

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

IN this thorough and practical exposition of coat building, the coat whose progress will be followed is a conservative cutaway frock, in the hands of a journeyman who has for many years been the favorite coat maker for one of the most prominent high-class houses in this city, whose acquaintance we shall make when he receives the job, and continue until he delivers it a thoroughly well-made coat.

We find our coat maker, on a Monday morning, receiving the job from the cutter, who says in delivering it.

"Mr. THIMBLE, this coat is for a man who weighs about one hundred and eighty pounds, stands erect, is a little portly, has plump, normal shoulders, full blades, a hollow back, flat hips and a full breast. The ticket tells the story. There is to be no front V to help define the stomach, so draw in the front edge and the waist seam well. You know what to do. By the way, crack the skirts and have the try-on ready for next Thursday. Throw yourself on this job. It's for one of our best customers."

In about ten minutes Mr. THIMBLE, who has a seat in a back shop only a few blocks from the store, enters the shop with his job, takes off his coat and vest, puts on his bench trousers and opens his job on his seat space. He reads the ticket very carefully and then, still standing, examines the job, mentally checking of its component parts.

"Hair-cloth, canvas, felt, wadding, cheesecloth, spool cotton, nine skeins of sewing silk; hank of button thread, six large and four small buttons, stay linen, wiggan, silesia, sleeve lining, body lining. That's all right. Foreparts, sidebodies, backparts, skirts, sleeves, collars, facings. Correct.

Mr. THIMBLE then places the facings on the foreparts, smooths out the body lining, lays the foreparts with the facings, the sidebodies, the back and the skirts on the lining to see whether or not there is enough of it, and, finding that there is, folds up the lining and puts it in a drawer to remain there until after the try-on.

The next thing our coat maker does is to dip the canvas, hair-cloth and felt into a pail of clean water, wetting them thoroughly through and through; then he shakes them until no water flies from them, and hangs all three smoothly on the edge of a convenient board near the stove, but not too near it, and leaves them there to dry slowly. An unskilled coat

maker would have dried them quickly, or have shrunk them with a hot iron after the application of water with a sponge. But Mr. THIMBLE knows that either process is so much worse than ineffective, that padding, hair-cloth or canvas thus treated will continue to shrink during the building of a coat and is liable to keep on shrinking after the coat is made.

After carefully putting a fine edge on his pipe clay, Mr. THIMBLE rechalks the outlets on the foreparts, sidebodies, backpart and skirts, and lays them aside, and rechalks the outlets and the hand-facing or turn-up of the sleeves. Then he lays the sleeve lining on his board smoothly and places on it the underparts

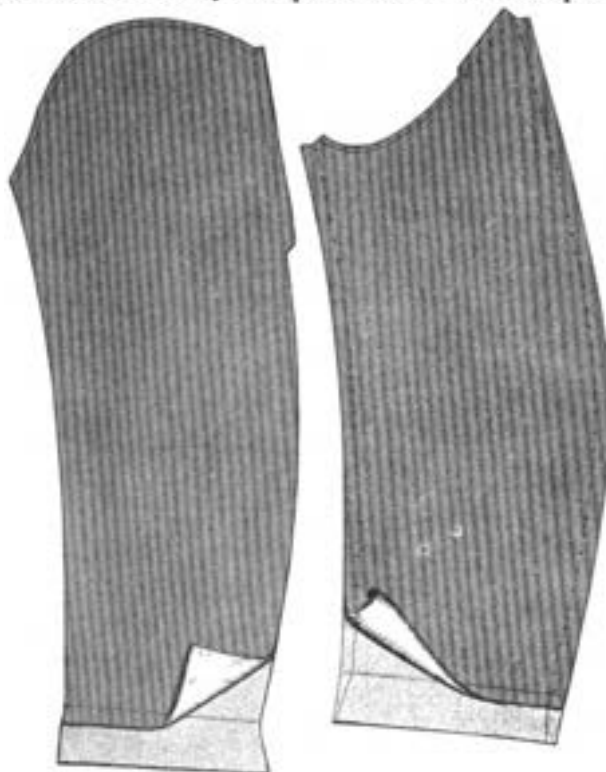


DIAGRAM 1.

DIAGRAM 2.

and the upperparts of the sleeve as the trimmer had arranged for them to be placed, and cuts the linings for the two parts. He cuts the linings even with the outlets, but $\frac{1}{4}$ inch longer than the sleeves at the top and $\frac{1}{2}$ inch longer than to the hand-facing mark, the extra bottom length being given so that if it is found necessary to lengthen the sleeves when the coat is tried on, the linings will not be too short. With a bodkin Mr. THIMBLE now indents the sleeve linings along the outlet lines marked on the cloth, by semi-punctures, to indicate on them the seam lines.

DIAGRAMS 1 and 2 show the sleeve linings as cut, marked by the bodkin and lying on the sleeves. The dots represent the semi-punctures made by the bodkin. The sleeve linings are now laid aside in his drawer to be kept clean.

Mr. THIMBLE, who has thus far been standing, now sits himself on the board, with the light on his left, threads a needle with a liberal length of basting cotton, draws the ends even to double it, waxes it once,

shoulder outlet from 5 to 7, the gorge outlet from 7 to 8, the front-edge outlet from 9 to 10, the waist-seam outlet from 10 to 11, the underarm outlet from 11 to 12, and the lower scye outlet from 12 to 13. Mr. THIMBLE makes the marking stitches about 1 inch long and leaves about $\frac{1}{2}$ inch of each stitch undrawn so as to give sufficient length to the markings when the stitches are cut.

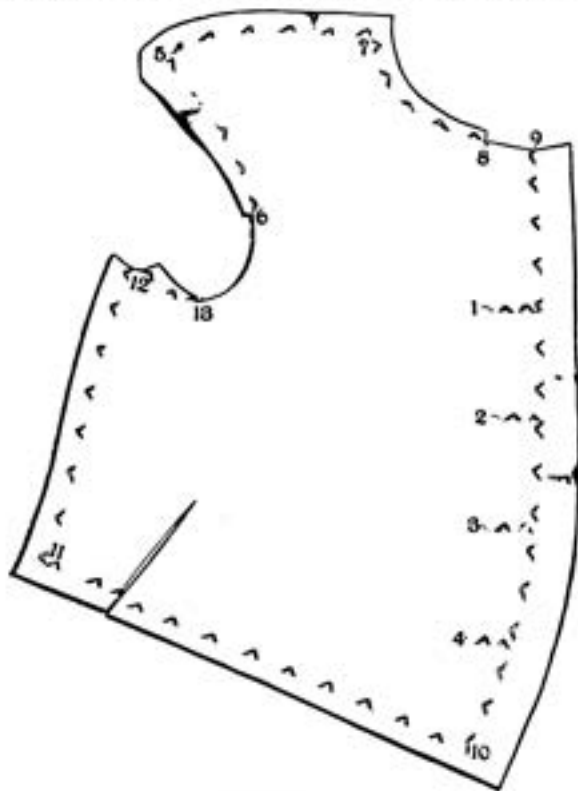


DIAGRAM 3.

and proceeds to thread-mark his job. His treatment of the foreparts and sidebodies is as follows :

DIAGRAM 3 represents the foreparts. Mr. THIMBLE



DIAGRAM 4.

begins by thread marking for the buttons and button-holes as at 1, 2, 3 and 4; then, in the order given, he thread-marks the upper scye outlet from 5 to 6, the

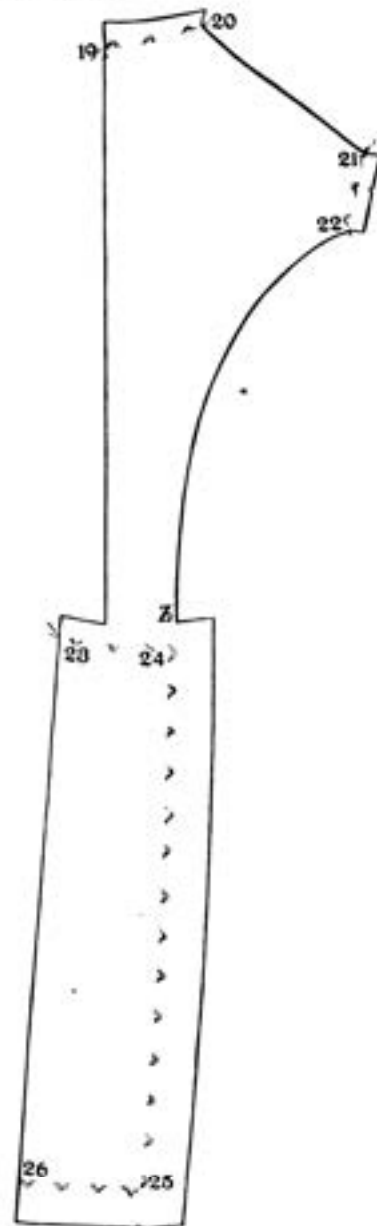


DIAGRAM 5.

DIAGRAM 4 represents the sidebodies, which Mr. THIMBLE thread-marks from 14 to 15, from 16 to 17, from 17 to 18 and from 19 to 14.

DIAGRAM 5 represents the backpart. This Mr. THIMBLE thread-marks as represented from 19 to 20, from 21 to 22, from 23 to 24, from 24 to 25 and from

25 to 26, the thread-marks from 24 to 25 being $\frac{1}{4}$ inch back of the side-seam edge of the back at Z.

DIAGRAM 6 represents the underparts of the sleeves, the thread-marking of which is done from 27 to 28, from 29 to 31, from 31 to 32, and from 33 up to 27.

DIAGRAM 7 represents the upperparts of the sleeves, which are thread-marked from 34 to 35 and from 36 to 37.

DIAGRAM 8 represents the skirts the thread-marking of which is done from 38 to 39 and from 39 to 40.

When Mr. THIMBLE has finished the thread-marking as explained, he takes the thread-marked parts in regular order, beginning with the foreparts, separates the two parts of each along the thread-marked lines until the slack of the threads is taken up, cuts the threads half-way between the two parts of the goods and then cuts them in the center of the long length of the stitch. Then he trims the markings close to the cloth on each side of it (face and back) so that they will not be in the way and will be less liable to pull out than if left long.

Mr. THIMBLE next pounds the stitches with the back of a hard brush to close the material around them

closely, thus giving them extra firmness, and then shakes the parts until they are freed from all the clipped ends of threads.

The sleeves next command Mr. THIMBLE'S attention, and he proceeds to baste them as follows :

DIAGRAM 9.—Mr. THIMBLE places the underpart of the sleeve on the upperpart as represented, the inside

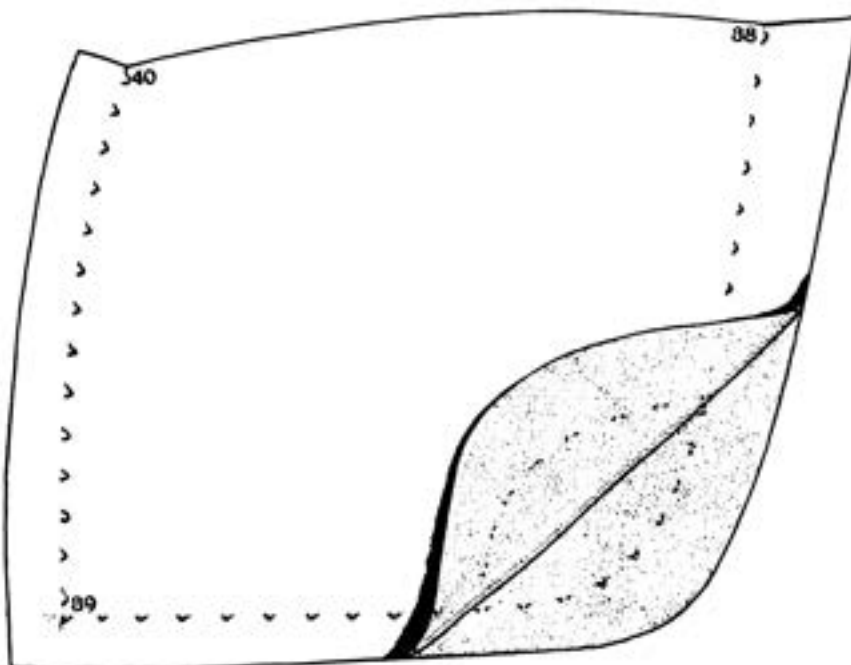


DIAGRAM 8.

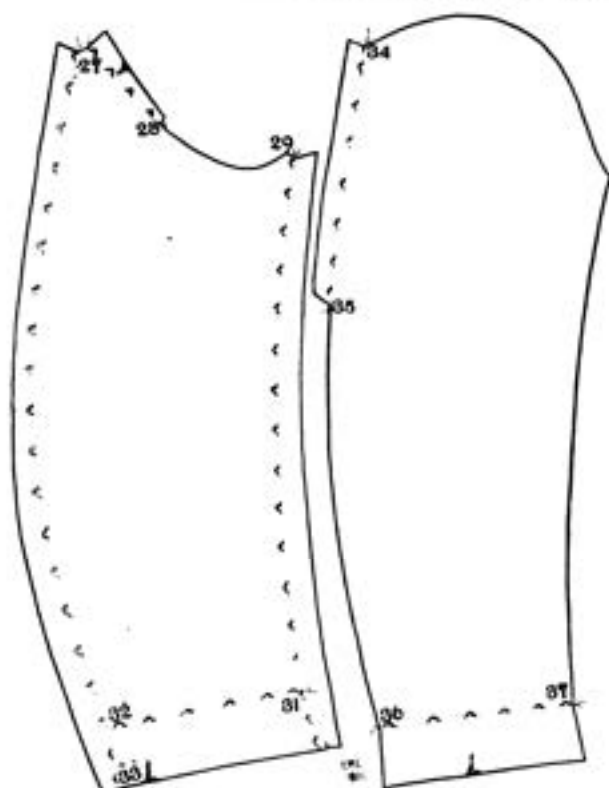


DIAGRAM 6.

DIAGRAM 7.

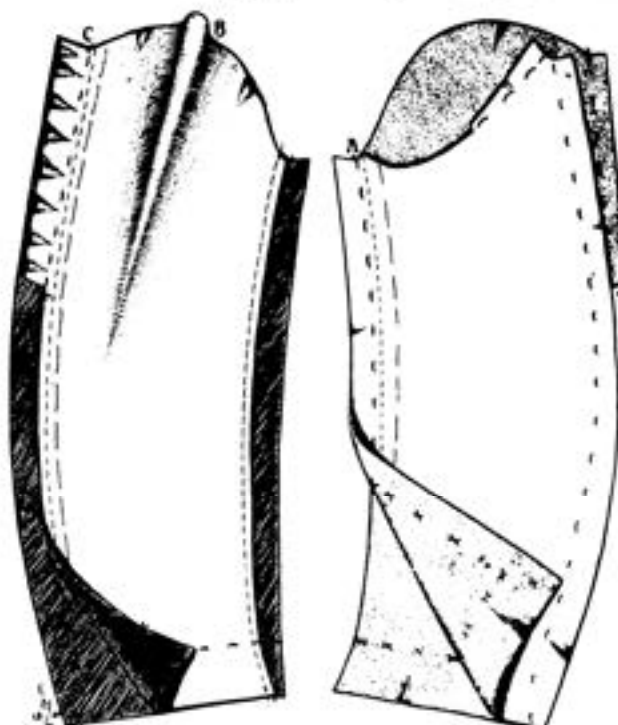


DIAGRAM 10.

DIAGRAM 9.

seam ends being even at A and the inseam thread-marks of the former exactly following the inside seam edge of the latter. Then he gives the seam a preliminary baste with stitches about $2\frac{1}{2}$ inches long, placed about $\frac{1}{4}$ inch from the edge. This done he turns the sleeve over.

DIAGRAM 10.—Mr. THIMBLE lays the sleeve flat on the board, with the inside sleeve underneath, next to the board, works the outside sleeve back at the top, throwing a fold at B as represented, until the outlet thread-marks of both parts are even at C, and gives



DIAGRAM 11.

the outseam a preliminary baste with $2\frac{1}{2}$ inch stitches, $\frac{1}{4}$ inch from the edge, holding the outside sleeve full about $\frac{1}{4}$ inch from C down about six inches, below which he bastes the two parts fair to the bottom.

The preliminary basting done, Mr. THIMBLE takes the sleeve from the board, and, on his knees, bastes both seams with $\frac{1}{4}$ inch stitches placed $\frac{1}{4}$ inch from the edge. Then he pulls the preliminary basting threads out, turns the sleeve right side out, and pressing each seam edge back with his fingers, bastes it solid $\frac{1}{8}$ inch from the seam, with stitches from $\frac{1}{4}$ to $\frac{3}{8}$ inch long.

DIAGRAM 11 represents the sleeve as it now appears.

(To be continued.)

THE "YOUNG AMERICA" COAT SYSTEM.

BY J. O. MADISON.

THIS system, which was first published in the July, 1892 number of this paper, has been extensively and very successfully used. Its application to overcoats is now given, in compliance with the request of several subscribers.

DIAGRAM 1.

Breast 36, taken on the coat.

Square lines A C and A 7.

A to B is 1 inch less than one-half full breast, 17 inches for this draft.

A to C is 2 inches less than the full breast, 34 inches for this draft.

D is half-way between A and B.

D to E is $\frac{1}{4}$ inch.

F is half-way between A and E.

Square the cross-lines from F, E, B and C.

A to G is $\frac{1}{6}$ breast.

G up to H is $\frac{1}{4}$ breast.

E to I is twice as far as E is from A, $18\frac{1}{2}$ inches for this draft.

I back to J is $\frac{1}{3}$ breast.

Square up from J for the front of the scye.

K is half-way between E and J.

K to L is 1 inch.

M is half-way between K and L.

Square down from M. This locates N and O.

Square up from L. This locates Q.

Draw a straight line from F to J. This locates R.

R to S is $\frac{1}{2}$ breast.

J to T is $\frac{1}{2}$ breast.

Draw a straight line from H to T. This locates U.

B to V is $\frac{1}{2}$ breast.

Draw a straight line from V down through C.

C to W is the same distance as from F to B. This gives a length of 46 inches for this draft.

Square across from W. This locates P.

Shape the back as represented.

Square up from T.

E to X is 10 inches for all sizes down to a 24-inch breast size.

