DR. WAMPEN'S

WORLD RENOWNED
SCIENCE OF

ANTHROPOMETRY

J. HAPPLE-HUTCHESON

DR. WAMPEN'S

WORLD RENOWNED
SYSTEM *of*

ANTHROPOMETRY

AS SIMPLIFIED AND AMERICANIZED BY

J. HAPPLE-HUTCHESON

WITH HIS LATEST IMPROVED SET OF THIRTY-SIX
UNIT GRADUATED SCALES

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OUR PREFACE.

To bring a calm contentment to the troubled heart, go forth our book, for thine the power. In making up this posy of culled sartorial bloom, we make no pretence of bringing anything of our own, except the string that holds them together; and if some wormwood be found among the sweeter gems of thought, we sincerely trust that their wholesomeness will make amends for their bitterness, for be it remembered that when we invite a friend to a feast, it is not all sweetmeats that we set before them; we also make it a point to provide something sharp and salt, both to whet the appetite and cause them to taste our wine with increased relish. One of the most prominently interesting characteristic features of the up-to-date and fain would be up-to-date tailor, is his ever insatiable desire to secure the best, that he may be the better able to produce the best. He is ever as anxious to secure the highest class technical knowledge obtainable, as he is desirous of obtaining the highest price for his work; he delights in wearing the best and most stylish clothes, he eats the most sumptuous foods, lives in the most fashionable of residence districts, he aims at working only for the most exclusive intellectually refined, stylish and rich; and when all is secured that is procurable, his ambitious aspirations remain unsatisfied; his heart still yearns for a something newer and better. "Excelsior" is his never ending refrain. This innate desire of the up-to-date cutter to attain the unattainable has caused many of the smart-witted members of our craft to make a pretence of working out "improvements" on the unimprovable. In the year 1864, when working at the same cutting table with the world famous Dr. Thos. Darwin Humphreys, who at that time, having conceived the idea of constructing his Angulator System, we asked him: "In what way do you purpose working out an improvement on the Wampen science?" He promptly answered: "I have a deep rooted conviction that I nor no other man can improve on Dr. Wampen's system of anthropometry; but there are many in the trade seeking for a something that they cannot get, and my angulator will cause many such who lack analytic ability to believe that in my new work they have secured a new principle in cutting, while I know that I shall only succeed in diverting their mind by a mere diversion of method; obtainable by giving a verticillus twist to the construction lines of Wampen's unimproveable anthropometrical science." Mr. Thos. Hogg—"Belfast"—as a young man was especially endowed with a trinity of most enviable virtues, viz.: a high order of intellectuality, rare technical ability and a full measure of industrial concentrative power; we know of whom we speak; we having not only worked as journeymen on the same shop-board, but "made halfs together," and were fellow students of Dr. Wampen's science of anthropometry. Mr. Hogg in due course became a popular contributor to our trade journals and after settling down in Belfast city, he published "The Belfast System," a copy of which got into the hands of one of our popular New York teachers of cutting and fashion report

publishers, who give a review of "The Belfast System" with most complimentary comments thereon anent "the new and most perfect scientically adjusted system of working out the degrees of chest and waist disproportion." The review of the work as published was a source of much amusement to British cutters, who freely expressed their commiseration for those, who by force of unfortunate circumstances were constrained to receive their technical education from teachers of cutting, so sublimely innocent of a knowledge of modern scientific sartorial art as to think that in "Belfast" incorporating into his system Wampen's science of the degrees of disproportion; that they had landed on a heretofore unknown scientically adjusted method of distribution of goods for very small and extremely large waists, all of which goes to prove how lamentable far behind present day up-to-date methods are the average American teachers of the art of scientific cutting, many of whom are self-conceited, unblushing, brazen-faced plagiarists, while a few are honest, well meaning men, who have by diligent study succeeded to some extent in working out improvements on some of the primeval warped teachings of distorted truths. These men never having had an opportunity of seeing or knowing of the existence of anything better, we are not inclined to regard them as the willful makers of abstract wrong; nevertheless their panoply of misconception of correct scientific principles makes them spoilers of concrete right, they having innocently accepted without analytical research seeming truths that have grown up on some concealed root of error. It is but natural for those who study and adopt the practice of Dr. Wampen's science to desire some knowledge of the author of such a world famous work; we therefore insert at back of book copy of our world's fair year lecture on Wampen and his works, a reference to which will inform the reader how Dr. Wampen became induced to produce his system and thereby teach scientific tailoring to tailors. The reader, however, must ever bear in mind the fact that a knowledge of how Wampen was induced to construct his system, and a mere possession of our book will not endow the owner with a practical scientific knowledge of the art of cutting, and that mere rules will never cover the whole matter well enough to determine practice without close study, but a careful reading of our instructions, and a diligent study of the practical application of the science as we present it, shall never fail to produce the most satisfactory results. It has been claimed, and we are not in a position to deny it, that there is a large number of young cutters who have had little or no opportunity of ever hearing or knowing anything of the Dr. Wampen science, because of the fact of their not being familiar with the higher class current literature of our trade. Thousands upon thousands of cutters throughout this country, we are told, have never read any technical work except, perhaps, some monthly or semi-annual report of fashion. Having reason to believe that this is in a great measure true, we have quoted expressions of opinions of a few from among the many that have from time to time given expression to their views concerning the superexcellence of the Wampen system, and in making our selection we have been especially careful to quote only men that are well known to the trade as TAILORS, whose intellectuality, technical knowledge, practical experience and integrity of character, all combine to make their praise valuable and their censure feared. Commendation being the reflection of virtue, its breath is sweet when bestowed by those whose own high merit deserves the praise they give.

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EVERY TAILOR HIS OWN TEACHER

SELF-TUITION MADE EASY BY OUR SIMPLIFIED, AMERICANIZED POPULAR PRICED EDITION OF THE WORLD FAMOUS

DR. WAMPEN'S SYSTEM OF SCIENTIFIC ARTISTIC COAT CUTTING

Like the blast furnace transforming a crude mass of ore to a block of precious metal, the world renowned Dr. Henerich Wampen's system of anthropometry has reduced the heretofore crude jumble of the cutters' garbled methods to a truly scientific, simple system of absolute accuracy. Unfortunately for the great bulk of tailors, the learned doctor has couched his system in the most lofty pedantic phraseology of the learned scientific anatomist, and veiled his figures or measurements in algebraical hieroglyphics, nearly all of which are as unintelligible to the average tailor as the totemic ancestral drawings of our North American Indians are to the writer. The reason why the learned doctor indulged in the use of such a ponderous style of academical language when writing up his system of drafting may be partly surmised from the felicitious fact of his being financially independent of the cash accruement obtainable by a large sale of his work. It was not mercenary motives that prompted Dr. Wampen to produce his famous system of anthropometry, but his innate ardor for scientific research. When remonstrated with anent the imprudence of publishing a work on scientific cutting, couched in language so far in advance of the intellectual grasp of the rank and file of our trade, he with characteristic academic hauteur replied: "Tailors aspiring the adoption of an absolutely accurate, scientifically adjusted system of artistic cutting must read up to me; I cannot write down to them." What Dr. Wampen so brusquely refused to do we shall earnestly endeavor to accomplish by bringing within the easy grasp of the average intellect of our fellow-craftsmen; this system of cutting, which is universally declared the most profoundly potent sartorial art science ever produced.

So as to successfully secure the thorough accomplishment of our self-imposed task of preventing this richest technical treasure of our art from being permitted to remain unknown to a very large number of cutters whose lack of learned anatomical phraseological knowledge bars them from reading Dr. Wampen's works understandingly, and also that class of equally worthy members of our trade whose enfeebled finance deprives them from the edifying enjoyment that is ever found in the possession of a technical library of the most complete character, in compiling our book we aim at furnishing these requirements by eschewing the unnecessary use of Dr. Wampen's learned brain-splitting diction, and selling our book at the lowest margin of profit, combined with a diligent adherence to the policy of calling a spade a spade, for we do not deem it politic to advise our students to place the inch tape on the "base of the fourth cervical vertebra" when we mean the nap-o'-the neck, we say so, nor do we speak of "a convex dorsal scapula" when we mean a prominent shoulder blade, or "the acromin point" when we mean the shoulder point, nor "the clavicle" when we mean the collar bone; neither do we advise measuring down to "the base of

the twelfth dorsal vertebra" when we mean the natural waist. We also know that the fit and form of a coat front will not be improved by advising a cutter to add so much on for making up at "the apex of manubrium of sternum, mesosternum and base of xiphisternum," when we simply mean the top, the middle and bottom of breast bone; neither do we believe that a skirt will set with cleaner, easier grace because of our directing the cutter to measure over the most prominent point of "glutaeus maxcimus" when we wish him to take the seat measure. In simplifying Wampen's work so that the most unerudite tailor may read it understandingly and use it with happy success in his every day practice, we draw none of the sap of genius away from it; we only prune off the doctor's superfluous pedantic anatomical phraseological dead lumber without divesting the system of any of its rarity of real scientific, practical virtue. And we make no pretence whatever at improving the elemental principles of this unimprovable, scientifically accurate, anthropometrical system of artistic cutting, for

"To gild refined gold, to paint the lily,
To throw perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of Heaven to garnish,
Is wasteful and ridiculous excess."

THE MARVELOUS PROGRESS OF AMERICANS.

Our high respect for our own veracity and the intelligence of our readers, combined with a knowledge of indisputable facts, saves us from a ridiculous indulgence in the too common error of sycophantic national flattery, as practiced on Americans by foreign visiting diplomats, actors, etc., who "wink with the other eye" while they advance the erroneous claim that young America, strong, vigorous, and full of promise as she is, is also the peer of old Europe in the domain of the higher branches of literature, industrial art, and science. We frankly declare our belief that such is not the case; we nevertheless are equally frank in stating that during the last fifty years, or more perhaps, no other peoples in the world have by adoption, adaption, and inventions numerous, made such rapid and robust progress from primeval conditions as the Americans have in the arts and science of agriculture, mechanical, steam, and electrical engineering, as well as commercial, political, and surgical knowledge and sociological wisdom. And while our own trade has to a high degree participated in the ripple of this great progressive whirl, it is nevertheless strangely and grievously discouraging to note the fossilized tenacity with which American teachers of cutting cling to the antique, inaccurate method of drafting by thirds, fourths, sixths, and twelfths, plus and minus an inch, etc., as laid down by making dim indentations on the corner of the common square, or by sets of alphabetic scales—methods that were in line with progressive sartorial art when tailors were coming out to this country in the wake of the Mayflower.

When brought brow to brow with Dr. Wampen's sartorial art science, about the best thing that can with truth be said in favor or praise concerning these divisional minus and plus petrified relics of antiquity, which in the tallow-dip age of our profession were received as marvels of sartorial art, when in 1802 Duncan MacArra evolved and taught the principle, is that they may be regarded as excellent methods for quickening the sense and training

the judgment—a course of study through which, on account of the non-progressive policy of American teachers of cutting, many unfortunate young men are compelled to travel ere they become good cutters. But stormy, rough, and thorny is the road, with its many alterations, misfits, and recriminations numerous, accompanied with voluminous profanity; while worry, anxiety, doubt, and despondency galore have to be experienced and endured before any degree of proficiency is attainable.

REVERENCE FOR AN OLD STEPPING STONE.

While we keep the antique thirds and fourths rule of drafting in reverential remembrance as a most excellent old stepping stone in the progressive march of sartorial art, we freely concede the wisdom of its having been long since discarded throughout Europe by all progressive, up-to-date teachers of cutting; discarded not because of its being old, but because of its inaccuracy and complexity as compared with our modern system of absolutely true, half-breast eighteen-unit graduated tapes, as used in drafting by the all-embracing Wampen science of anthropometry.

In giving expression to our reverential feelings for the antiquated thirds and fourths, we have the able support of the learned Lord Bacon, who says: "Surely the advice of the prophet is the true direction in this matter, 'Stand ye in the old ways, and see which is the good way, and walk therein' (Jer. vi: 16). Antiquity deserveth that reverence that men should make a stand thereupon, and discover what is the best way; but when discovery is well taken, then make progression. Antiquity is the world's youth; these times are the ancient times, when the world is ancient, and not those which we account ancient, *ordine retrogrado.*"

A SARTORIAL ART TREASURE.

Not to know the Dr. Wampen system is to be in fact destitute of a knowledge of the richest treasure of productive sartorial art science, enabling the cutter to select a thirty-six unit tape for any size from twenty-three to fifty-two or larger, by which he proceeds to draft the very small or extremely large with the same unconcern as if drafting a normal thirty-six with the common inch tape.

AN EXCELLENT BLUFF.

In the very face of our much-vaunted technical progress it is still the vogue with American instructors to teach that most reprehensible method of grading sets of block patterns by "staging it" from an accepted perfect thirty-six model to an accepted perfect forty model, and so on. While we, in courtesy only, confess this old-fashioned dressmakers' method of grading to be theoretically perfect and a most excellent hypothetical bluff to be worked off on cutters and employers that have never acquired a technical knowledge of our trade, we unhesitatingly declare it a huge bungling miscarriage of sartorial art, a mere old-fashioned dressmaking subterfuge for producing a larger or smaller size of gown. If this method of grading possessed noteworthy merit it would not be necessary to begin over again by drafting a model for every fourth size; and to claim that this process of "staging it" is good enough for producing sets of blocks for the ready-made and mail-order trade is indeed a lame excuse for the continuance of

a principle that is admittedly wrong, more especially so when an absolutely correct scientific principle is within such easy reach.

EXCEPTIONAL INTELLIGENCE OF CUTTERS.

In keeping with our common practice we speak frankly, rejoicing in a knowledge of the fact of the great bulk of cutters being men of exceptional intelligence, and therefore ever anxious for, and glad of, the opportunity to add still more to their wealth of wisdom, knowing as we do that such men always have a deep sense of gratitude in their hearts for all who are willing to respectfully show and are able to prove to their fellow-crafts that they are wasting much mental tissue and physical fiber by the use of wrong, imperfect, clumsy, awkward, unreliable methods. While we hope not to be misunderstood by the intelligence of the trade, we of course know that there are a number of narrow-minded, self-satisfied cutters of the scatter-brain order who, in place of being thankful to those that endeavor to set them right, get mad and go off at half-cock, firing volley after volley of abuse. If such men will only have patience, and read us to the end, no matter if they cannot agree with us, we doubt not they will at least be able to say that our book has led them to think with profit of things they had never thought of before. To all such we say, do not in your haste cast the book aside as the work of a visionary dreamer, or perhaps as sheer fudge; read us to a finish, then let them give frank, intelligent expression to their ideas, whatever they may be.

ANTIQUE DIVISIONAL METHODS.

Any principle that enables the cutter to do his work with greater accuracy, ease to himself, and profit to his employer, must and shall commend itself to every intelligent, progressive cutter who has experienced the more or less inevitable concomitant worries of a daily discharge of cutting-room duties. What the ready reckoner is to the banker, commission merchant, and insurance agent, the Wampen system is to the cutter, and stands much the same, by comparison with antique divisional methods, as the now perfect scientifically constructed hundred-mile-an-hour railroad engine of today does with George Stephenson's first locomotive, "The Rocket." Learned astronomers, mariners, engineers, land surveyors, architects, painters, and sculptors all use the unit system as applied to Dr. Wampen's anthropometrical science. A lad comes in to get measured; he is 32 breast; his father also gets measured; he is 52 chest, or more, as the case may be; the unit tape marked 32 will produce the boy's coat without the use of a minus or plus affix, just as the common inch tape will produce the 36 breast; while the unit tape marked 52 will in like manner produce the father's 52 chest measure coat and vest, each unit being graded to the thousandth part of an inch and made to represent the common inch tape. The contraction, expansion, or division of an inch by a $^1/_{33}$ or $^1/_{52}$ is a too delicate mathematical operation to be practical in the every-day routine work of the cutter. Dr. Wampen, however, has completed his work on a strictly correct scientific basis, giving to the cutter the results of his hair-splitting variations in a form so simple and absolutely true that we instinctively soliloquize, "How the mischief did I not tumble to that idea myself?" The unit, except in the thirty-six size, is always less or more than an inch, but always a fractional part more or less than a thirty-sixth of the ruling quantity, the large sizes being a fraction less, while the small are a fraction more.

COMMON SENSE INSUFFICIENT.

While the misguided continue to blindly accept and practice the misconceived, primitive, warped teachings of mere tuition-fee-grabbing hypothesists, thoughtful, well-informed tailors, who sadly view the dismal condition of the grim-faced, care-worn, all-day brain-strained cutter striving to master the minus and plus complexities of divisional systems, are sympathetically constrained to exclaim, "How long, O Lord, how long" shall tailors endure the affliction of blind contributance toward the sumptuous support of those sordid, groveling, parasitical false teachers of shallow, puckering, crippled theories, of abstract truth, mere sophistic subtleties without comprehension, paradoxical without ingenuity, filling not the lofty purpose of extending but checking the onward and upward progress of sound, practical, scientific, technical knowledge. But as we have already said, we nevertheless frankly confess our reverential admiration of the old thirds and fourths methods, just as we in like manner reverently view the pyramids of Egypt and the wall of China, although now a practically useless burden on the face of the earth. We can with deep interest listen to the most minute descriptions of them, and at a vast expenditure of time and money would enjoy traveling many thousand miles to see them, knowing full well that, useless as they are, if we dare lay sacrilegious hands on them to deface or destroy them, our memory would be held in abhorrence. But when teachers of these old minus and plus divisional systems tell us that by the application of a little common sense we will experience no difficulty whatever in making adjustments to suit the requirements of modern demands, we reply that common sense is totally insufficient where the most uncommon sense and the best scientific genius are required; and they are the only expedients through which we may reasonably hope to attain success. The sooner American teachers come to a realization of the fact that present-day technical exigencies demand a higher standard of qualifications than is attainable through a study of their old will-o'-the-wisp, antiquarian relics of tallow-dip colonial days, the better will it be for all concerned. We envy none who know more than we do, but we do pity those who know less.

DR. WAMPEN'S SYSTEM CONDEMNED.

In certain quarters objections to the use of Dr. Wampen's system have been unwisely yet vehemently urged on the strength of the premises of the Wampen science being so absolutely complete that the adoption of it obviates the necessity of thought, substituting a general formula in the room of personal intellectual effort—a practice that tends to weaken the reasoning faculties. To such chatterbox ideas we briefly answer: The Wampen system of cutting is the ripe fruit of a profound scientific scrutiny of cause and effect, and is revered by the most intelligent members of our profession as a great monumental work of true scientific sartorial art discovery; its bearing upon the discipline of the intellect sets us at liberty to engage with greater facility in our more arduous toils, and as a happy result of an advanced state of science we are permitted and even called upon to proceed in the study of higher problems than those heretofore contemplated; and the practical inference is obvious. The cutter's chief function is the producing of garments that will becomingly fit and please his patrons. And when this result is satisfactorily achieved it will surely be conceded that the system that requires the least expenditure of time and brain tissue is the most desirable. If through the advancing

power of scientific methods we find the pursuits on which we are engaged afford no longer a sufficiently ample field for intellectual effort, the remedy is simple: Proceed, we say, to higher inquiries, and tackle difficulties yet unsubdued. We need not fear to commit ourselves to such a course, for we have not yet arrived so very near to the boundary line of possible knowledge as to suggest the rather grave apprehension that the lack of scope will prevent the exercise of our inventive faculties.

ANTHROPOMETRY.

Samuel Keyworth, London, author of "Form Growth," in one of his essays says:

"Anthropometry.—The simple, literal meaning of this term is Man Measurement.

"It is an expressive term and ought to be generally accepted by the trade. Besides its etymological meaning, anthropometry has already an extended, peculiar significance, and the more it is received as a tailor's technical term, the fuller, richer, and more useful will it become. Words live and grow. As they grow they gather around themselves an ever-accumulating mental substance, either of history, of science, of thought, of suggestion, or practical utility.

"Anthropometry at once reminds one of Wampen. But Wampen did not make the word; he found it already made. He added to its wealth of meaning. Present-day teachers should do the same.

"You know the story, how the young university student, having his attention drawn to the subject of tailoring and cutting, went straight away, in his pursuit of knowledge, to the figure itself. How he anatomized, measured, compared both statuary and living models. How, under his masterly hand, an elaborate sectional system of figure-division arose, based on the two elements of length and width. How he, the outsider, plunged, as it were, into that unexplored region where others had so long wandered, like Livingstone and Stanley into Darkest Africa; nor leaving it until, by line, compass, and theodolite, the region had been mapped out for future travelers; mapped out for unsentimental wealth-makers who always come along to pick up the gold which others have extracted.

"Wampen's work on anthropometry is as essential to a full knowledge of the science of cutting as are Darwin's books to an inquirer into the evolutionary theory."

GLOW-WORM LIGHT.

American teachers of Old Fogy, Mossback & Co.'s divisional methods seem satisfied as long as they can rake in the cash, to plod along scorning the brilliancy of the midday sun, preferring rather to continue teaching their students to do their work by the dim light of the glow-worm, while they with a bland smile suavely explain to their over-credulous, duped pupils that by a process of guessing, which they euphoniously call "judgment," they can come near enough to it to meet all the practical requirements of our trade—a statement which simply means that they are cognizant of the fact of their teaching a system of cutting that lacks completeness. Scorning the adoption of more enlightened principles, they persist in teaching cutters to continue working for success by the use of methods that propagate a marvelous amount of concealed vexation and secret despair.

Though plunged in ills, and exercised in care,
Yet never let the noble mind despair;
When press'd by dangers, and beset by foes,
The gods their timely succor interpose;
And when your courage sinks, o'erwhelmed with grief,
Dr. Wampen's unforeseen expedients bring relief.

OLD HAS-BEENS.

Ask any teacher of the old plus and minus divisional systems that you meet anywhere between the Pacific coast and Atlantic seaboard to explain why they continue to teach the practice of a false method of locating the cardinal points by thirds, fourths, and sixths, minus or plus one inch, etc., etc., as dimly marked on the corner of the common square, and not one in a hundred can present a reasonable excuse, because their hypothesis is logically, theoretically, and mathematically incorrect, and therefore practically false. These men, when drafting a thirty-six size, add one inch to, or subtract one inch from, say a third, a fourth, or a sixth, as the case may be, which means that they locate their points by a process of adding or subtracting one thirty-sixth to or from their divisions of the breast measure; and while they stand ready to swear that the addition or subtraction of a thirty-sixth at a given point is absolutely correct, they will unwittingly contradict themselves by proceeding to draft a fifty or maybe a twenty-five size, and in like manner add to or subtract from their divisions one inch, as in the thirty-six size, which means that in the case of the large size they have produced their draft by the addition and subtraction of a fiftieth in place of a thirty-sixth, as in the first case, which is declared correct, and in the case of the small size they add or subtract by a twenty-fifth. Hence the cause of so much trouble when called on to produce either small or extra large sizes; and when pressed for an explanation these teachers of so-called sartorial art science only give us for an answer an evasive comment, a plausible bluff, a dull, far-away look or vacant stare, which calls to our memory the lucid statement of Mr. Back, who on a memorable occasion said: "Place these systems on the dissecting table alongside of the Wampen science, and they slide into oblivion like a frog into a pond." We earnestly recommend the relegation to the receptacle for the discarded all these "good old has-beens," *i. e.*, divisional systems, more especially such as have a minus or plus affix guess. True, a little incomplete detail may or may not cause a misfit, but the accumulation of a little misplaced trifle at this point, and the lack of a trifle at that point, all combine to give the cutter, the customer, the bushelman, and the boss no end of worry, loss of temper, and expense.

A DIMLY UNDERSTOOD FACT.

Cutters who cling to the now antiquated, ever-unreliable method of drafting by aliquot parts of the breast measure, with their plus and minus accompaniment, ignoring our more expeditious principle, most undoubtedly stand square in their own light, working at a needless expenditure of time and useless waste of brain tissue. It is a long-established but seemingly dimly understood fact that the human form as it increases in bulk does not increase in the same ratio all over the body. To meet the exigencies of this rather abstruse complexity, the learned Dr. Wampen's anatomical knowledge and scientific trigonometric, geometric wisdom enabled him to construct and present to us his system of anthropometric graduation in such concise lucidity and correct, practical simplicity that on having it explained to us we at once become puzzled to know the actual depth of our stupidity or lack of instinctive intuition.

MASCULINE PROPORTIONS.

The ancient sculptors were the first to make a special study of human proportions and lay down certain prescribed canons or conven-

tional rules and individual notions, which were recognized by the Egyptians and accepted by the Greeks, as, for example, the famous statue of Polycletus. Those ancient artists deviated from their accepted standards according to the individual conception which they desired to infuse into their subject, just as thoroughly posted Wampenite cutters do in producing characteristic garments most becoming to the varied individual requirements of their patrons. When the sculptor desired to represent a Jupiter he developed the subject less by a rigorous adherence to nature than by individual ideality, producing a form of forehead that was suited to his own perception of the character. Like the properly instructed artistic cutter, who knows just how to correctly adjust the location of shoulder and side seams of a coat for a very short-necked, high-shouldered customer, producing a most desirable optical deception, making the shoulders to appear less square, the cunning sculptor or portrait painter, desiring to make the face angle to appear enlarged, accomplishes his purpose by placing the ear a trifle lower. When those artists aimed at representing nobleness and grace, the neck was made bare, with the limbs rounded and slim. When the sublime was desired, the head, the limbs, and the joints especially, were made larger, broad shoulders signifying strength, narrow shoulders youth or effeminacy of character. The trunk all of one size, or drawn in at the waist, has also its significance; for example, the pelvis is contracted when it is the desire to awaken modest sentiments, or enlarged when intended to excite passions of an opposite character. From all of these high-art guides to the artistic production of characteristic features the intelligent young aspirant for sartorial art fame will be able to draw useful, practical deductions for the embellishment of his work.

GRECIAN ANATOMICAL ERRORS.

With the ancient Greeks rigorous exactness was so little sought after that they seemed to think lightly of perpetrating egregious anatomical errors, often making the limbs unequal. In the Laocoon the right leg is shorter than the left, and in one of his sons the case is reversed; the Pythian Apollo and the Venus de Medici had each one leg shorter than the other. The various art schools succeeding the Renaissance period were all inspired with ideals anent the production of characteristic features similar to those of the Egyptians and the Greeks. In Italy height of figure was expressive of dignity; in Spain the figure was reduced in size, with a view to denote delicacy of form; in Holland it was made large to illustrate realism, while in France the head only was exaggerated, with a view to exciting greater attention. It will therefore be seen that the artistic and the anthropological conceptions are somewhat contradictory, the one to the other; the one idealizes the beautiful, while the other searches after the true. Art, then, ought to rest upon anthropology, in that its whims are tolerated under the express conditions that they do not go beyond the individual variations which anthropometry reveals to it. If it be true that there can be no art without feeling, neither can there be any without design.

MANY DIFFERENT TYPES OF MANKIND.

The different races of mankind give us a great plurality of types of ideal human proportions, every tribe of men having its own distinctive physical normality and each of which has its many subnormal conditions; its agriculturists, its tradespeople, and its many groups of learned professionals all have their

distinctive normal attribute. It is therefore highly essential for a first-class fine-trade cutter to have a familiar knowledge of all the varied normal conditions. We say so although we are aware that the more fully conversant we are with the detail facts, the more timidity do we experience when asked to describe the boundary outlines of THE NORMAL MAN.

OUR SOLDIERS OF THE CIVIL WAR.

The muster rolls of the Union armies of the rebellion show that out of 2,000,000 in round numbers three-fourths were native Americans; Germany furnished 175 000; Ireland, 150,000; England, 50,000; British America, 50,000, and other countries, 75,000; in all about 500,000 foreigners. Forty-eight per cent of our soldiers were farmers, 27 per cent mechanics, 16 per cent laborers, 5 per cent professional men, and 4 per cent were of miscellaneous vocations. The average height of our soldiers was 5 feet 8¼ inches, including the large number of recruits from 17 to 20 years of age. Out of about 1,000,000 men whose heights were recorded there were 3,613 over 6 feet 3 inches and some were over 7 feet.

MAN'S TOTAL HEIGHT.

The tallest race of men that we know of are the untamable, unconquerable, cannibalistic tribe of Seris Indians of Tiburon Island. Their average height is more than 6 feet; they are limber-limbed, stalwart, ferocious, hideously repulsive, and of the most degraded order. Their women, who frequently visit Sonora, are said to be beautiful. The bucks in recent years have made sorties on the ranchos of the mainland; going as far as Guaymas, they carried off to their insular home Mexican women and children, taking them across the Angostura del Inferno (the Strait of Hell). At this point their island is only two miles from Sonora. President Diaz was prepared to exterminate them, but before he gave the command the Washington ethnological bureau asked to be allowed to collect data of this queer race of people before it was made extinct; and that was the last we heard of either data or expedition. The next tallest race of manhood are the Patagonians, whose average height is 5 feet 11 inches; and in searching our memory while we write, the smallest race of men that we remember knowing anything of are a tribe of nomadic South African Bushmen, whose average height is said to be 4 feet 6¼ inches. The Irish and Scotch average 5 feet 8½ inches; the English, 5 feet 8 inches; the Scandinavians, 5 feet 7 inches; the Chinese, 5 feet 4 inches, and the Lapps, a branch of the Mongolian race, average only 5 feet. It will thus be seen that the tallest race of men are a trifle less than one-fourth taller than the shortest race of mankind. Struck at first sight by the effect of this difference of stature, we are apt to form excessive notions anent the amount of difference; but when we stop and contrast it with the disproportions of comparative size as seen in other animal species, it is indeed almost infinitesimal; and by the use of properly constructed systems of cutting, the two extremes in size give the properly informed manipulator of the shears no concern whatever. In contemplating the disproportion in size of the animal man we shall only draw the reader's attention to two other animal species, that the difference may be compared by contrast; for example, the toy Scotch terrier with the mastiff, and the Shetland pony with the Clydesdale horse,

AN APPROXIMATE SYLLABUS.

