



The Cutters' Practical Guide

To the Cutting and Making all Kinds of

LOUNGE JACKETS,

ALSO

ROBES, HOODS, AND GOWNS.



THE  
**CUTTER'S PRACTICAL GUIDE**

TO

**JACKET CUTTING & MAKING,**

EMBRACING

**LOUNGES, REEFERS & PATROL JACKETS,**

**IN ALL THEIR VARIETIES.**

ALSO INCLUDING

**THE CUTTING & MAKING OF ROBES & GOWNS.**

**Being Part IX,**

OF

**The Cutter's Practical Guide**

**TO THE CUTTING ALL KINDS OF GARMENTS.**

.....  
**BY W. D. F. VINCENT,**

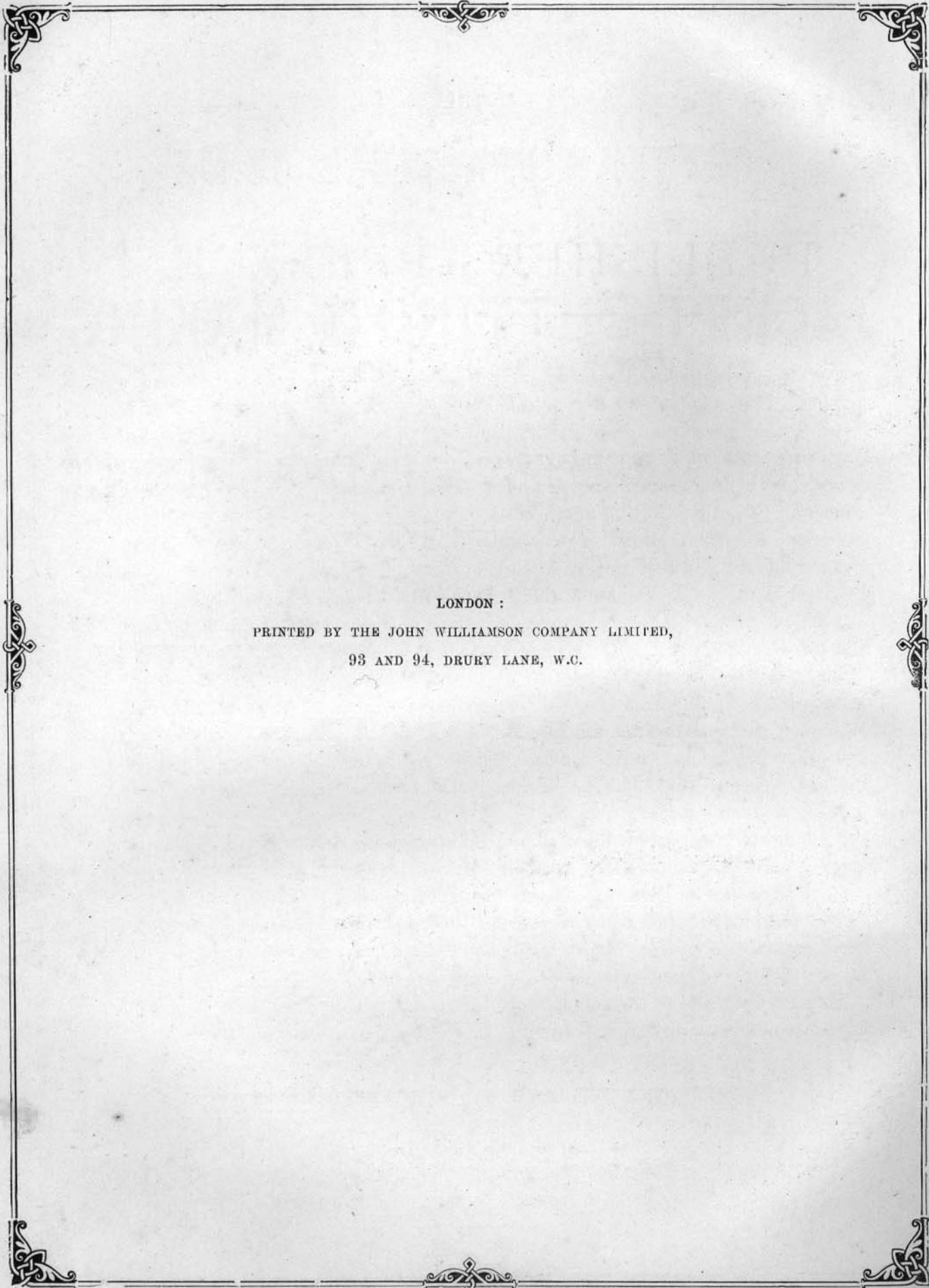
*- Editor of the "Tailor and Cutter,"*

*And Author of Numerous Works and Prize Essays on the Science and Art of Cutting.*  
.....

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## PUBLISHERS' PREFACE.

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**I**N placing before the members of the trade another Part of "The Cutter's Practical Guide," we have the fullest confidence that the Work itself will be the best justification of its production. Most of the preceding parts have run through several editions, and there is ample evidence of the continued and extended popularity of the "C.P.G." System, wherever Scientific Cutting and Artistic Tailoring are subjects of intelligent interest. In saying this of a system that has been subjected to every imaginable kind of test during a decade or more, we have good reason to be gratified with the appreciation the former parts have gained, and to feel little anxiety as to the ensured success of this the Ninth Part of what is now acknowledged to be the *Magnum opus* of our trade literature.

The "Cutters' Practical Guide" is devoted to the Cutting and Making of all classes and styles of garments; the present part dealing specially with Lounges, Reefers, Patrol Jackets, and similar articles of dress. Cycling, Golfing, Cricket, and other athletic specialities are thoroughly dealt with, as also are Norfolks, Clerical Lounges, Dress Jackets, Jockeys, and Pantry Jackets, Pyjamas, and, indeed, the whole jacket family.

An important feature of the Work is a Supplementary Section, giving systems, diagrams and instructions, for producing University Robes and Gowns; Legal Robes; Hoods for the different universities, and Dressing Gowns.

We have endeavoured, as far as possible, to follow the arrangement of previous parts, each diagram being shown facing the explanatory matter relating to it; this being found a great convenience in studying the systems.

This Part will add to the comprehensiveness and value of the Work, and will, we doubt not, meet with favour equal to that of the parts previously published.

THE JOHN WILLIAMSON COMPANY LIMITED,

93 & 94, Drury Lane, London, W.C.

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THE  
**CUTTER'S PRACTICAL GUIDE**  
TO THE  
**CUTTING AND MAKING ALL KINDS OF**  
**LOUNGES, REEFERS and PATROL JACKETS.**

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**INTRODUCTION.**

It has been a matter of surprise to many of our subscribers that we have allowed so many parts of the "Cutter's Practical Guide" to appear before dealing with the subject of the present book, and when we consider the great popularity of this style of garment with all classes, we must confess we are somewhat surprised ourselves; for of all the everyday garments the cutter has to cut there are few (with the exception of trousers) that meet with a larger demand, or find a wider range of customers. The favour in which they are held by the Heir-Apparent to the Throne is well-known, and his fancy finds an echo in both peer and peasant throughout the length and breadth of Great Britain. Not only is it a favourite of the English speaking races, but if we travel to the far north of Norway, we find it the popular garment; if we pace the streets of Cairo or Bombay, we find it is equally acceptable in tropical climes as where the arctic snow and ice bind the earth in a freezing grip.

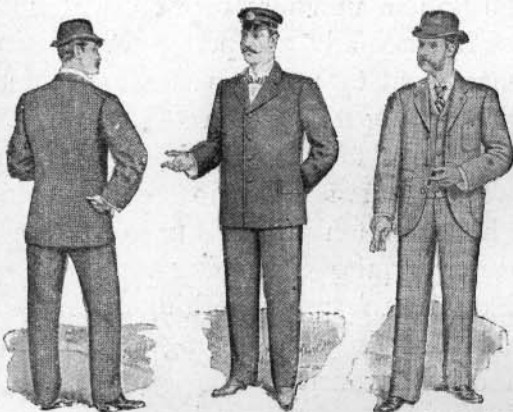
We have not so much to do with the requirements of the Indian or the Norwegian as with what is worn in our own snug little island, and in these varieties we shall find plenty of scope for this part of the "C.P.G."

The Bohemian character of the Lounge makes it especially acceptable for sporting purposes, and tourists are also unanimous in appreciating its freedom and ease as the ideal garment for their requirements; and the working man is by no means behind with his testimony that its unconventional character is quite in keeping with his idea of what form the upper clothing of the body should take; so that amongst all classes we find it a favourite.

The variety of forms in which it is made up is apparent when we mention the fact that it may be single-breasted or double-breasted, roll collar and step collar, Prussian and stand. It is made up with yokes, aye, and even skirts. In some form or other it is used for dress, for business, for shooting, for fishing, for driving, for military and naval purposes, for clerical and professional wear; and when our readers consider the varied finish required by all those classes, to say nothing of the diversity of material used, they will at once see a very fruitful field of study lies before us.

We shall endeavour, as we proceed with this work, to place before our readers information that will enable them to cater for all classes, from the elaborate trimmed Patrol Jacket to the plain Clerical Lounge.

We must approach this subject with a full realisation of the difficulties we have to face, and they are neither few nor insignificant, for our readers will find it is no easy matter to produce a graceful hanging Lounge for all classes of customers without a good deal of care and manipulation. The fewness of the seams, the straightness of their character necessarily hamper us, and though to the customer or the casual observer this may appear one of the simplest garments to cut and to make, yet in practice it is found to be otherwise.



A Tailor and Cutter Fashion Plate.

Take one particular part, viz., the top of the sideseam. Every cutter knows how imperative it is to watch this, if fulness is to be avoided; and what is the reason for this? Is it not to be found in the difficulty there is in providing a sufficient receptacle for the blades by the aid of the seams allowed.

These difficulties will be carefully considered in these pages, and we shall trust to place in the hands of our readers a veritable Practical Guide to the cutting and making up of all kinds of Lounges and similar garments.

### Taking the Order.

Our first step must necessarily be to find out what our customer desires, and this is best done by placing before him a series of Fashion Plates.

Having obtained a clear idea of the style of garment desired, together with pockets, and other details, all of which we enter in the measure book, we proceed to measure.

On page 5 we illustrate the method followed of taking the measures. These are as follows: Chest, waist, hips, across chest,



A Tailor and Cutter Fashion Plate.

depth of scye, natural waist, full length, width of back, continue to elbow and cuff, front shoulder, and over shoulder.

### Chest, Waist, and Hips.

We prefer to take the circumference measures first, so that we have a guide as to what the others should be, thus directing our attention to any abnormality that might otherwise escape notice. The first measure taken is the chest, and this should be taken round the body close up to the armpit, as A A, Figs. 1 and 2, care must be taken to avoid the tape dropping at the back, as it is apt to do unless precautions are used.



PLATE 1.

The Fashionable Lounge as Produced by the "C.P.G." System.



When taking this measure see that your customer is standing quite at ease; you will do well to ask him, "Do you like a close or an easy fit, sir?" This will serve a double purpose—A, he will exhaust his lungs; B, you will get his idea of fit. A good deal of difference can be made in taking this measure. Get into one style, and adapt the ease or closeness to your customer's views.

The waist is taken round the figure at the natural waist, as B B, Figs. 1 and 2. This, too, is taken quite straight round the body, and the same degree of ease should be given here that was given at the chest.

The next measure is the hips, taken some 7 or 8 inches below the waist, as illustrated by C C, Figs. 1 and 2. This measure is often omitted, but experience teaches it is very useful, so it is as well to take it; let it be of the same degree of ease as chest and waist.

### Figure 3.

The next best measure to be taken is the across chest, as you are now standing in front of your customer; button up his coat, and measure across from front of scye to front of scye rather easily, as D D, Figure 3. This should be taken about 3 inches above the level of bottom of scye.

The next measure taken is the depth of scye, and to do this a little preparation is necessary. There are two ways of doing this, the one is to pass the tape over the shoulders saddle fashion, and bring it back under the arm, as shown by L N, Fig. 8, only passing it over both shoulders, a pin being put into the jacket at N. The other way is to put the square under the arm, as shown on Fig. 7, using care that the long arm is in the true upright, then mark at back and front of scye on the top of square. Place the square on the back, and mark across to the back seam.

Point N having been thus located, proceed to measure. Start from nape of neck, the point where the collar seam ought to come, and measure from E to N, Fig. 4, then from E to F for the natural waist length, and continue to G for the full length. The latter measure has much to do with the smartness and style of garment, and occasionally customers have decided notions on this point.

### Length of Sleeve.

We next take the width of back H to I, Fig. 5, and this should be done with the arm resting at side, as there is great danger that the back measure will be too wide. If the garment the customer is wearing is a whole back, take the measures right across the back from scye to scye and halve it. Now get your customer to raise his arm at right angles to body, and bring it forward till the hand is opposite the centre of chest, and proceed to measure from H to J, Fig. 6, and then continue on to K. The length of sleeve is as much a matter of taste as the full length, so consult his wishes, and if he leaves it to you measure to the wrist bone.

### Front and Over Shoulder Measures.

These are almost peculiar to the "C.P.G." system, by the front shoulder measure the length from nape of neck to bottom of scye is obtained, the measure being taken from L, Fig. 8, to M of Fig. 7, and in practice we have found it desirable to take this measure rather closely. This remark also applies to the over shoulder measure, which is taken from N of Fig. 8 up to O of Figs. 8 and 9, and down to P of Fig. 9, the square illustrated on Fig. 9 being intended to show that the measure is taken to the level of the bottom of scye in front.

These measures should be taken with care, and the young cutter would do well to make himself proficient by practice.

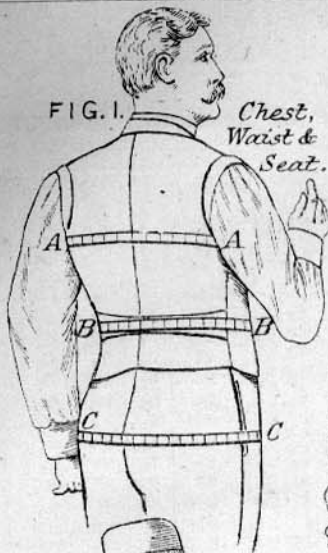


FIG. 1. Chest, Waist & Seat.



FIG. 2. Chest, Waist & Seat.



FIG. 3. Across Chest.



FIG. 4. Sleeve Depth, Natural Waist, Full Length.



FIG. 5. Across Back.



FIG. 6. Centre of Back to Elbow & Cuff.

*The Measures & How to Take Them.*



FIG. 7. Front Shoulder Measures.



FIG. 8. Back View of Front & Over Shoulder Measures.



FIG. 9. Over Shoulder Measure.

## HOW TO MEASURE.

The measures referred to on the preceding page are taken with the view of finding out the balance required by the customer, the location and size of scye, the slope of the shoulder, &c., so that if the cutter only acquires the ability of taking these measures accurately he will find the system make all or nearly all the provision necessary for stooping or erect figures, square and sloping shoulders, long and short necks, advanced or backward scye, &c. The only parts where judgment is required being the suppression of the waist and the balance of the sleeve, and of these we shall have something to say later on.

The taking of these measures necessitates the cutter, or someone equally capable, taking the measures, and as this is not always possible we herewith give the

### Proportions of the Breast Measure.

So that if the cutter has to work from self measurement forms he may be able to work the system out independently of the four direct measures which are over and above those almost universally taken.

The across breast measure equals one-fourth breast, minus 1 inch.

The scye depth equals one-fourth breast, with a slight addition to the small sizes and a little reduction in the large sizes; or one-third the scye circumference plus one-sixth of the natural waist.

The front shoulder measure equals one-third breast, plus half an inch, with a slight addition to the small sizes, and a little reduction in the large sizes.

The over shoulder measure equals one-half of the breast, minus  $\frac{1}{2}$  to 1 inch.

The hip measure is from 1 to 2 inches more than the chest.

A safer plan than either is to use a

## Scale of Sectional Measures.

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

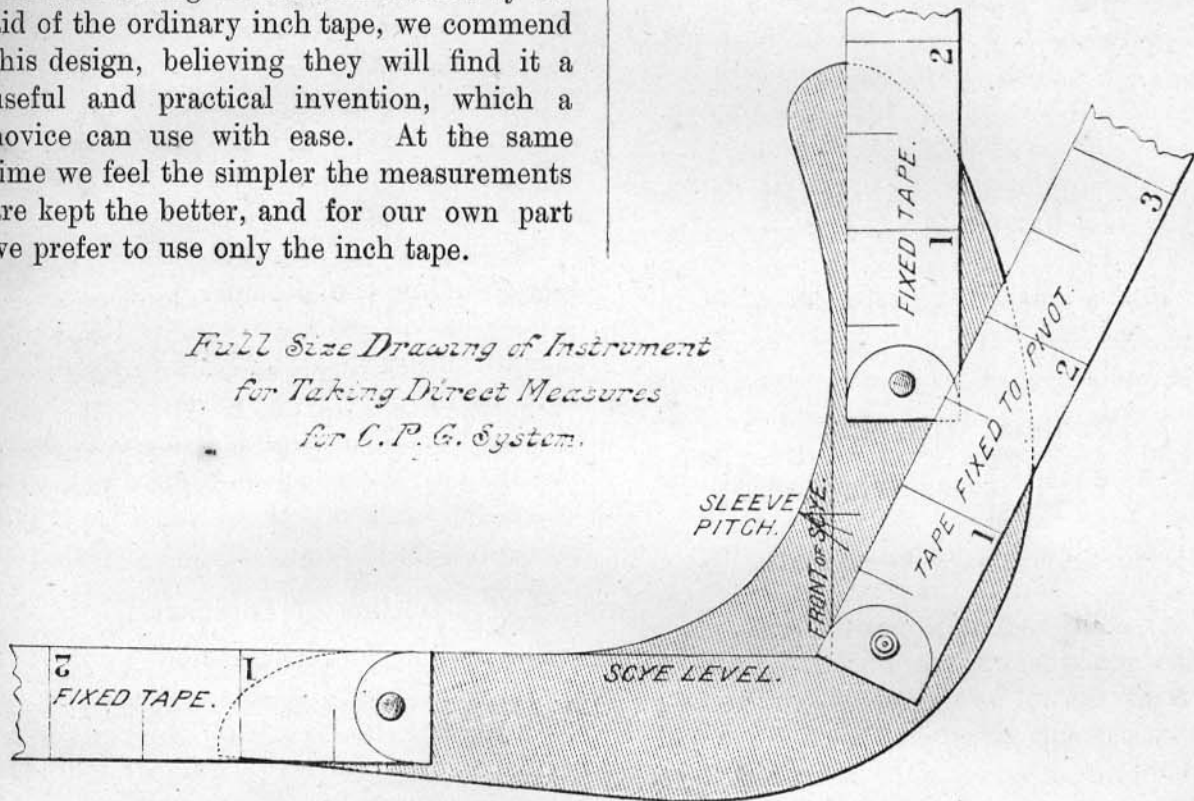
The way to use this is to take the various quantities opposite a given chest measure, to supply what your customer does not supply. Thus, suppose the following measures are sent: 36, 32, 17, 29, 7, 21, 32; now the measures wanting are across chest, depth of scye, front shoulder, and over shoulder. Take the above scale and note the quantities opposite 36, in the columns bearing these headings, thus: across chest 8, scye depth 9, front shoulder 12 $\frac{1}{2}$ , over shoulder 17, and so on with the other sizes.

This scale has been arranged in harmony with the teaching of hundreds of measures taken on customers of all sizes.

In order to facilitate the taking of the measures, some of the users of the C. P. G. have resorted to mechanical assistance, and we herewith give an illustration of one of the best of these. By its aid the measures are taken from the front of scye to nape of neck, and over shoulder to depth of scye. To a crescent of metal or leather two tapes are firmly secured, the one is carried across the back and under the opposite arm, where it meets the other tape which has been taken round the shoulders and neck. The two tapes are then fastened together by the aid of a buckle, and the cutter is free to take any measurements he desires. There is a third tape working on a pivot, secured

to the level of bottom of scye, and this is the tape used for taking the measures by. The idea is a good one, though not altogether new. We have had similar arrangements submitted to us before, though not quite so completely worked out as this is. For those who are not satisfied with their efforts in taking the direct measures by the aid of the ordinary inch tape, we commend this design, believing they will find it a useful and practical invention, which a novice can use with ease. At the same time we feel the simpler the measurements are kept the better, and for our own part we prefer to use only the inch tape.

*Full Size Drawing of Instrument  
for Taking Direct Measures  
for C. P. G. System.*



The majority of customers do not fancy the buckling up process, it savours too much of the straight jacket, and after all we have not only to fit the body but also the head. The measures necessary for the former we have always been able to take without special apparatus, the latter cannot be obtained by even the most elaborate instrument.

The best means of finding out the customer's wishes in this way are a few judicious questions, and if the cutter only masters this part of taking the order, the actual measuring should be a very simple matter.

### THE SYSTEM. PLATE 3.

We now proceed to show the application of the measures to the production of the draft, and for our purpose we require a square with arms at right angles, an inch tape, a piece of crayon, and a sheet of paper or cloth.

Commence by drawing a straight line from right to left on the paper or cloth, at least 24 inches from the edge nearest you, and on this mark off the depths thus :

- 0 to 3 one-third of scye.
- 0 to 9 the depth of scye.
- 0 to 17 the natural waist.
- 0 to 28½ the full length of Lounge, plus ½ inch.

Thus the points of depth are marked on the first construction line, and as our readers will see they are nearly all located in harmony with measures taken on the customer direct.

We next proceed to mark off

### The Widths, Diagram 2.

First square lines at right angles to O, 3, 9, 17, and 28½.

O to 2½ is one-sixth neck or one-twelfth breast, less ½ inch.

3 to 7½ the width of back, plus ¾ inch.

9 to 7¼ width of back, plus ½ inch.

7¼ to 10¼ 3 inches.

9 to 20½ the half chest measure, plus 2½.

9 to 22 the half chest, plus 4 inches.

20½ to 12½ the across chest measure.

17 to ¾ ¼ to ¾ inch.

17 to 6¾ one-sixth breast, plus ¾ inch.

6¾ to 7¾ 1 inch.

10¾ to 11¾ ¾ to 1 inch.

17 to 20½ half waist, plus 4½ inches.

17 to 22 half waist, plus 6 inches.

28½ to 6¾ same as 17 to 6¾.

### Outlines Diagram 3.

Our next step is to outline the back.

Back neck is drawn O to ¾.

¾ is three-quarter inch above 2½.

Shoulder seam is drawn from ¾ to 7½, slightly hollowing it at neck end.

Curve back scye round to 10¼.

Draw sideseam from 6¾ at bottom through 6¾ at waist, up through 7¼ by a gradual curve.

Hollow back at waist as indicated ¾, and the back is completed.

Shape sideseam of forepart by drawing through 7¼, 7¾, to 5¾.

5¾ being ¾ to 1 inch from 6¾.

Draft the fish as indicated at 10¼, 10¾, and 11¾, terminating it 4 inches below the waist.

### The Sweeps.

The neck and shoulder points are obtained by a series of sweeps.

From 12½ sweep by the front shoulder measure, less O ¾ of back, as indicated by dotted lines marked first sweep. Thus, say the front shoulder is 12½, put the chalk on that point of the tape; take hold of it at

2½, whatever is the distance from O to ¾ of back, and make a mark with the chalk from 3 to 4, by putting the 2½ on point 12½, and using it as a pivot from which to sweep the tape.

The second sweep is made in the same way, but using 20½ as a pivot, and adding one inch to the quantity used for the first sweep; 13½ is used for the second, the sweep being made from 1 to 2, which means that segment 1 2 is one inch more from point 20½ than the segment 3 4 is from point 12½.

Where these sweeps intersect or cross each other locates the neck point F.

The third sweep is made with the purpose of finding the shoulder point D, the quantity used for this purpose is the over-shoulder measure less 9 W of the back, the pivot used being 12½, and the sweep made from 5 to 6. We have indicated on Dia. 3 the names of the various seams and points so that our readers may be well acquainted with the technical names.

### Outline of Forepart.

The outline of forepart is now completed by the points found.

F to D is ¼ inch less than ¾, 7½.

Shape scye from D, touching line drawn at right angles to 12½ at 1½ above depth of scye line.

F to V are the same distance from depth of scye line.

V to I is same distance as F V.

Draw gorge from F to I using V as a pivot.

Connect breast line from V through 20½, 20½.

Complete outline in front by shaping the turn in harmony with the style desired.

The bottom of front dropped ¾ inch below bottom line, and the outline of the forepart is completed in harmony with the customer's taste.

This completes the system as far as the normal figure is concerned.

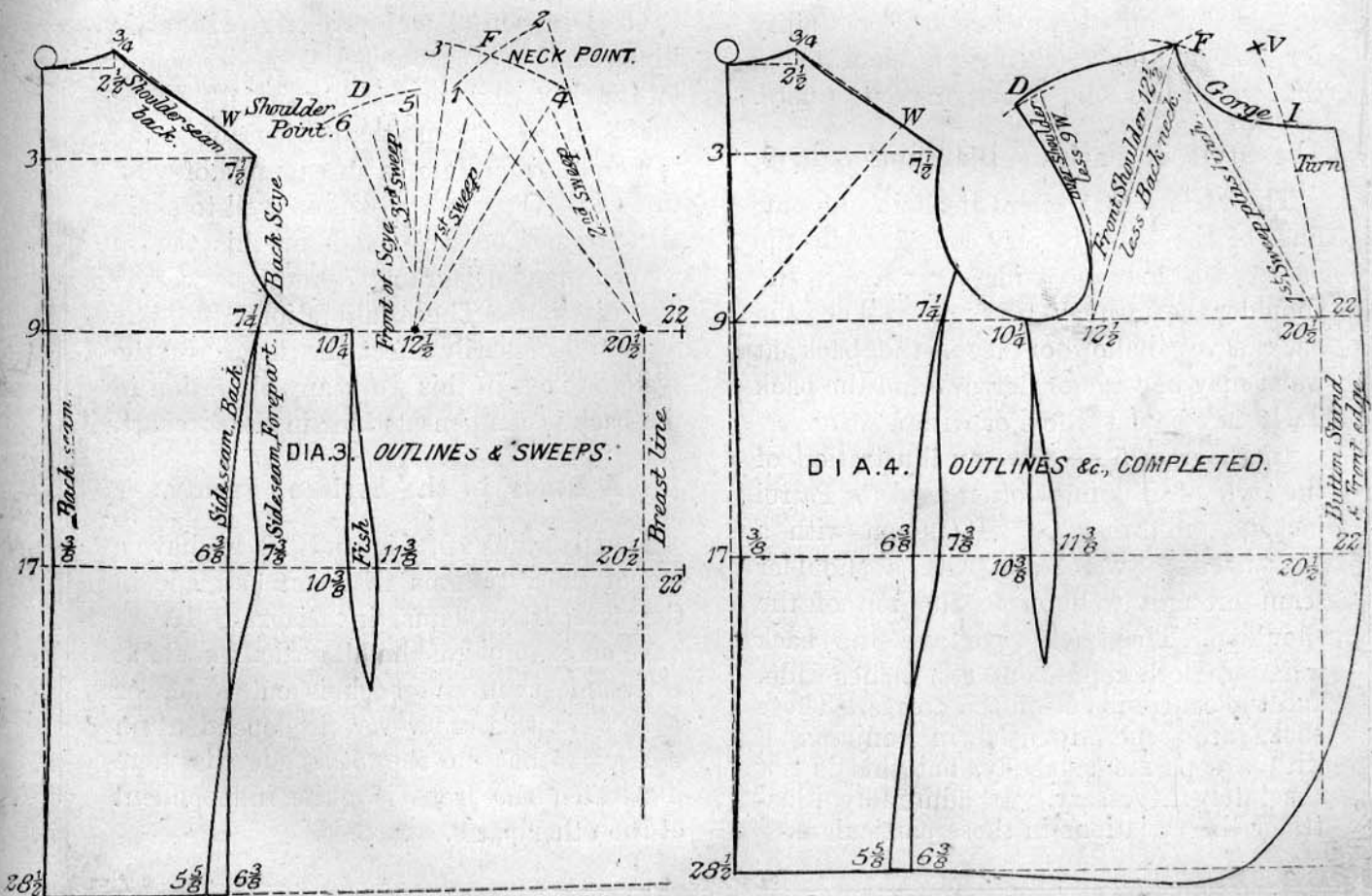
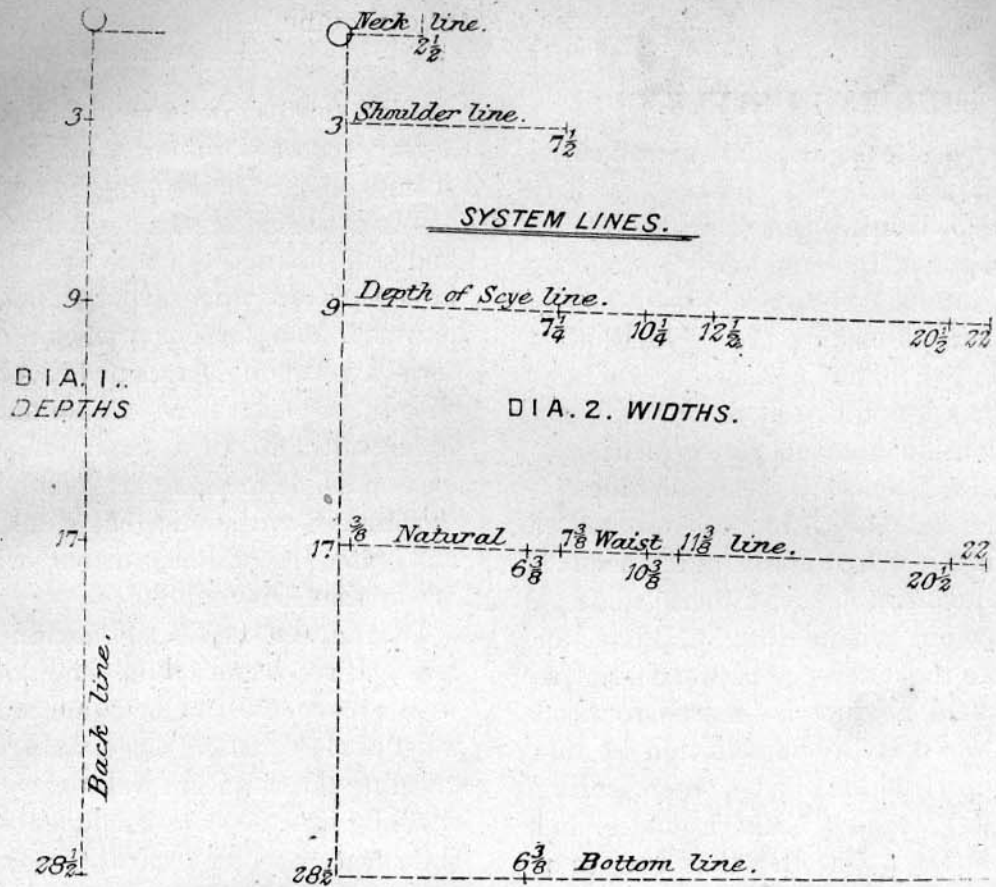


PLATE 3.

## STUDIES IN STYLE.

On the opposite page we have endeavoured to illustrate a few of the varieties that may be introduced into the working of the system without in any very great way affecting the fit.

Style someone has said is "The Clothes of the Mind." The manner in which it gives expression to itself, and when we come to consider this matter in relation to the cut of garments, it is astonishing the variety that can be introduced altogether apart from the style of garment upon which we have to consult our customers' views.

We show our clients Fashion Plates for them to see the difference between a square cut front and one that is smartly rounded away. They make their selection of garments from Fashion Plates representing Frock coats, Morning coats, Lounges, and Reefers; but it is not often that a series of illustrations is placed before the cutter to suggest to him where there is a possibility for him to infuse good style, and avoid that which has long since gone out of date.

### The Style of Backs. Diagrams 5 to 9.

The variety that offers itself in the outlines of the back is very considerable, the back neck may be wide or narrow, the shoulder seam may be high or low, the back scye shallow or deep, the back at waist may be wide or narrow, and the back itself may be cut whole or with a seam.

In Diagram 5 we have an illustration of the style of back most often used for Patrol jackets, uniforms, &c. It is cut with a back neck  $3\frac{1}{2}$  wide, and with a shoulder seam brought well on to the top of the shoulder. The back scye and the back waist are both kept about two inches wide, and the centre is cut on the crease. These backs are generally used in conjunction with a separate sidebody, but this is not absolutely necessary. It admirably illustrates the variations in these particulars.

Diagram 6 shows a whole back cut with a very square shoulder and a hollow side-seam, the back being kept narrow at waist.

When the Lounge is desired to fit closely and still retain the whole-back, this is the best style; but it savours rather of the extreme, and for our part we prefer the style shown on Diagram 7, which is cut with a shoulder slope of 3 inches, and a back width at waist of 5 inches. It is quite possible to make it define the figure moderately with this cut, and as it is moderate in outline, meets with more favour than Diagram 6.

