CHAPTER V

PATTERN MAKING

SHIRTWAIST AS FUNDAMENTAL PATTERN

Drafting patterns to individual measures is a step of preparation toward becoming a designer of clothing, a step which not only trains both eye and hand to greater accuracy, the eye to keener appreciation of line, but aids in a better understanding of the construction of garments. To approach the subject by means of simple problems, is the purpose of the following instruction.

Shirtwaist Pattern.—The simplest problem with which to begin the study of pattern making, is the plain shirtwaist having a sleeve with fulness at the top. Such a pattern, (fitted and corrected), can be adapted to many uses; from it can be developed tailored waists, with back or front closing, lingerie waists, silk blouses and boudoir jackets. Corset cover, chemise and night-gown patterns may also be developed from this pattern with the expenditure of very little time and labor.

Before drafting a pattern for any garment, it is well to examine a completed garment from as many points of view as possible. In Fig. 180, p. 313, is shown a completed shirtwaist. Study this carefully and note the following points which will be of interest when drafting the pattern:

Parts of the Waist.—The parts of this waist are: fronts, a back, sleeves, placket facings, cuffs, a neck and a waist band.

Seams.—The seams in this waist are: the shoulder, underarm and sleeve seams; also seams which join the placket facings and the cuffs and the sleeves and collar band to the waist. Fulness, held by gathers, is found where one part of the waist is larger than another, where the sleeve is set into the cuff and armhole, and where the waist is placed to the band.

Now turn to Fig. 38, in which are shown the pieces of a drafted shirtwaist pattern, placed on material ready for cutting a trial waist. These correspond in their parts to those of the completed waist, except that they represent but one-half of the whole garment, because when cutting from material, two thicknesses are usually cut at one time. There is but one front, one-half of a back, one sleeve, one cuff and one-half of a collar band. The waist band and placket facings
are straight strips of material, so do not require patterns for cutting.

Now look at Fig. 80, showing a shirtwaist which has been blocked out on a dress-form. This is called a draped pattern. The waist is plain and smooth at the shoulder and across the chest. At the waist, in both center front and back, there is fulness, which has been folded away in small plaits turning from the center, and may be held in place by a tape pinned about the waist. Further study of this pattern will help us to discover what measures would need to be taken for a drafted pattern which should be drawn to accurate measurements of the figure for which the pattern is to be made. In order not to be short-waisted and pull up above the skirt belt, nor drag from the neck band, it must be long enough in the center back, center front and under the arm; therefore we need to take three length measures—the length of the back, length of front and under-arm measure. Before taking any measures, a tape should be placed around the waist in an even line.

*The length of back* should be taken from the bottom of the neck band (or bone in back of neck) to the bottom of the tape at the waist.

*Length of front* should be taken from the bottom of the neck band (or hollow of the neck) to the bottom of the tape at the waist.

*Underarm measure* should be taken from the lower edge of the armhole, or the hollow of the arm, to the bottom of the tape at the waist. This can best be done by placing the tape measure at 10-inch point over the short arm of the square and the square directly under the arm, being careful that the shoulder is not raised out of natural position, and measuring to the bottom of tape at waist; then deduct 10 inches from the amount above the waist tape, to get the correct measure. This measure averages about one-half the length of back, so that for a shirtwaist one may safely draft it so, but the measure should be taken for a test measure.

Let us turn again to Fig. 80 to see if we can discover other measures we may need for drafting the pattern. We have provided for the waist being long enough at all points, so we should next look to having it large enough to meet around the figure, and broad enough in each of its parts to admit of free, unrestrained movement of the body and arms. We find the largest round measure of the body at the fullest part of the bust, therefore our first round measure should be the bust measure. The waist must also fit at the neck and waist, so measures must be taken of these parts of the body. The
waist must also be wide enough across the broadest part of the chest and back, from armhole to armhole. This necessitates the taking of other measures, the width of the front and the width of back.

**Bust measure** should be taken (standing behind the figure) around the fullest part of the bust, an easy measure, one-half way between bone in back of neck, and the waist, keeping the tape straight across the back.

**Waist measure**, taken around the waist, a comfortably snug measure. **Neck measure**, taken around the neck at the base of the neck, an easy measure.

**Width of back** should be taken across the broadest part of the back between the shoulders, usually about one-quarter way from neck to waist in center back. This measure provides a point of location for the back curve of the armhole.

**Width of front**, taken across chest, usually about 2 inches below hollow of neck. This measure gives a point of location for the front curve of the armhole.

