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# CUTTERS' PRACTICAL GUIDE

TO  
CUTTING, MAKING, AND FITTING

## LOUNGES, REEFERS, NORFOLK, SPORTING, & PATROL JACKETS.

WITH SPECIAL INSTRUCTION ON THE  
TREATMENT OF DISPROPORTIONATE  
FIGURES BY

W. D. F. VINCENT.

Editor of The "Tailor and Cutter;" Author of "The Cutters'  
Practical Guide," and Numerous Works on the  
Science and Art of Tailoring.

PUBLISHED BY  
THE JOHN WILLIAMSON COMPANY LIMITED,  
42, GERRARD STREET, LONDON, W.

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TO  
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POUNGES, REEFERS,

LONDON :

Printed and Published by The John Williamson Company Limited,

42, Gerrard Street, Shaftesbury Avenue, W.

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FIGURES 37

W. & F. VINCENT

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THE JOHN WILLIAMSON COMPANY LIMITED  
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## PUBLISHERS' PREFACE.

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This work is devoted to the cutting of all kinds of Lounge Jackets by the Cutter's Practical Guide System, and contains the result of much research, experiment and experience.

The simplicity and reliability of the C.P.G. System is admitted on all hands, and is being practised in thousands of cutting-rooms with success, so that we have every confidence that it will prove equally successful in the hands of those who purchase this volume.

Lounges have undergone considerable change during the last few years, and the diagrams in this work are thoroughly up-to-date; but whilst they portray the latest styles, they give equal attention to the ordinary patterns, and those special styles which only meet with an occasional demand, so that the whole subject of Lounges is treated in a comprehensive manner.

We also note that every phase of disproportion has been fully described, so that we have every confidence that this work will prove a worthy successor to the many C.P.G. parts that have been published by us, and which have proved so helpful to the trade.

The method of treating the various styles has been concise and to the point, so that the description of the system might go on the same page as the diagram.

We have omitted illustrations of style in nearly every case from the pages, inasmuch as they would interfere with the above plan; but have supplemented the work by a series of fashion figures, which will serve as a useful guide to style for all garments of the Lounge class.

PUBLISHERS,

THE JOHN WILLIAMSON CO., LTD.



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# The Cutter's Practical Guide To the Cutting and Making of Lounges.



## CHAPTER I.—HOW TO CUT, FIT, AND FINISH

### A PLAIN LOUNGE.

#### INTRODUCTION.

The present volume has been arranged on a somewhat different plan to any work on cutting which has yet appeared, and whilst we have made the C.P.G. System the basis of our scientific instruction, yet we have described it in such easy stages that it should be well within the reach of the youngest and most inexperienced tailor to cut and make-up these garments. Our aim has been to describe all the various processes, from taking the order to sending home the finished garment. In doing this, we have taken the plain S.B. Lounge as a basis of our operations, and after this has been gone through in detail, we have proceeded to describe the application of the system to various styles and various forms. Not the least useful of these are the descriptions of cutting for hunchbacks and corpulent figures. Our endeavour has been to produce an Educational Work, and, if we have erred, it has been on the side of simplicity, in describing points which are generally understood. Previous experience, however, has taught us that these are the very things which are not known by many, and these are the very foundation of successful cutting.

During recent years many changes have been made in the style of this class of garment. A few years ago they were made to hang straight, and seldom exceeded 28 inches in length for the 5ft. 8in. figure; at the present time they are made to fit the waist closely, have an abundance of spring over the hips, and are fully 4 inches longer. The whole-back has been replaced by a centre-seam, and this is generally finished with a deep slit, and with a broad back-tack. This is the fashionable style, but when we bear in mind that the Lounge is

worn by all classes, many of whom care little for the latest fashion, it becomes apparent that every care must be taken to find out the wishes of the customer. In this he will, of course, be greatly helped by a knowledge of the style most popular in his district, and especially with the class to which his customer belongs.

We have endeavoured, in this book, to produce a work of a most practical character, so without further introduction, we start with the first operation the cutter has to deal with in connection with his customer, viz.,

#### TAKING THE ORDER.

We will assume that the customer has selected the material, and, after examining the various fashion plates, has given definite instructions respecting the style in which he wishes the garment to be cut and made. The details of the order, as far as they refer to pockets, finish of the edges, time of completion, and so forth, have all been entered in the Order Book, and the cutter is now ready to measure the customer. We hold that it is of the first importance that the cutter, before he measures, should know what he is measuring for, and hence we advocate that the details of the order should all be taken before the tape is applied to the customer's body.

Just a word in passing in reference to the inch-tape. This should be clean and reliable. An inch-tape is subjected to a good deal of hard wear in the cutter's hands, and it is not surprising that in a week or two its surface accumulates an amount of dirt which renders it objectionable for measuring purposes. The same hard wear is calculated to impair its accuracy, and although this may not be noticeable to any considerable extent, yet it is as well that we should not only have a clean tape, but also an accurate one. For our own part, we prefer an inch-tape which is rather narrow. There are some made a quarter of an inch wide, but perhaps the most useful is the  $\frac{3}{4}$ in. wide. We are now ready to take the

## FIRST SERIES OF MEASURES,

Which are illustrated on Figures 1 and 2, and consist of chest, waist and hips. The chest is illustrated at A A, the waist at B B, and the hips at C C. We would particularly direct the attention of those who are not experienced in measuring, to the position of the tape on Figure 1. This should go straight round the body on a level with the bottom of the armpits, and in taking the first measure it is always well to find out your customer's idea of ease. People vary so much in their tastes in this particular that unless some effort is made to find out their wishes, it may involve considerable alterations. The waist is taken round the smallest part of the body, and the hips just over the prominence of the seat. It is not absolutely necessary that the seat measure should always be taken, but it is a useful measure, and enables you to detect any abnormality at that particular part, and as the fit of the back depends very much on the harmony existing between the bottom of the Lounge and the shape of the figure, it may be just as well to take it. These measures will probably stand as follows: 36 chest, 32 waist, 37 seat. Each measure should be called out as it is taken, and the person entering the measures in the Order Book should repeat the quantities after the cutter. Our next step is to take

## THE LENGTHS,

And before we do this it is necessary to locate the level of the bottom of the scye. This may be done by putting the tape over the shoulders, saddle fashion, and bringing it under the arms to the centre of the back. A little practice will soon enable absolute accuracy to be obtained in this particular.

Another method is illustrated on Figures 7 and 9, where the square is put under the armpit, where a mark is made at P in the front, and a corresponding mark behind it will enable the cutter to obtain the accurate position of point N on Figure 4. We are now ready to take this series of measures. We start from the nape of neck point, E (Figure 4), and measure down to N say 9 inches, then continue on to the natural waist length, which is usually equal to one-fourth of the total height, to F 17 inches, and continue on to G, the full length, 28 inches.

In taking the full length of the garment, it will be well to consult the customer's wishes, though, at the same time, you should be thoroughly acquainted with the style in which they are worn at present, so that you may be able to offer such advice to your customer as will enable him to secure a smart-fitting garment. At present, this runs about half the height, less 2 inches.

The next measure to be taken is the width across the back, from H to I on Figure 5. This should be done with the arm resting at the side. If there is no back-seam to the garment, measure right across the back from back scye to back scye, and halve the measure. Now raise the arm and bend the elbow, as illustrated on Figure 6, and continue the measure from H to J for elbow length, and on to K for full length of sleeve. With reference to the length of sleeve, customers vary in their tastes. One gentleman wishes to show a moderate amount of cuff, whilst another prefers a sleeve long enough to dispense with cuffs altogether. The prominent bone at wrist may be taken as a good guide for the average taste as regards length of sleeve. These measures would run as follows: 7, 19, 32.

The next measure we take is the width across the chest, illustrated on Figure 3. It is taken about 4 inches below the level of the shoulder, and is taken from the front of the left scye to a corresponding position on the right scye, the half-measure being entered in the Order Book. Thus, presuming the distance from front of right scye to front of left scye is 16 inches, the measure entered would be 8.

The front shoulder is the next taken, and this is one of the most important. Starting from the nape of neck, point E of Figure 4, or point L of Figure 8, you measure down to the bottom of scye, as illustrated by point M on Figure 7. This measure should be taken fairly, perhaps rather to the close side than otherwise, and should, of course, be taken to the level of bottom scye only.

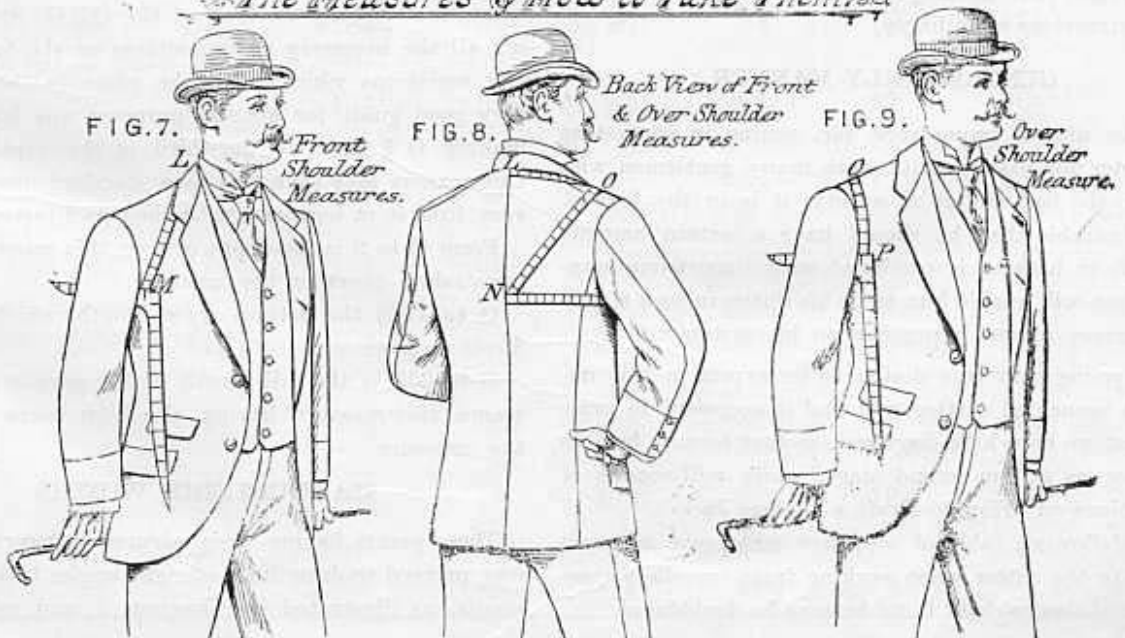
The last measure is known as the over-shoulder, and is taken from point N of Figure 8, over the shoulder at O, Figures 8 and 9, down to point P, Figure 2, which is the same point to which the front shoulder was taken.

In order to facilitate the taking of the measures, some of the users of the C.P.G. have resorted to mechanical assistance, and the simplest of these is the Registered T Tape, an illustration of which we give on Page 4. If a strip of elastic is arranged to go round the body and attach to either side of this, it forms an excellent guide for taking the measures, etc. The T Tape, with elastic fitting, may be obtained from the "Tailor and Cutter" Office, price 1s. 3d., post free. It must not be supposed, however, that any special apparatus is necessary to take these measures; for our own part we have found the ordinary inch-tape all sufficient; still, that does not apply to all, and as it is best for each cutter to use the method that suits him best, we describe the T Tape as being as good an instrument as any for this purpose.

If these measures are taken with a fair amount of intelligence, they will enable the cutter to provide for

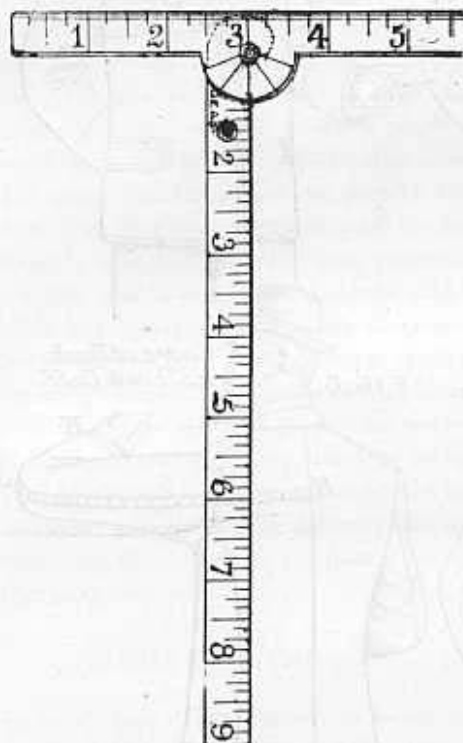


*The Measures & How to Take Them*





all the peculiarities of shape. It will, of course, be desirable for him to do this part of his work with his eyes open, so that, without resorting to any rough handling of the figure, he may yet be able to detect if there is any extra wadding or padding needed in the figure at any part, whilst it would also be helpful for



The "T" Tape.

him to observe any disproportion that may exist in the customer, so that he may be enabled to give his workmen instructions accordingly.

#### GENTLEMANLY MANNER

Is of the utmost importance, for, coming in contact as the cutter necessarily must, with many gentlemen who move in the best circles of society, it is in the highest sense desirable that he should have a certain amount of polish in his speech, combined with a courteous manner, which will enable him to do his duties in such a way as to convey a good impression on his customer.

The young man who desires to be expert in this important branch of cutting will find it necessary to practise what we have here described, so that he may be able to follow us in our second stage, which will consist of instructions on "How to Draft a Lounge Jacket."

The following table of measures will prove of great service to the cutter when working from travellers' measures, and also to check those he may be doubtful of.

#### DRAFTING THE PATTERN.

We now take our readers to the next stage in cutting and making a Lounge, namely, the drafting of the pattern; and here it may be well for us to state that we hold very decided opinions on the advantages of drafting a pattern as contrasted with drafting the garment direct on the cloth. On the surface it may seem that the former method takes a longer time, while it also involves an outlay in brown paper. Experience, however, proves it to be otherwise, for it is certainly more economical to use a cut-out brown paper pattern, as it enables the cutter to place the various parts of the garment on the material in such a position as will allow it to be taken from the material without any undue bias, and, at the same time, for the lay to be arranged, and, if need be, re-arranged, in the most economical fashion. We will presume, then, that our readers agree with us to draft the pattern out on brown paper. Consequently, we take a sheet of paper, a square, a piece of pipeclay, and our inch-tape, and proceed to draw the

#### FIRST LINES.

We must, of course, be careful to test our square from time to time to see that it is true, and that it really draws lines at right angles. Otherwise, disastrous results may follow. First of all, draw a line on the side of the paper furthest from you, drafting from right to left. This is illustrated by Diagram 1, and on this we proceed to mark off the depths. Starting from O, which represents the nape of the neck, we mark down to the shoulder level. The position of this is really a matter of taste, and may be varied higher or lower without in any way affecting the fit of the garment, the ordinary working of the C.P.G. System making all the necessary compensations on the forepart for any variations which may take place in the back. A very good guide for general purposes will be found in making O 3 equal to one-third of the depth of scye. Our readers may take this as a standard quantity, and vary from it in harmony with their own tastes.

From O to 9 is the depth of scye, this measure having been taken direct on the customer.

O to 17 is the natural waist length, which is also a direct measure.

O to 28½ is the full length of the garment plus two seams, this measure having also been taken direct on the customer.

#### MARKING THE WIDTHS.

These points having been accurately ascertained, we now proceed to draw lines at right angles to the various points, as illustrated by Diagram 2, and on these we

# Scale of Average Measures.

Chest.	Waist.	Scye Depth.	Nat. Waist.	Length.	Across Back.	Full Length Sleeve.	Across Chest.	Front Shouldr.	Over Shouldr.
24	24	6 $\frac{1}{4}$	11 $\frac{3}{4}$	20	5 $\frac{1}{2}$	19 $\frac{1}{2}$	5 $\frac{1}{4}$	9 $\frac{1}{2}$	12 $\frac{3}{4}$
26	25	6 $\frac{3}{4}$	13	22	5 $\frac{1}{2}$	22 $\frac{1}{2}$	5 $\frac{3}{4}$	10	13 $\frac{1}{2}$
28	26	7 $\frac{1}{4}$	14	24	5 $\frac{7}{8}$	25	6 $\frac{1}{4}$	10 $\frac{1}{2}$	14 $\frac{1}{4}$
30	27	7 $\frac{3}{4}$	15	26	6 $\frac{1}{8}$	27 $\frac{1}{2}$	6 $\frac{3}{4}$	11	14 $\frac{3}{4}$
32	28	8 $\frac{1}{4}$	16	28	6 $\frac{1}{2}$	30	7 $\frac{1}{4}$	11 $\frac{1}{2}$	15 $\frac{1}{2}$
34	30	8 $\frac{5}{8}$	16 $\frac{1}{2}$	28 $\frac{1}{2}$	6 $\frac{7}{8}$	31	7 $\frac{5}{8}$	12	16 $\frac{1}{4}$
36	32	9	17	29	7 $\frac{1}{4}$	32	8	12 $\frac{1}{2}$	17
38	34	7 $\frac{3}{8}$	17 $\frac{1}{4}$	29 $\frac{1}{2}$	7 $\frac{5}{8}$	33	8 $\frac{1}{2}$	13	17 $\frac{3}{4}$
40	37	9 $\frac{3}{4}$	17 $\frac{3}{4}$	30	8	33 $\frac{1}{2}$	9	13 $\frac{1}{2}$	18 $\frac{1}{2}$
42	39 $\frac{1}{2}$	10 $\frac{1}{8}$	18	30 $\frac{1}{4}$	8 $\frac{3}{4}$	33 $\frac{1}{2}$	9 $\frac{1}{2}$	14	19 $\frac{1}{4}$
44	42	10 $\frac{1}{2}$	18 $\frac{1}{4}$	31	8 $\frac{3}{4}$	34	10	14 $\frac{1}{2}$	20
46	46	10 $\frac{3}{4}$	18 $\frac{1}{2}$	31 $\frac{1}{2}$	9	34	10 $\frac{1}{2}$	15 $\frac{1}{4}$	21
48	50	11	18 $\frac{1}{4}$	32	9 $\frac{1}{4}$	34	11	16	22
50	54	11 $\frac{1}{4}$	18 $\frac{1}{2}$	32	9 $\frac{1}{2}$	34	11 $\frac{1}{2}$	16 $\frac{3}{4}$	23
52	55 $\frac{1}{2}$	11 $\frac{3}{8}$	18 $\frac{1}{2}$	32 $\frac{1}{2}$	9 $\frac{3}{4}$	33 $\frac{3}{4}$	12	17 $\frac{1}{4}$	23 $\frac{3}{4}$
54	57	11 $\frac{1}{2}$	18 $\frac{3}{4}$	32 $\frac{1}{2}$	10	33 $\frac{1}{2}$	12 $\frac{1}{2}$	18	24 $\frac{1}{2}$
56	60	11 $\frac{1}{2}$	18 $\frac{3}{4}$	32 $\frac{1}{2}$	10 $\frac{3}{8}$	33 $\frac{1}{2}$	13	18 $\frac{1}{4}$	25
58	63	11 $\frac{3}{4}$	18 $\frac{3}{4}$	33	10 $\frac{3}{4}$	33 $\frac{1}{2}$	13 $\frac{1}{2}$	18 $\frac{3}{4}$	25 $\frac{1}{2}$
60	66	11 $\frac{3}{4}$	19	33	11 $\frac{1}{4}$	33 $\frac{1}{2}$	14	19	25 $\frac{3}{4}$



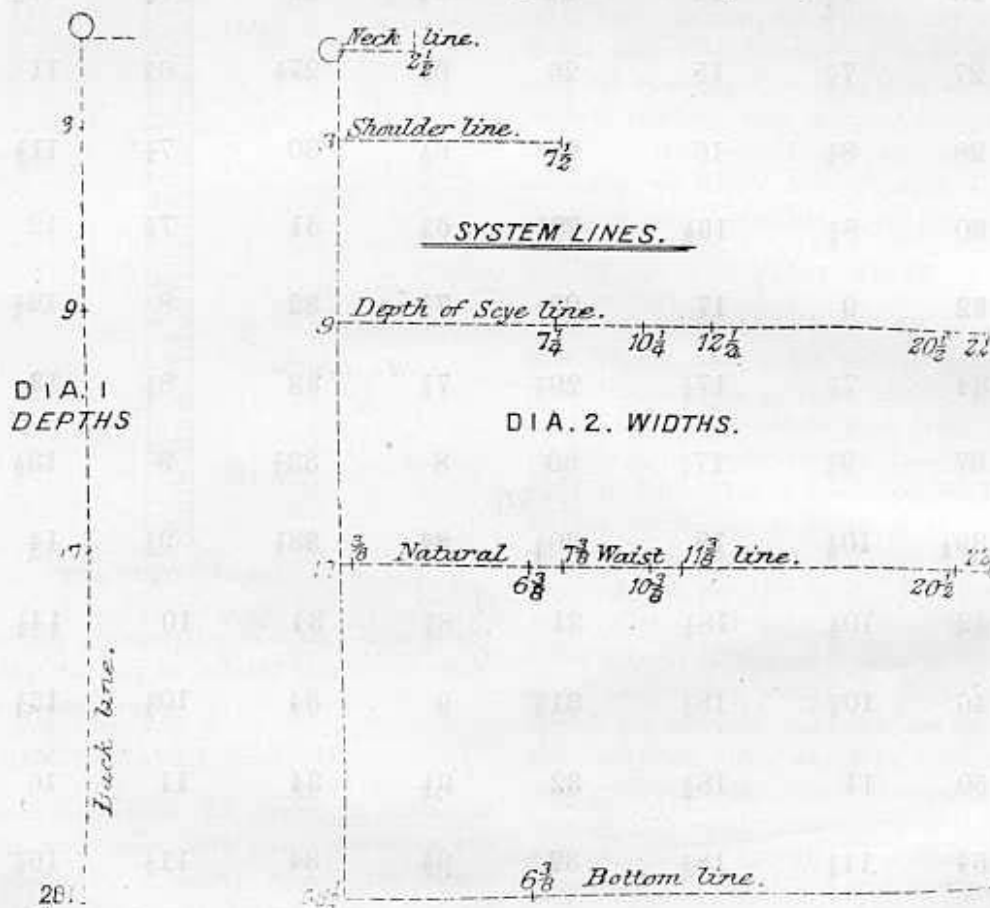
proceed to mark off the widths. Commencing on line O, we proceed to mark off the back neck, which may usually be fixed at one-twelfth of the breast measure, minus half an inch, or if the neck measure has been taken, then use one-sixth of the neck measure for this purpose. This, in the 36 size, comes out about  $2\frac{1}{2}$ . If it is preferred to make it  $\frac{1}{2}$  in. wider, as is the case with some cutters, then this will be compensated for when drafting the forepart.

On line 3 mark off the width of back, plus  $\frac{3}{8}$  in.  $\frac{1}{4}$  in. for seams, and  $\frac{1}{4}$  in. for the curve out at the top back of scye, and the small amount of suppression from the construction line in the back-seam.

Point  $20\frac{1}{2}$  having been located, we measure back to  $12\frac{1}{2}$  the across chest measure. Point 22 is  $1\frac{1}{2}$  in. in front of  $20\frac{1}{2}$ , that indicating the amount of button-stand or overlap which is left in front of the breast line.

On the line 17 we mark off  $\frac{3}{8}$  to  $\frac{3}{4}$  in. for the hollow of the back-seam. From  $\frac{3}{8}$  to 6 is equal to one-sixth of the breast. From  $6\frac{3}{8}$  to  $7\frac{3}{8}$  is 1 to  $1\frac{1}{2}$  in., varying it according to the closeness desired at the waist.

From  $7\frac{3}{8}$  to  $10\frac{3}{8}$  is 3 inches, also a quantity which may be used for all sizes subject to the cutters' discretion. From  $10\frac{3}{8}$  to  $11\frac{3}{8}$  is 1 inch, an amount which is reduced in the case of large waists, or when it is desired that the garment shall hang straight at the sides.



On line 9 mark across to  $7\frac{1}{4}$ , a  $\frac{1}{4}$  in. less than from 3 to  $7\frac{1}{2}$ . From  $7\frac{1}{4}$  to  $10\frac{1}{4}$  makes 3 inches. Now measure across from 9 to  $20\frac{1}{2}$  the half-chest measure plus  $2\frac{1}{2}$  in.

If it is desired that the garment shall fit easily, then this  $2\frac{1}{2}$  may be increased to  $2\frac{3}{4}$ , or even 3 inches; or if the material from which the garment is to be made is of a thick and stubborn character, then the  $2\frac{1}{2}$  should be increased accordingly. If, on the other hand, it is desired that the garment should fit closely, this quantity should be reduced, a plan which would also be followed when the material from which the jacket is made is of a very thin description.

In order to find point  $20\frac{1}{2}$  on the waist line 17, it will be necessary to measure up the distances from  $\frac{3}{8}$  to  $6\frac{3}{8}$ , from  $7\frac{3}{8}$  to  $10\frac{3}{8}$ , and forward from  $11\frac{3}{8}$ , an amount equal to the half-waist measure plus 2 inches. Or, if a very easy fit is desired, then add  $2\frac{1}{2}$ .

From  $20\frac{1}{2}$  to 22 add  $1\frac{1}{2}$  in.

We now only have the bottom line to deal with, and we mark from  $20\frac{1}{2}$  to  $6\frac{3}{8}$  the same distance as from 17 to  $6\frac{3}{8}$  on the natural waist line.

Having now obtained the principal depths and widths of our garment, we can proceed to mark the

## OUTLINE (DIAGRAM 3).

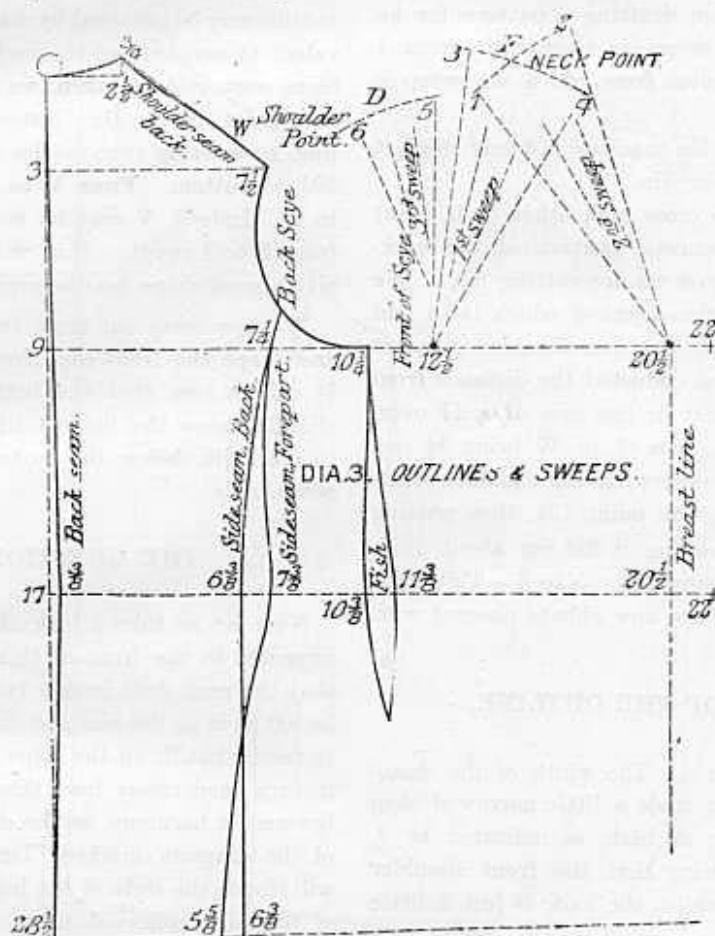
From  $2\frac{1}{2}$  mark up  $\frac{3}{4}$ , and form the back neck from O to  $\frac{3}{4}$ . Now shape the shoulder-seam from  $\frac{3}{4}$  to  $7\frac{1}{2}$ , slightly hollowing it about 3 inches from point  $\frac{3}{4}$ , as illustrated by the diagram.

Now shape the back-seam from O to  $\frac{3}{4}$  to  $28\frac{1}{2}$ .

We now return to the back scye, and shape it by drawing a curve from point  $7\frac{1}{2}$  down to  $10\frac{1}{4}$ . This having been done, we shape the sideseam of the back by connecting the two points  $6\frac{3}{4}$  on lines 17 and  $28\frac{1}{2}$ , and

Our next step is to mark the outline of the fish, the object of which is to give a close fit at the side to provide sufficient receptacle for the hips, and to give room for the side pockets. The fish is terminated about 4 inches below the waist line, a line being drawn from point  $10\frac{1}{4}$  to  $10\frac{3}{8}$ , curving towards the front, and meeting the line drawn from  $10\frac{1}{4}$  through  $11\frac{3}{8}$  as shown, the bottom being nicely graded off to a point.

The next thing we have to do is to get the points by which to form



THE SHOULDER.

continue the line through  $7\frac{1}{4}$  up into the back scye. The position of this seam is, of course, a matter of taste, and may be made more forward or backward should the cutter so desire, the quantities which we have here given being such as may be used with safety, and will produce good style.

We next shape the sideseam of the forepart, connecting point  $7\frac{1}{4}$  to  $7\frac{3}{8}$ , and below this it is sprung out so as to overlap the sideseam of the back an amount equal to at least half the difference between the chest and hips, and for the present fashionable styles an inch or so more. For the plain-fitting Lounge, this usually runs about  $\frac{3}{4}$  in., that being the amount illustrated in the diagram.

These are obtained by a series of sweeps or segments. The young reader will easily be able to understand what we mean by putting his finger on the end of the tape, and thereby fixing it to the board, then taking hold of the tape some distance down, and swinging it backwards and forwards. This is what is known as casting a segment, or, to use a more tailoric expression, making a sweep. The first sweep that is to be made is by the front shoulder measure, the width of the back neck from O to  $\frac{3}{4}$  having been previously deducted, so that in the case of a  $12\frac{1}{2}$  front shoulder, and the width of the back neck being  $2\frac{1}{2}$ , the quantity to use for the first sweep

would be 10 inches. The end of the tape is put at point  $12\frac{1}{2}$  in front of scye, and a sweep is made from 3 to 4, a chalk being used to make the mark. The second sweep is made from point  $20\frac{1}{2}$ , and the quantity used is 1 inch more than that used for the first sweep, that amount having been found by experience to produce a sufficient quantity of extra length on the front edge to be worked up for all ordinary figures.

When cutting for a stooping or flat-chested man, this may be reduced, whilst, on the other hand, it should be increased somewhat when drafting a pattern for an erect figure. The second sweep is then made from 1 to 2, point  $20\frac{1}{2}$  being the pivot from which the sweep is made.

For cheap trades, where the machine is freely used, it will suffice to add on  $\frac{1}{4}$  in. or  $\frac{3}{8}$  in.

