



THE GOLDEN RULE
Lutterloh

The Golden Rule

A manual showing method of self-instruction on cutting out patterns for all types of garments (both outer-wear and under-wear) in all sizes, for ladies, children and men

THE GOLDEN RULE and its relation to the human body

From earliest times artists, painters and sculptors have applied their special units of measure for the proportions of the human body — and also in architecture „The classical measure is the golden rule (sectio aurea)“ The golden rule is considered the origin and the source of all beauty and harmony in the entire universe. What music is to the ear, so is the measurement of the golden rule to the eye

Revised edition

Editor: MODEVERLAG LUTTERLOH
Lindau, Lake of Constance (West Germany)
Contents: This manual comprises models and patterns and a centimeter tape and scale
Copyright © 1953, 1969 by MODEVERLAG LUTTERLOH
Printed in West Germany

Introduction

The manual for pattern-cutting provides such ladies, wives and daughters, to whom dressmaking not only represents merely a pastime but also makes for saving and economy, with instructions to make by themselves every type of garment, both outer- and underwear, fitting to individual measurements. It is of great value to the family, especially to the large family, to be able to make at home all clothes and underwear needed.

Now one is again able to purchase lovely and tasteful materials; cut and sew yourself and you will be able to treat yourself to one or the other additional garments.

All model patterns included in this manual can each be cut out with the aid of the scale rule in 20 different sizes. Children's dresses for instance can be effected in all appropriate sizes, ladies dresses, tailored models, bust sizes from 80–120 cm. and loose fitting models for stouter figures up to 130 cm. chest measurement and 140 cm. hip line. The fitting of these patterns will be found to be excellent.

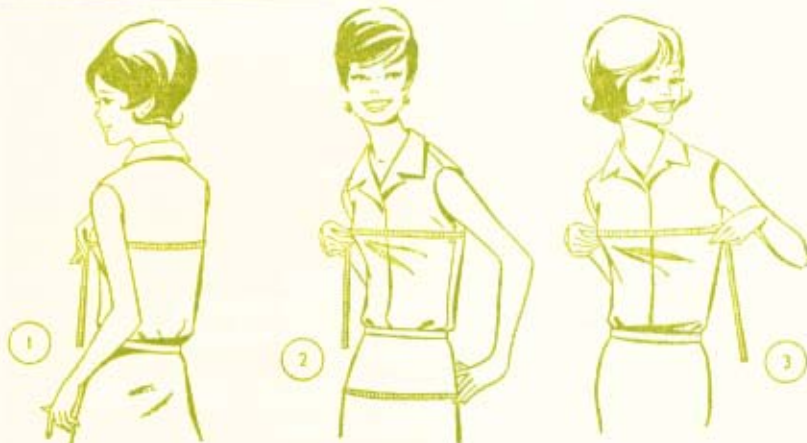
„The universal measure“ mainly limits itself to two measures in the forming of pattern.

Chest: Full bust measurements, standard to all parts of pattern necessary for bodice, such as front and back, sleeves, collar, yoke, and trimmings.

Hips: The hip measurements are used for ladies skirts and slacks. The measurements of the waist are occasionally needed for men's trousers and are, where necessary, indicated on pattern.

Please note

In case of a great difference in the width (more than 6 cm between upper width and hip width) for dresses cut in one piece, the upper parts of the dresses are marked out with the upper width; for the skirt and trousers parts you adjust graduation of scale to hip width measurement.



- 1 Measure the upper width across the largest part of the bust, neither too tightly nor too loosely. Picture 1 and 3. Measure the back as in picture 1.
- 2 Measure the hipwidth across the biggest part of the hip following picture 2.
- 3 Measure neither too loosely nor too tightly.

Children's dresses are exclusively cut out in chest measurements.

Once man has reached his full size the measurements of his limbs and joints rarely alter. One only gains or loses fullness according to disposition. The basic measurement of all things: each person only becomes three and a half times as big as were his measurements at birth. On the average we distinguish only three size-groups (with the exception of midgets and giants). To adapt the model-patterns to these three standard sizes it is necessary to make allowances for exceptionally slim and tall figures, or extremely small and stout figures by adding or deducting measurements on patterns in the length of the waist, sleeves, and skirt.

Girls skirts and boys trousers can be adaptable to all requisite sizes. These minute amendments are quite easily carried out.

If you particularly fancy the sleeve of one model and the neck line of another, you can easily combine designs as desired.

Once you have gained experience and skill in making garments you will be able, by means of the basic diagrams at your disposal to vary designs to suit your own figure, taste and personality.

Many of our models can be used all the year round, it being only necessary to change the material according to the season.

The wide choice of models will enable you to execute for yourself or members of your family every type of garment from the simplest to the most elaborate.

In order to constantly provide you with fashionable designs we issue quarterly a supplement of 50 models of the latest styles just before the start of each new season.

The manual "Lutterloh" will prove not only to be of practical use, but will also be a source of pleasure. Let your friends share in it by recommending this book to them.

Please note! Our supplementary periodical, containing about 50 designs with diagrams, is published quarterly and appears as given below:

| | | |
|---------------|---|----------|
| Spring models | — | February |
| Summer models | — | May |
| Autumn models | — | August |
| Winter models | — | November |

Available from distributors or directly from the editor.

We wish to draw your attention to the edition of our booklet for children and teenagers of 1–18 years of age, with 115 models.

The Art of Cutting

Before withdrawing a pattern from the cut material care must be taken that the outlines, the darts, and all other markings are transferred to the material.

For such parts of pattern that have to be cut with fold or from double material the following system, known as basting, is used. With a double tacking thread (without knot), both parts of material are sewn together with loose stitches around outlines of pattern. In the same way all lines are reproduced and the dart-signs, etc., are indicated by making several cross-stitches one above the other. After the paper-pattern is detached the two layers of material are carefully taken apart and the threads are cut. The loops then formed must remain on the material.

With very thin material tacking silk must be used in order not to spoil delicate fabrics. Here also the marked outlines are reproduced with large tacking stitches.

When mounting the pattern on single material the outlines are marked by running stitches, further all lines and marks are carefully to be reproduced. The center of both front and back is indicated by long tacking stitches.

The use of marking chalk is only advisable with thicker materials. When employing this method the outlines of the pattern are marked with chalk on the wrong side, then the corresponding half is put on top and the drawing is easily copied by tapping on it with the flat of the hand or a brush. Care has to be taken that the lines are not smudged.

Copies made with the aid of a marking wheel can be used only on such materials as linings, batiste, linen and other washable fabrics. By pressing firmly over all lines of markings, the pattern outlines are again reproduced.

Tailored suits without collar are much easier to make than those with revers. The buttons are placed from the waistline to the top and the collar is replaced by several rows of stitching at edges or by a small erect band. A colourful square can adorn the simple neckline. With summer suits it is very popular to wear a short sleeve. With the suits for sports wear patch-pockets are essential. The lining of the jacket is cut exactly according to the pattern, and once all parts are sewn together and pressed, the lining is inserted with hem-stitches. The semi-tailored suit is V-necked, the buttons are attached just above the waist line upwards, the edges set off with stitching, short sleeves are favoured for summer wear. In order to slightly broaden the shoulders, a padding and a pleated horse-hair band are attached to the inside of sleeve tops. To reinforce the collar and button-fastening strips of linen or batiste are used.

When attaching skirt to the petersham it must be gathered in more in the back than at the front. The gathers resulting should be ironed out with a humid cloth.

Flaired skirts are more easily effected than those with pleats, the latter being difficult to press into the material.

At the left side an opening is left which is provided with press-buttons, or better still, an invisible zip-fastener.

When evening out the hem-line a ruler is used; 35—40 cm. from the floor, according to length required, or as fashion dictates; then a line is drawn with chalk, or pins are used.

Coats for smart wear must be tailor fitted, whereas simpler coats are of straight line with edges overlapping.

Belts in light and transparent materials must bear several rows of stitching on petersham or a linen band to guarantee good wear.

To get an even neck-line, shoulder is laid over shoulder and pinned together, only then can same be drawn, cut and machine sewn.

The sleeve must always be stitched on to the inside of armhole and not vice versa. Where gathered, all stitching is to be made upon gathered side.

When padding the shoulder of heavier garments, a square of cotton wool is cut out on which are placed 5 layers, each slightly smaller than the other. Once they are sewn together and covered, they are placed under the shoulder in a manner that 2 or 3 cm. reach into the sleeve, one half of the pad being at the front and one half towards the back. The pad is gathered slightly on top in order to produce a nice roundness.

All seams should be pressed with a damp cloth. For regular gathering for instance on yokes, dresses, and blouses, use longest stitch of sewing machine.

Gussets must always be pressed in one direction only and seams opened out.

Full attention must be paid in making neck that the bias facing is not too tightly pulled when stitching.

Allowance for free movement of elbow should be made in the cutting and sewing of long sleeves.

Washable fabrics, marquisette, organdy, or linen, should be ironed while damp, or washed before cutting.

It is also indispensable to neatly oversee all seams on the inside of unlined dresses, suits or coats.

Important Rules on Pattern Cutting

- (1) Having chosen a certain model you will find the corresponding diagram under the same number as page (if no other indication is given under description of models). Put the desired card including all parts to be cut, on a sheet of paper, attach with drawing pin and begin to draw pattern as indicated in directions.
- (2) The points must always be made on the side where pins are placed. If the cross is placed within the diagram, the figures are marked in a circle, starting from the right. If the cross is placed outside the diagram the points are all to be in one direction — upwards.
- (3) Should it happen that while drawing the diagram the card is in the way you can slightly lift same and place point.
- (4) When several numbers are on one and the same line of points, for instance: — 35.5 — 46.5, a point must be made first at 35.5 and then at 46.5. Do not overlook the marking of points for darts. For the smaller pattern parts the cross lies outside the diagram. The arrow on cross indicates to which part it belongs.
- (5) In cases of outsize figures, measure in such a manner that all numbers above the cross are marked to show that they belong to upper part of garment and beneath the cross for measurements below waist-line. This applies especially to one-piece dresses.
- (6) The diagram and scale should only be removed after all points are connected, this facilitating correction in cases where a number has been read wrongly or omitted.
- (7) It is recommended to fix the scale rule on a piece of wood (2 cm. wide and 110 cm. long). The sketching with this bar is much more exact than with a measuring tape. To make sketches blank newspaper is very suitable; you may be able to obtain this cheaply from printers as waste-paper.
- (8) Should the line of fold appear diagonally on the paper (as can be the case, with very stout or very thin people), this should not cause any concern because only the cut pattern, held to the edge of material, matters.
- (9) Should it happen that while sketching a pattern a point is out of line, it should be put into line according to diagram.
- (10) It is impossible to indicate the exact yardage of material required for each of the 20 patterns. To be able to arrive at the quantity however, it is recommended to mark out a space (on the floor for instance) in agreement with width of material. In this marked space one should place as advantageously as possible the cut-out paper patterns. Finally one measures the length of this space and the exact quantity of material is given.

Key to signs used: — — — — — = fold of material (not seam); ~~~~~ = to take in the material (dart); AA—BB—CC = joining parts. Belts, pockets and other small trimmings must be sketched freely. All indications on diagram must be transferred to paper pattern, in order to avoid errors. ALWAYS allow for seams.



Picture 1

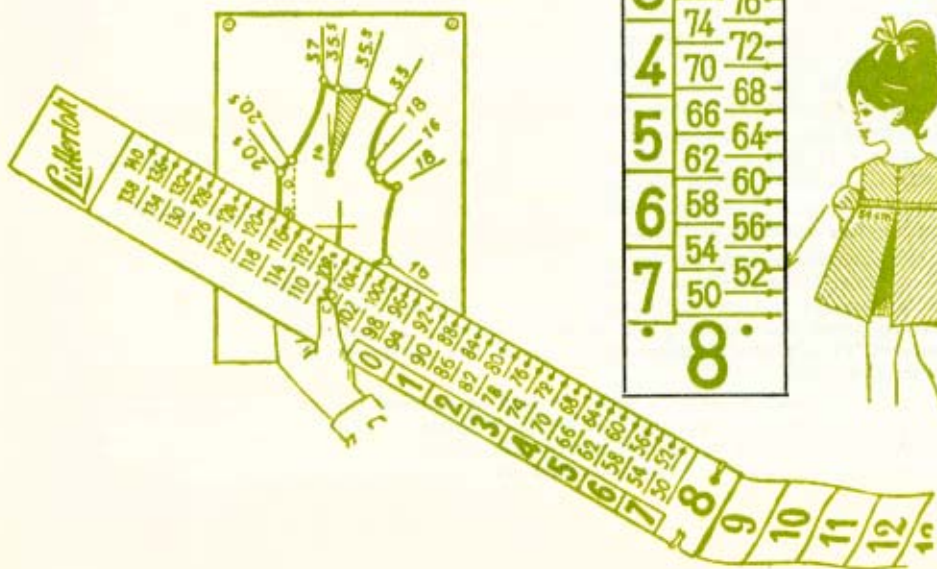
The measurements of bust or hips between 50 and 140 cm. are adjusted on the scale rule, and as shown in picture No. 3, united with cross on diagram.

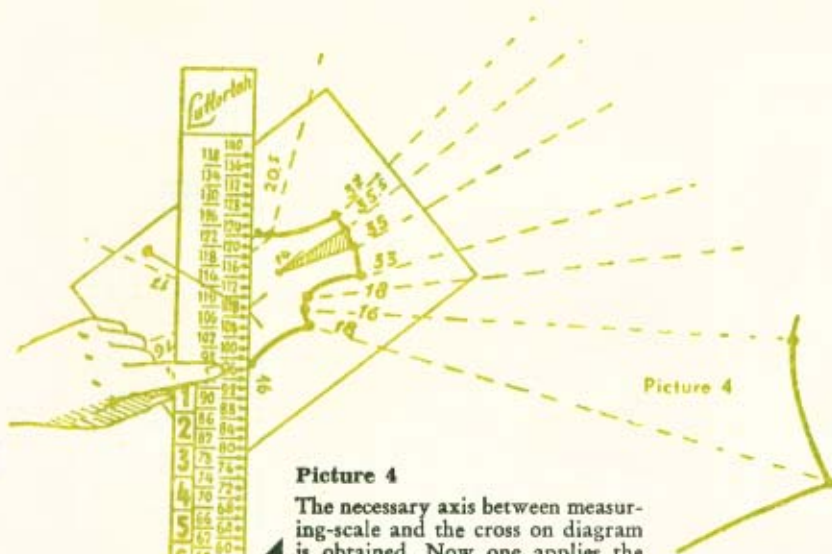
Picture 2

The enclosed scale rule is sewn on to a measuring tape in such a manner that the figure 8 is superimposed on that of tape followed by the figure 9 onwards.

Picture 3

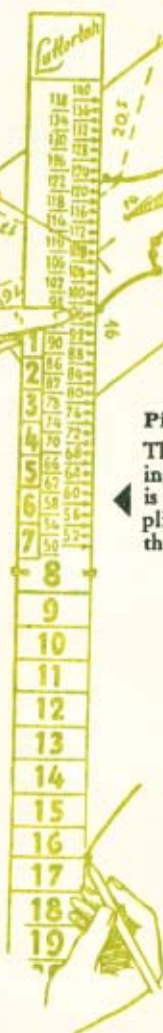
The selected diagram-card is firmly secured to a sheet of paper with a drawing-pin. For example: if the bust measurement is 110 cm, one puts a pin through the hole next to figure 110, and then through middle of cross in centre of diagram.





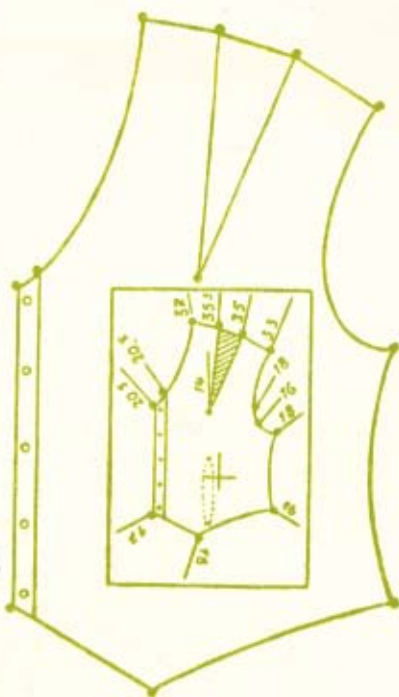
Picture 4

The necessary axis between measuring-scale and the cross on diagram is obtained. Now one applies the pliable tape to the gradings, ensuring this is done in exact manner.



Picture 5

The figure on gradings is sought on the measuring-tape and next to it is marked a clearly defined dot; so you continue in consecutive order all around until all figures are marked. Connect all points as illustrated.



Picture 5

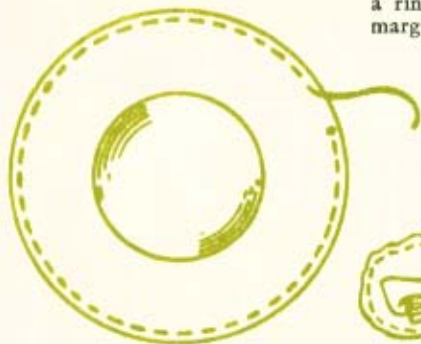


How to sew on buttons.

First mark the places by pins at the outer end of the button-hole. In order to sew the button with a shank to allow room for the buttonhole, place match across top of button and sew over it, pull it out and twist the thread round the stitches below the button, then fasten securely.

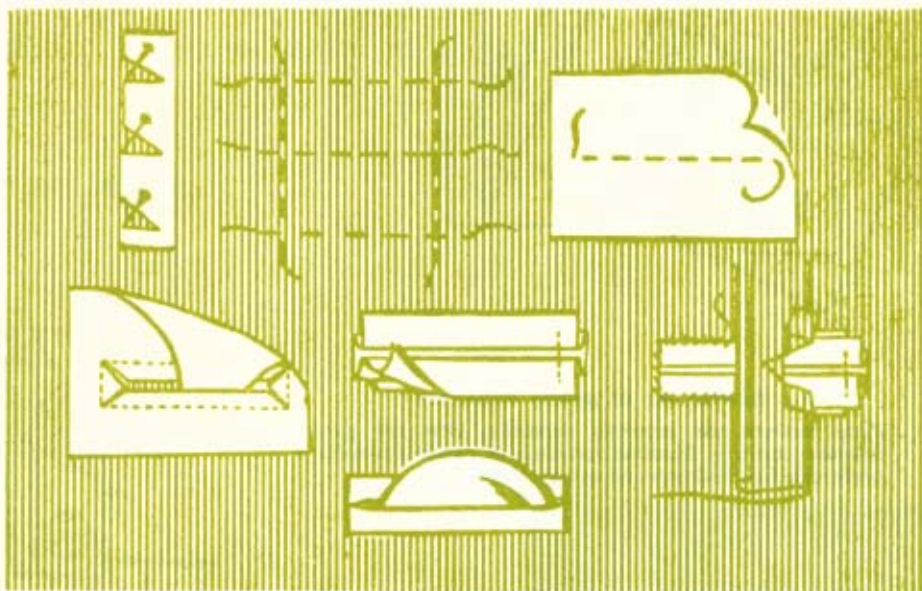
Cloth-covered buttons.

Cut out a round piece of cloth double the size of the button. First pad the button with a piece of flannel or other soft material. Then make fine running-stitch near edge of cloth, pull it together and fasten the thread securely. Tidy the underside with a small square. In case there is a ring instead of a button, you can mark the margin by simple stitches.



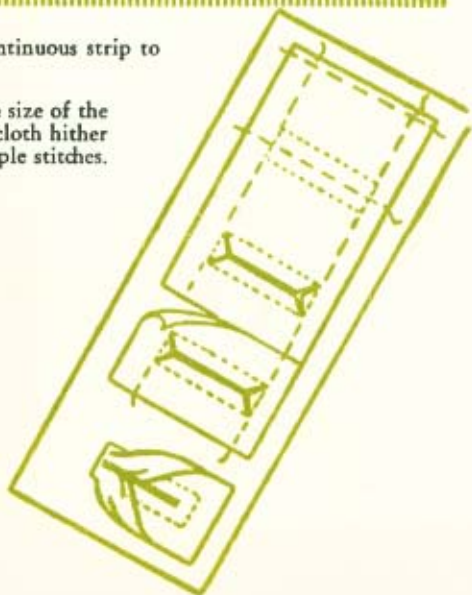
Buttonholes. Draw on buttonholes exactly with a paper guide, especially on printed material. Buttonholes to be cut in cross-grained cloth, cover with strip of cloth with straight grain, the contrary if cut in straight-grained cloth.

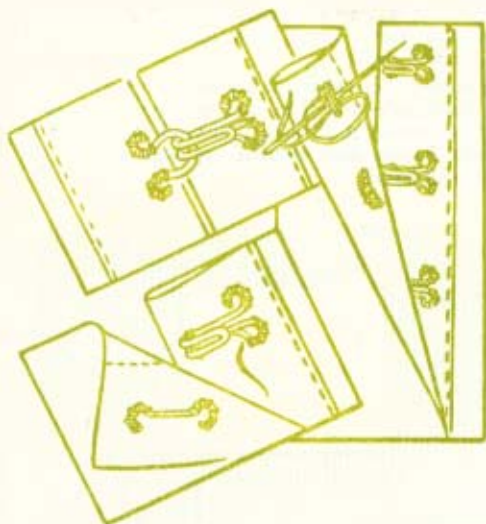
A buttonhole must be $\frac{1}{2}$ cm longer than the button. For spherical buttons allow somewhat more. Baste strip over buttonhole marking, right sides together, and sew around basting with machine. Then slash through centre, clip diagonally to corners, pull binding through to wrong side and fold to form little box pleats. Fasten these together at ends, pin on the facing, slash, turn under slashed edges and stitch by hand.



It is necessary to cover buttonholes with a continuous strip to get a precise arrangement of the buttonholes.

Embroidered loops for buttons. Measure the size of the button. Pull several threads at the edge of the cloth hither and thither. Embroider a solid bridge with simple stitches.



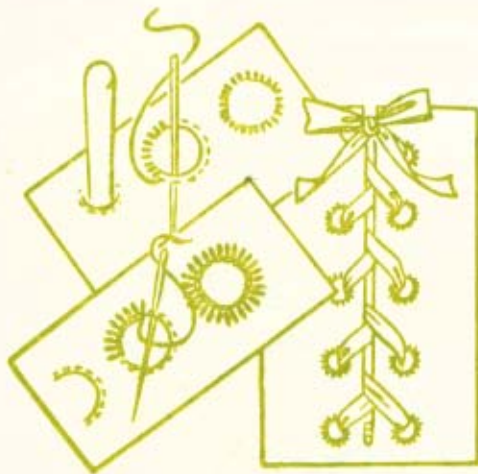


Hooks and eyes.

First measure and mark the intervals. Open the eyes a little and sew them on. Sew the hook just opposite the eye. For clothes with overlapping edges use flat eyes or sew flat eyes from buttonhole stitches.

Sewing on of patent fasteners.

First measure the intervals carefully. Sew the patent fasteners securely. Machine fastening of patent fasteners is preferable for children's and sports clothing.

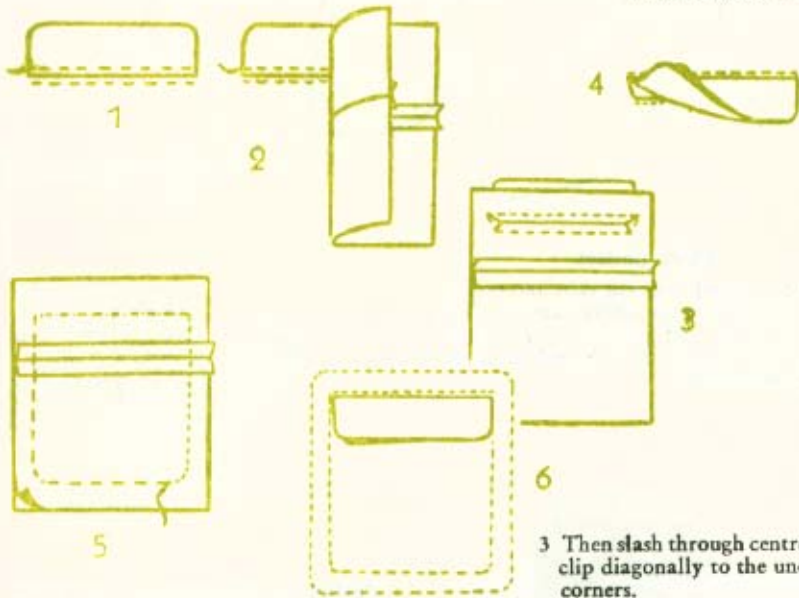


Embroidered lace-holes.

Make small holes at convenient distances with an awl, stitch around them with simple step-stitches or buttonhole-stitches.

Undersewn pocket with flap.

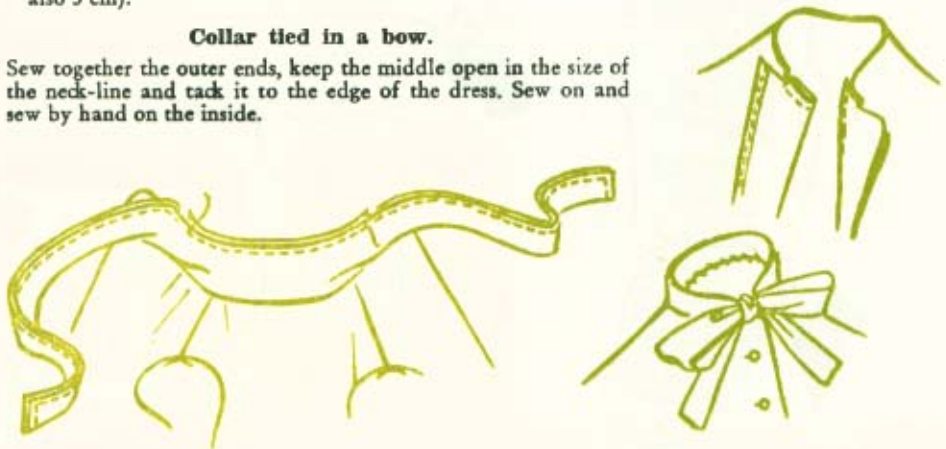
- 1 First work a flap and stitch it loosely to the marked line.
- 2 Then cut two pocket-parts, consisting one third of the dress-material and two thirds of the lining. Cover the marked line exactly with the middle of the dress-material and sew according to drawing.



- 3 Then slash through centre and clip diagonally to the unequal corners.
- 4 Turn over and flatten the pleat formed by the oblique slit, tack and sew by machine.
- 5 Put the second pocket-bag on the prepared bag and stitch it loosely.
- 6 On the right side of the apparel first sew on the pocket-form and then the second seam at a distance of about $1\frac{1}{2}$ cm to 2 cm deep (for thick materials for coats and cloaks also 3 cm).

Collar tied in a bow.

Sew together the outer ends, keep the middle open in the size of the neck-line and tack it to the edge of the dress. Sew on and sew by hand on the inside.





Skirt pocket.

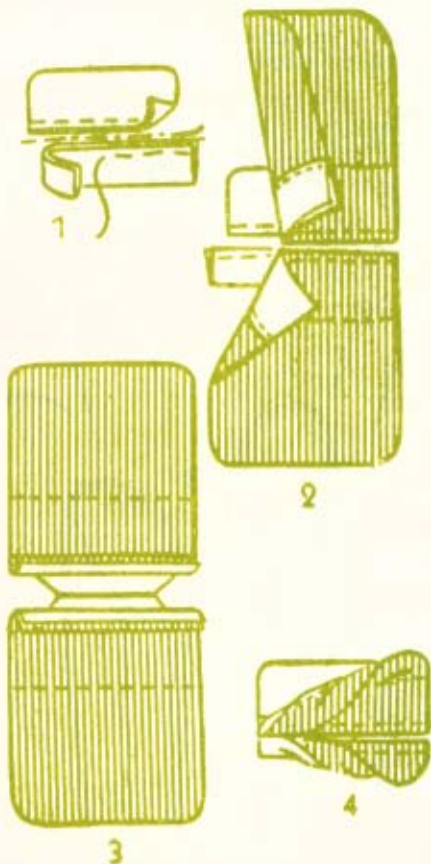
Put together right sides of skirt and pocket, tack, sew and notch where curved. Then turn it round and join it to the bigger piece of the pocket. Sew the side-seam together, then tidy it.



Pocket in side-seam of the skirt.

Sew part of the pocket on each side of the seam, turn it and step-stitch loosely. Stroke flat in the seam the piece of the pocket fastened to the back-side and iron well. Then join the pocket parts and sew the last side-seam of the pocket. Fasten the upper end of the pocket into the belt-band.

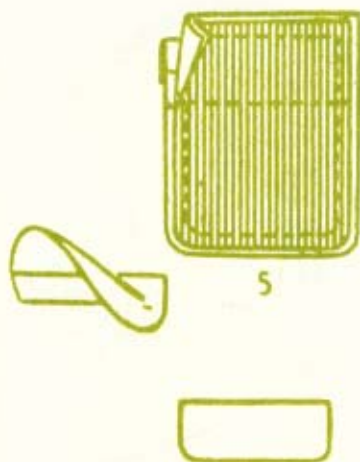




Putting on pocket with flap.

- 1 First work the flap. After being well ironed, it is sewn to the pocket-line. Then cut the border part, put it together and fasten it below the flap. (Cut border part 3 cm longer than the flap.)
- 2 Cut two pocket parts, cover them with the cloth, stitch the so prepared parts loosely on the flap and the border piece and sew.
- 3 Turn over the edges and iron them flat. Then cut in the slit and carefully cut the corners obliquely.
- 4 Pull pocket parts to the wrong side of the material.

- 5 After having sewn the border part with fine stitches to the cut-in corners, the upper pocket bag is folded down and joined to the lower part. Round off the corners and tidy the whole carefully. Finish up with the flat-iron.

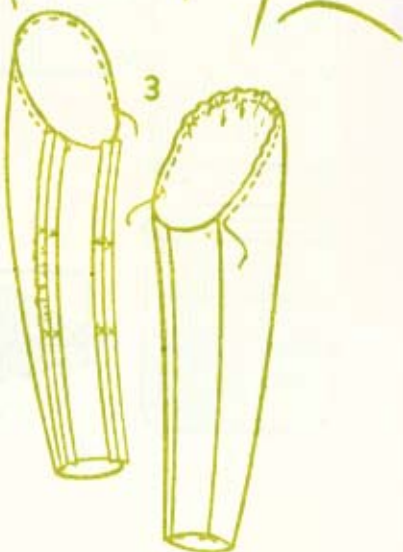


1 **Stitching.** Join the ready stitched upper part with the collar dressed in the same fashion. Iron all the seams well, and cut the starched linen close to the seam.



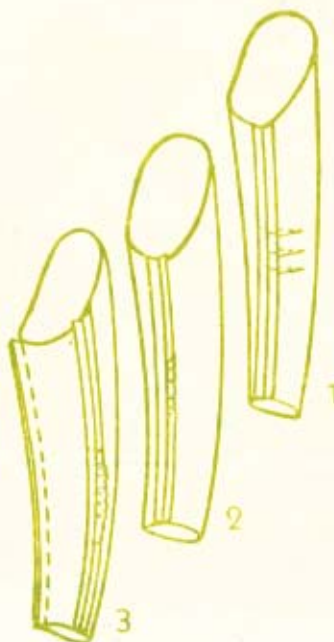
Now work the buttonholes.

- 2 **Collar.** Join the undercollar to an inlay and step-stitch. Stretch the inner and outer margin. Match to the neckline and cover with the cloth after having tried the fitting.
- 3 **Sleeves.** Join the edges according to marked positions, then press. Tuck in the arm-ball and attach it over a pad at the shoulder-seam. Steam it carefully.
- 4 **Gentlemen's shirt-closing with cuffs.** Cut a slit, and tidy one side with a narrow strip. Fasten a longer and larger piece to the opposite side, form it to a point and step-stitch it on. Work cuffs from threefold cloth. Tuck the lower margin of the sleeve, sew the cuff from the left, then step-stitch it on from the right after having fastened it. Work buttonholes. For double cuffs turn under the lower edge of the slit, before sewing on the cuff. Do fourfold buttonholes.

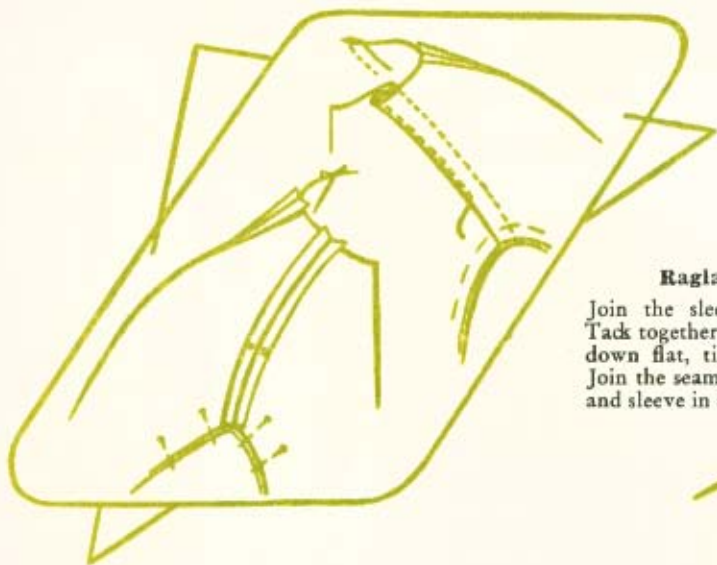


Sleeves.

- 1 One-piece sleeve with elbow darts to give ease at elbow.
- 2 One-piece sleeve with elbow gathering.
- 3 Two-piece sleeve (Tailored sleeve), gathered at elbow.



With a one-piece sleeve join the seam of the sleeve to the seam of the underarm of the clothing. Bring tucked in arm-ball to a fitting form and stitch loosely together. When a shoulder-pad is used, fasten it first to the shoulder-seam and then fit the sleeve in. After having finished, steam it on the wrong side with a moist handkerchief. At the same time iron the seam in a direction towards the sleeve.



Raglan sleeve.

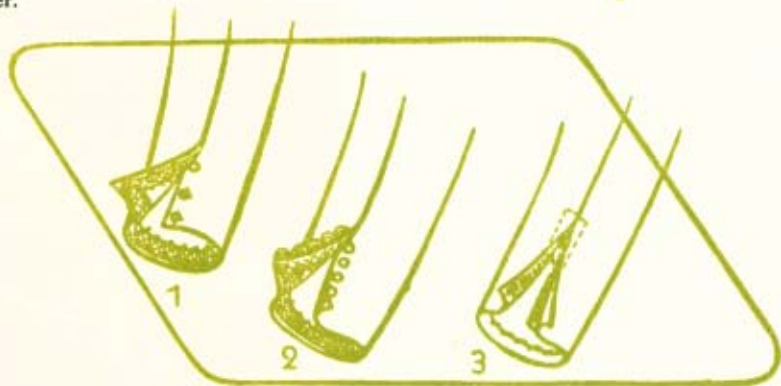
Join the sleeve to the dress. Tack together and sew. Pin seam down flat, tidy or sew down. Join the seams of the underarm and sleeve in a single seam.

Cut loops.

Cut loops will guarantee a good fitting of the button. Form the eyes on a strip of paper, stitch loosely and sew to the cloth. Then pull off the paper and tidy.

Closing of the sleeve. Narrow one-piece sleeve:

- 1 With patent fasteners:
Tidy the sleeves with the seam ribbon, then fasten on the patent fasteners.
- 2 Closing with loops:
Before seaming fasten on the ready-made loops. Only then tidy up with the seam ribbon.
- 3 Zip fastener.





Suit sleeves closed with buttons.

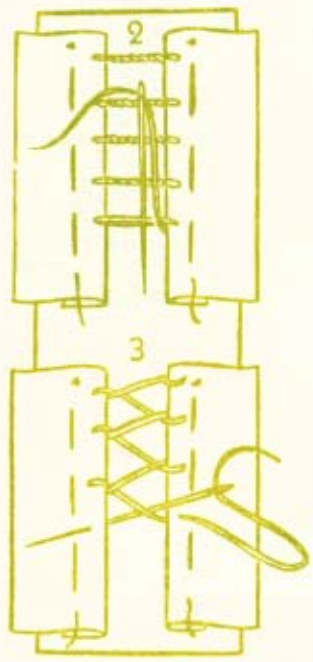
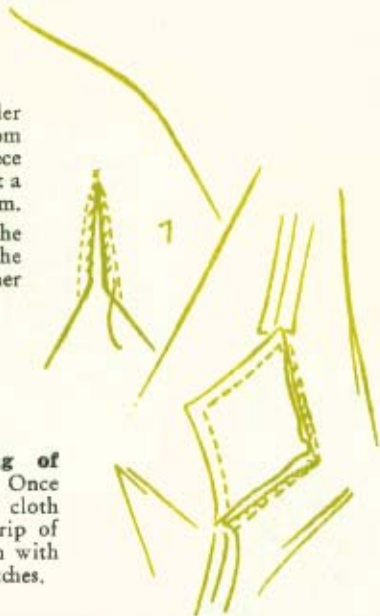
(For a tailored-sleeve only.)

Cut in the border, put together and fasten by witch-stitch. Fix on also the round-tucked seam. Work the buttonholes and put on buttons

To prevent shoulder-straps from slipping, provide narrow linen bands with patent fasteners and fasten them in the middle of the shoulder-seam. Instead for linen straps a little string is fastened to part of the patent fastener.

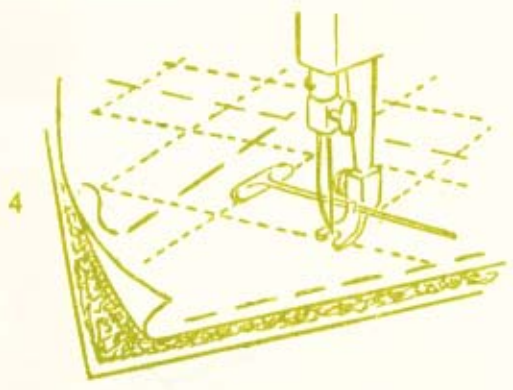


- 1 Kimono-sleeves with square gusset.** In order not to restrict movements, put in a gore. From the seam in front and in the back cut in a piece of 3,5 cm, sew around it and tidy. Then cut out a square piece to match and join it to the cut in seam.
- 2 Faggoting.** First fasten the cloth parts at the right distance on a piece of paper, then begin the faggoting. Stitch from one border into the other and twist the thread round.

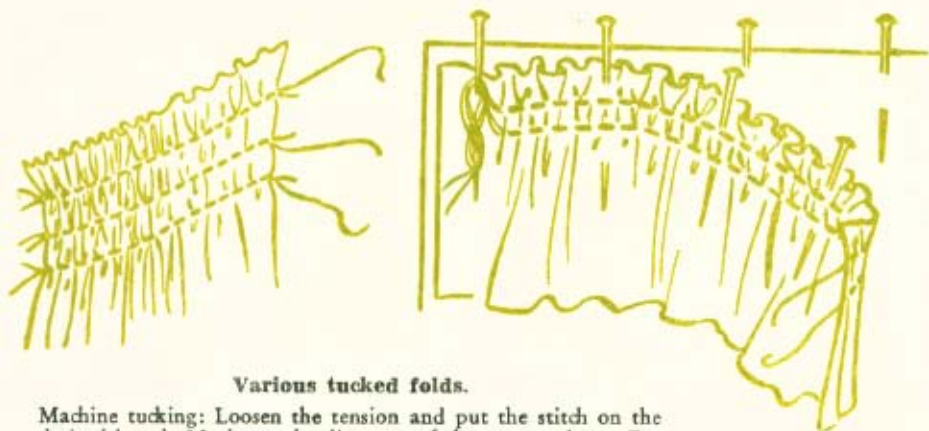


- 3 Simple joining of hollow seam.** Once more fasten the cloth borders on a strip of paper, join them with simple witz stitches.

- 4 Machine-quilting.** First replace presser foot on machine with special quilting foot, and adjust the sliding cross bar with guide to the right distance. Then fasten the cotton-wool padding between the two layers of fabric and mark the exact oblique position by loose tacking. When sewing continuously, great care must be taken to observe the exact distances.



- 5 How to put on hooks and eyes on an elastic waistband.** Clean the edges before attaching to the skirt and sew the eyes to one end. Sew a small fold approximately 3 cm from the other end and fasten the hooks on this line. When fastening to the skirt take care that the overhanging end covers the gap.



Various tucked folds.

Machine tucking: Loosen the tension and put the stitch on the desired length. Mark out the distances of the rows and sew. Fasten the thread ends and pull on the tucking cord for the desired fullness.

Tucking inside a cut part of cloth: Make a paper-pattern, put the full cloth between, then pull the previously tucked parts to the prescribed form.

How to make the tucks stable:

- a To preserve the tucks, cut a piece of straight cloth to the desired form. Then turn over the edges and sew the piece with seam-stitches.
- b Fasten the tucks with simple seam-stitches.



Machine tuck:

Use a special foot, tucking the cloth under the needle, tucking with loose stitches. Try it first on a piece for practice.

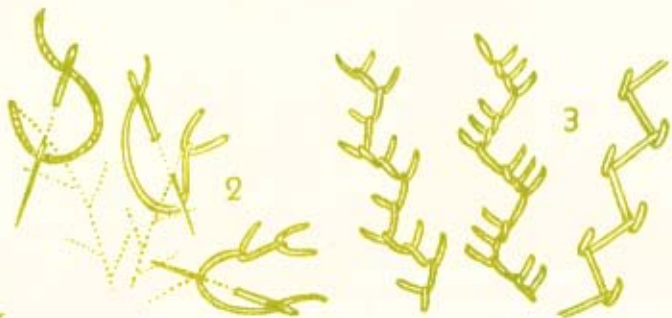
Tucking on an elastic band: Pull the ribbon through an ordinary presser foot, regulate the tension with your hand while sewing. For special materials a solid thread is threaded beside the elastic band or a double elastic band used.

Tucks on a cord (cord tucked within the cloth):

Take the cloth round a cord and fasten it with a row of stepping stitches. Finally pull the thread and gather material together over the cord.

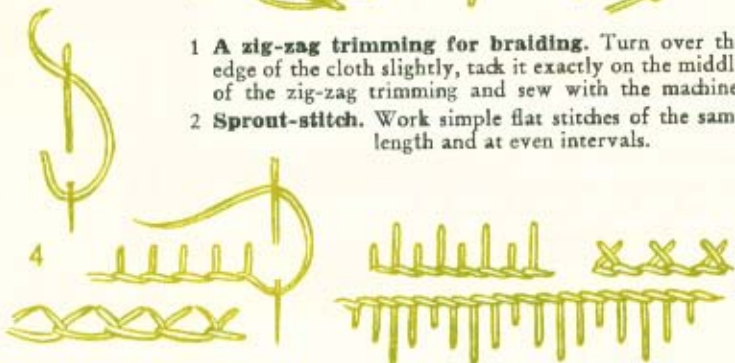


1



1 **A zig-zag trimming for braiding.** Turn over the edge of the cloth slightly, tack it exactly on the middle of the zig-zag trimming and sew with the machine.

2 **Sprout-stitch.** Work simple flat stitches of the same length and at even intervals.



4



3 **Embroidery. Simple stitch.** Work from left to right, bring the needle from left to the line, keep the thread fairly low and make a stitch. Make long or short stitches and group them together in different ways.

4 **Feather stitch.** Make simple stitches on the drawn line and keep the thread under the needle. Do the same for different variations.

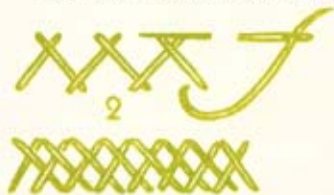
5 **Stalk-stitch.** Bring needle exactly to the line, make a short stitch backwards and work evenly.

6 **French knot.** Turn the thread twice or thrice round the needle, keep it fast with your hand and prick the needle in at the outstitch exactly. Then pull tight.



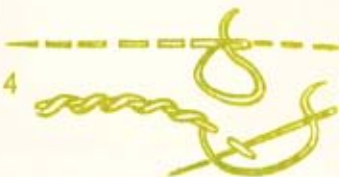


- 1 **Cross-stitch.** First work half of the cross from left to right. Return the same way. For double cross-stitch work two crosses over each other.
- 2 **Witch-stitch.** Work from right to left in exact intervals. On coming back work rather short stitches.
- 3 **Daisy-stitch.** Bring the needle from the inner point to the outer end of the petal, keep the thread in front of the needle and do a small stitch in order to fasten it. Begin again from the middle.



- 4 **Simple stitch sewn around.** Work simple step-stitches, sew around them all with the same or a different coloured thread.

- 5 **Sewing on of pearls and sequins.** In order to sew the sequins one by one use a small pearl to fasten them.



- 6 **Sewing the sequins in scales.** With a back-stitch close to the last sewn-on sequin, fasten another sequin. In the same way sew small pearls in a straight line on the cloth.



Way of forming knitting patterns to meet all sizes required



Paper pattern of bodice according to bust measurement



Knit in stitch desired gradually increasing until armhole is reached



Gradually decrease for shaping of armhole. For each opening divide stitches in half



The knitted side to be slightly damped and pulled to pattern-shape secured with pins



Now lightly iron over the same using cloth



To arrive at the correct number of stitches required knit a 5 or 6 cm. wide strip and measure as illustrated

How to economize in cutting

The paper patterns are placed to best advantage on doubled material. All parts with centre-fold to be put to fold of material. Full attention must be paid to weave of cloth. (See arrows.)



Sundries



Right: A hole again in the pocket of gentleman's trousers! The new pockets will be made best of thin Swedish leather. They will not spoil so easily and can be cleaned with soap and a brush.



Left: A lining corsage is made of fine lining-cloth or of cambric. If it is not done just to protect finer woolen garments, it may well be provided with shoulder-pads and dress-shields to be worn under a pullover.

Adjust skirt length of the models, to suit your own taste, fashion trends and your own figure. Be sure to check paper pattern before you cut out material.

Man is the standard measurement of all things

The units of measurements of man ascertained by the investigations of A. Zeising.
The length of a hand is equal to the length of the face, the length of the face makes a tenth of the length of the body; — the body length is equal to eight times the head length. — The width of the outstretched arms, measured from finger tip to finger tip corresponds to the full length of the body, — the forearm, measured from the elbow to the wrist corresponds to the measurement of foot length.

Units of measurements by A. Zeising

h = full length of body.

$\frac{1}{8}h$ = the whole upper part of the body.

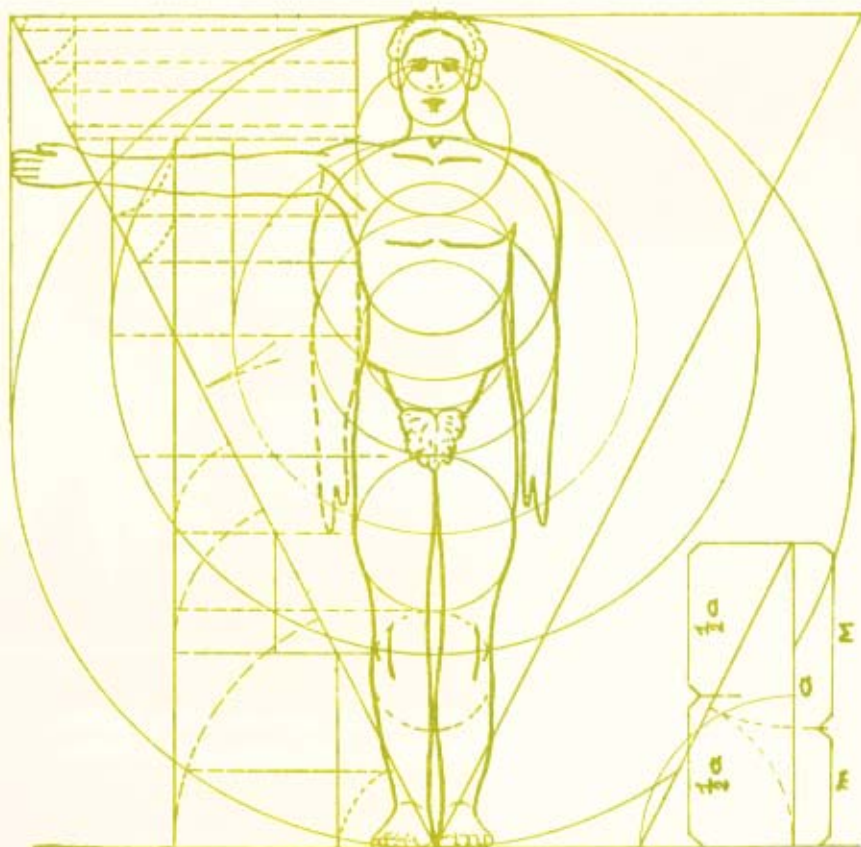
$\frac{1}{4}h$ = length of leg from ankle to knee and length from chin to navel.

$\frac{1}{6}h$ = foot length.

$\frac{1}{4}h$ = head length from crown of the head to lower chin.

$\frac{1}{10}h$ = height of face and length of hand to wrist joint.

$\frac{1}{12}h$ = width of face on a level with lower cant of nose just as width of leg above ankle etc.



Description of models

Model No.

- 1 Club-jacket as a decorative complement. Pattern 1
- 2 Youthful fashion for somewhat fuller figures. Pattern 2
- 3 If hips are stronger, girdle is worn lower. Pattern 2
- 4 A model — like mamma — for the daughter 12 years old. Pattern 1
- 5 Dress- and jacket-ensemble, most actual. Pattern 3
- 6 A good use of rests for a basic model. Pattern 4
- 7 A white collar for the worn flannel dress. Pattern 2
- 8 Rounded figures like to wear shawl collars. Pattern 2
- 9 Collar trimmings with smart bow. Pattern 3
- 10 Highly actual coat-dress. Pattern 5
- 11 Dress- and coat-ensemble. Dress pattern of model No. 2. Pattern 2
- 12 Fashionable squares for this elegant coat. Pattern 6
- 13 Geometrical quilting gives this model for somewhat stouter ladies a stylish accent. Pattern 7
- 14 This basic pattern model is thought for ladies with measurements of bust between 102 cm—120 cm. Pattern 8
- 15 Lower sewn on pleats can be worn also by stouter ladies. Pattern 9
- 16 Allround model with chic. Pattern 10
- 17 Young ladies like large squares. Pattern 11
- 18 Favorite linen-dress. Pattern 12
- 19 Young fashion for teenagers and slim ladies. Pattern 13
- 20 The same model without girdle, invisible fastening and $\frac{3}{4}$ sleeves. Pattern 13
- 21 Bolero with trimmings. Pattern 25
- 22 Comfortable pleats for walking in becoming skirt. Pattern 14
- 23 Suitable shorts for a stroll on the beach. Pattern 11
- 24 Correct upper part for the sun bath. Shorts. Pattern 12
- 25 Trousers-suit for cycling. Pattern 15
- 26 Beach-dress for the holidays, easily to be tailored. Pattern 14
- 27 Elegant shirt-blouse. Pattern 16
- 28 Shorts with chic. Pattern 17
- 29 The stretching line for figures not-so-slim. Patterns 18 and 19
- 30 Blouse with dots and sleeves make this model complete. Patterns 18 and 19
- 31 Lounge suit for Frederic aged 8—12 years. Pattern 19
- 32 Shirtblouse for Frank aged 3—6 years. Pattern 20
- 33 New line of trousers also for the very youngest. Pattern 20
- 34 Fashionable trouser dress. Pattern 21
- 35 Blouse with little material, quickly to be tailored. Pattern 4
- 36 Very fashionable is this striped blazer for young ladies. Pattern 23
- 37 The little white dress for summer. Pattern 22
- 38 The same cut with long sleeves. College model. Pattern 22
- 39 Ball dress for the party. Pattern 24
- 40 Romantic look stamps this style of blouse. Have the ruches pleated. Pattern 26
- 41 Elegant Deux-pièces with velvet girdle. Pattern 27
- 42 This head bow should not be missing when going on your holidays. Pattern 26
- 43 An elegant Deux-pièces for the rendez-vous. Pattern 28
- 44 Practical kerchief. Made of remnants of material. Pattern 8
- 45 Lutterloh Fashion, also for the first professional years. Patterns 17 and 29
- 46 Teenager-model with gored skirt. Upper part cut of model 45. Pattern 29
- 47 Such a smart jacket you are always in need of. Basic pattern model 43. Pattern 28
- 48 Festive party model with embroidery of pearls. Pattern 30
- 49 Special model for large widths, 102 cm—120 cm upper width. Pattern 31
- 50 Particularly stouter figures love striped models. Pattern 32
- 51 Bewitching chanel jacket. Pattern 33

Model No.

- 52 Straight skirt. Pattern 33
- 53 Black and white combination from the same pattern. Pattern 33
- 54 Let there be colour! Skirt from model 52. Patterns 33 and 34
- 55 Sleeveless blouse in same colour as jacket lining; use bias binding to finish arm-holes. Pattern 34
- 56 A dark costume for the fuller figure and festive occasions. Or you can make a light coloured linen suit with dark collar. Combine with skirt from model 52. Pattern 35 — skirt pattern 33
- 57 Match it with sleeveless blouse, with some stitching in the colour of the costume. Pattern 60
- 58 A model of the New Age. Pattern 36
- 59 A smart flannel dress coat from the same pattern: for the office, or, use a brocade for special occasions. Pattern 36
- 60 Attractive practical dress for the secretary. You can vary the colour of the yoke. Pattern 37
- 61 Change of collars to suit your fancy. Plain, striped, spotted or a checked pattern. Most practical to sew several sets at the same time. Pattern 40
- 62 Or, you can decide for the classic white! Pattern 40
- 63 A model with the favorite sweater effect. Pattern 41
- 64 Fashionable house- or beach dress. Pattern 38
- 65 Men's short towelling beach coat. Pattern 39
- 66 Sporty model for ladies of all ages. Pattern 42
- 67 Knitted cuffs and a turtle neck collar are the rage with young ladies. Hand stitching. Pattern 43
- 68 A young fashion in the „aeronaut style“. Pattern 43
- 69 Complete the ensemble with a double sided cape, material matching the skirt. Scope for a lot of variety. Patterns 43 and 44
- 70 Dresses of this kind are suitable for every season. Pattern 45
- 71 Elegant 2-piece suit. Pattern 49 — skirt pattern 33
- 72 Fashion for young people. Pattern 46
- 73 This model has advantages for the fuller figure. Pattern 48
- 74 The same model made from pure silk with playful flounces to enhance the feminine appearance. Pattern 48
- 75 A pearl embroidered jacket completes the outfit for the evening. Pattern 47
- 76 Several different sets of trimmings add variety to the day. Pattern 50
- 77 The new style also for blouses and jumpers. Pattern 51
- 78 Very smart three piece suit for the journey. Easily to be tailored. Pattern 51
- 79 Basic pattern for straight skirt in model 52. Pattern 33
- 80 This striking tie pulled through an outsize buttonhole lends a jaunty appearance. Pattern 52
- 81 Charm and youth radiates from this teenager model. Pattern 53
- 82 The indispensable little dark dress. Expensively embroidered material can be used for festive occasions. Pattern 54
- 83 The young lady will use this basic pattern to combine various materials according to individual taste. Low collar with a wide satin-finish. Pattern 54
- 84 Tie with an original monogramme. Pattern 55
- 85 The jabot returns: made from the finest material, or from lace. Patterns 54 and 55
- 86 Collar trimmed with scalloped lace. Pattern 55
- 87 Pretty scarf collar. Pattern 55
- 88 Just the thing for that little party! Both blouse and jacket are completely lined. Pattern 56
- 89 Employ model 52 for the straight skirt. Pattern 33
- 90 You will find this elegant coat increasingly useful with party dress of model 82. Pattern 57
- 91 Distinguished dress for the bride's mother. Pattern 58
- 92 A new idea from Rome. The lacing adds colour. Pattern 59

Model No.

- 93 In the evening an expensive edging adds a festive tone; 7 inches of dress material sewn onto the petticoat. For really great occasions have it ankle length. Pattern 59
- 94 Pretty communion dress with lace trimmed scallops. Patterns 60 and 61
- 95 What about using some remnants to sew this little dress. 5—9 years. Pattern 61
- 96 An elegant dress for a holiday. White or black to suit occasion. Patterns 62 and 63
- 97 Afternoon dress from printed cotton. Pattern 63
- 98 Have this dainty flounce pleated before you cut it out. Pattern 62
- 99 Short cocktail dress with pearl embroidery on bodice. Pattern 64
- 100 Bridal dress. Can also be made from lace. Patterns 64 and 62
- 101 Take a whack at it and half of your sewing is done. A kilo more or less doesn't count in this pretty allround model. Pattern 65
- 102 An international cutting line is shown by this cute model with its clever parting seams. Pattern 66
- 103 Attractive diagonal stripes are setting the fashion for this coat model. Pattern 67
- 104 This is the dress skirt for the pullover as desired by the school-girl. Patterns 65 and 66
- 105 An ideal sporting model for the bowling-alley and the bicycle. Patterns 69 and 83
- 106 With it Bermudian shorts of the same material. Pattern 69
- 107 Smart school dress. Pattern 70
- 108 A sporty trousers dress for slender ladies. Pattern 71
- 109 Sportshirt for boys, 6—12 years of age. Pattern 72
- 110 A good fit of the tie can only be obtained if it cut slantingly. With the rest of the material you can make a smart triangular scarf for mother. Pattern 72
- 111 Youth wants to be able to move; a wide skirt is suited for it. Pattern 73
- 112 A man's shirt for young gentlemen. Pattern 74
- 113 Vests of a youthful style are dominating. Pattern 79
- 114 Jacket with Ralley stripes for leisure time. Pattern 79
- 115 Elegant sporty coat. Pattern 76
- 116 A gentleman feels comfortable in a double-rowed sports coat. Patterns 77 and 82
- 117 Young fashion in the English style. Border quilting. Pattern 78
- 118 Stitched work always has an effect on a plain material. Pattern 82
- 119 The elegant coat is brought in to harmony with the dress-coat-ensemble. Pattern 75
- 120 Effective fashioned striped model for the afternoon walk. Pattern 81
- 121 A practical jacket is the right thing for school. Pattern 80
- 122 With long trousers the suit is complete. Pattern 80
- 123 Stressed seams are particularly effective. Pattern 83
- 124 Well wearable girdle dress with pleated skirt. Pattern 84
- 125 Blouse to be worn under the skirt with flattering Jabot. Pattern 85
- 126 New kilt skirt. Pattern 86
- 127 Actual and fashionable Chanel jacket. Pattern 85
- 128 Slightly stout ladies like this festive two-piece dress. Patterns 68 and 88
- 129 Stouter ladies too like to wear blouses in the style of the Austrian-Look. Pattern 86
- 130 Ladylike model for going shopping. Pattern 87
- 131 These little dresses are much in vogue and quickly tailored. Pattern 88
- 132 With this collar trimming you can modernize an old dress. It can be sewn on to it or buttoned. Pattern 91
- 133 For this blouse you can take the cut from blouse model No. 142. Pattern 95
- 134 Scotch squares look well for this dress-skirt for ladies engaged in an occupation. Base cut of model No. 131. Pattern 88
- 135 For the party a little dress combined with lace. Base cut from model No. 131. Pattern 88
- 136 Television dress or dress for the house. Pattern 89
- 137 The long trousers can also be patterned like the upper part. Pattern 89
- 138 The traditional shirt-blower with interesting long cuffs. Patterns 73 and 90
- 139 Quite new is a skirt-vest-set in a pigtail pattern. Pattern 92
- 140 Very elegant and up to date is the long jacket in the knitted Chanel-Look. Pattern 92
- 141 This actual cut is used for every kind of girdle-dress. Pattern 90

Model No.

- 142 A popular shirt-blouse, this time the stress lies on the cuffs. For the cocktail hour with Petit-Point-Pearl embroidery. Pattern 95
- 143 New also is this dress-skirt. Silver buttons and a silver clasp on the belt. Pattern 91
- 144 Princess form for slightly stout ladies is always actual. Patterns 93 and 71
- 145 A lady who is no longer slim can present herself also in attractive designs. Pattern 94
- 146 Stress is laid here on the V-shaped neckline. Pattern 94
- 147 A very practical dress for ladies no longer quite young. Pattern 95
- 148 New blouse in pullover form. Pattern 93
- 149 Young gentleman's shirt for leisure time. Pattern 96
- 150 A practical house frock. Pattern 96
- 151 Slim ladies can wear such an extravagant model. Pattern 97
- 152 A timeless girdle-dress. Pattern 98
- 153 With a knitted band you obtain a smart two piece dress. Pattern 98
- 154 This college model, diagonally striped, a fascinating effect. Pattern 99
- 155 Or with trimmings and buttons in contrast colours. Pattern 99
- 156 Here the model was accurately stitched by hand. Pattern 99
- 157 Sporty elegance also for the office. Patterns 100 and 99
- 158 The fashionable zipper in this stylish blouse meets with great approval. Patterns 101 and 102
- 159 Youthful blouse in the Austria-look. Pattern 102
- 160 Fashionable elegance in the step costume. Pattern 103
- 161 Or in the favorite costume à la Chanel. Pattern 103
- 162 Here you have a collar to tie for blouse pattern No. 159. Pattern 102
- 163 Dirndl dress for girls from 8—12 years of age. Pattern 104
- 164 Sew your Dirndl dress in your favorite colour. Pattern 105
- 165 The blouse with tie is intended for young ladies and girls. Pattern 106
- 166 Here you choose a feminine collar to bind and to go together with long sleeves. Pattern 106
- 167 To it: a classical two piece. Pattern 107. Skirt, pattern 103
- 168 An ideal dress for the time of pregnancy. Bordered neckline. Pattern 108
- 169 Cut No. 167 is to be used for this dress. For festive occasions in black and white. Pattern 107
- 170 Classical blouse with attractive tie. Pattern 109
- 171 The model desired for always young age-groups. Pattern 110
- 172 Or else — for the young lady. Pattern 110
- 173 New fashioned blouse. Pattern 123
- 174 Don't shrink from colour. Face the sun good-humouredly. Pattern 111
- 175 Granny too likes to wear it. Patterns 112 and 118
- 176 The V-neckline makes you look taller. Let in step pleats give an animated step-width. Patterns 113 and 117
- 177 Or a bright collar harmonizes with the cuffs. Cut out without pleats. Patterns 113 and 117
- 178 A little cape for the girl about to be confirmed. Pattern 115
- 179 A festive dress for the confirmation. Patterns 114 and 115
- 180 Here with a plain collar and tight sleeves. Pattern 114
- 181 For the theater a larger breathy collar. Pattern 112
- 182 Charming dress for Holy Communion. Pattern 116
- 183 Collar trimmings for festive dresses. Pattern 115
- 184 Classical boy's shirt, 1—3 years of age. Pattern 117
- 185 Marcus wears his first trousers tailored to measure. Pattern 118
- 186 His particular pride is the fashionable and flowered tie. Pattern 118
- 187 Young elegance for sunny days. Pattern 119
- 188 Here with stylish stand-up collar and $\frac{3}{4}$ sleeves for cool weather. Pattern 119
- 189 With smart collar-cuff-trimmings. Young fashion in black. Pattern 122
- 190 A charming model without age-limit. Pattern 120
- 191 A hanging dress for children from 2—5 years of age. Without insertion. Pattern 121

Model No.

- 192 Here with insertion. A charming festive dress for children from 1—4 years of age. Pattern 121
- 193 Little blouse with open neck. Pattern 122
- 194 Hanging dress for teenagers. Pattern 123
- 195 Stripe effects also in the new fashion. Pattern 124
- 196 A dress for little girls, 1—4 years of age. Pattern 125
- 197 Panties made of the same material. Pattern 125
- 198 A lady-like model. Pattern 126
- 199 An airy girl's dress for school. 6—10 years of age. Pattern 127
- 200 Or very well-dressed with plaited skirt and long sleeves. Pattern 127. Skirt, pattern 108
- 201 This standard model should not be missing in your wardrobe. Pattern 128
- 202 Light collar with coloured «slides». Pattern 128
- 203 A universal collar with monogram. Pattern 128
- 204 Basic model always fashionable and chic. Pattern 129
- 205 Ladies on the heavier side wear the same without a belt with or without blinds. Pattern 129
- 206 Heavy women like this festive jacket very much. With or without a collar. Pattern 130
- 207 Ladylike elegant out of festive material, black or in current color out of Jersey. Pattern 131
- 208 We are very proud of this Allround-model. Leatherbuttons. Pattern 132
- 209 It is a good idea to wear a turtleneck sweater without sleeves with the fashionable Shetland dress. Pattern 133
- 210 For the cocktail hour a silver-model, exact tuckquilting. Pattern 133
- 211 Mother is really going out! The jacket with valuable tip with curved notches. Pattern 134
- 212 And too, a party-dress can have the curved notches effect. Cut the lining with the upper material. Pattern 134
- 213 Blouse in the romantic-look. Without flounce for the evening. Also good for the silver-look. Pattern 135
- 214 Very big in fashion is the velvet suit with effective jewelry buttons. Pattern 136
- 215 Straight skirt. A compliment for this young fashion. Pattern 136
- 216 This Kaftan-model can also reach down to the heels, without blinds, only with the zipper in the back, with oriental Kashmir-model it can reach great effect. Pattern 137
- 217 Festive Kasak with trumpet sleeves. Patterns 137 and 138
- 218 Elegant pants for the evening- or television dress. Pattern 138
- 219 With this gem embroidered model, the evening must be successful. Pattern 139
- 220 Fast dances require swingful skirtwidths. Cut the skirt according to the pleats. Pattern 140
- 221 Playful loops on the new top part. Pattern 140
- 222 A collar away from the neck and pailletten newly formed. Zipper or buttons in the back. Pattern 140
- 223 Very young represented is the embroidered Passe with pearls. Pattern 139
- 224 An extravagant dress to go out with, interesting opening in the back. Patterns 139 and 140
- 225 Changing model — for the heavier lady a two-piece out of silk. Pattern 141
- 226 With this collar-inset every V-formed neck can be made livlier. Pattern 142
- 227 A light pikee collar. Pattern 142
- 228 The ideal compliment for the sleeve-blind. Pattern 142
- 229 A modern jacket in decent colors for the lady is fashionable, elegant and chic. Strengthen the collar with an inlay. Pattern 142
- 230 For the dress without sleeves the basic pattern is used. Choose the one most useful for your neck. Pattern 129
- 231 An attractive blouse for the small celebrations. Pattern 143
- 232 For the big evening a skirt down to the heels. If a evening-dress is made, the skirt should be set in at the waist. Pattern 143
- 233 Charm, chic and elegance for the mother-in-law! Pattern 144
- 234 Safari-look is trump. Shirtblouse in military-style. Pattern 145
- 235 Pants-skirt with front zipper. For the pants-dress the blouse is only cut to the waist. Fashionable chain-belt. Pattern 145
- 236 Young dress without much ado. Pattern 145

Model No.

