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DEVEREAUX'S

FRENCH SYSTEM

OF

Actual Measure

FOR

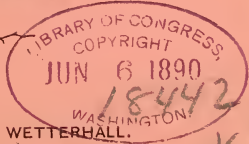
SCIENTIFIC

DRESS AND SLEEVE CUTTING

(with charts)

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Price List and Terms.

DEVEREAUX'S FRENCH SYSTEM, with complete personal instructions	- - - - -	\$13.00
One Complete System, with personal instructions in the American Method	- - - - -	10.00
One Complete System, without personal instructions	- - - - -	5.00

A special price will be given to Agents or Press-makers, on dozen or half dozen lots. Our terms are invariably C. O. D. unless the order is accompanied with the money. You can buy through the Express purchasing agency, or send money by Express, Post Office Order or Registered Letter. In ordering give the name of the System and the quantity required, and be sure to write your name and address as plainly as possible. Address all communications and orders to

O. L. WETTERHALL,
PROPRIETOR,
Oconomowoc, Wisconsin, U. S. A.



Author's Remarks.

PROGRESS and improvement characterize every art and science and within the last few years dressmaking has become an art that requires experience, taste and judgment to follow successfully. The dressmaker must make and put the garment together properly: drape artistically and have a system of cutting that not only drafts perfect fitting dresses and sleeves without refitting, but that will place the seams in the most becoming position for each individual person. To-day a lady expects to leave her measure and have her dress sent to her finished and ready for use. She has neither time or inclination to submit to experiments in having her garment fitted by pinning in here, letting out there, etc. Devereaux's French System is the result of careful study, and experiments with the various charts, machines, tailor-systems, etc., now so widely advertised. While most of these charts, machines, etc., claim to draft the pattern by actual measure, nine out of ten are merely proportional scales, some constructed of metal, called machines, some of pasteboard, called charts, and others on squares, called tailor systems. To draft a basque these proportional systems usually take from three to five measures, bust, waist, under arm length, length of back and shoulder, and guess at the remaining measures; that is, the size of the neck, depth of arm-size, slope of shoulder, width of back, width of chest, height of darts, are all made in proportion to the first mentioned actual measures. Experience, however, has taught us that we have no reliable rule of proportion, and that for each perfectly proportioned person perhaps fifty others can be found with exactly the same bust measure, who differ entirely in shape. This is nothing but guess work, and proportional systems, charts, machines, etc., are so unreliable as to be absolutely worthless to any dressmaker with the

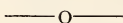
least claim to artistic excellence in her profession. Some have no sleeve system whatever, while others merely make a pretence of drafting one miserable, ill-fitting apology for a sleeve. For about forty years these proportional charts, machines, etc., have been kept before the public only by the most extraordinary exertions on the part of the persons handling them. They have been introduced and re-introduced to the ladies under as many aliases as a pickpocket assumes while traveling on a professional tour, and have been known as "The Self-Fitting Model," "The Perfection Chart," "The Champion Cutter," "The Garment Cutter," and "Tailor Systems" by the dozen. Upon examination you will find them the same in principle, no matter by what name they may be called; and the idea forces itself on my mind that those who teach them are either dishonest or utterly ignorant of the true principles of garment cutting, and you will no doubt agree with me that the former is not unlikely; when you are informed that one man has changed the name of his chart three times for no other purpose than to mislead the public. In another case a traveling teacher of the catch penny humbug, not satisfied with changing its name, altered her own, and for fear that much vaunted but worthless "Tailor System," should be recognized despite its alias on being seen in her company, she adopted a French prefix and traveled as Madame Lamartine. The other class of machines, tailor squares, etc., discard the idea that ladies' forms are proportional and take such measures as they think are necessary to fit them. Some of these machines, etc., have many good points and were they not difficult to learn, slow to use, with faulty and complicated methods of drafting they might be more useful. Devereaux's System has wherever introduced at once proved its superiority to all other systems; machines, etc. This success is due to the fact that it drafts the whole garment from the neck to the hip entirely by actual measure. It not only fits perfectly all sizes and shapes without refitting, but gives the most beautiful proportions and graceful curves. It is the only system that uses the depth of arm-size measure, which makes refitting on the shoulders entirely unnecessary, and which is now used by all the most scientific tailors in the world. It is the only system that

teaches both the French and American methods of drafting. Devereaux's French System alone drafts the pattern of the entire garment and divides it into four, six, eight or ten pieces, according to the size of the person or style of garment required. This permits the dress-maker to follow any fashion, and still place the seams in the most becoming position for each person. With this system the French bias and all other styles of darts can be used. It drafts the hip enlargement, and a variety of beautiful, perfect-fitting and comfortable sleeves, among which are French, American, Cloak, Coat, Bell and Lace sleeves. These sleeves are drafted with the top either plain or full, with or without gathers at the elbow, and without the under-arm seam twisting up at the wrist.

Devereaux's French System consists of a curved rule, life size, self-teaching diagrams, and this book of instruction. The rule is 24 inches long, manufactured of silver maple, or white hollywood, on both sides of which are lithographed the inches, scales, and letters which designate the curves. It is nicely finished and is convenient to use as it combines all the good features of both the square and curved rules, and will last a lifetime. The life size self-teaching diagrams illustrate and teach both the French and American methods of drafting, which, together with the complete instructions in this book, for drafting and cutting dresses, basques, sacques, jackets, sleeves, etc., makes it so simple that any lady of ordinary intelligence can easily learn to use it successfully. This system is just what dress-makers require for their own use and for apprentices, it being perfect-fitting, stylish, easily taught, and the price by the dozen is moderate. You will find this system one of marked superiority and you owe it to yourself not less than to your customers to discard at once and forever the tedious, ruinous and uncertain proportional methods of fitting which the march of improvement renders ridiculous, and embrace this new, easy, and perfect system, the adoption of which will invest your profession with an increase of dignity, respect and profit.



◁INSTRUCTIONS FOR MEASURING▷



Before beginning to take the measures, see that the lady is properly dressed, with a good corset, any necessary extra fullness, and a dress that defines the form, etc. Always place a belt or band tightly around at the bottom of the natural waist, and remember that a perfect fitting garment can only be produced by first securing perfect measures.

First. The Neck Measure. Stand at the back, take the measure TIGHT and around the bare neck. Too loose a measure will cause a fullness on the shoulder near the neck.

Second. The Depth of Arm-Size (or armhole). Stand at the back, place the middle of the tape line to the back of the neck, pass the ends down in front, then back firmly up under the arms and straight to the center of the back. The depth of arm-size is the distance from the tape at the neck down to where the ends come together at the center of the back. Some dressmakers prefer to make a mark with tailor's chalk or a pin where the ends of the tape come together at the center of the back and measure from the tape at the neck down to this mark or pin. As new beginners usually take this measure too deep remember that the average depth of arm-size is 6 inches. If the measures you take average too deep, making it necessary to refit on the shoulder, shorten the measure by drawing the ends of the tape a little higher where they come together at the center of the back. This is the governing measure for the entire upper portion of the garment, and when taken correctly makes refitting on the shoulders entirely unnecessary.