Where these two sweeps cross each other finds point F, which gives us the accurate location of the neck-point for the particular figure we are cutting for. We now make a third sweep, the object of which is to find the shoulder level. We use the over-shoulder measure for this purpose, having first deducted the distance from 9 to W of the back, so that in the case of a 17 over-shoulder and the distance from 9 to W being  $8\frac{1}{2}$ , we should use  $8\frac{1}{2}$  by which to sweep for the shoulder-point. Putting the end of the tape on point  $12\frac{1}{2}$ , then putting the finger on the tape, keeping it flat for about  $1\frac{1}{2}$  in. higher up, and then sweeping from 5 to 6. This finds the shoulder-point, and we are now able to proceed with the

### COMPLETION OF THE OUTLINE.

As illustrated on Diagram 4. The width of the shoulder from F to D is always made a little narrowed than the width of the shoulder of back, as indicated by  $\frac{3}{4}$ ,  $7\frac{1}{2}$ , the reason for this being that the front shoulder is slightly stretched out, whilst the back is just a little full on at W in making up.

With regard to the shape of the shoulder from F to D, it will be found a very good plan to draw a straight line from F to D, and add on  $\frac{1}{4}$  in. or  $\frac{3}{8}$  in. of round about 2 or 3 inches from D.

This will have the effect of giving the appearance of a little hollow about 1 inch from F. The shoulder having been drawn, we now complete the scye. The bottom of the front of scye, just above  $12\frac{1}{2}$ , should be kept as hollow as possible, whilst the front of the scye should always touch a line drawn at right angles to point  $12\frac{1}{2}$  on the depth of scye line. When the scye has thus been completed, carefully scrutinise it, and see whether it forms one harmonious whole, the shape being something like the outline of a horseshoe.

In our diagram it will be seen that there is about 3 inches distance between the shoulder-end of the forepart and the shoulder end of the back. This, however, would be reduced if the width of the back was made wider, whilst it would be increased if an extra amount was allowed for making-up.

Having drafted the scye, we proceed to mark the outline of the gorge, and in doing this we have to take into consideration first of all the fit, and then the style. As far as the fit of the neck is concerned, the proper outline may be obtained by marking from F to V an equivalent to one-sixth of the neck. That measure, however, being very seldom taken, we may use the one-twelfth of the breast, minus  $\frac{1}{2}$  in., instead. Now curve the breast line, or meeting edge-to-edge line, from V through  $20\frac{1}{2}$ ,  $20\frac{1}{2}$  to bottom. From V to I is the same as from V to F. Indeed, V may be made a pivot, and the gorge from F to I swept. This, with a little adjustment, will give a good shape for the neck of the garment.

We now come out from the breast line  $1\frac{1}{2}$  in. at top, and shape the front edge from point 22, 22 to bottom. It will be seen that the bottom of the forepart drops slightly below the bottom line, the plan followed being to mark  $\frac{3}{4}$  in. below the bottom line at front and shape accordingly.

### THE QUESTION OF STYLE.

Now let us take a look at the style which is to be imparted to the front of this garment. If it is desired that the coat shall button fairly well up, the gorge may be left as it is, the size and shape of lapel being adjusted to taste; but if, on the other hand, it is desired to make it turn moderately low, then the gorge should also be lowered in harmony, as the shape in which that portion of the diagram marked "Turn," on Diagram 4, is cut, will decide the style of the lapel, and in order to get this of the most approved shape, it may be well to turn it back from the crease line, which, by the bye, is drawn from the level of the top button to 1 inch out from the gorge, and the shape may then be checked by any standard we may have of good style.

Another point of style is the run of the front, and this, of course, admits of a considerable amount of taste. During the past year or so square-fronted Bouncers have been very popular, though a large number of young men still prefer the rounded front.

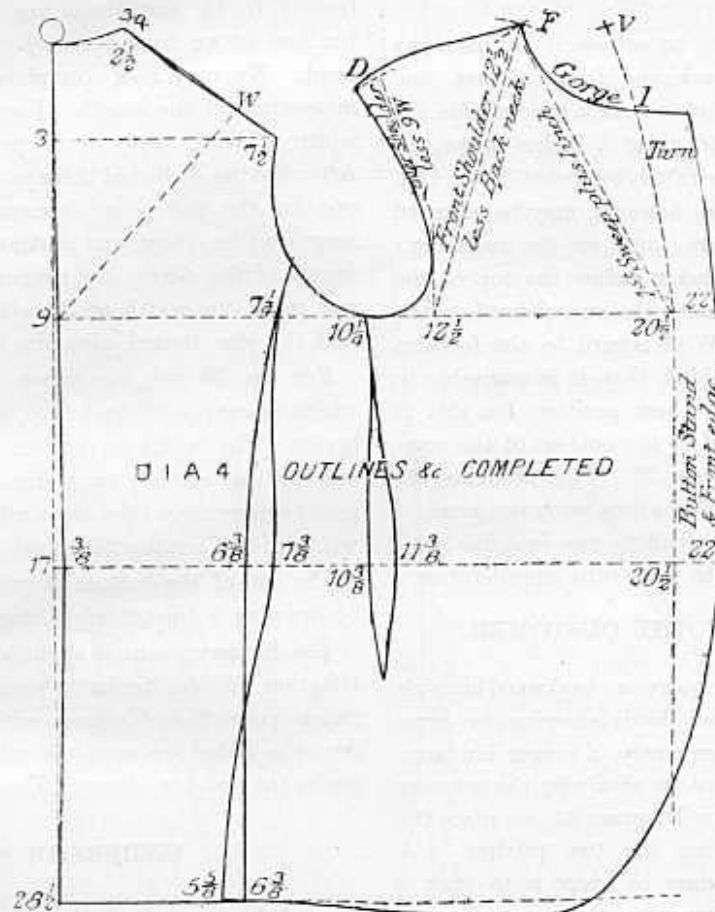
This system leaves the fullest possible scope for the cutter to display his taste, etc., in drafting out this outline, this in no way affecting the fit, so that our readers may bring their skill to bear on this part in whatever manner they may deem best.

Before concluding this lesson, we should advise all those who are learning to draft to be careful to draw neatly. There is no reason why the chalk should be used when it produces a line from  $\frac{1}{4}$  in. to  $\frac{1}{2}$  in. thick. The finer the lines the better. Consequently the chalk should be kept well sharpened if a smart line is to be drawn.

Another matter on which we hold very decided opinions is that when an unsatisfactory line has been drawn it should be rubbed out before another is started, otherwise the probability is that in the multitude of lines it

on their forwarding the pattern, together with 1s. 2d. in stamps, when we will make such corrections as may be deemed necessary, and return at the earliest possible date.

Before cutting out the pattern of the bodypart, it will be desirable for us to draft the sleeve, as the leading feature of this system is to let each part be governed by the form of the body it has to fit, together with that part of the garment to which it has to be joined. We will, therefore, proceed to describe the



SLEEVE SYSTEM.

will be difficult to decide which one is intended to be used. The finished draft should only have one line at any given part, and that should be as neatly and artistically drawn as possible. Use a reliable square, a clean sheet of paper, a proper piece of chalk, and see that the inch-tape only has the figures on one side, and is otherwise reliable.

Try to draft one pattern well, rather than to draft a number of patterns in a careless and clumsy way.

We now advise our readers to put into practice the lessons we have here given them, leaving the sleeve and collar for a subsequent lesson.

Should any of our readers desire us to examine any patterns drafted by them, we shall be pleased to do so

The first thing to be done is to obtain certain measurements from the seye of the garment. Diagram 21 illustrates the upper portion of the pattern, the various quantities marked thereon being in harmony with the completed outline given in our last. It will be noticed that a line has been drawn down from the back of the seye to point  $7\frac{1}{2}$ , and the first measure that we take is from  $7\frac{1}{2}$  to  $12\frac{1}{2}$ ; this enables us to find the width of the seye, that is, the measure across from the most backward point to the most forward point, taking the measure in the true horizontal. By deducting  $7\frac{1}{2}$  from  $12\frac{1}{2}$ , we get  $5\frac{1}{2}$ . Now draw lines at right angles, as illustrated on



Diagram 22, and measure down from O on line B the quantity obtained from the scye as above described, O to  $5\frac{1}{4}$  being that number of inches in this particular case. By this method any variation that is made in the width of the back or shoulder is compensated for in the sleeve, and, consequently, the system here laid down is, to a very large extent, automatic in its adaptation to any width of the back. The next point that we have to consider is the

### BALANCE OF THE SLEEVE.

And in doing this we have to adjust it in harmony with the positions of the back and front pitches, and also the attitude of the customer. As a general rule the hindarm pitch may be located about 2 inches below the shoulder-seam. This is illustrated by point F on Diagram 23. The hindarm pitch, however, may be adjusted in harmony with the cutters taste or the customer's wishes. We merely give 2 inches below the top of the shoulder-seam as a suggestion to the experienced cutter, or a guide to the novice. With regard to the forearm pitch, however, we do not think that it is advisable to allow so much latitude. The best position for this is certainly  $\frac{3}{4}$  in. above the level of the bottom of the scye. This is indicated by B, Diagram 23. This produces the forearm of the seam running in a line with the bend of the arm, and the seam of the cuff to run in a line with the thumbs. We now have to take into consideration

### THE ATTITUDE OF THE CUSTOMER.

If he is erect he will require a backward-hanging sleeve. If, on the other hand, he is stooping, his arms will hang forward, and, consequently, a longer hindarm-seam will be necessary, so that in obtaining the measure by which to locate line 1 C on Diagram 24, we place the square with the arms touching the two pitches. A very good plan for the beginner to adopt is to stick a pin in point F and B, and then place the square close up to them, adjusting the lower arm (C) in harmony with the position which it is desired to give the sleeve when the garment is finished. For the ordinary customer it will suffice to let this arm of the square (C) come to about the middle of the pocket-flap, varying it as above described. When this has been adjusted, note the quantity from E to B, and apply that measure from  $5\frac{1}{4}$  up to one on line B, Diagram 24, line 1 C being drawn at right angles to O B. We now have to take into consideration

### THE SIZE OF THE SCYE,

In order that we may get the proper width of sleevehead, by putting the back in a closing position to the shoulder as illustrated by Diagram 23. We measure straight

across from A to B, and whatever that measures is applied from 1 to 9 C, as illustrated on Diagram 25.

From O to  $4\frac{1}{2}$  on this same diagram is half of 1, 9.

These points having been obtained, we proceed to Diagram 26, which illustrates the lines drawn from  $5\frac{1}{4}$  to  $4\frac{1}{2}$ , and from  $4\frac{1}{2}$  to 9. These lines may be looked upon as a scaffolding, by which we build up the outline of the sleevehead. The draft of the sleevehead is illustrated on Diagram 27 by the solid line from 9 through  $4\frac{1}{2}$  to  $5\frac{1}{4}$ . In drawing this a  $\frac{1}{4}$  in. is added above the line drawn from 9 to  $4\frac{1}{2}$ , and about  $\frac{5}{8}$  in. of round is added above the line drawn from  $4\frac{1}{2}$  to  $5\frac{1}{4}$ . This gives us the sleevehead. We may now complete the topside sleeve by measuring off the length. First take the measure of the width of back, apply it to point 9 C of Diagram 29. After having deducted three seams, two for the back and one for the sleevehead, measure down to point E the length of the elbow, and continue on to point D the full length of the elbow, and continue on to point D the full and mark the width of the elbow from this point to E half the size desired plus  $\frac{1}{2}$  in.

For the 36 size, the elbow is usually cut 8 inches, which is equivalent to 1 inch less than a quarter of the breast. The width of cuff is measured from D to F, and in the absence of a direct measure, this may be made rather more than one-sixth of the breast, the usual width of cuff for the 36 breast being about  $6\frac{1}{2}$  inches.

The run of the bottom of cuff from D to F is obtained by drawing a line at right angles to E D.

The hindarm-seam is slightly shaped, as indicated by Diagram 30, the hindarm being hollowed about  $\frac{1}{4}$  in. between point 9 and elbow, whilst a similar amount of round is added between the elbow and cuff. This completes the topside sleeve. The

### UNDERSIDE SLEEVE

Is next drawn, and, of course, we have to take into consideration the size of the scye between the two pitches. Consequently we measure round the bottom of the scye from F to B, and whatever quantity that is we measure across from  $5\frac{1}{4}$  to 7, as illustrated by Diagram 28.

In the particular garment we are illustrating here, the measure is  $7\frac{1}{2}$ . Consequently, points 7 and  $5\frac{1}{4}$ , on Diagram 28, are  $7\frac{1}{2}$  inches apart.

Now draw a line across from  $5\frac{1}{4}$  at right angles to O B.

From  $5\frac{1}{4}$  to  $2\frac{1}{2}$  is one-third of the distance between  $5\frac{1}{4}$  and 7.

The underside sleeve is hollowed  $\frac{1}{2}$  in. below this line, and is shaped up to meet point 7 by hollowing the other part  $\frac{1}{2}$  in. as seen in the Diagram.



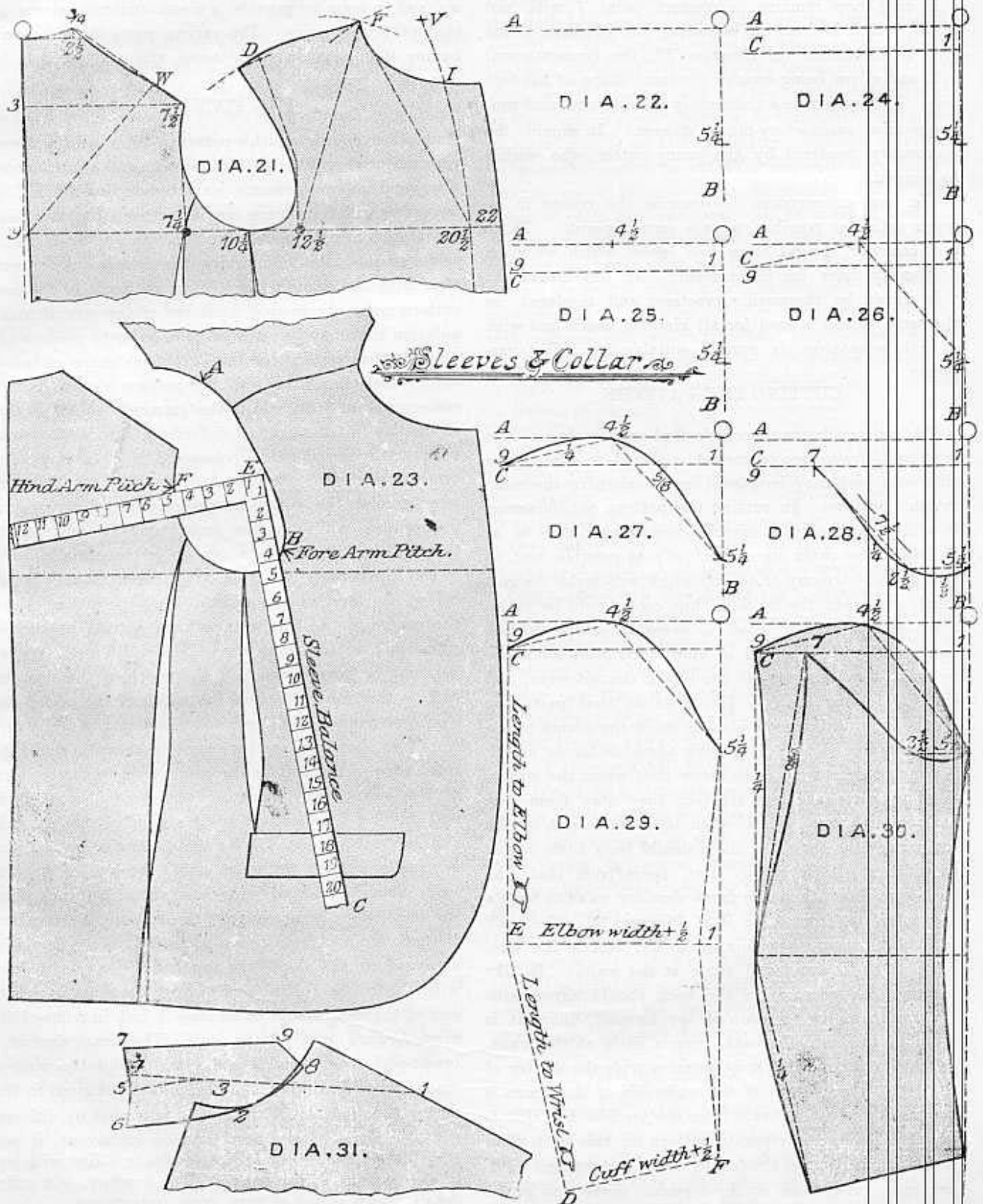


PLATE 2.

It only now remains to connect point 7 with the elbow, which is done by hollowing the hindarm about  $\frac{3}{4}$  in., as illustrated on Diagram 30, the forearm-seam, cuff, and elbow being exactly the same shape as the top-side. This system is a thoroughly reliable one, and produces most satisfactory-fitting sleeves. It should be thoroughly mastered by the young cutter who wishes to succeed.

We have endeavoured to describe the system in as much detail as possible up to a certain point. There are, however, several other side issues, which we must necessarily defer for the present. In the meantime, this should be thoroughly practised and mastered, as the same system is used for all kinds of coats, and with a little adaptation is equally suitable for ladies garments.

### CUTTING THE PATTERN.

The pattern having been drafted out, as far as the body and sleeves are concerned, it should now be cut so that each part may be placed on the cloth in the most suitable position. In cutting the pattern out, however, it will be necessary to exercise considerable care so as to follow the chalk lines as closely as possible, and to retain that harmony of outline which will make the garment artistic in the finish. Thus care should be taken when cutting the side-seam to avoid disturbing the balance, and with that end in view, it is often advisable to make a mark across at the top of the sideseam, and cut the forepart fully a  $\frac{1}{4}$  in. wide at that particular part. It is also a good plan to check the seams of the various parts so that they may agree as far as length is concerned, as well as to notice that when the corresponding parts are put together they may form one harmonious curve. Thus, when the back is put to the forepart at the shoulder, there should be a little excess of width at the scye end. But, apart from that, the back scye should join the front shoulder so as to form a nice curve, as from A to B of Diagram 23. The neck of the back should also join on to the neck of the forepart, so as to avoid any angle at the seam. In like manner, the sideseam of the back should agree with the length of the sideseam of the forepart, unless it is intended to strain the back down a little at the waist, in which case the back may be cut a trifle the shorter of the two. The pattern of the underside of the sleeve is not generally cut separate from the topside, but if it is preferred to have a separate pattern for this part, then it will be well to test the length of the forearm and hindarm-seams with those on the topside. Some may prefer to have the underside slightly short at the top of the hindarm (Point 7, Diagram 30), this being so arranged that, when making-up the underside will be strained

up, and so help to provide a clean underside sleeve at that particular point. The various parts of the pattern having thus been carefully tested, the next thing to be done is to mark.

### THE POCKETS

And other details on the pattern. This will be found very useful should the pattern be required at any future time, and as we presume our readers, for a time, at any rate, will be cutting special patterns for each individual customer, it may be well for them to train themselves in the habit of marking the details on each pattern with the utmost possible care. Some of the best cutters make a note on the pattern of any special manipulation that may be resorted to in order to produce the desired effect, either for the customer's shape or fancy, whilst they also attach to the pattern a piece of the same material from which the garment is cut, so that should he, in future, select different material, they may be able to vary the manipulation in such a way as to produce the same effect. A little time spent in this way enables the cutter to preserve some very useful memoranda, whilst at the same time it cultivates a thoughtful habit, which is sure to be beneficial.

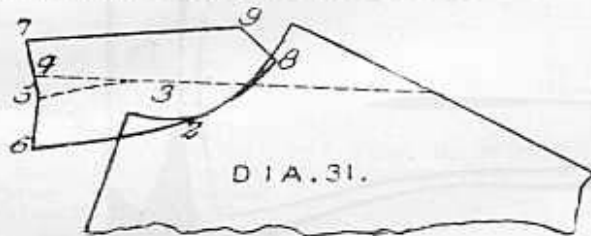
The hip pockets, as a rule, are marked about 4 inches below the level of the waist. They are placed about the centre of the forepart, perhaps a trifle nearer the sideseam than the front edge. The width of the pocket-flap may be made about half the width of the sleeve at cuff, so that for a 36 chest the width of the pocket-flap would be from 6 to  $6\frac{1}{2}$  inches. The depth of the flap is from 2 to  $2\frac{1}{4}$  inches, and care must be taken to shape the front edge of the flap in the same style as the forepart of the jacket, thus repeating the same idea of style, and showing a consonance of idea which helps to make the garment artistic. If a ticket-pocket is desired, this is usually put on the waist level, the size of the flap being about  $3\frac{1}{2}$  inches wide and about 3 inches deep, the front edge being shaped the same as the forepart. If there is an outside breast-pocket, the welt should be arranged on the slant, the top end being about level with the bottom of the scye, whilst the most backward end of the welt should be at least 1 inch in front of the most forward part of the scye. The usual size of a breast-pocket is about 5 inches wide, and the welt is made up 1 inch deep. The degree of slant given to this pocket is a matter of taste, and is varied by different cutters. Some of the best foremen endeavour, if possible, to get the breast-pocket to run in a line with one of the buttons on the front. That, however, is a minor detail, which is not of very great importance.

There is now only one thing that remains to be done before we proceed to lay the pattern on the material, and that is to

## CUT THE COLLAR.

There are many cutters who leave this item to their workmen, and whilst there are many workmen who are in favour of that course, yet it is certainly your duty to know how to cut the collar, even though you should finally leave it in the hands of the workmen. We will, therefore, give you a simple collar system (see Dia. 31). Make a mark at a  $\frac{1}{4}$  in. above the height of the top button. Now decide what height of collar-stand and what depth of fall you will have. We will say, in the present case, that the height of the collar-stand is to be  $1\frac{1}{4}$  in., and the depth of fall  $1\frac{1}{2}$  in. Measure out from 2 (which, by the way, is the hollowest part of the gorge), to 3, a  $\frac{1}{4}$  in. less than the depth of the stand, and draw a straight line from 1 through 3 to 4. Measure down from 4 to 5, the difference between the height of stand and depth of fall, in this case  $\frac{1}{2}$  in. Draw a curve to the crease row of collar, from 5 through 3. Now measure back to point 6, allowing for the width of back neck.

From 5 to 6 is the depth of stand. Draw the sewing-edge of collar from 6 through 2 to 8.



From 5 to 7 is the depth of fall. The centre-seam of the collar at back is outlined by 7, 5, 6, and, as will be seen, there is a decided hollow at 5.

From 7 to 9 is generally cut fairly straight, and the shape of the step at 9, 8, is quite a matter of taste. As a general rule, when the garment is finished, the step should open rather more than right angles. This, however, may be varied according to your own views as to what constitutes a good shape at that particular part. Cut out this pattern as you have done the other parts, when it will be ready for laying on the cloth. This process we shall now give a description of on the next page. We trust you will take to heart the few points which have been advocated with regard to careful cutting, as well as to register on the pattern any points you may wish to specially observe when making-up.

## CUTTING FROM THE CLOTH.

Our pattern now being ready, we begin to arrange the cloth from which the garment is to be cut, and it goes without saying that it is very important to see that the right material is used. It is very desirable to make certainty doubly sure if any doubt whatever should exist

in the cutter's mind. This having been settled, we take the cloth and lay it down on the cutting board, and the first thing to notice is whether there is any way of the wool, or whether there is any pattern on the cloth which would interfere with the lay. If there is any pile on the cloth, it must, of course, be arranged to run down, at least, that is so with all materials except velvet, etc., it being the custom to cut that material with the pile running up, it being the general opinion that a much richer effect is thus produced. In all cases of doubt, it is desirable to have the different parts of the garment running the same way, and it will be noticed that the lay we are giving in this case is so arranged. It is quite possible that a longer length of material is necessary for this purpose, and whilst it is the cutter's duty to cut his garment out of as short a length of cloth as possible, it must be consistent with producing good style and smartness of effect in the garment generally.

We now proceed to arrange the pattern on the cloth, and it may be well for us to notice one or two points which may be considered essential in the best cutting-rooms. The

## OUTSIDE COLLAR

Should always be arranged without a seam, and should be taken from the straight of the material. This is illustrated by 7 on the accompanying lay. The inside collar should be taken out on the bias, as illustrated by 8 on this lay. This enables it to be manipulated with greater ease than if it was taken from the straight of the material. If the back is to be cut on the crease edge, it goes without saying that the most advantageous position for this part will be on the crease edge of the material, but if, as sometimes happens, the material is only narrow width, then it must be arranged in another style, such, for instance, as that illustrated on lay 20 in "The Pocket Edition of Practical and Economical Cutting," a little book which, by the way, should be in the hands of every cutter who desires to make the best possible use of his material, and to save himself all unnecessary worry. This little book shows him at a glance where the different parts of the pattern should be placed, and also enables him to correctly estimate the amount of material necessary for any style or size of garment.

## THE QUESTION OF INLAIS

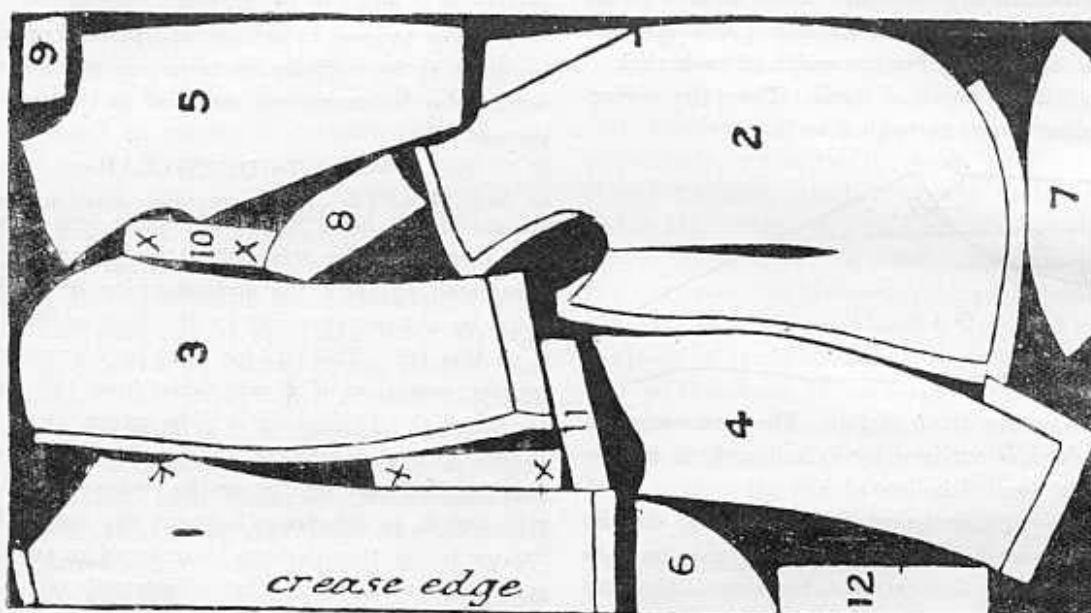
Is a very important one, and should receive proper attention. We are by no means advocates of leaving extensive inlays at all parts of the garment. We are decidedly of opinion that they are detrimental to the general fit, and that it is desirable to reduce them to the smallest possible number, and to carefully avoid leaving them or hollow seams if possible.



The accompanying lay will give a very good illustration of what we consider the proper inlays to be left. It will be noticed that an inlay about half an inch wide has been left at the back neck, about 1 inch has been left along the bottom of the back, and about  $\frac{3}{4}$  in. has been left down the hindarm of the topside sleeve. We prefer the topside sleeve to the underside for the simple reason that if the inlay is utilised it will bring the seam underneath. We prefer the hindarm-seam to the forearm-seam, because the former is round and the latter is hollow. About  $1\frac{1}{4}$  in. is left at the bottom of the sleeve of both top and underside, as illustrated on 3 and 4. Provision has been made for the making-up of a slit cuff at the bottom of the hindarm of the underside sleeve. About  $\frac{3}{4}$  in. or 1 inch is left down the sideseam of the forepart, and about  $\frac{1}{2}$  in. at the back scye, thus

of the easiest garments to take from the material in the most economical fashion. The welt may be taken from the material as illustrated at 11. The flaps may be taken from the part under 7, as only one of the be taken from the part under 7, as only one of the pieces will be required for the outside collar. The pieces marked 10 and 12 may be utilised for pocket facings, whilst the ticket-pocket flap may be obtained from the part indicated by 9.

Having arranged all this, it may be well for you to form one or two habits. First of all, count up the various parts of your pattern, thus: Back, forepart, topside sleeve, underside sleeve, collar, facings, flaps, and welts. When you see all these are provided for, then take up the shears. Before, however, putting the shears into the cloth, be sure that attention has been paid to any pile there may be in the cloth. Now cut the gar-



enabling the garment to be taken in or let out at that part without disturbing the balance. About 1 inch has been left along the bottom of the forepart,  $\frac{1}{2}$  in. has been left at the side,  $\frac{3}{4}$  in. across the shoulder, and it is well to leave  $\frac{1}{2}$  in. at the neck. This, however, is not shown in the diagram, which is an error on the engraver's part. The various parts of the pattern having been arranged lengthwise on the material in as nearly the same position as they will occupy on the figure, it now remains

#### TO PLAN OUT THE FITTINGS.

Nos 5 and 6 illustrate the facing, which, as will be seen, is intended to go right through the shoulder, and to be a moderate width at the bottom of the forepart. It would have been better if the facing could have been arranged to be all in one place, but a Lounge is not one

ment out as carefully as possible, going exactly in the lines marked, and leaving the inlays as already described. It will only now be necessary for you to mark on the forepart the position of where you desire the top and bottom buttons to be the hind and forearm pitches of the sleeve, and such-like details. Now place the back on the forepart, the sleeves on the top of the back, and the remaining pieces for facing, etc., on the top of the sleeve. Roll the garment up, tie it round with a piece of cloth selvage, and proceed to write the ticket.

We have not given any length of cloth for this lay. Suffice it to say that the usual quantity of cloth is from  $1\frac{1}{2}$  yds. to  $1\frac{3}{4}$  yds., double width. It is quite possible, however, to take a jacket and vest out of very little more material than is required to cut the jacket only, although in this case the facings would not be nearly as large.

### WRITING THE TICKET OF INSTRUCTIONS.

The garment having been cut out, and the various parts placed on the top of each other, the next operation is to write the ticket, and in doing this it must be borne in mind that we must give such instructions to the workman as shall enable him to make the garment up in harmony with the customer's wishes. It is, of course, quite unnecessary to write out an essay on the subject of garment-making with every garment you cut. In all workshops there are certain unwritten regulations which are recognised by the men, so that it suffices for all practical purposes to write on the ticket such details of the garments as the customer may require, together with any hints on finishing and making-up which are out of the ordinary run. Thus, if the customer is stooping or erect, or if there is any peculiar defect at any part of the body, it will be well for the cutter to write something to that effect on the ticket, so that he may avail himself of the co-operation of the workmen in producing a successful garment. In many firms printed tickets are used for this purpose, and they certainly facilitate the

Name—C. A. Stone, Esq.	No. 1.
	Hours.
Garment—S.B. Lounge .. .. .	..
Edges—Single-stitched .. .. .	..
Pockets—Two cross, flap 6 by 2. Ticket, flap 3½ by 1½.	..
do. One out breast left, 5 by 1, 1 in breast right.	..
Facings—Through shoulders .. .. .	..
Collar—1½ stand, 1½ fall .. .. .	..
Try-on—Tuesday, 2 p.m. .. .. .	..
Finish—Thursday .. .. .	..
Remarks—Shoulders slightly built up. 2nd class	..
This ticket must be sewn to the garment.	