**Note.**—If one places the thumb under the arm and the first finger on the bone at the shoulder, in taking the width of back and width of chest measures, it is easier to locate a point at which to begin to take the measure, as the hand forms an armhole curve, from the center of which the measure should be taken.

**Armhole measure**, taken around arm over bone in shoulder. (Used as a test measure.)

**Review measures** in the order and method of taking them.

A few points still unnoted in Fig. 80 are the location of the shoulder and underarm seams.

**The shoulder seam** on this pattern is found a little back of the very top of the shoulder, a good location. The upper end of this seam touches the neck band at a point about one-sixth of the distance around the neck, measuring from the center back. The opposite end at the armhole is the same distance (i.e., one-sixth of the neck measure) above the point at which the width of back was taken, but one-half inch nearer the arm. This determines another point for the location of the armhole.

**The Underarm Seam.**—The top of this seam, which is directly below the end of the shoulder line, gives the last point of location for the armhole; at this point, the curve rises about one-half inch above the actual underarm measure. At the waist line, it falls toward the back a little, rather than at right angles to the waist line.
Fig. 33.—Illustrating method of taking measures for drafting shirtwaist and skirt.
It is sometimes difficult to see the relation of the lines of the flat drafted pattern to those of the figure. In Fig. 33 lines are shown on the form which represent the points at which the required measurements were taken and also show the relation of the construction lines of the pattern to the scheme of measures taken. In Fig. 34 the construction lines upon which the pattern would be drafted can be seen as they show through another pattern, which has been taken from the form, and laid over them. The relationship is not difficult to trace in this way.

**Shirtwaist Sleeve (with Fullness at the Top).**—Reference to Fig. 33 for examination of the arm should easily discover the necessary measures for drafting the sleeve. The measure of the largest part of the arm is necessary in order to have the sleeve of sufficient girth. The length of the sleeve should be taken from the muscle at the point where the arm joins the body in front, to the wrist bone. From this measure the desired depth of the cuff should be deducted. In order to have the cuff the correct size and the requisite amount
of fulness at the bottom of the sleeve, the measure of the hand, taken over the knuckles, with the fingers extended as for putting through sleeve, is also necessary. Add to this 1½ to 2 inches. The armhole measure should also be taken.

**Review measures** required and the order and method of taking.

**Draft a shirtwaist and a sleeve pattern** to the following directions, using standard measures given below. (Use diagrams, Figs. 35 and 36, as a guide in drafting.)

**Shirtwaist with Sleeve, Having Fulness at Top** (Fig. 33)

<table>
<thead>
<tr>
<th>Measures Required</th>
<th>Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length of back</td>
<td>15</td>
</tr>
<tr>
<td>Length of front</td>
<td>15½</td>
</tr>
<tr>
<td>Length of underarm</td>
<td>7½</td>
</tr>
<tr>
<td>Bust</td>
<td>38</td>
</tr>
<tr>
<td>Waist</td>
<td>26</td>
</tr>
<tr>
<td>Neck</td>
<td>13½</td>
</tr>
<tr>
<td>Width of back</td>
<td>14</td>
</tr>
<tr>
<td>Width of front</td>
<td>14½</td>
</tr>
</tbody>
</table>

**Sleeve**

<table>
<thead>
<tr>
<th>Length (minus depth of cuff)</th>
<th>16½ inches</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armhole</td>
<td>16</td>
</tr>
<tr>
<td>Around upper arm</td>
<td>12</td>
</tr>
<tr>
<td>Around hand</td>
<td>8</td>
</tr>
</tbody>
</table>

**To Draft Shirtwaist:** (Fig. 35)

**Back:** (Fig. 35)

- AA equals line of indefinite length.
- AB equals length of back.
- BB equals waist line (two-thirds of AA).
- CC equals bust line (one-half of AB).
- DD equals width of back, and width of front line one-half of AC.
- AE equals one-sixth of neck measure.
- EF equals three-quarter inch.
- AF equals curve for neck.
- DG equals one-half width of back.
- GH equals AE.
- HI equals one-half inch.
- FI equals shoulder line.
- CJ equals one-quarter bust measure minus 1½ inches.
- BK equals one-quarter waist measure.
- KK equals one-quarter inch.
- BK equals waist measure.
- KL equals underarm measure plus one-half inch through J.
- IGL equals armhole.
- BN equals four inches.
- KM equals four-inch ruler touching F and K.

Connect B and N; K and M; N and M, for bottom of waist.