Third. The Width of Back is taken across the shoulder blades at the NARROWEST place between the armholes, and should be just the width you desire the garment to be when finished. This

measure can, however, be taken more accurately by drawing the tape firmly around the arm-size and measuring from the tape to the center seam of the back; this gives you half the width of back. The width of front should be taken in the same manner.

Fourth. Length of Back is taken from the back of the neck (from where you want the seam) to the LOWER edge of the belt at the waist. Measuring over a short waisted dress, or the skirts rolled on the band often causes this measure to be taken too short.

Fifth. Bust Measure. Stand at the back, pass the tape around the fullest part of the bust (not above it) close up under the arms, over the shoulder blades, to the center of back, SNUG, not tight.

Sixth. The Waist Measure is taken TIGHT and without the belt. When taken over the belt, the correct measure is one inch less.

Seventh. The Hip Measure is taken seven inches below the waist, around the largest part of the form, SNUG, not tight.

Eighth. The Width of Front (or chest) is taken by measuring across the front at the NARROWEST place between the arm-holes. It should be taken just the width you desire the garment to be when finished. Beginners usually take the widths too wide.

Ninth. Length of Front. Measure from the neck (at the height you want the dress) to the lower edge of the belt at the waist.

Tenth. The Height of the First Dart. Measure from the lower edge of the belt up to a point about a half inch below the fullest part of the bust. Don't measure for the second dart, but make it a half inch higher than the first. The darts should be made too low rather than too high.

Eleventh. The Length of Skirt. Measure from the waist to the bottom of the skirt, at the front, side and back.

PROOF MEASURE. THE UNDER-ARM LENGTH is taken from close up under the arms to the lower edge of the belt. This is used as a proof measure and only when one or both hips are extremely high. When necessary correct the pattern with this measure. Scrawny forms and slight deformities can be improved and in most cases entirely remedied by padding.

≡ THE SLEEVE MEASURES. ≡

FIRST. THE SIZE OF ARMHOLE (or arm-size) is taken TIGHT around the shoulder joint.

SECOND. LENGTH OF SLEEVE. Measure the length of the under-arm seam from the armhole to the wrist, with the arm held straight out at a right angle from the body.

PROOF MEASURES.

The muscle measure is taken half way between the armhole and elbow, with the arm half bent, and just as snug as you want the sleeve.

The elbow measure is taken tight, around the elbow, with the arm half bent.

The hand measure. Measure tightly around the hand with the fingers open and the thumb closed to the palm of the hand.

The sleeve is drafted with the first and second measures, but should always be proved, and when necessary corrected by applying the muscle, elbow and hand measures, on the pattern for lining before you cut it out.

Remember that you cannot fit anybody with this system unless the measures are taken correctly according to these instructions. Practice measuring, and when you cut a lining for a person and it needs changing, take the measures over again and you will find that the measures need just as much changing as the lining. After a few trials you will be able to take the measures correctly. Always write them down in the order shown below:

≡ PRACTICE MEASURES. ≡

The large diagrams are drafted from these measures:

	INCHES.		INCHES.
Neck Measure - - -	12	Length of Skirt, Front - -	38
Depth of Arm-Size - - -	6	Length of Skirt, Side - -	38½
Width of Back - - -	11	Length of Skirt, Back - -	39
Length of Back - - -	16	SLEEVE MEASURES.	
Bust Measure - - -	34	Size of Armhole - - -	14
Waist Measure - - -	24	Length of Sleeve - - -	18
Hip Measure - - -	40	PROOF MEASURES.	
Width of Front - - -	11	Muscle Measures - - -	10½
Length of Front - - -	14	Elbow Measure - - -	11
Height of First Dart - - -	6	Hand Measure - - -	7

◁HOW TO TEACH YOURSELF THIS SYSTEM.▷

After having mastered the measure, you next learn how to draft the pattern. Always employ our authorized agent, as it is to their interest to have you understand it thoroughly. Where, however, we have no agent you can with a little patience and perseverance easily teach yourself from the printed instructions. The drafting is done entirely with the rule, the large diagrams being merely life size patterns, with each point numbered 1, 2, 3, etc., in the order in which it is to be located. Thus Pt. 1 is the starting point, Pt. 2 is the next, etc. As the instructions in the book are complete, it is only necessary to lay the rule on the diagrams according to the instructions and notice how each point and curve is obtained. After going over the diagram a few times in this manner you should easily draft a pattern by the same or different measure.

◁DEVEREAUX'S FRENCH METHOD▷

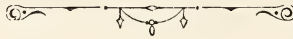
(SEE DIAGRAM)

Drafts the pattern of the entire garment and divides it according to the size of the person or the style of garment required. The large diagram, being the pattern for an ordinary sized person is divided into a back, side, underarm and front piece. This is most frequently used and is drafted as follows: Place the rule with the straight edge, about one inch from the edge of the paper, and with the square end at the right hand. Draw a base, or foundation line along the entire length of the straight edge, and line one across the end of the rule. Without moving the rule locate Pt. 1 by marking at the neck measure (12) in scale **A**, and Pts. 2 and 3 by marking at the depth of arm-size (6) in scales **B** and **C**. Place the square end of the rule to the base line, with the edge to Pt. 2, draw line 2 and locate Pt. 4 by marking at the width of back (11) in scale **D**. Place the end of the rule to the base line at Pt. 3, draw line 3, and locate Pt. 5 by marking at the width of back (11) in scale **D**, and Pt. 6 by marking at bust measure (34) in scale **E**. Place the end of rule to line 3 with the straight edge even with Pt. 6 and draw the base line of the front

