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THE CUTTERS'
PRACTICAL GUIDE
TO THE CUTTING OF
LADIES' GARMENTS.

BY W. D. F. VINCENT.

Published at the "Tailor and Cutter" Office,
93 & 94 Drury Lane, London, W.C.





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THE CUTTERS'
PRACTICAL GUIDE
 TO THE CUTTING OF
LADIES' GARMENTS

EMBRACING

All the New and Current Styles
 OF
 Every class and style of Ladies' Garment,

Now being made in the best Tailoring Firms.

Illustrated with Diagrams and Figures.

BY W. ¹¹²⁰D. F. VINCENT.

LONDON :
 PRINTED AND PUBLISHED BY
 THE JOHN WILLIAMSON COMPANY, LIMITED, 93 & 94 DRURY LANE, W.C.

1892

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93 & 94 DRURY LANE, LONDON, W.C.

Publisher's Preface.

The material changes in gentlemen's garments are so gradual and comparatively slight, that a good work on their production may continue to be of practical value for well nigh a generation. The case stands very differently with Ladies' Garments, which change—very materially so in some cases—every season; necessitating a new work for their production every two, or at most, three years. Apart from this necessity in point of new styles and fashions, many inquiries have been made lately as to whether we had a work on Ladies' Garments by the Cutters' Practical Guide System, and if not, whether we intended preparing such. The work we now introduce being based on the "Guide" System, it is thus prepared to meet a two-fold want or demand—an instructor and guide to the production of all the new and popular styles in tailor-made garments; and also the demand for such a work by the Practical Guide System.

The work itself will bear testimony to its scope, and the way in which every current, as well as new style of Ladies' Tailor-made Garment is treated and illustrated. Here we have the systems for producing the garments, each illustrated by beautifully engraved diagrams; and there is further, the finished garments, illustrated upon artistically engraved figures. The work thus presents a completeness, which renders it an invaluable acquisition to the Ladies' cutter. Should the inexperienced or timid cutter hesitate to use his own productions by these systems, our arrangements for supplying Special Cut Patterns of any style of ladies' garment—if the style can be conveyed to us—at a very nominal price, will meet the difficulty, at the same time allow him to compare our pattern with his own production.

We doubt not but this new and latest Work will fully sustain the character we have already attained by the Works now being published at the TAILOR AND CUTTER Office.

THE JOHN WILLIAMSON COMPANY LIMITED.

THE CUTTERS' PRACTICAL GUIDE

TO CUTTING

All kinds of Ladies' Garments,

MADE BY TAILORS.

The object we set before us in this work, is the preparation of a Complete Instructor and Guide in the production of all Ladies' Garments which may be classed as "tailor-made," not only as regards the cut, the fit and the making, but embracing also all the new, the current and the popular styles, in all their different classes and departments—an Instructor to the inexperienced, and a Guide to the experienced cutter. While tailoring has been largely augmented during recent years by Ladies' Garments, this comparatively new branch is capable of very considerable further development, which can only be accomplished by cutters generally setting themselves to study and acquire the Art of Cutting and getting up Ladies' Garments—an art in most respects widely different from the production of gentlemen's garments, and which must receive special and attentive study before success can be possible. This work will supply the necessary materials in every detail for such study. Starting at the beginning, with the anatomy of the female figure, we proceed step by step till we embrace every point connected with the production of Ladies' tailor-made garments, in all their styles and varieties, so that by application and perseverance, any cutter of ordinary tact and intelligence, can, through the medium of the following pages, master this noble art, and so enable him, as cutter, to take any position in a high-class trade; or, as master, to develop his trade by the making of ladies' garments, turned out with such fit, taste and style, as will be well nigh certain to ensure success.

Such, briefly, is the aim and object of this work. This must be a continuous study on the part of the cutter, for fashions change so rapidly, one style succeeds another so speedily, that unless he is on the alert, he will soon drop back into the second rate; for it is well known that ladies' make a study of dress; they not only know what is the latest style, but they also understand every application of art, and very often

some of the laws of science. They will often tell you where the seams of their garments must be placed, and they know the effect certain styles of ornamentation will have on the body; and woe to the reputation of the man who leads them in the wrong direction; and although we do not wish to impute that, with all ladies, dress is the one end and object of their life, yet they study it, they read about it, they write about it, they talk about it, they think about it, they attend public institutions to look at it, they work for it, aye, and often deny themselves the common necessaries of life to procure it. We do not condemn all this: our object is rather to show the cutter who hopes to become first-class at this branch of tailoring, the necessity there is for application and study, to become acquainted with science in all its teachings, so as to apply it to his calling; to thoroughly understand the application of art in all its fine studies, so as to utilize its lessons to the adorning of the female form; to understand the phases of practical tailoring, which enables form to be introduced into what was before flat and lifeless. We might proceed almost indefinitely to show how knowledge was power in this direction, but we will take the various phases in their order, and leave the student to follow up the study of many of the subjects which we may only be able to touch lightly in dealing with them. To understand our subject thoroughly, the first subject we must deal with is

Anatomy,

A subject deserving of far more attention from tailors than it receives. It is a study which recalls to us the laws of our Divine Creator when he fashioned our bodies. It is not necessary that our readers spend months or years acquiring the names of all the bones of the human figure: what we want them to understand is, that a bone of such a shape is in such a position, and that its movements are in certain directions: that it is surrounded by certain muscles which develop in cer-

tain directions : and, having acquired this knowledge, the cutter will be able to distinguish between the possible and the impossible in nature, and so lay the foundation for formulating sound systems. It will enable him to understand the outline of the form he has to clothe, independent of such artificial appliances as bustles, crinolines, &c., &c.

It teaches the symmetry of the body, and shows how the left side is an almost exact reproduction of the right only in reverse.

It teaches where growth is possible and where impossible ; how certain bones always remain near the surface of the skin, and how when the body develops either fat or muscle, where the increment is placed, and how it affects the surrounding parts.

It teaches the movements of limbs, where the three different joints are to be found, viz.,* the gliding, the universal or ball socket and the hinge joint.

But the study that applies more particularly to this work, is what we may term comparative anatomy, by which we may realize the difference between the male and female form, and as we have treated of anatomy in Part I of the "Cutter's Practical Guide," we will suppose the readers of this work have made themselves, to a certain extent, acquainted with the general anatomy the male form. On

Figure 1,

The female skeleton is illustrated, and on figure 2 the male. By comparison we at once notice the smallness of the ribs and the largeness of the hips, whilst the space between the chest and pelvis (hips) is much wider in woman than in man. The collar bones are weaker in woman than in man, and are differently shaped, which remark applies to all the bones of the superior extremities.†

The ribs of the female are not so arch-like nor so strong as in the male.

When the bones are quite characteristic, the male are more arched than the female ribs, especially between the fifth and ninth on either side. It is there that the female ribs are flattened, and it is in this situation that the female waist exists. In man, when strongly formed, the ribs continue fully arched, much lower down, placing his waist between the last rib and the top of the haunches.

In man, the back is strong ; in woman, the loins.

But probably the point wherein the tailor will learn the best lesson is the hips, as it will soon force itself to

* These were fully described in Part I of the "Cutter's Practical Guide."

† Scapula, clavicle, humerus, radius, ulna, carpal, metacarpal and digital bones.

his notice in practice how very much extra the hips are developed in the female form than the male. Another reference to Figures 1 and 2 will readily illustrate this : of the male pelvis we shall not particularise, but of the female we wish to call attention to the fine oval form it presents as compared with the male, the great breadth of the haunch bones, &c. It is this great breadth of the hips in woman, that the ladies' tailor has to observe and make provision for, and which, together with the other peculiarities of the female skeleton, will open his eyes to the reason for many of the effects he has to deal with. Important as is the study of anatomy as a foundation upon which to build up a scientific and practical knowledge, we do not wish to overlook the undisputed fact, that the skeleton bears but an indistinct resemblance to the outside, the muscles and flesh formation having much to do with that. But a little study will soon inform us where and how these muscles develop, and as we know the bones never really alter their actual forms (though they may seem to do so by the condition of the surrounding muscles) and consequently a knowledge of the skeleton formation is the very best foundation we can possibly have. In

Figure 3 and 4,

We have illustrations showing the proportions of man and woman, taken from a manual of artistic anatomy by Robert Knox, M.D., F.R.S.E., which still further emphasizes the lessons we learnt from the skeleton. The shoulders are small, the circumference of the chest is increased by the development of the breasts, the extra size of the hips and thighs, and lastly the softness of outline which seems to hide every trace of the skeleton, and even tones down and in many cases altogether hides the muscle development which is so clearly marked in man.

We cannot close this section on anatomy, without referring to one of the best works published in modern times by J. Bononi, F.R.A.S., M.S.B.A., entitled, *Proportions of the Human Figure* and from which the following diagrams and quotations of relative proportions of the human figure are taken.

Amongst the various difficult questions which are always cropping up in connection with our art is : What is proportion ? and on this topic we give the definition of proportion as laid down by Vitruvius. "Proportion is the commensuration of the various constituent parts with the whole, on the existence of which symmetry is found to consist." As, for instance, the human frame is divided into four equal parts by very distinctly marked divisions in its structure and outward form. See

Figure 5.

Firstly. From the crown of the head to a line drawn across the nipples, as at 3. Secondly. From the nipples to the pubis as from 3 to 4. Thirdly. From the pubis to the bottom of the patella, as from 4 to 5. Lastly. From the bottom of the patella to the sole of the foot as from 5 to 6. Again, four measures equal in themselves, and likewise equal to those just described, and as well marked in the structure of the human body, are seen when the arms are extended horizontally, as in

Figure 6.

From the tip of the middle or longest finger to the bend of the arm is one-fourth of the height of the person, and from the bend of the arm to the pit of the neck is another fourth. Again, with regard to the face and hands. From the tip of the forehead to the chin is a tenth, and from the tip of the middle finger to the wrist is also a tenth. The face is also divided into three parts as shown, but this is not of so much importance to us as the relation the head bears to the body. It has so often been asserted that the head bears the relation of one-eighth of the total height of the body, that it will be as well if we examine this assertion thoroughly. For, although it undoubtedly is somewhat near the mark, yet at the same time, its reliability is open to question in many cases, so we will take the relation this part bears to the body in some of the most noted statues, and in doing so, we divide the figure in the same manner as is done by artists, &c., and which is illustrated on

Figure 7,

Viz., heads, parts and minutes : the head is the distance from the crown of the head to the chin, as at I, diagram 8. The parts are obtained by dividing the head into four equal divisions, and the minutes are obtained by dividing one of those divisions into twelve equal parts, and in this manner the true relation that each portion bears to the other is obtained. For example, let us suppose the head measures 9 inches, each part would be $2\frac{1}{4}$, and each minute three-sixteenths of an inch. It will be as well for the student to note this as we shall have occasion to refer to this later on, but for the present will dealt with

The Eight Heads Theory.

The Apollo Sauroktonos, it is said, would be seven heads and nine minutes if he stood upright ; thus it will be seen in this case the height of the figure is three parts three minutes short of this standard ; or taking

our division of inches as just worked out, would be over 7 inches short of eight heads. The Apollino of Florence, is said to be seven heads, three parts and five minutes high, thus, he only wants six minutes to complete the eight heads, or as we have been calculating $1\frac{1}{2}$ inches short. The Achilles of the Louvre is said to be seven heads, one part and eleven minutes ; thus, he wants nearly $4\frac{3}{4}$ inches to reach this standard. The Venus de Medicis is said to be seven heads, three parts and ten minutes ; thus, she only requires 2 minutes or $\frac{2}{3}$ of an inch to complete eight heads. The Venus of the Capitol is said to measure seven heads, one part and four minutes : thus she wants two parts and eight minutes, or six inches according to our calculation, to complete the eight heads, so by this test the eight heads theory fails, for these are the statues which have charmed the world for ages, and have been looked upon as masterpieces of art, or in other words

The Highest Ideals of Proportion

That sculptors have ever produced, and as every one of these fall short of the standard thus fixed, and in some cases by as much as 6 or 7 inches, it will be seen that from $7\frac{1}{2}$ to 8 heads would be nearer the mark, certainly well insides the 8, as in no case do they reach eight heads. Again, the "length of arms equal the height" is equally erroneous, for out of 84 persons measured by Bononi, 54 were found to be long armed, 24 short armed, and 6 only whose arms were exactly equal to the height when extended. The greatest excess was in the case of a carpenter, whose arms exceeded height by 5 inches. The greatest excess of height was in the case of an architect whose height exceeded the distance of his extended arms by 4 inches. Diagram 6 shows the proportions of the male figure according to Bononi, whilst diagrams 7 and 8 shows

The Relation of the Male & Female Forms

The male figure is represented by the thick lines, and the measurements referring to it are placed on your right hand, whilst the female is represented by the fine lines, and the measurements on the left. The measurements are all calculated by heads, parts and minutes, and as marked represent the width in profile. The measurements of length, according to Vitruvius and Leonardo da Vinci, are relatively the same in both sexes, and are expressed in long horizontal lines running through both the front and profile figures ; the letters by the side of the figures refer to the proportions of the relative parts, and which will be of value to the tailor in helping him to obtain measures, which for some reason or the other he is unable to take direct on the figure.

To get the circumference of any part, add the width in profile (as given on figure 7 for the male, and figure 9 for the female) and width in front (as illustrated on figure 8, the figures on the left side representing the female, and those on the right the male), together multiply them by $1\frac{1}{2}$, and result will give approximate circumference. Example: male thigh profile, 3 parts 6 minutes, 3 parts = $6\frac{3}{4}$, 3 minutes = $\frac{9}{16}$ = $7\frac{5}{16}$ front, 3 parts 2 minutes, 3 parts = $6\frac{2}{4}$, 2 minutes = $\frac{2}{8}$ = $7\frac{1}{8}$, $7\frac{5}{16} + 7\frac{1}{8}$ = $14\frac{7}{16}$, one and a half times $14\frac{7}{16}$ = $21\frac{11}{16}$ thigh. Other parts may be treated in the same way.

The following list of

Measurements of Mrs. Langtry

As compared with the Venus de Medicis will prove most interesting, and to the tailor who has a difficulty in getting certain measurements, they will prove most useful. Some papers have been printing facts about the "perfect woman" physically considered. An artist supplies the comparative measurements of Mrs. Langtry and the Venus de Medecis, two types of the ancient and modern worlds. The height of these two beautiful women, the one in flesh and blood and the other in marble, happens to be the same, viz., five feet and seven inches. Hence the two may be taken as illustrating the difference of ideal physical proportions between the ancient and the modern. Where and how the measurements of Mrs. Langtry were obtained we do not know, but we have no reason to doubt their correctness:—

	<i>Mrs. Langtry.</i>	<i>The Venus.</i>
Height - - - - -	5ft. 7in.	5ft. 7in.
Across the shoulders - -	15 inches	16 $\frac{1}{2}$ inches
Bust - - - - -	36 "	38 "
Arm - - - - -	12 "	12 "
Thigh - - - - -	24 "	24 "
Calf - - - - -	12 "	12 "
Neck - - - - -	12 "	13 $\frac{1}{2}$ "
Hips - - - - -	45 "	42 "
Length of leg - - - -	28 "	32 "
Waist - - - - -	26 "	... "
Length of arm - - - -	26 "	28 "
Ankle - - - - -	8 "	9 $\frac{1}{2}$ "
Foot - - - - -	8 "	... "
Face - - - - -	7 $\frac{1}{4}$ "	... "

Doubtless there are millions of beautiful women who do not come very close to either, but taking Mrs. Langtry as a type, it appears that the modern runs less to shoulders and more to hips than the woman of antiquity. The ancient has also a decided advantage in the length of legs and arms and the size of neck and ankles. On the whole, the modern woman appears to be less muscularly and more voluptuously formed than

the ancient. It would be very easy to note a series of coincidences in these measures, such as the neck, arm, and calf being the same size, but they would be of little value as one part develops independently of another, so we pass on to deal with

The Principles which Govern the Fitting of Garments,

And which must form the foundation on which all systems are built. Putting these briefly, they consist of two, viz., size and form; but inasmuch as that is rather indefinite, we prefer to classify them under seven heads, viz., (1) Length. (2) Width. (3) Height and size of neck. (4) Location and size of seye. (5) Provision for prominence and depressions such as blades, chest, &c. (6) Provision for muscular development. (7) Attitude. We will briefly touch on the principal features to be noted in dealing with these. That length should govern length, and width govern width, seems such a common sense rule, that we can hardly realize any other plan being adopted, and yet many cutters of the present day cling to the relic of a bygone age, fixing every point of the garment by division of width. Of the fixed points in the body two stand out prominently as starting points of great value to the cutter. These are the centre of back and the centre of front, and it will be well for every cutter to realise that at these parts the body is hollow, that is, there are decided depressions; and to fix these points in their proper relation to each other is of great importance in the garment. The only measure necessary to do this is the size or, if you will, the width round body plus an allowance for seams, ease, &c., and which for an ordinary garment made from medium material would run about 2 inches. Of the length, the nape is the starting point, it is the first prominence that shows itself at the back of the neck (the seventh vertebra), and from which the hollow of waist and full length is obtained. In these two we have all that is contained in size; but in form we have to provide for all the local prominences and depressions. Let us take

The Height and Size of Neck.

Here we have one of the most puzzling parts of the garment, or at least it is so to a large number. Why? Simply because they try to provide for it either by divisions of the breast or divisions of the length, both being erroneous—we were going to say equally, but this is hardly so, for certainly a division of the length is preferable to the width although it is far from reliable, for we find tall people square shouldered, and *vice versa*; whilst there is still another feature to be

borne in mind, viz., the thickness of the body at that part, for if the shoulders are largely developed in the front, the same or almost the same provision must be made as for square shoulders. Then there is still another feature, viz., that with short-necked figures the thickness of the neck from side to side is more than would be the case with the normal figure, whilst with the long-necked figure the diameter is less. This we account for in the following way: In the short neck the muscles go up from the shoulder to the neck more suddenly, and so increase the diameter from side to side, and *vice versa*. Hence, the only mode of fixing the correct amount of height of neck in all cases is by direct measure, division of length or width being both erroneous, and will lead the cutter who trusts in them astray.

The Location and Size of Scye.

This may either be done by measuring from the centre of back or the centre of front: either method is reliable, though, for our own part, we prefer measuring from the centre of front, as it is not affected by any variation in the allowance for making up or ease. But important as is the location of the front of scye—and it is one of the most important in the garment—there is another part which claims an equal share of attention, viz., the bottom, or what is usually termed the depth of scye. This may be done in two ways: either by measuring from waist line upwards, or by getting a true horizontal line round the figure level with the bottom of scye with a tape, as illustrated on Figure 8, or by means of a square. We prefer the latter method, as the run of waist is often out of the true horizontal, and liable to be disturbed by fashion, such as when prominent bustles were worn, the length of waist being shortened behind. We do not consider the one-third of the circumference used in connection with a quantity for the height of neck equal to this direct measurement method, as the arm develops in various ways, and when the muscles develop it forms anything but a circle, and consequently such a method would provide too much length in the back section.

Provision for Prominences & Depressions.

This is made either by suppression, or what is equivalent, drawing in and pressing the fulness away. In practical tailoring there are three relative lengths: the hollow, the straight, and the round; and if we remember the effect of those on the adjoining parts, we shall be materially helped in fitting the various forms. Thus, if we cut a hollow back seam, it will fit very snug down the centre, but as it will be brought to a straight line when on the figure, it will throw ful-

ness over the blades, and if there are no sideseams, fulness round the back of scye. It is well to remember that any deviation from the straight line for either back or front, must be made to provide for prominence or depression, the hollow giving extra room, the straight being normal, and the round producing shortness on all the surrounding parts. Thus, it will be seen, there are no figures that require a round front edge to their garments, as there is a development of breast to be provided for in both male and female figures: though, if darts are not permissible, the round front edge may be cut, but it must always be manipulated back to the straight line if a proper fitting garment is desired. There is one point we must specially call attention to, viz., suppression at one part causes fulness both above and below, and the greater the suppression the greater the fulness, hence the waist must be suppressed with the view of providing for the prominence of blades, breasts, &c. Closely allied to this question of provision for prominence, &c., is

Provision for Muscular Development.

This can only be successfully met by a series of short sectional measures, starting from fixed points and going over those parts where the muscles are likely to develop. In cutting from block patterns, provision may be made for this by the insertion of wedges, but it should be understood that the insertion of the wedge at any part will have a purely local effect, and, indeed, it is in this feature of it that its greatest value consists.

In attitude we have a principle of the greatest importance, for unless the attitude of your customer is duly considered, it will be impossible to produce a fit. Many cutters meet this successfully by the aid of a trained eye; but that takes some time to acquire. We prefer taking such measures as will of themselves indicate the relative lengths of back and front, which really constitute the balance. The attitude of the figure indicates whether they stoop or stand erect, and as every cutter knows what would fit the one would not fit the other, it becomes necessary to make it one of the special points to be observed, regulating in each case the relative lengths of back and front in accordance with the customer's requirements. These few ideas on the principles must suffice, so we now briefly describe the

Measures and how to take them, for Jackets, Ulsters, Bodices, Habits, Dolmans &c. Figures 8 and 9, Plate 3.

First, take the size round chest, rather easily, close up to the bottom of the arms on a level with 7, figure 8; next take the waist at 8, tightly; next the hips

level with 5, rather easily, always about 7 inches below waist. Now put the tape over shoulders and back under the bottom of armpit as shown on figure 8, and where the tape crosses the back in the true horizontal, make a mark at 2. Now take the depth of scye by measuring from W, 1 to 2: then natural waist length from W 1 to 3; then on to full length to 4, or, for Ulsters, to 6: next take the side length from 7 to 8, and continue on to 9 for long garments; next take the width of back as from 10 to 11, continuing on to 12 for the elbow, and 13 for the cuff; now come to the side of the front of the figure, and measure from 14 to 14 for the width across the chest, and then take a measure over the prominence of bust from 15 to 15; next take the neck measure from W 1 of figure 1, to 16 V of figure 2; then, with the tape still held at W 1, measure to the bottom of scye at 17, then to the prominence of bust at 18, on to the hollow of waist at 19, and if thought desirable to get the full length continue to 20, and for all full length garments continue to 21. Now take a measure from 2 of figure 1 up to 22 D, as indicated by dotted line on figure 8, and down to point 17 of figure 2. If thought advisable, these measures may be supplemented by the width of shoulder, the size of the sleeve, &c. These measures apply to all body garments.

For skirts, take the front length from 19 to 21, the side length from 8 to 9, the back length from 3 to 6, the size of waist and the size of hips. The same measures will supply all that is necessary for trousers, though a measure taken from waist to the seat of a chair, when the lady is seated, will give a good guide for the length of leg. A measure from centre of back to wrist bone will invariably give the accurate length of leg.

In addition to these, the tight size of knee, small, and calf must be obtained for breeches and gaiters.

A measure taken round seat and knee, with the leg raised as in the act of riding, will be useful for Riding Trains.

On the subject of measuring, a few words of advice may be useful. Avoid as far as possible nervousness, and, in every case, arrogance. Take your measures in a business-like way, and it will be found no lady objects to any measure being taken that is necessary for the proper production of the garment she is ordering. It is not so much what is done, as how it is done, and if the cutter can only become possessed of that beginning and middle and end of all business qualifications, tact, he will find no difficulty in this respect. In measuring, the cutter should use his eyes well, remembering that measuring is only a means to an end, and that often measures can be taken by the eye, which will prove more valuable in achieving the desired end than any

that can be got by the tape: indeed, a trained eye is one of the most valuable acquirements the cutter can possess.

With the view of supplying our readers with the average sectional measures of the various sizes, we append the following scale compiled from measures actually taken in our own practice.

Chest	Waist	Sycr Depth	Natr'l Waist	Neck	Across Back	Full length sleeve	Across Chest	Front sholdr.	Over sholdr.
24	24	5½	11	5	4½	20	5	8½	11
26	24	6	12½	5½	4¾	23	5½	9¼	12
28	23	6½	13½	6	5	25	6	10	13
30	23	7	14	6½	5¼	26	6½	10½	13¾
32	23	7½	14½	7	5½	26¾	7	11	14½
34	24	8	15	7½	5¾	27½	7½	11½	15
36	26	8¼	15½	7½	6	28	8	12	15¾
38	27½	8½	15½	8	6¼	28	8¾	12½	16½
40	29	8¾	15¾	8½	6½	28½	8¾	13	17¼
42	31	8¾	15¾	9	6¾	28½	9⅛	13½	18
44	32½	9	15¾	9½	7	29	9½	14	18¾

—ooo—

Second Section.

Ladies' Jackets.

We now come to the more practical part of the work, and so apply the teachings of anatomy and experience to the various tailor-made garments which come within the cutter's range. We will not occupy space with arguments on the merits or demerits of the various modes of cutting, such as by breast measure or direct measure; as, to our mind, the variation in the development of the bust alone is quite sufficient to put the breast measure method entirely out of the sphere of practicability for ladies' garments, and when we know the variation in form met with at different ages, this is still further pronounced. The lady who has reached the condition of "fat, fair and forty," bears little resemblance to the ideal type of womanly beauty to be met with amongst ladies of from twenty to thirty; hence the only method in the adoption of which we can see a fair prospect of success, is by the aid of

some system of shoulder or direct measures, using the measures taken on each customer to draft her pattern by. We know cases do often occur where for some reason or other, the cutter may not be able to take his measures direct, and when the only course open to him is to fall back upon the teachings of previous experience, and use a set of measures taken on some other lady, using the natural waist lengths, chest, and length of sleeve as guides to help him in his selection. But as some of our readers may not have the result of previous experience to fall back upon, we have endeavoured to supply them with examples from our own measure book, the scale on page 6 being an average of the sectional measures for the various chest measures, from 24 to 44, and which, we doubt not will prove useful.

S. B. tight-fitting Jacket.

We select a set of measures from our order book by which to draft out a plain, close-fitting, single-breasted Jacket; they run as follows: 8 depth of scye, $15\frac{1}{2}$ natural waist, 25 full length, $7\frac{1}{2}$ side length, 6 across back, $18\frac{1}{2}$ to elbow, 28 full length of sleeve, $7\frac{1}{4}$ across chest, $8\frac{3}{4}$ across over busts, $7\frac{1}{2}$ neck, 12 front shoulder, 14 nape to prominence, 19 nape to hollow of waist in centre of front, 16 over shoulder, 36 chest, 26 waist, 46 hips. We apply these measures as follows: see

Diagram 1, Plate 4.

Commence by drawing lines O, $22\frac{1}{2}$, O $2\frac{1}{2}$, at right angles, and mark off O to $2\frac{5}{8}$ one-sixth of the natural waist (this may be varied higher or lower if desired to produce any given effect to the style. It will not affect the fit, as any variation would be compensated for in the shoulders of forepart): O to 8 is the depth of scye, O to $15\frac{1}{2}$ is the natural waist length, O to $22\frac{1}{2}$ is 7 inches below the waist to find the level of the hips, O to 25 is the full length of jacket required, plus seams ($\frac{1}{2}$ inch). Draw lines at right angles to all these points, with the exception of the last, and make O to $2\frac{1}{2}$ one-third neck, from which come up $\frac{3}{4}$ inch, and draw back neck. Now come in from $15\frac{1}{2}$ one inch, and draw back seam springing it out below $15\frac{1}{2}$ to join the straight line again at $22\frac{1}{2}$. In measuring across the width of back, it is well to apply the measure, plus 2 seams ($\frac{1}{2}$ inch) about 2 inches below line $2\frac{5}{8}$, and spring out with a slight curve, till it meets point $6\frac{1}{2}$; this will be easily gathered by a reference to diagram; now draw a straight line from $\frac{3}{4}$ to $6\frac{1}{2}$, and hollow it slightly between $\frac{3}{4}$ and W as shown. Next measure across from $\frac{1}{2}$ to $20\frac{1}{2}$, the half chest measure, plus 2 inches for making up, ease, &c., which amount must be varied, allowing more for thick and less for thin materials; the quantity quoted is a good general average. From $20\frac{1}{2}$ measure back to

$12\frac{1}{2}$, the average between the across chest and the across bust measures; thus: $7\frac{1}{4} + 8\frac{3}{4} = 16$, half of which is 8, and by this means find the front of scye. We next proceed to form

The Front Shoulder.

Measure from O to $\frac{3}{4}$, and whatever it may be, deduct it from the front shoulder length, and by the remainder sweep from $12\frac{1}{2}$ in the direction illustrated by 12; now add $\frac{3}{4}$ inch to this quantity, and sweep again from point $20\frac{1}{2}$, and where the two arcs intersect each other locates the neck point F. Let it be clearly understood the back neck is deducted before the sweeps are made; the first one from $12\frac{1}{2}$ is the net length of front shoulder, after the back neck has been taken off, and the sweep from $20\frac{1}{2}$ is this quantity, with $\frac{3}{4}$ inch added. Having got this point, measure forward on a level parallel to line $12\frac{1}{2}$, $20\frac{1}{2}$, from F to V, the one-third of neck, and so find point V, which make a pivot of, and sweep the gorge from F to I. Now draw the breast line from V through point $20\frac{1}{2}$ quite straight through 22 and $23\frac{1}{2}$. We must now return to the shoulder. Measure the distance from $\frac{1}{2}$ to W, deduct it from the over shoulder measure, and by the remainder sweep from 12 in the direction illustrated by 16 D, and so find the scye end of shoulder. Now measure the width of back from $\frac{3}{4}$ to $6\frac{1}{2}$, and make F to D a full $\frac{1}{4}$ inch narrower than the back; give a little round to this seam towards D. Now shape the scye, keeping it as hollow as possible above point $12\frac{1}{2}$, and as close up at the top of sideseam above 8 and $4\frac{1}{2}$ as possible, consistent with harmony of outline. The top of sideseams will require a little readjustment as illustrated; after we have located

The Position of the Seams,

Measure back from $12\frac{1}{2}$ to $11\frac{1}{2}$ one inch, and divide the distance from $\frac{1}{2}$ to $11\frac{1}{2}$ into three equal parts or nearly equal parts, arranging it so that any little extra which may not be easily divisible may be given to the back, as from $\frac{1}{2}$ to $4\frac{1}{4}$; having got points $4\frac{1}{4}$ and 8 in this way, we must next fix the waist line; measuring from N to E the side length, plus 1 seam ($\frac{1}{4}$ inch), and so find E; next apply the front length of waist, measuring from F to T the measure taken from nape to hollow of waist in front, allowing 1 inch for seams, after having deducted the width of back neck. Now draw the waist line from $15\frac{1}{2}$ to E, and E to T. Make the back at waist line from 1 to 3 half the width it is at $\frac{1}{2}$, $4\frac{1}{4}$, and connect 3 $4\frac{1}{4}$ up to > with a gradual curve; continue the bottom of back, below 3 at right angles to line 1 3, and the outline of back is complete. Before we proceed with the sidebody, there are two sweeps to make, one from pivot $4\frac{1}{4}$, sweeping from seam

above the top of back seam to find the top of sidebody. A reference to diagram will make this plain; then sweeping from 3 to 4 at waist, making the top sideseam the pivot, so that the waist seam of sidebody appears dropped at 4. Many will ask why all this extra length is required in the sidebody? We will explain. Whenever a seam is taken from a hollow, such as the side-seam of back, the seam is at once lengthened; whereas, whenever a seam is taken from a round, such as the sideseam of sidebody, the seam is shortened; and if some plan is followed to avoid getting the sidebody too short; the back will either have to be fullered on, or the waist of sidebody will be nearly an inch above the waist of back, and so completely destroy the fit in that particular.

In order that each reader may impress the importance of these sweeps on his mind, we think it would be good practice to take a back pattern, mark a seam off the edge $4\frac{1}{4}$ 3, and measure with the tape to see how it increases in length, then take the sidebody, mark a seam from the edge, and note how it at once becomes shorter. It will then be apparent how very important these sweeps are; but now we come to that important question of

Waist Suppression.

We have previously pointed out, when dealing with the principles of cutting, that suppression at one part causes fulness at another; here, then, we have the key to the matter, for in accordance with the amount of the suppression will be the provision for the prominence, and consequently we need to gauge the amount of the prominence to be provided for. In our own practice, we have found it best to have a fixed quantity for the normal figure, and vary from it for prominent or flat blades; and consequently we take out 1 inch between back and sidebody between 3 and 4, making it less for flat blades and more for prominent blades; hence it will be seen the waist suppression between back and sidebody is to be governed by the prominence of the blades, and so on with all the prominences round the body. From 4 to $7\frac{1}{4}$ is $\frac{1}{2}$ an inch less than $4\frac{1}{4}$, 8; 1 inch is taken out from $7\frac{1}{4}$ to $8\frac{1}{4}$, and the width of sidepiece is also fixed at $\frac{1}{2}$ an inch less than at top; another inch is taken out between $11\frac{1}{4}$ and $12\frac{1}{4}$; thus it will be gathered we take out 1 inch at all three seams for an ordinarily developed figure. In the case of a very small waist, such as would indicate compression by means of the corsets, all of these may be increased to $1\frac{1}{4}$, or in extreme cases to $1\frac{1}{2}$ inches. The various seams may now be drawn from the points thus found on the depth of scye line and the waist line, and we then proceed to arrange

The Front Darts.

As a good deal of style may be introduced by their aid, it will be as well to give them a careful consideration. Measure up the various parts, as from 1 to 3, 4 to $7\frac{1}{4}$, $8\frac{1}{4}$ to $11\frac{1}{4}$, and $12\frac{1}{4}$ to 22. Now take half the waist measure; add about 2 inches for making up, and whatever is over and above that quantity indicates the amount to be taken out in the darts. Thus the various parts measure up 18; the half waist measures 13, plus 2 inches for making up makes 15, leaving 3 inches to be taken out in darts. This is taken out as follows: Measure back from the breast line at T $1\frac{1}{2}$ inches, and find $20\frac{1}{2}$; now halve the amount to be taken out, or if it will not divide easily, take rather less than half for the front dart, and mark from $20\frac{1}{2}$ to 19; let the strap between 19 and $17\frac{1}{2}$, be always $1\frac{1}{2}$ inches, and take out the remainder from $17\frac{1}{2}$ to 16. Now mark the centre of the spaces allotted for the darts, and draw a line parallel to the breast line as a guide for the direction of the darts, which should always run rather forward at the bottom and back at the top, so as to give as much appearance of width to the chest and as much length to the waist as possible. Now get the top of the darts at C by measuring down from O F to C, the length to prominence as taken on the customer, allowing 1 inch, as the darts always come higher when sewn than when cut. Having got the top of the darts, sweep from $20\frac{1}{2}$ and $17\frac{1}{2}$, in order to get the correct relative length of the sides of the darts, and then draw lines from top to these centres, as 16, $17\frac{1}{2}$, 19, $20\frac{1}{2}$. To terminate the darts at the bottom, a certain amount of judgment is necessary. If the stomach is fairly flat, terminate the dart 10 inches below the waist; if slightly prominent, terminate it 8 inches below the waist line, and so on. Soften down any angle that may be in the outline at the waist, and the darts are complete. We next proceed to provide for

The Spring over the Hips.

This requires very considerable adjustment in these days of small pads and large bustles. As noted in the measuring, the size of hips should be taken easily, about 7 inches below the waist, and it is on this measure we depend for guidance now. Line $22\frac{1}{2}$, $23\frac{1}{2}$ is 7 inches below the waist: we measure from $22\frac{1}{2}$ to $23\frac{1}{2}$, omitting the amount taken out in the darts at $17\frac{1}{2}$ and 21. Add 3 inches to the half hip measure, and whatever the pattern measures too small, divide into 3 equal or nearly equal quantities, and let the various parts overlap each other as illustrated at $\frac{3}{4}$, $\frac{3}{4}$ and 1 on this hip line, always giving to the forepart any little extra that is not easily divided. It will be noticed a dotted line

is drawn at right angles from the centre of the space between $7\frac{1}{4}$ and 8, and $11\frac{1}{4}$ and $12\frac{1}{4}$ as a guide to get the run of the seam towards the front, so that the front overlaps from there backward. If our readers have paid attention to the anatomical lessons, they will at once realize the importance of springing out sharply from the waist line downwards, especially at $12\frac{1}{4}$. The back is squared at right angles to 3, and the run of the sidebody at back is got by drawing a line from 3 through $\frac{3}{4}$ to the bottom. It will be observed that the sidebody comes a little below the back, which is necessary owing to point 4 being a little lower than 3: the back and sidebody really require to be the same length downwards from 3. The relative length of back and front is quite a matter of taste, and as fashions change so rapidly, we will refrain from laying down any definite rule. The bottom of both sidebodies should be slightly rounded at the bottom, otherwise when the seams are sewn, there will be a point at the seams, and a hollow between, which must be adjusted if the jacket is desired to be satisfactory.

The Button Stand

Is the last thing to be arranged previous to cutting, and this must be done in harmony with the style of edge desired. The average for a stitched edge would be 1 inch on the hole side, and $1\frac{1}{2}$ inches on button side; a quarter of an inch more is necessary for a double stitched edge, and a quarter inch less for a bound edge, unless it is a very wide binding. It may be as well to explain why more is allowed on the button side. The breast line as from V to $23\frac{1}{2}$ should represent the meeting edge to edge line, the true centre of the front. The extra half inch on the button side is needed to avoid the under garment showing through the end of the hole. In the event of the garment being desired to hook and eye, it should be cut merely 1 seam ($\frac{1}{4}$ inch) beyond the breast line, whilst for double breasted styles, a varying amount must be left beyond, or a lapel sewn on according to the style desired. But of these we shall deal with presently, so we will now give a few

Hints on Making.

Use especial care with the neck and waist sections to get them the right size. Let the shoulder be slightly stretched on all three sides, and be careful to avoid getting the collar on tight in the hollow below point F. See that the lining has plenty of surplus length to allow of the bend at the collar seam, indeed, it will be a good plan to always put a pleat in the lining of the shoulders, as is customary for vests. If the lady has prominent breasts, use every possible precaution to avoid getting the front of seye at $12\frac{1}{2}$ full; keep your

sleeve rather tight there, putting any fulness there may be in the underside at N, or taking it out with a fish. If thought advisable, put a little wadding at $12\frac{1}{2}$, but it must always be borne in mind, this will have the effect of reducing rather than emphasizing the prominence.

If any padding or wadding is put in the breast, it should be carefully and skilfully done—nicely graded away, and for this purpose we have found horse-hair the most useful, not the horse-hair to be obtained by the yard at most trimming warehouses, but the loose-horse-hair obtainable at the saddlers. Care must of course be taken to secure it firmly, if that is done, it will be found that it can be graded off very much nicer than can be done with wadding or cloth.

The waist section requires very considerable care in making. All the parts should be slightly stretched at the seams and shrunk in the centre as is usual with the sidebody of body coat for men. See that the waist does not make up too large, as some materials are very elastic, and it is difficult to exactly gauge the amount to be consumed in making. In some loose materials it will be found advantageous to baste strips of linen to all the parts at the waist, and sew it in with all the seams to prevent it stretching. It is a very good plan to measure up the size of the waist after all the seams are sewn, except the underarm seam, and then adjust the size at that seam.

Snip the button stand at waist and insert a V to enable it to lie smooth on the opposite side. Put all the linings in very long over the waist, as the sharp curve of the body at that part demands it. Always remember that whenever there is a hollow on the body, the lining must be longer than the outside.

A waist band should be made up to the size of waist, and fastened to the centre and sideseams of back; it steadies the garment and keeps it close in to the figure at the back, and also relieves the strain on the waist of jacket. If the garment is S. B. to button through, always arrange the eye of the hole to come on the breast line on the one forepart, and the button on the breast line of the other; otherwise the buttons will not come down the centre of figure. We are frequently asked on which side to put the holes in a lady's jacket. To this we can only reply, that there appears to be no universal custom amongst ladies' tailors. There can be no doubt, however, that ladies' are more accustomed to have them on the right side, and by ladies' tailors this is most usually done; and as habit beomes second nature with many, it will be well to consider this matter carefully before putting them in the left side as is occasionally done by some ladies' tailors, and universal with all gent's garments. We shall now proceed to deal with some of the varieties of

Loose-fronted Jackets.

Plate 5.

For several seasons past, loose-fitting fronts have been very much patronised by ladies; indeed, at the present time, there are probably few more popular jackets than the styles illustrated on this page of diagrams. Diagram 2 and figure 12 has a dash and go about it, which recommends it to those who like something a little dressy and stylish. When these jackets were first introduced, they were the source of much worry to even the most experienced ladies' cutters, and it was found that many patterns which produced most perfect fitting tight jackets, were anything but satisfactory when used for loose-fitting fronts; hence it was found that something more was necessary, besides omitting the darts, in order to produce these jackets to perfection. The great difficulty many had to contend with, was tightness at the bottom of the front, below the waist, causing a nasty drag from under the bottom of the arm to stomach; this was soon traced to the front edge being too long, or perhaps, what a good many people would call too crooked. Needless for us to say, this defect was more apparent amongst those cutters who patronise a round front edge, and which we have so often pointed out as wrong in principle; and although it may, and undoubtedly does, produce passable fits, if not overdone, for tight-fitting garments, yet, when applied to loose-fitting fronts, it is a failure; hence it is of the greatest importance that the line drawn from V through $20\frac{1}{2}$ should be quite straight, that being the shortest possible distance between two points, and so producing that shortness of front edge absolutely necessary to balance the foreparts, and cause them to hang gracefully down the fronts. But there are other changes also necessary; for this straightness of the front edge, combined with the darts being omitted, make it far too large round the bottom, and especially over the hips; hence the necessity of taking out more between sidepiece and forepart at waist; from $1\frac{1}{2}$ to 2 inches is the amount we have found to suit the majority of customers, and just letting the forepart and sidepiece meet at the bottom. With these variations from the close-fitting jacket, previously explained we have been able to turn out most successful garments for the majority of ladies; the exception being with those who are very prominent at the bust, when the shortness of the front caused a fulness to appear at the front of scye. With such figures, we found it advisable to take out a small dart from about 2 inches in front of the side at $12\frac{3}{4}$, and terminating just below the prominence; this had the effect of not only providing a receptacle for the bust, but also made the waist to fit snug at the sides—always a desideratum in loose-front-

ed jackets. As far as the cutting of this class of jacket is concerned, we think we have said enough to point out the special features to be observed, and the dangers to be avoided, so we will now pass on to give a few hints on the various styles in which these are being worn.

The D. B. Yachting,

As illustrated on diagram 2 and figure 12 is produced by adding about $2\frac{1}{2}$ inches beyond the breast line all the way through, and carefully arranging the shape at the top to agree with the style of lapel desired; the one indicated is such as we should adopt for Yachting Costumes, or when it is intended to have a collar and turn after the style of gent's Reefers; but inasmuch as this is a matter of taste, and ladies take a wide view of what is taste, there are naturally many variations in this matter of lapels; for instance, many were made up during the past few months, with only one lapel and stand collar, indeed the under forepart was cut away to the breast line, and the lapel on the one side made much heavier than it would otherwise have been, and faced with fur or velvet. As we write, one of the newest styles of these jackets has a roll collar.

The Beatrice, figure 13, diagram 3, is another style which is very popular, it is either finished with a stand or fall collar as may be desired. When made with an ordinary S. B. collar and turn, it is especially suitable for lawn tennis or boating jackets. For this style it is only necessary to add about 1 inch for button stand beyond the breast line, whilst many cut them away from just below point $22\frac{1}{2}$ in order to show about 2 or 3 inches of vest at the waist; thus endless varieties may be produced.

There is just one other style we must notice, as it has had a most unprecedented run, especially in seal-skin, seal plushes, and so on; we refer to the Macbeth, figure 14, diagram 4, which fastens over on the one shoulder, and running off to nothing at the bottom. The easiest way to cut these is to fold the pattern over at the breast line I T, and cut the gorge on the double, and carry the one side as far over the shoulder as thought desirable, generally to within about 1 inch of the scye seam, and then shaping the front edge from this point, either straight or curved, as taste may direct, and letting it just overlap about 1 inch at the bottom. With this style it is customary to cut the under forepart only to reach to the breast line, but this, too, is a matter of taste, and consequently often varied.

The Position of the Seams.

The position allotted to the various seams have much to do with the harmony in the general outline of the garment, and it behoves every cutter to make this fea-

ture a special study, so that he may give each customer just that outline most suited to her figure, and so bring into prominence those points of beauty which exist in a more or less degree in every figure. Now, although for our own part we like to see the sidebody, sidepiece, and back about the same width on the depth of seye line, as described when dealing with the tight-fitting jacket, yet it does not by any means follow that any other division would be unsatisfactory; so our readers may use their individual taste to the fullest extent so long as they retain the same, or nearly the same, waist suppression; but it will be well to bear in mind that it is always advisable to *bring the underarm seam as forward as possible*; as, whilst facilitating the fit over the hips, it also keeps the waist at side closer to the figure. What we have said in regard to the variations in the position of the seams applies with equal force all over.

Hints on Making.

Much that we have said in reference to dia. 1 on this subject will apply with equal force to these garments; such, for instance, as the putting the lining in long over the waist, especially in the back; putting a waistband to keep it firm at back and sides, and so on; whilst the mode of putting in the pockets is as varied for these garments as they are for gents'. Care should be used in putting on the collar to keep it easy in the hollow just below F; whilst in the front, just beyond the break, it should be rather tight, as also in sewing round the back, there should be the least degree of tightness, thereby facilitating the fit behind; but, above all things, it is necessary to put it on easy in the hollow, for apart from the fact that when a seam is taken off the gorge at that point, it becomes longer, and in like manner the collar becomes shorter; the neck also rises out of the trunk very decidedly at that part, and requires the gorge to be well stretched. This is more noticeable with short-necked figures, with whom the muscles of the neck come up very suddenly.

Silk facings are often put on the lapels of the D.B. styles, as diagram 2, to come up to the end of the holes, when these garments are made from black Vicunas and Worsteds; and they then make a very stylish garment. The position of the buttons is a frequent source of difficulty to the inexperienced; but it need not be so if they only have the breast line to guide them, when the following simple plan will be found thoroughly reliable: Put the tape on the breast line, and sweep from the eye of the hole once from a point below the level, and again from a point above the level, and where these intersect each other is the proper place to locate the button.

A waistband should invariably be placed at the waist

behind, as it not only keeps it steady and prevents it twisting, but it also keeps it close to the waist.

Braided Jackets.

Plate 6.

On this Plate we illustrate the various methods of braiding jackets; they are mostly of a military character. Before we deal with each style separately, we shall make a brief reference to the effect the different styles have on the body. Those having the braid running only in a horizontal manner, give the effect of width, which, although frequently very desirable, must not be done at the expense of the length, except in very tall, thin figures. To counteract the shortening tendency of these plain horizontal rows, drop loops, rows of eyes, and braid laid on in a vertical direction are introduced. Take, for instance, diagram 13. The braid on the edges introduces one line, the eyes above and below each row of braid across the front introduce two more rows, and the drop loops introduce two more, so that there are five rows of ornaments running in a vertical, as well as five in a horizontal, direction; and as the horizontal rows get narrower at the waist, several effects are produced. Length is added, width is added, and by the emphasis given to the width of the shoulders, the waist appears relatively small.

Diagram 5,

Illustrates a style of braiding very popular with ladies. A row of flat mohair braid is put all round the edge, and rows of tubular braid from $\frac{1}{4}$ to $\frac{3}{8}$ inch wide are laid across the front. In this diagram each row is terminated with an Austrian knot, a plan which may be varied in the style illustrated by diagram 6, which represents the drop loop for Rifle garments or diagram 7, as used in the army for the artillery and engineers, when sometimes the eyes in the centre are omitted; or the style illustrated on diagram 13 may be used, which is the plan followed for Infantry garments. The braid is always started from the loop end, the finish being arranged under one of the cross overs. Care must be used to prevent the ends of the braid from fraying, the best plan being to wind cotton or thread round the end several times, and so securely fasten it. Loops of braid are invariably left beyond the edge on the one side, to fasten over the olivets or buttons placed on the edge of the other. If this is not done, a very long neck will have to be put to the buttons. A master tailor of the army, stationed at Malta, recently spent a month at our Cutting Academy, and he kindly showed us the methods he adopted to arrange these drop loops and Austrian knots.

Diagram 8

Is a piece of cardboard. It will be noticed there is a notch at the bottom of dotted line A; this is placed on the centre line, the point B being also arranged on this line, when the outline is to be marked round as per solid line 1, 2, 3, 4, diagram 10. Now turn the card over to the other side, still with notch A and point B on centre line, and mark as per dot and dash line 5 6 7: the small loop above 1 7 may then be formed by rock of eye, and to complete the bottom of the knot, turn the card upside down, fitting the circle in to the outline 3 4, and mark as from 5 to 6, and the Austrian knot is complete. Full instructions for tying these was given in Part I., so we will not again repeat them, merely remarking that throughout the entire knot the braid should run over and under the whole way.

Diagram 9

Represents the piece of card the master tailor referred to used to mark the drop loops, the same as illustrated on diagram 13: a line is drawn in the direction the loop should point, and the top B and the notch at A are both kept on this line, the larger part of this oval being on the outside. Now turn the pattern round so that A B still rests on the line, but with the larger part on the inside. If this course is followed many of the difficulties of braiding will vanish, and what was looked upon as a difficult matter will be very simple.

Diagram 11

Illustrates the artillery style of braiding. This is frequently done with a round cord, but the cord is not so easy to manipulate as the braid; the rows of braid should go very narrow at the waist and as broad as possible at the shoulders, often extending right to the shoulder seam. Ball buttons are the correct style of fastening down the front, though of course this is only the ornamental fastening, the real fastening being done by hooks and eyes. The edges are invariably braided with flat mohair braid. The back of the jacket should be trimmed in harmony.

Diagram 14

Represents one very good style; strictly speaking, this is the style of back that goes with

The Infantry Forepart. Diagram 13.

But as there are no regulations for ladies' garments, this is often used, as it is very effective and very simple. The military regulation trimming for the Artillery Jacket has a crow's toe at top, and an Austrian knot pointed towards the sideseam.

The braid across this forepart is generally of the tubular make and about $\frac{1}{4}$ inch wide, the top row reaching to the seve seam and sometimes overlapping it and graduating down narrower to the waist. Further details of this style of front will be found in the description of diagram 5.

Diagram 15. The Guards.

This style of braiding is very effective, the braid is the same on the edges and across the front, the ends are finished with a sprat's head, and olivets arranged up each front. The details of this are so clearly brought out in the diagram, that it is not necessary for us to give any elaborate description in the letterpress.

Jackets made in this style are often made with loose-fitting fronts, the braiding showing off rather more to advantage in that style than in close-fitting garments. The braid is generally mohair from $\frac{3}{4}$ to 1 inch wide.

Diagram 12,

Is a little variation from the Austrian knot; an extra loop is introduced on either side, and as the same instructions given for them will apply, we will not go into further detail, merely calling attention to this as a very popular style of braiding for loose-fitting fronts, the long loops being arranged to fasten over the olivets on either side, as the taste of the wearer may dictate.

Ladies' S.B. Newmarket. Diagram 16.

The popularity of the Skirted Jacket, at the time we write, is so great, that it may fairly be looked upon as likely to occupy an important place in the standard styles for some years to come, and as there are many variations in the style, we select two of the most popular, and by describing the principles embodied in their production, lay a foundation from which our readers may be able to form any of the various styles which have, or may, become popular.

Figure 19

Illustrates the S. B. style, with neat collar and turn, flaps are placed on the hips to cover the V's on hips.

The system for producing the body part is precisely the same as described for the Jacket, so we refer our readers to that for the upper part, and proceed to deal with the first special features, viz., the run of the waist seam, and though this is largely a matter of taste, it may be as well for us to lay down some definite quantities as guides for the inexperienced. In doing so, it must be borne in mind that the quantities quoted are merely looked upon as guides.

Commencing at the back, then, we come down $2\frac{1}{2}$ or 3 inches from the waist line, about 2 inches at the side,

and 3 to $3\frac{1}{2}$ at the front, taking care to adjust all the seams to agree with those to which they are intended to join, making all the parts slightly round at bottom. As will be seen, the back is continued to the full length, about 1 inch being left on either side, as illustrated on diagram, for the formation of side pleats and opening in back; the style of finish most usual for these being the same as for gent's body coats, though sometimes box pleats are placed at the centre of back; when it will be necessary to allow $3\frac{1}{2}$, 7 or $10\frac{1}{2}$ inches according a single, double or treble box pleats are desired, at present, however, these are the exception for this style of jacket. We now pass on to deal with

The Skirt System. Diagram 17.

Draw lines O G, O 23 at right angles, making O 23 half the nett size of seat; measure down from O to 7 7 inches always, and square line across to 7 in the front. Now come in from O to 1, 1 inch, and draw line A, G from 1 through 7; come back from 23 to $22\frac{1}{4}$ $\frac{3}{4}$ of an inch, and draw line from $22\frac{1}{4}$ through F and 7 to get the run of the front. Next measure the depth of the body part below waist line at back, sides, and front, and whatever that is, come down from line O, 1, 23 to find the run of the waist seam of the skirt. Now measure the width of the sidebody at bottom, and make A to B of the skirt the same; take out 1 to $1\frac{1}{2}$ inches in a V from B to C, and make C to D the same width as the bottom of the sidepiece. Now measure the width of the forepart after the seams are sewn, or allow for the seams in measuring, and make F to E what it measures. The distance from E to D is taken out in a V, when the skirt will only need plain sewing to the body part. Many ladies at present, however, prefer having the extra quantity full on over the hips, after the style usual for gents' body coats, only of course there is very much more fulness. If this latter method is desired, it will of course be necessary to omit the V's B C and D E.

Add half an inch of round at 7, and mark off the length from A to G in accordance with the customer's wishes, making due allowance for the seams. As fashion goes at present, it is customary to arrange the skirt so that it appears level all round, when I G and $22\frac{1}{4}$, H would be the same, but of course this may be varied at will, as also may the run of skirt in the front, many ladies having them cut away so as to show a much wider opening than our illustration shows.

Flaps are arranged to go on the hips about $3\frac{1}{2}$ inches deep, and generally wide enough to cover the V's, the flap being cut without V's as illustrated on diagram 20. When the skirt is closed at top, the hollow of the waist seam is taken as a guide for the top of the flaps, the loose part being arranged to taste.

D.B. Newmarket. Dias. 18, 19 and 20,

With the D.B. Newmarket we introduce the subject of lapels. The easiest way to cut a lapel is to use the front edge as a guide to cut the sewing-to-edge by, and to shape the outside to taste. It will be found very beneficial if the bottom of forepart is sprung out a little below waist line, from the original straight front edge as drawn for S.B., in which case the lapel would overlap at the bottom as per dot and dash line below T. It is very difficult to lay down any definite guide in the matter of lapel, they are of course made narrower at the waist. Both character and style may be infused into a jacket by the outline of these lapels. Seeing then that the outside edge of the lapel is so much a matter of taste, we will only further remark that it is a forepart in miniature, all parts intending to be used to fit being cut exactly the same as the forepart it is to go over.

In making up garments with a lapel, it is an advantage to put hooks and eyes at the lapel seam; it steadies the garment in wear, though of course it has the disadvantage of only allowing the garment to be worn buttoned on one side. We will now proceed to give

Another Skirt System. Diagram 19.

Draw line O, 6, O, C; come down from O to 6, 6 inches; go out 1 inch and draw line from O through 1; add $\frac{1}{2}$ an inch of round as illustrated, and the back is complete. Now come up from line O, C, at A whatever the waist seam is hollowed, drawing a line from bottom of sidebody and bottom of front; in this case the waist seam is hollowed 1 inch. Make from O to A the same width as the bottom of the sidebody; take out $1\frac{1}{2}$ or 2 inches in a V, terminating it about $3\frac{1}{2}$ inches down. Make the space from A to B about the same as the width of sidepiece, and take out another $1\frac{1}{2}$ inches; make space from B to 2 the same width as the forepart after the seams are sewn; come up from C to 2, 2 inches, more or less according to the amount of drapery desired at sides. If this is made much more than 2 inches, the amount to be taken out in V's at A B may be reduced. Now finish the waist seam by drawing from A, B to 2. To get the run of the front, mark up from 2 to 4 the same amount as previously come up from C to 2; then take the square, and use point O, 4 as the base by which to draw the run of front at right angles. Arrange the relative length of back and front of skirt to taste and the skirt is complete, with the exception of leaving on down the back a due provision for the style of pleat desired; if the ordinary side pleat is desired, 1 inch will be sufficient. In cutting

The Flap, Diagram 20,

Take the skirt pattern and close the V's of waist-seam, and mark round just that part the flap is desired to cover. Flaps are of course usually arranged on the hips so as to cover the V's taken out there. The dotted line A B represents A B of diagram 19. This is really all the fitting part there is, for the marking of the outline is purely a matter of taste, and as such it is very varied. The outline of diagram 20 illustrates the general style of outline used by tailors, but we have also seen a large number made pointed at either end and one point in the centre. This enables extra deep darts being hid without the flaps being made exceptionally heavy, if the points are carefully adjusted to the V's.

Pockets are sometimes placed under these flaps, but they are more frequently made sham.

There is one other very important class we have not yet treated of, viz., the

Jacket and Vest

Style, or Jacket with Vest fronts added to the side-seams. These are very popular, and as they allow ample scope for the introduction of ornamental trimming, either braid or contrasting material there is little doubt they will continue to be so, for they have a style so distinctly their own, and have such a careful graceful appearance that whether it is summer or winter, this class of jacket hold their own, for in winter the vest may be made of fur whilst in summer there are plenty of makers of fancy yestings suitable, so that it is distinctly an all the year round style, but inasmuch as we are giving a full description of all kinds of Vests in another chapter, we have omitted special diagrams and description to explain the system purposely, as the Jackets are cut in exactly the same way as others, the fronts being more generally loose-fronted and often cut away; sometimes arranged to merely hook and eye at the neck, and at others arranged with a collar and turn, but in any case the outline of diagram 3 may be followed, the fronts being merely cut away in accordance with taste, and the Vest front sewn in with the side, scye, and shoulder seams. A reference to the chapter on vests will doubtless make this matter quite clear.

This concludes our section on Jackets. We have treated of tight-fitting, loose-fitting, single-breasted, double-breasted, and skirted styles of Jackets, and although doubtless there are many we have not illustrated, yet our aim has been to take representatives of each class, and so lay the foundation for our readers to develop any outline they may think fit.

Section Three.

Bodices.

Dia. 21. Figs. 21 and 22. Plate 10.

As the Dress Bodice is probably one of the most important garments ladies' tailors have to deal with, we will treat of it as fully as possible, and as there are many points of difference to the Jacket System, we will describe it in detail, although our readers will at once recognise the same principle involved in both. The measures we take for these are as follows: depth of scye, natural waist, full length of back, side length from the bottom of armpit to natural waist over the hips, width across back; continue to elbow and on to full length of cuff with the arm bent; width across chest, width across bust, half neck from nape to front, front shoulder from nape to bottom of scye in front. Nape to prominence of breast, nape to hollow of waist in front, over shoulder from depth of scye on back over shoulder from depth of scye on back over the shoulder and down in the front of scye to the bottom of armpit; size of chest, size of waist and size of hips. These measures would probably run as follows, $8\frac{1}{4}$ depth of scye, $15\frac{1}{2}$ natural waist, $21\frac{1}{2}$ full length, $7\frac{1}{4}$ side length, $5\frac{1}{2}$ width across back, 19 continue to elbow, $27\frac{1}{2}$ to full length of sleeve, $7\frac{1}{4}$ width across chest, $8\frac{3}{4}$ width across bust, $7\frac{1}{2}$ neck, 12 front shoulder, 13 nape to prominence, 19 nape to hollow of waist, 16 over shoulder, 36 chest, 26 waist, 44 hips.

The application of these measures are as follows, see

Diagram 6.

Draw line O $21\frac{1}{2}$, and proceed to mark off O to $2\frac{1}{2}$ natural waist; O to $8\frac{1}{4}$ the depth of scye as taken on the customer, O to $15\frac{1}{2}$ the natural waist length, and O to $21\frac{1}{2}$ the full length desired, plus seams ($\frac{1}{2}$ inch); draw line at right angles to these various points, and proceed by coming in one inch at natural waist, and draw line from O to 1, and continue back seam by springing it out below 1, till it meets line at $21\frac{1}{2}$. From O to $2\frac{1}{2}$ is $\frac{1}{3}$ neck, from which come up $\frac{3}{4}$ inches; measure across from 2 to 6 the width of back, plus 2 seams ($\frac{1}{2}$ inch), and from $\frac{1}{2}$ to 20 the half chest, plus $1\frac{1}{2}$ or 2 inches for making up, ease, &c. This allowance must be varied according to judgment, allowing more of the material is thick and unyielding; and less if the material is thin and elastic. If the garment is desired easy fitting, allow the larger quantity. From 20 measure back to 12 the average between the across chest and across bust, thus: $7\frac{1}{4} + 8\frac{3}{4} = 16$, half this = 8, which is the amount to come back from point 20 to find the front of scye. We next proceed to get

The front Shoulder.

Deducting $O, \frac{3}{4}$ from the front shoulder measure 12, and by the remainder sweep to find point F, using point 12 as the pivot; now add $\frac{3}{4}$ inch to this quantity, and sweep again from 20 as illustrated by dotted line $12\frac{3}{4}$, and where these two segments cross each other locates the neck point F; now measure the distance from $\frac{1}{2}$ to W of the back, deduct this from the over shoulder measure, and by the remainder sweep from point 12 to find D, so that this sweep finds the shoulder slope. The width of front shoulder as from F to D is $\frac{1}{4}$ inch less than width of back from $\frac{3}{4}$ in the direction of W. Come forward from F to $V \frac{1}{3}$ neck, make V a pivot, and sweep gorge from F, then draw the centre line of breast from V + through 20; now draft the eye, keeping it as hollow as possible above point 12, and well up at A B. We next turn our attention to

The position of Seams.

Come back from 12 one inch, and find point 11; divide the distance from 11 to $\frac{1}{2}$, into 4 equal parts as illustrated at $3\frac{1}{4}, 6, 8\frac{1}{2}, 11$; make the width of back from 1 to $2\frac{1}{2}$, half the distance from $\frac{1}{2}$ to $3\frac{1}{4}$, and draw sideseam from A through $3\frac{1}{4}, 2\frac{1}{2}$, continuing below $2\frac{1}{2}$ at right angles to $15\frac{1}{2}, 2\frac{1}{2}$. Now, before we proceed further, we think it will be well to apply side length from bottom of seye to find the run of the waist line, allowing $\frac{1}{4}$ inch for seams; next apply the length of front as from O F to $21\frac{1}{2}$, as illustrated by $19 + 1$, the 1 inch being allowed to compensate for the seams. Having found these points, draw the waist line from $2\frac{1}{2}$ to 11, and on to $21\frac{1}{2}$; having got this, we proceed with locating the seams; next sweeping from point $3\frac{1}{4}$ as at A to find the top of sidebody, then use point A and sweep from point $2\frac{1}{2}$, and then we draw the waist line for sidebody as illustrated. But before we go any further, we must consider the importance of

The Waist Suppression,

Which we generally arrange by fixed quantities, varying it according to judgment by increasing it for prominent blades, and reducing it for flat. The amount we usually take out between back and sidebody is $\frac{3}{4}$ of an inch as at $2\frac{1}{2}, 3\frac{1}{4}$, and draw the sidebody as shown, taking out a little at A. Make the width of sidebody from $3\frac{1}{4}$ to $5\frac{1}{2}$, $\frac{1}{2}$ an inch less than from $3\frac{1}{4}$ to 6; come from $5\frac{1}{2}$ to $6\frac{1}{4}$ $\frac{3}{4}$ of an inch; and make the width of first sidepiece $\frac{1}{2}$ an inch less than 6, $8\frac{1}{2}$; take out $\frac{3}{4}$ of an inch from $8\frac{1}{4}$ to 9, and make the width of the second sidepiece $\frac{1}{2}$ an inch less than $8\frac{1}{2}, 11$, and take out 1 inch from 11 to 12. Now measure up the various parts at the waist, as from 1 to $2\frac{1}{2}$; $3\frac{1}{4}$ to $5\frac{1}{2}$;

$6\frac{1}{4}$ to $8\frac{1}{4}$; and 9 to 11; and then apply it from 12 to $21\frac{1}{2}$, and then reduce the waist to measure by means of

The Forepart Darts,

Allowing *about* $1\frac{1}{2}$ inches for making up. This may appear a small quantity to allow for no less than 14 seams, but experience tells us it is more often too much than too little, the elasticity of the material, and the desire to get a tight-fitting waist being factors not to be overlooked. Suppose there is $3\frac{1}{4}$ inches to come out in darts, we take $1\frac{1}{2}$ out of the first one, placing it about $1\frac{1}{2}$ inches from the breast line, leave $1\frac{1}{2}$ inches between the two darts, and take out the remainder in the back dart; always get the darts to run rather towards the front at bottom than the reverse. For this purpose, draw the dotted line as represented in the centre of the darts, parallel to the breast line, terminating them by letting them meet about 10 inches below the waist line as shown on diagram. It only remains now to adjust

The Spring over the Hips,

By measuring up the various parts at the bottom, and letting them overlap each other, so that 3 inches of surplus size is left for ease and making up, distributing the extra amount required about equally at the various seams. Add on $\frac{3}{4}$ of an inch for the button-stand on the hole side, and $1\frac{1}{2}$ on the button side, if it is desired to fasten the bodice in the ordinary S.B. style, or arrange a lapel after the manner described for the D.B. Newmarket if it is wished to be D.B., while if it is desired to fasten with hooks and eyes a seam left beyond breast line will be all that is needed. Having arranged the fronts in accordance with the style of fastening desired the bodice is complete. We will now give

A Few Hints on Making.

On no account sew the lining and the outside together at the same time, as the dressmakers do, because the linings require to be wider and longer in the hollow, and shorter over the curves, just as the inner edge of a circle is shorter than the outer edge, so must the outside be to the lining. It is the tailor's aim to make the outside fit; the lining is merely an accessory; it is the dressmaker's aim to make the lining fit. Have your bone casings put in very long over the waist; let them be made from material on the bias; do not let them come higher than the top of the darts, or nearer the bottom than $\frac{1}{2}$ an inch; let the bones be carefully prepared and firmly secured. In sewing the seams, full on the round ones a trifle, especially when they are

joined to a hollow : put the collar on long in the gorge hollow, and keep the sleeve tight round the back scye. If wadding or padding is used, see that it is carefully graded off, as the height of art must always be to conceal art. Put a waist-band at the waist, as it not only relieves any strain at that part, but it also holds the garment firm to the figure ; have a hook to fasten the bodice to the skirt at the back, and so prevent the underclothing being seen when the wearer bends or stoops. We shall deal more fully with some of the special features of making in another chapter.

Ladies' Dress Bodice $\frac{3}{4}$ Checked Material

No seams allowed. Dias. 22 and 23,

Plate 11. Figure 23.

Many of the students who come to our office to study the art of cutting ladies' garments, have been in the habit of allowing all the seams beyond their marks ; this plan has many advantages, especially when cutting checked goods, or if the material is of a very ravelly nature, and when the usual $\frac{1}{4}$ inch seam would not be sufficient to stand the ordinary wear and tear. When cutting checked goods it greatly facilitates the matter of matching, and as the materials from which ladies' costumes are now being made have a distinct tendency to large patterns, we deem it advisable to show the variations necessary to meet such cases in a work of this sort.

