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LADIES' CUTTING



T. H. HOLDING



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LADIES' CUTTING  
MADE EASY.

BY

T. H. HOLDING,

EDITOR OF THE

"LONDON TAILOR AND RECORD OF FASHION."

*PRICE HALF-A-GUINEA (POST FREE).*



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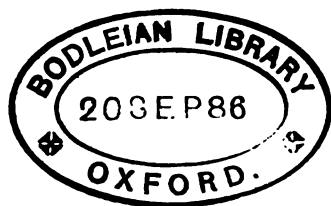
T. H. HOLDING, 3, ADELAIDE STREET, W.C.

1885.

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# LADIES' CUTTING MADE EASY.

*"Ladies' Cutting Made Easy."*

Please paste this slip in your Volume.

Plate X.—Dotted line on centre seam is accidentally omitted.

Plate XIV.—The Hood is drawn to Quarter Scale, but inadvertently the quantities are affixed to One-Third Scale. Kindly erase these, and add to actual quantity as found by Quarter Scale.

T. H. HOLDING.

3, Adelaide Street, W.C.

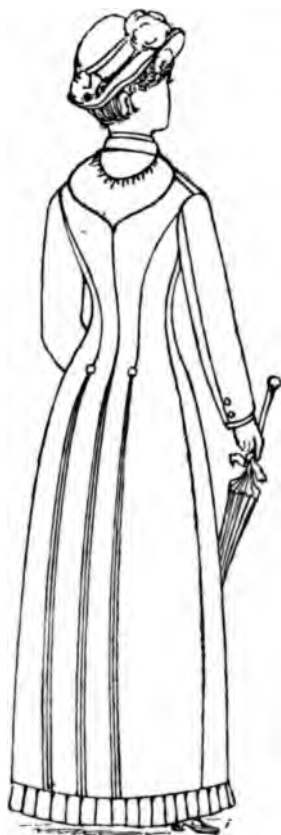




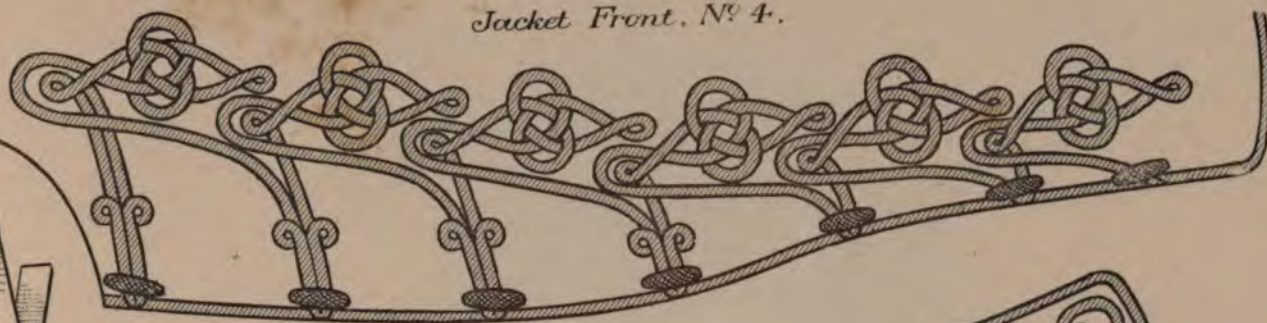




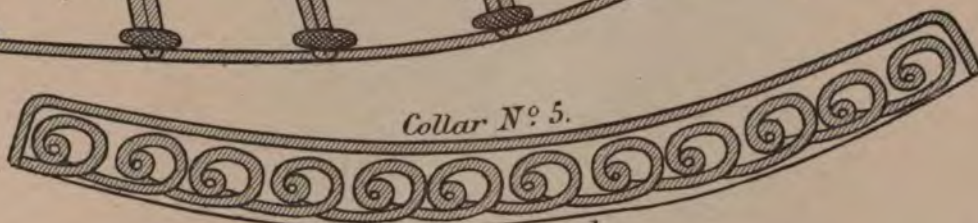


PLATE I.

Jacket Front, N<sup>o</sup> 4.



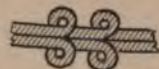
Collar N<sup>o</sup> 5.



Tubular Cord.



Cuff for N<sup>o</sup> 5.



Back for N<sup>os</sup> 4 or 5.



Cuff.

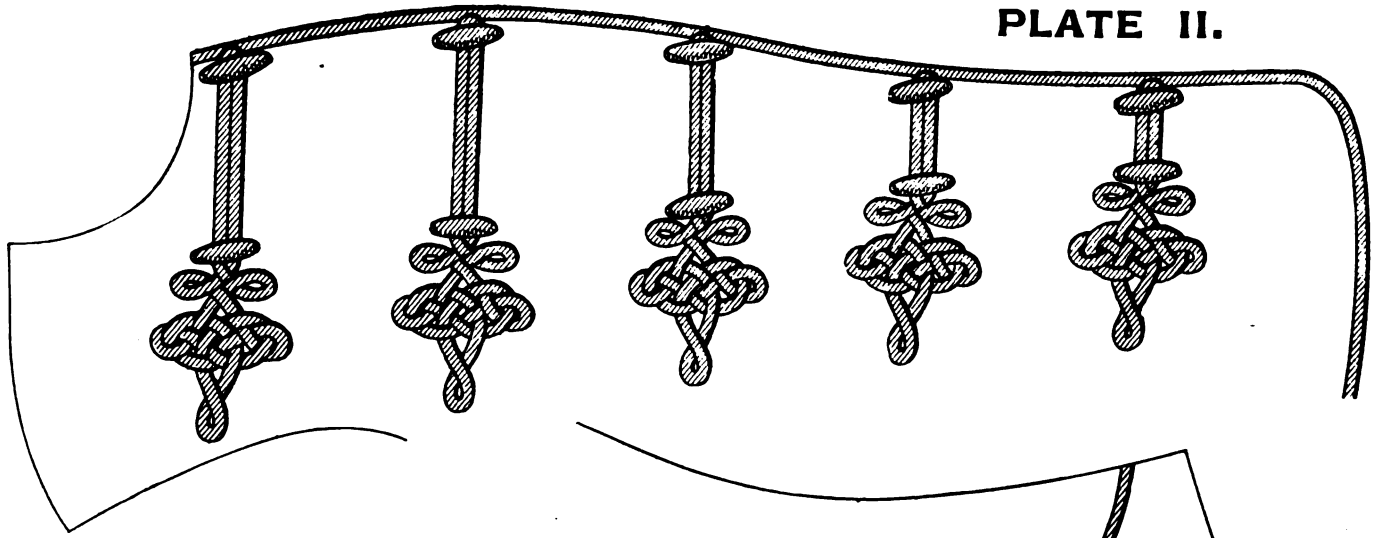
Jacket Front, N<sup>o</sup> 5.



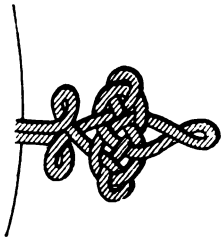
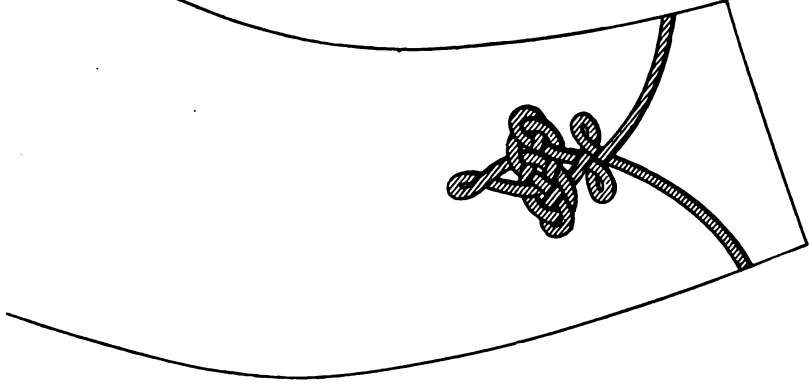
DESIGNS FOR BRAIDING LADIES JACKETS, BY MR. MATHESON.







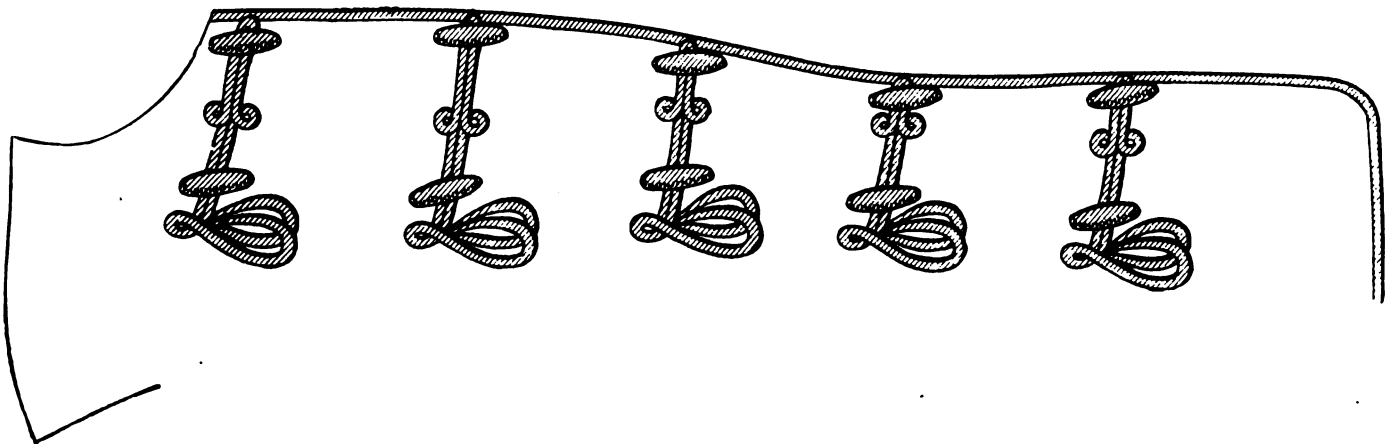
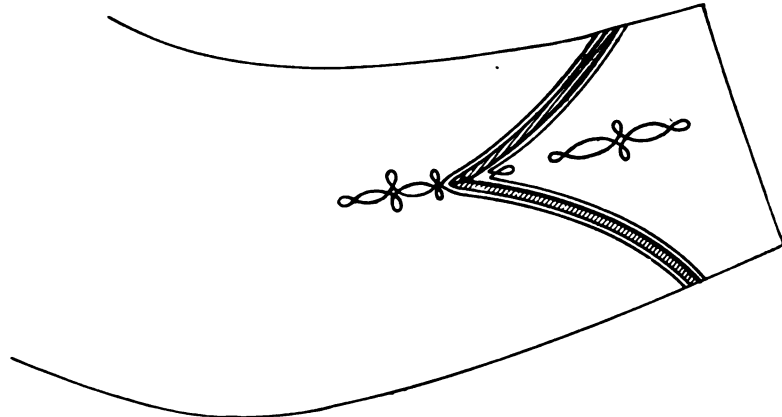
BY  
Mr. MATHISON.\*



POCKET.



DESIGNS  
FOR  
BRAIDING  
LADIES  
HUSSAR JACKETS.\*









# DEDICATION.

---

TO THE LADY  
WHOM NATURE HAS CAST IN A GRACEFUL MOULD,  
WHOSE TASTE IS QUIET, BUT STYLE REFINED,  
WHOSE PATIENCE WITH HER TAILOR EQUALS THE CHARM OF AN AMIABLE MANNER,  
WHOSE SENSE OF SELF-RESPECT TEACHES HER HOW TO DRESS LIKE THE LADY SHE IS,  
BUT WHOSE GOOD SENSE SAVES HER FROM EXTRAVAGANCE;  
WHO, WHILE NOT REGARDLESS OF ANYTHING THAT MAY BECOME HER STATION IN MATTERS OF DRESS,  
YET DOES NOT MAKE IT THE AIM OF HER LIFE,  
THIS BOOK,  
WRITTEN TO HELP IN MINISTERING TO HER TASTES,  
IS, WITH ALL DEFERENCE,  
RESPECTFULLY DEDICATED BY

THE AUTHOR.

3, ADELAIDE STREET,  
LONDON, *Sept. 1st, 1885.*



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## IMPORTANT REASONS.

**I**N dealing with the important matter of cutting for and fitting the female figure, there are one or two important considerations demanding the most careful attention on the part of the student. To take an ordinary division of the chest measure for the male form has been found by the majority of cutters, and for the majority of wearers, to answer (aided by clever trying on) something more than well. To apply the same rule in the same way and for the same end to ladies' cutting is rather a different consideration, because the formation, the size of the frame, the position and carriage of the figure, vary in a very marked way from that of the male. It has become somewhat too fashionable in dealing with, and in writing upon, these differences, for authors upon, and some teachers of cutting, to use a needless list of confusing anatomical names, which, though they may have their uses, are certainly of small importance in the real practical work which *we* have to do. Therefore, let the student of this work understand that all such terms will be strictly banished from its every page, and nothing but the hard, plain, practical, and reliable results of no mean experience will be made the ground-work of practice.

Now, in turning to notice briefly the differences previously hinted at, I would start by announcing what is perhaps to some a rather wild assertion, namely, that no lady takes actually the same size as her measure would give, just as a very tall, bony man takes a much larger size than the actual proportions or divisions of the chest would give. I shall naturally be asked to define my meaning. I will do so, and it is this:—When we measure a man, we measure so much solid bone, muscle, and flesh; in fact, we measure a somewhat solid surface that has no protuberance, and next to no depression. Even at that, whatever size a man's chest may measure, it is a solid body, and all the bones are of the largest dimensions in proportion to that size. The very reverse of this is the case with regard to the female. To begin with, whatever her stature, her frame, that is, her bones, are less in proportion, and are more closely and more compactly set in their respective places. Not only that; suppose we have a woman whose chest measure is 34, and a man whose chest measure is 34; in the former case a great part of that 34 would be made up of extra flesh covering the whole person, whereas in the man there will be less flesh and more frame.

## BRAIDING FOR LADIES' JACKETS.

### PLATE I.

**T**HOSE in the habit of working for ladies, and who are sometimes considerably puzzled as to what new design they can fix on, both to do this braiding by and to please their female customers, will treasure with great pleasure the beautiful sketches by Mr. Matheson.

About the designs before us, on the whole they are military. On the left hand, there is a species of Hussar design, with the cuff to match. The collar would go with either No. 4 or 5 style of front. The Austrian knot arrangement on the right (No. 4) is a skilful design, embodying that most popular of all twistings that tailors delight to give to Patrol cord, namely, the Austrian Knot. The back design is a very admirable one to harmonise with either style, and also, we may add, it may go on either way, either the Austrian Knots on the bottom or the Crowsfoot on the top, or *vice versa*.

A good many country tailors who have not seen military work done would shrink from beginning such a task as braiding a jacket to any of these designs. Now, I can assure them that there is no real difficulty. On the contrary, if they would take, for instance, the cuff No. 5, and would mark eight divisions along the bottom edge and eight along the top, and then draw a curved line along where the lower eyes are made, and again another line where the arm branches off to the right, and another for the centre eye near the top, they have all the marking that is necessary for reproducing in *facsimile* to full size this beautiful cuff. The braid is taken from the end as shown, and after the workman has sewn about  $1\frac{1}{2}$  inches he

leaves a few stitches out, or a small opening, carries the braid around in a circle, makes the twist, runs the end under the little vacancy left, sews it down straight, forms the next eye, doubles it over at the bottom forming the last eye, and the one knot is complete.\* This may be continued in order throughout. The design numbered 5, for the forepart, is exactly the same thing carried out in the same way. Of course, olivets or barrel buttons must be placed on the ends of these knots, and a loop continued from the knot on the left forepart to slip over and hold it fast, whilst the edges would be made to hook as a matter of course. This braiding should in every case be put on the cloth after the latter is basted to a piece of good canvas. This applies both to the foreparts, the back, and the collar. Perhaps it would be as well in the case of the collar, however, to insert a piece of thin horsehair between the canvas and the outside collar.

The other forepart, No. 4, with the hanging knots, merits but little by way of explanation, beyond that it should be marked out first for the run, or the lay of the cross knots, and, secondly, for the width and the position of the twists, and as every knot is the same size, the best way to proceed is as follows:—Having drawn the knot to the size you intend to work, snip or perforate the paper with a pair of small shears very carefully, then with a piece of very fine French chalk mark through your knots, and after tying every knot first, proceed to work. Some

\* Look carefully at the cut while reading this.—  
T. H. H.

Plate IA.—This is a Hungarian Design by Mr. Matheson, done specially for this work.

good military tailors of our acquaintance do not tie the knot, but work it. To younger hands we should say tie it, and then you have the right curve "under and over" and "over and under" throughout.

The cuff design is exceedingly pretty, the Austrian knot duly traced in floral style all round. This small tracing is more difficult to do than the large work. If our friends the tailoresses or mantle makers were going to do it, it would be

traced on tissue paper, and the paper would be basted on the sleeve, and they would work on the paper, and then prick it away from underneath. Military tailors never descend to this, they would work it out from chalk lines, and then they would work from point to point. Even in working in this way, if there is the slightest inaccuracy of slope, it can be corrected at once, and put right by the eye before it is too late.

---

## PLATE II.

The second design is of the type known in England as Hungarian. It is, indeed, similar to the cavalry decoration of Hungarian uniforms. It only remains to add that this design was done specially for this work by Mr. Matheson.



# THE HABIT.

## PLATE III.

### Diagram I.

**T**HOSE of my readers who are familiar with "Coats, How to Cut and Try Them On," published in the early part of 1885, will say, on beholding the plan of the system now in question, that it is almost identical with the coat system they may have learnt. My reply to that supposition is that no matter if I designed and laid down a hundred systems, I should plan them all on that same simple, SQUARE, open, and plain as the coats are. But even still retaining the same outline, and even similar divisions, a slight depression here, or an added quantity there, enables the operator to produce something widely at variance with the ordinary coat system. There are material, and needful changes made, for which I will here, in order to take my student fully into confidence, give a reason. But in considering the reason I am about to give, I would commend again a careful perusal of the preliminary chapter of this book, where the relative changes in the male and female figure are explained. If that be carefully studied as a *first lesson*, and all its main points minutely committed to memory, what I am about to say will be perfectly clear.

The changes, then, between the coat and the habit are that the back balance is shorter, the front balance is longer, and the front shoulder is straighter; these three being the main essentials or changes in adapting a system or a pattern from the male to the female form.

### HOW TO MEASURE FOR THE HABIT.

A teacher of cutting, and one eminently successful both in his teaching and in the cutting of ladies' garments, used to remark that "all you want in cutting for ladies is patience and plenty of it, a correct system of measuring, and the ability to take the

measures properly, and a GOOD SYSTEM to work with." We believe that here follows a good system, and we want to help the student to the next best thing to actual ability, a good style for taking the measures.

First, measure carefully from A to B if you like, and to C, but to D certainly, and to E. Then take the width of back pitch to G, and to C (diagram 2), and to the hand. Then take the chest measure *closely*, and the waist still more closely, the hips as closely, and, if for a jacket, round that part of the dress where the jacket is intended to reach to. Now, next to the chest measure there are other measures to be taken, if possible of still more importance, and yet, though we are cutting ladies' patterns every day of the week for tailors in all parts of the world, we never get measures beyond the few I have just mentioned. Take the tape in the left hand, place it at the back of the lady's neck, and measure down the front to the cross tape C Q, or to the most prominent part of the breast; continue down into the most hollow part of the front waist V, and then down to P, the full length. There are many other measures all useful, and about which something will be said when we deal with cutting the bodice.

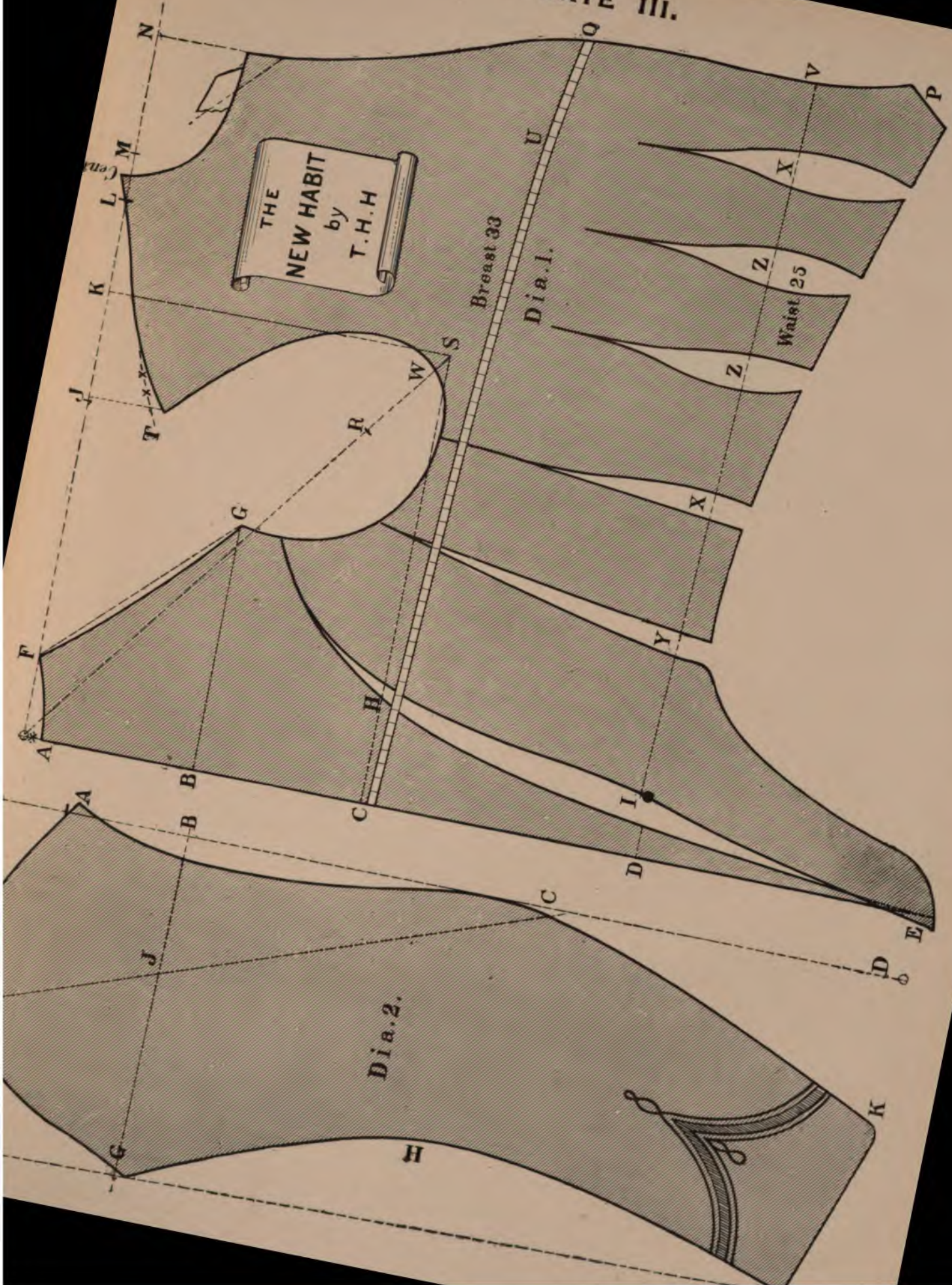
### THE BACK.

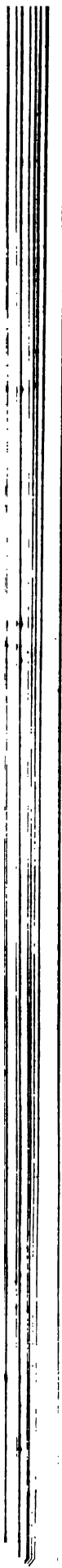
Without further prefatory remark let the student begin to make the draught as follows:—Draw the straight line O E; mark down at A  $\frac{3}{4}$  of an inch; mark B one-fourth of the "B. M.," breast measure from O†, mark C, half the breast measure, from star (the "\*" being half-way between A and O). D is the natural waist, and must be most carefully taken. E may be made

† "B. M." throughout this book is an adopted abbreviation for *breast measure*, also C.M.



PLATE III.





to fashion, to taste, or to the requirements of the lady; but, as a matter of fact, about 23 inches is the present fashion. Make the back at F one-sixth of breast, and at G *to measure*, which should be very carefully taken. But one important point: *Mark G* one-twelfth more than a-third of B. M., and always make that the slope of shoulder seam. Thus, if you reduce the back pitch, then you do not lower the angle. But fashions change quickly. The other day it was considered the acme of excellence to build a habit out in such a way that the shoulders should make a lady appear as broad as possible. Again, but a year or so since it was the aim of the costumier and the habit-maker to cut the whole shoulder away, until the lady's arm or shoulder looked positively deformed, so narrow was the back, and so high up came the sleeve. Happily, at the present time, a more medium state of things has become the custom.