- T equals one-half FI.
- TU equals one-quarter inch.
- FUI equals curve for shoulder.
Fig. 35.—Draft for shirtdress pattern.

**Front:** (Fig. 35)

AE equals one-sixth of neck measure plus three-eighths inch.
EF equals one-half inch.
AF equals one-sixth of neck measure.
FF equals neck curve.
DG equals one-half front measure.
GH equals two-thirds DA (draw dotted line to left of H).
FI equals shoulder line, one-quarter inch shorter than back shoulder, end of ruler on F, shoulder measure at I).

CJ equals one-half bust measure minus CJ of the back.
JK equals dotted line at right angles to CJ.
KK equals one-half inch.
KL equals underarm measure plus one-half inch passing through J.
FK equals dotted line F to K, extending four inches below K (M).

N equals point of intersection lines CJ and FK.
FO equals length of front.
NP equals three-quarter inch, ruler on O and N.
IGPL equals armhole.
OR equals one and three-quarter inches.
RS equals four inches.
FOP equals centre front line.
KO equals waist line of front.
MS equals bottom of front.
$T$ equals one-quarter $IF$.
$U$ equals one-quarter inch.
$IUF$ equals curve for front shoulder.
Test armhole and neck of pattern by measures taken. Hold tape measure on edge when measuring curves.

Fig. 36.—Draft of shirtwaist sleeve (gathered at top), cuff and collarband.

To Draft Sleeve (Fig. 36)

$AB$ equals line of indefinite length.
$AC$ equals one-quarter armhole plus three-quarter inch.
$CD$ equals inside length of sleeve.
$CE$ equals one-half width around top of arm plus desired fullness.
$EF$ equals one-half inch.
$AF$ equals dotted line.
$G$ equals one-half $AF$.
$GH$ equals line at right angles to $AF$, intersecting $CE$ (point of intersection $I$).
$IJ$ equals three inches. If three-inch point falls outside $AD$, use point of intersection instead for $J$. 
$AF$ equals curve for top of upper sleeve (using $J$ as pivot, $JA$ as radius, to swing curve from $A$ to $K$).

$FK$ equals one inch along curve.

$KE$ equals backward curve.

$GL$ equals one-half $GA$.

$LM$ equals one-eighth inch.

$GN$ equals one-half $GF$.

$NO$ equals one-quarter inch.

$AMG OE$ equals curve for top of under sleeve.

$DR$ equals one-half hand measure plus one-half desired fulness.

$DP$ equals three-quarter inch.

$PR$ equals curve for bottom of sleeve, straight one inch to left of $R$.

$PS$ equals one inch.

$ST$ equals four inches at right angles to $PR$.

$RE$ equals dotted line.

$RU$ equals one-half $RE$ minus depth of cuff.

$UV$ equals one-half inch.

$EVR$ equals inside line of sleeve.

Fold paper on line $AP$, and crease; trace outline of under sleeve, and cut out around pattern. Fig. 37 illustrates sleeve opened out.

**Shirtwaist Neck Band** (Fig. 36)

$AB$ equals one-half neck measure plus one-half width of box plait, or hem.

$BC$ equals three-quarter inch.

$BE$ equals one-half $AB$.

$BF$ equals one-quarter inch.

$FEA$ equals bottom of band.

$CG$ equals three-quarter inch.

$AH$ equals one-eighth inch.

$FGH$ equals top line of band.

Place $AB$ on lengthwise thread for cutting out.

**Shirtwaist, Cuff** (Fig. 36)

$AB$ equals one-half hand measure plus one and one-half to two inches.

$AC$ equals desired depth, two and one-half to three inches.

$ABCD$ equals rectangle.

$DE$ equals five-eighth-inch curve when round corners are desired.

$DF$ equals five-eighth-inch curve when round corners are desired.

Place $AC$ on crosswise fold for cutting out.

**Fig. 37.—Shirtwaist sleeve pattern opened out.**
Pocket.—Use draft of pocket given under mannish shirt, or middy blouse. Have shirtwaist pattern corrected. Draft to own measure a shirtwaist, sleeve, cuff, and neck band.

Second Draft to Individual Measures.—When the trial pattern has been corrected, practice taking each other’s measures; after these have been verified, draft pattern of shirtwaist and sleeve to your own measures. Test for accuracy of measurement. This pattern should then be cut in inexpensive cambric or muslin, fitted, and alterations made, and pattern corrected before cutting into material for waist.

