Janet Arnold

Patterns of Fashion 2

Englishwomen's dresses and their construction

c. 1860–1940

MACMILLAN / QSM

1. *A full-size paper pattern for a sleeve from* The Englishwoman's Domestic Magazine, *July 1860. The Gallery of English Costume. Reduced to scale* $\frac{1}{8}'' = 1''$.

'The pattern is of a sleeve now very much worn, which consists of a full puff, finished off at the top by a double epaulette and at the bottom by a cuff. The trimming round the epaulettes and cuff and the three straps coming over the full part of the sleeve, should all be of the same colour, which should contrast nicely with that of the dress. The sleeve needs little description, as the various pieces of which it is composed are so clearly defined. The various lengths of the straps are shown by the letters A, B, C, the whole length upwards as far as A being the longest, and placed at the outside or longest part of the sleeve; that as far as B is the length of the middle strap; and as far as C the shortest, placed at the inside or shortest part of the sleeve. The bottom of the sleeve is gathered into the wristband over which is placed the cuff. The full puff of the sleeve is sometimes made in fine white muslin and is very pretty with coloured ribbon straps.'

2. *A full-size paper pattern for a sleeve from* The Englishwoman's Domestic Magazine, *October 1860. The Gallery of English Costume. Reduced to scale* $\frac{1}{8}'' = 1''$.

'This pattern needs little description, as our readers, by turning to the coloured plate of this Number, will see at a glance how this sleeve should be made. It consists of six puffs, which continue from the top to the bottom; between these puffs a ruche or trimming should be placed. The trimming shown in our coloured illustration consists of a ruching of black lace with small buttons, which should also be trimmed with lace to correspond. The lines across the sleeve indicate where the puffs are to be put on, and the line running down from top to bottom, with the buttons, shows the width of the band. For a person with a very long arm it would be necessary to make the sleeve rather longer.'

3. *A full-size paper pattern for a bodice, the 'Corsage à la Juive', from* Le Follet, *October 1860. The Victoria and Albert Museum. Reduced to scale* $\frac{1}{8}'' = 1''$.

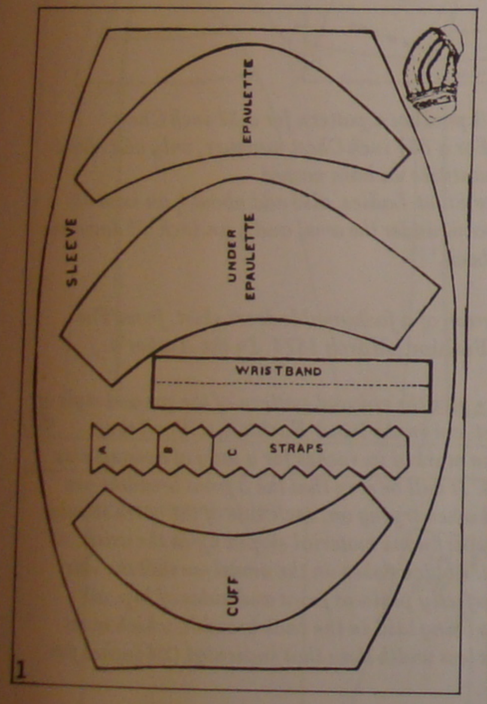
This pattern is from a French magazine. Patterns of this type may be found as early as the 1830's in French magazines and from the 1840's in English magazines. From the 1870's onwards in England, the printed patterns were gradually replaced by plain white, brown or blue tissue paper patterns, the several pieces being cut to shape and marked with notches. The continental magazines continued to produce the printed sheets with as many as five or six styles drawn one on top of the other, as well as the new plain cut paper patterns. This method is still used in German magazines (in 1966), some sheets being printed with different kinds of dotted lines to distinguish between the styles and sizes and others being printed in several colours. The dressmaker traces off the style she requires, following the appropriate dotted lines, in the same way as the instructions describe for the Andalusian Jacket (Fig. 6).

4. *A full-size paper pattern for a bodice from* Le Follet, *May 1861. The Victoria and Albert Museum. Reduced to scale* $\frac{1}{8}'' = 1''$.

5. *A full-size paper pattern for a bodice and sleeve trimmed with ribbons, from* Le Follet, *November 1861. The Victoria and Albert Museum. Reduced to scale* $\frac{1}{8}'' = 1''$.

6. *A full-size paper pattern for 'The Andalusian Jacket', from* The Young Englishwoman, *No. 1, c1861. The Gallery of English Costume. Reduced to scale* $\frac{1}{8}'' = 1''$.

This pattern gives the quantities of material required to make the jacket: 'Of merino, 1 yard; of velvet 2 yards; of cloth 1 yard; of lining 2 yards; of trimming 5 yards.' It also provides one of the earliest descriptions of a tracing wheel that I have been able to find: 'to take off the pattern without cutting the needlework designs on the other side, lay the sheets, diagrams upwards, on a sheet of tissue or whitey-brown paper. With a little instrument (something like a paste cutter) with a revolving wheel, run along the black lines pressing somewhat firmly. When the diagrams are removed, small indentations will be found on the paper underneath, which will represent the pattern. Each piece of the jacket is to be cut out in the same manner. When our subscribers understand how to take off the patterns, it matters not how the lines are crossed and recrossed, as but one piece is cut out at a time; and if the little instrument be used which we have just mentioned, it will be found very easy to manage. We shall, in a future number, illustrate this little wheel, to show what it is like. In the meantime, the back of the blade of the scissors, run sharply along the lines, will be found to answer the purpose.'



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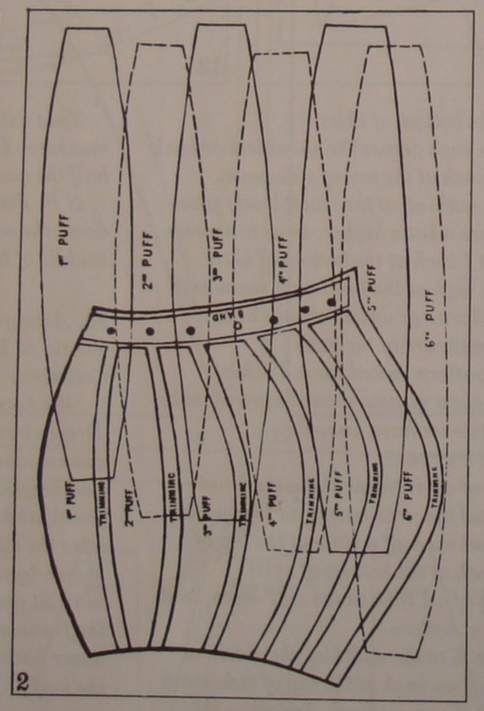

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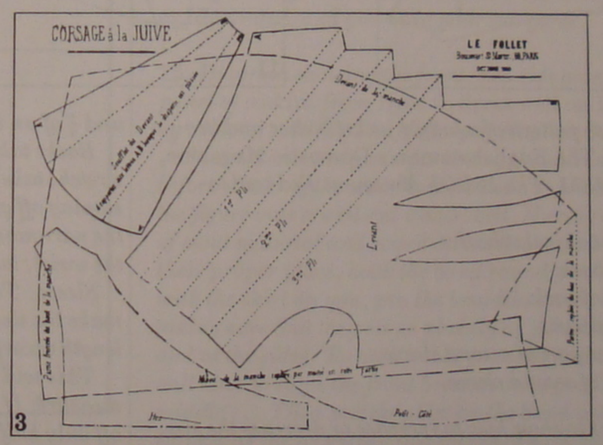

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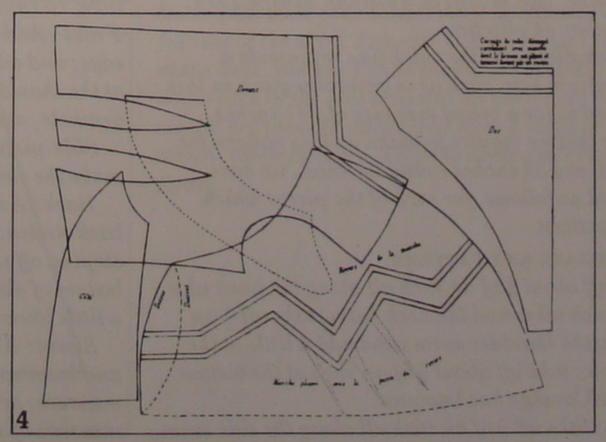
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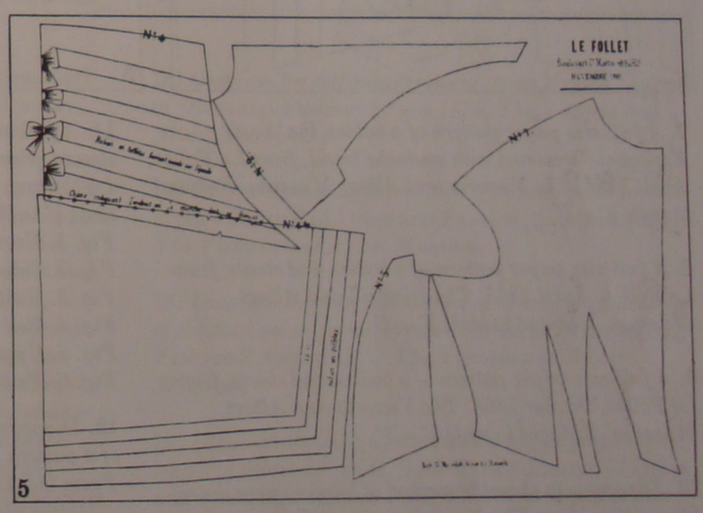

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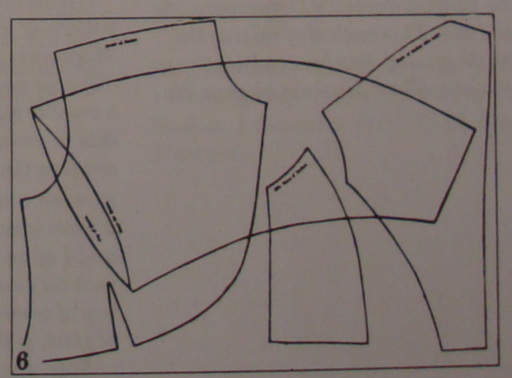
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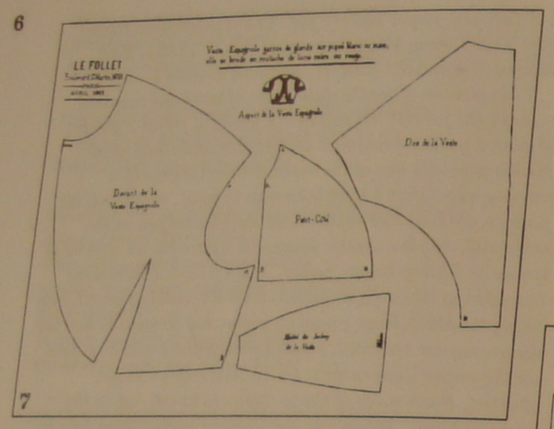
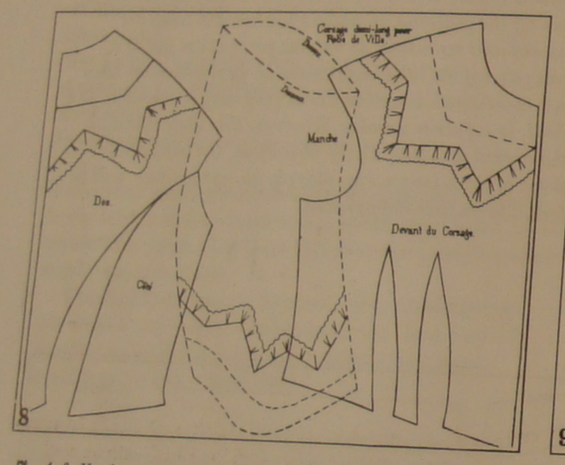
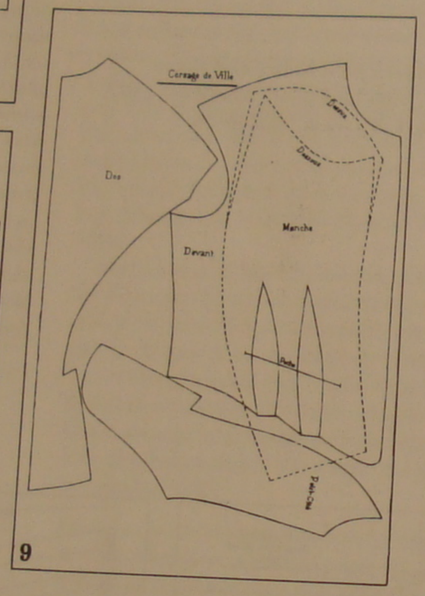
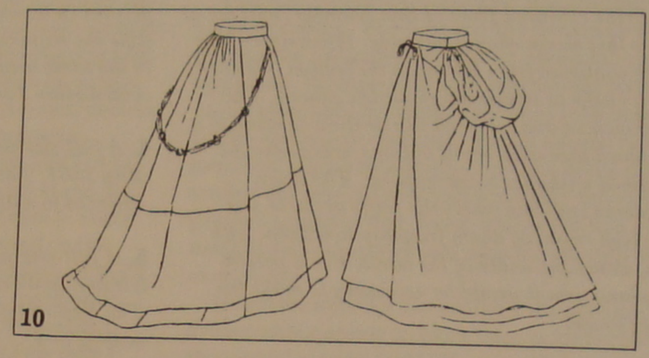
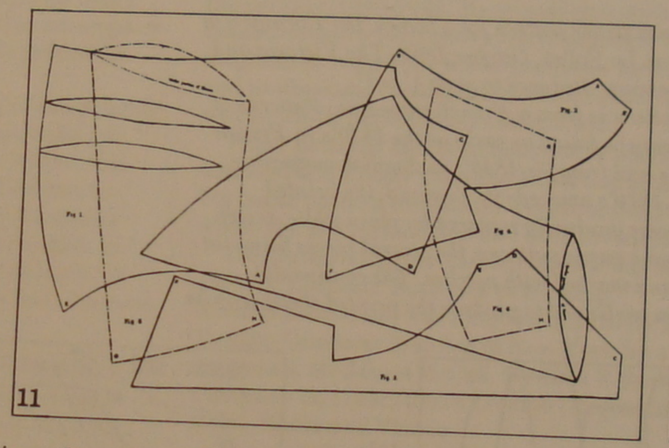
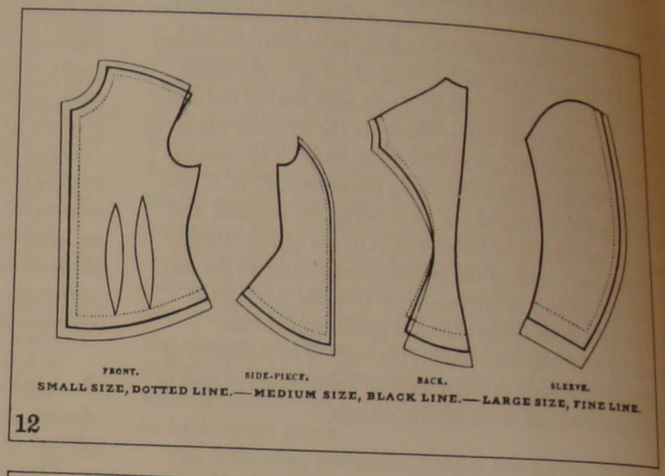


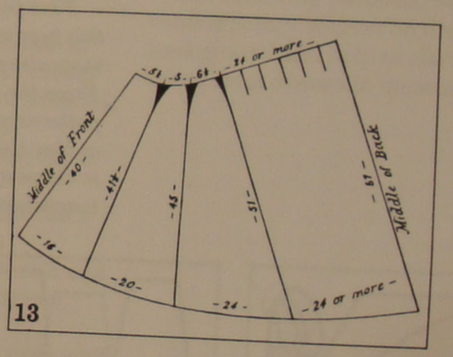












7. *A full-size paper pattern of a bolero, the 'Veste Espagnole' trimmed with soutache braid, from* Le Follet, *April 1863. The Victoria and Albert Museum. Reduced to scale* $\frac{1}{8}''=1''$.

8. *A full-size paper pattern of a bodice and sleeve, from* Le Follet, *April 1863. The Victoria and Albert Museum. Reduced to scale* $\frac{1}{8}''=1''$.

9. *A full-size paper pattern of a bodice and sleeve, from* Le Follet, *October 1863. The Victoria and Albert Museum. Reduced to scale* $\frac{1}{8}''=1''$.

10. *Diagrams to show the method of looping up a dress for walking, from* The Englishwoman's Domestic Magazine, *November 1868. This method of raising the train of the dress from the ground may be seen in the dress from the Victoria and Albert Museum on page 26.*

11. *A full-size pattern of a lady's jacket bodice and two sleeves, from* The Englishwoman's Domestic Magazine, *1 February 1871. The British Museum. Reduced to scale* $\frac{1}{8}''=1''$.
Fig. 1. Front of jacket bodice.
Fig. 2. Side back.
Fig. 3. Half of back.
Fig. 4. Bell sleeve.
Fig. 5. Upper part of second sleeve.
Fig. 6. Frill of second sleeve.

12. *Diagrams to show how to increase or decrease the size of a pattern from* The World of Fashion, *March 1874. From the Author's Collection.*

'In the above diagrams the black line represents a pattern of medium size, such as is generally given in this Magazine, and is for a breast measure of $34\frac{1}{2}$ *inches. Suppose now that we require to make up this pattern for a smaller size, say 32 inches round the chest, we have then to proceed as follows, for each of the pieces which compose the pattern.*

HOW TO DECREASE ANY PATTERN

Front: take off about $\frac{3}{4}$ *of an inch all along the front edge, and* $\frac{3}{4}$ *of an inch all round the neck seam; take off* $\frac{1}{2}$ *an inch all along the shoulder seam; and add a little at the top of armhole; take off about* $\frac{3}{4}$ *of an inch at the bottom of skirt, if the* Corsage *has* basques.

Side-piece: take off $\frac{1}{4}$ *of an inch all along the side seam and* $\frac{3}{4}$ *of an inch from the bottom of skirt.*

Back: take off $\frac{3}{4}$ *of an inch across the shoulders or back stretch; take off* $\frac{3}{4}$ *of an inch at the top of side seam, sloping off gradually to nothing at the waist level: place the narrowest part of back a little higher, so as to shorten the waist; take off about 1 inch at the bottom of skirt.*

Sleeve: Take off $\frac{1}{2}$ *an inch at the hind arm seam and make the sleeve 1 inch shorter at wrist; or mark the length according to the measure of the lady.*

This will produce a pattern suited for a 32 chest measure. If a $33\frac{1}{4}$ *inch chest measure was required, take off only half the quantities we have named.*

HOW TO INCREASE ANY PATTERN

Front: Add on about $\frac{3}{4}$ *of an inch all along the front edge; and add* $\frac{3}{4}$ *all round the neck seam; add* $\frac{1}{2}$ *an inch at the shoulder seam, and take off a little at the top of armhole; add* $\frac{3}{4}$ *of an inch at the bottom of skirt.*

Side-piece: Add on $\frac{3}{4}$ *of an inch at the side seam, and make the skirt* $\frac{3}{4}$ *longer at bottom.*

Back: Add $\frac{3}{4}$ *of an inch to the width of shoulders or back stretch: Add on* $\frac{3}{4}$ *of an inch at the top of side seam sloping off to nothing at the waist level. Lengthen the bottom of skirt 1 inch, and make the hollowest part of back a little lower, so as to lengthen the waist.*

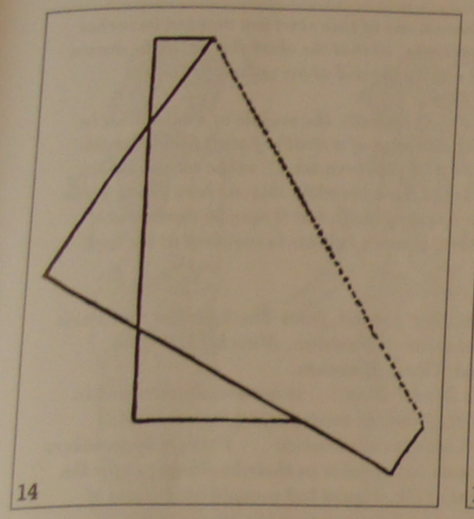
Sleeve: Add on $\frac{1}{2}$ *an inch all along the hind arm seam; and lengthen at the bottom as required according to measure; or add about 1 inch extra length at wrist, if the*

This will produce a pattern for a 37 inch Chest measure. For a $35\frac{3}{4}$ *inch Chest measure, only add about half the quantities we have named.*

N.B. For Stout Ladies, also add about $\frac{1}{2}$ *an inch all down the seam under the arm, and* $\frac{1}{2}$ *an inch all down the middle of back.'*

13. *A diagram of a fashionable dress skirt, from* The World of Fashion, *March 1874. In the Author's Collection.*

'We here give the reduced pattern of the present style of Dress skirt, cut in the latest Fashion, with all the dimensions marked in inches for a lady of average size and height. It will be seen that the 3 front breadths are gored, and when trying on, each side of the gores should have the superfluous material sloped off at the waist, as shown by the black fishes on the model, so that the skirt may sit perfectly plain at front and sides of hip, all the fulness being laid in the back breadth, which must never have less width than that indicated (24 inches for the half).'



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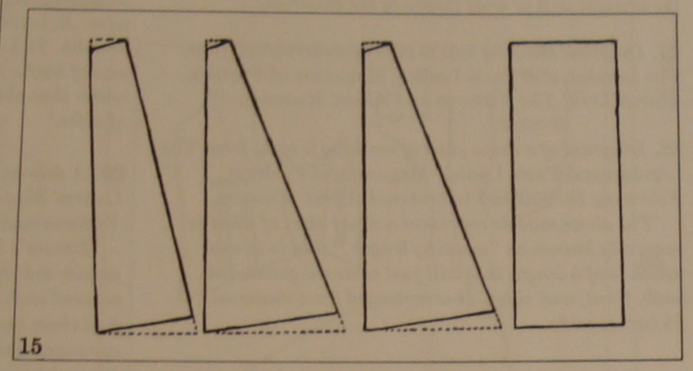

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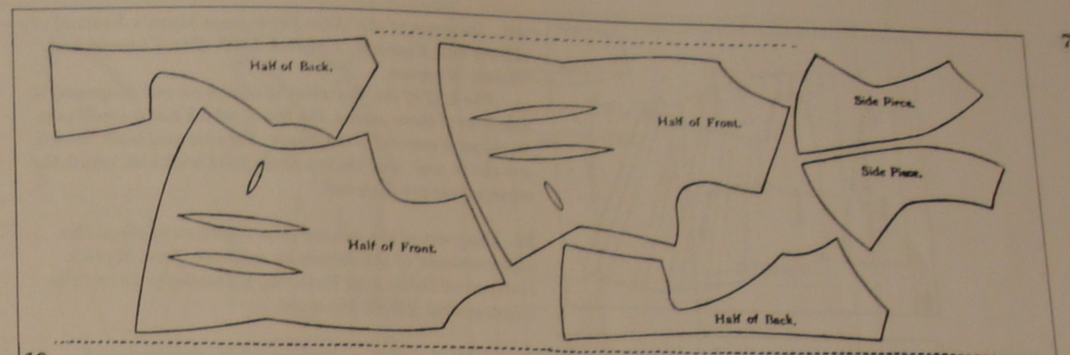

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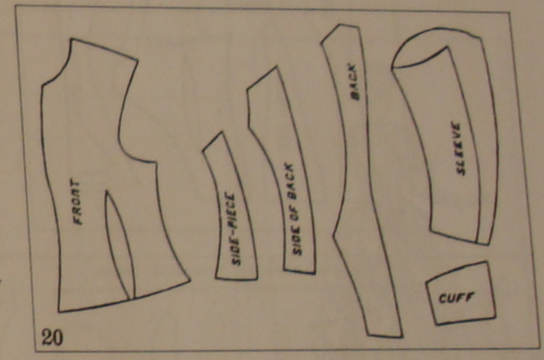
14. *Diagram showing two skirt gores cut from one breadth of material, from* How to dress well on 1/- a day, *by 'Sylvia', c1875. The Gallery of English Costume.*

The chapter on making a skirt describes the skirt fashionable at the moment as having a plain breadth at the front, two gored breadths on either side and two plain breadths at the back, without any goring, and gives many helpful directions to the amateur dressmaker. 'Sylvia' suggests that great care should be taken to avoid cutting all four gores for one side of the dress, if it is a print material which cannot be reversed. 'In the case of a plain or striped dress, the gores may be cut without any waste of material. For the four gores, cut two whole breadths nearly as long as the back breadth. Fold one of these over as illustrated, and you have your two gores.'



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15. *Diagram showing the front, two side gores and back panel of a skirt, from* How to dress well on 1/- a day, *by 'Sylvia', c1875. The Gallery of English Costume.*

Instructions are given for lining the skirt and the hem before stitching the waist to the band. 'It must be fitted on the figure over a well-cut underskirt. Having made a band of stout material and sewed on the hooks and eyes in their proper place, hook the band round your waist and, with the skirt on you, pin the breadths on the band, taking care that they sit as plainly as possible in front and at the sides. To attain this you will find that you will have to slope the front breadth out a good deal in the middle . . . Then sew the skirt on the band without any fulness as far as within two inches of each side of the back. Into these four inches must be crowded all the fulness of the skirt. In order to keep all this fulness quite at the back, pieces of wide elastic are sewed at intervals down each of the side breadths on the wrong side. On this elastic are placed buttons and strong loops or buttonholes which, when fastened, keep the dress quite tight to the figure.'

16. *Diagram for self-measurement, from* Myra's Journal of Dress and Fashion *1 June 1875. The Victoria and Albert Museum.*

17. *Diagram showing the method of cutting gores from* Myra's Journal of Dress and Fashion, *2 August 1875. The Victoria and Albert Museum.*

18. *Diagram showing the method of arranging and shape of the skirt gores, from* Myra's Journal of Dress and Fashion *2 August 1875. The Victoria and Albert Museum.*

19. *Diagram showing how to place a bodice pattern on a length of fabric 27" wide, from* Myra's Journal of Dress and Fashion, *2 August 1875. The Victoria and Albert Museum.*

20. *Diagram of the cut-out paper pattern of the 'Di Vernon Corsage', from* Myra's Paris Patterns and Models, *1 December 1877. The Victoria and Albert Museum.*

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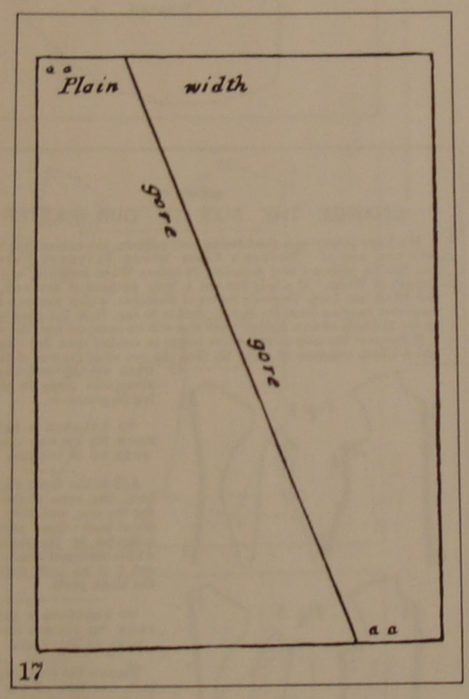

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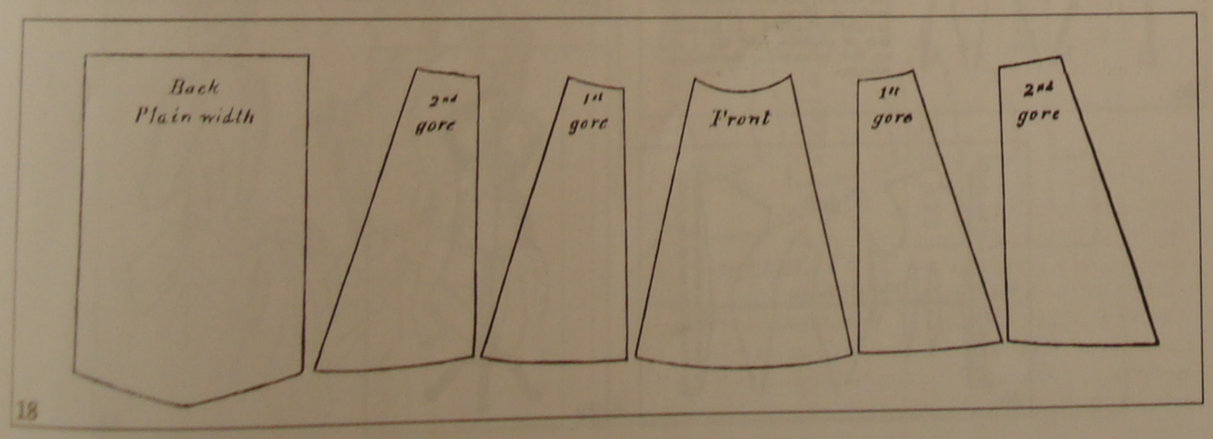

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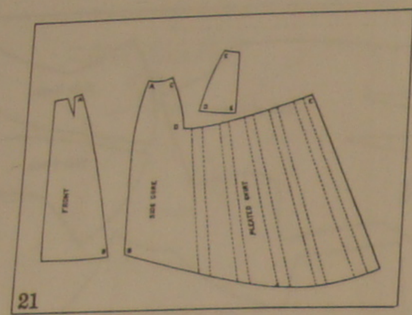

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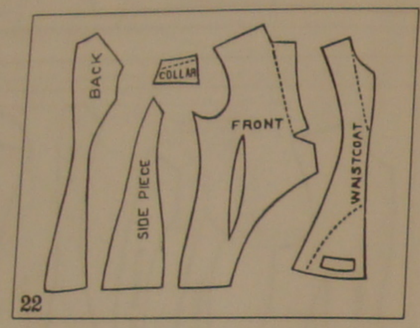
21. *Diagram of the 'New Skirt' from* Myra's Journal of Dress and Fashion, *1 March 1878. The Victoria and Albert Museum.*

'The half of the new skirt is shown on our diagram; it consists of three pieces, the front, which has a small gore to shape it exactly to the figure; the side and back, which are cut in one; and the top of the back width on which the train pleats are fastened.'

22. *Diagram of the cut-out paper pattern of the jacket and waistcoat of the Récamier costume, from* Myra's Journal of Dress and Fashion, *2 December 1878. The Victoria and Albert Museum.*



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23 and 24. *Detail from fashion plate, diagram and instructions for the 'Gainsborough Princesse Dress', from* The London and Paris Ladies' Magazine of Fashion, *January 1879. The Victoria and Albert Museum.*

25. *Diagram and instructions for changing the size of patterns, from* The London and Paris Ladies' Magazine of Fashion, *March 1879. The Victoria and Albert Museum.*

26. *Diagram showing the way to cut out, from* The London and Paris Ladies' Magazine of Fashion, *March 1879. The Victoria and Albert Museum.*

'In all close-fitting garments, the side pieces and the backs should all have the waist line in an exact line with the straight weft or woof thread of the material.'

27. *Diagram showing how to take measurements, from* The London and Paris Ladies' Magazine of Fashion, *March 1879. The Victoria and Albert Museum.*

28. *Diagram of a dress skirt of walking length, from* The London and Paris Ladies' Magazine of Fashion, *February 1879. The Victoria and Albert Museum.*

'The above models represent a dress skirt of what is generally known as "walking length," that is to say, which is of a length that will just clear the ground at back, front, and sides. It is arranged for a material 25 inches wide.

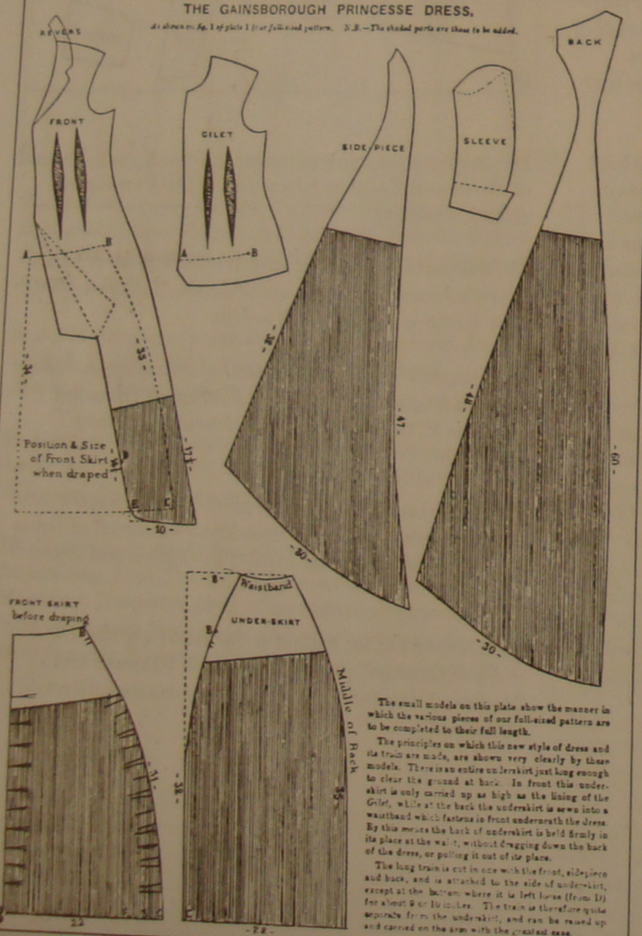
'All the dimensions of this skirt are marked in inches with great exactness, so that the skirt can easily be drawn out to its full size by the aid of an ordinary Inch Measuring Tape.

'A. is the Front breadth, the middle of which must be laid on the middle edge of a width of stuff folded lengthwise. B. is the first side breadth, C. is the second side breadth. D. is the back breadth; this, as here given, is the size of half a width of stuff, but it may be made much wider than this, if more fulness is required at the back of skirt.'

29. *A dressmaker's stand, from* The London and Paris Ladies' Magazine of Fashion, *March 1879. The Victoria and Albert Museum.*

'Devere's Model Bust . . . is accurately moulded in papier mâché, from the most perfect figures, and is covered with stout twilled calico . . . French dressmakers find these busts invaluable in their business . . . for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.'

THE GAINSBOROUGH PRINCESSE DRESS.



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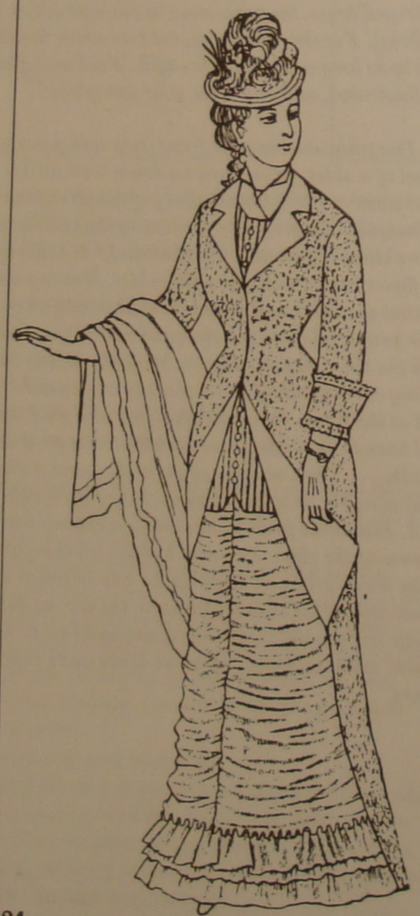
The small models on this plate show the manner in which the various pieces of our full-sized pattern are to be completed to their full length.

The principles on which this new style of dress and its train are made, are shown very clearly by these models. There is an entire underskirt just long enough to clear the ground at back. In front this underskirt is only carried up as high as the lining of the Gilet, while at the back the underskirt is sewn into a waistband which fastens in front underneath the dress. By this means the back of underskirt is held firmly in its place at the waist, without dragging down the back of the dress, or pulling it out of its place.

The long train is cut in one with the front, sidepiece and back, and is attached to the side of underskirt, except at the bottom where it is left loose (from 18 to about 9 or 10 inches. The train is therefore quite separate from the underskirt, and can be raised up and carried on the arm with the greatest ease.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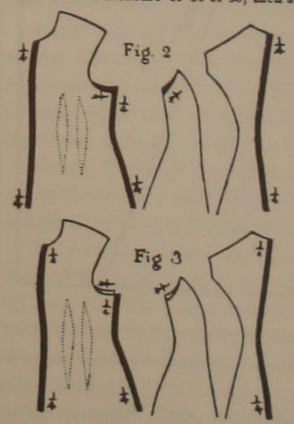
HOW TO CHANGE THE SIZE OF OUR PATTERNS.

If a Lady possesses a good fitting body pattern, she can easily alter, to her own size, any of "DEVERE'S PARIS MODEL PATTERNS," which are all cut for 34½ inches Chest measure, 24 inches Waist measure, and 14 inches Length of Waist. If a lady has not a body pattern of her own size, she can select one from Devere's Series of Patterns, which are cut for Chest measures ranging from 31½ to 42½; that is to say, from the most *petite* lady, to the tall lady of fine figure. Any size will be sent *post free*, for 6 stamps.

If however the lady is only a size larger or smaller than 34½ Chest, viz:—has a Chest measure of 36 or 33, then she can alter the size of the pattern when cutting out, by the instructions given in the following diagrams:—



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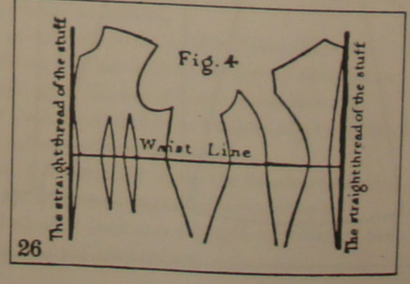
TO ENLARGE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 36 INCHES. FIG. 2.

Add to the front edge ¼ of an inch, the same at the seam under the arm, and down the middle of back; these additions are indicated by the shaded parts. At the bottom of armhole, hollow out ¼ of an inch, indicated by the black parts.

TO DECREASE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 33 INCHES. FIG. 3.

Narrow the front edge ¼ of an inch, and take off the same under the arm and at the middle of back, as shown by the black parts of the pattern. At the bottom of armhole, add the ¼ of an inch indicated by the shaded portions.



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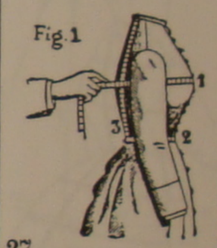
HOW TO TAKE THE MEASURES.



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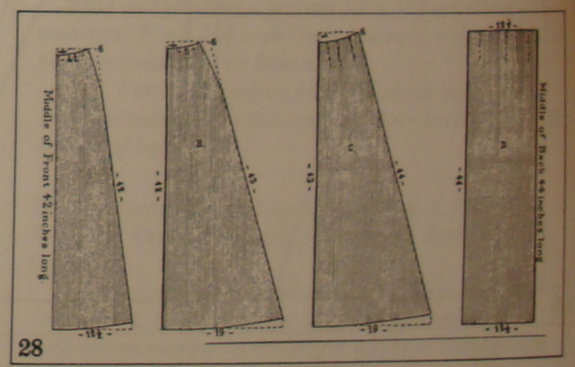
The way to take the measures when a Lady wishes to send for a body pattern of the size suited to her is as follows:—First, with an ordinary inch tape, take the exact Chest measure all round the body at the most prominent part of the chest, marked 1 on the diagram, Fig. 1: then take the Waist measure marked 2: then measure the exact Length of Back from the neck to the Waist, marked 3 on the diagram. Write all these measures down, and to ensure accuracy, measure them again, and compare with the writing.



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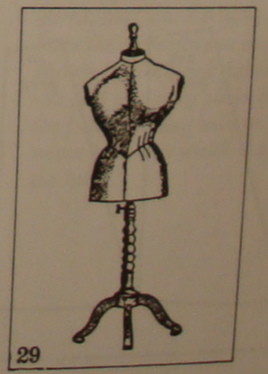
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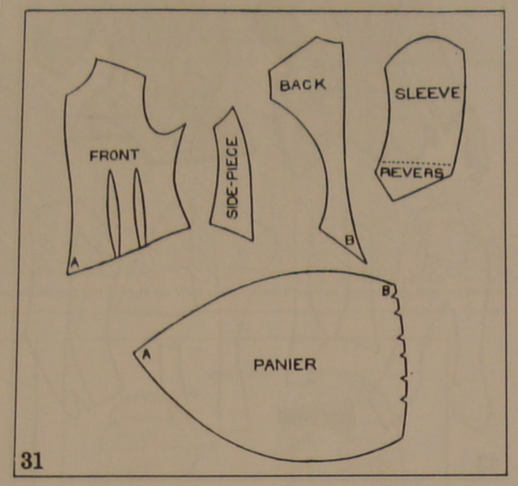

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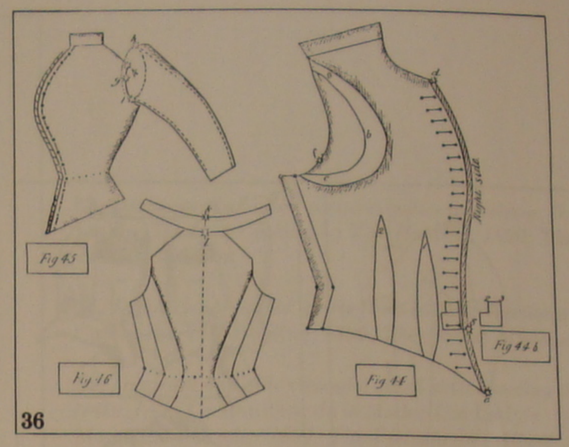

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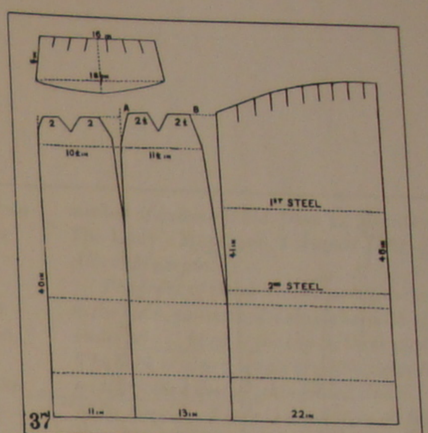

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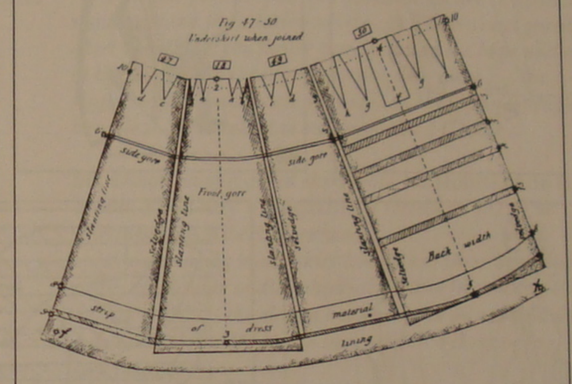

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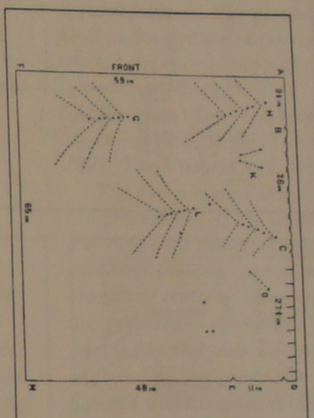

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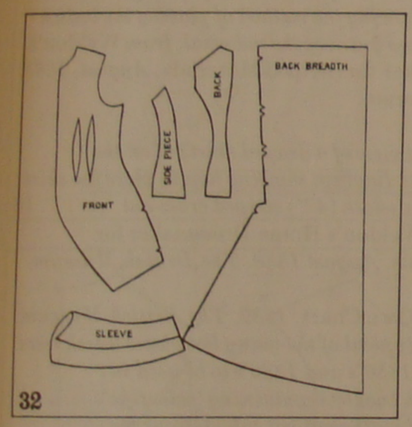

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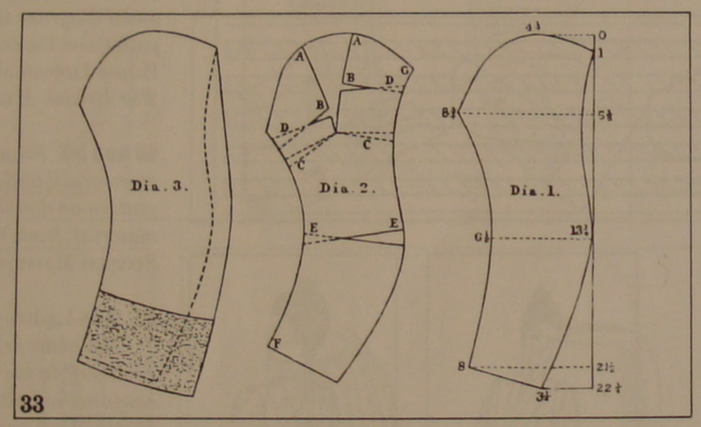

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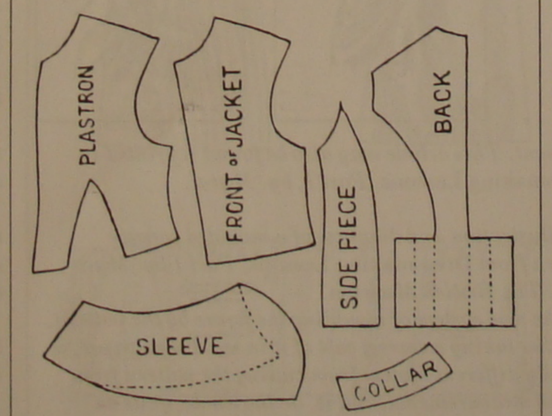

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30 and 31. *Front and back view and diagram of the cut-out pattern of the bodice and panier of the 'Pompadour' costume, from* Myra's Journal of Dress and Fashion, *1 September 1881. The Victoria and Albert Museum.*

32. *Diagram of the cut-out paper pattern of the 'Princess Beatrice Polonaise', from* Myra's Journal of Dress and Fashion, *1 December 1880. The Victoria and Albert Museum.*
'. . . the front buttons below the waist, and forms pointed panels at the sides, the drapings being close under the corner of the side-piece, which, as well as the back, is cut short. The back breadth is full and long and is draped by numerous pleats: the upper part is gathered or pleated and joined on under the edge of the basque of the side-piece and back. The notches in the pattern show the position of the pleats for draping. Quantity of material required for the polonaise, 7½ yards, 27 inches wide.'

33. *Diagrams to show three sleeve styles, from* Ladies Cutting *by T H Holding, 1885. The British Museum.*
Diagram 1 shows an ordinary sleeve pattern showing the curve at the back of the arm typical of this period. Diagram 2 shows the first pattern slashed to adapt it for the 'Tudor' sleeve, slightly puffed at the top. Diagram 3 shows a jacket sleeve with a fur cuff.

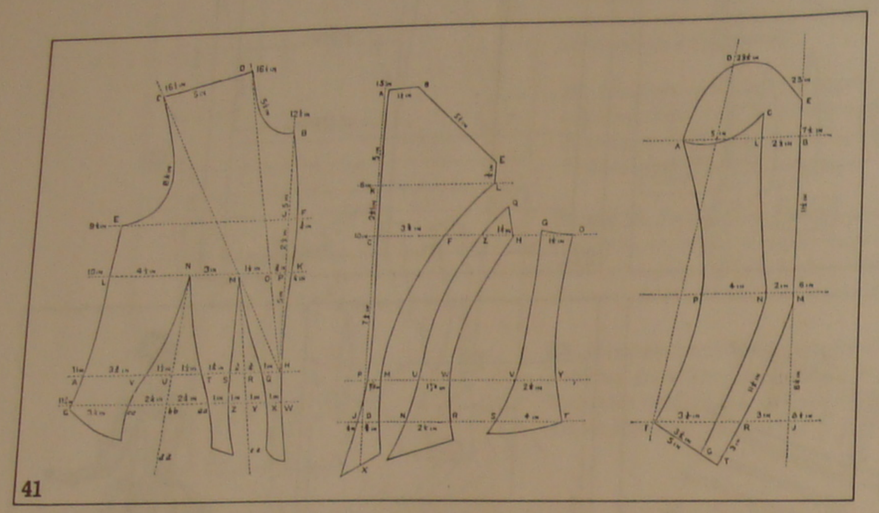
34 and 35. *Front and back view and diagram of the cut-out paper pattern of the 'Druscovitch Corsage', from* Myra's Journal of Dress and Fashion, *1 August 1884. The Victoria and Albert Museum.*

36. *Diagram of bodice, from* French Scientific Dressmaking *by Minna Boehmer, 1887. The British Museum.*

37. *Diagram of foundation skirt and cushion, from* Dressmaking Lessons, *Part II, by 'Myra', 1888. The British Museum.*

38. *Diagram of skirt, from* French Scientific Dressmaking *by Minna Boehmer, 1887. The British Museum.*

39 and 40. *Diagram and illustration of draped skirt for soirée toilette, from* Dressmaking Lessons, *Part II, by 'Myra', 1888. The British Museum.*



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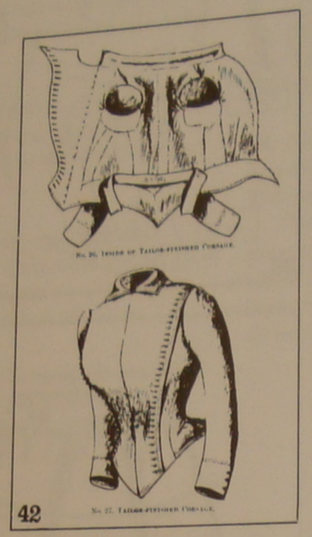

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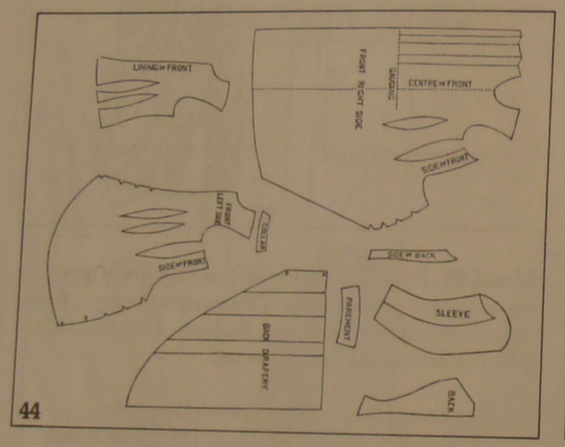

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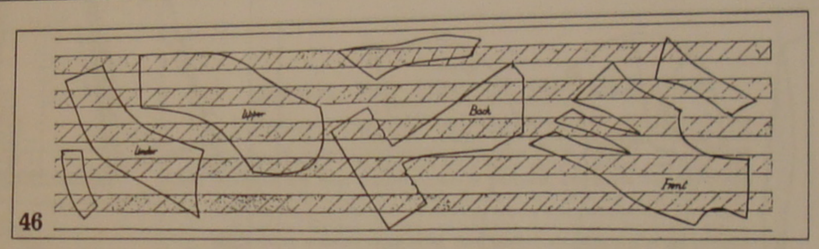

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41. *Diagram of tailor-cut back, front and side pieces of a bodice and a sleeve, from* Dressmaking Lessons, *Part I by 'Myra', 1888. The British Museum.*

'There are two special methods of cutting out a corsage pattern, by measurement and by the newer and easier method of moulding, to be explained later on. Both are excellent if properly carried out but whereas the measurements ensure a good cut, the style of the moulded pattern depends much upon that of the corsage upon which it is moulded . . . Our pattern . . . is for an average figure, cut on measurements taken from the figure to be fitted as indicated on the frontispiece.' (This is the same diagram as Fig. 16. This book has been revised from an earlier edition and much of the information may be found in Myra's Journal.) *'From such measurements taken on any figure, any corsage pattern can be cut to fit'. The instructions which follow are very straightforward. As 'Myra' says in the introduction: 'My system of cutting patterns by measurement involves the simplest calculation only and offers a marked contrast in this respect to the "Scientific" systems of the day, systems which many ladies find utterly beyond their comprehension when they attempt to study them and cut by them. Mathematical ability is rarely given to women and many ladies, especially those educated on the lines of some few years back, are very hazy as to working out rules of proportion.'*

42. *Illustrations showing a tailor-finished corsage from the front and from the inside, from* Le Moniteur de la Mode, The Lady's Magazine, *1 August 1888. The Victoria and Albert Museum.*

The accompanying article on the tailor finish for a dressmaker's corsage describes clipping the seams to allow them to lie flat and open. It recommends smearing dry soap under the seams before pressing, to make them lie perfectly flat. A thin paste of flour and water brushed on in minute quantities is suggested, if the soap is not sufficient. This article may also be found reprinted in Dressmaking Lessons, *Part I, by 'Myra'.*

43. *Illustration and diagram of a moulded corsage pattern from* Dressmaking Lessons, *Part I by 'Myra', 1888. The British Museum.*

'The new system of moulding the figure by the pattern, or rather taking a correct cast of it in muslin or paper, is a totally different system from cutting the pattern from precise measurements, and is, on the whole, quite as successful, as few human figures are perfect, or are even exactly alike on both sides.' The instructions which follow describe fitting the figure (or a padded dress stand) with muslin, working carefully round, and keeping the muslin smooth and flat while pinning it. The centre front and centre back are slightly curved, but kept as near the straight grain 'as is consistent with the natural sweep of the figure.' It is not quite so easy to mould the sleeve – 'when we come to the sleeve we find moulding inferior to good measurements. True one can mould a perfectly fitting sleeve, too perfectly we ought to say, for it occasionally fits too perfectly to allow the muscles fair play'. 'Myra' suggests that after the sleeve has been moulded, it should be checked with a few simple measurements to see if adequate room has been allowed across the elbow and under the arm.

44 and 45. *Illustration and diagram of a polonaise with dissimilar sides from* Dressmaking Lessons, *Part III, by 'Myra', 1888. The British Museum.*

The front view shows the tablier of the polonaise and the back view shows the panier side of the polonaise.

46, 47 and 48. *Front and back views of a striped bodice and a diagram showing the method of placing the bodice pattern on the cross grain of the material, from* Weldon's Home Dressmaker for Striped Materials, *August, 1888. The British Museum.*

49 and 50. *Front view of a draped skirt cut on the cross-grain and a diagram showing how to place the skirt pattern on double width (42") striped cross-cut material, from* Weldon's Home Dressmaker for Striped Materials, *August 1888. The British Museum.*

51. The Ladies Own Chart. *1889. The British Museum.*

This chart is typical of the many templates which were produced in the 1880's and 1890's to be used in conjunction with booklets containing 'scientific' instructions and mathematical calculations for constructing patterns. Other systems – the 'Rodmure', the 'Paragon', the 'Burton-on-Trent Excelsior', the 'American Scientific System of Dress-cutting', the 'Anglo-Parisian Associated School of Dress-cutting, Draping and Design' – were all very much on the same lines. The earliest one I have been able to find is 'The American Scientific System' of 1883 and the latest one the 'Concise' dress-cutting chart, printed in 1921. The charts are increasingly rare after c1910.

The chart illustrated here was printed on a sheet of thick white cardboard, 24" × 19". It is a good specimen of the 'Scientific' systems which 'Myra' suggests are too difficult for ladies to understand (see caption to Fig. 41).

52. *Diagram of two puffed sleeves, from* Ladies' Garment Cutting *by T H Holding, 1890. The British Museum.*

The dotted lines show the ordinary sleeve with a very slight puff at the top, from which these two variations have been adapted.

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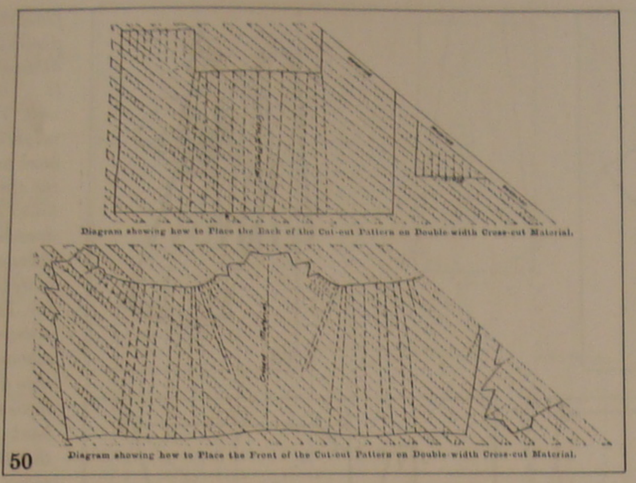

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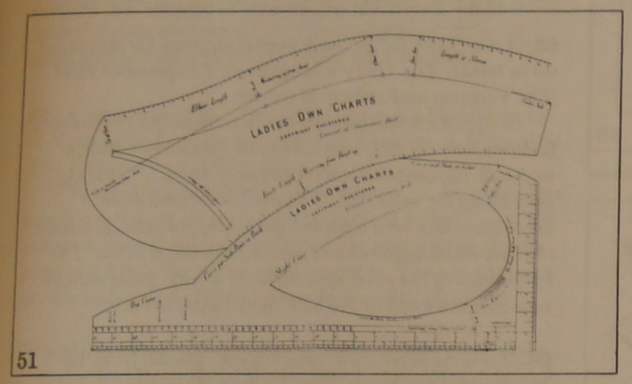

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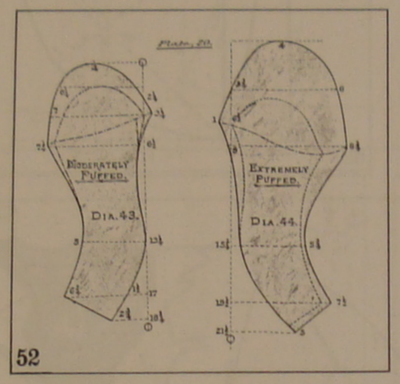

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53. *Diagram of a ladies' costume bodice and sleeve, from* Ladies Garment Cutting *by T H Holding, 1890. The British Museum.*

54. *Diagrams of ladies' skirts from* Ladies' Garment Cutting *by T H Holding, 1890. The British Museum.*

55. *Diagram and side view of a gored skirt showing the train, from* Le Moniteur de la Mode, The Lady's Magazine *1 October 1891. The Victoria and Albert Museum.*

'The new fan-shaped and gored skirts are invariably made without foundation skirts . . . The trained gored skirt is cut to fit the figure closely round the hips and even at the back there is but one shallow box pleat . . . the sloped back breadths are mounted at the top in a single box pleat.' This skirt is cut from silk 24" wide.

56. *Diagram of a gored skirt from* Le Moniteur de la Mode, The Lady's Magazine, *1 October 1891. The Victoria and Albert Museum.*

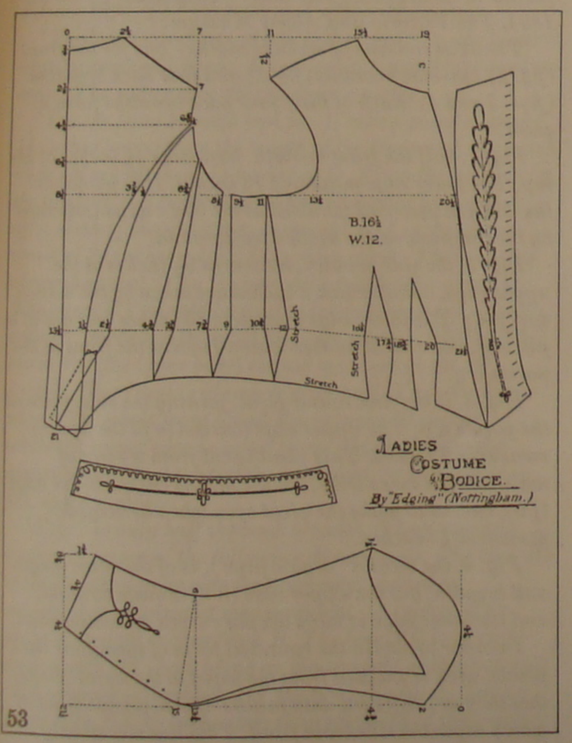
'A very easily made skirt consists of three breadths of ordinary double width material, that is from 42 to 44 inches wide . . . the sloped back seam is joined and what fulness is left at the top is mounted in a three or four fold box pleat.'

57. *Front view and diagram of a 'Fan' skirt showing the method of cutting it out, from* Le Moniteur de la Mode, The Lady's Magazine. *1 August 1891. The Victoria and Albert Museum.*

'The front of the skirt, including the sides right round to the back, consists of a single breadth of double width material . . . fitted at the top by three pleats on each side. The back is also a single breadth, twice the length of the width, folded double, this folded line . . . being the centre of the back . . . There is absolutely no fullness in the back breadth at the top, but the wide fan falls in a series of easy natural folds . . . The pleats round the waist should be fitted on the figure and the remainder is drawn up by crossed strings run through a casing, as a placket is impracticable.'

58. *Diagram of an 'Umbrella' or 'Fan' skirt from* Le Moniteur de la Mode, The Lady's Magazine, *1 October 1891. The Victoria and Albert Museum.*

'The new fan skirt is made in several ways depending to a great extent on the width of the material employed. For very wide materials measuring 54 inches wide and upwards, this is a capital model. It is cut from a single breadth of material measuring a little over 3½ yards; this is folded in the middle for the front . . . The front part is fitted by pleats round the figure; the back is folded in four-fold box pleats, the pleats being very small at the top and widening out at the edge which is slightly trained.'



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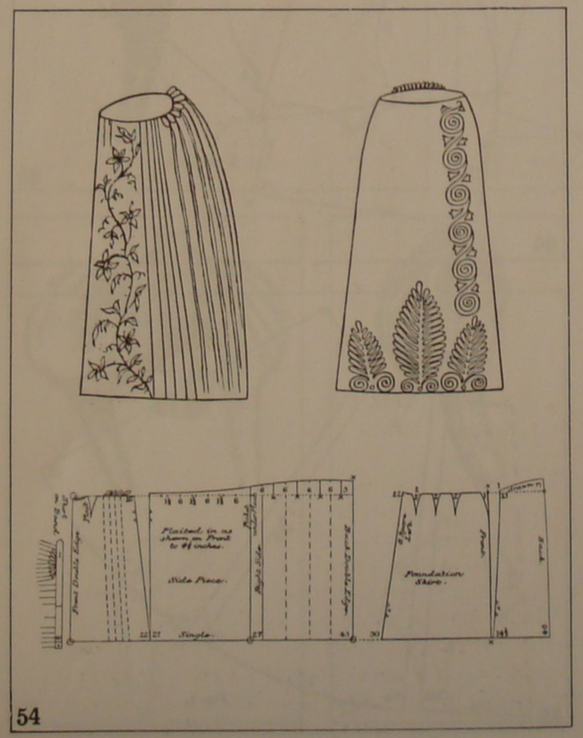

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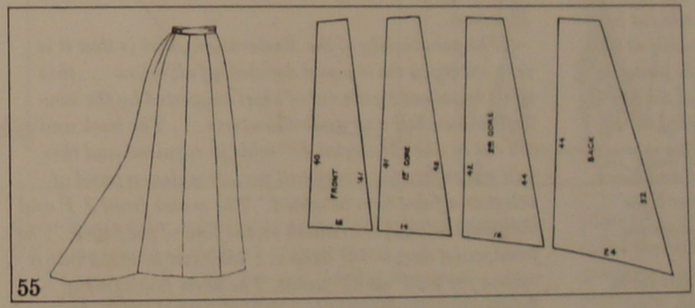

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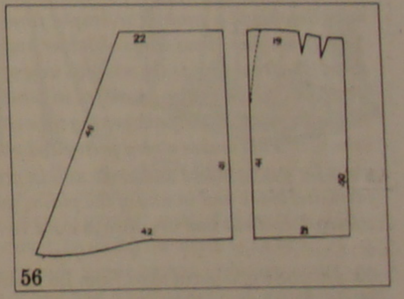

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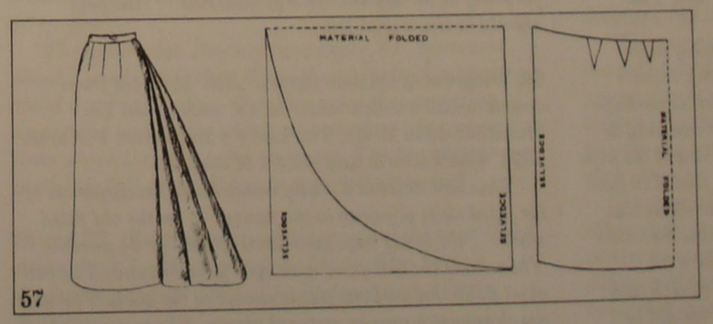

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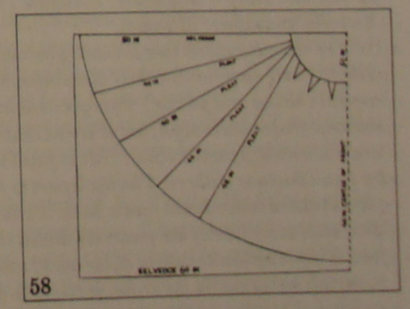

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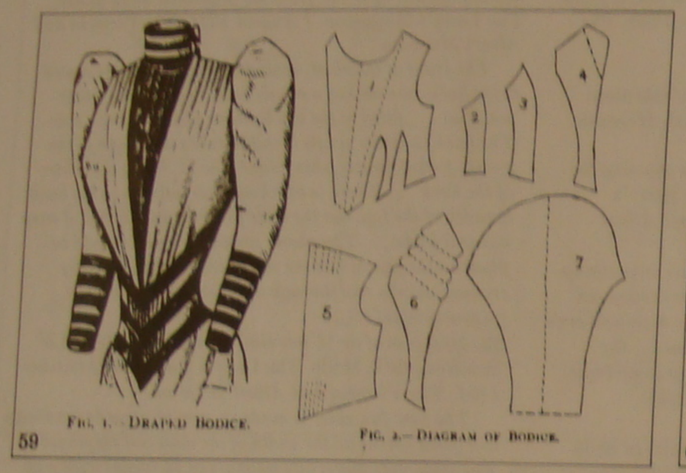


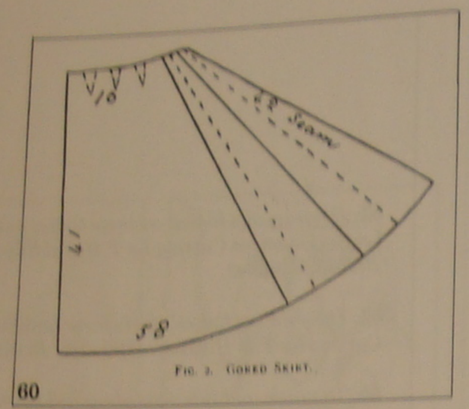
59 FIG. 1.—DRAPED BODICE. FIG. 2.—DIAGRAM OF BODICE.

59. *Front view and diagram of a draped bodice trimmed with velvet from* Le Moniteur de la Mode, The Lady's Magazine, *1 April 1892. The Victoria and Albert Museum.*

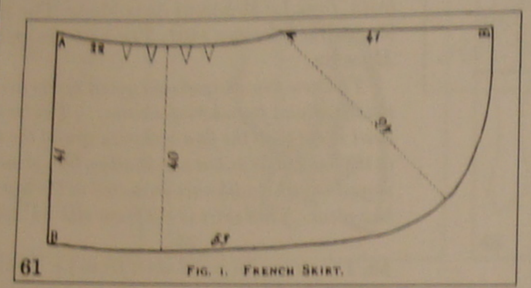
'The bodice is made up on a lining cut like Figs. 1, 2, 3 and 4 of the diagram . . . The fastening is on one side and the centre part, between the slanting lines, is covered with velvet, which may be pleated or laid on flat, but which must be without a seam. The draped fronts are cut like No. 5, with fine pleats at the shoulder and again at the waist; the front edge is the selvedge way of the material . . . The back, No. 6, is also arranged in pleats at the top leaving a small V-shaped opening to be covered in velvet . . . This makes a very pretty and simple morning gown for young ladies and looks well in grey and black, fawn and black and in any of the plain, rather light coloured woollens that are always worn in the spring.'

60. *Diagram of a gored skirt from* Le Moniteur de la Mode, The Lady's Magazine, *1 August 1892. The Victoria and Albert Museum.*

'The clinging skirts that are daily becoming more clinging and narrower in their circumference require . . . careful cutting and fitting.' This gored skirt 'is perhaps the most fashionable style, but it is one that can only be worn when the figure is slim . . . It is fitted round the hips by small darts or gathers. The back part is folded in two pleats turned towards the centre back . . . the plain line shows the outer fold of the pleat, the dotted line the inner fold. To strengthen the seam at the back, where the material, being cut on the cross, is likely to stretch and pull out of place, a length of narrow ribbon should be stitched in with the seam.'



60 FIG. 2. GORED SKIRT.



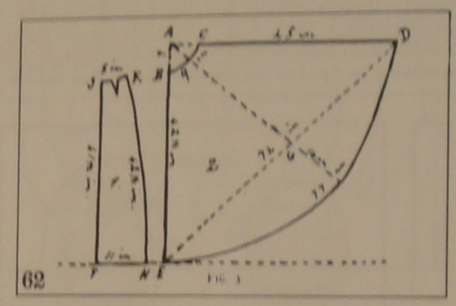
61 FIG. 1. FRENCH SKIRT.

61. *Diagram of the 'French' skirt from* Le Moniteur de la Mode, The Lady's Magazine, *1 August 1892. The Victoria and Albert Museum.*

The dotted line indicates the centre front. A B is the centre back of the skirt.

62 and 63. *Front view and diagram of the 'Restoration' skirt, from* Le Moniteur de la Mode, The Lady's Magazine, *1 January 1893. The Victoria and Albert Museum.*

'The peculiarity of the Restoration skirt is that it is very scanty at the top and decidedly full below . . . this effect is gained by the cut of skirt suggested by the now well-known bell and umbrella skirts . . . The back and side are cut in one. Material 48" wide is required and this will not suffice for a very tall person unless a band of velvet or a false hem be added.' The centre front J F and the centre back A D are both on the fold of the fabric. The front waist dart is 1½" deep . . . 'the skirt is eased into a ribbon for a 22" or 23" waist. The skirt flows freely, forming natural pleats in soft material . . . the hem should be lined with leno.'