X to Y is $1\frac{1}{4}$ inch more than $\frac{1}{2}$ breast, $10\frac{1}{4}$ inches for this draft.

Draw a straight line from Y to F.

Y to Z equals the shoulder-seam length of the back.

Shape the scye as represented from Z to S.

Shape the shoulder seam, rounding up $\frac{1}{2}$ breast.

Y to 1 is $\frac{1}{8}$ breast.

Square forward from 1.

1 to 2 is $\frac{1}{4}$ breast.

2 to 3 is the width desired, 2 inches for this draft.

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NOTE:—In describing the thread-marking of the back part and of the foreparts last month (Diagram 3 and 5) I neglected to say that notches of the sleeves were also thread-marked by Mr. THIMBLE. In order that this important part of the thread-marking may not be overlooked by the reader, I now give two diagrams illustrating the markings.

DIAGRAM 12 shows at A the thread-marking at the back pitch or hindarm notch.

DIAGRAM 13 shows at A the thread marking at the forearm notch.



DIAGRAM 12.

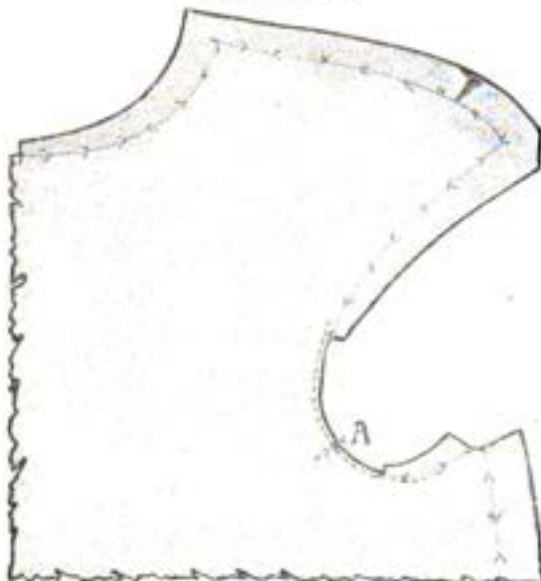


DIAGRAM 13.



MR. THIMBLE now lays the sleeves to one side smoothly, and then takes up the left forepart. From a point about $5\frac{1}{2}$ inches from the thread-marking of the lower shoulder point to about $1\frac{1}{2}$ inch from the underarm seam, he puts in a running thread of B

sewing silk $\frac{3}{8}$ inch from the scye edge, which he draws in from $\frac{1}{4}$ to $\frac{3}{8}$ inch. This is done to throw fulness to the breast and to hold the scye close to the arm. The right forepart is then treated in the same way.

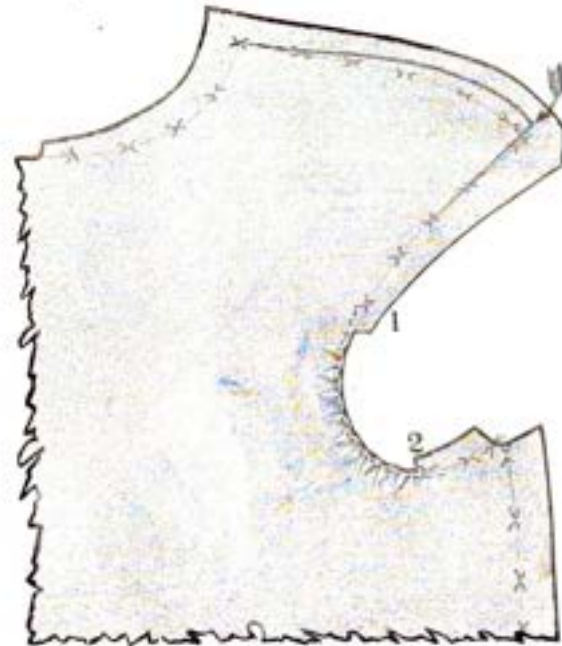


DIAGRAM 14.

DIAGRAM 14 shows the running stitch of silk from 1 to 2, drawn in as just explained.

If you were to ask Mr. THIMBLE what rule he follows in the drawing in of the front scye, he would say that for the average form he would draw in the edge $\frac{1}{4}$ inch for the medium sizes and $\frac{1}{8}$ inch for large sizes; that for the extremely full breasted form he would draw it in $\frac{1}{2}$ inch for medium sizes and $\frac{3}{4}$ inch for large sizes and would let out for these from $\frac{1}{4}$ to $\frac{3}{8}$ inch at the scye end of the shoulder seam outlet, to prevent the scye from being made too small. This operation is also shown on Diagram 14, by the shaded lines to which the arrow points.

Mr. THIMBLE next bastes up the V's of the foreparts on the wrong side of the goods, with a medium length basting stitch, tapering the basting to a point about $1\frac{1}{4}$ inch beyond the point of each V to avoid forming a pucker or pouch there. Then he bastes the V's with a quarter-inch stitch placed $\frac{1}{4}$ inch from the edge. The long basting threads are then pulled out.

By this time, the canvas, hair-cloth and felt are dry enough to press, and Mr. THIMBLE now presses them very carefully. He presses the canvas on the double—not creasing it on the fold—turning it and pressing on both sides until the edges have almost no wrinkles, and he handles the felt with great care so as not to

stretch it. He presses these three articles as smoothly as possible and until they are perfectly dry, as the canvas and felt will continue to shrink while they are drying. Mr. THIMBLE in this work uses the soft side of the "cheese block."

Mr. THIMBLE now performs a very important manipulation. He places the foreparts together, the face inside, and then places them on the cheese-block. With the iron he stretches the gorge upward about $\frac{1}{4}$ inch and the shoulder seam forward the same amount; then he deftly slides the iron to the scye part and stretches the scye from $\frac{1}{2}$ to $\frac{3}{4}$ inch at the part which will lie near the prominent bone in the front shoulder—a point from $4\frac{1}{2}$ to 5 inches below the upper end of the scye edge. Mr. THIMBLE does this first on one forepart, then on the other, keeping them together all the time. He does this so that the two foreparts will be stretched exactly alike.

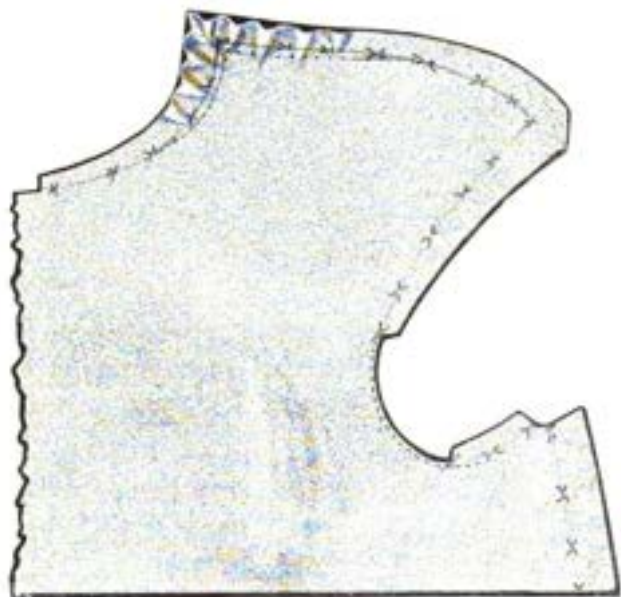


DIAGRAM 15.

DIAGRAM 15 represents the shoulder of a forepart properly stretched up and forward at the neck.

DIAGRAM 16 shows a forepart properly stretched at the scye as at 1, which is from $4\frac{1}{2}$ to 5 inches below the extreme scye end thread-mark of the shoulder seam.

Mr. THIMBLE now places the iron immediately in front of the drawn in part of the scye (See 1 to 2 on Diagram 14), and shrinks the drawn in part smooth, pressing the resultant fulness toward the breast. In doing this he first presses on one forepart and then on the other, as in the stretching process, to keep them both alike. In the same way he shrinks the front edges a trifle—more or less according to the chest prominence of the man for whom the coat is intended—

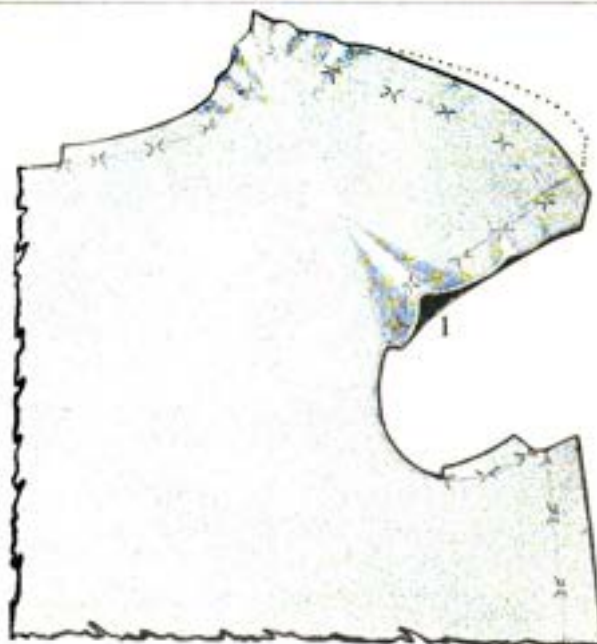


DIAGRAM 16.

pressing some of the fulness thus obtained toward the breast.

Mr. THIMBLE now presses the V seams to one side pressing the fulness they cause towards the breast, and then lays the foreparts with the sleeves.

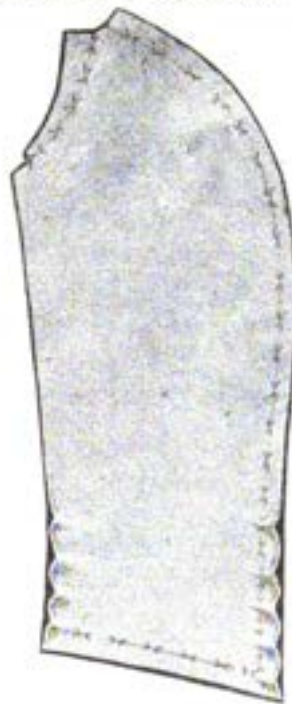


DIAGRAM 17.



DIAGRAM 18.

The sidebodies now command Mr. THIMBLE'S attention. These he stretches together (as he did the foreparts, pressing first on one then on the other, turning them over to enable him to do so) $\frac{1}{4}$ inch down

on the side seam and on the underarm seam below and a trifle above the natural waist. If, however, his client had an extremely small waist, Mr. THIMBLE would, besides this, fold the sidebodies lengthwise, and shrink them at the waist *on the fold*, until they take the waist curve he thinks they should. Mr. THIMBLE now gives a sigh of satisfaction and then places the sidebodies with the sleeves and foreparts.

DIAGRAM 17 shows the manner in which the sidebodies were stretched for the coat whose building we are following.

DIAGRAM 18 shows the center shrinking for an extremely small-waisted man.

The canvas is now placed on the board by Mr. THIMBLE, who places the foreparts and the two halves of the collar on it as represented on Diagram 19.

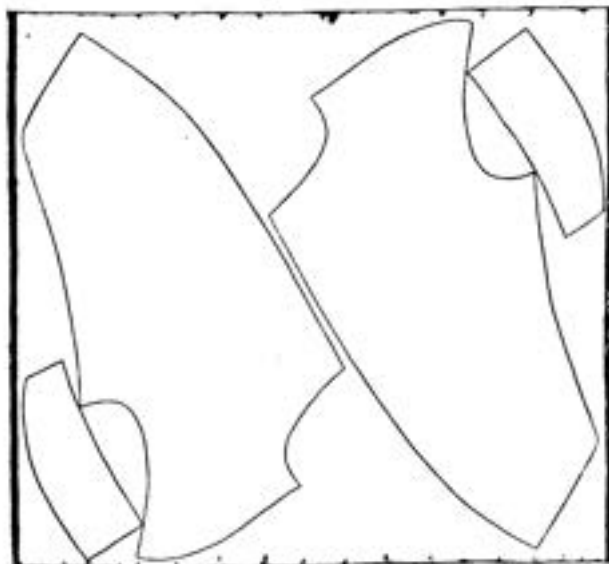


DIAGRAM 19.

"I do this," Mr. THIMBLE said to the writer, "because with the threads of the canvas on the bias with the forepart edges I can make a better job. With the threads of the canvas running with the front edge, the canvas can not be worked in; it can then be properly shaped for a full breasted man only by V's, which, in my opinion, are objectionable for several reasons. I do not object to a journeyman cutting his canvas straight if he wants to, and I know some splendid coat makers who always cut it so, but I much prefer the bias plan, and the vast majority of first-class coat-makers whom I know also prefer it."

(To be continued.)

LIEUTENANT-GENERAL MILES, of the United States Army, is agitating the subject of new uniforms for the army. He wants a uniform that shall not only be of good utility, but also as ornamental as good taste and economy will permit.

TECHNICAL TERMS OF TAILORING.

BY THE LATE DR. S. S. RATHVON.

Side-Seam.—That seam in a garment which unites the back to the forepart, whether of a sack, a surtout, a dress or frock coat, a jacket or a vest. It does not properly apply to trousers or to breeches, the backs or hindparts and foreparts in these being united by the *inside* and *outside* seams. Nor does it apply to sleeves, the upper and lower sleeves being united by the *backarm* and *forearm* seams. "Side-seams," in dress or surtout forms, extend from the lower scye point to the waist point or hip point, but in sack and jacket forms from any point in the lower part of the scye to the bottom of the garment. The seams uniting the backskirt to the skirt in dress or surtout forms, from the waist to the bottom, is called the *plait seam*.

Side-lining.—The lining in the forepart of the coat that reaches from the back edge of the facing to the seam and from the lower scye seam to the waist seam.

Side-band.—A band or side-stripe worn parallel with the outside seams of trousers. This band contrasts with the general color of the material and is generally woven in the goods, along the edges of the entire piece, although it sometimes may form a separate strip. Its width is governed by taste or fashion. It gives a kind of military air to these nether garments.

Side-stitch.—A stitch formed by sticking the needle *in* by the side of where it came out at a former stitch, and then drawing in the thread so as to hide it in the body of the cloth, or nearly so. This kind of stitching cannot possibly be done by a sewing-machine, at least no machine has yet been constructed to make a true side-stitch; and there are even workmen who cannot make it. Good stitching "on the edge," or in any other part of the garment, is perhaps the prettiest and most difficult kind of stitching that belongs to tailoring, and gives an artistic finish to the job.

Side-welt.—A welt along the seam of a pair of trousers formed by sewing a large seam and laying it to one side, instead of pressing it apart, and then stitching a row parallel to it.

Single-breasted.—A garment with a single row of buttons and buttonholes in *front*; contradistinguished from "double-breasted."

Silk-velvet.—A fabric so woven as to throw on the upper surface an immense number of short, loose, flossy loops which, when cut, and the ends are separated, the whole surface becomes densely covered with a short nap, standing like the bristles in a brush. When these loops are not cut, it is called "uncut" velvet. Velvet is also manufactured out of both wool and cotton, when it is called *woolen velvet*, *cotton-velvet* or *lobby-velvet*; and a heavier kind—used for whole suits of clothing—is called *velveteen*. Silk-velvet in tailoring at the present day, is much used for coat collars and cuffs, and also for bindings; but in former times it was much used among the rich for coats and breeches. It is plain, corded, barred or figured in a variety of styles.

(Continued on page 195.)

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(Continued.)

MR. THIMBLE now cuts out the canvas for the foreparts and collar as chalked, places one piece on top of the other and evens them up, beginning at a point one-third in from the front shoulder point on the top shoulder line as at A on Diagram 20. He cuts the canvas down about 4 inches toward the center of the



DIAGRAM 20.

breast and then cuts a wedge shaped piece of canvas about $\frac{3}{4}$ inch longer than the V and $2\frac{1}{2}$ inches wide at the top and $\frac{1}{2}$ inch wide at the bottom as outlined directly under B. At a point on the gorge a little more than half-way from the front shoulder point to the front edge of the canvas (see C) he cuts out a V $\frac{1}{4}$ inch wide, about 6 inches long and pointing toward the center of the breast as represented. From the underarm edge as at E and F, he also cuts similar V's as represented.

Still standing in front of the board Mr. THIMBLE chalk-marks the upper forepart canvas from G, which is $1\frac{1}{4}$ inch from the gorge, on a curve as represented to a point about 7 inches below the end of the gorge as to H, and creases the line through on to the under canvas, which he then chalk-marks on the crease. This line is to guide the padding stitches of the lapel and the front location of the haircloth. Mr. THIMBLE now cuts the haircloth as represented on Diagram 21. First he spreads it on the canvas with the hairs running crosswise and in such a way as to consume



DIAGRAM 21.

not more than one-half of it, then he cuts it $\frac{3}{4}$ inch inside of and parallel with the shoulder edge of the canvas, $\frac{1}{2}$ inch inside the roll line, $\frac{1}{4}$ inch inside the scye edge and about 4 inches wide and slanted, as represented, from a point about $2\frac{1}{2}$ inches above the end of roll line. Then beginning about 1 inch back of A, as at B, he slits the haircloth about $2\frac{1}{2}$ inches as represented. Having done this Mr. THIMBLE proceeds to cut from the other part of the haircloth an exact duplicate of the piece he has just shaped, the hairs of which also run crosswise. Our coatmaker now sits upon the board, threads his needle with basting cotton and proceeds to put in the wedge-pieces, first in one then in the other canvas, making $\frac{1}{4}$ -inch stitches $\frac{1}{4}$ inch from the edge of the V, spreading the canvas at the top so that the wedge width there will be $1\frac{1}{4}$ inch as at I, Diagram 22. The side of the canvas on



DIAGRAM 22.

which the wedge is laid will be next to the lining of the finished garment. In other words will be the *inside*.

Six strips of linen are now cut by Mr. THIMBLE, each about $5\frac{1}{2}$ inches long and $\frac{3}{4}$ inch wide (see detached sketch above Diagram 22), and are used to close and cover the V's cut from the canvas, being placed on the outside—the side opposite that on which the wedge has been placed. On the underarm V at J an adjusted strip is illustrated. It is held in place

over the closed edges of the V by $\frac{1}{4}$ -inch stitches of basting cotton placed $\frac{1}{8}$ inch from the edge of the V. The underarm cut at K shows the other side of the canvas after a strip has been adjusted and fastened. Mr. THIMBLE lays the canvas aside until he has something else ready for the machine.