Testing Patterns.—It is best to test all skirt, shirtwaist and sleeve patterns, in inexpensive materials, before making up. Light weight unbleached cotton cloth or cambric is suitable for this purpose. It is well to have a goodly supply of such material, if one is doing a great deal of sewing. Keep muslin skirt patterns; they can be used for testing smaller garments, waists, sleeves, collars, etc. When alterations are made in these patterns, they should be made also on the original paper pattern, and the latter used in cutting the garment, as otherwise there is likelihood of the neck and armhole lines being stretched; the edges of the paper pattern are also firmer for marking seams, which is at least safer, for inexperienced workers.

TESTING SHIRTWAIST PATTERN

To Cut Out in Muslin.—See Fig. 38 for suggestion. Place the cut ends of the muslin together.

Front.—Lay the broad end of the front of the pattern to the cut ends of the goods, fold back one inch on each selvedge edge, and place the center front on this fold. Pin to muslin.

Back.—Fold the selvedge edge of one thickness of material over from the opposite side far enough to place the center back on the fold, and allow plenty of seams. Or, place center back one-quarter inch from selvedge, and use seam center back, which is allowable in testing pattern.

Sleeve.—Place the sleeve on the remaining single thickness of cloth, having the center fold of the sleeve on a lengthwise thread. Place so there is ample seam allowance. Pin to place.

Neck Band and Cuff.—Place patterns so lengthwise threads run around the neck and arm. Cut only one thickness of each.
Fig. 38—Shirtwaist pattern placed on cambric or muslin, ready for cutting a trial waist.
Seam Allowance and Cutting.—As there are usually no seams allowed on drafted patterns, it will be necessary to make this allowance when cutting. Waist, allow one-inch seam on shoulder and underarm; one-quarter-inch at neck and armhole; nothing at the bottom. Sleeve, allow one inch on length seams and three-eighths inch at top and bottom. Neck band and cuff, one-quarter inch. Do not mark the seam allowance, but learn to use your tape measure, passing it along the edge of the seam at the required allowance, and cutting along the outer end of the measure. This will help to train your eye for distance, and give you assurance. Later, you will be able to cut accurately without even this guide. Lay aside all pieces left from cutting.

Marking Seams.—It is more orderly to cut all the pieces of the pattern, then trace the seams. Waist: Trace waist, neck and armhole lines first, then the shoulder, center of shoulder, and the underarm seam, beginning at the waist line and tracing up and down along edge of pattern. Sleeve: Trace length seams, also top and bottom, along edge of pattern. Collar Band and Cuff: Trace all around edges of pattern.

To baste for fitting (Fig. 184), mark waist, neck and armhole lines with colored thread; also center, back and front lines, and center of shoulder. Turn right-hand side of front on center line and baste. Underarm Seam: Have waist and armhole lines meet; pin seam (pins at right angles to seam), keeping traced lines together. Baste from waist line up and down, using small stitches. Shoulder Seam: Hold back shoulder toward you while basting. Have neck lines, armhole lines and center shoulders meet. Ease the fulness of the back into the front shoulder. Baste seam of sleeve. The collar band and sleeve are not placed until after the first fitting.

To Fit Waist.—Clip underarm seam at waist line, and two inches above and below to let it spring so as to provide for good fitting; also sleeve seam at inside curve. Put waist on, with seams inside, lapping it so that center front lines meet; pin together. Draw waist band around waist, turning underarm seams to front, and pin band. Adjust fulness. Look waist over carefully before fitting. A well-drafted pattern should need little alteration. Fit only the right side at first fitting. See that the waist fits easily throughout.

Following are some faults which might be found, together with method for correcting them:
Loose in Neck.—Pin up shoulder seam at neck and slope to armhole. This will usually make neck too high; clip neck at several points, and pin neck band again into place (Fig. 39A). If the waist seems tight at neck and chest, let the whole front out and mark new center front line.

Fine wrinkles in front at right angles to shoulder,—front shoulder needs stretching on back. Rip seam and throw more fulness into back shoulder seam by stretching front seam on back.

Wrinkles (deep folds) which draw from tip of shoulder to armhole occur sometimes on sloping shoulders. Pin a deeper seam at armhole, sloping to nothing at neck. This will sometimes raise the armhole too high under the arm, so it must be cut lower (Fig. 39B).