- 237 Instead the Mini-Dress a Maxi-Sweater according to the pattern, knitted with the classic pigtail-pattern. Pattern 146
- 238 The fashionable coat for the young generation. Pattern 147
- 239 Party-model with the cajoling pearl-embroidery. Pattern 148
- 240 Combine the new colors for the successful model. Pattern 148
- 241 Scandinavian-look for the men-holiday-jacket. Pattern 149
- 242 Men-skipants out of elastic material. Pattern 150
- 243 Shock-colors for every season. Blouse with covered closing. Pattern 151
- 244 The new zipper-closing is useful for the costume-blouse. Pattern 152
- 245 Modern men like Sweats, collars, pockets and sleeves knitted in rib-pattern. Pattern 152
- 246 Austria-look is presented with cajoling velvet-collar and silver-buttons on the jacket. Pattern 153
- 247 An easy cut skirt gives the necessary step-width. Pattern 146
- 248 Young-girl-style also for the time of pregnancy. — Golfpleat — Girlish women wear this dress also without sleeves, without a collar for the evening. Pattern 154
- 249 To the pants this model out of Kasak-sounds is shortened. Pattern 154
- 250 Buy some more material for your dress, your daughter wants to be dressed fashionable too! Pattern 130
- 251 Feminine pattern for a nice morning-dress. Pattern 155
- 252 Convenient work-coat for the man. Pattern 156 — Gentlemen's trousers. Pattern 157
- Underwear for him. Pattern 157
- 253 The cape is really coming. — The costume-cape is worked with velvet-collar and silver-buttons. A good lining is cut with the upper-material. Pattern 158
- 254 A model for the modern woman. Pattern 159
- 255 The coat goes with it. Pattern 160
- 256 More safety in a comfortable tennis dress. Pattern 161
- 257 Who doesn't feel young enough today for a trip on the bicycle? According to mood, highly closed up or widely cut out. Pattern 161
- 258 From the office to the rendezvous; with a fashionable checkered coat. Pattern 162
- 259 A base cut, apt for cheerful colours, dressing gowns, beach- and house-dresses. Pattern 163
- 260 For the feast! The right part of the skirt gets a feminine asymmetrical note. Only to be cut once. Pattern 163
- 261 A new possibility of combination for the fashionable leather material BLACK and WHITE. Patterns 162 and 163
- 262 Young style in the mode of a shirt-blouse. Pattern 164
- 263 Here closed up to the neck, plain or patterned, pioneer style. Pattern 164
- 264 Plaited leather girdle. Pattern 164
- 265 Black and White leather girdle. Pattern 164
- 266 Boutique model from Vienna. Pattern 165
- 267 With this jacket you are always ready to go out. Pattern 166
- 268 Charming Chanel jacket with decorative flower ornaments. Pattern 167
- 269 This skirt is slightly wider cut. Pattern 167
- 270 Sleeveless blouse with tie-collar. Pattern 168
- 271 Here you wear the Chanel jacket with the party pyjama. Base cut of model No. 268. Pattern 167
- 272 Elegant trousers-dress. Pattern 169
- 273 The variable collar bound to a binder. Pattern 168
- 274 With a girlish collar and white cuffs you have here the classical college blouse. Patt. 168
- 275 Madame Emely takes Arco out for a walk. An ideal model for upper widths, 104—130 cm. Pattern 170
- 276 Stitched collar. Pattern 170
- 277 Classical vest for stouter figures. 104—130 cm. Pattern 170
- 278 Here the insertion can be checkered, striped or dotted. Pattern 171
- 279 Or plain coloured, here quite lady-like. Pattern 171
- 280 Contrast colors for dress-jacket-ensemble. Patterns 171 and 172
- 281₂ Border trimmed finish embellishes sleeveless child's dress, from 2—6 years of age. Patt. 173

Model No.

- 282 Charming with velvet collar and small sleeves. 2—6 years of age. Pattern 173
283 Margaret is pleased with stripes and long sleeves. 2—6 years of age. Pattern 173
284 A nice pyjama for Mary. 5—9 years of age. Pattern 174
285 Sleeping- or playing-suit. Pattern 174
286 Deux-pièces for portly ladies. 100—120 cm. Pattern 175
287 Becoming chic for large widths 100—120 cm. Pattern 176
288 Young fashion. Dress skirt made of kid leather. This model is also good to wear to the trousers No. 271. Pattern 177
289 New hit! Dress-dress-ensemble. Hidden zip fastener under leather trimming. Pattern 178
290 Elegant in a practical hanging-dress. For girls 2—6 years of age. Pattern 179
291 Bell-shaped skirt. Glittering little stones or tinsels for a festive dinner dress. Pattern 180
292 Up to date for ladies engaged in office work, narrow skirt and low girdle. Pattern 181
293 An indispensable allround jacket. Pattern 182
294 Young ladies are fond of wide skirts with graceful liberty to move in. Pattern 183
295 Boutique style from Paris. Pattern 184
296 Winged for the rendezvous. Pattern 185
297 For the sporting skirt to pleats are ironed in permanently. Pattern 185
298 Characteristically stitched blouse with ball buttons in the Italian style. Pattern 188
299 Smart dress for Holy Communion. For girls from 6—10 years of age. Pattern 186
300 Dancing lesson model for teenagers. Pattern 187
301 A festive bolero for the playgoer. Pattern 187
302 Double collar trimming for teenagers. Pattern 189
303 Festive sleeve with new graded cuff, attached to the lining. Pattern 188
304 Plan today for tomorrow! Today a confirmation model. Pattern 189
305 Tomorrow for the festival dress a festive bolero for playgoing and for family festivities. Pattern 190
306 Okey — the family is growing. A very pretty model for our youthful mummy. Patt. 191
307 Ladies up to date for the newest fashions are enthusiastic about this 7/8 Raglan coat. Pattern 192
308 This short festive dress presents itself refreshingly young. Pattern 193
309 For the great wedding day and for official occasions a dress white or any other colour, with or without sleeves. Pattern 193
310 Shirtblouse with hidden fastening. Pattern 194
311 A unique charm distinguishes this pretty dress-skirt in the Granny Look. Ladies conscious of fashion use velvet goatskin. Pattern 195
312 A fashionable and practical daydress together with a rollshaped pullover. Pattern 195
313 An ideal blouse for daily wear. Pattern 196
314 Comfortable and elegant is this model blouse. Pattern 197
315 Such a collar trimming is always attractive and nice. Pattern 195
316 Girdles are again the fashion. Pattern 196
 A The golden chain — embellishing supplement. Pattern 197
 B Contrast with white leather buttons. Pattern 197
 C Handstitched work with ball buttons. Pattern 197
317 Girdle with stylish rings. Pattern 197
318 The particularity of this deerskin girdle are the fringes and a monogram. Pattern 197
319 Large scarf made of material or fur. Pattern 199
320 A fitting woolen blouse. Pattern 198
321 Slender cut skirt with fashionable girdle. Pattern 198
322 Anorak with tunnel girdle for girls 6—10 years of age. Pattern 199
323 Girls of the same age button the collar as shown here. The hood is provided with a zipper and can thus be taken off. Pattern 200
224 Girls from 8—14 years of age like sporty stitched work. Pattern 201
325 Elegant ski-ing dress with tunnel girdle for boys 12—16 years of age. Pattern 202
326 The nightshirt has conquered the fashion market. Pattern 203
327 Gentlemen too, feel at ease in this nighty. Pattern 204
328 Classical morning coat for ladies. Pattern 205

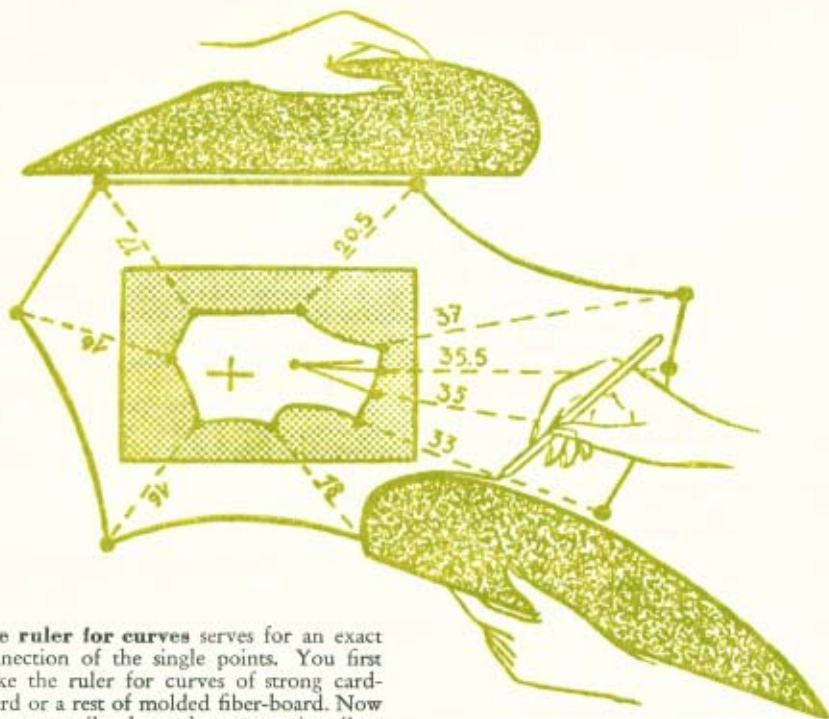
Model No.

- 329 Home-dress for the gentleman. Pattern 206
- 330 Shirt blouse. Pattern 207
- 331 «Maxi», the elegant waistcoat. Pattern 208
- 332 «Mini», plaited skirt with border trimming. Put the cut on pleated material. Pattern 208
- 333 Elegant waistcoat made of Calais-lace for festive parties. Cut from model 331. Pattern 208
- 334 This plaited skirt is attached between lace and lining. Pattern 208
- 335 An oriental patterned shawl is absolutely necessary. Pattern 209
- 336 This attractive model has turned out very well. The buttoned and plaited part is fastened to the lining. Favorable for large bust measurements. Pattern 209
- 337 Motives of embroidery enrichen this slender-cut model, short or long. Pattern No. 336 without plaited part. Pattern 209
- 338 For the garden party; pearls and small grains of gold scattered like shining stars on the jacket belonging to it. Pattern 210
- 339 In our time a longer type of jacket is in demand. Fit to wear with or without girdle. Pattern 211
- 340 Pleated skirt. Pattern of model No. 332. Pattern 208
- 341 The working up of tweed with Lastex material makes possible this ideal cutting-form for the time of expectation. Pattern 210
- 342 In addition to it a protecting cape of a rustic kind. Pattern 212
- 343 A »BLACK AND WHITE« blouse model from Paris. Pattern 213
- 344 Timeless is this white woolen blazer; decorative and in vogue. Patterns 213 and 215
- 345 The simple skirt remains short. Pattern 215
- 346 This sporting costume with girdle in very much in vogue. Pattern 214
- 347 For cold days the cosy muff. The lining has an inside pocket with zipper for all kinds of trifles. Standard measurements. Pattern 201
- 348 The narrow sleeves go well with the present style. Pattern 216
- 349 Young fashion for all hours of the day. A teenager model in a uniform style. Pattern 217
- 350 Teenager model. Pattern 218
- 351 Pattern for a pullover, hand- or machine worked. Pattern 194
- 352 Youthful skirt for young ladies. Pattern 213
- 353 Romantic flower pattern for a shirt-blouse. Patterns 218 and 219
- 354 The effect of the girdle brings a change to maternity clothing. Pattern 219
- 355 Becoming fashion for the time of expectation. Pattern 220
- 356 The same model for the sporting future mother. Patterns 220 and 221
- 357 The velvet cape for the evening fashion. Pattern 342 with fur-bordered hood. Pattern 212
- 358 This snow-white trimming produces a truly feminine and flattering effect. Pattern 221
- 359 A white collar-trimming renews the older dress. Pattern 221
- 360 «Green light» for bust measurements from 110—130 cm. Pattern 222
- 361 Allround model. Home-dress. Pattern 223
- 362 A sporty coat model for every age. Pattern 224
- 363 Roll collar fitted shift dress with interesting detail at waistline darts. Pattern 225
- 364 High round neck, $\frac{3}{4}$ sleeve jacket gathered on hip band. Opening at front dramatically exposes dress to advantage, making an unusual ensemble. Pattern 225
- 365/366 1-piece short sleeved sheath, with detachable wrap-around over-panel set off to advantage with lace edging. Pattern 226
- 367 Perennial 2-piece dress with interesting detail at neckline and button-down pockets. Pattern 227
- 368 Ever-popular tailored dress with different collar treatment, and slightly flared skirt with 3 pleats at each side of front. Pattern 228
- 369 Raglan sleeve 1-piece dress gathered onto rolled collar. Detail may be added by embroidering down a side seam. Pattern 229
- 370 Smartly tailored 1-piece shift with deep V neckline and dickey. Note pleat at front shoulder for added tailoring. Flat hip pocket optional. Pattern 230. May be converted to jumper dress by omitting sleeves and dickey.
- 371 Decollete cocktail dress with swirling permanently pleated skirt. Bodice beading adds a touch of glamour. Pattern 231
- 372 Detachable shawl collar with large bow to be worn with any scoop neckline. Patt. 231

Model No.

- 373 Stole for cooler evenings. Pattern 231
- 374 Elegant simplicity of line in this straight full length evening gown adds great interest. May be made panelled by stitching narrow seams as indicated on pattern 232
- 375 Evening cross-over jacket, gathered on waistband, and $\frac{3}{4}$ sleeve. May be trimmed with fur cuffs. Patterns 232 and 230
- 376/377/378 Princess line sheath with flattering side panel shaping. Add variation by beading neckline or attaching draped collar. Pattern 233
- 379 Basic $\frac{3}{4}$ sleeved dress with interesting side pleated skirt. Accordion pleated collar and jabot add a touch of femininity. Pattern 234
- 380 Sheath dress with interesting neck to waistline detail. Patterns 235 and 227
- 381 $\frac{3}{4}$ sleeve, princess line jacket with Italian collar. Patterns 235 and 229
- 382 Shift dress with dickey and interesting neck to waist trim and tie belt. Pattern 236
- 383 Detachable tailored collar to make another version of Model 382. Pattern 236
- 384 Classic style dress with interesting neck and front waist trimming for fashionable effect. Pattern 237
- 385 Slim line 2-piece suit. $\frac{3}{4}$ length sleeve may be enhanced with fur trimming. Patt. 238
- 386/387 Straight lines to achieve the slimming effect; one version with self-material dickey; the other with lace dickey and lace trimmed $\frac{3}{4}$ length sleeve. Pattern 239
- 388 New treatment given to basic coat dress with collar and full length front panel of contrasting material, and same trim on double slit pockets on each side. Pattern 240
- 389 Sleeveless well-tailored sheath dress with V neck, and blouse. Patterns 241 and 237
- 390/391 Boatneck raglan sleeved blouse to complement instep-slit crease-stitched slacks. Pattern 242
- 392/393 Tyrolean dirndl. Jewel neckline blouse to complete outfit. Pattern 243
- 394 Wrap-around dirndl apron. Patterns 243 and 256. May also be worn over any dress to give fly-away panel effect.
- 395 Short raglan-sleeved 2-piece suit with detail given to collar and front opening as well as interesting waistline belt. Pattern 244
- 396 Traditional fly-front dress with notched collar given touch of glamour with beaded collar and cuffs, and front kick pleat panel. Pattern 245. For variation, permanently pleated material may be used.
- 397 Simple tailoring in this jumper give it perennial style. Outside stitched flap pockets add different touch. Pattern 246
- 398 Sports jacket to make 2-piece ensemble of Model 397, or as separate jacket. Patterns 246 and 249
- 399/400 Stylish 2-piece double breasted suit with scoop neckline, and blouse to complete ensemble. Patterns 247 and 244
- 401 2-piece suit. May be made of fabric or crocheted. Pattern 248
- 402/403 Tailored dress and raglan sleeved jacket. Patterns 248 and 249
- 404 Smartly tailored short jumper for beach or sportswear. Pattern 250
- 405 Semi-turtle neck raglan-sleeved sports overblouse with bloused effect obtained by band at waistline. Pattern 250
- 406/407 Timeless slim-line kick-pleat skirt. Add flap pockets for variation. Pattern 251
- 408 Classic long sleeved blouse with detail given to pockets. Pattern 251
- 409 Four pleated skirt with buttoned-down flap pockets. Pattern 252
- 410 Front button flared skirt with slanting pockets. Pattern 252
- 411/412/413 Knee length nightgown gathered on yoke, in severely tailored; semi-tailored and strictly feminine versions. Patterns 253 and 254
- 414 Man's pajamas with Italian collar. Added fullness at back gathered onto yoke. Patterns 255 and 249
- 415 Ladies pajamas, with $\frac{3}{4}$ length pants and top gathered on yoke front and back. Pattern 256

We wish to draw your attention to the edition of our booklet for children of 1—10 years of age, with 70 models.



The ruler for curves serves for an exact connection of the single points. You first make the ruler for curves of strong cardboard or a rest of molded fiber-board. Now you can easily draw the connecting lines (straight or bent).

We wish to draw your attention to the edition of our booklet for children and teenagers of 1—18 years of age, with 115 models.



You always will be

well dressed,

if you make your clothes for you and your family yourself according to the models and cuts of our

Fashion Supplements


which are published quarterly.

Through our world-wide connections with the most important fashion designers, these fashion supplements always contain the most actual models for everybody's taste.

Each supplement has about 50 models and the cuts belonging to them. It is published punctually before the begin of the season.

Please note

The following abbreviations in letters are used and they signify

V. = Front (sleeve) **3 x** = Three times
 = elastic  = ease **→** = the run of thread

| | | |
|-------------------------|-----------------------------|-----------------------------|
| A = front | S = trimmings | HM = center back |
| B = back | T = flounce | KK = waist band |
| C = side | U = jabot | LL = buttonhole band |
| D = skirt | W = apron | NN = blouse |
| E = sleeve | Y = pocket flap | OO = shoulder straps |
| F = cuff | Z = trousers | PP = buckle |
| G = collar | AA = cape | RR = frill |
| H = belt | BB = tie | SS = bolero |
| K = pocket | CC = loose part | ST = facings |
| L = yoke | DD = apron ties | TT = peplum |
| N = bow | EE = lapel | VM = center front |
| O = pleated part | FF = hood | ZZ = gusset |
| Q = matching set | GG = special pattern | ca = approximation |
| R = dickey | HH = small pleats | |

Adjust skirt length of the models, to suit your own taste, fashion trends and your own figure. Be sure to check paper pattern before you cut out material!

» THE GOLDEN RULE «

Importer and Distributor:

Patterns Unlimited, Inc.

POST OFFICE BOX 20
MEACHAM AVENUE BRANCH
ELMONT, N. Y. 11003



1 2



3 4





10



11

12

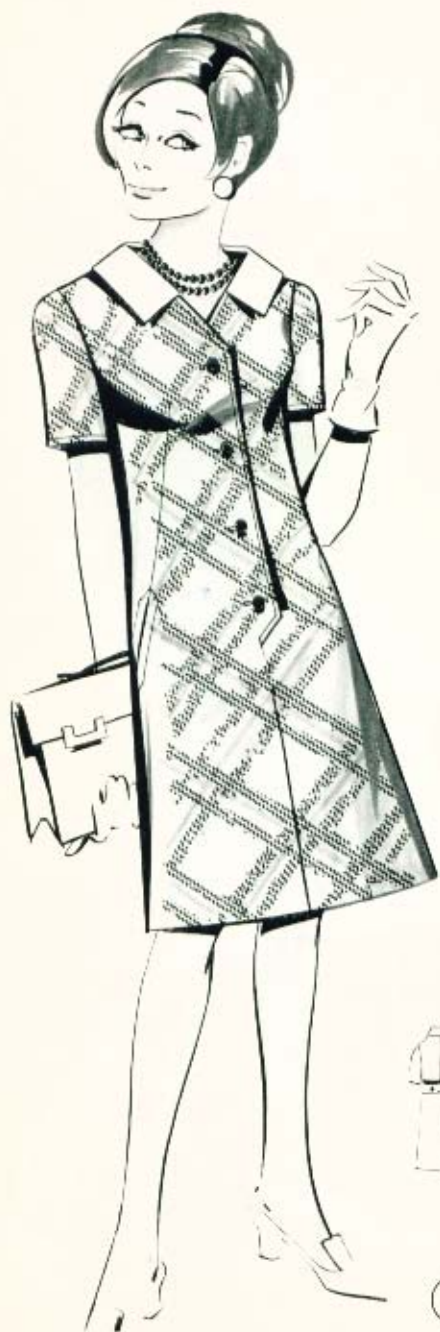


13



14





17



18

La Coupe d'Or
LUTTERLOH



19

20



21

22

23

24





29



30



31



32

33



34







42

43



44



45



46



47

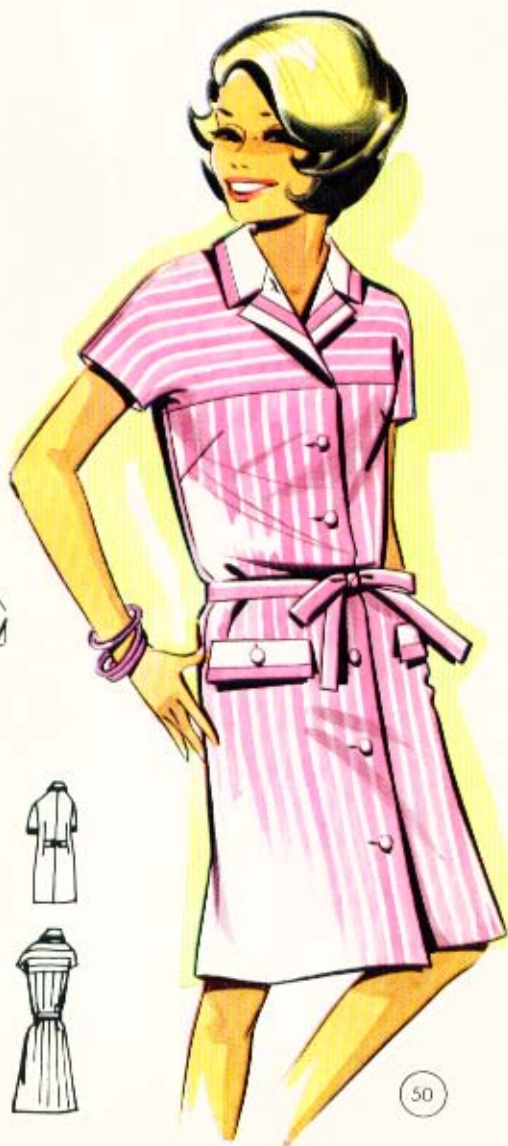
48



Das Weltmaß
LUTTERLOH



49



50





51

52

53



54

55





56

57



58

La Coupe d'Or
LUTTERLOH





61



62

63



64

65



EL CORTE DE ORO







69

70



THE GOLDEN RULE
LUTTERLICH



71

72





73

74



75



76

77

78

79



80



81



84

85

86

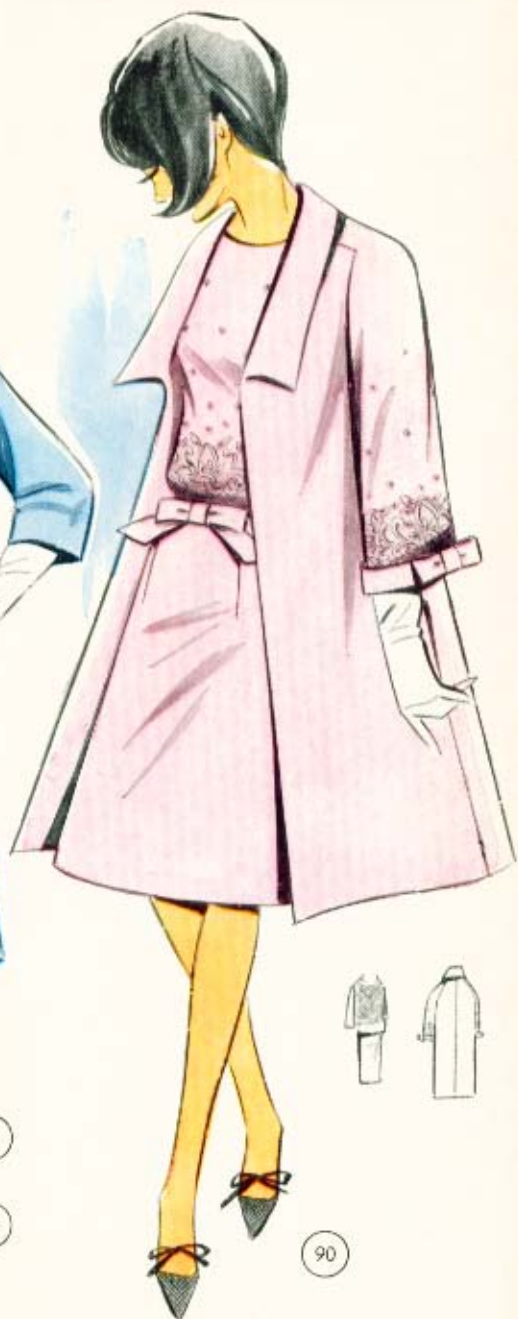
87





88

89



90





the golden rule



94

95



96



DAS WELTMASS
THE GOLDEN RULE
LA COUPE D'OR
IL TAGLIO D'ORO
ZLATNI KROJ
EL CORTE DE ORO
DE GOUDEN SNIT
DET GYLDNE SNITT
KULTAINEN KUOSI
O CORTE DE OURO
DIE GOUE SNIT
ALTIN METOD
DET GYLLENE SNITTET
DIE GOLDENE REGEL



99



100



97



98



101



102

103



104



105

106



107





108



111



109

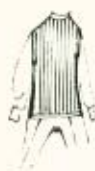
110





112

113



114

The Golden Rule
LUTTERLOH



115



116



117



118

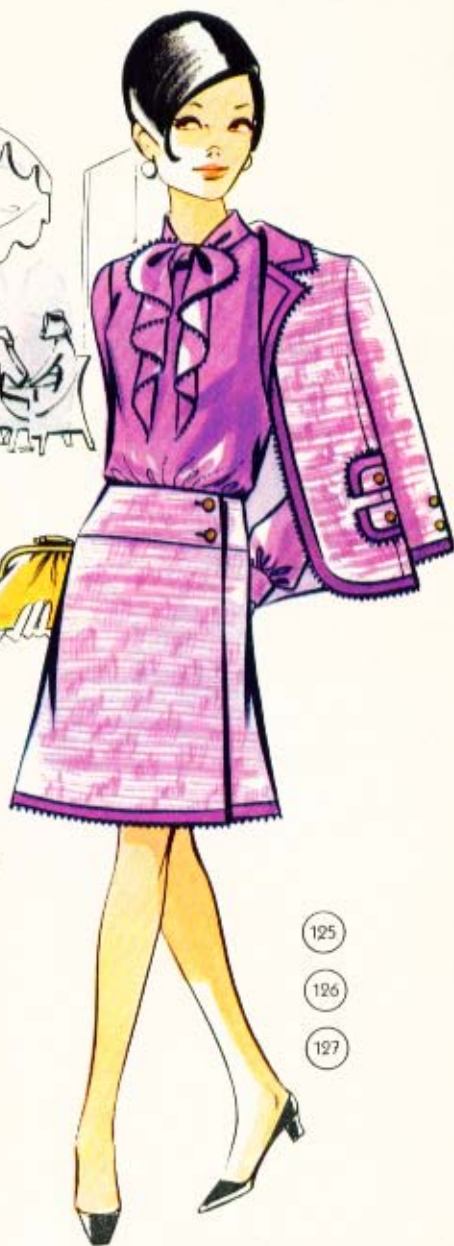
119



La Coupe d'Or
LUTTERLOH



124



125

126

127





132



131



133

134





135



136

137





138



139



140



141

142

143



144



145





148



150



149







154

155

156

Det Gyldne Snitt
LUTTERLOH



157



158



159



160



161

162



THE GOLDEN RULE
LITTERLOH





166



165



167



169



168

170





172



171



173

174



175

176

177



178

181

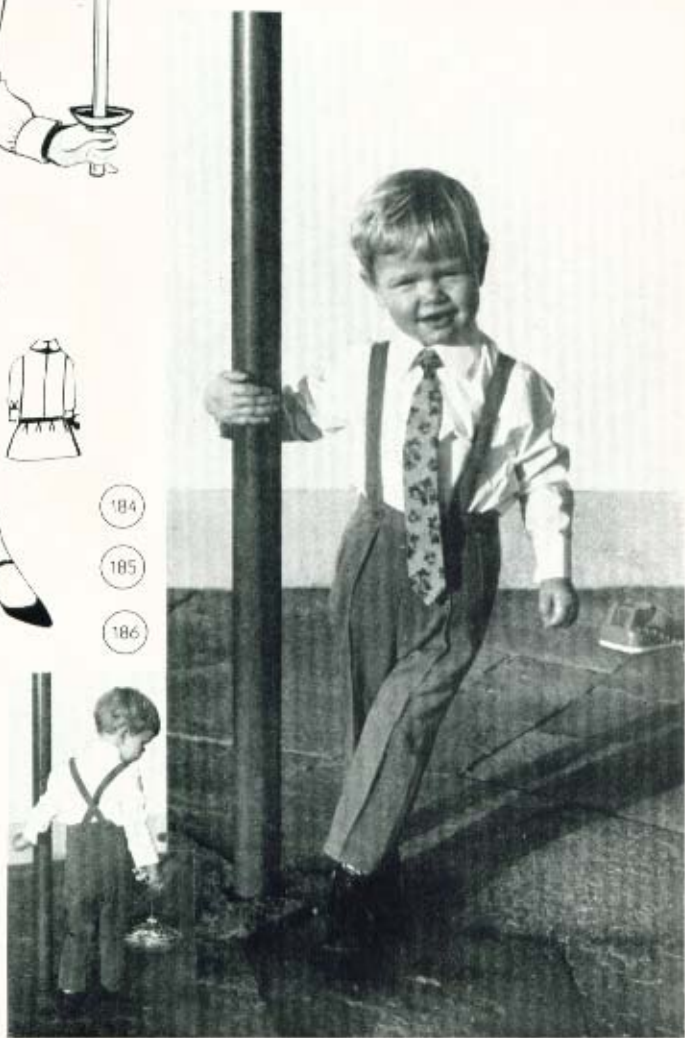


179



180







187

188



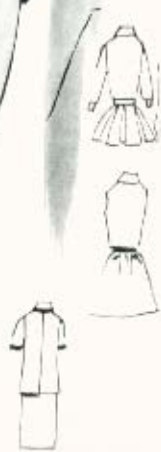
189



190









202

203

201

das weltmaß
the golden rule
la coupe d'or
il taglio d'oro
zlatni kraj
el corte de oro
de gouden snit
det gyltne snitt
kultainen kaasi
o corte de ouro
die goue snit
det gyllene snittet
die goldene regel





206



207





208

209

210



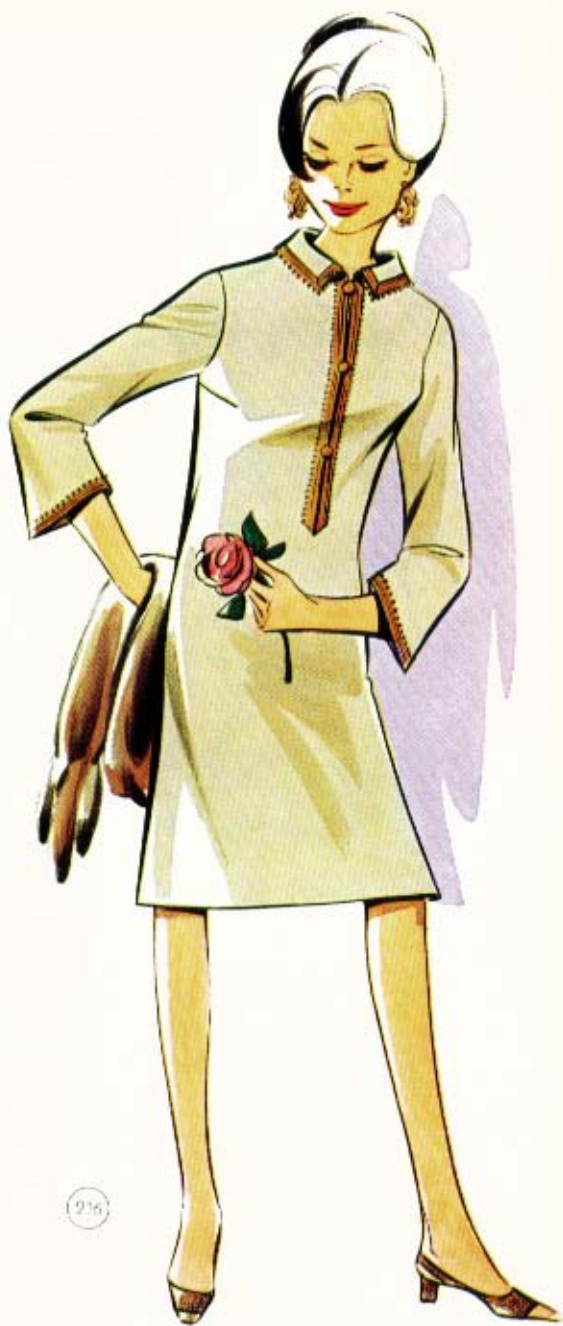
212





214

215



216

The Golden Rule
LUTTERLOH



217

218

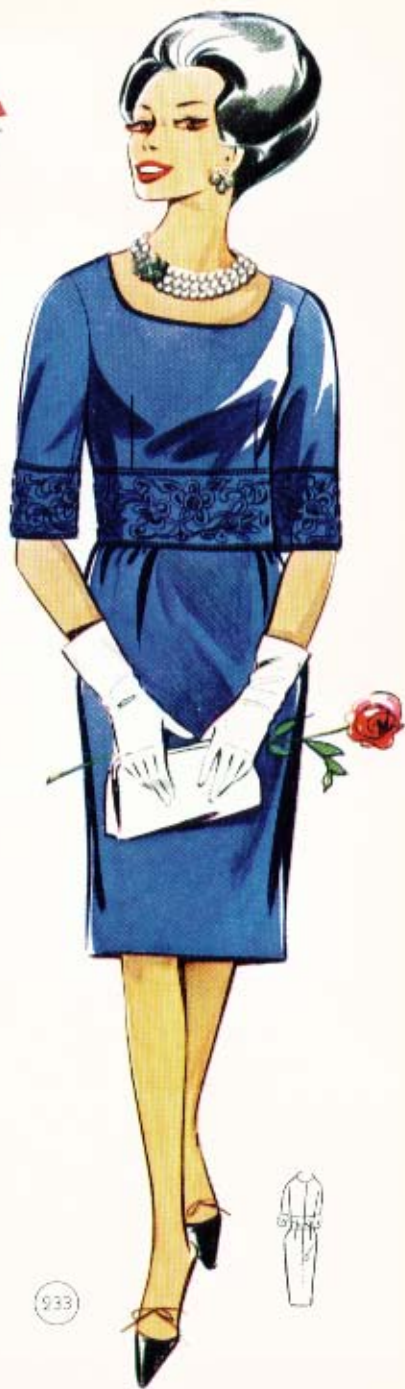


219



The Golden Rule
LUTTERLOH







234

235

236



237



938



939



940



241

242



243



245

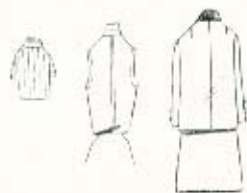


246

247



244





249



249

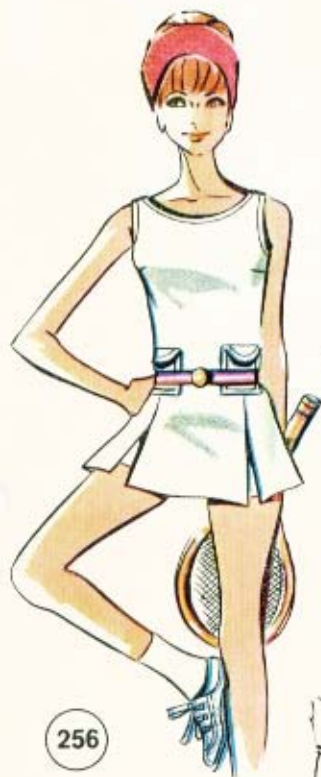


250



Das Weltmaß
LUTTERLOH





256



257

258





259



261



260





das weltmaß



266



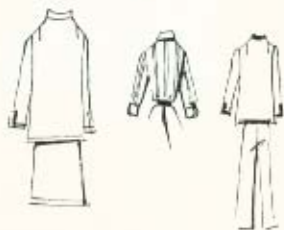
267



268

269

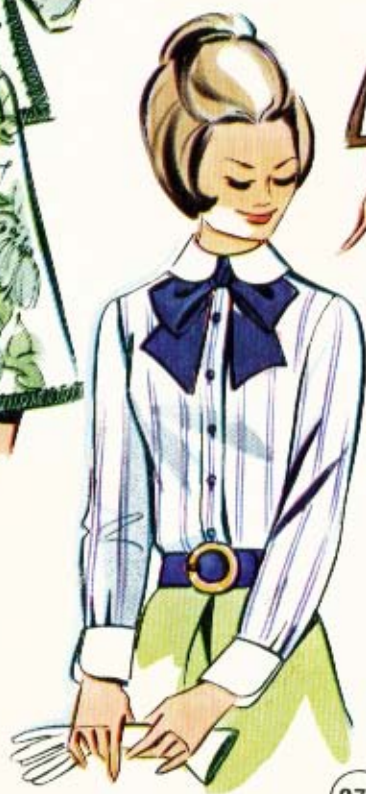
270



271

272

273



274



275



276



277



278



279



280

The Golden Rule
LUTTERLOH



281

282



283



284



285





286



287



288



289



290



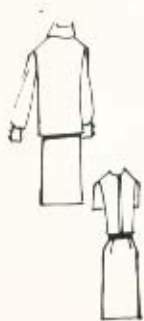


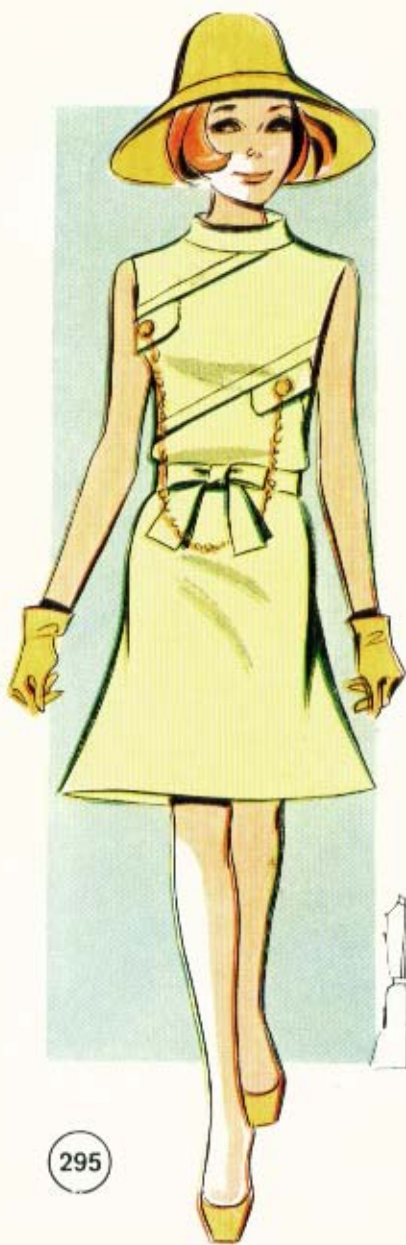
291



292

293





El Corte de Oro
LUTTERLOH



296

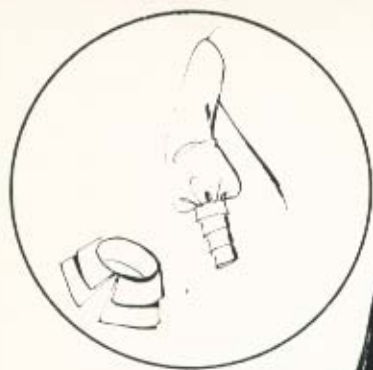


297



298





302

303



304



305





306



307



308

309







313



314



315



El Corte de Oro
LUTTERLOH



324

323



325



326

327





330

331

332



333

334







339



340



341



342



343

344

345



346

La Coupe d'Or
LUTTERLOH



348



350



351

352





359



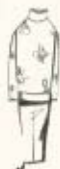
358



360

361

362



363

364

365

366





369



370



371

372



373

374





375



376



377



378

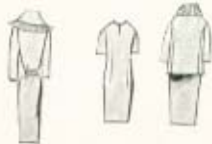




360



361





383

382

384





388



389



390

391



392

393

394





397

398



399

400





404



401



402

403



409 410

La Coupe d'Or
LUTTERLOH



411 412

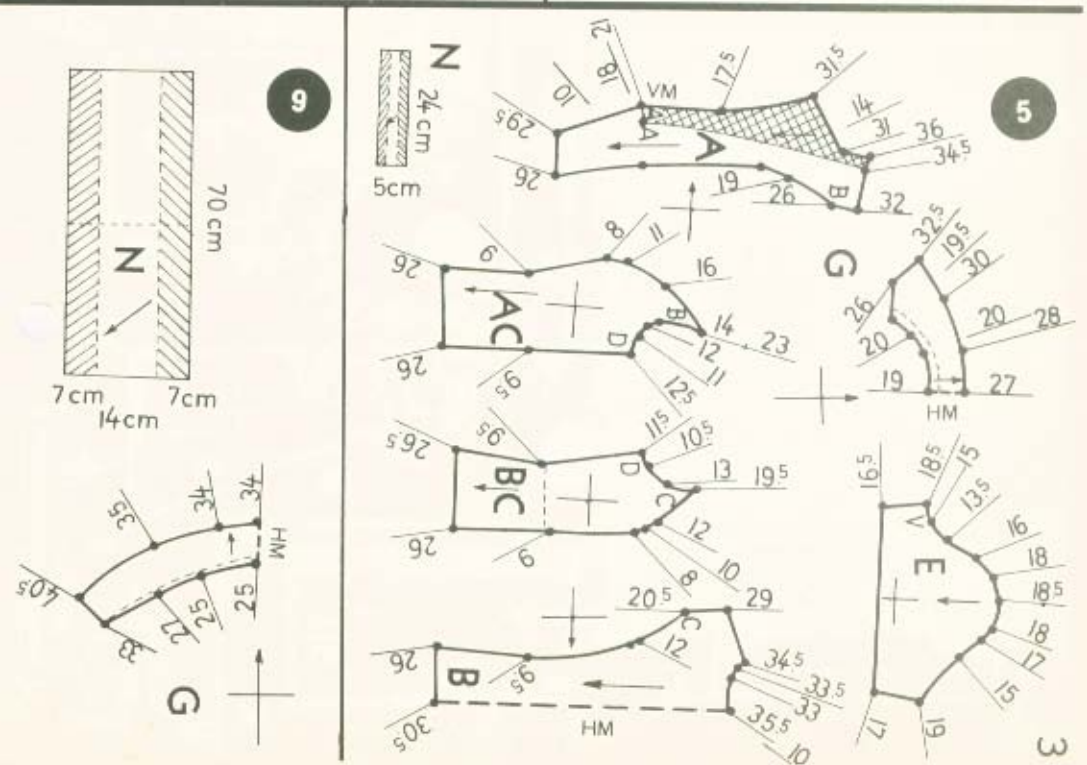
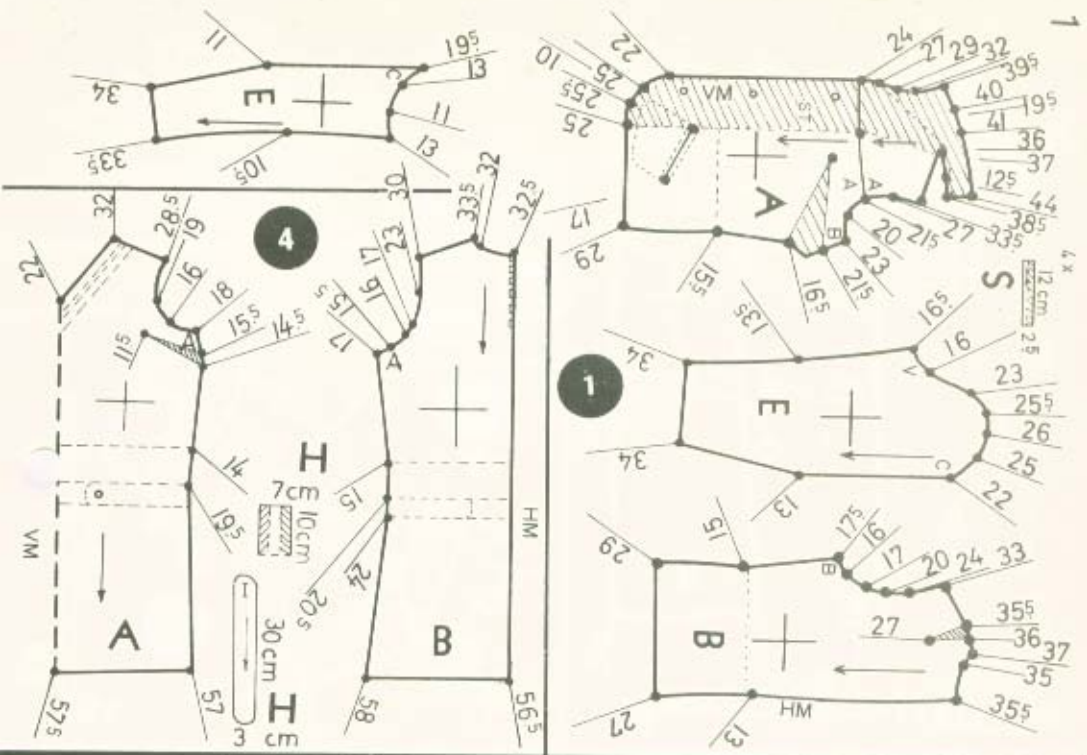


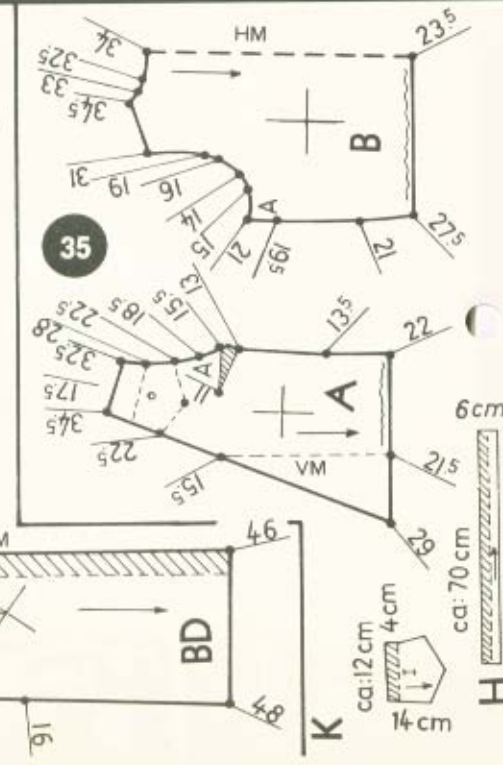
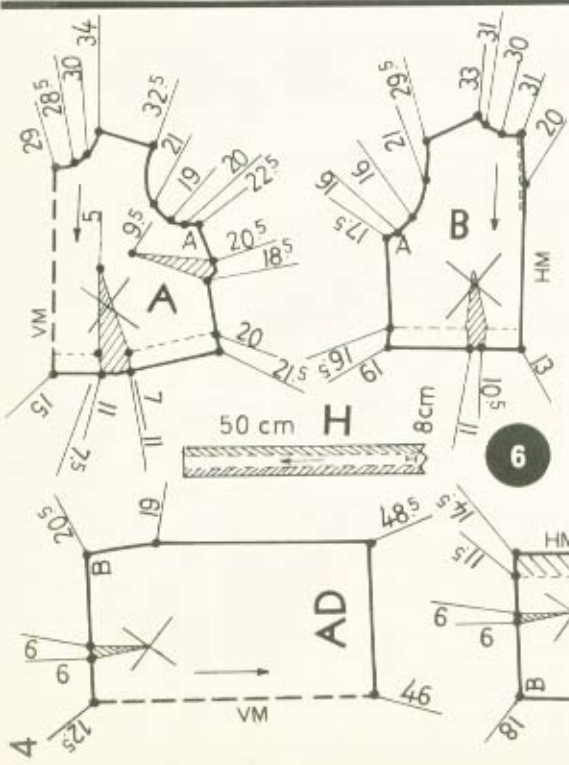
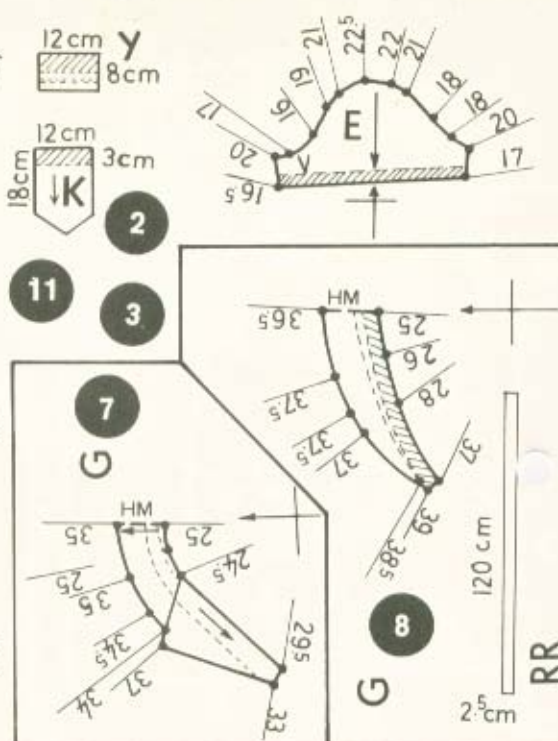
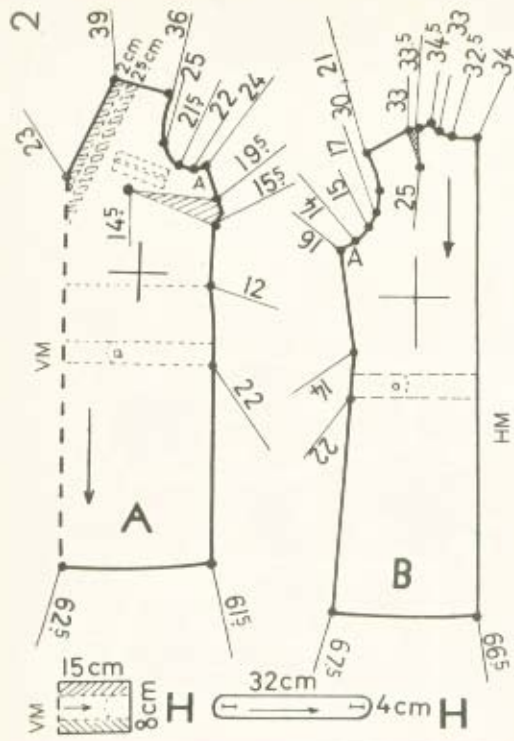
413

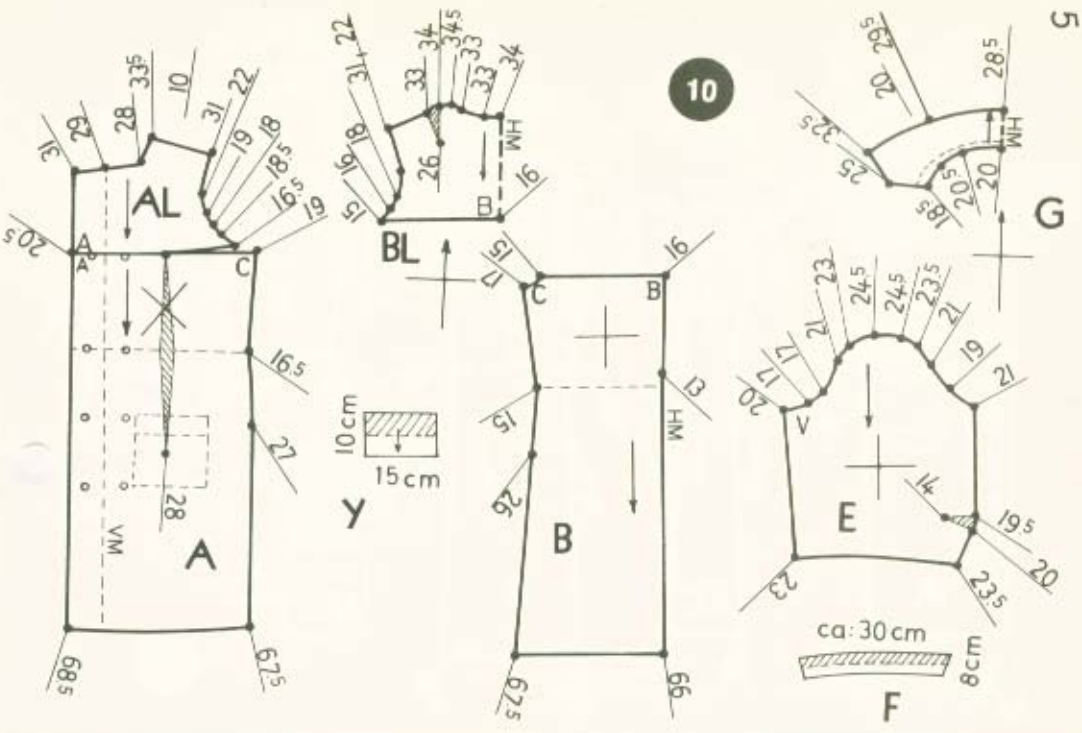




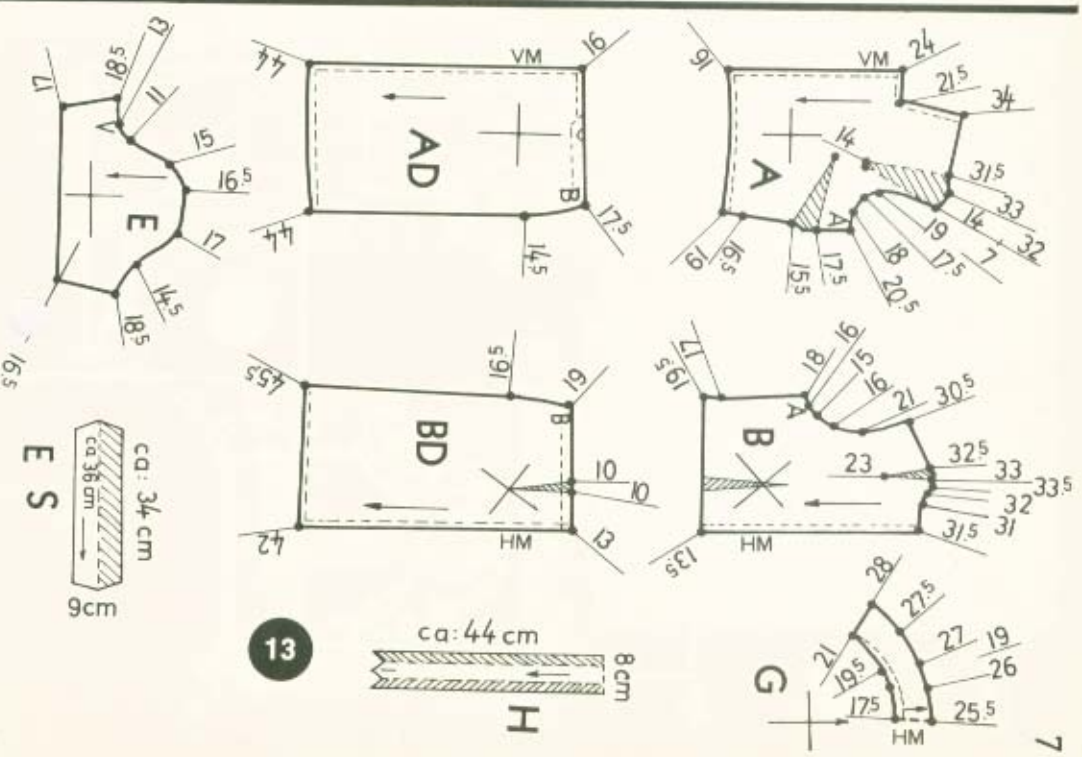
414 415



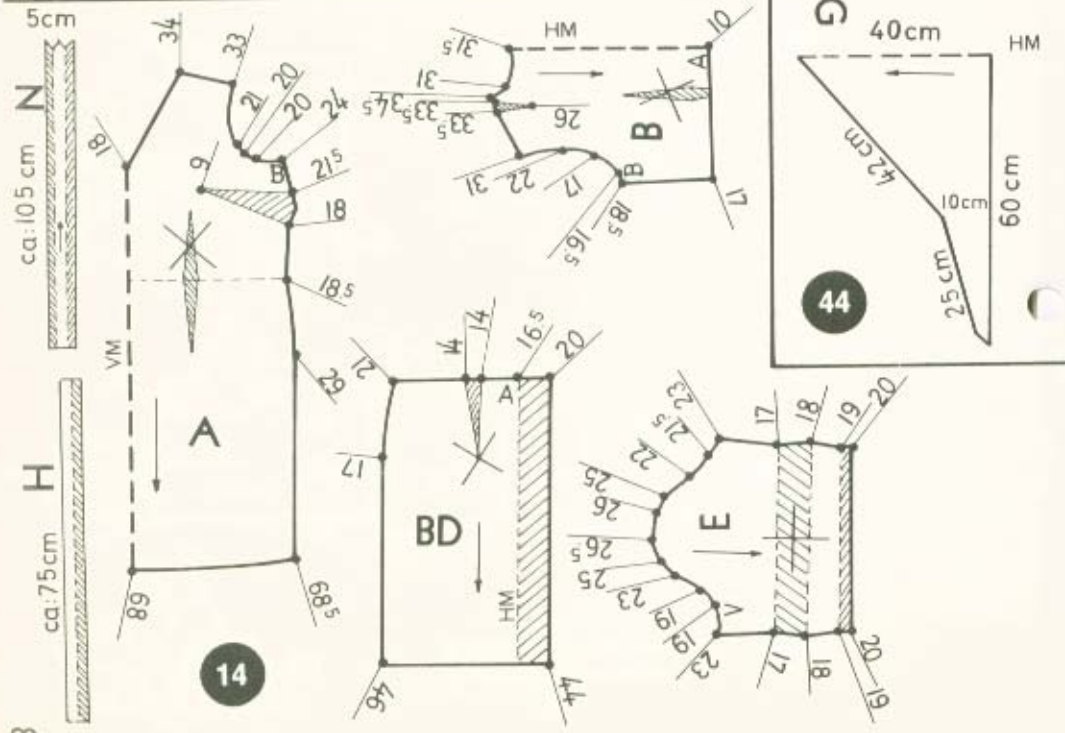
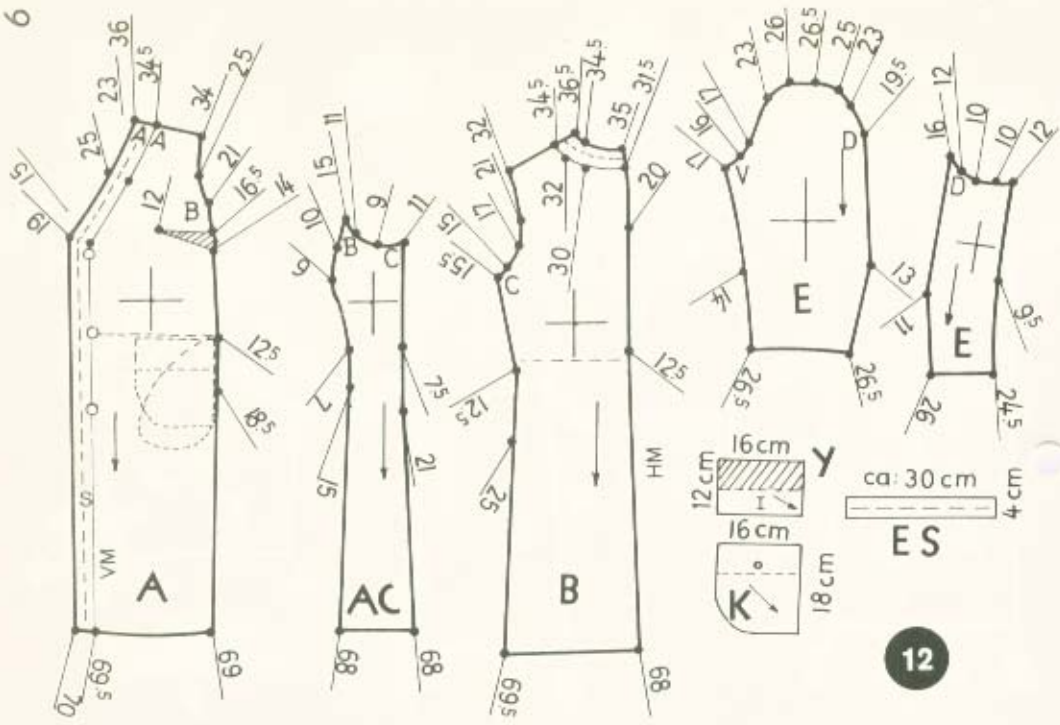


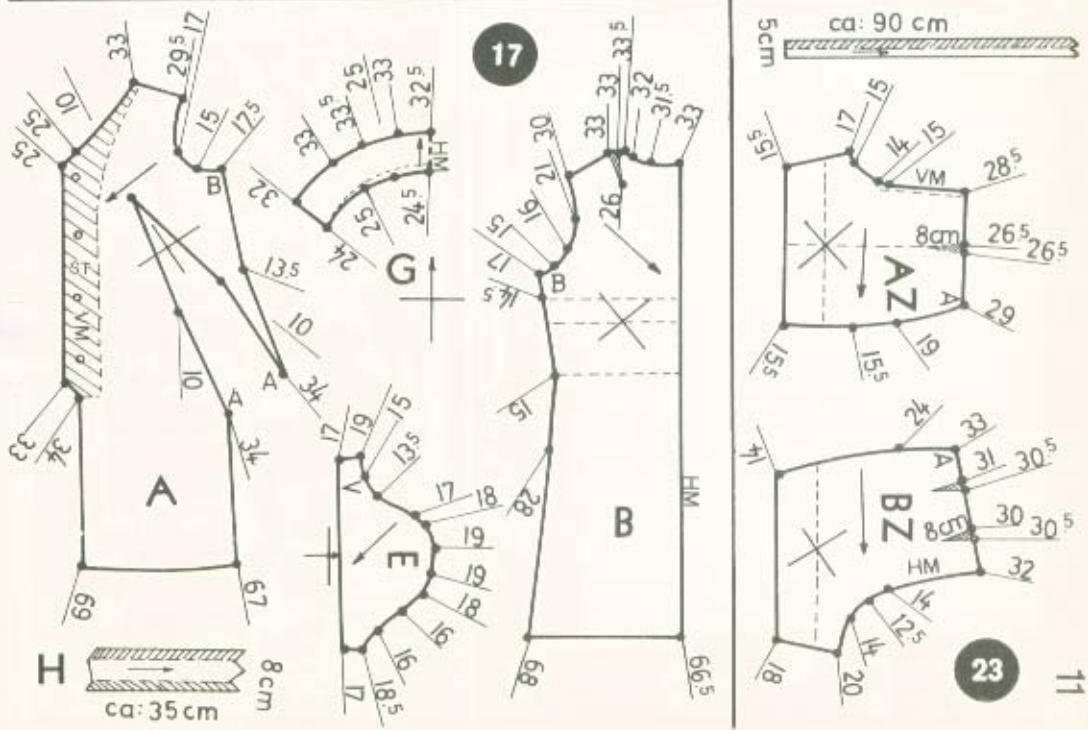
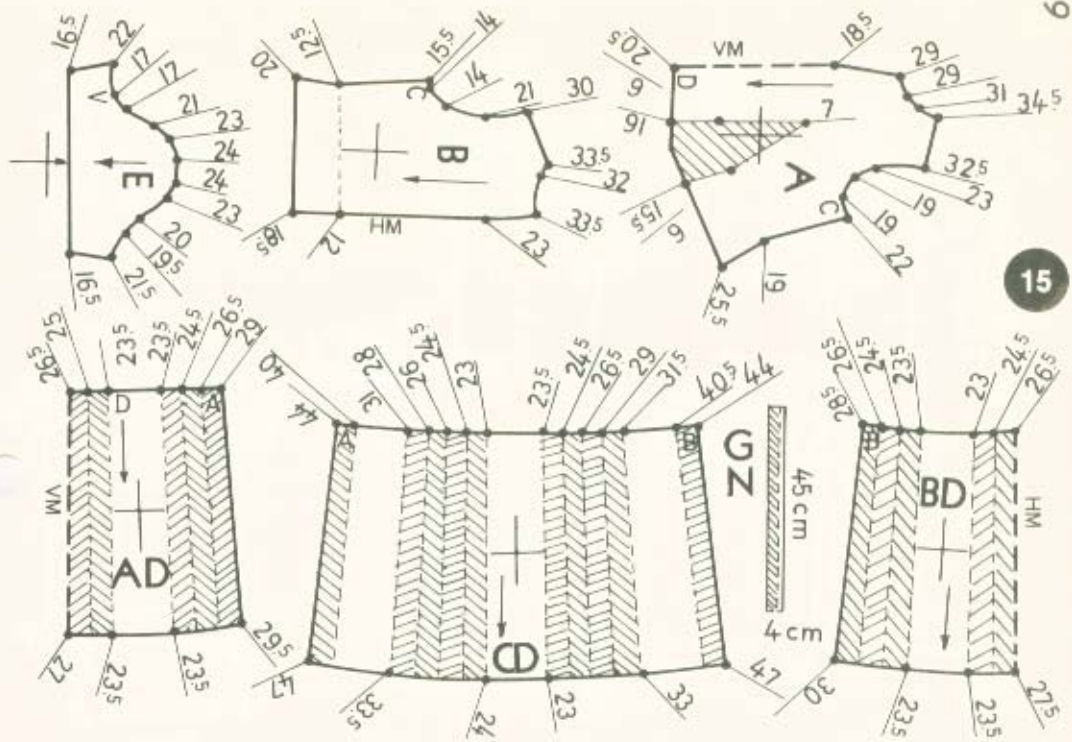