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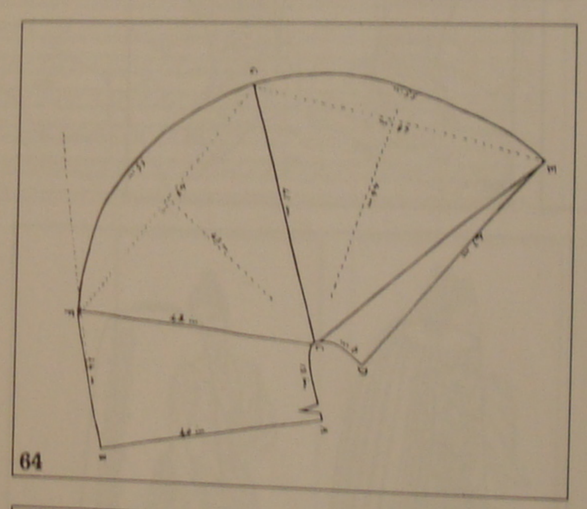
64. *Diagram of the new pleated 'Bell' skirt cut from double-width woollen material 48" wide, from* Le Moniteur de la Mode, The Lady's Magazine, *1 March 1893. The Victoria and Albert Museum.*

'This new skirt is a really remarkable development of the fitted skirt clinging to the figure . . . In the old fitted skirt . . . the lower edge measured some 3 or 3½ yards. Then came the bell skirt with its 5 yards round. The bell skirt flows out without pleats except at the back. The new development hangs in natural pleats. The upper part is fitted. The lower edge measures some 7½ yards . . . One width forms the whole front folded in half down the line A B. The rest of the skirt is formed of two breadths, cut from the full width of the material . . . the upper edge diminishes sharply to 1" or 1½". No turnings are allowed . . . The upper edge of the skirt ends properly at C . . . the space of 9" from D to C can be had or not at will. For cloth it is better omitted, for flimsy materials it might be used to advantage. If this extra 9" be cut in the back breadth it entails waste in cutting . . . It is wise to put the skirt on a lady with a stock figure and turn up the lower edge upon her. This method is pursued at all big dressmakers. The young ladies often act as "dress stands" for the chief skirt or bodice hand . . . In stiff material three or four pleats on either side are to be looked for. In flimsy unlined crape, innumerable soft pleats are naturally formed . . . The upper edge is bound by a ribbon, not mounted on a belt . . . eased to fit the figure into a ribbon of 22" . . . when the 9" extra are employed, these are gathered into a space of 2" or 2½" at the back . . . the whole 18" into . . . 4" or 5". I may add that this skirt is very fashionable in big circles. It is much worn by guests at fashionable weddings.'



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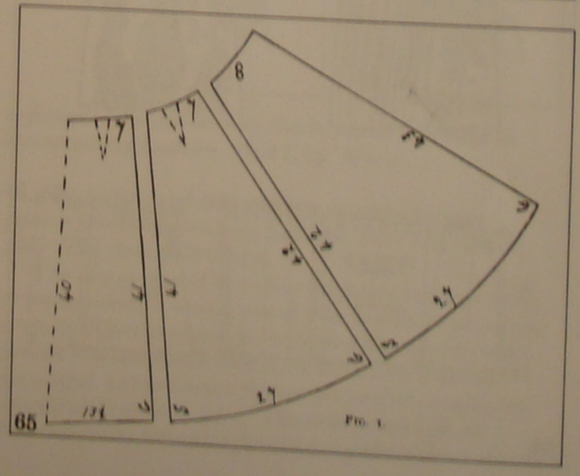

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65. *A new skirt for 27-inch material, from* Le Moniteur de la Mode, The Lady's Magazine, *1 September 1893. The Victoria and Albert Museum.*

'Drill, which has been so much in demand for country toilettes, is only 27" wide. As most fabrics are double width, it necessitated a new shape of skirt . . . It is the very thing for velveteen. The drill skirt and dark overblouse has been adopted generally for seaside tennis – the smooth sandy beach replacing the velvet lawn. The lower edge of the skirt measures 3¾ yards, quite enough now that the knell of the full "bell" skirt is rung.'

66. *The new skirt with 'organ-pipe' pleats, from* Le Moniteur de la Mode, The Lady's Magazine, *1 February 1894. The Victoria and Albert Museum.*

'The skirt consists of seven breadths – one for the front (fig. 1), two side breadths (fig. 2) and four back breadths (figs. 3 and 4). Each of these four back breadths form a pleat.

Fig. 1, half the front breadth, measures 5¼ inches at the top. The lower edge measures 13 inches. It is placed on the doubled material (doubled at the line c d) as indicated by the diagram on the shaded background.

Fig. 2, the side breadth, measures 9¼ inches at the upper edge, out of which 2 inches are taken by the 4-inch dart (10). The lower edge measures 33 inches (cut out of a piece of material 30 inches wide). It joins the front at the points o g.

Fig. 3, is the first round pleat, joining the side-piece at the points a b. *The upper edge (curved to fit the figure) measures 9 inches. This pleat is cut from a piece of material 22 inches wide, but the deeply curved lower edge* (j b), *curved to make the pleat even when arranged, measures 25 inches.*

Fig. 4, the second "organ-pipe", is of the same length and breadth, but the upper edge (h c) *is quite straight, and the lower edge is more deeply curved in comparison.*

In order to obtain the rounded *form of these four back pleats, each is wadded from the waist to the knees. Below that they are stiffened with tailors' linen, a wide band of which edges the sides and front. This linen is strictly*

necessary for the fall of the skirt, and must on no account be omitted. The pleats should flow out below the knees. In fig. 4 the points j f *are* 3½" *above the lower edge of the material (shaded). In fig. 3 the points* f b *are only* 2½" *above this line . . . The way in which the diagrams are laid on the shaded background shows the correct method of laying the pattern on the material.'*

67 and 68. *The new trained skirt, from* Le Moniteur de la Mode, The Lady's Magazine, *1 April 1894. The Victoria and Albert Museum.*

'This new skirt is remarkably graceful . . . it needs some handsome rich fabric . . . for evening wear or for afternoon indoor dresses. As the seams are rather visible it is a great improvement to have them embroidered . . . The skirt should really be cut out of double width material; with single-width material (such as most rich silks are) it is necessary to piece the breadths . . . There must be no seam down the centre front (fig. 1) or centre back (fig. 3) though this back breadth (65" across) is too wide for the widest "double-width" fabric ever made . . . Three widths of 22" wide satin will be required for the whole back breadth.'

69. *A variation of the gigot sleeve, from* Le Moniteur de la Mode, The Lady's Magazine of Fashion, *1 May 1894. The Victoria and Albert Museum.*

'The most original sleeve of the season . . . the novelty in which consists of its rising to the upright collar . . . At the points a, *the outside of the sleeves, the material is closely pleated up into the plain under-seam* b. *The zig-zags at* c *are the upper end of the pleats which end at the collar.'*

70 and 71. *Illustrations and diagrams of the 'Fan' skirt, from* Le Moniteur de la Mode, The Lady's Magazine, *1 June 1894. The Victoria and Albert Museum.*

'The latest novelty in skirts is the "fan" . . . the lower edge measures 6¼ yards. It is a capital model for tweed or serge. The upper edge fits the waist exactly.

'For the front breadth (see fig. 1) take a piece of paper 1¼ inches longer than the length of the front and 18 inches wide. Mark off these 1¼ inches at O. From the point B in the top line AB (which should be 18 inches long) mark off a sixth of the waist measurement E (4 inches for a waist of 24 inches). Join EO with a curve. Three inches above the point D, in the line AD, mark off a point V. The curve EV should be your side measurement. If not enough, lower V a trifle; if too long, raise V a little. The curve VC (the lower edge) should measure about 20 inches. This front is of course only half. Thus the lower edge of the whole front breadth measures 40 inches, while the upper edge is equal to one-third of the waist measurement (not too tightly measured, to allow of easy fit), say 8 inches.

'Fig. 7 is only half the back breadth. The pattern is a piece of paper of the following dimensions. The line BV is the length of your side measurement, added to one-third of your waist measurement – 8 inches. The point E is eight inches from B. The line BZ is at right angles with BV, both being on the straight of the material (BZ where it is doubled, BV the two selvedges). Take a point O in BZ 1¼ inches less than the third of the waist – 6¾ inches (we are calculating as by 24-inch measurement) OZ is the length of the back of your skirt.

'The curve OE of fig. 7 is one-third of the waist – 8 inches. Thus the upper line of the whole back breadth is 16 inches.

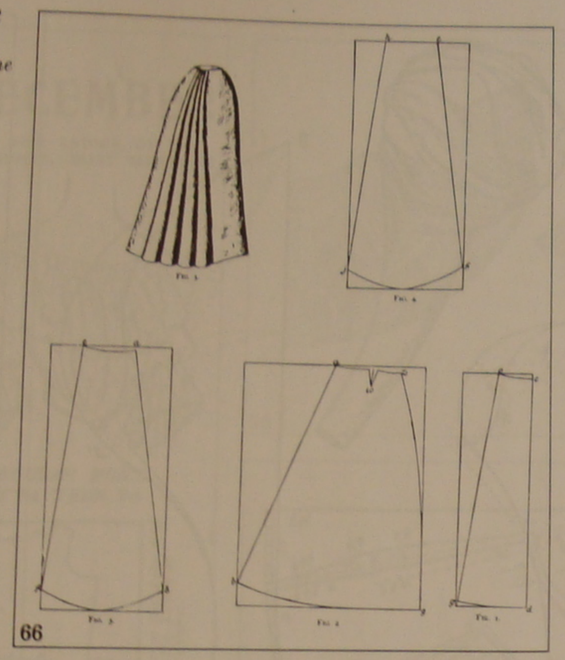
'The lower edge, the sweeping curve ZV, measures about 2 yards 20 inches. Thus the whole back measures about 5 yards 6 inches. It is this great disproportion of upper and lower edge which gives the fan-like appearance from which the skirt takes its name. The fan skirt is very pretty for ball dress. It can be variously trimmed.'

72 and 73. *Illustrations and diagrams of the new 'Gigot' sleeve, from* Le Moniteur de la Mode, The Lady's Magazine, *August 1894. The Victoria and Albert Museum.*

'The new gigot (No. 4) is one of the handsomest, most stylish of sleeves which can be made. Full and draped above the elbow, yet tight below, it can be made in a single piece (No. 1). There is another method of making it (I think the better one), in which the sleeve is in two portions – a very wide upper and an ordinary under sleeve (see figs. 1 and 2 of No. 2 and No. 3, which give the diagram and the illustration of the made-up sleeve).

'The new gigot is one yard in length. No. 1 can only be cut out of double width material, but No. 2, being in two pieces, can be cut from 27-inch material. The pair of sleeves (No. 2) would cut into 2½ yards of 27" material, because the upper and under can be cut partly within each other.

'Another advantage of No. 2 is that the fulness of the elbow (b b) *is less extensive. The gathering consists of six or seven inches, seven at the utmost (according to the delicacy of the material). In No. 1 the fulness* (b b) *is twice that amount, because there is no seam at* c b, *the material being doubled over there.'*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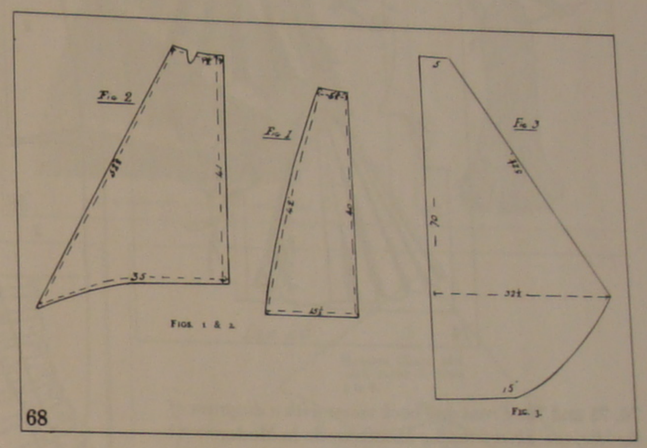
67 FIG. 4.



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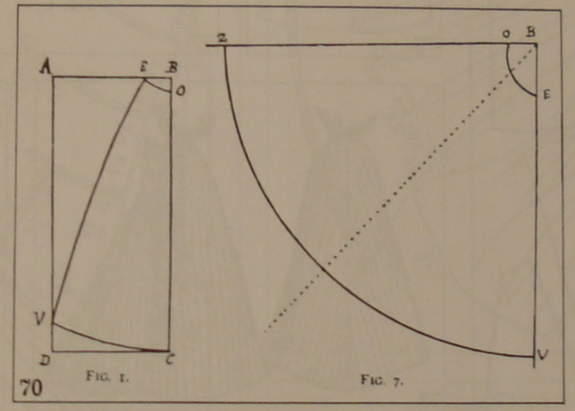
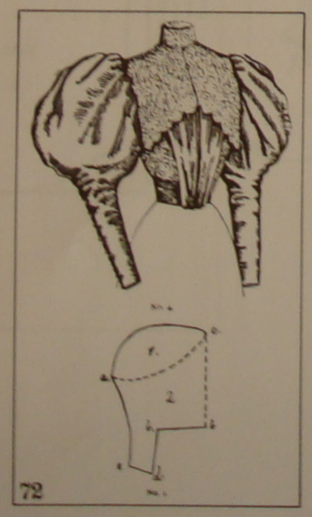
69 FIGS 10 & 11.



70 FIG. 1. FIG. 7.

71 FIGS. 2 AND 3. FIGS. 5 AND 6.



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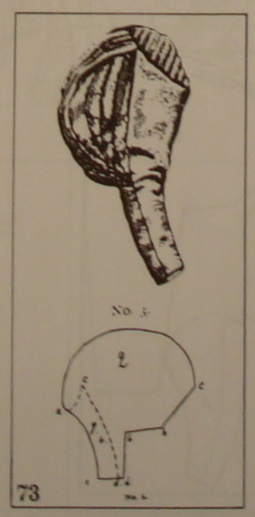

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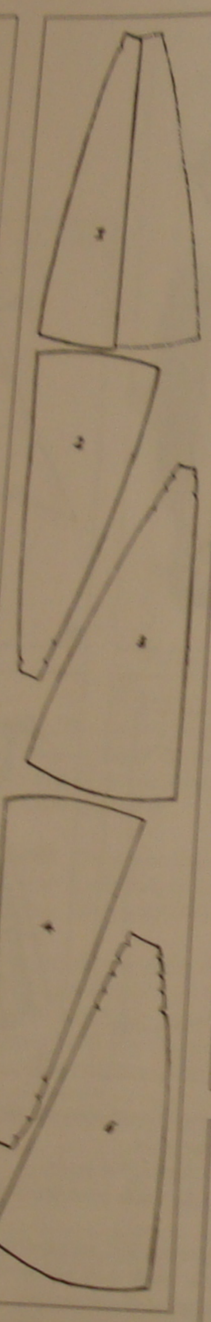

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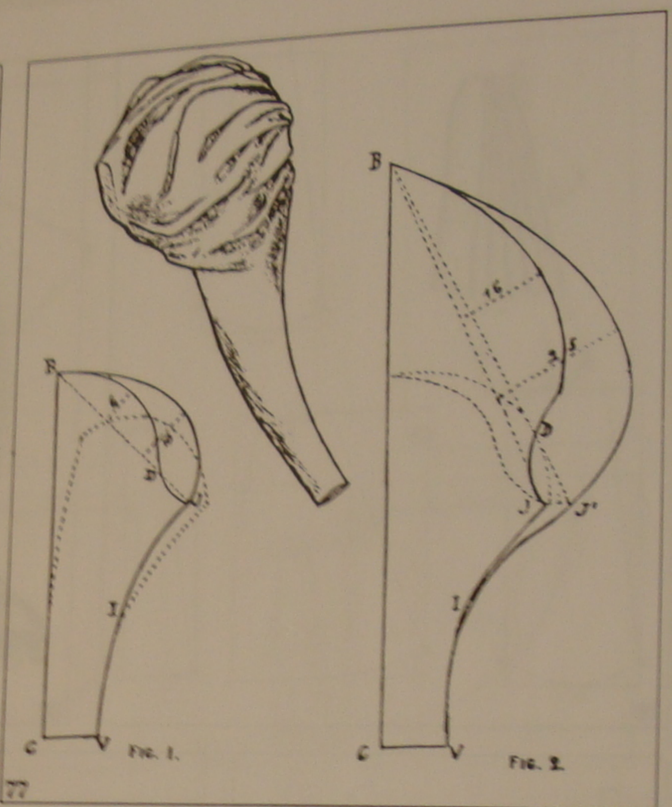

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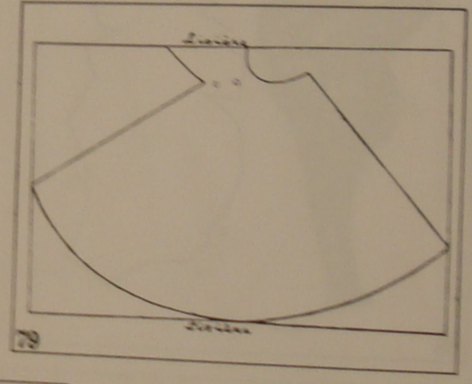

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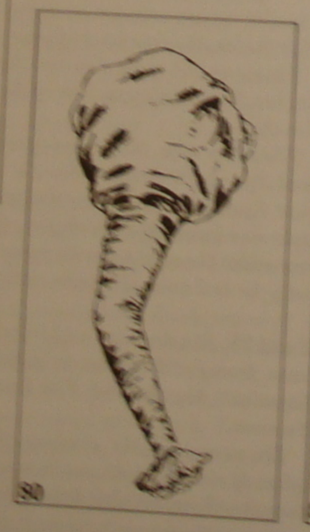

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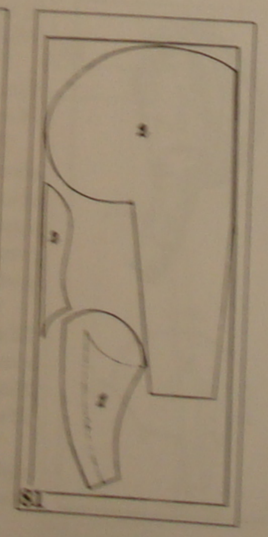

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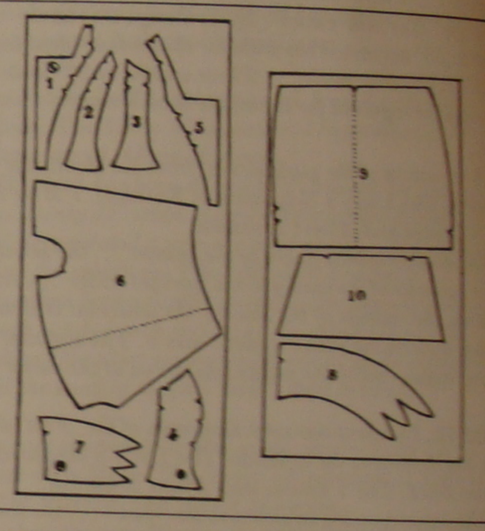

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74, 75 and 76. *Front and back views with a diagram of the 'Rejane' shirt from* Le Moniteur de la Mode, *December 1895. The Victoria and Albert Museum.*

This pattern is taken from a French magazine. The centre front panel, 1, is cut on the double, without a seam down the middle. The side panels are marked with notches to show how they should be assembled and the back panel is also shown cut on the double.

77. *Illustration and diagram of a new sleeve, from* Le Moniteur de la Mode, *January 1896. The Victoria and Albert Museum.*

This pattern is taken from a French magazine. It is described as having been seen at the Vaudeville Theatre in Viveurs for the first time and illustrated in an earlier number of the magazine with other drawings of theatre toilettes. Full instructions with metric measurements are given. Fig. 1 shows the pattern of the lining and Fig. 2 the shape of the sleeve which is gathered up and mounted on top of it. The sleeve is cut on the cross-grain of the fabric.

78 and 79. *Front and back views and diagram of the 'Papillon' skirt, from* Le Moniteur de la Mode, *May 1896. The Victoria and Albert Museum.*

This pattern is taken from a French magazine. The skirt is cut on the open double-width material, 1m 30 wide, selvedges at either side. The centre front seam is on the cross-grain of the material.

80 and 81. *Illustration and diagram of the 'Juana' sleeve, from* Le Moniteur de la Mode, *May 1896. The Victoria and Albert Museum.*

This pattern is taken from a French magazine. Piece 1 is the lining. The notches indicate the elbow. Piece 2 is the sleeve, which has to be joined in one place as the fabric (63 cm. silk) is not wide enough. Both sleeve and lining are cut on the straight grain.

82 and 83. *Front and back views and diagram of a bodice for a ball dress, from* Le Moniteur de la Mode. *January 1897. The Victoria and Albert Museum.*

This pattern is taken from a French magazine. All the pieces are cut on the straight grain of the fabric. 1. Centre back cut on the fold. 2. Side back. 3. Side front. 4. Second panel of front. 5. Centre front cut on the fold. 6. Draped overbodice – the dotted line indicates the centre front. 7. Left side of the belt. 8. Right side of the belt. 9. Butterfly sleeve – the dotted line indicates the gathering line. 10. Underdrapery of the sleeve. The bodice opens at the side back.

84. *Illustrations and diagrams of a Butterick pattern for a ladies' bodice, from* The Delineator, *December 1903. The Gallery of English Costume.*

85. *Illustrations and diagrams of the box-pleated flounce and the strapped skirt, from* Thornton's International System, *by J P Thornton, 1913. The Gallery of English Costume. These two skirts have been retained from the earlier edition of 1963.*

86 and 87. *Back view and diagram of the close-fitting 'Mermaid' costume skirt from* Thornton's Internat

FREE PATTERN FOR DECEMBER

No. 7276—LADIES' BODICE

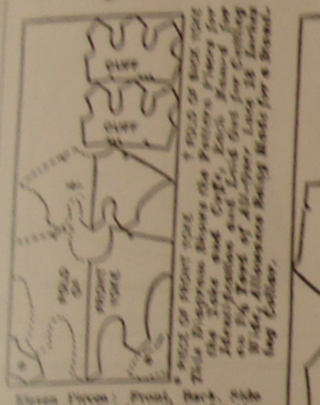
FOR LADIES OF 34 INCHES, BUST MEASURE

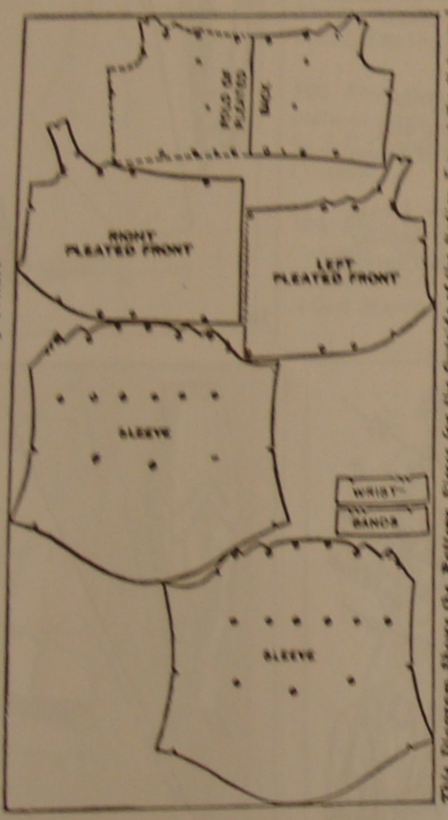
MATERIALS REQUIRED:

3½ Yds. 27 Ins. Wide, or 3¼ Yds. 36 Ins. Wide, or 2¼ Yds. 44 Ins. Wide, All-Over Lace 18 Ins. Wide for Yoke, Cuffs and a Collar for the High Necked Bodice, 1¼ Yd.

This Pattern can also be Obtained in 7 Sizes, from 32 to 44 Inches, Bust Measure.

REGULAR PRICE OF PATTERN, 9d.





This Diagram Shows the Pattern Pieces for the Cuffs, Bodice, Sleeves and Wristbands cut from All-Over Lace. Material 36 Inches Wide. A Total of 1¼ Yards of Material 36 Inches Wide.

Sleeve Pieces: Front, Back, Side Back, and Under-Arm Gore, for the Bodice: Pleated Front, Pleated Back, Front Yoke, Back Yoke, Wristband, Cuff, and Sleeve. For the round neck and short sleeves, cut out the lining and yoke ½ inch above the line of perforations in the lining and the sleeve slit in line with side notches and lower perforations.

Note.—½ INCH ARE ALLOWED FOR SEAMING ON ALL EDGES EXCEPT THE FRONT EDGES (WHICH INDICATE THE SEWING LINES) AND AT THE UNDERARM AND SHOULDER SEAMS, WHERE EXTRA WIDTH IS ALLOWED FOR ALTERATION. Lengthen or shorten the waist about ½ inches above the position and the sleeve near the notches in the side edges.

To Cut and Cut a frill for the bertha 1½ yards long and 8½ inches wide and frills for the elbow sleeves, 1½ yard long and 8 inches wide: cut the pleated back and back yoke with their back edges, and the front yoke with its front edges, on a doubled fold; and the pleated front and lining front with their front edges, and the other parts with their notches, single edge of the pattern; cutting off the left pleated front ½ inch in front of the first perforations.

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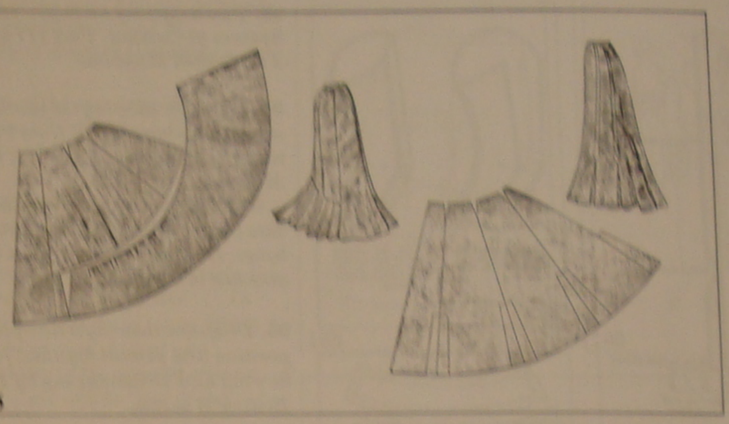

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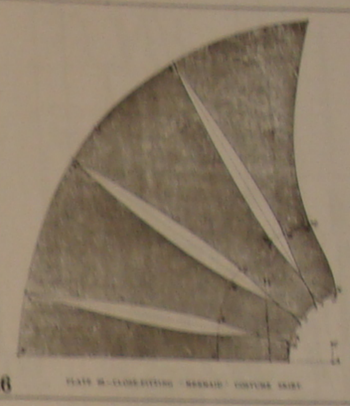

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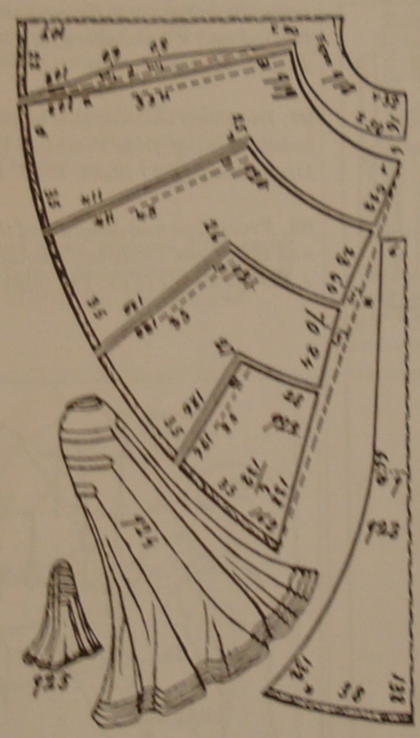

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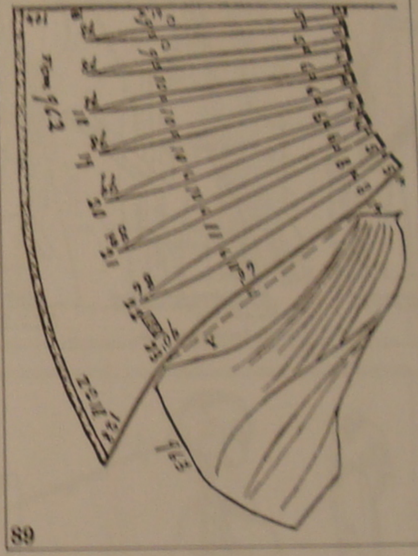

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Figure A

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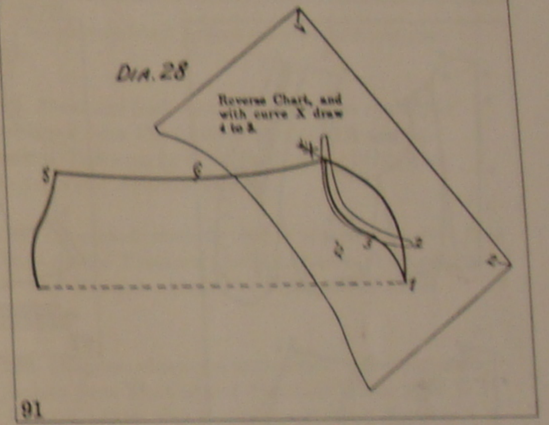

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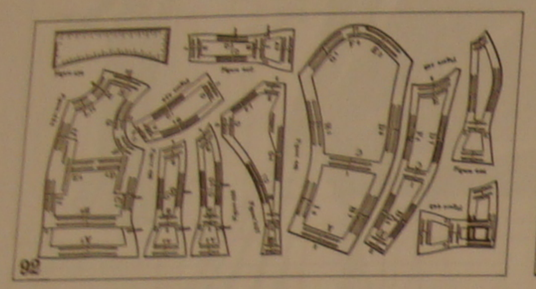
System *by J P Thornton, 1913. The Gallery of English Costume. This skirt has been retained from the earlier edition of 1903.*

88 and 89. *Illustrations and diagrams of two skirts from* Le Conformateur et Systeme Métrique *by Professor Jean Peyry, 1904. The British Museum.*

90. *A lady wearing the 'conformateur', from* Le Conformateur et Systeme Métrique *by Professor Jean Peyry, 1904. The British Museum.*

91. *A sleeve pattern being constructed with the 'Rodmure' chart,* The Rodmure No. II System *by Joseph Fox, c1903–4. The British Museum.*

The 'Rodmure' system was invented by Joseph Fox, who was born in 1850, in the late 1880's. The template resembles the Ladies Own Chart (*see Fig. 51*). *The illustration shows the cardboard template being placed in position to draw the underarm curve of a blouse sleeve. It is interesting to note that the instruction books which Mr Fox wrote in 1914 are essentially the same in 1966 and are still being used at the Rodmure School of Dress Designing, Dressmaking and Tailoring, Glasgow, where the principal is the inventor's daughter, Mrs M Hymans.*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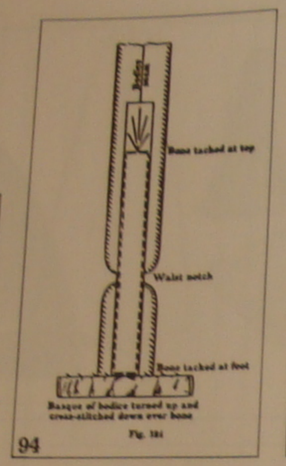

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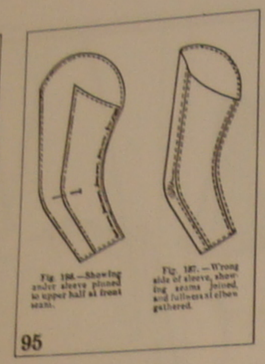
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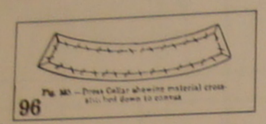
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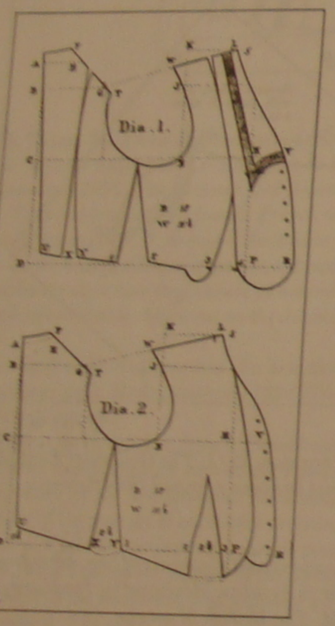

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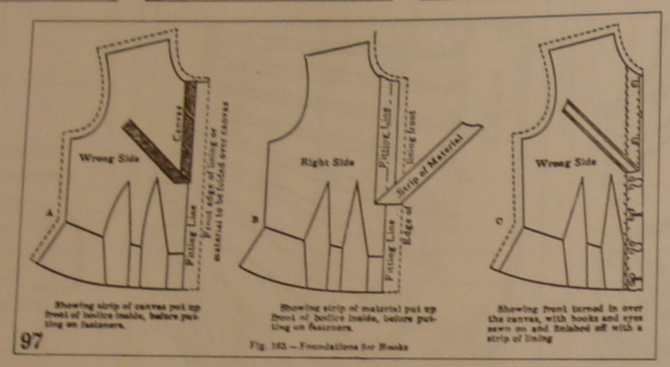

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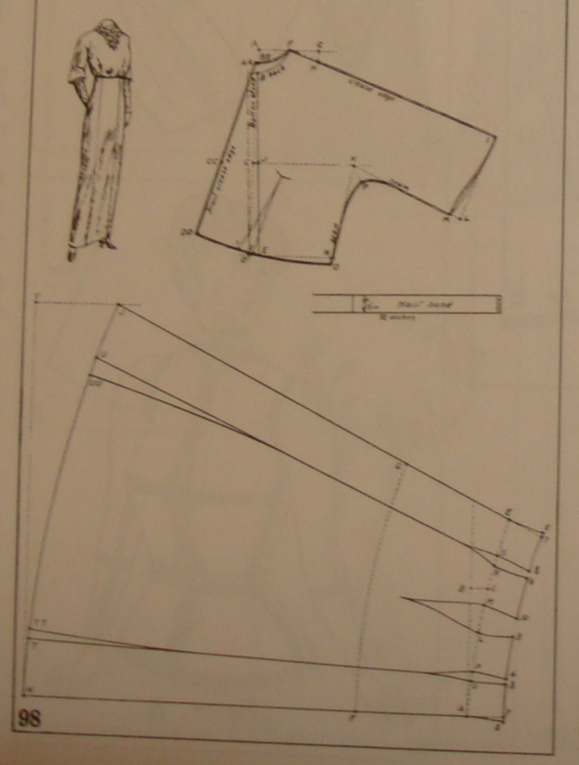
Fig. 183.—Foundations for Hooks

92. *A diagram showing the bodice and sleeve 'conformateur' from* Le Conformateur et Systeme Métrique *by Professor Jean Peyry, 1904. The British Museum.*

The book of instructions for this system of pattern construction is written in both French and English. It informs the reader that 'the Conformateur is the only system that will work both ways, with or without placing it on the Lady'. The system appears to be half way between a cardboard chart and a collapsible dress-stand. The framework is adjusted and screwed into position according to the given measurements. There is also a 'conformateur' for the skirt. Unfortunately the frame has not been preserved.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93. *Two diagrams for bolero jackets from* The West End System of Cutting, *Part III by F T Prewett, c1905. The British Museum.*

94. *Diagram showing the method of mounting a whalebone onto a seam, from* Practical Home Sewing and Dressmaking *by I Short, 1910. The British Museum.*

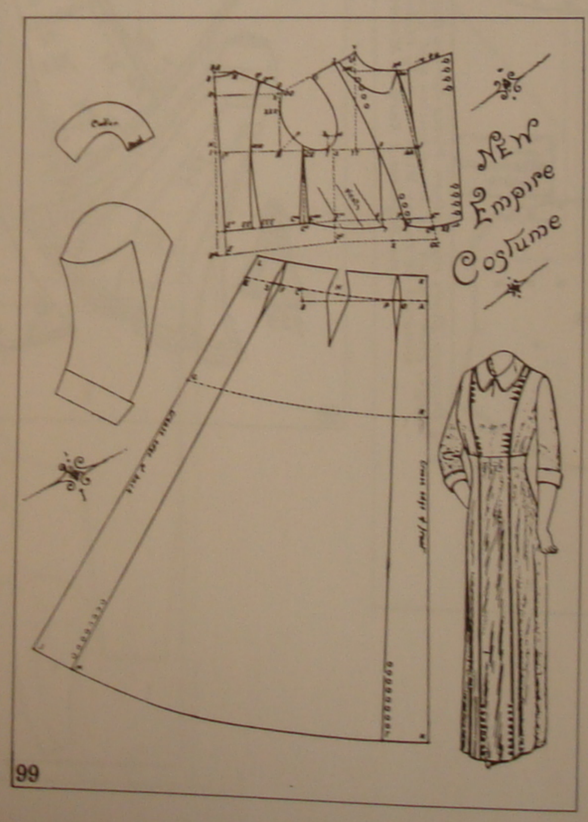
The casings are made of galloon (Paris binding) eased onto the seam turnings, to allow for the bending of the bones. Holes are pierced in the bones for them to be attached to the seams.

95. *Diagram showing a two-piece sleeve eased into position and pinned together, from* Practical Home Sewing and Dressmaking *by I Short, 1910. The British Museum.*

96. *Diagram of a dress collar showing the material cross-stitched down to the canvas, from* Practical Home Sewing and Dressmaking *by I Short, 1910. The British Museum.*

97. *Diagrams showing how to finish a centre front bodice opening, from* Practical Home Sewing and Dressmaking *by I Short, 1910. The British Museum.*

98. *Front view and diagram of the 'New Style' blouse and skirt from* Thornton's International System *by J P Thornton, c1913. The Gallery of English Costume.*



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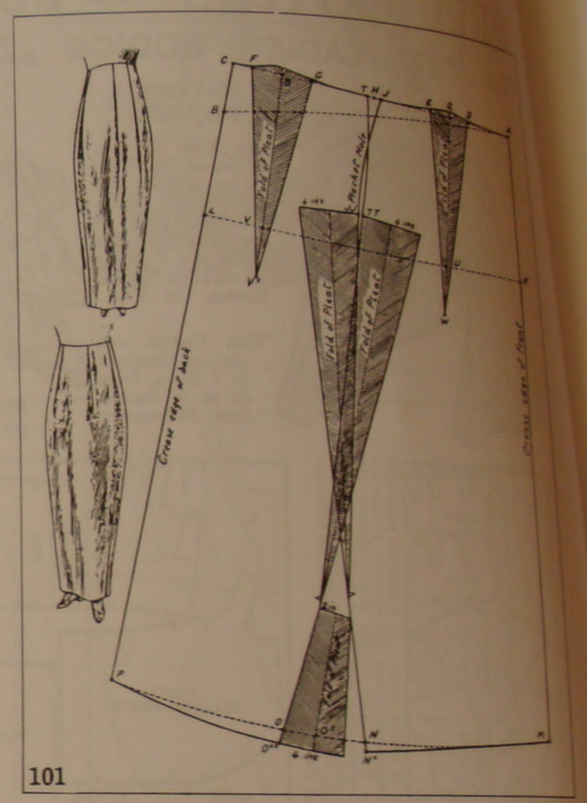

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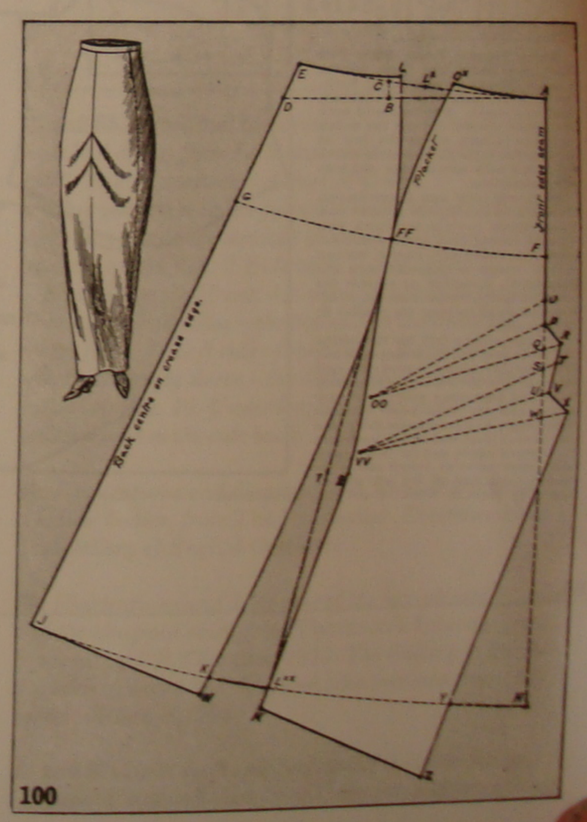

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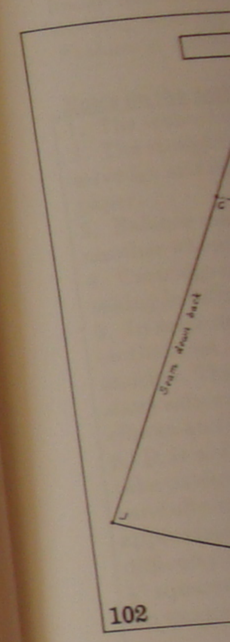

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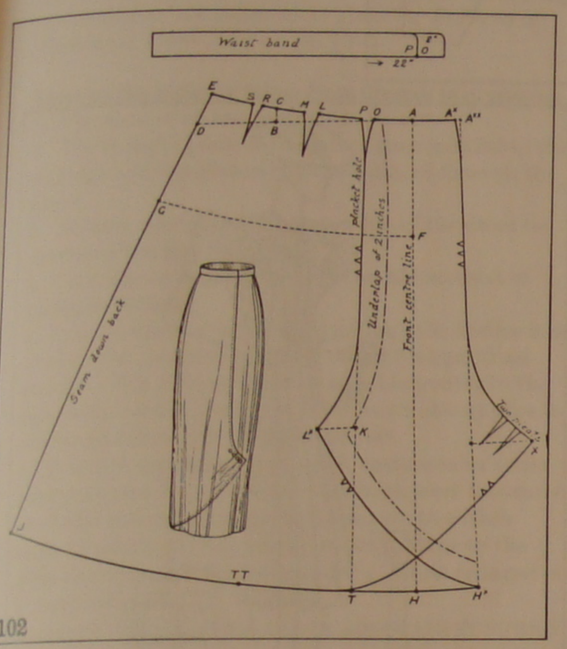

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99. *Front view and diagram of the new 'Empire' costume, from* Thornton's International System *by J P Thornton, c1913. The Gallery of English Costume.*

100. *Front view and diagram of the new draped skirt from* Thornton's International System *by J P Thornton, c1913. The Gallery of English Costume.*

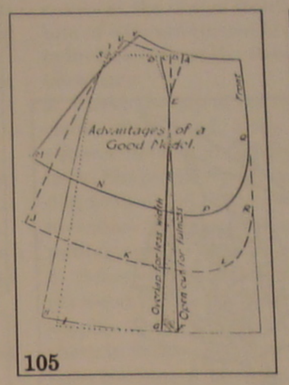
101. *Illustrations and diagram of the new 'Pegtop' skirt, from* Thornton's International System *by J P Thornton, c1913. The Gallery of English Costume.*

'When not carried to excess, this style – particularly in the case of tall and slim figures – is very effective . . . In all probability the wearer of a straight down, close fitting skirt will, in the near future, be at once classed as a "back number". She will be guilty of the greatest crime a "nutess" can be convicted of – she will be "out of the fashion".'

102. *Side view and diagram of a side-fastening skirt from* Thornton's International System *by J P Thornton, c1913. The Gallery of English Costume.*

103. *Front views and diagrams of two fashionable costume skirts from* Thornton's International System *by J P Thornton, c1913. The Gallery of English Costume.*

104. *Front view and diagram of the 'Kimono Promenade Costume',* The Pocket Edition of the Cutters' Practical Guide *by W D F Vincent, c1916. The Victoria and Albert Museum.*



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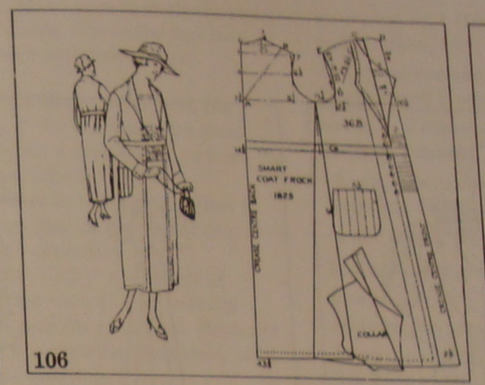

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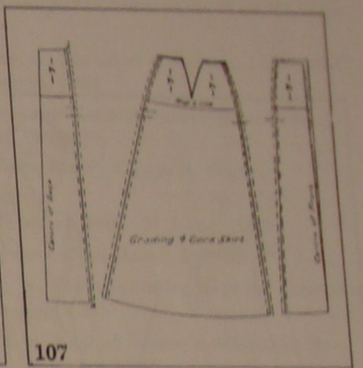

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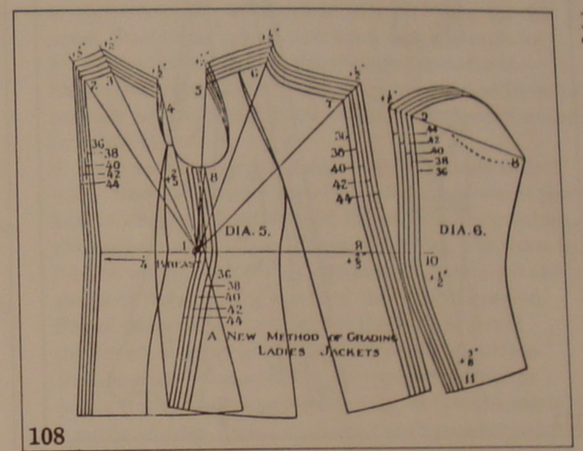


108

105. *Diagram of an overskirt by model pattern, from* The Pocket Edition of the Cutters' Practical Guide *by W D F Vincent, c1916. The Victoria and Albert Museum.*

This shows a block pattern adapted for a two-piece skirt.

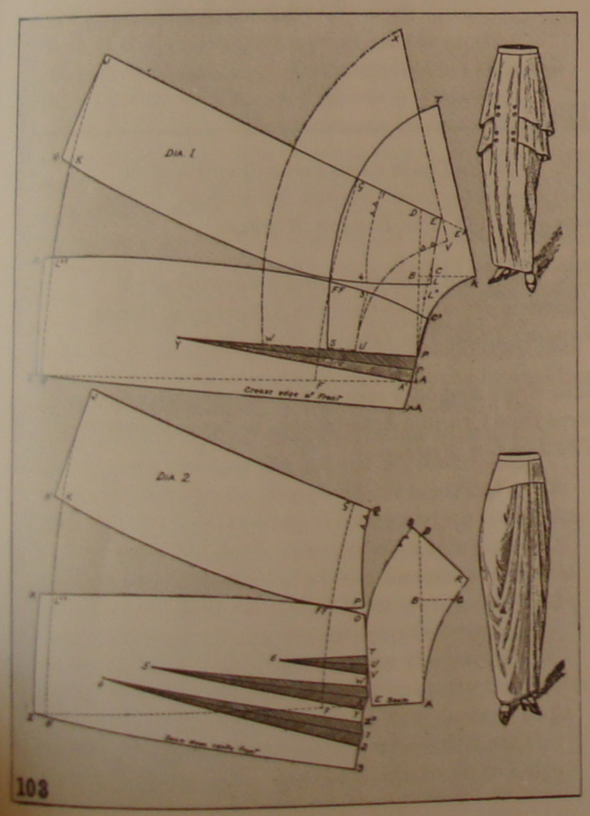
106. *Front and back view, and a diagram of a ladies' coat-frock from* The Cutters' Practical Guide to Ladies' Tailoring *by W D F Vincent, c1916. The Victoria and Albert Museum.*

107. *Diagram to show the method of grading a skirt, from* The Cutters' Practical Guide to Ladies' Tailoring *by W D F Vincent, c1916. The Victoria and Albert Museum.*

108. *Diagram showing a new method of grading ladies' jackets, from* The Cutters' Practical Guide *by W D F Vincent, c1916. The Victoria and Albert Museum.*

'Take the various parts of a good fitting pattern and mark round them as shown on Diagrams 5 and 6. At the waist line say 15" to 16" down from the neckpoint, mark in one-fourth of the breast, and make this a kind of centre point from which to draw all the lines, viz., 1 through the top of the back 2; 1 through the back neck 3; 1 through the shoulder-point of back 4; 1 through the shoulder-point of forepart 5; 1 through the neckpoint of forepart 6; 1 through the end of the gorge or neck 7.

'The following are the variations to make at the various points: For each 1" on the half-breast measure add (or take away) . . . ½" at 2, 3, 4, 5, 6 and 7. The variations down the back is ⅛", down the front ⅜" and under the arm ⅜". For the sleeve, draw 8 through 9 and vary ½" at 9 and 10 and ⅜" at 11.'



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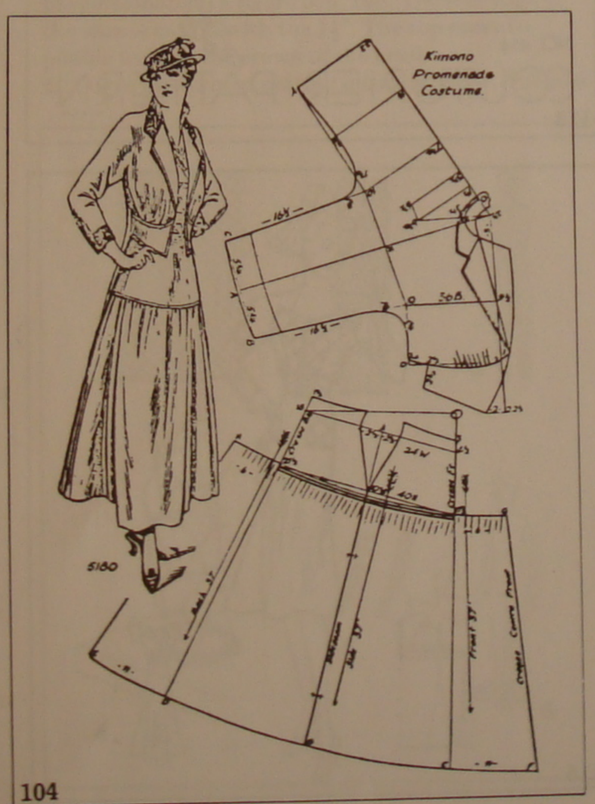

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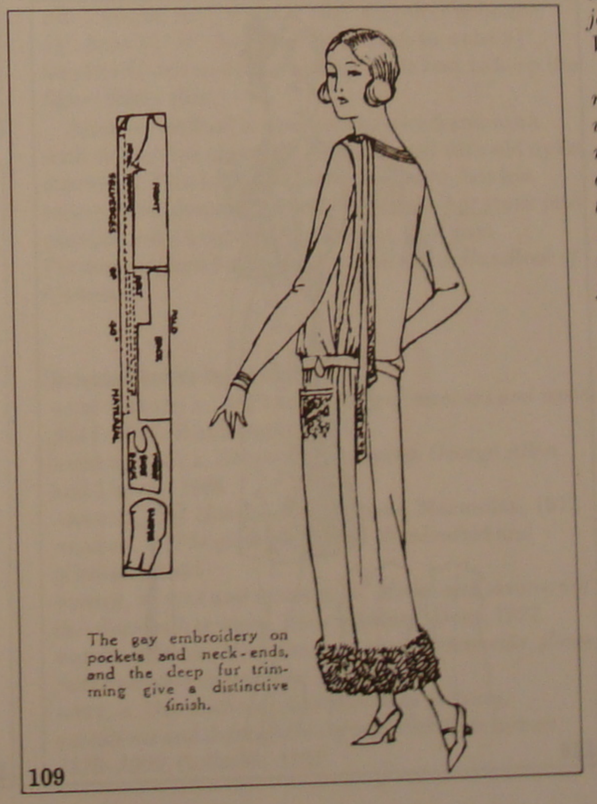
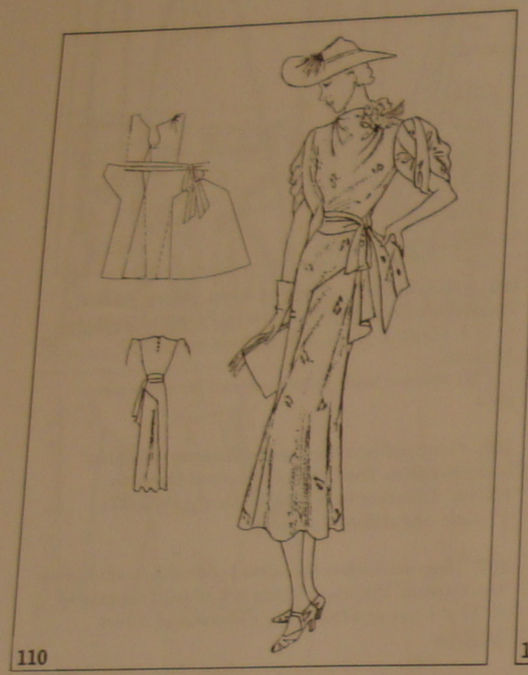


109

109. *Back view and diagram of* Our Free Pattern Lesson, *November 1923. The Gallery of English Costume.*

'Buy 4¾ yards of 40" material for the medium size and 1¾ yards of 5½" fur for the hem trimming . . . The neck trimming and the belt is not included in the pattern, but is shown you in the diagram . . . Cut your neck trimming 2½ yards long and 1¼" wide and your belt 37½" long and 1½" wide.'



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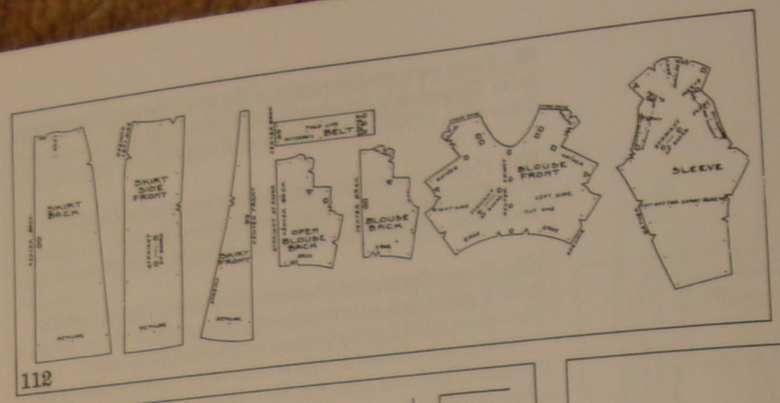

112

113

116

110. *Front and back view and diagram of a summer afternoon dress, from* Revelations de la Mode, *Summer 1937. The London Museum.*

111. *Front and back view and diagram of a dress for the Casino, from* Revelations de la Mode, *Summer 1937. The London Museum.*

112 and 113. *A Vogue Couturier Pattern for a dress, c1936. Privately owned by Mrs Doris Langley Moore.*

Vogue patterns were first produced early in the present century, as a service of American Vogue magazine. Later, as this service developed, Vogue patterns were imported into this country. In 1935 production began in London and continued there until 1962 when the English Vogue pattern service moved to Havant, Hampshire as a subsidiary of the Butterick Company. The Vogue Pattern Service appears to have been the pioneer of the couturier pattern, the other companies concentrating on simpler cut and the 'Easy-to-make' variety of pattern for the average needlewoman.

The picture diagram given here was printed at the top of the instruction sheet and gave the following directions. 'This diagram identifies each piece of the tissue pattern and explains the purpose of all perforations. Compare carefully before cutting. Match corresponding notches (> or < <) and perforations (□ or ▽). All seams are allowed. All seam lines indicated by small perforations (. . . .). Large (OO) perforations indicate fold of material.'

114

115

114. *Front and back views and a diagram of an afternoon dress from* Croquis Artistiques, Robes, *Summer 1939. The London Museum.*

115. *Front and back views and a diagram of an afternoon dress, from* Croquis Artistiques, Robes, *Summer 1939. The London Museum.*

116. *Front and back views and diagram of an afternoon dress from* Croquis Artistiques, Robes, *Summer 1939. The London Museum.*

Metric conversions

A detailed conversion ta
linear measurements an
working with the patte
Fashion c. 1660–1860

Notes on the patterns t

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3. Balance marks m
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Metric conversions

A detailed conversion table of metric and imperial linear measurements and additional information on working with the patterns is given in *Patterns of Fashion c. 1660–1860* on pp 72–5.

Notes on the patterns taken from dresses in museums

1. The scale of all the patterns is $\frac{1}{8}'' = 1''$.
2. The straight grain of the fabric runs parallel to the selvedge and is indicated by the squared lines on the paper.
3. Balance marks match one section of the dress to another when put together.
4. Cartridge or organ pleating is an old method of taking in fullness.
5. In some dresses, particularly where the bodice is cut on the cross, one side of a dart may be longer than another. This fullness must be eased in gently to the short side until it is smooth. This point also applies to elbows and shoulder-heads on sleeves.
6. It is not necessary to unpick costumes in order to take patterns. The dresses in this book were measured carefully and the patterns are accurate to within approximately $\frac{1}{2}''$. Any inaccuracies are due to the difficulty of showing details under $\frac{1}{4}''$ when reduced on $\frac{1}{8}''$ squared paper.

NO SEAMS ARE ALLOWED. LEAVE ADEQUATE TURNINGS.

Using the patterns for full scale work

Most of the dresses in this book are far more complicated in both cut and construction than the earlier dresses studied in *Patterns of Fashion, c1660–1860*. Unfortunately, in many cases, they look more complicated than they really are, as some pieces had to be overlapped to enable the whole pattern to be arranged on one page. One or two patterns were so large that they had to be continued on part of the next pattern page. In these cases each piece of pattern has been clearly labelled. Detailed notes have been given with each pattern, as they will be useful for the student of costume. People making period costumes for the theatre will simplify and adapt the instructions to suit their own needs. Each pattern should be studied most carefully in conjunction with the drawings which show the details of construction, before attempting to enlarge it for theatrical work. Although the patterns may be squared up to full size on large sheets of paper marked with 1″ squares, it must be remembered that all the dresses were made for different ladies, each with their own individual measurements, wearing the appropriate corsets, petticoats and other underwear for the particular period. For this reason it is easier to study the patterns with the drawings and then cut a new pat[illegible] fit the measurements of the person who wil[illegible] costume, adapting the lines of the patte[illegible] convey the designer's ideas. This can be done either on the flat or by draping, pinning and cutting cotton mull or calico on a dress stand. The stand should be adjusted to the correct size and padded to the shape of the corseted figure of the selected period. Many experienced cutters will be able to draw the pattern straight onto the cloth with chalk. For theatrical purposes the pattern should first be cut in calico, then tacked together and fitted before using the dress fabric. The calico dress can be marked on the fitting lines with a coloured pencil, unpicked and used as both pattern and lining. Information on adjusting patterns to fit different figures is given in many commercial pattern sewing books.

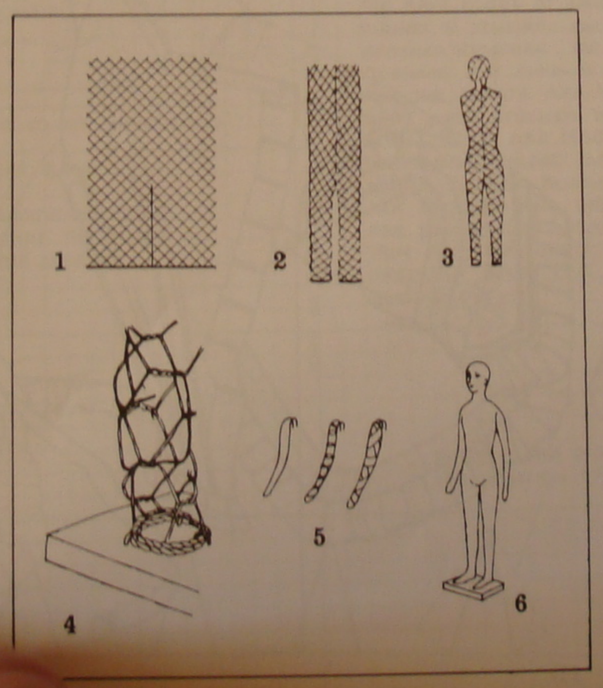
It is advisable for anyone who is not an experienced dressmaker to practice working with the patterns enlarged to $\frac{1}{4}''$ scale in cotton lawn or mull before attempting to make a full-size dress. The easiest way to do this is to work on a $\frac{1}{4}''$ scale model doll.

Instructions for making model dolls

Model dolls may be made in a variety of ways. The method of building a framework in 16 and 22 gauge galvanised wire and covering it with papier mâché is explained in *A Handbook of Costume*. Models may also be constructed from 18″ wide, 1″ mesh, 18 gauge galvanised wire netting. The wire netting frame can be made quickly but is a little more difficult to handle as the wire is stiff.

1. Cut a 10″ strip of 18″ wide, 18″ gauge, 1″ mesh galvanised wire netting. Cut to a depth of $6\frac{3}{4}''$ at the centre, for the legs. Remove $1\frac{1}{2}''$ from the top of the piece of wire netting. The model will be $16\frac{1}{2}''$ high, proportionate to a figure 5′ 6″ tall. The stiff edge of the wire is cut off with the $1\frac{1}{2}''$. The top must be pliable to form the crown of the head.
2. Curve the strip of netting into a cylinder. The join comes at the centre front. Make sure that all the sharp bits of wire are turned inwards. Curve the legs into cylinders separately. Secure with fuse wire if necessary.
3. Curve the top of the cylinder over to form the crown of the head. Allow 2″ for the head and then squeeze netting in tightly for a depth of $\frac{3}{4}''$ to form the neck. Shape the shoulders. Allow 4″ for the diaphragm and then squeeze in the waist so that it measures $5\frac{1}{2}''$ round. Shape the legs by squeezing in or pulling out the wire where necessary.
4. Secure the model to a $3\frac{1}{2}'' \times 3\frac{1}{2}'' \times \frac{1}{2}''$ block of plywood. This may be done with $\frac{1}{2}''$ wire netting staples. Three should be used for each foot. Hammer them in firmly, bending the model as necessary, and then working it back into position.
5. Cut two pieces of 16 gauge wire, 17″ long, for the arms. Fold them in half and bend over the ends for 1″. Shape them, making the rounded ends for the hands fairly small. Twist 22 gauge wire round them to provide a framework. Stick strips of newspaper round to shape them.
6. Tear newspaper into long strips approximately 1″ wide. Paste the strips with Polycell or cold water paste and twist them firmly round the model. Keep turning the model round to see it from all angles. Continue to do this until it is built up adequately, making it the shape of the corseted figure of the selected period. Paper tissues may be used for the final layers if preferred, as they give a slightly resilient surface. Build up the head and feet with papier mâché or paper tissues and a modelling tool. When the model is completely dry, paint it all over with powder paint. The finished measurements of the $\frac{1}{4}''$ scale model are – height $16\frac{1}{2}''$, waist 6″–$6\frac{1}{2}''$, length of shoulder $1\frac{1}{4}''$, bust $8\frac{1}{2}''$–9″, length of front neck to waist $3\frac{3}{4}''$, length of back neck to waist $4\frac{1}{8}''$. It is best to keep the figure fairly slim.

Another method is to cover the wire framework with thin strips of plastic foam covered with old nylon stockings. This is a little more expensive, but less messy. The plastic foam may be stitched or stuck into position with a rubber solution, eg, Cow gum.
For instructions for dressing a doll see *A Handbook of Costume*.



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No. 4. 1835–70 No. 5. 1870–1900
No. 6. 1900–30 No. 8. Costume for sport

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c1861-3 The London Museum

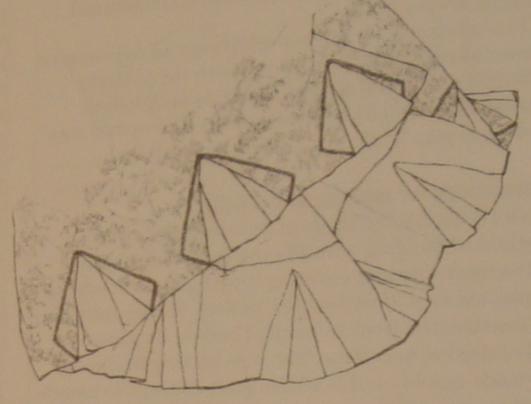
1A. A day dress in pale silver-grey silk, warp printed with a design of branches covered in leaves and flowers. These are in varying shades of light mauve and deep lilac, with fawn overprinted in grey, giving a greenish colour. The pleated frills which trim the edges of the open sleeves and the bodice are in charcoal grey silk to match the ∧-shaped pleated insets at the hem. Fawn braid trims both bodice and hem and the bow at the neck-line is in pale greeny-grey silk ribbon. Engageantes of embroidered lawn or broderie anglaise would have been worn under the open sleeves. The ones shown are in the author's collection. The dress with its Zouave or Spanish jacket front closely resembles many to be seen in the fashion plates from *The Englishwoman's Domestic Magazine* c1861–3. It would have been worn over a short, lightly boned white cotton corset to nip in the waist, with the skirt held out by a crinoline petticoat stiffened with 'watch-spring' steels.

1B. Small pleated panels of charcoal grey silk are stitched into slits in the hem for decoration. The hem is neatened with a $5\frac{3}{4}$″ deep lining of light greenish-grey fine silk.

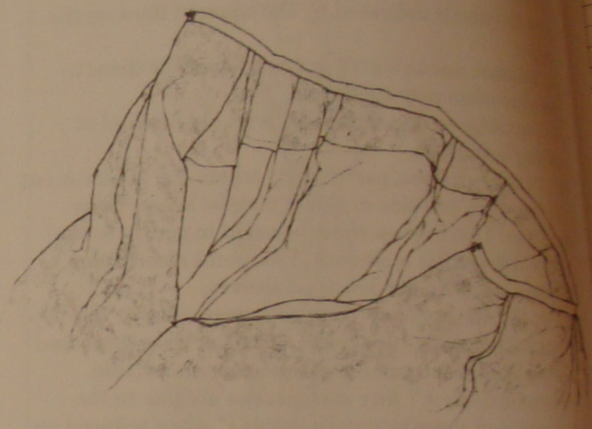
1C. The detail of the skirt waist shows the ribbon waistband and the bulkiness of the double box pleat. This skirt is cut completely straight, without gores. Gored skirts are described in *Le Follet* as early as December 1859 as a means of achieving width at the hem without an excessive amount of material at the waist.

1D. The bodice is lined with fine white silk. The armhole is piped with $\frac{1}{16}$″ cord. The sleeves, as described in *Le Follet* July 1860, are 'lined with white and bordered with a little white ruche'. This ruche is made of $1\frac{1}{8}$″ wide pleated silk ribbon.

