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DRESS MAKING
REDUCED TO A SCIENCE.

THE
ECLECTIC LADY-TAILOR
SYSTEM OF DRESS CUTTING.

BY
MIE. E. W. MALLISON,
Modiste.

WASHINGTON, D. C.
ANDERSON & MOORE, PRINTERS.
1886.

DECLARATION

To that great army of Bread Winners who fashion their own garments as well as those of others, this paper is respectfully dedicated.

MADAME MALLISON.

Washington, D. C.

WHAT I KNOW ABOUT DRESS-CUTTING.

This book is intended to explain the principles of Dress-cutting and making as set forth in the Eclectic Lady-Tailor System, which is founded on scientific rules, and by which any one can learn to measure, draft, cut, baste, fit and make dresses without further instruction. The system is Eclectic in its character. That is to say, it is made up of all the good points of other systems, combined with many original features of merit which my long experience as a Mantua-maker has taught me to be essential to the cutting and making of a perfect fitting garment.

This system is based upon the theory that a perfect arm-hole is absolutely necessary to a perfect-fitting waist and sleeve and it is thought to be the only system yet devised that produces the above results without remodeling the garment after it has been put together.

The question will, no doubt, be asked "what is the difference between the Eclectic Lady-Tailor System and other so-called Tailor Systems", and we take great pleasure in answering it. All the other so-called Tailor Systems that we have examined are simply paste-board charts, having peculiar shaped imitation squares printed upon them, and one being of no use without the other, and the whole being so complicated, that, to a casual observer, they resemble a chinese map, and, speaking from my own experience, they are about as difficult to understand. Systems of this kind are a delusion and a snare to the unwary. The Eclectic System is a common-sense method of making a pattern for a dress or other garment from actual measurements of the body with the use of a common Tailor's square and measuring tape alone. Accompanying this book the pupil will find a full size diagram, illustrating the method of laying off a pattern according to the rules of this system. It will be obvious to the reflecting mind that any system of dress-cutting, to be absolutely perfect, must be based upon actual measurement of the human body, for there are rarely two

persons exactly alike in size and shape any more than the faces you meet being an exact resemblance of each other. But the difficulty heretofore experienced has been to make the proper use of the measurements after they have been taken in order to secure a perfect fitting garment. By this system you will discover a method of drafting the outline of the different parts of the garment from the actual measurement that will produce, when properly put together, a garment that will fit perfectly at the first trial. In fact the system is so simple that a child of ten years can learn it. We know of a case where a lady learned the system, and, being desirous of drafting a dress, and finding she did not have a square handy, improvised a square with a broom handle and measuring tape, and laid off the diagram and formed a perfect fitting dress. Ladies will understand that when they learn this system they have no further need of "bought patterns." The money used in the purchase of these patterns can be devoted to some other purpose.

After having acquired a thorough knowledge of this system you can safely guarantee perfect arm-holes, sleeves, bust, darts, curves and neck without re-fitting. It is simply perfection in its simplicity and practical results.

To Dressmakers: - Professional dressmakers will find in this system what "they long have sought, and mourned because they found it not." A simple method of Dress-cutting that will not require re-fitting or alteration of any kind. Many a dressmaker loses influential patrons by annoying them with frequent requests to call and have their dresses tried on. By this system one visit is sufficient - just to get the measure, after which you can send the dress or garment home with the satisfaction of knowing that it will fit without any re-fitting.

Amateur Dressmakers: Ladies in private life who fashion their own dresses as a matter of preference or of economy will find in this system a great source of pleasure and profit. By learning the rules and devoting a few hours to practice every lady can become her own

dressmaker, and be able to design and fashion dresses without the use of bought patterns. In these days when ladies have to depend upon their own efforts in a great measure to secure a livelihood it behooves them to secure a practical education, and there is nothing that could give more genuine satisfaction from many points of view than to be able to say "I make my own dresses."

Young Ladies: The young ladies will find in this system the royal road to excellence in dressmaking, without having to serve their time with a professional dressmaker to learn the trade. It is the experience of many to work for months without any remuneration except the delusive hope that when they have served their time they will be competent to set up in business for themselves. Serving an apprenticeship to a dressmaker is now no longer necessary. Any young lady of ordinary intelligence can learn by this system in a few hours time how to cut and make a dress from actual measurements of the body that will fit, to use that familiar trade-term attributed to the Hebrew clothing dealer, "Just like the paper on the wall."

WHAT THE LADIES SAY.

MRS. E. W. MALLISON,

Dear Madam : I understand you contemplate publishing a book setting forth your new system of dress-cutting. I hope the rumor is true for I certainly think the ladies of the country will appreciate your efforts to make dress-cutting a pleasant pass-time. Should you need any recommendation extolling the merits of your excellent system, I would be pleased to add mine to the list.

Very truly yours, RUODA PIERCE,

318 D Street, S. W., Washington, D. C.

The comparative ease with which the Eclectic Lady Tailor System is acquired is truly wonderful, and a recommendation of itself. I will testify to its merits with pleasure.

MRS. C. S. HART,

2026 H Street, N. W., Washington, D. C.

I am doing most satisfactory work after taking a few lessons in the Eclectic Lady Tailor System. It is per-

fectly reliable and accurate. Garments made by this system require no re-fitting and no trying on. I cheerfully recommend it.

MRS. J. S. FORDEN,
729 12th Street, N. W., *Washington, D. C.*

I had been a dressmaker for several years, when my attention was called to the Eclectic Lady Tailor System. After thoroughly investigating it, I found what I have for years endeavored to obtain, namely: A perfect fitting garment which required no re-fitting and no trying on. I cordially recommend it to any person who wishes to excel in this profession.

ISABELL SMITH,
452 F Street, N. W., *Washington, D. C.*

Previous to my knowledge of the Eclectic Lady Tailor System, I was a dressmaker of 13 year's experience, and have studied different charts and systems, all of which I found more or less faulty. My experience with "Eclectic" has been a most happy one, as I have never been obliged to refit a garment. I recommend the system as being one of simplicity and elegance.