#### WORKMAN'S PAY TICKET.

No. 1.	Price	..	..
Name—Smith	..	..	..
Cutter's Signature	..	..	..

matter very considerably. Here is an example of such a ticket. It will be seen that it is intended for this ticket to be filled up with the number of hours by the workman. It will be checked by the cutter, who will mark the amount to be paid for the making of this garment on the workman's pay ticket. This will enable the ticket to be sewn on the garment by the workman when it is finished, and will enable the cutter to check the various details with ease.

This looks a comparatively simple matter, and yet the writing of a ticket has more practical value in it to many cutters than being able to discourse on the intricacies of a number of systems which they never use. It is just one of those little points of business procedure which has very much to do with the success of a business. It may seem a comparatively easy matter to put

on paper the date and the time when the garment is to be tried on, and yet, when the workman has this in front of him, there is far less likelihood of his overlooking the matter than would be the case if the instructions were given to him by word of mouth. It so often happens in the tailoring trade, as in all other branches of life, that verbal agreements stand for very little. It is only when the matter is put in writing, and is passed from one party to the other, that its binding character is realised; therefore, we would urge our readers who desire to excel to pay particular attention to this comparatively trivial detail of cutting-room experience.

Most young cutters will, of course, have to trim the garment for themselves, but should they be engaged in a firm where the trimming is done by someone engaged exclusively for that purpose, then the ticket will be useful in conveying to him information which will enable him to trim the garment completely and satisfactorily. Some first-class houses have their tickets arranged in duplicate form, a practice which is certainly very helpful when the garments are made by outworkers, as it enables them to keep a constant record of the instructions given to each workman, and also to know what workman is making up any particular garment should the cutter forget, or be absent from the cutting-room for any particular reason.

Young men will do well to lay this lesson particularly to heart, as it often happens that those who have spent a few years on the shop-board do not sufficiently realise the importance to be attached to proper business arrangements in the discharge of the duties of the cutting-room, as it is not only cutting a garment well and having it made up properly that makes a successful cutter, but also the discharge of his duties in a business-like manner, insuring accuracy as well as punctuality in all his engagements.

### TRIMMING.

Our next duty is to trim the garment before handing it to the workman, and we will assume that the details of the order have been thoroughly grasped in harmony with ticket printed on another page.

Before commencing to trim, it is desirable that we should understand the kind and style of garment we are trimming. For not only must the trimmings harmonise with the material and price to be paid for the finished garment, but they must also harmonise with the substance of the cloth from which the garment has been cut. By this we mean that heavy trimming must be used on heavy cloths, whilst those garments which are cut from thin materials must be trimmed with goods of soft finish and light weight.



## MATCHING.

The other point that must ever be borne in mind is to match the trimming carefully, and in doing this it will be well to remember that silk works in lighter, and cotton darker, than it appears beforehand. As a general rule, it will be well to have the linings rather to the dark side than otherwise; at least, that is a good rule to follow when trimming gentlemen's garments.

Having given due consideration to these points, we proceed to cut all the trimmings in the following order. First of all comes

## THE CANVAS.

For general purposes, in a medium-class trade, French canvas is mostly used, but for the heavier materials a dandy canvas is to be preferred. Both makes are to be obtained in black and drab, and for darker cloths there is no reason why the black should not be used. The quantity of canvas required will vary according to the length of the coat, but, as a general rule, it will run from  $\frac{1}{2}$  to  $\frac{3}{4}$  yd., the actual length necessary being equivalent to the length from the neck-point to two or three inches below the pocket-mouth. A reference to the diagram will show how this is arranged. On this it will be seen that we have illustrated the front of the canvas being kept on the straight, whilst the collar canvases are taken out between the forepart canvases.

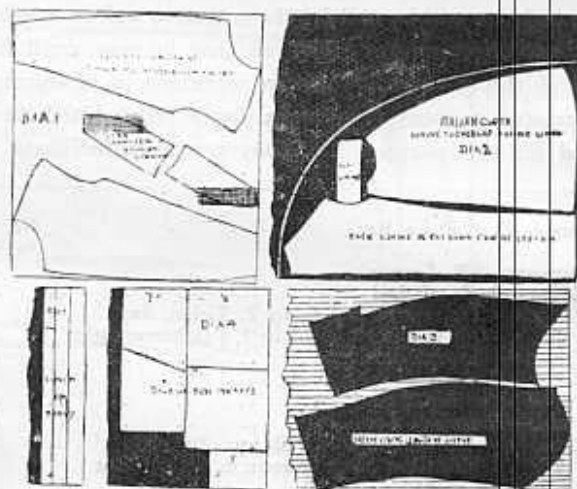
We know there are many tailors who prefer to have their canvas through the foreparts with the fronts on the bias, as they contend that by so doing they have the straight thread on the crease row, and it also gives a better stay to the pocket-mouth, whilst at the same time it affords fuller scope for the working up of the front edge, and provides a receptacle for the breast. There is much force in these arguments, but whichever plan is adopted, the length of the canvas will be the same. We merely illustrate on this diagram the plan more generally followed. It will be noticed that we have roughly indicated the threads of canvas on the collar, and our object in doing this is to show our idea of how the canvas should run. The collar canvases are cut separately, the front part being kept with the straight thread of the canvas. Having cut all our canvas, we next proceed to

## CUT THE LININGS. DIAGRAM 2.

The body lining is usually from Italian cloth, Verona, or Victoria twill. These are now generally made from 54 to 56 inches wide, and cutting off the necessary quantity it will be necessary to take the back and forepart and lay it down on the lining and after making sufficient provision for a pleat down the centre of back, and a sufficient overlap for seaming on to the front facing,

then mark roughly round. Make provision for flap-linings and cut as illustrated. This will leave an uneven end on the Italian cloth, but that may be utilised when trimming the next garment.

Whilst advocating economy in the matter of trimming, it is quite a mistaken policy to stint the linings unnecessarily, as this would prove a fruitful source of defects in the finished garment. The sleeve lining is usually cut out from striped Silesia or sateen. This is generally made 40 inches wide, and enables a pair of sleeves to be taken out of the width comfortably (Diagram 3), so that all that is necessary for ordinary purposes will be to cut off a length agreeing with the length of sleeve from sleevehead to bottom of cut, not reckoning the turn-up at bottom. We now proceed to cut off the material for



THE POCKETS. DIAGRAM 4.

Silesia is mostly used for this purpose. On the accompanying diagram we have illustrated the taking out of two hip-pockets and ticket-pockets, and two breast-pockets. The hip-pockets are cut 8 inches square, the backpart 4 by 5, breast-pockets 7 inches wide, 6 inches long at the front, and 8 inches long at the back. If larger pockets are required, then, of course extra length must be given but for all ordinary purposes the sources here stated will suffice so that the amount of material necessary for the five Lounge pockets would be 15 inches.

## THE LINEN. DIAGRAM 5.

We now come to the linen for stays, etc., and in order to give our readers an accurate idea of what is required, it may be well for us to describe how that is used. To begin with, a strip of linen is put across the back of each pocket-mouth. A strip of linen is put down the front to take the button-holes, a strip of linen is put along the crease edge to form the bridle, another

strip connects the back of the ticket-pocket with the scye, whilst two other strips form the stays from the back of the ticket-pocket to the sideseam.

Now, generally speaking, these strips should be  $1\frac{1}{2}$  in. wide, although that used for the bridle and ticket-pocket stay should only be 1 inch wide. If we allow two strips, 15 by  $1\frac{1}{2}$  for the front, two strips 9 by  $1\frac{1}{2}$  for the hip-pockets, two strips 7 by  $1\frac{1}{2}$  for the breast-pockets, two strips 6 by  $1\frac{1}{2}$  for side-stays, and 1 strip 5 by  $1\frac{1}{2}$  for the ticket-pocket; this will require two strips  $1\frac{1}{2}$  in. wide right across the linen. Another strip 1 inch wide will provide the bridle and ticket-pocket stay, so that 4 inches of linen 40 inches wide will suffice for this purpose. If any linen is required for the making-up of the cuffs, the pieces left over from the narrow strip will be sufficient. These are the five principal trimmings, and should be cut in the order given, namely (1) canvas, (2) body lining, (3) sleeve lining, (4) pockets, (5) linen. We now proceed with the

#### MINOR DETAILS.

A piece of shoulder-padding is required, which, by-the-bye, will generally be forthcoming from odd pieces left from cutting, and should be about the size of the hand. Next come the buttons, four 32-line, or coat size, and four 22-line, or vest size, more or less according to the number of buttons desired. About three yards of stay-tape for the edges and pocket-mouths (if used for the latter), one yard of twist to match, and two skeins of sewing silk to match. This is the amount required for tacking and felling purposes, and does not include the amount necessary for stitching the edges, it being the custom in most trades now to use the machine for this purpose. If the garment is to be made entirely by hand, then two or three extra skeins of silk will be necessary. If the thread is given out with each garment, then about three skeins of thread for buttons and pockets will be required. If horsehair is put through the shoulders, about 8 or 9 inches must be given. Lastly, the hanger-up or address label must be put in to give completeness to the garment. Thus, in addition to the five principal trimmings, there are five minor items, consisting of (1) shoulder padding, (2) buttons, (3) twist, (4) silk and thread, and (5) hanger-up or address label.

It is very important that the trimming should be put into the garment before handing it to the workman, so that it will be just as well to bear in mind the numbers given, so that they may be repeated each time a garment is trimmed. All the trimmings have been cut off, roll the job up in canvas, placing the ticket on the outside,

and tie it together with stay-tape. It is then ready to be handed to the workman, who will take the job in hand and prepare it for trying-on.

We will suppose that the workman has come into the cutting-room, and we are having

#### A LITTLE CHAT

With him as to how the garment shall be made up. In doing so, we will discuss a few points which, after having been once decided upon, it would not be necessary to refer to again except in the case of new workmen. Indeed, they might be looked upon as some of the acknowledged regulations of the workshop. To begin with, we should point out to the workman our desire that he should infuse a little shape into the shoulders by the aid of the iron, and in conveying our views on this point to him, we should take the shoulder, fold it down the centre as illustrated in Diagram 1, and point out how we wish the middle of the shoulders shrunk and the sides stretched. The result of this would be that when the shoulder was laid on the flat the appearance would be very much the same as illustrated on the top part of Diagram 2. We would then make a passing reference or two to the linen stays which were to be put in at the back of the pockets. These are illustrated on Diagram 2, and should extend about 1 inch beyond the end of the pocket-mouth. They should be cut about  $1\frac{1}{2}$  in. wide, the straight thread of the linen running parallel to the pocket-mouth. We do not think it necessary to use stay-tapes in addition to this linen, as, in our opinion, it would be apt to make it clumsy.

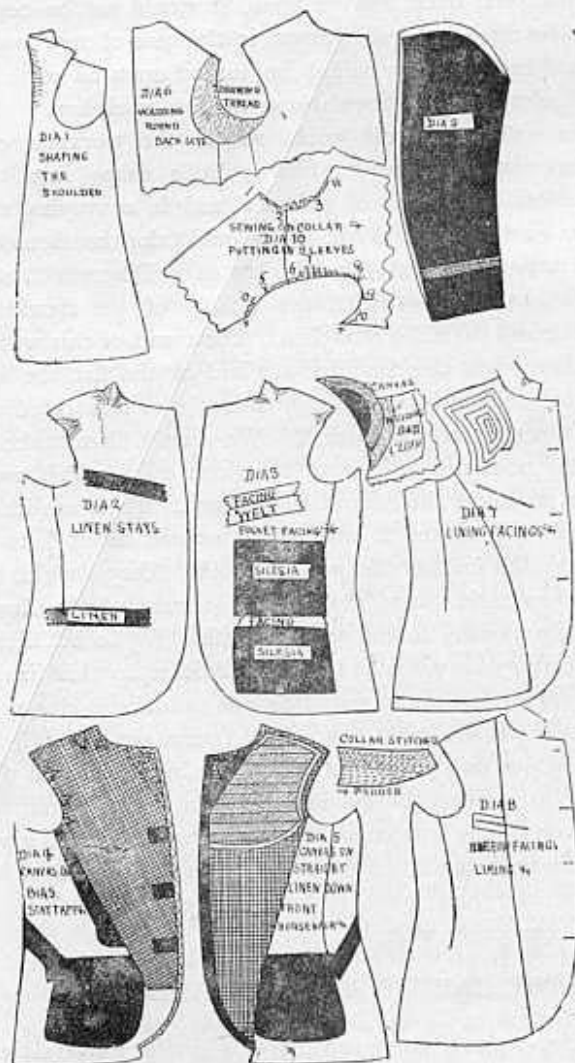
Passing to Diagram 3, we should point out that whenever he put in a pocket we should require a facing on the inside as well as the outside. Thus a facing would be sewn on at the bottom of the pocket-mouth on the hips, the Silesia being stitched to the facing, which would be turned over and made to form a neat jeating.

In connection with,

#### THE CANVAS AND THE SIDE-STAYS.

Or the pockets, we might have a little conversation with the journeyman. We have already referred to the difference of opinion on the question as to whether the canvas should be put through the fronts on the straight or on the bias. On Diagram 4 we have illustrated the canvas on the bias up the front, and in connection with this it is advocated that the front can be easier manipulated, the form of the breast being more readily infused than when the canvas is put in on the straight. The front edge is very readily stayed by the aid of stay-tape or linen. At the same time, the bridle can be dispensed with along the crease row, and as it is on the bias, just

in the hollow of the gorge, it is unnecessary to insert V's at that part. This is illustrated on Diagram 4. Of course, it would be understood that linen would be put under the button-holes, and the canvas cut away, that the stay-tape should be only sewn down the front, and that the front edges should be slightly drawn in, especially over the breast. Then, in connection with the pockets, the back stay of the ticket-pocket would be secured to the canvas, whilst that of the hip-pocket car-



ried into the sideseam or the scye, the front of the linen going in a straight line from the tacking to the part where it joins the seam.

It would be well to state to the workman your views on the length of the canvas, it being the custom of many good firms to carry it right through to the bottom, as illustrated on Diagram 5. This has its advantages, and is, perhaps, all things considered, a better method than that shown on Diagram 4. On Diagram 5 we have illustrated

## THE USE OF LINEN

Down the front edge in lieu of stay-tape. In the opinion of many this makes a firmer and better edge than the stay-tape. On this diagram we have also illustrated the use of horsehair in the shoulders, and there is no doubt that it is a considerable assistance in the production of a clean-fitting shoulder, the advantage being more marked when the material is not too heavy.

It will be seen from the diagram that we have arranged the hair to run across the shoulder, as that gives by far the best effect. The shape illustrated on this diagram will give a good idea of the most approved form in which it is inserted. The top of the shoulder-seam should be followed, and it should extend about 2 or 3 inches below the turn. Any V's which are inserted in the canvas should also be inserted in the horsehair, but before it is secured to the canvas it should be carefully bound with a strip of Silesia, cut on the bias, otherwise it would prove most uncomfortable in wear, the hair forcing itself through the facing. This being done, it may be secured to the canvas up the centre and round the sides, always bearing in mind that the cloth has to be narrower than the inside. The shoulder being hollow, the coat should be built up with that end in view, so as to produce a shoulder manipulated into a hollow.

Diagram 6 introduces us to a very important subject, namely, the avoidance of fulness on the top of the side-seam. You will, of course, have taken special precautions in the cutting to avoid fulness at the top of side-seam, but as this is a very difficult part to fit in three-seam garments, it will be advisable for the workman to back up your efforts by his manipulation. Consequently, you will see that a drawing thread is placed in the back scye, the fulness being worked back to form a receptacle for the shoulder blades. Round the back scye a small piece of wadding is inserted, the result of these efforts being a clean-fitting back scye. Diagram 7 illustrates the inside finish of the shoulders and lining.

## THE SHOULDERS.

The shoulders are stitched, a piece of shoulder padding being stitched on to the facing in some such style as illustrated. The inside breast-pocket is jeated top and bottom, and a pleat is arranged in the lining over the cut. The inlay at bottom is turned up, and the lining felled on to it. The button-holes are put at regular distances apart, the hole in the turn being worked without an eyelet.

Diagram 8 shows the narrow facings, extending from about 1 inch behind the neck-point, the Italian cloth joining it up to that position. A piece of cloth has been joined on to form the pocket-mouth, and in other re-



spects the finish is the same as Diagram 7, with the exception that the lining is brought right to the edge. Needless to say, Diagram 7 we consider to be far superior to Diagram 8. The small sectional drawing just above Diagram 7 illustrates a good method of building up the shoulders when such a practice is resorted to. As will be seen, this consists of a large cloth pad, on the top of which is arranged a half-ply of wadding, this latter being cut decidedly smaller. A piece of canvas, cut crescent-shape, would be put on the top of that, and then a shoulder-pad such as can be purchased, arranged on the top of the canvas, the whole being firmly secured together. We do not advocate this square-shoulder type, and in our opinion it is a monstrosity. Still, customers desire it occasionally, and it is a necessary part of the cutter's education that he should be able to produce it when desired.

To the left of Diagram 8 we illustrate the inside of the collar with the stand stitched. The object of the stitching is to make the stand of the collar firm, and this can be better produced by stitching than by padding. The object of the stitching is to make the collar curl. This is necessary for the fall, our aim being to show that the different parts should each have their proper stitching, and not for one kind of stitching to be used all over the collar.

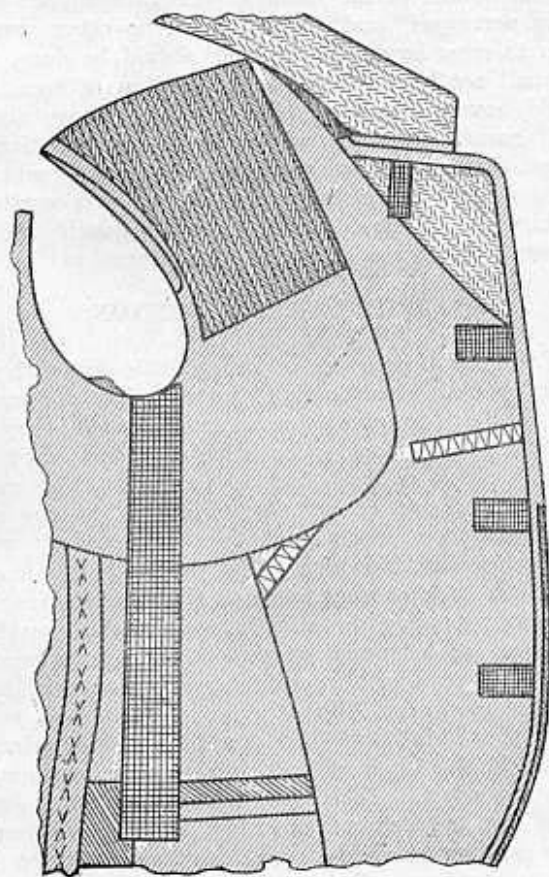
Diagram 9 illustrates the sleeve. A piece of linen or canvas has been put on the back of the stitching, about  $3\frac{1}{2}$  inches up from the bottom. The lining is flash-baisted to the seams, there being at least half an inch of lining showing above the top of the sleeve. The flash-baisting of the lining relieves the strain on the sleevehead, and also prevents the sleeve lining being put in short. On Diagram 10 we illustrate

#### THE SEWING ON OF THE COLLAR.

And the putting in of the sleeves. Taking the first operation, the collar should be put on plain, or at least the slightest bit tight from 1 to 2. From 2 to 3 the collar should be put on longer. This we have endeavoured to illustrate by the wavy mark. From 3 to 4 the collar should be put on plain, or the least bit tight. This would greatly facilitate the fit of the collar.

We now come to the putting in of the sleeves. From 5 to 6 should be put in plain. This extends to an inch and a half in front of the shoulder-seam. From 6 to 8 the fulness should be nicely arranged, the principal part of the fulness going over the shoulder bone to the part marked 7. Round the back eye, from O to O, the sleeve should be put in tight, and if any fulness exists it should be put in in a pleat at point 9. Such, then, are some of the regulations that we should have with our men respecting the making-up.

In the preliminary chat with your workmen, it will be well for you to bear in mind the price that is paid for the finished garment, as it sometimes happens that a cutter who has worked in a high-class trade, say, in the West End of London, obtains a situation in some district where the prices paid for making-up are considerably below those he received when on the board, and although he is perfectly satisfied that the way he made garments up would produce the very best results, yet, where the price paid is 4d. or  $4\frac{1}{2}$ d. per hour, it would



be obviously unfair to expect the same skill and attention to detail as would be the case if  $6\frac{1}{2}$ d. or 7d. per hour was the price paid.

It is certainly desirable that the cutter should know the very best possible method of making up the garment, so that if a really superior article is desired he may instruct his workmen accordingly, and at the same time give them the necessary increase of price which will make it worth their while to take the necessary pains to carry out his instructions.

The accompanying diagram, which is the photo of the inside of a garment, would give some idea of the kind of work that is put into the trade by some firms. It will be observed that not only is the lapel and collar

padded in a much closer style than the regulation four rows to the inch would demand, but the shoulder, with its canvas and padding, is worked up in the most elaborate style, so that the wonder would be if a wrinkle should happen in such a garment. It will be observed that a cut is taken out of the canvas just in front of the break, whilst another is taken out opposite the most prominent part of the breast, a third one being taken from the side of the canvas, slanting up in the same direction. Linen has been put on for the button-holes, and the stay-tape has been carefully arranged around the edge; the pocket is stayed up into the scye, and the general details of the inside of this garment are admirably portrayed, and if they serve no other purpose than to show how good tailoring should be done, then we shall not have given this illustration in vain. We would, however, again emphasise what we have already said, namely, that it would be obviously unfair to expect this kind of workmanship in a Lounge, when 7s. or 8s. is paid for making. The workman is worthy of his hire, and it should always be made possible for him to earn a fair wage. Coming from general to

#### PARTICULAR INSTRUCTIONS,

You will find it desirable to have a little chat with your workmen from time to time, so that they may realise the peculiarities of the customer for whom they are making the garment. You will, of course, mark the pitch of sleeve on both back and forepart, thus relieving the workman of any responsibility. At the same time, when the customer is erect or stooping, or, indeed, when any other abnormality exists it will be well to tell him, so that when he baists the sleeve in and finds it forward-hanging, he will know that that has been arranged for a special purpose. It will also greatly facilitate your efforts in producing a fit, as special types of figure require a different style of collar, and as the shape of this is largely the result of manipulation, it will be in the hands of your workman to produce the necessary effect. The erect figure requires a longer crease row and a shorter fall edge, whereas the stooping figure requires a shorter crease row and a longer fall edge, so that you will do well to have a little chat with your workman on peculiarities of this sort. It will also be desirable to direct his attention to any speciality that may be desired. Indeed, we are of opinion that the more confidences there are exchanged between the workman and the cutter, and that they both realise the spirit of co-operation, the better results will be achieved. You now hand the garment over to the workman to

#### PREPARE FOR TRYING-ON,

And as there are various methods of doing this, it will be necessary for you to have an understanding with him. The plan we consider best is known as the forward baist, when the garment may be looked upon as half finished. All the seams are sewn with the exception of the neck and sideseams. The facing is sewn on, the lining is baisted over, any wadding or padding is in-

serted, all pressing and manipulation is done, and the garment is then in a state which will enable the customer to form a good idea of what it will be like when finished.

Of the skeleton baist we have a very poor opinion, believing it is more likely to result in alterations than to produce a success, whilst the full baist is expensive, and not likely to prove as satisfactory as the forward baist. You will, of course, give your workman full instructions respecting the time when the garment is to be tried on, as well as finished, and you must so arrange the work which you give him that it shall be possible for him to carry out your orders in this respect. In all your dealings with the workman, make it very plain to him that you will expect every detail of the order carefully attended to, and that you will not countenance or pass over anything of a slipshod character.

The question of the relationship of the cutter with the workman is a very wide one, and we hope the few suggestions we have here given will suffice to indicate our idea as to how the garment should be made up, and how the workman should be treated.

#### TRYING-ON.

We will assume the journeyman has carried out our wishes in preparing the garment for trying-on; he has brought it into the cutting-room, and we have made a preliminary examination; and, as it appears satisfactory, we confidently await the arrival of our customer. In due course he keeps his appointment; and, having assisted him in taking off his coat, we proceed to put on the prepared garment, with a view of obtaining his wishes, and to make our own observations on the fit.

It is of the utmost importance that the garment should be put on properly, and this should occupy the first attention of the cutter. This having been done, it will be as well to address yourself to the customer with: "Is it comfortable, sir?"

Your customer may have very different ideas to yourself as to what really constitutes comfort. The reply he gives will be in harmony with his own taste, and it must be ever borne in mind that you have to please your customer as well as to give him a satisfactory fit. It sometimes happens that when a customer presents himself to try on the garment, he is inclined to be talkative, and if you are to produce a satisfactory fit it will be necessary for you to give your best attention to trying on the garment, and to delay conversation till you have made your last observations on the fit or style of it. The jacket having been put on the customer, notice if

#### THE BALANCE IS CORRECT.

And, if it hangs away behind, you may take it for granted that the front shoulder is too long, whereas if there is a tightness on the hips and a general dragging across from front to back, the cause is a too-short front shoulder. We must assume, however, that in this case the balance is correct, as our present lesson is to be devoted to trying-on rather than making alterations.



Having satisfied yourself that the garment is correct in the balance, fasten together in front either by buttons or by pins. We may now proceed to make a

### SYSTEMATICAL EXAMINATION

Of the garment, and we commence at the top of the back neck (see Point 1, Fig. 1), the collar should be of the right height, and the top part of the back should fit smoothly across the figure.

We next proceed to Point 2, the top of the sideseam, or the back of scye. This part requires very careful watching in the Lounge, there being a general tendency for fulness to show itself in that part. The fit of the waist at back and sides now claims our attention. This might be looked upon as the third point, whilst the fourth is to be found at the bottom part of the back, and deals with the fit of the garment over the hips.

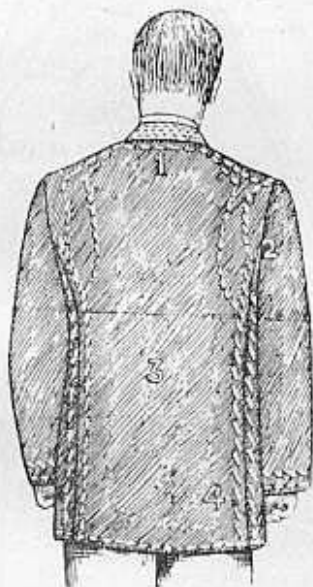


Fig. 1.



Fig. 2.



Fig. 3.

These points practically include all the necessary observations so far as the back is concerned. We now come to the side of the garment, and make our observations about the sleeve, Point 5 dealing with the balance of the sleeves. The sleeve should, of course, follow the hang of the arm, and as these vary in different customers, the sleeve must be balanced in the scye to agree with the wearer's requirements. Our next observations deal with the length of the sleeve (Point 6), and as many customers have decided notions in this matter, it may be well to consult your customer's wishes. As a general rule, the length of the sleeve should come to the wristbone. The next point to be observed is the width of the sleeve, as indicated on Point 7, which, of course, refers to the width of the sleeve in its entire length from scye to cuff. The width is generally a matter of taste, fashion at present dictating a somewhat large cuff and slightly narrower at the elbow as compared to what was worn some years ago. We now come to

### THE FRONT OF THE GARMENT.

And the first point to notice in this connection is height of buttoning and the run of the crease row of the collar and turn, or what may be described as the neck part of the garment. From this we pass to the shoulder, Point 9, and this being a very important part of the garment, should receive very careful attention. It is not always easy to fit the shoulder, especially when the shoulders are largely developed. Point 10 deals with the breast of the garment. From the front of scye to front edge, and the last point to notice is 11, the bottom of the forepart, this should be in harmony with the back. Lastly, see that the shape agrees with your customer's wishes. If any alterations are necessary, it is certainly desirable to mark them, otherwise they may be overlooked.

### FURTHER HINTS ON MAKING.

#### FACINGS, LININGS, ETC.

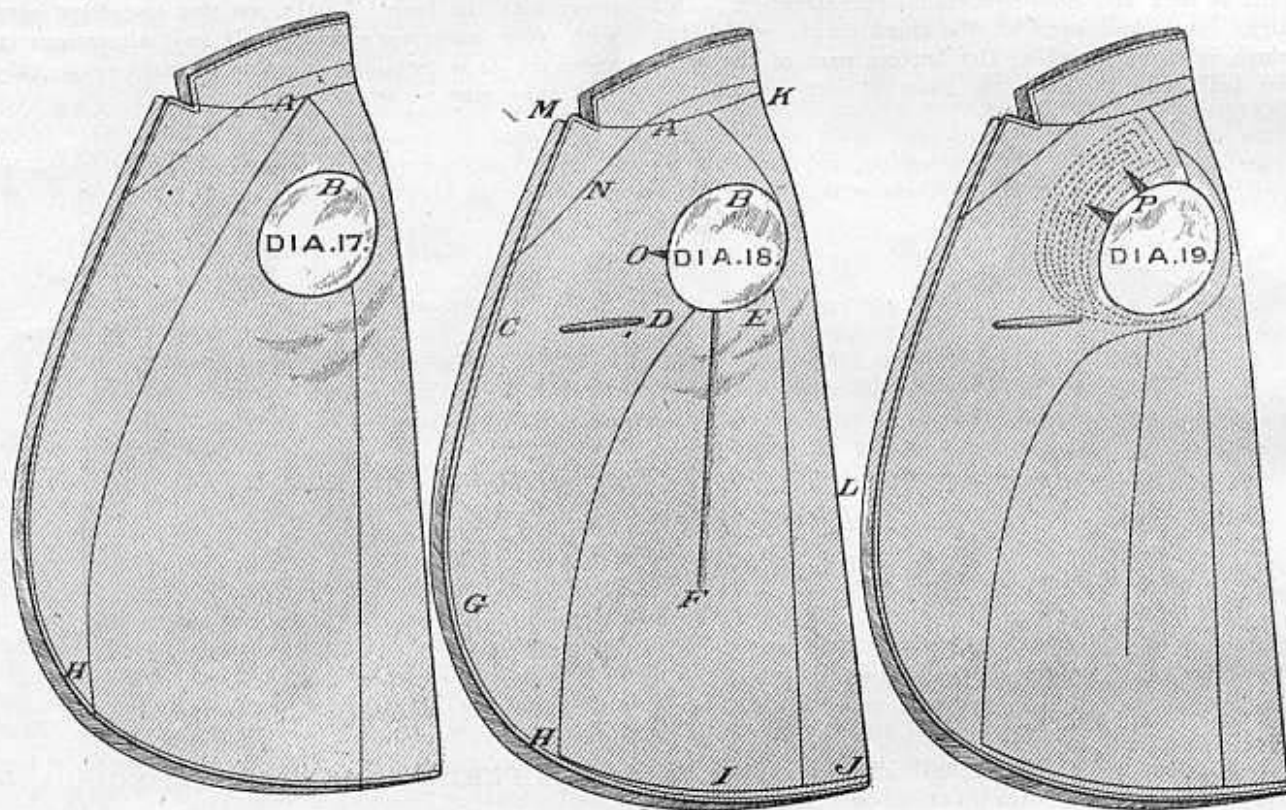
In the next three diagrams we give illustrations of the finish of facings, linings, etc. On Diagram 17 we have facings only extending to neck-point A, and kept narrow all down the front to H; this may be necessary from shortness of material, or to keep the garment as light as possible for tropical climates. If the former is the reason, we should advocate putting a piece of extra padding through the shoulder, serging it on to the facing so as to avoid the break which would otherwise occur.