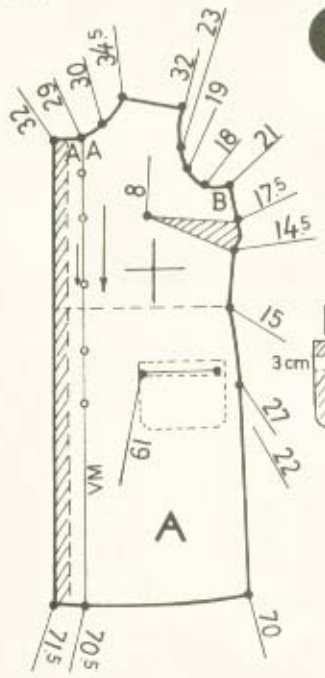
10



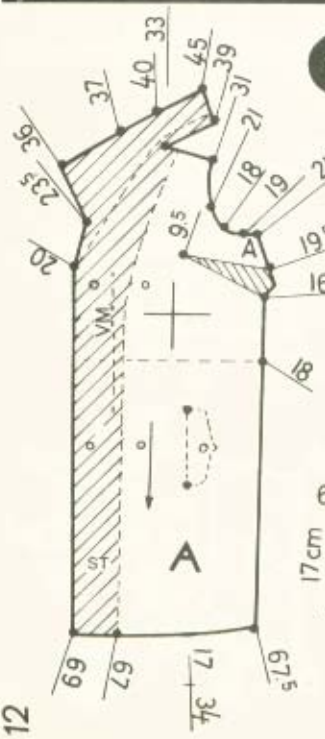
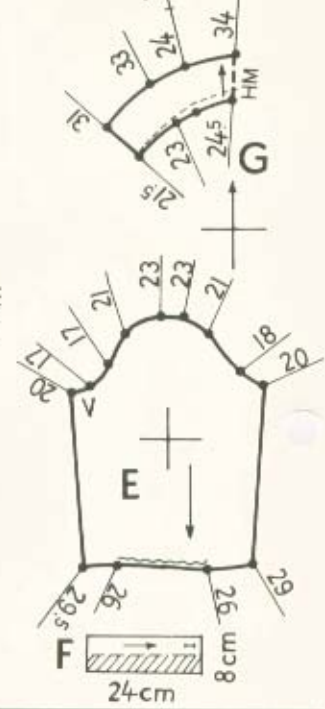
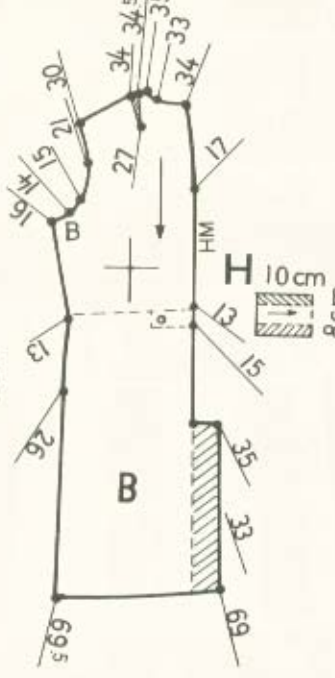
13



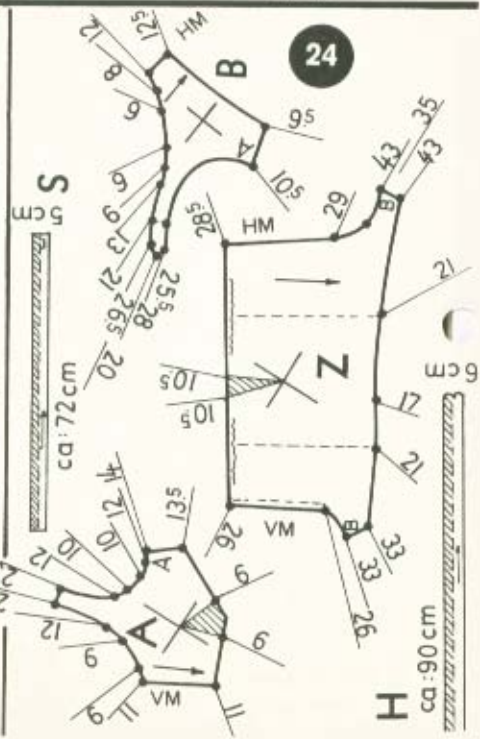
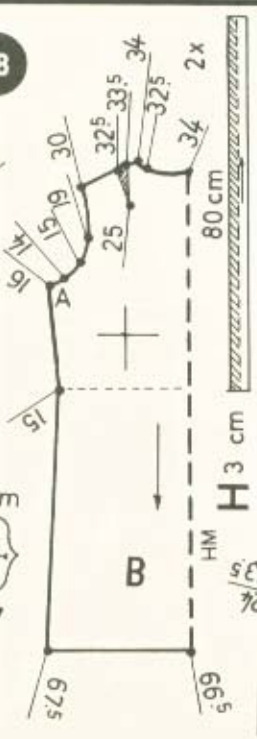




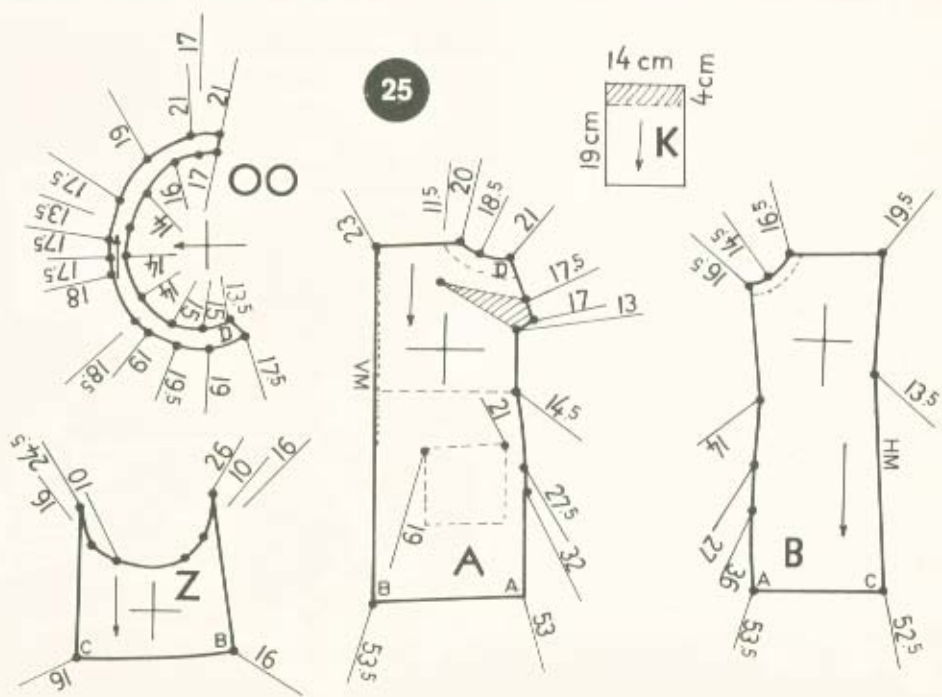
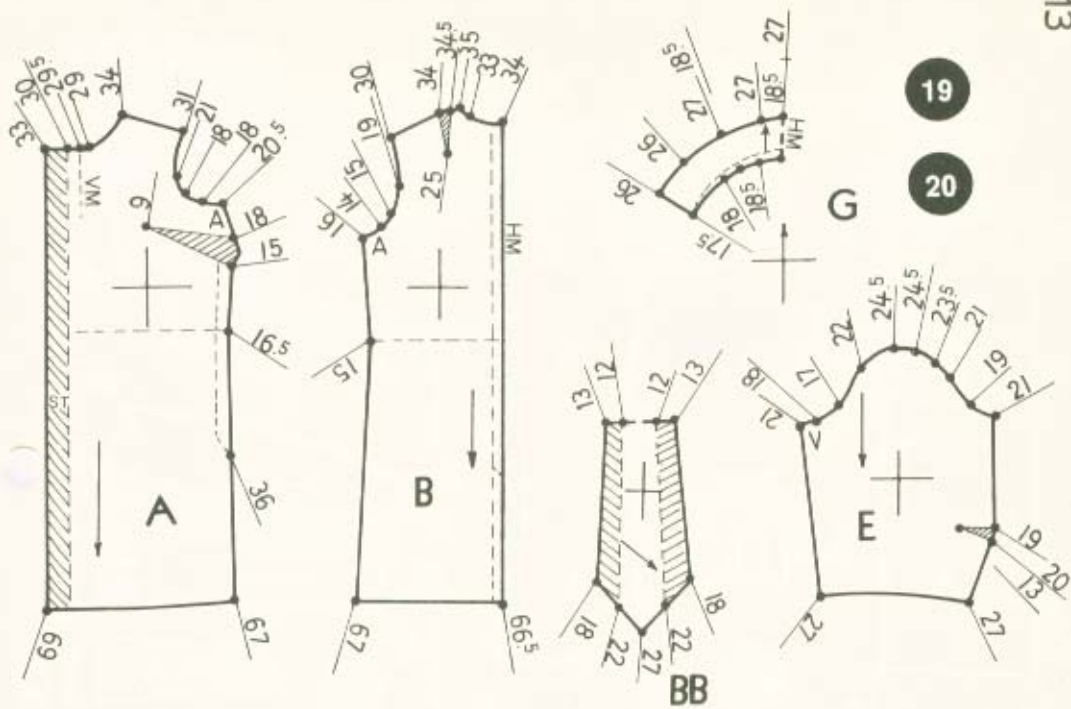
16

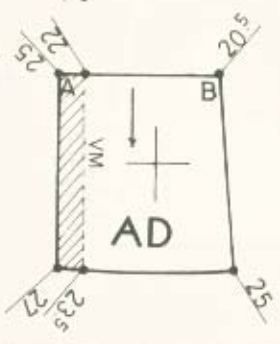
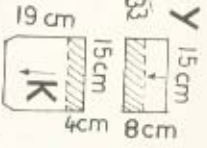
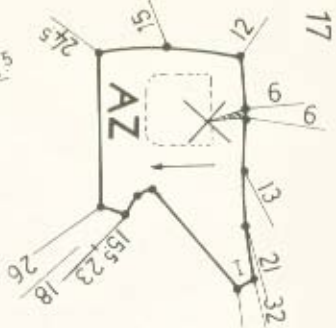
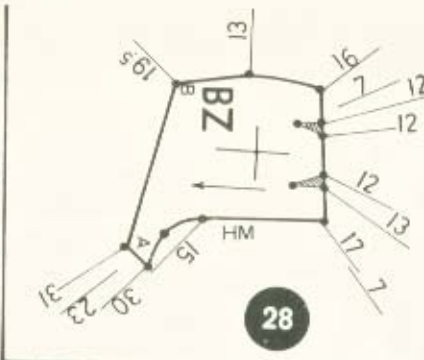
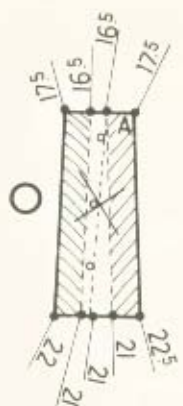


18

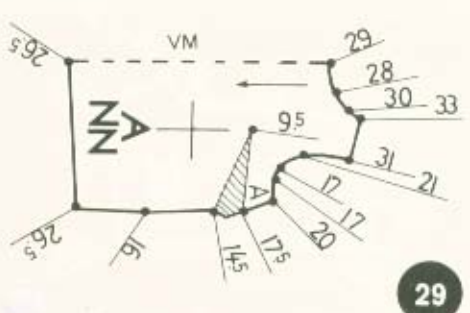
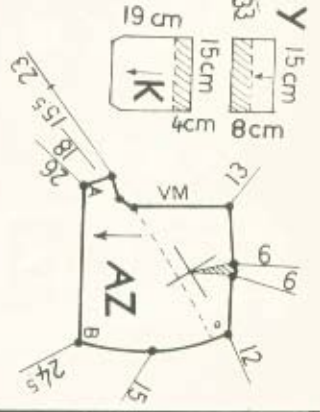
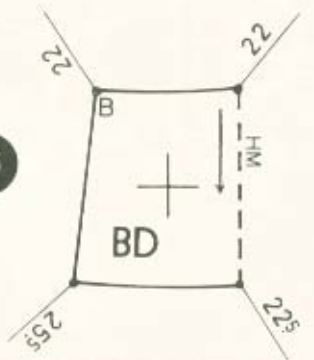


24





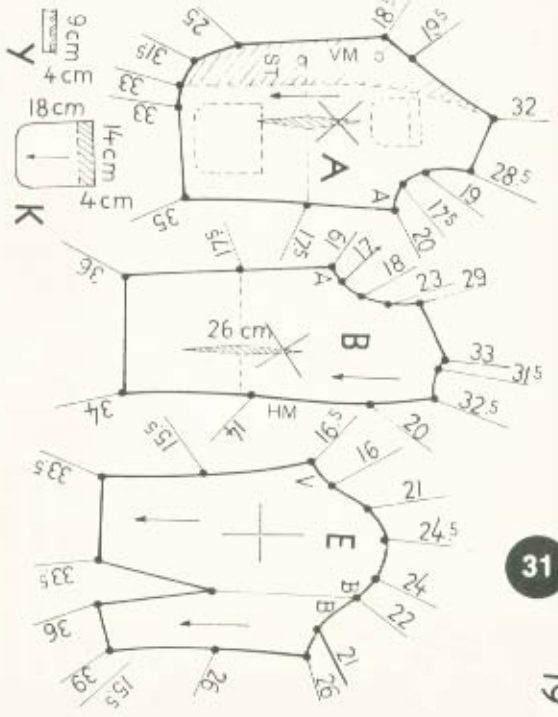
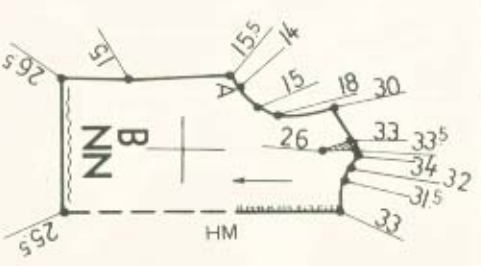
45



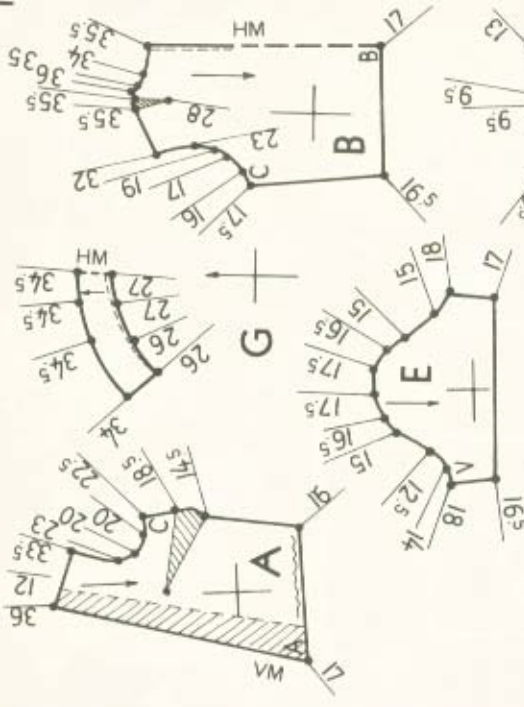
29



30

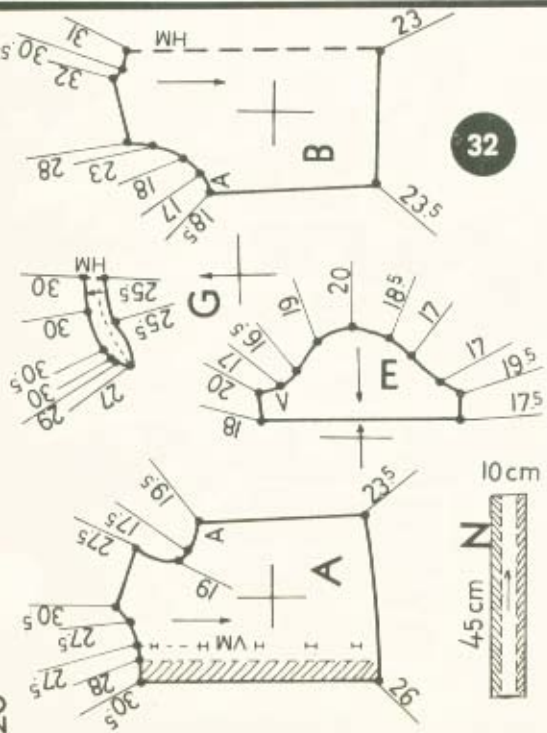
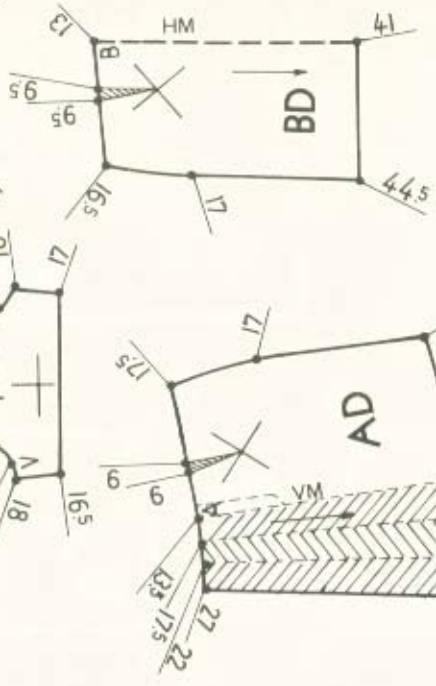


31

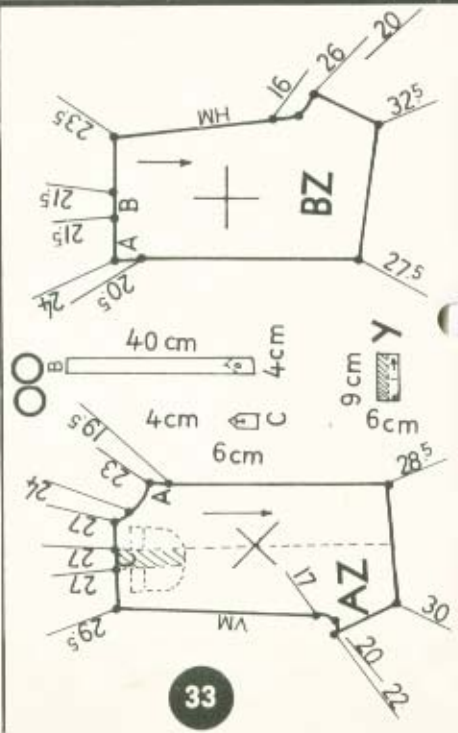


29

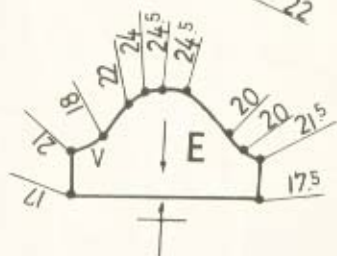
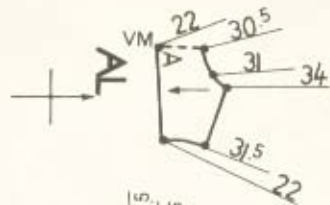
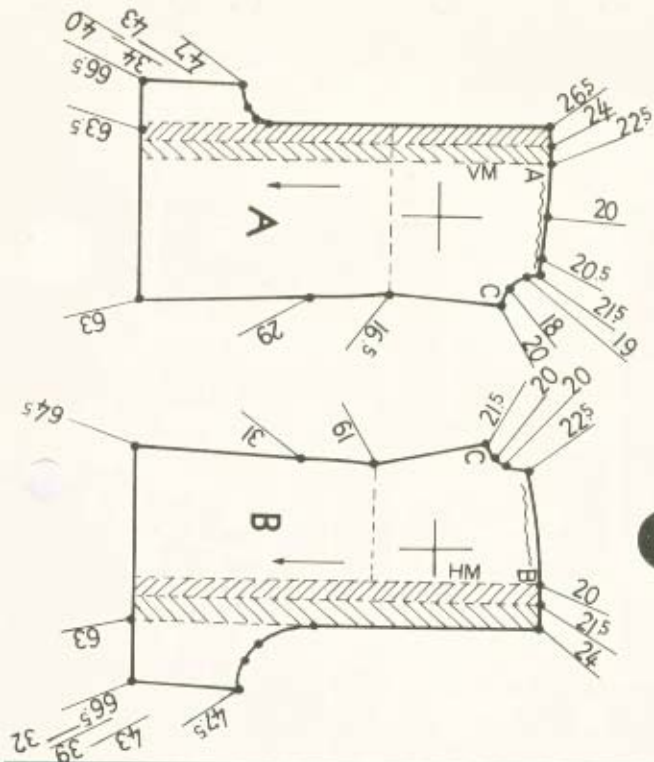
30



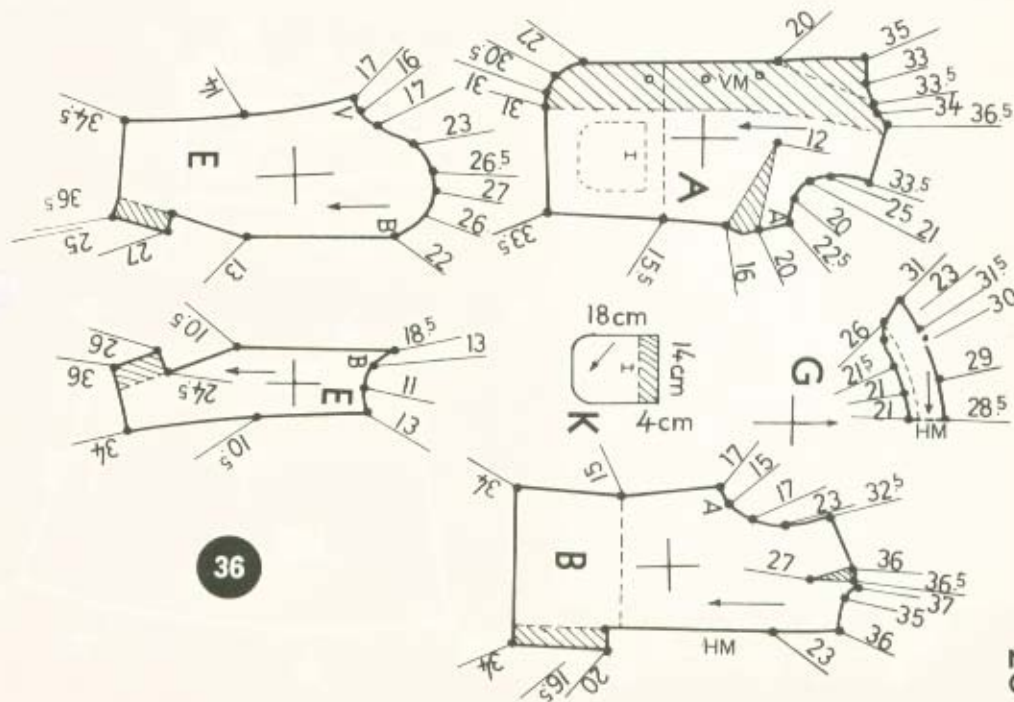
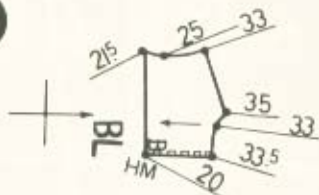
32



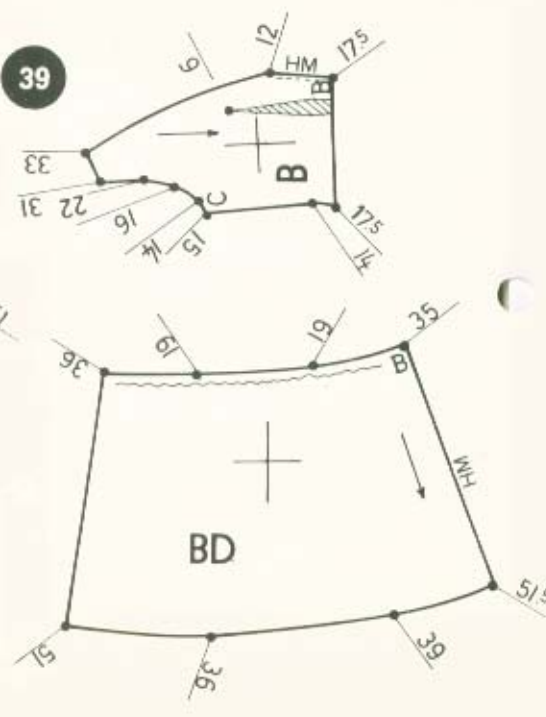
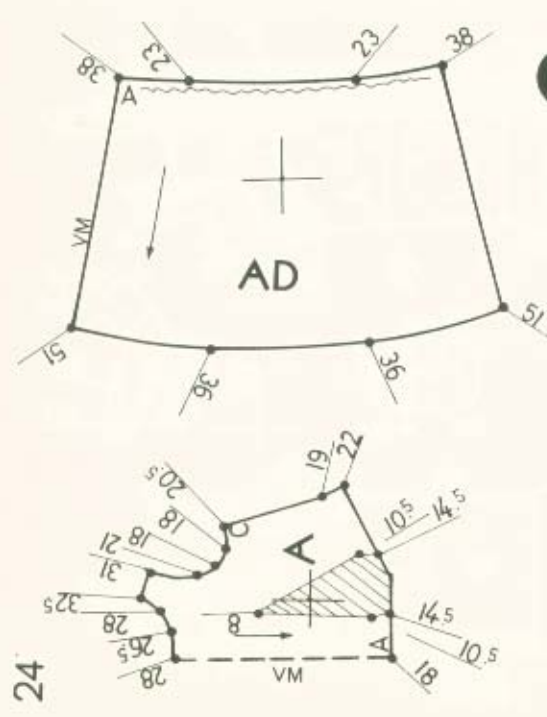
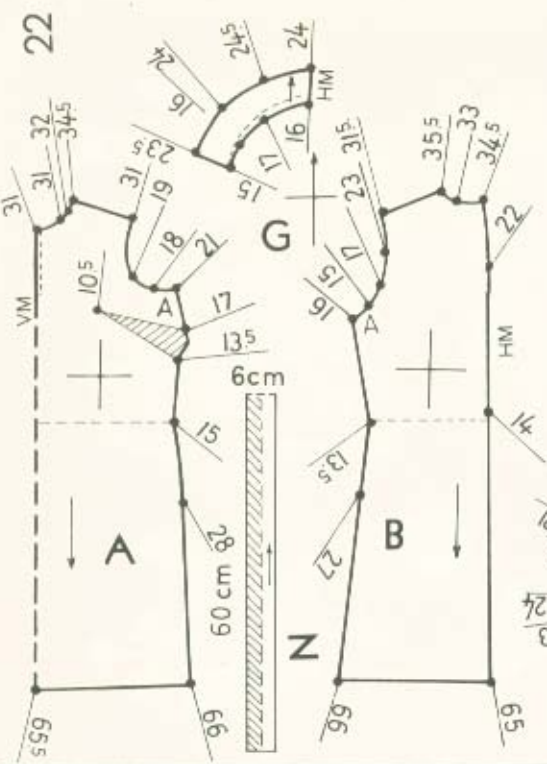
33

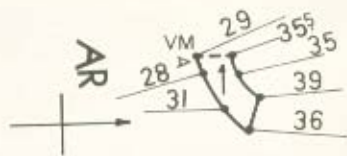
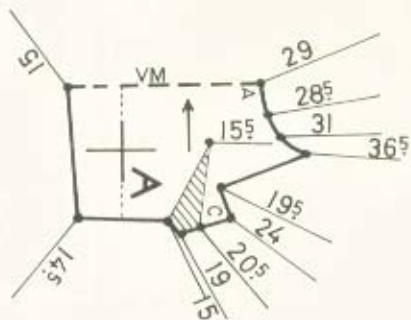


34

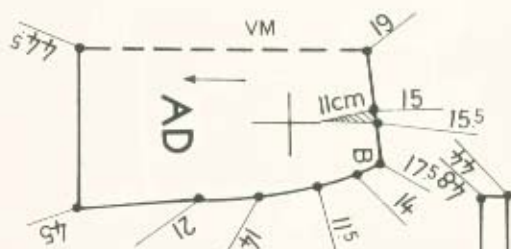
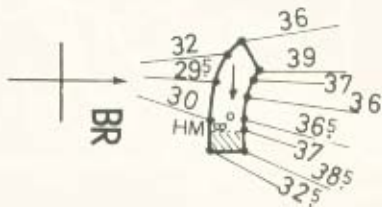
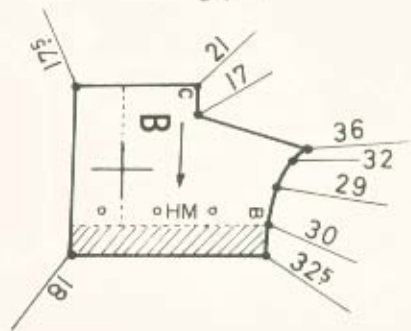


36

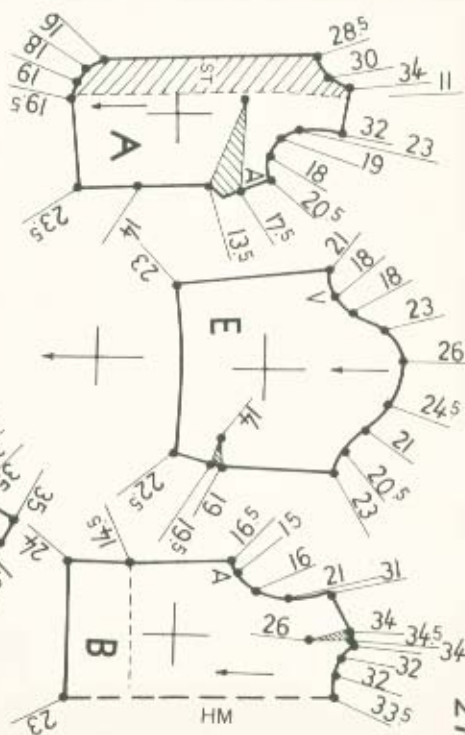
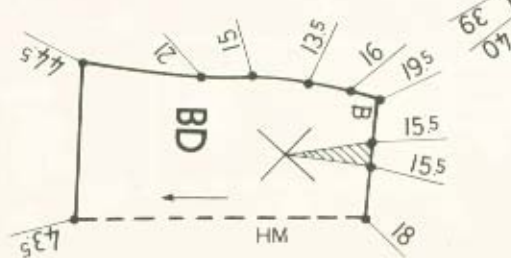




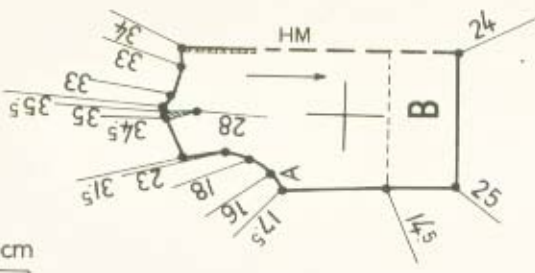
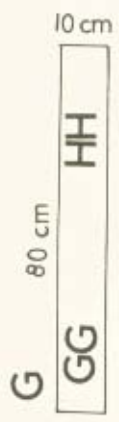
21



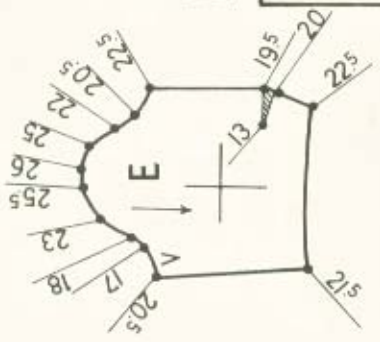
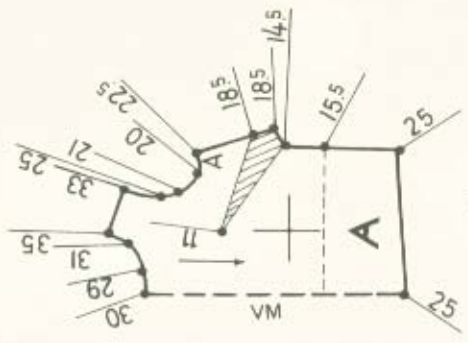
41



27

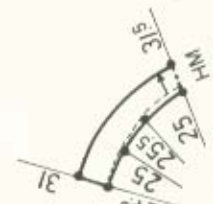
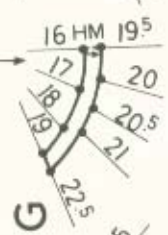
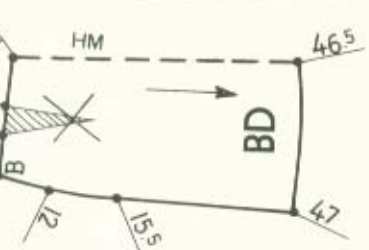
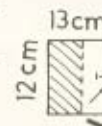
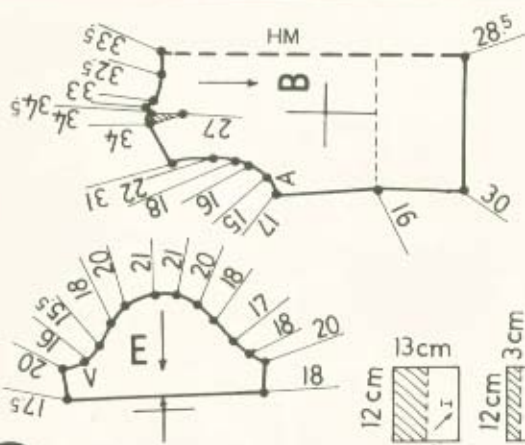


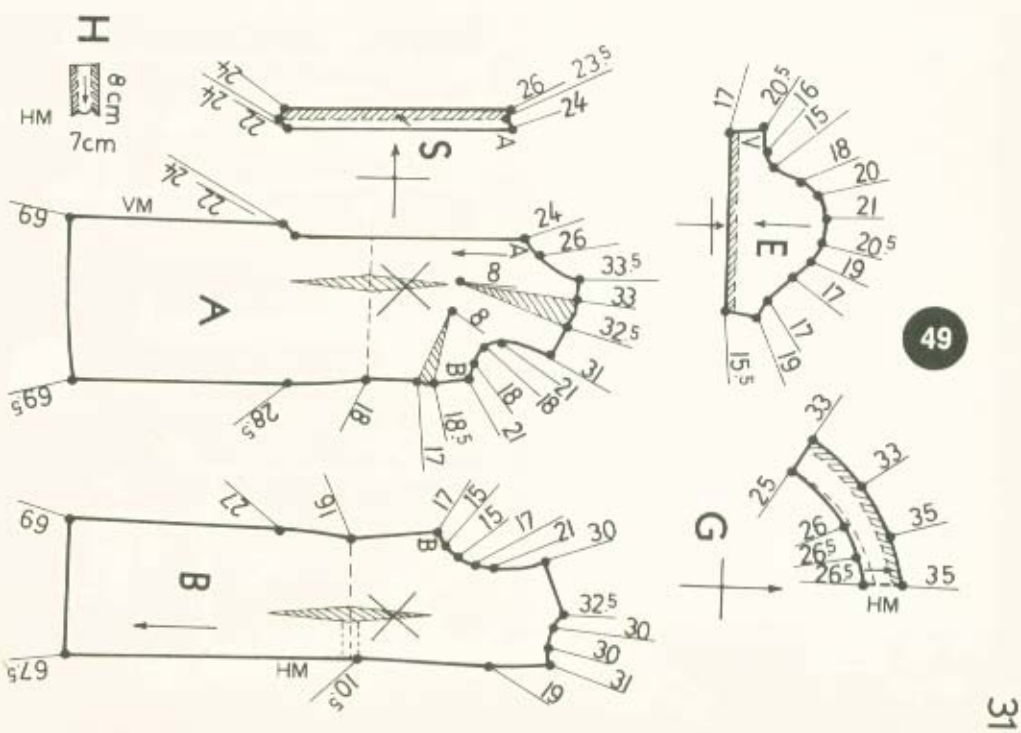
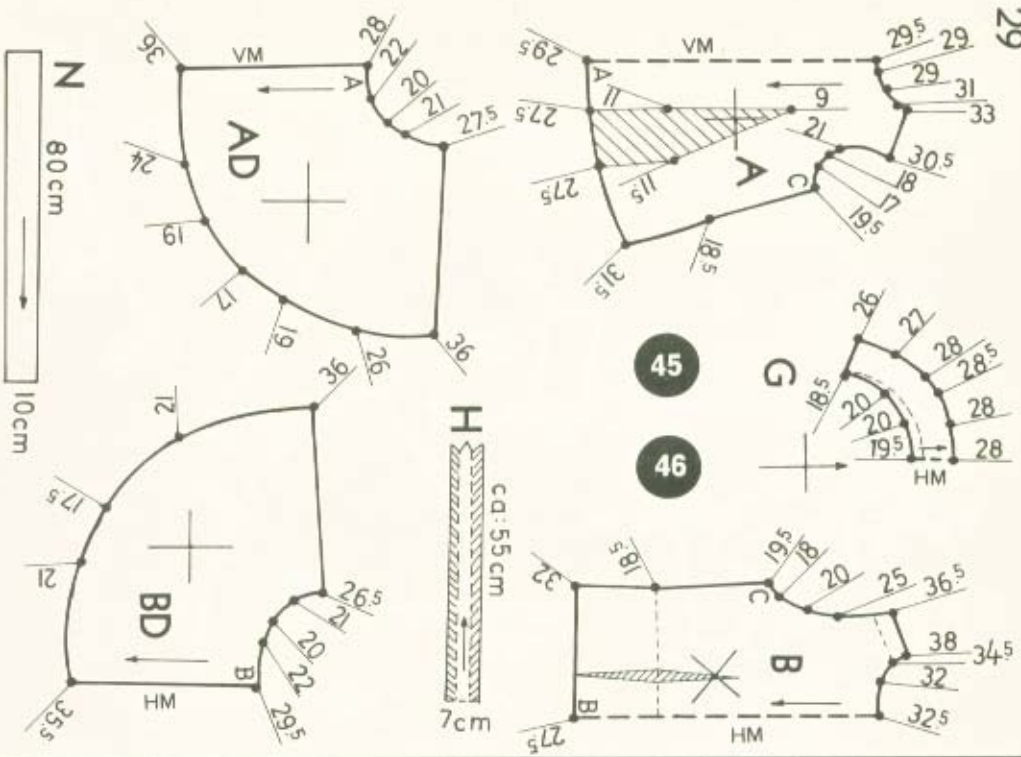
40



43

47

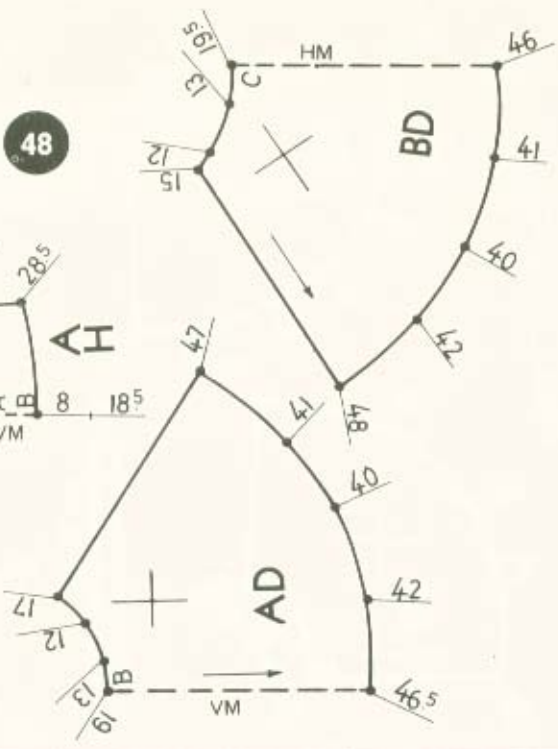




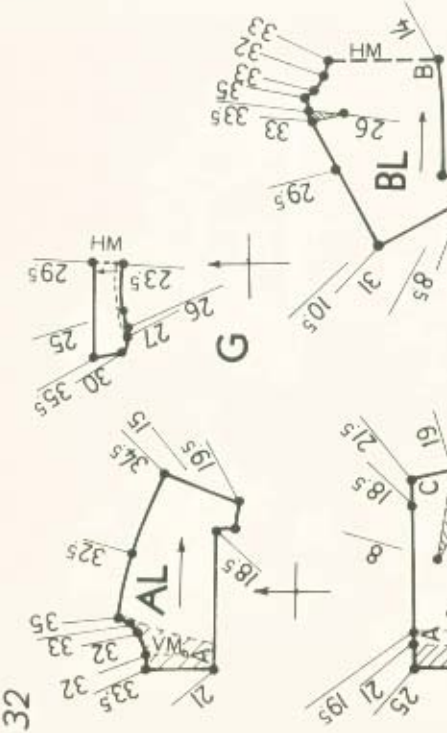
30



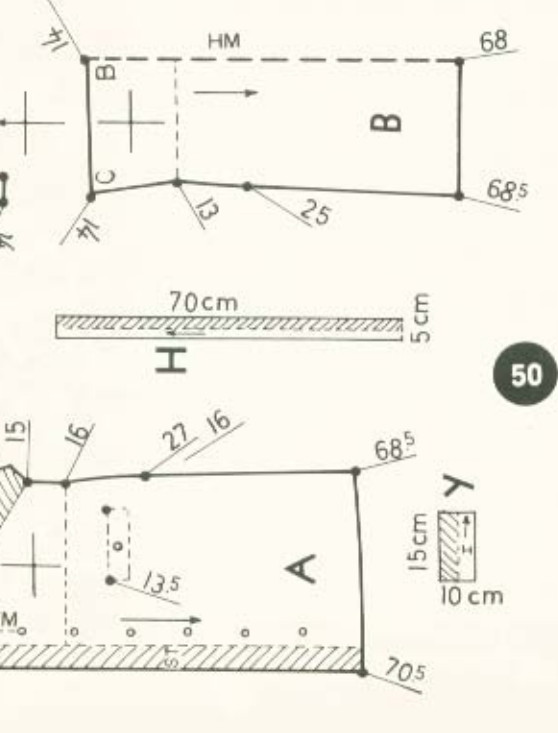
48

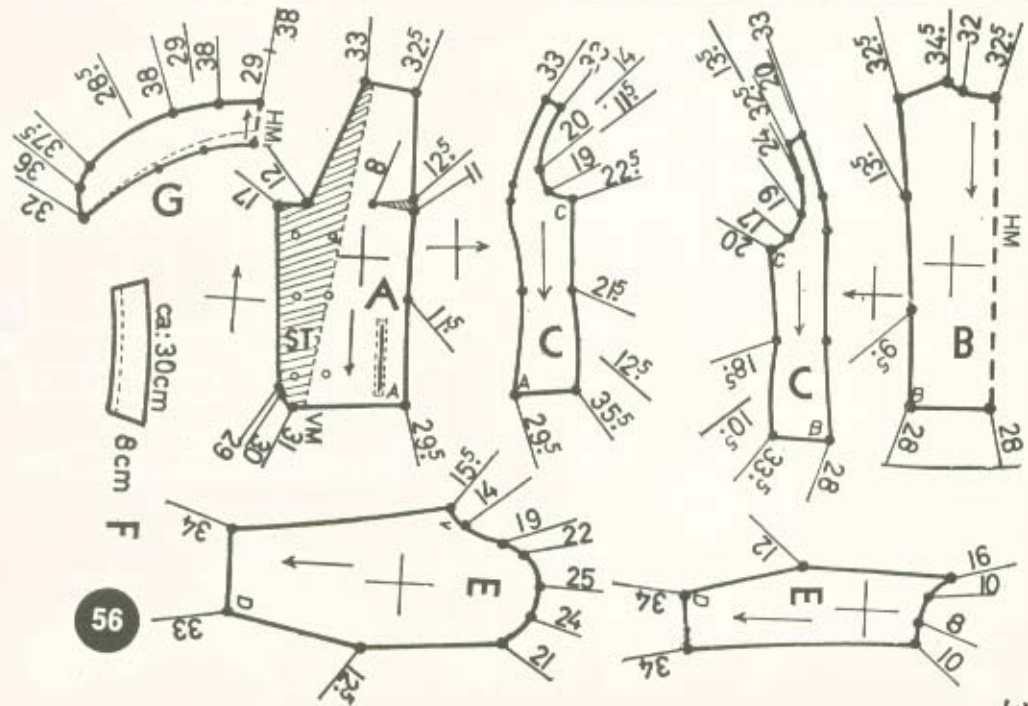
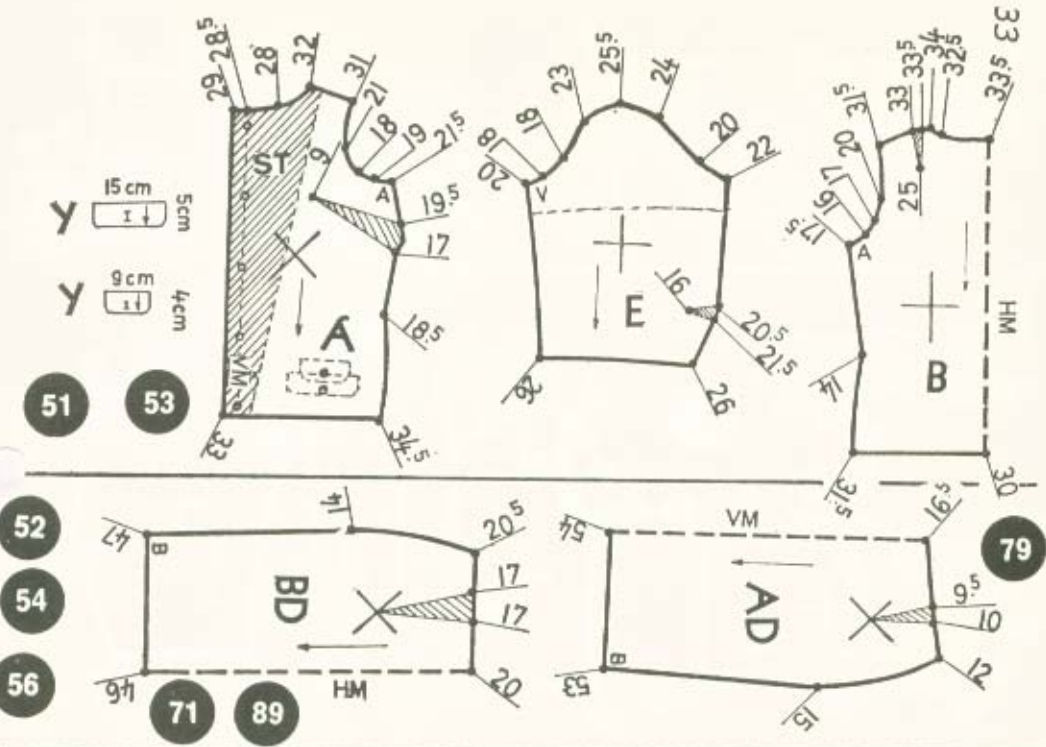


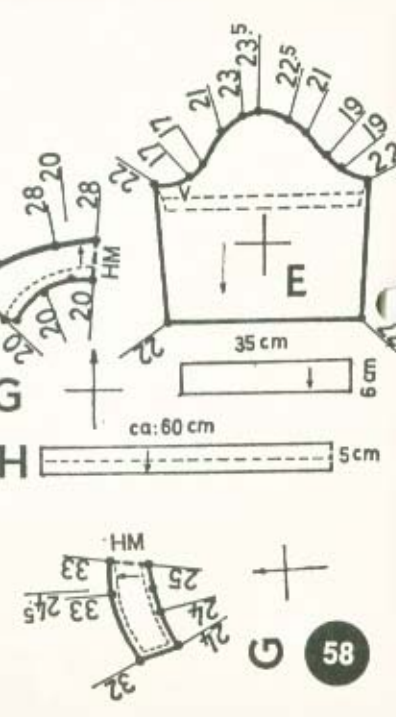
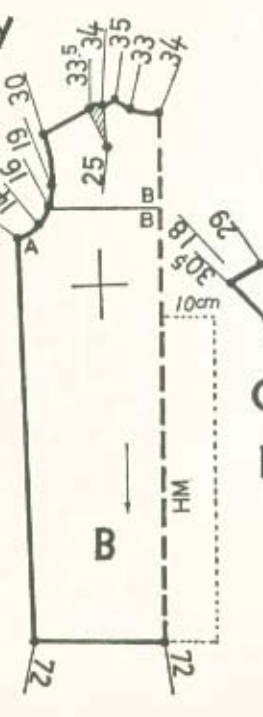
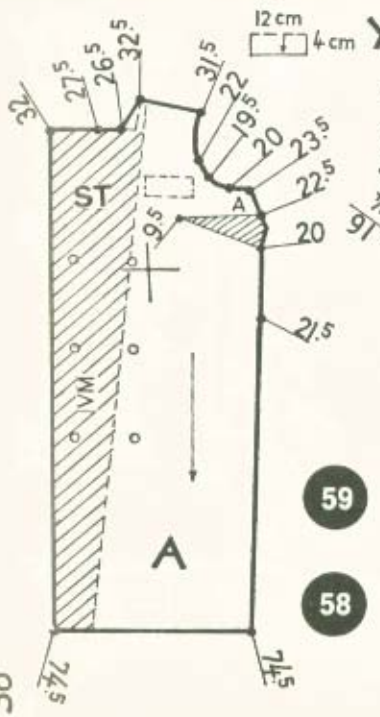
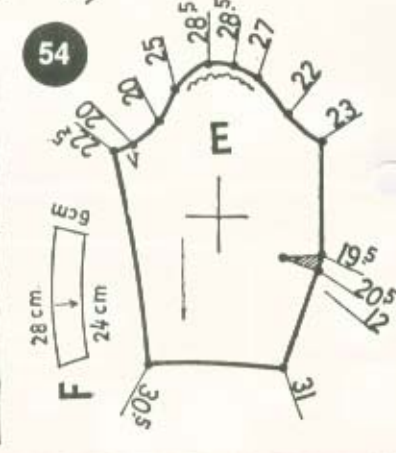
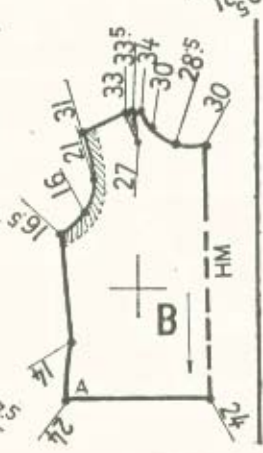
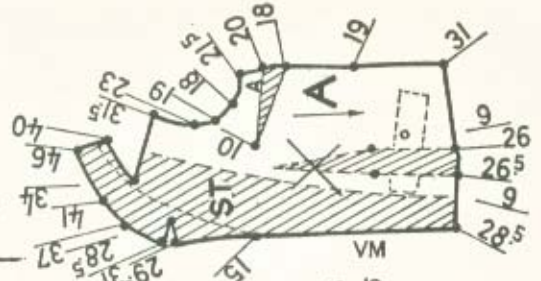
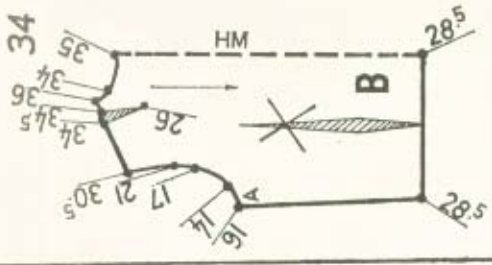
32



50



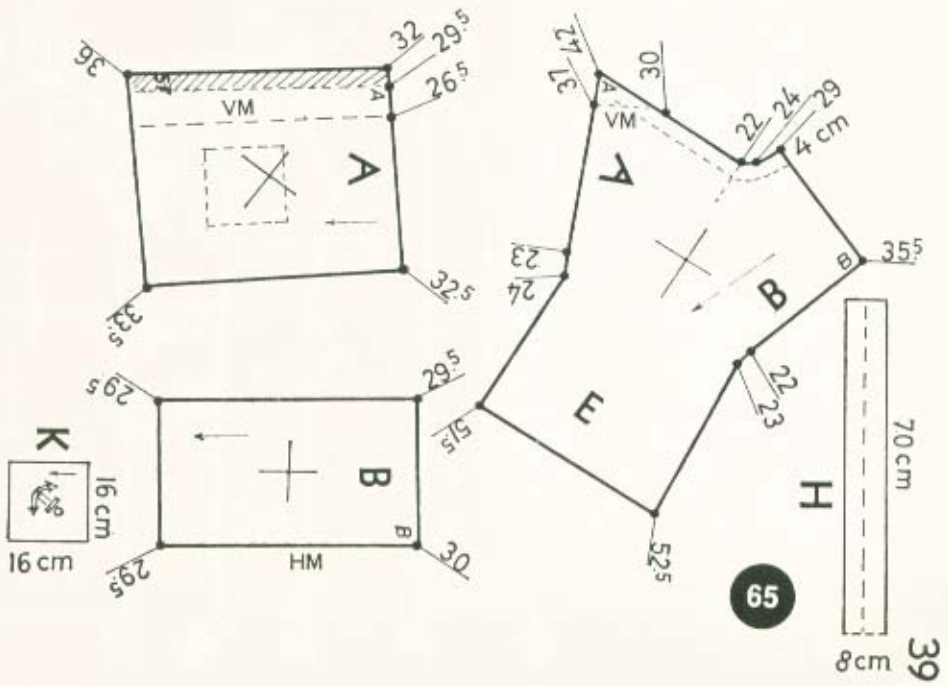
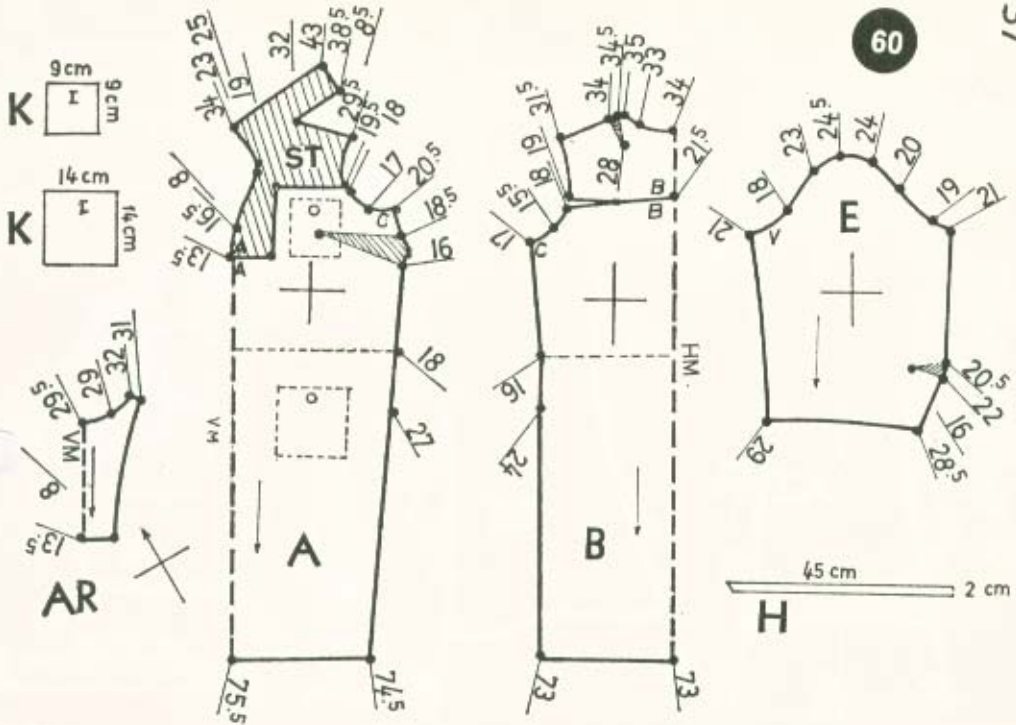


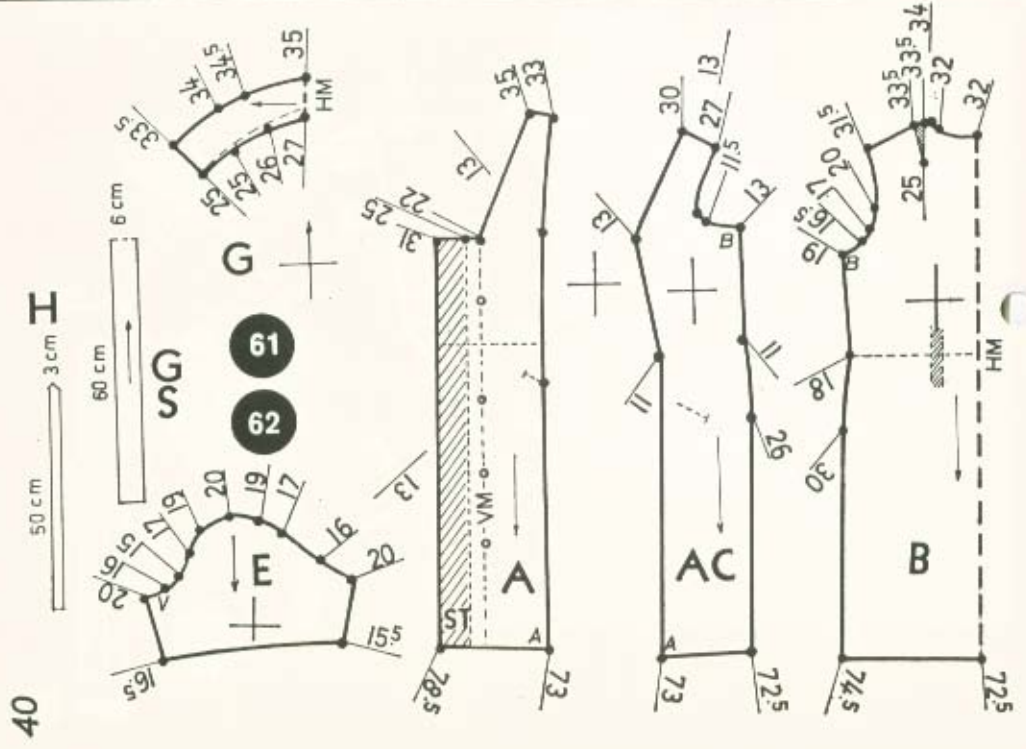
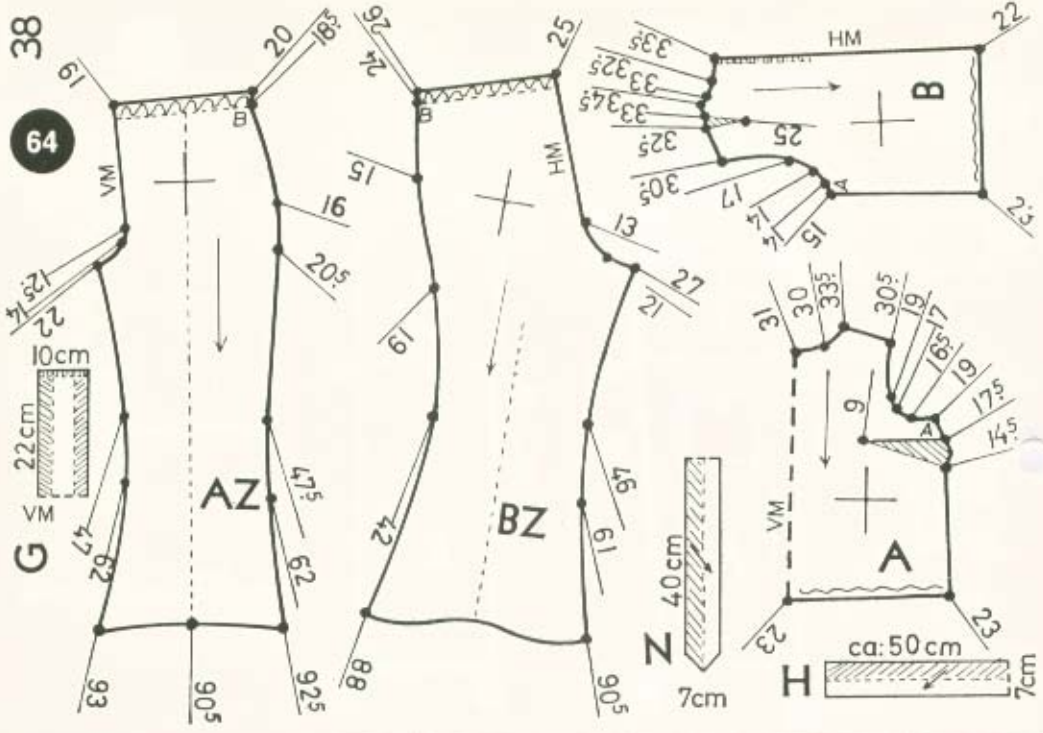


