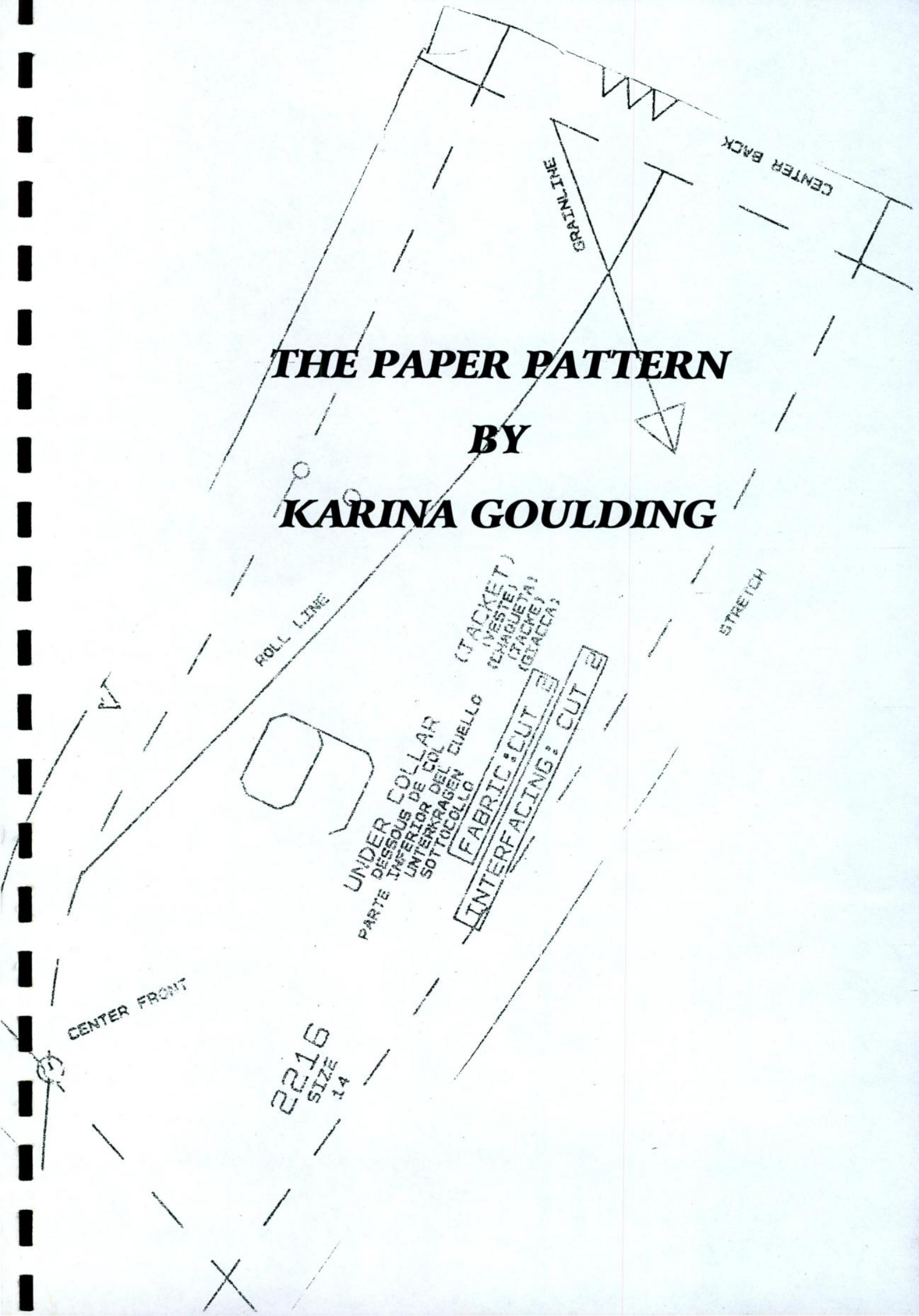

THE PAPER PATTERN

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The Paper Pattern;

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Introduction

The product known as a 'Paper Pattern' or Dress Pattern which is essentially the layout plan or basis for the construction of garments is the focus for analysis in this thesis.

Its purpose is to enable both skilled and unskilled persons to produce an 'item' which can be worn. It takes the form of a blue print in tissue paper of the cutting layout for the garment to be made. However, these blue prints have developed and evolved a set of rules, sizes and instructions for making up which are now universally adhered to. Early examples showed little or no constructional information and it is only since the end of the nineteenth century that this information has been presented on the envelope in which the pattern is contained. One of the aims of this thesis is to assess the level of information presented with the paper pattern and the development of the design of the presentation of this product.

In general with a basic level of making or constructional skills in dressmaking this product may take the form of a do-it-yourself kit for dressmaking. As a very simple product it has made a huge impact from its development in the mid nineteenth century to today in the field of home-dressmaking, that is allowing women in particular access to information as to how to construct a garment which relates to the current fashion trends.

My interest in this subject has evolved from my training in fashion design and a long association with the use of paper patterns in many forms. I have established a business in customised garments which was undertaken with the assistance of the Butterick Co Inc. This thesis has focused on the Butterick Paper Pattern Company as they were one of the first companies to standardise and develop the paper pattern in a technological way, and are one of the foremost companies of the present day.

Almost one hundred years on, the company still produces paper patterns under its own name as 'Butterick Paper Patterns' which caters for the middle to lower ends of the market. However, it also now controls the more renowned name of 'Vogue Patterns' which is the more exclusive end of the paper pattern market. This allows Butterick to cater for all aspects of the market and as such is an ideal source for study. The Vogue label produces dress patterns developed by the leading couturiers of the day, and as such offer a unique way for a customer to produce a garment of high fashion. These same designers inspire mainstream fashion by their couture fashion shows and many other paper pattern companies develop their own lines of patterns. Sources for study for this thesis have included literature and information from the Butterick Company Inc., including telephone conversations with members of the company. 'Pattern Diagrams and Fashion Periodicals dating from 1840-1900' in *Dress* by Nancy Page Fernandez was useful in the assessment of Buttericks development from the nineteenth century and the general growth of the paper pattern industry. While there are no specific historians relating to the paper pattern, general publications on the history of women's fashions by authors such as Elizabeth Wilson, Lou Taylor 1989, Penelope Byrde 1992 and Elizabeth Ewing 1992 were sources of information.

The paper pattern is an object which is constantly related and associated with women's activities and home dressmaking skills, and as such as a design form it is not given any recognition within the mainstream design hierarchy. However some research is currently being undertaken through the area of women's studies and women's magazines and a recent conference was held at Winchester College of Art under the heading 'Home Dressmaking Reassessed'.

Chapter 1: The Birth of the Paper Pattern

The production and distribution of clothing in the nineteenth century was aided by new and more industrial methods of practice which had begun in the textile industry from the late 1700s. The growth and continuing spread of industrialisation in both England and the United States in the mid 1800s brought about many experiments and inventions in new machinery which directly influenced the growing elaboration in the fashion industry. Improved systems of communication provided greater awareness of what was happening in other parts of the country and the influential cities. This chapter will assess briefly the effects of industrialisation on the fashion industry in relation to the development of the paper pattern. It will look specifically at the growth of the Butterick Paper Pattern which grew from the early forms of diagrams published in women's magazines.

Many other factors were also to aid in the development of the fashion industry, one was the growth of printed fashion plates and the publication of more widely circulated women's magazines. From the eighteenth century news of fashion and changing styles were relayed by word of mouth and by letter. Friends and relatives corresponded in great length, details of new clothes with accompanying illustrations. Those who lived in the country relied on such news from the cities. When fashion plates and magazines were produced on a regular basis in the late eighteenth century they were "an indispensable feature of the diffusion of fashion in the century to come." (Taylor & Wilson 1989, p.35).

The first English magazines entitled the *Gallery of Fashion* devoted solely to fashion, displayed its fashion plates in colour was issued in monthly parts from 1794-1803. (Byrde 1992, p.133). It was primarily intended for the wealthier classes as most of these magazines were expensive to produce. They contained fashion plates which were aquatints to hand painted with touches of metallic print.

These were very popular as they contained much more information than previous illustrations which were in general much smaller engravings and solely in black and white. (Fig 1).

The development of the sewing machine was perhaps one of the most important elements in the revolution of garment construction and although usually credited to the American inventor Issac Singer, there had been patents in existence from the 1790s. However, Singer cleverly manipulated his market and within a number of years was a leader in the production of sewing machines for the home, as well as industry. According to Taylor and Wilson, it would appear that:

> "the earliest completed machine made dresses (dating from 1860-5) were home made, and that the factory production of clothes was the logical outcome of the invention of the sewing machine". (Taylor & Wilson 1989, p.35)

On the other hand Elias Howe is credited with the parentage of the lock-stitch machine in 1846. This was a method whereby the stitch was caught from the needle thread by the shuttle bobbin thread on point of connection. (P. Byrde 1992, p.131). The development of steam power as a means for powering machines was to be the main element which was to lead to the growth of factories in the 1850s, later to be supplanted by gas and electricity as forms of power.

Inventions such as the band knife in 1860 by John Barrow of Leeds was a significant factor in the development of ready made clothing. The knife could be used to slice through many layers of woollen material thus enabling garments to be cut out in batches instead of by hand, one at a time. (Taylor & Wilson 1989, p.35). Although mechanisation to a certain extent removed from the home the chore of making clothes, many women continued to produce their own garments

and also utilised many of the small dressmaking establishments which were able to operate using the sewing machine as an aid for their business.

The contradiction of the introduction of the sewing machine and other such mechanical aids into the mass production of garments was that while many hand workers initially were out of work, the use of the machine led to more complex forms with added ornamentations and trimmings which in time led to a demand for more hand workers. Mass production with its characteristic 'sameness' led to an emphasis on individual dressmaking. In general, the nineteenth century women had a good understanding of textiles and were experienced in handling them from an early age through learning their needlework skills. (Byrde 1992, p.135).

Home dressmaking was carried out by women from all levels of society, for the less well off it was the only means of clothing themselves and their families, whilst for others it provided a moderate income and for the well-to-do, it was a lady like activity. For many women the sewing side of home dressing posed little problem. While many women could cut and fit simple styles to themselves more complicated garments and certainly more fashionable and stylish forms required a certain skill. However, although women are continually associated with dressmaking, up until the eighteenth century, it had been usual for the male tailors to make women's outer garments. (Byrde 1992, p.137).

The tailor's method to form a pattern was to use a 'scientific' method or series of measurements based on the natural proportions of the body and arithmetical calculations. This system was primarily used in the making of women's riding habits, but it was not commonly used by dressmakers for ladies garments until the last quarter of the nineteenth century. (Byrde 1992, p.138). (Fig 2). The mantua-maker or female dressmaker by the eighteenth century had become established in the making of women's garments and up to the mid nineteenth century one of their

alternative forms of creating a garment was by draping and pinning, often a pattern was taken off a woman by means of a piece of cloth or paper. The material was draped over a client and the dressmaker pinned the material into the desired style and then used this pattern to cut the actual fabric for the garment. This method could often take a number of fittings to get the desired effect.

More amateur sewers often unpicked an old garment and used the pieces as a template for cutting a new garment. The unpicked garment pieces would be laid onto tissue paper and by chalking around the shapes, marked the outline for the new pattern. While many women could pin and drape simple styles to themselves, it was at the sacrifice of a good fit.

The introduction of simple diagrams which were the first forms of paper patterns began to be introduced in women's periodicals from the 1850s. These were in effect an outline drawing of the shape of each part of a garment. They were not at this stage scaled to full size. *Godeys, Peterson's* and other magazines such as the *World of Fashion* catered for women at this time by complementing their fashion illustrations and descriptions of the latest fashion with diagrams simply drawn to aid their readers achieve the look illustrated in their magazine. (Fernandez 1987, p5), (Glynn 1978, p200).

The spread of these women's periodicals, together with the invention of the sewing machine and its introduction into the domestic market, created a general interest in fashion and stimulated the sales of the paper pattern. Mechanisation in the textile industries made available a wider range of affordable materials and not only opened the door to the mass production of clothes but also enabled the home dressmaker, with the aid of diagrams, to obtain fashionable styles with greater ease than before. To the little dressmaker it made the production of clothing a viable proposition. (Wilson & Taylor 1989, p.36). Although most garments continued

to be partly made by hand and were therefore less standardised than the clothing we know today.

The introduction of these diagrams into periodicals was a great advancement by providing up-to-date fashion to a much wider range of people and no longer made fashion affordable to only the wealthy. These early patterns were essentially small simple diagrams and accompanied the fashion prints of the nineteenth century magazines, aiding the reader to sew the dress featured in the illustrations. They were scaled diagrams and needed to be drafted up to life size. These diagrams were accompanied by little or no information about the construction of the garment, only a brief description was given of what the diagram represented along with a fashion illustration of the featured garment. These simple diagrams or patterns must have been a great asset to women mentioned earlier who would have found it necessary to either attempt to drape and cut a garment on themselves or by copying an existing one. Over a three year period from the initial presentation of a basic plan for a cloak in *Godeys* ladies book of 1853 (fig 3), which shows no information other than on the respective shapes, to a later issue in February of 1856 (fig 4) of the same magazine which shows a development in presentation of the shapes given in a diagram of a cloak. These shapes contained more information in the form of measurements. This diagram was accompanied by an illustration of the finished garment. However, the earlier 1853 image was captioned as being the rage in Paris and gives a brief description and recommendation of fabric suitable for the style. (Fernandez 1987, p.57). Periodicals continued to contain brief descriptions with line drawings of style and dress. The pattern diagrams contained in these magazines started to include a number sequence, which was then linked to a very basic set of instructions, making them more approachable to a dressmaker with little skill. The pattern pieces of the garment were presented on the page by means of overlapping, this necessitated the need to identify the different pieces by various straight and dashed

lines. In some cases two patterns for garments were superimposed on top of one another on the same page. (Fig 4). Graphic symbols such as 'X' and 'O' showed where the various pieces connected with each other. The introduction of the tape measure at the beginning of the nineteenth century made calculation and methods of measuring easier. (Byrde 1992, p.138). The system of measuring used at this period was the imperial system of yards and inches.

By 1861 readers of *Quarterly Mirror of Fashion* were offered free full sized paper patterns and a number of years later they provided a customised pattern service based on measurements of bust, waist and underarm length which were supplied by the customer. (Fernandez 1987, p.7).

As patterns progressed, a series of letters, notches and identification markings began to be used and the setting up of a mail ordering system had begun. More and more life sized paper patterns in the form of folded insertions were included in magazines from the early 1850s to the turn of the century. (Byrde 1992, p.137). (Fig 5).

By 1870 *Debenham and Freebody* one of the major department stores in London

> *"were offering five different qualities of clothing to their clients made to measure in their high class dressmaking salon; part-made; (ie. bodice of a dress) which was quite the norm of this time); completely ready to wear; a dressmaking service which offered fabric and paper pattern; and a mail order service for all of these."* (Wilson &Taylor 1989, p.38).