Make the back at D about an inch. I may here mention that some of the more advanced habit-makers bring the seam to within half an inch of the double edge, and thus, when the hip buttons are sewn on, they stand only a seam apart. This I think rather more extreme than exemplary. Now, at H, on the bottom of scye line, I give no width or proportion for finding the side seam, because that fitful dame Fashion dictates that one time it should be very high and curved, at another very low and plain, and thus it is necessary that a very wide latitude should be given for the judgment, taste, and fashion of the period.

### THE FORE-PART.

Measure from O to K two-thirds of the B. M. and continue on from K to L one-sixth. Again, go from L to M one-twelfth. Mark the centre half-way between L and M. It will be observed that in the diagram it is marked "centre." Mark down from J to T for shoulder point one-eighth, and slightly round off the point as indicated below the dotted lines. Put your tape on at C, and measure out on the line C two-

thirds B. M. to S. Draw line from S to K. Then measure from O to R two-thirds, and add beyond R one-sixth to W. This will give a fair position for the front of bottom scye. Again take your measure, and from C mark half of the breast measure towards U, and add on from U  $2\frac{3}{4}$  inches at breast line. Then measure the width of back top, say  $2\frac{3}{4}$ ; place that  $2\frac{3}{4}$  on shoulder point at "centre," or neck point, and measure down to whatever the bust prominence gives, and then down to V, and mark that for the hollow, and go on to P for the full length. Now supposing we have no other measures, having determined the actual position and length of the back and front with the position of the prominence and hollow, it is quite easy to run a correct waist line, following along the hollow from D through I and X to the front. By all means do this; and having done it, proceed to take out the surplus material at I, X, etc. So far as the side seam deduction goes, the habit would fit just as well if there were no fish taken out from H to I, but, as a rule, I take out  $\frac{3}{4}$  of an inch at I, and at Y about the same, and all the remaining stuff should be deducted by the three "darts" X Z. The question may possibly be asked, Why take such large V's out, and cut the waist so forward at V and P? It is a very relevant and sensible question, by whomsoever it may be asked; but I am able to answer it readily and briefly. Note, then, that a very hollow waist front produces a very round chest; a very round chest line produces a long chest line, and, therefore, one which fits less cleanly than a straighter one. The dressmaker, who, even a tailor will admit, as a rule, fits the body well, generally cuts her front *perfectly straight*, and all the extra stuff is taken out in much the same way as I take it out, by a number of very large V's or fishes.

There only remains one part of the upper habit to say a word about, and that is the gorge or neck. I make the neck point down from N one-sixth the B. M., but, as a fact, a little less, so that in trying it on I am sure to be on the right side. But then as to its width forward, the safest,

and, in fact, the only correct way of finding it is, that, having taken the neck measure, apply that to it, and adding on exactly  $\frac{1}{4}$  of an inch at the front for the holes and turnings-in, say the neck is 15. It will be noticed that the back skirt tapers off to a point. Most of the higher class habit makers make the back skirts to meet at the bottom of back. Then, again, so far as the waist is concerned, it is very rarely now that a separate skirt is sewn on, and, indeed, they are very much simpler, both to make and cut, as they are. Make the bottom to run from  $1\frac{1}{2}$  to 2 inches down on the hip below the actual hollow.

### THE SLEEVE.

#### Diagram II.

Draw the line O O. Mark down from O to A one-eighth B. M., and to B, one-fourth from A, the elbow to measure, and to hand full length. Measure from the construction line B to G half the breast. Then mark from B to J one-fourth. Now, lay the square or straight edge at C, and intersect J, then draw the line C, J, F. Raise the sleeve head from J one inch more than a fourth of B. M. Mark in from C to H, whatever width the actual measure of the sleeve gives. Then mark from D to I half the breast measure, and shape the sleeve accordingly, making K from I width of hand.

Some day I hope to give a series of papers in the *London Tailor on Habit Construction*, that is, HABIT MAKING, which shall be prepared as much for the guidance

of journeymen as for those who have to cut and superintend their being turned out.

It is a fact beyond question, to judge from results, that a vast number who have these ticklish garments to make are too inexperienced. *Making* a habit is almost of as much importance as the cutting. An ignorant workman would easily spoil the best-cut habit conceivable. A good man, on the other hand, would do a vast deal towards improving the most helplessly cut one. As to the cutting, that need not now be a serious obstacle to anyone.

A sameness of style marks all the London-worn habits just now. Leaving all this out of the question, a modern, well-cut habit shows off the figure as no other garment ever designed did or could. It strongly commends itself to me, too, because neatness is predominant. Even the tracing, braiding, and edging have all disappeared. Fancy buttons, too, have gone; a plain, flat, four-hole button, and stitched edges, are all the outer adornments of a high-class habit of the period. I give these facts prominence for the guidance of my friends. The sleeve is drawn to quarter-scale, the body to one-third ditto.

### GENERAL REMARKS.

As to shaping the "V's," they should not be cut too dead at the bottom, but well sprung out over the thick of hip and abdomen. Remember, too, wadding, in moderation only, and horse-hair padding are indispensable. The back-skirts of body, too, must be *stiffened*.



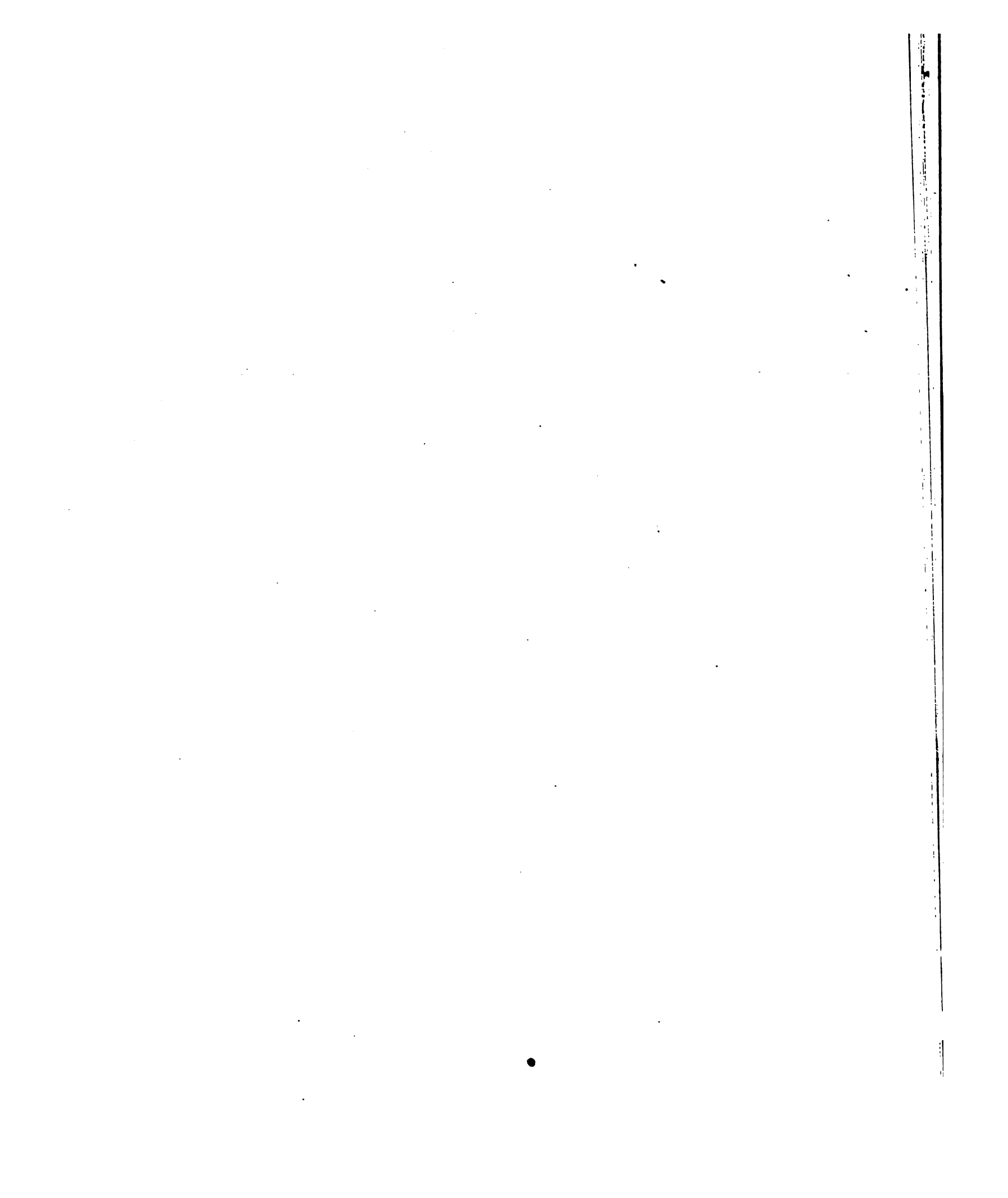
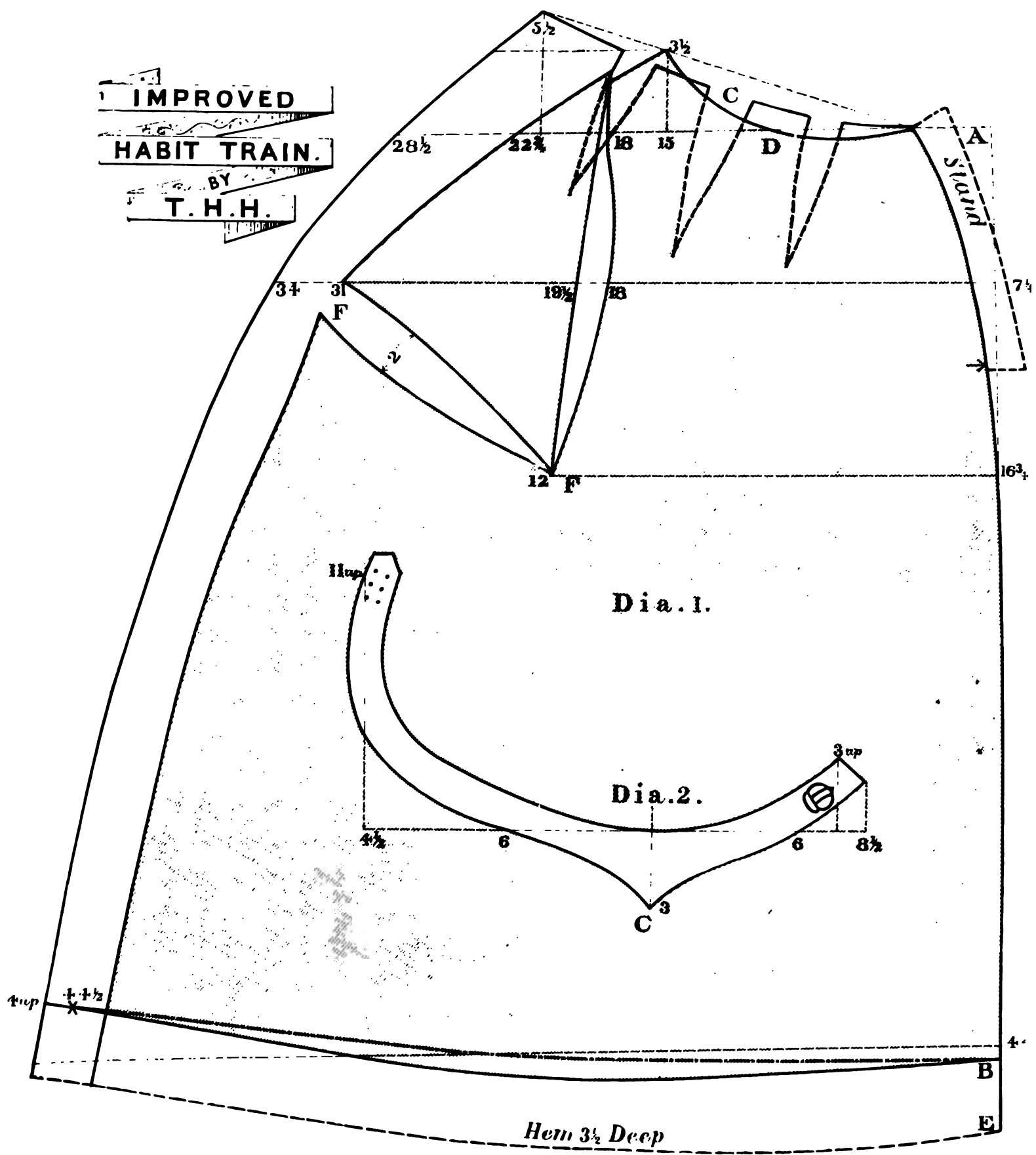


PLATE IV.

IMPROVED  
HABIT TRAIN.  
BY  
T.H.H.



# THE TRAIN.

## PLATE IV.

### Diagram I.

**I**N dealing with habit trains there are various important considerations, all more or less likely to bring the operator either credit or discredit, according to the judgment which he may display in aiming at certain results. I may just point out that a great change has taken place in the style, circumference, length, make, and general get-up of a lady's riding skirt during the last few years.

We all remember, that a few years back the greatest amplitude of material, the most excessive weight of stuff, and the clumsiest pleatings formed the leading characteristics of the train. To take the last first, the pleatings have disappeared from the waist, and even the prominences of the figure are covered by "roundings" or "fishes," or some similar expedient, so that scarcely a vestige of surplus material shall lie round the figure. Then the width below has been reduced just to such dimensions as will permit of the lady raising her right leg over the pommel of the saddle and no more, whilst the length has been gradually, but certainly, reduced to such limits as scarcely permit it to cover her feet. As a matter of fact, most ladies, especially those of the advanced type, or, in other words, thorough-going horsewomen, ride in either breeches and top-boots, or else in riding trousers, and have perhaps a secret pride in letting these nether garments of utility, if not grace, obtrude themselves somewhat.

I here give my latest design for a snug habit train. This I have divested of every spare inch of material both in length and width, and yet it is wider than the productions from many houses of great note. I am reminded in looking at it of what *Punch* said very recently about ladies'

dress and men's trousers; he said, that the only difference, when ladies wore exceedingly close skirts, was that whereas men had two legs in two trousers, women had two legs in *one* trouser.

## THE TRAIN.

### Diagram I.

This train is intended for a lady some 5 feet 7 inches high, and about 24 inches in the waist, and 37 in the seat. As the figures and lines are self-evident, and each explained by their own position, I shall not take up any of the student's time in giving dimensions for working out this skirt, beyond saying that the quantities given are those of the ordinary inch tape. Supposing this very train had to be used for either a larger or a lesser size, it would be scarcely necessary to reproduce various sized patterns; because a child of six or eight is thicker in the waist than when she may be of age, therefore the waist must be no less. Assuming then that the waist remains the same, only a slight deduction in the width of bottom must be made, and the length, of course, cut to whatever measure the young lady's figure may require.

Great care must be taken in manipulating the V's or fishes. The upper or perpendicular V is intended to clear as much as possible all surplus stuff away between the knee and the waist. The other V, again, whilst having the same design and purpose, is intended also to throw material or room over the knee, so that the great weight—and treble milled habit trains are heavy—should not become oppressive and inconvenient to the wearer. This part of the train must be lined with

fine linen, first to act as a strengthener to help it to wear, and secondly to enable it to slip freely over the knee-joint. In putting on the band, I may say that it ought to go fair across the front, and whatever surplus material there may be in the under-side should be reduced to size by three V's being *sewn up*, but never cut; or if they are cut the material should be left, and just pressed open. The bottom should have a four-inch hem, or never less than three all round the bottom. This is for the purpose of strengthening it, of giving it a finish, and of having a bit of stuff in reserve when a tear, as frequently happens, has to be fine-drawn, or a patch inserted.

It will be observed that the top side has rather additional round on along the bottom, whilst the under-side has a tendency to be hollowed. The purpose of this is that whilst extra stuff is not wanted underneath,—though an inch would be no impediment—slightly more is wanted over the outside, or front, in order to give it a more graceful appearance, and to enable it the better to cover the foot without undue length.

### Diagram II.

I have here endeavoured to lay down, by actual quantity, a waist-band suitable for a habit-train. The figures are those by the ordinary inches. I had better perhaps say a few words as to the attaching of this to the train itself. C is the centre of back, and should be placed on the very centre of the under-side, whilst the strap, or long end, comes round the front towards the left side, and buckles as indicated. The usual way of making and finishing this article is as follows: If it is melton, it should be lined with linen or canvas, and the top edge should either be stitched to a silk lining, or bound with galoon; the latter is most general; the bottom edge is usually stitched or back-stitched on to the train raw.

### NOTES.

C at top of under-side is the centre.  
E at the bottom is to indicate the hem.  
D on the top side is centre of front.  
Here the edge is rather peaked out at lower edge of the V. Otherwise, when joined there is a cavity: Anyhow, it must be cut true after sewing. Care must be taken, lest F becomes a lump.

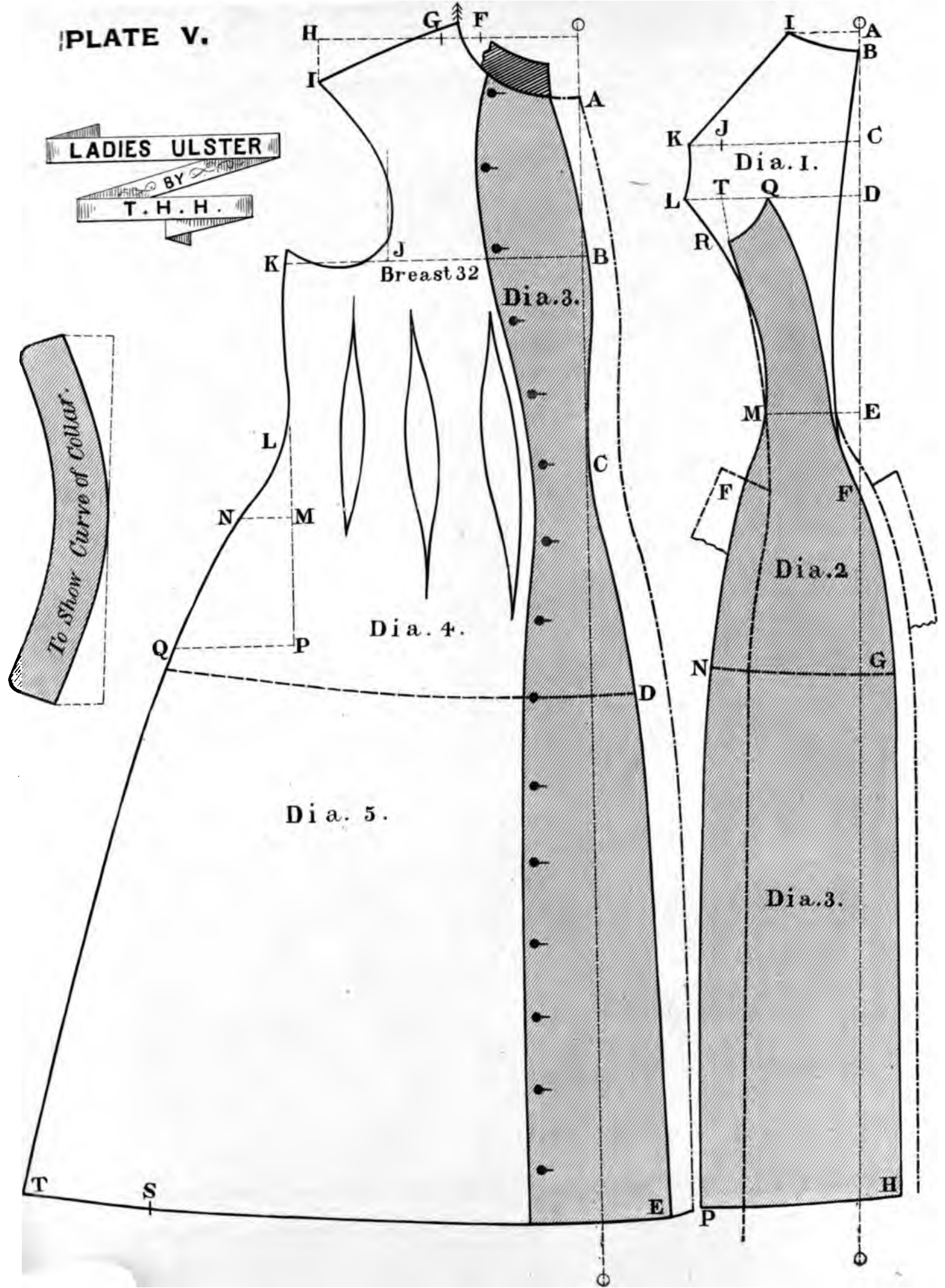







PLATE V.

LADIES ULSTER  
BY  
T.H.H.



# LADIES' ULSTERS AND PLAIN JACKETS.

## PLATE V.

 THE Lady's Ulster, as here shown, is perhaps at the present time the most popular garment for winter wear, and is here shown in its most popular style. The introduction of box pleats at the back and the side has given it quite another character, not to say a new lease of life, if, indeed, they have not helped it to a permanent place. Though I style the diagram in question an "Ulster," the dotted lines below the hip indicate where precisely the same draft, if cut shorter, produces a short jacket. Formerly ladies' ulsters were cut as we cut Chesterfields, to be worn as overcoats. In that case it was as much a necessity that they should be made big, or at least a size or so larger than the measure, as we cut an overcoat two sizes larger than the measure. But as the Newmarket created a strong prejudice in favour of things tight in the way of upper clothing, all underneath jackets were banished, and ulsters resolved themselves simply into coats made to fit as tightly as the dress; and then the waists had to be pinched in with as much closeness as the dressmaker had to attain in fitting a dress.

I have already mentioned the great difficulty that there is in making them double-breasted whilst fitting perfectly *close in the waist* with the lapel attached. I will now go further, and say that it is an utter impossibility. One word now about the double-breasted ulsters. It is in regard to the lapel; this should not be cut, until the front has been accurately fitted and recut as the result of a careful try-on.

### THE SYSTEM.

To Form the Back. Diagram I.

Draw the straight line O O the total length; mark down B  $\frac{1}{2}$  of an inch, and make C one-fourth of the B.M., and D one-eighth from C. E is the natural waist from B, and F for pleats about 4

inches below; it might be more or less according to taste; either F on the back seam may be made lower than F on the side seam, or both these may be even. However, it is a matter purely of taste. Mark the back seam in at E 1 inch for all adults, and about  $\frac{3}{4}$  for juveniles. Make the width at M, if anything, rather less than one-sixth the B.M. Make the width from G to N on the hip about one-third B.M., measuring from the construction line. Make the width of back top at I one-sixth; mark from C to J one-third, and make K about half an inch less than a twelfth from J. This gives a total width of back pitch of 6 inches when seamed, which will be a fair proportion for 32 chest, but it may be slightly wider. Make the spring outside the construction line at H one-eighth or more, according to the style of dress it will have to cover, and then make the total width at P from H half B.M., or more if it is wanted to be very loose, or to be worn over an improver.

### THE SIDE BODY.

#### Diagram III.

The side body as drawn looks peculiar. Measure from the back seam out to T a fourth of B.M., and square up from M to T; make R a twelfth below T, and make Q ditto back from T, and then run the seams off as indicated.

### REMARKS.

My reason for so arranging the draft of side body is twofold: first, to facilitate quick draughting; secondly, to ensure the back and side-body being produced of an even width at the bottom, waist, and hip. To explain further what I mean, kindly note that a back seam cut to 3 inches, and the side body to 2 in width, or *vice versa*, is a very discreditable affair, whilst, as all these seams *show* most prominently on the back of a lady, pro-

portion and harmony are great considerations. As all great results in our trade are dependent on little things, these matters, I take it, are worth the attention and the thought which I have bestowed upon them.

It will be noted that the width of back pitch at K is narrower than at the lower part, and is, therefore, the very opposite of what we should cut for a man. This, of course, is done purely in deference to fashion, which demands a narrow shoulder; but should it change, and broadness again become a necessary condition, it is a very simple matter to widen the shoulder at back pitch, and the forepart will be made to correspond of course.

## TO DRAFT THE FOREPART.

### Diagram V.

The main construction line of forepart is that which runs down the front O O. Square across from the top through F to H. F is a fourth B. M. from O, and G is one-twelfth from F, and the neck point is found at the centre of these divisions. I is down one-twelfth from H. B is half the breast from O, and C is the natural hollow of waist at front, as found by direct measurement down; E is  $1\frac{1}{2}$  inches longer than the total length of back, J is half B. M. back from B, and K is a fourth; L is found by laying one arm of square K to B, and squaring straight down at right angles. Measure down from K to M two-thirds B. M., and mark out from M to N one-twelfth, mark down from M to P a third, and go out to Q again a fourth B. M. Make the total width at bottom a full half (16 inches), or from O to S.—Continue a third B. M., S to T.