In garments from such materials, fit has occasionally to be sacrificed to some extent so that style may be allowed full scope ; especially is this the case with the sideseam, where there is no suppression taken out, the usual inch being equally divided at the two nearest seams. The reason for this is : if any suppression was taken out, it would be found impracticable to match both the vertical and horizontal stripes : hence, in order that this may be accomplished, the fit is to some small extent sacrificed ; and the possible defect that would show itself would be a horizontal fold running from $3\frac{3}{4}$ to $6\frac{3}{4}$, which would be more or less as the lady's blades were prominent or flat. With most ladies this would not show itself in a very marked degree, as the blades are generally flat as compared to those of men. Still, we wish it to be distinctly understood this method is arranged for a certain object, viz., to allow of check material being made up with all the cross bars to match exactly, and not with the view of producing the most accurate fit. Some of our readers may desire to cut all their garments out without any seams allowed ; if so, they may use the ordinary 1 inch suppression from construction line at back, and take out the usual 1 inch suppression between back and sidebody and sidebody and sidepiece as elsewhere described. With these introduc-

tory or cautionary remarks, we will proceed to deal with the system applied for making bodices of check material, or, to be more correct, the adaptation of

The System. Dia. 22. No seams allowed.

And for this purpose we proceed as follows : O $8\frac{1}{4}$ is the depth of scye as taken on the customer, on to 16 the natural waist, and on to bottom the full length desired ; O to $2\frac{1}{2}$ one-sixth of the natural waist or to taste, as any variation in this part is adjusted in the front shoulder ; the width of back neck is fixed by one-sixth of neck ; from the centre of the back, measure across the width of back desired ; from 16 come in $1\frac{1}{2}$, and draw the back seam through from it to $1\frac{1}{2}$, and arrange the spring in the usual way. Now measure forward from $\frac{3}{4}$ to $18\frac{3}{4}$ the half breast measure, and from this measure back to $10\frac{1}{2}$, the average between the across chest and the across bust measures less $\frac{1}{2}$ an inch, and apply the front and over shoulder in the same way as we have previously described. Some surprise may be felt at this, and thinking it would have been necessary to deduct a certain amount from the measure, owing to the seams being added afterwards. A little reflection, however, would soon show, that though a seam is usually taken from the shoulder, as at A, B, yet the scye is deepened the same amount, so that the depth of scye still retains the same relative position to the neck and shoulder points. No suppression is taken out between back and sidebody at waist, but an extra $\frac{1}{2}$ inch, making $1\frac{1}{2}$ altogether, is taken out between sidebody and sidepiece. In other respects the system is worked in quite the ordinary way, arranging the seams either in the style illustrated on this Plate or on Plate 10, and in other details follow the same plan as previously described, so that it would be unnecessary repetition for us to go over all the points. We will only remark that the waist should be made up to 1 inch less than the nett size of the customer's waist measure, otherwise it will come out too large ; even then it will do so in some very elastic materials, so that it will always be advisable to check the waist and make it up to measure by adjusting it at the under arm seam.

Hints on Making.

The leading feature to be studied in making up is, that the pattern shall match at all the various parts to a nicety, it will even be necessary to sacrifice fit to a certain extent for that purpose. It will, however, be impossible to get both the horizontal and perpendicular lines to match at all the seams, and to run satisfactorily with the front, and as the underarm seam is the one most out of sight, that would be the seam we should sacrifice in this way. There are several methods of

getting the patterns to match in the sewing, but one of the best and surest we have seen, is to turn in the back just to the mark, and then lay it on the top of the sidebody, and so get it to exactly match every bar and cross bar, and when in that position, fell baste it from the outside, which will then leave a row of straight stitches on the wrong side, and which will clearly indicate the place where the seam must be sewn. In cutting, it will be found impracticable to cut the goods on the double, each part must be carefully adjusted to the parts adjoining, we have indicated the most effectual lay of the pattern on the material, cutting through the perpendicular lines at the back seam, but arranging the front to run with it; the necessity of this latter arrangement will at once be apparent, when we point out that it is the only way of getting the pattern to match down the centre of the front. A reference to figure 23 will fully illustrate this. It will be observed that the sleeve is cut without a seam up the hindarm above the elbow, a feature which very greatly facilitates the matching process, whilst in order to get the pattern of sleeve and forepart to harmonise, the pattern at top of forearm sleeve and the front pitch should be adjusted; as we treat of sleeves fully in a separate chapter, we refer our readers to it for a full explanation of the Sleeve System.

The Norfolk Jacket. Dia. 24. Fig. 24.

This garment, which is little affected by fashion, is always popular with a very large number of ladies, and is certainly a most becoming garment for holiday wear and sporting purposes. It is the ideal garment for fishing, and is one of the most frequently patronized styles for pedestrian exercises. It seldom becomes the rage, while it is always to be seen in wear, hence our giving it a place in this work: and more especially so, because it has many characteristics peculiarly its own. It matters not whether it is intended for fishing, walking, cycling or equestrian purposes, it is arranged in the same way. We will proceed to deal with

Diagram 24,

And explain the special features of cut. We shall not describe the system in minute detail, as our readers will readily gather how that is arranged by a reference to the description of diagram 1. We will rather devote our remarks to the variations from diagram 1. In the first place the quantity allowed (2 inches) for making up may be excessive, if the material is thin, so that it may be advisable in such case to reduce the amount allowed to $1\frac{1}{2}$ inches. In the next place it will be observed that the sideseam runs into the shoulder seam, and of course that involves an extra $\frac{1}{2}$ inch, making 1

inch in all beyond the width of back measure taken. The location of the sideseam is fixed by the position desired for the pleats; in the diagram we have retained our usual method of fixing point 4 at one-third the distance from $\frac{1}{2}$ to $11\frac{1}{2}$, but of course this may be varied to taste, in accordance with

The Arrangement of the Pleats. Dia. 25.

These are strips of material cut double the width desired, as illustrated on diagram 25, B C and E G representing the width of pleat; and A E, D H the edges turned in; these edges are then serged together, and the pleat arranged in such a position as is most suitable for the wearer. Now although these pleats are in reality separate pieces of material, the aim should be to make them appear as if they were all in one piece with the bodice, and with that end in view it will be advisable to keep them as straight as possible, and preferably the same width throughout, because if they are curved or made narrower at the waist—as they sometimes are—this idea is at once dispelled. There are usually three pleats behind, one down the centre seam of back, and one on either side, the side pleats meeting others on the forepart at the shoulder seam. The pleat down each forepart is generally arranged to go over the dart, and as will be seen, one dart only is taken out instead of two, this will necessitate its being taken higher than where there are two. A pleat is generally placed down the centre of front, and a very good style of finishing the cuff is illustrated on figure 24, consisting of two pleats somewhat narrower than those on the bodice placed on the bottom of the cuff. We will now give a few

Hints on Making,

But as we have dealt with this phase somewhat fully for the jacket and bodice, we must confine ourselves to the special features of this jacket. In sewing on the pleats it will be very necessary to remember more length will be required over the prominences than for the waist, indeed, from N to C should be put on full, more or less so in accordance with the roundness of the figure, and kept tight in the hollow of waist from C to E: this latter is even more important than the former. The best plan will be to baste these pleats on over the knee, when due provision may be made for both prominences and hollows. The pleats are sewn to from the inside. Some firms stitch down the edge of the pleats as illustrated on figure 24, to make them match the edges; it doubtless makes them firm, but at the same time it destroys much of the easy going appearance of which this garment is so characteristic, so that we leave this for the cutter's individual decision, as it

will be for him to decide whether it is an improvement, or only time wasted; we know some tailors contend that it destroys the idea that the pleats are in one piece with the bodice, but whether this is so or not we will not stay to consider, but pass on to deal with

The Mode of Fastening the Front.

Some make them to fasten with hooks and eyes and let the front pleat come half over the edge, but the more general mode is to fasten them with holes and buttons, arranging the front pleats to quite hide them, and so forming a kind of fly; of course there is no difficulty in doing this when the garment buttons up to the throat as our figure illustrates, but when a collar and turn is desired, a little judgment will be necessary, the forepart of either side will have to terminate at the breast line as low as the roll is intended to turn, and the pleat made V shape at top, so as to come up under the lapel; this will call in the aid of a hook and eye at the top of the centre pleat, where it goes over the button side. Sometimes when the jackets are made with collar and turn the front pleat is omitted. A belt is generally worn with this garment, and may either be made from the same material; or be a fancy belt, made from leather or any fancy material; this may either fasten with holes and buttons when made from the material, or a fancy buckle may be used. Small loops are occasionally left at the side through which the pleat is passed, and we have seen the belt passed under the pleats at waist, but this is unsatisfactory, as it not only destroys the sit of the pleats at waist, but explodes any idea that might have been previously entertained, that the pleats were in one piece with the bodice.

Ladies' Riding Habits.

Figs. 25 & 26. Dias. 26 & 27. Plate 14.

The Riding Habit has always been looked upon as a tailor-made garment, and there seems little doubt it will long continue to be so, for being made as they frequently are, from heavy material they are much better manipulated by the tailor's mode of treatment, than the dressmaker's. In fashion, they change slowly, still the careful observer can easily detect the march of fashion, in both bodice and skirt. A few years ago the habit bodice was invariably made with skirts sewn on from the waist downwards; that has been regarded as old-fashioned for some time now, and at the present time the rival styles are, the one cut sharply over the hips in the style illustrated on figure 25, and the other continued round about 6 or 7 inches below the waist as illustrated on figure 26. The fashionable section are wearing scarcely anything else but the style shown on

figure 26, and in the future it will doubtless substitute entirely the older style, figure 25, but as they both continue to be worn, we deem it advisable to give diagrams of both styles, and begin with

Diagram 26.

The system is practically the same as described for the bodice, the amount allowed for making up being fixed by judgment. We need not repeat the system in all its details, but rather treat of the special features of the habit as distinguished from the bodice. We will first note the details of the back, and by a reference to the diagram it will at once be gathered it is cut on the crease; this was at one time looked upon as one of the special features of the habit, but time has changed the fashion even of this, and it is by no means so universal as it once was. When it is cut on the crease, it is only made $\frac{3}{4}$ of an inch wide at the waist, and of course this involves a re-adjustment of the seams, but we will deal with this presently. In order to give the waist as long an appearance as possible, the pleats are only commenced at $1\frac{1}{2}$ inches below the natural waist, and the full length continued to 7 or 8 inches below waist. As will be gathered from the outline of diagram, the skirts are cut sharply over the hips; the total width at bottom of skirt when made would be 4 or $4\frac{1}{2}$ inches. It is arranged with two side pleats at the bottom of side-seams with buttons placed, as previously noted, $1\frac{1}{2}$ inches below the waist seam. The lengths below the waist line are about 2 inches at the side and $3\frac{1}{2}$ in the front. The bottom edge of sidepiece, &c., should be slightly rounded, so as to form one continuous curve when made up and avoid getting points at the seams. This is only a trifle, but it is a trifle often overlooked, the student occasionally drawing a freehand curve from front to back, in some cases even omitting to re-adjust the length of the dart seams to each other. We will now proceed to deal with

The location of the Sideseams.

As these have a very decided effect on the artistic appearance, it is well to avoid extremes, at the same time bearing in mind what is considered beauty in the female form. Present day ideals point to a very flat back in the region of the blades and a long waist; hence with these points in our mind, we carry the side-seam as high as possible, and keep the sideseam flat but not straight, a kind of deadened curve being best; a bare $\frac{1}{4}$ inch is taken out between the back and sidebody at the back seye, and the sidebody is lengthened a little at top to provide in a certain degree for the shortening tendency of seaming: 1 inch is taken out at the waist between the back and sidebody, and 1 inch

between the sidebody and sidepiece, and 1 inch between the sidepiece and forepart; when the remainder necessary to reduce the waist to measure is taken out in darts, allowing $1\frac{1}{2}$ to 2 inches for seams at the waist. The narrowness of the back at waist necessitates the sideseam being drawn frechand, and having located it in that way to measure back from 12 to 11 one inch, and dividing the distance from 11 to $3\frac{1}{2}$ into two equal or nearly equal parts, following the usual plan of making both sidebody and sidepiece each half an inch narrower at waist-band than on the depth of seye line. The spring over the hips is not so pronounced as for ladies' costume bodice, &c., but this is not so noticeable now as it would have been in the days of more prominent bustles, &c. We will now give a few

Hints on Making.

A waist-band is invariably placed at the waist, and firmly secured to the seams at the back and side, below which tabs are placed with either eyes or eyelets in them, at parts to agree with fastenings placed in the train: usually they are placed one at the centre of back and one on either side at hips, the object of course being to secure the train. The bottom part of bodice is faced with the same material as the outside, about 2 inches deep at front and sides, and continuing straight across the back skirts; and in putting the facing in the back skirts, it should be put in rather short, so that the tails shall curl inwards. Whalebones are placed at all the seams (unless the customer objects), none of which should come higher than the top of breast darts, or lower than within half an inch of the bottom; the bones should be put in as long as possible, curving the garment to the shape of the figure previously to fastening them, which should be done at top, middle, and bottom, the casings being made from silesia on the bias, and care must be exercised in sewing them to the seams, and full them on over the waist.

If, as is usually the case, it is made to fasten with holes and buttons, it will be necessary to add on a button stand as illustrated on diagram, and for this purpose add $\frac{1}{2}$ an inch on the button hole side, and 1 inch or more on the button side; this allows of the holes coming exactly in the centre of the figure, and the extra button stand hides any possibility of the underclothing peeping through the ends of the holes. It will be advisable to put a V of silk in the button stand, as shown on the waist line, which allows it to go nicely to the figure at that part, and prevents any dragging tendency. The buttons are put closer together than was formerly done, which we think is an improvement. If made with stand collar the collar has hooks and eyes placed at the top to keep it fastened.

We recently had the opportunity of inspecting a Habit

made for a very stylish young lady by the celebrated firm of Wolmerhansen & Co., it had an interlining over the back and forepart of horse-hair, which kept it very firm above where the corsets reached; it was lined through with silk, pleats were placed in the forepart lining opposite the prominence of the bust, and another vertically, as is now generally done in vests, running from shoulder downwards, and allowing ample scope for it to adjust itself, whilst, of course, it was put in very long at the waist section all round. Needless to remark, the sleeve linings were flash-basted to the seams, both forearm and hindarm, and two or three small pieces of dommett serged to the seye seams on the top of the shoulder to facilitate the distribution of fulness in the sleeve head, and at the same time produce as good form as possible.

It may be important to give a few particulars with reference to

The Materials

Mostly used, as this work will most probably be consulted by many young men undertaking the order for a Riding Habit for the first time. The usual material is a heavy Melton, more generally black, but by no means always so, browns, greens, plum colours, &c., all being largely used. Occasionally we see one of grey Worsted, and now and then a drab Tweed, but both of these are the exception, and may for all practical purposes be ignored, for there can be no doubt Melton is regarded as *the* Habit cloth. For Summer wear Vicunas and Twill Saxories are often used; but these have such a marked resemblance to the Melton, that we might almost put them in the same class, being only thinner. The edges are either single or double stitched, and in the case of the better Meltons the edges are left raw.

The quantity of material required for a Habit Bodice is about $1\frac{1}{4}$ yards; the train taking $2\frac{1}{2}$ to $2\frac{3}{4}$; but we deal with that in another section.

The New Habit.

Figure 26. Diagram 27. Plate 14.

Calling one day on Mr. George Smith, the celebrated Ladies' Tailor of South Molton Street, we were shown some fine specimens of Ladies' Tailoring, and amongst them the new Habit, the details of which, as he pointed them out to us, we took note of, and have embodied in the figure and diagram. They were made straight round the hips, and cut away in the front from just below the waist, just showing a little of the fancy vest of hunting pattern, which invariably accompanies this style. The lapels were somewhat heavy and opened rather low, above which the vest showed, introducing a little brightness to the dull colour of the bodice. The

vests were mostly finished in the jockey style of step stand collar, and were often made from the vesting worn by the particular hunt the lady mostly attended. It is unnecessary for us to go through the system as all the details are clearly illustrated in the diagram. The back is made rather narrow and the seams adjusted accordingly, but both this and the general outline can be easily gathered from diagram 27, and if an explanation of the system is desired, it can be got by referring to either the jacket or the bodice. Before quitting the Habits, it will be as well to say a few words on the other

Variations of Style.

Sometimes a lady is to be seen with her Riding Habit made in the Newmarket style: then another has the part below the waist arranged as a gent's Dress Coat; some others have the same style as illustrated on figure 26, but with the corners rounded off; and in many other countless little details variations of style are introduced. It is the exception, however, to see a habit bodice braided, indeed, it is so seldom that it gives the impression that it is one that has been laid by for a generation, and has been handed down from mother to daughter. Possibly in the future, braiding on Riding Habit Bodices, may be re-introduced but for the present it is obsolete.

We must not omit to mention the little girl's Riding Bodice, seeing that so many are to be seen in the park of a morning. The almost universal style for girls, between the age of six and sixteen, is the Norfolk Bodice: of this jacket we have previously treated in detail in this section, and as the only special feature to be noticed for these girls, is the absence of breast and the comparatively large waist, both of which features would be clearly brought out by the measures taken, it will be unnecessary for us to do more than refer our readers to a few pages back, where the Norfolk Bodice is fully treated.

Large Size Dress Bodice.

Dia. 28. Plate 15.

It is sometimes argued that we only take the truly proportionate figure to illustrate the workings of the various systems we publish, and doubtless this is to a certain extent true, as we look upon it as highly essential that the cutter should form an accurate idea of what is a truly proportionate pattern. But of course that is not enough; he must know how to provide for all ages and all kinds of disproportion, and our object at present is to help him in his treatment of at least one phase of this that is often met with.

Turning over the pages of our order book to select a set of measures by which to draw the diagram to

illustrate this, we come across the following: $8\frac{1}{2}$ scye depth, 15 natural waist, 22 full length, 7 across back, $19\frac{1}{2}$ elbow, 28 sleeve, $8\frac{3}{4}$ across chest, $9\frac{3}{4}$ across bust, $12\frac{1}{4}$ front shoulder, $16\frac{1}{2}$ over shoulder, $8\frac{1}{2}$ neck, $13\frac{1}{2}$ nape to nipple, $18\frac{1}{2}$ nape to bottom of waist, 44 chest, 31 waist. The lady was one of those figures which, though past the prime of life, yet was by no means a badly made figure, and such as may often be met with in daily practice. The waist was clearly defined and the bust well developed; she might fitly be described as plump, short and rather stout. A glimpse at the measures would soon convince even the inexperienced cutter, that some more reliable method of fixing the depth of scye than a division of the breast would be necessary: 44 breast and 15 natural waist would not at all meet that method; yet this is a very fair example of the measurements found in actual practice. It is a somewhat remarkable fact that the length of the natural waist varies very slightly: from 14 to 16 seems to embrace the entire range, and often when the figure gets stouter the waist gets shorter; hence in ordinary figures, it will more often be found that the natural waist measures $14\frac{1}{2}$ than $15\frac{1}{2}$. It will also be noticed how small all the shoulder measures are in relation to the chest, as compared with the normal 34: at the same time they are very much more square—both features usually found in the large size male figure, but in not so pronounced a degree as is here illustrated.

The Special Features

Of this diagram, apart from the points we have already noted, and which would be fully allowed for in the working of the system as previously described, are the number of darts and the arrangement of the seams of the sidepieces, &c. The sideseam, as outlined by 4, $2\frac{3}{4}$ and $3\frac{3}{4}$, is made as long as possible, so as to give the effect of length; whilst the sidepieces, being all cut narrow, also greatly facilitate this effect. One inch is taken out between all the parts at the waist, and so as to reduce the forepart to the size of waist without taking out very large darts, a third one is brought into play, which has a very much better effect; for, while adding length to the general appearance, it facilitates the fit over the hips, and enables a sufficient receptacle for the bust to be formed very much easier. It will be noticed that we still retain the straight front edge; indeed, we deem it of greater importance for figures of this class than the normal; as any excess of length in the front edge would now show itself in a sort of frill at that part. It will be observed that we have added 1 inch to the front shoulder measure, instead of $\frac{3}{4}$ as laid down previously; our reason for doing so being to provide for the prominence, for the more that is added in this way the greater pro-

vision will be made for the busts. The length from nape to prominence is applied as per dotted line, always adding 1 inch to the actual length taken on the figure, to compensate the seams on the shoulder. The same also applies to the waist line, which in this case drops a little in the front, and which drop commences from the side. We have found great difference to exist in the run of the waist line; some ladies are very "embonpoint," whilst others are very flat. With the former the waist generally runs up, whilst with the latter it runs down: hence a measure to exactly locate this will be found a great assistance. The lower termination of the darts must of course be arranged in accordance with the figure, but under any circumstances it will generally be found preferable to make it rather too tight than too loose, as the bones, &c., in the front keep it from riding up round the waist.

Hints on Making.

Few remarks require to be made under this head after what we said for the normal Dress Bodice, as it nearly all applies with equal force to either large or small sizes, with the exception, perhaps, of wadding and padding, which we left as an open question. But in figures such as we are dealing with, it should be carefully avoided; indeed, anything which has a tendency to make the figure—which is already too big—appear larger, should be avoided; and although many ladies of this class of figure make comfort and ease the first consideration, yet, as a general rule, it will be found they very much prefer a garment too small to one too large.

The stand of the collar should not be made too deep, neither should there be too much fulness in the sleeve heads, but we shall deal with the sleeves as we proceed, taking one of this size as an example. Although we are showing the working of the system by means of a Dress Bodice, yet as far as the principles of fit are concerned, they would be applied in the same manner to Jackets, Ulsters and Dolmans, the variations in style being produced by altering the position of the seams, and increasing in a more or less degree the allowance for making.

Vests.

Dias. 29 to 34. Figs 27 and 28. Plate 16.

Ladies' Vests have become so popular during the past few years, that we now regard them as a prominent feature in ladies' attire. Up till recently, however, they have more generally been imitations or false vests, fastened to the foreparts or inside of the jacket or bodice with which they were worn, and as they still

continue to be worn in this style it will be necessary for us to give instructions on the mode of cutting and making

Sham Vests. Diagrams 29, 30, 34.

These are extremely simple in their construction, and as they admit of considerable variety being introduced into the costume, we doubt not they will long continue popular. The way to cut them is to take the patterns of forepart and back of jacket as illustrated on diagram 30; mark round the gorge and front edge, and mark A B C as wide or narrow as taste may dictate. They are then made up with the usual stand collar and holes and buttons, and then fastened into the bodice, either by means of basting, holes and buttons, or such mode of securing it as may be preferred. In this way the lady may have several different vests, and so introduce considerable variety in her costume.

In diagram 29 the collar and turn is laid on the forepart in addition to the ordinary stand collar. It is cut by placing the back and forepart together, and marking from B to A by the point from where the turn is intended to start, and round to the centre of the back neck; the depth of the collar and the general outline of the lapel is then arranged to taste. A seam is left as from A to B, illustrated by dotted line, to allow of its being sewn on and turned over. This style of laid-on collar and lapel at once gives the idea of a vest, and if the three-corner piece A C B is put in of different material, this is brought out more prominently. In diagram 34 the forepart is really made up of two pieces instead of one, the part from A to B forwards being made of fancy material, and the seam from A to B hidden by means of the *revers*. There are many other ways in which Sham Vests are adapted to both Jackets and Costumes, but we need not describe them in detail, as the same principle applies to them all, and doubtless our readers will find these remarks quite sufficient to guide them in their production, so we will proceed to deal with Vests when made and worn as separate garments. We will give two styles, both of which are very popular at present, as illustrations of the style of Vest dealt with in the diagrams.

The System. Diagram 32.

We have not given any special instructions for measuring, as the ordinary bodice measures will do well, with the addition of length to opening and full length taken from nape.

Commence at top of back, and draw lines W $2\frac{1}{2}$, W $15\frac{1}{2}$; from W to $8\frac{1}{4}$ is the depth of seye; continue to $15\frac{1}{2}$ the natural waist length, and come in 2 inches, and draw line from W to 2, which finds the back seam; from W to $2\frac{1}{2}$ is one-sixth neck, from which point

come up $\frac{3}{4}$; sweep from point 1 by half the over shoulder measure, and measure from $\frac{3}{4}$ to O S one-fourth breast measure (*i.e.*, the half breast) plus $\frac{1}{2}$ inch, which finds the width of shoulder; now measure from 1 to O at bottom of scye, half the breast plus $\frac{3}{4}$ inch, and from 2 to $9\frac{1}{4}$ the half waist plus $\frac{1}{2}$ inch, and complete the outline of back as shown. It will be noticed the bottom part of the back is cut separately; this is done with the view of providing sufficient spring over the hips; 1 inch is taken out at waist line as shown, and the sides sprung out as diagram shows. This skirt is generally cut about 2 inches wide. We now come to

The Forepart. Diagram 33. Figure 28.

Continue the lines $8\frac{1}{4}$, $15\frac{1}{2}$, right across; square down from O, and hollow the side of forepart at waist 1 inch. Now measure across from O to $9\frac{3}{4}$, $\frac{3}{4}$ inch more than the half breast measure; then measure back from this point to $2\frac{1}{4}$ the across chest measure, less $\frac{1}{2}$ inch, measuring back from $9\frac{3}{4}$; now sweep from this point ($2\frac{1}{4}$) by the front shoulder measure, less the width of back neck, to find point F; then add $\frac{3}{4}$ to this, and sweep again from $9\frac{3}{4}$, and locate the neck point where these two arcs intersect each other. Now measure from 1 to O S on the back: deduct the amount from the over shoulder measure, and sweep by the remainder from $2\frac{1}{4}$, but putting the finger on the tape about $1\frac{1}{2}$ inches above $2\frac{1}{4}$; measure from F to D one-fourth breast plus $\frac{1}{4}$ inch. The scye may now be completed, keeping it very hollow just above $2\frac{1}{4}$. Mark out from F to X V one-sixth neck, and draw a line from X V through $9\frac{3}{4}$ to find the run of the front. The waist is now suppressed to size by means of darts, allowing about 1 inch for the seams; it only now remains to fix the length, which, in the absence of any measure being taken, should be made about $3\frac{1}{2}$ inches below the line of waist at front, and 2 at the sides, but if a measure of length has been taken, use it and allow 1 inch for making up. The Vest is now complete if only intended to hook and eye, but if it is intended to button, add on a button-stand of $\frac{3}{4}$ inch as shown on diagram 31.

Variations in Style.

These may be produced in the same way as for gents, and in the case of no collar being sewn on, it will be necessary to cut at least $\frac{1}{2}$ inch on in the hollow of gorge, so that it will come as high up the neck as if it had a collar. We show the two leading styles both by figures and diagrams, which will be sufficient to illustrate both the cutting and the style of the finished garment. It will be noticed in diagram 33, which illustrates the D.B. Vest that the lapel is sewn on; this is not absolutely necessary, but is done more with

the view of giving effect, though it will not produce a better fit; there is $\frac{3}{4}$ inch taken out between the forepart and lapel, which may be done as a fish, or the lapel cut off entirely. The outline of the lapel being entirely a matter of taste, it would not be wise for us to lay down any fixed quantities, as circumstances alter the style and outline; but, as a general rule, they should be wider at the chest than the waist, but however it is cut, the buttons must be set as far behind the breast line as the eye of the hole is in front.

At the present time double-breasted Vests are very fashionable, some of those in wear being made up with skirts after the style of the Newmarket Bodice, but this is perhaps one of fashion's fleeting fancies.

Hints on Making.

As a general rule, ladies' Vests are made in the same way as gents'. The back is made from Silesia or Silk, and tapes placed in lieu of buckle and strap to tie it in if necessary. A watch pocket is generally inserted just above the prominence of breast, and occasionally pockets put in at the waist. The foreparts are lined and faced in the usual way, the same as gents', whilst the washing materials are made up without any interlining, so as to facilitate the washing, &c. Bones are seldom used in vests, though we see no reason why they should not be used if desired, as vests are really only slight variations from bodices.

These garments are being largely patronised by ladies for equestrienne purposes, many of whom are made from the regular hunt vesting as used by gents, but there is also a great demand for them for ordinary wear.

Vest Front for Jacket.

Diagram 31. Figure: The Brighton. Plate 5a.

This is cut the same as the forepart illustrated on diagram 31 and fastened to the side and shoulder seams of the Jacket they are to be worn with. Care must of course be taken to see that the sideseam is arranged in harmony with that of the Jacket, so that if it is made more forward or backward, the width of Vest forepart may also be varied in like manner; but this can easily be arranged by placing the breast line of Jacket on the top of the Vests, and adjusting them together in that way. We have previously referred to these on page 14, so that we will not deal with them further than to point out the opportunity it offers to give effect, by the introduction of different coloured cloth or some ornamental design of braiding, whilst at the same time they allow of a loose-fronted Jacket being worn and kept close to the waist, &c., without its being apparently fastened, the vest holding it secure to the back and sides.

Section Four.

Ladies' Ulsters.

Diagram 35, Plate 17. Figure 29, Plate 20.

We will introduce this section with the single-breasted, buttoning-through Ulster, as that probably is the style more than any other patronised by the fair sex. This section is undoubtedly one of the most important in the book, and will probably be referred to more than any of the others, for there must be few tailors, indeed, who do not get an occasional order for a Lady's Ulster, for the ladies have become so thoroughly charmed with the style in which tailors turn out overgarments in general, and Ulsters in particular, that even though they may prefer the flimsy finery of the dressmaker for their costumes, they come to us for their garments of this class. In measuring, it is an advantage to get the full length of side as well as the full length of front from nape, in addition to the measures we have previously explained, and which it will not be necessary for us to again recapitulate, so will at once proceed to deal with

The System. Diagram 35.

Draw line O, $2\frac{1}{2}$; O C; O to $2\frac{1}{2}$ below $\frac{3}{4}$ is $\frac{1}{3}$ neck; from O to $2\frac{3}{8}$ on back seam is $\frac{1}{6}$ natural waist; to 8 the depth of scye; to $15\frac{1}{2}$ the natural waist; to $22\frac{1}{2}$ the prominence of hip; and to C the full length, plus seams; come in from $15\frac{1}{2}$ 1 inch, and draw back seam from O to 1, springing it out below through point $22\frac{1}{2}$, and running through gradually as shown; curve the back neck by coming up $\frac{3}{4}$ above $2\frac{1}{2}$. About 2 inches below line $2\frac{1}{2}$ measure the width of back, plus two seams, and curve back scye slightly out to find point $6\frac{1}{2}$, and then draw shoulder seam from $\frac{3}{4}$ through W. Now measure across from $\frac{1}{2}$ to $20\frac{1}{2}$ the half chest measure, plus $2\frac{1}{2}$ inches for making; from $20\frac{1}{2}$ measure back to $12\frac{1}{2}$ the across chest measure, or the average between the across chest and across bust measures; deduct the width of back neck $2\frac{1}{2}$ from front shoulder, 12, and by the remainder, $9\frac{1}{2}$, sweep from $12\frac{1}{2}$; having done this, add $\frac{3}{4}$ inch to this $9\frac{1}{2}$, making $10\frac{1}{4}$, and sweep by that from $20\frac{1}{2}$, and wherever these arcs or sweeps intersect each other, locates the neck point F, and from which measure across to V $\frac{1}{3}$ neck, and draw breast line from V through $20\frac{1}{2}$. If, however, the lady is flat at the stomach, it will be found advisable to come back $\frac{1}{2}$ inch at waist, as from * to $21\frac{1}{2}$, and draw the remainder of breast line from $20\frac{1}{2}$ through $21\frac{1}{2}$. The effect of this will be to make the front slightly round at $20\frac{1}{2}$, which

round must be well worked back over the breast in making up.

Now measure from $\frac{1}{2}$ at 8 to W, deduct that from the over shoulder, and by the remainder sweep from $12\frac{1}{2}$ to find point D, putting the finger on the tape $1\frac{1}{2}$ inches up before sweeping as previously described; get the width of shoulder by the back, making the front $\frac{1}{4}$ inch narrower, and shape the scye as shown, keeping it as hollow as possible above $12\frac{1}{2}$ and well above 8. The + at V may be made a pivot to sweep the gorge from F to I. We now come to

The Location of the Seams,

And here we apply much the same method as we adopted with the Jackets, indeed an Ulster is very little different from a long Jacket. Come back from $12\frac{1}{2}$ 1 inch, and divide the distance between $\frac{1}{2}$ and $11\frac{1}{2}$ into 3 parts, equally or nearly so; make the back from 1 to 3 half what it is from $\frac{1}{2}$ to $4\frac{1}{4}$, and shape the sideseam as shown, continuing below the waist at right angles; come in from 3 to 4 1 inch; make 4 $7\frac{1}{4}$ half an inch less than $4\frac{1}{4}$, 8; take out 1 inch between $7\frac{1}{4}$ 8 $\frac{1}{4}$; make $8\frac{1}{4}$ $11\frac{1}{4}$ half an inch less than 8, $11\frac{1}{2}$, and take out $1\frac{1}{2}$ inches; now measure up the waist, and take out the surplus in a dart after allowing $1\frac{1}{2}$ or 2 inches for making up; the dart should be placed to run parallel with breast line, running rather towards the front at the bottom, and at the waist it should be about 2 inches from the breast line.

The Spring over the Hips.

Measure across from $22\frac{1}{2}$ to 24, and see how that corresponds with the hip measure, and say 3 inches, most probably it will be small; if it is, add on two-thirds at $6\frac{3}{4}$ $8\frac{1}{2}$, and one-third at 2 3. The mode of extending the various seams is to draw a line from 3 through 2 for the sidebody; square down from midway between $7\frac{1}{4}$ and $8\frac{1}{4}$, and put half the spring to be located there on either side of H, and then draw a line straight from $7\frac{1}{4}$ through $6\frac{3}{4}$, and from $8\frac{1}{4}$ through $8\frac{1}{2}$ on either side. Now, if you have the length of side and front, use them to get the run of the bottom of skirt; if you have not got these measures, measure down from the waist line at side 1 inch shorter, and at front 2 inches shorter than the back. Add on a button stand all down the front of $1\frac{1}{2}$ inches. The finish of the back varies so much, that it is difficult to say which is the most popular; the diagram illustrates the necessary allowance ($1\frac{1}{2}$ inches) for a plain pleat or opening.

Hints on Making.

A facing is generally put down the front right to the bottom, but it is not often taken through the shoulder: the body lining extends usually to line $22\frac{1}{2}$ 24 at hips, and in putting this in, care must be taken to give plenty of length over the waist. The buttons down the front are usually terminated about 24, but tabs and small buttons are often put to fasten the garment below. Carefully press any fulness there may be at the bottom termination of dart well towards the side, as any excess of room or fulness here is to be carefully avoided. The sleeve is generally pitched at the side-seam, and of course the usual care used in putting it in. If any wadding is used at any part, see that it is carefully graded away, so that its existence cannot be detected. The usual precaution of keeping the collar long in the hollow of gorge must not be forgotten, as it applies universally. We will not dwell further on the points to be observed in making, but proceed to deal with

Diagram 36, Plate 18; Figure 30, Plate 20,

Which illustrate a double-breasted Ulster with lapels sewn on, and foreparts cut across from the bottom of the back dart; it is really more with the view of illustrating this latter phase than any other, we have drawn this diagram, for one of the worst difficulties experienced by all ladies' tailors in these garments, is to get rid of the superfluous material below the waist in front, which invariably locates itself if the front edge has been kept straight, and proper provision made for the breast by means of the darts. We know in practice that suppression at one part causes fulness at another, and if that suppression is done in the form of a fish, it throws fulness both above and below, and as the breasts are usually much more prominent than the stomach, it follows as a natural consequence that there is too much material below the waist in front. There are two ways of avoiding this difficulty. The first is illustrated on diagram 35, and is the one mostly used in the country, and consists of coming back from the straight breast line $\frac{1}{2}$ an inch at the waist, and drawing it through to bottom. This method produces a slightly round front edge, but if the round is only properly drawn in and worked back, and the front edge brought to a straight line, and the fulness pressed back over the breast, it answers satisfactorily. The second method is undoubtedly the best, and is the one mostly used by the ladies' tailors in the West End, and is illustrated on

Diagram 36.

The body part is got on exactly the same lines as described for diagram 35, with the exception that the

front line is drawn straight through from V to $22\frac{1}{2}$, and the waist then suppressed to the necessary size by means of darts. These are terminated about $2\frac{1}{2}$ or 3 inches below the waist line by the foreparts being cut across in a nearly horizontal direction from the front, when the surplus material may then be passed away in the front. It is best to arrange this cut to slant slightly downwards, as it produces a better effect. The lengths on either side of the darts must be adjusted to each other, and this will produce sufficient space for pointing up the overlap beyond the centre line to meet and form a continuation of the lapel as illustrated on diagram. It will be found advisable when cutting D.B. garments of this class to spring the forepart out from the waist line downwards a trifle, taking off at the dart below 21 whatever has been added below $22\frac{1}{2}$, and in cutting

The Lapel

Use the front edge as the guide for shaping the sewing to edge, and finish to taste. There is no doubt a good deal of style may be introduced by means of the lapel, so it will be well to give it careful attention: it is the almost invariable rule to make it narrow at the waist and wide at chest. We illustrate on the diagram one of the most popular modes of finishing these. Silk facings are put on the lapels; and, as with gentlemen's coats, sometimes the binding is put on the top of the silk, and at others the silk is sewn on the top of the braid and coming to the top of the lapels. We prefer to see the facing put over the braid, but there are many of our best cutters who prefer the other way, so our readers will be able to take their choice.

In all other respects diagram 36 is produced on the same lines as described for diagram 35, so that it will be unnecessary for us to dwell on them here, but at once proceed to deal with some of the

Varieties of Ladies' Ulsters.

We must first thoroughly understand how to infuse the principles of fitting the figure: and having done this, to vary according to the fashion desired. It is now a generally acknowledged truth that the ladies' tailor must do something more than fit the body. The seams must be located with due regard to harmony and proportion, and, whenever possible, going over the prominences and hollows of the body; for then, plain sewing only is necessary, whereas as soon as the seams are placed on either side of a prominence, then that part which goes beyond the prominence must be full in order to get the receptacle for it in the proper place, but this we have dealt with in the letterpress referring to diagram 35.

Then we have to consider our customers' tastes and

wishes, for we must remember we are making the garment for them, and as it must always be our aim to please them, we should lay ourselves out to understand what *they* wish; and though customers will sometimes ask for garments quite unsuitable to their form, still, if they have fully made up their minds, the best course for us to adopt will be to modify the style in such a way as to make it as far as possible in harmony with the figure. It is in this way the tailor with taste and artistic talent shows his skill, in sending forth his customers in becoming garments. When they come to him with their minds fixed on a certain style, if it is unsuitable they can modify it by the material and trimming; or, if they have decided on material, he can reduce the unbecoming nature of the pattern by the infusion of a style having an opposite tendency. The styles we have selected to illustrate the varieties of Ladies' Ulsters are

The Loose-fronted D.B.,

Diagram 38. Plate 19; Figure 31, Plate 20,

And the Cross-over Front. The former is very popular just at present, and as we pointed out in dealing with Ladies' Jackets, the front must be straight, that is, the breast line, but as the Costume Skirts are worn so close-fitting at present, and ladies' breasts being invariably more prominent than their stomachs, we have left a little curve just at the top from $20\frac{1}{2}$ to V, owing to the difficulty experienced in avoiding superfluous material on the stomach (see diagram); but, wherever possible, this round should be drawn in, and the fulness well pressed back on to the breast. To accomplish this, it will be advisable to take out a V at the top of the breast line, and cut the lapel a trifle short. But when the garment is intended to turn high up, it will be better to omit the V, the tendency of which is to shorten the outside edge. As will be noticed, the fish is omitted from the forepart at waist. But when it is desired to have the garment very close-fitting at the sides, a fish is taken out as per dotted lines; and when dealing with a figure with prominent breasts, it will be very advantageous in providing extra room at that part. We should, however, advise this to be left till the trying on, as it does not suit all types alike. Then the one side can be pinned up on the figure, and judgment brought to bear as to which produces the effect desired in the best way, and arrange accordingly.

The Cross-over Front,

Diagram 39, Plate 19; Figure 32, Plate 20,

Is a style which seems more than likely to become a prominent feature in fashionable Ulsters. When trimmed with fur, as shown on our illustration, it is

very effective. The diagram is self-explanatory in this case, and shows how the overlapping part is added on; and though these garments are generally made close-fitting, still a moderate looseness at the waist rather adds to than detracts from their beauty. The under forepart is generally cut to the breast line only, and a series of hooks and eyes put down to fasten it at that part, so that an ornamental clasp or button at the side will be quite sufficient to fasten it. This will be readily understood by a reference to the figure and diagram. We will now direct attention to the

Variations in the Back, Diagram 37,

Necessary for Dolmans and Winged Cloaks. As they will form the subject of another section, a reference to diagram 37 will show the plan adopted, viz., continuing the sideseam right through to the scye point of shoulder of back, which part is added to the sidebody when sleeves are worn under the wing, but more frequently the forepart and sidebody are cut away at the scye, when all that is necessary will be to make a mark on the back where the sidebody is to begin, in order to retain the balance. This, however, is a feature which more correctly comes within the scope of the section on Dolmans, though of course that is no reason why, if customers so desired it, the sideseam should not terminate at the point of, or half way across, the shoulder seam; indeed, this feature was very prominently brought out in the fashions of a few years ago, and may be revived at any time.

There are doubtless many other variations we might dwell on in reference to ladies' Ulsters, but we will conclude this section by a few remarks on

Newmarket Ulsters

In their various styles of S.B. and D.B., as they are so very popular at present. These are cut on exactly the same lines as laid down for Newmarket Jackets, and which our readers will find fully described in the section treating of Jackets. All that requires to be done is to extend the skirt to the length desired. It will always be well for the cutter to bear in mind that the ladies' Ulster does not bear the same relation to the ladies' Jacket, that the Chesterfield does to the Lounge for gentlemen; on the contrary, the ladies' Ulster is in reality nothing more than a very long Jacket, preferably cut a trifle easier on account of it being often made from thicker material and being more used in Winter when thicker underclothing is being worn.

We must now turn our attention to sleeves, as they play such an important part in Dolman cutting; and before we proceed to describe the method of producing them we must fully explain the sleeve problem.

Section Five.

Sleeves.

Diagrams 40 to 52. Plates 21, 22 and 23.

The sleeve problem has been so often brought before the trade as an unsolved one, that cutters are well acquainted with the difficulties that present themselves in its consideration. Further, it is more than likely the stern realities of daily practice have brought them experiences other than pleasant, and caused them to think a good many times over the remedies so much required. It is generally acknowledged that, to get a really perfect fitting sleeve, the scye should be located as nearly as possible at the natural juncture with the arm and body. This is imperative at the front of scye and at the bottom of scye; but with the width of back it is somewhat different, since loss of width to back can be compensated for in the sleeve; and when we consider the decided preference shown for narrow backs in ladies' garments, the importance of the system being arranged to provide for this in its ordinary workings will at once be seen. This, we claim, has been satisfactorily accomplished in the sleeve system we are now submitting. We fully illustrate its workings in regard to this feature towards the end of this section, but before our readers can consider that, it will be necessary for them to acquire the system in its simplicity, consequently we begin with

The Jacket Sleeve

System as illustrated on diagram 41. The first thing we have to do is to take the cut out pattern of the body part. (Diagram 40 illustrates the scye of Dia. 1, Plate 4). We begin by drawing a line at right angles to the depth of scye line, and touching the most backward point of the scye at 11 (see dot and dash line); then another line is drawn at the front of scye, and the distance these two lines are apart is the first quantity taken; this is applied to diagram 41 by making from O to $5\frac{1}{2}$ this quantity. We now wish to get the balance of the sleeve, and to do this we must locate the two pitches; the forearm pitch is always placed $\frac{3}{4}$ of an inch above the level of the scye as at B; the hindarm pitch may be fixed according to taste; a very good plan for Jackets and Ulsters is to fix it at the top of sideseam. The pitches located, we take the square and let either arm rest on a pitch as at A and B; now let the arm at C come forward or backward in accordance with the style of sleeve desired, always keeping the square touching these two pitches, when it will be found the more forward the square is brought, the

greater the distance will be from E to B, and *vice versa*. It must always be remembered, in arranging the pitch of the sleeve, that the forward-hanging sleeve will have more superfluous cloth at top of hindarm, though it will give much more freedom than the backward hanging one. Having arranged the square in position, note the amount from B to E, and apply this to diagram 41 by measuring back from $5\frac{1}{2}$ to $1\frac{1}{2}$, and square across to 8. Now measure the scye from A to 11, and from 22 to B, straight across—not round—the scye; whatever that measures, apply from $1\frac{1}{2}$ to 8; from O to 4 is half this distance, which in ordinary cases finds the top of sleeve head: draw a line from $5\frac{1}{2}$ to 4, and also draw a line from 22 to B of diagram 40, and whatever the scye is hollowed from this line, as at E, add on that amount of round to the sleeve at $\frac{3}{4}$. The sleeve head may now be drawn from $5\frac{1}{2}$ to 4 and 8, when the next operation is to mark off the length to elbow and full length. Measure the width of back and apply it to 8, and measure on to elbow, allowing three seams for making up, and on to full length in the same way. For an ordinary close-fitting sleeve, hollow the forearm 2 inches, then measure from 2 to 8 half the size of sleeve desired, plus two seams; in the same manner apply the width of cuff. Get the angle of cuff by squaring across from hindarm, taking the angle from elbow downwards as the guide. Draw the forearm straight from $5\frac{1}{2}$ to 2, and from 2 to C, and on no account hollow it between as an examination of the arm will at once show it to be round between elbow and wrist, and to cut a hollow to fit it is quite a mistake. Tone down the angle at 2, and the topside sleeve is complete.

To get the under sleeve, measure round the bottom of scye from A to B, and apply from $5\frac{1}{2}$ in the direction indicated by 7; sweep from the elbow at 8 to get the length of hindarm, and finish as per diagram. The amount of hollow required at $\frac{5}{2}$ is got by squaring across from the forearm pitch at right angles from the square when placed to find the balance as illustrated on diagram 40; and provided the scye is not made too deep for the figure, the amount of hollow may be gauged by the distance between the square line and bottom of scye.

The Ulster sleeve is practically the same as the Jacket sleeve, though it may be preferable to give it a trifle extra width at the elbow and cuff; but as this is a feature always governed by individual taste, it is impossible to lay down any definite guide in this particular, except actual measurement which plan the cutter should always adopt in all cases of doubt. The quantities marked on the diagram being the usual sizes for material of ordinary thickness.

Ladies' Bodice Sleeve. Dia 43. Plate 21.

If our readers have thoroughly grasped the principles involved in the Sleeve System, they will soon recognise they are identical with those employed to cut the bodice sleeve. The width across the scye is used to find the distance from O, 6 : the sleeve pitches are located—the forearm $\frac{3}{4}$ of an inch up from bottom, and the hindarm, in this instance, at the second sideseam, which may of course be varied ; but this mode is most in accordance with the views of ladies at present, the topside sleeve being made much wider than half, and consequently it will be noticed a great difference exists in the quantity on the square when taking the balance of the sleeve : the first amount for this sleeve is 6, the second is $2\frac{1}{2}$, and this of course makes the sleeve head very round. In locating point 5, make it rather less than half $3\frac{1}{2}$, $10\frac{1}{2}$: proceed with the elbow as before described, measuring from 2 to $7\frac{1}{2}$ * half the size the elbow is desired, plus two seams ; then come out from $7\frac{1}{2}$ to $8\frac{1}{2}$ 1 inch, or as much as it is desired the topside sleeve shall be wider, when of course a similar quantity is taken off the under sleeve, as from $7\frac{1}{2}$ to $6\frac{1}{2}$. Point $7\frac{1}{2}$ should be used as the pivot to sweep from $10\frac{1}{2}$ to get the top of hindarm of undersleeve.

Puffed Sleeve Heads, Dia. 43, Plate 21.

Are so very popular at present, that no description of a system for sleeves would be complete without an explanation of the mode of producing them. First sweep by the elbow at $8\frac{1}{2}$ from $10\frac{1}{2}$ in the direction indicated by dotted lines $1\frac{1}{2}$, and go out from $10\frac{1}{2}$ three times, or very nearly three times, the amount of puff desired, and add on an equal amount of round to the top above 5, thus : suppose an extra $\frac{1}{2}$ inch of round is desired to the sleeve head, add on $1\frac{1}{2}$ inches as indicated by the dot and dash line. Some may consider this an excessive allowance, but when they remember the puff must be provided for on both sides, that is, up and down, they will at once see that twice is the least possible quantity, and to this must be added an allowance for the hollowing tendency of fulling in the sleeve head : for whenever a part is fullled on or drawn in, the round is apparently much reduced.

Sleeves for a large size Dress Bodice.**Diagrams 44 and 45. Plate 22.**

In order to fully illustrate this, we have taken the scye of dia. 28, and applied the system in exactly the same way, with the result of diagram 45. But here we should use a little judgment, for we know ladies of this class are usually very square shouldered and short necked, so that it would be our duty to keep the fullness of sleeve head as little as possible, in order to pre-

vent anything that would in the slightest degree raise the shoulders ; so we should take off $\frac{3}{4}$ or 1 inch of round from the top of the sleeve head as illustrated by the dot and dash lines ; this would enable the sleeve to be put in almost plain, and would be quite satisfactory, as the bones of the shoulder of this class of figure do not show any prominence at this part, the surrounding flesh making shoulders comparatively flat.

Diagram 23, Plate 11, illustrates a sleeve suitable for check material. It is produced in the same way as diagram 43, with the top and undersides grown together to elbow, a fish being taken out under the arm to make it shapely at back. We will now give a few

Hints on Making.

If there are buttons and holes at either fore or hind-arm seams, a button-stand must be left on that side the buttons are intended to go on. In putting the linings in, always keep them rather long than short, and always flash baste them over the seams. In the case of the Dress Bodice Sleeve, the extra length in the hind-arm of topsides must be put on at the elbow in fulness. In putting the sleeve into the scye, keep it close round the back scye as from A to C, dia. 42, keep it fair round the bottom from A to W, and begin the fulness a little below D, and terminate it well above the forearm pitch.

If there is a moderate amount of fulness to go in the sleeve head, it may be drawn in with a running thread and pressed away before the sleeve is put in, but if there is more than can be successfully arranged in this way, put it in in little pleats, and if the sleeve be desired to appear puffed, do not open the seam at sleeve head, which would press it flat, and so destroy the end in view : a judicious use of canvas or horsehair, or even a little roll of cloth or wadding, will be a great assistance to produce a good puffed sleeve head.

The Sleeve Problem.**Diagrams 46 and 47. Plate 22.**

The problem which has puzzled the profession during the past fifty years, more than any other, is simply this : how to compensate in the sleeve for variations in the width of the back : and though in practice the difficulty has been invariably surmounted, yet when the various processes have been tested theoretically, they have all been more or less deficient in meeting the self-evident needs ; and the measure of success their authors have achieved has doubtless been largely due to the elasticity of the material and the judicious manipulation that the workmen have put into the garment.

Let us take a glance at diagram 46, and see the varying widths of back marked 8, 9, 10. These represent backs of an inch difference in the width—9 is the normal, 8 the wide, and 10 the narrow. Now it is

evident, that when the arm rests at the side, this variation is one of width or circumference from centre of back to centre of chest, as well as length from the gorge over the shoulder to the wrist, for a wide or narrow back, invariably means a wide or narrow shoulder : but when the arm is raised as it is when the customer is being measured for the length of sleeve, what was circumference becomes at once length : hence whatever is lost to the back must be compensated for in both length and width, and this the system of itself works out admirably, forming the sleeve for the wide back flat, and the one for the narrow back with a lot of fulness ; this is a necessity in tailoring wherever applied, if the seam does not go exactly over the prominence it is desired to provide for, hence the various modes of manipulation needed to suit different styles of cutting. It is, of course, too much to expect that garments cut with extremely wide or narrow backs can have sleeves made to fit as nicely as those cut a natural width ; the prominence of the shoulder must be provided for, necessitating in the case of narrow backs a much larger amount of fulness ; whilst, if the back and shoulders were excessively wide, the sleeve would need to go in plain or even positively tight.

Diagram 47. Plate 22

Illustrates the three styles of sleeve heads, and it will be readily seen that as the back is made an inch wider or narrower, the distance across the scye would be that much more or less. This is evidenced as from O to $4\frac{1}{2}$, $5\frac{1}{2}$, $6\frac{1}{2}$, and producing the amount necessary to fill up the round of the shoulder, and as the scye increases in size as the back is made narrower, and *vice versa*, so the measure from back pitch to front is made to vary 1 inch for every inch of difference in the back ; the pitch of the sleeve being kept on a horizontal line makes a difference of a $\frac{1}{4}$ inch whenever the back is varied, as in the present case : hence O, 4, $4\frac{1}{4}$, $4\frac{1}{2}$. The topside is naturally the part that is the most affected by variations in the back, but the underpart also needs some changes, necessitating the use of judgment in the sleeve balance as found by the square, in the working of the system, which naturally produces a slightly larger under sleeve for the narrow back. The variations to be introduced by the aid of judgment are shown on

Diagram 48,

And consists of not hollowing it out so much for the narrow back. The dotted line shows the changes to make for the narrow back, the dot and dash line illustrates the normal, and the solid line the wide back. These variations are necessary to allow the arm being brought forward or raised, for it must always be re-

membered the arm is the freest of all the members of the body, moving backwards, forwards, up and down, in a manner which defies the adjustability of the most elastic materials : consequently we have occasionally to err on the side of a little too much material, to permit these movements in garments held closely to the waist, otherwise a grand split would be the result, especially if the scye happened to be a trifle too deep. This is very important in Riding Habits, as the lady invariably lifts her arms well up in the act of mounting, hence a too deep scye and an under sleeve too much hollowed is to be specially avoided. Some ladies, however, are content if their jackets fit nice and clean at the back scye and do not require to raise their arms, trusting to the elasticity of the material for those occasions when this is necessary. For such, the under sleeve should be well hollowed and made slightly shorter and strained up to the hindarm of top sleeve when making.

Variations in Style.

The fancy style of sleeve head, which, during the past year or two, has been received with so much favour, has made the sleeve problem easier. The slashed sleeve head, the pleated topside, those arranged with sleeve capes, as well as the high puffed sleeves, all have the same result, though the extreme to which they are carried clearly indicate that the original purpose of merely providing sufficient room for the shoulder has been lost sight of, and fashion has been allowed to hold the reins of fancy.

Variations in the width of the elbow should be made equally at fore and hindarms, though the preference should be given to the hindarm, to make the larger share of the increase, and the forearm to decrease. Variations in the width of cuff should be made one-third at forearm and two-thirds at hindarm.

The New Sleevelet. Diagram 52.

A fashion has been introduced during the past few seasons of putting a loose sleeve on the top of the ordinary sleeve, forming a kind of sleeve cape. The cutting of this is very simple, but it may be well to give it a place in this work. A reference to diagram 52 will show how to cut it : all that is necessary is to put the top and underside sleeve together at hindarm, and either arrange the elbow to touch, as in the present case, or if any amount of drapery is desired at the back, to arrange it open at elbow accordingly. The outline may be completed by drawing the forearm straight down from forearm to cuff, or cut as illustrated ; the shape at the bottom is also a matter of taste. This diagram explains itself, so we will not dwell on it further than to note that in addition to illustrating how to cut the new

sleevelet, it also illustrates how a loose blouse sleeve may be cut without hindarm seam, the width at the bottom being gathered in to a band. There is another style of sleevelet, which so very closely resembles this that we have illustrated it on the same page, although it partakes very largely of the cape style.

The Cape Sleevelet. Diagram 50.

This is a combination of forepart and sleeve, and partakes very much of the Dolman Cape. It is cut by taking an ordinary forepart and laying the sleeve down on the forepart pitch, so that it overlaps from A to B 1 inch, letting point F come in the natural hanging position of sleeve, but this may be varied if it is desired to have drapery at the side for ease, &c., then F may be brought nearer to G. Having arranged this, lay the undersleeve down as per dotted lines, and arrange D E H to taste. This style of sleevelet is worn on both Ulsters and Jackets, and has this advantage, that in the front it looks like a caped garment, whilst behind it looks very much like an ordinary sleeve. In making, they are sewn in with the gorge, shoulder, and seye, and as a general rule are left quite loose below the seye, though occasionally they are fastened at the side. We will now conclude this section on sleeves by giving the remedy for some of the principal

Defects in the Fitting of Sleeves.

This will put our readers in possession of the leading principles, for a very important lesson is to be learnt from a defect, if it is only thoroughly studied and the principle mastered: for in cutting, however, perfect a system may be, it is necessary for those who use it successfully to fully grasp the principles involved—for the system is, after all, only the tool which needs the hand, the eye and the heart to direct and use it to meet all cases satisfactorily.

Creases across the top of forearm.

Diagram 51.

These very unsightly creases are generally the result of an insufficient depth between the top of hindarm to the top of forearm, or to use another term, incorrect balance: the same might be effected by taking a good fitting sleeve, cutting the hindarm across and taking out a wedge. It is most apparent when the arm is brought forward, as in the act of writing and almost entirely vanishes when the hands are clasped behind. This defect is bound to exist in a more or less degree in every sleeve, but we should always aim at reducing it to a minimum. If it should be found to exist to a degree which is not only unsightly but uncomfortable,

the easiest way to alter is to lower the forearm as from G to H, diagram 51, which practically amounts to the same as if a wedge had been inserted to the hindarm seam to nothing at G: though in one case the forearm is shortened, and in the other the hindarm is lengthened, the relation existing between the two seams is identical in both cases, the length being easily adjusted if a turn up has been left at the bottom of cuff. The opposite defect to this is a dragging from forearm to elbow, diagram 51. In this defect a most uncomfortable pressure is felt when the arms rest at the sides, but plenty of ease exists for the arm being brought forward: there is a lot of fulness and foul material at the top of hindarm, and a general tendency for the cuff to stand away from the hand. This latter effect is also produced by a different cause—viz., the forearm cut too hollow between elbow and hand (as shown from F to V, diagram 49), the dotted line showing the remedy. It should always be borne in mind that the sleeve between the elbow and cuff at forearm should be cut straight, as illustrated by the solid line between F and V. To return to our defect, just as the creases across the forearm are cured by lowering the forearm, this would be remedied by raising it, but as this is not practicable in the made up garment, we give what we term a negative alteration—viz., lower the hindarm as shown by dotted lines P to O, diagram 51, the lowering of the hindarm having practically the same effect as raising the forearm, with the exception of the length of sleeve, which may be adjusted at cuff, as previously explained.

Creases in forearm and elbow.

Ladies frequently wear very tight-fitting sleeves, and if these are cut too straight, there is not sufficient length at the elbow for the arm to bend, which either results in a split at the elbow or a quantity of superfluous length forming in folds at the bend of the arm. To remedy this in the made up garment is somewhat difficult, in fact, if there is no inlay in the forearm it cannot be treated properly, though it may be relieved by lowering the forearm in a slight degree, as shown from G to H, diagram 51. In cutting new sleeves, cut your pattern across from J to I, and insert a wedge to nothing at I, which will make sleeve more bent, as illustrated by dotted lines, K coming to M, and L to N.

Loose and superfluous material at top of Hindarm. Diagram 49.

This, too, is necessary to a certain extent, in order to allow sufficient play in the sleeve for the arm coming forward. Ladies, however, do not require so much in this way as men, they prefer elegance to ease: and in

order to avoid this foul material at back of the arm, it will be necessary to clear out the undersleeve as shown by dotted lines W, whilst a little may be taken off the top of the hindarm of undersleeve and stretched up. In all these defects the quantity or extent of the alteration must be decided by the degree to which the defect appears. There are many other defects to which sleeves are liable, but those touched upon are perhaps the most important ones.

Section Six.

Dolmans and Cloaks.

To the inexperienced Ladies' Cutter, Dolman Capes, and the like garments, are probably a greater source of anxiety than any other styles; and yet, if the principles on which they are cut are but once grasped, they are as easy to cut as the simplest garment worn. We find young men can better grasp these by cutting one out, basting it together, and trying it on a figure of the same breast measure as the pattern is cut for. We seldom cut them out by system, that is, by drawing lines and angles, for they are generally worn as part of a garment, and as such must necessarily be made to harmonize with the parts it has to be worn with: hence we invariably use the parts of the pattern they will be worn in connection with, such as the forepart, sidebody, and sleeve to draft them out by. This will be best understood by following the arrangement we will describe.

The body part of these may be cut exactly the same as the Ulster, with one exception, viz., the sideseam running into the scye point of shoulder, instead of about 2 inches below: the scye may be made close fitting, and sleeves added in the usual way if so desired.

The Body Part. Dia. 53, Plate 24.

The more general plan of cutting the body part is illustrated by diagram 53, the dotted lines representing the ordinary Ulster as described in a preceding section. The scye is lower from C G and I, and the back carried to shoulder point. (The sleeve pitches at B and C should be carefully marked as a guide for the wing in making), but a reference to diagram 53 will make this perfectly plain, without further detailed instruction from us. The only further remark we need make is with reference to the shoulder. If the wing or cape is made to come over the shoulder as in the Russian Cloak, the shoulder of the under part may be considerably narrowed, say to 2 inches at F, but of course this must not be done with such garments as are illustrated

on figures 33 and 36, where the Dolman wing takes more the form of the sleeve. Sometimes in very thick materials, or for the sake of economy, the sidebody is not extended right through, being merely made about 4 inches deep at the waist, the forepart being also arranged in harmony; but our readers will readily understand that, though it is not indicated on the diagram. We will now proceed to deal with the various styles of Dolman, and begin with

The Duchess Dolman,

Diagram 54, Plate 24. Figure 33, Plate 25.

This is a style which has taken well with the better class of society, the only objection to it being the difficulty in lifting the arms, but this is a defect apparent in many—we may say most—styles of Dolmans. In appearance it bears a certain resemblance to the Russian Circular Cloak, with this great difference, the wing is finished at a level with the waist, instead of extending right through to the shoulder: but this will be best understood by a reference to figure 33, which brings out the special features very clearly, so we will turn our attention to the cutting, and as we have fully described the body part, we will proceed with

The Wing. Diagram 54. Plate 24.

First take the sidebody and sleeve, and lay them down as shown by the dotted lines of diagram 54, the hindarm of sleeve and top of sidebody joining as at A, then notice there is at least 3 inches space at L, and mark round from C to B, B being as far from A as A is from B in diagram 53. Now continue from B to I, and J, by the back of the sidebody, though it is just as well to fill it in at I $\frac{1}{2}$ inch, so avoiding the decided hollow at I; continue across to K as far as taste may dictate, now put the finger on the sleeve at C, and swing round the sleeve till it is level with the waist, making C the pivot, and marking C to F by the forearm of sleeve, and connecting F to K as shown. In order to avoid getting the seam just on the top, some cutters add on about 2 inches from C to D, and take the same amount off the undersleeve which is outlined by E G H F, and is cut by the scye of diagram 53 from E to G, and the remainder by taste.

The Russian Circular Cloak.

Diagram 55, Plate 26. Figure 34, Plate 25.

The popularity of these garments during the past few years has raised them to a position of importance in Ladies' Garments, and as they combine both warmth and comfort, it is more than likely they will continue

popular for some time to come, hence we regard them as one of the most important of the various styles of Dolmans we shall deal with. They embody almost all the principles of cutting for all the various styles, but this will be easily understood as we proceed. The body part would be cut as diagram 53, as we have previously noted, so that all that is necessary is to describe the wing or outer forepart.

Lay the cut-out forepart and sidebody in the position shown on diagram 55—touching each other at bottom L, and with a space of not less than 3 inches at A; and in laying them together in this way, notice that the balance is not disturbed, or, in other words, see that the sidebody is not passed up or down. Now take the sleeve. Having arranged the sleeve head in the style it is desired the sleeve head of wing shall be, that is, plain or puffed, lay it with the forearm overlapping the forearm pitch about 1 inch as at K, and then bring the hindarm to the back pitch W, and the outline of wing may then be drawn, starting from B to V to F and D by the forepart, from D to W by the sleeve, but adding on whatever amount was lost to the back at the hindarm pitch, in continuing it up to the shoulder seam; now come down from W to G, and it will be found preferable to fill up the hollow above G a trifle, say a $\frac{1}{2}$ inch; then continue on to E and across the bottom from L to C. The forepart may be completed from C to B to taste, the dotted outline representing the meeting edge to edge line, cutting it away more or less from the front of forepart as fancy or customer's wishes may dictate, but it is well to remember there is a tendency for them to appear more cut away than they really are, owing to the movements of the arms.

Hints on Making Russian Cloaks.

The one great feature in these garments is to get them to fit nicely over the shoulders, with sufficient room, and yet to fit snug in at the hollow of waist. To secure this, the balance must be carefully preserved, sewing point W to the hindarm pitch of back, and carefully distributing any fulness there may be from W to D in the same way as for a sleeve; the shoulder and gorge F, V, B are sewn to the back and collar at the same time as the forepart, and in like manner the side-seam from W to E is sewn to the back with the sidebody. Tabs should be placed about 14 or 15 inches up from C, by which to secure the wing to the forepart, or otherwise, in boisterous weather, these have a very "fly-away" tendency. As we have previously stated, the under or body part is usually the same as an Ulster with sleeves, or with the armholes cut away to the waist, but sometimes a strip is cut off the forepart, as from V to M, diagram 55, and this is secured

to the wing, an opening being left about 1 for the hands to come through, but this is only one of

The Variations of Style

That may be introduced. The dot and dash line G H I shows another style which has found much favour, especially with ladies who objected to the weight of the Russian Cloak, whilst it also has a fanciful appearance which readily lends itself to various styles of ornamentation. Diagram 56 is really only another adaptation of the same garment or part of garment, and, as will be seen, it illustrates the old Sling Dolman Cape so very popular a few seasons ago. As far as the principles of cut are concerned, they are identical with what we have described for diagram 55; the main point of difference lies in their being cut short, terminating about 2 or 3 inches below the natural waist, and then an extra 2 or 3 inches are left to turn up round the bottom, to meet the sling outlined by V, B, C, E, and which may be varied to taste. The wing of the

Ladies' Inverness,

Diagram 56, Plate 26; Figure 35, Plate 25,

is identical with this, but minus the sling, though it is often customary to cut them longer in front; but of course this is a matter easily adjusted to the customer's views. If a looser style of Cape is desired, open the forepart and sidebody at J, making A, as it were, a pivot; or, better still, the top of sidebody W, when more drapery will fall at the side; but these are merely side issues, which will soon suggest themselves to the cutter when once the principles of cut, as here laid down, are mastered. We will just mention one more: High puffed sleeve heads give more round between W and D, and more width at W in just the same way the alteration would be made for sleeves. These hints will, we trust, prove sufficient for the cutter to produce any style of Dolman Cape, so we will proceed to deal with

The Princess Dolman Sleeve.

Diagram 57, Plate 26; Figure 36, Plate 25.

The same principle is applied here, only the forepart is omitted. Take the sidebody and sleeve and lay them together as shown at W and E with a space at E of not less than 3 inches, making this more when more freedom for the movements of the arms is desired; follow the sleeve head from D to W, adding on at W what was lost to the back as previously described for diagram 55; continue down from W to F and G, by the sidebody, filling it up $\frac{1}{2}$ an inch at F. Now put the finger on the forearm pitch D, and swing the sleeve

round as per dot and dash line, to a level of the waist, and continue the run of sleeve head from D to V; the width of sleeve hand is a matter of taste, and the run of the underside sleeve from D to E is arranged to agree with the scye of forepart and the bottom from A to C cut as much short as the topside is cut too long. If it is desired to carry the forearm seam out of sight at D, see instruction for diagram 54. These have a very stylish appearance when in the garment, but the one great drawback is the inability to raise the arm, the sleeve being secured to the sideseam.