The learned professions have long since united in accepting the white race of mankind as their standard for the anatomy of the human figure, and scientific anthropology furnishes us with an elaborate anthropometric table of relative proportions from which we here give a brief approximate syllabus as serving to show the basis upon which Dr. Wampen constructed his system. For anthropometrical and other scientific purposes the human figure has been divided into eight height sections called "Heads." From the vertex to the lower mandible point (crown to chin); thence to mesosternum (level of nipples); from there to the umbilicus (navel); from the umbilicus to the genital organs; from there to the middle of femur (thigh); thence to the upper tibia (knee level); from there to the middle of the tibia shaft (middle of leg), and thence to the ground. Each of these eight heads has its division and subdivision lines; the head, for example, is divided into four equal lengths—from the vertex to the hair line, from hair line to root of nose, from the root of nose to its base, and from base of nose to chin; the space between the eyes or breadth of base of nose is equal to one length of the eye; the length of the face and the length of the hand are equal, each being a ninth of the total height; the length of the foot and the circumference of the clinched fist are equals, each of which is one-sixth of the total height; the neck, the knee, and the calf are each three-eighths of the breast measure; the breast and seat are the same in size, while the waist is one-sixth less than breast; the thigh is five-ninths of the seat; the ankle and elbow are each one-fourth of the breast. These are but a few approximate proportions of the anatomical standard of the human form, but the science of anthropometry has the divisions of the human figure reduced to centimeter fractions. When you consider the fact of a centimeter being the hundredth part of a meter, and that the measurements of the human form are reduced to the hundredths of a centimeter, you may begin to realize how admirably correct the Wampen system of drafting and grading sets of block patterns unquestionably is.

WAMPEN'S MODEL.

Dr. Wampen gives us a model figure as a cutter's base or zero of graduation, the chest measure of which is thirty-six inches, with a thirty-inch waist, or one-sixth less than chest measure. The figure, having a total height of sixty-four inches, or units, is divided into eight height sections, or heads, seven of which are called the ground length; that is, from the nape of the neck to the ground. Each of the "heads" is subdivided into eight inches, or units, of total height, enabling the cutter to accurately locate and correctly provide for any abnormal condition that may exist in any of the heads or subdivisions of heads. These heads are marked off on the figure, as already explained, by horizontal boundary lines, the coccyx point, or os pubis level, being the model's center of height level, which is thirty-two units of total height. When the unit of height, argue some misinformed cutters, is greater than the unit of proportion of breast, the coccyx point level is always above the center level, and therefore the total height unit is not a reliable guide to the location of natural waist length; and, continue these hypothetic reasoners, when the coccyx level falls below the center level, the height unit always becomes less than the chest unit, which would result in the cutter locating a too short natural waist level. We have always declared that the unit of height is not a safe guide for locating

depth points; nor does Dr. Wampen intend it to be used as such, except in cases of grading sets of block patterns. Men who argue that a low or high coccyx point level changes the size of the height unit are laboring under a huge misconception of the governing law of physiological economics and mathematical science as applied to the art of cutting. For example, take two men of equal height, the one measuring thirty-one and the other thirty-three leg length, which is not an uncommon occurrence. We here have a difference of two inches in the coccyx point level, and yet the man with the lower level is just as likely as not to require a shorter shoulder and depth of scye level than the one with the higher coccyx level, because of the difference in form of shoulders and flatness or roundness of back. Our simplification of the Wampen system clears away many of the false conceptions anent the practical application of the Wampen science. Mr. F. M. King, although not a practical tailor, has proved himself a most intelligent and successful cutter, as free from swell-headed, ostentatious swagger as we can get them, yet he happens to be one of many who caught the false idea of the application of the height unit. In talking with us concerning the practical worth of Dr. Wampen's science he said: "I can make no pretense of knowing all the varied details of Dr. Wampen's anatomic, mathematical, sartorial art philosophy as taught to cutters, and, comparatively speaking, if I knew but as little of any other system as I do of Wampen's, and attempted to make my living by the practice of it, I assure you I would not be able to provide salt enough to season my food; but, little as I do know of Wampen's science, that little enables me, as you know, to successfully compete for my living with the best of them who are depending on their *thorough* knowledge of the old plus and minus divisional systems which are still in common use in the every-day practice of American cutters, who seem to be thoroughly duped into the erroneous belief that, unsatisfactory as their divisional methods are, there is nothing better in existence; but these cutters are willing to believe only what they wish to be true."

ÆSTHETIC SCIENCE.

Dr. Wampen says: "The beautiful and the æsthetic are synonymous, only with this difference: the æsthetic has a science for its base, and is therefore not disputable. My works show how to produce the beautiful; the æsthetics have a science by which the beautiful is produced—a science which consists of indisputable principles in nature. The whole of the principles taught in my work are the science and geometry of the human figure, pure and simple. It teaches simply of the surface and solids of the human body. My principles and teachings are equally as useful to the sculptor, the painter, or the calisthenics as to the tailor. Like Prometheus, who stole the light from heaven and came to light up the earth, I take the light of science to light up the human mind."

THE GREATEST SARTORIAL ART SCIENTIST.

As the chariot wheels of "old Father Time" roll us on and into ever more enlightened environment, Dr. Wampen's teachings are being more eagerly sought after and diligently studied, especially by that class of cutters who are most capable of appreciating the works of men of real practical worth, and to whom we are indebted for our advanced knowledge in the science of high-class garment cutting. As a sartorial art scientist, Dr. Wampen, through-

out the civilized world, is deservedly awarded the position of highest rank. His laborious research into the various forms and attitudes assumed by the human figure, and his anatomical mathematical basis for the artistic construction of graceful-fitting clothing for the many divergent forms of men, is an everlasting monument to his genius and industry. The truths he has revealed and taught us to understand and practice are of the highest conceivable value to the cutting profession, he being at once the scientific pioneer and grand past master of a perfect sartorial art science. Dr. Wampen's idea of high-class tailoring is that of an industrial art, to which the teachings of science are practically and economically applied—an idea that is now taking a fast and powerful hold of the trade and is certainly leading up to greatly improved results. It must not be thought, however, that the especially favorable advantages of the present-day cutter constitute a royal road to success, for with improved methods we create a still greater demand for superior executive ability. The greater ease that Dr. Wampen's science has brought to us in ascending the sartorial ladder of fame has naturally produced a correspondingly loftier ideal of ascents; and here, as in all departments of knowledge and industrial pursuit, superior advantages must ever carry with them more excellent attainments. It is therefore of the highest importance that cutters whose happy privilege it is to acquire a clear knowledge of the Wampen science should fully understand and duly appreciate this significant truth. To secure a clear knowledge of the Wampen system and its practical application, combined with the ability to let flow its full flood of artistic power on our every-day practice, demands intellectual effort and diligent study; and be it ever remembered that it is the want of diligence, more than the lack of ability, that is the cause of so many men failing to attain desirable distinction. The Wampen science may be said to be a perfect tool, to be used in the accomplishment of a perfect work; the science or tool being perfect, the skillful or unskillful application of it will ever make or mar the reputation of the cutter.

IN THE REALM OF REAL SARTORIAL ART.

He who is in a very moderate degree diligent cannot fail to soon become master of the Wampen system, intelligently understanding the working of its principles, how to vary its operations, knowing just what these variations will produce in providing for the special requirements of the individual customers or the ever-changing demands of fashion, enabling the young cutter to make a display of that refinement of taste which is ever acceptable as a gilt-edged voucher of diligent study and ripened practical experience — qualifications that will ever enable their possessor to far surpass the other easy-going chap who "can't be bothered" and is satisfied with the mere accomplishment of a routine mechanical operation of the system, seemingly quite indifferent to the fact that in the realm of real sartorial art there is always a vast fallow field open for the ingenious tailor who clings to a love of ideal work, striving, for example, after the first principles of characteristic suitability in sartorial science which may be said to be an incarnation of fancy, a sort of petrified poetry or concrete rhetoric. The blossom of the sartorial art tree is the product of the roots of thought and the trunk of imagination; it is inventive, imitational, and composite, like Greek art, which is inventional, while Gothic is imitational and Byzantine composite; Egyptian ornament is thoughtful and always

allegorical; the Assyrian is still quainter, simpler, and more primitive. The Greek revels in noble, sweeping curves and in fretted foliage highly conventionalized. The Oriental types in their art lost their symbolic character and became enriched and idealized by fancy and a sweet grace lineality. The Etruscan is rude and Asiatic, with Greek luxuriance. The Roman is strong and vigorous, leafy, luxurious, and highly voluptuous. The Byzantine is barbarian, rich, knotted, linked, and studded like embroidery. The Moorish is the poetry of geometry and the mathematics of color, varied and changeful as nature. The Gothic is nature subdued and limited to rules and space. The Indian is varied, strange in its blendings, and studied intermixtures arranged by the instinct of men of a hot climate, but the Persian is said to be the most graceful and poetical of all Oriental work, being gorgeous and yet delicate in color; it is full of the broadest effects of contrasting hues, and wreathed and blossomed with threads of flowers bright as those of a missal. The cutter who devotes a reasonable time to the study of the above mentioned varied forms and styles of art will experience no difficulty whatever in infusing the most becoming characteristic features into his productions that is best adapted to the requirements of youth, manhood, age, form, occupation, rank, character, style, or profession.

THE DRESSING OF ALL MEN ALIKE.

The human form is presented to us in too great a variety of conformation to submit to a uniform mechanical treatment, and therefore the attainment of marked success requires that the eye be trained to detect divergences from our ideal of proportions, the mind to grasp the necessities, and the taste and trained hand to impart the required form without unduly revealing but to some extent concealing the departure from the recognized standard of graceful normality.

If it be art to beautify,
  Adorn, enhance, and make complete;
To originate, shape, and mold,
  And make more elegantly neat,
Then to the fine art tailor must be given
  The highest meed of praise from heaven.

The philosophy that teaches the dressing of all men alike is full of rank hypothetical error, and the tailor who practices a uniform style of outline for all sizes, shapes, and manner of men is the vulgar perpetrator of a gross outrage on good taste, displaying a total disregard for the rulings of business displomacy, a lack of commercial knowledge and business enterprise, because that which will best suit one form of manhood or shade of complexion will not suit all forms, shades, ages, and conditions.

MANY ACCEPTABLE FORMS OF ELEGANCE.

From hour to hour the cutter is subject to be called on to furnish becoming apparel for a great variety of men, all dissimilar in style, form, taste, and character. Young, old, gay, grave, scraggy, fat, poor, rich, tall, short, penurious or profligate, all of whom may be alike beautiful technical types although widely characteristically different, as seen in the statesman and the hod-carrier, the trust magnate and the sycophant, the soldier and the flunkey, the learned scientist and the illiterate feeder of swine, as in real life. We expect to see the same varied characteristic features reproduced in the works of the true sartorial artist, as in the painter's representation of the shepherd and the warrior, of the senator and the peasant, of the wrestler and the boatman,

of the savage and the man of culture. In sculpture we in the same way meet very different outlines of beautiful proportions, forms, and attitudes, as in the portrayal of Jove, Bacchus, Hercules, Apollo Belvedere, etc., etc. To us as tailors it is of no consequence *why* we have such great variety of forms; it is only of consequence to observe that all this could not happen if there had been established but one prescribed form of acceptable elegance in human proportions; and had this been so, we could not produce the exception, nor would the self-respecting artist dare to portray it by deviation from the sole prescribed form. Seeing, then, that there is a great variety of acceptable forms of masculine beauty of outline, each having its inherent degree of imperfection, it is obviously essential to the attainment of success that the cutter, painter, or sculptor who aspires artistic fame should have a very familiar knowledge of all the forms and variations of specific forms, combined with technical ability to produce the style of outline in the class of garment that will best harmonize with the characteristic specialties of youth, maturity, age, occupation, or profession. For it is with clothes as it is with the facial expression: whenever the countenance has any special distinctive character, it is not susceptible of beauty when under the dominion of unanalogous emotions. In the deep, melancholy face, laughter is a distressing spectacle; in those of extreme gayety, melancholy is no less so. Dignified deportment is disgraced by mirth, and the pug-nosed mirthful made ridiculous by the assumption of dignity. Nothing is more distressing to the manly countenance than the assumption of softness or effeminacy, and nothing more absurd than the effeminate countenance affecting the expression of manliness. In like manner, correct individual adjustment of sartorial art line curvature lends beauty to the figure, while stiff-drawn angles, dug-out hollowings, and misplaced seams are the ever-present "ear-marks" of the common, grotesque products of a technically unlearned, cheap, degenerated tailorhood, which serve by contrast to emphasize the beauty of the artistic productions of the true sartorial artist, whose knowledge of the real purpose of the combination of the height and width theory, as conceived, elaborated, taught, and promulgated by Dr. Wampen, enables the practitioner to conserve all the pleasing features of sartorial art lines that are most becoming to different ages, conditions, and forms. From infancy up to and through adolescence we expect mirth and joy; in manhood, firmness and vigor; in old age, dignified serenity. Gravity in youthful features, or the heedless mirth of infancy in the features of maturity, or the passionate joy of youth in the features of the aged, are conditions which we never observe without a feeling of censure or disgust. The gallant look and sartorial make-up that we so much admire in the soldier and "the mariner bold" would be utterly ridiculous in the supreme court judge and still more reprehensible in a clergyman; the grave, sober thought and sartorial make-up that are most becoming to these, we should also disapprove in the courtier or man of the world. We expect a different expression and characteristic sartorial outline for the great merchant prince and that of the little storekeeper, as we do in the great landowner and the small farmer, or in the teacher of science and his disciple. Each and all the conditions are appropriately commendable and beautiful in their respective homogeneal environment. When destitute of a clear knowledge of that discriminative and versatile ability that enables the tailor to produce the special distinctive sartorial art features that are most becoming to all the varied conditions and manner of men above referred to, it is nothing

less than sheer technical ignorance, combined with colossal, unblushing, brazen-faced gall, that will enable teachers of cutting and their disciples to pose under the high-sounding antonamasia of "sartorial artist," because it is just in that degree in which the tailor is proficient in producing what is most appropriate to physical conditions, occupation, and age, that he is justified in laying claim to artistic honors. For just as the physiological incongruities above referred to produce monstrosities, so is it in the realm of sartorial science; hence our being in a measure disappointed when we meet a professional man not in the dress of his profession, but when he is professionally costumed we at once experience a pleasing perception of concordant beauty or propriety. We not only laugh at but scorn the mere supposition of our army and navy being dressed in black, and our incumbents of the pulpit and bar being costumed in Rough Rider's khaki, marine blue, and regimental gray. Such a reversal would utterly destroy the whole significant beauty of the uniforms. And so on right throughout all the gradations of dress most appropriate to professional rank and social degree. Women are most undoubtedly better designers of costumes than men, as evidenced by their more delicate blendings of color shades and the harmonious, rhythmic adaptation of graceful curvature of outline, producing most convincing evidence of the hand ever being guided by the mysterious operations of the mind in imparting that pleasing individualism of character to their productions that is always highly appreciated by intelligent dressers—an artistic feature which we are sorry to be constrained to admit is grievously absent in the products of many of our high-priced American trades.

PICK THEM OUT AND PLACE THEM.

Men of every occupation, no matter what it may be, acquire a physical form, gait, and facial expression peculiar to the work they are engaged in, and to such a marked degree that the stoker can be picked out from the engineer, the blacksmith from the carpenter, the shoemaker from the tailor. The lawyer, the doctor, and the preacher all have a facial expression peculiar to their specific practice, and each by his appearance or "make-up" may be selected and placed according to his degree or rank. The police court judge may be a man of enormous wealth as compared with his confrere the supreme court judge, but nevertheless in seventy-five out of the hundred you can pick them out and place them correctly, just as you can the Presbyterian facial expression from the Episcopalian, or the Roman Catholic from the Methodist, all of whom have their characteristic sect physiognomy.

It is a long-established, self-evident fact that idleness, special occupations, trades, and learned professions all carve the outlines of their own brand on the face or form of their devotees, hence the absolute necessity of cutters who aspire sartorial art fame familiarizing themselves with all the varied details of procedure concerning the production of that form of outline and general make-up that is best adapted for, or most becoming to, the varied individual characteristics of the customer. And it is just here where American sartorial art skill is conspicuously feeble as compared with that of the British tailor, who is trained to discern, discriminate, assemble and combine into one concordant whole the various distinguishing characteristic trifles betokening that dignified refinement so much desired and highly appreciated by the educated, rich Americans who, finding themselves unable to obtain it at home, go to the British tailor to secure it.

BRITISH TAILORING THE MOST FAMOUS.

The tailors of Great Britain have long been famous beyond all others, largely because of their more complete knowledge of the art of infusing into their productions that peculiar individual grace and elegant, characteristic class distinction which has completely lured the educated of all nations to accept and adopt the British aristocrat's make-up as that of the ideal gentleman. The present-day superlative eminence of British sartorial art is in a great measure due to the mighty influence wielded by that renowned old Scotchman John Williamson, founder of the world-famous Tailor and Cutter and originator of the London Cutting Academy, to which tailors hie from all parts of civilization for the sole purpose of securing a more complete knowledge of concentrated sartorial art science than is obtainable in any other country in the world. To such an extent is this the case the fashionables of all nations are becoming ever more British in their sartorial make-up. In every civilized country men of wealth and wisdom who desire social recognition are now adopting the British aristocrat's form of dress, gait, mannerism, and equipaged form, with its liveried flunkey completeness; and in no other country is this more in evidence than in America. And why not? And yet there are no class of men under heaven who are more loyal to their own tradespeople than are the Americans. Neither are there any other people better able to explain to their tradesmen what they desire to have, or who more highly appreciate it when they do get it. We therefore most respectfully advise the stopping of all lobbying for higher tariffs on imported wardrobes for the sole purpose of bolstering up home incompetency. Break away, we say, from antiquated methods. Study and work for the acquirement of a knowledge of high-class, modernized, technical versatility of make-up. Learn how to give the educated, rich American the high-class distinctive form, character, or style of make-up that he desires, and he will loyally spurn the British tailors, who have captured millions of American dollars because of the fact of their being able to furnish not only an individual style but an unlimited variety of individual characteristic styles which are as yet unobtainable in America. We therefore think that it is more than time for American teachers of cutting to waken up to a realization of the fact that high art sartorial style is individuality; it is the man himself. Those who teach style teach only the art of imitation; they impose modes. But to follow or copy is not learning how to design. To the mind of the American teacher, who has been so long accustomed to recognize only a mere stereotyped national form, it appears impossible to conceive of a style not similar to a pre-existing one. Combinations and inter-combinings of little details is to him an occult art. To be a successful individualist the cutter must have had a technical training; he must, in every sense of the word, be a tailor in the happy possession of a visual memory, enabling him to retain in his mind not words but images, his artistic work always revealing the ugly as inharmonious and discordant without making the revelation in precepts, for the principle of art is simply aspiration toward a superior beauty of appropriateness, and the manifestation of this principle is in an enthusiasm independent of passion or the overzeal of the fanatic; it is the exaltation of the heart and of truth; the domain of reason. By adding new features it enables us to illumine what is dark or insipid, giving life and color to the limp, inert, and faded, like the lapidary giving a lighter yellow to the topaz, a more celestial blue to the sapphire, a deeper crimson

to the ruby, a more transparent purple to the amethyst, or a higher brilliance to the diamond. Of course no honest-minded man will deny the fact of American tailoring having its broad, national, characteristic features betokening high, cultured intellect and technical talent, but the cut and general make-up should be adapted to the individual; the material should also accord with the customer's personality, while the color and shade should tally with the whole combination.

COMPLEXION AND COLOR EFFECTS.

A tall dark or fair man carries a Norfolk tourist suit or Prince Albert coat with becoming grace, and more especially so when not fleshy, the figure being enhanced; but the opposite effect will be the result when a dark, sallow-complexioned man selects, while his imprudent tailor approves and perhaps commends the choice of, a fawn mixture for a coat and vest, which as likely as not will be set off by the addition of a white, yellow, black, or some other incongruous color of neckwear, both buyer and seller being sublimely innocent of a knowledge of the unhomogeneal make-up of the selection; hence the not uncommon heinous violation of good taste, as seen even in the highest levels of the social whirl.

ADDUCTIVE ABILITY.

In the absence of good taste on the part of the customer, the tailor should have adductive ability to lure his sallow-complexioned customer away from saffron-tinged goods to something more homogeneal in the form of a dark blue, or, if he would rather have it, a plain black serge or milton, or, if something more fancy be desired a dark mixed tweed, with a crimson or blue pretty shot silk necktie. Then our sallow-complexioned customer would appear the product of a more artistic tailor, and, being dressed to the best advantage, he would at least seem a gentleman. The great bulk of cutters appear to centralize all their mental force on the mere production of "a good fit," devoting but little study to stylish outlines and the many other little essential details for the infusement of that high-class distinctive personality that so harmoniously blends with the special characteristics of the various learned professions, as distinguishable from commercialism as that in turn is distinguishable from militarism. It is the ability to engender that becoming trimness for the various class grades, as approved by all men of refined taste, that discriminates the artistic cutter.

PHOTOGRAPHY AND TAILORING.

What measure of prosperity would we be reasonably justified in predicting for the photographer who made a fixture of his camera and "sitter's chair" and who turned out all his pictures in the same pose, the same size, and the same high and low lights? The photographer studies the especial requirements of each individual face, figure, and make-up. He dictates the most becoming pose, and adjusts his high and low lights according to the ever-changing exigency of his individual patrons. And why not the tailor? No matter what the abnormality of the customer may be, the cutter should ever hold in his mind's eye the normal form when drafting a pattern, for the reason that our ideal in beauty of form should ever be subservient to, and in conformity with, the graceful lines of the normally developed body. A really artistically drafted pattern always circumscribes and emphasizes the beautiful curves of the normal figure, a requirement that is commonly lost sight of by the cheap, low-

grade, loud, ultra-fashionable houses, whose glaringly vulgar, inartistic, artificial products ever appear so conspicuously absurd when compared with the productions of cultured sartorial art. The most famous artists of ancient Greece and Rome idealized the beauty of the human form, and in their most perfect creations they ever scrupulously preserved the general outline and character of the normal body; but our least erudite, inexperienced, "Cheap John" artificial tailors, who ape the artistic productions of high-class trades, are ever prone to plunge into extremity—a vulgarism that is largely due to a total lack of knowledge concerning the course to be pursued in the treatment of anatomical disproportions, often causing their misguided patrons to masquerade in gross caricature of gentleman-like refinement.

THE YACHTMAN-LIKE DOCTOR.

Although we cannot judge the merits or demerits of a book by its cover, its epitomized summary or index will ever cause us to accept or reject it; and as dress has ever been the accepted characteristic index of the individual and class alike, no intelligent, self-respecting man can afford to appear clothed in garments unsuitable to his agrestic grade, urban rank, or learned professional dignity. For example, a hurry-up call was sent out for a doctor, two of whom simultaneously approached the patient. The one nearest to the sick man stood clothed in a handsome yachting suit; the other was dressed in black Prince Albert, and had entered the room dress hat in hand and properly gloved. Both were personally unknown to the sufferer, who instinctively ignored the presence of the handsome yachtman-like doctor and accepted the other as being the most responsible-like physician. True, the doctor in the yachting suit may be by far the most able physician, but in his personal sartorial make-up he lacks the index of his profession and therefore is relegated to the ranks of the unacceptable. The influence of occupation is revealed alike in dress and the attitudes imposed by diverse professional and social functions. The military officer and the ecclesiastic have an opposite physiognomy and physical development, the first possessing in a large degree the movements of extension, which express strength, action, force, joy, well-being, pleasure, revolt, impulsion, blasphemy, in fact all that is self-assertive, while the second is the living exemplification of flexion, which expresses humility, discomfort, fatigue, pain, reflection, prayer, sycophancy, adoration, repose, and all that accentuates a debasement of self; and the cutter caught guilty of producing for two such opposite characters a Prince Albert or any other form of coat, with the same design of outline, cannot by any degree of common-sense reasoning be rated "an artistic tailor," and it is worse than foolishness of him to expect to receive and retain the patronage of rich, educated, gentleman-like dressers, because of his lack of versatility in artistic style unfitting him to successfully compete with those who really are sartorial artists, even although they be located at a seemingly safe trans-Atlantic distance.

RESPONSIBILITY OF TEACHERS OF CUTTING.

If men who assume the grave responsibility of teaching the art and science of cutting and its concomitants were of a turn of mind that would lead them to seriously consider the far-reaching influence of their ability or their lack of ability to impart a clear knowledge of technical details, we no doubt would soon attain a much higher average of greatly needed artistic skill; the laws of cause and effect would soon

be more commonly and much better understood, sparing us the mortification so often experienced at the sight of short men bobbing up in large checked suits, wide-legged trousers, and long coats with too low-pitched side seams, and tall, lanky, high-shouldered or short-necked men wearing tight-fitting striped trousers and short coats with high-pitched, much-curved side seams. Of course there is no system of sartorial art known to us that "will a cubit add to the stature of the man," but we do know that there are optical delusions in tailoring, as there are in other arts, and that by the intelligent placement and harmonizing of seams and graceful curvature much can be done to increase or reduce the apparent height of the figure or give a more square appearance to the sloping shoulders. A clearer and more universal technical knowledge of the laws governing the diffusion of individuality in sartorial art make-up is now the only way to obtain the salvation of the fine trade houses of America. The canker-worm of degeneration and decay has already fastened its fangs on the very vitals of high-priced tailoring, and unless America's Rip Van Winkle teachers of today wake up to a true sense of their far-reaching, grave responsibility, adopting and teaching modern and progressive methods, our present-day high-class tailoring, like that of the custom shoemaker, will soon be absorbed in the stereotyped factory trade. We therefore say to the young tailor who is imbued with the spirit of ambition toward the higher latitudes of our profession, see to it that you do not get snared by unscrupulous grafters destitute of a technical knowledge of the trade, and on whose lips the mystic bee has dropped the luring honey of delusive persuasion. Before committing your life interests to any school or system, make a searching inquiry, and we know that you shall discover Dr. Wampen's Science of Anthropometry to be from ostentation and weakness free. It stands as the great cerulean arch of our trade, majestic in its own simplicity and embracing all that is comprehensible.

STRAINING HIS BUTTONS.

The untutored cutter unwittingly increases the apparent size of a bulky man of barrel-hoop rotundity by causing him to don a snug-fitting Prince Albert with extra broad lapels, giving the wearer the appearance of being a much larger man than he really is, straining his buttons to the bursting point in the endeavor to accommodate his imprisoned bulk; while the extra narrow lapel on the tall, slim man will give him a still more lanky, ill-fed look. The thin man's coat with the broader lapel would give a larger chest appearing effect, and so on throughout the whole range of the varied forms of men and the many different styles of coats that we are from day to day called on to produce.

JUST GROWN THERE.

How vitally important to the character of the coat and the appearance of the wearer is the relative location of seams length, width and general style of shoulders, lapels and collar; the shape, size and position of flaps and pockets, with their upward or downward tendency, veering from the rigidity of the orthodox horizontal line, are but a few of many details that form an important study for the aspiring cutter. A good silk facing, good in every sense of the word, always has a brightening effect, and like bindings and braidings or velvet collar, should always seem to have just grown there; but if blistered or wrinkled in the least degree when putting on, or if the filling shows cats-teeth markings, off with it, cremate it, or bury it.

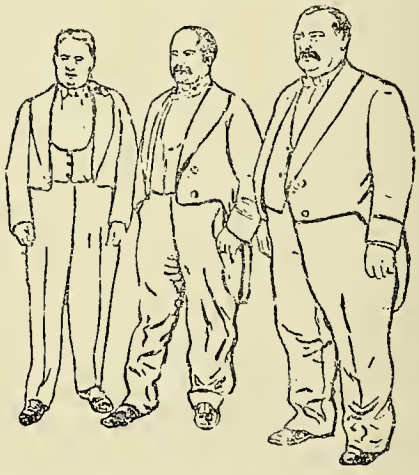
THE CUTTER AND JOURNEYMAN'S MASTERPIECE.

The evening dress coat, in our opinion, is to the cutter and journeyman alike, the masterpiece of fine trade sartorial art right plumb through from start to finish. In the cutting, trimming and making of the dress coat we have a most excellent field for the display of real sartorial art of the highest order, as exemplified in the tastefully outlined, clean fitting, firm, square, slightly concaved shoulders, cut just crooked enough to produce a pleasing rotundity of chest, a smooth, close, yet comfortably easy front scye, lapels with tastefully bold rounding sweep, neatly curved toward bottom to conform with front of skirt strap width. And their beautifully beveled tops running in perfect uniformity with the clean finished ends of a lengthy yet smooth and handsomely close laying collar, well formed, gracefully draped sleeves, correctly placed, dexterously curved side seams, with tastefully adjusted relative width of back scye pitch and hip button space; breadth of collar; waist and skirt length, with sleek hanging back skirt pleats, delicately arched hips revealing no tendency to scrimpness, neither hugging the figure nor dangling from it, with prettily curved waist seam not too hollow over the condylar point, having a drooping rather than a strictly horizontal front line finish, while the skirt width, length and breadth of skirt strap must all be in perfect cognizance with the size, the age and personality of the wearer, combining symmetrical elegance, with the acme of comfort, the whole artistic combination proving the cutter and journeyman alike symmetrician past masters of the highest order of dress coat making.

We have time and again been in banquet halls surrounded by many hundreds at a sitting, giving us ample opportunity of contemplating "how few there be" in our highest class trades even, who are proficient in the detail work of high art dress coat making, capable of bridging over anatomical imperfections or physical defects. The use of "soldiers-fat"—wadding—to a degree is pardonable, and oft times necessary as a help in toning down sharp angles or equalizing a lob-sided figure, but like genuine old Scotch whiskey, it must ever be used with prudent care, because a small overdose of either will never fail to destroy good form.

NEW YORK SARTORIAL ART HORRORS.

The New York Herald having engaged an expert high class photographer to make a picture of the guests at a recent dinner of the Tilden Club, we here reproduce a true copy of a group of three of America's highest class citizens as they appear in the famous picture.



And just take a squint at the three of them, will you? The Hon. Andrew Jackson Montague, governor of Virginia; the Hon. David Bennett Hill and ex-President of the United States, Grover Cleveland, as they stand posed in their gubernatorial dignity ,and New York "full dress sartorial art" horrors. Much as we desire to pass in silent sorrow, these living wit-

nesses of the correctness of our claim concerning the marvelous lack of dress suit producing ability as met with even in the highest latitudes of our trade, we cannot suppress the wish to put the pertinent query: Why should men in their position be found fault with when venturing to import from Canada or Europe suits for dress purposes, or ceremonial functions? Until such time at least as New York tailors may succeed in learning to produce something approaching real sartorial art, giving some evidence of ability to produce dress suits that would not be a disgrace to a Pennsylvania coal digger, or a banquet of peanut venders. But what class of progressive or retrogressive art may we reasonably expect from the pupils of teachers of 'a sartorial art," who are themselves prompted by such unconceptible clownish notions as lead them to introduce, and year after year blindly persist in promulgating as exquisite taste the wearing at full dress ceremonial functions, trousers disfigured with back and front creases in imitation of country store ready made. shelf kept goods? This vulgar crease fad received such a popular swing in the East that it is now a common practice with impecunious New York swells to place their trousers under the mattress before going to bed. The reason why this gross outrage on sartorial art became so very popular may be traced to the fact of so many of America's citizens having obtained their education in the "little red school house over the hill," where in their agrestic, unsophisticated adolescence, they became deeply imbued with the idea of the necessity of associating creases with newness, when they saw them represented on the plates of New York fashion reporters, they at once took to the idea with that old time affectionate tenderness that is so warmly inspired by a renewal of early associations, the creases appealed to their sense of newness, because of their being so much like what "Mother-uster-buy-fur-me-an'-ma-ole-dad."