In all cases see that there is more width given to the facing at A B than to the outside, as the shoulder being hollow requires more width for the inside than the outside. In this illustration the lining is put in plain, and carried right to the bottom, and altogether it is not what we should consider good form.

Diagram 18 is more our ideal; in this the facings are carried right through the shoulder, and extend wide enough at breast to take in the breast-pocket. About  $2\frac{1}{2}$  inches above the bottom of scye a V has been inserted, that being the position most favoured to give ease to the facing at that part the greatest shaping, however, is at the top of shoulder, and there is no doubt those who advocate the insertion of V as P, Diagram 19, have a good deal on the side.

On Diagram 19 we have illustrated two V's; this, however, is only necessary when the material is very stubborn; indeed, in the majority of materials sufficient form may be infused without any V's.

purpose. It is a very dangerous practice to trust to memory, and there is nothing so annoying to a customer as to find when the garment is sent home that the wishes which he expressed when trying on the garment had been ignored. Consequently, we advise you to chalk-mark any alterations required. The first mark we have indicated is the horizontal line this may either mean shorten or let out, and we usually take a single line to mean  $\frac{1}{4}$  in., two lines  $\frac{1}{2}$  in., and three lines  $\frac{3}{4}$  in., and so on; thus two lines applied to the bottom of the sleeve, as indicated by 1, would mean shorten sleeve  $\frac{1}{2}$  in.; three lines at the hips, mark one, would mean let out  $\frac{3}{4}$  in.; two lines at the bottom of the forepart would mean shorten  $\frac{1}{2}$  in.



#### MARKING, ALTERATIONS, AND RE-CUTTING.

It is very probable before you have tried on many garments you will experience the necessity of having some method of marking alterations. This will not necessarily arise from defective cutting, it may be you have hardly grasped your customer's wishes, or it may be quite possible that he may have altered his mind respecting the style of garment desired.

In any case it will be your duty to embody his wishes as far as lies in your power, that being the principal object you set before you in trying-on, and we advise you to have a different mark for the different kinds of alterations required in order to help you in this direction.

In Diagram 1 we have portrayed an outline of a Lounge with every possible kind of alteration marked on it. Do not be afraid of using the pipeclay for this

.For the reverse of these alterations we use vertical lines, so when they appear on any part of the garment we either mean to lengthen or take in. Thus at the bottom of the sleeve, marked 2, are two vertical lines, which means lengthen the sleeve  $\frac{1}{2}$  in. the three vertical lines at the bottom of the forepart would indicate lengthen it at that part  $\frac{3}{4}$  in.; two vertical lines on the hips, marked 2, would convey to our mind that it was necessary to reduce the size  $\frac{1}{2}$  in. at that part.

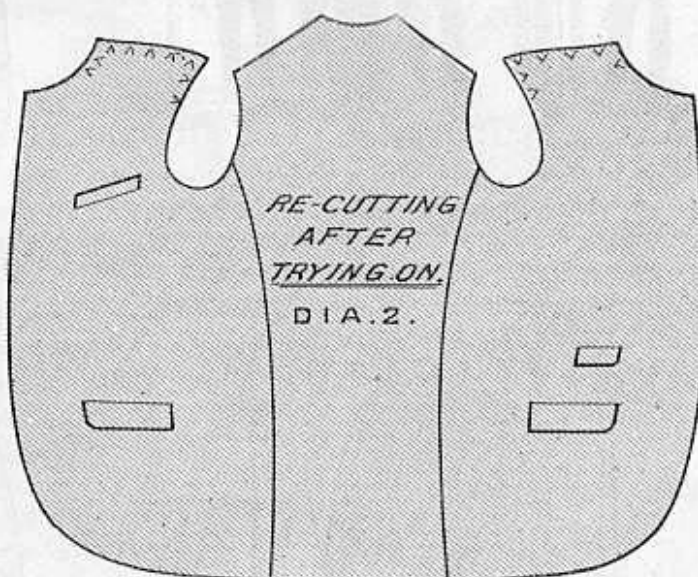
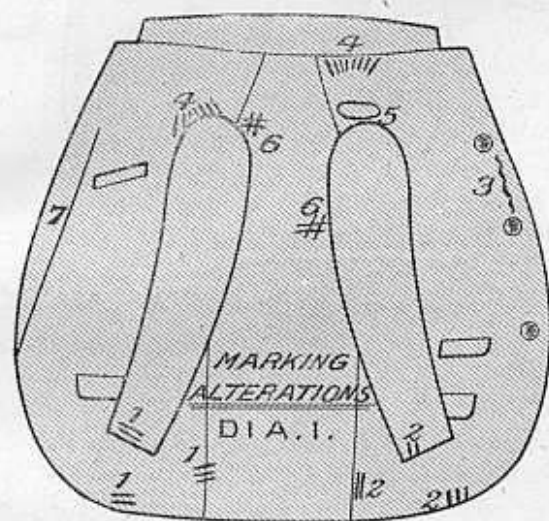
The wavy line is generally understood in tailoring to mean draw in or shrink, and we show it for this purpose as indicated by 3, which infers that the front of the jacket requires drawing in. The fan-shape marks at 4 indicate stretch, thus the fan-shape marks at the neck marked 4 would indicate stretch the neck; the fan-shape marks at the shoulder at the top of the sleeve would indicate stretch the shoulder. The oval-shape mark indicated at 5 would mean reduce the wadding



at that part, whilst the cross marks at this point would show that wadding was required. The last mark shown on this diagram is 7, which would indicate the position of the breastline or the meeting edge-to-edge line of the garment.

All alterations should be indicated in this way when the garment is on the customer, and after he is gone it will be well for you to re-cut your garment before handing it in to the workmen, and that is best done by taking the sleeve out and the collar off, and the garment laid flat, as shown by Diagram 2. Of course, if any alterations are required at the sideseams, it would be necessary to separate the forepart from the back in order to re-chalk the outline of the sideseams.

In handing the garment back to your workmen, be explicit in your instructions, and be sure that they understand precisely what you require; better to repeat the instructions two or three times than be misunderstood. It is generally far easier to avoid a mistake than to rectify one.



Your workmen should now proceed to finish the garment in harmony with your instructions.

#### EXAMINING THE FINISHED GARMENT.

The workman having finished the garment, he brings it into the cutting-room for you to examine and pass. As this operation is not always done as thoroughly as it deserves, we shall devote a little space to the description of "How to Examine a Jacket."

On taking the garment from the workman's hand, your best plan will be to put it on your own body if possible, then stand in front of the glass and assume the attitude of your customer as nearly as you can remember it. You will then be able to notice the general effect on the garment, whilst the very fact of your putting it on will avoid the possibility of your sending the garment home with twisted sleeve linings.

Standing in front of the glass, as illustrated on Diagram 1, you will be able to notice if the collar is in harmony with the lapels, the run of the front even and true, and the general smoothness of the garment what it should be. If the linings are in tight it will be pretty sure to show itself when on the body. With the garment still on, put your hands in the pockets and feel if they are sewn up. If the garment passes this stage satisfactorily, take it off, put your hands in the shoulders, and examine the shape of the collar as it presents itself to you, something in the style of Diagram 2. You will then be able to notice if the crease row is short enough, and in examining this part you must bear in mind that the crease row must be very much shorter for a stooping figure and longer for an erect figure. This means, in other words, that the curve should be much more for a stooping figure and longer for an erect figure, and vice-versa. Now put the left hand inside the left-hand shoulder, examine

#### THE LAPELS.

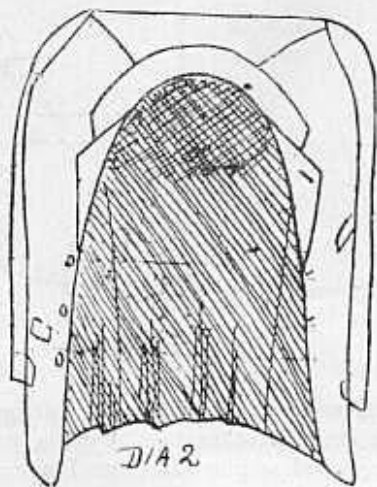
The shoulders, and the sleevehead. Having repeated this operation on the other side, lay the jacket down on the cutting-board as illustrated on Diagram 3, and here notice if the edges, the buttons, and button-holes, the pocket flaps and the seams, and the general finish of the outside, and especially note that every detail has been done in harmony with your customer's requirements. It will be well for you to give a look to the seams to see if they are sewn properly, and, at the same time, to notice if the pressing of the garment has been done correctly. If the garment has been properly manipulated, the forepart will show provision for the round of the chest, and this being done, we proceed to examine the inside of the garment in the same way. Turn the garment over, lay it on the cutting-board as shown on Diagram 4, and, whilst examining the details,



very carefully, do not forget that thinness and neatness are the two leading characteristics of high-class tailoring, and that the infusion of form is of more importance than merely thick sewing.

A pleat should be left down the lining in the centre of the back, and also under the arms, but as we have already referred to this and similar points elsewhere, we will not repeat them. If you are not satisfied with

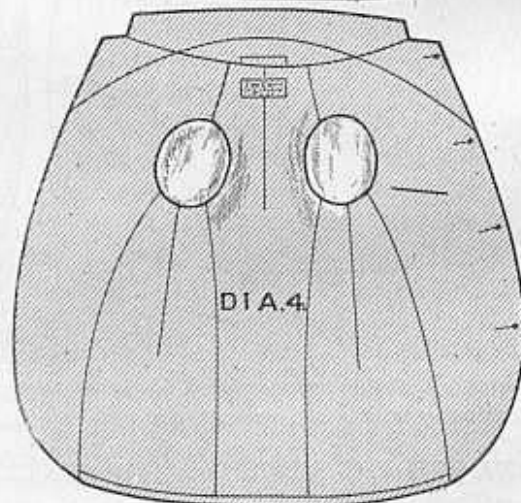
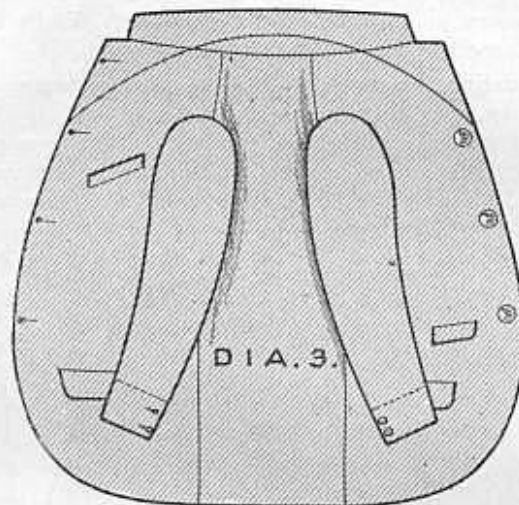
as we have indicated. There is one other point we must not neglect to mention in connection with examining the garment, and that is when you find it has been carefully made, form infused, and every possible attention has been paid to your instructions; do not hesitate to give a word of commendation to the workman. A little praise is a most powerful stimulus in the production of excellence, and if you can only make the man feel that he has a reputation for doing his work well, he will scorn



the finish of any of the parts, have them rectified. It is always better to prevent the garment being returned for alteration than to have it sent back with an angry letter. Careful

#### ATTENTION TO DETAIL

Is a very important qualification for examining the garment, and in order that no part should be overlooked, it will be well to follow some systematic order such



the idea of scamping it. It will be as well for you to realise that your workmen have quite as much to do with the success of the garment as you have, and although yours is to be "the hand to guide and the mind to direct," yet, after all, it is the workman's skill which has to be practically applied if the garment is to be brought to a successful finish. Let the feeling of co-operation exist, and when a satisfactory finish has been arrived at, give the workman whatever praise is due to him for his painstaking effort.

## FOLDING AND PACKING A GARMENT.

The garment is now ready to be folded and packed up, and as a very great deal depends on this comparatively important operation, it will be well for us to offer a few comments on this operation in connection with executing an order for a Lounge Jacket.

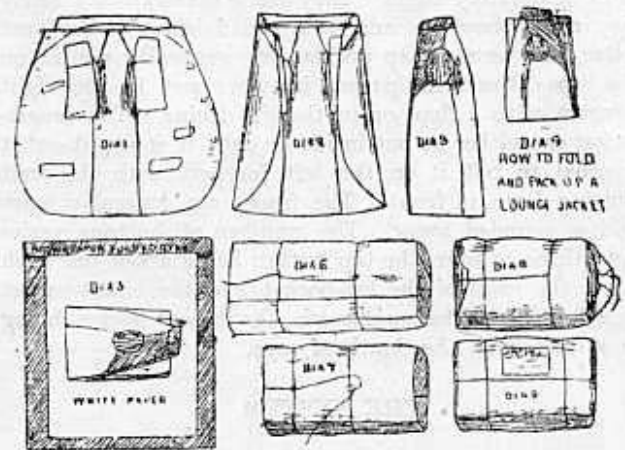
We, of course, assume that every detail of the customer's order has been carefully carried out, and the examination previously described has proved entirely satisfactory; we proceed to give the garment a brush, and then fold it up. We lay the garment on the cutting-board in front of us, and fold the sleeves over so that the cuff comes just below the crease row; the front is then turned back on top of the sleeves, as illustrated by Diagram 2, the two sides then folded one on top of the other, as illustrated on Diagram 3; then fold the bottom of the back over, and give one more fold to the garment lengthways, as illustrated on Diagram 4, then the jacket is ready for packing up.

In folding a garment the aim should be to avoid all unnecessary creases, and it seems to be a general opinion of the trade that the plan here illustrated is the most successful. We have seen some tailors who have folded a coat up with the collar turned down, but we do not think this is as good as the plan illustrated on Diagrams 1 to 4.

Assuming there are no other garments to be enclosed in the same parcel, we proceed to pack it up. We first select a piece of brown paper of convenient size, and on this we place a piece of white paper rather smaller; we then place the folded jacket about the middle of this, and fold over the edge of the brown paper which is farthest from you: this is illustrated on Diagram 5. Now bring the edge of the brown paper which is nearest to you over the top of the jacket, and then bring the edge farthest from you over on the top of that. Do not attempt to pack the parcel too tightly, although it is highly desirable that a slovenly appearance should be avoided. The paper having been wrapped round the jacket, we take a piece of string, place it round the parcel, about one-third from the end, form a slip knot, and draw the string close. We then put the string round the parcel a second time, about one-third from the other end, as illustrated on Diagram 6. We proceed, then, to turn the corners of the other side, and place it round both strings, as illustrated on Diagram 7; turn the parcel over again, fold in the corners of the other end, as shown on Diagram 8, bring the string up and fasten it at the starting point. The parcel is now packed and ready for the address label. It may be secured between

the two strings as shown on Diagram 9, and may be despatched either by train or by porter to its destination.

It may be well, however, at this stage, to conform to the custom of the trade with reference to entry; there are some bespoke trades who enter up their day-book from the order-book; there are others who expect every parcel to be entered in the day-book when it is despatched, but whichever plan is followed, the cutter must conform to the routine of the firm in which he is engaged. It may be well for us to point out that it is desirable to use paper of good quality for packing the garment which you have made. A very great deal depends on first impressions, and although, strictly speaking, the jacket which is sent home packed in a piece of dirty newspaper, and tied round with a piece of string which seems to be all knots, may be quite as well, if not better made than a garment that is sent



home nicely folded and packed in a cardboard box, yet there can be little doubt that the impression conveyed to the customer's mind will be all in favour of the garment sent home in the box, and all against the one sent home in the dirty newspaper. We are decidedly of the opinion that a little money spent in tissue paper and cardboard boxes is money wisely laid out. It is not so important to pack a tweed Lounge in a box as it would be a Dress Coat, consequently we have illustrated a description of packing up a parcel rather than putting it into a box, as we find in our contact with young men a very small number of them are able to pack up a parcel in a business-like manner, and as the majority of young men who take positions in the cutting-room not only have to cut and examine the garment, but must also pack it up and send it home in good form.



## THE FITTING LOUNGE.

For some time past Lounges have been getting very much closer-fitting than was formerly the case, so that many of the ultra-fashionable set have been wearing them as close-fitting as a body-coat, and although the general run of customers avoid extremes, yet they do not care to be left behind in the march of fashion, consequently they order a modified form of the latest style, and it is this that we illustrate on the opposite page. It is there shown with a seam down the back, finished with slit, a moderately close-fitting waist, a fish out under the arms, and ample spring over the hips, and in order to give the system for this briefly, we recapitulate the entire system.

## SPECIAL FEATURES.

May either be made up whole, or with a three-seamed back. The degree of closeness at the waist varies according to fashion. At the present time they are made to fit moderately tight. They are generally made fairly easy in the shoulders and scye, and finished with a neat collar and turn. Flap pockets are generally placed on the hips; the ticket-pocket is either put in the right forepart with a flap, or in the left facing. The breast-pocket can either be put inside or out; if it is put out it is usual to put it on the left forepart with the welt slanting down in front. The fronts are generally more or less rounded away. The number of buttons varies from three to four, the top button being about one inch above the level of the hip-pocket, and the ticket-pocket on a level with the waist-seam, the breast pocket being on a level with the depth of scye.

## THE SYSTEM.

Draw line O, 30.

O to 3 one-third depth of scye.

O to 9 the depth of scye.

O to 17 the natural waist length.

O to 30 the full length of back, plus  $\frac{1}{2}$  in. for seams.

Square lines at right angles to O, 3, 9, 17 and 30.

O to  $2\frac{1}{2}$  is one-twelfth of breast, less  $\frac{1}{2}$  in.

Come up from  $2\frac{1}{2}$ ,  $\frac{3}{4}$  in., and draw the back neck to J.

Measure off the width of back about 2 inches below point 3, the measure taken on the customer plus  $\frac{1}{2}$  in. for seams. Curve out  $\frac{1}{4}$  in. to shoulder-point, and draw shoulder-seam from  $\frac{3}{4}$  to  $\frac{1}{4}$ , as illustrated.

From 9, measure across to  $20\frac{3}{4}$ , the half-chest measure plus 2 to 3 inches; a good average quantity will be  $2\frac{1}{4}$  or  $2\frac{1}{2}$  inches.

From  $20\frac{3}{4}$  to E the across chest measure.

E to C the front shoulder measure, less the width of back neck.

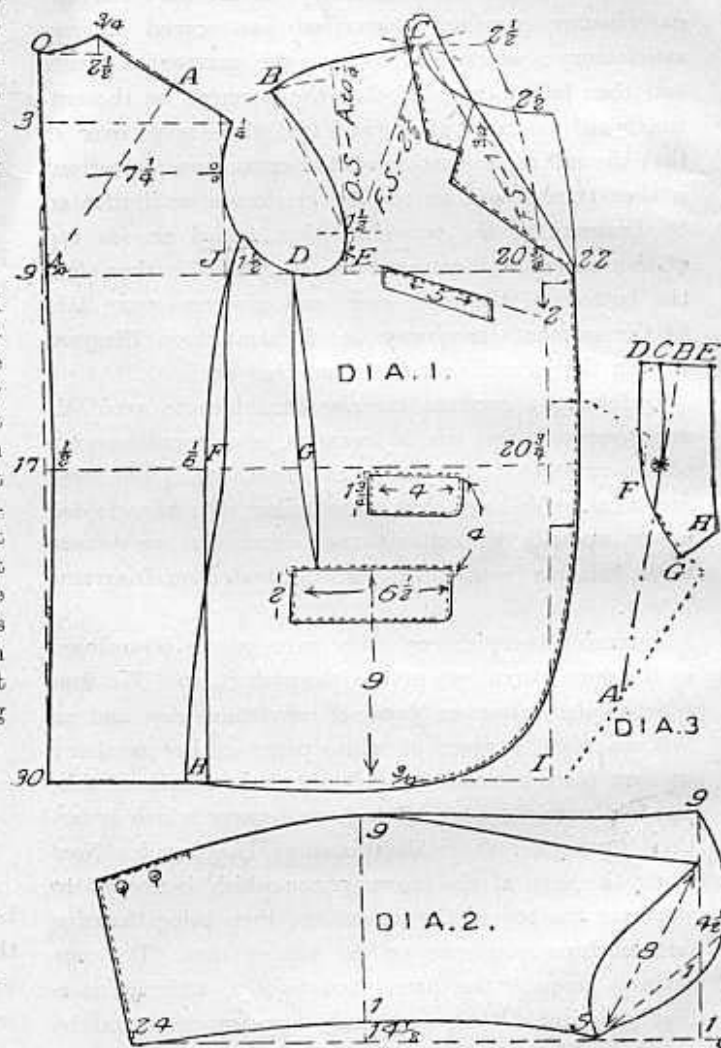
$20\frac{3}{4}$  to C,  $\frac{3}{4}$  more than E to C.

E to B over-shoulder measure less A to  $\frac{1}{4}$ , close to 9 on the back.

C to B one-fourth of an inch less than the width of back shoulder,  $\frac{3}{4}$  to  $\frac{1}{4}$ .

Shape the shoulder as illustrated by B, E, D. Hollow the back  $\frac{1}{2}$  in. at 17. Make width at back of waist one-sixth of breast. Take out 1 inch at F, and  $\frac{3}{4}$  in. at G, which is about 3 inches from the sideseam. Let the forepart overlap the back at bottom of sideseam 1 inch.

C to  $2\frac{1}{2}$  one-twelfth of breast less  $\frac{1}{2}$  in.



Measure up the waist to measure, plus  $2\frac{1}{2}$  inches, and so find point  $20\frac{1}{4}$ .

Add on  $1\frac{1}{4}$  in. of button-stand.

Drop bottom of forepart  $\frac{3}{4}$  in. below line drawn from 30 to I, and complete draft as shown.

## THE SLEEVE.

Draw lines at right angles to O.

O to 5 is the same distance as from J to E of the jacket.

O to I, 1 inch.



Make the sleeve-pitches as follows: The forearm pitch should be  $\frac{3}{4}$  in. above the level of the scye; the hindarm should be one-ninth of the half breast below point  $\frac{1}{4}$ .

Measure the distance between these two pitches.

Make 1 to 9 agree with this.

O to  $4\frac{1}{2}$ , half of 1 to 9.

Measure off the length of sleeve to elbow and cuff; make the width of the elbow one-fourth of the breast, plus  $\frac{1}{2}$  in.

Make the width of cuff one-sixth of the breast, plus  $\frac{1}{2}$  in.

Square the bottom of cuff at right angles to the hind-arm.

The forearm is hollowed 1 inch at 14.

For the underside, measure round the scye between the two pitches, and place this distance across from 5, as shown by 8.

### THE COLLAR.

Point A is  $\frac{1}{4}$  in. above the top button-hole.

Mark off from A  $\frac{1}{4}$  in. less than the width of stand.

Draw line through A through these points to B, B, D, the depth of fall desired.

D to C the depth of stand.

C to E the depth of fall.

Curve D, F, G as shown. Form collar-end at H, and finish as illustrated.

### ANOTHER STYLE.

By way of variety we give another style of whole-back Lounge, in which the forepart is cut without a fish under the arm, and, consequently, the waist suppression is slightly increased, and  $\frac{1}{2}$  in. is taken out between back and forepart at top of sideseam.

On this forepart we have illustrated a low-rolling turn, which requires a lowering of the gorge in front, so as to obtain a step in keeping with the lapel.

### THE SYSTEM.

Draw lines at right angles to O.

O to 3 one-third depth of scye,

O to 9 the depth of scye.

O to 17 the natural waist length.

O to  $29\frac{1}{2}$  the full length desired, plus  $\frac{1}{2}$  in. for seams.

Draw lines at right angles to 3, 9, 17, and  $29\frac{1}{2}$ .

From O mark in  $\frac{1}{4}$ , and from  $29\frac{1}{2}$ ,  $\frac{1}{4}$ , and draw centre of back straight.

O to  $2\frac{1}{2}$  one-twelfth breast less  $\frac{1}{2}$  in.

$2\frac{1}{2}$  to  $\frac{3}{4}$ , three-quarters inch, and curve up back neck.

2 inches below 3 measure off the width of back plus  $\frac{1}{4}$  in.

Curve out from 2 to  $\frac{1}{4}$ , and draw shoulder-seam.

9 to  $20\frac{1}{2}$  half chest, plus  $2\frac{1}{2}$  inches.

$20\frac{1}{2}$  to  $12\frac{1}{2}$  the across chest measure.

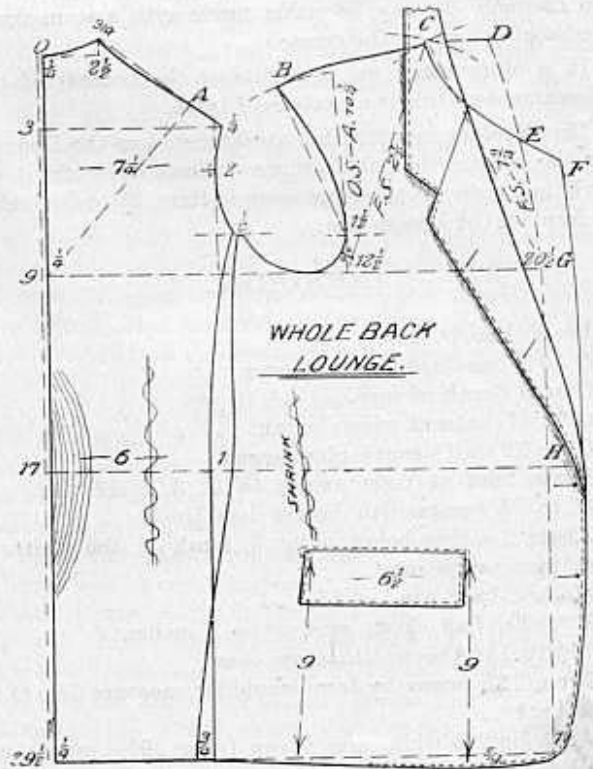
From  $12\frac{1}{2}$  sweep by front shoulder measure less O,  $2\frac{1}{2}$

Add  $\frac{3}{4}$  in. to this quantity, and sweep from  $20\frac{1}{2}$ .

This finds C, which is the neck-point.

From  $12\frac{1}{2}$  to B is the over-shoulder measure, less  $\frac{1}{4}$  to A of the back.

C to B  $\frac{1}{4}$  in. less than width of back shoulder,  $\frac{3}{4}$  to  $\frac{1}{4}$ .



### THE SIDESEAM.

Make width of back at waist one-sixth breast; take out 1 inch.

Square down from waist-line, and curve up to back scye as shown.

Take out  $\frac{1}{2}$  in. at top, and let bottom overlap  $\frac{3}{4}$  in.

Measure up waist to measure plus  $2\frac{1}{2}$  in.

C to D one-twelfth breast, less  $\frac{1}{4}$  in.

D to E to taste, say 4 or 5 inches.

Add on  $1\frac{1}{4}$  in. button-stand.

Drop fronts  $\frac{3}{4}$  in. below line, and complete front to taste.

Position and size of pocket is marked on forepart.

## FASHIONABLE REEFER.

## SPECIAL FEATURES.

The most noticeable feature of the Reefer is the double-breasted front, and although it is possible to make single-breasted reefers, yet the term is generally kept for the D.B. three-seamer.

The amount of overlap varies, and this governs the distance at which the buttons stand back from the edge.

The Reefer is worn as a dressy garment in the West End, but more often it is the working garment of naval men, and is known as the Pea Jacket, or Monkey Jacket. As a general rule it is made rather shorter than the Lounge. It may be either made with a seam down the back, or cut on the crease.

It is often made up with slits at the bottom of the sideseams, but this is a matter of taste.

The shoulder is cut rather straighter than the Lounge, for the reason that it is more difficult to work it up over the breast, as the front edge is from  $2\frac{1}{2}$  to  $3\frac{1}{2}$  inches in front of the breast line.

## THE SYSTEM.

- Draw line O, 29.
- O to 3 one-third depth of scye.
- O to 9 depth of scye.
- O to 17 natural waist length.
- O to 29 full length plus seams.
- Draw lines at right angles to O, 3, 9, 17, 29.
- O to  $2\frac{1}{2}$  one-twelfth breast less  $\frac{1}{2}$  in.
- About 2 inches below point 3, mark off the width of back plus two seams.
- Hollow back  $\frac{1}{2}$  in. at 17.
- 9 to  $20\frac{3}{4}$  half chest, plus 2 to 3 inches.
- $20\frac{3}{4}$  to  $12\frac{3}{4}$  the width across chest.
- From  $12\frac{3}{4}$  sweep by front shoulder measure less O to  $\frac{3}{4}$  of back.
- Add  $\frac{3}{4}$  in. to this, and sweep from  $20\frac{3}{4}$ , and where these segments intersect locates neck-point.
- Sweep from  $12\frac{3}{4}$  by the over-shoulder measure less  $\frac{1}{4}$  to A of the back.
- Make C to B rather less than  $\frac{3}{4}$  to  $\frac{1}{4}$  of back.

## THE SEAMS.

- Make the width of back about one-sixth breast; take out 1 inch between back and forepart, and let forepart overlap 1 inch at the bottom.
- Take out  $\frac{3}{4}$  in. fish under the arm.
- Make up waist to measure, plus  $2\frac{1}{2}$  inches.
- C to D one-twelfth breast less  $\frac{1}{2}$  in.
- D to E the same amount or to taste.
- Draw breast line from D through  $20\frac{3}{4}$ .
- Add on from  $2\frac{1}{2}$  to  $3\frac{1}{2}$  for overlap, and shape lapel to taste.

Drop the front  $\frac{3}{4}$  in. below line, and complete draft as per diagram.

