MEASURE NECK LINE AROUND SPRING SIX TIMES DOWN ONE HALF DISTANCE THIS IS ONE HALF PATTERN
Continued Draft

Draft Your Yoke first as the Yoke Lesson: Now Continue Block.

The length of your back is 16 inches, and draw a line straight from the top of the neck point, this is the point where you measure in two inches. Dot from this point down on your center back line 16 inches. Then from this Dot draw your back Waist-Line in to under C. Before moving your square, measure in ⅛-inch on Waist-Line and draw a line up to ⅛ of the Rise of the Back. Below waist 9 inches down to the Center of Back Line.

Divide on Line Three between B and C into ⅛ and from this arm-pit draw a line down to waist-line and 9 inches beyond. To your right measure in a distance of one inch and dot. At Back Waist-Line and the Dividing Line measure 2⅛ inches (this will do in any size). Dot at this point and draw a line up to arm-pit. At the dot on waist-line take your Red Curve and look for V 3 of Forming Rule or Back. Turn face downward with V 3 on 2⅛-inch dot and draw Line of hip in down through the one-inch dot.

Front

Draw a line straight down from the Bust measure on Line Three on Point E. The length of your front is 22 inches; we take 2 inches out, which is the Back of the Neck measurement, and we place the two inches at Dot on Line Seven. Then measure the remaining down on Center Front Line. Dot here and then draw front Waist Line straight across to dividing line. Before moving square dot ⅛-inch from dividing line.

If your measurements are correct in the back we have 6⅛ inches between the 2⅛ inches in and the ⅛ inch in. This is ⅛ of Back Waist. Place your 6⅛ inches, which represents the back portion of your waist, on the ⅛ inch Dot on Front Waist-Line. Now place a dot at 13⅛, which is ⅜ of 26⅛, or Waist-measurement. The amount that you have left is the amount that you divide into ⅛ for two darts (in this case it is 2 inches for a dart).

Make waist-line from center point slant up to intersection of back waist-line and dividing-line, and from the dividing line measure in before moving square ⅛ inch. Take first one of your darts and divide into ⅛. Take this ⅛ of your dart (one inch) and measure in from center front line and Dot, and draw from this dot up to Bust Dot on Line Three, and below waist back to center front line, 9 inches down. Take the other ⅛ of the dart and
measure on Line Three toward your front from dividing point or Arm-Pit. You have now used up one dart, by placing it in halves from those two given points. You have now one more dart to dispose of, and this dart you measure in from your \( \frac{3}{4} \) inch on waist line. Dot here and draw from this point to the \( \frac{3}{4} \) dart at arm-pit. You have now used both darts composing the block above the waist. For the hip line in front, you measure one dart over from the end of the back hip at the 9 inch point. Take Red Curve and place \( \frac{V}{3} \) face up on waist line and draw the hip line down through your 9 inches.

**Creating Ideas Upon Our Center Points**

The problems are now arranged upon our Center Line. The technique here will be the proper and cleverly spreading of this line. It is not exactly a cut that the theme here is based upon, but it is as if you open and pull this center division line into shapes and smart ideas.

The name BIB is often used for the name of this particular inset. It is also considered as a panel front or a vestee. Your points or lines are closed top or bottom, and you have side lines which also have to be considered.

Before anything else is considered or designed look at your material. Every line will not go with every piece of material. Do not apply square openings to textiles where weave is diagonal or pattern curved. Line is equally as important as color. Emphasize harmony in your line, you can use parts of a square line if you introduce it into your designing. For instance, in Problem One. You will find the top line of the open portion is square as it forms the straps that tie over. So when I cut the outside line of my Bib I used the straight lines. It is also well to learn that the Lines are classified as straight, broken, curved and mixed.

In Problem One with an all over design of a Paisley character, I have kept my inside opening between the Neck-Line and the Chest-Line, it is a small opening rather than spreading. This is the first time that the straight neck is used (Bateau). The semi-circle line of the cut corresponds with the figures of the material, and with the line of the neck. The upper inside lines of the cut correspond with the outer edge of the Bib Lines. The lines are carried longer by added strips which cross and button on the shoulders.