THE NORTH POLE OF DUDEISM.

As to the almighty influence of appropriate dress Carlyle, our most powerful heavyweight, literary, cynical, Scotch sledgehammer philosopher, although personally the very north pole of dudeism, had a true appreciation—as evidenced in his immortal Sartor Resartus—of the ever powerful influence of the tailor as a factor in moulding and building up, and also establishing of all our varied ancient and modern forms of national civilization.

THOMAS CARLYLE'S VIEW OF DRESS.

"Society, which the more I think of it, astonishes me the more, is founded on cloth. Often in my atrabiliar moods, when I read of pompous ceremonials, Frankfort cornations, royal drawing rooms, levees, couches and how the ushers, macers and pursuivents are all in waiting: how Duke this is presented to Duke that, and Colonel A. by General B. and innumerable bishops, admirals and miscellaneous functionaries are advancing gallantly to anointed presence, and I strive in my remotest privacy to form a clear picture of that solemnity—and sudden as by some enchanters wand the—shall I speak it? The clothes fall off the dramatic corps. Dukes, grandees, bishops, generals, anointed presence itself, every mother's son of them stand straddling there, not a shirt on them, and I know not whether to laugh or weep; the whole fabric of government, legislation, property, police and civilized society *are dissolved* in wails and howls." Again he says: "As dispicable as we think

them, they are so unspeakingly significant, clothes from the king's mantel downwards, not of want only, but of manifold cunning, victory over want."

SHAKE OFF THE BLUES.

When your liver is sluggish, and you suffer from that tired feeling that accompanies depression of spirit, you may shake it off, "the blues," by a reading of his advice wherein he says: "Be no longer a chaos, but a world, or even a worlding. Produce! Produce! Produce! were it but the pitfullest infinitesimal fraction of a product, produce it; in God's name produce it; it's the utmost thou hast in the; out with it then; up! up! whatever thy hand findeth to do, do it with thy whole might; work while it is called day, for the night cometh wherein no man can work."

MORE IN SARCASM THAN IN PRAISE.

It has been claimed that Carlyle wrote Sartor Resartus more in sarcasm than in praise of the tailor; we, however, are not inclined to that belief, and we think a reading of the following quotation will confirm the correctness of our opinion. Carlyle writes. "Upwards of a century must elapse and still the bleeding fight of freedom be fought, who is noblest perishing in the van and thrones hurled on altars like Pelion on Ossa. The Moloch of iniquity will have his victims, and the Michael of justice martyrs before tailors can be admitted to their prerogatives of manhood, and this last wound of suffering humanity be closed. If aught in the history of the world's blindness could surprise us, here might we indeed pause and wonder. An idea has gone abroad and fixed itself into a wide spread rooted error, that tailors are a distinct species of physiology. Not men, but fractional parts of man. Call any one a Schnider, is it not in our dislocated hoodwinkedand indeed delirious condition of society equivalent to defying his perpetual fullest enmity? The epithet Schnider massig betokens an otherwise unreproachable man, of pusilanimity; we introduce a tailor's melancholy as more opprobrious than any leprosy into our books of medicine, and fable. I know not what of his generating it by living on cabbage; nevertheless need I put the question to any physiologist, whether it is the tailor has bones and viscera, and other muscles than sartorius? Which function of manhood is the tailor conjectured to perform? To the reader of this volume can it be doubtful which is mine. Nay, if the fruit of these long vigils and almost preternatural inquiries is not to perish utterly, the world will have approximated towards a higher truth which swift with the keen forecast of genius, dimly anticipated will stand revealed in clear light, that the tailor is not only a man, but something of a creator Divinity? Of Franklin it is said that he snatched the thunder from Heaven, the kingdom from kings, but which is greater I would ask, he that lends or he that snatches? For looking away from individual cases and how the man is by the tailor new-created into a nobleman, and clothed not only with wool, but with dignity, and a mystic dominion, is not the fair fabric of society itself, with all its royal mantles and pontificial stoles whereby from nakedness and dismemberment we are organized into politics, into nations and a whole co-operating mankind, the creation, as has often been irrefragably evinced of the tailor alone? And this is he whom sitting downcast on the hard basis of his shopboard the world treats with contumely, as the ninth part of man. Look up, thou injured one, look up with the kindly eye of hope and prophetic bodings of a noble, better time. So long hast thou sat there crossed legged, wearing thy

ankle joints to horn, like some sacred anchorite or religious fakir, doing penance, drawing down Heaven's richest blessings for a world that scoffed at thee. Be of hope; already streaks of blue appear through the clouds the thick gloom of ignorance is rolling asunder and it will be day." Enough, we think, has been quoted to prove that the learned author of Sartor Resartus in his semi-humorous fantastic metaphor had no desire whatever to bring down ridicule on our most ancient order of tailorhood, as established by God in the garden of Eden. See Genesis, third chapter and twenty-fifth verse. "Unto Adam and his wife did the Lord God make coats of skins and clothed them." The sequence of an apple being beautiful beyond resistance.

NO GOOD HISTORICAL PAINTING.

Other eminent historians, poets, philosophers, statesmen and learned art critics have had much to say in praise of the tailor as being the most potent civilizer, creator of gentlemen, and producer of artists that the world has ever seen. John Ruskin, the most learned of our modern art critics, declared that: "No good historical painting ever existed, or ever can exist, where the dress of the people of the time lacks sartorial art elegance, and had it not been for the lovely and fantastic sartorial art work of the thirteenth to the sixteenth centuries, neither French, Florentine nor Venetian art could have risen to anything like the rank it did reach."

All of which goes for saying that the tailor is the chief factor in the art of living portraiture, and therefore it is only in degree as Brother Brush succeeds in reproducing the tailors' art that he may reasonably hope to live down through succeeding ages in the history of fine art portraiture. Ergo, the Knight of the Shears, must necessarily be a producer of true art, are the embryo portrait painter can successfully study his subject and produce ideal art portraiture.

HOW MEN SHOULD DRESS.

He who disdains his outward personal appearance, scorns the esteem of intelligent, respectable men. Neatness in dress has ever been the true characteristic of the gentleman. He avoids gaudy colors and all incongruity of shades. If he has an equal liking for several colors he will studiously avoid wearing them all at the same time, and if any of them be of an extreme brightness he will carefully arrange that the remaining portions of his attire possess some neutralizing influence over the colored garment, so as not to demonstrate any individual peculiarity or eccentricity of character. Costume colorings are well understood to be merely a matter of taste, and the taste of the individual, vulgar or refined, may be easily surmised from the color or colors he may wear, and by the *tout ensemble* of his appearance. It is to be conceded, however, that some colors look well on some people that do not on others, the complexion or general appearance of the individual rendering a good or bad effect, on some looking well, on others disagreeably repugnant, gray always giving a more aged appearance, while blue has the opposite effect. A man may, however, be very certain not to offend refined taste if he acts with a little caution by carefully selecting colors turned quiet, a sober black never looking out of fashion, but always becoming, genteel or elegant, according to the class of wearer. A man may conceal his bad taste, or perhaps no taste at all by a strict adherence to a little forethought previous to making a selection. Some individuals pretend to say that in making a choice they please themselves, caring not

what people may think of them, claiming that they never study to be thought anything of how they appear, and that they can wear any color with impunity, regardless of how it may contrast with their general appearance, not seeing or else won't see, the horrid combination, and thus appear conspicuously absurd in the eyes of the multitude. In dress, we say, study to please the many. To successfully do this, neatness must be the predominent feature of the garments; be scrupuously careful in the colors you choose, that they may not contrast too extremely with your general appearance. Let it not be said of a man: "What a well dressed person he is," but "how gentlemanlike he dresses." Study not the extreme going fashion, but strike a happy medium, so as not to appear conspicuous to the multitude. Think well during selection whether your choice will create unnecessary remarks among your friends, or uncomplimentary comments amongst your associates. When once dressed forget that you are so; avoid rigidity, as you do slouchiness; appear easy, as grace is of great assistance to the fitting of the garments, and the enhancement of the wearer. As a man of business, dress according to your occupation, trade or profession, you knowing best what is most pleasing to the taste of the bulk of your clientele. Although a man may be financially independent let him at all events be dependent on the good will of his patronage, which is at all times very much influenced by dress and general appearance. For example, had our sockless statesman, Jerry Simpson, put on fancy striped silk half-hose with low cut russet shoes. Or had James Keir Hardie M. P. cast aside his flannel shirt and appeared in a white linen one, with high standing collar and the wide linked cuffs, or had John Burns, M. P., for Battersea, on being elected, discarded his double-breasted pea jacket, and donned a Prince Albert, dress hat, etc., etc., he, Hardie, and "Sockless Simpson" would all have lost their individuality and become a bunch of conspicuous failures as representatives of the honest, horney-handed sons of toil. When dressed in Prince Albert coat, the most essential accompaniments are the *stand up* collar showing not more than half an inch of white margin at back of neck, the indispensable dress hat, kid gloves, thin soled, or at least, light weight shoes, and medium weight walking stick. Never appear wearing a dress hat with anything in the form of a short sacque coat. We, like Thos. Carlyle, did not know "if we should weep or laugh." One evening when at a summer garden party we espied two handsome men strolling arm in arm over the lawn enjoying their cigar. What a beautiful picture, said we; damned completely by the imprudent use of two dress hats, while wearing Tuxedo coats. Nor should the dress hat ever be worn—livery servants and swell minstrel troops excepted—along with a light colored spring or fall top-coat, or russet shoes. Such a combination is ever as incongruous as is the wearing of a derby, a straw or soft felt hat when dressed in a Prince Albert, and as a matter of bad taste, may be a good match for the "Lady" who goes out to do her Christmas shopping wrapped up in South-Sea fur, while she carries a bunch of tuberoses or violets pinned over the region of her innocent little heart. Black trousers and russet shoes is another abomination that we are sorry to confess is not by any means strictly confined to masquerading purposes. Never make a show in dress, but dress well at all times, so that on special occasions when dress is most indispensable you may not appear extraordinary by any little additional improvement, and by no means show that your study has been to dress for the special occasion. Study then neatness, simplicity of color, and avoid an outre style of make up, rather let it be your aim to have

the approbation of others in a moderate degree, and don't show to the world by extreme notions and colors, that you are a dude, but study to appear what every intelligent, self-respecting man is to some extent, desirous of appearing A GENTLEMAN. As the index tells us the contents of books and directs to particular chapters, so does the outward habit and superficial order of garments give us a taste of the spirit of the wearer and demonstratively point, as it were, a manual note from the margin, showing the internal quality of the man. There cannot be a more evident, palpable, gross manifestation of poor degenerate dunghilly blood and breeding than a rude, unpolished, disordered and slovenly outside. Let a gentleman discover himself in an old worn out coat, soiled neckwear and dirty shoes or general negligence of dress, and he will, in all probability, show a corresponding disposition to heedlessness in address; or put a thug in fine clothes, kid gloves and silk hat, and he will right away endeavor to act the *gentleman*. What an almighty cilivizer is the tailor!

THE STUDY OF COLOR EFFECTS.

While we do not think it necessary for a cutter to make a special study of color effects as produced through the hundreds of graduations of the so-called three primitive colors, we do strongly advise a study of the harmony of analogy and color contrasts. The harmony of analogy is applied to those arrangements of color in which they succeed each other in the order in which they occur in the prism, the eye being led in progressive steps from yellow through green to blue, and dark blue to black, the graduations occurring according to the varying proportions of the desired color or shade. Harmony of analogy embraces the arrangement of the varied shades or hues of the same color, a knowledge of which is of great assistance to the proper selection of suitable trimmings, as silks, velvets, Italians, sewings, buttons, etc., etc. Harmony of contrast is applied to the combination of two or more colors. Although the complexion of customer is but seldom, if ever, considered by the cheap trade tailors in regard to advising becoming selections, it is nevertheless of great advantage to every class of tailor to be able to wisely guide his patrons in the making of a suitable choice. For example, the sallow complexioned man to whom you sell a cinnamon brown suit, in all probability, will never come to patronize you again. His clothes are admittedly perfectly satisfactory, as far as fit, make, style, wear and price are concerned, but still there is an undefinable something about the suit, he cannot tell what, that don't please him, and he never thinks of it being the unbecoming color. The merchant tailor, salesman and cutter should ever bear in mind that no color should be brought into proximity with the complexion except that which contrasts agreeably. A complexion of that delicate rosy tint, so much admired by connoisseurs would be impaired by contact with a pink or red, but if the complexion had too much color, it might be improved by a contrast of a darker or deeper tint, rendering the complexion paler by contrast of tone; the general effect of all dark colors being to make light ones to seem still lighter. Sky blue neckwear can be worn to advantage by a fair complexioned man; indeed to him most shades are suitable, the reason for which is not far to seek, as by contrast they produce a more or less orange tint. For the same reason it is unsuitable to the dark man, he already having a superabundance of orange in his complexion. The effect of white in any quantity is to throw up the color, which it surrounds; it therefore follows that any color placed upon a white ground will appear

brighter than on a dark or black ground, black always lowering the color tones by contrasts, making the skin to appear whiter with the exception of yellow, or pale orange, which always causes black to seem increased in blackness. In dressing our customers our knowledge of the optical effect of color should be utilized. How often do we see some fine specimen of mankind, magnified beyond aldermanic proportions, by wearing of a light colored suit, or, on the other hand, some man small in stature, attired in black where, if conditions in color of costume selections had been reversed, both men would have been much improved in appearance, the optical effect of dark and black being to make a seeming reduction in bulk. Stout men therefore, as a general rule, should wear dark or black goods, and tailors, especially those whose special privilege it is to work for that class of customers who are ever willing to pay for high class sartorial art should at least be artist enough to be able to give this much needed, and as we have ever found, highly appreciated advice.

THE CUTTER LIKE THE DOCTOR.

We have for many years discharged the duties of cutter where our advice was asked for and received by our customers, as patients do in consulting their doctor. The doctor is qualified by a course of study to dictate the medicines necessary to be used in effecting a cure, he being thoroughly informed in such matters and therefore competent to apply a remedy, while the patient is assumably supposed to know only the location of the pains and aches that affect him. The cutter filling a position in the field of dress or realm of fashion should stand in the same relative position with his customer, as the doctor with his patient. The cutter having a superior knowledge of cause and effect, as applied to the selection, class of goods, colors and the most becoming individual suitableness of styles. The cutter should never obstrusively recommend this or that style, but he should be ever competent to answer all queries anent what is most suitable for this condition or that occasion. The customer should be so led as to make him feel the necessity only of informing his tailor for what purpose the garment or suit is intended. A cutter should never ask *A Gentleman* "What sort of suit do you want?" but "For what purpose do you desire a suit?" and when the question is answered the tailor, without hesitation, should name the style required and the class of goods from which it ought to be made. This should all transpire before the goods are shown to the purchaser, there being no trace of vacillancy or uncertainty in the cutter's manner or language, but an easy, dignified, yet courteous, assumption of authority that is not to be doubted and which will carry conviction of its correctness. Such a stand makes a most favorable impression on the customer, and he goes away satisfied that he has placed his order with a tailor who has a thorough knowledge of his business.

MISCONCEPTION OF HEIGHT THEORY.

There is a marvelous amount of diversified misinformation of the crude kindergarten school form of misconception abroad anent the theoretic and practical application of the total height measure in coat cutting; for example, the head cutter of one of our large mail order trades told us of having placed an order for a set of Raglan patterns with a New York publishing house. On receipt of the parcel the cutter wrote asking information re-

garding the height of men that the various sizes were intended to fit, and received a reply to the effect that there is no such thing in coat cutting as a height consideration in locating the depth points. The sulphuret language used by the cutter above referred to when telling us of the reply received we shall never quote; suffice it to say, the New York house and all connected with it were condemned beyond redemption, with a free consignment to His Satanic Majesty as a bunch of rancid ignoramuses, and his vulgar, unrepeatable, condemnatory comments, were as vigorously endorsed by some half dozen listeners. At the risk even of being denounced as another ginkety-jink and blinkety-blink ignorant son of a female dog, we declared the statement made by the New York publisher to be theoretically wrong and practically correct. It is to Dr. Wampen that tailors are indebted for the accurate scientific adjustment of the theory of disproportion in height as compared with circumference, a theory used by Wampen for the sole purpose of illustrating a scientific principle, and used only in the neophyte stage of his instruction in the fundamental principles of his science.

His seeming, all embracing theory of height as compared with circumference of breast is so alluringly seductive to the partially informed cutter that a large number of fakirs whose arrogation to the possession of ability enabling them to teach the science of cutting in their ill timed, impetuous snatching at the substance, have caught the shadow only; the mere abstract form, or speculative subtilities and having jumped to the conclusion that "that settles it," without further research their misconception of the theory of disproportions is accepted, clung to and taught as being an indisputable and practically correct principal of cutting; in their injudicious haste to "get there;" they never pause to consider the *Ifs* of proportions and disproportions, hence the cause of so much misfit trouble to cutters, who knowing a little don't know enough to be able to understand that they don't know it all. These superficial teachers, like the star-nosed mole, imagine themselves to be extraordinary deep, when they are exceedingly near the surface. It is a very common occurrence in our every day practice to measure a man who is 38 breast and six feet high, with a shoulder level, depth of scye and natural waist level one to one and a half inches less than the other 38 breast customer whose total height is only five feet eight or less even, but simple as the solving of this problem is, it is seemingly too deep for the brain plumet of these total height theory teachers to be able to take soundings. So as to more clearly illustrate the absurd impracticability of locating the depth levels by a division of the total height, let us suppose we have two men each 42 chest measure, the one five feet six and the other six feet, the two men having gone through the exact same process of muscular development, the muscles trapezus, deltoid, teres major, pictorales major, latissmus dorsi, and sarratus magnus all having increased in the same ratio, and to the same extent in both men, necessarily producing the same depth of acromin point level, axilla depth level and natural waist length, all of which is no uncommon condition. We can imagine nothing more ridiculous than a sight of those pouter breasted wiseacre, total height philosophers, gravely posing as teachers of sartorial art science, while they solemnly instruct their pupils, explaining that it is absolutely necessary for them to cut a shorter shoulder level, a shorter depth of scye level, and shorter natural waist line level for the five feet six man, advising all of these "killing" changes, mark ye, for no other reason than the sole fact of this man's legs being six inches shorter than the six footer.

WHAT DR. WAMPEN SAYS.

When treating the question of slender form at page nine of his work, Dr. Wampen states: "This O A is at least equal to $\frac{1}{4}$ *b*, but it must be taken larger according to circumstances, depending on the height of the figure in the axilla; sometimes O A=$\frac{1}{2}$*b*, at other times equal to $\frac{3}{4}$ *b*." The same degree of additions to be made to the $3\frac{1}{4}$ on the front line of the fore part. * * *

Anthropometry recognize but three different kinds of form in the human figure—proportionate, slender, and broad. The practical application of the principle affiliate the second (slender) on the proportionate, as one scale is only necessary to form a coat for each kind of form, these are—normal, where height is smaller than breadth, and those whose height is greater than proportionate to their breadth. But as the human figure in this respect—namely, in the whole height to the thoracical circumference—is very rarely so far abnormal as to render it necessary that it should be taken into consideration in constructing models for the arrangement of drapery, this abnormality becomes here of no moment, being purely a scientific question." So writes Dr. Wampen; even in extreme cases the function of the scale of height is only to define the supposed natural waist line, and for no other purpose; practically, the breast measure is the sole element of action to form a coat for the tall thin figure, the height being virtually dormant—the ever-changing length of body, in its relation to the entire height, is too mutable to be fixed by any other agency than absolute measurement; tall men are occasionally high hiped, and often men of medium height are found long in the body.

A mere modicum of discrimination and rational investigation is all that is necessary to enable the practical tailor to clearly see the falsity of those shallow fakir, height theory teachers, whose unsophisticated dupes are legion. When the common variations of physical form are more intelligently deliberated and Dr. Wampen's absolutely correct system of treating them are more generally understood, the ruinous expenses of the busheling departments will be very much reduced.

THE GREAT BULK OF THE CUTTERS' TROUBLES.

The great bulk of the cutters' troubles are located within the boundary lines of the crease edge of collar and the axilla, or scye level depth, and the cutter who understands Wampen's method of treatment experiences but little concern, and now that the Americanized Wampen system is within such easy reach, there is no longer a plausible excuse for the cutter seeking for, or struggling to secure, a happy hereafter, by working through a maze of dismal brain straining, nervous uncertainty, for herein is an absolutely correct, practically adjusted, simple method of procedure, a study of which has never failed to make the great bulk of the cutters' difficulties avoidable.

THE IMPETUOUS AMERICAN.

"What need a man forestall his date of grief,
And run to meet what he would most avoid."

The ever impetuous American as a rule has no time to waste in mastering the prosaic primary details of a trade or profession and therefore will often with imprudent haste make a dash for, and sometimes in one bound, reaches his most exalted professional aspirement. "Assume a virtue if you have it not" is his motto, and there and then he poses as a

specialist, and he often sticks by what he proudly calls his "diplomatic nerve," and when pressed by necessity because of a lack of knowledge of general details, he studies down toward the acquisition of fundamental principles.

In the old country men do not specialize as they do in America. In Great Britain the acquirement of a more extensive knowledge of a trade, art or science is imperative, and therefor the system of training is on a broader scientific basis, making the Britisher better fitted in a general way to keep in touch with progressive methods. In recent years, however, the proprietors, more especially of our higher class houses, are awakening up to a realization of the fact that a veneer of mere empiricism is now helpless, and the trade is getting to ever more generally understand that the possession of a basic theoretic knowledge is the paramount qualification of a cutter. Dr. Wampen lays down an elaborate scientifically adjusted theory of heights and relative widths, all of which forms an interesting study; its chief purpose, however, is the establishing and illustrating of a scientific theory, that is metaphorically, rather than practically correct and therefore of little real value to the more advanced practitioner. In saying this do not suppose us guilty of harboring the erroneous belief that a theoretical knowledge of the principles of cutting are not necessary, for we are fully alive to the fact that theory and practice must ever go hand in hand. Theory without practice to test it, to verify it, and to correct it, is idle speculation, while practice without theory to animate it is mechanism; in every art theory is the soul and practice the body. The soul without a body in which to dwell is only a ghost. The body without the soul is only a corpse. Theory teaches what may be accomplished when practice has become skillful enough to work it out. The cutter to be thoroughly equipped for a successful career must first have theoretical and then practical knowledge. This may be illustrated by taking a glance at the engineer; he always works from theory to practice; he theorizes in plans and specifications; he practices according to theory in actual construction. The tailor who aspires to a successful discharge of the duties of the cutting room is distressingly handicapped if his avenue of approach lies through a mere routine practice of drafting angles and forming graceful curves; his chance of securing a leading position in his profession will be much enhanced if he acquires a theoretical fundamental knowledge of how to produce a surface to cover the surface of all the varied forms of men.

COMPETING FOR CUTTING HONORS.

If two of our profession were competing for honors the man who has a theoretic knowledge of proportions, showing how to provide for the requirements of the degrees of various forms of disproportions, will come out far ahead of the cutter who has not commenced at the beginning by making a study of the theory of providing for normal and abnormal conditions. The cutter with theoretic knowledge, although not supported by a very extensive practical experience can always fall back on his theory to figure out and provide for abnormalities and will invariably come out ahead of the one that has only his more extensive practical experience and haphazard guessing method, yclepted judgment, but judgment at best is so seldom true and so often false we claim it is foolish to substitute a mere guess for an ever reliable scientific certainty, in the making of allowance to meet the requirements of abnormal depths, widths, con-

cavities and convexities in forms and attitudes of customers. Young America, however, soon grows restless of the slow, prosaic, but sure procedure of building with technical details, the massive structure of sartorial knowledge; he is impatient; he believes the span of life is too short; he feels that opportunity is fleeting, and desiring to advance with greater haste; he takes the bit between his teeth and starts off at a fierce gallop, thoughtless alike of the prickly cactus field that lies in front of him, à la cheval de frise, and the peel of the luscious banana that lies at every turning point, or the creepy chills of the malarial marsh that lies by the wayside, and the dismal swamp into which he may be inextricably plunged, or, peradventure, achieve success.

ANOTHER MAN'S BRAINS.

To the beginner we cannot too emphatically say, give the theory of fundamental principles your first and most earnest attention, so that you may be able understandingly to take hold of and successfully handle each new condition that comes your way. Become thoroughly conversant with the whole varied application of principles. The man who works from theory to practice is an artistic cutter, while he who concerns himself only with practice is but a machine tender, perhaps only a cog in the machine which another man's brain has devised and set in motion, like the rank and file of men employed in the mail-order and ready-made trade, who are handed a pasteboard templet with instructions to chalk around it and hew to the line.

GOLD MEDALIST GEORGE W. DU-NAH

George W. Du-Nah, of Edward Ely fame and international renown, whom the Master Tailors and Cutters of the United States and Canada selected as their ideal high-class sartorial art representative to the world's convention of cutters at the Paris Exhibition, and who, in recognition of his high-class sartorial art ability, was honored by the London Master Tailors and Cutters with a most brilliant ovation, an elaborately engrossed, gorgeously British framed complimentary address, and the most sumptuous banquet ever given by the London Sartorial Art Academy to a visiting foreign sartorial artist, when president of the Master Tailors' and Custom Cutters' Association, in one of his lectures delivered in the Sartorial Art Hall, Chicago, said, when speaking of true sartorial art:

GEORGE W. DU-NAH.

"According to my belief, it would be preposterous to attempt to draft rules or lay down laws for the producing of that ever-fickle commodity designated style. Genius cannot be fettered by conventionalism. An original mind, replete with its own exuberance, is sure to burst out in spontaneous overflowings and open to itself new channels. General rules and abstract principles may and have been laid down and accepted as guides for the inexpe-

rienced and timid. I favor the adoption of all intellectual auxiliaries, but when we come to the general adoption of curved sticks and block patterns for the production of style, I draw a most emphatic taboo line. The resorting to such stereotype methods will dannify the draftsmanship and stultify the characteristic individuality or style of the most accomplished cutter that ever scraped edge on a crayon. In speaking on this subject recently, Happle Hutcheson said: 'When I first came to America and saw such a universal use of block patterns and curved sticks I endeavored to discover the cause, and soon became satisfied that it was simply a sequence of so many men doing duty as cutters who had acquired no technical knowledge of the trade,' * * * and, continued Mr. Hutcheson, 'that, in my opinion, accounts for such a remarkably conspicuous monotypic character predominating in American tailoring. American sartorial art has a truly national character, but a total lack of individuality.' * * * All custom tailors who make pretense of producing artistic tailoring and claim to make first-class work should never fail to infuse characteristic features into every garment, each house striving to excel the other in producing ever more acceptable style. And while this principle is not adopted, I say high-class custom tailors have no right to complain of rich men patronizing the cheap, uniformly stereotype tailors, or find fault with them for sending to Europe for what will give them a more distinctive tone or character. Just think what a dull, monotonous, drab-draped world this would be if we were all Quakers!

"Block pattern, curved stick, stereotype cutting is pardonable only among the cheap trade cutters, who are sought after more because of their ability to give quantity rather than aptitude to give quality of workmanship. If the cutter be working in a house that pays second-class prices for first-class workmanship, which is often the case, it is then even more necessary that he should have a thorough technical education, for if he has not the workmen will soon discover his lack of knowledge of the trade and unhesitatingly take advantage of this ignorance and work off the too common bluff, 'If it had been cut right it would be all right.' Just as you can experience a sense of satisfaction and pleasure at feeling yourself safe on shore while you see a ship tossed on the turgid waters of Lake Michigan, or stand safe in a fortification and view two armies join battle on a plain, the practical tailor can stand on his technical knowledge, enjoying a perfect sense of safety in the happy possession of the fortress of practical truths. From thence he views the plunging, chancing, bungling blunders and errors of his less fortunate competitors who, having had no technical education, but learned a system only, they are, by their ignorance of the trade they profess a knowledge of, compelled to hew to the line of their block patterns and curved sticks, knowing that they cannot trust to their own knowledge of cause and effect, for a cutter is truly helpless and unsafe up to the measure of his ignorance of the technical or practical branch of our trade. The adventurer or chancer is just as likely to catch at the horn of danger as he is to grasp the handle of security. Being untaught in the fundamentals of the trade, he will as readily listen in dull wonder to the crafty schemes of quacks as to the truths of a Dr. Wampen, a Dr. Humphrey, or a Happle Hutcheson. Like a blacksmith at the loom and a weaver at the forge, their workmanship can only be passed under the dim light of ignorance. As well put the cushion-footed camel in the snow and the swift reindeer in the sands and expect profitable results. * * *

"The press and the pulpit have devoted much space and time in discussing the ex-

travagance, the vice and the sin of following up the changes of fashion, but all to no purpose, except that of showing the inconsistency of their own practice. Cutters all know that while ministers preach down the practice of being guided by fashion in dress, there is no class of men so fastidious anent the little details of their make-up as clergymen are. The generally accepted ideal sporting dude masher 'is not in it' with Mr. Clergyman when it comes down to what most men esteem mere minor matters. Ministers know the social and awe-inspiring spiritual power of details in sartorial art work, hence their scrupulous care. Those 'pious men,' when denouncing a following of style or fashion, should ever remember that while there is a concealment that is justifiable, there is also an open-mouthed humility that is censurable. When there is no David in the camp, Goliah is bolder in blaspheming. There is no subject in or out of heaven that occupies so much of men's attention as their personal make-up, and with this fact ever staring us in the face, we, as a profession, cannot afford to stop searching for the hidden secret of the science of progressive sartorial evolution. The beautiful in art drapery is referred to by Socrates as 'a short-lived tyranny,' while Plato speaks of it as 'the special privilege of nature's favorites,' Theophrastus comes pretty near the truth when he speaks of it as being 'a silent cheat.' Theocritus declares it 'a delightful prejudice,' Creades as a 'solitary kingdom of concrete concinnity.' Domitian said that 'nothing was more grateful.' Aristotle affirmed 'it is better than all the letters of recommendation in the world,' and Ovid proclaims it 'an especial favor bestowed by the sartorial gods.' The block pattern brigade of cutters could never consistently hope to merit such distinguished compliments. The cutter who depends on blocks for his productions may justly be compared to the tall-masted, stately ship that we see gliding up the river against the stream, as if drawn by some invisible tow-line, her sails hanging unfilled, her flag drooping. She has neither side wheels nor stern propeller, still she moves on in stately and seeming serene triumph, as if by the force of her own internal life, but we know that on the other side, hidden behind the ship's great bulk that moves so majestically, she has a little tug lashed to her side that is doing all the work. We also know that if the hawser slips or snaps, the great ship will immediately begin to wallow, roll about, and drift hither and thither, a helpless and profitless craft. Cut from the anchorage of his block patterns and curved sticks, the cutter who graduates under the tuition of quack teachers becomes a plaything for the billows; the compass he steers by is lost, his system is broken up, the rudder of his craft is unshipped, and all his cherished hopes blasted. The very essence of art is truthfulness. Nothing is so contemptible to the true artist as artifice. I therefore cannot too strongly recommend the non-acceptance of subterfuge appliances and a more diligent application to the cultivation of individual taste, style, and character. * * *

"I would like to see you forming an exploring party for the purpose of starting out in search of the occult mysteries of the science of 'progressive evolution in sartorial styles.' At first sight the mere superficialist will be apt to regard my proposition as a Utopian dream and view it as an unmitigable, hypochondriacal hallucination, but nevertheless the man whose mental penetration is keen enough to see deeper than the polished crust of optimism, cannot fail to duly appreciate my recommendations."