A Sleeve Wing. Diagram 58.

The variety of ways in which this combination of parts can be applied is unlimited; diagram 58 illustrates the sleeve and sidebody only, grown together; and the same instructions we have given for the other diagrams will apply to this. Put the sidebody to the hindarm pitch of sleeve; arrange the amount of drapery between hindarm of sleeve and front of sidebody, usually about 3 inches; adjust the length to customer's ideas, and the cutting is complete. In making, it is sewn in with the sideseam and sleeve head from F D to W.

Diagram 59

Illustrates still another style, this has the back and sleeve grown together, and has a very stylish appearance when on. To cut this, put the hind arm of sleeve to the hindarm pitch, arrange the space from B to C by about 3 inches more than the width of the sidebody; more or less in accordance with the amount of drapery desired. In making, this is sewn in with the sleeve head, the shoulder seams and back neck; the back seam being preferably sewn separate, as it would give it a freer appearance.

Doubtless there are many other styles of Dohman sleeves, capes and wings, but the cutter who has the least inventive genius will readily be able to produce any design he sees, if he once grasps and puts into practice the principles we have laid down, one of the most important of which is, that what is lost at one part is made up on another by a sort of give and take arrangement, whilst another important feature is to retain the balance.

Dohmans and Cloaks are so very closely allied, that it is sometimes difficult to tell to which style a particular garment may belong; so we deal with them both in this section, and now proceed to treat of

Cloaks.

One of the most popular garments of this season will be the Yoked Cape, illustrated on Diagrams 60 and 61,

Plate 27, Figure 37, Plate 28. In cutting these, it is far more a question of the infusion of style and ease than fit, consequently a reliable Block Pattern forms the best basis of operation.

Diagram 60

Shows how the yoke is cut: the back and forepart are placed with the shoulder seams together, and when in that position mark those parts outlined by W, O, 1, 2, V, comprising the back, gorge, and front: and now comes the part where all the taste may be displayed, for certainly the outline of the bottom part and the length allows ample scope for the designer's skill. Some make them very pointed and to reach down to the waist, as illustrated on figure 37: others keep them short and round both back and front, whilst others give extra length to the front, consequently we cannot lay down any definite rule in this direction. In the style illustrated on diagram 60, the yoke is made pointed back and front, starting at the depth of scye on the back at W to shoulder point D of back, and then from the corresponding point of front shoulder to the depth of scye line of forepart V. These are generally cut without a shoulder seam, but if any improvement can be made in the run of the pattern or for any other purpose, we see no reason why a shoulder seam should not be introduced. These yokes are very frequently made either of velvet or else ornamented very richly with braid, and there can be no doubt they make a very stylish feature in these garments, which combine a taking style with all the comforts of the more "grandmotherly" sort.

The Bodypart, Diagram 61,

Is merely a straight piece of material with the top part rounded so as to adjust it to the yokes. The width from W to V depends to a large extent on the substance of the material: to infuse the same appearance of fullness in a garment made of thin material, these must be cut much wider than would be necessary for a cloth for which we should advise W to V to be about 36 to 40 inches. The same width is generally retained to the bottom, though in the event of a very thick material being used, it would be as well to slope both back and front a little, in which case the distance from W to V may be considerably reduced.

The adjustment of length, diagram 61, is often a puzzling detail in these garments, but it is really a very simple matter. Draw line W V, and place the back on this line with the depth of scye line resting on it; then take the forepart and repeat the same operation. Now draw a line from the two shoulder points D and F, and at * (which is midway between D and F) make the top

of the round ; but if a large amount of puff is desired to the shoulder, extra round must be added above * : the full length may then be adjusted by measuring down from top of back in the usual way allowing for seams where consumed. It will, of course, be understood our diagram does not extend to the full length.

Most of our readers will doubtless understand the details of making these garments—that the bodypart is fulled on to the yoke all the way round, the back gathered in very much at the waist and tied in with a waist-band usually made of ribbon, and that the yokes are usually the only part lined, except where the front edge is faced with silk.

The Circular Cloak.

Figure 38. Plate 28,

Now claims our attention. It is a garment largely used by nurses, elderly ladies and others, and from the demand for patterns of this kind coming at regular intervals, we are disposed to regard it as a garment that is never out of fashion : and it will doubtless be in the recollection of many of our readers, that some four or five years ago they were one of the most popular of ladies' overgarments, indeed, the Russian Circular Cloak is only an adaptation of this garment. There are many degrees of fulness to which these may be cut, but the style we illustrate on our diagram is as close as we should ever advise, and from this it will be easy to deviate in the matter of extra room.

Diagram 62. Plate 27,

Shows how the back is cut. Take the block pattern of the back and sidebody of an Ulster, letting them just touch at the top of sideseam K, and the bottom L. The back seam and neck may be drawn exactly the same as the back, but in order to get the seam to come on the top of the shoulder, it will be advisable to come up from A to D about 1 inch ; C to E is from 2 to 3 inches, and draw sideseam by W D E F ; mark off the length to agree with the customer's measures, and arrange the finish of the pleats in accordance with the lady's own ideas, and the back is complete.

The Forepart. Diagram 63, Plate 27,

Is produced on similar lines : what was added to the back from A to D is taken off from B to F, whilst another 1 inch is added to the sideseam at H, thus making an excess of 3 to 4 inches beyond the Ulster size in the body, that being the minimum amount necessary in a garment to be worn over the arms ; the difference between the measure of chest and over arms and chest being from 6 to 8 inches ; the sideseam may

then be drawn from V P, G to F. If it is desired to fasten down the fronts with holes and buttons, the usual button stand must be left on, but when, as is often the case, these garments are lined with fur, they are made to hook and eye. Sleevelets are often placed on the foreparts in something of the style shown, the seam from I to J being generally hidden by some mode of ornamentation. If fur lining is required for this, a pattern of the garment is sent to the furriers, who will send you the fur all made up to size, just ready for the outside, so that the making of a garment of this class is a very simple matter. The same principle employed here will also produce a very pretty shoulder cape, if cut off about 14 or 15 inches from neck, but this will doubtless suggest itself.

We will now proceed with illustrations of Summer Dolmans, one or two styles of which seem to always retain their popularity—the Florence and the Princess. We will deal first with

The Florence Dolman,

Fig. 40, Plate 28 ; Dia. 64, Plate 29.

This illustrates the body part of a Summer Dolman cut from a Jacket pattern, it being much easier to cut all kinds of Dolmans from a model pattern than to work them out by system. It will be noticed the back has been reduced from D to W, so making one continuous run from waist to shoulder. The scye of the forepart has been lowered from F to G, and the bottom lengthened and made pointed ; but of course this is a matter of taste, though this is the more general way. The sidebodies are cut short, as illustrated on diagram, care being taken to put a corresponding mark on back and sidebody in order to retain the balance. The sidebodies, however, are often omitted altogether, when the forepart would be cut as per dot and dash line, from N to M and F. This answers well for such styles as the Florence, but for the Princess and similar garments it is better cut as per the solid outline. These garments are generally arranged to meet edge and edge in the front. The diagram shows a blind added for hooks and eyes, but of course this can be varied if desired by adding on a button-stand in the ordinary way beyond the breast line.

The Florence Wing. Diagram 65.

This is got on very similar lines to what we have previously described. Take the sidebody and sleeves and lay them together at the hind arm pitch, the hind-arm of sleeve going to the hindarm pitch on sidebody. Arrange the space at Q in accordance with the desired amount of ease ; a good medium quantity is about 3 or 4 inches, then mark round from F to W, adding

on at W what the back has been narrowed (see W D, diagram 53). Then continue from W to bottom of sidebody, filling in the hollow of waist about $\frac{1}{2}$ an inch; now put the finger on F, and swing the sleeve forward, as per dot and dash line, till the cuff rests on a level of the waist at V, and mark round from F to V, hollowing it a trifle more as shown; the outline of the bottom part is quite a matter of taste, and may be rounded or pointed, or arranged in any way to taste. If the body part has been cut without sidebodies, the solid line from F S to V outlines the under sleeve, it being cut straight down from F. If cut with sidebodies, the dash outline illustrates the style it is cut, the bottom being made to agree with the bottom of scye.

Hints on Making.

The shoulder seams are sewn together: the hindarm pitch of wing at W is put to the hindarm pitch of back; the forearm pitch is also arranged to harmonise the wing with the forepart: the under sleeve at F M is sewn to F M of the forepart, and the top and under sleeves are sewn together from F to V. A waist-band is sewn to the back at the centre and sideseams to keep it close to the figure, and the remainder of the garment is completed to taste. We will now proceed to treat of a few styles of ladies' Capes, and take first the

Three-quarter Circle Cape.

Dia. 66. Fig. 41. Plate 30.

This is one of the easiest of Capes to cut, all that is necessary being to take the back and forepart, place the shoulder seams together as per dotted lines D F, and then mark round the back gorge and front. The only point needing special mention is the length; from W to 15 is always to measure, and then a line is drawn at right angles to the back seam across to F; then measure from 3 to 15, and make F to $15\frac{1}{2}$ the same quantity; now measure from W to 15, and make D to V this quantity plus $\frac{3}{4}$ of an inch, and by these points arrange the sweep of bottom. The special feature of this Cape is the fulness which falls all round; it is often made all in one piece, the pattern being arranged to run with the back seam or where the back seam would be.

Half Circle Cape.

Diagram 67. Figure 42. Plate 30.

This is a much closer fitting Cape, and is also cut from a pattern of back and forepart. Arrange these with the shoulder point D touching, and the centre of front running at right angles to the back; having got this, pass the front forward 1 inch and drop it down $\frac{1}{2}$

an inch, and in this way provide for the V at D; the outline of the Cape is then got by the patterns in this position, the length being adjusted in the same way as described for the Three-quarter Circle Cape. This is a fairly full style of Cape, but not nearly as full as the previous one. It is often arranged with a seam over the shoulders, and, as a guide to locate this seam, come down from O to A one-third of the breast, and mark across from A to B one-third of the breast; take out 2 or 3 inches from B to C, and arrange the seams as illustrated by the dotted lines from B and C to D. One great advantage of having this seam is, that the material runs the right way at both back and front.

Close-fitting Cape.

Diagram 68. Fig. 43. Plate 30.

Take the back, forepart, and sleeve, and place them as illustrated on diagram 57, the sleeve on the forepart pitch of sleeve and overlapping 1 inch; the back is then placed with the back pitch at the hindarm, the space at C being regulated more or less (say 7 or 8 inches) as it is desired close or full. The length is regulated as for the others, making the front $\frac{3}{4}$ of an inch more than the back. If the sleeve head is desired puffed, it must be arranged on the sleeve head before applying it to the forepart and back to cut the Cape by. This is a very stylish Cape, and one that is always popular for fairly heavy materials, fur, &c. There are one or two fancy styles of Capes which are very popular now, and in order to keep this work up to date, we will deal with

Yoked Capes Dia. 69. Figs. 44, 45, 46.

Our illustrations portray the square and pointed yokes, with pleats arranged below in either case. The back view illustrates the arrangement of the pointed yoke, whilst for the one with the square front yoke the back would be also square.

The System, Diagram 69, Plate 31,

Is practically the same as we have just briefly described for the close-fitting Cape. Take the forepart and lay it down with the sleeve overlapping about 1 inch as at M, and arranged with the cuff N O laying in its natural position. Now mark round the forepart from W V R Q P and S, and then continue the mark as per solid line from S to H by the sleeve head. Now put the back with that part where the sleeve is intended to be pitched to the hindarm of the sleeve at L, arranging the space H N by judgment, making it wider by swinging the back round by the pivot L if it is required full round the bottom, and *vice versa* if it is desired tight-fitting; then continue from L to C B A E F and

I, marking off the length from A to I to the measure taken plus seams, and arranging the relative length of front, either square as shown on figures or pointed, or in any other way the customer may desire. So far we have only treated of a plain Cape without yoke or pleats, we will now describe

How to arrange the Yokes.

These are really nothing more than the top of the back and forepart cut off and a seam introduced, but a reference to diagram 69 will make this perfectly plain. The shaded part of back as outlined by A B C D E is the square yoke; it is generally made slightly pointed downwards, both back and front; but of course that is quite a matter of taste: we have seen some very fantastic designs in the outline of these yokes. The lower part of the Cape with the square yoke is illustrated by W T S L D E I, or if pleats are required as per illustrations, then add on from E to J and I to K of back, and T to U and W to X, a quantity in accordance with the number and style of pleats desired, but we will deal with these presently. The pointed yokes are cut as per dot and dash line from C to F and P to V, in which case part of the shoulder is cut with the lower part, when of course two seams must be allowed of overlap. In this way infinite variety may be introduced, both outline, length, and material used playing a very important part, and as there is so much scope in this direction, it is beyond the range of this work to attempt a description of them all. The more general length for the pointed yoke is to reach to the waist, whilst the square style generally runs about 6 or 7 inches deep behind, with the front arranged in accordance.

Provision for the Pleats

Is made in the manner above described, the amount varying according to the material; for an ordinary cloth, about 3 inches will be found sufficient for each pleat, so that if three pleats are desired the amount to be allowed from T to U and W to X would be 9 inches. A slit is generally arranged at the back pleat of the front, so that the arms may be brought forward without lifting the lower part of the Cape. With the pointed yoke, it is not so easy to adjust the pleats, still it becomes fairly easy if the principle is once mastered; the best way is to pleat up the material in the style desired, and then lay down the pattern and cut it out with the pleats already in the cloth. This simplifies the matter very considerably, and will always ensure the pleats being arranged satisfactorily. We will now give a few

Hints on Making

These more fancy styles. The yokes are generally interlined with canvas and lined with silk, a strip of silk forming the front facing, except when they are lined right through with silk, but this is only occasionally. A waist-band is nearly always put to hold it in at the back and sides, the only exception being when they are made very full round the bottom, and not intended to define the waist at all: but this is a style we have not yet treated of, as they are only occasionally seen in wear. The edges are more generally turned in and stitched, the fronts fastening with hooks and eyes; but there is no reason why, if so desired, they should not be made to fasten with holes and buttons. In such a case the inch of button-stand would require adding all down the front. Sometimes the front yoke is cut to extend to the waist in front, though it looks the same as the square yoke, the pleats being arranged on the top, this being done with the view of keeping the shoulders firm and close to the figure, as when the yoke extends to the waist it can be fastened to the figure by the aid of the waist-band.

Hoods.

Dias. 70 to 74. Plate 32. Fig. 47 and 48.

Now that these adjuncts to overgarments are so very popular for both ladies and gentlemen, nothing could form a more appropriate conclusion to this section, especially as so few people really understand how to cut and make them, these we are now enabled to place before our readers embrace the leading styles which are now being worn. Full size patterns of these can be obtained at our Office, as well as of any other style our customers may require, provided sufficient instructions, or better still, an illustration is sent with the order. Anyone, however, possessed of ordinary intelligence, can reproduce those illustrated by the use of an inch tape, square, &c.

Diagram 70. Figure 47,

Is decidedly the most popular type, and is pretty generally known under the name of the jelly-bag hood. It falls open as it were, and shows the lining to advantage, which is a feature worthy of notice when a stylish effect is desired, and as the materials used for lining vary so much, embracing silk, satins, plush, velvet, &c., there is no lack of material by which, in this way, to relieve and brighten a garment which would otherwise look very heavy and dull. Hoods are really an arrangement to cover the head, and this type is one of the most suitable for this purpose, being one of the roomy class. The diagram will readily explain how it may be pro-

duced. The back is cut on the crease or double edge of the cloth, and the bottom part, as from 20 to 12, is sewn together, the cut at neck from $\frac{3}{4}$ to $4\frac{3}{4}$ is sewn up, either to a band with holes to fasten to buttons placed round the neck, or it may be sewn in with the collar seam; the former plan is the one more generally adopted, as it allows for the hood being detached if desired.

The Round Hood, diagram 71, figure 48,

Is a type of hood not nearly so popular as it was formerly, when it formed part of the ladies' Circular Cloak. It is cut on the crease down the back as the former one, and a cord is put in to a hem run all round the outside and drawn in, forming a series of gathers which gives it a rather graceful appearance. It is well to remark that this style should never be cut smaller than our diagram (except for a child) and in many cases a larger one would be decidedly preferable. The neck of this may be sewn in the same way as that described for the last, and is, in fact a method applicable to them all.

The Cape Hood, diagram 72,

Is very stylish looking, and when not in use, lies quite flat across the back from shoulder to shoulder, being double at that part. As will be seen, it is produced by the back and forepart being placed with their shoulder points touching, and a V taken out at neck, equal to $\frac{1}{4}$ of the breast, the bottom part is at D, being rounded so as to give it a circular appearance at the bottom. It should be cut with the back on the double, and points D D and 3, $12\frac{1}{2}$ sewn together, and the bottom as at E sewn to the corresponding part of the other half.

Fancy Pointed Hood, diagram 73,

Is quite a distinct style from any of the foregoing, and is arranged more with the idea of producing effect than for use, still it can be turned to practical use if desired. This style is a very favourite one with ladies, and allows full scope for the exhibition of any fancy lining desired. It lies quite flat with two points at bottom, and a pointed *revers* which can be faced with any contrasting material. The back is cut on the double; B B is sewn together, and those parts as from 14, A C C to 10 are joined to the corresponding parts on the other side. Point 10, just above C, then lies on the top of 10 on the back. There is a point at 14, another just above it by the crease edge, between C C and the pointed *revers* 10, $12\frac{1}{2}$ turning back and forming a most effective hood.

Diagram 74

Is another of the same type, having only one point at bottom, and a *revers* sewn on to a hollow edge as 3, 9, $9\frac{1}{2}$, going off to point, and overlapping each other at bottom. This forms a very pretty hood, and is not quite so complicated as the last one.

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Section Seven.

Ladies' Trousers, Breeches and Gaiters.

Diagrams 75 to 79. Plates 33 and 34.

We now come to what may be looked upon as the more unusual garments, and which perhaps causes the young cutter more worry and nervousness than any other garments, this may very easily be avoided. The first operation is of course measuring, and on this we will give a few hints. First measure from the waist to the full length of side desired, in the usual way as for gents; to get the length of leg there are three very good ways; the one most generally practised is to ask the lady to sit down on a chair, and then measure the distance from waist to the chair: this gives the length of the body, and if this be deducted from the side, the accurate length of leg will be the result. Another way is to measure from waist to hip bone, and place the fork on a level of 3 inches below this. The third method of getting the leg measure is to measure from centre seam of back on to the bone of wrist, as for a sleeve, and a quantity will thus be obtained which coincides wonderfully well with the length of leg. Though, of course, it is highly advisable to get the length of leg correct, yet it is always preferable to get it short rather than long, as the former causes little inconveniences owing to the position occupied when in the saddle, being so different to gents who ride astride, and consequently require their riding breeches to come close up to the fork, with plenty of length from fork to knee. For the same reason, gents require a far more open style of cut than ladies. The remaining measures of waist, seat, size of knee, and bottom, are easily taken as far as trousers are concerned; but with breeches, it is quite different. In those firms that make these garments a speciality, they ask the lady to take a seat, and lift the skirt over her knees and take the tight knee, small, and calf in the ordinary way. It will be for our readers to decide whether they will follow this plan, or ask the lady to forward them herself. For our own part we can see no reason why any objection should be raised, provided the operation is done in a business-like way. In all these things it is not so

much what you do, as *how* you do it. A judicious tact will soon enable the cutter to get over these somewhat delicate operations with ease, and overcome that nervousness which betrays a want of experience. We will not dwell further on these preliminary remarks, but proceed to deal with

The Trousers. Plate 33.

At one time it did not matter much how these were cut, so long as they were made big enough, but now that the trains are made so very close fitting, it will readily be seen how great is the necessity for their fitting perfectly. Trousers are not so much worn as they were at one time, breeches and leggings, or breeches and top boots being largely patronised by the leaders of society; but inasmuch as the customers our clients are likely to have to cater for, not being composed entirely of that class, we think it preferable to give diagrams of both trousers and breeches. The materials from which these are mostly made are stockinette and elastic cloths.

One of the leading West End firms makes a speciality of dressed deer skin, which allows of the desired form being imparted with the utmost nicety. This firm generally make garments of this class to fasten quite close below the knee, and supply leggings; or top boots are worn with them. We have heard many rumours that ladies are patronising the knickerbocker breeches with the Devon knee bands, as now worn by gentlemen; the material selected for these being of the most masculine patterns. These, however, have not yet become very general.

The System Dias. 75 and 76. Plate 33.

It is not necessary for us to point out the positions of top, leg, or bottoms, as our readers know these are found in the usual way, though it may be as well to mention that the legs are cut 1 inch longer than the measure for fulling on over the knee. E H I is the centre line of the legs: from E to B, and E to D are both one third of the seat, C is midway between E and D; O to F may be made $1\frac{1}{2}$ inches, O to G the half waist and 3 inches, the waist being reduced to size by means of V's, as illustrated. The widths of the legs are equally divided on either side of H I, the usual widths for trousers being about 16 knee, 15 bottom. In drafting the undersides, come up from C to J, 1 inch more than from C to E, and square the seat seam from J by letting the other arm of the square rest on B; make up the size of the seat at the side, by allowing 2 or 3 inches for seams and ease, continuing the sideseam to the top pretty straight, and reducing it to the necessary size by means of V's.

Hints on Making.

It is of the utmost importance that the position the lady occupies when in the saddle should be borne in mind, as that is the only position in which they should be worn, hence, it will be necessary to manipulate the sides differently.

The top sides should be full'd on at the knee, quite 1 inch for the leg that goes over the pommel (usually the right leg), and the underside full'd on a like amount at the seat. All those made from cloth have a considerable portion of the seat and legs lined with chamois, to prevent any possibility of chafing; they are generally finished with fly fronts, the fly extending to the leg seam; eyelets are placed at the back, so that they may be adjusted to the exact size of waist; others are made with flies at the sides, but this is by far the older plan.

The V's taken out at the waist must all be neatly finished either by covering with galoon or some other similar method. Waist bands are never put to the trousers, the whole aim being to keep everything as thin as possible. The waist band lining is invariably silk, which make a nice finish to the top.

Breeches.

Diagrams 77 & 78. Plate 34.

These are precisely the same as the trousers in the body part, but of course tight-fitting from knee downwards, and in this respect they resemble gents pantaloons, for they are generally extended to within about 2 inches of the ankle, or say ten inches below the knee; the width is distributed equally on either side of centre line for both top and underside, an average measure of a lady's leg at these parts for a 24 waist, would be about 14 knee, $12\frac{1}{2}$ small, $13\frac{1}{2}$ calf, and $8\frac{3}{4}$ bottom, the small is generally about 2 inches below the knee, and the calf $2\frac{1}{2}$ or 3 inches below the small; these hints may enable our readers to cut from the most meagre measures, which we know by experience, is only too often all he can get for that garment. There are generally 4 or 5 buttons placed at the bottom of these of a flat kind, the buttons on the right side being put on the leg seam side, so as to prevent all unnecessary friction when in the saddle. This plan is also followed with

The Gaiters, Diagram 79.

These are cut in the same style as a coachman's, though some firms continue the tongue up to the top, instead of the method illustrated; but this is merely a point in detail wherein different firms vary.

Draw lines O 16, and mark off the length to calf, ankle, bottoms, &c., and measure back from this line

half the size of the leg at the various parts plus $\frac{1}{2}$ inch; thus at calf, half of $13\frac{1}{2} = 6\frac{3}{4} + \frac{1}{2}$ inch for seams = $7\frac{1}{4}$. Arrange the run of the buttons to agree with the sideseam of breeches, and leave an inch for button stand on the one side, and come out from line O, 16, as much as the button stand is behind it; thus O to $1\frac{1}{2}$ is $1\frac{1}{2}$ inches, allowing 1 inch for button stand, would equal $2\frac{1}{2}$. The diagram illustrates a very good size of bottom, and if the figures are taken to represent inches all over, this will produce a very good medium size pattern, starting in all cases from O for the length and from O 16 for the widths.

Spats.

The bottom part of the gaiter diagram illustrates how these garments may be cut, and as they are now largely used in the Winter, we have no doubt our readers will have occasional calls for them; they are made from 6 to 10 inches long; and to produce them, all our readers will have to do will be to take this diagram, and measure from the bottom upwards the length desired. The tongue for these is carried through to the top always. Sometimes the buttons are run in a curve towards the front, but this is a variation our readers will readily be able to alter if their customers should so desire it.

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Section Eight.

Ladies' Skirts.

Under this heading we purpose giving illustrations of a variety of Riding Trains, two of which will be reduced models of West End garments, and the third will be given more to illustrate how these may be cut by system, for though we do not generally advise such a method of cutting these garments, yet it is especially useful in cutting for children or any out of the way size. For general purposes

The West End Train, Plate 35,

Will meet the requirements of the ordinary run of customers better, it being a pattern that has been carefully tested and tried by a large number, and is now so improved as to leave little to be desired. It is largely used in the West End, as well as the most fashionable hunting districts.

As will be seen, it consists of three pieces, viz., back (Diagram 80), side (Diagram 81), and front (Diagram 82), which are put together exactly as they are placed on the diagram; the right side of top part being joined

to the right side of under part, as shown by E F G, the corresponding letters going together in each case. The diagram exactly represents the inside of a Train with the seam at E F G ripped open. The vent is placed either at the side or front, according to taste, and a pocket is generally inserted in the facing as illustrated. The under part and top part are lined over the seat and knee with Silesia, to take some of the wear caused by the friction with the saddle, the position of this being shown with the dot and dash line, and elastic is put on in a suitable position for each boot. That part of the underside as shown by I F J is fulled on to the opposite part of the fish on either side. The topside is also stretched up as shown by marks at L, but at all other parts it is put together plain; the letters corresponding show where the various seams are to be sewn together. The bottom is finished with a broad hem, in which weights of lead are frequently inserted when the material is at all thin. The length is regulated by making the sides as at C D agree with the length from waist to ground when standing, trains being now much shorter than they were in the olden time (when trains merely consisted of so much cloth pleated into the band at waist). They are finished at waist both with and without waistbands: in the former case they are merely bound, and left so for the sake of thinness, but if a band is put on it is as well to have a point to put at the centre of front as at X, which is a very great assistance to the lady in adjusting its position. Whatever plan is adopted for finishing the waist at top, it should be carefully arranged to agree with the exact size of waist, and hooks should be put on by which to fasten it to tabs fixed at back and sides of the bodice part. Any slight variation in the size of waist may be arranged by reducing the size of cuts in under part at K and of sidepiece at N, but if there is more than 1 or $1\frac{1}{2}$ inches of difference in size of waist, it will be best to enlarge or reduce it throughout by adding to or taking from the parts all down, as at A B of underside and C D of topsides: whilst all variations in the length must be made by adding to or taking from the bottom.

In Cutting from the Cloth

Great care must be used to have the face of material right side out, and we think we cannot better explain ourselves than to say, lay the pattern down as represented in the diagram, *i.e.*, presuming the cloth to be opened out with the wrong side uppermost. Place the pattern of the top part with the side at C D close up to left hand selvage, standing with the bottom of the cloth towards you. The under part is then taken out by laying it with A B close up to the right hand selvage, and then taking the sidepiece out from the most convenient part with C D towards the right.

These instructions apply to the ordinary style of riding with the right leg resting on the pommel of the saddle. There are a few ladies who ride with the left leg in that position, when these instructions must be reversed, but such cases are few and far between.

A "Try-on"

Should always be arranged, if possible, as the run of bottom is a special feature with those who make this branch a study, and this can only be successfully arranged by a "try-on," as it is always advisable to consult the ladies' wishes, while at the same time being prepared to advise her upon any point she may desire. The position of the elastics for foot can also be decided in this manner, which will be found more simple and successful than any elaborate calculation of leg length, &c. A dummy horse is kept for this purpose in all the leading ladies' tailoring establishments, but if the firm should not possess this desideratum, it may be safely left in the hands of the lady's maid and the intended wearer, who will adjust all these little details to a nicety.

The Diagram

Is drawn to the one-twelfth scale, and should produce a garment when made up to measure $2\frac{1}{2}$ yards round the bottom for a 24 waist. Full size patterns of this may be obtained at our office, price 1s. 6d., post free 1s. 7d., which method may be preferred by many of our readers to drafting it out for themselves.

The New Safety Train.

Diagrams 83 and 84. Plate 36.

Many accidents to ladies thrown from their horses, having been very much aggravated by their Habit Trains catching in the saddle, has induced some of the inventive minds to prepare a Train in such a style as would not offer the least resistance to the complete fall of the lady from her horse. We have recently had several of these through our hands, and the diagrams on Plate 36 is a reduced model of one of these, and which, if our readers will reproduce by the ordinary tape, will be suitable for an average lady of 24 waist and 40 side length. We shall not go over the diagram point by point, as it would serve no purpose, especially as these are seldom cut by system, indeed, we believe we shall be right in saying that 99 cutters out of every 100 engaged in the best ladies' trades cut their trains out in this way, though for those who prefer a system we give one on the next page, so that our remarks on this New Safety Train, will be more of a practical than a scientific nature. Variations in length should be made at

the bottom, but if the side length should show a great increase, it would be well to lower the V for the knee, as at W D, so that the distance from 12 to K agrees with the measure taken on the customer. Variations in the size of waist alone may be made by enlarging or reducing the V's, whilst for ladies, larger or smaller, both in seat and waist, the variation should be made through from O to 40, by merely adding to or deducting from as the case may require. Care must, of course, be taken to get the pattern cut the right way, as previously described for the West End Train.

The Special Features

Of this train are, first, its being left open from D to 56, there a large hole is cut as illustrated at W D of topside, and F V of underpart, so that the usual surplus material between the knee and the pommel is avoided, and in case of accident there is plenty of room for the Train to free itself from the saddle. A double strip of elastic about 9 inches long is sewn on at A, and a button placed at 3 O, so that the elastic may come under the knee and secure the lady at that part; and in order to avoid any possibility of the elastic becoming unfastened, a short loop of *twisted* cord is put at 8 close to the button, which is put over the button after the elastic is fastened to it, so that if the elastic should work itself free of the button, it is still held by the loop: this loop is also useful to hold the skirt up when walking, when it is fastened to the button at 17 of undersides. Below the opening it will be noticed there are four elastic loops, which are fastened to the buttons on the under part; neither of these are stayed with linen, as the object of having it open is to allow the weight of the body to break away these tabs or buttons from their place in case of the lady being thrown from her horse, and the train catches on the pommel. As some of our readers may desire a train without this safety arrangement, we have outlined at W and D the amount to be filled in of the topside, and from 33½ to V of the underside, when it will be made up in the ordinary style, closed all round.

A few hints on Making.

The shaded parts of top and underside are lined with linen or silesia, the stays for the footstraps are covered with Italian cloth, and the opening is bound with Prussian binding or leather, a waist band is generally put round the top, and may either be of of Melton or Italian cloth, the latter being often preferred on account of thinness. The cuts or V's are usually taped, and the opening for putting on or off is either made at the side, forming a continuation of the V at 5½, 3 and 4, or it may be arranged at front as at 12, 10½, in which latter case it is fastened together with hooks and eyes

placed about 1 inch apart; and in the former it is fastened together with holes and buttons and a fly. A pocket is usually inserted in the opening, the outline of which we have illustrated by the dot and dash lines. A broad hem, say 3 inches, is left round the bottom, and in cutting, an inlay is usually left down the side-seam. In cutting it from the cloth special care must be used not to cut it inside out, an error many beginners make. If the pattern is laid down as it is placed on the Plate, the face of the cloth should be uppermost.

The quantity of material required will be 3 yards of 56 inches wide material; but if it should not run quite so wide, a wheel piece can easily be put on the top side at 56.

Complicated as this garment looks at first sight, a closer examination will show it to be really of a very simple nature, and such as any tailor of ordinary experience might make easily, the principal feature being to locate the knee accurately, and avoid all surplus material, whether at seat or lap. The length is generally made to just cover or show the golph of the boot of the stirrup foot. Various methods are adopted to hold the Habit and Train together, hooks and eyes, or tabs and buttons being the two most frequently employed. We have placed buttons on the diagram, one at the side just below $7\frac{1}{2}$ on line 2, and one just above 17 on line $5\frac{1}{2}$, which seam would come as nearly as possible down the centre of back, the centre of front being fixed midway between $5\frac{1}{2}$ and $10\frac{1}{2}$, and should be marked by a little white cotton on the waistband to assist the wearer in adjusting it properly.

These are the principal points to be observed in making this Train. We have previously dealt with trying them on, and many other hints of a general nature, and which our readers will doubtless remember; should any point in the diagram not be quite clear, it is drawn to the one-twelfth scale, and may be found accordingly. We may also add that patterns of this style of train can be had from the *Tailor and Cutter Office*, special reference being made when ordering to the New Safety Train.

The Cutters' Practical Guide Riding Train by System. Diagram 85. Plate 37.

It is generally acknowledged that the majority of cutters produce their Riding Trains from block patterns, and we are not going to dispute the efficacy of so doing, as we believe it is one of the best methods of producing the general run of Trains. But there are times in the experience of most cutters whose business lies to any extent in the ladies' trade, that orders have come for very out-of-the-way sizes. Most probably this comes in the shape of the little girl who is just

beginning her career as an equestrienne, and as her form is altogether different to that of the normal figure, for the cutter to use his ordinary block pattern would be found not only inappropriate, but almost certain to lead to failure. It is for such cases that a system based on what we believe to be sound principles is of especial use, and the one we now lay before our readers for the first time will, we feel sure, be equal to all such cases. Systems such as this one are only arrived at after much study and extended experiment; indeed, this which we now lay before our readers, occupying but a page of this work, has taken years of study in its development; and though we do not claim perfection for it, we have every confidence that it will produce a good-fitting Train, and be especially useful in those out of the way sizes above referred to, as well as forming a foundation for others to elaborate and perfect.

The Measures

Required are side, waist, seat, round seat and knee, with right leg raised as in the act of riding (this latter may be omitted, but is decidedly preferable); they would probably stand 40 side, 24 waist, 40 seat, 64 seat and knee. The application of these measures is as follows: draw line A B C: A to C is the side length; A to B one-fourth side, and square across to D L P; B to D is one-fourth seat, and D I corresponds with the fork quantity of trousers, viz., one-third B D: I J is the same as D I; J to L is one-fourth side, which will be found about equal to one-third of the leg length: L P is half knee circumference; thus the total distance from B to P is made up; this may also be obtained by measuring off B to P half seat and knee circumference plus 1 inch, and point L found by measuring back from P half knee circumference. Come up from L to M from 1 to $1\frac{1}{2}$ inches, and draw line J M*; make M a pivot, and sweep from R to P. We now turn to the upper part; square line D E at right angles to D B, and mark from E to G one-fourth waist plus $1\frac{1}{2}$; hollow from E to F about $1\frac{1}{2}$ inches, or an amount equal to one-sixth of the disproportion of waist in the reverse way as followed for corpulent trousers, taking the ideal as waist 6 inches less than seat; take out 1 inch in a V at H, and terminate it about 4 inches down; this is often used to form the opening. Square line F K at right angles to F J, and make F K one-fourth waist plus $\frac{1}{2}$ inch, and continue the run of waist across as shown, and connect K R as shown; take out two fishes of about $1\frac{1}{2}$ inches each as shown, so that they will come just over the knee. Continue below P by coming down from L to O $1\frac{1}{2}$ inches, and squaring at right angles to O P: shape the side by springing it out about 1 inch at C, and slightly round it as illustrated, and the topside is complete.

The Underpart

Is got by laying down the cut-out forepart, and sweeping from A to X, using C as a pivot, and making A to X 4 inches, and draw side of underside from X to C. Now make star a pivot, and sweep from K to S, and mark off 4 inches; draw a line from X to S, and reduce to the size of the waist by means of V's as illustrated, making T U V W about 1 inch above line S X. Come out from R to Y from 1 to 2 inches, and take out V to correspond in quantity with the two fishes from the forepart, taking out the surplus length from M to Y in a V upwards, as illustrated by dotted line at M. Complete the outline of undersides by the top-sides, making it rather hollower at the bottom, as shown by the dotted lines. A fish may be taken out of top-sides, as illustrated by dot and dash line from I, if a very clean-fitting lap is desired. If more room is desired over the seat of undersides, increase the quantity from A to X and K to S, which will have the same effect as an increased seat angle would to trousers, the principle involved in this Train being very similar to those employed in trousers cutting generally. Care must be taken to locate the knee correctly, and, if found possible, it will be as well to take a measure from waist to knee when in the saddle, and then apply it from I to M, which may increase or reduce the distance from M to I. The same hint we have previously given for the making of Trains will apply with equal force to this, so that it will be quite unnecessary for us to again repeat them here.

Shaped Skirt Band. Diagram 86. Plate 38.

Of all the odds and ends the ladies' tailor has to know how to produce, there is probably none of more general usefulness than the shaped skirt band, as it admits of such general application. Hence we give a simple system for producing such. The measures necessary are: the depth of band, the size of waist, and the size of seat, which for the present we will say are 7 deep, 24 waist, 40 seat; seat measure taken about 7 inches below waist.

Commence by drawing line O, 7, O, 12 at right angles; from O to 7 is 7 inches; come out 1, and draw line from O to 1; from O to 12 is half waist, from which sweep up to $5\frac{1}{2}$, using point O as the pivot; from 12 to $5\frac{1}{2}$ is one-third of the difference between waist and seat, and draw top from $5\frac{1}{2}$ to O by a gradual hollow; to get the run of the front come up from $5\frac{1}{2}$ to 11, as much as from 12 to $5\frac{1}{2}$, and then draw the front from $5\frac{1}{2}$ to A at right angles to O 11, making the length to agree with measure taken, and complete by adding on a button-stand wherever it is desired, in the manner illustrated at O 1.

These are sometimes used in making a foundation, by joining a piece of straight or slightly sloped material on at the bottom, as is illustrated on Diagram 87, from line 7 20 downwards, the back being pleated on. The advantage of this method is the thinness round the waist and hips, as by this means all V seams or fulness are avoided. It is a most useful pattern in many ways—such, for instance, as fashioning the drapery, illustrated on figures on diagrams; putting point $5\frac{1}{2}$ to the front of skirt and A to 7; shaping the top by $5\frac{1}{2}$ O, and continuing over the hips from O to 20, when the extra length of side is pleated in to form the folds, as illustrated. This, however, is merely one of its uses. It may be used to cut the top edge of the flaps for jackets of the Newmarket type, and in the case of short skirts it may be used for them; but we have no doubt our readers will soon find the uses to which it may be put, so we will pass on to deal with

The Skirt System. Diagram 87.

The measures necessary for this are: length of front, side and back, size of waist taken tightly, and size of hips taken rather easily, about 7 inches down from the waist. These would probably stand, $39\frac{1}{2}$, 40, 41; 24, 40, and are applied as follows: Draw line O 40, O 20; from O to 20 is half seat; from O to 7 is 7 inches always, and from O to 40 is the length of front, plus $\frac{1}{2}$ inch; come in from O to 1 1 inch, and drop it $\frac{1}{2}$ inch, and draw a line from 1 through 7, which finds the centre crease edge of front; of course it is not imperative that this should be on the crease, but when cut from Italian cloth it may be so with advantage; make from $\frac{1}{2}$ to 4 one-eighth of waist; now come in from 20 to 19 one inch, and draw line from 19 through 20 to find run of the side; now if it is desired to get it smaller round the bottom edge, come in less from 19, but on no account reduce the size from 7 to 20, as that must be retained in order to provide room for the seat; now reduce the top to one and a half inches less than half waist by means of V's, as illustrated; though, in making, we prefer to arrange the two back ones by pleats, rather than by cutting the V's out; as by that means any variation in the size of the hip is provided for. The front drapery illustrated on right hand figure on diagram 87, is arranged just the same as this, the back V's being generally dispensed with, and the fulness put in to the band at side. If it is desirable to have a seam down the side of foundation; the V at $9\frac{1}{2}$ may be continued through to the bottom as illustrated by dot and dash line; indeed, all the V's may be done in this way if seams are desired to introduce effect. We now come to the back foundation.

Diagram 88.

This is merely a piece of material 13 inches wide top and bottom, the back being cut on the crease, this is drawn in to $1\frac{1}{2}$ inches a side at the top, and so reduced to the size of the waist, but to counteract the hollowing tendency of this drawing in, a little round must be added to the top.

As these garments are somewhat out of the ordinary run, we will give a few extra instructions, so that the inexperienced may know how to proceed

The materials mostly used for foundations are linen, Italian cloth, silk, &c. The best of these is linen, as it combines all the advantages of silk, while it wears better and it is far less expensive.

The foundation is seamed up with the seams to come outside, and a facing is put all round the bottom some 5 or 6 inches deep, so that the bottom is bound with this facing; on the top of this a narrow kilt is put also about 4 or 5 inches deep; this is done more with the view of keeping the skirt out round the bottom than for it to show, though as we write there is a decided tendency for them to be seen, and in some cases are put on the top of the drapery. An opening is left at the right sideseam for the pocket to go in, about $5\frac{1}{2}$ inches long, the top about 5 inches from the waist; on the left side an opening is left quite 10 inches long to allow the wearer to put it on or off. This should be well stayed at the bottom, and a facing put on so as to hide its existence in wear. The waist-band is best of a section, that is, the top part is single and the bottom part double, and allows the foundation to be sewn to the one part and then the drapery to be slipped under the top one, and the whole firmly fastened together. Putting on the waist-band is a very important detail; the front or front and sidepieces should take up 3 inches less than the entire waist measure, and the back gathered or pleated in to $1\frac{1}{2}$ inches aside; that is, the foundation of back measuring 26 inches right across, is drawn in to 3 inches. In arranging the V's of the foundation at the side, we always prefer pleating them over and not cutting them out, as by that means they adjust themselves to the shape of the figure at the hips automatically. In dealing with very stout ladies it will be found a very good plan to take out a horizontal V from the bottom of the second V forward, in the same way as tailors usually treat big men's vests; by this means a receptacle is formed for the prominence, and the skirt is kept well in at the bottom—a result always aimed at, though of course care must be taken not to overdo this feature, as it is certainly preferable to have a little excess of drapery, than to outline the stomach too closely. We will now pass on to that most important phase of ladies' skirt making,

Drapery. Plate 39.

To drape a skirt well is undoubtedly a work of art; and inasmuch as each figure requires certain adaptations to make it the most suitable, it will at once be understood that any rules we may lay down are to be applied in a general sense, leaving the special application to the figure to the draper's judgment.

The material has a considerable effect on the drapery; heavy, thick material needs far less to form a fold than thin. The warp or lengthways of the material should always run down the figure, and if not wide enough to produce the desired effect, join on some on either side; always avoid a seam down the centre of front.

Drapery consists of an artistic arrangement of folds and hangings, and there can be no doubt that the best means of becoming proficient in this art is by experiment. The foundation skirt may be likened to the walls of a house, the drapery to the paper and pictures and other ornamentation hung upon them. With the view of illustrating the principal methods of draping we have prepared a series of figures.

Figure 49, Plate 39.

Illustrates a deep kilt. The artistic effect of this adds height to the figure, and is generally a favourite style, either as illustrated or in a modified form. It is produced at the sacrifice of width, thus: suppose your foundation skirt was 40 long and $2\frac{1}{4}$ yards round, your material would then be cut off in lengths of say 42 to 44, the extra 2 inches allowed for hem at bottom, the longer lengths allowing for the extra length of back; these would then be seamed up till it was from $4\frac{1}{2}$ to $6\frac{3}{4}$ yards round. The smallest quantity a kilt can be arranged from to look at all passable is double quantity, whilst for thin materials treble quantity will be needed. The seams should always be hidden under the folds, which should also be nicely graded in at the waist. If the kilt is very deep it will be necessary to keep it in place by means of tape put about 14 inches apart; thus a kilt right up to the waist would have two tapes, one 14 inches from the bottom and the other about 28.

Horizontal Folds. Figure 50. Plate 39.

To produce these, extra length is required, the points below the folds would be exactly the same as the foundation; each fold would consume about 4 inches of length in a fairly good substance cloth. The best method of arranging these satisfactorily—in the absence of draping it direct on the figure—is to get a dummy and make it up, by wrapping cloth, &c., to as near as you can judge the size and shape of the figure. The best ladies' tailors keep dummies so made up of all their best customers. Take the foundation, and having

put it into the waist band, &c., arrange your folds of drapery on this till the desired effect is produced. There is no golden rule for this ; nothing but practice and experiment can teach you how to drape artistically for all your customers, inasmuch as every figure has its peculiar feature, its points of beauty to bring out, its points of ugliness to tone down : in addition to which materials vary considerably in the way they form folds, or, in other words, drape ; so that what might be a good rule for one material or one figure, would not apply at all for another. The artistic effect of folds across the figure as illustrated on figure 50, is to make it appear wider and shorter.

Diagonal Folds. Figure 51. Plate 39.

These are produced at the expense of both length and width, and are the most difficult to arrange for in any other way than by draping the figure or the dummy as already described ; but if it is desired to form some idea of the shape the material required for this drapery, take the foundation pattern, mark where the folds are desired, and cut it across at each part so marked, and allow 4 inches (or more) space between the parts ; but this will only give a general idea, and must be corrected by actual draping on the figure or dummy. Diagonal folds have a very graceful appearance, as they neither produce length at the expense of width, nor width at the expense of length ; there is a grace about the curve which take away all hardness of outline, and makes it generally a favourite. It should be remembered that whenever a fold is introduced, the artistic effect is the same as if a line was placed on the figure, which makes it appear longer in the direction it is running. In arranging drapery it is always advisable to keep the straight thread of the material straight down the front ; as if it is twisted more to the one side than the other, the bias would be greater on the one side than the other, and would consequently cause the folds to hang differently ; in referring to this we are not ignoring the fact that draperies are often arranged on the bias, but the same rule applies. If it is to be arranged on the bias, see that the centre of front forms the true bias, when the folds (if diagonal) will come on the straight of the material in the same way as if the warp was placed down the centre of front, the folds would be on the bias. We will not dwell on this subject of folds, &c., longer, as any variety that may be introduced must come under one of the three heads : horizontal, vertical, or diagonal ; and the same principles which govern them at one place must be applied to produce them in another in order to get similar effects. A most effective method of skirt making is arranged by the combination of material as illustrated on

Figures 52 and 53, Plate 39.

One of its especial features is its giving consonance to the costume, a rule of ornamentation that should never be lost sight of ; thus, suppose the bodice has a vest in it, the skirt should have a panel of the same material as the vest at some part. If for a stout lady it could not be better than up the centre of front, as illustrated on figure 53. By such means the figure is made to appear narrower ; the introduction of a front panel gives vertical lines, which divides the width and adds apparently to the length, which effect may still further be emphasized if the panels are slightly draped or of a striped material. A panel always appears to best advantage when it is of richer material than the skirt itself.

Figure 52, Plate 39,

Illustrates another method of using a combination of materials, which at different times has become very popular, especially when polonaises are in vogue. The same remarks we have just made as regards the repetition of idea from the bodice, applies to this ; but there is one remark we must not omit, and that is : never arrange the darkest material to come at the bottom, as at a little distance the length of the figure terminates with the light part, and if this is arranged to be the apron, the figure would be very much stunted. A reference to figure 50 will illustrate this, the length of the skirt apparently ending just below the braid. Figure 52 illustrates how it should be arranged, the light material being at the bottom. Figure 50 shows how it ought not to be done. If it is desired to get the dark part at the bottom, this defect may be avoided by the introduction of a flounce or crossway band along the bottom of the drapery, and so attracting the eye to notice it. These are little points, but it is in the attention paid to such trifles that ladies' tailoring becomes a fine art.

Skirt for Check Material, Figure 54.

Checks have two serious drawbacks when used on any but the finest figures. First, they make the figure appear wider without adding to the height, and, secondly, they cut the figure up into squares, which at once enables the slightest difference in the sides of the wearer to be detected : indeed, when the checks are not true, as they more often are not, they give the wearer a decidedly one-sided appearance. The best method of avoiding this is to arrange the material on the bias, which course avoids the hard set square, and instead of crossing the figure on the true horizontal and vertical, they run diagonally, and then have a tendency rather to add to the height than the width. This same

method is used very frequently for the bodice, but the more general way is to arrange the bodice with the pattern running in the same way as diagram 22, and the skirt on the bias. Much might be written on the varieties of checks, but our readers know their varieties and the many beautiful blends in which they are made and which makes them so attractive; so we will pass on to

Figure 55. Flounces or Tucks.

The artistic effect of these is undoubtedly to create width at the expense of length. In the case of the former style, it is merely a series of flounces arranged one above the other on the foundation; with the later style the skirt would be cut very much longer than was needed. For example: for every 3 inch tuck desired, the skirt must be cut 6 inches longer, so that our readers can soon calculate the necessary quantity required in accordance with the number of tucks desired. This style of skirt would most probably be made up without a foundation. In a modified style this is a very popular skirt for

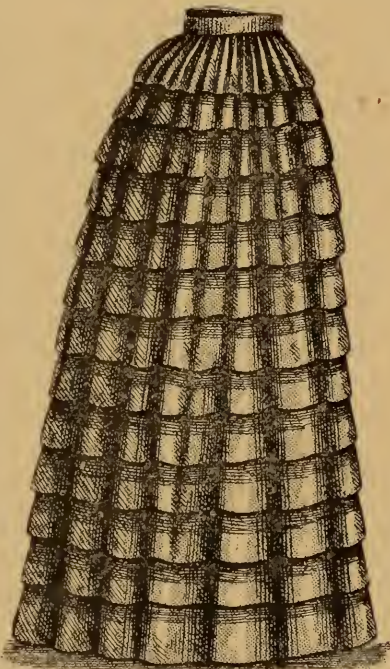


Figure 55.—Flounces or Tucks.

young ladies who are still growing, the one great recommendation being, the flounces can be let down as they grow taller; but as the ladies' tailor does not do much for this class we will pass on to deal with

Figure 56. Braided Skirts.

Braid is always a favourite style of ornamentation with the high-class ladies' tailor; and, when nicely done and the braid of good quality, it needs nothing else to stamp the garment as a high-class production. Braid is generally arranged on symmetrical designs, that is, the one side is an exact repetition of the other, only in reverse. When the ladies' tailor

has to braid a skirt, he either has to get a ready prepared design that can be transferred to the material with a hot iron, or has to design one himself, which, if he has any idea of drawing, is a very easy operation. Let him take a daisy and a few leaves, or any other flower, and then blend them together, and he will soon get a very pretty design. Having got this he folds his paper over and pricks it through with a good sized pin; this gives him the other half of his design of the same pattern as his original drawing, but reversed. He then places this pricked design on his cloth, in the position he desires the braiding to be, and sprinkles some white powder over it—finely scraped pipeclay will do, but it is rather coarse, and French chalk is preferable. Having carefully gone over every pin-hole with

this, he removes the paper design, and then proceeds to fill in his design in a more substantial way. Take some flake white and mix it with a little gum and water, and mark round the design indicated by the spots with a quill pen, any part that may not be quite distinct being easily obtained by a reference to the design. Having got the outline distinct, the putting on of the braid is a very simple process, always trying to arrange the stitches so as not to show. If possible, a strand of the braid should be used for sewing. Use



Fig 56.—Braided Skirts.

care, be patient, and the result will reward you. The braid mostly used is a narrow Russia, though some very artistic results are got by using different kinds of braid, some of which are of a very ornamental character, and show up a decided contrast to the narrow Russia, and in this way are useful in working in designs of leaves and flowers. Very much more might be written on this subject of skirts and skirt drapery, but we have already extended our remarks somewhat, this being a subject that is not so well understood as other branches of the tailoring trade, but a little practice and a little experiment on the lines we have suggested will soon simplify what may appear a difficult matter, and pave the way for success. We will now conclude this section by a few hints on

Back Drapery

As worn at present. This is simply a full width of 54 inch material gathered or box pleated into the waistband at the back. Sometimes it is arranged with one large box pleat, at others two, but the principle is the same. When steels and bustles were worn, an extra round was needed at the top to go over them, but as these are now out of date, there is only the smallest amount of round necessary. The back is generally made with plenty of material in its drapery, but the same principles apply to it as with the front drapery as regards folds, &c., so that it will be unnecessary for us to repeat.

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Section Nine.

Blouses, Shirts and Combinations.

In reviewing the previous sections to see what garments have not been treated of, we especially noticed those which form the subject of this section.

Amongst the many special garments the tailor who caters for the fair sex is called upon to make, the shirt and blouse are perhaps the garments that are mostly worn, being suitable for all kinds of outdoor exercise, be it boating, lawn tennis, or the latest development for ladies' cricket: but probably the larger share of the orders the tailor receives will be for boating costumes in flannel or similar materials.

The Marlow Shirt. Diagrams 88 to 93.

These are of course mostly made from cambric, and got up in the same way as a gent's shirt, the front being inserted of a different width stripe, or the front may be the only part striped, the body part being white. If our readers look at a gent's shirt, and see how that is made, they will have a capital guide for making these. There is, however, one important difference, they are left open all down the front, and only extend to about 5 inches below the waist. That part is generally worn under the skirt, a fancy waist belt being worn over the waist band of the skirt. A tape is placed at the waist, and a drawing tape run through it, thus enabling the fulness to be equally distributed all round the waist, or as may be deemed the most effective. This garment is very popular amongst the frequenters of the Thames Valley in the Summer time, as well as at those fashionable seaside resorts, such as Brighton, Hastings, &c.

The System. Diagram 88. Plate 40.

Square lines V 21, V F: from V to F is one-sixth of the neck, as also is the bottom of the gorge, in fact the gorge is swept by point V; from V to 2 is one-eighth of the natural waist; to 8 $\frac{1}{2}$ is $\frac{3}{4}$ inch less than one-fourth of the breast; to 15 $\frac{1}{2}$ is the natural waist length, below which it is continued to taste; from 2 to D is one-fourth breast, from which a line is squared down as shown, and a line drawn from F to D, which finds the slope of the shoulder: from 8 to W is 2 inches more than a fourth breast; the scye may now be drawn, hollowing 1 inch in front of line D; the side is drawn at right angles from W, and the waist hollowed $\frac{1}{2}$ inch or more; a button stand is left on down the front of about 1 inch, and the front is complete.

We now take the front to cut the back, and lay it down as per dotted line of diagram 2: fill in the back scye 1 inch, as in diagram: draw a line straight across from D, and add 1 inch beyond the extreme edge of front, so that there will be about 2 inches to full on or pleat into the yoke on either side.

The Yoke, Diagram 90, Plate 40.

Is cut also by the forepart, which is represented by the dotted line, the shoulder seam is cut the same: but to find the back seam, come up half way between the bottom of gorge and V, give a little extra width below D, and shape the remainder to taste. This style is very popular. We now pass on to

The Sleeve, Diagram 91.

From O to 2 is 2 inches, or whatever is allowed over the fourth of the breast when drafting the forepart from 8 $\frac{1}{2}$ to W: continue on to 17 $\frac{1}{2}$, the length of sleeve desired: make from 2 to 8 $\frac{1}{2}$ the half size of scye, plus any allowance that may be desired for pleating on the shoulder, and make the width to taste. The bottom of the sleeve is put into a cuff, the outline of which is illustrated on diagram 93.

Diagram 92 shows one of the many styles of collars worn on these garments, and which it is unnecessary for us to describe further, as the only variation necessary to introduce is the length.

Lady's Blouse. Diagram 94.

This is probably one of the simplest garments it is possible to cut, as it is really only the outline of a bodice, minus any waist suppressions. They may be worn in a similar way to the shirt described above, and the fulness arranged above the skirt at the waist. The dot and dash line across the front and back illustrate

the plan adopted when a yoke is desired, the lower part being often full on this line, in which case about 2 or 3 inches must be added on beyond the outline of both back and front, according to the degree of fulness desired.

The Sailor Collar. Diagram 95.

These are often worn with blouses, sometimes separate, sometimes fastened to them; being generally of a contrasting colour, they add much to the effect. They are very simple to cut, the system being as follows:—Take a forepart and back of the size breast desired, and place the shoulder seams together, mark down the back seam for the centre of the collar, and then round the back neck and down the front as low as desired; the length and width being quite a matter of taste, we can only refer our readers to the diagram as a guide, which is but an example to be varied from as desired.

Either the sleeve shown on Diagram 91, or an ordinary sleeve, are suitable to be worn with the blouse, but whichever style is adopted, looseness must be a marked feature, otherwise it will not be in harmony with the body part: for that reason, perhaps, Diagram 91 style of sleeve would be the most suitable.

Combinations. Dias. 96 to 99. Fig. 57.

This garment has become very popular during the past few years, and is used for many kinds of athletic exercises, under short-kilted skirts, whilst in addition to this they are largely used for ordinary wear; so that no work on ladies' garments would be complete without it. They are made in so many different ways and from so many different materials, that we shall have to leave our readers to arrange these details, so at once proceed to describe

The System. Diagram 96. Plate 41.

Draw line A N; A to C is one-eighth natural waist; A E one-fourth breast; A H natural waist plus $\frac{1}{2}$ an inch; H J one-fourth seat plus 1 inch; J N length of leg desired. A to B one-sixth neck; C to D one-fourth breast; E to F 1 inch less than one-fourth breast to find front of seye; E to G one-fourth breast plus 2 to $2\frac{1}{2}$; H to I one-fourth breast; J to K one-fourth seat; K P drawn at right angles to J K, or parallel to J N; P to O width of leg desired; J M half J K, or one-eighth seat; L is midway between M and J. Take a fish out of forepart to make it fit close at waist, as per dotted line. If intended to fasten down the front, add on a button stand of about 1 inch, and the forepart is complete.

The Back. Diagram 97. Plate 41.

Take the cut-out forepart and place as per dotted lines, from H to T is 1 inch; F to S is 1 inch; A to R is $\frac{3}{4}$ inch; all the other points are as for the forepart. It is customary to arrange them to fasten at the waist behind, when an extra inch should be left at bottom of back, to allow of the undersides overlapping.

Diagram 98, Plate 41,

Illustrates the underpart of the lower portion, the dotted lines illustrate the forepart, H to O is 3 inches. Draw line from M through U, measure up seat, and generally allow 3 inches beyond seat measure (if desired very easy allow more), and draw sideseam straight through from P X to W; draw line H I across to W, and so get the length of side; place the square on the seat seam Y U V, and square across to W. The undersides may be cut all in one with the top, by merely letting the undersides overlap $\frac{1}{2}$ inch at P and X.

Diagram 99, Plate 41.

Is the sleeve. 1 to 2 is 2 inches, 2 to 3 is the length of forearm desired, 4 to 5 is the same, 2 to 4 is half size of seye, and 3 to 5 is the width of sleeve desired. These combinations are frequently cut low at the neck, but our readers will readily be able to do this, as it only needs cutting as much as is desired from R B of back, and C B of forepart.

Ladies' Drawers.

The system as here laid down can be used for Knickers or Drawers; cutting the topsides, as illustrated by dotted line from Q to I, which is got by arranging the square one arm on H L and the other resting on I. These garments are almost invariably made without sideseams, which can be arranged as before described for combinations. The waist is reduced to size when putting them into a waistband.

Section Ten.

Collars. Plate 42.

The collar forms such an important part of every garment, that it would on no account do to omit it from any work that aimed at completeness; and as we anticipate this volume going into the hands of many novices, we shall treat of them rather fully; and if perchance we go into the smaller details too much for the more experienced, we crave their indulgence on behalf of the novices.

Stand Collar. Diagram 100.

This is the simplest form of collar possible to put on any garment, it is illustrated on Figs. 23 and 24, Plate 12. A little examination of the neck will show it must be longer round the sewing on edge than at the top, this is provided for by cutting a round sewing on edge; and it may be as well to state that the rounder the sewing to edge the shorter it will be on the top, and consequently fit the closer. The system for producing these is as follows:—Draw line W D F, and make W to F the half size of the neck: come up from F to V 1 inch as a standard (more if a very close fit round the top edge is desired). D is midway between F and W. Draw curve from V to D, and continue on to W. V to 2* is drawn at right angles to V D, the height also to taste. W 2 is at right angles to W D, the height also to taste; W 2 may be cut on the crease or not, as fancy may dictate. In making, it is interlined with a good stiff buckram, and in putting this in it should be put in rather shorter than the outside, as the position it occupies on the wearer being a decided circle, renders it imperative for the outside to be the longer. We will not describe the putting on of this collar, as it is done in the same way as is described below, when dealing of Diagram 110, so we pass on to deal of

The Panteen Collar. Diagram 101.

This is illustrated on Fig. 29, and may be best described as a double stand collar, as it is cut exactly the same as described above, with a second collar cut deeper, as illustrated by dotted line below W D F. In making, the stand collar is put on first, and then the other is sewn to its top edge by its lining: the outside being arranged to come about $\frac{1}{2}$ inch over the top: the lining of the stand collar coming over the top of this is neatly felled in the ordinary way. This is a very popular collar, and has a much smarter appearance than the plain stand collar, which it resembles so much. It is worn on almost all garments: Blouses, Bodices,

Jackets, and Ulsters, all have this style of finish at the neck occasionally.

The Shakespeare Collar. Diagram 102.

Is really only a variety of the Panteen, the fall half being cut much narrower behind, and with a long point in the front. It is mostly used on Blouses, &c., in place of that illustrated on Diagram 92.

The Medici Collar. Diagram 103.

This is illustrated on Figs. 13, 41, 42, 43, and others: and, as our readers are well aware, it is, at the time we write, the most popular finish for all garments at the neck. It is really a stand collar cut with a hollow sewing to edge, and consequently, a very full or long top edge; indeed, just such an effect as would be produced by taking an ordinary stand collar and inserting V's all along the top. The excessive size on the top edge allows it to be worn much deeper than it could be in any other way, and consequently this commends it to those who are exposed to inclement weather; indeed it has been called the storm collar. The system for producing this is as follows:—W D F at right angles, W D the height of collar desired, W to $1\frac{1}{2}$ $1\frac{1}{2}$ inches, D to F half neck measure minus $\frac{3}{4}$ inch, F to V 3 inches. Draw D V with a gradual curve, and outline the top part to taste; and as these may be finished square, pointed, or curved, there is considerable scope for the designer. The system, as here laid down, will produce a good average style; if more fullness is desired round the top, increase the quantities from F to V and W to $1\frac{1}{2}$. In making, it is of course interlined with buckram: and, as the inside of these show, the lining is generally of silk or some bright material, but whatever is used in this way it should be nicely and neatly finished.

Prussian Collar. Diagram 104.

This is not so much worn now as it was at one time, but in order to describe all kinds of collars, we give it a place. The system is as follows:—W D half neck, D F, 1 inch, draw curve of sewing on edge from W to F, W to V and F to $\frac{1}{2}$ is the stand, below which, as from V to I, is the fall. In making, the sewing to edge must be well stretched in the hollow. In style this much resembles the Panteen Collar, but is not so deep in the stand at front, and is cut all in one piece, though it is nothing unusual to find the under collar arranged with the stand and fall cut separate. Especially when it is made of very thick material, as it frequently is for Box Coats and Driving Capes, such as ladies are now wearing for driving, &c.

Stand and Fall Collar. Diagram 105.

This is illustrated on many of the Figures, perhaps Figures 19 and 20 are as good specimens as any. Figure 19 illustrates the S. B. turn, and Figure 20 the D. B. style. This collar is perhaps the most difficult of all to the novice; but as it is a very important one, we will endeavour to describe all about it in detail, and begin with the system. Begin by taking the forepart of the garment it is intended to go on, decide where you wish it to turn, as at A, Diagram 105; mark up from B to C a trifle less than the depth of stand desired; having previously decided that the depth of the stand or the upcome on the neck above the collar seam should be $1\frac{1}{4}$ inches, and the fall $1\frac{3}{4}$ inches: the fall is that part which turns over from the crease. Both these quantities are fair average quantities. For such a collar come up from B to C 1 inch, and draw a line from A through C to D. Get the length of the collar by measuring from G to F the width of the back neck, as from 1 to 2 of Diagram 110, allowing about $\frac{1}{2}$ inch extra length. Now come down from D to E the difference between the stand $1\frac{1}{4}$ and the fall $1\frac{3}{4}$ viz., $\frac{1}{2}$ an inch. The object of this is to give more relative length from H to I as the fall gets deeper, a very necessary arrangement. Draw line from E to C slightly curved—this is the crease edge on the part where the collar folds over: from E to F measure down the depth of stand desired, in this case $1\frac{1}{4}$ inches, and connect F to B, and continue on to J, letting the collar overlap at J about $\frac{1}{4}$ inch. E to H is the fall behind, and J to I the same in front; and as this is to a large extent a matter of taste, no more definite rules than we have laid down can be given. With regard to back of collar from F E to H, it may be as well to illustrate, as a want of proper attention at that part frequently results in a collar standing away behind.

Diagram 106, Plate 42,

Illustrates how this should be arranged. Place the collar on the back neck, as shown at F G, when F to E should form a continuation of the back seam, and above this it should be sprung out, so that when it is turned over at the crease row E it will have sufficient spring to go over F. This completes the cutting as far as the system is concerned, and what we now give is more of

A practical explanation.

We will assume the pattern of the collar has been cut out in paper, and we now proceed to cut out the inside collar, as that is really the collar that produces all the fit and style. This is sometimes made from different material to the garment, especially when the

cloth is very thick, in such cases a thin Melton of as nearly the same colour as possible is used, the advantage being that it is thinner, and more easily worked up; but we do not advise this except when the cloth used for the garment is very thick and unyielding. In cutting the inside collar from the material, cut it on the bias: and on no account cut it from the lengthways of the material: it is far preferable to join it in order to get it on the bias, as the joins are out of sight. It is well understood that cloth on the bias is very easily stretched or shrunk, and consequently is more easily manipulated. If there is any face or way of the wool to the material, it should run from H E to F, Diagram 106. Now join the collar at the back, either by taking a small seam or, if the material will stand it, by stoating; this done, the next step is to arrange the collar canvas.

Diagram 107, Plate 42,

Shows how it should be put in: the cross marks representing the threads of the canvas. The canvas should be shrunk by being well wetted and dried without the use of the iron before cutting, and in cutting it out sufficient should be left for working in. It should always be cut in two halves, otherwise it is impossible to get both ends alike: the one end having the threads running in an altogether different direction to the other when cut whole, and consequently the effects are seen in the collar when made up. If cut as illustrated on Diagram 107, the straight thread will run from 1 to 2. Join it by letting the two ends slightly overlap each other, and we next baste the collar lining and canvas together. The fall of the collar should lie flat on the canvas, and then a row of basting put along the crease row, and then the stand part of the canvas being on the bias, can be easily stretched to fit the stand of the collar lining. The first step in the stitching and padding of a collar is to stitch along the crease as from 1 to 2.