Because so many diagrams of various patterns were frequently contained in one issue and were printed on two sides of the same thin sheet of paper, often overlapping each other, the need to develop a method of clarification to the user was important. The solution considered was an array of various dotted, dashed and zigzag lines. (See fig 6). The relevant constructional information began to be printed alongside the diagram illustrated. This further aided the user on the constructional aspects of these diagrams.

This could be said to be one of the earliest technological aids which contributed to home dressmaking, by introducing a problem solving solution to sewers and providing a means to produce fashionable outfits to all sections of society. So successful was the growth in the development of the paper pattern that commercial enterprises saw the need for producing and selling sized and graded paper patterns for garments. According to Nancy Page Fernandez, there were four major manufacturers dominating the market by the 1850s. They were Butterick, Demorest, McCalls and Domestic each of these producing their own fashion journal which promoted its paper patterns (Fernandez 1987, p.13).

Individual paper patterns could be purchased through these commercial pattern companies which were first founded in America. Ebenezer Butterick of Sterling, Massachusetts, set up his paper pattern company in 1863 and the McCalls Pattern Company appeared in 1870. (Byrde 1992, p.137). There were several other innovations of the paper pattern at the time, but Ebenezer Butterick is perhaps best credited with the introduction of standardising the paper pattern in or around 1859. The idea of a set of graded shirt patterns was conceived by Butterick, making it possible to reproduce these garments in unlimited quantities. (Butterick Co Ltd 1994, p.1-2),

These first patterns cut from heavy Manila paper (almost as heavy as cardboard) were for a shirt for his four year old nephew, Clarence Butterick. They were based on a 'Garibaldi' suit modelled on the uniform worn by Guiseppi Garibaldi, who was an international hero at this time. These outfits were scaled down to make patterns for small boys.

For several years after experiments were carried out on these patterns, in June 1863, commercial patterns were placed on the market. The cheapness and practicalities of these patterns made them instantly successful. The Butterick Paper Pattern Co. were boxing hundreds of patterns and selling them to tailors and dressmakers around the country. The boxes were sold at $10 wholesale or $25 retail. (Butterick Co. Ltd 1994, p.1). Butterick initially specialised in men's and boys' clothing and did not begin to manufacture women's dress patterns until 1866. During this same year, a mail ordering service was set up in New York, through Butterick's first fashion journal *Ladies Quarterly of Broadway Fashions*. (Fig 7). It is believed for the first time anywhere (Ewing 1985, p.26).

These magazines gave ladies the latest fashion news and provided a showcase of Butterick's patterns. The cheapness and practicality of these patterns made them instantly successful. However, it became evident that the heavy cardboard tailors patterns were not suitable for folding, storing and shipping purposes. Ebenezer tried lighter paper and discovered that tissue paper was ideal to work with and much easier to package. These pattern pieces were according to Penelope Byrde, cut out in white tissue with notches, and perforations however there was no printed marking or reference on these pieces until a later date. They were contained in a neat rectangular package, somewhat smaller than today's pattern envelope. The packaging had a label which carried an illustration of the finished garment, it also had some simple written direction without accompanying diagrams, the price and other pertinent data. (Byrde 1992, p.139).

These early patterns were manufactured in the Butterick's own home in Sterling, Massechussetts by members of the family. The demand for them was so widespread that Butterick moved later in that same year to the larger town of Fitchburg, where there were better facilities for manufacturing and the distribution of his flourishing business.

The Delineator was launched in 1874 and continued as a monthly magazine until April 1937 (fig 8 & 8A). Its fashion content continued to be carried in the *Butterick Pattern Book*, a quarterly publication, superseded in 1959 by the *Butterick Home Catalogue*. This was the fore runner of its sister publication today entitled *Sewing with Butterick Magazine*.

Demand for Ebenezer's patterns grew rapidly after the introduction of the sewing machine as an object into the home and by 1871 Butterick's head office was in New York with a further 100 offices and 1,000 agencies throughout the U.S and Canada. By 1873 Butterick set up in Regent Street, London. (Glynn 1978, p.201). Butterick continued to look for ways to improve the patterns for home use. Instructions for sewing and other kinds of handwork were carried in *The Delineator*. Books began to be produced on sewing and dressmaking in the 1890s by the Butterick Co. to further increase their sales by showing methods of sewing and ways of reading a paper pattern. (Butterick Co. publication 1994, p1).

Woman's Magazine discovered that by providing free paper patterns was a reliable way of boosting their circulation. Samuel Beeton's famous *English Woman's Domestic* magazine pioneered popular patterns in 1870 and none was too grand to eschew the method. (Glynn 1978, p.210). With the advent of the paper pattern not only did dressmaking become easier, fashion became available to men, women and children of all classes.

Chapter 2: The Twentieth Century and the Paper Pattern

The paper pattern industry developed rapidly in the twentieth century. Changes in ideas of dress, modes of conduct and general relaxation in society saw no stigma attached to home dressmaking. Only the very wealthy continued to buy customised and specialised clothing.

Two world wars and the mobilisation of women was to change attitudes for ever and indeed restrictions on clothing and production was to aid the paper pattern industry. This chapter will trace briefly the paper patterns developed throughout this century particularly where it relates to major changes in fashion or technology.

There was a deep discontentment in the early 1900s with the forms of women's dress which were prevalent at this time. Dress was seen as a status symbol and placed an unwanted financial burden mainly within those classes which had grown with the advent of industrialisation. New wealth created a class which desperately copied the upper classes and conspicuous consumption was very much part of this, and women were the object of their husbands wealth. Skirts were very cumbersome, often consisting of heavy tweed which made moveability very tiresome. Women were expected to be lady-like and elegant. But there was a growing demand for less restricting forms from the stuffy, over extravagant and formal wear. As a result new ideas were being put forward, for example the dress reformers such as the pre-Raphaelites and women's emancipation groups who were encouraging women to rebel against such voluminous and restrictive irrational clothing. (Fig 9).

The limitation brought about by the First World War contributed in the liberation of women and in turn women's fashion. Between 1915 and 1917, clothes were freer than anything that had previously been worn. Freedom was necessary for the greater number of women now working in factories and offices. They participated in many activities that they would have previously been unaccustomed to such as driving vans, manning railways, serving in the police force and in the women's services. During the First World War, women who worked in the land and in factories often wore trousers and boiler suits. (Fig 10).

In the years leading up to the war, ready-made clothes were increasing in their appeal as fashions began to become much simpler to make. These new less restrictive styles being less complex, made it easier than before to make and sell ready-made fashions. This had a knock-on-effect on the paper pattern industry, making them more approachable through the simplification of styles to the ordinary person in the home.

Between 1900 and 1910 the Butterick Company introduced an envelope with more space on it for printing and sewing directions. By 1910 a number of Butterick pattern envelopes contained a separate sheet of printed instructions. Butterick patented the sheet in 1919 calling it *The Deltor.* (Fig 11) adapted from the word *Delineator* their monthly magazine originally created in 1874. (Butterick Co. publication 1994, p1). Improvements in printing methods at the beginning of the century introduced colour to pattern envelopes and catalogue pages, making it easier to portray how a pattern would appear made up. (Fig 12 & 12A).

The 'Vogue Pattern' Service was started in Britain by Condé Nast Publications in 1923. Originally the patterns appeared as a section of the Butterick magazine. In 1927, due to their great success, the 'Vogue Patterns' book was published in addition to the Vogue pages. In 1929 it was decided the pattern book and main

magazine should be printed separately, but punched at the top and tied together. Known as the 'Double Number', it was an immediate success, selling over 70,000 copies. Butterick Ltd purchased the Vogue Pattern Service from Condé Nast Publications Inc. in 1961. (Butterick Co. publication 1995, p.4).

In the 1930s women who were dressmakers by profession branched out into the making of ready-made garments for small shops, known as 'madam shops'. Small establishments had to compete on the one hand with home dressmaking and on the other with the expanding chain stores. Home dressmaking was becoming widespread with the introduction of easier styles of dress produced in paper patterns and the availability of home technology such as the sewing machine. The standardisation and sizing of garments however was still at a very basic stage. The only standard size used in paper patterns was a size 36 (approximately a current size 10-12). Not all women conformed to this size and therefore some adaptation needed to be made with the paper pattern.

The lack of sizing meant that a large number of women were not catered for by the paper pattern industry. This section of women were therefore catered to by customised dressmakers and the ready made market. 'Standard' measurements varied greatly from one maker to another. (Ewing 1992, p.127). Sizing also known as grading would in the future become an important factor not only in ready-to-wear sector of the market, but also in the success of the paper pattern industry. The entire association with the practicalities of using the paper pattern were opened up through the introduction of grading into patterns. The selling power of the paper pattern would be increased enormously providing an array of sizes to a growing audience.

Mass production of ready made clothes through its practical requirements in the 1930s prepared the foundation needed in providing a wider range of sizes. These

requirements were to be further developed during the later war years.

By the 1930s worldwide sales of Butterick patterns attained new heights. The increased international market created the need for manufacturing centres in Toronto and London. Offices were also set up in France, Spain, Australia and New Zealand. A general interest in fashion in the 30s was catered to by the mass circulation of women's magazines. *'Woman's Own'* was funded in 1932. Magazines such as *'Woman's Companion'* and *'Woman and Home'* offered free dressmaking patterns, indeed their fashion pages showed no ready-made garments at all, only in the advertisements. (Wilson & Taylor 1989, p.95).

Even Hollywood played a part in the development of fashion in relation to the paper pattern during the 1930s. Through the introduction of sound in films, movies had a greater attraction to the general public. Movie stars with all their glamour had a great impact on women. They became a role model for most on make-up, fashion and hair styles. Magazines such as *Women's Film-fair*, first published in 1934 and *Film Fashionland* provided women with the necessary information on how to copy the style and dress of their favourite stars. (Fig 13). Women would identified with a star personality and try to copy them in both appearance and dress. The next obvious step commercially was to make the fashion seen on film available to ordinary women. Many magazines, including *Film Fashionland* provided a postal service offering paper patterns women who could then make up a design based on a glamorous Hollywood model at a reasonable cost. (Wilson & Taylor 1989, p.100).

Home dressmaking was severely hampered by the shortage of clothing fabrics as a direct result of the Second World War. These restrictions continued up to the 1950s. A clothes rationing scheme was introduced in England in June 1941 (fig 14) by the government to organise the fair distribution of scarce but essential

goods such as food, furniture and of course clothing. It was known as the 'Utility Scheme'. Paper patterns had to be economically and meticulously cut in order to save on labour and fabric through style and simplification. The Utility Scheme put an end to extravagance in clothing, as all clothes in the scheme had to be the necessary basic garment rather than a fashion fad. (Wilson and Taylor 1989, p.116).

In the United States the effects of the Second World War consumed vast amounts of its countries own resources, this in time, was to have a deep effect on the paper pattern industry. Due to the need to save material for uniforms and other wartime equipment, in 1942 the War Production Board in Washington laid out a plan putting severe restrictions on the length of fabric and bias cuts (which demands greater usage of fabric). This became known as the General Limitations Order L-85. (Maginnis 1992, p.60). As a consequence the home sewing industry formed a committee, headed by Butterick's President Leonnard Tingle, and negotiated with the government to keep instructions to a workable limit, although the home sewing industry could not be classified as essential, the growing shortage of ready-to-wear clothing, caused a good demand for patterns. The paper pattern designs conformed both in spirit and letter to the War Board Regulations. In the interest of fabric conservation patterns had fewer pieces therefore requiring less materials. (Fig 15).

In the 1940s campaigns were set up, such as the 'Make Do and Mend' Campaign and many women's magazines reflected the attitudes of this campaign. Magazines gave suggestions and alterations of old garments as an effective way to save on fabric and create new styles and garments. Some fashions that were a direct result of these campaigns were the man-tailored suits (ie. men's suits altered to make women's suits), and the two-toned dress, both were efforts to save fabrics.

Dress patterns were designed in order to accommodate the fashion necessity by *'Vogue Pattern Book'* in America. (Maginnis 1992, p.63). Another consequence of the Second World War on the clothing industry was in the area of sizing. Due to the volume of uniforms to be produced, categorisation of sizes became a necessity. This was developed largely in the United States where sizing received greater attention and remained ahead of Britain in this respect. In 1947 The National Bureau of Standards in Washington lead the way to standardised sizing (Ewing 1992, p.154).

Women's magazines ran many features on aspects of clothing restrictions according to Elizabeth Ewing. Vogue magazine in 1943 choose utility styles for its *'Choice of the Month'*, featuring an article entitled *'Portfolio of Wartime Economics'*. (Ewing 1992, p.144). A pamphlet put out by the Ministry of Information in England as part of the 'Make do and Mend Campaign', entitled The Housewife Guide to Making and Mending gave a basic guide to the case and presentation of clothes. It also contained basic instructions on how to make a slip and knickers set out of two old ones. This perhaps suggests that paper patterns were adapted or created to accommodate these changes to existing clothing. (Wilson and Taylor 1989, p.127). Various other routes were explored by which women had a degree of variety in their fashion during wartime restrictions. There is evidence that soft furnishing fabrics were unrationed, even though the choice was limited, they were put to good use by the home dressmakers, even black—out materials were used. (Ewing 1992, p.145). Some women used materials that were classified for industrial use for the making of clothes.

Other evidence of garment and pattern adaptations during the war years is evident in a number of publications from the 1940s, including 'Mending Made Easy' (1943) by Mary Brooks Picken. This was a huge repository of information to refit and refurbish old clothes. (Maginnis 1992, p.64). In the 1950s readership of women's magazines such as *Woman, Woman's Own* and *Woman's Realm* reached

greater numbers. As a result of the pre-war 'little dressmaker' being almost extinct, home dressmaking spread through the middle classes.

There was a new type of women emerging after the war, women were demanding a more sophisticated mode of dress, more women were going out to work than ever before, as a result of their impact on the work force during the war. The Butterick Pattern Co. responded to this opportunity by introducing improvements in the paper pattern, such as improved accuracy, and the availability of a couture range of patterns to the general public. In April 1949, Butterick Pattern Services signed a contract between eight famous French couturiers. These included Balmain Schiaparelli, Lanvin, Piquet, Heim, Molyneux, Paquin and Jacquesfath. (Fig 16). Each pattern carried the name of its designer, therefore aiding its selling power and retailed at 10s (current pricing ranges from £5.25 - £9.25. See fig 17). (Wilson and Taylor 1989, p.167).

This new range of paper patterns were complex and required considerable skill and were considered to be an exclusive commodity. By the late 1940s, sizing and grading for the industry was a vital skill and in particular students were educated to perform such tasks, learning how to draft a pattern for dress from set measurements. This is the basis on which a paper pattern is developed. Indeed the Royal College of Art in London set up one of the first schools of fashion which focused on sizing and grading, providing the clothing industry with technologically trained designers. (Ewing 1992, p.177).