SARTORIAL OUTLINE BEAUTY.

Sartorial art outline beauty, or beauty in anything, for that matter, is a marvelously flexible platitude; it is a self-evident, undefinable something called harmony. But harmonic beauty, though everywhere acceptable and nowhere denied, contains the most enigmatic of riddles. FOR WHAT IS BEAUTY? Aristotle, who wrote so very agreeably on the subject, was unable to provide a definition; but the ability which he lacked, he was artful enough to conceal, saying, "The question is one we may leave to the blind." What suggestion could be more sleek and less satisfactory? Plato is even more reprehensible. In discussing the subject he lugged in by the heels his theory of reincarnation, declaring that the charm of harmonic contour "is due to reminiscences of what we once beheld when we were better than what we are." What could be less exact than that, and what could be more poetic? Poetry is a word derived from a Phœnician term which means "discourse of the gods." Without knowing anything very much about the latter, we are convinced that their discourses also lacked definitions. The Olympians exhaled the beautiful. Aristotle and Plato fed on it. It was ambient in the atmosphere of the Greeks. Yet what it is, and of what it consists, philosophers and gods alike have omitted to say; and therein, perhaps, lay their wisdom. If the charm of the beautiful can ever be routed, we are of the belief that it will be by discussion. Burke attempted the task, and we think succeeded admirably. Here, according to him, are the properties on which beauty depends: "First, to be comparatively small; second, to be smooth; third, to have a variety in the direction of parts; fourth, but to have these parts not angular; fifth, to be of delicate form; sixth, to have colors bright and clear, not glaring, but diversified." Tastes differ. That is not our idea of beauty, but more like our idea rather of a wax figure for a Marshall Field display window. Here is another great man's failure to define human beauty, donated by El Ktab, a Mohammedan: "Beauty displays four forms of black—hair, eyebrows, eyelashes, and eyes; therewith four forms of white—skin, eyeballs, teeth, and hands; therewith four forms of pink—tongue, lips, gums, and cheeks; therewith four forms of head, neck, forearm, and ankles; therewith four forms of length—back, fingers, arms, and legs; and likewise four forms of narrowness—eyebrows, fingers, nose, and lips. These twenty-four points, if not satisfactory, surely are at least abundant enough to be delightful. Beauty, if at all definable, may be defined as harmony. Its essence lies in the power of attraction, and when real it not only allures but also detains; it appeals and appalls our sense. Beauty belongs alike to the lily and the panther; we see it in the lamb and in the cobra, in the babe at the bosom and the buzzard at its prey. Define it, will you, if you can? An analysis is fatal to it. Du-Nah declares: "It would be preposterous for tailors to draft rules or lay down laws for producing that ever-fickle commodity." Du-Nah is RIGHT.

HOW TO MEASURE.

Our routine of taking and entering measures in the order book, like all the rest of our work, is simple in form and free from confusion, being always intelligible to the cutter even who practices the most confused of scatter-brain methods. The measures as here given for the purpose of showing the order in which they should be taken and entered in book will produce a pattern of the same pro-

portion as the drafts we give in teaching beginners.

James B. Bishop, Inland Revenue Dep't,
North James street, Hamilton, Ont.
Ship Jan. 22, per Adams Express, C. O. D. $65.

Three-button frock; edges single stitched; usual pockets; silk lined; sweat shields. Try on Tuesday at 4 p. m.; finished Saturday at noon. $2\frac{3}{4}$, 9, $16\frac{1}{4}$, $18\frac{1}{4}$, 33, $7\frac{1}{2}$, $19\frac{3}{4}$, $31\frac{1}{4}$, 36, 32, 37, $12\frac{1}{4}$, $11\frac{1}{2}$.

Single-breasted notch-collar vest; no back straps; usual pockets, with flap to button. One inside b. p. 14, $24\frac{1}{2}$, 36, 32.

Coat measure reads as follows: Shoulder level, $2\frac{3}{4}$; depth of scye, 9; natural waist, $16\frac{1}{4}$; fashionable waist, $18\frac{1}{4}$; full length, 33; across back, $7\frac{1}{2}$, and on to elbow, $19\frac{3}{4}$; continue to lower edge of knuckle joint of wrist, $31\frac{1}{4}$; breast, 36; waist, 32; seat, 37; strap from back neck to front of scye depth level, $12\frac{1}{4}$; blade from center of back to front of scye depth level, $11\frac{1}{4}$. These measures are all taken with the coat off, and over the vest. Although we get the breast and waist measure when measuring for the coat, we always repeat the operation in measuring for vest, because many when being measured inflate their chest from one to three inches, and by the time the cutter gets to taking the chest measure for the vest the customer as a rule has ceased to think of doing the chest-expansion act, and in this way the vest measure serves as a most reliable check in verifying the correctness or incorrectness of the chest measure as taken for coat.

A PARADOXICAL ELEMENT IN MEASURING.

Although measuring a customer appears, and is, a very simple process, it has the paradoxical element of it being almost impossible to take a measure that is indisputably correct, because of its being ever subservient to the will, fancy, or judgment of the measurer and the advice of the customer, and therefore is productive of the most varying results; but the young aspirant for sartorial fame must not allow a knowledge of this fact to have a discouraging influence upon him, because the difficulty will ever be more or less common, according to the experience or ability of the cutter, notwithstanding even the gorgeous visions and bold, extravagant statements of fake teachers of bogus systems and inventors of mechanical devices for harnessing up the customer and translating the "correct" size, form, and position to the pattern paper.

THERE ARE NO ACTUAL MEASUREMENT SYSTEMS.

We never have had, and I think never will have, a literal, actual measurement system. We make the assertion, leaving doubt and theoretic incredulity to gnaw the bare statement. We know there are many so-called actual-measurement systems, but their makers do not seem to realize the fact that actual measurement means actual distance, requiring no judgment whatever to settle the question. The actual length of a yard is thirty-six inches net, and no suave-tongued theorist can alter the fact. And as far as the cutter is concerned, he has no clearly defined, actual measure distance for either depth, breadth, or length; the points are all ill-defined, indefinite, vague, and fantastical. In all the so-called measures of the human form, the cutter as yet has not one measure that cannot be taken more or less as the individual judgment of the cutter may deem correct; and cutters even are fallible and may err. There are no actual depth, width, height, or length points

in coat measuring. They may be taken too long or too short; the circumference may be more or less, as the taste or judgment of the cutter may dictate; and we know that all will agree with us in saying there is no actual measurement in that. One cutter in his judgment will declare it is $35\frac{1}{2}$, a second will claim it is 36, while a third will swear it is $35\frac{3}{4}$, and neither be correct.

HOT-AIR BILLOWS.

Laboring under such perplex conditions, bewildered by numerous thoughts, enmeshed in the web of delusion, held in bondage by lines of prejudice or lashed on a flimsy raft of expectancy and tempest-tossed on the "hot-air" billows of conceited, self-assertive, visionary hypothesists, ambitious, unsophisticated youths, in answering the clarion call to future fame, are too often lured to the acceptance and practice of shallow, unreliable, false-constructed systems.

OUR INITIAL ALPHABETICAL AUXILIARY.

Recognizing the difficulties attending the securing of absolutely correct measurements, often causing doubt to arise in the mind concerning the reliability of the measures as entered in the order book, we advise the use of a few short check measures, combined with the adoption of our initial alphabetical auxiliary, the following list of which comprises the initial letter of nearly all the varied forms of disproportion met with in our every-day practice.

Normal figure.....N.	Hollow waist..H. W.
Corpulent figure...C.	Large hips.....L. H.
Thin figure.....Th.	High shoulders.H. S.
Tall figure.....Tl.	Sloping sh'lders.S. S.
Short figure.....S.	Full chest.....F. C.
Broad figure.....B.	Narrow chest...N. C.
Erect figure.....E.	Full back.....F. B.
Stooping figure....S.	Narrow back...N. B.
Long neck.....L. N.	Round back....R. B.
Short neck.....S. N.	Hump back....H. B.
Thick neck....Tk. N.	Large blades...L. B.
Thin neck....Th. N.	Small blades....S. B.

In cases where the abnormal condition is very pronounced, add the letter V. or E., meaning "very" or "extra." When a measure, for example, shows a very long neck, and yet the total scye depth is normal $3\frac{3}{4}$ shoulder level and 9 depth of scye level, these figures show that the neck is one inch longer than normal, and, the total depth of scye being only 9, he is very flat over the shoulder-blade section, showing that he is extra erect to the extent of one inch. If these figures were supported with the initial letters thus, $3\frac{3}{4}$ V. L. N., 9 E. E., all doubt regarding their correctness would be removed, as the letters signify "very long neck" and "extra erect;" or if the above condition were reversed, $1\frac{3}{4}$ V. S. N., 9 R. B., we here have a very short neck with round back, the neck being one inch shorter than normal, while the back is one inch rounder than normal. These two figures are both the same height and breast measure, but we have a difference of two inches in their shoulder level or neck length, and also a difference of two inches between the shoulder level point and depth of scye level point, and yet the total scye depth is the same. The Dr. Wampen science places the goods exactly where it is required. After a cutter learns how to work out the system, the cutting of coats for such ill-shaped figures gives the cutter no concern whatever, because Dr. Wampen has given us a science that is equal to every emergency. Depth of scye, height of neck, or length of natural waist, etc., can always be accurately located by a thirds and fourths divisional sys-

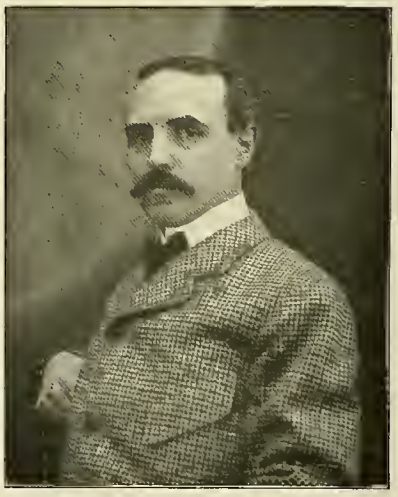
tem for the tailor's accepted strictly normal figure only. The size or measure of each section and subsection of the human figure are all alike variable, and as independent of the breast measure or total height as are the size of the head, hand, nose, or foot. All of which should now be clear to the understanding of the most obtuse, non-progressive cutter who clings to the old, delusive, pernicious practice of drafting by breast division and height measure theories that are of no use except in speculative cutting, as laid down by Dr. Wampen, for the mere purpose of illustrating a truly scientific principle of practical artistic cutting; and just as long as cutters continue to draft by those mossback, shuttlecock, hit-and-miss, thirds, fourths, sixths, twelfths plus and minus systems, just so long shall their cutting and fitting any one outside of "stock size and form" be a mere game of chance.

DAMNING THE JOURNEYMAN.

The rising generation of cutters, however, are in a more general way seeing and feeling the necessity of being conversant with the first principles of their profession, just as employers are becoming ever more anxious to engage only those who possess technical knowledge and can prove their ability to intelligently guide, instruct, or show a tailor how to make a garment and work it up into good form. The day of incompetent cutters holding down their job by being past masters in the art of smooth bluff, and knocking of fellow-employes, and at every stage of the game blaming and damning the journeyman, is slowly passing out of existence, although there are yet a large number of men filling positions, in fine trades even, who are marvelously ignorant of the detail work of our trade. In the highest-class trades, however, the ukase is passing around that practice without knowledge must terminate. Imperfect old theories shall and are being discarded to give place to less complicated, more progressive, up-to-date, scientifically adjusted efficiency. As this simple, self-evident fact becomes a matter of more general knowledge, American teachers of the art of cutting will be forced to waken up and break away from their old minus and plus divisional methods as constructed by that venerable old Scotchman Duncan MacArra, who in his day and generation was regarded as the greatest sartorial light of the age, not even excepting the famous old Welshman H. Evens, who at a more recent date, *i. e.*, 1830, published his work entitled "Llysorn y Dylleaydd" (Tailor's Lantern).

A CRACKER-JACK CUTTER.

Mr. Joseph Black, a bona fide tailor, an erstwhile cracker-jack Chicago cutter, and now the happy proprietor of one of our most pros-



MR. JOSEPH BLACK.

perous exclusive, high-class trades, on a memorable occassion, when speaking comparatively of the merits of the many systems in past

and present use, said in part: "A knowledge of the Dr. Wampen system makes a cutter's life worth living, and when it is placed on the dissecting table alongside of other systems, we soon hear the dull, dead, hollow, disappearing plunk of the great bulk of them as they plunge into the sullen waters of oblivion like a frog into a pond."

OVER SEVEN HUNDRED SUITS PER DAY.

E. H. Yonkers, of Ed. V. Price & Co., is deservedly conceded the honor of being by far the most successful head cutter and general supervisor of any of Chicago's mail-order trades, being in every respect master of his position, capable of increasing the efficiency of his help by reason of his thorough technical knowledge and capacity for handling details—qualities which have won for him the hearty admiration and loyal support of his colleagues. Mr. Yonkers' regular staff of forty-seven cutters had to be increased during the rush of last busy season to fifty-five, the lack of cutting-room accommodation preventing him from employing a larger number—a difficulty that has now been overcome, the firm having secured a twenty-seven year lease of a Franklin street ten-story building, where an allotment of cutting-department space has been made for the accommodation of seventy-nine cutters, giving the firm an easy cutting capacity of more than seven hundred suits per day. Mr. Yonkers being overseer of such a large working staff of cutters and a keen observer, he has a most excellent opportunity for drawing contrasts and arriving at intelligent comparison of practical results. We, in fact, know of no young man who has acquired a practical knowledge of more systems, Wampen's included, than has Mr. Yonkers, and for the especial benefit of those who contemplate a cutting career we here give in part what he says anent the Wampen system: "It has been my special privilege to see the practical results of a greater number of systems of cutting than most men who are old enough to be my father, and there is no doubt in my mind concerning the superexcellence of the Wampen system. It is without doubt a most elaborately adjusted sartorial art light, dispelling all technical darkness and exposing subtle fallacies, and, like every perfectly adjusted scientific principle, it is a marvel of comprehensiveness, embracing every detail, yet so easily understood and so simple to practice I recommend it not only to beginners but to old practitioners as well."

E. H. YONKERS.

JOHN SANDELANDS PREDICTS UNIVERSAL ADOPTION.

In the inauguration of the house of Nicoll the Tailor was laid the foundation of a new era in American popular-priced merchant tailoring. Nicoll has had many imitators but

never a peer. The marvelous success of this famous house is largely due to the ever-resourceful brain treasury of Mr. John Sandelands, whose management at headquarters and his skillful directorship of Nicoll's half hundred or more branch houses is proof sufficient of Mr. Sandelands being endowed in a marked degree with rare business perspicuity. When speaking of the recommendable and censurable features of the many systems in common use Mr. Sandelands said: "During my twenty-five years' experience as an employer of a large staff of cutters I have ever found that the men who understand the Wampen system invariably have the least trouble in giving satisfaction to our customers. Wampenite cutters never seem embarrassed when handling odd forms of men. All other systems, when placed comparatively alongside of the Wampen science, appear as mere twinkling, blinking sparks that soon scatter, flicker, and expire under the vivid and ever-enduring refulgence of Wampen's anthropometrical science, which is "from ostentation and weakness free." It stands as the great cerulean arch of our profession, majestic in its own simplicity, and embracing all that is comprehensible. In our branch houses, where we do so much no-fit-on trade, we can always make room for a respectable, sober cutter who uses the Wampen system; and I feel safe in venturing the prediction that the day is not far distant when the Wampen method will be universally adopted by all intelligent, up-to-date cutters whose desire it is to keep up in line with the front rank of artistic tailoring.

"THE CELEBRATED FRENCHMAN FROM CORK."

Gold Medalist James Veale, author of the much talked of Fag-An-Bealac Admeasurement System, which some fifteen years ago was the source of a rather heated controversy. Mr. Veale having declared that he had solved the problem and forever silenced all contention; anent the correct location of the shoulder point. In replying to a toast at the Cutters' banquet following the occasion of his capturing the gold medal for the best cut coat, Mr. Veale is reported as saying in part: "After serving my apprenticeship I left the City of Cork to go to London, where I jured it, until I made money enough to take me to America. I was not long in this country until I arranged for receiving a full course of personal instruc-

JAMES VEALE.

tion from —— who at that time was the most popular of American authors and teachers of cutting, and I assure you, gentlemen, although I had a large measure of success, I had troubles enough to save me from being afflicted with the swelled head. * * * Some years later I arranged with Mr. —— for a course of instruction; he was then and is today the most successful popular American author and teacher of cutting. * * * In the meantime I discovered that the two systems I had learned were only derivations of Dr. Wam-

pen's science of anthropometry, and that as a matter of fact, the closer I could get to the Wampen science the nearer I would be to absolute perfection in the art of cutting. I therefore tried to secure Wampen's Science of Anthropometry and I am glad to be able to say that I, to some extent succeeded. I got a copy of the work from an old tailor by the name of Jinkens, whom I regret to say is a Sos-an-ach, but a very good sort of man for all that. The work, however, was pretty well used up, a number of leaves were lost, and a lot of them partly destroyed and tattered, but, mutilated as the book was, I gathered much valuable information from it; which proved of great assistance to me in the more thorough completion of my Fag-an-Bealac Admeasurement System, which, as the name implies, clears the cutter's road to success. * * * But, gentlemen, after all is said and done, Dr. Wampen's Anthropometric Science is the daddy of them all." Mr. Veale, who was very becomingly costumed in the dress of an Irish gentleman, resumed his seat amidst a tumult of bewildering and most uproarous applause. —The Chicago Times.

MAKING COATS BY ELECTRICITY.

Mr. John Harper has for many years been popularly known to the Chicago trade and throughout the Middle as well as the Western and Southern States as "Harper the Chicago coat maker," an antonomasia that all who know him unite in declaring he has honestly earned. The magnitude of Mr. Harper's business having so far outgrown the workshop accommodation limit of any of Chicago's obtainable great warehouse lofts, he last fall secured a lease of the Northwestern University Dental College. The north balcony of this great lecture hall is now transformed into a visitors' gallery, from which may be viewed Mr. Harper's working staff of nearly five hundred coat makers, all comfortably at work in what is not only the largest custom coat maker's workshop in America, but with its lofty ceiling and great skylights it is the most healthful, being the brightest, cleanest, best-ventilated, and most replete in every up-to-date modern equipment, including electric power for sewing machines, heating of irons, and furnishing of light for his present staff of four hundred and eighty-seven coat makers. All his work being furnished by the middle and better class trades of Chicago and merchant tailors throughout the Middle, Western, and

MR. JOHN HARPER.

Southern States, giving Mr. Harper, like Mr. Sandelands and Mr. Yonkers, a most excellent opportunity of comparing the practical results of a great variety of cutting systems. He, however, emphatically refused to give an expression of opinion as to which, according to his judgment, is the best system for producing the most satisfactory results. "But," continued he, "I must in all fairness admit that cutters who use the Wampen system turn out

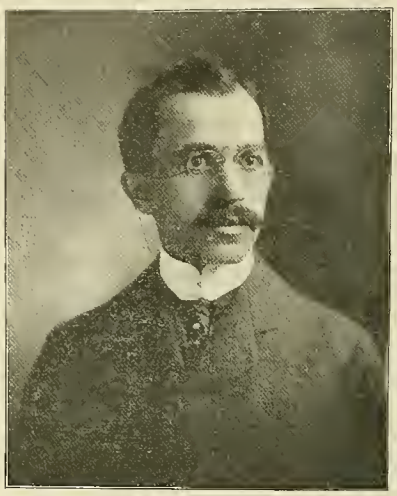
coats of most graceful outline and seeming perfect balance. The Wampenite cutters' alterations, or, to speak more correctly, adjustments, are hardly ever more than corrections of lengths. So much so is this the case we usually put in the pockets and sew up the waist and side seams when making try-ons for cutters who use the Wampen system; and I can assure you if the Wampen system can be furnished to the trade in book form, couched in plain English, giving full details of all its practical applications for the production of all forms and sizes, there will be an enormous demand for the work. *I say so because of my personal knowledge of facts.* There are a great number of intelligent cutters who are very frank in confessing that they experience much trouble in procuring satisfactory outlines when called on to draft very small or extra large sizes, a difficulty that those who use the Wampen system never seem to experience."

OUR RISIBLES STRAINED.

Mr. E. Halseth, cutter for the highest-class trade in Los Angeles, California, said to us: "I cannot understand how cutters get along who do not know the Wampen system." While the comment produced a strain on our risibles, we replied: "You ought to know, seeing that you had been cutting for some years before we taught you the Wampen science." "Yes," he answered sadly, "but I want to forget that." Far from our mind the thought that cutters cannot get along without a knowledge of the Wampen system, because we have a most vivid knowledge of the fact that cutters can and do, but we also know that the most successful cutters of the highest-class trades, no matter how eminent they may be, always achieve still greater fame after they learn to draft and grade by the Dr. Wampen system.

MOST HAPPY RESULTS.

Mr. M. Filitti, ex-librarian of the Master Tailors and Custom Cutters' Association, is a practical tailor and takes a special pleasure in doing much of his own cutting. In connection with his regular high-class city trade Mr. Filitti seems to control the great bulk of



M. FILITTI.

Chicago's exclusive rich Italian patronage. Mr. Filitti says: "My practice with the Dr. Wampen system is replete with the most happy, satisfactory results."

A STORM OF MISFITS.

John F. MacRae, Chicago's famous Scotch Highland tartan kilt maker, in one of his contributions to the Record of Fashion, London, England, said in part: "There is nothing superficial or assumed in Wampen's works, hence the commonplace, 'The Wampen school of cutters are familiar with all the good points of all the good systems,' because all the good points of all good systems are incorporated in the Wampen science. Those who cut by other

systems as a rule have but a dim, far-away conception of the supreme plenipotence of Wampen's science of anthropometry. The Doctor has given to our trade an ever-reliable sartorial art light, a knowledge of which saves cutters from being led astray by the ever-perilous suavity of clap-trap, ignis-fatuus illusionists, whose ever-evanescent productions are

JOHN F. MacRAE.

"Like the snowflake on the river,
A moment seen, then gone forever;
Or like the Borealis race,
That flit ere ye can point their place;
Or like the rainbow's lovely form,
Evanishing amid the storm—of misfits."

HOW DOES IT HAPPEN?

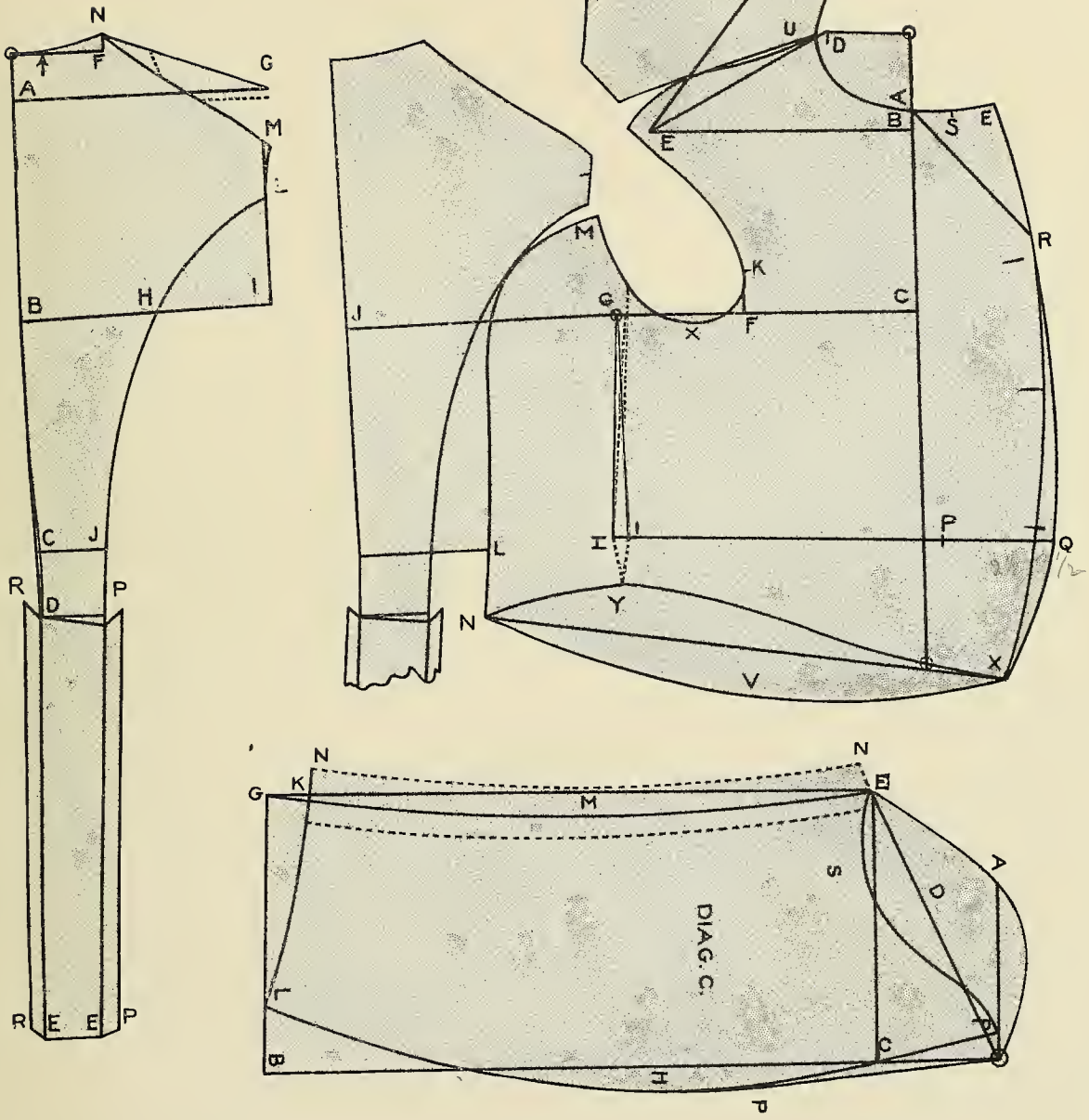
It is sometimes asked, "How does it happen that the Dr. Wampen system of drafting and grading is not in common use?" The query is often met by asking another question, as, "How does it happen that the common people do not eat the best cuts of meat and drink more commonly wines of the rarest vintage?" We answer, there are a number of reasons that have contributed to the unhappy condition of preventing Wampen's system from being in common use. Chief among them was the fact of the learned Dr. Wampen being neither a book peddler nor a pupil solicitor, and, being financially independent, he, under the protection of stringent European copyright laws, held his book at a very high, and what was to the great bulk of the trade an absolutely prohibitory, price. His tuition fee was also far beyond the cash-paying power of the ordinary sewing tailor, the price for a complete course being 100 guineas (more than $500), while his book cost £10 ($50), and many who purchased or borrowed his anthropometrical works discovered that they had got a book couched in lofty, academical pedantry entirely beyond their intellectual grasp—a fact that has been, and still is to a very great extent, taken advantage of by a certain class of cutting-school proprietors, publishers of monthly fashion-reporting journals, and authors of feather-weight systems of the non-progressive, mossback order, whose innate, dominative self-love, passions, and prejudices have confounded their altruistic conception of both brain and heart, until they became so conscience-warped they can without scruple resort to the most ignoble procedures to attain their sordid purpose. We say they took advantage of this condition for reasons that are obvious, and to a large extent they succeeded in pulling the wool over the eyes of the trade by talking and writing a tremendous amount of sheer balderdash concerning the necessity of tailors requiring to make a special study of anatomical and algebraical science before they could learn to successfully practice the Wampen system, which, as a plain matter of fact, when shorn of its lofty, aca-

demical diction, is so simple to learn and successfully practice that any tailor who has intelligence enough to understand the figures on the common inch tape can learn it and apply it understandingly and successfully; and in that simple fact those narrow-minded, sordid, money-grabbing teachers saw their finish, hence their phantom, collegiate course scarecrow. The management of our gaslight companies might, with as much claim to a common-sense consideration, advance the assertion that in order to be able to turn on electrical light, heat, or power with any degree of human safety it is eminently essential to take a course of study in the higher branches of scientific electrical engineering. Just as Edison has given to us the use of electric light, heat, and power through the simple process of turning an insulated switch, so has Dr. Wampen given to tailors the full force of his complete system of anthropometrical science through the simple use of our 36-unit graduated tapes. And now we say to the hoodwinked of our craft, how long will you continue to hunt for happiness through systems that breed despair?

PREPARING TO DRAFT, AND HOW TO DO IT.