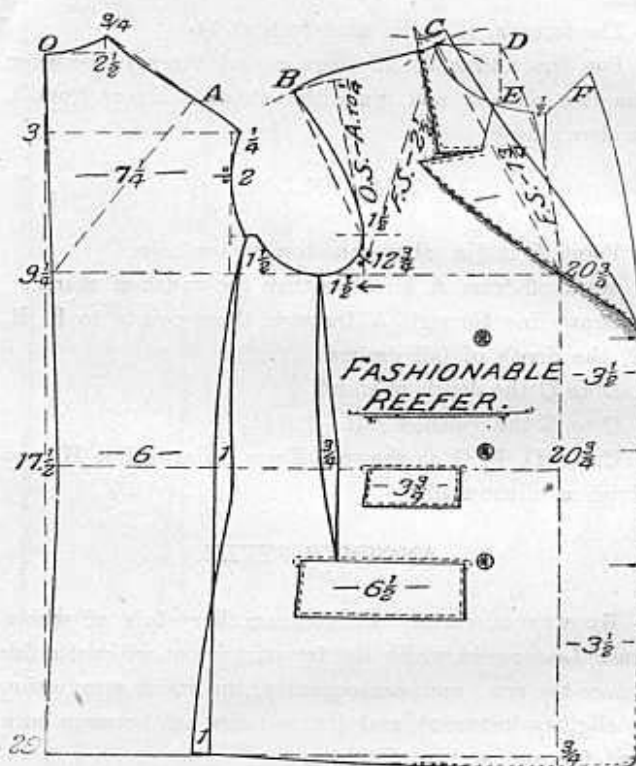
## HINTS ON MAKING.

The making-up of Reefers is, to all intents and purposes, the same as Lounges. The buttons are placed as far behind the breast line as the eye of the hole is in front of it.

The pockets are placed rather further back than in the Lounge (see diagram).

The front edge of the flap is finished square to match the front.

For naval garments the cuffs are often trimmed with gold lace, and the lapel made so that it buttons up to the throat in neat style.



## DRESS JACKETS.

The Dress Jacket partakes of the character of the Dress Coat as far as the lapels and fronts are concerned, but for the rest part they do not differ much from the ordinary Lounge. They are, however, kept free from all those extremes of style which are occasionally introduced.

The back is cut of moderate length, say about 30 inches, and may either have a three-seam or a whole-back.

The pockets on the hips are generally put in with welts, but occasionally a jeating is preferred as neater, and sometimes a flap is employed.

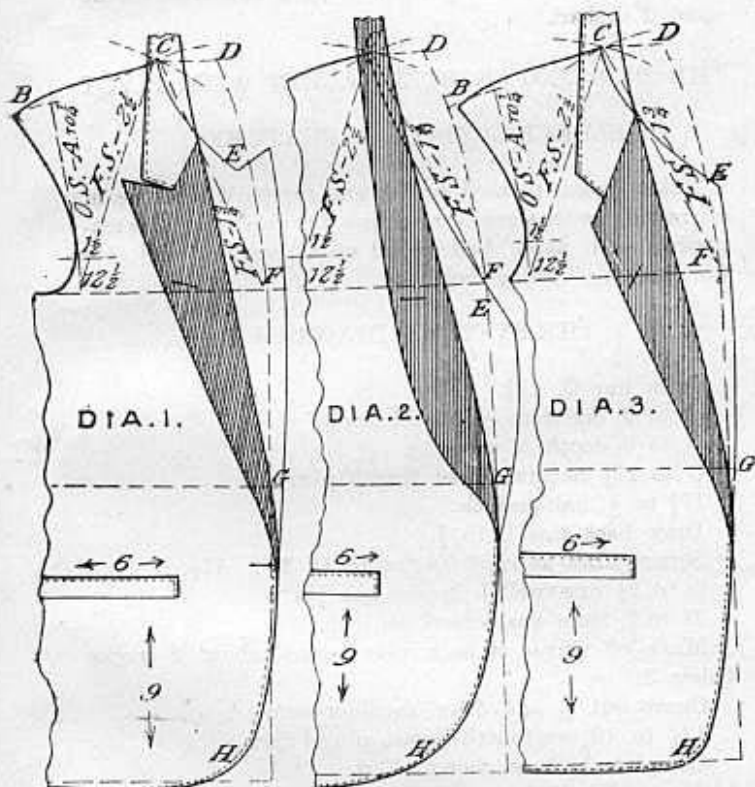
They are nearly always made of black coating of a rather light weight, but are sometimes made of velvet or velveteen.

## THE THREE STYLES

Illustrated are the most popular.

Diagram 1 shows the pointed lapel, to produce which the gorge is lowered about 1 or  $1\frac{1}{2}$  in. in front, and from 1 to  $1\frac{1}{2}$  in. added beyond the breast line at top to nothing at the waist. The top of the lapel is made to slope slightly upwards, and the lapel is faced with silk to the edge. A flower-hole is worked in the right lapel, and the turn is made to roll to the waist.

Diagram 2 illustrates the roll-collar front, and to produce this the gorge is lowered to within about 4 or 5 inches of the front, where it is desired for the lapel to turn; a little higher or lower is not of much importance, as it simply means the collar-seam is placed a little



higher or lower. The outline from E to G must be in harmony with the shape of the roll. In this style the silk is carried to the edge of the roll all round the neck. A flower-hole is worked in the left roll.

DIAGRAM 3

Portrays the right angle step-roll, which finds much favour. The gorge is lowered  $1\frac{1}{2}$  or 2 inches at E, and about  $\frac{1}{2}$  in. is added beyond the breast line at E and F to nothing at G. The collar is adjusted to this with a right angle step, and the whole is kept as neat as possible.

In addition to these styles there are some made with D.B. fronts for wear in the United States, but these are not worn in Great Britain.

## HINTS ON MAKING.

The making-up of a Dress Jacket should receive both care and attention, for, being a dress garment, the finish of the fronts must be of that neat and tasteful character which is invariably associated with dress garments. The silk used for the facings is generally of bright finish, and the edges are either plain or stitched right on the edge.

## ANOTHER STYLE OF NORFOLK JACKET.

## SPECIAL FEATURES.

Cut easy-fitting in chest, waist and hips. Usually, but not always, finished with pleats, either formed in the garment, or laid on. Invariably made with a belt round the waist. Often finished with a yoke back and front. Usually has large patch-pockets at hips, and vertical pocket under the pleat at breast.

The neck is generally finished with a neat collar and turn, but sometimes it is finished with a Prussian or Pantene collar, and made to fasten up to the throat.

Sometimes they are cut with separate skirts below waist-belt, so as to provide more spring over the hips.

For our diagram we have selected the simplest form, though from what we have said it will be gathered that the style shown in the diagram is the most popular.

## THE SYSTEM.

Draw line O, 29.  
O to 3 one-third depth of scye.  
O to 9 depth of scye.  
O to 17 natural waist length.  
O to 29 full length plus seams.  
Draw lines at right angles to O, 3, 9, 17, 29.  
O to  $2\frac{1}{2}$  one-twelfth breast less  $\frac{1}{2}$  in.  
 $2\frac{1}{2}$  to  $\frac{3}{4}$ , three-quarters inch, and draw back-neck.  
About 2 inches below 3 measure off the width of back plus seam, and curve out to  $\frac{1}{2}$ , as shown.  
Connect  $\frac{3}{4}$  to  $\frac{1}{2}$ , and so get shoulder-seam.  
9 to  $20\frac{1}{2}$  the half-chest plus  $2\frac{1}{2}$  inches.  
 $20\frac{1}{2}$  to  $12\frac{1}{2}$  the across chest measure.  
From  $12\frac{1}{2}$  sweep by front shoulder measure, less O  $2\frac{1}{2}$  of back neck.

Add  $\frac{7}{8}$  in. to this, and sweep from  $20\frac{1}{2}$ , and where these segments intersect each other locates the neck-point C.  
Sweep from  $12\frac{1}{2}$  by the over-shoulder measure, less 9 A of the back.

Make C B  $\frac{1}{4}$  in. less than  $\frac{3}{4}$  to  $\frac{1}{4}$  of the back. Shape scye as diagram.

## THE SEAMS.

Make the width of back at waist about one-sixth breast or a trifle wider, continuing it down to the bottom straight, and up into the scye, as shown.

Take out 1 inch between back and forepart, and let forepart overlap back about 1 inch.

Measure up waist to measure plus 3 inches.

C to D one-twelfth breast less  $\frac{1}{2}$  in.

D to E about the same.





## THE SKIRT. DIAGRAM 2.

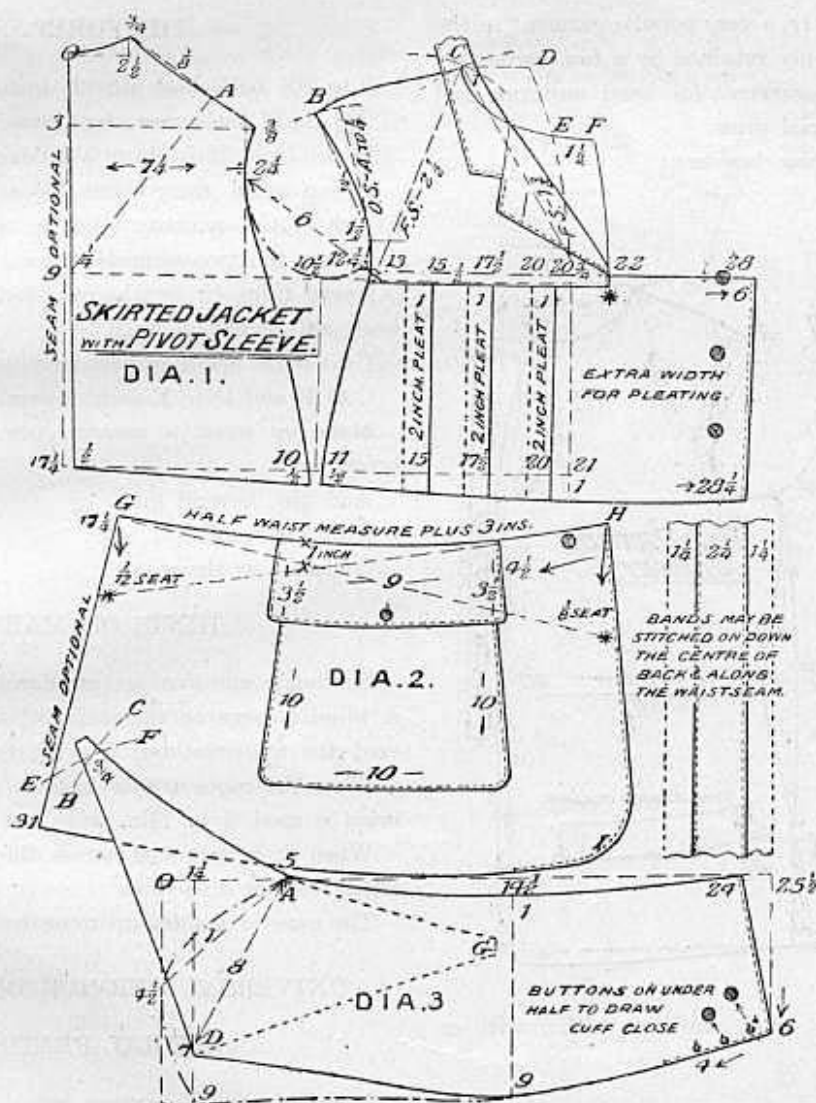
Square lines at right angles to G.  
 G to 31 length of skirt desired.  
 G to H half waist plus 2 to 3 inches.  
 H to \* one-eighth seat.  
 Mark down from G one-twelfth seat.  
 Square from H to I.

G on the sleeve, and is sewn to the back and forepart, so that the front comes at the waist.

Sometimes extra width is given to the sleeve, but that is optional.

## HINTS ON MAKING.

The back may be made plain or with a pleat laid on from top to bottom, and the belt put through it.



## THE SLEEVE.

Draft the topside sleeve as usual.

For the underside, measure from forearm pitch to 11, and sweep by this quantity from 5.

Measure from the hindarm pitch to 10, and sweep from D. Where these segments intersect locates point of undersleeve.

Add 1/2 in. for the extra length below waist line.

Make width of point 1/2 to 1 inch, and complete as usual.

When this is folded back it forms the flap shown by

The waist-seam is covered with the belt, which is, in some cases, stitched on at top and bottom.

The pleats in the forepart are all made to fold forward. Pockets may be inserted in these if desired.

The topside sleeve is put in as usual; the underside is simply sewn in to the seams, and terminates at the waist.

The outline of the collar and lapel is neat, and is made so that it will fasten to the throat if desired.

All the sewing should be strong, and the linings, etc., such as will stand rough wear.

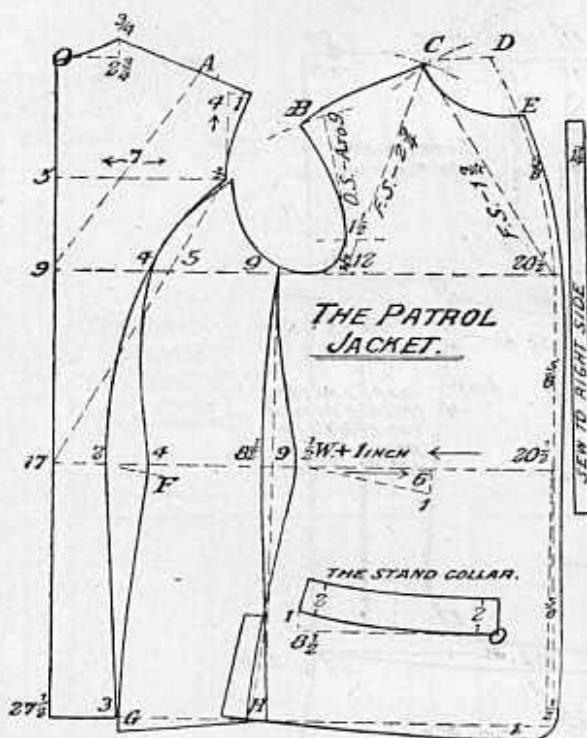
## THE PATROL JACKET.

## SPECIAL FEATURES.

Cut with whole back, high shoulder-seam, back same width at waist as body coat, sidebody slit at underarm-seam, finished at neck with stand collar; fastens down front with hooks and eyes. Is usually trimmed with flat-braid on the edges, and cross rows of cord or tubular braid; was, until recently, a very popular garment in the British Army, but is only retained by a few regiments.

It is a very popular garment for band uniforms and other kinds of semi-official dress.

Usually made from blue beaver.



Pockets are often put in on the hips, either with or without flaps.

## THE SYSTEM.

O to 5 half depth of scye plus  $\frac{1}{2}$  in.

O to 9 depth of scye.

O to 17 natural waist length.

O to 27 $\frac{1}{2}$  full length plus  $\frac{1}{2}$  in. for seams.

O to 2 $\frac{3}{4}$  one-sixth neck plus  $\frac{1}{4}$ .

2 $\frac{3}{4}$  to  $\frac{3}{4}$  three-quarters inch.

5 to back scye width of back plus  $\frac{1}{2}$  in.

Square up from this point one-ninth of breast, and spring out 1 inch.

Draw line from top of sideseam to 17, and hollow 1 inch.

Make width of back at waist one-ninth of the half breast.

Take out 1 $\frac{1}{2}$  to 2 inches from 2 to 4, and draw side-seam.

Place underarm-seam one-fourth breast from back.

Take out 1 $\frac{1}{2}$  in. under the arm.

## THE FOREPART.

9 to 20 $\frac{1}{2}$  half chest plus 2 $\frac{1}{2}$  inches.

20 $\frac{1}{2}$  to 12 the across chest measure.

Sweep from 12 by front shoulder, less O,  $\frac{3}{4}$ .

Sweep again, using point 20 $\frac{1}{2}$  as a pivot, and adding 1 inch to the quantity used for the first sweep.

Where the two segments cross locate neck-point C.

Sweep from 12 by the over-shoulder less A 9 of the back, and so find point B.

C to B the width of back shoulder less  $\frac{1}{4}$  in.

C to D and D to E each one-sixth of the neck.

Make up waist to measure plus 1 inch, and so find breast line.

Add  $\frac{5}{8}$  in. beyond this.

Drop the front at I  $\frac{3}{4}$  in.

Complete as shown.

## HINTS ON MAKING.

The hooks and eyes are put down the front alternately. A blind is sewn on the inside of the left breast to prevent the underclothing showing through.

When the edges are flat-braided, a coarse plait mohair braid is used, 1 to 1 $\frac{1}{4}$  in. wide.

When it is trimmed across the front there may be either four or five rows.

The general making-up must be smart.

## UNIVERSAL SERVICE DRESS JACKET.

## SPECIAL FEATURES.

Made of special mixture serge; single-breasted; cut as a Lounge Coat to the waist; very loose at the chest and shoulders, but fitted at the waist; a 2 $\frac{1}{4}$  in. expanding pleat down the centre of the back, sewn down below the waistband, and a waist-seam and band 2 $\frac{1}{4}$  inches wide; military skirt to bottom edge; a hook on each side at the waist; jacket cut low in front of the neck; turndown (Prussian) collar, to fasten with one hook and eye; tab underneath, with two buttonholes, to button across the opening; 2 $\frac{3}{4}$  inches fall in the front and 2 inches at the back; collar edges to run V-shape, showing



top button between; two cross-patch breast-pockets,  $6\frac{1}{2}$  inches wide and  $7\frac{1}{2}$  inches deep to the top of the flap, 2 inches box-pleat in the centre; two expanding pockets below the waist (pleats at the sides),  $9\frac{1}{4}$  inches wide at the top,  $10\frac{1}{2}$  inches at the bottom, 8 inches deep to the top of the pocket, fastened at the top with a small button; flap, with buttonhole, to cover pockets,  $3\frac{1}{2}$  inches deep,  $10\frac{3}{4}$  inches wide, sewn into bottom edge of waistband.

The top of the pockets should be sewn down at the corners in such a manner that on service the pocket can be expanded at the top also. Outside ticket-pocket in top of the waistband on the right side; inside watch-pocket, with leather tab above for chain or strap. Five large buttons down the front, the bottom one on the lower edge of waistband. To be lined or not, as required, with lining of similar colour to the jacket. Shoulder-straps of melton cloth the same colour as the garment, edged all round except at the shoulder-seam, according to the branch of the Service.

#### THE SYSTEM.

- O to 5 half scye depth plus  $\frac{1}{2}$  in.
- O to 9 depth of scye.
- O to 17 natural waist length.
- 17 to 1 one inch.
- O to  $2\frac{3}{4}$  one-sixth neck plus  $\frac{1}{4}$  in.
- 5 to 7 width of back plus  $\frac{1}{4}$  in.
- Square up one-ninth of breast and out 1 inch.
- 1 to 7 one-sixth breast.
- Allow  $2\frac{1}{4}$  in. for expanding pleat down back.
- 7 to  $8\frac{1}{2}$ ,  $1\frac{1}{2}$  in.
- $\frac{1}{2}$  to 21 half chest plus  $2\frac{1}{2}$  inches.
- 21 to  $12\frac{1}{2}$  across chest plus  $\frac{1}{2}$  in.
- Sweep from  $12\frac{1}{2}$  by front shoulder less O  $\frac{3}{4}$  of back.
- Add 1 inch and sweep from 21.
- C to D and D to E one-sixth of neck.
- Draw breast line from D to 21.
- Add on  $1\frac{1}{2}$  at top and  $\frac{1}{2}$  at breast to provide for two  $\frac{3}{4}$  in. V's taken out of neck.
- Sweep from  $12\frac{1}{2}$  by over-shoulder measure less  $\frac{1}{2}$  to A.
- C to B  $\frac{1}{4}$  in. less than back of shoulder.
- Take out  $1\frac{1}{2}$  in. cut at breast as shown.
- Drop front 1 inch at I; make waist up to measure plus 1 inch.
- Sew on button stand to right side.

#### THE SKIRT.

- Square lines at right angles to O.
- \* to F one-sixth breast.
- O to F to agree with bottom of back and forepart.

Hollow waist-seam  $1\frac{1}{4}$  in.

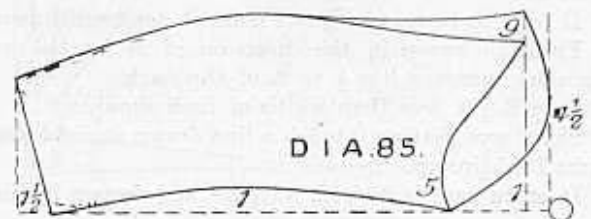
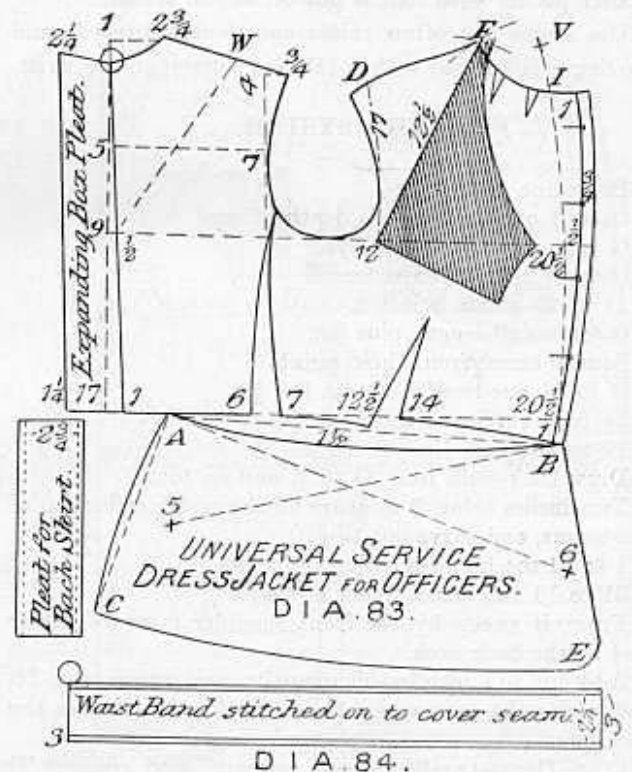
O to \* one-sixth breast less 1 inch.

Square front of skirt by F\*.

The skirt pleat, belt and collar are self-explanatory. The sleeve is of the usual type, the cuff being trimmed with distinctive marks agreeing with the wearer's rank.

#### HINTS ON MAKING.

This being a regulation garment, the official instructions must be carried out.



The hip-pockets are of the bellows or expanding pattern.

The collar is made up 1 inch larger than the linen collar.

Sealed patterns of this garment are kept at the War Office, Whitehall, where any tailor may inspect same free of charge, and any information obtained respecting the details of finish.

## THE RIDING LOUNGE.

## SPECIAL FEATURES.

Cut from 3 to 6 inches longer than usual; made close-fitting at the waist, with an abundance of spring over the hips. Back cut with three seams, the bottom of the centre-seam being finished with a slit, which is sometimes finished with a broad tack. It is cut to fit easily, and is usually finished with a fairly low turn. Flap-pockets put in on the slant are provided at the hips, and a patch-pocket with flap is put on at the breast.

The seams are often raised and double-stitched, and the sleeve is finished with a tab and button at the wrist.

## THE SYSTEM.

Draw line O 35.

O to 3 one-third of the depth of scye.

O to 9 the depth of scye.

O to 17 natural waist length.

17 to 25 about 8 inches.

O to 35 full length plus  $\frac{1}{2}$  in.

Square across from these points.

O to 21 one-twelfth breast less  $\frac{1}{2}$  in.

21 to 13, three-quarters inch.

17 to 13, about  $\frac{3}{4}$  in.

Draw back-seam from O to 7, and on to 25.

Two inches below 3 measure off the width of back plus two seams, and curve out to 3.

$\frac{1}{2}$  to 21 the half-chest plus  $2\frac{1}{2}$  inches.

21 to 13 the across chest measure.

From B sweep by the front shoulder measure less O to  $\frac{3}{4}$  of the back neck.

Add  $\frac{3}{4}$  in. to 1 inch to this quantity, and sweep from 21, and where the segments intersect each other locates the neck-point.

C to D one-twelfth breast less  $\frac{1}{2}$  in., and connect D with 21.

D to E to taste, as a guide make it one-twelfth breast.

From 13 sweep in the direction of B by the over-shoulder measure less  $\frac{1}{2}$  to A of the back.

C to B  $\frac{1}{4}$  in. less than width of back shoulder.

Shape scye, letting it touch a line drawn at right angles from 13,  $1\frac{1}{2}$  in. up.

If extra ease is desired, advance and deepen it  $\frac{1}{4}$  in.

## THE WAIST.

The width of back at the waist is about one-sixth breast, but below this point let it spring out by dropping down  $\frac{1}{4}$  in. from  $\frac{3}{4}$ , and squaring at right angles to  $\frac{1}{4}$  and  $6\frac{3}{4}$ .

$6\frac{3}{4}$  to  $7\frac{3}{4}$  about 1 inch.

Connect  $7\frac{1}{2}$  with  $7\frac{3}{4}$ , and find the spring of the lower part by measuring forward from  $7\frac{3}{4}$  6 inches, and dropping from 1 to  $1\frac{1}{2}$  in., and squaring down to I, and adding on a little round as shown.

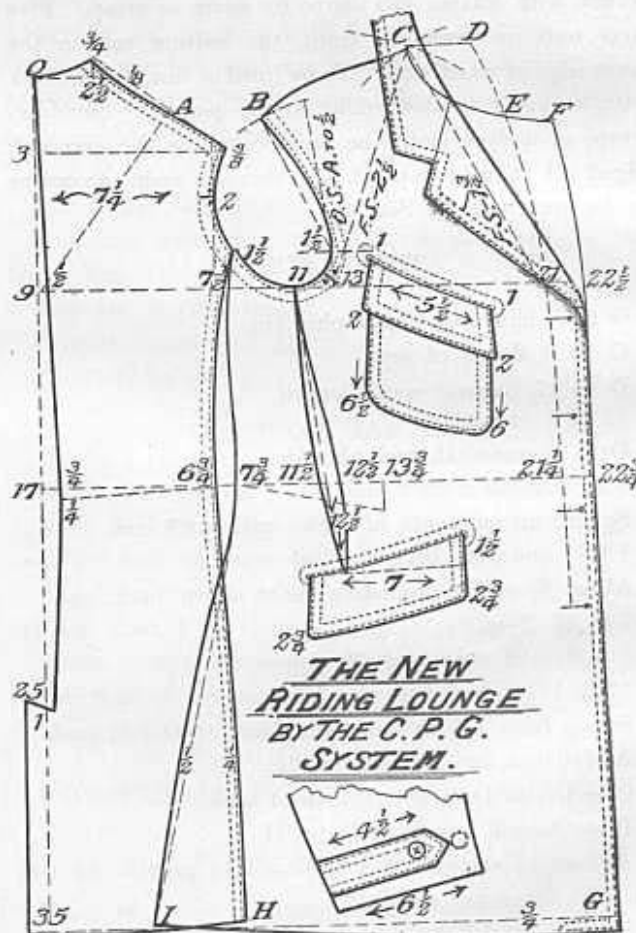
Take out a fish of 1 inch about  $3\frac{1}{2}$  inches from the sideseam, and terminate it about 4 inches below the waist.

Measure up the waist to measure plus  $2\frac{1}{2}$  inches, and so get  $21\frac{1}{4}$ .

Add on button-stand of  $1\frac{1}{2}$  in., and complete draft as shown, letting the bottom of the front drop  $\frac{3}{4}$  in. below line squared across from 35.

## HINTS ON MAKING.

In making-up riding Lounges, care should be taken to provide a rather forward-hanging sleeve. The seams



being raised and double-stitched, it is well to leave an inlay on the part that goes under. The left back should overlap the back; the sideseam should overlap the forepart, the back shoulder should overlap the forepart, and the topside sleeve should overlap the undersleeve. The forearm-seam is often left plain.

The pockets should be arranged to run towards the front. If the breast-pocket is patched, it should be fulled on all round, so as to make it pouchy. The shoulders should be carefully worked up, and the usual rules of good tailoring observed.

## PYJAMA JACKETS.

The pyjama sleeping suit has taken the place of the nightshirt during recent years to a considerable extent. It consists of two separate garments, jacket and trousers.

The style of the pyjama jacket is loose-fitting, buttoning or fastening in some other way up to the throat, and finished with a stand or Prussian collar. A patch-pocket is generally put on the left breast. The fronts and cuffs are either finished plain, or trimmed with cord, as illustrated on Diagram 1.

## THE SYSTEM.

O to 3 three inches more or less to taste.

O to 9 the depth of scye as taken on customer, or one-sixth chest plus 3 inches.

O to 17 natural waist length.

O to 28 full length plus  $\frac{1}{2}$  in. for seams.

17 to  $\frac{3}{4}$  about three-quarters of an inch.

Draw back line from O through  $\frac{3}{4}$ .

O to  $2\frac{1}{2}$  one-sixth neck.

$2\frac{1}{2}$  to  $\frac{3}{4}$ ,  $\frac{3}{4}$  in.

Width of back plus seam is measured off about 2 inches below 3.

9 to 20 half chest plus 2 inches.

20 to 12 across chest measure or one-fourth breast less 1 inch.

Sweep from 12 by front shoulder measure less O  $\frac{3}{4}$  of back; or this quantity from 12 to C may be made one-sixth breast plus 4 inches.

Sweep from 20 by  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. more than used for first sweep.

Point C is where the segments cross each other.

Sweep from 12 in the direction of B by the over-shoulder measure, less 9 A of the back.

If over-shoulder measure has not been taken, it may be estimated at one-third breast plus 5 inches.

C to B  $\frac{1}{4}$  in. less than  $\frac{3}{4}$  to  $\frac{1}{4}$  of back.

C to D one-sixth of neck.

D to E one-sixth of neck.

Draw breast line from D to 20, and square down, carefully noting that the total breast is not less than 4 inches over half customer's waist measure.

Make front  $\frac{3}{4}$  in. longer than back.

Add on  $1\frac{1}{4}$  in. for button-stand.

Place the sideseam about one-fourth breast from back. Let forepart overlap back about  $\frac{3}{4}$  in. at waist.

## THE SLEEVE.

Draw lines at right angles to O.

O to 5 one-eighth breast plus  $\frac{1}{2}$  in.

O to  $\frac{3}{4}$ ,  $\frac{3}{4}$  in.

$\frac{3}{4}$  to 9 distance between the two pitches at top.

Hindarm pitch is 2 inches below shoulder point.

Forearm pitch  $\frac{7}{8}$  in. up from 12.