Diagram 8 shows the favourite outline for a three-seamer; the shoulder is cut with a slope of 3 inches, and the width at waist made equal to one-sixth breast, thus bringing the sideseam well to the side, and enabling it to be kept moderately straight, both features being advantageous for the present style.

On Diagram 9 we have the old style illustrated; the shoulder slope is placed at 4 inches, and the width of waist over 7; this is more extreme than Diagram 6, and is merely given here as an example of what to avoid. Our readers will do well to avoid all extremes of style, and for this reason we commend Diagrams 7 and 8 as worthy of imitation. These alterations in style do not necessarily affect the fit, as in the system given in this work any alteration in the back is compensated for in the forepart.

### A Study in the Style of Fronts.

In Diagrams 10, 11, and 12 we have a few of the variations that can be made in the foreparts. Thus, in Diagram 10 we have an example of the alterations made at sideseam when the back is cut wider or narrower; this, however, is dependent on the back, but in the other details here illustrated the front is quite independent of the other parts.

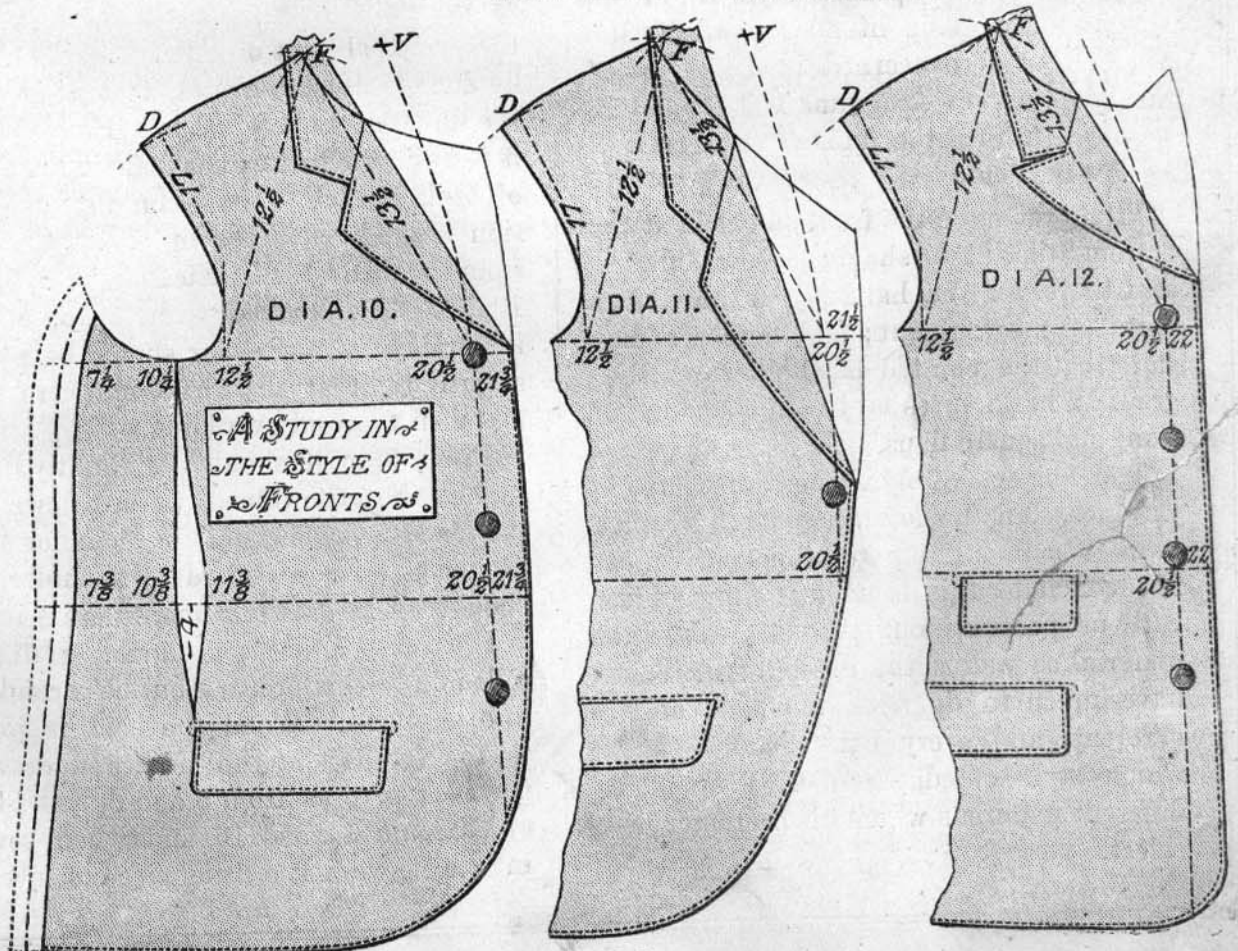
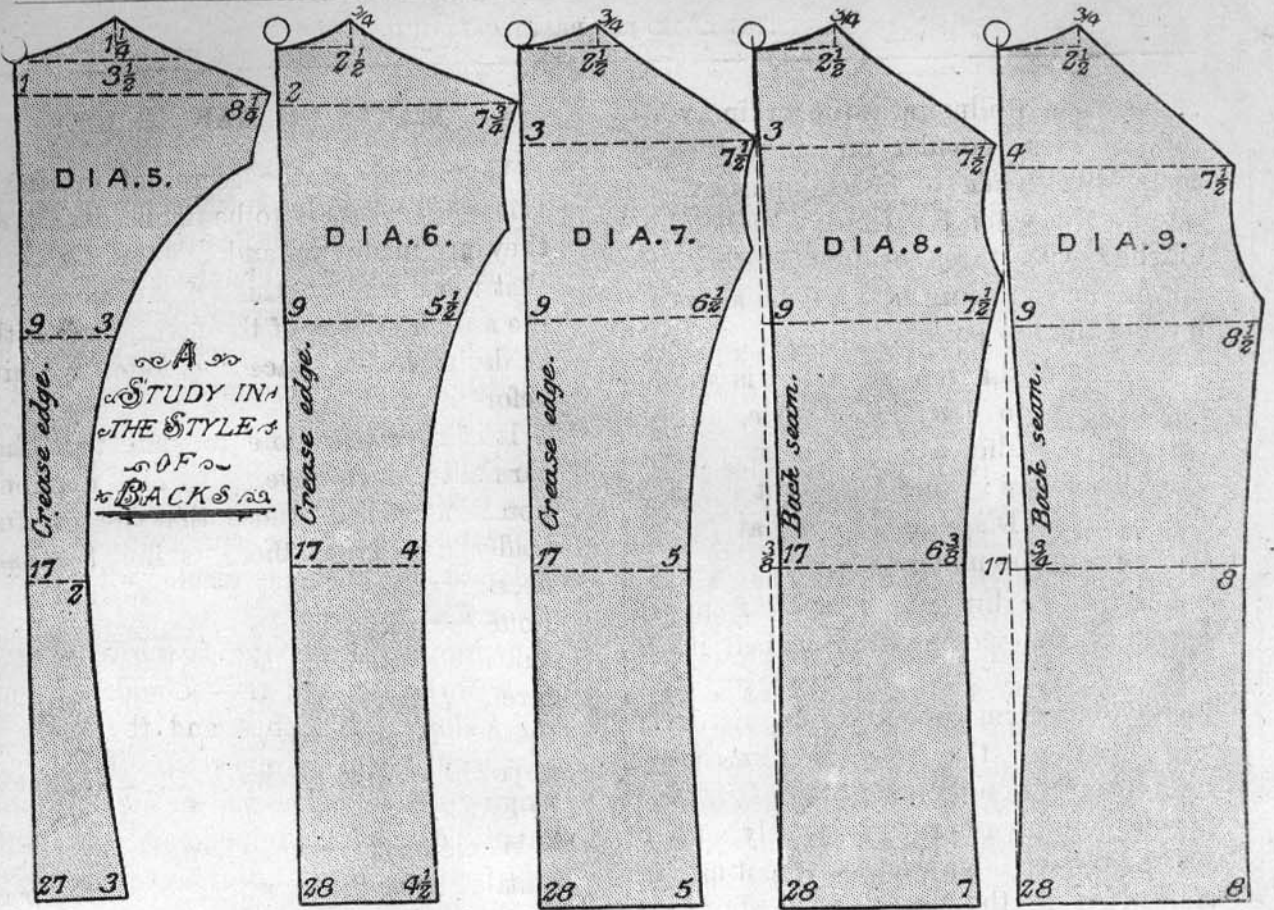


PLATE 4.



Diagram 10 illustrates the ordinary step roll, as most popular on single-breasted coats when made to fasten up at a moderate height, when the fronts may be either finished with three or four buttons, the bottom button being kept a little above the level of the hip pocket.

The run of the front at bottom is another matter open to diversity of style, and the outline here shown is the most popular. True, some are having them cut square in the front as Diagram 12, but at present these are in the minority.

Diagram 11 illustrates how the fronts are cut for a low-opening front, when it partakes largely of the Dress Jacket style, merely buttoning one if so required. It will be noticed the gorge is lowered, and here we may note that the part of the turn beyond the crease row is purely one of style, so that it may either be cut as here shown, or in the peaked style shown on Diagram 12. This in no way affects the fit, all that is concerned is the shape of the lapel, and on Diagrams 10, 11 and 12 we have outlined the finished lapel as well as how it is cut.

Whatever style the front is cut in at the bottom, the flaps should follow suit, so that there may be harmony in the various parts of the garment; and here we may state that the pointed lapel shown on Diagram 12 harmonises best with a square cut front and square flaps.

The subject of style opens up endless varieties. In the following pages we give numerous illustrations of this. We must not conclude this branch of the subject without pointing out that the make of material as well as the finish of the edges have much to do with the style of the garment, and every cutter should know which style of edge is best adapted to different materials which his customer may select.

## HINTS ON MAKING UP.

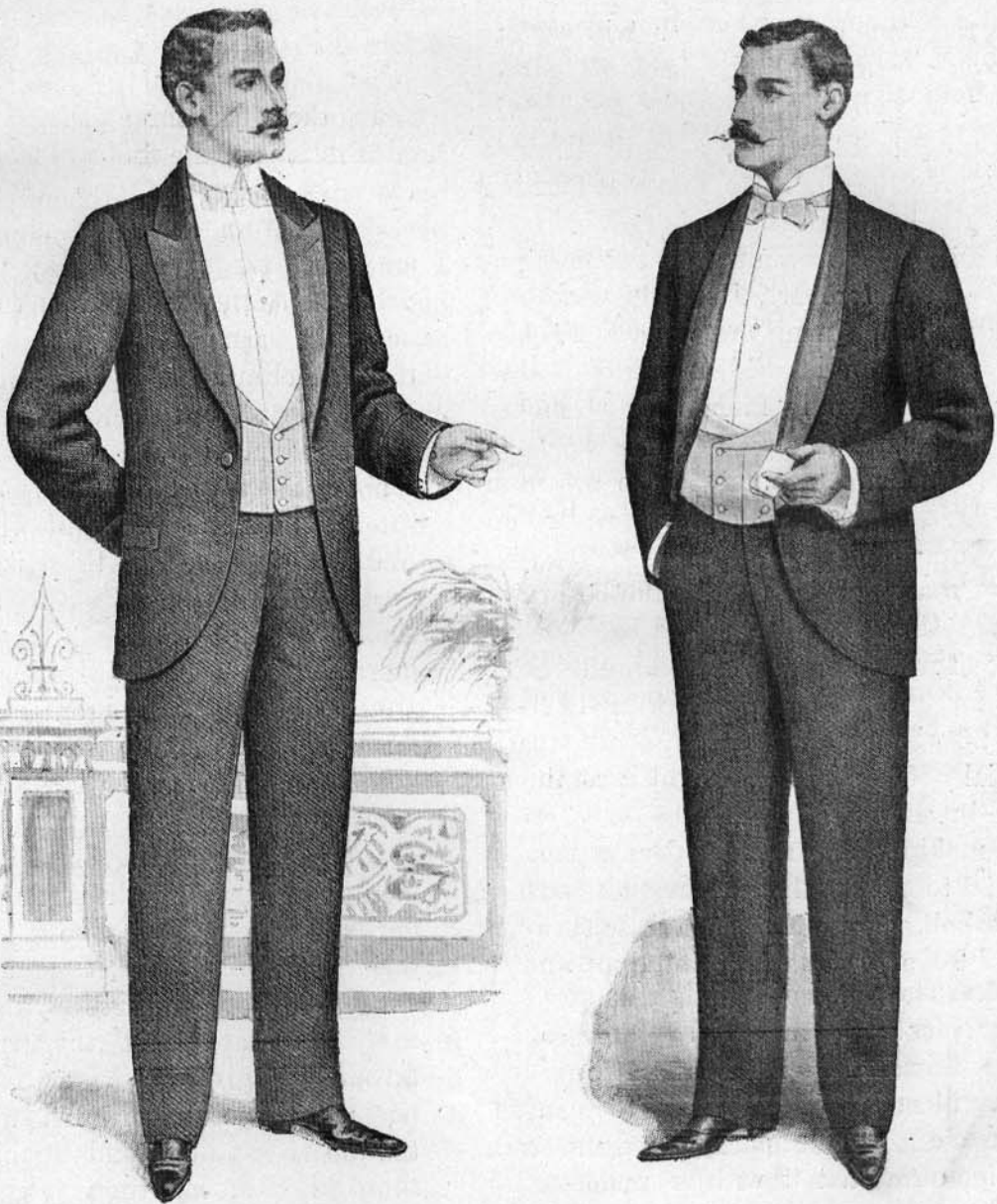
Very much of the secret of making up Lounge Jackets is to be found in the way they are made up, and as it is important that those who use this system should have the author's ideas of the manipulation that is desirable, we place the following hints before them.

It is of course idle to state that those garments which have no special manipulation fit as well as those that are carefully made up. True, there is not the same necessity for skilled workmanship in a Lounge as there is in a Frock or Dress coat, but it is equally true that the man who carefully works up his garment will find that a superior style and character are imposed in his productions, be it Lounge or Frock.

Whole-back garments are improved by a little shape being infused into the back, as indicated by the marks 8, 9, 10, 11. the principal part of the shrinking should be done under the blades, as that is where the greatest hollow exists. Hence whilst it is desirable to shrink a little in the centre of back, the chief attention in this direction should be given to about 2 inches from the centre, as indicated by 8, 9, and 10, 11. The faint wavy line at top of neck illustrates that the collar should be put on slightly tight at that part, but care must be taken to avoid overdoing it.

From 3 to 4 should be slightly drawn in, and the little fulness worked down over the blades. This should be done for about  $3\frac{1}{2}$  inches from scye end of shoulder, and should not be drawn in more than  $\frac{1}{4}$  inch.

From 6 to 7 the back should be slightly full on to the forepart, but be careful not to overdo this. When the back is joined to the forepart at the sideseam, draw in the back scye as from 5 and 6, and 14, 15 of Diagram 14 and 15, and when sewing in the sleeve put a little piece of silk sel-



The Dress Lounge

PLATE 5.

vedge to prevent it going back. In all this be careful not to press the fulness back over the blades, as the fulness is not required over back scye, and the whole aim of these suggestions is to make it fit snug at that part.

The marks on Diagram 14 are pretty much the same as on 13; you will see we approve of shrinking the backs of three-seamers as well as whole-backs.

From 12 to 13 may be slightly strained out to prevent any loose material forming across the back waist.

On Diagram 15 we illustrate the manipulation of the forepart, if there is no fish under the arm shrink the waist at 18, 19; and even if there is a fish it will be well to do so if the fish is more than 3 inches from the sideseam.

If there is much round on the hip from 20 to 21, draw it in and press forward on to the hip.

The round of breast should be drawn in from 31 to 32, and pressed back to the centre of fronts, carefully avoiding to carry it too far back. A little drawing in from 22 to 23 will facilitate the fit at that part, especially if the figure is at all prominent at the breast.

In making up the shoulders shrink it from 26 to 27, so that it may fit smoothly in the hollow; stretch it slightly between 29 and 30, as well as at 28 and 29, and at 24, 25. The position of this making up is clearly illustrated in the diagram, so we need not dwell further on this topic.

We will not stay to describe the canvas, the staying of the pockets, edges, &c., as we believe that it will be understood; we will, however, direct attention to the shoulder pad, Diagram 16. This is made of canvas and horsehair stitched together as indicated, and is cut to fit snugly right round the scye, and keep the garment firm at that part; it differs from most in that it

goes round the back scye, always a difficult part to fit in Lounges, hence we commend it.

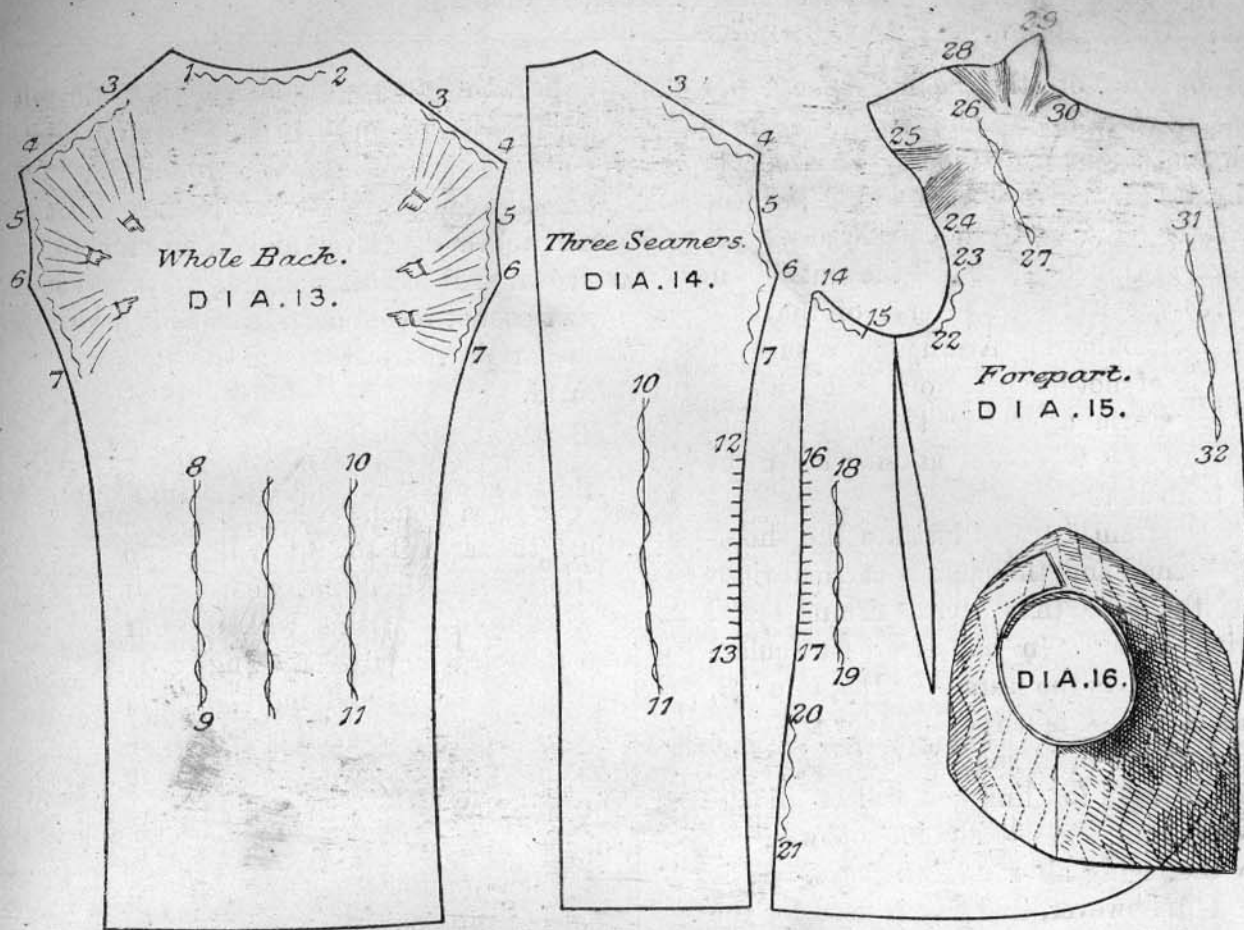
If this is objected to on account of a tendency to stiffness, our readers will do well to put a half ply of wadding (more in the case of stooping figures or those with prominent blades) round the back scye.

### Facings, Linings, &c.

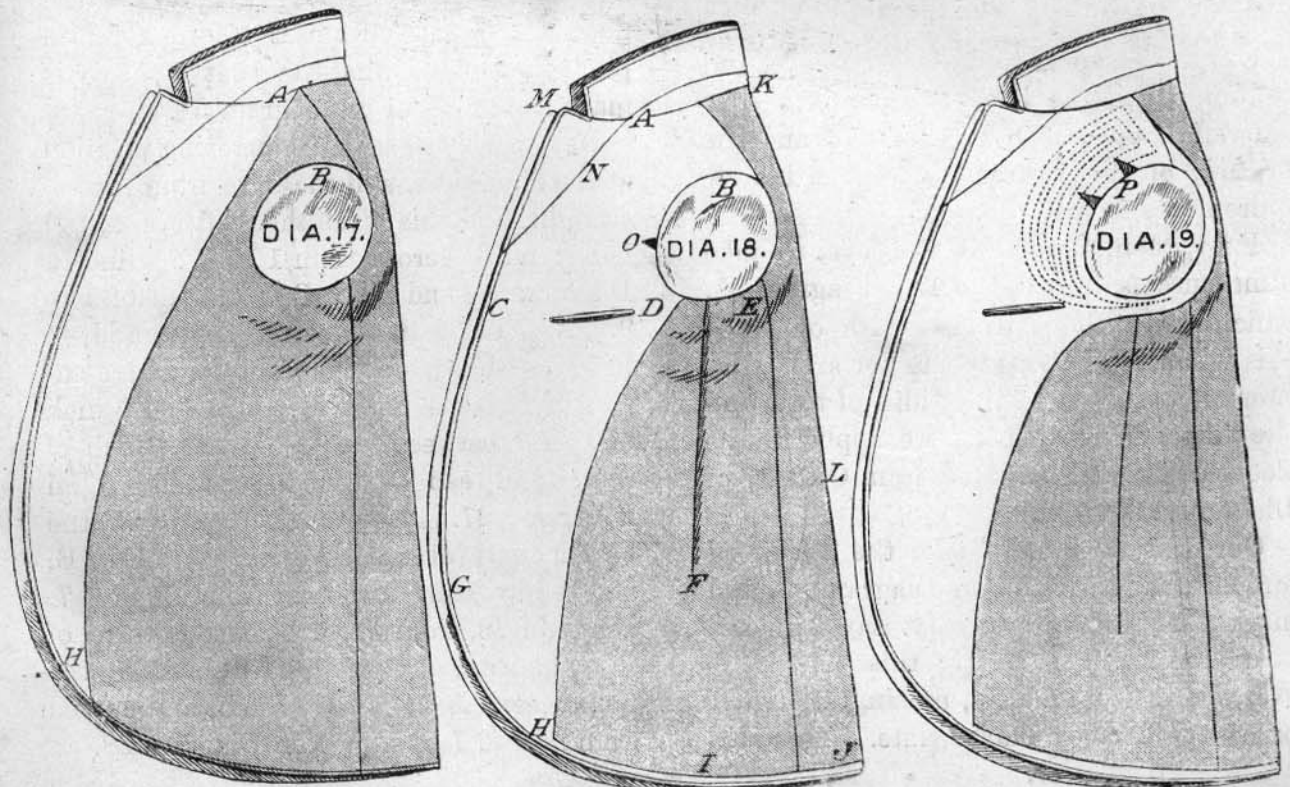
In the next three Diagrams we give illustrations of the finish of facings, linings, &c. On Diagram 17 we have facings only extending to neck point A and kept narrow all down the front to H; this may be necessary from shortness of material or to keep the garment as light as possible for tropical climates. 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 Vs, this, however, is only necessary when the material is very stubborn, indeed in the majority of materials sufficient form may be infused without any Vs.



*Hints on Making Up*



In putting on the facing arrange for sufficient extra length and width at M N to allow the lapel to lie smoothly. Keep the facing rather narrow from C to D, as the breast being round the inside does not require as much width as the outside, in this respect it is the reverse of the case with the shoulders. Arrange for a turn up or facing of not less than one inch wide at H I J. Form a pleat in the lining from bottom of scye to F, and another down the back from K to L.

On Diagram 19 we illustrate the shoulders stitched and the facings carried right round the scye, thus giving firmness and wearing better. In all other particulars Diagram 19 is the same as Diagram 18, unless a fish be taken out under the arm instead of the pleat suggested at that part. If silk is used for lining it will be advantageous from the standpoint of wear to carry the facing all round the scye. It is not often, however, that silk is used for the lining of Lounge jackets.

### Drafting the Sleeve.

Our next step is to draft the sleeve, and in doing this we have to take into consideration the shape of the scye, and the attitude of the wearer, as well as his requirements for use, &c.

First, then, as regards the scye, we take a measure as from  $7\frac{1}{4}$  to  $12\frac{1}{2}$ , Diagram 21, which gives the extreme width of scye; this is necessary to provide for any variation there may be in the width of back and shoulder. This quantity we apply to the sleeve draft, as illustrated from O to  $5\frac{1}{4}$  of Diagram 22.

Our next step is to take the back and forepart, as illustrated on Diagram 23, and mark the hindarm pitch at say 2 inches below the shoulder point; this may, however, be varied to taste, making it higher or lower as fancy may dictate. This will

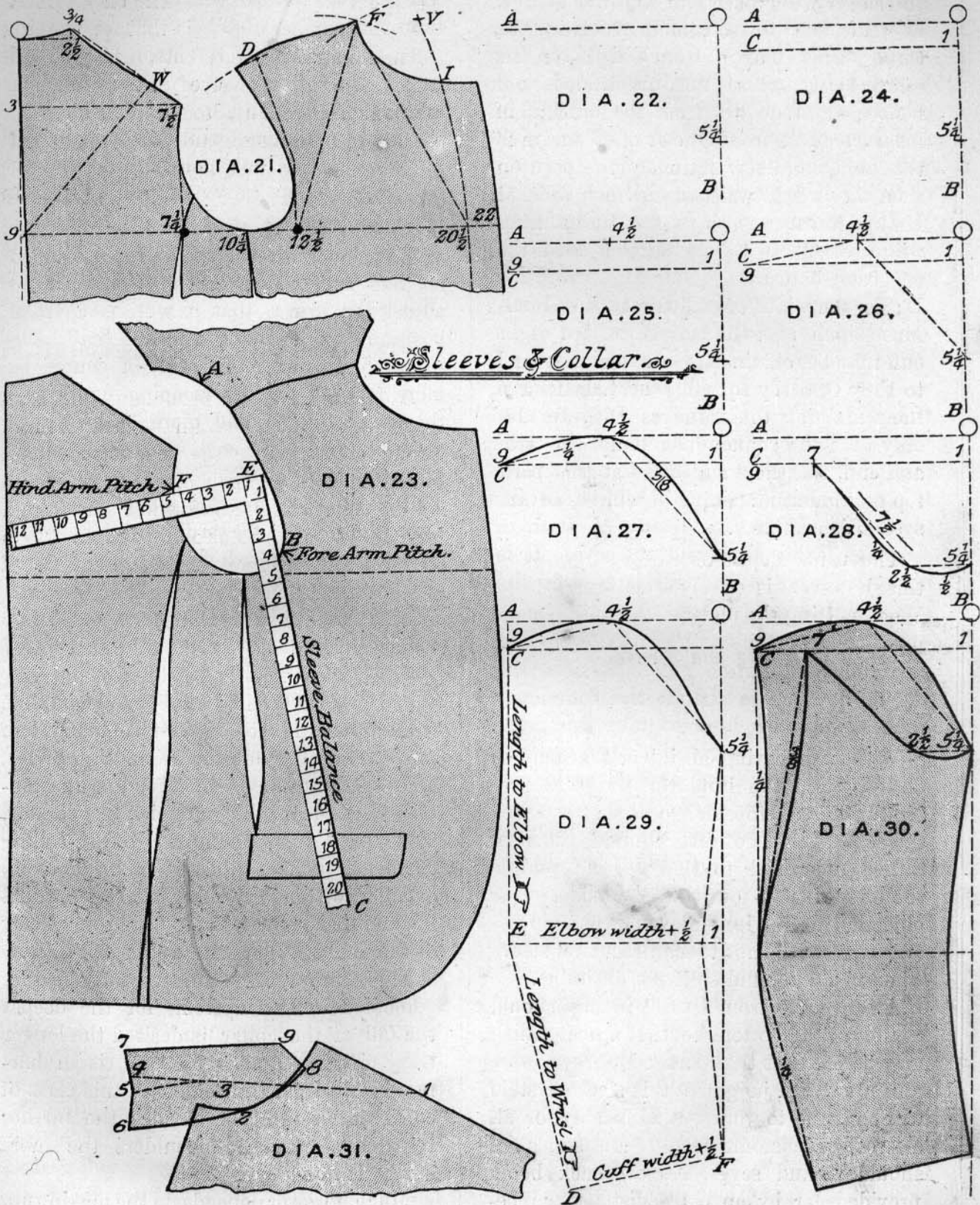
not affect the fit, as any alteration here is compensated for in the remaining operations.

The forearm pitch is best located about  $\frac{3}{4}$  inch above the level of bottom of scye, as shown at B. This too may be altered, but we do not recommend this as it allows the seams to go just down the hollow of forearm.

Having located these pitches take the square, and with the two arms extended let one arm touch either pitch, and so adjust the arm C that it will occupy the position it is desired the sleeve shall hang in when finished; this will, of course be more forward for the stooping figure and the working man, and more backward for the erect figure, or such as desire a clean fit at the back of scye; and do not mind a little tightness on the elbow when the arm is brought forward. A very good guide for the nominal figure is the middle of flaps of hip pocket.

When the square has been thus adjusted and both arms are touching the pitches, note the quantity from E to the forearm pitch at B, and whatever that quantity is mark from  $5\frac{1}{4}$  to 1 of Diagram 24.

Next place the back in a closing position at the shoulders, and measure from A to B straight, and this gives the width of sleeve head; mark across from 1 to 9 on line C, Diagram 25, and make O to  $4\frac{1}{2}$  half of 1 to 9. Now draw lines from 9 to  $4\frac{1}{2}$ , and  $4\frac{1}{2}$  to  $5\frac{1}{4}$  as shown on Diagram 26, and complete the sleeve head by adding on  $\frac{5}{8}$  inch of round between  $4\frac{1}{2}$  to  $5\frac{1}{4}$ , and  $\frac{1}{4}$  inch of round between 9 and  $4\frac{1}{2}$ , as shown on Diagram 27. Now measure *round* the bottom part of the scye as from F to B, and apply that measure from  $5\frac{1}{4}$  to 7, Diagram 28, from  $5\frac{1}{4}$  to  $2\frac{1}{2}$  is one-third of this quantity, and between  $2\frac{1}{2}$  and  $5\frac{1}{4}$  the undersleeve is hollowed  $\frac{1}{2}$  inch, and curved round up to 7 as shown on Diagram 28.



Having thus shaped the upper part of the sleeve we proceed to apply the length as taken on the customer, allowing for three seams (2 on the back and 1 on the sleeve head). Thus measure the width of back as cut, deduct from it  $\frac{3}{4}$  inch, and measure down from C to E of Diagram 29 the length to elbow and mark the position, then proceed to waist or full length at D. Hollow forearm at elbow 1 inch, and make width of elbow to taste, as a guide we suggest  $\frac{1}{4}$  breast less 1 inch, as from 1 to D; for the width of cuff we suggest  $\frac{1}{2}$  breast plus  $\frac{1}{2}$  inch or to taste. The slope of the cuff may be obtained by sweeping from D to F by C, or by squaring by E D to F of the remaining draft, Diagram 30, we need only note the round given between elbow and cuff, and the slight hollow between the top of hindarm and elbow, and the sleeve system is complete.

The usual depth of cuff is  $3\frac{1}{2}$  inches, this, however, is purely a matter of taste, When cutting the underside, a button stand must be left on the bottom of the hindarm if a hole and button cuff is desired, this should not be less than 1 inch wide and 4 inches deep.

We advise leaving all inlays that may be desired down the hindarm, and that preferably on the topside, so that if utilised the seam would go further under the arm, rather come more to the top, as would be the case if left on the underside. Our objection to leaving inlays down the forearm is that it is apt to contract the sleeve when made up, and so is not desirable.

A turn up of from 1 to  $1\frac{1}{2}$  inches should be left at the bottom so that a neat finish may be made at that part.

If used with judgment this sleeve system will be found to work out admirably for all classes of customers, and all styles of shoulders and scyes, narrow back being provided for by an extra distance, as be-

tween  $7\frac{1}{4}$  and  $12\frac{1}{2}$ , and so more depth from 0 to  $4\frac{1}{4}$ , and *vice versa*. The only remark we need further make is that for working men and shooting garments, it may be well not to hollow the scye quite as much as shown on Diagram 28.