The easiest way is not always the best, but the easiest way to produce the best results is; and therefore we advise all who desire being expeditious draftsmen to memorize the following set of figures in the order in which we give them, before they make the slightest attempt to produce the draft of a pattern. To produce the skeleton points of back pattern, draw construction line from vertex point O to D; mark down from O to shoulder level point A $1\frac{3}{4}$; from A to depth of scye level B $7\frac{1}{4}$; from B to natural waist level C $7\frac{1}{4}$; from C to fashionable waist level D $1\frac{3}{4}$. From O square in to F 3; from A square in to G $7\frac{3}{4}$; from B to H square in $3\frac{3}{4}$ and continue out to I $7\frac{1}{2}$ from B; from C to J $2\frac{1}{4}$. From I to L square up $3\frac{3}{4}$ and on to M $5\frac{3}{4}$ from I. Square up from F to N $\frac{5}{8}$. Form top of back from N to O. At $^3/_{16}$ from point N toward O form shoulder seam through point M and side seam through points L, H, and J to $\frac{1}{4}$ below square line at D. We cut down one-quarter of an inch below square line for the purpose of having hip tack on a level with hip buttons when coat is finished. It is unsightly, but not uncommon, to see the hip tack below hip button level. Form back scye from M. L. by adding $\frac{1}{4}$ to width of back at point M. One-quarter slanting out at point M produces a fairly broad shoulder, but if very broad shoulders be desired, increase the slant to the desired width. Bevel off a trifle at scye end of shoulder seam, so as to "clean up" back scye, and on back seam at C "clean out" the smallest paring, not more than one-sixteenth of an inch. Mark in from point O at top of back seam to point $\dashv$ $1\frac{1}{4}$. Place straight edge at point marked thus, $\dashv$ with edge slanting out to, and resting on, point D at fashionable waist length, and from D draw line down to full length E 33 inches. Square in from E to E $2\frac{1}{4}$ and form straight line from bottom of side seam to E. Add on $1\frac{1}{4}$, as per line P. P. and also $1\frac{1}{4}$, as per line R. R. at back seam. Those readers who love to stand on the mountain peak of our profession, but who dread the travel toil of climbing, are prone to deride our advice when we say that the student should not think of trying to draft a back pattern until after he has all the above points thoroughly memorized. Neither should he attempt to make further advancement than back-pattern drafting until such time as he can produce, without hesitancy of action, a clear, clean-outlined back pattern draft abso-

PLATE. A.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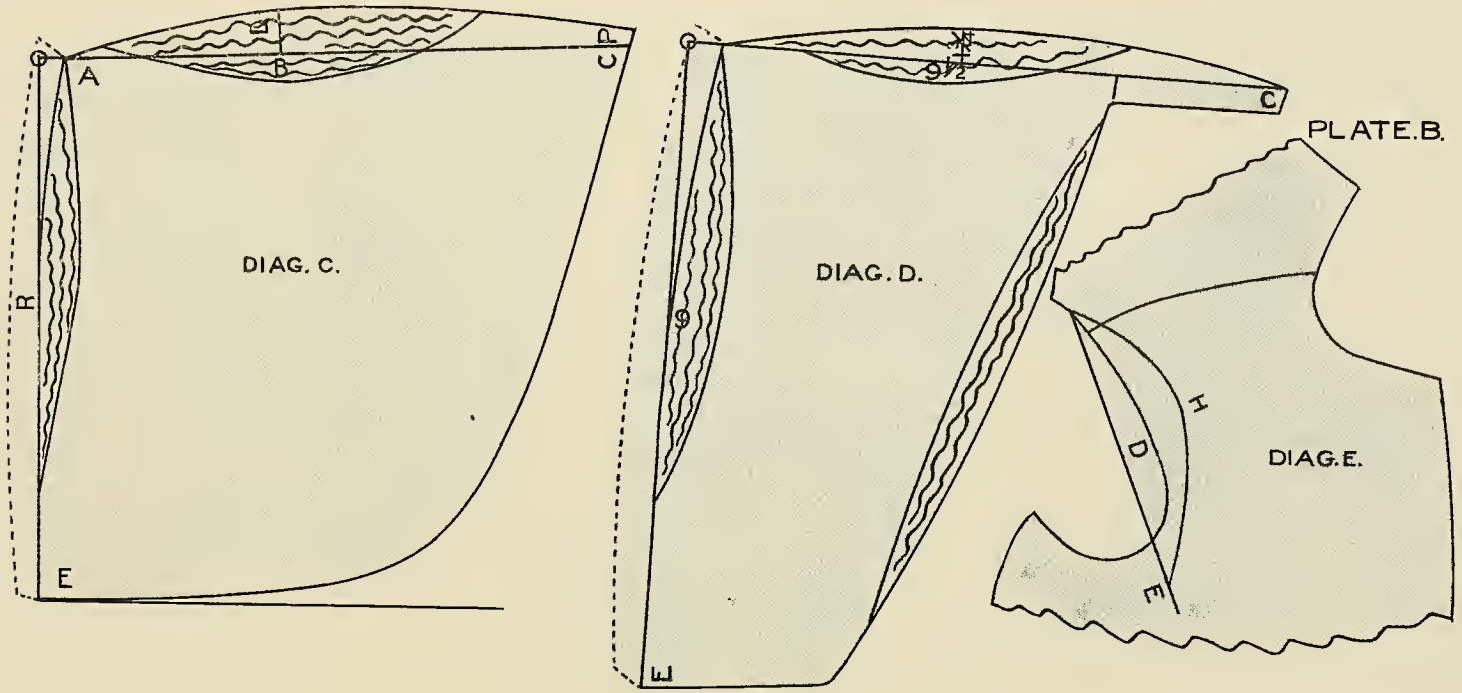
lutely free from any indication of the curve line of beauty being anywhere marred by either the slightest jinkey inward bending or semblance of outward humpiness. When cutting back pattern, always leave on tag at shoulder seam as marked by dotted lines, and be *very* particular to cut sharp and square through point B $7\frac{3}{4}$, splitting chalk-line angle from N to G—a line that we heretofore omitted telling you to draw, because we wish to emphasize the importance of it being located and cut through with the most scrupulous care. The very important part that this tag plays in unerringly conserving the perfect balance of coat will in due course be self-demonstrative.

The student having attained proficiency as a drafter of frock coat back patterns, may now proceed to memorize the skeleton points of breast, as per Plate A. Commence by drawing construction line O. O. From starting point O to A $2\frac{5}{8}$, less or more, according to fashion or style desired; from point O to B $3\frac{1}{4}$; from point B to C $6\frac{1}{4}$. Square in from starting point O to D $2\frac{1}{2}$. From B locate shoulder point level E $7\frac{3}{4}$, same as back shoulder point level G. Draw line from point D to point E. Square across from C to F $5\frac{1}{4}$; continue through to G at 9 from C; from G down to H $7\frac{1}{4}$. From H square out waist line and mark point I $\frac{5}{8}$ from H. By points I and G square out to J $8\frac{3}{4}$. Between points H and I take out fish half an inch to three-quarters wide. Place back in position as in diagram. Square in at L $1\frac{3}{4}$ and form side body as per M. L. N., rounding off top of side seam $\frac{1}{2}$, taking nothing off at point of round over shoulder blade as per diagram. Mark top point of side body $\frac{3}{8}$ in advance from point of side seam of back. Measure on a straight line from top of side seam of back to bottom; the net length, on a straight line from point to point, will give the correct length of side body when applied on a straight line from points M to N. Place angle line of back tag G. N. on angle line E. D. of breast. With back in this position form shoulder seam as shown on diagram. From F to K square up $1\frac{1}{2}$, and from K out to R $8\frac{7}{8}$; from A to S $1\frac{1}{2}$; from S to E $1\frac{1}{2}$, or as fashion may dictate or taste desire. Place back, edge and edge with side body at L, and from back seam through to P on waist line, making allowance for the fish taken out at H. I. Mark the net half waist measure 16. From P to inner front edge line $2\frac{1}{2}$ is added for making up allowances for one-button frocks, and for three-button frocks add on $3\frac{1}{2}$ from point P to point Q at front waist. Make a pivot at point U on shoulder seam $\frac{1}{2}$ inch in from gorge, and sweep from N through V to front. Draw straight line from N to point where front waist line crosses sweep line at X, and form waist seam, hollowing up at Y $1\frac{1}{2}$, less or more, according to taste or fashion. Form front edge E. R. Q. and X. Adjust width of shoulder from point of gorge to scye point to match back shoulder seam. In forming shoulder seam hollow slightly at point U and round off as per diagram. Form scye through K to N, sinking $\frac{3}{8}$ below horizontal line at point marked thus, X, and see that the scye line is an unwavering curvature. When forming side body, after passing gracefully over the rounding to form receptacle for shoulder blade, see to it that there be left no suspicion of humpiness on side seam; neither must it look hollowed out, although leaning gently toward the hollow form until point L is reached. Then let the chalk line veer slightly outward toward the final point N. If, after passing over the shoulder blade rounding, the side seam be hollowed, the coat will be "killed;" and if it be left full or rounding, it will be utterly destitute of good form, causing handsome young men to appear as if af-

flicted with some lumbaginous malady. When the aspirant to sartorial art fame has become as proficient in drafting fore part of coat as we advised him to qualify as a drafter of backs, he will henceforth experience no difficulty whatever in producing a pattern for any given size of coat. We therefore say to the student, continue drafting what we have given to you until all trace of amateurishness is removed from your handling of the tape, square, chalk, shears, and general outlines of draft, and never under any circumstances whatever allow your pipeclay to become blunt. Keen, clear chalk lines are a potent incentive to the journeyman to produce good clean work. It is the untutored, narrow-minded only that can see but little in seeming trifles. A look may work thy ruin or a word create thy wealth; a warrior standing in successful bravery against a host of artillery may be pierced to death with a No. 9 needle; a mote fanned into the gunner's eye is as bad as a spike in his rifle; the dangerous bar in the harbor's mouth is only grains of sand; the shoal that hath wrecked a navy is but the work of a colony of worms; a despicable bug may madden the mighty elephant; the kick of a cow toppled Chicago to primeval chaos; a modicum of dust falsifies the balance of the scales. To the untidy use of blunt pipeclay may often be traced the ruin of balance and the total destruction of real sartorial art outlines. It is by the scrupulous scrutiny of trifles that we are enabled to produce a perfect whole or elude the deepest wretchedness of a cutter's life. To the impulsive student we say, never be in uneasy haste to rush off for the purpose of trying to draft something else, but stick!—in heaven's name stick to what you are at until you master it so that you can see and feel the unbroken curvilineal sartorial art beauty ooze out from the razor-like edge of your pipeclay. Eschew that innate weakness so common to a class of worse than foolish degenerates who cherish the imbecile notion of being able to acquire a "complete knowledge" of a foreign language in six easy lessons—a silly idea that grows out of the fact of their having no desire to submit themselves to the "intolerable toil" of a reasonable amount of study. They would delight to stand on the mountain peak of their profession, but, as we have already said, they dread the travail toil of climbing, a weakmindedness that often causes he who would try to make plain a new reform to feel discouraged, because of the impatience of those who think they should master in an hour a subject that for many years, perhaps, may have taxed the brain power of brainy men. Scorn to live in lethargy and die in ignorance, rather than study that you may be able to grasp concentrated wisdom and wield the omnipotence of truth. Accustom yourself to overcome and conquer difficulties. The left hand, for want of practice, is insignificant and not adapted to general business, and yet because of practice it holds the bridle better than the right. An adage attributed to St. Francis of Assisi, which was early adopted and cherished through life by the great Italian reformer, Savonarola, deserves to be inscribed on the memory of every student: "A man knows as much as he works." It is needless for us to say how widely this truth is ignored. Many seem to forget that knowledge, like all other possessions that are worth having, costs a great deal. It is a huge mistake—yes, one of the greatest errors—to imagine that it will fall into our lap, while we in idleness sit, cross-legged, under the tree of knowledge. "If a man will not work, neither shall he eat," is a maxim as true in the world of mind as in the world of matter. In both departments indolence will clothe a man in rags and disgrace. Sir William Hamilton says, "All commencement is difficult, and this is more espe-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cially true of intellectual effort; but if we are vigorous enough to pursue our course in spite of obstacles, every step as we advance will be found easier, and kindred ideas flow with greater freedom and abundance. Thomas Carlyle declared that genius is "A transcendent capacity for taking trouble." The tailor, in pursuit of a knowledge of sartorial art science, must labor with the ardent devotion of a love that will never desist from its pursuit until it has gained the object of its desire. "Jacob served seven years for Rachael, and they seemed unto him but a few days, for the love he had for her." The great Blaise Pascal declared, "The sciences have two extremities, which touch each other. The first is that pure ignorance in which all men are born; the other extremity is that which is reached by those great souls who have traversed the whole extent of knowledge, and return to the same sense of ignorance from which they set out. But this is that learned ignorance which knows itself." We have here the truth which corresponds with the statement of St. Paul: "If a man thinketh that he knoweth anything, he knoweth not yet as he ought to know."

SKIRTS; HOW TO DRAFT.

Square construction lines O., C. and E., diagram C., plate B.; from O. to A. $\frac{3}{4}$, continue to B. $9\frac{1}{2}$; from B. up to D. $1\frac{3}{8}$; from C. up to P. $\frac{7}{8}$; from O. to R. 9; from A. to E. one inch more than from D. to E. on diagram A., this extra length being required for waist seam and shrinking in of back skirt, which should be coaxingly worked back with the iron to form receptacle for rounding up of hips. Form top edge of skirt from P. through D. to A., and back skirt from A. through R. to E., adding on $1\frac{1}{4}$ to $1\frac{1}{2}$ for back skirt pleat. Adjust distance from A. to P. to match waist width of fore part, allowing for any degree of fullness that may be desired over the hips. Form front skirt to run in line with breast, cutting away or leaving full at front according to the dictates of fashion, age, class or style of wearer, taste of cutter or advice of customer, whose caprice should always receive the cutter's most respectful consideration. Never permit a contemptuous sneer to curve the cutter's lip because of customer's whims. A habit of sneering marks the shallow mind of ignorance, the egotist, the fool and the knave, or, perhaps, the whole combination.

TO DRAFT THE SLEEVE.

Square construction lines O., A., B., plate A., diagram C.; from O. to C. 4; from O. to E. on oblique line D. 9; from E. draw square line to G. from center seam of back through O. to H. $19\frac{3}{4}$. Continue to B. full length of sleeve $31\frac{1}{4}$, adding one inch for seams $32\frac{1}{4}$. Square across from B. to G. Mark up from G. to K. $1\frac{1}{4}$; from K. to L. $6\frac{1}{2}$. Form forearm from E. through M. to K., hollowing from plumb line at M. $\frac{3}{4}$, or according to degree of closeness desired. Form back-arm from O. through H. to L., curving out from plumb line at H. $\frac{3}{4}$, or according to requirements of taste or fashion, some requiring more and others less elbow width, from O. to A. $5\frac{3}{4}$. Rising $\frac{7}{8}$ above square line form sleeve top, from O. through A. to E. To form underside sleeve, mark in from O. to P. $\frac{3}{4}$, and curve from P. to E. through S., sinking not more than $\frac{1}{2}$ below horizontal line at S. From P. to where line S. crosses horizontal line at C. do not hollow, but rather give an upward bevel, so that when the upper and under back-arm are laid down flat, edge to edge, the top edge of sleeve will form an unswerving curvilineal sweep, and

thus form a sleeve top that will hang even from the scye. All the way around, in forming back-arm seam of underside sleeve, bevel in a trifle from P. to P., otherwise you may produce a slight humpyness on back seam that may mar the appearance of a marvelously beautiful hanging sleeve. When sleeves are not cut half-and-half, the inch, or at most inch and quarter, cut off under side, as per dotted line, has its equal left on at fore-arm of upper side. All the sleeve points are, of course, located by using the unit graduated tape, except the sleeve length, which is always located by the common inch tape. Many cutters, hoping to secure a clean-fitting undersleeve, drop into the fatal error of hollowing top edge of underside too much, causing the sleeve to slide up the arm when the wearer uses a knife and fork, salutes a friend, drives a horse, uses a rifle, casts a fishing line, etc., etc. A preacher, a tragedian, a platform orator, a coachman, and more especially a soldier, should always have the top edge of underside sleeves as little hollowed as possible, more especially where deep, easy arm holes are inperative. A safe rule to apply for the production of a medium-sized sleeve is to make elbow width $\frac{3}{4}$ of a unit less than distance of angle from O to E. The sleeve hand width of very large sizes, as a rule, should be cut less than $6\frac{1}{2}$ units, because the hands but seldom increase in proportion with the breast measure. By marking sleeve hand width $6\frac{1}{2}$ with graduated tape, and also $6\frac{1}{2}$ with common inch measure, and then splitting the difference, we secure a well-proportioned sleeve hand width for sizes over forty breast measure.

SLEEVEOLOGY.

To the cutter who understands Dr. Wampen's science, the cutting of perfect balanced sleeves presents but few, if any, difficulties for the sole reason that, to the learned doctor, the solving of the whole problem was but a simple anatomical, trigonometric, mathematical deduction of analytical geometric balance, the ever unfailing accurate reproduction of which he reduced to a simple practical mechanical method of procedure; and yet we question if there be any other subject connected with coat-cutting that has given the average cutter so much worry or been conducive of so much literary effort, acrimonious controversy, loud-mouthed bacchanalian babbling and table-thumping disputations. The quantities given in diagram C, plate A, produce a perfect hanging sleeve for any of the forms of coats represented in our book. The fore-arm pitch in all forms of coats is placed $\frac{5}{8}$ above bottom of scye, level with back scye sleeve pitch at $4\frac{3}{4}$ above scye level depth. The top fore-arm point and top of back arm being the two cardinal points of sleeve hanging, it naturally follows that the height of sleeve rise O. C. should harmonize with the height of back scye sleeve pitch level and depth of front scye pitch level, and therefore, as we increase the distance O. C. we cause the sleeve to hang more forward and in conformity with the requirements of the flat-chested, stooping figure, and by reducing the distance O. C. we cause the sleeve to swing more backward, and thereby bring the hang of sleeve on a plumb line with the arms of the erect or extra-erect figure. The lack of space prevents us from here entering more fully into the varied details of procedure in producing sleeves for extremely high or very low back-arm pitch, or excessively broad or abnormally narrow shoulders, and for that reason we will content ourselves by briefly explaining how to test the accuracy of adjustment of size and form of sleeve top, and a perfect hanging balance for normal conditions, meeting all the requirements of prevailing fashion in relation to size and the

amount of fullness required. We may here remark, however, that a perfect fore-arm and back-arm balance may be distressingly impaired by giving too much or too little round on top edge of sleeve, the over-scanty form causing the sleeve to hang draggingly from around the shoulder top, while the too round form will cause the sleeve to hang entirely from the back and fore-arm points, exhibiting a horrid superfluity of goods, forming a multitude of crinkles, bulges or lappings, in degree according with the amount of superfluous goods; preventing the sleeve from draping with even, easy gracefulness from scye seam, all the way around the back, top and front shoulder.

THE BEST TEST OF ACCURATE SLEEVE ADJUSTMENT.

To know that you have your sleeve pattern accurately adjusted to meet all the requirements of size of scye and form of shoulders, place shoulder seam of back and breast in a closing position (see diagram E, plate B), and draw line D from back scye sleeve pitch. Through front-arm sleeve pitch place top of back arm seam, at back pitch, with top of fore-arm seam touching line D at E, allowing sleeve top to pass over on shoulder as at H. If sleeve laps over more than one and a half inch the sleeve top rounding is too high, or the shoulder too broad, to allow the sleeve to hang evenly from the seam all the way around. And if the lap-over be less than one and a half inch the top of sleeve is too flat, or the scye edge of shoulder of coat is too much hollowed, to be productive of satisfactory results in fit, style or hang of sleeve, and to be in perfect harmony with width of scye the fore-arm seam should pass front-arm pitch to E at one and a half inch from front edge of scye. And let us just add that if the fullness around sleeve top be not evenly distributed in the right quantity, at the proper place, the most perfect balanced sleeve ever produced will be thrown out of kelter. We have seen good hanging sleeves that would not come up to the standard of our test, but the sleeve is an ever reliable and perfectly adjusted one when it does agree in every particular with the above test, and the Americanized Wampen sleeve is ever equal to the ordeal.

SO DELIGHTED WITH WAMPEN'S SLEEVES.

Regimental master tailors, as a class, have long endured a great deal of mental agony because of their lack of knowledge of a good, self-adjustable system for the production of a good-fitting, "all-purpose" regimental sleeve. So delighted was Sergeant Henry Nesbit,

SERGEANT HENRY NESBIT.

master tailor British Royal Artillery, with the general results obtained from our course of instruction that he sent to us Master Tailor Bloomfield, of the Sixtieth Royal Rifle Brigade—King Edward VII. father's regiment—as he said, to learn the Wampen system, "and have forever done with this military armhole and sleeve trouble."

DEGREES OF DISPROPORTION.

In the Dr. Wampen science there are two degrees of disproportion of size of chest and waist, giving a well-defined scientific adjustment of balance for the uniform and graceful distribution of drapery, in perfect accordance with abnormal increment of the adominal region, leaving nothing to guess work, as in divisional systems. The first degree consists of four inches. The limit, therefore, of the first degree is thirty-four waist, that is, two inches, or units, less than the circumference of chest, but there is no measure limit to the second degree of disproportion in size of waist. The expression, "A fourth of the first and a half of the second degree," should be indelibly stamped on the memory and thereby avoid the errors of confusion. In order to secure an easy, graceful distribution of goods, in perfect conformity with the natural increment in size of waist, the first degree is disposed of in the following manner: In drafting pattern for the Wampen model figure 36 breast, 30 waist, the suppression at waist point is 2¼. But let us suppose the waist measure to have increased in size to 32, or 16 half waist, as in *our* normal, *not the Wampen model, draft.* In this case we have two inches of disproportion in the first degree to dispose of, which means one inch in the half waist. A fourth of the first degree in this case would be one-quarter of an inch. This quarter of an inch is to be added on at natural waist suppression point, making it two inches, in place of two and a quarter, as in the Wampen model, the remaining three-fourths to be added on at front waist; proceeding in like manner until the increase of waist reaches the full limit of the first degree, thirty-four, or seventeen half waist, which gives us two inches to dispose of. A fourth of two inches being a half inch, we apply the half at waist suppression point, which means that we mark in only one and three-quarters, in place of two and a quarter, as in the Wampen model, 36 B, 30 W, carrying the remaining one and a half inch to the front of waist, which simply means, having located your suppression of waist point, you form your side seam line, place your back in position, and measure from center of back (allowing from one-half to three-quarters for fish taken out at side-body) at natural waist line to front 17, with 2½ inches added for making up if for a one-button frock, and 3½ in case of a three-button frock. The total waist measure with additions for making up, like the shoulder level, depth of scye level, and natural waist length, are all located by the use of the common inch tape; ALL the other points are marked by using the Happle-Hutcheson copyrighted GRADUATED unit scale corresponding with the circumference of the chest. The locating of the shoulder level, depth of scye level, and natural waist level by the common inch measure are but a few of the important points that are not understood by those primary grade school graduates who teach the total-height theory as a principle of practical artistic cutting. A 42 breast, 35 waist, a 48 breast and 40 waist, or a 54 breast, 45 waist, represents exactly the same model form as a 36 breast and 30 waist. All the points of the various sizes are located in exactly the same way as described in locating the points for the 36 size, the cutter in making the draft using the Happle-Hutcheson graduated unit scale corresponding with the size of pattern required, for all the points except the levels as already explained and the final finding of the width of waist, which, as already stated, must in all cases, except in grading sets of block patterns, be marked by the common inch measure.

THE SECOND DEGREE OF DISPROPORTION.

Now that we have explained how to handle the increase in size of waist up to the full limit of the first degree, and presuming that the student has attended to our advice and now clearly understands the expression "A fourth of the first and a half of the second degree," we shall proceed to expound how to work in the second degree. Let us suppose we have a coat to cut for a gentleman, 36 breast and 36 waist, or eighteen half B and W, which means that the gentleman has increased in size of waist until he is two inches in on the second degree of waist disproportion, or one inch on the half waist, eighteen. As soon as the waist increases in size beyond seventeen units of the breast measure, we proceed to distribute the goods around the waist by working in the second degree. In place of marking in at point H on the waist line $\frac{5}{8}$, we make it half of the second degree less than $\frac{5}{8}$, which in this case is half an inch, and means that, in place of marking in $\frac{5}{8}$, we mark in $\frac{1}{8}$ only; and from that point we square out to point J $8\frac{3}{4}$. We then place scye depth line of back on top of line J. G. and square in at natural waist suppression line $1\frac{3}{4}$, and form side body as in normal draft, then place back in a closed position at side seam. This done, then measure from center seam of back, using the common inch measure, and mark the net half waist 18—remembering to allow for fish taken out at side body seam—in front of the front waist point 18. Add on $2\frac{1}{2}$ inches for making up, if for a one-button frock or double-breasted Prince Albert, but if for a three-button frock add $3\frac{1}{2}$ more than the net waist measure, and cut away from lower button according to taste or fashion. We cannot too forcefully insist on the student thoroughly familiarizing himself with his degree work by practicing on paper until proficiency in all details removes every trace of amateurishness. When the corpulency is very much to the front, leaving the back waist hollow; or when the seat is flat, or the hips small, we do not work the second degree, but apply all the increase of size in front of breast construction line, because if we did, the coat would hang away from back waist. If the second degree be applied indiscriminately to all forms whose waist measurement runs up into the second degree, we would have some scatter-brain cutter making a manifestation of his poverty of technical knowledge, while he, with inflated chest, poised on a well-advanced left foot, and in the ill-assumed, deep, sonorous tones of concentrated wisdom, he will confidently explain to us that we had got the strap or front shoulder balance too long, and would have us to start right in and destroy a beautiful shoulder for the purpose of correcting an error of remissness resulting in a misplacement of goods at waist. We say most emphatically, never change a shoulder for the purpose of improving fit at waist or seat until after you find that there is no other resort, and then let the switching-around process, which is so often fatal to style and balance, be conducted with the most scrupulous care of a skillful mechanic. Scatter-brain shoulder swingers are legion in America.

AMOUNT OF ALLOWANCE FOR MAKING UP.

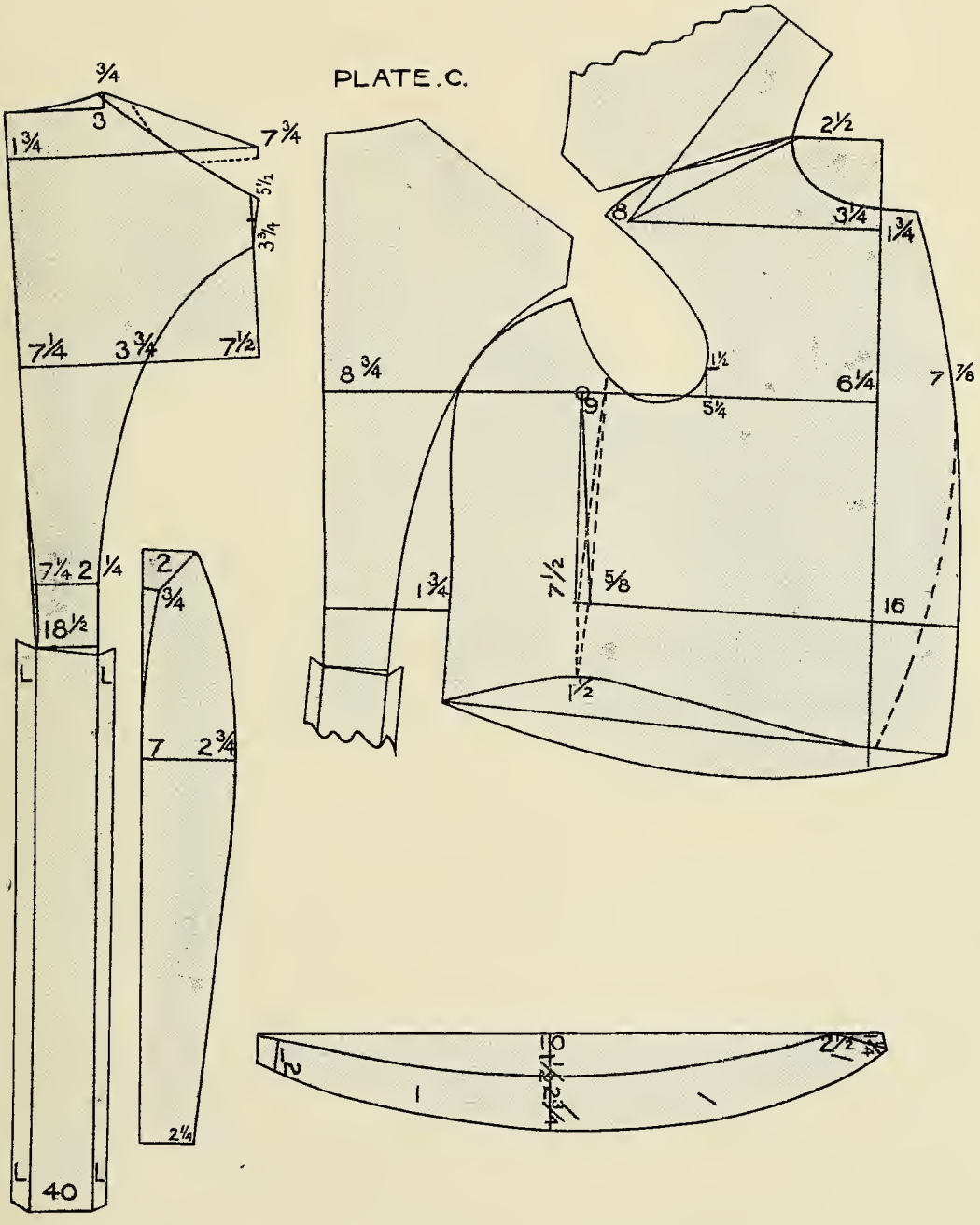
When cutting three-button frocks, add on at front waist $3\frac{1}{2}$ inches—not units—and cut away from lower button according to fashion or taste; and for one-button coats, $2\frac{1}{2}$ inches more than half waist measure; for single-breasted Prince Alberts add on $3\frac{1}{2}$ more than

half of waist measure; for double-breasted Prince Alberts add on at waist from $2\frac{1}{4}$ to $2\frac{1}{2}$. These quantities, while correct for medium-weight goods, would be too snug in the case of very heavy winter weights. For the dress coat, which is not supposed to button, many cut them to the net waist measure, which in our opinion produces a rather gimpy form; we therefore recommend adding on one inch. The livery dress coat, when intended to be worn buttoned, requires $2\frac{1}{4}$ to $2\frac{1}{2}$, as in the double-breasted Prince Alberts. Sacque coats that are intended to button all the way down to or below the waist should always have 4 to $4\frac{1}{2}$ added on at front waist more, than net measure giving room for pockets, handkerchief, gloves, etc, etc. Always remember that the size of waist and seat, with additions for making up, like the depth of shoulder level, depth of scye level, natural waist level, seat level, full length of coat, and sleeve length, are always found by the use of the common inch tape, except when grading block patterns; then all the points are found by the unit graduated tapes, except the total lengths of coat, sleeve, or vest. Our reason for repeating this information is because so many are slow to understand just where, when, and why the unit scale is dropped and the common inch tape taken up in using Dr. Wampen's science.