The foreparts and sidebodies now claim Mr. THIMBLE'S attention, and he bastes them together first for the right then for the left side. He places the sidebody on the forepart flush with it at the scye and with its seam edge even with the underarm thread-marks of the forepart, and bastes the two together with $1\frac{1}{4}$ -inch stitches placed $\frac{1}{2}$ inch from the edge of the sidebody, basting from the top down for the right and from the bottom up for the left side. This is simply to hold the parts in place for the final basting, which is done with $\frac{1}{4}$ -inch stitches placed $\frac{1}{4}$ inch from the sidebody edge. These bastings, which are termed re-

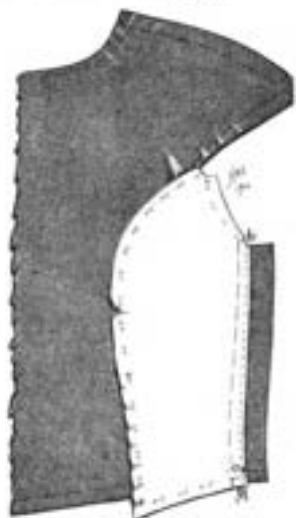


DIAGRAM 23.

spectively the first and second baste, are clearly illustrated from L to M on Diagram 23.

It will be observed that the thread-marks of the sidebody and forepart do not meet at the bottom. This is because the underarm seam of the sidebody was stretched as shown last month on Diagram 17. Bearing this stretching in mind, Mr. THIMBLE, before basting the underarm seam, carefully notched both sidebodies as at O at the exact point to meet the thread-marks of the forepart fairly. This he did so that in the basting there could be no doubt about the bottom terminal point.

Turning the side seam over so that the sidebody, face up, lies over the outlet of the forepart, Mr. THIMBLE puts in a line of $\frac{3}{8}$ -inch basting stitches about $\frac{1}{2}$ inch from the turned edge, pressing the seam back into place with the thumb and forefinger of his left hand, as from N to O, Diagram 24.

Mr. THIMBLE now gets off the board and standing in front of it spreads out the right forepart and sidebody smoothly face up, sharpens his crayon and chalks a line across the bottom of the sidebody to meet and range with the thread-marks of the forepart, as also shown on Diagram 24. Then he spreads out the left forepart and sidebody, places the right forepart and sidebody over it evenly along the bottom edge and pats it



DIAGRAM 24.

lightly along the chalk-mark across the bottom of the sidebody, thus duplicating the mark faintly on the left sidebody. This line he then strengthens with chalk.

Mr. THIMBLE now bastes up the V's in the same way as he gave the second baste to the underarm seam (the preliminary or first baste being unnecessary because of the shortness of the seam), turns the seam and bastes it flat on the face of the material as represented. Sometimes the V's are also sewed, but Mr. THIMBLE prefers to leave the seaming until after the try-on.

Mr. THIMBLE now gives his attention to the waist seam, first basting the right and then the left side of the coat. Sitting on the bench, of course, he places the skirt on the body part, the side seam thread-marks on the sidebody and the plait thread-marks on the skirt just meeting, and bastes them together so that the top edge of the skirt is just flush with the chalk-mark bottom of the sidebody and with the waist seam thread-marks. The preliminary or first baste is made with $1\frac{1}{4}$ -inch stitches $\frac{1}{2}$ inch from the edge of the skirt. Mr. THIMBLE bastes the seam even from the side seam forward about 3 inches, as from R to S, Diagram 25. Then he decides upon the amount of fullness required, which varies, of course, according to the shape of the man for whom the coat is intended.

As Mr. THIMBLE is treating flat hips according to his ticket and the instructions of the cutter, he allows 1 inch for fulness. For medium hips he would allow from $1\frac{1}{4}$ to $1\frac{1}{2}$, and for prominent hips from $1\frac{3}{4}$ to 2 inches.

The amount allowed (1 inch in this case), he marks beyond the front thread marks of the forepart, slips the skirt back until the mark is flush with the thread-

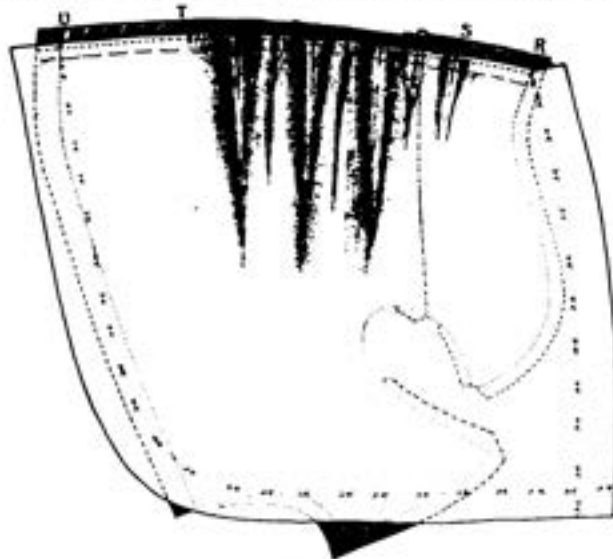


DIAGRAM 25.

marks, with the skirt and body parts even for about 5 inches as to T, and then bastes forward from that point holding the forepart full about $\frac{3}{8}$ inch to help pocket the stomach, the client being a little portly according to the ticket. This is a much more desirable

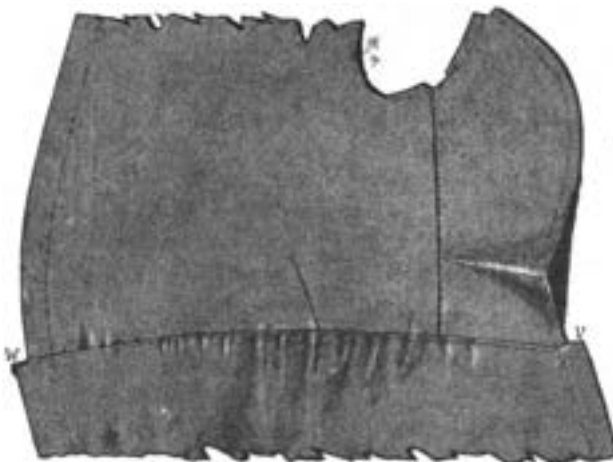


DIAGRAM 26.

treatment than a V to provide for a moderate stomach round, as it is a sartorial crime to make a cut when the desired shape can be secured by manipulation. This done, Mr. THIMBLE bastes from S to T, distributing the fulness equally. Now he notches the left skirt at exactly the same distance from the front edge that the thread marks of the forepart of the basted side lie, so as to be sure of basting it on with the same amount of fulness, and closes the seam in the

manner just described. This is the first baste. The second baste follows the same order, but is done with $\frac{1}{4}$ -inch stitches placed $\frac{1}{4}$ inch from the edge and the basting is made secure at both ends of the seam.

The second baste finished, Mr. THIMBLE pulls out the first bastings, turns his work face up, presses the seam down with the thumb and forefinger of his left hand and bastes it so without puckering, with $\frac{1}{4}$ -inch stitches $\frac{1}{4}$ inch from the turned edge, as shown from V to W on Diagram 26.

For a client who is not portly Mr. THIMBLE bastes the seam even from T forward, Diagram 25. If the client has medium hips he extends the fulness back to about $2\frac{1}{4}$ inches from R, and if he has prominent hips to about $1\frac{1}{2}$ inch from the same point.

Mr. THIMBLE does not cut off that part of the skirt which, after basting, extends forward to the forepart. He leaves it on until after the try-on at which it will often be found very useful either in changing the run of the front edge or in giving more fulness; in any event it serves as a desirable facing.

The distribution of stomach fulness in the forepart, and the distribution of hip fulness in the skirt are also clearly shown on Diagram 26, as well as the extra length of the side seam of the sidebody necessary to enable the coat to fall naturally into the hollow of the back.

(To be continued).

APROPOS OF THE BOWLING TOURNAMENT.

AN INTERESTING LETTER FROM A RECENT GRADUATE.

WE have much pleasure in printing the following interesting letter from Mr. FRED. C. HAAB, Jr. Mr. HAAB, by the way, was the captain of the "STANDARD" baseball team, which was victorious over the MADISON team last summer.

NEW YORK, February 8, 1902.

Editor of THE AMERICAN TAILOR AND CUTTER.

DEAR SIR.—It was my pleasure to be present at the bowling match held between the STANDARD and MADISON classes on January 23, and the way the STANDARD boys did it was up to the *Standard*.

The MADISON boys were beaten all around, but I never saw a team, club or class take a defeat as good-naturedly as they did, and I have witnessed a good many match games, being a team bowler myself.

I never before enjoyed myself so much at a bowling match as I did that night and I wish to thank Mr. JNO. A. CARLSTROM for his kind invitation, also Mr. H. M. ENRIGHT.

The shouting and rooting started with the game and did not end until long after the last man rolled. Even during the spread which followed the game, cheers upon cheers were given for MESSRS. JNO. J. MITCHELL, J. O. MADISON, Mr. FITZGERALD, the Artists, the Office, and in fact everybody, not forgetting Miss J. E. STUART, who was very popular with the boys. Although the only lady present, I am sure Miss STUART was well taken care of, for I believe I heard her tell some one she never enjoyed herself so much before. No doubt the boys will remember this match game long after they return to their homes.

Wishing the MADISON class better luck next time and congratulating the STANDARDS for their fine victory,

I remain, sincerely yours,

FRED. C. HAAB, JR.

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)

MR. THIMBLE now gets off the board and, standing in front of it, lays the joined right forepart, sidebody and skirt flat on the bench, with the wrong side of the material up, sharpens his pipe-clay and with it makes a smooth, clear line on the sidebody across the waist seam and down into the skirt, keeping the line as close as the desired waist curve will permit to the thread-marking of the sidebody and skirt, as shown from X to Y on Diagram 27. This is to define the range of the line to receive the backpart.

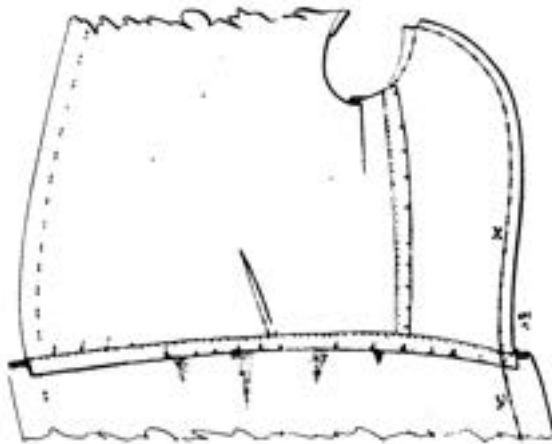


DIAGRAM 27.

Getting back on the bench Mr. THIMBLE takes up the same parts, threads his needle, knots the thread, and takes up the right back, the wrong side of the material uppermost. Then, beginning at the top of the sidebody and back, allowing the outlets to project, of course, he places the seam edge of the backpart even with the thread-marked outlet of the sidebody and the chalk-mark line, and puts in the first baste $\frac{1}{2}$ inch in from the edge of the backpart, the stitches being $\frac{1}{2}$ inch in length. He bastes the back of the sidebody from the top to the tacking place, keeping the sidebody and back turned over the left hand, holding the back a trifle easy to the sidebody to just below the blade, keeping the seam below the blade perfectly fair. This done, Mr. THIMBLE, beginning at the top with a short $\frac{3}{8}$ inch basting stitch, $\frac{1}{4}$ inch from the edge, goes over the entire seam again in the same way. The two bastings just described are clearly shown from Z to 1 on Diagram 28, and also the distribution of the blade fulness on the backpart.

Mr. THIMBLE now draws out the long or inside basting stitches, turns the parts so that the face of the material is uppermost, and bastes the back over from



DIAGRAM 28.

the right side of the material, just in from the edge, with $\frac{1}{4}$ -inch stitches from the top of the blade seam to the bottom, as shown on Diagram 29.

Mr. THIMBLE now turns in the right skirt plait on



DIAGRAM 29.

the thread-line and chalk marks, and $\frac{1}{4}$ inch from the fold gives it a long baste with $\frac{3}{4}$ -inch stitches to hold it in place; then, again beginning at the top he bastes with $\frac{1}{4}$ -inch stitches, $\frac{1}{4}$ inch nearer the fold, the skirt to the back-skirt, keeping the turned plait even with the thread marks of the latter and holding the skirt

$\frac{1}{4}$ inch easy to the back skirt. Still again beginning at the top, Mr. THIMBLE, with short stitches, bastes the plait close to the fold, keeping the turned edge of the plait pressed into place with the thumb and fore-



DIAGRAM 30.

finger of his left hand. These three bastes are clearly illustrated on Diagram 30.

Laying aside the right parts just treated, Mr. THIMBLE takes up the left skirt, notches it at the front the same distance from the edge as the right skirt was notched to establish the beginning point, and then bastes the side seam, the skirt and the back plait as explained for the right side, only, of course, basting in the opposite directions and being careful to place the same amount of blade, hip and seat fulness in the same places as on the right side, the back skirt being measured and notched according to the right. In short, he does with the left what has been explained for Diagrams 25 to 30 inclusive. Then he lays the left parts aside with the right.



DIAGRAM 31.

Mr. THIMBLE next takes up the under collar, heavily chalk marks on one-half of it the creased edge on the face side of the goods, and stamps or pats the chalk line on to the other half so that the crease will be continuous, as shown on Diagram 31. Our coat-maker says that thread-marking the crease edge is

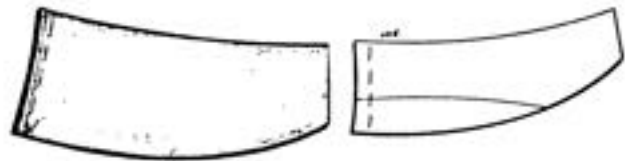


DIAGRAM 33.

DIAGRAM 32.

just as well as chalk-marking it, if not safer for young journeymen, as the chalk line may rub out and not be visible when most needed. Mr. THIMBLE now places the halves of the under collar together face side in, and puts in a line of $\frac{3}{8}$ -inch basting stitches about $\frac{1}{2}$ inch from the back center edge, as shown on Diagram 32; bastes the collar canvas as the under collar was basted and then, on the sewing machine, seams both as shown on Diagram 33, $\frac{1}{4}$ inch from the edge.

Next, taking up the sleeves and beginning at the extreme bottom of the right sleeve, top part up, Mr. THIMBLE, with the sewing machine, seams the forearm $\frac{1}{4}$ inch in from the edge for a distance of 1 inch or a little more, lifts the foot of the machine, slackens the tension and, beginning again at the bottom, completes the seam to the top, where he again double stitches it for about 1 inch. Then he machine stitches the in-seam of the left sleeve in like manner, only, of course,



DIAGRAM 34.

the beginning is made at the top, see Diagrams 9 and 10 in the December paper. The other seam of each sleeve is similarly treated. Speaking about machine stitching, Mr. THIMBLE says he always tests on a separate material the length of the stitch and the top and bottom tension before using the machine on a garment.

Taking up the body or forepart canvas, Mr. THIMBLE, with a slightly lengthened stitch, seams each side of the shoulder V's $\frac{1}{8}$ inch from the edge down to a sharp point at the bottom, as illustrated by Diagram 34 from 4 to 5 and from 5 up to 6, indicated by the smallest dotted line.

The canvas is now turned over by Mr. THIMBLE, who, at each side of the three V's, $\frac{1}{8}$ inch in from the

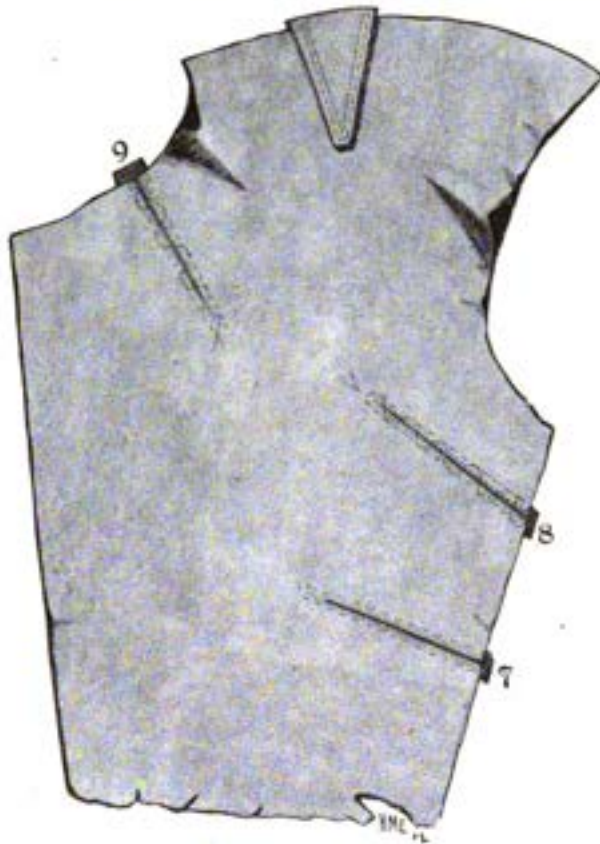


DIAGRAM 35.

edge, runs a line of machine stitching, which catches through into the linen and forms a sharp point at the end of the V's. This stitching is clearly illustrated by the small dotted lines on V No. 7, Diagram 35, which also illustrates at its top edge the rear of the canvas wedge-piece. After this stitching, Mr. THIMBLE zigzags a line of machine stitching across the closed edges of the V's, allowing the zigzag stitching to pass fully $\frac{1}{4}$ inch over the closed edges. This line of stitching is represented on V's Nos. 8 and 9 on the same diagram.

This done, Mr. THIMBLE pares away the edges of linen straight along to within $\frac{1}{8}$ inch of the extreme stitching or first rows of basting, which basting was clearly shown on Diagram 22 in the February paper.

Mr. THIMBLE now withdraws the bastings from the cloth and canvas collars.

(To be continued.)

TECHNICAL TERMS OF TAILORING.

BY THE LATE DR. S. S. RATHVON.

(Continued.)

Shoddy.—Although this *seems* to be a modern term, yet in *reality* it is not. Shoddy was used in the manufacture of woolen goods, especially in low-priced cloths, cassimeres and satinets, many years ago, but there was then not the same significance attached to the term that there is now. The finer kinds of shoddy are hard to detect in cloths, except in cutting or making them. Shoddy is composed of shreds and scraps of cloth, run through a machine and torn or ground up, and then spun in with a sufficient quantity of wool to form a thread. Primarily it may be resolved into two kinds, namely: that which is composed of old shreds, and that which is composed of new. The term is now generally applied to anything that is a *cheat*, and those who amass wealth by dealing in such cheats are called "shoddyites."