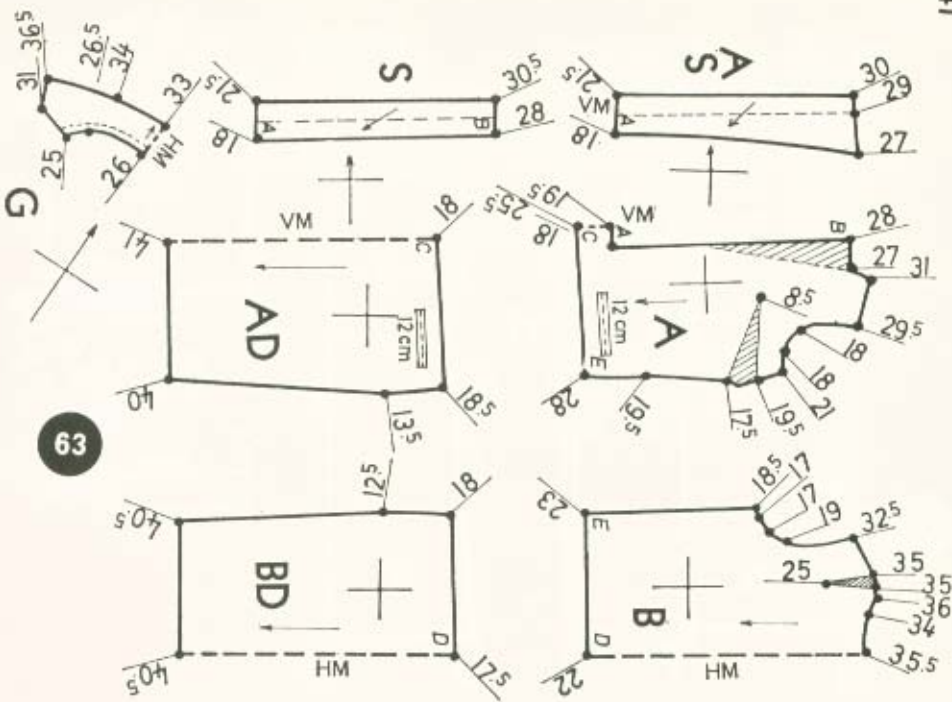
59

58

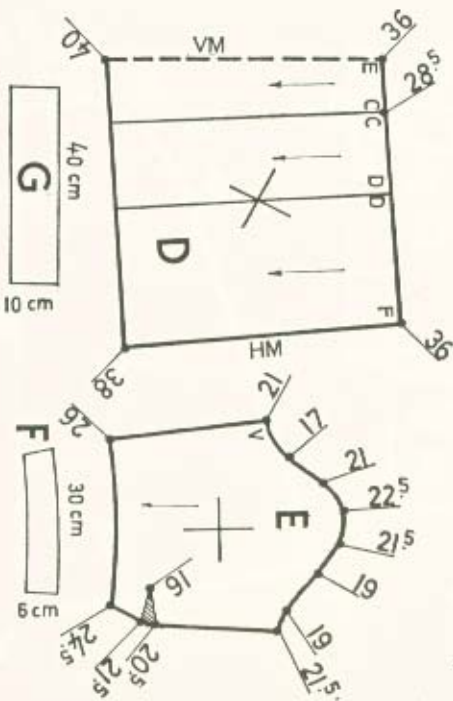
58







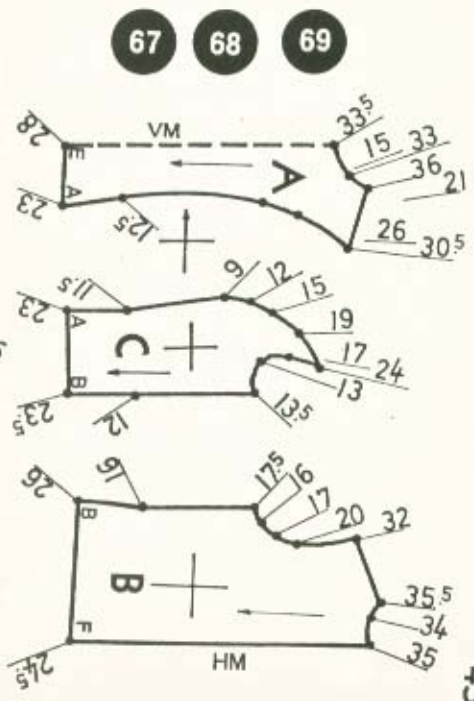
63



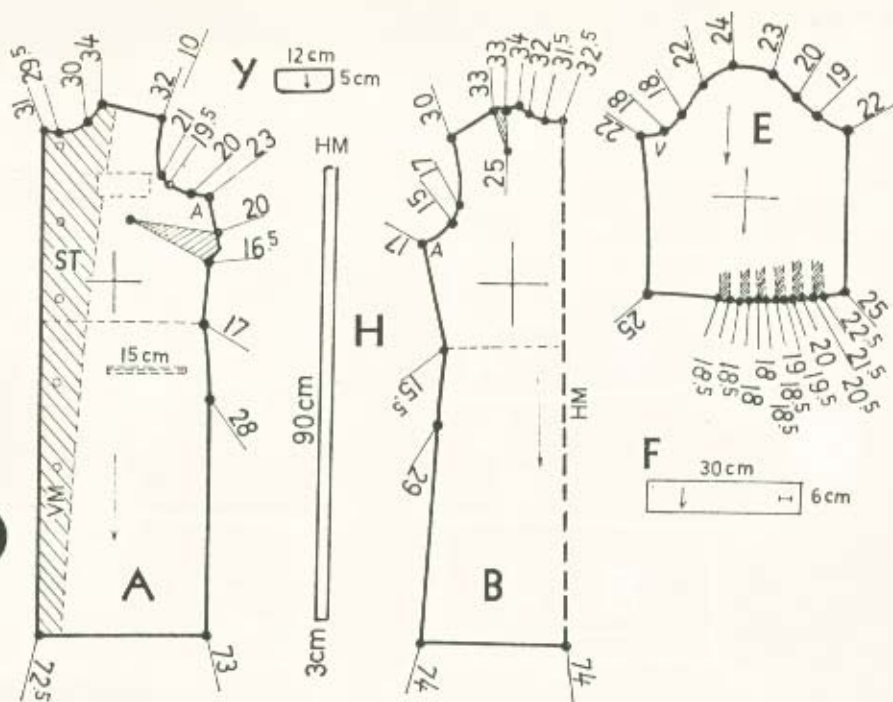
67

68

69

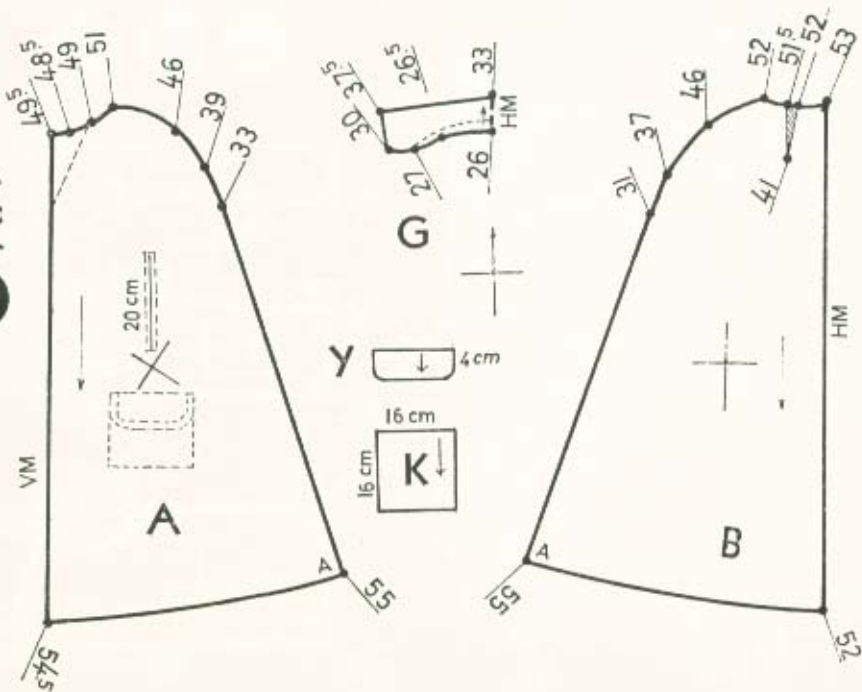


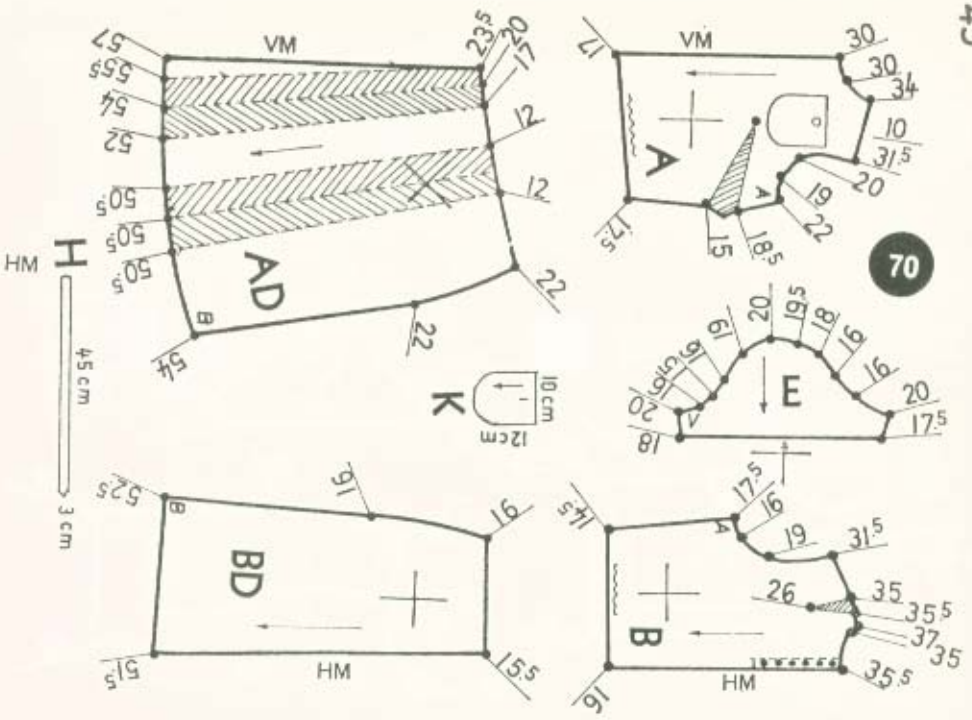
66



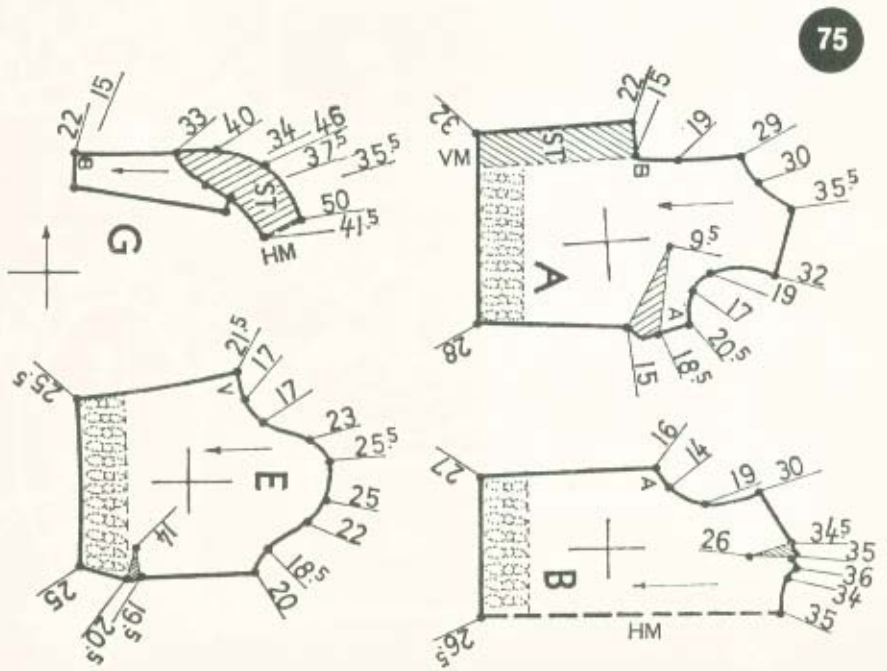
69

AA

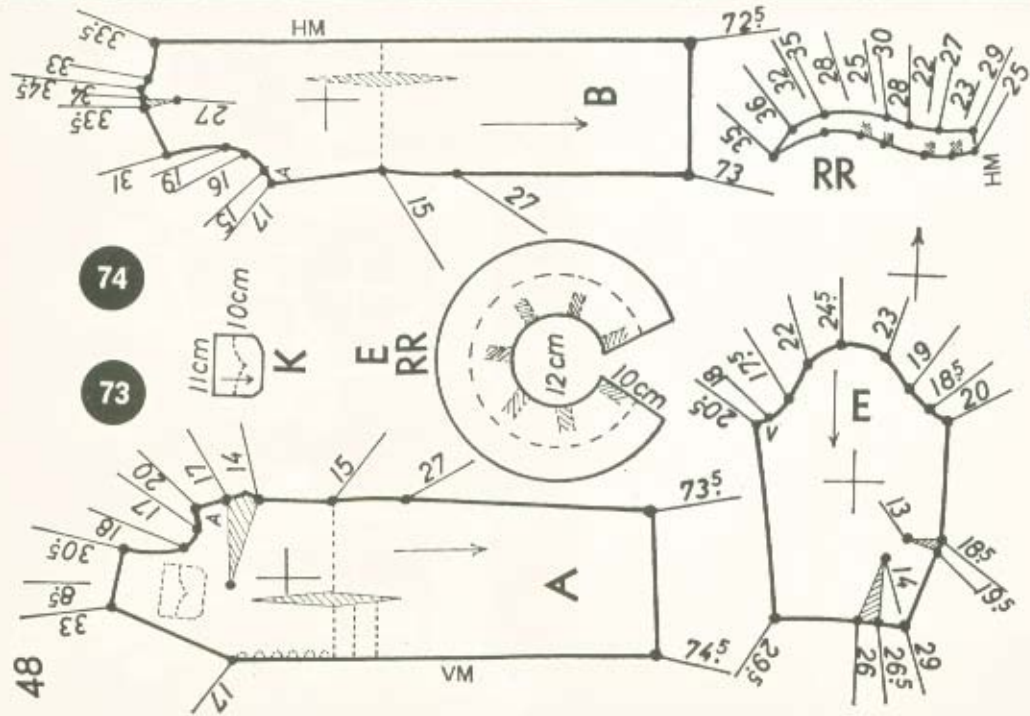
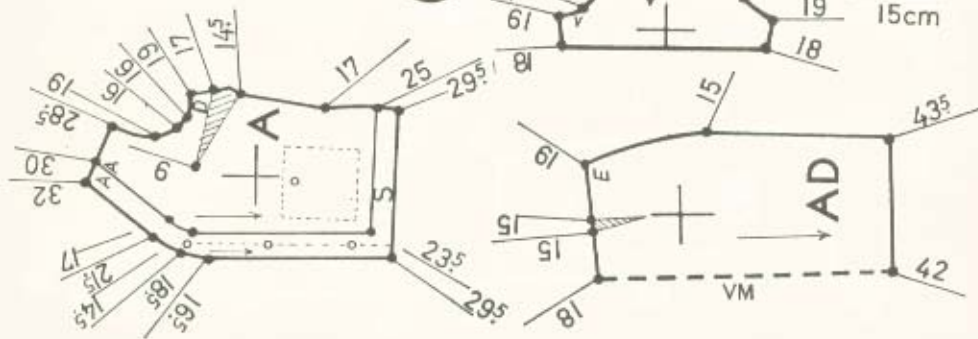
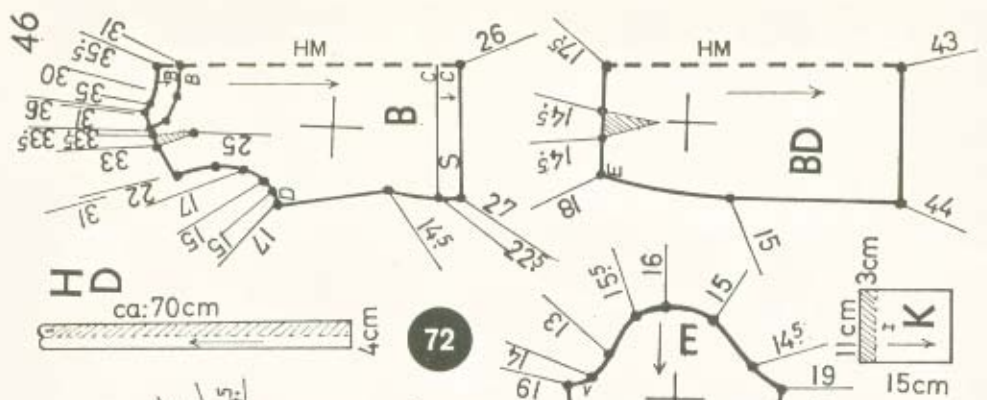


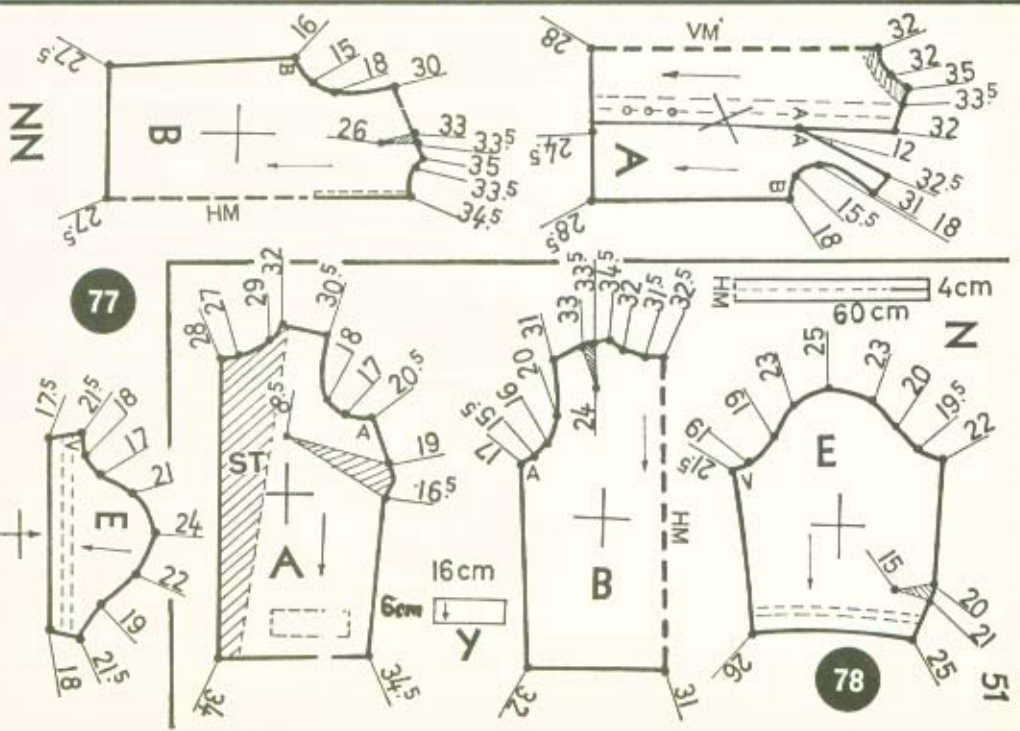
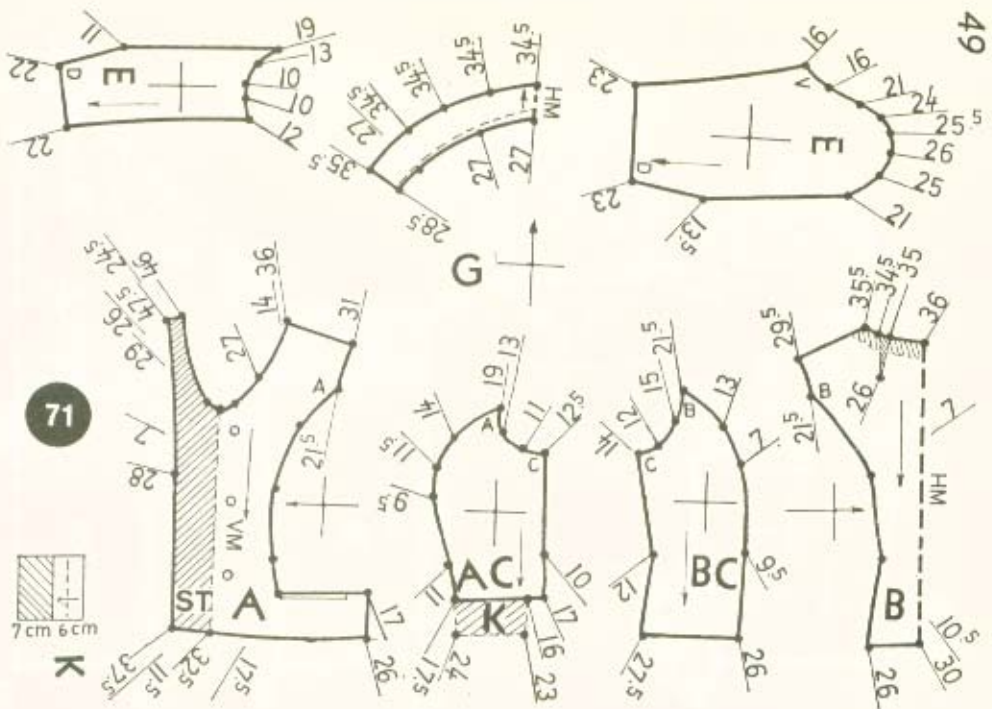


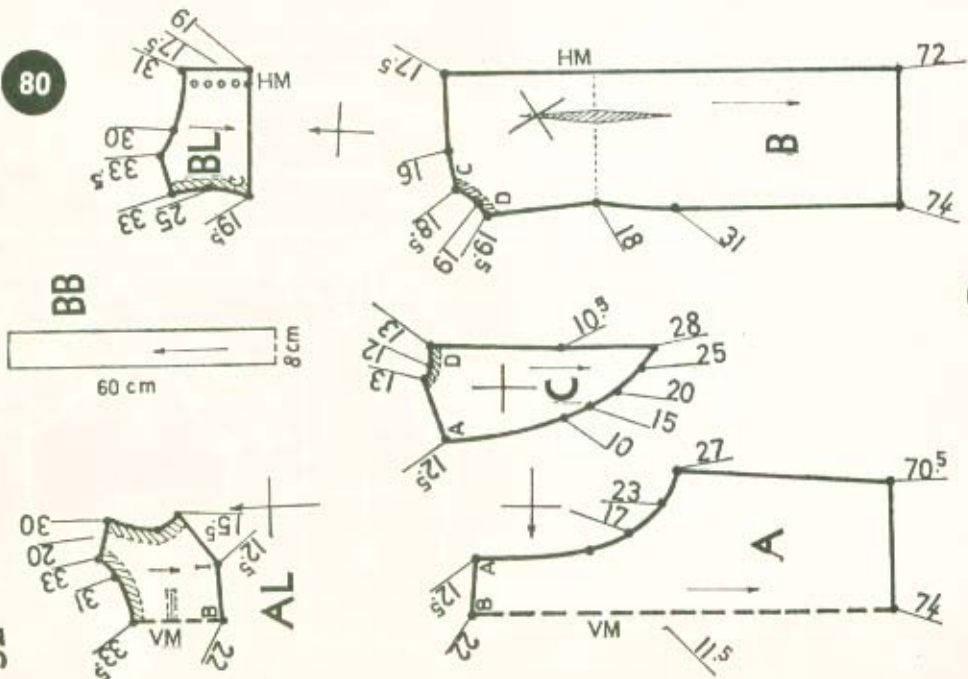
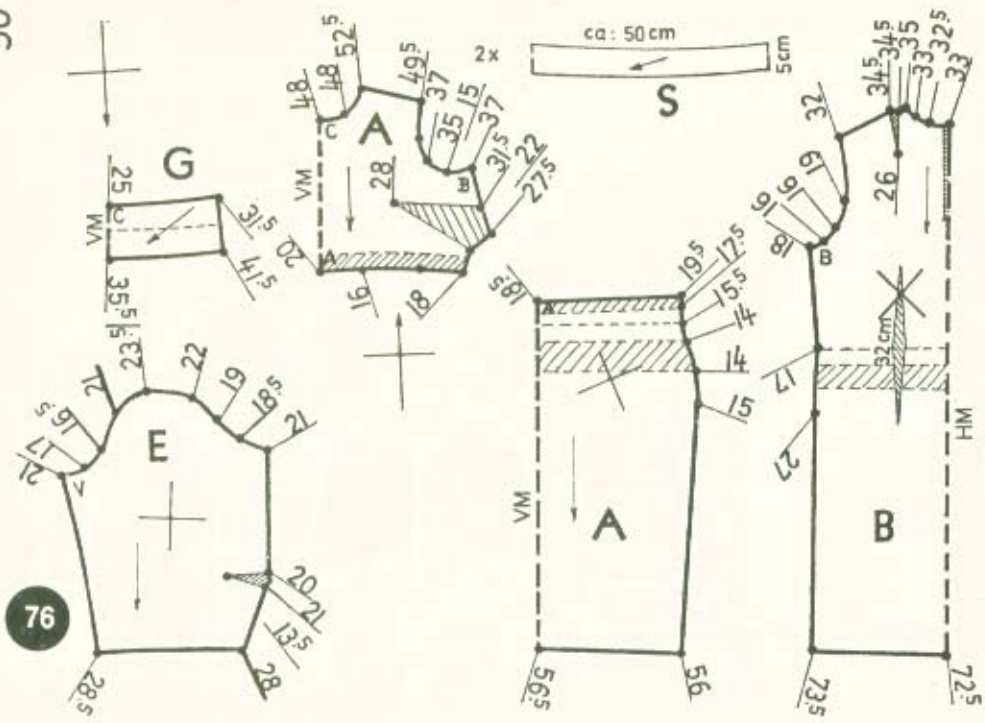
70

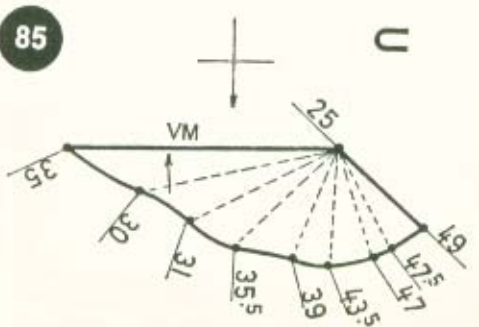
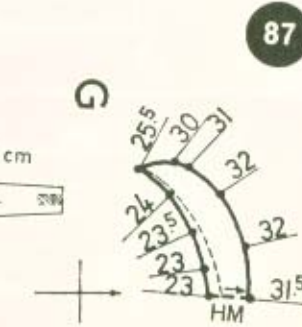
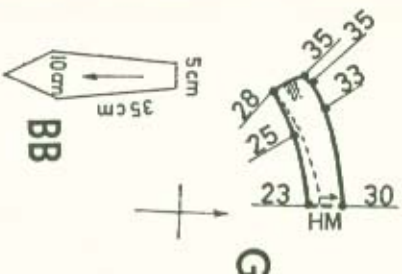
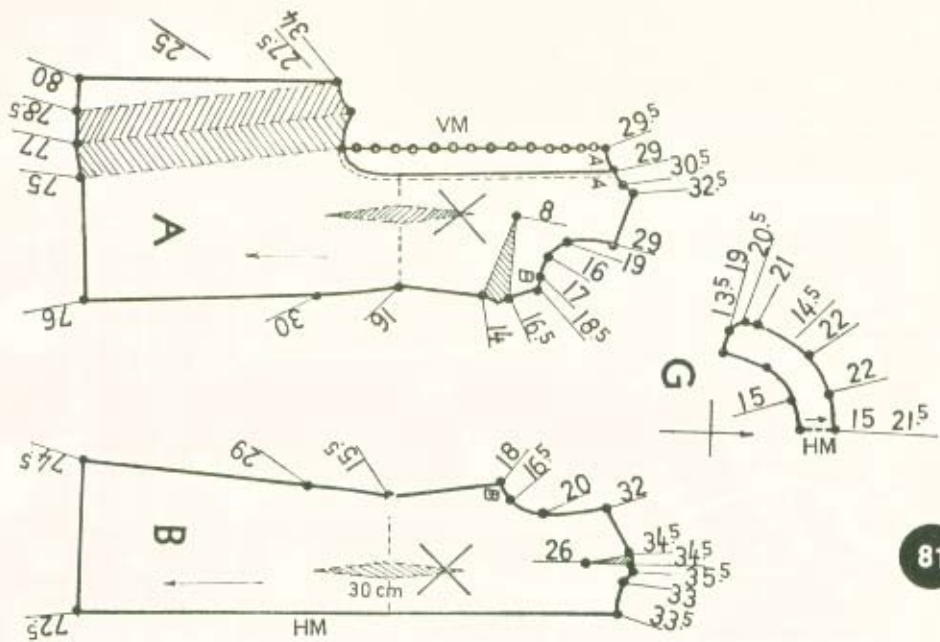


75

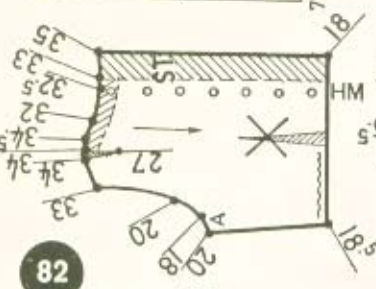
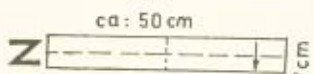
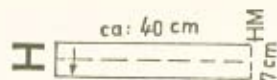




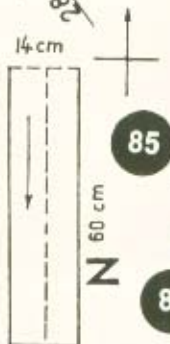
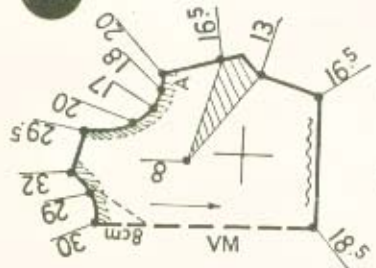




54

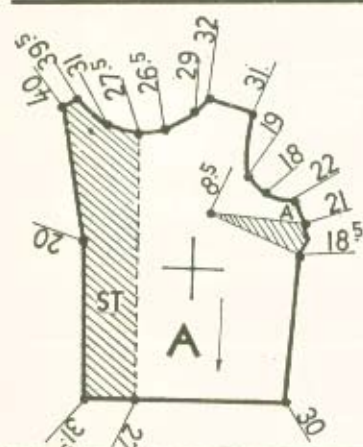
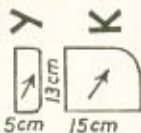


82

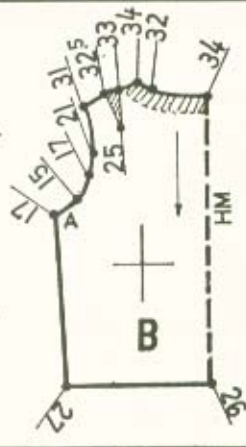
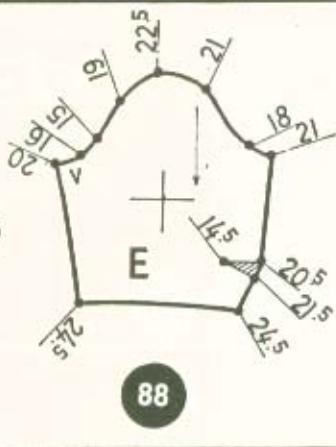


85

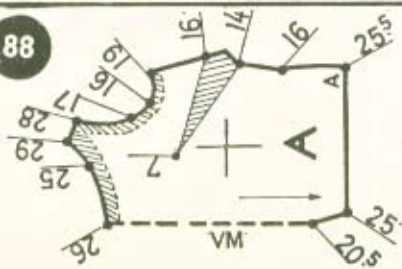
83



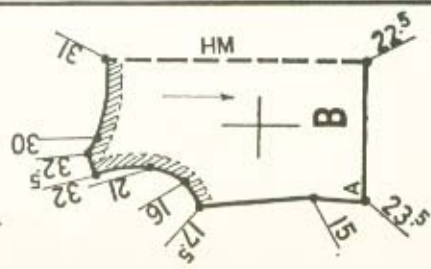
88



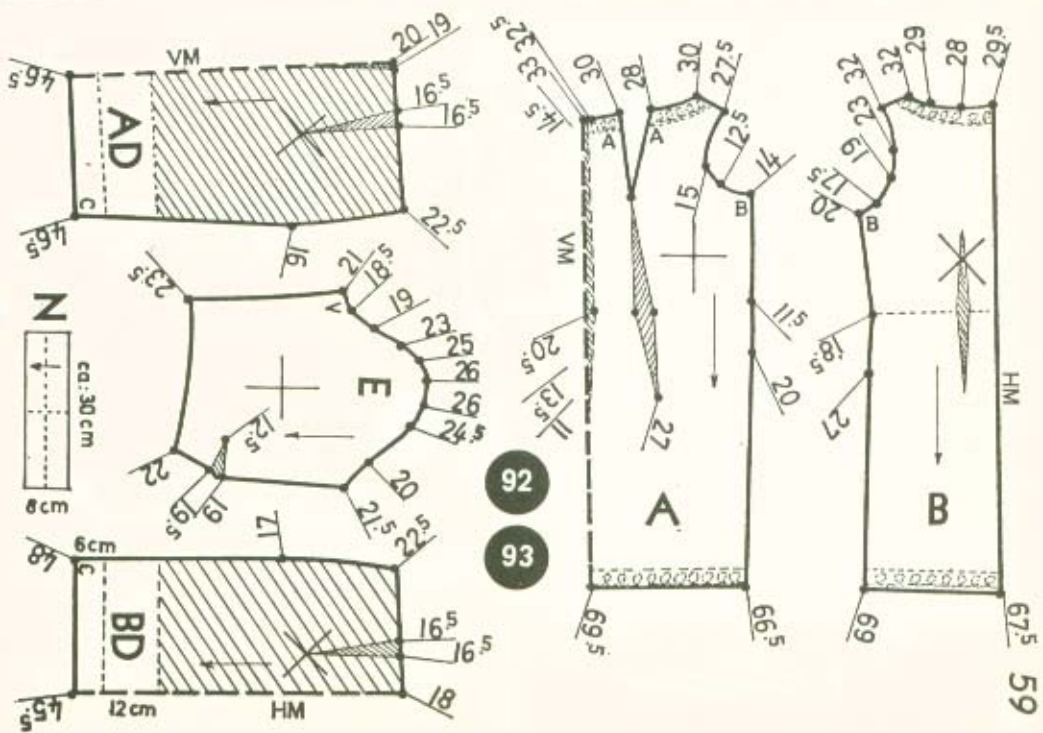
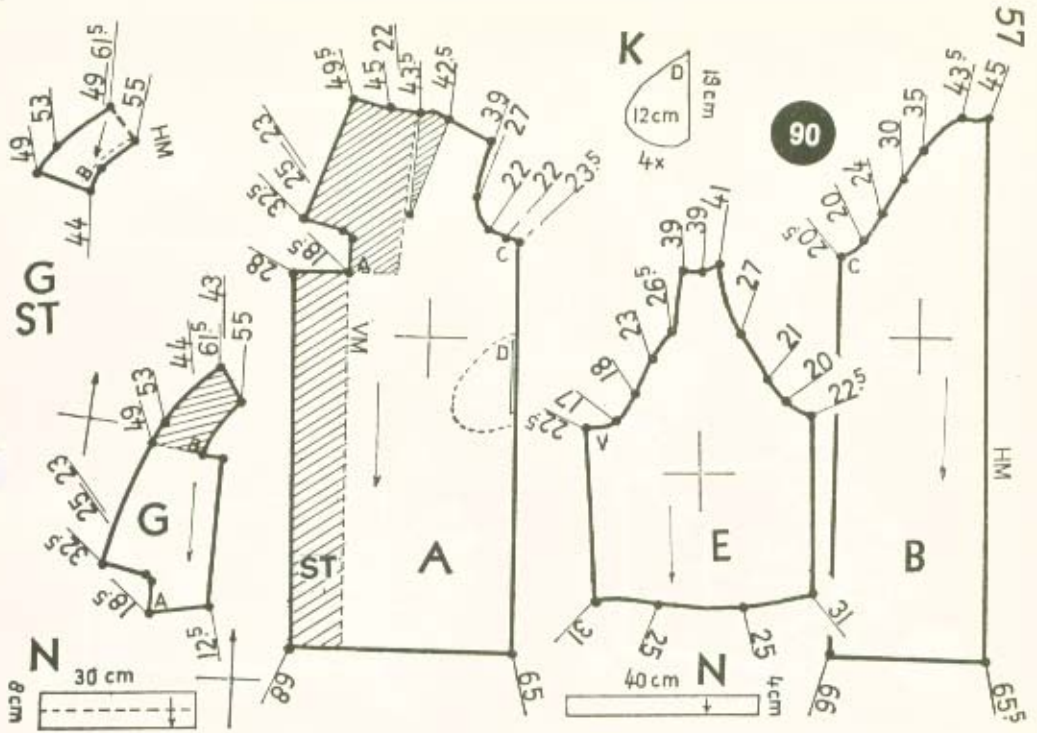
NN

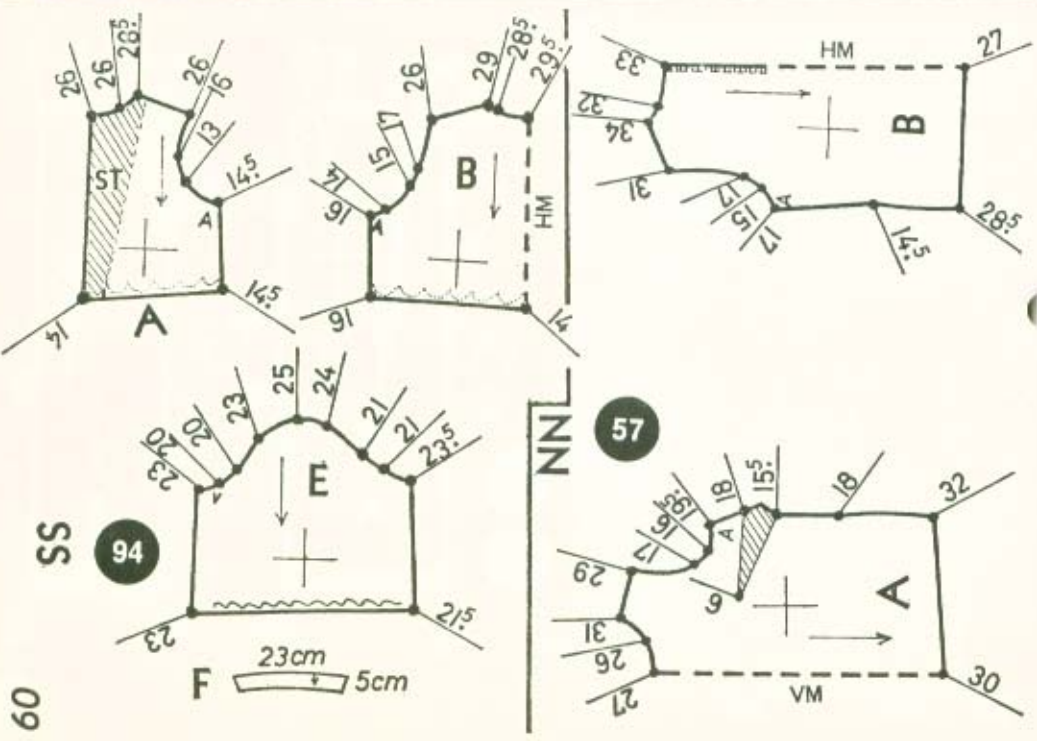
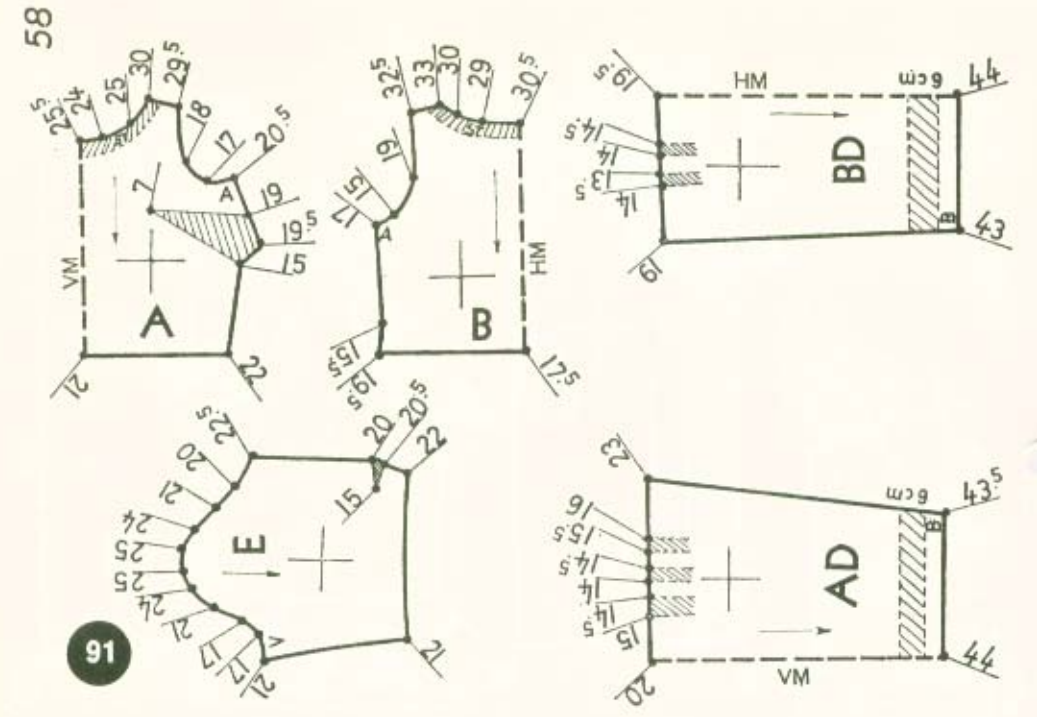


88

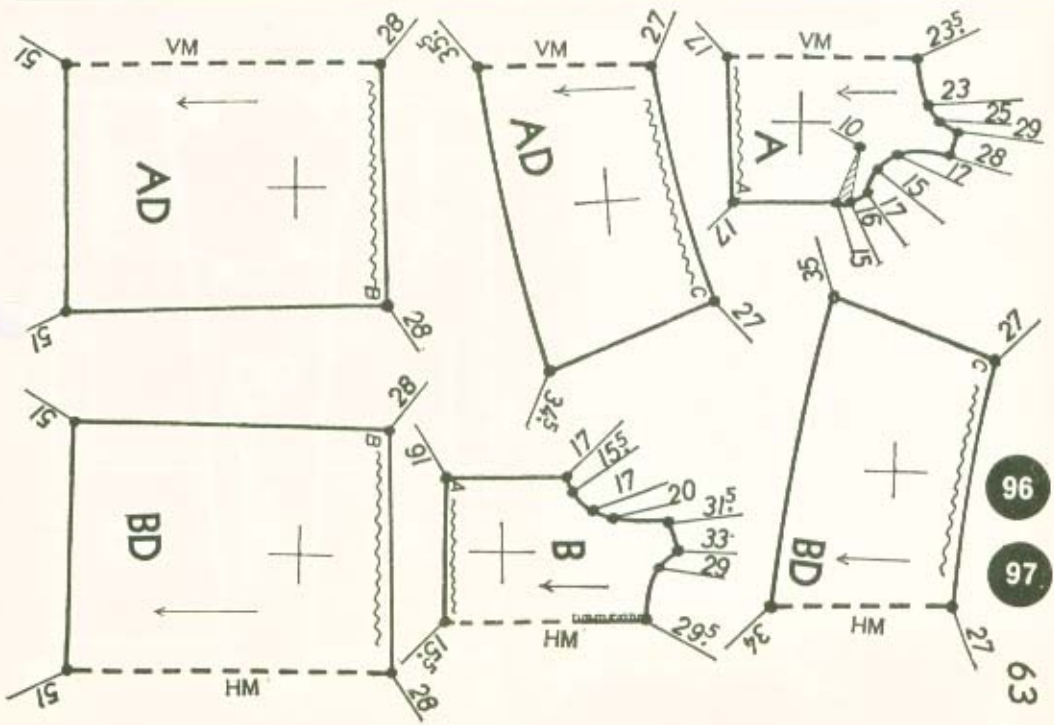
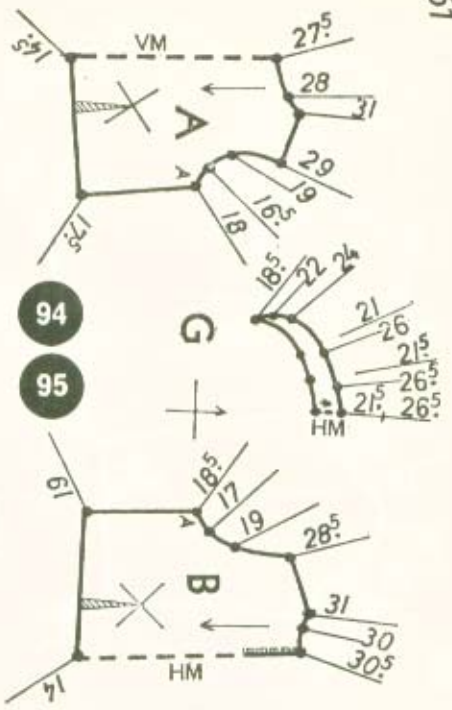
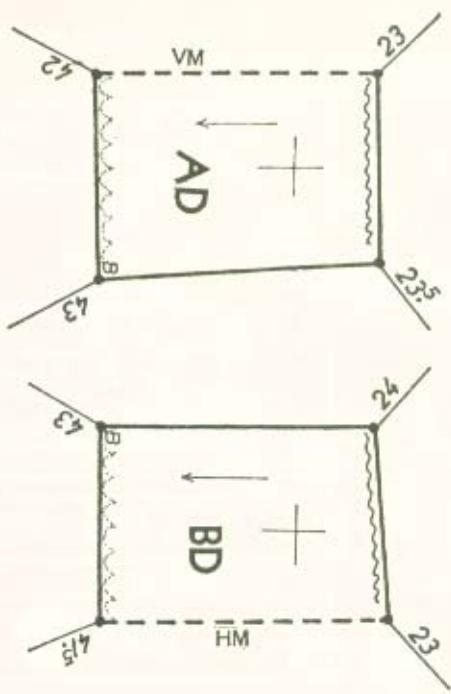


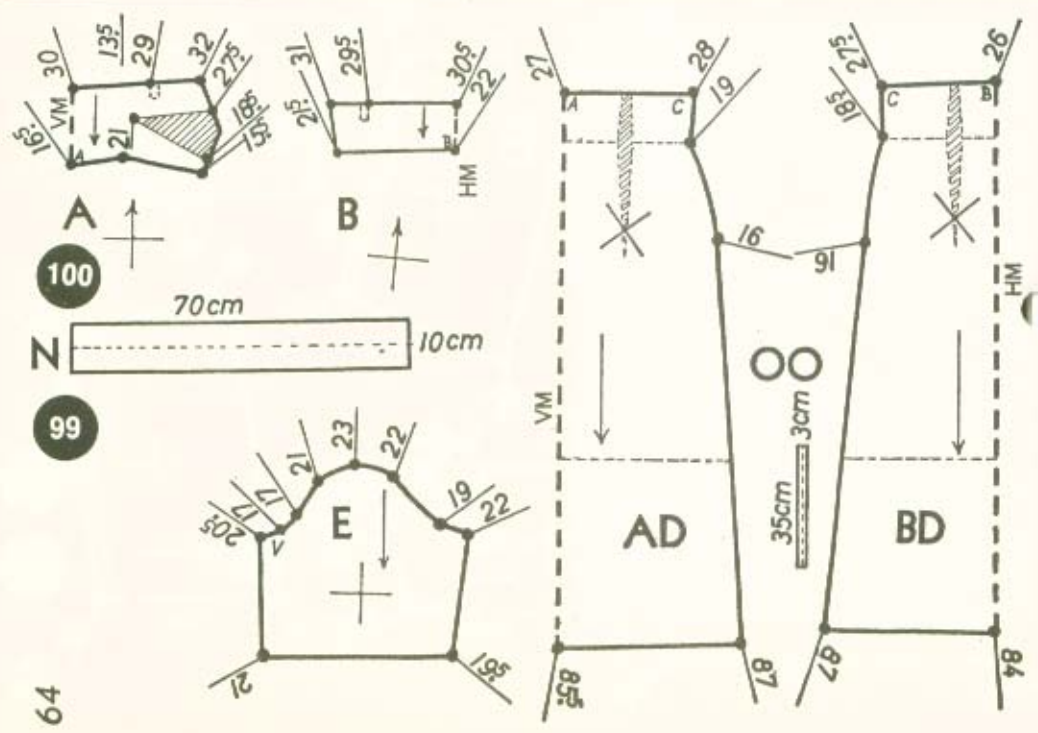
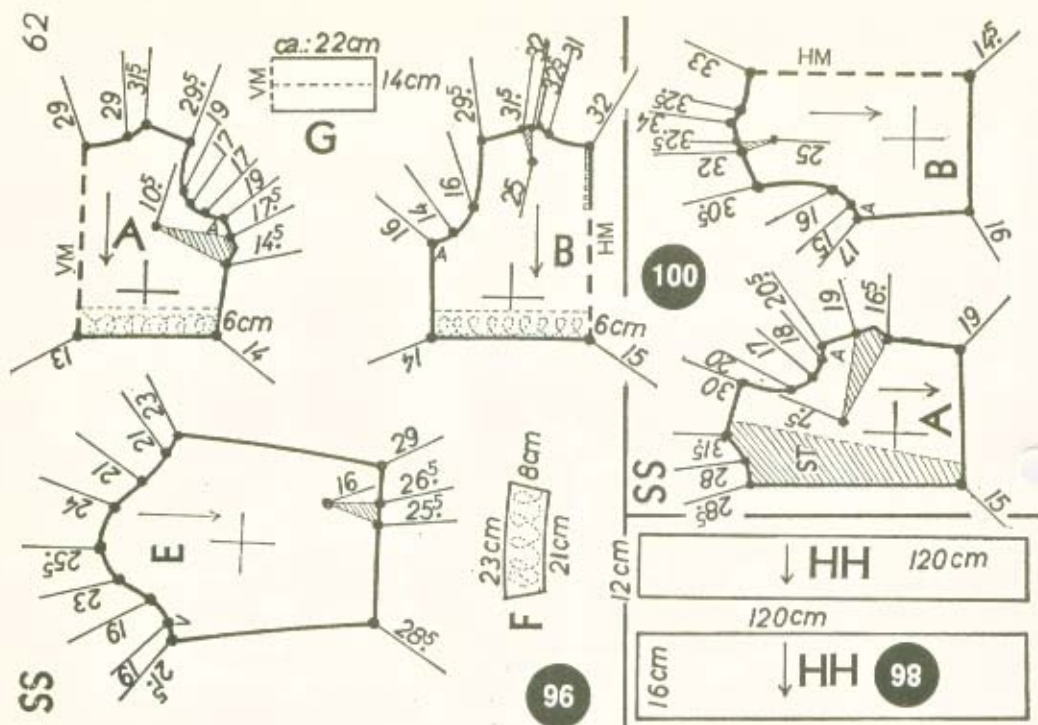
56

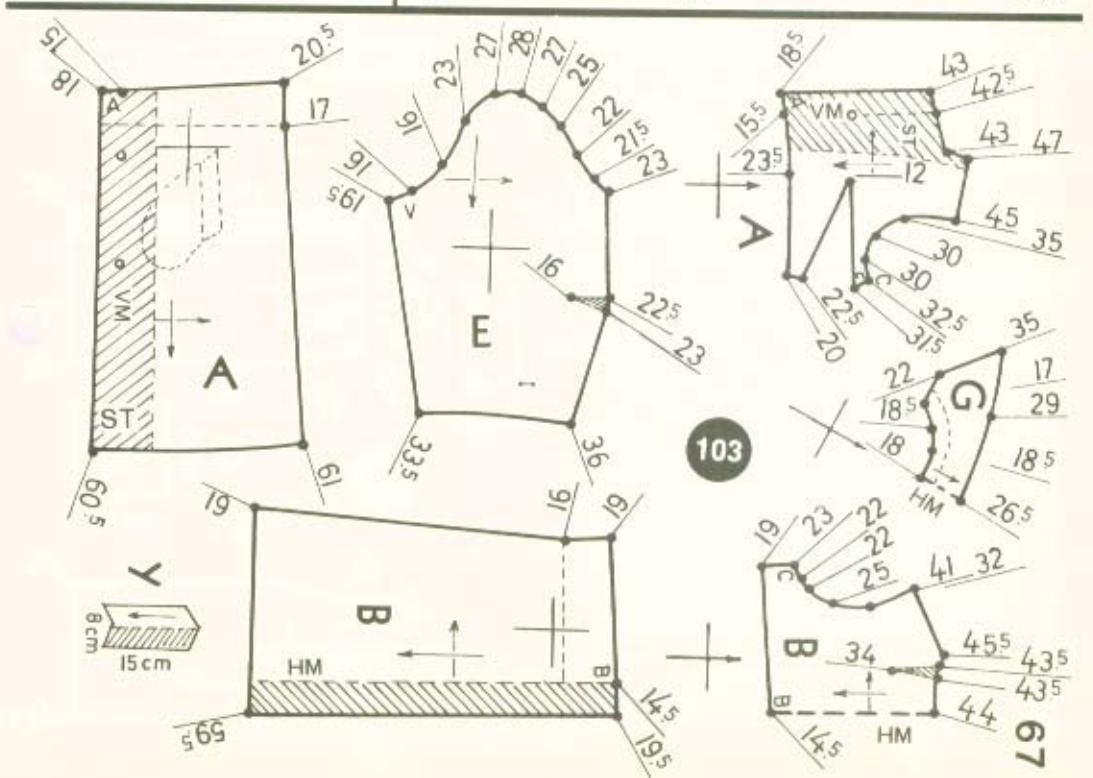
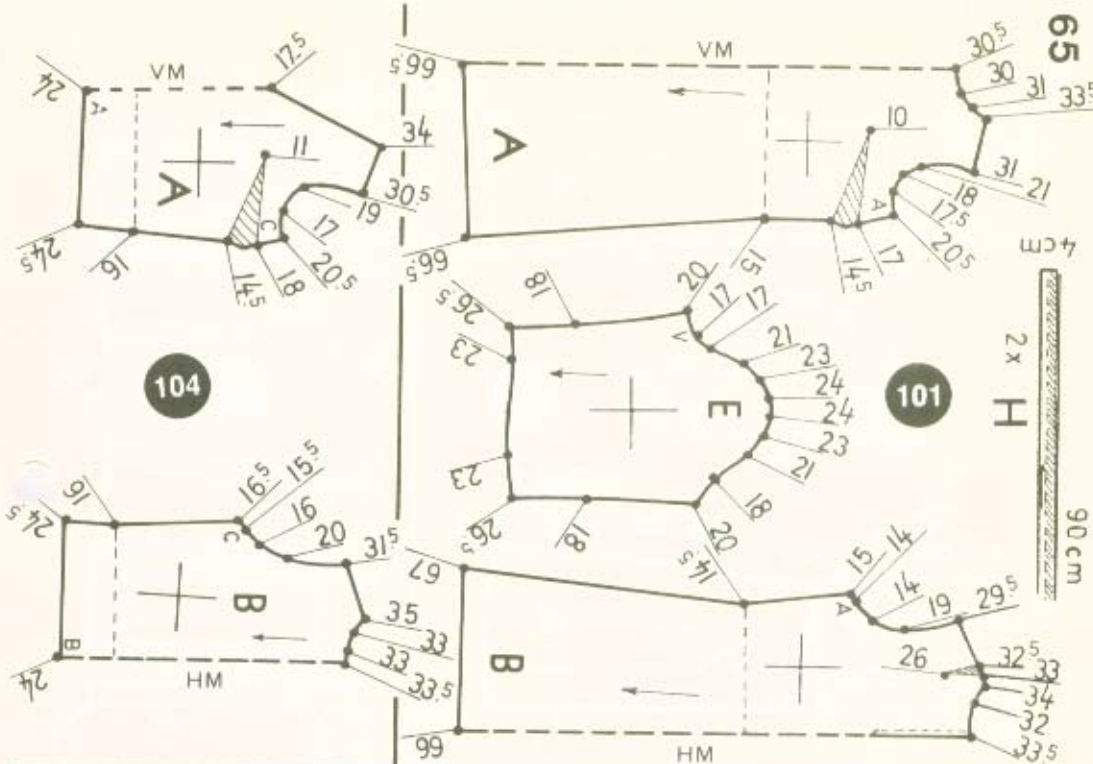




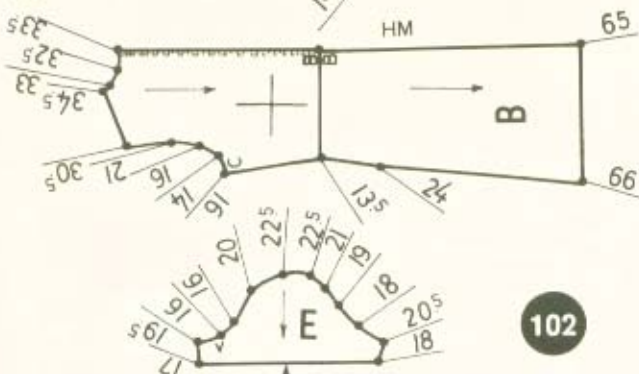
45cm
2cm H



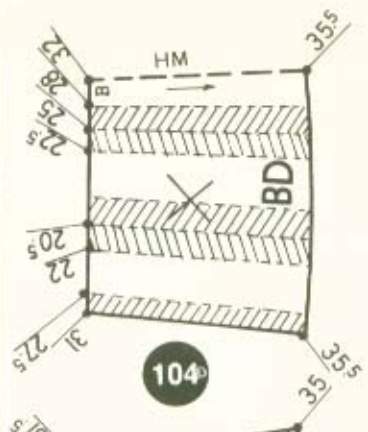
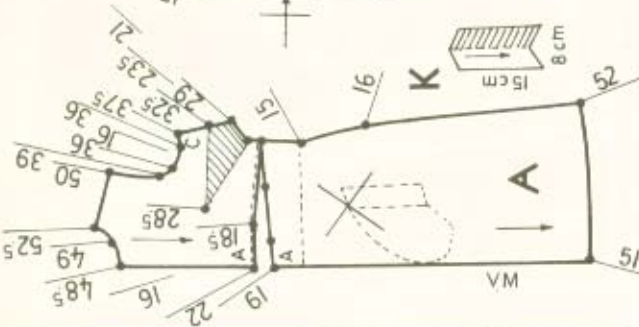




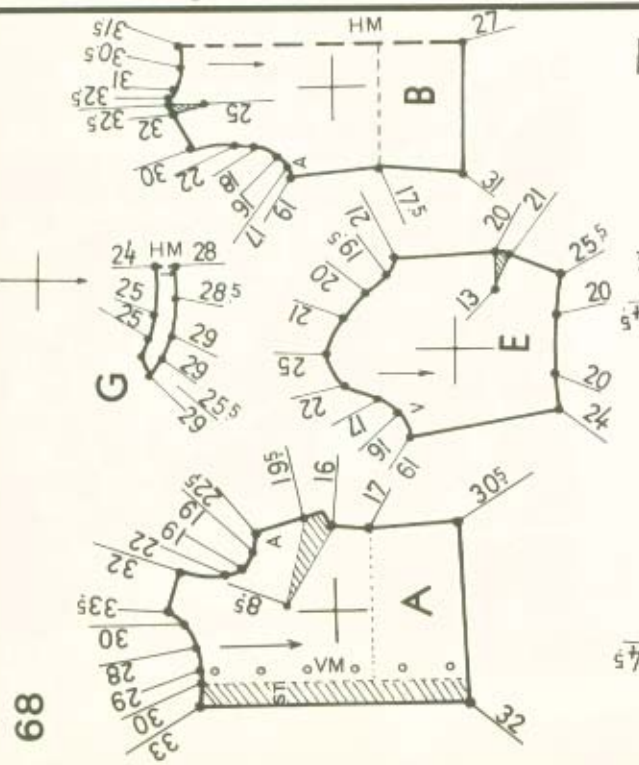
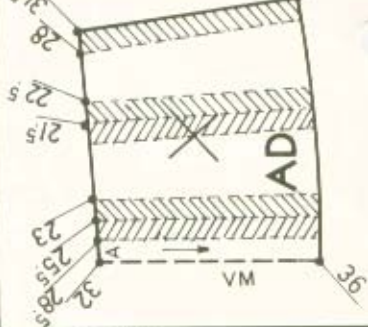
66



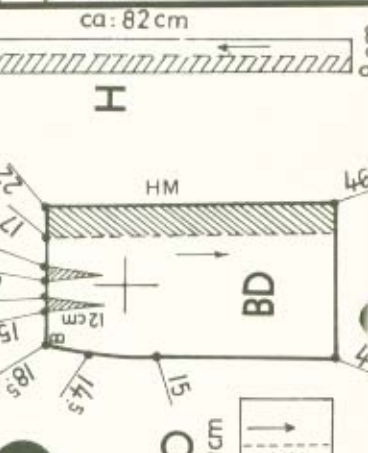
102



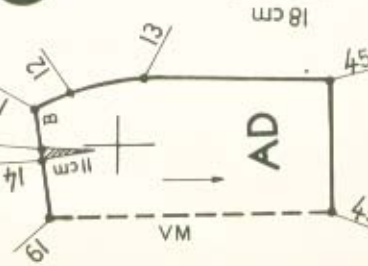
104

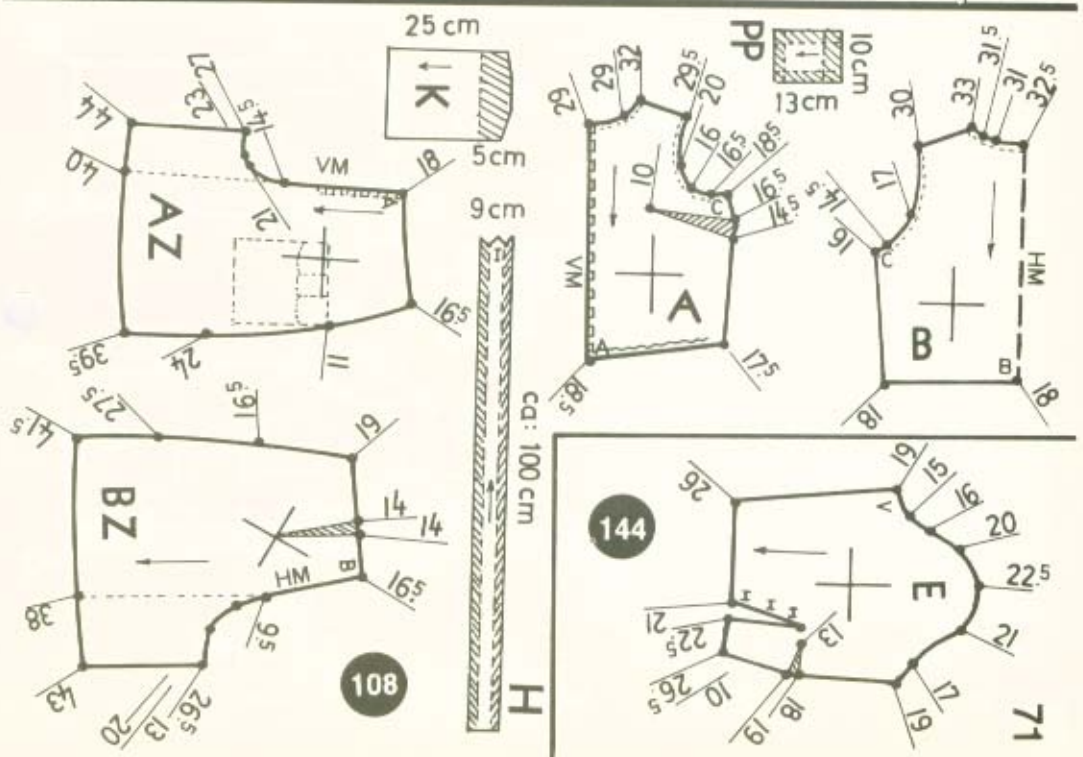
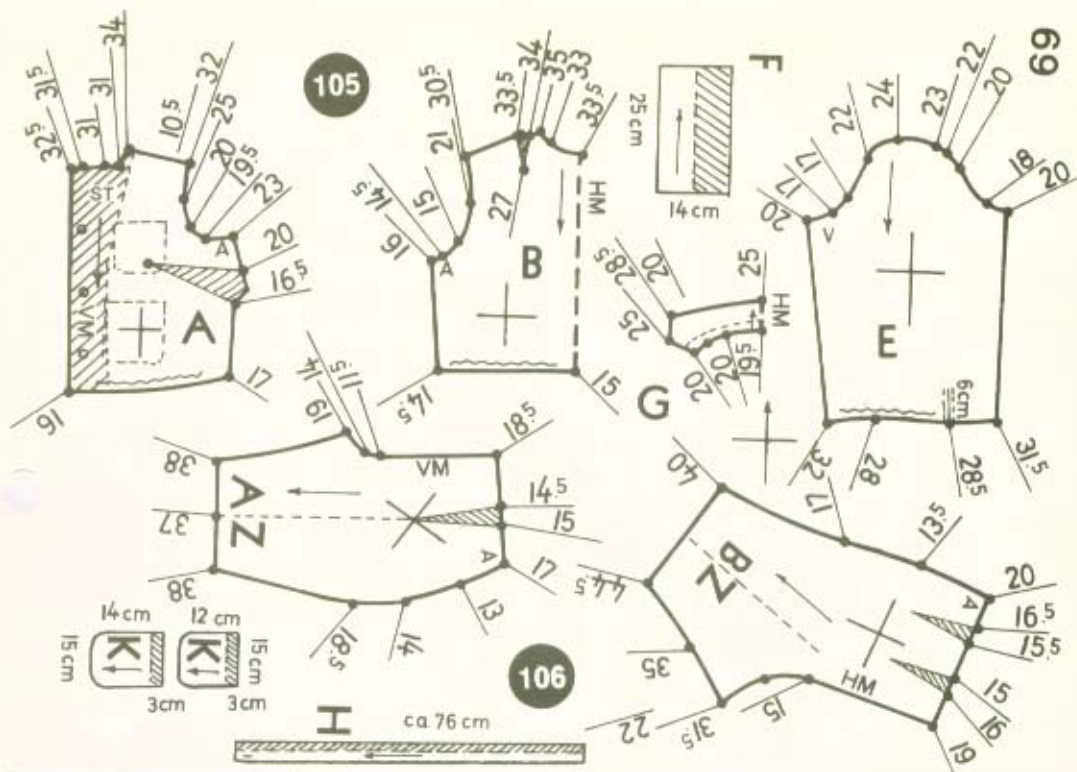