Diagram 108, Plate 42,

And in doing this the hand should be pulled fairly tight, so as to draw in that part in accordance with your customer's requirements; a stooping figure with head forward requires it drawn in more than the normal, whilst the erect or head backward type require less. The stitching of the stand comes next, and the object of this is to make that part of the collar firm and stiff, to stand up; this is usually done about four rows to the inch, and may be either done by hand or machine. If by hand, it should be a short fore stitch, so that the collar lining would represent the appearance of Diagram 108, as from 1, 2, 3. For the fall a padding stitch is required: the object of padding the

fall is to get it to curl in well, which effect is produced by curling the canvas over the finger, and so getting it on longer than the collar lining. But as most of our readers will understand all this, we will not describe it in further detail, but pass on to

Diagram 109, Plate 42,

Which illustrates the pressing process. The object of pressing is to mould the collar into the required shape, as well as to press the sewing that has been put into the collar. This is best accomplished by the aid of a thoroughly hot iron, and the collar pressed until it is quite dry. The shape when this operation is finished should be somewhat after the outline of Diagram 109, the stand being represented as turned over: whilst the effect of the padding will now be seen by the curling of the fall. Now smooth over the outside collar on the double, as cloth always shrinks more on the double than the single. By smoothing we do not mean stretch it, but merely smooth it, though it is no detriment for the *stand* portion to be slightly stretched. Next fit the collar to the neck, to see the collar ends harmonise with the turn, as well as to see that it breaks at the right point. Having corrected the collar in any detail that is necessary, we proceed to cover it. Let us suppose the edges of our garment is to be bound. Lay the fall of the outside collar quite flat on the sleeve board, and on this place the fall of the collar lining, and put a basting thread along the crease row, and then the fall is basted from the outside, the collar being slightly bent to allow of the outside being a trifle the longer, then turn the collar over and put in a row of stitching about $\frac{3}{8}$ of an inch from the crease, this keeps the stand in its place. The collar is then bound and sewn on. To illustrate this latter process we give

Diagram 110. Plate 42.

Across the back from 1 to 2 it should go fair, or of the two very slightly tight, from 2 to 3 the collars should be pulled on about $\frac{1}{2}$ an inch, and from 3 to 4 commence by putting it on tight up to the break, and beyond that fair or plain. Now press open the seam, and serge the neck, and in front of the break of the collar canvas and the forepart canvas should be drawn together edge to edge over the collar seam. It only remains now to turn in the collar and facing, and draw the collar seam; the turn in should be as small as possible, and exactly on the top of the collar seam, as by these means it gives a much cleaner and flat appearance to the front. The only remaining touch is the pressing off, and our collar is complete. We will now pass on to deal with

Cape Collars.

Diagrams 111, 112 and 113. Plate 42.

These are collars laid on the garment, and are cut by the shoulder seams of back and forepart, being placed together as per dotted lines, when the outline of the lapel desired is marked; 3 is the bottom termination of it, and the sewing to point is marked from 1 by 2 to 3, beyond which a seam is left as illustrated by dot and dash line: this is made up independently of the garment, and then sewn in the position desired from the back, and turned over, with the result of the shaded part of 111. Diagram 111 is the S. B. style of turn, and is often used for ladies' bodices, when the part outlined by 3, 4, 5 would have the appearance of a vest. Our Diagram represents this lapel of velvet, from which material these are often made.

Diagram 112, Plate 42,

Illustrates the D. B. style of lapel with silk facing. This may be produced as a Cape collar, as previously described, though it would more likely be used for Jackets. There should only be the smallest possible space between the top of the lapel to the collar end. The silk facing is brought to the ends of the holes, and carried over where the drawing seam of the collar would be, or even higher: the aim should be to give the collar the appearance of being the same width all the way round as far as possible. The silk mostly used for this is a bright satin faced fine twill; and when used on some of the dull or rough materials now so popular, has a very stylish appearance. Before quitting this diagram it may be as well to state that the holes in the turn should run with the top of the lapel, and in like manner the silk should follow the outline of the side of the lapel. Great care should be exercised in putting on this silk, as being used for ornament only, the effect would be spoiled if it was not put on artistically. Every possible effort should be used to get both sides alike—a result which is not so easy to achieve as may appear at first sight.

Diagram 113, Plate 42,

Illustrates a roll collar laid on; this is cut exactly as previously described, with the exception of the outline of the roll, which must of course be run to taste. Fur collars of this kind are frequently put on Winter Jackets, and undoubtedly give them a very stylish appearance. In cutting fur it should be done with a knife, and the pile or nap arranged to run the wrong way, which remark also applies to velvet, as it then presents a much richer appearance. In ordinary collars, the velvet is always cut on the bias, as that is the

only way by which anything like a satisfactory result can be obtained, but with these cape collars, a rather wider sweep of material is required than ordinarily, and as very little working up is needed, it is not of so much importance.

This we think exhausts the subject of collars, and if we have gone into detail rather too minutely for some of our more advanced readers, we can only plead the importance of the subject, and the general ignorance that prevails on this topic.

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Section Eleven.

Defects and Remedies.

Although this is really outside the scope originally intended for this work, yet we have little doubt a few hints on the various defects generally met with, will prove of service. Let us take first the defects that arise from

An Incorrect Balance.

Diagram 114. Plate 43.

Too long a front shoulder produces a fold or series of folds all across the front, as from E to H; the remedy is shown by dot and dash line 7, 8 9. Too long a back balance produces folds all across back, as from A to B, showing more especially at B. Remedy as per dotted line 1 2 3. These are good illustrations of too much length producing horizontal folds.

The reverse of these defects, viz., a too short back balance, would produce the garment too low at back neck owing to its fitting close at waist, and thus being dragged down; whilst, if it was worn unbuttoned, it would hang away from the waist behind. The easiest way to remedy is to either pass the back up on the sidebody, and re-adjust the scye; or if there is plenty of length about the waist of the garment, shorten the front shoulder and deepen the scye, producing extra relative length of back. A too short front shoulder produces tightness of scye, fulness at top of sideseam, creases down front shoulder, &c. If you have an inlay on shoulder, let it down; if not reverse the suggested alteration to the back, viz., deepen the scye and shorten the back.

Creases from blade to the underarm.

Diagram 114, Plate 43.

As illustrated from C to D, are caused by a too straight sideseam or insufficient receptacle for the blades. The remedy is illustrated by dotted lines 4, 5, 6.

Diagonal creases below waist,

As from K to L, are produced by too much being added on the one side below the waist, and not enough on the other, so producing a drag from K to L; the remedy is to let out from 14 to 15, and if necessary to reduce the hips to their original size; take in from K downwards.

Creases at waist. Dia. 114. Plate 43.

As at I, J and G H have two principal causes. 1. Linings put in too short. 2. Too tight over the hips. In either case remedy accordingly. All linings should be put in very long over the waist—See our remarks on making up in previous sections. If it is too tight over the hips the remedy will be to let out as from 10 to 11, and 12 to 13. Each part should be stretched on the outside as at K, I, J, G, H, and shrink in the middle. The bones should also be put in very long.

Looseness of front edge.

Diagram 115. Plate 44.

As at L, M, is produced by a too round front edge, as our readers will have gathered from the preceding pages: the front edge should be straight, or if cut round, every bit of round drawn in and worked back over the breast. If this defect exists in a made up garment, the best way to alter it as per 1, 2, 3, 4, and then draw in the front edge to work the fulness back.

In cutting a fresh garment, the remedy is illustrated by 5, 6, 7, 8, 9, 10, 11, 12.

Looseness at front of scye.

Diagram 116. Plate 44.

Is produced by an insufficient provision for the busts. One remedy is to alter as per 1, 2, 3, 4, 5, and draw in the front edge, but that is not nearly as good a remedy as illustrated by 6, 7, 8, 9, 10, viz., let out under the arms, and take in at the dart, but a reference to diagram 116 will, we think, make this quite clear. If there is any difficulty in pressing away the

Fulness at the top of the darts,

Put a trifle of wadding about the size of the finger nail, and then try to press it away. If this is not sufficient, the darts have not been taken high enough. Remedy accordingly.

Creases in shoulder.

These rank amongst the most troublesome defects, and like all others may arise from various causes; such for instance as a shoulder of the wrong shape, a short collar, badly put in linings, or canvas, &c. The most general cause of this defect is an insufficient distance from A to B, and too great a distance from B to C; it arises from what many term a too crooked shoulder. On the diagram we illustrate two ways of remedying, one by the dot and dash line, the other by the dotted line. These alterations apply only when the defect has been caused by a defective form: but if, as often is the case, they arise from faulty manipulation, the remedy must be found in that direction.

Creases round neck. Dia. 118. Plate 44.

These most frequently arise from the lining being put in tight. The shoulder being hollow requires the linings put in very wide over the shoulder, and in many cases this defect can be remedied by giving more width to the linings, &c. Some we know apply the remedies in a negative way, *i.e.*, they narrow the outside, which practically amounts to the alteration illustrated by the dotted line at neck.

Loose in back and tight in the front.

Diagram 119. Plate 44.

This is a defect frequently met with by cutters who take insufficient measures, &c. Every one will at once agree upon the wide difference there may be in the form of ladies' figures of the same size chest. One lady of say 34 breast will have a well developed chest, and prominent bust; the other will have no figure at all; hence it is evident that to cut the same shape garment for both must end in failure. When this has been done, to remedy is a somewhat difficult matter; indeed, it would require either new foreparts or a vest inserted down the fronts, unless very large inlays had been left all over. The alteration shown on diagram 199 will probably be more useful when cutting a fresh pattern, though of course the variations shown are the alterations required in the made up garment also, *viz.*, a piece taken off sidebody from A to B, and sidepiece from C to D, the front being advanced at E F, and so giving the extra width to the chest needed. Do not give a round front to this figure, as the busts being prominent there is the greater depression between them, and consequently the greater need of shortness down the centre of front.

We have now dealt with the principal defects usually met with in body garments, and we have treated of

sleeves in the section devoted to them. In suggesting remedies we have not laid down any quantities, as such must be decided on the merits of each case.

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Section Twelve.

Miscellaneous.

In getting up a work on Ladies' Tailoring, there are many little things which, though very useful in themselves, cannot be properly classified under any of the previous sections, so we purpose dealing with such in this section. We take first

Swiss Belts.

Diagram 120. Figures 58 and 59. Plate 45.

These are very popular at the present time, many of them being made much deeper than our illustration, but, as far as the cutting is concerned, it is the same. The ordinary close-fitting Bodice or Jacket pattern is taken as illustrated by dotted line, and the outline of the belt is then marked as much above and below the waist as may be desired; care must be taken to avoid getting it too hollow at top and bottom of the various parts, or there will be a peak at the seam. The aim must be to get it to run true when finished, rather than when cut. These belts are made up with bones under the various seams as for a Bodice, which will also necessitate the lining being put in extra long. It will be noticed there is only one dart taken out, which will be found quite sufficient. Figure 58 shows the front laced up, but this is not necessary back and front, so that if desired the front may be cut on the crease, as it is quite straight, though the introduction of a seam frequently adds to the effect. The next detail we will notice is

Dovetail Tacks.

Diagrams 121 and 122. Plate 45.

Dovetail tacks make one of the nicest finishes possible for box pleats, the ends of pockets, &c., though perhaps it is open to the objection that it is rather showy. Very great care is necessary to execute it nicely, one of the chief points being to keep the threads very regular. Another very essential feature is that all three sides shall be exactly equal. See

Diagram 121.

Commence by chalking on the cloth a triangle of the size you desire the tack to be when finished. This, although a very simple matter, has been a bit of a

puzzle to more than one of the workmen we have seen attempt it : and as it is a very essential point to have this very exact, we will give minute instructions how to draw it. Draw line B C, and make a mark exactly in the centre between these two points, and square up at right angles to it to point A. Having decided on the size you wish it from B to C, measure across from B towards A the same amount, and make a mark where it touches this line, when it will be found C to A will be the same distance, and thus you will have an equilateral triangle, *i.e.*, all the sides are equal. Now proceed to bar these three sides with twist in the same manner as you would for a bar-tack, *i.e.*, about two or three times, but be careful to keep the corners very true : and having thus barred from A to B, B to C, and C to A, you are now in a position to proceed with the tacking proper, which you do by bringing your needle up as near point A as possible at 1, and take twist across and prick needle through at 2 as near point C as you can bring it back at 3, also as near C as possible, and carry it across to 4 up again at 5, and across to point 6, which will complete the first stitch ; and you come to your second in the same manner by coming up at 1 as near the other stitch as you can, across and down at 2, up at 3, across and down at 6, and so on till you have finished it, when it will present the appearance of diagram 2 ; and we think there are few features which add a more artistic effect to a lady's Ulster or Jacket than this, especially when applied to the top of a box pleat, for which part it seems especially suitable.

How to take the Pattern of an old Garment.

This is essentially the dressmakers' method, who makes not the slightest claim to scientific knowledge ; but it has also to be resorted to by the best of cutters, so that although extremes meet, yet there is a marked difference in their methods of doing the same things. The former slavishly follows the run of every seam, whilst the cutter merely takes the essentials of fit from the old garment, and then goes to work to infuse as much art as he possibly can, so as to, as far as possible, bring out the points of beauty or tone down those prominent features which would detract from the grace of the garment on the figure. The exact method they each use, however, is as follows :—The dressmaker takes her pattern garment and pins paper on each part, and by placing it over her knee, she is enabled to get the exact shape, and then by allowing seams on all sides, she can thus produce a *fac simile* garment ; and it would be idle for us to say the method is not successful, as we have seen some first-class results produced in this way.

Some of them go to the trouble of ripping one side of the old garment, and tracing with a wheel through exactly where the seam was sewn ; and having done so, to remake the garment. That, however, is generally the result of a want of experience of the other way, and which is equally good if done carefully. In contrast to this, however, we will show

The Tailors' Method

As adopted by a well-known West End tailor, as follows :—Whenever a garment was ordered which he was unable to measure the lady for, he would send the old garment to a firm of bust makers to have a dummy made to fit the bodice, by which means he would be able to successfully cater for the wants of that particular customer without a try on, even if she were in the Antipodes ; as he would, for all practical purposes, have her duplicate to try on as many times as he could wish. This method, of course, entails an extra cost (about 10s. we are informed) on the first order ; but the after result certainly justifies the outlay, and as the bust would be always ready for use at any time, the first cost would be the only one, and would be of use for every kind of garment. Having once obtained this, it only remains to follow his usual method ; but all tailors cannot follow this plan on account of the expense, so they usually fit the old bodice on a dummy of figure as near the same size and shape as possible, and pad it up to the bodice wherever the figure is lacking. Another method is to lay down the garment so that each piece lies flat, and take a tracing of it by means of a pricker in a similar manner to the dressmakers' method ; but this requires practice to do it successfully.

We now pass on to another method of cutting, *viz.*,

Grading. Diagrams 123 to 126. Plate 45.

By this method a pattern which has been found to fit satisfactorily is used as a starting basis, and which may be taken as the shaded pattern in the diagrams. Now draw lines as shown above P, continuing it above also from O to Q, and from R (which is level with the bottom of the armhole) through S, and from R to T.

Vary for every 2 inch in the total size of Breast at P $\frac{3}{8}$ in.

"	"	"	"	Q	$\frac{3}{8}$ "
"	"	"	"	S	$\frac{1}{2}$ "
"	"	"	"	T	$\frac{1}{2}$ "
"	"	"	"	U	$\frac{1}{2}$ "

Whilst in the small sizes it will be as well to shorten the waist as at O, V, U, say $\frac{1}{4}$ inch for every 2 inches in the total size of the breast. Turning to

The Forepart,

Draw the line from L to K in the true perpendicular ; from G which is at the front of scye to H, from I to J, from K to M, and from I to N, and

Vary for every 2 inch in the total size of breast at L $\frac{3}{8}$ in.

"	"	"	"	H	$\frac{1}{2}$ "
"	"	"	"	J	$\frac{1}{2}$ "
"	"	"	"	M	$\frac{1}{2}$ "
"	"	"	"	N	$\frac{1}{2}$ "

The same variation in the length of the waist to be made as was done with the back. For a sleeve, draw a line as from A through B to C, and vary $\frac{1}{2}$ an inch for every 2 inches in the total breast ; vary the width at the elbow about $\frac{3}{8}$, and at the cuff $\frac{1}{4}$ inch for every 2 in. total breast, whilst the length may be shortened say $\frac{1}{2}$ an inch for the small ones at the cuff in addition to the variation in the length produced by the grading at the top, which latter will be found quite sufficient for the large sizes. The collar only requires varying $\frac{3}{8}$ at the back at X, Diagram 123, the front at N N being left the same, a trifle narrower at W being perhaps needed for the small sizes. This then constitutes the method of grading, and where it is desirable to reproduce a given style of pattern with special characteristics, it will be found a very effective method, and is specially suitable for manufacturing trades rather than the artist tailor who caters for the wants of every customer on separate lines, so as to obtain the highest results, rather than to produce a set of patterns with the same characteristic running throughout the whole set.

There are, of course, many other features and details associated with ladies' tailoring, but which the scope of this work, large as it is, will not permit of being treated here. These will be found, from time to time, in our monthly journal, the *Ladies' Tailor*.

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Section Thirteen.

Art in Relation to Ladies' Garments.

Diagrams 128 to 134. Plate 46.

Before concluding, we feel it imperative to lay a few claims for art before our readers, as the subject is of such vast importance. There is so much that might be written upon it, that the difficulty presents itself, in deciding what to leave out, and what to give ; but after a little consideration, we think this will be met so far by a brief treatment of the subject under the three headings of

Form, Colour, and Ornamentation,

Which may suffice to awaken an interest in our readers' minds, and so induce them to study it more deeply from those works specially devoted to it. Form and colour have been called the vowels and consonants of the silent language of creation. It is by their aid that nature discloses all that is beautiful, lovely, or sublime. Sometimes she employs them separately, sometimes together, but however used, there is always one more dominant than the other, the secondary element merely adding beauty to the primary, and in this way forms ornamentation, and consequently ornamentation may consist of either form or colour, or both. We will take each of these features in turn, and make a brief survey of it in its various phases from a tailor's standpoint. Let us take first

Form.

First of all there is the form of fit, embracing not only the shape in which the garment is cut, but also the form that is infused by the tailor's manipulation—stretching, shrinking, building up, or toning down, in all its various phases ; all of which go to make up a garment of beauty. Then there is the form of style, the fashion phase of the subject, and this involves a study, not only the styles of the period, but also the habits of life, the social position, the age, and the form of the body in order to arrive at a suitable style of outline for the garment. Let us take a brief glance at

The form of fit.

A study of our earlier pages, where we treat of anatomy somewhat fully, will show the cutter where the prominence and depressions of the body are to be found, and if he is in any doubt, let him study his own body, and he will soon realise the importance of making provision for these ; this may either be done by cut or manipulation. Of the matter of cut we have treated in our section dealing with "The Principles of Fit : " and

as long as the seams runs exactly over the prominence or depression, all that is necessary will be to provide for them by suppressions, &c. : but as soon as the seams run to the one side or the other, then manipulation will be necessary, as for instance in the sideseams : if the back is cut very wide and straight, then the back must be fulled on to the sidebody : but if narrow and hollow, then the sidebody must be fulled on, so that the pocket, as it were, for the prominence, is located in the right place. But if the cutter once realises that the human figure has its points of depression and prominence, and that the garment he is cutting has to fit that, and not to lie flat and smooth on a board, then he will realise the importance of the form of fit.

The form of style

May then claim his attention. Fashion must be consulted, but if he would be an artist tailor he must tone down fashion follies by the application of art rules. If the garment is loose and baggy, vertical lines may be introduced to take away the shortening tendency of the amplitude of width. This may be either done by the use of striped material, the position of the seams or the method of ornamentation. The multiplication of seams makes the various parts narrower, and so introduces length, and our readers will find ladies are quite aware of this phase of the subject, and will expect the cutter by this means to modify or tone down any defect that may exist in their figure. Always avoid sharp angles : let your lines run with graceful sweeps : there are scarcely any sharp angles in the outline of the human figure, all are softened down, and instead of a sharp angle there is a graceful curve ; and if we remember the aims of art are to elevate, to enoble, to beautify, we shall realize that in nature we have our copy, and that it should be our aim to present nature in its most ideal forms ; and this it will be found can only be done by the avoidance of angles and the introduction of curves. Study Hogarth's line of beauty, infuse it in the outline of your garments, and you will soon be a master of art of improving the form of style. It will at once be apparent that it would be out of keeping to dress an elderly person up as a young one, or a peasant as a king, so we will leave this phase of the subject, and hasten on to a study of that all important one

Colour.

Under this heading we must take a brief glance at (1) the combination of various shades or hues, so that each shall assist the other ; (2) the effects and suitability of the various colours for different complexions ; and (3) the artistic effect of checks and stripes. Colour

depends on light. In the dark all colours are the same and we know the single ray of white light is composed of all colours, and is easily divisible by the prism into red, orange, yellow, green, blue, violet, and indigo. These seven were looked upon by Sir Isaac Newton as primary colours, or colours of the first importance : but specialists in this branch, such as Sir David Brewster, now look upon red, yellow, and blue as the only primaries, contending that the others are produced by the mixture of these in some form or other, and that these three stand out as the elements of colour. White and black are not colours themselves, but represent light and darkness, whilst a mixture of the two forms the neutral tint we call grey. Every colour has its complementary, this is composed of the remaining portions of the three primaries not used in its formation ; thus the complementary of red is green ; of yellow, purple : of blue, orange. The green, purple, and orange being the mixture of the other two primaries required to make white light. To produce harmony in colour or complete satisfaction to the eye, the presence of all three primaries is required, either alone or a combination : and when so used they each add to the intensity of the other ; thus red appears much redder when placed on green, and so on. But it is not necessary to combine them just in those forms, half shades or tertiary colours produce a less glaring effect ; they are produced by a mixture of the three primaries in different quantities. Citrine, russet, and olive are the three most important tertiaries. In citrine there is a predominance of yellow, hence it harmonises well with purple or violet. In olive there is an extra quantity of blue, it harmonises well with orange ; and russet, which is largely composed of red, harmonises well with green, or proper proportions of olive and citrine. The complementary arrangement as above described, says "Chevreul," is of the first importance. In Diagram 127 the complementary colours are arranged opposite each other, thus blue and orange, red and green, and so on : the triangle shows the three primaries, whilst between each point is illustrated the combination of the primaries to produce binaries : thus equal portions of yellow and blue produces green ; a preponderance of yellow gives a yellowish green, and so on. Combinations of the same colour on different shades is called the harmony of analogy, and often produces some very pretty effects, as in the combination of Oxford and Cambridge blues : but when two tones of the same colour are placed side by side in this way, the dark one will appear darker, and the light one lighter. When looking at a bright colour on a black ground, there is a tendency for the eye to surround it with its complementary, and thus often make the black suffer. Let us now examine the suitability of the different

Colours to suit certain complexions.

For our purpose we will divide the complexions into two classes, the dark and the fair, or the brunette and the blonde. As a general rule it will be found reds and yellows suit dark people best, and blue is the colour which shows off the fair beauty to the best advantage. Black, white, and grey suit all people: a soft deep black, such as velvet, will set off a blonde: whilst a bright black, such as black satin, will set off the brunette. White, and all those colours which reflect the most light, have the effect of making people appear larger than they are: whilst black, and all colours which absorb the light, make people look smaller, and consequently a stout person would appear to best advantage in a black dress of dull material: whilst, on the other hand, a little woman would be seen to the best advantage in a white dress made from some brilliant material. Before quitting this subject we must not omit to point out

The importance of accessories

And details of a costume; such, for instance, as head gear, gloves, parasol, shoes, &c., which must not only be in harmony with the costume, but combine with it the complexion, the colour of hair, eyes, &c., to form the complement of colour. Many a firm has made a lasting reputation by attention to such details: and if we would follow in their footsteps, we must attach due importance to these matters, and study them accordingly.

The effect of pattern.

Colour helps to give expression to form, and probably the pattern of material is the best illustration we can give of this; and as different styles of patterns have different effects, independent of the colours embraced in their formation, it will be well for us to examine this phase.

Stripes add length in whatever direction they are running, they are nearly always popular running vertically, as in Diagram 128, as in that way they add height to the figure; they are seldom used horizontally or running round the figure, as Diagram 129, as in such a manner they make the figure wider and shorter (a reference to diagrams will illustrate this, the circles having the appearance of being slightly oval by elongating effect of the stripes). They are sometimes worn on the bias, but they are then apt to give the figure a one-sided appearance, a twisting corkscrew effect being produced. They are especially suitable for short stout people when arranged vertically, though in extreme cases it is always best to avoid very prominent patterns: the stripe in such a case should be dark and neat.

Checks add width to the figure, without increasing the height: they also show up the slightest difference in the sides, by cutting the figure up in squares. Prominently checked goods are only suitable for very fine types of figure, though small and neat checks may be used by the ordinary run of people without disadvantage, as owing to the distance from the onlooker's eye, the effect of the neat check would be the same as a self pattern. In all cases of doubt, select quiet neat patterns and on toned colours. A plain twill or bird's-eye check suits well nigh everyone, as also does black, white, and grey. This brief glance at colour must suffice for this work, those who are desirous of studying it more deeply may get works especially devoted to its explanation. We now pass on to deal with

Ornament.

The five principles of ornamentation are as follows: repetition, alternation, symmetry, progression and confusion, and it is to one or other of these primary sources that all ornamentation may be traced, and in order to fully illustrate, we give diagrams of the various modes as applied to braiding designs, considering that the most suitable for the purpose, though any other style of trimming may be subjected to the same laws. Let us briefly glance at

Repetition. Diagram 130. Plate 46.

This is the simplest method of decoration, but at the same time it is one of the best. It is the method nature uses more than any other. Every thing that appeals to our senses acquires an astonishing power by repetition, and so with the style of braiding illustrated. A single eye of braid would be hardly noticeable, but the repetition adds force, and shows at once the design has all the elements of beauty, viz., unity, order and proportion. Architecture, sculpture, painting, music, literature and poetry, are all embellished by repetition, indeed, there is no principle which appears more frequently either in the works of man or the works of nature. Consonance is the secondary element of repetition, by it we mean the repetition of idea rather than the actual reproduction. Take for instance the flaps on a Reefer or Lounge: they are made in consonance with the front, that is, if the front is rounded away, the flap is done ditto, and so on: this will explain what we mean by consonance.

Alternation & Contrast. Dia. 131. Plate 46.

Variety is one of the great laws of the universe, and alternation is a blending of variety and repetition. This will be gathered from a reference to diagram 131

where the braiding alternates, first forming a crow's toe and then a simple eye. It is the succession of two different objects or forms recurring regularly in turn. There can be no alternation without repetition, but there can be repetition without alternation. Day and night are admirable illustrations of this principle. Contrast is the highest degree of alternation, it gives character and go to the part it is applied to, and if used aright, strengthens the unity of the subject, by emphasizing its various parts, and bringing much within range that would otherwise have been lost sight of.

Symmetry and Radiation.

Diagrams 132 and 133. Plate 46.

The human body is symmetrical. When we stand face to face with a human being, his body appears to be composed of two halves united in the centre, and these two parts, without being identical, correspond in such a manner that the right side, if folded over on the left, would exactly cover it. This repetition in reverse is what is called symmetry, though the original meaning of the word signified what we now understand by proportion. Diagram 132 is a capital illustration of symmetrical braiding, and is a copy of a military design for a cuff. Radiation is a form of symmetry in which all its parts are alike; that is, suppose a complete circle was formed of designs as illustrated on diagram 133, it could be folded over any way, and would come exactly on the top of a similar design. Doubtless our readers will remember how popular this method of trimming ladies' bodices round the eye was a very short time since.

Progression and Gradation.

Diagram 134. Plate 46.

Perspective is a highly attractive example of progression. Progression is a gradual leading up to a point where a climax is reached, which appears far more beautiful than it would without the preparation of progression. Diagram 134 is an example of progression, and so is diagram 132, the ornament at the base gradually increase till the knot is reached. Progression and gradation are not quite the same. Progression may be irregular, gradation is never so. The numbers 1, 3, 5, 7, 9, illustrate progression, but they have no resemblance to 2, 4, 8, 16, 32, the latter is a regular succession of changes, the former a series of shades.

Confusion and Complication.

These are not so often used in tailoring, still we do occasionally see garments braided without any apparent design—a sort of higgledy-piggledy arrangement, but in the midst of this disorder, these must be order introduced, if it is to become ornament: thus the outline of the braiding must be clearly defined, either by a border limiting its outline. In nature we frequently find a fine disorder which produces a beautiful effect, but the charm which nature throws over her works by careless foliage of trees, the daisies in the field, the stars in the heavens, cannot be reproduced in costume. Nature's fields are so wide that we can only take in a portion at one view. Doubtless if we could take in the whole of the universe, it is quite possible we should find some features of balance introducing order in the same way that we do in the minor works of nature.

Much more might be written on this subject, but this must suffice. We have briefly touched on the principal features, and if we have not gone into these matters as fully as some of our readers would desire, we must plead the impossibility of treating every phase of this vast subject of ladies' tailoring within the limits of our volume.

Conclusion.

Ere we lay aside our pen, we will only state by way of conclusion, that we have aimed at the production of a work that should supply the young cutter with all he may require to fit him for the post of a ladies' tailor. Such has been our aim, our readers will judge whether we have succeeded in carrying out that aim to a practical issue. We desire to instruct, to improve, to encourage, and it may be that even in the defects of our work, others may take courage and persevere midst adverse circumstances and innumerable difficulties till a successful issue results.

It is in this frame of mind, acknowledging its defects, regretting its imperfections, that we say, as we look upon our finished work, we feel proud of it. We have done our best; neither time nor trouble has been spared; and we have little doubt that the trade will receive it and use it according to its merits, of which others will be the best judge, rather than

THE AUTHOR.



The Plates

OF

Figures & Diagrams

ILLUSTRATING

THE WORK.



PLATE 1.

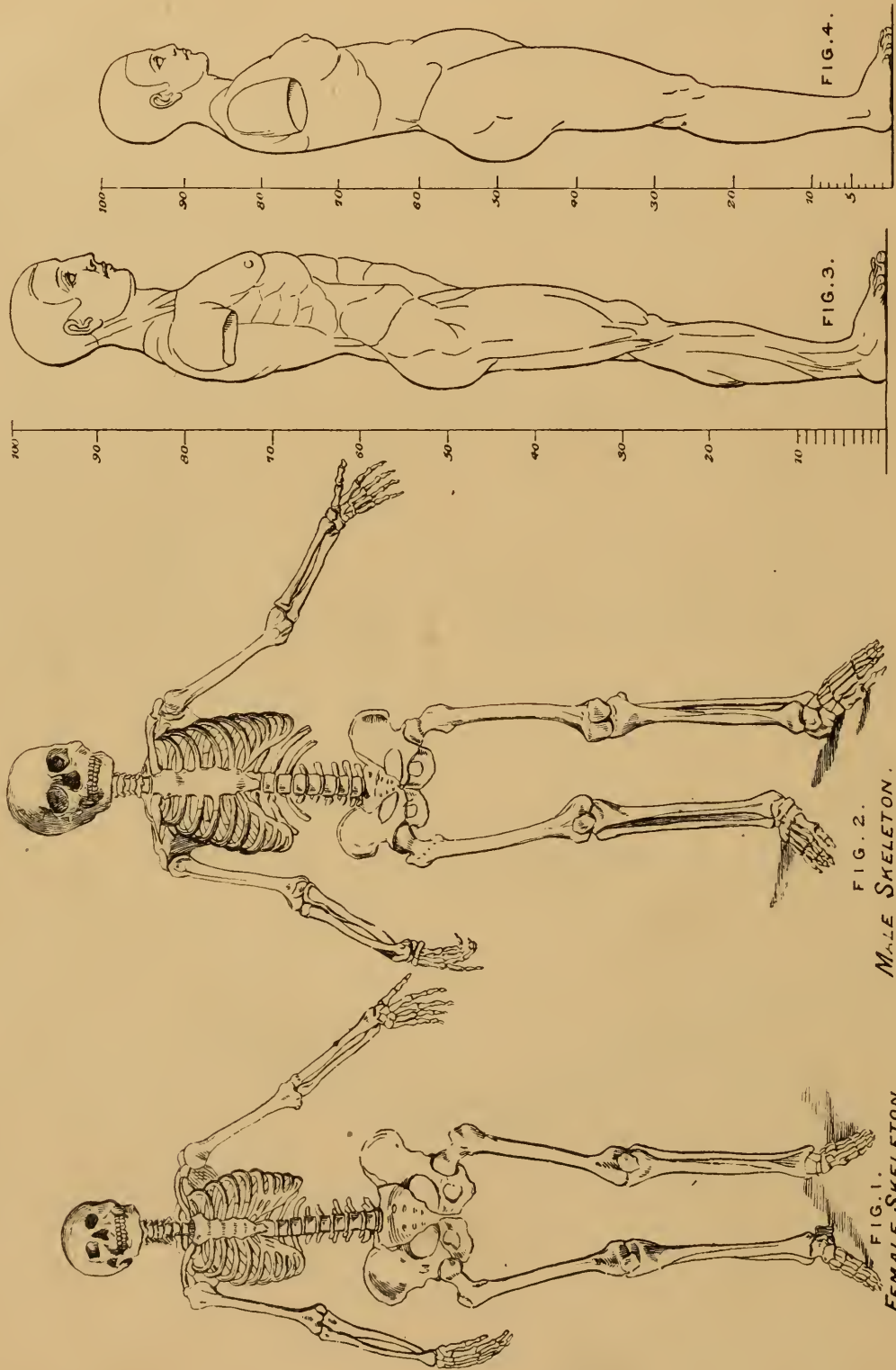


FIG. 2.
MALE SKELETON.

FIG. 1.
FEMALE SKELETON.

Anatomy—The Male and Female Forms.

PLATE 4.

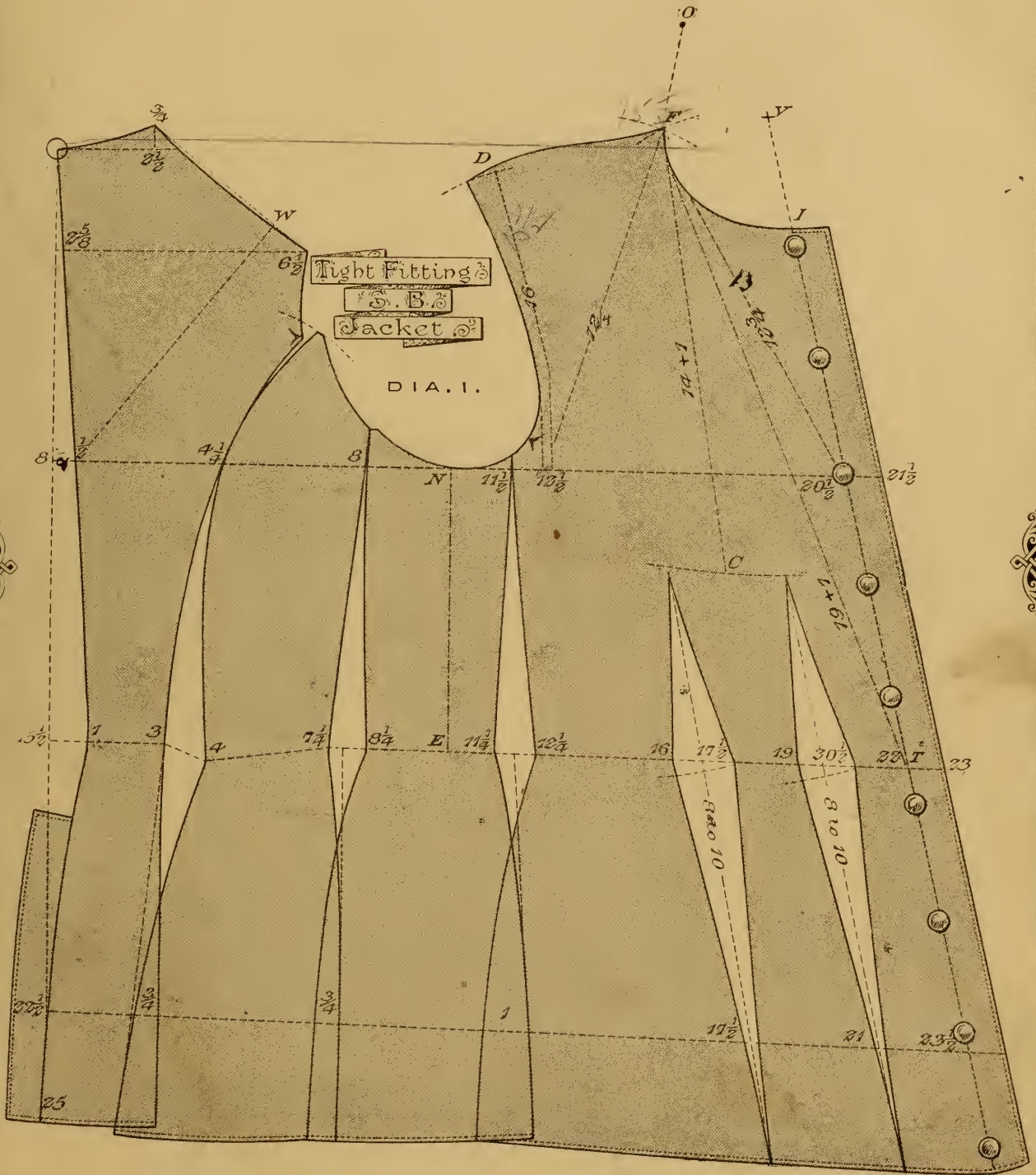


PLATE 5.

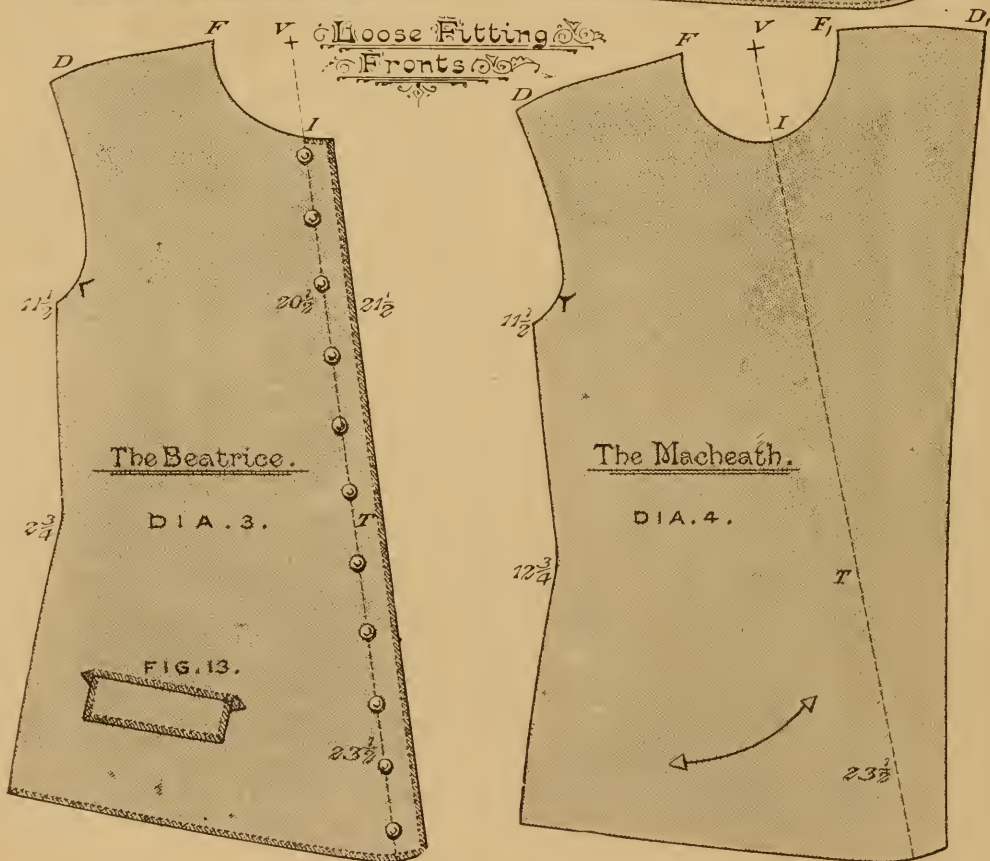
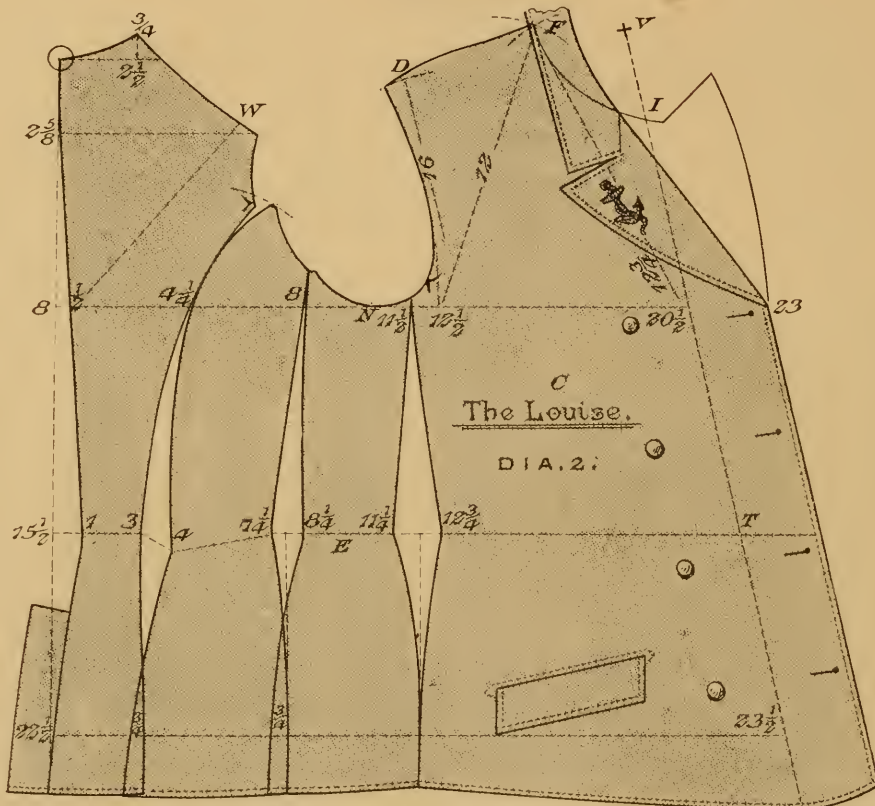


PLATE 5a.

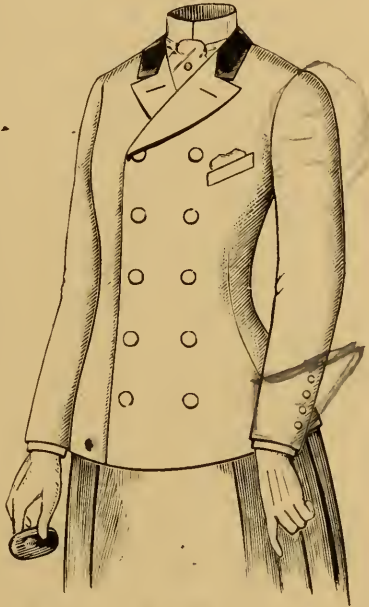


Fig. 12.—The Louise.—Dia. 2.

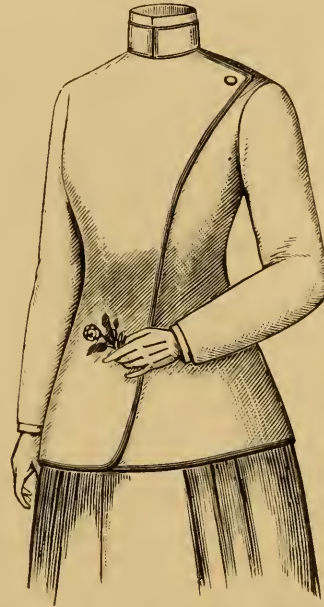


Fig. 14.—The Macbeth. Dia. 4.

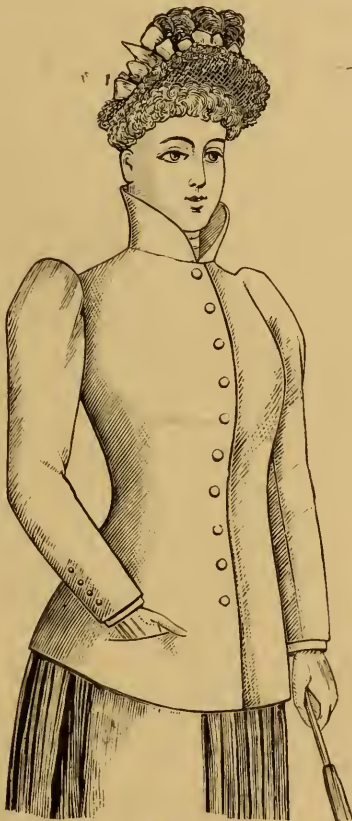


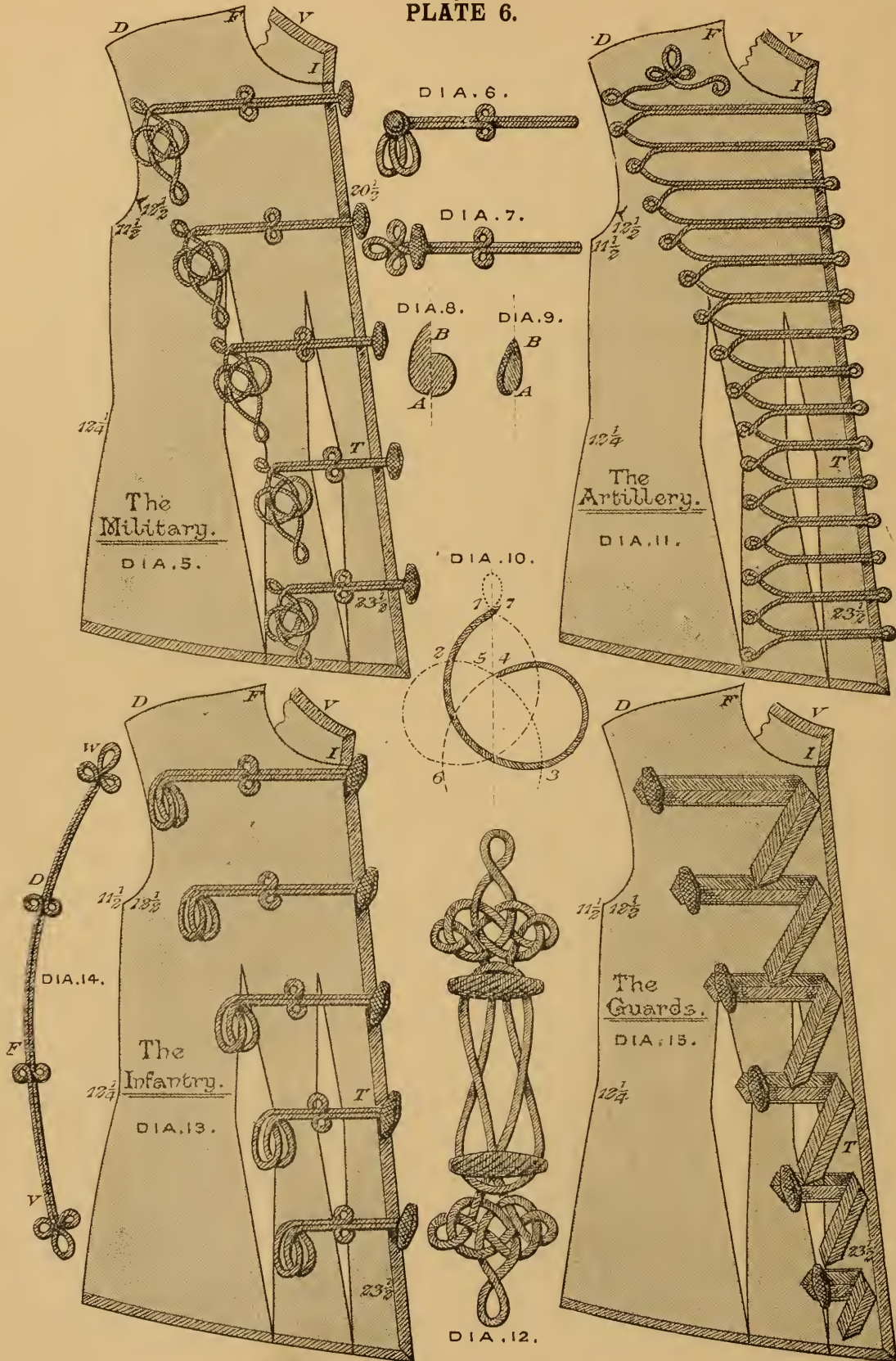
Fig. 15.—The Beatrice.—Dia. 5.



The Brighton.—See page 14.

Figures illustrating Dias. 2, 3 and 4, on Plate 5.

PLATE 6.



Braided Jackets.

PLATE 7.

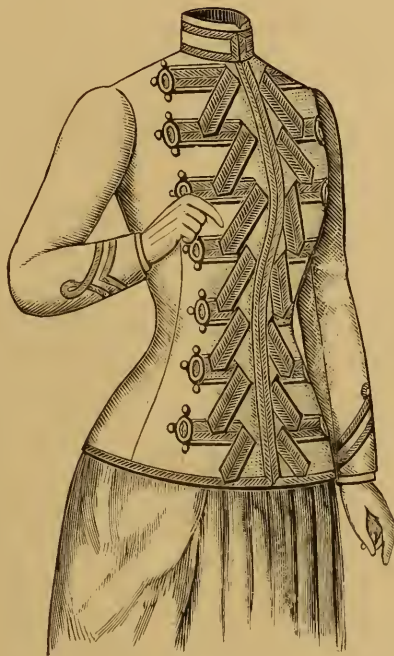


Fig. 15.—The Guards.—Dia. 15.

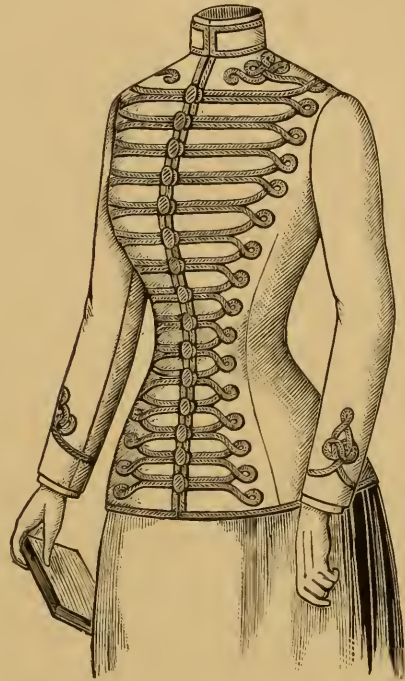


Fig. 16.—The Artillery.—Dia. 11.



Fig. 18.—The Infantry (back).—Dia. 15.

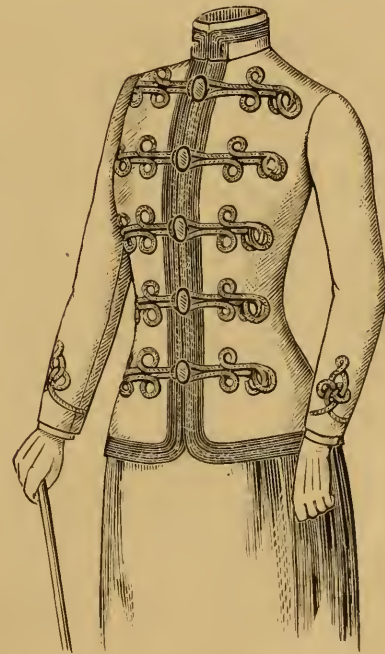
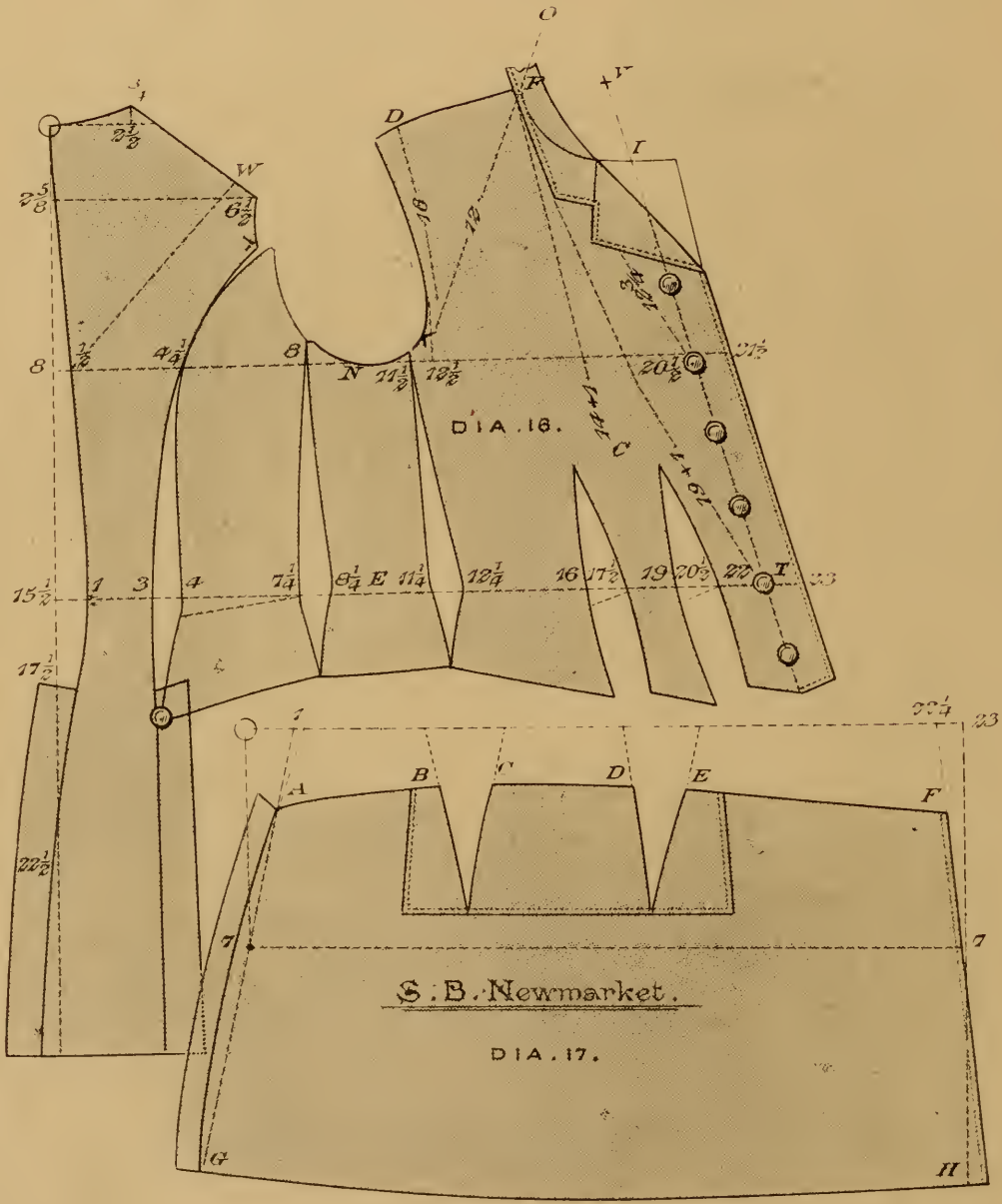


Fig. 17.—The Infantry.—Dia. 15.

Figures illustrating Dias. 5 to 15, on Plate 6.

PLATE 8.

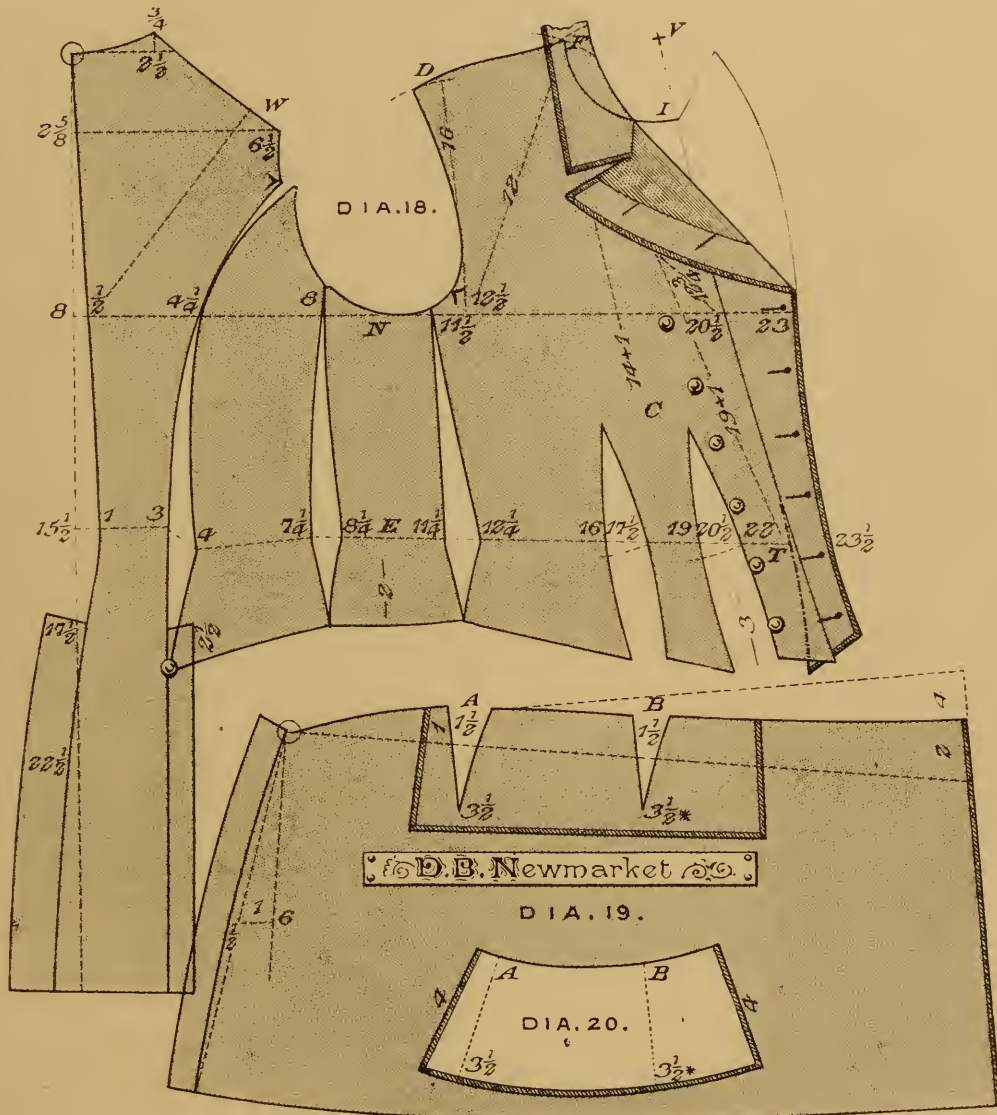


S. B. Newmarket.

DIA. 17.

Skirted Jacket.

PLATE 9.



Skirted Jacket.

PLATE 10.

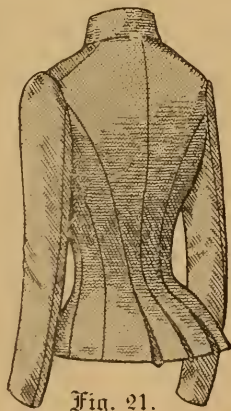
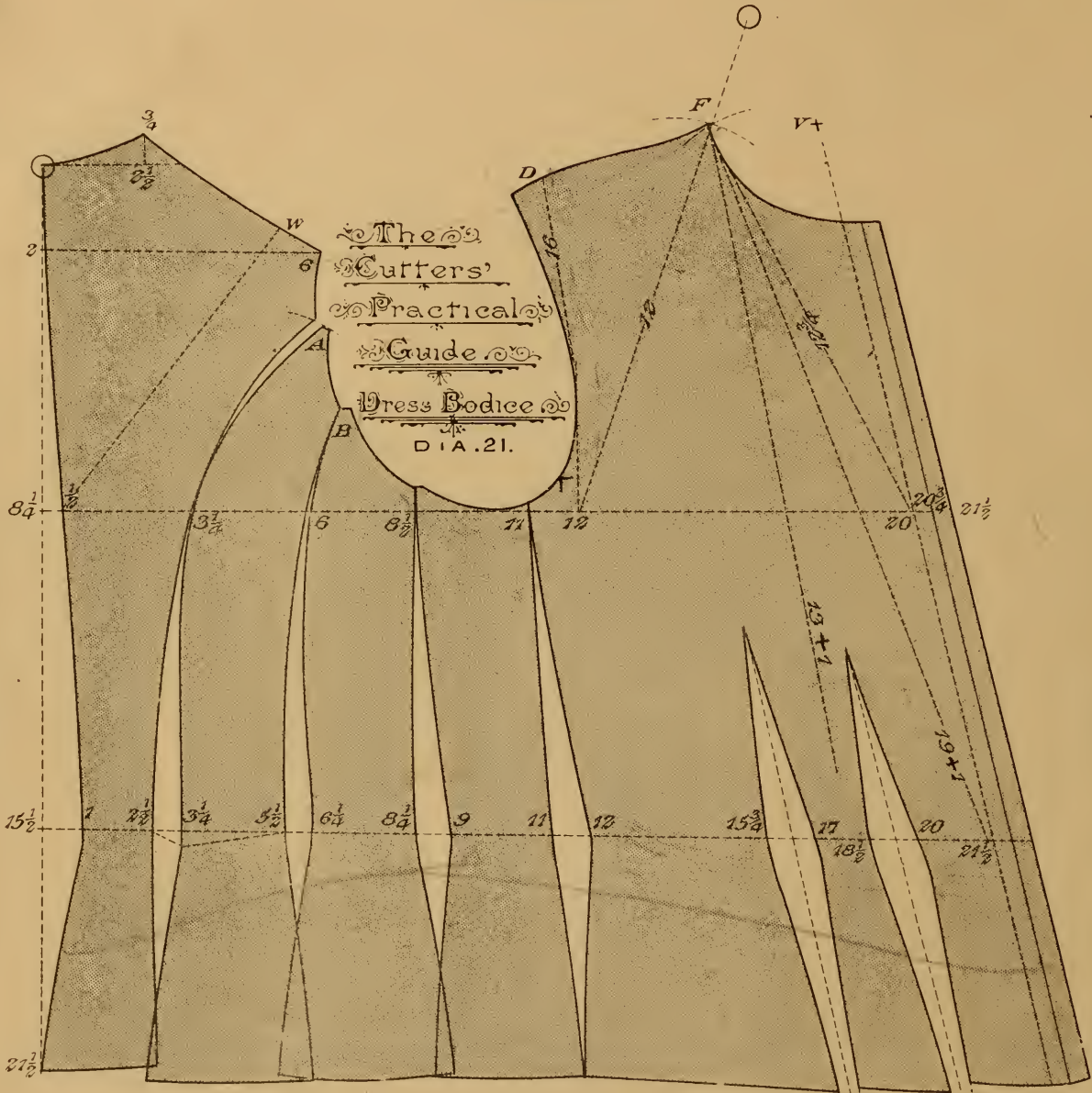


Fig. 21.

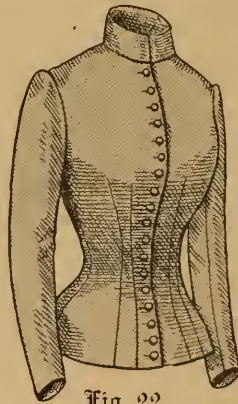
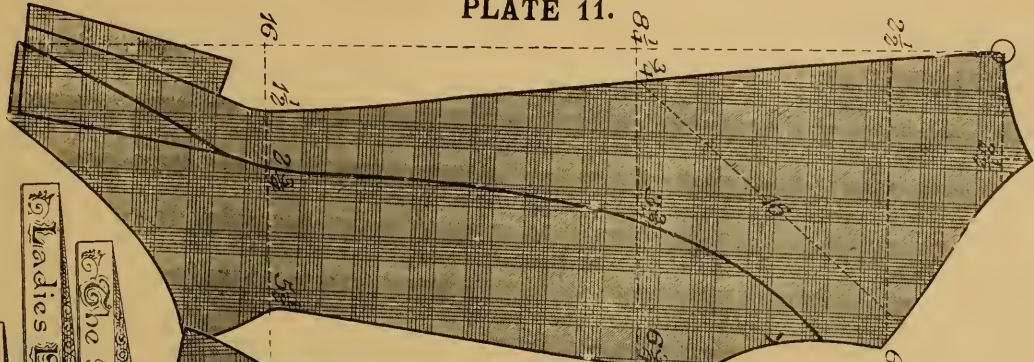


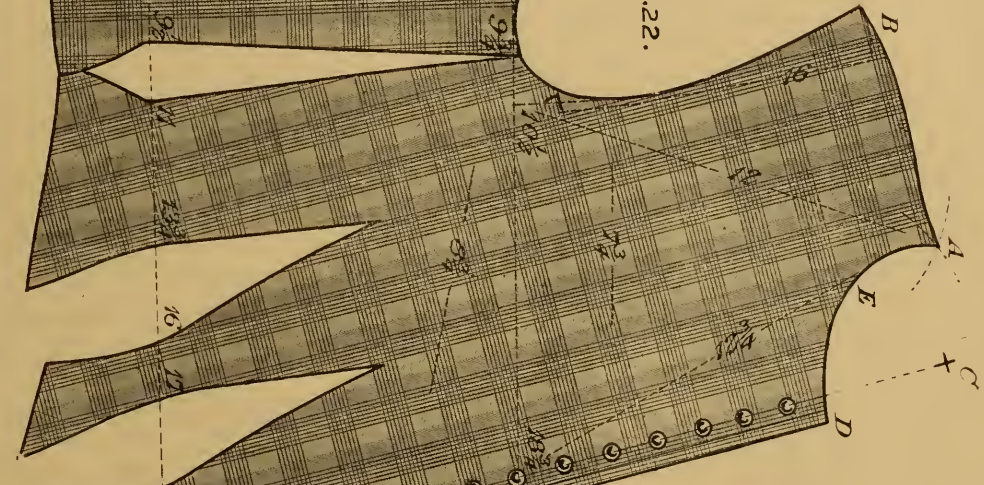
Fig. 22.

PLATE 11.



D.I.A. 22.

The Cutters Practical Guide,
 Ladies Dress Bodice from Check Material
 No Seams Allowed



D.I.A. 23.