The sixties saw Yves Saint Laurant and Mary Quant become household names. Mary Quant started her business by buying Butterick patterns and altering them. Evening classes in cutting helped her understand methods of manufacturing. (Ewing 1992, p.179). In 1964 the Butterick Co. introduced into their range patterns designed by Mary Quant. Dresses were simple and waif like, epitomised by Twiggy and Jean Shrimpton. To coincide with this mood of the time, Vogue

patterns introduced an 'Easy to Make' range of patterns followed by the trend for simple shift dresses. (Fig 18 & 18A). The 60s were energetic, fast moving and convenience was the order of the day. Man-made fibres were popular and cheap. Bri-nylon and crimplene soon became available in a huge range of colours. These fabrics made dressmaking somewhat easier and the wider range of patterned fabrics such as psychedelic colours, flowery prints and whirls which are characteristic of the 60s were visible in the illustration on paper patterns towards the end of the 60s. (Fig 19).

1961 was a momentous year in the Butterick Company. Condé Nast Publications licensed the *Vogue Pattern* name and trademark to Butterick and they began marketing *Vogue Pattern* in addition to the Butterick line.

The 1970s saw a growing list of international designers joining the vogue patterns list of names and these included Yves Saint Laurent, Nina Ricci, Dior, Cardin, Givenchy, Valentino, Oscar de la Renta and included the Irish designer Sybil Connolly among them. Butterick too extend its collection of trendy young designers for its paper pattern range were formed by Kenzo and Betty Johnson in 1793.

Butterick answered the fitness revolution which evolved in the 1980s by introducing leisure/jogging suit paper patterns and advertised them in their Butterick Magazine in the summer of 1980. The fabrics of the day were moving towards comfort and so lycra and jersey made a big breakthrough as the 80s fashion fabrics. The success of these patterns and fabrics. The success of these patterns and fabrics, were aided by the introducing of the 'overlocker machine' into the home industry market. The overlocker enabled the home dressmaker to achieve that professional finish on their garments which was previously only obtainable within factory bought clothing. The overlocker trims and neatens the raw edges of fabrics preventing them from ravelling through a series of binding

stitches. With regards to fashion an ultra casual style loomed in the mid-eighties with big shirts and loose jackets worn with sleeves pushed up. This was quickly superseded by 'power dressing'. The huge padded square shoulders, slim waist and straight skirts inspired by women in the boardroom and high places of work, together with the imaginary power portrayed by the female stars of the television series Dynasty and Dallas were present throughout the ready-to-wear outlets. But ready-to-wear as a total look brought about by shops such as Next, The Gap and Principles through their characteristic 'sameness' was creating a flair for individualised clothing. Butterick took on more innovative and influential designers in 1981-83 aiding to their Vogue Pattern and range. Claude Montana and Guy Laroche, Adri and Issey Miyake. In 1984 Vogue created a new label called *Vogue Individualist.*

The name *Vogue* still retains a level of conduct which is aided by the named designers who design for the paper pattern industry. This has become in the 1990s a very important selling technique for the company who recognise the significance of this and recently they have published a list of recommended dressmakers who can use and adapt the Vogue Patterns for specific customers, allowing for an individual look which carries a designer name. This is not unlike the dressmaker at the early part of the century who customised the paper pattern of the day.

The paper pattern industry has grown into a multi industry through the twentieth century. Every fabric shop and major department store throughout the world holds a library of paper patterns. There are now brought out every three months which correlates to the fashion season and is very much linked to high fashion. Although on the surface it may appear that the home dressmaking industry is not a vital one. The reality is that it is very much a support to the fashion industry, allowing many women (and it is still women in general) the comfort of producing a garment which is customised to their measurements. The paper pattern and home dressmaking industry have also supported industries such as those supplementary

to the making of clothes - for example trimmings, buttons and interfacing etc. This area is discussed further in a later chapter.

Chapter 3: An Analysis of a Paper Pattern

The object of a paper pattern is to form a blue print or map from which a garment can be produced. This chapter aims to analyse the paper pattern as a design form, as an object which is in reality the method by which another product is made, it is in effect a transitory object. However, the paper pattern in itself has to be designed. The envelope in which it is held is also a design solution, as it must convey in a small space the important information needed to create the final product. Without the paper pattern we would not have reached the advanced stage of home dressmaking we have today; enabling even the sewing amateur to reach a good finish on a garment.

The planning of the patterns are undertaken at least six months before they reach the shops. A design department of a paper pattern company researches the trends of the fashion industry via fashion shows throughout Europe and America. The research department not only look to new trends and styles in fashion but also relates very closely to the Textile Design Industry and the latest information on fabrics, textures and the latest trims are gathered into a fashion library. These are then used as a source for the design of the paper pattern to create the designs based on this information. The fabrics available suggest certain design, fabrics with border prints require, for example, special design lines and handling.

With the inspiration of fabric and the current fashion trends or the catwalk, a sketch called a 'croquis' (pronounced kro-ke) is drawn as a basis for a pattern design. The word 'croquis' is a French word meaning sketch. This sketch together with more detailed drawings of construction is passed on to the pattern maker in order to create a pattern with a good shape and cut depicted in the sketch. The pattern industry has set standards of measurement to be used in the construction of a pattern, and this information is one of the bases upon which a

basic silhouette pattern is made up. This is called a 'sloper', for a standard size and figure type usually a size 12, which at a later stage can be graded up or down catering for a variety of sizes. The pattern maker uses the sloper in conjunction with the croquis, and the back-up notes on construction to make an initial pattern.

On this first pattern the pattern maker draws in the design lines making a first interpretation of the design required. This pattern is then used to cut a design out in a 'rough fabric' (ie. a fabric for trial purposes) known as calico. The calico pieces are then draped and fitted to a model of a standard dress form (mannequin). Elements such as the neckline collar, the position of darts, seam lines, all design lines and details of the original croquis are checked so that the calico pattern of the garment has the initial look the designer intended in the original sketch.

A pattern from the calico is then traced onto a heavy paper card making it more durable. The pattern is referred to as the 'master pattern block'. The pattern is then tested for its suitability by a dressmaker using a home sewing machine and fitting techniques rather than by mass manufacturing construction methods. This is done in order to test its suitability for the home sewing market. Depending on what the pattern is, for example if its an evening dress with draping , the pattern will be tested in a suitable fabric weight to obtain a better idea of how the dress will drape in the actual fabric. A live model (most design houses have their own in house models) tries on the garment to further check the shape, fit and mobility of the design. It is at this stage of the design process that the suitability of the fabric is determined in the construction and is calculated to be forwarded to the customer, together with the recommended width of fabric.

This is all vital information to be obtained in order to relay to the customer on the envelope package of the paper pattern along with the fashion illustration. The master pattern block in then scaled up and down catering for all sizes of this pattern. The pattern scaling is called 'grading'. The difference between sizes of

a pattern is based on the industry's 'set' body measurements. Grading involves adding or subtracting a carefully predetermined amount to certain areas to achieve each different size.

Up until very recently all the measurements and grading were undertaken manually, however these tasks are more often carried out by computerised methods today. After the pattern has been graded, the measuring department uses a computer to lay out the pattern pieces for each size using the most economical way. The fabric widths which are given on the back of the pattern envelope are determined by the design department. The layouts (ie. the way in which the paper pattern in laid down on the cloth) determined on the computer, are then reproduced for use on the instruction sheets enclosed inside the envelope of the pattern for informational use by the consumer. (Fig 20). The instructions give a step-by-step guide of how to put the design together, accompanied by the illustrations giving visual information alongside the written in a form of scaled-down replicas of the master pattern block. (Fig 21 & 21A). The pattern in all sizes is plotted from the computer with all the necessary information, printed and then packaged.

The outside of the envelope contains a wealth of information from a description of the garment to the amount of fabric needed. It gives ideas for fabric and colour selection. The envelope helps you determine the degree of sewing difficulty with labels that indicate whether the style is a designer original, easy to sew or only suitable for certain fabrics (fig 22). On the pattern envelope, you will also find all the information needed to select a fabric and notion. A notion as it is referred to on the paper envelope means the elements required for garment construction such as thread, zipper, button and seam binding. A fashion illustration or photograph shows the main pattern design of the actual garment, all aiding the potential selling power of the paper pattern. (Fig 22A). The illustration visually suggests, suitable fabric types, such as silk and cotton, and fabric designs such as

print on plaid. The pattern illustration is the designers interpretation of the fashion and can be used as a recommended guide too the finished look of the pattern.

Open the pattern envelope to find the tissue pattern pieces. These pieces of pattern have printed information which resembles secret symbols but, like international road signs, these markings are universal symbols used by all pattern companies (fig 23). Pattern symbols are used from the time you start to lay out the pattern until you finish the hem or sew the last button in place. Pattern pieces have instructions as well as symbols printed on them. Along with the tissue pattern pieces is the direction sheet which guides you, step-by-step, through the construction of the garment.

Views of a single garment are labelled by number or letter. Patterns which include several different garments such as a skirt, jacket and pants usually feature only one version of each. In this case, each garment is identified by name only. All pattern pieces are identified with a number and name, such as skirt front, 5. (Fig 24).

Fashion drawings and views are featured prominently on the direction sheet, sketched as they appear, on the front of the envelope or as detailed line drawings. Most patterns illustrate all the pattern pieces together with a key to identify the pieces used for each garment or view. General instructions are given as a short refresher sewing course. These instructions contains tips on how to use the pattern. Included is information on pattern markings, cutting, layout and marking tips, and a short glossary of sewing terms. The easy-to-sew and beginner patterns often incorporate these tips into the making-up instructions.

Sewing directions are a step-by-step guide to the constructing of the garment, arranged by views. Besides each instruction is a sketch illustrating the sewing technique. The right side of the fabric usually appears shaded; the wrong side appears plain (fig 21A). Interfacing is indicated with dots. Together, the sketch

and the directions give you a clear picture of exactly what to do.

The paper patterns instructions sheet has become a highly developed step by step guideline. In itself it gives clear and informative information together with the illustrations showing a breakdown of the construction. The display of tissue patterns is clearly defined and developed giving a good language of markings which is universal. Even without reading the literature you can follow the visual diagrams. Fashions which are available in the ready-to-wear markets are also obtainable nowadays, at the same time as the fashions on offer from the paper patterns industry through the introduction of colour photography along with the careful use of illustrative techniques, giving a more identifiable and realistic portrayal of the designs enclosed in the envelope of the paper pattern are presented. The Butterick Co. by introducing a bar code system into their range of patterns, offering various levels of sewing skills, enabled the home dressmaker to purchase a pattern suitable to their level of sewing.

By the 1900s the main paper pattern suppliers is still Butterick and their company brands which include 'Vogue Patterns'. Others on the market include 'Simplicity', 'Style', 'New Look', 'McCalls' and 'Burda'.

New Look a recent addition to the paper pattern stands, has a high street and trendy appeal whilst 'Simplicity' and 'Style' tend to be more safe in their design forms of garments. They also cater to a more basic level of dressmaking. McCalls are for the more middle age market.

The catalogues contain a variety of illustrations and photographs showing the garments made up from the paper patterns providing not only a variety of styles but also a variety of levels of skill required to make them up. This is intended to cater for across the board sewers from the amateur to the expert. The patterns are grouped under separate headings. For example, very easy, fast and easy (fig 22),

advanced etc. and whether they are for jackets, dresses leisure wear etc.

The paper pattern looks as if it is just a jumble of paper, but with the aid of graphic illustrations as described in this chapter becomes a blue print for construction.

The paper pattern as referred to earlier is a transitory object and is really the means to an end, that is to create a garment. However, it is a highly designed solution in itself and is a mass-produced object. This chapter has looked at how the design evolved and its presentation to the market. The graphic solution and presentation is one which originated in the nineteenth century and which has been only slightly modified in the twentieth century. However, packaging while keeping the form of an envelope devised by Butterick has become highly stylised with visual impact which aids its sale. (Fig 25). The pieces of paper need a visual form in order to make sense of the intended product. The next chapter will focus on the growth industries which relate to the paper pattern. One of these industries is the presentation catalogue. All of the paper pattern manufacturers use the catalogue form in which to display their range.

Chapter 4: The development of an Industry

The paper pattern in itself is an object which is used to create another and in the process, other elements have to be taken into consideration. The fabric, the haberdashery department in fabric stores which have linked themselves with the area of paper patterns. Haberdasheries have always been available for the making and trimming of clothing. The eighteenth century saw travelling salesmen and from the late eighteenth century into the nineteenth century haberdashery shops were an important source for women. The twentieth century has seen these areas become more intrinsically linked with the paper pattern industry as ready-to-wear has in general done away with the need to use separate trimmings. However, in the making up of a garment from a pattern, many elements are required, of course the bases is fabric, but pins, needles, thread, zips, buttons, seam binding, fabric stiffeners, and other detailing elements need to be available.

The research department of the paper pattern manufacturers often takes into account the range of accessories on the market when designing as mentioned in chapter three. Alongside the paper pattern itself is an entire industry which promotes and sells these patterns which in turn creates other industrial liaisons. Printed catalogues produced by the paper pattern companies are a method of showing their range of patterns on a regular basis. Carefully tailored for the needs of the customers, they are easy to use and form an index to the library of dress patterns available. These are usually contained within the haberdashery departments of large stores or form the nucleus of a fabric shop.

While the paper pattern is being created the catalogues are being simultaneously prepared for publication. While the catalogue is a perfect showcase of the various patterns produced by each company, it is an easy index system which is referenced by number and style. These catalogues are produced on a quarterly basis.

Butterick Catalogues originated from the early magazines of the nineteenth century such as the *Ladies Quarterly of Broadway Fashions* in 1866 which was a journal of the various styles they had on offer (fig 7).

Catalogues continued in the form of the monthly magazines when in 1912 a quarterly publication 'Butterick Pattern Book' was introduced to replace the *Delineator,* which was published on a monthly basis. The 'Vogue Pattern Book (fig 16) was published in 1927 in addition to Vogue magazine which was in existence from the early 1900s (then owned by Condé Nast publications). In 1929 it was decided that the pattern book and magazine should be printed separately and became known as the 'Double Number'. This idea of creating a catalogue of the patterns was a great commercial success, and has continued up to the present day. (Butterick Co Inc. publication 1995, p.4).

The realistic photographs together with the highly stylised illustrations provided two dimensional images of the garments being sold in paper pattern form. Shopping through a pattern catalogue is more creative than shopping through a ready-to-wear catalogue. In a pattern catalogue, you are not limited to the fabric, colour, skirt length or buttons you see on the pages. You are the designer of your own fashion. Designer styles in paper patterns are available in the same season that they appear in the ready-to-wear market on the catwalks. There are easy patterns for the sewer with limited time, including patterns for home decoration, bridal wear, men's and boy's fashion and almost every kind of women's or children's garments. In fact today the paper pattern market has also moved into the home furnishing area. The pattern catalogue is divided into categories by size, fashion type (ie. jackets, separates, women's, children's wear) marked by index tabs (fig 26) and are grouped under separate sewing rating bar heading for example very easy, fast and easy, advanced etc.

Pattern illustrations/photographs are accompanied by information on recommended fabrics and yardage requirements. An index at the back of the catalogue lists patterns in numerical order along with their page numbers. The catalogue also includes a complete size chart for every figure type: male, female, children and infants as I mentioned in chapter 2 companies follow a uniform sizing based on the standard body measurements. This is not exactly the same with regards to ready-to-wear sizing as brand sizes can vary from one to another. This categorising was introduced in order to make the paper pattern more approachable to the customer.