as far down as necessary. Continue this base line above Pt. 6 by sliding the rule up along the base line until the square end is $6\frac{1}{2}$ inches above Pt. 6, finish the base line and draft line 1 across the end of the rule. The distance line 1 is above Pt. 6 should always be a half inch more than the depth of arm-size measure used. Without moving the rule locate Pts. 7 and 8 by marking at neck measure (12) in scales **F** and **G** and Pt. 9 by marking at the depth of arm-size (6) in scale **H**. Draft line 2 at a right angle from the base line at Pt. 9. To locate Pt. 10 place the rule to line 3 with the end to Pt. 6 and mark at width of front (11) in scale **I**. Always draft line 4 parallel with and $1\frac{1}{4}$ inch below line 3. Draft the outlines of the shoulder, armhole and neck, as follows: Place the **C** curve on the rule to Pt. 1, swing the rule to Pt. 4, draft the shoulder and notice the length ($5\frac{1}{4}$) in scale **S**. Next draft the front shoulder by placing the **C** curve on the rule to Pt. 7, swing the rule and locate Pt. 11 where ($5\frac{1}{4}$) the length of the back shoulder, in scale **T** touches line 2. Draft the front curve of the armhole by placing the curved end of the rule to line 4 with the edge to Pts. 10 and 11. Draft the back curve of the armhole by placing the curved end of the rule to line 4 with the edge to Pts. 5 and 4. To draft the neck place the neck curve on the rule to Pt. 8 and swing to Pt. 7. To locate Pt. 12 measure from line 1 down the base line (16 inches) the length of the back. Always place Pt. 13 seven inches below Pt. 12. To locate Pt. 14 measure from Pt. 8 down the front base line (14 inches) the length of the front. Always place Pt. 15 seven inches below Pt. 14. Place the rule across the pattern from Pt. 12 to Pt. 14 and locate Pt. 16 in the center, just half way across. Make Pt. 17 one inch above Pt. 16. This point may be placed higher, or lower, according to the underarm length, which is not often necessary. Draw line 5 (the waist line) from Pts. 14 to 17 and 12. Draw line 6 (the hip line) from Pt. 13 to Pt. 15. To locate Pts. 18, 19 and 20 place the end of the rule to Pt. 12, with the edge to the waist line, and mark at the waist measure (24) in scales **J**, **K** and **L**. To locate Pts. 21, 22 and 23 place the end of rule to Pt. 13 with the edge to the hip line and mark at the hip measure (40) in scales **M**, **N** and **O**.

Locate Pt. 24 on the curve $\frac{1}{2}$ inch below Pt. 5. Draft the curves or outlines (as shown by diagram) from Pt. 24 to 20 and 23. Then from Pts. 18 and 19 down to the hip and from Pt. 18 up to the base line at the neck. The location of Point 25 is optional with the cutter, but is usually placed on the armhole curve a little below the center between Pts. 4 and 5. Draft the outline from Pt. 25 to 19. Place the square end of the rule to the bust line, with the edge to Pt. 24 and draw a straight line from Pt. 24 down to the waist line. Locate Pt. 26 where this line crosses the waist line. Locate Pt. 27 by placing the rule to the hip line with the end to Pt. 15, and mark at 40 the hip measure in scale **P**. Draft the outline from Pt. 26 to 27. Make Pt. 28 $\frac{1}{4}$ inch from Pt. 24 and finish the outline. Next draft the two bust darts. Place the end of the rule to Pt. 14, with the edge to the waist line and locate Pt. 29 two inches from Pt. 14. Pt. 30 is $1\frac{1}{2}$ inches from Pt. 29. Pt. 31 is one inch from Pt. 30, and Pt. 32 is $1\frac{1}{2}$ inches from Pt. 31. Pts. 33 and 34 are the centers of the darts. The width of the bust darts at the waist is determined by the taper or difference between the bust and waist measures. In this pattern the bust is 34, waist 24; difference or taper 10 inches. This 10 inch taper requires two bust darts each $1\frac{1}{2}$ inches wide between pts. 29 and 30 and pts. 31 and 32. Make each dart $\frac{1}{4}$ inch wider for each inch the taper increases, and $\frac{1}{4}$ inch narrower for each inch the taper decreases. Draw the center line of the darts parallel with the front base line and locate pt. 35 above the waist line the number of inches (6) taken for the height of this dart. Make the second dart at pt. 36 a half inch higher than the first. Draft the dart outlines the same as the diagram. Next draft the hip dart, or rather hip seam. Place the edge of the rule to pt. 17, with the end square against the bust line and locate pt. 37 on the armhole curve and pt. 38 on the hip line. Make pt. 39 one inch forward and pt. 40 two inches back from pt. 38. The width of the hip dart at the waist between pts. 41 and 42 is generally $\frac{1}{2}$ inch, but may be more or less, according to the width of the bust darts. The only reliable way is to begin at pt. 18 and measure the entire waist line of the pattern, leaving out the space between pts. 20 and 26, and the width of the bust darts. In this di-

agram it measures $12\frac{1}{2}$ inches, and as we only need 12 inches (half of 24, the waist measure) we make the dart $\frac{1}{2}$ inch wide between pts. 41 and 42. Draft the outlines of the hip dart first above then below the waist as per diagram, the dart coming to a point at the armhole. As in this dart, below the waist the curves of the underarm piece and front are drafted over each other, some prefer a wide hip dart. For a wide hip dart draft the pattern the same to pt. 6, extend the bust line and make a point two inches beyond pt. 6. From this new point draft the front base line and pattern the same as before, except you make the hip dart two inches wide at the armhole, $2\frac{1}{2}$ inches or more at the waist. The dart curves below the waist do not cross, but come to a point $\frac{1}{2}$ inch back from pt. 38. Locate pt. 27 by placing the end of the rule to pt. 15, and mark at 40 the hip measure in scale **R**. Notice the wide hip dart in the American diagram. The curved front is necessary for ladies with a large, prominent bust. Before cutting out the pattern read the instructions, how to cut lining, etc.



DARTS.

With this system all styles of darts can be used. One, two or three bust darts, and one or two hip darts, as required by the size of the person or style of garment to be drafted. Two bust darts are most frequently used. When the taper is less than eight inches use one bust dart, which is placed just half way between the base line and the hip dart. Three bust darts can be used only for very large, fleshy persons, the third dart being placed half way between the second bust dart and the hip dart. Make the width at the waist from a half to one inch, and add the same amount to the size of the waist at pt. 26. For a medium sized person one hip dart is sufficient. Two hip darts, however, are necessary for all persons whose bust measure exceeds 45 inches. This is done by placing one dart one-third and the other two-thirds the distance between pts. 26 and 32. Make

each of these hip darts at the armhole, waist, and hip line, just half the width required for a single dart. The width of the darts at the waist is determined by the taper, or difference between the bust and waist measures. Thus: bust 36, waist 24; difference or taper 12 inches. For this 12 inch taper make each bust dart two inches wide, which is the widest bust dart used. When the taper is 13 inches or more, use the two inch bust darts, and make the hip dart enough wider to make the pattern at the waist the same size as the waist measure taken from the person. Narrow each bust dart $\frac{1}{4}$ inch for each inch less taper. Some prefer to narrow the first dart $\frac{1}{4}$ inch and widen the second to correspond. While the taper rule for the width of darts is correct, the fullness for the bust does not depend entirely on the bust darts, but also on the curved front, and we vary them to a certain extent to suit the stomach and hips. When the hips are large and the bust and stomach small, narrow the bust darts each $\frac{1}{4}$ inch and widen the hip dart $\frac{1}{2}$ inch. When the stomach is flat and the bust very large, make the bust darts each one-quarter inch narrower and give a one-half inch curved or swell front. When the stomach is large and the bust small, draft the bust darts with inward curve below the waist. Always be sure to give sufficient fullness over the hips. Locate pt. 29 from $1\frac{3}{4}$ to 2 inches from pt. 14. The space between the darts at pts. 30 and 31 varies from $\frac{3}{4}$ to one inch in width. The bust darts are usually parallel with the front, but can be drafted in any position to suit the customer's taste or prevailing style. The appearance of the bust is improved by drafting the top of the darts with the curves reversed as shown on the first dart in the American diagram.

