



**Patron de robe
deux-pièces, vers 1900 :
corsage.**

A A' A'' : milieu du dos.

B B' B'' : milieu devant.

C C' : col.

D D' D'' : manche.

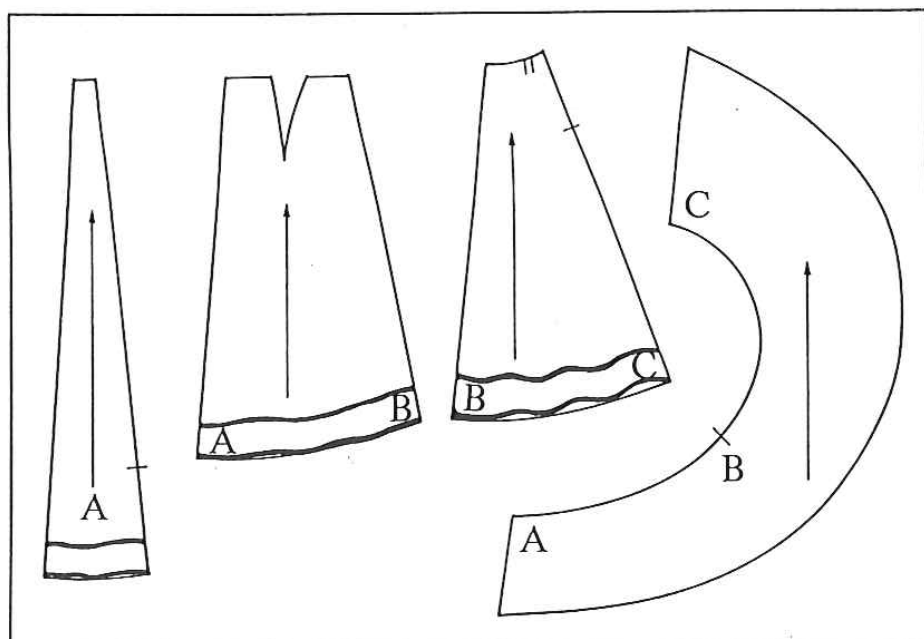
Pages suivantes,
de gauche à droite,
de haut en bas :
Théobald Chartran,
Jeune Femme
à l'ombrelle. Paris,
musée d'Orsay.
Photo Musées nationaux.

Jean Béraud,
Jardins de Paris :
Belles de nuit,
détail. Paris,
musée Carnavalet.
Photo Lauros-Giraudon
© by ADAGP, 1990.

garde pas moins de petites pattes d'épaule. Les bras sont couverts par de longs gants de peau, blancs ou crème. Toutes ces robes sont brodées en soie, paillettes ou perles, de motifs floraux (surtout des tulipes, des iris, des lis), garnies au décolleté de dentelles précieuses ou de «tulle illusion», et leurs dessous (doublures et jupons) sont bordées de bouillonnés de mousseline de soie. C'est le triomphe de la mode ornée, qui tire sa valeur et son intérêt du travail, très peu rétribué, des

*Robe princesse à plis
ronds. «La Mode
pratique», 1900, n° 41.*
Photo Flammarion.

Manteau trois-quarts.
«La Mode pratique»,
1905, n° 11.
Photo Flammarion.