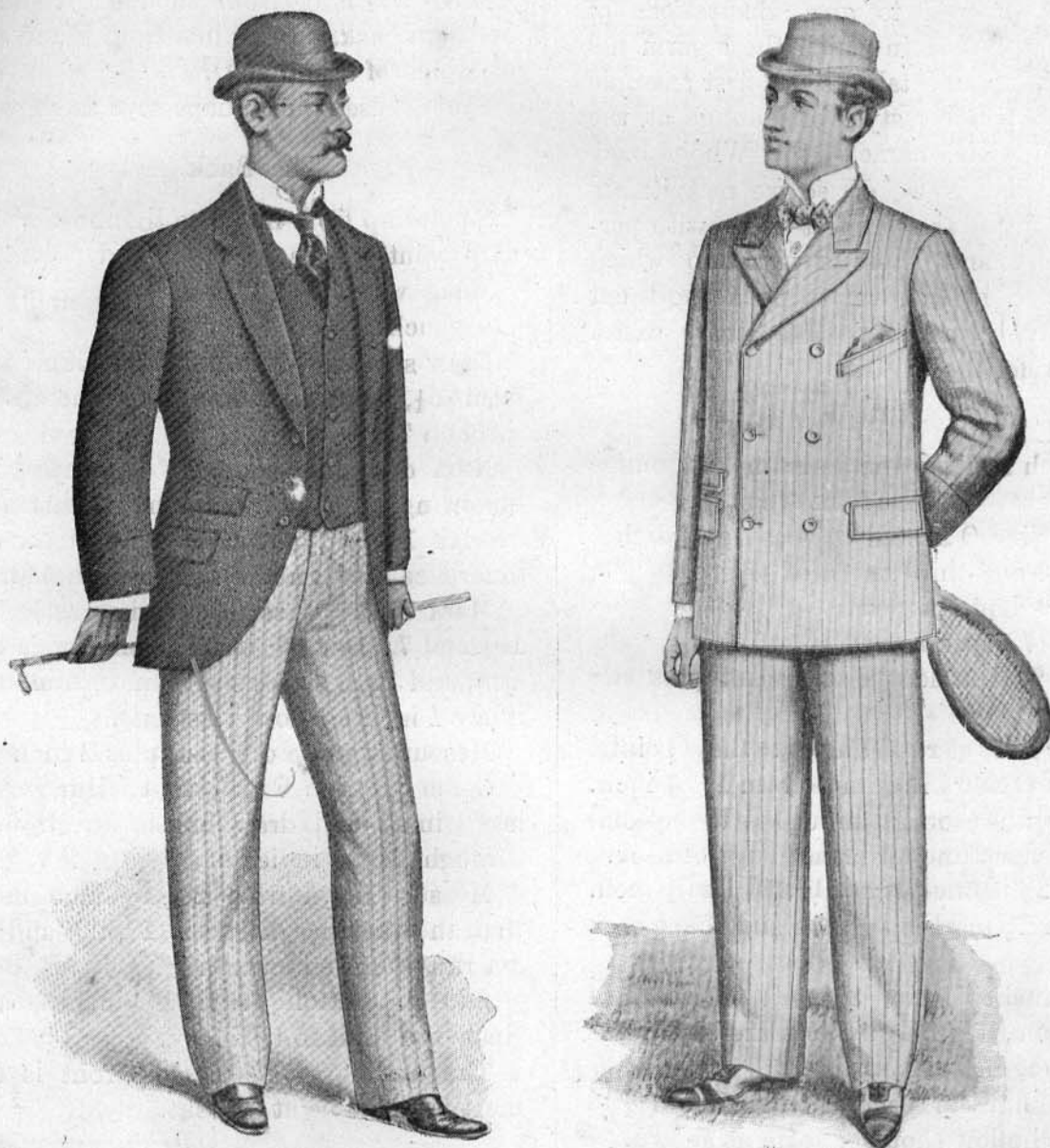
Plenty of fulness will be found in this sleeve head, and in putting it into the scye it should be kept fully one inch away from shoulder seam, and any there may be in the underside should be kept quite at the bottom of the scye, about where the fish is illustrated.

### The Collar System. Diagram 31.

To draft the collar place down the forepart as shown on Diagram 31, make a mark at  $1\frac{1}{4}$  inches above the top button, mark out from 2 to  $3\frac{1}{4}$  inch less than the depth of the collar stand, and draw a line from 1 through 3 to 4. Mark down from 4 to 5 the difference between the stand and fall of the collar. Next mark back from shoulder seam the width of back neck to 6. 5 to 6 is the depth of the collar stand, and 5 to 7 the fall of the collar. Let the front overlay the forepart at 8 about  $\frac{1}{4}$  inch, and complete from 8 to 9 and 9 to 7 to taste. This system for collar cutting may be used for all styles, and it may not be out of place to call attention to the principle on which it operates, viz., that of producing for a low-rolling garment, such as illustration on Plate 8, a collar with a very short fall edge, whilst for one that is intended to fasten up closely at the neck a collar with a long fall edge.

This, however, is not the only feature embodied in this system, for the deeper the fall of the collar is desired the longer it is produced; and this, too, is in harmony with the requirement of this class of collar, for it must be obvious the further it extends over the shoulders the more spring is necessary.

Much however depends on the making up.



Summer Lounge and Reefer.

PLATE 8.



## Illustrations of Various Styles

### I.—THE WHOLE-BACK LOUNGE.

Having carefully explained the working out of the system to the ordinary Lounge, we next proceed to give illustrations of the various styles in which these garments are made up, and take as our first example the most popular style of Lounge at the time we write, namely, the Whole Back Lounge, and as we do so we recapitulate the system in the briefest style, with perhaps here and there a variation which experience has shown to be a short cut that may be used in all ordinary cases. Let us refer to

#### Plate 9.

On which is given the diagrams of Lounge and Sleeve. To reproduce this

Draw line O 29 and O 2 $\frac{1}{2}$  at right angles.

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 of jacket plus two seams ( $\frac{1}{2}$  inch.)

Draw lines at right angles to these points.

From O mark in  $\frac{1}{4}$  inch from 17,  $\frac{1}{2}$  inch.

Draw line from  $\frac{1}{4}$  through  $\frac{1}{2}$  to bottom, this provides line for crease edge of back.

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

From 2 $\frac{1}{2}$  mark up  $\frac{3}{4}$  inch and shape back neck.

Two inches below 3 mark off width of back from back line by measure taken plus one seam, and curve back scye out to 7 $\frac{3}{4}$ .

Draw line for back shoulder from  $\frac{3}{4}$  to 7 $\frac{3}{4}$ , and hollow shoulder seam as shown.

Next measure across from 9 to 20 $\frac{1}{4}$ .

#### The Breast Measure

Plus 2 $\frac{1}{4}$  inches for making up.

20 $\frac{1}{4}$  to 12 $\frac{1}{4}$  the width across chest.

Sweep from 12 $\frac{1}{4}$  by front shoulder, less width of back neck, to find point F.

Add 1 inch to this, and sweep again from 20 $\frac{1}{4}$ , where segment cross locates neck point.

Sweep from 12 $\frac{1}{4}$  by over shoulder measure, less distance one back from 9 to W.

Make width of front shoulder a  $\frac{1}{4}$  inch less than back. Draw line from F and add on  $\frac{3}{8}$  inch of round at D.

From these points shape scye as shown.

#### The Back.

Square up from line 9 to the most backward point of scye, and thus find point 7 $\frac{1}{2}$ .

Make width of back at waist  $\frac{1}{8}$  breast less  $\frac{1}{4}$  inch.

Draw sideseam of back by squaring down from 6 $\frac{1}{4}$ , and continuing up into scye through 7 $\frac{1}{2}$ .

Next draw the sideseam of forepart by hollowing at waist  $\frac{3}{4}$  inch, and letting hips overlap 1 inch, or rather more than half difference between chest and seat measures.

Mark from sideseam 3 inches as at 7 $\frac{1}{2}$ , 10 $\frac{1}{2}$  and 7, 10, take out 1 inch under the arm, and draft fish as shown, terminating it say 4 inches below waist line.

Measure up size of waist, plus 2 inches.

Come out from F to V one-twelfth breast, less  $\frac{1}{2}$  inch, and draw breast line from V through 20 $\frac{1}{4}$  as indicated.

Measure down from 20 $\frac{1}{4}$ ,  $\frac{3}{4}$  inch more than the distance between 17, 29, and so get run of bottom of front.

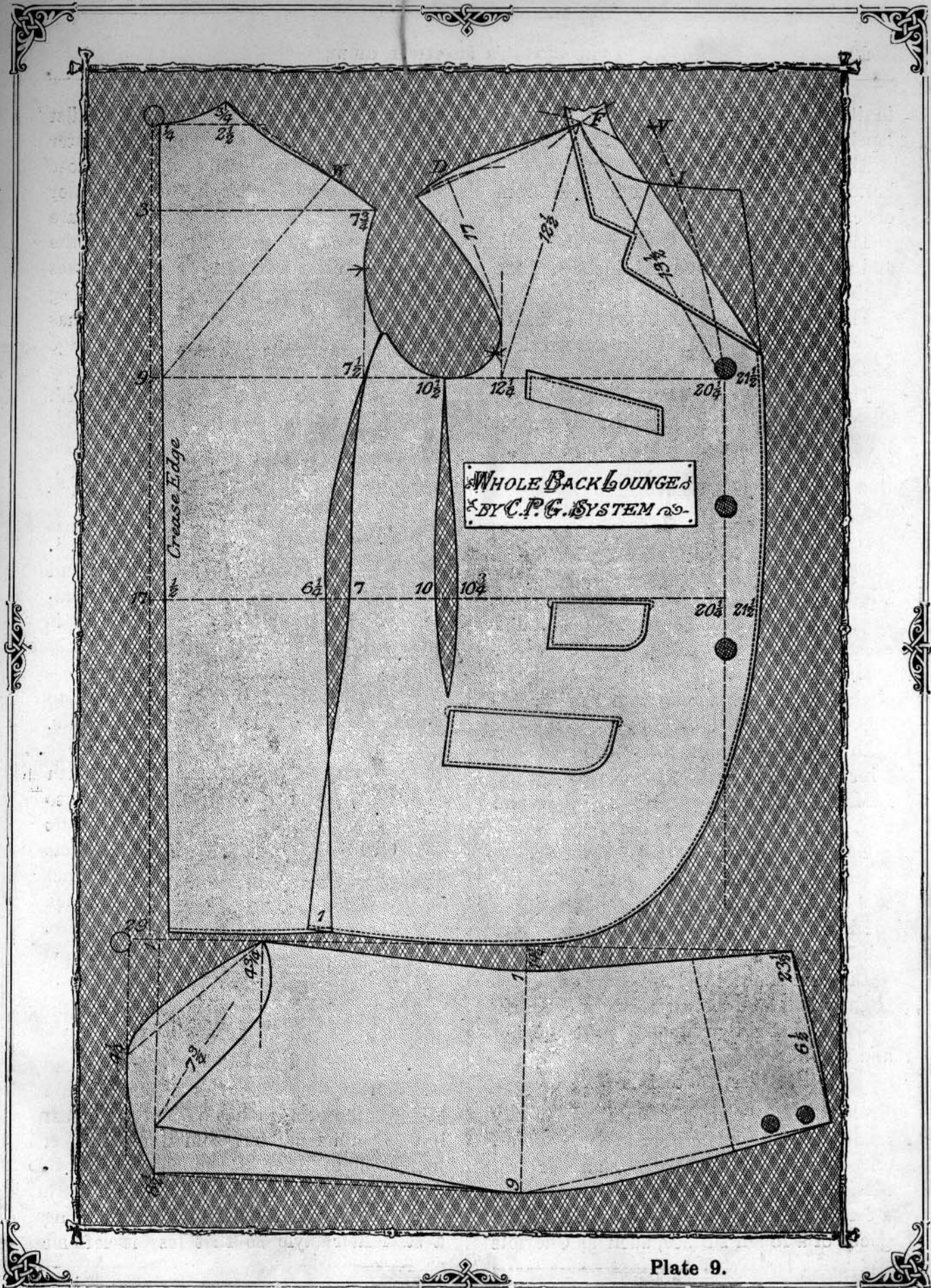
Add on button stand 1 $\frac{1}{4}$  inches, and shape the front to taste.

The outline given to this front is the most fashionable at present.

#### Practical Details.

On this draft we have been enabled to mark the position of pockets, buttons, &c., as well as the form of turn.

As regards the lapel it must be borne in mind that all that part outside the crease row is style only, and any variation made



WHOLE BACK LOUNGES  
BY C.P.G. SYSTEM

Plate 9.

in its form will only affect the shape of lapel, and in no way influence the fit.

The breast pocket is placed on a level of bottom of scye, and fully 1 inch in front of scye,

The ticket pocket is kept on waist level, and more generally about 1 inch in front of the end of hip flap.

The hip flap is placed about 4 inches below waist line, and midway between side-seam and breast line.

The hind arm of sleeve pitch is placed about 2 inches below shoulder seam, and the forearm pitch  $\frac{3}{4}$  inch above scye level.

### The Sleeve.

Square lines O,  $23\frac{1}{2}$ , O, 4.

O to  $4\frac{3}{4}$  same distance as  $7\frac{1}{2}$  to  $12\frac{1}{4}$ .

For the average figure O 1 may be made 1 inch less, for stooping figures, more for erect; or balance of sleeve may be found as explained on page 16.

Measure size of upper scye between two pitches, and mark across from 1 to  $8\frac{1}{2}$ .

O  $4\frac{1}{4}$  is half  $1\ 8\frac{1}{2}$ .

Draw line from  $4\frac{1}{4}$  to  $4\frac{3}{4}$ , and add on  $\frac{3}{4}$  inch round.

Mark off length of sleeve to elbow and cuff, allowing for two seams.

Get run of cuff by sweeping from  $8\frac{1}{2}$ .

Hollow forearm 1 inch, and make  $14\frac{1}{2}$  to 9 one-fourth breast.

Make width of cuff one-sixth breast plus  $\frac{1}{2}$  inch, or to taste.

Diagram shows the hindarm of sleeve is slightly hollowed between sleeve head and elbow, and slightly rounded between elbow and cuff.

### The Materials

From which these garments are mostly made are Cheviots, Homespuns, Serges, and Tweeds. Checks of a more or less marked character are very fashionable with a certain class, whilst with another section goods of a rough surface, such as Cheviots

and Harris' Tweeds are selected, whilst others prefer Serges or Vicunas, the latter being the style of material selected by those business men who patronise this style for office wear. When the rougher goods are used it is customary to double-stitch the edges, when the softer and smoother makes are selected, then a narrow single-stitching looks best, whilst for Serges and Vicunas a single row of stitching right on the edge makes by far the neatest finish. Corduroy is sometimes used, but it has not met with much favour of late.

## II.—FASHIONABLE REEFER.

### Diagram on Plate 10.

It is but a few years ago that the D.B. Reefer leaped into sudden popularity, and though it can hardly be said to have retained its hold on the public taste that it then enjoyed, yet it is nevertheless still worn by a goodly number of gentlemen.

There is no doubt that it lends itself to all the tailor's art in the matter of lapels, &c.; and though perhaps it may not be quite so easy to work up the front as with the Frock, still it is comparatively easy to produce a garment having a very smart and stylish appearance; whilst it also has an easy character about it quite distinct from the more severe style of the Frock coat. The measures necessary would be the same as for the ordinary Lounge, so we will proceed to describe

### The Special Features.

1. The first important variation is the addition of the lapel. As a general rule the addition of  $2\frac{1}{2}$  inches beyond the breast line is sufficient, but sometimes this is increased to 3 or  $3\frac{1}{2}$  inches when the material is of a very heavy character.

2. The next is the desirability of cutting a straighter style so that less is left for

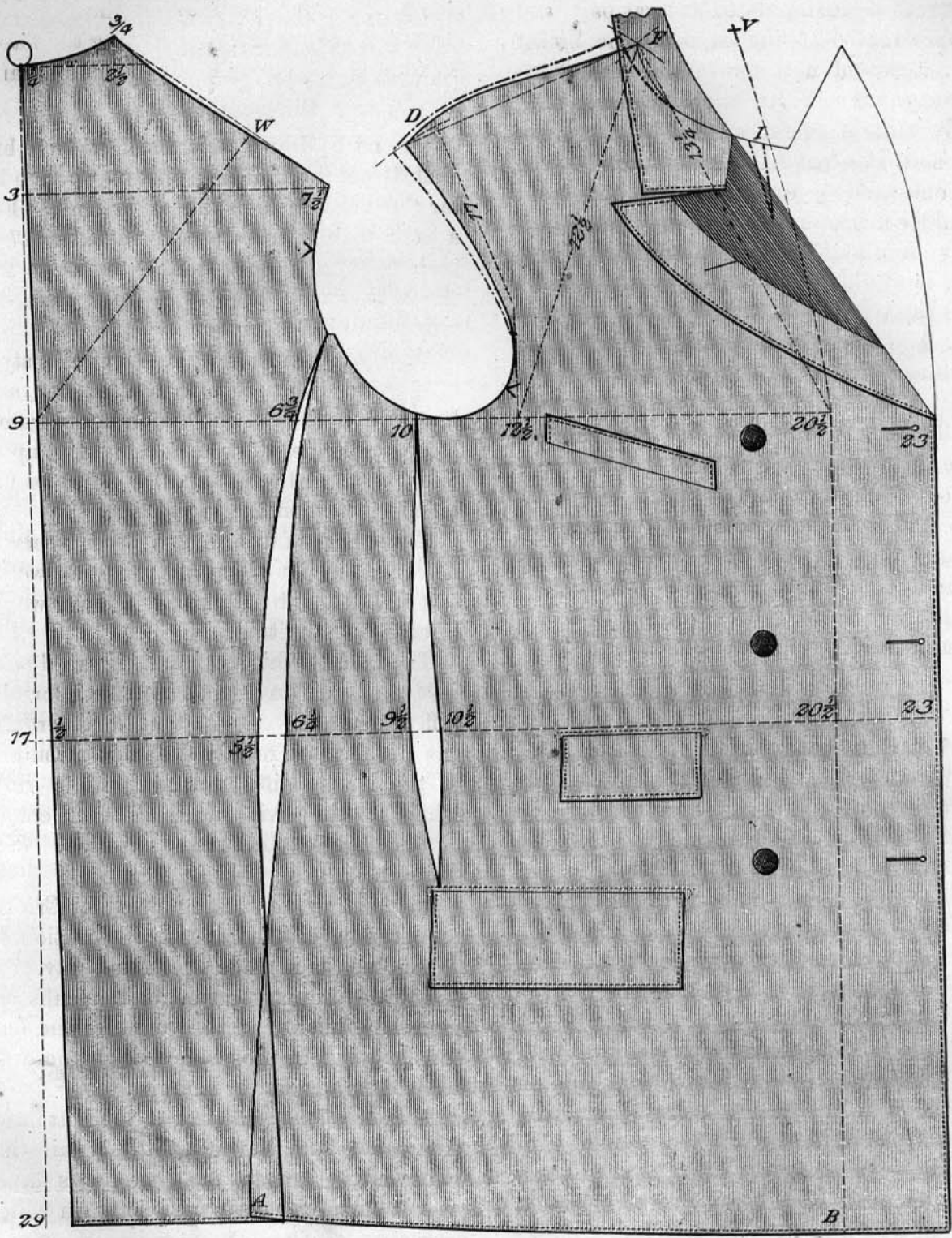


PLATE 10.

making up, for as there is no lapel seam it cannot be manipulated at that part, and as the edge is  $2\frac{1}{2}$  inches from the breast line, it would not answer the same purpose to work it up there, consequently many cutters prefer a straighter style of cut, so that when making the second sweep we only add  $\frac{1}{2}$  or  $\frac{3}{4}$  inch to the front shoulder measure, and if there is any difficulty in obtaining a straight breast line, then it would be advisable to take out a V as represented at I.

3. The buttons are placed as far behind the breast line as the *eye* of the hole is in front of it. Avoid placing the bottom button below the hip pockets, preferably a little below it. Silk facings are quite optional, indeed, many are made up plain.

4. This garment should not be made to fit too closely, its character demands a fair amount of ease, so that quite  $2\frac{1}{2}$  inches should be allowed over the half-breast when measuring up from 9 to  $20\frac{1}{2}$ .

### Practical Details.

In marking the position of pockets, &c., the character of the coat must be distinctly borne in mind; the shape of the flaps in front being made to harmonise with the bottom of the front of the Reefer.

The hip pockets would be placed about midway between breast line and sideseam, and say 4 inches below the waist level. Size of flaps, about  $6\frac{1}{2}$  by  $2\frac{1}{4}$ , or a little less.

Ticket pocket generally placed level with the front of the hip pocket in front, and on a level with the waist. Size of flaps  $3\frac{1}{2}$  by  $1\frac{3}{4}$ .

Welt put on a level with bottom of seye, the front end dropping down about 1 inch. Size of welt 5 by 1.

The end should be kept fully an inch in front of seye so as to leave a little latitude for advancing the seye.

The inside breast pocket would be placed about the same position on the opposite breast. The details of stitching the flaps, &c., are clearly brought out in the diagram.

### Different Styles.

We have drawn this back whole; but such is not the universal custom, though by far the most fashionable at present. For a back with a seam, hollow back at  $17\frac{1}{4}$  inch only, and shape back from O to 29, the spring over hips at A may then be reduced to half an inch.

Working men sometimes adopt this style of garment; but it is made heavier and looser in style than our diagram illustrates. More would be allowed for making up at both breast and waist, and  $3\frac{1}{2}$  inches would be added beyond the breast line.

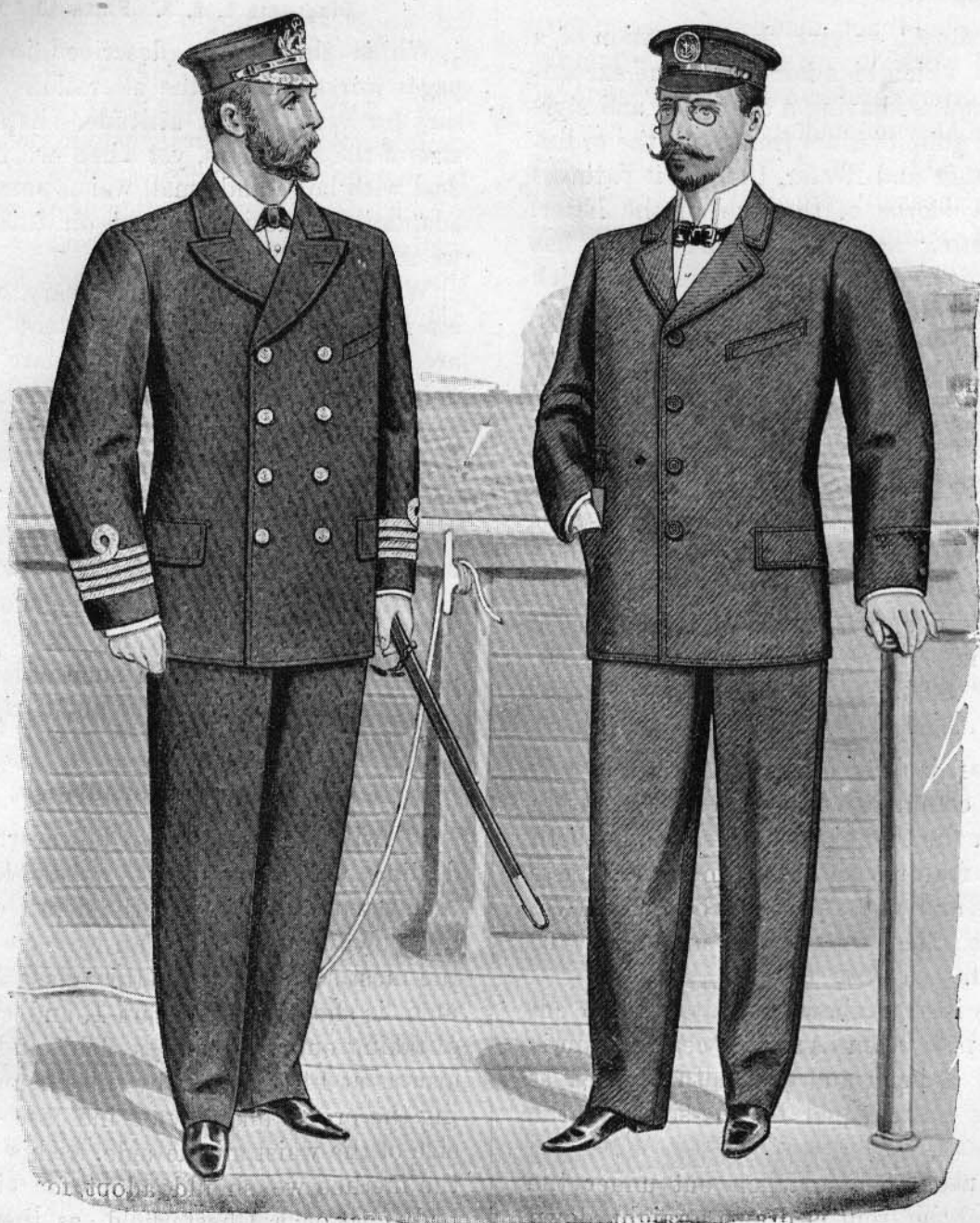
These garments are also used by naval officers; and for them the diagram would suit well, though silk breast facings would of course be omitted.

The cuffs in this case are trimmed with gold lace, varying in width, &c., for the different ranks. It is put on in rows round the cuff, the top row for the military branch of the Navy being finished with a ring, whilst for the Civil branch different colour cloths are sometimes inserted. (See Plate 11).

Reefers are now being used for Cricket and Tennis costumes; our illustration on Plate 8 shows it made up in that way.

In the ordinary garments the cuffs are generally finished with two holes and buttons at wrist in the same way as the ordinary Morning coat or Lounge.

Slits are sometimes left at the bottom of sideseam; but this is a little detail that may well be left to the customer's taste, except when they are very long, in which case they are, of course, a decided advantage. Occasionally a slit is left at bottom of back seam, in which case those at sideseam are omitted.



D. B. & S. W. Reefers.

PLATE 11.

### III.—THE SINGLE-BREASTED

#### REEFER. Plate 12.

On Plate 11 we give the illustration of a garment which bids fair to become exceedingly popular, having a character and style about it quite distinct from both the ordinary Lounge and Reefer, though it partakes in some degree of the style of the latter. For boating and tennis purposes it has always met with a very large sale, for which purpose it has been made mostly from blue serge and finished with gilt anchor buttons.

It is not however confined to that material, for already it is to be seen on gentlemen on our fashionable promenades made from cheviots, angolas, &c. The leading features are the same in most cases, it is cut fairly long, fronts kept square, lapels pointed, back often cut whole, and slits 3 inches deep left at the bottom of each sideseam.

#### The Cutting

Of these jackets does not call for any special comment, the principal variation being in the front and lapels, and as both of these features are simply matters of taste no hard and fast rules can be laid down, but, as a guide, the diagram may safely be followed.

The diagram shows how it is to be cut with a three seam back, the centre seam is hollowed  $\frac{3}{8}$  inch, and the width of back at waist is made equal to one-sixth of the breast.

The usual fish is taken out under the arm, and the front is drawn straight down from the front of breast.

The flap of both hip and ticket pocket are made to follow the style of front, and the collar end is made of the square type; in other details it is cut and made as the ordinary Lounge described on page 20, and illustrated on Plate 11.

### IV.—LOUNGE FOR CORPULENT

#### FIGURE.

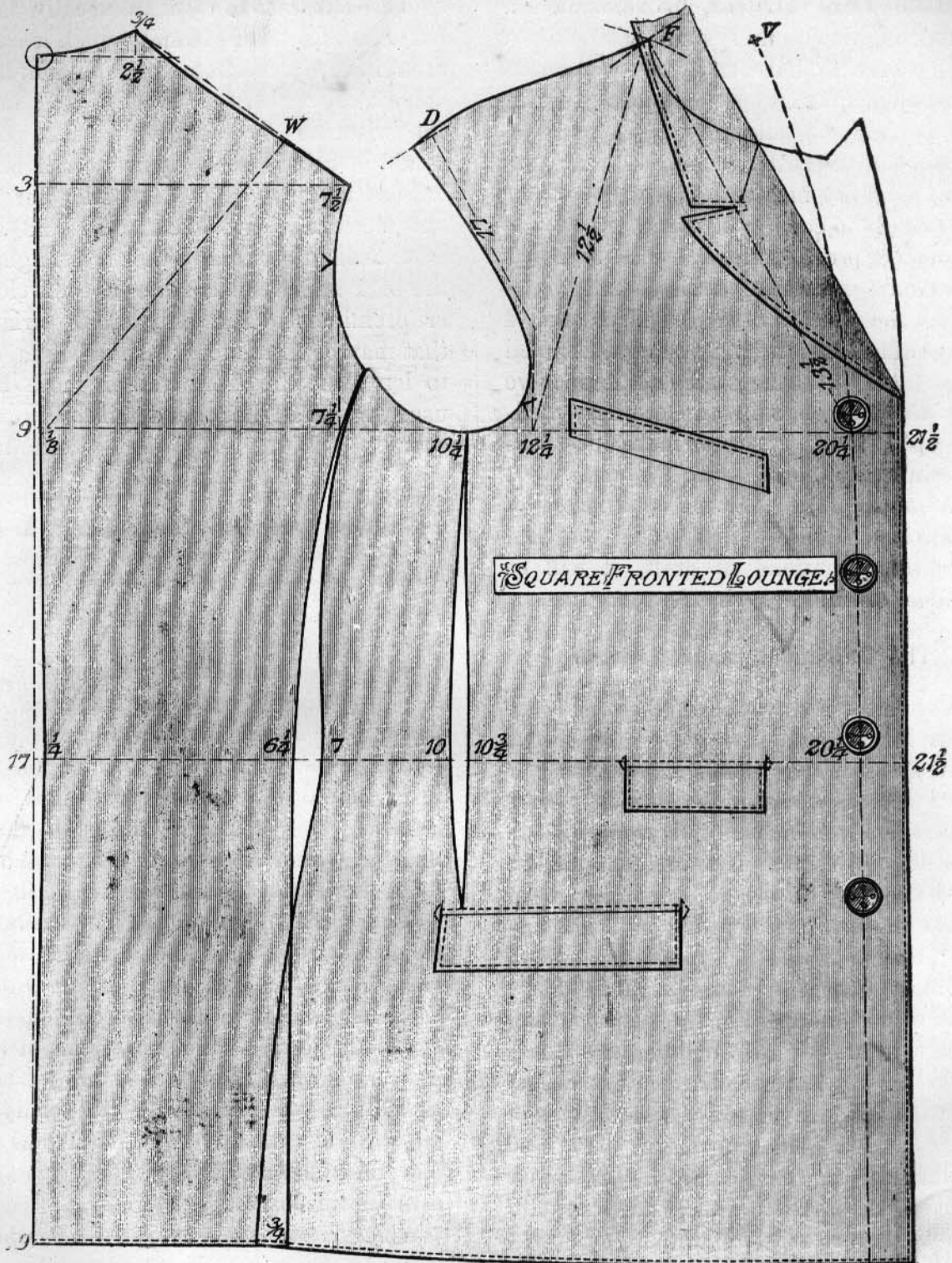
#### Diagrams 1, 2, 3. Plate 13.

Whilst the system described in these pages works out all the alterations necessary for variation in attitude, shape, and size of the shoulders, yet when we have to deal with large and small waists some little adaptation is desirable, and on this Plate we illustrate these changes.

With most systems it is necessary to direct attention to the fact that corpulent figures are for the most part erect, square shouldered, or short necked, small in the scye and arms, and shoulders backward; and it is as well for those who use this system to be aware of such peculiarities, but if they take their measures on each customer, and use them as described before they will produce a pattern with provision made for such. In the scale measures are arranged to embrace those features in such a degree as experience has taught to be about right for this size.

#### Variation for Corpulency.

It will be necessary, however, when dealing with very stout waists to vary the system slightly from the depth of scye line downwards. The plan we have found the most satisfactory for this class of garment is shown on Diagram 1, and consists of taking out a V (not a fish) under the arm as at 14, 14 $\frac{3}{4}$ , and by this means placing the proper quantity of increase in the size of the waist at the side. This is not the method we should adopt for either a body coat or a Chesterfield, as they both have other features that call for special attention. The measures we have taken to work out the diagram to are for a gent 50 chest, 54 waist, as published in the scale. They are as follows: 11 $\frac{1}{2}$  depth of scye, 18 $\frac{1}{2}$  natural waist, 32 full length, 9 $\frac{1}{2}$  across back, 34 full length of sleeve, 11 $\frac{1}{2}$  across





chest,  $16\frac{3}{4}$  front shoulder, 23 over shoulder.

