed.

Along the front we make an extra allowance of $1\frac{1}{2}$ inches in addition to the $\frac{3}{4}$ inch already allowed, to be used as facing.

We will show the construction of collars, cuffs, and different sleeves as we proceed further.

In Fig. 45 we give an example of a waist with slight changes in the construction, otherwise all the same measurements are to be made as in our former pattern. The changes are the following:

In Fig. 46 the neck cut-out d—f is continued to point e, which is two (2) unit parts of our scale of width from the line A—C. This point e may be connected with g as shown in - · - · - · - lines parallel to A—C, which in turn is joined to C. If we cut along e—C, as shown in · · · · · lines, our lap-over will slope in toward the waist, while the other way it will continue down in a straight line, as in Fig. 45. This increase, however, is only made on the right side, as only this should lap over. The extra material left in this way on the left side would be not only useless, but in the way and, therefore, should be cut off.

In Fig. 47 we see the same pattern to the waist line as given in our illustration, with the addition of the · · · · · lines on the shoulder, corresponding to our front part.

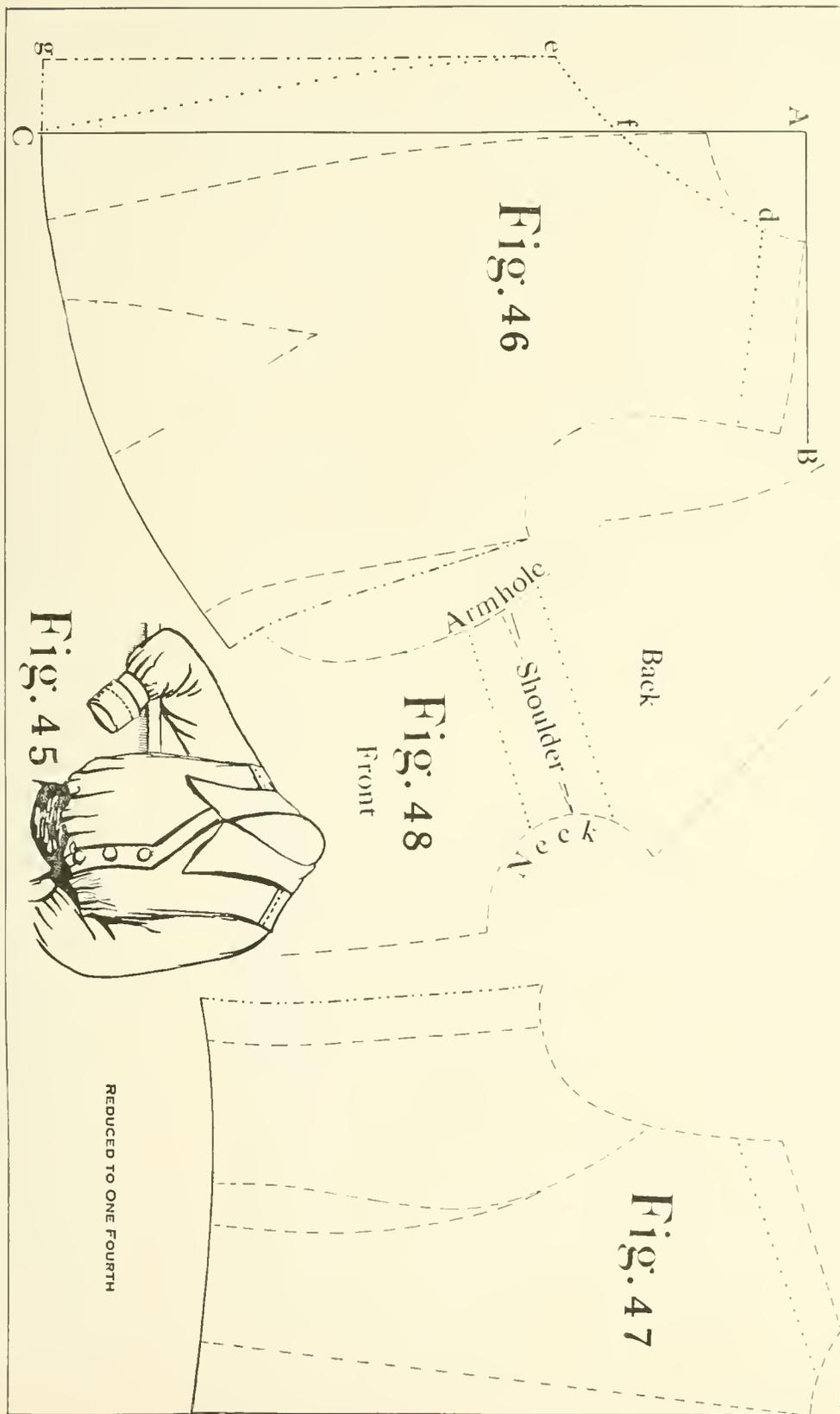


Fig. 48 shows how the front and back part meet along the center shoulder, and also gives the formation of an extra shoulder strap in lines on either side of the seam. The lines in Fig. 46—47 show where this strap falls on front and back to make the shoulder illustrated in Fig. 45.

Fig. 49 shows a waist with three (3) pleats in front and back, with a low collar-cut in front.

In Fig. 50 we observe that the neck rounding extends to n, which is one and one-half inches ($1\frac{1}{2}$) from o, to give the correct V shown in Fig. 49. The line t, one and one-half inches ($1\frac{1}{2}$) from f and the ----- lines parallel to it, indicate where the original pattern should be cut to give room to make the inserts that are needed to form the pleats. These inserts are $\frac{1}{2}$ of an inch in width in the pattern, but may be increased or diminished according to the width of the pleats desired.

Fig. 51 shows how our pattern cut with the extra allowance appears. The heavy line represents the fold, while the ----- and ----- lines on either side are brought together, and the pleat stitched along the ----- lines.

Fig. 52 shows the back pattern with ----- lines marking places for pleats to match the front. This pattern is increased exactly in the same fashion as the front.

Fig. 53 shows us a waist with a yoke, which can be made in front and back, or on either side only. Our figure shows pleats, but this fullness could be gathered instead, both in front and in the back.

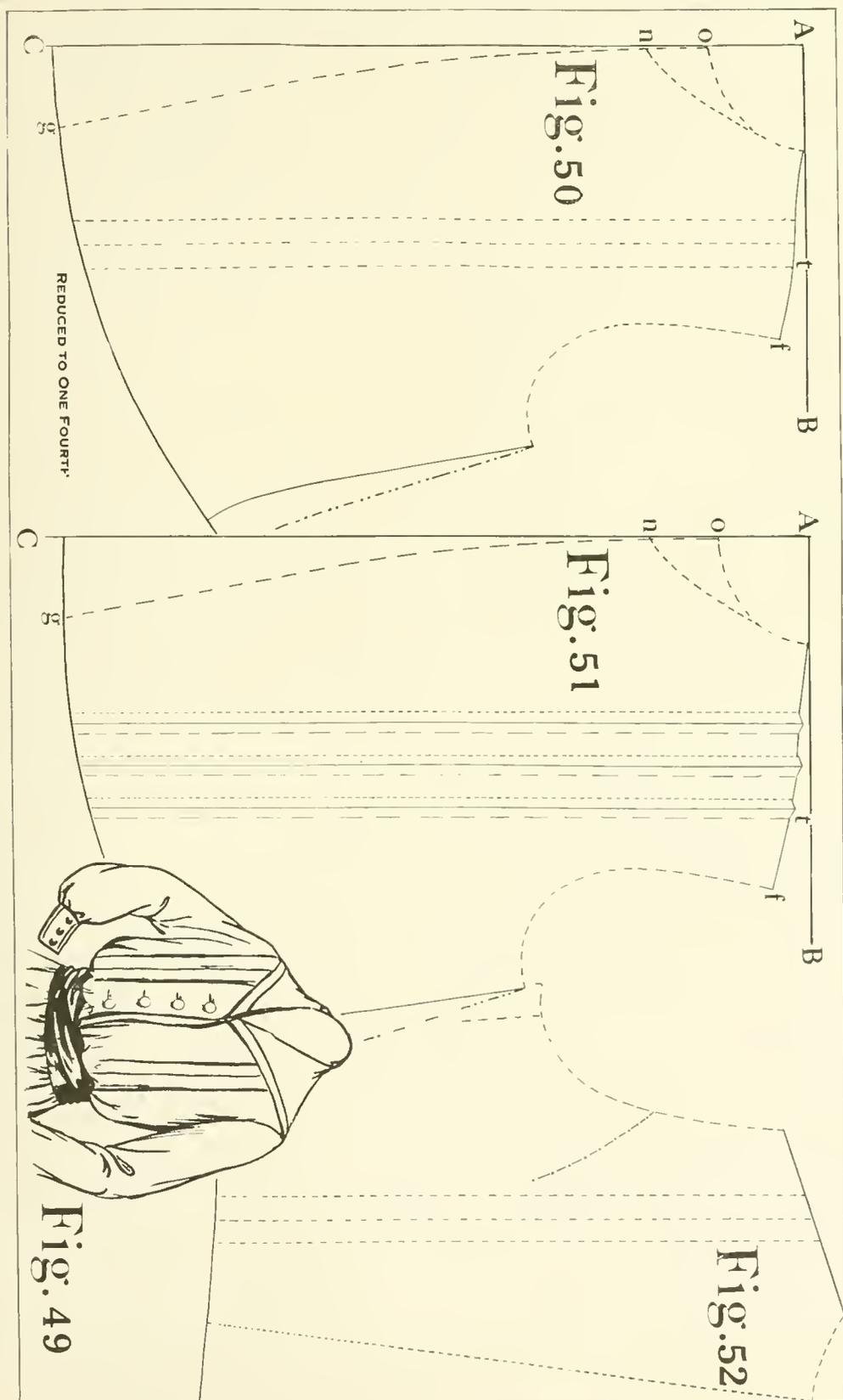
The sleeve shown in this figure has a wide bottom curve, but could be made differently, as will be shown later.

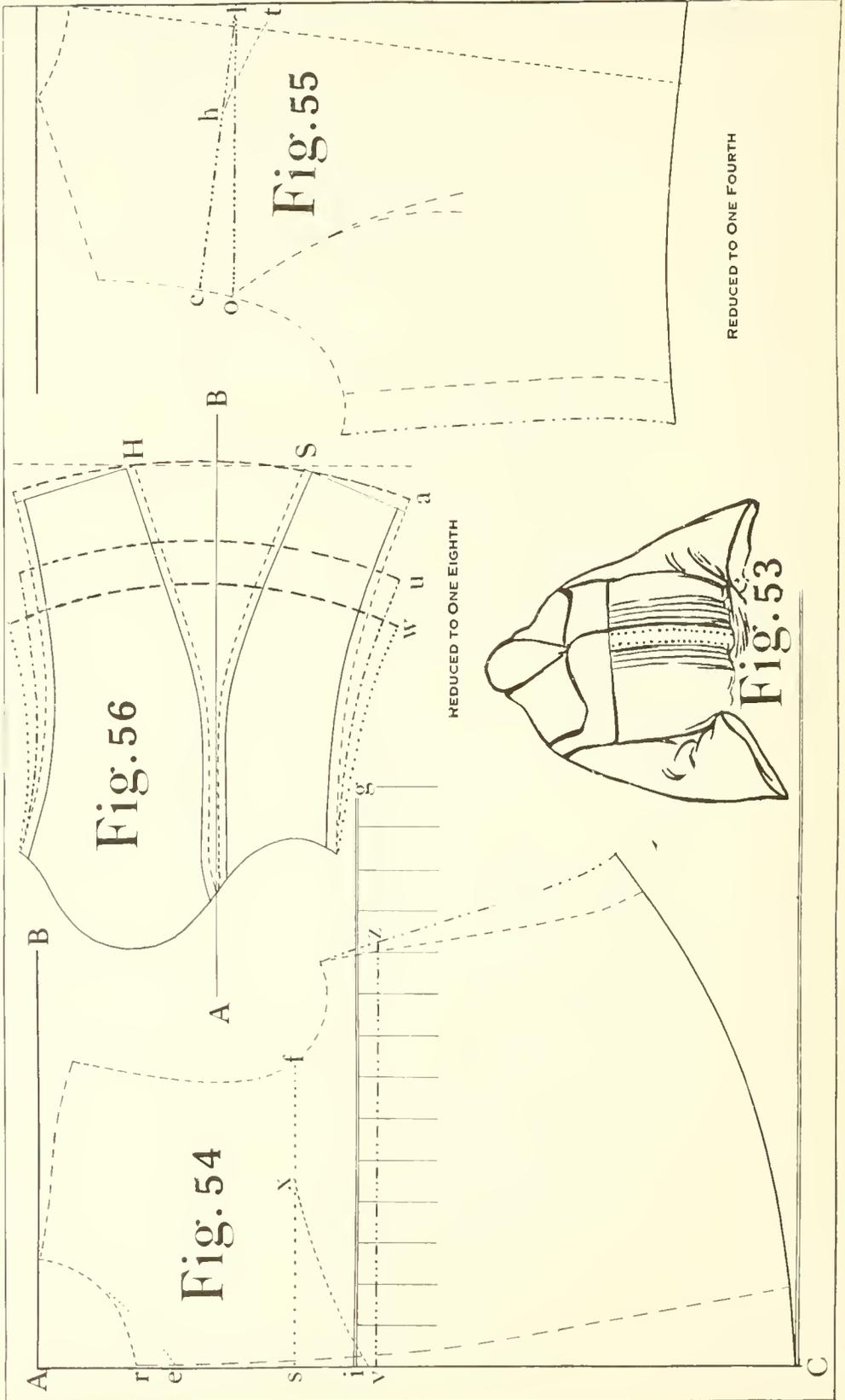
In Fig. 54 the line to e shows the neck cut. The ----- line v—z, the line s—f and the ----- line v—x—f indicate the cut for the three different styles of yokes, namely the deep, the shorter, and the curved yoke.

The parallel ===== lines i—g, an inch above v—z, indicate the deep yoke position after proper bending in of material along both cut edges for seams. The short vertical lines mark the pleats.

Fig. 55 shows the back with the relative yoke cuts; o—l, the deep, in ----- lines; e—l, the shorter, in ----- lines, and h—t in ----- lines, the curve that is necessary to form a point at the center back, if desired.

We must not forget in Figs. 45, 49, 53, to make the allowance mentioned in connection with Fig. 41, namely $\frac{3}{8}$ of an inch for side seams, $\frac{3}{4}$ of an inch for shoulder, center of the back and front, $1\frac{1}{2}$ inches in addition to the above mentioned $\frac{3}{4}$ of an inch along the front for facing, and 2 inches for extra length below the waist line.





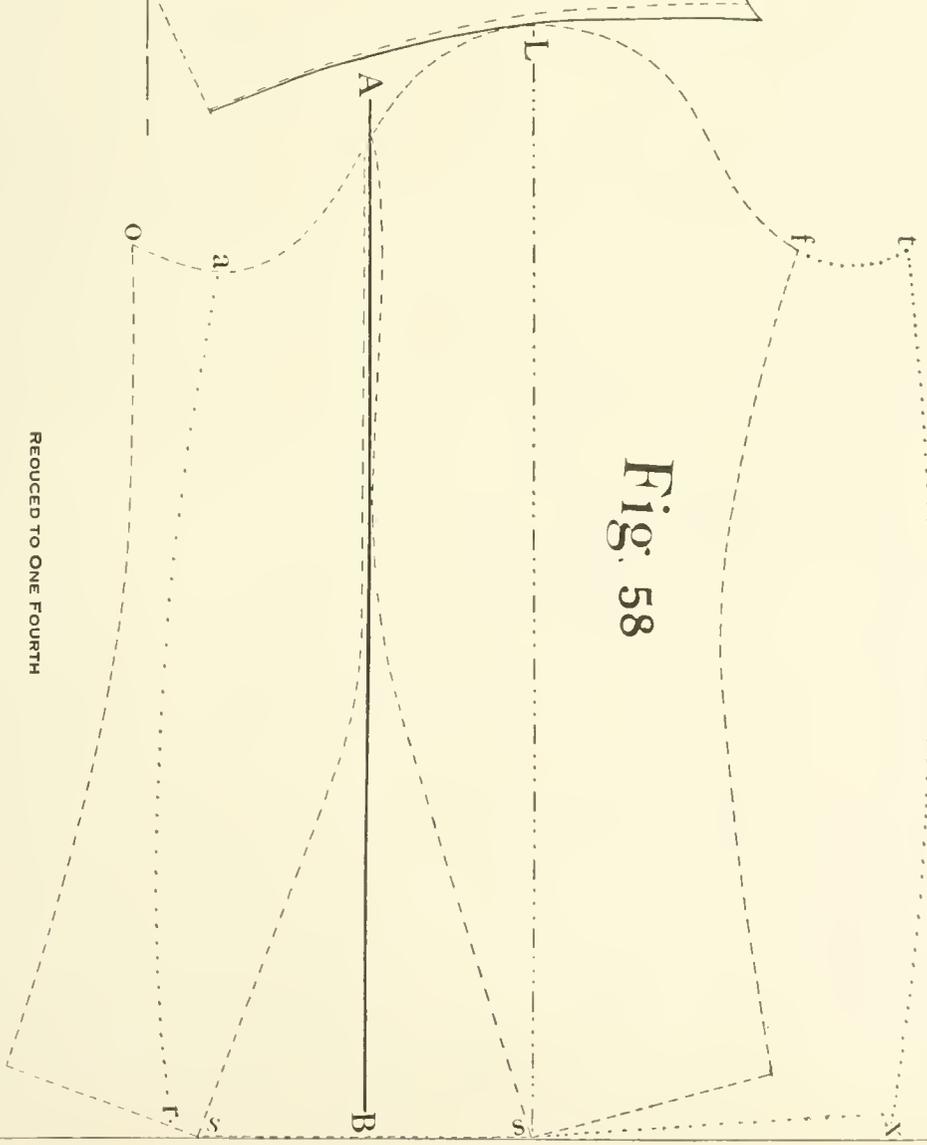
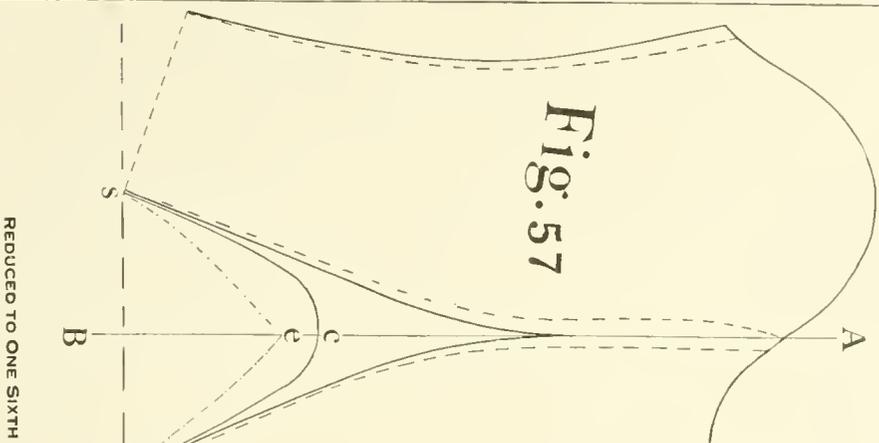


Fig. 56 shows us an upper and under sleeve of our fundamental pattern reduced to one-eighth of full size. The two parts are placed in such a position with reference to the horizontal line A—B, that the points S and H are each $3\frac{1}{2}$ inches from the axis A—B.