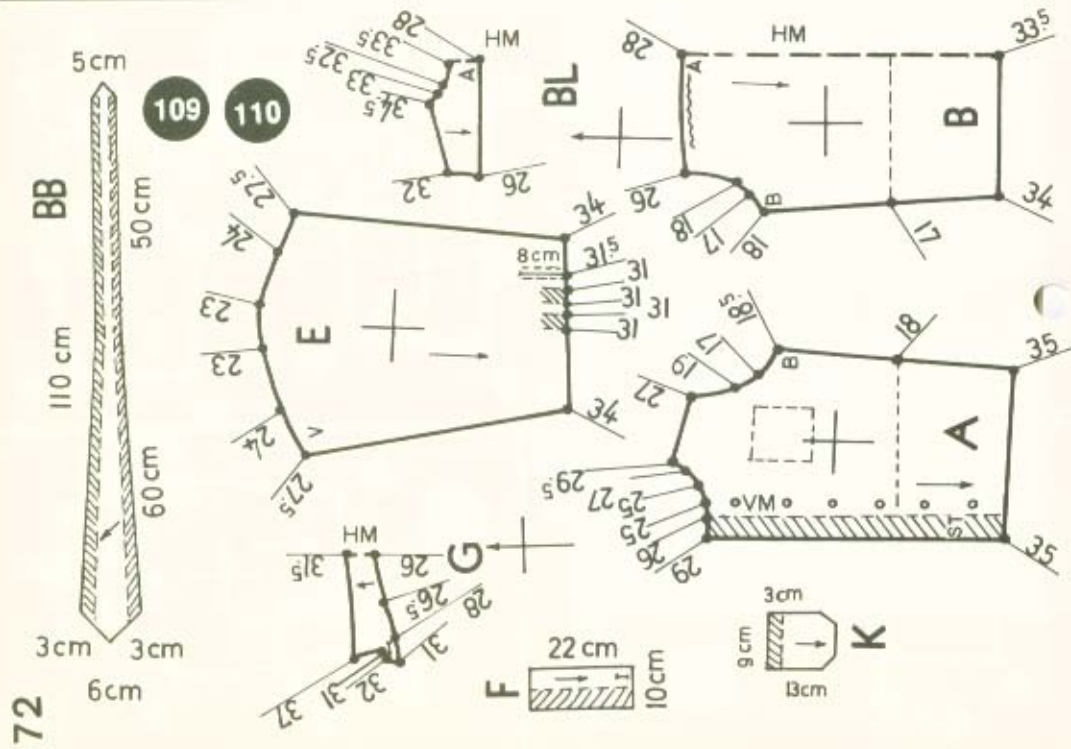
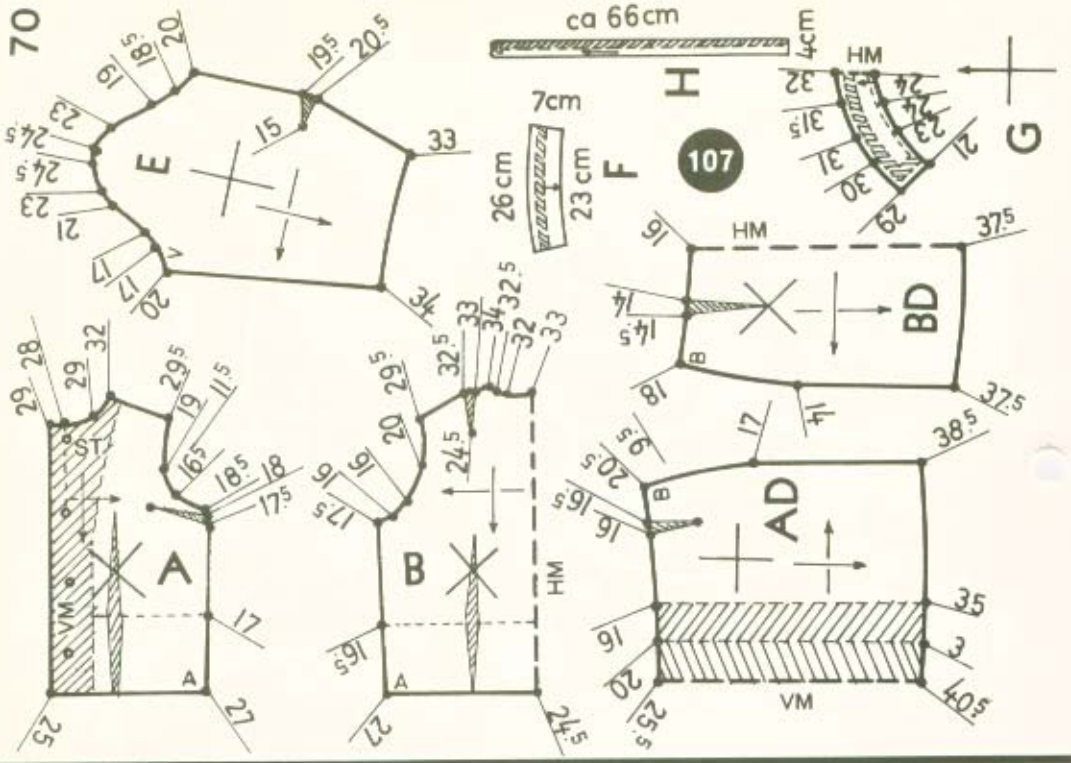
68

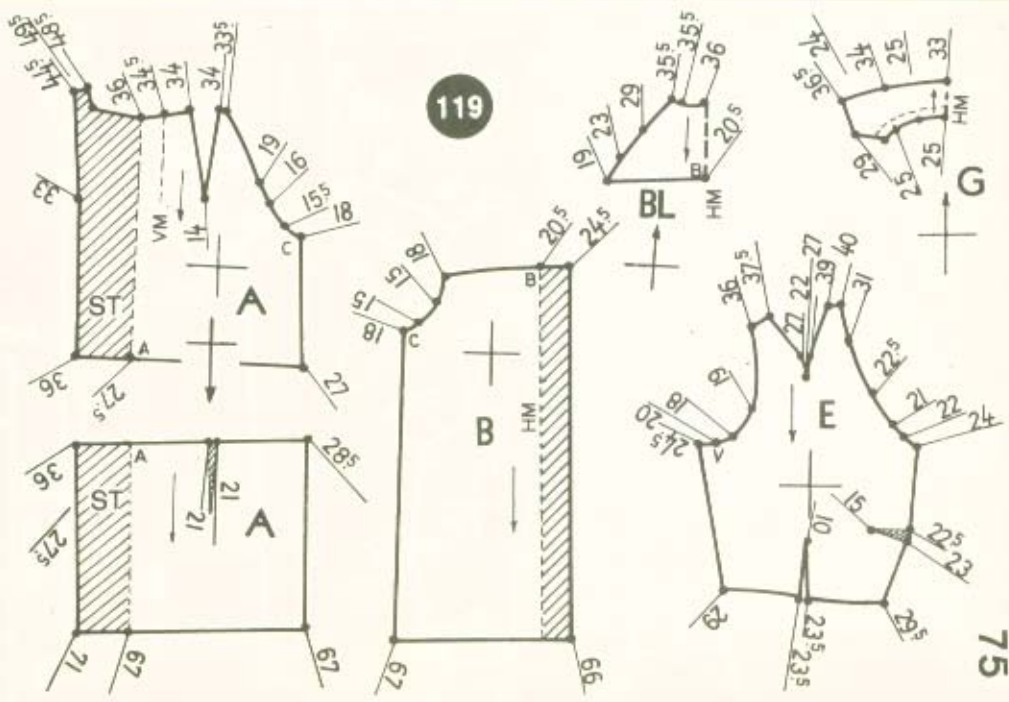
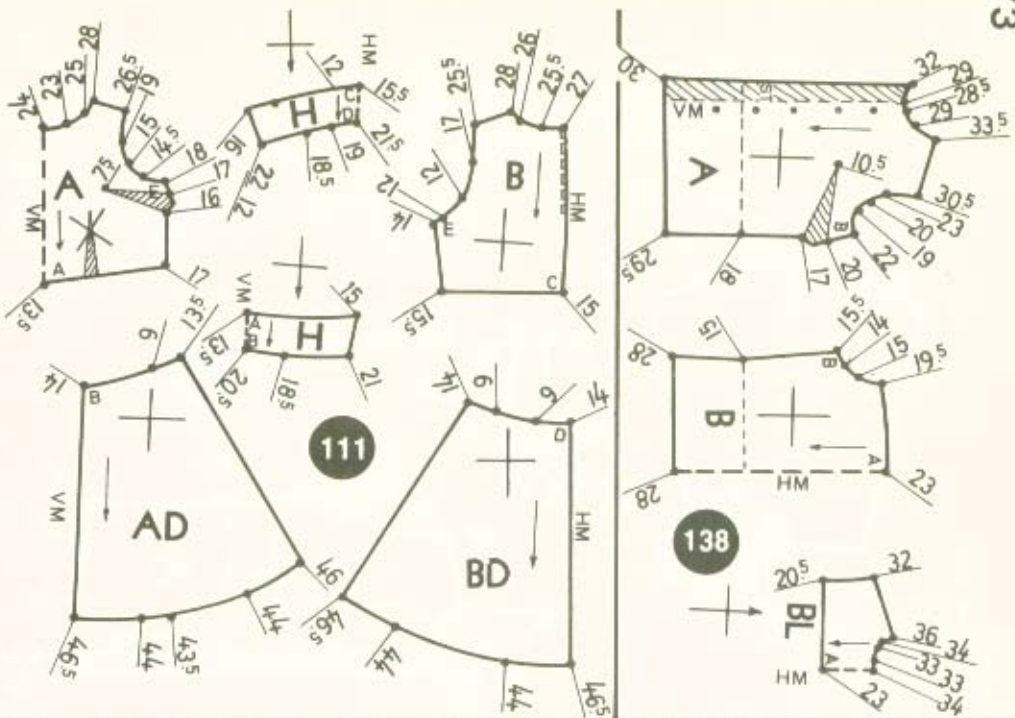


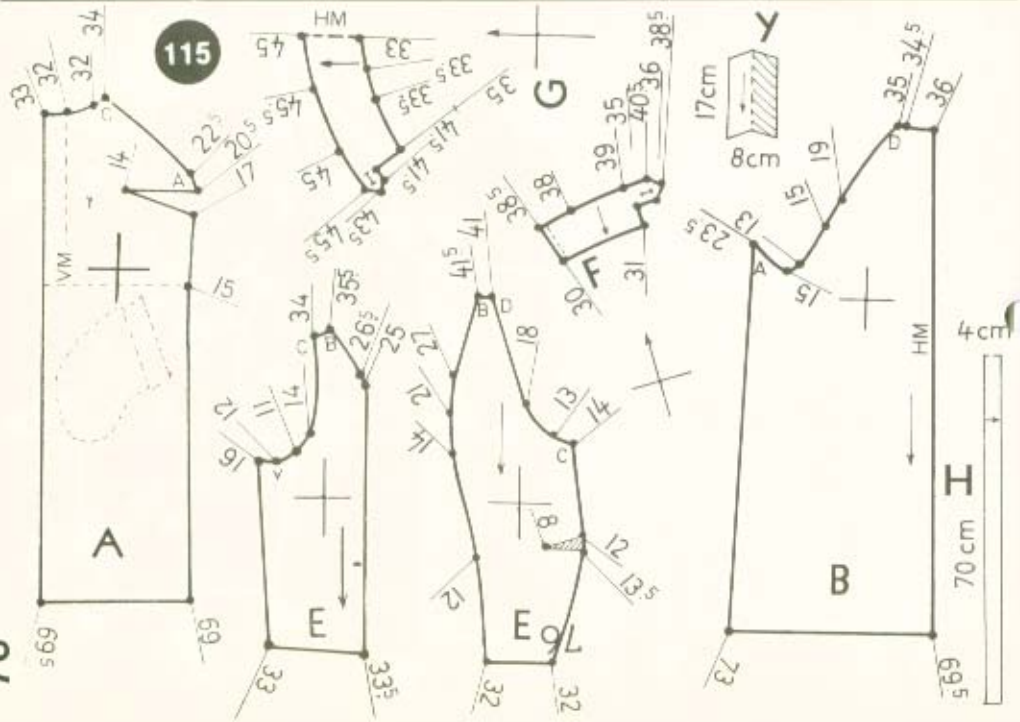
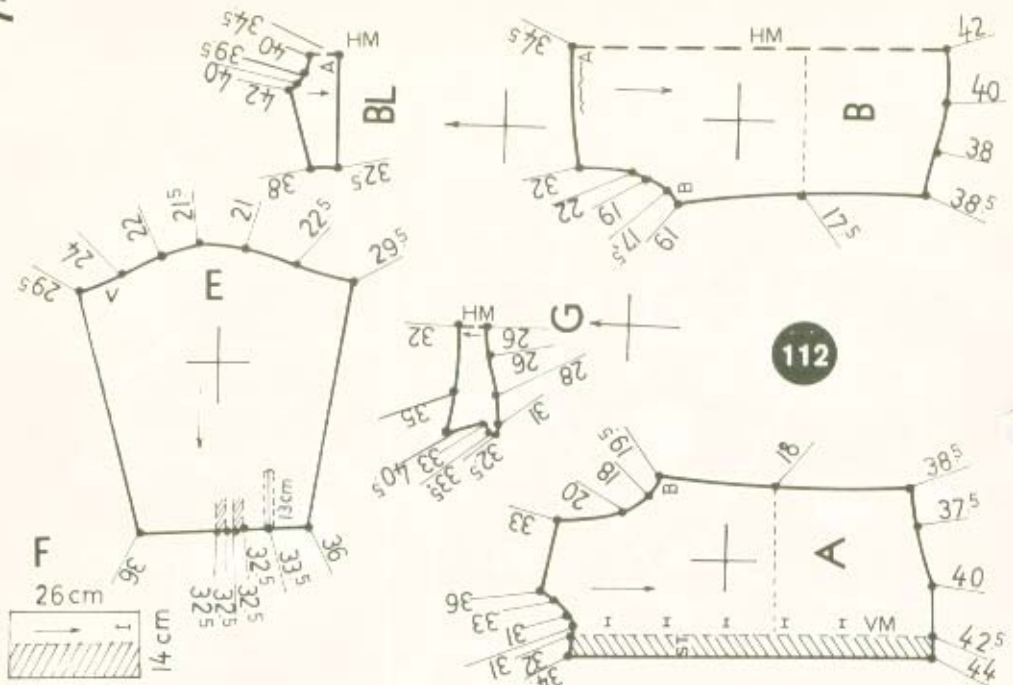
128

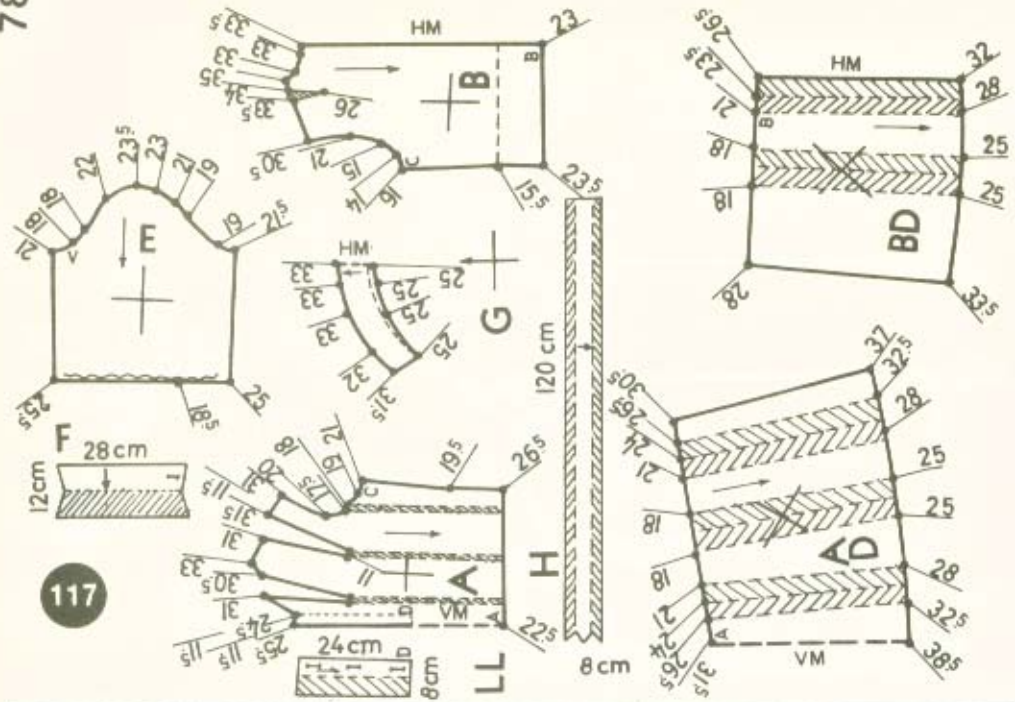




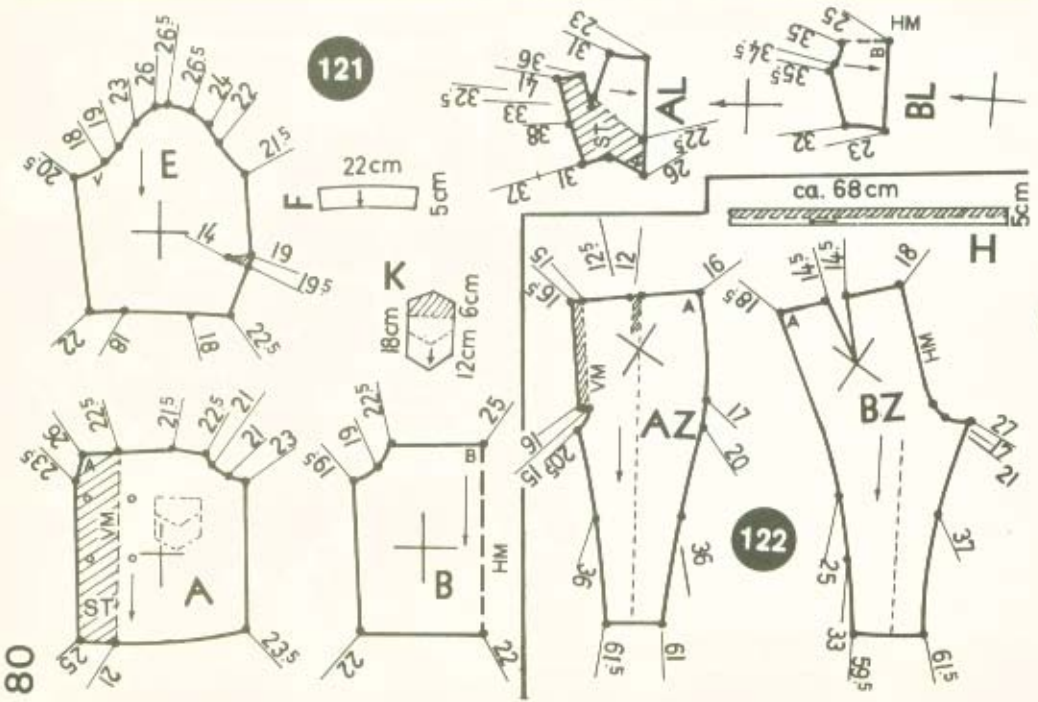






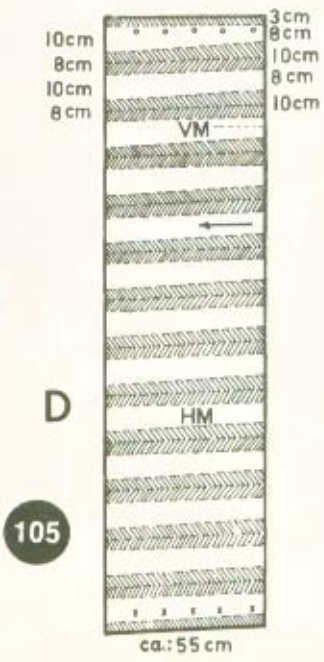
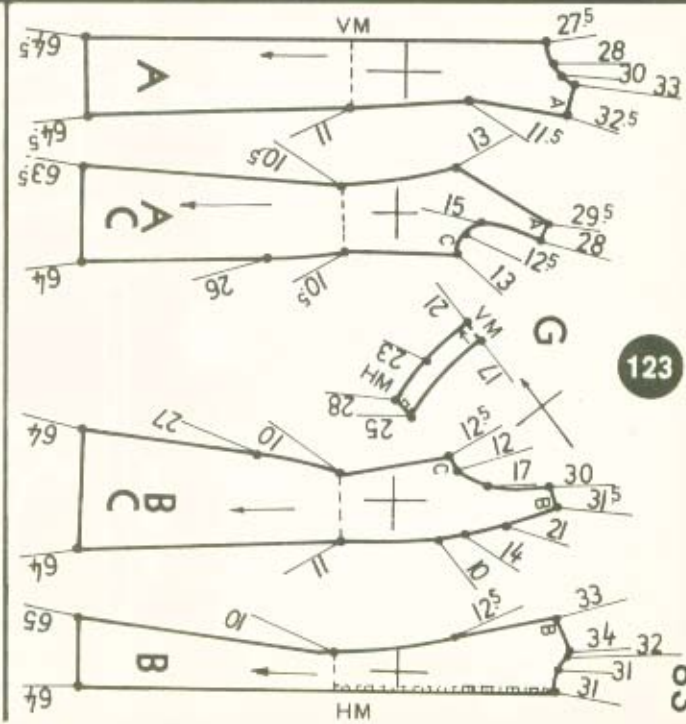
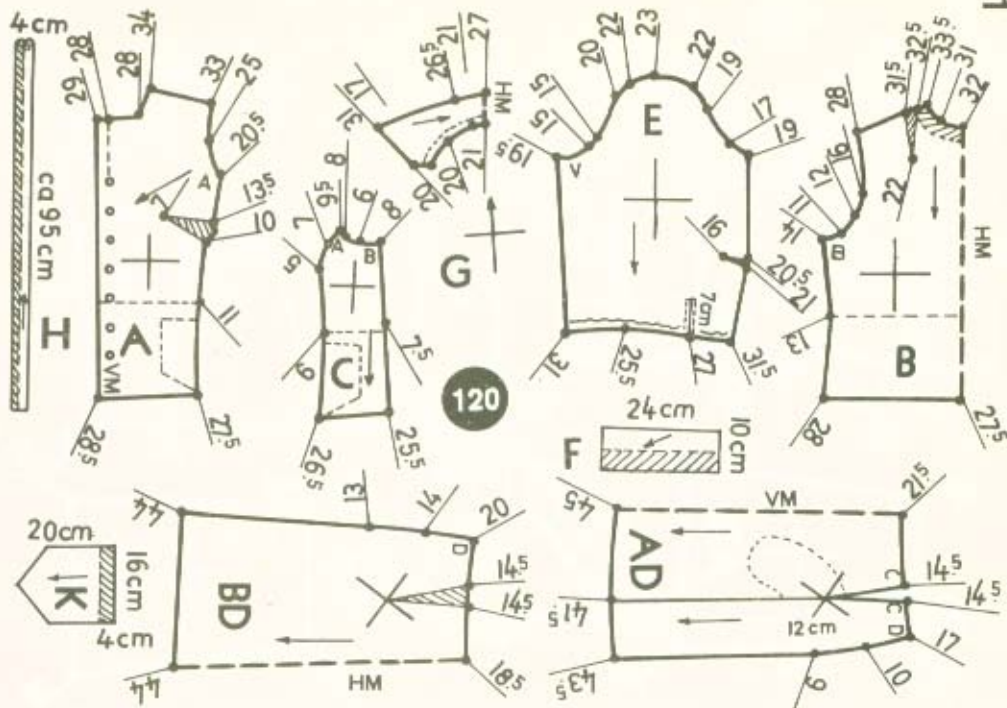


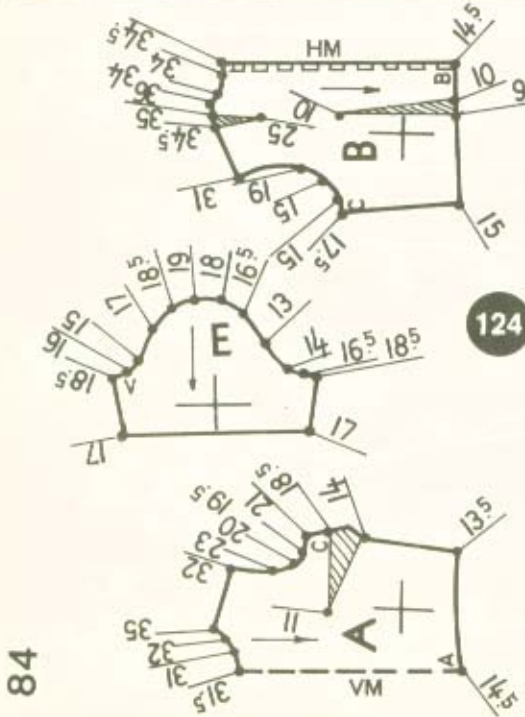
117



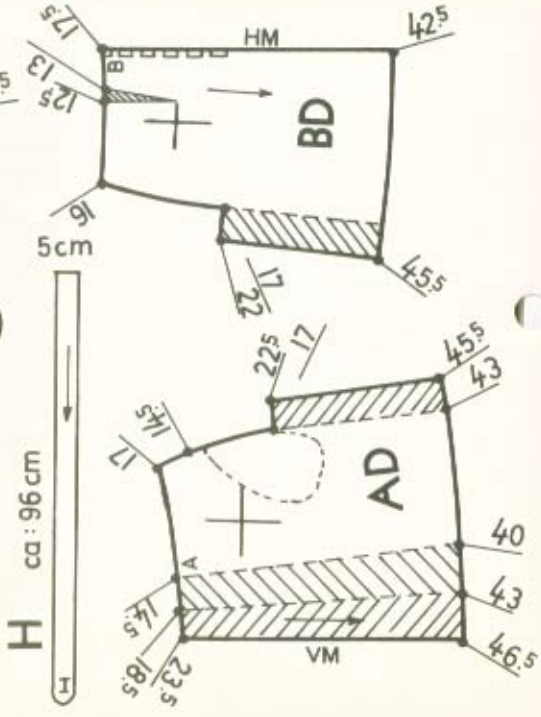
121

122

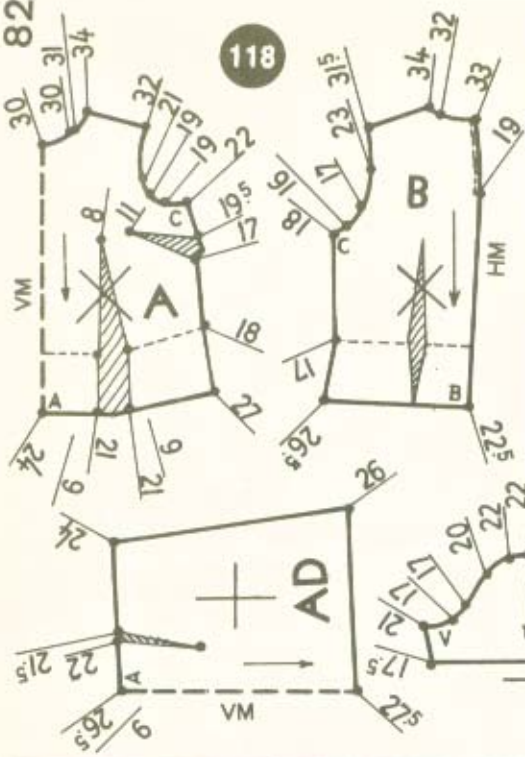




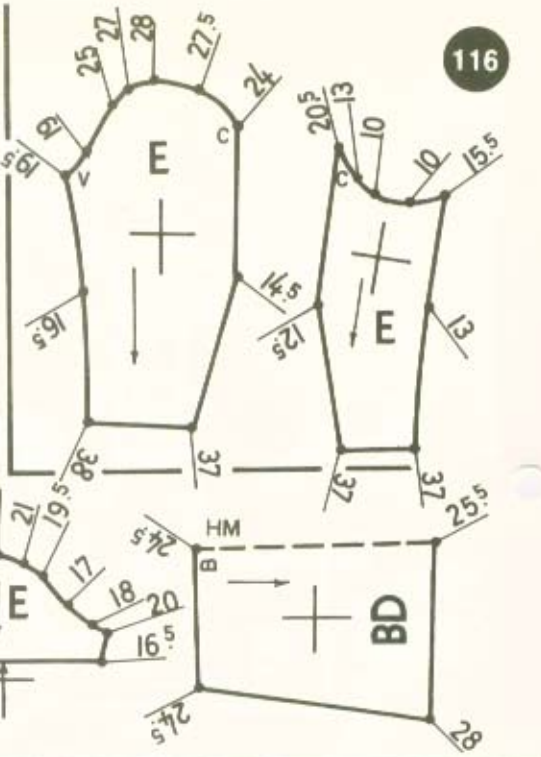
124



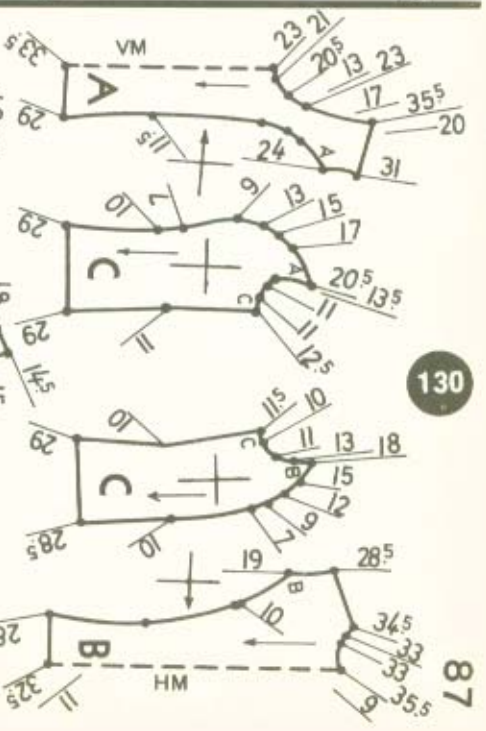
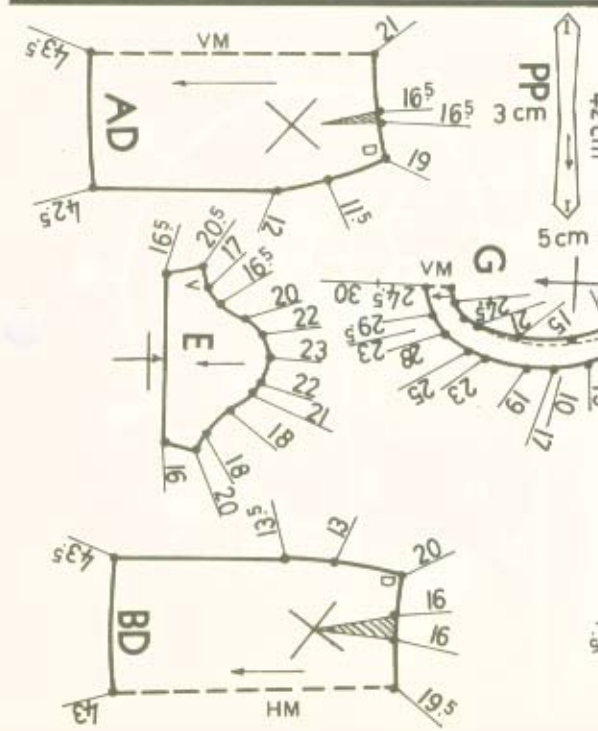
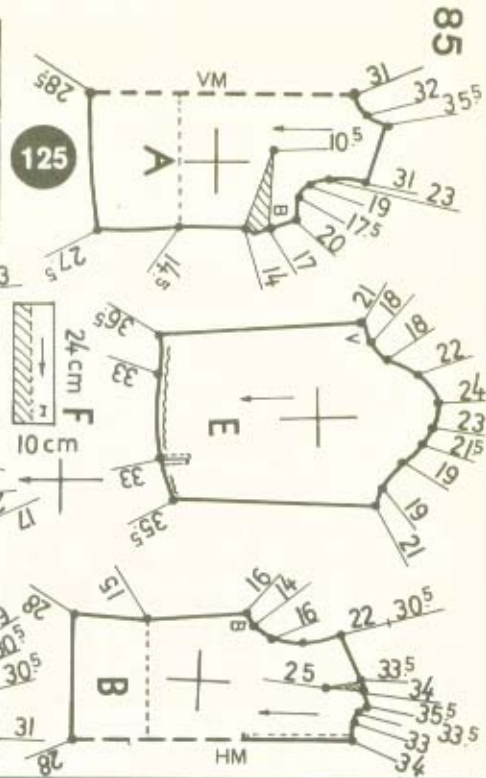
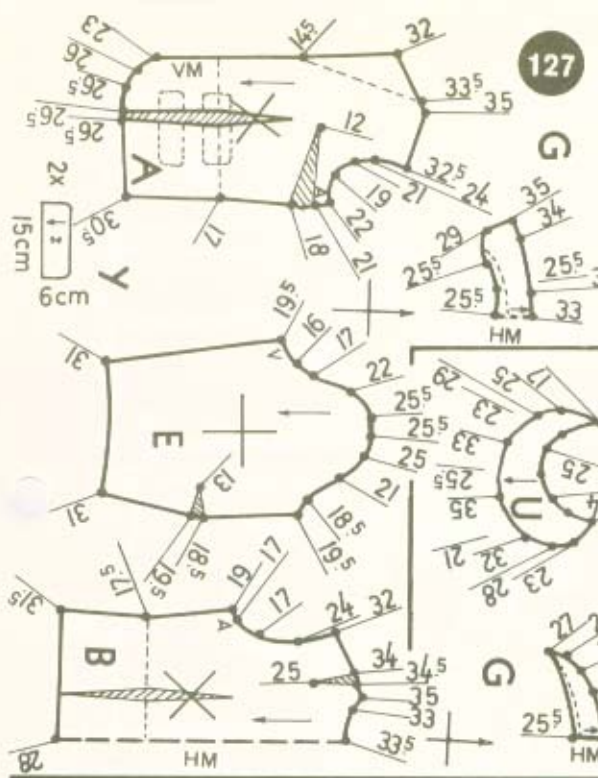
H ca : 96 cm

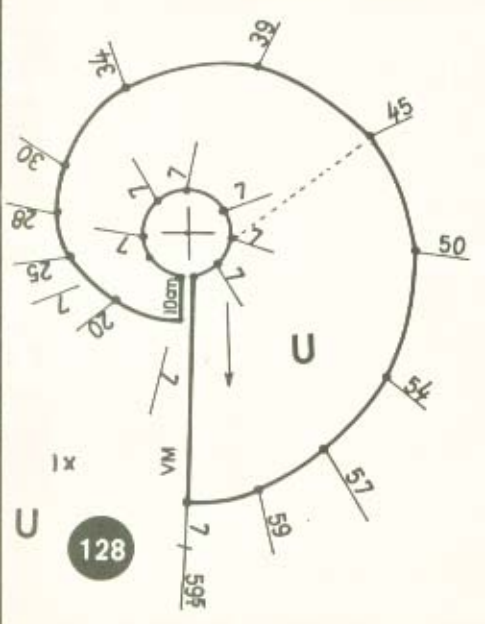
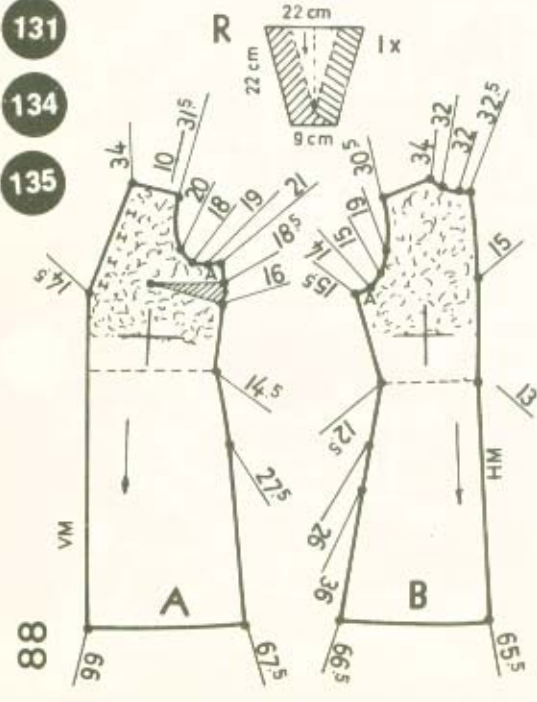
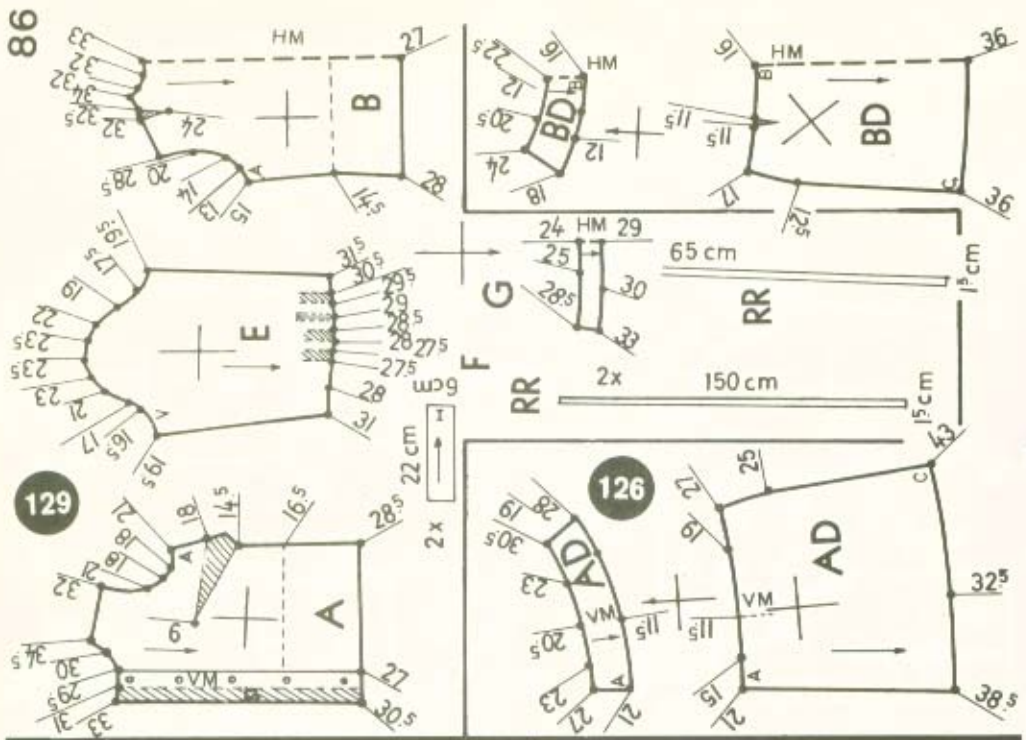


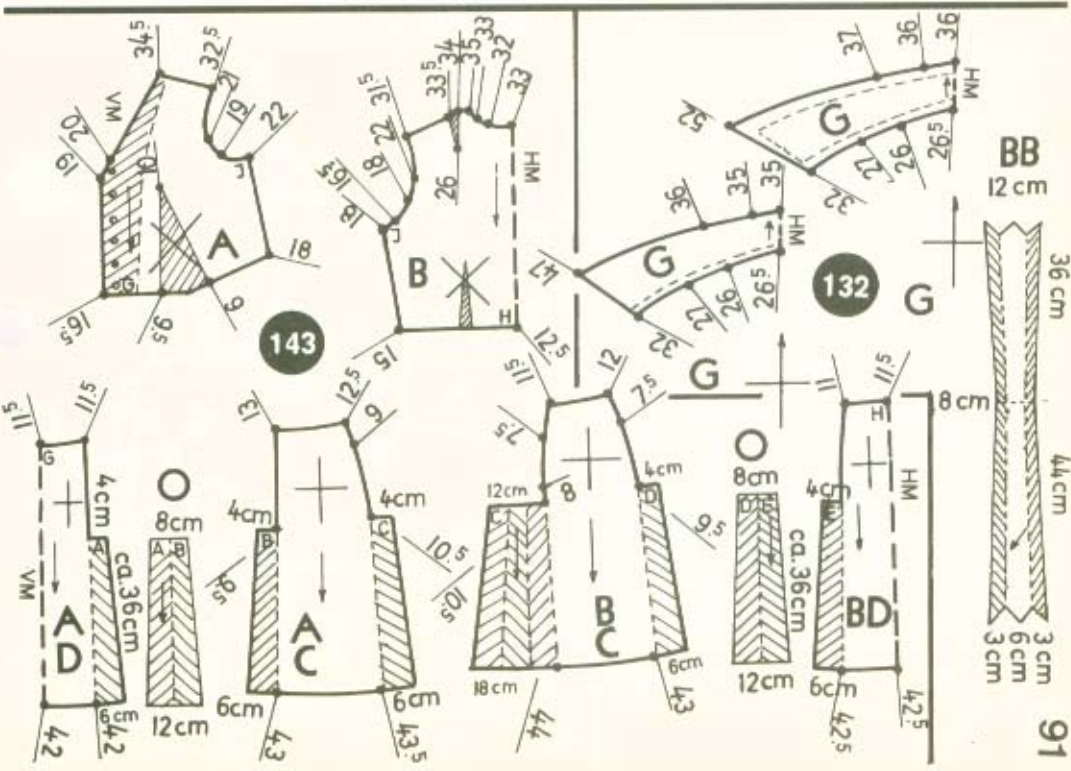
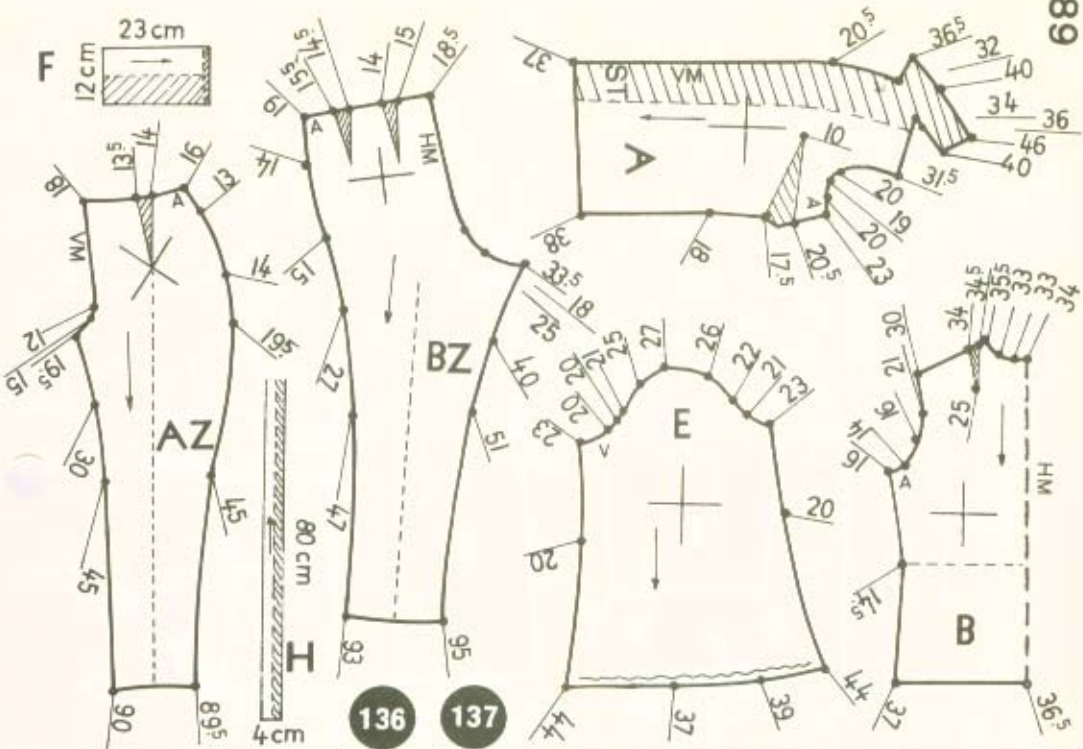
118



116





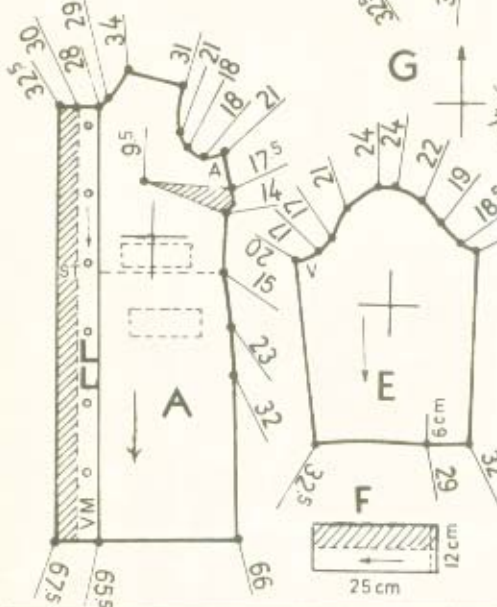
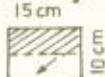


90

Y



Y



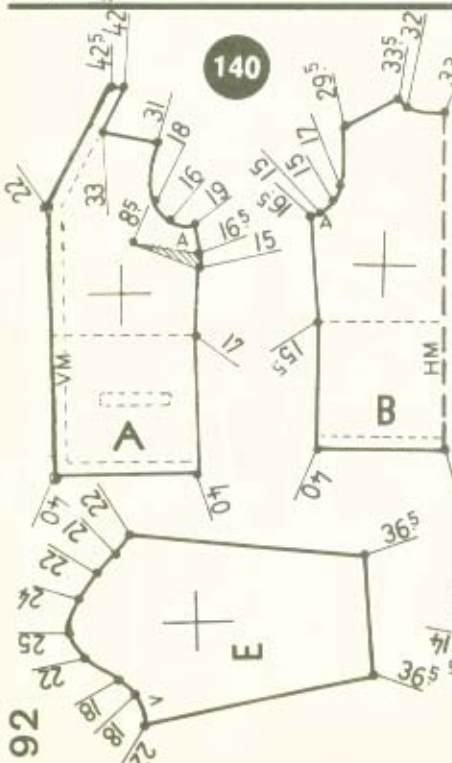
141



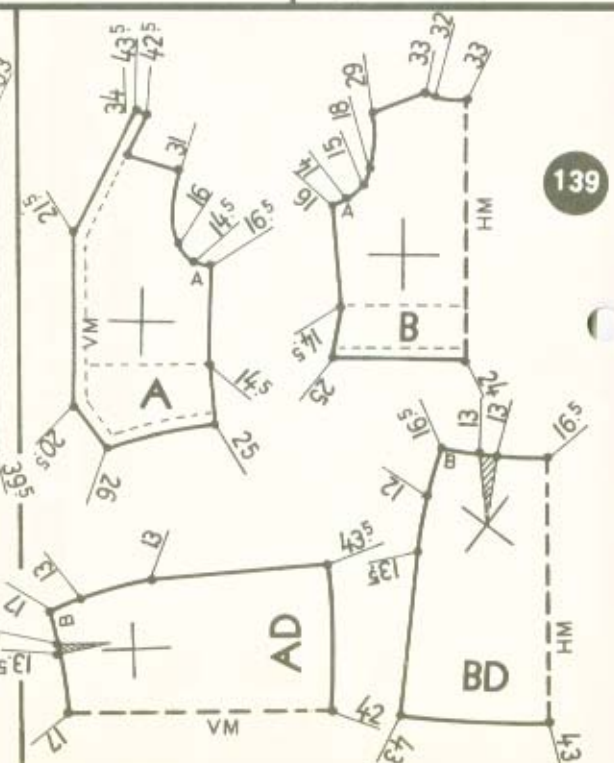
138



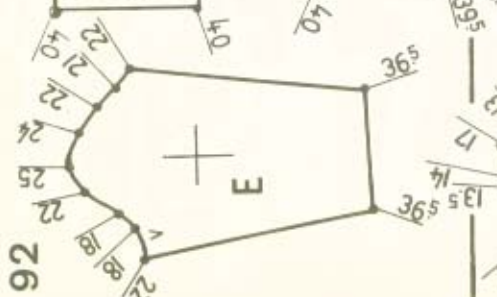
140

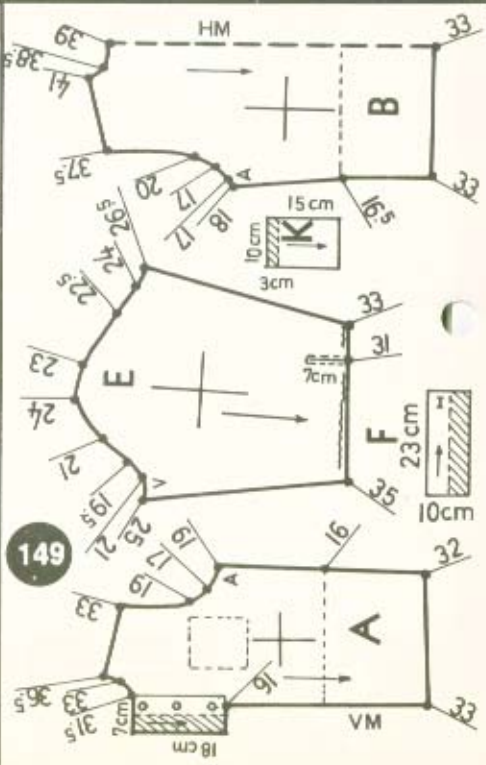
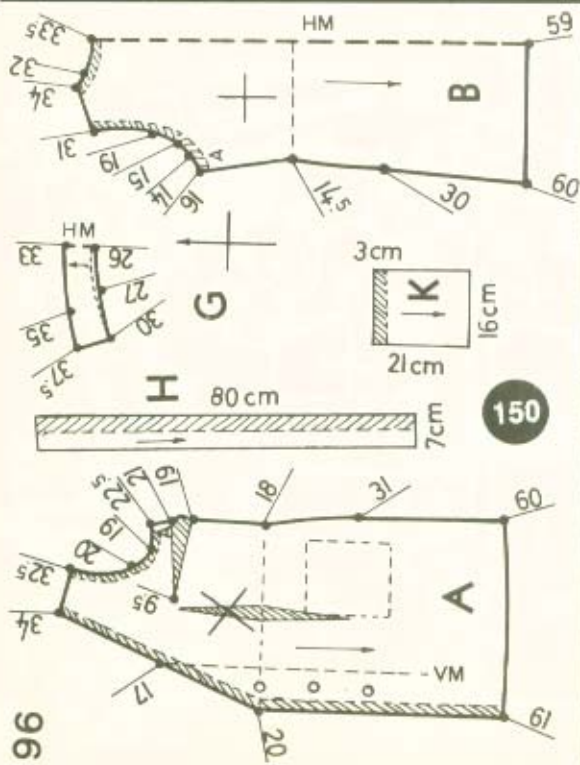
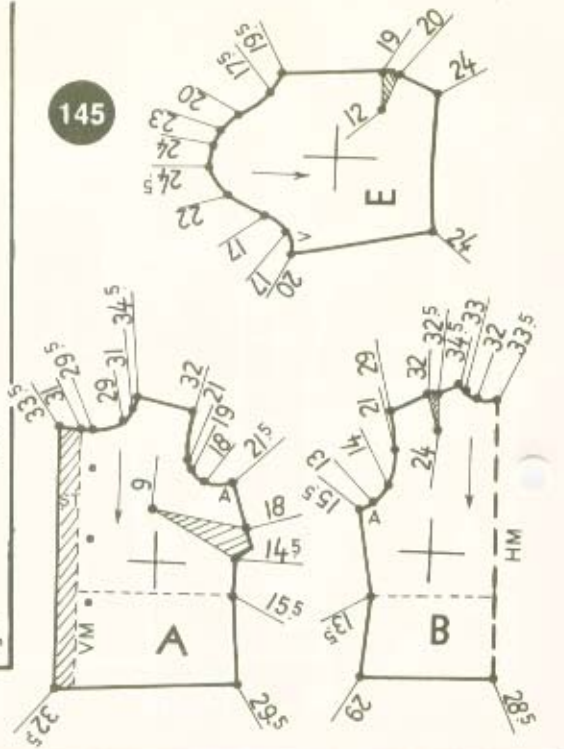
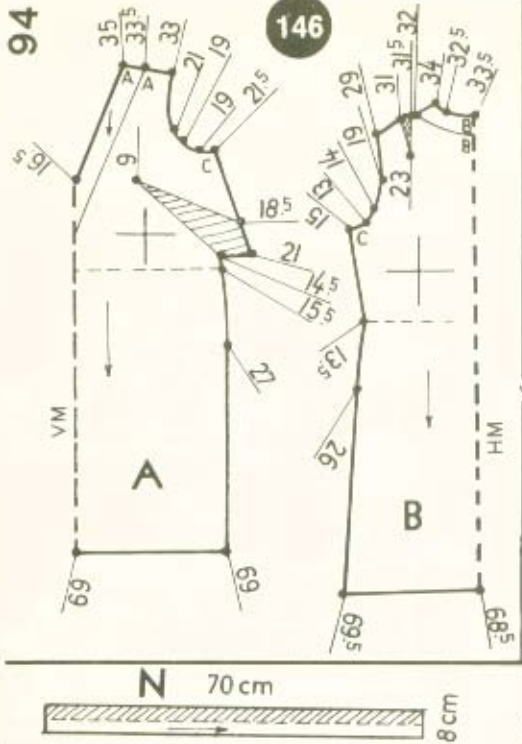


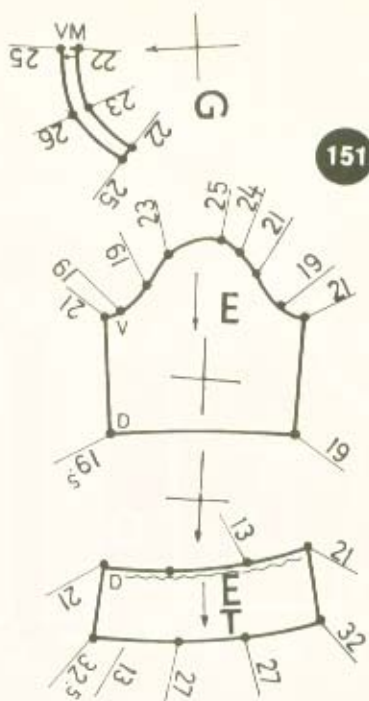
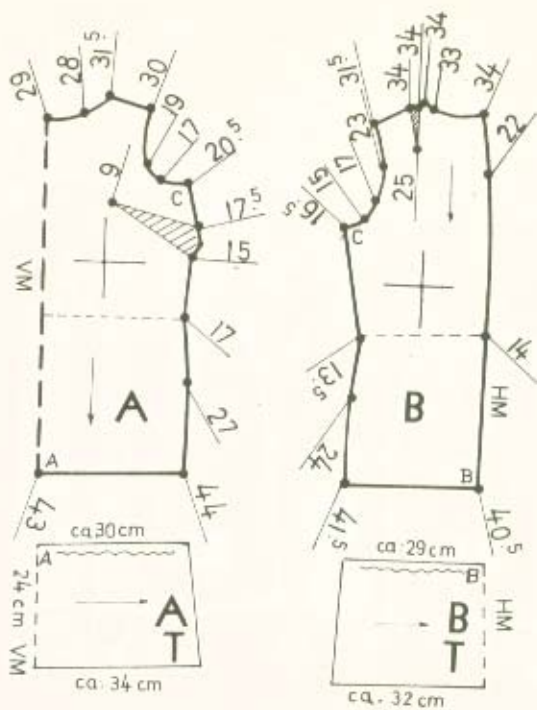
139



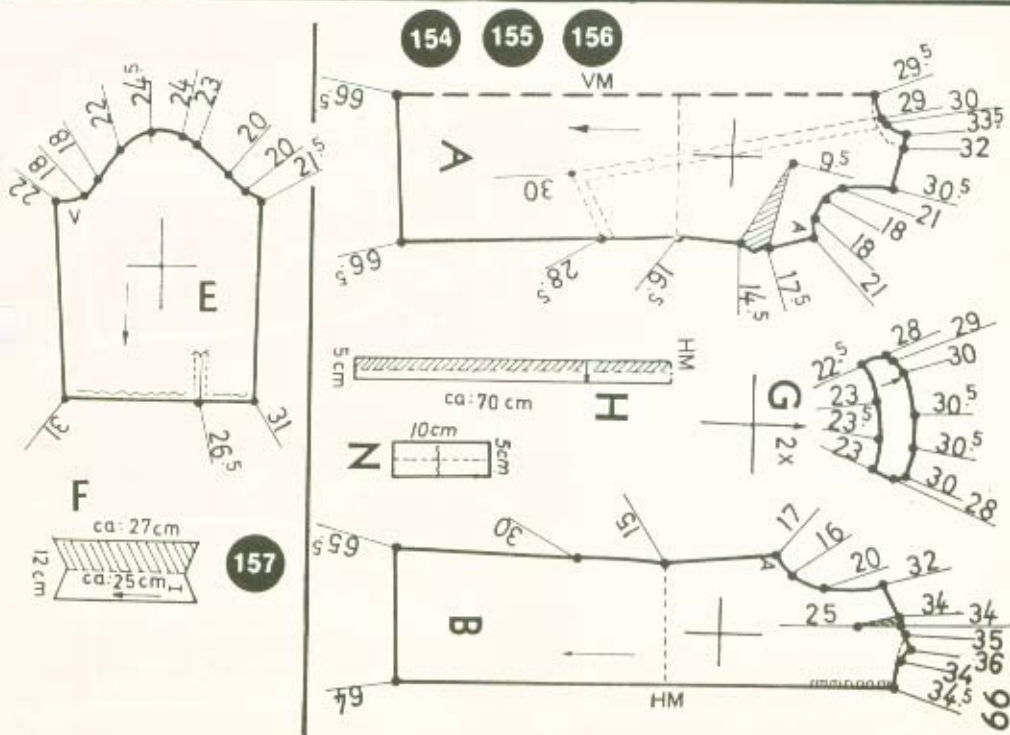
92







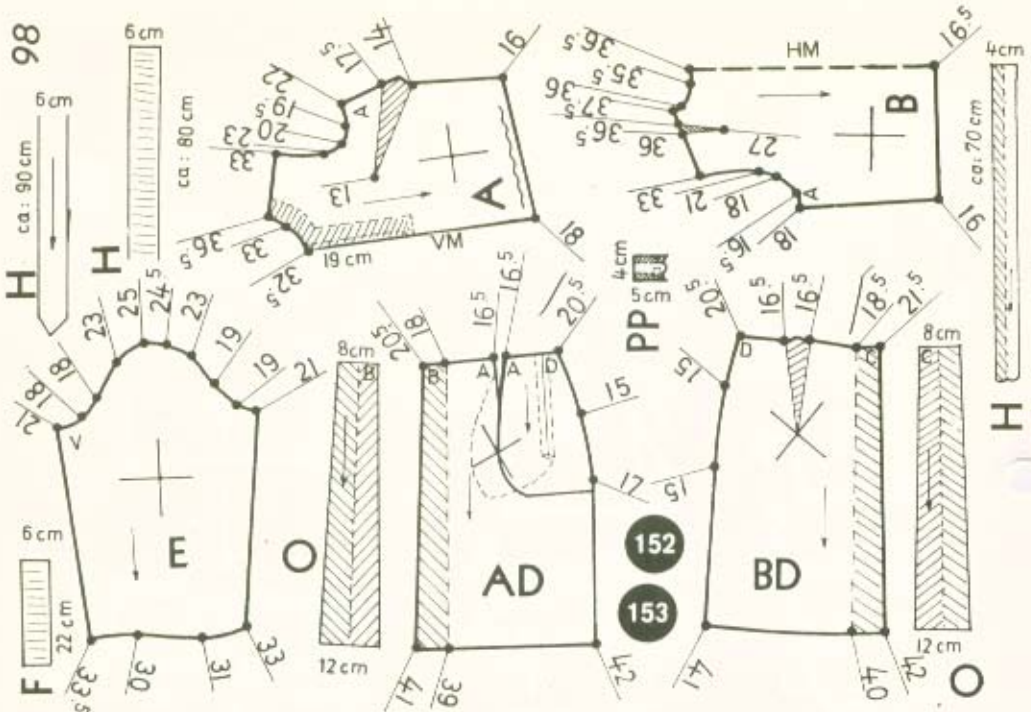
151



157

H ca.: 90 cm
 6 cm
 6 cm

F 6 cm
 22 cm



100

VM

10

11.5

14

15

19.5

21

25

29

30

30.5

31

32

33

34

35

36

37

38

39

40

41

42

44.5

47.5

49

51

52

55

56

58.5

62

65.5

66.5

69.5

72

75

78

81

84

87

90

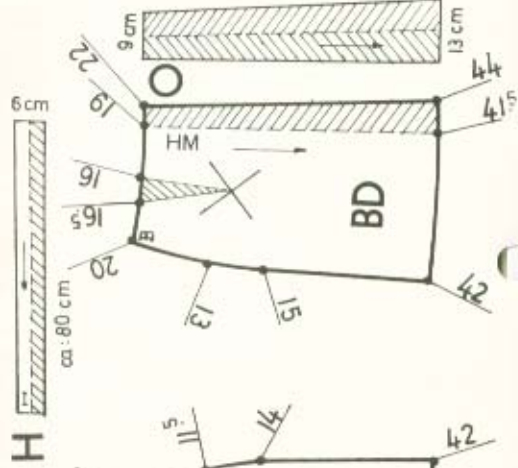
92

95

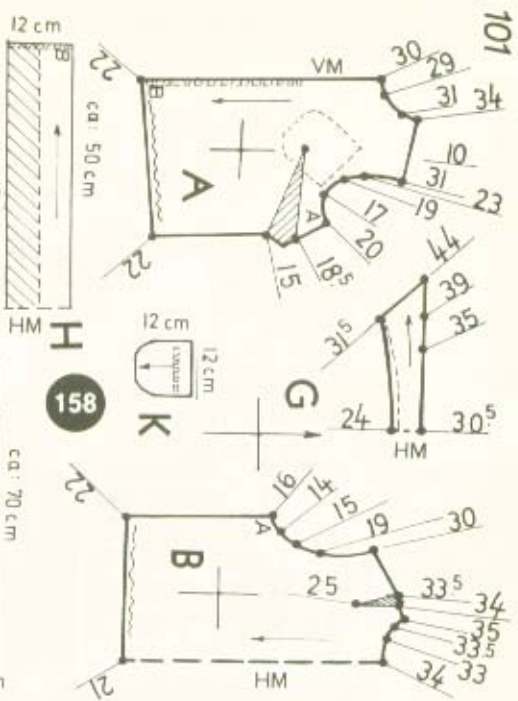
98



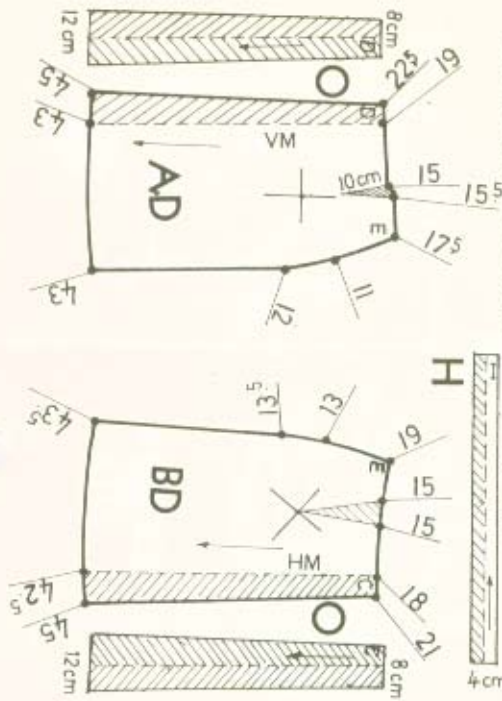
157



157

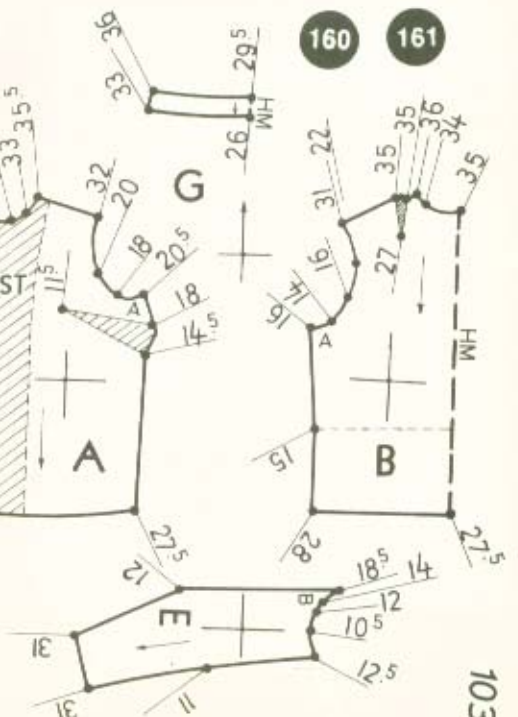


158

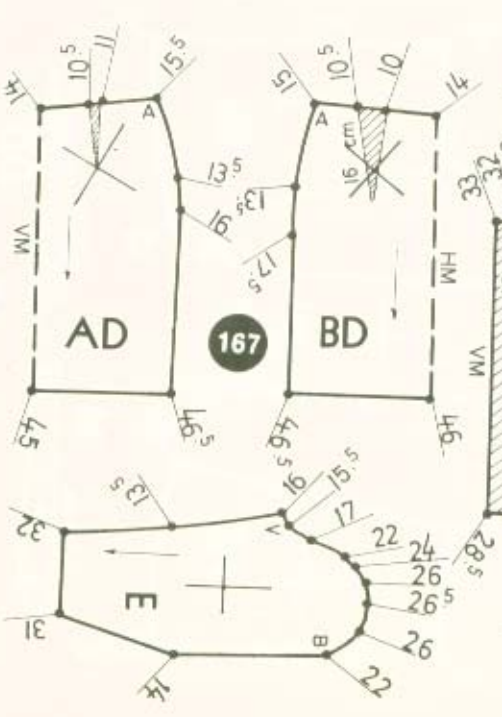


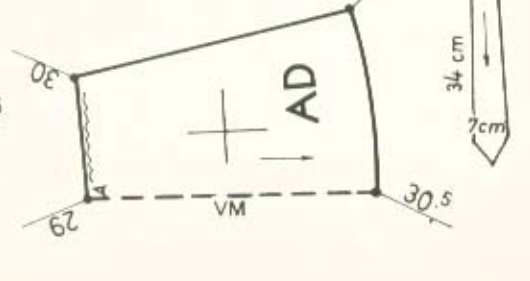
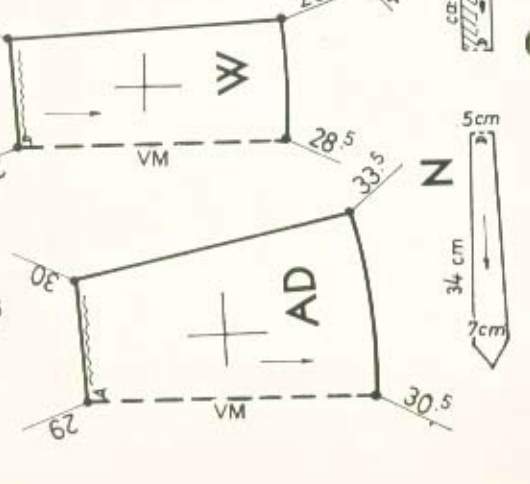
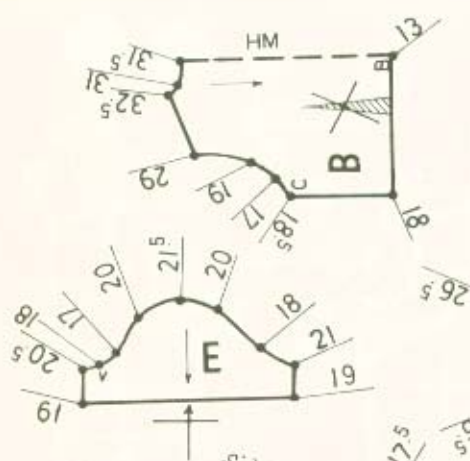
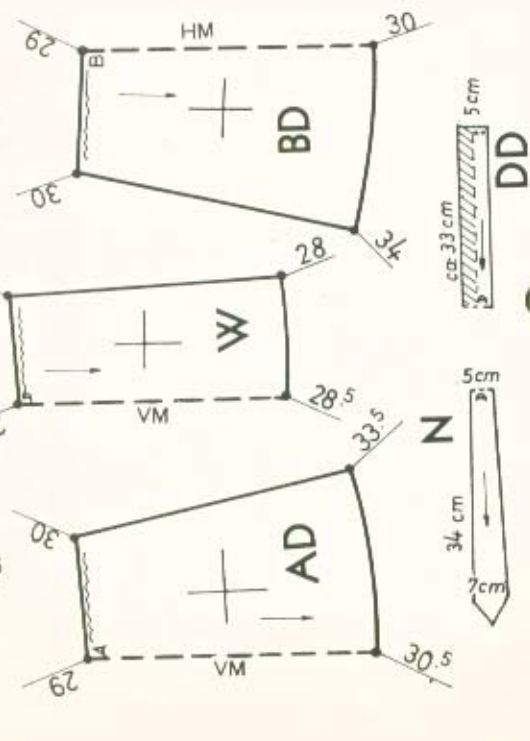
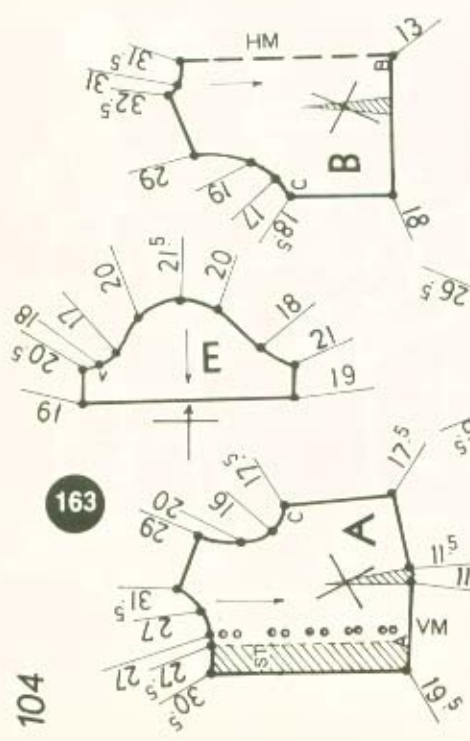
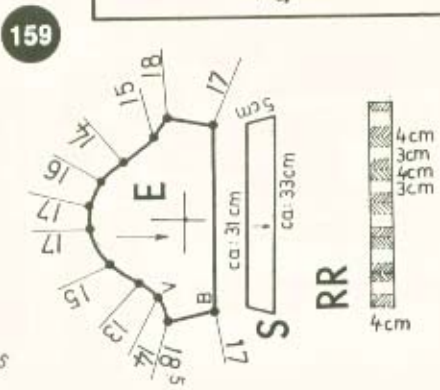
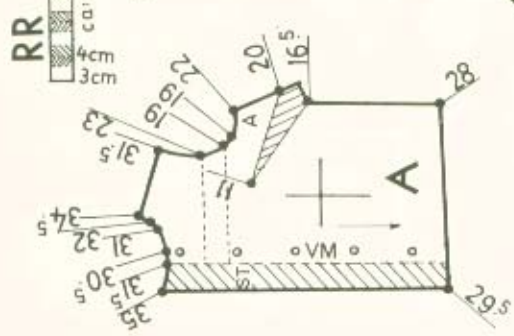
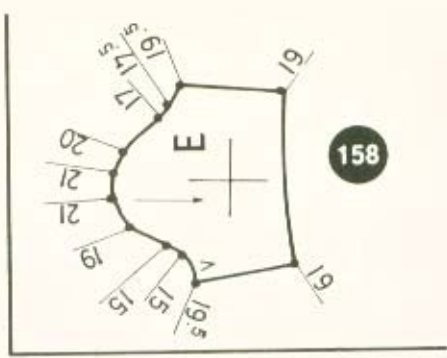
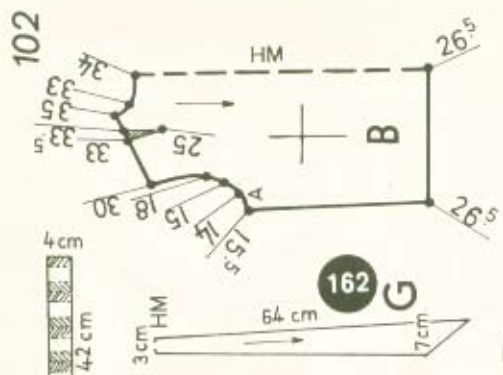
160