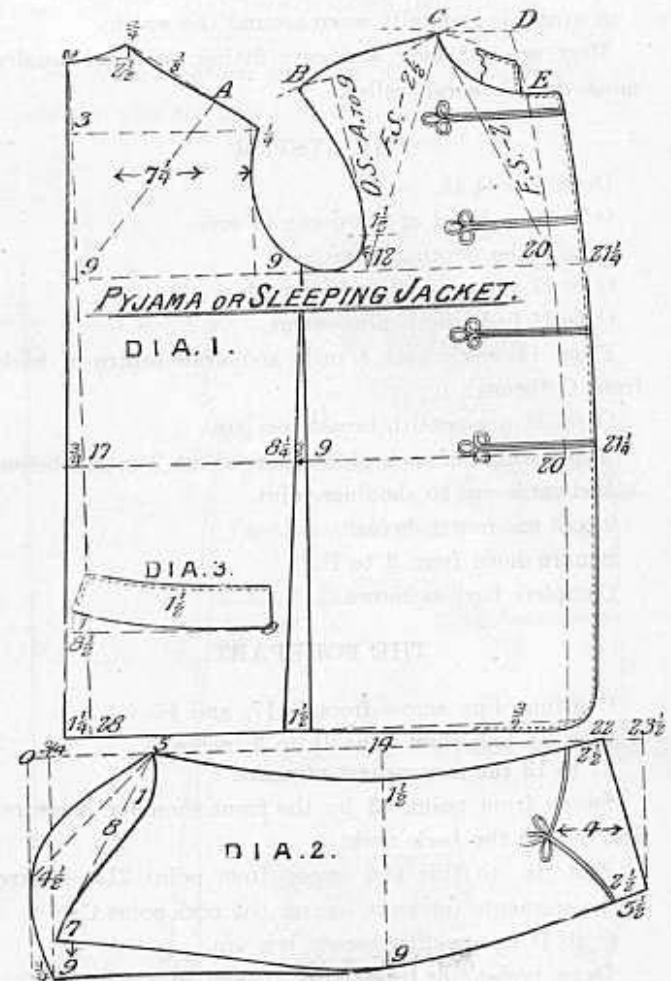
Measure off length of sleeve required to elbow and cuff.

Hollow elbow at forearm 1 to  $1\frac{1}{2}$  in.

Make width of elbow and cuff to taste, say cuff one-sixth breast less  $\frac{1}{2}$  in.

Elbow one-sixth breast plus  $1\frac{1}{2}$  in.

Measure round the bottom of scye between the two pitches, and apply that measure from 5 to 7.



## THE COLLAR.

O to  $8\frac{1}{2}$  half neck plus  $\frac{1}{2}$  to 1.

$8\frac{1}{2}$  to 1 one inch.

Width of collar about  $1\frac{1}{2}$  in.

## HINTS ON MAKING.

These jackets are made up without lining beyond a narrow facing down the front. The seams and edges are turned in and finished in a way suitable for washing. The edges are generally single-stitched.



## DRESSING GOWNS.

These garments are made from a variety of material from the simple loose make of woollen cloth to the most elaborate design of silk.

An almost equal variety is noticeable in the way they are finished. The cheaper ones are made up with patch pockets and unlined, whilst the better ones are lined and trimmed in expensive style.

In these latter the collar and cuffs are quilted, and the fronts, edges and pockets are trimmed with fancy cord.

A girdle is generally worn around the waist.

They are cut long and easy fitting, and are usually finished with a roll collar.

## THE SYSTEM.

Draw line O 46.

O to 3 one-third of the depth of scye.

O to 9 the depth of scye.

O to 17 the natural waist length.

O to 46 full length plus seams.

From 17 mark back 1 inch, and draw centre of back from O through 1.

O to 2½ one-twelfth breast less ½ in.

Apply width of back plus seams, about 2 inches below 3, and curve out to shoulder-point.

9 to 9 one-fourth breast.

Square down from 9 to 1.

Complete back as shown.

## THE FOREPART.

Continue line across from 9, 17, and 46.

9 to 21 half chest plus 2½ to 3 inches.

21 to 13 the across-chest measure.

Sweep from point 13 by the front shoulder measure less O ¼ of the back neck.

Add ¾ in. to this and sweep from point 21. Where these segments intersect locates the neck-point C.

C to D one-twelfth breast less ½ in.

Draw breast line from D to 21, and square down.

Sweep from point 13 by the over-shoulder measure less 9 A of the back, and so find point B.

C to B a trifle less than width of back shoulder.

Shape scye, sinking it about ¼ in. below the line.

Let forepart overlap back 1 to 1½ in. at waist, and draw sideseam as shown.

Make D to E about one-eighth breast.

Allow 2½ to 3½ inches for overlap, and complete as shown.

The sleeve is cut in the same style as for a coat with a little extra width at elbow and cuff.

The variations are:

Hollow forearm at elbow 1 inch.

Make width of elbow one-fourth breast less ½ in., and wrist one-sixth breast plus 1 inch.

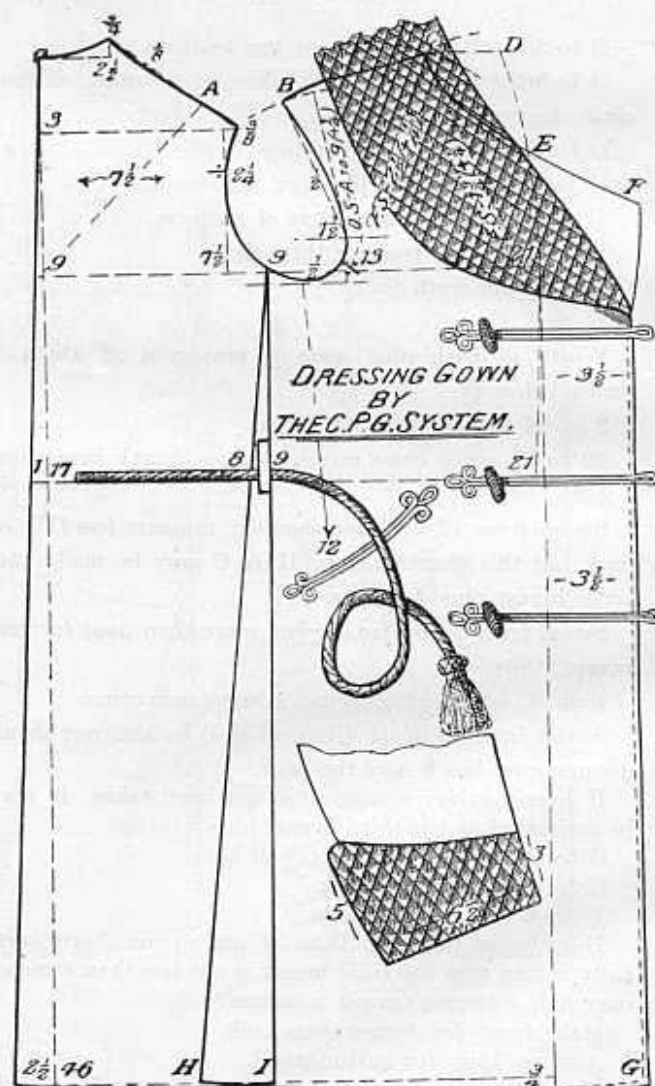
## HINTS ON MAKING.

The making-up is very simple, and is generally on the same lines as a jacket.

Canvas is put through the fronts and collar.

The pockets are stayed with linen.

The fulness of the sleeve is kept on the top of the shoulder, starting about 1 inch from the seam.



The edges are stitched.

Loops are put on the sideseam for the girdle to go through.

When the body is not lined the seams are often raised. Very little special manipulation is put into these garments, as they are intended to fit loosely.

They must, however, be finished tastefully.

## SMOKING JACKET.

The smoking jacket is a garment of the Lounge type, and is made with a whole back and D.B. fronts, a wide roll collar, and generally easy fitting. It is made up from various fancy materials, many of which are made expressly for garments of this description. The fronts are frequently trimmed with cord, and the cuffs and collar finished with silk of a different colour of pattern and quilted. Hip pockets are put in with corded mouth, the cord being finished at the ends to match the fronts.

## THE SYSTEM.

Draw line O 30.  
O to 3 one-third depth of scye.  
O to 9 depth of scye.  
O to 17 natural waist length.  
O to 30 full length plus  $\frac{1}{2}$  in.  
Mark in from O and 30,  $\frac{1}{4}$  in., and draw line for centre  
of back.  
Square lines at right angles to O, 3, 9, 17, 30.  
O to  $2\frac{1}{2}$  one-twelfth breast less  $\frac{1}{2}$  in.  
 $2\frac{1}{2}$  to  $\frac{3}{4}$  three-quarters inch, and shape back neck.  
Two inches below 3 measure off the width of back  
plus seam, and curve out to  $\frac{3}{8}$ .  
Shape back shoulder-seam from  $\frac{3}{4}$  to  $\frac{3}{8}$ , hollowing it  $\frac{1}{8}$   
between  $\frac{3}{4}$  and A.  
17 to  $6\frac{3}{4}$  one-sixth breast plus  $\frac{3}{4}$ .  
Square down from  $6\frac{3}{4}$ , and continue into the back scye  
through 7 $\frac{1}{2}$ .

THE FOREPART.

9 to  $20\frac{3}{4}$  half chest plus  $2\frac{3}{4}$ .  
 $20\frac{3}{4}$  to  $12\frac{3}{4}$  the across-chest measure.  
 Sweep from  $12\frac{3}{4}$  by front shoulder, less O 3 of the back.  
 Add  $\frac{3}{4}$  in. to this and sweep from  $20\frac{3}{4}$ . Where these segments intersect locates neck-point C.  
 Sweep from  $12\frac{3}{4}$  by the over-shoulder measure less  $\frac{1}{4}$  A of the back, and so get point B.  
 C to B a trifle less than width of back shoulder.  
 Shape scye, sinking it  $\frac{1}{4}$  in. or so to provide extra ease.  
 Take out  $\frac{1}{2}$  in. between back and forepart, and allow forepart to overlap back  $1\frac{1}{2}$  at bottom.

C to D one-twelfth breast less  $\frac{1}{2}$  in.

D to E one-twelfth breast plus 1 inch.

Square down from 20 $\frac{3}{4}$ , and complete breast line up to D. Add 3 to 3 $\frac{1}{2}$  inches for overlap, and shape turn at F to taste.

Add  $\frac{1}{2}$  in. at bottom and complete as per diagram.

The sleeve is cut as for an ordinary jacket, making the elbow about  $8\frac{1}{2}$  and cuff about  $6\frac{1}{2}$  inches wide.

### HINTS ON MAKING.

These garments are generally lined through, and are made up with the one idea of providing comfort. The

## BOY'S LOUNGE JACKET.

## SPECIAL FEATURES.

A plain, easy-fitting, three-seamer, with neat collar and turn, buttoning three, the bottoms of the forepart neatly rounded away. Flap pockets on the hips; out breast-pocket with welt, and in-breast-pocket. Finished neatly and strong.

The juvenile figure is usually large in the waist and shoulders compared to the chest; often erect, except in the larger sizes, where there is often a tendency to stoop. Generally made from serge, or some strong tweed.

## THE SYSTEM.

Draw line O  $24\frac{1}{2}$ .

O to  $2\frac{1}{4}$  one-third scye depth.

O to  $6\frac{3}{4}$  the scye depth.

O to 13 natural waist length.

O to  $24\frac{1}{2}$  full length, plus seams.

Square lines at right angles to these points.

O to  $2\frac{1}{8}$  one-twelfth breast less  $\frac{1}{2}$  in.

$2\frac{1}{8}$  to  $\frac{5}{8}$ , five-eighths of an inch.

Measure off width of back at  $15\frac{1}{2}$ , allowing for two seams.

Curve out  $\frac{1}{4}$ , and draw shoulder-seam from  $\frac{5}{8}$  to  $\frac{1}{4}$ .

Shape back scye.

Hollow back-seam  $\frac{1}{4}$  to  $\frac{3}{8}$ .

Make width of back one-sixth chest.

Square down from this point, and continue up into the back scye as shown.

$6\frac{3}{4}$  to 15 half chest plus 2 to  $2\frac{1}{2}$  inches.

15 to  $9\frac{1}{4}$  across chest measure.

Sweep from  $9\frac{1}{4}$  by the front shoulder less width of back neck.

Add  $\frac{1}{2}$  in. to this quantity, and sweep from 15, and so get neck-point C.

Sweep by the over-shoulder less  $\frac{1}{4}$  to A of the back.

C to B a trifle less than the width of back.

Shape scye as shown by these points.

C to D one-twelfth breast less  $\frac{1}{2}$  in.

D to E the same as C to D, or to taste.

Take  $\frac{7}{8}$  in. between  $4\frac{3}{4}$  and  $5\frac{1}{2}$  of the sideseam. Let forepart overlap back about  $\frac{7}{8}$  in.

Measure up waist to measure plus 2 or  $2\frac{1}{2}$  inches.

Add  $1\frac{1}{4}$  for button-stand, and shape lapel and front to taste.

Add  $\frac{1}{2}$  in. extra length to bottom and complete to taste.

## THE SLEEVE.

O to 4 the width of the scye.

O to  $\frac{3}{4}$ , three-quarters inch.

Locate hindarm pitch  $1\frac{1}{2}$  in. down from shoulder-seam, and forearm pitch  $\frac{7}{8}$  in. above scye level.

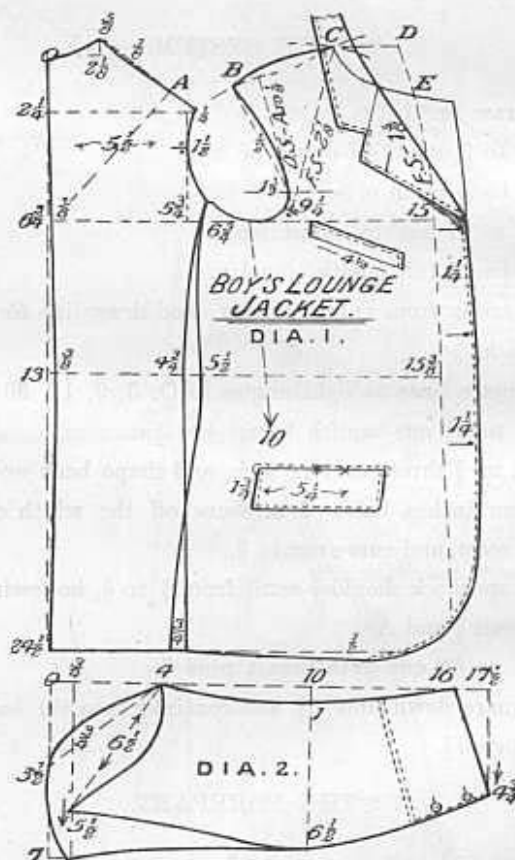
Measure up the size of top scye between the two pitches, and apply this quantity from O to 7.

O to  $3\frac{1}{2}$  is half O, 7.

Measure off length to elbow and cuff.

Hollow forearm at elbow 1 inch.

Make width of elbow one-fourth breast less 1 inch, and cuff rather more than one-sixth breast.



For the underside sleeve measure round the underside of scye, and apply from 4 to  $5\frac{1}{2}$ .

Complete to taste.

## HINTS ON MAKING.

The hip-pockets are put in about  $3\frac{1}{2}$  inches below the waist.

Size of flap a little wider than the cuff of the sleeve.

The pockets should be of strong material and well stayed.

The edges should be neatly stitched.





## THE CLERICAL LOUNGE.

The next garment we have to consider is the Clerical Lounge, a style of garment which is very much in favour with all classes of clergymen, being a great favourite in the library, as well as those occasions when an easy style of dress is suitable. These are, of course, generally made from black cloth, the most popular make of material being serge; the edges are neatly stitched in the same style as the ordinary Clerical Frock.

## THE SPECIAL FEATURES

Of the Clerical Lounge are neatness of finish, ease in fitting, and forward-cut forepart.

Draw line O 29, and mark off O to 3 one-third depth of scye, or to taste.

O to 9 depth of scye.

O to 17 natural waist length.

O to 29 full length plus  $\frac{1}{2}$  in.

Draw lines at right angles to these points.

From O to  $2\frac{1}{2}$  may either be made one-sixth of neck or one-twelfth of the breast, minus  $\frac{1}{2}$  in.

The neck measure is certainly the best for those coats finished with a stand collar, as it is then very important that this part of the garment should be exactly the size required by the customer.

Measure across from 3 to  $7\frac{3}{4}$  the width of back plus three seams, and draw shoulder-seam from  $\frac{3}{4}$  to  $7\frac{3}{4}$  as illustrated.

From 9 to  $20\frac{1}{2}$  is half the chest plus  $2\frac{1}{4}$  in.

From  $20\frac{1}{4}$  to  $12\frac{1}{4}$  is the across-chest measurement.

From this latter point sweep by the front shoulder measure less width of back neck in the direction of F.

Now add 1 inch to this quantity.

Make point  $20\frac{1}{2}$  the pivot, and sweep again in the direction of point F, and where the two segments intersect each other locates the neck-point.

From F mark out to V one-sixth of neck, and from V to I is the same amount; this, however, may be increased when the coat is made with a turn, as shown on the large diagram.

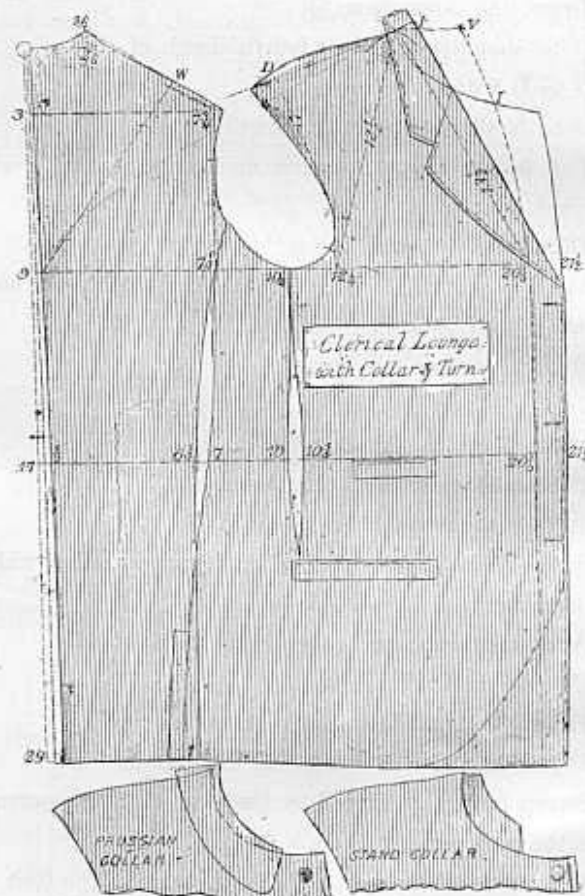
When a stand or Prussian collar is used at the neck, care must be taken to get the gorge the exact size, and if V to I is made one-sixth of the neck, this will generally be found to work out accurately.

Draw line from V through I to  $20\frac{1}{4}$ , and sweep from point  $12\frac{1}{4}$  by the over-shoulder measure, less distance from 9 W of back.

Mark the width of shoulder from F to D a trifle narrower than the back, and shape the scye as shown.

## POSITION OF SEAMS.

The width of the back is usually made one-sixth of the breast. When a seam is put down the centre of the back it is hollowed  $\frac{3}{8}$  in., but when there is a wholeback mark in from O  $\frac{1}{4}$  in., and from 17  $\frac{1}{2}$  in., and draw straight through to bottom. The waist is suppressed  $\frac{3}{4}$  in. between the back and forepart, and 1 inch is given for the spring at the bottom of the forepart. A fish is taken out under the arms of about  $\frac{3}{8}$  in., and the waist is made up to measure, plus about 2 inches.



This garment must not fit too closely, or else its character will be spoilt.

The front of this jacket is to be cut as straight as possible. For the ordinary collar and turn put on  $1\frac{1}{4}$  in., but for the stand or Prussian collar add on  $1\frac{1}{4}$  in. for the button-stand on the button side, and only 1 inch to the hole side.

The sleeves are cut in the ordinary way.

## HINTS ON MAKING.

The Clerical Lounge differs very little from any other Lounge as far as the make is concerned. Strength must certainly be imparted, and the pockets well stayed; they

must not, however, be clumsy, as neatness is one of the special features of this garment. The edges are invariably stitched close to the edge, and although plain buttons are the order, yet occasionally a horn button is used. Special care is necessary in the making-up of the collar, so that the ends shall run in the right direction, and the top edge shaped to show the exact amount of white collar all the way round. It is not often that an outside breast-pocket is worn with this garment, two inside breast-pockets being the more general plan followed.

On our diagram we have illustrated the hip-pocket put in with a welt, but here again there is no regulation; the welt pocket has a neater appearance, though the flap is preferred by some.

### THE LOUNGE FOR LIVERY SERVANTS.

The Lounge for livery servants is usually made somewhat different to the ordinary Lounge; we therefore give a diagram showing how to embody the characteristic features of style. As a general rule, it will be found that coachmen and grooms like their garments to be smart-fitting, and, at the same time, easy. In many cases they show a decided preference for woollen or tweed lining, whilst many of them also prefer the seams raised. They have well-developed shoulders, and require an easy scye. One of the principal features is to avoid following the present fashion very closely, and, at the same time, there must be nothing clumsy or old-fashioned about them.

### THE SYSTEM.

The measures, of course, have been taken in the ordinary way, and these will be found sufficient to indicate any variation which may exist in the size and shape of the shoulder, so that all we have to do is to apply them in the ordinary way.

We begin by drawing line O 29, and proceed to mark off the depths; the slope of shoulder we make  $\frac{1}{2}$  in. more than usual, so that O to 3 $\frac{1}{2}$  is half an inch more than one-third of the depth of scye.

O to 9 is the depth of scye; O to 17 the natural waist; O to 29 full length plus  $\frac{1}{2}$  in.

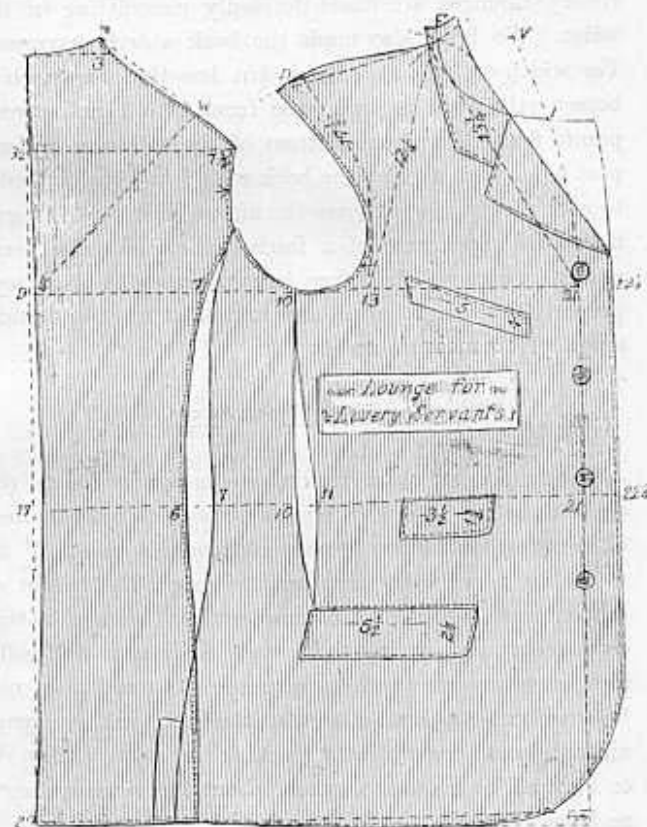
If these garments are made with a back-seam—and we may say that this is generally the custom—then it may be hollowed at the natural waist  $\frac{1}{2}$  in., and the back-seam drawn from O to  $\frac{1}{2}$  and on to 29.

We now proceed to draw lines at right angles to the various points in order that we may mark off the widths. The back neck may be made one-twelfth of breast, as

from O to 3, from which point mark up  $\frac{3}{4}$  in. and shape the back neck. From 3 $\frac{1}{2}$  to 7 $\frac{3}{4}$  mark off width of back, plus three seams, and shape the shoulder from  $\frac{3}{4}$  to 7 $\frac{3}{4}$ , as illustrated.

From 9 measure across to 21 the half-chest measure, plus from 2 to 3 inches, the quantity allowed, in this way providing for the thickness of the lining used, and the weight of the material from which the garment is made.

From 21 to 13 measure back the width across chest, and from 13 sweep by the front shoulder measure, less width of back neck, in order to locate point.



Now add from  $\frac{3}{4}$  in. to 1 inch to this quantity, and sweep again from point 21, and where the two segments intersect each other locates the neck-point. If the material is very thick, such as a Derby, or a double-milled Bliss's Tweed, then it will be well to add  $\frac{3}{4}$  in., as it will be found difficult to manipulate the breast of garments made from such goods.

To find point D, use the over-shoulder measure, less  $\frac{1}{4}$  W of back. It will be seen on the diagram that we have indicated both the front and over-shoulder measure larger than usual, a feature, we think, that will be found in harmony with practical experience for this class of customer. Still, whenever the shoulder measure is taken



direct, it should be applied in the usual way, making 13 the pivot, and sweeping to find D. Draw line from F to D, mark width of shoulder  $\frac{1}{4}$  in. less than width of back, add on about half of round, and draw shoulder-seam.

Now draft the scye as illustrated, keeping it as hollow as possible just above 13, and as high up as possible at back scye. We now come to the

### LOCATION OF SEAMS.

Here, again, our draft varies from the ordinary plan. Livery Lounges are made decidedly close-fitting in the waist. We have also made the back a trifle narrower. The width of back at waist is  $\frac{1}{2}$  in. less than one-sixth of breast; the waist is suppressed from 1 to  $1\frac{1}{2}$  in. between points 6 and 7, and the bottom of the sideseam of forepart is made to overlap the back with  $\frac{3}{4}$  to 1 inch in order to give plenty of room over the hips. This gives the garment the appearance of a fairly hollow sideseam, consequently care will be taken to manipulate the back scye properly in order to avoid any fulness at the top of side-seam. Now measure up the

### SIZE OF THE WAIST,

Allowing the same for making-up as was added to the chest measure. From F measure out to V half an inch less one-twelfth of the breast, and connect points V 21 to 21 as shown. In drafting the gorge, the height of button must be taken into consideration, as men of this class frequently desire their coats to button decidedly high, in which case the front of gorge at point I must not be cut down too low, otherwise the lapel will be insignificant, and, consequently, lacking in style. From V to I should be made somewhere about the same distance as from F to V.

Now add on  $1\frac{1}{4}$  in. for button-stand in the front, and draft the outline of the garment in harmony with these points. The front of the forepart is brought three-quarters of an inch below the line drawn at right angles to 29.

In cutting the sleeve for this garment, arrange for a somewhat forward hang.

### HINTS ON MAKING.

The general features to be observed in making up a livery garment are strength and plainness; anything in the way of surplus stitching, as far as linings and facings are concerned, is generally looked upon as out of place. Many of these customers have a decided preference for raised seams.

We have left an inlay on the bottom of the sideseam on the diagram, to provide for slits at the bottom of the sideseam. In inserting the pockets it will be necessary to make them roomy and strong; the stays should be carefully placed, and the material from which the pockets are made should be of a substantial character.

As a general rule, it will be found wise to use fairly strong trimmings, and to avoid all fancy patterns.

The last point we would notice for garments of this class is for the cutter to show every possible attention to the whims and fancies of his customer, as it is of the utmost importance to keep on good terms with them if their trade is to be retained.

### PANTRY JACKET.

There is another style of jacket worn by livery servants which is quite distinct from that which we have just dealt with, and as it has many special features, we will take it for our consideration on the present page. It is worn mostly by footmen when at work in the pantry, and is consequently made from a washing material, so that it can be readily cleaned. This, of course, necessitates a special style of making, upon which we shall have more to say later on.

### LEADING FEATURES.

This jacket is somewhat of the same style as a little boy's Eton Jacket. They are, however, generally made up with sideseams only, after the style of an ordinary Lounge. They are cut to come to the hips, so as to well cover the vest, and are made up to button. We have indicated on the diagram how this garment can be cut with a back, sidebody, and forepart, as well as the other style, which consists of back and forepart only. It is generally finished with two welt pockets on the hips, and is made from striped jean, the stripes being arranged to run vertically.

Draw line O to 3,  $21\frac{1}{2}$ , one-third depth of scye.

O to 9 depth of scye.

O to 17 natural waist length.

O to  $21\frac{1}{2}$  full length, plus  $\frac{1}{4}$  in.

Square lines at right angles to these points.

Make O to  $2\frac{1}{2}$  half an inch less than one-twelfth breast.

Come up  $\frac{3}{4}$ , and shape the back neck.

From 3 to  $7\frac{1}{2}$  is the width of back plus two seams.

Shape the shoulder-seam from  $\frac{3}{4}$  to  $7\frac{1}{2}$ . From 9 to  $20\frac{1}{2}$  is half-chest measure, plus  $2\frac{1}{2}$  inches.

From  $20\frac{1}{2}$  to  $12\frac{1}{2}$  is the width across chest.

Use point  $12\frac{1}{2}$  as a pivot, and sweep by front shoulder measure less the width of back neck.

Now add  $\frac{3}{4}$  in. to that quantity, and sweep from point  $20\frac{1}{2}$ . Where the two segments intersect each other locates the neck-point, F.

To get the shape of the shoulder, point D, deduct the distance 9 W of the back from the over-shoulder measure, and by the remainder sweep from point  $12\frac{1}{2}$ . The width of the shoulder from F to D is a trifle less than the width at the back. By these points shape the scye.

From F to V make one-twelfth of the breast less  $\frac{1}{2}$  in. From V to I one inch more than from F to V. Draw breast line from V through I to  $20\frac{1}{2}$ , from which point square down, except when the waist is very large.

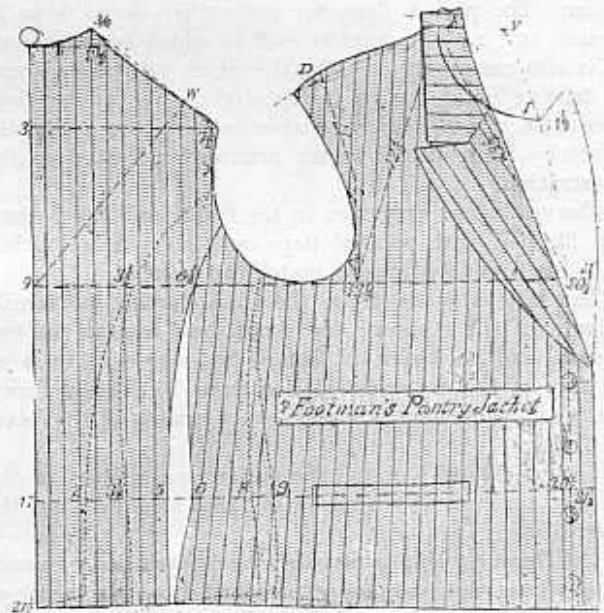
Shape the gorge from F to I, and add on the necessary amount beyond the breast line to form a neat lapel.

#### THE POSITION OF THE SEAMS.

As we have already indicated, there are different opinions as to where the seams should be located. For general purposes, however, the sideseam is considered all sufficient, and for this purpose the width of back at waist is made rather more than one-eighth of the breast measure. A little wider or narrower is a matter of small importance, as the back is cut on the crease, as it is not intended to fit too closely, it being a working garment intended to be put on easily, so that if the waist is suppressed 1 inch between 5 and 6, that will be found sufficient. The dotted lines at 2,  $3\frac{1}{2}$ , 8, and 9 show the position of the seams with the sidebody as arranged. The plan is often followed when the jacket is made up for a ship's steward, and in that case the garment is made from black cloth, and, as a general rule, these are made to extend below the waist about 4 or 5 inches, the lapel being made with the usual step. We have seen them made with a roll collar; but we think this may be looked upon as an exception rather than the general rule. Similar jackets to these are made for page boys, but in that case they are made to fasten up to the throat with the usual stand collar.