Butterick through the publication of a wide range of magazines and books on home sewing have become the community resource for sewing information thus ensuring a profitable business and the growth of the customer base. Another form of communication updating the home sewer with the latest fashion news has been through the continuing expansion of the Butterick and Vogue pattern magazines. The magazines attract readers who seek the recognised status and quality of designer fashions, fabrics and professional finish provided by the industry's top pattern brands. These magazines relay news of the season's trendsetting fabrics, colours and accessories. Up-dates on the latest developments in equipment and haberdashery are included together with expert advice on sewing and fitting techniques to achieve a couture image (Butterick Co. Advertising Data 1996). Butterick introduced its first magazine, '*Ladies Quarterly of Broadway Fashion* in 1867. Today, Butterick and Vogue Patterns publish six magazine titles aimed squarely at the fashion conscious home dressmaker and needlework enthusiast (fig 27). One of these latest additions being Vogue Patterns - weddings and special occasions. Marriage being high on the agenda for many, making wedding dresses a very big business. Butterick Company Inc. have updated their range to prevent day trends. As recently reported 306,756 couples took the plunge in England and Wales and 51 per cent opted for a church wedding. (Butterick Co. Inc. Publication advertising data 1995).

In America the general consensus with the key sewing industry executives such as the American Home Sewing and Craft Association, America Sewing Guild, the Sewing Fashion Council America is that product development and marketing are critical in the industry's future.

"The industry was flat in the last few years as women went to work" said Allan Feller, president of the Butterick Sales Company, in charge of marketing for Butterick and Vogue Patterns, which together account for 39 per cent of the market. "They felt they did not have time to sew. But as they've moved upwards in professional circles, they need bigger classic career wardrobes and now sewing is an economically attractive idea, too." (The New York Times, The Living Section, November 1990 p. LCI). Butterick introduced in response to this finding career wardrobe patterns into their range, focusing on that niche in the market, that catered to the career women. (See fig 25).

Research was carried out by media mark, a New York based market research organisation in 1989, its findings showed that nearly 21 million people sew at home. According to the 1987 Census of Business Trade in America, more than $2.5 million was spent on fabrics, patterns and notions that year.

In 1987 sewing machine sales increased by approximately 8 per cent over those sold in 1986, according to the Sewing Fashion Council a customer information resource based in Manhattan. (Hofman, The New York Times, November 1992. p.LCI) although pattern sales dropped between 1974 and 1978, pattern sales increased steady during the 1980s and into the 1990s, according to the Sewing Fashion Council in an article in Style Magazine. (Sentinel November 1992, p. L4).

In 1992 the Sewing Fashion Council carried out demographic studies which showed that professional women are signing up 'in droves' for sewing classes.

(Sentinel Style Magazine November 1992, p. L4), along with the changing life patterns bringing about a decline in home sewing in recent years, the lack of the traditional home economics courses within the school system having been replaced with subject placing less focus on clothing construction contribute this decline (What's New in Home Economics November 1984).

"Other sewing executives believe sewing education can't be limited to schools. It's up to the retailers to teach sewing." Andrea Nynas, marketing manager with Elna (makers of sewing machinery) in a recent article by Lori Samuels in Craftrends. (Samuels, Craftrends 1994, p.84).

If you teach them they will sew. Sewing education is the key to future growth and development of the industry, according to Joel Rarpoff, president and owner of the New York based Fabric Associates Inc. (Samuels, Craftrends 1994, p.84). An example of this way of thinking being put into practice, of a retailer creating a market by educating their customers can be seen in the fresh approach by Yvonne Goldsmith.

Goldsmith a fabric retailer based in Anchorage, Alaska has created her own market segment by educating customers about fine fabrics and how to work with them. Through launching intensive programmes of customers education she has raised the level of sewing ability of the customer. The store offers lecture and demonstrations and hands-on sewing classes taught by professional dressmakers. Goldsmith also promotes both her business and customer loyalty by giving sewing class graduates a chance to exhibit their work, through twice yearly fashion shows, employees and/or customer model outfits they have made. These are published through the store's own newsletter. The newsletter is another key tool in the stores educational programme - and its promotional effort. Published every six weeks, it announces upcoming classes and spotlights fabrics and sewing techniques, very similar to the Butterick and Vogue magazines covering topics of

Liberty Department Store in Regent Street have recently launched a similar programme of sewing courses within their store. Since 1994 they have offered a comprehensive range of courses covering all aspects of dressmaking, taking the form of either one or two day workshops or weekly courses. For example a beginners class would consist of the absolute basics of dressmaking from understanding the commercial pattern, using a sewing machine and cutting the fabric, to constructing the garment, pressing and finishing. During the course you will complete a garment. This courses duration would be over 6 weeks for 2½ hours.

Women are the primary purchasers of paper patterns for home usage. Following discussions with a number of department stores, the concensus was that sewing was a female activity except for those male purchasers who were interested in fashion design. According to one newspaper "Men aren't into sewing - yet", sewing is "still primarily viewed as a female sport: men golf; women sew". (Hofman, 1990, p. LCI).

Conclusion:

This thesis has looked at the evolvement of the paper pattern for the making up of garments, from the mid nineteenth century to the present day. What has been evident is that this object is primarily used by women in a home situation.

The fact that women are still the main consumers of the paper pattern may be related to a number of factors, the traditional education of young girls, the role of women within the home, that is in ensuring her home and children are clothed, the link between women and changing fashions and the need to keep in style.

The word 'dressmaking' itself gives an inkling as to its female dominance. The making of dresses has since the eighteenth century been associated with female manufacture particularly in the home. The industry has spawned home dressmaking as an alternative to ready-to-wear garments. It has been an industry in which women were able to create some income for their families, others used it in a personal capacity.

The paper pattern as a product has evolved alongside mainstream technological advances and indeed with the growth of the women's fashion industry. The fashion industry as a huge growth area with a quick turnover in seasonal changes has meant that the paper pattern companies have had to move along with this rapid growth and present their own collection, ie. similar timescale.

Is the paper pattern a good designer solution? In answer to this, while it is an object which creates something else in its blue print form function, it does in effect fulfill its purpose. Obviously it very much depends on the original design of the garment whether the end result is an aesthetically pleasing form when completed. However the pack packaging and the standardised presentation of the paper pattern

are in themselves good solutions. They are compact, easy to read and once the language of signs and coding is understood, easy to conduct. The graphic solutions on which the signs and coding are based are very simple images which have become universally understood and the wording and directions are so well backed up by the accompanying illustrations that the visuals often alone suffice in conveying the step-by-step method of construction.

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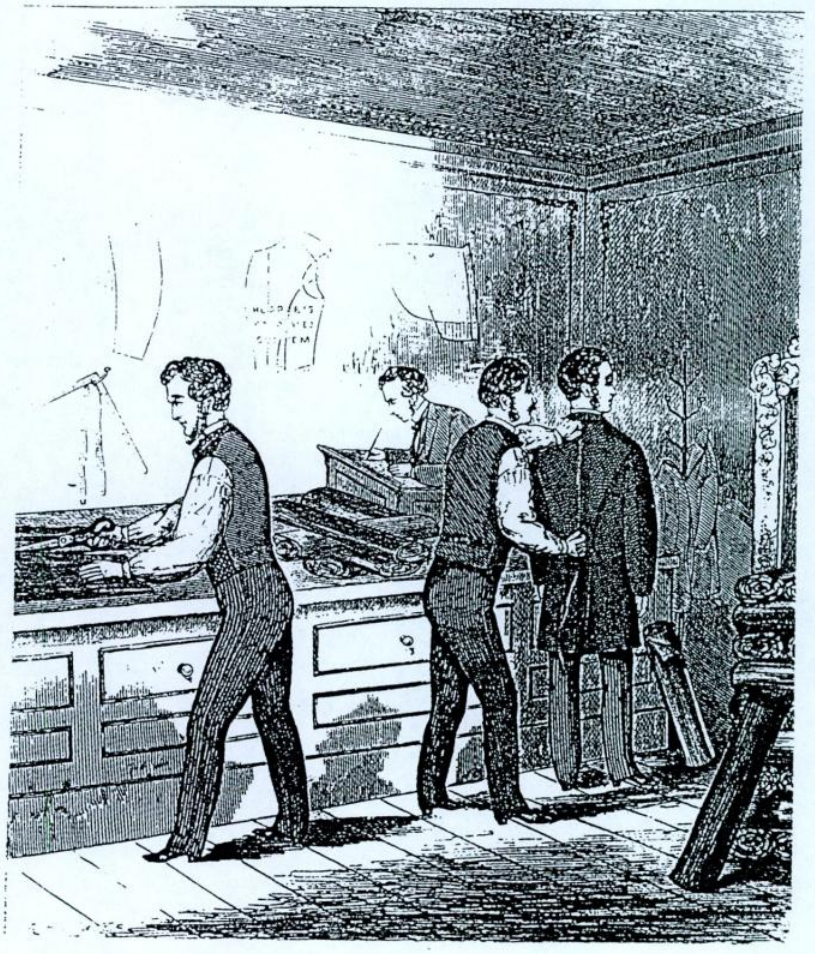
La Beau Mande, 1807

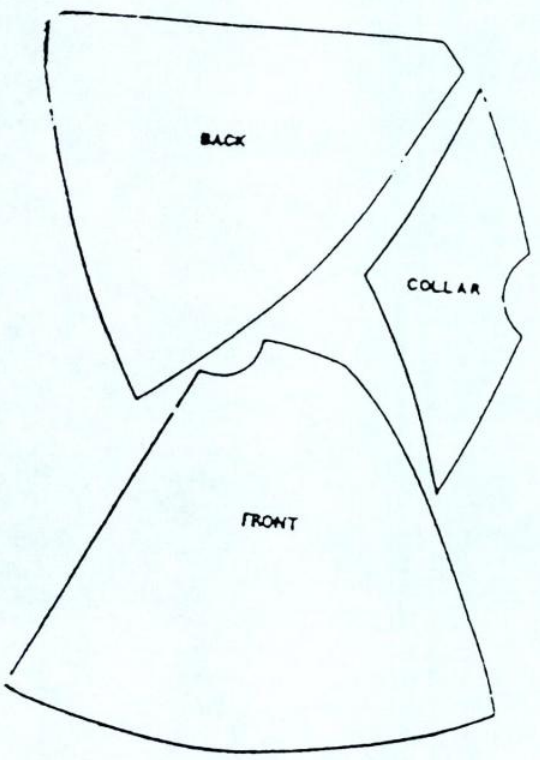
A printed fashion plate from the English magazine published by John Bell from 1806–1808. Fashion magazines and illustrations were not produced on a regular basis until the late 18th century. (Fig 1).

CUTTING ROOM MANIPULATIONS.



Tailor's cutting room, 1873

Tailors used 'scientific' methods for measuring customers and cutting out garments. The introduction of the tape measure in the early 19th century made their task easier. Tailors' manuals began to be published around this time. (Fig 2).

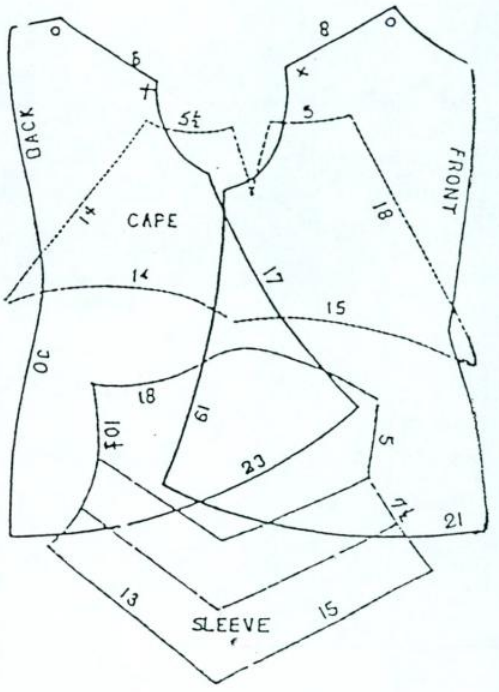


. Pattern diagram for the Talma Cloak
from Godey's Lady's Book, November 1853.

Pattern diagrams from the 19th century of a talma cloak. They were simple diagrams accompanied with only a caption, 'All the Rage in Paris' but without any instructions on the construction or an illustration of how it would appear when made up. (Fig 3). November issue 1853. Godeys Magazine.

Woodcut illustration of a winter cloak, from Godey's Lady's Book, February 1856

Pattern diagram for a winter cloaK from Godey's Lady's Book, February 1856



Pattern diagram showing advancement in pattern markings and presentation. Illustrations giving a clear picture of what pattern is intended. (Fig 4). February issue 1856. Godeys Magazine.

THE WORK-TABLE.

PARISIAN BASQUINE.

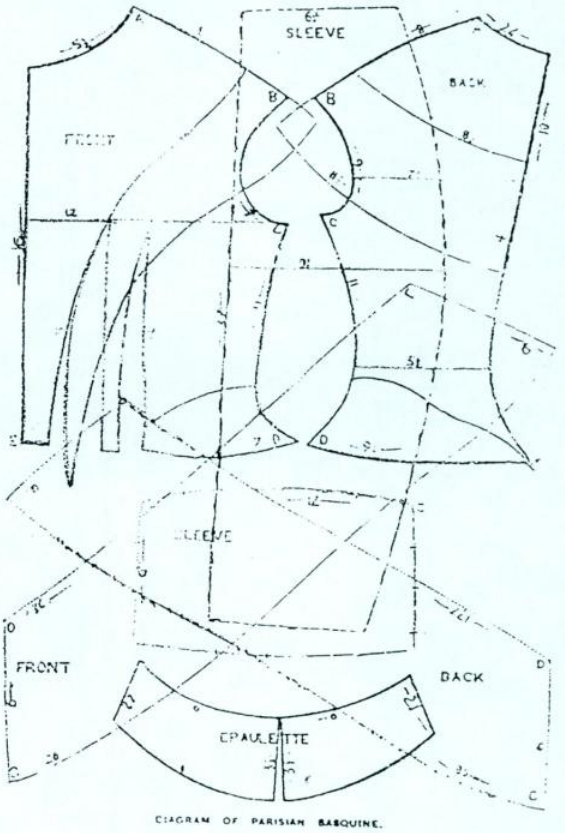
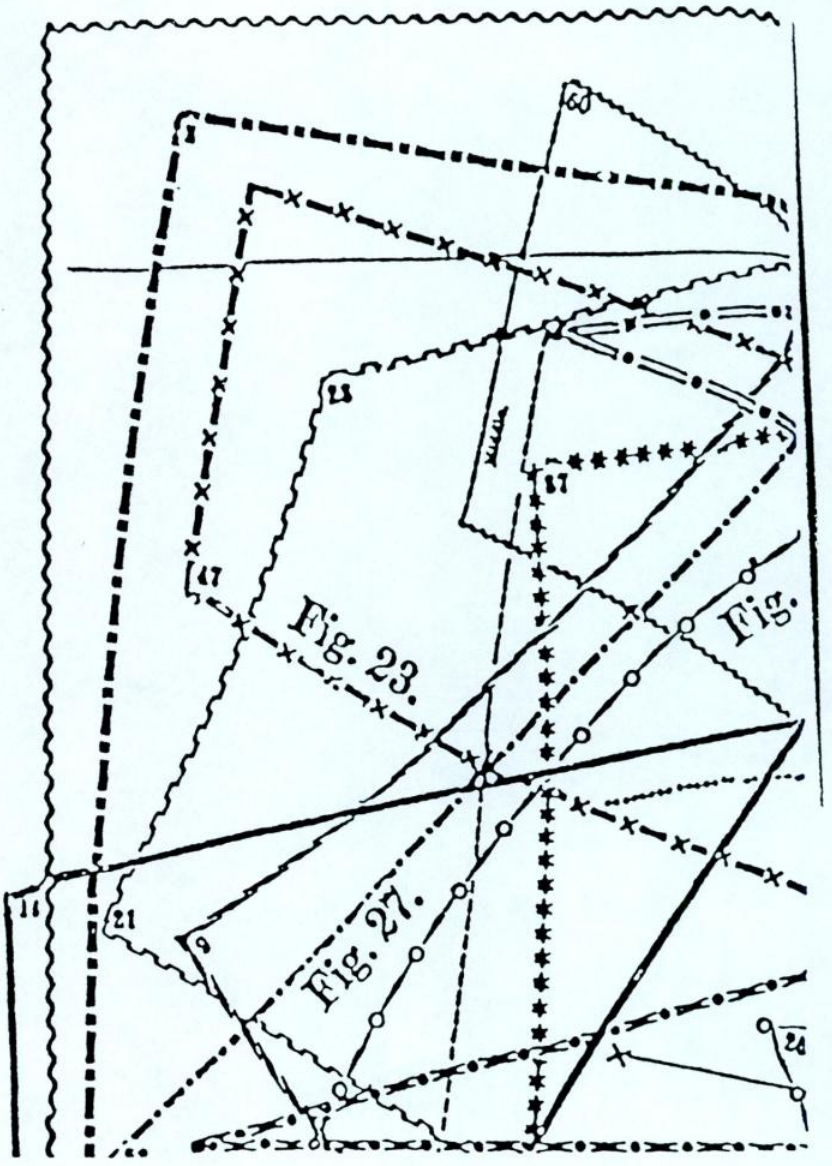