DRESS COAT DRAFT.

For dress coat draft see Plate C. Having led our student by the use of an alphabetic guide through the routine work of locating skeleton points of Wampen's constructive sartorial art draft, we, in presenting diagram of dress coat, deem it only necessary to mark the points of draft in plain figures, the only changes in the quantities as given in frock draft being in the front breast allowance for making up, and the distance of angle point that regulates the crookedness of shoulder, making it 8 in place of $7\frac{3}{4}$ as in frock coat draft. This change is made for the purpose of producing a more crooked shoulder and in this way cleaning up the front scye, giving the coat a closer hold around the forearm region and producing a seeming increased chest rotundity. In some cases this point may safely be changed to $8\frac{1}{4}$, or more even, but caution and gumption must be exercised in making the deviation, because a trifle too much of a shoulder crook will produce an unsightly crease from gorge shoulder point to lower front scye. To locate front edge, add on $1\frac{3}{4}$ at top of front breast on line with point $3\frac{1}{4}$ front shoulder level and from the $1\frac{1}{2}$ up at front of scye mark out and locate front edge line at $7\frac{5}{8}$ units, and from center seam of back at natural waist level mark forward with common inch measure—making allowance for fish taken out at side body—the net half waist measure, and add on one inch, less or more, according to taste, special requirements of customer, or degree of fullness or scantiness desired. Personally we favor one inch as per broken line, which in the hands of a good jour., who is an expert manipulator, gives a neither too full, flabby, nor that low-class trade amateurish scantiness that was wont to afflict us with New York sartorial art ennui. In New York City we have actually seen distinguished American gentlemen, of national fame, with the lapels of their dress coat cut off on a line with the waist seam, the skirt strap coming flush with front edge of lapel. The sleeves of a dress coat should be a trifle narrower and shorter than the frock. The back pitch should also be a trifle narrower than that of the frock, and the hip buttons not quite so far apart as in the semi-dress form of coats.

PLATE.C.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8 3/4
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6 1/4
5 1/4
9
7 7/8
1 3/4
7 1/2
5/8
16
1 1/2
12
1
10
1 1/2
2 3/4
2 1/2
1/4

DRESS COAT LAPELS.

The two forms of dress coat lapels as given on Plate C are a fair representation of the average outlines of the two most popular of present-day forms, the scimitar form being the greater favorite with the youthful dandy and semi-swell class of that order that are not socially recognized as of the regular "diner-out" order. This form of lapel is calculated to give more white bosom spread. Its bold outline sweep carries with it such a strong suggestion of swell, rakish dash we have positively refused to recommend it to the clergy, while we declare it perfectly homogeneous with the make-up of the Thespian, and especially well adapted to that of a swell ring-master of the modern circus, or any bunch of struggling old Beau Brummell sports that are striving to look young; but a full-fledged scimitar lapel would be fatal to the calm dignity of President Roosevelt, a Senator Depew, a Lyman Gage, or a Marshall Field, the Roman sword form, with its varied modifications, being ever the most appropriate to the sartorial make-up of a true GENTLEMAN. The details of either of the two forms, however, should ever assume a becoming individualism, varying in form, width, and general outline according to age, physical form, class, or style of wearer, weight and make of goods, etc. Hollow scimitar sewing on edge, from $\frac{3}{4}$ to $1\frac{1}{2}$, Diag. D, Plate C, represents $1\frac{1}{2}$ curve.

DRESS COAT SKIRT.

Although the contour of the dress coat skirt is altogether different to that of the frock skirt, the skeleton points of draft for both forms are exactly the same, with one exception, viz., the placement of front waist line, which drops to a level with horizontal construction line as shown on Plate B, Diag. D, this difference being made necessary for the purpose of "cleaning up" slack along front edge of skirt, a defect commonly seen in the low-priced products of the inartistic tailor. Length and breadth of strap and skirt are alike mutable, being ever subservient to fashion's vagaries or whimsicality of customer, his form, age, and general personality, all of which combine to give the cutter a most excellent field for the exercise of his sartorial gumption. We here make no pretense of laying down a form of outline that will be alike pleasing to the eye of every cutter or conformable to the requirement of all customers, but we do declare that a precise reproduction of our diagram will produce excellent results for present-day normal conditions. Before seaming on skirt, we advise the pressing in of required amount of fullness at waist, back and front skirt, providing a concave receptacle for hip and thigh convexity; and just here is one of the many points in coat making where the cutter's combined practical and theoretical knowledge of sartorial art comes up to prove or disprove his æsthetical ability, enabling him to properly instruct the tailor how neither to over nor underdo skirt form manipulation. For flat-hipped men we recommend the intelligently careful placement of a little wadding to help in producing that ever-pleasing hip virility so beauteously outlined throughout the ischidic region of the good-conditioned, well-groomed, thoroughbred fox terrier. For many years we kept a good one for the special purpose of using her as a model when advising our coat makers. When a "greenhorn" would bring in a coat with that most detestable, flimsy, lifeless skirt form of amateurish dress coat art, we had our terrier jump up on the cutting table, while we affectionately described her beautiful hip contour, and after a good jour. followed our instructions in draw-

ing his open palm over the little animal's hip he never failed "to catch on" to our ideal of the beautiful in skirt hip form. When the skirt strap corner and bottom of skirt are cut square, we always use the Roman sword form of lapel, with its modifications of widths and beveling suited to the varied personal requirements of customer; but when we cut the shawl front form or use the scimitar form of lapel in its most modified sweep of outline even, we always slightly round the skirt end of strap, and corner of bottom skirt is also slightly rounded off; but a very pronounced rounding off gives the wearer a rather forceful tinge of the liveryman, the waiter, the song-and-dance man, or provincial tailor.

THE DOUBLE-BREASTED FULL DRESS PRINCE ALBERT.

All the skeleton points of this form of coat are produced precisely the same as the evening dress coat, with one exception, viz., the additional increase at front waist for making up which should be two and a half inches more than half waist measure, as per solid front edge line, Plate C, so as to allow the lapel seams to lie exactly on top of each other without any suspicion of corset tightness.

THE PRINCE ALBERT PROPER.

This form of coat is cut very easy. A half inch extra width to front breast may safely be added all the way down except at top of lapel seam, one-fourth of an inch extra being enough at this point; the shoulders are made one-fourth of an inch broader; the back pitches from one-fourth to half an inch wider, according to class of goods, and the hip button space increased or decreased, in all classes of body-fitting coats, in the same ratio as the back pitch. The lapels are also cut wider, with a little more rounding to the outer edge, allowing the top buttons to be placed further from the edge, giving an appearance of increased width to the breast and a more handsome waist form. The American form of placing the waist buttons of double-breasted coats and vests the same distance in from edge at chest and waist gives the figure a very tame, straight-up-and-down, square-line, barn-door, expressionless, flat-breast form of make-up, while the more tapered style of button line gives enhancement of figure form, but this tapering, when overdone, is as hideously clownish in appearance as the wide setting at waist appears to those who have been accustomed to show in their work some respectful consideration for anatomical pulchritude of outline.

PRINCE ALBERT SKIRTS.

On Plates D and E we give two styles of Prince Albert skirts. Plate D shows the form of skirt most appropriate to the clergy and their meek followers; also all who, in the sight of their Maker and their fellow-man, walk with the measured step of orthodox humility; or those who enjoy all their pleasures with the grave-faced solemnity of a recluse sage; or that class of men who carry around their ever-sour, green-crabapple-eating facial expression which so many cutters assume when telling the jour. that, "had he put on his ding-dong son-of-a-female-dog collar short enough the blasted coat would not hang away off so far at waist suppression point." But for the handsome, gentleman-like man, or him with the dash of militarism, commercialism, or cheerful-faced good-fellowism, the slightly bell-formed skirt makes the most becomingly swell coat. The 5 feet 4 and less in height

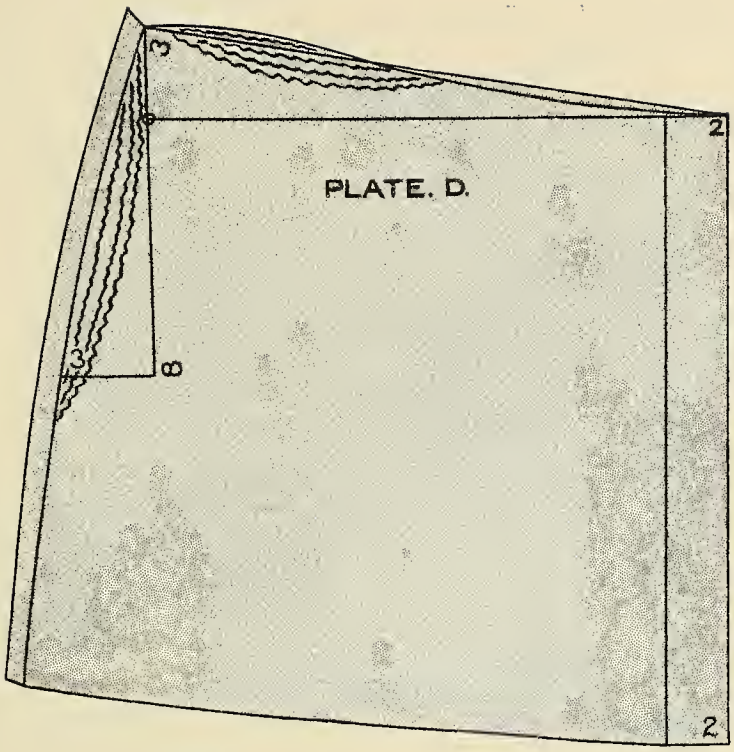
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PLATE. D.
3
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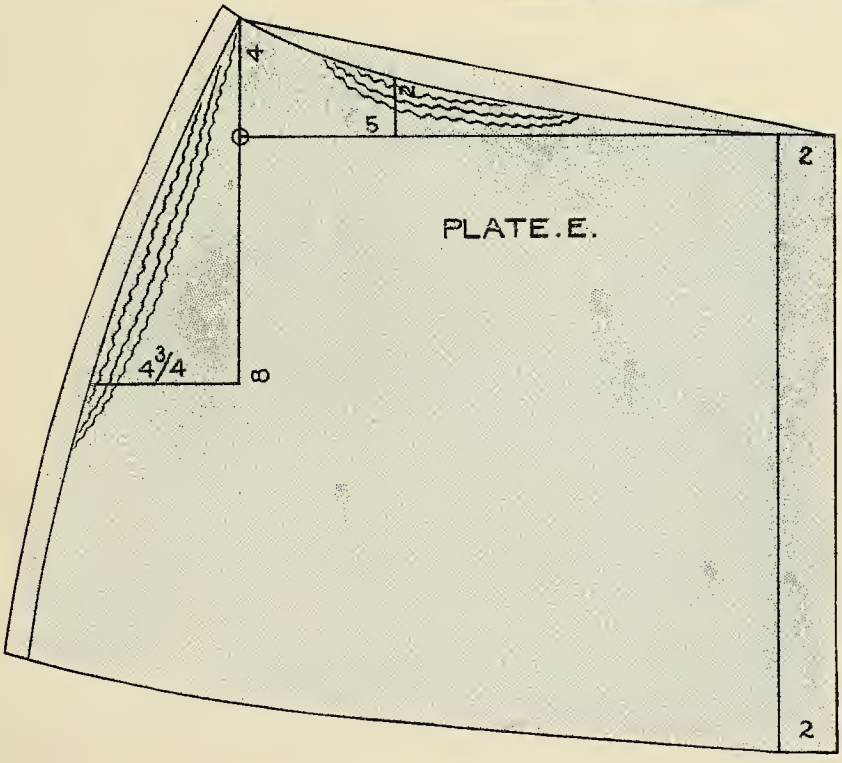
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PLATE. E.
4 3/4
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2

man, like the very corpulent gentleman, should never be encouraged to wear a Prince Albert, except perhaps when required to conform with the conventionalism of morning ceremonial functions; and if a man who, when having his hair cut, allows his barber to shave the back of his neck, desires to place his order for a stylish bell-skirt Prince Albert, an evening dress coat, or a Tuxedo, play any diplomatic trick you can to steer him away from the idea. Tell him that the most becoming costume he can put on is the straight-front three-seamer with peaked lapels, and 22½-inch bell-bottom "pants." Should he persist in having one or all of the dress forms, tell him you cannot get them made in time. Ask him for a bit o' chewing; the man with the shaved back neck is always, or nearly always is, a confirmed tobacco eater, and takes kindly to the man who asks him for a chew. While he is handing you his "plug," assume the "con man's" low tone of speech and tell him that there is a h—l of a good tailor up Milwaukee avenue, or out in the stock-yards district, that can make him the real thing, with big, padded shoulders. No man with a shaved back neck should be allowed to indulge in the luxury of such a heinous combination or profanation of full dress. No sartorial dress coat artist was ever known to willingly sanction such an outrage on good taste.

HOW TO HANDLE SHOULDER AND SCYE DEPTH LEVELS.

Measure from nape of neck; commencing at point one inch lower than where crease edge of collar is desired to reach; to chalk mark on center of back as made when pointing off depth of shoulder level; at, say, 2¾, or whatever it may be, continuing to depth of scye level 9, and on to natural waist length, etc., etc. When drafting back locate these points with the common inch measure, *always making the shoulder level point one inch less than the shoulder level measure whatever that may be.* When this measure is only 1¾, mark down to locate shoulder level point on draft of back three-fourths of an inch only; and continue to depth of scye level 8, 9, 10, 11 or whatever it may be, remembering to make the 3¼ unit distance on breast construction line one inch less (2½) to correspond with shoulder level as marked on back; or if the shoulder level be more than 2¾, say 3¾, increase the front level 3¼ to 4¼ so as to balance with the increased depth of shoulder level point on draft of back pattern; but when the head leans forward, giving us a stooping form to provide for, the front shoulder level must not be increased so much, because it is only the truly erect figure that can carry the full length at gorge point. After draft is formed, place back in position, and make adjustment of strap length at gorge point to correspond with measure, allowing 1¼ for making up, but do not change length of shoulder at scye point. The breast bone being a flat, inflexible surface—accident or freaks of nature excepted—the 6¼ unit distance on front construction line is ever unchangeable, and therefore the erect and stooping changes are made in the depth of scye level section of back draft to correspond with the increase or decrease as found in the stooping, round-backed or erect figure. We advise the making of a number of drafts of long and short shoulder levels, depth of scye levels, and their various combinations, sloping shoulders and round back, sloping shoulders and extra erect, square shoulders and round back, square shoulders and extra erect, and in this way become familiar with the work and appearance of all the varied figure forms. It is bad policy to cut a round back seam to provide for a stooping or round-backed figure; and more

especially if the coat is being made of stripe or check goods; length on a straight line corresponding with the correct measure is what is required for round-shouldered men, and nipping in at scye points. When a back seam is cut round the figure is made to appear more humpy, more especially if the goods be in stripes or checks, while a straight back seam always tends to reduce the humpy appearance. It is a common practice with teachers of divisional minus and plus shuttle-cock hit and miss methods to advise their pupils to allow less spring on skirts for stooping and round-backed figures than for normal or erect, an absurdity that is the sequence of shallow-minded, colossal technical ignorance of the common law of cause and effect. The man with 37 breast and 38 seat requires the same amount of skirt spring, no matter what form his shoulders may be; for example, if the round-shouldered man, 37 B. 38 S., puts on this size of coat as cut for the normal man, the hip buttons will dangle off at waist and the skirts will overlap each other as if the coat was cut with too much skirt spring. Take your knife and cut backs across from back scye to back scye, and the hip buttons will immediately drop to their proper position, while the skirts will swing in to their right place, fitting the stooping or round-backed man just as they fit the normal man of same size, while the open space as shown in split back will show exactly how much too short the back section of scye level depth was for the round-backed man; while on the extra erect figure the coat will seem to have too little spring, but it has not. In this case pin up a fold of the surplus goods, shortening the back scye depth level until the hip buttons cease to sit too close to the figure, and then the skirt will assume its proper position and fit the same as on the normal build of shoulders.

We cannot too forcefully impress upon the mind of the student the absolute necessity of taking measures correctly, and of his being especially careful to secure the net shoulder and depth of scye levels, so that he may more fully appreciate the importance of accuracy in taking the precise shoulder level and scye depth level. We advise him to take two strips of paper; on one mark off a $1\frac{3}{4}$ and a $7\frac{1}{4}$ inch space, to represent the length of shoulder and scye depth levels, and on the other strip mark off $1\frac{5}{8}$ and $7\frac{3}{8}$. Then place the one on top of the other, bringing the markings together, and note the effect of these measures being but an eighth of an inch too short or too long. Just think of the worry and expense attending the removal of a tantalizing little blister-like rising that appears on back just below the collar seam or between the shoulder blades, or the strained-like shortness of back balance that draws the crease edge of collar out from neck or lifts the hip buttons away from the figure. There is no other point in coat cutting where the difference of an eighth or a sixteenth of an inch in the adjustment of balance is of such vital import; neither is there in existence any other system of coat cutting that conserves the balance with such perfect scientific accuracy as does Dr. Wampen's. His provision for the perfect adjustment of acromial and axilla depth levels, combined with his degrees of chest and waist disproportion, gives us a sartorial art balance and counter balance as perfect in principle as the apothecary's weigh scales. The correctness of our assertion has been called in question only by cutters who never saw an exemplification of the science, or by men whose jealousy, prejudice, or passion has hoodwinked their sense of the truth, causing them to make a sorry exhibition of their lack of intelligent manhood by resorting to the game of blind bluff; but these individ-

uals should not forget the fact that doubts are the traitors that works the skeptic's ruin.

J. F. SWIGERT TELLS HOW HE MADE HIS MENTAL WAMPEN VOW.

One evening as our automobile swung out from Drexel boulevard into Midway Plaissance in recognition of a familiar "Hello" we set our brake and had a chat with out dilettantish friend Mr. J. F. Swigert, cutter for the

MR. J. F. SWIGERT.

long-established high-class trade of Henry Turner. Mr. Swigert is a man whom the Lord in His wisdom has endowed with an ample measure of well-balanced gray matter, a good education, and a pleasingly happy fluency of speech. "We have just been talking about you and Wampen," said he, "explaining to my friend here my first really severe test of the Wampen science as applied to extremely long-necked, oblique-shouldered customers, my client's acromial level being $5\frac{1}{2}$ inches below the base of the fourth cervical vertebra, with an axilla depth level of $11\frac{3}{4}$, giving me a shoulder level to provide for that is $2\frac{3}{4}$ inches more than the normal figure, and yet the scapular region is truly normal, being $7\frac{1}{4}$ units of his 37 chest measure. Although the gentleman's cone-shaped shoulders are a fright to behold, I weakened on Wampen when I looked at the pattern as I passed it on to my cloth cutter, who just glared at it, and on taking another look at it I decided to reduce height of neck, and did so to the extent of three-quarters of an inch, and even then it was with feelings akin to fear and trembling that I approached my try-on, which landed exactly three-quarters of an inch too low on neck—a result that served to thoroughly satisfy me of the unreliability of judgment as compared with the scientific correctness of Dr. Wampen's high-and-low-shoulder level theory, causing me to there and then make a mental vow to always stick close to my measures and your beloved Wampen's teachings of the principle of producing a surface to cover a surface. The gentleman for whom I cut the coat has since told me that, although more than fifty years old, he never before had a coat made for him that would not slide off his shoulders when left unbuttoned."

HOW CHARLES J. STACK SLIPPED A WAMPEN COG.

One morning on calling in at Harry Berger's, a high-class merchant, who is reputed to be Chicago's most superpunctilious employer, a man who seems to pride himself in tolerating none around his elaborately upholstered and gorgeously mirrored sartorial art parlors exceptthe highest-class technical talent the market can furnish—on going in we were just in time to correct an error of Cutter Stack's, who had discarded the use of what is today the most deservedly popular American system extant, and in his overhaste to start in using the Wampen system he had un-

wittingly slipped a cog, and accosted us, saying: "You claim that Wampen's system will always produce an accurate surface to cover a prescribed surface, and here I am with a pattern cut for a long-necked, callow youth, and the shoulder strap comes out three-quarters too short for the measure." On taking a cursory glance at the pattern it seemed all right, but as the talented Mr. Stack informed us it was too short in the strap, we tested it, and with a semi-sardonic smile we replied: "Yes, Brother Stack, Dr. Wampen is O. K. every time, and don't you forget it. Like oil in troubled waters, he always comes to the top. When drafting the back you gave the proper amount, $2\frac{1}{2}$, for a $3\frac{1}{2}$ shoulder level measure; but in drafting the breast you forgot to add the three-quarters for extra length of neck. You made the distance the normal $3\frac{1}{4}$ in place of 4; hence the shortage." "One on me," said Mr. Stack, and, suiting the action to the word, he handed us a clear Havana. We mention these two cases for the especial purpose of showing to beginners how easy it is for thoroughly experienced, high-class cutters, even, to make an error of judgment or slip a cog. We are of the belief that the cutter who never makes a slip is entirely too good for this world, and in our opinion he is in no way whatever recommendable for the next, and therefore, like the dipsomania's monkey, he is in a most distressing predicament. We have often met self-perfect cutters, whose strong conceit had caused them to let slip their mental rudder, which their reason should have held for the purpose of steering their mind through a correct course. We have ever found the conceited, self-perfect cutter to be but a partially informed individual, not knowing enough to know that he doesn't know it all, a person who too frequently allows himself to be carried away by the strong current or the fierce gale of a corrupt and vitiated fancy. If a cutter desires not to be thought a fool in another's conceit, let him be not wise in his own, for he that puts his sole trust in his own wisdom proclaims his own folly. He is, we think, truly wise, and shall appear so, when he has folly enough to be thought not worldly wise, and has just wisdom enough to understandingly see his own folly.

That man must daily wiser grow, whose search is bent himself to know;
Impartially he weighs his scope, and on firm reason founds his hope.
He tries his strength before the race, and never seeks his own disgrace.
He knows the compass, sail and oar, or never launches from the shore.
Before he builds, computes the cost, and in no proud pursuit is lost.
He learns the bounds of human sense, and safely walks within the fence.
Thus, conscious of his own defect, are pride and self-importance checked.

THE SACQUE COAT.

Now that the student of the Americanized Wampen system is—presumably—proficient in the art of drafting all the varied forms of body-fitting coats, he will experience no difficulty in proceeding to draft sacques, as the skeleton points are practically the same as in the frocks, the exception being in a few minor details.

TO DRAFT THE BACK.

Form construction lines O. E. and O. F., Plate F. Mark down from O to A $1\frac{3}{4}$, from A to B $7\frac{1}{4}$, from B to C $7\frac{1}{4}$, from C to D $7\frac{1}{4}$, and from O to E total length 29, with one-quarter of an inch added to full length for seam at top of back. Across from O to F 3, from A across to G $7\frac{3}{4}$, from B across to H $7\frac{1}{2}$, and continue to I 9. From C to J $\frac{1}{2}$, and continue on to K 7, or whatever width of back desired. Square up from H to N $4\frac{1}{2}$, and on

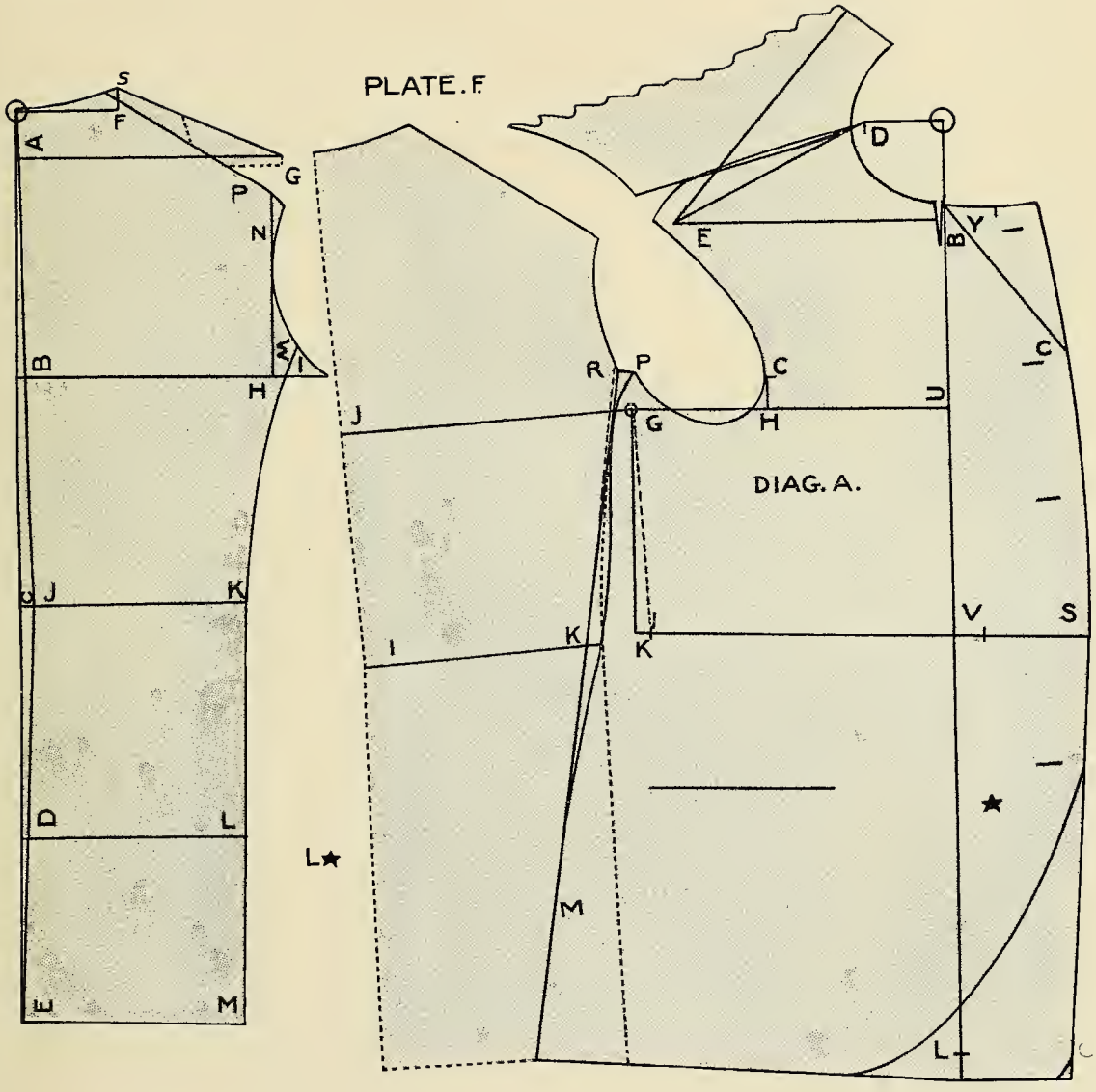
PLATE. F
S
A
F
G
P
N
B
M
I
H
J
K
D
L
E
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R
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DIAG. A.
I
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to P 5¾, from F up to S ⅝. Form top of back from S to O. Form back seam from O through J to E. Shoulder seam from S through P at 3-16 out from vertical line H. N. Form back scye through M to I. Square down by C. K. and L to M. Square across from E to M at bottom, and from W at top. Place upper part of side seam at one inch from H and I, curving gently from W to K. Side seam of back may be formed anywhere between points N. W. I. and K. J. and lower M and E that fashion, form, desire, or taste may dictate, all of which changes may be made without in any way disturbing the balance of coat. For example, a regimental patrol coat, with its narrow backs curving from back scye line, at 3 inches above depth of scye level, to a waist line width (in some regiments) of only 1½ inches, with their graceful, dime-form fitting side bodies. Bevel off shoulder seam slightly at point P. Draw angle or tag line G. S. and proceed to cut back pattern, leaving tag on shoulder as in the body-fitting coats. It is a good plan to remeasure all the points after the draft is formed. Our reason for giving this advice must be obvious to the reader, and should any of your drafts be not exactly to your liking, do not "hem and haw" over it, wondering if it is usable; destroy it at once, and continue doing so until you do succeed in producing one that is perfectly satisfactory in every detail, and then the next will come easy.

TO DRAFT THE FORE PART.