In Problem Two, we spread our lines down farther, not alone between Neck and Chest Lines, but Chest Line and Bust Line. We are using a
plain material. Black or dark materials will make lines more pronounced, and it will immediately make curved lines appear to us more beautiful than unvarying straight lines. This problem will show you that lines can continue each other smoothly. You have in this problem the semi-pointed effect, separating the two by the ever classic tie.

In Problem Three, the character of your line is going to denote your Individuality. Now we bring our lines into a more useful character. You can note, I have taken my end of the line and spread it at the bottom to form pockets. As if you have taken your Center Front Line and cut it into two lines and drape it. This will form pockets by bringing them to the sides of the vestee lines. Near Waist-Line it has been cut and turned back over the belt. In this Problem you have spread to the end of your line, going below the Bust Line, Waist Line, and Top of Limbs Line. You may say that you carried your line to the logical extreme.

**Pattern Designing**

Problem One. For the straight line neck it is necessary to take an inch off the center front. Taper full length down as per dotted line on the diagram. The Block has already been evened off from the neck to the one half of a dart in on Normal Waist Line. This extra inch is only taken off on the straight line necks. You also pinch in on the shoulder seam, one inch as per the dotted lines. Later we will add one inch from your side seam outward, but it is not necessary on this lesson. Our third (thirds of the neck) on Illustration is an inch on your Pattern. Measure down on your Line D for the top of the neck line, which is one-third. This third becomes one inch on your pattern or draft. The width of your strap is ¼ of a third. All strips going at right angles are doubled, so this makes an inch on pattern or draft. The inner cuts (remembering from the cut on your sleeve) are always doubled, so on the sketch this measures 1½ thirds. Transferred on Block three inches. Length of Bib is two-thirds below Bust Line, and width of same is two-thirds out from Line One or Body Line or Bust Line.

Back. In putting this straight neck on remember that you shortened your shoulder line one inch on Block in front. Match your back up to it in putting your yoke on the back. Get the points of your shoulder to match and take it off of the neck, (*back of neck*).

In Back, proportions of thirds transferred to inches are drafted the same.
Problem No. 2. The curve of the Front intersects at the Chest and Line One. The slip tie is one inch above Bust-Line and one inch below Bust-Line. The opening beginning below is two inches over from Line One. In making a slip tie measure your thirds and then double the length. It is three thirds here, doubled makes six inches. The end of the opening is one inch above Waist Line. Curve your Waist Line now as pointed Basques are not suitable in this particular incident. The peplum below is sprung, it is opened and sprung 6 times. Dividing on bottom line between side seam and center front into $\frac{3}{2}$, and then $\frac{1}{4}$ again on each side of that dot. Then in between 3 extra times. Back is the same. Draw lines up from these dots to Waist-Lines, open and insert spring, spreading one inch at bottom tapering up to nothing. Separate at the Waist Line; then after cutting rejoin.

Problem No. 3. The point on one side at the top laps over one-third. The opening extends one-third below Bust-Line. The Patch Pocket effect is drafted on the Vestee. Then trace through onto another piece of paper and put back on top. The belt is also done likewise. The extension for the end of the Vestee is 9 inches below. The drop of the same comes with the same curve along arm-hole line for a short distance and then drops straight to end. For any panels or vestees that hang from the shoulder or near shoulder, get your position and then drop or continue downward. Spring three times for added fullness but do not separate at waist-line. When fullness is added by springing slight puckering comes into the pattern, but just press out or flatten and cut straight. This does not come on the part that you add fullness. Straighten your shoulder seam.

For collar measure around neck take straight piece and cut to that length, four inches high. Spring this evenly six times $\frac{3}{2}$ way down. At the end curve one inch in at middle point, semi-circle to ends. Fold collar at springs.