✦ THE FRENCH BIAS DART. ✦

The dotted lines on the American diagram show you how to add the bias dart to a common basque pattern. Begin by widening the second dart $1\frac{1}{2}$ inch from pt. 17 to pt. A, and 4 inches from pt. 22 to pt. B. Draft the outlines from pt. 21 to A and B the same as before. Locate pt. C $1\frac{1}{2}$ inch from pt. 29, and $\frac{1}{2}$ inch above pt. 24. Locate pt. D 4 inches from pt. 30. Locate pt. E one-half inch above pt. 27.

Draft the outlines from pt. E to C and D. This makes the second dart 3 inches wide between pts. 16 and A, 4 inches wide between pts. 22 and B, and widens the garment from pts. 29 and 30 to pts C, D and E to correspond. The underarm piece remains unchanged. Trace the front and underarm piece separately on the lining, as the outlines cross below the waist. The advantage of having the goods on the bias is that the cloth draws in nicely over the hip and above it to the armhole. For large, fleshy ladies it is desirable, but can only be used for basques, jackets, etc.

≡ INSTRUCTIONS FOR SLEEVE CUTTING. ≡

One of the most important parts of the dress is the sleeve. Many a dressmaker has almost ruined her business by trying to cut sleeves for all her customers from the same pattern. They would wrinkle across the muscle, have the elbow in the wrong place, bind the arm down, draw across the back, twist up at the wrist, and be more or less faulty in almost every case. With this system and life-size, self-teaching diagrams, you can teach yourself to draft perfect sleeves. You will notice that each point in the diagram is lettered alphabetically in the order in which it is to be located. Thus, pt. A is the starting point, pt. B is the next, etc. Place the rule on the diagram according to these instructions and notice how each point and curve is obtained. After going over the diagram a few times in this manner you will become so familiar with the sleeve that you can easily draft one from the same or different measures. The measures used for drafting the sleeve diagrams are given below:

SLEEVE MEASURES.			PROOF MEASURES.		
		INCHES.			INCHES.
Size of Armhole	- -	14	Muscle Measures	- -	10½
Length of Sleeve	- -	18	Elbow Measure	- -	11
			Hand Measure	- -	7



≡ HOW TO DRAFT THE AMERICAN SLEEVE. ≡

SEE DIAGRAM.

Place the rule with the straight edge about one inch from the edge of the paper, with the square end at the right hand. Draw a base line along the entire length of the straight edge, and line one across the square end of the rule. Without moving the rule locate pts. A and B by marking at (14) the size of the armhole in scales 1 and 2. Locate pt. C by measuring from pt. B down the base line (9 inches) half the length of the sleeve. Locate pt. D by measuring from pt. B down the base line (18 inches) the full length of the sleeve. Locate pt. E on the base line $1\frac{1}{4}$ inch below pt. D. Draft lines 2, 3, 4, which are right angles from the base line at pts. A, C, E. Locate pt. F by placing the end of the rule to the base line, at line 1 and mark at (14) the size of the armhole in scale 2. Locate pts. G and H by placing the end of the rule to the base line, at line 2, and mark at (14) the size of the armhole in scales 2 and 3. Locate pts. I, J, K by placing the end of the rule to the base line at line 3 and mark at (14) the size of the armhole in scales 1, 4, 3. Locate pts. L and M by placing the end of the rule to the base line at line 4 and mark at (14) the size of the armhole in scales 5 and 6. Draft the outlines from pt. H to K and M, from pt. M to D, from pt. I to B and D, from pt. F to H and B, and from pt. B to G as per diagram. Before drafting the outline of the underpiece between pts. G, J and L apply the muscle, elbow and hand measures and make the size of the sleeve correspond with those measures by widening or narrowing the outline of the underpiece from pt. G to J and L. For a sleeve without gathers at the elbow continue the underpiece down to line 4 as shown by the dotted lines in the diagram. To baste the sleeve begin at the armhole and baste the inside seam first. Then put the back seam together at the top and hand and baste evenly up to within two inches of the elbow. The upper piece of the sleeve at the elbow is gathered up on a thread and basted to the underpiece. Whatever fullness there may be in the sleeve will then be in its proper place.

It is very important to put the sleeve in properly at the armhole, as it will twist if not right. The highest point of the sleeve goes to the highest point of the shoulder. Take a small seam in the sleeve and armhole. Baste evenly up to the shoulder seam; from there up over the shoulder full the sleeve. For puff sleeves or when the shoulder is very short add goods at the top of the sleeve at pt. F. When cutting don't forget to allow seams around each piece except at the armhole and wrist.

≡ HOW TO DRAFT THE FRENCH SLEEVE. ≡

SEE DIAGRAM.

This sleeve has no back seam from the shoulder to the elbow, it being cut on the fold of the goods. Place the rule on the paper with the square end at the right hand. Draft a base line the entire length of the straight edge and line one across the end of the rule. Without moving the rule locate pts. A and B by marking at (14) the size of the armhole, in scales 7 and 2. Locate pt. C on the base line (9 inches) half the length of the sleeve below pt. B. Locate pt. D on the base line (18 inches) the full length of the sleeve below pt. B. Locate pt. E $1\frac{1}{4}$ inch below pt. D. Draft lines 2, 3, 4 and 5, which are right angles from the base line at pts. B, C, D and E. To locate pts. G and H, place the end of the rule to the base line, with the edge to line 2 and mark at (14) the size of the armhole in scales 4 and I. To locate pts. I and J place the end of the rule to the base line, with the edge to line 3, and mark at (14) the size of the armhole, in scales 6 and 4. To locate pts. K, L, and M place the end of the rule to the base line, with the edge to line 5, and mark at (14) the size of the armhole in scales 2, I and 3. Draft the curves or out-lines as shown by the diagram. Apply the muscle, elbow and hand measures, and correct the sleeve when necessary. In cutting allow $\frac{1}{2}$ inch seams around each piece except at the armhole, hand and fold line. This sleeve has no fullness, or gathers at the elbow and is often used for lace sleeves. A puff sleeve is made by adding goods to the top of the sleeve above pt. F. For a bell sleeve don't cut out the piece on the back of the sleeve, from the elbow to the wrist, but continue the fold of the goods to the wrist line.