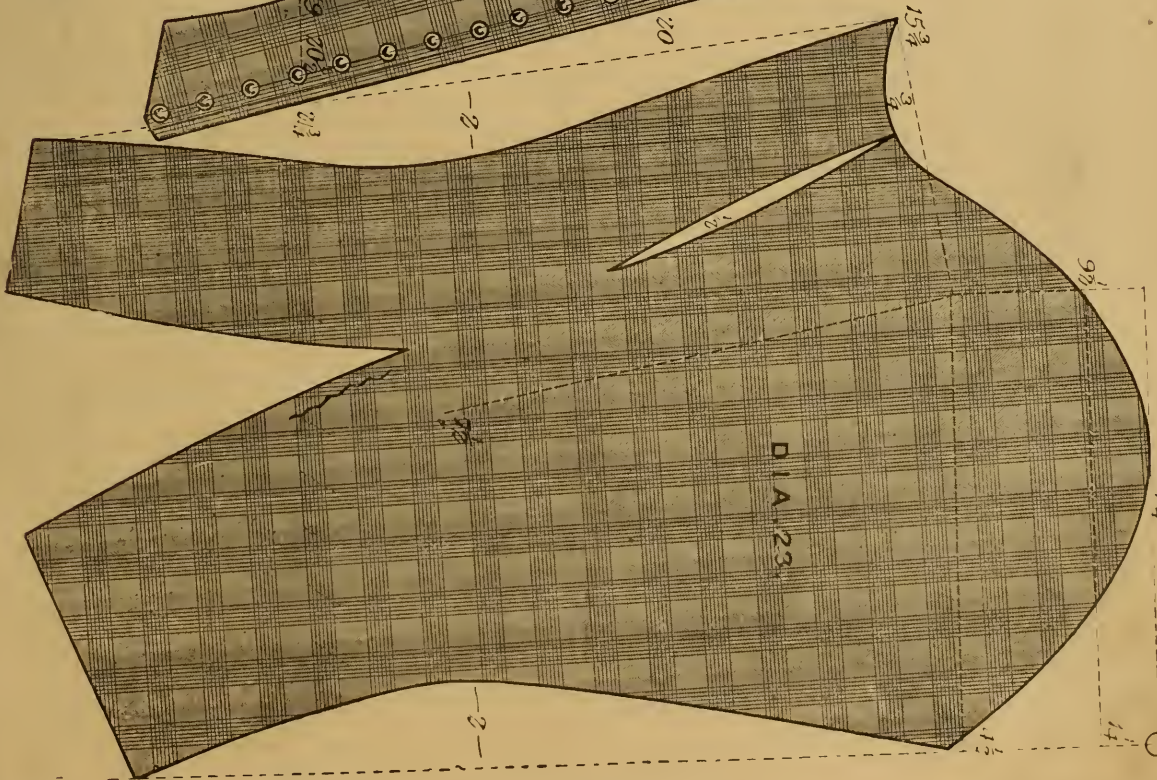


PLATE 12.

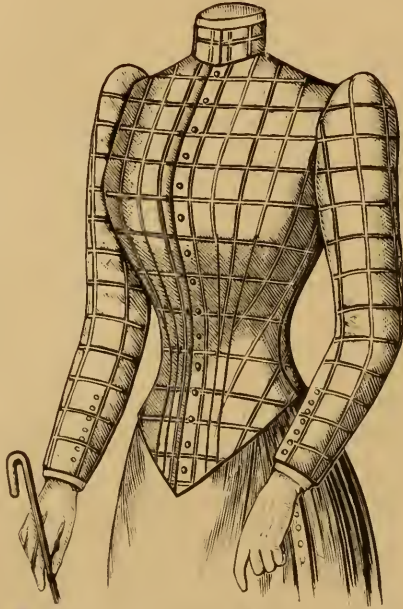


Fig. 25.—Bodice from Check Material.—Dia. 22.

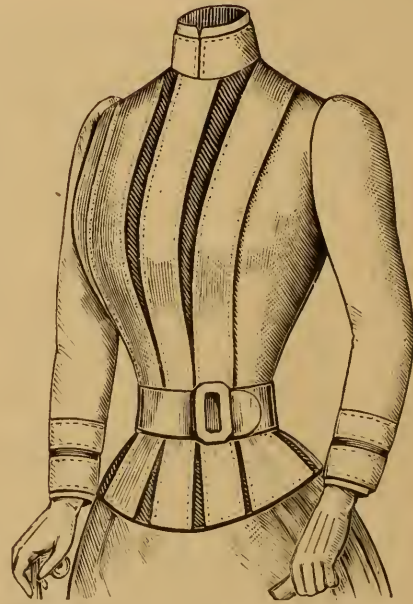


Fig. 24.—Norfolk Jacket.—Dia 24.



Fig. 19.—S.B. Helmarket.—Dia. 16.

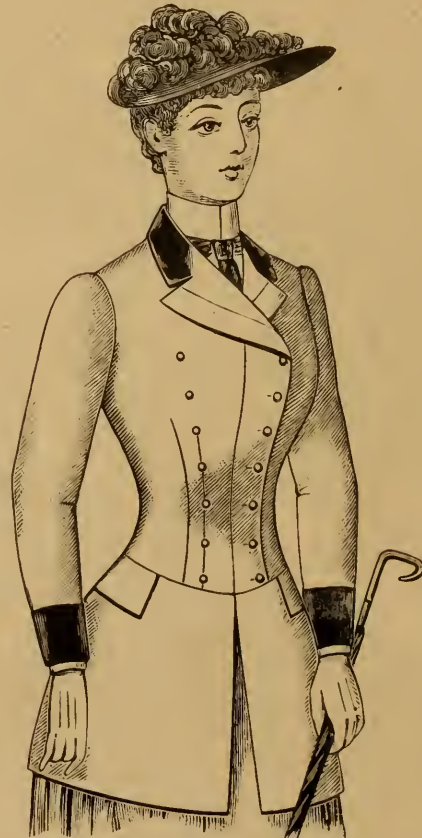


Fig. 20.—D.B. Helmarket.—Dia. 18.

Figures illustrating Dias. 16, 17, 18, 19, 20, 22, 23, 24, 25.

PLATE 13.

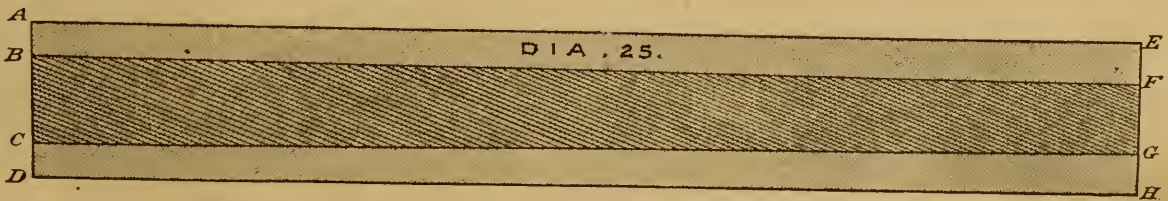
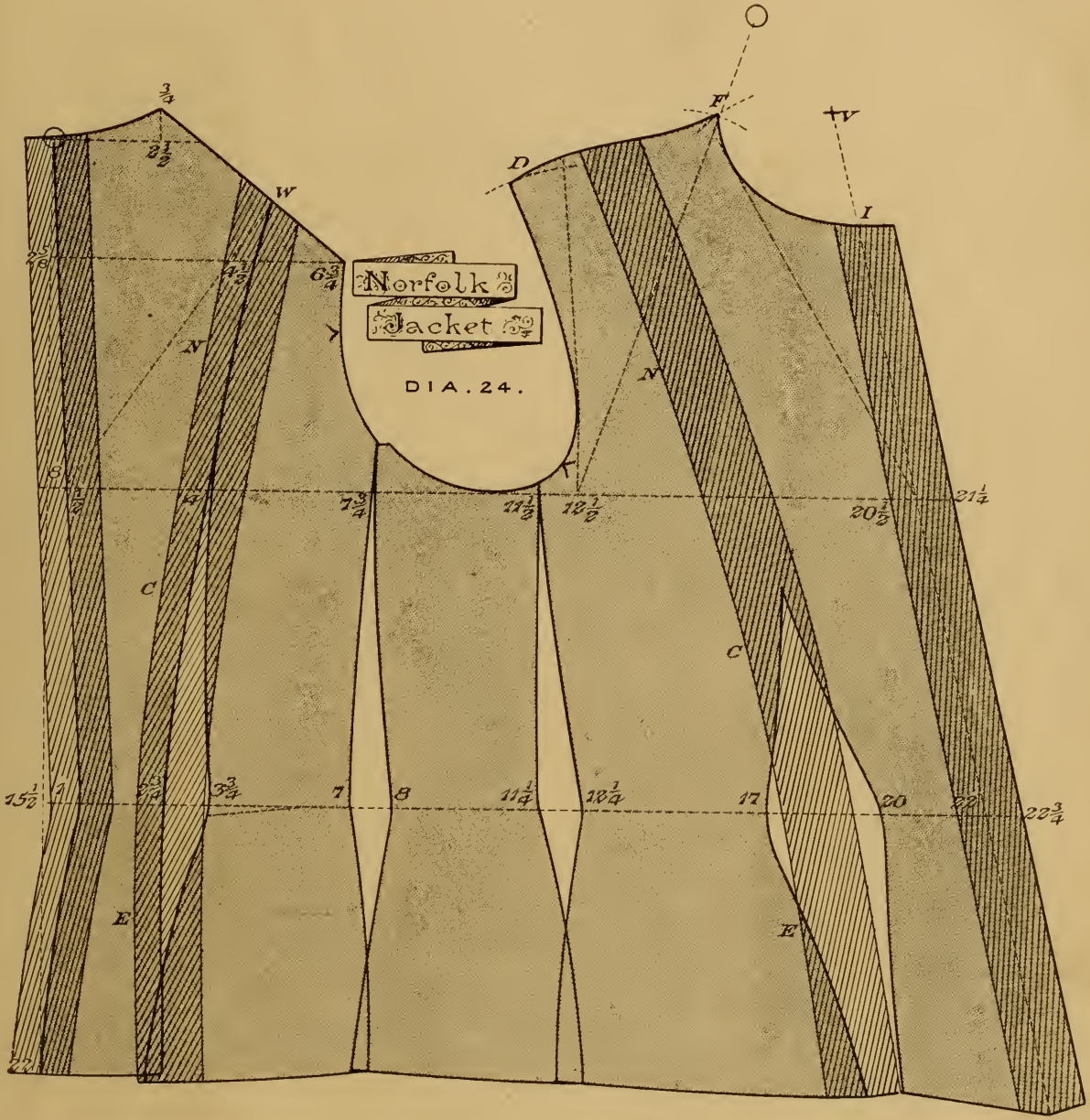
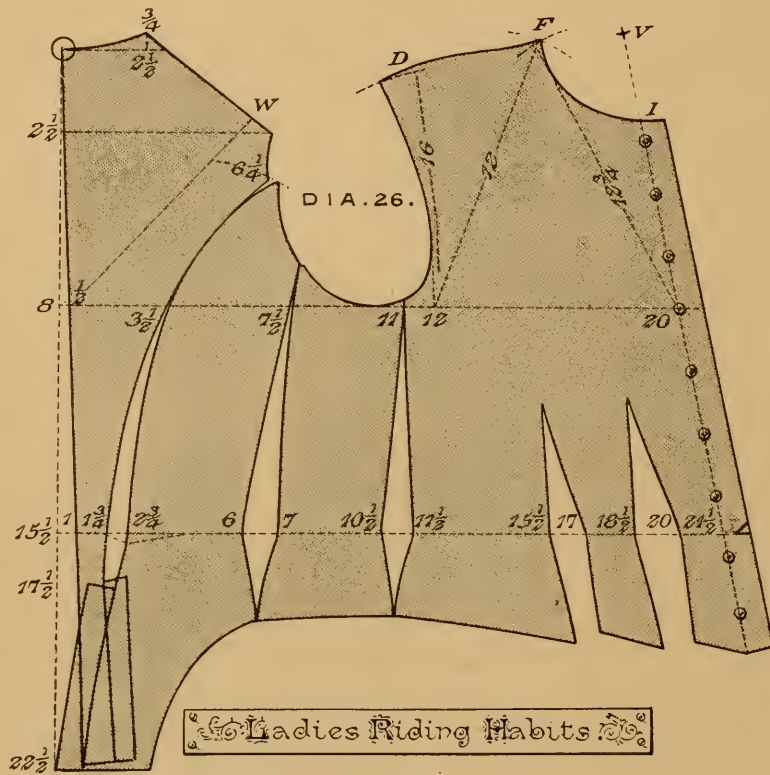


PLATE 14.



Ladies Riding Habits



Fig. 25. - Dia. 26.

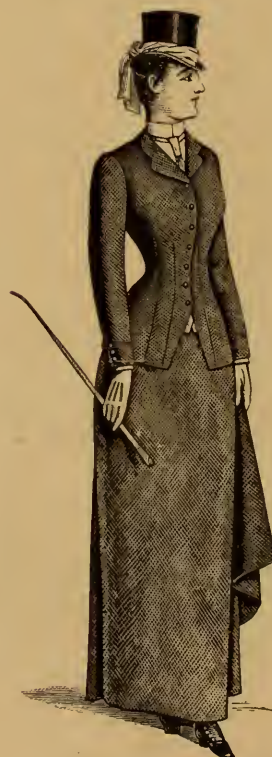
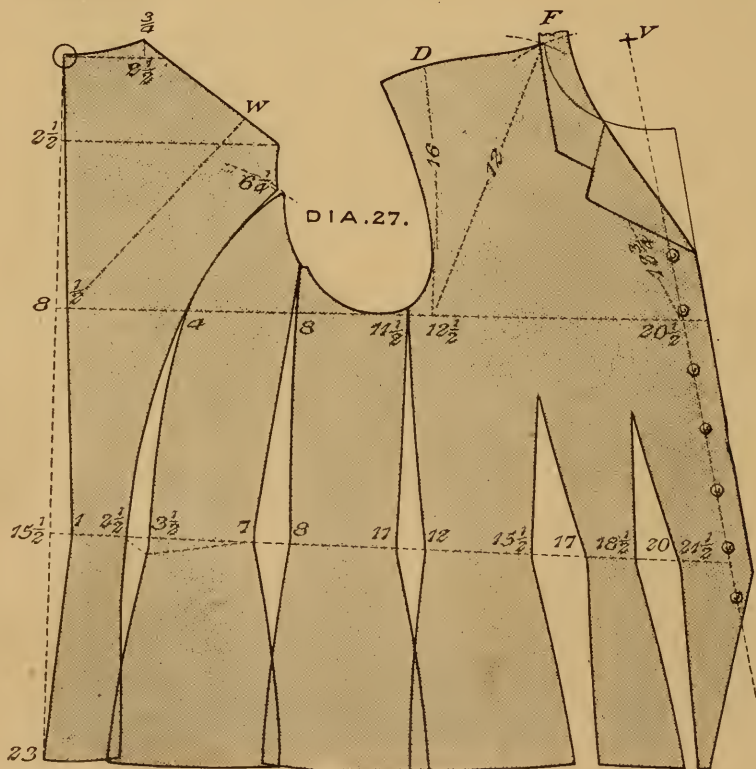
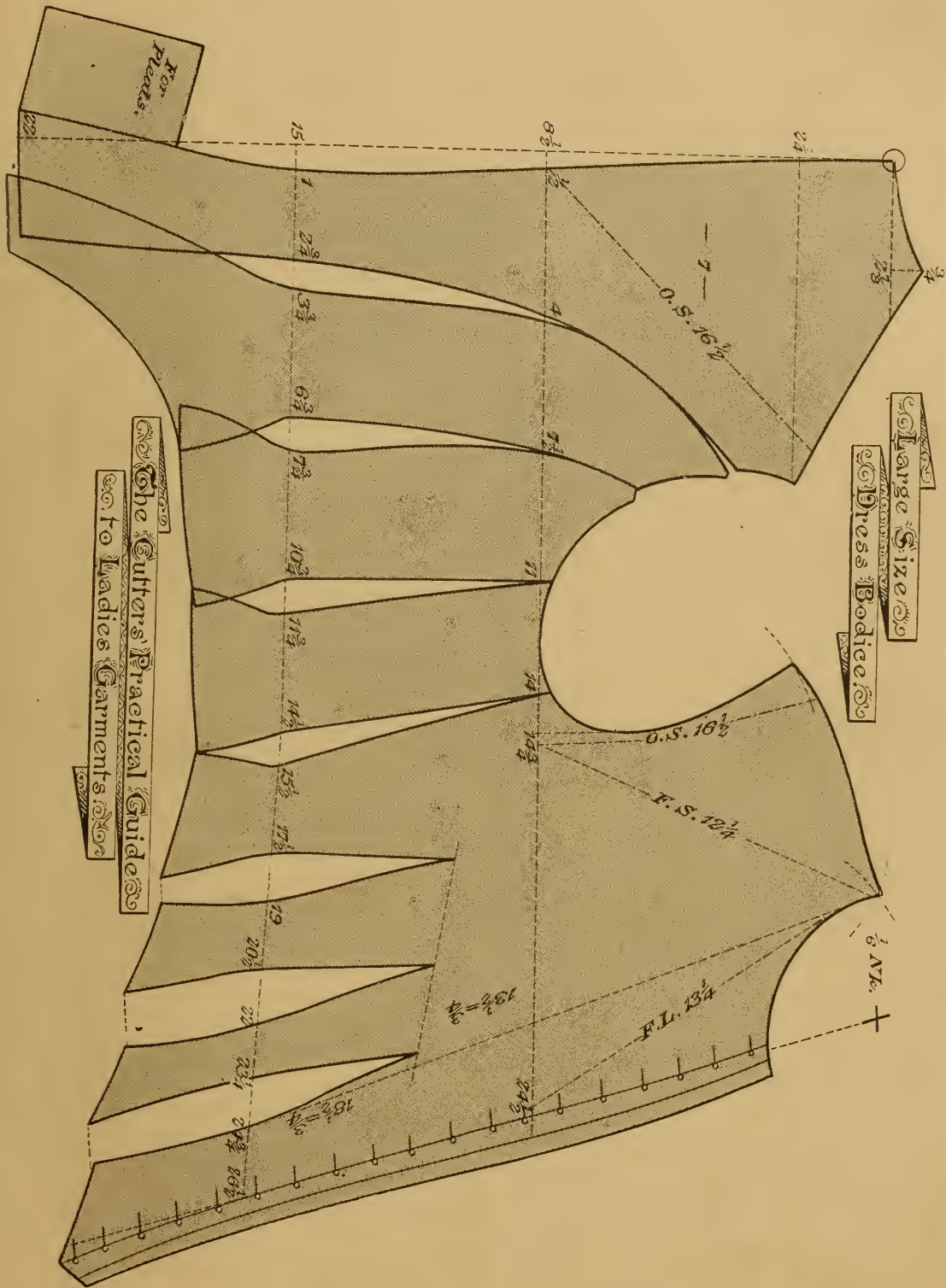


Fig. 26. - Dia. 27.

PLATE 15.



The Cutters' Practical Guide
 to Ladies' Garments

Large Sizes
 for
 Bodices

PLATE 16.

VESTS

IN THEIR

Different Styles.

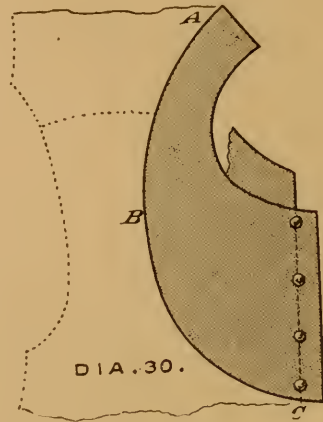
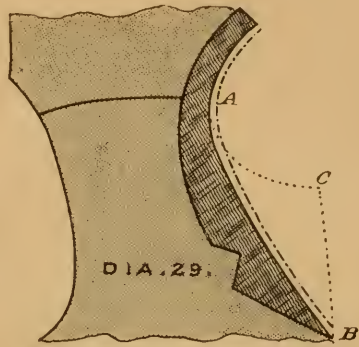


Fig. 27.

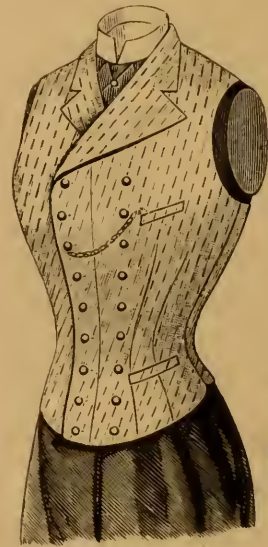
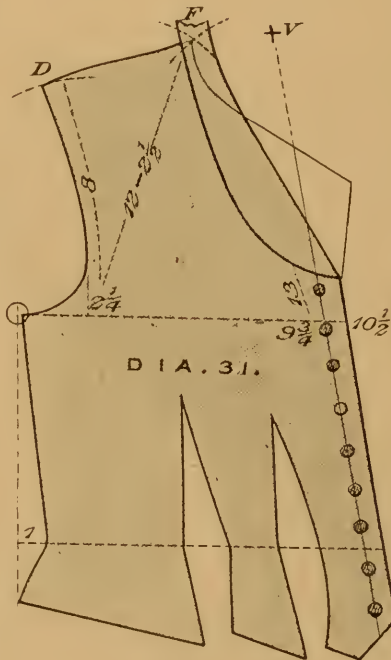
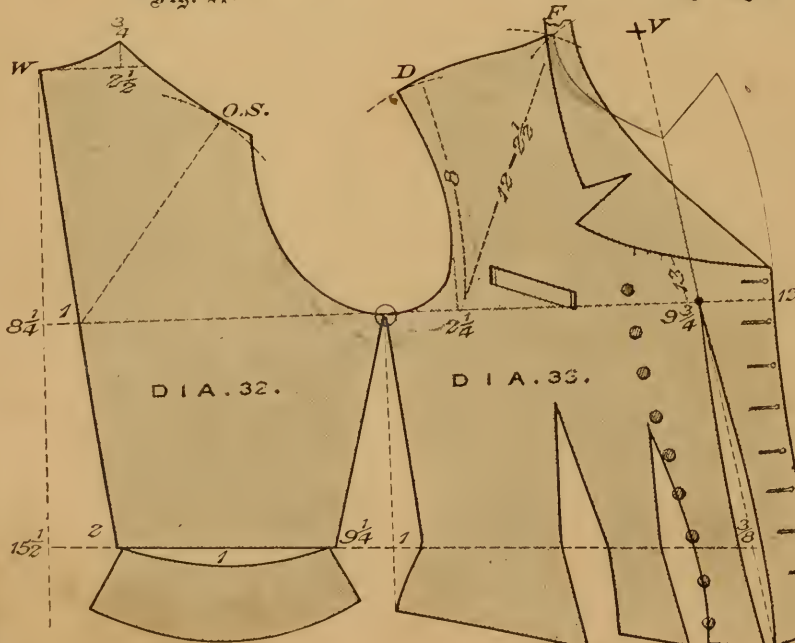


Fig. 28.



DIA. 34.

PLATE 17.

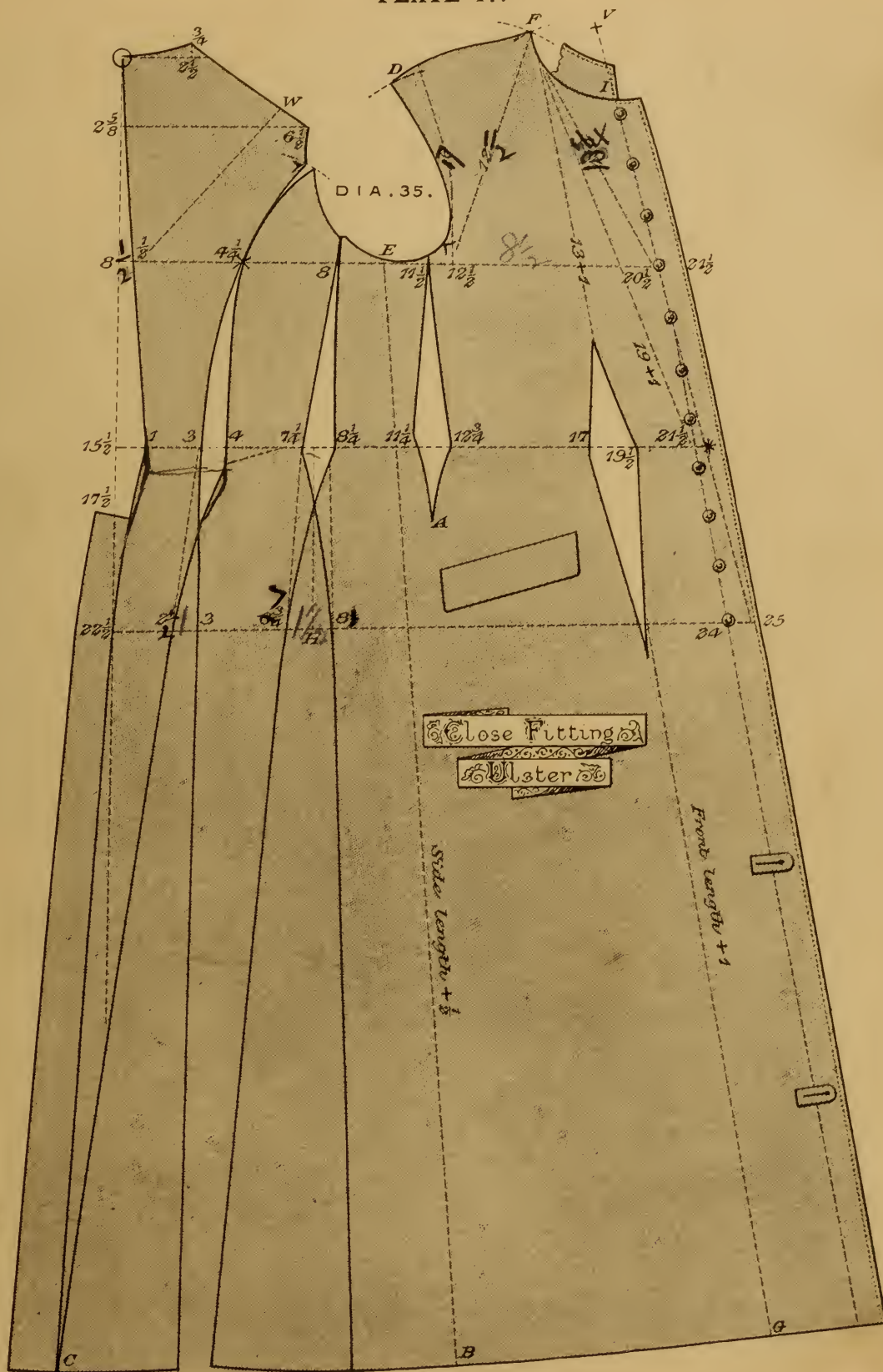


Fig. 29, Plate 20.

PLATE 18.

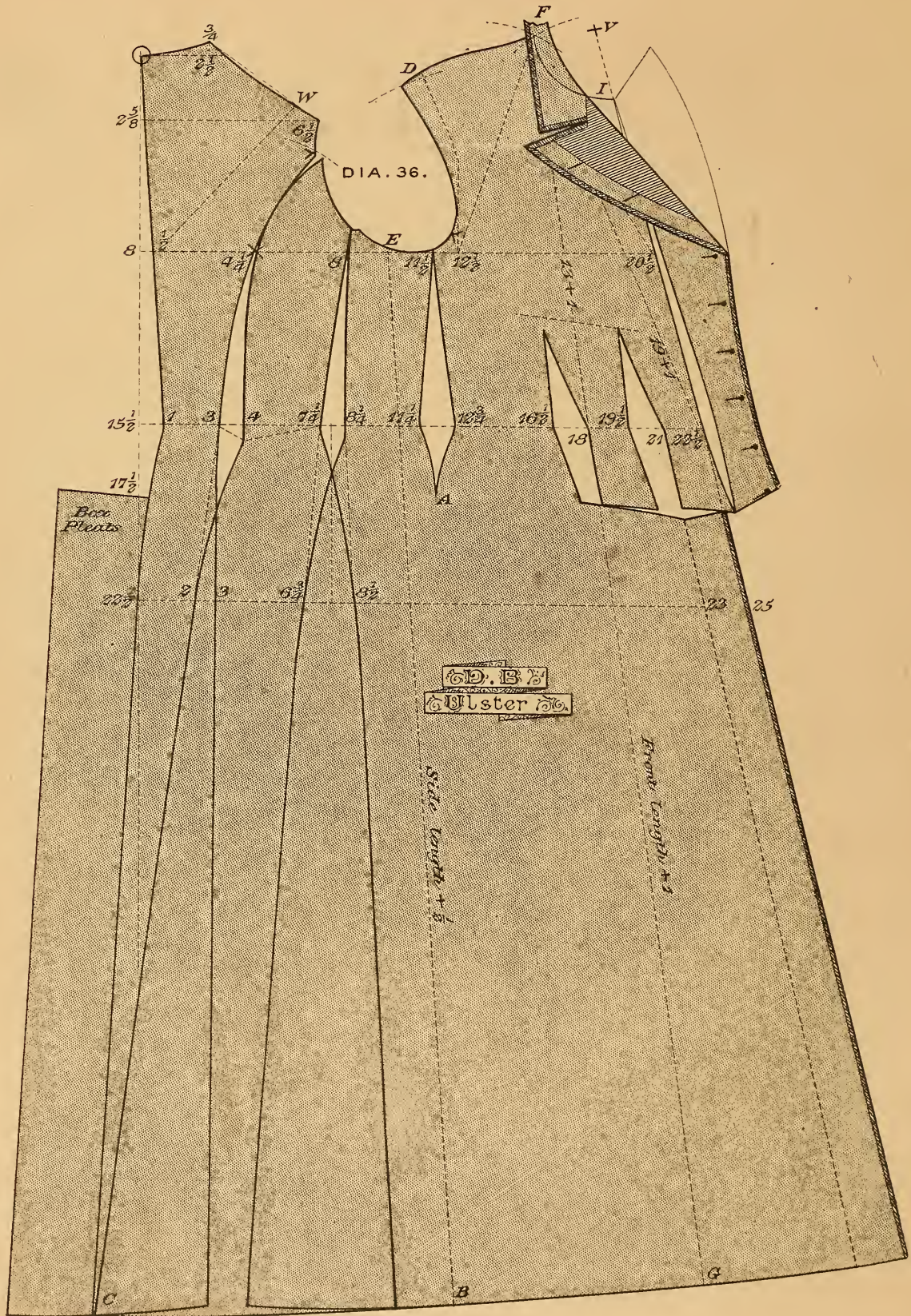
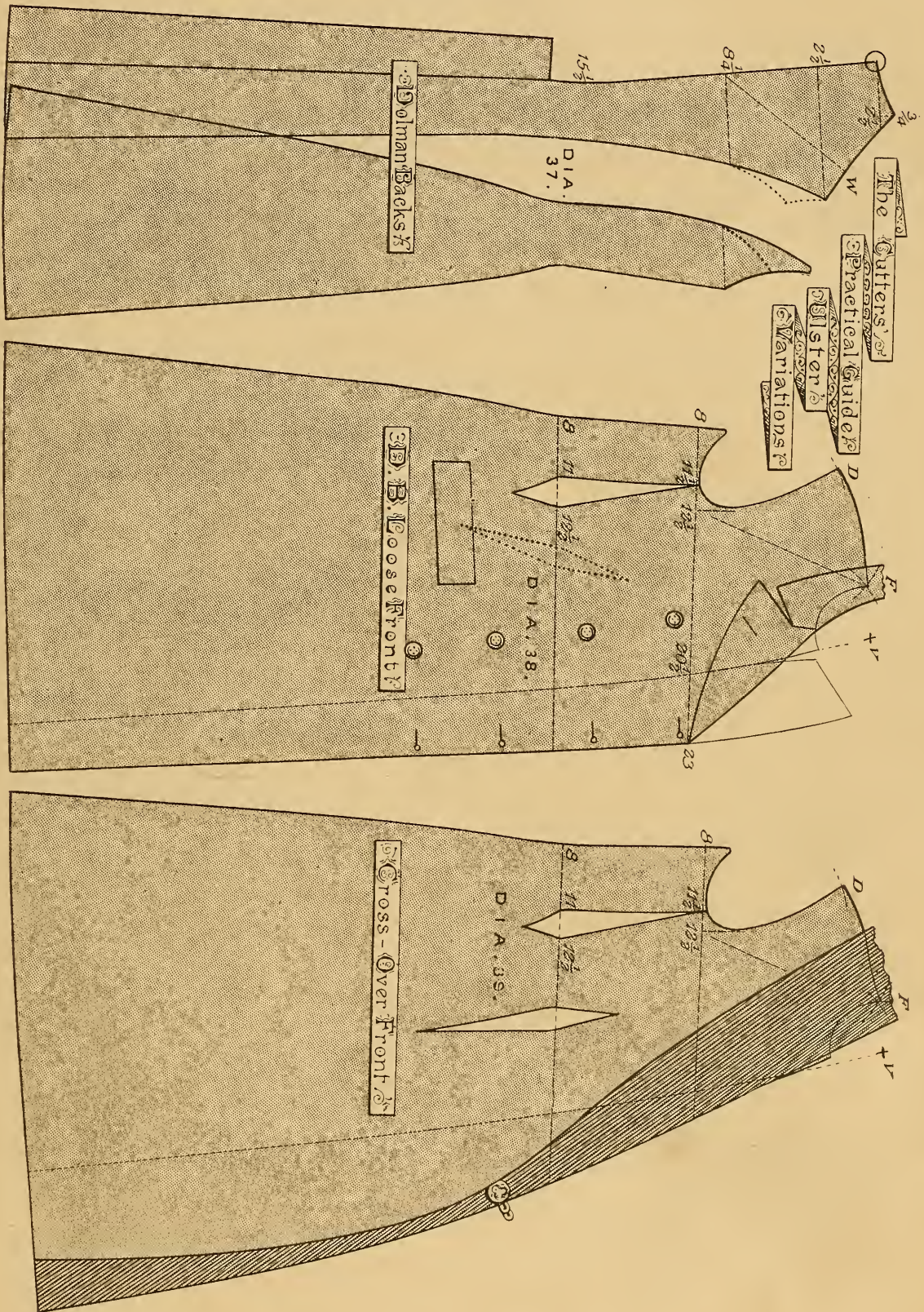


Fig. 30, on Plate 20.

PLATE 19.



Figures 31 and 32 on Plate 20.

PLATE 20.

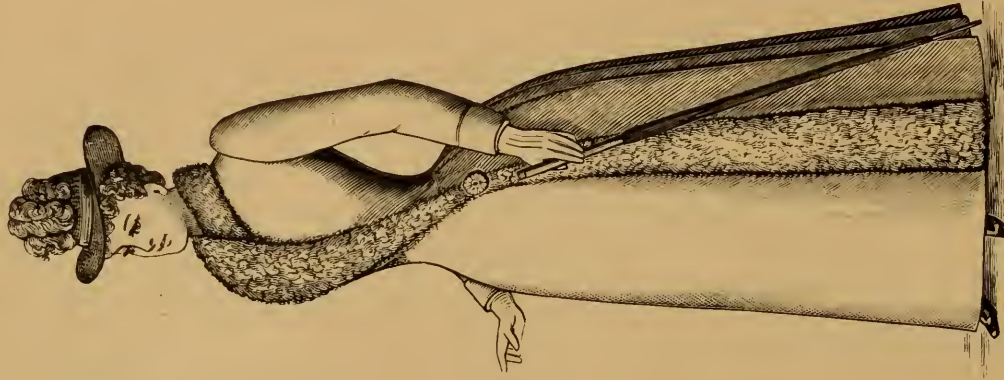


Fig. 52.
Dia. 59, Plate 19.

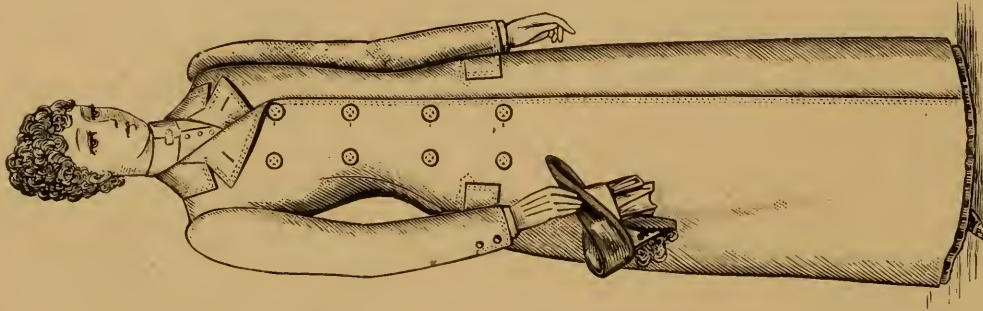


Fig. 51.
Dia. 58, Plate 19.

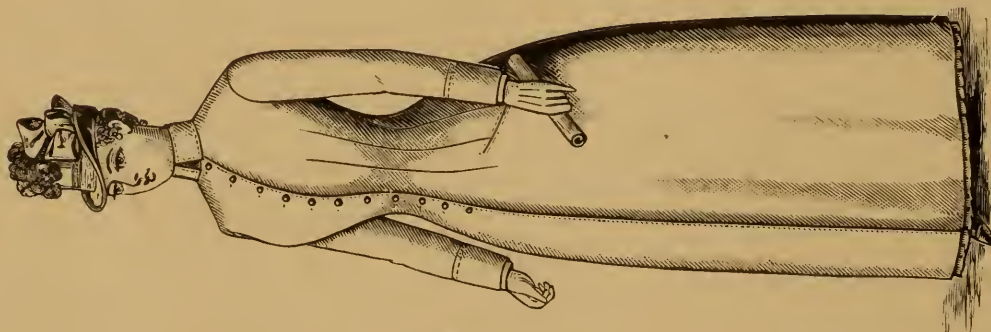


Fig. 28.
Dia. 55, Plate 17.

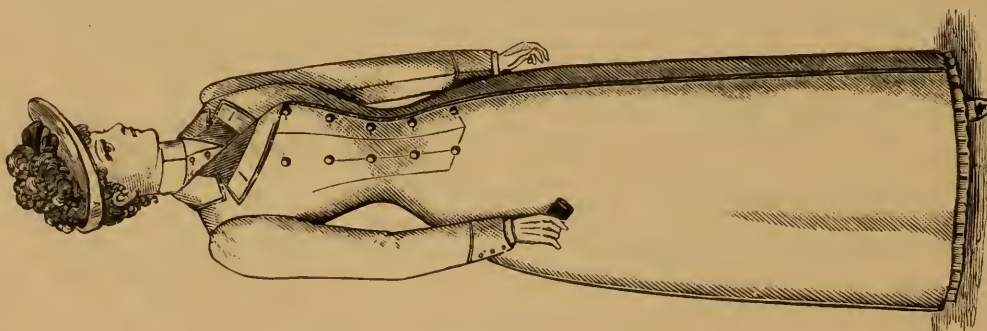
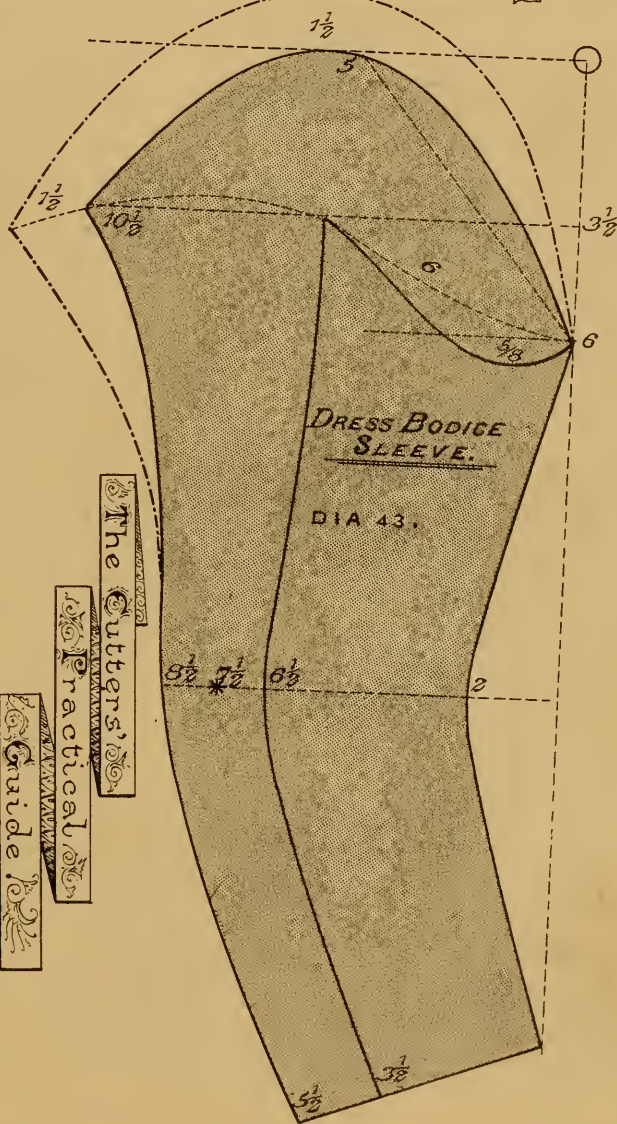
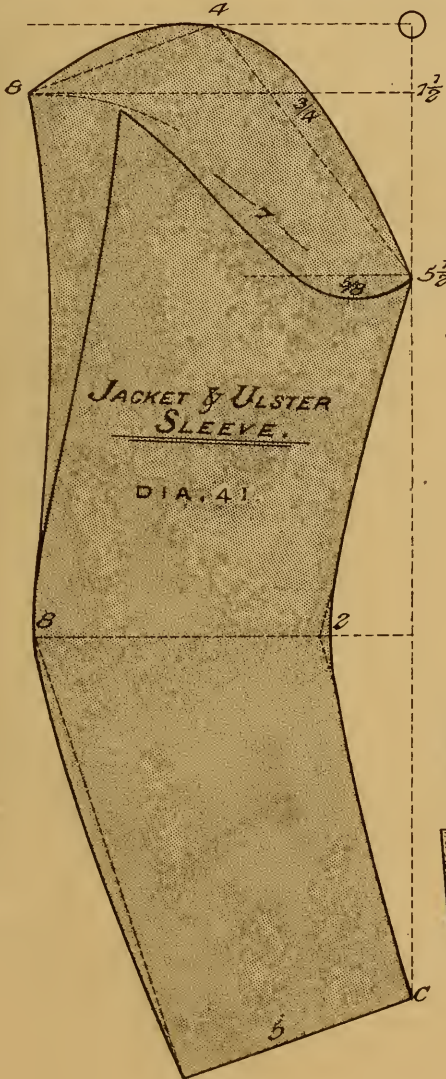
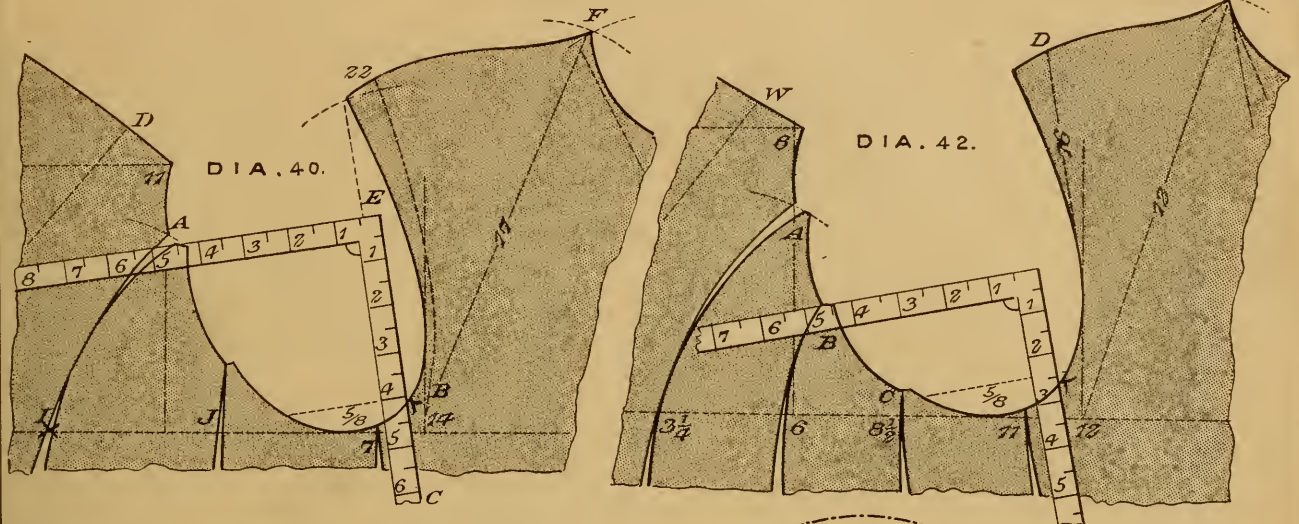


Fig. 50.
Dia. 56, Plate 18.

PLATE 21.



The Cutters' Practical Guide

PLATE 22.

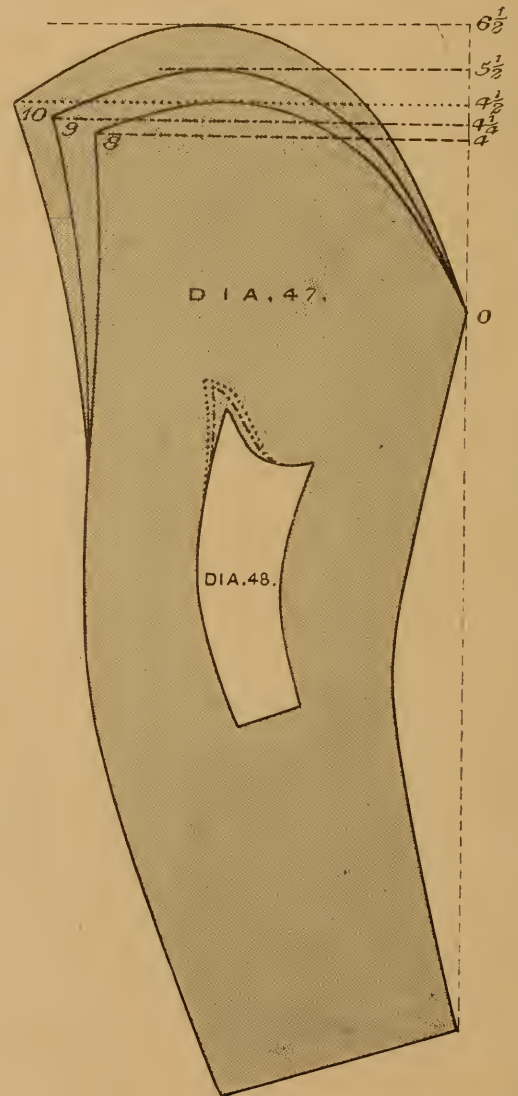
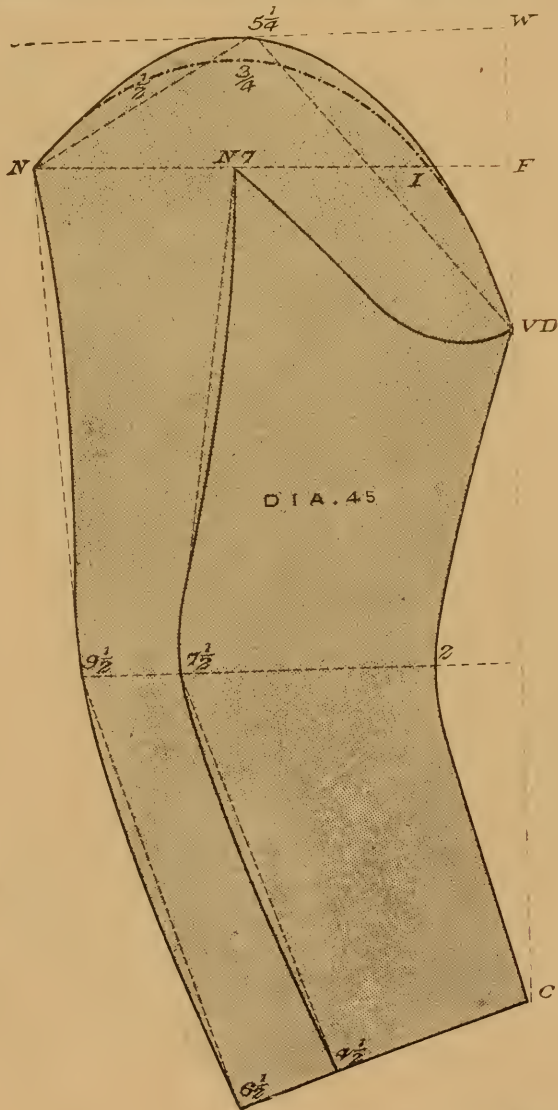
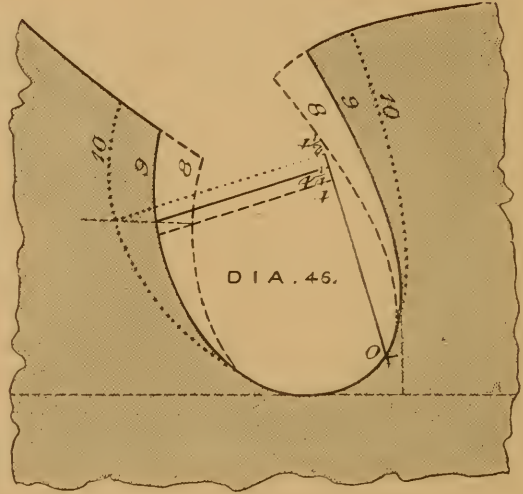
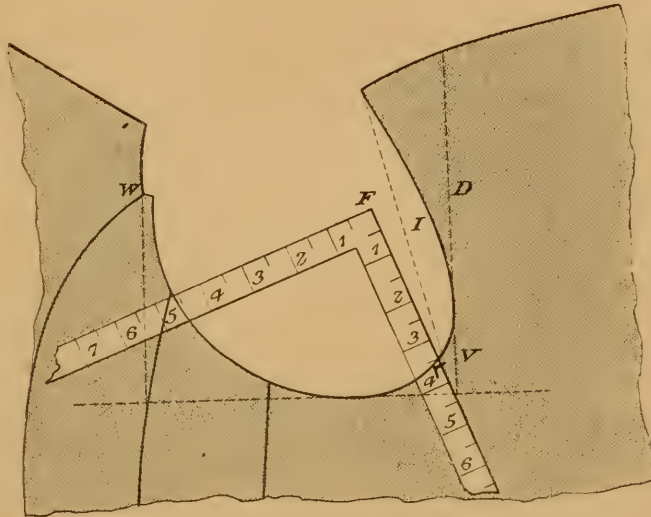


PLATE 23.

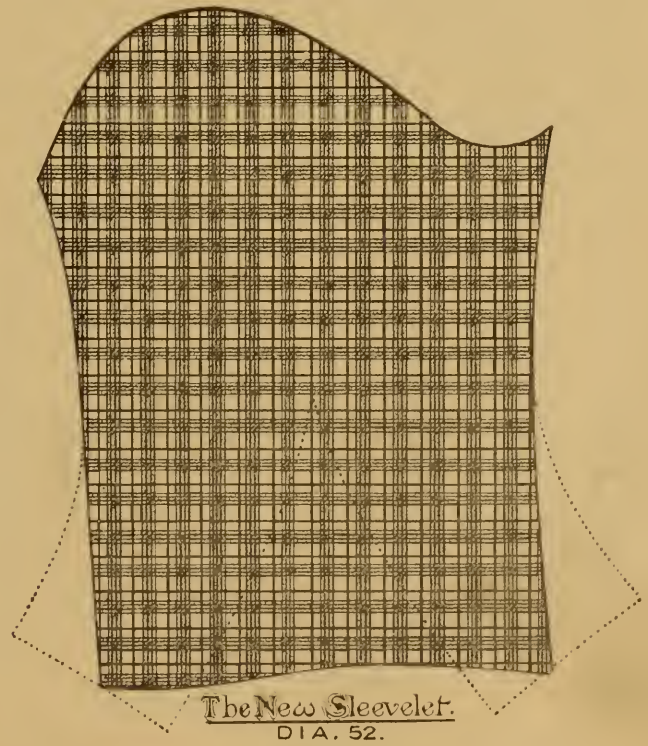
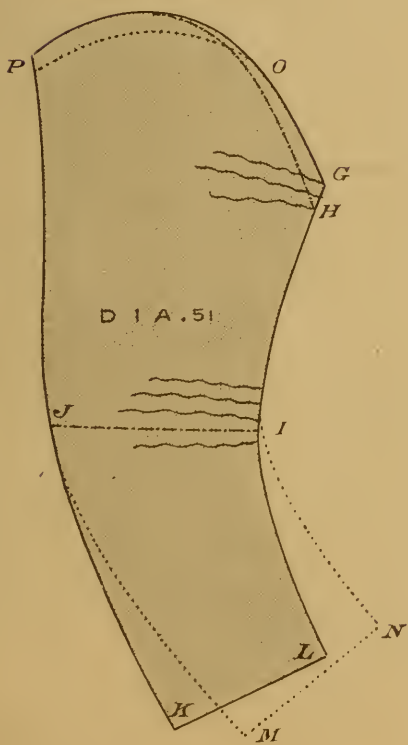
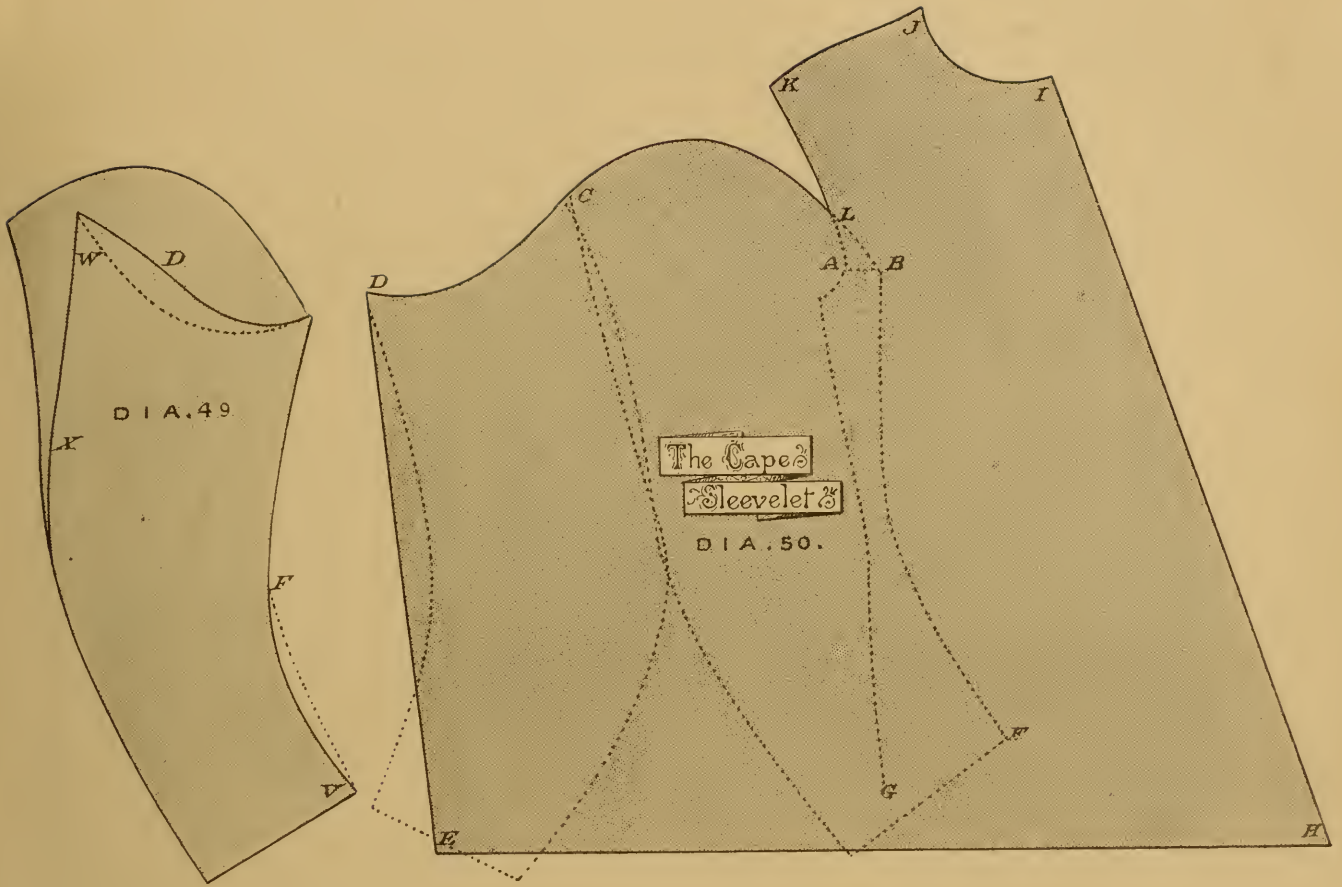


PLATE 24.

Popular
 Styles
 & how to
 cut them

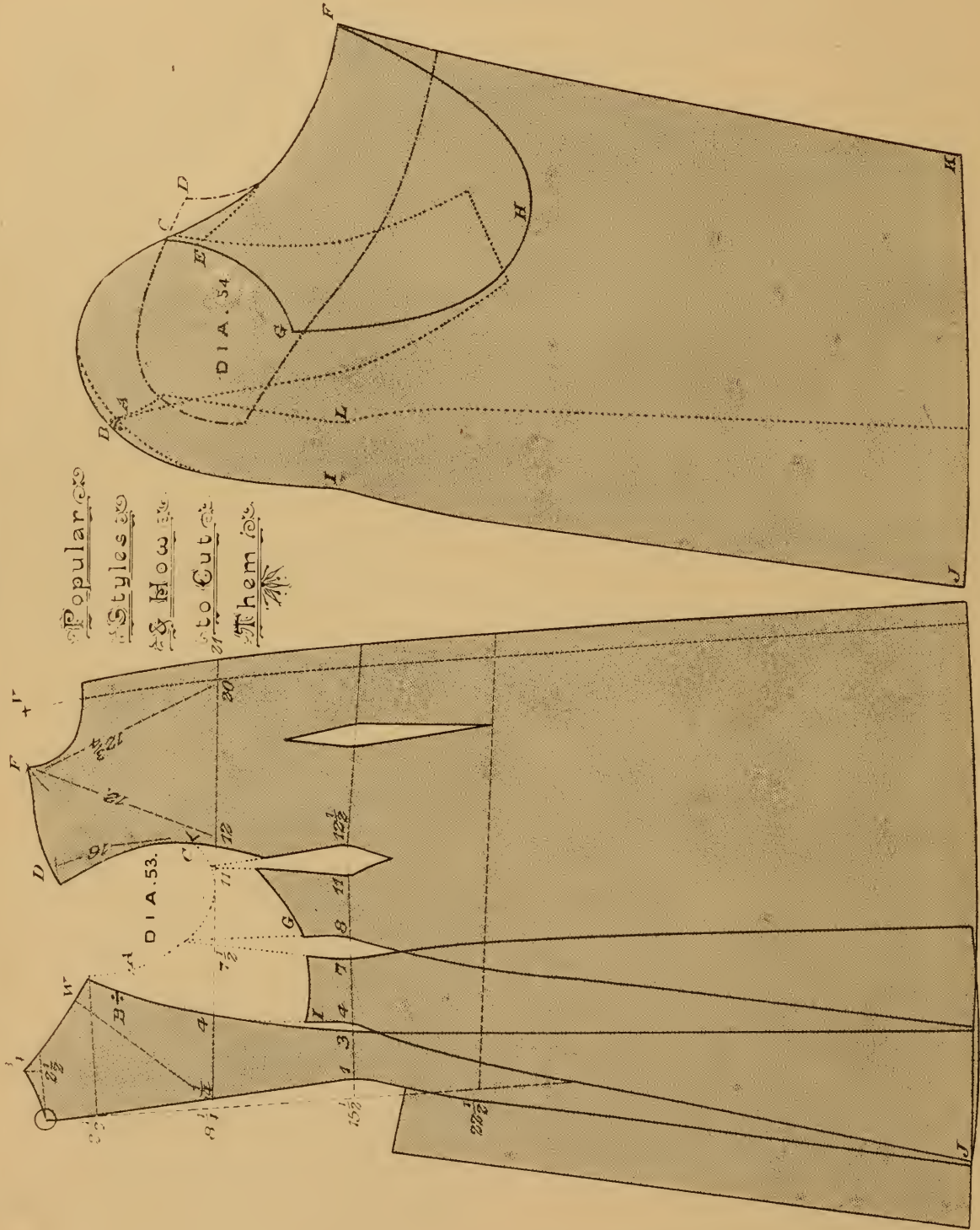
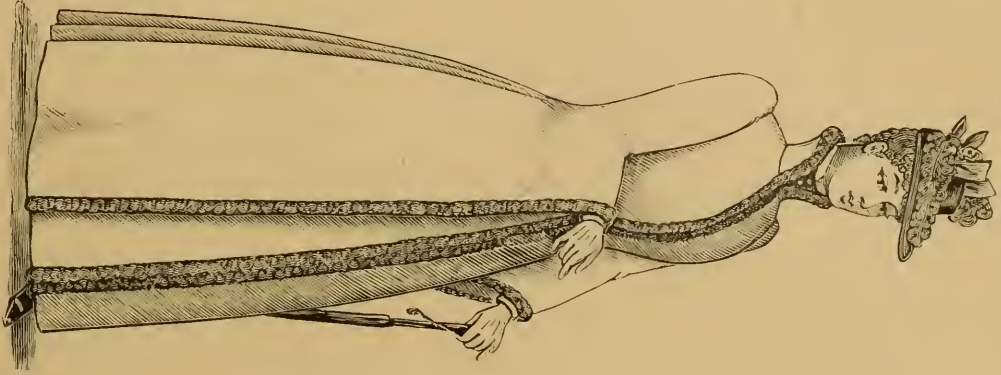
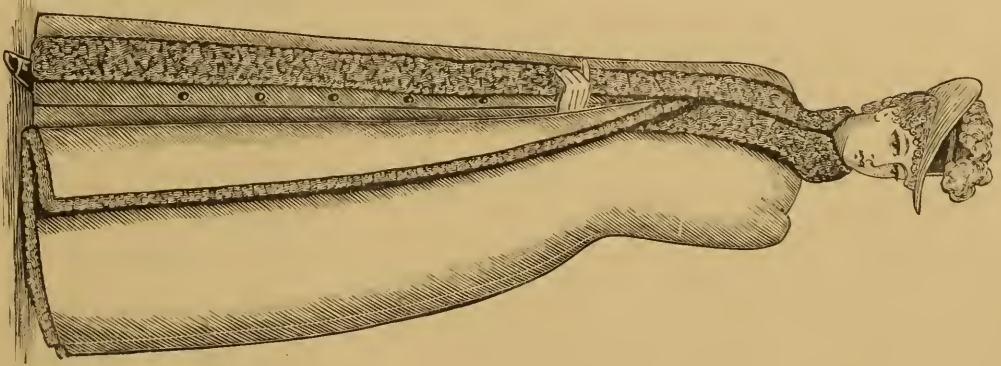


PLATE 25.



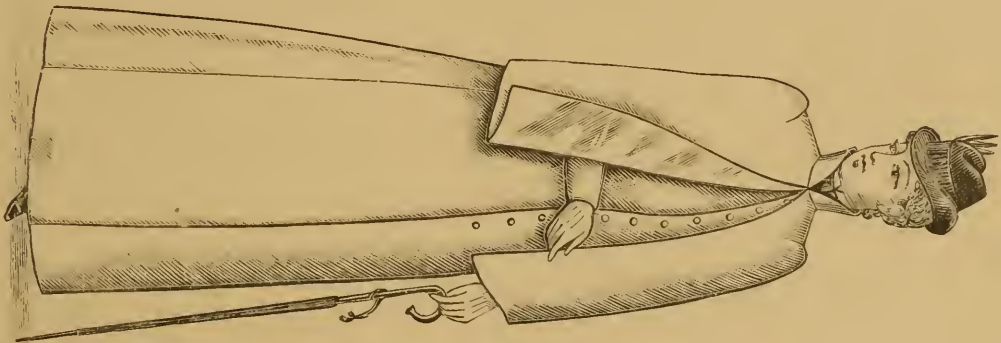
Albe Duchess.

Fig. 33. Dia. 54. Plate 24.



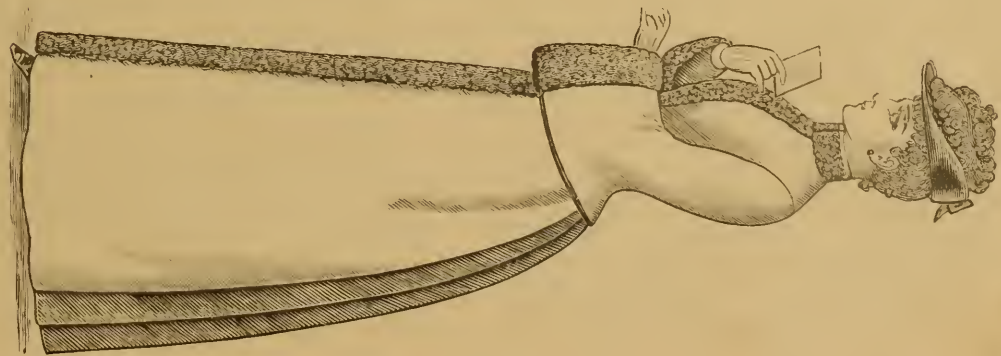
Albe Russian Circular.

Fig. 34. Dia. 55. Plate 26.



Indies' Embroidery.

Fig. 35. Dia. 56. Plate 26.



Albe Princess.

Fig. 36. Dia. 57. Plate 26.

The Cultors' Practical Guide to
Doulman Successes
of
Capes

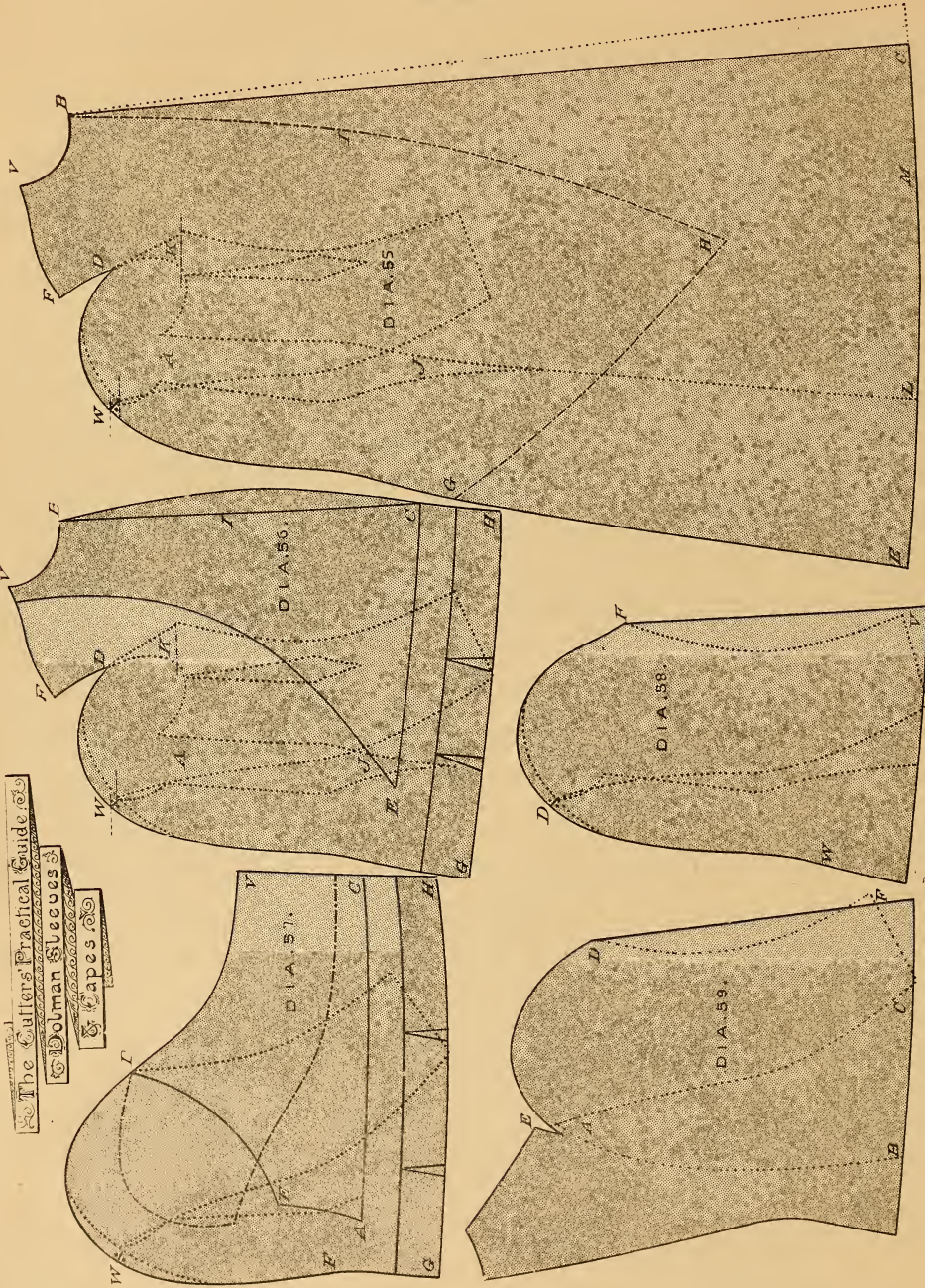


PLATE 27.