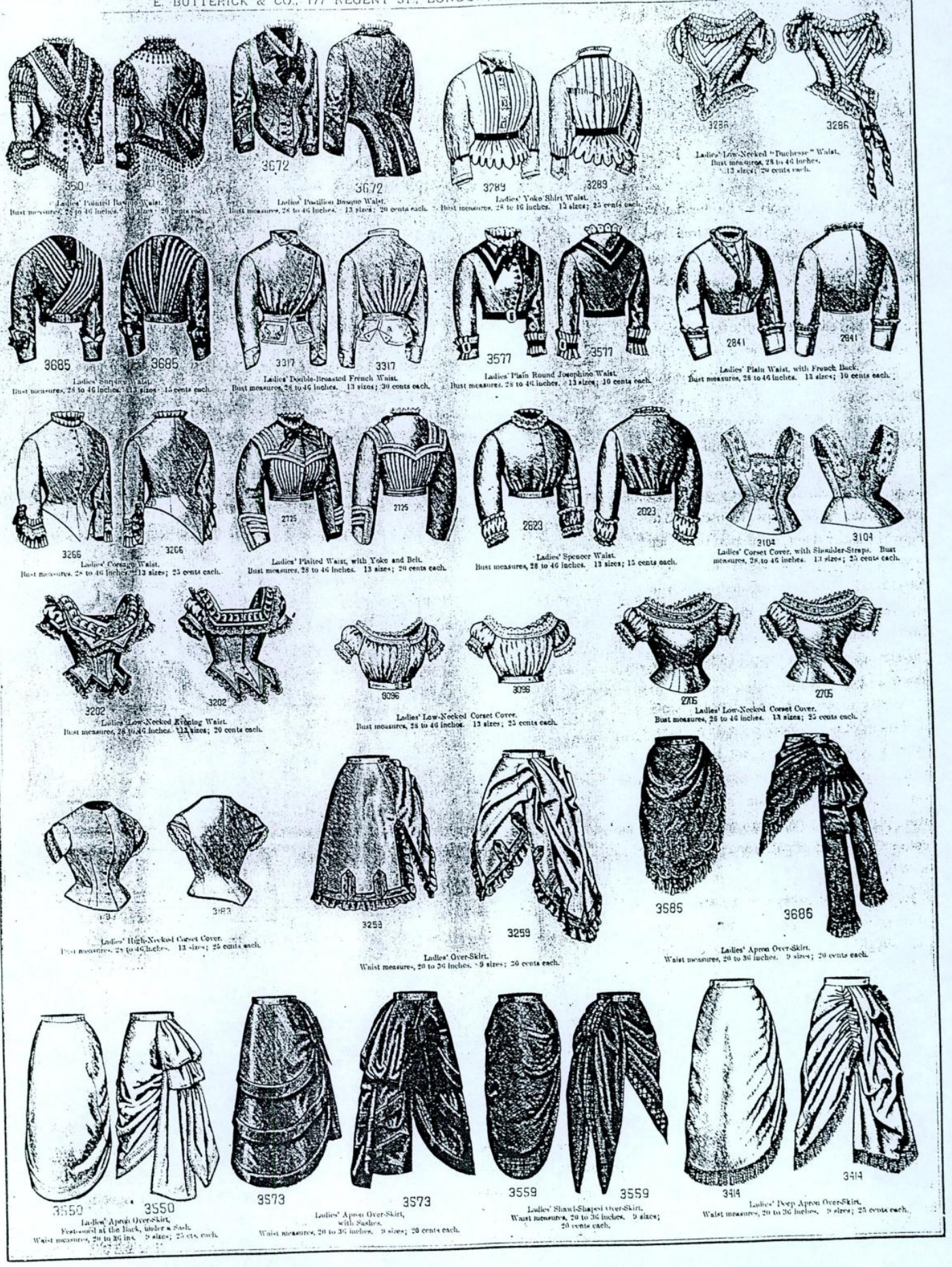
DIAGRAM OF PARISIAN BASQUINE.

Pattern of a 'Parisian' Bodice. (Skirt not included), from the *English Woman's Domestic Magazine* 1858 would have been scaled up to full size. (Fig 5).



Pattern supplement, Harper's Bazar. *March 1875.*

Example of how pattern diagrams for several different garments were displayed in magazines from 1870s to the early 1900s. The lines to the different patterns were superimposed on top of one another and distinguished by an array of dot, dashed and straight lines. (Fig 6).



• 1800s

'Ladies Quarterly of Broadway Fashions'. Buttericks first mail ordering journal of their pattern service. (Fig 7).

Illustrations of the *Delineator* in which Butterick Co. contained instructions on sewing and other handwork from 1874 until 1937. (Fig 8).

• 1901

• 1907


TEMBER
1923
Delineator
BEGINNING A NEW NOVEL BY
Edith Wharton
AND A SERIES OF ARTICLES
BY FREDERICK L. COLLINS
ARE WOMEN GROWING YOUNGER?
also
Alimony?
Vera L. Connolly
Smar
Fall Fas
"ELIZABETH"
SARAH ADDINGTON
EDNA ST. VINCEN
KONRAD
EDEN NORRIS
CES DARKINSON REYES

• 1923

(Fig 8A).

Camille Clifford. 1906

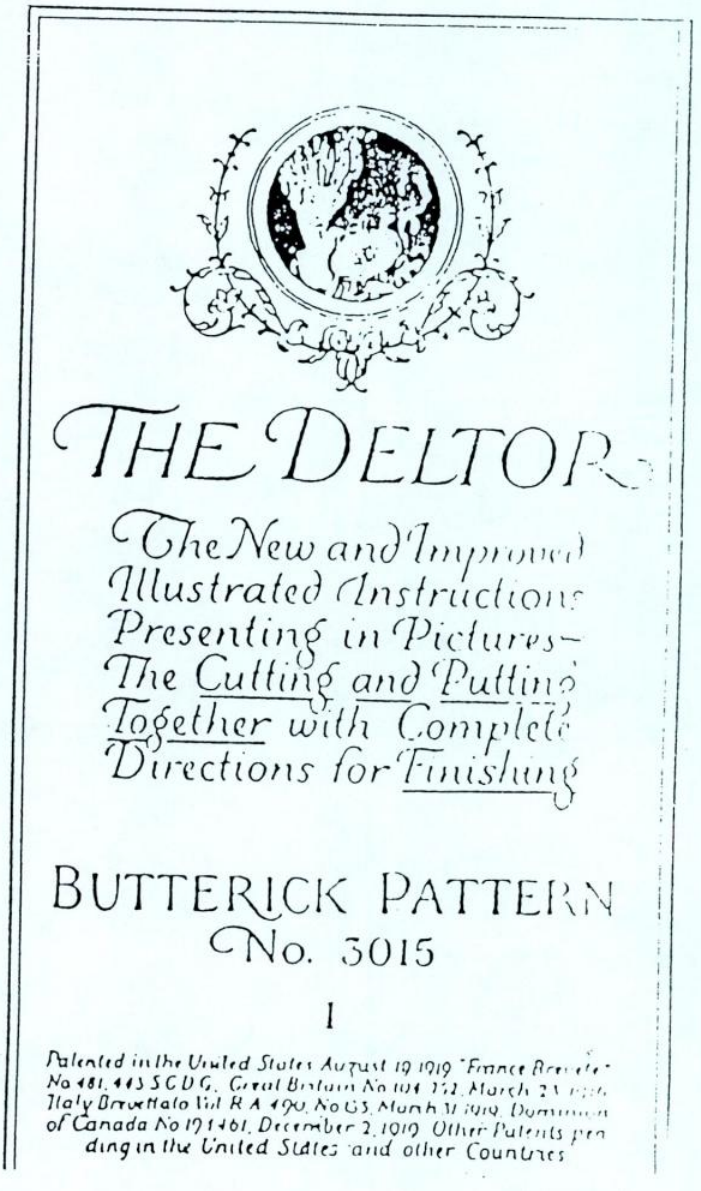
Fashions at a Paris Exhibition, 1907

The cumbersome and restrictive fashions of the early 1900s. (Fig 9).

A woman munition worker wore a boiler suit, an innovation which was at first thought very daring

Women at war. Edinburgh tram conductresses in 1915, in the ankle length skirts of the time

Above illustrations depicting women's wear during the war years, dating 1915. (Fig 10).

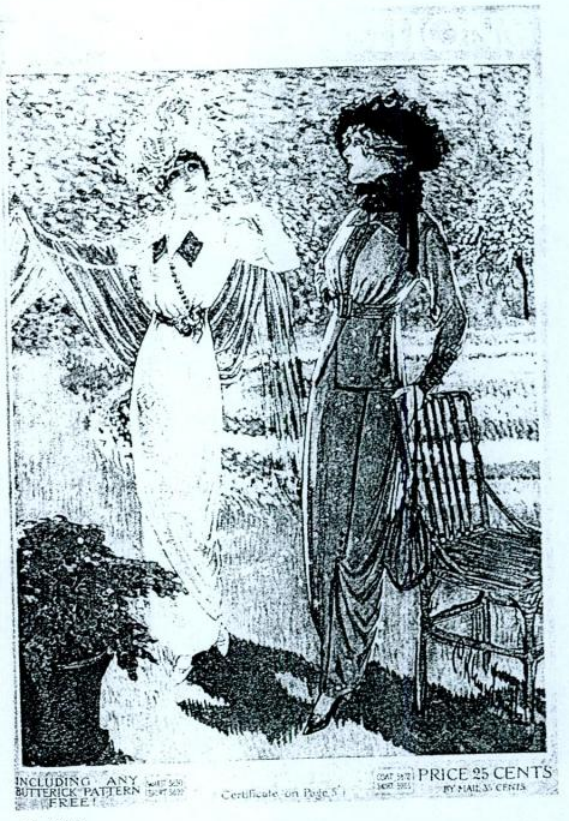


Butterick's first instruction sheet was included with the paper pattern for the first time in 1919. Further aiding the user in the construction of the paper pattern. (Fig 11).

• 1915

Early Butterick magazine cover, showing improvements in printing methods, making it easier to portray patterns made up. 1915. (Fig 12).

• 1912



• 1913

• In 1914, women were talking about the new dresses with tunics made with "a tucker of tulle and frills of plaited lace." Patterns for each of the tunics and skirts shown above were available separately in seven sizes by bust (32-44) and waist (22-34) for 15 cents.

(Fig 12A).

Woman's Magazine 1934, called *Film Fashionland* focusing on the fashions of the film stars of the day. (Fig 13).

RATIONING

of Clothing, Cloth, Footwear

from June 1, 1941

Rationing has been introduced, not to deprive you of your real needs, but to make more certain that you get your share of the country's goods—to get fair shares with everybody else.

When the shops re-open you will be able to buy cloth, clothes, footwear and knitting wool *only if you bring your Food Ration Book with you.* The shopkeeper will detach the required number of coupons from the unused margarine page. Each margarine coupon counts as one coupon towards the purchase of clothing or footwear. You will have a total of 66 coupons to last you for a year; so go sparingly. You can buy *where* you like and *when* you like without registering.

NUMBER OF COUPONS NEEDED

Men and Boys	Adult	Child
Unlined mackintosh or cape	9	7
Other mackintoshes, or raincoat, or overcoat	16	11
Coat, or jacket, or blazer or like garment	13	8
Waistcoat, or pull-over, or cardigan, or jersey	5	3
Trousers (other than fustian or corduroy)	8	6
Fustian or corduroy trousers	5	5
Shorts	5	3
Overalls, or dungarees or like garment	6	4
Dressing-gown or bathing-gown	8	6
Night-shirt or pair of pyjamas	8	6
Shirt, or combinations—woollen	8	6
Shirt, or combinations—other material	5	4
Pants, or vest, or bathing costume, or child's blouse	4	2
Pair of socks or stockings	3	1
Collar, or tie, or pair of cuffs	1	1
Two handkerchiefs	1	1
Scarf, or pair of gloves or mittens	2	2
Pair of slippers or goloshes	4	2
Pair of boots or shoes	7	3
Pair of leggings, gaiters or spats	3	2

Women and Girls	Adult	Child
Lined mackintoshes, or coats (over 28 in. in length)	14	11
Jacket, or short coat (under 28 in. in length)	11	8
Dress, or gown, or frock—woollen	11	8
Dress, or gown, or frock—other material	7	5
Gym tunic, or girl's skirt with bodice	8	6
Blouse, or sports shirt, or cardigan, or jumper	5	3
Skirt, or divided skirt	7	5
Overalls, or dungarees or like garment	6	4
Apron, or pinafore	3	2
Pyjamas	8	6
Nightdress	6	5
Petticoat, or slip, or combination, or cami-knickers	4	3
Other undergarments, including corsets	3	2
Pair of stockings	2	1
Pair of socks (ankle length)	1	1
Collar, or tie, or pair of cuffs	1	1
Two handkerchiefs	1	1
Scarf, or pair of gloves or mittens or muff	2	2
Pair of slippers, boots or shoes	5	3

CLOTH. Coupons needed per yard depend on the width. For example, a yard of woollen cloth 36 inches wide requires 3 coupons. The same amount of cotton or other cloth needs 2 coupons.