MRS. E. STRATTON,
235 Pa. Ave., S. E., *Washington, D. C.*

I am using the Eclectic Lady Tailor System with the most perfect success, having never refitted a garment. I speak from experience when I say that the system is one that meets every possible requirement.

BESSIE BEAR,
204 F Street, N. W., *Washington, D. C.*

Having given the Eclectic Lady Tailor System a thorough trial and meeting with the most satisfactory results, I recommend it with pleasure to all ladies who wish to perfect themselves in the art of dress-making. The system is easily acquired and is just the thing for practical work.

HATTIE McWILL,
2120 4th Street, N. W., *Washington, D. C.*

Judging the Eclectic Lady Tailor System by its practical work, I am prepared to say that it is perfection in

all its parts. Any person desirous of acquiring the art of dressmaking should carefully examine its merits.

MARY BROOKS,

1010 4th Street, N. W., *Washington, D. C.*

PRICE LIST.

The Eclectic Lady Tailor System Book - - -	\$5 00
Measuring Book - - - - -	25
Tracing Wheel - - - - -	25 to 50
Tailor Square - - - - -	1 50
Two Foot Rule - - - - -	50
Measuring Belt, metal - - - - -	75
Ward's best tape-measure - - - - -	35
Instruction given day or evening, one hour lesson - -	50

Wholesale price-list sent to agents.

The System, including the complete outfit, also the pupil thoroughly taught in cutting and dressmaking, and a dress made for yourself while learning.

Terms, invariably in advance - - - - - \$15 00

Satisfaction guaranteed or money returned.

MADAME MALLISON,

Washington, D. C.

TOOLS REQUIRED FOR DRESS-MAKERS.

1 Pin cushion, full of pins ; 1 paper of No. 6 needles, for basting and boning waist ; 1 paper No. 8 or 9 for hemming ; 1 tape line or measure ; 1 pair of large scissors, (sharp) ; 1 pair of button-hole scissors ; 1 flat iron and ironing blanket ; 1 lap-board ; 1 tracing wheel ; 1 bodkin and piercer ; 1 cheap rolling-pin, covered with flannel ; 1 tailor-square or yardstick ; 1 metal belt ; 1 measure book ; 1 instruction book ; 1 lead pencil, and your fashion plate or magazine.

TO DRAFT THE MEASURE OF ARM'S EYE.

The following dimensions will save trouble to any one drafting according to this system, or any one who is unable to find the height and width of arm's eye diameter. The numbers range from the smallest child to the largest-size lady.

6	inches in circumference gives a diameter of	2 inches
7	" " " "	$2\frac{1}{4}$ inches
8	" " " "	$2\frac{1}{2}$ inches
9	" " " "	$2\frac{2}{3}$ or $2\frac{5}{8}$ inches
10	" " " "	$3\frac{1}{4}$ or $3\frac{3}{16}$ inches
11	" " " "	$3\frac{1}{2}$ inches
12	" " " "	$3\frac{2}{5}$ or $3\frac{5}{8}$ inches
13	" " " "	$4\frac{1}{6}$ or $4\frac{3}{16}$ inches
14	" " " "	$4\frac{1}{3}$ or $4\frac{1}{8}$ inches
15	" " " "	$4\frac{2}{3}$ or $4\frac{5}{8}$ inches
16	" " " "	$5\frac{1}{16}$ inches
17	" " " "	$5\frac{1}{4}$ or $5\frac{1}{8}$ inches
18	" " " "	$5\frac{2}{3}$ or $5\frac{5}{8}$ inches
19	" " " "	6 inches
20	" " " "	$6\frac{1}{3}$ or $6\frac{3}{8}$ inches

Take particular care and do not get diameter too large. It would be much better to get it the width of a line smaller than larger.

PROPORTIONATE.

Measures for Drafting Plain Basque or Basque No. 1.

1. Neck	13 inches
2. Arm's eye	14 inches
3. Bust	36 inches
4. Waist	24 inches
5. Length of back	16 inches, ex. $\frac{1}{4}$
6. Under arm	8 inches
7. Length of front	13 inches
8. Height of dart	5 inches
9. Height of hip	5 inches
10. Around hips	44 inches
11. Width of back	13 inches
12. Width of chest	13 inches
13. Neck to elbow	19 inches
14. Shoulder	5 inches
15. Inside to bend	8 inches
16. Inside to wrist	16 inches
17. Upper arm	12 inches
18. Middle arm	$11\frac{1}{2}$ inches
19. Elbow	11 inches
20. Lower arm	10 inches
21. Wrist	8 inches

DIRECTIONS FOR TAKING MEASURES OF PLAIN BASQUE.

Rule No. 1. Neck Measure. Take a close measure outside of the collar of dress, removing all ties, handkerchiefs, &c., or take an easy measure inside of the collar, as low on the neck as possible, or where the neck joins the body, or one size larger than collar worn.

2. *Width and height of armhole.* Take a tight measure, by putting the tape under the arm, up over the shoulder-bone to the place in which the sleeve is to be sewed.

3. *Bust Measure.* Take a loose measure over the fullest part of the bust, close under the arms, and around the back across the shoulder blades.

4. *Waist measur.*—Take very tight measure around the waist.

5. Now put on metal waist belt, and after fastening push as low down on waist as possible.

6. Now pass tape across the back, very close under the arms, around the front and up over the shoulder; it is then fastened at the left side, back of the neck.

7. Now take length of back from bone at back of neck, to bottom of metal belt and note measure, then extend measure below belt to bottom of waist, which is called extension. The difference must be added below line one, after draft is drawn.

8. Under-arm measure is taken from the tape or arm-pit to bottom of metal belt.

9. Length of front is taken from hollow of neck in front down full length of waist.

10. *Dart measure.* Find the height of darts by measuring from bottom of belt as high as desired.

11. *Hip measure.* From bottom of belt to hip bone.

12. *Around hips.* Pass measure around the fullest part of hips. If lady has high hips or wears large bustle, or *vice versa*, note should be taken and allowances be made in right place.

13. *Width of back.* Take measure across back from left to right to arm socket.

14. *Chest.* Across front from outer edge of tape at arm sockets.

15. Length of shoulders, is taken from muscle of neck to point of shoulder bone ; note measure and continue measure to elbow, with hand held in upward position on chest.