A similar result may follow when the grain of the material in the front of the waist does not run at right angles to the shoulder line, but runs toward the neck at the shoulder seam. This occurs more often, however, in commercial patterns. To correct, open shoulder seam and slip front of waist down on back until wrinkles are removed and grain is correct; then pin again on same shoulder line; notch center of shoulder seam so as to put together correctly again. Cut off extra material from front at armhole and build up again at neck (Fig. 39C). Very square shoulders sometimes cause a deep wrinkle across the chest and back. Open shoulder seam at armhole and let it down for fleshy figures, but this would make the armhole too large for slight figures. It is better in this case to take up shoulder seam at neck, sloping to armhole, then cut neck out in front and back (Fig. 39A).

Armhole.—If armhole line is not good, notice whether shoulder seam is too long or width of back or front at fault. Mark corrections. If a figure is very full in the bust and flat under the arm, quite a little fulness will be found in the waist, at the armhole, just above the bust. To remove this in a shirtwaist, open the underarm seam and slip the front down on the back, which makes the front more bias just above the waist line, giving fulness where needed. Pin seam, build up the front at the armhole and mark new waist line (Fig. 39D).

Waist Band.—When arranging fulness in the back, pin belt at underarm seam, then again where fullness should begin; the bottom of the belt should come to waist line. Mark the center on belt very carefully, also where fulness stops and where the belt is placed
Fig. 39.—Several methods of correcting faults when fitting shirtwaists.
to the underarm seam. Remove waist, trace alterations, open seams and trace on opposite side of waist; rebaste, and try on again.

Place sleeve and neck band before second fitting.

**Neck Band.**—Only one thickness is necessary for fitting. Turn shoulder seams toward front. Fold band on tracing and baste. Find center of band, place to center of neck, on right side of waist, pin edge of band on neck line of waist, being careful not to stretch neck; let end of collar band cover the one-inch extension. **Waist Band.** Baste a piece of tape or band made of cambric to waist at center back, ready to adjust fulness when fitting. **Cuff.** Turn edges of the single piece used for fitting, baste to place. Gather the bottom of the sleeves one-quarter inch from edge, leaving three-quarter inch plain each side of seam. Place cuff on gathers, letting the end extend one-half inch beyond placket opening on the upper side of the sleeve. Baste to sleeve.

**To Place Sleeve in Waist.**—Mark armhole, measure one inch back of shoulder seam on armhole. Fold armhole in half at this point, and at the opposite point, on the lower part of the armhole, mark the place for the seam of the sleeve. Then fold armhole again, so that the shoulder and underarm seams meet, and mark the points at opposite sides of armhole; between these points on the top of the armhole place the fulness of the sleeve. Hold waist on table with wrong side and lower part of armhole toward you; place sleeve so that the seam comes to the point marked for it; then pin sleeve in as far as it should be plain, but ease sleeve so that armhole will not be tight. By holding waist in this position, the sleeve will shape itself to the lower part of the armhole. Then gather sleeve between points indicated on armhole, using two rows of gathers, one on the traced line, the other one-quarter inch below it on the sleeve (this row is taken out when waist is finished). Adjust fulness, (holding armhole in same position), so that the greatest amount comes on top of the shoulder. Baste with small stitches.

**Second Fitting of Waist.**—See that all alterations have carried out what was intended. Look over sleeve. See that the straight grain of the material falls from the bone at the shoulder; if it draws forward or backward, rip and adjust the gathers. Notice the armhole line; correct line if not good. If the sleeve is too long, pin a tuck across it above or below the elbow, as need may be. If too full, rip part way at shoulder and pin tuck lengthwise to remove extra
fulness. Notice the length and depth of the cuff, which are governed by individual taste.

Neck Band.—See that the neck line as marked by the lower edge of the band is in good line, and that the band sets easily about the neck and is not too deep.

Make all corrections on paper pattern.

Irregularities in figure may be taken account of in the second fitting, making additional correction for the side which needs it.

PATTERNS FOR UNDERGARMENTS DESIGNED FROM DRAFTED PATTERNS

Corset Cover Pattern.—Directions are here given for designing a corset cover pattern from a drafted shirtwaist pattern (Fig. 40). No other measures are necessary than those already used in drafting the shirtwaist pattern.

![Diagram of corset cover pattern designed from drafted shirtwaist pattern.](image-url)
Corset Cover Pattern (Fig. 40).—To design from Drafted Shirtwaist Pattern.—Place the back and front of the pattern on a sheet of paper, so that the center back is on one edge, the center front on the opposite edge.

**Back**

$AB$ equals one-half neck measure minus two inches.
$CD$ equals one-quarter shoulder line.
$BD$ equals neck curve.
$EF$ equals one-half inch.
$GH$ equals three-quarter inch.
$FH$ equals new waist line.