**Patron de robe
deux-pièces, vers 1900 :
jupe.**

*A B C : milieu devant
à milieu dos.*

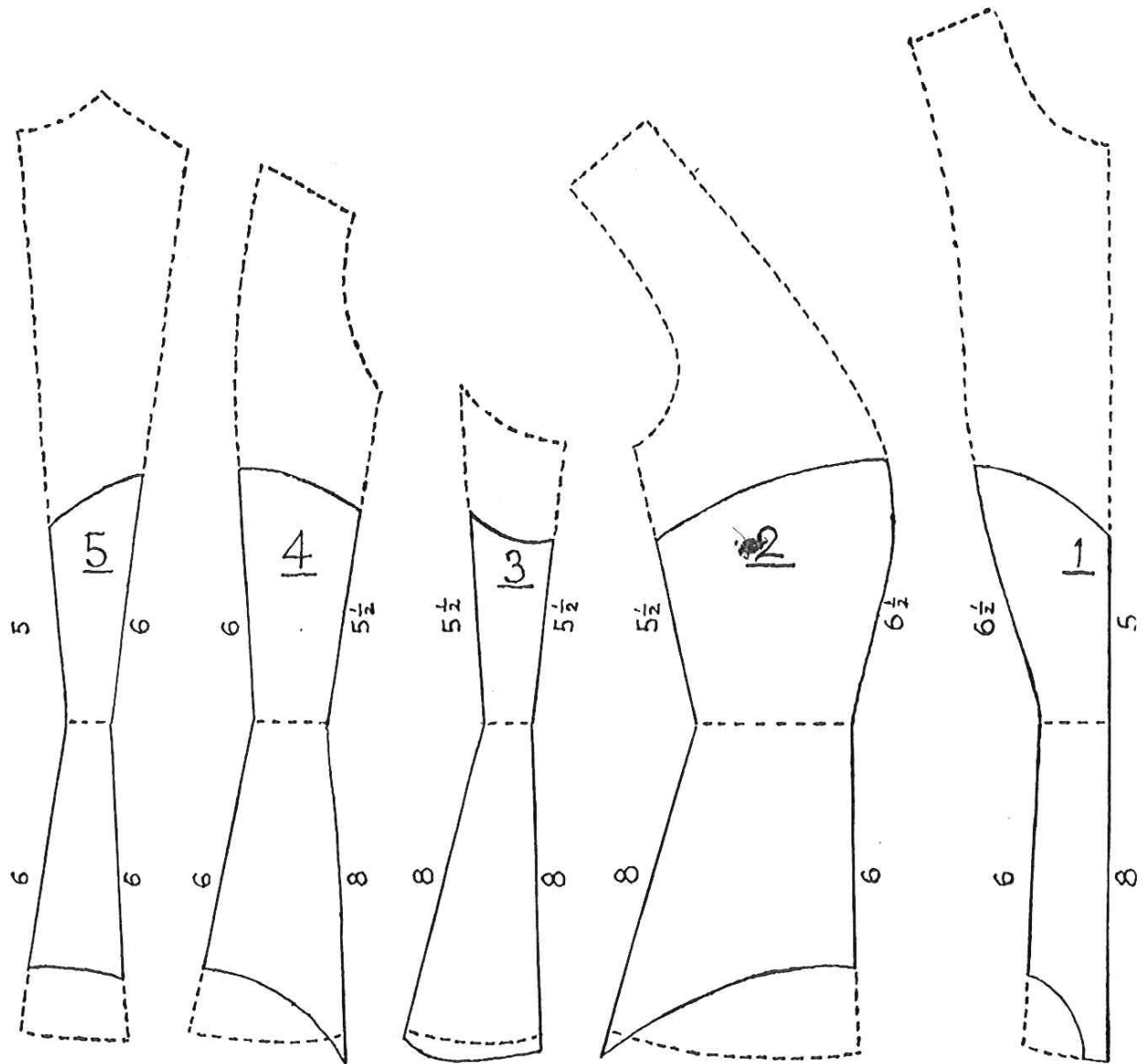
D : ourlet.

THE CONSTRUCTION OF CORSETS

Now cut piece 1 from the corset pattern, following the *chalk line down the front*, and the wheel marks which outline 2, 3, 4, but *do not cut through the waistline*.

Now cut out part 5, following the *chalk line down the back*, and the wheel marks outlining the bottom, and side, *but do not cut through the waistline*.

The corset pattern is now ready for use (113).



113. The Corset Pattern

Cutting out the Material, and Lining

Take the material from which the Corsets are to be made, and fold it lengthwise (and wrong out)—the two selvages together—and place it on the table.

Take the piece of the pattern marked 1, and place it on the material with the “Front line” *close* but not on the selvedge, and with the “Waist line” *perfectly straight* across the material, and pin it down.

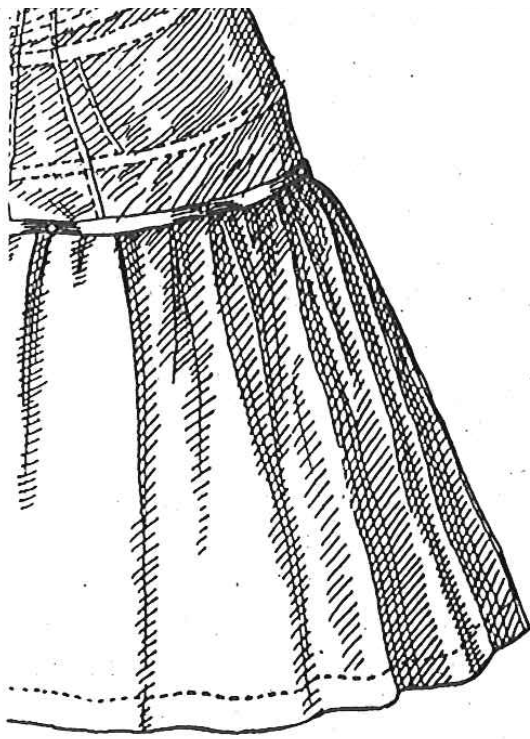
Next take the piece of the pattern marked 2, and place it *close* to No. 1, so as to cut the material the best advantage without waste, being careful that the pattern is placed lengthwise, and the “V line” *perfectly straight* across the material, and pin it down.