In the figure the full lines show the original sleeve pattern, while the ----- lines indicate the allowance necessary to make the sleeve fit the enlarged armhole of the shirt waist. The lines a-----, u-----, and w----- mark the different sleeve lengths and widths that may be desired.

Fig. 57 shows us the axis line A—B, and the original fundamental sleeve pattern in ----- lines. In full lines we see the addition made to widen the sleeve pattern in the upper part, to conform with the wider armhole of the waist.

The sleeve pattern has been so placed that the distance of the points s and s from the central axis A—B is $3\frac{1}{2}$ inches. The point e and e can be placed higher or lower as desired, if the sleeve is made in either of these styles.

Fig. 58 shows us the center line A—B, and our fundamental upper and undersleeves, in ----- lines.

The points s—s are respectively $3\frac{1}{2}$ inches from the center line.

The ----- line from L to s is parallel to our central line A—B, and is to be used only as the dividing line of the upper sleeve. It is shown here to demonstrate the fact that the width of the one-piece sleeve at the bottom, is equal to the bottom width of upper and under sleeve together; that is, the distance s—x equals the distance s—r.

In the undersleeve we cut away the part beyond curve a—r, but we must add the curve f—t, equal to o—a, to the upper sleeve, to give the correct arm measure. The point t is connected with x, which is the same distance from s as r. We have now a one-piece shirt waist sleeve which may be gathered at the bottom or made shorter for an attached cuff.

Collar Construction

We are now prepared to consider the construction of different styles of collars. The construction of a collar always depends upon the cut-out or lapel of the garment. For a collar which will fit perfectly a low cut neck, will never fit a higher cut garment. We must therefore always consider how deep or high the cut-out of our garment will be, in order to make a perfect fitting collar, as we shall see in the accompanying figures.

Fig. 59 illustrates the formation of different collars, suitable for shirt waists and dresses. The front and back pieces of the fundamental pattern have been placed shoulder to shoulder for the construction of our collars.

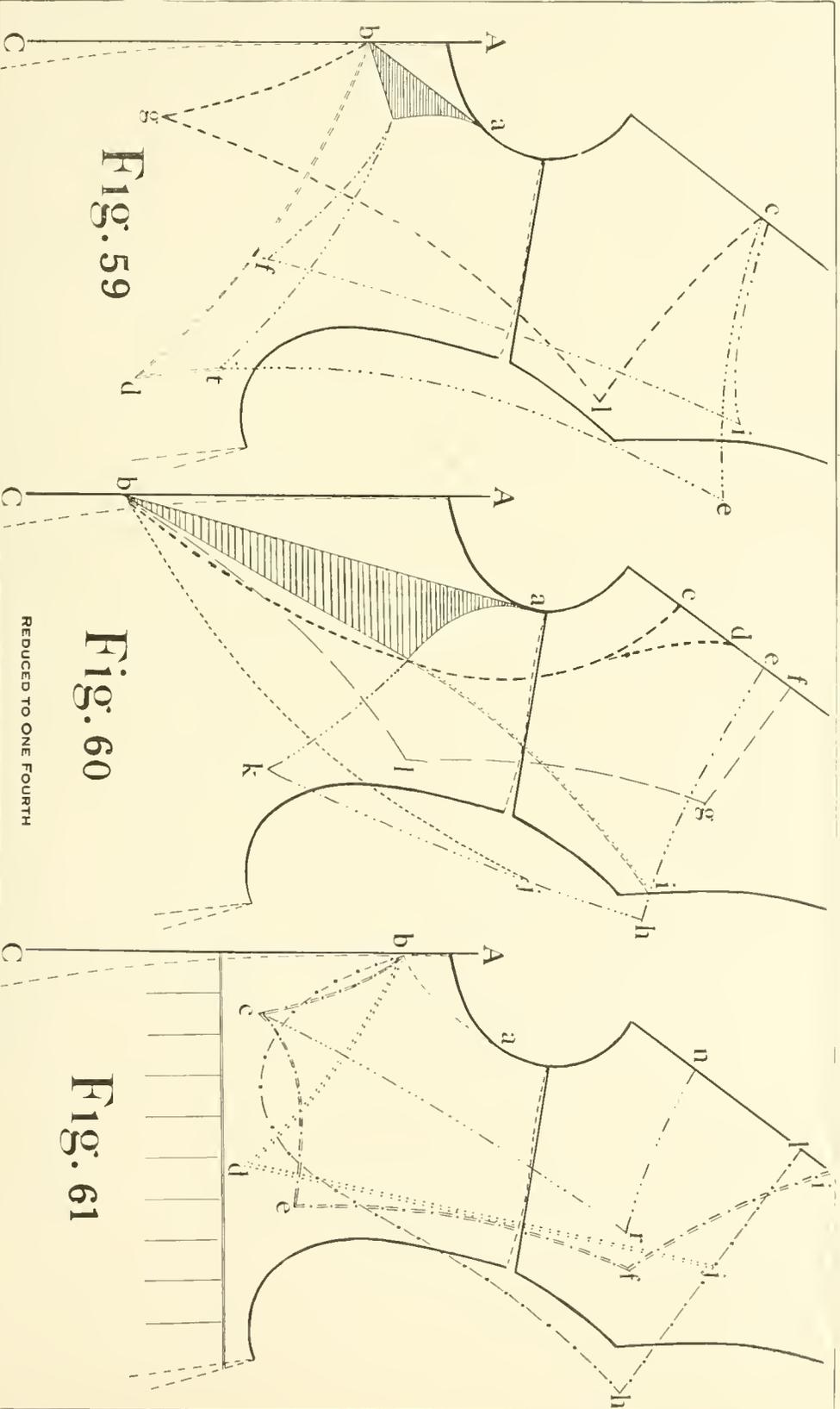


Fig. 59

Fig. 60

Fig. 61

REDUCED TO ONE FOURTH

In the front pattern the line a—b represents the pointed cut-out of the neck, and the shaded in triangle that part that is either cut off or bent back to form a lapel. Now following the neck rounding, along the neck cut-out a—b, from b to g in ----- lines, from g to l in ----- lines and l to e, the center back, in ----- lines, we see one collar pattern. Another can be traced from b to f in ===== lines, from f to i in ----- lines, and from i to e in ----- lines.

Still another follows the curve b—d ===== lines, d to e and e to e in ----- lines.

If, however, the turn back lapel is desired, the collar must be differently shaped in the front. We notice one that, including the lapel in front, follows the point of this in ----- lines to f, then proceeds from f to i in ----- lines and i to e along the same lines as one of the collars previously considered.

A differently shaped one starts from the lapel point to f in ----- and up to i and e and one in ----- lines to t—e and from e to e, the center back.

Fig. 60 shows us more plainly that a collar which perfectly fits a high cut neck will never fit a lower cut-out, or visa versa.

We notice in this figure a very low neck cut from a to b, which is bent over for the lapel, as indicated in shaded lines, if desired.

From b in ----- to e, we see a shawl collar rounded in the back or pointed to d. In this case no lapel is necessary.

Another style follows a—b, and then proceeds along the lapel to the point, and from there in ----- lines to i, and in ----- lines to e. Here also there is no extra lapel.

A different one is seen extending from b in ----- lines to l—g and f.

Still another shape can be traced from b in ----- lines to j, and from there in ----- lines to h and e.

If we make a collar from a to the point of the shaded lapel, and from there in ----- lines to k, through j to h, over i to e, we cannot fail to observe that this collar will not fit a high neck.

In Fig. 61 the neck cut-out from a to b is shown in ----- lines. Starting at b in ===== lines to e—e—f, and i, we have a collar with many points. We show another from b in ::::: lines to d, from there to j, and then in ----- lines to l.

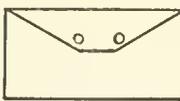
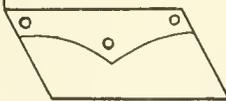
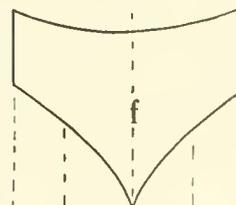
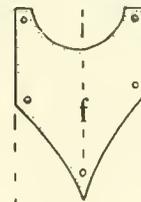
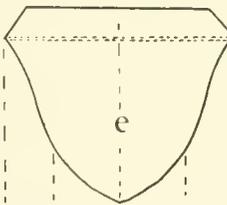
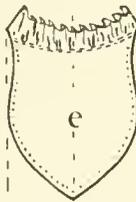
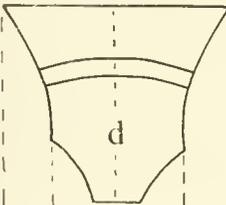
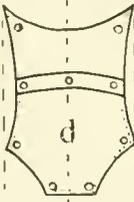
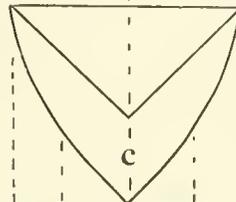
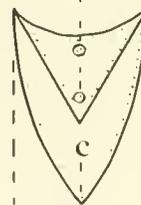
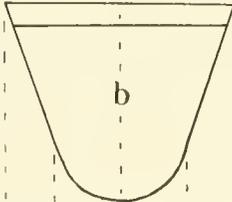
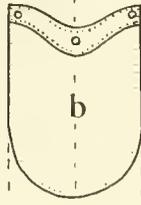
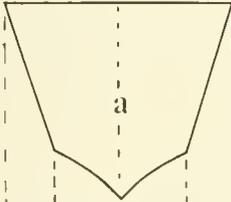
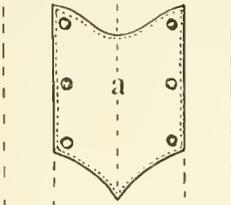
A smaller collar can be traced from b in ===== to e and in ----- lines to r and n.

A collar rounded in front and square in the back is shown starting from b in ----- lines over the rounding to h and l.

Fig. 62

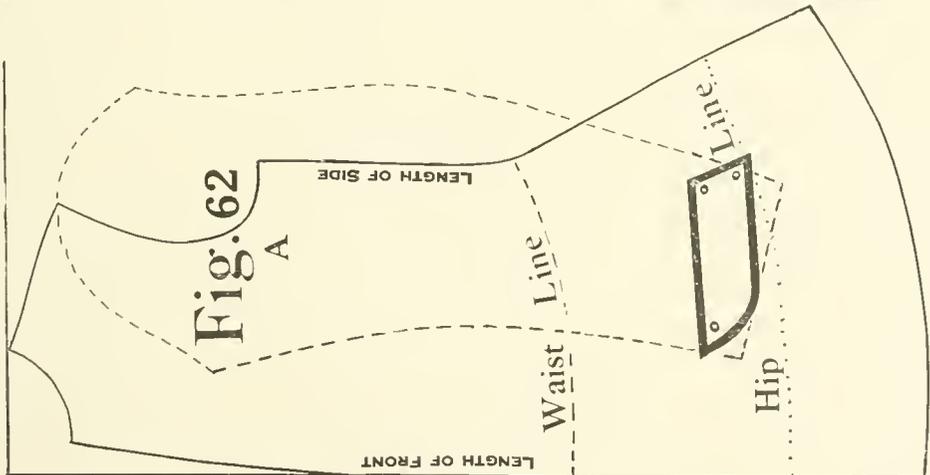
POCKETS

REDUCED TO ONE FOURTH



REDUCED TO ONE SIXTH

Fig. 62
A



Pockets

In Fig. 62 we give several styles of pockets, and in the lowest row three different styles of pocket laps.

In the first row we see the finished pockets a, b and e, and below, indicated by the same letters, the patterns for these pockets. The little rounding at the top of the finished pockets we can easily make by cutting, as shown in the unfinished pocket. But we can also make the same straight along the top, if we so desire.

d, e and f are finished pockets, and below, designated by the same letters, are patterns for the same. The finished pocket e is gathered, and the ===== lines in the pattern show the place of gathering.

In Fig. 62A we see how we find the position of the pocket, that is where it belongs in the jacket, skirt, or dress.

In full lines Fig. 62A shows us a front of a jacket, and in ----- lines we see an upper sleeve pattern placed with the highest point of the armhole to the lowest point of our front shoulder seam.

The pocket is then placed about two (2) inches above the lower end of the full length sleeve.

Cuffs and Sleeves

In Fig. 63 we again show different sleeves and cuffs, and again demonstrate the cutting of a one-piece sleeve from a two-piece one.

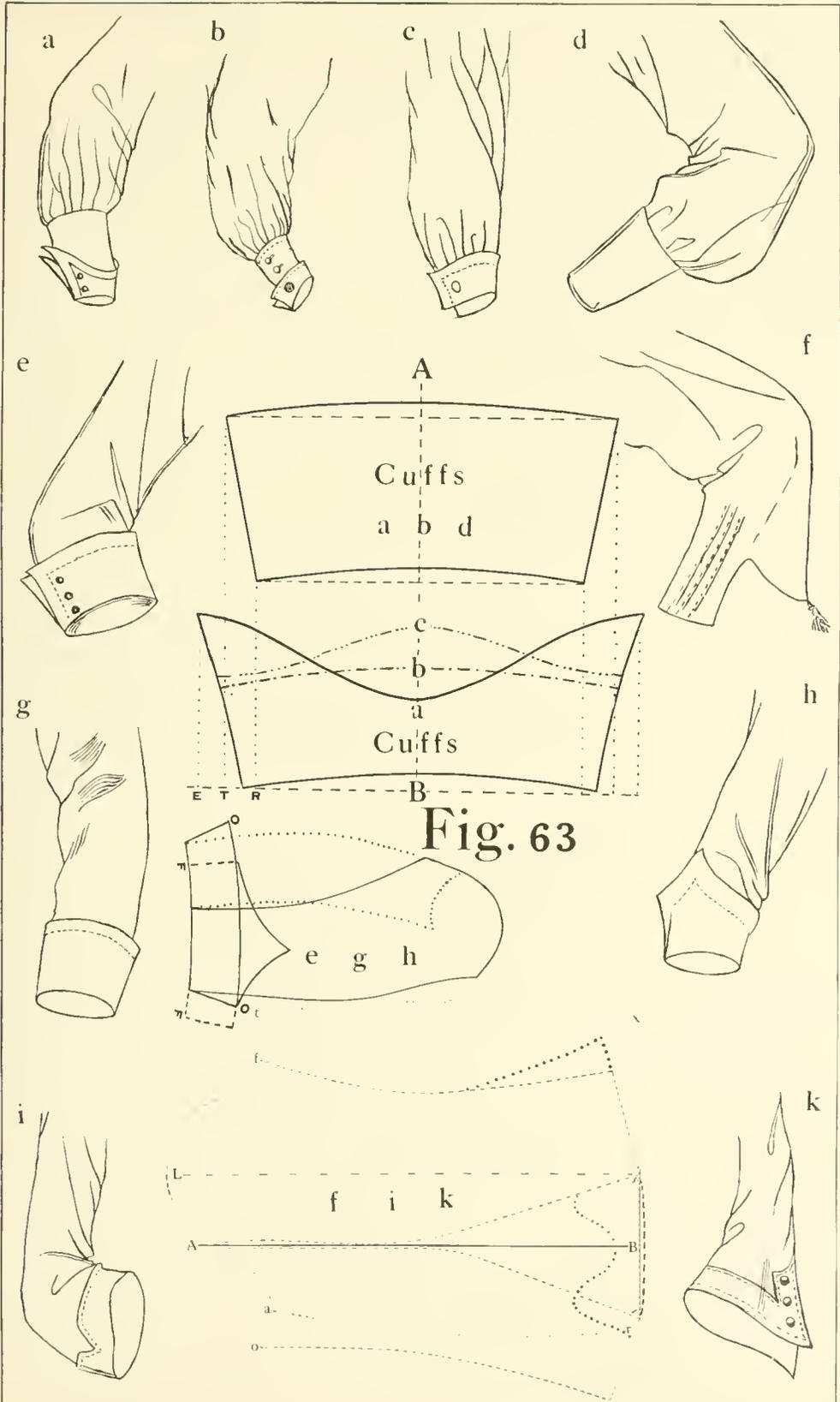
In this figure, a—b—c, and d, show us four sleeves in one piece (as shown in Fig. 58). The cuffs used here are constructed as shown in cuffs a—b—d. The tops of the upper cuff are cut respectively as a—b and c, in the figure. The ----- construction lines E—T—R, from the lower to the upper cut, are one (1) inch apart to give the necessary flare needed, so that the upper cuff should not lie flat over the lower one.