**Front**

$AB$ equals one-half neck measure minus two inches.
$CD$ equals one-quarter shoulder line.
$GH$ equals three-quarter inch.
$EH$ equals new waist line.

Trace Pattern.—Centre back, centre front, waist, neck, armhole and underarm lines. Cut pattern out on tracing. Patterns can also be developed from commercial patterns in the same way.

Drafted Peplum for Corset Cover (Fig. 41).—A draft for a peplum is given below. If desired, the same can be used for yoke pattern for skirt or drawers, using any depth desired.

**Measures Required**

<table>
<thead>
<tr>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waist</td>
</tr>
<tr>
<td>Depth of Peplum</td>
</tr>
<tr>
<td>To Draft Peplum</td>
</tr>
</tbody>
</table>

$AX$ equals line of indefinite length.

$AB$ equals one-third of waist measure.

$BC$ equals curve for waist (use $AB$ as radius to swing curve about one-quarter circle).

$BD$ equals one-half waist measure on $BC$.

$BE$ equals depth of peplum, four inches.

$ADF$ equals radius, equals $AE$.

$EF$ equals curve for lower edge ($AE$ as radius).

$BE$ equals lengthwise thread of goods in cutting.

Night-gown Pattern Designed from Shirtwaist Pattern.—The method of designing a night-dress pattern from a drafted shirtwaist pattern is also explained and illustrated (Fig. 42). The break
in the illustration was made to preserve the correct slant of the lines and the width of the gown at the bottom, in the space allotted to the diagram.

Measures Required

Length of back, bone in neck to floor.
Length of front, hollow of neck to floor.
Desired width at bottom.
Place the back and front of the pattern on a sheet of drafting paper, so that the centre back and the centre front are parallel with the edge of the paper.

Back

\( AB \) equals length from the bone in neck to the floor.
\( AC \) equals one-half neck measure minus two inches.
\( DE \) equals one-third shoulder line.
\( FG \) equals one-half inch.
\( GH \) equals one-half inch (extend armhole line).
\( BI \) equals desired width at bottom (should be a little narrower than front).
\( HI \) equals side seam.
\( K \) equals point on \( HI \) opposite end of waist line.
\( KL \) equals one-half inch.
\( KM \) equals waist line.
\( LJ \) equals \( MB \).
\( HLS \) equals side seam (new, curved line).

Front

\( AB \) equals length of front from hollow of neck to floor.
\( AC \) equals one-half neck measure minus two inches.
\( DE \) equals one-third shoulder line.
\( FG \) equals one-half inch.
\( GH \) equals one-half inch (extend armhole).
\( BI \) equals desired width at bottom (should be wider than back).
\( HI \) equals side seam.
\( HJ \) equals \( HJ \) of back.
\( K \) equals point on \( HJ \) opposite end of waist line.
\( KL \) equals one-half inch.
\( HLS \) equals side seam (new, curved line).
Fig. 42.—Night-gown pattern designed from drafted shirtwaist pattern (Back).
Fig. 42a.—Night-gown pattern designed from drafted shirtwaist pattern (Front).
Circular Night-gown Sleeve (Fig. 43)
(Designed from shirtwaist sleeve pattern.)

$AB$ equals desired length, measured from the bone in top of shoulder.
$BC$ equals curve for bottom; use $A$ as pivot, $AB$ as radius to swing curve, any desired width.
$CD$ equals seam of sleeve.

Night-gown Sleeve Gathered into Band at Lower Edge (Fig. 44)
(Designed from shirtwaist sleeve pattern.)

$AB$ equals desired length measured from bone in top of shoulder.
$BC$ equals one inch.
$CD$ equals dotted line (one-half width of sleeve at top plus one to two inches) at right angles to $AB$.
$DE$ equals seam of sleeve.
SUGGESTIVE QUESTIONS

1. What measures should be taken to draft a shirtwaist and sleeve pattern?
2. Can you explain the reason for each measure? Tell the method of taking them?
3. Trace a relationship in the measures, the construction lines, to the pattern and the figure for which drafted.
4. What lines in the pattern does the width of back measure affect? The bust measure?
5. For what kinds of garments can this pattern be used to cut?
6. For what reason do we test drafted and commercial patterns by cutting in cheap material and fitting.
7. What two reasons can you give for using a tested shirtwaist pattern to cut a night-gown and corset cover, rather than a drafted or commercial pattern for the same?