Now place the pieces marked 3, 4, and 5, all on the material with the “Waist line” *straight* across it, and pin them securely down.



96 1884. A white cotton bustle with an additional "cage",
whose size could be regulated by the lacings

The Gallery of English Costume, Manchester City Art Gallery



with tournure and extra flounce (1869)

same skirt may be worn with both short and long dresses, the best way is to add to it a long flounce of the same material, corded round the bottom. This flounce is train-shaped; it is cut on the cross and gored so as to be much wider at the bottom than at the top; it has buttonholes round the top, corresponding to the buttons sewn upon the crinoline; and can thus be put on or taken off at pleasure (93).

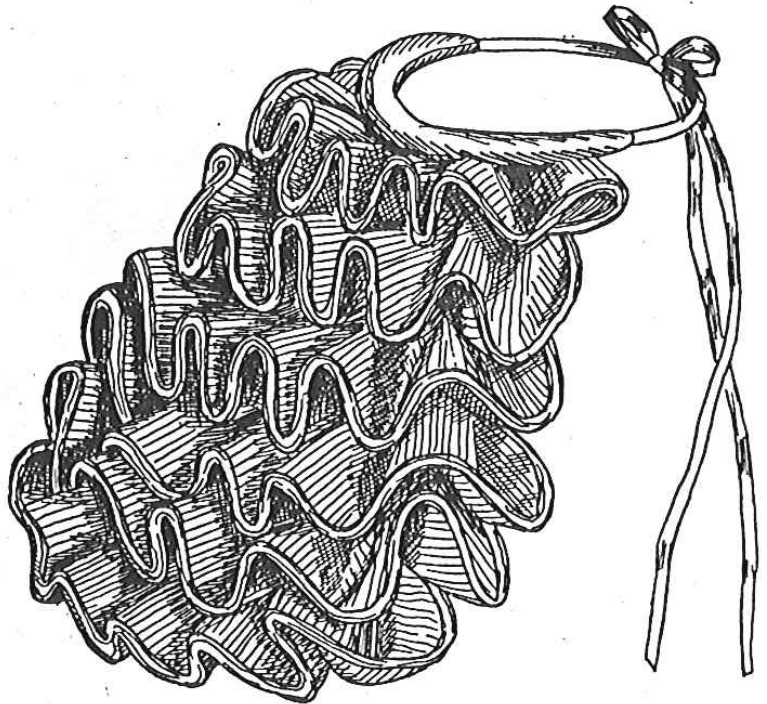
April 1870

Crinolines have made themselves small, and are not so much talked of now—many, indeed, are ready to assert they are no longer worn; but let not our fair readers believe this; the present style of full flounces and elaborate trimmings of flowers and flutings, render the crinoline's support more than ever necessary. The tournure is either put on apart or forms part of the jupon, and can be more or less puffed out at pleasure. A deep flounce is added for train-shaped dresses (86).

3
st, the changes are not great—crinoline is no longer worn at all in Paris, but, in spite of
s at a plainer style of dress, the tournure still reigns triumphant, and, although less puffed
es with or without tunics are always more or less draped behind.

Young Englishwoman

o crinoline of any kind is worn except-
ure of fine white horsehair, to keep up
he upper part of the dress. The best
which is formed of a number of flutings;
ollow pleats, as it keeps up better than
ere is an elastic strap underneath, to
the proper place. This tournure should
er the under and under the upper skirt
the dress, and skirts should be gored
d all fullness thrown to the back; a
h deeper at the back than in front,
led the upper skirt, especially to wear
d dress. These are essential points to a
shes to be *bien juponée* (94, 95).



94 Tournure made from six rows of horsehair mounted on a thick calico foundation stiffened with whalebone (1872)

oline lasted a long while, passing through
modifications, and was succeeded by the
rich has also seen many an alteration in
ow the tournure itself is fast disappear-
al of the most elegant dresses, we have