≡ HOW TO DRAFT THE CLOAK OR COAT SLEEVE. ≡

As we have no diagram for the cloak sleeve, we use the American sleeve diagram only to show you the order in which the points are located. For all outside garments you draft the sleeve with a one inch larger size of armhole measure, and when drafted the muscle, elbow and hand measures must prove up one inch larger than would be required for a dress sleeve. Place the rule on the paper and draw a base line the entire length of the straight edge, line one across the end, and locate points A and B by marking at (15) the size of the armhole, in scales 7 and 2. Locate pt. C on the base line, half the length of the sleeve (9 inches) below pt. B. Locate pt. D on the base line (18 inches) the full length of the sleeve below pt. B. Locate pt. E on the base line one inch below pt. D. Draft lines 2, 3 and 4 which are right angles from the base line at pts. A, C, E. To locate pt. F place the end of the rule to the base line with the edge to line one and mark at (15) the size of the armhole in scale 2. To locate pts. G and H place the end of the rule to the base line with the edge to line 2 and mark at (15) the size in the armhole in scales 6 and I. To locate pts. I, J, K place the end of the rule to the base line with the edge to line 3 and mark at (15) the size of the armhole in scales 7, 4 and I. To locate pts. L and M place the rule to line 4 with the end to the base line and mark at (15) the size of the armhole in scales 5 and 6. Draft the outlines as follows: Place C on the rule to pt. H and swing to pt. K. Place C to pt. G and swing to pt. J. Place C to pts. J and K and swing to pts. L and M. A to pt. I and swing to pt. D. C to pt. I and swing to pt. B. Draft the outlines of the top the same as the American sleeve. Draw the wrist line from pts. M to D. As we want no gathers at the elbow, lengthen the underpiece at the wrist to line 4 as shown by the dotted lines. Allow half inch seams except at armhole and wrist.

◁DEVEREAUX'S AMERICAN METHOD▷

(SEE AMERICAN DIAGRAM)

Drafts the pattern of the back and front separately. For the convenience of dressmakers who, having one of Devereaux's previous systems, draft in this manner, we give the following instructions: Always begin by drafting the back. Place the rule with the straight edge about one inch from the edge of the paper and the square end to the right hand. Draw a base or foundation line the entire length of the straight edge, and line one across the square end of the rule. Without moving the rule locate point 1 by marking at (12) the neck measure, in scale A, and points 2 and 3 by marking at (6) the depth of armsize in scales B and C. Locate pt. 4 by measuring from line one, down the base line (16 inches) the length of the back. Pt. 5 is always located 7 inches below pt. 4. Draft lines 2, 3, 4 and 5, which are right angles from the base line, at pts. 2, 3, 4 and 5. Locate pt. 6 by placing the rule with the end to the base line, the edge to line 2, and mark at the width of back (11) in scale D. Locate pt. 7 by placing the rule with the end to the base line, the edge to line 3, and mark at the the width of back (11) in scale D. Locate pts. 8, 9 and 10 by placing the end of the rule to the base line, with the edge to line 4, and mark at the waist measure (24) in scales J, K and L. Locate pts. 11, 12 and 13 by placing the end of the rule to the base line, with the edge to line 5, and mark the hip measure (39) in scales M, N and O. Next draft the curves or outlines as shown by the diagram. First place C on the rule to pt. 1, swing the rule to pt. 6, draft the shoulder, and notice the length in scale S ($5\frac{1}{4}$ inches), as the front shoulder must be made $\frac{1}{4}$ inch shorter. Place G on the rule to pt. 6, swing to pt. 7, and draft the armhole. Place C to point 7 and swing to pt. 10; draft the outline and measure the length between points 7 and 10 (10 inches), as the length of the seam on the front between pts. 9 and 12 must be made the same. Place C to pt. 10, swing to pt. 13, and draft the outline. Place B to pt. 9, swing to pt. 12, draft the outline of the back piece, then turn the rule over,

place B to pt. 9, swing to pt. 11 and draft the outline of the side-piece. Place B to pt. 8 and swing to the base line at line 5. Draw a straight line from pt. 8 to the base line at line one. Locate pt. 14 on the armhole curve about $\frac{1}{4}$ inch below the center between pts. 6 and 7. Place E on the rule to pt. 14, swing to pt. 9 and draft the outline. The location of pt. 14 and the shape of this seam, which divides the back and side pieces, can be changed to suit the prevailing style or a person's taste or can be left out entirely for a French back or when drafting for children. As the outlines of the back and side pieces are drafted over each other below the waist, it is necessary to first trace out the back piece, then move the pattern and trace out the side piece. Remember that the outline from pts. 9 to 12 belongs to the back and from pts. 9 to 11 to the side piece. In cutting allow $\frac{1}{2}$ inch seams around each piece except at the armhole and neck.

≡HOW TO DRAFT THE FRONT.≡

(SEE AMERICAN DIAGRAM)

Place the rule with the straight edge about one inch from the edge of the paper and the square end at the right hand. Draw a base line along the entire length of the straight edge, line 1 across the square end, and locate pt. 1 by marking at the neck measure (12) in scale Z. To locate pt. 2, turn the rule over directly toward you, keep the edge to the base line, the end even with line 1, and mark at the depth of armsize (6) in scale H. Locate pt. 3 by marking at the neck measure (12) in scale G. To locate pt. 4, measure from line 1 down the base line ($6\frac{1}{2}$ inches); always make this point $\frac{1}{2}$ inch lower than the depth of armsize measure taken from the person. Locate pt. 6 by measuring from pt. 3 down the base line (14 inches) the length of front. Pt. 6 is always located 7 inches below pt. 5. Place the end of the rule to the base line at pt. 4, draw line 3 (the bust line) and locate pt. 7 by marking at the width of front (11) in scale D. To locate pt. 8, place (11), the width of the back in scale D, to pt. 4, with the edge of the rule to line 3, and mark at the bust measure (34) in scale E. Pt. 9 is located 2 inches beyond pt. 8; this 2