In laying down any system abstractly it is necessary to have an ideal proportion, and though that may be seldom met with, yet so long as rules are given for the guidance of the cutter, whenever variations of any kind are met with, he will be able successfully to cope with them. In fixing our ideal of proportion, we utilise the result of our own experience at the cutting board, and fix the relation of chest and waist at 4 inches difference, the waist being that much smaller. That is the average difference we have found to exist in the ordinary well-developed figure; hence we make our variations in accordance with the degree of abnormality from this fixed standard of proportion. Consequently, before we can apply the variations to draft, it will be necessary to find out what is

### The Degree of Disproportion.

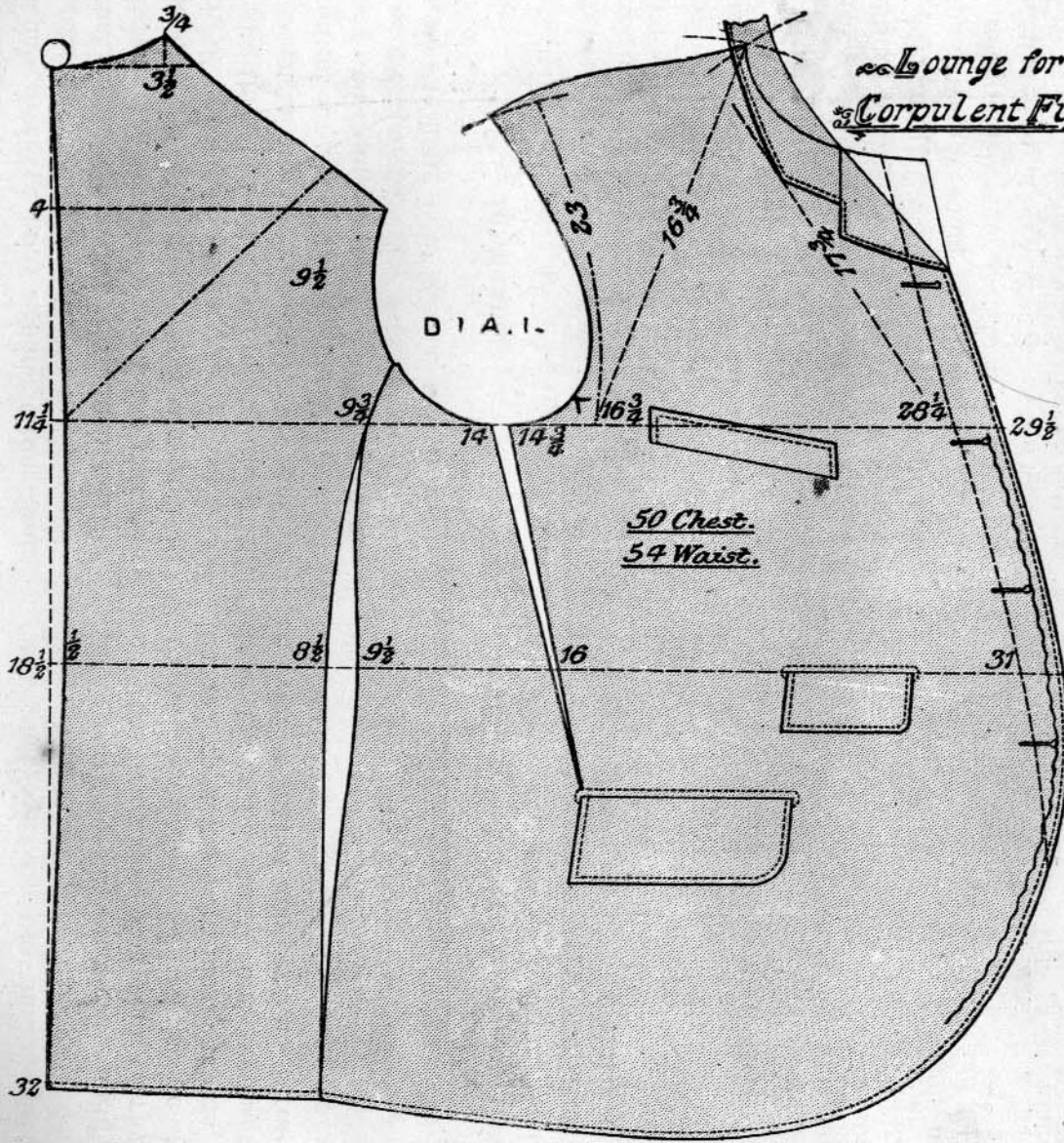
In the measures we have taken to serve as an illustration, it will be noticed the waist measures 4 inches more than the chest, whereas it should be 4 inches less, hence there is 8 inches of disproportion on the whole, or 4 inch on the half, and as we cut the coat by halves, we shall only need to take the half quantity of the disproportion; this we divide by three. It is one of the most generally adopted rules of the trade, to put one-third of the disproportion at the side, and let the remaining two-thirds go the front. But simple as this arrangement may appear, there are several ways of doing it, but we think for Lounges the one we illustrate on this diagram is the best, as it enables the front to be kept fairly straight without a great excess of drapery round the bottom, a V shaped cut being taken out under the arm to the extent of one-third of the disproportion, less what was taken out in a fish in the normal. Thus one-third of four would be rather more than  $1\frac{1}{3}$ ;

deduct from that the  $\frac{1}{2}$  inch usually taken out in a fish in the normal, which leaves  $\frac{3}{4}$  of an inch; consequently that amount must come more forward from  $11\frac{1}{4}$  to  $28\frac{1}{4}$ ; hence the distance between those two points would be calculated as follows: half breast 25, add  $2\frac{1}{2}$  for making, &c., and  $\frac{3}{4}$  for a V cut under the arm, this equals  $28\frac{1}{4}$ . A stout man is generally rather straight in the back and the blades are not developed or prominent. The only other variation that may be introduced with advantage is to lengthen the front rather more than usual, whilst all the other details are worked out in exactly the same way as laid down with the proportionate draft.

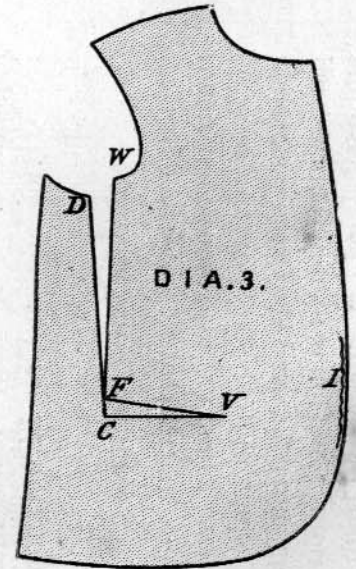
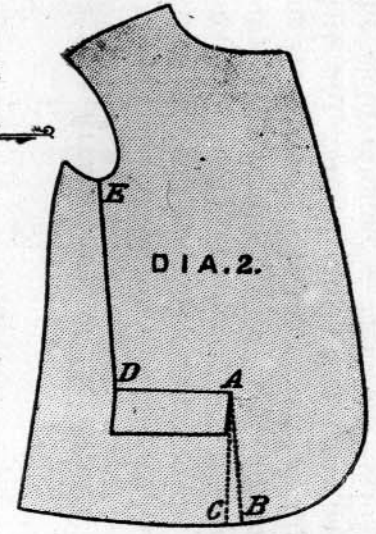
### Another Method. Diagrams 3 & 4.

A very excellent plan is that shown on Diagram 3, which is the one we usually adopt for Chesterfields. In it the front is worked out as usual, the line from  $16\frac{3}{4}$  to  $28\frac{1}{4}$  being slightly raised or an extra half inch may be added to the first sweep when getting neck point; this will enable the breast line to be kept nearly straight, and in order to get rid of the superfluous material at bottom of front; alter as shown. Take the pattern, and on it mark the pocket; from the end of pocket A take out an inserted V; cut the pattern across pocket mouth at A D, and up from D to E. This enables C B to be brought together, and the pattern has the appearance of Diagram 3, and in this style it is cut out from the cloth; and in making F C V forms the pocket mouth, and D C and W T has the appearance of an ordinary fish as taken out of the normal Lounge.

When cutting the sleeve it will be well to remember there are two or three special features to observe, the most pronounced of which is a rather flat sleeve head is required, as the shoulders are usually poor and flat as compared with the normal.



*Lounge for a Corpulent Figure.*



Whilst the rule we have laid down to fix the size of elbow and cuff for the proportionate draft is merely a guide rather than a principle, hence it requires to be somewhat modified, taking  $\frac{1}{2}$  an inch off the elbow, and  $\frac{1}{4}$  to  $\frac{1}{2}$  an inch off the cuff. If the draft has been made as Diagram 1 it will of course be necessary to close the V under the arm as is illustrated on Diagram 2 when taking the measure from back to front of scye, and when fixing the relative back and front pitches it is well to remember that a corpulent figure does not require his sleeves to hang as forward as the normal.

### In Making

It will be necessary to draw in the front edge as indicated, and press the fulness back over the stomach, for it should always be remembered that a straight line will fit down the centre of any figure far better than any curved or hollow one. The stand of the collar should not be too deep, as this type of figure is invariably short in the neck, and has a great objection to the collar coming too high, as they generally perspire freely, and if the collar came at all high it would soon become one mass of grease. Care should be exercised to avoid anything calculated to increase the size of the wearer, both in the making as well as in the pattern and colour of the material selected, hence it may be as well for us to give a few hints on

### The Arrangement of the Pattern

On the material. It will generally be found that if the pattern runs straight with the front edge, or very nearly so, the most satisfactory results will be obtained. Nothing looks worse than the pattern arranged with any vertical stripe there may be in the cloth running at right angles to the construction lines of diagram, as it presents the appearance of a piece being let in to

allow for the extraordinary size of waist. A very neat stripe, or a small bird's-eye check is perhaps the most suitable pattern, whilst black, dark blue, dark grey, or any colour which does not attract the light, are the most suitable colours for corpulent figures. Many of the points we have touched upon are but trifles, but it is just these trifles that make one man's work superior to that of another and turns the mechanic into an artist.

## V.—THE DRESS LOUNGE.

### Plate 4.

During recent years the Dress Lounge has grown considerably in favour, and for semi-dress wear they find a large demand.

They are made up in two distinct styles: 1. The Roll Collar; and, 2. The Step Roll, both styles are made to roll about two or three inches below the waist.

The lapels are generally covered with silk with a flower hole in the left turn. Welt pockets are placed on the hips, but in other respects these jackets are made as plainly as possible. The popular material is a Dress Vicuna, some of which has a fine twill pattern, and others are of a Hop-sack design.

Occasionally we see this jacket made up from velvet with silk facings as usual, and it must be admitted they have a very dressy appearance. On Plate 5 we illustrate both styles, and on Plate 14 we show how it is cut.

### The Leading Features

Of these garments are first, to infuse as much as possible of the regular Dress coat style to the roll or lapel, to make them appear as nearly as possible alike at that part, whilst there should be a more free and easy style of fit infused in them, thus making them suitable to lounge in. As far as the cut is concerned, they are treated

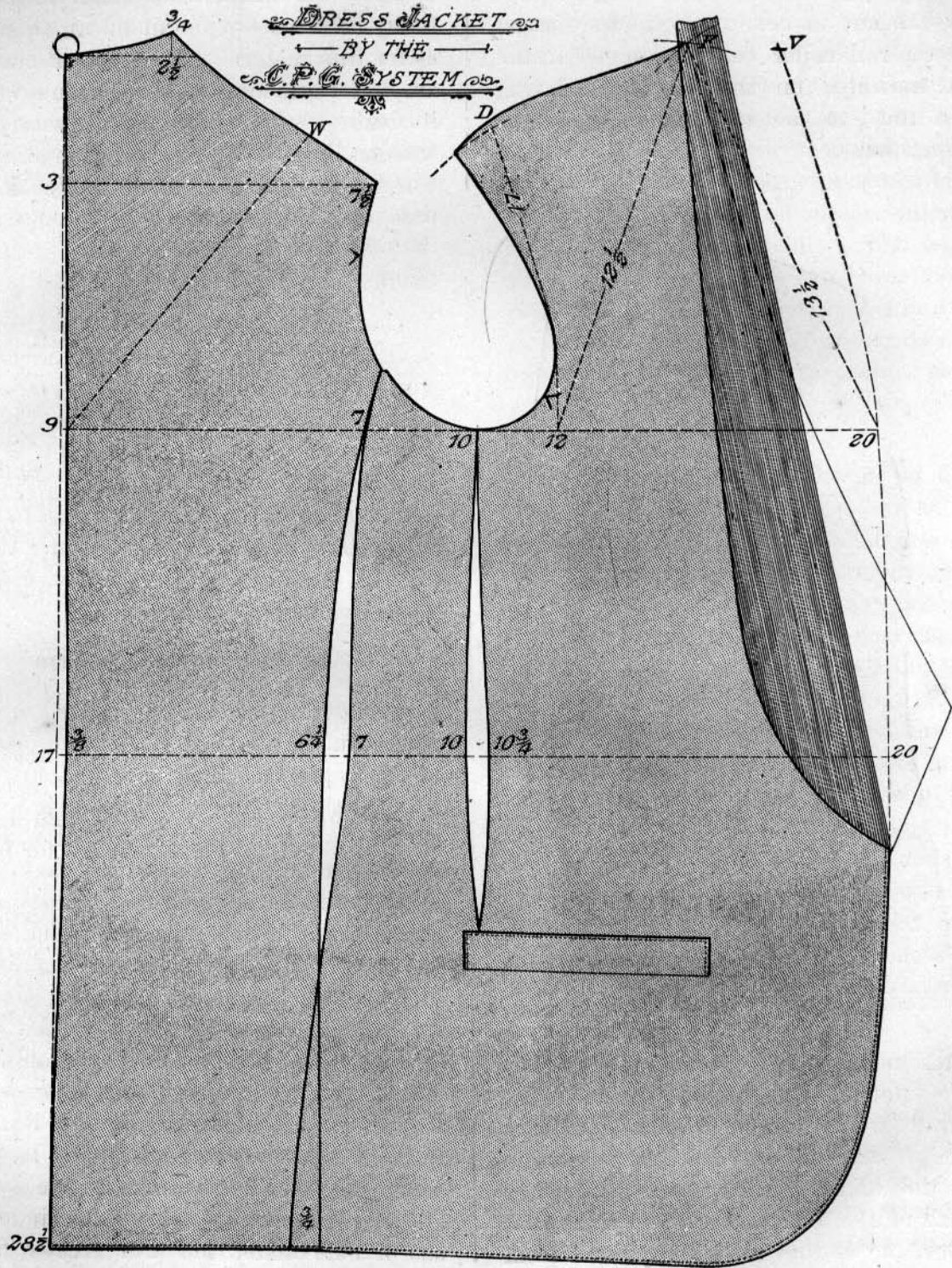
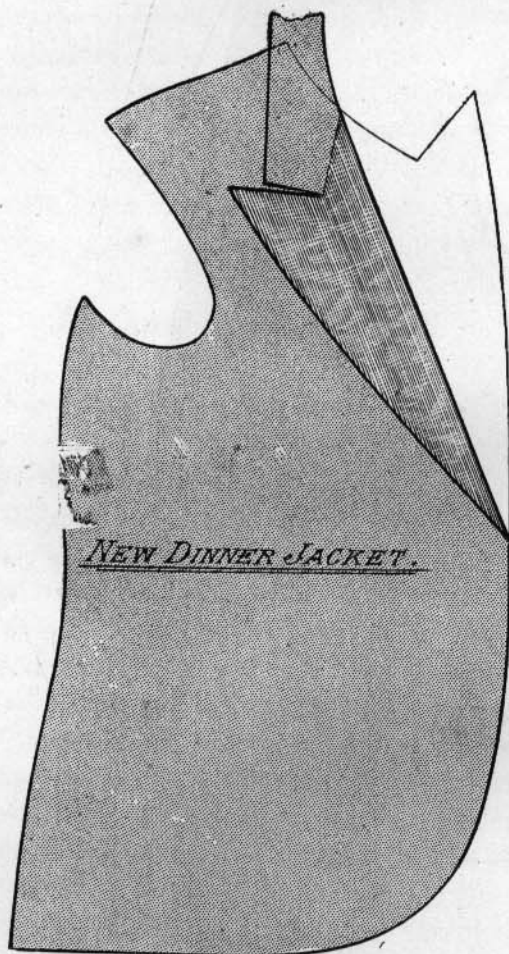


PLATE 14.

in nearly the same way as an ordinary Lounge, but as they are not worn buttoned, they are cut to come only to the breast line, the roll collar being arranged in the style indicated on the diagram, curving down from F to about 3 inches above the turning point.



There is one point, however, in which it will be noticed a difference exists in the diagram from former ones of ordinary Lounges, viz., that only 2 inches is allowed over the breast measure for making up instead of  $2\frac{1}{2}$ . This makes them somewhat smaller, but as they are usually made from rather thin material, and generally desired fairly close-fitting, it will be found advantageous to treat them in this way.

It may be as well, whilst we are dealing

with this subject of allowance for making, to again remind our readers that this should really be fixed by judgment in all cases; as for thin materials, 2 inches will be found ample for any kind of Three Seamer, whilst if made from a heavy pilot with thick woollen linings, &c.,  $2\frac{1}{2}$  or even 3 inches will not be found too much. We will now pass on to deal with the

### Pointed Lapel Style

This has more of the D B. style about it, this lapel being more often associated with D.B. garments. The only real difference is in the outline of the lapel, and the diagram we here give will supply a guide in what must always be looked upon as a matter of style. A good plan is to chalk the outline of the lapel and turn it back on the pattern, and carefully consider whether it is the best style,

### The Fish under the Arm

May be omitted if it is not desired to make the garment fit close at the side; but as most people like their Dress Lounges to fit close at the side, it is desirable to take out the fish under the arm, as it is by far the best method of producing that effect, as, if more than  $1\frac{1}{2}$  inch is taken out at the sideseam, it throws too much fulness at the top of that seam, a part always difficult to keep close-fitting in Lounges, whilst if the size of waist is reduced at the front, it makes the breast line too round, and consequently a too long front edge, which, if worked up sufficiently to get it to fit nicely at that part, the probability is, there would not be sufficient room for the pockets at hips. Hence we believe the judicious use of cuts under the arm greatly facilitates the fit, making it cling to the sides, and providing room over the hips for the pockets—both valuable features when the waist is at all slender.

These last few remarks of course apply to all kinds of three-seam garments, and one reason for remarking upon them here is because we believe they are a decided feature in good fitting Lounges, which many omit, because they have not given the matter that thought which would have suggested them, merely looking upon them as so much extra trouble without any compensating advantage. Of course, as with every other feature, they require to be used with judgment, it being just as much out of place to take a fish out of a flat-sided fat man, as it would to omit it in a thin man with prominent hips.

### Hints on Making.

The general character of this garment being of the neatest and plainest order, all excess of ornamentation should be avoided, thus the edges should either be left quite plain or single-stitched close on the edge: so again, in making up the shoulders anything in the form of building up or stiffening would be out of character for the ordinary customer. A little care should be given to the back scye, so as to avoid any possibility of fulness, and our advice is: put in a drawing thread at that part, and draw it in a trifle and press it back over the blades before the sleeves are put in. In putting on the silk facing let it be fairly wide, as it does not agree with the general idea of the ornamentation of a Dress coat, for anything approaching meanness to be followed. It will, of course, be understood the collar must not have too long a fall edge, or it will not command the front in the way that is necessary in a low rolling coat; neither should it be too heavy, the collar end should quite meet the lapel, it being the custom of most of the best trades to sew the end of the collar to the end of the lapel, and so avoid any opening.

In putting in the pockets, the welt should not be more than seven-eighths wide, or say  $5\frac{1}{2}$  or 6 inches long, and so on in all the other details, neatness should form one of the leading features.

The pockets are sometimes put in at the sideseam, when the foreparts appear quite plain and therefore neater than when either flap or welt is used. The more general plan, however, is that shown on Plate 13, the welt being considered quite neat enough for most people, there being also a touch of eccentricity about the sideseam pockets which does not commend itself to the smart young men who wear this garment.

## VI.—NORFOLK JACKETS.

### Plates 15 and 16.

These garments have always been very popular with almost all classes, and especially so with pedestrian, cyclist, and the sportsman who prides himself in the use of his gun. Each class naturally have their special fancies, and the garment must be made suitable for their requirements, but they all require them easy fitting, to allow ample scope for the varied movements of the arms. The pedestrian requires a sleeve that will permit of swinging the arms without a dragging, and if desired the scye may be deepened without any very serious disadvantage arising. The cyclist requires a forward hanging sleeve on account of the forward position of the arms; while for shooting purposes the scye must be kept as close up to the figure as possible, and the under sleeve not hollowed out too much; otherwise there will be a drag on the muscles of the arm when it is raised, as in the act of shooting, and the whole garment will have a tendency to go up in the neck. These are features which demand special care if success is to be obtained in catering for such classes. A reference to

**Diagram 2—Plate 16.**

Will show the style in which this garment is generally cut. The back is frequently, but not always, cut on the crease. This is more in harmony with the general features of these garments than to have a back closely defining the waist, as a little loose material at that part rather adds to than detracts from the style. Of course the one great feature about these garments is the pleats, which are now almost invariably cut separate from the forepart, as in diagram, the width being double what they are intended to appear when on; the edges serged together and fastened to the forepart from the inside. The edges of these pleats are often stitched in the same manner as the edges of forepart and belt, and they are also left bluff; a good width to cut them is 4 inches to make up 2 inches. The positions in which they are placed on the forepart and back allow of unlimited variation, but those illustrated on the diagram are those most generally adopted, the pleats meeting at the shoulder seam and sewn in with it. Another very popular method is to have one down the centre of the back, and one up either front terminating in the gorge. This arrangement allows more scope for the placing of the pockets which are often a difficulty.

**Patch Pockets**

Are almost invariably used for these garments, and it may be as well if we point the special features required. They are, first, a sufficiency of room to allow of articles being carried in them. To produce this effect, it will be necessary to do something more than dab a piece of cloth on the forepart in the same way that a poster sticks his bills on the hoardings. The edges should be well drawn in, and the fulness pressed into the centre of the pockets previously to its being put on; and in addition

to this, they should be firmly lined, inasmuch as they are intended for hard wear. The next feature is that they shall be put on the forepart to match the pattern of the material as nearly as possible; and if the pattern is very decided, it will be well to consider the probable use the pockets will be put to ere you manipulate them in such a way as to render matching the pattern an impossibility. If you consider it necessary to provide room in the pocket, then match it as well as you can in the front.

Flaps are frequently put to patch pockets, but in such case they are made to go in or out, whilst they invariably have a hole and button to fasten them at the mouth as shown.

**The Belt**

Requires only a very few words of explanation, but as we have frequently received enquiries about it, it may be as well to give the details. They are generally made up the same width or trifle wider than the pleats, and cut in the same way; double the width it is intended to be when made up. It should be interlined with linen, and put on the garment the same size as the garment (not the size of the waist measure taken), and an extra button put on to admit of its being tightened if desired. The buttons up the front should be so arranged that the button on the belt comes in at the regular distance apart, whilst another button is placed below the belt as shown. This is, however, occasionally omitted. The belt is best arranged to pass through loops as shown, one being placed over either sideseam; whilst another plan often adopted is to pass them under the pleats.

**Prussian Collar, Diagram 4.**

This is a style in which Norfolk jackets are often finished at the neck, but not always, the ordinary collar and turn coming



Norfolk Jackets.

PLATE 15.



in for a considerable share of patronage. The system for producing the Prussian collar is as follows: Draw line O 8 the length of collar desired, mark up to 1, 1 inch. Now draw the sewing to edge from O to 1, and mark down from O to  $1\frac{3}{8}$  the depth of stand required, and on to 4 the depth of fall below  $1\frac{3}{8}$ ; the crease edge is represented drawn from  $1\frac{3}{8}$  to half way between 1 and 8. The stand will require a fair amount of stretching, it being cut hollow so as to give as much length on the fall edge as possible.

It is not necessary we should repeat the instructions for working out the system, the diagram will show the special features wherein any departure has been made from the Lounge system.

## VII.—YOKED NORFOLK SHOOTING

### JACKET. Diagram 1. Plate 16.

Amongst sportsmen, a considerable diversity of opinion exists as to which is the best style for Shooting Coat. Some take the old style of gamekeeper's coat as their ideal, whilst others adopt the Lounge for this purpose; and of late there has been a growing tendency in favour of the Norfolk Jacket, especially the style we illustrate on Plate 12.

A reference to that Plate will show it is cut with a yoke and a skirt, the pleat down the back is quite a matter of taste, and is sometimes omitted. The breast has a pleat two inches wide, arranged so that, if necessary, it can give at that part.

### The Cutting

Of this garment is somewhat out of the ordinary way, so we will describe it in detail.

Draw line O, 30, and mark off O to 3 one-third the depth of scye O to 9 the depth of scye; O to 17 the natural waist length, and O to 30 the length of back, plus half an inch for seams. Draw lines at right angles to O, 3, 9, 17; O to  $2\frac{1}{2}$  is one-twelfth breast,

minus half an inch; go up from  $2\frac{1}{2}$  to  $\frac{3}{4}$ , three-quarters of an inch and shape the back neck; 3 to  $7\frac{1}{2}$  is the width of the back plus two seams, and from  $\frac{3}{4}$  two  $7\frac{1}{2}$  draw the shoulder seam. From 9 to  $20\frac{1}{2}$  is the half-chest, plus  $2\frac{1}{2}$  inches, and from  $20\frac{1}{2}$  to  $12\frac{1}{2}$  is the across chest measure. From these points proceed to find point F, by first sweeping from  $12\frac{1}{2}$  by the front shoulder measure, minus the width of back neck, as indicated by dotted lines from  $12\frac{1}{2}$  to F. Next add 1 inch to the measure of the sweep, and sweep again from point  $20\frac{1}{2}$  and where these points cross each other locates F.

### The Front.

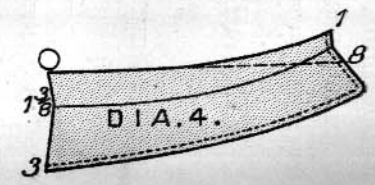
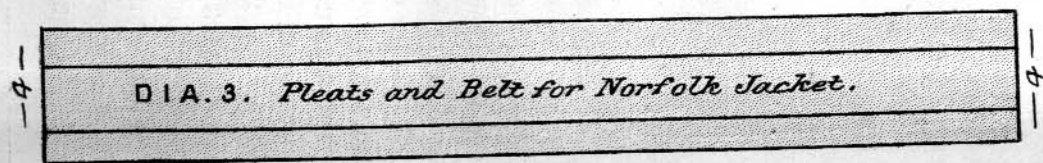
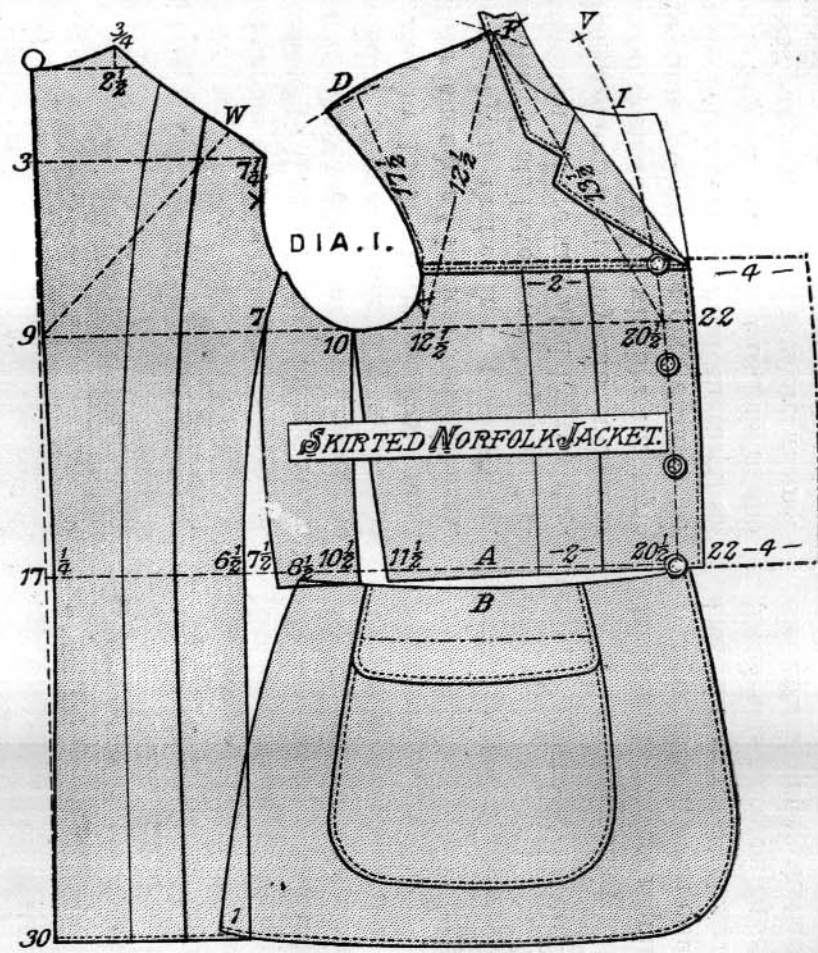
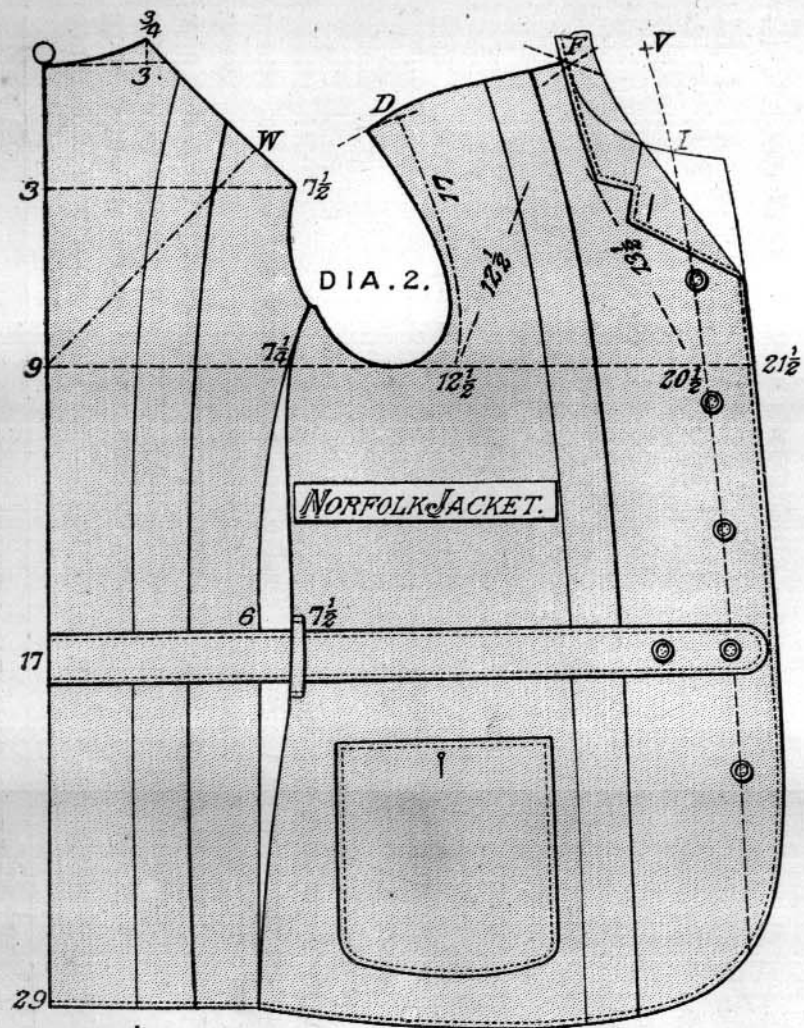
Next proceed to get the run of the breast line as follows: Measure out from F to V one-twelfth breast, minus  $\frac{1}{2}$  inch, and draw from V to  $20\frac{1}{2}$ . Make V F parallel to line 9 22 at bottom of scye. From V to I is the same as V F, and by these points shape the gorge.

The back must now be formed. The backseam is hollowed  $\frac{1}{4}$  inch, and from  $\frac{1}{4}$  to  $6\frac{1}{4}$  is equal to one-sixth of the breast; from  $6\frac{1}{2}$  to  $7\frac{1}{2}$  is one inch,  $7\frac{1}{2}$  to  $10\frac{1}{2}$  is 3 inches,  $10\frac{1}{2}$  to  $11\frac{1}{2}$  is one inch. The waist is now made up to measure, plus 2 or  $2\frac{1}{2}$  inches, when the breast line V I  $20\frac{1}{2}$  can be drawn, beyond which a button stand of  $1\frac{1}{2}$  inches must be added.

### The Yoke.

We are now ready to cut the yoke, and this is done in the diagram by cutting off the top of the forepart about 2 inches above the depth of scye line, which, of course, may be varied to suit individual taste.

To provide for the pleats in front, the best plan is to take the forepart, mark where the pleat is to come, cut it up at that part, and open it out to the extent of 4 inches; add seams at top and bottom, so that the front shall be of the correct length. Of



course the pleats can be arranged for in front by merely adding on 4 inches as indicated by dot and dash lines; both plans really amounting to pretty much the same thing.