Fig. e—g—h shows three different cuffs, of which we show the construction under e—g—h. The undersleeve in this pattern is marked in lines and the upper sleeve in full lines. The sleeves are placed with under arm seams joining. Cuff O—O in full lines is the pattern for cuff e. The same pattern, but pointed at the top, as shown in e—g—h, is used for cuff h. In the same figure, partly in full and partly in ----- lines, is the pattern for g. This cuff has its seam in the center of the under sleeve and therefore extends from F' to F' beyond.

The construction of sleeve f—i—k is illustrated in Fig. f—i—k.

The dotted curves from r to s, through A—B, show the required shape for bell shaped portion of sleeve f. The heavy dotted lines added to our upper sleeve supply the extra width necessary to make the three (3) tucks shown in f.

Sleeves i and k, about identical with Fig. 57, are widened in the upper sleeve in the same way as sleeve f.



The Cutting of a Circular Skirt Pattern

A skirt can be made in one, two, three or more pieces, but the width of the bottom depends upon prevailing fashion.

First we will endeavor to show how to cut a pattern for a circular skirt.

Remember that all skirts are cut and remeasured in inches, as taken on the model for whom they are intended.

We have shown previously in Fig. 12 and 13, how the waist line is constructed, and we recall that we had made this with a piece of thread held with the thumb of the left hand, and a pointed pencil looped through the thread forming the arc.

With the tailors' square we form the perpendicular A—B to A—C as shown in Fig. 64. On line A—B mark point x 2 inches from A. On line A—C mark point a eighteen (18) inches from point A. Seven (7) inches from a, mark f, the starting point of the hip line.

Next holding the thread circle maker at x, with the left thumb, with the point of the pencil start at a and mark off arc a—e for the waist line. Form the hip line f—g in the same manner. We next proceed to build our pattern from the measurement of the model previously taken.

In Fig. 64 our model measurements are used.

Length of skirt, 36 inches in front.

Length of side, $36\frac{1}{2}$ inches.

Waist measure, 26 inches. (13 inches one-half of the measure).

Length of back, 37 inches.

Hip measure, 40 inches. (20 inches one-half of the measure).

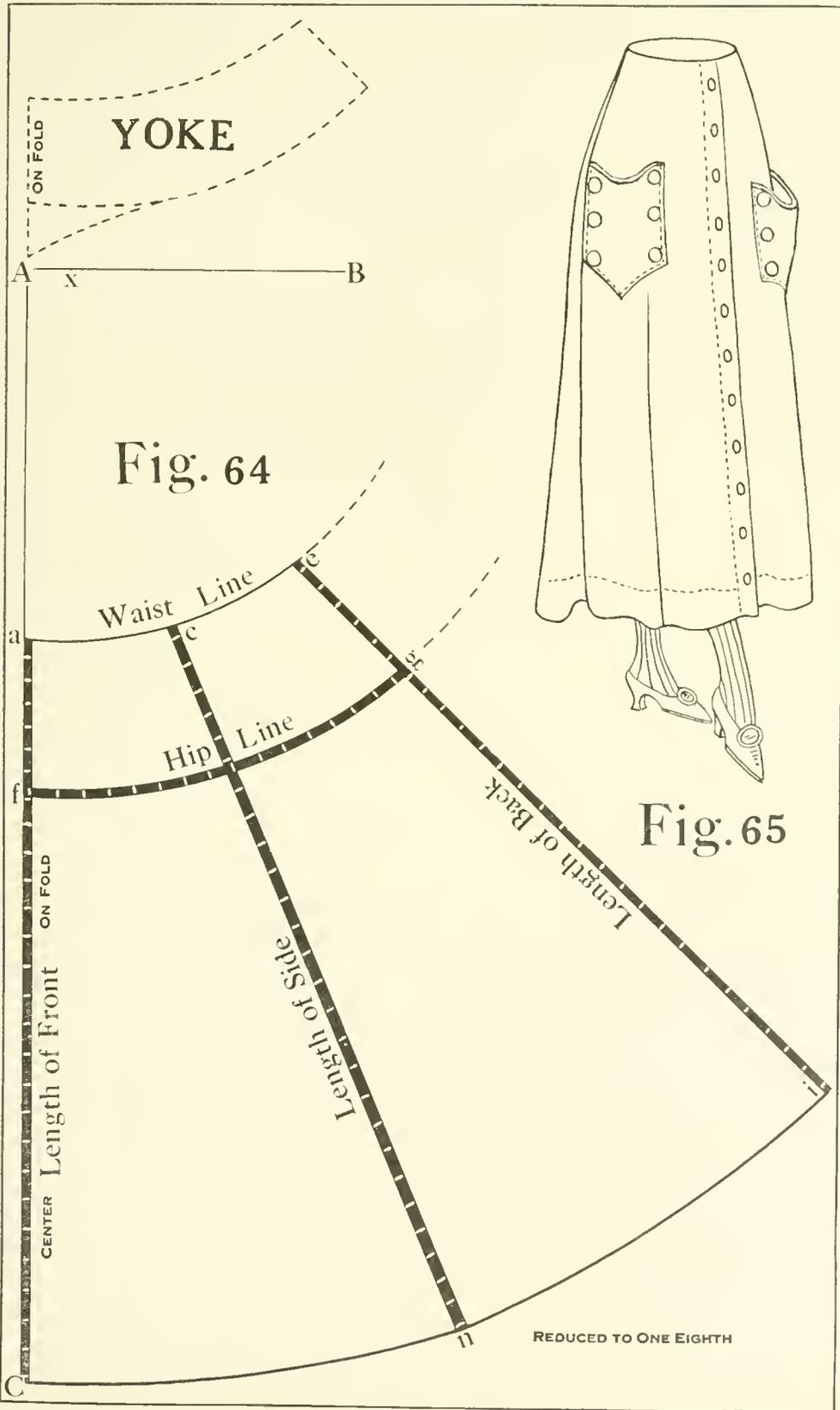
From a along a—C measure the front length of the skirt (36 inches in the figure.)

From a, in a curve along the waist line, measure one-half around the waist measure (13 inches in the figure), marking the point e. Along the hip line from f, mark off at g one-half of the hip measure (20 inches in the figure).

The point e, equidistant from a, and e, marks the starting point of our side line, as this line is invariably half way between the center front and the center back.

As we have before mentioned, the skirt widths vary with fashion's dictates. We use for our model here a bottom width of two and one-half ($2\frac{1}{2}$) yards, and later show how this may be increased or diminished.

From C which marks the length of the skirt at the center front, measure along a slight curve a distance of $22\frac{1}{2}$ inches, or one-half the width of the half skirt, marking the point n. From n in this way repeat this measurement to i.



Connect e with n, and e and g with i. These lines give us respectively the side line and center back of our skirt. Along the side line mark off a distance equal to the side length measurement of the model (here $36\frac{1}{2}$ inches). Along the center back measure off the required length of back for the model (37 inches in figure).

Be careful to remeasure to secure accuracy. Now draw the bottom curve, connecting the points marked to form the bottom sweep of the skirt.

As all patterns are without seams, we must allow $\frac{3}{8}$ of an inch for these seams, and make an extra allowance at the top and bottom for the hem.

The finished skirt is shown in Fig. 65. The pockets, should we desire the same, we will find in Fig. 62.

Above Fig. 64, we notice yoke patterns in ----- lines. One is circular with the waist line, and the other pointed in the front. These yokes are cut exactly to the rounding of our waist line, and fit smoothly to the body.

Further necessary explanation relative to the back of the skirt, will be given in the discussion following Fig. 66. In Fig. 66 we see the same circular skirt, differently constructed, but giving us the same results if compared.

We have the perpendicular A—B to A—C. From A we measure four inches to a, along A—C, and from a, the point just made mark off at C a distance equal to the length of the front.

Next from a, in a slant along A—B mark off at e a distance equal to one-half around the waist measure (13 inches in the illustration). Connect a—e with ----- lines, and mark the center of this line o.

As the width of this skirt is identical with that of Fig. 65, our method of procedure to secure proper length of side, of back and lower sweep is the same as previously given.

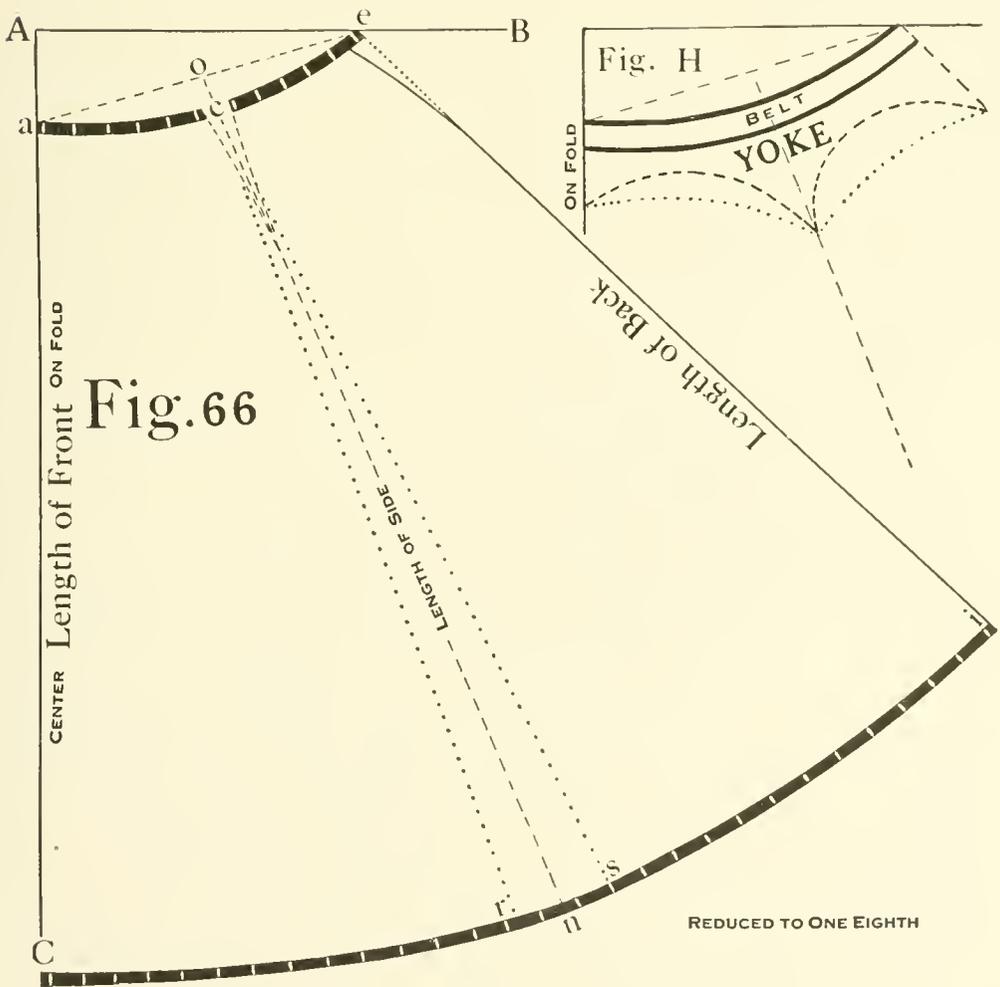
From point o, measure on a perpendicular 2 inches to e. Connect a and e through e, with a curve to form the waist line.

As the body curves in in the center back at the waist line, it is necessary to make a small cut-out from the straight length of the back. In Fig. 66 below e, this is indicated as a V between the dotted and the heavy line.

On either side of the ----- line marking the length of side o, e, n, we see the lines marked by r and s at the bottom of the skirt, meeting one another at the hip line. If the skirt is made in two parts these lines indicate how it is possible to make the skirt narrower. From the hip to the waist line, a small triangle is shown meeting the waist line one-half of an inch on either side of e. This triangle shows the part to be eliminated in case the skirt is made in two parts, in order to insure a perfect fit. Thus we find that our curved waist is made exactly 13 inches, by the cut-out of one (1) inch at e, and of one-half ($\frac{1}{2}$) of an inch at e.

Both of our illustrations 64 and 66 could be cut in one or two pieces. If cut in one piece, the length of front is placed on the fold of the material. If cut in two pieces, both front and back are placed on the fold and as a result the two bias pieces meet at the sides. Care must be taken to tape both of these seams, to prevent sagging of the material.

Fig. H shows a belt in the heavy lines. Two pointed yokes in different shapes are marked in and ----- lines. These are formed on the same principle as Fig. 66.



The Cutting of the Gored and Pleated Skirt

We next demonstrate the designing and cutting of the gored skirt, and the pleated skirt. In order to be able to divide the widths of our gores in proper proportions we must decide upon the width of the skirt around the bottom.

Fig. 67 shows a four-gored skirt measuring two and one-half ($2\frac{1}{2}$) yards around the bottom. The gores show they are cut from material 36 inches wide.

This skirt consists of a front piece cut on the fold, a side part, and a back part cut on the fold. The same is slightly gathered.

We mention again that all skirt patterns are cut from measurements taken from our figure, and are without seam or hem allowance, which must be added in cutting the goods. Fig. 68A shows A—C perpendicular to A—B.

From A along line A—C mark points e—r—s, three-fourth ($\frac{3}{4}$) of an inch apart. From s measure off the length of the front along A—C to the ----- dotted auxiliary line (36 inches in the illustration). From this line measure $\frac{3}{4}$ of an inch to C.

From C measure 16 inches to i on the auxiliary line. This gives us the half of the bottom width of the front gore, as the center front is laid on the fold of the material.

Along A—B measure 6 inches from A marking point o. Connect o and i. From i—o along r measure in to E a distance of $1\frac{1}{2}$ inches. Connect s E with a curved line. From the hip point u make the rounding u E. The waist line s E measure $4\frac{1}{2}$ inches.

Fig. 68, B shows m—n parallel to A—C. Measure 16 inches from u to j and $7\frac{1}{2}$ inches from m to g. Connect g and j. The cut-outs from m to E and from g to E are $1\frac{1}{2}$ inches each, or 3 inches together. Thus our waist line from E to E measures $4\frac{1}{2}$ inches.

Fig. 68, C shows h—k parallel to A—B. The bottom line from k to l is 14 inches. From h to t, a cut-out of $1\frac{1}{2}$ inches is made, which leaves $12\frac{1}{2}$ inches for the waist line of the back gore. This width we gather to one-third, which gives us a waist measure of 4 inches. If we add the waist measures of the different gores $4\frac{1}{2}$ inches, plus $4\frac{1}{2}$ inches, plus 4 inches, our total half waist measure is 13 inches, which we find correct for this model.

We notice that all our cut-outs at the waist line in Fig. 68 A—B—C are made from u. This point is the hip line 7 inches below the waist line.

We observe also that the bottom of gores A and B are rounded to the auxiliary lines, and the back gore is left straight on the bottom.

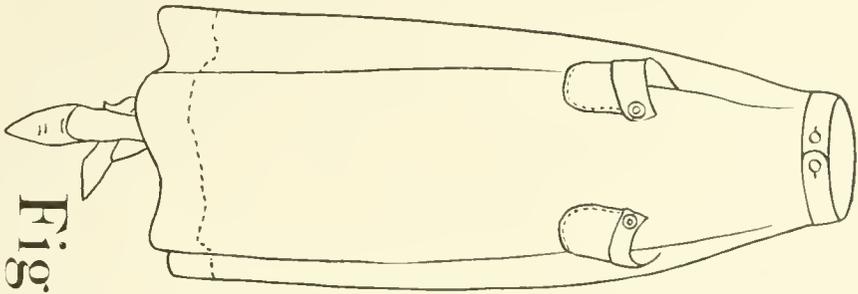
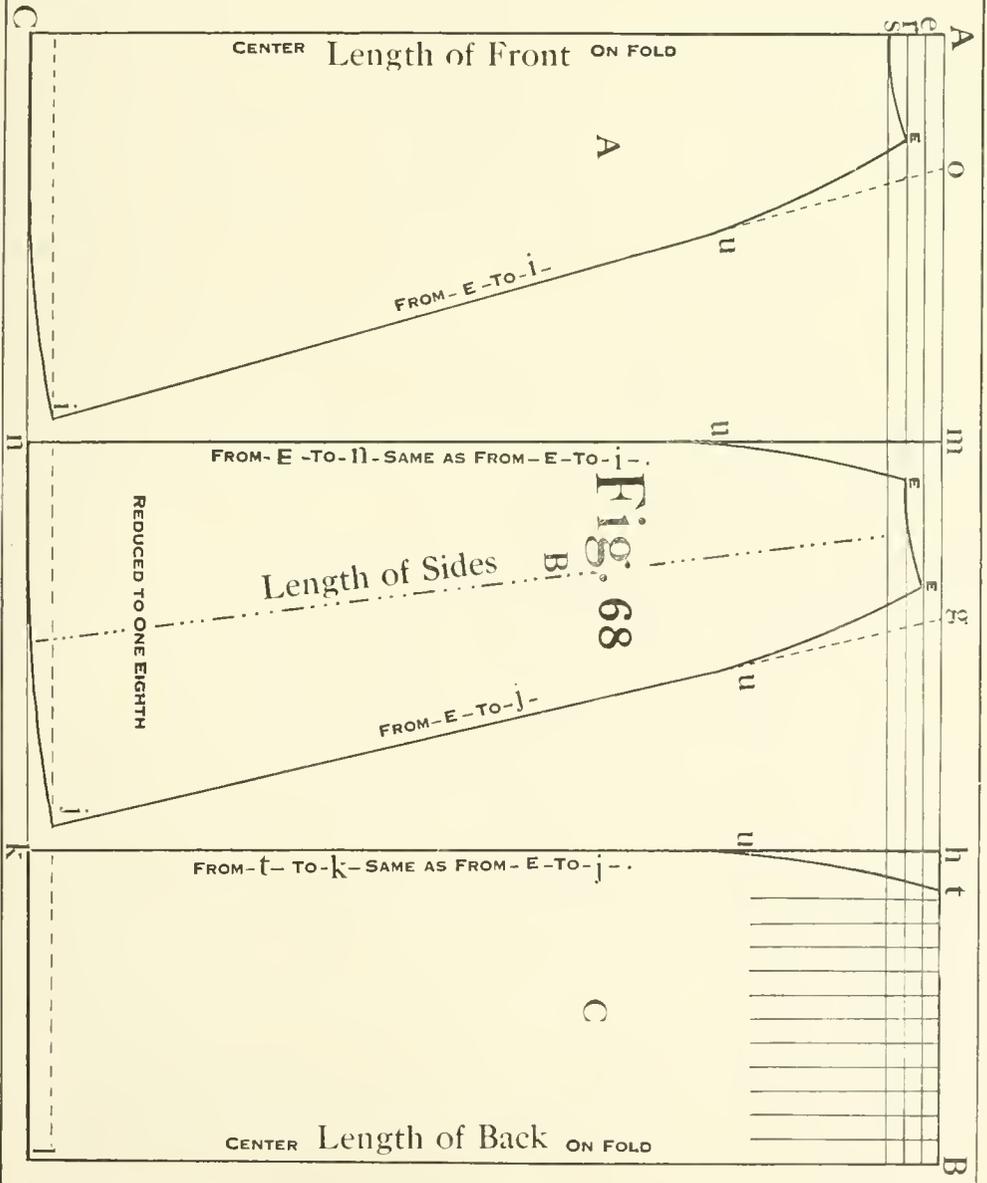


Fig. 67



The sides of patterns A—B—C are marked to show joining seams, which are the same length as shown in the figures.