inches is allowed to make up for the 2 inches to be taken up by the hip dart at the armhole between pts. 25 and 26. Locate pt. 10 a half inch from pt. 9. Line 4 is always drawn $1\frac{1}{4}$ inch below, and parallel with line 3. Next draft the outlines of the neck, shoulder and armhole, as follows: Place the neck curve on the rule to pt. 3, swing the rule to pt. 1, and draft the neck. To locate pt. 11, place C on the rule to pt. 1, swing to line 2, and mark at the length of shoulder (5 inches) in scale S, and draft the shoulder. This makes the front shoulder $\frac{1}{4}$ inch shorter than the back shoulder. Place the curved end of the rule to line 4, with the edge to pts. 7 and 11, and draft the front curve of the armhole. Place I on the rule to pt. 10, swing to line 4, and draft outline. Place the square end of the rule exactly against the bust line, with the straight edge even with pt. 9, draw a line along this edge down to the waist, and locate pt. 12 exactly (10 inches) below pt. 9. This makes the distance between pts. 9 and 12 the same as between pts. 7 and 10 on the back. Place C on the rule to pt. 10, swing to the straight line between pts. 9 and 12 and finish the outline. Place C on the rule to pt. 12, swing the rule to pt. 5, and draw the waist line (line 5). Place the end of the rule to the base line at pt. 6, draw the hip line (line 6), and locate pt. 13 by marking at the hip measure (39) in scale R. Place C on the rule to pt. 12, swing to pt. 13 and draft the outline. Next draft the two bust darts. Place the edge of the rule to the waist line with the end to the base line and locate pt. 14 two inches from pt. 5. The width of the darts between pts. 14 and 15, 16 and 17 depends on the taper or difference between the bust and waist measures. Thus: bust 35, waist 24, taper or difference 11 inches. This taper requires two bust darts each $1\frac{3}{4}$ inch wide, or the first dart can be made $1\frac{1}{2}$ inch and the second 2 inches wide, and the space between them at pts. 15 and 16 is one inch. Make pts. 18 and 19 in the center of the darts. Draw a line up through the center of each dart parallel with the base line and locate pt. 20 as many inches above pt. 19 (6) as required by the height of dart measure taken. Always make the second dart about $\frac{1}{2}$ inch higher than the first. Draft the dart outlines as shown by the diagram. Always reverse

the curve and draft the top of the bust darts as shown by the dotted lines at pt. 20. Next locate the center of the hip dart, pt. 24, exactly half way between pts. 12 and 17. Make pt. 25, which is the center of the hip dart at the armhole, just the same distance from the base line as pt. 24. Make the hip dart two inches wide between pts. 26 and 27. The width of the hip dart at the waist between pts. 28 and 29 is usually from $2\frac{1}{2}$ to 3 inches. This width is obtained by measuring the entire waist line of the pattern, first between pts. 7 and 10 on the back ($3\frac{3}{4}$ inches) which added to ($14\frac{1}{2}$ inches) the distance between pts. 5 and 12 on the front, makes $18\frac{1}{4}$ inches, less ($3\frac{1}{2}$ inches) the width of the bust darts, leaves $14\frac{3}{4}$ inches; as we only require (12 inches) half of (24 inches) the waist measure, we make the hip dart $2\frac{3}{4}$ inches wide between pts. 28 and 29. The bottom of the dart at pt. 30 is placed $\frac{1}{2}$ inch farther from the base line than pt. 24. Draft the outlines of the hip dart as shown by the diagram. The dotted lines at the hip have nothing to do with this pattern except to show you how to change it to the French bias dart when required.

≡ HOW TO CUT THE LINING. ≡

Having drafted the pattern properly, the next thing in order is the lining. The material is usually good silesia, cotton satteen, or linen and must be soft and pliable if a faultless fit is what we desire. Double the lining crosswise of the goods, place it on the cutting table, pin the pattern securely to it, then with a tracing wheel trace the outlines of each piece, also the darts, waist lines, etc. Be sure that the marks of the wheel show distinctly through the double lining. As the pieces are drafted over each other below the waist it is necessary after tracing around the first piece to move the pattern so that the next piece, when traced, will be separated below the waist at least one inch from the first. Cut the lining crosswise that it may when worn stretch in length and not in width. Linings cut lengthwise should be made $\frac{1}{4}$ inch longer than the outside. This $\frac{1}{4}$ inch must be fulled and basted evenly on the outside goods for a space of 3 inches above the waist. Allow seams by cutting out each piece $\frac{1}{2}$ inch outside of the tracings, except at the armhole and neck. Allow $1\frac{1}{2}$ inch on the front for the hem or lap. For a double breasted garment allow 3 or 4 inches on the front for the lap. If necessary to piece the lining it should be done by laying the edges one over the other before stitching, making a smooth, flat surface. Anything that prevents the outside from laying smooth and even on the surface, should be avoided.

≡ HOW TO CUT THE OUTSIDE MATERIAL. ≡

The way of cutting the material has more to do with the fit of the garment than is generally supposed. Place the goods on the table with the wrong side up, and the wrinkles nicely smoothed out. Lay on every piece of the lining, changing them from one place to another until they lay closely together, and can be cut without wasting the goods. Be especially careful to cut each piece with the grain running exactly lengthwise of the goods. This will bring the side and back pieces the straight way of the goods, and there will be no danger of the side piece "drawing," which is always the case when they are in the least bias. Cut the fronts lengthwise of the material and straight on the front edges. Ladies standing very erect, or with large busts require the front curved. In such cases the buttons should be placed along the curve a sufficient distance from the edge to prevent the fronts from spreading. In cutting striped or plaid goods try to have the stripe or plaid match perfectly all the way up the front and back of the waist, and also to have those in the side and back pieces correspond. This can almost always be done by moving the goods a little one way or the other. In goods that are figured, or have a nap, or pile, be careful to cut the pieces with the figures all the same way, the nap of the cloth running downward, and the pile of the velvet, or plush running upward, or downward if preferred, but cut all the pieces the same way. Cut the part of the sleeve above the elbow the straight way of the goods so that the bias part will come at the wrist. If the goods will not admit of it, cut the upper parts so, and do the best you can with the under parts. Sleeves having no seam on the back, may be cut either straight or bias down the back, according to the fancy, but are usually cut straight. In cutting the skirt every bias edge should be cut at least $\frac{1}{2}$ inch longer than the straight edge, and must be fulled on evenly in basting. In cutting a suit, first cut out the basque and overskirt, or the polonaise and you will most likely get the sleeves, or the underparts at least out of the pieces. Then cut the skirt, leaving the facing and trimming to the last and use up the pieces for them. The outside of the sleeve should be cut exactly the same size and shape as the lining, being careful not to cut two pieces alike for the same sleeve, which may easily be done where there is a right and a wrong side to the goods. If there is a figure in the design be careful not to cut the goods wrong side up. In cutting a skirt the front edge of the pieces must always be straight and the bias edge toward the back.