1A



1B



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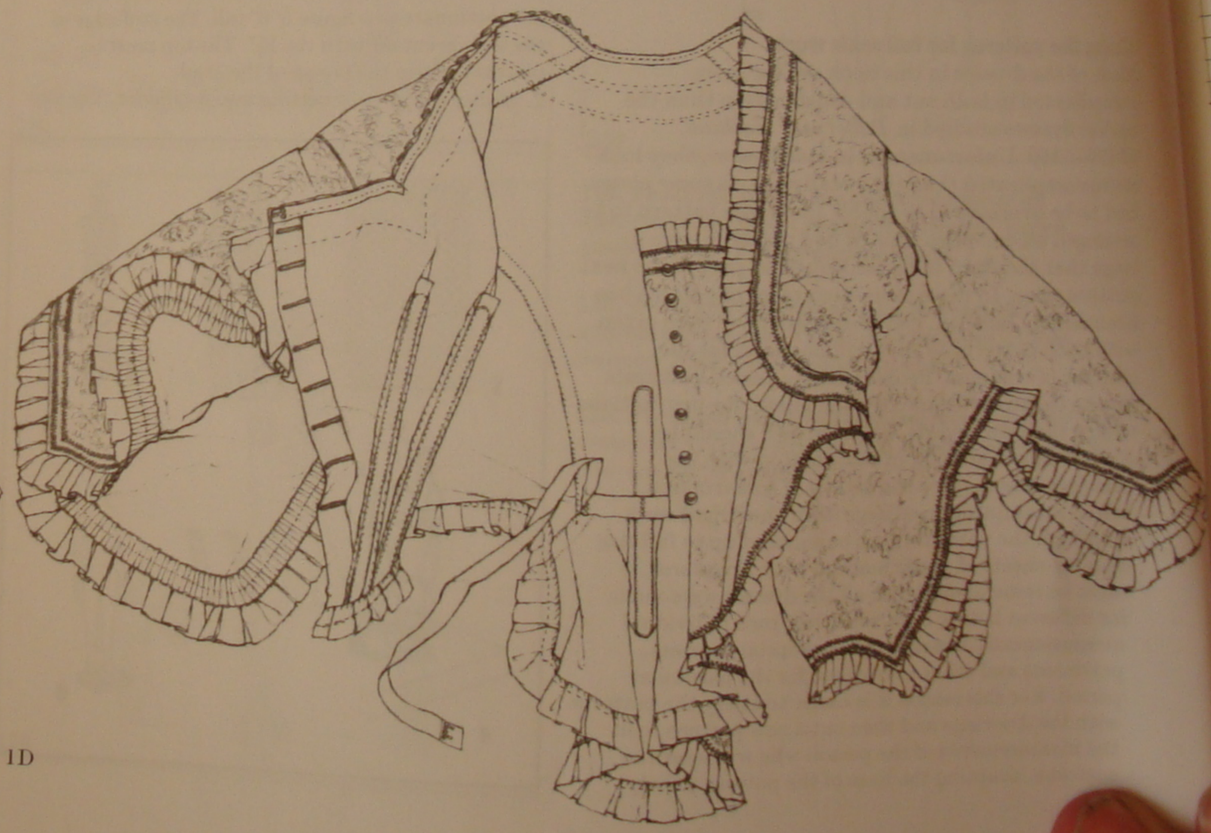
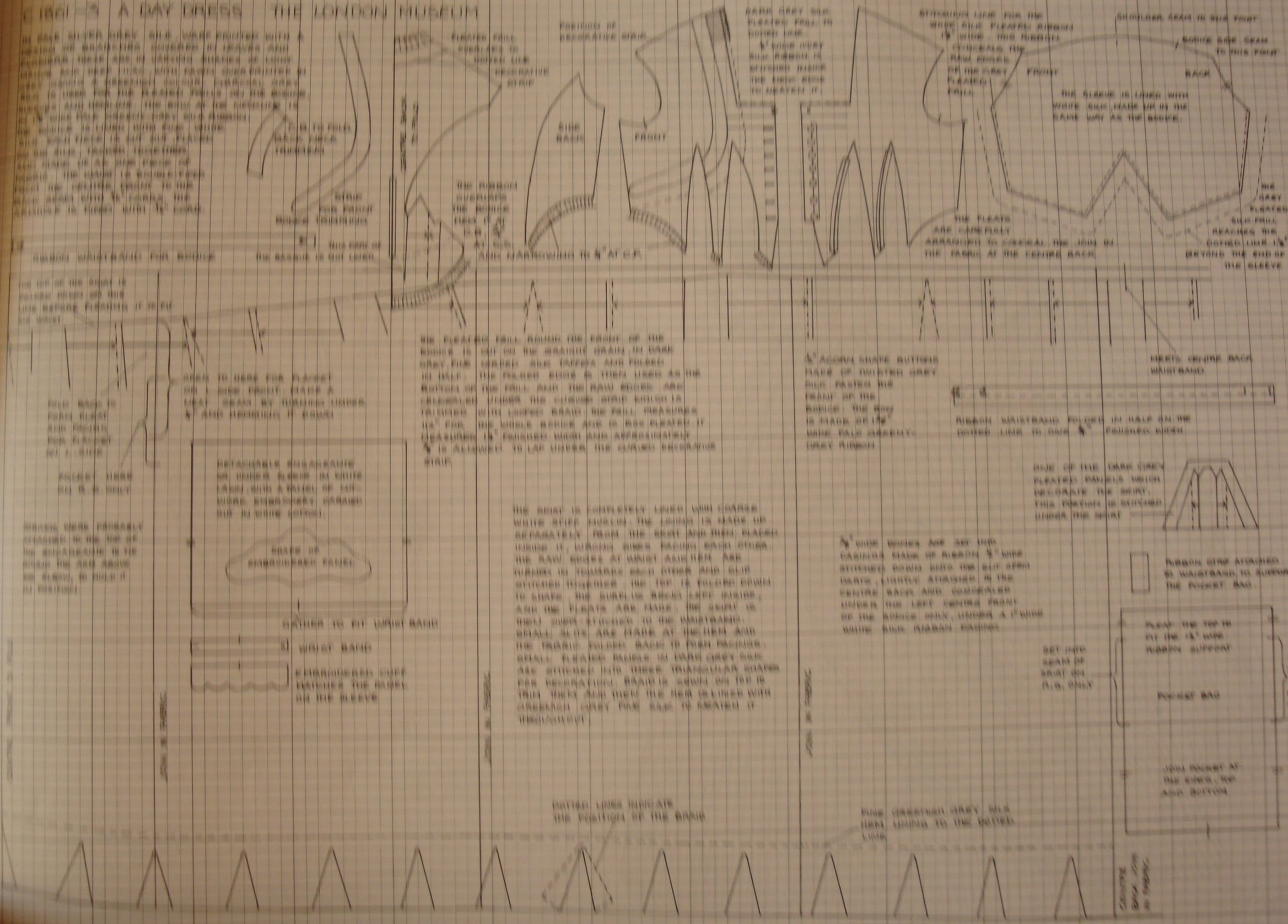


1D

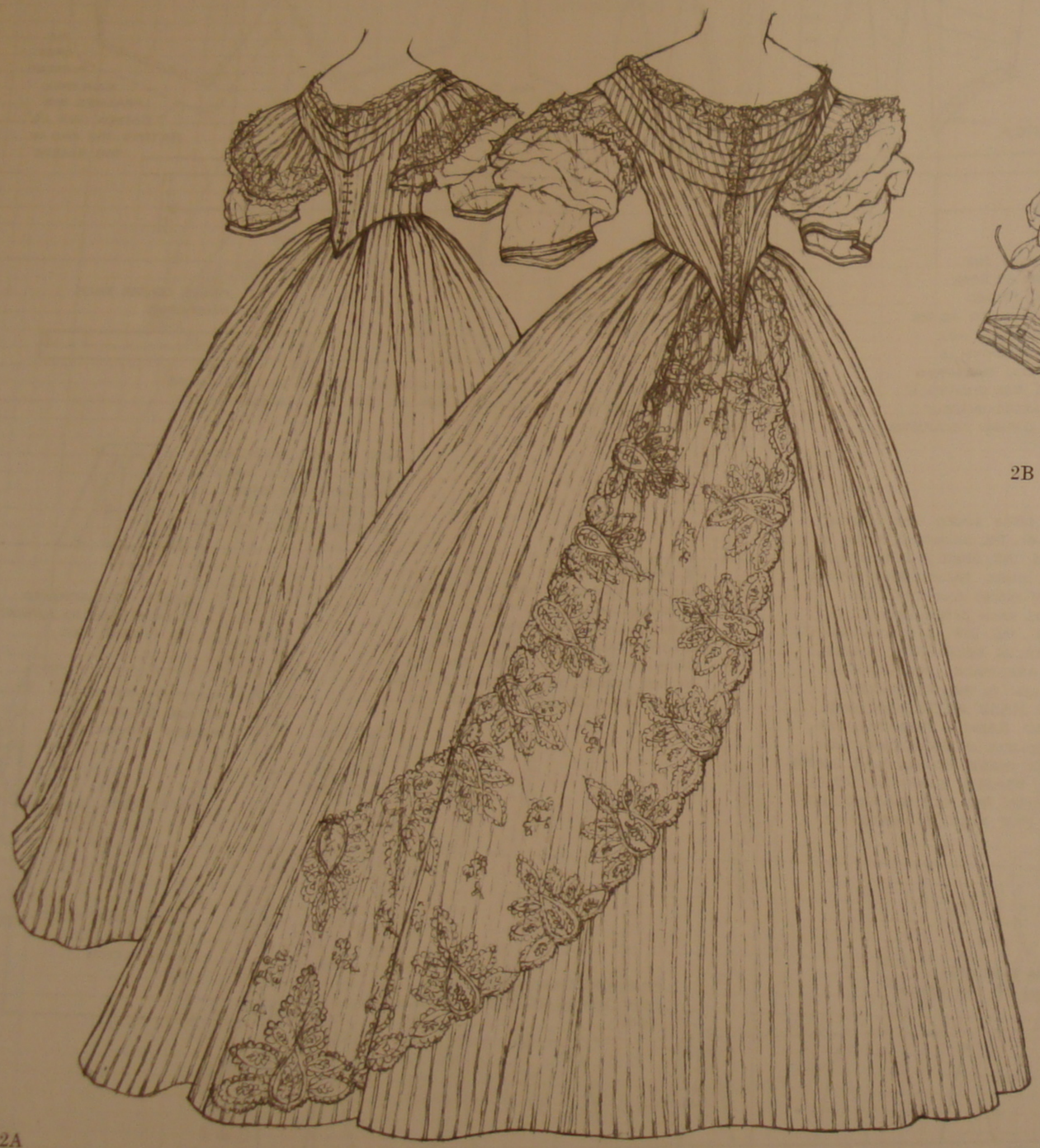
C1861-3 A DAY DRESS THE LONDON MUSEUM


FRONT
BACK
SIDE BASQUE
FRONT
BACK
WAISTBAND FOR BODICE
THIS PART OF THE BASQUE IS NOT LINED
STRIP FOR FRONT BODICE FASTENING
FRONT
BACK
SIDE BASQUE
FRONT
BACK
WAISTBAND FOLDED IN HALF ON THE DOTTED LINE IS 3/4" FINISHED WIDTH
RIBBON STRAP ATTACHED TO WAISTBAND TO SUPPORT THE POCKET BAG
POCKET BAG
SET INTO SEAM OF SKIRT ON R.S. ONLY
SET INTO SEAM OF BASQUE ON R.S. ONLY
DETACHABLE BUSK/BASQUE OR BONED SLEEVE (IF WHITE LINED WITH A PIECE OF FURNISHING FABRIC)
GATHER TO FIT WRIST BAND
WRIST BAND
EMBROIDERED CUFF GATHERED THE RAISED ON THE SLEEVE
ROSES OF EMBROIDERED PANEL
DOTTED LINES INDICATE THE POSITION OF THE BASQUE
POCKET OPENING ON R.S. ONLY
POCKET OPENING ON R.S. ONLY
POCKET BAG
SEAM IS HERE FOR PLACKET ON L. SIDE FRONT. MAKE A NEAT SEAM BY TURNING UPPER 1/4" AND REFOLDING IT AGAIN
POCKET OPENING ON R.S. ONLY
POCKET OPENING ON R.S. ONLY
POCKET OPENING ON R.S. ONLY

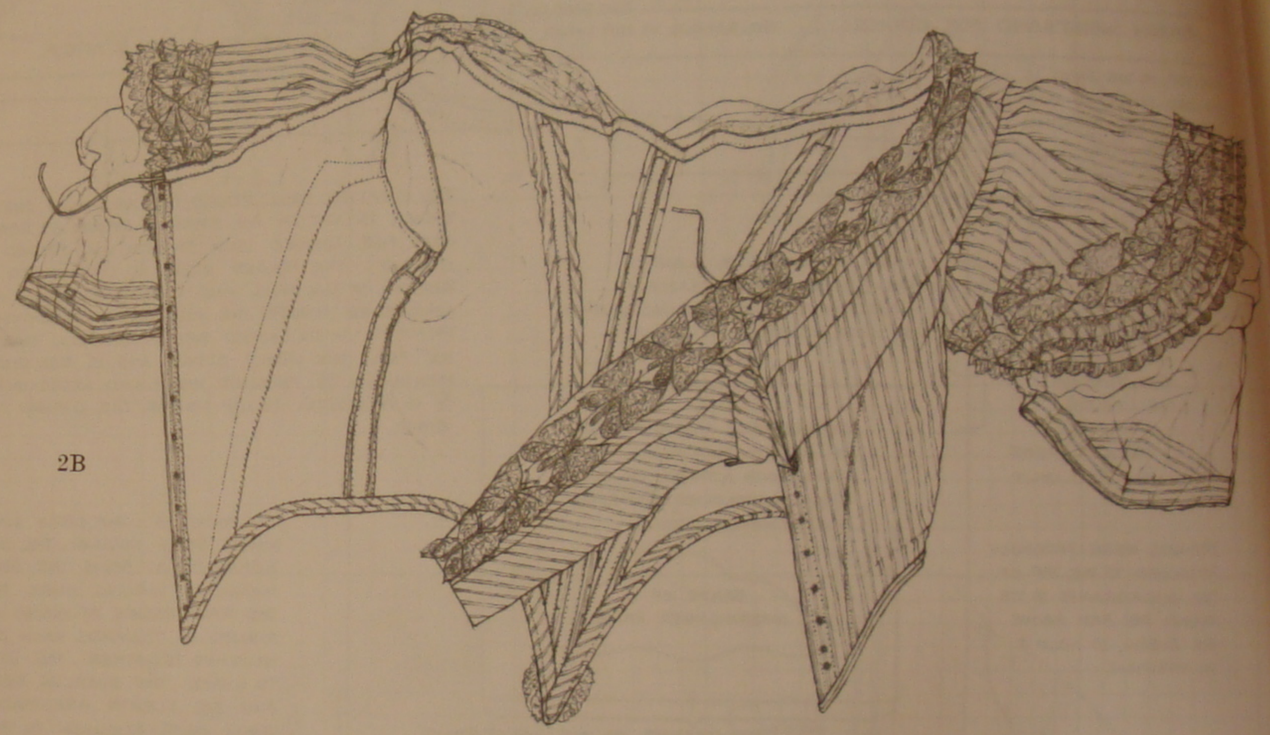
c1861–4 The Gallery of English Costume

2A. An evening dress in rose pink taffeta with a fine double stripe woven in black. A wide piece of black lace is draped diagonally across the front of the skirt. It was one of the trousseau dresses worn by a Miss Wyatt after her marriage in 1864, but there are many dresses resembling it to be seen in *The Englishwoman's Domestic Magazine* 1861–4. The skirt is gored 'so as to make a great fullness at the bottom of the skirt and be very flat at the top', as described in *Le Follet*, December 1860. The bodice laces down the back and is separate from the skirt. It has a pleated *berthe* and puffed sleeves trimmed with black lace. The dress would have been worn over a short, lightly-boned corset and a crinoline petticoat, flat at the front and wide at the back.

2B. The bodice is lined with white glazed cotton. The *berthe* would be pinned into position on the left shoulder after lacing up the bodice. Black lace with a design of butterflies trims the *berthe* and sleeves.



2A

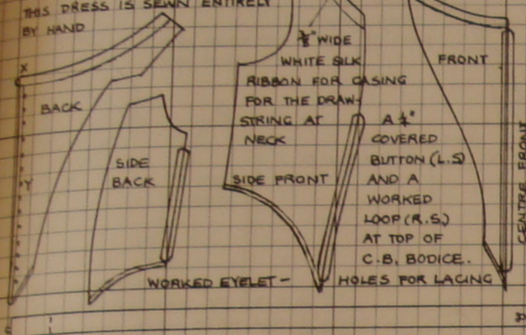


2B

C 1861–4 EVENING DRESS THE GALLERY OF ENGLISH COSTUME

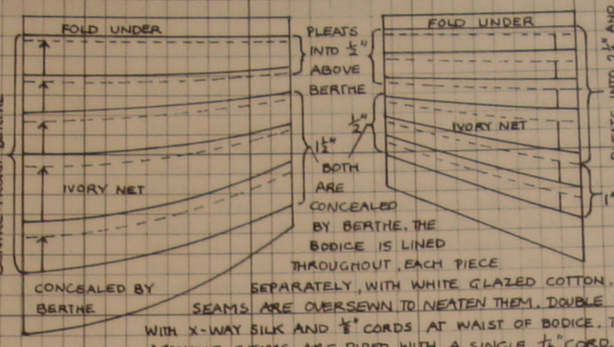
IN ROSE PINK SILK TAFFETA WITH A NARROW BLACK WOVEN STRIPE, RATHER LIKE PILLOW TICKING. THIS DRESS IS SEWN ENTIRELY BY HAND

THE BERTHE IS ATTACHED BETWEEN X AND Y ON THE BACK BODICE. A 1/8" BONE IS FOLDED INTO THE SILK ON EITHER SIDE OF C.B. AND STAB STITCHED INTO POSITION.

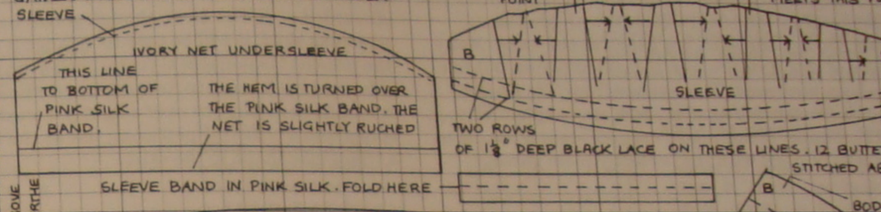


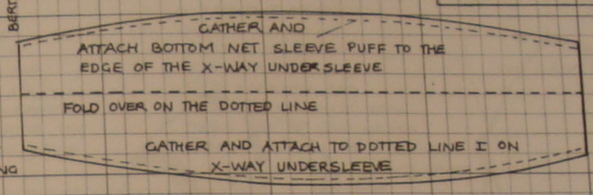
1/2" WIDE WHITE SILK RIBBON FOR CASING FOR THE DRAW-STRING AT NECK

A 1/2" COVERED BUTTON (L.S) AND A WORKED LOOP (R.S.) AT TOP OF C.B. BODICE.



GATHER AND ATTACH TO CROSSWAY UNDER-SLEEVE

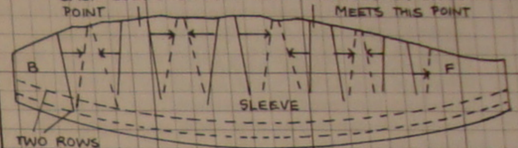




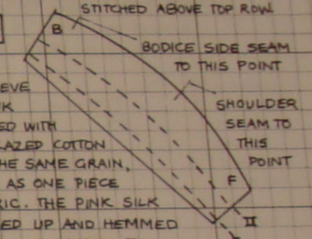
ALL THE SEAMS OF THE NET SLEEVE PUFFS MEET THE UNDERARM SEAMS OF THE X-WAY SLEEVES.

BACK BODICE SEAM TO THIS POINT

SHOULDER SEAM MEETS THIS POINT



TWO ROWS OF 1 1/8" DEEP BLACK LACE ON THESE LINES. 12 BUTTERFLIES ARE STITCHED ABOVE TOP ROW



UNDERSLEEVE CUT IN PINK SILK, LINED WITH WHITE GLAZED COTTON CUT ON THE SAME GRAIN, MADE UP AS ONE PIECE OF FABRIC. THE PINK SILK IS TURNED UP AND HEMMED 1/8" OVER THE COTTON TO NEATEN THE END OF THE SLEEVE

SKIRT WAISTBAND OF PINK SILK, THE STRIPES GOING ROUND THE WAIST, LINED WITH WHITE GLAZED COTTON

LACE TO THIS POINT ON R.S. ONLY

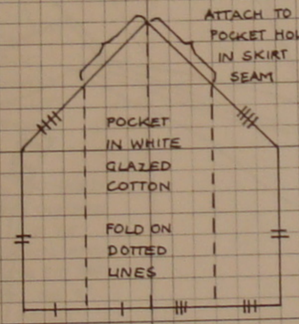
LACE TO HERE ON L.S. ONLY

A POCKET BAG IS INSERTED BETWEEN THESE MARKS ON R.S. ONLY

SIX BLACK LACE BUTTERFLIES ARE STITCHED UP C.F. BODICE AND OVER THE BERTHE. THIRTEEN BLACK LACE BUTTERFLIES ACROSS THE FRONT BODICE AND TEN ACROSS THE BACK. THEY ARE STITCHED ON TOP OF THE IVORY NET. EACH LACE BUTTERFLY MEASURES 1 3/4" x 1 3/4".

THE SKIRT IS LINED THROUGHOUT WITH WHITE ORGANDIE TO STIFFEN IT. EACH PIECE IS LINED INDIVIDUALLY AND MADE UP AS ONE PIECE OF FABRIC. THE CRINOLINE PETTICOAT WORN WITH THIS DRESS MEASURED 120" ROUND THE BOTTOM HOOP

ATTACH TO POCKET HOLE IN SKIRT SEAM



CATCH TOP OF LACE HERE ON R.S. ONLY

CATCH LACE OCCASIONALLY ON THIS DOTTED LINE TO R.S. ONLY.

CENTRE FRONT TO FOLD

B

A

MAKE SMALL TUCKS AT INTERVALS ON THIS EDGE TO MAKE THE LACE DRAPE ATTRACTIVELY ACROSS THE FRONT OF THE SKIRT

LACE INSERTED INTO THIS SEAM ON LEFT SIDE ONLY, BETWEEN A AND B.

JOIN IN FABRIC

INSERT DOTTED LINE AB INTO SEAM OF SKIRT ON LEFT SIDE ONLY. THE SURPLUS IS LEFT INSIDE.

BLACK LACE WITH A SCALLOPED BORDER PATTERN ON BOTH EDGES AND A FORMAL DESIGN OF LEAVES AND FLOWERS, IS DRAPED DIAGONALLY ACROSS THE SKIRT FROM THE CENTRE FRONT TO THE RIGHT SIDE SEAM.

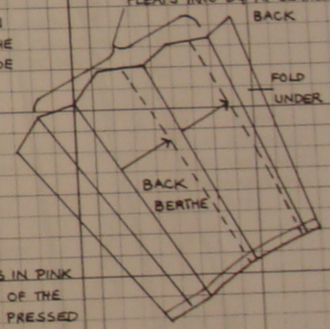
SKIRT OPEN TO THIS POINT, ON L. SIDE ONLY, FOR THE PLACKET OPENING. IT IS CONCEALED UNDER THE PLEAT

THE RAW EDGES ARE TURNED DOWN FOR 1/2" AT THE WAIST, BEING RUN TOGETHER BUT NOT OVER-SEWN. THE PLEATS ARE THEN MADE AND OVERSEWN TO THE WAISTBAND FROM THE INSIDE OF THE SKIRT.

C.B. BODICE MEETS THIS POINT. THE PLEATS ARE CAREFULLY ARRANGED TO CONCEAL THE JOIN IN THE FABRIC AT THE CENTRE BACK.

CENTRE BACK JOIN IN FABRIC

PLEATS INTO 3 1/4" AT CENTRE BACK



GATHER AND ATTACH CENTRE IVORY NET SLEEVE PUFF TO LINE I ON PINK SILK UNDERSLEEVE

FOLD ON DOTTED LINE

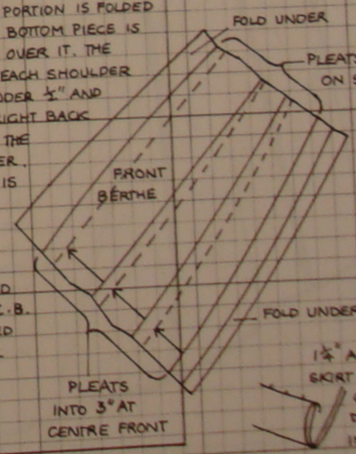
GATHER AND ATTACH TO LINE II ON PINK SILK UNDERSLEEVE

ACTUAL WIDTH OF THE SETS OF BLACK STRIPES ON THE PINK SILK

JOIN IN FABRIC

PLEAT THE LACE INTO THE WAIST OF THE DRESS WITH THE PINK SILK. THE SURPLUS IS LEFT HANGING INSIDE.

THE CROSSWAY BERTHE IS IN PINK STRIPED SILK. EACH PIECE OF THE BACK IS PLEATED UP AND PRESSED FIRMLY. THE TOP PORTION IS FOLDED BACK AND THE BOTTOM PIECE IS HEMMED DOWN OVER IT. THE RAW EDGES OF EACH SHOULDER ARE TURNED UNDER 1/2" AND HEMMED. THE RIGHT BACK IS STITCHED TO THE BODICE SHOULDER. THE LEFT BACK IS ALLOWED TO HANG LOOSE, AS THE BODICE IS LACED AT THE BACK. THE BERTHE WAS PINNED INTO POSITION. THE C.B. BERTHE IS ATTACHED TO THE RIGHT BACK.



1 1/4" ALLOWED FOR SKIRT HEM AND THE ORGANDIE IS DOUBLED INSIDE IT.

c1866-7 The Museum of Costume

3A. *A day dress in pale stone coloured satin with a silk surface and cotton back, trimmed with blue satin piping. Bodice and skirt are joined at the waist. Many dresses of this style are seen in fashion plates, but few have been preserved. This extract from The Englishwomen's Domestic Magazine 1868, may explain why; 'a large number of our readers are constantly asking us what is to be done with the perfectly plain gored dresses which were fashionable last year and are now discarded . . . if the dress, though gored, has a very big sweeping skirt, it will be easy to arrange it according to the present fashionable style by gathering it up at the sides and back, so as to form a large puff'. The dress would have been worn over a lightly-boned cotton corset and a crinoline petticoat, flat at the front, giving a triangular shape to the skirt.*

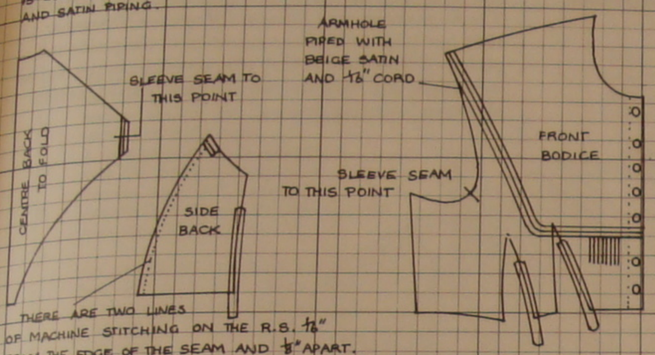
3B. *The detail shows the waistband and the watch-pocket beside the placket opening in the left front seam. Blue silk fringe and blue satin buttons decorate the bodice. Blue satin piping trims both bodice and skirt.*

3A

3B

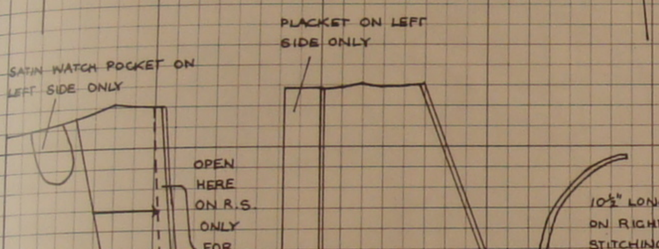
C1866-7 A DAY DRESS THE MUSEUM OF COSTUME

IN PALE STONE COLOURED SATIN WITH A COTTON BACK AND SILK SURFACE. THE DRESS IS LOCK STITCH MACHINED. IT IS TRIMMED WITH BRIGHT BLUE SILK FRINGE AND SATIN PIPING.

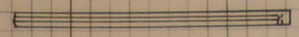


THERE ARE TWO LINES OF MACHINE STITCHING ON THE R.S. 1/16" FROM THE EDGE OF THE SEAM AND 1/8" APART.

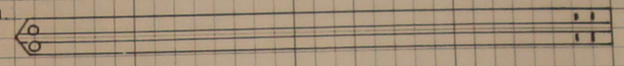
THE SATIN WAISTBAND IS BACKED WITH A WEBBING BAND TO REINFORCE IT.



THE COLLAR IS MADE OF A DOUBLED STRIP OF STONE SATIN, WITH A DOUBLE STRIP OF BLUE SATIN PIPING TO MATCH THE BODICE AND SKIRT

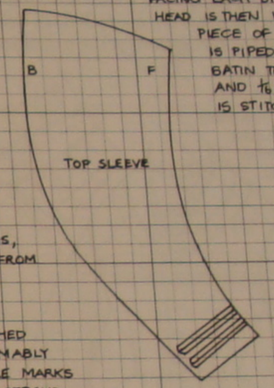


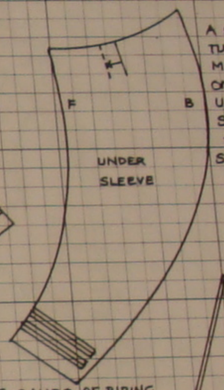
EACH PIECE OF THE BODICE IS LINED INDIVIDUALLY WITH WHITE GLAZED COTTON CUT ON THE SAME GRAIN, AND WORKED AS ONE PIECE OF FABRIC. THE BODICE IS MACHINE STITCHED TOGETHER AND THE SEAMS ARE OVERSEWN BY HAND TO NEATEN THEM. THE BLUE SATIN PIPING IS SEWN ON WITH LARGE TACKING STITCHES. IT IS THE SAME SIZE AND MADE IN THE SAME WAY AS THE SKIRT PIPING. BENEATH IT IS STITCHED SILK FRINGE 1 3/4" DEEP IN A MATCHING SHADE OF BRIGHT BLUE. THE WORKED EYELET HOLES ARE 3/4" FROM THE C.F. ON THE LEFT SIDE. THE BLUE SATIN BUTTONS ARE 5/8" IN DIAMETER. HOOKS ARE SEWN BENEATH THEM.



THE BELT IS IN PALE STONE SATIN. A 3/8" WIDE STRIP OF BRIGHT BLUE SATIN RIBBON, WITH A RAISED PLAIT DESIGN IN THE CENTRE, IS STITCHED TO THE MIDDLE OF IT. THE BUTTONS ARE 1/2" IN DIAMETER AND COVERED WITH BLUE SATIN. THERE ARE 3/8" LONG BRASS HOOKS BENEATH THE BUTTONS, SEWN 1" BACK FROM THE EDGE.

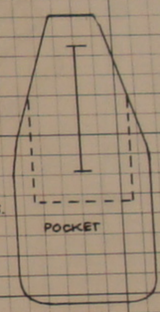
THE SLEEVE IS LINED WITH WHITE COTTON LAWN, MADE UP SEPARATELY AND PLACED INSIDE THE SATIN SLEEVE WITH THE WRONG SIDES FACING EACH OTHER. THE SLEEVE HEAD IS THEN WORKED AS ONE PIECE OF FABRIC. THE ARMHOLE IS PIPED WITH CROSSWAY SATIN TO MATCH THE DRESS AND 1/16" CORD. THE SLEEVE IS STITCHED IN BY HAND.





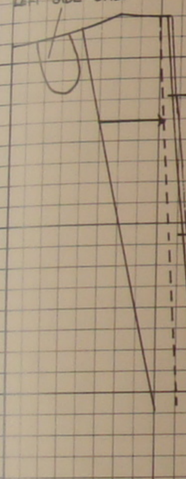
A SMALL TUCK IS MADE ON THE UNDER-SIDE OF THE SLEEVE

1/2" WIDE TAPES ARE STITCHED INSIDE THE SKIRT, PRESUMABLY TO LOOP IT UP. THERE ARE MARKS OF STITCHING ON THE WAISTBAND AND RUST MARKS WHICH INDICATE THAT HOOKS OR BARS HAVE BEEN REMOVED. THESE TAPES PROBABLY HOOKED UP TO THE WAISTBAND TO CATCH THE LONG SKIRT UP FOR WALKING. THERE ARE SOME RATHER LOOSE STITCHES ON THE WAISTBAND WHICH MAY HAVE BEEN INTENDED TO ACT AS BARS FOR HOOKS.

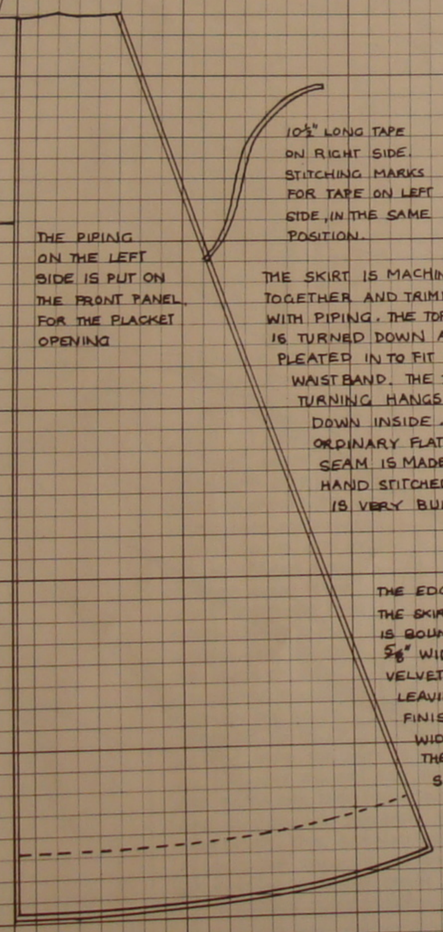


THE BANDS OF PIPING ON THE SLEEVE ARE IN BLUE SATIN. THEY MATCH THE PIPING ON BODICE AND SKIRT. THEY ARE A LITTLE TIGHTER THAN THE SLEEVE (1/4"-1/2") AND PULL IT IN AT THE WRIST

SATIN WATCH POCKET ON LEFT SIDE ONLY



PLACKET ON LEFT SIDE ONLY



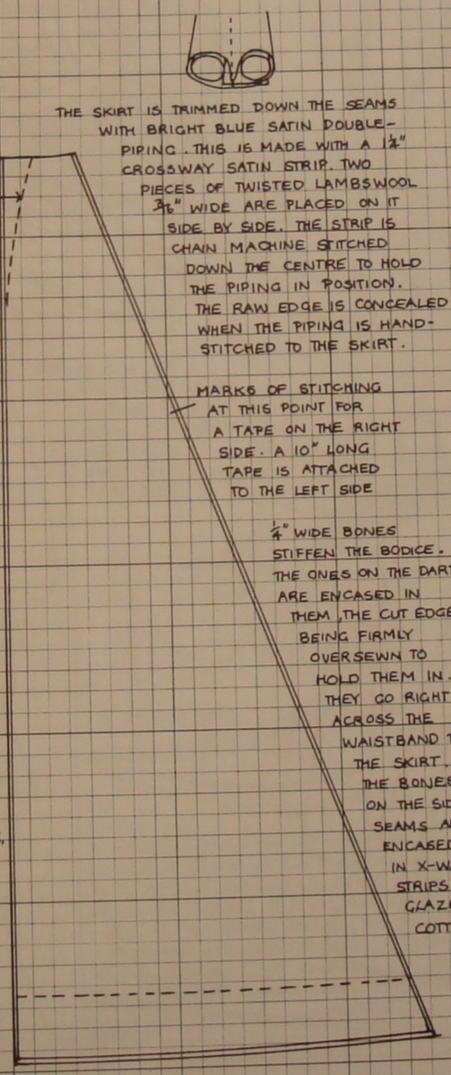
THE PIPING ON THE LEFT SIDE IS PUT ON THE FRONT PANEL FOR THE PLACKET OPENING

10 1/2" LONG TAPE ON RIGHT SIDE. STITCHING MARKS FOR TAPE ON LEFT SIDE, IN THE SAME POSITION.

THE SKIRT IS MACHINED TOGETHER AND TRIMMED WITH PIPING. THE TOP IS TURNED DOWN AND PLEATED IN TO FIT THE WAISTBAND. THE 1" TURNING HANGS DOWN INSIDE. AN ORDINARY FLAT OPEN SEAM IS MADE AND HAND STITCHED. IT IS VERY BULKY.

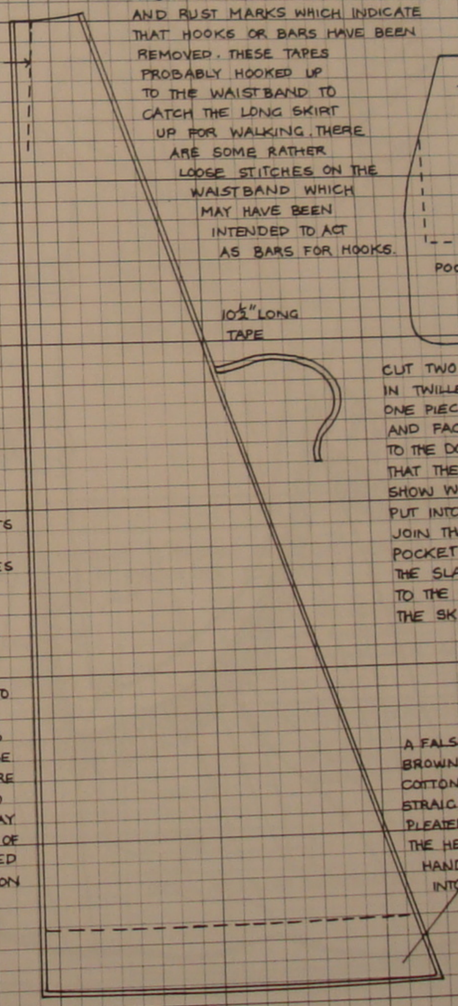
THE EDGE OF THE SKIRT HEM IS BOUND WITH 5/8" WIDE BLUE VELVET RIBBON, LEAVING 1/4" FINISHED WIDTH ON THE RIGHT SIDE.

THE SKIRT IS TRIMMED DOWN THE SEAMS WITH BRIGHT BLUE SATIN DOUBLE-PIPING. THIS IS MADE WITH A 1 1/2" CROSSWAY SATIN STRIP. TWO PIECES OF TWISTED LAMBSWOOL 3/16" WIDE ARE PLACED ON IT SIDE BY SIDE. THE STRIP IS CHAIN MACHINE STITCHED DOWN THE CENTRE TO HOLD THE PIPING IN POSITION. THE RAW EDGE IS CONCEALED WHEN THE PIPING IS HAND-STITCHED TO THE SKIRT.



MARKS OF STITCHING AT THIS POINT FOR A TAPE ON THE RIGHT SIDE. A 10" LONG TAPE IS ATTACHED TO THE LEFT SIDE

1/4" WIDE BONES STIFFEN THE BODICE. THE ONES ON THE DARTS ARE ENCASED IN THEM, THE CUT EDGES BEING FIRMLY OVERSEWN TO HOLD THEM IN. THEY GO RIGHT ACROSS THE WAISTBAND TO THE SKIRT. THE BONES ON THE SIDE SEAMS ARE ENCASED IN X-WAY STRIPS OF GLAZED COTTON



10 1/2" LONG TAPE

CUT TWO POCKET SHAPES IN TWILLED COTTON. SLASH ONE PIECE ON THE LINE AND FACE IT WITH SATIN TO THE DOTTED LINE, SO THAT THE COTTON WILL NOT SHOW WHEN THE HAND IS PUT INTO THE POCKET. JOIN THE TWO PIECES OF POCKET TOGETHER. THE SLASH IS STITCHED TO THE OPENING IN THE SKIRT.

A FALSE HEM OF BROWN TWILLED COTTON, CUT IN STRAIGHT STRIPS, IS PLEATED IN TO FIT THE HEM AND HAND STITCHED INTO POSITION

MARKS OF STITCHING AT THIS POINT, PROBABLY FOR A TAPE

CENTRE BACK TO FOLD

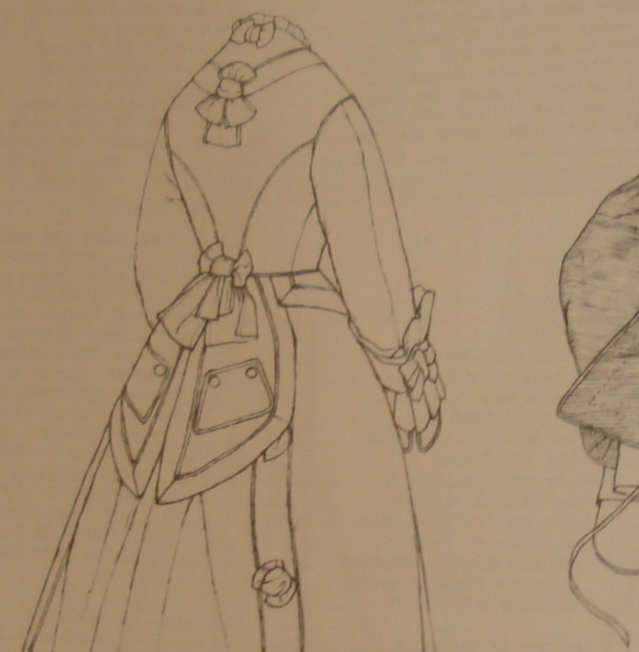
c1868-9 The Victoria and Albert Museum

4A. A promenade dress in dull greenish-brown alpaca trimmed with powder blue silk with a thread stripe, $\frac{1}{16}$" apart, in matching brown. Bronze silk fringe is used for the tassels on the overskirt. The skirt may be worn with a train or looped up with a cord and rings. The acorn buttons on the dress are made in dark beige silk and the ones used for decoration on the overskirt are covered in brown satin. The dress would have been worn over a short corset and the skirt supported by a small crinoline with a built-in tournure of extra steels at the back waist, or possibly a seamless 'Batswing' petticoat made by Thompson's, 'shaped to form a beautifully gored petticoat'.

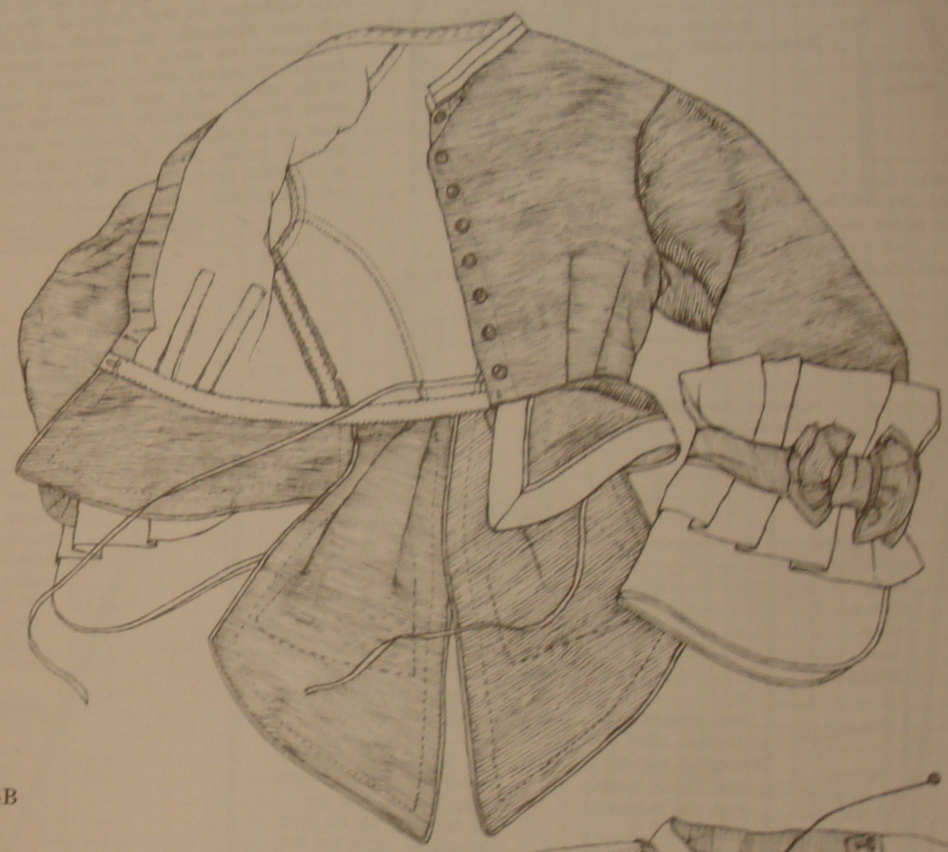
4B. The bodice is lined with white glazed cotton. A long tape is tied around the waist instead of the more usual petersham band to hold the bodice in position.

4C. The detail of the skirt shows the arrangement of the cord and rings for looping up the fabric at the back and sides. It is identical with that shown in a picture in *The Englishwoman's Domestic Magazine* November 1868 (see page 6). The arrangement of the pleats and gathers at the waist is very characteristic of the mid- as well as the late '60's and may be seen both in fashion plates and existing dresses.

4A



4B



4C

C.1868-9 A PROMENADE DRESS THE VICTORIA AND ALBERT MUSEUM

FOLD BACK ON THIS LINE PLACKET STRIP ON LEFT SIDE ONLY

BACK PANEL STITCHED HERE

FRONT OVERSKIRT IN DULL GREENISH BROWN ALPACA. THE HEM IS TRIMMED WITH A CROSSWAY BAND OF STRIPED SILK. ⅞" BUTTONS COVERED IN BROWN SATIN ARE USED FOR DECORATION DOWN THE CENTRE FRONT AND ROUND THE HEM.

THIS FORMS THE UNDERLAP ON THE LEFT SIDE AND FOLDS BACK TO PROVIDE SUPPORT FOR THE BUTTONS ON THE RIGHT SIDE

CROSSWAY STRIPS OF BROWN SATIN ¼" FINISHED WIDTH

LEAVE OPEN FOR CORDS

1¼" WAISTBAND FOR UNDERSKIRT IN STRIPED SILK LINED WITH STIFF COTTON

PLACKET OPENING HERE

WATCH POCKET HERE ON L.S. ONLY

HOOK ON WRONG SIDE

CENTRE BACK

BACK OVERSKIRT IN DULL GREENISH BROWN ALPACA. ½" TAPES ARE SEWN TO X MARKS AFTER THE PLEATS ARE MADE, SO THAT THE OVERSKIRT CAN BE LOOPED UP. THE BOWS AT THE BACK ARE MADE OF CROSSWAY STRIPS OF STRIPED SILK WITH GREENISH BROWN ALPACA CENTRES.

BRONZE SILK FRINGE REACHES TO THE DOTTED LINE. IT HAS A BRAID TOP WHICH IS CONCEALED BENEATH THE TRIMMING.

CROSSWAY STRIPED SILK

CROSSWAY STRIPS OF BROWN SATIN, ½" WIDE, FOR DECORATION

THIS X-WAY STRIPED SILK STRIP IS 1¾" WIDE AND PLEATS DOWN TO 1" ON THE SEAMS

B SLEEVE IN STRIPED SILK F

SLEEVE IS LINED WITH TWILLED COTTON, THE TWO LAYERS WORKED AS ONE PIECE OF FABRIC

BOTTOM OF CUFF CUT IN GREENISH BROWN ALPACA WITH ⅛" BROWN SATIN CROSSWAY TRIMMING.

THIS PORTION IS CONCEALED BY THE STRIPED SILK BOW

GREENISH BROWN ALPACA LOWER CUFF PLEATING

GREENISH BROWN ALPACA UPPER CUFF PLEATING

FOLD LINES

DOTTED LINES MARK THE POSITION OF THE BOTTOM OF THE CUFF

CARTRIDGE PLEAT INTO 1¾"

THE BODICE UNDER SKIRT AND TRIMMINGS ARE IN POWDER BLUE SILK WITH A FINE WOVEN THREAD STRIPE, ⅛" APART, IN DULL GREENISH BROWN TO MATCH THE ALPACA USED FOR THE REST OF THE DRESS.

RING

THIS IS CONCEALED BY THE SILK BOW

BACK BODICE STRIPED SILK

SLEEVE SEAM TO THIS POINT

CENTRE BACK TO FOLD

SIDE BACK STRIPED SILK

THIS SEAM IS TOP STITCHED BY MACHINE

FRONT BASQUE TO THIS POINT

BACK BASQUE TO THIS POINT

FRONT BODICE IN STRIPED SILK

BONE HERE ON L.S. ONLY

⅛" CORD TO MATCH THE ARMHOLES

A TAPE 46" LONG IS ATTACHED TO THE TWO BACK BODICE SEAMS TO TIE ROUND THE WAIST BEFORE FASTENING AT THE FRONT

RING

THE BUTTONS WHICH FASTEN THE FRONT BODICE ARE ½" ACORNS IN DARK BEIGE SILK. THE BODICE IS LINED WITH WHITE GLAZED COTTON. BOTH LAYERS WORKED AS ONE PIECE OF FABRIC. THE WAIST SEAM IS PIPED WITH

FOLD DOWN TOP OF SKIRT

RING

STRIPED SILK WATCH POCKET LEFT SIDE ONLY BETWEEN WAIST-BAND AND SKIRT

FOLD LINE FOR PLACKET L.S. ONLY.

CENTRE FRONT

LEAVE ON L.S. ONLY CUT OFF ON R.S

UNDERSKIRT IN STRIPED SILK. EACH PIECE OF THE SKIRT IS INDIVIDUALLY LINED WITH WHITE ORGANDIE CUT ON THE SAME GRAIN AND WORKED AS ONE PIECE OF FABRIC. THE WHOLE SKIRT IS JOINED TOGETHER, LEAVING SELVEDGE EDGES AND OVERSEWING THE RAW EDGES TO NEATEN THEM. A 1" HEM IS TURNED UP ALL ROUND THE SKIRT. DULL BROWN BRUSH BRAID 1" WIDE IS STITCHED OVER THE EDGE OF THE HEM TO PROTECT IT. THE FINISHED WIDTH ON THE RIGHT SIDE IS ⅜". THE TOP AND BOTTOM OF EACH PANEL IS TURNED IN RAW ORGANDIE TO RAW SILK AND RUN TOGETHER NEATLY. THIS RESULTS IN A LOT OF SILK SHOWING INSIDE THE WAIST (SEE PICTURE) AS IT IS FOLDED DOWN AND CREASED, BUT NOT CUT OFF. THE BACK IS GATHERED INTO CARTRIDGE PLEATS AND THEN THE WHOLE SKIRT IS OVERSEWN TO THE WAISTBAND. THE 1" HEM IS TURNED UNDER ¼" AND SLIP STITCHED.

WAIST BAND TO THIS POINT

RING

LEAVE OPEN HERE FOR RING AND CORD.

THIS PIECE IS LEFT ON TO FORM THE UNDERLAP ON L.S. ONLY. CUT OFF ON R.S.

POCKET OPENING ON R.S. ONLY

RING

A 46" BLACK CORD, 85" LONG, PASSES THROUGH SMALL RINGS SEWN INSIDE THE UNDER SKIRT.

THE ACTUAL SIZE OF THE RINGS IS SHOWN. THE ENDS OF THE CORD ARE PASSED THROUGH SLOTS LEFT BY THE WAISTBAND AND BUTTONS SEWN TO THE ENDS TO PREVENT THEM SLIPPING BACK TO THE WRONG SIDE. WHEN THE ENDS OF THE CORDS ARE PULLED THROUGH THE HOLES THE SKIRT LOOPS UP NEATLY UNTIL THE HEM IS EVEN ALL THE WAY ROUND AND DOES NOT TOUCH THE GROUND. THE PUFFS ARE CONCEALED BENEATH THE OVERSKIRT. THIS ARRANGEMENT ALLOWS THE DRESS TO BE WORN FOR WALKING, WITHOUT THE TRAIN TRAILING IN THE DUST.

POCKET

STRIPED SILK

POCKET

STRIPED SILK JOIN TWO POCKET PIECES TOGETHER TO FORM A BAG. SLASH OPEN AND JOIN TO SEAM ON R.S. SKIRT ONLY.

UNDER COLLAR CUT IN STIFF BROWN COTTON

UNDER COLLAR

STITCHING LINE FROM TOP COLLAR

STRIPED SILK FROM TOP COLLAR

CENTRE BACK TO FOLD

⅛" BROWN SATIN

BOW

TOP COLLAR

CENTRE BACK TO FOLD

BOW

STRIPED SILK TO DOTTED LINE

THE STRIPED SILK BOX-PLEATED FRILL ON THE DETACHABLE COLLAR IS ⅝" DEEP AT C.B. AND GRADES TO ⅜" AT C.F. TOP COLLAR IS CUT IN DULL GREENISH BROWN ALPACA, THE SAME SHAPE AS THE UNDER COLLAR. THE EDGE IS TRIMMED WITH STRIPED SILK, 1½" DEEP AT C.B. TAPERING OUT TOWARDS C.F. A ⅛" CROSSWAY BROWN SATIN STRIP IS STITCHED ABOVE IT.

C.F.

WAISTBAND, ¾" FINISHED WIDTH, FOR OVERSKIRT MADE OF STRIPED SILK. FOLD ON THE DOTTED LINE.

COLLAR IN STRIPED SILK, ⅝" DEEP LINED WITH WHITE SILK. TWO X-WAY STRIPS IN BROWN SATIN ARE MOUNTED ON TOP.

STRIPED SILK FRONT BASQUE

⅛" BROWN SATIN CROSSWAY STRIPS

CROSSWAY GREENISH BROWN ALPACA OVERLAPS THE SILK AND SHOWS A ⅛" BORDER ON THE WRONG SIDE.

DETAIL OF COLLAR CONSTRUCTION

BRUSH BRAID

STRIPED SILK BACK BASQUE

BROWN ALPACA IMITATION POCKET WITH ⅛" SATIN X-WAY ROUND EDGE

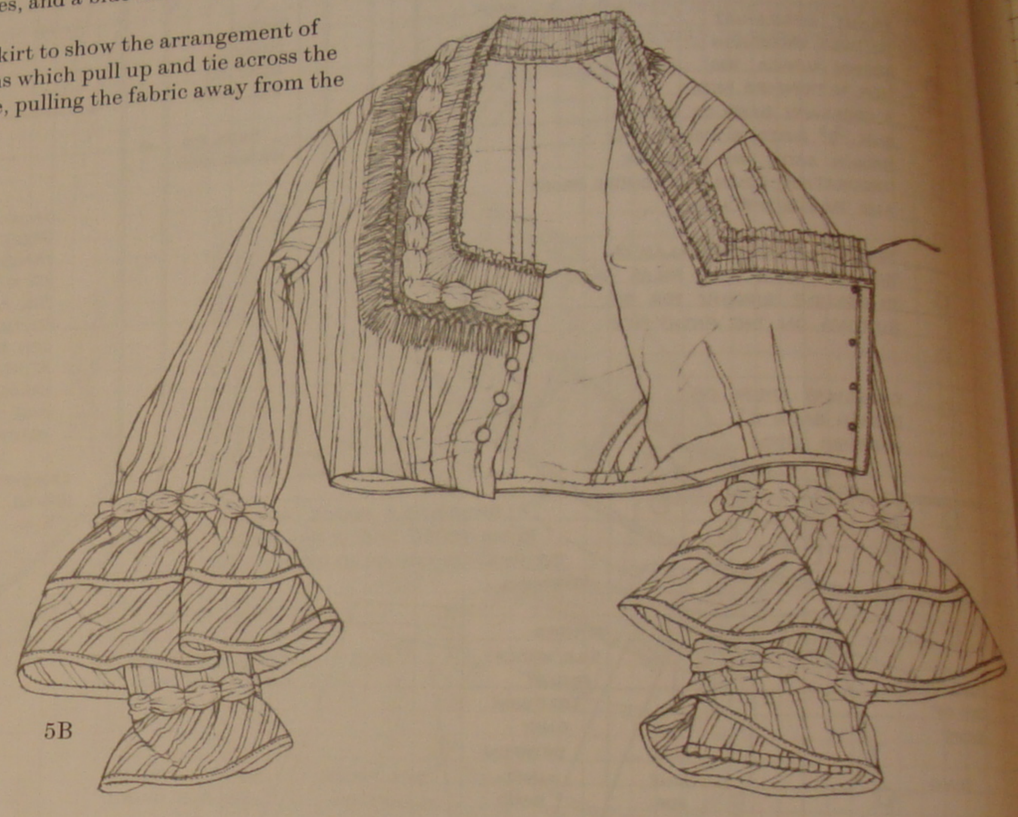
⅝" SATIN BUTTONS

5A. A dress in white silk and cotton mixture with a dull cornflower blue satin stripe. There are two bodices, one for day and one for evening wear. The day bodice has a detachable gilet and sleeve ends. The dressmaker cut the two side front panels of the skirt the wrong way round. The gored edge should face towards the back. A book *How to Dress Well on a Shilling a Day*, by 'Sylvia', which was in its third edition in 1875, says that 'The present fashions rather favour economy and contrivance in dress. The tablier is convenient for hiding defects and remedying mistakes. Make a fiasco of the front breadth in the goring and the hypocritical tunic pretends that all is well'. The dress would have been worn over a lightly-boned corset and a small crinoline, either with a built-in wired tournure or a separate one worn on top, made of rows of horsehair frills – possibly the *Coronet* bustle or the *Watteau* tournure, advertised in the magazines.

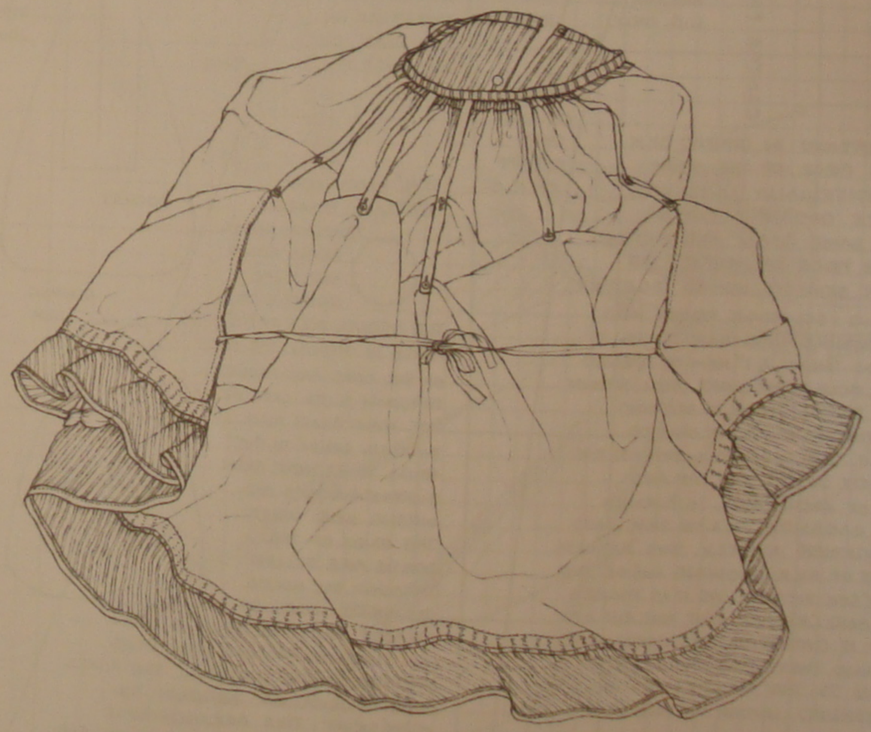
5B. The day bodice showing the neck trimming of pleated silk net with black silk ribbon to gather it in. Below this is a ruched trimming of blue satin, to match the ends of the sleeves, and a blue silk fringe.

5C. A detail of the skirt to show the arrangement of the tapes and buttons which pull up and tie across the back of the polonaise, pulling the fabric away from the front.

5A



5B

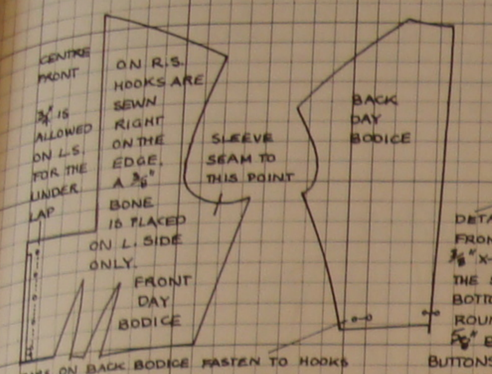


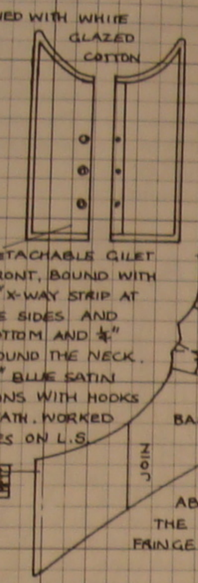
5C

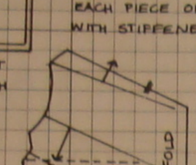
C 1870-1 A DAY DRESS WITH A DETACHABLE GILET AND AN EVENING BODICE

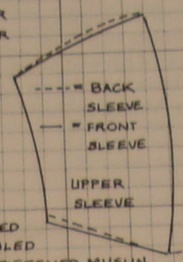
THE GALLERY OF ENGLISH COSTUME

IN WHITE SILK AND COTTON FABRIC WITH A CLEAR BRIGHT PEACOCK BLUE SATIN STRIPE. THE COLOUR IS TYPICAL OF THIS PERIOD. THE DRESS HAS A DAY BODICE WITH A DETACHABLE GILET FRONT AND A LOW CUT EVENING BODICE. THE DRESS WAS SEWN TOGETHER WITH A CHAIN STITCH SEWING MACHINE.





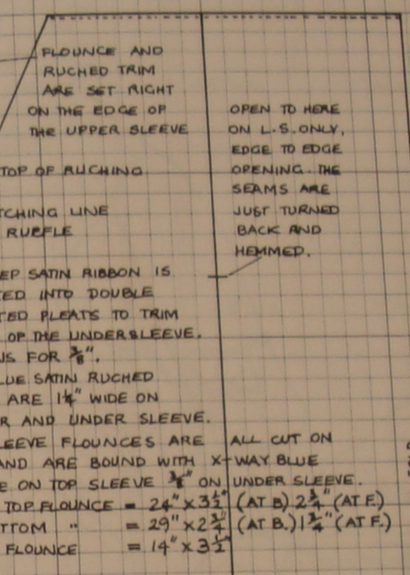


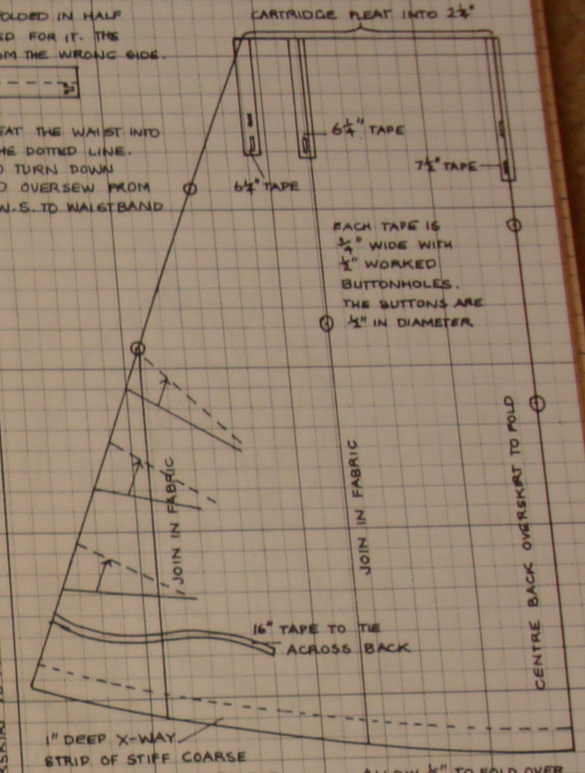


OVERSKIRT WAISTBAND IN STRIPED FABRIC FOLDED IN HALF ON THE DOTTED LINE. NO STIFFENING ALLOWED FOR IT. THE WHOLE SKIRT IS OVERSEWN TO THE BAND FROM THE WRONG SIDE.

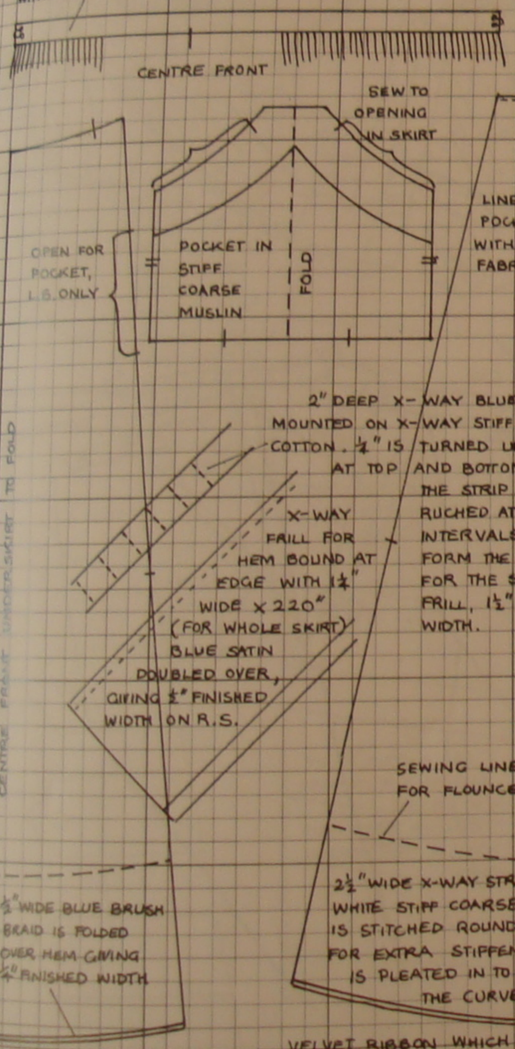
BOTH UPPER AND UNDER SLEEVES ARE LINED WITH SOFT WHITE TWILLED COTTON MADE UP SEPARATELY.

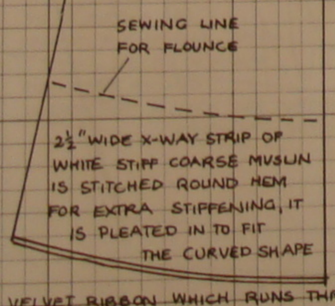
CARTRIDGE PLEAT THE WAIST INTO POSITION ON THE DOTTED LINE. ALLOW ⅜" TO TURN DOWN AT WAIST AND OVERSEW FROM W.S. TO WAISTBAND



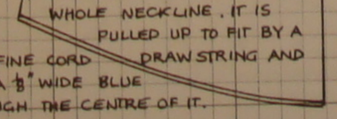


UNDERSKIRT WAISTBAND IS FACED WITH 1" WIDE WHITE TAPE. EDGE TO EDGE OPENING AT BACK



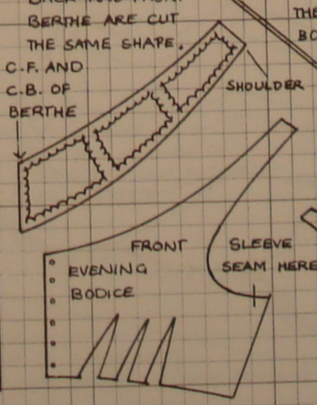


THE SIDE PANELS OF THE SKIRT ARE CUT WITH THE GORES FLARING TOWARDS THE FRONT. THIS SEEMS TO HAVE BEEN A VERY COMMON MISTAKE TO MAKE AND THERE ARE MANY LETTERS ON THE SUBJECT IN CONTEMPORARY MAGAZINES.

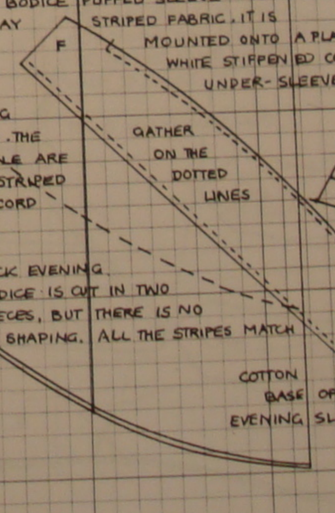


EVENING BODICE SLEEVE BAND. FOLD ON DOTTED LINE. LACE INSERTION TO MATCH THE NECKLINE IS SEWN FLAT BELOW IT, BUT WITHOUT THE FINE CORD ROUND THE EDGE.

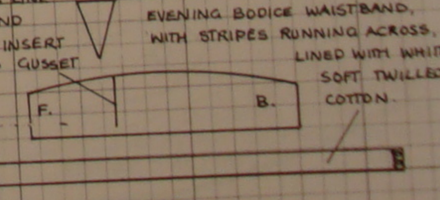
THE EVENING BODICE IS IN CROSSWAY



THE WHOLE OF THE EVENING BODICE IS HAND STITCHED. THE NECKLINE AND ARMHOLE ARE PIPED WITH X-WAY STRIPED FABRIC OVER 1/16" CORD



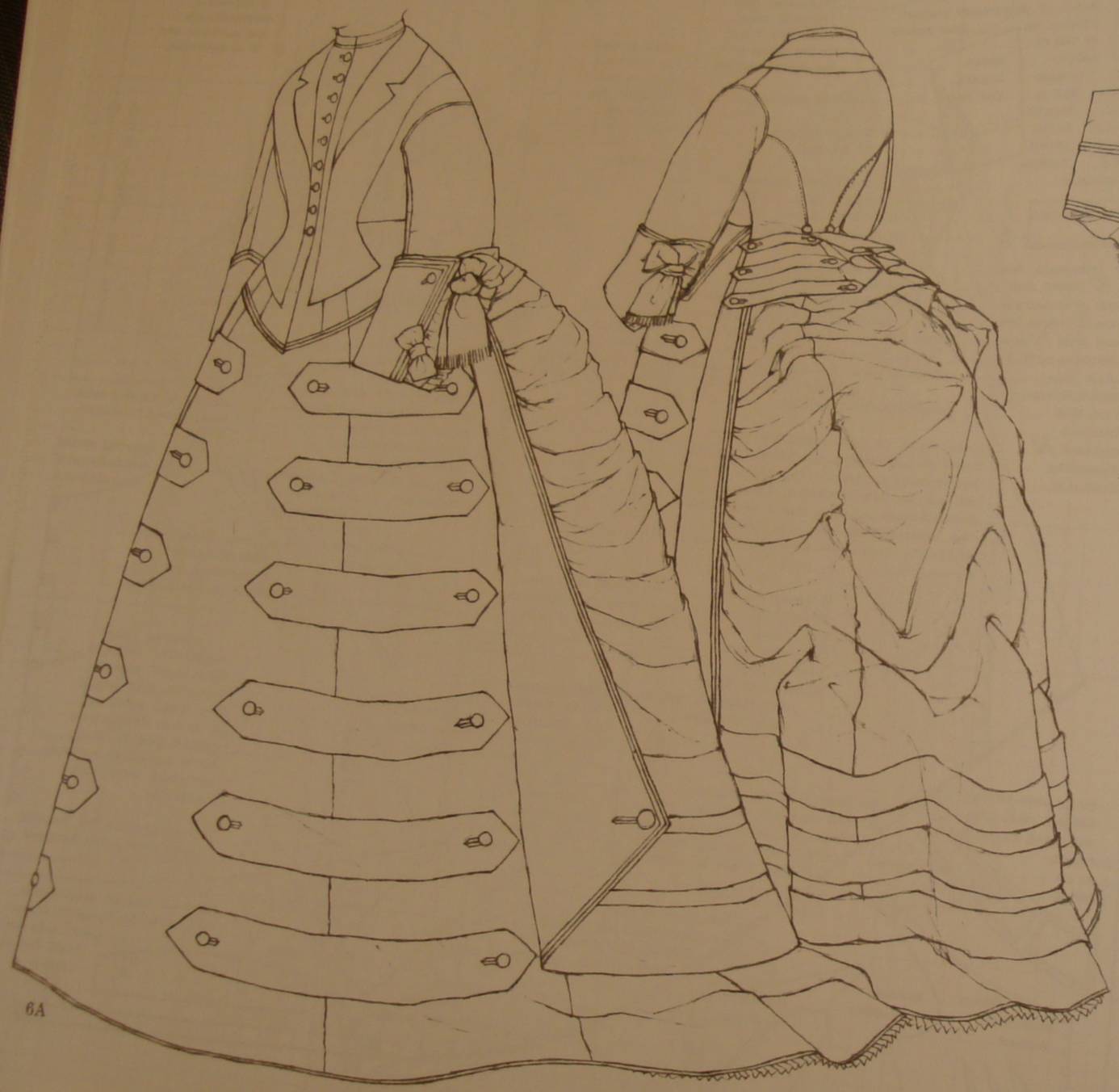
THE BACK EVENING BODICE IS CUT IN TWO PIECES, BUT THERE IS NO SHAPING. ALL THE STRIPES MATCH



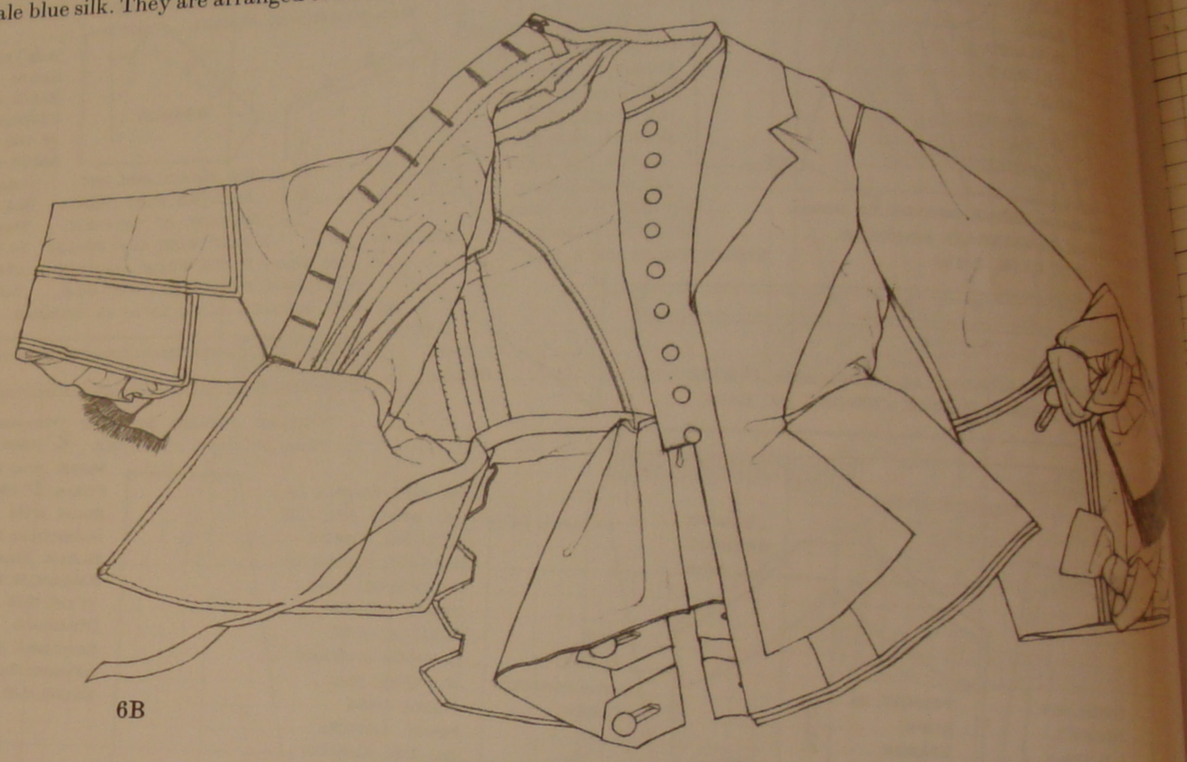
c1873–5 The Victoria and Albert Museum

6A. A promenade dress in pale powder blue, fine corded silk, trimmed with a deeper shade of blue for the bodice revers, the bands at the back bodice, the cuffs, the bands on the overskirt and the tabs on the front underskirt. All the buttons on the skirt are covered in pale blue silk. The buttons which fasten the front bodice are covered in deep blue silk. Fashion plates in *The World of Fashion* 1873–5, show several dresses like this one. The dress would have been worn over a stiffened and steam-moulded corset, slightly longer now that the bodice was beginning to fit the figure below the waistline. A tournure of rows of horse-hair frills would have supported the back skirt, worn over a stiffened petticoat with a deep flounce at the hem.