Shop-board.—A large table or platform, upon which tailors sit to work at their trade. The size of the shop-board is proportioned to the size of the shop, and the number of "journs" who occupy it. The shop-board constitutes the general plane or level upon which the artizans of the craft, from different parts of the world, can meet and delve at their trade, and relate their curious adventures and experiences. The shop-board, although the scene of unremitting and of tedious toil, yet has fascinations that are hard to forget or shake off, by those who have spent their best years upon it.

Shop-job.—A term usually applied to sale work. See *Buzzard*.

Shop-Mate.—A fellow workman; one who works in the same shop with another. A kind of fraternal relation among "journs." Nothing can exceed the happiness felt sometimes, when two old shopmates meet in a strange land. All that has occurred during the long interval of their separation is mutually communicated.

Shut up.—A request, or command to be quiet; to cease from speaking. Usually applied to those who are scolding, or making use of abusive or saucy language against another. An authoritative or peremptory request from one who has the power to enforce it to another whose subordinate duty is to comply, to immediately stop talking, scolding, or imprecating as the case may be. The same as a command to *Dry-up*.

Spot.—To mark a person; to suspect a person; to watch and make a note of the conduct of a suspicious character. To fix in the mind the locality, or whereabouts, of a particular person, place or thing. To proscribe a person for entertaining sentiments and intentions, real or imaginary, which are adverse to law and order, or to the interests of the party entertaining them. A species of espionage.

Strike.—To demand an increase of wages, or special privileges, and to cease from further labor until the demand is complied with. *Strikes* are sometimes the results of combinations to extort an advance of wages, sometimes of antagonistic interests between employer and

(Continued on page 253.)

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)

STANDING in front of the board Mr. THIMBLE spreads out a forepart canvas with the inner edges toward him, places the other canvas on top of it, seeing to it that the edges of both are about even all around, the face side of the top canvas being uppermost, that is the side of the canvas that will face the material.

He next places the left forepart directly over the canvas and adjusts the two properly.

He observes that because of the several workings the canvases have received, the placing in of the V's, etc., small amounts of the canvas need paring away at the shoulder points to make them conform with the run of the forepart shoulder, gorge and top of scye; this he does.

He now takes a bodkin and with its point pricks through the cloth forepart along the thread marking on the shoulder line, as from 10 to 11 on Diagram 36. He also pricks through the cloth from $\frac{1}{2}$ to $\frac{1}{4}$



DIAGRAM 36.

inch inside of the roll line to within 3 inches of its terminus as from 10 to 12 on the same diagram. This roll line was explained for Diagrams 20 and 21.

Mr. THIMBLE now removes the cloth forepart, separates the canvases and chalk marks each of them along the dots made by the bodkin point on the outer side of each canvas, the outer side being that which is to be covered with the haircloth and padding.

Now he takes one of the cut parts of haircloth, spoken of previously, the right being the usual one taken up first, and places it in position on the canvas on the side to which the linen vent pieces are fastened, and readjusts and cuts it to the bodkin and chalk markings just explained. The other haircloth is then treated in the same way.

Mr. THIMBLE now replaces the haircloths, first one, then the other, on the canvas as illustrated on Diagram 37, and spreads the shoulder slit in the

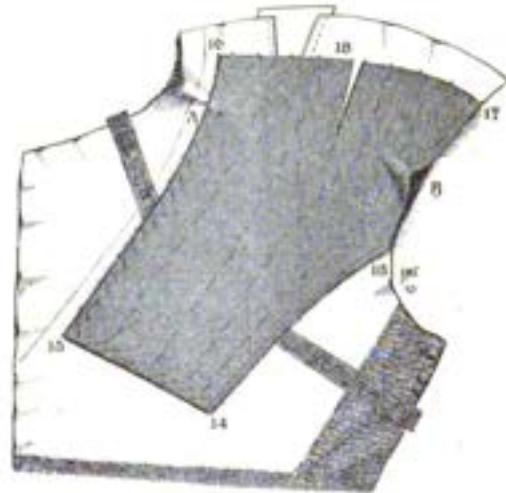


DIAGRAM 37.

former open about $\frac{1}{4}$ inch, forcing one fourth of the spread toward the gorge and the rest toward the scye to give the desired length at A and B as illustrated, and then, keeping the V open with his left hand, he bastes the haircloth to the canvas. First he bastes as represented along the front edge as from 16 to 15 and along the bottom as from 15 to 14, making the stitches about 1 inch long, then beginning at 14 about $\frac{1}{4}$ inch from the edge, he bastes, with shorter stitches, as this edge is not to be covered, up to 13, and from 13 along the scye to 17, $\frac{1}{4}$ inch from the edge, again using 1-inch stitches. From 17 to 18, along the edges of the V and forward to 16, the starting point, the stitches are placed close to the edge as shown. He now runs four rows of basting, making about $1\frac{1}{4}$ inch stitches, lengthwise of the haircloth as represented, and finishes the basting with a short cross line of stitches just forward of the V.

Mr. THIMBLE'S next move is to cut pieces of silesia $1\frac{1}{4}$ inch wide and long enough to cover the front and the bottom edges of the haircloth, one of which he places over the edges, first of one forepart, then of the other, one-half on the canvas, the other on the haircloth as represented on Diagram 38, and bastes the outer edges with $\frac{1}{4}$ -inch stitches, $\frac{1}{4}$ inch back, fastening the corner fold as shown, and bastes the inner edges in the same way.

Mr. THIMBLE next pares the ravelings from the inside edges of the haircloth, and then machine sews the inside edges of the silesia $\frac{1}{8}$ inch back.

Our coat maker now presses the canvas and haircloth on the hard side of a cheese board, pressing the darts toward the breast, toward which he forces all the fulness gained by the manipulations already described. He also dampens the front edge, which he shrinks with the iron and likewise forces the fulness thus gained to the breast. The run of the front edge before shrinking is shown on Diagram 38 by the dotted line.

Mr. THIMBLE next gives attention to stretching the canvas at 20, Diagram 38, from the shoulder wedge around until there is a good easy length at the gorge,

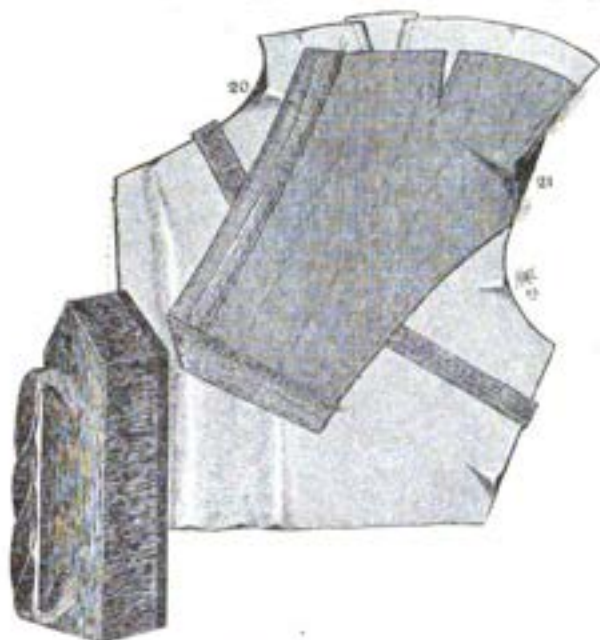


DIAGRAM 38.

then he passes his iron in the opposite direction from the shoulder wedge to the lower shoulder point and stretches and shapes it around until there is a good and ample length at 21, next he passes the iron from the direction of the bottom of scye upward and stretches at point 21, just as the cloth had been treated.

In shrinking and stretching the canvas and haircloth Mr. THIMBLE lightly dampens the parts with a wet sponge.

Mr. THIMBLE now smoothes out the felt with the iron, and in doing so uses the soft side of the cheese block, and steadies or shrinks in its edges. This done he takes up the under collar and with the shears pares away both edges of the seam to within $\frac{1}{8}$ inch from the seaming line, see Diagram 39, and dampening it presses the seam open, being sure of the heat of the iron, if the iron is too hot he uses a linen cloth between it and the material. He opens up the small

seam on the hard side of the cheese block, presses it hard first on the wrong side and then on the right, using the presslinen when pressing the material from the right side, the heavy press this small seam receives makes it equal to a stoated edge. He now lays the iron aside on its stand, spreads out the collar and re-

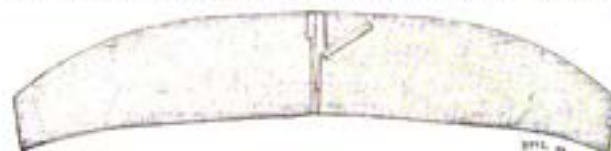


DIAGRAM 39.

chalk marks its crease edge on its old mark indicated by the white line on Diagram 39. He next turns the collar so that one side lies on top of the other, and if both parts do not match he quickly makes them do so with his nimble shears. Now, as he did with the cloth under collar, Mr. THIMBLE takes up the

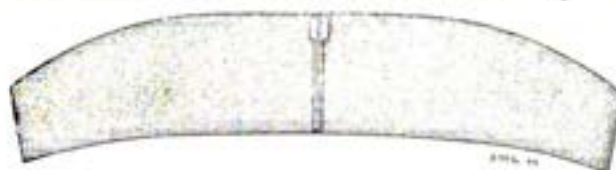


DIAGRAM 40.

collar canvas, pares away its edges to within $\frac{1}{8}$ inch from the seaming line, which is partially illustrated by Diagram 40, presses the seam hard and from both sides, and turns the parts so that they will lie one on top of the other and makes them equal with the aid of his shears.



DIAGRAM 41.

This done Mr. THIMBLE places his iron back on the stove, spreads out the collar canvas, seam edge up, places the cloth collar on top of it with the right side up, and adjusts one on top of the other as illustrated by Diagram 41. Beginning at the right, point 23, at $\frac{1}{8}$ inch down from the edge of the cloth collar, he



DIAGRAM 42.

places a line of basting to the chalked crease line, along which he continues it, $\frac{1}{8}$ inch from the crease, finishing beyond the crease as represented, $\frac{3}{8}$ inch from the edge.

Mr. THIMBLE now machine pads the stand, beginning at 24 on Diagram 42, $\frac{1}{8}$ inch above the chalked crease line, making from seven to nine rows according



DIAGRAM 43.

to the width of the stand, the rows being $\frac{1}{8}$ inch apart as illustrated.

Mr. THIMBLE now goes from the machine to the bench, withdraws the bastings from the collar, and begins to place in the padding stitches. First he makes the perpendicular rows shown on Diagram 43, which begin at a point directly down from the ending of the machine stitching at the break as indicated by the arrow line, the stitches being shown on the opposite side. This diagram represents the canvas side up; one corner is laid back to show the under collar. The number of rows of padding stitches at the ends are twelve for this collar. The stitches Mr. THIMBLE allows to extend to about $\frac{3}{8}$ inch from the leaf edges and the end, and $\frac{1}{4}$ inch from the seaming edge. In placing in the padding stitches Mr. THIMBLE keeps the collar well turned or rolled over the fingers of the left hand, giving a fraction more length to the canvas than to the cloth. He now pads the remainder of the collar with the same kind of stitches but with the rows running nearly at right angles with the first rows, keeping the collar well rolled while placing in the stitches. The horizontal lines of padding stitches number about twelve for this size of collar.



DIAGRAM 44.

Mr. THIMBLE now pares away the canvas all round even with the cloth, takes a hot iron from the stove and prepares to press and shape the collar. He places the cheese block hard side up, slightly wets the spread



DIAGRAM 47.

out collar, which is canvas side up, and presses the ends flat, then curling them over his finger. The collar being on the double, he places the iron at 25, Dia-

gram 44, and stretches the edge fully $\frac{1}{2}$ inch. Turning the collar over he does the same with the opposite half. The dotted lines show the outlines of the collar before stretching, the solid lines show it when stretched.



DIAGRAM 45.

Mr. THIMBLE now turns the collar around and stretches its leaf edge all the way from 27 to 28, Diagram 45, until fully $\frac{3}{8}$ inch more length is secured from end to end. He now turns the collar over and treats the other side in like manner, the dotted lines indicate its shape before the stretching, the solid lines its shape afterward. This diagram is placed in a square to assist comparisons.

Mr. THIMBLE next lays the iron aside on the stand, takes up the collar, bends it over on the crease line which he bites with his teeth, creasing it as hard as possible, the canvas side up, of course. Then he turns the soft side of the cheese block up, and lays the iron down on the crease edge of the collar all around. He again partially flattens it out and stretches length into



DIAGRAM 46.

it from 29 to 30 and from 30 to 31, Diagram 46. He now turns the collar over so that the stand will be in place and bent over, and runs the iron over its crease edge hard, keeping the lengths pressed into the stand and leaf edges.

The collar, canvas side up, creased and shaped, is illustrated by Diagram 47.

Mr. THIMBLE now turns the collar over so that the cloth or stand side will face up, and still keeping the shaping in the collar, presses along the crease edge again from the center to each end. He now partially flattens out the collar and presses the sharpness of the crease out for about $2\frac{1}{2}$ inches from the end of the stand stitching on both sides, of course, taking great care that none of its shaping is lost, by keeping the iron pushed in the direction of the shaping or stretching.

This done, Mr. THIMBLE lays the collar smoothly aside.

(To be continued.)

How to Make a Cutaway Frock.

BY AITCHER N. RITE.

(Continued.)



STANDING in front of the board Mr. THIMBLE spreads out *one* canvas with the haircloth up, places a facing on top of it smoothly with the haircloth down, and takes up the cheese cloth, doubles it and lays it along side and a trifle over the inside edge of the canvas. Now he lays the joined forepart, back and sidebody on top of the canvas and adjusts it into place, the rear of forepart, the back and the sidebody covering the cheese cloth. While the parts are in this position Mr. THIMBLE cuts the shoulder of the cheese cloth about 2 inches above the back and parallel with the back shoulder run, then he removes the cloth parts and proceeds to cut the wing of cheese cloth making it about 7 inches from A to B, and about the same from C to D, and from 5½ to 6 inches across the top from E as shown on Diagram 48, enough of the

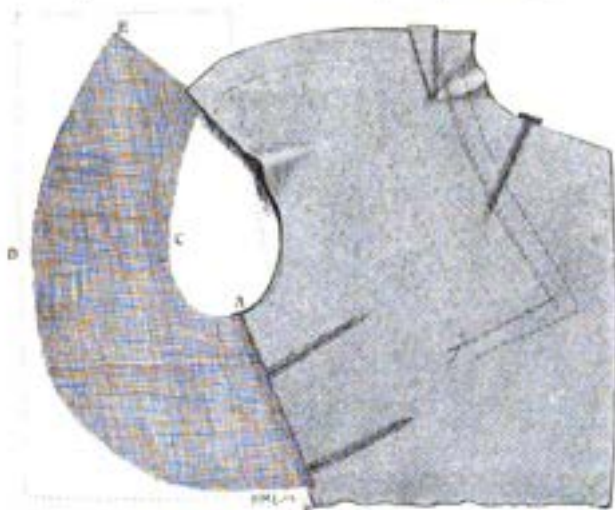


DIAGRAM 48.

cheese cloth reaching over the canvas at the side so that it can be doubled in for strength.

The cheese cloth cut, Mr. THIMBLE separates the canvases. Still standing in front of the board he fastens with several rows of short basting stitches one of the parts of the cheese cloth to one of the canvases at its side, and then turns the edge of the cheese cloth over and fastens it down with similar stitches, the cheese cloth passing over the canvas by about three-quarters of an inch.

The dotted line on Diagram 48 represents the outline of the original cheese cloth, the shaded part represents the cheese cloth cut to the shape desired.

Our coatmaker now takes up an iron and spreads

out one of the joined parts with the wrong side of the goods up, on the soft side of the cheese block, and presses from it any wrinkles that have come from its having been laid across the wooden bar that is on all well regulated shop boards. He next places the iron on the front edge, keeping this as straight as possible, and presses the rounding breastward. The dotted line on the front edge from G to H, Diagram 49, indicates

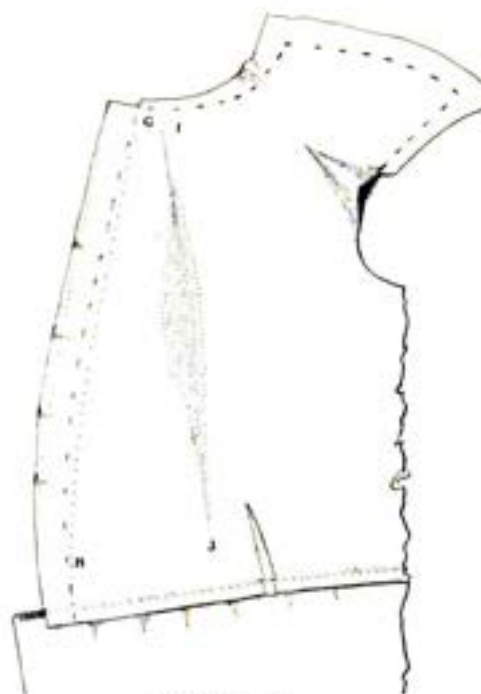


DIAGRAM 49.

about the amount the edge is pressed in, and the shaded section as from I to J indicates the direction in which the iron forces the rounding from the front edge.

The canvas is then placed on the forepart and its edges and those of the forepart compared. This done Mr. THIMBLE, if necessary, presses in the edge a trifle

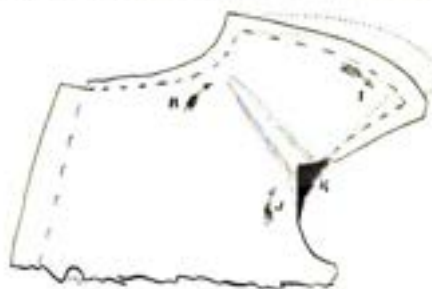


DIAGRAM 50.

more or less, first pressing one side then the other as the parts lie together, the right side of each facing the other.

He now spreads out the shoulder on the same block,

wearer over the hip bone, as at L-M, borrowing goods for that point from the seat at O and the hip at P, thus dragging the trousers as shown by the wavy lines; and its abrupt end at G will form a pouch at that point, which cannot be pressed far enough downward to prevent disfigurement of the trousers.