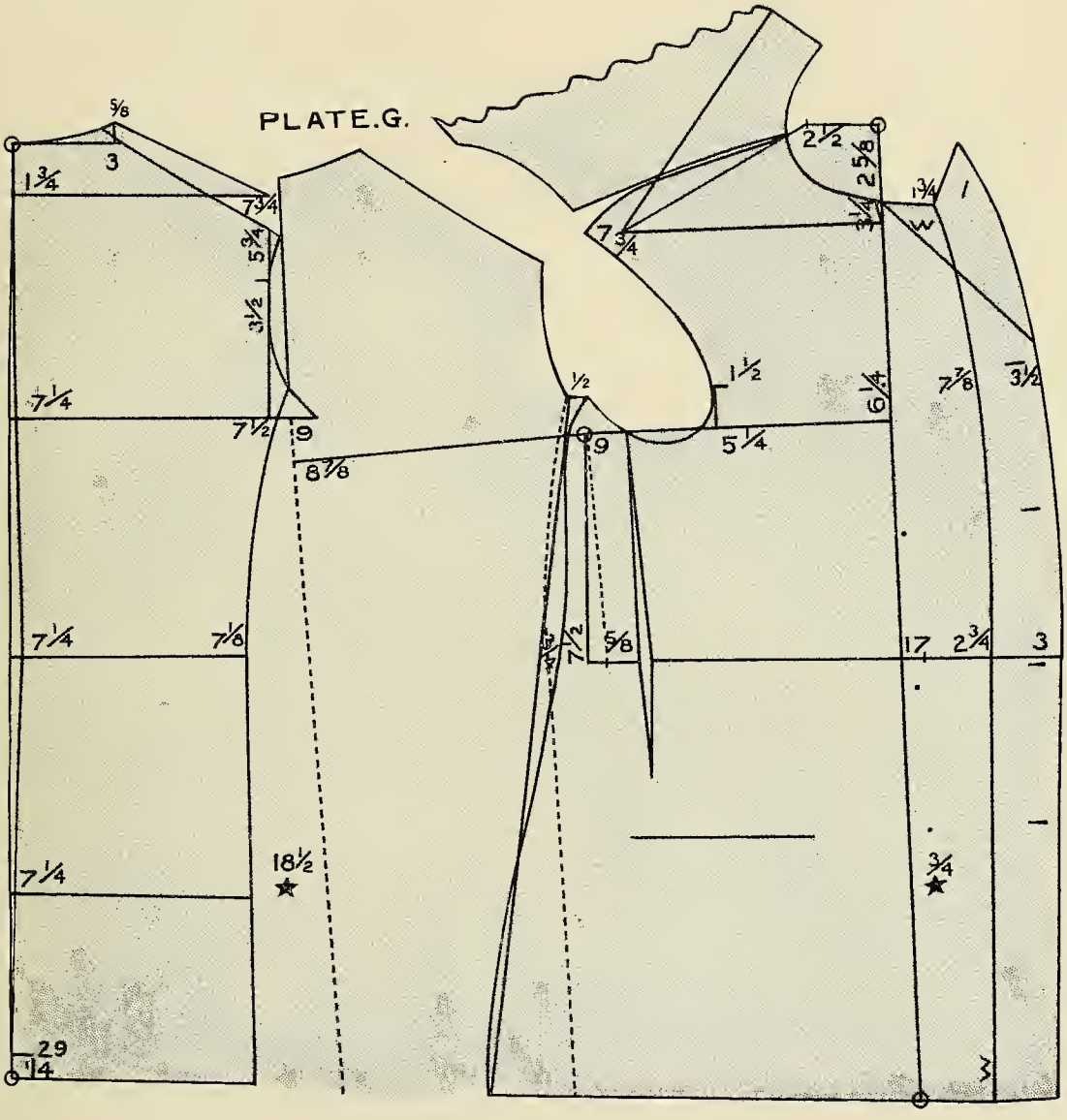
Draw construction lines O. L. and O. D., Plate F, Diagram A. From O to gorge line 2⅝, or according to height of gorge line required to suit long roll, short roll, or buttoning-up purposes, fashion, or taste. The gorge line is ever variable; 2⅝, however, is in line with the prevailing mode. The shoulder level line B. E. comes exactly in line with the top edge level of breast bone. With a knowledge of this fact, the cutter never has any trouble in locating the gorge line depth required for clerical, regimental, or any other form of button-up coat. The 2⅝ therefore being a mere subsidiary quantity, we measure through or past it from O to B 3¼, from B to U 6¼, from O to D 2½. From B square across to E 7¾, or same as to G on back. From U square in to H 5¼, and continue to G 9. From H square up to C 1½. From G square to K 7¼. From K square waist line S. Mark in from K to I ⅝. Square by I and G out to J 8¾. Draw angle line D. E. Place depth of scye line on back B. I. on top of line G. J. With back in this position locate top of side P. From P to R ½ inch. On a level with seat line D on back, mark in front of construction line *¾, and from point marked thus, *, measure back to L half the seat measure, 18½, or whatever it may be. Making a pivot at line G. J. at side seam point, swing back seam out to point L* and point off at M width of back. Form side seam from P through M, hollowing side seam to the extent of ¾ at waist line level. A straight line drawn from P through M is a great help to new beginners when forming side seam, rounding out from P to straight line, then curving in at waist to degree of closeness desired, and out over hip at point M. One-sixteenth added on beyond straight line over the shoulder blade, as a rule, produces a cleaner back scye; and in the name of all that is powerful we beg of you not to dig in to waist suppression point, but reach it with an unbroken serpentine curve, producing the slightest suspicion of a hip, rounding out beyond M to the extent of a sixteenth and in heavy goods a quarter of an inch, this, as a rule, being ample to remove the dead flatness and produce that vigorous hip virility effect that is always beautiful to look at. To locate

shoulder seam, place tag line G. S. even at point G of tag, with point E on breast; then form shoulder, beveling off as per scye point of shoulder and hollowing slightly from gorge point to point on shoulder seam as per diagram. Adjust length of shoulder seam to conform with that of back. Form gorge through $2\frac{5}{8}$, making step point Y $1\frac{3}{4}$ from B. Split goods at point where lapel breaks, but cut nothing out, the seam being sufficient to clean up slack of gorge; but if cutting for a cheap trade, where collars are slung on in haste by incompetent or careless machine operators, who strain the gorge out of shape, it is advisable to make point Y shorter, and in this way we may to some extent counteract such untoward exigency. Place top point of side seam of back one-fourth below top of side seam of breast, and adjust length of side seam to match back. Then place point B of back on point U of breast, and adjust front length of fore part at L. Square across from side seam to a point $1\frac{1}{4}$ below back length at L, and for large sizes check this adjustment by making a pivot on shoulder seam one-half inch in from gorge and sweeping from bottom of side seam to front, and make front length at point where sweep line intersects construction line O. L. Across breast from C to C $8\frac{7}{8}$. Place waist line of back close with side seam of breast, and with the common inch tape measure across from back seam to point V one inch more than half the waist measure, and from point V add four inches. The waist width, with addition for making up, like the seat measure, is always adjusted by the use of the common inch measure. By waist line square down from point S, rounding off from lower button in accordance with style of front desired. Finish formation of front edge through C and S, making lapel whatever form or size fashion designates or taste dictates. Form scye through C to P, forming an unbroken curve line as shown in the clean clay footprint of a thoroughbred race horse, sinking below horizontal line not more than $\frac{3}{16}$.

THE DOUBLE-BREASTED SACQUE.

To produce the D.-B. sacque, Plate G, locate the skeleton points in exactly the same manner as in the S.-B. sacque, making the back width at waist $7\frac{1}{8}$ to $7\frac{1}{4}$ in place of 7 as in the S.-B. coats. This increment of width is given for the purpose of producing back outlines in more perfect unisonance with the heavy D.-B. front form, which should be regulated to some extent in accordance with the weight or class of goods, etc. It is also in line with good taste to add a trifle to the width of the shoulders of D.-B. coats of any form whatever, and more especially that of the overcoat order. To form front edge, mark from front of scye to lapel seam line W. W. $7\frac{7}{8}$. Mark location of lapel seam line W. W. at waist $2\frac{3}{4}$ more than half waist measure, with 1 inch added. That is for a 32 waist. Measure from back seam forward 16, with 1 inch added, which would be 17, and at a point $2\frac{3}{4}$ in front of the 17 mark point for your lapel seam line, and from this point square by waist line down to bottom length, which is located by the same process as in the S.-B. sacque. From shoulder level point $3\frac{1}{4}$ mark out $1\frac{3}{4}$ to locate top of lapel seam line W. W. The width of lapel and front edge form is largely a matter of individual taste. The cutter who is a slavish follower of fashion-plate publishers' outlines declares himself totally destitute of technical training and a lack of artistic sartorial art ability entirely disqualifying him as a competent cutter for a high-class trade. On one occasion, when visiting a cutter's association assembly in one of the largest cities in the United States, we were surprised to hear one of the members of

PLATE.G.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7 3/4
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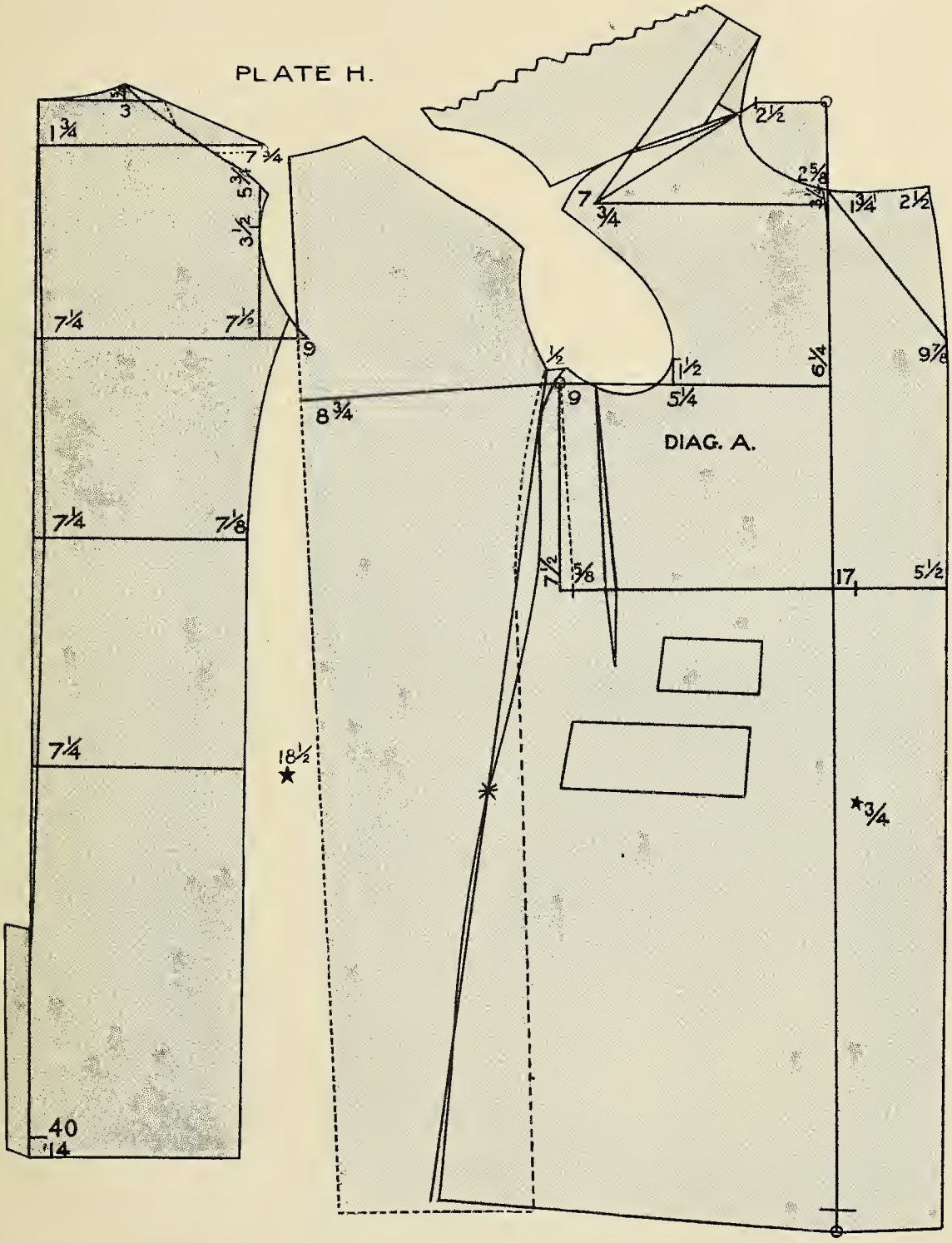
PLATE H.
1¾
3
7¾
5¾
3½
7¼
7⅛
9
7¼
7⅛
7¼
40
14
8¾
18½
½
9
1½
5¼
DIAG. A.
2½
7
¾
2⅝
1¾
2½
6¼
9⅞
7½
⅝
17
5½
¾

the association propose a still more universal adoption of "one form of outline by all the houses," and we were astounded to see this absurd proposition so kindly received, not a dissenting voice being raised while the subject was under solemn consideration and warmly eulogized with grave-faced recommendation, causing us to mentally soliloquize: "By what strange law of mind is it that an idea long trodden under the foot of intelligent progression as a useless stone, suddenly sparkles out in new light as a discovered precious diamond?"

A good standard by which a handsome front outline may be formed is obtained by adding $3\frac{1}{2}$ at breast and 3 at waist. The lapel width points are both marked by the Happle-Hutcheson graduated unit tape, and lapel formed as per Diagram Plate G, varying, of course, in width and form to accord with make and weight of goods, button-up or long-roll requirements. The size and form we give is admirably adapted for a five-button spacing, with collar adjusted to roll two or button up four in the chill of early spring or late autumn. This form of coat has long been a special favorite among the best class of dressers, being admirably adapted for the special requirements of yachtmen and equestrians. A lengthy sacque, either single or double breasted, has ever been an abhorrence in the eyes of gentleman-like dressers, giving the figure a dowdy appearance, and is always suggestive of seat-worn, patched trousers.

THE SINGLE-BREASTED CHESTERFIELD.

The Chesterfield Plate H, like the D.-B. sacque, is produced with backs and shoulders a trifle wider than the Oxonian sacque, and, as may be seen by reference to Plate H, Diagram A, the front breast width and front waist width is 1 inch more than in the Oxonian; that is, from C at front scye to front edge is $9\frac{7}{8}$, and in front of waist point S add on $5\frac{1}{2}$ inches with common inch measure, so that buttons may be placed $3\frac{1}{4}$ from front edge, giving ample room for a fairly free use of pockets. It is a common practice among cutters, more especially that class who toil in the lower strata of our craft, to make a difference of half an inch less in width of breast when cutting a sacque that is not to have a fish taken out under the arm—a practice that has ever had our most emphatic condemnation. It is an illogical idea; when the surplus goods is removed the coat ceases to be a sacque—a subject we shall revert to under the heading Trade Nomenclature.

THE DOUBLE-BREASTED CHESTERFIELD.

The D.-B. Chesterfield is produced by using the same quantities that are applied in locating the lapel seam line of the D.-B. sacque, this line forming the center of breast line, to which is added whatever width and outline form of lapel that may be deemed best adapted to the class of goods, degree of bigness of coat, and personality of the wearer.

AMERICAN HOTCH-POTCH OF TRADE NOMENCLATURE.

For reasons that must be obvious to the reader, we, in compiling our book, have used America's ridiculously erroneous trade nomenclature in the designation of the various forms of coats. We make this explanation to save us from being laughed at, knowing as we do that our book will be read by many who know coats by their proper names. Nevertheless we feel it to be our incumbent duty to

make an effort to straighten out America's confusing mix-up of coat names. Throughout America the Oxonian sacque is known as a loose sacque, a half-fitting sacque, and the absurd, contradictory names body-fitting and corset-fitting sacque. Can you imagine anything more ridiculous than an otherwise intelligent tailor telling a customer of the merits or demerits of "a body-fitting sacque" or of "a corset-fitting sacque?" Why not call it a loose, a half-fitting, a body-fitting, or corset-fitting Oxonian? In the name of heaven let me ask American "sartorial art teachers" to cease making the nations laugh in derision of them and their "corset-fitting sacque," etc., etc. Webster's definition of the word: "Sacque, originally a loosely hanging garment worn like a cloak about the shoulders and serving as a decorative appendage; now an outer garment with sleeves, a kind of loose coat worn by men and extending from top to bottom without a cross seam." When the fish under the arm is not taken out of it, the coat is all that the word implies, but when made to fit close to the figure by cutting it a half inch less in size of chest or by taking a fish out under the arm, it ceases to be a sacque, and therefore should be correctly referred to as body-fitting, a close-fitting, or, if you would rather have it, a corset-fitting Oxonian. When double-breasted it is known as a "pea jacket" or "reefer," and when the sacque is in the form of an overcoat it is proper to speak of it as a form-fitting, demi-fitting, or loose-fitting single-breasted or double-breasted Chesterfield. In America the one-button, long-skirted, very slightly cutaway morning coat is miscalled the Chesterfield, which in all other civilized and semi-civilized parts of creation is known to be a "top coat." The full dress D.-B. frock and S.-B. frock throughout America is called a D.-B. or S.-B. Prince Albert, which, as every well-informed tailor knows, is also a top coat, it being the favorite form of overcoat worn by the handsome young Prince Albert who married Queen Victoria of England. The Newmarket coat, which is a very handsome form of one-button D.-B. cutaway morning coat, with sewed-on lapels and good-sized flaps in waist seam, long a favorite and most becoming form for the higher-class, dashy man of horsey proclivities; but in America what is called the Newmarket is a top coat with a Chesterfield front, slanting skirt pockets of the crescent form, with wide side bodies, hip buttons substituted by a crow's-foot, silk-embroidered tacks, and without center seam in back. Judged by its clownish, inartistic outlines, we regard it as a morbid creation of the cheap ready-made trade, and totally destitute of a single gentleman-like feature. Had this coat been yclepet the rancher's cattle-market coat it would have been more appropriately named, seeing it is the very antipode of the stylish British gentleman-like Newmarket. In America the one-button, the three-button and long-roll morning coats are called frock coats; the shooting coat is variously designated "an English walking coat," "a frock coat with flaps and pockets;" the pea coat, or D.-B. reefer, in all its varied forms of looseness, down to and including the "corset-fitting" form, is known as the double-breasted sacque. We have our own way of explaining the reason why such an absurd hotch-potch jumble of our trade nomenclature obtains in America, but seeing our explanation would not be complimental to the profundity of our American teachers of cutting and fashion-report publishers, our respectful sympathy for them causes us to withhold our explanation. Throughout our book we have pointed to a few of their remissory errors, not by any means for the sordid purpose of "rubbing it in," but in the hope of being able to rouse

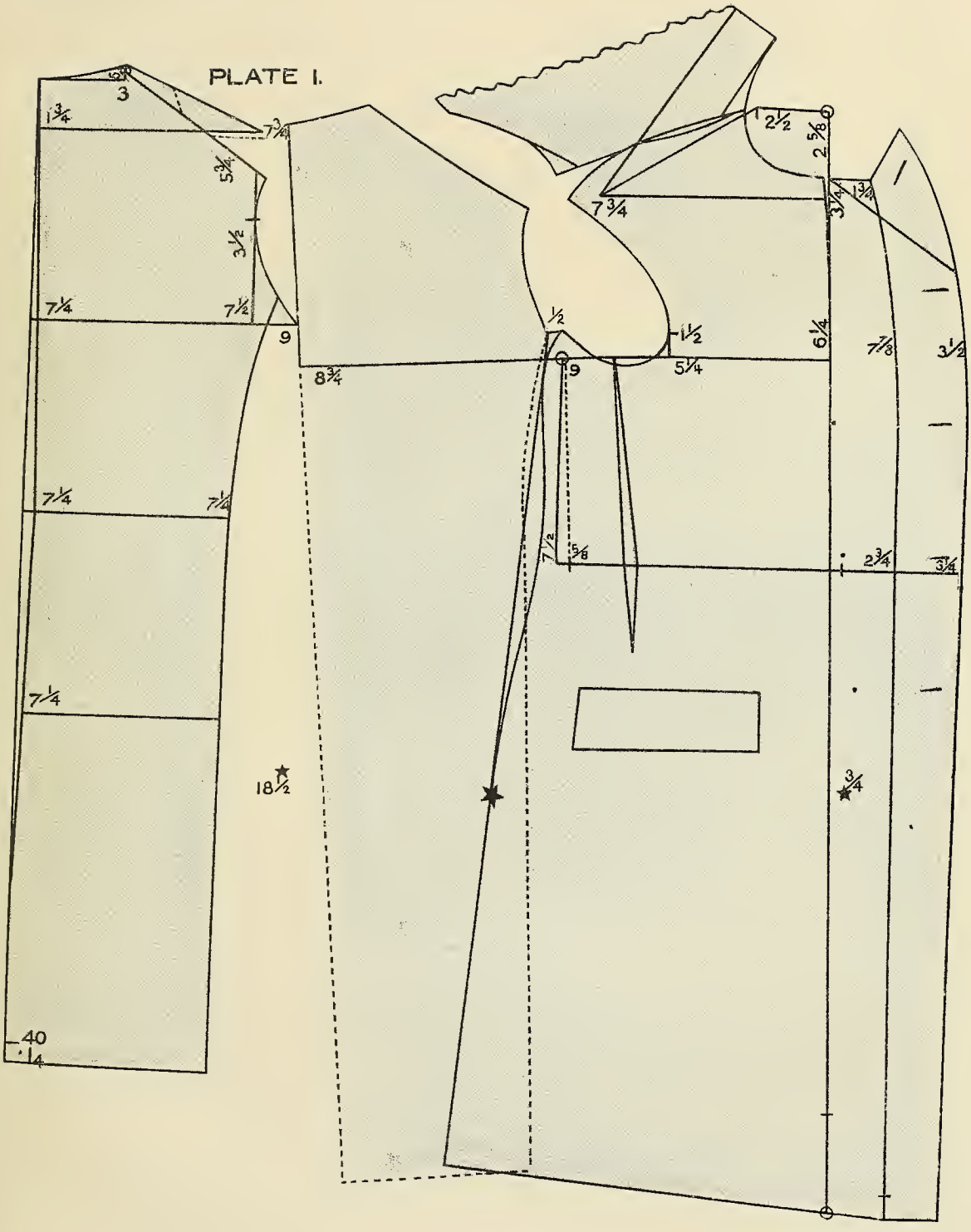
PLATE I.
3
1¾
7¾
5¾
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7¼
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9
7¼
7¼
7¼
18½
40
14
8¾
½
9
1½
5¼
7¾
2½
2⅝
3¼
1⅜
6¼
7⅞
3½
7½
⅝
2¾
3¼
¾

them from their chronic state of mossback lethargy, and we sincerely trust they may receive our comments in the same kind spirit in which we proffer them, for the sole ennobling purpose of luring them on and up to the higher levels of modern sartorial art, thereby saving the rising generation of cutters from floundering through the find-it-out-for-yourself slough of despair, protecting them from brain-straining, sleepless nights and their predecessors' dire anguish of heart-wailing "Whither shall I fly? Where hide my misfits and miseries together? For oh, spirit of Wampen, I am the most unfortunate cutter that ever scraped edge on pipeclay. Now, if thou hast saving virtue, let me into thy occult; speak the words of peace; talk to me and teach me, O Wampen! Like a pitying angel spread thy wings over me, settle on my breast, and hatch warm comfort in my heart ere the old thirds and fourths, plus and minus disappointments and sorrow chill me to death." About fifteen years ago we tried to persuade the editor of a trade publication to straighten out America's confused tangle of names of the varied forms of coats. We based our arguments on the fact of America's using the English language and also following up the British fashions; they therefore should not make a laughing stock of themselves by the persistent use of wrong names. But no; true to their old mossback proclivity, they cling to their errors of trade nomenclature, as they do to their antique Mayflower plus and minus cutting systems. We, however, through the newspapers, started a crusade of ridicule anent the American habit of calling trousers pantaloons. Our efforts met with such success, we have the satisfaction of knowing that today Americans never, or hardly ever, place an order for "pantaloons" when they mean trousers. The circus clown and burlesque costumer now do all the pantaloonery business. We presume, however, that a new generation of American teachers of cutting and fashion report publishers will require to spring up before those scatter-brain errors of trade nomenclature are corrected, and we may here add we do not deem it necessary for our readers to agree with everything we say in order to be stimulated and benefited by our suggestions or opinions. If we but succeed in rousing a few of them sufficiently to do their own thinking we will be to a high degree satisfied that our work is not in vain. When a book of this order becomes a bible to its readers, we think it time to cast it away. Books, like men, die, and one of the tests of a book's death is that it no longer stimulates independent thought. In this sense we feel assured of our book being very much alive and kicking. We do not hope, and, if we know ourself correctly, we do not desire, compiling a book that will be alike pleasing to all manner of cutters. When a book or a man is everything to all men, the book or man is but as a pre-empting lobster can to him who is A MAN.

VESTS—HOW TO DRAFT.

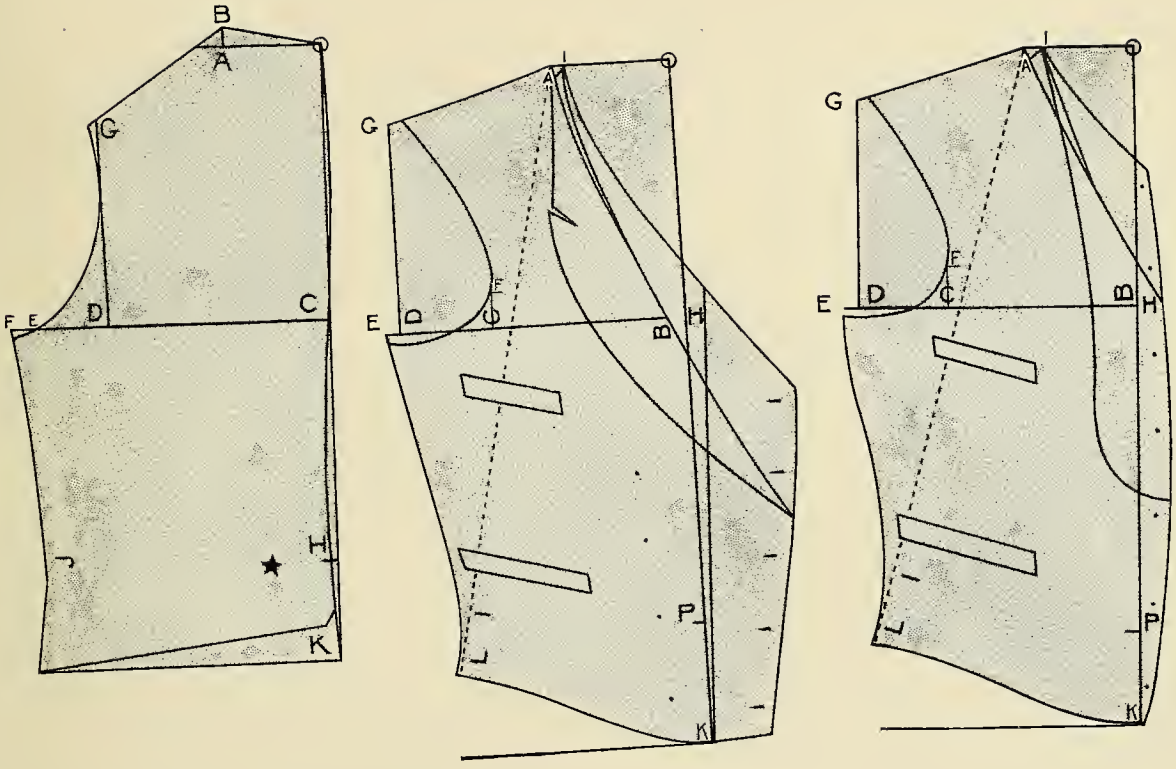
Seeing that we have some space to spare, we will throw in a little more than we promised by giving the purchaser of our book an excellent vest system, the points of which are all arranged to be drafted by the Happle-Hutcheson 36-unit graduated tapes. The name of the author of the system is unknown and unknowable; nevertheless we from time to time have had our risibles strained by listening to different men claiming it as a product of their inventive genius.

Form construction lines O. K. and O. A. Mark across from O to A $3\frac{3}{4}$, and down to B $8\frac{1}{2}$, across to C 6 and through C to D 9 and on to E $9\frac{1}{2}$, up from C to F $1\frac{3}{4}$, up from D to G $6\frac{3}{4}$. Allowing 3 units for width of back

neck, measure down to K with common inch measure full length of vest, with 1½ added for making up. Square across from K. Locate waist line at I 8 below point D. Add on at point B to H ¾. At waist point P add on ½ inch. Form front edge P to I 1 inch more than half of the half waist measure. Mark up from square line to L, according to style or bottom vest form desired, 2½ to 3, the more tapering form being the favorite with the best dressers, because the less slant we give, the more bulky does the waist appear. Form shoulder from A to G, hollowing slightly that it may be stretched to a straight line. Half an inch from G form scye through F to E, going ½ inch below D and E. Form gorge line from A to closing point above top button, allowing 1 inch more than measure for making up, viz., ¼ for back neck seam, ½ for shoulder seams; the remaining half inch, a half of which is obtained by turning in top of back, is used up in distributing ¼ of ease across the total back neck width, the remaining ⅜ per side to be used up in "commanding" gorge seam. When putting in a silesia, Italian silk, or satin back in vest, always see to it that your vest maker puts the backs in easy but not full. The back neck should be manipulated as already advised. Each shoulder seam should have from ¼ to ⅜, according to class of goods, evenly distributed from point to point. The side seam should also have the back put up easy to the extent of ¼ evenly distributed from top to bottom. We advise the application of a club to the head of those so-called vest makers who contract the upper scye from F up toward point G, a section that should always be strained out a little. This class of "artists," in place of making vest to cling to the figure, usually stretch the gorge and lower and bottom edge of vest. Of course every cutter who is a TAILOR knows the charm of correct manipulation of details, but the brigade of CHANCERS in America that are doing cutters' duties so far outnumber the tailors we here feel the necessity of giving a few primary school class pointers, which, if intelligently adopted, will result in a great saving of worry and busheling expenses. From A to I ⅝ represents collar stand. When cutting D.-B. vest, add on at point B to H *not more* than half an inch in place of ¾ as in S.-B. The line H. K. represents the lapel seam, same as in pea coat and D.-B. Chesterfield. In coats and vests alike this line should always have marking stitches as a guide to the proper placement of buttons from edge. The one marking being placed on top of the other settles "the how-far-back question," this being a much better way than the common American method of taking chances on a guess. As the waist increases in size the front edge line at P is carried forward in the same ratio as we have already described in the scientific application of the degrees of chest and waist disproportion as applied to coat drafting.

TO DRAFT THE BACK.

Form construction lines O. K. and O. A. From O to A 3, up from A to B ⅝, down from O to C 9, across from C to D 7, through D to E 9, and on to F 10, from D up to G 6¾. Measure from A to L on breast as per broken line, and make O to K on back same length. Square across from K to locate bottom level of side seam, or, if you would rather have it, measure down from E to L on side of fore part, and adjust length of back from point F to match side seam of breast. Form back seam from O through CH to K, curving out from O to C from ¼ to $^{5}/_{16}$ from construction line intercepting point C, hollowing half an inch in at point H and out to construction line at K. From front edge at P through J and across back at H, locate side seam J at 2¼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K

more than half the waist measure. In D.-B. vests 1¾ more than half the waist measure is all sufficient. Form top of back, shoulder seam, back scye, side seam, and bottom of back as per diagram.

HIGH SHOULDERS AND SHORT NECKS.

High shoulders and short necks, with few exceptions, are practically one and the same thing, and are provided for by making the distance O. B. on breast and O. C. on back shorter in accordance with the shoulder level measure. When the shoulder measure is ¼, ½, ¾, or 1 inch or more shorter than normal, make the points O. B. and O. C. just exactly that much shorter. Like when measuring for coat, if the shoulder level be taken correctly, and you intelligently follow our instructions, IT IS A SHEER IMPOSSIBILITY FOR THE COLLAR HEIGHT TO BE ANYTHING ELSE BUT CORRECT.

THE LONG-NECKED AND SLOPING-SHOULDERED.