### The Skirt.

In order to get a little more than ordinary fulness at the hips, it will be necessary to cut the upper edge of skirt hollow, so that from A to B may be made 1 inch. The front of skirt terminates  $\frac{1}{2}$  inch from 22, and the back at  $1\frac{1}{2}$ , 1 inch in front of  $7\frac{1}{2}$ . Let the back of skirt overlay the back fully 1 inch, and shape the run of front something after the style shown. Though customers tastes must be consulted, these as a rule will favour the outline of diagram, a cut-away front not being so suitable for this style of garment as the more forward cut.

For the back pleat and the belt, a strip of material is cut 4 or  $4\frac{1}{2}$  inches wide, and this is either serged edge to edge, or seamed up and turned out so that the seam is on the inside. The former is the plan mostly followed for the pleat and the latter for the belt.

### Special Features

Next apply the over shoulder by measuring from 9 to W, and then deducing it from the over shoulder measure, and using the remainder to sweep from  $12\frac{1}{2}$  to D, as indicated by  $17\frac{1}{2}$ . The width of the front shoulder is made a trifle less than the back, and the scye is drafted from these points.

Shooting Coats have several special features other than are indicated by the particular style in which they are cut. For instance, it matters not whether the style be Morning Coat, Norfolk Jacket, or Lounge, it is alike important in them all that the scye should be as close up to the figure as possible, otherwise there will not be that facility in lifting the arm that there should be for shooting. The sleeves should

have a rather forward hang, and the under sleeve not nearly so hollow as usual. A little extra room at the shoulder point D will be beneficial in this class of coat, as it will tend to give ease in the scye where it is most wanted in these garments. Plenty of pockets and plenty of room in them is a very important item in all garments of this class, so that the usual five for the smart Lounge gets turned into seven or eight. Large patch pockets are placed on the hips; pockets are put both in and outside at each breast, those outside being placed in the pleat. Ticket pocket is added, either in the seam or patched on the front; the inside skirt pockets complete the number. In such matters it is of course important to study the wishes of your customers, but these will probable run as we here indicate.

Strapping is often added to the shoulder, but in this style the yoke takes the place of it.

### The Materials

Used for this kind of dress are mostly of the rough Cheviot make, such for instance as Harris's tweeds. These are often loud in pattern, but that is quite in keeping with the sporting style of garments. Knicker Breeches, and Hose complete the outfit, unless the tailor undertakes the cap, is frequently made from the same material. Those who do not care to undertake the making of caps can have them made of the same materials as the suit by sending some of it to a cap maker.

## VIII.—CYCLING GARMENTS.

We have previously noted that garments for cycling purposes require a rather forward hanging sleeve, or in other words a rather long hindarm. It also well to err on the side of a rather forward scye and a long back balance, as the position assumed by most riders is that of the bending or stooping attitude, as will be noticed on Plate 17.

## X.—CRICKET, TENNIS, AND BOATING

### JACKET. Plate 18.

Outdoor games and recreations have now become so general among pretty well all classes, that most people who come at all within range of the fashionable, have garments specially suited for these occasions. Hence the necessity of our dealing with these garments in this Work.

“Blazers,” as they are popularly called, have long since become the recognised style of Jacket for many kinds of outdoor exercises; and although nearly all ready-made houses supply them at fabulously low prices, they are still made in very large numbers by high-class bespoke tailors. A number of gentlemen form themselves into a club, it may be for tennis, or boating, or cricket, it matters not which. They decide to adopt certain club colours; they go to one of the tailors of the town or district and invite him to send in designs for flannel, having the colours decided upon formed into a pattern. The tailor in turn writes to his wholesale house, and they submit stock designs of the particular combination, and if necessary, will prepare a new design and register it. This latter course is rather more expensive; but it will often pay the tailor to lose a little in this direction, for when a pattern is registered, he can confine the supply to his place of business, and this must necessarily bring him in touch with many who have not been his customers, and consequently opens up fresh channels of trade.

There is no limit to the design or colour employed for these garments, the loudest colours and the most elaborate designs being often chosen; stripes of two inches wide, often primary colours, are used. Occasionally, however, the flannel is a plain colour, with a fancy ribbon binding or cord on the edges, whilst many are still

further ornamented with embroidered designs on the breast pocket, as shown in our illustration.

The tailor who gets orders for this class of garment will probably find it pay him to get a ribbon suitable for straw hats made in the same colours, pieces of 18 yards being obtainable from many of the wholesale houses, made to any design desired. Cricket caps, &c., also made from the same flannel usually meet with a ready sale. Swaisland's flannel is generally considered the best, the colours being reliable as far as being fast under the influence of steam and heat, though like most bright colours they fade under the influence of the sun and atmosphere.

From these remarks it will be gathered this class of trade is desirable to the high-class tailor, not merely from the profit accrued from itself, but also for the connection to be gained thereby.

### The Style of Cut

Is fully illustrated on the diagram on Plate 18. It is cut as an ordinary Lounge with a whole back, the fish under the arms being really a matter of taste, though it must be admitted they invariably fit better with a fish taken out, the more especially as this class of customer is thin in the waist. The various figures on the diagram points, will indicate the style of cut, and if it is desired to reproduce by graduated tapes, this may be taken as a model, as the figures are those required for a 36 breast.

The system is worked out much as we have previously described; the back is cut a  $\frac{1}{4}$  inch narrower, one inch is taken out between back and forepart at sideseam, two inches are allowed over chest, and waist, and front, and the over shoulder measures are applied in the way we have before described. So that as far as the cutting is concerned, the diagram will prove

all that is necessary to show the special features of cut required in these garments. We will next turn our attention to the

### Features in Making.

They are invariably made up unlined in the body, a narrow facing down the front being all that is considered necessary inside. The sleeves are generally lined in the better class trades, though where it becomes a question of cutting down the price, this is often omitted. Patch pockets are thus made a practical necessity, they are at least the most suitable under the circumstances. These are stayed with small pieces of linen or canvas covered with the flannel. The buttons are invariably made from the same material. A button making machine can now be procured for such a small sum, that it will be quite worth the while of any tailor to purchase one if he is doing much of this class of trade; or if he prefers to get them made for him, all that he has to do is to send a few clippings to a trimming warehouse, and they will make them and forward per return of post.

The quantity of material required for these garments is on an average about  $3\frac{1}{4}$  yards, it being usually made narrow width. The pattern on some of this flannel is arranged from stripe of varying widths. This in case of three stripes, necessitates the flannel being treated as if it had a way of the wool. Suppose, for instance, a flannel with stripes of red and blue one inch wide, and a yellow stripe half-an-inch wide; this if turned round, would put the blue stripe where the red one was, and so the two sides would not match. Such little details may be thought lightly of by many cutters, but it will be found that customers notice them and if not attended to will give rise to considerable trouble.

Neatness of finish, attention to details of the customer's orders, and harmony of out-

line between pockets and fronts are of the first importance, the actual fit being seldom put to a very severe criticism, providing there is sufficient ease for the purposes it is intended to be used for.

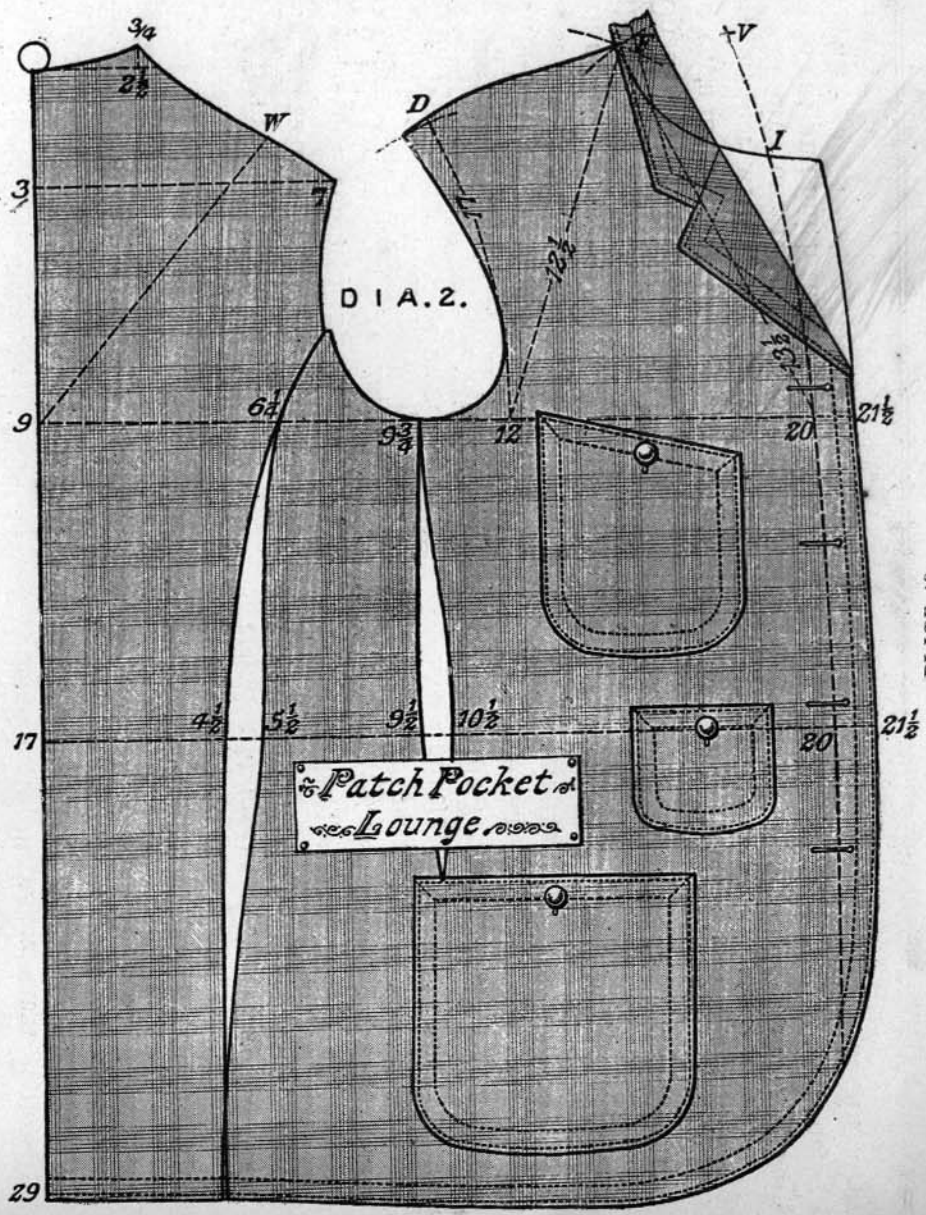
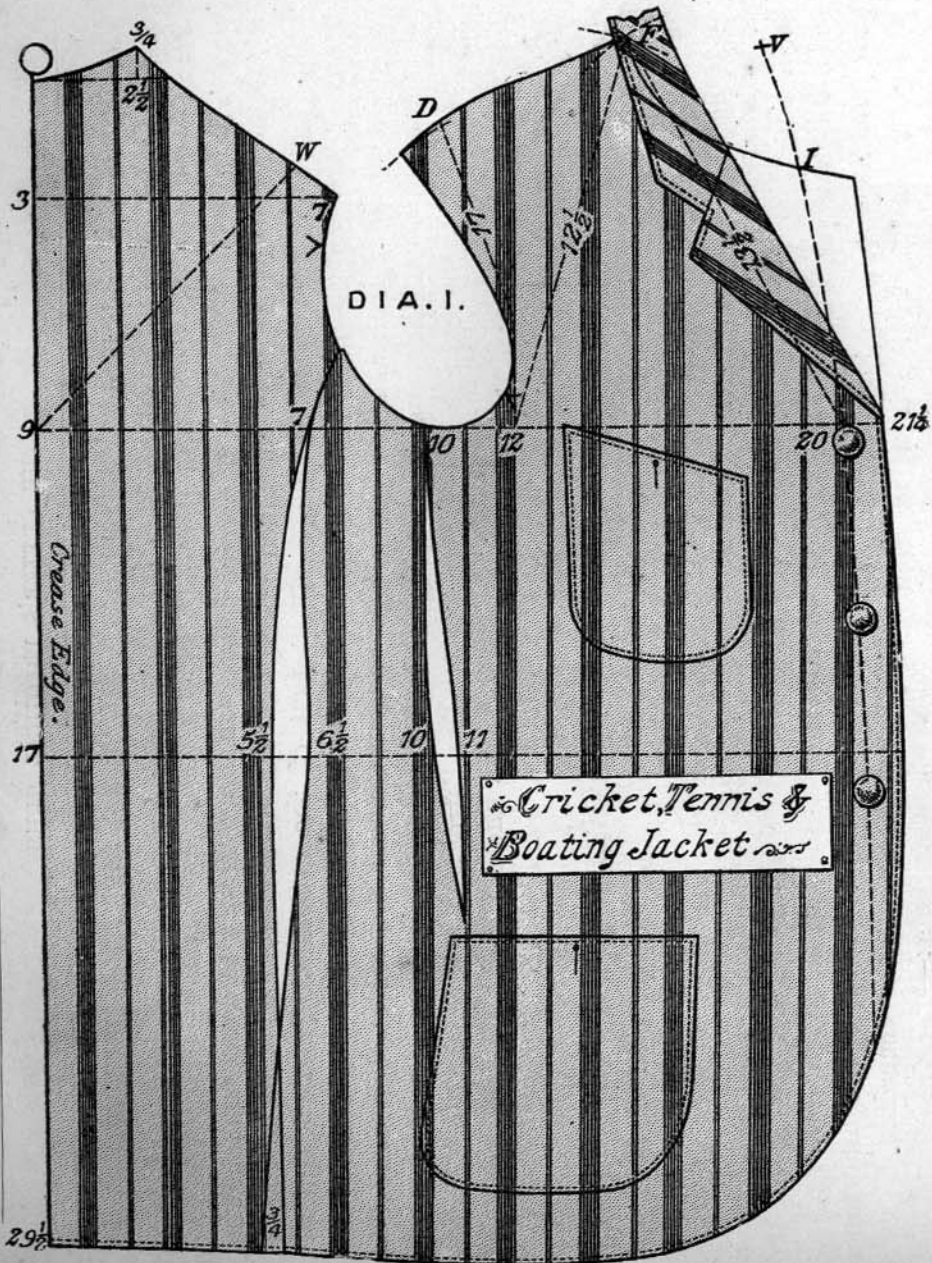
### XI.—WHOLE-BACK LOUNGE.

At one time whole-backs were usually reserved for materials with a pronounced check; now they are very frequently made up in goods of the plainest style, such as Serges and Vicunas. They do not show to so much advantage, however, in these goods, as when the pattern is large and decided, for then the abolition of the seam enables the back to present an unbroken appearance, far superior to that produced even with the most careful sewing and the best matching. It also produces a squareness in the general style that imparts a smart appearance to the figure.

Whole-back Lounges are not, as a rule, intended to fit too closely, a straighter hanging garment being part of the effect it is desired to produce. A close fit is occasionally seen with a whole-back, this can very easily be effected by manipulation; but what is usually required by the whole-back is an easy fit, outlining the figure slightly without producing a very close fit. The best way to produce this effect is illustrated, so far as

#### The Cutting

Is concerned, by diagram 2 on Plate 18. A comparison of this with the ordinary Lounge draft will show that the principal points are found in the usual way. This refers specially to the shoulder slope, depth of scye, and balance. It is only when we come to the position of the sideseam that a variation is often made, and as this is, and always will be, a matter of taste, the position of this must be taken as an example of the place most approved. In



the diagram the back is made one-eighth of the breast in width at the waist; the seam is run up from thence into the back scye with as gradual a curve as possible, whilst below point  $4\frac{1}{2}$  it is continued at right angles. The waist is suppressed one inch between the back and the forepart, and another inch is taken out in a fish under the arm, thus enabling a fairly straight front to be cut, as well as providing a receptacle for the hips and hip pocket. It will be noticed  $1\frac{1}{2}$  inches has been added beyond the breast line, and the reason for this is that the edges are double-stitched, and so the buttons and holes have to go further from the edge. On our diagram we illustrate patch pockets. These do not necessarily accompany the whole-back, but they do frequently, especially when the material is of a rough character. (See remarks on page 34 for the putting on of these pockets.) Their outline in front should always harmonize with the run of the front, and the mode of stitching the edge of the pocket must be done in the same style as the edge of the jacket is done. The tops should be well stayed, and the tacks at the corners carefully put in.

Lounges of this class are frequently made from fraying material, and when such is used all seams, &c., should be serged before commencing to make up, and if this tendency is very marked, it will be well to allow rather more for making up and take a little larger seam.

Some kinds of serge are of this nature, and unless special precautions are taken the seams burst before they have been worn a week, especially when the garment is the least degree tight.

On Plate 19 we illustrate a Lounge of this class made from Check Cheviot, and this, together with the diagram on Plate 18, will give our readers a good idea of how to cut and finish this style of Lounge Jacket.

## XII.—PATROL JACKETS.

### Plate 20.

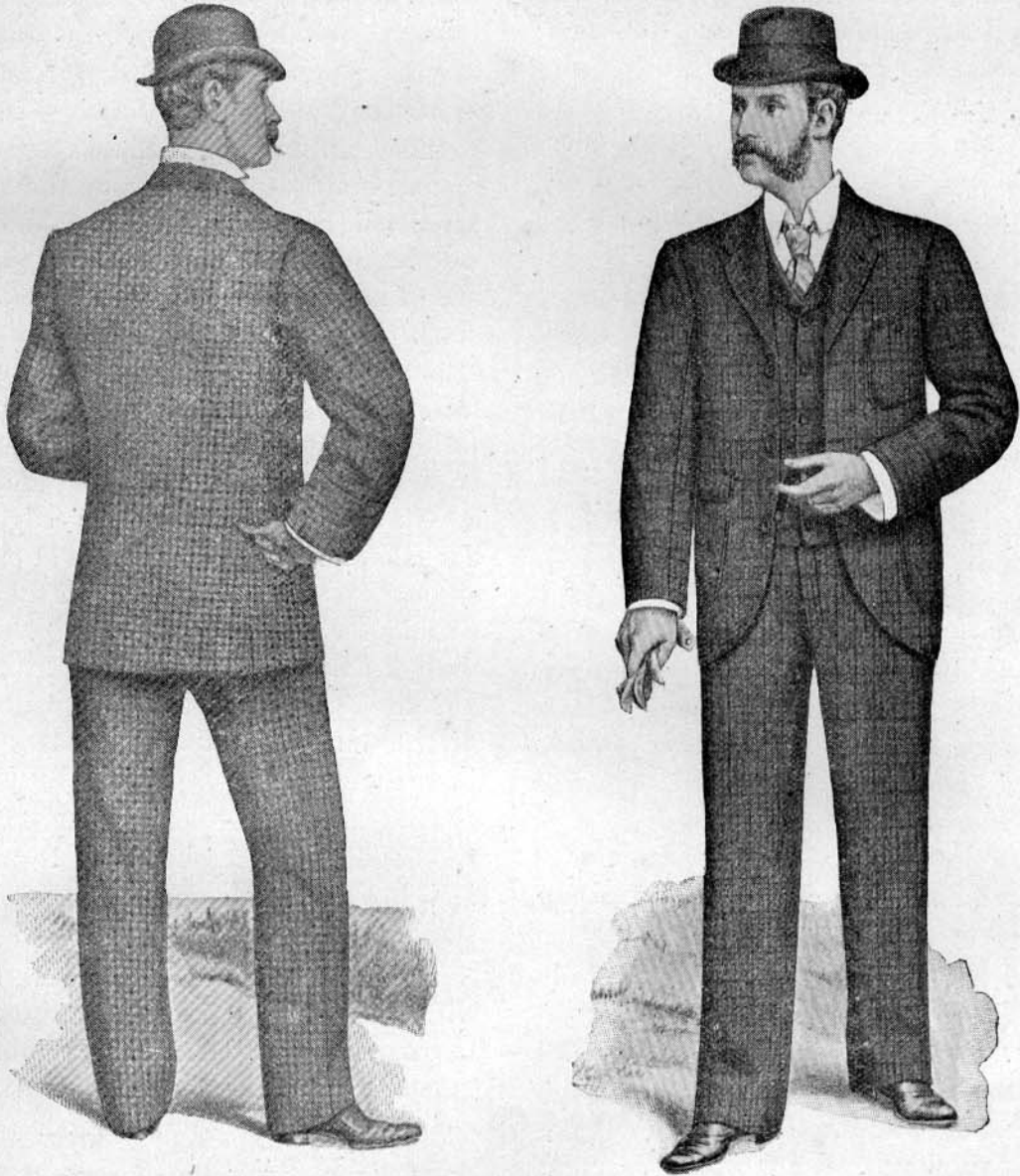
On Plate 20 we give a diagram showing how to cut the Patrol Jacket by an adaptation of the "Cutters' Practical Guide" system; the method here explained being the one taught at Her Majesty's School of Cutting, Pimlico.

The Patrol Jacket is finished in different ways for different regiments, the principal variation being at the collar and in the trimming up the front. Thus in the figures on Plate 20 we illustrate the Artillery Patrol Jacket, and the Patrol Jacket as worn by the students at the Royal Military Colleges. The official dress regulations are as follows:

### Patrol Jackets.

Patrol Jackets, except those otherwise specified, will be made according to the following description:—

Blue cloth (serge for warm stations) 28 inches long from the bottom of the collar behind, for an officer 5 feet 9 inches in height, with a proportionate variation for any difference in height, rounded in front, and edge with inch black mohair braid all round and up the openings at the sides. On each side in front, 4 double drop loops of  $\frac{1}{4}$  inch flat plait, with eyes in the centre of each loop; the top loops extends to the shoulder seams, and the bottom to 4 inches; 4 netted olivets on the right side to fasten through the loops on the left. On each sleeve an Austrian knot of plain flat plait 7 inches high from the bottom of the cuff. Double flat plait on each back seam, with crow's foot at top and bottom, and 2 double eyes at equal distances. Pockets fitted with flaps in and out. Hooks and eyes in front. Shoulder straps of the same material as the garment, edged with  $\frac{1}{2}$  inch mohair braid, except at the base; black netted button at the top. Badges of rank in gold.



Whole Back and Patch Pocket Lounges

PLATE 19

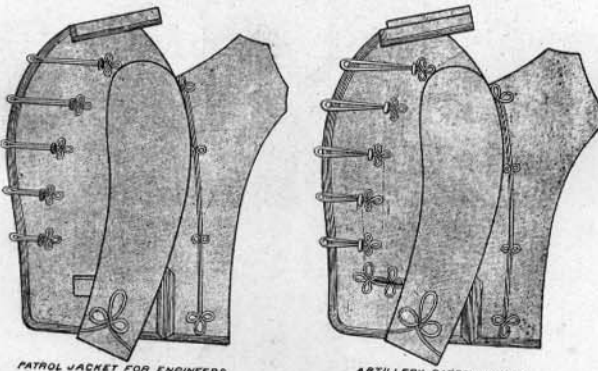


CAVALRY.—2nd, 5th and 6th Dragoon Guards.—Blue cloth, stand-up collar, rounded in front,  $\frac{1}{2}$  inch mohair lace at top and bottom of collar, figured braiding in centre. Inch mohair braid, traced with Russia braid, all round, up the slits, and along the back seams. Five loops of inch mohair braid, at equal distances, down the front on each side with two olivets on each loop, the top loops extend to the shoulder seam and the bottom to 4 inches. The cuffs pointed with inch mohair braid, traced



60th RIFLES PATROL JACKET.

INFANTRY PATROL JACKET.



PATROL JACKET FOR ENGINEERS.

ARTILLERY PATROL JACKET.

with Russia braid, and figured braiding at the top and bottom. The mohair braid reaches to 5 inches from bottom of cuff, and the figured braiding at the top to 8 inches. Pockets in front edged all round with inch mohair braid. Figured braiding at the top of slits, and at the top of the shoulder seams. Figured braiding in the centre of the back, at the bottom of the collar; and at the bottom of the jacket figured braiding on the right, left, and be-

tween the back seams. Hooks and eyes in front. Black lining. Pocket inside left breast. Shoulder straps of the same material as the garment, edged with  $\frac{1}{2}$  inch black mohair braid, except at the base; a black netted button at the top. Badges of rank in gold.

ARTILLERY.—Patrol Jacket for Officers under the Regimental Colonel—Blue cloth, rounded in front, and edged with inch black mohair braid all round and up the openings at the sides; 5 loops of flat plait on each side in front, fastening with netted olivets, and with crow's feet and olivets at the ends. Stand-and-fall collar. The sleeves ornamented with flat plait, forming crow's feet, 5 inches from the bottom of the cuffs. Double flat plait on each back seam, with crow's foot at top and bottom, and 2 eyes at equal distances. Pockets edged with flat plait, forming a crow's foot at each end, and an eye top and bottom in the centre. Shoulder straps, of the same material as the garment, edged with  $\frac{1}{2}$  inch black mohair braid, except at the base; black netted button at the top. Badges of rank in gilt metal.

The jacket to be long enough to reach the saddle, when the officer is mounted, and loose enough to be worn over the stable jacket.

The Patrol jacket is to be worn over, or with a false collar of the same pattern as, the stable jacket. The silver embroidered grenade, authorised to be worn on the collar of the stable jacket, will not be worn on the false collar.

ENGINEERS.—As described, with the following exceptions:—

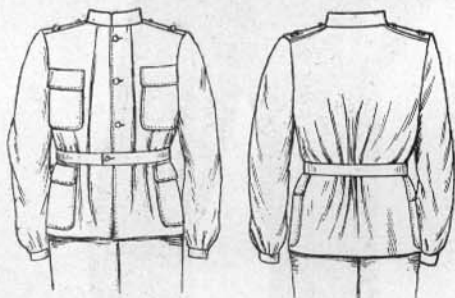
Stand-and-fall collar and cuffs of blue velvet; 5 loops of flat plait on each side in front, with crows feet at the ends, and 3 rows of olivets, pockets edged with flat plaits, forming an eye at each end. Crow's foot on each sleeve (instead of the Austrian



body 6 inches long, the same as the ordinary Patrol.

It is void of all the braiding, crow toes, &c., that the ordinary Patrol had, and finished quite plain at back and front; but what it lacks in the braiding, &c., it makes up in the pockets, their being eight in all, four outside and four inside. The two skirt ones are ordinary patch pockets, finished with a triple pointed flap, while the breast ones are also pockets, with a pleat at the back to provide for anything being carried. These also have flaps the same shape; put a buttonhole at the centre point so that the flap can be buttoned on to the pocket; these are finished on the inside with chamois leather.

We will now turn to the inside pockets. There are two placed in the skirts and jetted in, and also finished with hole and button. The inside breast pockets are placed at the edge of the lining, where it joins to the



CAVALRY.

facing, instead of being across the breast like the ordinary breast pocket. It is put in so that where the lining is stitched to the facing forms the pocket mouth, a space of five inches or so being left vertically for this purpose. It also has a hole and button. These are made from Silesia, and not lined like the outside ones.

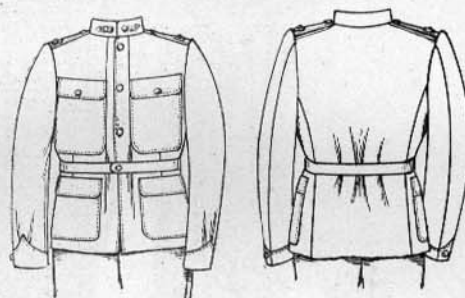
The cuffs, instead of having the Austrian knot, are finished with black cloth, pointed at the centre on the top half of the sleeve.

Serge Patrol Jacket—Scarlet; blue in the 6th Dragoon Guards. Full in the chest; collars and cuffs of the same colour

and material as the rest of the jacket. Shoulder-straps\* of cloth of the colour of the regimental facings, with small regimental buttons at top. Badges of rank in gold. Stand-up collar, slightly rounded in front with black enamelled leather tab and hook and eye. Three small regimental buttons down the front. Four pleats at the waist behind and two pleats at each side in front. A band round the waist to button in front. A patch pocket with flap and small button on each breast; a patch pocket with flap on each side below the band. Wristbands  $1\frac{1}{2}$  inches deep with an opening extending 3 inches. The wrist-band fastened with a small regimental button. A box pleat in front at the top of the band.

### Artillery

Patrol-jacket—Blue. Full in the chest; collar, cuffs and shoulder straps of the same



ARTILLERY.

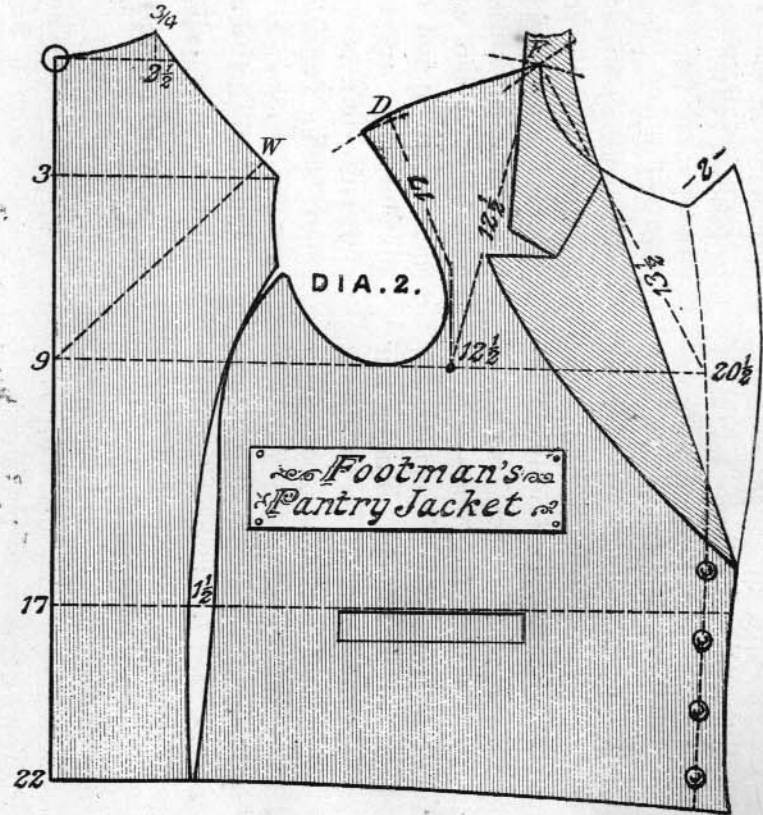
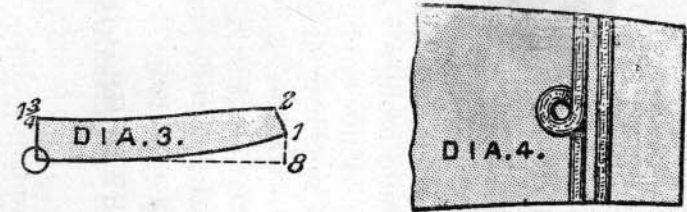
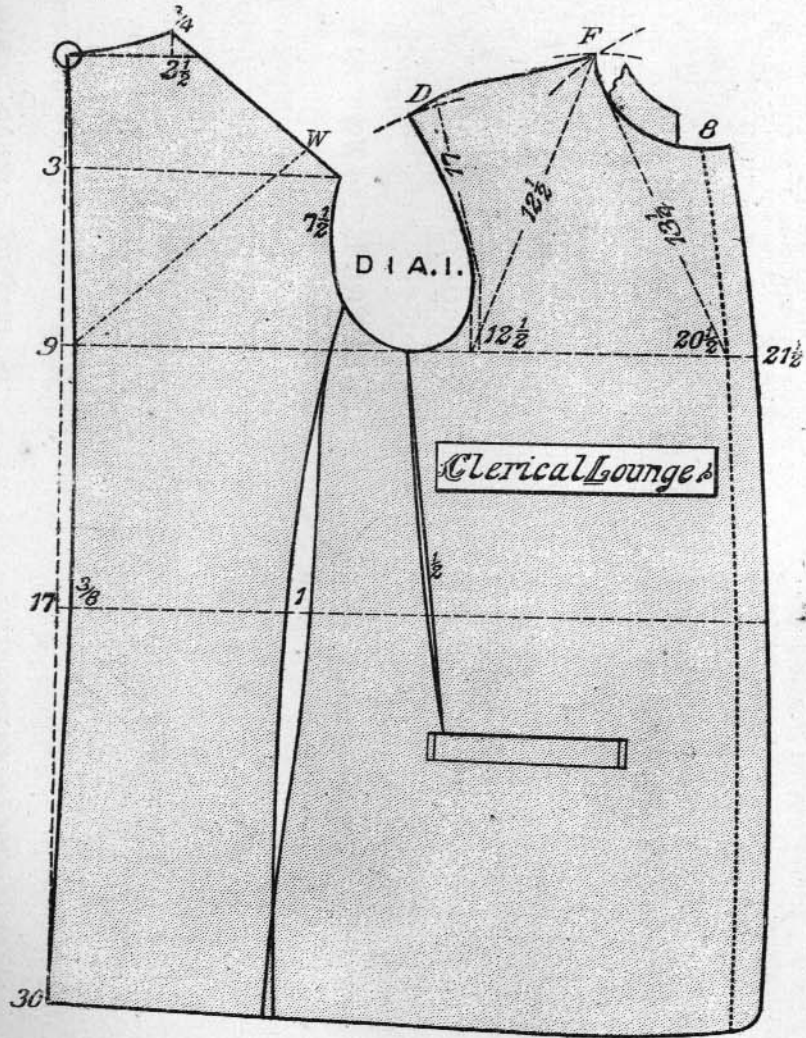
material as the rest of the jacket. Stand-up collar, square in front, fastened with two hooks and eyes, with grenades  $2\frac{1}{4}$  inches long, in gold embroidery.