DIAGRAM 10.—For men who complain that their trousers always drag at the knee when they sit, it is well to assist the V in producing room for seat expansion by giving an extra round to the seat seam

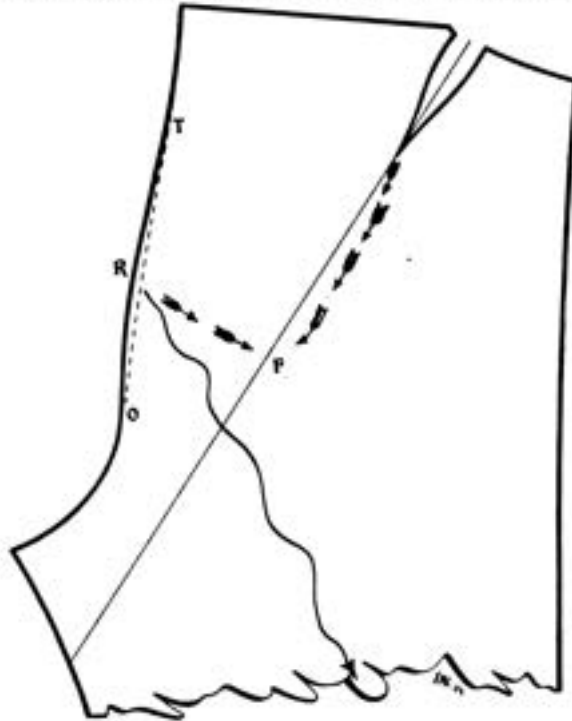


DIAGRAM 10.

from T to O, as at R, of from $\frac{1}{4}$ to $\frac{1}{2}$ inch, and to instruct the maker to press the surplus forward towards F to meet the surplus thrown there by the V. This gives extra length from R toward the knee—see the long arrow—which lies so evenly distributed when the wearer stands as not to be discernible, but which when he sits gives room for his seat expansion, without which the required room will be drawn upward from the knees.

TROUSERS' SYSTEM.

BY J. ED. DORNER.

THOUGH I claim nothing really new for this system, except as regards the combination of well-known methods, I do claim that it will produce, when used properly, trousers which, if rightly made, will be satisfactory even to the most fastidious. The employment of the thigh measure will be found excellent

for men where thigh size is either disproportionately large or small.

The measures used for the accompanying drafts are as follows:

10 rise.	16 bottom.	36 seat.
32 inseam.	18 $\frac{1}{2}$ knee.	31 waist.
	21 thigh.	

The thigh measure is taken on the undress side, close up to the crotch, fairly close, the same tension being given to the inch tape as in taking the seat size.

TO DRAFT.

THE FOREPART.—Square lines A B and A O.

A to C is the rise. C to B is the inseam.

D is 2 inches less than half-way from C to B.

Square the cross lines C, D and B.

C to E is $1\frac{1}{4}$ inch always. C to F is one-half seat.

C to G is one-half thigh. G to I is $\frac{3}{8}$ inch.

I to J is $\frac{3}{4}$ inch. K is half-way between E and F.

B to L is the same distance as from C to K.

Draw a straight line from L up through K to establish M and N.

N to O is $\frac{1}{4}$ waist and N to P is the same.

M to Q is $\frac{1}{4}$ knee and M to R is the same.

L to T is 1 inch less than one-fourth the full bottom size, $3\frac{1}{2}$ inches for this case, and L to U is the same.

F to H is $\frac{1}{8}$ seat.

F to W is $\frac{3}{8}$ inch and F to V is the same.

Square up from F.

Draw straight lines from W and V to O.

Shape as represented.

THE BACKPART.—Extend the bottom, knee, crotch and waist cross lines.

Extend line L N upward.

N to V is $\frac{1}{4}$ inch more than $\frac{3}{8}$ seat.

Square back from V.

P to W is $\frac{1}{2}$ inch more than $\frac{1}{4}$ seat.

W to X is $1\frac{1}{2}$ inch more than one-half seat.

Draw a straight line from X through H.

C to Y is 1 inch. Y to Z equals C to P in length.

Draw a straight line from Z to X.

Z to 1 is $\frac{1}{8}$ seat. Draw a straight line from 1 to H.

1 to 2 is $\frac{1}{4}$ inch for each inch the seat exceeds the waist, there being 5 inches difference in this case, 1 to 2 is therefore $\frac{1}{4}$ or $1\frac{1}{4}$ inch. Make both sides of the V the same length and finish the top as represented.

I to 3 is 2 inches. Q to 4 is 1 inch.

The outside seam touches R at the knee.

U to 6 is one-half bottom, 8 inches for this draft.

T to 7 is 1 inch more than one-half bottom, 9 inches for this draft

Shape as represented, making the distance from 4 to 3, $\frac{3}{8}$ inch less than from Q to J.

(To be continued.)

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)



STANDING in front of the board Mr. THIMBLE spreads out *one* canvas with the haircloth up, places a facing on top of it smoothly with the haircloth down, and takes up the cheese cloth, doubles it and lays it along side and a trifle over the inside edge of the canvas. Now he lays the joined forepart, back and sidebody on top of the canvas and adjusts it into place, the rear of forepart, the back and the sidebody covering the cheese cloth. While the parts are in this position Mr. THIMBLE cuts the shoulder of the cheese cloth about 2 inches above the back and parallel with the back shoulder run, then he removes the cloth parts and proceeds to cut the wing of cheese cloth making it about 7 inches from A to B, and about the same from C to D, and from $5\frac{1}{2}$ to 6 inches across the top from E as shown on Diagram 48, enough of the

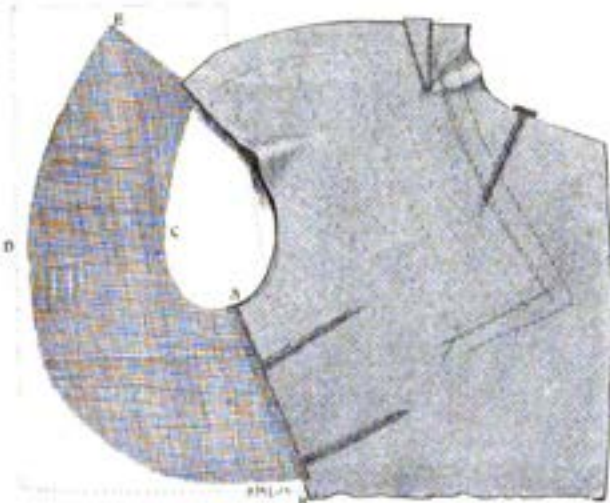


DIAGRAM 48.

cheese cloth reaching over the canvas at the side so that it can be doubled in for strength.

The cheese cloth cut, Mr. THIMBLE separates the canvases. Still standing in front of the board he fastens with several rows of short basting stitches one of the parts of the cheese cloth to one of the canvases at its side, and then turns the edge of the cheese cloth over and fastens it down with similar stitches, the cheese cloth passing over the canvas by about three-quarters of an inch.

The dotted line on Diagram 48 represents the outline of the original cheese cloth, the shaded part represents the cheese cloth cut to the shape desired.

Our coatmaker now takes up an iron and spreads

out one of the joined parts with the wrong side of the goods up, on the soft side of the cheese block, and presses from it any wrinkles that have come from its having been laid across the wooden bar that is on all well regulated shop boards. He next places the iron on the front edge, keeping this as straight as possible, and presses the rounding breastward. The dotted line on the front edge from G to H, Diagram 49, indicates

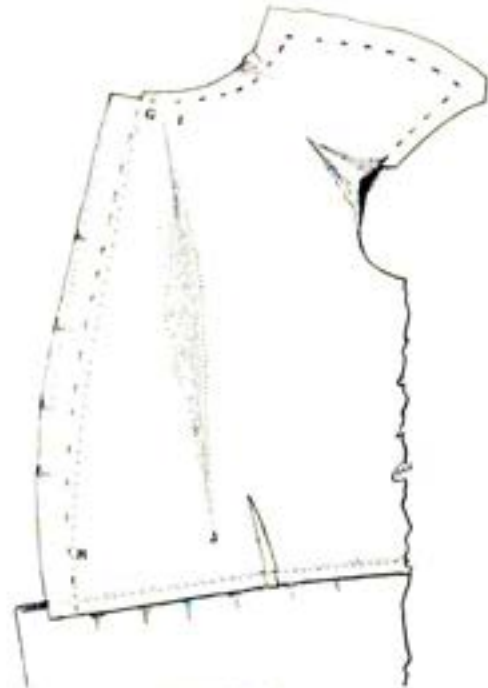


DIAGRAM 49.

about the amount the edge is pressed in, and the shaded section as from I to J indicates the direction in which the iron forces the rounding from the front edge.

The canvas is then placed on the forepart and its edges and those of the forepart compared. This done Mr. THIMBLE, if necessary, presses in the edge a trifle



DIAGRAM 50.

more or less, first pressing one side then the other as the parts lie together, the right side of each facing the other.

He now spreads out the shoulder on the same block,

with the parts together, and places the iron near the front of the gorge as at H, Diagram 50, and runs it up as the arrow flies; then he pushes the iron around toward I forcing the goods downward as to K. Then, lifting the iron, he places it at J and presses the length toward K as indicated. He does the same with the other half of the coat.

Now he presses the waist seam, lifting the iron each time its length has passed over the seam. The outlet being turned down from L, which is about six inches in from the edge to M, which is a fraction beyond the sidebody seam, Diagram 51. Then he lifts the outlet and passes the iron close up to the seam and presses the fullness smoothly, forcing what fullness there is down over the immediate hip. Then he goes over the top of the seam again from back to front, dampening it with the sponge each time he lifts the iron. Next he passes the iron up the underarm seam, keeping the outlet pressed back toward the back, or so that it will lie on top of the sidebody.

Mr. THIMBLE now lays the back so that the center of it is toward him, arranging it so that it lies nearly straight, and pushes with the iron the natural rounding toward the blade from N to O. The dotted rounded outline of the back center from P to Q illustrates the back as it naturally laid, the solid line before it was straightened. He then passes the iron under the outlet seam from N to O, close up to the seam, still keeping the back in the straightened condition. Then he passes the iron over the side seam, forcing the rounding well into the blade as to Z. Lifting the iron each time as he goes along, he presses the side seam from top to bottom, keeping the fullness and shaping pressed into the blade. In pressing this seam below O, Mr. THIMBLE keeps the spring pressed into the sidebody. Next he presses in the back skirt edge from R to S, keeping the line of cloth quite straight while doing so. Then he presses the plait from Y to X, forcing some of the rounding into the center of the skirt, as at T. He now lays the parts together wrong side out, and places them smoothly aside.

Mr. THIMBLE next takes up the felt and shrinks in its edges and smoothes it out, as from wetting it has become unnaturally long. This done, he places it to one side temporarily. Then he takes up a sheet of wadding, folds it so that it will be of double thickness, lays out the left canvas and the cheese cloth wing smoothly, and places the sheet of wadding on the canvas so that its edges will pass midway into the canvas. Then, repeatedly lifting it so as to be able to see the cheese cloth occasionally, he cuts it to the shape of the cheese cloth wing all around. Then he cuts away the top layer of wadding 1 inch clear around its outer edges, so that the padding will have a thinner edge. The wad-

ding as spoken of is illustrated on Diagram 52. The upper layer of wadding is indicated by the darkened line on top of the lower layer; the cheese cloth wing can be seen just protruding underneath the lowest layer of wadding. The wadding extends in from the shoulder point as shown from U to V about 4 inches, passing down the center of the canvas for some 13 inches and nearly covering the upper portion of the haircloth; otherwise it is of the same proportions as

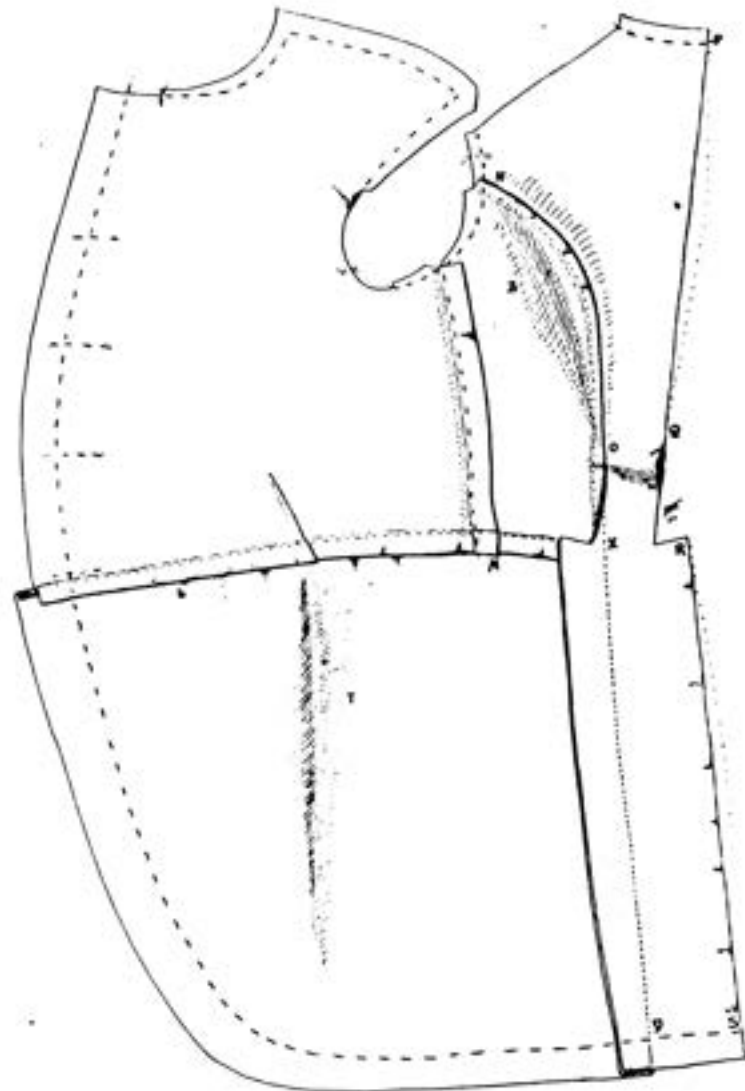


DIAGRAM 51.

the cheese cloth wing. Mr. THIMBLE next cuts four corners of wadding so that they will be graded in size, and places the largest on the shoulder point about 5 inches in, and the other three about $\frac{1}{2}$ inch from each other at their inner edges as at X. Now he takes up the felt he recently pressed smoothly and after laying it out on the single on top of the canvas, arranges and cuts it so that the haircloth and wad-

ding will be covered, allowing it to come within about $\frac{3}{8}$ inch or so from the side edge of the canvas and about the same distance down from the top edge and even with the scye; otherwise it is as illus-

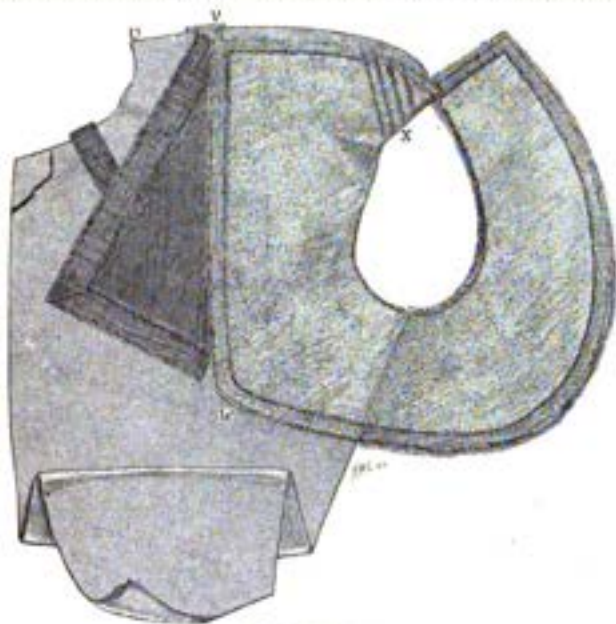


DIAGRAM 52.

trated on Diagram 53. In this case the felt is 16 inches long from 1 to 2, and 10 inches wide from 3 to 4.

The felt is now opened up all along its edges, ex-

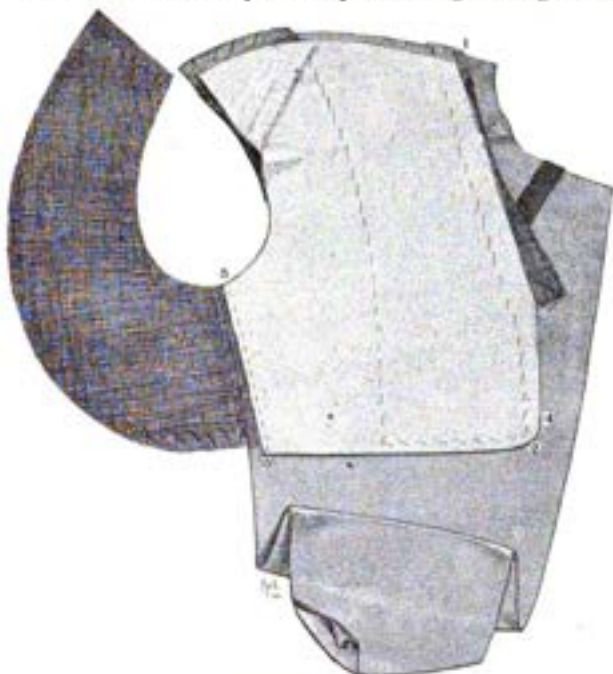


DIAGRAM 53.

cept at the scye, and split for a short distance in, and the part that is to lie face down on the canvas is cut away $\frac{1}{2}$ inch all around so as to thin the edge, as

shown on Diagram 54. The turned over part illustrates the cut away or thinned out edges.