16. Inside to bend measure, is taken from under-arm socket, to inside bend of elbow ; note measure, and continue to wrist.

17. Upper arm, with arm bent to expand muscle, measure first at upper arm, then at middle arm, and again tightly at elbow, then lower arm one-fourth distance from elbow to wrist.

18. Wrist measure, as loose as sleeve is desired.

19. Skirt measure, lace tape at bottom of belt, to top of tight foot. Back measure same, with allowances made for bustle and steels.

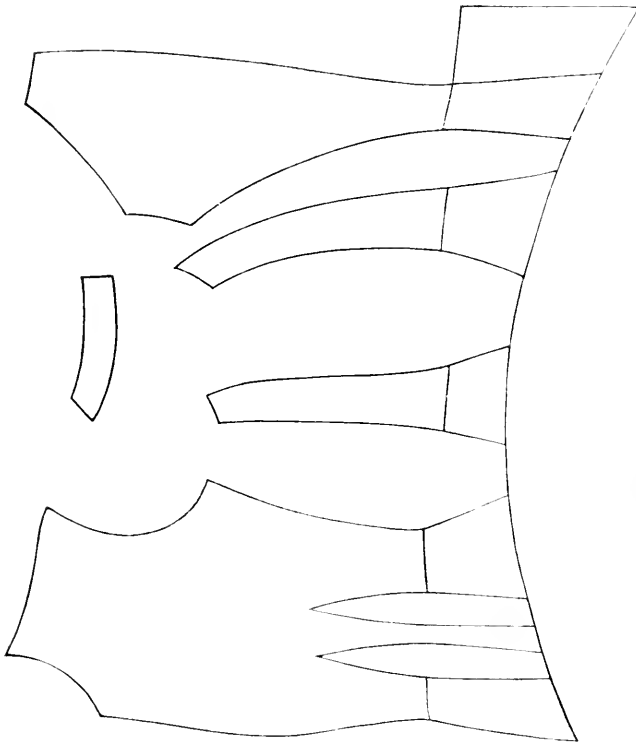
SPECIAL RULES.

Never take measure without using a belt, as you are likely to take back measure too long, which will cause wrinkles on the hips and also across shoulders. Strictly observe all rules in this book and we guarantee a perfect fit without alterations.

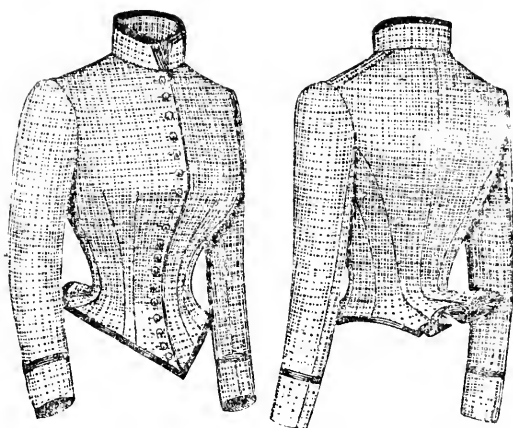
The use of curvatures is to get even lines. Unless you do this your seams will not be straight, which causes wrinkles. There are very few who are able to curve without the use of curvatures.

Always draw straight lines. Curve even seams. Trace in the lines. Stitch straight and press seams open. Never wet seams unless your goods have been sponged. Don't have your iron too hot; bear heavily on the iron. To press the bust of a dress nicely, stretch it firmly over the knee, and press with iron into shape. When I say press, I do not mean iron.

NOTE. Throughout the book similar letters and figures of reference indicate corresponding parts in the drawings in the accompanying supplement.



Basque Pattern, cut out from diagram of Basque No 1



Basque No. 1, made up with double box plaits in back.

DIRECTIONS FOR MAKING PLAITS IN BACK OF BASQUE—Make the same as Basque No. 1, only at end of extension in back allow from 5 to 7 inches each side of back. If lady is short-waisted commence plaits 1 inch below extension line. To make point front and short on hip like cut on page 13, allow 6 inches in front and 3 on hip below waist line.

RULES FOR DRAFTING PLAIN BASQUE No. 1,
ACCORDING TO DIAGRAM IX SUPPLEMENT.

1. Draw line 1 the length of square or rule, 8 or 10 inches above the bottom of paper.

2. Draw line 2 above line 1, the height of under-arm measure.

3. Draw line 3 above line 2, the height of the diameter of arm's eye.

4. Draw centre line half way between lines 2 and 3.

5. On line 1, $\frac{1}{2}$ inch from edge of paper, make dot A; $\frac{1}{2}$ inch from A make dot B, half the width of back-measure from dot A make dot C, from C take the width of arm's eye diameter and make dot D, take half the bust measure from A and make dot E. Make all the letters just the same on line 3 except dot B.

6. Draw line A straight up full length of back-measure.

7. Draw line B from dot B to the junctions of line A and centre line, extend line B below line 1 the length of extension.

8. Draw line C from dot C straight up to line 3.

9. Draw line D from from dot D up to line 3.

10. Draw line E from line 3 down full length of front.

11. On line 3 to the right of E make a dot $\frac{1}{4}$ of an inch less than one-fourth the whole neck measure,

then draw line straight up from dot $\frac{1}{4}$ inch longer than one-fourth whole neck measure.

12. Draw front shoulder line from end of line just drawn to the junction of lines 3 and C. Use curvature for front of neck.

13. To the left of end of line A, draw back of neck, which is one-sixth of whole neck measure.

14. Draw back shoulder line from end of line just drawn to the junction of lines 2 and D, extend back shoulder line up $\frac{1}{4}$ inch and slope down to line A.

15. Draw slanting diameter of square from the junction of lines 3 and D, down to the junction of lines C and 2, and from C and 3 to D and 2.

16. Place point of square or rule on top of front neck-line, letting arm of square or rule cross the junction of line 3 and D, and dot for front shoulder measure.

17. Make a dot on centre line to the right of line E for half the chest measure.

18. Draw true waist-line, from end of line E, to dot D on line 1, and from C to end of extension on line B, curve rounding $\frac{1}{4}$ inch from D to C to fit over hips.