The ----- lines in B indicate the line along which we remeasure the length of side.

The short parallel lines in C indicate gathers.

Fig. 69 shows us practically the same effect skirt, the only difference being that Fig. 67 and 68 gave a four-gored skirt, whereas this is a skirt in six gores. This change is partly due to fashion and partly to the fact that the material is too narrow to permit cutting a wider pattern without piecing.

The perpendicular A—B to A—C and the measurements from A to e—r—s, and the lengths from A to C, m to n, x to a, and h to k, are unchanged.

The bottom of the skirt is $2\frac{1}{4}$ yards wide, there being 20 inches each in front and back gores, both of which are laid on folds, and 10 inches in each of the side gores (the two in the pattern are cut double we must remember). This gives us a total of 80 inches, about $2\frac{1}{4}$ yards for the bottom of the skirt.

At the top of Fig. 70, A, from A to o is 4 inches, in B, from m to g 6 inches, in C, from x to z 6 inches, and in D, from h to B 10 inches. The cut-outs o—u—E, g—u—E, m—u—E, x—u—E, z—u—E and h—u—t are each $1\frac{1}{2}$ inches in width. Adding the front and side waist line measurements we get 9 inches. This plus the back gore gathered to four inches, gives 13 inches for half of the waist measurement.

Further we observe the ----- lines from w to k, in pattern D, which we follow should we desire to leave out the gathering in the back, and make a fitting back.

Fig. 71 shows a plaited skirt. There plaits can be made closer together or farther apart as desired.

Fig. 72 from A to B gives a pattern of a plain plaited skirt. The center front fold forms a box plait, with the plaits on both sides facing the back.

Fig. 73 shows box plaits which can be placed closer or farther apart as desired.

In the next few lessons we will show how to change our fundamental waist pattern, to one with seams running to the shoulder both in front and back.

We will also endeavor to show how to make a variety of dresses by combining different skirts and waists.

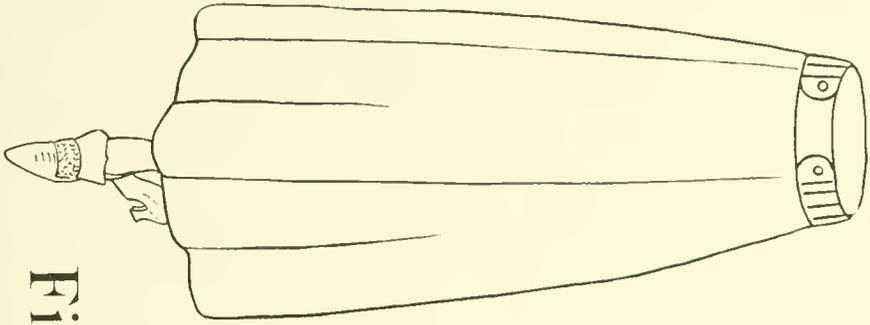
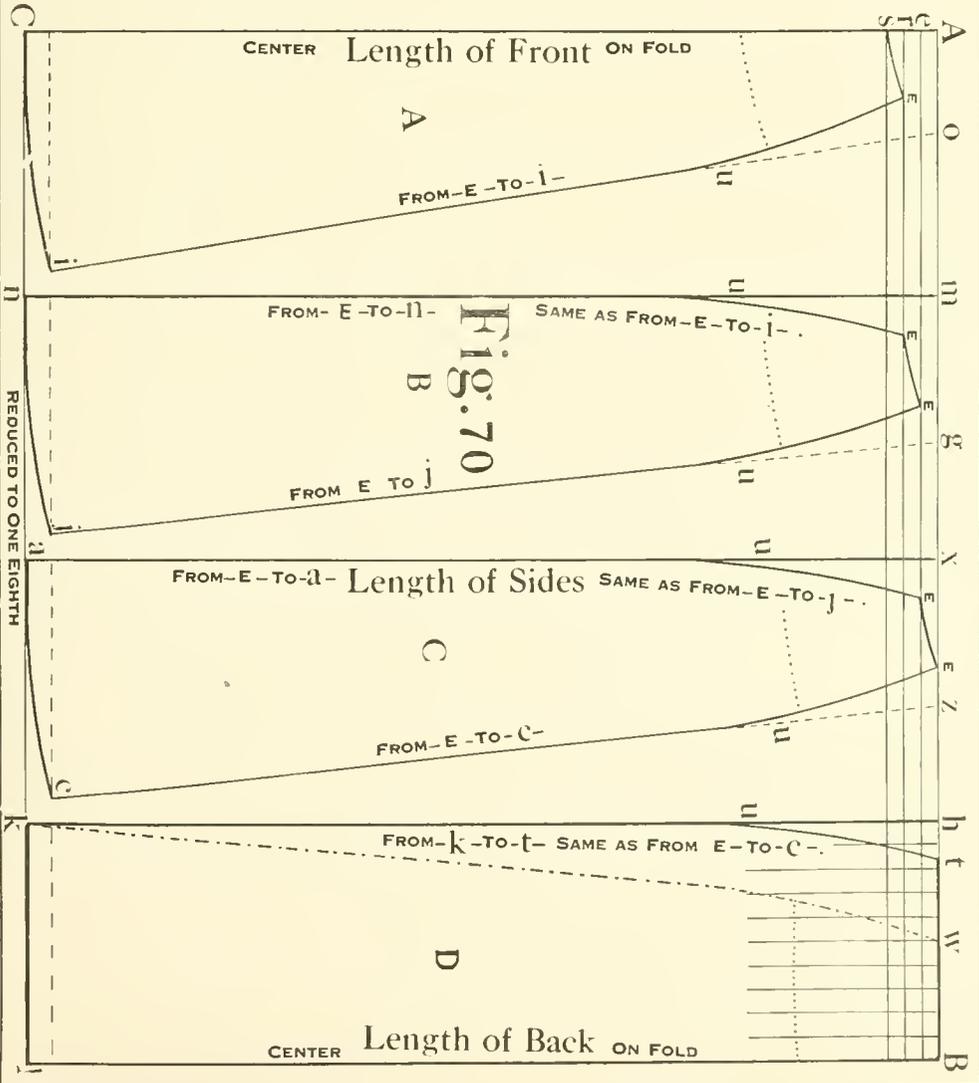


Fig. 69



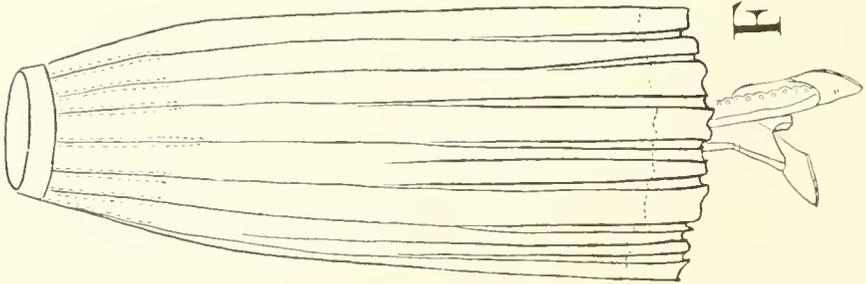


Fig. 71

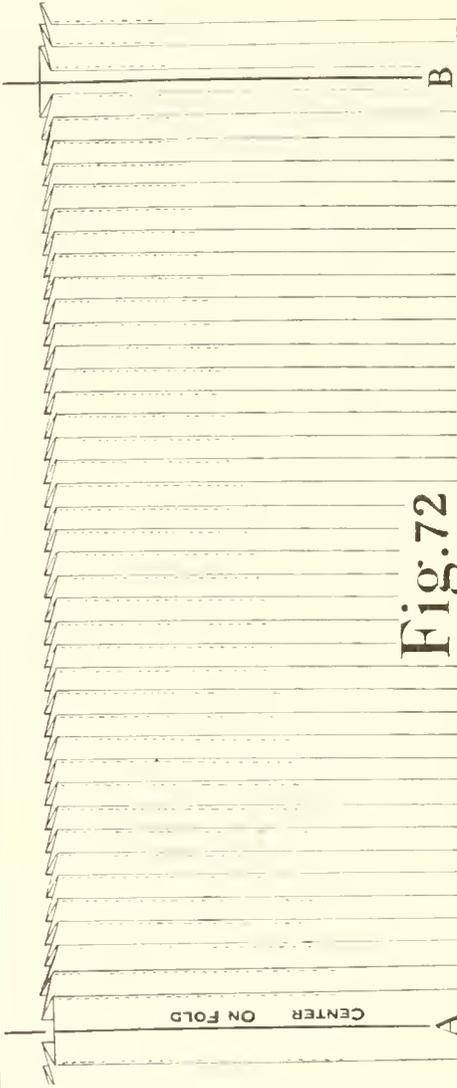


Fig. 72

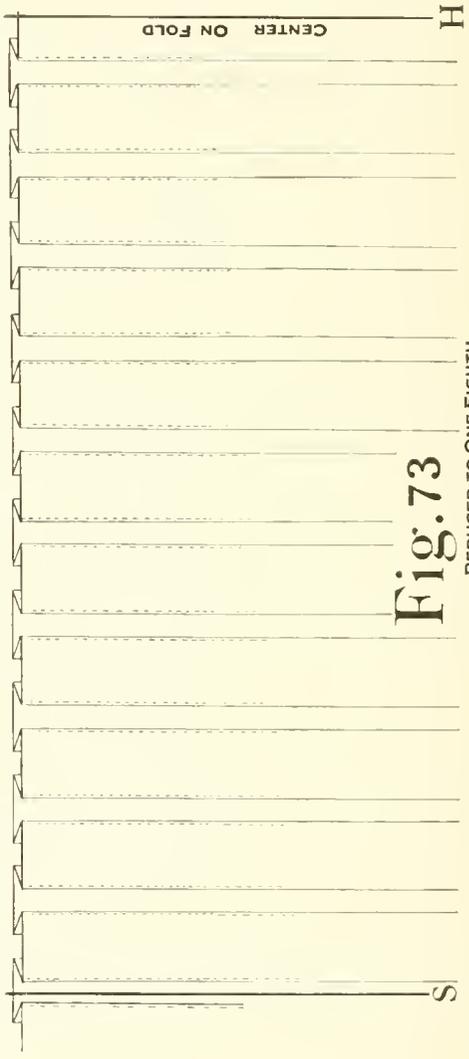


Fig. 73

REDUCED TO ONE EIGHTH

Changes from the Fundamental Pattern to a Pattern Seamed to the Shoulder in Front and Back

Fig. 76 shows a skirt with a yoke pointed in front, and a waists with seams to the shoulder both in front and back. These seams take the place of the usual dart, and extend entirely to the shoulder, thereby giving a longer line effect.

Fig. 74 shows the perpendicular A—B to A—C, the fundamental waist pattern in full lines, the former basque front in ----- lines a—e, and the front line of the dart in lines from j.

From point i on the shoulder line, which is two unit parts of our scale of width distant from the armhole, connect i—j in ----- lines for a construction line. Then draw the slightly bow-shaped line i—j, in full lines, so that o is one-half ($\frac{1}{2}$) of an inch to the left of the construction line. Connect o and the second dart with a slight rounding.

Cutting along the full lines we have now divided our front into two pieces with seams reaching to the shoulder.

Fig. 75 illustrates the formation of a back pattern with seams reaching from the waist to the shoulder.

The fundamental shirt waist back connected with side part pattern is shown in full lines. The ----- line t—s is the basque back, originally made. The lines indicate the joining of side and back of the original basque to form the one-piece shirt waist back.

From point h on the shoulder line, two unit parts of the scale of width from the armhole, draw h—g in ----- lines. Next draw the full line h—g, curved about one-half ($\frac{1}{2}$) of an inch slightly to the right. Connect the former side lines with this line, as high up as it formerly reached in the arm rounding. Cutting along this line will give us a two-piece back with a seam from the shoulder to the waist.

In both Fig. 74 and 75 the waist extends only to the waist line. We must add about two inches to this length in order to properly connect waist and skirt, and to finish neatly.

As mentioned before we must allow for all seams. For the proper lapping of buttons and button holes, in the front we must have an additional allowance or provide a separate piece for facing.

We must also mention here that the point of the cut-out of the neck, is invariably the point where the collar starts.

In Fig. 77 we show a dress with yoke in front and back, and plaited both in front and back below the yoke. This is a combination plaited skirt, and bodice made from a shirt waist pattern, with collar as desired. The bodice and skirt are joined at the waist line to the belt of the skirt.

Fig. 78 is a plain skirt and shirt waist, extended to the desired length. The belt reaches twice around the waist line, and ties in front.

Fig. 79 is a dress made from a shirt waist pattern and a plain skirt joined at the waist line. The belt ties in front, and a pocket is placed on the right side.

Fig. 80 is also a combination of a simple shirtwaist and a plain skirt. It is made with a belt pointed in front and can have any desired collar shown in Figs. 59, 60, 61.

Fig. 76

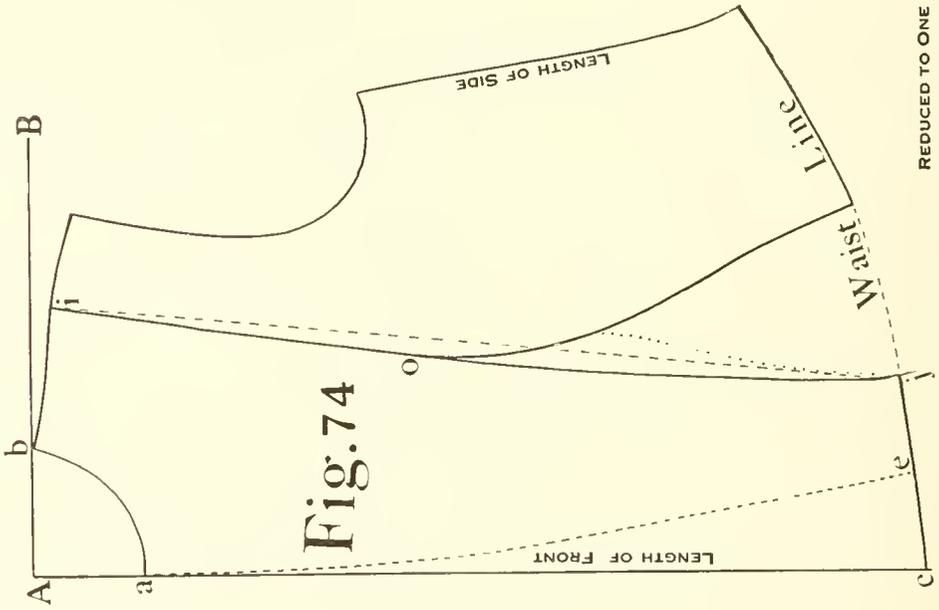
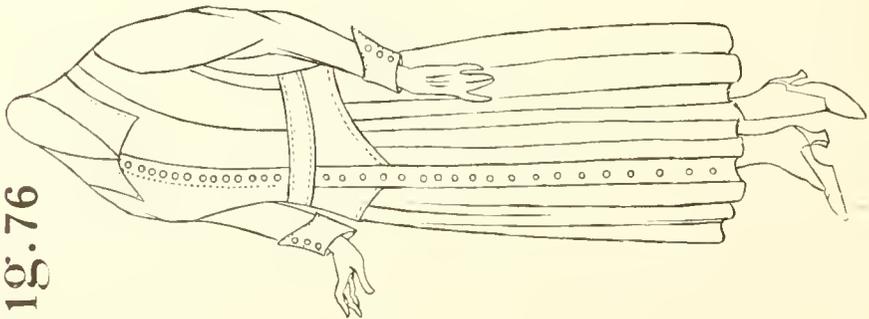