Shoulder-straps fastened at the top with small regimental button, badges of rank embroidered with gold.

Three regimental gilt ball-buttons down the front. Four pleats at the waist behind, and two pleats at each side in front.

A band round the waist, with regimental gilt ball-button to fasten in front. A patch

\* Cords will be worn in regiments in which the men wear cords on their frocks.



### Stand Collar. Diagram 3.

As the stand collar is the most general finish for the neck of the Clerical Lounge, we give diagram showing how to cut it. Draw line O to 8, half neck 8 to 1, one inch curve sewing-to edge, O to  $1\frac{3}{4}$  the depth desired at back, 1 to 2 the depth desired at front, finish to taste.

### XIV—NAVAL LOUNGE.

For hot climates there is a very similar garment to this made of White Drill, and finished with five holes up each front. An opening is left at the bottom of each side-seam 5 inches long, and a patched pocket is put on each breast. The cuffs of this jacket are finished plain, but in the case of the D.B. Reefer worn by all officers, the cuffs are finished in some such way as Diagram 4, the number of rows of braid as well as the width varying for the different ranks; but as we have referred to this on page 24, we need not do more than refer to Diagram 4.

### XV—FOOTMAN'S PANTRY JACKET.

#### Diagram 2. Plate 24

This is a different style of Three Seamer to any we have yet noticed; it partakes of the Eton Jacket style of front, and is cut with a whole back, and consequently the back is cut much narrower. The outline of the diagram will give our readers a very good idea of the style of the garment generally, both the width of the lapel and the shape of the back. This style of jacket is also worn by stewards on board vessels, hotel waiters, and many others, the material varying accordingly. For a footman it is generally made from a striped cotton, the stripes running in the direction shown; they are generally lined throughout with white cotton; two pockets put in with welts as shown are placed in the foreparts.

We have made similar jackets for pages, but the variation introduced was in the shape of a stand collar; but these are details which cutters can arrange for themselves as long as they have a diagram to illustrate the style generally, as in the present case.

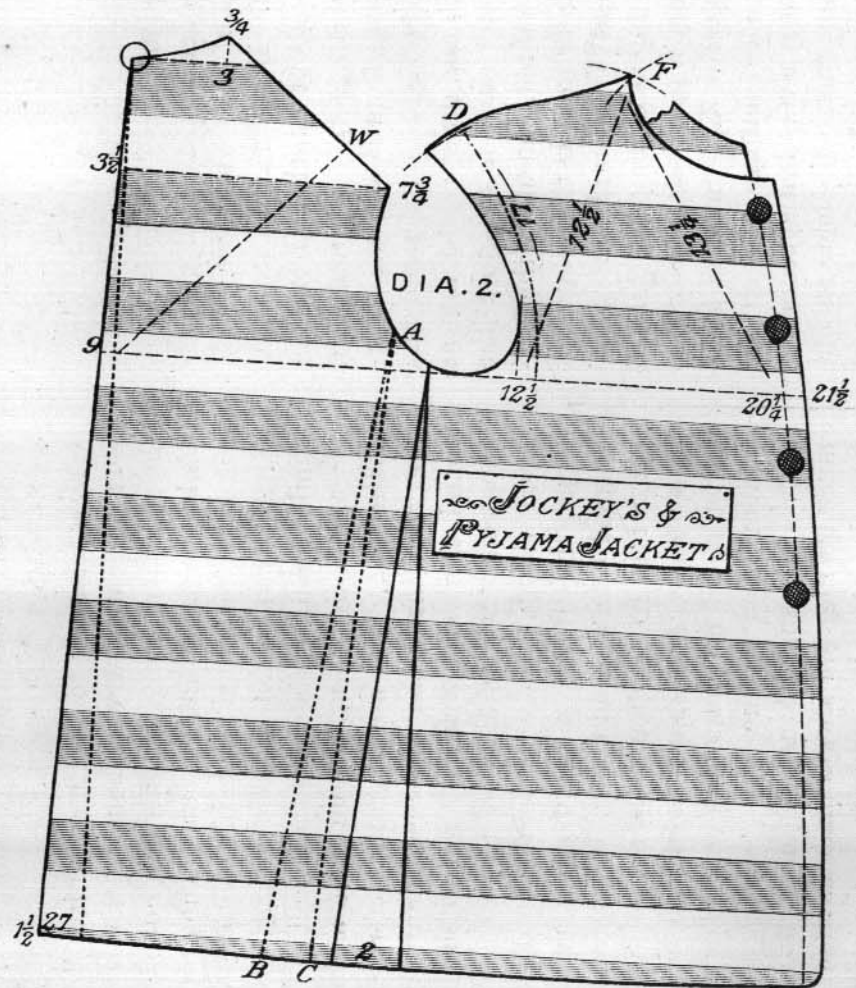
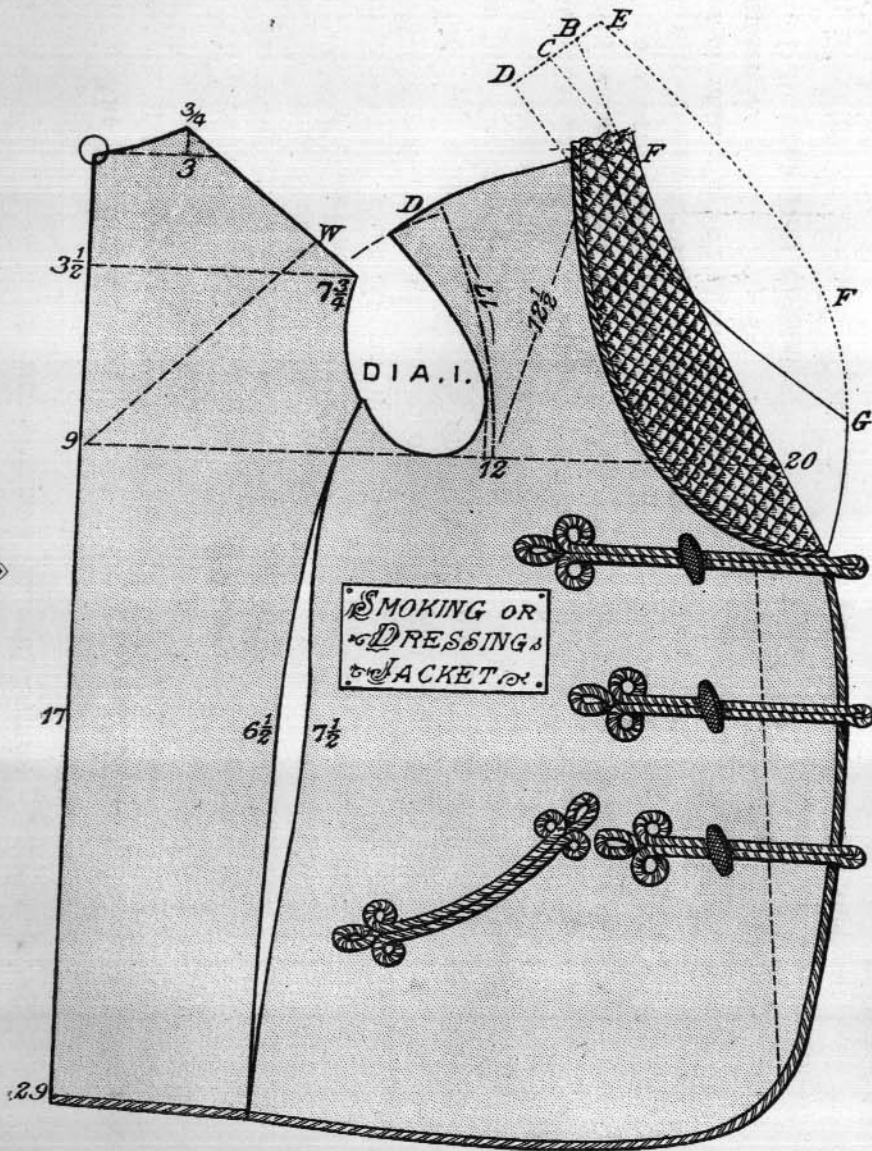
It will be seen it is cut easy, and the fish under the arm is omitted, it being a garment in which plenty of ease is desired, as it is essentially a working garment, and is made up in such a way that it can be easily washed; hence all unnecessary interlining is omitted, and the buttons covered on brass rings.

### XVI—GENTS' SMOKING JACKET.

#### Diagram 1. Plate 25.

These garments are largely patronised by the upper ten, and are made from a great variety of materials, including velvet, plush, flannel, and similar materials; one we were recently shown in a leading West End house was made of rough black flannel, the edges corded with silk cord, and three double rows of cords terminating with crows' toes across each front, and an olivette placed so as to take the loop of the opposite side. The pocket was put in on the curve, as illustrated on diagram, and either end finished with a crow's toe. It was lined through with a very fine wool, and the roll was faced with quilted silk, the cuff being trimmed in the same style, brought to a point, which was edged with cord and a crow's toe at the top. We have endeavoured as near as possible to give an exact representation of this jacket by the diagram, as it appeared to us just one of those neat yet rich looking garments a gentleman would wear.

On Plate 26 we give an illustration of such a garment made from velvet, which has a more dressy appearance than if it were made from flannel.



### The Leading Features

Of the cut of these garments are mainly to make them easy and almost straight hanging, only taking out a bare inch between back and forepart. The back is generally cut on the crease, although many firms cut them with a backseam; a little surplus room above the waist is no detriment. They are cut with a fair amount of overlap in front, say about 2 inches beyond the breast line, the front rounded off at bottom pretty well, but not too much. The sleeve is cut rather to the roomy side, and generally the characteristic feature should be ease. The cord is often omitted across the front, but in the garment we have referred to it was quite a set off to the dull black of the material.

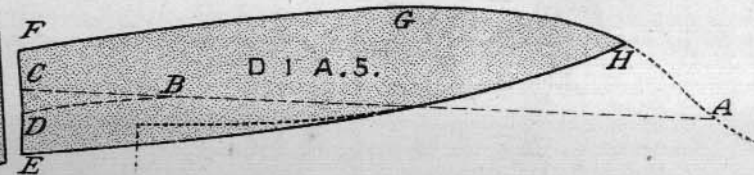
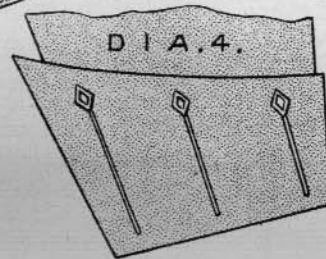
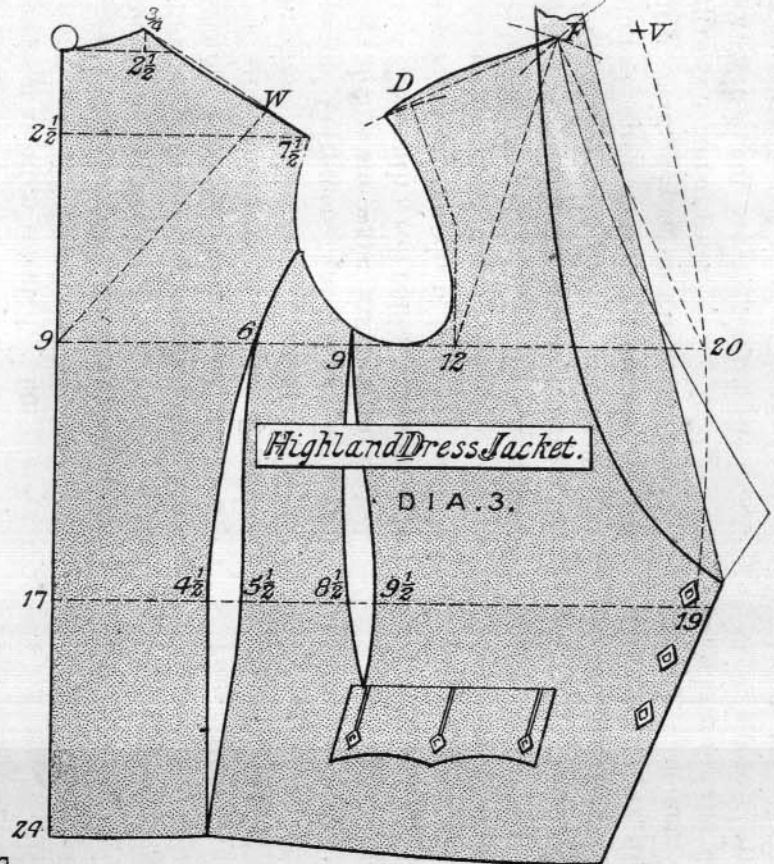
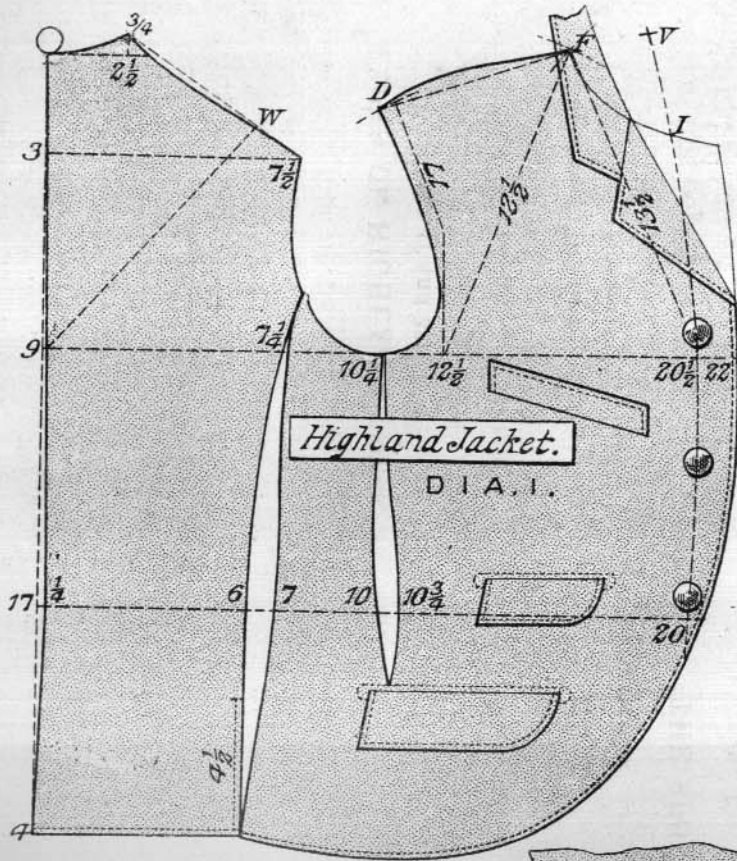
### The Roll Collar

Is often a difficult matter to adjust nicely, the best way being to turn the pattern over and adjust it to taste. The style represented on diagram is such as are now being worn. The system for producing these collars has already been explained in a previous page, but as it then applied to a low rolling Dress coat, it will perhaps be as well if we repeat the instructions. Draw a line from A, through a point about 1 inch up from the hollowest part of the gorge, as from A to B; now come down from B to C the difference between the height of the stand and depth of the fall, and draw crease line as shown. Now come down from C to D the height of stand wanted, and draw the sewing-to edge of collar from D to G, letting it join the gorge at about midway. Some cutters let it overlap at G, but this will not be found necessary if the distance B to C is attended to properly. Care must be taken to prevent the cord getting loose on the edge, or it will have a very bad appearance; but a little practice will soon enable anyone of ordinary intelligence to become expert in this operation.

### XVII—JOCKEY'S JACKET. Diagram 2.

These are invariably made of silk, the colours being arranged in every conceivable way. Most racehorse owners have their own arrangement in this particular. The diagram illustrates a very popular method, and is the one that was adopted in a jacket we recently had the pleasure of inspecting at a firm who make these garments a speciality. The stripes were 2 inches wide, but this is only one of the many arrangements which find favour. Some have the bodypart of one colour, and the sleeve is of a very much darker one; whilst others wear a sash, which is carried over the shoulder and fastened under the arm on the opposite side. But the cutter would probably have detailed instructions in that particular from his customer, so we will endeavour to show the special features in the cutting.

By a reference to the diagram it will be seen they are cut very loose in the body, the shoulders being the only part cut to fit, whilst the back, which is cut on the crease, has  $1\frac{1}{2}$  inches added beyond the square line O, 27; whilst the side is treated in a similar manner, the back overlapping the forepart 2 inches at bottom from nothing at the top. They are cut rather short, and are worn inside the breeches, the fulness round the waist giving it a very shirt-like appearance, which fills out like a balloon when riding. They are made to button down the front, and almost invariably finished with a stand collar. The sleeve is cut rather to the narrow side, but of the usual coat sleeve shape, say 14 elbow and 10 wrist, the cuff buttoning one. They are seldom lined in the body, although the sleeves are more frequently lined, but inasmuch as they are always made as light as possible it will be readily seen that all unnecessary lining is dispensed with.





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  $4\frac{1}{2}$  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 show 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 one 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.

### The Kilt

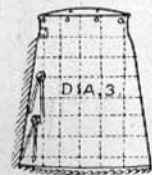
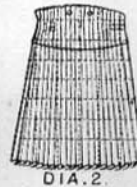
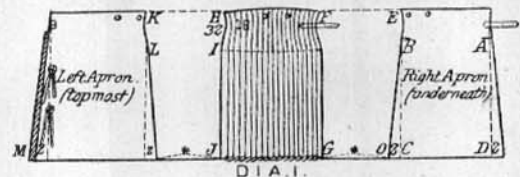
Proper does not come strictly under the heading of Lounges, but as we have not treated of it in our work on trousers, and it being associated with the Highland Lounge, we give it a place here.

For a full-grown person's kilt the quantity of cloth required is from  $7\frac{1}{2}$  to 9 yards. This, of course, varies according to the thickness of the material, and if Tartan,

the distance the stripes are apart. The width of Tweed (27 inches) is quite deep enough for most customers, indeed, by lowering the braces a little, this will do for the largest sizes.

Suppose the measure to be 27 side length, 32 waist, and 36 seat, we have here 39 seat which is the groundwork in the arrangement of apron and pleats. Begin at the right hand side of cloth, and at  $7\frac{1}{2}$  inches down and at two inches from edge of cloth fix the seat line, or the distance down the pleats are to be sewn when forming the waist.

Measure across the apron, from A to B, 18 inches, or half chest measure. The lines



A D and B C are parallel; two inches are allowed on at D, and the same at C. From front as 2 A and 2 B. and hollow in at waist, as shown. A large box pleat is now formed, but, for ease in explanation, we will pass over it in the meantime, and simply state, that the 2 G is 12 inches, and E F 14 inches. The pleats are now arranged to the right, commencing at E G, seven inches to each pleat, if Tweed; but if Tartan, the pleats must be arranged to show the complete pattern of Tartan, or, as is sometimes desired, with the clan stripe on the top of each pleat. The pleat must be arranged in size according to the thickness of material and width of waist.

Having arrived at H I J, another large pleat is formed, same as the one on the op-

posite side, viz., 12 inches at bottom and 14 at top. The top apron is now formed the same as the other, allowing four inches wider in all at bottom than at the top, and shaping in at waist, as per diagram. We now proceed to form the box pleat. E B 2 is brought to F G, and the box pleat is thus formed. Now bring K L 2 to H I J, and form the last pleat. You will have about 30 pleats in all if the material is of the ordinary thickness. The distance from A to I will now be 36 inches, or seat measure. The pleats are now sewn up from I B to E H, and gradually hollowed in to about  $2\frac{3}{4}$  inches from top, and again sprung at top, so as to form hollow of waist. The distance from front strap to 32 will now have been reduced 32 or waist measure. The pleats are now cut out underneath; a small hole is left about the fourth pleat from 32, to allow the front strap to pass through, and a buckle is placed immediately behind, as shown. The strap on the opposite side is placed on the third or fourth pleat in from line F, and the buckle of apron at front, as per diagram on left hand side. The buttons are placed as shown, only they are sewn on alternately on the top and under apron, so as to keep both up equally. The rosettes and fringe will be understood from the illustration. When all this is done, it will be seen that a small piece will protrude at the bottom of large pleats at \*. This has to be turned in and felled the same as a dust-hole in the pleat of a Frock Coat. It is desirable that the under apron be reduced one inch before being made up, because, being next to the body it requires less width than the one which has to go on top.

The tops are bound and finished as trousers. The kilt is now pressed before the bastings are taken out. Diagram 2 shows the back view, and Diagram 3 the front.

## XXI.—ECCENTRIC STYLES.

### Plate 29. Diagram 1 to 6.

In order to give completeness to this work we illustrate on Plate 29 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, &c.

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 sleeve-head, 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**

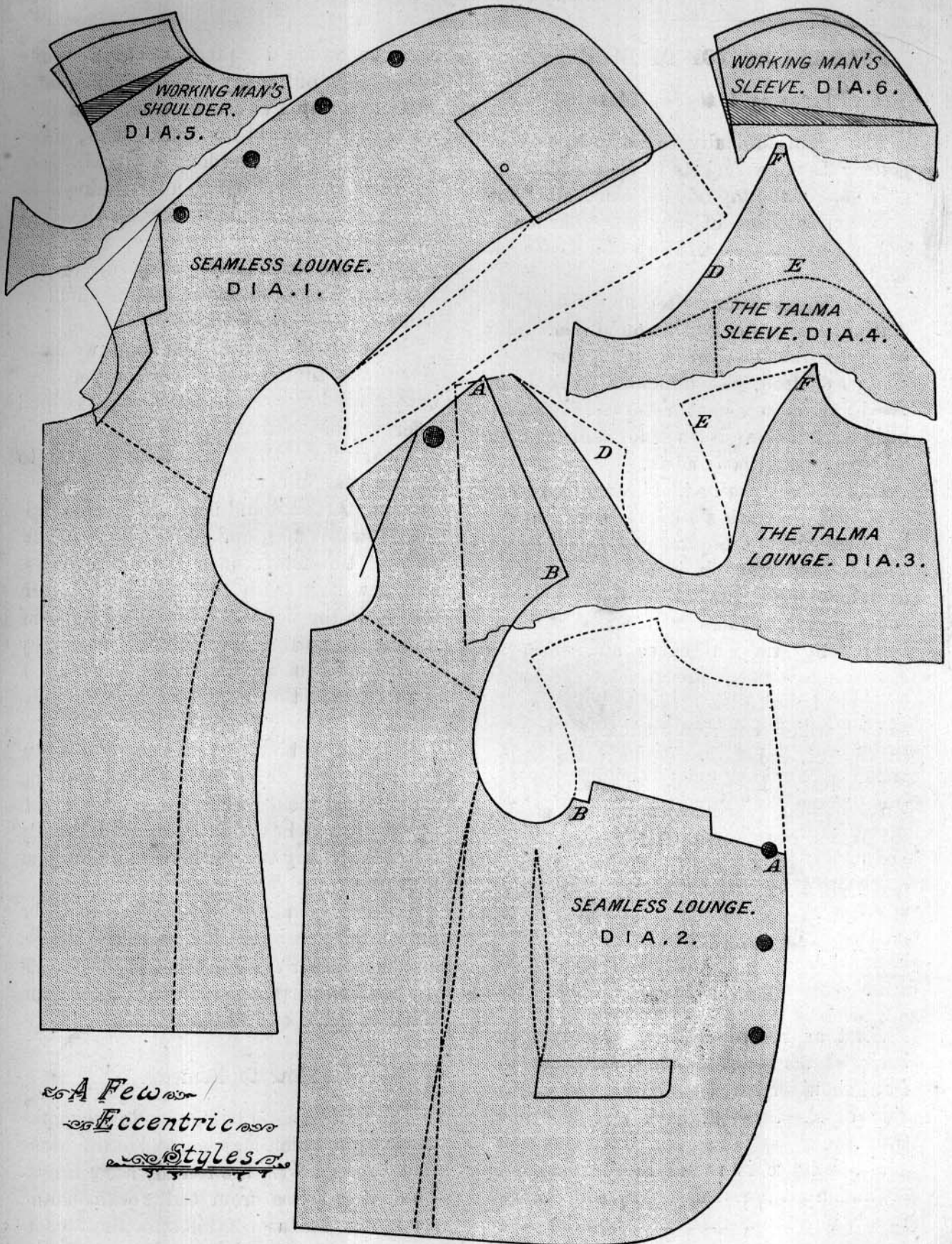
Illustrates how to give ease in the scye for those who have largely developed shoulders. Take the forepart and slash across the front about three inches from shoulder end of scye, and open out according to the amount of ease desired to infuse, and cut cloth in harmony with the altered pattern.

**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 characters. 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.



*A Few  
Eccentric  
Styles*

PLATE 29.

## FULNESS AT TOP OF SIDESEAM.

### Diagrams 1 to 8. Plate 30.

The great difficulty to be overcome in getting Lounge Jackets to fit satisfactorily is fulness at the top of sideseam, 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 back 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 regard 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  $\frac{1}{2}$  inch 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.

Secondly, as regards making, we have given some hints on this score on page 12, but we will here recapitulate that part which refers to this section.

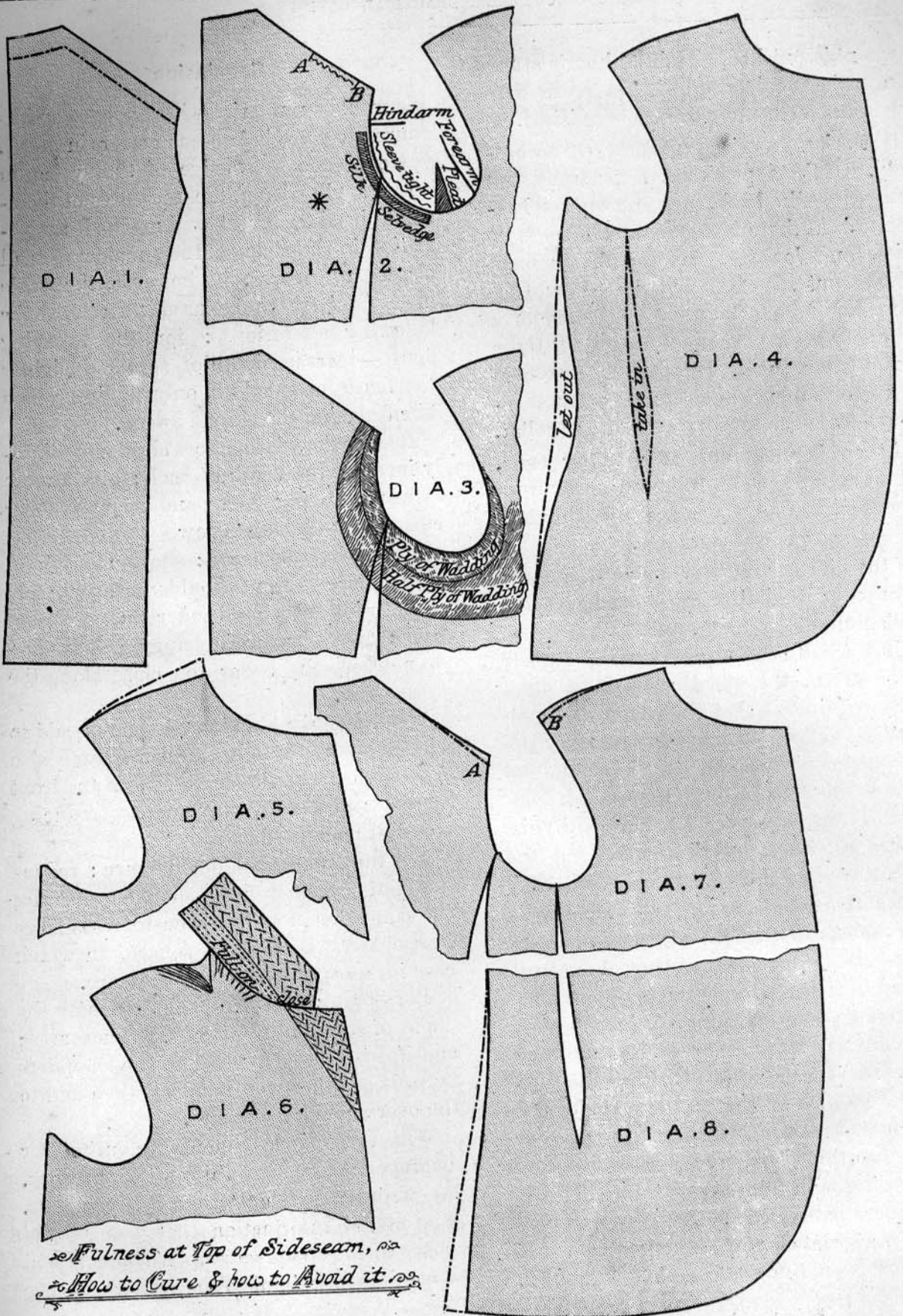
Diagram 2. Draw in slightly from A to B, and pass fulness down to star; put a drawing thread round back scye, pass fulness towards star, and baste on a narrow strip of thin stay, such as silk selvedge, and sew it in with the scye seams. In sewing in the sleeve keep it rather tight as indicated, putting any fulness there may be to dispose of in the under sleeve 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



*Fulness at Top of Sideseam, or  
How to Cure & how to Avoid it*

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 consequent 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 find out the cause, then apply the remedy accordingly.

There are of course a large number of other defects that might with advantage be treated of but inasmuch as they are not peculiar to the three seam class of garments we do not propose dealing with them here, especially as our work on "Defects and their Remedies" deals with nearly all the difficulties likely to be met with in the course of a cutter's career, we therefore refer our readers to that book, and our only reason for dealing with fulness at the top of sideseam here is because we felt it was so intimately associated with Lounges, &c., that our work would not be complete without it.

And now by way of

## Conclusion

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  $\frac{3}{4}$  inch 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.

With these few comments on cutting for disproportion we leave this part of our work. We wish it were better, but it is our best. It contains information that has proved most valuable to ourselves. We hope it will prove equally helpful to the reader.

THE AUTHOR.

THE  
**CUTTER'S PRACTICAL GUIDE**  
TO THE  
CUTTING AND MAKING VARIOUS KINDS OF  
**ROBES, GOWNS, SURPLICES,**  
**HOODS, VESTMENTS, ETC.**

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In bygone years the tailoring trade was of a most conservative character, its specialists carefully guarding every vestige of knowledge they possessed of their particular trade with the most jealous care, so that to obtain information on any particular branch has not always been the easiest matter; happily, however, a better and a broader spirit is spreading through the land thanks to the efforts of the trade Press, Foremen Tailors' Societies, &c., &c., and now each seeks the good of all, and all the good of each, instead of each seeking only his own advancement to the exclusion of every one else.

In the course of our experience as pattern Cutter, Teacher, and Author, at the TAILOR AND CUTTER Academy we have been called to supply many strange and unusual garments, and to do this has necessitated our making enquiries from many sources and many friends, and the information here placed before our readers is the result of inspection, enquiry and research, this latter in some cases involving considerable expense. Thus, to obtain information upon some particular style of Robe, we have hired one for the day, and obtained the pattern and practical details of material, make and

finish; as a general rule however we have been able to get all the information required from such friends as Mr. A. J. Tonkin, Mr. Dodson, and others, who have considerably helped us in this way from time to time.

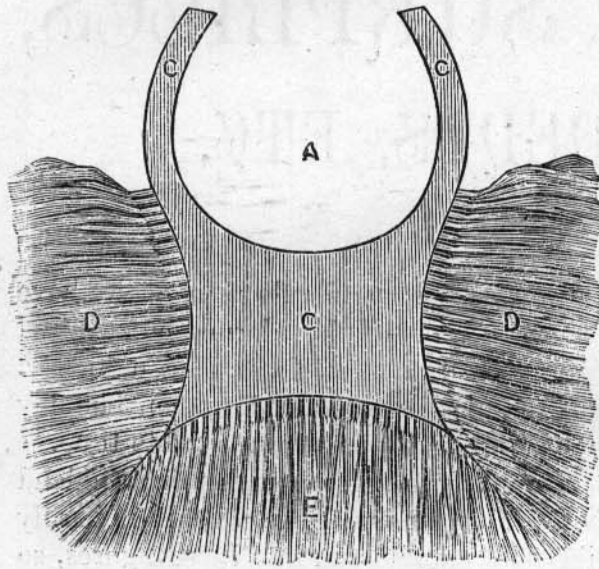
The number of Robe makers in England is by no means a large one, it is hardly likely they would run into three figures, so that we feel sure the information contained in the following pages will be quite new to many if not most of our readers.