Mr. THIMBLE having placed the padding into its proper place, runs basting stitches about $1\frac{1}{2}$ inch in length down the center and then down along the front edge and half way across the bottom, as shown on Diagram 53. He next arranges the sheet of cheese cloth over the wadding, allowing about $1\frac{1}{2}$ inch to pass over the canvas and under the padding, then,

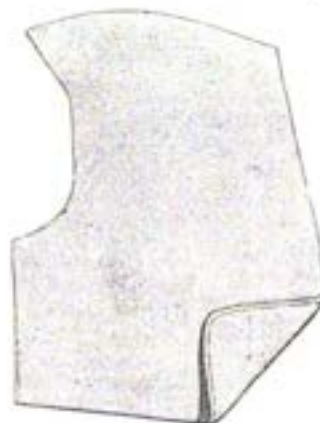


DIAGRAM 54.

doubling its edge over for strength, he cuts it exactly the size and shape of the wing of wadding. Now he fastens the felt over the cheese cloth with short $\frac{1}{4}$ -inch stitches as shown below 5, seeing to it that the stitch catches well into the canvas and through the cheese cloth. Next he places bastings about 1 inch in length, $1\frac{1}{2}$ inch in from the scye and outer edges, along the wadding wing, fastening the cheese cloth and wadding together, taking the stitch so that it goes clear through them and up along side the edge of the canvas.

(To be continued.)

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How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)



HE felt being secured to the canvas, Mr. THIMBLE next proceeds to pad the former to the latter and to pad the cheese cloth to the wadding. Technically speaking, padding stitches are the short numerous stitches that are taken in order to fasten together two or more parts securely, such as the padding of the wadding, the canvas, the collar, the lapel, etc.

Taking the canvas part upon his knee and keeping it in a bent or rounded position as the body formation is, Mr. THIMBLE places in on the felt from nine to eleven lines of padding stitches, catching the stitch

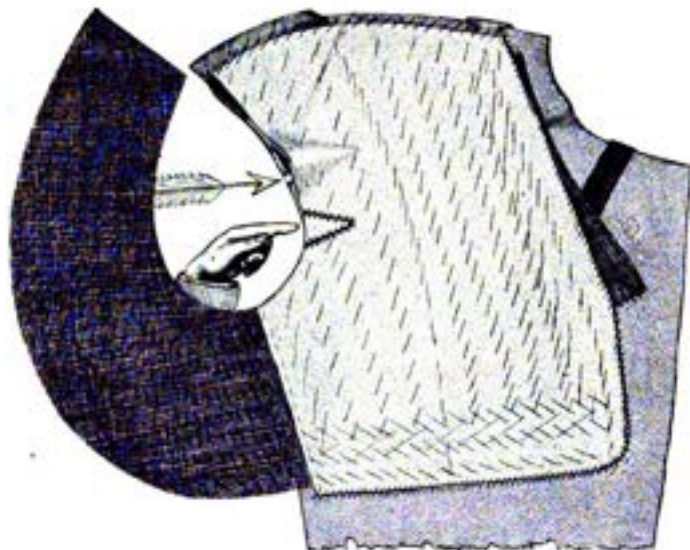


DIAGRAM 55.

clear through into the haircloth and canvas, and continues the padding stitches on to the wadding, all the stitches are about $\frac{3}{4}$ inch in length and are of basting cotton. The lines of stitches on the felt are about 1 inch and on the wadding $\frac{3}{4}$ inch apart. When the stitches are being placed in on the wing that section is kept perfectly flat. Mr. THIMBLE next whips over or catches the line of felt along the top, front and bottom edges on to the canvas, with a short $\frac{3}{8}$ -inch stitch of basting cotton.

The padding stitches on the felt and wadding and the fastening stitches on the edge are all clearly illustrated on Diagram 55. It will be observed that there are three lines of stitches along the bottom section of the felt running parallel with its lower line.

At a point about 5 inches down from the lower shoulder point Mr. THIMBLE slightly lifts the felt and

snips the canvas for about $1\frac{1}{4}$ inch in, but does not snip the haircloth; this material he takes in his teeth and gives it a good stretch with the aid of his molars. The arrow indicates where the canvas is snipped. Just above the cut section of canvas Mr. THIMBLE stretches the felt a trifle with his fingers to add length to it at this point.

At a point about $1\frac{1}{4}$ inch down from the split in the canvas or $6\frac{1}{4}$ inches or so down from the lower shoulder point Mr. THIMBLE cuts a slit to the depth of about 2 inches in the felt and spreads its edges so they will be 1 inch apart at the scye; he temporarily fastens the felt as it is spread and cuts a small wedge piece of the same material which he inserts into the opening, with edge meeting edge, and cross stitches one of the sides. Then he adjusts the remaining edges and cross stitches them together and then evens them up with the scye run of felt and canvas. The wedge piece is indicated opposite the hand point (Diagram 55).

The opposite canvas wadding and felt are now treated in like manner.

Mr. THIMBLE now gets off the bench, takes up an iron, tests its heat carefully, takes up the cheese block, turns the soft side of it up, spreads the body of the canvas over the block and smooths out the body felt; and in so doing keeps the body shaping pressed into the breast of the canvas, keeps the edge of the canvas short with the iron's aid and presses length into the canvas at the gorge and below the lower shoulder point. He turns the canvas over and does likewise from the opposite side. Then he smooths out flat the wing of wadding.

The opposite canvas felt and wadding are now treated in like manner.

After placing the iron back on the stove, Mr. THIMBLE, standing in front of the board, spreads out one of the canvases smoothly (we will call them the made canvases from now on), with the felt side facing the board, or, for clearness, we will say the wrong side of the canvas facing up with the wing of wadding nearest him. Taking up the section of coat intended for that made up canvas, he places the in or wrong side of the forepart material on top of the canvas, and adjusts the two so that the outlet edges of the forepart will lie nearly even with the front edge of the canvas as originally cut and intended, and the outlet edges of the shoulder will be about $\frac{1}{4}$ inch below the shoulder line and nearly even with the scye of the made canvas. Now he carefully assures himself that all is smooth, in place and ready to baste in.

DIAGRAM 56 illustrates the cloth or joined parts of the material face up and the canvas underneath. The canvas can be seen poking out from beyond the cloth.

Mr. THIMBLE now runs a chalk line just back of the crease, as from 1 to 2, and begins to baste the cloth sections to the canvas and wadding; in doing this he keeps the cloth a fraction easy on the canvas. First he places a line of basting stitches about 1 inch long across the shoulder at from 5 to 5½ inches down from the top of shoulder.

He begins at the chalked line of the roll crease on the gorge, as at A, and bastes to B, which is about 2 inches in from the scye. He next places a line of 1-inch length basting about one-third in from the front edge

ding is lying perfectly smooth and adjusted into place. He continues without breaking off his thread and passes a short section of basting along near the top as from E to F, and then bastes down along the blade and underneath the arm until G is reached. This baste catches the wing to within ½ inch of its edge. Then breaking off his thread he begins at the gorge as at C and follows the creased line of the lapel with a shorter stitch as far as J, which is about 2¼ inches in from the front edge. Then lengthening the stitch again he passes down the front edge at the

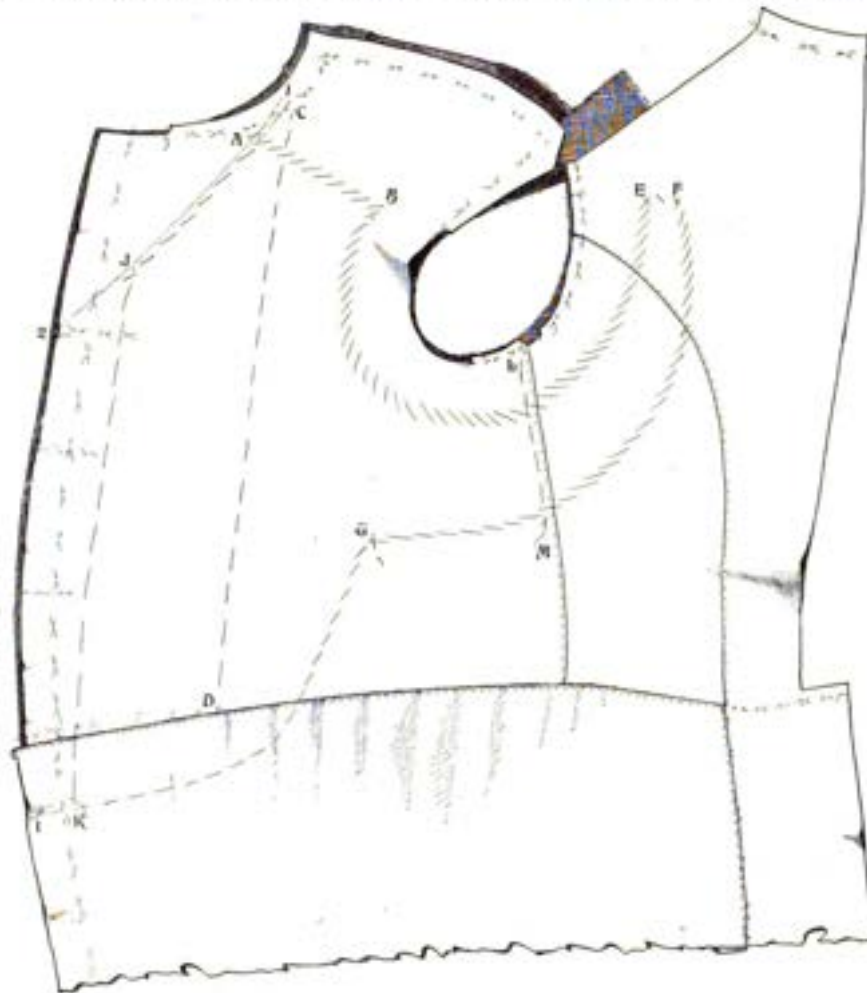


DIAGRAM 56.

of the forepart from a trifle above the shoulder cross-line of basting as at C to the waist line as at D, keeping the cloth part easy on the canvas.

Mr. THIMBLE now sits upon the bench and turning the forepart over his knee so as to give a roundness to the front, places in a line of 1-inch basting around the scye at a distance in from the scye of about 2 inches, around to E, which is 2½ inches or so down from the back shoulder line. While doing this he is careful to see that the wing of wad-

ding is lying perfectly smooth and adjusted into place. He continues without breaking off his thread and passes a short section of basting along near the top as from E to F, and then bastes down along the blade and underneath the arm until G is reached. This baste catches the wing to within ½ inch of its edge. Then breaking off his thread he begins at the gorge as at C and follows the creased line of the lapel with a shorter stitch as far as J, which is about 2¼ inches in from the front edge. Then lengthening the stitch again he passes down the front edge at the

Taking the lapel up in his hands, Mr. THIMBLE creases along the chalked line that was placed on the forepart, until he has made a sharp crease on the canvas lying underneath. He now takes the lapel on his knee, turns it to a rounded position and places in a line of basting $\frac{3}{4}$ inch or so in length, and just a fraction in front of the line as from P to Q, as shown on Diagram 57. Now in a rough way, while keeping the lapel turned in the same position, he places in four or five lines of 1 to $1\frac{1}{4}$ -inch padding stitches.

[NOTE.—The reader will bear in mind that the coat is only being made ready for trying-on, hence these long stitches with basting.]

The opposite side is now treated in like manner.

Mr. THIMBLE now gets off the bench and, standing in front of it, spreads out the *left* back skirt smoothly, cloth side up, and with his sharpened crayon makes the distance from R to S 1 inch, as on Diagram 58, and from T to U $\frac{1}{4}$ inch more than from S to the side seam. Then he draws a straight line from S to U, as indicated by the dotted line. Midway up the back skirt, as at V, Mr. THIMBLE marks a point $\frac{1}{4}$ inch out as at W, and shapes the line again by free hand, rounding it out all the way from U through W to S. Now he snips the back at the junction of back as at R, $\frac{1}{4}$ inch in.

Turning the coat around so that the run of front is nearest him, he rechalks the front edge from the top down to the bottom of the back skirt at U, following the thread-marking as close as is consistently possible, especially seeing to it that whatever misplacement is caused at the waist front, the range is renewed by the chalk line which is partially indicated by the line running from N to O. It is readily seen by the line that the thread marks were out of range.

The opposite side is treated in like manner.

(To be continued.)

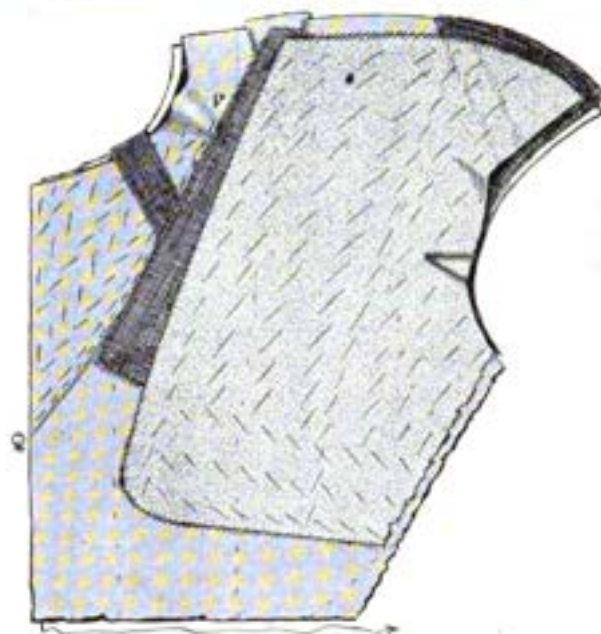


DIAGRAM 57.

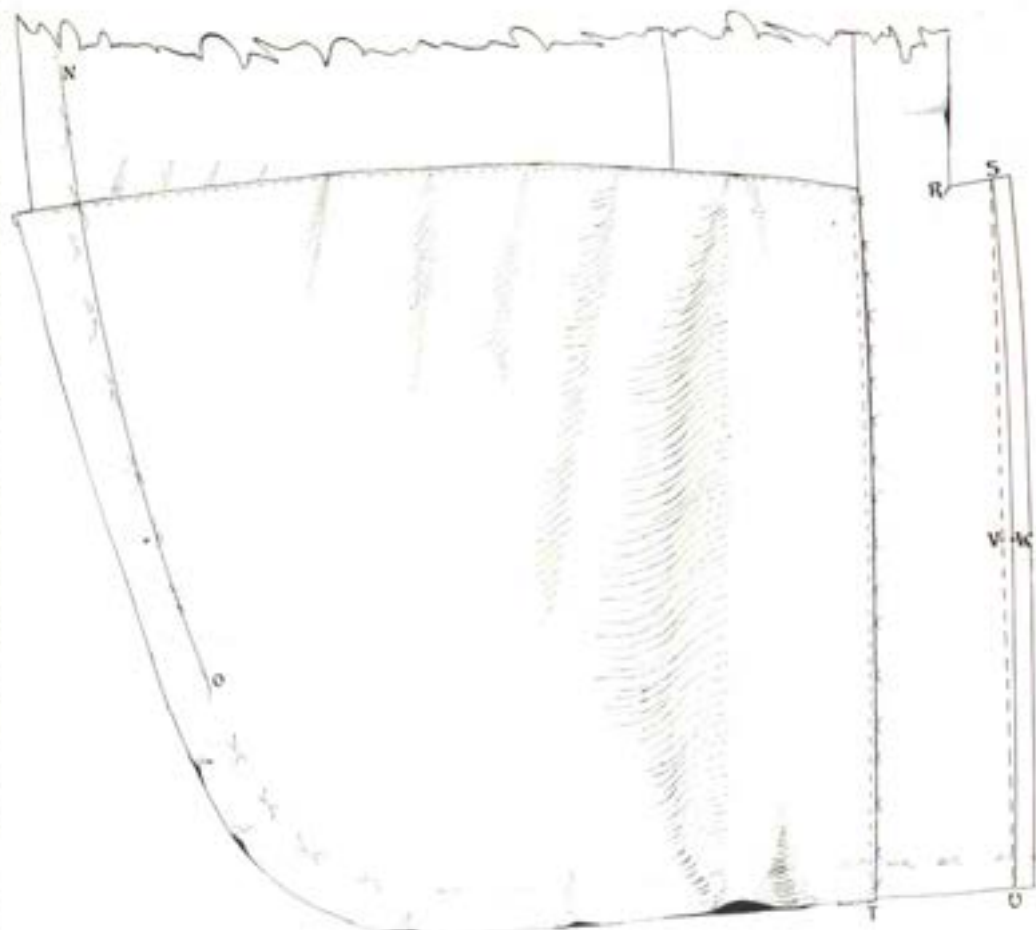


DIAGRAM 58.

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)



MR. THIMBLE now lays the coat out on the board with the face or cloth side up, smoothens it out flat, places the right half of it on the left, edge to edge, shoulder seam to shoulder seam, and back centers and all parts even, and then with the inside of his fingers puts the chalk marks down the front and along the back skirt until the imprint of one is left on the other. This done he goes over both parts with his sharpened chalk and makes the marks very clear.

In rechalking the right back skirt, he widens it $\frac{1}{4}$ inch more than the left, as shown on Diagram 59, the

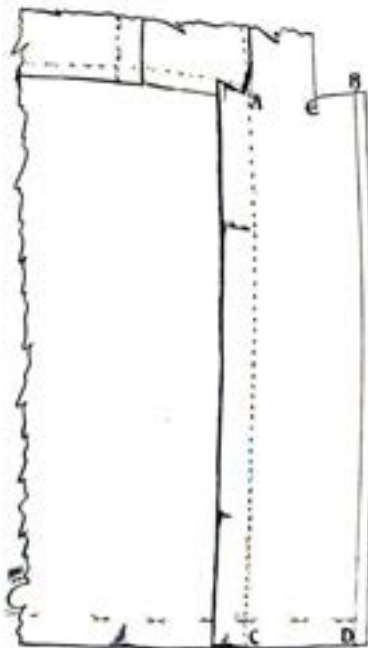


DIAGRAM 59.

width at the bottom being $\frac{1}{4}$ inch more than at the tack. A to B, on this diagram, which represents the right side, is $\frac{1}{4}$ inch more than on the left back, and C to D is $\frac{1}{4}$ inch more than A is to B for both back skirts. A to B of the right side therefore exceeds the corresponding width of the left side by $\frac{1}{4}$ inch.

Mr. THIMBLE now sits upon the bench and, as usual, beginning with the right half at the top, turns in the forepart edge to the thread-marking stitches as shown on Diagram 60 and at a distance $\frac{1}{4}$ inch from the edge, bastes down the turned in part with about $\frac{1}{2}$ inch stitches. Below the "join" of the skirt and forepart, he follows closely the chalk line

instead of the thread marks which have been thrown out of range at the waist seam by the joining of the parts. He continues the turning in and basting of the edge around nearly to the end of the back skirt. In basting along the forepart edge he keeps the stitches fairly well drawn, especially between the buttons, to prevent the edge from wobbling.