Of course, it is a little absurd to apply the chest measure to an ulster to find the actual width of bottom of a garment that is to cover a lady's dress far below her knee. I admit the objection, and will at once endeavour to give a reason for adopting it. We shall frequently have to cut these ulsters without any width at the bottom at all, and we must have some kind of basis to work upon. The quantities I have fixed on in this case have been partly got from direct measurement, and partly

from my own experience gathered in an extensive practice as a ladies' tailor for a good many years past. But whilst I give these quantities I trust I should not be so far indifferent to real measures as to say, Rely on these divisions, and them alone. Take the width of the dress bottom by all means, and allow from six to eight inches for *each half* more than that width; and having so applied them, note how near they come to the quantities I give as by the chest measure divided; and wherever additional quantities are wanted to be on or off, surely these two provisions, aided by the student's own judgment and knowledge, ought to be the means of obtaining correct results.

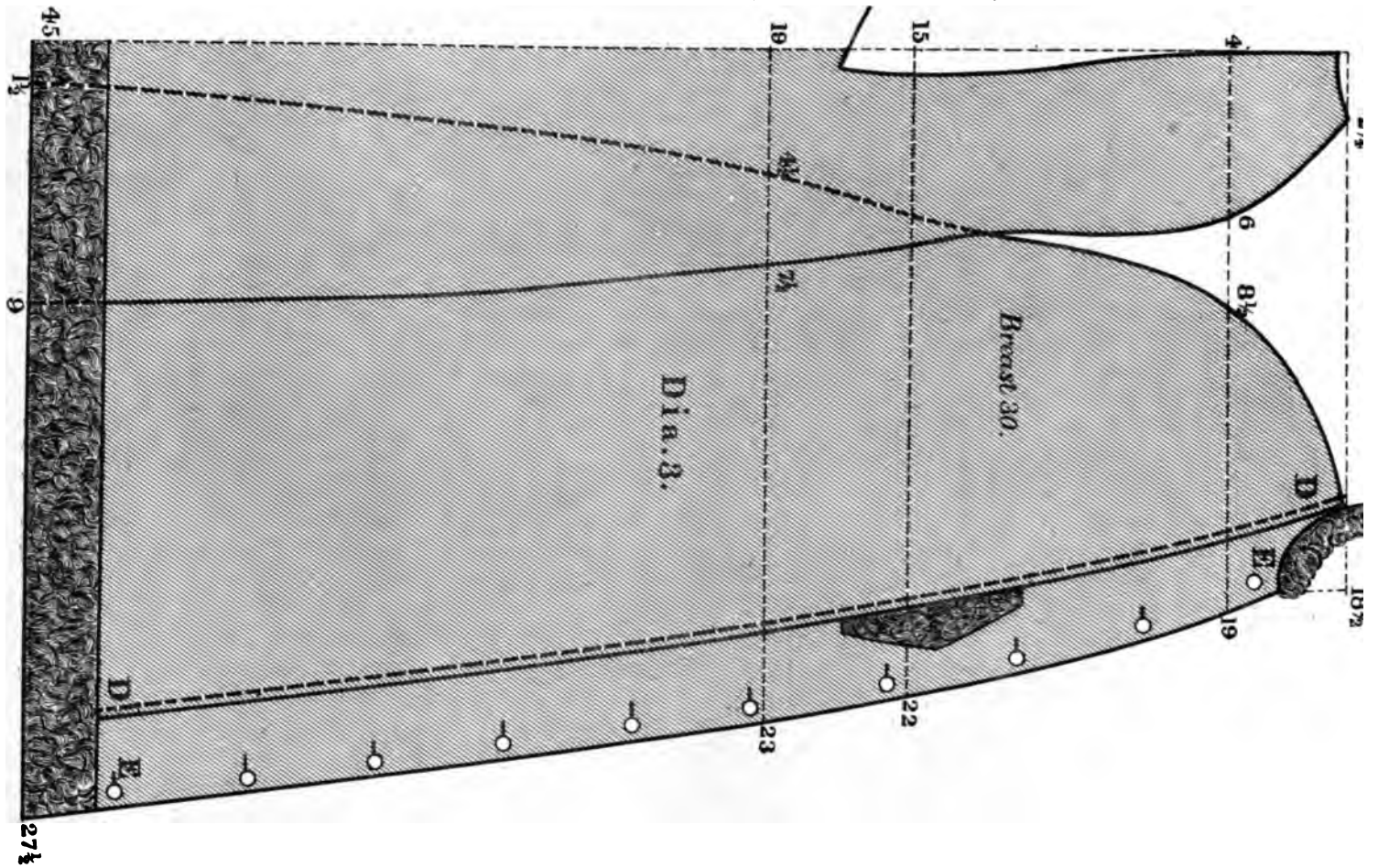
The bottom of scye should be raised one twenty-fourth,  $\frac{1}{24}$  of an inch, *above* the line at K, and the scye well cleared out at the front J. A "Fish" must be taken out under the arm, but it should not go through into the scye, as the coat is not cut large enough to admit of this, and it should be sprung very suddenly out over the hips, so as to fit the prominence. The neck point at A is barely one-sixth down from O, and like all the other systems treated of in this book, it must be found really by direct measurement round the neck. As a test, however, of the accuracy or inaccuracy of the said measure, mark it back, say a twelfth from A. Even if no neck measure is given this will come almost as near as it can possibly come by any ordinary pattern-cutting.

### OBSERVATIONS.

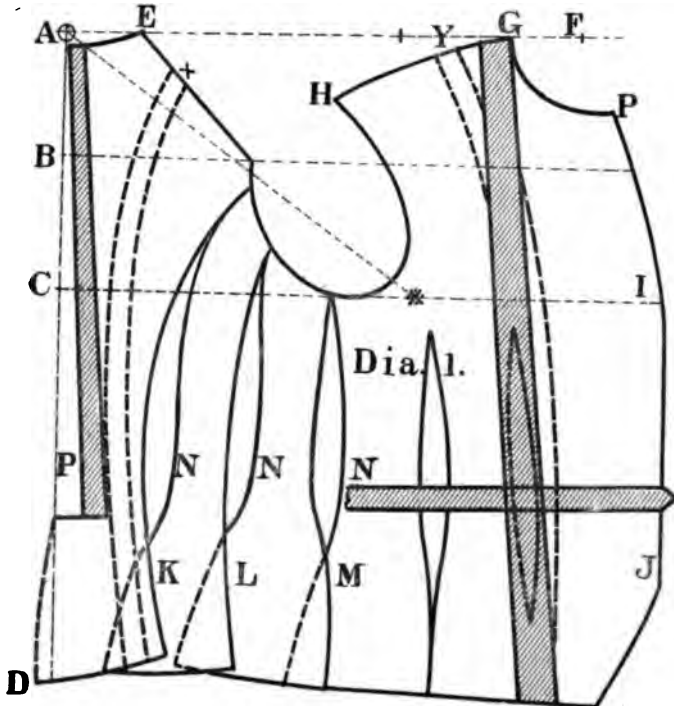
All that has been said about measuring for the habit must be observed and acted upon in measuring for these ulsters. In the next place, let it be distinctly understood that this is a *close-fitting* ulster, and, if cut strictly to the system, will produce as close and snug a fit as the habit itself. But should a wider and easier garment be required, in addition to the half which is marked back from B to J, mark out a sixth and an eighth to K. Not only that, if a much easier one is wanted, if the lady measures, say 33, use a 34 or 35, or even a 36. The hollow at L is, of course, found by laying the side body to the forepart.



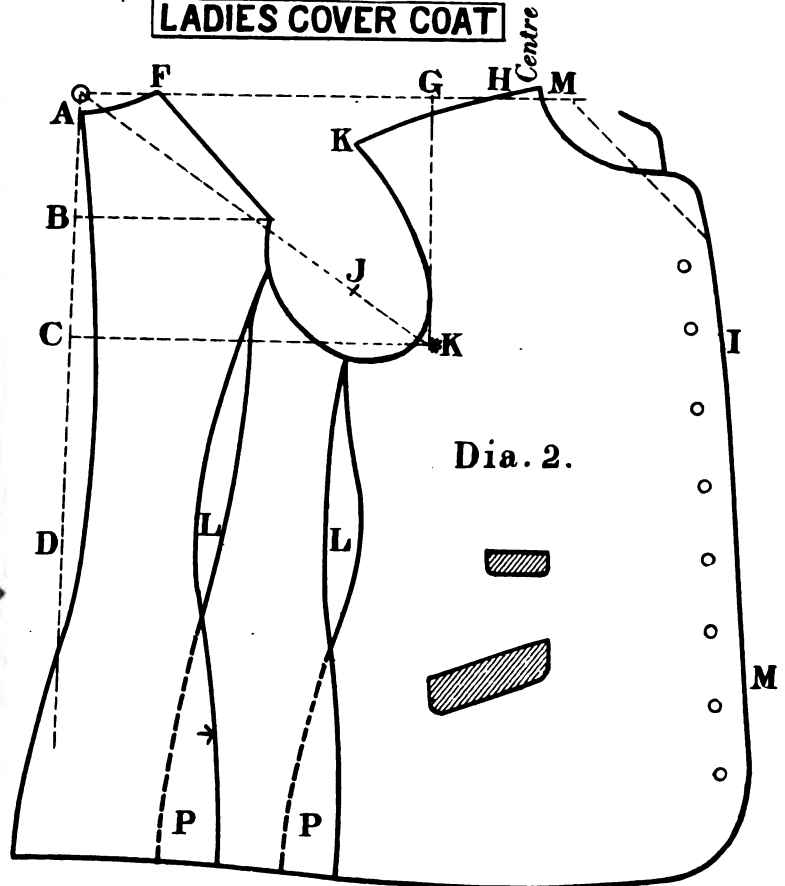
PLATE VI.



LADIES NORFOLK



LADIES COVER COAT



# LADIES' NORFOLK JACKET.

## PLATE VI.

### Diagram I.

**T**HE Norfolk jacket is still to a great extent worn by ladies accustomed to travel and to participate in sports. I have seen ladies wearing it as they climbed with Alpine stocks the mountains of Wales; I have seen it in wear on the lochs of Western Scotland and on the broads of Norfolk, at the seaside and in some of our most fashionable inland towns. In the nature of things it is not what we may term a dressy garment, but it is at all times both ladylike and becoming, provided that the material be well chosen, that the garment be cut with style, and made to fit with accuracy. If too loosely cut, if ill-fitting, or, if of ill-chosen material, or if ill-made, it is a discredit, and by reason of its marked appearance a decided eyesore.

There are many ways of making up the Norfolk jacket. One is by introducing the pleats into the material, and another is by first partly making the jacket in every detail, and then sewing on the pleats. I prefer that the jacket shall be first properly cut, and the pleats sewn on; a better fit is sure to be the result, and altogether a neater result is obtained.

I have here laid down a very simple plan by which the garment may be produced to the ordinary divisions of the chest measure, the drawing itself being made to the  $\frac{1}{2}$ -scale. First draw two angles of a square as in the other systems. Begin by drawing the back about half an inch below O, and make B one-fourth of the chest from O, and C half from O, and down to C the natural waist length, and to D the total length. Of course, you cut the back from the double edge of the material, because the pleat between P and D might be folded and refolded and composed, as it were, of several similar pleats which might be allowed to open or close, be pressed flat or left loose to sit over any kind of dress or dress-improver that the

lady might choose to wear. The width of back top is one-sixth; measure forward from O to F full half the breast 16; mark back from F to G one-eighth of the breast measure. Make the shoulder point H one-twelfth down from line O F, and the front of scye, at \*, two-thirds forward from the back seam, or one-sixth more than two-thirds measuring from O on a dotted line to \*. If both these divisions or quantities are applied, the scye will be found correctly. The neck at P is a-sixth down, and the chest at I three inches over C. M., whilst J should be continued fairly forward for the reasons given in the other systems.


As a rule, the V's may be depressed at from  $\frac{3}{4}$  to an inch each, according to the relative proportions of the waist to the chest; but the back seam at P should be taken in about an inch from the square line, and as much should be taken out in the fish by N. As to the spring allowed on the hip below the waist, a-twelfth overlap should be allowed for each of the three pieces, and then, to test its accuracy, the measure as taken on the hip should be applied as a proof that these divisions are likely to prove right before trying it on.

There is now one matter which I should like to go into pretty carefully, and that is the matter of the pleats. Though these here indicated are perfectly straight back and front, it is not unusual to have pleats put on at the slope (see dotted lines X on back and Y on front) in such a way that they shall join over the shoulder, as I have frequently shown in my designs issued on recent fashion plates. Let that be a matter between the customer herself and the tailor. Take great care, of course, if you so arrange it, that you shall meet her wishes and please her. Above all things, take care that the V which is taken out of the front of forepart shall be so placed that the pleat when put on shall completely cover it.

# THE LADIES' COVER COAT.

## PLATE VI.

### Diagram II.



**L**ADIES' cover coats, like many other garments which I have felt it my duty to represent, are things which we are only called upon to make once in a way. At the same time they require a certain amount of knowledge and skill on our part when we are called upon to build them, and for that reason I have deemed it wise to introduce here a semi-tight cover coat, as I have made them for, and seen them worn at, the Southwold, Cotswold, North Durham, and North Shropshire hunts. The real object for which this coat is made and worn is the same as that for which gentlemen wear cover coats, namely, to save their hunting dress, partly perhaps from dirt and splashes, but more particularly from the rain. The material of which they are made is invariably waterproof Venetian, still popular for cover coats generally. The seams should be *strapped*, but somewhat narrower than a gentleman's. They should be made unlined except the sleeves, which must have silk for the sake of the coat slipping on over the rough surface of a Melton or cloth habit. Anyhow, they should be made to take up as little room as possible, so that, when they are thrown off, the groom may fold them up compactly, and strap them to the pommel of his saddle.

The one which I have introduced here is intended to have a small turn-over collar. It is no uncommon thing, however, for them to be made with a stand collar, like any ordinary lady's jacket, and to button up at the neck. The better way, however, is to make them with a turn; and then the collar can be raised to protect the neck in foul weather, and a tab can be attached to

the collar for the still further protection of the throat, whilst it can be turned down and show the natty white stand collar and white cravat, which the turn-over habits have now rendered fashionable and popular amongst female equestrians.

Apart from the style and the consequent side piece this coat may be cut almost the same as the Norfolk jacket, Diagram I., so far as quantities are concerned; in fact, I would say, to cut the matter as short as possible, apply just the same quantities from O for all the depths of the backs. Mark forward to G two-thirds, and to H one-sixth, and to M one-twelfth, and at exact centre make your neck point. Then measure across from C through K, and make the chest measure at I four inches over the chest measure for the purpose of giving the necessary allowance for the buttons standing well in from the edge, and also the extra room which may be necessary in such a coat.

The depression at the two V's in the waist at L L should be only moderate, because the coat should be far from binding close to the figure. Therefore, an inch depression at these V's, and about one-twelfth spring allowance over the hips, will give it a nice free and even sit. Side slits must be left, of course, in the seam, as it will be worn mostly on the saddle, just as in a gentleman's cover coat. The corners of the front may be cut perfectly square, or cut away more extremely than the style here shown. Two pockets (with flaps to keep out the wet) should be introduced into the front as shown, and a little ticket pocket still higher. As to O, J, K, see previous article on "Habit," p. 10.





# THE LADIES NEW CAPE.

## PLATE VI.

### Diagram III.

**T**HOUGH circular capes for ladies have now been in use for many years—and by reason of their simplicity, roominess, comfort, and weatherly qualities they are deservedly popular—I hope to see them continue in fashion for a great number of years to come. However, out of the dolman there have arisen a great many various styles of capes or cape ulsters. I have here sought to design and to give diagrams for producing a species of combination that may be described as part dolman, part ulster, part cape. Circular it is not, though it is perfectly straight, and is so devised as to lay fairly close to the figure in every part. The back seam is cut in shapely to the figure, and a large box pleat is let into the back, and I would here caution the cutter that this back seam must be taken from the double edge of the cloth, and at least twelve to twenty inches (double) should be allowed for the pleat, so that it may fit over the fulness of the dress and not look mean or scanty in position when on.

It will be noticed that the usual lines of a cape, which describe a circular line from the neck to the bottom, are in this case conspicuous by their absence. The shoulder is indicated and formed; but below the shoulder and down towards the elbow the cape is slightly hollowed so as to cling into the figure, while the spring introduced round the hip is intended to sit gracefully and freely over the under-garments which the lady may wear.

The forepart is cut in two parts, that is to say, it is cut in one part to the line D D, and the piece E E is let underneath it, and an arm hole is left at 18 down, so that, without unbuttoning it, the lady may put her arm through the cape to hold an umbrella, or to take a ticket.

I will not detain the student by any lengthy remarks about this garment beyond giving a little general advice on the most appropriate way in which to make it up and trim it. First, I would strongly recommend that it be trimmed with fur, as indicated by the shading at bottom, and that a strip of fur be introduced round the neck and at the arm holes. I would suggest that it have not too many holes down the front. Great care should be taken in the way the seam is joined,—I mean care as to style,—and the same in the piece that is joined to the front. I suggest a folded pleat for latter, and lapped seams for the other.

Let the following directions be most carefully adhered to: In joining the three parts, baste the back in—do not seam it—about a good half-inch from the edge, first cutting it this half-inch too large on purpose. Then baste it over and double-stitch it about half an inch broad. It ought to be made of some rich brown Cheviot or Shetland, or some similar mixture. It should on no account be made of loud check, or of any too strongly marked material.

Repeat exactly the same process in joining the front piece to the forepart, and the effect of the whole, if stylishly done, will be very pleasing. To save weight—for it will take a fair amount of material—it will be perhaps better unlined, unless indeed just the upper part of the body, which for warmth's sake may be lined with some thin, warm woollen material.

To cut the cape: Take a graduated tape to the size wanted, and work out quantities here given on Diagram III.

# DRESS BODICE.

## PLATE VII.

### Diagram I.

**T**HE diagram before us is laid down more with a view to show how some important measures should be taken and applied than for the sake of the draft itself, about which I shall not have a very great deal to say. A set system for a dress bodice is hardly necessary, because, with due care, the habit can be made to supply the want equally well. Still, here is a *reliable* outline.

### GENERAL OBSERVATIONS.

I have never been perfectly clear in what consists that remarkable difference, and also what I may term remarkable excellence, which characterises habits, bodices, and jackets as produced by tailors from the work of the ordinary dressmaker; yet the smoothness, the finish, and the general roundness we see on the women we have clothed is in striking contrast to the very best results of female art. How is it? Have we greater skill in trying on? is it solely because of better pressing? Is it because of superior work? Is it because we use a material which is more pliable and workable, and which, in other words, is better-natured and more kind to us in our operations than to the dressmaker? I think that perhaps it is some of, or all these considerations put together; but the two main ones undoubtedly are greater skill in trying on and greater skill also on the workman's part in making the garment when it is cut.

In what I said about the Newmarket I made it pretty clear as to what were the essential measures wanted; precisely the same measures are required for the dress; but also it might perhaps be a help if some of those measurements that are known as the centre-point principle, or as add measurements, were also applied. Some of my readers may suppose that I have

repented of my well-known hostility to add measurement by the hint which I have just dropped here. Not by any means. There is a great difference between measuring a man and a woman: a woman is compact and solid, and has a firm, close-fitting garment that holds her together; a man, on the other hand, is angular and bony, has a big, clumsy, ill-fitting shirt probably, and very likely a thick and not very well fitting coat; to measure over the one is easy and possibly safe, but to measure over the other is not easy and decidedly unsafe, and I will go further and say that it is positively dangerous. I have some confidence, then, in recommending such a measure as the one taken from T T under the arm. Another may be taken from D over T, past M to back of neck. A similar measure may be taken across the breast from scye to scye, and many others which I will not here lay down. I purposely refrain from giving any hard and fast rules for any one set of these measurements.

### THE BODICE SYSTEM.

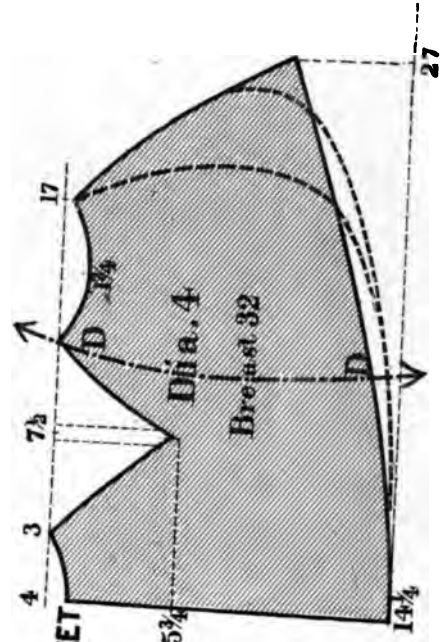
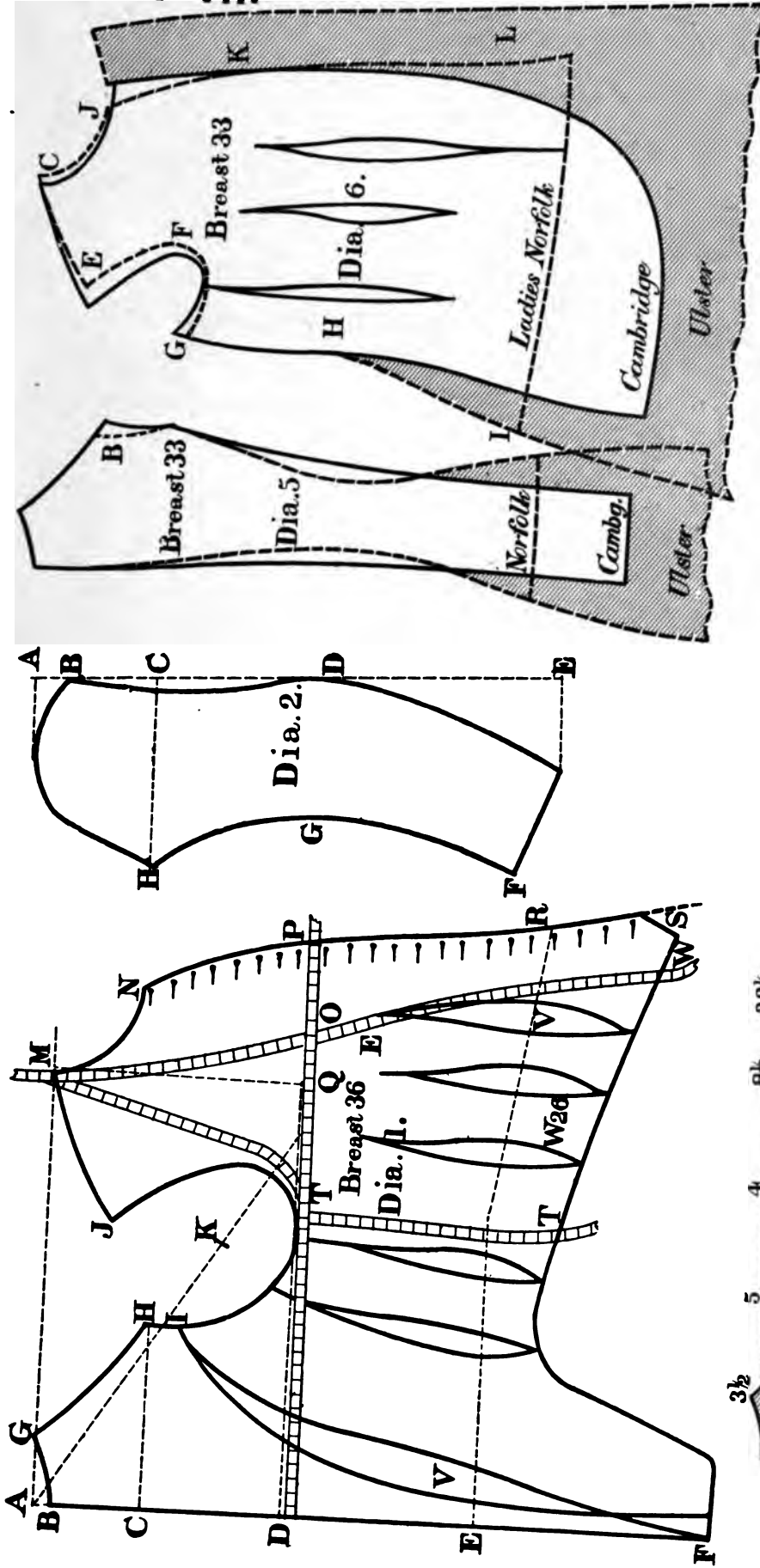
#### Diagram I.