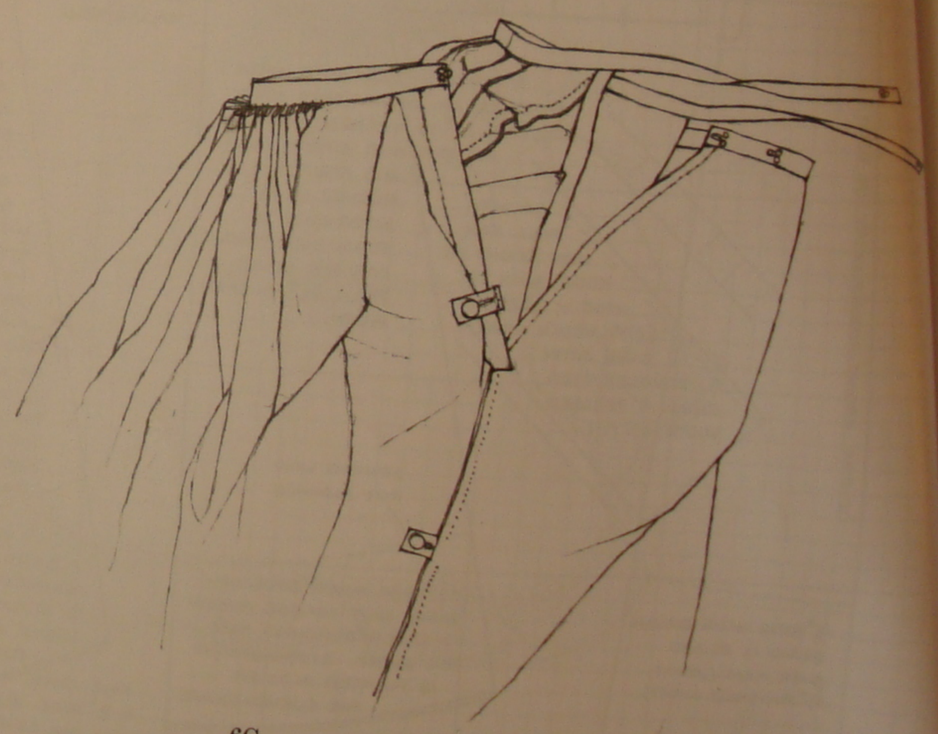
6B. The bodice is lined with white, lightly glazed cotton, each piece being worked individually with the blue silk. The basque is faced with fine white silk. Most of the bodice seams are machine-stitched together, but the sleeves and the piping round the armholes are back-stitched into position by hand. The seams are oversewn to neaten them. The bows on the cuffs are made of doubled fabric, half in deep blue and half in pale blue silk. They are arranged to show both colours. The whole skirt is turned inside out. The tabs from the overskirt are through slits left in the underskirt side seams and attached to white linen buttons sewn on the inside. The back of the underskirt is arranged in cartridge pleats to fit the waistband.



6A



6B



6C

C 1873-5 A PROMENADE DRESS WITH A LOOPED-UP OVERSKIRT THE VICTORIA AND ALBERT MUSEUM

IN TWO SHADES OF A PALE POWDER BLUE, FINE RIBBED SILK, FIRMLY WOVEN AND FAIRLY STIFF.

PALE BLUE BACK BODICE

SLEEVE SEAM TO THIS POINT

CURVE SEAM TO FIT

PALE BLUE FRONT BODICE

BONES

BOTH FRONTS ARE PADDED OVER THE BUST AND UP TO SHOULDER WITH SOFT WADDING CAUGHT TO THE LINING.

DOTTED LINE MARKS POSITION OF REVERS

THE TOP BOW ON THE CUFF IS MADE OF 2¼" WIDE DOUBLED SILK

THE BOTTOM BOW IS 1⅞" WIDE

PALE BLUE TOP SLEEVE

PALE BLUE UNDER SLEEVE

SMALL TUCK UNDER THE ARM

PALE BLUE BUTTON AND BUTTONHOLE

BACK CUFF IN PALE BLUE

THE WHOLE REVERS WITH THE X-WAY BANDS IS LINED WITH PALE CREAM FINE SILK

DEEP BLUE OVER SKIRT REVERS, WHICH FOLD BACK A LITTLE FROM THE DOTTED LINE. TWO ¼" X-WAY BANDS STITCHED ROUND THE EDGE.

TWO BANDS OF DEEP BLUE X-WAY 7/16" WIDE

THE BODICE IS IN PALE BLUE FINELY RIBBED SILK. THE REVERS, CROSSWAY BANDS ON THE BACK BASQUE, BUTTONS FASTENING THE CENTRE FRONT AND TWO BUTTONS AT THE BACK WAIST ARE ALL IN A DEEPER SHADE OF THE SAME BLUE. THE BODICE IS COMPLETELY LINED WITH WHITE, LIGHTLY GLAZED COTTON. EACH PIECE IS LINED INDIVIDUALLY AND WORKED AS ONE PIECE OF FABRIC. THE SLEEVES ARE ALSO LINED WITH THE SAME TYPE OF COTTON. THE BASQUE IS LINED WITH WHITE, FINE SILK. THE SEAMS ARE OVERSEWN TO NEATEN THEM.

C.B. BASQUE PANEL IN PALE BLUE FACED WITH DEEP BLUE AND LINED WITH STIFF COTTON

CARTRIDGE PLEAT INTO 1¾"

THE CARTRIDGE PLEATS ARE APPROXIMATELY ½" DEEP.

DEEP BLUE CUFF BORDERED WITH TWO 3/16" DEEP BLUE X-WAY STRIPS.

PALE BLUE BUTTON

PLACKET ON L.S. ONLY. FOLD BACK UNDER.

INSERT POCKET BAG HERE ON R.S. ONLY.

POCKET BAG. CUT TWO AND SLIT ONE OPEN ON THE LINE. JOIN THE TWO PIECES AND ATTACH THE SLIT TO THE OPENING IN THE SEAM ON THE RIGHT SIDE ONLY.

PALE BLUE UNDER SKIRT

THE PALE BLUE COLLAR IS MADE FROM A 1" DEEP X-WAY STRIP FOLDED IN HALF. A ¼" X-WAY STRIP IN DEEP BLUE IS SET IN AT THE BASE OF THE COLLAR, ON THE NECKLINE OF THE DRESS.

THE DEEP BLUE TABS ARE CUT ON THE CROSS GRAIN

POSITION OF TABS ON UNDER SKIRT

THESE ½" WHITE LINEN BUTTONS ARE SEWN INSIDE THE SKIRT AND 1" GAPS ARE LEFT IN THE SEAM BESIDE THEM, ALLOWING THE TABS FROM THE OVERSKIRT TO PASS THROUGH.

THE ¾" BUTTONS ARE COVERED IN PALE BLUE. SMALL PIECES OF X-WAY PIPING ARE STITCHED UNDER THEM TO LOOK LIKE BUTTONHOLES EXTENDING BEYOND THE BUTTON FOR ¾"

A ⅞" WIDE CREAM RIBBON 44" LONG IS SEWN TO THE BACK BODICE WAIST INSIDE TO TIE AT THE FRONT BEFORE BUTTONING THE BODICE.

C.B.

DEEP BLUE REVERS WITH PALE BLUE COLLAR ON TOP, LINED WITH FINE WHITE SILK. THE REVERS AND COLLAR ARE STIFFENED WITH MUSLIN BEFORE THE LINING IS STITCHED IN, AND THEN MOUNTED ONTO THE FINISHED BODICE.

PALE BLUE UNDERSKIRT

THE HEM IS LINED TO THE DOTTED LINE WITH STIFF WHITE MUSLIN

WAISTBAND OF UNDER SKIRT IN CREAM SILK RIBBON 1½" WIDE, DOUBLED OVER. WAIST = 27".

C.B.

REVERS TO HERE

WAISTBAND FOR OVER SKIRT, SHOWING THE ARRANGEMENT OF THE PLEATED FABRIC AND REVERS

CARTRIDGE PLEAT INTO 1"

PALE BLUE UNDERSKIRT

THE RUCHING AT THE BACK OF THE CUFF IS ALL ON THE CROSS. THERE ARE TWO STRIPS OF PALE BLUE PLACED ALTERNATELY WITH TWO STRIPS OF DEEP BLUE. THE TOP BOW ON THE CUFF IS MADE OF TWO STRIPS, ONE 2¾"x10", THE OTHER 2¼"x8". EACH ONE IS PALE BLUE LINED WITH DEEP BLUE AND FRINGED OUT FOR 1" AT THE ENDS. ONE HALF OF THE BOW IS PALE BLUE AND THE OTHER HALF DEEP BLUE. WHEN FINISHED. THE SMALL BOW AT THE BOTTOM OF THE CUFF IS 2" x 6½". IT ALSO SHOWS THE TWO SHADES OF BLUE.

5½" TAPE

4" TAPE

4¾" TAPE

3" TAPE

THIS SIDE PLEATS UP TO 44¾" TO FIT THE REVERS

CENTRE BACK OVERSKIRT TO FOLD

4½" TAPE

8¾" TAPE

24" TAPE TO FASTEN ACROSS THE BACK TO THE SAME POINT ON THE OPPOSITE SIDE

8" TAPE

CENTRE BACK UNDERSKIRT TO FOLD

WHITE STIFF MUSLIN ALL ROUND THE UNDER SKIRT HEM. A PLEATED FRILL AT THE BOTTOM

THE CREAM SILK RIBBON FOR ALL THE TAPES IS ⅞" WIDE. THE TABS FOR BUTTONING THE OVERSKIRT TO THE UNDERSKIRT ARE OF THE SAME RIBBON. 3" STRIPS FOLDED IN HALF TO MAKE 1½" FINISHED LENGTH. ¾" BUTTONHOLES.

PALE BLUE OVERSKIRT

CROSSWAY

DEEP BLUE BANDS

THE MAIN SEAMS OF THE DRESS ARE ASSEMBLED WITH A LOCK-STITCH MACHINE, BUT THE SLEEVES WITH THE PIPINGS ARE BACK-STITCHED IN BY HAND.

c1874–7 Gloucester Museum

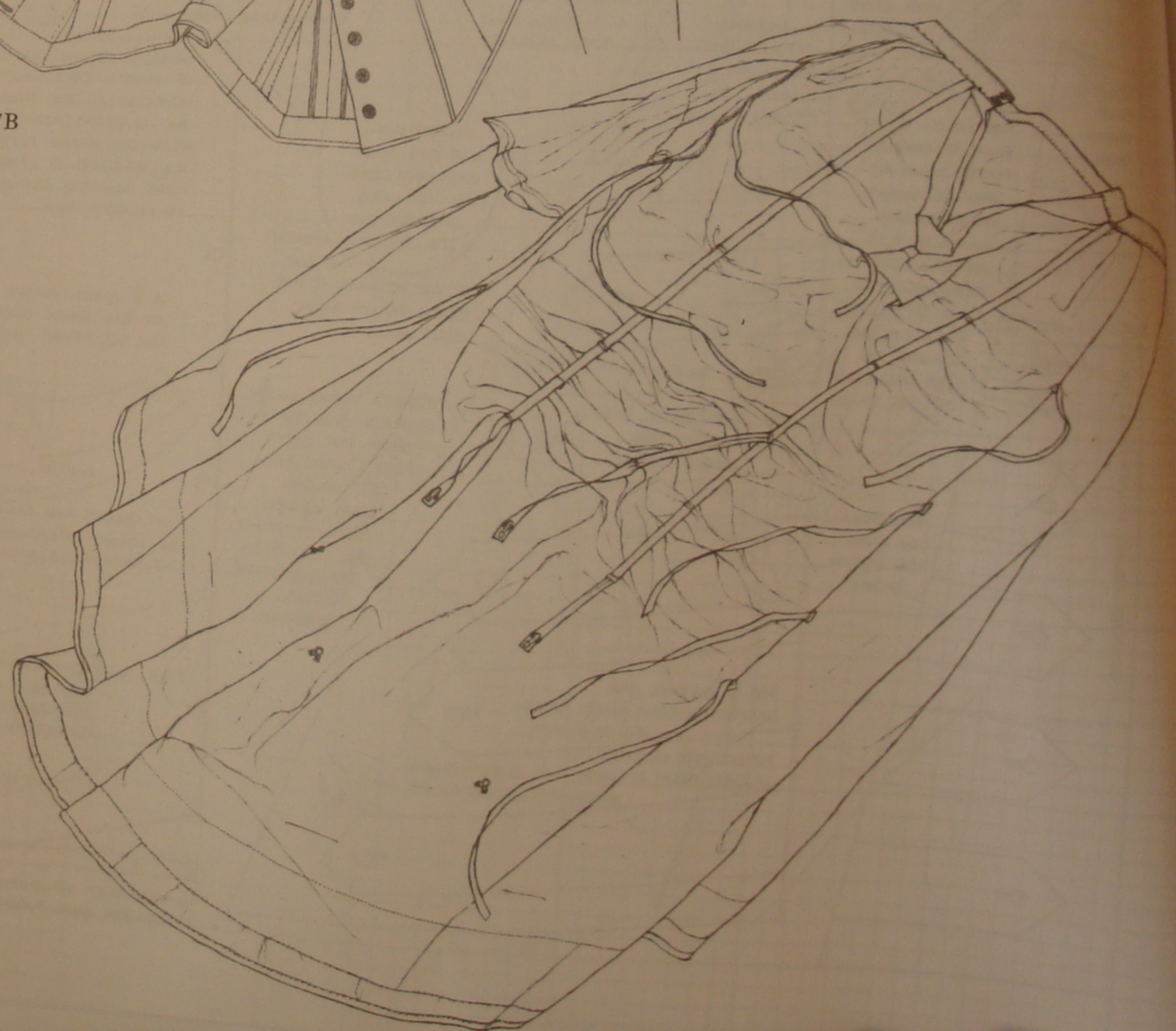
7A. *A day dress in pale yellow and blue, shot silk taffeta, which looks pale beige, with a 'cuirasse' bodice. It was worn by a Miss Bridges at her wedding in 1874, with a wreath of imitation orange blossoms and lilies of the valley, which trembled on wire springs and a fine white net veil. The veil is stored in a paper bag, believed to be the original one, printed 'E. Mitchell, Milliner and Mantle Maker, 10 Curtain Road, Shoreditch', with the Royal Coat of Arms. The dress may have been bought at the same place. The centre front* and centre back bodice panels are in black velvet. All the trimmings on the skirt, and the ruched front panel are in pale beige taffeta. The dress would have been worn over a long stiffened and steam moulded corset with a spoon busk at the front to shape the figure and a petticoat with deep frills down the back and round the hem. A small tournure might have been worn as well.

7B. *The Englishwoman's Domestic Magazine* comments in September 1874, 'For the bodice, the most fashionable style is the cuirasse' and in January 1875, '*La Ligne* as at present understood, requires a great deal of elongating and pinching in of the bodice . . . as long and as tight fitting as possible, the skirt as scant and the train as full as may be'. Articles in *The World of Fashion* of 1876 refer to the downward movement of the bustle and the shape of the tight fitting cuirasse bodice, a little more exaggerated than the one seen in this dress. Each piece of the bodice is lined individually with white calico and the seams are oversewn to strengthen them. The gilt buttons are patterned with a little sprig of flowers. Dress shields are tacked under the arms.

7C. The detail shows the arrangement of tapes and hooks on the inside of the skirt to catch it up at the back and pull it in at the sides. The Nicholls patent hooks at the ends of the tapes would clip to the eyes to catch the skirt up for walking.

7A.

7B



7C

c 1874-7 A DAY DRESS WITH A CUIRASSE BODICE GLOUCESTER MUSEUM

THE SILVER-BEIGE FADED CORDED SILK TAFFETA, TRIMMED WITH BLACK VELVET. THE TAFFETA APPEARS PALE BEIGE IN COLOUR WITH A SOFT, PALE GOLD SHEEN IN BRIGHT LIGHTS.

THE CUIRASSE BODICE IS LINED WITH WHITE CALICO, FACE PIECE BEING CUTTER INDIVIDUALLY AND WORKED AS ONE PIECE OF FABRIC. THE SLEEVES ARE LINED WITH WHITE TWILLED COTTON. FIRST THE FRONT SEAM OF THE BEIGE SILK. THEN THE FRONT SEAM OF THE LINING ARE JOINED TOGETHER. THE VELVET CUFF IS MOUNTED ON TOP OF THE BEIGE SILK THE BACK SLEEVE SEAMS IS THEN JOINED UP TO INCLUDE VELVET CUFF, BEIGE SILK AND COTTON LINING.

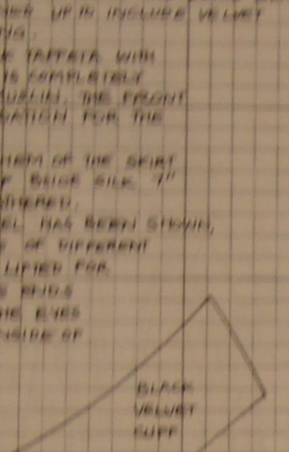
THE SKIRT IS MADE OF BEIGE SILK TAFFETA WITH TRIMMINGS IN THE SAME FABRIC. IT IS COMPLETELY LINED WITH WHITE FAIRLY STIFF MUSLIN. THE FRONT MUSLIN PANEL PROVIDES THE FOUNDATION FOR THE PLEATED BEIGE SILK.

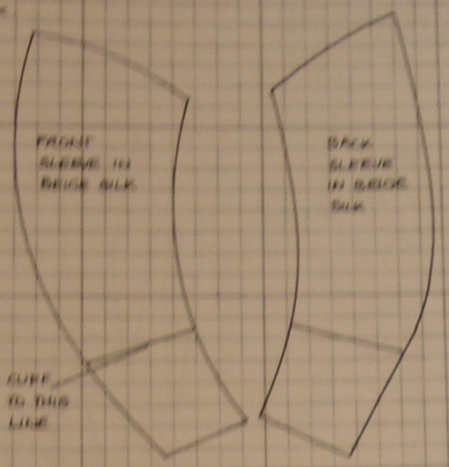
THE PREPARATORY REPAIR THE HEM OF THE SKIRT IS MADE FROM A STRAIGHT STRIP OF BEIGE SILK 7" DEEP, ALTERNATELY PLEATED AND GATHERED.

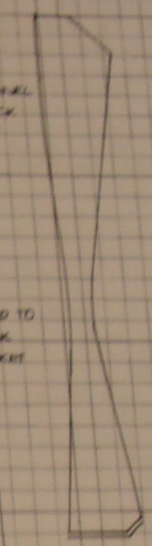
THE BUSTLE OF THE BACK PANEL HAS BEEN SHOWN, AS THE TAPES WHICH CATCH IT UP ARE OF DIFFERENT LENGTHS. THE SLIGHT TRAIN CAN BE LIFTED FOR WALKING BY THE SNAP HOOKS ON THE ENDS OF THE TAPES BEING ATTACHED TO THE EYES WHICH ARE SEWN FIRMLY TO THE INSIDE OF THE SKIRT.

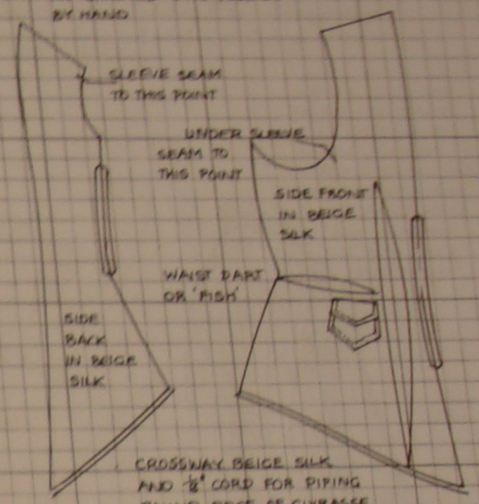
THE DRESS IS MACHINE STITCHED TOGETHER AND FINISHED BY HAND

A 1½" WIDE BEIGE SILK WAIST BAND, TO FIT A 24" WAIST.



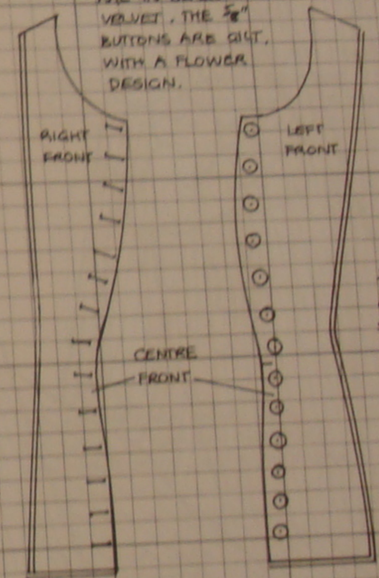




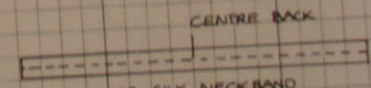


CROSSWAY BEIGE SILK AND ⅛" CORD FOR PIPING ROUND EDGE OF CUIRASSE BODICE. A SMALL BEIGE SILK WATCH POCKET WITH A SIMULATED TURN-DOWN FLAP, ON THE LEFT SIDE ONLY.

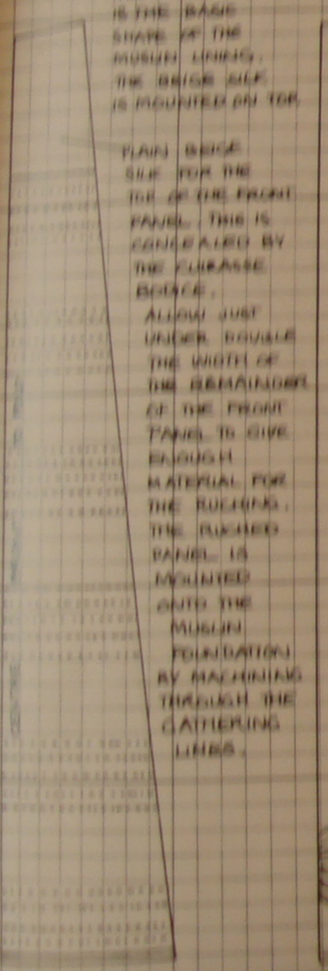
THE FRONT PANELS ARE IN BLACK VELVET. THE ⅝" BUTTONS ARE SET WITH A FLOWER DESIGN.

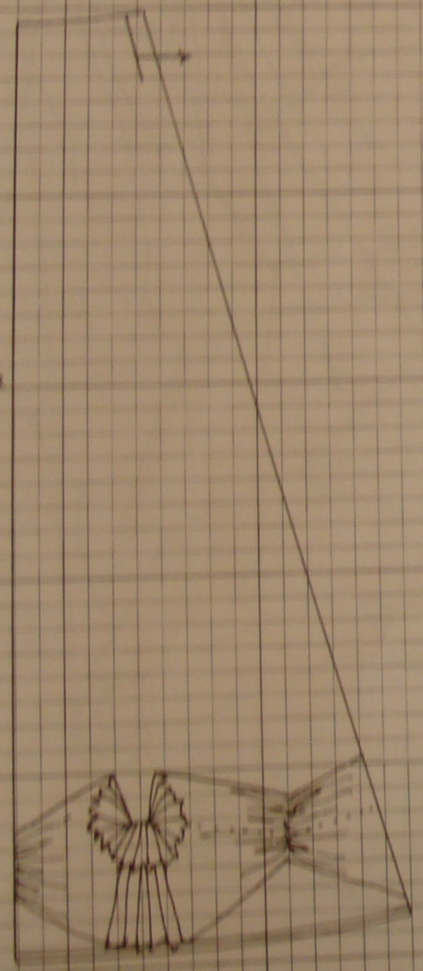


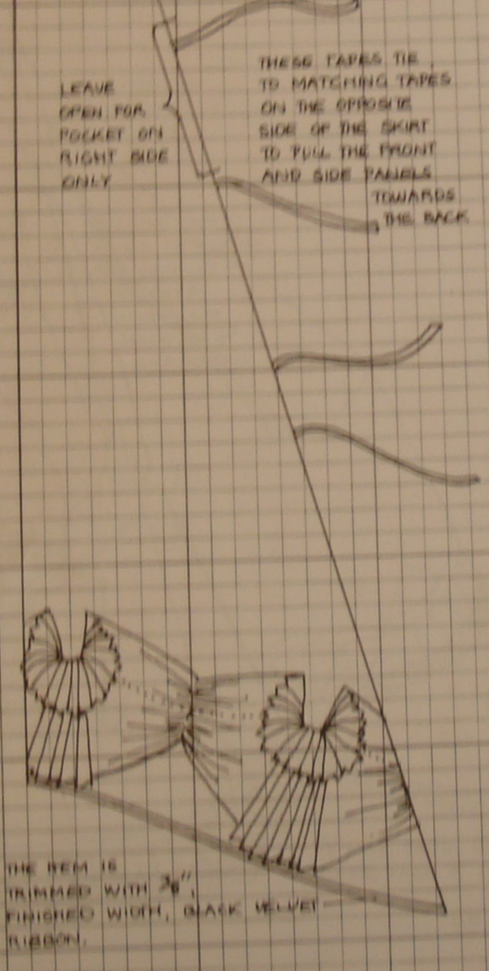
¼" BEIGE SILK CROSSWAY STRIP STITCHED INTO THE SEAM BETWEEN THE BEIGE SILK AND BLACK VELVET. IT LIES ON TOP OF THE VELVET. ⅛" CORD IS INSIDE THE STRIP TO GIVE IT A ROUNDED APPEARANCE.

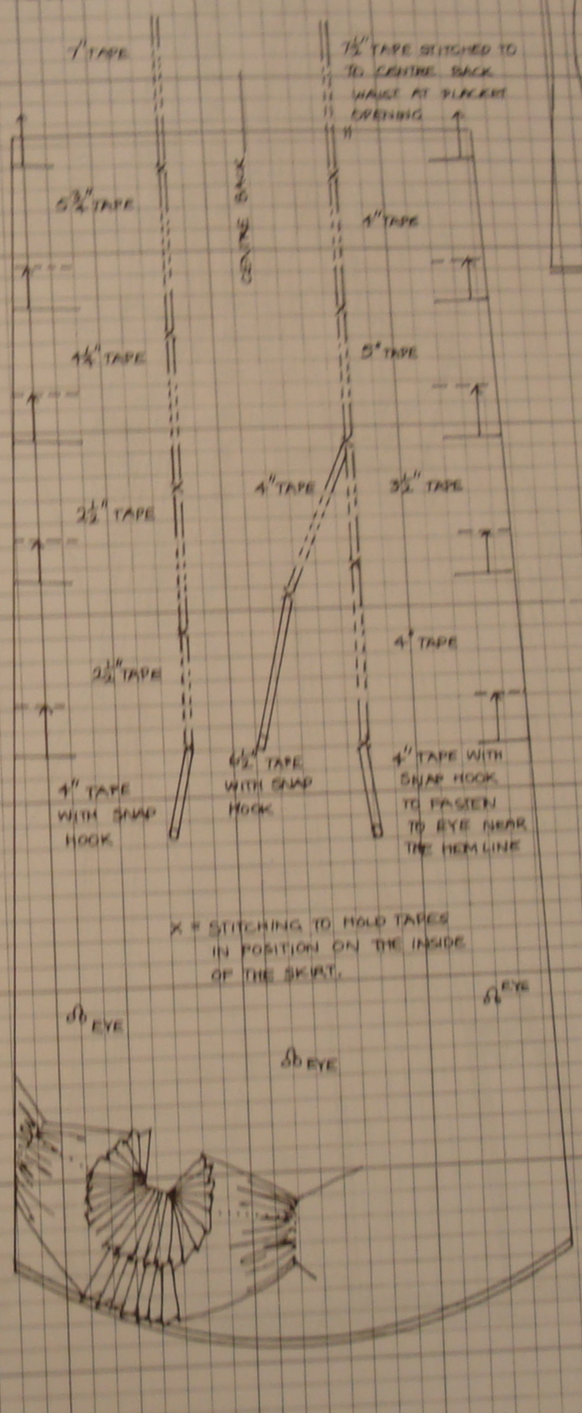


BEIGE SILK NECKBAND FOLD ON DOTTED LINE. SEE DIAGRAM FOR METHOD OF ATTACHING IT TO THE BODICE.







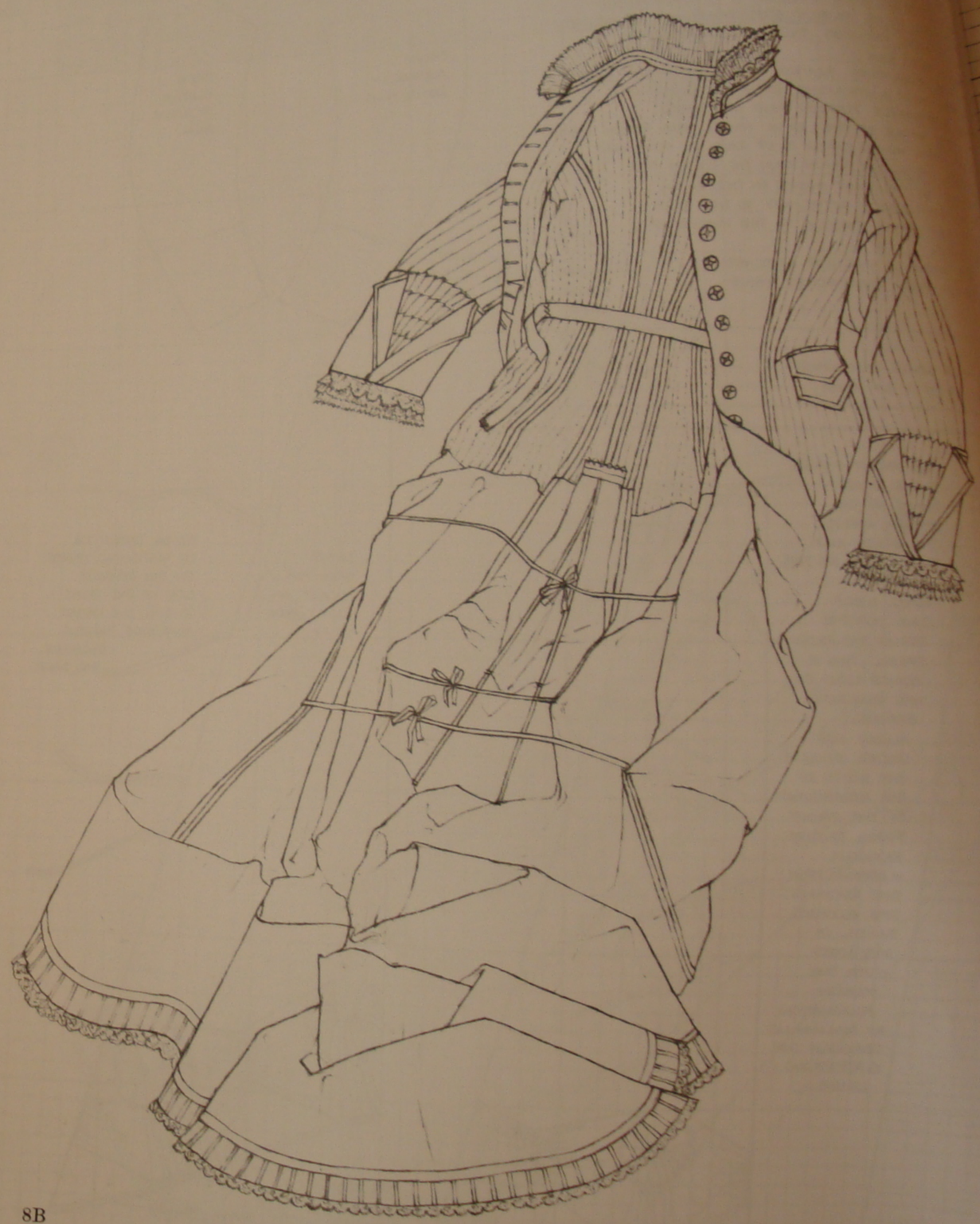


c1878 Snowshill Manor

8A. *A day dress in wine and white striped silk with a shaped front panel, cuffs and pleated panels at the hem in wine coloured satin. The buttons are covered with wine satin and embroidered in matching silk. There is a watch pocket at the waist on the left side only. It is easy to see how this dress has evolved from the previous one. The dress would have been worn over a long corset which moulded the figure to the cuirasse shape, the skirt being supported by a petticoat fitting the figure at the front. This would have had flounces at the back, starting from below the hips.*

8B. The dress is shown with the back skirt turned inside out to display the tapes tied in position. The bodice is lined with a pale grey, striped, twilled cotton to 7″ below the waist level. The cream pleated organdie frill with the lace edge at the hem could be removed for laundering.

8A



8B

C 1878 A DAY DRESS SNOWSHILL MANOR

IN WINE AND WHITE STRIPED SATIN WITH A SLIGHT WOVEN TEXTURE IN THE STRIPES. WINE SATIN IS USED FOR THE TRIMMINGS.

BODICE LINING IN WHITE COTTON TWILL WITH NARROW PALE GREY STRIPES. IT CONTINUES FOR APPROXIMATELY 7" BELOW THE WAIST LINE. THE DOTTED LINE INDICATES THE STITCHING LINE OF THE WINE SATIN FRONT PANEL.

1½" UNDERLAP IS ALLOWED ON THE LEFT SIDE ONLY, BEYOND THE BUTTONS, TO THE DOTTED LINE. THE BUTTONS ARE COVERED WITH WINE SATIN AND EMBROIDERED ON TOP WITH MATCHING SILK.

¼" FINISHED WIDTH CROSSWAY STRIP IN WINE SATIN, STITCHED BETWEEN THE EDGE OF THE CENTRE FRONT PANEL AND THE STRIPED SATIN. IT IS NOT CAUGHT DOWN ON THE EDGE.

SLEEVE SEAM TO THIS POINT

SLEEVE SEAM TO THIS POINT

THE STIFF NET PANEL REACHES TO THIS LINE TO FORM A FOUNDATION FOR THE RICHED WINE SATIN.

JOIN THE FRONT TO THIS POINT. LEAVE OPEN ABOVE.

THE BONE CONTINUES BELOW THE WAISTLINE ON THE SIDE SEAM.

A WATCH POCKET IN WINE SATIN ON THE LEFT SIDE ONLY.

LEAVE OPEN ON RIGHT SIDE ONLY FOR POCKET

ALL THE TAPES WHICH TIE ACROSS THE BACK OF THE DRESS INSIDE ARE MADE OF ½" WIDE RIBBON.

13" TAPE

13" TAPE

10" TAPE

CENTRE FRONT

CENTRE FRONT TO FOLD

FRONT STIFF NET FOUNDATION PANEL

HEM LINED WITH STIFF MUSLIN TO THIS LINE

HEM LINED WITH STIFF MUSLIN TO THIS LINE

⅜" WIDE BRUSH BRAID ROUND EDGE OF HEM

FITTING LINE OF COLLAR. THE ¼" BINDING OVERLAPS THE NECKLINE

CENTRE BACK

THE COLLAR IS CUT IN CROSSWAY WINE SATIN WITH A ½" FINISHED WIDTH, CROSSWAY BINDING ROUND THE EDGE IN THE SAME FABRIC.

STRIPED TWILL SIDE BACK AND BACK BODICE LININGS ARE CUT TO THE SAME SHAPE AS THE SILK, ON THE SAME GRAIN AND REACH TO THE DOTTED LINE.

A SMALL STRAIGHT STRIP BINDS THE EDGES OF THE CENTRE BACK PLEATS, WHEN THEY ARE ARRANGED IN POSITION, TO HOLD THE WEIGHT. IT IS THEN HERRING-BONE STITCHED TO THE LINING. THE TWO 17" LONG TAPES WHICH GATHER UP THE BACK PANEL ARE ATTACHED TO THE CENTRE OF THIS STRIP.

11" TAPE TO CENTRE BACK OF PLEATS

6" TAPE

CENTRE BACK TO FOLD

COTTON WAISTBAND STITCHED TO THE SIDE SEAMS INSIDE THE BODICE.

OVERLAP OF COLLAR

THE SLEEVES ARE LINED WITH COTTON TWILL CUT ON THE SAME GRAIN

TOP SLEEVE

UNDER SLEEVE

A BAND OF 1" DEEP, PALEST CREAM LACE, A 1½" DEEP, LACE-EDGED, PLEATED ORGANDIE FRILL AND A 1½" DEEP, PLAIN ORGANDIE FRILL ARE STITCHED TO BOTH NECK AND WRIST.

CENTRE BACK

WAIST LEVEL

CENTRE BACK STRIP TO BIND TOP OF PLEATS

WINE SATIN CUFF

WINE SATIN CUFF. ROWS OF SMALL PLEATS IN WINE SATIN ARE ARRANGED INSIDE THE V-SHAPED OPENING. THE CUFF IS BORDERED WITH ⅜" FINISHED WIDTH WINE SATIN CROSSWAY STRIPS.

WINE SATIN PLEATED PANEL FOR TRIMMING THE EDGE OF THE SKIRT. EACH ONE IS A SLIGHTLY DIFFERENT SHAPE. THE PANELS AT THE BACK OF THE SKIRT ARE LONGER.

CENTRE OF PANEL

THE CENTRE BACK PANEL WAS TOO LONG TO SHOW IN ONE PIECE AND THERE IS NO JOIN IN THE FABRIC

HEM LINED WITH STIFF MUSLIN TO THIS LINE

CENTRE BACK TO FOLD

THE DOTTED LINE INDICATES THE STITCHING LINE FOR A 2½" PALE CREAM PLEATED STIFF COTTON ORGANDIE FRILL BORDERED WITH ¾" DEEP LACE.

c1882-3 The London Museum

9A. A dinner dress in ivory silk with satin stripes ⅛" wide, ⅛" apart. It is trimmed with ivory embroidered net and lace. The label on the petersham waistband is printed in gold 'Mme. Laferrière, Rue Taitbout 28, Paris'. The bodice and long trained overskirt are joined together. The dress would have been worn over a long corset to mould the figure and the skirt drapery would have been supported at the back by layers of stiff frills mounted on the straight fronted petticoat. A small horsehair tournure might also have been worn.

9A

9B

9B. The bodice is lined with ivory twilled silk. The side pieces of the overskirt are continued from the bodice, draped over the hips and secured at the back. The long train, bordered with embroidered net, is attached to the back of the bodice.

9C. The underskirt is cut in gores shaped from high waist to fit smoothly, and taped to pull the fabric back from the front. It is in cream finely-corded silk and bands of ivory lace, embroidered net and crossway satin are mounted on top at the front only.

9C

C 1882-3 A DINNER DRESS THE LONDON MUSEUM

THE DRESS IS MACHINE STITCHED AND THE SEAMS OVERSEWN BY HAND TO NEATEN

IVORY PLEATED SPOTTED NET COVERS THIS AREA. IT IS POUCHED AT X.

COLLAR TO HERE

FRONT SLEEVE SEAM TO THIS POINT

IN IVORY SILK WITH WOVEN SATIN STRIPES ⅜" WIDE, SET ½" APART. THE DRESS IS TRIMMED WITH HEAVY, MACHINE EMBROIDERED IVORY NET AND A FINER EMBROIDERED NET, HAND RUN WITH A SILK THREAD, WHICH WOULD HAVE BEEN VERY EXPENSIVE. THE DRESS IS LABELLED ON THE PETERSHAM BAND – "MME A. LAFERRIERE, RUE TAITBOUT, 28, PARIS."

NECK EDGE

TOP COLLAR IN IVORY SATIN, UNDER COLLAR C.B. TO FOLD IN STRIPED SATIN. THE EDGE IS PIPED WITH X-WAY IVORY SATIN OVER ⅛" CORD.

BODICE LINED TO DOTTED LINE WITH TWILLED SILK

BOTH SIDE BACK PANELS ARE LINED WITH TWILLED SILK

3¾" IVORY RIBBON ATTACHED TO THIS POINT ON THE INSIDE

CENTRE BACK

THE PLEAT FROM THE FRONT PANEL MEETS THIS LINE. IT IS STITCHED INTO POSITION BY HAND

ATTACH THE BOUND EDGE OF THE BACK PANEL TO DOTTED LINES

PETERSHAM WAISTBAND WITH PRINTED GOLD DRESSMAKER'S NAME, HERRING BONE STITCHED TO SIDE SEAMS

SLASH DARTS OPEN ABOVE THESE POINTS. PRESS THE BOTTOM PARTS FLAT IN A PLEAT

EMBROIDERED PLEATED NET FRILL

FOLD BACK AND UNDER

THE WHOLE OF THE PANEL IS PLEATED UP AND CAUGHT AT THE END BY THE BAND. IT IS LIFTED AND DRAPED OVER THE HIPS, BEING CAUGHT ONCE OR TWICE TO HOLD IT IN POSITION. THE BAND IS STITCHED TO THE SIDE PANEL

15" LONG SILK RIBBON

A CREAM RIBBED SILK, 2" WIDE STRAIGHT BAND, FOLDED IN HALF, COVERS THE END OF THE PLEATS

FOLD LINE

SPOTTED NET PANEL PLEATED TO FIT ROUND THE SLEEVE TO THE DOTTED LINE

15" LONG IVORY SILK RIBBON TO TIE ACROSS THE BACK UNDER THE PANEL

TOP SLEEVE

THE SLEEVE IS LINED WITH IVORY FINE SILK, WORKED AS ONE LAYER OF FABRIC

UNDER SLEEVE

GATHER INTO 1½"

THE PANEL OF SPOTTED NET IS PLEATED UP AND MOUNTED ONTO THE SLEEVE END. A BOW OF 1¼" WIDE SATIN RIBBON AND A PIECE OF PLEATED EMBROIDERED NET IS ATTACHED TO XX FOR DECORATION. A DOUBLE ROW OF PLEATED EMBROIDERED NET HANGS BELOW THE SLEEVE FOR 2¾".

UNDERSKIRT IN CREAM FINE CORDED SILK

UNDER SKIRT IN CREAM FINE CORDED SILK

CENTRE FRONT TO FOLD

21" TAPE

ALL THE TAPES FOR PULLING IN THE SKIRT ARE ⅜" WIDE TAFFETA. THE VARIOUS LINES ON THE UNDERSKIRT INDICATE

1. STITCHING LINE OF LAYER OF EMBROIDERED NET.
2. STITCHING LINE OF SATIN
3. STITCHING LINE OF LAYER OF EMBROIDERED NET.
4. STITCHING LINE OF SATIN.
5. STITCHING LINE OF LAYER OF EMBROIDERED NET.
6. STITCHING LINE OF TOP OF NUN'S VEILING HEM AND ALSO FOR PLEATED FRILL OF BALAYEUSE.
7. GATHERED X-WAY BAND OF 3¼" WIDE SATIN. SEWN ON DOTTED LINE ON R.S. AND TURNED UNDER HEM.
8. EDGE OF NUN'S VEILING FALSE HEM
9. EDGE OF CREAM CORDED SILK SKIRT
10. EDGE OF 3¼" WIDE CROSSWAY SATIN STRIP.

FOLD SILK IN HALF ON DOTTED LINE AND COVER RAW EDGE OF SKIRT TO FORM THE WAISTBAND

GATHER INTO 1¾"

GATHER INTO 2"

UNDERSKIRT IN CREAM FINE CORDED SILK.

ON LEFT SIDE ONLY LEAVE OPEN TO THESE POINTS FOR THE PLACKET

UNDERSKIRT IN CREAM FINE CORDED SILK

THE BALAYEUSE IS A 4½" DEEP PLEATED FRILL OF ORGANDIE BORDERED WITH 2" DEEP EMBROIDERED NET

BOTTOM OF BACK BODICE LINED WITH FINE TAFFETA

20" TAPE

EYE ON R.S.

THE EYES SEWN TO THE RIGHT SIDE OF THE SKIRT TO SECURE THE TRAIN ARE METAL RINGS, BLANKET STITCHED IN CREAM SILK. PATENT METAL HOOKS, WHICH CLIP SECURELY, ARE STITCHED TO THE TRAINED BACK OVERSKIRT

20" TAPE

LINE OF STITCHING FOR EXTRA LAYER OF EMBROIDERED NET

EYE ON RIGHT SIDE

BACK PANEL IS LEFT UNTRIMMED EXCEPT AT HEM

EYE ON R.S.

CENTRE BACK TO FOLD

GATHER INTO 4"

PLEAT BACK EDGE AT THIS POINT AND FOLD LACE UNDER THE TOP OF THE PANEL. THE NET HANGS FREE.

GATHER INTO 4"

BOW ATTACHED AT THIS POINT

PATENT HOOK

A 3¾" WIDE IVORY RIBBON, WITH A SATIN FINISH ON ONE SIDE, IS PLEATED AND STITCHED UNDER THE CENTRE BACK BODICE PANEL, BROUGHT ROUND AND TIED AT THE CENTRE BACK ON THE PANEL BELOW THE GATHERING. APPROXIMATELY 1½ YARDS ARE USED ON EITHER SIDE. THE BOW IS STITCHED AT X TO HOLD IT IN POSITION.

PATENT HOOK

THE SELVEDGE IS LEFT FLAT AND UNCLIPPED. THE HEAVY EMBROIDERED NET IS MOUNTED IMMEDIATELY ABOVE IT.

THE HEM OF THE UNDER SKIRT IS STIFFENED BY A PIECE OF NUNS VEILING TACKED ROUND A THIN LAYER OF BUCKRAM. THE WHOLE FALSE HEM IS THEN MOUNTED ONTO THE WRONG SIDE OF THE SKIRT, BEING SEAMED OCCASIONALLY TO FIT THE SKIRT SHAPE.

CENTRE BACK JOIN IN FABRIC

PATENT HOOK

LINE OF STITCHING FOR HEAVY EMBROIDERED NET

END OF STRIPED SATIN TRAIN

STITCHING LINE OF PLEATED EMBROIDERED NET, UNDER THE SCALLOPED EDGE OF THE HEAVY NET.

PLACKET. FOLD ON DOTTED LINE - SEW ON L.S. ONLY R.S. LAPS OVER IT.

DETAIL OF TRIMMING

STITCHING LINES FOR SATIN BOUILLON

BOUILLON OF X-WAY SATIN

LAYER OF HEAVY EMBROIDERED NET WITH SCALLOPED EDGE

3⅜" DEEP PLEATED EMBROIDERED NET STITCHED BY HAND BELOW SCALLOPED EDGE OF HEAVY NET

c1887-9 The Victoria and Albert Museum

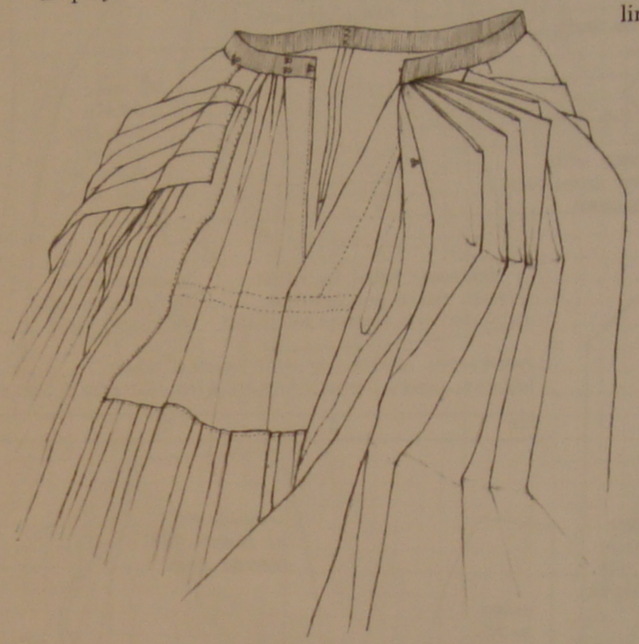
10A. A day dress in terra-cotta ottoman silk made by Mrs White, Athol House, Shepherd's Lane, Brixton. The bodice is trimmed with a slightly pouched panel of tan and grey shot twilled silk with a design of fleur de lys in terra-cotta velvet. The cuffs and collar are in terra-cotta velvet cut on the cross. The sleeves show the first signs of fullness over the shoulder. The underskirt has tape casings to take steels, which would have provided support for the skirt. A bustle pad would have been worn just below the waist at the back to provide extra support. The bodice is boned and would have been worn over a long corset, possibly coloured and made of brocaded silk or satin.

10B. The detail shows the arrangement of the pleats at the back. These deep folds are all caught into 1½" on the waistband. The dotted line on the underskirt marks the stitching line from the tape casings for the steels which provided the support for the skirt and gave it the characteristic bustle shape. The underskirt is made of terra-cotta coloured heavy cotton. The skirt drapery and pleats are in terra-cotta ottoman silk.

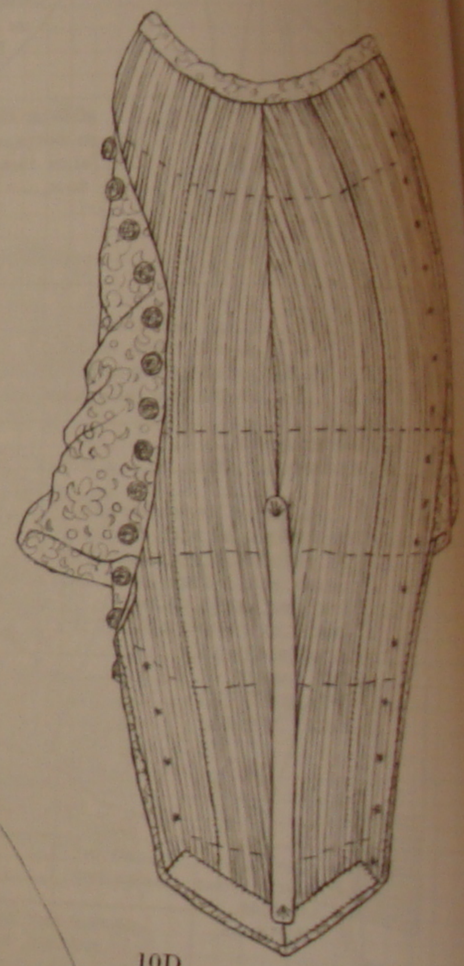
10C. Each piece of the bodice is lined with brown, yellow and white striped twilled cotton and worked in one piece of fabric. The bones are mounted in patent cotton casings which are woven together at the edges.

10D. The pouched front panel is completely detachable. The tan and grey shot twilled silk with a design of fleur de lys in terra-cotta velvet is mounted on a striped twilled cotton lining to match the bodice lining. There is a bone to stiffen the centre front.

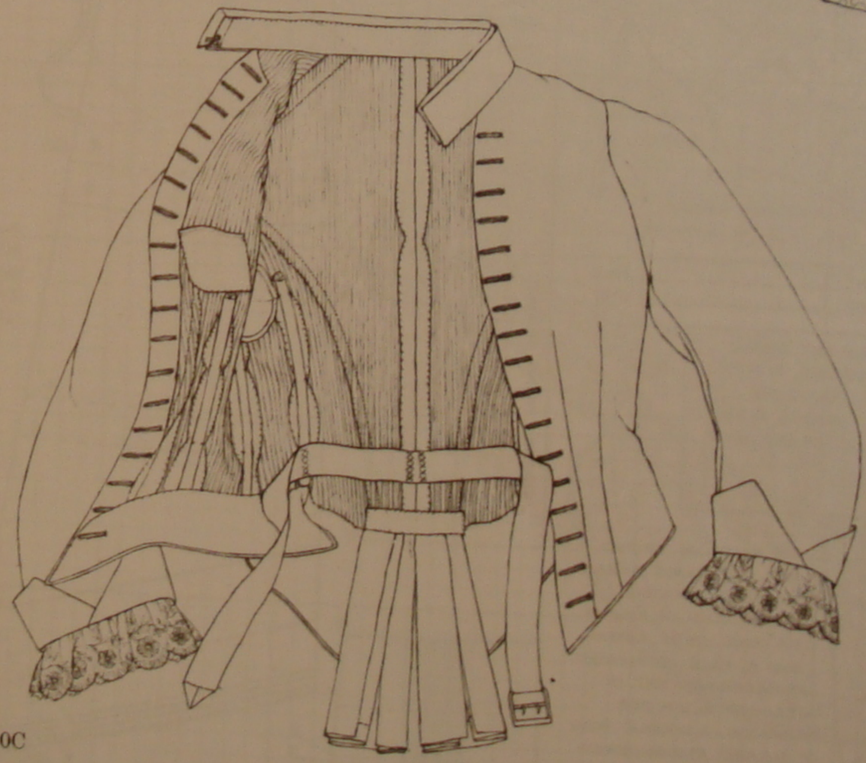
10A



10B



10D



10C

C 1887–9 A DAY DRESS THE VICTORIA AND ALBERT MUSEUM

IN TERRA-COTTA OTTOMAN SILK. THE DRESS IS LABELLED ON THE BERKSHIRE BASIS — "MRS WHITE, ANNAL HOUSE, SHEPHERD'S LANE, BRIXTON."

WAIST BAND WITH BUCKLE AT BACK

CENTRE FRONT

WAIST FOUNDATION SKIRT IN TERRA-COTTA COTTON

THE PLEATED OTTOMAN SILK IS MOUNTED BELOW THE DOTTED LINE ON THE RIGHT SIDE OF THE FOUNDATION SKIRT

SIDE PANEL OF FOUNDATION SKIRT

THE PLEATED OTTOMAN SILK SKIRT IS MADE FROM A STRIP 36" DEEP × 170" (CHANGE SHORT). IT IS LINED WITH BLACK COTTON SATEEN 7½" DEEP ROUND THE HEM.

PLEAT THE FABRIC AS SHOWN IN THE DIAGRAM TAPERING THE PLEATS AT THE WAIST. TAKE THE SEAM ON THE W.S. 7½" UP FROM THE HEM WITH A 5" TAPE 98" LONG. TAKE IT AGAIN 10" UP FROM THE HEM WITH A TAPE 88" LONG.

BLACK FOR POCKET ON RIGHT SIDE ONLY

ON BOTH SIDES 3" TAPES 14" LONG ARE SEWN TO THE SEAMS TO TIE ACROSS THE BACK.

CARTRIDGE PLEAT AND 45"

CARTRIDGE PLEAT AND 2½"

SLASH ON THIS LINE AND TURN BACK TO FORM A FACING.

1" WIDE TAPE TO TAKE A STEEL TO SUPPORT THE PLEATS AND FORM THE BUSTLE.

MAKE A PLEAT AT THE BOTTOM OF THE PLACKET OPENING

BACK PANEL OF FOUNDATION SKIRT

A DOUBLED PIECE OF TERRA-COTTA SILK FOR WAIST POCKET LINING

BASQUE OF B.B. WITH HAIR ATTACHED TO THE LINING

1" WIDE TAPE TO TAKE A STEEL TO SUPPORT THE PLEATS AND FORM THE BUSTLE. RUSH SHIELD HAS BEEN REMOVED.

THE BASQUE IS LINED WITH SATEEN. COTTON FOR ALL THE SAME COLOUR.

C.F. BASQUE IN COTTON

PLEAT AND ATTACH TO BASQUE

C.F. BASQUE

PLEATED SILK RUN YELLOW FRILL AT BACK

C.F. BASQUE

SIDE BACK PLEATS AS CUTTING

THE COLLAR IS CUT IN V-WAY VELVET AND LINED WITH V-WAY SILK. A STRIP OF 1" WIDE BUNDLE SILK RUCHED IS PLACED IN SILK AND STITCHED ROUND THE COLLAR, OVERLAPS ½" ON THE RIGHT SIDE.

BLACK VELVET RIBBON AT WAIST

EACH POINTS A, B, C, D, E, F TO CORRESPONDING LETTERS

A PLEAT B PLEAT C PLEAT D PLEAT E PLEAT F PLEAT

THE SLEEVES ARE SET IN AT THE SHOULDER SEAM & SIDE SEAM

OTTOMAN SILK

SHOULDER SEAM & SIDE SEAM

OTTOMAN SILK BRAIDERY SIDE PANEL

OTTOMAN SILK BRAIDERY FRONT PANEL

OTTOMAN SILK BRAIDERY BACK PANEL

THE OTTOMAN SILK BRAIDERY FRONT PANEL IS CUT IN YELLOW AND WHITE STRIPED COTTON. IT IS SHADED, WITH A CENTRE FRONT SEAM, AND BOARD THE PLEATED BACK PANELS. UNDER NEATH IS MOUNTED ON TOP, AS IN THE BACK, CREPE SILK BRILLIANT SILK WITH AN EMBROIDERED VELVET DESIGN OF A FLOWER, LEAVES LIKE A FERN. THE LITTLE SMALL HEADS HOLD THE PANEL IN POSITION. THE BUTTONS ARE OF BLACK SATIN SILK COVD

THE OTTOMAN SILK BRAIDERY FRONT PANEL IS MOUNTED ON THE CUTTON FOUNDATIONS, BUT THE R.S. SHOULDERS ARE CUT AND USE OUT FOR THE FRONTS ON THE L.S. THEY LIE FLAT. ALL THE CENTRE IS CONCEALED BY THE SIDE BRAIDERY

THE SLEEVES ARE SET IN AT THE SHOULDER SEAM & SIDE SEAM. IN ORDER TO SHAPE THEY ARE TAKEN IN A LITTLE MORE AT THE TOP TO FIT THE WAIST MEASUREMENT. THE PLEATING IS HELD IN POSITION BY THE TWO RUNS OF ½" WIDE TAPES.

OTTOMAN SILK BRAIDERY SIDE PANEL

SIDE SEAM

UNDER SLEEVE

TOP OF SLEEVE

A PIECE OF 20 × 26" OTTOMAN SILK IS CUT AND USED FOR THE CUFFS, 15" DEEP.

BOTTOM OF CUFF

V-WAY COTTON LINING

CUFFS COTTON LINED WITH VELVET OTTOMAN SILK

c1890–1 The Museum of Costume

11A. A walking dress in pale grey lightweight corded wool made by H J Griffin, Nottingham. The sleeves are full over the shoulder with small pads to support them, and are very characteristic of these years. A slight fullness at the back is all that remains of the bustle. *The Ladies Magazine* of February 1891, reporting on stage toilettes in Paris, the inspiration for the couturiers' most elegant models, says that . . . 'these charming models which possess the simplicity of cut acknowledged to be the acme of elegance now . . . these simple styles which look so easy are very difficult to carry out. A little fault is hidden in a drapery but straight lines and close fit demand a perfection of cut only obtainable by long study and practice'. The dress would have been worn over a slightly shorter corset and a stiff silk or starched cotton petticoat with frills at the back and round the hem.

11A

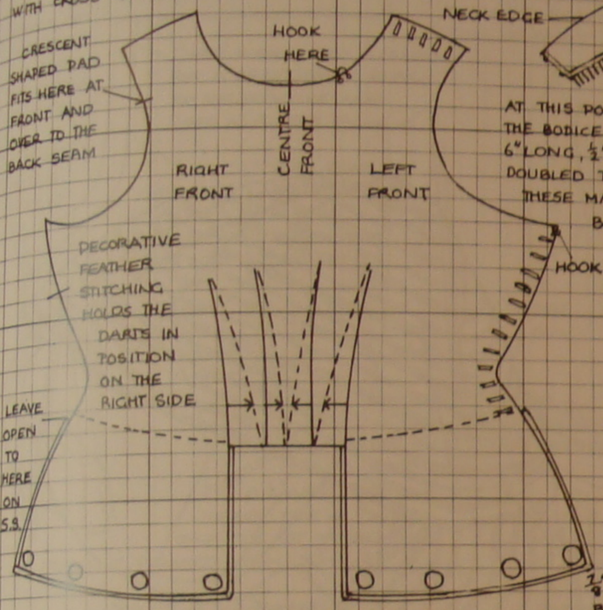
11B. The bodice is heavily boned to give the moulded shape. It is lined with beige sateen. The sleeves are full over the shoulder with small pads to support them.

11C. The skirt is shown inside out so that the pocket and the tapes which tie across the back to pull in the skirt may be seen. The back part of the skirt is attached to the waist band with cartridge pleats.

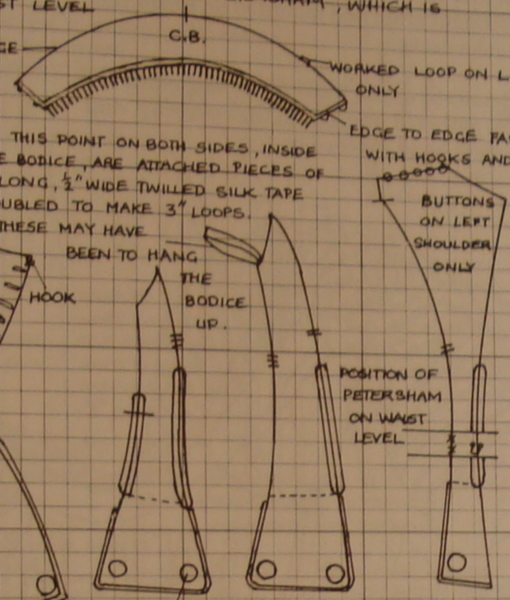
11B

C1890-1 A WALKING DRESS THE MUSEUM OF COSTUME

IN PALEST SILVER GREY, LIGHT-WEIGHT CORDED WOOL. THERE ARE $\frac{1}{16}$" WIDE RIBS IN THE WEAVE ALMOST LIKE PIQUE. THE FABRIC IS VERY FIRMLY WOVEN, BUT SOFT TO HANDLE. THE MAKER'S NAME, "H.J. GRIFFIN, NOTTINGHAM", IS PAINTED IN GOLD ON THE BODICE WAIST PETERSHAM, WHICH IS ATTACHED TO 3 BACK BODICE BONES ON THE WAIST LEVEL WITH CROSS-STITCH.

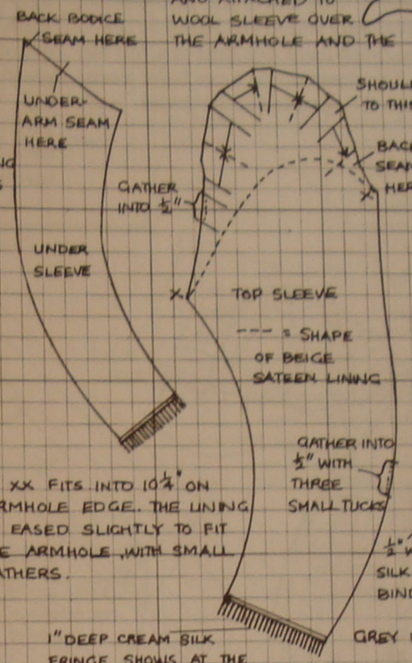


WAIST PETERSHAM FOR BODICE. FLAT BRASS HOOKS AND EYES.

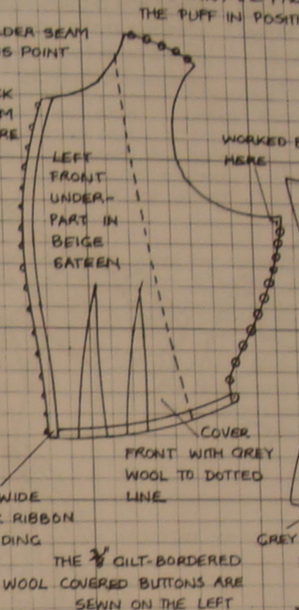


$\frac{7}{8}$" LEAD WEIGHTS IN LITTLE POCKETS OF BROWN SILK BETWEEN FACING AND INTERFACING

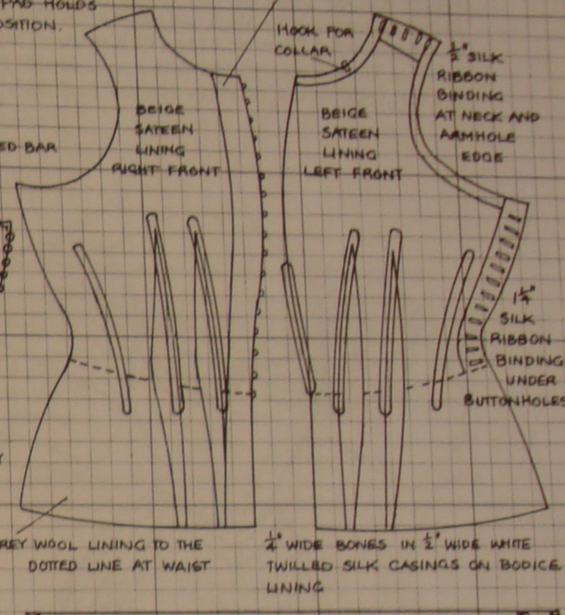
EACH PIECE OF SLEEVE IS MOUNTED ON BEIGE SATEEN LINING AND WORKED AS ONE PIECE OF FABRIC. THE LITTLE CRESCENT-SHAPED PAD IS STUFFED WITH WOOL AND ATTACHED TO THE LINING. THE PLEATS ARE MADE IN THE WOOL SLEEVE OVER IT. THE WHOLE SLEEVE IS THEN STITCHED INTO THE ARMHOLE AND THE RAW EDGES OVERSEWN; THE PAD HOLDS THE PUFF IN POSITION.



XX FITS INTO 10$\frac{1}{4}$" ON ARMHOLE EDGE. THE LINING IS EASED SLIGHTLY TO FIT THE ARMHOLE, WITH SMALL GATHERS.



$\frac{1}{2}$" WIDE SILK RIBBON BINDING

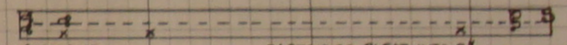


GREY WOOL LINING TO THE DOTTED LINE AT WAIST

$\frac{1}{4}$" WIDE BONES IN $\frac{1}{2}$" WIDE WHITE TWILLED SILK CASINGS ON BODICE LINING

1" DEEP CREAM SILK FRINGE SHOWS AT THE END OF THE SLEEVE, WITH $\frac{1}{2}$" GREY TWISTED CORD ABOVE IT

THE $\frac{3}{4}$" GILT-BORDERED GREY WOOL COVERED BUTTONS ARE SEWN ON THE LEFT SIDE SEAM.



THE WOOLLEN SKIRT IS CAUGHT TO THE LINING IN A FEW PLACES TO HOLD IT IN POSITION. MATCH THE C.F. OF THE LINING TO THE C.F. WOOLLEN SKIRT. THE LINING IS SEWN TO THE EDGE OF THE PETERSHAM BAND FIRST AND THEN THE WOOLLEN SKIRT IS MOUNTED ON TOP. THE RAW EDGES OF THE WOOL ARE THEN NEATENED BY STITCHING $\frac{1}{2}$" WIDE SILK RIBBON ON TOP.

THIS FOLDS UNDER ON LEFT SIDE ONLY

DO NOT CUT ON RIGHT SIDE. PLACKET ON L.S. ONLY

STITCHED HERE TO HOLD PLACKET IN POSITION

CENTRE FRONT TO FOLD

$\frac{1}{8}$" GREY TWISTED CORD IS STITCHED TO THE EDGE OF THE TABS ON BOTH BODICE AND SKIRT. THE EMBROIDERED MOTIFS ARE MACHINE MADE AND MOUNTED BY HAND. EACH SPRAY HAS STEMS OF TINY GOLD GLASS BEADS OUTLINED WITH A FINE CHAIN IN BLACK METAL THE LEAF SHAPES ARE IN THE PALEST GREEN AND SILVER, PALEST PINK AND SILVER AND PLAIN SILVER CURLED WIRE. THE HEM COMES TO THE TOP OF THE TABS AT THE FRONT AND IS LINED WITH STIFF WHITE COTTON TO PROVIDE A BACKING FOR THE EMBROIDERY.

THE DOTTED LINES INDICATE THE GATHERING THREADS FOR IRREGULAR CARTRIDGE PLEATING. THESE THREADS ARE LEFT IN TO HOLD THE BACK IN POSITION. SOME OF THE PLEATS ARE 1" DEEP. ALL THESE PLEATS ARE CAUGHT TO THE WAISTBAND AND THE FULLNESS MAKES A BUSTLE PAD WHICH HOLDS THE JACKET OUT.

RIBBON TAPE TO HOLD POCKET TO WAISTBAND

SLASH HERE AND JOIN TO THE OPENING IN THE SKIRT

COVER TO DOTTED LINES WITH PALE GREY WOOL

UNPRESSED PLEAT ON L.S. ONLY TO CONCEAL PLACKET

POCKET

POCKET

GREY WOOLLEN CROSSWAY FRILL FOR HEM OF SKIRT LINING, 164" LONG FOR THE WHOLE SKIRT. TWO ROWS OF GATHERING THREADS ARE RUN ON THE DOTTED LINES. THEY ALSO ATTACH THE FRILL TO THE UNDERSKIRT. THE EDGE OF THE FRILL IS BOUND WITH 1" WIDE X-WAY GREY WOOL, LEAVING $\frac{1}{2}$" FINISHED WIDTH ON R.S.

SOME POINTS ON THE BACK SKIRT ARE CAUGHT TO THE LINING TO HOLD THE GATHERS IN POSITION. THIS WOULD BE DONE ON THE STAND.

7" DEEP HEM AT THE BACK TURNED UNDER AND HEMMED INTO POSITION

CENTRE BACK JOIN IN FABRIC

DART AT C.F.

BEIGE SATEEN UNDERSKIRT

EACH PIECE OF THE BACK BODICE IS LINED WITH BEIGE SATEEN AND WORKED AS ONE PIECE OF FABRIC. THE FRONT LINING IS DARTED AND JOINED TOGETHER. THE GREY WOOL IS MOUNTED ON TOP. THE TWO LAYERS ARE THEN TREATED AS ONE PIECE OF FABRIC. WHEN THE WHOLE BODICE IS ASSEMBLED THE TABS ARE TREATED INDIVIDUALLY, BEING INTERLINED WITH STIFF COTTON, THE LEAD WEIGHTS STITCHED IN AND THEN THE LINING OF GREY WOOL SEWN DOWN. THE PIECES OF EMBROIDERY ARE THEN MOUNTED ON THE R.S. THE BONES ARE ATTACHED TO THE SEAMS ON THE W.S. GREY $\frac{1}{8}$" CORD IS THEN STITCHED ROUND THE EDGES OF THE TABS.