KNITTING WOOL. 1 coupon for two ounces.

THESE GOODS MAY BE BOUGHT *WITHOUT* COUPONS

¶ Children's clothing of sizes generally suitable for infants less than 4 years old. ¶ Boiler suits and workmen's bib and braces overalls. ¶ Hats and caps. ¶ Sewing thread. ¶ Mending wool and mending silk. ¶ Boot and shoe laces. ¶ Tapes, braids, ribbons and other fabrics of 3 inches or less in width. ¶ Elastic. ¶ Lace and lace net. ¶ Sanitary towels. ¶ Braces, suspenders and garters. ¶ Hard haberdashery. ¶ Clogs. ¶ Black-out cloth dyed black. ¶ All second-hand articles.

Special Notice to Retailers

Retailers will be allowed to get fresh stocks of cloth up to and including June 28th, of other rationed goods up to and including June 21st, WITHOUT SURRENDERING COUPONS. After those dates they will be able to obtain fresh stocks only by turning in their customers' coupons. Steps have been taken, in the interests of the smaller retailers, to limit during these periods the quantity of goods which can be supplied by a wholesaler or manufacturer to any one retailer however large his orders. *Further information can be obtained from your Trade Organisations*

ISSUED BY THE BOARD OF TRADE

The aim of the Board of Trade legislation was to provide reasonably priced clothes for the whole population. On 3 June 1941 the Daily Express and other national newspapers carried the details

(Fig 14).

Fabric Requirements
Suitable Materials
Sketches of the Pieces

All this important information will be found on the instruction chart inside. You need *not* take the chart out of the envelope—merely slip it out part way. The information you want is printed on the outside fold of the chart.

Vogue Patterns—for coupon value

There are no restrictions on dress styles for the home dressmaker, who can freely buy all Vogue Patterns in the shops.* But every Vogue Pattern is carefully planned to comply with the spirit of the regulations for saving materials. As a result all are economical in the use of fabrics. In many cases you actually *save* coupons by buying a Vogue Pattern.

Vogue Patterns—for lasting values

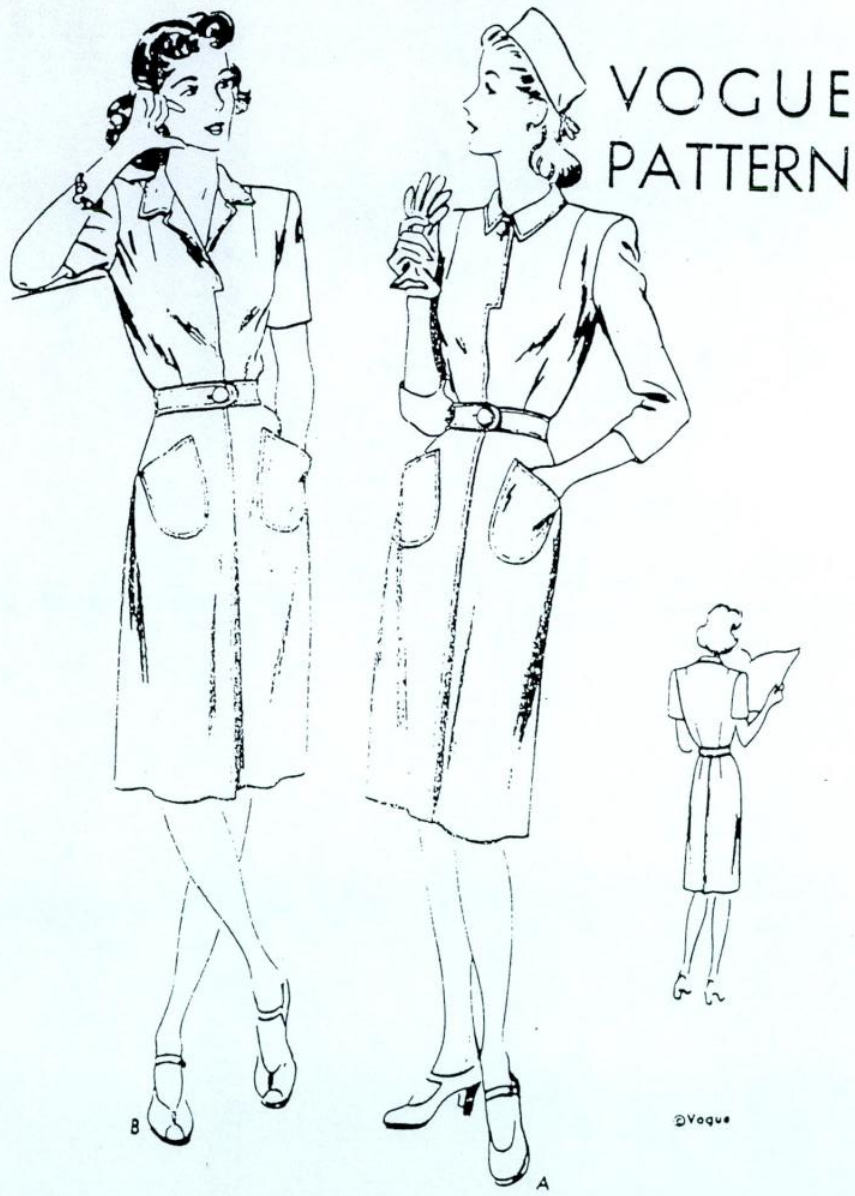
Today each Vogue Pattern is designed by Vogue's experts—the most carefully trained fashion staff in the world—for its *permanent* values. Vogue Patterns are not just the fashions of a season, clothes made from them retain their style and attractiveness until they are literally worn out. And, as always, you are assured of getting the cut and fit which the name of Vogue implies.

VOGUE PATTERN SERVICE

THE CONDE NAST PUBLICATIONS LTD., 60-61, MARGARET ST., LONDON, W.1

*Professional dressmakers are reminded that models made up by them must comply with the Civilian Clothing (Restrictions) order.

NO. 9788 2/6d. (Plus 4d. Purchase Tax) BUST - 4[illegible]



ONE-PIECE DRESS CUT IN
SIZES . . . . . 12—14—16—18—20

"EASY-TO-MAKE"

Photocopy of an original Vogue Pattern, complying with wartime restrictions. 1940s. (Fig 15).

Vogue Pattern Book

Balmain

Schiaparelli

In this issue
A NEW PATTERN SERVICE

PARIS ORIGINAL MODELS

Chosen from the Collections

Lanvin

Robert Piguet

Jacques Heim

Molyneux

Paquin

Jacques Fath

April-May
1949

Price 35 Cents

(Fig 16).

Vogue
PATTERNS

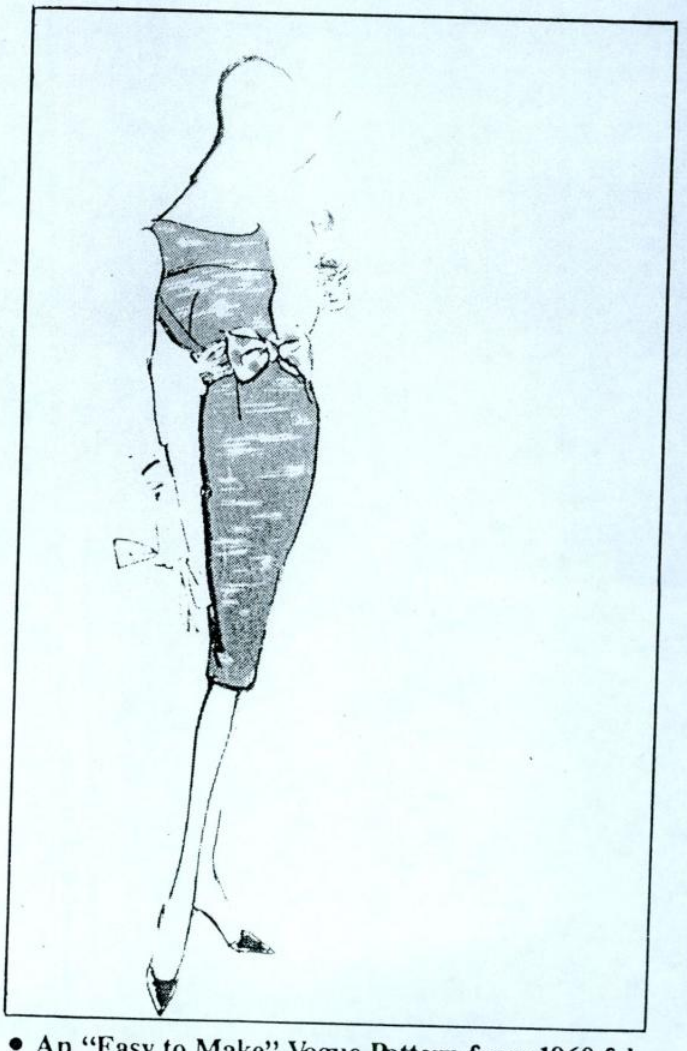
The recommended retail prices of **Vogue Patterns** sold in this store are indicated by colour dots as shown below:

	£
WHITE	5.25
GREY/BLUE	6.25
RED	7.25
GREEN/PURPLE	8.25
ORANGE/BLACK/ YELLOW	9.25

Effective from Jan/Feb'96 Catalogue

(Fig 17).

• 1958 The Chemise or 'sack' dress.



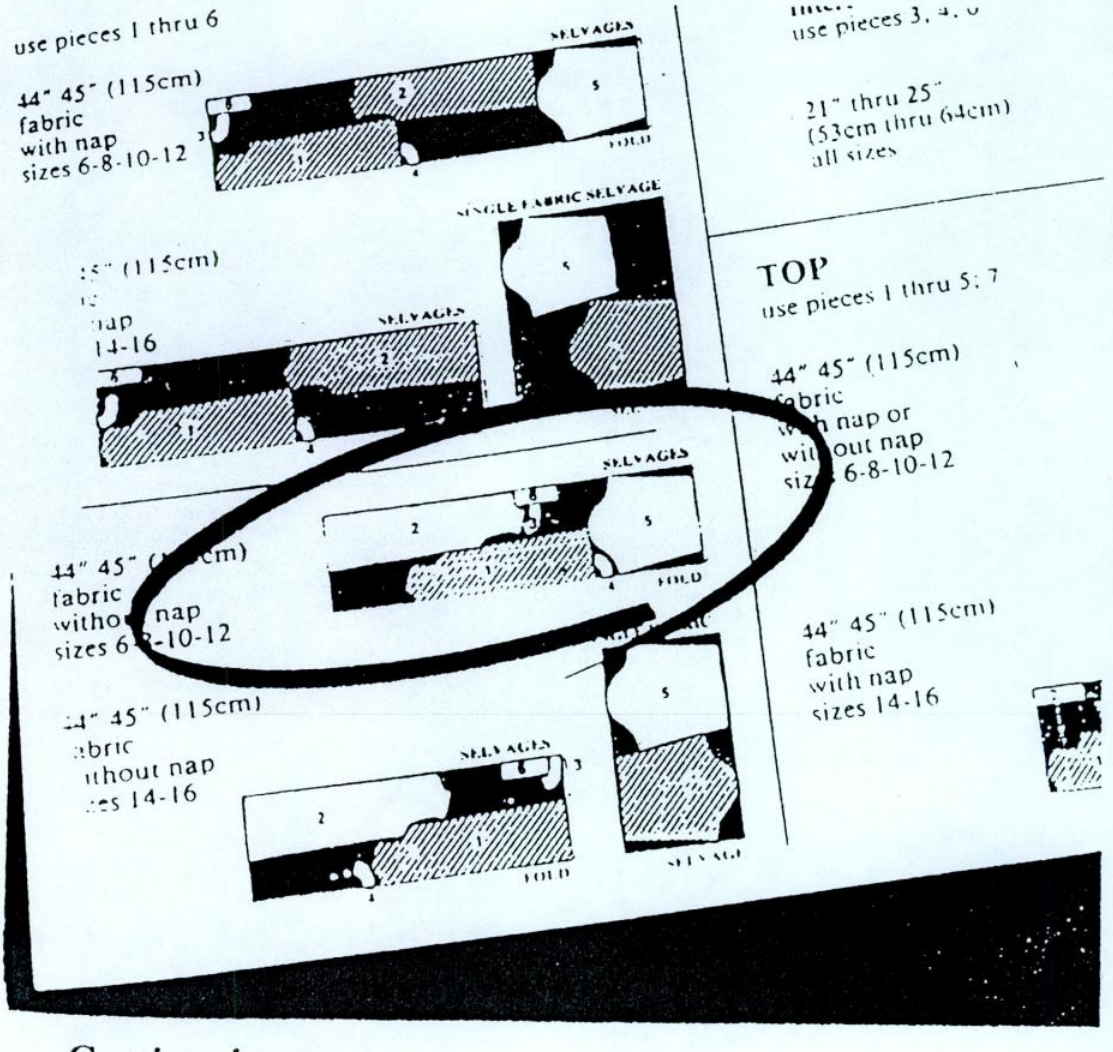
• An "Easy to Make" Vogue Pattern from 1960 followed the trend for simple shift dresses.

(Fig 18).

Butterick introduced an 'Easy to Make' range 'Quick N' Easy'. 1960s. In keeping with the fast moving mood of the day. (Fig 18A).