Take the breast measure close, and divide it by half; mark B  $\frac{1}{2}$  from A; make C one-sixth from B, and make D half from A; E, of course, is the natural waist, and F the full length. Mark out G, a-sixth, as in all the other ladies' systems, and make the back width at H to *actual measure*. The depth of the back pitch at I should not exceed an inch, and very likely if it were less it might be all the better liked.

### TO FORM THE FOREPART.

Mark out from D forward to T two-thirds of the breast measure, and go on to Q a quarter ditto. Lay the square on from D

**PLATE VII.**



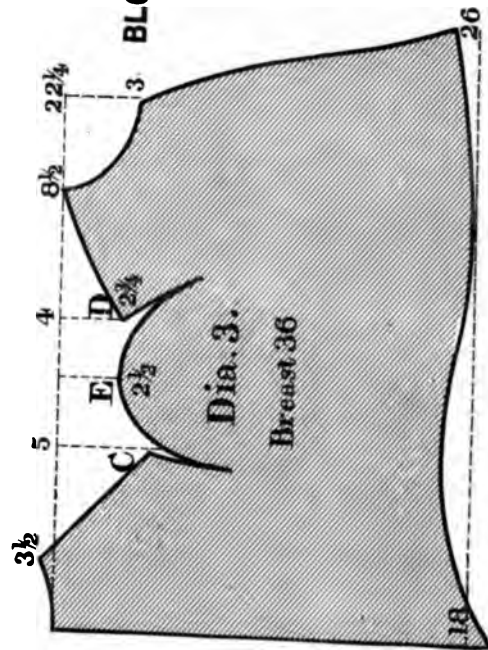
**DRESS BODICE.**

**BLOCK or NORFOLK JACKET**

**CERTI CAPE.**

**ULSTER CAPE.**

by **T. H. H.**





to Q, and square up to M, half the breast. Make N one-sixth down from the straight line M, and in width exactly to correspond with the measure of the neck as *actually taken*, and make P  $2\frac{3}{4}$  over half the breast measure, and cut the front through P R to S pretty straight. (Note what was said about the Habit.) Make J one-eighth down.

The downward measures have found E at back and R and W at front, so that all that is now required is to shape it in depth and width and proportion to actual measure. The style of waist and back skirt and other parts of it is immaterial, that is, so far as *my* share in the transaction has to go, because if I say do this or that, or allow certain quantities, and give definite quantities for producing that style, it will become an old song in a very short time and thus be valueless. But here is a base, and if the tailor who uses it has taste, he will have very little difficulty in producing creditable and lasting work.

I have said nothing about two particular points which I must just name. The first is about finding the bottom of scye. It is by the angle line from A through K; mark on this line a-sixth more than two-thirds, and it finds an average proportionate scye. It will be found, however, in many cases that still a little greater depth or clearing will have to be given to it.

I have not settled the proportion to be taken out of the V's; it is unnecessary, because something approaching an even quantity should be taken out of each; that quantity may vary from an inch to more, but if less than an inch, then I should take fewer V's out; thus I may have only one in the forepart instead of three, or only two. The side body and side piece, however, are both essentials, and I would particularly call attention to the somewhat acute way in which I bring out both these, right over the prominence of hip. If this is depressed, the garment will ride up in wrinkles, and very unpleasant results and possibly costly alterations may follow.

## THE DRESS SLEEVE.

### PLATE VII.

#### Diagram II.

**H**AVE here another sleeve system specially designed to suit such a bodice as the above.

- Mark the straight line A E. Make B one-twelfth from A, and C one-fourth, D the elbow, and E the total length. Mark out from C to the forearm H half the

breast measure, and from D to G half the total width of elbow; mark from A line to F also half the breast, and come back from F to the hind arm half what the wrist should be. Finish the top according to the line and style here indicated.



# THE GERTI CAPE.

## PLATE VII.

### Diagram III.

**P**ROBABLY in the whole history of our business there have been no more unsightly results attained by anything devised and worn by women, except perhaps crinolines and excessively large dress improvers, than the garment which we now have under consideration. For what earthly reason a woman with well-proportioned and graceful shoulders should attempt to exaggerate her figure to disproportionate dimensions I cannot at all understand; but when in addition to this we see her attempting to create, by surplus cloth bunched, padded, and fulled into a heap on her shoulder, a positive protuberance, we may say that she is, indeed, a slave to fashion. Yet as it has come, and will possibly come again, into our duty to cut these little garments, it is only right that in a book on ladies' tailoring they should be provided for. This I have endeavoured to do in the drawing before us, diagram 3.

The best way to produce it, and in fact the way in which I produced the one in question (and I consider it so simple that any mere novice might attain just the same result in a very short time), is first to take the back, side-body, and forepart of a jacket, and lay them down on a piece of cloth or paper. Having done so, take a measure,

place it at the back seam of the body, and measure round over the arm to the front of the breast. In cutting your cape mark out this quantity with, say, two inches and a half a side, overmeasure allowance.

Then bring your pattern and place the point of back at C, and the point of forepart shoulder at D to within any distance you please from 2 to 4 or more inches apart, according as to whether you want a large top lump or smaller one. The quantity thus left vacant between C and D, if the shoulder piece is formed as we have shown, becomes the quantity that will have to be "puffed" or fulled in; E can be raised considerably if an excessive epaulet is required.

So far as the run of the bottom is concerned, it is immaterial as to whether it comes perfectly straight all round, or is pointed at the back, or is raised a little bit over the waist or curved round towards the front; as I have shown, it is purely a matter of taste and style. For the rest, the figures which I have laid down on the draft will enable anyone to reproduce the whole thing quickly. The size given is 36, and the quantities are those of the ordinary tape. If a 30 should be wanted, of course, a 15 tape must be taken.



# THE LADIES' ULSTER CAPE.

## PLATE VII.

### Diagram IV.

**B**EFORE actually describing the cape, Diagram IV., I should like to urge that such a cape as this be cut to lie to the figure snugly and closely. When they were first introduced, it was a common expedient to which the cutter resorted to simply cut an ordinary circular cape, and by V's in the lower part, either one or two as the case might be, actually cut it, as the French are reputed to cut their garments, *down to the figure*. As this process seems to give the cape, when so cut, the appearance rather of a short coat, or part of a coat cut down, I should like to make it emphatically clear that the bottom part of a cape from back to front should have no seam, but instead either one or two seams should be introduced on the shoulder.

A great many of these capes, I would also observe, have been radically spoiled by being cut too close, and then every movement of the arm, if not the actual width of the figure, has caused it to ride up and wrinkle, and sit in a very unsightly manner. If what I said about the Gerti cape be considered and acted upon in producing Diagram IV., there will be no fear of a like occurrence happening in this one. Now, though I represent here from the back seam to the shoulder point at neck a width of 11 inches, a provision which gives an open V certainly, but which, nevertheless, gives a tolerably close cape, it is by no means an excessive quantity. To prevent the possibility of a bump, or hump, or blister, as they are termed, on the shoulder point, it would perhaps be better if the V's were taken out more on the plan which I have indicated in the dotted lines, that is to say, in two parts. Another very necessary consideration in these capes is that the front and back

should be evenly balanced, that is to say, that the one should not rise above or drop below the other, looked at as the lady very often would be of course in profile. My simple rule is to measure the length of the back of the cape, which I name here  $14\frac{1}{4}$ ; then measure the width of back top, say 3 inches, and place that quantity 3 on at D, and measure down to the front point, making the latter 5 inches longer than the back. Failing this, another way would be, when actually taking the measure on the lady, to take it down the back, over the shoulder point to the arm, and from the back of the neck right down to the front point. Having these three measures, and thus testing your pattern much as in the form indicated, the thing would be produced almost automatically, or, to say the least of it, scientifically by direct measurement. As a further guide for a proper run, measure down straight from the neck point over the shoulder of the cape, and make it at D D one inch longer than straight down the back.

If these capes can be cut with a double edge instead of seam behind, it will be all the better. As to the front, that may be made to run straight, starting from nothing; or, in other words, let each edge meet at the neck; it may have holes and buttons, or hooks and eyes, as the case may be, to fasten the front together; or, as another alternative, it might be rounded off somewhat sharply and smartly (see dotted lines); in fact, of the two I consider the latter the smarter style. It only remains to add that this cape is for a lady 32 breast, and the quantities are those as found by a 32 tape. By taking a measure proportioned to the size required, it may, of course, be reproduced to any size wanted.

# BLOCKING AN ULSTER AND NORFOLK JACKET.

## PLATE VII.

### Diagrams I. and II.

**T**HOUGH the majority of ulsters are now worn with five seams, cut to fit the figure perfectly, and with one or more pleats down the back skirt, or even occasionally stumped, and a large series of pleats or a kilted piece let in behind, yet there are a good many sensible ladies, who do a considerable amount of travelling, who prefer—and I think them wise for so doing—a somewhat easier ulster with *three* seams.

In Diagrams V. and VI. I give here what I am afraid may appear at the first glance a somewhat complicated draft. In reality it is not so, because there is nothing in it that the most inexperienced novice could not readily and safely work out; namely, cut a good-fitting ulster from a man's Cambridge.

### Diagrams V. and VI.

In reality Diagram V. is at least two patterns embodied in one, or, in other words, it shows how an ordinary Cambridge jacket pattern, laid down and judiciously altered, may be made to produce either, first, a lady's Norfolk jacket, or, secondly, a plain three-seamed ulster.

The size of this Cambridge is 32 breast. The ulsters which it produces are 33. In order to gain a perfectly clear understanding—and by that I mean a practical workable understanding—of the matter in question, I must request the student to be very minute and careful in his attempts to follow the directions which I am about to give.

The diagram marked in firm line is just an ordinary plain Cambridge jacket, 32 breast. As the female figure is so much less in the waist, larger in the hips, shorter in the back balance, longer in the shoulder balance, and lower in the shoulder points, let us see how we can best carry out such alterations as will make a coat fit a lady.

The back seam down to the waist is hollowed out  $\frac{3}{4}$  of an inch, or nearly an inch; and at the length of the jacket or over the thick of the hip it is as much extended beyond the back, and that exactly the same is repeated in the side seam, depressed in the waist and extended on the hip. Every cutter for women will know that these alterations are necessary. Another matter is the narrowness of the shoulder. I have only slightly narrowed the shoulder at B, but have gradually sloped it, cutting to the bottom of the back scye.

### THE FOREPART.

The alterations which I have indicated in the back are absolutely all that are necessary. The lengths and balance remain the same for this reason, that I am producing a jacket to fit a lady 33 breast by a man's coat only 32. At the neck point of shoulder one of the first alterations that must be introduced is straightening it at C and lowering it at E, and narrowing the same at F, and also lowering it  $\frac{1}{2}$  an inch at G. I will at once explain why this scye is lowered at G. From what has been said in other parts of this work about the position of the lady's arm and shoulder, it will be inferred that the arm of a woman is lower set, and that if anything she requires a somewhat deeper scye. I have then provided for it, as will be seen; but I have done more. The lowering of the forepart scye at G  $\frac{1}{2}$  an inch has lowered the back, or, in other words, has slid it down, thus reducing the length of back proportionately to the length of front.

Now, while it would not be desirable to depress the waist for the Cambridge at H, it must be considerably extended at I, and allowing for H remaining stationary, a V must be introduced directly under the arm,



and this must be suddenly sprung out over the hip, the place where the protrusion is most marked. The width of gorge must, of course, be found from measure as for the other garments, whilst its height should be raised at J at least  $\frac{1}{2}$  an inch, and the breast at K must be extended to 3 inches over the net chest measure from back seam. This, of course, will be best found by placing the back to G, and when the whole lies in a closing position, measure forward and make the allowance necessary.

Great care must be taken that the coat is not depressed or cut too flat down at L, where, as a rule, both the female form and female clothing are calculated to absorb a considerable amount of material, and even perhaps in many cases to make the coat sit tight. Whilst it should be by no means loose, pressure here will cause it to wrinkle and drag, prevent the lady from sitting down, and, indeed, *may* cause the coat to work up.

As to the balancing of the respective lengths of back and front, I should strongly urge that direct measures should be, for even such a coat as this, taken as in the habit, and very carefully applied. Yet it will frequently happen that many a cutter will have to produce such a coat from measures taken by others less educated or less experienced, and he will not have the front downward measure at all. I will, therefore, here suggest what I may term proportioned quantities for back and front for 33 breast: natural waist 15, the front measure from back of neck to pro-

minence of breast 13, the waist hollow in front 19 $\frac{1}{2}$ .

As to the width of bottom. There are various ways of arriving at it. I will endeavour to give them as briefly as I can. The first, and naturally the best, is to measure the extreme width of dress round the bottom, and allow altogether (apart from pleats) 12 inches over the total width of the dress. Or, to give you another workable quantity: If you will make half the bottom of the ulster just to exceed half the *total chest*, unless the lady has some extraordinary arrangement of dress improvers, it will fall pretty correctly over the dress.

### THE D. B. ULSTER.

I have shown here a lapel growing on to the forepart. If any lady's ulster has to be made close to the figure, it is almost impossible to get a perfectly clean fit in the front in any double-breasted one, unless the lapel is cut off and seamed on, as is shown by the ulster system proper.\* The balance of back and front, as to length that is, must be found by one of the two ways previously given, either by measuring the length of front and the length of back, or else by the allowance of 4 $\frac{1}{2}$  or 5 inches more for front, measuring from behind neck, than the total length of back.

NOTE.—If any cutter has a “pet” Cambridge system, by carefully adding these alterations *in this draft*, he may cut any lady's jacket from it.

\* See page 15.



# DRESS · SKIRTS.

## PLATE VIII.

**N**OW, for over twelve years a considerable proportion of ladies' outer garments have been made by tailors, more especially, of course, their jackets; and during that period an ever-increasing number of costumes have also fallen to our share. I believe I am right in saying—at least, I have that gentleman's own word for it—that to Mr. Morgan, of Cowes, is due the credit of having been the first to make dresses for ladies in England, though the renowned Worth of Paris has done the same for a great number of years. The latter, however, makes silks, satins, and any costly and delicate dress materials, whilst English tailors, as a rule, merely confine their efforts in this line to costume cloths, thin Meltons, the heavier dress materials, and similar stuffs, which dress-makers are unable to sew, press, and generally work up with the same cleanliness and excellence that we can.

I feel almost ashamed now of going into a matter of detail in a very simple way, yet I feel that I must do it. A great many tailors have written to me of late asking for skirt patterns, and have enclosed, when doing so, cuts with their orders with a great deal of drapery worked on them in one form or another. Now, as perhaps not a dozen skirts were ever made alike, and as all this drapery and covering of the real skirt is a matter of perpetual change and fashion, and a thing which can only be done when the actual skirt is suspended on a proper frame, I cannot, of course, supply that.

The first necessity is to have a well-hanging skirt on which to work. This I am now introducing, and for which I give the quantities here for self-working. All the kilting, the lower drapery, the flounces, the polonaises, and the multitude of fashionable vagaries which go to make up

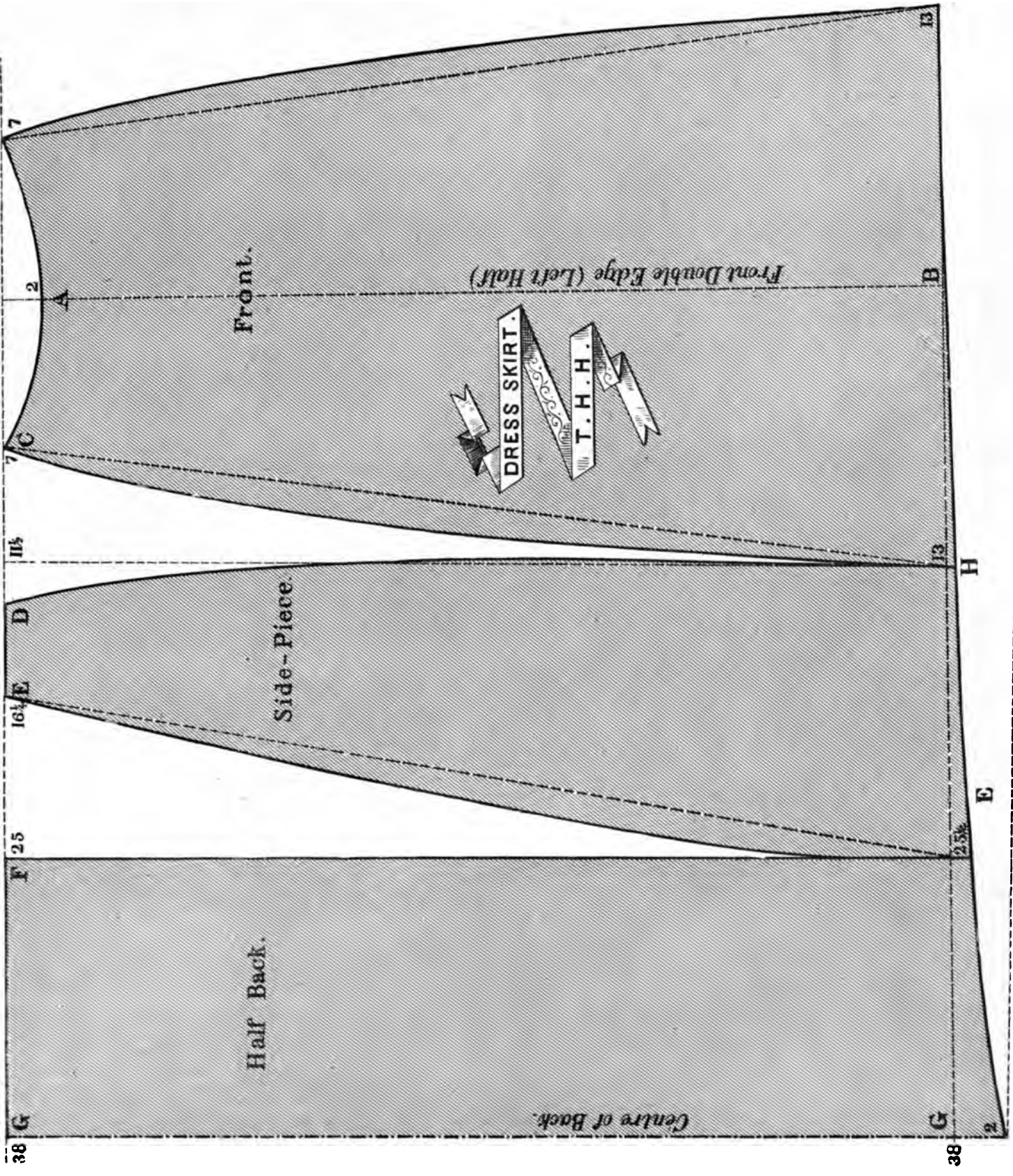
the different styles which female fashion is perpetually demanding, have nothing whatever to do with the *actual* skirt.

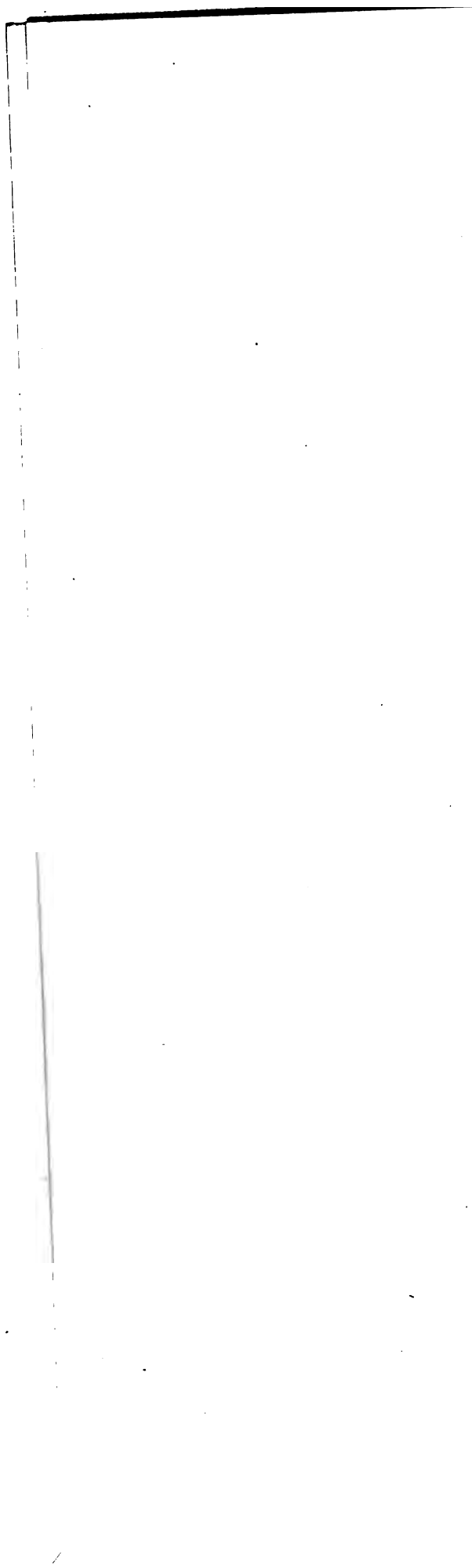
Now, having got the foundation before us as a diagram, let us consider how we are to proceed to get this itself correct. There is one great danger about skirts, or, in other words, on one point great precaution must be exercised. I refer to the matter of *lengths*. A costly skirt, elaborately draped with expensive material, and with a great deal of work introduced to give it its character, if too short, may be a very troublesome matter; and again, if it be too long, it may be equally troublesome. My own plan, then, is to get the lady to stand perfectly still, neither over-erect nor carelessly stooping. I then take a direct measure from where the waistband should sit at A, and measure down to B. I then measure again at the side over the round of the hip in precisely the same way from E to E. As a still further precaution I take another measure of the same kind behind, G down to G. If these are rightly taken, and faithfully worked out, a fault as to length should be out of the question.

The front of the skirt is a strip of cloth 26 inches wide, slightly rounded over the hip as indicated from C to H; and again a gore or side piece is let in as from D down to H; and this again has a considerable amount of round on the hip side joining to the front, whilst the back seam is much plainer; and ultimately the end of the side piece, of which I give half, is perfectly straight.

By the ordinary inch tape this pattern can be simply, quickly, and accurately reproduced. Of course the dotted line GG is supposed to indicate the double edge of the material. The waist of this pattern is considerably larger than the size which would be required, and is so cut on pur-

PLATE VIII.





pose. In order to bring it to its correct proportions, all that is necessarily superfluous is reduced by pleats between D and G, after being joined together.

The material of which these skirts are usually made by the costumiers is Italian cloth. The dressmakers invariably use cotton, and some tailors for their cheaper costumes linen. By far the nicest, and perhaps for its purpose and price the strongest, is Italian cloth. I would recommend that all round the bottom a rather deeper hem than is usual be left, say  $1\frac{1}{2}$  inches wide, as this is calculated to give it greater strength.

### ON THE TRIMMING OF SKIRTS.

I may as well dispose of the matter of trimming skirts in something like the following manner. To be pointed and brief, it is not a man's work. In the next place, a woman would do it better in the same time, and consequently it would be done more cheaply. In the next place, it is desirable to introduce as much style as is possible with the smallest quantity of material. Quite recently, when the extravagantly kilted skirts, with their heavy and massive upper draperies, were in vogue, these skirts became so heavy as to be almost unusable on the back even of a

lady given to exercise and of active habits. I will just state a case in point to emphasize what I mean. A small and delicate lady, seeing a certain design on a fashion plate, selected a costume cloth, and ordered her skirt to be made in a certain elaborate manner. There were many pleats, and they were large ones, and it was stiffened with steels, and otherwise carried out to her own idea; but so heavy was it, and so cumbersome, that she came to me and asked whether "in reason" I could expect her to carry such a weight as that about.

Now, supposing you have a kilted skirt in hand, you want your kilting to be 18 inches deep from the bottom; cut your cloth in strips; cut a piece 20, 22, or 23 inches deep right across the piece; join the whole together. Then get your kilting machine, put in your pleats, and fix these on the skirt, sewing it firm along the top, and leaving the bottom, after hemming, free. Then hang your skirt on a wire frame or skirt extender, and proceed to arrange the upper flowing drapery in whatever form or style may be required. Though it is usual to finish the waist-band of these skirts with a hook, I should strongly recommend its being a patent steel safety hook; otherwise I prefer the adoption of a hole and button.



# NEWMARKET SKIRTS.

## PLATE IX.

### Diagram I.

**I** HAVE here embodied in one diagram, nominally at least, three skirts. But a few years ago, there was no garment so popular, and indeed so extensively made, as the Newmarket. Every tailor, large or small, aristocratic or humble, was making Newmarkets; and the ready-made houses began imitating the most skilled productions the best houses turned out, in very inferior material and with very unsightly cutting. But its reign was short, and is now comparatively over. Still, there are a few made of one kind or another, and, perhaps, like every other new garment that ever came in, a few will stick to it to the end. This, however, is certain, that it is neither a garment to be carelessly made, nor one to be ignorantly cut, but one requiring considerable patience and skill.