CENTRE FRONT TO FOLD

BEIGE SATEEN UNDERSKIRT

THE COLLAR IS CUT IN BUCKRAM AND COVERED WITH GREY WOOL ON R.S. ONLY. THE COLLAR IS THEN MOUNTED ONTO BODICE. A PIECE OF WHITE SATEEN, ON SAME GRAIN, IS PUT ON W.S. TO NEATEN IT. FINALLY SOFT WHITE SILK, ON THE SAME GRAIN, IS SEWN ON TOP TO MAKE A SOFT LINING.

1" WIDE CREAM SILK FRINGE ATTACHED TO $\frac{7}{8}$" WIDE BRAID IS TACKED INTO POSITION INSIDE COLLAR. ONLY $\frac{3}{4}$" OF FRINGE SHOWS. EDGE OF BRAID IS COVERED WITH SILK SO THAT IT WILL NOT RUB.

THE DOTTED LINE MARKS THE POSITION OF THE GREY WOOL TURN BACK AND THE RIBBON BINDING ON TOP TO NEATEN THE RAW EDGE

OPEN TO HERE ON L.S. ONLY FOR PLACKET

13" TAPE

THE TAPES TO TIE BACK SKIRT ARE OF $\frac{1}{2}$" WIDE WHITE RIBBON

13$\frac{1}{2}$" TAPE

POSITION OF TOP OF X-WAY FRILL IN GREY WOOL

R.S. UNDERSKIRT IS COVERED WITH GREY WOOL CUT ON THE STRAIGHT GRAIN.

1" WIDE GREY BRUSH BRAID FOLDED OVER EDGE OF HEM, $\frac{1}{4}$" WIDTH

FINISHED

THE PLEATS ARE APPROXIMATELY $\frac{1}{2}$" DEEP

BEIGE SATEEN UNDERSKIRT

SLASH FOR POCKET ON RIGHT SIDE ONLY

THE PETERSHAM SKIRT WAISTBAND IS 1$\frac{1}{4}$" WIDE. X MARKS THE POSITION OF 3 LARGE HOOKS ON THE OUTSIDE OF THE BAND TO ATTACH SKIRT TO BODICE. DOTTED LINE MARKS POSITION OF RAW EDGE OF SKIRT WAIST.

RAW EDGES OF BODICE SEAMS ARE BOUND WITH $\frac{1}{2}$" WIDE RIBBON SILK BINDING, GIVING $\frac{1}{4}$" FINISHED WIDTH.

CENTRE BACK TO FOLD

c1893 The London Museum

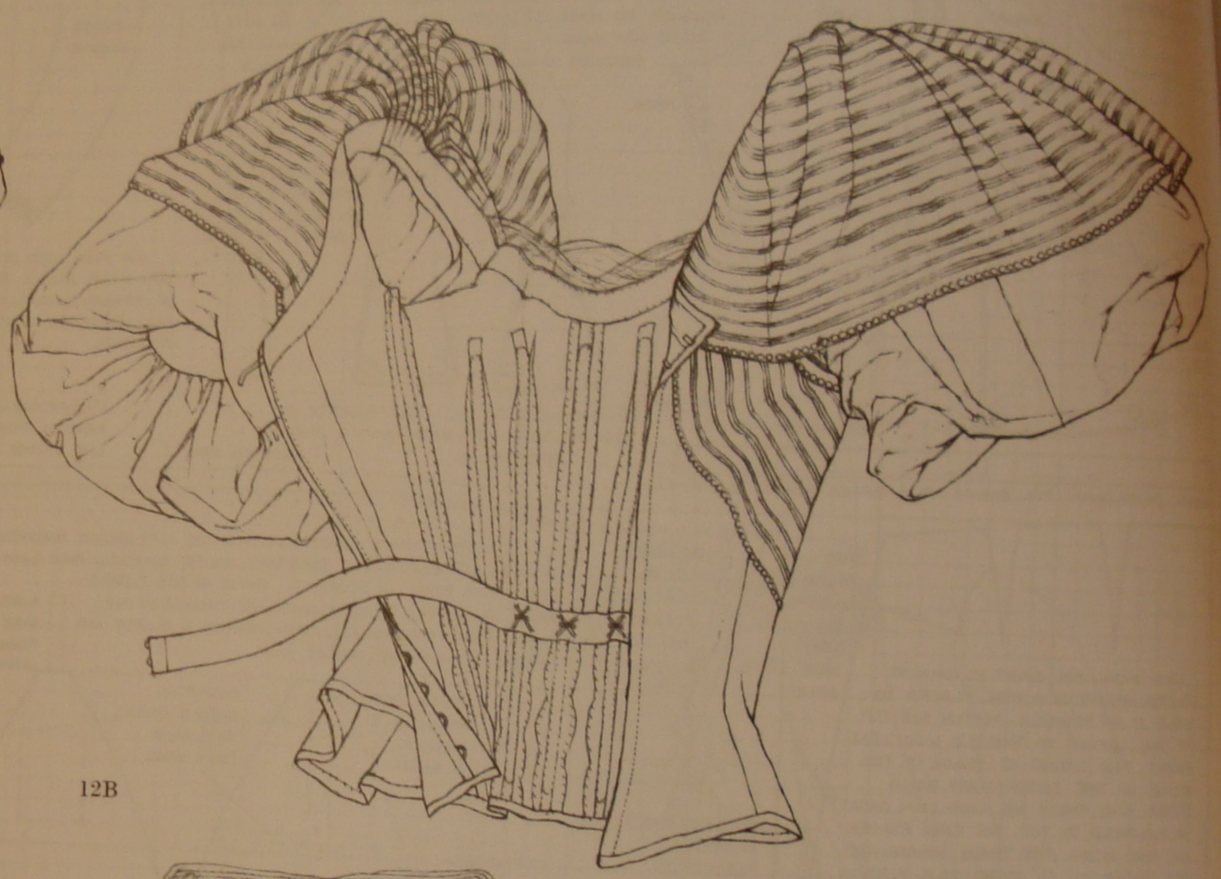
12A. An evening dress in finely corded cream silk with satin stripes $\frac{1}{8}$" wide and $\frac{1}{4}$" apart. One band of stripes is in pale pink, black and yellow and the other in pale turquoise blue, black and silver grey. The dress was made by J J Fenwick, 62 and 63 New Bond Street, London. The skirt is trimmed with a padded roll of dull turquoise velvet. It is very like the 'Fan' skirt described in *Le Moniteur de la Mode, the Ladies Magazine* August 1891 . . . 'very novel and fashionable, which sets plainly and closely round the figure at the waist and is quite straight in front but falls in a full fan pleating at the back'. The dress would have been worn over a boned corset, possibly padded and a gored petticoat with frills.

12B. Striped taffeta and dull turquoise velvet are mounted on top of the green silk foundation bodice. Both velvet and striped silk layers of the sleeves are cut on the straight grain and mounted on top of the green silk undersleeve.

12C. The detail shows the waist of the skirt with the back fullness gathered into 3" and the crossway, dull turquoise velvet band stitched on top.

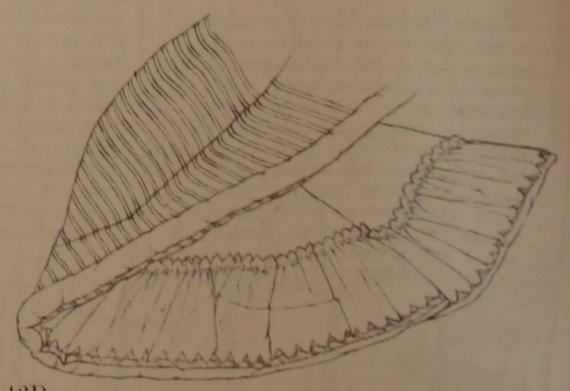
12D. The padded roll of dull turquoise velvet decorates the hem of the skirt and helps to hold it out. The pinked frill inside the hem is in dull apple green silk.

12A

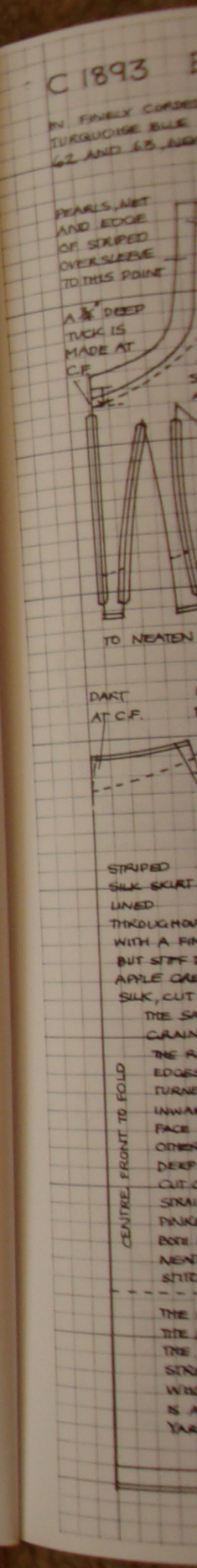


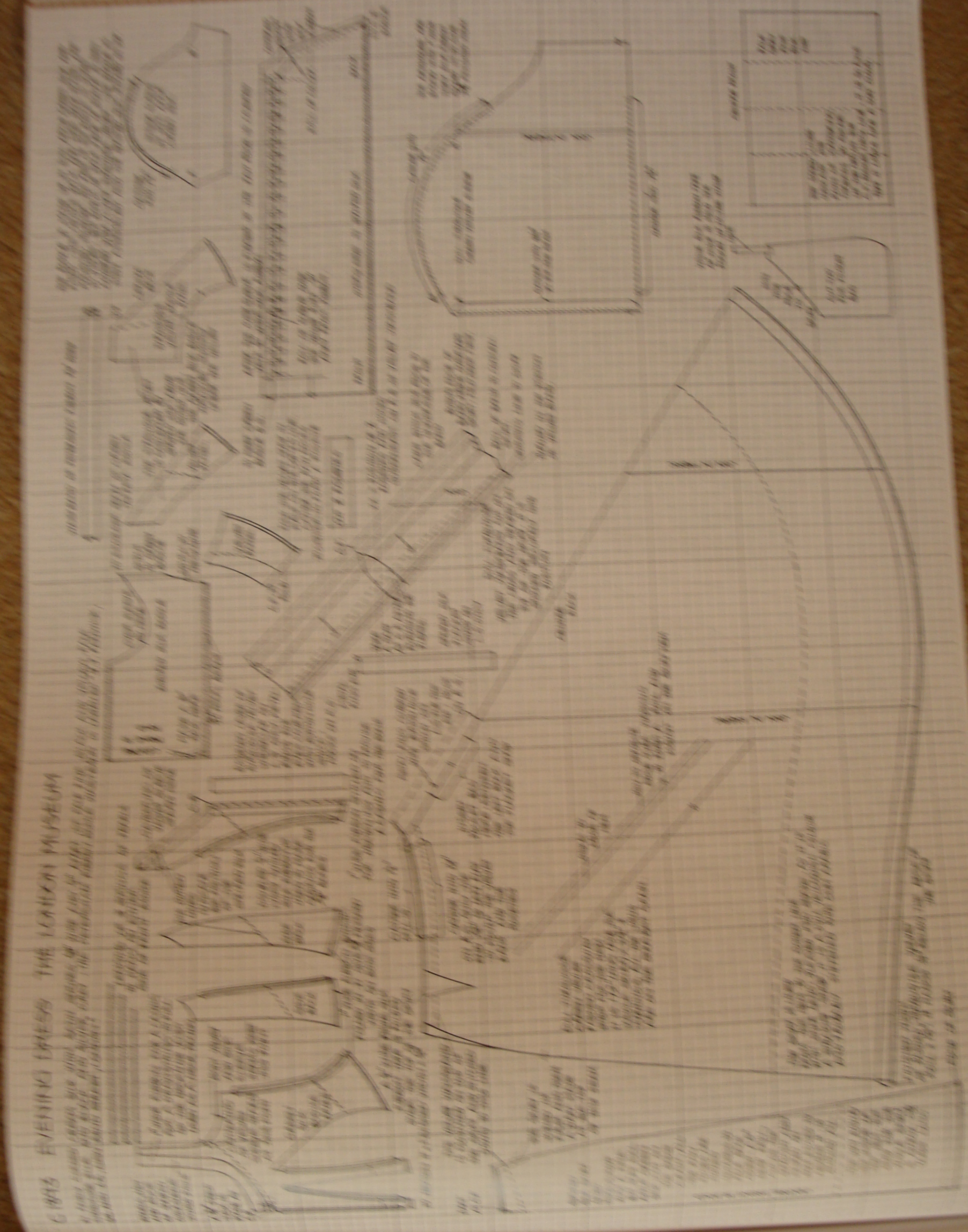
12B

12C



12D





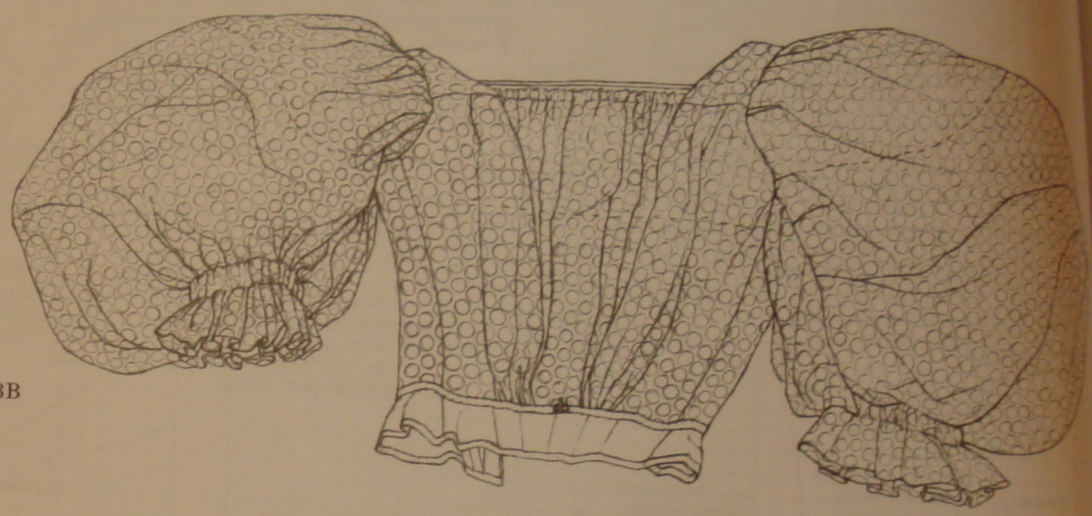
c1894-5 The London Museum

13A. A dress with a detachable neck yoke, revealing a neckline suitable for evening wear, in deep olive green corded silk with a woven stripe $\frac{1}{16}$" wide. It is patterned with woven black spots $\frac{1}{2}$" in diameter. The stripes crossing them give a wonderfully rich sheen to the fabric. Black lace originally trimmed the collar of the neck yoke, but has been removed. The marks of stitching are indicated by the dotted line. *Le Moniteur de la Mode, the Lady's Magazine* for August 1894, shows sleeves like the ones on this dress and says that, 'The Gigot sleeve in some aspect or other is used for all outdoor dresses, unless English ladies copy Parisians in respect to the short puff sleeves and the long gloves which have been so fashionable in Paris (for the Grand Prix, Battle of Flowers and other 'smart' occasions), and which are to be the right thing at Cannes, Trouville and at Biarritz'.

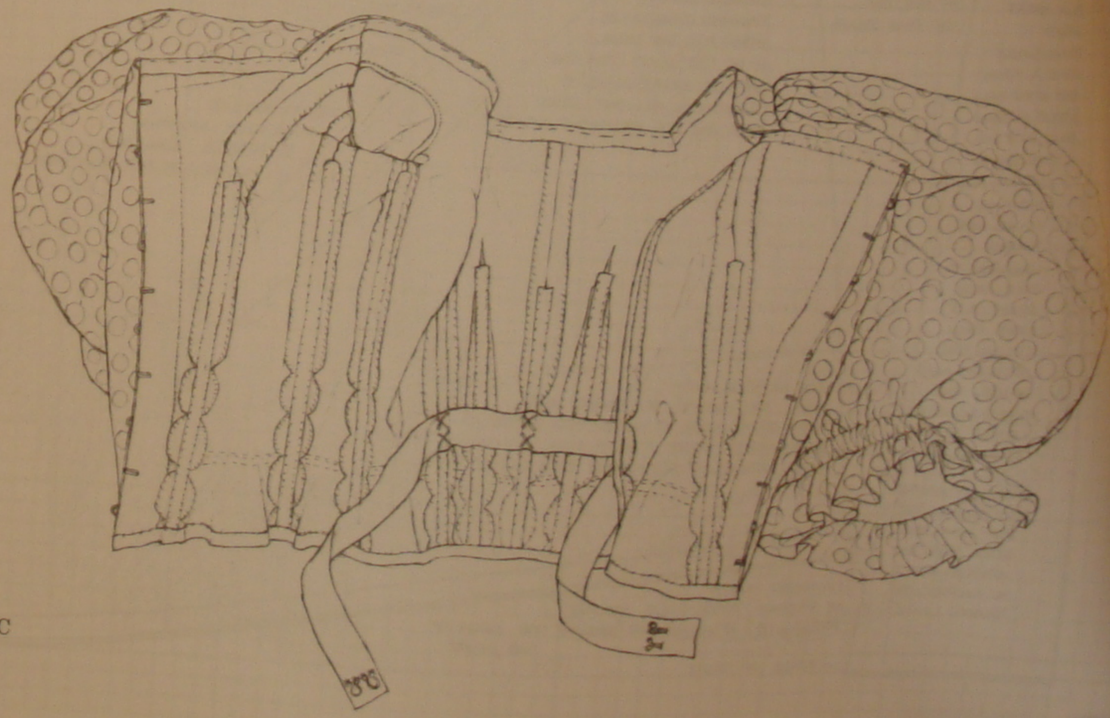
13B. Faded marks and some threads indicate that originally there must have been a trimming of black net, lace and sequins at the top of the bodice and over the sleeve-heads. It was probably good lace and removed to trim another dress. The edge of the trimming is marked by a dotted line in the drawing. The green and black spotted silk is mounted on top of a dull green silk taffeta lining. The sleeves are held out with black stiffened cotton and mounted onto a smaller sleeve of dull green silk taffeta.

13C. The detail of the inside of the bodice shows the bones in white paris binding casings, attached to the seams by hand. The bottom of the lining is bound with crossway strips of matching green silk. The name and address of the maker, J Bourely et Cie, Robes et Manteaux, 35 Bvd des Capucines, Paris, is printed on the petersham band.

13A



13B



13C

C 1894-5 A DRESS WITH A DETACHABLE NECK YOKE THE LONDON MUSEUM

IN A DEEP OLIVE GREEN CORDED SILK WITH A WOVEN STRIPE ½" WIDE. THIS IS PATTERNED WITH WOVEN BLACK SPOTS ¼" IN DIAMETER, AND THE STRIPES RUN ACROSS THEM GIVING A RICH SHEEN TO THE FABRIC.

NECK YOKE. CUT 2 AND JOIN AT C.B.

C.B. STRAIGHT STRIP OF GREEN SILK

BLACK SILK RIBBON FOR NECK FACING

BACK LINING

SIDE BACK LINING

SIDE FRONT LINING

C.B.

MARKS OF STITCHING FOR BLACK LACE WHICH HAS BEEN REMOVED.

THE NECK YOKE IS LINED WITH OLIVE GREEN MATCHING SATIN CUT ON THE SAME GRAIN

JOIN IN FABRIC

C.F.

BLACK SILK RIBBON BINDING ON TOP TO NEATEN THE EDGE

X-WAY MATCHING GREEN SILK BINDS EDGE OF BODICE. PLEAT AND GATHER INTO 3¾"

DOTTED LINE INDICATES EDGE OF BLACK LACE WHICH HAS BEEN REMOVED

CENTRE BACK

THE EDGE OF THE GREEN SPOTTED PANEL IS STITCHED TO THE DOTTED LINE.

DULL GREEN TAFFETA FRONT BODICE LINING

C.F.

SLEEVE SEAM HERE

POSITION OF BOTTOM OF BLACK SILK RIBBON WHICH NEATENS THE GREEN SPOT SILK. ATTACH TO OPENING IN SKIRT SEAM

POSITION OF WAISTBAND

ATTACH TO WAIST BAND

POCKET IN GREEN SILK

FOLD ON DOTTED LINES

ATTACH TO OPENING IN SKIRT SEAM ON R.S.

BLACK SILK RIBBON COVERS THE RAW EDGE OF THE GREEN SPOTTED FABRIC

SHOULDER PIECE IS SEPARATE

THE DRESS IS LABELLED WITH THE DRESSMAKER'S NAME WOVEN ON THE PETERSHAM WAIST BAND — "ROBES ET MANTEAUX J. BOURELY ET CIE. 36 BVD DES CAPUCINES, PARIS"

PLEAT AND GATHER INTO 4½"

EDGE OF BLACK LACE WHICH HAS BEEN REMOVED

HOOK TO SECURE SKIRT

CENTRE FRONT TO FOLD

PLEAT AND GATHER INTO 1½"

C.B. SEAM

COLLAR OF NECK YOKE

NECK EDGE

THE DRESS WAS PROBABLY IMPORTED AND SOLD IN LONDON AS THERE IS A PURPLE STAMP ON THE WAIST BAND — "AMELIE HOWE. ROBES PARIS."

GATHER OVER THE SLEEVEHEAD

THE BONES FOR THE BODICE ARE ⅝" WIDE AND ENCASED IN ½" WIDE WHITE PARIS BINDING CASINGS WHICH ARE RUN BY HAND TO THE SEAMS AND DARTS.

THERE ARE MARKS OF STITCHES, TINY SCRAPS OF BLACK CHIFFON AND FADED MARKS WHICH INDICATE THAT ORIGINALLY THERE WAS A TRIMMING TO THE DOTTED LINES ON THIS SLEEVE, THE FRONT AND BACK BODICE AND THE NECK YOKE. THE TRIMMING PROBABLY CONSISTED OF BLACK CHIFFON, NET, SEQUINS AND EXPENSIVE BLACK LACE, WHICH WAS WORTH REMOVING TO USE AGAIN.

SLEEVE IN SPOTTED SILK. THIS IS GATHERED UP AND MOUNTED ON TOP OF THE LINING, OVER THE COTTON STIFFENING. THE WHOLE SLEEVE IS THEN GATHERED OVER THE SLEEVE HEAD TO FIT THE ARMHOLE.

JOIN IN FABRIC

BACK

FRONT

THE DOTTED LINE = THE BOTTOM OF THE GREEN SATIN SASH

1" WIDE BLACK SATIN RIBBON FOLDED IN HALF OVER THE RAW EDGES, GIVING ¾" FINISHED WIDTH. 23½" WAIST MEASUREMENT

LINED WITH BUCKRAM TO THE DOTTED LINE, CAUGHT TO THE LINING TO HOLD IT IN POSITION.

CENTRE FRONT TO FOLD

THIS PANEL OF THE SKIRT IS INTERLINED TO THE DOTTED LINE WITH BUCKRAM.

9" LONG BRAID

8" LONG BRAID

7½" LONG BRAID

THE BRAID DOES NOT PULL UP THE FABRIC INTO PLEATS HERE.

½" WIDE BRAID IS USED TO TAPE THE SKIRT INTO POSITION. IT IS SEWN AT THE POINTS MARKED X. THE BACK FALLS IN PLEATS. THE BUCKRAM INTERLINING IS CAUGHT TO THE LINING TO HOLD IT IN POSITION.

JOIN IN FABRIC

THE STIFFENED LINEN INTERLINING IS CUT TO THE SHAPE OF THE HEM. THE HEM ALLOWANCE IS FOLDED OVER IT AND HERRING-BONE STITCHED DOWN. THE OLIVE GREEN TAFFETA SKIRT LINING IS THEN STITCHED DOWN OVER THE TOP, APPROXIMATELY ½" AWAY FROM THE EDGE. THIS IS COVERED BY THE BRUSH BRAID.

¾" WIDE GREEN BRUSH BRAID IS STITCHED ROUND THE INSIDE OF THE HEM. IT SHOWS ⅛" ON THE RIGHT SIDE.

2

A 3" DEEP GREEN TAFFETA FLOUNCE CUT ON THE STRAIGHT GRAIN STITCHED INSIDE THE HEM. IT CLEARS THE GROUND BY ½".

THE STIFFENED LINEN IS MOUNTED ONTO THE SPOTTED SILK AND WORKED AS ONE PIECE OF FABRIC. THE FRONT AND PIECE 2 ARE CUT IN OLIVE GREEN SILK FOR THE LINING. PIECE 3 LINING IS HAND-STITCHED OVER PIECE 2 ON THE SEAM, THEN MACHINED IN WITH THE SEAM OF PIECE 4. THE RAW EDGES OF THE TAFFETA ARE TURNED IN AND SLIP-STITCHED NEATLY OVER THE TOP OF THE SEAM.

THE BODICE SEAMS ARE OVERSEWN BY HAND TO NEATEN THEM

THIS PANEL IS COMPLETELY INTERLINED WITH BUCKRAM — LINEN STIFFENED WITH GUM ARABIC

5½" LONG BRAID

THE COLLAR OF THE NECK YOKE IS MOUNTED ON COARSE STIFF CANVAS CUT ON THE SAME GRAIN AS THE SPOTTED SILK. IT IS LINED WITH GREEN SATIN CUT ON THE STRAIGHT GRAIN. THE COLLAR FASTENS EDGE TO EDGE WITH TWO HOOKS AND EYES. THEY ARE CONCEALED BETWEEN COLLAR AND LINING. THERE ARE MARKS OF STITCHING AND TRACES OF BLACK CHIFFON WITH TINY SEQUINS ON THE COLLAR.

3

PLACKET PIECE FOR L.S. ONLY. R.S. LAPS OVER IT. NO HOOKS AND EYES ARE USED. THE SKIRT SIMPLY HANGS IN POSITION.

FOLD IN HALF ON DOTTED LINE

THIS PANEL IS COMPLETELY INTERLINED WITH BUCKRAM — LINEN STIFFENED WITH GUM ARABIC

4

CENTRE BACK

PLACKET OPEN TO HERE ON L.S. ONLY

5" LONG BRAID

PETERSHAM WAISTBAND TO FIT 22½" WAIST

ATTACHED TO C.F. BONE AND DARTS INSIDE BODICE

POCKET ON RIGHT SIDE ONLY

BACK

FRONT

LINE OF STITCHING TO ATTACH BLACK STIFFENED COTTON

GREEN TAFFETA UNDERSLEEVE

GATHER OVER SLEEVE-HEAD

THERE ARE WORKED BARS AT BOTH ENDS OF POCKET OPENING TO PREVENT TEARING.

AN X-WAY STRIP OF MATCHING GREEN TAFFETA IS STITCHED OVER THE LINING TO REINFORCE THE GATHERING

PLEAT THIS EDGE IN TO APPROX. 7" WITH FAIRLY LARGE PLEATS.

BACK

FRONT

SLEEVE INTERLINING OF BLACK STIFFENED COTTON. ATTACH TO UNDERSLEEVE.

DOUBLED OVER

¾" WIDE OLIVE GREEN DOUBLE SATIN RIBBON IS USED FOR THE SASH AT THE WAIST. IT IS PLEATED DOWN TO 1½" AT C.F., RISES TO 2½" AT THE SIDES AND IS CAUGHT DOWN AGAIN AT C.B. PLACKET TO 1¼".

PLEAT INTO ¾"

DOUBLED OVER

PLEAT INTO ¾"

THESE STRIPS OF SATIN RIBBON PLEAT UP TO FORM A BOW AT C.B.

METHOD OF ASSEMBLING SKIRT SEAMS

TAFFETA LINING

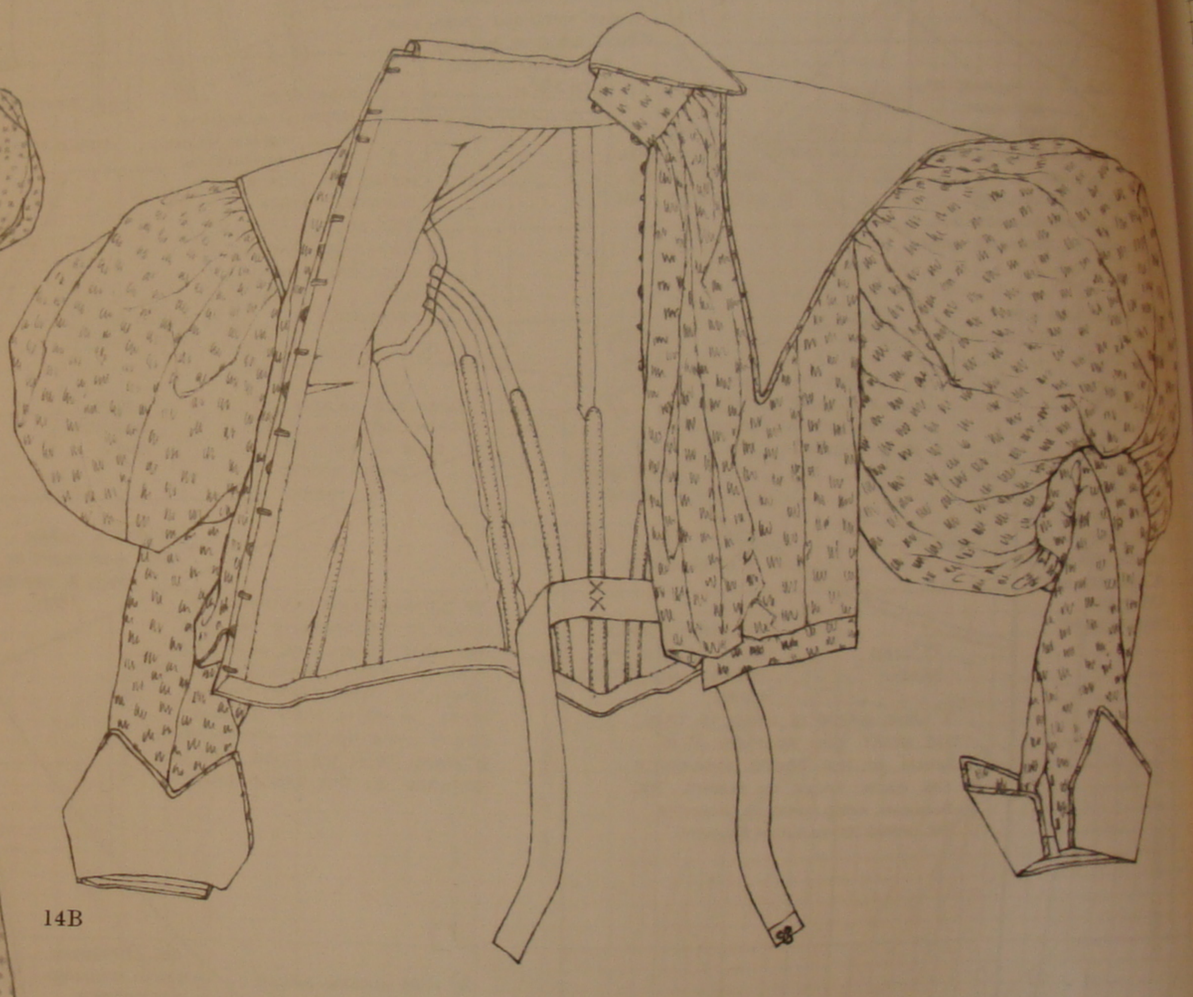
BUCKRAM

SPOTTED SILK

14A. A day dress in mauve and silver grey shot taffeta, warp printed with an irregular pattern of purple flecked spots $\frac{1}{8}$″ in diameter. The cuffs, collar trimming, waistband and wings over the sleeves are all in purple velvet piped with the taffeta of the dress. Each piece of the gored skirt is interlined for stiffening. It lies smoothly over the waist and hips at the front and sides and is tightly gathered into 4″ at the centre back. A 1″ wide strip of finely woven elastic $5\frac{1}{4}$″ long is attached in four places across the two back panels to hold the pleats in position and the stitching is concealed in the folds of the skirt. The dress would have been worn over a boned corset and a gored petticoat with frills at the hem.

14B. The detail of the bodice shows the full sleeve and the way it is attached to the two-piece undersleeve. These sleeves are lined with paper to stiffen them. The taffeta front panel is gathered up and mounted on the grey sateen bodice lining to pouch slightly. The shoulder pieces are in purple velvet stiffened with buckram. The $\frac{1}{8}$″ piping is in the same taffeta as the dress. The standing collar is in taffeta interfaced with buckram, trimmed with purple velvet stiffened with paper and lined with grey sateen.

14A



14B

C 1895 A DAY DRESS THE GALLERY OF ENGLISH COSTUME

IN LILAC AND SILVER GREY SHOT SILK, WARP-PRINTED TAFFETA, WITH AN IRREGULAR PATTERN OF PURPLE BLURRED SPOTS ⅛" IN DIAMETER. THE DRESS IS TRIMMED WITH PURPLE VELVET.

BACK LINING IN GREY SATEEN

THE ½" BONES ARE CASED INDIVIDUALLY AND STITCHED TO THE SEAMS OF THE LINING.

SIDE LINING PIECES

FRONT BODICE LINING IN GREY SATEEN

CENTRE FRONT EDGE TO EDGE FASTENING WITH ALTERNATE HOOKS AND EYES

THIS BINDING IS STITCHED FLAT ALL ROUND THE BOTTOM OF THE BODICE AND UP BOTH FRONTS TO HEATHEN.

FLARE INTO 22"

FRONT BODICE IN TAFFETA

STITCHING LINE FOR PURPLE VELVET COLLAR

THIS PART OF THE TAFFETA POUCHES

FOLD AND SLIP STITCH DOWN ON THIS LINE

FOLD UNDER AND SLIP STITCH THIS PIECE UP

C.B. PETERSHAM WAISTBAND FOR BODICE. THE EYES AT THE C.B. FASTEN TO HOOKS ON THE SKIRT TO HOLD THE WAIST TOGETHER

A PIECE OF TAFFETA TO MOUNT AT THE BOTTOM OF THE FRONT BODICE UNDER THE POUCHED TAFFETA

BOTTOM WAISTBAND OF GREY TWILLED COTTON SATEEN SHOWING THE POSITION OF THE SKIRT SEAMS AND GATHERING

INSERT A WATCH POCKET BETWEEN THE TWO PIECES ON WAISTLINE ON LEFT SIDE ONLY

THE WHOLE SKIRT IS INTERLINED, EACH PIECE SEPARATELY — WITH A BONDED FABRIC WHICH RESEMBLES STIFF, HEAVY-WEIGHT BLOTTING PAPER. THEN EACH PIECE IS LINED WITH PALE GREY TWILLED SATEEN CUT ON THE SAME GRAINLINE AS THE TAFFETA. THE PIECES ARE THEN JOINED TOGETHER. 2" WIDE LILAC BRUSH BRAID IS STITCHED ROUND THE HEM, 4" SHOWING ½" ON THE RIGHT SIDE OF THE SKIRT.

HEM BRUSH TO FALL

SKIRT

CUT TWO POCKET PIECES, SLASH ON THE LINE ON ONE ONLY, TO ATTACH TO OPENING IN SKIRT SEAM.

LEAVE OPEN ON LEFT SIDE ONLY FOR THE POCKET

SKIRT

THE PURPLE VELVET COLLAR IS STIFFENED WITH BUCKRAM AND LINED WITH GREY SATEEN

STITCH OVER SHOULDER TO THIS POINT

PURPLE VELVET COLLAR

LINE WITH SLANTED COTTON AFTER MOUNTING THE VELVET ON COLLAR

PURPLE VELVET BIAS COLLAR TO MAKE

C.B. FOLD

COLLAR

CUT COLLAR IN TAFFETA AND INTERFACE WITH BUCKRAM AND SLANTED TWILLED

FOLD OF COLLAR

VELVET BIAS COLLAR INTERLINED WITH WHITE KAMEX AND LINED WITH GREY SATEEN

THE RIGHT SIDE OF THE BODICE IS MADE WITH GREY TAFFETA

SHOULDER WADDING IN PURPLE VELVET TURNS ON THE BODICE BACK WITH TAFFETA. THE BODY IS UNDERLINED WITH BUCKRAM AND LINED WITH TAFFETA.

C.B.

C.F.

THIS BODY IS CUT ON THE B.G. AND THE BACK OF THE BODY IS MADE OF PURPLE VELVET LINED WITH TAFFETA

BACK

CENTRE BACK TO FOLD

BACK BODICE PANELS IN TAFFETA

CUT C.B. IN THIS PART AND LEAVE OPEN, SHOWING THE LINING. THE PURPLE VELVET WAISTBAND COVERS IT.

THE TAFFETA SLEEVE IS LINED WITH SILK PAPER, CUT SLIGHTLY SMALLER THAN THE TAFFETA SHAPE

FRONT

GATHER AND ATTACH TO UNDERSLEEVE

THIS SEAM JOINS THE UNDERSLEEVE SLEEVE

GATHER HERE

GATHER INTO 4"

PLACKET EDGE FOR LEFT SIDE SEAM

SKIRT

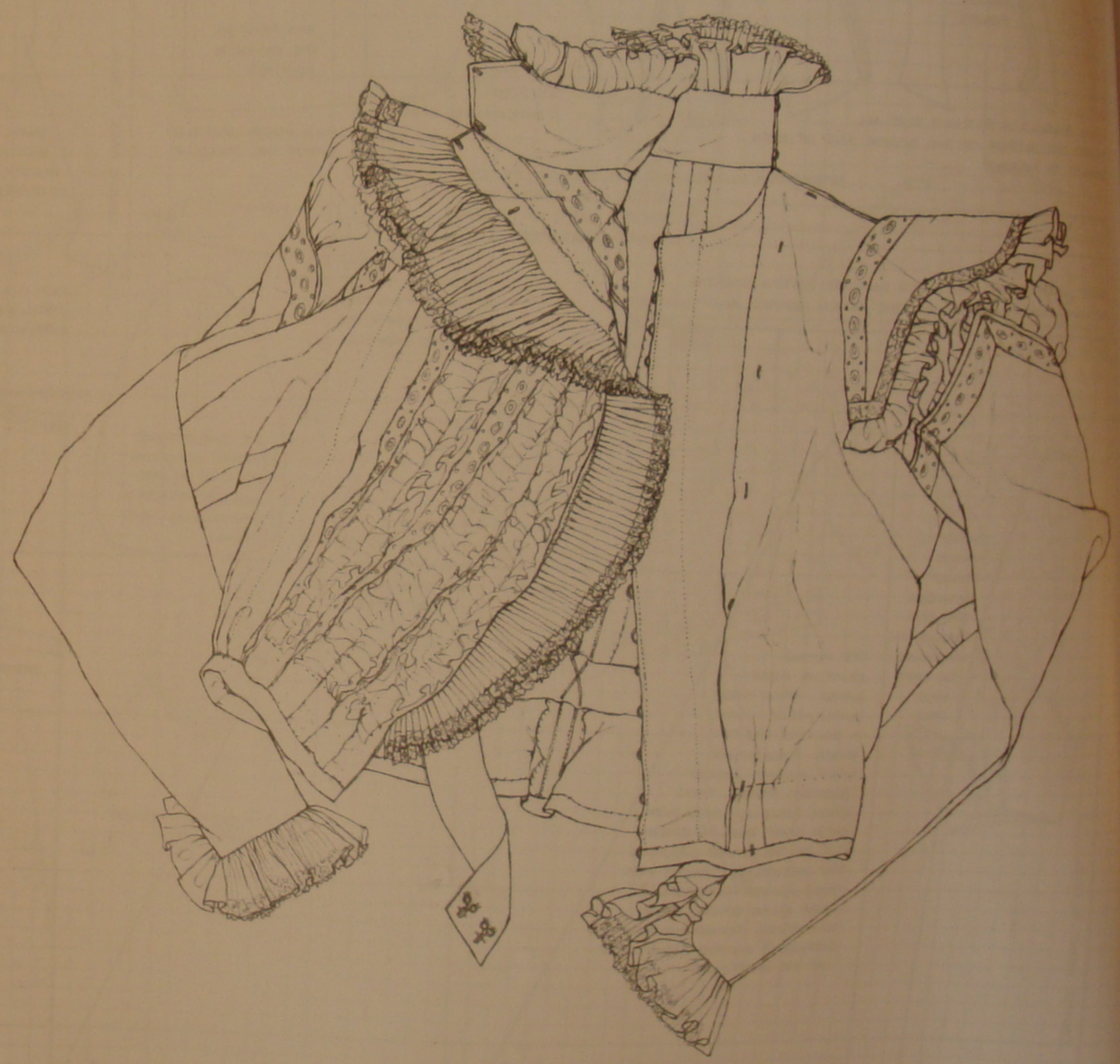
SKIRT

SKIRT

15A. An afternoon dress in pale grey alpaca trimmed on the bodice with grey and pink pleated taffeta frills, ruched grey chiffon and cream lace insertion. The skirt is trimmed with three rosettes of pale grey chiffon placed on the right side and with ruches of the same chiffon round the hem. A grey ribbon is stitched round the waist of the skirt and ruched at the back to conceal the hooks and placket opening. The name and address of the maker, Mme Darsonval, Robes et Manteaux, 17 Rue Chenez, Paris, was printed on the petersham waistband. The sleeves have grown much smaller and the skirt has a softer line. The dress would have been worn over a waist-nipping corset which accentuated the hips and a soft petticoat following the same lines as the skirt of the dress.

15B. The pink silk taffeta lining of this bodice is bound on the lower edges with crossway strips of matching pink taffeta. The grey alpaca and the front panel of ruched grey chiffon and cream lace insertion, bordered with two layers of pleated frills edged with cream lace, are all mounted onto the pink silk taffeta lining. The top layer of the double frill is in grey taffeta and the bottom in pink taffeta. The sleeve puff is cut separately from the straight two-piece sleeve.

15A



15B

C.1898 AFTERNOON DRESS THE GALLERY OF ENGLISH COSTUME

IN PALE GREY ALPACA. THE PETERSHAM WAISTBAND IS LABELLED "MME. DARSONVAL, ROBES ET MANTEAUX, 17 RUE CHANEZ, PARIS".
THE BACK IS MOUNTED ON PALE ROSE PINK SILK TAFFETA.

THE GREY ALPACA IS STITCHED TO THIS INNER LINE ON THE LEFT SIDE ONLY, ABOVE THE POINT MARKED X

A STRAIGHT ½" WIDE STRIP OF PINK TAFFETA IS STITCHED ⅛" AWAY FROM C.F. TO CONCEAL HOOKS AND EYES.

PINK TAFFETA STAY-STRIP ON R.S. ONLY TO HOLD PLEATS

THE COLLAR IS SET ONTO THE BODICE ¼" BELOW THE EDGE OF THE NECK ON THE DOTTED LINE. IT OPENS ON THE LEFT SHOULDER. SEE DOTTED LINE ON ALPACA FRONT.

PINK SILK FRONT BODICE LINING

STRIPS OF DOUBLED GREY CHIFFON, FINISHED WIDTH 1½" ARE GATHERED UP THE CENTRE AND MOUNTED ON TOP OF EACH GROUP OF PLEATS ON BODICE FRONT.

PINK SILK BACK BODICE LINING

TO FOLD

GREY ALPACA BACK BODICE

POSITION OF SHOULDER PIECES

GATHER INTO 6¼" ACROSS C.F. ON DOTTED LINE AFTER THE PLEATS ARE ARRANGED, TO FIT THE FOUNDATION BODICE. A 2" STAY TAPE IN PINK TAFFETA FROM C.F. PINK TAFFETA BODICE TO THE EDGE OF GREY ALPACA HOLDS PLEATS FIRMLY

PETERSHAM WAISTBAND HERE

CENTRE BACK

8"

½" WIDE COTTON TAPE USED FOR CASINGS FOR ¼" BONES, STITCHED FLAT TO SEAMS.

METHOD OF ASSEMBLING THE BODICE — THE FOUR BACK PIECES OF PINK TAFFETA LINING ARE JOINED TOGETHER AND THE BONES PUT IN. THE GREY ALPACA BACK IS THEN MOUNTED ON THIS FOUNDATION. THE PINK TAFFETA FRONT LINING IS DARTED AND THE BONES ADDED. JOIN THE GREY ALPACA, INSERTIONS OF LACE AND PLEATED FRILLS FOR THE RIGHT FRONT. THEN PLEAT IT UP AND MOUNT IT. MOUNT GREY ALPACA LEFT FRONT. JOIN THE SIDE SEAMS, WORKING THE TWO LAYERS AS ONE PIECE OF FABRIC. PUT IN BONES ON SIDE SEAMS. STITCH IN PETERSHAM WAISTBAND. THE FRONT BODICE POUCHES VERY SLIGHTLY.

RIGHT FRONT IN GREY ALPACA

C.F.

SEWN DOWN ONTO PINK SILK

WORKED BARS CATCH TO PATENT FASTENERS.

POSITION OF SHOULDER PIECE

LEFT FRONT IN GREY ALPACA

FOLD STITCH FOLD STITCH

TWO PALE GREY RIBBON STREAMERS TO HANG DOWN AT CENTRE BACK WAIST

ARRANGE THE TOPS OF THE TWO RIBBON STREAMERS AS SHOWN. PLEAT IN TO 1" AND STITCH TO C.B. WAIST. THE RUCHING OF THE RIBBON CONCEALS THE HOOKS.

PINK TAFFETA FRILL EDGED WITH ⅝" IVORY LACE

THE TWO STREAMERS AND THE WAIST RIBBON ARE ONE LONG CONTINUOUS STRIP, ALTHOUGH SHOWN SEPARATELY.

THE NECK IS TRIMMED WITH A DOUBLED STRIP OF GREY CHIFFON 2½" FINISHED WIDTH, AT C.B. AND SIDES, GRADING TO 1½" AT C.F. GATHERED UP AND STITCHED JUST INSIDE THE COLLAR. A PINK TAFFETA AND LACE PLEATED FRILL MATCHING THE CUFFS IS STITCHED BELOW IT, 2" FINISHED WIDTH AT C.B.

A STRIP OF 2" FINISHED WIDTH DOUBLED GREY CHIFFON IS GATHERED UP AND STITCHED ALL THE WAY ROUND THE END OF THE SLEEVE, INCLUDING THE OPENING, ⅛" AWAY FROM EDGE ON R.S.

X-WAY PINK TAFFETA, 1½" WIDE FOR BINDING AT HEM, GIVES ½" FINISHED WIDTH ON BOTH R.S. AND W.S.

GREY TAFFETA LACE EDGED PLEATED FRILL

GATHER INTO 1"

WAIST PETERSHAM FOR BODICE

GREY ALPACA COLLAR MOUNTED ON PINK X-WAY TAFFETA OVER THE CANVAS FOUNDATION.

SAME SHAPE FOR THE PINK TAFFETA LINING

1" WIDE INSERTION OF LACE

THE COLLAR OPENS ON THE LEFT SHOULDER. THICK, STIFF CROSSWAY CANVAS FORMS THE FOUNDATION OF THE COLLAR

C.B.

C.F.

THE INSIDE OF THE COLLAR IS LINED WITH PINK TAFFETA

PINK TAFFETA LACE EDGED PLEATED FRILL 2" DEEP AT C.B.

GATHER OVER SLEEVE

SHOULDER SEAM TO THIS POINT

INSERTION OF LACE

SLEEVE PUFF IN GREY ALPACA

GATHER THIS EDGE AND FIT TO SLEEVE

A

PLACKET STRIP, FOLDED IN HALF ON DOTTED LINE, ON LEFT SIDE ONLY.

POSITION OF PLACKET STRIP

POCKET INSERTED HERE ON L.S. ONLY

POCKET OPEN HERE. ATTACH TO THE OPENING IN THE PLACKET SEAM

ATTACH TO WAIST

POCKET IN PINK TAFFETA

CUT TWO TO MAKE POCKET

½" WIDE PETERSHAM WAISTBAND WHICH REACHES TO THE END OF THE PLACKET.

STRIPS OF GREY CHIFFON 27"×4½" FOLDED IN HALF TO GIVE 2¼" FINISHED WIDTH. RUCHED INTO CIRCLES TO FORM ROSETTES

METAL RINGS COVERED WITH BUTTONHOLE STITCH FOR EYES; WITH NICHOLLS PATENT HOOKS. THESE CLIP SECURELY AND CANNOT COME UNDONE ACCIDENTALLY; THEY FASTEN ACROSS THE C.B. TO FORM A LOOSE PLEAT. THEY ARE STITCHED TO THE OUTSIDE OF THE SKIRT BUT ARE CONCEALED BY THE FOLD OF THE PLEAT

ROSETTES ON RIGHT SIDE ONLY

CENTRE BACK

BUCKRAM IS MOUNTED ON TOP OF THE LINED SKIRT AND CAUGHT TO THE LINING ONLY. IT REACHES FROM THE HEM TO THIS DOTTED LINE. IT IS CUT ON THE SAME GRAIN AS THE SKIRT.

WAISTBAND FORMED BY PLEATING THE SAME GREY RIBBON AS THE TWO STREAMERS AND ATTACHING IT OVER THE SKIRT WAISTBAND, TO COVER THE JOIN OF BAND AND SKIRT.

EACH PIECE OF THE GREY ALPACA SKIRT IS COMPLETELY LINED WITH PINK SILK TAFFETA CUT ON THE SAME GRAIN AND MADE UP AS ONE PIECE OF FABRIC.

CENTRE FRONT TO FOLD

⅜" DEEP BEIGE BRUSH BRAID SEWN UNDER THE HEM SHOWING ⅛" ON THE RIGHT SIDE.

PINK TAFFETA CUT TO SHAPE IS MOUNTED OVER THE TOP OF THE BUCKRAM AND HEMMED TO THE PINK TAFFETA LINING AND THEN TO THE GREY ALPACA HEM

THE SKIRT IS MACHINED TOGETHER AND THE SEAMS NEATENED BY TURNING THE RAW EDGES OF THE GREY AND PINK IN TOWARDS EACH OTHER AND HEMMING THEM DOWN BY HAND.

A STRAIGHT FRILL OF 4" DEEP PINK TAFFETA PINKED AT TOP AND BOTTOM IS SEWN ROUND THE INSIDE OF THE HEM. 5¼" DEEP GREY CHIFFON, FOLDED IN HALF TO GIVE 2½" FINISHED WIDTH, IS RUCHED AND STITCHED ROUND HEM ON THE RIGHT SIDE. ⅜" WIDE GREY SATIN RIBBON IS STITCHED BETWEEN THE FOLDS AND ALSO RUCHED.

ALLOW 2-2½ × DISTANCE ROUND HEM FOR GATHERING ON ALL TRIMMINGS.

DETAIL OF RUCHED GREY CHIFFON HEM TRIMMING.

⅜" WIDE SATIN RIBBON

HEM ALLOWANCE TURN UP ½" OVER THE BUCKRAM AND HERRINGBONE STITCH INTO POSITION

½" WIDE LACE, WITH SCALLOPED EDGE, SET ON EDGE OF SHOULDER PIECE

GATHER INTO 1½"

INSERTION OF LACE

F B

THE SHOULDER PIECE IS CUT IN CANVAS FIRST, THEN LINED WITH PINK TAFFETA ON THE STRAIGHT GRAIN. IT IS THEN COVERED WITH GREY ALPACA AND 1" WIDE INSERTION OF LACE. THE UNDERSIDE IS COVERED WITH GREY TAFFETA.

A STRIP OF GREY CHIFFON, 40" × 2¼" FOLDED IN HALF, IS GATHERED AND STITCHED JUST UNDER THE EDGE OF THE SHOULDER PIECE. 1" FINISHED WIDTH

SHOULDER SEAM TO THIS POINT

GATHER OVER SLEEVEHEAD TO FIT THE ARMHOLE

B F

PINK SILK TAFFETA TOP SLEEVE LINING

BODICE UNDERARM SEAM TO THESE MARKS

PINK SILK UNDER SLEEVE LINING

GREY ALPACA UNDER SLEEVE

INSERTION OF LACE

GREY ALPACA TOP SLEEVE

1¼" DEEP FRILL WITH ⅛" PLEATS IVORY LACE, IS W.S. OF SLEEVE END, ⅛" IN. PINK SILK SLEEVE LINING IS STITCHED OVER THE EDGE TO NEATEN IT

IN PINK TAFFETA EDGED WITH ⅝" ATTACHED TO

¼" UNDERLAP ALLOWED FOR THE OPENING

GATHER INTO 1½"

OPEN AT WRIST.

THE SLEEVE FASTENS WITH 2 HOOKS AND WORKED BARS

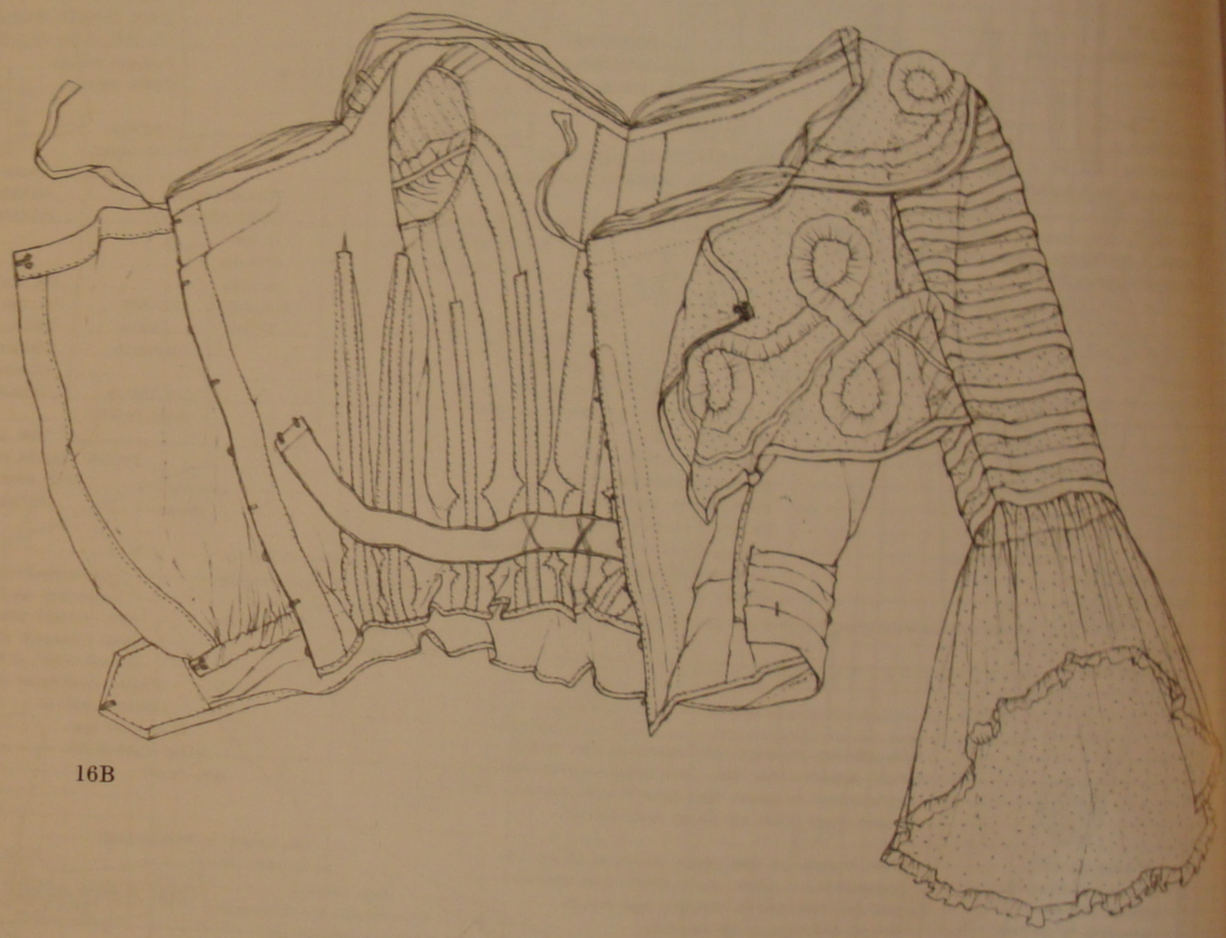
A

c1901-2 The London Museum

16A. *A reception gown in white spotted net over a foundation of ivory satin, trimmed with crossway bands of ivory satin and ruched satin ribbon. The dress is a copy of one worn by the actress Ellaline Terriss in* Sweet and Twenty, *produced at the Vaudeville Theatre in April 1901. The line of the skirt has softened. The gores are cut with a curve instead of the straight edge of the '90's, and left without a stiff lining. Slight pouching is seen at the front of the bodice. The dress would have been worn over a straight-fronted corset, the front busk flattening the stomach, and a soft petticoat following the lines of the dress giving the S-bend shape.*

16B. This detail of the bodice shows the bands of crossway satin round the spotted net sleeves and the full ruffles. The bolero is also made of spotted net and trimmed with ruched satin ribbon and bands of crossway satin. The bodice fastens edge to edge at the centre front with hooks and eyes.

16A



16B

c.1901-2 A RECEPTION GOWN THE LONDON MUSEUM

IN WHITE SPOTTED NET OVER AN IVORY SATIN FOUNDATION. THE DRESS IS TRIMMED WITH CRESSWAN BANDS OF IVORY SATIN AND RUCHED IVORY RIBBON. A CHAIN STITCH SEWING MACHINE WAS USED TO ASSEMBLE THE DRESS.

SMALL SATIN UNDER SLEEVE TO THESE POINTS

C.B. IVORY SILK TAFFETA UNDER BODICE

TOP OF BACK HERE

SIDE BACK

FRONT IVORY SILK TAFFETA UNDER BODICE

⅜" WIDE TAFFETA CASING TO TAKE A GATHERING RIBBON TO PULL UP NECK.

SATIN TO HERE ONLY ON L. FRONT

1" WIDE MATCHING TAFFETA FACING BONE

CENTRE BACK TO FOLD

IVORY SATIN RIGHT BACK

SEAM OF UNDERBODICE TO THIS POINT

METAL EYE TO ATTACH TO HOOK AT C.B. WAIST

BASH STITCHED HERE ON L.B. ONLY

NETTERAM BODICE WAISTBAND ATTACHED TO C.B. AND THE TWO SIDE BACK SEAMS

C.F.

LEAVE OPEN TO THIS POINT FOR PLACKET

SPOTTED NET SKIRT

THE CENTRE BACK IS SLIGHTLY CURVED

WORKED BARB

A ⅛" HEM IS TURNED UNDER ON BOTH SIDES OF THE SATIN SASH. IT IS THEN DRAPED ROUND THE BODICE WAIST AND SECURED WITH A FEW STITCHES. IT IS VERY LOOSELY PLEATED AT THE CENTRE BACK. THERE IS NO REGULAR ARRANGEMENT OF PLEATS. AT THE LEFT SIDE THE SASH IS SEWN DOWN FIRMLY ONTO THE BACK BODICE. THE OTHER END IS POINTED AND FREE FROM THE BODICE. IT HAS HOOKS SEWN UNDERNEATH THE POINT, TO FASTEN THE SASH.

IVORY SATIN SASH.

FOLD UNDER

JOIN IN FABRIC

STITCH TO R.F. FROM HERE

PLEAT BAND TO LOOK LIKE THIS ON RIGHT SIDE

FOLD UNDER

THE HEM AND THE RIGHT FRONT ARE DECORATED WITH ⅜" WIDE X-WAY SATIN STRIPS FOLDED OVER TO GIVE ¼" FINISHED WIDTH. ½" WIDE RUCHED IVORY SATIN RIBBON FORMS THE REST OF THE TRIMMING.

RIGHT FRONT OVERLAPS TO THIS LINE. THE LEFT FRONT IS CUT AWAY UNDERNEATH IT.

WRONG SIDE OF A BAND

GATHER OVER SLEEVEHEAD

NET BOLERO TRIMMED IN SAME WAY AS SKIRT

SPOTTED NET SLEEVE WITH ¾" X-WAY SATIN BANDS

CENTRE BACK TO FOLD

CENTRE FRONT

⅜" WIDE X-WAY SATIN FOR THE EDGE

GATHER INTO 5½"

GATHER INTO 3¾"

HOOK ON W.S.

IVORY SATIN RIGHT FRONT

LEFT FRONT

CENTRE FRONT

THE EDGE IS BOUND WITH ½" RIBBON

FOLD THE END PIECE UNDER ON THIS LINE

GATHER INTO 3"

GATHER INTO 2¼"

SPOTTED NET COLLAR FOR BOLERO

SHOULDER SEAM HERE

FOLD BACK UNDER NECKLINE

C.B. FOLD

SHOULDER SEAM OF THE

B.

SEAM OF CUFF TO THIS POINT

C.B. TO FOLD GATHER AND ATTACH TO CENTRE BACK BODICE

GATHER AND ATTACH TO SHOULDER SEAM

SHOULDER PIECE IN FINE IVORY SILK TULLE TO SOFTEN THE NECKLINE

GATHER AND ATTACH TO C.F.

SATIN UNDERSLEEVE FITS UNDER ARM

GATHER TO FIT

FOLD BACK FOR HEM

GATHER AND ATTACH TO SIDE F. NECKLINE

GATHER FRILL TO MATCH SLEEVE. IT IS ROLLED AND WHIPPED ONTO THE SLEEVE END.

SLEEVE SEAM TO THIS POINT

FRONT 80"x⅞" IVORY SATIN RIBBON IS GATHERED UP AND WHIPPED ONTO THE END OF THE FRILL

SATIN BAND ½"x5½". IT IS A FOLDED PIECE OF MATERIAL STITCHED ACROSS TO HOLD THE UNDERARM IN POSITION

BACK SPOTTED NET SLEEVE FRILL

SEPARATE SHOULDER PIECE

NECK EDGE

⅜ EYE ON L.S. ONLY

IVORY SATIN LEFT BACK

CENTRE BACK TO FOLD

THE IVORY SILK UNDERBODICE IS COVERED WITH IVORY SATIN AS FAR AS THE DOTTED LINES AT THE WAIST AND ON THE LEFT FRONT. THE RAW EDGES ARE ALL TURNED UNDER AND SLIP-STITCHED INTO POSITION.

ATTACH TO SEAM HERE

A DOUBLED SATIN STRIP FOR PLACKET. ON THE LEFT BACK IT LIES FLAT TO FORM THE UNDERLAY. ON THE RIGHT BACK IT IS A SINGLE STRIP FOLDED BACK AND STITCHED INTO POSITION

POCKET BAG INSERTED BETWEEN PLACKET AND C.B. SEAM ON L.S. ONLY

PLACKET TO THIS POINT

IVORY TAFFETA POCKET

CUT TWO AND SEAM ROUND THE EDGE TO FORM POCKET BAG.

IVORY SATIN UNDERSKIRT

THE SKIRT SEAMS ARE NEATENED BY TURNING THEM UNDER ¼" AND RUNNING BY HAND DOWN THE EDGES.

½" WIDE TINY PLEATED FRILL OF DOUBLED TULLE IS STITCHED AROUND THE EDGE OF THE ROSETTE TO GIVE ADDED FULLNESS.

IVORY SATIN UNDERSKIRT

CENTRE BACK IVORY SATIN UNDERSKIRT

FINE IVORY SILK TULLE ROSETTE FOR C.F. BODICE

FOLD IN HALF ON DOTTED LINE. GATHER THE EDGES TO FORM A ROSETTE

POSITION OF ¾" WIDE CASING MADE FROM A STRAIGHT STRIP OF IVORY SATIN WITH ELASTIC THREADED THROUGH IT. THIS HAS PERISHED

A BAND OF SPOTTED NET, 6¾" DEEP X TWICE THE DISTANCE ROUND THE HEM, IS GATHERED UP AND STITCHED OVER THE EDGE OF THE HEM TO GIVE A SORT EFFECT. ¾" SHOWS ON THE RIGHT SIDE AND 2⅜" ON THE WRONG SIDE. THE DOTTED LINE MARKS THE STITCHING LINE ON R.S.

JOIN IN FABRIC

CENTRE FRONT TO FOLD

THE BANDS ON THE SPOTTED NET SLEEVE ARE MADE OF X-WAY SATIN STRIPS 1" WIDE, FOLDED TO GIVE ¾" FINISHED WIDTH. THEY ARE MOUNTED WITH LOOSE RUNNING STITCHES SO THAT THE BANDS GIVE WITH THE NET WHEN THE ARM IS MOVED.

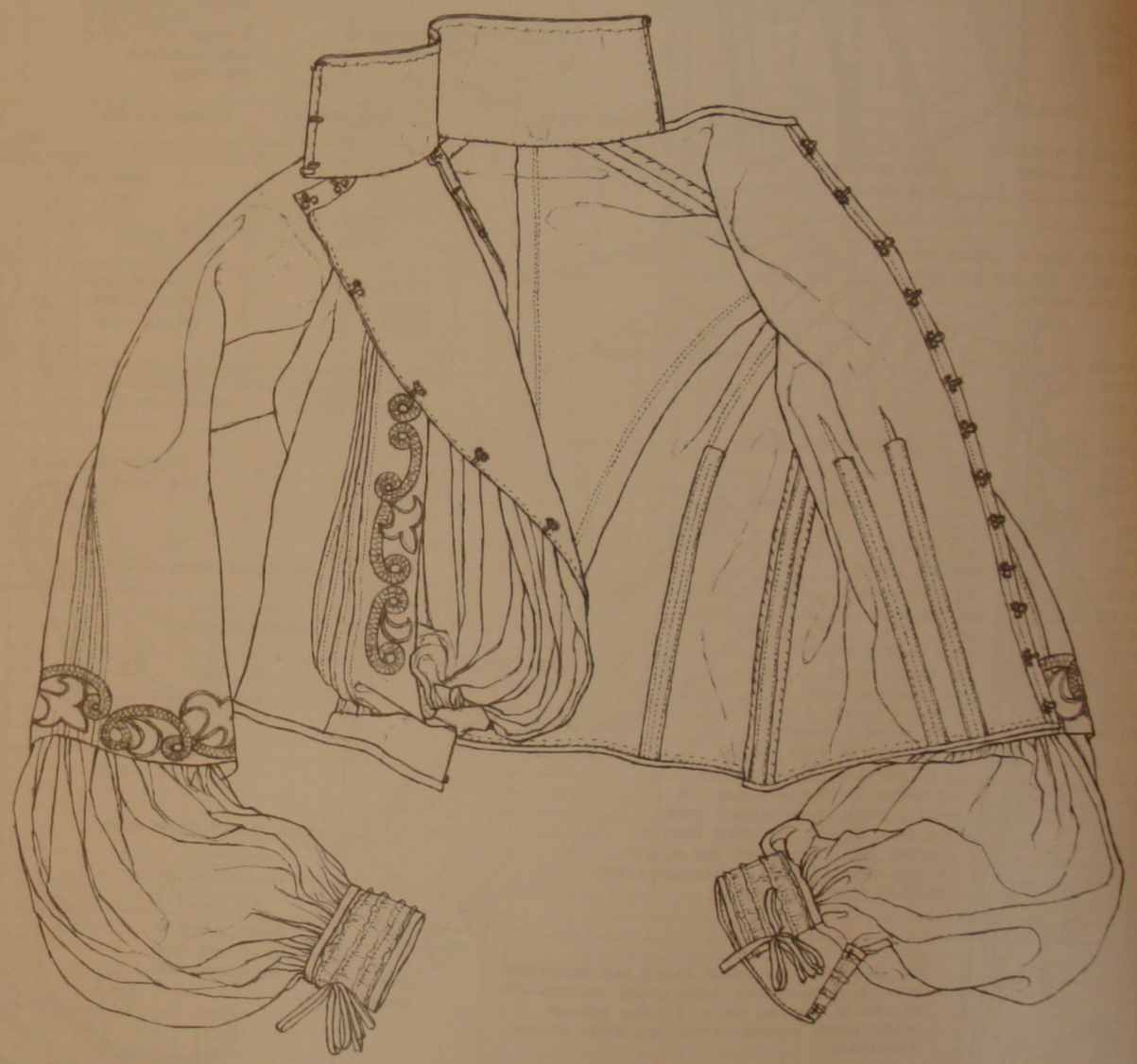
STITCHING LINE FOR SCALLOPED X-WAY FRILL. THE SCALLOPS ARE ¾" WIDE. THE FRILL IS 4½" DEEP X TWICE THE DISTANCE ROUND THE HEM.

THE SCALLOPED FRILL IS SEEN UNDER THE EDGE OF THE PETTICOAT

17A. A day dress in dull powder blue crêpe, a mixture of silk and cotton. The decorations on the skirt are scrolls of cream braid with fleur de lys in ivory satin bordered with another cream braid. The front of the bodice and the sleeves are both in ivory silk crêpe. The blousing of the front bodice is very pronounced and the sleeves are pouched at the wrist. The $\frac{1}{8}$″ tucks on the skirt are pressed towards the centre front. Matching tucks are made on the bodice and sleeves. Each skirt panel is curved and the blue glazed cotton underskirt has a wide taffeta circular flounce at its hem with a crossway frill in blue crêpe to match the dress. The dress would have been worn over a straight-fronted corset with a low front and a petticoat cut on the same lines as the skirt.

17B. The sleeve-ends and the bloused front of the bodice are in ivory silk crêpe. The underbodice fastens edge to edge at the centre front. The bloused crêpe panel covers the front of the bodice and hooks onto the left side of the underbodice.

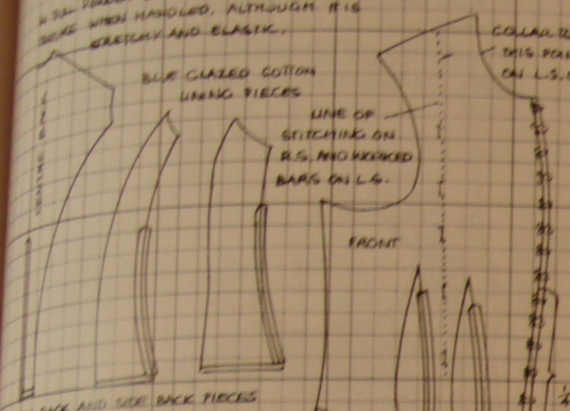
17A



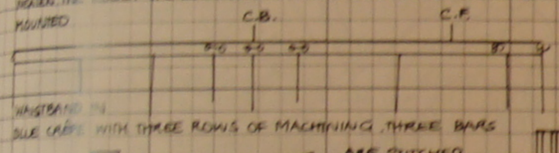
17B

C1902-3 A DAY DRESS THE GALLERY OF ENGLISH COSTUME

IN PALE POWDER BLUE SILK COTTON AND WOOL MIXTURE CRÊPE. IT HAS A HARD SURFACE WHEN HANDLED, ALTHOUGH IT IS STRETCHY AND ELASTIC.