#### HINTS ON MAKING.

These garments being intended for frequent acquaintance with the wash-tub, must be made up as free as possible from interlining; as a general rule the canvas or linen for staying the buttons and buttonholes being the narrowest possible strip, and the lining of white silesia; the buttons are covered with the same material, and care should be taken to use only brass moulds for this purpose, otherwise the buttons will rust the first time they are washed, and probably stain the front of the garment. It is customary to leave a good inlay across



the bottom, and to finish the cuffs with two holes and buttons, a row of stitching being put between the two buttons and the cuff. The sleeve lining should either be sewn in one with the sleeve-seam, after the style followed for sleeve vests, or the lining should be carefully basted to the seam, so that the coat and lining shall be kept as nearly in position as possible.

When made from cotton goods, it is unnecessary to attempt any special manipulations, as the first time they are washed it would be nullified, whilst the difficulty to infuse shape into cotton goods is generally acknowledged to be useless; therefore the simpler these jackets are put together the better.

## TYPES OF HIGHLAND DRESS.

The next style of Lounge we have to deal with is one that is not often seen South of the Border, though beyond that boundary it is very popular, and, seeing that it has a distinctly national character, the patriotic spirit of the true-hearted Scotchman helps to maintain this popularity.

The partiality shown for these sayles of dress by various members of the royal family also helps this, so that for sporting purposes it is often selected.

On Plate herewith we illustrate the two principal styles of Highland Lounges.

The figure on the left represents a Highland Dress costume, which is greatly favoured for evening wear. The jacket is made from black, blue, brown, or green velvet or velveteen, and is cut so as to define slightly the waist, and is worn rather open in front with a roll collar. The pocket flaps are cut rather deep, 3 to 3½ inches, and a deep gauntlet cuff is added to the sleeve. It is also customary to finish the edges with a single row of tracing braid, which is repeated on the pocket flaps and cuffs, whilst diamond-shaped buttons also add to the effect by being placed in the positions indicated on the illustration.

The vest is cut very open in the front, and the pockets are finished with pointed flaps, and the edges finished with braid and buttons to match the jacket.

The kilt is made from the Clan Tartan, or family colours of the wearer; the front half consists of two aprons, and the back is formed by successive folds or kiltings of the material. When these kiltings are completed they should show the exact square of the plaid or design.

The hose should match the design and colours of the Tartan, and are woven so as to show the check on the bias.

The Dress Sporran is usually ornamented and mounted with silver, the hair being procured from the horse or goat; it is fastened round the waist with a leather strap.

The Skein Dhu is fixed in the garter of the right leg, and brogues or buckled shoes make up the costume, with the exception of cap, which is usually of the Glen-gary shape.

## THE SPORTING COSTUME

Is shown on the right-hand figure; it is usually made of heather mixture or over-checked tweed. The jacket and vest are cut as usual, with slits at the sides, and gauntlet cuffs.

The Sporran is of a plainer order, being usually made from the skin of an otter or beaver instead of hair.

Hose of a plainer pattern, and deep spats over wide-welted boots, cover the lower extremities, while a knitted or tweed cap of almost any shape may be worn.

These types of dress seem to have been introduced into Scotland before its history was written, and for the last 250 years they have been illustrated in various ways. We read of an Act being passed in 1745 prohibiting the wearing of Tartan as any part of Highland dress under a penalty of six months imprisonment for the first of-

fence, and seven years transportation for the second; but in 1872 this Act was repealed. Needless to say that since that time the kilt has undergone considerable change, and now it makes a very picturesque costume.

Kilt makers are scarce, consequently a few hints gathered from reliable sources will be helpful. Of the jackets our diagrams will suffice: they are made much as usual, with the exception of being shorter.

Diagram 1 shows the style of garment worn for sporting purposes. It may either be cut with a whole-back or three seams, vents left at the sideseam 4½ inches deep, and plenty of pockets in front with full-size openings under the flaps.



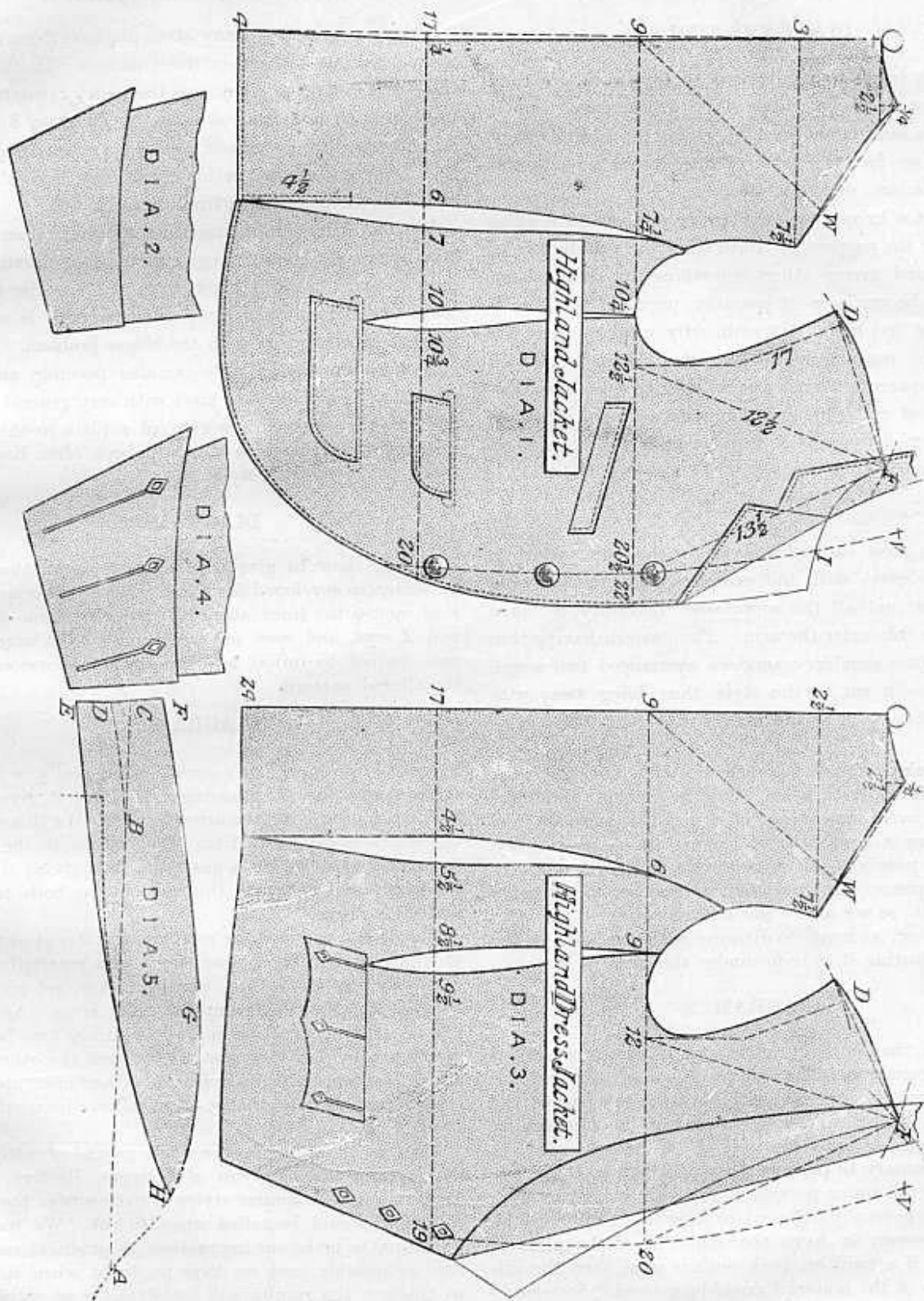
Diagram 2 shows the style of gauntlets mostly used for this purpose. The vest is cut rather longer, and flaps placed over the pockets.

Diagram 3 shows the Dress Jacket. This is not necessarily made with a roll collar; indeed, they are frequently finished with a pointed lapel or ordinary step-collar. Pointed flaps are put on the foreparts, and gauntlets at the cuffs, and these are ornamented with diamond thistle buttons and rows of cord as illustrated.

## ROLL COLLAR. DIAGRAM 5.

The system for cutting a long roll collar is the same as we have described. A is the point of turn; B is 1 inch from hollow of gorge; shoulder-seam to E the width of back neck; C to D the difference between stand and fall; D to E depth of stand; D to F depth of fall. Complete as shown, the outline at G being quite a matter of taste, though it should be arranged to run in harmony with A H.





## ECCENTRIC STYLES.

## DIAGRAMS 1 TO 6.

In order to give completeness to this work, we illustrate a few of the eccentric styles which, from time to time, have been made much of, either for advertisement purposes, or for the sake of introducing novelties at foremen tailors' societies, etc.

We do not know that they are of any practical value except for the purpose of illustrating the possibilities of our art, and giving others something to think about. They can be made to fit passably, provided the ideal is not placed too high; but ordinarily speaking they are outside the range of useful every-day styles, for it will soon be apparent that they could only be made from certain kinds of material, and that must be quite devoid of any pattern or the bias of front or back would be objectionable.

## DIAGRAM 1.

Shows the most successful style: in this the pattern is drafted as usual, with the exception that the sideseam is omitted, and all the suppression necessary is taken out at the fish under the arm. The pattern having thus been cut, the shoulder-seams are overlapped two seams, and the cloth cut in this style, thus doing away with shoulder-seam, and as the back is cut whole, there is no sideseam.

If in making-up patch pockets are used, then the lower part of the underarm-seam would be hidden, and there would be every appearance of a seamless garment, and if that idea is desired to be carried out in its entirety, it is quite possible to arrange the sleeve also in one with the same piece; but this does not produce a remarkably good result, so we advise the sleeve cutting in the ordinary way, or, at most, to dispense with one seam in the sleeve, adjusting it to come under the arm.

## DIAGRAM 2

Illustrates the more common way of cutting so-called seamless garments. The sideseam is omitted, and the shoulder-seam is dispensed with; but the top part of the shoulder is joined to the lower part of the forepart by a seam running into the welt of the breast-pocket, it being customary to put two breast-pockets in these garments, the remaining portion of the seam being rantered, and this is generally sufficient to hide it. Care must be taken, however, to have the material of the plainest order, for if a twill or check cloth is used, then the different run of the material would be noticed. Sometimes the welts of the breast-pockets are also cut in one with the forepart, and as it may very easily be done, it helps to convey the idea of seamlessness. Our readers will at once see that A A are joined together, and B B.

## DIAGRAM 3. THE TALMA.

This is a style that many attempts have been made to popularise, but hitherto without success. In this style the sleeve is carried right into the neck; the dotted portions of back and front shoulder of Diagram 3 are cut off and added to sleevehead, as illustrated on Diagram 4. E F representing the portion taken from front shoulder, and D F the piece taken from the back.

With a little manipulation of a special character, this may be made a good fitting garment, thus proving that, in a measure, what is taken from the shoulder may be compensated for in the sleeve, and as such is of great interest in connection with the sleeve problem. When finished, however, the style remains peculiar, and, consequently, is not likely to meet with very general favour. Still we have deemed it worthy of a place in this work, knowing the value of a standard book often lies in its treatment of unusual styles.

## DIAGRAM 5

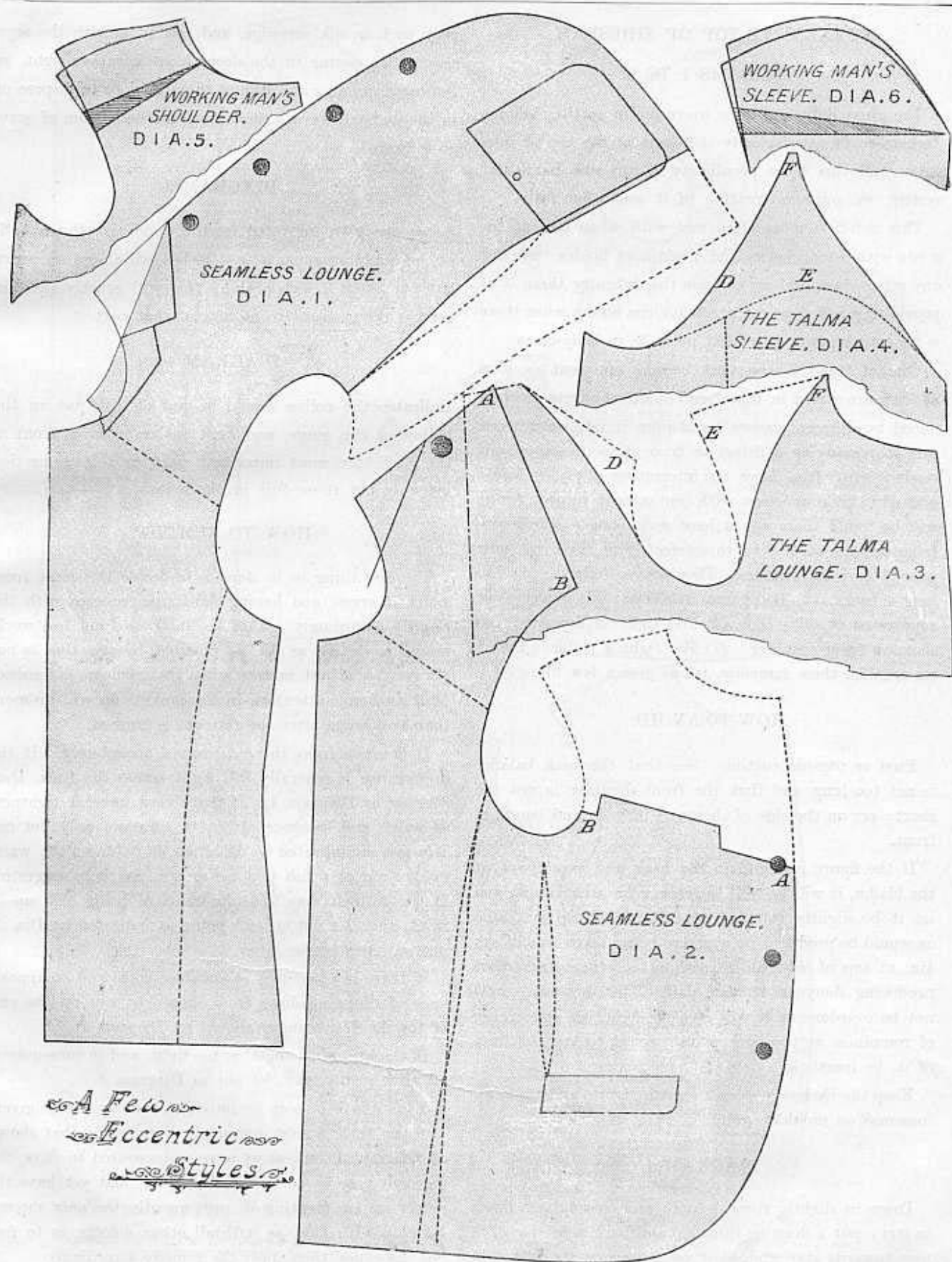
Illustrates how to give ease in the scye for those who have largely developed shoulders. Take the forepart and slash across the front about three inches from shoulder end of scye, and open out according to the amount of ease desired to infuse, and cut cloth in harmony with the altered pattern.

## DIAGRAM 6

Shows the working man's sleeve. This really is nothing more than a forward hanging sleeve, but it gives great freedom for bringing the arms forward. In this method the sleeve is cut across from the hindarm to the top of forearm, and a wedge is inserted, thus giving a larger hindarm; and of course this is done to both top and underside sleeve.

This sleeve will have far more loose material at the top of hindarm, but those customers who especially desire ease will not mind that, provided they get plenty of freedom for the movements of their arms. As far as practicability goes, there is no doubt these two last diagrams are by far the most useful, but the others will afford food for study and experiment, and open up to the ingenious mind styles that would not have been otherwise thought of.

This, we think, covers the whole ground of cutting and making the various styles of Lounges, Reefers, Patrol Jackets, and such similar styles of garments as the cutter of to-day would be called upon to cut. We have endeavoured to make our instructions as practical and accurate as possible, and we have no doubt when it is put to the test the results will be of the most satisfactory character. Before we conclude this book we must, however, devote a little more space to that great difficulty with three-seam garments, viz., fulness at the top of sideseam.





## FULNESS AT TOP OF SIDESEAM.

## DIAGRAMS 1 TO 8.

The great difficulty to be overcome in getting Lounge Jackets to fit satisfactorily is fulness at the top of side-seam, and this is no peculiarity of any one particular system, we purpose treating of it somewhat fully.

This defect is more often met with when cutting for gents with round backs and prominent blades than for any other class, and arises from the difficulty there is of providing a sufficient receptacle for the blades when there is no seam running over that point as in body coats.

One of those truths that become apparent as soon as they are stated is, that "semi-identical effects are produced by different causes," and since it is always necessary in remedying a defect to trace it to its source, our readers will often have an interesting study in cause and effect in connection with our present subject, for it will be found there are at least seven causes which contribute more or less to this defect, and these we now place before our readers. They are as follows: (1) Too long a back. (2) Badly put in sleeve. (3) Waist over-suppressed at sideseam. (4) Too tight on hip. (6) Too short in front shoulder. (7) Too tight a collar. Before we consider these remedies, let us give a few hints on

## HOW TO AVOID.

First as regards cutting. See that the back balance is not too long, and that the front shoulder is not too short; err on the side of shortness of back and length of front.

If the figure is round in the back and prominent at the blades, it will be well to arrange for a backseam, and let it be slightly rounded opposite the back scye, such as would be produced by a wedge being taken out of say  $\frac{1}{2}$  in. at top of sideseam to nothing at centre-seam, thus producing shortness at that part. This, however, must not be overdone or it will give the figure an appearance of roundness at the back, which would, to say the least of it, be inartistic.

Keep the back scye close up to the figure, and avoid all looseness on shoulder point.

## DIAGRAM 2.

Draw in slightly from A to B, and pass fulness down to star; put a drawing-thread round back scye; pass fulness towards star, and baist on a narrow strip of thin

stay, such as silk selvedge, and sew it in with the scye seams. In sewing in the sleeve keep it rather tight, as indicated, putting any fulness there may be to dispose of in the undersleeve in a pleat right at the bottom of scye, as indicated.

## DIAGRAM 3

Shows the plan suggested for the wadding. Put a half-ply of wadding some 3 or 4 inches wide, and an extra half-ply about 2 inches wide; this will greatly assist in getting the garment to fit snug at that part.

## DIAGRAM 4

Indicates the collar should be put on full just in the hollow of the gorge, and kept rather close in front of the neck, the most important part in this connection being to put it on full in the hollow.

## HOW TO REMEDY.

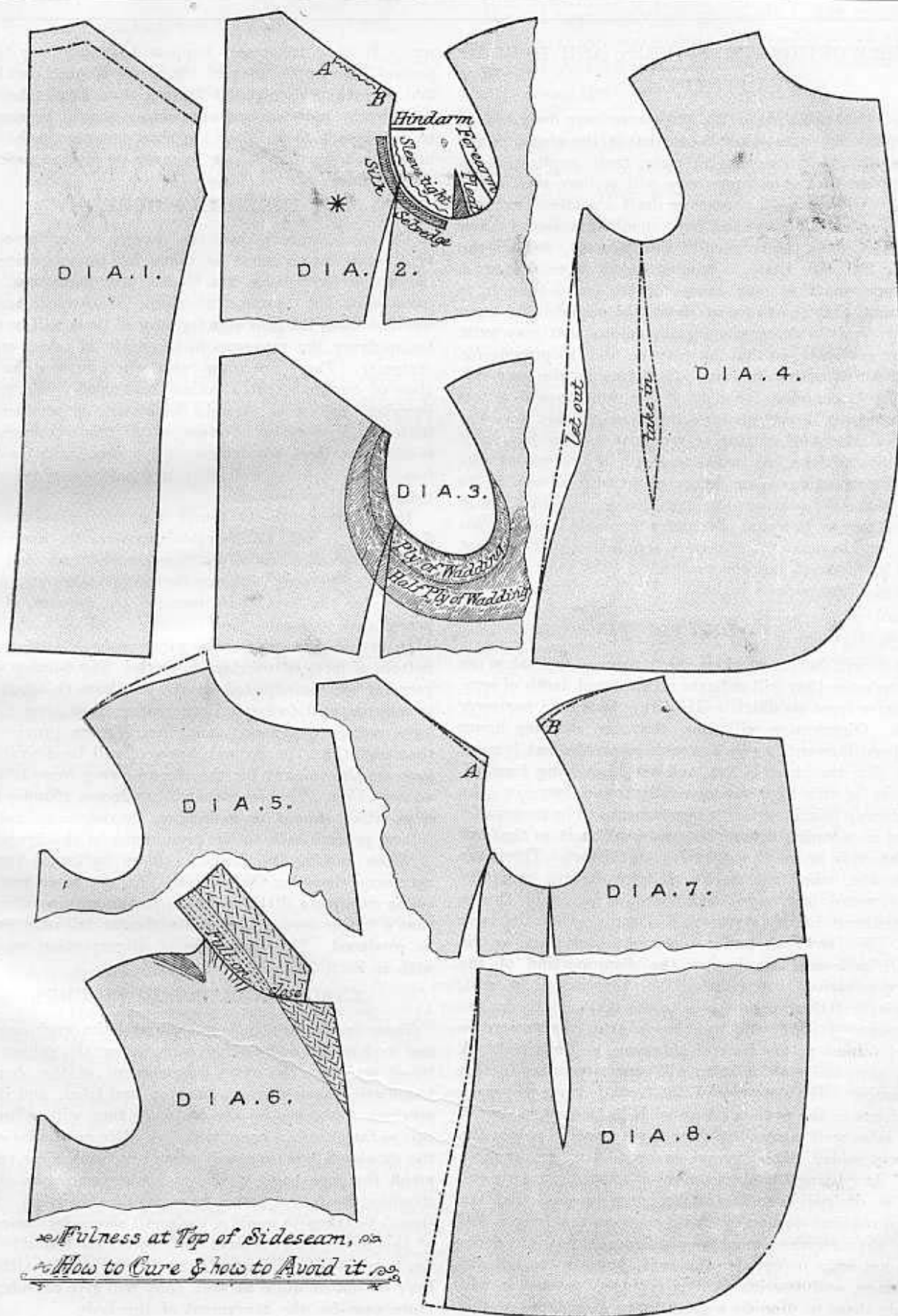
The first thing to be done is to decide the cause from which it arises, and having done that, proceed with the remedy accordingly. Thus if it arises from bad workmanship, rectify as far as possible, though this is not always the easiest matter when the garment is finished. Half an hour's attention in the making up will do more than two hours after the garment is finished.

If it arises from the cut proceed accordingly. If the appearance is generally full right across the back, then shorten as Diagram 1. If there is a general tightness at waist, and looseness at top of sideseam only, let out at waist as indicated by Diagram 4, reducing the waist by the aid of a fish under the arm as there suggested. If the garment has the appearance of being held up in front, then let out at neck-point as indicated by Dia. 5, putting on a longer collar.

If there is a looseness at shoulder ends, and an appearance of dropping down from shoulders, nip up the end of the shoulder-seam as shown by Diagram 7.

If the hips are altogether too tight, and in consequence all alive in the back, let out as Diagram 8.

Thus it will be seen no universal remedy can be given. The one that is most commonly required is that shown on Diagram 4, but, as we have endeavoured to show, the garment may be correct at this part, and yet have the defect we are treating of, consequently the only successful plan with this, as with all other defects, is to find out the cause, then apply the remedy accordingly.



## DISPROPORTIONATE FIGURES AND HOW TO FIT THEM.

It is one speciality of the system we have described in the foregoing parts of the book, that if the measures are taken accurately on the customer, their application to the system in the ordinary way will produce such variations as will enable the cutter to draft a pattern that will fit. The depth of scye and front shoulder measures taken together decide the balance of the garment, so that the cutter has very little to trouble about as to the exact disproportion that may exist; at the same time it is desirable that the foreman should be schooled to train his eye so as to detect the various defects that may exist in the customer, so that he may be able to provide for them when cutting, making, and fitting up the garment. We have, therefore, thought it desirable to add a few hints on this important topic, for a tailor's art does not mainly consist of cutting smart garments for figures of ideal proportions, but rather to clothe his customers who are disproportionate or deformed in such a way as to give them the best possible appearance; indeed, it is in such items as this that the cutter is enabled to show his skill, and to make for himself a reputation that will not only be pleasant, but also profitable. The most frequent type of disproportion is the

### STOOPING FIGURE.

And it will be found when the measures are taken on the customer they will indicate an increased depth of scye, a shorter front shoulder, wider across back, and narrower chest. Observation will show that the stooping figure has head forward, blades are prominent, the seat is generally flat, the chest is flat, and the arms hang forward. Figures of this kind are generally found large in the shoulders; this, however, is by no means to be necessarily found in stooping figures, but we mention it so that our readers may be on the alert for this defect. There are some who, when cutting for stooping figures, generally cut a round back-seam, and there is no doubt that a garment cut in this style will fit cleanly round the back scye. We, however, prefer a straight back-seam, as the round back-seam emphasises the disproportion of the customer rather than reduces it, so that it will be well, especially if there is a pattern to the material, to cut the back-seam straight, and use the ordinary precautions to avoid fulness at the back of sideseam, as described. A little care and manipulation will generally suffice in this particular. The shortness of the front balance will work itself out in the ordinary way with the measures, but it may be as well in case the chest is very flat to reduce the amount added to the second sweep to  $\frac{1}{2}$  in., or, at most  $\frac{3}{4}$  in. In cutting the sleeve, a more forward hanging one will be desired; also it must be borne in mind that the collar requires a shorter crease edge and a longer fall edge, than for the proportionate figure, hence it is desirable not only in cutting the coat, but also to tell the workmen, and describe what is required, so that it will enable them to produce a garment to fit a figure of this

sort. It very frequently happens that stooping figures present the appearance of somewhat sloping shoulders, and to make the garment fit smartly a small shoulder-pad, or the judicious use of wadding, should be resorted to, we do not mean that the shoulders should be very much built up, but rather to make up for the deficit of the customer.

### THE ERECT FIGURE.

The erect figure is just the reverse of the preceding type, and the measures as taken on the customer will indicate a short back, flat blades, prominent seat, long front shoulder, prominent chest, backward hanging sleeve. Now the provision for most of these will be made by applying the measures to the draft as taken on the customer. There are some who, when cutting for this class of customer, cut a hollow back-seam. We prefer, however, to use a straight back-seam as producing a better and more satisfactory result, for although the erect figure does not look upon his peculiarity as a defect, yet it will be well that it should be toned down rather than emphasised.

It will frequently be found that the blades are very flat, hence it will be desirable to reduce the amount of waist suppression taken out between the back and forepart at the sideseam, it being far safer to take out a larger fish under the arm than increase the amount of suppression at sideseam.

In providing room for the prominence of seat, let the bottom of forepart overlap the back. The balance of the garment will be adjusted by the measures as taken, but it may be well to remind our readers that erect figures have prominent chests, and require more provision at that part than the normal, hence it will be desirable to increase the amount for the second sweep from 1 to  $1\frac{1}{2}$ , or even  $1\frac{1}{4}$  in. This increase will produce a rounder front edge, which should, in making-up, be drawn in, and the fulness pressed back to the prominence of the figure.

When cutting the sleeve, a more backward hang is necessary than for the normal. In the same way the collar requires a little variation in the manipulation, so that a longer crease edge and a shorter fall edge should be produced. The next type of disproportion we deal with is

### LARGE-SHOULDERED FIGURES.

These are frequently found amongst the working class, and we have no doubt a few thoughts on this subject will be of service. The extra development of the shoulder frequently takes place at the top and front, and if the measures are taken on the customer they will suffice for this as far as cut is concerned. A little manipulation of the shoulders, however, will prove beneficial. We recommend the scye being stretched about the region of the shoulder, say 3 or 4 inches from the shoulder-seam. Care should be taken to avoid a too small sleeve for customers of this sort. It is always well to err on the side of a too forward hanging sleeve than the reverse, for although they do not fit quite so well, they will give considerably more ease for the movement of the body.



## SMALL SHOULDERS.

The reverse of the above development is small shoulders. This does not require so much provision in the matter of manipulation as the foregoing. Perhaps a little extra room in the shoulder should be given, and the use of a small shoulder-pad resorted to.

## LONG NECKS.

Tall thin figures are frequently found with long necks, and in order to provide for this when cutting, the measures themselves will be found sufficient. The depth of scye and front shoulder measure used conjunctively with the over shoulder measure decide the slope of the shoulder-seam required by the customer. At the same time our experience has taught us that it is well to reduce the amount allowed for the second sweep, by adding  $\frac{3}{4}$  inch instead of 1 inch. Long necks and sloping shoulders are, to all intents, the same, and our aim should be to improve the appearance of this class of customer, so that a judicious use of shoulder-pads should be resorted to. A little extra attention should be paid to the collar, arranging it so as to fit very snugly round the crease edge.

## SHORT NECKS.

In cutting for short-neck figures, the system itself will provide all that is necessary in cutting, although we are of opinion that the forepart would be improved if the second sweep was increased, adding on  $1\frac{1}{4}$  in. instead of 1 inch. Special care should be taken to avoid anything in the form of building up by pads or wadding, as that would only have the effect of increasing the disproportion instead of hiding it.

## SUMMARY.

We would summarise what we have endeavoured to place before our readers in detail:

Get a good knowledge of the system in all its applications; the measures of themselves, if taken direct, will make all the variation in the shape of the shoulders for all classes of figures; if, however, the scale measures have to be used, then make the following alterations: for the stooping figure, increase depth of scye and slightly shorten front shoulder, only adding  $\frac{3}{4}$  in. when making the second sweep.

Reduce the width across chest and slightly increase the width of back; give a more forward hanging sleeve and keep the collar close along the crease row.

For the erect figure, shorten depth of scye; increase front shoulder measure; add to the width of chest and reduce width of back; give a backward hanging sleeve and do not keep the collar too close along the crease row.

For the large-shouldered figure, add to the over-shoulder measure, and also slightly increase the depth of scye and front shoulder measures, also slightly reducing the width across chest.

For the square-shouldered figure, reduce depth of scye and front shoulder measure the same, except when the customer is large in shoulders as well as square, in which case increase over-shoulder measure.

For sloping shoulders, increase both the depth of scye and front shoulder measures; and if it is desired to build up the shoulders by pads or other contrivances, then add to the over-shoulder measure.

## LONG BODIES.

Very tall customers will generally be found to be long in the body, as it is very seldom that a tall man measures average proportions round the chest in relation to his height. Observations lead us to note that very long-bodied customers are generally sloping in the shoulders; we have, however, come across some exceptions, so that we only place our observations before our readers so that they may be on the look-out for points of this kind.

As far as the cutting is concerned, the measures taken on the customer will suffice. An easy fit is to be desired rather than one to outline the body very closely, for wherever there is an excess of length in the customer, it will be well to provide a little extra width so as to take away from the long and lanky appearance.