The skirt in question is from F to A a single-breasted Newmarket, and the additional material in front is the allowance for the width of the lapel. There are several very important things to be watched most carefully in cutting these Newmarket skirts, and not only in cutting them, but in fitting them to the figure. To add, indeed, to the difficulties of the affair, we have to a great extent to blame those modern unnatural abortions—dress-improvers. When the dress skirts were within rational proportions, and hung rationally from the waist, the Newmarket was not an unbecoming garment; but when the amplitude of the before-mentioned apparatus gradually stretched itself until it became an unsightly eye-sore, our difficulties were not small. What we have, then, to look at is that the skirt should bind on the dress in no part, but have an even fall all round, and on no account strain or open at the front or back.

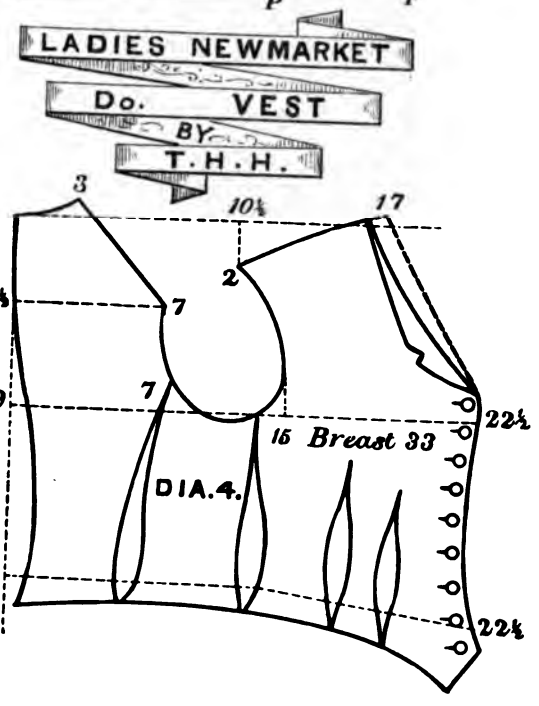
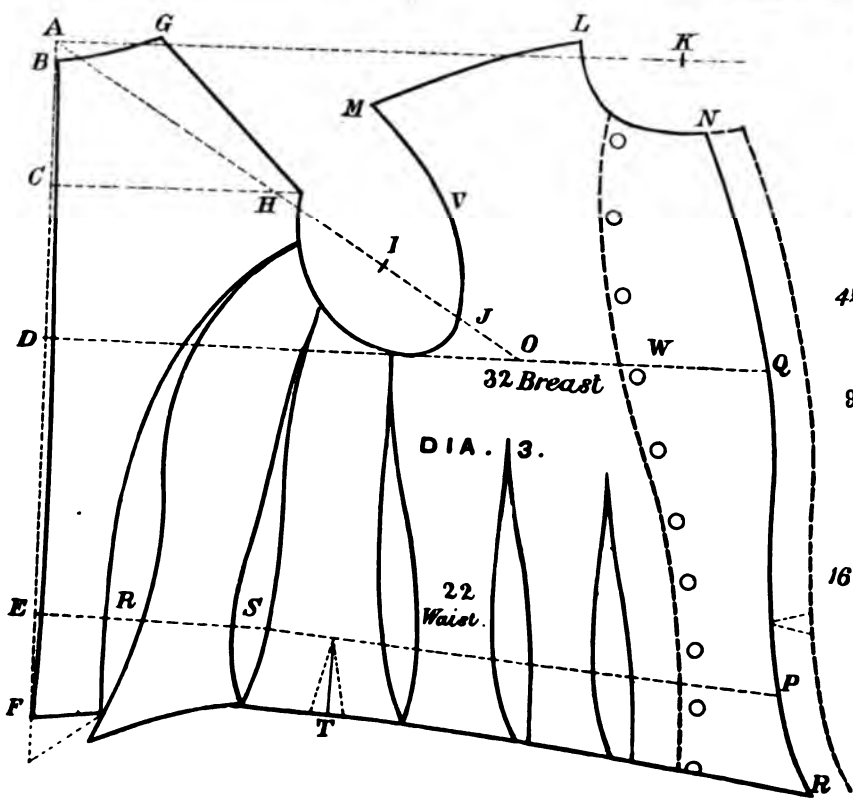
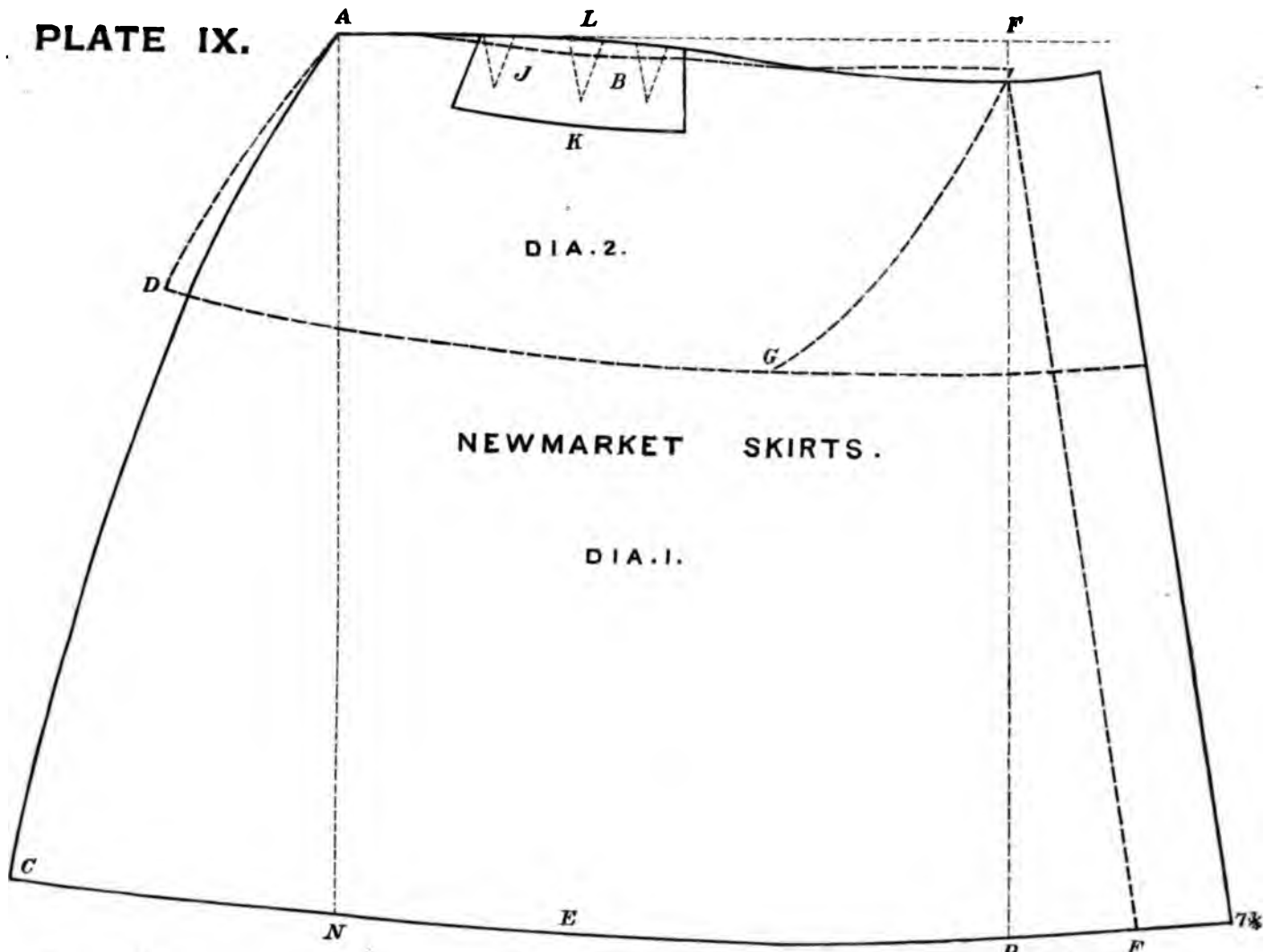
This skirt is only intended for a very moderate dress-improver, but the most that would have to be done would be to extend the quantity from N to C, which is now fixed at 11 inches, whilst the front quantity is fixed at  $7\frac{1}{2}$  from P. Between B and E the skirt must be cut one inch longer than from F to F, or A to C; half an inch is sufficient for a man's skirt, as I have shown in my work "Coats, How to Cut and Try on," but a woman's hip being more prominent, naturally takes up more stuff, and it must be provided for. The V's which I have sketched (see dotted lines) at the waist should be taken out whether there is a flap or no. If there is a flap they can just be sewn together and pressed open, and then the flap could be cut. If a flap is first cut as the skirt lies, and then put on after the V's are sewn, it will not fit. Note, take then no notice of the flaps here sketched.

## THE NEWMARKET JACKET SKIRT.

### Diagram II.

Having disposed of the ulster skirt, just a few words only are necessary in regard to the shorter one. It will require, if anything, rather more spring at the front, and certainly a little more at the back, and even then I would recommend that some arrangement of tabs back and front should be adopted to keep it in position, and to prevent it opening. The same formation exactly is required at the waist in every particular, as in long skirt; in the case of a cut-away Newmarket it is perhaps as well to give the front a little spring, as indicated by the dotted lines. The cut-away Newmarket is exactly the same skirt with the front lines either slightly or sharply, as fashion or taste may require, sloped away.

**PLATE IX.**



LADIES NEWMARKET  
Do. VEST  
BY  
T.H.H.





# THE LADIES' NEWMARKET.

## PLATE IX.

### Diagram III.

**T**HERE is no doubt about this, that for a strictly perfect figure, perfect both as to stature and general proportions, no garment worn in recent times was more calculated to show such a figure off to the best possible advantage than the one before us. Still, there was always this drawback about it, that it had to be made so excessively close, and every defect had to be so scrupulously eradicated, that it became a source of no small anxiety to the cutter who had to attain these results, and to the wearer who had to see that they were carried out. Again, it was necessarily too close a garment to admit of that freedom which I think an over-garment for a lady or a gentleman ought to have. This, perhaps, was one of the reasons for its speedy collapse.

### A NECESSITY.

One of the first necessities in cutting such a coat as this, no matter whether it be the Newmarket of the old style or a modification of it in the new way, is to take great care to produce it *small enough*; that is to say, that there shall not be too much length or too much width, but rather that there shall be, if anything, too little in both directions. Supposing the reader has such a coat to cut for a lady—also presumably it is her wish that it should be a perfectly clean fit—the very best way to do it, and at the same time the way that is the simplest and the surest, is to cut it by a size less than her actual measure. In the remarks that have been previously made on the difference of the female form from our own, I have, I trust, made this necessity clear, and also have shown the reason for it.

Let us just examine the case which we were supposing. The body is, say 33; if

we take a 32 block or draft by a 32 size, we shall be certain to ensure an infinitely closer fit, and have fewer rectifications to make when trying it on.

Having begun our task, still bearing in mind this supposed case of cutting such a garment, let us assume that it is put on, and that it appears rather too tight. It will not be necessary to enlarge it in half a dozen different places; for, as there are nine direct seams down, it is possible to enlarge it at more than six places; but it is only necessary to enlarge it, if you like, down what we may term the side seam, or the side body seam, or at the side piece seam. Either of the two latter seams would be the best. By working from the smaller size, and adding on a trifle on the side down one of these seams, all allowance that may be necessary can be made almost without trouble and certainly without risk, whilst the character of closeness and of snugness is retained evenly over the whole garment.

Let the directions given previously for measuring be very carefully committed to memory, and then, when once mastered, most rigidly carried out, and if these, coupled with the indication that it is necessary to work from smaller sizes, be acted upon, then two of the three essentials for successful cutting for ladies are mastered. To put them in form, these three conditions are: first, correct and careful measuring; secondly, to cut small enough; and thirdly, the *patience!*

### THE SYSTEM.

Begin by drawing two sides of a square, A to K and A to F. It will thus be seen that the whole system is planned out on a square. I retain this plan because of its simplicity, its clearness, its *speed*, and its accuracy. Sweeps, curves, and all com-

plications are, I consider, far too prevalent, because unnecessary, and are strictly banished for the purposes which I have previously explained. The top of back at G is one-sixth B. M., and is lowered  $\frac{1}{4}$  at B. Mark down to C a fourth of the chest; and down to D half; and to E the natural waist; and to F, say, 3 inches lower, or in certain cases 4 inches, according to the style that may be required. The back seam from B to F should be hollowed considerably; and if a *whole* back is desired, this hollow must be retained, as a matter of course, and shrinking resorted to. It is a mistake to suppose that a back seam that is well hollowed must in all cases be seamed. Indeed, it is possible to hollow a back very much more, and to produce the back in such a way by the help of the iron, that a double edge shall follow it at as acute a curve as though it were seamed.

The width of back pitch at H is a matter which I am bound to confess is rather difficult to deal with in ladies' garments, because what was the fashion of yesterday is old-fashioned to-day. (Note what was said about habits.) Therefore, I would strongly recommend that great care should be taken in having the correct measure of just *the* width that the lady may take, according to her form and build; or the width that she may fancy; or, if it is left entirely in your hands, the width which accords most nearly with the fashion of the period. Here we have, for instance, a coat cut for a lady 32 breast, and the width of the back when seamed will be 6. If divided as we divide for men, it would run to 7 inches; and again, on the other hand, if cut to extreme fashion at the present time, many of them would be reduced to 5; but very unsightly and ungraceful I consider them, and, therefore, we will say that the width at H must be cut to measure. The width at E must be left to the discretion of the operator, and to those other considerations just mentioned. For instance, when Newmarkets were first made, these backs were 3 inches; then those with better taste and with a keener eye to style reduced

them to 2 inches; and then the more advanced school reduced them until they were little over an inch, and the two hip buttons were placed as in a habit, close together.

## THE FOREPART.

Mark from A on top line to K half the breast measure, and go back from K to L for shoulder point one-sixth, and raise L above the square a quarter of an inch. Make M just over one twelfth down. It will be seen that the shoulder seam is slightly hollowed towards the neck. As a rule, a lady's neck is more sloping than a man's. There is a consequent depression between the neck and the shoulder point. Now, on the line D mark O one-twelfth more than two-thirds of the breast, and draw a straight line from A to O, and on this line mark one-sixth more than two-thirds to find the bottom of scye point. Along the forepart shoulder at V, no chest measure or other division can with reason be laid down, because of the change of fashion. Though this may appear to be very narrow, the scye has the appearance of excessive width, yet in reality it is quite moderate. The neck at N should be about one-eighth down from the square, and its width determined by applying the actual size of the neck. Do not trust to any other direction, division, or provision, but measure carefully from the back of the neck forward to N, and cut it (less seams) to the measure.

Now measure forward from D again, and mark half the breast measure at W, 16, and add on beyond W to Q 3 inches. Having determined N and Q, it remains to find P and R, and in the case of a coat both these points are found, of course, by direct measurement; but no such regulation, however, can be made to apply to this. Probably P is at least 6 or more inches larger than half the waist. The other day a gentleman asked me, "Why continue it so far out, and have to take out such large V's? Why not make it to *conform* more exactly with the form of a woman?" My answer is soon given.

The straighter the front, the easier it is to make up and fit. Not many years ago, when striped materials were used for dresses, it was considered an unpardonable sin for any dressmaker to make the front of her dress to deviate from the straight stripe of the material, no matter what the form she was clothing. This is less difficult than it might appear to less clever persons. Having settled N and Q, just as I have done, then continue N and Q in a perfectly straight line, as I have indicated by a dotted line, and reduce all the surplus material by V's. Their beautiful fits were often produced by that means. I have taken a middle course, and made it *nearly* straight.

We have now to determine one of the most important features of the whole garment, and that is, how to get, not only a perfectly close fit in the waist, but how to get the hollowest parts of all these V's—and there are ten of them—right as to width, and just to fit in that part of the waist which *is* the most depressed or the hollowest. Now, how are we to accomplish this? It is perfectly simple. Kindly turn to Plate VII. It will be seen that I have given in great detail the plans for ascertaining these results by measures. For instance, B to E is a very simple matter; it is equally simple to measure from under the arm line T to the natural waist; it is equally simple to measure from the back of the neck at A through M to O, the prominence of bust, and so on to bottom. Having settled this, work your V's according to size. Sometimes there is considerable trouble with women who have prominent hips in getting these very close-fitting jackets to fit with perfect cleanness. I have frequently cut the forepart at T (Plate VII.), and inserted a V therein, rantering it as a matter of course.

## THE D. B. AND S. B. NEW-MARKETS.

These are fully indicated, and are, indeed, accurately drawn just as the diagram is given. If a single-breasted be required, the right edge remains just the same, excepting perhaps a seam or a quarter of an inch had better be added for making up and for holes, and a wide button stand of not less than  $2\frac{1}{2}$  inches should be put on the left side as indicated by dotted lines.

The lapel of a Newmarket is a very simple matter, if it be properly managed. Cut it as follows:—Cut your coat; try it on; leave a good inlay down the front; do not baste in these front inlays; leave them loose; put the coat on, and pin it together down the front, with these inlays hanging like a fringe quite loose; then mark carefully where your pins are holding it tightly, and you have settled your front exactly. Then, when the coat is ripped, smoothed out, marked, and recut, cut your lapel so that it exactly fits the edge of the forepart, but do not cut it until after trying on, and these corrections are all fully made.

I should like to call attention to a very small matter. It is from N to Q all these ladies' jackets are *generally* cut too full; that is to say, the cutters thereof seem to suppose that a woman's breast is much higher than what it is in reality. Actually from N to Q there is a decided *depression* or flatness. At least a perfectly straight line is necessary, and in many cases a slightly hollow one.

I will close this chapter by urging the cutter not to continue his V's in the forepart under the breast too high up. Having found, by actual measurement, the breast prominence, say  $13\frac{1}{2}$ , let these V's cease at least an inch below.



# LADIES' VESTS.

## PLATE IX.

### Diagram IV.

**L**ADIES' vests are worn by many of the upper classes on various occasions, sometimes under a habit, sometimes to show below a cut-away jacket, sometimes to show above the turn of a low-buttoning jacket, and sometimes a species of vest is worn in the house. It is not to be supposed that it is, or ever will be, a popular garment, because it neither accords with the figure, the natural requirements, or the most delicate feminine taste. Yet, as a few are made, and as this work is intended to embrace, as far as possible, every species of garment which a tailor may be called upon to produce, I here introduce a specimen of the vest tribe as a guide, or suggestion.

Instead of putting it down as a system to be divided by the ordinary divisions, I have laid it down as a pattern, and as the size is 32, any one who will take a graduated measure to required size can easily reproduce it in any size required. There are, however, one or two little considerations, which it is necessary for me very briefly to note. The first is that the foreparts may be made of any material selected, and the side piece and back may both be made of ordinary lining. Much care must be taken with the V's in making it to fit close. The garment which would be worn over this will be

required to fit well, so the underneath garment must also fit neatly.

I should also recommend that at least three whalebones, or very light steels, be introduced into it; that is, one down the second V from the front, and one down the edge, and one just behind the buttons, so as to keep it smoothly down. If it is intended only to show below the coat at the bottom, like an ordinary waistcoat, I would recommend that the neck be cut low, and made without a collar, so that it shall not show. Again, if it is intended to show above a habit or another garment, the top part, that is, the neck, should be raised considerably, and made up with a step collar after the manner of the lines indicated.

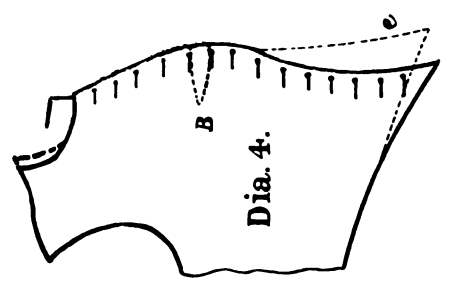
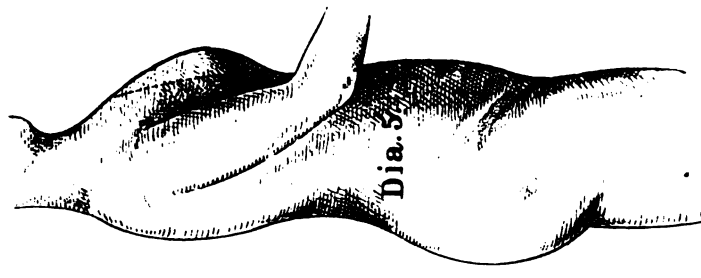
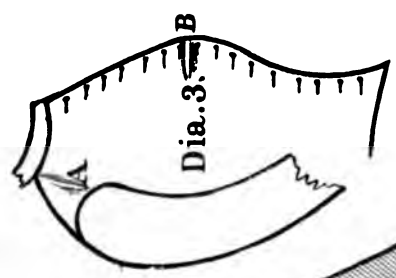
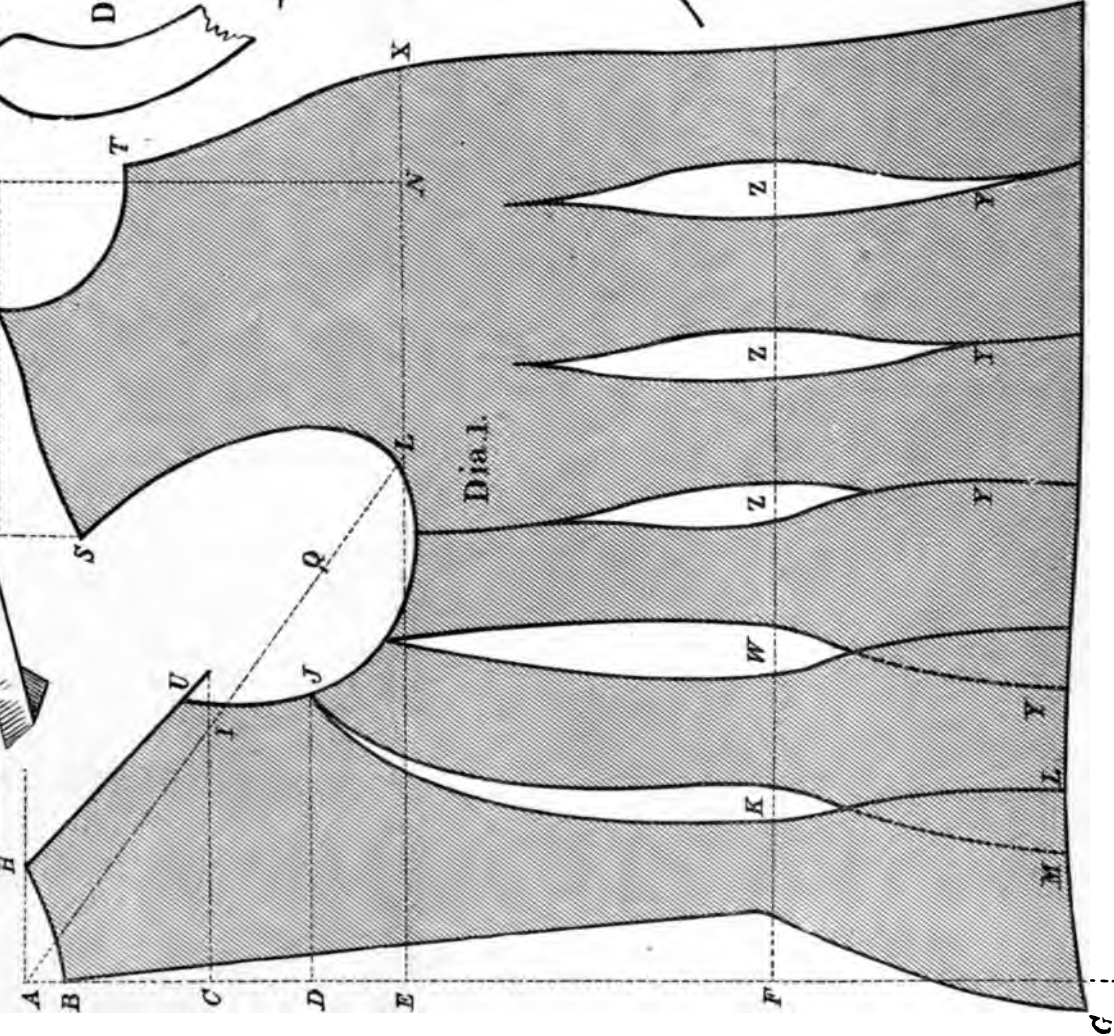
I may also say that it is necessary to make a lady's vest to a little less the measure than an ordinary jacket, so that it fits perfectly tight, either over the dress or on the corset. It is immaterial as to whether the waist comes below its natural place, or just finishes there, so that the proper character is introduced and retained in the *front*, either at the bottom or at the top. Usually they are made of quilting or fancy stuffs.