19. From centre of curved hip line make a dot above line 2 the height of under-arm measure, now curve for arm-eye, from the junction of centre line and C down through dot just made, up through chest dot, through shoulder dot to front shoulder line, keeping arm-eye in an oval shape.

20. Now measure arm's eye from back shoulder line on C, and if too short add to the front, above front shoulder line, and curve for front shoulder, measure front shoulder line and make back shoulder $\frac{1}{16}$ of an inch to every inch longer than the front shoulder; if back shoulder is too short lengthen it by adding, part at top of neck and part in arm-eye. If front shoulder is too short make longer by curving arm-eye from shoulder dot to the right. In measuring arm's eye up to shoulder line, if too large, lay a plait between line 2 and centre line. In curving arm-eye look at diagram.

21. To curve front line of waist, commence $\frac{1}{4}$ inch to right of line E on line 3, cross at the junction

of line E and centre line, swell out for bust $\frac{1}{4}$ inch 1 inch below line 2. slop in at height of dart to $\frac{1}{4}$ inch to the right of E on waist line.

22. Make a dot on line 1 to the left of D the same distance as chest dot is on centre line from line D; measure the space between dot just made and curved line of front in four equal parts, for darts; space between darts is found by placing $\frac{3}{8}$ of an inch each side of centre dot, which makes the space $\frac{3}{4}$ of an inch.

23. Draw a line in centre of each space from waist line up the height of dart, slope front dart $\frac{1}{4}$ inch to the right, and back dart draw $\frac{1}{2}$ inch higher than front dart, and slope to the right the same distance as front dart is from line E at top of dart, then curve for darts down to true waist line. If chest dot is $\frac{3}{4}$ of an inch or more to the left of line D, add $\frac{1}{2}$ the space to the back dart, if less add all. If chest dot falls to the right of line D, measure space between lines D and curved line of front for darts.

24. $1\frac{1}{2}$ inches to the left of B on line 1 make dot f. $\frac{1}{2}$ the distance from line C to B make dot g. $\frac{1}{2}$ inch to the right of C make h. The space between f and B is for back, and between g and h is for side-body, the sum of back and side-body must not measure more than one-sixth the entire waist measure; if they measure more take the surplus off the back, if they measure less leave it so.

25. Make dot i in arm's eye $\frac{1}{2}$ inch to left of slanting diameter, place point of curvature one-half the distance between dot i and back shoulder line, and curve down to f; draw curve for side body by placing inside of curvature at dot g on waist line, letting it touch the curved line of back at line 2; now place inside of curvature, at dot i, and curve inside of side body to dot h, on true waist line.

26. Now measure back, side-body, and front, on waist line and the space between the darts, and then from back dart to one-half of your waist measure, and make dot $\frac{1}{2}$ of waist measure. Now take half the space from back dart and this dot, and make dot J, and make dot

K in arm's eye, from one inch to one and one-half inches to the right of line D, and draw back line of front from K to J; now the under-arm gore must be the same size as from back dart to J, and always have your back line of under-arm gore slope more than front line, so in this proportion-measure make dot l on waist line opposite to dot K on line 2, and draw front line of under-arm gore from K to l, and make dot m on waist line the same distance as J is from back dart, and draw back line for under-arm gore from i to m. If dot m should come to right of line C, move dot l near to line D.

27. Now draw hip line parallel with line I, the height of hip measure below waist line. Extend lines A and E to bottom of paper. Slope center line of darts a little to the right from line E, the outside lines of darts one-fourth inch each side of center lines at bottom of paper.

28. Mark dots B, f, g, h, J, l and m on hip line. Slope back line of back from dot B $\frac{1}{2}$ inch to right of A on hip line. Inside of back is sloped from dot f three-fourths of an inch to left of dot f, on hip line.

29. Back of side body is curved from g one inch to right of g, on hip line.

30. Front of side body is curved from h one and one-fourth inches to left of h, on hip line.

31. Back of under-arm gore is curved from m one and one-fourth inches to right of m on hip line.

32. Front of under-arm gore is curved from l one and one-fourth inches left of l on hip line.

33. Back line of front is curved from J, one and one-half inches to right of J on hip line.

34. If too small after measuring all pieces on hip line allowance should be made in back seams, if a bustle is worn; or in darts and side seams if the lady has a high stomach or rounding hips.

After you have finished your draft according to these instructions, you should compare it with the diagram in the supplement to see if it corresponds.

PUPIL'S CATECHISM.

By studying these questions and referring to your diagram assists you to learn the system.

Question 1. What is line 1?

Answer. It is where the belt goes around the waist.

Q. 2. What is line 2?

A. It is the height of under-arm measure above line 1.

Q. 3. What is line 3?

A. It is the height of diameter from line 2.

Q. 4. What is centre line?

A. It is half the distance between lines 2 and 3.

Q. 5. What is line 4?

A. It is the height of hip measure below line 1.

Q. 6. Where is dot A?

A. One-half inch from edge of paper on line 1.

Q. 7. Where is dot B?

A. One-half inch from dot A on line 1.

Q. 8. Where is dot C?

A. Half the width of back measure from dot A on line 1.

Q. 9. Where is dot D?

A. The width of arm's eye diameter from dot C on line 1.

Q. 10. Where is dot E?

A. Half the bust measure from dot A on line 1.

Q. 11. Where is line A, and what is it for?

A. From dot A the length of back measure.

Q. 12. Where is line B, and what is it for?

A. From dot B to junction of line A, and center line, and is sloped for middle of back.

Q. 13. Where is line C, and what is it for?

A. It is straight up from line 1 to 3, and divides the back from the front.

Q. 14. Where is line D, and what is it for?

A. It is the same as line C, and divides the front from the back.

Q. 15. Where is line E, and what is it for?

A. It is straight up from dot E, and makes front line of front, from line 3 the full length of front, sometimes extending below line 1, and also above line 3,

Q. 16. When is it we extend it above line 3?

A. When it comes more than one inch below line 1, then we divide the difference and put one-half above the line 3, and balance below line 1.

Q. 17. How do we get front of neck?

A. Make a dot on line 3 to the right of line E, one-fourth inch less than one-fourth of neck measure, and draw line straight up one-fourth longer than one-fourth of neck measure.