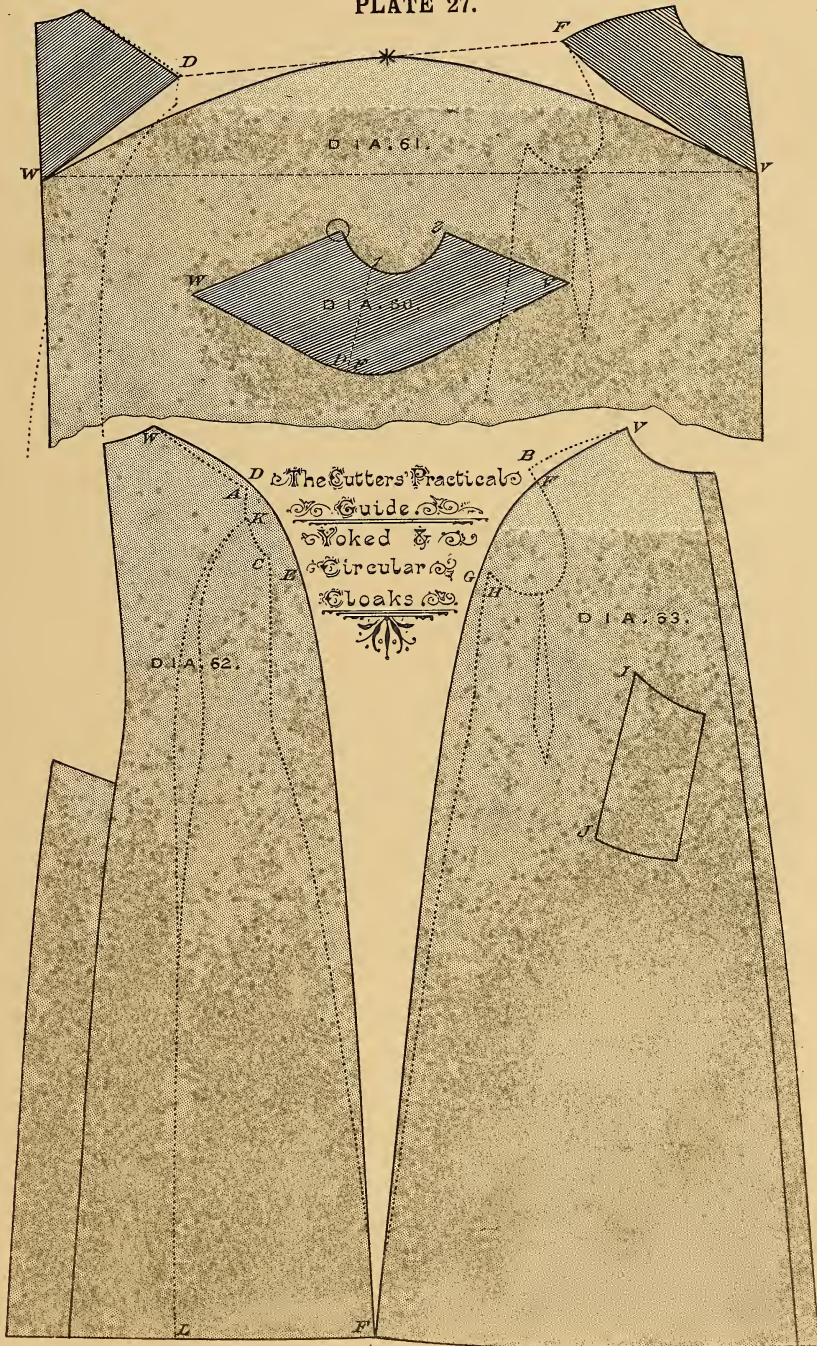
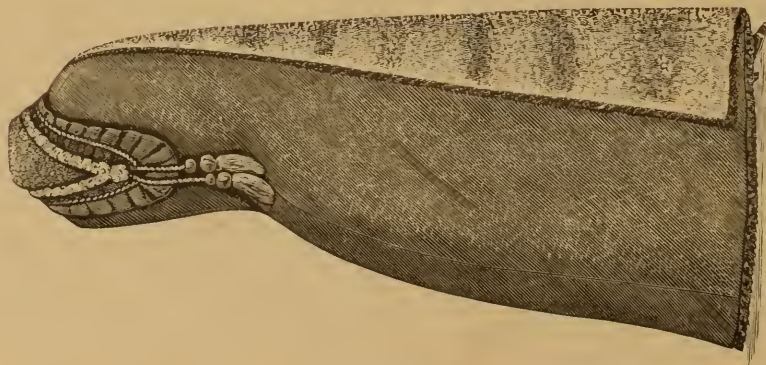
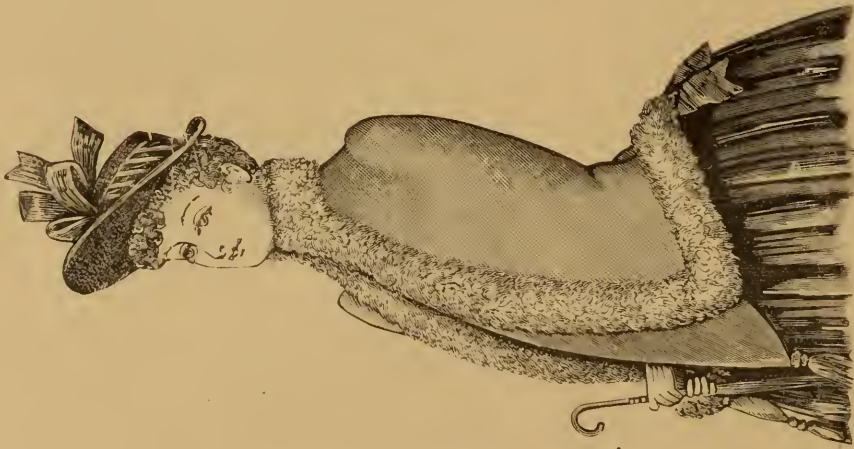


PLATE 28.



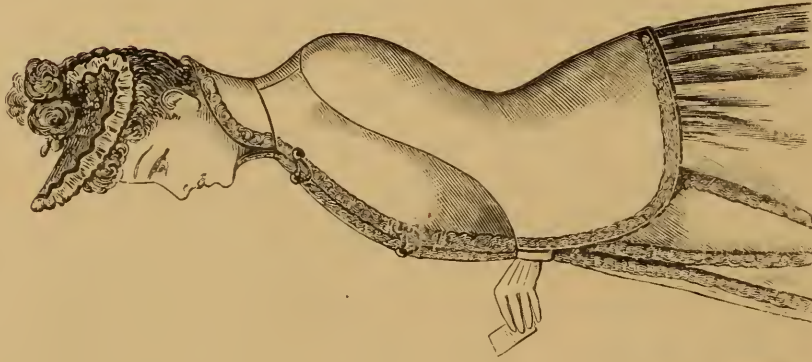
Circular Cloak.

Fig. 58., Dias. 62, 65, Plate 27.



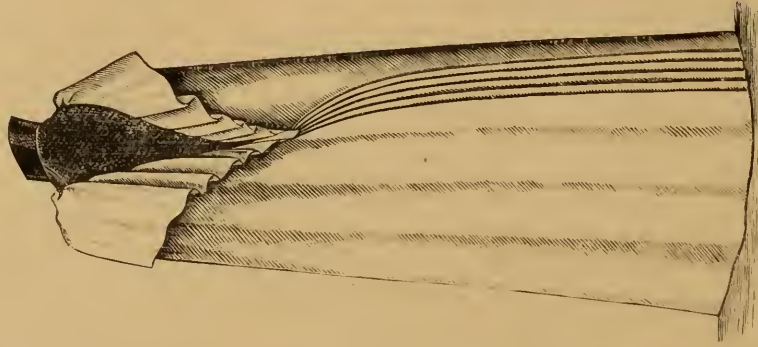
Summer Dolman.

Fig. 59. Dia. 56, Plate 26.



Florence Dolman.

Fig. 40. Dias. 64, 65, Plate 29.



Vehed Cape.

Fig. 57. Dias. 60, 61. Plate 27.

PLATE 29.

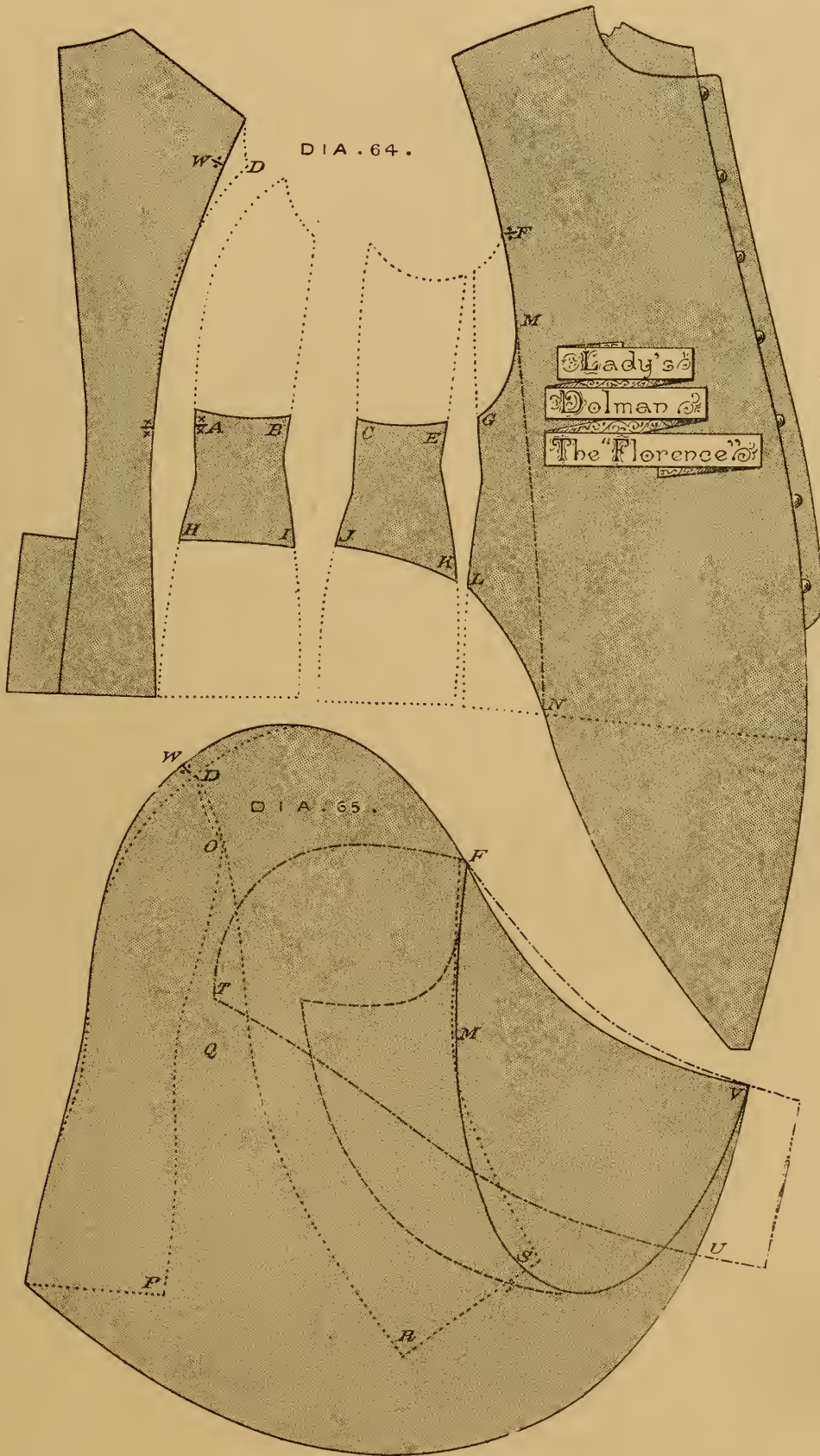


PLATE 30.

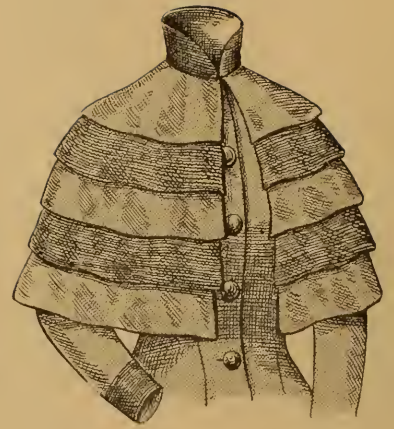
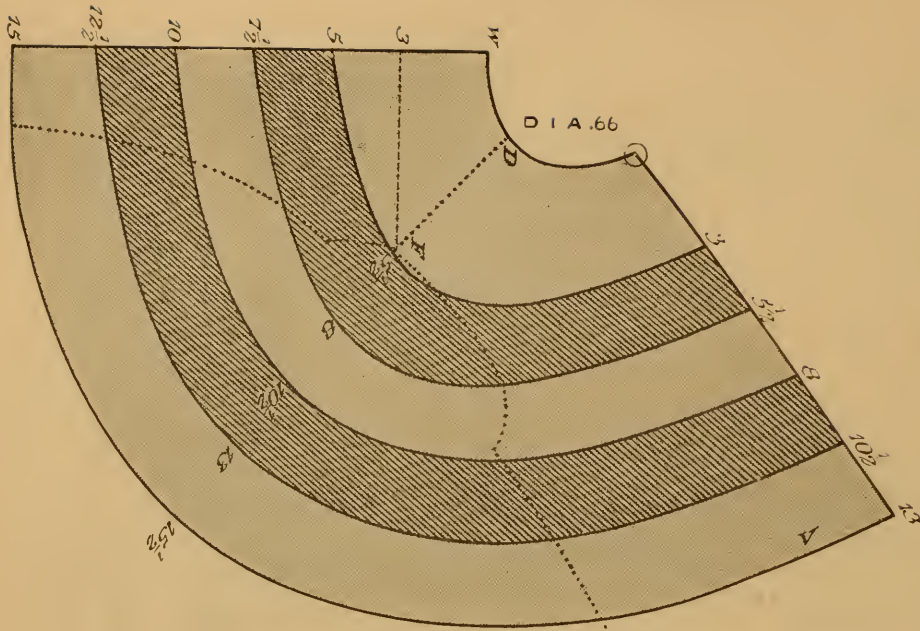


FIG. 41

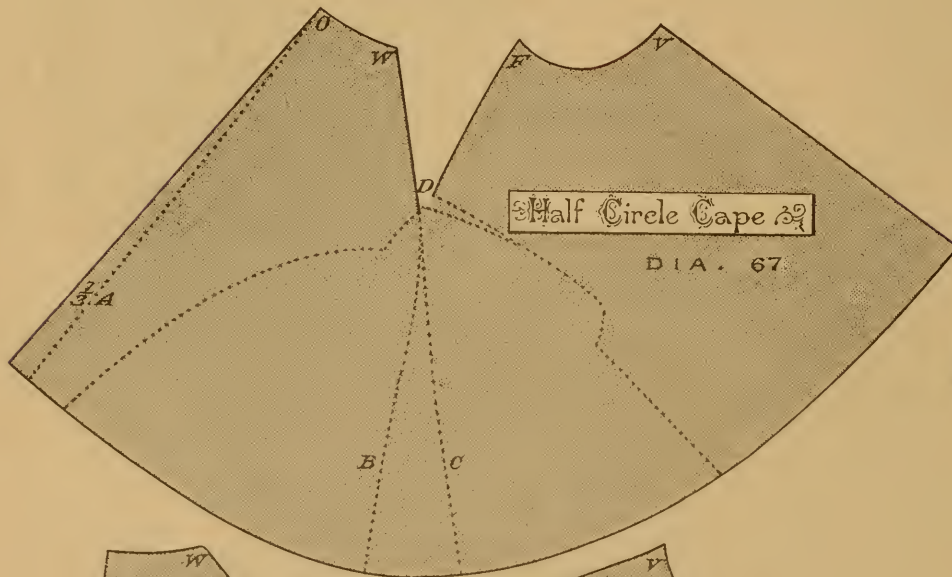


FIG. 42.

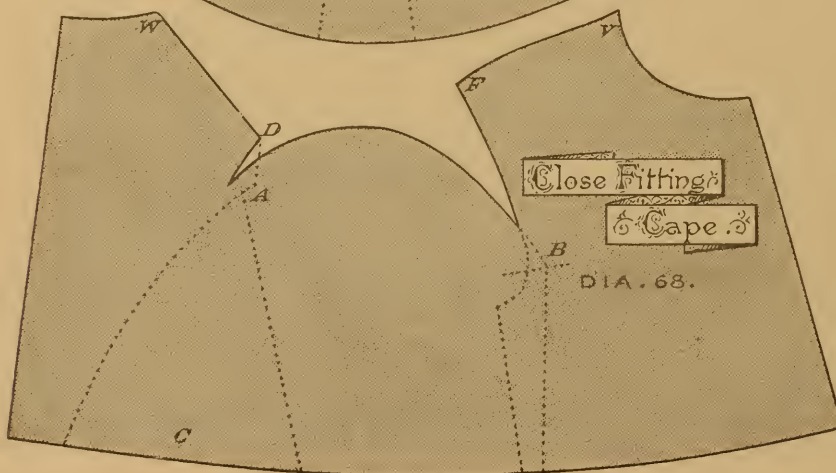


FIG. 43.



FIG. 44.



FIG. 46.

Ladies
Yoked Capes,
by
The Cutter's
Practical Guide.

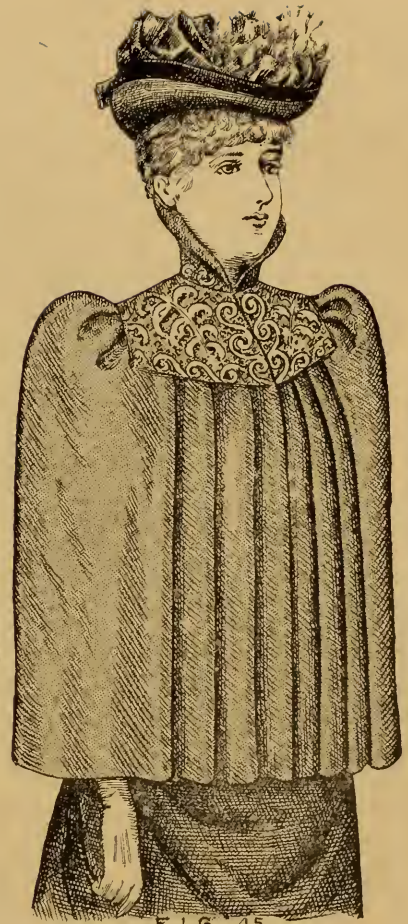


FIG. 45.

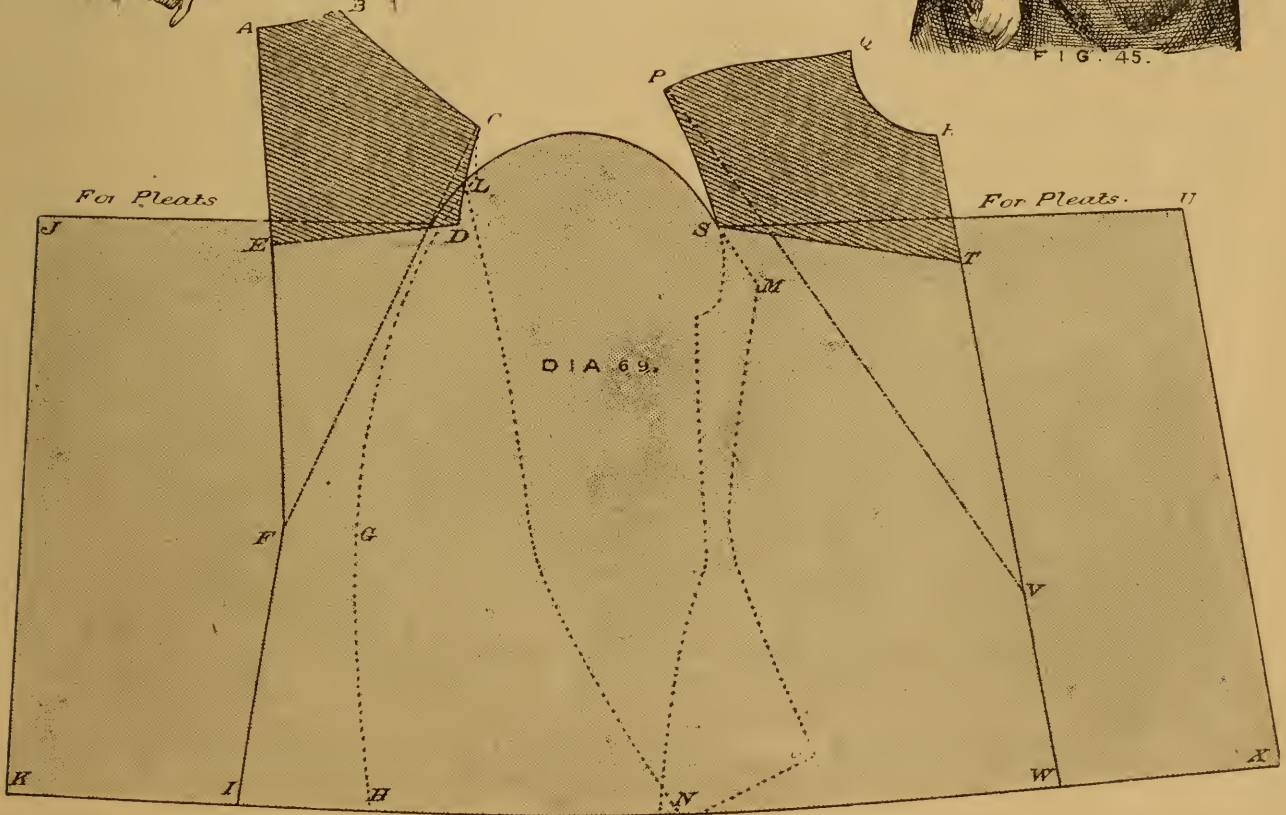


PLATE 32.

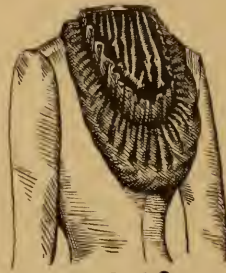
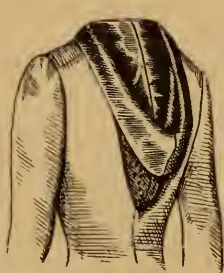
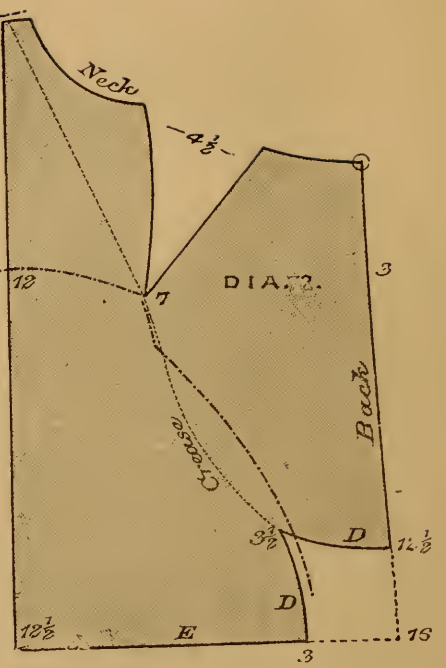
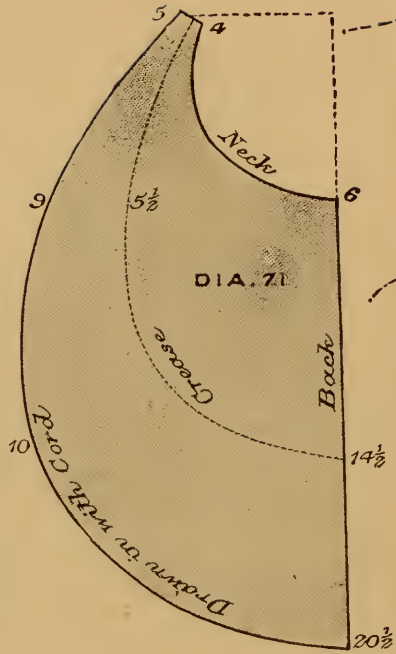
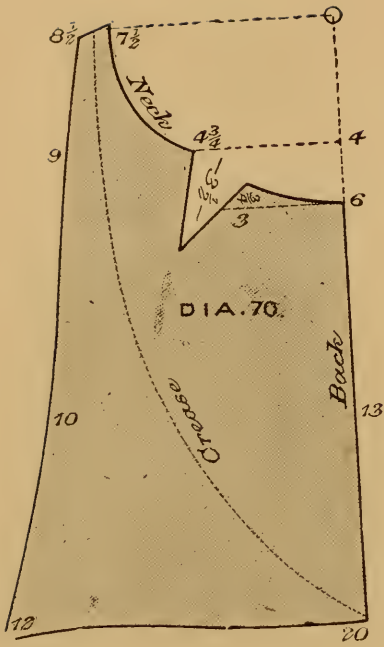
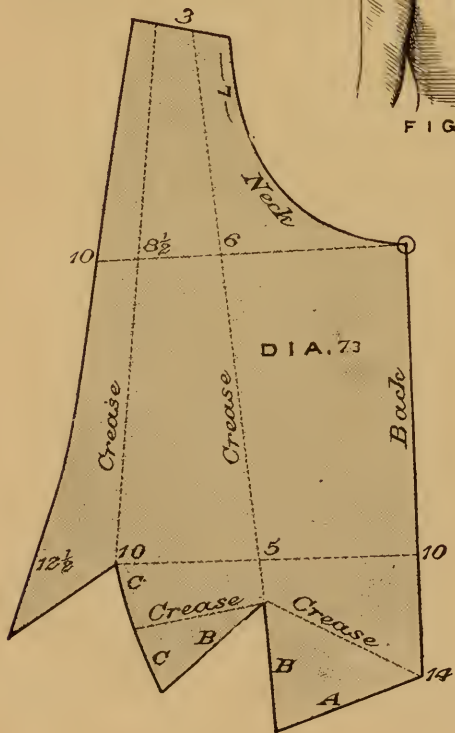


FIG. 47.

FIG. 48.



Fashionable
Hoods

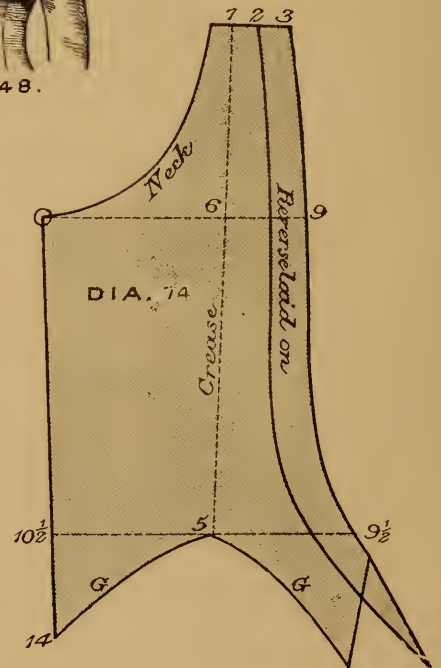
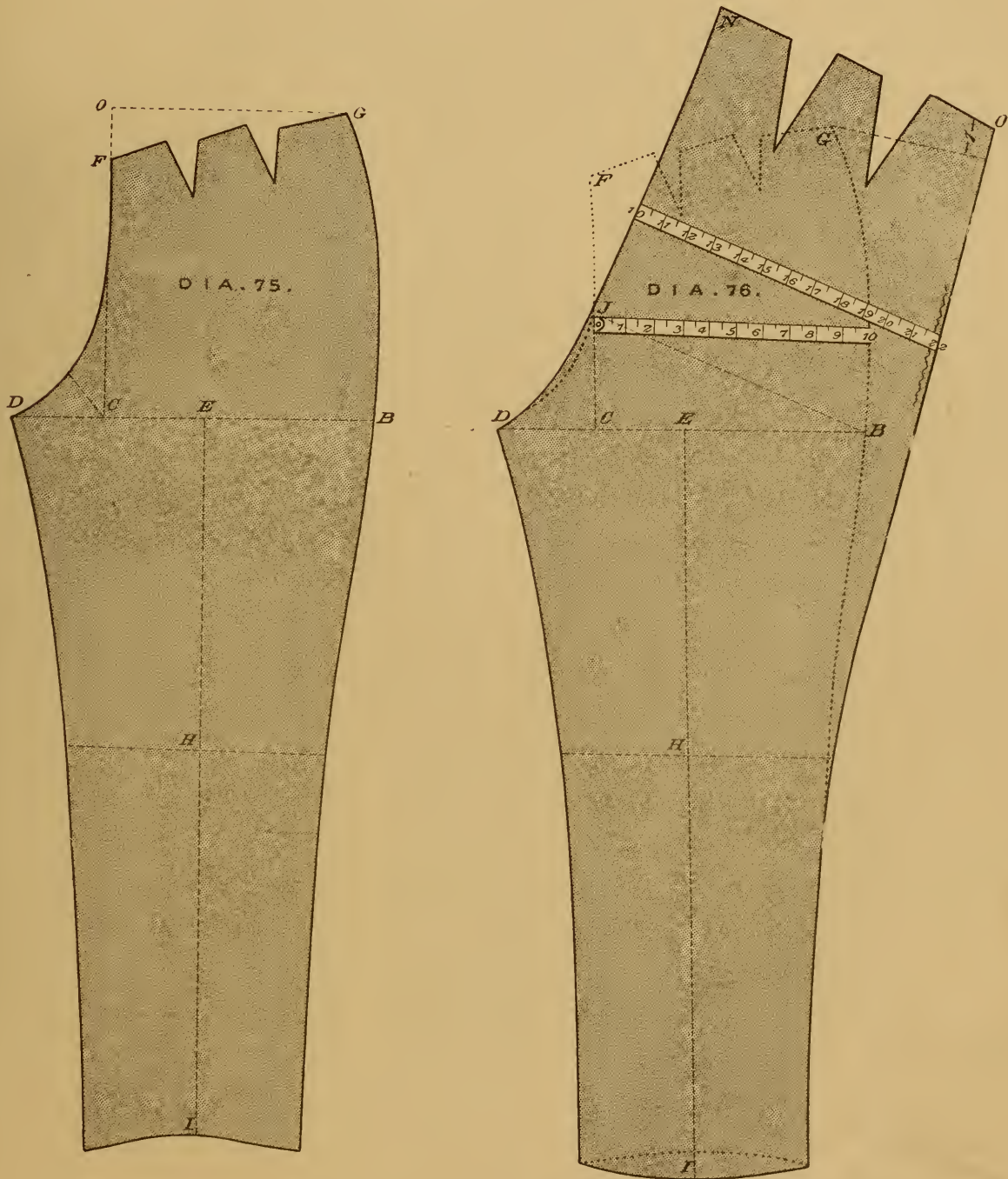
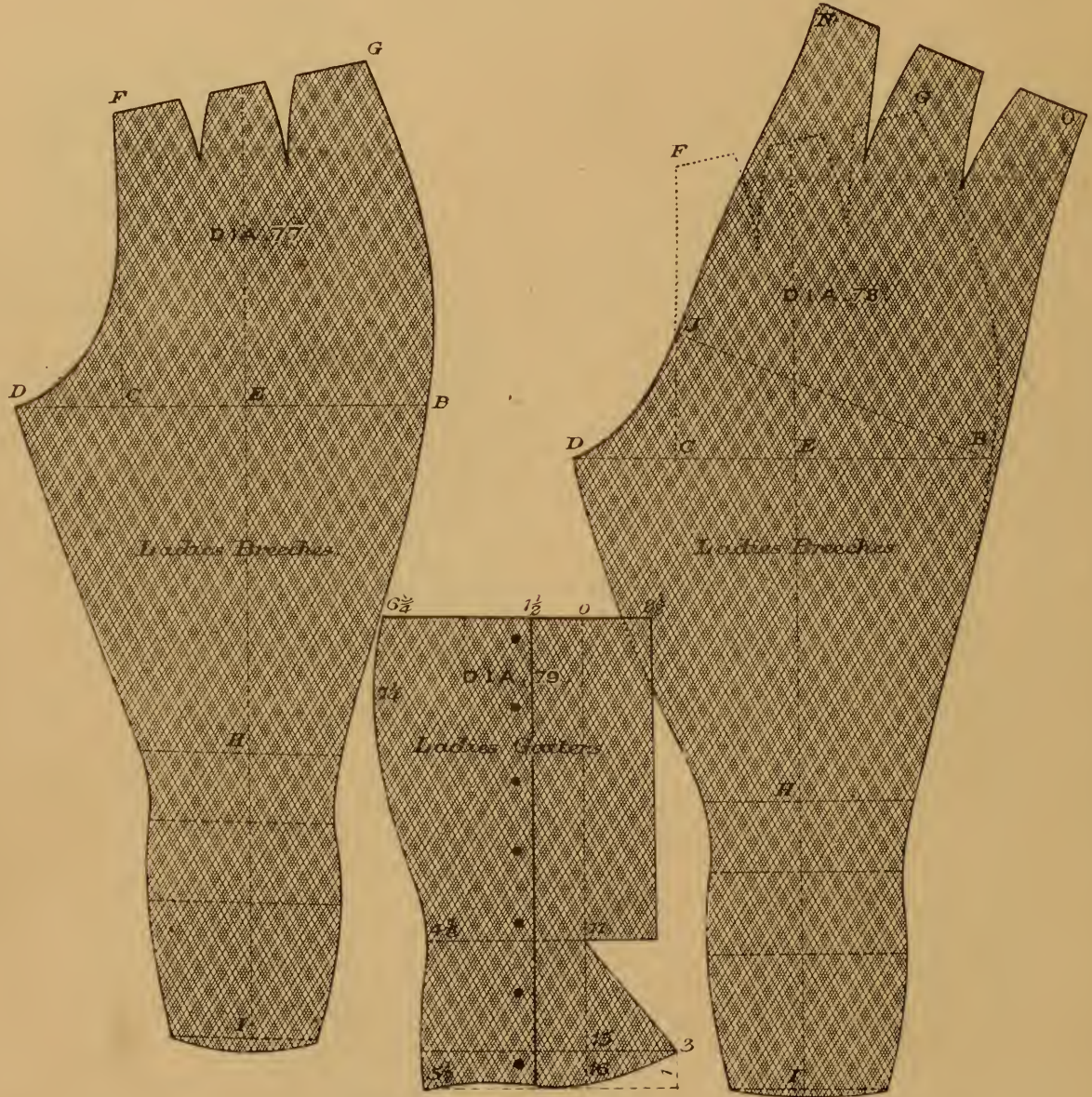


PLATE 33.



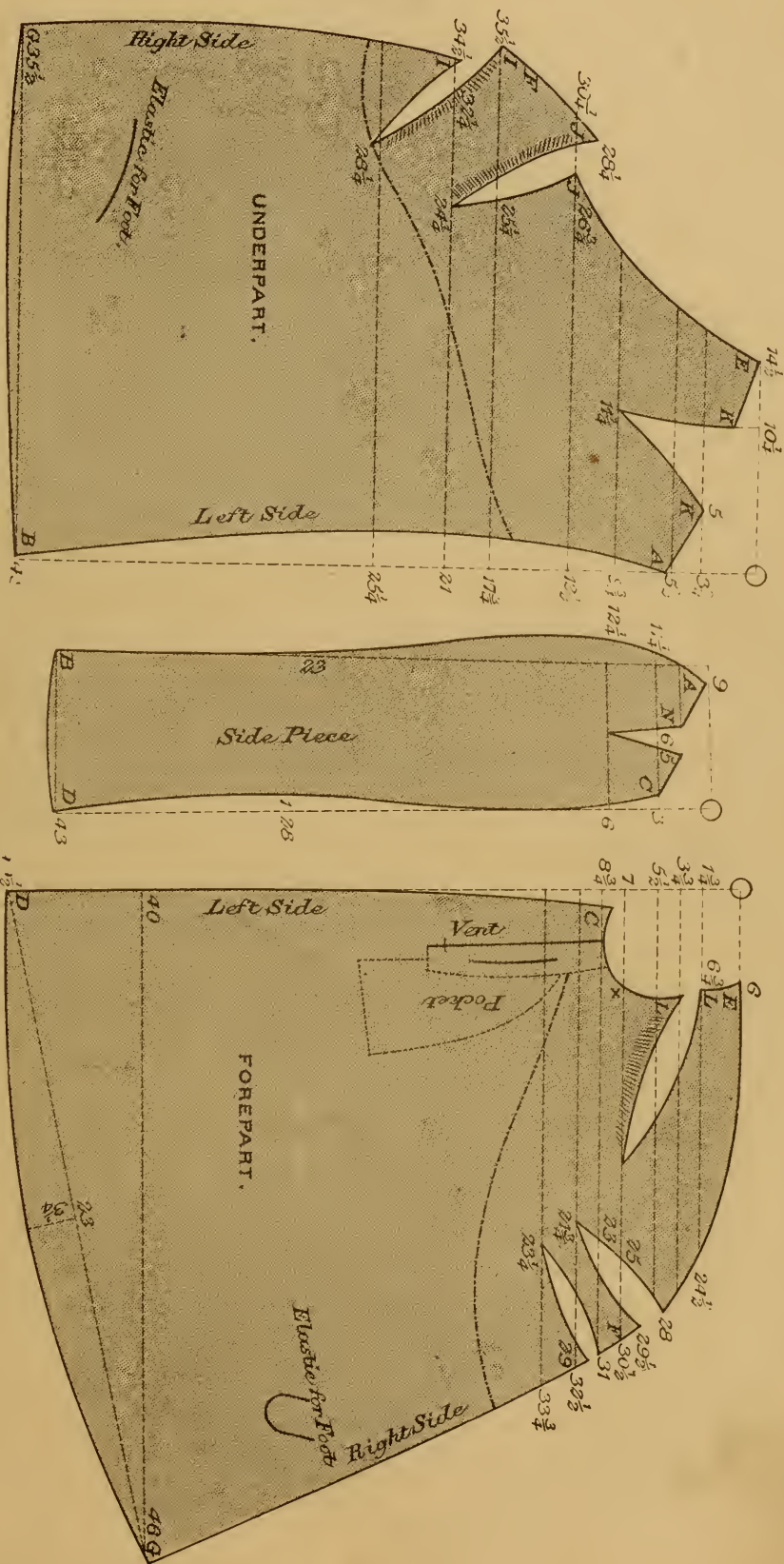
Ladies' Riding Trousers.

PLATE 34.



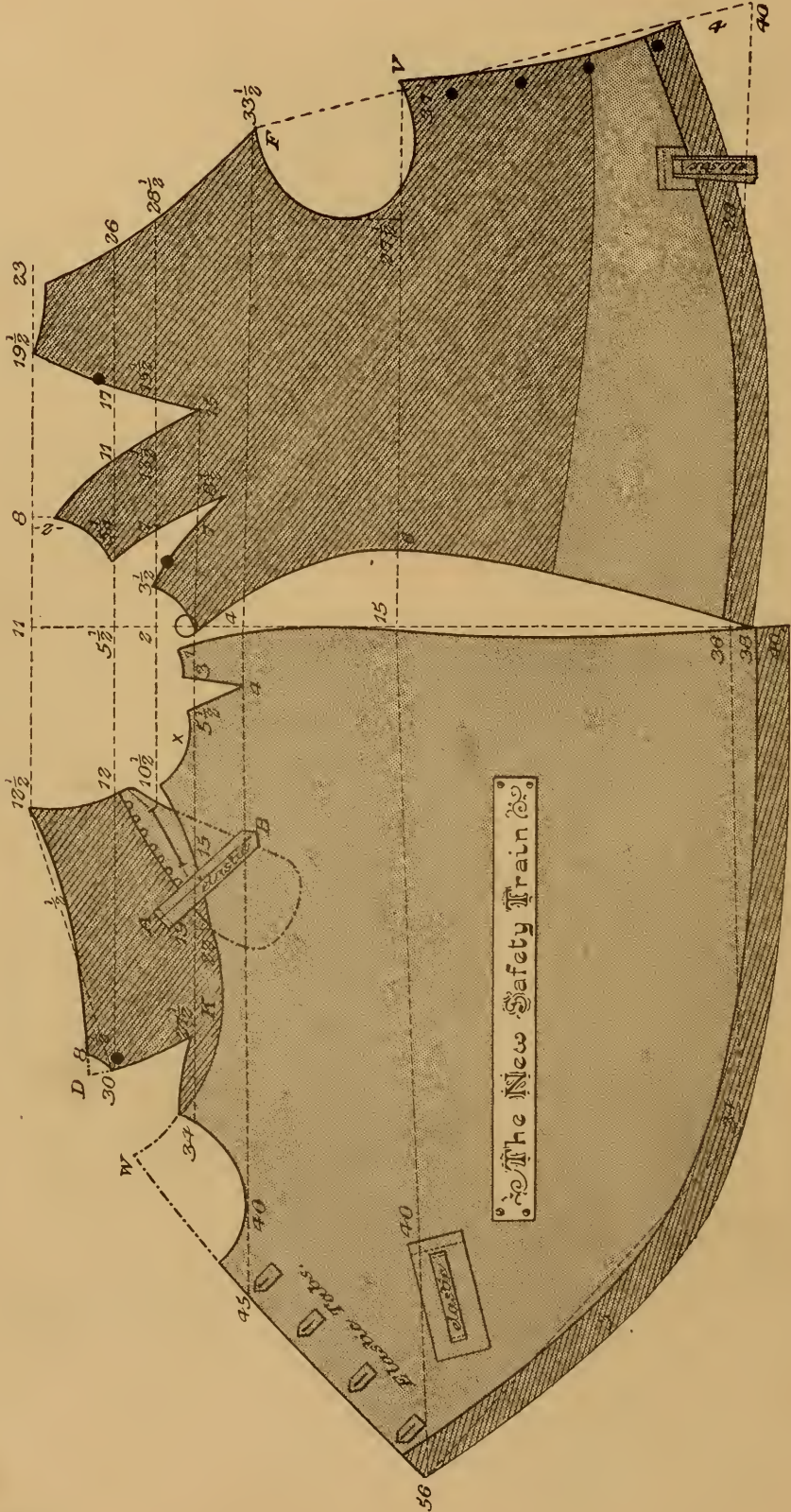
Ladies' Breeches and Gaiters.

PLATE 35.



Fashionable West End Merim.

PLATE 36.



Dia. S4.

Dia. S5.

PLATE 37.



PLATE 38.

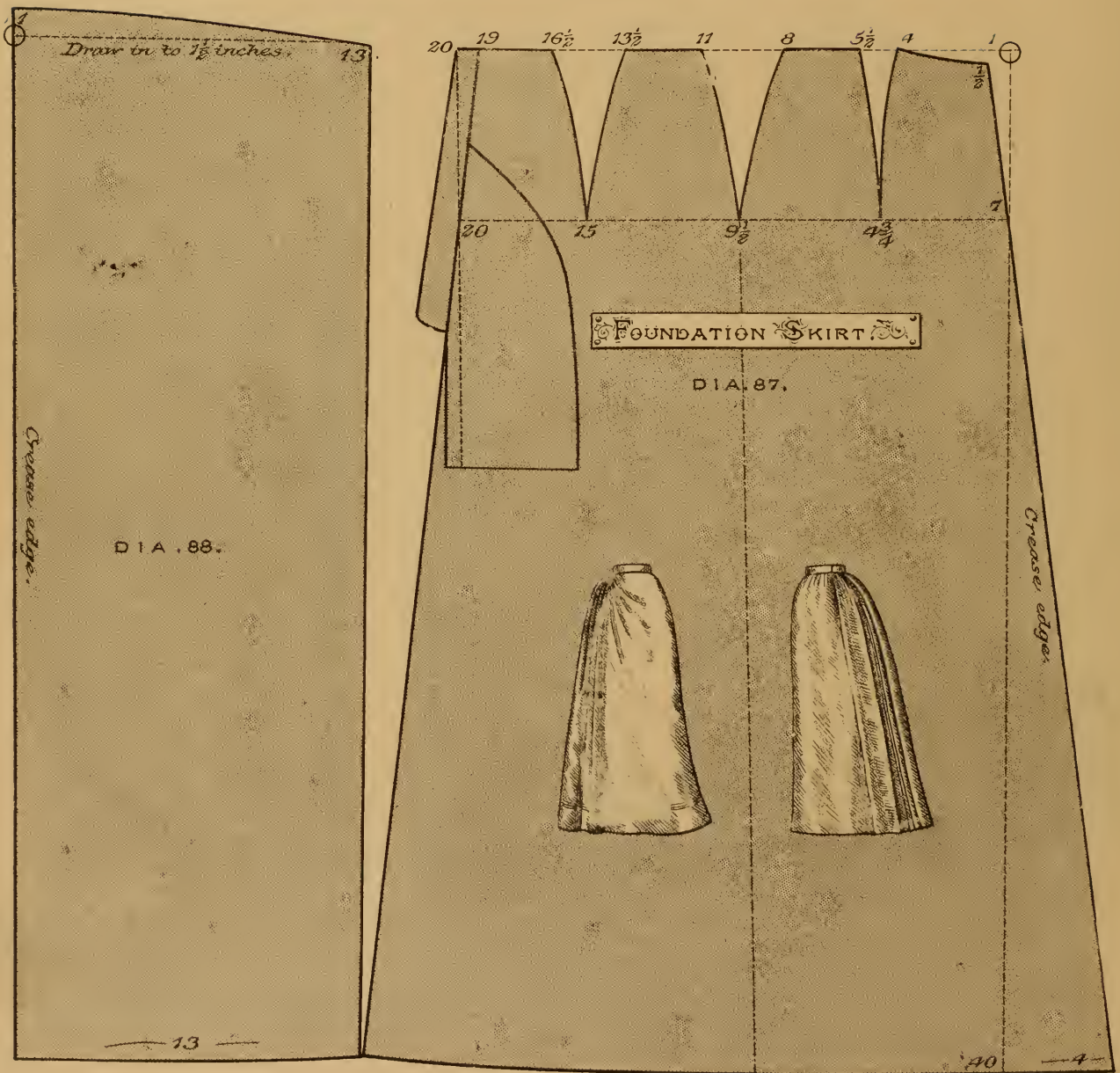
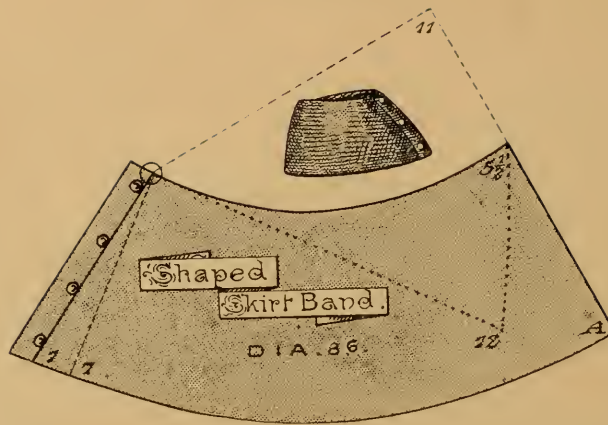


PLATE 39.

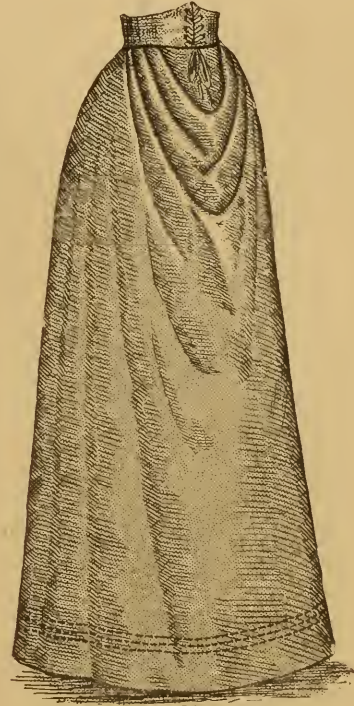
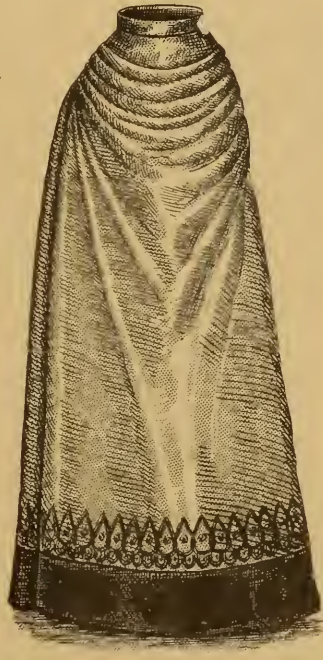
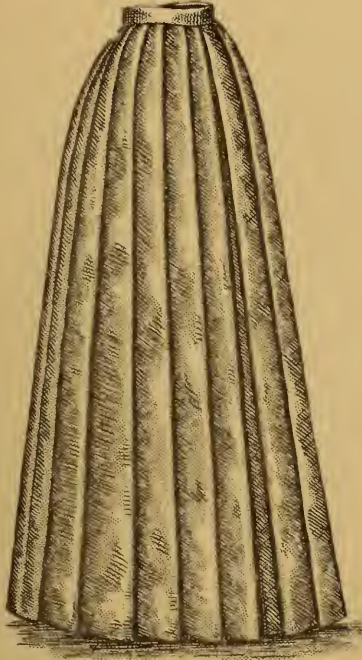
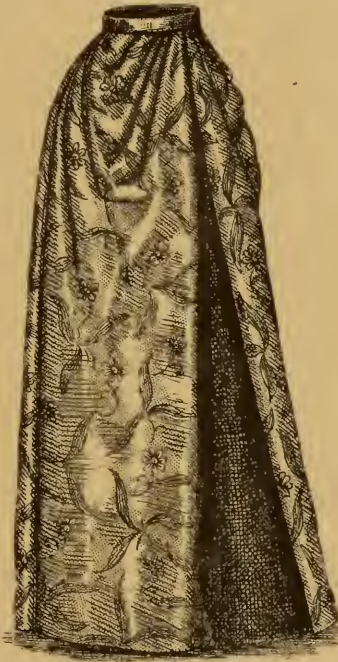


Fig. 49. — Vertical Folds or Dress Gilt.

Fig. 50. — Horizontal Folds.

Fig. 51. — Diagonal Folds.



Figs. 52. Combination of Material. 53.

Fig. 54. — Check Material on bias.

Skirt Drapery.

PLATE 40.

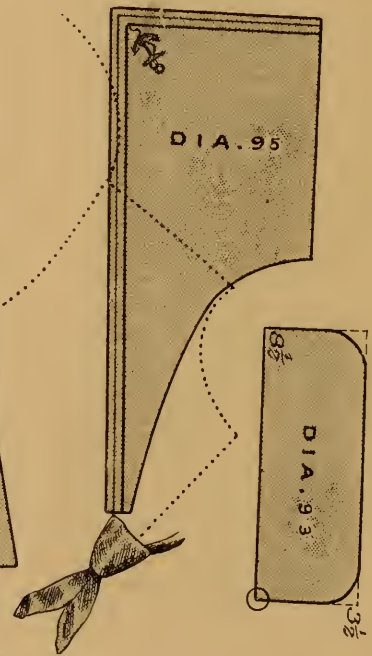
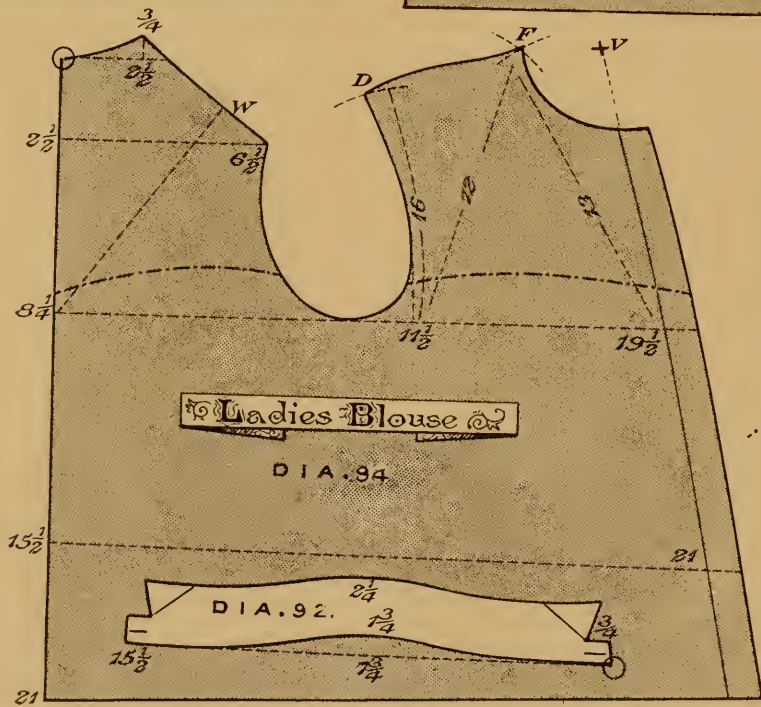
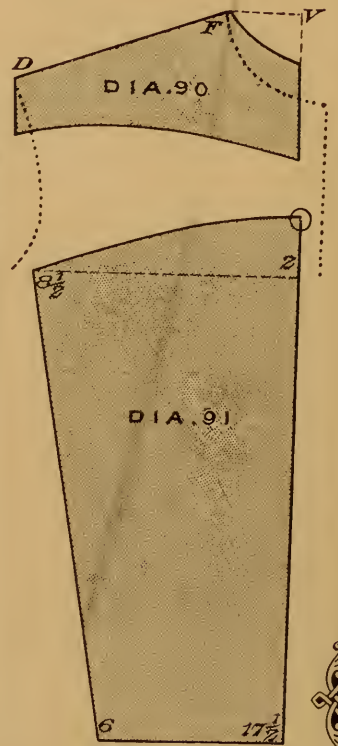
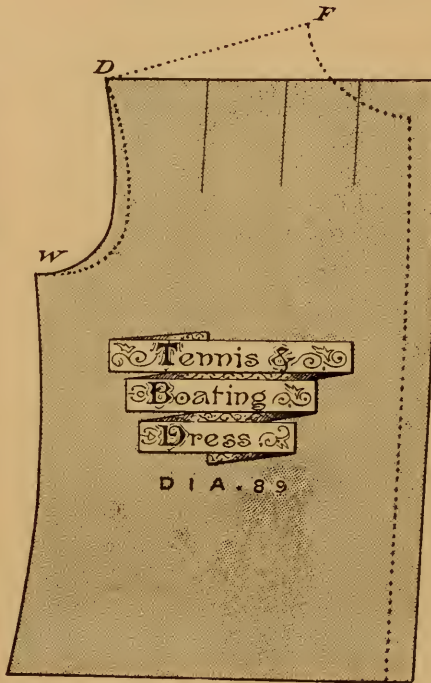
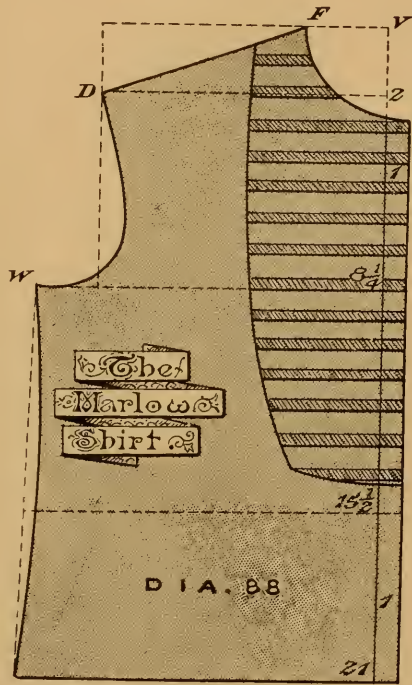


PLATE 41.

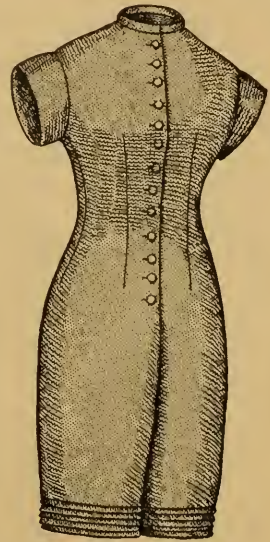
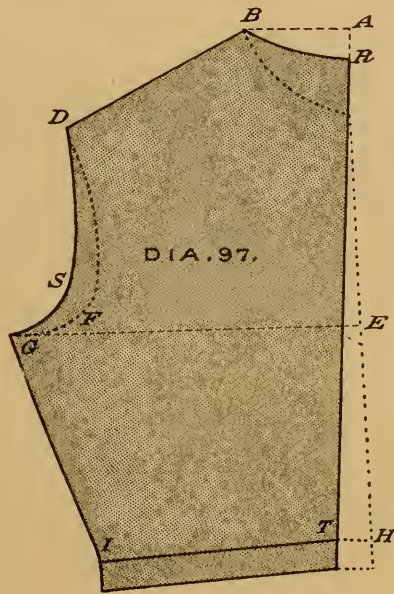
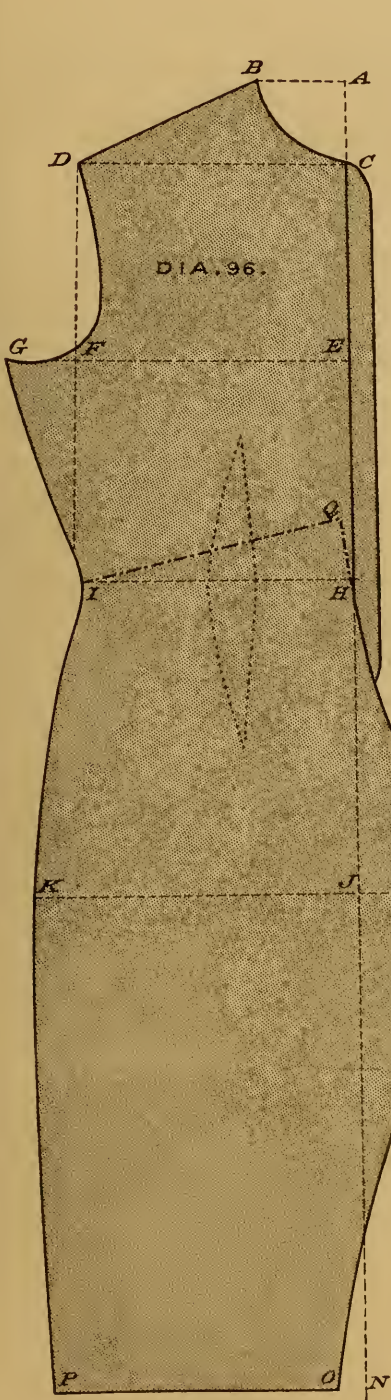


FIG. 57.

COMBINATIONS

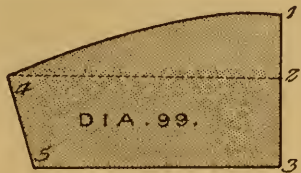
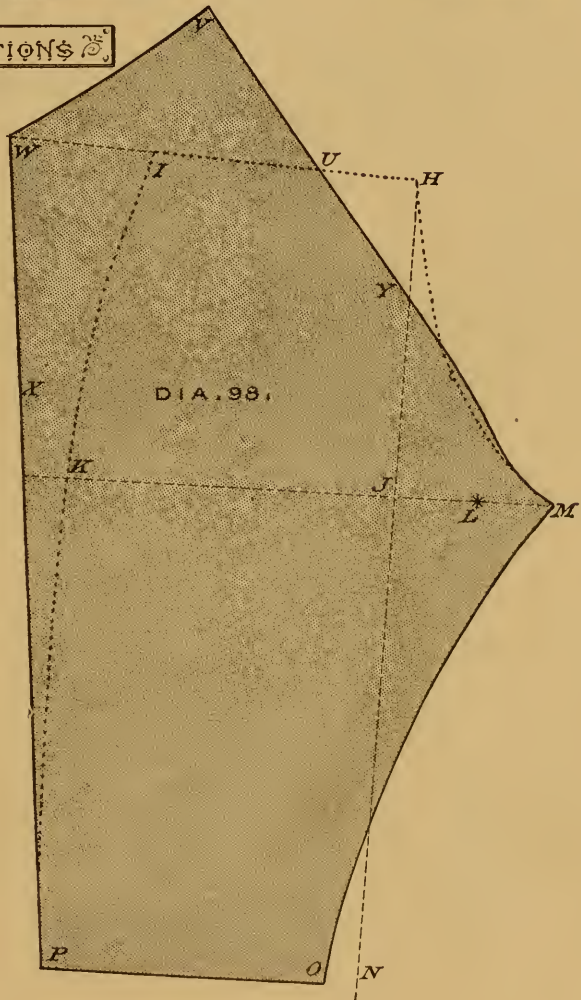
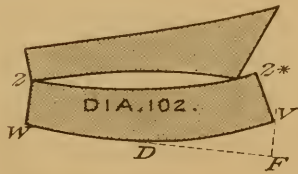
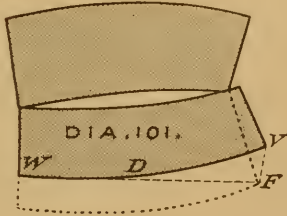
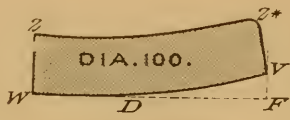
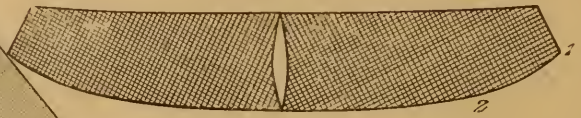


PLATE 42.



DIA.107.



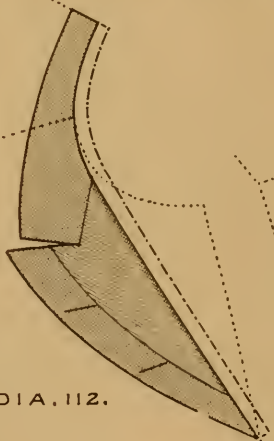
DIA.108.



COLLARS



DIA.112.



DIA.113.



PLATE 43.

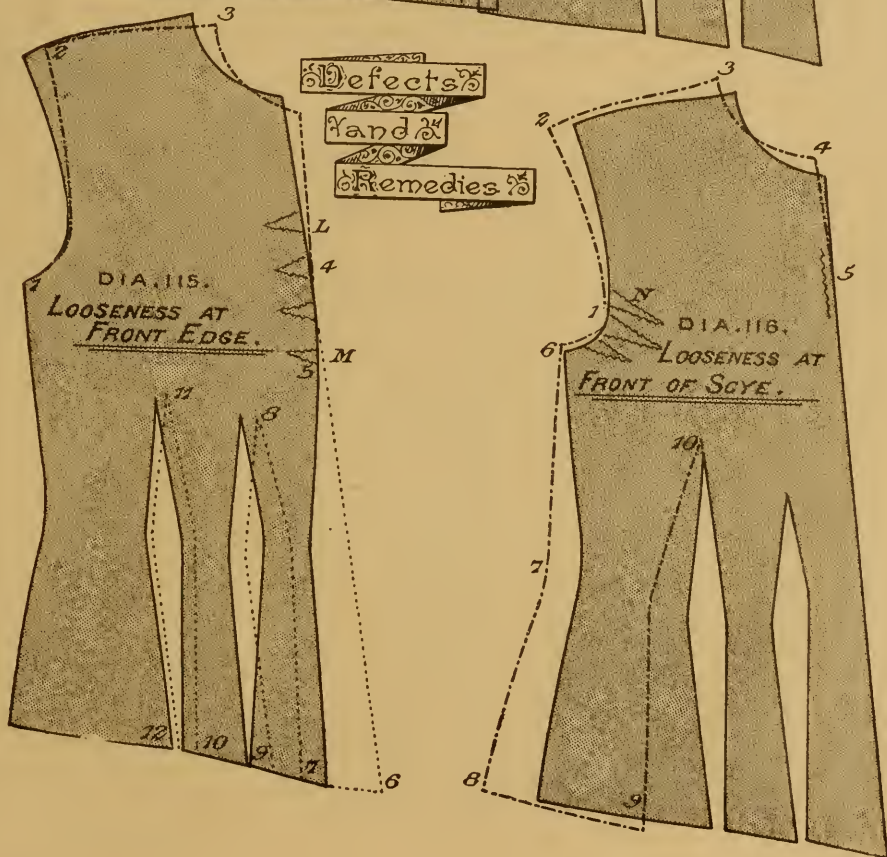
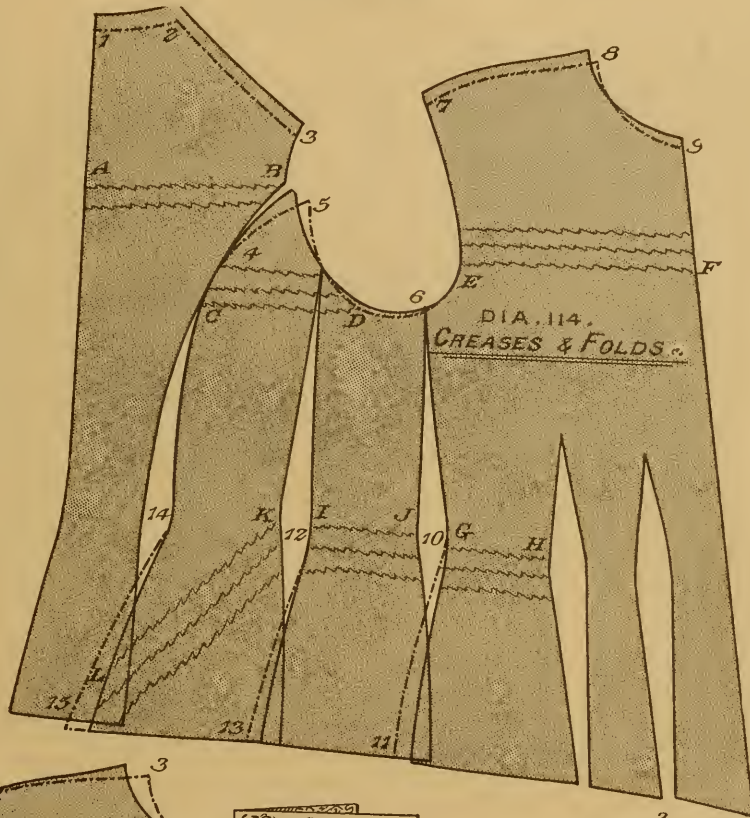
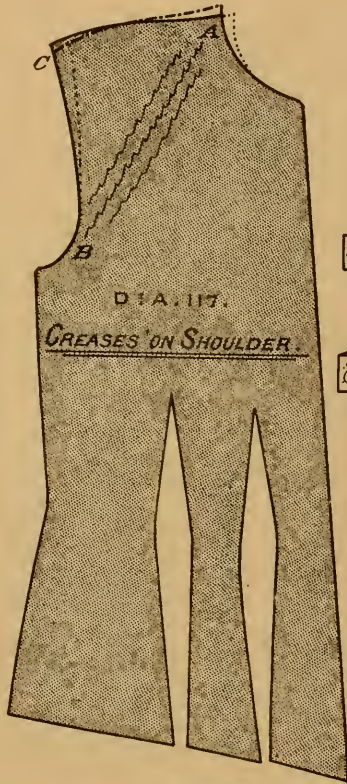
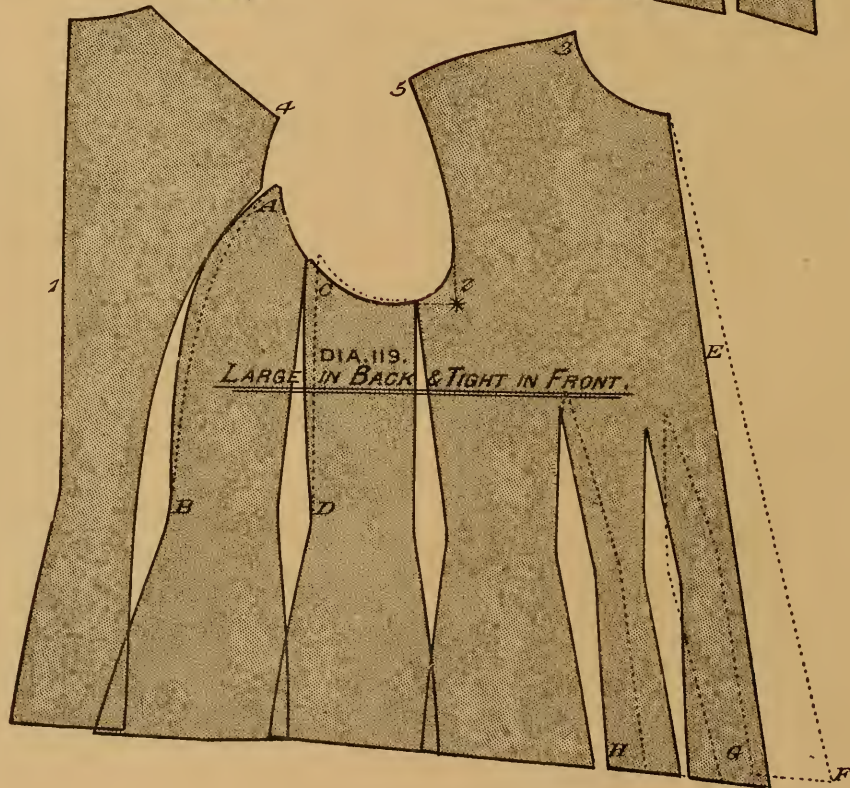
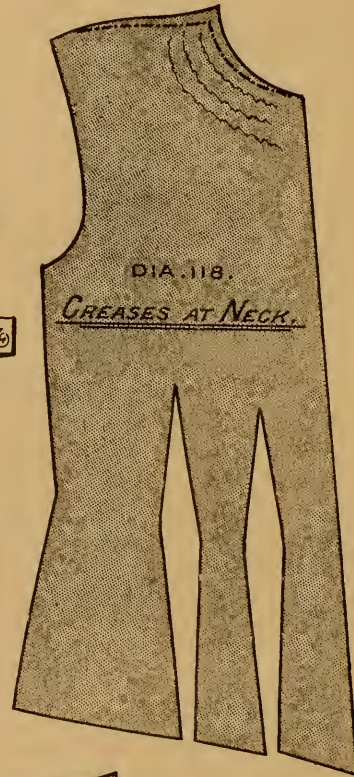


PLATE 44.