161

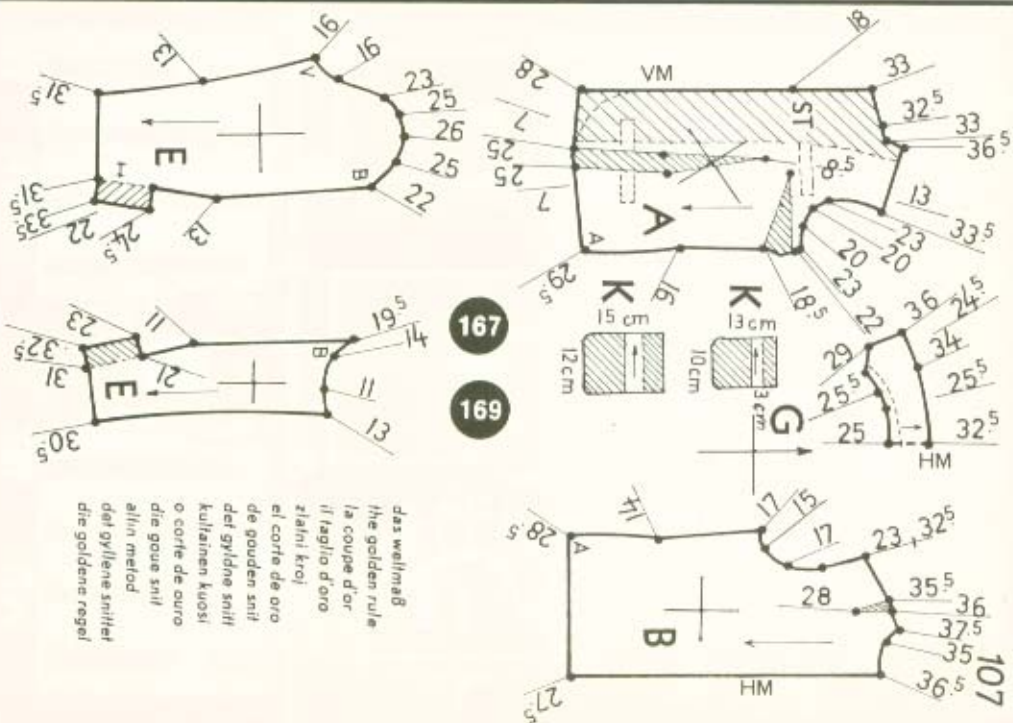
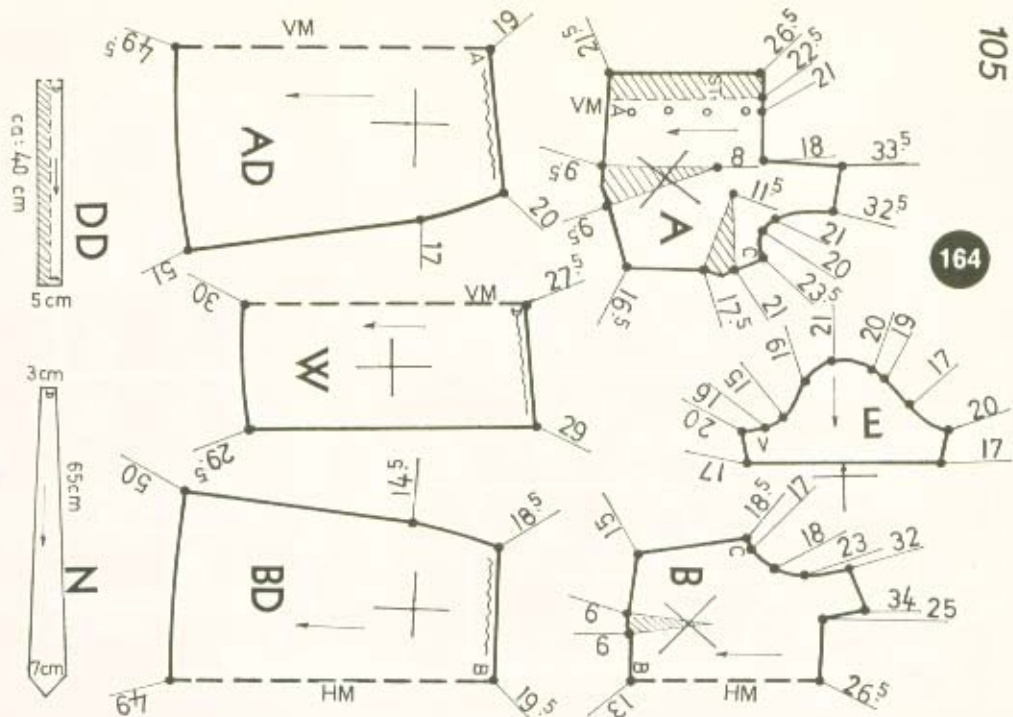


167





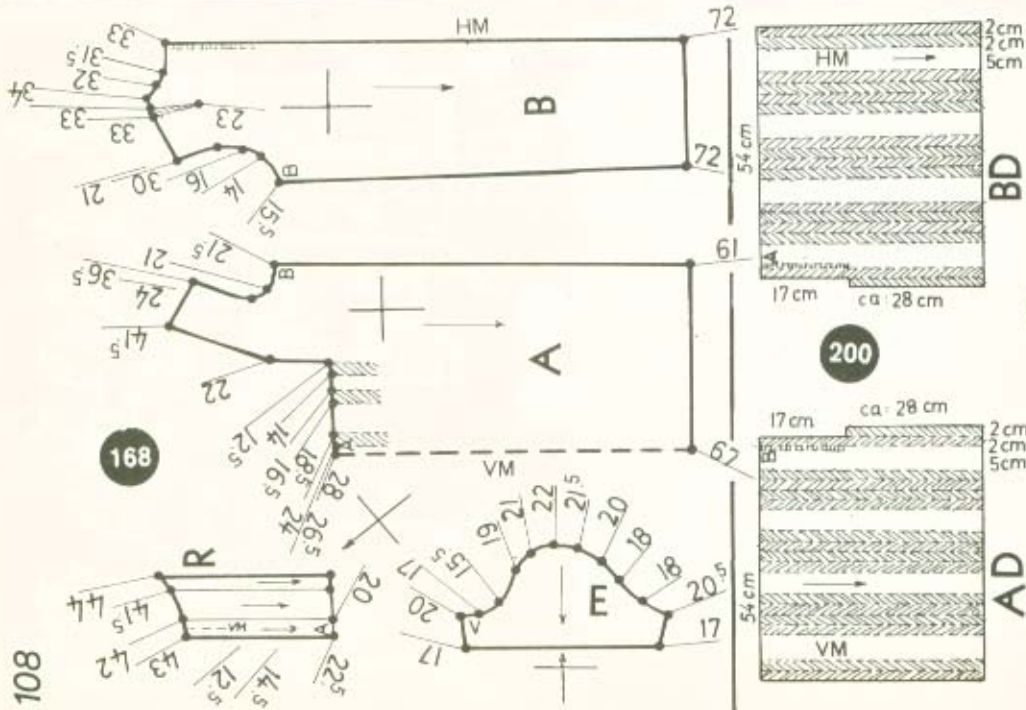
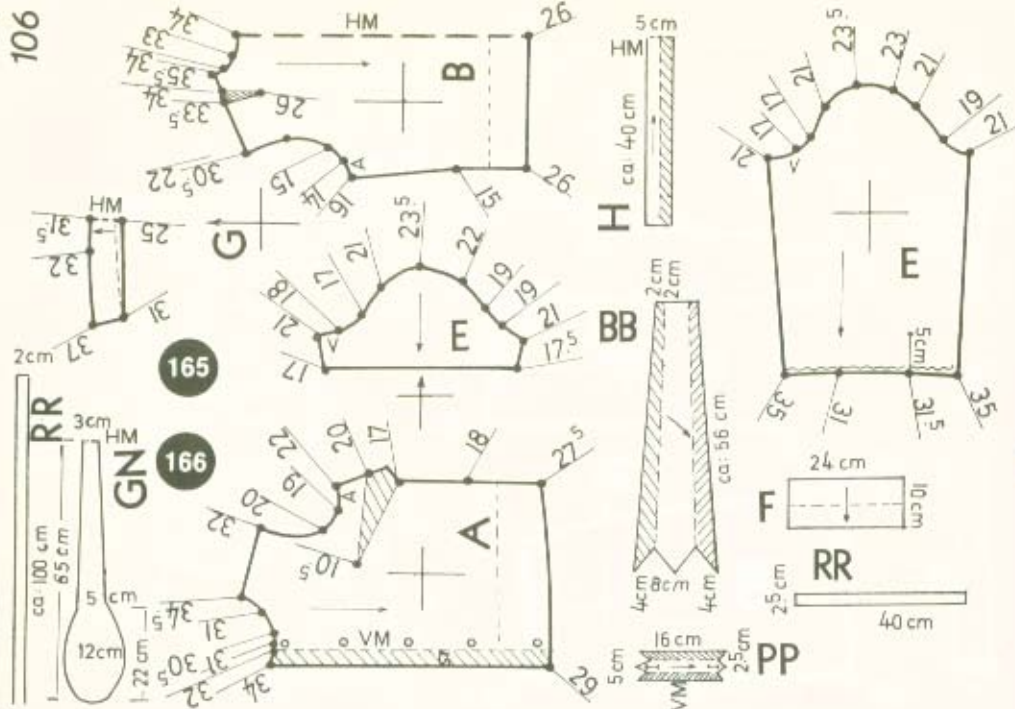
164

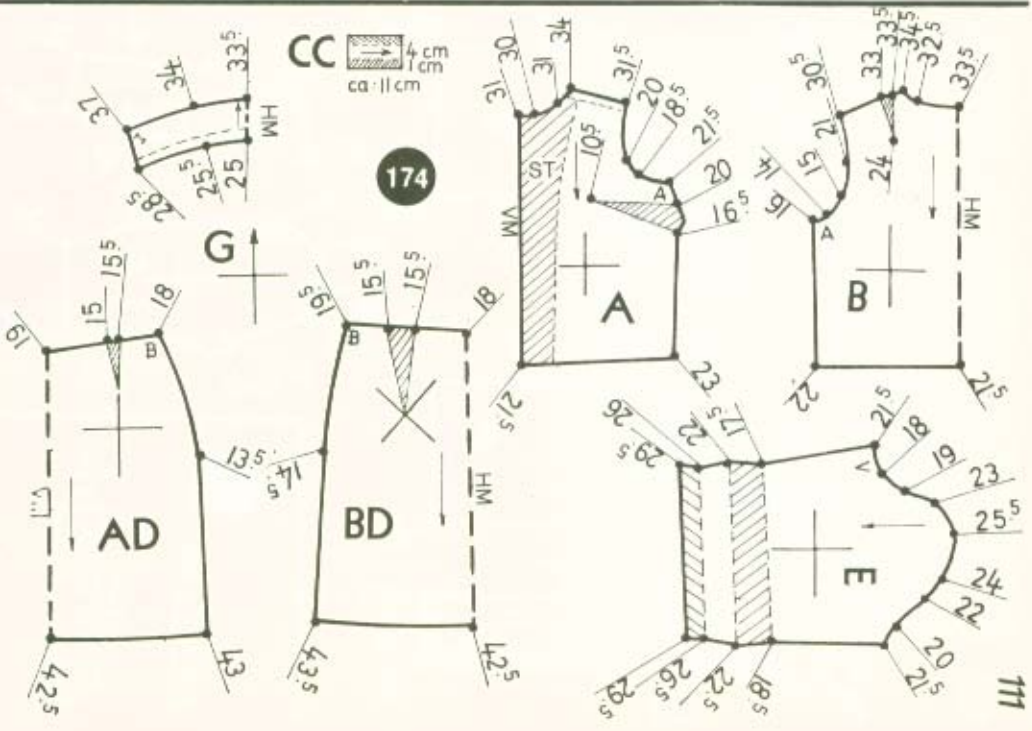
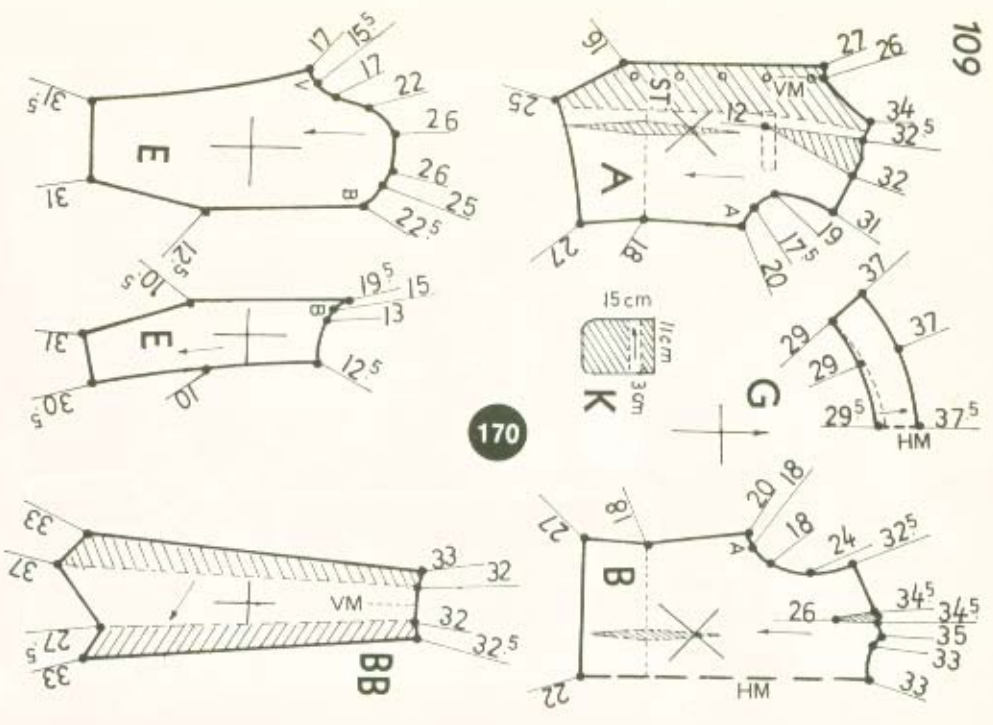


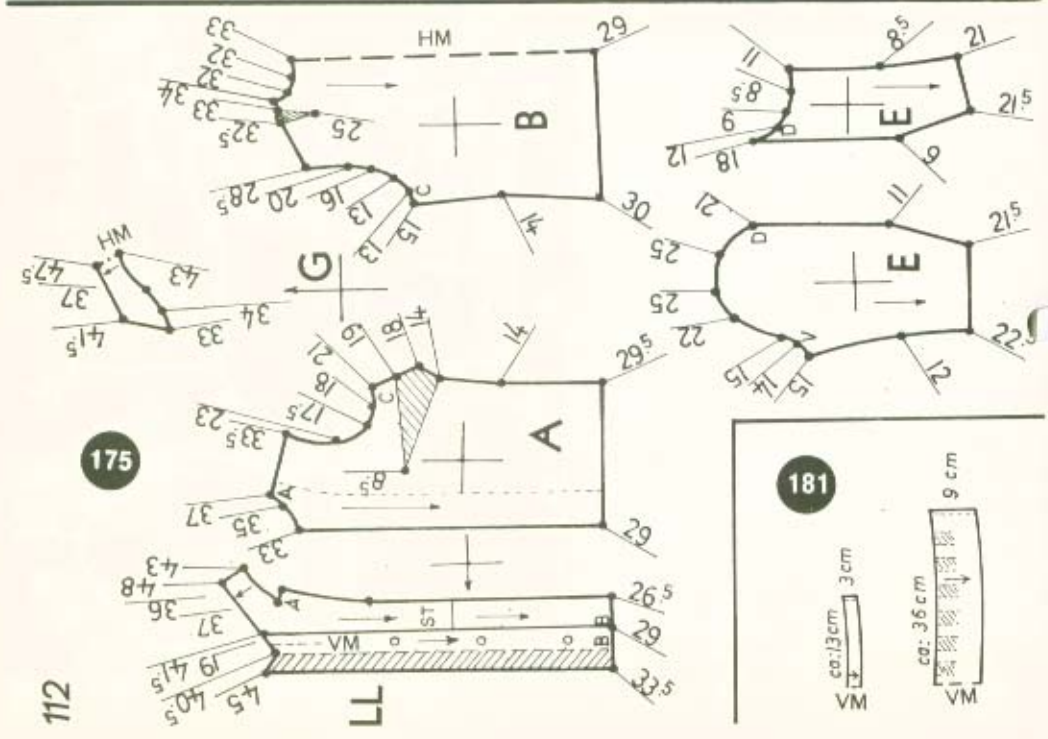
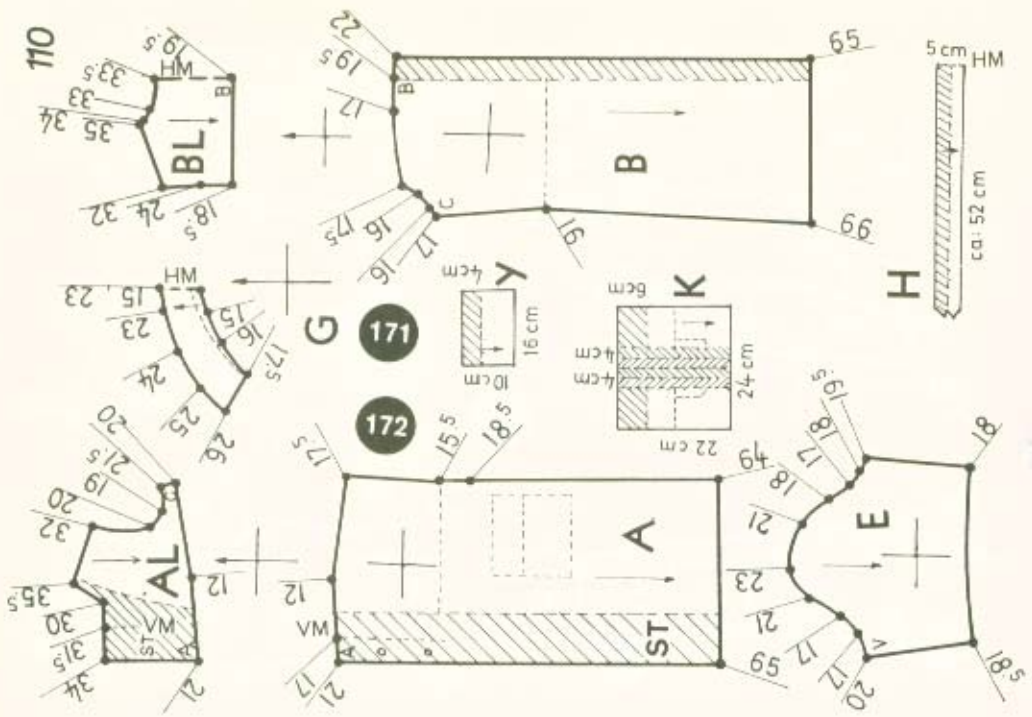
167

169

das wellmaß
the golden rule
la coupe d'or
il taglio d'oro
zlatni kroj
el corte de oro
de gouden snit
det gyldene snit
kullainen kuusi
o corte de ouro
die goue snit
del gyltene snit
die goldene regel

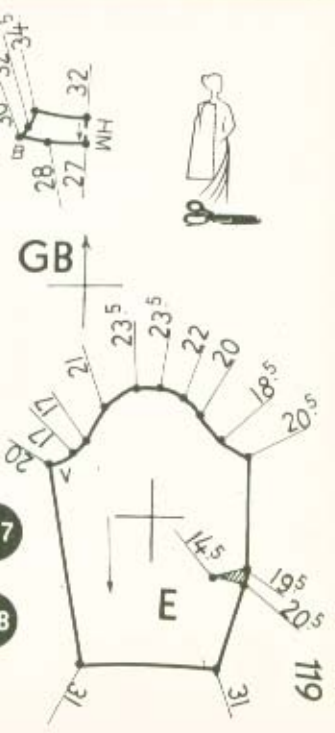
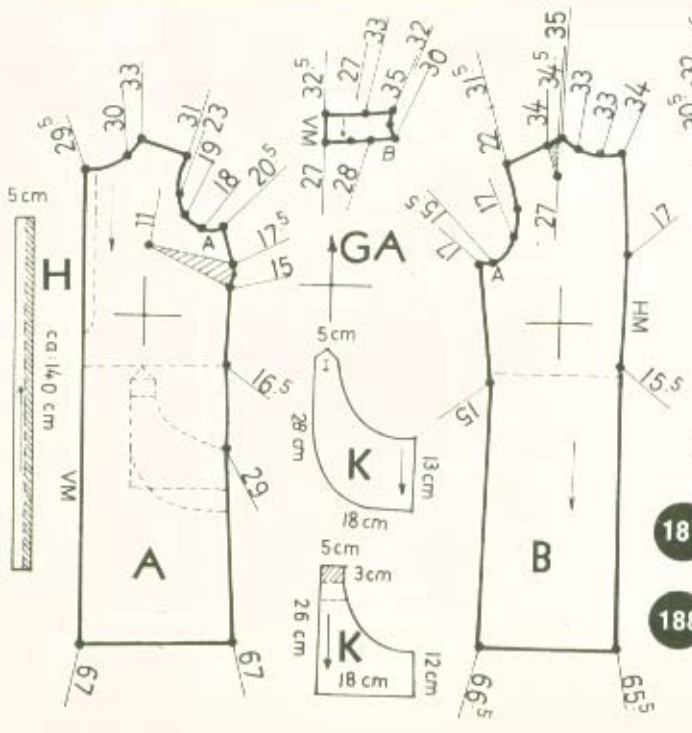
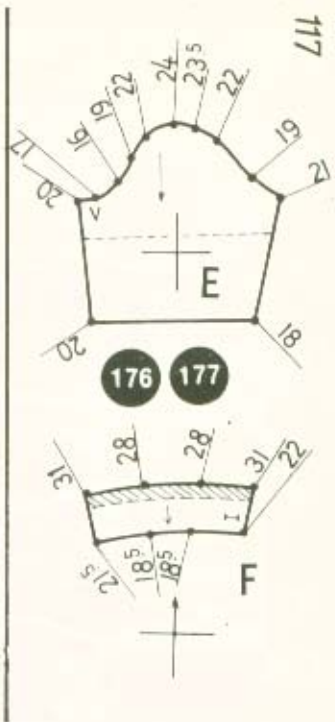
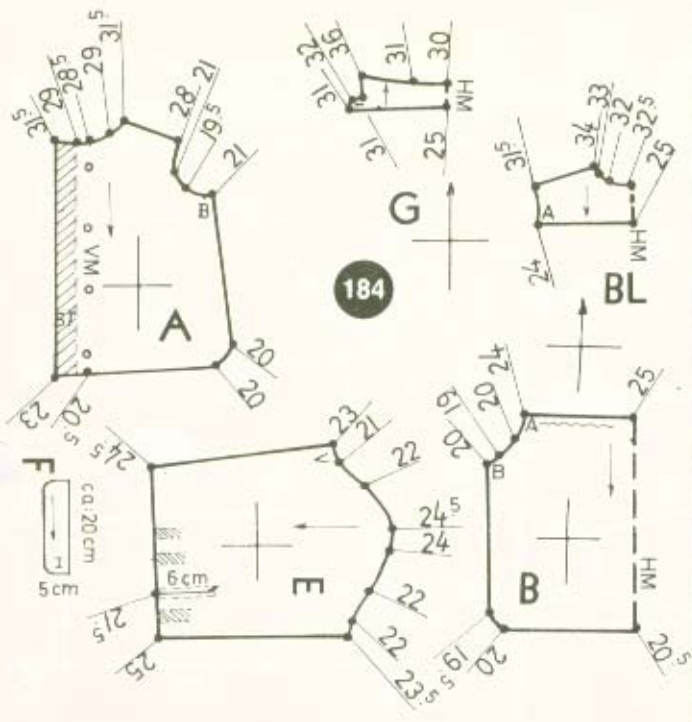


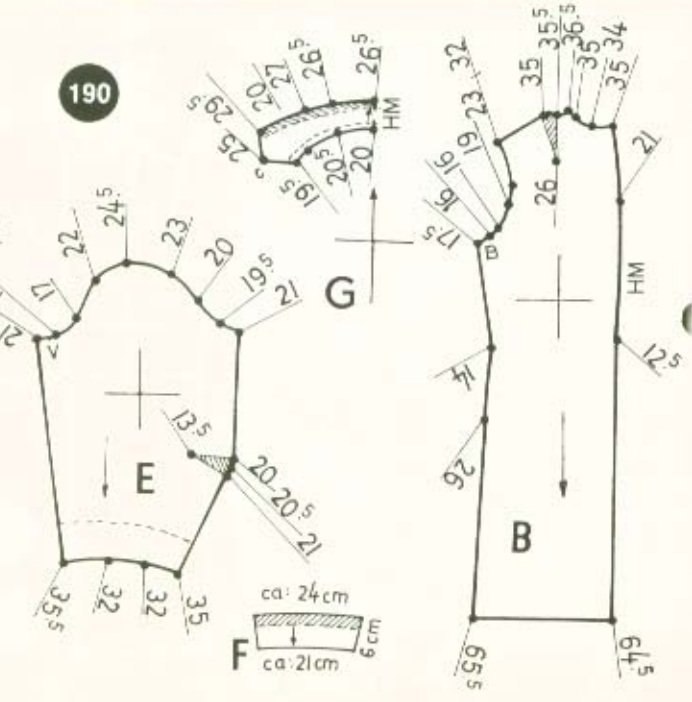
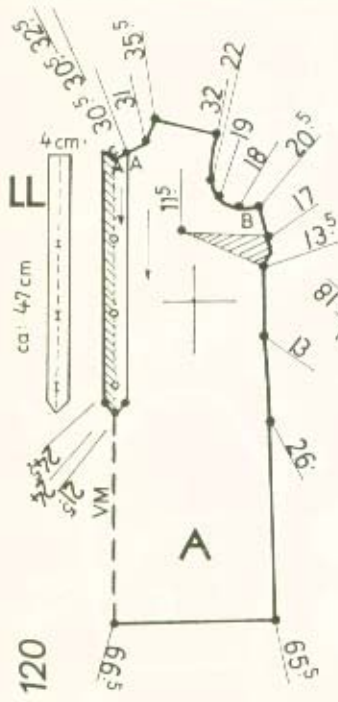
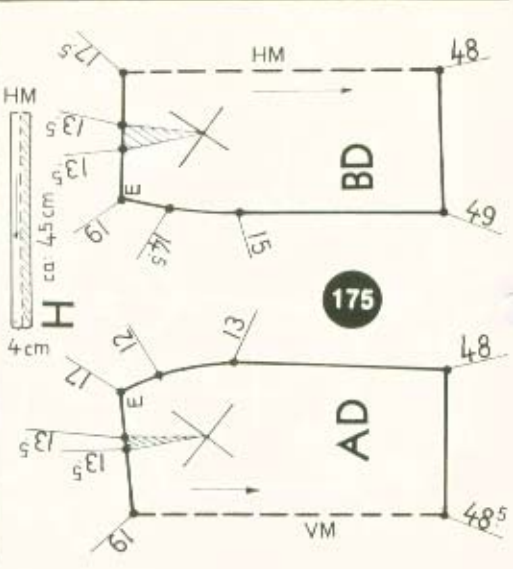
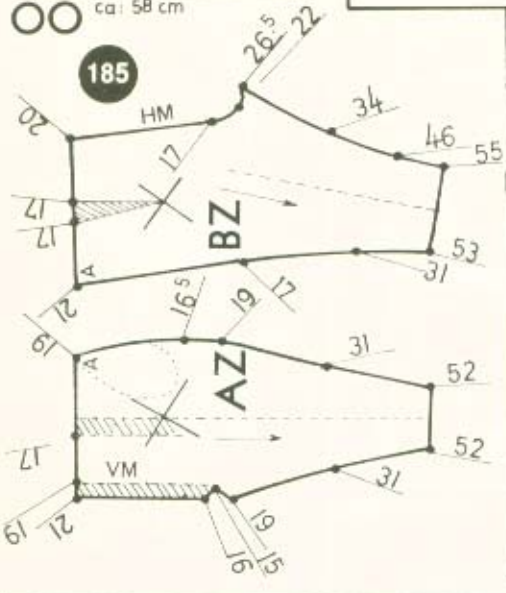
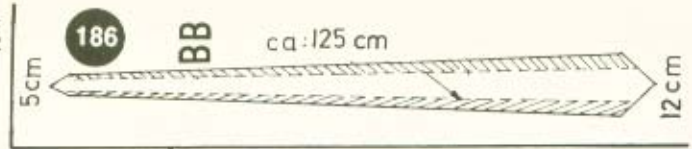


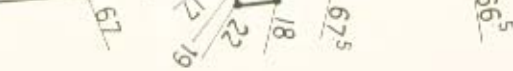
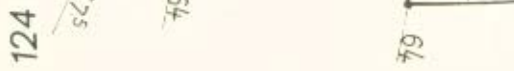
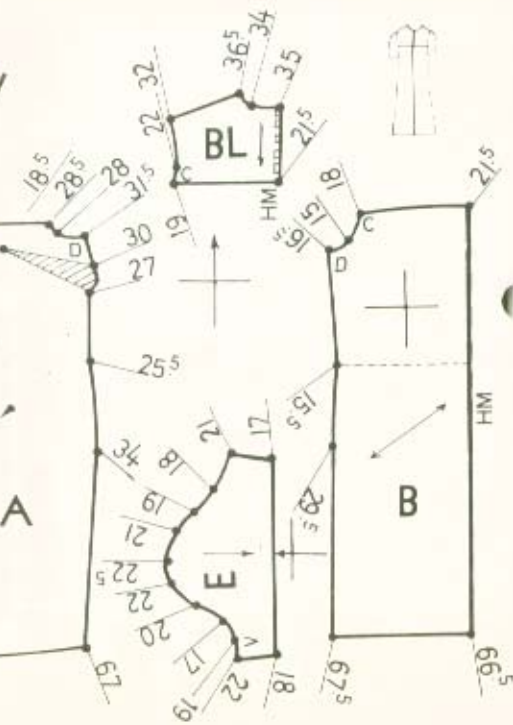
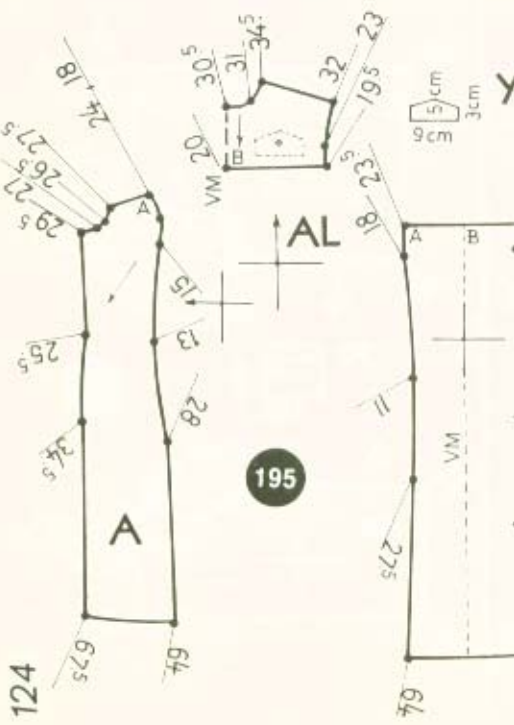
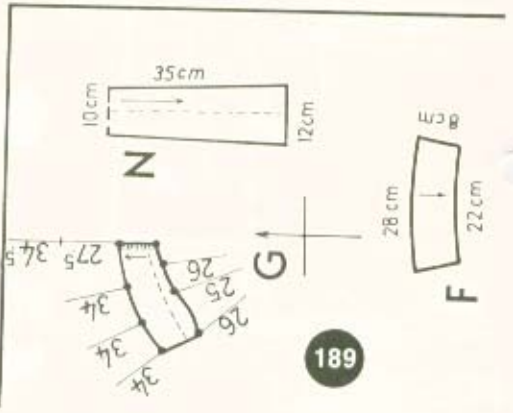
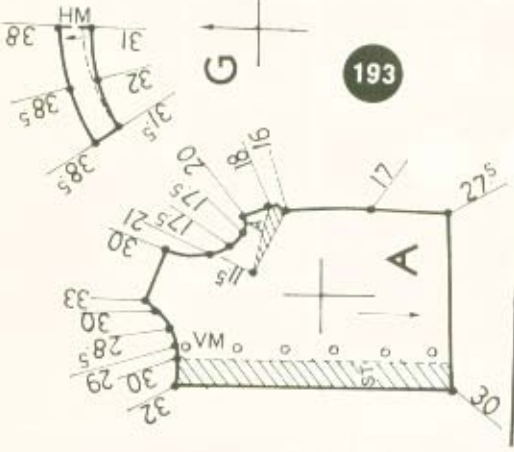
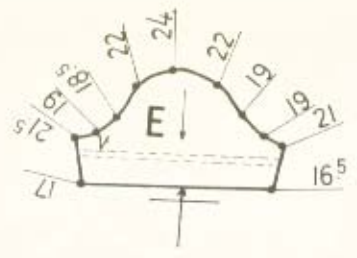
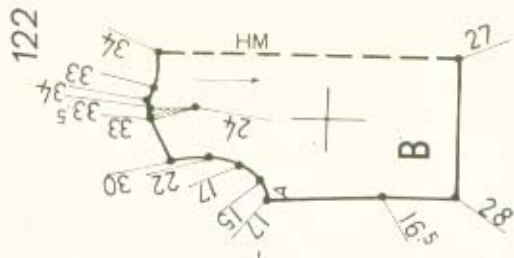


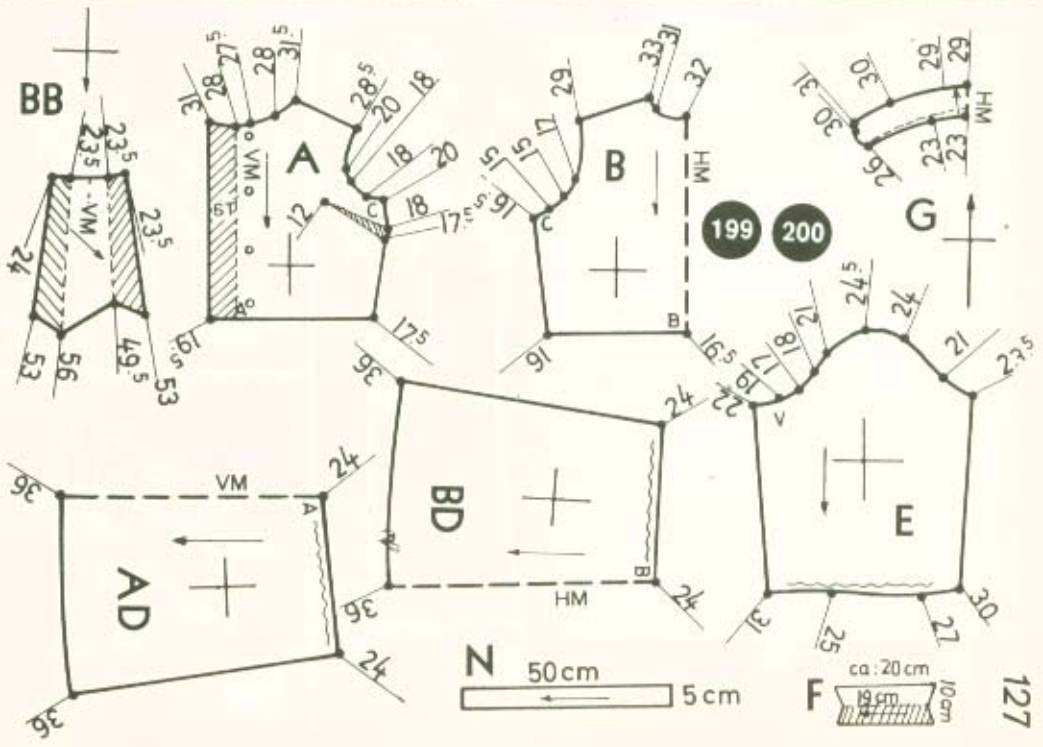
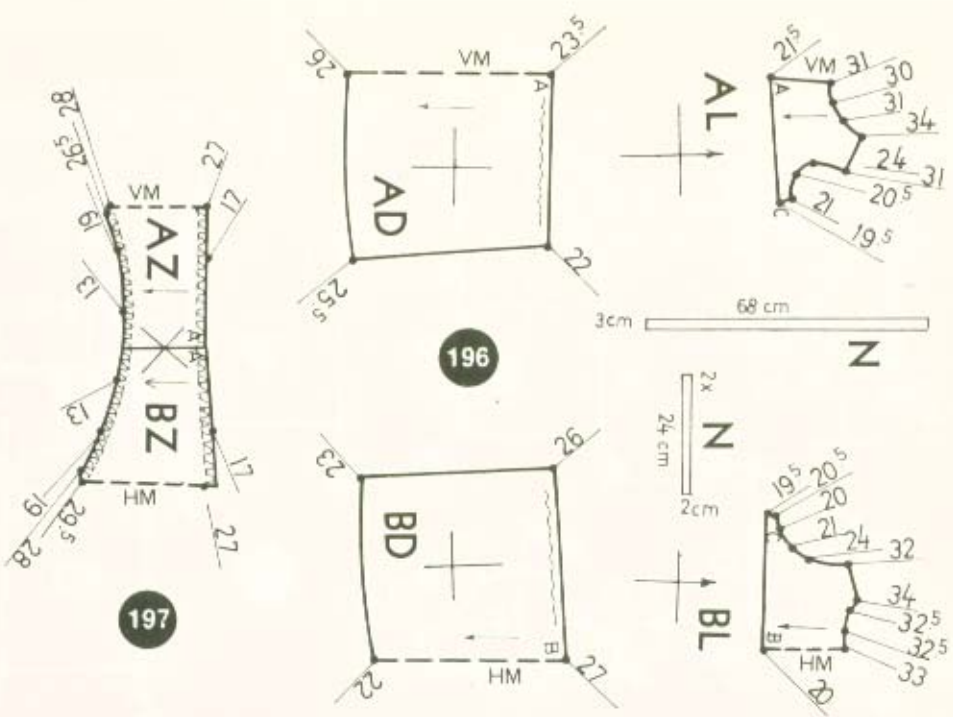
112

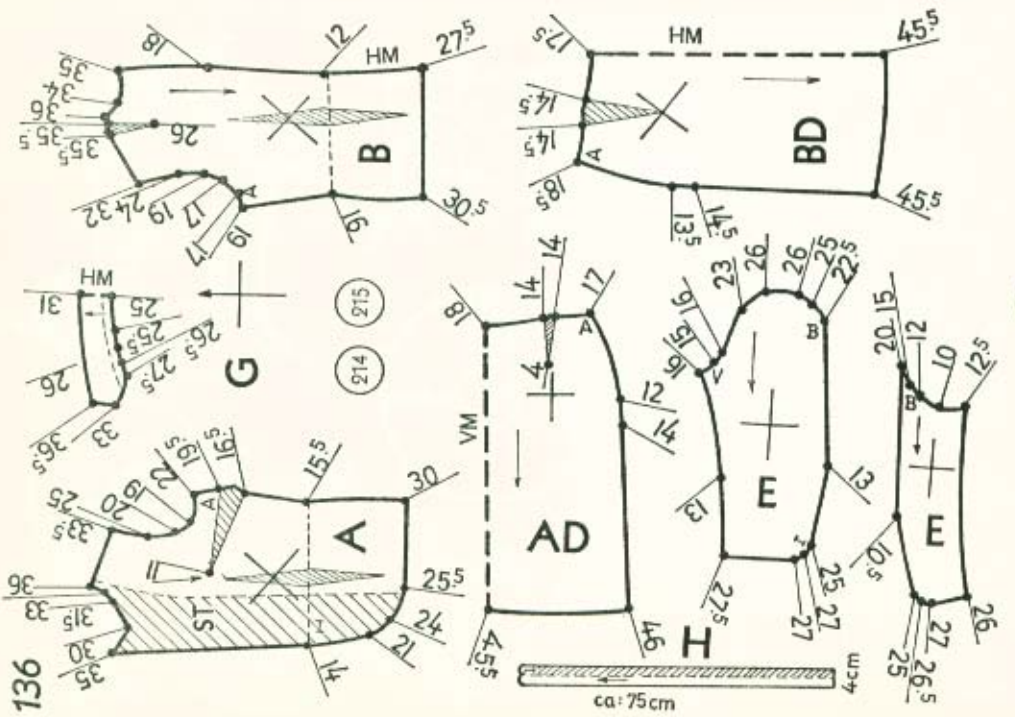
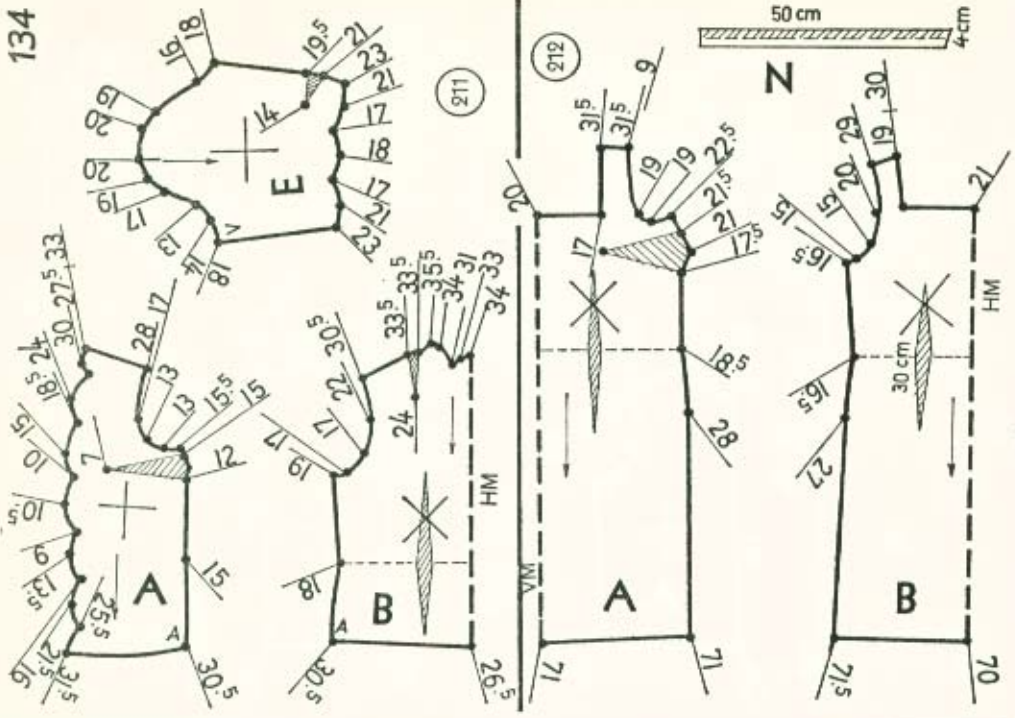
110

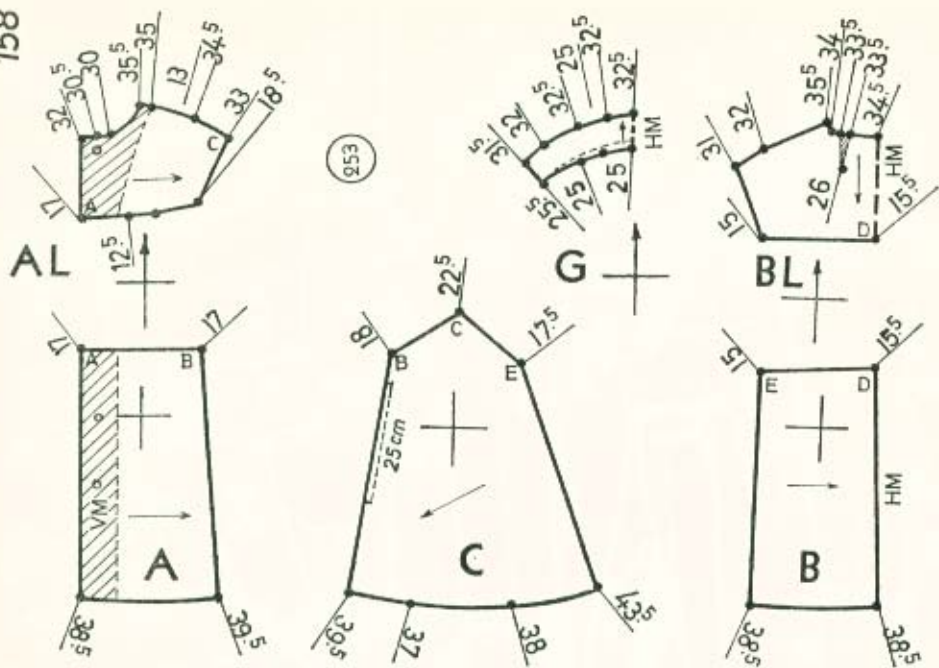




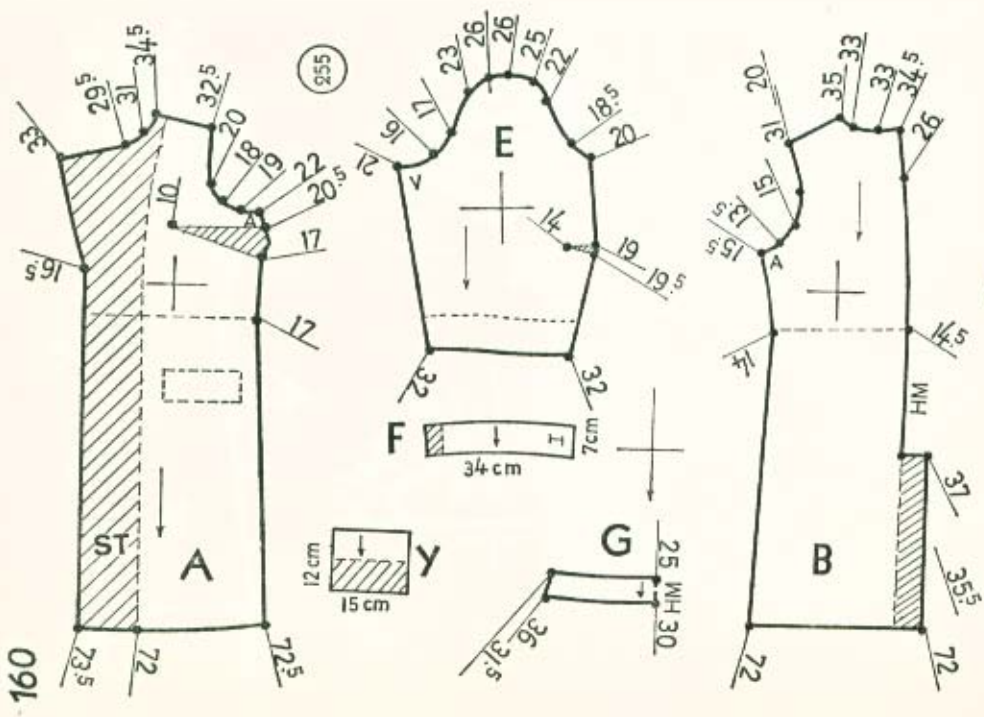








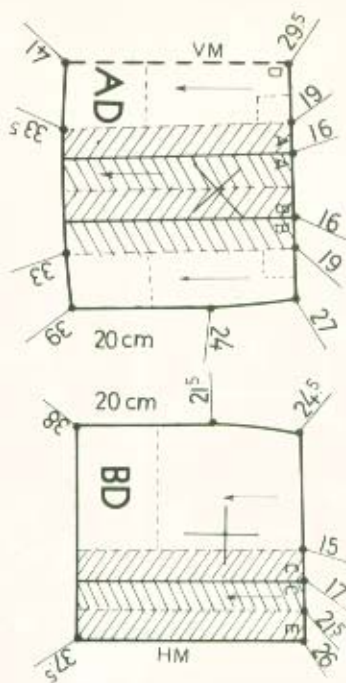
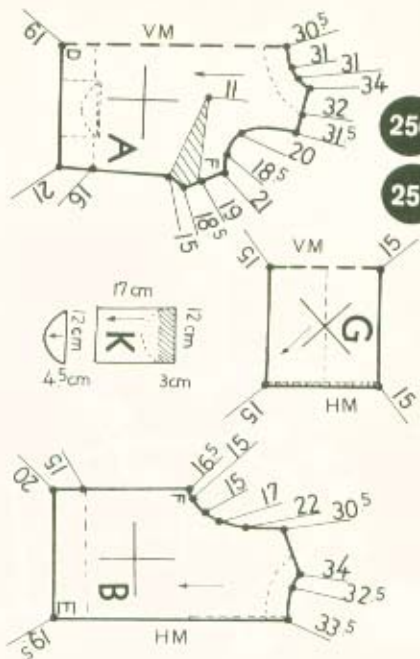
953



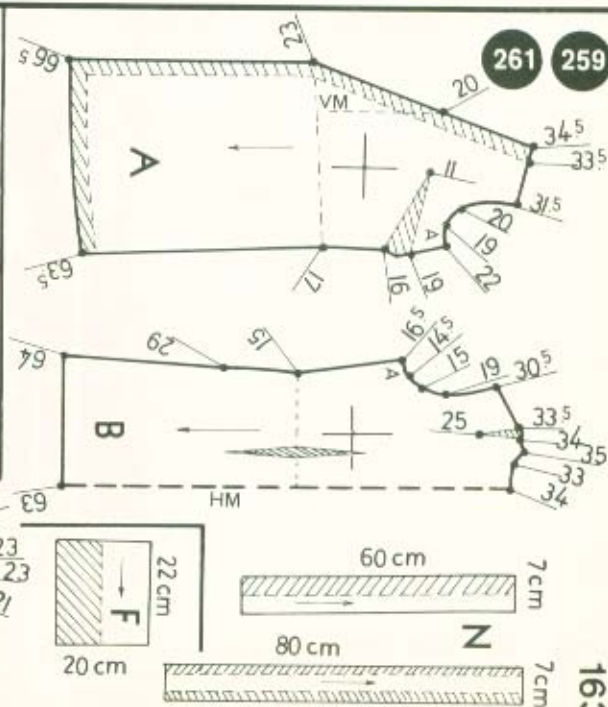
955

256

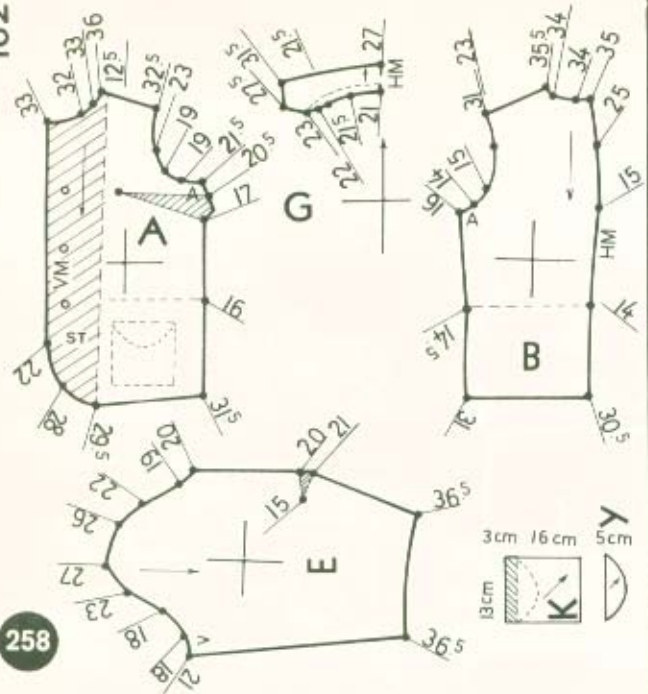
257



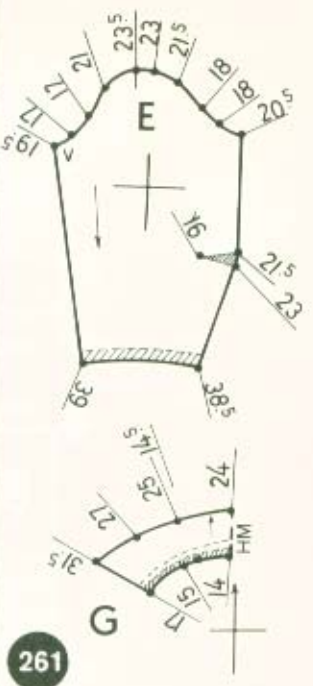
261 259



162

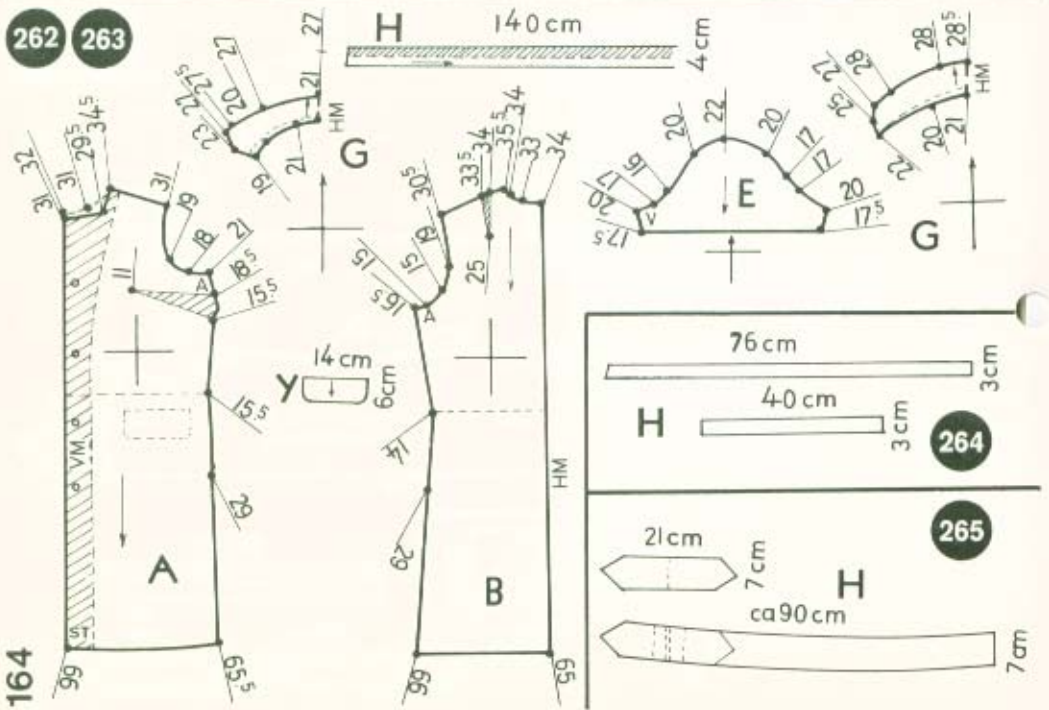


258



261

262 263



164

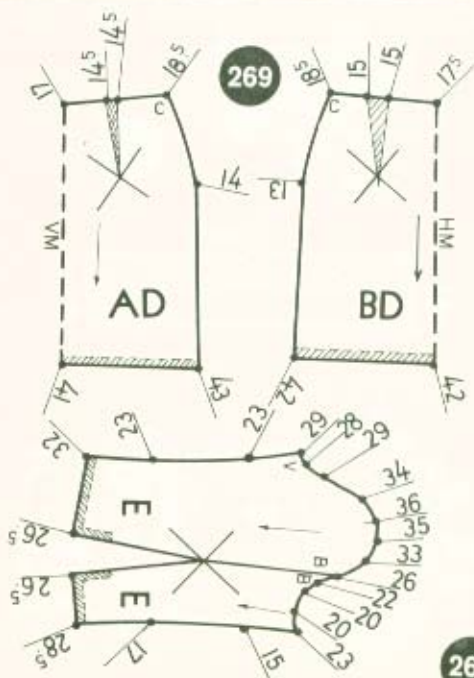
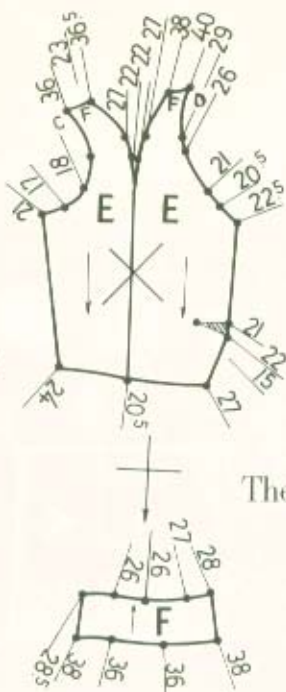
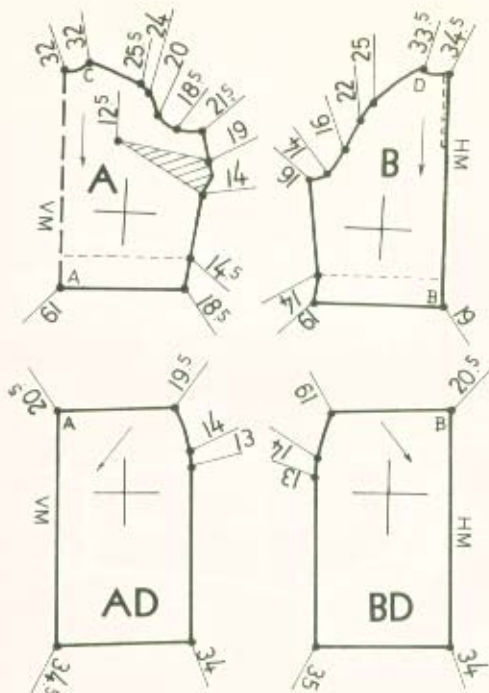
264

265

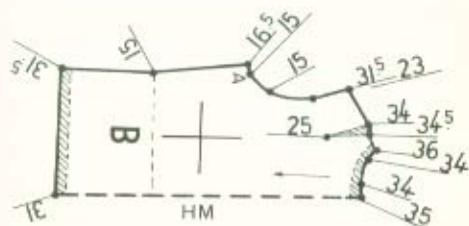
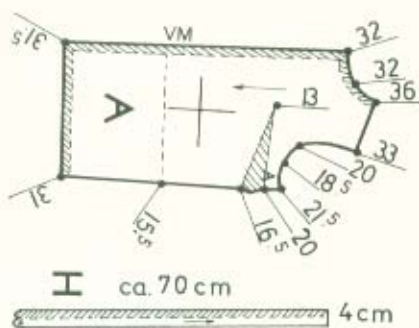