≡ BASTING AND FINISHING. ≡

Having cut the outside goods, the next thing is to put it together properly. Place the goods on the table with the wrong side up, and with the wrinkles smoothed out, then lay the lining of the front on the goods and fasten it by pins to hold it in place. Baste all around in the tracings, the basting threads becoming good guides for the seams. Slender forms are improved by basting one or two thicknesses of wadding on the lining above the darts, and in the upper parts of the sleeve, from the top to the elbow. This must be done before basting the lining to the outside. Baste the other pieces of the lining to the outside in the same manner, and begin to baste the pieces together. Fold the darts in the center with the outsides together, and baste exactly in the tracings, commencing at the waist, and baste the pieces accurately together up the center of the back. Plaids or stripes must be carefully matched. Baste the side pieces to the back, and as they have a tendency to stretch, commence at the bottom of the waist and baste to the armhole. Begin at the neck and baste the front and back shoulder seams together and as the front shoulder is a little the shortest it must be stretched to prevent wrinkles. Begin at the armhole and baste the side and underarm pieces together. Baste the hip seam evenly, beginning at the armhole. To prevent the armhole from stretching use a strong thread or cord around it when basting. The basting completed, each part of the garment should be compared with the measures taken from the person, and if they agree in every particular, giving the amount of fullness necessary at the different points, then stitch the seams exactly on the bastings. Dresses should always be finished with an inside belt, fastened on each seam, to relieve the outside goods of the strain at the waist. Turn the lap in at the front. Instead of a belt some prefer to sew on a small hook and eye piece at the waist line. Baste the lining to the outside of the sleeve, and join the inside seam first, then put the back seam together at the top and baste evenly up within two inches of the elbow. The upper part of the sleeve at the elbow is gathered on a thread, and basted to the under part. This puts whatever fullness there may be in its proper place. Put the sleeve on and mark the places on both the sleeve and waist that are to be joined in basting. Baste the outside and lining of the skirt evenly and smoothly together. To baste the seams of the skirt, pin the breadths at the top and bottom, then in the center, being careful to evenly distribute the fullness allowed when cutting the biased edges. Stitch the seams holding the full side next the feed. The canvas or facing must be cut an exact bias, so that it can, when basted, be stretched a little at the bottom and full at the top. You may complete the skirt except putting on the band before trying on. If any of the breadths of the skirt should be too long, they may, before being faced, or sewed into the band, be cut off or turned in at the top. Clip all curved seams near the waist. The inside seams of the waist must be pressed open and finished by turning in the edges of the lining and goods and overcast evenly with colored silk. On fine dresses bind each edge with narrow silk ribbon. Simply notch the edges on very heavy goods. Make the

casings for the whalebones of a narrow piece of lining, or silk, cut bias, and nicely stitched on each seam, or featherbone can be sewed on with cross stitches. The $1\frac{1}{2}$ inch allowed for lap on each side of the front should be turned under on the right side and hemmed for the facing, and buttonholes, leaving the left side out for the underlap. A piece of tape should be sewed on underneath $\frac{1}{2}$ inch from the edge, on which to firmly fasten the buttons. A curved front should be cut with only a seam sewing on an underlapping edge on the left side and face the basque $1\frac{1}{2}$ inch all around. In putting the garment on much of its artistic appearance depends on the manner in which it is fitted to the form. An ill-fitting corset is certain to produce a worse-fitting dress. The bands of the skirt, etc., should be placed low down on the waist, and the undergarment free from wrinkles. Then commence at the waist and button upwards, meanwhile arranging the bust so that it will fall gracefully over the form. Then button from the waist down. This being done and all the necessary precautions strictly observed a smooth and artistic fit will be the result.

≡ THE POLONAISE, PRINCESS, ETC. ≡

Draft a plain basque pattern with a wide hip dart. Extend the base line of the front straight down below the waist (38 inches) the length from the waist to the floor, and allow for hem, when the bottom is not to be faced. You next decide how wide to make the bottom of the skirt at the floor. For a lady measuring 40 inches around the hips $2\frac{1}{2}$ yards would be a medium width. $2\frac{1}{2}$ yards is 90 inches, half of the skirt at the floor is 45 inches. Always make the width of the front at the floor $3\text{-}5$ of the 45 inches, which is 27 inches and extend the back seam of the underarm piece down on the slant necessary to make the front 27 inches wide at the floor. It is generally draped or fulled along this seam to correspond with the changes of fashion. The back and side pieces should be moved about 6 inches apart on the same waist line. Then continue the curves of the back and sidepieces straight down until they come together about 13 inches below the waist. This makes one skirt, of the skirts of the back, and sidepieces. The center seam of the back is extended down in a straight line (39 inches) the length required at the back from the waist to the floor. The side seam over the hip is already drafted 7 inches below the waist, continue it straight down the grain of the goods so as to make the width of this piece at the floor (18 inches) the remaining $2\text{-}5$ of (45 inches) the width of half the skirt at the floor. The back, side, underarm, and front pieces can be extended down separately, making the back piece 8 inches, the side 10 inches, the underarm 12 inches and the front 15 inches wide at the floor. This is only done when the material is narrow. Make the plaits, when required, wide enough to take in all the slant. These plaits may be added from 1 to 6 inches below the waist line, and may have one in the center of the back or two more between the side and back pieces. Different drapings will give as many varieties of styles as may be desired, and the same skirt with the back and side pieces together, without drapings, is used for several kinds of garments. Polonaise, princess, long coats, ulsters, dusters, waterproofs, etc., are all constructed on the same general plan. Add a train when required.

≡ SKIRT CUTTING. ≡

Make a plain or gored skirt with a full breadth of goods in front, one or two pieces on the side, and a full breadth in the back. In making this skirt the number of pieces and the size of each depends on the size of the lady and the width of the material used. A skirt for a medium sized person would be 24 inches at the waist, 41 inches at the hip and $2\frac{1}{2}$ yards or 90 inches at the floor. Half the skirt at the floor would be 45 inches. With goods 24 inches wide, the front piece, which should always be folded, will be 12 inches wide and 38 inches long (the front length of the skirt). Make the bottom edge of the front piece at a right angle from the fold line and the full width of the goods (12 inches). Make the top of this piece 6 inches wide ($\frac{1}{4}$ the waist measure) and cut the bias edge from the top to the floor. This makes the front piece 12 inches wide at the bottom and 6 inches wide at the top. Next reduce the width of the top from $\frac{1}{4}$ to $\frac{1}{6}$ of the waist measure (4 inches) by taking out of the center of the top a small dart one inch wide, running out 7 inches below, and another dart exactly the same size on the top of the bias edge. Next cut the side piece. Make the front edge straight and the length of the skirt. Before you decide how wide to make this piece at the floor, add the width at the floor of the front and back pieces together, which, as both are folded is 24 inches, this taken from 45 inches, half of the skirt at the bottom, leaves 21 as the correct width to make the side piece at the floor. Make the top 8 inches wide ($\frac{1}{3}$ the waist measure) and cut the bias edge from the waist to the floor. At each side of the top take off a dart 1 inch wide, and take out of the center another dart 2 inches wide, all three running out 7 inches below. This will leave the piece 4 inches wide at the top ($\frac{1}{6}$ the waist measure). The back piece is generally a straight piece of full width goods the required length and gathered on the band. Should two breadths be used on the back, make the side and front pieces the same width. A gored back piece when required is made the same size as the front piece, and prevent sagging by covering the seam with a tape. You can add a pointed, round, or square train, as the length and shape is regulated entirely by fashion.