Defects and Remedies



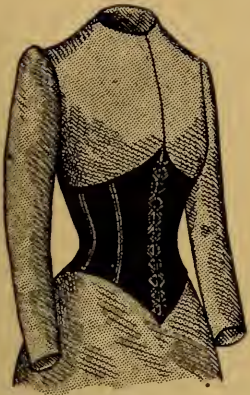


FIG. 58.

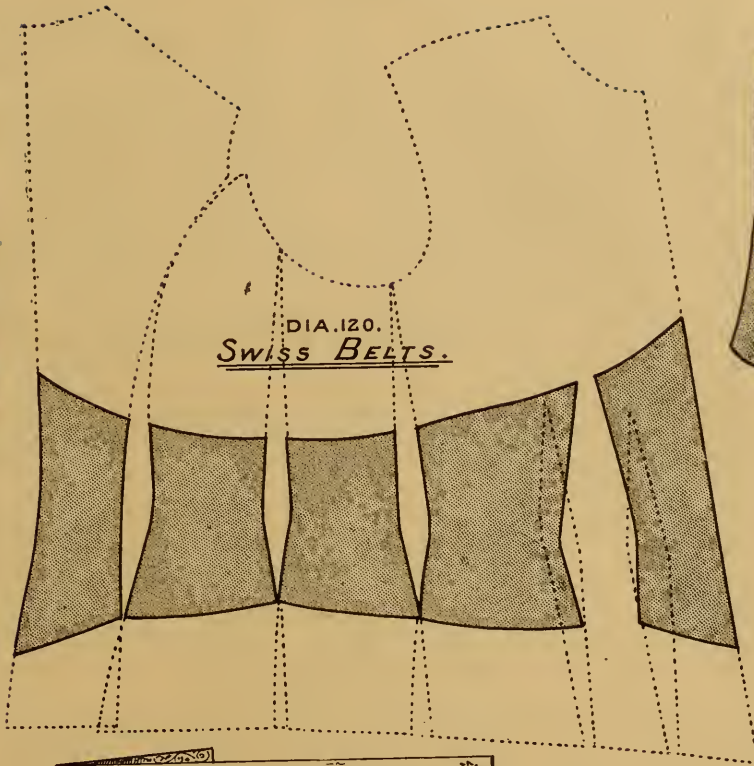
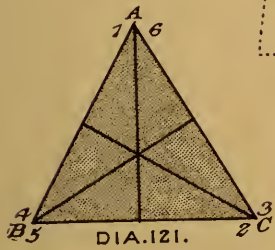
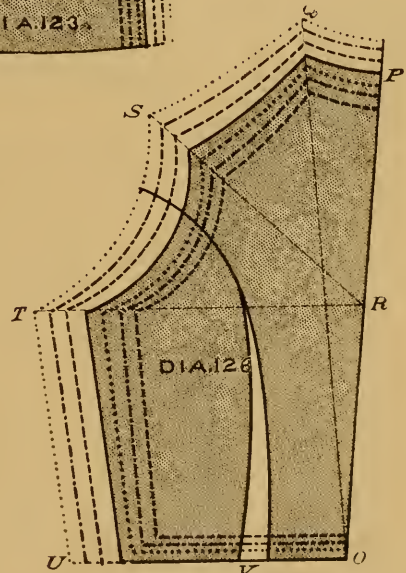
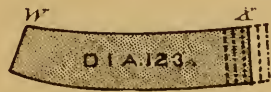
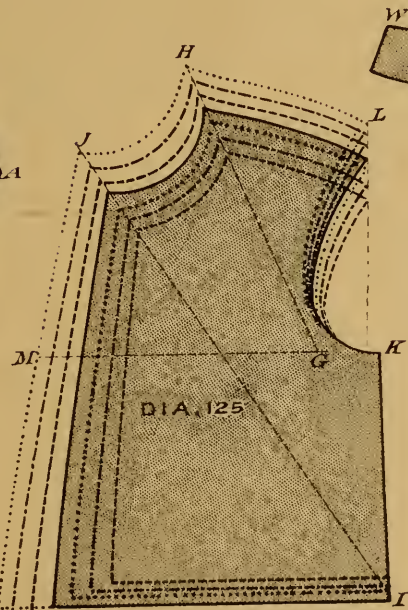
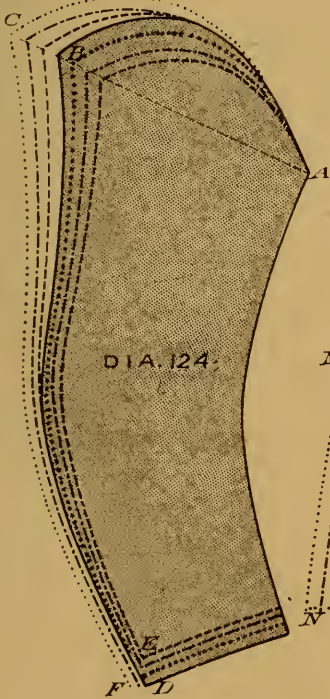


FIG. 59.

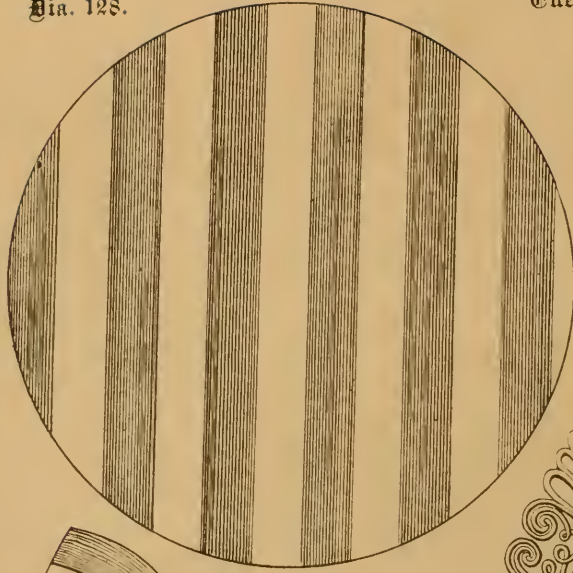


Miscellaneous Features
in Ladies Dress



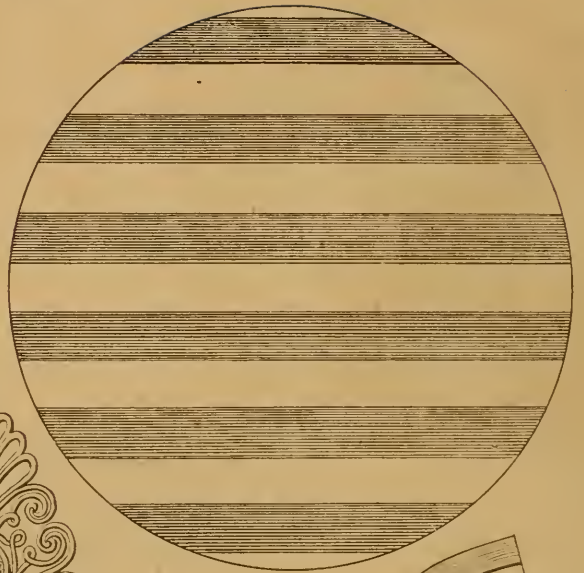
Grading.

Dia. 128.

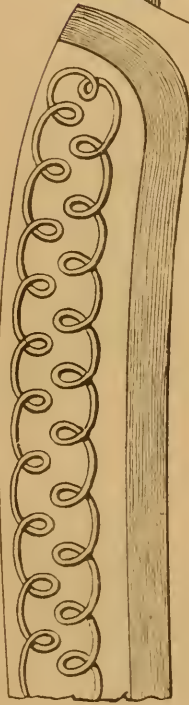


Effect of Stripes.

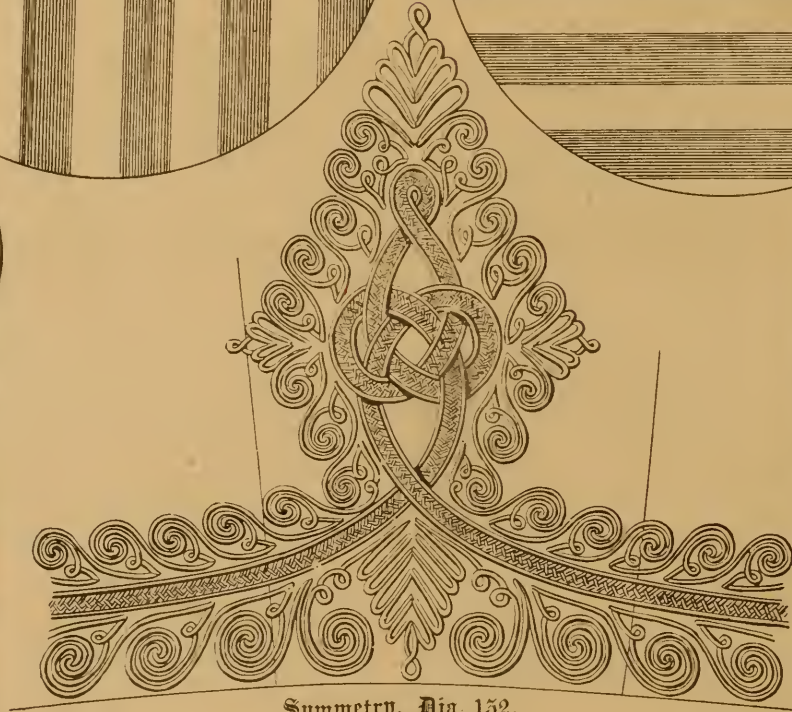
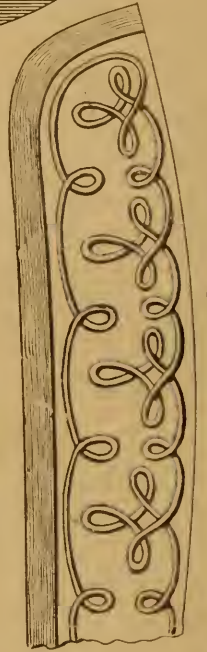
Dia. 129.



Repetition. Dia. 130.



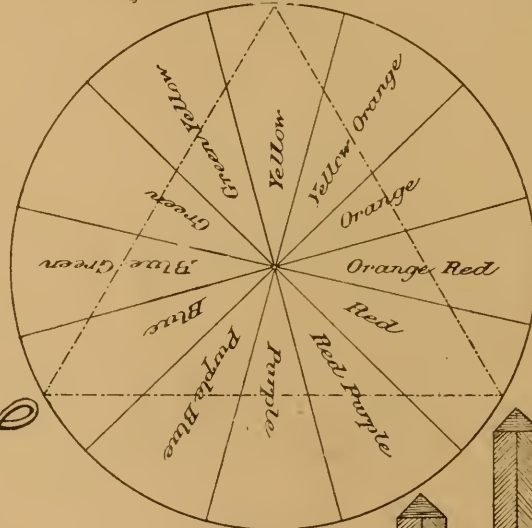
Alternation. Dia. 131.



Symmetry. Dia. 132.



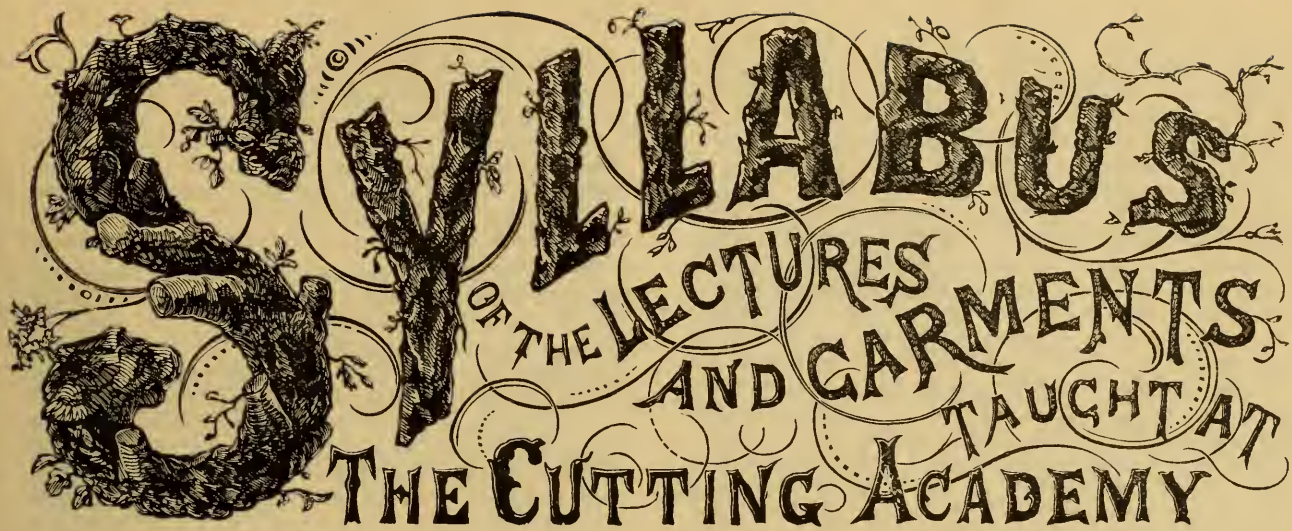
Radiation. Dia. 133.



Colour, &c.



Progression. Dia. 134.



CIVIL LABUS

OF THE LECTURES
AND GARMENTS
TAUGHT AT
THE CUTTING ACADEMY

Arrangements for the coming Season.

1892-3.

In response to many enquiries continually reaching us, from young men desirous of improving their position in the world of tailoring, we find it desirable to state briefly in the form of a prospectus, not only the course it is necessary to pursue, that these young men may attain the object of their ambition; but also to impart a little information and sound advice which may guide them as to the best way to go about it. Most young men, of an intelligent and aspiring turn of mind, when they have acquired a fair knowledge of practical tailoring, look with longing eyes towards the Shears and the Cutting Board, and picture to themselves a time when they hope to be foremen, to wield the larger implements with skill and dexterity. They are conversant with the history of many men who started in the humblest circumstances, who achieved marked success, and became a credit to their calling. They think of Andrew Johnson, the poor fatherless lad, who while still in his teens, supported his mother by his skilful use of the needle and the venerable goose, and who eventually became President of the United States—a distinguished statesman as well as tailor. Well, doubtless young men can say to themselves and act on the belief that “what man has done, man can do; but to do so, young men must set themselves to be masters of their business in all its branches. They must be like the needle, whatever they undertake they must go through with it. Their first ambition must be, to master the practical problems in connection with the business. We say *practical* problems; for not a few men waste both their time and energies on theories and controversies, which profit neither themselves nor anyone

else. The practical outcome of this stage of the young man's ambition must be his finding himself a successful cutter. Coming now more directly to the point, we shall enquire briefly as to the time

When to learn Cutting.

Circumstances so alter cases, that it would be impossible to give one definite, unqualified reply to this question. As we look back over twenty five years, and the long line of students who have passed through our Cutting Academy more in number doubtless than have attended any similar Academy in Europe—we have received Students of every age, from 15 to 50 years, and of pretty well every variety of capacity and circumstances. But recently we received a youth of 15, son of a master tailor in the City desirous of getting his son an early and complete education in the Art of Cutting. He came for a term of three months, which was afterwards extended to four months. Being an intelligent and devoted lad, desirous of acquiring the Art, he not only acquired the systems with their varied applications to disproportionate figures and different styles of garment, but also gave special attention to the daily lectures—the subjects of which for the ensuing season will be found further on in this prospectus—and took notes to impress the different points upon his mind. Shortly after leaving the Academy he secured a situation in a middle class trade, which he kept with credit to himself, and profit to his employer. This we admit is a somewhat exceptional case. We relate it to show what can be done.

One more case occurs to mind, illustrating what we may term "the other end." We recall the form of a Student, whose hairs were already streaked with silver, and whose prime was certainly on the wane, if not past. His history none of the Students knew, except one he took into his confidence more than the others. He had been in business, but as the result of an unfortunate train of circumstances had failed, thus forming a crisis in his career. The very little capital he could command, he resolved to invest in a series of perfecting lessons or brush up at the *Tailor and Cutter* Academy. He attended to all the routine of instruction as one who feels he is playing his last card, and succeeded in fitting himself for the cutting room of a respectable trade; so that we could with confidence recommend him to a good provincial trade as cutter, where he is now receiving £3 8s. a week, as well as satisfying his employers. Though we do have such cases, the majority of our Students are young men, who have for the most part acquired a knowledge of practical tailoring—though numbers come who have not even this acquirement; and by a longer stay and diligent application, not a few of these have distinguished themselves as cutters.

Do our Students succeed?

Those who are determined, almost invariably do so. But as we have no wish to deceive any one—to succeed as a cutter, a young man must determine to do so. The advantages for young men acquiring the Cutting in these days are greater than they ever were, but then competition is also greater. So that while success is open to all, it can only be attained by special effort. When a determined effort is made by our Students, success almost invariably follows, as a matter of course. From the nearest estimate we can make, fully nine-tenths of our Students get situations and keep them. We select a few of the recent letters we have received from late Students, which we give at the end of this prospectus; these are only specimens out of a very large bundle.

The time of year for Students.

We have two seasons in the year when the bulk of our Students pass through our Academy. The one season begins in January and the other in July; and though no Student is accepted unless we have a place for him, still, when it is equally convenient, Students will do well to come between the seasons. As we keep a regular staff of competent teachers all the year round, and as our method of teaching combines both individual and class teaching, Students can begin their studies at any time, for as regards the rudiments, each is treated individually, and on his own merits, so that his progress is simply at the rate at which he can acquire tuition.

Where to Learn?

Well, after the care and attention we have devoted to the development of our Academy arrangements and course of study, as set forth in this prospectus, we naturally and confidently say: Nowhere can the Art of Cutting be taught so thoroughly and practically as at the *Tailor and Cutter* Academy. There are several ways of acquiring the Cutting. Some do so by self-tuition, and in our "Students Instructor and Guide," full detailed instructions are given as to how this can be done. Easy lessons are given to start with, and the necessary works are given in their order, for study. This excellent work, which ought to be in the hands of every intending Stu-

dent, whether they intend acquiring the Art at our Academy or not, is supplied at our Office, at the nominal charge of One Shilling. To acquire the Art by self-tuition, however, requires more determined application than the bulk of young men will be found able to summon. Besides, so many difficulties arise in tuition which can only be met verbally as they arise. Still, it is possible to acquire the Art of Cutting by self-tuition.

Intending Students, however, must judge for themselves as to the course they will pursue in acquiring the Art of Cutting. Our business in this prospectus is to point out the advantages accruing from a course of tuition at the *Tailor and Cutter* Academy. No effort on our part is required to bring Students to our Academy, as nearly all come through the recommendation of old Students. We only ask intending Students to compare the course of tuition and advantages of the *Tailor and Cutter* Academy, and the success of our Students as compared with other Cutting Schools.

It is, or ought to be, the merest truism to state, that mere systems or theoretic teaching cannot make a student competent for success at the Cutting Board, hence the very large infusion of the practical element in our teaching. Defects in fitting, their causes and remedies are fully discussed and practically illustrated. Our lectures embrace the Art of Trying On, with practical illustrations. The Use and Abuse of Model Patterns are treated in a series of lectures. Practical illustrations are also given in Economy in Cutting—an important branch of cutting not sufficiently studied. Business principles and qualifications also form the subjects of several lectures; and indeed—as will be seen by the following syllabus—the whole groundwork of an artistic, scientific, and commercial education, covering the whole tailoring trade, is fully illustrated and explained.

Our Cutting Rooms are light, airy, and lofty, while every convenience necessary for health and comfort have been studied. We will now suppose a Student desirous of coming to our Academy to acquire the Art of Cutting; his first enquiry will be:

Cost of Tuition, Lodging, &c.

Though not in every case, still in many cases, the first question will be one of finance. Where this is a consideration, economy must be studied. There is the railway fare—if the Student is out of London—whatever that may be. A month's tuition will be five pounds, which is payable upon entering upon his studies. Then there is board and lodging. Our accommodation for Students is in the suburbs. Our secretary and chief assistant has, with his wife, the charge of our lodging department. 7/- a week was the old charge for lodging, but as the railway fare amounts to 2/- a week, going to and fro to the office, this has been deducted from the lodging, so that the lodging is 5/-, which with the railway fare is 7/-. As these are matters which will doubtless interest many intending students, we may add further, that Students usually have breakfast and tea at our Students' apartments and Sunday's dinner, and dine on weekdays at one of the convenient places not far from the office. The whole can be done, including washing, for £1 a week. While this provides every necessary, it also involves economy. It includes nothing for getting about sight-seeing. For others who go in for a longer period of tuition, and to whom a pound or two is no very special object, no difficulty can be experienced in arranging all such matters.

Procedure in the Academy.

The first thing when a Student arrives, is to introduce him to the head teacher. If he knows nothing of marking or cutting, his first lesson will be in holding and using the chalk. Then a system of forepart or trousers is drawn out before him and explained. He rubs it out, and tries to reproduce it, following a draught on drawing paper on the wall. To the uninitiated this is perhaps the most difficult part of the course; but a little practice in finding points and draughting, and each succeeding lesson becomes easier and easier. We find generally the first few days are the most trying. With a number of Students around him, whose progress is in all the different stages of development—some draughting out what appears the most complicated problems with ease—he begins to fear that he will never master cutting, and several in the course of our experience, have at this stage come and told us so. In a day or two more, however, he begins to know both his fellow Students and their work more familiarly, and by and bye he becomes as confident as any in the room.

A drawing book is given to each Student in which to insert the systems to the $\frac{1}{2}$ or $\frac{1}{4}$ scale, as he masters them, and it is desirable each Student should provide himself with a note book; for besides taking notes of the lectures, so many hints on all points in cutting are imparted in the course of a day, that much will be gained by the Student making note of these. It is in such points as these that the difference comes in between a diligent Student and one who makes comparatively small progress. The hours of attendance are such as not to greatly tax the Student. From 10 to 1 o'clock, and from 2 to 5 o'clock. Then the occupation is varied, though of course the largest part of it is devoted to draughting and direct tuition. A conversational lecture is usually given in the morning upon some feature in draughting, when generally some practical illustration is given of actual work in the cutting room—a garment being either cut out, tried on or examined, or in other ways the practical work of the cutting room is illustrated; the daily lecture when all the Students meet, occupies from 4 to 5 o'clock. One afternoon and evening a week during the season, after 4 o'clock, is devoted to social entertainment. The Students form themselves into a debating society, when some question, more or less directly connected with the trade is discussed*, Mr. Williamson usually presiding. Tea is afterwards provided, and the evening generally finishes with a lantern slide entertainment, Mr. Williamson having invented a process by which full size figures are thrown upon the screen to illustrate the different styles of garments. These social evenings have introduced quite a new tone in our Academy, the Students being much more social and friendly: and as it pretty well goes without saying, that all Students who come to our Academy, are sober, steady and respectable, the friendship formed with each other, and the little outings arranged, keep them from the many temptations to be found in London. Saturday afternoon excursions, up or down the river, are frequently arranged for during the season. Many letters we receive from old Students record pleas-

ing memories of the happy days they spent at our Academy, and of the home feeling and comfort experienced at the Students' apartments.

The following is our New Syllabus of the Afternoon Lectures to be delivered during the ensuing season. These are not necessarily delivered in rotation, the teachers using their discretion as to the lectures to be delivered each week. The New List of Subjects for the week's Lecture is hung up in the Cutting Rooms every Monday morning. The List of Garments taught will be found in the complete Syllabus, sent on receipt of stamp for postage.

Special Cases.

In addition to the ordinary tuition for a term varying from one month upwards, we receive a large number of cutters in daily practice, who require a little coaching up in special garments. One wants to know how to cut military trousers, another has a difficulty with his coats, a third comes up to acquire the Art of Cutting Ladies' Garments; but no matter what they wish to acquire, we are prepared to coach them up. Many a young man gets a week, or some only a day, off, for an excursion trip, and instead of spending it exclusively in holiday, he comes to the *Tailor and Cutter* Office, and goes back to his business with fresh ideas and new energy. The charge for this is one day 1 guinea, three days 1½ guineas, one week 2 guineas, or a fortnight 3 guineas.

Do we receive Lady Students?

Yes! we have a room specially set apart for our Lady Students, as will be seen by the Special Prospectus for Lady Students which follows.

Cutters wishing a Diploma.

Cutters desirous of being examined with the view of gaining a Diploma, are admitted on the usual terms for special cases, viz., 3 days, 1½ guineas; they may obtain a specimen list of questions they will have to answer, by forwarding a stamp to the *Tailor and Cutter* Office. In addition to writing answers to similar questions (not the ones sent) they will undergo a personal examination and be required to measure for a suit and cut it out, as well as any other special task the examiners may deem necessary, so as to thoroughly test their ability, and the value of the Diploma will be according to the result of the examination.

It is not necessary the cutter desirous of being examined should cut by the *Tailor and Cutter* Systems. Any system that produces a satisfactory result is all that is needed.

Concessions to Students.

Students coming for one month and upwards have the following concessions made to them.

(a) The right to purchase any of our published works at half price, with the exception of the bountiful volume of the *Tailor and Cutter* and the *Ladies' Tailor*, which are supplied at a discount of 25 per cent.

THE FEES ARE AS FOLLOWS:

Three Months £12 10s.; Two Months, £10 Six Weeks, £7 10s.: and One Month, £5.

Syllabus of Lectures.

Cutting by Model Patterns.

- LECTURE 1. INTRODUCTION.—What is a Model Pattern? How to use them, &c., &c.
- LECTURE 2. DISPROPORTION.—Stooping, Erect, Long and Short Necks, Long and Short Bodies. Special features to be observed, &c.
- LECTURE 3. DISPROPORTION.—Corpulency, Small Waists, Humpbacks, Pigeon Breasts, Deformities generally.
- LECTURE 4. STYLE.—Frock, Dress, and Morning Coats.
- LECTURE 5. STYLE.—Lounges, Reefers and Patrol Jackets.
- LECTURE 6. STYLE.—Overcoats, Capes, Hoods, Inverness Capes, Scarborough, the Raglan Cloak, &c.
- LECTURE 7. LIVERIES.—General features, the Coachman's Frock, Footman's Coatee, the Groom's Frock, Page's Jacket, &c.
- LECTURE 8. LIVERIES.—Overcoats for all classes. Full Dress Liveries, &c.
- LECTURE 9. MILITARY GARMENTS.—The Tunic, the Patrol Jacket, the Doublet, the Shell Jacket, the Overcoat.
- LECTURE 10. NAVAL GARMENTS.—The Jack Tar, the Cadet, Midshipman's Jacket, Captain's Full Dress Coat, &c., &c.
- LECTURE 11. CLERICAL GARMENTS.—Frock, Cassock, Cassock Vest, Full Dress Coat, &c., &c.
- LECTURE 12. HOSIERY.—Dressing Gowns, Shirts, Pyjamas, &c., &c.
- LECTURE 13. VESTS in all their varieties.
- This completes the series of Lectures on Cutting by Model Patterns.

Practical Cutting and Subjects connected with the Cutting Room.

- LECTURE 14.—The principles of Trousers Cutting.
- LECTURE 15.—The Art of Trying-on.
- LECTURE 16.—The principles of Coat Cutting.
- LECTURE 17.—Straightness and Crookedness, what it is and what it is not.
- LECTURE 18.—Art in Relation to Tailoring, Form, &c.
- LECTURE 19.— ditto. Colour.
- LECTURE 20.— ditto. Ornament.
- LECTURE 21.—Graduated Tapes, their Use and Abuse.
- LECTURE 22.—How to Design and Make a Costume Skirt.
- LECTURE 23.—Collars and Lapels in all their varieties.
- LECTURE 24.—Machines used by Tailors.
- LECTURE 25.—Anatomy as a basis to formulate Systems.
- LECTURE 26.—FIDGETY AND UNREASONABLE CUSTOMERS, a Record of Cutting Room Experience.
- LECTURE 27.—Alterations, their causes, how to avoid and how to cure them.
- LECTURE 28.— Do. do. do.
- LECTURE 29.— Do. do. do.
- LECTURE 30.— Do. do. do.

- All the above are fully illustrated by specially prepared Diagrams and Figures, and they each deal directly with practical cutting. By way of variety, one or two of the following are given weekly:
- LECTURE 31.—The Management of Workmen,
- LECTURE 32.—The ninth part of a Man.
- LECTURE 33.—The Routine of the Cutting Room.
- LECTURE 34.—The Duties of a Trimmer.
- LECTURE 35.—The greatest evils in the Trade.

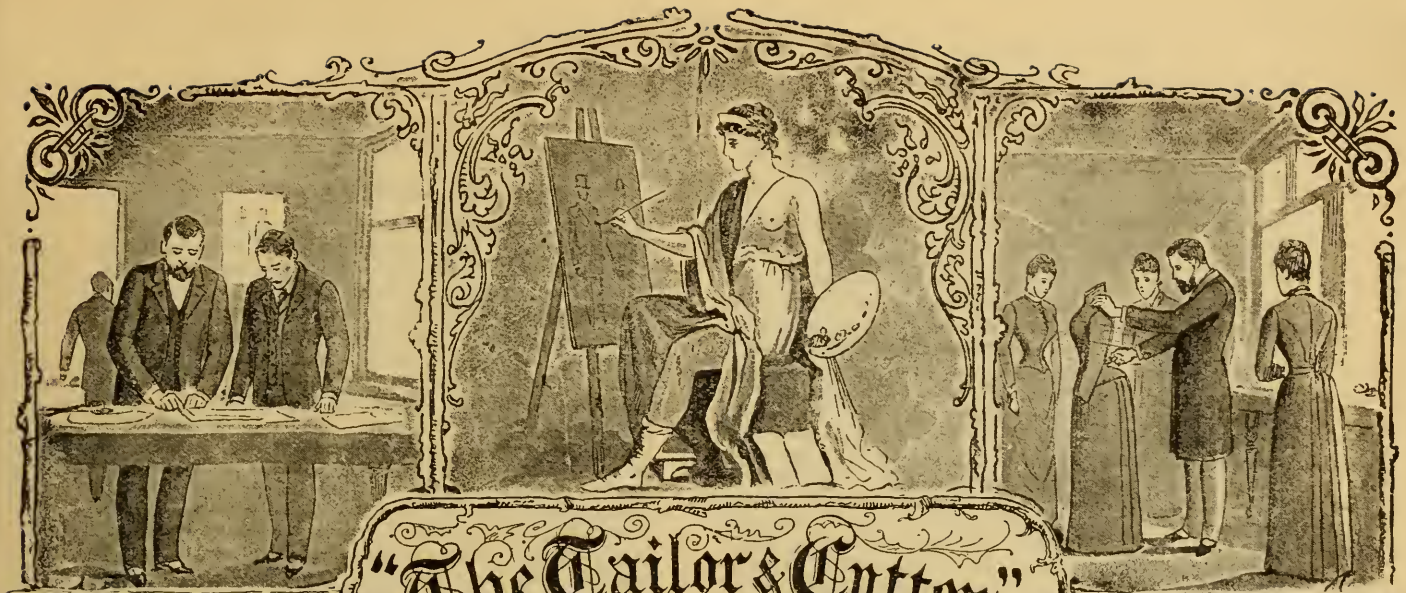
- LECTURE 36.—The Ideal Cutter or Cutter of the Future.
- LECTURE 37.—The Cutter's Duty.
- LECTURE 38.—LIFE, Its Aims, Secrets of Success, Habits, Duties and Privileges.
- LECTURE 39.—SUCCESS IN LIFE, Health, Personal Happiness, Usefulness.
- LECTURE 40.—WILL IT PAY? Features of Profit and Loss.
- LECTURE 41.—FICTION AND FACT, or the False and the True.
- LECTURE 42.—BLUNDERS, their Causes, How to Avoid them, &c.
- LECTURE 43.—Now and Then, or the Past, the Present and the Future.

Business Lectures.

- LECTURE 44. PRINCIPLES OF BUSINESS.—Capital, Expense, Rise and fall in proportion to the amount of turnover, Profits reckoned on the returns instead of the original outlay.
- LECTURE 45. OPENING A NEW BUSINESS.—Various methods pursued, Buying an old connection, Usual terms, Different classes of tailoring to be studied.
- LECTURE 46. HOW TO GET CUSTOMERS.—Advertisements—useful and useless, Travellers developing business, &c.
- LECTURE 47. SHOP WINDOW DRESSING.—Light, Arrangement of colours and materials, How to design a display, Specialities, &c.
- LECTURE 48. MONEY.—Fluctuation in its value, Why is gold the standard, Money in circulation simply as token.
- LECTURE 49. CREDIT.—Its use and abuse, Definitions of credit, A means of increasing business, prices of goods affected more by credit than by money, Bills of exchange, promissory notes.
- LECTURE 50. BOOKKEEPING FOR TAILORS.—Garment ticket books, Day book, Ledger, Wages book.
- LECTURE 51. FAILURES IN BUSINESS.—Injudicious buying, Fluctuations in prices, Extravagance, Carelessness.
- LECTURE 52. ECONOMY IN BUSINESS.—System, Buying, Saving, Discounts, &c.
- LECTURE 53. WASTE.—Competition, Overstocking the market.
- LECTURE 54. SUCCESS IN BUSINESS.—Its dependance on method and adaptation to meet the necessities of the times.
- LECTURE 55. BUYING AND SELLING.—Time to buy, dated forward, Despatching patterns to customers, Bad debts, &c.
- LECTURE 56. "CARLYLE" on "Tailors and Tailoring."
- LECTURE 57. HEALTH.—The effects of woollen, cotton, and linen, Effects of different colours, Effects of dyes on various materials.

Subjects for Debate.

- The following is a List of Debatable Subjects, one of which is introduced about once a week.
- Is Trying-on a necessity?
- Is a time log practicable for Town and village alike?
- Is the eight hours working day applicable to the Tailoring Trade?
- Block Pattern or System Cutting, which is the most Successful in Practice?
- Should all workmen be paid alike?
- Does out or indoor working advance the best interests of the Tailoring Trade?
- Is it necessary for a cutter to be a practical tailor?
- Is it right for an employée to carry on the same kind of business as his employer during his spare hours?
- Others will be introduced during the season.



"The Tailor & Cutter"

CUTTING ACADEMY.

93 & 94, DRURY LANE, LONDON, W.C.

A Sketch of Our Cutting Room.

BY A RECENT STUDENT.

In issuing the New Prospectus of our Cutting Academy, our aim is to convey as vividly as possible to intending Students, what it is they enter upon and seek to accomplish, what we undertake to do for our Students, together with the daily routine of our Academy. A recent Student of a literary turn of mind, after completing his course of tuition, wrote out a little history of his observations and experience while at our Academy; and as this was shown to us just as we were on the eve of drawing up a New Prospectus, we thought we could not do better than allow our late Student's record to accompany it, for the enlightenment of young men and others who are anticipating a Course of Lessons at our Office.

HOW I BECAME A CUTTER.

BY A MASTER TAILOR'S SON.

We, that is, my father, mother, and myself, were sitting round the fire one evening in December last year, when the conversation turned upon my future; and as I look back on that family group in my father's home, I cannot help thinking that this had formed the subject of many conversations between my parents, when I had little thought on the matter.

"John," said my father, "it seems to me the time has arrived when you must strike out for yourself; you have had as good a training in the practical part of the tailoring business, as I can give you, and I think it will be well for you now to go into the scientific, and so complete your education as a tailor."

This took me somewhat by surprise. I had often thought of and very much desired to become a Cutter; I had studied the trade literature, and my imagination and ambition had even painted a scene, where I was the leading cutter in a high class tailoring trade; and now that my father suggested the first step in this direction, I felt a flush come over my face, as I replied, "Very good, father, I shall always try to do as you wish me; but I don't quite understand what you mean." "How should you like to spend three months at the *Tailor and Cutter Academy*?" asked my father; bringing visions to my mind of numbers of young men like myself, drafting, cutting out, attending lectures, and so forth, so that I was eager and ready. In an instant my enthusiasm was aroused, and I replied, "Oh! that would be splendid father, I should like it immensely." After a little while

it was decided I should write for a prospectus, calculate what would be the probable cost, and make the necessary arrangements for me to start with the new year. How eagerly I watched for the postman to bring that prospectus, how carefully I read every line, how I longed for the time to come when I should bid adieu to my native town and begin my stay in the great city.

Arrangements were finally made, and at last I bade adieu to my mother, father, and sisters, and on Monday, January 5th, 1891, I started for the Tailors' School of Art, there to take up my abode for a three months' term. How shall I describe my feelings as the train steamed out of the station; there was my mother with a whole world of yearning anxiety for her boy; and I am bound to confess to a slight choking sensation as I watched the familiar places where my boyhood days had been spent, fade away one by one. I felt that at last I was starting alone to fight the battle of life. Many were the vague fears that entered my head. Should I like it after all? Should I miss my home? Should I feel very lonely? These and a whole host of other things passed through my mind, as the train steamed away past village and town and hamlet, till at last it reached the great city, and I found myself on the platform of Euston Station, looking out for my luggage. "Take a cab and go straight to the *Tailor and Cutter Office*," had been my father's instructions, and this I at once proceeded to do. This journey was soon over, and alighting at the *Tailor and Cutter Office*, I found a fine, massive building, standing out in marked distinction to the surroundings. Entering, I enquired for Mr. Williamson, and after a little while was ushered into that gentleman's presence. He greeted me cordially, and entered into a little conversation with me as to what were my aims and what I hoped to do. I explained this to him as far as possible; gave him my father's cheque for £12 10s., the amount charged for three months' tuition, received my receipt, and was then introduced to the head teacher. He met me with a cordial shake of the hand, and I soon began to feel a little at home; he conducted me into the cutting room, showed me where to hang my coat and hat, arranged for my luggage to be put in a place of safety, and then I started on

My First Lesson.

"We generally start on trousers," said my teacher, "they are the garment easiest learnt, having the fewest parts to remember." Then he showed me how to measure, taking first the leg, then the side, waist, seat, knee, and bottom. I remember the importance he attached to correct measurement, and how very necessary it was to do my best to grasp my customer's wishes. "For instance," said he, "if a customer tells you he wants an easy-fitting pair of trousers, that he can stoop about in, you must note that, and when cutting, make arrangements accordingly, or you will get them back for alteration. Trousers that fit close and smart will give one gent every satisfaction but will be a misfit altogether for another; so that whilst we believe the system we adopt to be the very best known, yet you must look upon it as merely a means to an end, and that end is to produce a garment to meet your customer's wishes. But of this more presently," he said; and then proceeded to show me the topsides of a pair of close-fitting trousers, explaining point by point as he proceeded; and then, going over it again, he left me to draw the various points, curves or angles by myself. "Now," said he, "here is a tape, square, chalk, and curved stick; and as you get into difficulties I shall be pleased to help you;" and so in this kindly way I was encouraged at the start.

I succeeded beyond my expectations, and was soon passed on to the undersides, and ere the day had passed away, I had grasped the trousers system, and drafted it out to different measures, having taken the measures of a fellow student, and completed the whole routine in a practical manner. Ere the day was over, I had begun to feel at home; the kindly manner of the teachers, and the evident sociability of the older Stu-

dents, did much to take away the strange surroundings; and as day after day passed away

The Cutting Rooms

Became quite familiar, and as I write this many a mile away from them, I can picture the whole thing distinctly. There are two large rooms, and one smaller one, the latter being reserved for Lady Students, so I need not describe that. The large rooms are arranged with three long tables in each; each table being capable of accommodating 6 or 8 Students, and several times during my stay they were all in use. The number of young men who passed through the Academy astonished me. A fine lot of young fellows they were too: studious, steady, intelligent, and respectable as you could wish for, and be it said to the credit of the *Tailor and Cutter* management, I did not hear one word of complaint during the whole of my stay; but on the contrary as far as I know, every body was satisfied, and the majority entered in a book, written testimony to that effect ere they left. But this is by the way. To return to the rooms, they are well lighted and ventilated; each room has five large windows, there is a lavatory fitted up for the Student's use, and the sanitary arrangements are under the supervision of an engineer kept on the premises to look after such matters. Everything was done to make the rooms comfortable and healthy.

The Lectures

Are usually given in the upper room, and although chairs are provided for the Students on these occasions, they mostly prefer to sit on the table facing the Lecturer. The lectures during my stay were very varied, the practical, scientific, artistic and business phases of tailoring being all thoroughly dealt with, whilst other subjects which offered two sides were clearly brought out by the two principal teachers in the debates, and very frequently the Students would follow them up with great zest. Well I remember the debate: "Is it necessary for a cutter to be a practical tailor in order to produce the best results?" How the various Students discussed the matter with great eagerness, each advocating the side which agreed with their own experience. The lectures were to my mind one of the most instructive methods of teaching adopted at the Academy; they were fully illustrated by full size Diagrams and Charts—which must have taken a very long time to prepare, for many of them are beautifully executed. As I look over my note book, which was my constant companion, I find a very large portion of it filled with notes of the various lectures; and now that I am in actual practice I find them of the greatest use to me when in a difficulty. The Lectures and Debates were often thoroughly talked over at

The Students' Home.

Where we exercised the duties of judge and jury on the lecture and lecturer. Happy days they were; how often I look back upon them now, and wish to live them over again. On leaving the Academy the first evening, I was escorted by a fellow-student to Waterloo, which is about ten minutes' walk from the office, from where we took train to Clapham Junction, and there soon found myself in a most comfortable home, which belongs to the Academy, where the Students' comforts are studied in every particular, and the charges are strictly moderate. I found great advantage from being associated with the other Students after business hours; they were able to help me in many little difficulties with home work, whilst the library in the Students' sitting room was a great advantage. I have already referred to

My Fellow-Students,

But as I write about the lodging there are many faces which I shall always remember. In one or two cases I have formed friendships which will last possibly through

life, and I believe others did the same. This was only natural in such a number of young men all having the same object in view, especially when their views on religious, social, or political subjects were much in common. There were very few of them who went in for politics, but many a discussion took place on religion and temperance; and very instructive they frequently were, too, carried on as they usually were in the best of humours whilst we were busy with our drawing books, drafting models, &c. Young men from all parts of Great Britain were there, Welshmen, Irishmen, Scotchmen, Yorkshiremen; and not only from our own little island, but there was a Canadian, an American, a New Zealander, an Australian; and I heard from the secretary it was no unusual occurrence for them to have 6 or 7 different nationalities represented there at the same time, Russians, Frenchmen, Germans, Swedes and Jews often forming part of the company. Sometimes they could speak English, sometimes they could not and it was astonishing how well they could be taught without the use of the tongue. This reminds me that whilst I was there, we had a deaf and dumb fellow student; and he really got on well, for though only there for a month, yet he thoroughly mastered Coats, Vests, and Trousers, and successfully passed his examination. I soon felt at home with them all, for they were jolly fellows and

At the end of a month

I began to feel myself an old stager, for I had seen many come and go in that time. Some cutters in actual practice would get a week's holiday, and come up to learn a little about their weak points; with some it was breeches, with others it was ladies', and I often envied the speed with which they acquired the knowledge in their special branch they had come up to study. I had, as I have stated, come for three months, and the plan followed with long term Students, is to thoroughly ground them in each garment as they proceed, so that I had not advanced very far at this time, though there is many a man holding a cutter's position, that knows no more than I did at that time, for I had thoroughly mastered the cutting of Trousers, Breeches, Gaiters, Vests, Lounges, Morning and Frock Coats, Overcoats, &c., and had begun the study of disproportion. I knew how to provide for stooping and erect figures, long and short necks, and was dealing with hump backs, &c., when

A practical Illustration

Was given on this very subject. One of the Students consented to have his body made up by padding, &c., to represent a very bad case of disproportion; one of the teachers being deputed to do this, and the form he produced, was such that I think I should shudder to see enter my cutting room now. I will try to describe it; There was a large hump on the right side, with a corresponding depression on the left, the right shoulder was at least 2 inches higher than the left, and though the chest was 36 yet the measure across was only 6 $\frac{3}{4}$, that is 13 $\frac{1}{2}$ from arm to arm. The senior teacher then commenced operations. He took the measures, cut the pattern, marked it on the cloth, cut it out, basted it up, all the while explaining every detail as he proceeded and answering the hundred and one questions asked him as he went on. Sometimes I wondered at the patience and good humour shown by the teachers, and I can only say they are indeed men well qualified for their position. The one special note I made on the subject of deformities was: "Don't try to exactly fit, but to hide the deformity." I have many others, but this was the special teaching on that occasion, and I must say the result of the try on was a great success. About this time there were several leaving, their terms of tuition having expired, and they asked to be taken over the premises, so I joined them in their

Tour of Inspection.

We started at the basement, and as we got to this we could see the engine puffing away, and very quickly we were amidst the noise and din of four large printing machines, all busy at work. One was printing Fashion Plates, another was printing a portion of a New Work in course of preparation, and the other two were occupied with the *Tailor and Cutter* and the *Ladies' Tailor*. In the corner of one of the large printing rooms was the guillotine, which cuts and trims the edges of the journals, &c., before they are sent out. After watching with interest the various processes in operation in the basement, we came up to the ground floor; here the Clerk's Office is situated, together with the Secretary's Room, a stock room and the shop. Around the walls of the latter large cupboards are fitted up, these are fitted with pigeon-holes, which are fitted with the various kinds of Model Patterns supplied. In a glass case were displayed samples of Shears, Scissors, Squares, &c., and in another the various works on cutting published by the company. On the walls were hung specimens of Fashion Plates, including Military, Naval and Livery Plates; and I could not help thinking how nicely they would show off the walls of any cutting room. We then ascended to the Cutting Rooms on the first floor, which I have already described; by the side of this is placed the Editor's Room, which forms a centre of the establishment, and from whence instructions for each department emanate. Above this is a room I hear the company are specially fitting up for Ladies, in addition to a small room on the first floor. By the side of this is another Stock Room, where piles of Books, Plates, Trouser Stretchers, &c., were to be seen. Back we came through the Lavatory, into the upstairs Cutting Room, and then at the back of this we were shown the Model Pattern Cutting Room, where the world-famed Models are ranged round the walls, and from which copies are cut by the score. It was very interesting to see the knife at work in the hands of a skilled cutter, and what struck me most was the accuracy and care with which every detail was attended to, in order to make these model patterns models indeed. On the third and top floor we found the compositors busy with their formes and type. There we were shown the engraved blocks of diagrams, the method by which they were produced was explained, and so on till a good quarter of an hour had been spent in a most instructive manner. To the right of the compositors room we were ushered into the folding room, where we found four young ladies, busy at work, folding the journals; how nimbly their hands manipulated the sheets, how quickly and accurately it was all done; truly practice makes perfect.

Ere descending the stairs we were shown the lift, by which all the heavy forms of type, &c., are transported from the compositors to the printers. This brought our tour of inspection to a close, a tour that demonstrated to me how necessary co-operative effort was to produce anything of benefit to the world at large, and I think there are few indeed but will readily acknowledge the *Tailor and Cutter* is a benefit to the tailoring community in particular, and through them to the world generally. I now began to think of serious

Preparation for my Examination.

I was supplied with a list of questions which seemed to me to embrace every phase of tailoring—practical, scientific, and artistic. I was told to study them all, to be capable of answering every one, though I should only get a small selection from them to answer in my examination. Having got this list, I cut the sheets up so that each question was separate, and these I pasted in a twopenny exercise book, allowing some five or six lines to write my answer in. Having done this, I was ready to start. There is no key book from which to crib the answers from; each has to be carefully studied out; still I did not find them particularly difficult, though some of them were what I should call "tricky ques-

tions," and evidently put with the object of making the student *think*. I made rapid progress with these. for I always found the teachers both ready and willing to fully explain any question I asked them about, though of course it was impossible for them to go through all the questions in this way. Occasionally the lecture would deal with the examination papers; two I remember especially: the one was "The features which contribute most towards success in a cutter's career," and the other was "The difficulties a cutter has to overcome." Between the examination papers and

The Drawing Book,

My evenings were fully occupied, and anyone who comes to the *Tailor and Cutter* Office as a Student must make up his mind for hard work if he wishes to succeed. I am very proud of my drawing-book, and many a time have I shown it to my tailoring friends since I left the Academy, and as it contains diagrams of almost every kind of ladies' and gents' garment, all done with my own hands, it gives some idea of the comprehensive nature of the teaching given at the *Tailor and Cutter* Office. I find it most valuable as a book of reference, and I do not think money would tempt me to part with this practical memento of the many happy hours I spent at 93, Drury Lane.

My time flew by, and I began to look hopefully for the end, not that I wanted it to come, but rather because I felt the progress I had made was genuine, and such as would enable me to take my stand behind the cutting board with confidence. I kept a weekly record of

My Expenses,

And I find the average to be 23/6*, but this did not include anything for sight-seeing, for I carefully abstained from this, as my father had promised me plenty of this sort of thing at the end of my term, providing I passed successfully; so I concentrated all my energies on this end, though I took many an interesting walk to Battersea Park or on Clapham Common, or even occasionally we went as far as Hyde Park, to feast our eyes on the beauties of nature and the beauties of high-class tailoring. My expenses consisted of lodging 5/-, travelling 2/6, washing 1/-, attendance 6d., and food, &c., 14/6. Many reduced the latter amount considerably, but my parents instructed me to live comfortably but not luxuriously, and this was the advice I carried out, and I merely give these items as a guide to those who may be placed in similar conditions to myself. As the day of my

* Many Students make 20/- a week meet their expenses.

Examination

Drew near I began to feel very nervous. I had been working so hard that I almost dreaded being put to the test; for I had learnt enough to show me how much there was I did not know; and it was this that made me nervous; and as I was ushered into the Editor's Room and took my seat at the examination table, my heart was thumping away at a very high rate, and my whole frame was trembling; but this very soon passed away, for when I opened the sealed packet of questions and made a start, I found that my heart was so full of my subject that I forgot all else; and the only thing I felt was a sincere desire to do the very best I could, and to answer the various questions in the fullest manner.

It was a heavy day's work, but as the afternoon wore away I began to feel cheerful: a something told me I should pass successfully; and when, at 4.30 p.m., I handed my papers in to the senior teacher, I was very sanguine. I was not disappointed either, for though I did not take the very highest award ever given, yet I took the next; and when it is to be remembered I am only a young man, I think I ought to feel very proud, as indeed I do, of my first-class diploma. So the time at last came for me to say my

Farewell.

And as I did so I felt I was parting with more than teachers, they were friends, ever ready to help or advise in every possible way; and I felt I should be neglecting my duty if I did not give my tribute to the patience and care shown me, as well as to express my appreciation of the very excellent systems taught; systems which after I have put them to a thorough test during my several month's active practice, I feel it would be difficult to improve. Further, I would add my testimony to the excellence of the lodgings, for whilst there, I felt quite at home, everything was done pleasantly and cheerfully, and I am certain that much of my success was due to the pleasant social surroundings I had in the evenings; so that in conclusion I would recommend every Student to stay there, as they will find everything is respectable, clean, and comfortable; at least so I found them.

These are the general impressions I formed of the *Tailor and Cutter* Academy during my three month's stay, and I shall do all that lies in my power, to recommend anyone aspiring to become a cutter, to follow the course I followed, feeling assured he will be equally as satisfied as I am.

Yours fraternally,

A MASTER TAILOR'S SON.

With the view of stimulating our Students to do their very best whilst at the Academy we have much pleasure in announcing

A Special Prize Value £10,

To be competed for between the dates of July 1st to October 31st, 1892.

A WHEELER & WILSON'S TAILORS' SEWING MACHINE,

of the latest design, with all improvements, will be

AWARDED TO THE MOST SUCCESSFUL STUDENT,

Who completes not less than one month's tuition between the above dates. Marks will be awarded day by day in accordance with the progress made and at the close of his term of tuition a final examination will be made; this together with the Teachers' observations will decide the award, which will be announced early in November in the *TAILOR AND CUTTER*.

Open to all Students. No extra fees.

LADIES' TAILORING.

How Ladies may acquire The Art of Cutting and Making Tailor-made Garments.

The Course of Tuition for Lady Students at the Tailor and Cutter Cutting Academy,
93 & 94 Drury Lane, London, W.C.

The season just passed has marked a new era in our Cutting Academy. One room has usually been set apart for Lady Students, but the increase in their numbers this year has been so marked as to render special provision for their accommodation necessary. It may interest some of our patrons, and at the same time form a reply to many enquiries we are constantly receiving, if we give a brief outline of our course of procedure generally, in our Lady Students' department. This is not rigorously followed, as the individual capacities and requirements of each Student have to be studied, so as to give to each, just that instruction which will be of the most service to them. When we state that our Students come from all ranks and classes—the professional dressmaker, the lady philanthropist who desires the knowledge so that she may help others to gain a living, the lady in private life who wishes to design and make her own garments, the lady teacher who comes here to qualify herself for the position of teacher to the various Technical Schools now being opened by the County Council; as our Lady Students embrace all these, and as each have different capacities to begin with, and different ideals to realise, each needs individual treatment.

THE FIRST LESSON

Initiates our Lady Students into the mysteries of the use of the chalk, the handling the square, tape, &c., and then we proceed with skirts in their different varieties. As many of the Students desire to work out their lessons practically, they procure some material and make up the various garments as they proceed, doing the sewing at home, and bringing the garment with them at the Academy for inspection and advice, as to the correctness of their progress.

Skirt cutting, making, and draping are soon mastered, and then they pass on to the more difficult task of bodice and jacket cutting. This needs more application and patience to master than the skirt; but in the course of one lesson the principles are grasped, and in most cases, by the end of the second or third day, the bodice and jacket can be drafted to any measures with proficiency and ease. Then the Lady Student, if she so desires, proceeds to make up a bodice or jacket, cut by herself, and as she proceeds, all

THE MYSTERIES OF MANIPULATION

Are explained to her: the making and fitting up, sewing the seams, the putting in the bone casing, the canvas, the pressing, the stretching and shrinking, the parts to be fullered on or held tight, sleeve and collar making, and all the great and small technical details of Ladies' Practical Tailoring are fully and minutely explained as she proceeds, and when the garment is got into a satisfactory state, then follows:

A PRACTICAL LESSON IN FITTING,

Detailing the points that require to be specially noticed, the methods to follow, the mode of making alterations explained, the importance of studying customers' views emphasized, the difference of material, and then, as occasion may offer, the Instructor replies to any queries that may be put by the Lady Students, which occur to them either in connection with the lessons in Cutting, or the making or manipulating of the garments they cut, each having their own difficulties and for which they each seek a remedy.

The above is the first page of our New Prospectus of Terms and Arrangements in connection with the Ladies' Branch of our Cutting Academy—which will be sent to any address on receipt of stamp for postage.

THE TAILOR'S METHOD

Of making up a garment is so widely different to that followed by the dressmaker, that many of the Students have said it has been one series of surprises to them, to see one detail after another worked out in such a vastly different way to what they have been accustomed; methods which at once assert their superiority so conclusively, that they ask themselves however they could have overlooked it; and there is no longer any wonder in their minds, how it is the tailor produces such vastly superior results to the dressmakers. This is indeed one of the special and important features in our Academy for Lady Students, that they may acquire the practical part, or making up of garments by tailor methods as well as the Cutting. Our Lady Students are of course expected to be able to sew, we do not undertake to teach that; but those who have some knowledge of dressmaking, can acquire the art of putting garments together in tailor fashion.

THE RANGE OF GARMENTS

We teach is very wide, embracing every garment worn by Ladies, now usually made by tailors, and garments also outside this range. For instance, many of our Lady Students this season have requested lessons in cutting bodices for evening wear; others have asked for the divided skirt, instructions in each case being imparted in detail. Many of the Ladies avail themselves of the opportunity afforded them of attending the daily lecture, delivered to our ordinary students, especially when such subjects as "Art in relation to Tailoring," or "Ladies' Tailoring," are being dealt with, and have expressed themselves highly pleased with the practical applications of art to the various forms and complexions.

OUR TERMS

Are as follows: For six daily Lessons, 2 guineas. For 12 daily Lessons, 3 guineas. For 25 daily Lessons, £5. 50 daily Lessons, £10, or 75 daily Lessons, £12 10s. These Lessons need not necessarily be consecutive, though we very much prefer them to be as continuous as possible, as the Student makes much more rapid progress when the Lessons are continued without interruption. We shall be pleased to advise any Lady as to the probable number of Lessons she would require to make herself proficient in this art; most of our Lady Students accomplish all they require in twelve Lessons.

WHAT OUR STUDENTS ACCOMPLISH.

Many of our Lady Students are now occupying the most important positions in the various Technical Colleges throughout the country, and our Diploma is the best passport to the County Council appointments, which are now becoming available for Ladies all over the country. Others of our Students are in business for themselves, or holding good positions in the leading houses in the various centres of fashion. We append a few testimonials received from recent Students and which will tell their own tale:

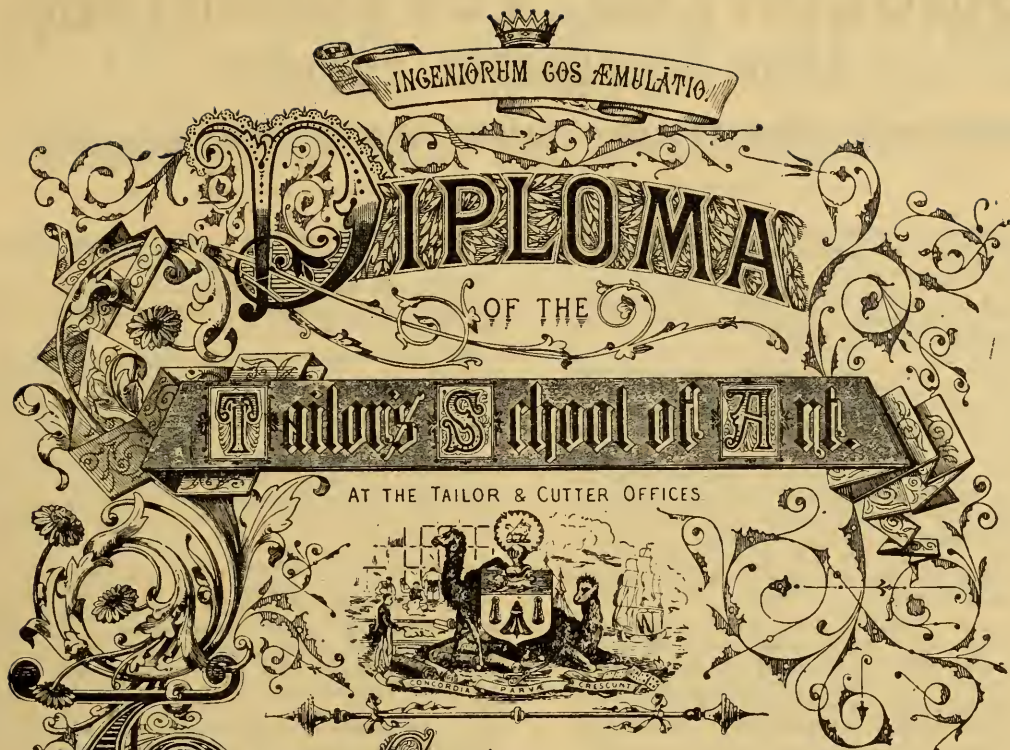
"I am pleased to say I have benefitted from your judicious care in teaching me, and I thank you very much for your patience. Should I have an opportunity of recommending the TAILOR AND CUTTER ACADEMY I shall not fail to do so."—October 15th, 1891. B. P.

"I tender my best thanks for the very careful instruction which you have given me, and I feel that I have had special attention to enable me to have completed the course in so short a time." July 28, 1891. E. S.

"On completion of my term of Tuition I tender you my best thanks for the special attention paid me, having greatly benefitted from the instruction and Lectures under such able and patient teachers." E. C. G.

DO WE SEND OUT TEACHERS

Is a question that has been often asked, and to this we reply that arrangements can be made to do this, full particulars of which we shall be pleased to forward on application.



This is to Certify that after a Course of Tuition in the
 Art and Science of Cutting at The Tailors School of
 Art. 93 & 94, DRURY LANE, LONDON. Jan 14. 1882

The Teachers awarded to
 Mr J. M. Marshall

THIS DIPLOMA OF MERIT Of the first class

for special proficiency in the following branches

Gents Coats Vests Trowsers & Bruches.

Livery, Military and Naval garments

Ladies Tailor made garments

Juvenile Garments

Signed

on behalf of The John Williamson Co
 Limited

John Williamson

This is a reduced copy of the engraved Diploma awarded to successful Students at our Academy.

The original measures 20 inches by 12½ inches. Those who pass their examination "with Honours" are awarded a very beautifully executed Diploma in colours.

A PROSPECTUS containing full particulars of our Terms and arrangements sent on application.

UNSOLICITED TESTIMONIALS, FROM SUCCESSFUL CUTTERS

WHO GRADUATED AT THE "TAILOR AND CUTTER" ACADEMY.

Miss E. Z. S., writes: "Accept thanks for Diploma, I am very pleased with it and have greatly benefitted from the instructions given in your institution."

From Miss E. A. J., Brighton: "Thanks to the excellent teaching received at your Academy, I am appointed teacher of Sevenoaks as well as at Tunbridge Wells."

Miss B. P. writes: "I am pleased to say that I have benefitted from your judicious care in teaching me, and I thank you very much for your patience, and should I have an opportunity of recommending the *Tailor and Cutter* Cutting Academy I shall not fail to do so."

Mrs. H. writes: "I have attended with great interest and pleasure the *Tailor and Cutter* Classes, and consider that I have gained very much useful information, and wish to thank you for the particularly patient and painstaking way in which you have explained it. I have made a garment for a child from measurements during the time I have attended the class, and it was in every way a success."

Miss M. P. B. writes: "Having finished my present course of tuition at your Academy, I wish, before leaving, to express my warm thanks to you for the careful and patient way in which I have been instructed. I consider your system a most thorough one, and shall only be too glad to resume my lessons again in a higher branch as soon as time and circumstances will permit."

Mr. A. C. G. writes: "In leaving your Academy, and taking with me a Diploma, I beg to express my sincere thanks for the courtesy, patience and excellence of tuition I have received from the teachers during my term of study. Your system of cutting gives me every satisfaction, and especially as regards cutting for abnormalities, &c. One of the special features of your course of tuition are the lectures to which I attach the highest value, because of the interesting and instructive matter they contain, the excellent business principles they impart, and of their high moral tone. Should an opportunity occur, I shall not fail to recommend your Academy with every confidence as a first-class institution for a young man to learn the Art of Cutting."

From G. S., Cambridge: "I consider it to be a matter of duty that I should write to let you know how I have been getting on since I left the Academy. The systems taught are almost perfect; I have used them for 3 years and they fit splendidly. I can safely recommend any young man who wants to learn cutting to go at once to the *Tailor and Cutter* School of Art, 93 & 94, Drury Lane, London, W.C."

Mr. G. W. W., Plymouth, writes: "Gentlemen,—I cannot leave this Academy without expressing my hearty thanks to the teachers for the attention and kindness that has been shown me during my stay. Also my entire satisfaction with the method of teaching, and the very instructive daily lectures. Everything has been done that could perfect me in the Art of Cutting, and it would have been my own fault if I had not got on well."

Mr. A. P., writes: "I thank you for the Diploma which I received quite safe; and I wish to say that I feel quite satisfied with the instruction I received during my six weeks stay at your Academy."

Mr. R. K., writes: "I am almost three months in the situation I now hold, and I have not had a misfit, and never more alteration at a time than a button, or some trivial thing of that sort, since the start.—Your old student."