Fig. 74

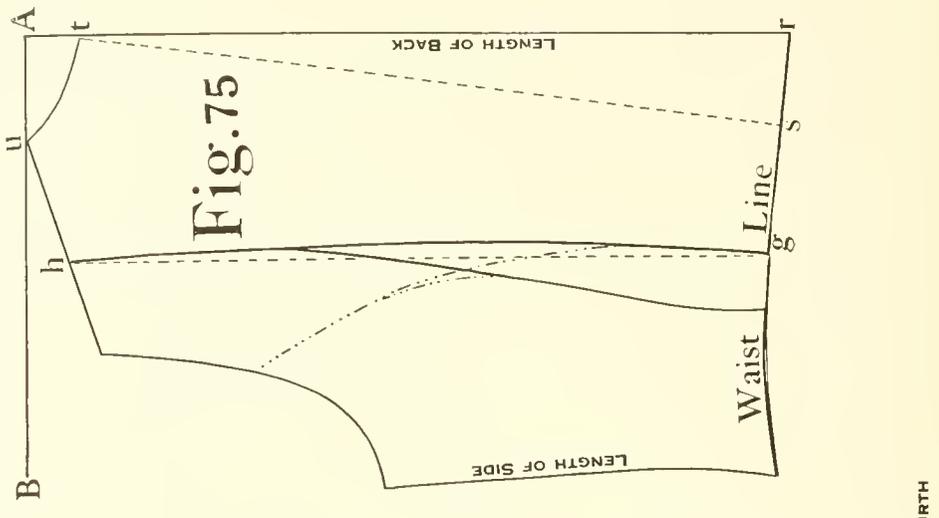
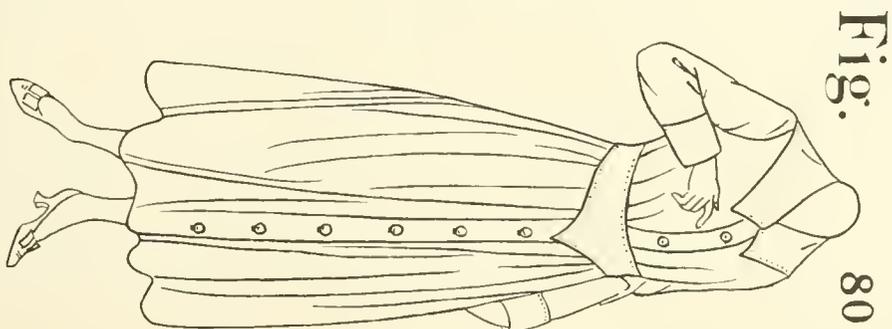
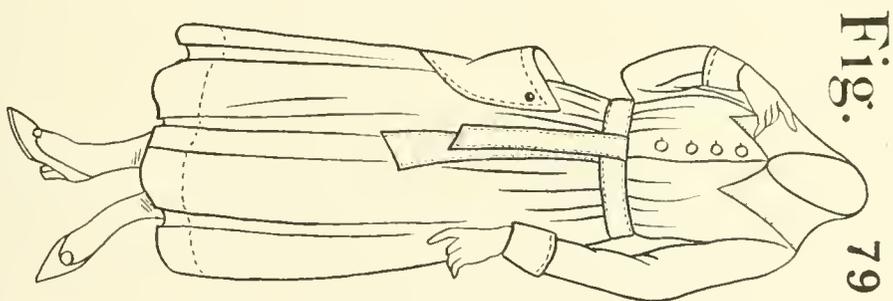
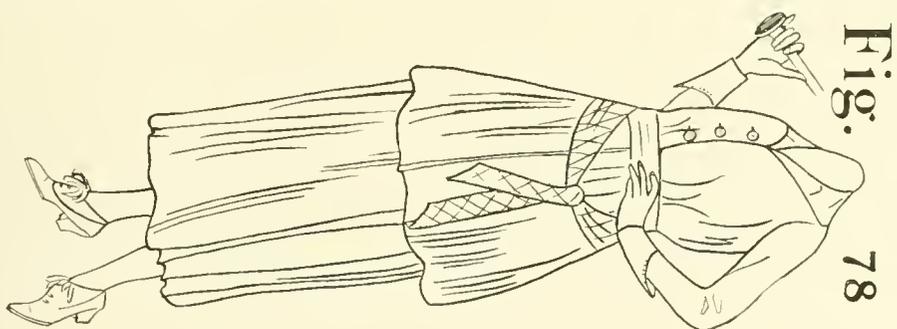
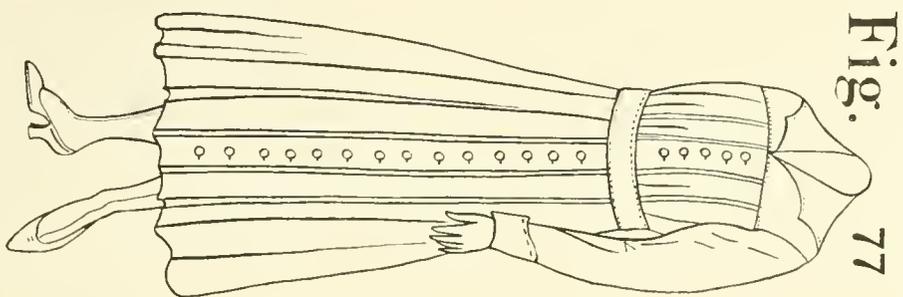


Fig. 75

REDUCED TO ONE FOURTH

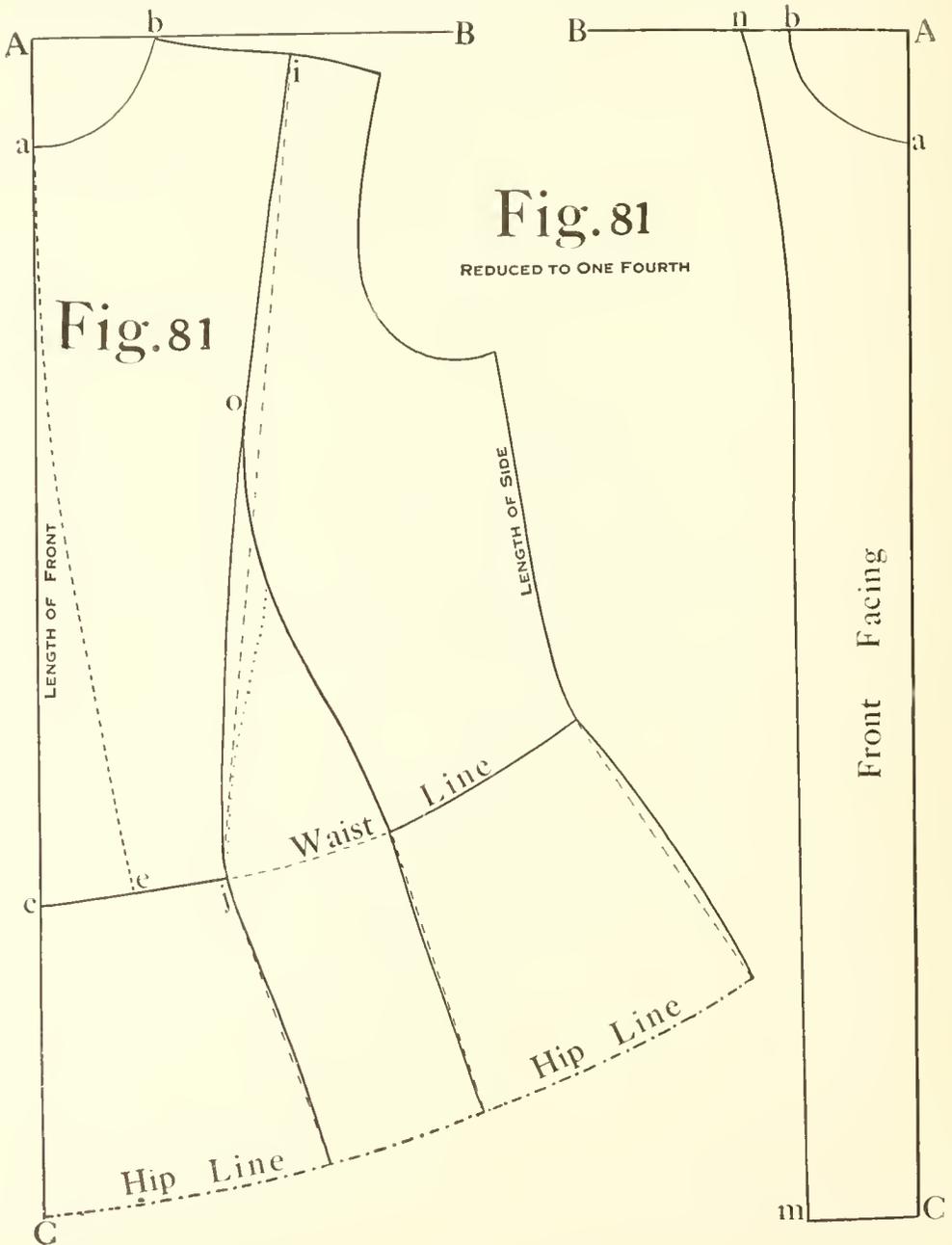


Arranging the Fundamental Pattern for Suits, Jackets and Outer Garments

As we all know a ladies' suit consists of a skirt and jacket. In this chapter we will consider the changes necessary to plan a suit using our fundamental pattern.

Our shirtwaist pattern as previously shown, will give any kind of loose jacket with plaits or shirrings in front, or in the back, or in both of these parts.

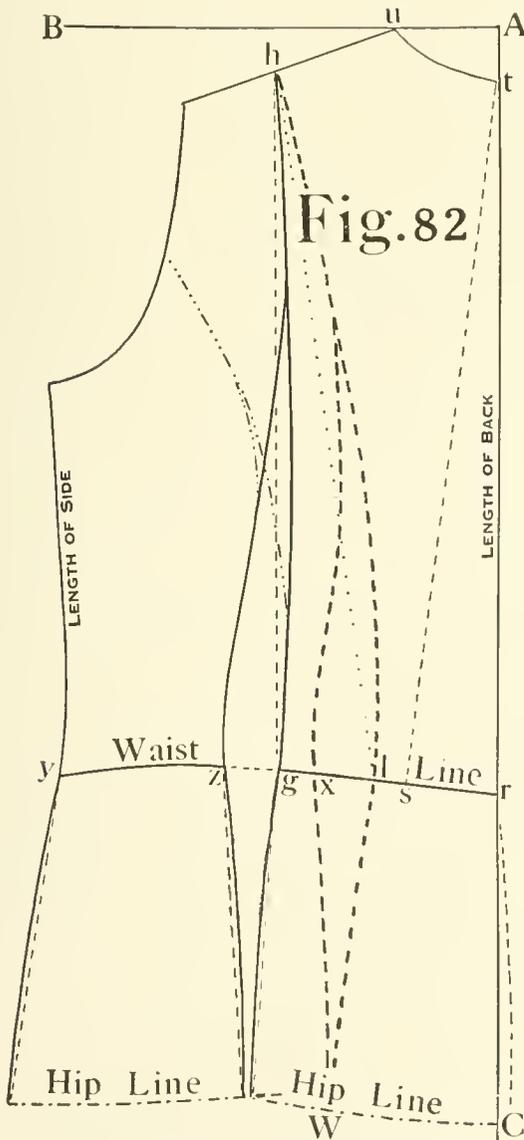
In Fig. 81 we give a jacket of a suit, which resembles Fig. 74, the only difference being that the pattern in Fig. 74 is constructed only to the waist line, while Fig. 81 is made to the hip line. All explanations and measurements are the same as previously given.



We notice also in Fig. 81 a piece marked front facing, which is a duplicate of the front part, but is only $2\frac{1}{2}$ inches wide. To this we must make all additions from A to C as explained with reference to the front in Fig. 74.

Fig. 82 shows us the side and back part put together the same as in Fig. 75, but instead of drafting the pattern to the waist line, we continue it to the hip line.

In Fig. 75 the side part, as we notice, extends from h to z at the waist line, and the width of the back at the waist line from g to r, that is to say, that the back from h to t is just as wide as from g to r with a little curving in between.



We notice in Fig. 82 the construction line connecting h—l. The point l could be brought either to the right or left of its present position, without affecting the shape of the pattern. Its position determines the narrowness of the back at ----- line thus making our back smaller at the waist line.

The distance l—x, our cut-out, is equal to g—z. From x draw the heavy ----- curve parallel to z—h meeting the back about at the same height as formerly, and forming a new side line which follows the exact curve of the other. x and l are connected with w at the hip line.

We notice now that the pattern is broad across the shoulder blade in the back and curves in to a narrow waist line. Through this change the side part is wider than formerly.

Fig. 81 and 82 show a jacket seamed from the shoulder both in front and back, extending to the hip line, or any length desired. This in connection with a skirt gives us a two-piece suit. Sleeves, pockets, cuffs, and suitable collar, are in accordance with explanation previously made.

Before we proceed any further, however, we will consider the making of tailor-made collars.

The Cutting of Collars for Tailored Suits and Cloaks

In Fig. 83 we see a standing collar with a pointed or rounded top.

The diagrams a and b are the same except that a is rounded, and b pointed in front. Otherwise, as we notice, they have the same measurements.

In a and b there are two sets of ----- auxiliary lines placed two inches apart. The distance between the two lines in each set is $\frac{1}{2}$ of an inch.

The length of these lines is the half length of the collar, namely $6\frac{1}{2}$ inches. We see in the pattern how the collar is shaped around them.

In a, we notice that a rounding is made in front and in b, that $\frac{3}{4}$ of an inch on each half collar has been added in front for buttons and buttonholes.

Fig. d and e show a pointed and a rounded collar.

Diagrams c and d explain how these are made. The center ----- line is $2\frac{1}{2}$ inches from the base, and the top 2 inches from this center line.

The rounded upper cut-out is connected with the upper curve of the standing collar, and as both are the same width, they will fit exactly leaving the extra allowance free for buttons and buttonholes.

Diagram e, presents a front with a lapel and a tailored turn-down collar in ----- lines. In full lines we see how the collar appears turned over in position.

In lines we see an allowance of $1\frac{1}{2}$ inches for lapping in front. An extra front facing must also be cut for the garment.

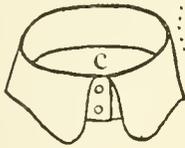
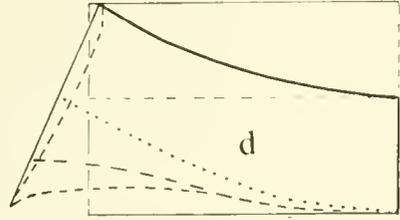
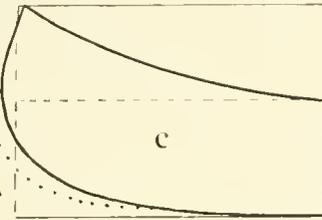
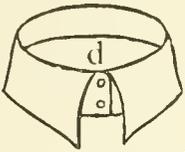
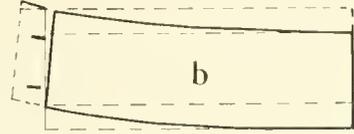
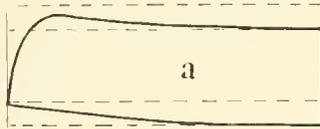
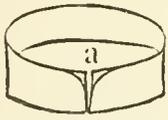
For collar pattern e, draw line A—O $8\frac{1}{2}$ inches long. Line U is placed $\frac{3}{4}$ of an inch below A—O, parallel to it, and line D parallel to A—O $1\frac{1}{2}$ inches above it. The perpendicular E is drawn $5\frac{1}{2}$ inches to the left of A. Point N on line U is half way between O and E. From N draw curve N—A meeting O—A half way between E and A; this gives the bend of the collar. The collar is completed by connecting O and U, and O and D, with curves as shown in the figure.

At the center back we notice a triangular cut which gives the collar the correct shape if made in two pieces. If however, the collar is cut in one, on a fold at D—A—U, the lower portion N—A—U must be pressed in, while the upper part N—O—D—A must be stretched, to secure the proper rounding needed for a good fit.

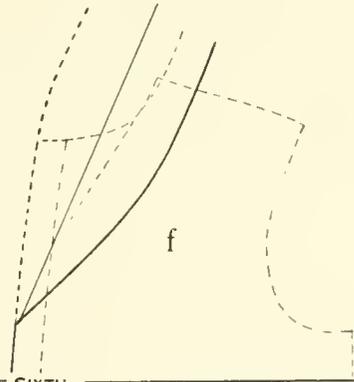
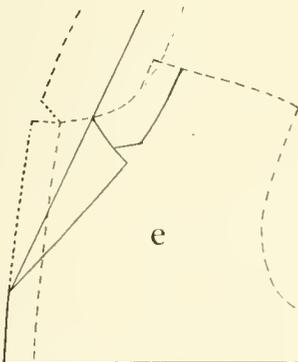
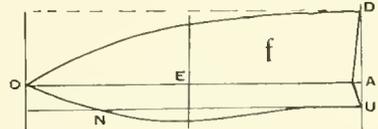
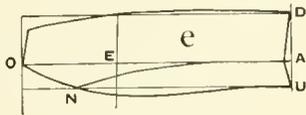
Fig. f, shows the same coat with a shawl collar.

In the working diagram f, A—O is $10\frac{1}{2}$ inches long, E $5\frac{1}{2}$ inches from A, U $\frac{3}{4}$ inches below O—A, and D $1\frac{1}{2}$ inches above it. The lower curve on O is the same as in Fig. e, previously shown. The curve O—D crosses line E about $\frac{1}{2}$ inch from the top. The same principle applies to the shaping of this collar at the center back as previously explained for Fig. e.

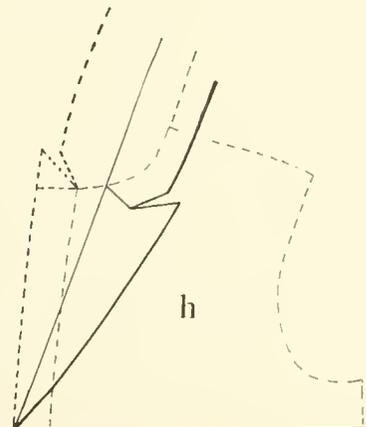
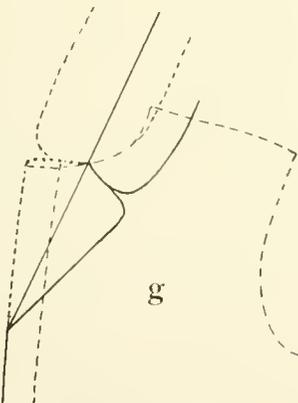
Fig.83 COLLARS.



REDUCED TO ONE FOURTH



REDUCED TO ONE SIXTH



In diagram g, we see the same collar as explained in e, except that here the lapel as well as the collar is rounded.

Diagram h, shows us the same as diagram e, but we see in ----- lines that we have added a piece at the neck cut-out, to get a longer and more pointed lapel. The collar is the same as in e. In cutting our front facing we must not omit this extra piece, in order to make it correspond with h.

Fig. 84, A shows a tailor-made jacket, 18 inches long which can also be used for a suit coat. It is tight fitting and has turned back cuffs, and high turned-down collar.