266

The Golden Rule
- LUTTERLOH -

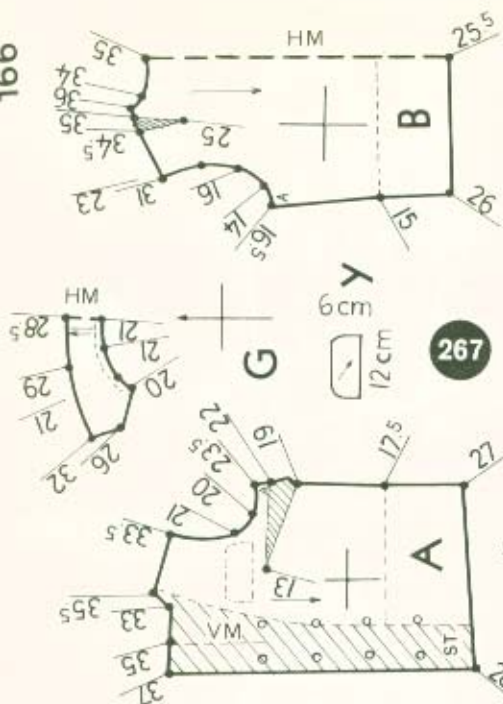


269



268

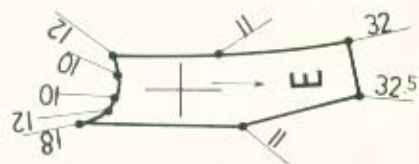
271



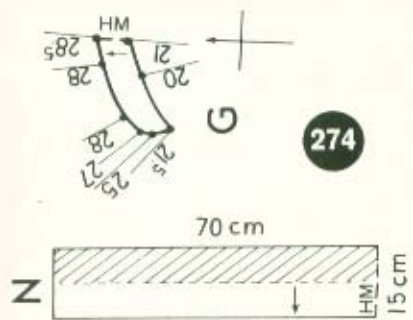
267

SVETSKA MERA

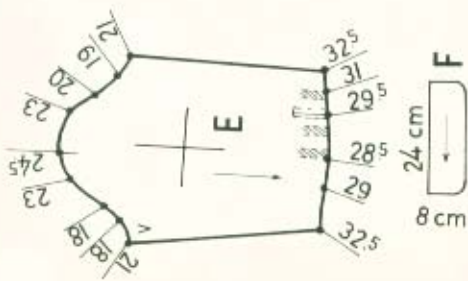
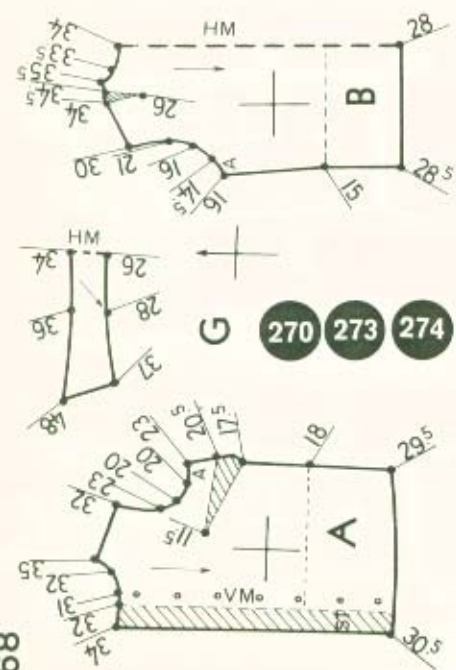
Univerzalni priborik za krojenje
- LUTTERLOH -



274



270 273 274



F
24 cm
8 cm

LA COUPE D'OR

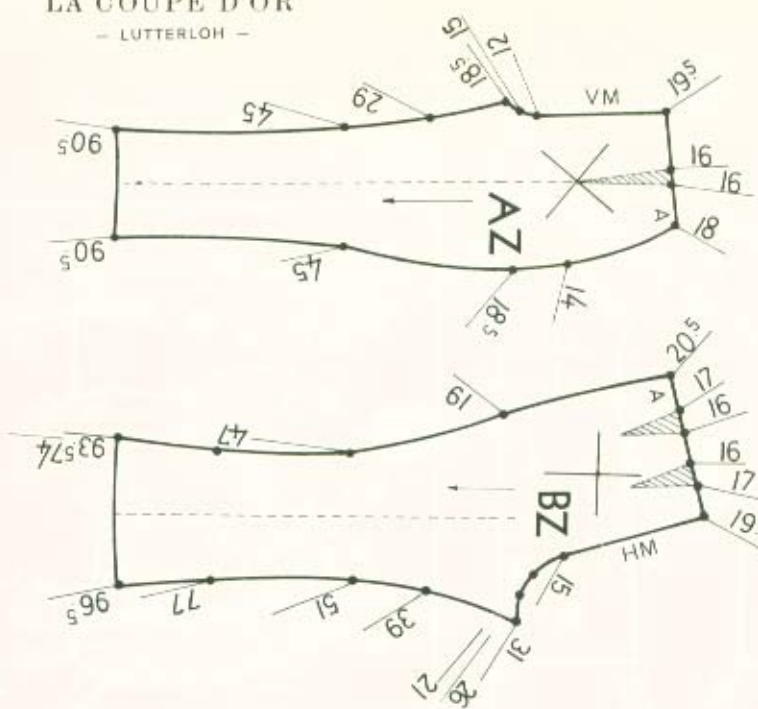
- LUTTERLOH -

169

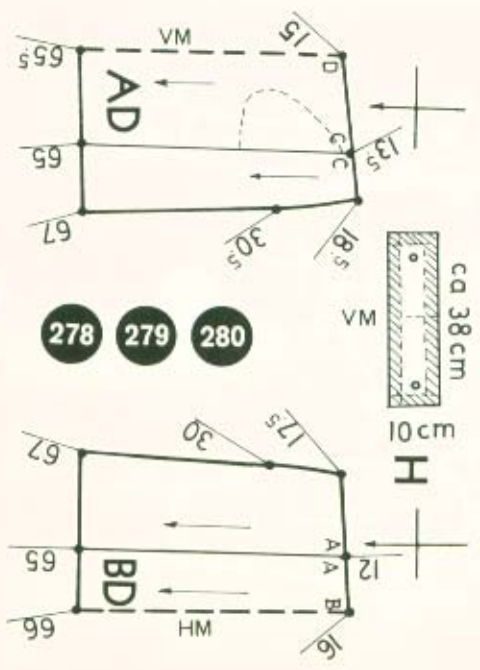
ca. 72 cm

H

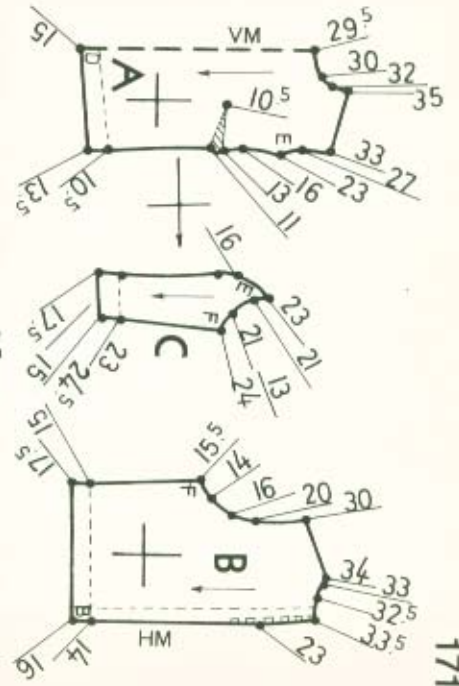
6 cm



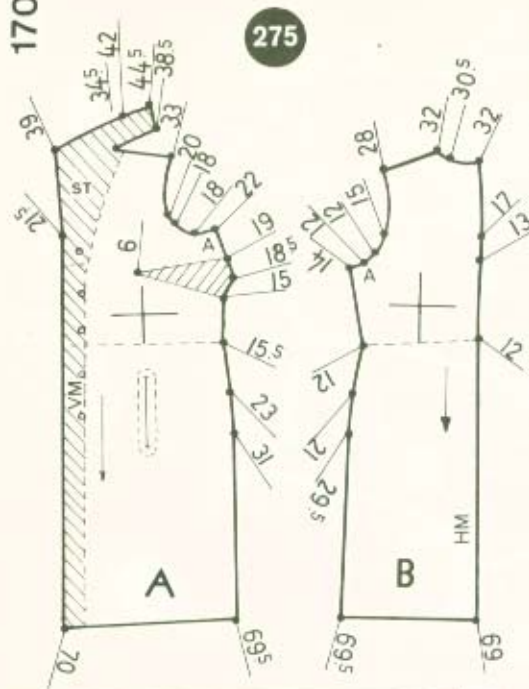
272



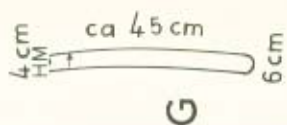
278 279 280



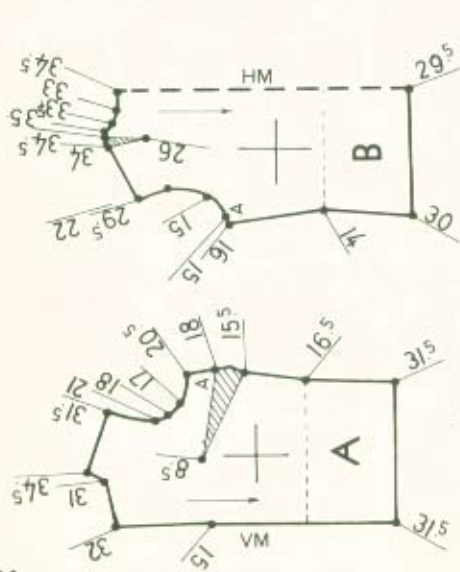
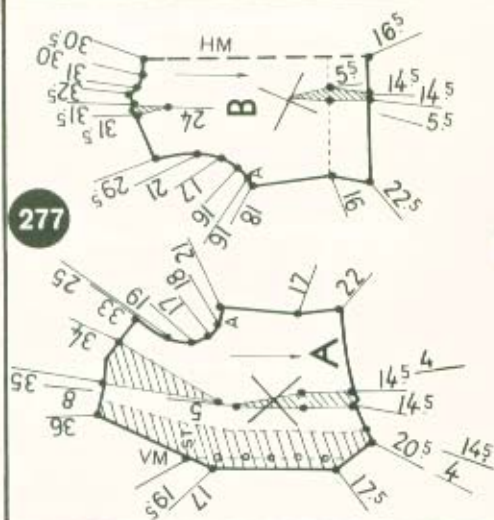
171



276



277

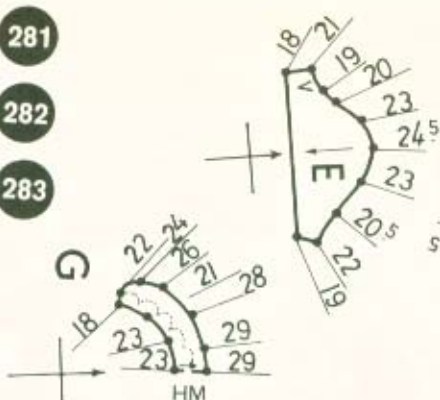


280

281

282

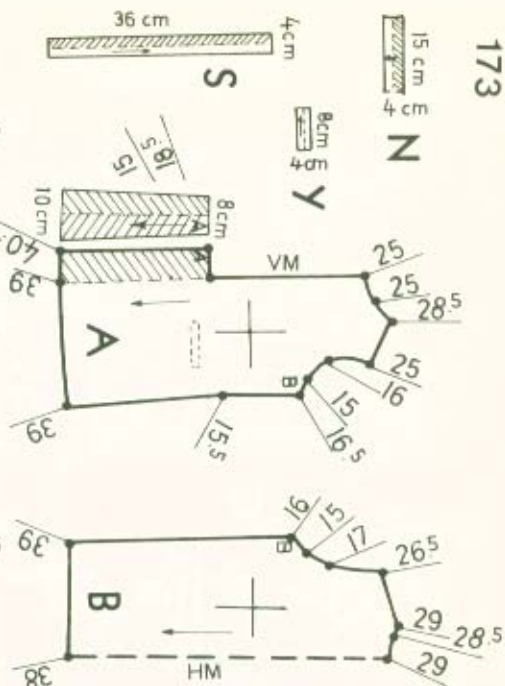
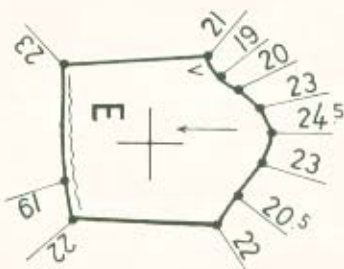
283



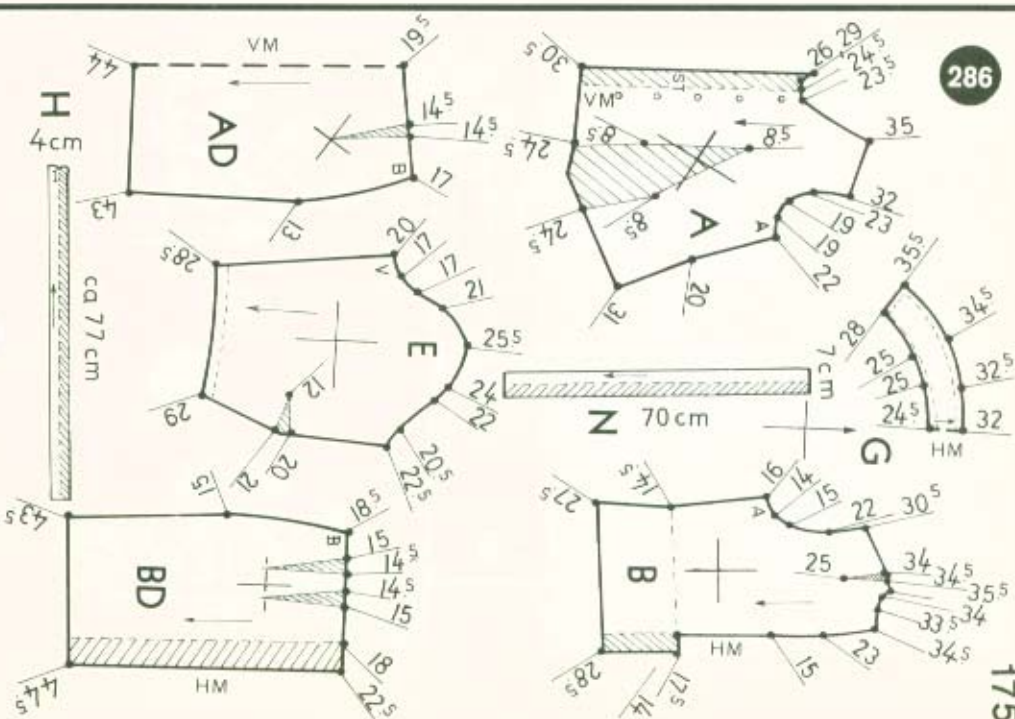
F

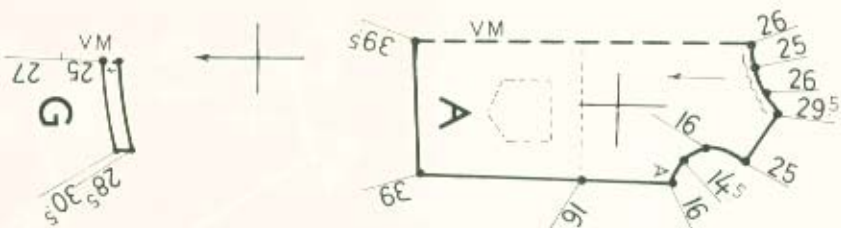
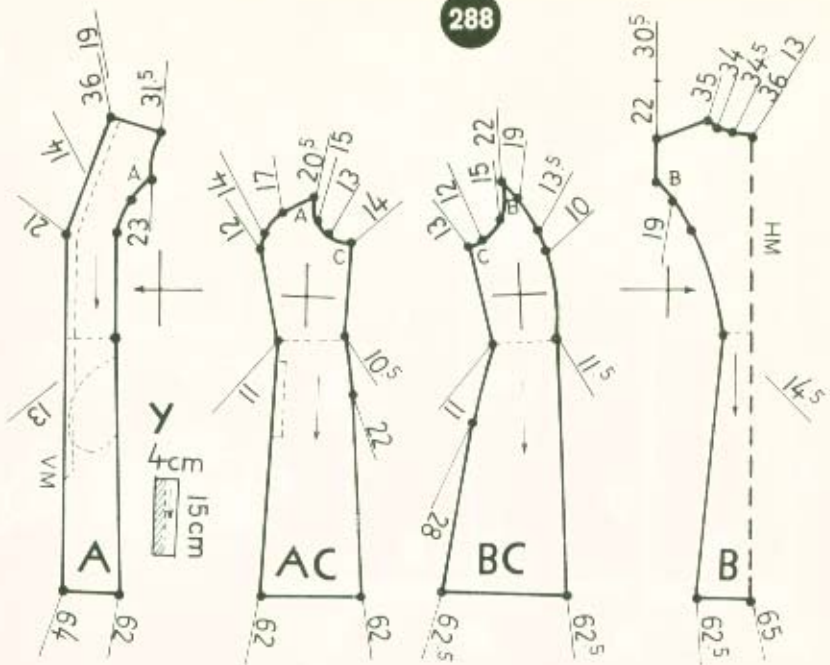
18 cm

10 cm

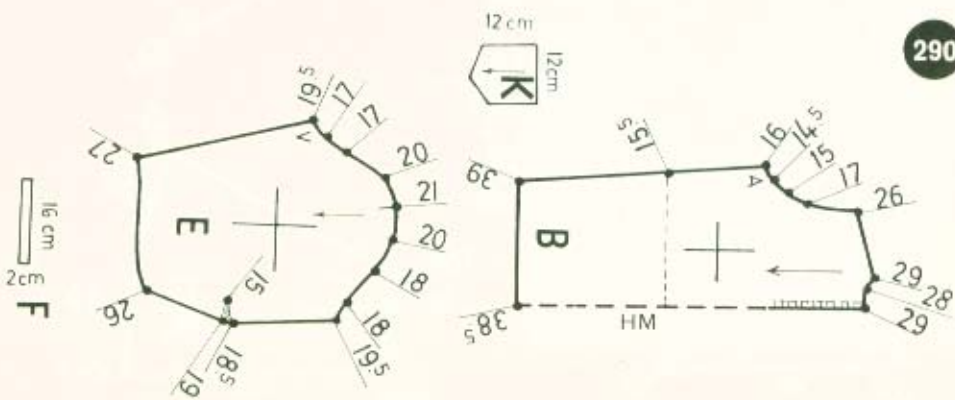


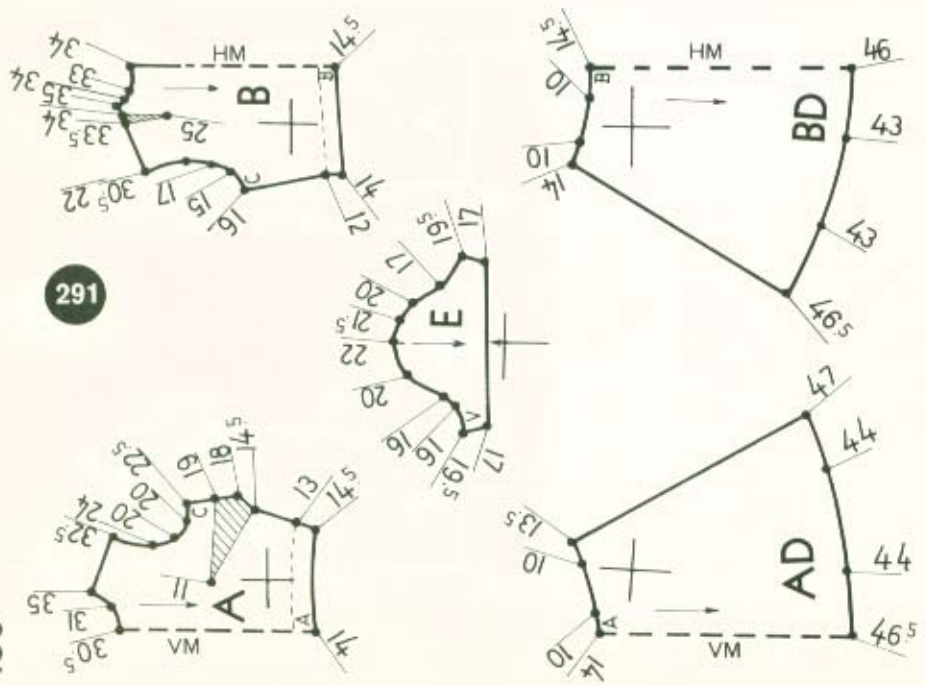
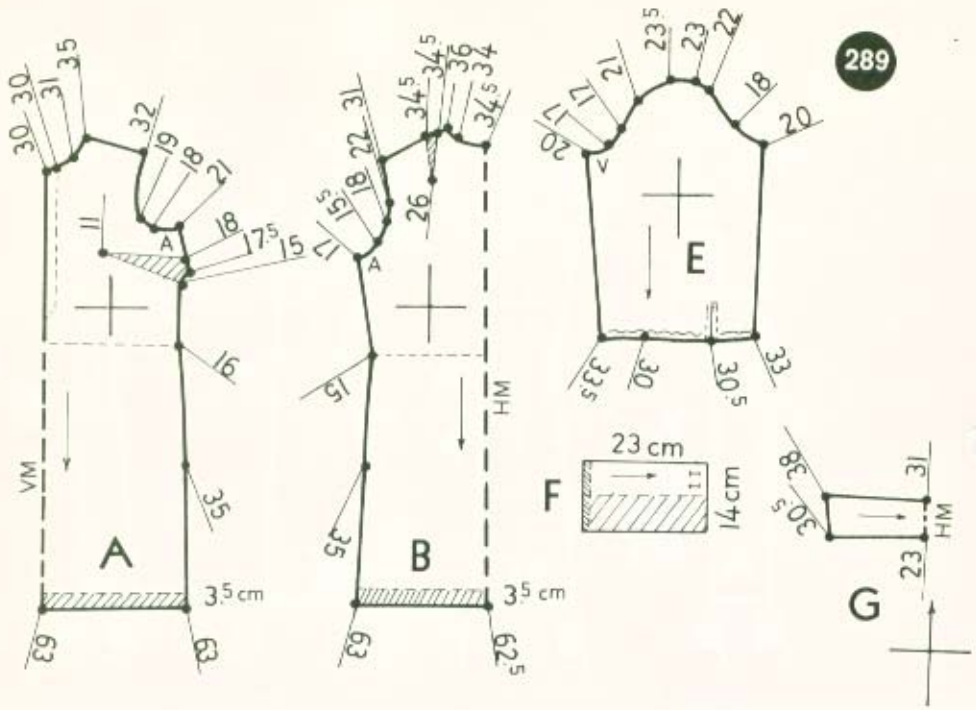
286

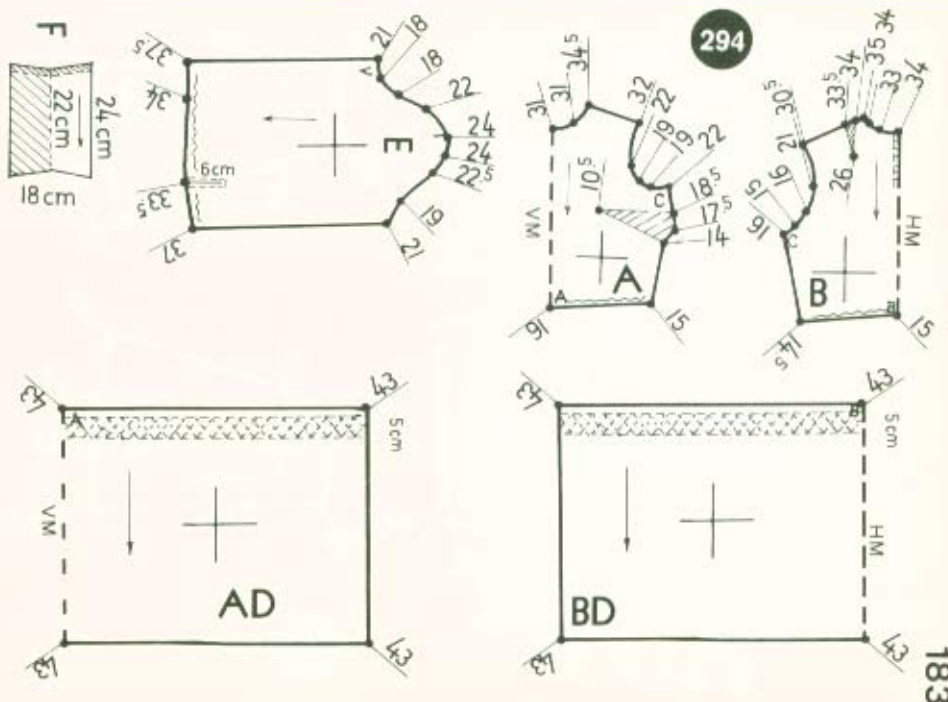
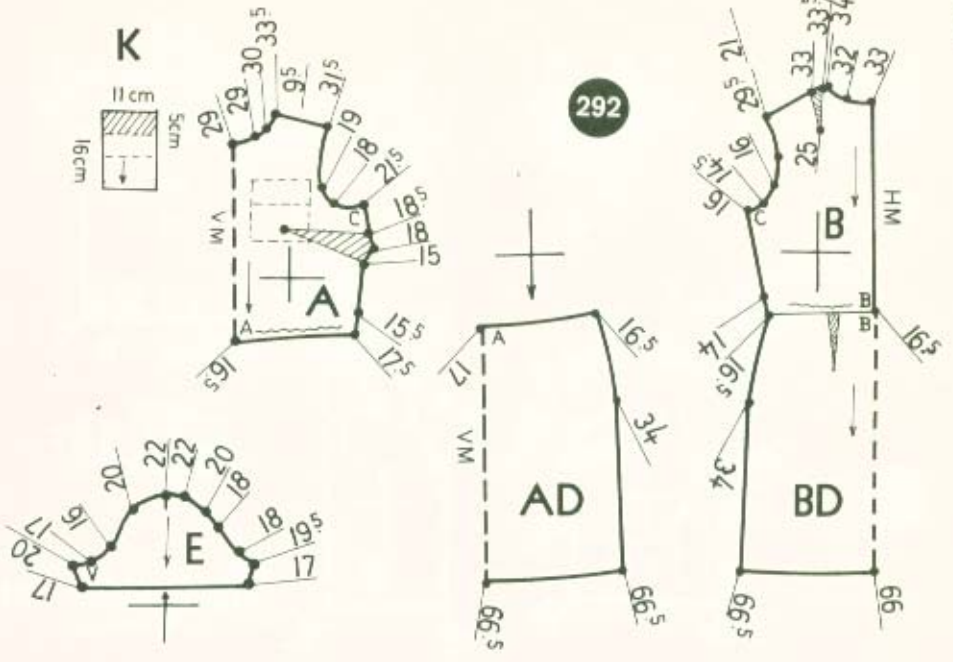


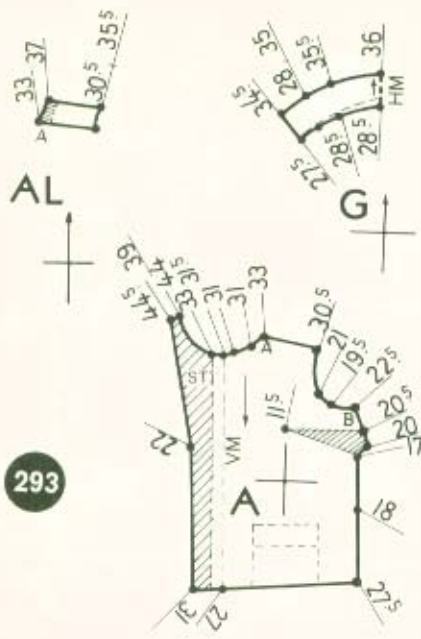


290

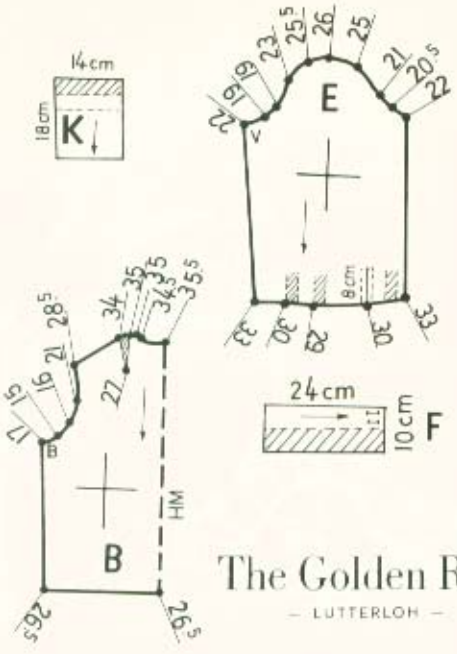




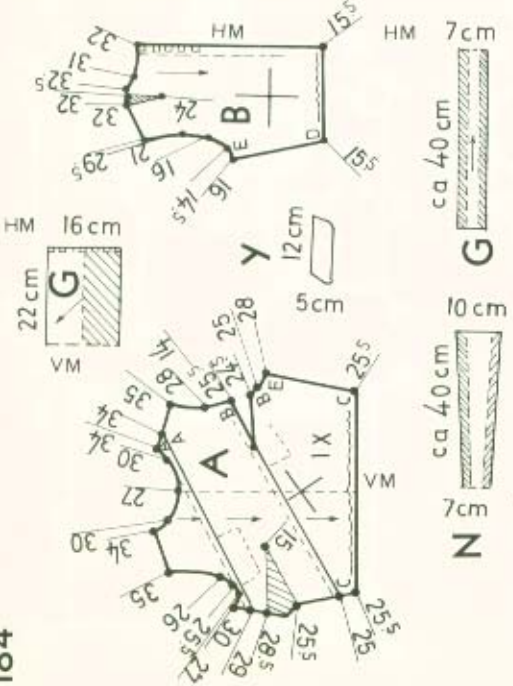




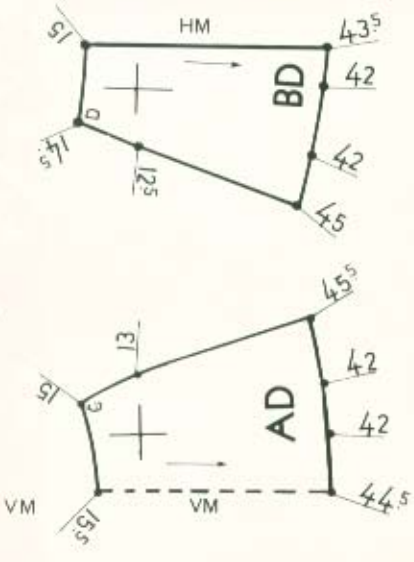
293

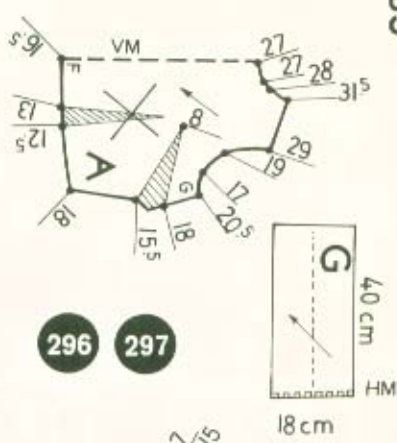
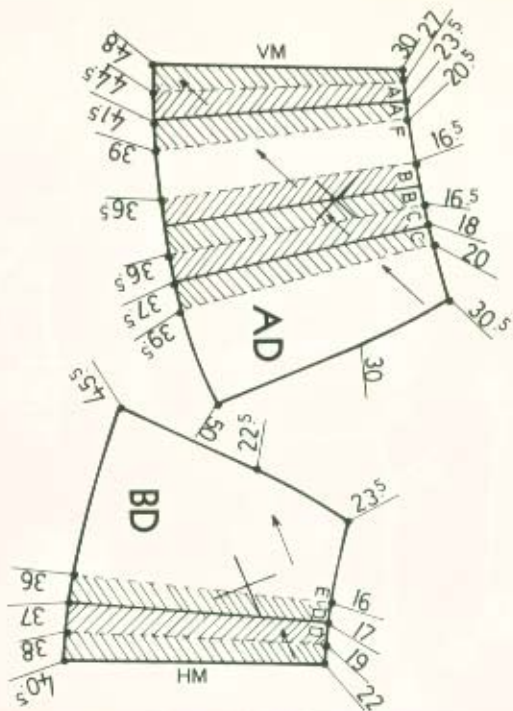


The Golden Rule
— LUTTERLOH —

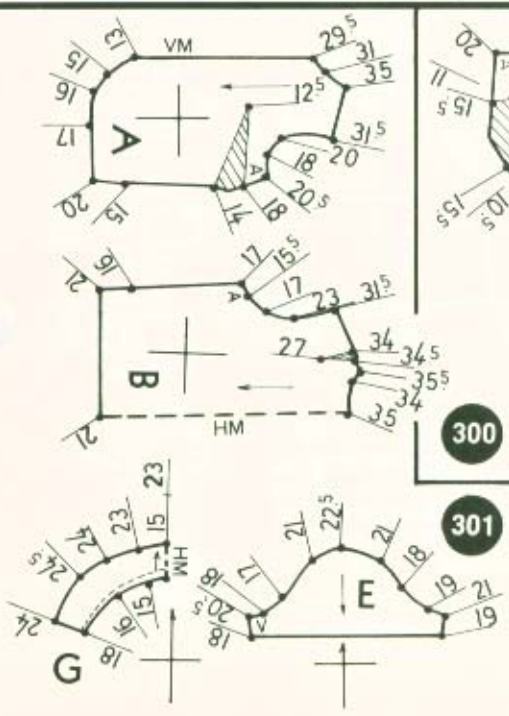


295



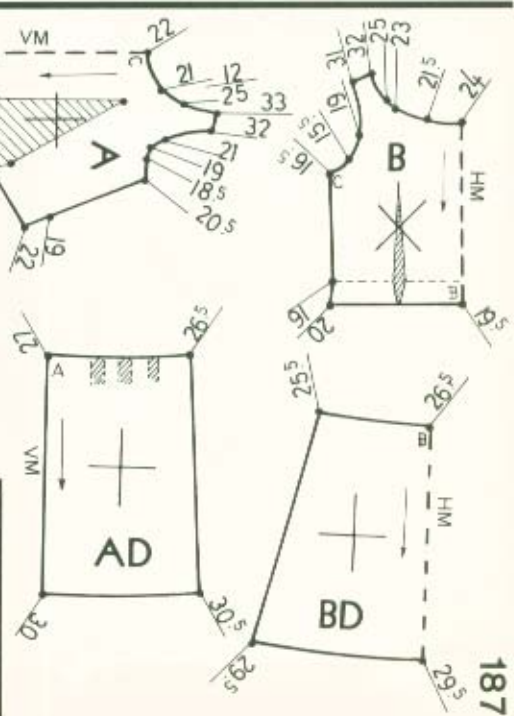


296 297

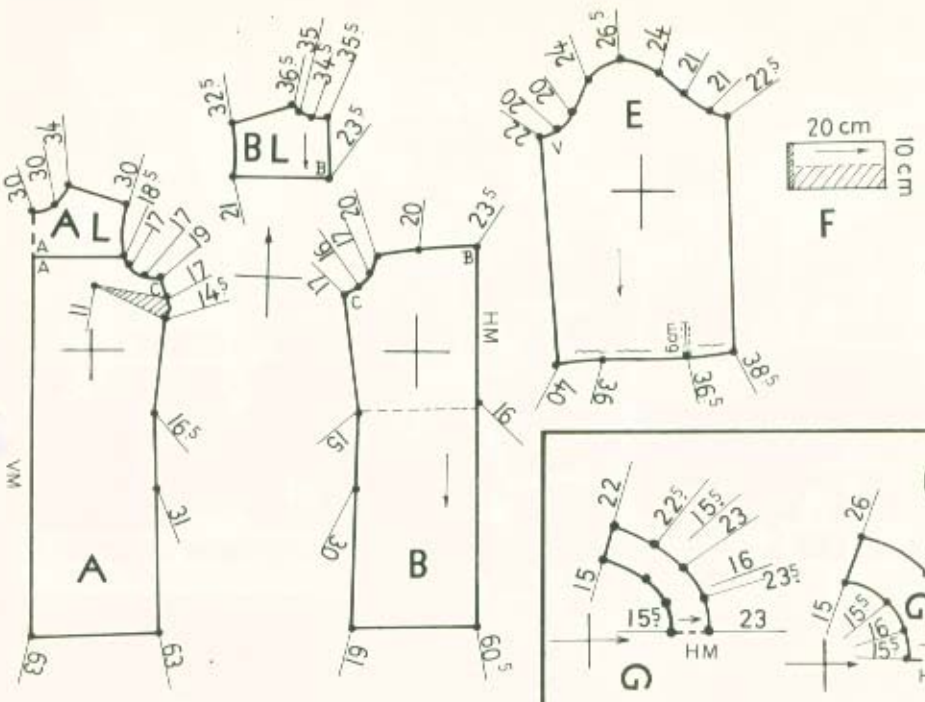


300

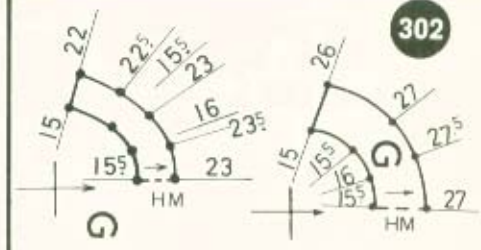
301



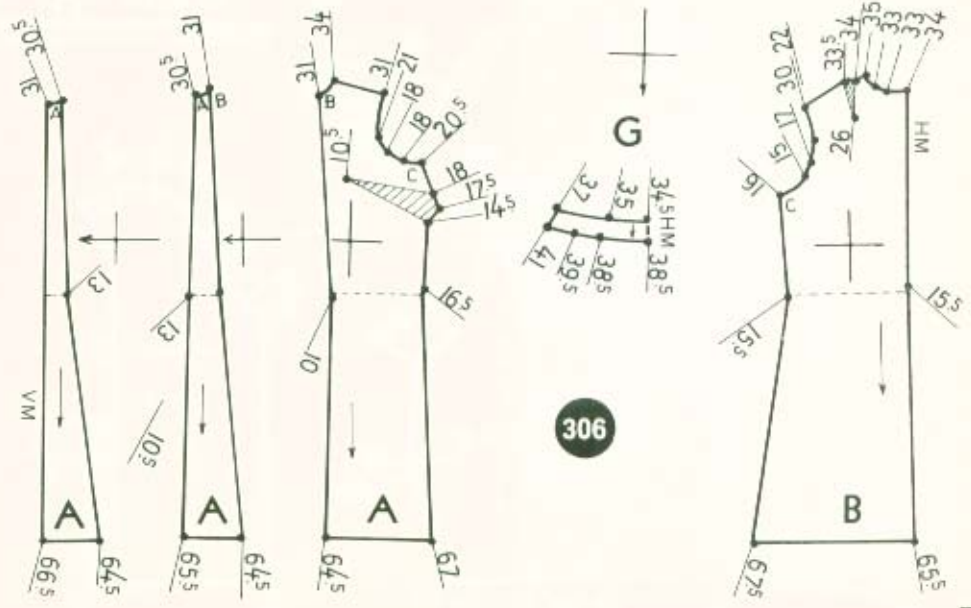
304

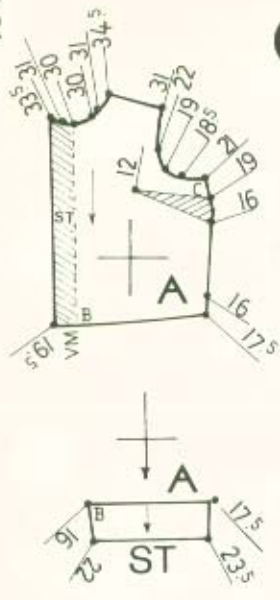


302

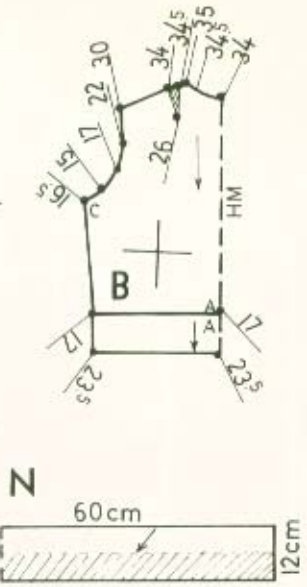
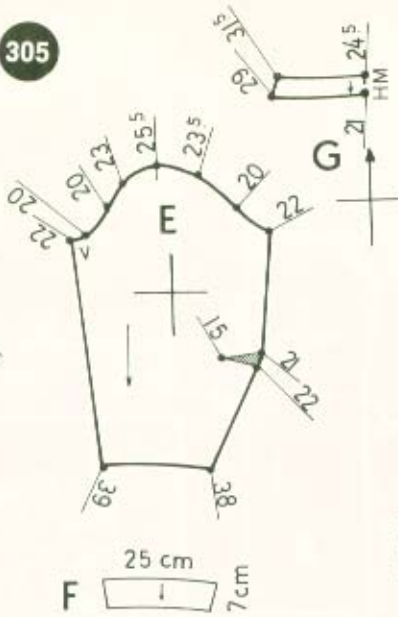


306

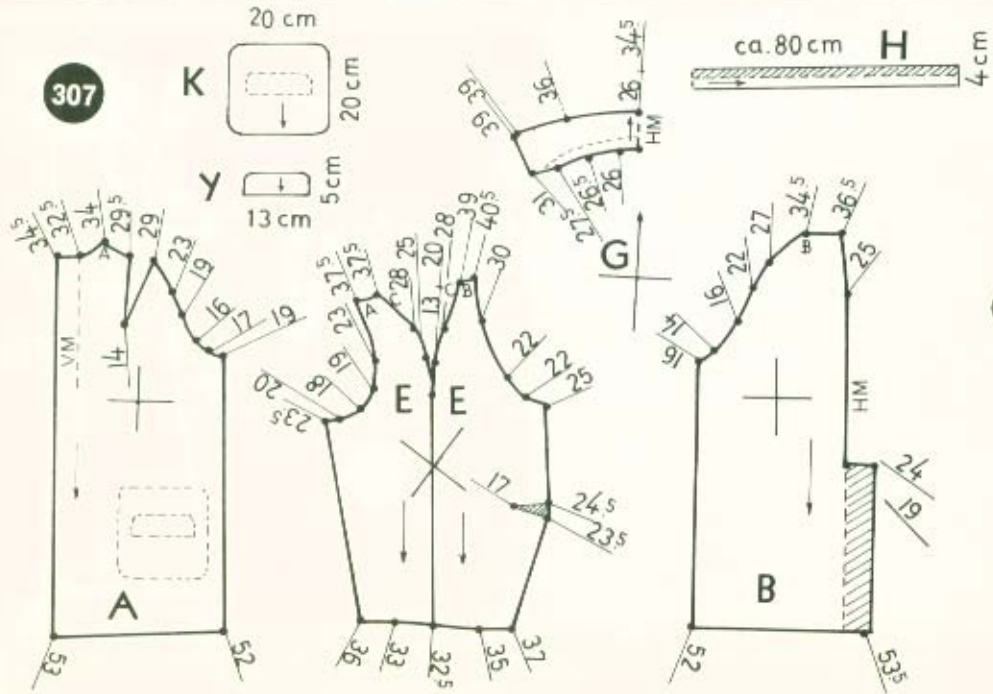


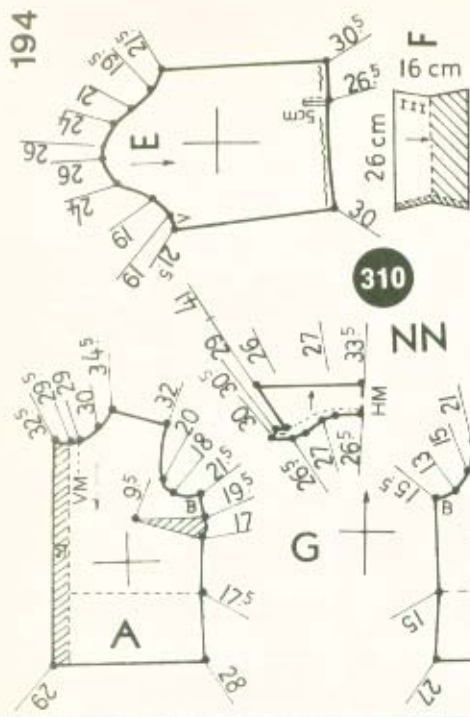


305

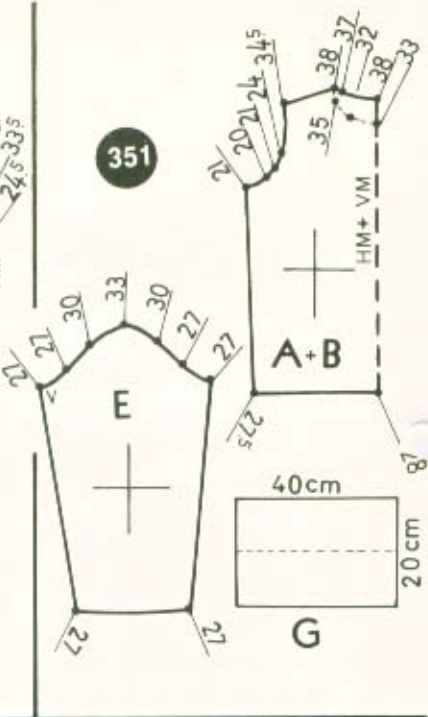


307

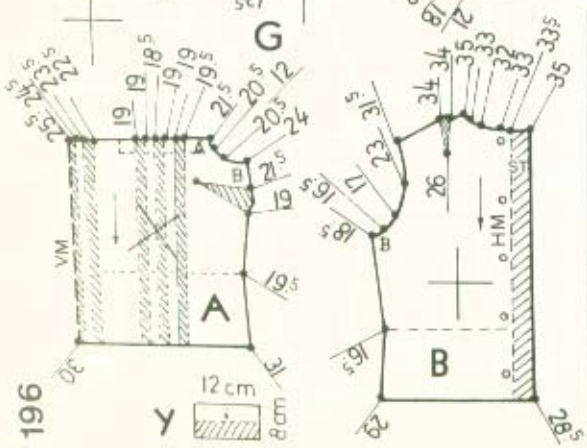
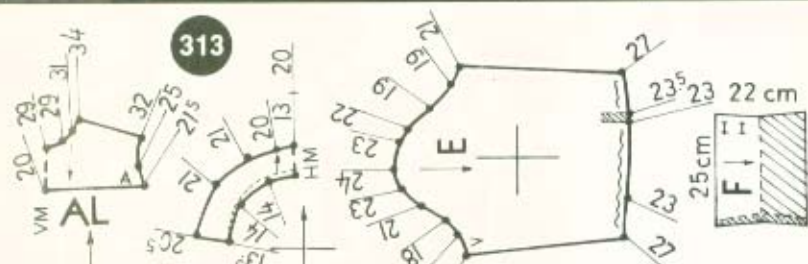


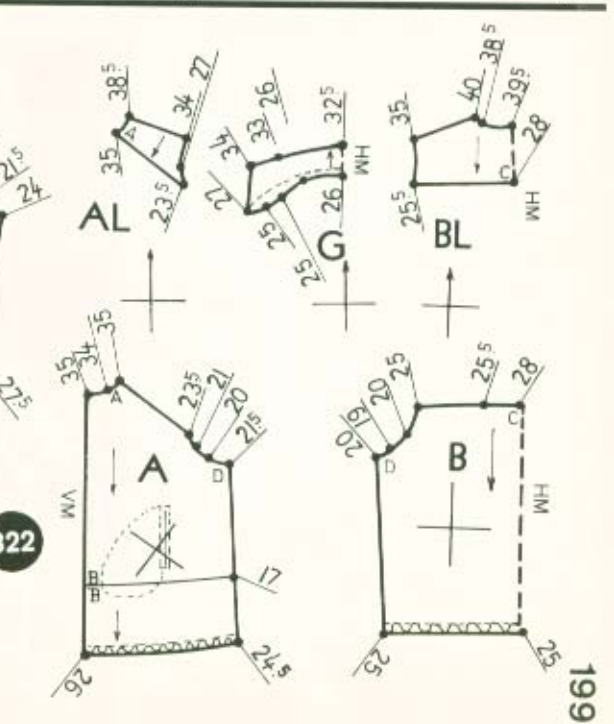
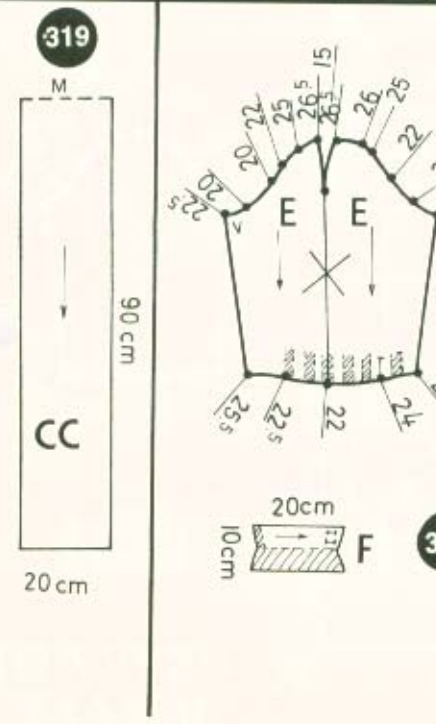
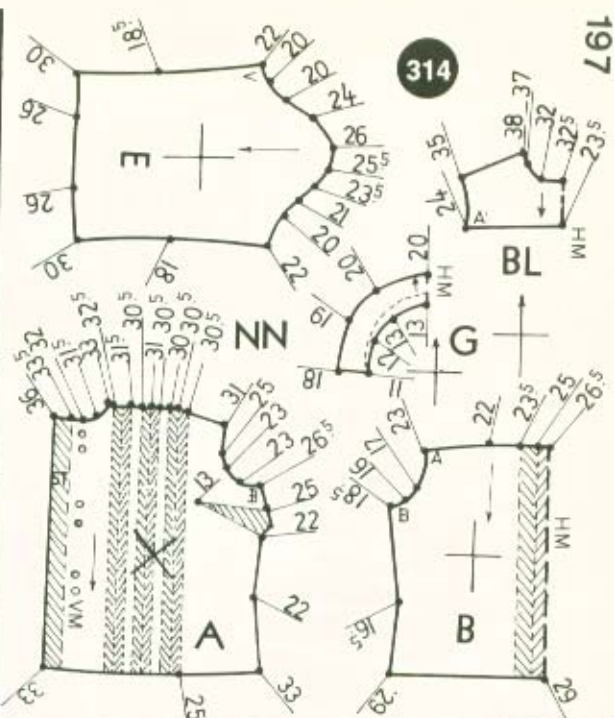
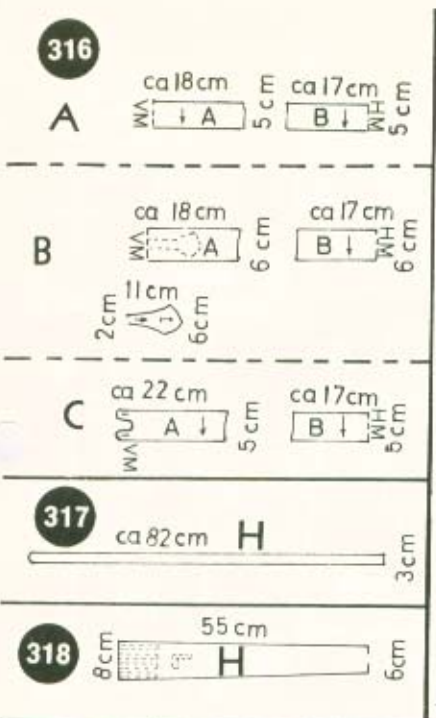


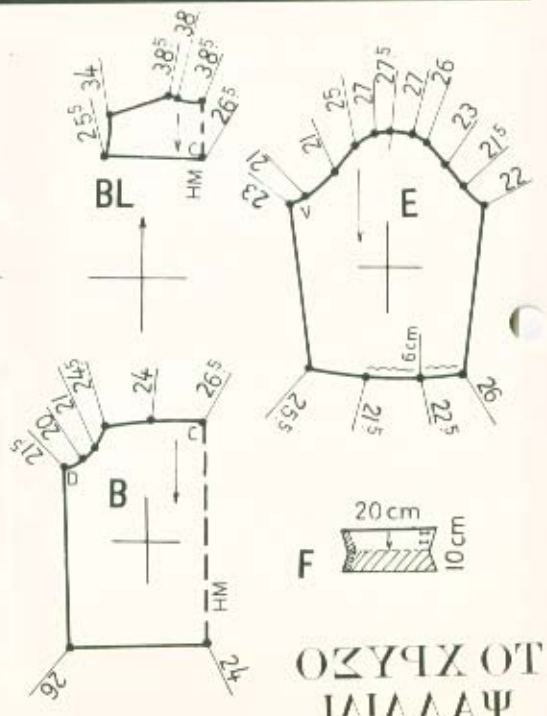
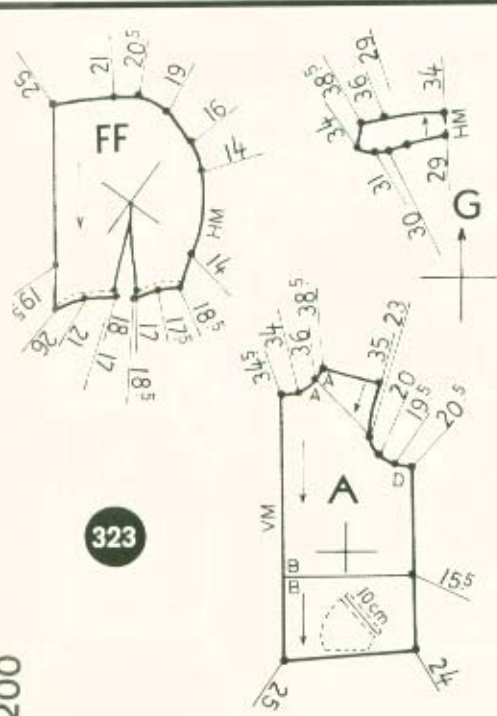
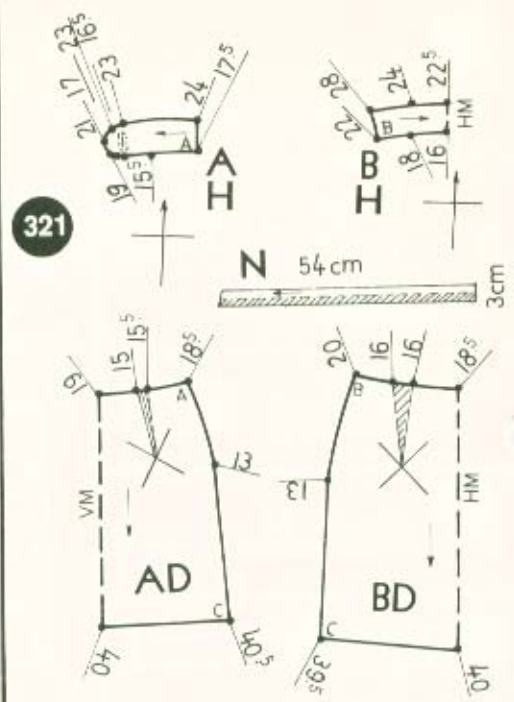
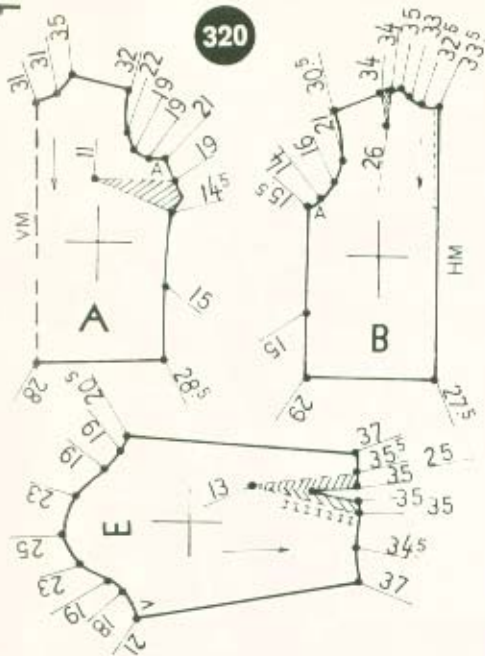
351



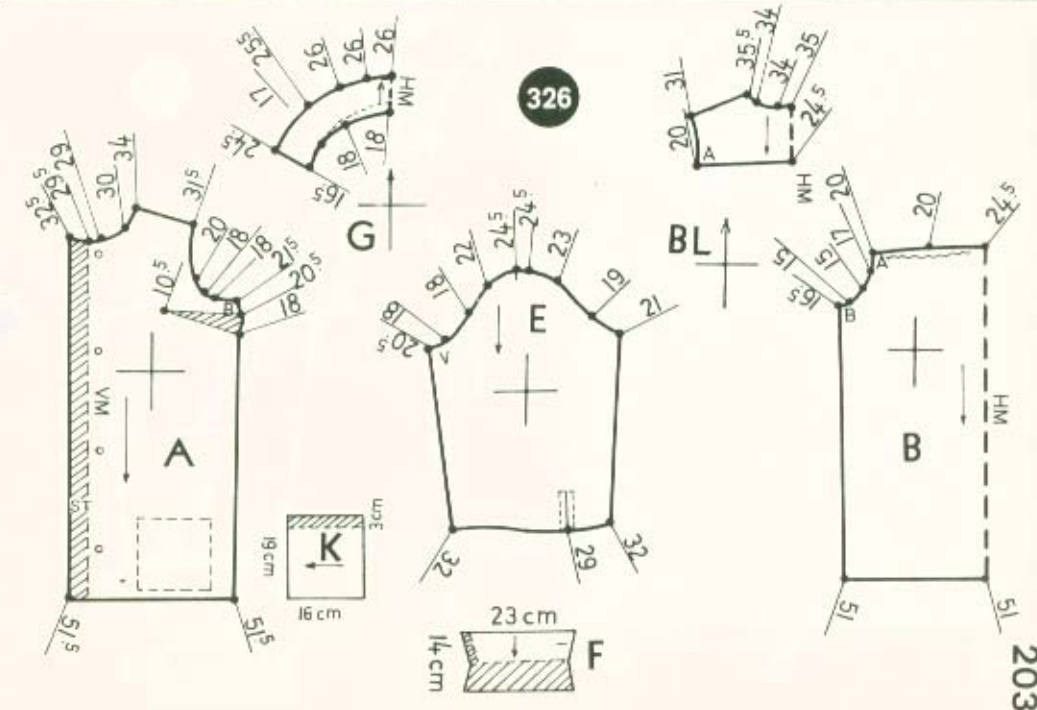
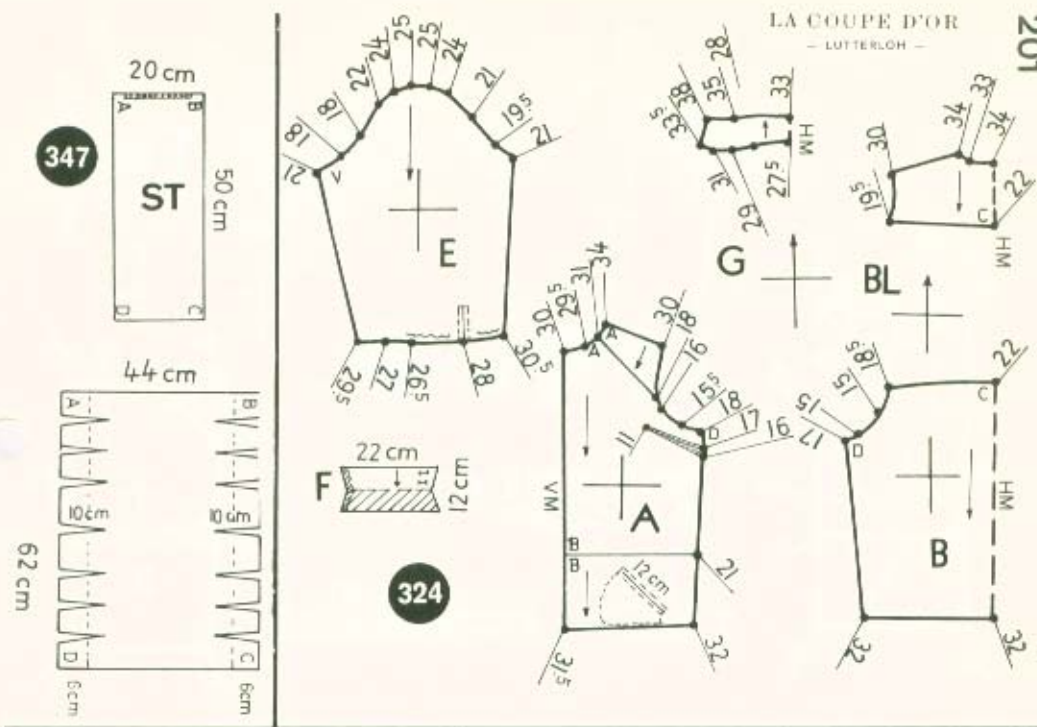
313

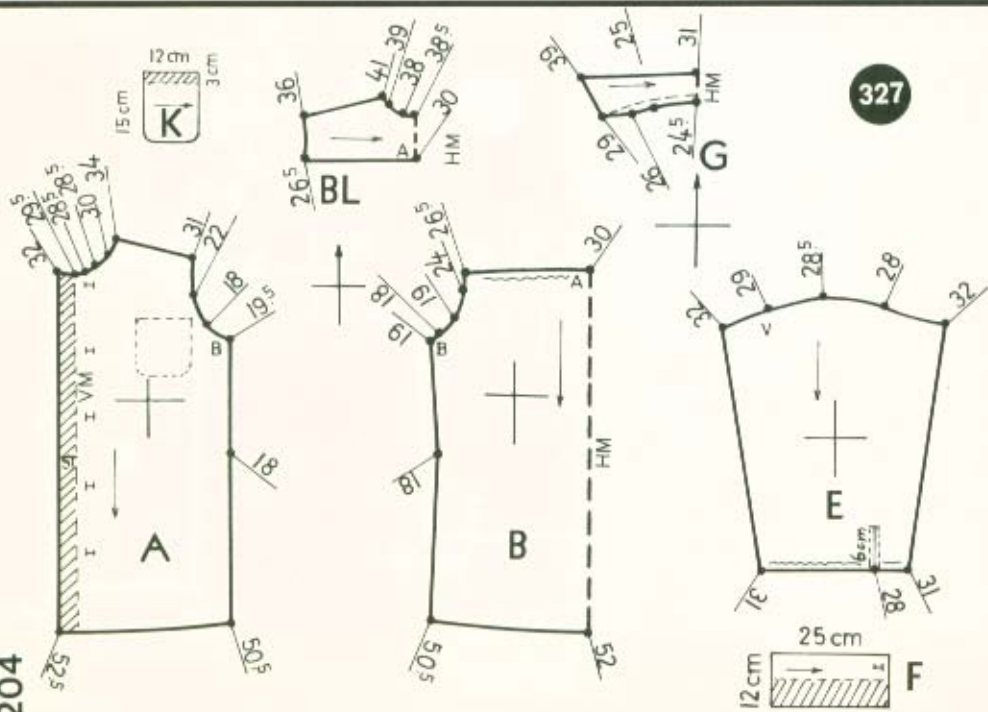
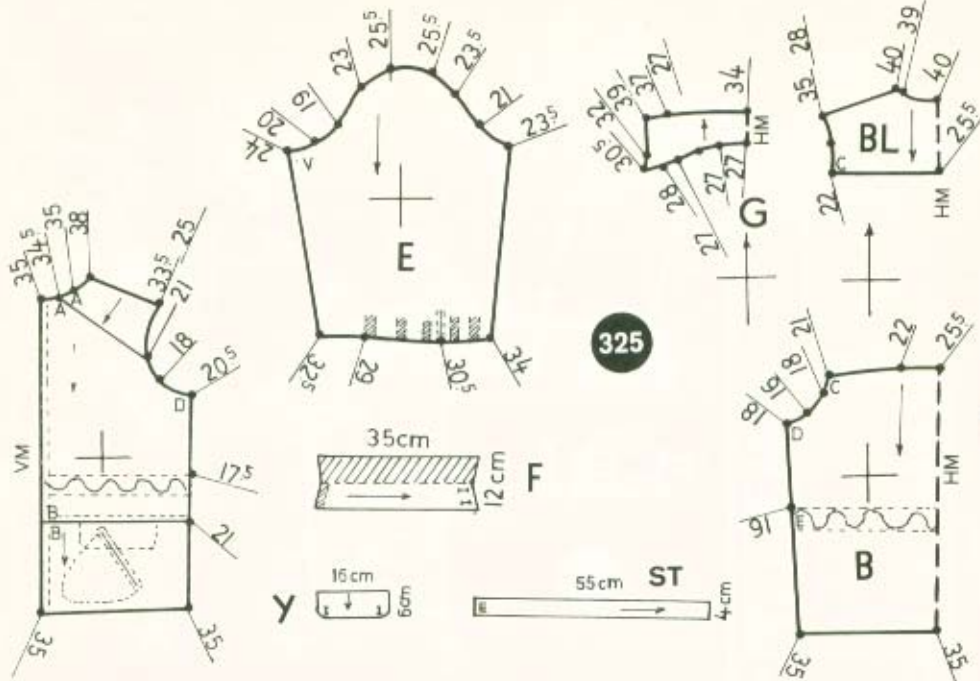