Q. 18. How do you draw front shoulder line?

A. From end of line just drawn, to junction of line C and 3.

Q. 19. How do you get back of neck?

A. It is one-sixth of whole neck measure, and is to the left of line A.

Q. 20. How do you get back shoulder line?

A. From end of back neck line to junction of line 2 and D.

Q. 21. What are slanting diameters used for?

A. The end of upper right would mark for high shoulder seam in back. The end of lower left marks where front seam of sleeves. The end of upper left marks where fullness at top of sleeve begins. The end of lower right marks dot i.

Q. 22. How do you find front shoulder measure?

A. By putting point of square or rule at front shoulder front and long arm, touching upper slanting diameter and dot the shoulder measure.

Q. 23. Where do you make chest dot?

A. On centre line to the right of line E.

Q. 24. How do you curve arm's eye?

A. From junction of centre line and C, to under-arm measure dot, to chest dot, to shoulder dot, then up above front shoulder-line the required size of arm's eye.

Q. 25. If arm's eye is too large up to front shoulder-line, what do you do?

A. Lay a plait in draft, between line 2 and centre line.

Q. 26. How do you fit shoulders?

A. By measuring, and making back shoulder $\frac{1}{16}$ of an inch to every inch longer than the front.

Q. 27. Where is dot f, and what is it for ?

A. It is one and one-half inches from B, on line 1, and is for inside of back line from dot f to junction of centre line and line C, or below centre line and arm's eye junction.

Q. 28. Where is dot g, and what is it for ?

A. It is on line 1, and is one-half the distance from dot B to dot C, and marks the back of side body up to junction of inside back line to line 2.

Q. 29. Where is dot h, and what is it for ?

A. It is on line 1, one-half inch to right of dot C, and marks front of side body.

Q. 30. Where is dot i, and what is it for ?

A. It is in arm's eye, one-half inch to left of slanting diameter, and makes front of side body to dot h.

Q. 31. How do you get dot $\frac{1}{2}$ of waist measure ?

A. By measuring back, side body, front and space between darts on waist line to where one-half of waist measure falls.

Q. 32. Where is dot J, and how do you get it ?

A. It is on waist line, and is half way between the back dart line and dot $\frac{1}{2}$.

Q. 33. Where is dot k, and what is it for ?

A. It is in arm's eye, from one inch to one and one-half inches to right of line D, and from k to J makes the back line of front.

Q. 34. Where is dot l, and what is it for ?

A. It is on waist line opposite dot k, and marks front line of under-arm gore from k to l.

Q. 35. Where is dot m, and what is it for ?

A. It is on waist line, and is the same distance to right of l as J is from back line of dart, and line from m to i makes back line of under-arm gore.

Q. 36. For what do we use line 4 or hip line ?

A. To put down dots B, f, g, h, m, l and J, opposite of same letters on waist line.

Q. 37. How far to the right do you slope B, on hip line ?

A. From one-half to one inch, according to size of bustle worn.

Q. 38. How far to the left do you slope f ?

A. Three-fourths or one inch, according to bustle.

Q. 39. How far to the right is g sloped?

A. One inch.

Q. 40. Which way do you slope h, and how much?

A. One and one-fourth inches to the left.

Q. 41. Which way do you slope m, and how much?

A. One and one-fourth inches to right.

Q. 42. Which way do you slope l, and how much?

A. One and one-fourth inches to left.

Q. 43. Which way do you slope J, and how much?

A. One and one-half inches to right.

Q. 44. Now what do you do?

A. Measure all of these pieces, and see if they are of the right size, if not alter according to the figure.

Q. 45. What do you mean by saying, "according to figure"?

A. If a large bustle is worn, the back piece must be made larger, or if large stomach the darts must be made smaller and front sloped more.

By learning these questions thoroughly you can soon make your draft without the book.

RULES FOR DRAFTING BASQUE No. 2.

This is intended for a slender lady, and has no under-arm gore.

1. Proceed as in plain basque, No. 1. Find dots f and g as usual. Move dot f as much to the left as you wish the back made wider, consequently move dot g to the left the same distance, in order to keep the space between f and g the same.

2. Use curvature as usual, except that it is moved from one-half to two-thirds inches below the junction of center line and line C.

3. To find the back line of front, and width of side body, take the sum of back and front and space between the darts, omitting width of darts, measuring at waist line, and mark half the size of waist.

4. Take half the measure between this mark and back dart and make dot J the same as for plain basque, also dot k.

5. Dot h is the same distance to right of J, as half the waist measure is from g.

6. Now draw hip line and extend A and E and darts, as in basque No. 1. Then mark dots B, f, g, h and J on hip line, as in basque No. 1.

7. Slope back line from dot B, one-half inch to right of dot A on hip line.

8. Inside of back is sloped from dot f, one inch to the left of dot f on hip line.

9. Back of side body is sloped from g, one and one-fourth inches to right of g on hip line.

10. Front of side body is sloped from h, two and one-fourth inches to left of h on hip line.

11. Back of front is sloped from J, two and one-half inches to right of J on hip line.

12. Now measure on hip line as in basque No. 1, and make allowances accordingly.

RULES FOR DRAFTING BASQUE No. 3, OR JERSEY BASQUE.

This basque has but two pieces and one dart.

1. Outside lines are the same as basque No. 1.

2. Curve in the back line one inch to left of dot A.

3. Dot h, one inch to right of line C.

4. Dot i is one inch to left of slanting diameter on inside of arm's eye.

5. Draw curved lines from i to h.

6. Curve the front one-half inch at waist line, and curve out one-half inch at bottom of basque.

7. From the waist measure take the width of back; the remainder will all be for front. The dart is generally about one and one-half or two inches wide, and is placed directly in the centre of front, though it can be wider or narrower, or can be placed further to the front if desired.

8. Dot J is the same distance from back of dart as front of dart is from front.

9. Draw curve from i to J.

10. Back line is sloped one inch outside of line A, on hip line.

11. Inside of back is sloped two and one-half inches to the left on hip line.

12. Back of front is sloped two and three-fourths inches to the right on hip line.

13. The dart ends on hip line, or extends in the smallest possible seam to the bottom.

BASQUE No. 4, OR STOUT LADIES' BASQUE.