## SHORT BODIES.

The short-bodied customer is one that is frequently met with, indeed, the development of age seems to have had the effect of shortening the body as soon as some men reach their prime, hence it is of the utmost importance that the customer should be fitted smartly.

The C.P.G. System embodies all that is necessary to avoid defects which arise from the use of breast measure, and many shoulder-measure methods. It is a matter of common observation that the man who measures 44 or 46 chest has a short body, and to draft a pattern out by the ordinary divisions of the breast would be to produce a garment altogether too large in the shoulders. Now the application of the measures as taken on customers to the system previously described in these pages, will produce a smart-fitting garment for short-bodied customers. A good deal can be done by the cutter to help the appearance of the customer; for instance, in this case, check material should be carefully avoided, and, whilst a neat stripe is permitted, yet it is better to select as neat a pattern as possible. If braid is used, it should only be applied in a vertical direction. The style of cut should also be made close-fitting; the aim of the artist cutter is to reduce the appearance of width as much as possible, so that he may thereby add to the height.

## CORPULENT LOUNGES

Some little adaptation is necessary when drafting for corpulent figures, so we have, therefore, portrayed a diagram and illustration showing the working of the system for this purpose. We have taken an excessive case so as to detail and illustrate the principle.

The measures for this draft are as follows:  $11\frac{1}{4}$  depth of scye,  $18\frac{1}{2}$  nat. waist,  $31\frac{1}{2}$  full length,  $16\frac{3}{4}$  front shoulder, 23 over shoulder,  $11\frac{1}{2}$  across chest, 50 chest, 54 waist. The measures are adapted as follows:

Draw lines at right angles to O.

O to  $3\frac{3}{4}$  one-third depth of scye.

O to  $11\frac{1}{4}$  depth of scye.

O to  $8\frac{1}{2}$  natural waist.

O to 32 full length plus  $\frac{1}{2}$  in.

O to  $3\frac{1}{2}$  one-twelfth of chest minus  $\frac{1}{2}$  in.; and about 2 inches below  $3\frac{3}{4}$ , measure off width of back plus two seams.

From  $11\frac{1}{4}$  to  $12\frac{1}{2}$  is quarter of the chest, and from this point we square down to A  $12\frac{1}{2}$  on the waist line. And now comes our first step in the disproportion problem.

We take as our idea of proportion a figure measuring 4 inches less at the chest than at the waist, so that if a man measures 50 chest, and is fairly proportionate, he should measure 46 at the waist. By comparing these last with the measures of the figure we have already mentioned, we find that our customer is 54, so that the difference between these two measures constitutes

## THE AMOUNT OF DISPROPORTION

To be provided for. The plan upon which we proceed is, by filling up one-sixth of the disproportion at the side, and one-third at the front on each side. In cutting, we generally take out a fish of 1 inch under the arms of a proportionate figure, so that the first thing we do is to omit this, and this would provide for 6 inches of disproportion, so that all that is necessary to do would be to leave out the fish, and measure up the necessary size at the front and waist. When, however, it comes to sizes such as at present, we have to add extra room at the side, so we measure across from  $12\frac{1}{2}$  to 13, one-sixth of the disproportion less one inch, and in that way we obtain the angle, for the line from  $12\frac{1}{2}$  to 27, which is squared from  $12\frac{1}{2}$ , 13, instead of being continued right across. From  $11\frac{1}{4}$  to 27 is half-chest measure plus 2 inches. No reduction must be made because, although we omit the fish, there are still two seams. On  $27\frac{1}{2}$  mark back to  $15\frac{1}{2}$  across chest measure. From  $15\frac{1}{2}$  make the first sweep to find the neck-point, and use for this purpose the front shoulder measure less width of back neck. We now add 1 inch to that quantity, and sweep again from point 27, and where the two segments intersect each other locates the neck-point, F.

To find the height of the shoulders, measure across  $11\frac{1}{4}$  to W, deducting that from over-shoulder measure, and by the remainder we sweep from point  $15\frac{1}{2}$ , and in this way we find D.

The diagram will give a good idea of the shape of the shoulder, the width from F to D being fixed by the width of back measure minus  $\frac{1}{4}$  in. We can now shape the scye.

## LOCATION OF SIDESEAM.

If a seam is desired down the back, hollow  $\frac{1}{4}$  at  $8\frac{1}{2}$ , and from  $\frac{1}{4}$  to  $8\frac{1}{2}$  we make equal to about one-sixth of the breast. From this point we square down to the bottom, and continue sideseam up into back scye by a very gentle curve. We suppress the waist at  $8\frac{1}{4}$  and 9 about  $\frac{1}{2}$  in. to  $\frac{3}{4}$  in. Overlap the back about  $\frac{1}{2}$  in.

## THE RUN OF FRONT.

From F to V is one-twelfth of breast, minus  $\frac{1}{2}$  in.

V to I is the same quantity.

Draw line from V through I to 27.

Now measure up size of waist from  $\frac{1}{4}$  to  $8\frac{1}{2}$ , and from 9 to 30, make it equal to half-waist plus 2 inches.

From point 30 we square down at right angles to C. We also continue the breast line from 27 through 30, straight to A, and midway between these two we find line B, which is the central or breast line, the front being rounded away to follow that.

In front of the line from T to V add  $1\frac{1}{4}$  in. for button-stand. Measure down from 30 to R,  $\frac{3}{4}$  in. more than from  $\frac{1}{4}$  to 32 of back. The draft may now be completed.

## THE POCKET MOUTH.

The pocket is placed about 4 inches below waist line, and about midway across the forepart. K to the side-seam is half the distance from side-seam to breast line, less  $\frac{1}{2}$  in., the pocket being located clearly on either side. The width of the pocket-mouth for a figure of this size is about 8 inches; thus K to J, and K to H would each be 4 inches.

Now, if this Lounge is made up without any special manipulation, there will, in all probability, be an amount of loose material in the direction of E, R; if so, this will require special cutting.

The plan is as follows: Square down from H to G, which would be parallel to line 30. C H E is parallel to line 30 B. The wedge outlined by G E H is then cut out, but as this can only be done in the pattern, and not in the cloth, we have to resort to some other means. We therefore cut the pocket-mouth across from H to T, and continue cut from I to the bottom of scye, at J. We then close the V at bottom, bringing E up to G.

The outline of the forepart in that case is such as is illustrated in the small diagram at the bottom of back, the cloth being cut with a V out as P M O N, and the horizontal V as outlined by M L N, there being no seam in the cloth from L to Q in the garment. In this way provision is made for the prominence of the stomach without at the same time producing fulness below the waist.

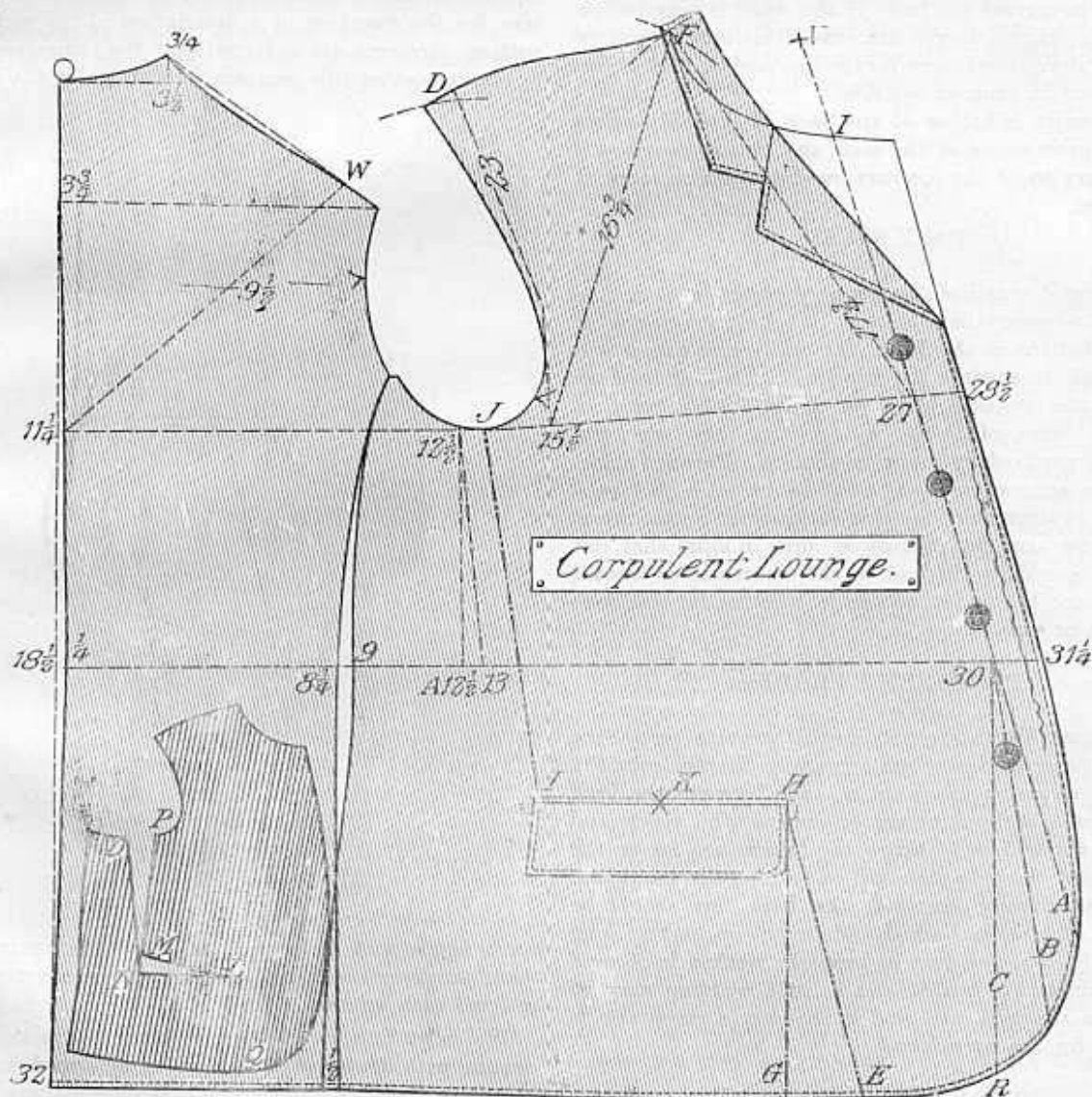
## HINTS ON MAKING.

In making up Lounges of this description care must be taken to cut and make the facings smoothly, so that in all probability it will be necessary to take a small V out of the lining, as from the forepart. It will also be desirable to draw in the edge as indicated by wavy line, so that the coat will fit smoothly at that part.

The material chosen for garments for a figure of this kind should be of a very neat pattern and of a dark colour, and they should be finished in the plainest possible style.

The width of the sleeve should be kept rather narrower than the proportion given. Make the elbow about a quarter of the breast minus  $1\frac{1}{2}$  in. or  $1\frac{3}{4}$  in., and the cuff one-sixth of breast, minus  $\frac{1}{2}$  in.

A little difficulty is sometimes experienced in fitting figures of this style at the front of the scye, about the region of point 15 $\frac{1}{2}$ , and in some cases we have found it improves the fit to put a half-ply of wadding just at that part. These customers like their garments to fit easily, but it must also be borne in mind that all excessive room is to be avoided, as the object should be to reduce the apparent size of the customer.



It should also be borne in mind that figures of this kind are generally small at the shoulder, so that it may be desirable to reduce the amount of fulness in the sleeve-head. When putting the sleeve into the scye, remember these customers are invariably erect, so that the sleeve should not have a too forward hang. Again, figures of this description are short in the neck, so that the stand of the collar should not be more than about one inch.

We now proceed to consider a few other disproportionate types, and next take the opposite of this last, namely,

## SMALL WAISTS.

Occasionally it happens that customers present themselves who are very small in the waist, and it must be borne in mind that the Lounge garment is not intended



to outline the figure at that part. There are not sufficient seams to permit of this being done, and even if it could be arranged, the Lounge would lose its chief feature, so that the best plan in dealing with small waists is to give a little extra room at that part.

### HOLLOW WAISTS.

Hollow waists, say, existing in the centre of back, at side-seam or under the arm.

From what we have already stated it will be noticed that we recommend a little extra room. This, of course, must not be carried too far. If the waist is very hollow at the side, take a larger fish out. This is beneficial to the fit, as it produces room for the hip pocket, and makes the garment fit snug at the side.

If the waist is hollow at the back, it probably arises from the prominence of the seat, and in that case it will be necessary to let the forepart overlap the back more at the bottom.

### EASY SCYES.

One great demand of the country customer is for the garment to be easy in the scye. We have given one or two illustrations of this kind. Generally speaking it will be quite safe to advance the scye  $\frac{1}{4}$  in. in front of the mark shown in the system; also sink it  $\frac{1}{4}$  in. below depth of scye line. This, of course, will give a roomy scye, and such as is required by many customers. Forward hanging sleeves are required, and they should not be hollowed out much in the underside; this will provide ample movement for the arm, but it must be borne in mind that this kind of thing does not add to the smartness of the fit, and it is for the cutter to decide whether he will give smartness or ease.

### PROMINENT BLADES.

Prominent blades are not easy to provide for in the Lounge, there being no seam running directly over the prominence, and if provision is made between the back and forepart, it is necessary to increase the waist, and the tendency will be to throw the fulness too far to the side, so that the only plan will be to resort to manipulation. As already described, the back scye should be drawn in at top, the back should be put on slightly long to the sideseam, the fulness properly worked back over the prominence of blades, and a little wadding may be put round the back scye, and in this way a receptacle is provided for the prominence.

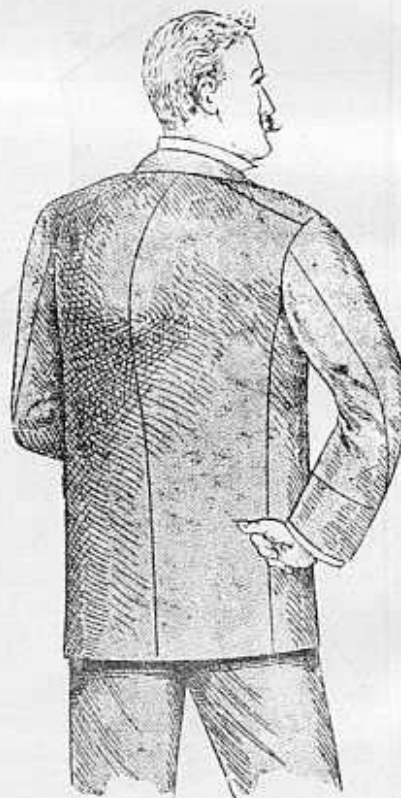
### WORKMEN'S LOUNGE.

We refer our readers to our observations on large-shouldered figures, easy scyes, and so forth, as well as the system described for Livery Lounges. We need only further remark that the Workman's Lounge should be cut according to the requirements of his business, and whilst every care should be given to smartness of style, yet at the same time strength must be the prominent feature.

The sewing had better err on the side of strength than neatness, and the pocket stays should be rather too heavy than too light, and just as we should endeavour to produce a Dress Coat as thin and supple as possible, so we should make a workman's coat suitable for the occasion on which it is to be worn. We now proceed to describe how to cut a

### LOUNGE FOR HUMP-BACK FIGURES.

Having illustrated how to cut Lounges for proportionate and disproportionate figures, no apologies are necessary for the insertion of a description of the method of cutting garments for deformities. We, therefore, take as our subject on this occasion the cutting of the Lounge



for a figure with a hump-back, and as this may be far more prominent on the one side than the other we have selected such an one.

We must first remind our readers to use tact when dealing with figures of this kind, as deformed customers are generally very sensitive, so that it is not wise to call any special attention to their peculiarity of shape.

It is quite possible that they may desire to be advised by the cutter with respect to style, and in that case it is better to suggest a garment which is loose-fitting rather than one which will outline the figure closely. It will also be well to recommend material of a very neat pattern, as a large design would call attention to the defect in their form.

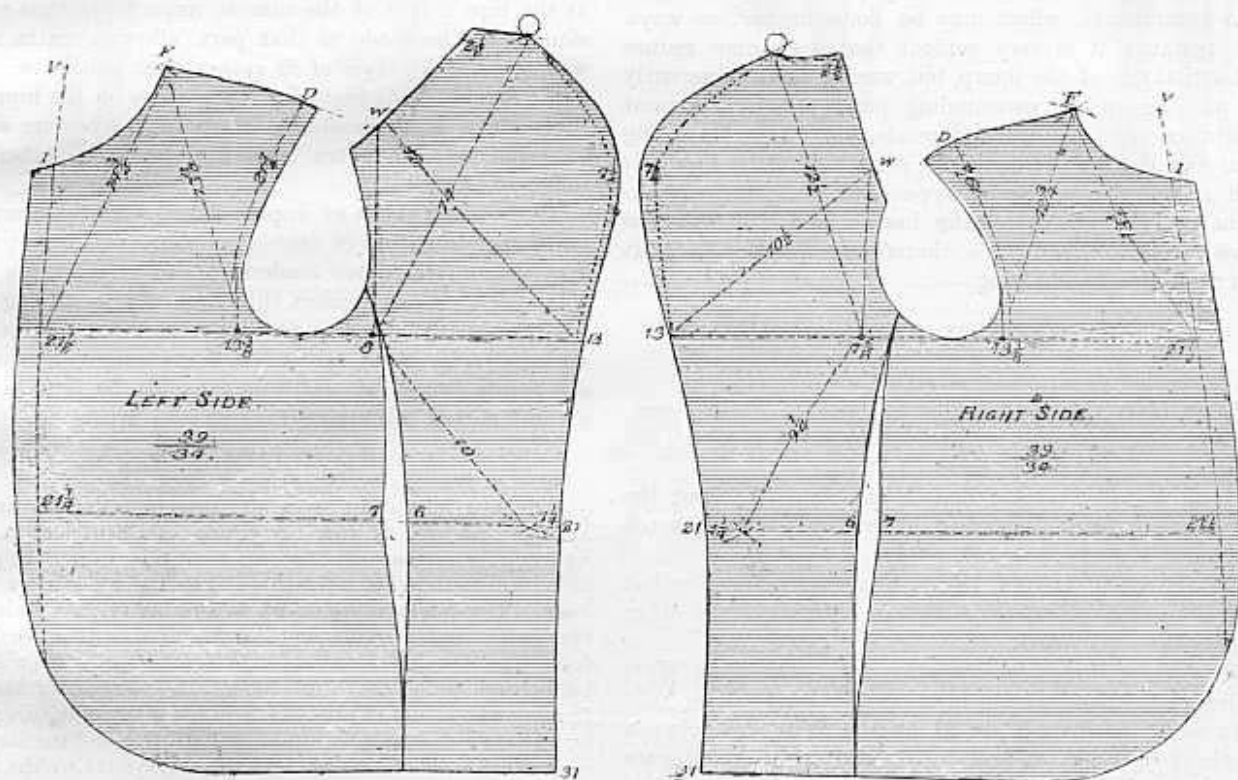
When the style and material has been selected, the next thing to be done is, of course, to take the measures, and here the cutter will find the need for careful observations. Measures must be taken by the eye as well as with the tape. The cutter must not exercise horseplay, by that we mean handle, feel, or probe in order to find the exact position of the hump; the successful cutter exercises delicacy of touch, as well as observation, when

### TAKING THE MEASURES.

Now, it is very obvious that a few exceptional measurements will be helpful, so we commence by noting the position of the hump, and proceed in the ordinary way by getting the depth of scye; but it is quite possible that

sides, as it is quite possible that the arm may be a little longer on one side. We now take the measures from the nape of neck in the direction indicated by O 7 $\frac{1}{2}$  on diagram of the right side; then measure in the direction shown by 12 $\frac{1}{4}$  from this point. We then take the measure from this point to the natural waist, which measures 9 $\frac{1}{4}$ ; this is repeated on the left side. The measure from nape of neck diagonally is 14, and to the waist is 10.

Here is a set of measures for such a figure: Nape to prominence of hump, 7 $\frac{1}{2}$ ; depth of scye 13, waist 21, full length 30 $\frac{1}{2}$ , width of back 7, elbow 21 $\frac{1}{2}$ , sleeve 32 $\frac{1}{2}$ , nape to back scye (right side) 12 $\frac{1}{4}$ , back scye to waist (right side) 9 $\frac{1}{4}$ , width of back (left side) 8, nape to back scye (left side) 14, back scye to waist (left side) 10, across chest 7 $\frac{1}{2}$ , right front shoulder 12 $\frac{3}{4}$ , right over shoulder



the depth of scye on the right side may be different to that on the left, the best plan being to place a square under the arm and make a chalk mark at the back, continuing across to back scye.

In the figure we have selected to illustrate this method the depth of scye is the same on both sides, which will simplify the draft. In some cases, however, it will be found that one side is as much as 2 inches deeper than the other.

We take our measures from the nape of neck to mark on centre of back; from the depth of scye we should proceed to natural waist, then proceed to full length. Now make a mark at depth of scye line at the width of back, and measure on this level to find the distance from the centre, then take the length of sleeve in the ordinary way to elbow and cuff; this had better be done on both

19 $\frac{1}{4}$ , left front shoulder 13 $\frac{3}{4}$ , left over-shoulder 21 $\frac{3}{4}$ , chest 39, waist 34

Now, at first sight, the foregoing will appear a lot of measures, but it must be understood that a figure of this kind is not the same both sides, and, therefore, must have very careful attention, and it is always better to err on the side of being too careful than to be uncertain.

### HINTS ON MAKING.

In making up garments of this kind, care should be taken to keep them as neat as possible; avoid anything and everything which would call attention to the figure; err on the side of excessive neatness rather than otherwise.

In adjusting the body see that it is carefully graded, and although the two sides are different, yet endeavour to produce the same appearance on both sides, both as regards front and back.

The hints here given apply generally to all kinds of deformities, and we would impress upon the cutter the necessity for artistic effort, so that the figure may be improved as much as possible, and the deformity hidden by every possible means.

### DRAFTING THE PATTERN.

This, of course, must be done separately on each side, and at the beginning it will be well for us to remind our readers that, whilst it is desirable for the cutter to know what will produce an accurate fit, yet he must always endeavour to hide the deformity rather than bring it into prominence, which may be done in various ways. For instance, it is very evident that we cannot reduce the actual size of the hump, but we can do so apparently by padding up the surrounding parts, as the apparent height of any mountain depends on the surrounding land; and if we build up the parts round the hump it will reduce the deformed appearance. Again, the garment may be made to hang loosely, and this will also have the same effect. We, therefore, commence to draft the right side by drawing

### THE DIAGRAM (RIGHT SIDE).

Commence by drawing straight line 13,  $21\frac{1}{2}$ .

13 to  $7\frac{5}{8}$  is the width of back.

13 to  $21\frac{1}{2}$  chest measure and 2 inches.

$21\frac{1}{2}$  to  $13\frac{3}{8}$  the across chest.

From 13 we sweep to find O, taking care to put the finger on  $7\frac{1}{2}$  before sweeping, otherwise it would be too long.

Now sweep again from  $7\frac{5}{8}$  by the measure taken in that direction, and where these sweeps intersect each other locates the top of back.

O to  $2\frac{1}{2}$  is the width of back neck; and 13 to W is rather more than half the over-shoulder.

In sweeping from 13 to 21 by the difference between depth of scye and natural waist, and then sweep again from point  $7\frac{5}{8}$  by the measure taken from that part ( $9\frac{1}{4}$ ), and where these segments intersect each other finds the exact hollow of the waist; from this point come back 1 to 2 inches.

In the pattern cut we came back  $1\frac{1}{4}$  in., and one of the faults noticed in the try-on was that even then it defined the figure too closely, although there was  $2\frac{1}{2}$  inches of loose material in the back.

The remaining parts are found on the lines previously described, and which the diagrams fully illustrate, the difference between the two sides being the result of the different measures taken. Two sleeves have to be cut owing to the different shapes of the scye.

There is just one last style of disproportion we must not overlook, viz.,

### PROMINENT HIPS.

Customers vary considerably in the prominence or flatness of the hips, so whilst a figure may be proportionate in other respects, he may be comparatively flat at the hips. It is of the utmost importance that provision should be made at that part, allowing extra room will add to the style of fit rather than otherwise, as it will provide ample room for the pockets on the hips. A little extra room should be given to the bottom of the sideseam, and an extra large fish should be taken out under the arm.

The various styles of disproportion we have described embraces all classes of customers who are likely to present themselves to our readers to be clothed. We wish to impress on our readers that accuracy in cutting does not necessarily mean a successful garment: taste and style, adjustment to customer's figure and requirements, are points to aim at, and this can only be produced by a combination of cutting, making and fitting.

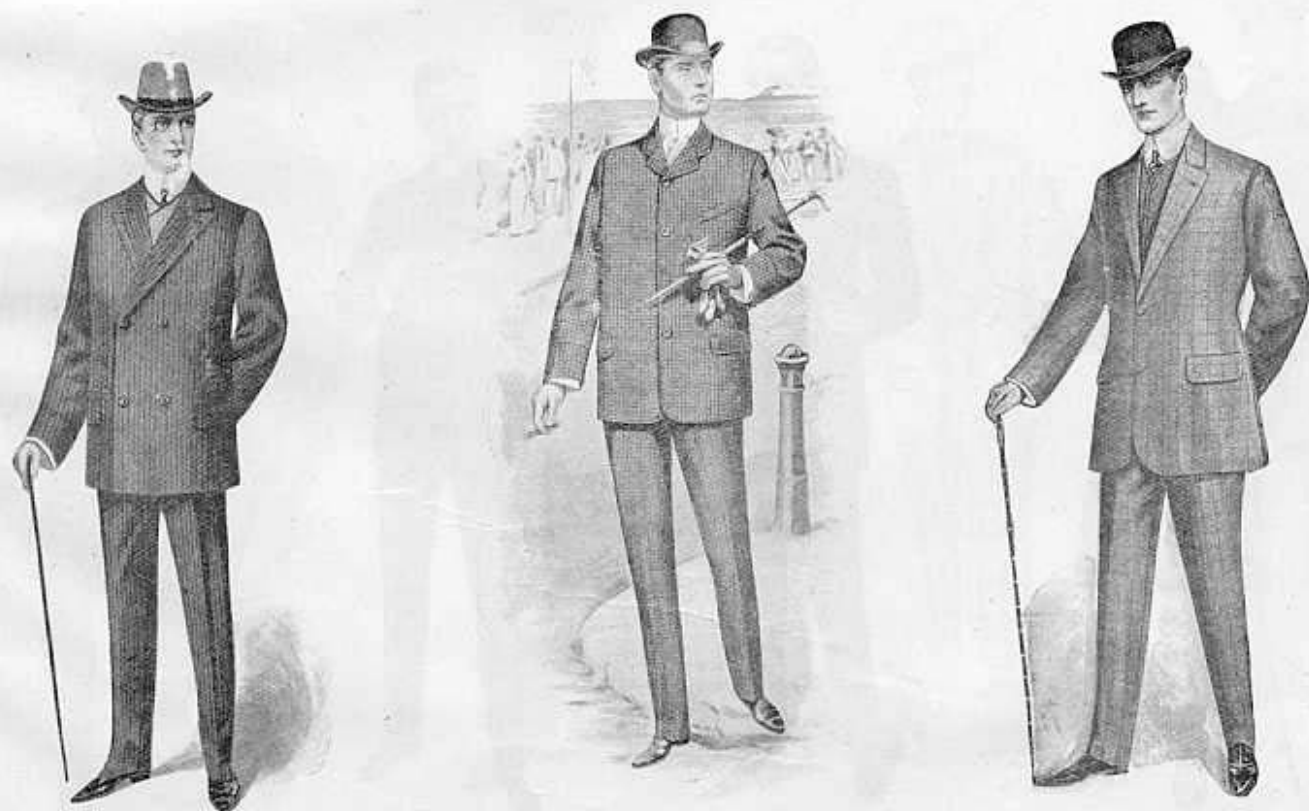
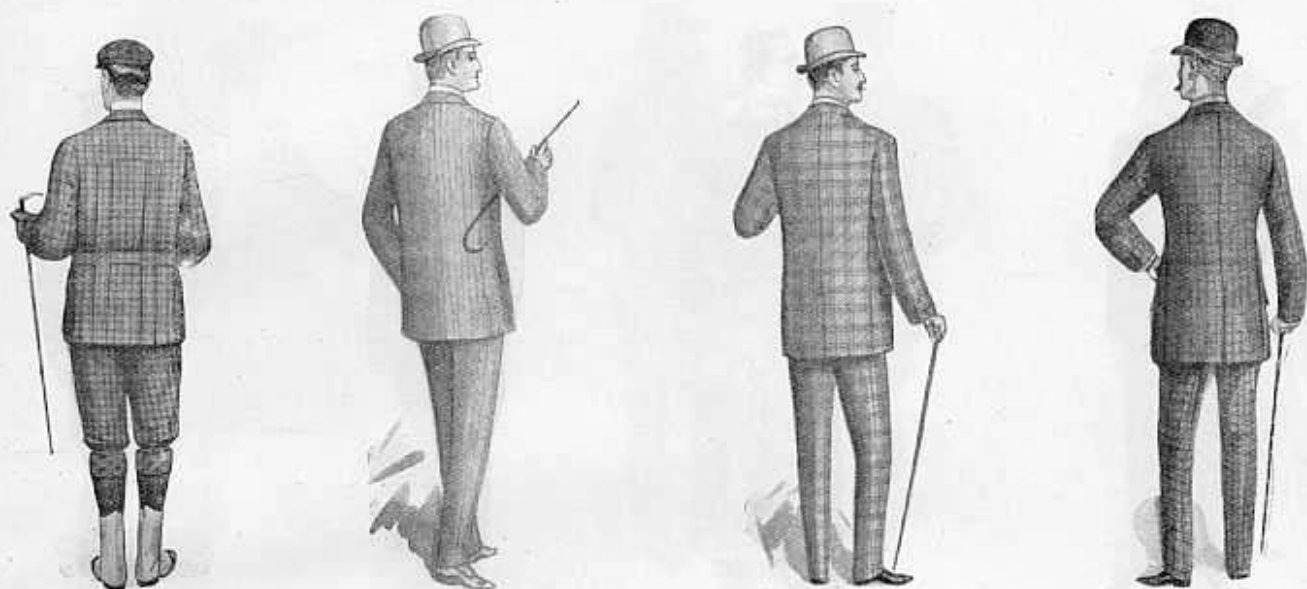
### CONCLUSION.

We have now dealt with all phases of the Outting of Lounges, as well as with every kind of Disproportion, and we can only further add that we trust this work will prove as helpful to those who purchase it as its predecessors have been. The diagrams are drawn to a rather smaller scale, but they are more numerous, and this we think will prove helpful. The descriptive matter is more concise, and this will also be helpful, whilst the illustrations are reserved for the last few pages so as not to interfere with the study of the diagrams by causing the description to be on one page and the diagram on another. We therefore send this work forth to the trade trusting it will prove a messenger of instruction and inspiration, a friend to help the cutter to succeed to the fullest extent.

W. D. F. VINCENT.







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