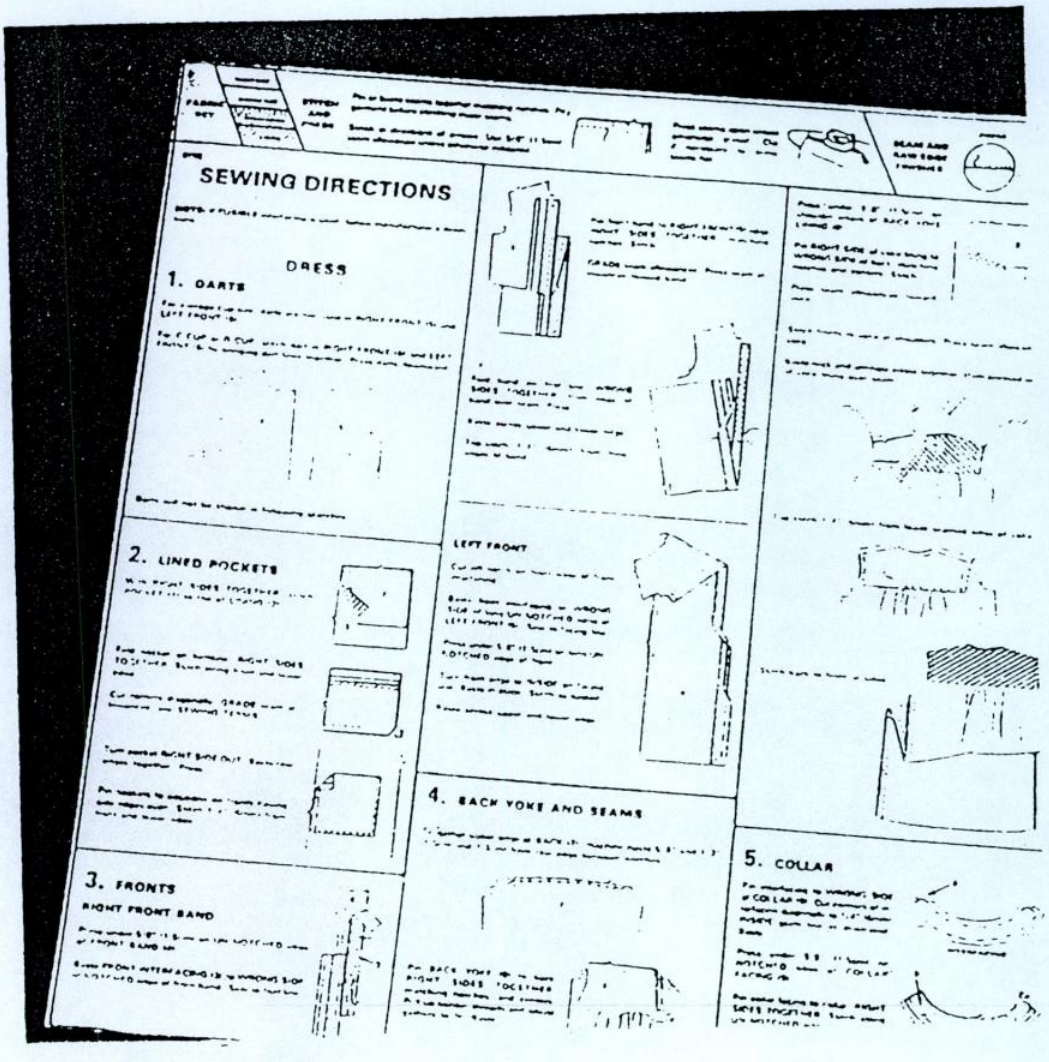
• 1966 Tulip garden PVC raincoat.

Example of Butterick patterns of the 1960s in keeping with the psychedelic whirls and colours of the 60s fashions. (Fig 19).



Cutting layouts

The cutting layout plan of the paper pattern. 1990s. (Fig 20).



Sewing directions

The instruction sheet of a paper pattern. Giving step-by-step guides of how to construct the pattern of the garment. 1990s. (Fig 21).

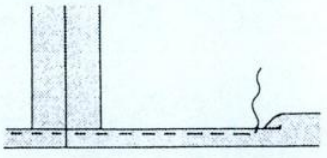
Illustration showing a blown-up section of the instruction sheet of a paper pattern, 1990s. (Fig 21A).

Vogue 9881

Page 3 (3 pages)

STEP 5 - HEM

Make 5/8"(15mm) **NARROW HEM** at lower edge.

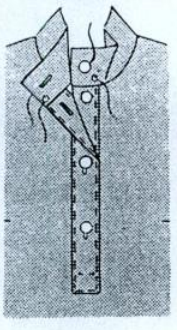


STEP 6 - CLOSURES

Make machine or hand buttonhole(s) in right front band and collar at marking(s).

Sew button(s) to left front band and collar at marking(s).

Sew snap(s) to collar, as shown.

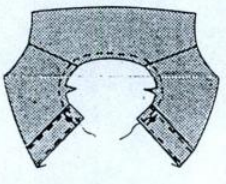


TOP B

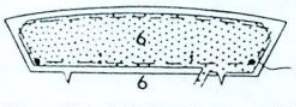
Make in same manner as Top A, Step 1.

STEP 1 - COLLAR

STAYSTITCH neck edge, as shown.

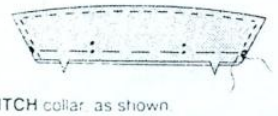


Pin INTERFACING 6 to wrong side of one COLLAR 6 section. Trim corners diagonally inside seam allowance, as shown. Baste. Trim interfacing close to basting. (If using fusible interfacing, follow manufacturer's instructions.)



Stitch collar sections together, leaving notched edge open. Trim and clip seam.

Turn. Press. Baste raw edges together.



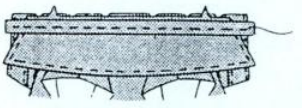
TOPSTITCH collar, as shown.

Pin collar to neck edge between large ●'s, interfaced side up, matching small ●●'s to shoulder seams and clipping garment neck edge where necessary.

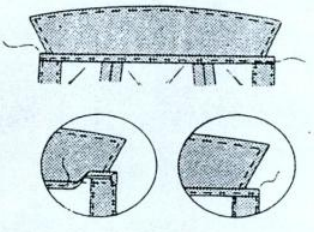
Continue in same manner as Top A, Step 3.

STEP 2 - NECK FACING

Pin bias strip to garment neck edge over collar, having raw edges even and extending ends 3/8"(10mm) beyond opening edges, as shown. Stitch in a 5/8"(15mm) seam. Trim. (Remainder of bias strip will be used for armhole edges.)

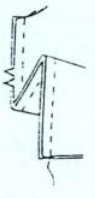


Turn bias to inside along seam turning in ends; press. Baste close pressed edge, continuing across front bands. Stitch along basting, through all thicknesses. **SLIPSTITCH** ends.



STEP 3 - SIDE SEAMS

Stitch front and back together at sides.



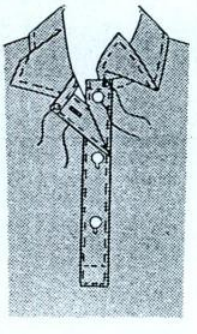
Continue in same manner as Top A, Steps 4 and 5, using remainder of bias strip.

STEP 4 - CLOSURES

Make machine or hand buttonhole(s) in right front band at marking(s).

Sew button(s) to left front band at marking(s).

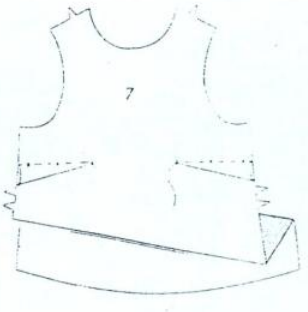
Sew snap(s) to front band, as shown.



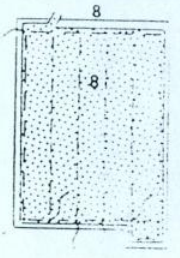
TOP C

STEP 1 - FRONT, POCKET AND BACK

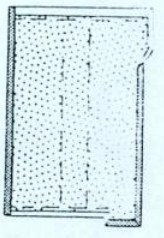
Stitch dart(s) in FRONT 7. Press dart(s) down.



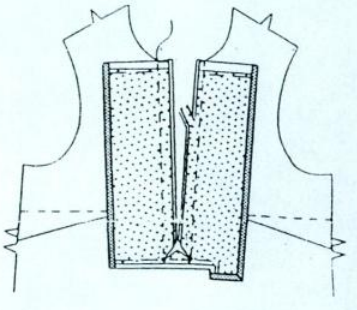
Pin INTERFACING 8 to wrong side of FRONT BAND 8, baste along seamlines and stitching lines, as shown. Trim interfacing close to basting. Sew invisibly along fold lines. (If using fusible interfacing, follow manufacturer's instructions.)



Turn in 3/8"(10mm) on side and lower end of front band, diagonally folding corner, as shown. Press.

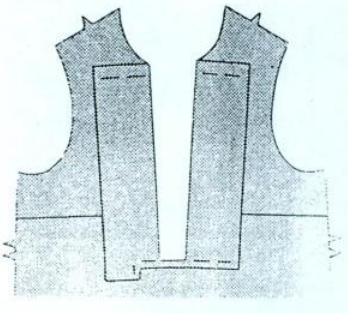


Pin right side of front band to wrong side of front, matching stitching lines. Stitch along stitching lines, pivoting at small ●'s.

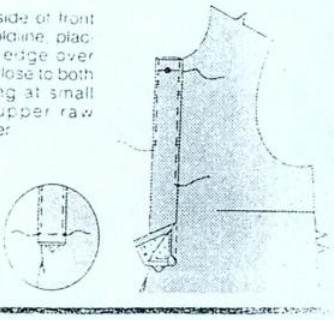


Slash between stitching, clipping diagonally to small ●'s. Trim long seam allowances. Press seams toward front band.

Turn front band to outside.



Fold shorter side of front band along foldline, placing pressed edge over seam. Stitch close to both edges, ending at small ●'s. Baste upper raw edges together.



9405
PATTERN/PATRON
SIZE/TAILLE

Very Easy
Very Vogue®

4324 see&sew

SIZE/TAILLE

4324

(Fig. 22).

The Pattern Envelope

8740
V185
PATTERN/PATRON
SIZE/TAILLE
18-20-22

ULTRA EASY by VOGUE®

The Envelope Front

Size and figure type are indicated at the top or side of the pattern. If the pattern is multi-sized, such as 8-10-12, you will find cutting lines for all three sizes on one pattern.

Pattern company name and style number are prominently displayed at the top or along the side of the pattern envelope.

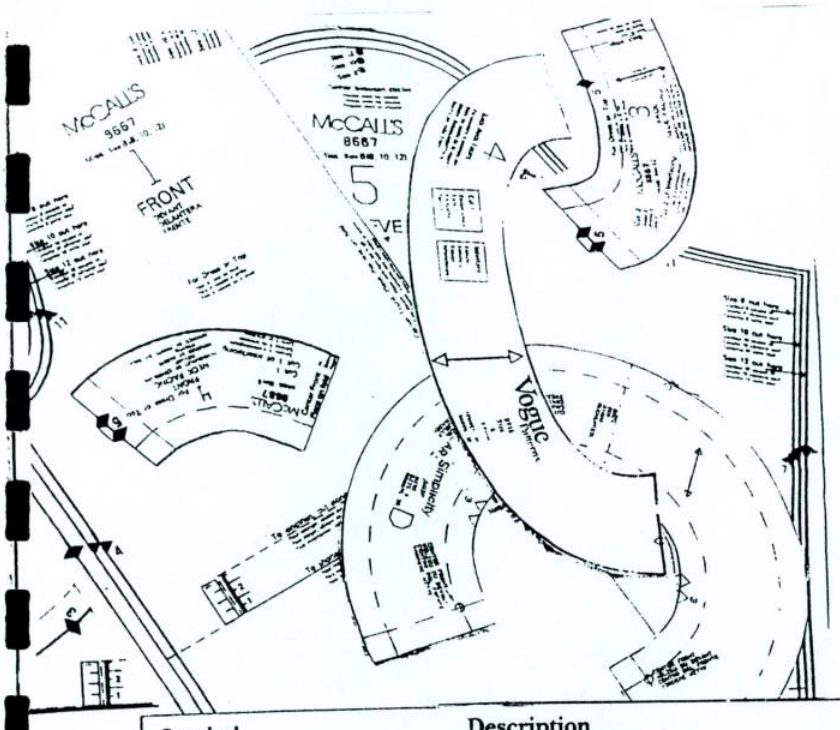
Designer original patterns, indicated by the designer's name, often contain more difficult-to-sew details such as tucks, topstitching, linings or underlinings. For sewers who have the time and skill, these patterns provide designer fashions that duplicate ready-to-wear.

Views are alternate designs of the pattern. They may show optional trims, lengths, fabric combinations or design details to appeal to a beginner, or challenge an experienced sewer.

Fashion illustration or photograph shows the main pattern design. It suggests suitable fabric types such as wool or cotton, and fabric designs such as print or plaid. If you are unsure of your fabric choice, use the pattern illustration as your guide. It is the designer's interpretation of the fashion.

(Fig 22A).

The Pattern Pieces

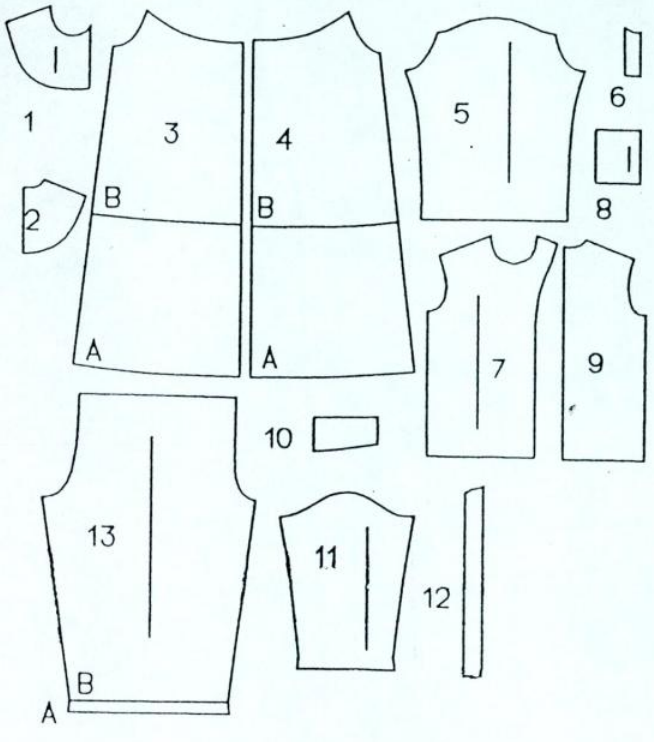


Symbol	Description	How to Use
	Grainline. Heavy solid line with arrows at each end.	Place pattern piece on fabric with arrow parallel to selvage.
	Fold Bracket. Long bracket with arrows at each end or "place on fold" instruction.	Place pattern piece with arrows or edge exactly on fold of fabric.
	Cutting line. Heavy solid line along outer edge of pattern. May also designate a "cut-off" line for a certain view.	Cut on this line. When more than one size is printed on one piece, use the cutting line for size that fits best.
	Adjustment line. Double line indicating where pattern can be lengthened or shortened before cutting.	To shorten, make a tuck in pattern between lines. To lengthen, cut pattern between lines and spread apart.
	Notches. Diamond shapes along cutting line, used for matching seams. Numbered in order in which seams are joined.	Cut out into margin of pattern or make short snips into seam allowance. Match like-numbered notches accurately.
	Seamline. Long, broken line, usually 5/8" (1.5 cm) inside cutting line. Multi-sized patterns do not have printed seamlines.	Unless otherwise specified, stitch 5/8" (1.5 cm) from cut edge.
	Foldline. Solid line marking where garment is to be folded during construction.	Fold along this line when sewing facings, hems, tucks or pleats.
	Dart. Broken line and dots forming a "V" shape, usually at hipline, bustline or elbow.	Mark, fold along center line and carefully match lines and dots. Stitch to a point.
	Dots (large and small), squares or triangles. Usually found along seamlines or darts.	Areas of construction where precise matching, clipping or stitching is essential.
Ease	**Easing line.** Short, broken line with small dot at each end, marking area to be eased.	Easestitch larger piece; pull up stitching to match smaller piece.
Gather	**Gathering lines.** Two solid or broken lines, or small dots at each end, marking an area to be gathered.	Make two rows of easestitching between dots of larger piece; pull up stitching so dots match with those on smaller piece.
3" (7.5 cm) Hem	**Hemline.** Hem allowance is printed on the cutting line.	Turn hem up the specified amount, adjusting as necessary.
	Zipper placement. Parallel rows of triangles along seamline where zipper is to be inserted.	Insert zipper so pull tab and bottom stop are positioned where indicated.
	Detail positions. Broken lines indicating placement of pockets, tucks or other details.	Mark and position detail where indicated.
	Button and buttonhole placements. Solid lines indicate length of buttonhole; "X" or illustration shows button size and placement.	Mark and position where indicated.