THE BACK AND SIDE BACK PIECES OF BLUE GLAZED COTTON LINING ARE JOINED TOGETHER. THE BLUE CRÊPE BACK IS THEN MOUNTED ON TOP. THE FRONT CRÊPE PIECES ARE MOUNTED ON THE FRONT LINING AND THE SIDE SEAMS ARE THEN JOINED TOGETHER, LINING AND CRÊPE WORKED AS ONE PIECE OF FABRIC. THE RAW EDGES ARE OVERSEWN. THE ¼" BONES ARE INSERTED INTO ½" WIDE BIAS BINDING CASINGS AND ATTACHED TO SEAMS AND DARTS. THE RAW EDGE AT THE BOTTOM OF THE BODICE IS BOUND WITH 1" X-WAY BLUE TAFFETA GIVING ⅜" FINISHED WIDTH ON R.S. AND ¼ ON W.S. A ⅛" WIDE WHITE SILK RIBBON IS STITCHED ON THE W.S. OF C.F. LINING TO WEIGHT THE EDGE. THE IVORY CRÊPE PANEL IS THEN ASSEMBLED AND MOUNTED



WAISTBAND IN BLUE CRÊPE WITH THREE ROWS OF MACHINING. THREE BARS ARE STITCHED INSIDE THE WAISTBAND TO FASTEN TO HOOKS ON THE BODICE.

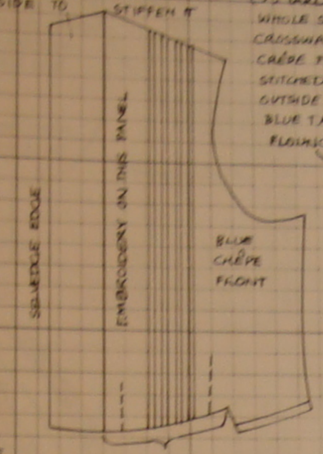
HOOKS ARE SEWN UNDER THIS TUCK

OPEN TO THIS POINT FOR PLACKET

PLACKET ON L.S. ONLY. THE SIDE PANEL COMES OVER TO FASTEN. THE METAL EYES ARE COVERED WITH BUTTON-HOLE STITCH

ALL THE ⅛" TUCKS IN THE BLUE CRÊPE SKIRT ARE PRESSED TOWARDS THE FRONT TO CONCEAL THE SEAMS. ⅛" SPACE IS LEFT BETWEEN EACH TUCK.

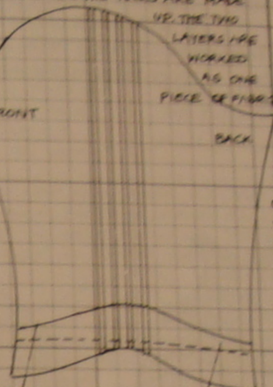
TURN BACK TO FORM THE FACING. A PIECE OF BLUE TAFFETA IS SLIPPED INSIDE TO STIFFEN IT



A 3" X 2⅔ YARDS (5⅓ YARDS FOR WHOLE SKIRT) CROSSWAY BLUE CRÊPE FRILL IS STITCHED TO THE OUTSIDE OF THE BLUE TAFFETA FLOUNCE

A 5½" DEEP (FINISHED WIDTH) CROSSWAY BLUE CRÊPE FRILL IS STITCHED ABOVE THE OTHER. TWO TUCKS ARE MADE AT THE HEM, THE TOP ONE ¾", THE SECOND ⅜"

THE SLEEVE IS IN BLUE CRÊPE LINED WITH BLUE GLAZED COTTON CUT TO THE SAME SHAPE AS THE SLEEVE WHEN THE TUCKS ARE MADE UP. THE TWO LAYERS ARE WORKED AS ONE PIECE OF FABRIC

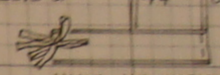


FACING OF BLUE SILK AT THE END OF THE SLEEVE

GATHER AND ATTACH TO A STRAIGHT BAND OF SILK 10½" X ⅞" FOLDED IN HALF TO FORM A BINDING. THIS IS THEN TACKED TO THE BLUE CRÊPE SLEEVE ON THE DOTTED LINE. THE SEAM LINES MATCH.

IVORY SILK CRÊPE SLEEVE-END

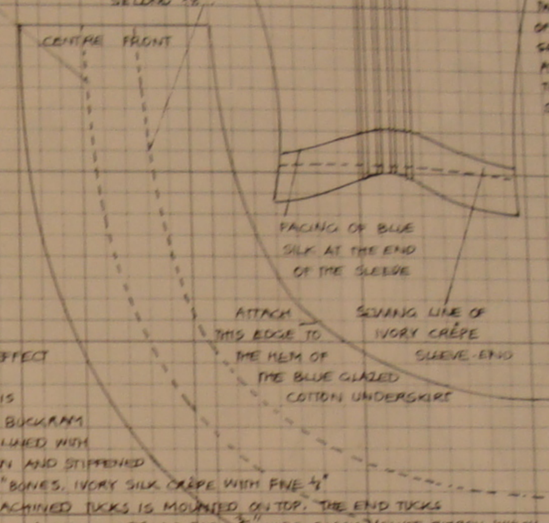
TWO STRIPS OF ⅜" ELASTIC ARE SEWN TO CUFF AND BAND AT THE TOP OF THE SLEEVE TO LOOP THE SLEEVE UP



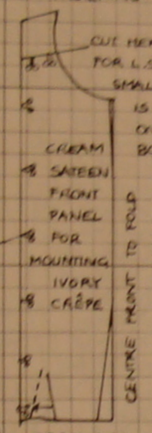
GATHER THIS EDGE AND JOIN TO THE CUFF

THE CAP HERE ALLOWS THE HAND TO PASS THROUGH THE END OF THE SLEEVE

THE CUFF FASTENS WITH TWO BRASS HOOKS AND WORKED BARS. IT IS TRIMMED WITH ⅞" WIDE BLACK VELVET RIBBON ON THE TOP AND BOTTOM EDGES. A SMALL LOOPED BOW IS STITCHED ON ONE SIDE. THE CUFF IS CUT FROM STIFF COTTON AND COVERED WITH IVORY SILK CRÊPE WITH FOUR ⅛" TUCKS FOR DECORATION. IT IS LINED WITH PLAIN SILK.



CUT HERE FOR L.S. THE SMALL PIECE IS LOUNGED ON THE COTTON BODICE LINING



HOOKS ON L.S. ONLY

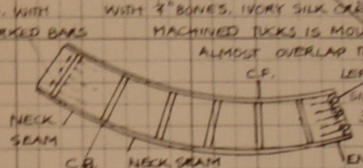
DARTS ARE MADE AT WAIST AND NECK ON THE C.F. OF THE SATEEN PANEL, TO FORM A CURVE. THE POUCHED IVORY CRÊPE PANEL IS MOUNTED ON TOP, THE RAW EDGES TURNED IN TOWARDS EACH OTHER. THE RIGHT SIDE OF THE PANEL IS STITCHED TO THE BLUE COTTON BODICE LINING. THE LEFT SIDE FASTENS WITH HOOKS AND WORKED BARS.

THE DECORATION ON THE SKIRT HEM, SLEEVES AND BODICE FRONT ARE SCROLLS OF CREAM FINE BRAID WITH IVORY SATIN FLEUR DE LYS BORDERED WITH CREAM BRAID RESEMBLING SATIN STITCH.

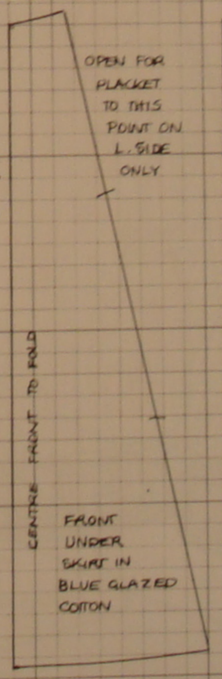
PLEAT AND EASE INTO THIS PANEL TO GIVE POUCHED EFFECT

THE COLLAR IS BASED ON A BUCKRAM FOUNDATION, LINED WITH IVORY SATEEN AND STIFFENED WITH ⅞" BONES. IVORY SILK CRÊPE WITH FINE ¼" MACHINED TUCKS IS MOUNTED ON TOP. THE END TUCKS ALMOST OVERLAP THE ⅞" WIDE BLACK VELVET RIBBON WHICH COVERS THE SEAMS AT THE TOP AND BOTTOM OF THE COLLAR. THE CENTRE THREE TUCKS ARE ⅜" APART.

R.S. WITH WORKED BARS

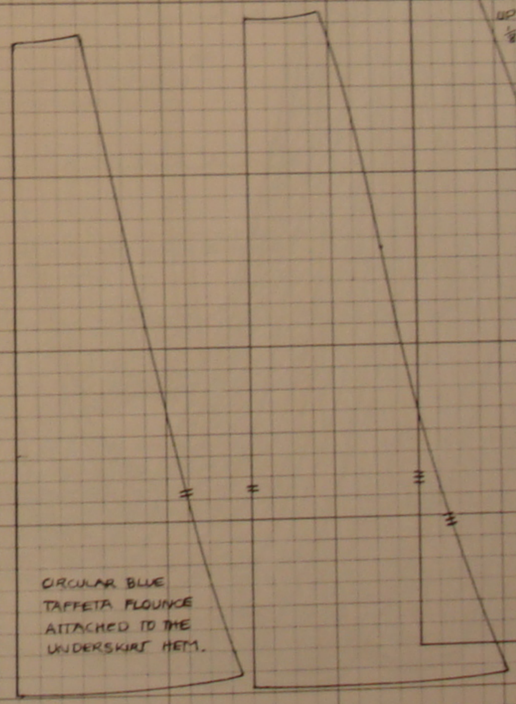


⅝" WIDE BLACK VELVET RIBBON IS STITCHED OVER THE WAISTBAND AT C.B. SKIRT AND IS PINNED IN POSITION AT THE FRONT. FOLD THE RIBBON ON THE DOTTED LINES AND PULL A B C TOGETHER TO MAKE A LITTLE BOW ON THE END OF THE RIGHT SIDE.



OPEN FOR PLACKET TO THIS POINT ON L. SIDE ONLY

FRONT UNDER SKIRT IN BLUE GLAZED COTTON



CIRCULAR BLUE TAFFETA FLOUNCE ATTACHED TO THE UNDERSKIRT HEM.

BLUE TAFFETA CIRCULAR FLOUNCE FOR UNDERSKIRT

THIS PART TO THE DOTTED LINE IS MOUNTED SEPARATELY ON THE L.S.

THIS IS FITTED TO THE BOTTOM OF THE SATEEN LINING.

THE WHOLE OF THIS FRONT PANEL IS GATHERED UP AND MOUNTED ONTO THE CREAM SATEEN FOUNDATION. THE BOTTOM OF IT IS GATHERED INTO 1" (WHOLE FRONT) AND ATTACHED TO A PIECE OF FOLDED IVORY SILK CRÊPE WHICH IS TUCKED UNDER THE CREAM SATEEN FOUNDATION.

c1905-7 The Museum of Costume

18A. An afternoon dress in black and white woven striped cotton voile. The stripes are $\frac{3}{16}$″ wide and appear dark grey instead of black. The dress was made by Blancavàert, Court Dressmaker and Ladies' Tailor, 38 and 39 South Molton Street, W. It shows the raised waistline at the centre back accentuated by the black velvet waistband. The high collar and yoke are covered with ivory machine-made lace. A fine, black, pleated gauze frill edges the collar. The bodice is trimmed with the Greek key pattern carried out in $\frac{3}{8}$″ wide black velvet ribbon. The hem is decorated to match with $\frac{3}{4}$″ wide ribbon. The underskirt is in soft ivory satin with a wadded hem.

18B. The seams of the bodice are machine-stitched together and are sewn by hand to neaten them. The striped voile is mounted on top of the ivory satin underbodice while on the stand and hand-stitched into position.

18C. A $1\frac{1}{2}$″ deep hem is allowed all the way round the under-skirt and is turned up over soft wadding to give it. A $5\frac{1}{2}$″ deep gathered frill of pinked ivory taffeta is stitched inside the hem. Two deep strips of silk chiffon are gathered and stitched to the bottom of the under-skirt. The bottom strip encloses the hem.

18A

18B

18C

C1905-7 AFTERNOON DRESS THE MUSEUM OF COSTUME

IN BLACK AND WHITE WOVEN STRIPED COTTON VOILE, TRIMMED WITH A GREEK KEY PATTERN AT NECK.

SLEEVES AND HEM, CARRIED OUT IN BLACK VELVET RIBBON

IVORY SATIN YOKE COVERED IN LACE

UNDER ARM SLEEVE SEAM HERE

IVORY SATIN FRONT YOKE COVERED IN LACE

STRIPED BODICE CAUGHT HERE

TWO BRASS HOOKS ON R.S. WORKED BARS ON L.S.

⅜" WIDE BLACK VELVET GREEK KEY PATTERN TO THIS LINE

CENTRE BACK

STRIPED BODICE

SLEEVE SEAM TO THIS POINT

STRIPED BODICE

THIS LINE MEETS TOP DOTTED LINE ON UNDER BODICE, AND TOP OF BLACK VELVET SASH.

CENTRE FRONT TO FOLD

THE NAME OF THE DRESSMAKER IS WOVEN IN ORANGE ON THE SATIN WEAVE PETERSHAM BODICE WAISTBAND — 'BLANCAVEAT, COURT DRESSMAKER AND LADIES TAILOR, 38 AND 39 SOUTH MOLTON STREET, W." THERE IS A MONOGRAM B INCLUDED IN THE LABEL.

C.F. TO FOLD

COLLAR IN SATIN COVERED WITH GEORGETTE, THEN IVORY MACHINE MADE LACE MOUNTED ON TOP. IT IS WIRED ALL ROUND THE EDGE AND DOWN C.B. UNDER THE HOOKS.

½" BONE

C.B. NECK

EDGE TO EDGE FASTENING. A 1" DEEP BLACK FINE GAUZE PLEATED FRILL IS STITCHED ROUND THE TOP EDGE OF COLLAR.

THE PLEATS FORM A SLIGHT POUCH AT THE C.F.

Z — GATHER AND STITCH TO DOTTED LINE ZY ON UNDERSLEEVE — Y

MACHINE MADE LACE SLEEVE PUFF AND FLOUNCE

C — GATHER ON THIS LINE AND STITCH TO THE END OF THE UNDERSLEEVE. THIS FLOUNCE HANGS FREE. — D

PLACKET STRIP SEWN UNDER R.S. ONLY. THE BRASS HOOKS FASTEN TO WORKED BARS ABOUT ½" FROM THE EDGE ON THE L.S. THE SEAM ALLOWANCE IS TURNED UNDER AND STITCHED

BODICE UNDERARM SEAM TO THIS POINT. ALSO LACE OVERSLEEVE JOIN

SHOULDER SEAM TO THIS POINT.

IVORY GEORGETTE UNDER SLEEVE

FRONT

LEAVE SKIRT TO HANG BEFORE PUTTING PLACKET STRIP ON. C.B. DROPS TO 14" FROM 12".

BLACK VELVET WAISTBAND MEETS THE DOTTED LINE.

OPEN TO THIS POINT FOR PLACKET

PLEAT INTO 7" WITH 7 SMALL LOOSE PLEATS NOT LARGER THAN ½". THEY SHOULD BE ARRANGED ON THE STAND TO HANG CORRECTLY

A — X — B — Z — Y — C — X — D

7 BRASS HOOKS AND WORKED BARS TO FASTEN PLACKET.

THE PLACKET STRIP OF DOUBLED SATIN PROVIDES THE UNDERLAP FOR L.S. ONLY. ON R.S. A STRAIGHT STRIP 1" WIDE IS USED FOR A FACING.

WORKED BARS

2" WIDE WAISTBAND MADE OF 3 STRIPS OF BLACK VELVET RIBBON JUST UNDER ¾" WIDE, STITCHED TOGETHER.

ROSETTES MADE OF 10" LONG ¾" WIDE BLACK VELVET RIBBON, GATHERED ON ONE EDGE AND RUCHED UP. THEY ARE STITCHED ON THE RIGHT END OF THE WAISTBAND OVER THE HOOKS.

PLEAT INTO 7½" WITH SMALL LOOSE PLEATS ALMOST LIKE GATHERS

FIT THE SKIRT WAISTLINE TO ½" ABOVE THE UNDERSKIRT STITCHING LINE ON THE IVORY SATIN UNDER BODICE.

¾" WIDE ROLLED AND TWISTED BLACK VELVET RIBBON IS STITCHED OVER THE LACE SLEEVE. THE LACE SLEEVE AND THE UNDERSLEEVE ON LINES AB AND CD. SMALL ROSETTES OF BLACK VELVET RIBBON TO MATCH THOSE ON THE WAISTBAND ARE SEWN TO X AND X.

GATHER OVER SLEEVEHEAD AND MOUNT ON THE GEORGETTE UNDER SLEEVE

THIS SCALLOPED LAYER OF MACHINE MADE LACE IS STITCHED DOWN FIRMLY.

A — GATHER ON THIS LINE AND STITCH TO SLEEVE ON DOTTED LINE AB. — B

THE FLOUNCE HANGS FREE

CENTRE FRONT TO FOLD

½" WIDE SATIN STRIP FOR FACING

UNDERSKIRT STITCHED TO THIS DOTTED LINE

THE IVORY SATIN UNDERBODICE IS COVERED WITH A LAYER OF SILK GEORGETTE

IVORY SATIN

IVORY SATIN

⅜" BONE IN ½" CASING

IVORY SATIN UNDER BODICE

YOKE STITCHED TO THIS LINE

CENTRE FRONT IVORY SATIN

UNDER SKIRT STITCHING LINE

PETERSHAM ATTACHED HERE

TOP OF BLACK VELVET WAISTBAND ON THIS DOTTED LINE

SATIN WEAVE COTTON PETERSHAM BODICE WAISTBAND. EDGE TO EDGE FASTENING WITH LARGE BRASS HOOKS AND EYES.

X-WAY IVORY SILK BINDING ON BOTTOM OF UNDER BODICE

THE EDGE OF THE UNDER BODICE IS BOUND WITH X-WAY TAFFETA, GIVING ⅜" FINISHED WIDTH ON BOTH SIDES. THE BRASS HOOKS AND EYES AT C.B. EDGE TO EDGE FASTENING ARE COVERED WITH BUTTONHOLE STITCH.

STITCH FOLD INTO POSITION TO THIS POINT AND LEAVE FREE BELOW

OPEN TO THIS POINT FOR PLACKET

CENTRE BACK UNDERSKIRT

THIS UNDERSKIRT MUST BE LEFT TO DROP BEFORE PUTTING IN THE PLACKET AND FINISHING THE HEM. IT DROPS 2½" ON THE BACK SEAM.

JOIN IN FABRIC

STRIPED VOILE UNDERSLEEVE

SELVEDGES ARE LEFT ON SKIRT SEAMS AND RAW EDGES ARE RUN DOWN BY HAND.

BACK

SHOULDER SEAM TO THIS POINT

TOP SLEEVE IN STRIPED VOILE

½" BLACK VELVET RIBBON SHOWS

B

3/16" BLACK VELVET RIBBON SHOWS

⅛" BLACK VELVET RIBBON SHOWS

¾" WIDE BLACK VELVET RIBBON IS MACHINED ON THE EDGE OF EACH PLEAT. EACH PLEAT IS CAUGHT DOWN IN A FEW PLACES TO THE MATERIAL BELOW. THE SLEEVE IS THEN MOUNTED ONTO THE STRIPED UNDER SLEEVE

STITCHING LINE FOR THE FLOUNCE WHICH IS EASED ON WITH SMALL GATHERS

F

THIS PLEAT IS CAUGHT INTO THE ARMHOLE

UNDER SKIRT IN SOFT IVORY WASHING SATIN. ALL THE FRILLS AND RUFFS ARE ON THE STRAIGHT GRAIN

7" X 170" (340" WHOLE SKIRT) STRIP OF CHIFFON IS ATTACHED TO ---- ON SKIRT AND ---- ON FLOUNCE, TO FORM A LARGE PUFF.

5/8 LEAD WEIGHT ENCASED IN IVORY SATIN

5½" X 140" (280" WHOLE SKIRT) FALL OF PINKED IVORY TAFFETA IS STITCHED INSIDE THE HEM ALL THE WAY ROUND THE SKIRT.

UNDERSKIRT FLOUNCE IN SOFT IVORY WASHING SATIN. THE FLOUNCE IS JOINED UP FIRST AND THEN ATTACHED TO THE DOTTED LINE ON THE UNDER SKIRT.

A 1½" DEEP HEM IS ALLOWED ALL ROUND THE SKIRT. IT IS TURNED UP OVER SOFT WADDING TO PAD IT. A 3¼" DEEP X-WAY SATIN STRIP IS THEN MOUNTED ABOVE THIS HEM.

THIS PART HANGS DOWN LOOSE INSIDE THE SKIRT

CENTRE BACK

A STRIP OF SILK CHIFFON 10½" X 170" (340" FOR WHOLE SKIRT) IS GATHERED UP AND ATTACHED TO THE DOTTED LINE. IT IS THEN TURNED UNDER THE HEM AND CAUGHT IN WITH THE PADDED HEM.

THE GREEK KEY DESIGN ROUND THE HEM IS CARRIED OUT IN BLACK VELVET RIBBON JUST UNDER ¾" WIDE

A 6" DEEP HEM IS ALLOWED. IT TURNS BACK TO THIS LINE AND IS PLEATED IN TO FIT. IT PROVIDES A SUPPORT FOR THE BLACK VELVET TRIMMING.

c1906 The Victoria and Albert Museum

19A. A day dress for summer in pale rose pink linen, worn by Miss Heather Firbank. The centre front of the skirt is cut on the cross, giving a very graceful hang to the fabric. The collar is embroidered with $\frac{1}{16}$" cotton braid and the gilet front of the bodice is in embroidered, striped net, mounted on top of the white lawn lining. The sleeve ends are in matching net. The bow at the neck is in black satin ribbon. The dress would have been worn over a long straight corset and a smoothly gored petticoat with many frills and flounces at the hem.

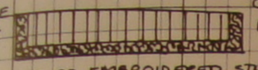
19B. The detail of this dress shows the centre back opening and the way in which the hooks are concealed beneath the scallop shapes. The buttons are covered in pink linen to match the dress. The tucks are machined into position over the shoulders and caught to the underbodice. They are then left to hang free.

19A

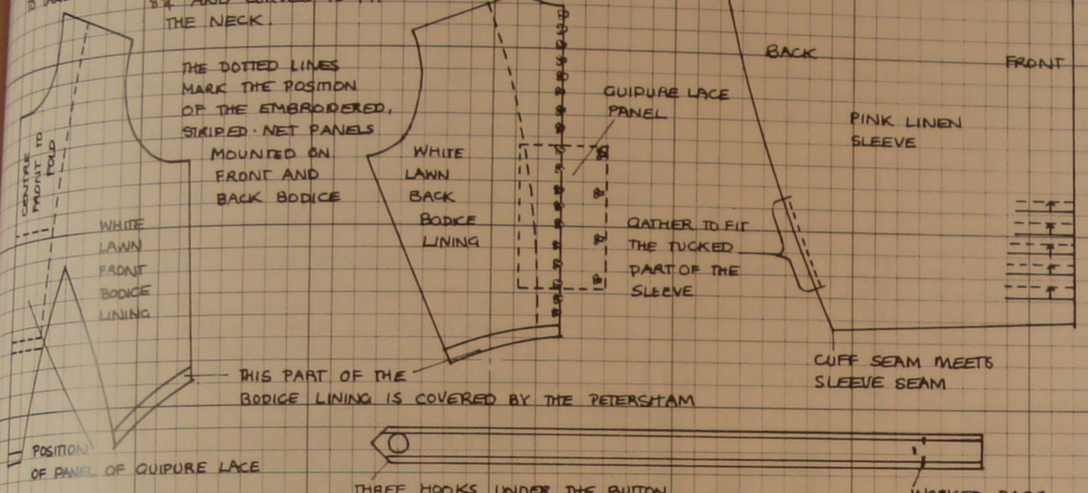
19B

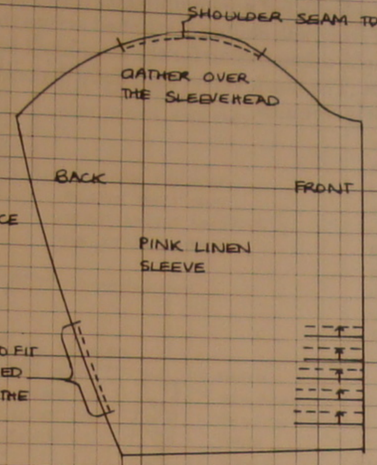
C1908 SUMMER DAY DRESS THE VICTORIA AND ALBERT MUSEUM

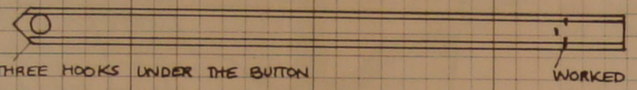
IN PALE ROSE PINK LINEN. THE DRESS WAS WORN BY MISS HEATHER FIRBANK.



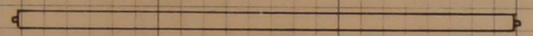
THE COLLAR IS MADE OF EMBROIDERED STRIPED NET AND BORDERED WITH ½" WIDE LACE. 15 TINY DARTS ARE MADE ON THE STRIPES TO TAKE THE COLLAR IN BY 2". THE NECK EDGE THEN MEASURES 8¾" AND CURVES TO FIT THE NECK.







THE PINK LINEN BELT IS MADE OVER STIFFENING AND TRIMMED WITH ¼" WIDE BLACK LEATHER ON THE EDGES, ALLOWING ⅛" PINK LINEN TO SHOW RIGHT ON THE EDGE



THE PETERSHAM BAND IS FACED WITH PINK LINEN ON THE RIGHT SIDE AND THE BODICE IS MOUNTED ON TOP OF IT WHILE ON THE STAND. THE SKIRT IS THEN STITCHED ON TOP. THE HOOK AND BAR FASTENS THE BAND EDGE TO EDGE.

METHOD OF ASSEMBLING DRESS

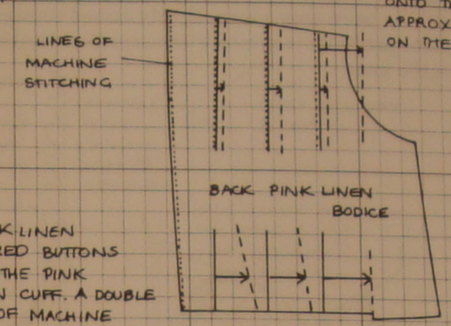
1. THE WHITE LAWN BODICE IS ASSEMBLED AND THE EMBROIDERED, STRIPED NET PANELS ARE MOUNTED ON TOP.
2. THE PINK LINEN BODICE IS PLEATED, MACHINED AND MOUNTED ON TOP OF IT, ON THE STAND, IN ORDER TO ADJUST THE PLEATS OVER THE SHOULDER. THESE ARE HELD IN POSITION BY TACKS THROUGH TO THE LAWN BODICE LINING.
3. THE SLEEVES ARE MACHINED INTO THE ARMHOLE, THE LAWN AND LINEN NOW BEING WORKED AS ONE PIECE OF FABRIC.
4. THE SKIRT IS ATTACHED TO ITS BAND AND THEN MOUNTED ONTO THE BODICE WAISTBAND, WHILE ON THE STAND.

C1905-7 AFTERNOON DRESS [CONTINUED FROM P.55]

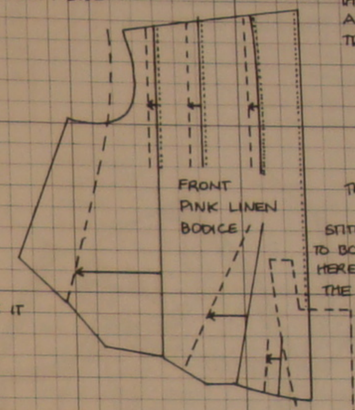
METHOD OF ASSEMBLING DRESS

1. THE SATIN UNDER BODICE IS MADE UP, BONED AND THE SLEEVES PUT IN.
2. YOKE, COLLAR AND LACE ASSEMBLED AND MOUNTED ONTO THE UNDER BODICE.
3. THE UNDERSKIRT IS JOINED TOGETHER AND ATTACHED TO THE UNDER BODICE.
4. THE STRIPED VOILE SKIRT IS ASSEMBLED AND MOUNTED ONTO THE UNDER BODICE LEAVING THE RAW EDGES FLAT AT THE WAIST.
5. THE STRIPED VOILE BODICE IS JOINED TOGETHER AND MOUNTED ONTO THE UNDER BODICE LEAVING THE RAW EDGES FLAT AT THE WAIST OVER THE SKIRT.
6. THE BLACK VELVET WAISTBAND IS STITCHED SECURELY OVER ALL THE RAW EDGES.

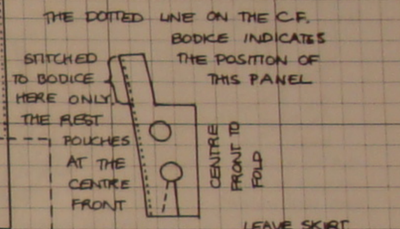
N.B. THIS DRESS WOULD HAVE TO BE WORKED ON THE STAND TO ADJUST THE BODICE AND ENSURE THE CORRECT HANG OF THE SKIRT AND UNDERSKIRT.



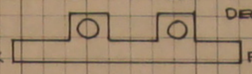
THE BODICE IS MOUNTED ONTO THE SKIRT WAISTBAND APPROXIMATELY ½" DOWN ON THE RIGHT SIDE

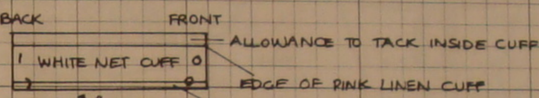


⅝" WIDE BLACK SATIN RIBBON IS USED FOR THE BOW AT THE CENTRE FRONT NECK. EACH HANGING END IS TRIMMED WITH THREE ¼" BOBBLES. THESE ARE MADE FROM BLACK SILK TWISTED OVER SMALL BEADS.



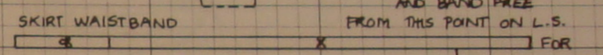
1" PINK LINEN COVERED BUTTONS TRIM THE PINK LINEN CUFF. A DOUBLE ROW OF MACHINE STITCHING ROUND THE EDGE OF THE CUFF DECORATES AND STIFFENS IT

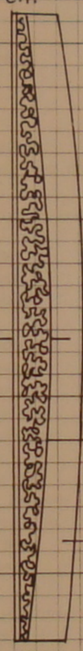




TINY ⅜" BUTTONS AND LOOPS TO TIGHTEN THE NET CUFF

¼" FINISHED WIDTH X-WAY PINK LINEN BINDING.

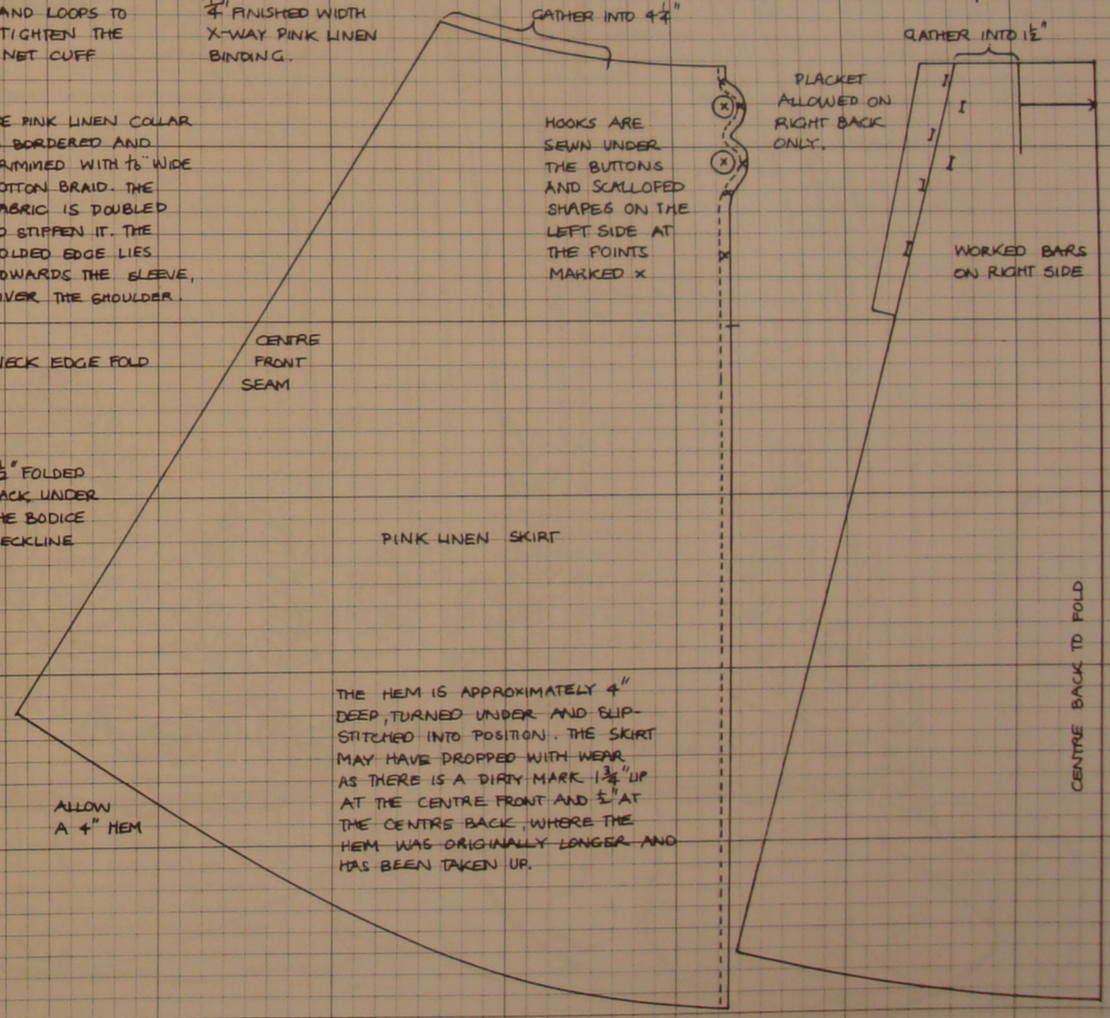




THE PINK LINEN COLLAR IS BORDERED AND TRIMMED WITH ⅛" WIDE COTTON BRAID. THE FABRIC IS DOUBLED TO STIFFEN IT. THE FOLDED EDGE LIES TOWARDS THE SLEEVE, OVER THE SHOULDER.

NECK EDGE FOLD

1½" FOLDED BACK UNDER THE BODICE NECKLINE

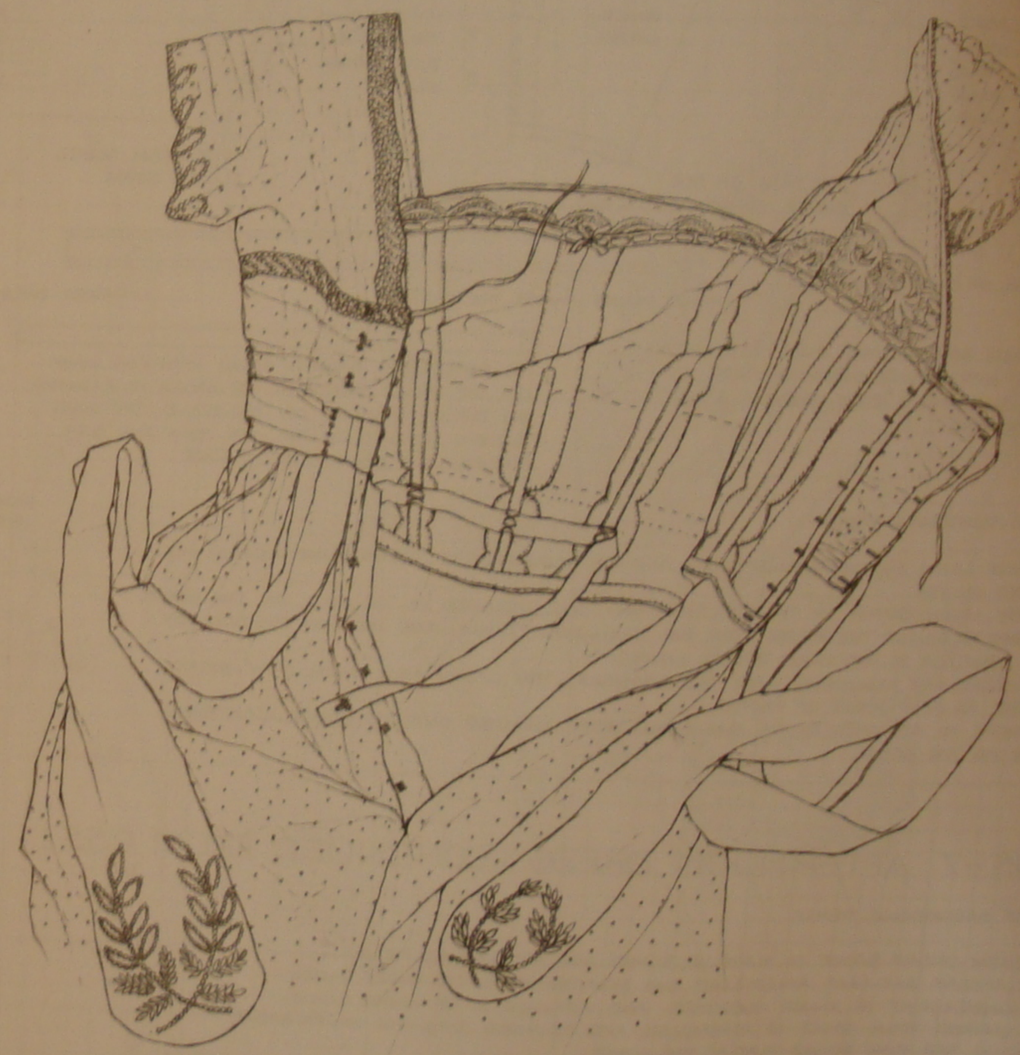


c1909-10 The London Museum

20A. An evening dress in black silk net covered with tiny $\frac{1}{8}$" silver sequins, over an ivory satin underskirt. It was made by Madame Hayward, 67-68 New Bond Street, W. The name 'Lady Maud Warrender' is written in pencil on a piece of silk which is stitched to the petersham waistband. The black velvet sash accentuates the new raised Directoire waistline. The decorations on the hem and bodice of the dress are carried out in $\frac{3}{16}$" gunmetal sequins. The dress would have been worn over a long, lightly-boned corset and a princess petticoat trimmed with accordion pleating from the knee.

20B. An ivory satin, boned bodice provides the foundation of the dress. Layers of sequinned ivory and black silk net are mounted on top of it. A double layer of ivory silk chiffon is stitched across the front to make a foundation for the sequinned band and draped net. The black velvet sash has a decoration of gunmetal sequins.

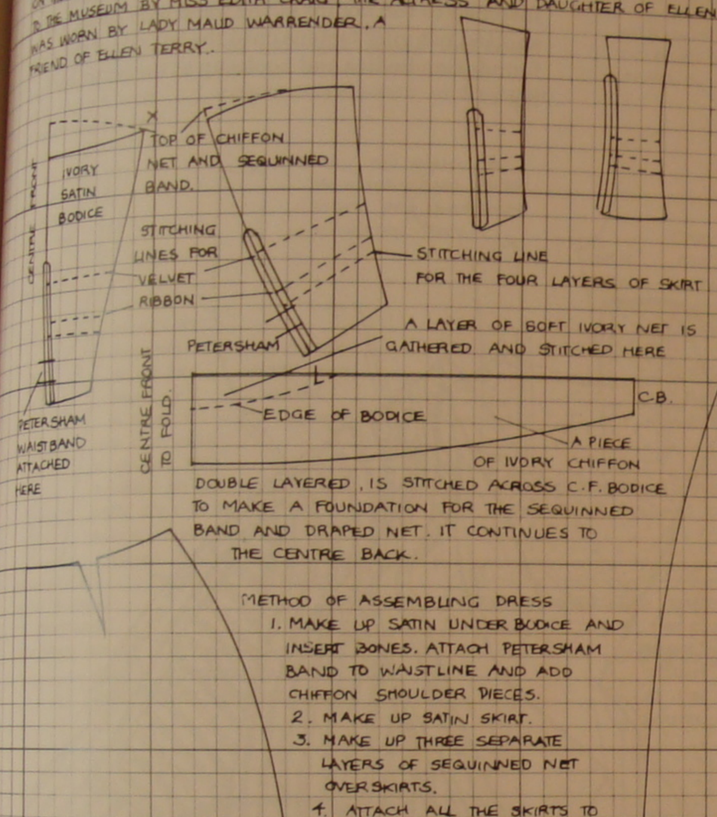
20A

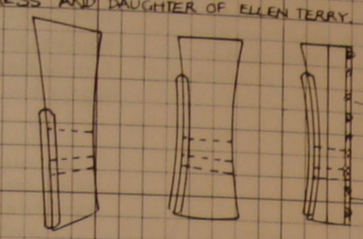


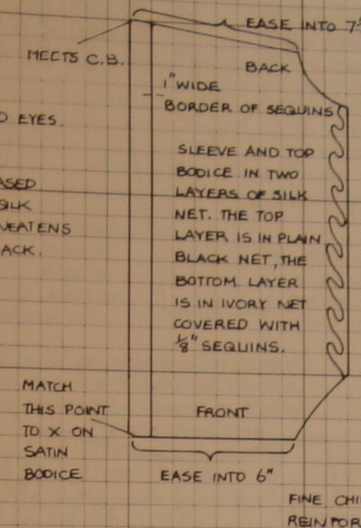
20B

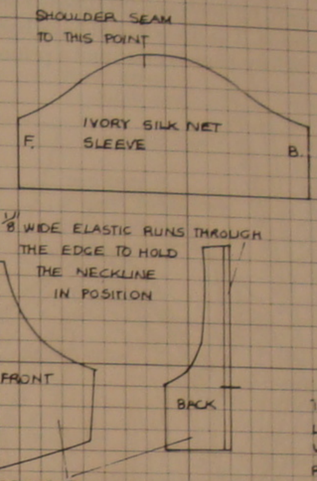
C1909–10 EVENING DRESS THE LONDON MUSEUM

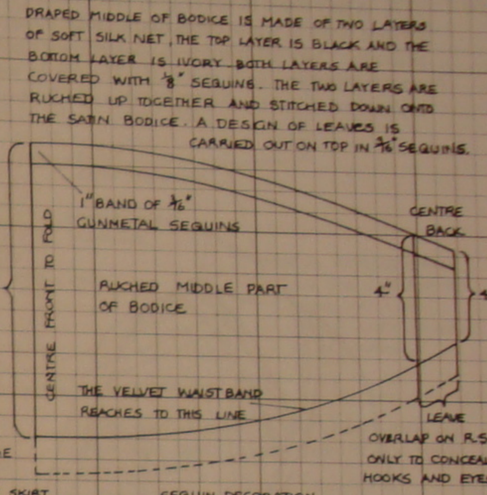
IN BLACK SILK NET COVERED IN TINY ⅛" SILVER SEQUINS OVER AN IVORY SATIN FOUNDATION. THE DRESS IS LABELLED WITH THE DRESSMAKERS NAME ON THE PETERSHAM WAISTBAND - "MADAME HAYWARD, 67,68 NEW BOND STREET, W." THE DRESS WAS DONATED TO THE MUSEUM BY MISS EDITH CRAIG THE ACTRESS AND DAUGHTER OF ELLEN TERRY. THE DRESS WAS WORN BY LADY MAUD WARRENDER, A FRIEND OF ELLEN TERRY.





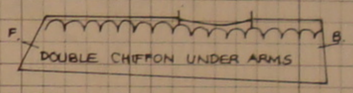


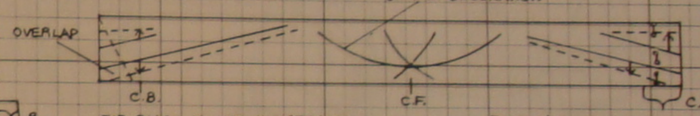




THE PLACKET FASTENS WITH PRESS STUDS, HOOKS AND WORKED BARS.

FINE CHIFFON UNDERPIECE TO REINFORCE THE BODICE. A PIECE OF LACE IS STITCHED OVER THE TOP OF THE CHIFFON FOR DECORATION

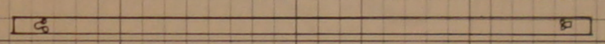




THE BLACK VELVET WAISTBAND IS PLEATED TO FIT THE CURVING SHAPE OF THE WAIST.

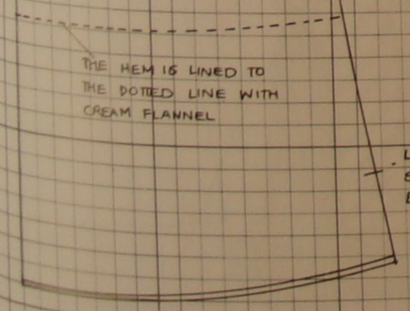
FOLD IN HALF AND STITCH TO LEFT BACK SO THAT THE SASH HANGS DOWN WITH THE PILE RUNNING UPWARDS.

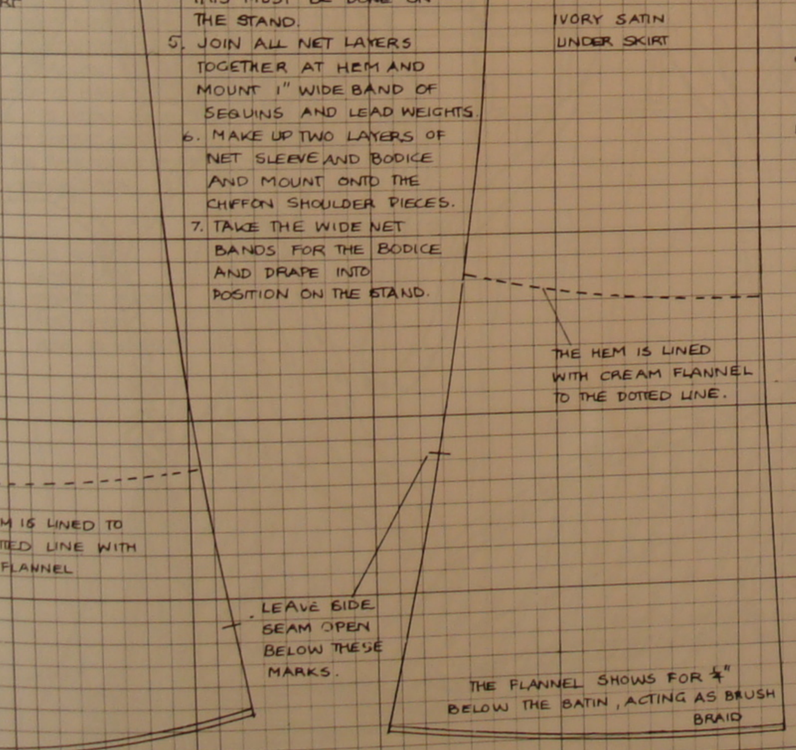
PETERSHAM WAISTBAND SECURED AT C.F. AND TWO SIDE FRONT SEAMS WITH HERRING-BONE STITCH



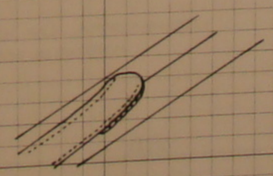
METHOD OF ASSEMBLING DRESS

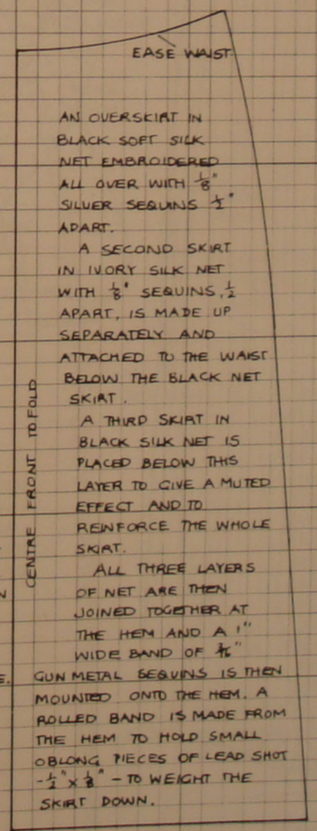
1. MAKE UP SATIN UNDER BODICE AND INSERT BONES. ATTACH PETERSHAM BAND TO WAISTLINE AND ADD CHIFFON SHOULDER PIECES.
2. MAKE UP SATIN SKIRT.
3. MAKE UP THREE SEPARATE LAYERS OF SEQUINNED NET OVERSKIRTS.
4. ATTACH ALL THE SKIRTS TO THE UNDER BODICE, LEAVING THE RAW EDGES LYING FLAT. THIS MUST BE DONE ON THE STAND.
5. JOIN ALL NET LAYERS TOGETHER AT HEM AND MOUNT 1" WIDE BAND OF SEQUINS AND LEAD WEIGHTS.
6. MAKE UP TWO LAYERS OF NET SLEEVE AND BODICE AND MOUNT ONTO THE CHIFFON SHOULDER PIECES.
7. TAKE THE WIDE NET BANDS FOR THE BODICE AND DRAPE INTO POSITION ON THE STAND.
8. APPLY THE BANDS OF SEQUINS TO THE EDGE OF THE NECKLINE AND ROUND THE BODICE, EMBROIDER THE BODICE, OVER THE DRAPED PART, WITH SEQUINNED LEAVES.
9. STITCH THE BLACK VELVET BAND AND HANGING SASH INTO POSITION.
10. THE RAW EDGES OF THE BODICE AND SATIN UNDERSKIRT ARE OVERSEWN TO NEATEN THEM. ALL THE CHIFFON SEAMS ARE HAND-ROLLED.
11. A ⅜" BAND OF INSERTION, WITH A 1/16" WIDE SATIN RIBBON THREADED THROUGH IT, IS STITCHED TO THE TOP OF THE SATIN BODICE TO DRAW IT UP.

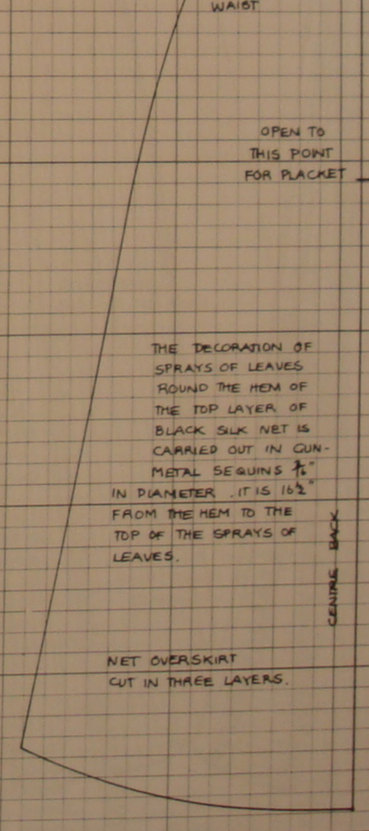


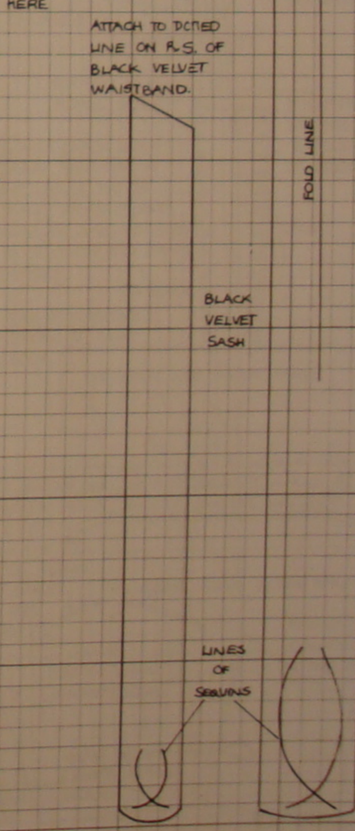


THE ⅜" BONES WHICH SUPPORT THE BODICE ARE SET IN WHITE PARIS BINDING CASINGS SEWN TO THE FLAT, OPEN SEAMS. THE CASINGS ARE DOUBLED FOR 1" AT THE TOP SO THAT THE BONES CAN STAND FREE.







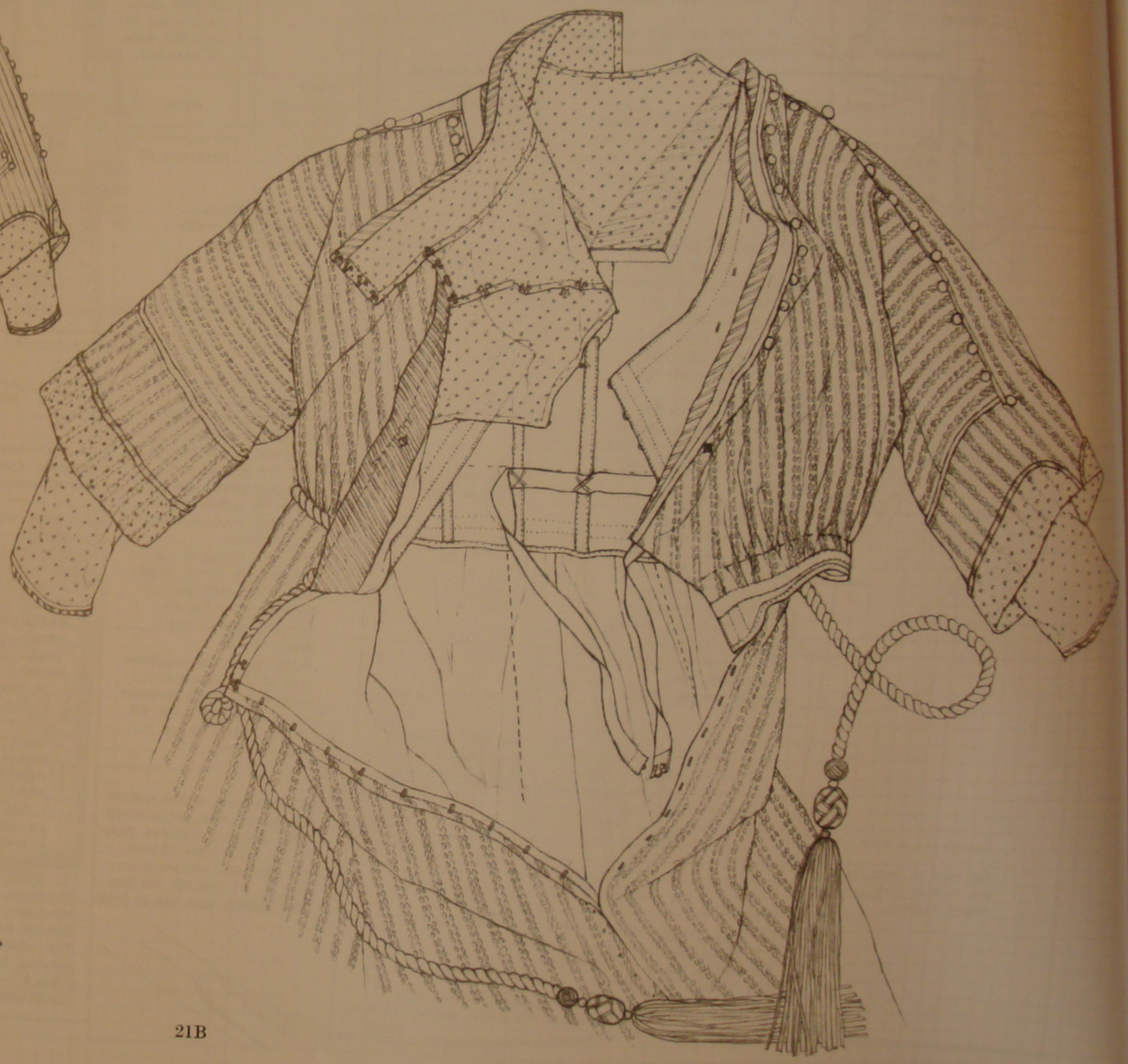


c1911-2 The London Museum

21A. A day dress in silver-grey silk foulard with a tiny striped print of white cigar shapes with black spots at the ends. The gilet front is in spotted ivory net to match the sleeve ends and cuffs. The raised waistline is clearly defined by the black twisted silk cord sash. The left side of the skirt has a panel of fabric let in, cut across the grain. Black satin buttons and black silk cord buttonholes are stitched on either side for decoration. The dress would have been worn over a long, lightly-boned corset and a princess petticoat.

21B. The bodice is mounted on a foundation of white lawn, boned at the seams. The bodice opens at the centre front, and the skirt at the left side, being fastened to the bodice at the waist with hooks. The spotted net gilet fastens onto the left side of the lawn foundation bodice and hooks up at the centre back neck.

21A



21B

C.911-2 A DAY DRESS THE LONDON MUSEUM

IN SILVER GREY SILK FOULARD WITH A TINY STRIPED PRINT OF WHITE CIGAR SHAPES WITH BLACK SPOTS AT THE ENDS, ¼" LONG X 1/16" WIDE. THE STRIPES ARE ALTERNATELY 1/16" AND 5/16" APART.

¼" TURNING FOLDED OVER ROUND NECK EDGE AND A ½" WIDE STRIP OF CREAM SILK RIBBON IS STITCHED IN ALL THE WAY ROUND. PLEATED TO TAKE THE CURVED SHAPE

C.F.

BONE AT C.F. EDGE TO EDGE C.F. FASTENING WITH BRASS HOOKS AND EYES

THE DOTTED LINE MARKS THE POSITION OF THE NET PANEL IT IS SEWN TO THE R.S. ONLY. X MARKS THE POSITION OF WORKED BARS ON L.S. OF BODICE LINING AND THE HOOKS ON THE PANEL WHICH FASTEN IT IN POSITION.

THE GREY SILK BODICE AND SKIRT SHOULD BE MOUNTED ON THE COTTON UNDER BODICE ON THE STAND

ALL THE SEAMS OF THE WHITE LAWN UNDER BODICE ARE OVERSEWN TO NEATEN THEM.

SIDE FRONT WHITE LAWN UNDER BODICE

STITCHING LINE OF DOUBLED NET PANEL

THE NET PANEL OPENS ON THE L. SHOULDER

C.B.

NET BACK PANEL

SIDE BACK

GREY SILK BODICE STITCHING LINE

POSITION OF PETERSHAM

¼" WIDE BONES IN ½" WIDE IVORY PARIS BINDING CASINGS

C.B.

WAIST PETERSHAM BAND FASTENS EDGE TO EDGE AT THE CENTRE FRONT WITH A BRASS HOOK AND EYE. IT IS CAUGHT TO THREE BONES AT THE BACK, ON THE WAISTLINE.

¼" OVERLAP AND 4 HOOKS FASTEN TO WORKED BARS ON BACK SHOULDER

C.F.

POSITION OF PRESS STUDS

THE FRONT PANEL IS MADE OF TWO LAYERS OF SPOTTED NET

SMALL BRASS HOOKS ON W.S. FASTEN TO WORKED BARS ON BODICE

TOP LAYER OF TRIMMING ON DOUBLED NET COLLAR IS ⅝" FINISHED WIDTH, X-WAY STRIPED SILK. BELOW IS ⅛" X-WAY BLACK SATIN STRIP

NET COLLAR

FASTENS AT C.B. WITH HOOKS AND WORKED BARS.

C.F.

POSITION OF BONES IN SILK CASINGS

FREE FROM THIS POINT ON L.S. TO CONTINUE TO C.B. NECK.

THE STRIP OF CROSSWAY BLACK AND WHITE TWILLED SILK WIDENS FROM 2½" AT C.F. TO 4" ON THE SHOULDER AND BACK TO 2½" AT THE C.B. IT IS FOLDED IN HALF AND THE RAW EDGES ARE TURNED IN TOWARDS EACH OTHER AND RUN TOGETHER. THE STRIP IS THEN MOUNTED ONTO THE GREY SILK. THE STITCHES ARE CONCEALED BY THE BLACK BRAID AND BOBBLES. THE STRIPED STRIP HIDES THE RAW EDGES OF THE BLACK SATIN STRIP

GATHER INTO 2¼"

FRONT BODICE RIGHT SIDE

STRIPED SILK

THIS PART IS STITCHED DOWN ONTO THE UNDER BODICE.

GATHER INTO 4"

ATTACH TO SKIRT

GATHER INTO 2¼"

FRONT BODICE LEFT SIDE

CUFF FITS HERE

BLACK SATIN TRIMMING

BOBBLE BRAID TRIMMING

PRESS STUD

GATHER INTO 4½"

FIVE WORKED BARS ON THIS LINE FOR THE HOOKS FROM THE FRONT SKIRT, TO HOLD IT IN POSITION.

THIS PART IS SEWN TO THE UNDERBODICE AND THE RAW EDGES COVERED WITH ½" WIDE WHITE SILK RIBBON.

LEFT SIDE SEAM

CENTRE BACK

RIGHT SIDE SEAM

FRONT BODICE

THE BLACK TWISTED SILK CORD FOR THE WAIST IS ⅜" IN DIAMETER.

GATHER INTO 2½"

BLACK AND WHITE STRIPED SILK TRIMMING

CROSS OVER POINT

BLACK SATIN TRIMMING

BACK BODICE

¼" WIDE BAND OF DOUBLED BLACK X-WAY SATIN

CENTRE BACK

GATHER INTO 5½"

STRIPED SILK

BLACK SATIN

MACHINE STITCHING ⅛" FROM THE EDGE

3/16" WIDE BLACK SILK BRAID MOUNTED ON THE EDGES. THE ⅜" BLACK TWISTED CORD BOBBLES ARE ATTACHED BY ½" CORDS AND HANG LOOSELY.

FRONT

BACK

ROW OF MACHINE STITCHING ⅛" AWAY FROM EDGE

SHOULDER AND SLEEVE PANEL

POSITION OF CUFF WHICH IS IN A DOUBLE LAYER OF NET PATTERNED WITH ⅛" SPOTS ½" APART, ¼" FINISHED WIDTH, X-WAY BINDING IN GREY SILK TO MATCH THE DRESS, ROUND THE EDGE OF THE CUFF

SHOULDER SEAM TO THIS POINT

FRONT SEAM TO THIS POINT

WHITE COTTON LAWN UNDERSLEEVE

SEAM OF NET SLEEVE TO THIS POINT

SPOTTED DOUBLED NET UNDERSLEEVE

A BAND, ⅜" FINISHED WIDTH, OF DOUBLED X-WAY BLACK SATIN. THE BOTTOM BAND IS ⅝" FINISHED WIDTH, BLACK AND WHITE STRIPED TWILLED SILK. ALLOW A 1" X-WAY STRIP TO MAKE THIS BAND AS IT IS ATTACHED TO THE NET SLEEVE, COVERING THE RAW EDGES OF THE BLACK SATIN.

FRENCH KNOTS IN BLACK SILK

THE SKIRT SEAMS ARE TURNED UNDER AND HAND RUN TO NEATEN

RIGHT SIDE BACK

CENTRE BACK

BODICE IS ATTACHED TO THIS POINT C.F.

THIS PART OF THE SKIRT HANGS FREE AND IS HOOKED TO THE WAIST OF THE BODICE

A 1½" WIDE PIECE OF WHITE COTTON IS SEWN UNDER THE GREY SILK TO STIFFEN THE EDGE WHERE THE HOOKS ARE SEWN ON.

FRENCH KNOTS

PLACKET OPEN TO THIS POINT BRASS HOOKS ARE USED TO FASTEN IT

RIGHT FRONT

LEFT FRONT

INSERT SIDE GORE TO THIS POINT

CENTRE FRONT

THE BUTTONS ARE ½" IN DIAMETER AND COVERED WITH BLACK SATIN

FRENCH KNOTS IN BLACK SILK, APPROXIMATELY ¼" APART, HOLD THE HEM IN POSITION.

WORKED BARS ON THE FITTING LINE

PLEAT FROM BACK

8" LONG TASSEL

THE GORE IS TOP STITCHED INTO POSITION

INSERT SIDE GORE TO THIS POINT

LEFT SIDE BACK

1½" WIDE X-WAY BLACK SATIN STRIPS ARE FOLDED IN HALF AND STITCHED UNDER THE EDGES OF THE SIDE GORE SEAMS TO MAKE THEM PROMINENT, AND ACCENTUATE THE SHAPE. ¼" FINISHED WIDTH.

THE IMITATION BUTTON MOLES ARE MADE WITH 1½" (¾" LONG WHEN FOLDED IN HALF) TWISTS OF ⅛" BLACK SILK CORD

SIDE GORE

THE STRIPES GO ACROSS THE FABRIC

FRENCH KNOTS

THE HEM IS SLIP-STITCHED INTO POSITION ON THE SIDE GORE. THERE ARE NO FRENCH KNOTS.

A ⅜" HEM IS MADE AT THE END OF THE SLEEVE

c1913-4 The Victoria and Albert Museum

22A. An afternoon dress with a draped skirt in ivory satin with an overtunic of ivory chiffon and lace, trimmed with skunk. It was worn by Miss Heather Firbank. The large ivory satin sash is cut on the cross to drape well, and the butterfly bow is lined with organza and wired to hold it in position. *The Queen*, April 1914, says that 'mammoth' size butterfly bows in tulle are very fashionable '. . . carried out in vivid colour on a white gown or in black on a bright coloured toilette, the upper edge of the great loops caught to either shoulder, while the lower edge drops below the waist . . . but it is extremely doubtful if they will last long in favour; their presence is too easily acquired.' The dress would have been worn over a bust bodice or 'brassière' to support the bust, a low-cut corset to shape the waist and hipline and a straight silk petticoat.

22B. The detail of the bodice shows the extremely complicated fastening. The peach satin boned under-bodice fastens at the centre front and the lace panel is secured to the chiffon magyar bodice with hooks and worked bars. The skirt is hooked to the waist of the bodice on the left side and the placket is at the centre back. The magyar bodice is made of a layer of ivory silk chiffon backed with a layer of soft silk net to strengthen it.

22A

22B

C.913-4 RECEPTION DRESS THE VICTORIA AND ALBERT MUSEUM

A IVORY SILK SATIN AND CHIFFON TRIMMED WITH IVORY LACE AND BROWN SKUNK

THE BODICE IS A LINING WEIGHT, PEACH SATIN WITH A TWILLED BACK. THE FABRIC IS COMPLETELY ROTTEN AND THE PATTERN HAS BEEN TAKEN AS CAREFULLY AS POSSIBLE FROM THE SHREDS.

½" RIBBON CASING FOR DRAW-STRING TO SUIT OF NECK LINE

¼" BONING INSERTED IN ½" PARIS BINDING CASINGS HAND SEWN TO THE SEAMS

DOTTED LINE INDICATES THE BOTTOM OF PETERSHAM WAISTBAND AND THE POSITION OF THIS EDGE OF THE MAGYAR BODICE

½" WIDE SILK RIBBON TO BIND EDGE FOLDED IN HALF TO GIVE ¼" FINISHED WIDTH

DOUBLED STRIP OF SATIN FOR PLACKET

POSITION OF SASH

C.B.

OVERLAP ON R.S. ONLY. THIS IS FACED WITH ½" WIDE SILK RIBBON. HOOKS ON R.S. AND WORKED BARS ON L.S. THE C.F. IS SEWN TO THE PEACH SATIN UNDER BODICE

C.F.

POSITION OF 2¼" DEEP LACE

IVORY SILK FRONT MOUNTED ON TOP OF PEACH SATIN UNDER BODICE

EASE TO FIT PINK UNDER BODICE

POSITION OF 2¼" DEEP IVORY LACE STITCHING LINE

IVORY SILK BACK MOUNTED ON TOP OF PEACH SATIN UNDER BODICE

C.B. TO FOLD

GATHER ON THIS EDGE AND ATTACH TO THE BODICE

POSITION OF SATIN SASH

LACE OVERSKIRT WITH A SCALLOPED BORDER

LEAVE OPEN TO THIS POINT FOR PLACKET

CENTRE BACK

CENTRE FRONT TO FOLD

CENTRE FRONT FASTENS WITH HOOKS AND WORKED BARS

C.B. TO FOLD

DOUBLE IVORY SILK CHIFFON TOP TO PEACH SATIN UNDER BODICE TO FORM A BASE FOR THE OVER BODICE. A PICOT EDGE IS PUT ON THE ARMHOLE.

PETERSHAM WAISTBAND PASTENS AT C.F. IT IS STITCHED TO C.B. AND BACK SIDE SEAMS.

FOLD IN HALF ON THE DOTTED LINE. THE ARMHOLE = 18". THE CHIFFON IS PLACED WITH THE RAW EDGES TO THE ARM-HOLE AND WHIPPED INTO POSITION, CROSSING OVER APPROX. 1" AT SHOULDER. THIS ACTS AS A DRESS SHIELD AS WELL AS A STAY

IVORY CHIFFON UNDER-ARM PIECE

EASE INTO 4½"

DARTS HAND-SEWN INTO POSITION

¾" SATIN STRIP TO BACK PLACKET. METAL EYES ARE COVERED WITH BUTTON HOLE STITCH

POSITION OF SASH

THESE TUCKS HANG LOOSELY IN FOLDS

NEATEN WAIST EDGE WITH ½" WIDE SILK RIBBON BINDING ON L.S. ONLY. SEW 7 HOOKS ON TOP TO ATTACH SKIRT TO BODICE. R.S. IS SEWN TO BODICE

MAKE TEN ½" PLEATS ALONG THE TOP OF CHIFFON PANEL TO FIT THE DOTTED LINE ON THE UNDERSKIRT

CENTRE FRONT TO FOLD

HEM TO FOLD

IVORY SATIN UNDERSKIRT

IVORY SATIN UNDERSKIRT

THE RAW EDGES ARE TURNED UNDER AND RUN BY HAND

IVORY SATIN UNDERSKIRT

CENTRE BACK

ALLOW FOR A 2½" DEEP HEM

CENTRE FRONT

THE DOTTED LINE INDICATES THE POSITION OF THE PANEL OF DOUBLED IVORY SILK CHIFFON. THERE ARE 20 PLEATS ACROSS THE WHOLE FRONT

2" WIDE STRIP OF WHITE TAPE, INTO THREE OF WHICH RUNS THROUGH IT, IS BENT INTO THE SHAPE OF A BOW AND STITCHED TO THE ORGANZA LINING OF THE SATIN BOW

NICHOLLS PATENT HOOKS FOR PLACKET

LEFT HALF OF SKIRT IN MEDIUM WEIGHT IVORY SILK

THE RIGHT FRONT SKIRT OVERLAPS TO THIS POINT

CENTRE BACK

PLEAT INTO 2½" AND ATTACH TO C.B. UNDER THE BOW, 1½" OVER THE BODICE AND 1" OVERLAPPING THE SKIRT

THE IVORY SATIN SASH IS DRAPED INTO POSITION ON THE FINISHED DRESS AND CAUGHT WITH A FEW STITCHES

RIGHT HALF OF SKIRT IN MEDIUM WEIGHT IVORY SILK

½" WIDE SILK RIBBON NEATENS THE ENDS OF THE SASH. IT FASTENS WITH 3 HOOKS.