84 F, shows the fundamental front pattern with darts in ----- lines. There is also a line marking the seamed front from the dart lines to shoulder. Either front can be used for the pattern.

The cut-out for the neck in the front is always the starting point of the collar.

G shows the side, and H the back of the fundamental pattern in ----- lines.

The waist line in F—G and H is marked with ----- lines, and the hip with lines.

Along the center back in H we notice below the waist line a flap one inch wide for the slit if we intend to make one.

All parts of Fig. 84 F—G and H are without seams which we must add: one and one-half ($1\frac{1}{2}$) inch in front and an extra facing as explained in Fig. 81 being needed.

R and N are the patterns of the two-piece sleeve used in this jacket.

Fig. 85 shows an 18-inch jacket semi-fitting in back and loose in front.

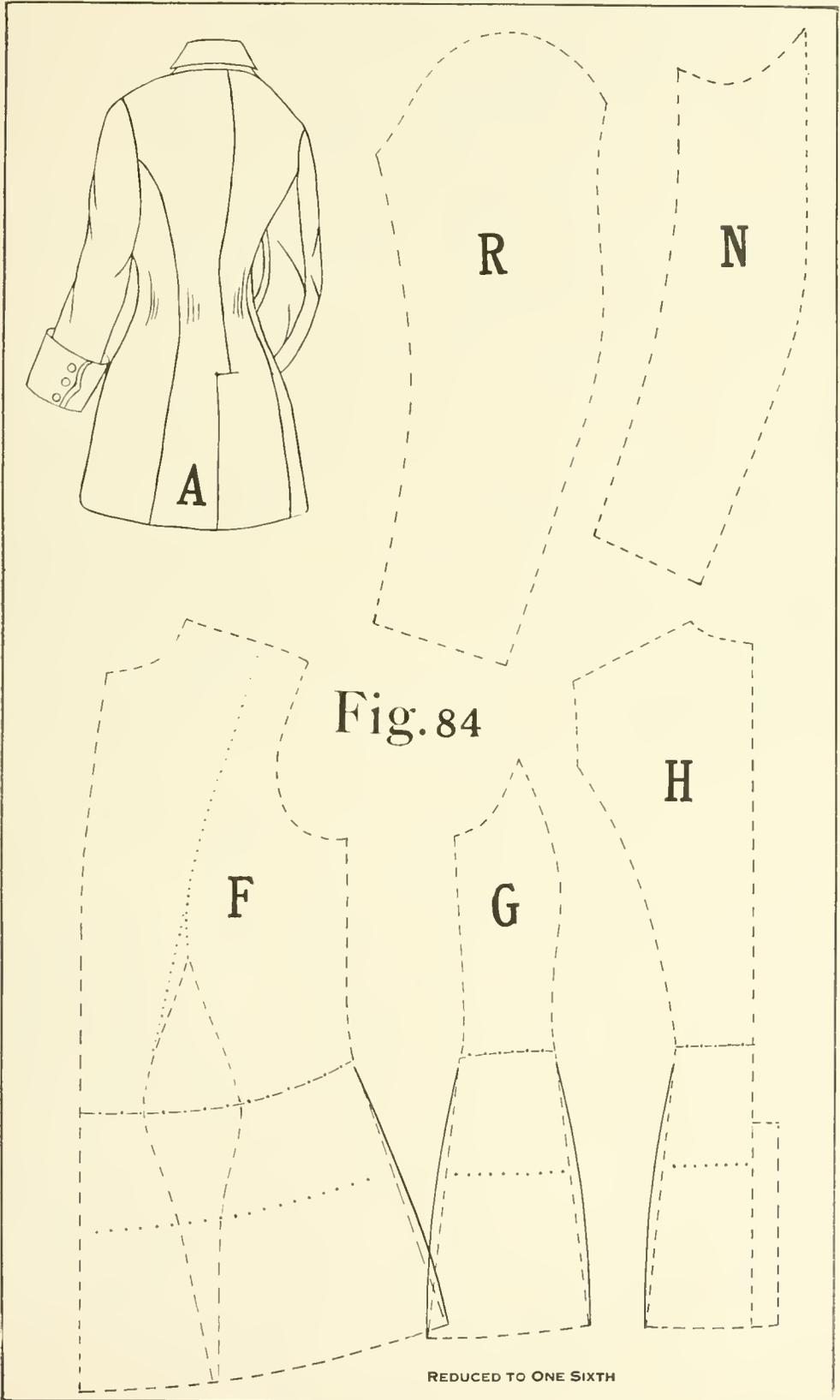
N is a pattern of a front facing, and F—G and H show the fundamental pattern to the waist line in ----- lines with collar and lapel likewise so marked.

F shows the right angle cutting through the starting point of the collar and the extra inch and one-half added in front. As the distance of two inches, from the fundamental pattern to the perpendicular is also allowed in accordance with previously given patterns, we readily see how we secure the loose front shown in A.

In H the back piece, the same allowance of two inches at the waist line, which has previously been explained, gives the looser back.

D is a pocket, O a cuff, and R a collar, the measurements for which have been previously explained in Fig. 83 e.

Fig. 86, A shows a loose jacket to be used either for a suit or coat. It is 18 inches long, extending 10 inches below the waist line. Our illustration is made with belt and pockets.



We see in F and G the fundamental pattern to the waist line in ----- lines and as this garment is cut on the order of a waist, we have added two (2) unit parts of our scale of width at the waist line in front and an extra allowance for buttons and buttonholes.

The tailored lapel and collar begin at the neck cut-out; the ----- lines show how these look when finished.

In G we have allowed one unit part from the armhole to the waist line, down the length of this garment as explained in former constructions and as we have made the seamed front, F and G must each be cut separately.

H and D are also separated by the seam from the shoulder, and the lines in H show the allowance necessary to conform with the waist pattern. D, which is a straight back, should be cut on the fold at the center back.

In R and N the upper and undersleeve patterns, we notice in ----- lines the allowance of $\frac{1}{4}$ of an inch on each seam made in the upper parts of the sleeve to conform with the allowance in the armhole of the side piece.

Fig. 87, A shows a semi-fitting jacket which could also be used for a suit coat. The front and back are seamed to the shoulder, and the pointed lapel is larger than previously shown.

In F in ----- lines we have the fundamental pattern to the waist line. At the neck cut-out, the addition for the pointed and larger lapel, $\frac{1}{2}$ of an inch in width is marked by ----- lines slanting in from the collar to the waist line. The bottom front can be cut either square or rounded as illustrated.

G shows the regular pattern, and both F and G are cut separately as indicated by the seam in the front.

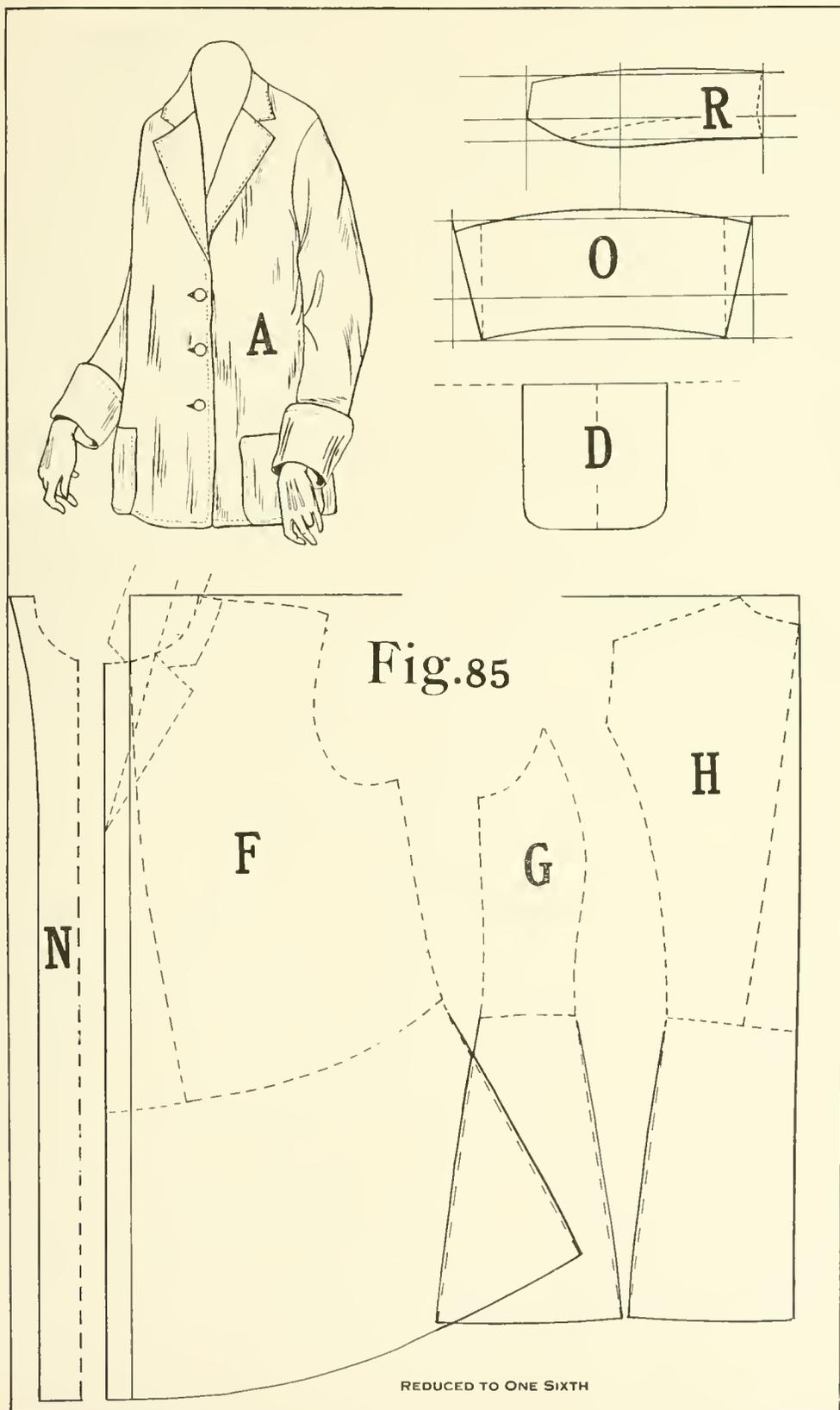
In H and I the ----- lines show side and back pattern joined and also the construction of the back narrowed in at the waist line.

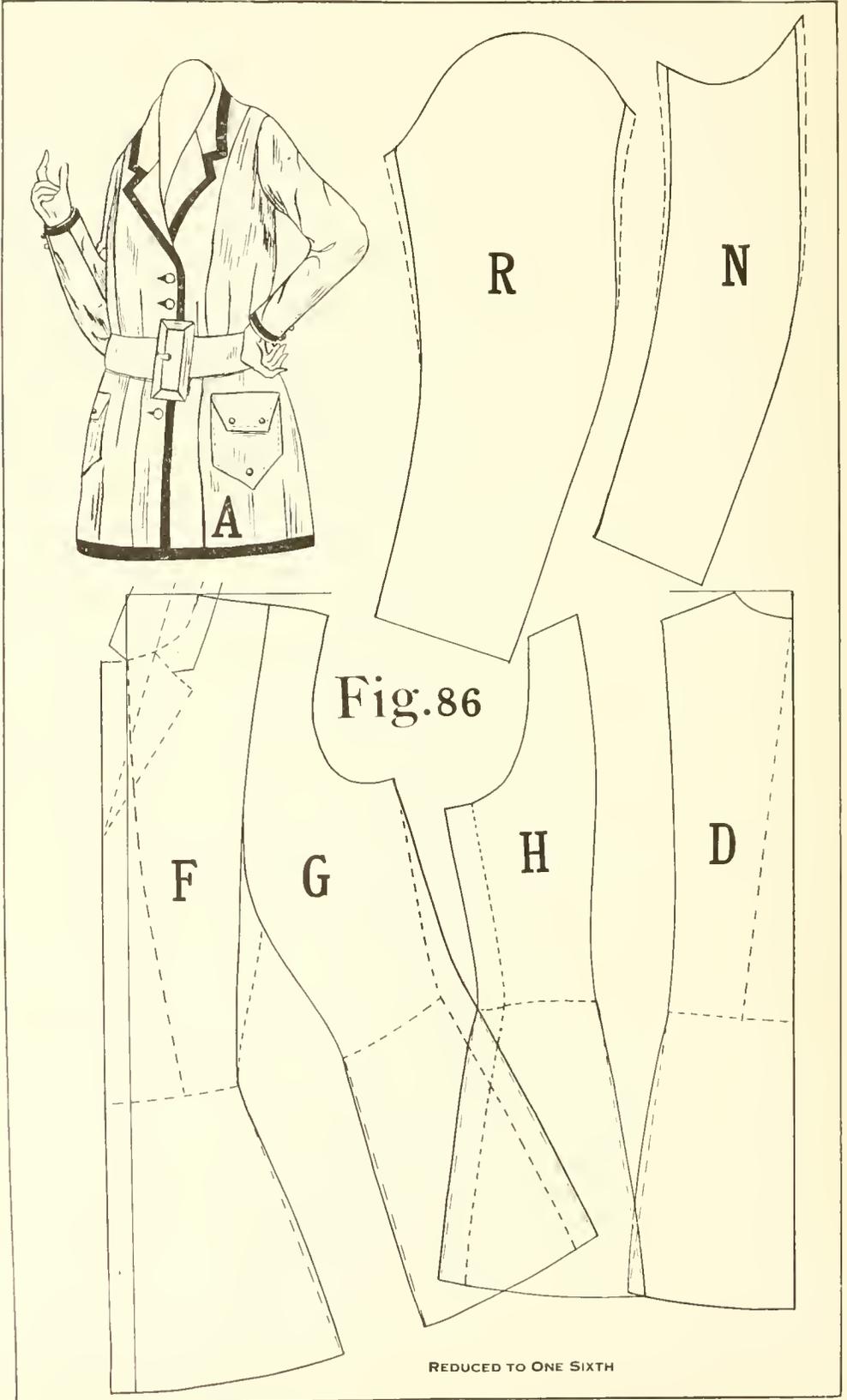
We see also the upper and under sleeves of the regular fundamental pattern and a small replica of the tailor-made collar, the measurements and the construction of which are given in Fig. 83 e.

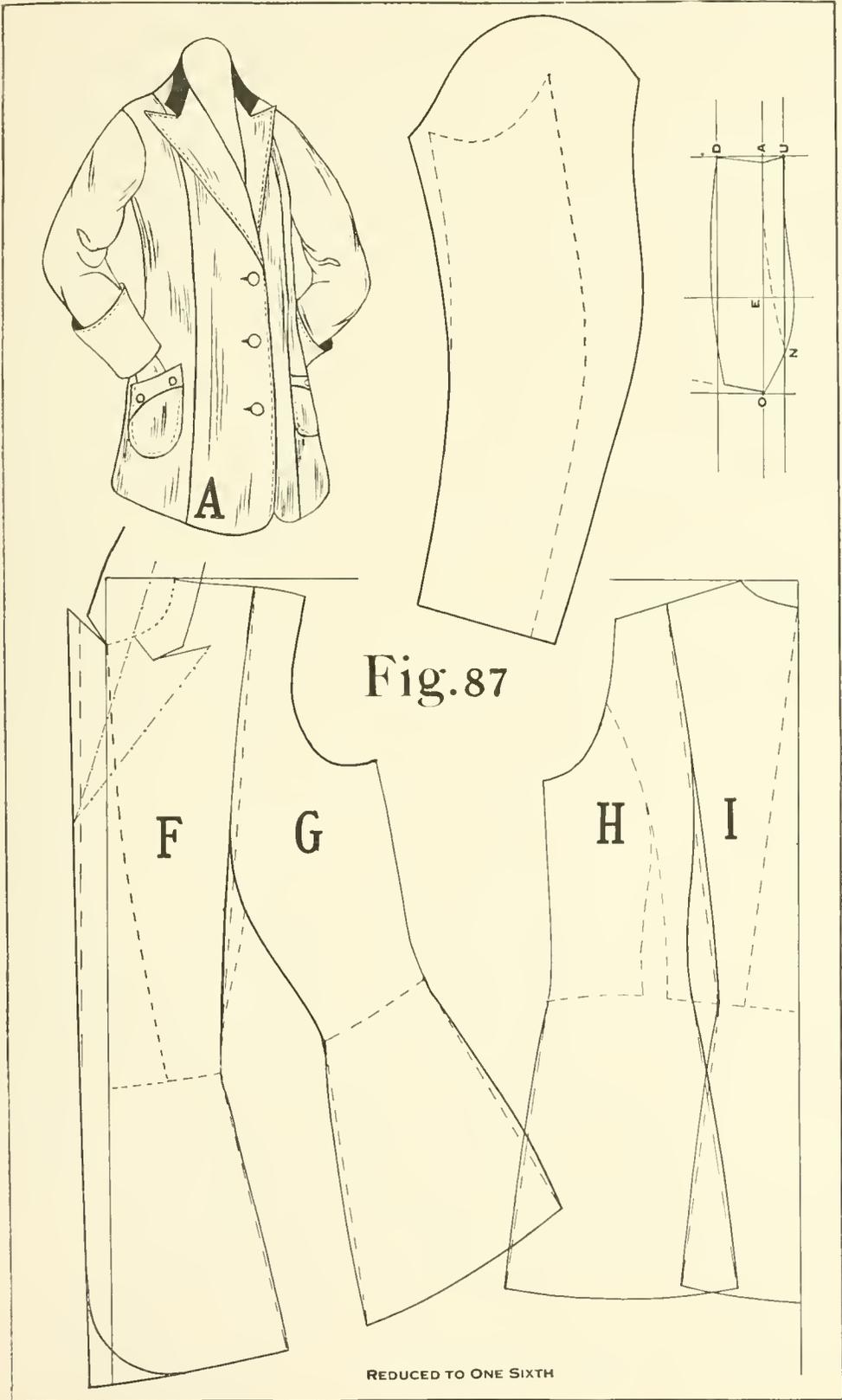
The pattern for the upper and lower parts of the two-piece sleeve is also given.