The art of making Robes and Gowns is by no means a difficult one, so that with the information we here supply it will be comparatively easy for our readers to execute orders for these garments without resorting to those firms who make them a speciality.

No matter of what description, Robes and Gowns are always made to a set pattern; the only difficulty in making them up is, the piping when required, and when there is one, the making and adjustment of the shoulder piece. As regards the piping itself, full directions are given below how to do it. The annexed diagram shows the arrangement of the parts of a barrister's gown; that portion marked D is the plain shoulder piece or yoke, the inside circle A, is the gorge, the edge of which comes no higher up

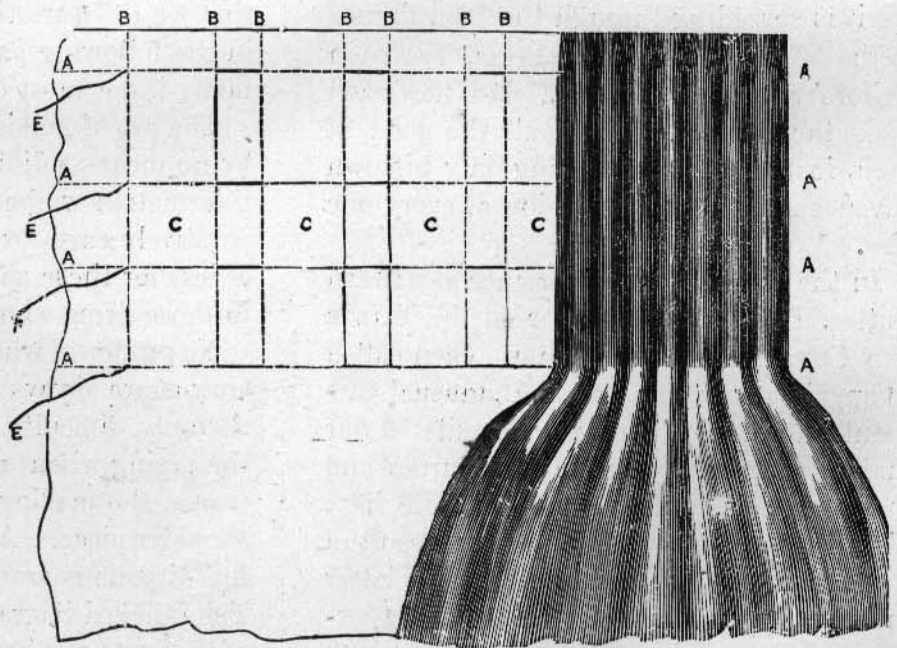


than the seam of the collar of the coat over which the robe is worn, the narrow sides marked C C continue so far down the front, the larger portion marked C lays partly on the shoulder and down the back, and to its hollow edges are sewn the sleeves, D D, and the back, E. At the corners, where the back and sleeves meet, the diagram shows that the distance of the piping the



corners, as represented by the diagram, from thence the sleeves continuing round the seye. Then turn the seams on one side, on the top of the back and sleeves, cut another piece of buckram to fit so as to meet the inside edges and seams and thickly flat serge it into them ; for so far as this second piece of buckram comes into the gorge pare it away an inturn. In front of the yoke, from where the sleeve leaves it, the foreparts are sewn to the narrow parts, C C, and the seam turned on one side. Round the gorge the buckram and material are turned in together, and, so far as it goes, over the second layer of buckram. The yoke is then lined with the same material as the outside. Apart from the points here treated of, as we have said, they are all made to a regular style, and the general trade has little to do with them ; it would, therefore, be an encumbrance to our work to treat of their many varieties. Whatever may be their special forms, the directions given will enable any tailor to put in the piping and make up a yoke.

back and sleeves are seamed together from the corner, and that the piping runs off to nothing. But although this is the case, the piping must be continued square to all the ends, as shown in diagram, and the superfluity seamed in before being cut off. To make the yoke, cut a piece of buckram a good seam larger all round than the size it is to be when made up ; baste it and the material round the edges, then seam the back to the bottom, the sleeves to the sides, and seam the back and sleeves together at



The special stitch used in the making of Robes and Gowns is the Drawing in stitch and the description of this given below is



*By permission of the London Stereoscopic Company.*

*Alderman's Robe. Plate 31.*

taken from garment making. The diagram represents a piece of material in the act of being piped, the pipes being shown as drawn up on the right side. Suppose the work to be commencing, a piece of firm Tweed or Melton should be basted on the back of the material, the depth that the piping is to extend, then lines must be drawn across, as for the lines marked A A, at about one inch apart; then perpendicular lines, as marked B B, which must be regulated in their distance apart, according to the amount of material to be drawn in, only, that the spaces marked C—which in drawing-in will become pipes, must never exceed from three-eighths of an inch, just according as the thickness of the material will allow of a good close round pipe being produced. In the diagram, the dotted lines represent the working marks, and the black lines the thread used, the E's showing the loose ends. The next step, after marking, is to take as many needles threaded with four cord thread, as there are rows to be drawn, and beginning at the right hand run each needle through the proper spaces, that is the junction of A A and B B. Having run in the threads, or an equal portion of them on every line, the drawing-in can be commenced, to effect which, the needle ends of the threads must be taken hold of equally, and all at once in the right hand, with the left hand portion to the worker; then with left hand pass the material equally on to the threads, it being remembered that any failure in the latter particular would be fatal to the finished work, which could scarcely be remedied by even taking out, as the material takes a set, which it is very difficult to remove.

A little practice in this matter will soon make the worker proficient, and then the details of the various classes of Robes and Gowns will be easily acquired, especially if an old one can be procured for a pattern.

## UNIVERSITY HOODS AND GOWNS.

The universities in granting degrees to their students have deemed it advisable also to arrange distinguishing dress, and this has taken the form of Gown, Hood and Cap. In doing this they are said to have copied the Benedictine monks; at first their garments only reached to about the knee, and had very little gathering at the shoulders, with sleeves very little wider than the ordinary coat. These, however, were varied in the time of King Richard so that they might convey an idea of the degree of the wearer.

At first they were all made of black, but afterwards different colours were introduced, so that to-day purple and scarlet are often used as well as cream, &c., for different degrees.

The materials also vary widely, embracing Silk, Persian Cloth, Bombazine, Cloth, &c., whilst the trimming is of Fur, Gold Lace, Silk, Satin, &c., so that there is plenty of scope allowed in the colour and material for a decidedly smart garment.

### Cutting.

In cutting the various garments, diagrams of which are given in the following pages, we have selected a medium size, which, if reproduced by the ordinary inch tape, will be suitable for all ordinary purposes, but should it be desired to reproduce them either larger or smaller than is here shown, it may easily be done by taking a graduated tape in harmony with the size of the breast measure. Thus suppose it is desired to produce a Town Clerk's Robe for a boy of 26 chest, use the 13 graduated tape, and mark all the quantities by it instead of the inch tape, and this will produce a robe proportionately smaller. This applies to all garments illustrated in the following pages. With but few exceptions, fit is of second importance to the

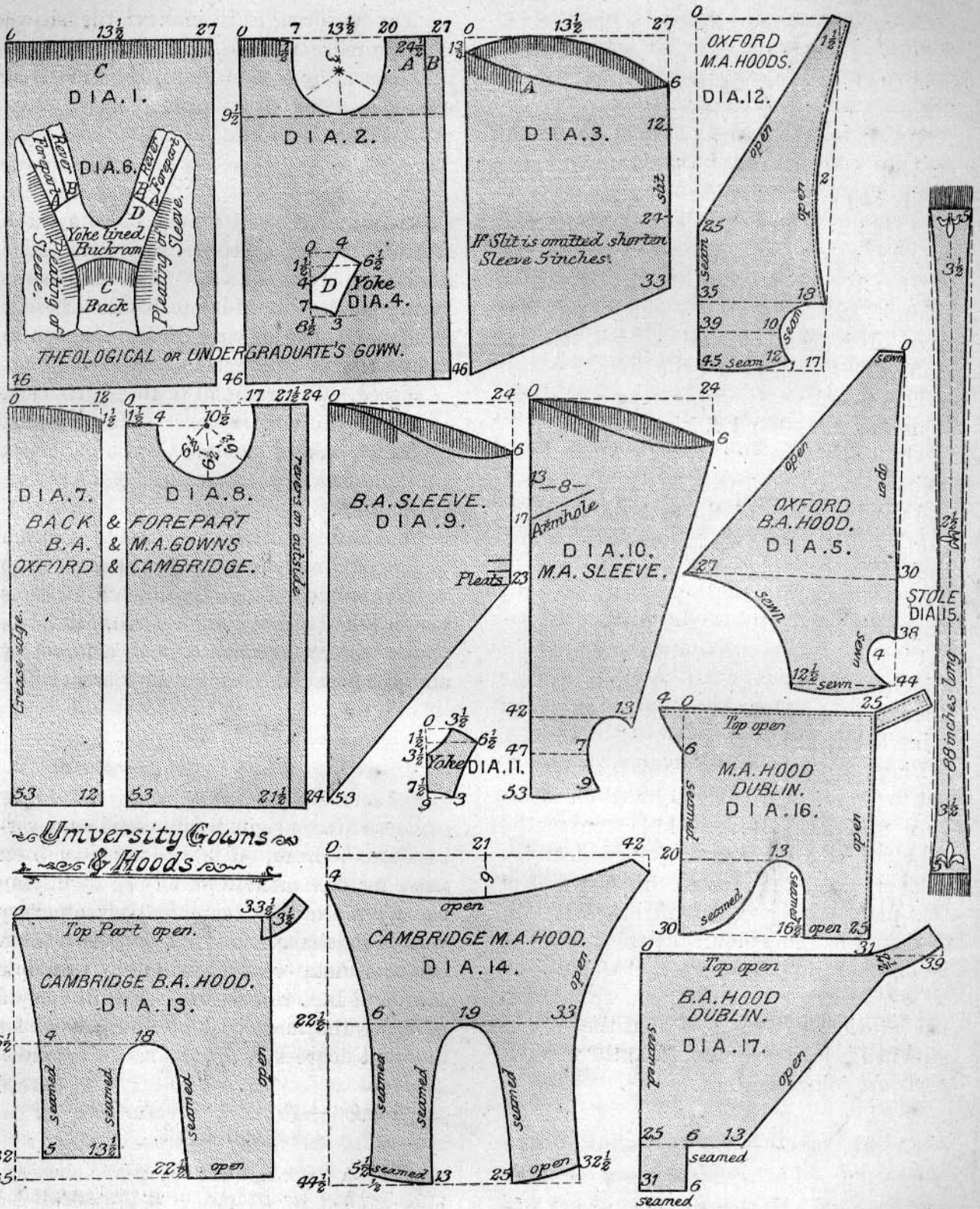


PLATE 32.

style, and as they are loose and easy fitting the one pattern will generally suffice, except in the case of the cassock, when the graduated tape should in all cases be used in harmony with the breast measure.

The Commoner's Gown as worn by the student at Oxford and Cambridge in the earlier stages of his university career, is a very plain and very short affair. It is made long enough to well cover a Lounge, say 32 to 34 inches long, with streamers behind, and is of the plainest possible type. It is made of black Russell cord or stuff. This we have not illustrated.

The Scholar's Gown is represented on Diagrams 1, 2, 3 and 4, Plate 32.

The back, Diagram 1, is cut about 46 inches long for a 5 feet 10 inches figure, and the full width of the material is used, so that Diagram 1 represents the whole back, Diagram 2 the forepart, B turning back over A. Diagram 3 is the sleeve, in this a slit is sometimes left at the forearm, but if this is omitted, then the sleeve is cut 5 inches shorter than is here shown. Diagram 4 is the half yoke, the back at 47 being cut on the crease.

Diagram 6 shows how this garment is put together. The back is fulled on to the yoke at C, the sleeve is fulled on to the shoulder, and the front is joined on to the yoke at 4, 6½, the revers being fastened at that part. Cambridge gowns have 1¼ yards of ribbon hanging down the front, but this is omitted from those worn at Oxford. It will, of course, be understood from what has previously been said that the yoke is stiffened with buckram before the various parts are joined on to it.

### B.A. Gown.

The reduced pattern of a B.A. Gown is given on Diagrams 7, 8, 9 and 11. Diagram 7 shows the half back, and Diagram 11 the half yoke. The style of this is very

similar to the Scholar's Gown, but it is longer, extending to 53 inches; the sleeve is much more pointed, and is looped up at the forearm by three pleats. The material used for these gowns is either Russel Cord or Black Ottoman Silk.

### M.A. Gown.

Diagrams 7, 8, 10 and 11 show the reduced pattern of the M.A. Gown. The back, forepart and yoke is the same as a B.A., but the sleeve is altogether different in shape, it has an opening for the arm to come through in front, but the lower part is closed. Diagram 7 is the half back, Diagram 11 the half yoke. The material used is either Russel Cord or Black Ottoman Silk.

Diagram 16 illustrates the outline of Clerical Stole such as is worn by Church of England ministers. They are made up in different colours for the different seasons and are made from Italian Cloth, Silk, &c., and are richly ornamented with embroidery and fringe at the ends; they are cut 88 inches long, 2½ inches wide at the back, and 3½ inches wide at the ends.

### Hoods.

These were originally intended as coverings for the head, but have long since been used for ornamentation only as signifying the degree of the wearer. They are very varied in shape, material and trimming. On this Plate we are giving the principle M.A. and B.A. Hoods, and herewith append a list of the material and lining used for different degrees at the various universities.

#### Hoods of Victoria University, Manchester.

Founded 1880.

Degree	Material	Lin'g or Trim'g
Batchelor of Arts	... Black Stuff	... Edged Pale Blue Silk.
Master of Arts	... Black Silk	... Lined Pale Blue Silk.
Batchelor of Science	... Black Stuff	... Edged Pale Red Silk.
Master of Science	... Black Silk	... Lined Pale Red Silk.
Doctor of Science	... Gold Coloured	... Lined Lighter shade
Doctor of Literature	... Velvet or Satin	... of
Doctor of Philosophy	... Serge	... Gold Silk



B.A. Hood and Gown.



D.D. Gown.



M.A. Hood and Gown.

University Hoods and Gowns.



Town Clerk's Gown.



Municipal Robe.  
Back View.



Judge's Robe.

Legal and Municipal Robes

**Oxford Hoods.**

Degree	Material	Lin'g or Trim'g
Batchelor of Arts	... Stuff, Black	... White Fur Trimming.
Master of Arts	... Silk, Black	... Lined Crimson Silk.
Batchelor of Divinity	Silk, Black	... Glossy B'ck Silk Lin'g.
Doctor of Divinity	... Cloth Scarlet	... Black Silk Lining.
Batchelor of Civil Law	Silk, Blue	... White Fur Trimming.
Doctor of Civil Law	... Cloth, Scarlet	... Crimson Silk Lining.
Batchelor of Medicine	Silk, Blue	... White Fur Trimming.
Doctor of Medicine	... Cloth, Scarlet	... Crimson Silk Lining.
Batchelor of Music	... Silk, Blue	... White Fur Trimming.
Doctor of Music	... Broc, Silk, White	Crimson Silk Lining.

Silk is sometimes used for Batchelor of Arts, Oxford and Cambridge, but it is not legal or to regulation.

**Cambridge Hoods.**

Degree.	Material	Lin'g or Trim'g
Batchelor of Arts	... Stuff, Black	... White Fur Trimming.
Master of Arts	... Silk, Black	... White Silk Lining.
Batchelor of Divinity	Silk, Black	... Glossy B'ck Silk Lin'g.
Doctor of Divinity	... Cloth, Scarlet	... Pink Silk Lining.
Batchelor of Civil Law		
Doctor of Civil Law		
Batchelor of Medicine	Silk, Black	... White Fur Trimming.
Doctor of Medicine	... Cloth, Scarlet	... Pink Silk Lining.
Batchelor of Music	... Black, Stoff	... White Fur Trimming.
Doctor of Music	... Silk, Red Puce	... White Silk Lining.
Batchelor of Laws	... Silk, Black	... White Fur Trimming.
Master of Laws	... Silk, Black	... White Fur Lining.
Doctor of Laws	... Cloth, Scarlet	... Pink Silk Lining.

**Hoods of Durham University. Founded 1833**

Degree	Material	Lin'g or Trim'g
Batchelor of Arts	... Stuff, Black	... White Fur Trimming.
Master of Arts	... Silk, Black	... Palatinate Pur. S'k L'g.
Batchelor of Divinity	Silk, B'ck Corded	Black Silk Lining.
Doctor of Divinity	... Cassimere, Scarl't	Palatinate Pur. S'k L'g.
Batchelor of Civil Law	Palatinate Pur. Sk	Bound White Fur.
Doctor of Civil Law	... Scarl't Cassimere	Lined White Silk,
Batchelor of Medicine	Silk, Scarlet	Palatinate Pur. S'k L'g and bound White Fur.
Doctor of Medicine	... Palatinate Purple Silk	Scarlet Silk Lining.
Batchelor of Music	... Silk, White	Palatinate Purple Silk and bound White Fur.
Doctor of Music	... Silk, Scarlet	Palatinate Pur. S'k L'g
Batchelor of Science	... Palatinate Purple Silk	Bound White Fur.
Master of Science	... Palatinate Purple Silk	Bound both sides Scrlt. Silk $\frac{1}{2}$ in. wide.

The diplomas of Licentiate in Theology and Associate in Science, Black stuff, faced Velvet, and bound Palatinate Purple Silk.

**Hoods of University of London.****Incorporated 1837.**

Degree	Material	Lin'g or Trim'g
Batchelor of Arts	... B'ck Silk or Stoff	Edge $\frac{1}{2}$ inside with Russet Brown Silk.
Master of Arts	... Black Silk	... Lind Russet Brown S'k
Batchelor of Laws	... Black Silk	... Edged Blue Silk.
Doctor of Laws	... Scarlet Cloth	... Lined Blue Silk.
Batchelor of Medicine	Black Silk	... Edged Violet Silk.
Doctor of Medicine	... Scarlet Cloth	... Lined Violet Silk.
Master of Surgery	... Black Silk	... Lined Violet Silk.
Batchelor of Music	... Blue Silk	... Lind White Wat'rd S'k
Doctor of Music	... Blue Silk	... Lind White Wat'rd S'k
Batchelor of Science	... B'ck Stoff or Silk	Edged Gold Col' red S'k
Doctor of Science	... Scarlet Cloth	... Lined Gold Col' red S'k
Doctor of Literature	... Scarlet Cloth	... Lind Russet Brown S'k

Silk and cloth Hoods of London University same shape as Cambridge, silk and cloth Hoods respectively. Coloured edging of Hoods  $\frac{1}{2}$  inches wide.

**Hoods of St. David's College, Lampeter. Incorporated by Royal Charter to confer B.A. or B.D. Degree.**

Degree	Material	Lin'g or Trim'g
Batchelor of Arts	... Black Stuff	... Trim'd White Fur with black spots thereon.
Batchelor of Divinity	Black Silk	... Lined Dark Puce Silk.

**St. Bees, Cumberland. Founded 1816, Theological College.**

Hood Black, lined Violet.

**Hoods of Trinity College, Dublin.****Established 1591.**

Degree	Material	Lin'g or Trim'g
Batchelor of Arts	... Black Stuff	... Trimmed White Fur.
Master of Arts	... Black Silk	... Lined Blue Silk.
Batchelor of Divinity	Black Silk	... Lined Black Silk.
Doctor of Divinity	... Scarlet Cloth	... Lined Black Silk.
Batchelor of Laws	... Black Silk	... Lined White Silk.
Doctor of Laws	... Scarlet Cloth	... Lined Pink Silk.
Batchelor of Medicine	Black Silk	... Lined Crimson Silk.
Doctor of Medicine	... Scarlet Cloth	... Lined Crimson Silk.
Batchelor of Science	... Crimson Silk	... Lined Blue & edged B'k
Master of Science	... Crimson Silk	... Lined Blue & edged White
Batchelor of Music	... Blue Silk	... Trimmed White Fur.
Doctor of Music	... Crimson Cloth	... Lined White Silk.
Batchelor of Engin'ring	Green Silk	... Lined Black Silk.
Doctor of Engineering	Green Silk	... Lined White Silk.

**Queen's University. Founded 1850, absorbed into Royal University, 1880.**

Hoods of late Queen's University same as Trinity College Dublin.

**Royal University of Ireland, Dublin.**

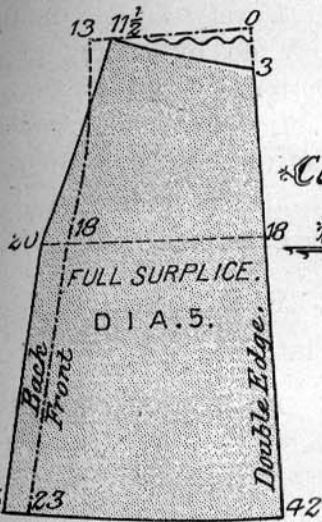
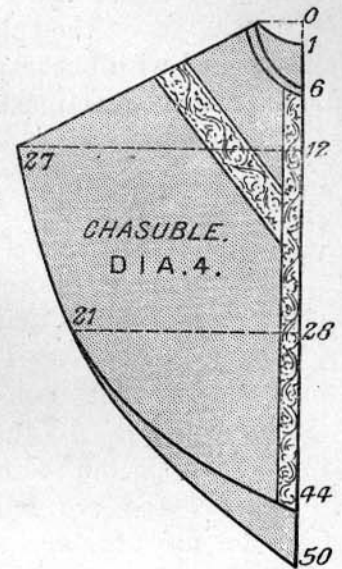
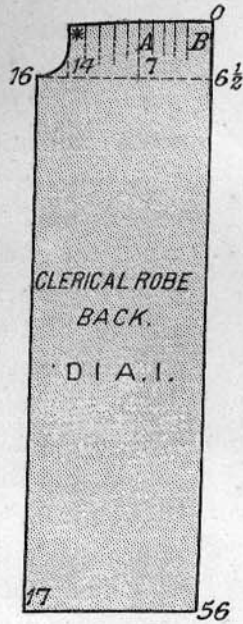
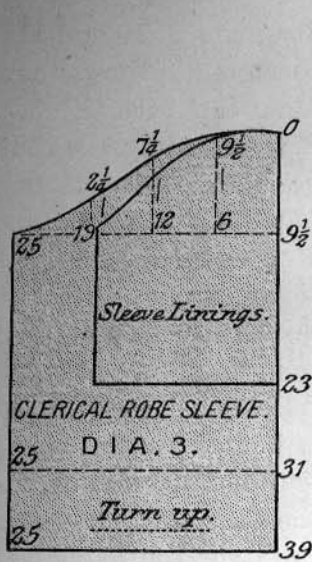
Hoods same as Trinity College, Dublin.

**CLERICAL ROBES AND SURPLICES****Plate 34 and 35.**

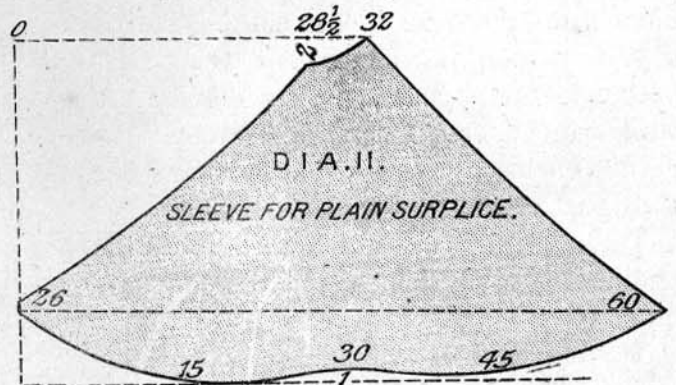
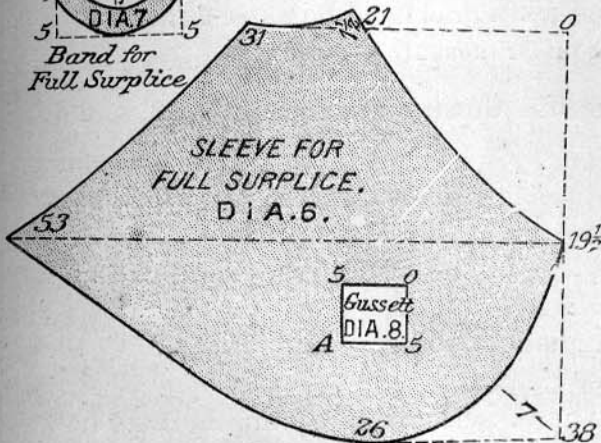
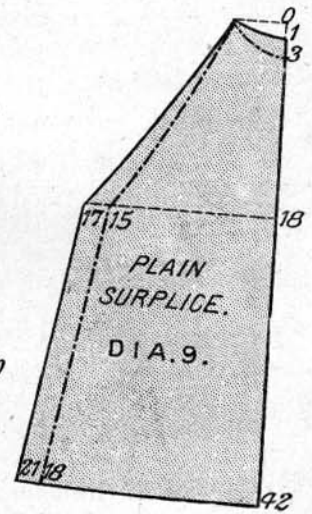
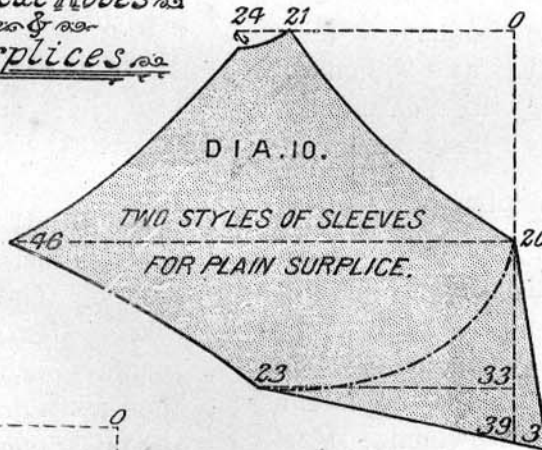
On this Plate we give reduced diagrams of a few of the more ordinary styles of Clerical Robes, Surplices, &c.

The Pulpit Robe is illustrated on Diagrams 1, 2 and 3. This differs somewhat from the ordinary gowns we have illustrated in that it has the yoke cut in one with the forepart, so that from \* to O of the back, Diagram 1, is gathered into that part outlined by 8, 10 of Diagram 2. There is a revers turned back on the front of forepart, as shown on diagram, as is most of the other details, such as the sleeve pitch, &c. It will, of course, be understood that Diagram 1 is only the half back.

Diagram 3 shows the sleeve. The outside is cut much fuller than the lining, and is turned up to meet it at the bottom, the surplus width being distributed in pleats.



*Clerical Robes*  
*& Surplices*





The fulness of sleeve is kept on the top of the scye, and the back part of forepart which takes the place of the yoke is stiffened with buckram.

This robe is mostly made from Black ribbed Silk.

#### **Chasuble. Diagram 4.**

This is the reduced pattern of the half of this vestment. It is made to put on over the head, and is quite open at the lower part, as from 27 to 44 or 50. It is made from different coloured Italian cloth, trimmed with a V cross (as indicated on the Diagram) on the back and front. The colours used are red for martyrs days, green for ordinary occasions, violet for penitential seasons, such as Lent, white for seasons of joy, such as Easter Sunday, black for season of mourning.

It is said to be the principle vestment of the priest. In make it is exceedingly simple, and as the embroidery is merely laid on, there need be little difficulty in executing orders for this garment. A photo of this is given on Plate 35.

#### **Full Surplice.**

On Diagrams 5, 6, 7 and 8 we have a diagram of a Full Surplice. The front is outlined by the dot and dash line of Diagram 5, and the back by the solid line; the neck of this is drawn into a band, as illustrated on Diagram 7, and which is usually made from 20 to 22 inches long. This is a style which during recent years has become very popular, and is made from white linen. The gusset shown on Diagram 8 is used where the sleeve joins the body part at the sideseam.

The style of sleeve shown on Dia. 6 is the one usually used with this, but either of the other types may be inserted if preferred.

There is a fulness about this Surplice which is preferred by some, and gives it quite a different appearance to the

#### **Plain Surplice**

Illustrated on Diagrams 9, 10 and 11. The solid outline of Diagram 9 shows the front, and the solid line the back of the body part, line O 42 representing the centre of both back and forepart.

Diagrams 10 and 11 give the outline and quantities of three styles of sleeve, it being a matter of taste which one is used.

There is considerable variation in the matter of the length of Surplices used in the different churches. That worn in the High Church is long, in some cases long enough to cover the underclothing, and so dispense with the Cassock. Our diagrams are of a medium style, the adjustment of the length being a very simple matter which anyone may do by adding to or taking from the bottom.

Many of the Clerical firms have special styles, but the chief variation is in the outline of the sleeve at the bottom, and of these we give three examples.

#### **MUNICIPAL ROBES.**

##### **Plate 36.**

On this Plate we give a selection of diagrams illustrating how to cut Municipal Robes. The various quantities are all marked for reproduction by the ordinary inchtape, or if for very large or small sizes, then use a graduated tape in harmony with the chest measure.

#### **Sheriff's Gown. Diagrams 1, 2, 3, and 4.**

This gown is made of scarlet superfine cloth, and trimmed with Fitz fur and black velvet, and lined with white glaze silk through the foreparts, yoke, and sleeves.

Diagram 1 represents the half-back; Diagram 2 the forepart; Diagram 3 the yoke; and Diagram 4 the sleeve.

The various marks on this indicate how it is put together, so that we need not dwell on that phase; it is, of course, under-



Biretta, Cincture and Cassock.



Stole, Surplice and Cassock.



Hood, Surplice and Cassock.



Clerical Officiating Dress.



Archbishop's Officiating Dress



Chasuble.



Cope.



Dalmatic or Tunicle.

Clerical Vestments and Robes.

stood that the yoke is lined with buckram, so as to make it firm and stiff. The

### Mayor's Robe

Is usually the same as this, only it is cut larger, so that the best plan to follow will be to cut it by a 40 graduated tape. It is also cut 2 inches wide down each front, so that it can be fastened with hooks and eyes if so desired. Cocked hats trimmed with gold are generally worn, though in some towns the usual silk hat suffices. White kid gloves.

### Councillor's Robe. Diagrams 5, 6, 7, & 8.

This is made from black Ottoman silk and trimmed with black twist fringe. The appearance when finished is very much like a sailor collar behind, and there is a long roll in front. The sleeve is lined to a little below the armhole with black glaze silk.

Diagram 1 is the back, but in connection with this we may say that some are made with double the width indicated in the back, or in other words, two widths of silk are used instead of one. It will be seen the back is partly joined to the shoulder of front, and partly full in to the curve of collar; F of Diagram 8 being joined to F of Diagram 5, and W of Diagram 5, 7, and 8 all going together.

W, V, \* of Dias. 7 and 8 are also joined together. Ordinary silk hats and white kid gloves are the usual accompaniments.

### Alderman's Robe.

This is practically the same as the Councillor's as far as material, cut, and make are concerned, the chief variation being a black silk velvet collar, and black silk velvet lining 10 inches wide down the front. There is also a piece of silk sewn on the sleeve head with twist fringe edging as indicated on Diagram 6. In other details the diagram is sufficiently explicit. Cocked or ordinary silk hat, and white kid gloves complete the outfit.