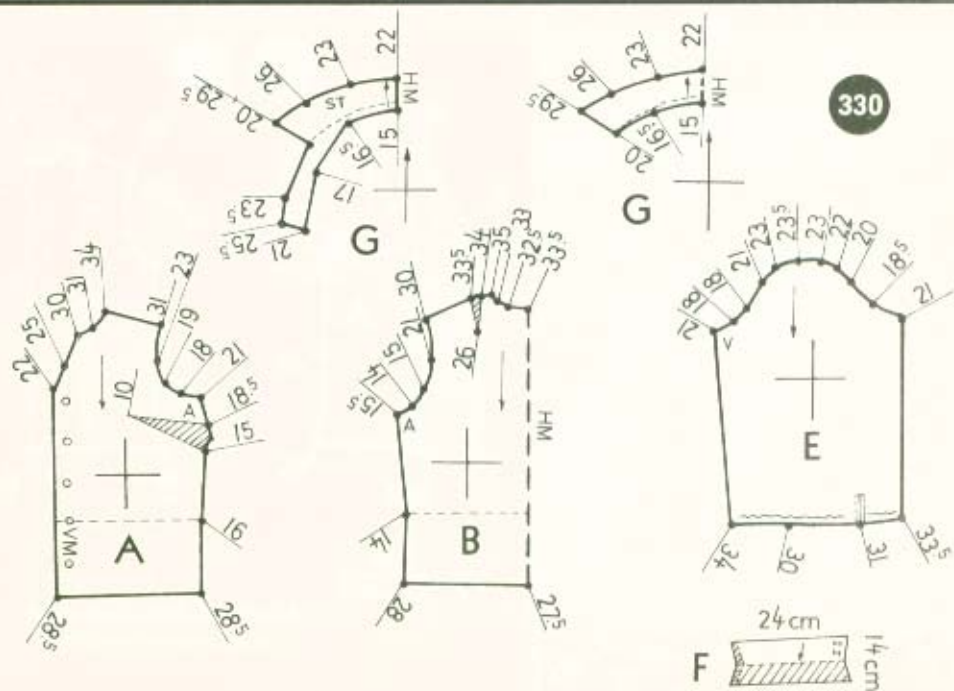
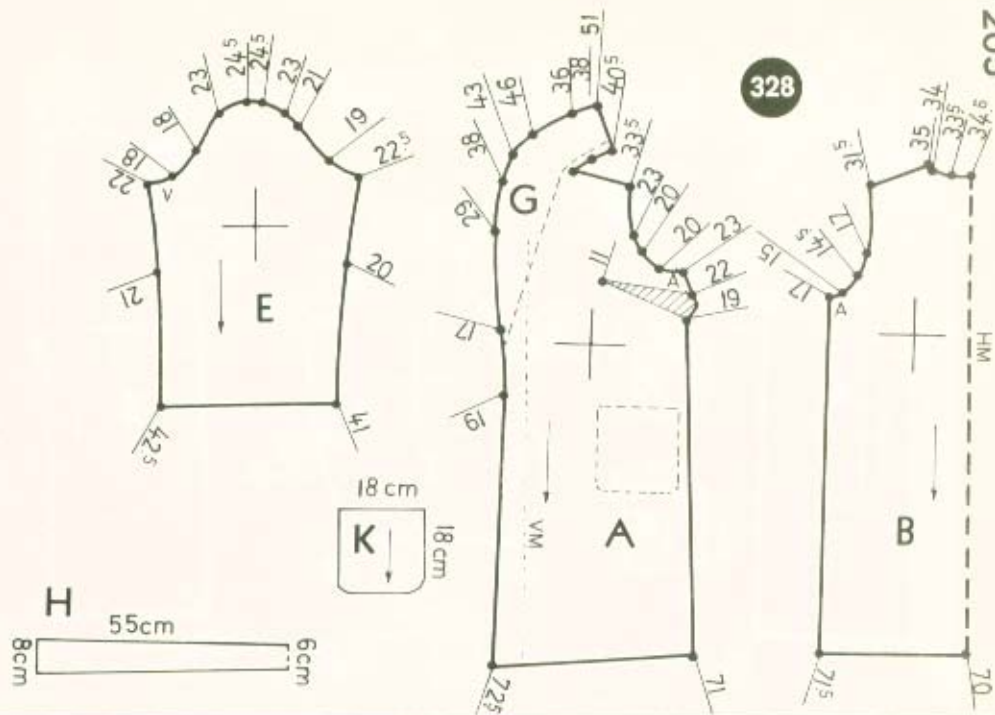


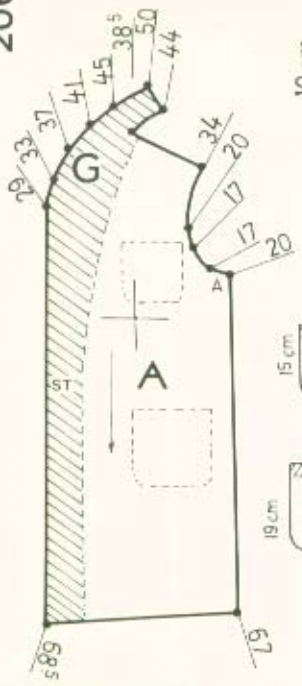


ΠΑΥΛΟΣ ΤΟΧΥΣ

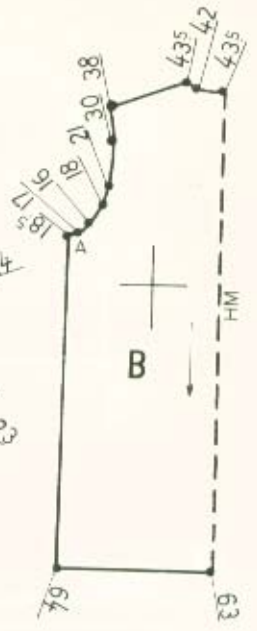
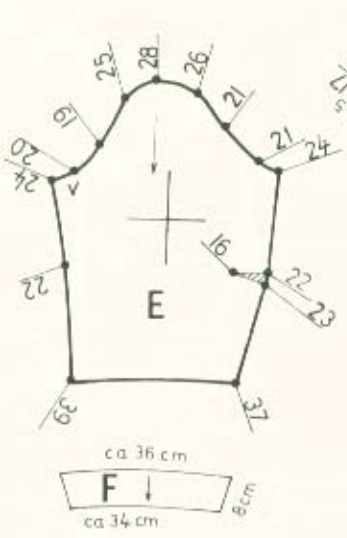
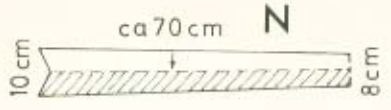




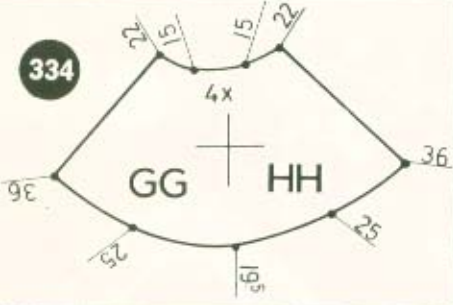




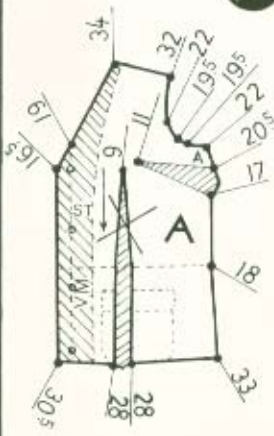
329



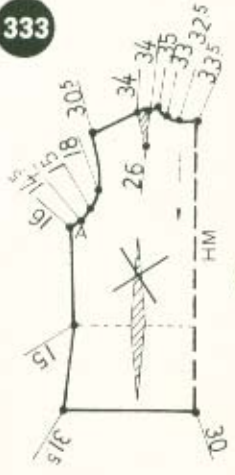
334



331

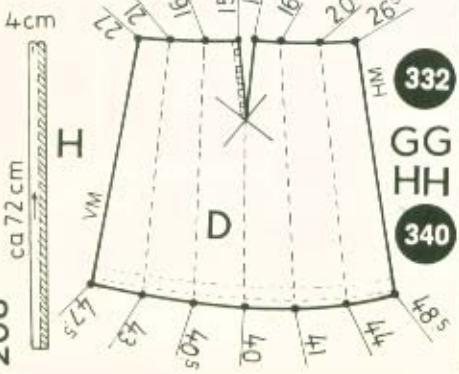


333



332

340

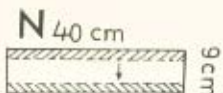


The Golden Rule

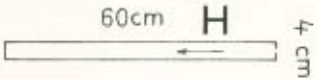
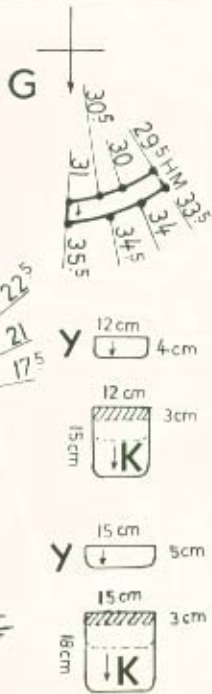
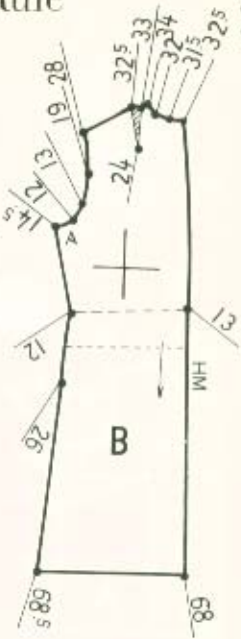
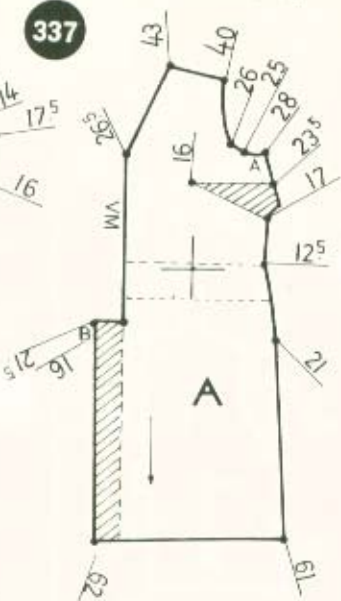
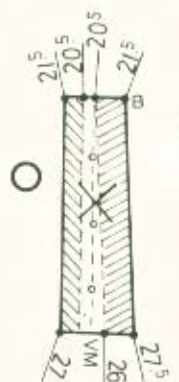
— LUTTERLOH —

336

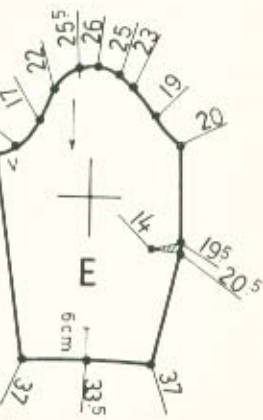
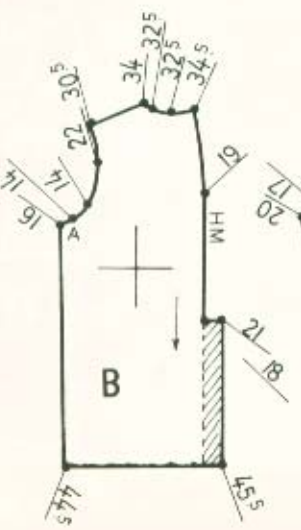
337

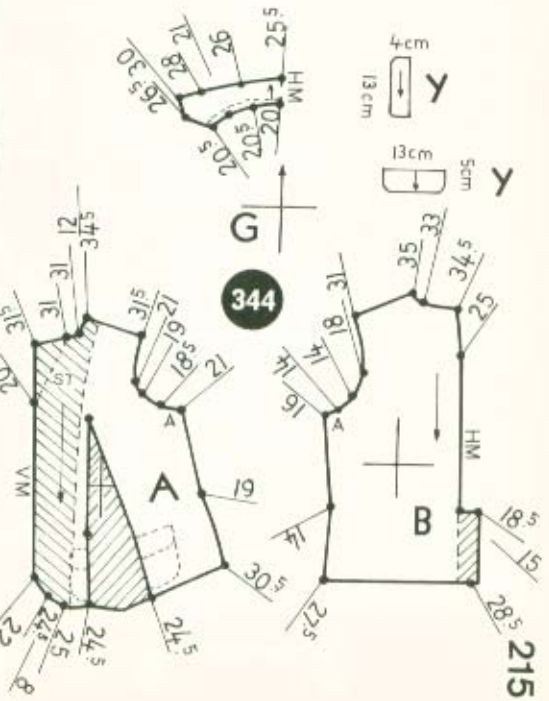
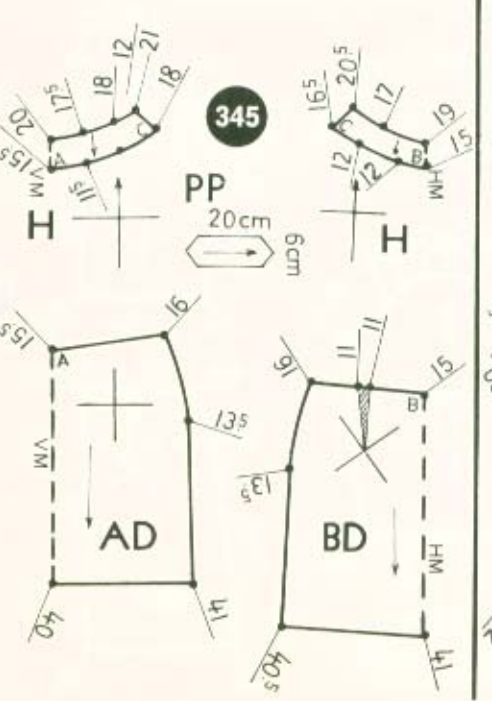
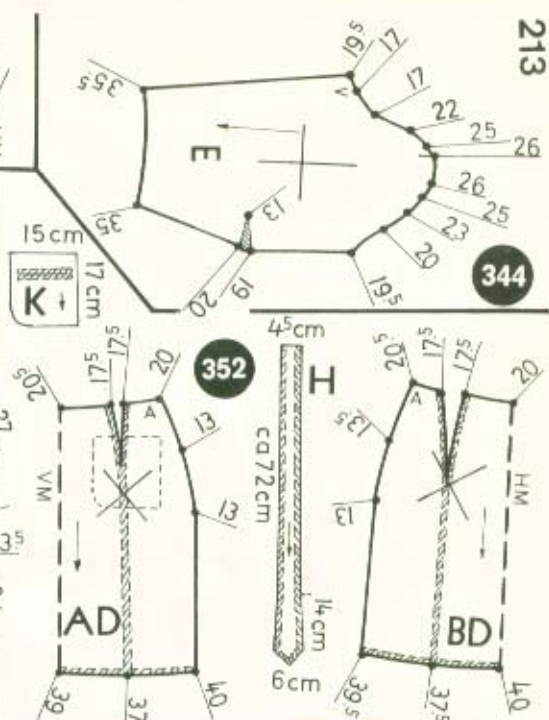
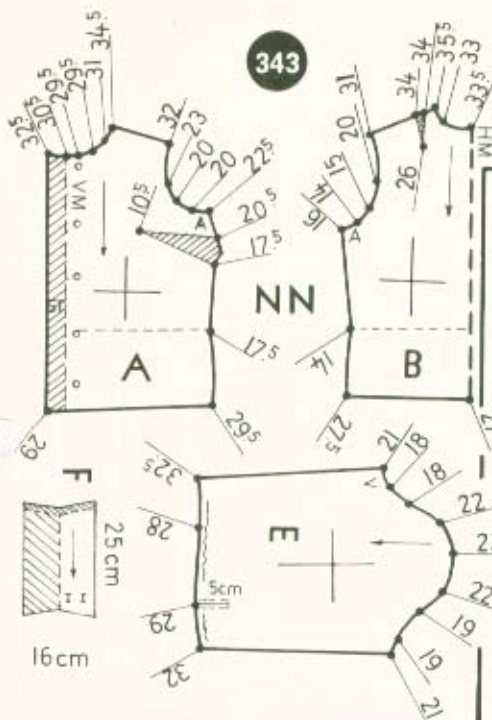


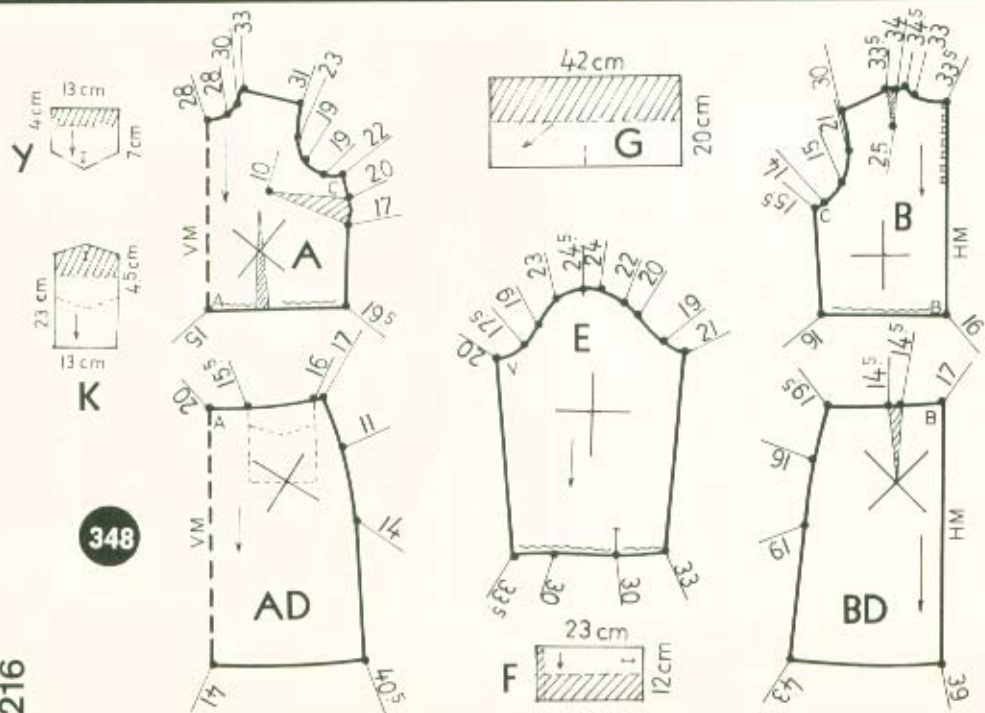
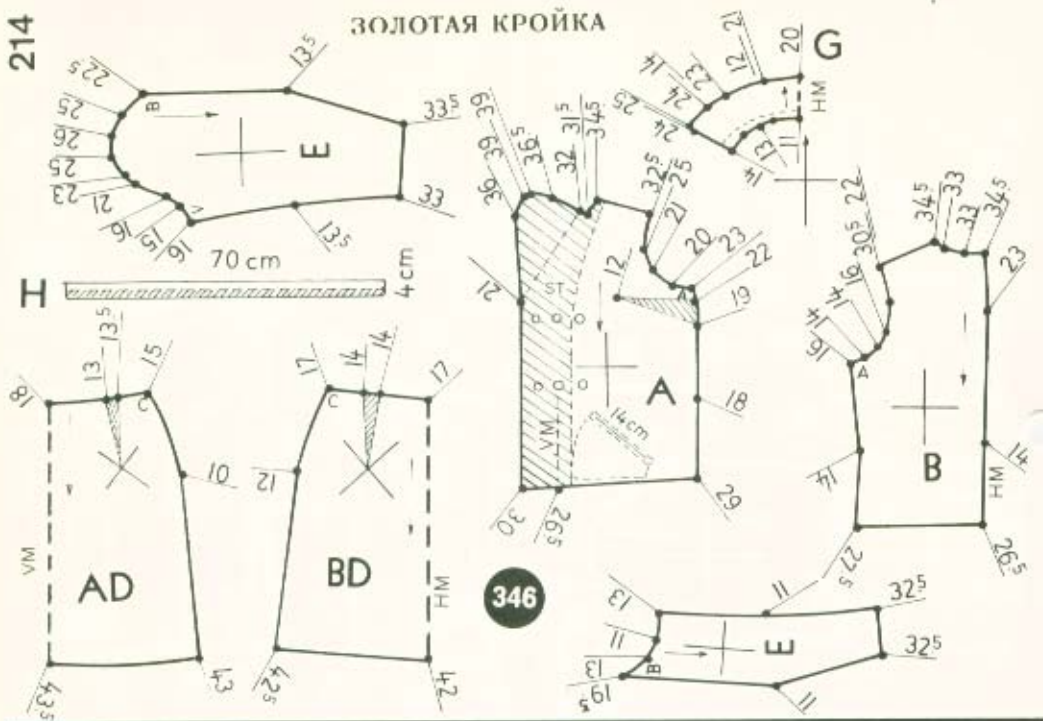
335

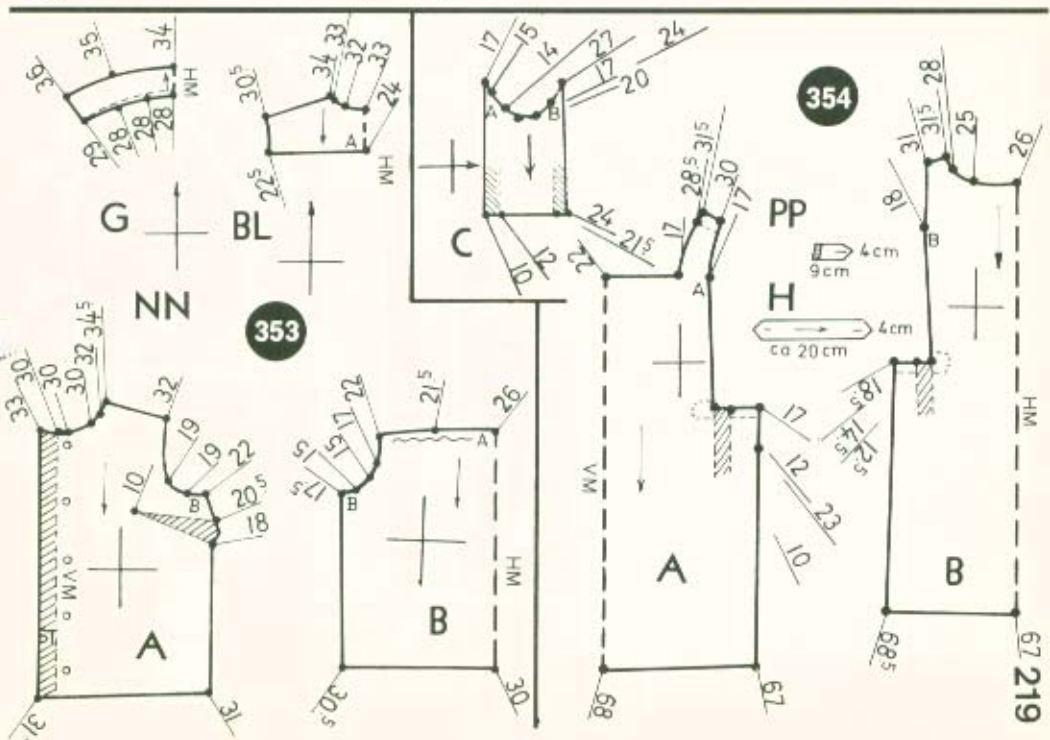
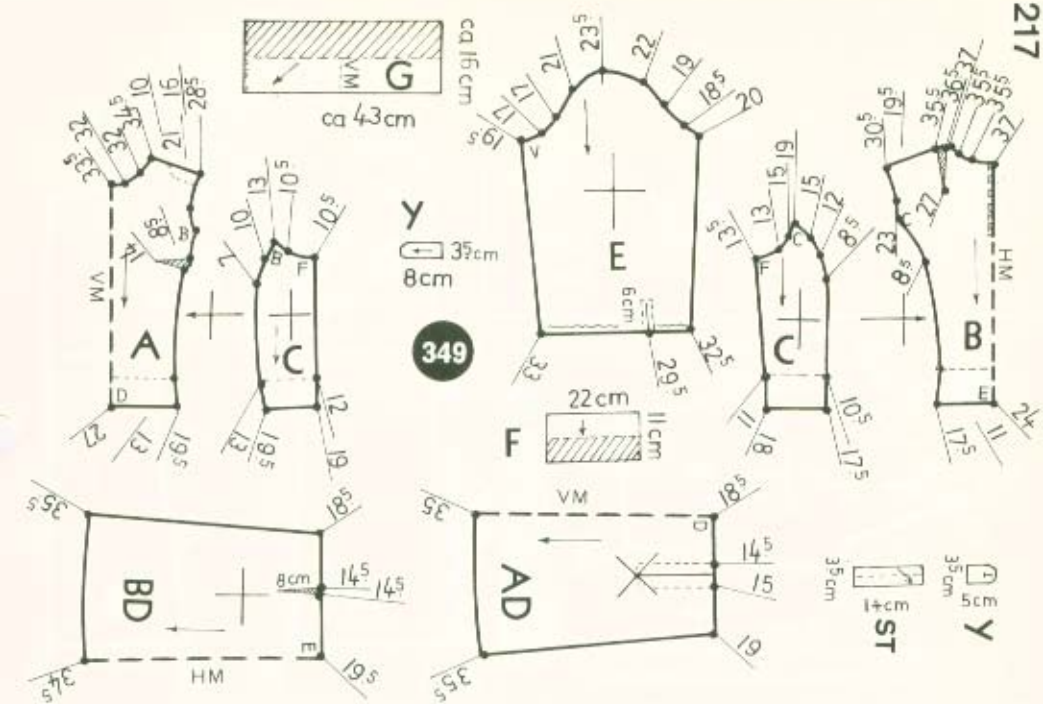


339

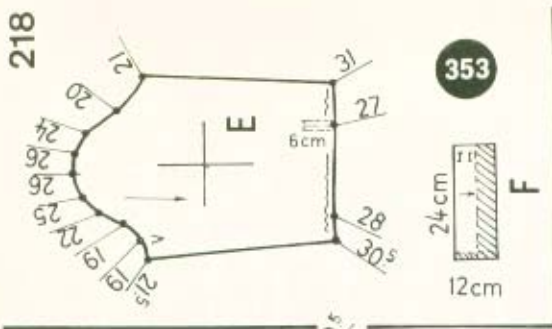




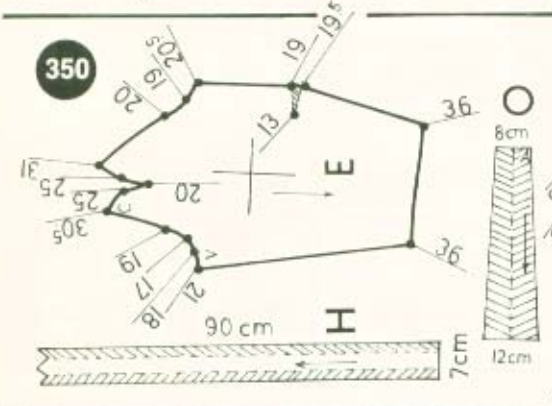




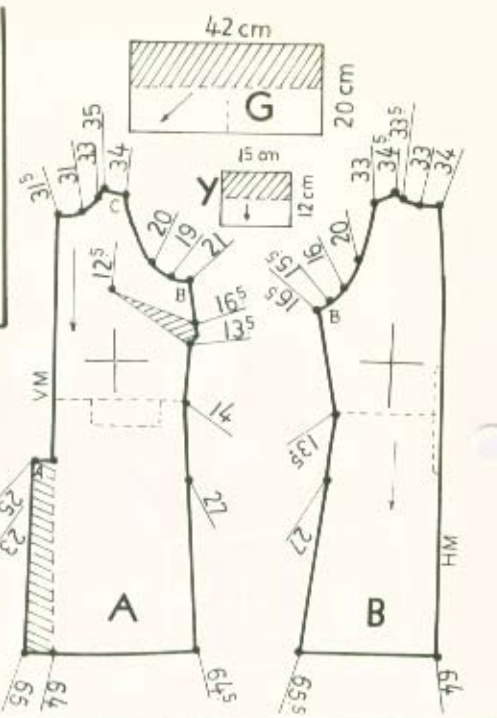
218



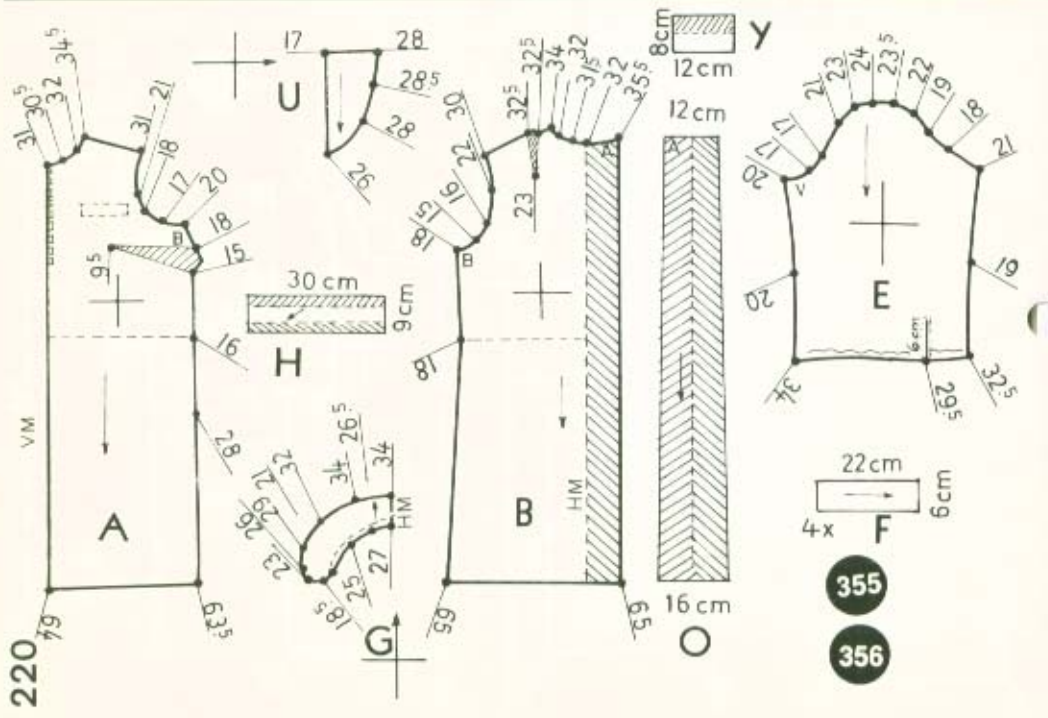
350



42 cm

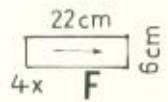


220

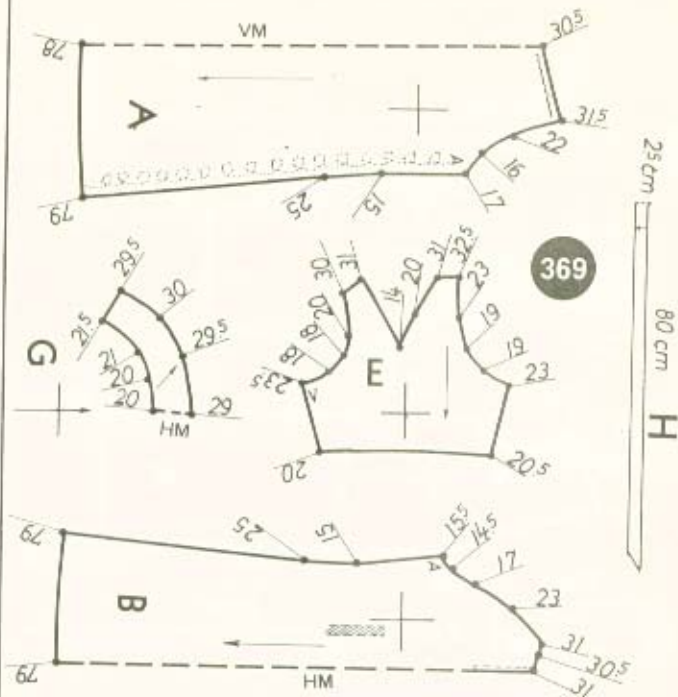
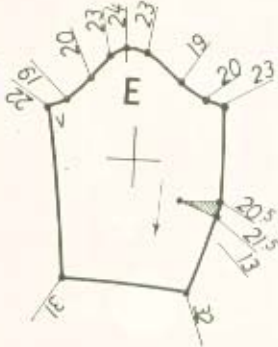


355

356

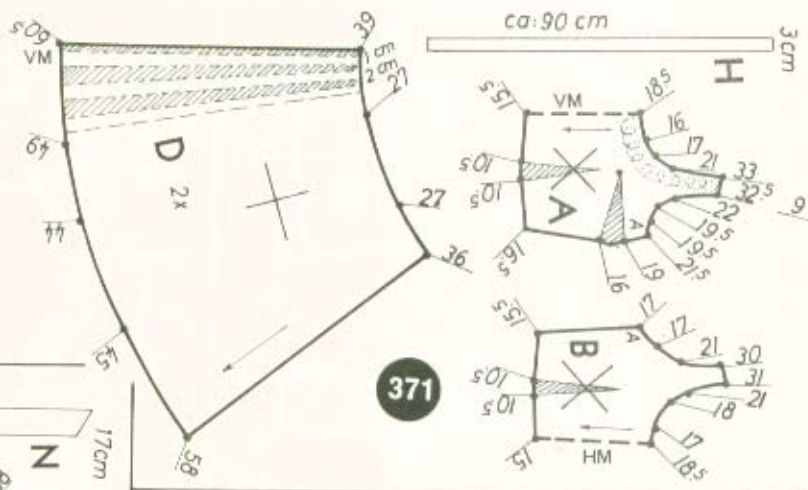


381



25 cm

80 cm H



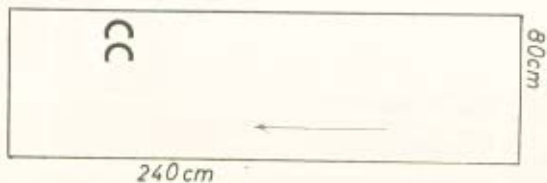
ca: 90 cm

3 cm

ca: 45 cm

372

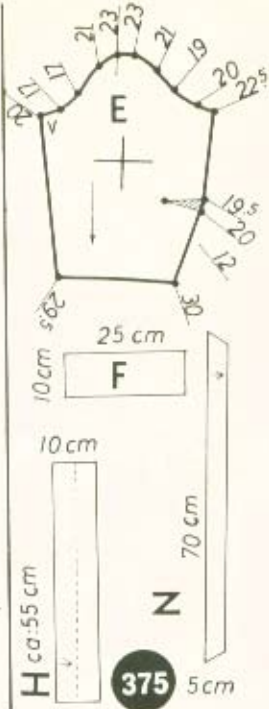
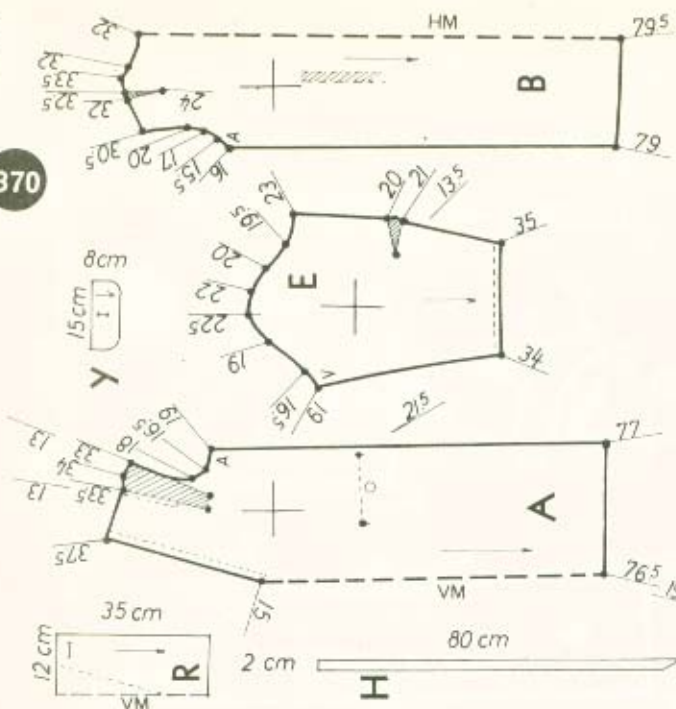
373



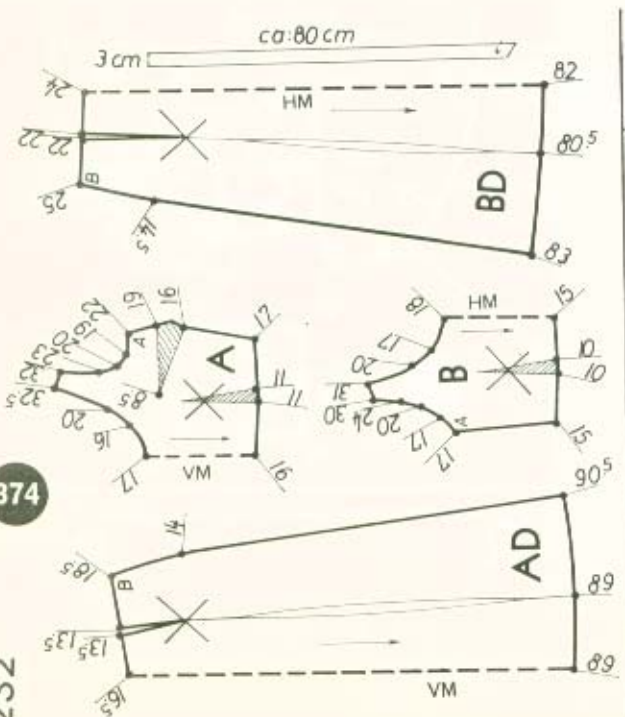
240 cm

80 cm

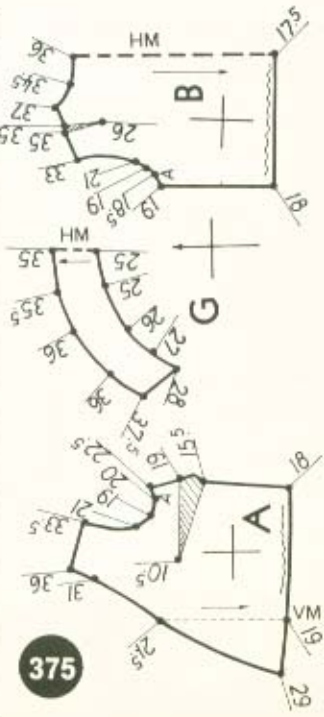
370



374



375



376



HN

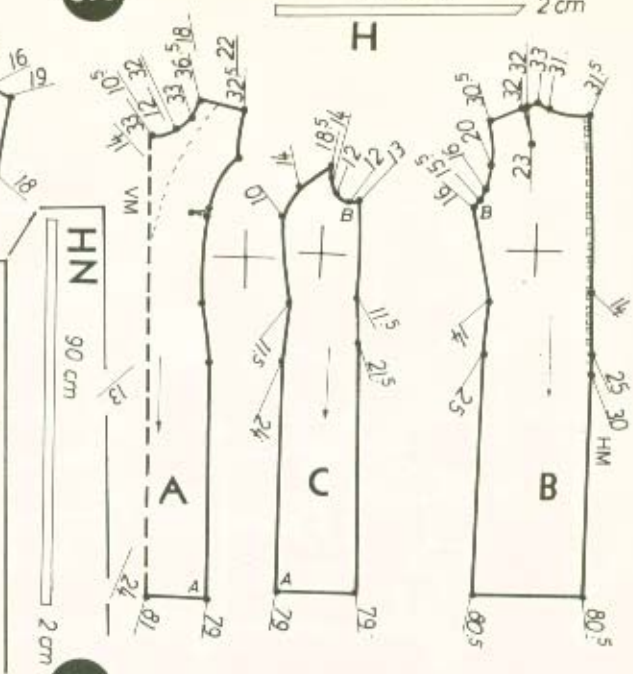
90 cm

2 cm

ca: 60 cm

2 cm

H



377



378

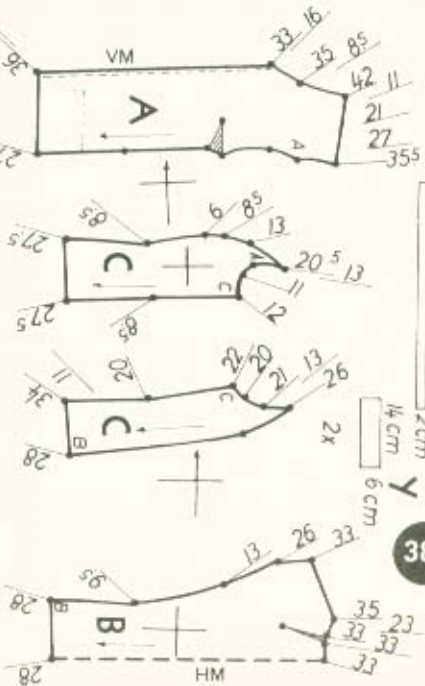
50 cm

2 cm

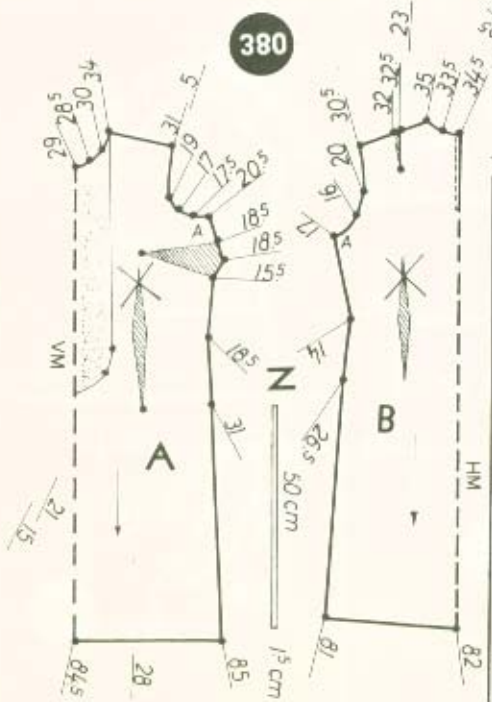
14 cm

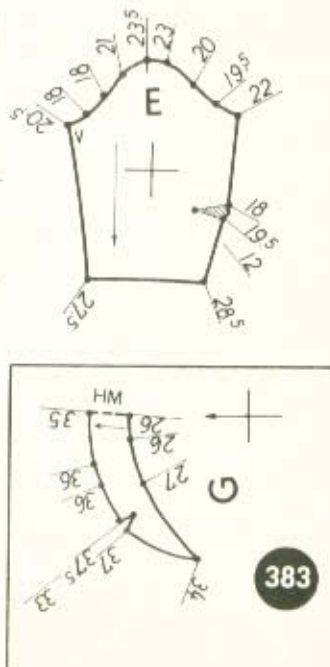
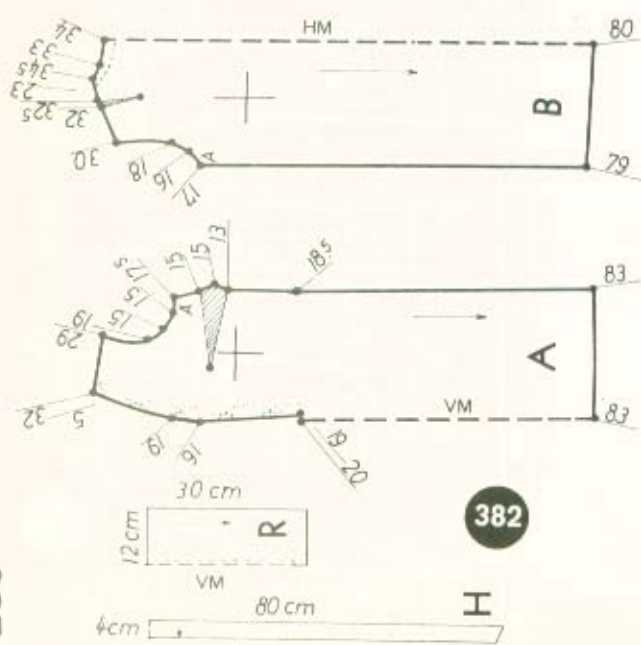
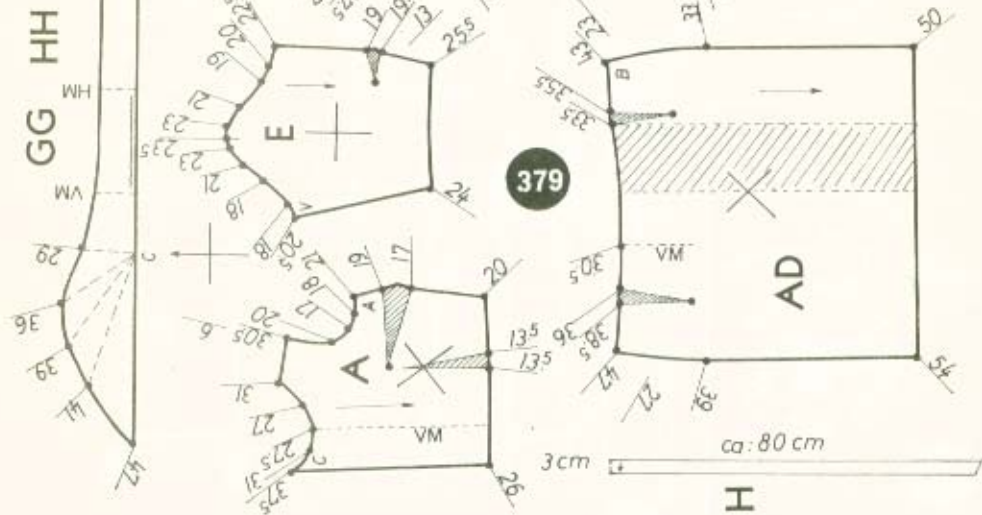
6 cm

381

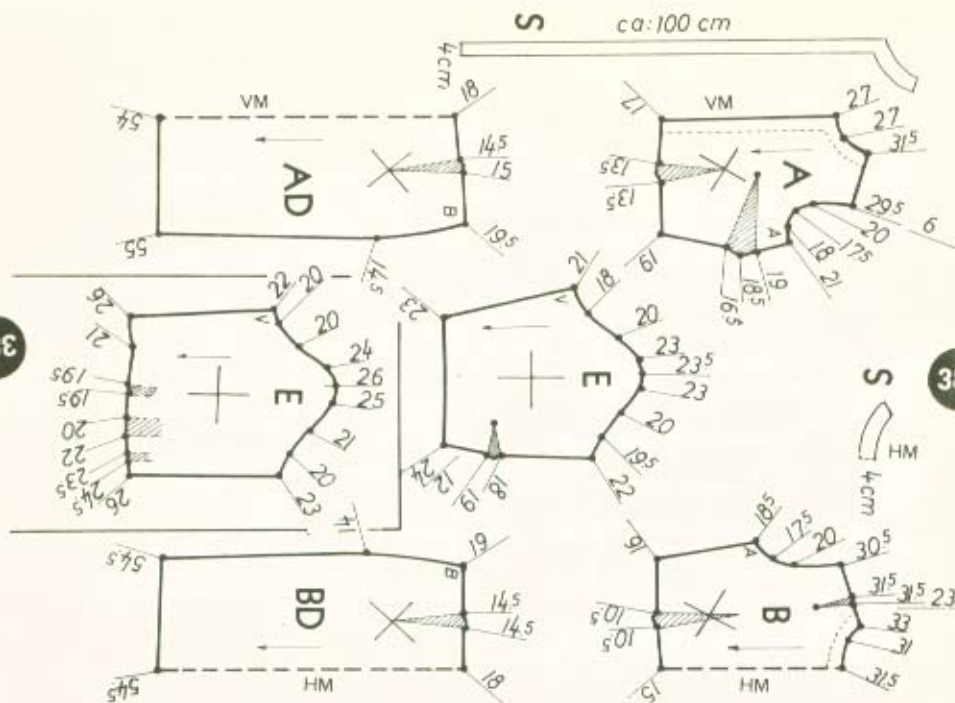


380





68C

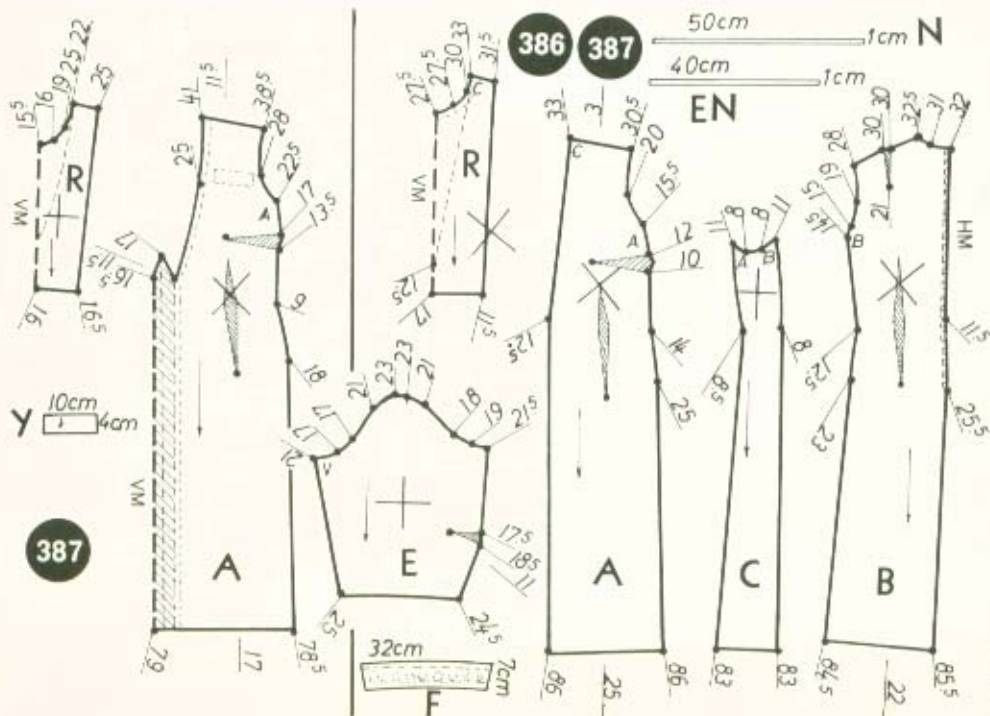


384

S
4cm
HM

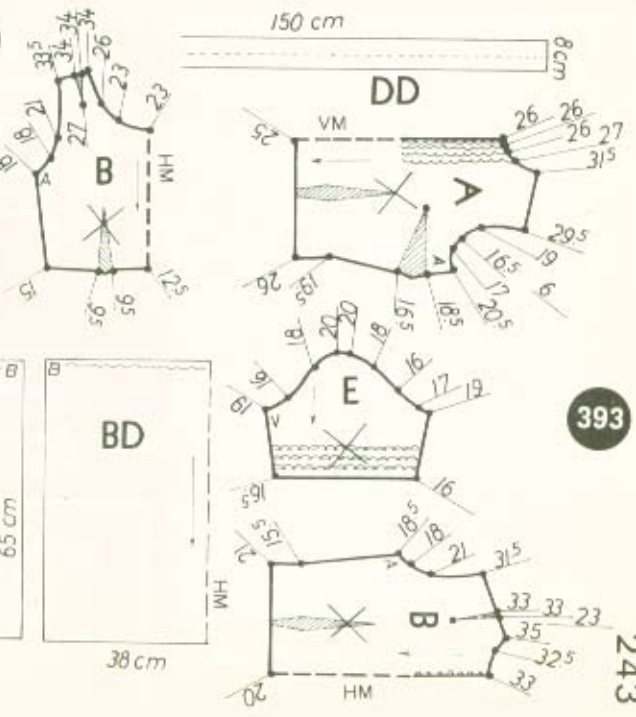
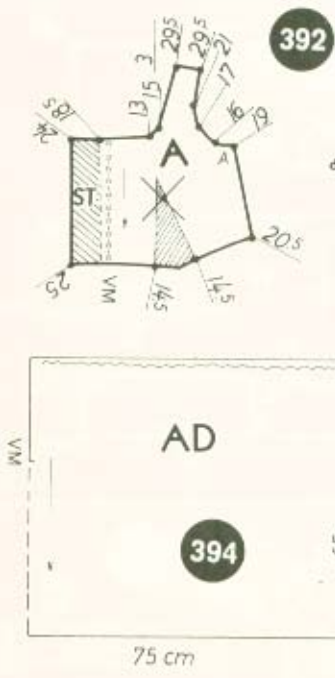
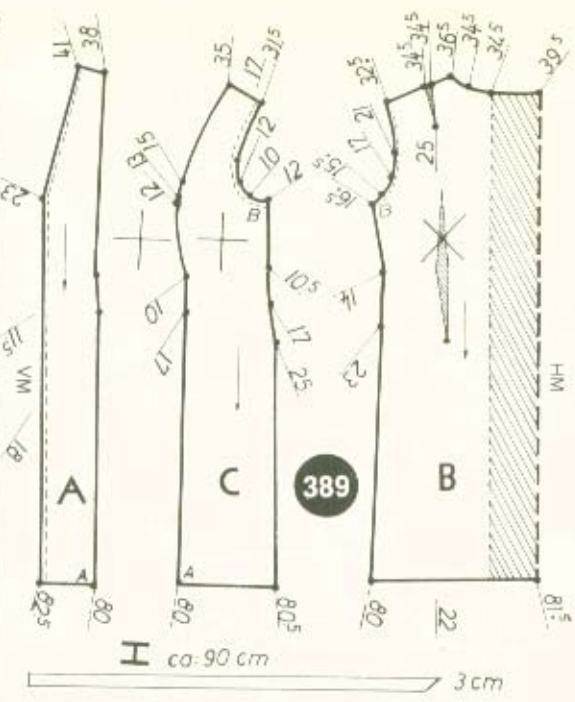
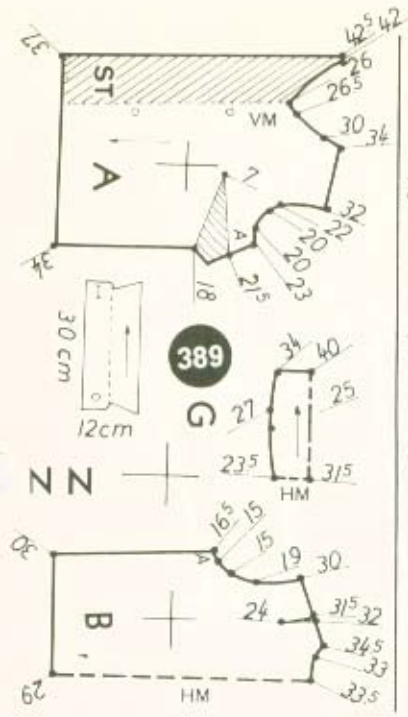
386

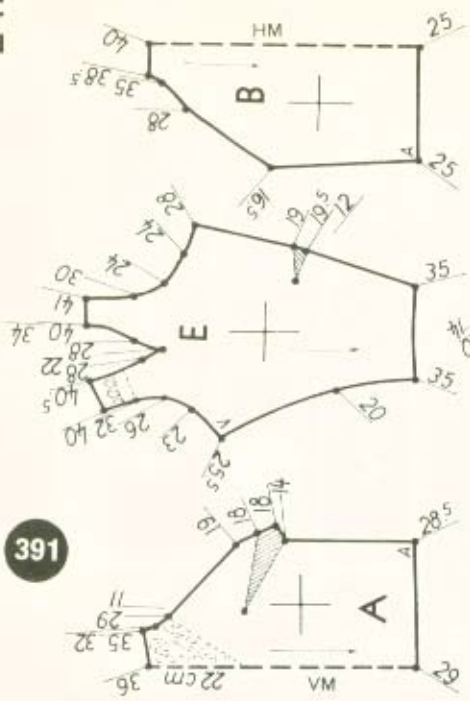
387



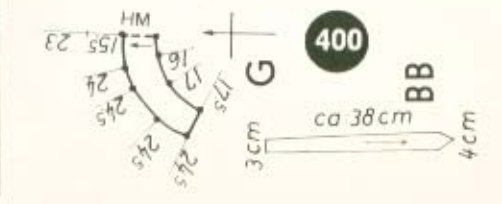
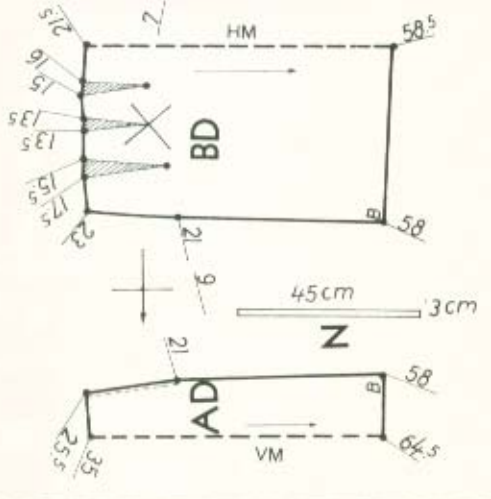
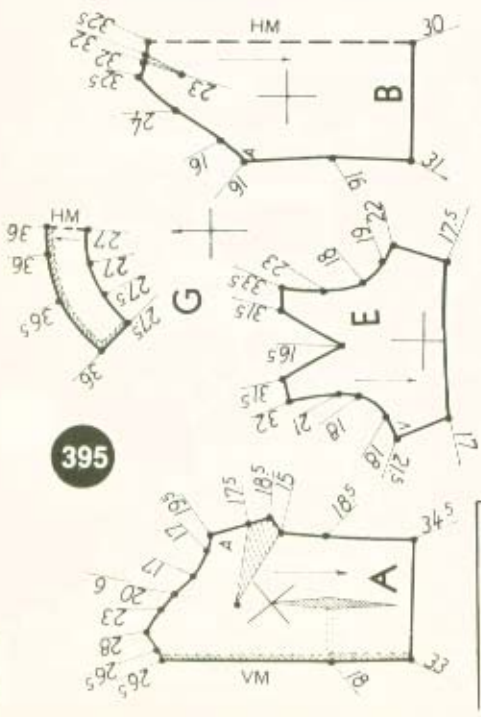
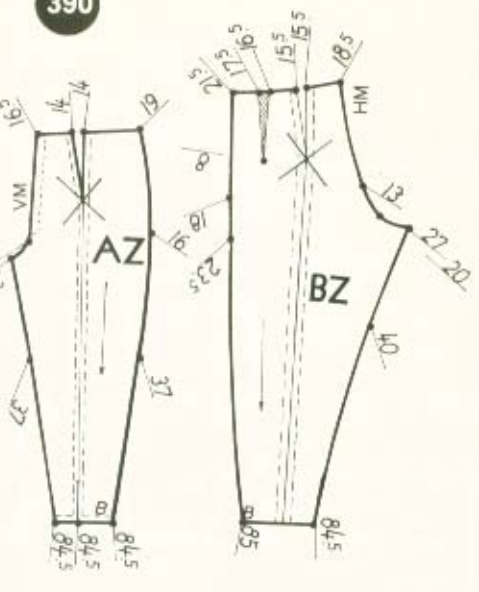
387

Y
10cm
4cm

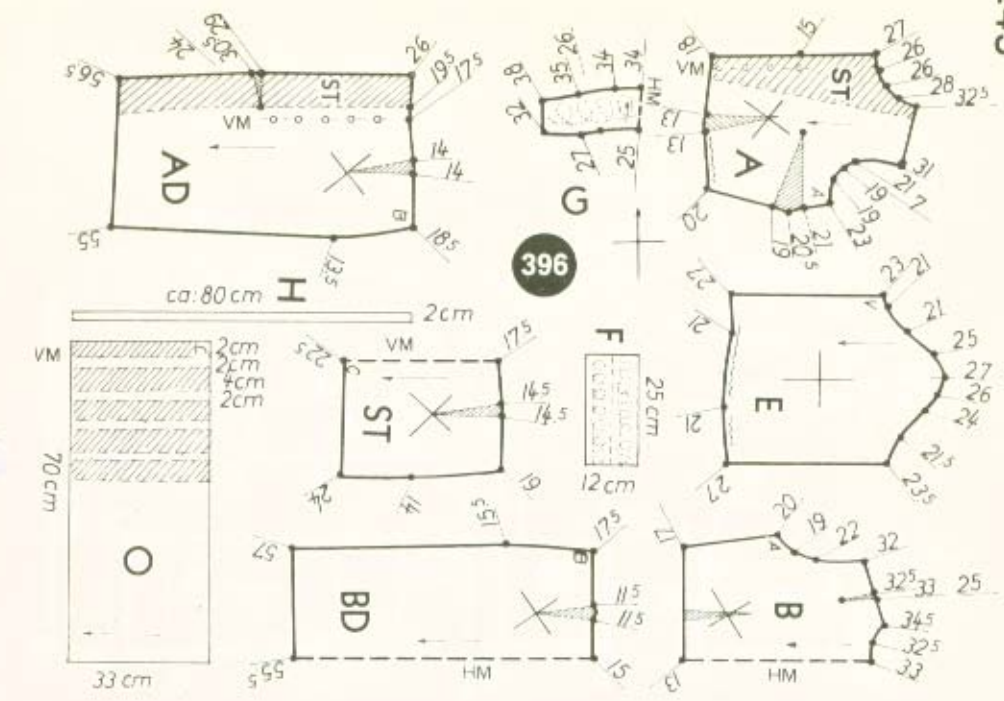




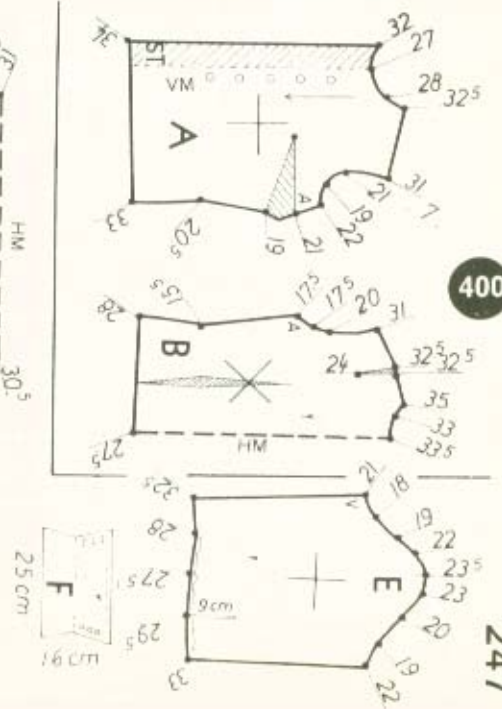
390



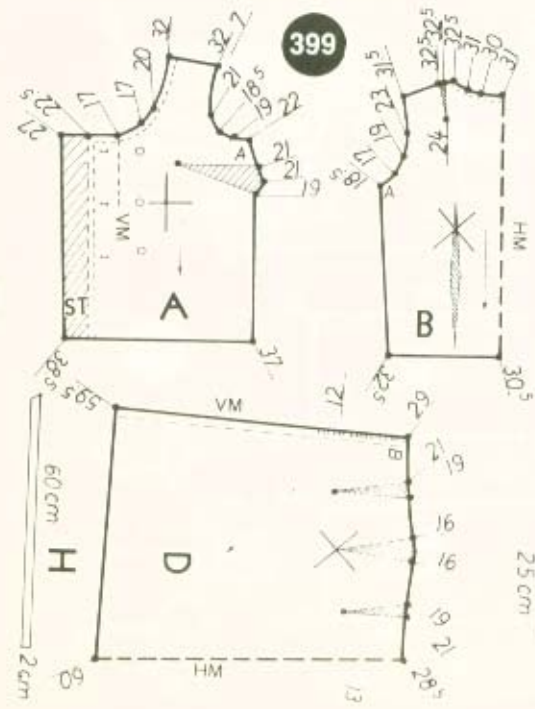
396

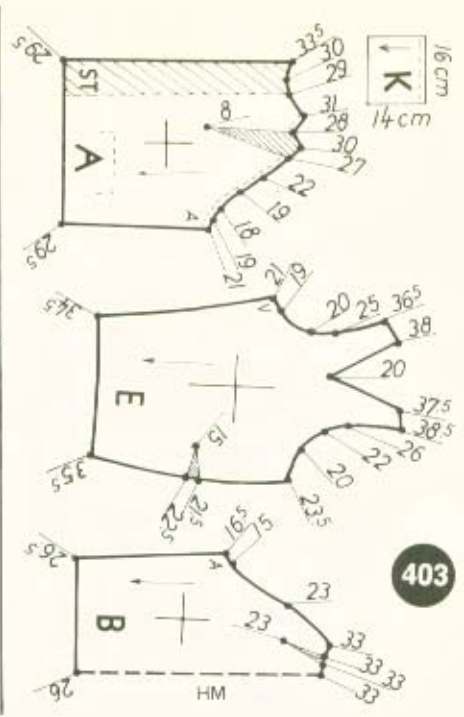


400

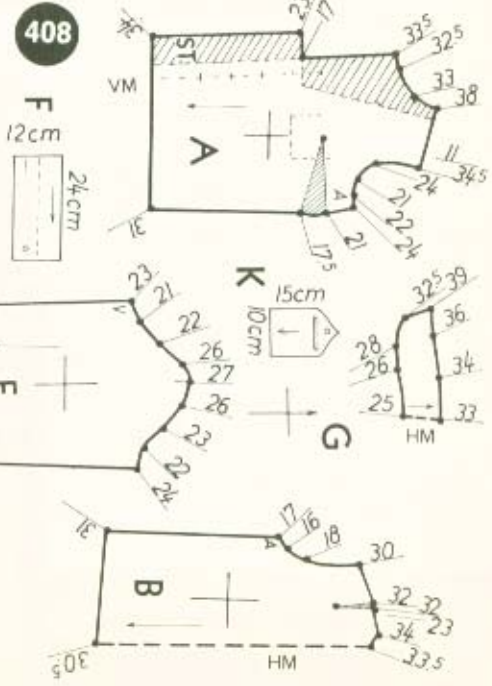


399

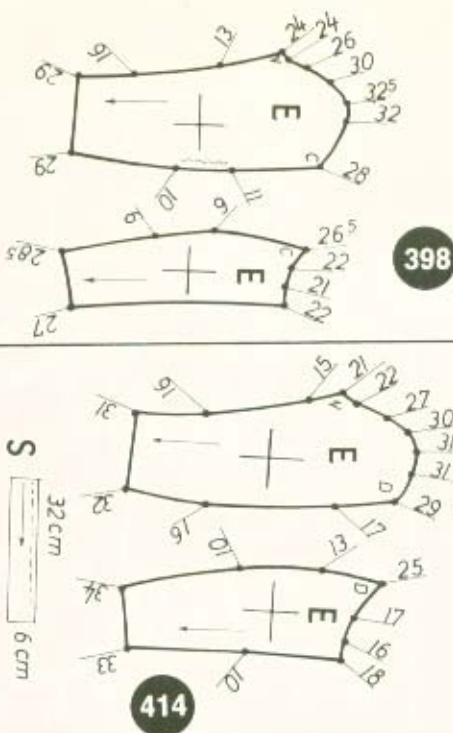




403



408



398

414

406

407