(Fig 23).

BUTTERICK 4222

Page 1 (3 pages)



NIGHTGOWN A, TOP B

1 Yoke Front
2 Yoke Back
3 Front
4 Back
5 Sleeve
6 Guide for

TOP C

7 Front
8 Pocket
9 Back
10 Collar
11 Sleeve
12 Guide for Buttonholes

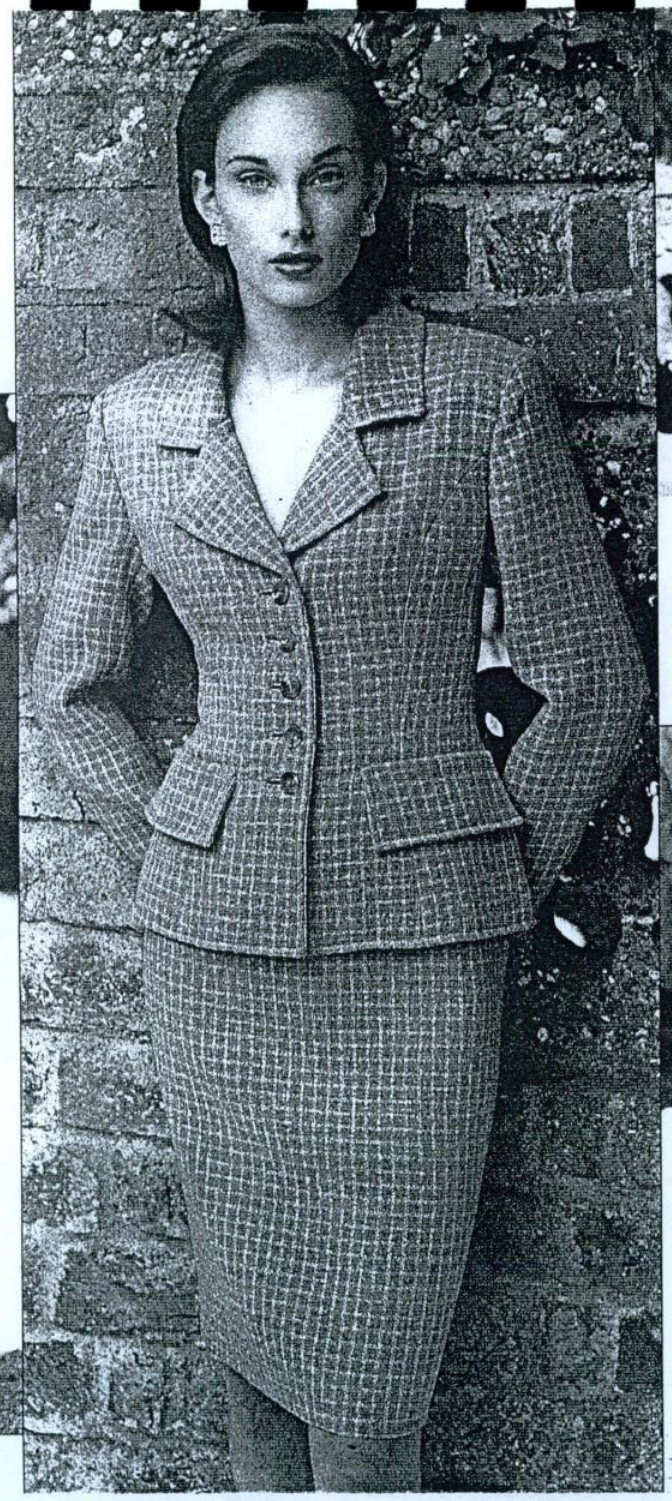
PANTS B,C

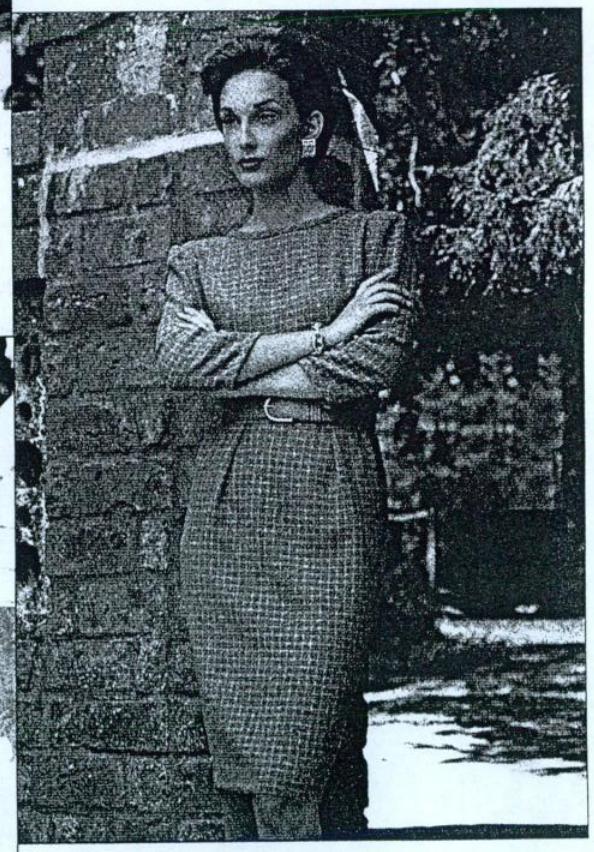
13 Front and Back

The pattern pieces as displayed on the instruction sheet, by name and number. (Fig 24).

1721
PATTERN/PATRON
SIZE / TAILLE

Oscar de la Renta
VOGUE™ AMERICAN DESIGNER

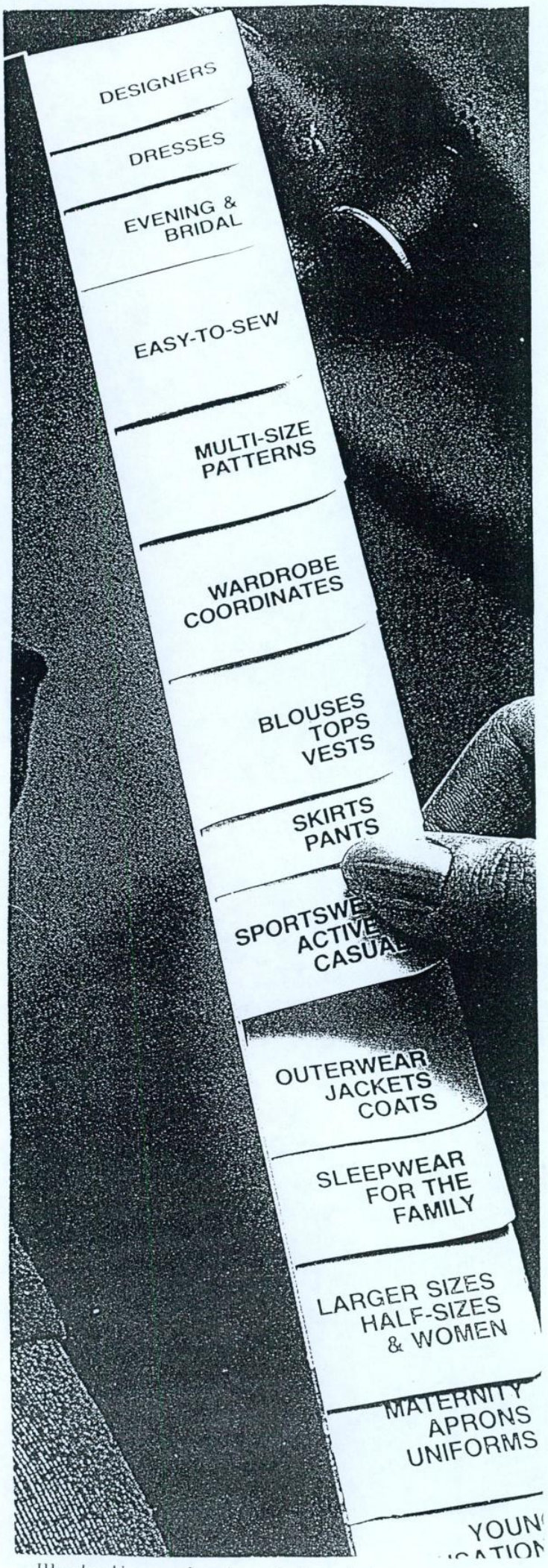




Vogue® Patterns

The highly stylised envelope of the paper pattern today. (Fig 25).

The Pattern Catalogue



Illustrations showing index tabs of the paper pattern catalogue. (Fig 26).

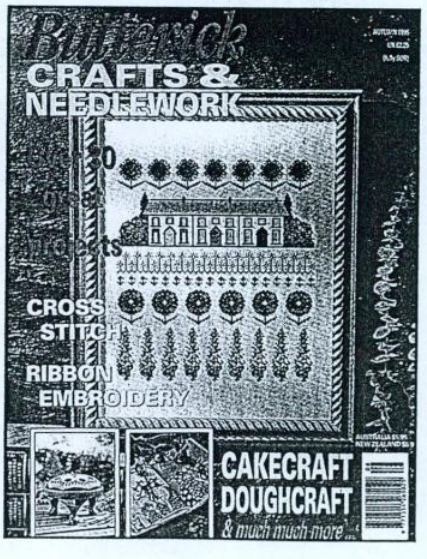
'MUST HAVE' Magazines
for all your
FASHION SEWING . . . NEEDLECRAFTS . . . KNITTING . . . & CRAFTING NEEDS

SEWING WITH BUTTERICK MAGAZINE
Quarterly price £2.25
Fashion Sewing on a Budget. Latest looks for you, your family and your home.

VOGUE PATTERNS
Bi-Monthly price £2.45
Only in Vogue - Patterns by the World's leading designers. Sew fashion looks straight from the catwalks.

VOGUE PATTERNS - WEDDINGS
Bi-Annual price £2.75
The sole chance to make dream wedding outfits from Vogue and Butterick Designer Patterns, saving up to 75% on ready-to-wear prices.

VOGUE KNITTING
Tri-Annual price £2.95
Trendsetting hand and machine knitting patterns from top international designers.



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Unique opportunity to see the best of traditional and modern needlework AND *crafts in one magazine.*

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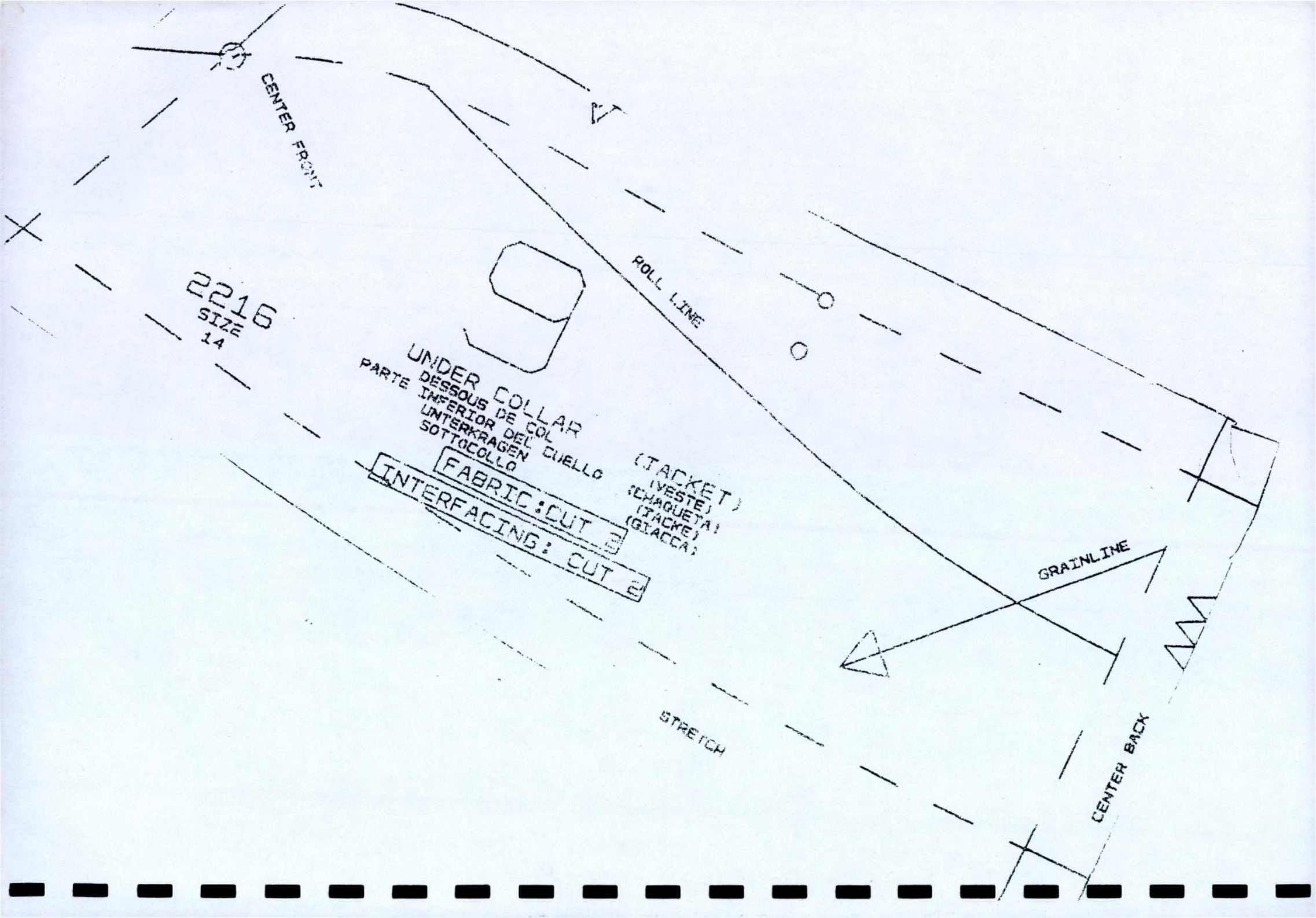
Exclusively revealed - techniques, fabrics & equipment for the professional finish of Couture looks.

from leading publishers

BUTTERICK & VOGUE PATTERNS

New Lane, Havant, Hants PO9 2ND Tel: 01705 486221 Fax: 01705 492769

The range of magazines from Butterick and Vogue Patterns. (Fig 27).


CENTER FRONT
2216
SIZE
14
ROLL LINE
UNDER COLLAR
DESSOUS DE COL
PARTE INFERIOR DEL CUELLO
UNTERKRAGEN
SOTTOCOLLO
FABRIC: CUT 3
INTERFACING: CUT 2
(JACKET)
(VESTE)
(CHAQUETA)
(JACKE)
(GIACCA)
GRAINLINE
STRETCH
CENTER BACK