Fig. 88 shows a double breasted jacket with a plain turned-down collar composed of the standing collar of Fig. 83 b, and the turned-down portion of Fig. 83 d. In F in ----- lines to the waist line we have the fundamental pattern. N to the ----- lines shows the usual addition from the collar point a. The distance between these ----- lines and the ----- line marks an additional allowance of $2\frac{1}{2}$ inches for the double-breasted effect.

N is cut in one piece with F. G is cut separately. A front facing as shown in Fig. 81 must also be made. If the double-breasted effect is desired the additional allowance of $2\frac{1}{2}$ inches as previously explained must also be made to the facing.







H and I again show the fundamental patterns placed in their relatively positions in ----- lines, but each of these parts is cut separately as indicated by the ———— lines.

Furthermore we notice from the waistline downward in F, H and I an extra allowance of $2\frac{1}{2}$ inches outlined with -·-·-·-·- lines slanting from the waist line, for a ripple or flare in the back as shown in Fig. B, should we desire the same.

Any of the patterns formerly shown could be used for a garment of any length by simply prolonging the pattern to the length desired.

Fig. 89, F shows a long cloak with turned down collar, large pockets, deep cuffs and belt.

The diagrams A and T show in -·-·-·-·- line and in ----- line the fundamental pattern to the waist line, and in heavy lines the usual addition from the armhole to the waist at the side.

From A the neck point we see the addition to the front to G. The lower front piece A is cut in one with the front waist, and measures along the bottom 24 inches from G to H. T is cut separately, and is 15 inches wide both at the top and bottom. The distance between the-·-·-·-·- lines and in ----- lines the from the second dart downward is the allowance for the seam.

We see that T extends $\frac{1}{2}$ inch above the waist line, and that $\frac{1}{2}$ of an inch is allowed on the fundamental waist pattern from the second dart down. These allowances are for seams.

The short lines along R—O indicate that this part should be gathered to the width of the front side piece.

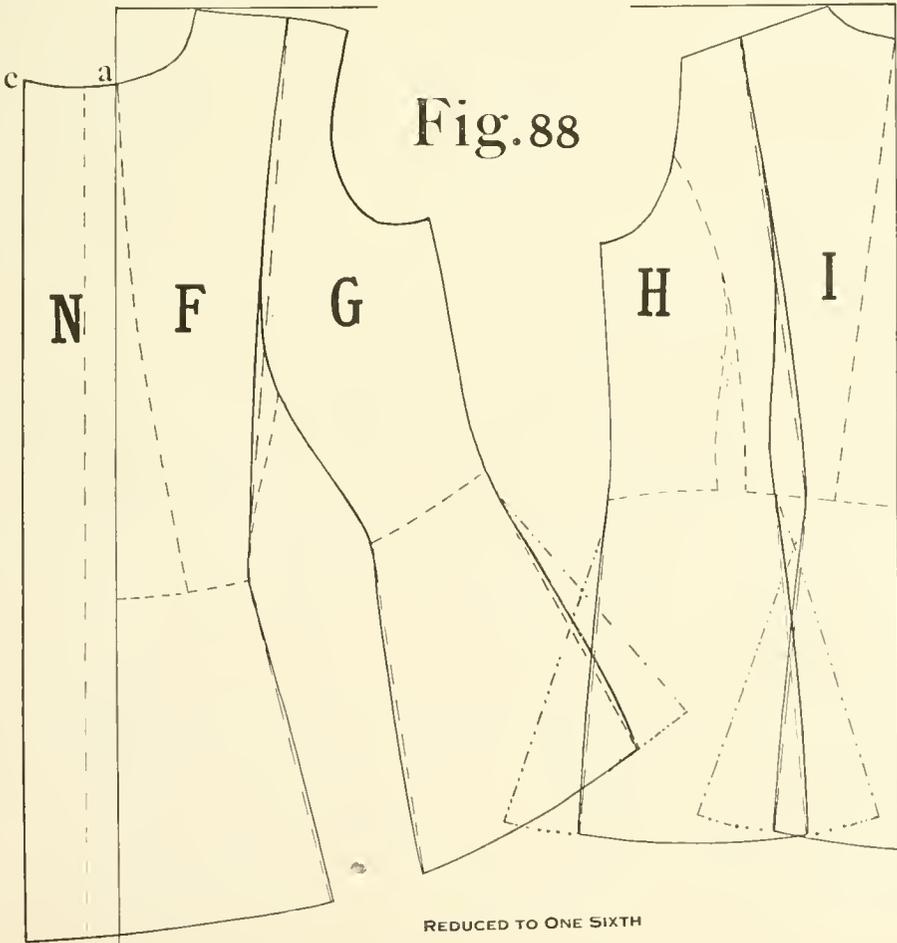
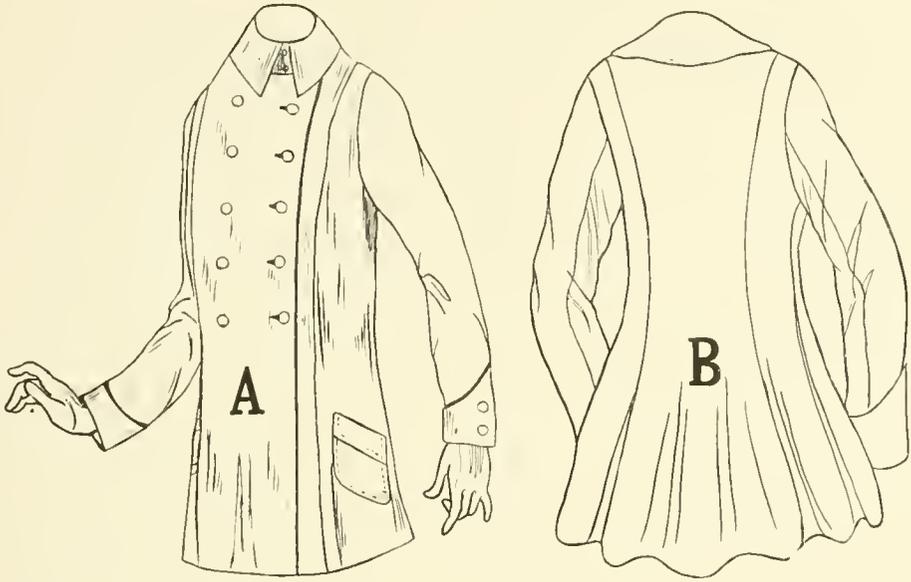
In C we see in one piece marked in ----- lines, the back and side with the addition at the waist line as in the shirtwaist pattern, and also with the addition from the armhole to the waist along the side. This pattern is cut on the fold as shown, and measures 21 inches along the bottom from T to U. E and N show the regular fundamental sleeve in full lines, and in ----- lines the addition made to fit the enlarged armhole.

The ===== lines mark a length of 48 inches from the neck, the full length of pattern being 54 inches.

The collar of this coat could be cut in two pieces according to Figs. 83 b and 83 d, or after pattern H Fig. 89.

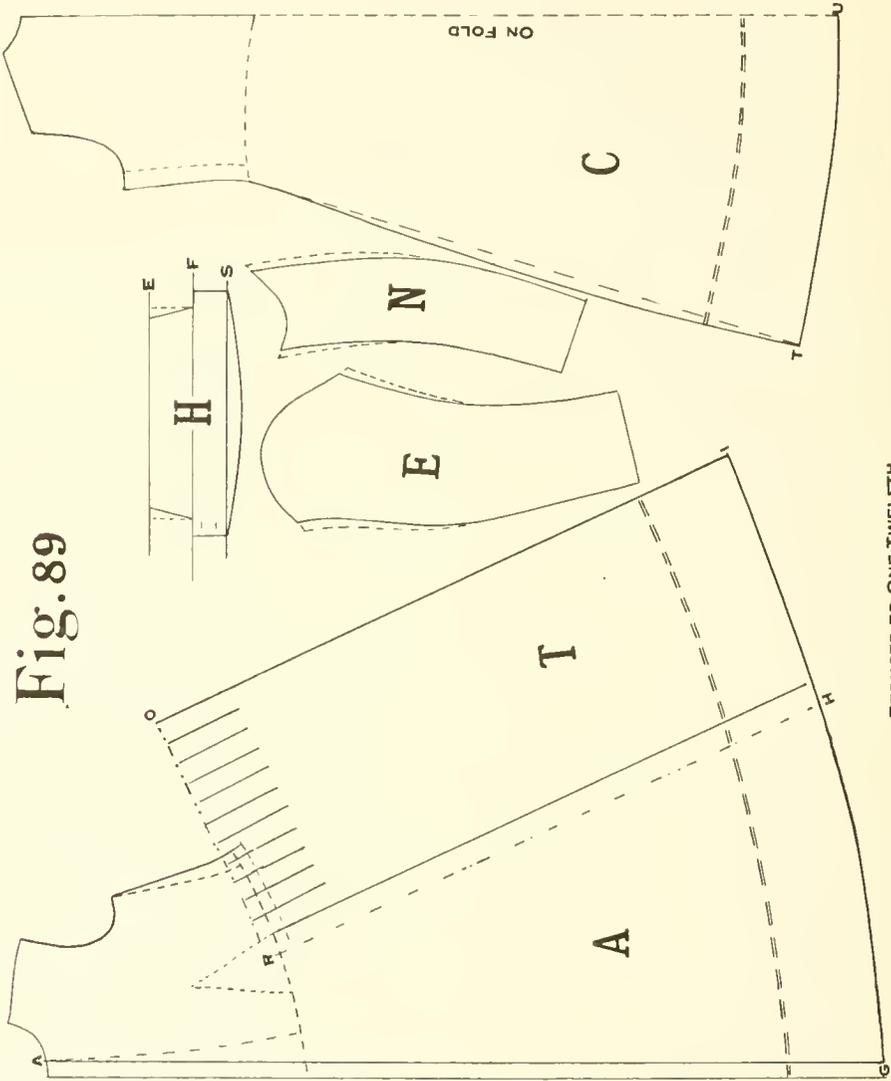
In H we have a one-piece turned down collar. F and E are parallel to S at the respective distances of $2\frac{1}{2}$ and $3\frac{1}{2}$ inches.

S and F are each 15 inches long and connected as shown in the figure. From points $\frac{3}{4}$ of an inch from each end of F perpendiculars are drawn to E in ----- lines, making E $13\frac{1}{2}$ inches long the correct collar measurement. The ———— lines from F to E show a possible cut for a collar if desired. The extra pieces $\frac{3}{4}$ of an inch on each side between F and S, serve as allowances for button and buttonholes.

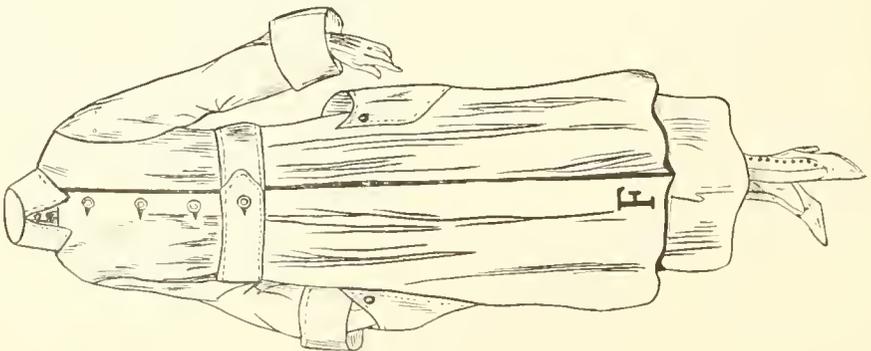


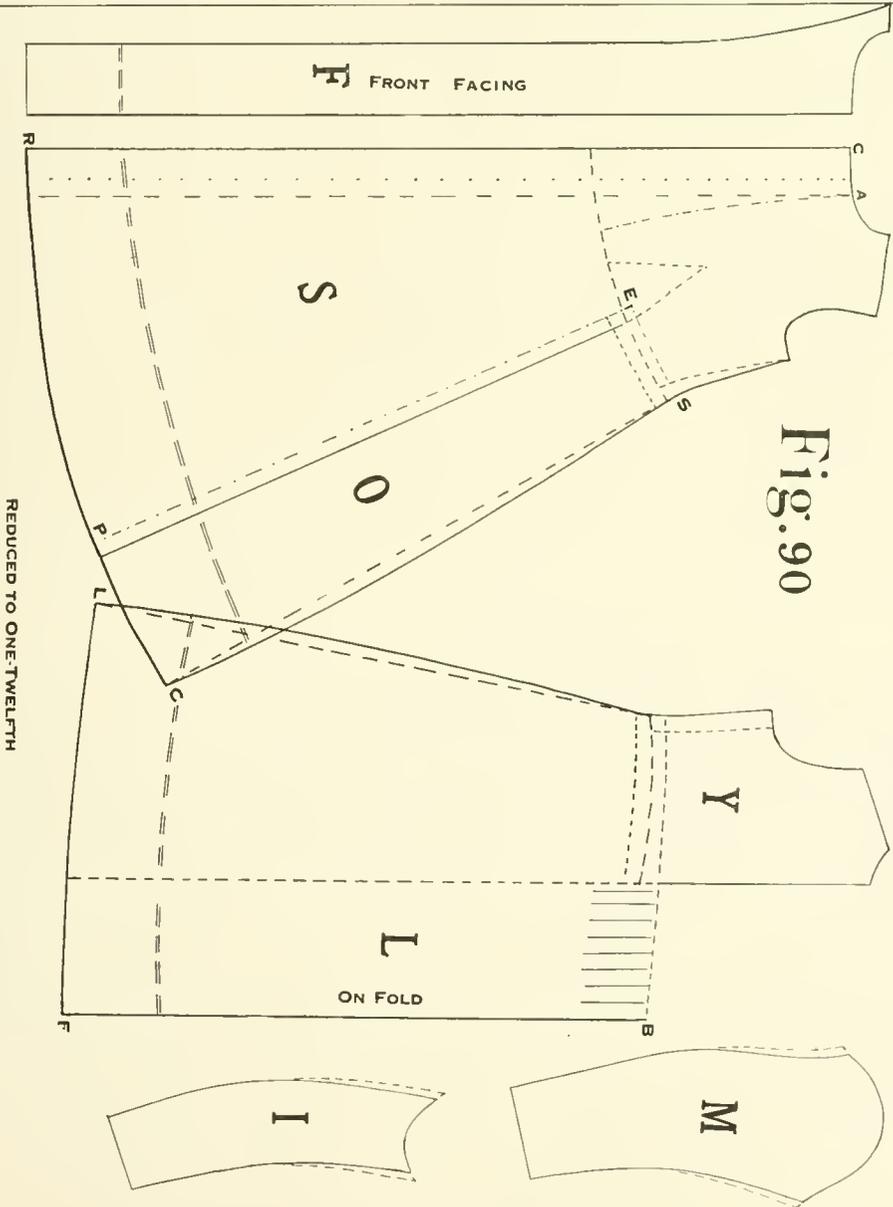
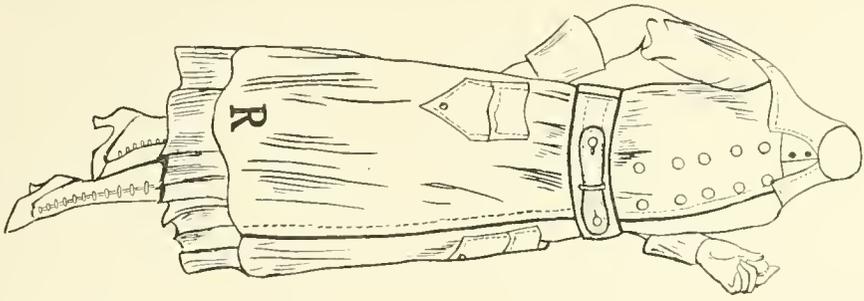
REDUCED TO ONE SIXTH

Fig. 89



REDUCED TO ONE-TWELFTH





The bottom curve below S gives a better fitting collar and allows a freer neck movement.

We could cut this coat in a different fashion. The entire upper portion could be cut to the waist line and the lower portion to R, and the part from H to G could also be separate pieces.

Fig. 90. R shows a double-breasted coat with pockets, cuffs, belt and a standing collar to which a sailor collar is attached.

F shows the front facing, and S and O the two pieces in - - - - - lines. We have also the regular fundamental pattern with the addition to the waist line.

At the neck cut-out, we notice in ······ lines along the length the regular addition for buttons and buttonholes, and in full lines $2\frac{1}{2}$ inches from C to R the addition for the double-breasted coat.

The upper waist portion is extended below the waist line from E to S, and the lower part O extended above the waist line, to E—S. These two additions are necessary for the seam allowance.

The garment measures $25\frac{1}{2}$ inches along the bottom from R to P. While the additional piece measures 6 inches at the top from E to S and $10\frac{1}{2}$ inches along the bottom from P to C.

Diagram Y shows the addition to the fundamental pattern in - - - - - lines. The back and side parts are cut together. They extend $\frac{1}{2}$ inch below the waist line, this being the allowance for the seam.

L is cut on the fold $\frac{1}{2}$ of an inch higher than the waist line to allow for the seam. The bottom from L to F measures 25 inches.

We notice that L is gathered at the top from the center of the back to the center back seam.

M and I show the regular sleeves in full lines ———— and the addition for the wider armhole in - - - - - lines.

This coat is 36 inches from the waist to the bottom, or 54 inches through the entire front length. The = = = = lines are 6 inches from the bottom.

Fig. 91. R shows a single-breasted coat seamed to shoulder in front and back with lapel and tailor-made collar, and attached cuffs.

E shows the front facing and L and G the two pieces of the front, the addition in front being allowed for buttons and buttonholes.

N is the side part, and the back, which is cut on the fold as indicated, is marked A.

d, b and m show the construction of the cuff.

In all five pieces of this pattern we notice the - - - - - lines which indicate where to cut this pattern, should we desire a 42-inch length coat, the whole length being 54 inches.