Take the "V's" out to measure. For this reason no quantities are given for the waist.

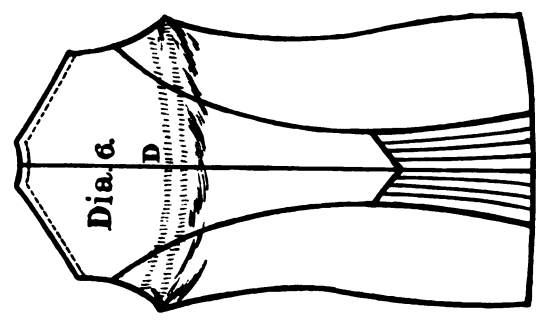
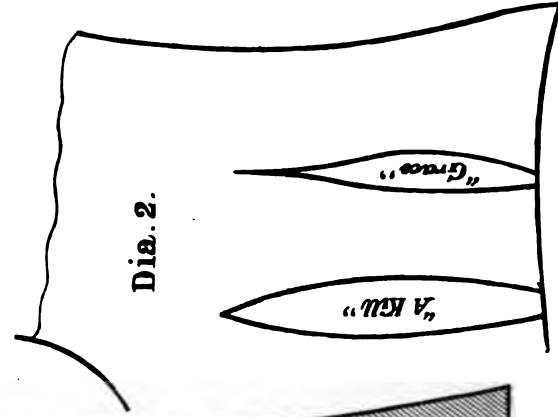




**HUSSAR SYSTEM**  
 BY  
**T.H.H.**



**PLATE X.**



# HUSSAR JACKET SYSTEM.

## PLATE X.

### Diagram I.

**T** has always been my opinion that for a good figure and proportionate stature no garment was ever yet devised and worn by women that so thoroughly set off the figure, and gave scope for the tailor's skill, as the Hussar jacket. It may be braided in any style; it may be trimmed with fur or silk, or made plain; in fact, it may be played with, as it were, in almost any direction; but there is this one thing, however, in it, that *it must fit*. As I have previously explained, any one using my systems for ladies' jackets will be certain of a fit with all ordinary care; but, if they will follow my injunction, and cut a little smaller than the measure, allowing a little extra on the front up the breast, they will have a beautiful fit.

### THE SYSTEM.

Draw a half-square, or two sides of a rectangle, namely, from A to G and A to H; make B five-eighths below A, and C one-fourth B. M.; D is one-eighth from C, and E is a-half from A; F natural waist, and G the full length; H is one-sixth from A; square across the lines C, D, and E. Make L two-thirds from E; and Q is two-thirds from A, and L again one-sixth added from Q. The only purpose this line serves is its being a guide for forming the bottom front of scye. Continue across to N, from E, full half the breast, and square up to P half an inch more than half

the breast; and make R one-sixth back from P. Square from P through R, and make S one-eighth down from the square line; make the front of gorge at T barely one-sixth down. We have now every essential point in the draft, except the width of back pitch; and about that a needful word and caution. Mark out beyond the diagonal line I one-twelfth of the breast measure, and draw a straight line from H. Thus U becomes the shoulder pitch, whether the back be cut broad or narrow. Now, as to the placing of the seams and the V's I have very little to say. I have just worked them to my own taste, but as to the quantity to be taken out it depends solely on the size of the waist. The back seam had better be hollowed from B downwards a good deal. I have taken a twelfth out in this case, and occasionally I should take more. Divide the other V's into something like equal proportions, only remember this, that the spring below the hollow of the waist at W should be run out very suddenly over hip. The relative lengths of back and front are to be found by the same principles as all the other patterns, diagrams, and drawings. X is three inches beyond N. The overlays at M, L, Y, are about  $1\frac{1}{2}$  inches. The spring at G allowed for according to dress. The shoulder may be narrowed or widened with care for any style or period.



# LITTLE BLUNDERS.

## PLATE X.

### Diagram II.

**I** SHOULD very much like, if space allowed, to give some rather extensive hints and directions about trying on ladies' garments. But still, there are a few little minor things which, by the aid of a diagram or two, we may recapitulate with a view to deepen the impressions in our minds through which our studies have led us. Now, let us take the diagram before us, No. 2. Look at two V's, a wrong and a right one. The one nearest the scye I have called a "kill." So it is in a sense. There is rather too much taken out at the bottom to allow the spring required for a good figure, and the upper part is too suddenly cut out. In fact, it is a *fac-simile* of a shoemaker's clamps. Now, when this V is drawn together, two things happen; the lower part of the fulness of the breast is so closely drawn as to render comfort impossible to the wearer by pressure on the breast. By reason of its suddenness, a bump or blister is almost certain. These should be taken out after the manner of the V which I have called "grace," from the fact that the lines are graceful curves; that is to say, they start parallel, and they very gradually widen until they approach the hollow of the waist, and then, that point being past, they are gradually run inwards, and so follow the figure. Now take

### Diagrams III. and IV.,

in which I have done the most extreme sketch for an extreme purpose. I could not illustrate it better than by relating an anecdote. I once went as cutter into a first-class firm, and amongst the exploits I had to attempt, as a "first study," was to make a habit fit over the round of the breast. It had a very big fold at B, as though it wanted a V taking out there; see

Diagram IV. The habit was made, and the shoulders and body fitted well enough. In fact, everything was right, except that the front edge was too long, though the lady was an excellent figure. Now, what was the cause of it? It was because it had been cut as B, Diagram IV., and not as B C in the same diagram. It is not solely for the sake of a solitary habit that I am going so much into detail here; it is because I am trying to enforce the principles that must actuate you in every garment you cut for women. Do not cut a round front edge. The straighter it is cut, and the larger the V is taken out, the snugger this front edge sits down, because it is so much shorter. You may be interested in No. 4, knowing how I got over this difficulty. The lady threatened to throw the habits on the firm unless the faults were removed. Well, I will tell you how I cured it. The holes were one inch apart, and I cut out a piece across at B from one hole to another; then I fine-drew it up, and, as a result, there was one button less down the front. I effected a cure. Now, I want to turn to

### Diagram V.

In the beginning of this work I had a great deal to say about the relative merits of the male and female figure. I tried to show how it was that the female took a smaller garment than the male. Now, I have done a rough drawing here to indicate what I mean. For instance, in Diagram VI., the outline form is supposed to be that of a lady. Down the breast so plump and round, in this case, you will find a fine line drawn. This is supposed to represent the male figure, or that part of one. Now supposing this little extra round were taken clean off the female bust, we should have a figure measuring a good deal less in circumference; but the width of the



body and size of frame would all remain the same. Consequently, the same-sized garment would be required whether this extra material were on or not. All the difference is thus a little bit of extra stuff just over the breasts. Now, I hope the student will carry away this idea, and understand from it why ladies must have their garments less than men do, even for given measures.

### Diagram VI.

I dare say a good many into whose hands this chapter will fall will have sometimes to do with ladies' jackets running foul across the back, as indicated by the shaded fold at D on Diagram V. Well,

the cause is not far to seek, and is mostly seen in garments cut by tailors either from men's patterns or men's systems, and is entirely the result of a back being very much too long. If the back were shortened, as I have indicated, along the shoulders and back of the neck, the fault would disappear. In the case of a man's coat it is no difficult matter to lengthen the shoulder and so remove this evil; but in the case of a lady's coat everything has to fit in a certain position and a certain height. Any alteration to the front is strictly forbidden; the only alternative, then, is the alteration indicated at top of back. I go into this one alteration here because so many ladies' jackets have this one sad sin.



# LADIES' RIDING TROUSERS.

## PLATE XI.

### Diagram I.

**I**T has now for a number of years been the custom for all ladies who go hunting, or who take horse exercise, to wear trousers made of cloth or other stout and warm material. I consider the fashion a good one, both from a sanitary point of view, for decency, and comfort. A great many tailors fight shy of ladies' trousers. I know of no necessity why they should. The greatest difficulty, if such it may be termed, which is attached to this branch of our business, is the impossibility of taking adequate measures. I will just indicate very briefly the measures which ought to be, and which *can* be, taken, and then I will endeavour to show how certain quantities may be arrived at by a perfectly safe method apart from measures.

In the first place, stand on the right side of the lady. Measure from the waist down to the knee. Be particular to feel the knee, and put down that quantity, as it will be a guide in cutting the leg seam. Then continue down to the welt of the boot or slipper. Call it 42. Then take the actual waist measure *tight*. Take the seat measure, also pretty close; and, if the lady has on one of those questionable dress-improvers, you must very respectfully but firmly request her to retire and remove it, in order that you may know exactly what her seat measure is, because this system, at any rate, is worked on the seat measure. The next measure which you can take is the width round the instep. Call it  $15\frac{1}{2}$ . Nominally these are all the measures available.

Now, you have to find out what the leg measure ought to be. The rule which I hinted at just now as workable as well as reliable is this: Supposing a man to be 5 feet 6 inches, his side seam would possibly be 43, and his leg measure  $31\frac{1}{2}$ . Supposing we have a lady 5 feet 6 inches, her hip

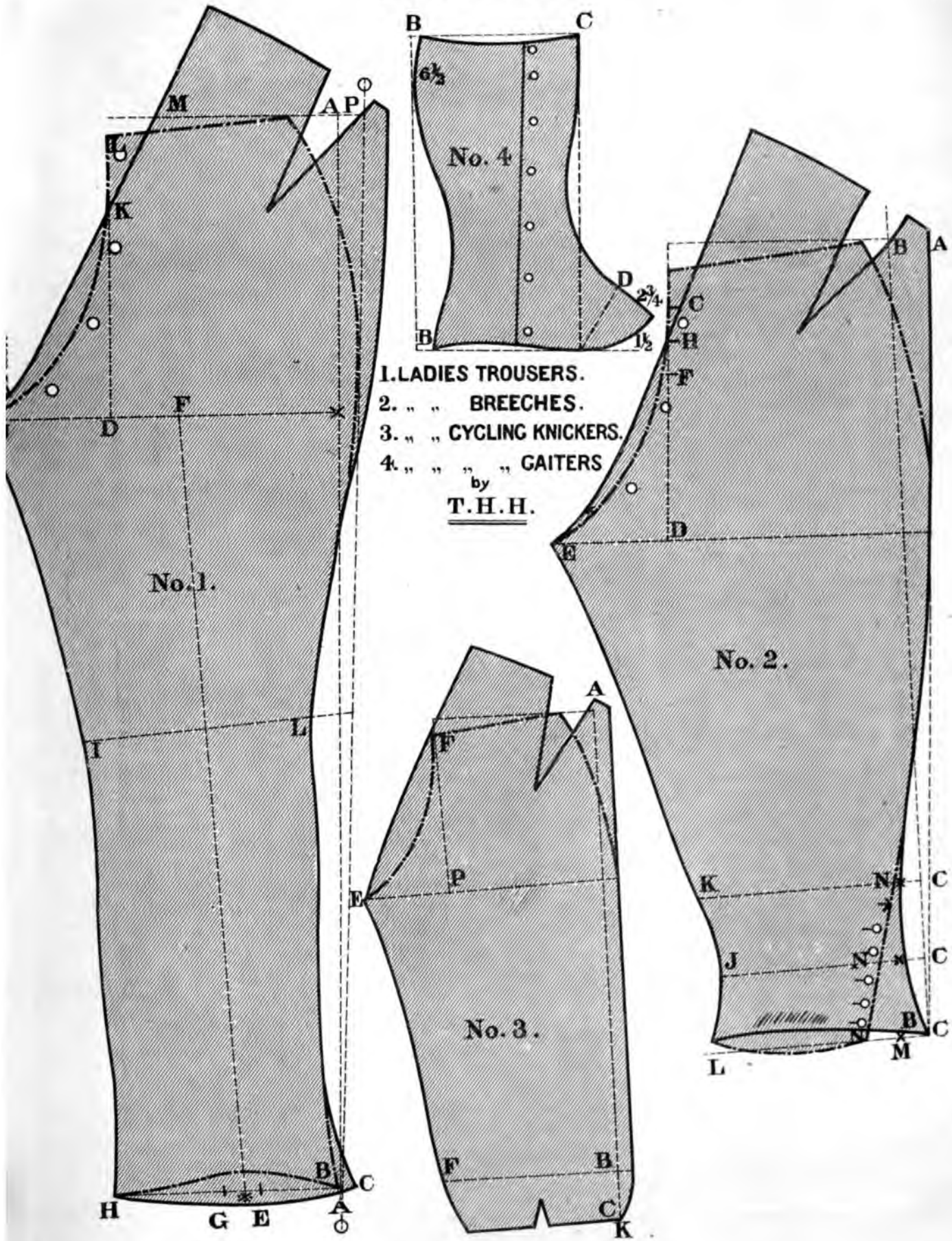
measure would be  $42\frac{1}{2}$ , because the trousers do not rise above the top of the hip bone, while men's come at least an inch or so higher. But supposing that we had accurately the length of her leg measure, we should find that it would be  $\frac{2}{3}$  of an inch at least *shorter than the man's* who is precisely her own height. This is very easily explained. Women are shorter in the legs than men, and deeper in the body. By carefully noting and remembering this little regulation no great difficulty will be presented to the cutter.

### THE SYSTEM.

#### All Divisions are Parts of Seat Measure.

Draw the straight line O O; mark in at P one inch, and continue this side line from A down to A at the bottom of the same line. All the quantities are taken from this inner line, the outer line O O being merely an addition to throw that extra width over the seat and hips which a woman's formation demands. Mark out from star half the seat measure less  $\frac{1}{4}$  of an inch to D, and mark from D to J quarter of the seat measure. Make F one-sixth back from D, and mark E a sixth of seat from A at bottom; make G one-twelfth from E, and dot the "centre" half-way between both. Draw a straight line from F to centre. The only purpose which this line serves is to determine the centre of the knee, and also the centre of the bottom. Thus a quarter of the knee and bottom lies inside the centre, and the other quarter on the other side of line. Lay the square on D, and square up through K for front of fly. Mark from L to hip one inch more than half the waist. Mark up from D to K half the seat measure less one-twenty-fourth or  $\frac{1}{4}$  of an inch in the 36 size. Take the square, and lay it on half

PLATE XI.



1. LADIES TROUSERS.

2. " " BREECHES.

3. " " CYCLING KNICKERS.

4. " " " " GAITERS

by  
T.H.H.



an inch in from the point at J through K, and that becomes the seat angle line, which for a lady scarcely requires modifying or curving. Now measure the width of the top side at the waist-band, and lay that quantity on the under-side at M, and measure towards you for under-side waist, and make this about 4 inches *larger* than the measure; call it 30. The way this surplus is disposed of is as follows: the inch allowed on the top side is fulled on to the band, and the rest is taken out by a large V at P; and mind that it is done in just the style indicated.

It is not absolutely necessary to measure the pattern to find the allowance over seat measure, because it is already amply allowed for; but, in case the student should think well to test it, let him take care to allow at least three inches over the half of the seat measure.

Place one half the bottom from star to

H; the remaining half works out to C. Then measure full width of top side, call it  $7\frac{3}{4}$ ; then place that  $7\frac{3}{4}$  on at H less a seam, and measure out to C to find the full width of under-side. This completes the draft.

### ON MAKING UP.

There should be no fly in these trousers, the holes going through. A button stand should be sewn on in the regular way. The tack should continue back about two inches *behind* the leg seam. The whole of the seat should be lined with a very soft flannel or wash-leather; the waist-band should be a plain band perfectly straight, an inch wide, bound with galoon for thinness, and lined with silk. Strap buttons should be attached to the bottom, and the straps should be either of the same material well stayed with linen, or made of patent leather not too stout.



# LADIES' RIDING BREECHES.

## PLATE XI.

### Diagram II.

**D**URING the past seven or eight years many ladies—the older practitioners as horsewomen—have almost discarded riding trousers, and taken to riding breeches, cut and made in almost every respect the same as men's. There are modifications and changes from men's breeches, however, but these I have very carefully embodied in the system here given, which, I may say, in many respects, is on the same lines, and worked by almost the same system as the trousers. Variations from trousers are in the tops alone. These I will at once explain. First, the fork line D is exactly half seat from the line B, the latter being found in precisely the same way as for the trousers. Then again, to find the seat angle line, F is a-third of the seat, from D and C is half, and H is the "centre," or actual angle line.

To get perfectly good fitting breeches, whether for men or women, two or three measures are necessary, and yet very difficult to obtain for latter. These are as follows: Correct length of the leg from the fork to the knee, and the exact width at C J and M L at the bottom. Before describing how I work these quantities myself, I would venture on the suggestion that the measures had better be procured in some way or other, but how scarcely concerns me in such a matter. In the first place, it is possible; and, in fact, has been done to my certain knowledge. The lady's-maid, or husband, or some other person may be requested just to take the length from E to the knee joint, or from E down to J. If either of these quantities can be procured, the operator has nothing to do save to cut the breeches just exactly an inch longer than the measure given, to allow "play" for movement.

Suppose it be properly taken; then the next difficulty is in getting the *widths*

which I have indicated at the knee and the hollow of the calf. It has been known that a lady has herself voluntarily asked a practitioner to take these measures; but it is a thing I would not suggest or recommend that any cutter suggest it to *her*. But let the cutter distinctly give it out that he requires at least the measure round the leg at J C. If this is procured he can work the other; and supposing he cannot procure it, if he knows the lady's chest measure, and has seen her, he can, to within a quarter of an inch, determine what these sizes ought to be. Here is a lady, for instance, whose seat measure is 36; she is, therefore, rather slight, possibly not very tall. The width round the knee would be 14, and the width from J to C be about  $11\frac{1}{4}$  or 12 inches, and the calf L and C  $13\frac{1}{2}$  inches. In all cases in which I have personally cut breeches for ladies, I have just taken the measure from B down to the knee and the calf for the side seam; I have guessed the leg measure in accordance with the rule I have previously laid down, and I have cut the knees to these proportions.

The way to get, then, at the length of the leg seams is simply found. I know what a certain man's lengths are, because I can take them; and, if I have a lady who is less in stature, and whose leg seam is proportionately shorter, I can get at the exact quantity, to within a trifle, that she will take from E to K, and from J to L. There should be about  $2\frac{1}{4}$  inches between these latter three lines.

### HOW TO DRAFT THE KNEE.

Having thus worked all lengths, dot a line as indicated above M (see three stars) one inch in from inner construction line; measure half-knee from top star N to K, ditto with J and L. Now mark leg seam

from E through K, J, and L. Run top side well inside the three stars at hip seam. Now measure from N to K less seams. Place this quantity on at K, and measure out towards C full knee. Act just the same for centre and calf. The tops are for all the remaining parts worked just as the trouser system last given.

### ON MAKING UP.

The making-up of these ladies' breeches is best indicated by saying, Follow out what was said as to the trousers. Sometimes they are made to open down the side as children's. I have heard of all the upper part being made of Italian cloth, of linen, of very common cloth, of wash-leather, of flannel, etc. I never saw any of these productions,

in the whole course of my experience, during which I have cut scores of habits and trousers for ladies, nor even did I receive an order for anything different from the ordinary trousers as I have laid them down here, and they have been invariably made all of cloth, and to button as I have stated.

So far as the knees of these breeches go, exactly the same plan must be followed as in men's. There must be a certain amount of fulness put over the knee. The calf, at the part of the diagram where I have shaded it, must be well strained out. The under-side all down the hollow behind the knee must be extremely well shrunk, so that the natural formation of the leg is infused into the garment, and then, if so, there will be very little risk of a bad fit.



# LADIES' KNICKERBOCKERS.

## PLATE XI.

### Diagram III.

**T**HESE are not garments that come into our way very frequently, but there are a great many worn for cycling, walking, shooting, and touring. I cut the tops exactly as I cut the trousers, with one difference, namely, that I mark up on the front fork line from P to F half the seat measure, and go  $\frac{3}{4}$  of an inch farther back; and then I take the seat angle line from the extreme tip of fork. This gives greater room, which, of course, is needed. In men's knickerbockers I use the quantity from E to F, that is, from fork to garter, as the main basis of the length, just as I take the side length from A to B to find the rise of top. But for ladies' knickerbockers the length is taken from the waist-band to the hollow of the leg at B; the rise of top placed at from  $10\frac{1}{2}$  to 11 inches will be found quite sufficient.

It will be seen that two parallel lines run down the side seam; in other words, that the inner or outer line does not converge into the other, as in the breeches and trousers. As a matter of fact, there are two parallel lines running

the whole length down. The quantities are taken from the inner line, the extra inch being allowed on merely to throw greater width or looseness into the garment. The bottom I cut  $3\frac{1}{2}$  inches longer than the actual length found from A to B. I should cut the total width of knee 11 inches. I take a small V out at the top and under side at bottom, so that it shall go fair to the garter; it saves the man's time, makes a much neater finish, and is in every respect, to my mind, better than pleats.

A slit of three inches is left, of course, to the side seam, and a catch or stand is left to go underneath, growing on from the under-side. The garter should be an inch wide, and the buckles not too small; nor should they be sewn dead on to the garter, but should be left with a little linen strap for play. On no account use anchor buckles, for the reason that they are liable to be lost; that they sometimes hurt the leg; not unfrequently break; and are generally a delusion and a nuisance. For all other particulars for making up and trimming, read the article on RIDING TROUSERS.





# LADIES' GAITERS.

## PLATE XI.

### Diagram IV.

**T**HESSE are very frequently worn for various purposes, such as riding the tricycle, hunting, fishing, and shooting, warmth in cold weather, and for rough walking in mountainous districts.

The plan which I have found to be successful and highly satisfactory to the ladies themselves, as well as to the many tailors for whom I have cut these patterns, is the plan which I here give. It is very simple, and produces a clean-fitting and withal comfortable gaiter. There is no difficulty whatever about taking these measures. First, hold the dress round the leg to show where the calf is, and take the length from the upper part of the calf down to within an inch of the boot welt. Then ask the lady to give you the size round the calf of her leg, and, if she indicates or asks you to measure her, all the better. Then lift her dress and measure round the ankle as though for a pair of boots; then place the tape at B round the heel, and measure out to the front of the instep to the width you think it best to make it.

### HOW TO CUT THE PATTERN.

Get a piece of paper, and draw the straight dotted line B B. Square across from B to C, and mark half the calf, say  $6\frac{1}{2}$ , and draw

a line parallel with B B from C to bottom. Mark up at D  $2\frac{3}{4}$  inches at an angle, and make the point of tongue one inch and a-half up from the straight line. Then shape the front of leg and instep through D, and wherever D strikes the line at the one inch and a-half up that finds the point of tongue. Having determined this, measure back from the top or point back to B, one-half of the total width round the foot; hollow in the back part of the gaiter till you bring it to the shape and size indicated by the measure. This finds the one-half of the gaiter; all you have to do in finding the other is to pin two pieces of paper carefully the one to the other; then cut all round it, and, having done so, mark the place where you would like the holes to go, somewhere down the centre of the piece, or a little forward of it as I have done. Cut the whole, and then allow on an inch and a-quarter for a button stand of the other piece to run underneath this.

Naturally a strap and buckle are required at the bottom to keep them in place. They had better be lined, and the edges stitched about  $\frac{1}{8}$  off. It is not desirable to go to an excessive amount of work in these gaiters, because they are invariably covered, and are simply wanted for utilitarian purposes, rather than show.



# THE DOLMAN.

## PLATE XII.

### Diagrams I., II., and III.

**W**E have no idea who invented the dolman, nor what brought it into being; but there is no doubt it has had as great a run as anything ever introduced. It certainly is, however, open to the charge of novelty; for anything less like an ordinary coat, as cut by the tailor, would be difficult to find. At the same time, I am free to admit its use and its popularity. It has been a very great puzzle for many tailors to cut it and to make it; and had it not been for such firms as the one with which I have the honour to be connected, it would have been a difficult matter for many country tailors to have fought their way through with these orders. I do not think, however, it is destined to have a long run. Yet I deem it necessary to give it at greater length and in greater detail, than some will deem necessary for a mere dolman system; but, though the system in question produces in this particular case just one moderate style, let me clearly impress the student with the fact, that from these lines any style and any shape that fashion could demand may be very readily produced.

### TRYING ON THE DOLMAN.

A good many suppose that these loose garments will fit almost any one, and that they are "slung" together, as our journeymen express it. They certainly do require less minute care in details than a tight-fitting military jacket, but, at the same time, a great deal of care is necessary in trying them on, so that the balance and the sit of the neck, and the position and fit of the sleeve, and many other points I need not name should be all correct.