Now, beginning at the top again, he places in

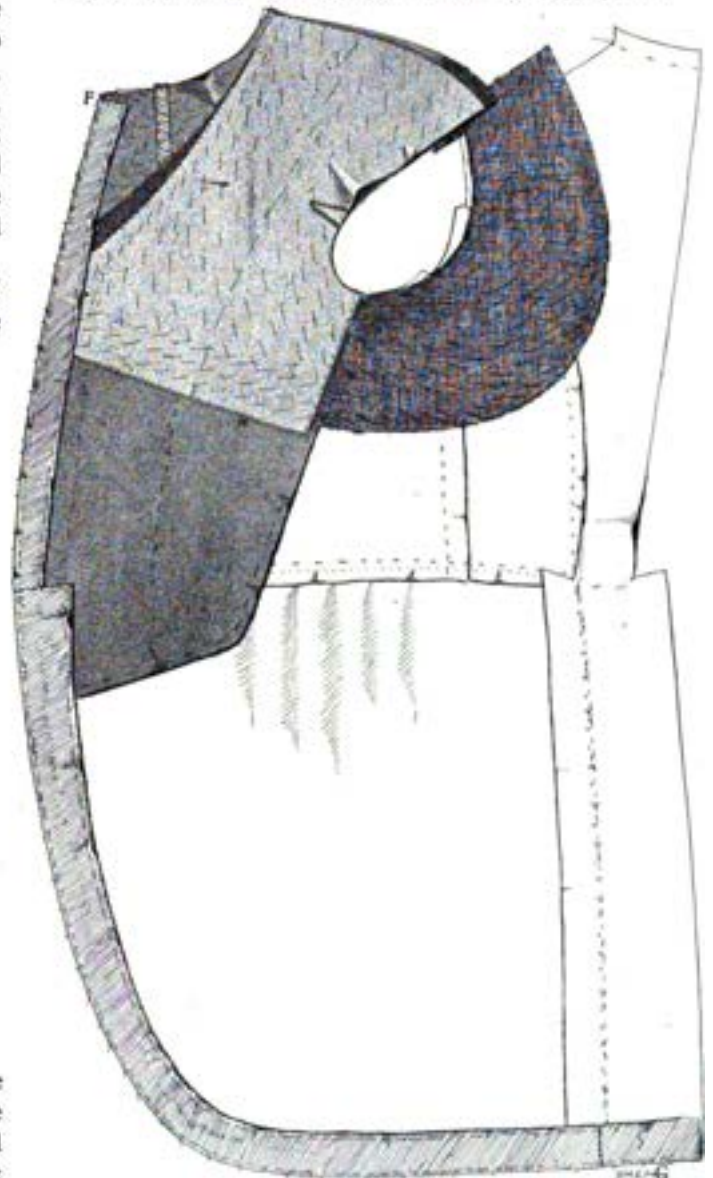


DIAGRAM 60.

another line of basting of about $\frac{1}{4}$ inch stitches, at a distance $\frac{1}{4}$ inch from the inner edge, catching the turned canvas and cloth through the felt and forepart, continuing the basting to about 1 inch from the back skirt center.

Mr. THIMBLE now turns in the right back skirt on the chalk marking and places one row of $\frac{1}{2}$ inch bast-

ing stitches $\frac{1}{4}$ inch in from the edge, and another $\frac{1}{8}$ inch in from the inner edge, basting, of course, from the wrong or inside side, and down from H to I as illustrated on Diagram 61.

The coat is now ready to have the back and the forepart shoulders joined.

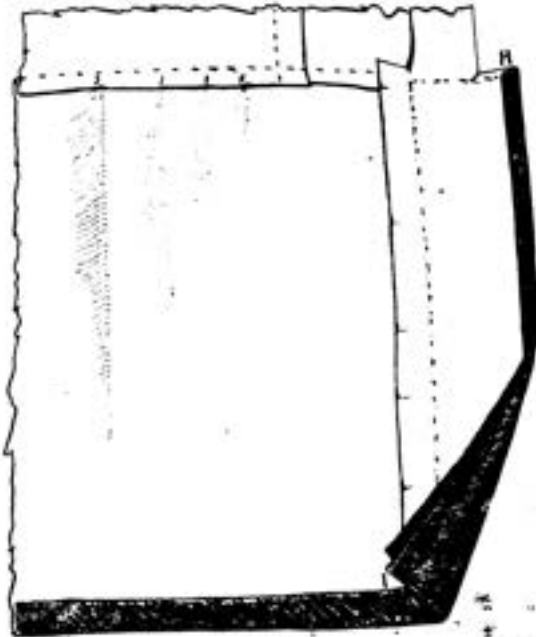


DIAGRAM 61.

MR. THIMBLE takes up one-half of the coat, and standing in front of the board he places the forepart flat on the bench with the canvas side up, the seaming edge of the back shoulder even with the thread marks of the forepart shoulder, and the thread marking of the top of the back even with the forepart shoulder point thread-marking as shown at J on Diagram 62.

Turning the wadding back out of his way, he smoothly lays the back to the forepart on the shoulder line all the way. If, however, the form be a stooping one, about one-third of the back shoulder goes on with about $\frac{3}{8}$ inch fullness as from K to L; but in this case the seams go together evenly as before from the gorge to the lower shoulder point.*

* It was suggested to Mr. THIMBLE that some coatmakers invariably hold the back full to the forepart all the way from I, to J, and he was asked why he did not do so. His reply was in effect as follows: Back fullness between K and J infuses into the back just as much length as the amount of fullness, and this length shows in cross wrinkles under the collar. I have known many cutters whose coats invariably seemed to have too much length at the back center from the top of the back down some 2 or 3 inches, the cause of which was this absurd practice of fulling on the back, one of the traditional barbarisms of the trade. For a man who has a forward dip of the neck and a rounded back below the collar bone, the fulling on of the back is necessary as it provides a pocket for the roundness; but for normal forms it is ruinous.

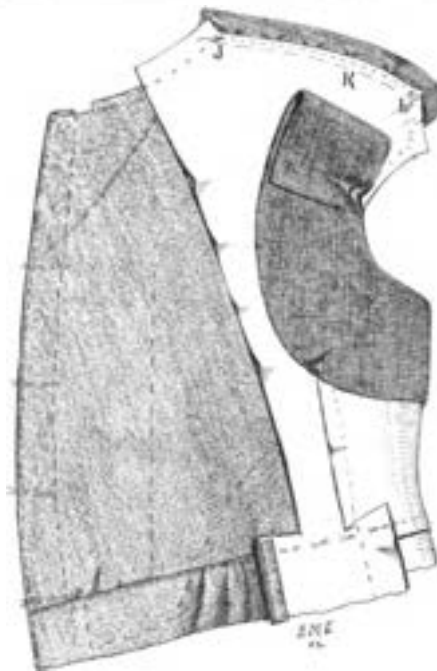


DIAGRAM 62.

MR. THIMBLE places a line of $\frac{3}{4}$ inch basting stitches at a distance from $\frac{1}{2}$ to $\frac{3}{8}$ inch from the seaming edge, simply to hold the seam in place, from J to L; this done he gets upon the bench, takes the shoulder upon his knee and places in another line of basting exactly $\frac{1}{4}$ inch in from the back shoulder seaming edge, making the stitches but $\frac{1}{4}$ inch in length, and securing each end well with several extra stitches as at J and L.

After drawing out the first or long shoulder-seam basting stitches, MR. THIMBLE turns the right side of the goods face up so that the right side of the material on the shoulder seam can be worked on, and passes the back seam over onto the forepart; this, of course, causes the outlet of the shoulder to fall on the back from the wrong side. From the right side of the material, beginning at the scye, he now places in a line of basting $\frac{1}{4}$ inch in length of stitch, $\frac{1}{4}$ inch in from the turned edge as from M to N, Diagram 63, and while doing so sees to it that the outlet underneath is kept perfectly smooth and pressed back over the seam with the fingers of the left hand.

The shoulder seam being completely sewed and the ends made secure, MR. THIMBLE next arranges the shoulder of the canvas and felt smoothly, passing them into place with the left hand. Keeping them thus from the right side of the material, he places a line of basting stitches, about $\frac{3}{4}$ inch in length, close up to the shoulder seam as from O to P on the back shoulder, catching clear through into the canvas and felt. Next he places a line of stitches across near the

top of shoulder represented by the cross-stitches below M and N.

Beginning at Q, which is about one-third the shoulder width from the scye, he passes the wadding into place and holding it smoothly there places in a line of basting, about $1\frac{1}{4}$ inch in length of stitch,

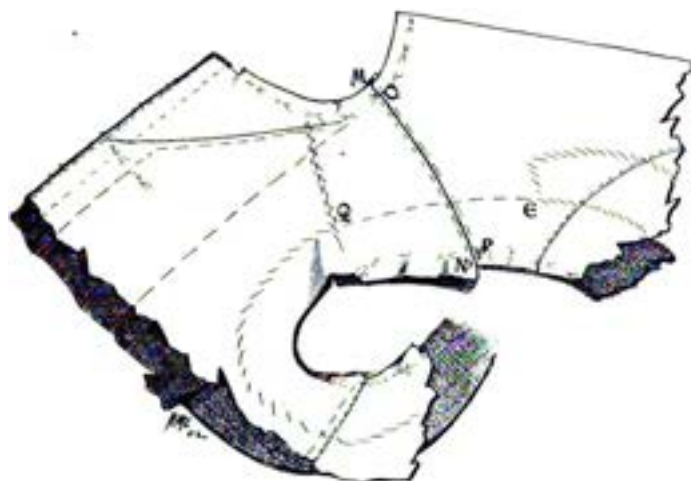


DIAGRAM 63.

over the shoulder until it meets the basting line E (see Diagram 56, June number).

Mr. THIMBLE now treats the other side of the coat in the same way as has been explained for Diagrams 59 to 63 inclusive.

[NOTE.—The torn effect of the sidebody, canvas and facing is introduced in Diagram 63, solely for the sake of clearness. It gives an excuse for the sketch appearing flat. The torn off parts have previously been fully explained.]

(To be continued.)

EARLY this season a merchant tailor of Stockton, Cal., turned a horse he owned out to pasture which he recently went to bring home. When he reached the pasture he saw two horses there, both of the same color and build. He picked out his own nag, as he thought, and gave chase to it. After three hours' hard work he captured it, brought it home and had it shod, as well as neatly cleaned and groomed. The next day a stranger drove up to the tailor's establishment and claimed the horse, which upon examination proved not to be the tailor's. It was the wrong horse that the tailor had taken from the pasture. The neighbors say that the horse weighed five hundred pounds more than the tailor's horse, which the tailor admits, but he says he really thought it was his horse and that it had fattened very much while in pasture. "It's a horse on me," he said as he paid for the refreshments.

NEW STYLE OUTING BREECHES.

BY H. M. ENRIGHT.



HOSE readers of THE AMERICAN TAILOR AND CUTTER who are eager for new things will, I am sure, be pleased with the sketch and drafts of a new style of outing breeches given herewith. The pointed continuations give a striking and very pleasing expression

to the breeches, which are suitable for golfing, cycling or any other outdoor sport at which breeches may correctly be worn. The material may be a saddle tweed mixture, a cheviot, a homespun, or any other



suitable fabric, but the continuations should be of box cloth or of melton of a harmonizing color, but sufficiently different in shade to make an artistic contrast.

The measures used in producing the drafts are as follows:

- 24 length from waist to small-of-knee.
- 14 $\frac{1}{2}$ inseam from crotch to small-of-knee.
- 13 small-of-knee.
- 14 calf.
- 38 seat.
- 33 waist.

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)

MR. THIMBLE next takes up both parts of the coat and places the back centers to each other, the wrong side out and the right side uppermost, and bastes them together evenly, making the stitches $\frac{3}{4}$ inch long, placing them $\frac{1}{2}$ inch from the edge and basting from the back skirt up as from A to B, Diagram 64. This done, he snips in both parts of the back $\frac{1}{4}$ inch at C, and then again bastes them from the bottom up, D to E, but now with $\frac{1}{4}$ -inch stitches placed $\frac{1}{4}$ inch from

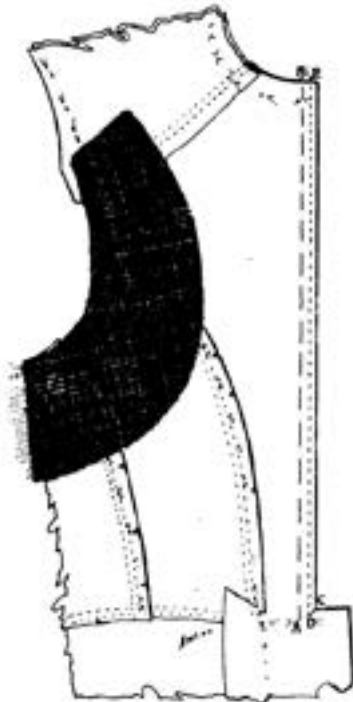


DIAGRAM 64.

the edge, after which he draws out the first line of basting.

Mr. THIMBLE now turns the coat face side up as shown by Diagram 65, and, the left half toward him, and with his left hand under the center seam, pressing the seam flat over on the left back, begins at the bottom on the right side and bastes the seam down with $\frac{1}{4}$ -inch stitches placed $\frac{1}{2}$ inch from the turned-in edge as represented from F to G. Then he runs a line of $\frac{1}{2}$ -inch cross-stitch bastings across the back skirt at the thread-marked waist-tack location, nearly but not quite from the plait edge to the turned-in edge of the tack as from H to I, the tack-thread marks being $\frac{1}{2}$ inch below the cut edge of the tack, the $\frac{1}{2}$ inch having been cut on as an outlet.

Standing in front of the board, Mr. THIMBLE spreads the coat so that the left gorge lies flat on the bench, right side up as shown on Diagram 66. He now chalk-marks that gorge, seeing to it that the line follows

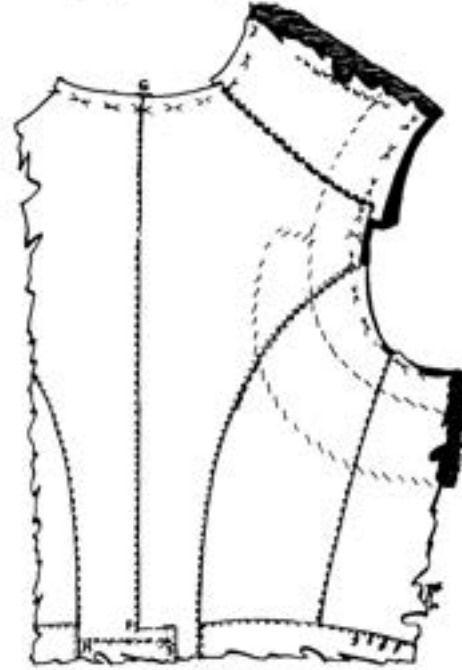


DIAGRAM 65.

the thread marks as consistently as possible at the join of the shoulder—the so called, shoulder or neck point. This done, he repeats the operation on the right gorge. In both cases he keeps an even range, starts chalking



DIAGRAM 66.

at J and chalks on one side to K, on the other to L, as represented.

Mr. THIMBLE now takes up the under collar, which has been padded as previously explained. Beginning

at the center seam at the top as at M, Diagram 67, he bastes the left side on first, keeping the raw edge of the under collar to the gorge chalk line shown in Diagram 66, using a $\frac{1}{8}$ -inch basting stitch placed $\frac{3}{8}$ inch in from the collar edge. He bastes the collar even from M to

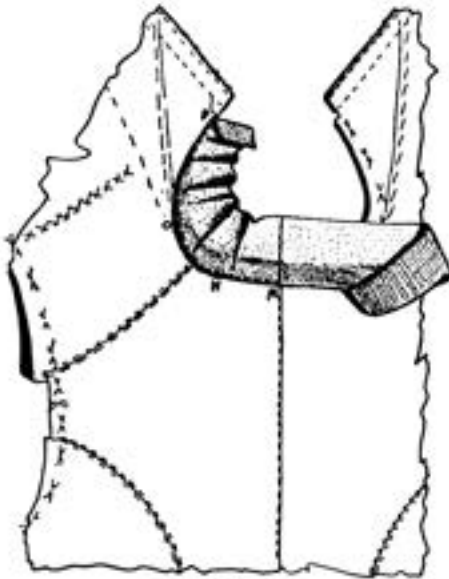


DIAGRAM 67.

about $1\frac{1}{2}$ inch from the shoulder point as to N. O is 2 inches in front of the shoulder point. Between N and O Mr. THIMBLE places in from $\frac{3}{8}$ to $\frac{1}{2}$ inch of fullness equally distributed. The remainder of the collar out to the notch at P is placed fair to the gorge, any extra length being basted over on the end until after the try on.

The right side of the collar is now basted as the left side was.

(To be continued.)

AFRIDI-WAX CLOTH.

FROM the Government Consular Reports, recently issued, we copy the following on "The Manufacture of Afridi-Wax Cloth, or Roghan, in India," from the report made by U. S. Consul WM. THOS. FEE, at Bombay :

"Afridi-wax cloth, or cotton fabric embossed in colors, has been manufactured in India almost from time immemorial. It is a well-known product of certain native workshops in Peshawer, Lahore, Calcutta and Bombay, and a favorite material for the Afridi woman's costume.

"Until recent investigation, complete ignorance prevailed, outside the circle of native artisans at Peshawer, as to the production of this strange cloth, and the manufacture of the still more mysterious Afridi wax, or roghan. In fact, little has been written upon the subject, and practically every statement made may safely be said to be inaccurate. For centuries the manufacture of Peshawer roghan has been kept a trade secret and has

puzzled all inquirers into Indian industries. Dr. GEORGE WATT, of Calcutta, the distinguished reporter on economic products to the government of India, however, has succeeded in inducing the Afridi-wax cloth manufacturers to give up the secret of their craft.

"During a visit of Dr. WATT to one of the manufactories of roghan, in the town of Peshawer, on the Afghan frontier, he picked up a few seeds, which were recognized as that of the wild safflower, the plant known to botanists as *Carthamus Oxyacantha*, which grows plentifully over the arid tracts of northern India. This incident led to the discovery that roghan was made from the oil of these seeds. There seem to be several species of the safflower, some of which are cultivated. One, in the northwest provinces, is grown purely for its flower, from which is manufactured the safflower dye of commerce; another, in the Bombay presidency, for its oil-yielding seed, from which kusum, or carthamus, oil is procured. Just how the varieties of the safflower differ I am unable to state, but at Peshawer, apparently the one place where the process of manufacturing Afridi-wax cloth has been known, the seeds of the wild safflower only are used.