◇ COATS, SACQUES, JACKETS, ETC. ◇

Take the measures the same as for the basque. Before drafting the pattern for any outside garment it is necessary to enlarge the measures according to the thickness of the material or the style of garment required. For a plush sacque enlarge the neck measure one inch, the bust measure from 1 to $1\frac{1}{2}$ inches, the width of back and front $\frac{1}{2}$ inch, the depth of the armsize $\frac{1}{2}$ inch, the hip measure 2 inches, shorten the length of the back and front each $\frac{1}{2}$ inch and in drafting widen the back and side piece at the waist two sizes each. To make the front half tight leave out the bust darts entirely but use a hip dart from $2\frac{1}{2}$ to 3 inches wide at the waist. This wide dart can be drafted the same as in the American diagram, or the hip seam may be changed to a wide dart by separating the front and underarm pieces until the curves below the waist do not cross but come to a point at the hip line. To make the front medium tight put in one bust dart $2\frac{1}{2}$ inches wide and half way between the base line and hip dart. Coats, cloaks and jackets, when tight fitting, are usually drafted with one bust dart, the wide hip dart, and with the French back. This French back is merely the back and side pieces drafted together and not divided by a seam. This back at the waist is quite wide but would be improved by narrowing it one inch at the waist and widening the underarm piece to correspond. Tight-fitting jackets, etc., when finished should be one inch larger at the waist than would be necessary for a basque. When a double-breasted garment is required place the base line to the front 4 inches from the edge of the goods, when single breasted $1\frac{1}{2}$ inch will be sufficient. Extend the skirt down below the waist, 16 inches for a coat, and as much more as you wish for a sacque or cloak. The coat or cloak sleeve is generally preferred for outside garments. To prevent mistakes, the enlarged measures should always be written down. Do not forget to allow seams.

◇ HOW TO DRAFT FOR CHILDREN. ◇

(SEE FRENCH DIAGRAM.)

The pattern for a child can best be drafted by the French system. Do not take very tight measures, and as the garment is not drafted below the waist the hip measure is unnecessary. Draft the upper portion of the pattern in the same manner as the French diagram except line 4 which is drafted $\frac{3}{4}$ of an inch below the bust line. Locate pt. 24 on the armhole curve one inch below pt. 5. Draw the waist line straight across from pt. 12 to pt. 14. Locate pts. 19, 20 and 26 on the waist line, and pt. 25 on the armhole curve the same as in diagram. Draft the outlines of the back, side and front pieces. No hip, or bust darts are necessary, although a small bust dart is sometimes used. When made to button at the back, allow $\frac{3}{4}$ of an inch for lap. When necessary to continue the garment below the waist allow about six inches fullness at the hip line. Allow seams around each piece except at the armhole and neck. A nice sleeve for a child can be drafted the same as the cloak sleeve.

AGENTS WANTED.



To cut and make garments of every description that will conform with the prevailing fashion and fit perfectly is an acquirement that any lady will find both valuable and economic. To the wealthy the ability to correctly superintend the cutting and making of garments for family use is both a pleasure and a saving while to the poor it is a necessity. With DEVEREAUX'S FRENCH SYSTEM any lady of ordinary intelligence can easily and quickly learn to cut and make dresses and sleeves that will fit perfectly without change or alteration. This is just what dressmakers require for their own use and for apprentices, it being perfect fitting, stylish, and easily taught. Sewing girls can double their earnings by using it and in families doing their own sewing it saves many times the cost. We want an active, enterprising agent (dressmaker preferred) in every locality, and our terms are so liberal that most of our agents make very satisfactory wages. The business is light and pleasant and nothing can be more honorable or useful than teaching necessary knowledge. The work is especially adapted to ladies around their homes, while to ladies or gentlemen who can travel it opens up a field of labor extremely desirable. For further information address,

O. L. WETTERHALL,

Oconomowoc,

- - -

Wisconsin.



EXTRACTS FROM LETTERS RECEIVED.

O. L. WETTERHALL.

Dear Sir: I have used Devereaux's System nearly three years and am very much pleased with it. Please let me know the price by the half dozen, and oblige
MRS. F. T. WILLIAMS, Room 35, Fletcher Blk. Wichita, Kansas.

O. L. WETTERHALL.

Dear Sir: Please send me immediately $\frac{1}{2}$ dozen Devereaux's Systems by express C. O. D. I am having splendid success with the system, and cannot recommend it too highly.
Miss MILLIE HIGGINS, West Bay City, Mich.

O. L. WETTERHALL.

Dear Sir: About four years ago I learned Devereaux's System and have since used it with perfect succes. I would like the agency for San Antonio and vicinity. Let me hear from you as soon as possible, and oblige,
MRS. E. A. REDDICK,
No. 415 Ave. B, San Antonio, Texas.

O. L. WETTERHALL.

Dear Sir: After using many different systems of drafting I find Devereaux's System superior to all. I have used it for six years. It is the only system I have seen that drafts perfect fitting dresses and sleeves for ladies of all sizes and shapes, without refitting. It is easy to learn, and is just what dressmakers require for themselves and for apprentice girls.
MRS. H. A. BUDD,
Pond Block, Elyria, Ohio.

O. L. WETTERHALL.

Dear Sir: Please send me four Devereaux's Systems at once. I have a dressmaking shop here, and four apprentices who want the system. I bought one several years ago of your agent in Dakota, and like it very much indeed. I would like the sole agency of Santa Clara County.
HELEN A. CARPENTER,
Arlington Block, Rooms 4 and 5, San Jose, Cal.

O. L. WETTERHALL.

Dear Sir: I am running a dressmaking shop here and use Devereaux's System. I learned it two years ago of Mrs. J. M. Hunt at Waverly, Iowa, and think it is perfection. My customers are delighted to have garments made without refitting. As I have several girls who wish to learn please send me a half dozen Systems by express C. O. D. without delay.
BARTLETT & BARTLETT,
Cedar Falls, Iowa.

O. L. WETTERHALL.

Dear Sir: I have been dressmaking for twenty years and have tried all kinds of models, machines, etc., without success. Most of them were merely proportional scales, using only four actual measures, and required so much refitting as to be almost worthless. With Devereaux's System, however, I have had grand success, as it needs no refitting, is easy to teach, and the sleeves are perfection. I would not take \$100.00 for mine if I could not get another.
MRS. H. R. THOMSON,
Owatonna, Minn.

O. L. WETTERHALL.

Dear Sir: During my twenty odd years of dress making I have taught several different systems and am familiar with S. T. Taylor's, McDowell's, and other methods of drafting. For the last six years I have used and taught Devereaux's System with perfect satisfaction and success. It requires no guesswork or refitting, is easily taught and the sleeves are beautiful and perfect fitting. Many of my former pupils, who are now leading dressmakers of St. Paul and other cities, owe their success largely to the superiority of Devereaux's System.
MRS. J. B. DUNNING,
River Falls, Wis.

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