PLEAT INTO 2½"

GATHER INTO 1½"

CENTRE PIECE OF BOW

THE LACE OVERSKIRT IS CAUGHT HERE

CENTRE BACK

RIGHT FRONT CAUGHT HERE

CENTRE FRONT

ARRANGE THIS PLEAT WHEN THE DRESS IS ON THE STAND

TOP

CAUGHT TO THE DRESS AT THIS POINT

GATHER INTO 2½"

GATHER INTO 2½"

CAUGHT TO THE DRESS AT THIS POINT

FOLD

FOLD

IVORY SATIN BOW

THE WHOLE BOW IS LINED WITH WHITE ORGANZA

BOTTOM

PLEAT UP AND STITCH UNDER BOW

SASH ENDS FOR BOW. CUT TWO AND LINE WITH WHITE ORGANZA

STITCHING LINE

WEIGHT

JOIN TO LEFT FRONT

FOLD THIS CORNER BACK TO FORM FACING FOR SASH

STITCH EDGE TO EDGE TO RIGHT FRONT

STITCH EDGE TO EDGE TO LEFT FRONT

THE PEACH SATIN UNDER BODICE SEAMS ARE OVERSEWN TO NEATEN THEM.

FUR BORDER

FUR BORDER

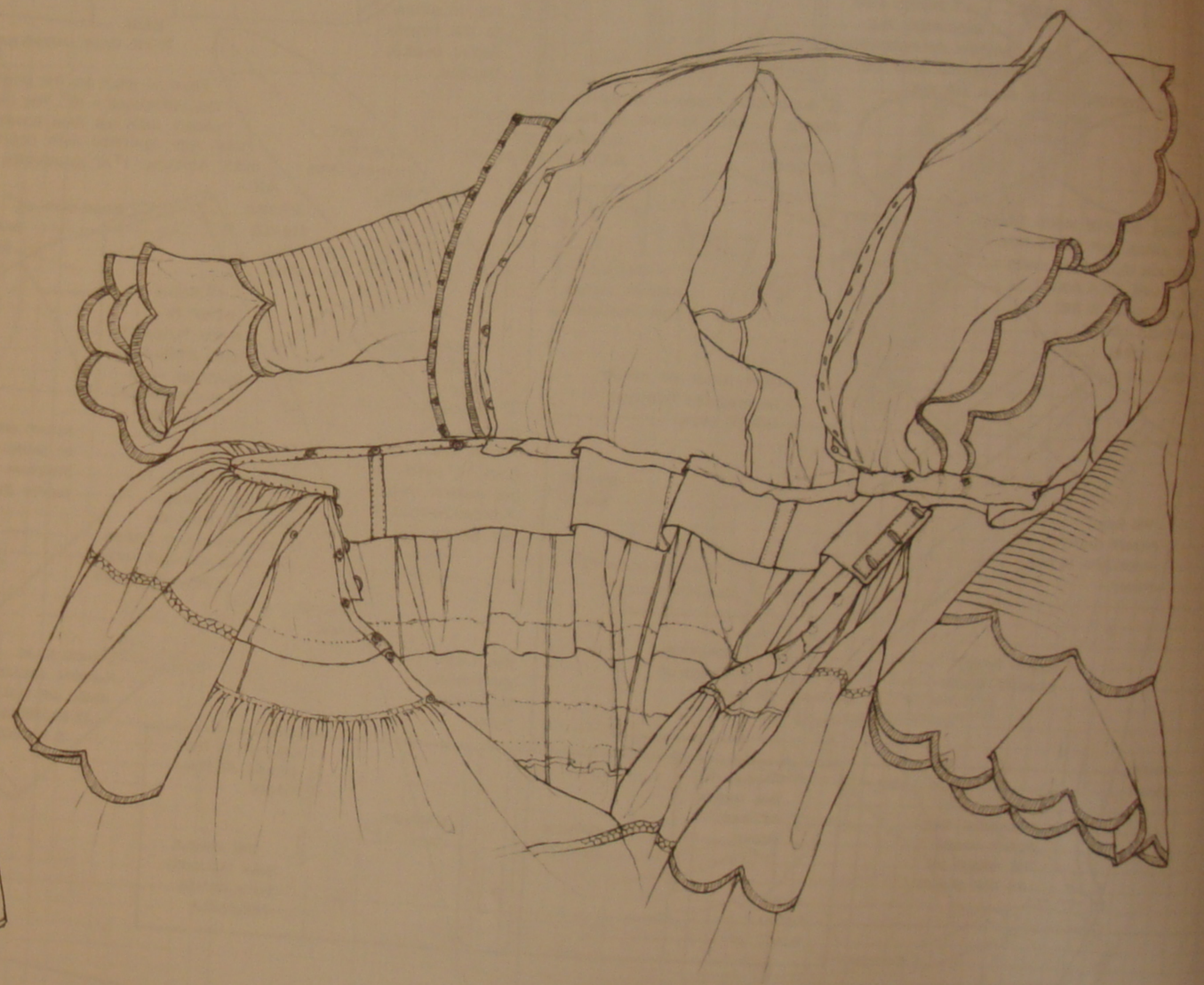
ALLOW A 2½" DEEP HEM. IT IS TURNED BACK AND PLEATED TO FIT. CURVED FACINGS ARE CUT FOR BOTH FRONTS. THIS DOUBLE LAYER OF SILK HELPS TO SUPPORT THE WEIGHT OF THE FUR.

c1915–6 Centre de Documentation du Costume

23A. An afternoon dress in white, slightly stiffened cotton, which is almost uncrushable, possibly nainsook. It is trimmed with scalloped flounces. The entire dress is handstitched. It was worn by a young married woman who always removed the labels from her dresses and it is very probably from a Paris Couture House. An article in *The Queen*, December 1915 says that 'frills and flounces predominate with ruffles and full sleeves. They are very pretty, very dainty and give a lot of work to the midinette . . . the master dressmakers will have plenty of scope for delicate work'. The sash is unfortunately missing but one has been drawn from an illustration of an almost identical dress in *La Mode Illustrée*, May 1915. The dress would have been worn over a brassière and a low cut corset reaching well down over the hips.

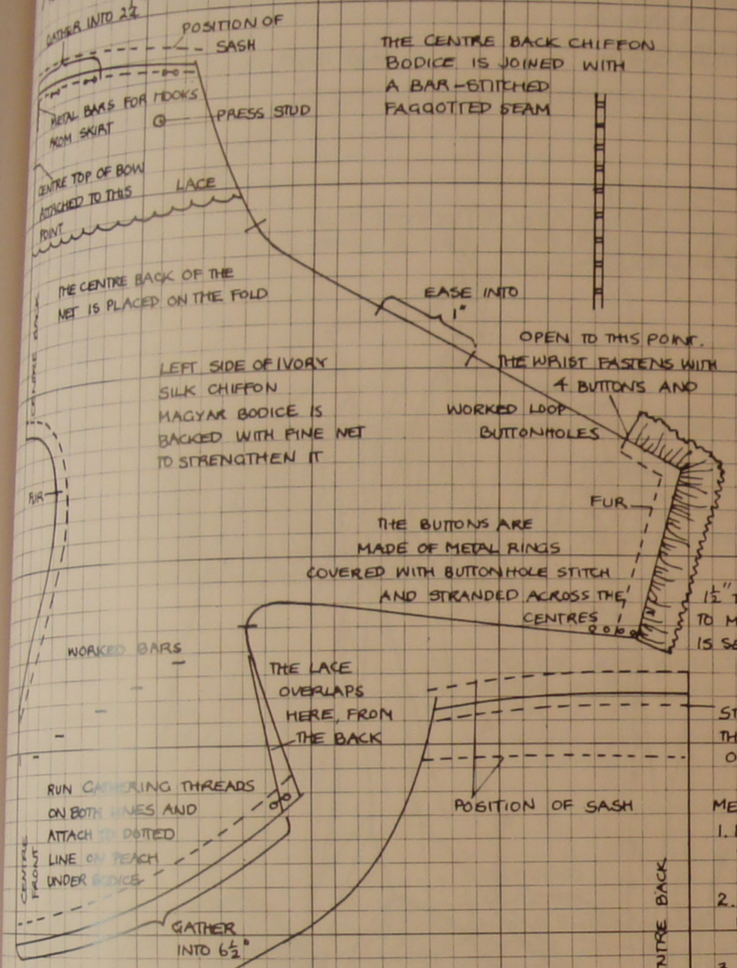
23B. This detailed drawing of the bodice shows the way in which the layers of flounces are mounted onto the underskirt and the opening of the bodice at the centre front, with the skirt placket at the centre back.

23A



23B

C1913-4 RECEPTION DRESS VICTORIA AND ALBERT MUSEUM [CONTINUED FROM PAGE 63]



THE CENTRE BACK CHIFFON BODICE IS JOINED WITH A BAR-STITCHED FAGGOTTED SEAM

METHOD OF ASSEMBLING DRESS

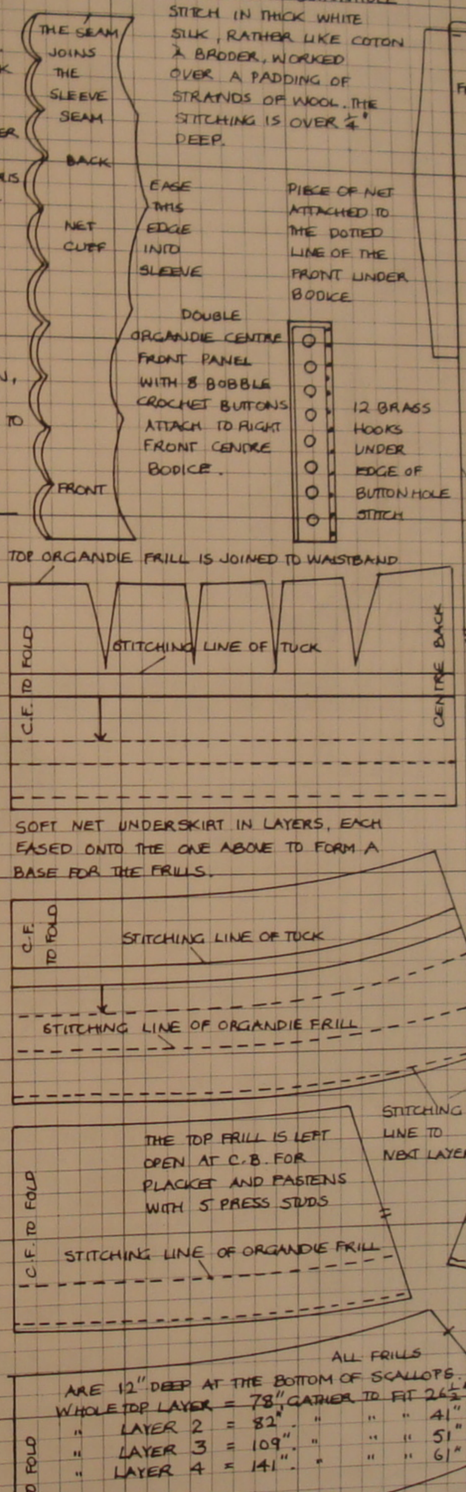
1. MAKE UP NET UNDERBODICE.
2. THE BODICE PANELS AND MAGYAR SLEEVES ATTACHED TO UNDERBODICE. THE BODICE IS STITCHED AT C.B. NECK ONLY.
4. NET COLLAR MOUNTED
5. ALL BODICE PIECES CAUGHT TOGETHER AT THE WAIST. THE EDGE IS BOUND WITH NET AND ATTACHED TO THE PARIS BINDING ON THE PETERSHAM BAND.
6. THE NET UNDERSKIRT IS JOINED TOGETHER AND THE FRILLS ARE MOUNTED. THE PLACKET OPENING IS AT THE CENTRE BACK.
7. THE SKIRT IS MOUNTED ONTO THE TOP OF THE WAISTBAND, LEAVING IT FLAT. A ½" PARIS BINDING IS FOLDED OVER THE EDGE TO NEATEN, LEAVING ¼" FINISHED WIDTH.
8. THE R.S. OF THE BODICE IS STITCHED TO THE WAISTBAND. THE L.S. FASTENS TO IT WITH PRESS STUDS ON THE EDGE OF THE NET BINDING.

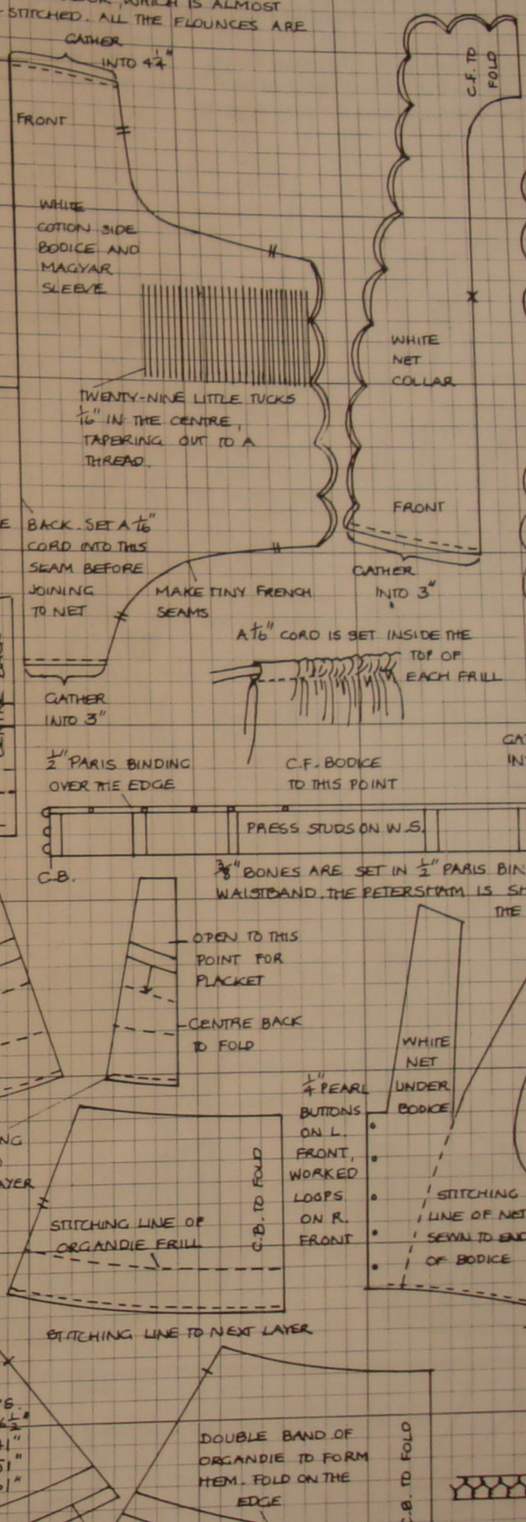
METHOD OF ASSEMBLING DRESS

1. MAKE UP AND BONE PEACH SATIN UNDERBODICE. ADD WAIST PETERSHAM.
2. ASSEMBLE IVORY SILK BODICE WITH DOUBLE IVORY CHIFFON TOP
3. ASSEMBLE NET AND IVORY CHIFFON MAGYAR BODICE.
4. JOIN THESE LAYERS TOGETHER AND MOUNT ON PEACH SATIN UNDERBODICE WHILE ON THE STAND. STITCH LACE OVER THIS.
5. ASSEMBLE SATIN UNDERSKIRT, SILK SKIRT AND LACE OVER SKIRT.
6. STITCH THESE THREE LAYERS TOGETHER AT THE WAIST AND MOUNT THEM FLAT ONTO THE PEACH UNDERBODICE, APPROX. ½" ABOVE THE MAGYAR BODICE.

C1915-6 AFTERNOON DRESS CENTRE DE DOCUMENTATION DU COSTUME

IN WHITE SLIGHTLY STIFFENED COTTON, POSSIBLY NAINSOOK, WHICH IS ALMOST UNCRUSHABLE. THE DRESS IS ENTIRELY HAND-STITCHED. ALL THE FLOUNCES ARE SCALLOPED AND EDGED WITH BUTTONHOLE STITCH IN THICK WHITE SILK, RATHER LIKE COTON À BRODER, WORKED OVER A PADDING OF STRANDS OF WOOL. THE STITCHING IS OVER ¼" DEEP.



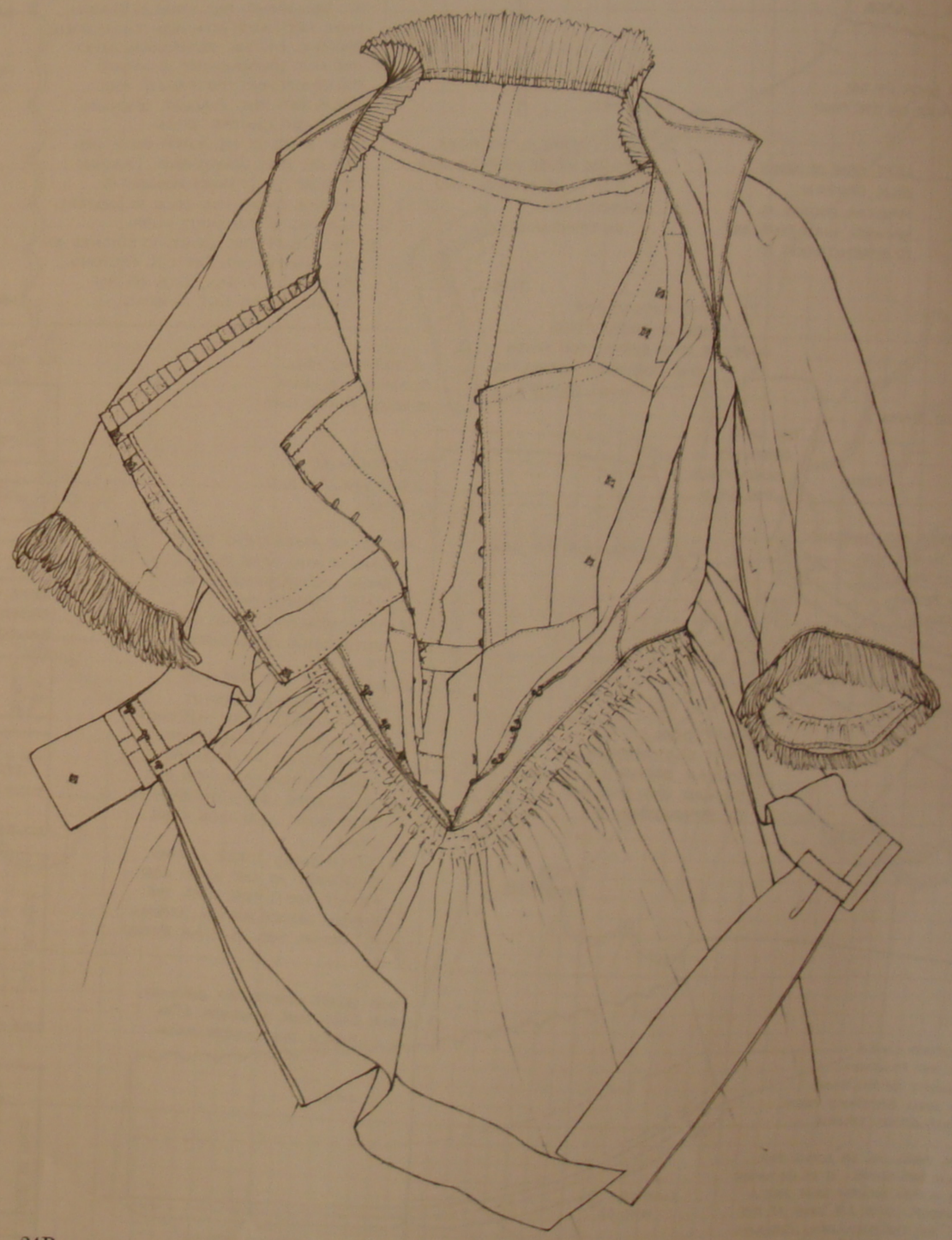


c1917-8 The Victoria and Albert Museum

24A. An afternoon dress in delft blue, lightweight, silk taffeta trimmed with matching blue looped silk fringe. The dress is labelled on the petersham waistband 'Bradleys Ltd, Established 1870. Chepstow Place, London W'. The sash, in a matching shade of blue satin-backed velvet ribbon, marks the very slightly raised waistline. The hemline has shortened considerably over the last three years. The pleated modesty vest is in cream patterned net. The dress would have been worn over a brassière and a low cut corset reaching well down over the hips.

24B. This dress is fairly straightforward in construction, the openings being at the centre front. The modesty vest covers the underbodice opening and fastens with press studs on the left side. The blue silk bodice fastens edge to edge and this opening is concealed by the blue velvet bow.

24A

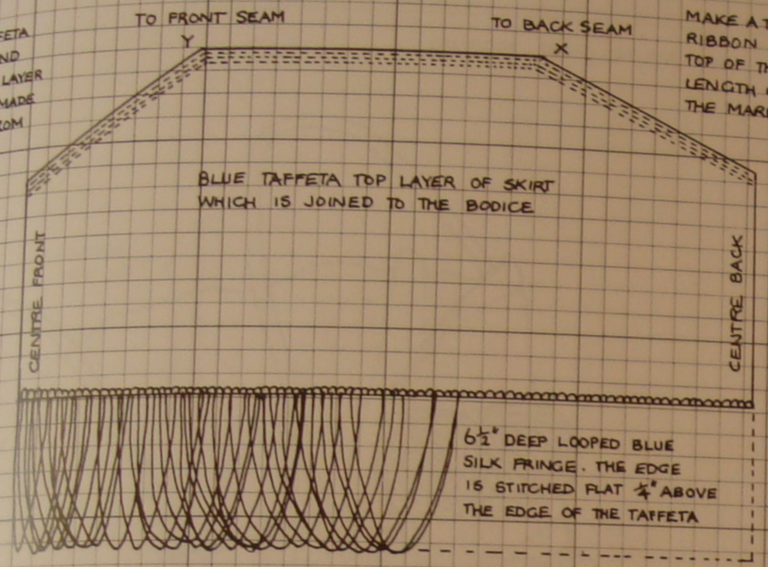


24B

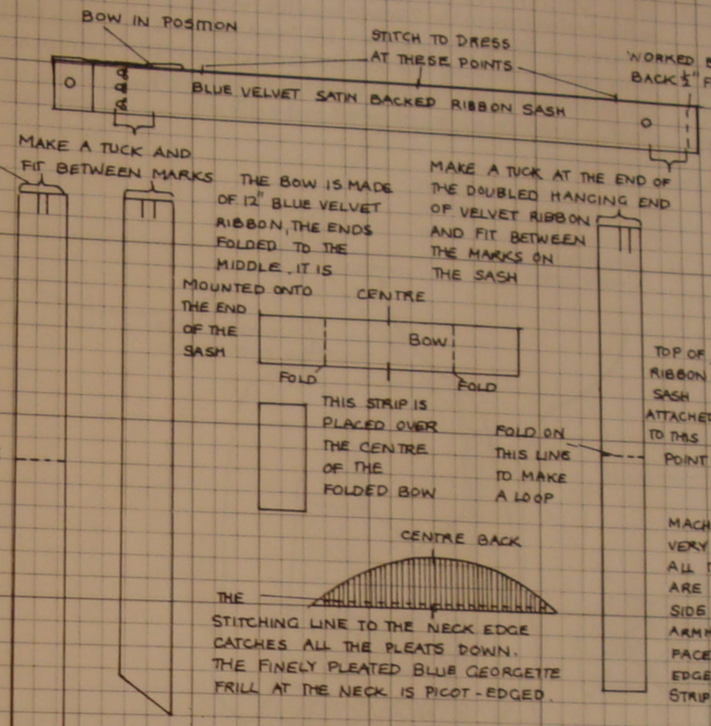
C.917-8 AFTERNOON DRESS THE VICTORIA AND ALBERT MUSEUM

A PALE BLUE LIGHTWEIGHT SILK TAFFETA TRIMMED WITH MATCHING BLUE LOOPED SILK FRINGE. THE MARKS IS LABELLED "BRADLEYS LTD. CHEPSTOW PLACE, LONDON W. ESTABLISHED 1870" ON THE PETERSHAM WAISTBAND

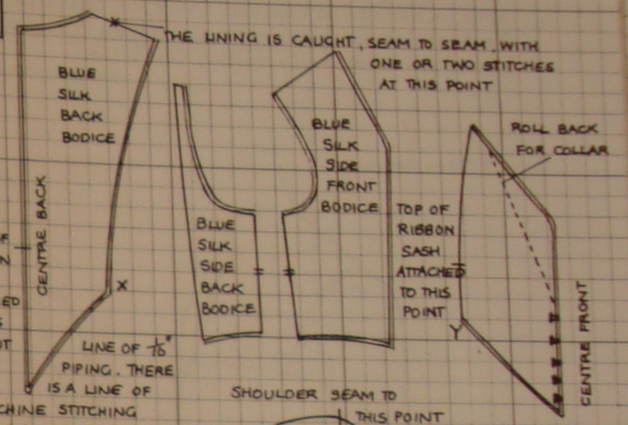
THE BLUE TAFFETA SKIRT BODICE AND ATTACHED TOP LAYER OF SKIRT ARE MADE SEPARATELY FROM THE WHITE JAP SILK BODICE AND SKIRT. THEY ARE ATTACHED ONLY BY A FEW STITCHES ON THE SHOULDER.

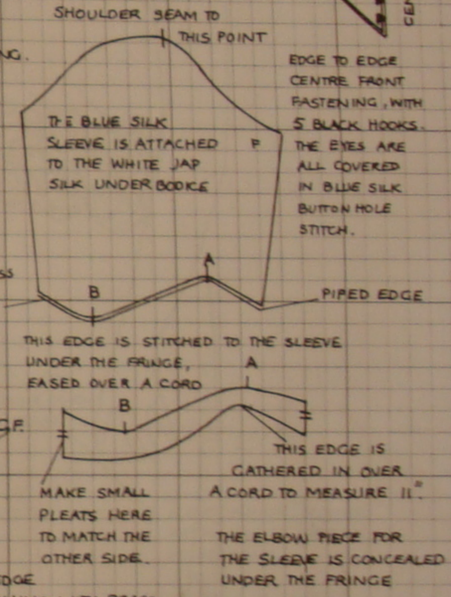


MAKE A TUCK IN FOLDED RIBBON AND STITCH ON TOP OF THE SINGLE LENGTH OF RIBBON TO THE MARKS ON THE SASH



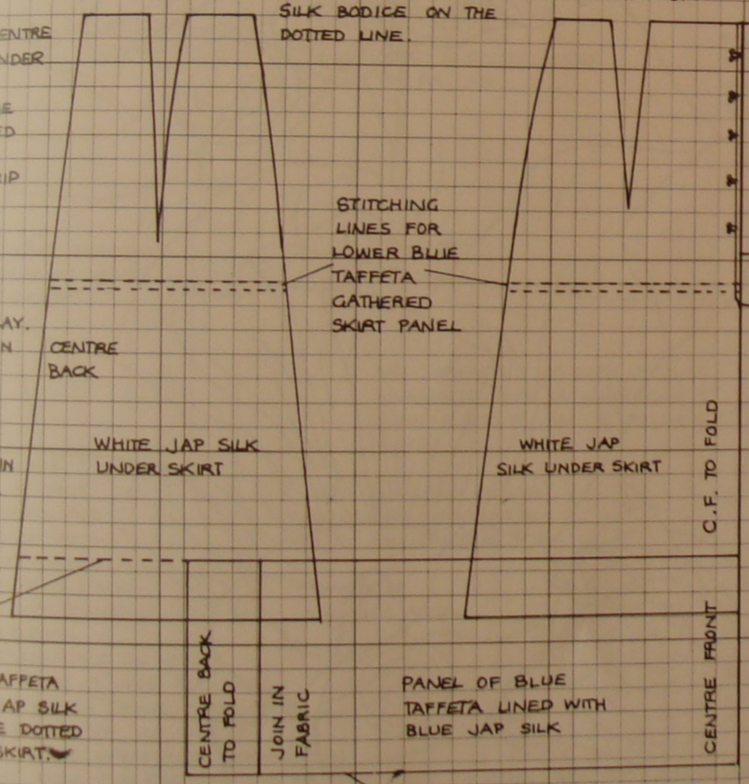
THE RAW EDGES OF THE BOW AND SASH ARE COVERED WITH ½" WIDE PARIS BINDING





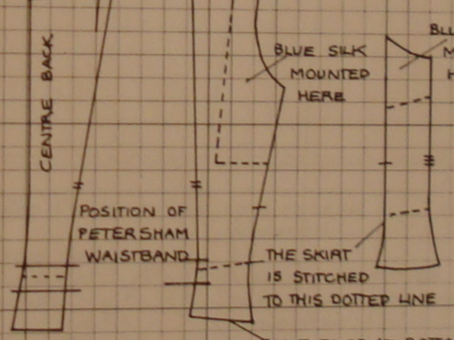
SLASH OPEN THE CENTRE FRONT JAP SILK UNDER SKIRT TO MAKE THE PLACKET OPENING. THE RIGHT SIDE IS FACED BACK WITH A ¾" (FINISHED WIDTH) STRIP OF SILK. THE LEFT SIDE HAS A 1" (FINISHED WIDTH) DOUBLED STRIP OF WHITE JAP SILK TO PROVIDE AN UNDERLAY. THE HOOKS ARE SEWN ON THE RIGHT SIDE, ON THE EDGE OF THE SKIRT. THE WORKED BARS ON THE LEFT SIDE ARE IN THE SAME POSITION

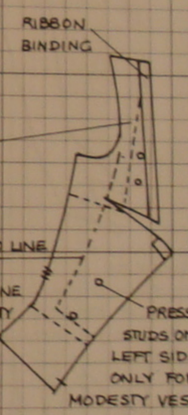
TOP STITCH THE SKIRT WAIST TO THE JAP SILK BODICE ON THE DOTTED LINE.



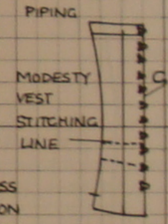
¾" WIDE PETERSHAM WAISTBAND WITH THE NAME OF THE DRESSMAKER WOVEN INTO IT. IT IS ATTACHED AT THE CENTRE BACK AND SIDE BACK SEAMS ON THE WAISTLINE.

½" WIDE RIBBON IS STITCHED FLAT, EASED IN TO FIT THE CURVE, TO FORM THE NECK BINDING

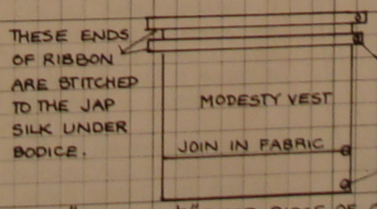




1½" DEEP BLUE SILK LOOPED FLOSS SILK FRINGE IS STITCHED JUST UNDERNEATH PIPING.



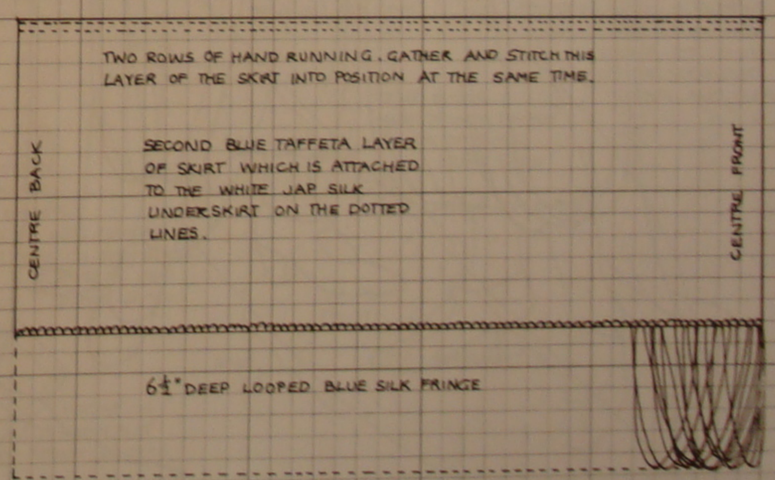
MODESTY VEST MADE FROM 6½" WIDE FLESH PINK SATIN RIBBON, JOINED TO MAKE IT LONG ENOUGH. THE SATIN IS JOINED TO THE TOP ½" WIDE WHITE SATIN RIBBON.



A 23" WIDE × 8½" DEEP PIECE OF CREAM NET WITH A PATTERNED EDGE AT TOP AND BOTTOM, EMBROIDERED AT THE TOP, IS PLEATED INTO EIGHTEEN ½" PLEATS FACING TOWARDS THE CENTRE FRONT. THIS PANEL IS MOUNTED ON THE TOP RIBBON OF THE MODESTY VEST. ¾" IS LEFT FREE AT THE TOP, AS A FRILL. IT IS STITCHED IN ONE OR TWO PLACES ONTO THE SECOND RIBBON AND TO THE BOTTOM OF THE PANEL. THUS, ALTHOUGH FIRMLY SECURED, IT GIVES THE EFFECT OF A LOOSELY ARRANGED PIECE OF LACE.

TWO ROWS OF HAND RUNNING. GATHER AND STITCH THIS LAYER OF THE SKIRT INTO POSITION AT THE SAME TIME.

SECOND BLUE TAFFETA LAYER OF SKIRT WHICH IS ATTACHED TO THE WHITE JAP SILK UNDERSKIRT ON THE DOTTED LINES.



©1918 Centre de Documentation du Costume

25A. An evening dress with a Zouave hemline and a small train in black crêpe satin, trimmed with roses of the same fabric. It was made by Madeleine Vionnet for Mme La Baronne de Vaughan, a very fashionable lady. Each rose is made from a circle of fabric cut in a spiral, ruched and stitched into position. One of the earliest references to the Zouave hemline, with a picture, is in *The Queen*, January 1917 and there are many pictures showing this hemline throughout 1918. The underwear with this dress would have been very slight, a brassière, a low-cut corset and a silk slip.

25B. The complicated arrangement of the Zouave hem with the little train is shown in this detail. The satin straps are tied round each leg above the ankle.

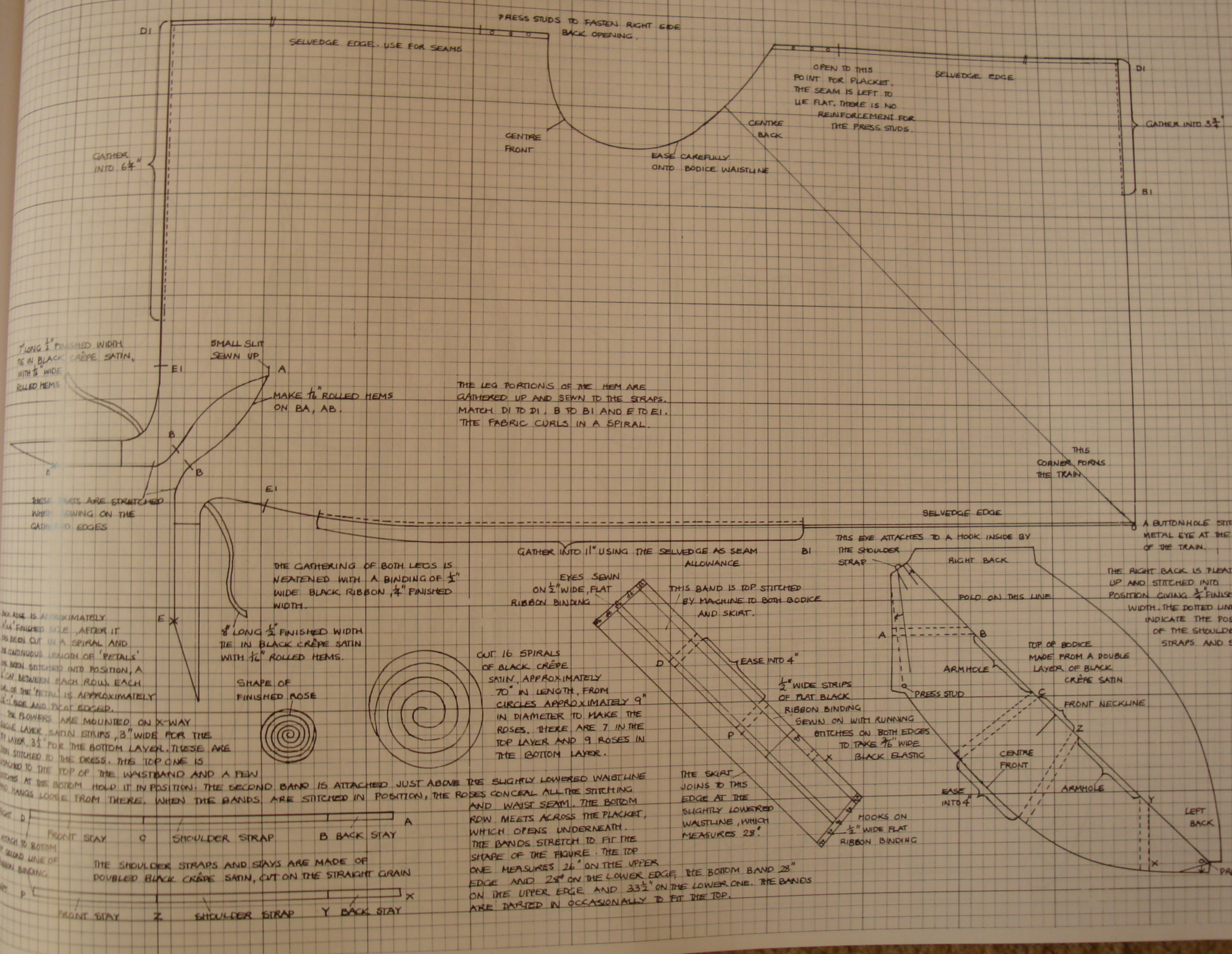
25A

25B

c.1918 AN EVENING DRESS WITH A ZOUAVE HEMLINE

CENTRE DE DOCUMENTATION DU COSTUME

IN BLACK CRÊPE SATIN TRIMMED WITH ROSES OF THE SAME FABRIC. THE DRESS WAS MADE BY MADELEINE VIONNET.



c1920-2 The Victoria and Albert Museum

26A. A day dress and jacket in dark sand woollen fabric made by Lucien Lelong, Couturier, 18 Place de la Madeleine, Paris. Both dress and jacket are trimmed with rows of $\frac{1}{16}$″ pin tucks approximately $\frac{5}{8}$″ apart. The little belts and pockets at the side of the dress are below the natural waist level and the waist is not defined at all. The jacket is lined with deep golden-sand coloured, silk crêpe and fastens with one hook at the front. The bodice and sleeves of the dress are lined with white jap silk. There are many outfits closely resembling this one in *The Queen* for these years. The dress would have been worn over a brassière and corset combined, to flatten the bust and hips.

c1923-5 The Victoria and Albert Museum

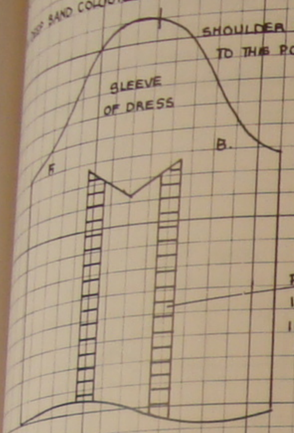
27A. An evening dress in cream, crêpe back satin embroidered with turquoise, red, emerald green, pale pink, sapphire blue and golden yellow beads and glass stones. The dress is labelled 'Jenny, Paris'. There is a hand-written tape stitched to the side seam, with the name of the model, 'Jour de Veine'. Dresses of this type may be seen in *Vogue*, *The Queen* and *Punch* between 1923 and 1925. *The Queen*, in April 1924, comments 'Evening gowns have taken upon themselves many new lines this season, notably the square neck and the uneven hem . . .' and '. . .there is less excuse for protest this year than last year, when the chemise dress was so flagrantly favoured by the multitude and was produced in the most diaphanous materials, cut to a length at least 14″ from the ground'. Cartoons showing the younger generation in dresses with knee-length hemlines appear in *Punch* from November 1924 but fashionable dresses of this length continue to be seen.

26A

27A

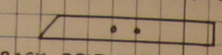
1920-2 DAY DRESS AND JACKET THE VICTORIA AND ALBERT MUSEUM

SAND COLOURED WOOLLEN FABRIC. THE DRESS IS LABELLED "LUCIEN LELONG, COUTURIER, 18 PLACE DE LA MADELEINE. PARIS."

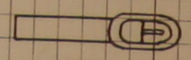


PIN-TUCKED INSET PANELS IN THE SLEEVE

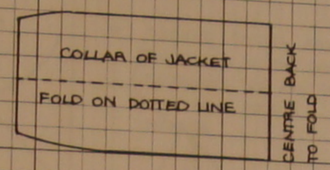
THE BODICE AND SLEEVES OF THE DRESS ARE LINED WITH WHITE JAP SILK CUT ON THE SAME GRAIN. THE SILK IS CUT A FRACTION LARGER THAN THE DRESS TO ALLOW FOR EASE. THE LINING WAS PROBABLY TO PREVENT THE FABRIC IRRITATING THE SKIN.



BACK BELT WITH WORKED HOLES LINED WITH SILK CRÊPE TO MATCH, AND PICOT-EDGED.

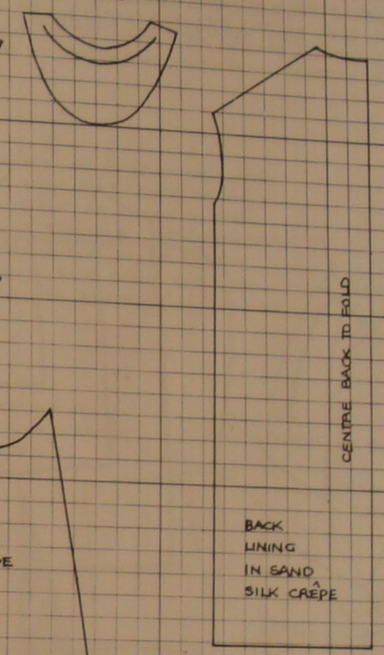


FRONT BELT WITH A BUCKLE IN DULL BROWN BONE, LINED WITH SILK CRÊPE TO MATCH, AND PICOT-EDGED.



SILK CRÊPE POCKET BAG

THE BACK OF THE POCKET BAG IS IN THE SAME FABRIC AS THE DRESS.

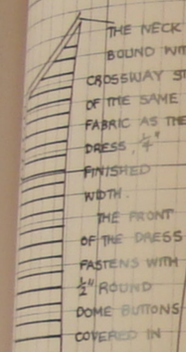


FRONT LINING IN SAND SILK CRÊPE

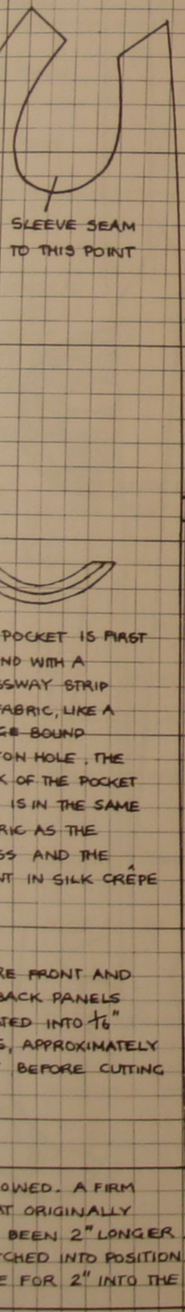
BACK LINING IN SAND SILK CRÊPE

THE NECK IS BOUND WITH CROSSWAY STRIPS OF THE SAME FABRIC AS THE DRESS, ¼" FINISHED WIDTH.

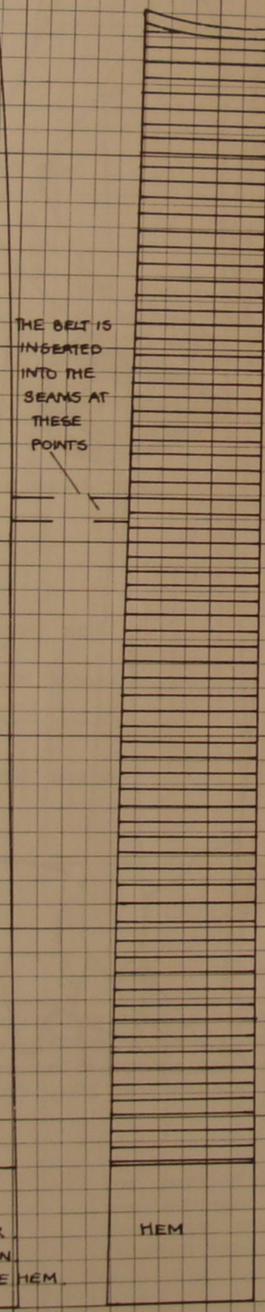
THE FRONT OF THE DRESS FASTENS WITH ½" ROUND DOME BUTTONS COVERED IN THE SAME FABRIC AS THE DRESS.

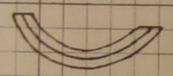


THE BELT IS INSERTED INTO THE SEAMS AT THESE POINTS



THE BELT IS INSERTED INTO THE SEAMS AT THESE POINTS



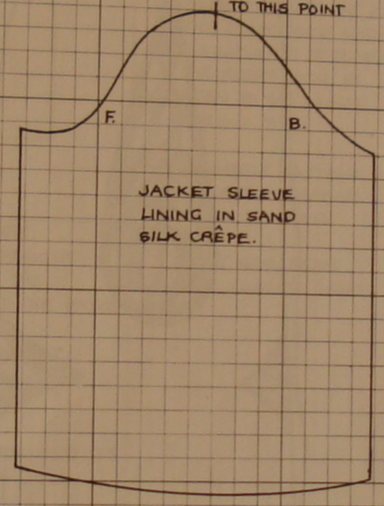


THE POCKET IS FIRST BOUND WITH A CROSSWAY STRIP OF FABRIC, LIKE A LARGE BOUND BUTTON HOLE. THE BACK OF THE POCKET BAG IS IN THE SAME FABRIC AS THE DRESS AND THE FRONT IN SILK CRÊPE

THE CENTRE FRONT AND CENTRE BACK PANELS ARE PLEATED INTO 1/16" PIN TUCKS, APPROXIMATELY 5/8" APART BEFORE CUTTING OUT.

A 6" DEEP HEM IS ALLOWED. A FIRM MARK INDICATES THAT ORIGINALLY THE DRESS MAY HAVE BEEN 2" LONGER. THE HEM IS SLIP STITCHED INTO POSITION. THE TUCKS CONTINUE FOR 2" INTO THE HEM.

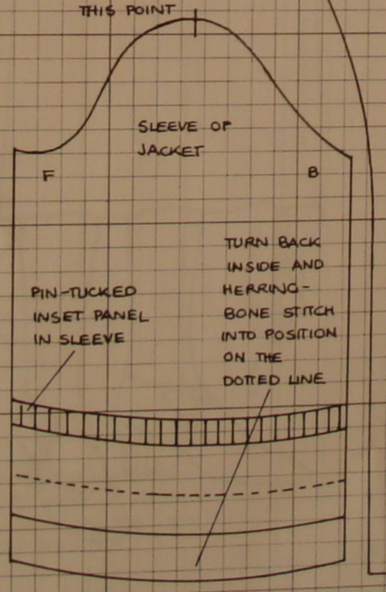
SHOULDER SEAM TO THIS POINT



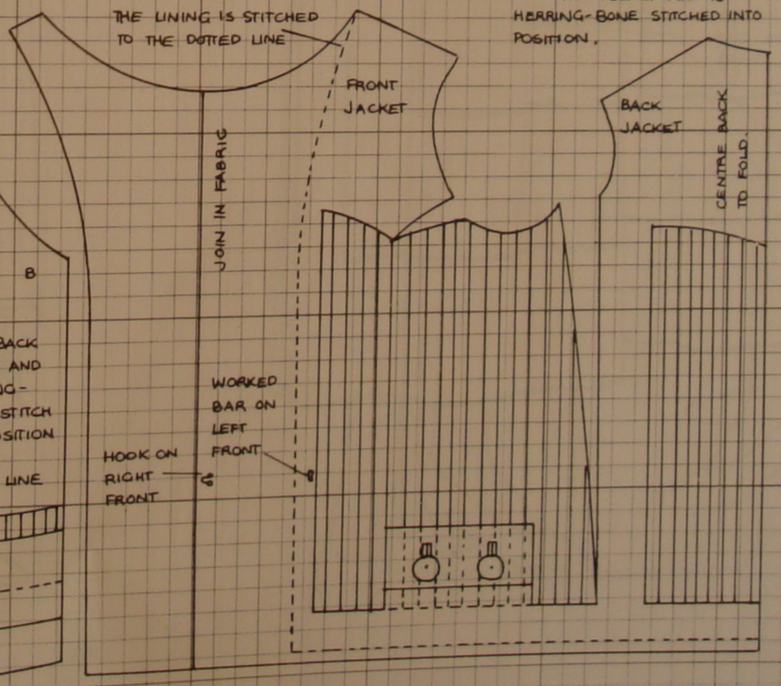
JACKET SLEEVE LINING IN SAND SILK CRÊPE.

THE BOTTOM AND FRONT PART OF THE JACKET FITS OVER THE PLEATED PANEL AND IS TOP-STITCHED INTO POSITION. THE POCKET FLAP IS CUT IN ONE WITH IT. THIS FLAP IS DOUBLED TO PROVIDE ITS OWN FACING + 1¼" WHICH LIES FLAT INSIDE THE POCKET AND IS HERRING-BONE STITCHED INTO POSITION.

SHOULDER SEAM TO THIS POINT

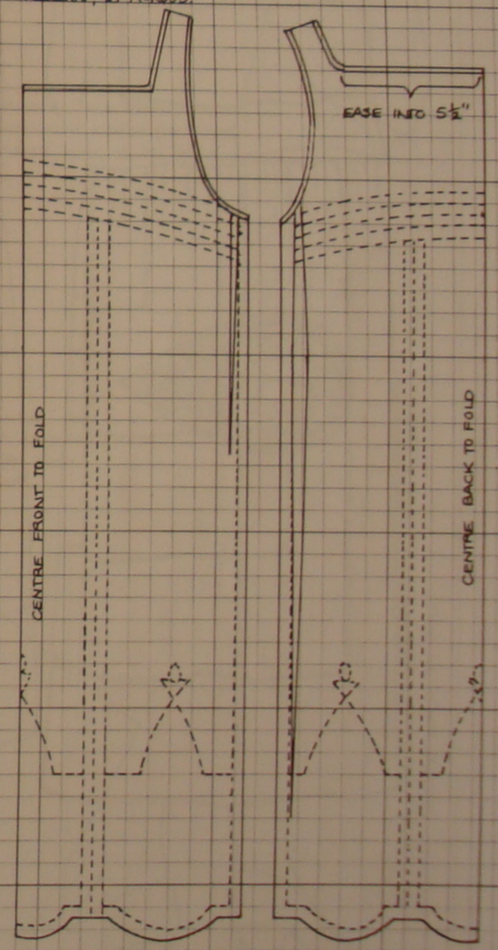


THE LINING IS STITCHED TO THE DOTTED LINE



C1923-5 EVENING DRESS VICTORIA AND ALBERT MUSEUM

IN CREAM CRÊPE BACKED SATIN. A WHITE SATIN LABEL IS STITCHED TO THE SIDE SEAM WITH THE NAME OF THE COUTURIER WOVEN IN BLUE, "JENNY. PARIS. UNIS FRANCE. NO. 7412. MODÈLE DÉPOSÉ." A HAND WRITTEN TAPE BELOW GIVES THE NAME AND NUMBER OF THE DRESS "101 117 E. JOUR DE VEINE." ANOTHER TAPE WITH "DEVANT" WRITTEN ON IT, MARKS THE FRONT OF THE DRESS INSIDE. IT WOULD BE ALMOST IMPOSSIBLE TO TELL THE FRONT FROM THE BACK WITHOUT IT. THE NECK IS BOUND WITH 3/16" WIDE CROSSWAY SATIN STRIPS. THE DRESS IS EMBROIDERED WITH BEADS OF VARIOUS SIZES AND COLOURS. 3/16" ROUND OPAQUE TURQUOISE BEADS FORM THE MAIN BANDS OF DECORATION DOWN THE DRESS, ACROSS THE YOKE-LINE AND ROUND THE SCALLOPED HEM, WITH ¼" SQUARE RED GLASS STONES SET BETWEEN THEM. THE FRONT AND BACK YOKES AND THE STRAIGHT PANELS OF THE DRESS ARE EMBROIDERED WITH PALE PINK GLASS BEADS 1/16" ACROSS. THE DECORATIONS AT THE HEM ARE CARRIED OUT IN TRANSPARENT GLASS BEADS 1/16" X ⅛", DIAMANTÉ ⅛" IN DIAMETER, EMERALD GREEN, SAPPHIRE BLUE AND GOLDEN YELLOW SQUARE GLASS STONES ¼" ACROSS, WITH ROUND GLASS STONES IN THE SAME EMERALD AND SAPPHIRE, 3/16" IN DIAMETER. THERE ARE ALSO OPAQUE STONES IN BRIGHT RED AND YELLOW, 3/16" ACROSS.



EACH MOTIF AT THE HEM IS SLIGHTLY DIFFERENT FROM THE OTHERS ALTHOUGH THEY GIVE THE SAME EFFECT. THE LARGE BEADS ARE SEWN ON INDIVIDUALLY BY HAND AND THE SMALL ONES BY TAMBOUR.

c1922 Centre de Documentation du Costume

28A. An afternoon dress in coffee-brown, pale coffee, mid-fawn, pale fawn and cream silk crêpe romaine, made by Madeleine Vionnet. The blending of colours is exquisite. The dress grades from the large cream panels at the sides, waist and hem of the dress to the small coffee brown squares at shoulder and hip. Each panel of different coloured crêpe is outlined in $\frac{1}{16}$" wide dull-gold Russian braid. All the raw edges are oversewn by hand. The slip is unfortunately missing, but would probably have been in cream silk to match the lightest colour. The hemline has lowered slightly since 1920. Vionnet did not like her clients to wear foundation garments and insisted on the natural figure, but a flattening all-in-one corselet could have been worn beneath the dress.

28A

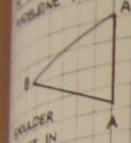
c1925 Centre de Documentation du Costume

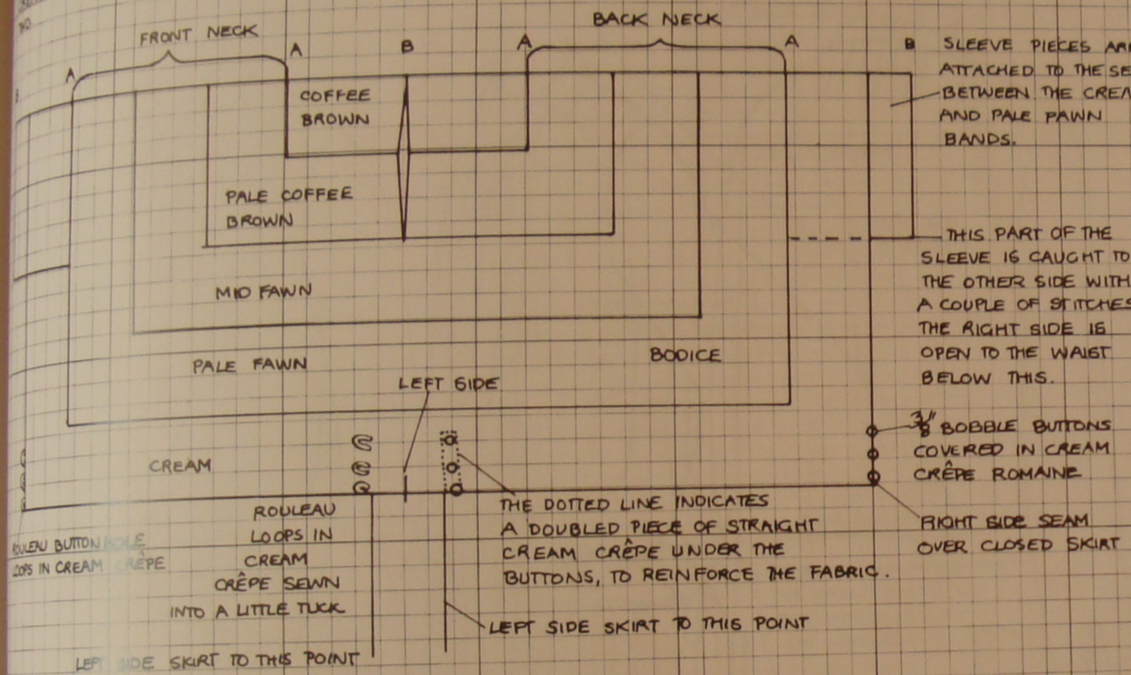
29A. An evening dress in a rich deep blue, silk crêpe romaine with panels embroidered with silver beads, made by Madeleine Vionnet. The photograph of the original model in the collection shows narrow shoulder straps. This dress appears to have been modified to suit the client when it was made and not altered afterwards. It is very cleverly cut – the shaping for the bust being given by the dart at the neck. The dress hangs in most attractive folds. The dress would probably have been worn over a straight silk slip as Vionnet insisted on the natural line of the figure. hip-flattening elastic girdles and bandeaux to support the bust were worn beneath this type of dress.

29A

C1922 AFTERNOON DRESS CENTRE DE DOCUMENTATION DU COSTUME

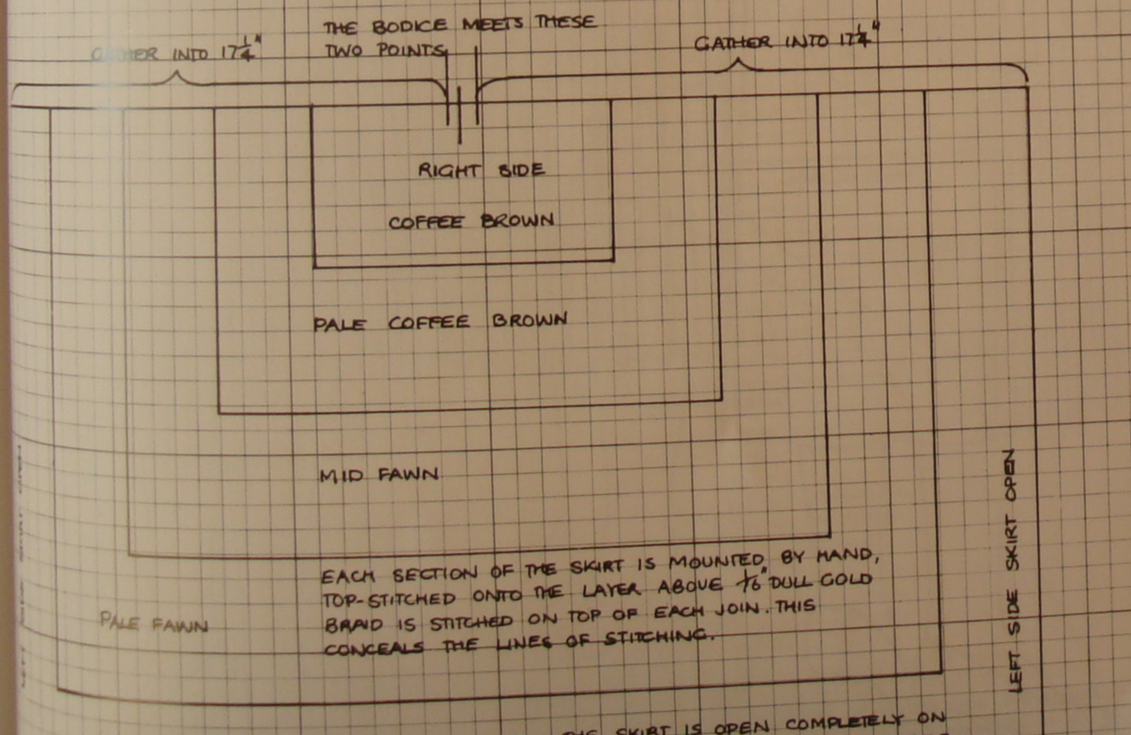
IN COFFEE BROWN, PALE COFFEE, MID FAWN, PALE FAWN AND CREAM CRÊPE ROMAINE. THE DRESS WAS MADE BY MADELEINE VIONNET. THE MATCHING SLIP IS UNFORTUNATELY MISSING, BUT WOULD PROBABLY HAVE BEEN IN CREAM TO MATCH THE LIGHTEST COLOUR. DULL GOLD BRAID 1/16" WIDE IS STITCHED OVER EVERY JOIN, THE ARMHOLE EDGES, THE NECK, THE SHOULDER GUSSETS AND THE HEM. ALL THE SEAMS ARE OVERSEWN BY HAND TO NEATEN THEM. THE COMPLETE DRESS PATTERN IS GIVEN.





SLEEVE PIECES ARE ATTACHED TO THE SEAM BETWEEN THE CREAM AND PALE FAWN BANDS.

THIS PART OF THE SLEEVE IS CAUGHT TO THE OTHER SIDE WITH A COUPLE OF STITCHES. THE RIGHT SIDE IS OPEN TO THE WAIST BELOW THIS.



EACH SECTION OF THE SKIRT IS MOUNTED BY HAND, TOP-STITCHED ONTO THE LAYER ABOVE 1/16" DULL GOLD BRAID IS STITCHED ON TOP OF EACH JOIN. THIS CONCEALS THE LINES OF STITCHING.

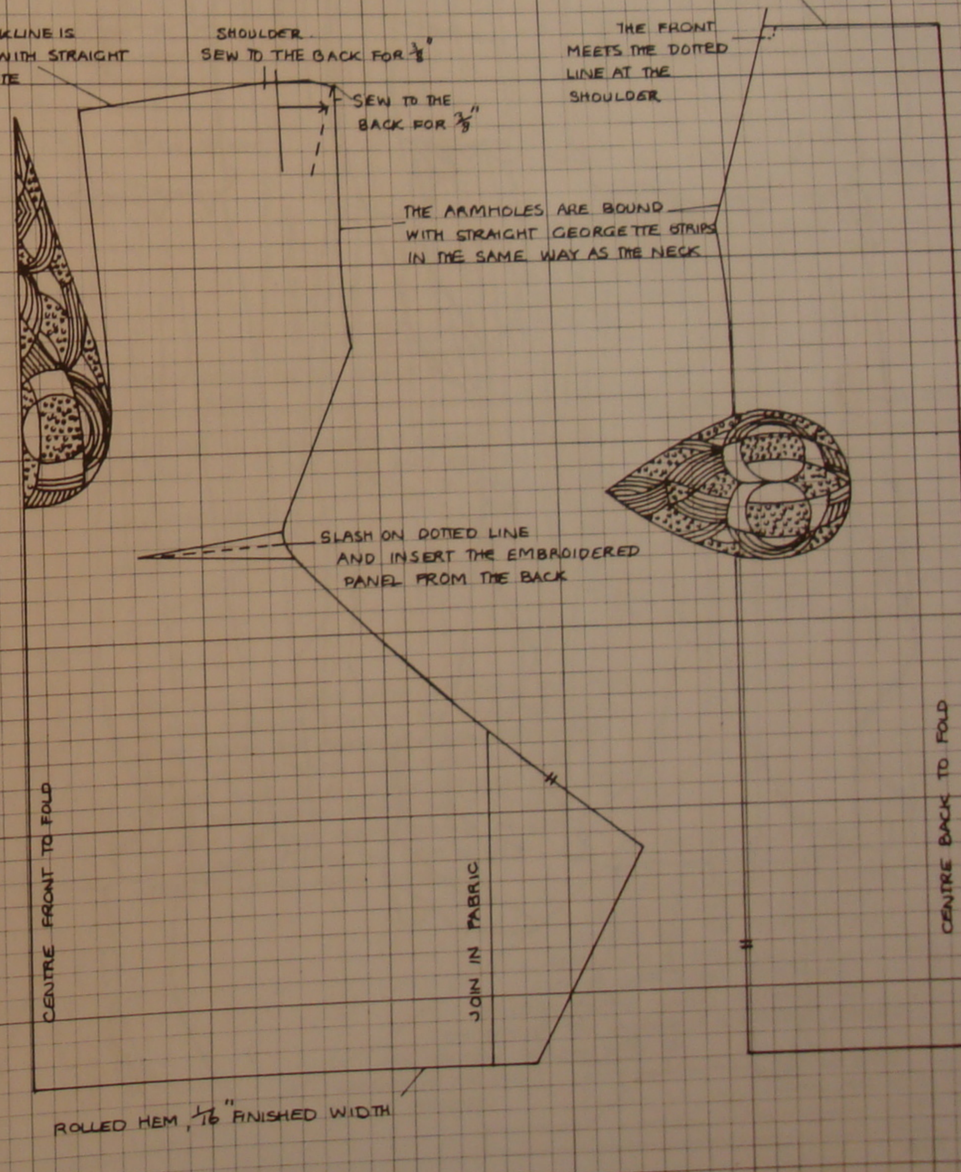
THE SKIRT IS OPEN COMPLETELY ON THE LEFT SIDE. A 1/8" HEM IS MADE

C 1925 EVENING DRESS CENTRE DE DOCUMENTATION DU COSTUME

IN A RICH DEEP BLUE SILK CRÊPE ROMAINE. THE DRESS WAS MADE BY MADELEINE VIONNET. THERE IS A PHOTOGRAPH OF THE ORIGINAL MODEL IN BOOK 16 OF THE VIONNET COLLECTIONS, FEBRUARY 1925, AT THE CENTRE DE DOCUMENTATION DU COSTUME. IT SHOWS THE DRESS WITH NARROW SHOULDER STRAPS. THIS MODEL APPEARS TO HAVE BEEN MODIFIED TO SUIT THE CLIENT BY VIONNET, AS THE DRESS HANGS BEAUTIFULLY AND THE COTTON USED FOR STITCHING THE SHOULDERS MATCHES THAT USED FOR THE REST OF THE DRESS. THE STRAPS ON THE ORIGINAL MODEL WERE APPROXIMATELY 4" LONG. THEY SHOWED AT THE BACK, BUT COULD HARDLY BE SEEN FROM THE FRONT.

THE PANELS OF EMBROIDERY ARE BACKED WITH FINE SOFT MUSLIN WHICH IS CUT AS CLOSE TO THE SHAPE AS POSSIBLE. THE EMBROIDERY IS CARRIED OUT IN SILVER THREAD, COUCHED IN PALE FAWN AND LITTLE ROUND SILVER BEADS 1/32" IN DIAMETER.

THE NECK IS BOUND FLAT WITH A STRAIGHT STRIP OF GEORGETTE, FINISHED WIDTH 1/4". IT IS THEN TURNED BACK AND CAUGHT IN A FEW PLACES



c1921-2 Centre de Documentation du Costume

30A. An evening dress in copper-rose silk crêpe romaine, made by Madeleine Vionnet and shown in the winter collection of 1921 and the summer collection of 1922. There are dresses with handkerchief points shown in *The Queen* as early as December 1915, a development from the tunic line, but Vionnet started to cut on the cross grain of the fabric in a far more advanced way. The sash is unfortunately missing but has been drawn from a photograph of the original model. The V-shaped points, where the skirt joins the bodice, indicate the trend towards the lower waistline. A plain silk petticoat would have been worn under this dress.

30A

c1926-7 Centre de Documentation de Costume

31A. A day dress in rose-beige crêpe satin. There is no label inside the dress, but it is so beautifully cut and made that it is probably from a couture house. The crêpe satin is used both ways of the grain and on both dull and shiny sides of the fabric giving interesting contrasts of tone and texture. The modesty vest, the turn back cuffs and the facing of the ties are in a slightly lighter pink shade of rose-beige than the rest of the dress. The pleated skirt panel hangs straight down when the wearer is standing still. As this panel curved the sheen on the fabric appears light rose-beige at the front and changes gradually to dark rose-beige at the side back. The dress would have been worn with a bandeau to flatten the bust and an elastic rubber girdle.

See detail on page 76.

31A

C1921-2 EVENING DRESS CENTRE DE DOCUMENTATION DU COSTUME

FLOWER ROSE AND CRÊPE ROMAINE. THE DRESS WAS MADE BY MADELEINE VIONNET AND WORN IN THE PARIS COLLECTION OF 1921 AND THE SUMMER COLLECTION OF 1922. THE SASH IS MISSING BUT THE ONE SHOWN IN THE DRAWINGS IS TAKEN FROM THE ORIGINAL PHOTOGRAPH. IT SEEMS TO HAVE BEEN MADE OF A DOUBLE LENGTH OF THE DRESS FABRIC, AS THE DRESS, APPROXIMATELY 2 YARDS 2" WIDE (UNSTRETCHED WIDTH).

USEFUL HINT ON METHOD OF FINISHING SEAMS AND ARMHOLES: THE EDGE OF THE FABRIC IS FOLDED TO MAKE A 1/4" HEM, 3/4" ABOVE AND BELOW ON THE RIGHT SIDE.

ON THE BACK PIECES, GIVING TEN YARD EXTRA SHAPE THE BACK EDGES OF OVERDRESS, BODICE AND THE HEM TO FLY OUTER

ARMHOLE, WITH 1/8" FINISHED HEM

1/8" FINISHED HEM AT NECK

TOP HALF OF BACK BODICE

JOIN IN FABRIC

SIDE SEAM

ARMHOLE, 1/8" HEM

LOWER HALF OF BACK BODICE

JOIN THIS DOTTED LINE TO THE NEXT PETAL

LEAVE OPEN FROM THIS POINT

ARMHOLE, 1/8" HEM

SIDE SEAM

BACK BODICE OVERLAPS THE FRONT FOR 1/4" ON THE DOTTED LINE AT THE SHOULDER

MACHINE TO THE NEXT PETAL

TOP HALF OF FRONT BODICE

1/8" FINISHED HEM AT NECK

SLASH HERE AND ATTACH TO A-SHAPED SKI BODICE

FOLDED EDGE

MACHINE TO NEXT PETAL

SIDE SEAM

JOIN IN FABRIC

ARMHOLE, 1/8" HEM

JOIN IN FABRIC

LEAVE OPEN FROM THIS POINT

LOWER HALF OF FRONT BODICE

JOIN THIS DOTTED LINE TO THE NEXT PETAL

START JOINING THE SKIRT TO THE BODICE WITH A SEAM AT THE LEFT SIDE. THERE ARE 5 SKIRT PIECES, SO THERE IS A FOLDED SEAM PANEL TO THE RIGHT SIDE SEAM OF THE BODICE. THE EFFECT IS OF PETAL SHAPES HANGING FROM EACH V-SHAPE. THE PETALS ARE MACHINED ON THE POINTS AND THEN HANDSTITCHED TO THE BODICE TO PREVENT STRETCHING THE FABRIC. THE PETALS ARE THEN HANDSTITCHED TOGETHER. THE LINE VARIES A LITTLE IN EACH PANEL.