This basque is intended for a very stout lady only, and has two under-arm gores.

1. Proceed as in basque No. 1, only divide the difference from back dart, and where half the waist measure falls, in three equal parts, and lap one line over the other on waist line, so that the back line of back under-arm gore does not fall any more to the right of line C than the front line of front under-arm gore does to the left of line D.

2. Make one inch between the darts. Width of back at waist line made a little wider.

3. If length of front falls more than one inch below line 1, put one-half the balance above line 3 and add the other half to bottom. Curve the front of neck, from top of front as large as desired.

4. If arm's eye is too large, lay plait in draft, the size of difference between line 2 and centre line.

5. In order to make front shoulder line long enough, raise front shoulder line into neck and curve to proper size.

6. Now on hip line you slope back of front, one and one-fourth inches to right on hip line.

7. The under-arm gores are sloped one inch to right and left on hip line, and front of side body one inch to left and the back the same as in basque No. 1. Now measure and if too large or too small, add to, or take off, as the case may be.

Special Rules to be Observed in Stout Ladies' Basque.

1. The back must be curved out a little, as the fleshy shoulders take up the length.

2. Take bust measure a little tight, and don't cut front of neck quite so low, as the heavy bosom will drag it down.

3. The darts can be thrown back one-half inch further to right.

SLEEVE NO. I.*Sleeve Draft.*

1. Draw line 1, one inch above bottom paper, the length of square or rule.
2. Draw line 2, perpendicular, two-thirds of arm's eye measure, at the right.
3. Draw line 3, the same length as line 1.
4. Make dot A, the width of arm's eye diameter from end of line 2.
5. Make dot B, inside to bend measure.
6. Make dot C, inside to wrist measure.
7. Draw centre line half way between dot A and end of line 2, from line 3 to line 1.
8. Draw line A, from 3 to 1.
9. On line A, $\frac{1}{2}$ inch from dot A, make dot d, $\frac{1}{4}$ of an inch from d make dot e.
10. Draw line B, from line 3 to line 1.
11. $1\frac{1}{2}$ inches from dot B make dot f, $\frac{1}{4}$ of an inch from f make dot g.
12. Now draw lines from d to f, and e to g.
13. Make dot h 1 inch above dot C, and put point of square at dot h, to draw line to f, lower arm of square to dot G, and draw wrist line $\frac{2}{3}$ of wrist measure and make dot i, extend line at h $\frac{1}{2}$ inch and slope down to i.
14. Make dot j 2 inches from dot h, and half the distance between dots i and j make dot k.
15. Draw line from j to G.
16. Make dot l 1 inch above line 1 on line 2, and draw line straight to centre line and make dot m.
17. One-third the distance from dot l to end of line 2, make dot n, and draw line straight to centre line and make dot O.
18. One-fourth the distance from N to end of line 2 make dot p.
19. On line B to inside of dot f mark for elbow, so that upper sleeve is from 1 to 2 inches wider than under sleeve, make dot q, for upper sleeve from dot f and r, for under sleeve from dot g.

20. Now take tape measure and place shoulder measure on dot n, letting tape pass between dot r and q, and make a dot where your neck to elbow measure comes, then draw a line through dot just made from g to line I for elbow line, then measure again for upper and under sleeve, q for upper sleeve from dot F ; and r for under sleeve from dot g.

21. Draw line from dot m to q, last made, from o to r, last made, and from r to k, and from q to i.

22. Curve from d to p and n to m for upper sleeve, and e to o for under sleeve.

23. Curve a little so as to break straight line of inside of sleeve from d to f and f to h for upper sleeve, and E to g and g to j for under sleeve.

24. Measure for upper arm on line A, and if too large or too small divide evenly on upper and under sleeve.

25. Measure for middle arm half way between top and elbow from curved lines, and divide your difference the same as upper arm.

26. Measure for lower arm one-fourth the distance from elbow and wrist, and divide the difference the same as upper arm.

27. Now curve through the dots just made.

When drafting with a rule, observe straight dotted line on diagram, and draw straight line 7 inches from dot C, and 3 inches to left. Then draw wrist line to h, and make i, j and k, the same.

N. B. In putting in sleeve always be sure to have outside seam of sleeve at curved side-body seam on line C and inside seam at tracing mark in front of waist at slanting diameter. Hold sleeve tight a distance of two or three inches from lower slanting diameter to left then hold in easy to shoulder seam. Pin sleeve in with 5 or 6 pins first, then baste in by holding sleeve next to you. Sleeves need to be put in with care. Sometimes I am obliged to put them in 2 or 3 times before they suit me. For high top sleeves cut top of sleeve above line 2 and this makes upper side of sleeve much larger. Upper slanting diameter to left in basque draft marks where fulness begins.

SLEEVE NO. 2.*Sleeve in One Piece.*

This sleeve may be made straight on the thread of the material, but it has a much prettier effect, particularly in plaid goods, and stretches at the elbow like a jersey sleeve when made bias.

Rules for Drafting.

Draw lines 1, 2 and 3 the same as sleeve No. 1; make dot A, B and C the same and draw lines, also centre line, and draw extra line one-third the distance from centre line and end of line 1, near to line 2, parallel with line 2. Two inches from dot B make dot f; 1 inch from f make dot g.

Now draw line from A to f and from f to dot C; let point of square rest at C and long arm on dot g, and draw wrist line so upper sleeve is $1\frac{1}{2}$ inches wider than under sleeve at back seam. Make dot j for upper sleeve and dot h for under sleeve. Dot l is on the extra line, $1\frac{1}{4}$ inches less than one-half of line 2; dot n is halfway on line 2 and draw line straight to centre line and make dot O; dot p is one-fourth the distance from dot n and end of line 1; dot q is one-half of elbow measure on line B. Now take shoulder measure off as usual, and find where real elbow measure comes. Draw line from l to q, and q to j and q to h.

The upper sleeve is extended $\frac{1}{4}$ inch and shaped to C; the top of upper sleeve is curved from A to p, and n to l.