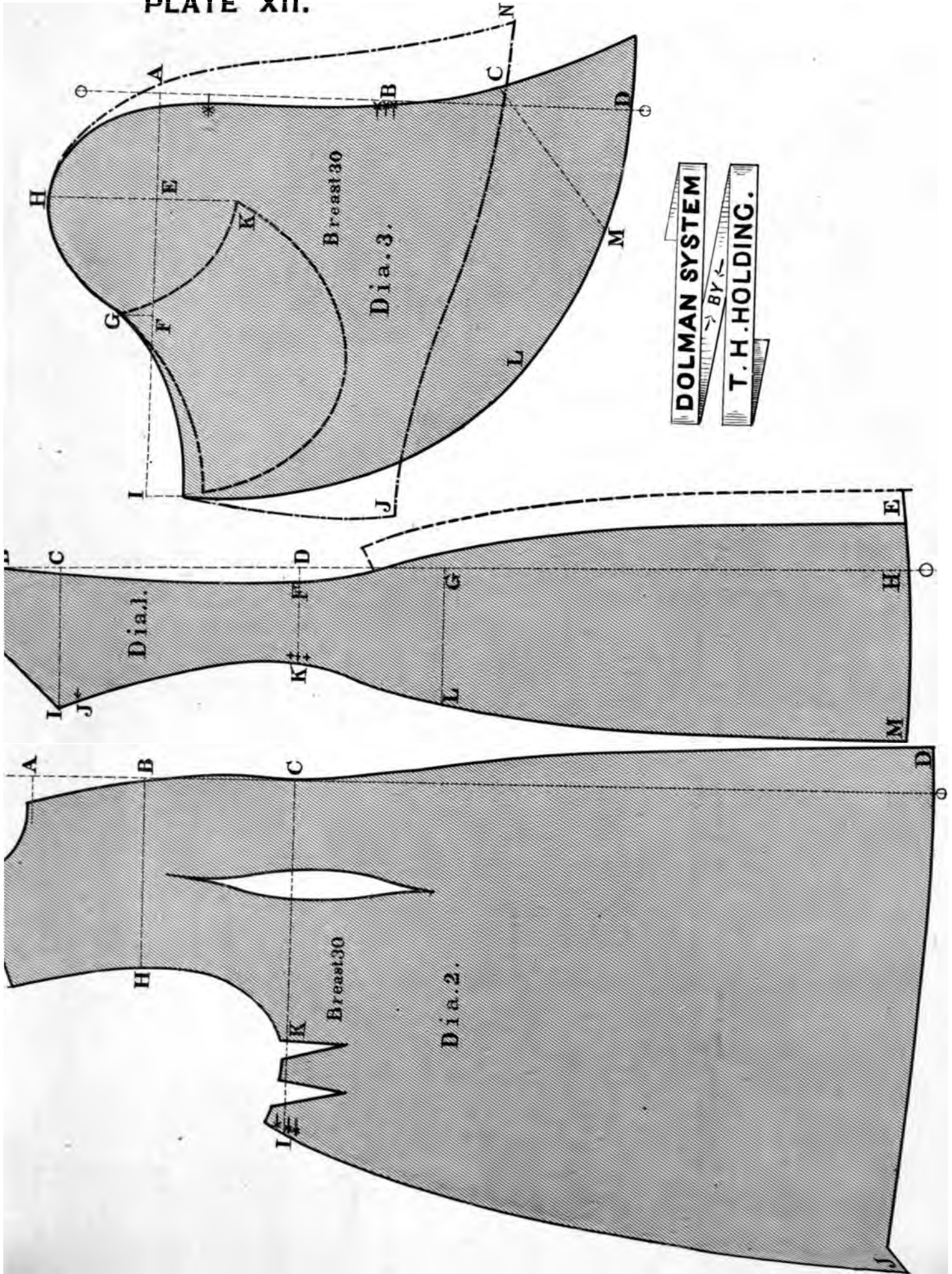
### THE BACK. Diagram I.

Draw the straight line O O, mark B  $\frac{5}{8}$  of an inch below A, and make C a-fourth of C.M. from A, and D the natural waist. N is one-sixth from A. I is a-third of the breast measure, and one-twelfth additional, or it may be cut the actual measure, or to taste. K is one-fourth B.M., from the back seam at F, which is  $\frac{3}{4}$  of an inch from D. Now, as to the width from G to L. It may seem absurd to apply the chest measure to the width of that part of a garment that is to cover quite another part of the body. However, make the width from G to L exactly the same as from C to I; then, when actually working out the pattern, take carefully the width over the lady's dress, and by direct measurement cut the forepart to its proper size, so that it will set freely over the seat and hips. Now, for the spring of back. Let E be one-eighth out from H, and let M be half B.M. from H. If a pleat is left in the back (see dotted line), cut the back from the double edge, and allow about 6 inches (uncut edge) for back pleats.

### THE FOREPART. Diagram II.

This is produced similar to the back. Draw the line O O. Mark down from O to A one-sixth, and from O to B half B.M., and to C the length of the natural waist, and D to one-twelfth more than the total length of the back. Now square all these four lines across, namely, O, A, B, and C. Mark E a-quarter B.M., and F one-twelfth; mark the "centre" between F and E. This becomes the neck point; mark back from A one-twelfth; make BH half and a-twelfth of the breast measure. To find the width of forepart at I, mark the full half of breast, *i.e.*, 15 inches, and add one-sixth out to I. Again,

PLATE XII.





to find the bottom, mark three halves, which in this case means  $2\frac{1}{2}$  inches. This quantity will be found very nicely proportioned for any average dress; but, as these things need not be cut to within an inch or two of width, it is as well to err on the side of extra width; hence I have cut these a little wider than the divisions. Now, as to balancing the back and forepart. The line C is found as D on back. Then place the back over K to I, and M to J are marked to be equal at bottom. That difficulty is got over. Again, to find the front length measure, the length of back from B to bottom, then measure back from the top B to N, call it  $2\frac{3}{8}$  of an inch, place it on at neck L, measure down to the bottom D, and make this  $4\frac{1}{2}$  inches longer than the back.

## THE DOLMAN SLEEVE.

### Diagram III.

Begin by drawing line OO; draw the line square across from A to I; A to F is two-thirds; E is the "centre," or half of this; H is to be made from a-quarter to a-third B.M., according to the type or style of sleeve head that may be wanted. It will be observed that there is a small cross on the back pitch,  $1\frac{1}{4}$  inch below C I. The sleeve head goes to this, and, therefore, the dots on the line at B correspond with the dots on K of back, and I in forepart. Point G is a-twelfth above F. The way to measure for the length of these sleeves,—and I must mention this before we go farther—is to put the tape on the neck, go over the shoulder point, and come down to the hand. Now, having found this from H down to L, less width of shoulder strap, of course, mark a-sixth below A. This \* is a pivot from which to sweep over the whole lower course of the sleeve. I trust no student of this book is innocent enough to suppose that, because I give the point for a sweep, that particu-

lar circle should be right for every part of the sleeve, and for every sort of dolman. I only give it as a practical guide, depending after all on a man having that common sense which I presume the student to have been blessed with. The forearm must be made one-twelfth below I. The length of this sleeve from B to D is rather excessive. It is cut so because a good many have been worn pleated; and this may be pleated up, or it may be sloped up as from M to C. It will be observed that there are a series of dotted outlines on this system; the cheese-knife shaped diagram is the under-sleeve of the dolman proper. The part from G to K is sewn to K on the forepart, while the curved lower part is seamed to forearm. K should be about a-fourth B.M. down from E. The forearm from C to the hand should be cut rather lower down than the forepart, to give the seam an inner curve, in other words, to help it out of sight. There is another dotted pattern on this, and that is the dolman wrap sleeve. My only purpose for introducing it here, however, is to show relatively the proportions and position of this peculiar sleeve in conjunction with the dolman, and to show how by a mere twist of the clay we mark from the one the other style, and *vice versa*.

### OBSERVATIONS.

This particular dolman sleeve is a closish one. It is intended to show the shape of the figure and the arm; and very irrational and uncomfortable it must be to any young woman of active habits. But whatever is fashionable they *will* have, and comfort becomes a secondary consideration, as with men it is generally the first. If, then, a dolman to give room and to sit easily (as they did when first introduced) is wanted, it must be carried out wider both at the back and front. This I have indicated by dots A N.

# LADIES' LONG CIRCULAR CAPE.

## PLATE XIII.

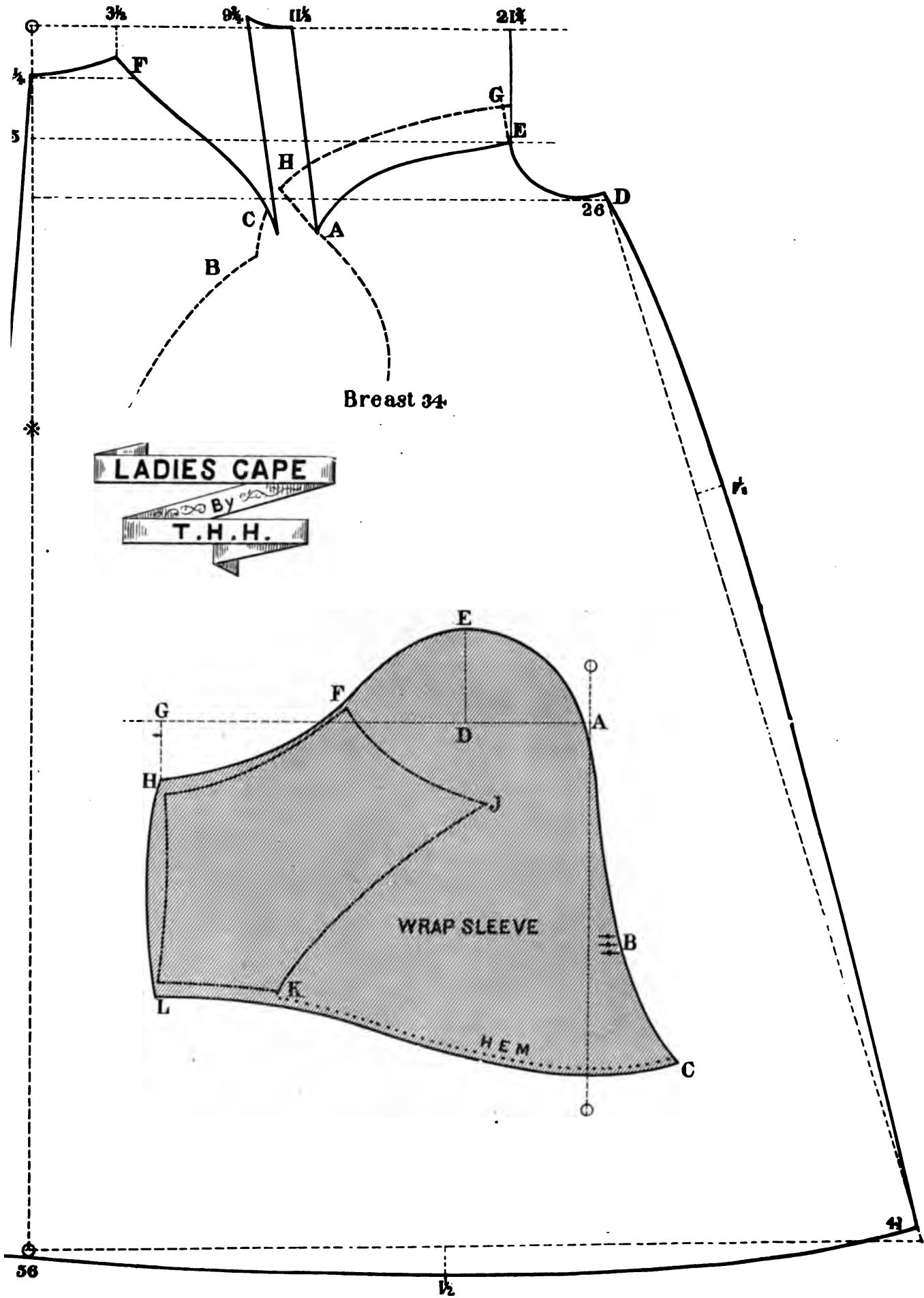
Breast 34

**T**HE variety of wraps and capes which have fallen to the tailor's lot of late have assumed so many and such varied forms, that almost any design that an artist can depict on paper, no matter how ugly, heavy, or cumbersome, has been considered a novelty, and has had to be made by the tailor. There is no garment that gives a more graceful appearance to a well-made woman, whose carriage is excellent, and whose figure is good, than a circular cape, made as it is now worn, suitably trimmed.

The question, however, for us to consider mutually is, What is the best plan, and the simplest one at the same time, to cut such a cape? If what follows on cutting capes, both the Nellie and the ulster, in this work be carefully considered and studied, the plan will be easily followed. It only remains for just the same idea to be carried out, and the coat can be made any length for any size. There is one additional proviso which I make here, and I must enforce it as a necessity, and that is, that a measure be taken from the nape of the neck to the shoulder bone on the slope. Let another be taken from the back seam over the blade bone and the arm, across the prominence of the breast. Whatever this gives—call it 20, or whatever the quantity may happen to be—there should be an allowance of about 3 inches additional, at least. Now, it will be seen in the draft before us, that the dotted line O O extends down the whole length of back. Now, supposing you are going to cut a

cape, take notice of the following:—Paste two sheets of paper *longways* together, unless you have one sufficiently large to do it in one piece, and this is hardly likely. Then get your pattern out, either an ulster or a habit body, right in size and proportion, and lay it on the back after the manner of my dotted lines. Now, put your tape on line O O, and measure across the quantity which you have previously ascertained as directed, and mark the front, whatever this measure gives, and add the 3 inches additional. Now take your forepart, and place the shoulder point A about 2 inches away from back point on C. Let the shoulder point C fall a little below H. The forepart had better be placed on line 5 E. Even then, as far as the balance goes, it will be found that the forepart is slightly shorter than the back balance. The reason for this is that any garment that hangs loosely on the figure will have a tendency to hang away and slope off the shoulder, if the latter is at all too long. The rule for balancing such a coat, that is, the back and front relatively, would be exactly the same as that I laid down for the small cape: namely, about  $4\frac{1}{2}$  inches longer from the back of the neck to the bottom of front, than from the neck to the bottom of back. Anyhow, to enable my student to put this draft to a clear test, I have put the actual quantities of the pattern before us in actual figures, so that it can be reproduced by putting the lines on and working to the quantities given, taking, of course, the graduated measure

PLATE XIII.



LADIES CAPE  
BY  
T.H.H.

WRAP SLEEVE

HEM





for the size that is required. The shoulder strap, which runs up between back and forepart, is nothing more or less than just two seams introduced instead of one, because otherwise the large opening from E to F, when brought together, will be inclined to throw too great a lump on the shoulder point. In other words,

it would be rather difficult to cut and sew the seams so that it would be perfectly fair. But by the two seams this difficulty is considerably lessened. It may be cut, of course, all in a piece, as G H. If so, the shoulder seam would be cut a little lower, so as to graduate the seam downwards.

## THE WRAP SLEEVE.

**T**HIS sleeve is intended for one of those long loose sleeves, which is a sleeve in front, but at the back resembles a cape. Very good proportions for an average figure are the quantities I am about to give for producing this same system, the one in question being cut for 33 inch breast. Draw a line O O, square across from A to G; on this square line mark two-thirds of the breast from A to F; divide this by half at D; and go up from D to E a quarter of the breast, simply raising it and rounding it off. If it is to be "puffed" (or high up), mark this a-third B.M., as has been so long in use. Mark F one-twelfth above the line A G, and make H one-sixth below G; now, shape the sleeve head and forearm by curving up from A through E, intersecting F, and running on to H. The width down from H to L is purely a matter of taste and fashion. The one in question is about nine and a half inches; some are wider, some less wide. The three dots at

B are simply three marks which I introduced for the purpose of balance. In all the ladies' wraps and dolmans these are marked at the natural waist from the back of the neck to B. On the back of the dolmans I put a mark on each side of this line, thus:  $\frac{3}{4}$ . That becomes a fixed point for all these wraps. Notch the pattern thrice, and mark the notches of this sleeve by the notches already on the back. The lower part of the sleeve from C to K is a single piece of cloth, turned in or stitched, or faced (see "Hem"). At H the fore-arm sleeve runs less than the other for the purpose of making the seam curve slightly under the arm, and then it is cut short at K, just to double the edge up, and make the front part of the sleeve look more like a sleeve. J may be a quarter B. M. down from D, though in the actual drawing I have made it about three-quarters less, so as to err on the side of having extra freedom.



# THE LADY'S HOOD.

## PLATE XIV.

**T**HERE are many varieties of hoods, but that which has remained the most popular—and remained so because of its utilitarian qualities—is that known as the DEER STALKING HOOD for men, and as the MONK'S HOOD for women. The one which I have used for many years myself, and about which I never had a complaint, is one which I designed, in the first place, to be worn by gentlemen over a travelling cap or on sporting occasions. The way I work all sizes is this: I have one-half of the hood as a block, say from C to B, cut in card-board with a hole through it, suspended on a peg at my hand. If I want an enlargement of it, I simply push it in from the double edge, then mark the curve its true width. Having also marked the neck, I should lower it for marking the bottom, and so I speedily and successfully reproduce the thing longer and wider. It is equally easy to *reduce* the size in the same way.

Actually this hood would cover an ordinary travelling cap or the small bonnet of a lady. In cutting it, as a matter of course, the purpose which it may have to serve, and the person who may have to wear it, are important considerations, and must not be overlooked. There are various little items, however, which I would strongly recommend the student to carefully note and carry out in making this hood. It will be seen that C D indicates a considerable round. The purpose of this is to give room to the head, the bonnet, or the hat when it is on. If I drew a perfectly straight line from B to  $13\frac{1}{2}$ , when on, B would stand off loose, and would neither grip the head gear, nor yet the face, no matter how tightly the string were pulled, whilst the part at D D would press on the head or hat, and the wearer would scarcely know what comfort was. Now, this round will not admit the head, when A A is joined, if it were cut perfectly flat; but still, to make the thing fit fairly

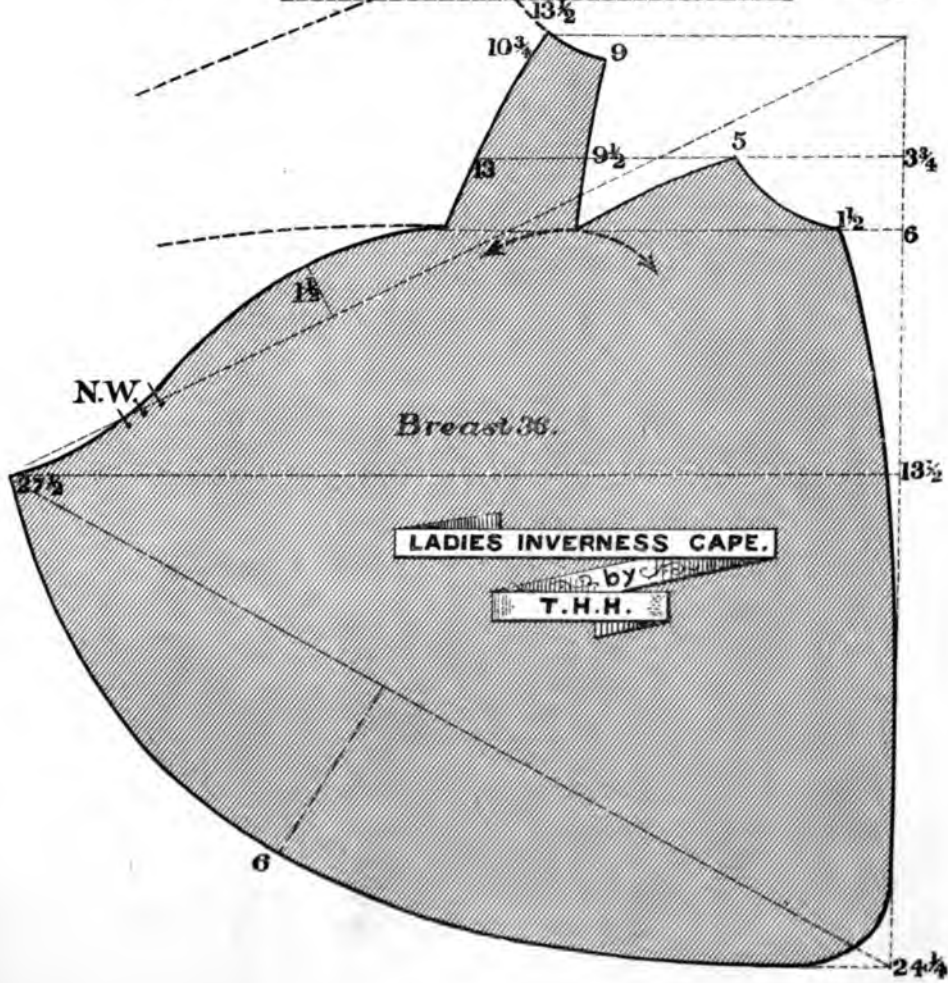
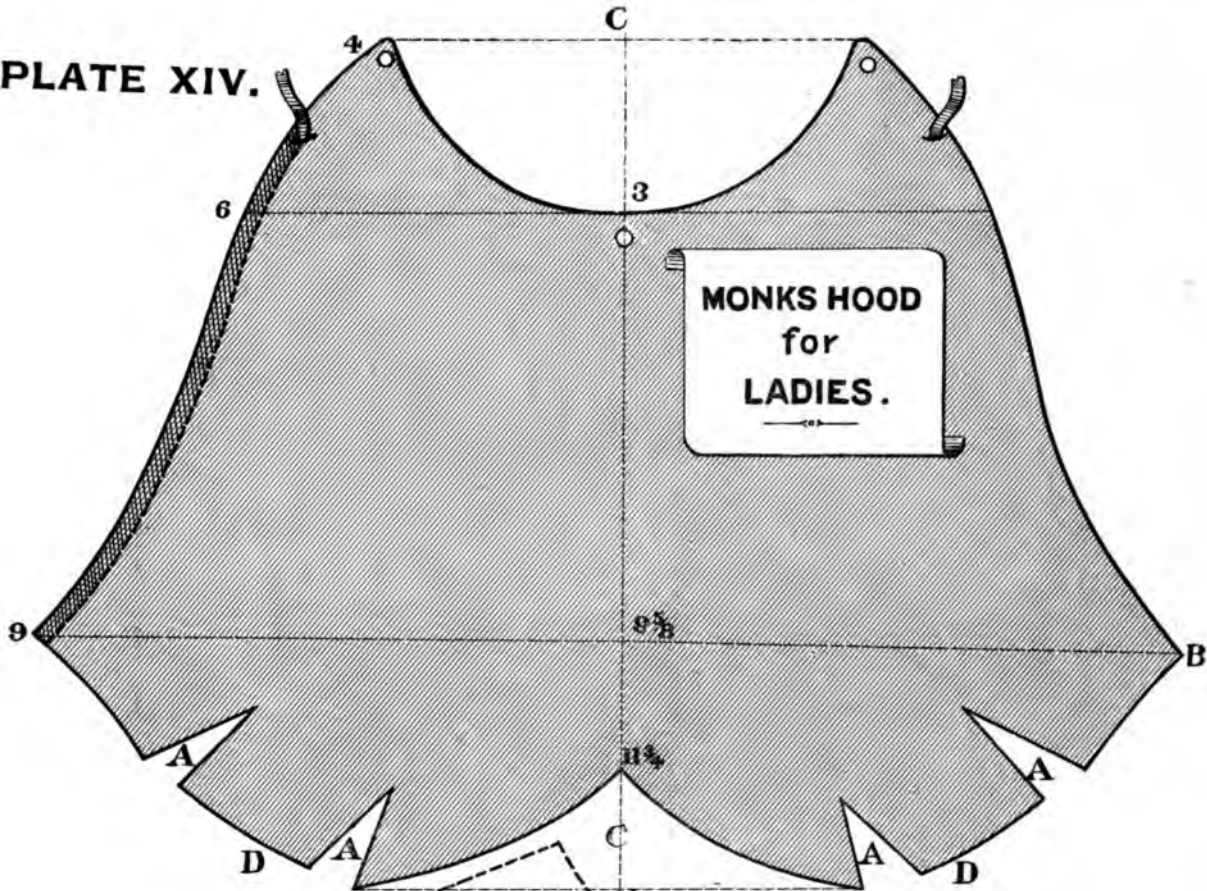
well, and to give the room which I say is an essential, I retain the round, but when this D is joined to D and pressed open, I put from one to three neat little pleats in, and sew them firmly down, or I cut out V's; see A A.