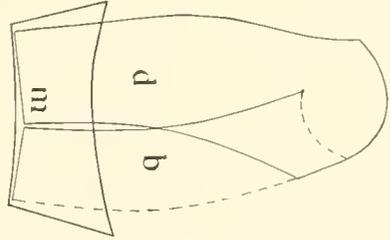
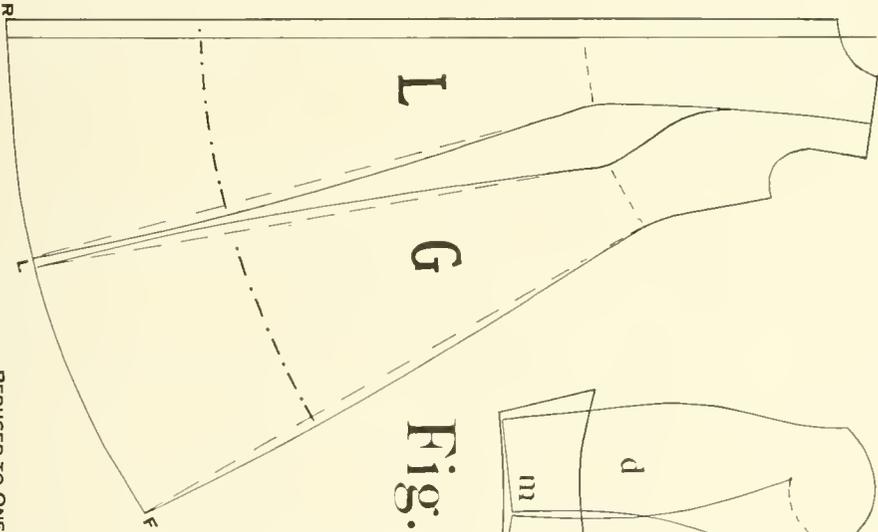
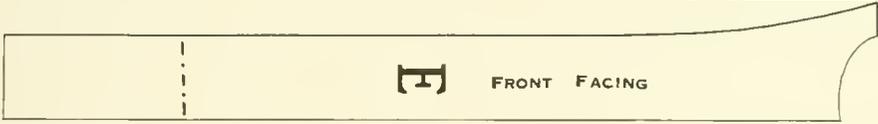
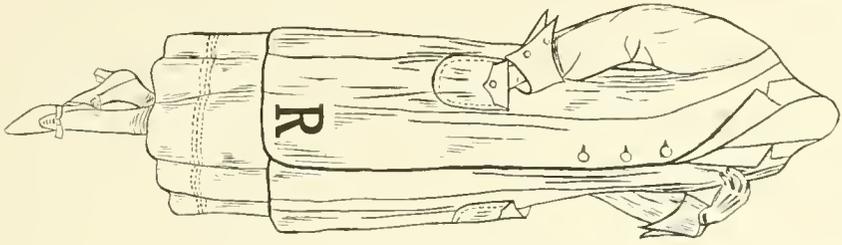
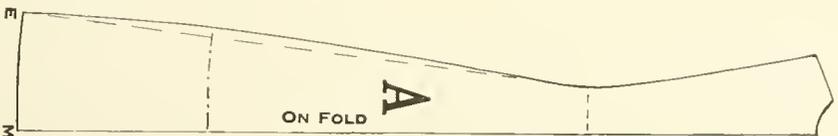
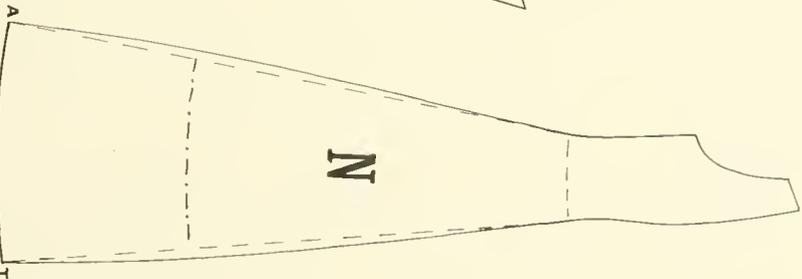
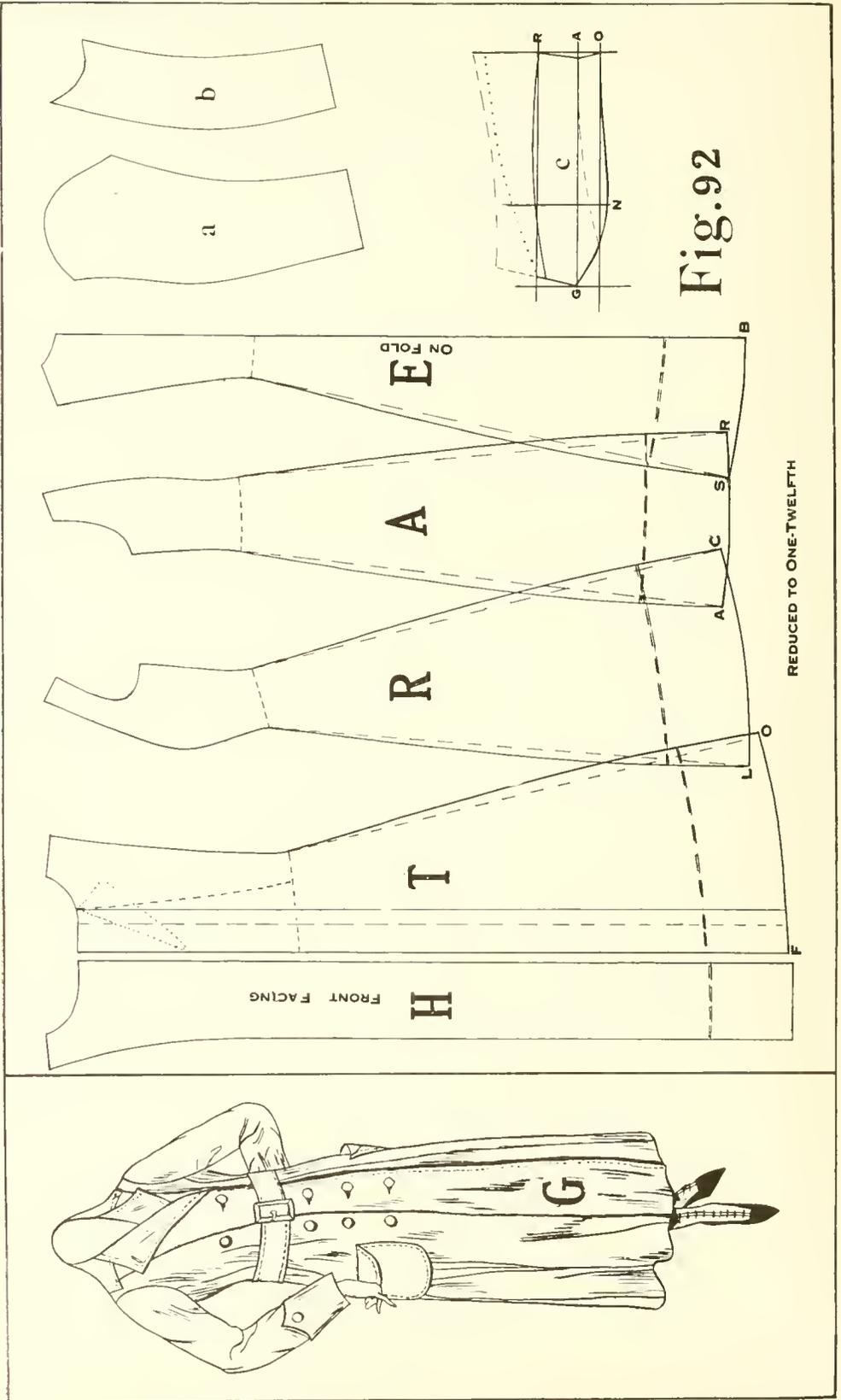


Fig. 91

REDUCED TO ONE-TWELFTH





Along the bottom the widths are as follows: From R to L 15 inches, from L to F $16\frac{1}{2}$ inches, the side part from A to T 15 inches, and the back from E to M $7\frac{1}{2}$ inches. Thus the half width of this garment will measure 54 inches, and the whole sweep of the coat will be 3 yards.

Fig. 92, G shows about the same coat in double-breasted effect. H is the front facing, T and R the seamed front parts, A and E the seamed side and back pieces, the latter of which is cut on the fold.

The length of this coat is 54 inches to the bottom, or 48 inches to the ===== lines, but it could be made any length desired.

The width of the bottom is as follows: $16\frac{1}{2}$ inches from F to O, $16\frac{1}{2}$ inches from L to C, 13 inches from A to R, and $10\frac{1}{2}$ inches from S to B.

a and b show the regular fundamental sleeve, and c the regular tailor-made lapel collar. The lines mark a collar deeper in front and wider in back, and the ----- lines one still wider both in front and back.

We again wish to impress the fact that all our patterns are made without seams, and these therefore must be allowed for either in cutting the pattern or in cutting the material.

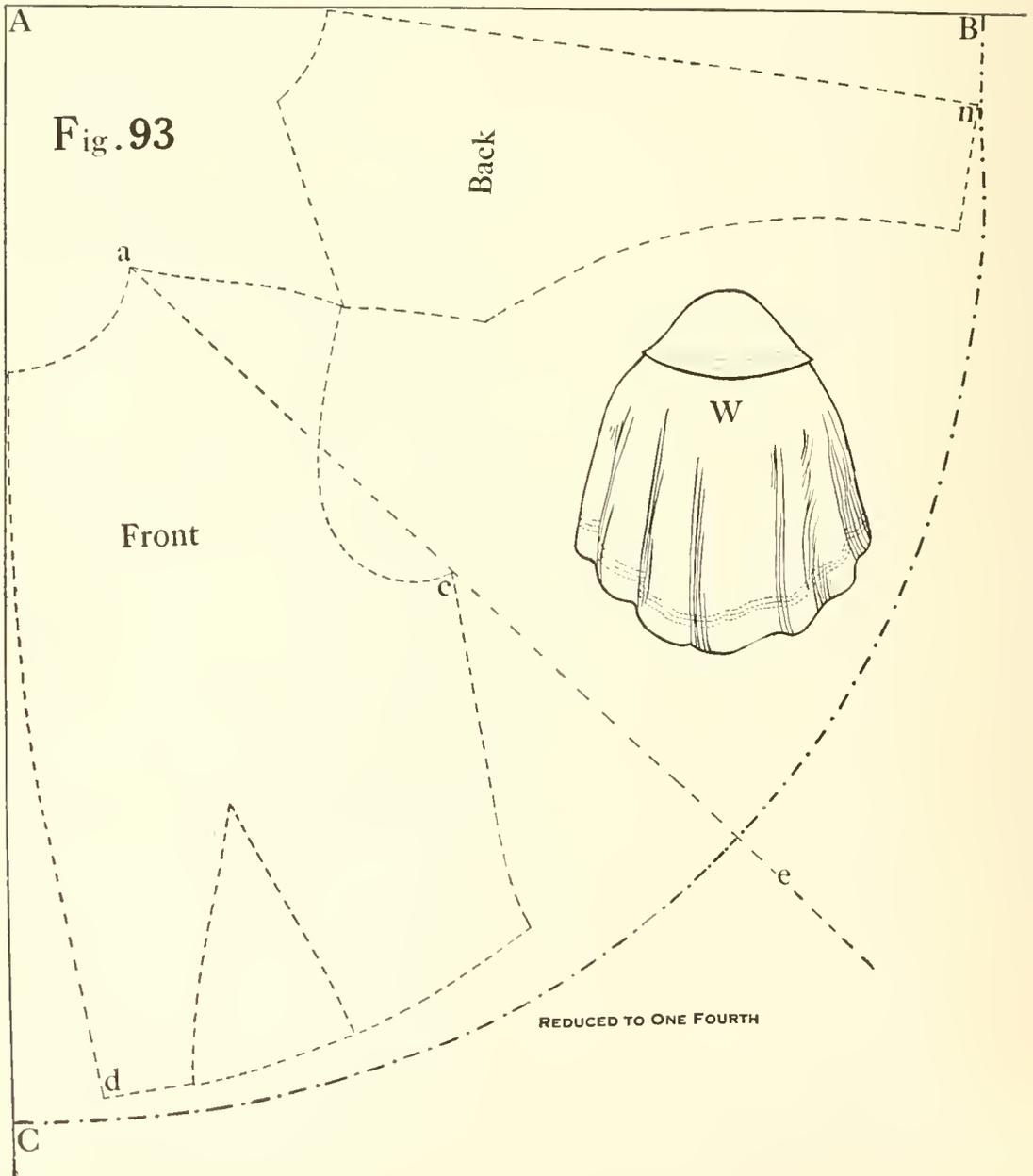
$\frac{3}{8}$ of an inch allowance should be made for all seams unless otherwise stated. At the shoulders, the back center seam (if cut in two pieces) and along the front, $\frac{3}{4}$ of an inch is required. Along the front an extra allowance must be made for facing.

When heavy weight material is used for jackets and coats, it is necessary to make an additional allowance of $\frac{1}{4}$ of an inch at all seams to take care of the extra bulk of material.

The Cutting of All Kinds of Capes According the Fundamental Pattern

Fig. 93. W shows us a cape which we can make any desired length.

Fig. 93 shows in ----- lines the front and back of the fundamental pattern laid along A—B and A—C. These lines are made with the tailors' square perpendicular to each other as previously explained.



We next mark the desired length of the front, then the desired length of the side from the shoulder line neck cut-out, and the desired length of the back from o to e, and draw through these points a semi-circle with a as the center point. In the figure three different lengths are given marked in ----- lines, ----- lines and ----- lines.

The center of the back o—e is laid out on the fold of the material. If a more flaring cape is desired, our line o—e may be pivoted from o towards e—A any distance desired, as this will give us a more flaring effect.

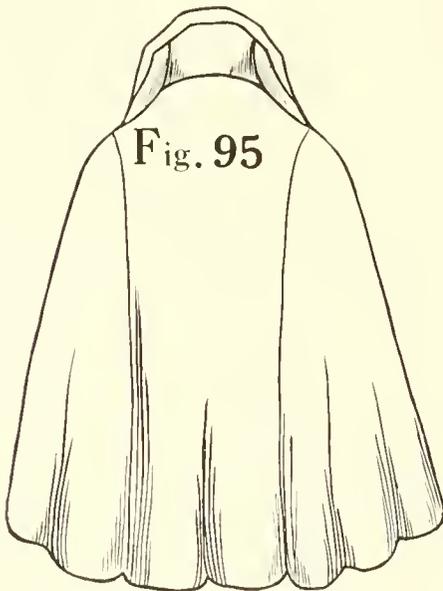


Fig. 95 gives a cape with a separate sleeve set-in, which can be extended the full length of the cape or cut shorter if desired as shown in Fig. 96.

The construction of both of these capes is shown in Fig. 94 in ----- lines. The sleeve is shown by an arc from k through d, the highest point of the shoulders to g.

Cutting along this line will give us the front and back in one piece; the second piece is the so-called sleeve as demonstrated in Fig. 95.

Fig. 96 shows the same cape with a shawl collar instead of a high standing one. The sleeve part joining the back and front is cut away after the desired length of sleeve is reached.

The corresponding parts are sewed together to form the sleeve.

The darts shown in the front fundamental pattern are ignored in cape making.



For Professional Designers

(See Table III—IV)

Table III

In examining the upper sleeve pattern for a 36 figure marked in heavy lines, we notice construction lines from A to B and A to C in ----- lines.

These lines make respectively larger and smaller arm-balls as indicated by A—B, and higher or lower elbow points indicated by A—C.

The grading lines which indicate the different sizes are respectively $\frac{3}{8}$ of an inch apart in the upper arm back-seam, both in width and length, but at the top of the arm-ball gradually diminish in width toward point A in the underarm seam.

In the under sleeve the 36 pattern is marked in heavy lines. A—B and A—C in ----- lines mark respectively the highest and lowest point of the underarm cut-out, and highest and lowest elbow point.

The gradings are $\frac{1}{8}$ of an inch apart for width, and $\frac{3}{8}$ of an inch is allowed, the same as in the upper sleeve for the length.

The curve of the underarm cut-out increases in enlarging, and decreases in diminishing our fundamental pattern to meet the grading lines of the back underarm seam.

Table IV

The front of our fundamental pattern for a full size 36 figure is here shown in ----- lines.

Note the ----- lines from points C to E and D, and from point F to K through C and F to S. These lines are used as guides in grading the pattern. In front and at the sides $\frac{3}{16}$ of an inch is either added or deducted in grading.

In the side part we see the ----- lines N—O—U and O—P. O—P is the guide for grading to sizes smaller than 36, and O—U to those larger than the regular 36. The grading lines are $\frac{3}{16}$ of an inch apart.

In the back the grading lines are on the average $\frac{7}{16}$ of an inch apart, the construction of same being guided by the ----- line A—B.

By adding the grading distances of the front $\frac{6}{16}$, side $\frac{3}{16}$, and back $\frac{7}{16}$, we have increased or diminished our half pattern one inch. Doubling this on the whole pattern we obtain the size of the pattern, as all patterns are graded on a two-inch scale.

The table also includes a schedule of all necessary measurements from 30 to 48 bust measure.

Remarks

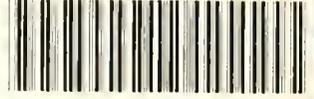
As all patterns are made without seams, we must allow $\frac{3}{8}$ of an inch for all seams in the upper and under sleeves, and $1\frac{1}{2}$ inches in the length for turning under and facing.

In the basque $\frac{3}{8}$ of an inch is allowed on all seams, except at the front, shoulders, and center back, where an allowance of $\frac{3}{4}$ of an inch is made.

In addition to this, to the center front an allowance of $1\frac{1}{2}$ inches is made for single-breasted effect, and from 2 to $2\frac{1}{2}$ inches for double-breasted garments.

The usual $\frac{3}{8}$ of an inch allowance is made for cuffs, collars, pockets, etc.

LIBRARY OF CONGRESS



0 014 063 989 8