The under sleeve is curved from A to o and up to l.

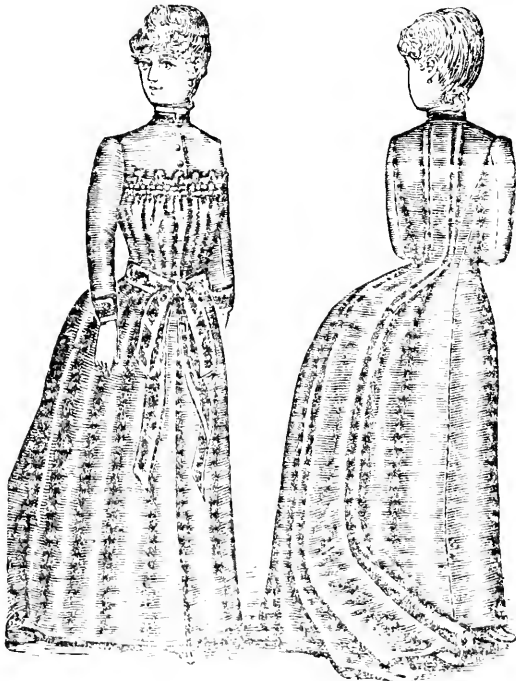
Now measure as usual; If top of sleeve is more than $\frac{1}{16}$ inch to every inch larger than arm's eye, upper sleeve is just right; if under sleeve is too large, lay a plait in under sleeve; but if upper sleeve is also too large, take off slanting from f to A on under side and measure and curve as in sleeve No. 1.

JERSEY SLEEVE NO. 3.

(For Jersey basque, use basque No. 3.)

1. Draw line 1 the same as sleeve No. 1.
2. Make line 2, one-half of upper-arm measure.

3. Line 3 is same length as line 1.
4. Make dot A for diameter, and draw line A the same as for sleeve No. 1.
5. Make dot C inside to wrist measure, and draw line from line 1 to 3. Dot k is one-half of wrist measure from line 1, and draw line from A to k and curve in.
6. Dot n is half the distance between line 1 and 3.
7. Draw line straight to r.
8. Dot o is one-third the distance from dot n on line just drawn.
9. Curve top of sleeve from A to o and to junction of line 1 and 2.
10. Lay material double on line 1 to avoid seam in back of sleeve.
11. To sew sleeve in waist put seam directly underneath the arm.



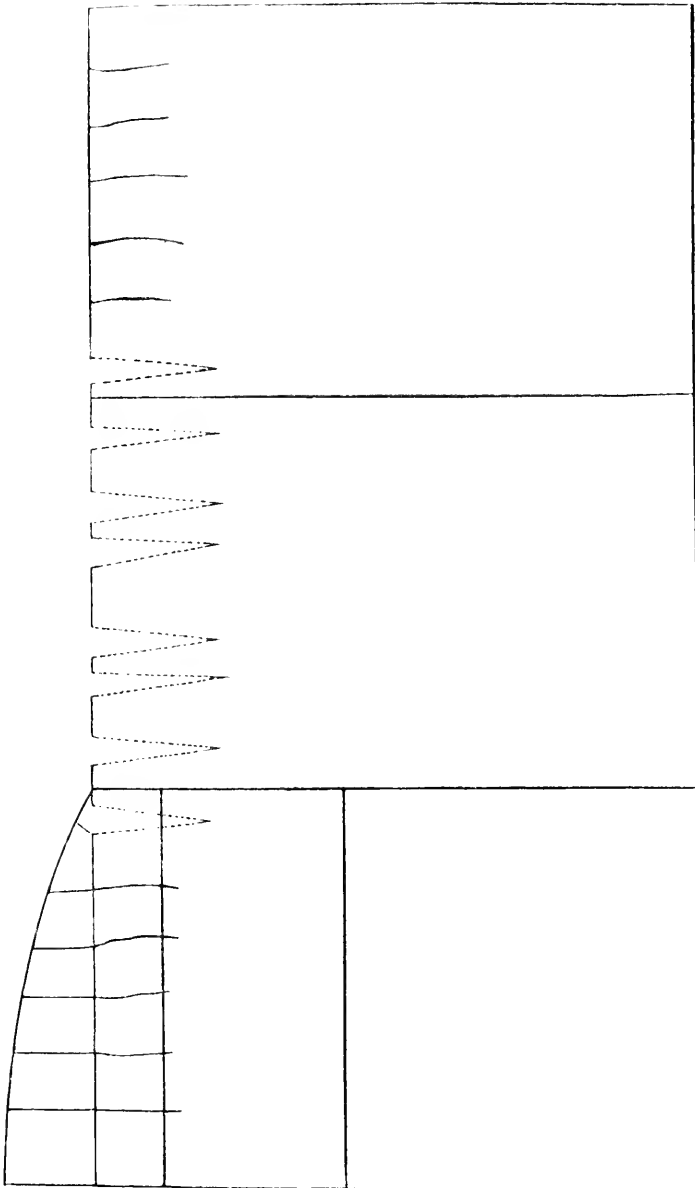
DIRECTIONS FOR MAKING WRAPPER.

This design is tight-fitting in back and Watteau plait; Mother Hubbard front.

This can be made on tight lining, cut the same as basque No. 1. Make front $\frac{1}{2}$ yards wide or more and shirr on to front 6 or 7 inches below front of neck. Make Watteau from 10 to 15 inches for fullness in back and fasten down to waist line, sidebody sloped to bottom 15 or 20 inches wide. Sew ribbon ends on under-arm seam $1\frac{1}{2}$ yards long and tie fullness front. Material required for medium size, 11 yards of goods 27 inches wide and 3 yards ribbon.