For a number of years I used always to sew a band along neck, from 3 to 4, about an inch in width, and I used to work the holes in this band, and then sew three buttons on to the coat or ulster. Recently I have changed the method, —whether for better or worse let the reader judge—and I carry it out on the following plan: I sew the buttons as indicated to the hood, but underneath, one on each corner, and one at the centre. I have three holes left, and carefully *stayed*, by the way, in *the collar seam* of the ulster, and these buttons are inserted in these holes. Thus, when the hood is away, it is impossible for any outsider to know as to whether the lady or gentleman has a hood in their pocket or at home belonging to the garment which they are wearing.

Now, another matter about the hood is the hem and string arrangement. The hem is indicated on the left side of the diagram, from 9 to 6 and 4. This hem should be about  $\frac{3}{4}$  of an inch in width, and very strongly sewn; and the string that is drawn into it should not be any weak, unreliable silk arrangement, but should be a piece of strong braid or linen or cotton binding. The holes, through which the ends come, should be about 2 inches from the buttons, as indicated at the corner.

The quantities laid down are those of the ordinary inch tape. If anyone cared to go to the trouble, they could reproduce this garment—if I may call it such—to any size that they may wish; but, as I am a strong advocate and practitioner of block pattern-cutting, I think that the one pattern, if it contain the right lines and a right idea, is just as useful and infinitely less trouble than a great bundle of patterns.

PLATE XIV.





# LADY'S INVERNESS CAPE.

## PLATE XIV.

**T**HAT wonderfully popular, and yet indefinite, cumbersome, and inconvenient garment belonging to the genus dolman, which has so long held sway and replaced ulsters and Newmarkets so completely, is a very happy kind of garment for the ladies and for tailors, if the latter have very much time on their hands. What I mean is this: It is a happy invention, is the dolman, for it is positively the only garment extant, except the lady's skirt, which admits of an infinite variety of styles and shapes and changes; not that I am going minutely here into the mass of these changes, their style and variety, beyond just to say that this lady's Inverness is but one of the many; in fact, the Inverness Cape here so called is the dolman.

I am not going to claim any particular credit for this invention, which is original, except to say that it has been highly appreciated by those ladies' tailors to whom it has become known, and who have used it with unvarying success. The specimen I here give is rather a large one, being drawn to the 36 scale, that is to say, it is *graded*, as the Americans term it, from a given pattern by the 36-inch tape to a certain size. If a 33 should be wanted, the operator will only have to take a  $16\frac{1}{2}$  tape, and the thing is done.

Where I have put a dotted arrow line

on the shoulder, the cape may be *cut* if desired, and a little fulness put in to throw up the shoulders square, though, if the V be carefully finished off and nicely curved over the point of the shoulder, it will be convenient, and will fit very comfortably and cleanly. The way that it is attached to the dolman is indicated by the back, which I have drawn on in outline, so as to make the purpose and scope of the draft clear. Following the straight angle line, we come to two letters N W;\* these join the natural waist, and the three stars which I have placed there are the three stars which are found on the dolman back.

If this garment has to be made with ordinary coat sleeves underneath the cape, the scye will have to be raised, and the coat carefully fitted to the figure, and the sleeve tested when on, just as an ordinary coat sleeve, except that the scyes should be larger, the coat a little looser, and the shoulder underneath this cape narrower. If the cape should be made of the ordinary ulster material, which is double in its texture with a lining woven to the inside of it, there is no need to line it; but if made of an ordinary material with a rough back and it has to be lined, it had better be done with silk. The front edge should have holes and buttons, so as to keep the cape down, just as in a gentleman's Inverness.

\* N. W., "natural waist."

# THE CLIFTON DOLMAN.

## PLATE XV.

### Diagrams I., II., and III.

**S**O much has been said, or rather I have endeavoured to say a great deal, concerning dolmans in the previous chapters, that I shall be very brief about the one in question. In short, I have just laid down a pattern and introduced figures for its working, so that it may be reproduced to any size desired. It is 30 breast, and the figures representing the quantities are found by the 30-inch graduated tape. Therefore, to produce the 36-inch dolman, the ordinary inch tape will do the work. The novelty of this is that the sleeve and back are joined together. There is no difficulty in cutting this pattern, but there is difficulty in so cutting it, that, when it is made up, it shall fit and look nice. There must be no strain. There must be room along the bottom edge of the sleeve for lifting the arm, and it must fit snugly about the shoulders, and lie well to the front. A great deal more I may add to a like end, but perhaps the only thing I need mention is, that if this particular coat is intended to fit quite close to show the breast as an ordinary

jacket, at least two V's must be taken out down front of forepart. However, the pattern itself will be in no way affected if I put a dozen V's in this particular diagram; I leave it free for the purpose of just showing the outline. To those about to cut this garment I would say, Study the last two or three articles on the other dolmans first, and remember in doing so that you are studying the origin and foundation of the pattern itself.

### OBSERVATIONS.

Though the back of this one is rather narrow and the forepart broad, the back may be cut very much broader at A, Diagram I. That is, the side-seam may be carried much more forward, and consequently the amount taken off the forepart; many are so cut. The under-side sleeve, Diagram III., represented by the dotted lines on Diagram I., is laid down in actual quantities, and so can be produced the same as any part of the pattern. The dots A A join and retain the balance. It is drawn to one-sixth scale.



PLATE XV.

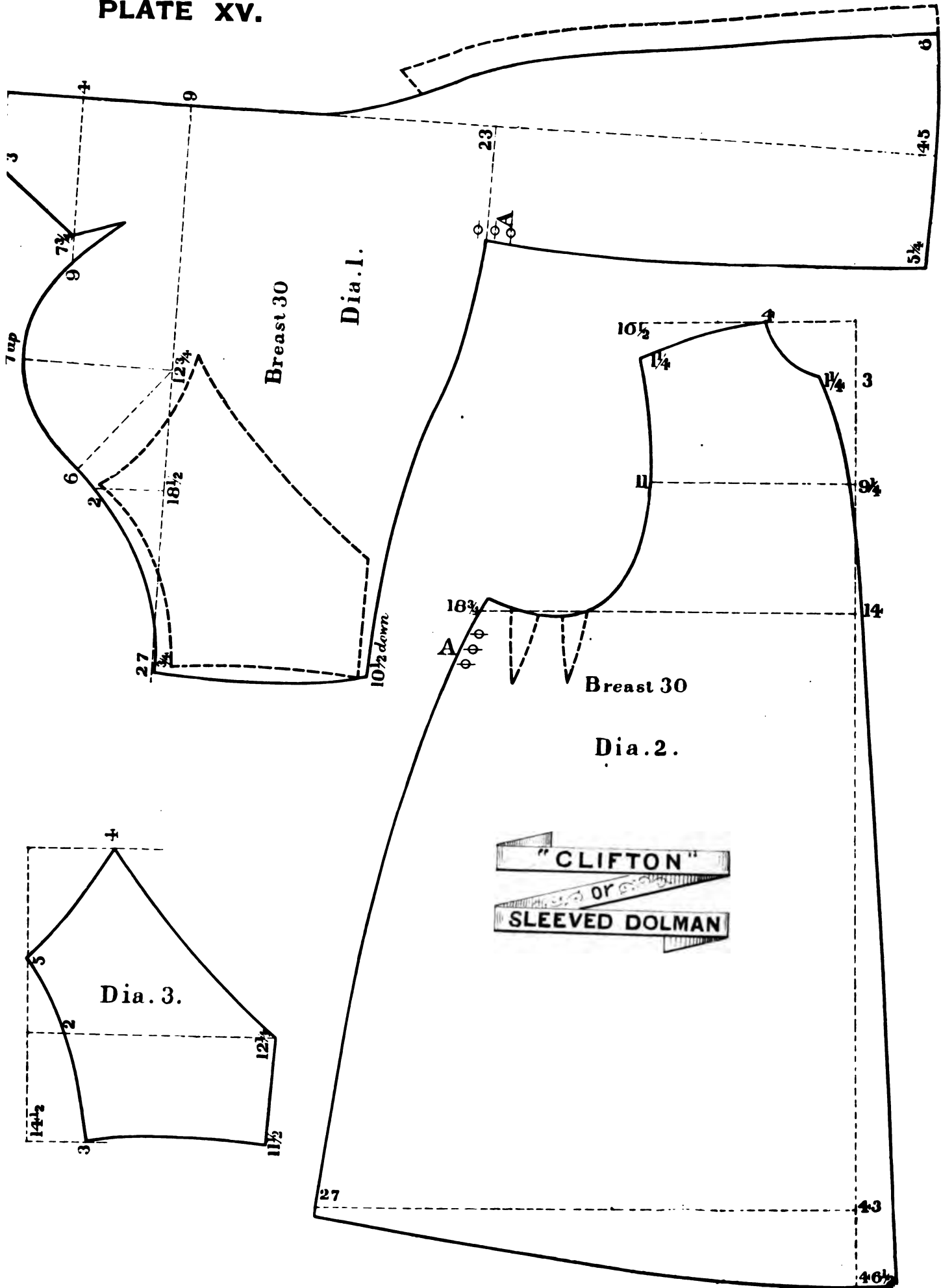
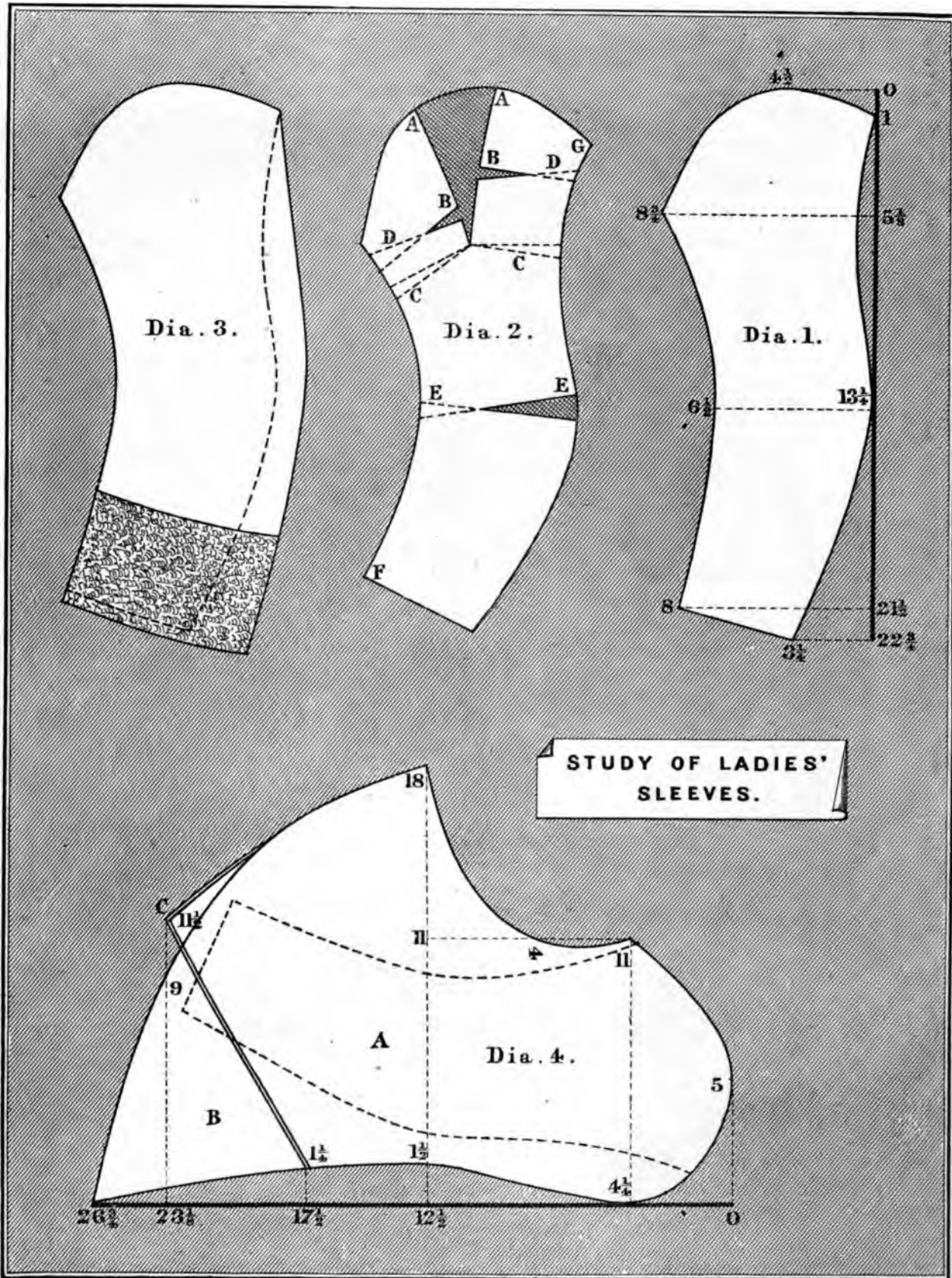








PLATE XVI.



# REMARKS ON LADIES' SLEEVES.

## PLATE XVI.

### Diagram I.

is an ordinary sleeve pattern, reduced to a-sixth scale. It displays no novelty, except that it is a useful adaptation of an ordinary lady's sleeve. Perhaps it may be asked why the little round, or, as men call it, "boke," is in the elbow. The reason is this: Properly speaking, there is no "boke." It has that appearance because the superfluous material, which sits loose on a man's sleeve, is carefully hollowed right away as far as the elbow, then below that cut smartly in to follow the arm. Nothing, except a flat depressed sleeve head, can be much worse than a flat depressed elbow in a tight-fitting lady's sleeve. Its defects, or rather I should say the defects arising from it, are, that it causes the sleeve to press in an irritating manner on the elbow as the arm is lifted or thrown forward; also it has a tendency to throw the diagonal creases back from sleeve head towards the elbow, and then from the elbow towards the hand forward. It may seem to some that the curve is too slight. There is a reason—and to me it seems a sound one—why dress sleeves should have what we may call *excess of curve*. A lady in wearing a dress is mostly sitting, the arms are curved or forward, and the bent sleeve best fits the arm under such condition. Again, an ordinary sleeve is really *close*. The material is thin, and it can with comfort be made so; but meltons and tweeds which have to go *over* the dress are better so cut, that they shall *hang* as well as *sit* when the arms are folded.

### Diagram II.

is a novelty, but I trust will be viewed as something more than a strange diagram when I explain its odd look, or better, shall I say, the end sought by its insertion

here. In reality it is the same pattern as Diagram I., and the gashes are my method of getting a successful Tudor sleeve. I found that merely adding on the *round* at top, and width at sides, for a full, puffed sleeve was hardly so satisfactory as the mode here shown. But let us ask what is wanted in a puffed sleeve, *i.e.*, in cutting the sleeve itself? Increased width, and round, you may say. That is not all. A Tudor sleeve must be put to a narrow shoulder, or the effect is lost. A narrow shoulder means a narrower back, and much more forward scye. Meanwhile the under-side remains the same; the under-scye remains ditto. But the narrow back, odd as it may seem, does not necessitate D being *raised* or lengthened, but rather lowered. Without a second set of diagrams I cannot very well explain why, so I must let it lie for a mental pill for the knowing.

By cutting *down* and across as shown, the pattern expands and depresses in just the direction wanted. By opening A A we not only get width, but also partly the length we want. Then by opening B B we get all the additional length we want. As A A opens, C C, after being cut, overlaps, and so does D D; the consequence is, the edges depress or shorten. E E is only introduced to show how an *extra* extreme curved sleeve may be produced quicker, and yet retain all original points as to angle of hand, and so on.

### Diagram III.

is almost too simple to need a paragraph. We often have to cut sleeves for jackets intended to have curved fur cuffs. I used to fancy these sleeves had, as a rule, a clumsy appearance as I cut them, and discovered the reason to be that I allowed most of the extra width on forearm. I believe most firmly it was the cause, and

a mistake. By taking liberties with the hind arm, as shown, a far more graceful-looking, and actually much better fitting sleeve was obtained. I also think in such sleeves—extra wide ones—a slight curve on the hand, as indicated, helps to take away the “Boxey” square look which they otherwise have.

#### Diagram IV.

is a matter to a nervous cutter of far more complicated aspect; yet, in reality, nothing can be much simpler. There are two kinds of sleeves we have often to produce nowadays in this “wrap” age which I find puzzle a good many tailors.

I have put in the quantities so that anyone may reproduce them at will. Nominally, then, there are three distinct sleeves here: ordinary sleeve, dolman sleeve B, and what shall I call the huge, awkward, tunnel-looking apparatus (C), which so much resembles a coal scuttle? C may be cut much squarer across bottom; in fact, straight, if wanted. The dolman sleeve, B, is not intended to allow much elbow play, but is close, as close, in fact, as such a sleeve may be cut. Width, however, may be added *ad lib.*, according to the style of thing wanted, or the shape of the back garment to which its destiny may attach it.



# APPENDIX.

## PRICES FOR MAKING.

**F**ROM the first it was my intention to append a fairly comprehensive time-log for ladies' garments; indeed, I drew one out many pages in length. The first paragraph of this log reads as follows:—

### "AN AVERAGE LADIES' TIME-LOG.

"The following times are approximate, and are not copied from any one particular town or district log, but are given as a fair average of what has been paid by me in the various firms in which such matters come directly under my personal control and settlement. As a matter of fact, I know of no complete log specially designed and well adapted for ladies' tailor-

ing. Such a log, though much needed, is not yet in existence. In what follows I only seek to give what may rank as a fair and just average."

I regret that the space allotted to this work is already so much in excess that I have had to relegate to the waste-basket the whole matter save a few figures for leading garments, as follows:—

Habit body, plain (average of three shops)	29 hours.
Ditto train (without extras)	12 "
Riding trousers do.	7 "
Ladies' hussar jackets, flat-braided	23 "
Knotts, from 1 to 2 hours each.	
Plain ulsters	25 "
Norfolk jackets, from, including belt	20 "
Plain circular cloak, from	12 "

## TABLE OF QUANTITIES, ETC.

Habit: Open out cloth, faced side uppermost, and take top side. Then reverse it, and slide longest part of under-skirt as low as possible. Use up all pieces for back, sleeves, etc., and take all remainder off the piece; total,  $3\frac{1}{2}$  yards. If with trousers, the quantities ought not to exceed  $4\frac{1}{2}$ , because there will be good hollowings to work in the body.

Ordinary jackets will take the length of back and sleeve, unless cut off faced stuff, when in most cases twice the length will be wanted.

### ULSTERS.

As a rule, for plain ulsters, single-breasted, a little less than twice the length is sufficient; but if double-breasted, as a rule, twice the length will be required.

### PLEATED NEWMARKETS.

In cases where those ulsters have an abundance of heavy pleating at the back, the stuff must be opened out as in a habit train, and the skirt cut to, say  $1\frac{1}{2}$  yards

wide, and joined at back. This will make the garment absorb from  $3\frac{1}{4}$  of faced material or upwards, according to length.

### PLAIN CYCLING SKIRTS.

These take twice the length; that is, twice the length is needed to cut the five pieces which compose the whole skirt, but a good part remains towards making the body. In all these, for say a Norfolk jacket and skirt of material which admits of being cut up and down,  $2\frac{3}{4}$  will be sufficient, or say not exceeding three yards.

### DOLMAN.

The shapes of these garments are so varied, the sleeves assume so many styles and such out-of-the-way dimensions, that one cannot have tabulated quantities. However, twice the length if a plain back will invariably answer for all average sizes, but many styles exceed even this, such, for instance, as a heavy pleated back skirt.





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Or Charge Yard Prices Irrespective of Length, and give 2½ per Cent. extra Discount on Parcels over £25 and under £10, or 5 per Cent. Extra Discount on Parcels over £10.

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Price List is sent out by us at the end of December, with list of articles and fixed prices for the next twelve months. If you have not had one send for it, and for our mutual advantage, kindly take care of it, and refer to it when buying during the year 1885. By the index you will see what we keep, our object being to supply every article that a tailor, in any part of the world, may require for his business. These prices will not be advanced during 1885; but if at any time we can reduce the prices of any articles you may rely on its being done, as we want to retain your confidence, and from us, at all times and in all things, you may be sure of always getting the very best value that can be given in exchange for your money.

Every year competition is keener. Every year it becomes more imperative to restrict the credit trade and tempt people to pay cash. The reduced income, not only of that large class who live on invested capital, but of the middle class generally, and of farmers, must compel people to study more and more where they can buy cheapest. To meet this necessity of the times you yourself must go where you can get the best value, and to do this you must be independent of the draper. Ready money gives you this liberty of going anywhere, everywhere.

The only safe policy is to buy for cash, sell for cash, getting every advantage you can, and giving all you can to your customers.

In again soliciting your support we must mention that it is to us that the merit is due of having introduced all the concessions cash buyers now enjoy, as it was only after we had proved by our success that the new policy was in accordance with the spirit of the age that other houses (even then very reluctantly) followed our example. If imitation is, as it is said, the sincerest form of flattery, we have certainly been highly flattered, as in everything we have done our appreciative rivals have taken up our system after us.

## PLATT'S SPECIALITIES.

**COATINGS.**—We can recommend our black worsteds for summer 6/6, 7/6, 9/6, 10/6. Our 12/- dress coating is perfection; nothing better could be had. For winter, our black worsteds at 6/6, 8/- and 10/- are good value, and the 12/6 West of England beautiful goods. Our Venetians at 7/6 and 9/6, and covert coatings at 7/- and 8/6 are an exceptional line.

**MACINTOSHES.**—We can now make Macintoshes with stitched seams, like tailors'. Our covert coating supplies a long-felt want of those gentlemen who ride in all weathers, a covert coating lined through with waterproof, now supplied for the first time. We have also introduced a new material, worsted with Italian lining, lighter in weight and lower in price than our ordinary worsteds, while the Italian lining makes the garments easier to get on and off, and more comfortable to walk in.

**LIVERIES.**—We have a larger stock, and at lower prices than any house in the trade. We recommend every livery tailor to use our West of England Elastic Unbreakable black and Oxford Doeskins, 6/-; Elastic drab Kerseys, 7/-; Elastic white Kerseys, 8/- N.B.—We are at length enabled to supply the long-felt want, livery plushes 27 inches wide instead of the old 18, which will save much time and labour.

**SUITINGS.**—We always keep the largest stock of Scotch tropicals, 5/3, for foreign orders, of any house in the trade, and challenge comparison for variety, novelty, and value in our 6/6 Scotch, Saxony, and worsted Suitings, 7/6 West of England, 8/- Saxony soft wool, Scotch Saxones, and cashmeres.

**TROUSERINGS.**—Special attention is given to supplying the best goods that can be had at 2/3, 2/9, and 3/3, summer and winter, a card at each price being made up and given away to any customer they may be of service to. In the better goods we unhesitatingly assert that for variety and value no house in the trade can do better than, if so well as, our range of West of England and cashmere trouserings at 4/6 for summer, or West of England at 5/- for winter.

**PLATT'S TWEEDS** we have a larger variety of, and they are better quality than they have ever been.

**CARLISLE TWEEDS**, 3/3 summer weight, and 3/9 winter weight, introduced by, and only to be had from us are the best value in the woollen trade.

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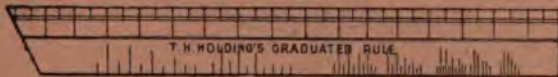
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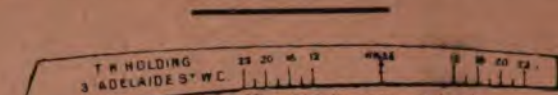
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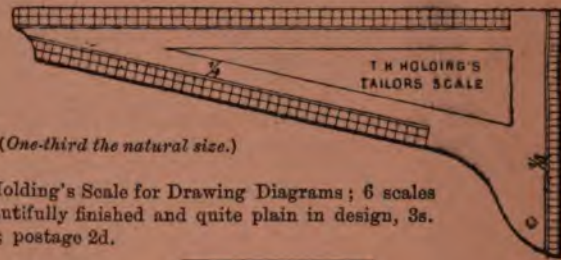
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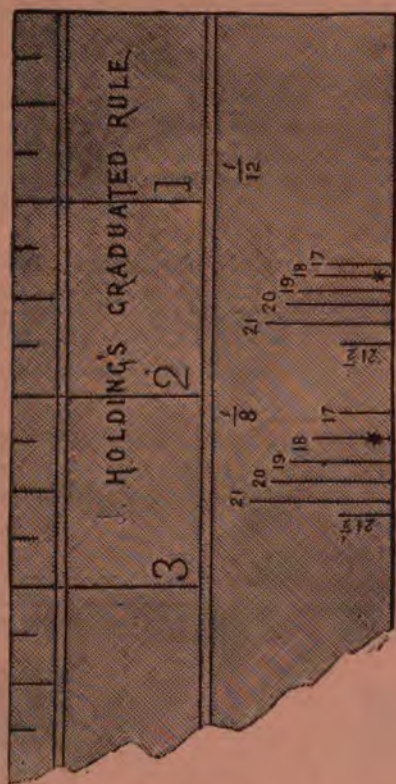
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