SIDE SEAM

C1926-7 DAY DRESS CENTRE DE DOCUMENTATION DU COSTUME

IN ROSE BEIGE CRÊPE SATIN, WHICH IS USED BOTH WAYS OF THE GRAIN AND ON BOTH SIDES OF THE FABRIC. THE FABRIC HAS THE VELVETY BLOOM OF A PEACH AT ONE MOMENT AND SHIMMERS SOFTLY WHEN TURNED ANOTHER WAY.

ALL THE SEAMS ARE PRESSED OPEN AND OVERSEWN EXCEPT THE PIPES IN THE SKIRT, WHICH ARE OVERSEWN TOGETHER. THE 1" SKIRT HEM IS PUT UP WITH PARIS BINDING.

RIGHT PANEL OF SATIN IN A LIGHTER SHADE THAN THE DRESS AND SLIGHTLY MORE PINK IS CUT ACROSS THE GRAIN. IT MATCHES THE TURN-BACK OF THE CUFFS.

C.B. TO FOLD

COLLAR AND TIE IN BEIGE SATIN, GOING ACROSS THE GRAIN FOR THE FACING. THE TOP LAYER IS IN THE SAME LIGHTER SHADE OF SATIN AS THE CUFFS AND CENTRE FRONT PANEL, GOING THE RIGHT WAY OF THE GRAIN.

THE COLLAR EDGES TURN IN TOWARDS EACH OTHER AND ARE SLIP-STITCHED INTO POSITION.

MAKE A 1/8" DART AT C.B. AND 3 ON EITHER SIDE

MAKE A 1/8" DART AT C.B. AND 3 ON EITHER SIDE. THE UNDER ARM SEAMS ARE FACED WITH 1/2" SILK RIBBON BINDING. IT IS PLEATED TO FIT THE CURVES.

THE UNDER ARM IS COVERED WITH STRONGER SILK

UNDER BODICE IN IVORY SILK

CENTRE BACK TO FOLD

STITCH THE DARTS BEFORE MOUNTING THE SATIN PANEL

UNDER BODICE IN IVORY SATIN

CENTRE FRONT TO FOLD

1/8" ROLLED HEM

FACING TO MATCH FRONT CUT ON THE SAME GRAIN AND IN SATIN

CUT ACROSS GRAIN IN SATIN

FRONT

SEWN TO THIS POINT FROM THE NECK. IT IS LEFT LOOSE BELOW TO POUCH AND TIE

CENTRE FRONT TO FOLD

SHOULDER SEAM TO THIS POINT

SLEEVE IN SATIN

MAKE TINY 1/8" DARTS ON INSIDE ARM

PICOT EDGED TIE FOR BOW. IT IS NOT LINED.

EASE FOR ELBOW

HANDSTITCHING TO HOLD CUFF IN POSITION

THE BODICE IS CAUGHT TO THIS POINT AND THEN THE TIE HANGS FREE

CENTRE FRONT

THIS PANEL IS CUT ON THE DULL SIDE OF THE CRÊPE SATIN

CUT ACROSS GRAIN IN SATIN

CENTRE BACK TO FOLD

EASE INTO BAND

C.B. TO FOLD

THIS SKIRT PANEL IS CUT ACROSS THE GRAIN IN SATIN

SLASH AND BIND WITH X-WAY, 1/4" FINISHED WIDTH. ONE PRESS STUD AT WAIST TO FASTEN IT. FACE THE END OF THE SLEEVE WITH 1/2" PARIS BINDING

CENTRE FRONT TO FOLD

SKIRT PANEL IN BEIGE SATIN CUT ACROSS THE GRAIN SO THAT IT SHINES LIGHT AT THE FRONT AND DARK AT THE BACK. THE PANEL IS MACHINE PLEATED WITH 1/2" SUNRAY PLEATS WHICH TAPER OUT TO 1 1/2" AT THE HEM. THERE IS A 1" SPACE BETWEEN EACH PLEAT AT THE WAIST WHICH TAPERS OUT TO 1"-1 1/4" AT THE HEM. THE LAST PLEAT FOLDS TO THE JOIN AT THE BACK. WHEN THE SKIRT IS ON A STAND IT HANGS QUITE STRAIGHT.

THE CUFF IS IN SATIN CUT ACROSS THE GRAIN AND FACED WITH THE LIGHTER SHADE OF SATIN TO MATCH THE COLLAR AND THE FRONT. CUT THE RIGHT WAY OF THE GRAIN. THE CUFF IS COMPLETELY FACED AND FINISHED BEFORE BEING MOUNTED ONTO THE END OF THE SLEEVE. IT IS INVISIBLY STITCHED INTO POSITION. THE TWO ENDS TIE LOOSELY AT THE END OF THE OPENING.

FOLD ON DOTTED LINES AND STITCH TO SLEEVE UNDER THE TURN BACK

CENTRE BACK TO FOLD

Detail of dress on page 74.

31B. The bodice ties in a bow at the slightly lowered waistline in front. All the seams are pressed open and oversewn except the ones in the skirt, which are pressed in one direction and oversewn together.

31B

c1928-9 The London Museum

32A. An evening dress in black silk chiffon, made by Pilgrim and Claridge, 5 Hanover Street, London W1. It has a matching slip in black silk crêpe-de-chine with a picot-edged, zig-zag hem. All the petal shapes on the dress are made of black silk chiffon cut in triangular shapes, seamed, turned through and picot-edged at the top. The picot-edged handkerchief points give an uneven hemline. This was one of the ways in which short skirts of 1926–7 were gradually lengthened. There is no placket in this dress. The bust would have been flattened with a bandeau, and the hips suppressed with an elastic girdle.

32A

1925-9 EVENING DRESS THE LONDON MUSEUM

A BLACK SILK CHIFFON WITH A BLACK SILK CRÊPE DE CHINE SLIP.

THE DRESS IS LABELLED "INGRAM AND CAMIDGE, 5 HANOVER STREET, LONDON W1." THE LABEL IS SEWN INSIDE THE SIDE SEAM OF THE SLIP. THE PATTERN OF THE WHOLE OF THE FRONT AND BACK WITH THE CROSSOVER PETAL ARRANGEMENT IS GIVEN

CENTRE FRONT

CENTRE BACK

RIGHT SIDE OVER

LEFT SIDE OVER

LEFT SIDE UNDER

RIGHT SIDE UNDER

3R 3L 6R 6L 2R 2L 4R 4L 5R 5L 7R 7L

C.F. C.B. TOP L. TOP R.

LAP OVER AT THIS POINT

THESE PETAL SHAPES ARE MADE OF DOUBLE LAYERS OF CHIFFON, SEAMED AND TURNED THROUGH THE RIGHT SIDE, MAKING THE RAW EDGES DISAPPEAR

A 2" BAND OF BLACK CHIFFON IS HAND STITCHED ON THE WRONG SIDE HERE, TO REINFORCE THE BODICE.

ATTACH HANDKERCHIEF POINTS TO THE DOTTED LINES

THE CUFF IS PICOT-EDGED TO MATCH ALL ROUND

SLASH ON THIS LINE AND PICOT-EDGE IT. OVERSEW THE SLASHED OPENING TO THE SLEEVE OPENING

BLACK CHIFFON CUFF

DOUBLE LAYER OF BLACK CHIFFON FLOATING PANELS WITH HANDKERCHIEF POINTS THEY ARE PICOT-EDGED AND JOINED TO THE BOTTOM SEAM OF PETAL SHAPES ON THE BODICE. AT ONE TIME IT HAD A SASH.

EDGE OF LAYER 1

EDGE OF LAYER 2

DOUBLE LAYER OF BLACK CHIFFON FLOATING PANELS WITH HANDKERCHIEF POINTS

EDGE OF LAYER 1

EDGE OF LAYER 2

ATTACH HANDKERCHIEF POINTS TO THE DOTTED LINES

THESE PETAL SHAPES WITH THE SKIRT ATTACHED TO THEM HANG FREE FROM THE SHOULDERS

SHOULDER STRAP IN DOUBLED BLACK SILK CRÊPE DE CHINE FOR THE SLIP. ALLOW 12" TO GIVE 11" FINISHED WIDTH. 3/4" IS ALLOWED AT BOTH ENDS TO SEW THE STRAP TO THE SLIP.

BLACK CHIFFON BACK

THE PETAL SHAPES ARE PROBABLY PINNED INTO POSITION WHEN THE DRESS WAS ON THE STAND SO THAT THEY HANG CORRECTLY. THEY ARE ALL MOUNTED BY HAND.

THE HEM IS PICOT-EDGED

POSITION OF LAST ROW OF BEAD SHAPES

BLACK CHIFFON FRONT

THE DOTTED LINES MARK THE APPROXIMATE POSITIONS OF THE TOPS OF THE METAL SHAPES FOR STITCHING. THE ENDS OF THE PETALS HANG FREE. THEY LAP OVER AND UNDER EACH OTHER ALTERNATELY. EACH PETAL IS MOUNTED INDIVIDUALLY SO THAT NO TWO PETALS ARE STITCHED ON THE SAME LINE AS THIS WOULD CAUSE A CHANG[illegible] PUCKER.

"3/8" FINISHED WIDTH BIAS-WAY STRIP OF BLACK CHIFFON IS USED TO WEATHER THE NECKLINE.

B BLACK CHIFFON SLEEVE F

ERASE FOR ELBOW

C

MARKS STUD AT WRIST ONLY. THE SKIRT OPENING IS LEFT OPEN

THE FLAP FROM THE LEFT FRONT HAS UNDER THE BACK AND IS STITCHED TO THE DOTTED LINE BY MACHINE. IT HARDLY SHOWS AT ALL.

ROLL THIS UNDER AND HEM TO MAKE A NEAT EDGE

THE HEM IS PICOT-EDGED

STRAP HERE CENTRE FRONT STRAP HERE

CENTRE BACK

THIS SEAM IS SLASHED OPEN AT THE TOP TO ALLOW THE BUST DARTS TO BE MADE AND THEN JOINED UP.

ALLOW 3/4" HEM AT THE TOP OF THE DRESS. THIS IS TURNED OVER AND MACHINED ONCE 3/8" FROM THE EDGE. THE RAW EDGES ARE OVERSEWN.

BLACK SILK CRÊPE DE CHINE SLIP

STITCH SIDE SEAM TO THIS POINT, THEN LEAVE THE SKIRT HANGING FREE TO ALLOW MOVEMENT

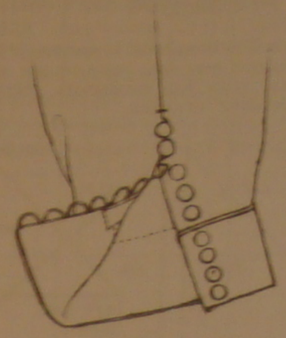
ROLL THIS UNDER AND ITEM TO MAKE A NEAT EDGE.

c1928 The Museum of Costume

33A. An afternoon dress with a bolero top in ivory and black marocain. A cream satin label is stitched inside the dress with the name of the maker woven in pale green: 'Jean Latour, 45 Rue de Douai, Paris'. The bolero is in ivory marocain with a heavy border of black all the way round and a belt, partly in ivory, partly in black. It fastens at the back neck with a bow of black marocain. The belt, which passes through slots at the front, shows black on the ivory marocain. Both layers of skirt are in black marocain and they are attached to a bodice top of ivory marocain. The hem dips at the back. This was very fashionable in 1928 and shows the beginning of the trend towards a lower hemline. A slip, probably in ivory silk, would have been worn underneath. The dress would not have been worn without the bolero top.

33B. A detail of the cuff showing the worked button-hole loops and ten covered buttons. The five at the top are covered in ivory marocain to match the sleeve and the four at the bottom in black to match the cuff.

33A



33B

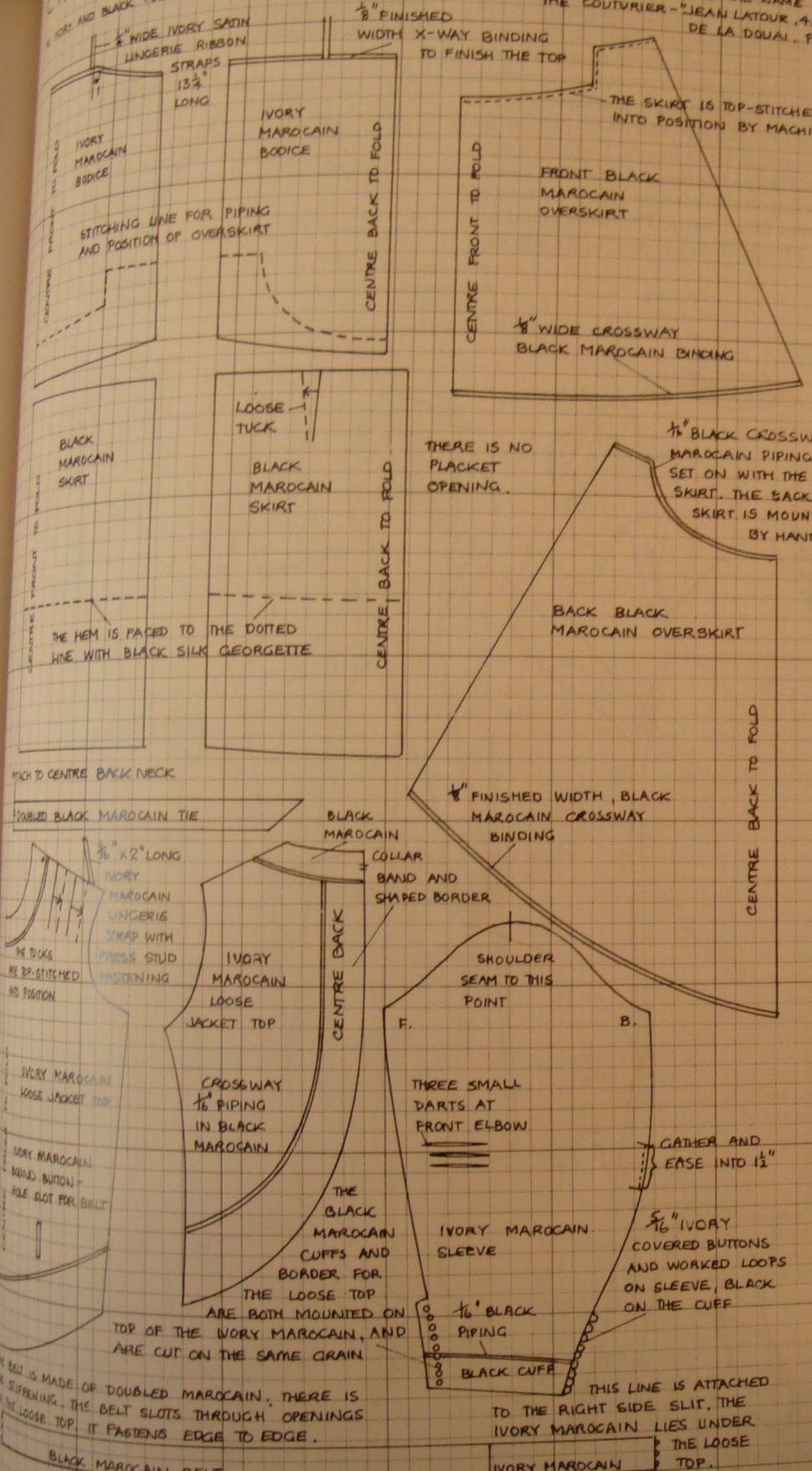
c1929–30 Centre de Documentation du Costume

34A. An evening dress in double layered ivory and black silk gauze, embroidered with pale rose pink leaves and petals, made by Madeleine Vionnet. The photograph of the original model in the collection for October 1929 shows a sash, which is now unfortunately missing. It appeared to be in pink georgette to match the embroidery. The bodice is made of a double layer of ivory gauze. The skirt is in two layers, the top in black and the bottom one in ivory gauze. The long floating ties are in a single layer of ivory gauze. All the raw edges are picot-edged. The dress would probably have been worn over an ivory silk crêpe slip cut on the cross, but without any foundation garment, as it fitted a young slim figure.

34A

C 1928 AFTERNOON DRESS THE MUSEUM OF COSTUME

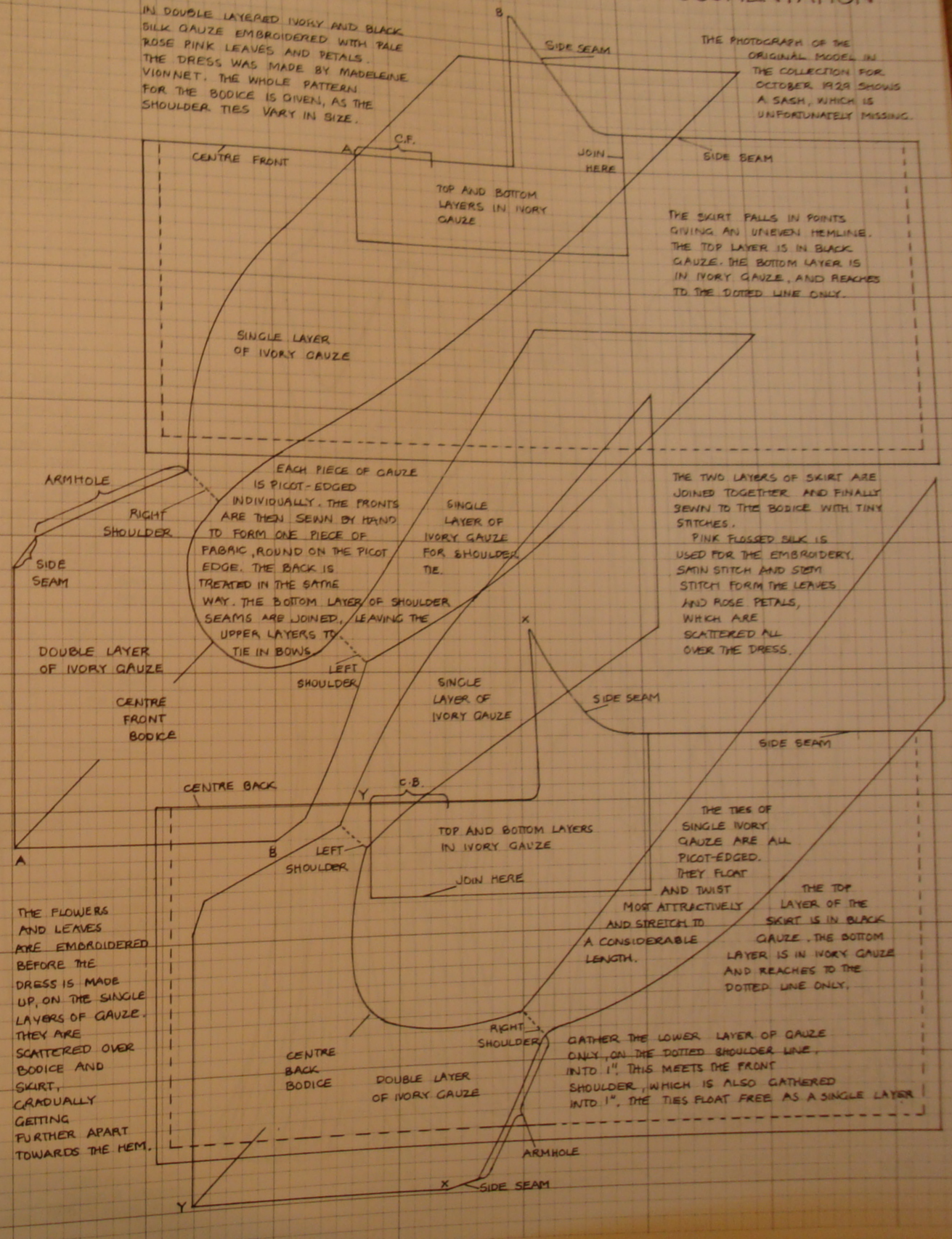
IVORY AND BLACK MAROCAIN. A CREAM SATIN LABEL STITCHED INSIDE THE DRESS GIVES THE NAME OF THE COUTURIER - "JEAN LATOUR, 45 RUE DE LA DOUAI, PARIS".



C 1929–30 EVENING DRESS CENTRE DE DOCUMENTATION DU COSTUME

IN DOUBLE LAYERED IVORY AND BLACK SILK GAUZE EMBROIDERED WITH PALE ROSE PINK LEAVES AND PETALS. THE DRESS WAS MADE BY MADELEINE VIONNET. THE WHOLE PATTERN FOR THE BODICE IS GIVEN, AS THE SHOULDER TIES VARY IN SIZE.

THE PHOTOGRAPH OF THE ORIGINAL MODEL IN THE COLLECTION FOR OCTOBER 1929 SHOWS A SASH, WHICH IS UNFORTUNATELY MISSING.



c1931-2 The Museum of Costume

35A. An evening dress in fuchsia-pink silk chiffon with a georgette sash, one half in a darker and the other half in a lighter shade of the same colour as the dress. The whole dress is cut on the cross and clings closely to the figure. It has a placket opening on the left side which fastens with press studs. The frills at the front of the skirt are cut from curved strips of chiffon and are stretched flat on their inner edge when machined to the skirt, the fullness of the outer edge giving the effect of gathering. There would probably have been a matching pink silk foundation slip cut on the cross, but it has not been preserved.

35A

c1936 The Museum of Costume

36A. An afternoon dress in a soft shade of ultra-marine-blue woollen fabric, labelled 'Hershelle Model'. It was worn at a wedding by one of the guests. A gilt chain, with fish tail shaped pieces hanging from it, decorates the front neck. Each sleeve is gathered in to a centre panel. Shoulder pads support the sleeves and give a square line to the shoulders. The skirt is cut on the cross, draped over the hips and hangs in loose folds at the back. Coarse and fairly heavy,'Lightning'zip fasteners are inserted at the centre back neck and in the placket opening on the left side. They are made of very dark prussian-blue plastic. The dress would have been worn over a foundation garment and a silk slip.

36B. The back bodice and the centre panels of the sleeves are cut on the straight grain. The gathered parts of the sleeve are cut on the cross and draped between the centre panel and the armhole.

36B

36A

35-2 EVENING DRESS THE MUSEUM OF COSTUME

FUCHSIA SILK CHIFFON WITH A GEORGETTE SASH IN TWO SHADES, ONE DARKER AND THE OTHER LIGHTER, OF THE SAME COLOUR AS THE DRESS. IT WOULD HAVE BEEN WORN OVER A MATCHING PINK SILK SLIP, CUT ON THE CROSS. THE COWL NECKLINE AT THE FRONT IS NOT CAUGHT DOWN OR WEIGHTED. THE SIDE SEAMS PUCKER WHEN NOT ON THE FIGURE, AS THEY WERE STRETCHED WHILE MACHINING TO ALLOW THE CROSS CUT FABRIC TO GIVE.

THE FRILLS ON THE FRONT SKIRT ARE FORMED FROM SEMI-CIRCLES JOINED TOGETHER. THE ALLOWANCE FOR THE COMPLETE FRONT IS GIVEN.

LAYER 1	— 6	SEMI-CIRCLES	
LAYER 2	— 6	SEMI-CIRCLES	
" 3	— 5½	"	"
" 4	— 5½	"	"
" 5	— 6	"	"
" 6	— 6	"	"
" 7	— 6	"	"
" 8	— 6	"	"
" 9	— 5	"	"
" 10	— 3	"	"

THE GEORGETTE SASH IS MADE FROM A SINGLE PIECE OF FABRIC, PICOT-EDGED AT ITS NARROWED ENDS.

SILK FUCHSIA GEORGETTE

OPEN TO THIS POINT FOR PLACKET ON LEFT SIDE

CENTRE BACK SKIRT TO FOLD

PICOT-EDGE

45"

58"

A LINGERIE STRAP IN PLAITED PINK SILK, ¼" FINISHED WIDTH, IS SEWN TO THE W.S. OF THE SHOULDER. IT FASTENS WITH A DRESS STUD

JOIN TO NEXT FRILL

JOIN AS MACHINE TO SKIRT

THE TWO SKIRT PANELS, SOME OF THE FRILLS ARE COMPLETE CIRCLES CUT IN ON THE SIDE TO ATTACH THEM TO THE SKIRT. ALL THE FRILLS ARE PICOT-EDGED.

THE SKIRT IS ATTACHED TO THE BODICE BY ONE ROW OF MACHINE TOP-STITCHING. IT IS STRETCHED ONTO THE BODICE.

OPEN TO THIS POINT FOR PLACKET ON LEFT SIDE.

CENTRE FRONT SKIRT TO FOLD

60"

LIGHT FUCHSIA GEORGETTE

JOIN BACK AND SIDE FRONT PANELS FROM THIS POINT.

MEET SIDE SEAM AT THIS POINT

JOIN FRONT AND SIDE FRONT PANELS FROM THIS POINT

SIDE FRONT SKIRT PANEL

⅛" FINISHED WIDTH CROSSWAY CHIFFON BINDING FOR NECKLINE AND ARM HOLE

C.B. TO FOLD

BACK BODICE

OPEN TO THIS POINT FOR PLACKET

GATHER INTO 12¾"

EASE INTO BACK BODICE AS THERE IS NO DART

THE COWL NECKLINE IS PICOT-EDGED

FOLD UNDER ON THIS LINE. THE COWL NECKLINE FALLS FROM THIS POINT

CENTRE FRONT BODICE

GATHER INTO 1¾"

PICOT-EDGE

⅛" FINISHED WIDTH CROSSWAY CHIFFON BINDING ROUND ARM HOLES

THE PLACKET OPENING IS ON THE LEFT SIDE. IT HAS A CONTINUOUS STRIP FACING, ¼" FINISHED WIDTH, AND FASTENS WITH 5 PRESS STUDS.

C 1936 AFTERNOON DRESS | THE MUSEUM OF COSTUME

IN SOFT ULTRAMARINE BLUE WOOLLEN FABRIC. IT IS LABELLED "HORSFIELD MODEL". THE SKIRT WAS CUT SLIGHTLY OFF THE TRUE CROSS GRAIN OF THE FABRIC, SO THIS PATTERN HAS BEEN ADJUSTED. THE DRESS WAS WORN AT A WEDDING, AND GIVEN TO THE MUSEUM BY MRS RONALD SHILLING.

SLASH AND FACE THE CENTRE BACK TO POINT A, TO INSERT A "LIGHTNING" ZIPP OF VERY DARK PRUSSIAN BLUE CELLULOID. IT IS VERY COARSE AND RATHER CLUMSY.

A

CENTRE BACK TO FOLD

THE SEAMS ARE PRESSED OPEN, TURNED UNDER, AND MACHINED ON THE EDGE TO NEATEN THEM.

NECK BAND. FOLD ON THE DOTTED LINE

C.F. TO FOLD

FACING

NECK EDGE, STITCH TO DRESS.

TOP-STITCH SKIRT TO BODICE

THE SHOULDER PADS ARE MADE OF BLUE WOOL TO MATCH THE DRESS. THE WADDING IS ½" THICK OVER THE SLEEVEHEAD AND TAPERS OFF TO NOTHING AT THE SHOULDER

ATTACH TO ARMHOLE

ATTACH TO SHOULDER SEAM

FABRIC TO FOLD

GATHER TO FIT THE CENTRE SLEEVE STRIP.

GATHER INTO 4½"

SHOULDER SEAM TO THIS POINT

GATHER INTO 3¼"

FRONT

BACK

ALLOW ½" HEM AT THE END OF THE SLEEVE. THE RAW EDGE IS TURNED UNDER AND MACHINED. THE HEM IS THEN SLIP-STITCHED INTO POSITION.

CENTRE FRONT TO FOLD

GAIN

ATTACHED ROUND C.F. BODICE NECKLINE

SLEEVE SEAM TO THIS POINT

CENTRE FRONT SKIRT TO FOLD

OPEN BELOW THIS POINT ONLY. FOR THE SAME TYPE OF ZIPP FASTENER AS AT C.B. NECK

ZIPP TO THIS POINT ON LEFT SIDE

TOP STITCH SKIRT TO BODICE AND SKIRT SIDE PANEL

GATHER INTO 44"

TOP STITCHING TO THIS POINT FROM CENTRE BACK PANEL

CENTRE OF BOW

UNDERPIECE OF BOW

CENTRE BACK PANEL TO FOLD

BOW

C.B.

FOLD BACK ON DOTTED LINES

THE BOW IS MADE IN DOUBLED BLUE WOOL TO MATCH THE DRESS.

THE HEM HAS BEEN LET DOWN 1½". THIS MAY HAVE BEEN DONE WHEN THE DRESS WAS BOUGHT, BEING TOO SHORT FOR THE WEARER.

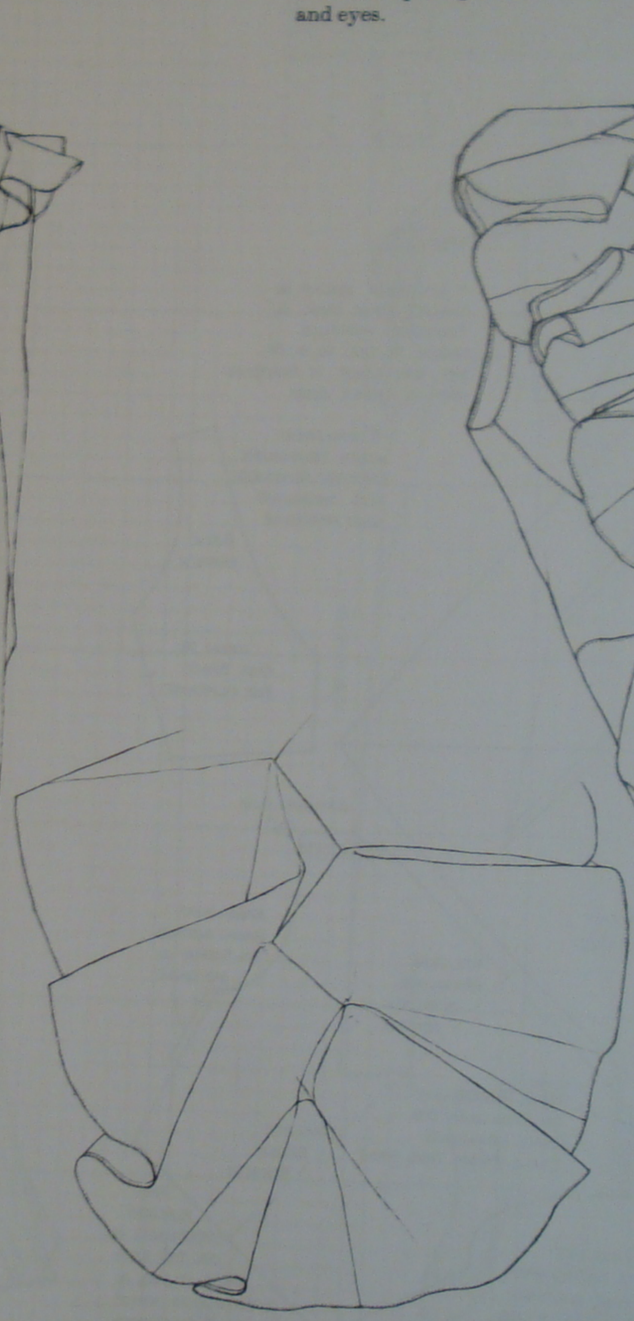
c1936 The Victoria and Albert Museum

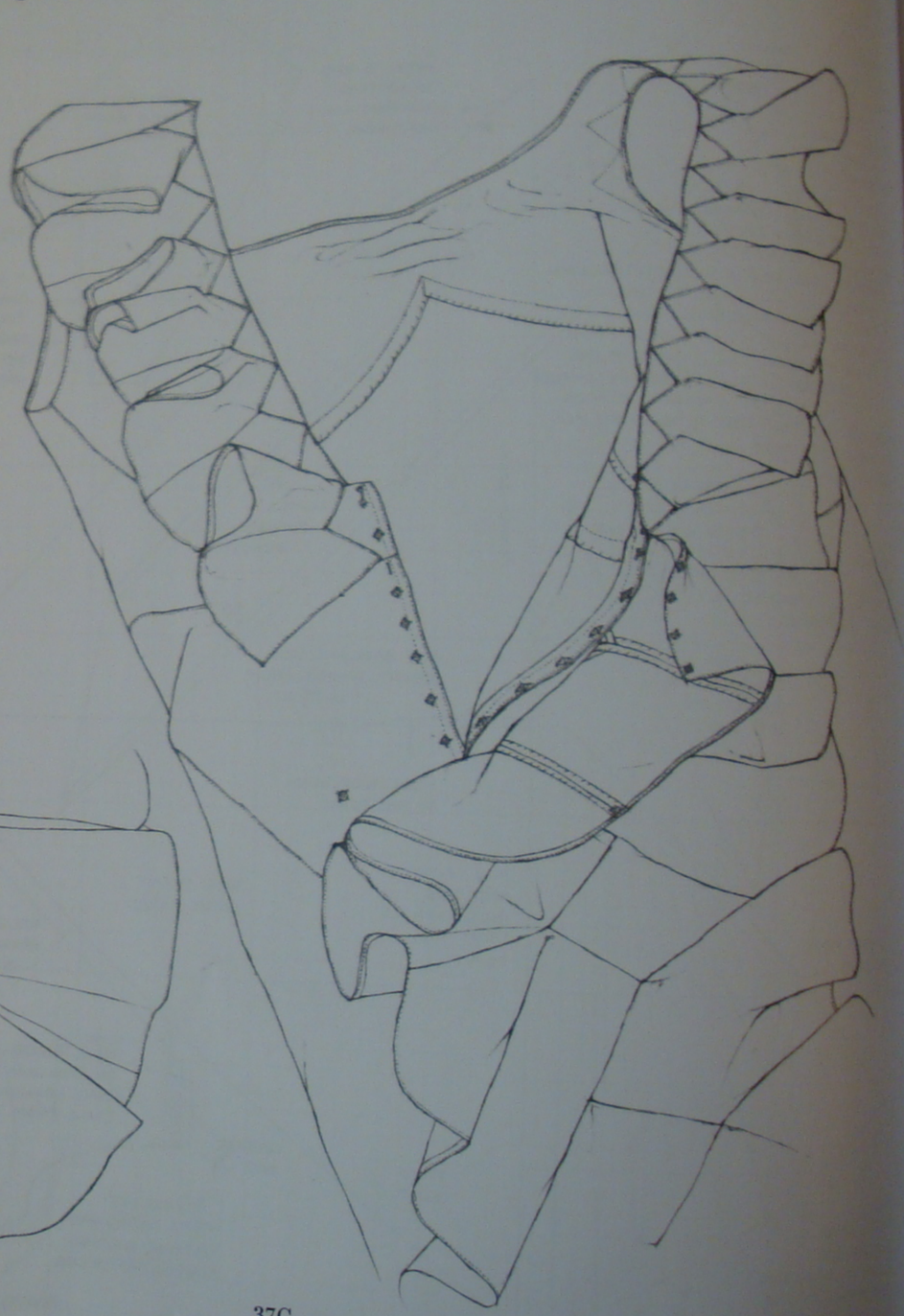
37A. An evening dress in a soft, greyish lavender blue taffeta labelled 'Maison Agnes-Drecoll, Paris, 24 Place Vendôme. Made in France'. The cut is most interesting. The front panel is cut on the cross and continued almost to the centre back where there is a straight strip of fabric for attaching the decoration of quarter circles. The sash and large bow are both in the same taffeta as the dress. The low back is characteristic of this period. The dress would have been worn over a long silk slip cut on the cross and a foundation garment to suppress any bulges and give the figure a svelte appearance.

37B. The dress ends in a slight train of quarter circles, with one wedge shaped piece in the centre. The hem and the outer edge of the whole back trimming is turned under and machined right on the edge, giving a finished hem width of ¼".

37C. This detail of the back of the evening dress shows the way in which the graduated quarter circles are fitted into each other and top stitched into position. The back opening fastens with press studs and hooks and eyes.

37A





37C

1930. EVENING DRESS THE VICTORIA AND ALBERT MUSEUM

... OF LAVENDER BLUE TAFFETA. THE DRESS IS LABELLED "MAISONS AGNES - DRECOLL, PLACE VENDÔME, PARIS 24, MADE IN ... WAS THE MIDDLE ... COLOURS HAVE BEEN GIVEN ... SKIRT AND THE ... CENTRAL PANEL.

... ARE INDICATE THAT ... SHOULD BE PINNED ... THE CENTRE FRONT ... PLEATS.

CENTRE FRONT BODICE TO FOLD

FRONT BODICE

BACK

CENTRE BACK SKIRT. SLASH OPEN FOR PLACKET

WORKED BAR

BACK BODICE

FOLD UNDER. THE PLACKET FASTENS WITH PRESS STUDS

FOLD UNDER FOR PLACKET FACING

PRESS STUD ON LEFT SIDE ONLY, TO SECURE THE FRILLED PANEL

STITCH DART TO THIS POINT

AN EXTRA ½" IS ALLOWED ON THE LEFT BACK FOR THE PLACKET UNDERLAP. IT FASTENS WITH HOOKS AND WORKED BARS.

X = STITCHES HOLDING FISHTAIL IN POSITION

FOLD ON THIS LINE

GATHER ON DOTTED LINES. LEAVE THE THREADS IN TO HOLD BOW IN POSITION.

BOW FOR WAIST BAND

... DIAGONALLY ... 8" WIDE X ... LONG TO GO ROUND ... ROW. MAKE 6 DEEP ... AND TWIST THEM ... IN CENTRE, ON TOP.

... DECORATION. THE EDGES ... BOW ARE TURNED UNDER ... DOUBLE AND THEN MACHINED ... THE EDGE, TO NEATEN THEM.

FOLD ON THIS LINE

CENTRE BACK

A WEIGHT IS STITCHED AT THE BOTTOM OF THE CENTRE BACK PANEL. IT IS ENCASED IN A LITTLE TAFFETA BAG WHICH IS STITCHED TO THE SKIRT AT THE TOP ONLY, TO AVOID PULLING. THE FISHTAIL IS TACKED OCCASIONALLY INTO POSITION ON THE DOTTED LINE

DOUBLED TAFFETA WAISTBAND FASTENS WITH HOOKS AND BARS AND A PRESS STUD AT THE CENTRE BACK

BOW STITCHED ON TOP AT THIS POINT

LEFT SIDE

RIGHT SIDE

CENTRE FRONT SKIRT ON THE CROSS

STITCH ON X MARKS TO HOLD THE FISHTAIL PANEL IN POSITION

JOIN IN FABRIC. THE SELVEDGES ARE CLIPPED

ALL THE SEAMS ON THE FISHTAIL PANEL ARE FLAT AND OVERSEWN TO NEATEN. THE OUTER EDGE IS TURNED UNDER ¼" AND MACHINED GIVING ⅛" FINISHED HEM.

TINY LINGERIE STRAPS ARE SEWN TO THE SHOULDERS. THEY FASTEN WITH PRESS STUDS.

CATCH DOWN HERE

ALLOW ¼" FOR HEM. TURN UNDER AND MACHINE. FINISHED WIDTH = ⅛"

¾" ALLOWED HERE DOUBLED BACK TO MAKE A PLACKET ¾" WIDE.

PRESS STUD HERE, UNDERNEATH SEAM

CATCH DOWN HERE

CATCH DOWN TO SKIRT

CATCH DOWN HERE

BOTTOM LEFT SIDE

BOTTOM RIGHT SIDE

CENTRE BACK

2 LEFT

2 RIGHT

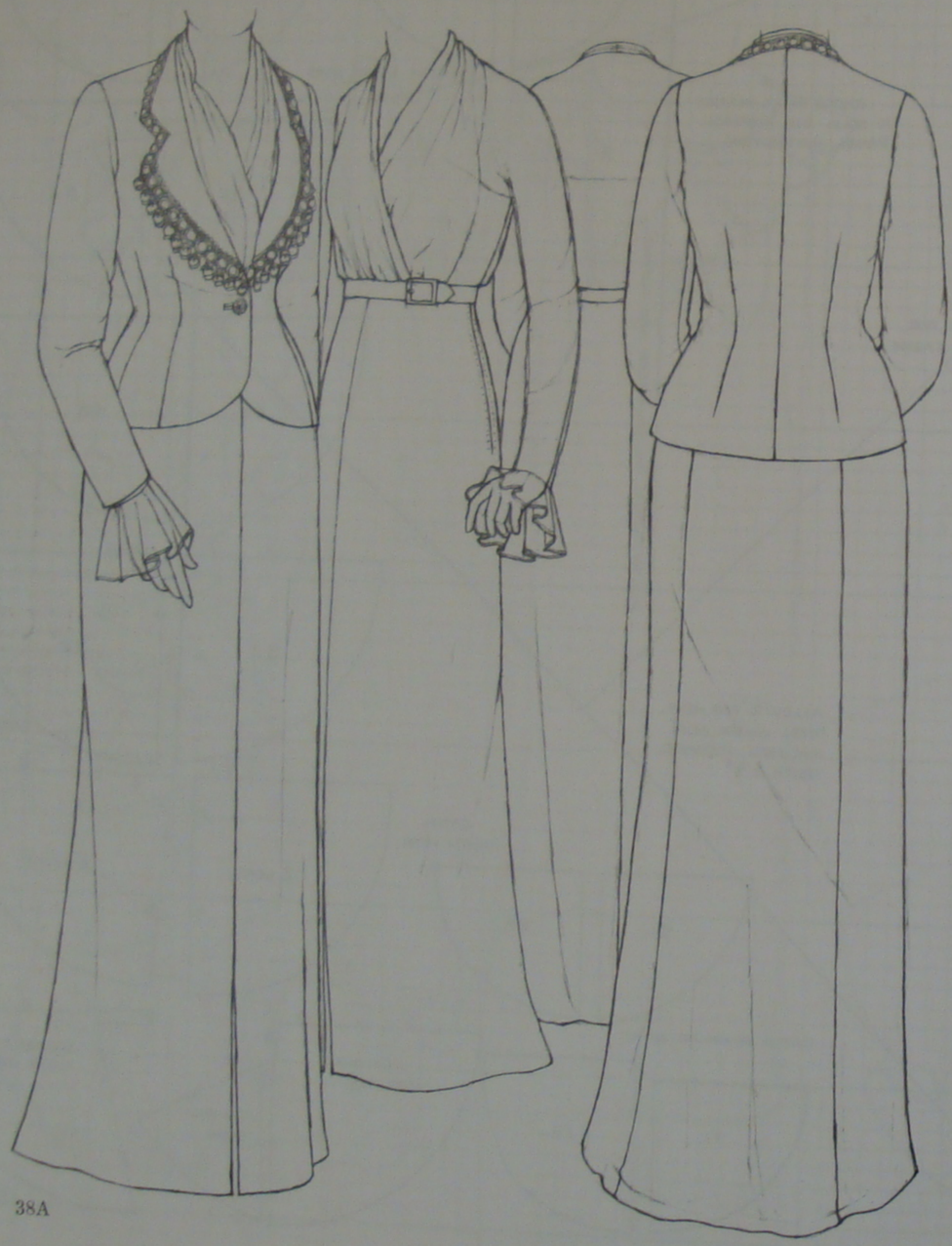
1L 1R 2L 2R 3L 3R 4L 4R 5L 5R 6L 6R 7L 7R 8L 8R 9L 9R 10L 10R 11L 11R 12L 12R 13L 13R 14L 14R 15L 15R 16L 16R 17L 17R 18L 18R 19L 19R 20L 20R 21L 21R 22L 22R 23L 23R 24L 24R 25L 25R

c1938 The Museum of Costume

38A. A dinner dress in black marocain with a sapphire-blue georgette bodice and a jacket in black rayon faille. The white satin label is printed in black 'Modèle Molyneux, 48 Grosvenor Street, London. Made in England'. Over the black topless corsage there is a sapphire-blue georgette blouse, fastening by means of a straight narrow belt, into which the fabric is gathered in folds. The long magyar sleeves are finished with circular ruffles. The straight plain skirt has a slit at the centre front for walking. The jacket is in black rayon faille. The deep revers are bordered with embroidery carried out in silver twisted cord with pearls and diamanté, blue jewels and a hanging fringe of glass stones.

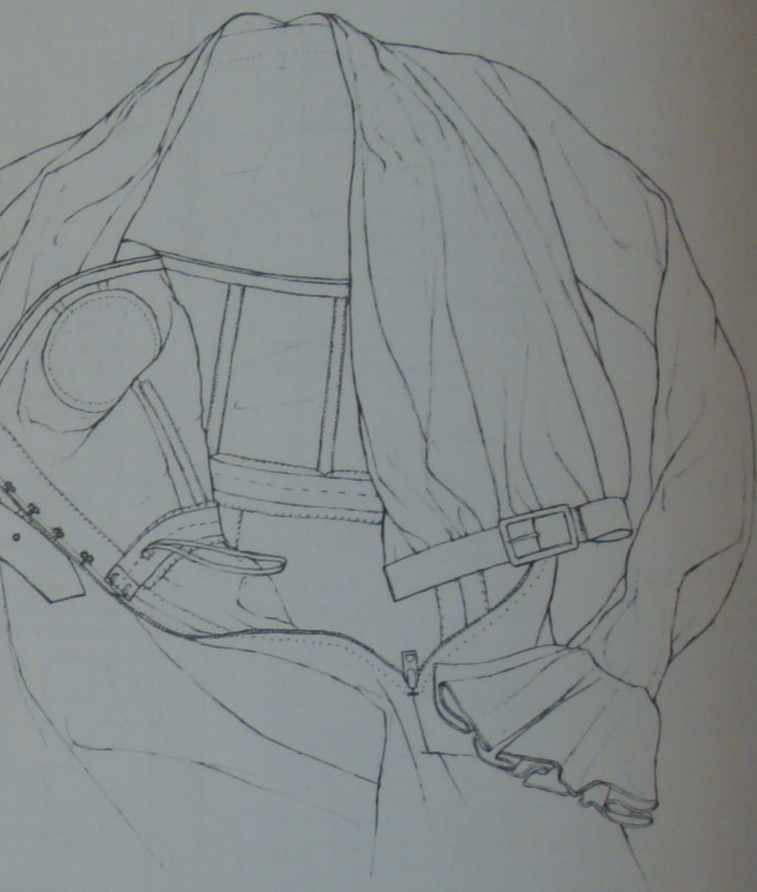
38B. A detail of the sapphire-blue georgette bloused top of the dinner dress, showing the slightly padded, strapless black marocain foundation bodice. The circular ruffles at the ends of the sleeves hang in graceful folds over the hands.

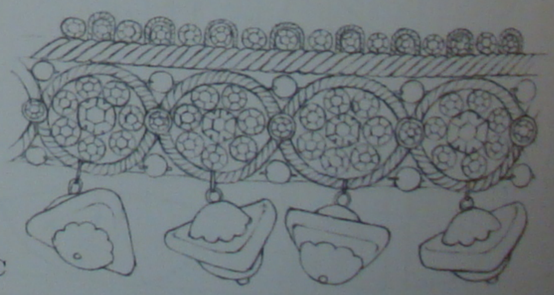
38C. A detail of the embroidery in twisted silver cord with pearls, diamanté and blue glass stones, which trims the jacket revers.



38A

38B





38C

1935 DINNER DRESS AND JACKET THE MUSEUM OF COSTUME

"...AMOLAN WITH A SAPPHIRE BLUE GEORGETTE BODICE. THE JACKET IS IN BLACK RAYON FAILLE. THE WHITE SATIN ...TRIMMED IN BLACK "MODÈLE MOLYNEUX, 48 GROSVENOR STREET, LONDON. MADE IN ENGLAND." THE STRAPLESS ...ARCHING BODICE IS LINED WITH A HEAVY RAYON TAFFETA. THE PIECES OF TAFFETA ARE JOINED FIRST AND THE ½" BONES ...TED IN BLACK TAPE CASINGS. THEN THE MAROCAIN IS JOINED UP AND MOUNTED ON TOP OF THE LINING. THE TOP IS THEN ...D AT THE WAIST AS ONE PIECE OF FABRIC. THE SKIRT IS ATTACHED TO THE BODICE AND THE LINING, WHICH ARE WORKED ...TCH BEHIND, THE WAIST SEAM IS PRESSED FLAT AND OPEN. A PETERSHAM BAND IS MOUNTED ...STITCHED THROUGH TO THE WAIST SEAM. IT IS PLACED HALF ABOVE AND HALF BELOW ...SEAM. A PIECE OF TAFFETA IS STITCHED TO EACH SIDE OF THE BODICE BEHIND THE ZIPP, CONCEALING IT FROM THE WRONG SIDE. HOOKS AND EYES ARE STITCHED ON TO TAKE THE STRAIN. THE DRESS WAS MADE FOR THE LATE HON. LADY WARD AND GIVEN TO THE MUSEUM BY MRS JOHN WARD.

½" BLACK X-WAY GEORGETTE

ZIPP ON L.G. ONLY. THE SEAM OPENS TO THE TOP. HOOKS AND EYES ARE ATTACHED TO THE TAFFETA LINING IMMEDIATELY BEHIND THE ZIPP FASTENER, TO TAKE THE STRAIN.

C.B. TO FOLD

...AT THE ...BODICE ...OR AT THE ...LONG ONLY. ...ROCAIN IS ...OR IT.

THE CIRCULAR DOTTED LINE INDICATES THE POSITION OF A BUST PAD MADE OF SOFT BLACK CRÊPE, FILLED WITH COTTON WOOL. THE PAD IS ATTACHED TO THE DARTS WITH A COUPLE OF STITCHES

...WAISTBAND FASTENS EDGE TO EDGE WITH HOOKS AND EYES

...AR HERE TO ...BLOUSE

WAIST BAND OF BLUE GEORGETTE BLOUSE LIES ½" BELOW THE WAIST-LINE

INSERT ZIPP FASTENER TO THIS POINT

FRONT SKIRT IN BLACK MAROCAIN

...X 2" DEEP HEM. THIS ...ER, IF THE RAW EDGE ...RNED AND THEN SLIP- ...TO POSITION.

...LVES JUST ...TO THE HEM ...HIS POINT

BACK

FRONT

POSITION OF SHOULDER PAD

CENTRE BACK JACKET

WEIGHT, 1" IN DIAMETER

LINING TO THIS DOTTED LINE. ALLOW A 1" HEM AT THE BOTTOM OF THE JACKET. THE LINING IS SLIPSTITCHED OVER IT, ½" FROM THE BOTTOM.

THE SHOULDER PAD IS ½" THICK AT SLEEVE EDGE, TAPERING TO NOTHING AT THE NECK EDGE. THE DOTTED LINE INDICATES THE SHOULDER SEAM.

CENTRE FRONT LINE

COLLAR JOINS ON FROM THIS POINT

LIGHTWEIGHT INTERFACING UNDER THE FACING AT THE FRONT OF THE JACKET, BUT NOT INSIDE THE COLLAR. IT FEELS LIKE STIFF ORGANDIE.

THE EMBROIDERY ROUND THE COLLAR IS IN GOLD AND SILVER TWISTED WIRE BRAID. SAPPHIRE BLUE GLASS BEADS, SEVEN ⅛" IN DIAMETER SET ROUND ONE ¼" IN DIAMETER FORM FLOWER-LIKE SHAPES. EACH IS ENCIRCLED WITH GOLD BRAID. ⅛" DIAMANTÉ IS PLACED ON A RAISED TWIST OF SILVER BRAID BETWEEN EACH FLOWER, WITH 7/16" PEARLS IN THE CORNERS. LOOPS OF SILVER BRAID ON THE INNER EDGE HOLD THE DIAMANTÉ. ON THE FRONT EDGE OF THE LAPEL ARE HANGING TRIANGULAR SHAPED PIECES OF DARKER BLUE GLASS BEADS, 2"x2"x2" AND ⅜" THICK, WITH GOLD BOBBLES ABOVE AND BELOW. THEY MOVE AND SPARKLE AS THE WEARER WALKS.

EMBROIDERED BORDER

C.B.

CLIP HERE

CENTRE BACK

DOTTED LINE MARKS POSITION OF LINING

FRONT FACING

UNDER COLLAR

SHOULDER SEAM TO THIS POINT

POSITION OF EDGE OF SHOULDER PAD

FRONT

BACK

JACKET SLEEVE IN BLACK RAYON FAILLE. THE LINING IS CUT A LITTLE LARGER, IN BLACK SILK CREPE.

THE JACKET FASTENS WITH A BOUND BUTTONHOLE ON THE R.S. AND A ¾" JET BUTTON CARVED IN THE SHAPE OF A FLOWER.

HOOK TO ATTACH TO SKIRT

PETERSHAM BELT COVERED WITH GEORGETTE

SIDE SEAM

SIDE SEAM

FRONT TO THIS POINT

WORKED EYELET HOLE

BUCKLE ON A 1½" (3" DOUBLED) BAND ATTACHED TO THIS POINT.

CENTRE BACK

CATCH PLEAT HERE

BACK BLACK SILK CREPE LINING

BACK SKIRT IN BLACK MAROCAIN

CATCH PLEAT HERE

CENTRE BACK TO FOLD

LOOSE PLEAT

CATCH HERE

FRONT BLACK SILK CREPE LINING

ALLOW ½" AT THE CENTRE BACK TO MAKE A LOOSE PLEAT WHICH IS CAUGHT IN TWO PLACES. LOOSE TUCKS ARE MADE AT THE WAIST. THE LINING IS SLIP-STITCHED INTO POSITION WHEN THE JACKET IS FINISHED. IT IS VERY LOOSE TO ALLOW MOVEMENT.

EASE INTO SLEEVE END

GEORGETTE CUFF

ROLLED EDGE

POSITION OF BELT

ALL THE RAW EDGES ARE CONCEALED ON THE WRONG SIDE OF THE BELT.

FRONT

STITCHING LINE ON R.S.

SLASH FOR GUSSET

GUSSET

BLUE GEORGETTE MAGYAR BLOUSE

SLASH FOR GUSSET

THE WRIST SEAM AND CUFF ARE BOUND WITH A GEORGETTE X-WAY STRIP TO NEATEN

POSITION OF BELT

CENTRE BACK TO FOLD

SEVERAL FOLDS ARE MADE AT THE NECK AND CAUGHT DOWN INVISIBLY

CENTRE BACK NECK TO FOLD. GATHER INTO ⅞"

STITCH THIS EDGE DOWN TO THE RIGHT SIDE OF THE FRONT BLOUSE

CROSSOVER FRONT DRAPE IN GEORGETTE, ATTACHED TO FRONT BODICE AND STITCHED ON THE DOTTED LINE

JOIN TO FRONT OF BLOUSE

THE BELT MEETS THE DOTTED LINES

GATHER INTO 6¼"

1938 The Victoria and Albert Museum

39A. An evening dress in maroon, heavy silk jersey with a dull surface, made by Schiaparelli. The centre front fastens with an 'Eclair' zip fastener. *Vogue* magazine, 28 October 1936, comments 'News has reached Shophound of a service for ladies living alone in New York who tie themselves in knots trying to fasten dresses that button up the back: they call Western Union, who sends a nice boy to do it for them. But a much simpler solution is to have 'Lightning' fasteners. For years they were considered useful but not ornamental. Then Schiaparelli waved her magic wand over them and they became useful *and* ornamental – sometimes just ornamental without doing a stroke of work. Now joyful tidings, Swan and Edgar have 'Lightning' fasteners in about a dozen different colours (3d a foot) with plastic teeth to match the bright coloured tapes and transparent teeth on the pastel coloured tapes'.

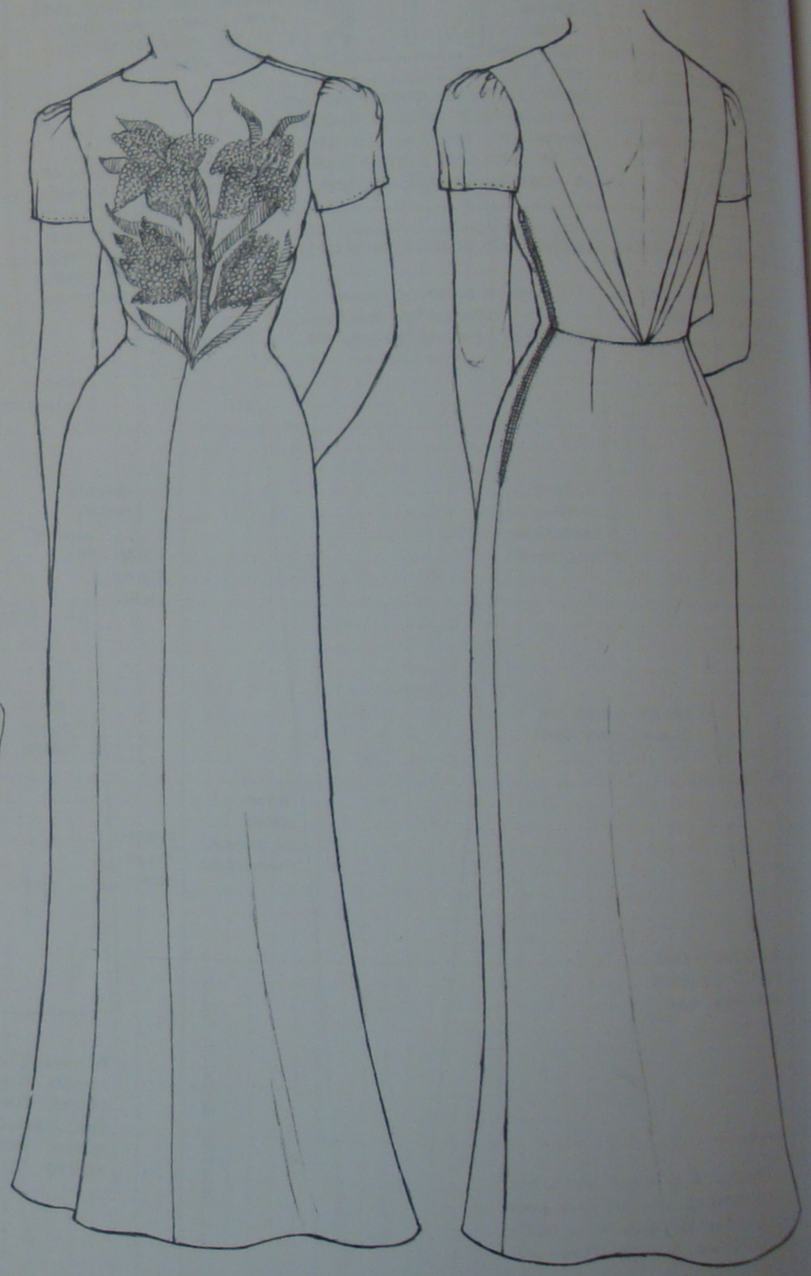
39B. The maroon, heavy silk jersey evening dress fastens with a lightweight, coarse, pale tan celluloid or plastic zip fastener marked 'Eclair Cie, S. G. D. G.'. The dress is cut on the cross and flares out from the knees at both front and back.

1940 The Victoria and Albert Museum

40A. A dinner dress in black wool crêpe made by Schiaparelli, 21 Place Vendôme, Paris. The front bodice and the skirt are cut on the straight grain of the fabric. The back bodice is cut on the cross. The sleeves are gathered at the top, giving a square look to the shoulders. The embroidery for the flowers on the bodice is carried out in seed pearls, pearl beads of varying sizes and small, plain glass beads. The leaves and stems are in stiff gold metal thread and flat wire. A black celluloid zip fastener, labelled 'Eclair,' is handstitched into the left side seam. The dress would have been worn over a straight slip and a foundation garment.

39A

39B



40A

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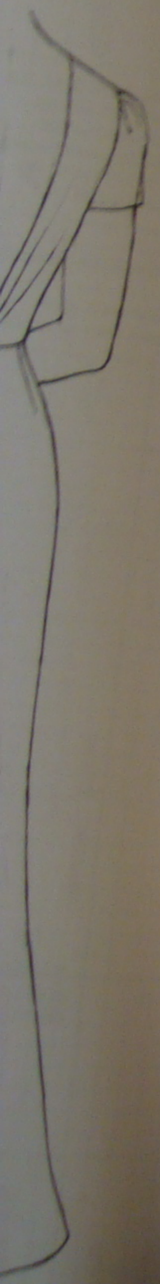
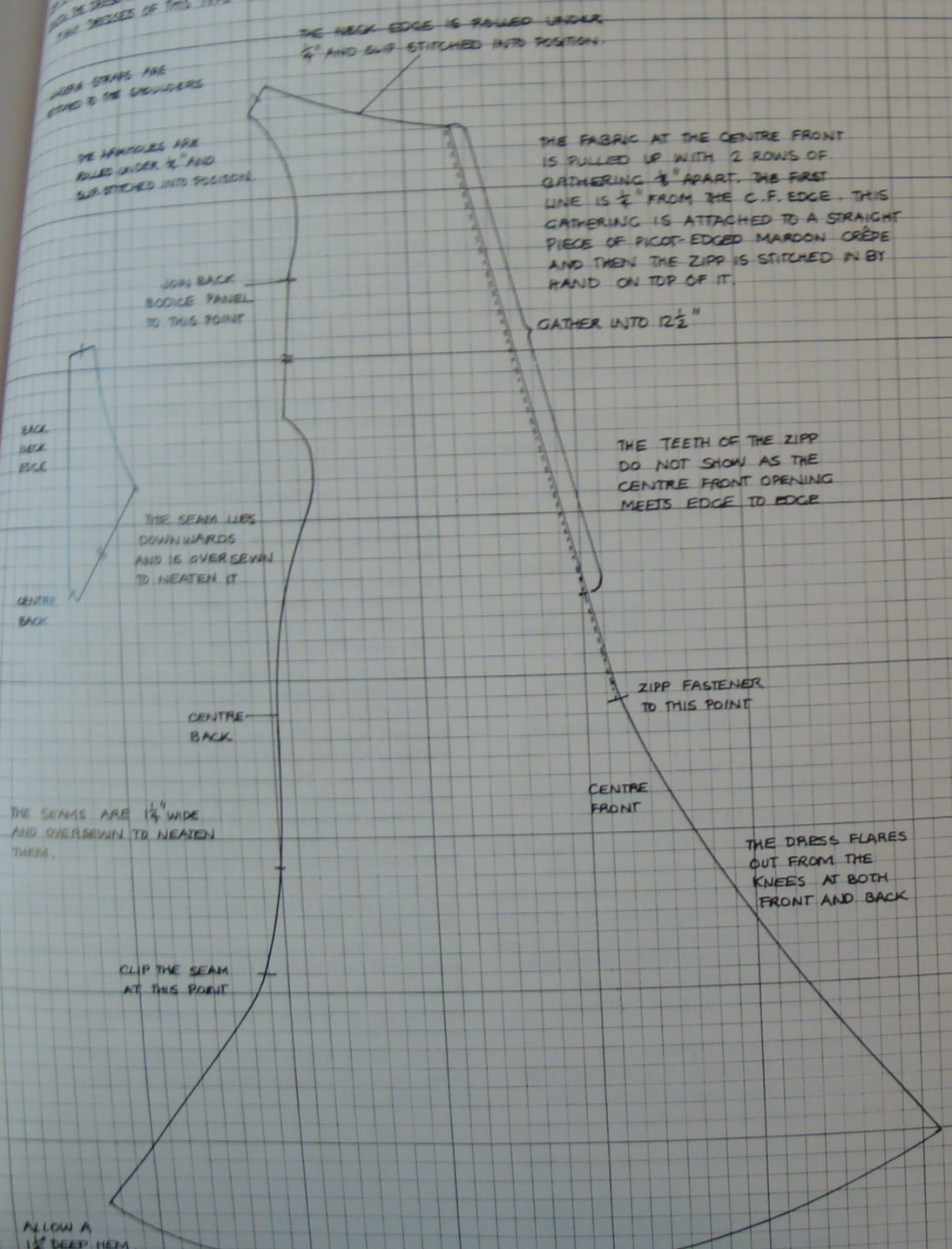


1938 EVENING DRESS VICTORIA AND ALBERT MUSEUM

IN HEAVY SILK JERSEY WITH A DULL SURFACE AND SHINY BACK. IT IS LABELLED "ÉTÉ 1938. SCHIAPARELLI 21 PLACE VENDÔME PARIS" AND EMBROIDERED AT THE CENTRE FRONT WITH A PALE TAN ZIPP FASTENER WITH THE NAME "LE ZIPPER" AND "S.C.P.C." ON THE TAG. ALTHOUGH THE TEETH ARE LARGE THE ZIPP IS LIGHT IN WEIGHT. THE TEETH ARE MADE OF BROWN CELLULOID. THERE IS NO PATENT CATCH AT THE TOP OF THE ZIPP SO A SMALL BUCKLE STRAP FASTENS ACROSS THE BACK OF IT, AT THE TOP, WITH A HOOK AND EYE. THE DRESS IS STITCHED IN BY HAND, AND IT IS 42½" LONG. THE BOTTOM HAS BEEN CUT OFF TO MAKE IT THE RIGHT LENGTH. THE DRESS WAS MADE FOR A VERY SLIM WOMAN WITH A 32" BUST.

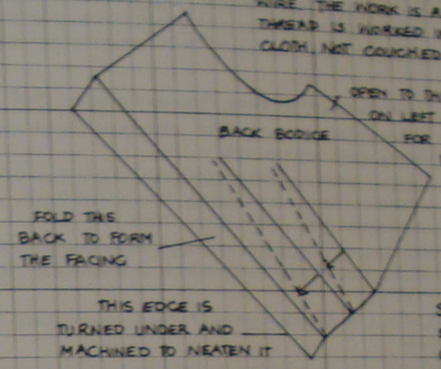
SIMILAR DRESSES OF THIS TYPE MAY BE SEEN FROM 1935 ONWARDS.



1940 DINNER DRESS VICTORIA AND ALBERT MUSEUM

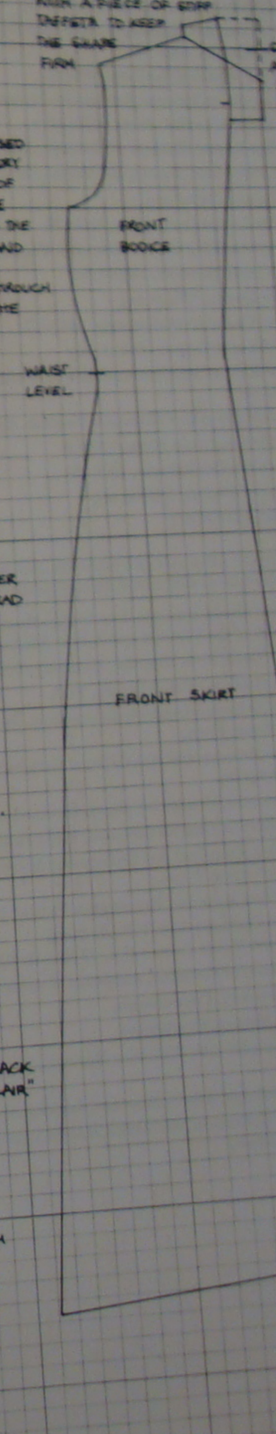
IN BLACK WOOL CRÊPE WITH AN EMBROIDERED BODICE. THE DRESS IS LABELLED 'SCHIAPARELLI 21 PLACE VENDÔME PARIS. AUTUMN 1940'.

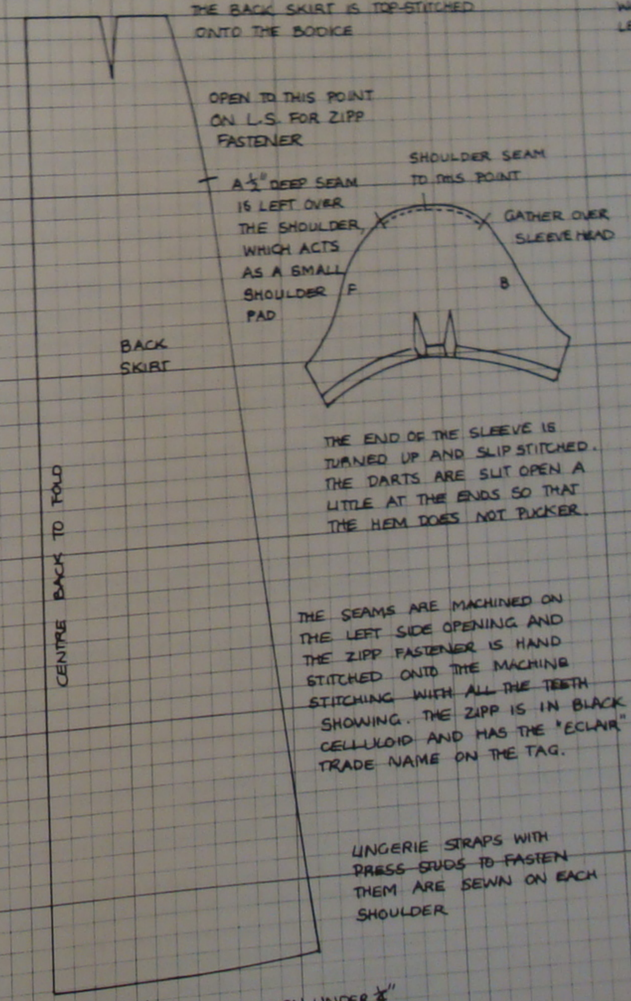
THE EMBROIDERY IS CARRIED OUT IN SILVER BEADS AND PEARL BEADS (UP TO ⅛") IN DIAMETER. THERE ARE ALSO SOME LITTLE GLASS BEADS WHICH LOOK LIKE SEQUINS. IN THE CENTRES OF THE FLOWERS, THE LEAVES AND STEMS ARE CARRIED OUT IN STIFF GOLD METAL THREAD AND FLAT WIRE. THE WORK IS ALL DONE BY HAND. THE GOLD THREAD IS WORKED IN SATIN STITCH THROUGH THE CLOTH, NOT COUCHED.



BLACK ORGANZA IS USED TO BACK THE EMBROIDERY ON THE WRONG SIDE OF THE FRONT BODICE. THE SURPLUS ORGANZA ROUND THE EDGE IS TRIMMED AWAY AND OVERSEWN TO NEATEN. THE EMBROIDERY IS WORKED THROUGH BOTH WOOL CRÊPE AND THE ORGANZA BACKING.

THE FACING IS LEFT ON AT THE NECK, FOLDED BACK AND MITRED. IT IS LINED WITH A PIECE OF GROSGRAIN TAFFETA TO KEEP THE SHAPE FIRM.





THE END OF THE SLEEVE IS TURNED UP AND SLIP STITCHED. THE DARTS ARE SLIT OPEN A LITTLE AT THE ENDS SO THAT THE HEM DOES NOT PUCKER.

THE SEAMS ARE MACHINED ON THE LEFT SIDE OPENING AND THE ZIPP FASTENER IS HAND STITCHED ONTO THE MACHINE STITCHING WITH ALL THE TEETH SHOWING. THE ZIPP IS IN BLACK CELLULOID AND HAS THE "ECLAIR" TRADE NAME ON THE TAG.

LINGERIE STRAPS WITH PRESS STUDS TO FASTEN THEM ARE SEWN ON EACH SHOULDER

ALLOW 1¼" DEEP HEM, TURN UNDER ¼" AND SLIP STITCH INTO POSITION, LEAVING 1" FINISHED HEM WIDTH.