**DIRECTIONS FOR POLONAISE, PRINCESS
DRESS OR WRAPPER.**

Commence the same as basque No. 1 or No. 2, with one or two darts. Cut your pattern first, as for basque, 8 inches below waist line. Lay your pattern on material so as to slope in front $1\frac{1}{2}$ or 2 inches below the hip line, so as to keep dress from riding up in front. Lay front and under-arm piece on material so as to just touch on hip line. Be sure and keep straight on waist line. Now cut the desired length, from 24 to 27 inches wide at the bottom. The front and under-arm gore are in one piece. Always take a small plait in your pattern below the waist line at back of front, so as to keep the fullness from falling too much in front. The back is laid from 8 to 10 inches from fold or edge of goods and cut down from 2 to 5 inches below waist line; lay the 8 to 10 inches in a double box plait, or slope out to bottom of dress if no plaits are wanted; side body in same way. If plaits are desired, allow for the same next to back seam only. Be sure to keep pattern straight on waist line. Slope your back and side body so that your wrapper will be $2\frac{1}{2}$ or 3 yards at bottom. Long or short coat can be cut on the same principle, only not so wide at bottom; say from 2 to $2\frac{1}{2}$ yards wide at bottom, either with or without plaits. Polonaise are the same. Back is allowed extra length for draping. The dressmaker will readily understand these allowances. The amateur should practice on cheap material until she gains confidence in herself, as the old saying is very true that "practice makes perfect."



RULES FOR CUTTING STRAIGHT SKIRT.

Sew the breadths together without sloping, until the required width is obtained, which is generally from 2 yards to $2\frac{1}{2}$, according to the figure for an ordinary skirt.

Be careful in getting the proper length. Then lay the material on diagram of basque and mark according to measurements of basque below waist line, omitting the back, which is gathered or plaited into the belt, and allow 4 inches longer for bustle and steels. One steel half way from middle of back, and the other one-fourth of the distance from the top. Trace in the same lines as for basque below waist; take out the same taper between waist and hip line; this gives full width of hip measure, tapering into the waist without extra plaits; two-thirds of skirt should always be used for front, the balance for the back. If a sham skirt is used, baste a piece of material of the same as the dress, and take it up with the darts, which will always give a nice fit, and finish with the appearance of a yoke. In making kilt skirts the foundation should always be cut by this rule, only two yards wide; the kilt plait should only reach to the darts, providing basque is long enough to meet it.

RULES FOR KEEPING SKIRT BACK.

Divide the skirt in thirds, two-thirds belong to front, one third to back. About 2 inches more than half-way from the bottom of back, sew pieces of tape 2 inches long in even distance to one-third of skirt; the pull-back is passed through the loops and fastened in each end. Rubber or steel may be used; the latter lifts the skirt in the back, which requires the skirt to be cut about $\frac{1}{2}$ of a yard wider, and 2 to 3 inches longer in the back.

FULL DRESS SUIT WITH COURT TRAIN.

The train is cut of three widths of material the required length, being square at the end, and is plaited into the waist at back.

When two materials are combined in the dress, use brocade for centre of train.

A breadth or one-half breadth, according to width of silk, is draped around the hips.

RULES FOR BASTING AND MAKING.

A basting thread must be run on the waist line.

Baste carefully, so that lining and outside are perfectly smooth.

In basting up the waist, commence at the waist-line and go down. The most troublesome seam in the whole waist is the curved side-body seam, which comes next to the back. In basting this seam on one side of the back, commence at the waist line and go up, as in the other seams, holding the outward curved seam toward you.

The other side must be pinned at the waist line and at intervals up the seam; commence basting at the top, holding the outward curved seam towards you, as in the other side.

Never run several stitches at a time in basting, but take a single stitch, one by one, about $\frac{1}{4}$ of an inch apart. Use cotton suitable to material.

In sewing up seams do not have the machine stitch too short, or it will draw.

Nick the seams so that the waist will spring nicely into the figure, and then press them all open. If you wish to finish with tailor-like neatness, turn in the edges and slip-stitch them together, instead of whipping the seams as is the general custom.

The above way of turning the cloth in, in finishing seams, is not suitable in heavy material, as it would show on the outside of waist after it is pressed. Neat over-handing is preferable, and we would recommend it in all cases where goods will not fray.

If the silesia, drilling or other material used for lining the waist is cut cross-wise it is less apt to stretch. It is economy to use a good quality of material for lining, as a poor lining will wear out sooner than the outside goods, and the result will be that the seams will stretch, and the waist lose its shape.

No hook and eye pieces are required, but instead a belt should be put inside the dress, sewed fast to the whale-bones to keep it in place.

If whale-bones are used, casings must be cut on the bias, and sewed on loosely by hand; ribbons may be used if preferred, but must also be sewed on almost as if ruffled. This to keep the bones in place very tight. They must each be fastened in several places along each seam. The casings must, as a rule, be run about two inches

below the waist line, and *about* an even height with the darts all around; under the arms they may be a little higher; but feather-bone is recommended as being cheaper and more durable, and is not injured by perspiration or boiling water, and is very pliable and does not break or split. If the feather bone is used, cut the bone with shears into the desired lengths; cover the ends firmly with cloth; attach directly to the seams by sewing through the bone with a stitch.

A dress should not be made so tight as to draw. The corset should be pulled in as required and the waist should be fitted over it easily and without wrinkles. The seams will stretch and fray out if this rule is not followed. The same corset should be worn with the dress that it was measured and fitted over, as different corsets change the figure. A dressmaker should make it a rule never to measure a lady over old or ill-fitting corsets.

Velvet, plush, hennain and other thin goods should be lined with silk. The silk lining should be used with the heavy goods because it makes a neater fit, and with the thin goods because they are transparent, and it will have a more pleasing effect.

A good silk dress should also be lined with silk to match the dress in color. Surah or some inexpensive silk may be used. By following this rule when the dress begins to wear out or the seams to draw, the lining is not visible, as it surely would be under other circumstances.

In making a close kilt plaiting for trimming allow two and one-half to three yards for every yard required. A close box-plaiting requires the same quantity. Allowance should be made for a kilt skirt on the same principle.

It is well to use a nicked card to measure each plait, and keep them uniform.

For a gathered ruffle, allow one-fourth to one-half yard extra for every yard.

TRIMMING AND DRAPING.

You should devote a few hours every day to the art of trimming and draping, in order to cultivate your taste. Draping can be easily learned by the use of a wire "stand" and several yards of soft material. Take any fashion plate that you please and drape the material after the design as near as possible. After a few trials you will be able to imitate any design that you may wish to copy and also originate styles of your own.



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