As in the short-necked and square-shouldered, the long-necked and sloping-shouldered are practically, to the cutter, one and the same thing. There are a few, but very few, exceptions, and the exceptions are just as easily provided for. When drafting for the sloping-shouldered and long-necked, we simply reverse our method of procedure so as to be equal with the reversal of conditions. The shoulder-level measure being ¼, ½, ¾, or 1 inch longer than normal, we make the distance O. B. on breast and O. C. back longer by ¼, ½, ¾, or 1 inch, as the case may be; and we repeat in the same forceful manner that IT IS A SHEER IMPOSSIBILITY FOR THE COLLAR HEIGHT NOT TO BE CORRECT IF THE SHOULDER-LEVEL MEASURE BE TAKEN TRUE, AND APPLIED EXACTLY AS WE HAVE ADVISED, and so it is with Dr. Wampen's science of anthropometry throughout the eight "heads" or sections and subsections of the human body; and ever bear in mind the simple fact that perfect measures are essential to the obtainment of perfect results. Voltaire tells us "Perfection is attained by slow degrees; she requires the hand of time." Although absolute perfection in most arts, and in the application of most sciences, be unattainable, he who constantly aims at it, and perseveres, will come much nearer to it than those whose laziness or despondency prevents them from making the effort. Men are every hour of the day working up to and past the limits of all other systems of cutting, but no cutter has ever been able to work up to and beyond the limits of Dr. Wampen's system. *We know the limits* of Dr. Wampen's science, just as learned astronomers, navigators, and explorers know the location of the south and north poles; but reach them, will you? Who can? Mathematic science is equal to the work of squaring a circle; but tell us, will you, where is the mathematician that is equal to the science? Like mathematics, Dr. Wampen's anthropometrical sartorial art science is complete and therefore equal to the requirements of all the varied forms of manhood. But, like the mathematician and the squaring of the circle, where is the cutter that can work up to Wampen's limit of scientific perfection?

We have so often been asked to furnish copy of our application for situation, and knowing as we do that "A little nonsense now and then is relished by the wisest men," we here reproduce it, with comments of the editor of a London monthly that copied it from one of the Ontario newspapers when it was going the rounds of the Canadian press.

A TAILOR WITH A RECORD.

In the year 1879, a merchant in Coburg, Canada, having advertised in the Toronto *Globe* FOR THE BEST CUTTER in the Dominion, received the following characteristic application for the situation:

SIR.—In reply to your advertisement *for the best cutter in the Dominion,* I humbly beg to say that my age, experience, and ability considered, I feel safe in stating that I am a rare specimen of a meek-minded cutter, and in presenting myself as a candidate for the vacancy in your cutting department, which is presumptively the highest office that the cutting world of this great Dominion of ours can offer to the applicant who can produce the best record. I here cast myself at the footstool of your sophomorical presence, feeling satisfied that your witenagemoteic wisdom will guide you in selecting the cutter whose record proves him to be the happy possessor of the highest artistic skill and unstained ability. Let me here unfold to you in epitome form my history as Tailor, and while you read I am anxious that you bear in mind that I am not as other cutters, viz., of egotistical turn of mind. At the time when the Roman Empire had reached the meridian of its greatness, when every nation accessible to its arms had yielded submission to its power, when rival monarchs and contending chieftains had ceased their strife and the troubled elements of sanguinary wars, which had for ages convulsed the world, had sunk in repose, I had just completed my apprenticeship, and had the honor of being called upon to make a suit for Augustus Cæsar. It was I who made the suit that St. Peter wore when he preached in the streets of Jerusalem, and by the *tout ensemble* of his appearance he so favorably impressed the multitude. In the first year of my apprenticeship I exhibited a peculiar talent for originality, I having designed and made the coat of many colors that was presented to Joseph. Its beautiful symmetry of form and its glittering elegance of hues, as you are no doubt already aware, caused much jealousy in the family of Jacob. The illustrious apostle, St. Patrick, was advised by His Holiness Pope Celestine to come to me and get his outfit, which I am glad to be able to state was completed to the entire satisfaction of His Holiness the Pope. Before St. Patrick crossed the Channel to lay down the principles on which the Land League base their claims, he sent off a special messenger for me to follow him; so when Godfrey Bouillon captured Jerusalem in the year 1099, I went off on a tramp, and I did not settle down to business until I arrived in Scotland. After getting a colossal mud hut built on what is now known as the Argyle estate—"God bless the Duke!"—my reputation as a cutter soon became known, and I succeeded in building up a large trade. Prominent among my clients were Robert Bruce, William Wallace, John Baliol and his son Ned, Richard Cromwell, General Monck, Bradshaw, Scott, Jones, the Prince of Orange, and the infamous Titus Oates. I made William Pitt's first communion costume. I made the uniform in which Lord Nelson won the famous naval victories of the Nile and Trafalgar. I cut for Wellington, the immortal hero of Talavara, Salamanca, Vittoria, and Waterloo. To be brief, all the Popes of Rome since the days of Peter; all the distinguished rulers of the nation since the days of Titus, the Roman Emperor; all the historians, poets, and scientists since the days of Herodotus, Homer, and Dionysius, have been pleased to humbly solicit specimens of my sartorial skill, in which they proudly adorned the tabernacle of their immortal soul. In speaking of my business connection on this side of the Atlantic, I shall only state that on my arrival on this continent

I was met by old Mr. Washington, who received and treated me with very great kindness, and the first job I got was to make a cover for little George's axe. I continued, however, to work for the family ever since. I have made the inaugural suit for every President of the United States down to date, with the exception of Andrew Johnson, who insisted on me allowing him the usual trade discount, which I, on principle, refused to do. I have just completed a court costume for Lord Lorne, and Sir John MacDonald has frankly acknowledged that the secret of his unprecedented success as a statesman, and Blake's success as an orator, lay in the artistic taste I display in adjusting the width and style of their trousers, the length of their sleeve, and the height of their coat collar. Lord Beaconsfield also held a very exalted appreciation of me as a tailor, because of the attention I devoted to those little details in dress which draw—to all external appearance—the line of demareation between the Duke and the Basket-maker. For further particulars I refer you to your esteemed citizen, Mr. Dickenson; he knew me well when he was engaged in the discharge of his duties as organist to Hiram Abiff, who was boycotted at the building of Solomon's Temple. Trusting that my varied experience and business connection may be considered sufficient to enable me to discharge the duties of *the best situation* in the Dominion,

I am, dear sir,
Anxiously awaiting the appointment,
JAS. HAPPLE-HUTCHESON.

Mr. Hutcheson is an old crony of ours. We know him to be a genius, and have every reason to believe that if the opportunities had presented themselves he would have accomplished all he asserts in his ably written satire on a country merchant in a small Canadian town who had the presumption to advertise for the best cutter in the Dominion.

DR. DARWIN HUMPHREYS, M. A.
Ed. *Record of Fashion,* London, Eng.

SEVENTH EDITION

—OF THE—

HAPPLE HUTCHESON--DR. WAMPEN LECTURE

——WITH ILLUSTRATIVE DIAGRAMS——

Delivered by SPECIAL REQUEST in Sartorial Hall, Chicago

The Master Tailors' and Custom Cutters' Association of Chicago

WORLDS' FAIR YEAR
1893

ORGANIZED *AUGUST, 1887.*

Officers for 1893.

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Librarian, PAUL DITTMAN.

PROEM.

"To hide true worth from public view,
Is burying diamonds in their mine;
All is not gold that shines, 'tis true,
But all that *is* gold *ought to shine!*"

OUR Master Tailors' and Custom Cutters' Association is reputed the largest and most progressive in the world. By endorsing J. Happle Hutcheson's opinions and technical work, the society has honored him as no other cutter has ever been honored since the inception of the Association.

MR. HAPPLE HUTCHESON, being an old student of Dr. Wampen's, and well known to the trade as a successful cutter, able writer and teacher, the MASTER TAILORS' AND CUSTOM CUTTERS' ASSOCIATION invited him to come to their SARTORIAL HALL and there expone the long famous Dr. Wampen's system of Anthropometry. In response to the invitation, Mr. Hutcheson came forward, and true to his reputation, he handled the subject in such an admirable manner, the Society voted that "The Hutcheson-Wampen lecture and diagrams be published by the Society for the benefit of the trade and sold at a price just covering cost of publication, so that cutters at a distance might have an opportunity of participating to some extent in the benefits accruing from such able, edifying and practical demonstrations." It was also advised that lectures and object lessons be given from time to time on kindred subjects by men of known ability, who are able to present original seeds from whence spring vast fields of new thonght, that may be further cultivated, beautified and enlarged, and that said lectures be published by the Society. The Executive Committee reserving their veto prerogative.—*F. M. King, Editor.*

J. HAPPLE HUTCHESON

At the Sartorial Club, speaks eloquently of DR. WAMPEN and his works, and gives a Practical Exemplification.

After calling the meeting to order President George W. Du Nah, addressing the assembly, said:

GENTLEMEN:—When I received Mr. Hutcheson's letter stating that in compliance with the expressed wish of the President and a number of the members of our Association, he would hold himself in readiness to give us an exemplification of Dr. Wampen's science of anthropometry, as applied to all the varied forms of shoulders, etc., there was no time lost in unnecessary preliminaries, and on Secretary Enright notifying the members of our Association, the fame of the author of the system and the known ability of the lecturer combined to create quite a flutter of anticipatory pleasure, resulting, I am glad to see, in a bumper house, and I now have a most pleasurable and easy duty to perform in asking your careful attention to the subject to be handled by the able lecturer of this evening, who, although not a member of our Association, kindly and frankly consented to favor us with an exemplification of this long famous system, which is regarded throughout Europe and America as the mother of Sartorial Science. I am happy to see that the announcement of the lecture has filled our hall with the best class of the members of our profession, and I feel doubly happy in the foreknowledge of the fact of the lecturer being master of his subject. It is, therefore, quite unneces-

sary for me to occupy your time in giving any explanation concerning either the fame of the author of the system, or of the ability of the lecturer, each of which is well known to the trade; and should it so happen that there be any present who do not chance to know of either the author or the lecturer, I can assure them that they won't be allowed to remain in the dark, as Mr. Hutcheson is equal to the occasion.

Mr. Hutcheson, on stepping to the front of the platform, addressed the assembly as follows:

MR. PRESIDENT AND FELLOW CRAFTSMEN:—Seeing that it has already been made plain to you—the chief cause of my presence here to-night—I shall not trifle with the time of this large and able assembly of the cream of our trade by giving further explanation, but apply myself to the work that lies before me, and at once proceed with my executive share of this business meeting by giving to you an exemplification of the world-renowned Dr. Wampen's science of anthropometry, which, reduced to plain Anglo-Saxon, signifies man measurement, or the science of the structure of the physical functions of every section of the human body, as applied to any or all of the various forms of shoulders, including those of the very high and short necked, as well as those of the low, extremely oblique and long necked order; also the short thick-set, and tall slim figures, which to many cutters, from the very beginning of the rule of thumb age and down even to the present time, have proved a source of much perplexity. The cutter who uses a system that does not lay down a specific law for the producing of a surface to cover the surface of all the varied degrees of disproportion as found in each, or combined in all of the eight heads or sections of the human figure, is of necessity compelled to laboriously plod through his work, often in a state of prespiratory trepidation, producing a mental strain that causes him much worry, in cases even where there actually exists no necessity for the slightest concern. The diagrams that I have drafted and brought with me to be used in the elucidatory work that I have undertaken to discharge, will assist me, I hope, in proving to the entire satisfaction of the most skeptical of the learnedly practical critics here to-night, that Dr. Wampen has not only laid down a most admirable rule for the guidance of the cutter, but, that in his system of anthropometry he has given to us an ever unerring, inflexible, scientific law—an accurate knowledge of which enables the cutter to take hold of and handle the most uncommon forms of men with that degree of intelligent confidence in his own ability to fit and please his customer, that Rarey the horse-tamer was ever wont to display when approaching the most inveterate kicker that ever plunged in a surcingled martingale.

I have not incorporated into any of my diagrams an illustrative draft in the treatment of the degrees of disproportion of chest and waist, so admirably and accurately arranged, preserving as it does the balance in the distribution of increase of breadth or length as correctly as the beam of the apothecary's weigh scales measures out the balance of avoirdupois, because I am deeply enough conversant with the detail work of this system to be fully alive to the fact that I could not in one night do anything like justice to all of the varied forms of disproportion as correctly provided for by this most learned recluse German philosopher and famous scientific anatomist, whose system of anthropometry stands technically in the same relation to the work of the cutter as Euclid does to that of the geometrician. Dr. Wampen having given to our trade a sartorial testament, an ever reliable text book, many cutters have taken it for granted that he at some time or other of his life had worked at the tailoring trade. Such, however is not the case; Wampen never worked at our trade. He was a learned German gentleman of leisure, and lived and died recently in the quiet retirement of easy circumstances. A German tailor happened to call at the Doctor's residence, where he saw a diagram of a human "cuticle," or skin, lying on his table. The tailor on looking at it felt satisfied that the draft revealed to some extent the hitherto occult mysteries of sartorial science, and, therefore, entered into conversation with the Doctor anent the subject of garment cutting, and suggested that Wampen apply a portion of his easy leisure to the working out and perfecting of a system of garment cutting on a scientifically adjusted basis, as applied to the drafts of the variously formed and malformed human skin diagrams as shown to him by the Doctor, who at the time just laughed at the idea of his becoming a cutter of men's clothes, and a teacher of tailoring to tailors; but the little German tailor happened to be one of those men who knew a good thing when he saw it, and being persistent, his continued importunity in due course of time prevailed, causing the Doctor to reduce the art of cutting to the true basis of a scientific standard, and thereby came about the discarding of the primordial, garbled methods of the good old thirds and fourths, "rule of thumb," cutters of the "rock of eye order," who had to depend so largely on their own judgement and practical experience, as distinguished from a knowledge of scientific principles. Many tailors have undertaken the private study

and practice of the Wampen system who have reluctantly been forced to cast this labor saving gem aside, because of the difficulties they experienced in mastering the work, which the learned Doctor has dressed up in rather heavy-weight, pedantic, scientific, anatomical phraseology. And yet this system of anthropometry, when shorn of its scientific technical diction, as I shall here present it, at once becomes so very facile to the average understanding and so easy to practice, I feel satisfied that after I explain it, the great bulk of you will agree with me in declaring the system the very quintessence of simplicity, or simplicity simplified; and I may here add, at the risk even of being suspected of carrying a Wampen wheel-piece in my hat, that all intelligent Wampenites whom it has been my privilege to meet frankly concede that there are throughout Europe and America a number of good systems in daily use; but I have never met a well-posted Wampenite, who, on having any good quality or point of any good system shown to him who could not then and there show exactly the same good feature treated by Wampen with scientific accuracy—so far reaching and so very complete is this system yclept anthropometry—which, although it is now over fifty years old, I know that I stand safe from intelligent contradiction in declaring it to be at least fifty years in advance of the scientific knowledge of our modern system makers, whose strained efforts to equal or excel Wampen, although feeble, are laudable as being assidnous; but, in their indiscreet zeal those feather-weight authors seem to ignore that which has already been rendered true, and overlook the unfortunate fact of their so-called "new system"—being but a vertiginous whirl of adjacent angles, lacking any addition to the light of knowledge, they having worked in direct opposition to the method of the divine geometrician, which in the beginning created time alone, delaying its material creations until the sun had illuminated space; but our modern system makers begin by giving us the fruit of their labor in the form of squares, elliposids and angles, without any increase to the light of knowledge, the great bulk of them having commenced in the gloom, they worked down through the gloaming and wound up in the darkness and confusion of theory and practice.

Some cutters evince an unbounded admiration of old methods, as others too easily embrace novelty, and but few can preserve the just medium so as to neither tear up what the old authors have correctly laid down, nor despise the just innovations of the modern system makers; and, therefore, we now have something approaching an unlimited combination of ancient and modern fallacies. Some authors have applied themselves too much to particulars and neglected essentials in the main structure, while others lose sight of detail work, their fixed gaze being centered on the main structure only, these two species of contemplation are found so harmonically symmetrized in the Wampen system, that the combined skill of the most ingenious of our modern system makers is made to stand in dumb amazement when critically brought brow to brow with the Wampen system, which the most skilled practical critics of Europe and America have long ago pronounced, and still declare it, the cutter's "ne plus ultra," a proclamation the correctness of which I here demonstrate by the extreme cases I have selected for my exemplification of the system, which I know to be equal to any emergency. The merits or demerits of a system or principle is never so fully demonstrated as when applied to extreme cases, and, being mindful of this fact, I have selected extremes that are not met with except by very few but once in a lifetime, so that you may the more easily point out to me the weak points, if weak points there be, in this system as laid down by Dr. Henry Wampen, one of the most learned German scientific anatomists that ever lived, and who by the merest accident was lured into the work of reducing the art of cutting to a scientific principle, none except those who have but a superficial knowledge of the work ever venture to attack it, and the paralogizing of sciolists only catch the ear of the over credulous. There are also a number of bolder spirits if not greater geniuses, who think themselves at liberty to overturn accepted established scientific principles, and make way for themselves and their opinions, which when closely inspected are found to be but repetitions of the same thing in point of invention, different only in point of treatment, and so, the real discoveries, though at first view may appear numerous, prove on examination to be but few, as to the point of usefulness; the philosophy we principally receive from them must be acknowledged puerile or talkative, rather than generative, as being fruitful of controversies, but barren in effects, and as the subject before this assembly has its deserts and its forests, our object is to find, not agreements, but arts, not what agrees with principles but principles themselves, men often seem to erect an art-but in reality only corrupt the labors of their predecessors, having built on a fallacious or weak foundation, they gain a mere volatile fame, and even that is secured because of the imperfect knowledge we have of the discoveries in the arts and sciences of our profession as made public in different ages and countries, and still less do we know of what has been done by

particular persons, and transacted in private, for we have no official records of the births or miscarriages of the labors of our scientific system makers; others again commit themselves to mechanical experience, yet make their experiments at random without any method of inquiry; very few of this class of workers have any noteworthy views, but esteem it a great achievement if they make a single discovery, although it lead them into deeper error and lauds them in an inextricable eutopian labyrinth of the mind, where the collective mass of our trade literature, art and science, weeded of its fables, its renascent transmutations, opacous quotations and frivolous dispute anent the philology of crookedness, straightness, length, breadth, or depth, it would shrink into a marvelously small cone; the base, the apex, the segment, the parabola, the dodechearone octahederon or hexoctahedron, conjunctive points of which are all so amply and accuratively arranged and adjusted within the narrow limits of Dr. Wampen's coordinates, as worked out in his system, which for the last fifty years has stood invulnerable through the many critical tests as intelligently applied from time to time by the ablest cutters of Europe and America; and now a learned man of Gotham comes from the east "with a new light," or "cone system, the apex of which is in the neck point, or middle part of the hyoid arch," the Wampen system according to this gentleman's statements is crude in principle, awkward in construction, and unreliable in practice; as compared with his new system, we have heard this gentleman's assertions, and now calmly await the production of his proofs, but how he hopes to upset the Dr. Wampen system, which he as yet has not learned how to use, is a proposition the solving of which is away beyond the strained reach of my understanding. In contemplating the numerous methods of cutting as produced by the many "authors" of systems, our mind is drawn from those over whom the towering genius of Dr. Wampen seems to bend, attracting us by the colossal worth of his principle, as seen in the clear simplicity and solid scientific foundation upon which it is constructed, with its far reaching accuracy of details; whether we regard this learned author for the variety of his talents, the soundness of his judgment, the depth of his penetration, the acuteness of his sagacity, the stability of his reasoning faculties, or the extent of his knowledge, he is equally the subject of astonishment and admiration, the clearness of his plan of construction, his precise demonstration of cause and effect, his logical method of procedure in the practical arrangement of the most trivial detail work, each of which in themselves are as unimportant as a single letter or punctuation mark would be to the complete works of the immortal Shakespeare, or the never dying written constitution of America; it is the posession of a thorough knowledge of those minor matters and the ability of the author to gather them in, and harmonously blend them, that produces the perfect whole, and it took the genius of Wampen to investigate our methods of procedure to give to cutters this complete system of simple elegance.

A few cutters of the Pharisee type have approached me in the spirit of the quibbler and scorner, while many have come to me imbued with the spirit of the "learned of Israel," who approached the Nazarine in search of a knowledge of the truth, and put the query, "How think you was it possible for a doctor, no matter how learned in the art and science of producing a surface to cover a surface, but who had never worked at the trade, to be able to make a system that is more simple to learn and practice, and so much more perfect in its practical results, than the systems of practical tailors who have become gray in their practice as cutters?" I have simply to answer such complex questions by reminding the inquirer of the well known biographic historical fact that Wampen has given to cutters a science, as the blind Milton gave to the world a picture of Paradise, or like the deaf Beethoven, who, leaning over his piano invented and produced music strains which he could never hope to hear. Milton saw not, but his picture of Paradise is matchless. Beethoven heard not, yet he composed symphonies and oratories the eurythmy of which is unsurpassed. The genius was in the men and they delivered it. Arts may be acquired by application, proportions and attitudes may be learned and repeated, mathematical principles may be, and have been comprehended and adopted; but, there never has been hewn from the marble a second Apolla Belvedere; the ideal dwelt in the sculpture's mind and his hand finished the statue, which teaches the world, and so with Wampen. While searching out the latent treasures of our old authors, we should be mindful to analyze the doubtful, of ancient and modern alike, so that we may be able to intelligently accept what is good and reject the undesirable.

I am well aware and ever mindful of the fact that enthusiasts are apt to be carried away by the excess of their enthusiasm far beyond the boundery line of common sense, and make bold and extravagant statements in the extolement of the supposed or real supereminency of their pet and oft times hypothical and therefore totally impracticable daily bread and butter earning theories. I say I am well aware of this too common weakness, and in all my assertions I have

cautiously avoided it, and erred only on the side of truth, as I will prove by giving you the incontrovertable evidence of the integrity of my statements.

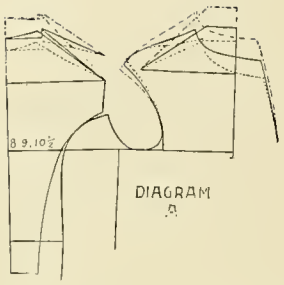
Just last week I was asked, "What sort of system is Wampen's?" "It is a system for cutters to use in drafting patterns for men's clothes," I answered. "Yes, but is it a breast measure or shoulder measure system?" To all such queries I answer, that depends altogether on what sort of system you wish to make of it; it is a "breast measure system;" it is a "full height" or "ground length system;" it is a "divisional" or "sub-divisional system;" it is an "altitudinal or longitudinal system;" it is a "shoulder measurement" or "admeasurement system;" it is an "angulator or mathematical system;" it is a "circumferential or diametrical system;" it is a "cone system," the apex of which is located in the hyoid arch; it is an "anatomical," "geometrical" or "trigonometrical system;" it is a "perpendicular or horizontal line system;" it is a "parallel or square line system;" and, if you want an "allegorical system," on which you can soar to the top tower of the temple of fame in the seventh heaven of utopian sartorial bliss; I say, study Wampen's system of anthropometry.

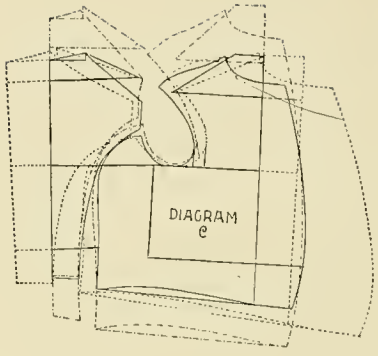
Those who wish to follow the profession of a cutter, need not hope for much success in Chicago, or any of the great business centers of America, but more especially Chicago, unless they be thoroughly posted in the laws of cause and effect as applied to garment cutting, so that they may be equal to all emergencies to form garments for customers whom they have never seen, and be able to cut from measurements taken by country grocers, hardware merchants, etc., who have no technical knowledge of our art. Sight must not be lost of the important fact that of late years the tailoring trade has undergone remarkable changes; it is but a few years since the "Special" or country order trade devolved upon Chicago; and the employing of travelers to solicit orders and take measures, although of only recent introduction, is ever on the increase; those cutters who are called on to cut such orders, will find themselves unequal to the duties devolving upon them if they do not understand how to harmonize measures with height, form, age and weight; and this system, as you can so plainly see, has all of those special features treated with scientific accuracy, and in a manner distinctively its own; and, as Wampen truly says, "As nothing stands still in nature, but is fluctuating in quantity as well as form, thus altering in dimension as well as position, the human body becomes also subject to those fluctuations; and hence this is true of its ratio which sometimes to the negative side diminishes; or to the positive side increases, deviating from its primitive ratio, and becoming in this manner abnormal; as such again causes the co-ordinates in the model which express those ratios, must increase or decrease, so we come to the abnormal forms of the models both in position and dimension in the same manner as we have come to a knowledge of the abnormal forms of the human body, and are therefore always enabled to construct the model in complete agreement with the form and size of that body, whatever they may be."

While you honor me with your earnest attention to what I have got to say and lay before you, I wish you to bear in mind the fact that I have no new fundamental principles to bring down to you this evening, nor can I claim any personal merit for the production of any of the principles of cutting that I am about to present to you, which will only be an exemplification of what in part was taught to me when receiving my early technical education from one of the ablest authors and teachers of cutting that Europe ever produced. The sciolist, whose pride is usually as great as his ignorance, is always on the still-hunt for something new and better than the system he has acquired but a superfical knowledge of, while in the density of his own ignorance, he, with a supercilious I-know-it-all swagger, disdainfully ignores the old; the result is the ever running stream of years is constantly carrying down to us on its surface much that is light and tumid, while the ponderous truths and solid gems of learned authors, of the Dr. Henry Wampen and Dr. Darwin Humphrey's type, are allowed to sink and become lost in the dark depths of oblivion; hence the concealment of much revealed truth, the obscurity of that which is of true excellence; the consequent entanglements of ill constructed, imperfect, barren systems that come floating down stream, propelled by the wind of their authors, and exhibiting in their generalities only the counterfeits of perfection, meager in details, suspected by their makers, and therefore defended and propogated by artifice and chicenary. In all earnestness I ask, especially those who are in the adolescent stage of their trade to handle thoughtfully what they have already learned, that they may the easier perfect the old and lead on to the new, being equally inclined to cultivate the discoveries of antiquity as to strike out fresh paths and pastures green; ever mindful that those who are capable of taking in but few considerations, easily decide, act hastily, err often; misunderstanding the ultimate end of knowledge, which some men covet out of a natural curiosity or inquisitive temper; some to entertain the mind with variety and delight; others for ornament and reputation, a few

for contention and victory. Some for a livlihood only; others for a hoard of mammon, and but very few for the sake of employing the divine gift of reason for their own benefit in common with their fellow man. "But for a' that, and a' that," the day is fast approaching, when cutters "the world o'er, will brothers be for a' that." And now I say, let us all join in making the light shine before men, that they may see the good work and glorify the author.

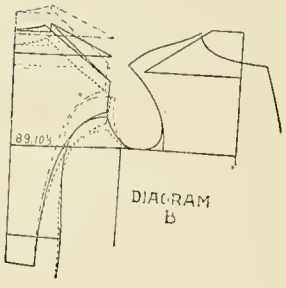
THROUGHOUT the delivery of this oration, the audience were held in rapt attention. At the conclusion of the lecture, Mr. Hutcheson displayed on the easel, his beautifully drafted diagrams, all of which were executed in trio colors, showing in each of the diagrams the normal, as per solid lines. Diagram A illustrates the scientific yet admirably simple principle of treating or providing for local abnormal increase or decrease in shoulder level, as per dot, and dot and dash lines, as shown in upper, or shoulder level section of draft of back and breast, the depth of scye measure being 8, 9 and 10½, the difference being all found in the upper section of depth of scye. Diagram B reverses the position of increase and decrease in depth of scye points, while the actual depth remains the same, 8, 9 and 10½; the shoulder levels of diagram in this case are all alike, but the increase and decrease is all confined to the shoulder blade section; in illustration of the extra erect small shoulder blade form, and the extra full-backed or large shoulder blade form, these illustrations also show how the abnormalities that turn up in each or all of the "eight heads of the human body," are treated each in their own section or part of a section, independent of the other. The vexed question of straightness and crookedness, depth and width fallacies, all appear as vapor before the wind, when explained or illustrated by this system; each of the eight heads or sections are handled independently of the other, all of which have their units of the whole; to regulate distance to points, and like the propositions of Euclid, till demonstrated, seem puzzling, but when demonstrated the mind at once receives them by a kind of affinity, as if we had known it all before, so very lucid was Mr. Hutcheson's masterful exemplification of the detail work of the system. Solid lines of Diagram C illustrates the normal 36 breast, and 5 feet 4 height; or 56 inches "ground length," with dotted lines showing an increase in width to 51 breast measure, without any increase in the height or depth points, while dotted and dash lines show an increase in height or depth points to 7 feet 5, or 77⅞ inches ground length, but without any increase in the breast measure 36. Diagram D shows scale of division of the two heights as used in the illustrative work of the lecturer; and Diagram E shows the system as produced with the standard unit points in plain figures. The cutter who applies himself to the study of what we have given him and has any suspicion of not having got his money's worth will please forward his name, address and photograph to the foreman of practical work.—*F. M. King, Chairman of Printing Committee.*

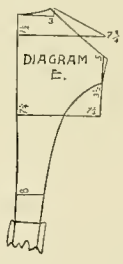


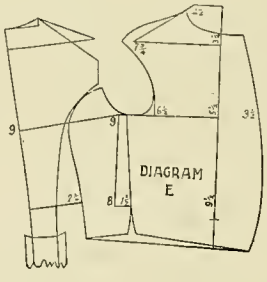


CUTTING LESSONS.

In conjunction with our three months reduced price list sale of patterns, we have arranged to allow a LIBERAL DISCOUNT ON TUITION FEE.







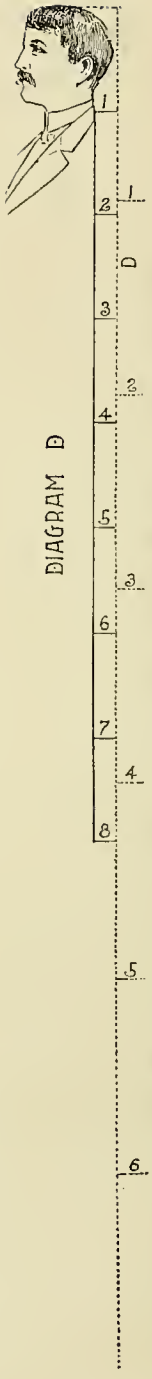


DIAGRAM D shows scale of division of the two heights as used in the illustrative work of the lectures.

The Man who Desires to learn the cutting should select a system by the study of which he gains a true knowledge of the concrete or rock bottom fundamental laws of the art, and thereby secure a knowledge of his trade that will enable him to test the correctness or incorrectness of the principles upon which other systems, that from time to time come under notice, are misconstructed; there is no other system extant that will do this as the Wampen System does. To all who contemplate a successful cutting career we recommend a reading of the Happle Hutcheson-Wampen lecture, as delivered by special request, and duly consider the statements therein made, **AS ENDORSED, PUBLISHED AND SOLD TO THE TRADE BY THE MASTER TAILORS' AND CUSTOM CUTTERS' ASSOCIATION,** which is claimed to be the largest and most progressive of its kind in the **WORLD.**

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