### Town Clerk's Robe.

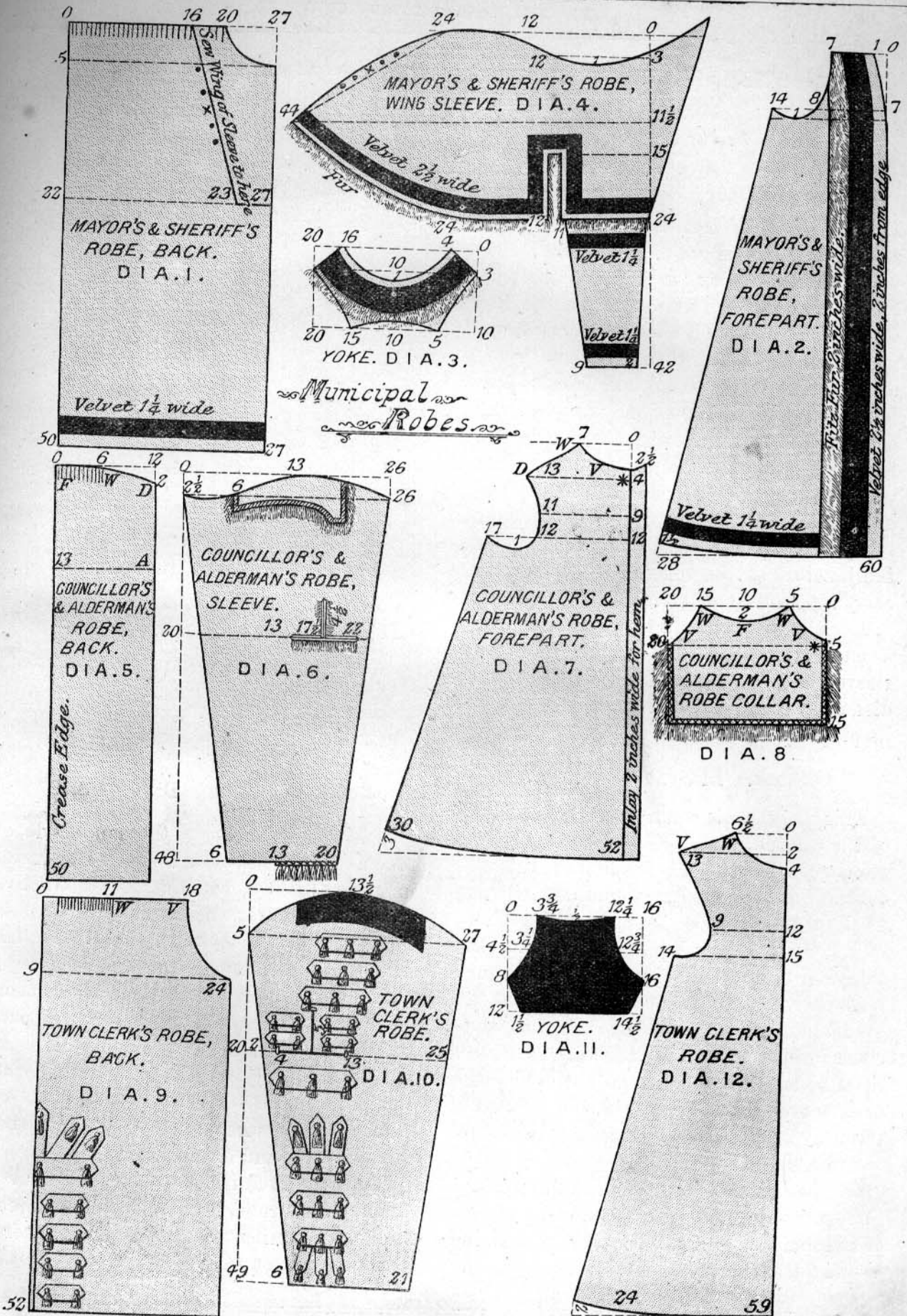
This is indicated on Diagrams 9, 10, 11 and 12.

It is made from black Ottoman silk, trimmed with braid and tassels, with collar of black silk velvet, and lining down the front of the same material. The foreparts lined with Italian down to about the natural waist, and the sleeve is lined with the same material to just below the opening for the arm. The braiding of this gown is sometimes a little difficult, but the diagram will give a good idea of how it appears when finished. The braid is of special pattern, 2 inches wide, with a velvet stripe  $\frac{3}{8}$  wide on it. The ends of this are turned in and pointed, and on these ends small twist tassels are placed. A slit some 17 or 18 inches deep is left up the centre of the back, and the braid is put down each side of this and is also carried round the bottom. The various parts are joined together in the same way as the Councillor's or Alderman's, the shape of the two being very similar, the difference in the width of the back is quite optional according to the fulness desired.

### Other Municipal Robes.

The Sword-Bearer's Robe is the same shape as the Town Clerk's, and is trimmed in the same way, but instead of being made with silk, the material used is a very light claret livery superfine, the upper portion of the sleeve and forepart being lined with Italian cloth. This official wears a heavy bearskin fur hat.

The Mace-Bearer's Robe is very similar in shape to the above, the sleeves being a kind of combination of the upper part of the Mayor's sleeve with the lower part of the Councillor's. It is made from black superfine. A cocked hat trimmed with gold is the accompanying head-gear necessary to complete the outfit.



**BAPTISMAL ROBE, &c.****Diagrams 1, 2 and 3. Plate 37.**

This garment is simply loose-fitting, to go over the other clothing, and is used for Baptismal purposes in the Baptist Church. It is usually made from heavy Russell cord, and takes about ten yards of material. The yoke is cut by taking a back and forepart of any garment of the same size as the wearer, and making it about 6 inches deep, and on to this is fulled the back and front, as Diagram 1, the back and front being both cut alike, and are really only widths of material with a hollowing out of 2 inches for the armhole. Tabs are put on at the waist to pass a belt through, which is the only thing that fastens it together below the yoke, a small breast pocket is put at the juncture of the yoke for the wearer to carry a pocket handkerchief.

The sleeve is cut full and gathered into a cuff. Diagram 2 represents the half sleeve. Lead weights are put at equal distances round the bottom to keep it in its proper place.

**Cassock. Diagrams 5 and 6.**

This garment is worn by many sections of the Church, vergers, choristers, clergymen, &c. It is usually made from Russell cord or alpaca, though sometimes silk is used for this purpose. It is really a kind of long, easy fitting Lounge, with pleats at side and back, so that in cutting this our readers will find it necessary to use a graduated tape of the same size as the chest measure, and mark the various quantities by it. It is lined down to the hips so as to cover the tacking of the pleats, and the stay of the pocket, which is placed in the pleats at side.

A hole is also left in pleats at the side to allow the wearer to get at his under pockets if necessary. A ticket pocket is placed in the right forepart. The buttons are placed

very close together down the front, but below the waist only every other one is made to fasten.

Amongst the High Church party Cassocks made with sidebodies after the style of the Paletot are very popular, the pleats being arranged at sides as usual. Amongst the Catholic clery a short shoulder cape is added, about 14 or 15 inches deep. The sleeves are capped at the top, and gauntlet cuffs are also added. The Presbyterian clergy wear a Cassock that only reaches to about the knees, and is finished D.B.

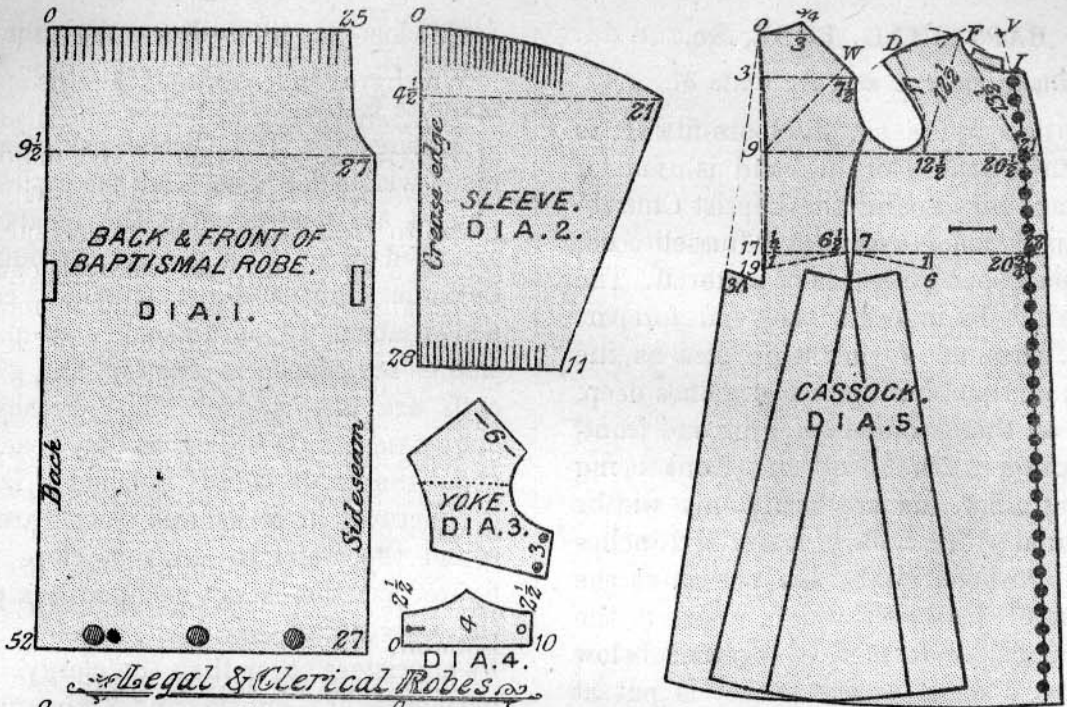
Cinctures or cords and tassels are worn round the waist to draw it close to the figure, but this is not necessarily a part of the Cassock, indeed they are seldom worn by choristers other than the clergy. These garments are known under the name of "Soutane," but the same style is intended whether it be called Soutane or Cassock.

In cutting Cassocks one of the most important features to be observed is to avoid getting the neck too large, and another is to get it long enough to cover the under garments.

**Solicitor's Robe. Dias. 7, 8, 9.**

A solicitor often wears the same style of robe as the B.A., with the sleeve caught up in front with pleats, but the distinctive robe for barristers and Queen's counsels is that shown on Diagrams 7, 8, 9 and 10. The barristers' is made from bombazine or black Russel cord, and the Queen's counsel from silk. Diagram 7 shows the back part of what is gathered into the yoke at X A, whilst A B is joined to the shoulder of forepart. A C D of the yoke is joined to A C D of the forepart at gorge, and this keeps it back and forms a turn.

The body is finished as described for the town clerk's robe, which, as will be seen, is a very similar style of robe in general outline.



*Legal & Clerical Robes*

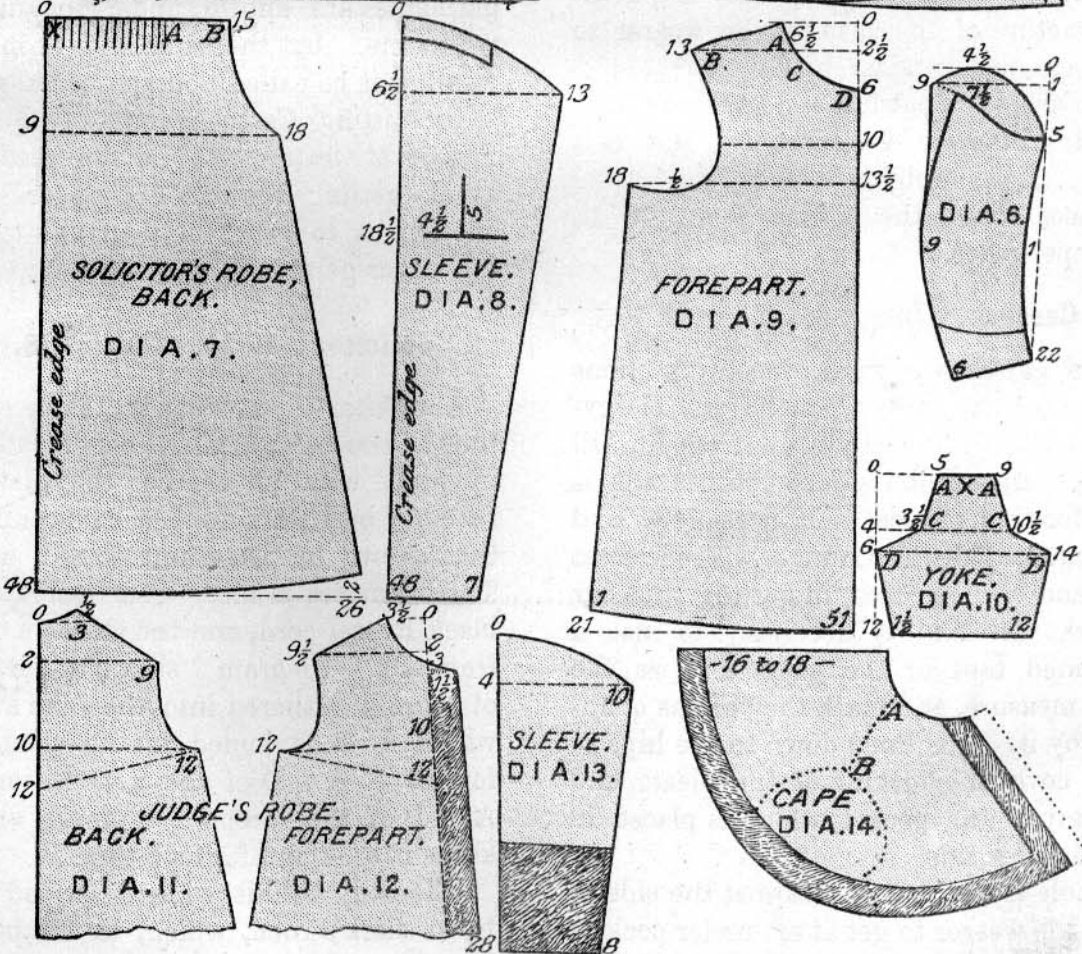


PLATE 37.

**Judge's Robe. Dias. 11, 12, 13 and 14.**

This is little more than a long Sac overcoat with a train arranged behind. It is made to fasten down the front, and is finished close at the neck. A cape is generally worn, extending to about the elbows, and the sleeves are made full and wide. The front edge, the cuff, and the edge of the cape is finished with ermine fur trimming, the details of which are shown on the accompanying figure. Diagrams 11 and 12, as will be seen, are not full length, but this can easily be made up to harmonise with each wearer's requirements. A black silk sash is sometimes worn round the waist.

The robe itself is made from scarlet superfine.

**Conclusion,**

We have endeavoured in this part to give a general idea of this special branch of our trade, and though the majority of those who wear these garments will prefer to go to those firms who make such garments a speciality, yet we feel certain a knowledge of how to cut and make up these garments will prove useful, and will enable them to supply these garments for those occasions when fancy styles of dress are in demand.

Should any of our readers prefer to procure a full size pattern of any of these, they can do so by sending 1/8 to the *Tailor and Cutter Office*, 93 and 94, Drury Lane, London, W.C.

Once again we have to express the hope that the information here supplied may be of real utility, and that our readers will be

To our faults a little blind,  
To our virtues ever kind.

THE AUTHOR.

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Trousers cutting between the legs.  
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Conclusion.

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# THE CUTTERS' PRACTICAL GUIDE TO CUTTING OVERCOATS,

In all their varied Styles, and for all Classes and conditions of men,

## Civilian, Clerical, Military, Naval, Livery, &c., Being Part Five

Of "The Cutters' Practical Guide to the Cutting of all kinds of Garments."

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We have much pleasure in announcing this work, which has been in preparation for some time, On previous occasions we have published works embracing Gentlemen's Overcoats; but as time passes on we find these get out of fashion, and out of date. New styles and new methods of producing these styles are introduced, necessitating a new work, embodying all the latest ideas both in styles and methods of production. This we now introduce to our readers in the form of Part Five of "The Cutter's Practical Guide." Our readers will best understand the scope and thoroughness of this work by the following

### SYLLABUS OF CONTENTS:

#### INTRODUCTION.

Measuring for Overcoats.  
Advantages of Direct Measures.  
Advantages of the Breast Measure System.  
The requirements of an Overcoat.

#### The System.

First Operation—Points of length.  
Second do. —Points of width.  
Third do. —Points of form.  
Fourth do. —Draught completed.  
Fifth do. —The Sleeve.  
Sixth do. —Sleeve head.  
Seventh do. —Sleeve complete

The Trimming.  
Manipulating the seams.  
Working up the fronts.  
Putting in the pockets.  
Sewing in the sleeves.  
The Collar.  
Making up the fly, &c.

#### OVERCOATS in their various styles.

Fly front Chesterfield.

D.B. Chester with whole back.

Features of style.

#### Covert Coat.

Special features; hints on making; practical details; waterproofing, &c.

#### Chesterfield for Corpulent Figure.

Disproportion at waist; variations in cutting.

#### The Albert Overcoat.

The system; the skirt; the lapel.

#### The Paddock Coat.

Details of making; general remarks.

#### The Paletot.

Practical details.

#### Gents' Ulster.

General features; the hood; the collar.

#### Capes, Hoods.

System for cutting, with full particulars of different styles and features.

#### The Scarborough' Sleeveless Ulster and Cape.

#### The Coaching Overcoat.

Detailed instructions as to cutting, making, &c.

#### The Inverness, New Style.

The leading features; the system; the forepart; the wing; hints on making. Inverness with sleeves.

#### Old Style of Inverness.

Practical method of cutting an Inverness.

#### Fur lined Overcoat.

tails as to cutting; fur linings, &c.

#### Military Overcoats.

Various Styles of Military Overcoats.

#### Naval Great Coat.

How to cut with Official Regulations. Other varieties.

#### Footman's Livery Overcoat.

How to cut, with all practical details.

#### Juvenile Overgarments.

In different styles; how to cut and make.

#### Youth's Overcoats.

#### ECONOMICAL LAYS.

Showing how Chesterfield, and Chester with Cape, can be taken out of the smallest quantity of material.

#### OVERCOAT NOVELTIES.

#### The Seamless Chester.

#### The Four-in-hand.

Full details of these garments accompany the illustrated diagrams.

#### Chester from a Lounge.

Showing how a Chesterfield may be cut from a Lounge.

This Syllabus of Contents will be sufficient to show the thoroughly complete and exhaustive nature of the work. We consider such a work an acquisition, to every cutter, even those of years of experience

# THE CUTTER'S PRACTICAL GUIDE,

Part VI., Dealing with

THE CUTTING AND MAKING OF

All Kinds of Ladies' Tailor-Made Garments.

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# THE CUTTER'S PRACTICAL GUIDE TO THE REMEDY OF DEFECTS IN FIT, &c. Part Seven.

A look at the following comprehensive Index on the different phases of a Cutter's experience and difficulties, will show at once that "THE CUTTER'S PRACTICAL GUIDE" - comprehensive as it has already appeared - would not have been complete without this Work we now introduce to our patrons. If our readers will refer to the Index, nothing more will be required from us in commending this Work.

## INDEX OF CONTENTS ALPHABETICALLY ARRANGED.

Alterations, their names	Diagonal crease from front of eye to bottom of sideseam	Material, peculiarities of
Back workmanship	Diagonal crease from blade to hip	Neck of Clerical coat too large
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Back skirt curling out at bottom	Diagonal crease from centre of back to elbow	One waistcoat above the level of the other
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# THE CUTTER'S PRACTICAL GUIDE TO ECONOMICAL CUTTING. All kinds of Tailor-Made Garments.

INCLUDING A NUMBER OF LADIES GARMENTS.

Our Standard Work on this subject having become somewhat out of date, it was not reprinted when last sold out. The demand, however, continued, and now, after the unavoidable delays in the get-up of so gigantic an undertaking, we have completed an entirely New Work. The patterns used being those produced by the "Cutter's Practical Guide" System, but the Lays can be easily adapted to those out by any other system. The scope and consequent value of the Work will be best shown by the following

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Which shows the quantity of material used for each garment.

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HOW TO MEASURE FOR EVERY KIND OF GARMENT INCLUDING LADIES. GENERAL HINTS ON TRYING ON,

The Order Book, Stock Keeping, and many other things, including a Trouser System. After all this comes the work proper.

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Lounges, Norfolk Jackets, Dress Jackets, Footman's Pantry Jacket  
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How to alter for long necks. Sloping or square shoulders. Stooping figures. Erect figures. Small waisted figures. Large waisted figures. Large and small shoulders. Prominent blades. Coat loose at back of waist. Looseness at back and sides of forepart. Fold across top of back. Creases down the front shoulder. Tightness at top button. Looseness round neck and at top button. Three seamers and other coats. Creases across top of sideseam. Collar standing away from neck. Tightness at lower button. Large hips. Prominent and flat feet. Sleeve creasing across top of arm. To obtain working man's or easy fitting sleeve. Care a hang backward sleeve. Prevent the forearm seam coming too forward at hand. Vest too short in the back. Vest kicking forward at front of waist. Vest loose at back eye. Trousers: To clear away loose cloth out of the lap. Creases at back of thighs. Catching on the knee, and at back of seat in getting upstairs. Ladies' Garments: To clear away creases across side. To clear away creases across front. To clear away creases across the sidebody. For full breasts. For puffed sleeve heads. A tight-fitting lady's sleeve. &c., &c.

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# CUTTER'S PRACTICAL GUIDE TO THE USE OF MODEL PATTERNS FOR DISPROPORTIONATE FIGURES

As well as showing how they may be used to produce Unusual Garments.

This will be found one of the most useful works ever published, as it illustrates by carefully arranged diagrams the alteration required for almost every kind of abnormality met with. It is a companion work to the "Cutter's Album" and "Trimmer's Practical Guide," by the same author, giving just such information on difficult subjects which was not treated in either of these works. The unusual garments are fully dealt with, and its value may be better appreciated when we state that it forms a complete work of reference to all kinds of garments. Besides dealing fully with all the current fashionable styles of gent's garments, it embraces Livery, Military, Naval and Clerical dress, Police and Firemen's Uniforms, Trousers variations, together with a vast amount of information almost incredible in such a compact little volume.

## INDEX.

Aim of the work, Variety of garments treated of, What is a Block Pattern, How to procure reliable Block Pattern, The peculiarities of various sizes Peculiarities of form arising from occupation, Advantages of cutting by Block Patterns, Their use in the case of puzzling alterations, The first knowledge necessary, The ideal figure, A good plan of noting abnormalities, How to apply direct measures to Block Pattern cutting, Two extreme methods, Alterations not always caused by defective Models, The mi-fit fever, Strange coincidences.  
MODELS—Reduced Models of Body-coat, Skirt, Sleeves, and Trousers  
How to make Graduated Tapes, &c., &c.

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# THE POCKET EDITION OF THE CUTTER'S PRACTICAL GUIDE

To the Cutting all kinds of Garments.

INTRODUCTION.—TROUSERS.—Wide Legs, Bell-bottoms, Narrow legs, French bearers, Whole falls, Split falls, Corpulency, Advanced fronts, Receding fronts.

CYCLING.—Knickers, Breeches, Gent's Riding do., Cont'ntions, VESTS.—The System, S.B. No collar, Step collar, Double breast.

LEGGINGS—For farmers, For Gents.

GAITERS—For Coachmen, for Bishops.

COATS—Morning Coat, Hints on making, Sleeve system, Roll collar Dress coat, Step roll Dress coat, Working-men's Morning coat, D.B. Frock, Whole back Lounge, Three seam Lounge, Norfolk Jacket, Yoked and Skirted Norfolk, D.B. Reefer, Dress Lounge, Chesterfields, Fly-front and D.B., Whole back D.B. Overcoat, Corpulent Chesterfield, S.B. Ulster, Hood and Cape Collar, Two styles of Capes, Prussian collar, Monk's hood, D.B. Frock Overcoat, Fly-front Paletot, Fly-front Paddock, Covert coat, New style Inverness.

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NAVAL—Full dress cuffs, Full dress, Undress tail coat, Frock.

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LADIES—Close-fitting jacket, Jacket, Vest and football sleeves, Bodice, Costume skirt, New style of Mantle, Three styles of Capes, Fashionable Overgarment, Two styles of jackets, Shaped skirt band, Foundation skirt, West End train, Newmarket habit, Plain habit, Safety train, &c., &c.

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THE TAILOR AND CUTTER

# RELIABLE MODEL PATTERNS

## OF GENTLEMEN'S GARMENTS.

NAME.	SIZE.	PRICES.		NAME.	SIZES.	PRICES.	
<b>COATS.</b>				<b>PALETOTS.</b>			
Livery Frock ...	BREAST. 32 to 44	EACH. 10d.	SET OF 7, 4/3	Paletots ...	BREAST. 31 to 44	EACH. 1/-	SET OF 14, 10/6
Livery Box ...	" "	" "	" "	Alberts ...	32 to 44	1/-	7, 5/3
Footman's Coatee	" "	" "	" "	Invernesses ...	" "	" "	" "
Clerical Frock ...	" "	" "	" "	Scarboro' ...	" "	" "	" "
Military Tunic ...	" "	" "	" "	<b>TROUSERS.</b>			
Patrol Jacket ...	" "	" "	" "	<b>SEAT.</b>			
Firemen's Tunic	34 to 46	" "	" "	West End Trousers	26 to 52	10d.	14, 7/6
Police Tunic ....	36 to 48	" "	7, 4/3	City Trousers ...	32 to 44	1/-	7, 5/3
Dress Coat, step col.	32 to 44	" "	7, 4/3	City Reliable ...	32 to 42	1/-	10, 6/6
Dress Coat, roll col.	" "	" "	" "	" 2,000 " Trousers	32 to 44	10d.	7, 4/3
Dress Lounge ...	" "	" "	" "	Working Men's W.F.	" "	10d.	7, 4/3
Lounge ...	31 to 44	" "	14, 7/6	Bell Bottom Tr'sers	" "	10d.	7, 4/3
Lounge, working men's ...	32 to 44	" "	7, 4/3	<b>VESTS.</b>			
Lounge, square shoulders ...	" "	" "	" "	<b>BREAST.</b>			
Morning Coats ...	31 to 44	" "	14, 7/6	Step Collar Vests	32 to 44	5d.	7, 2/3
Morning Coats, working men's ...	32 to 44	" "	7, 4/3	No Collar Vests...	" "	" "	" "
Morning Coat, square shoulders ...	" "	" "	" "	Jockey Vests ...	" "	" "	" "
Shooting Coats ...	" "	" "	" "	D.B. Vests ...	" "	" "	" "
D.B. Reefers ...	" "	" "	" "	Dress Vests ...	" "	" "	" "
Frock Coats ...	31 to 44	" "	14, 7/6	Clerical Vests ...	" "	" "	" "
Norfolk Jackets ...	32 to 44	" "	7, 4/3	Cassock Vests ...	" "	" "	" "
S.B. Chesters ...	31 to 44	" "	14, 7/6	<b>BREECHES.</b>			
D.B. Chesters ...	32 to 44	" "	7, 4/3	<b>SEAT.</b>			
S.B. Ulsters ...	" "	1/-	7, 5/3	Farmer's Breeches	32 to 44	10d.	7, 4/3
D.B. Ulsters ...	" "	1/-	7, 5/3	Livery Breeches	" "	" "	" "
Paddock ...	" "	1/-	7, 5/3	Baggy Breeches	32 to 44	" "	14, 7/6
				Knicker Breeches	34 to 42	" "	5, 3/6
				<b>LEGGINGS.</b>			
				Farmer's Leggings	5 sizes	6d.	5, 2/-
				Gent's Leggings	3 "	" "	3, 1/3
				Livery Leggings	5 "	" "	5, 2/-

THE TAILOR AND CUTTER

# RELIABLE MODEL PATTERNS

## OF LADIES' GARMENTS.

NAME.	SIZE.		PRICES.		NAME.	SIZES.		PRICES.	
	BREAST.		EACH.	SET OF		BREAST.		EACH,	SET OF
Ladies' D.B. Reefer	28 to 40		10d.	7, 4/3	Ladies' D.B. Vest, stand collar ....	28 to 40	5d.	7, 2/3	
Ladies' Covert ....	" "	"	"	"	Ladies' Costume Skirt ....	" "	1/8	3, 4/3	
Ladies' D.B. Jacket, Panteen collar....	" "	"	"	"	Ladies' West End Riding Trains	22 to 26	"	"	
Ladies' Popular close fitting front Jackt	" "	"	"	"	Ladies' Rid'g Habit new style ....	28 to 40	1/-	7, 5/3	
Ladies' Norfolk ....	" "	"	"	"	Ladies' S.B. Ulster	" "	"	"	
Ladies' Shaftesbury, plain S.B. ....	" "	"	"	"	Ladies' D.B. Ulster	" "	"	"	
Ladies' D.B. Jacket, Football Sleeves	" "	"	"	"	Ladies' Paletct ...	" "	"	"	
Ladies' D.B Jacket, square collar ....	" "	"	"	"	Ladies' Newmarket	" "	"	"	
Ladies' S.B. Bodice	" "	"	"	"	Ladies' Golf Cape	" "	10d.	7, 4/3	
Ladies' S.B. Vest, stand collar ....	" "	5d.	7, 2/3		Ladies' Double Cape	" "	"	"	
					Three-Decker Cape	" "	"	"	

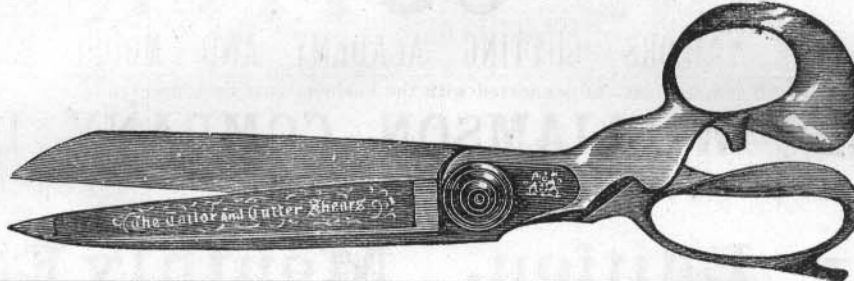
## BOYS' GARMENTS.

NAME.	SIZE.		PRICES.		NAME.	SIZE.		PRICES.	
	BREAST.		EACH.	SET OF		BREAST.		EACH.	SET OF
Lounges ...	24 to 30		8d.	4, 2/3	Double - Breasted Chester ...	24 to 30	8d.	4, 2/3	
Reefers ...	" "	"	"	"	Inverness ...	" "	10d.	4, 3/-	
Norfolks ...	" "	"	"	"	Scarboro' ...	" "	"	"	
Patrol ...	22 to 28		"	"	Knickers ...	24-30 st.	8d.	4, 2/3	
Eton ...	24 to 32		"	5, 3/-	Loose Knickers...	24-30 st.	8d.	4, 2/3	
Page ...	" "	"	"	"	Trousers ...	24-30 s t	8d.	4, 2/3	
Sailors ...	22 to 28		"	4, 2/3	Jack Tar...	24-27 st.	8d.	4, 2/3	
Highland...	" "	"	"	"	Vests ...	24-30 bt.	3d.	4, 1/-	
S.B. Chester ...	24 to 30		"	"					

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Tailor & Cutter Shears.				Wilkinson's Improved Lined Blade Shears:				Heinisch's Shears.				Special Line. A good useful and cheap Shear (with rest)				Herald Lever Shears.				Seymours Shears.				Perfectum Shears.			
in.	£	s.	d.	in.	£	s.	d.	in.	£	s.	d.	in.	£	s.	d.	in.	£	s.	d.	in.	£	s.	d.	in.	£	s.	d.
12½	1	4	0	12	1	1	0	12	0	15	0	12	1	7	6	11½	1	0	0	13½	1	7	6	13½	1	7	6
13	1	7	6	13	1	3	0	13	1	2	6	13	1	12	6	12½	1	4	0	14½	1	12	6	14½	1	12	6
13½	1	10	0	14	1	5	6	14	2	0	0	14	2	4	0	13	1	12	0	15	1	17	6	15	1	17	6
14	1	12	6	15	1	10	0	14½	2	4	0	14	1	6	0	13½	1	16	0	14½	2	2	0	15½	2	2	0
14½	1	16	6	16	1	15	6	15½	2	10	0	15	1	12	6	14	2	0	0	14½	2	4	0				
15	2	0	0									15	2	8	0												

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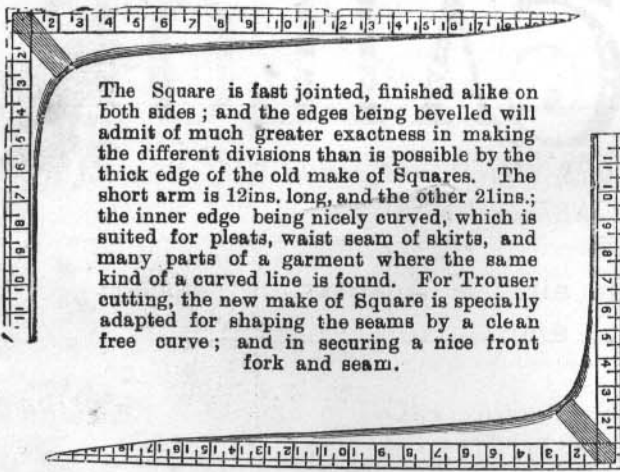


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in.	£	s.	d.	8	9	10	11	9	10	12	13	made of the finest steel, in all the most useful sizes.— Price 1/-, 2/-, and 2/6.		All Warranted Best Sheffield Steel. No. 3119½.		No. 2607.			
8 inches	..	..	5 0	8	..	5 0	9	..	4 0	10	..	4 6	in.	..	2 3	in.	..	2 0	
8½	..	..	6 0	9	..	6 0	10	..	4 6	12	..	5 9	8	..	3 3	6	..	2 0	
9	..	..	7 0	10	..	8 0	11	..	5 9	13	..	6 6	9	..	4 6	7	..	2 9	
10	..	..	8 0	11	..	10 0	12	..	6 6	9	..	4 6	10	..	5 6	8	..	3 6	
11	..	..	10 0	12	..	11 0	13	..	7 3	10	..	5 0	11	..	6 6	9	..	4 6	
12	..	..	11 0	13	..	12 0				12	..	6 6	12	..	7 9				

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Brass ends	2/6, 3/6	24 by 27 nicely bevelled	4/9
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# The Tailor AND CUTTER

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Dear Sirs  
Possibly you may have forgotten me by now, but I was in the Academy about two years ago I wish to thank you for the instruction & hard work which you showed to personally to me I always look back with pleasure on the time which I spent with you. I have been very successful with your system, it has worked splendidly



Sir,  
Your Diploma of merit duly received I have already cut a number of garments by your admirable system. They have given entire satisfaction  
I desire to thank you for the great patience which the teachers showed to me during my course of tuition  
This patience on their part greatly helped me in gaining my diploma which I prize greatly. For which I beg to tender my thanks  
Yours very sincerely  
Thacker & Templeton