Mr. T. W. S. writes: "My Diploma duly to hand, for which accept my best thanks. I may also say I am finding the system to work first-class. The first coat I cut was for a man that could not get one to fit him about the shoulders, the one cut fits splendidly. I have cut for stooping and disproportionate too, I find it to work first-class."

F. W. writes: "I am pleased to say we are full of orders, and since my return home—thanks to the valuable instruction received at the Academy—business has almost doubled."

F. E. W. writes: "I am perfectly satisfied with the course of tuition I received at the *Tailor and Cutter* Office, and cannot sufficiently express my thanks for the great pains taken with me."

I have got on well since I was under your teachers. I am in the first situation over three years.—S. P.

W. C., Northampton, writes: "I must say the lessons I had at your office have been of immense service. It has reduced coat cutting to a pleasure."

Mr. J. B. writes: "To day my course of study at your academy comes to a close, but before leaving, I desire to bear testimony to the kindness, patience, and ability of the teachers, and it is with a feeling of deep sincerity that I offer the teachers my best thanks."

I desire also to say how highly I appreciate the weekly lectures for the useful information they contain. And if I ever meet with anyone desirous of learning the cutting I shall certainly recommend them to the *Tailor and Cutter* office, 93 and 94, Drury Lane."

R. HOUGHTON, The Citadel, Cairo, writes: "Sir,—I expect that your surprise will be great in hearing from me again through the hand of a friend, but an opportunity presented itself to me to send that friend to you as a pupil of our art, and being thoroughly satisfied after a large practice of two years with what you taught me, I have much pleasure in recommending him to you, as a man likely to do credit to whatever you might teach him, feeling sure that he will be as much satisfied with your systems and teachings as I have been myself. I especially commend him to you as a friend of mine, and as one in whom I take a great interest. Mr. Phillips (that is his name) is unfortunately not a practical tailor, but your long experience of teaching non-practical men will, I do not doubt, make as good a cutter of him as most practical men that I have come across."

Mr. G. C. writes: "I cannot leave without thanking you for the manner which you have attended to me during my stay here at the academy, and don't hesitate in recommending any intending to become cutters."

J. M. writes: "Gentlemen,—As what is usually termed a non-practical man, I am pleased to testify to the value of the instruction imparted at the School of Cutting at the *Tailor and Cutter* Office. I am in business for myself as a General Outfitter, and ten years since had some small practice as a cutter, but since that time have been in business where no bespoke work was done, until two years ago I took a business where a fair bespoke trade was done, and then determined to do my own cutting and save the expense of a cutter. Three weeks only at the *Tailor and Cutter* Academy was sufficient to enable me to do this with satisfaction to my customers and myself. I would also like to bear witness to the painstaking and courteous manner in which the instruction is imparted."

Mr. T. T. T. writes: "Gentlemen,—To-day my course of tuition at your Academy comes to a close, but before leaving, I think it my earnest desire to bear testimony to the kindness, patience, and ability of the teachers, and it is with a feeling of sincerity that I offer my best thanks, I desire also to say that anyone having the ambition of learning the art of cutting I strongly recommend them to the *Tailor and Cutter's* offices, 93 and 94, Drury Lane."

F. H. P., Leicestershire, writes: "I have been here at your Academy six weeks, and many thanks to all concerned in the art of teaching cutting, I have found everything very pleasant and nice during my stay, and referring more especially to the lectures and debates I have heard which have been very interesting and instructive. The teachers I must say are ever ready and willing to tell and explain to the students anything they wish to know. As I always take the *Tailor and Cutter* journal in weekly and read the contents, I generally know how things are going on, and shall now ever think of the six weeks of learning the art of cutting, and the kind way towards me."

F. W. P. writes: "I have been four weeks a student at the Cutting School, and I am highly pleased with the attention paid to me; and beg to thank the teachers for the instructions which have been so satisfactory to me."

S. A. and H. S. write: "We have been at your Cutting Academy for four weeks, and we are highly satisfied with the attention paid to us by the teachers. We have made excellent progress, and consider the arrangements first-class."

THREE MONTHS AT THE TAILOR AND CUTTER ACADEMY.

PREPARED SPECIALLY FOR INTENDING STUDENTS.

BY AN EX-STUDENT.

An ex-Student of ours began writing an article on his Course of Tuition at our Academy. We considered it so realistic, that we induced him to proceed, and embrace in it his whole course of tuition, which extended to 3 months. This we now publish for the special benefit of intending Students. The following Syllabus will show its scope :

First thoughts of becoming a cutter
How he proceeded to put thought into action
Negotiates for a course of lessons at the *Tailor and Cutter Academy*
First day at the Academy—the Academy and his fellow students fully described
Social life at the Academy—a banquet and magic lantern entertainment
Special garments for the deformed, illustrated by a number of engraved figures and diagrams
Prize competitions—measuring, cutting and fitting a cutter for one of the students—fully described
Hints on trying on—a lecture delivered while fitting on the coat, given in detail
Alterations, and how to make them—notes of

another lecture
Defects in Trousers
Cutting from block patterns—notes of Lecture, with diagram
Block Cutting, illustrated by a number of disproportionate figures including the erect, the stooping, the corpulent, the hunch back and the proportionate
Treatment of workmen—notes of lecture
Punctuality the soul of business
Students discuss trade topics
The greatest evil in the trade; Sweating; the best paying branch of the trade
Diagrams, Drawing Books and Diplomas
Seeking a situation—the heckling process; my own experience; conclusion

This treatise is got up in good style, and is printed on good paper, and being prepared specially as a Guide to Intending Students to our Academy, it is supplied at the nominal charge of

Sixpence. Post free Sevenpence.

Students' Preparatory Instructor AND GUIDE,

Or the Art of Learning to Cut and Succeed in Business,
An invaluable Acquisition to all Intending Students. Containing complete directions for Self-Tuition.

By JOHN WILLIAMSON, Editor of "The Tailor and Cutter."

SYLLABUS OF CONTENTS :

<p>Introduction. PRELIMINARY WORK. THE ART OF USING THE CHALK. FIRST LESSON: Giving instructions in draughting. Illustrated by a diagram. TO DRAUGHT BY SYSTEM. Illustrated by a diagram. TWO METHODS OF CUTTING: Breast Measure and Admeasurement systems explained, and their respective merits discussed.</p>	<p>ADMEASUREMENT: Illustrated by two plates of figures and diagram. SYSTEMS JUDGED BY RESULTS. SCIENTIFIC AND MECHANICAL CUTTING CUTTING BY BLOCKS. ADAPTING BLOCKS TO DIFFERENT STYLES OF GARMENTS. Illustrated. ALSO TO DIFFERENT FORMS OF MEN. Illustrated. THE CUTTER'S JUDGMENT. THE ART OF TRYING ON. THE USE OF GRADUATED TAPES EXPLAINED.</p>	<p>DIRECTIONS FOR SELF-TUITION. Giving particulars as to the means available and the order of procedure. SUCCESS IN BUSINESS. Some of the necessary qualifications. NECESSARY OBJECTS OF STUDY. THE CUTTER AN ARTIST. THE NEED OF ENTERPRISE. ENERGY MISDIRECTED. HOW STULZ MADE HIS FORTUNE. THE PRINCE AND HIS TAILOR. CONCLUSION.</p>
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The Sixth Edition includes interesting and instructive Lectures, with practical Illustrations as given before the Students at "The Tailor and Cutter" office, by eminent members of the profession

PRICE ONE SHILLING, well worth 5s. to any intending Student.

The John Williamson Company Limited, 93 & 94 Drury Lane, London, W.C.

The Tailor and Cutter Business Notices.

Autumn and Winter 1892-93.

TO OUR OLD PATRONS AND SUBSCRIBERS.

"I have been a regular reader of the *Tailor and Cutter* for Thirty years," writes one of our friends from the provinces. This, though scarcely a literally accurate statement, seeing that the *Tailor and Cutter* is only in its twenty-seventh year, is a sample of the kind testimony we are all the time receiving, and which is constantly and continually proving that in finding out the wants and requirements of the trade with the view of supplying them in the very best and most trustworthy manner, we are carrying on a work which is receiving on every hand the most hearty appreciation. To those of our clients who, like the one just mentioned, are of old standing, it will not be necessary for us to say anything concerning those business methods which have secured their confidence in the past. We have only to thank them for favours already received, and to assure them that our best endeavours will, as formerly, be continually at their disposal.

TO OUR NEW FRIENDS.

Who, in increasing numbers, are being added to our ever-extending *clientèle*, it may be advantageous that we should give a few notes, outlining, as it were, the general arrangements of our business, and indicating in some measure our methods and resources. Chiefly, then, for those who have only recently commenced doing business with us, or indeed may be only anticipating a first order, the following particulars have been prepared, and will, we have no doubt, be serviceable in fulfilling the object aimed at.

Perhaps the most important branch of our business is

Our Model Pattern Department.

Which has grown and developed to such a vast extent that we have been compelled by the immense demand to keep large stocks of these patterns even in such far-away places as Melbourne (Australia) and Wellington (New Zealand).

It would be impossible for us, at any time to publish the whole of our pattern testimonies—they would fill the entire Chart in small type; but we have made a selection from the pile, so that the success which has invariably attended their use in practice may be seen. As usual at the beginning of each season, our Patterns have undergone thorough inspection and revision, and have been carefully adapted to the changes in style necessitated by the requirements of changing fashion, and we think we may say, without hesitation, that the Model Patterns we are now offering through this Chart are, both as regards fit, comfort, and style, as perfect as Patterns can possibly be.

Sending for Model Patterns

Of Coats, Vests, Ladies', Youths' and Juvenile body garments, the breast measure alone is all that is necessary and it will prevent the possibility of the wrong style of garment being sent if the figure illustrating it upon our chart be cut out and sent with the order. Our pink chart is prepared specially, at considerable cost, to guide our patrons in selecting the style of Patterns they require.

For Model Patterns of Trousers, the number and the system cut by is all that is necessary.

Sending for Special Patterns.

The full measures of the customer, so far as practicable, must be sent, and any peculiarity of the form of customer described. While our model patterns invariably fit fairly proportionate figures, the success of our special cut patterns must depend on correct measures, and a fairly accurate description of the figure. Measure forms, with instructions for measuring, can be had at our office.

The style of garment, and specially in ladies, should be correctly sent with orders for special pattern, and, whenever possible, a figure illustrating the style should be sent, which can always be returned. Prices: Gents' Coats, Trousers, Ladies' Jackets, 1/2 each; Overgarments, 1/8 each.

Special Pattern Department.

It will, in some cases, save unnecessary trouble and delay if we state that, while a *model* pattern is cut proportionate to a given breast measure, a *special* cut pattern is cut to the measures of the customer forwarded to us. The breast measure is all that is necessary for a model pattern, but the full measures of the customers are required for a special pattern. If these are sent with some degree of accuracy, and any peculiarity in the customer's figure correctly described, then we guarantee to send a good fitting pattern. Further particulars in regard to specials will be found on next page.

Hints on Ordering.

Make sure that name and full POSTAL address is either printed or written distinctly on the order form.

In ordering MODEL PATTERNS the number and size should be always quoted; it is also advisable to state whether for Lady or Gentleman.

In ordering SPECIAL PATTERNS, full measures and description of any abnormality are imperative. Sketch or illustration of style required should also accompany the order.

REMITTANCES should whenever possible, be made by cheque or postal order or note; but where this is inconvenient, stamps will be accepted. Coin should in no case be sent by post unless the letter containing it is registered. Cheques, postal notes, &c., should be made payable to the John Williamson Company, Limited.

All communications in any way relating to the business must be addressed to the Company *and not* to individuals.

Tailor and Cutter Business Notices, continued.

Ladies' Patterns.

The ladies trade has greatly increased the business of our pattern department. Many who find no difficulty in cutting for and pleasing gentlemen, lack the necessary confidence in "tackling" a lady's garment. This is amply provided for in the perfect fitting models supplied at the "Tailor and Cutter" Office. These, as our illustrated chart shews, are supplied in all the new and popular styles. Very many find these patterns a great acquisition, and those who find the slightest difficulty in fitting and pleasing their lady customers, should not hesitate in making a trial of our ladies' models. The saving in time, the comfort, and the profit will be found more than a hundred fold the nominal amount charged for the patterns.

To those who wish it so.

Those of our patrons who may desire to have Model or Special Cut Patterns forwarded in *private envelopes* can have them so sent without extra charge, by stating that this is their wish when sending the order.

Our Cutting Academy.

Some details of our Academy will be found upon other pages, but intending students who have no knowledge of the art should not fail to send for our "Instructor and Guide," some particulars of which will be found on another page, or "Three Months at the Tailor and Cutter Academy," by an Ex-Student, details of which will be found on another page.

A considerable development has recently taken place in connection with our LADY STUDENTS' Department, and, during recent months, our resources in this direction have been severely taxed. This is, in some measure, owing to the demand which has sprung up for Lady teachers of cutting in technical schools and institutions; and, in order to meet it efficiently, we have fitted up a special room for Lady Students and we are now equally well equipped in this as in our other departments.

Our Published Works.

An abridged catalogue of these will be found at the end of this chart, and a more extended catalogue, giving more complete details of each of our published works will be forwarded on receipt of stamp for postage. These works afford opportunity for acquiring the art of cutting by self-tuition, to be found in no other publishing firm, and it is only during recent years that such works could be had at any price.

Our Large Plates of Fashion.

These by well nigh general consent, are pronounced the most artistic and faithful representations of costume ever published. They are our Bi-annual Plate of Gents' Fashions, and our Livery Plate, both of which are magnificent pictures. We also supply a splendid hand-coloured Plate illustrating the uniforms worn by the various regiments of the British Army; and a companion picture showing the Dress of the officers and men of the British Navy.

N.B. The large Livery Plate, of which several editions have been called for, is now out of print, and, though changes in the style of Livery garments are not frequently made, an entirely new Plate is being prepared, which will be the finest and most comprehensive illustration of "Liveries up to date" yet produced. It will be duly announced in the *Tailor and Cutter*, but, as it is a work of considerable magnitude, some little time must necessarily elapse before it is ready for publication.

Various Appliances.

We also supply Improved Squares, Tapes, Crayons, Crayon Holders, Scissors, Button Covering Machine, Trouser Stretchers, Sleeve Boards, and similar trade appliances.

The Tailor & Cutter & other Shears.

The importance of a Cutter having shears that he can use with ease and comfort, and that will divide a line on the material with cleanness and certainty, induced us to give our special attention to these, and we have them made to our own pattern and idea. A trial, in every case, has proved that we have been highly successful. This, to many is worth knowing.

We have also made arrangements for the supply of the New Patent Lever Shears, which are pronounced a boon to Cutters; and also for special makes of Shears and Taimmers, such as Heinsch's, Seymour's, &c., full particulars of which appear in our advertisement pages.

Our Colonial and Foreign Subscribers.

Who are now to be found in every important town in the world will be interested to learn that by the introduction and extension of the *Parcel Post* we are enabled to supply most of the articles described in this catalogue at a cost very little, if anything, in excess of that charged to our patrons in this country.

The reduction in the price charged for postage of books now enables us to send any of our publications to any place in the Postal Union at a uniform rate of 4d. per lb., the price of subscription to the *Tailor and Cutter* and *Ladies Tailor* being the same as in England, viz., 14s. and 10s. per annum, respectively.

Patterns, Shears, Books and in fact any goods to the value of £1 will be forwarded free on receipt of an additional shilling, and for orders of larger amount it may be taken as a sufficiently reliable rule, that except where otherwise stated in our Foreign Tariff of Prices, the cost of postage will be covered by the addition of one shilling in the pound. Every precaution will be taken to ensure the delivery of all articles ordered in good condition and in the shortest time possible.

Foreign Editions of the "Tailor & Cutter."

Specially prepared foreign editions of the above journal are now published in

Australia.—New Zealand.—America.—Germany.—France.—Italy.

The three last being translated into the language of the countries named, are being received with the greatest favour, not only in the various portions of the Continents where one or other of these languages is a *lingua franca*, but also amongst the numerous body of German, French, Belgian, Italian, and other foreign tailors residing in England. Full particulars as to agents, prices, &c., will be found on another page.

Private Charts.

Every season we have a considerable demand for Private Charts specially prepared for Individual Firms. These are invariably found to facilitate and extend business, showing as they do, that spirit of enterprise which commands the confidence of customers, both new and old. None are in a better position or have larger resources, for getting up such charts. Not only are we at the fountain head of all the new and popular styles. We have also facilities for producing these which no other firm has.

Advertising Blocks

Illustrating New and Popular Styles in Ladies', Gents' and Juvenile Garments, being *fac similes* of the figures showing our Model Patterns in the Pink Chart, can, in future, be supplied at a price, which, considering the artistic nature of the engravings, is almost nominal. These blocks will be very serviceable for illustrated Circulars, Bill-Heads, Newspaper Advertisements, &c. Full particulars on another page.

UNSOLICITED TESTIMONIALS.

The originals of these with very many others can be seen at the "Tailor and Cutter" Office.

PATTERNS.

Lounge Pattern fitted splendid.—E. L.
The last patterns sent me were splendid fits.—J. R.

Dress Coat Pattern I had last was a "clinker."—F. E.

All patterns I have had from you have been perfection.—C. H.

D. B. Reefer I had from you fitted grand.—G. H. G., Maesteg.

All patterns had from you have been perfection.—A. S., Edinburgh.

The S. B. Coat Pattern you sent me, May 18th, fits beautifully.—J. W., Rotherham.

Last Morning Coat was an excellent fit—your patterns are not to be beaten.—A. F. N.

L. S. O. writes: "Thanks for last patterns, they are all that could be desired."

W. J. Q. writes: "Your coat and vest patterns of my last order were really beautiful."

The last special pattern sent for was a great success; am highly pleased with it. W. W., Towcester.

I have had a good many patterns from you and can find nothing to beat them.—J. G., Kempston.

The last pattern I had was a capital fit, although customer was so disproportionate.—J. R., Greenock.

I am very much pleased with the prize pattern I had from you some little time ago.—A. S., Abergavenny.

Coachman's frock pattern I got last year was a very good fit; made another coat off it last week.—W. T.

H. S. writes: "All patterns I have had from you fit to a nicety and have led to many orders I should not otherwise have had."

I got one of your models of lady's jacket, and it was such a splendid fit that the lady is giving me an order for another.—T. McE.

J. B. writes:—I got from you lately a pattern for a ladies' jacket, and it fitted beautifully, my customer was highly pleased with it."

S. D. writes: "I have had patterns from you for several years and always found them fit and give general satisfaction."

P. M. writes: "The Newmarket Ulster I had of you gave great satisfaction, the lady saying it fitted her like a glove."

H. and G. write: "The S. B. Chester Model 38 breast, and S. B. Chester Special, 43 breast, we had from you last month surpass all previous patterns in fit and satisfaction to customers."

W. J. Q. writes: "It is a great pleasure to me to be able to state that all the patterns I have had off you have been perfection quite, and have been the means of the present and a couple more orders."

I am very thankful to you for the special patters of Morning Coat and Vest. They fitted splendidly without slightest alteration; in fact I am well pleased with all patterns received from time to time *during last eleven years*. They have given entire satisfaction.—J. P. (Sergt.-Master Tailor), Glasgow.

PLATES & PUBLICATIONS.

Received half-yearly Plate to-day and like it very much.—J. J. C., Farnworth.

I like the *Ladies' Tailor* very much.—H. M., Marseilles, France.

I am highly pleased with Fashion Plate. It reflects great credit both upon artist and designer, in fact I consider it one of the best plates I have ever seen.—'I' H. S., Whampton.

I had one of your winter Fashion Plates, and would not like to miss the spring one.—J. T. E., Plymouth.

I have been a subscriber to the *Tailor and Cutter* for the last 12 years, and have been benefitted by its valuable hints all along.—W. A., Alves.

I have reaped good and valuable information from your journal to which I have been a subscriber upwards of 20 years.—C. B., Hollingworth.

Allow a 21 years subscriber to congratulate you on the excellent journal you continue to provide.—G. H. S., Leeds.

I have been a subscriber to your journal from the beginning, and consider it by far the best journal published; in fact both young and old may gather information from any number they may peruse.—J. T., Halifax.

I get great help from the *Ladies' Tailor*. I have put it to the test with the best results.—C. M., Dumbarton.

BOOKS.

I received book safely and am well satisfied with it.—S. G. M., Birmingham.

The "Cutter's Practical Guide," part I. is of great service to me.—H. W., Anston.

I think the Lays will be very useful and effect a great saving in material.—H. P., Neath.

Many thanks for part II. "Cutters' Practical Guide" to hand this morning. It is a capital book and cheap at the price.—A. H. W., Brighton.

I received part two of the "Cutters' Practical Guide," and think it splendid. The system seems very simple but perfect.—M. S., Killyleagh.

I received the "Academy System for Trousers" quite safe, and think it will produce as good a fitting pair of trousers as anybody need want.—T. C., Boston.

The "Cutters' Album" is one of the most useful works I have ever seen. It is a marvel of cheapness combined with simplicity and economy; built on honest principles. It should be in the hands of every tailor.—P. G., Gorey, co-Wexford.

"Cutters' Practical Guide," part I. is a splendid book, and one I would not part with for thrice the money it cost.—J. D., Elgin.

SHEARS & MISCELLANEOUS.

I am very pleased with the gas stove I had from you.—H. P., Meath.

Your graduated tapes are most useful.—L. M., Ely Valley.

I consider the shears I had from you are very good.—H. W.

I am very well pleased with the square you sent me a fortnight ago.—J. W.

I have used your graduated tapes with great advantage for some time.—J. J.

Set of graduated tapes received on Saturday please me excellently.—W. M.

I received tapes, &c., all right, and am very much pleased with them.—J. M. S., Muirkirk.

Received *Tailor and Cutter* Square all right to-day, and am highly pleased with them.—J. W., Strathmikle.

The graduated square you forwarded has given perfect satisfaction.—J. M., Brighton.

The small Heinisch's scissors I sent for about a fortnight ago are a treat.—S. B., Swaffham.

I have seen Mr. Halls' graduated tapes, and both he and I are very well pleased with them.—R. G., Haslingden.

I have got my square and tapes all right, and I am highly pleased with them.—W. H., Bonnybridge.

I am very much pleased with the Crayon-holder.—J. A. R., Grenada.

The shears I had of you last year have given great satisfaction.—L. W., Leicester.

I may say that I am greatly pleased with the shears I had from you a month ago, they are satisfactory in every way.—M. J., Dublin.

The shears I received from you a week ago are excellent, and give every satisfaction; I wish I had had them years ago.—G. W., York.

The shears which I purchased from you over three years ago I am pleased to say have given me every satisfaction.—R. B., Portsmouth.

RELIABLE

MODEL and SPECIAL PATTERNS.

SPECIAL CUT PATTERNS.

No department of our business is more highly appreciated by our patrons, than this one, in which Special Patterns are cut for their customers. When any very particular customer, in regard to peculiarity of style and fashion comes along, all that is necessary to do, so as to secure the Newest Fashion of the class of garment he requires, is to forward the measures to THE TAILOR AND CUTTER Office, with a description of the customer if he shows any peculiarities of form, and a pattern exactly as required will be returned by the next post.

The value of this department can only be known by those who take advantage of it. Many have succeeded in fitting most satisfactorily large and peculiar figures, who could never do so before, and thus, personal comfort, saving of time, and success is secured, for the very nominal outlay—in the case of a coat—of 1/2.

LADIES' PATTERNS.

This department is specially successful in Jackets, Ulsters, Dolmans in all styles, Habits, &c. Correct measures of the lady are certain to secure in return a perfect fitting Pattern.

Prices of Special Patterns.

Riding Habit, Trains, Cloaks, Cassocks, Dolmans, Ulsters, Military Patterns, Inverness Capes, Boys' Suits, 1/8 each. Post free. Gentlemen's Coats, Trousers, Breeches, Sleeve Vests, Ladies Jackets, 1/2 each. Post free. Vests, Leggings, Capes, 6/3d. each.

Model Coat Patterns

FOR BUSINESS OR WORKING MEN.

Our ordinary Model Patterns are cut to fit comfortably close with a stylish appearance in wear. But so frequently is it stated, in communications we receive, that "my customers are principally of the farmer or working class, with whom ease and comfort are important considerations," that we have prepared sets of COAT PATTERNS specially for this class. They are cut in two styles only

S.B. University, and S.B. Reefer,

In 7 sizes: 32, 34, 36, 38, 40, 42, and 44 b. measure and in brown paper only. One Pattern, 10d. The Set, 4/3. Post free.

WORKING MEN'S TROUSERS.

No.	waist	seat	No.	waist	seat
1	32	35	4	38	40
2	34	36	5	40	42
3	36	38	6	42	44

One pattern 10d. Set of 6 for 3/9. Post free.

NEW MODEL PATTERNS OF

Riding Pantaloons and Breeches.

Riding Breeches Models.		Riding Pantaloons Models.	
No.	waist.	No.	waist.
1.—30	34 seat.	1.—28	34 seat.
2.—32	36 "	2.—30	36 "
3.—33	38 "	3.—33	38 "
4.—35	40 "	4.—35	40 "
5.—38	42 "	5.—37	42 "

Each Pattern 10d. the set of 5, 3/3; post free.

CUTTERS'

Practical Guide Coat Patterns,

FOR MORNING COAT, LOUNGE, REEFER & FROCKS.

Chest	Waist	Sleeve Depth	Lounge.		Morning Coat.		Across Back	Full length sleeve	Across Chest	Front Shoulder	Over Shoulder
			Neck, Waist	Length	Neck, Waist	Length					
32	28	8 1/2	16	28	18	31 1/2	6 1/2	30	7 1/2	11 1/2	15 1/2
34	30	8 3/4	16 1/2	28 1/2	18 1/2	32	6 3/4	31	7 3/4	12	16 1/2
36	32	9	17	29	19	32 1/2	7	32	8	12 1/2	17
38	34	9 1/4	17 1/4	29 1/2	19 1/2	33	7 1/4	33	8 1/4	13	17 1/2
40	37	9 3/4	17 3/4	30	19 3/4	33 1/2	8	33 1/2	9	13 1/2	18 1/2
42	39 1/2	10 1/4	18	30 1/2	20	34	8 1/4	33 1/2	9 1/2	14	19 1/2
44	42	10 3/4	18 1/2	31	20 1/2	34	8 3/4	34	10	14 1/2	20
46	46	10 3/4	18 1/2	31 1/2	20 1/2	34 1/2	9	34	10 1/2	15 1/2	21
48	50	11	18 1/2	32	20 1/2	34 1/2	9 1/2	34	11	16	22
50	54	11 1/2	18 1/2	32	20 1/2	35	9 1/2	34	11 1/2	16 1/2	23

Length of Frock coats about 3 inches longer than Morning coats. Single Pattern, 1s.; Set of 7, 5s.; or the complete set of 10, 7s. 6d Post Free.

The New Set of Trousor Patterns.

By the Prize Essayist in the late Trousor Cutting Competition.

No.	waist	seat	knee	bottom	leg	No.	waist	seat	knee	bottom	leg
1	12 1/2	13	14 1/2	14 1/2	23	7	16 1/2	19	18	17 1/2	32
2	13	14	15 1/2	15 1/2	25	8	17 1/2	20	18 1/2	18	32
3	13 1/2	15	16	16	27	9	18 1/2	21	19	18 1/2	32
4	14	16	16 1/2	16	28	10	20	22	19 1/2	19	31
5	15	17	17	17	29	11	22	23	20	19	31
6	15	18	17 1/2	17	31	12	23	24	21	19	31
6 1/2	16	18	17	17	31	13	26	25 1/2	21 1/2	19 1/2	31

One pattern 10d.; set of 4, 2/8; set of 8, 4/-; the set complete of 14, 6/10, post free.

Perfect Fitting Trousers,

In 6 sizes:

- (1) 28 waist; 34 seat; 30 leg; 17 knee; 17 bottom.
- (2) 30 do. 36 do. 31 do. 18 do. 18 do.
- (3) 32 do. 38 do. 32 do. 18 1/2 do. 18 do.
- (4) 34 do. 40 do. 31 do. 18 1/2 do. 18 1/2 do.
- (5) 36 do. 37 do. 33 do. 17 1/2 do. 17 1/2 do.
- (6) 38 do. 42 do. 32 do. 18 1/2 do. 19 do.

These Patterns are supplied at 10d. each, or 4/- the set of 6, post free.

LINEN SHIRTS.

Patterns of the above are supplied, cut proportionate to the 30 to 42 breast measure. Price 10d. each, or 4/6 the set of 7, post free.

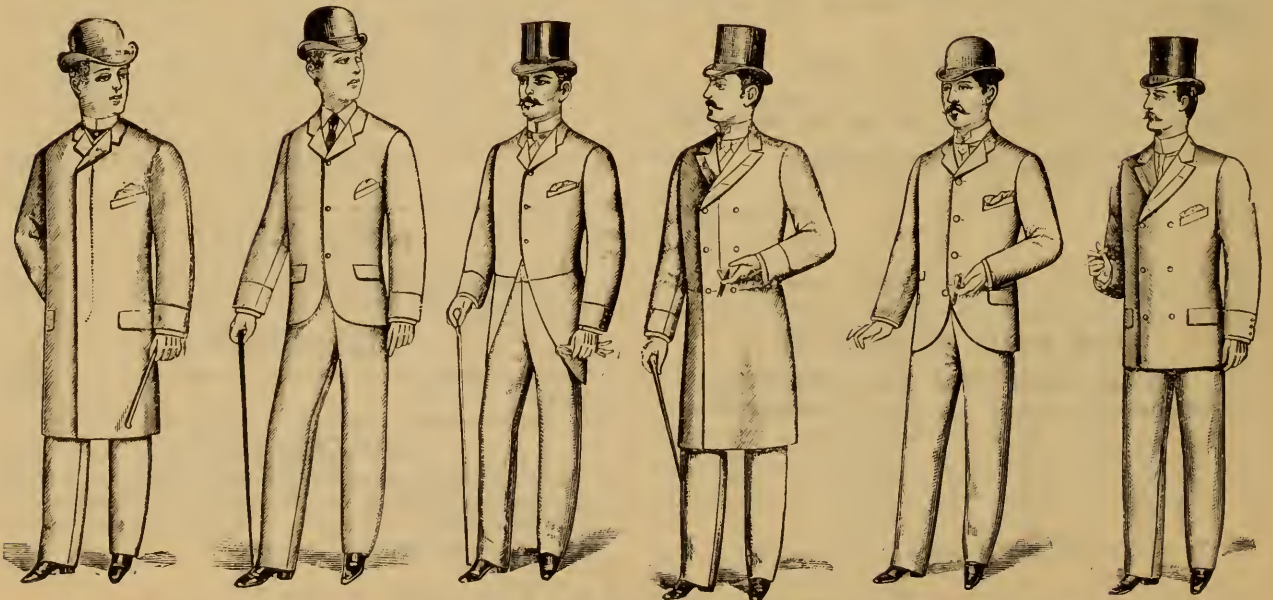
Flannel Shirts.

Are also supplied, cut to the same measures, and at the same prices.

BICYCLE SUITS.

Our Patterns of gents' Bicycling Suits—Tunic and Breeches—are specially adapted to this fast growing department of bespoke tailoring, Tunics, set of 4, 2/6; Breeches, set of 4, 2/6. Single Patterns 10d. each, post free.

New Electro Blocks for Advertising Purposes.



They will prove a great boon to every enterprising tailor. Each block is copper faced viz.: 3/6 each; 4 for 12/-; 8 for £1. We are supplying them at a very low figure,

The Tailor and Cutter Business Notices.

Summary of Articles supplied at the "Tailor and Cutter" Office, details of which will be found in the pages of Chart and Catalogue, which will be sent on receipt of stamp for postage.

PATTERNS—Models.

Gents' Coats	10d. each. set (7),	4/3
" Trousers	10d. " "	4/3
" Vests	5d. " "	2/3
" Ulsters, &c. 1/2	" "	5/8
Ladies' jackets	10d. " "	4/3
" Overgarments	1/2 " "	5/8
" Habit & Train	2/6 " "	(4) 7/6
Juvenile Dress	1/2 " "	3/3

PATTERNS—Special to Customers' measures

Gents' Coats, Trousers, Ladies' Jackets	..	1/2 each
Ladies' Overgarments	..	1/7 "
" Foundation Skirt. Riding Train	..	2/- "
Juvenile Suits	..	1/8 "
Military patterns, Cassocks, &c.	1/8 "	

CUTTING ACADEMY.

Terms of Tuition: 1 month	..	£5 0
" " 2 "	..	10 0
" " 3 "	..	12 10
Send penny stamp for our "Mode of Procedure."		

SHEARS.

THE TAILOR AND CUTTER SHEARS:

No. 1—12½ inches	..	£1 4 0
" 2—13 "	..	1 7 0
" 3—13½ "	..	1 10 0
" 4—14 "	..	1 12 6
" 5—14½ "	..	1 16 6
" 6—15 "	..	2 0 0

SEYMOUR'S AMERICAN SHEARS, with adjustable lever, spring and bolt.

No. 3—11½ inches	..	£1 0 0
" 4—12½ "	..	1 4 0
" 5—13 "	..	1 12 0
" 6—13½ "	..	1 16 0
" 7—14 "	..	2 0 0
" 8—14½ "	..	2 4 0
" 9—15 "	..	2 8 0

HERALD LEVER SHEARS.

No. 1—12 inches	..	£1 7 6
" 2—13 "	..	1 12 6
" 3—14 "	..	2 4 0
" 4—15 "	..	2 15 0

TRIMMERS.

SEYMOUR'S TRIMMERS.

Straight Handles—8 inches	..	5/-
" " 9 "	..	6/-
" " 10 "	..	8/-
" " 11 "	..	10/-
Bent Handles—9 "	..	7/-
" " 10 "	..	8/6
" " 11 "	..	10/-
" " 12 "	..	11/-

HEINISCH'S MAKE.

Straight Handles—1—6 inch.	..	2/3
" " 2—6½ "	..	2/6
" " 3—7 "	..	2/9
" " 4—7½ "	..	3/-
" " 5—8 "	..	3/4
" " 6—8½ "	..	3/8
" " 7—9 "	..	4/-
" " 8—10 "	..	4/6
" " 9—11 "	..	5/-
" " 10—12 "	..	5/9
" " 11—13 "	..	6/6
Bent Handles	1—7 "	2/9
" " 2—7½ "	..	3/-
" " 3—8 "	..	3/6
" " 4—8½ "	..	4/-
" " 5—9 "	..	4/6
" " 6—10 "	..	5/-
" " 7—11 "	..	5/9
" " 8—12 "	..	6/6
" " 9—13 "	..	7/3
" " 10—14 "	..	8/-

Postage 3d. extra.

Button-nole Scissors, Board Scissors, &c. of improved make at lowest trade prices.

TROUSER STRETCHER.

The simplest, cheapest, and most effective Trouser stretcher yet invented. Special price to the trade 12/- per doz Carriage forward.

STOVES.

THE NEW TAILORS' STOVE.

The Big Ben—for 10 irons inside, and 10 to 12 outside. Width 81 in. Price 66/-. Old Ben—Width 34 inches, of greater capacity. Price 75/-.

The Improved Atmospheric Gas Stove—for 1 iron 9/-; 2 irons 18/-; 3 irons 27/-; 4 irons 36/-; 5 irons 45/-; 6, 54/-.

Improved pattern Gas Stove, with separate burner for each iron. To heat 1 iron 12/6; 2 irons 20/-; 4 irons 35/-; 6 irons 55/-.

IRONS.

BROAD FACED TAILORS' IRONS.

No. 8—10lb, 2/10	No. 11—16lb, 4/-
No. 9—13lb, 3/2	No. 12—19lb, 4/9
No. 10—14lb, 3/6	No. 13—20lb, 5/-
No. 14—22lb, 6/-	

SLEEVE BOARDS.

A large assortment of these boards, the wood carefully selected and the boards specially made for ourselves, are now on view at THE TAILOR AND CUTTER Office. Our Sleeve Boards are supplied in 7 different sizes as follows:—each is 27 inches long.

No. 1—5 by 3 size at ends	..	3/6
" 2—6 by 3 "	..	3/9
" 3—7 by 4 "	..	4/-
" 4—8 by 5 "	..	4/4
" 5—8 by 6 "	..	4/6
" 6—9 by 7 "	..	4/8
Board for Trousers 10 by 8 "	..	5/-

CRAYONS.

We supply Tailors' Crayons of the very best quality only. Price 2/- per box. Free by Parcel Post 9d. extra.

PENCIL CRAYONS of a special make are also supplied. Price 4½d. each or 4/- per doz. Postage for one, 1d.; doz. 3d.

CRAYON HOLDER.—Combination Crayon Holder and Tracing Wheel—a wonderful economiser, by means of which the smallest pieces of clay can be used.—Price, highly nickle plated, 2/6; post free, 2/8.

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THE TAILOR AND CUTTER—Weekly, Price 2d., post free 2½d.; annual subscription 10/-.

THE TAILOR AND CUTTER AND LONDON ART JOURNAL—Monthly. Price 1/-, post free 1/2; annual subscription 14/-.

THE LADIES' TAILOR—Monthly. Price 9d., post free 10d.; annual subscription 10/-.

WORKS ON CUTTING.

Send penny stamp for our Illustrated Catalogue.

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THE TAILOR AND CUTTER BI-ANNUAL PLATE OF LONDON ART FASHIONS, published February and August: 31½ by 22½ inches. Coloured, 6/9 post free. Plain 5/8 "

THE TAILOR AND CUTTER PLATE OF BRITISH LIVERIES. Price, coloured, 12/3. Uncoloured 6/3.

MILITARY AND NAVAL PLATES—Two splendid coloured Plates are now available, representing the uniforms of the British Army and Navy. Price 32/- each, post free.

The above are works of art which should appear in every Tailors' Show Room

SQUARES.

24 by 27, nicely bevelled	...	4 9
27 by 18 "	...	4 0
24 by 24 "	...	4 0
24 by 18 "	...	3 6
27 by 27 "	...	5 6
Graduated Squares	...	7 6
Registered Curved Square	...	4 6
Diagram Square, 6 by 6	...	2 0
Registered Brass Diagram Square and Aliquot Part Finder	...	3 6

Postage 8d. extra.

These Squares are all made of the finest materials, and have been specially manufactured for ourselves.

TROUSER CURVES.

Best quality 2 6, 3

STRAIGHT EDGES.

¾ inch wide, 18 long	...	0 6
Post free	...	0 8
1½ inch wide, brass ends	...	1 8
Post free	...	1 10

FLAT YARD STICKS.

1½ inch wide 8d., 1s., and 1

Postage 3d. extra, unless otherwise stated.

"ECLAIR BUTTON MAKING MACHINE.

Simpler in operation, produces more perfect buttons, and is cheaper, than any Button Making Machine ever offered to the Public. Price 21/-. Moulds from 1/- per gross.

TAPES.

GRADUATED TAPES.

These Registered Graduated Tapes are supplied only at THE TAILOR AND CUTTER office. The tapes are 30 in number. Prices:

The 1st quality, printed on one side only 7/6

Second quality 6/-

The 1st quality, printed on both sides 3/9

Second quality 3/-

Printed on stiff paper 1/6

Postage 3d. extra. Each set of Tapes is accompanied by a

Treatise on Graduation,

Which includes systems for Coats, Vests and Trousers, by Dr. Humphreys. This Treatise is a kind of MULTUM IN PARVO, containing as it does, much useful information in practical cutting. It is sold separately at 1/-, but is given with each set of tapes, without charge.

The old or ordinary Graduated Tapes,

Are still supplied at the Tailor and Cutter Office. First quality 5/-.. Second quality 3/6. Postage 3d. extra. These also are accompanied by a Treatise.

Common Inch and other Tapes.

Narrow Inch, 2d.

Common Inch, 1st quality, 3d.

Common Inch, brass tips, 1st quality, 4d.

Common Inch, with looped end for trousers and sleeve measuring, 4d.

The Centimetre Tape, with decimal scale. Continental stamp, 3d.

The Right-hand Tape, with figures erect, for Cutting Board, 3d.

The Leather Tape, very excellent, 7d.

The Trouser Tape, with 2 inch brass end to fit in fork, 4d.

The Upright Tape, with small brass thumb piece, 3d.

The Assorted Dozen, including all tape measures used by the trade in the Cutting Room or in the shop, 2/-, post free 2/6.

Single tapes, postage 1d. extra to above prices; 2 for 1½d.; 4 for 2d.; 1 doz. 4d. extra

ADVERTISING BLOCKS.

Illustrating New and Popular styles in Ladies' Gents' and Juvenile Garments from 4/6 each.

Graduated Tapes and Squares.

Graduated Tapes.

It is now clearly proved that Graduated Tapes as hitherto published, do not produce correct patterns for all sizes of figures, as it is well known that the human form, as it increases in bulk does not increase in the same ratio all over the body. The invention embodied in these tapes meets these requirements. Neither the sizes below 36 nor the sizes larger, are in the same proportion as the 36 breast. The 36 breast graduated to a lad of 30 breast would be too small in the scye and shoulder; besides the same amount being required for the making up, seams, buttons, &c., there is not the same space for the garment to give, as all garments do, more or less when buttoned. On the other hand, graduation, pure and simple, applied to the larger figures, such as 42 and 44, produces a garment invariably too large in the scye and shoulders and too small in the breast. To meet this, the exact ratio of increase and decrease has been arrived at in these tapes, after many years of high class experience of measuring thousands of customers.

These Registered Graduated Tapes are supplied only at The "Tailor and Cutter" Office. The Tapes are

80 in number.		Prices of Tapes :	
The first quality, in the ordinary painted form, } printed on one side only ... ..	...	7/6	
Second quality ... ..	...	6/-	
The first quality printed on both sides ... ..	...	3/9	
Second quality ... ..	...	3/-	
Printed on stiff paper ... ..	...	1/6	

Postage 3d. extra. Each set of Tapes is accompanied by a

Treatise on Graduation.

Which includes systems for Coats, Vests and Trousers. This Treatise is a kind of *MULTUM IN PARVO*, containing as it does, much useful information in practical cutting. It is sold separately at 1/-, but is given with each set of tapes, without charge.

The Old or Ordinary Graduated Tapes.

Are still supplied at *The Tailor and Cutter Office*. **FIRST QUALITY 5s.—SECOND QUALITY 3s. 6d.** Postage 3d. extra. These also are accompanied by a Treatise.

Measuring Tapes.

Narrow Inch	2d.	The Trousers Tape, with 2 inch brass end to fit in fork	8d.
Common Inch, 1st quality	8d.	The Upright Tape, with small brass thumb piece	6d.
Common Inch, brass tips, 1st quality	4d.	THE ASSORTED DOZEN, including all tape measures used by the trade in the Cutting Room or in the Shop, 2s post free 2s 6d.	
Common Inch, with looped end for trousers and sleeve measuring	4d.		
The Centimetre Tape, with decimal scale, Continental stamp	6d.		
The Right Hand Tape, with figures erect, for Cutting Board	3d.		
The Leather Tape, very excellent	7d.		

Tailors' Squares.

Squares.		6 by 6, bevelled edge, 2/-	
24 by 27 nicely bevelled, 4/9		Trouser Curves.	
27 by 18 do. 4/-		Brass ends "	2/6 3/6
24 by 24 do. 4/-		Straight Edges.	
24 by 18 do. 3/6		7/8 inch wide, 18 long, 6d. post free, 8d.	
27 by 27 do. 5/6		1 1/4 inch wide brass ends, 8d post free, 10d.	
Diagram Squares.		Flat Yard Sticks.	
Brass	3/6	1 1/2 inch wide, 8d., 1/-, 1/3	
In Leather Case	4/-		
Electro-Plated	5/-		
Brass Registered Solid Pocket Square 3/6			

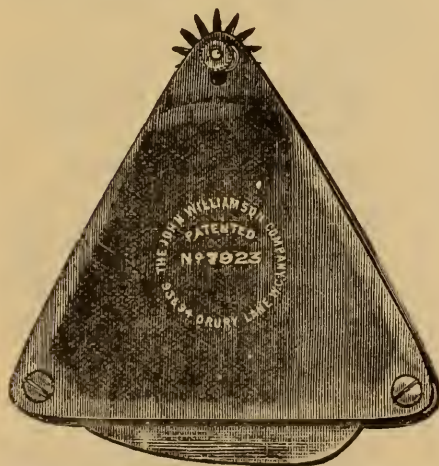
Postage 3d. extra unless stated otherwise.

These squares are all made of the very finest box wood, and have been specially manufactured for ourselves.

Tailors' Crayons.

Tailors' Crayons of the very best quality only. Price 2/- per box. Free by Parcel Post 9d. extra.

Combination Crayon Holder & Tracing Wheel.



An adjunct to the Cutting board ranking in value second only to the shears.

A wonderful economiser, for by its means the smallest piece of clay can be used with the power and freedom of a whole cake.

One piece will last three times as long as is usually the case.

Perfectly simple in adjustment, handy in shape and size, and can easily be carried in the waistcoat pocket.

The points of the wheel are entirely protected when not in use and can be brought into action by turning a screw with the finger and thumb.

The wheel in no way interferes with its utility as a crayon-holder.

The price does not exceed that of an ordinary tracing wheel.

It protects the crayon from breakage.

It preserves the crayon from dirt.

It is a safeguard against waste.

It is a security against annoyance.

The Combination Crayon-holder and Tracing Wheel is beautifully finished, the edges being carefully bevelled and the whole highly nickel-plated. It is now being offered at the low price of 2/6, or free by post 2/8. To prevent disappointment order without delay.

The John Williamson Company Limited 93 & 94 Drury Lane, London, W.C.

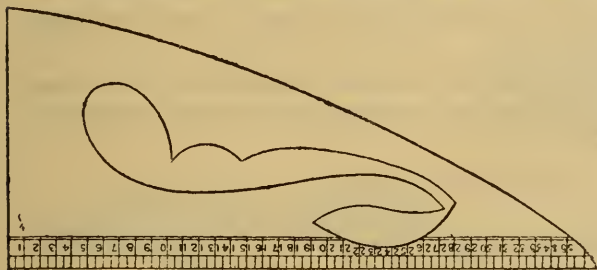
Graduated and Other Squares.

The Diagram Square, Art Curve, and Aliquot Part Finder.

We have now completed arrangements for the supply of the above, and we feel sure it will prove of almost unlimited service to the trade generally, and especially so to the young and aspiring portion of it. As a

Diagram Square

It possesses all the advantages of the ordinary square, with the addition of having one side curved in the same way as a full size trouser stick, so that it can be used for drawing diagrams in precisely the same way as the trouser stick is used for full size patterns. In addition to this it is absolutely unbreakable, being made from brass; which enables it to be made much thinner, and so be of more use in drawing the lines with greater accuracy, whilst the additional weight of the brass prevents the liability wood has of shifting. On one side it has the



ordinary $\frac{1}{2}$ scale, whilst on the other it has a one-twelfth, $\frac{1}{6}$, $\frac{1}{3}$, $\frac{1}{4}$ scales, from 12 to 24, so that the Student can draw his diagrams to either of these scales, as he may require, and thus do away with the necessity of having a separate square for each scale. As an

PRICES:

3/6 brass; in leather case 4/-; electro-plated 5/-.

NEW Make of Tailors Squares

REGISTERED No. 44.

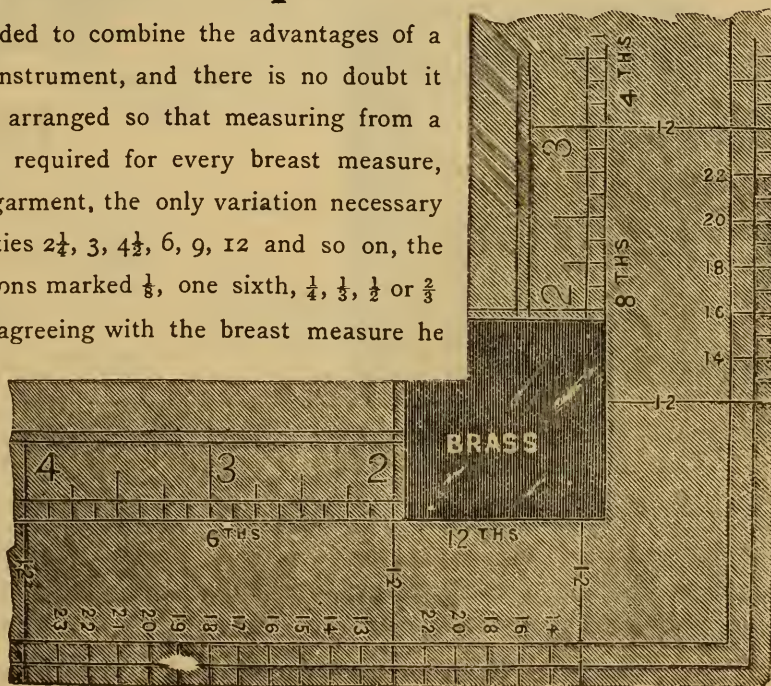
There are in use many different kinds or makes of squares; but hitherto, none have come up to our idea of what a convenient make of tailors' square ought to be, the common make is a weak jointed, one sided, clumsy kind of a thing, often getting out of the square, and owing to the weight of useless timber, the joints give way. A few years since, we arranged a square, and had one made for our own private and special use. Students and others have seen the square in use, and expressed a desire to possess a copy of it. We had a number made to oblige our friends; no sooner were they seen, than orders for the new make of square came in from many quarters. The square is fast jointed, finished alike on both sides; and the edges being bevelled will admit of much greater exactness in making the different divisions than is possible by the thick edge of the old make of squares. The short arm is 12 inches long, and the other 21 inches; the inner edge being nicely curved, which is suited for pleats, waist seam of skirts, and many parts of a garment where the same kind of a curved line is found. For trousers cutting, the new make of square is specially adapted for shaping the seams by a clean free curve; and in securing a nice front and fork seam. We have made special arrangements with a first-class firm of square makers, which enables us to supply them at a price within the reach of all.

Price 4/6. Postage 3d.

The John Williamson Company Limited, 93 & 94 Drury Lane, London, W C.

Graduated Squares.

This ingenious arrangement is intended to combine the advantages of a set of graduated tapes in one handy instrument, and there is no doubt it answers its purpose admirably. It is arranged so that measuring from a given point you can find the divisions required for every breast measure, to find all the points in every kind of garment, the only variation necessary being that, instead of using the quantities $2\frac{1}{4}$, 3 , $4\frac{1}{2}$, 6 , 9 , 12 and so on, the cutter will have to turn to the divisions marked $\frac{1}{8}$, one sixth, $\frac{1}{4}$, $\frac{1}{3}$, $\frac{1}{2}$ or $\frac{2}{3}$ and then mark off opposite the numbers agreeing with the breast measure he is cutting for. Thus practically simplifying the method of graduation very considerably. The square is made of the very best material, and every division marked with the greatest possible care, so that strict accuracy may be fully relied on.



PRICE 7s. 6d. POST FREE

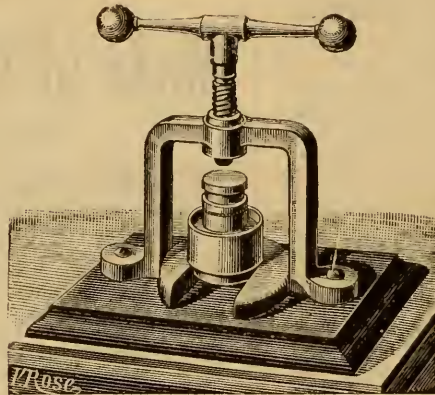
The John Williamson Company Limited, 93 & 94 Drury Lane, London, W C.

Button Machine, Tailors' Stoves, &c.

The "Eclair"

(By Royal Letters Patent.)

Gold Medal,
Bronze Medal,
Paris Exhibition,
1889.



Button Making MACHINE.

Gold Medal,
Bronze Medal,
Algiers Exhibition
1889.

The "Eclair" Button Making Machine is simpler in operation, produces more perfect buttons, and is cheaper, than any Button Making Machine ever offered to the Public.

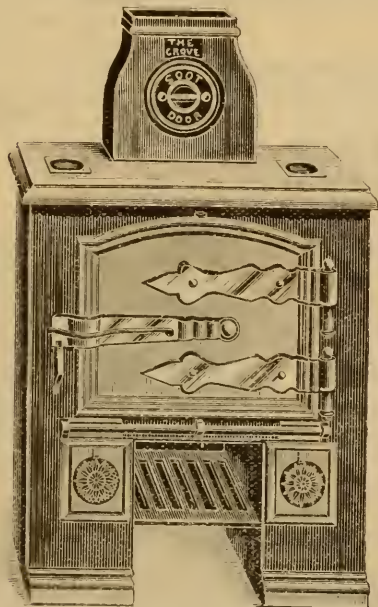
It is of the utmost value to Tailors, Dressmakers, Outfitters, Upholsters, &c., enabling them quickly to make buttons of any size, with any material desired. With each machine are supplied 3 steel cutters, of different sizes, 3 gauges to correspond with the cutters, cutting block holder, and iron and wood pegs, all enclosed in a neat hardwood box, **PRICE 21/-**.

Extra gauges and cutters for buttons up to 60 lines can be supplied at prices varying with the size required.

Button Moulds (Shanks and Cups), Black or Bright, at from 1/- per gross.

TO BE HAD OF THE JOHN WILLIAMSON COMPANY LIMITED,

93 & 94 DRURY LANE, LONDON, W. C.



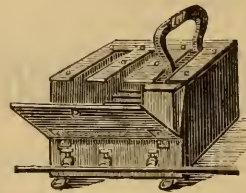
The Leamington Stove.

Specially suitable for burning Coal, Wood or Charcoal

Small size (as Drawing)	Oven 16 x 12 x 12	...	60/-
Medium	Oven 21 x 13 x 13	...	90/-
Large, (as Drawing)	Oven 31 x 13 x 13	...	150/-

The John Williamson Company Limited, 93 & 94 Drury Lane, London, W.C.

"The Atmospheric" Gas Stove.



Patent Smokeless Burners, con-
half the amount of an ordinary
Gas Stove. No smell, no smoke,
no fixing.

Price, 1 hole, 9/-; 2, 18/-;
3, 27/-; 4, 36/-.

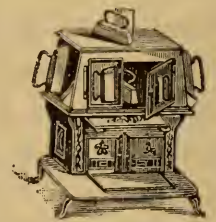
LARGEST SIZES TO ORDER.

Fashion Tailors' Stove.

No fixing, burns any fuel, placed in
operation in a few minutes; cost for
burning, 11½d. per week; will hold 10
irons.

PRICE 37/6.

Larger sizes £2 15s., £3 3s., & £3 15s.



Black Lead Pencil Crayons.

We have made special arrangements with the manufacturer
of the finest and most durable Pencil Crayons that are made.
The lead is of the best quality, and the finish, both of the
crayon itself and of the wood in which it is encased, is every-
thing that the most fastidious could desire.

Single Crayons 6d.; per doz. 4/6, post free.

THE PICK OF THE SHEAR MARKET.

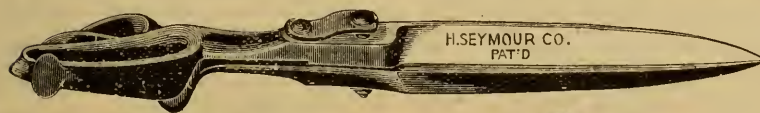
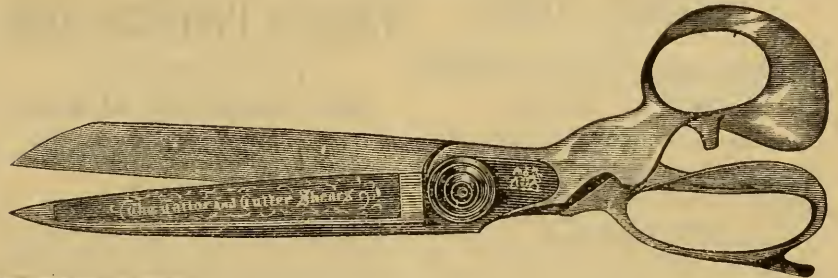
THE Herald Lever Shears.

The lever pulls the blade quite half an inch back through the cloth during the process of cutting, hereby combining the ordinary action of the Shears with that of a knife;



The Tailor and Cutter Shears.

The best in the market for ease and comfort in cutting; durability, and excellence of finish. Specially manufactured for the "Tailor and Cutter" office.



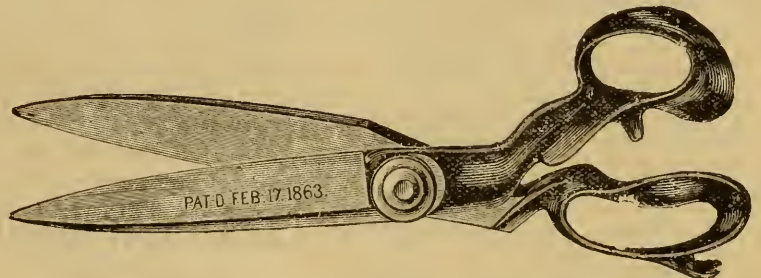
H. Seymour & Co.'s Patent Shears.

Advantages of the adjustable Level Spring and Bolt:—No more loose bolts; easily taken apart to clean, or sharpen; adjustable to run tight or loose. Cutting power increased. Require sharpening less often. Edges kept together without pressure on the handles



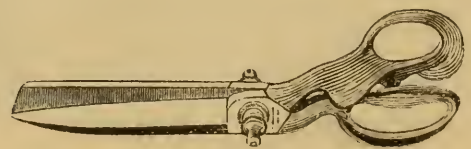
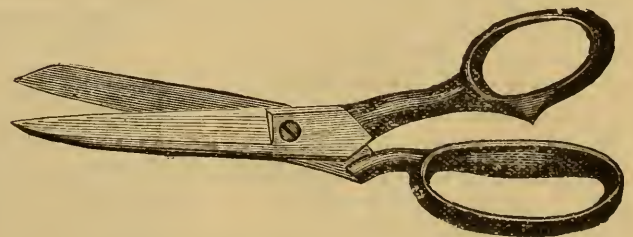
Heinisch's Shears and Trimmers.

Having made a special arrangement with Messrs. Heinisch's English representative we are enabled to supply these renowned American Shears and Trimmers at exceptionally low prices. They ALWAYS give satisfaction.



Sizes and Prices of Shears.

Herald Lever Shears.			Seymours Shears.			Heinisch's Shears.			Special Line.		
in.	£	s. d	in.	£	s. d	in.	£	s. d	A good useful and cheap Shear (with rest)		
12	1	7 6	11½	1	0 0	12	0	15 0	in.	£	s. d
13	1	12 6	12½	1	4 0	12½	1	0 0	12	0	12 6
14	2	4 0	13	1	12 0	13	1	2 6	13	0	18 6
15	2	15 0	13½	1	16 0	13½	1	12 6	14	1	6 0
			14	2	0 0	14	2	0 0	15	1	12 6
			14½	2	4 0	14½	2	4 0			
			15	2	8 0	15½	2	10 0			
Tailor & Cutter Shears.			Trimmers. STRAIGHT.			Trimmers. STRAIGHT.			Button-hole Scissors,		
12½	1	4 0	8	..	5 0	9	..	4 0	made of the finest steel, in all the most useful sizes.—See Chart for prices and particulars.		
13	1	7 6	9	..	6 0	10	..	4 6			
13½	1	10 0	10	..	8 0	12	..	5 9			
14	1	12 6	11	..	10 0	13	..	6 6			
14½	1	16 6	BENT.			BENT.					
15	2	0 0	9	..	7 0	9	..	4 6			
			10	..	8 6	10	..	5 0			
			11	..	10 0	12	..	6 6			
			12	..	11 0	13	..	7 3			



ABRIDGED CATALOGUE,

CONTAINING ABRIDGED NOTICES OF THE WORKS PUBLISHED AT THE "TAILOR AND CUTTER" OFFICE.

Our larger Catalogue, giving details of each work, can be had from the "Tailor and Cutter" Office on receipt of stamp for postage.

THE CUTTERS' Practical Guide TO CUTTING EVERY KIND OF GARMENT MADE BY TAILORS.

With copious hints on their production
Containing Systems for all kinds and styles of Juvenile, Youths, and Young Men's Garments, Including Jackets, Coats in all their Styles, Vests, Trousers, Breeches, Surplices, Cassocks, and many other Special Garments, the Systems of which are equally applicable to Gent's Garments.

Illustrated by upwards of 100 Original Figures, expressly designed for this work, and nearly 200 Diagrams showing the practical application of the system. The whole forming one of the most complete works on the art of cutting ever offered to the trade.

Handsomely bound 15/-. Post free 15/3

Part Two of above Work

EMBRACING

Body Coats of every Description,

Including Morning, Lounge, Frock and Dress Coats. Livery, Clerical, Military, Naval, Police and many other Special Garments.

As most of our readers are aware, Part One of this work has already appeared, in which the System is adapted more particularly to Youths' and Juvenile Garments. This Part, as will be seen by the above title, embraces Body Coats of every description, not only those in ordinary wear, but all other garments which every respectable firm is liable to be called upon to make.

The Practical Guide System is well-known, and needs no words of commendation from us.

The work is got up uniform with Part One, the same clear and bold type, on a superior cream coloured paper,

Price 10s.

IN ONE VOLUME, THE CUTTERS' Practical Guide Systems.

SPECIAL NOTICE!

We are arranging to supply

The Cutter's Practical Guide, Part 1, Juvenile & Youths' Garments.—Price 15/-.

The Cutter's Practical Guide, Part 2, All kinds of Body Coats.—Price 10/-.

National Prize Essay Trousers System, Price 9/-.

Bound together in one handsome volume (bevelled boards), price 30/-.

NEW WORK. THE Cutter's Practical Guide TO THE CUTTING OF LADIES' TAILOR-MADE GARMENTS.

Embracing all the New and Current Styles of Ladies' Garments now being made in the best tailoring firms.

Unlike other works on Cutting, a work on Ladies' Garments must be renewed every two, or at most, three years; such are the material changes which take place in ladies' attire. We have so often been solicited to prepare and publish a work on Ladies' Garments by the "Cutters' Practical Guide Systems," that we feel sure very many of our patrons will hail the work now it has been completed. In the complete form in which it is got up, it has proved to be an undertaking of considerable magnitude. It will be found not only the most complete, but the most beautifully illustrated Work on Ladies' Garments ever published, containing as it does many illustrative figures, showing the new and latest styles, and produced in the highest class of Art; and the systems given show how these are produced. Science and Fashion are thus combined throughout.

This Work is got up in first-class style, the diagrams and illustrative figures being all beautifully engraved in the highest class of Art, and printed on excellent quality of toned paper, bound in cloth and gilt. For such a work, it is supplied at the lowest possible price

10/-, Post free, 10/3.

The Art of Trying-On and FITTING,

Being a series of Practical Illustrations from his own Experience.

BY "UN TAILLEUR."

Never before has so much light been thrown upon what is really and truly the practical part of Cutting; no Cutter of limited experience should be without this work. It is made up of a series of actual cases of fitting-on in the Author's own practice. The reader is taken into the author's Cutting Room on a large number of occasions, when garments are being fitted on; the defects in a great variety of cases are pointed out, and the remedy, illustrated by beautifully engraved diagrams, pointed out. As the experience of every cutter has taught him—fitting on a garment is no guarantee that it will ultimately fit. There is frequently more art in chalking effective alterations than in cutting the garment in the first place. As a practical guide for all cutters, this work is invaluable.

Price 7/6. post free 7/9.

OUR NEW WORK. On Disproportion, PART FOUR OF THE Students' Practical Guide to Cut'ing.

This work long asked for and promised, has proved an undertaking of much greater magnitude than we could have anticipated; nor could anyone not actually concerned in its production, estimate the amount of time, care and attention involved—first on the part of the author in mentally conceiving its ground-work and scope; and secondly, on the part of the Artistic editor in directing the artist in the production of such illustrations as will correctly represent not only all the ordinary, and a goodly number of the EXTRA-ordinary cases of Disproportion, which present themselves to be clothed, but many real cases of Malformation.

No work has ever appeared which has treated this subject from an artistic as well as practical point of view. The sixteen beautifully engraved Plates which constitute the leading feature of the work, form a Series of OBJECT LESSONS—the illustrative Figures and the Diagrams which show the necessary alterations appearing on the same Plate; while the whole subject is fully discussed, both from a practical and scientific point of view in the letter-press. A glance at the Plates will show at once the artistic merit brought to bear on their production.

These types of Disproportion and Malformation, all illustrated upon figures, got up in the highest class of art, will convey to our readers some idea of the magnitude of this undertaking, each type being further illustrated by beautifully engraved Diagrams showing the deviations required for each from the normal pattern. Such a work as this is not only the product of considerable time and labour, but also of expense; but as usual the work is produced at the lowest possible figure, and it is in anticipation of a large demand, that we put the

Price at 10/-, post free 10/3.

Systems for Coats. VESTS, TROUSERS AND SHIRTS IN THE FORM OF A SERIES OF LESSONS.

LESSON 1.—Coat System.
LESSON 2.—Disproportion.
LESSON 3.—Overcoats.
LESSON 4.—Trousers System.
LESSON 5.—Vest System.
LESSON 6.—Shirt System.

These Lessons are each handsomely got up in a pair of cases, beautifully ornamented in gilt, and so arranged that they can be forwarded by post to any part of the United Kingdom, post free on receipt of

3/6 each Lesson.

NOTE.—Lessons ONE, TWO and THREE being the Coat System complete, can be had, together, in one pair of cases, price 8/6. The Series of Five Lessons, containing Coat, Vest, and Trousers System for 12/6.

Art and Style

IN CUTTING AND MAKING

FROCKS, REEFERS, LOUNGES, &c.

Being the product of many eminent practical Cutters.

FORMING A

Highly Instructive & Valuable Treatise.

The combined wisdom of upwards of fifty leading cutters is laid down in Essay Competitions, showing their plans of meeting disproportion, the methods they adopt to hide the deformities of their customers; how they have made men with humps on their backs presentable; how they altered the appearance of men with shoulders of various shapes; and made them all appear nearer the ideal image of man than their own misshapen bodies indicated.

Besides, all this, style has received very able treatment the many varieties being clearly defined, the special features to be observed in producing each to perfection explicitly laid down, and many little "wrinkles" of the most useful nature explained.

The various methods of manipulation are fully explained, consequently making this work a most useful and valuable addition to our trade literature.

It also contains a number of beautifully Engraved Diagrams, illustrating the various features dealt with.

Price 7/6. Post free, 7/9.

Economy in Cutting,

THIRD EDITION.

At this time when competition runs so high, and prices must be cut so fine, it has become forcibly impressed upon us, that a work might very advantageously be devoted to ECONOMY IN CUTTING. We had little difficulty in selecting an author of thorough practical experience for this work, Mr. Falconer having devoted special attention to the matter of Economy. Many of our readers will recollect that when some years ago we offered a prize for the best and most economical "lays," Mr. Falconer carried off the First Prize. We are satisfied no one is better qualified to reduce the whole subject of Economy to a system adaptable to every garment or series of garments, which are to be cut out of the same material, at the same time. The completeness with which Mr. Falconer has done his work will be found in the fact of its containing no less than

THIRTY PLATES ILLUSTRATING DIFFERENT LAYS.

Ranging from one to four garments on each lay or illustration.

Price 7/6. Post free, 7/9.

Dr. Wampen's Systems

And Works, as adapted for Daily Practice.

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