"The oil is extracted by what is known as the 'cold process.' The seeds of the wild safflower are first gathered and husked, and then are pressed in an ordinary mill. They yield, it is claimed, about 25 per cent. of a clear, yellow, thin oil, which burns with much less heat than most oils. The product is also used for ordinary purposes, and is said to be an ingredient of macassar hair oil.

"The oil contained in the seed of the wild safflower is called 'polli,' and, after extraction by the cold process, is placed in earthen vessels and boiled continuously for twelve hours. The vessels are so arranged (in mud fire-places) that it is impossible for the fire to come in contact with the boiling liquid, which emits volumes of a white pungent vapor, so exceedingly disagreeable that the manufacturers of this article in the town of Peshawer are compelled to conduct their business, under special license, in a place assigned them outside municipal limits. When the oil has been cooked to the required extent, the whole is immediately thrown into large, shallow trays containing cold water. Under this treatment it swells up into a thick, jelly-like substance known as 'roghan,' and in that condition is stored in old kerosene oil cans until required by the manufacturers of the Afridi-wax cloth. It is shipped in these cans to the Afridi-wax cloth workers in Lahore, Delhi, Bombay and Calcutta.

"Roghan, before being applied to the cloth, is mixed with some mineral color and drawn out into fine threads by the means of a pointed style, with which the pattern is traced. The operators, who are invariably Afridis, attain a very high degree of skill and possess marked artistic abilities. The wax cloth in the costume of an Afridi woman would tip the scales at over 13 pounds. But, while its weight renders it unsuitable for articles of European dress, there is an ever-increasing demand for the cloth for household drapings. Careful tests show also that as a waterproof material, in the manufacture of linoleum, as a lubricant for leather, and as a powerful cement for glass and stone ware it is most valuable. As a cement the cemented parts cannot again be separated, except by the application of turpentine. Systematically exploited, there would appear to be a promising future for this industry."

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)

MR. THIMBLE now turns the collar face up, pares the canvas at the gorge away so that it will fall about even with the collar or gorge seam and with short stitches bastes over the canvas edge as shown from Q to R, Diagram

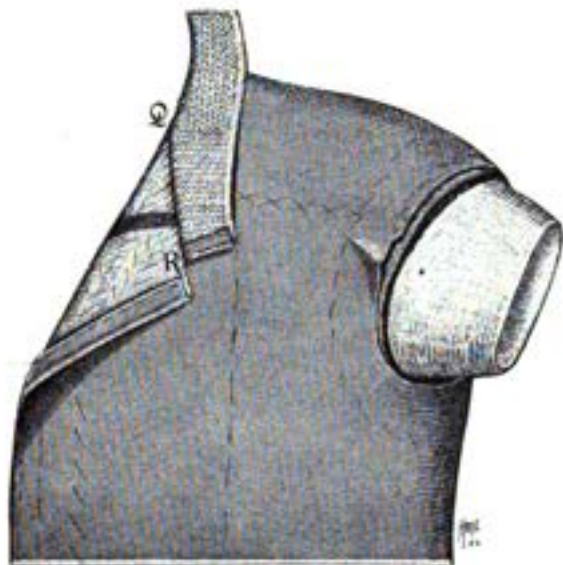


DIAGRAM 68.

68, continuing the basting from S to T, Diagram 69, (1) catching the top or outlet. Diagram 69 also illustrates the continuance of the canvas basted to or near the crease edge of the collar as from U to T, which is really a continuance on the inside of that which is partially shown on Diagram 68 from Q to R.

The opposite side is now treated in like manner.

Getting off the board Mr. THIMBLE obtains a medium hot iron and places the heavily padded lap board on top of the regular press stand. Taking up one of the sleeves (2) he withdraws the bastings from the underarm seam, passes the board into the sleeve from the sleeve head end, and presses open the forearm seam from the top down to about the center. Removing the sleeve he turns it around, places the hand end over the same board and presses the rest of the seam.

The pressed seam is illustrated by Diagram 70.

While the sleeve is wrong side out, he turns it

(1) This diagram is shown flat to give a better view of the part spoken of.

(2) For previous work on the sleeves, see Diagrams 1, 2, 6, 7, 9, 10, 11, December, 1901. Some tailors finish the sleeves before laying them aside, which is the better plan.

around so that the hind seam will lie on the soft board, and presses the lower half of the seam, keeping the elbow shape. Turning the sleeve around, he presses the upper part of the seam in the same way.

This seam is illustrated by Diagram 71.

Laying the sleeve flat on the press board still wrong side out, he smoothes it all over—top and under sides,—keeping the elbow nicely shaped, and the hollow of

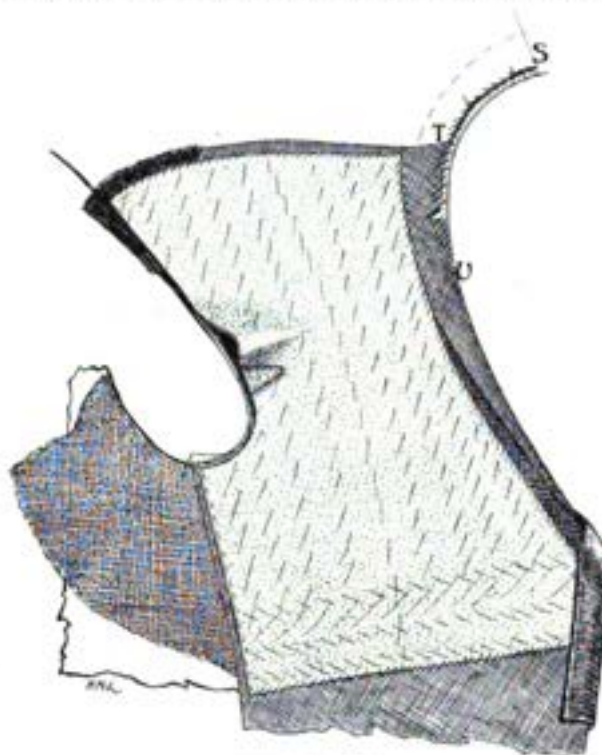


DIAGRAM 69.

the arm nicely curved as illustrated on the last two diagrams.

The other sleeve is now treated in the same way.

The iron being placed back on the stove, Mr. THIMBLE returns to the bench and, taking up one sleeve, turns the handfacing up to the thread marks. Beginning at the hind-arm seam with a stitch about $\frac{3}{8}$ inch in length, he bastes the facing all round as from V to W and back on the other side, Diagram 72. Without breaking off he passes the stitch up the join of the hind seam until he comes to the top or raw edge of the facing, then at a distance $\frac{1}{4}$ inch down from the edge he circles the cuff with a line of basting, as illustrated from X to Y on the same diagram.

The other sleeve is now treated in like manner.

Laying the sleeve head out so that the top of the hind-arm sleeve lies about flat on the bench, Mr. THIMBLE trims off the head until it ranges with the chalked line of the outlet as at Z, Diagram 73, and chalk marks and pares it away, if necessary, to make it range as at 1 (top of inseam), Diagram 74.

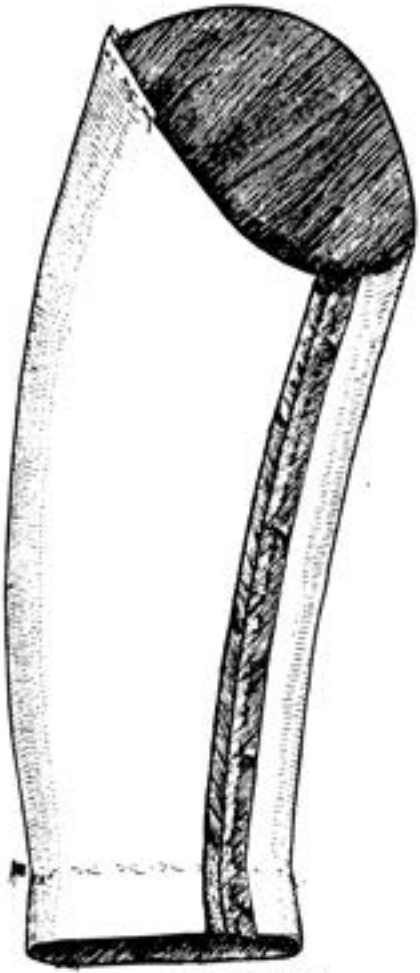


DIAGRAM 70.

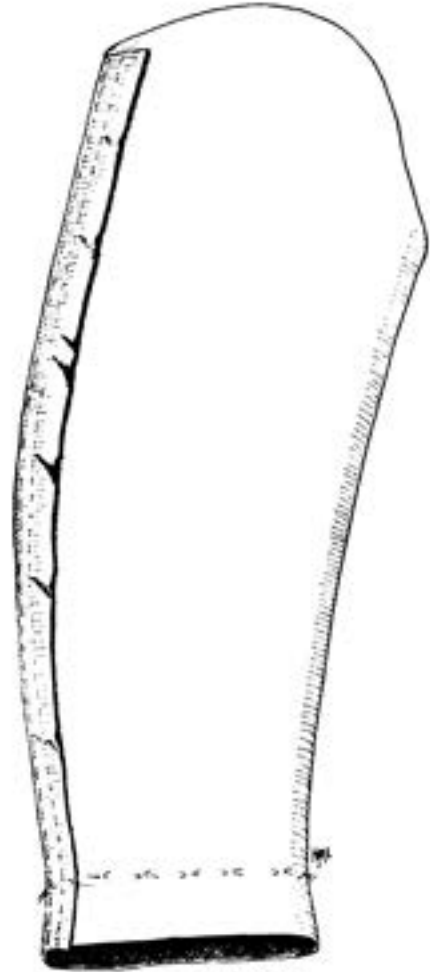


DIAGRAM 71.

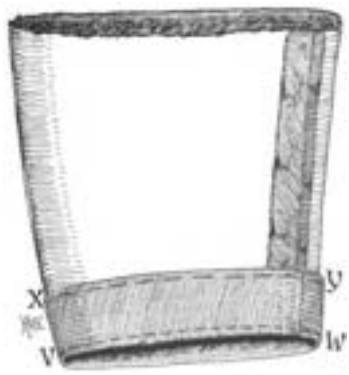


DIAGRAM 72.

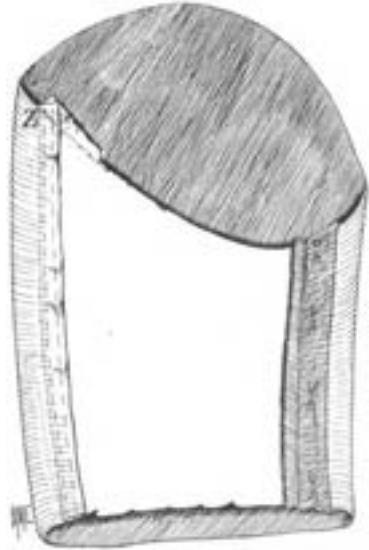


DIAGRAM 73.

HOW TO MAKE A CUTAWAY FROCK.
 BY AITCHEM N. RITE.

If the range needs changing from Z, Diagram 73, towards the inseam (which it will not if the sleeve has been properly cut and handled), Mr. THIMBLE



DIAGRAM 74.

thread marks the outlet to define the top of the under-part as shown.

After treating the other sleeve as just explained, both sleeves are laid smoothly aside.

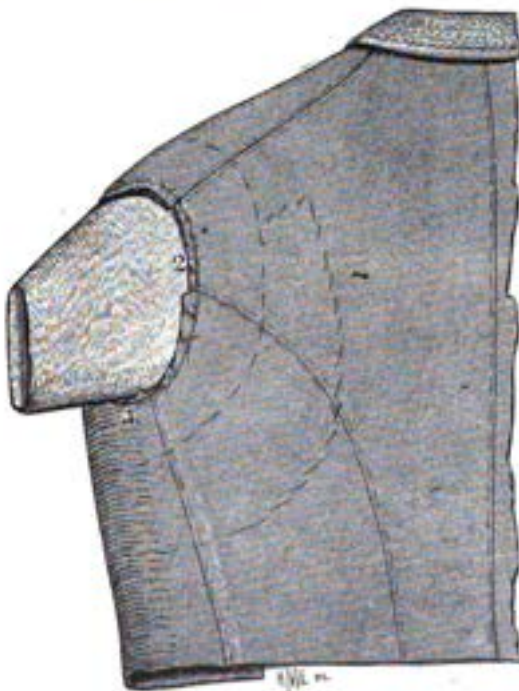


DIAGRAM 75.

Mr. THIMBLE now takes up first one then the other half of the coat and chalks over the thread markings of the forepart, back and sidebody outlets, making a

smooth, even scye line to receive the sleeve. This done he compares the back and the front notches on both parts and makes sure that they are identical in position.

At point 2, Diagram 75, which is $\frac{1}{2}$ inch below the back notch, he makes a short cross chalk line as indicated, and then chalks a small line across the front notch as at 3, Diagram 76.

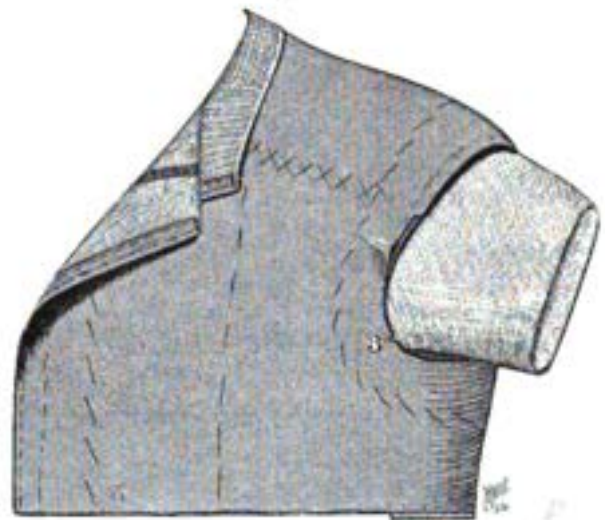


DIAGRAM 76.

Point 4 on Diagram 75 is 1 inch in front of the side-body seam. Mr. THIMBLE, with very short running stitches made with strong silk and placed $\frac{1}{8}$ inch inside of the chalk-marked outlet, draws in the back of the scye from $\frac{5}{8}$ to $\frac{3}{4}$ inch between points 4 and 5.

(To be continued.)

THE EARL MARSHAL AND THE "MISSING WORD."

AN artist, having an order to paint a portrait of the King in his coronation robes had occasion to write to the DUKE OF NORFOLK to ascertain with exactitude the details of His Majesty's dress. Pressed for time, she hurriedly commenced her letter to His Grace, asking Him if he would kindly inform her exactly what the coronation robes would be, and what kind of—(here for the moment the word slipped from her mind, but anxious to catch the post, and knowing the word would recur to her before she finished, she left an ample blank and continued) he would wear underneath—whether they would be like HENRY VIII's at Madame TUSSAUD'S or like King GEORGE IV's at his coronation and so forth. It was not until she had slipped the letter into the post box that she again thought of the blank! The Duke, happier in memory than the artist, replied that the *garments* beneath the robes were not yet decided upon!—*New York Commercial*.

How to Make a Cutaway Frock.

BY AITCHEM N. RITH.

(Continued.)

MR. THIMBLE chalk marks a short cross line at a point $1\frac{1}{4}$ inch above the front notch as at 7, Diagram 77, and then places the top of the hind seam of the sleeve at the back pitch notch as at 5, Diagram 78. With basting stitches about $\frac{1}{2}$ inch in length, at



DIAGRAM 77.

a distance of $\frac{3}{8}$ inch from the scye, he bastes the sleeve in without fullness forward toward point 6 on Diagram 79, which is $3\frac{1}{2}$ inches down from the shoulder seam.

When Mr. THIMBLE has done this, he fastens his needle into the seam and measures off the sleeve to the front scye notch, finding for this coat $2\frac{1}{2}$ inches of sleeve fullness, which is right for a soft, medium weight material. This fullness he equally distributes between the points just named. (1)

Returning to the back notch he now bastes the sleeve into the scye placing into the underpart from point 5 down to point 8, Diagram 78, the same amount of fullness as that which he worked into the back and sidebody between those points (in this case $\frac{1}{2}$ inch). He continues the basting around the bottom of the scye and if there is any trifling fullness places it directly under the arm pit. (2)

The back fullness in the sleeve causes it to hang over the back as prettily as it hangs over the front and gives the full, rounded appearance shown on Diagram 80. This supplies sufficient back hinge or length for free movement, but distributes it so that it does not show in wrinkles or as an obtrusive surplus.

MR. THIMBLE next hangs the sleeve over the back of his hand, holds it away from him to enable it to fall

(1) For light weight and soft materials from $2\frac{1}{2}$ to $2\frac{3}{4}$ inches of fullness can be worked in between these points. For heavy weight soft materials or for thin hard worsted goods from $1\frac{3}{4}$ to 2 inches of fullness can be used between the same points.

(2) This should not be necessary when proper care is given to examine the material when cutting the pattern.

free, and notes how it hangs or balances. If in his judgment it swings too far forward or too far backward, he swings it one way or the other as the case may be, by ripping it out and putting it in again until he is fully satisfied that it swings just right. Then he goes over the seam again with stitches $\frac{1}{8}$ inch in length, placing them exactly $\frac{1}{4}$ inch in from the edge and holding the fullness where he has already placed it, after which he withdraws the first line of basting that held the sleeve in.

He now turns the scye so that the face or the top of the seam is up, and places a line of basting $\frac{3}{4}$ inch in length of stitch from the right side, close up to the scye. While doing this he keeps the canvas and wadding smooth and in place with his left hand. The basting stitches just spoken of are represented on Diagrams 79 and 80 above the scye.

Taking up the stand sleeve board, Mr. THIMBLE places the small soft lapboard on top of it and obtains a medium hot iron. He then places the seam flat out on the end of the board, moving the canvas up out of the way, and with the fingers of the left hand distributes the fullness, after which he presses it away, wetting the sections to be pressed with the sponge. This gives the sleeve a pleasing rounded effect. He then turns the coat, right side of the material up, and first taking the left side, places the head of the sleeve

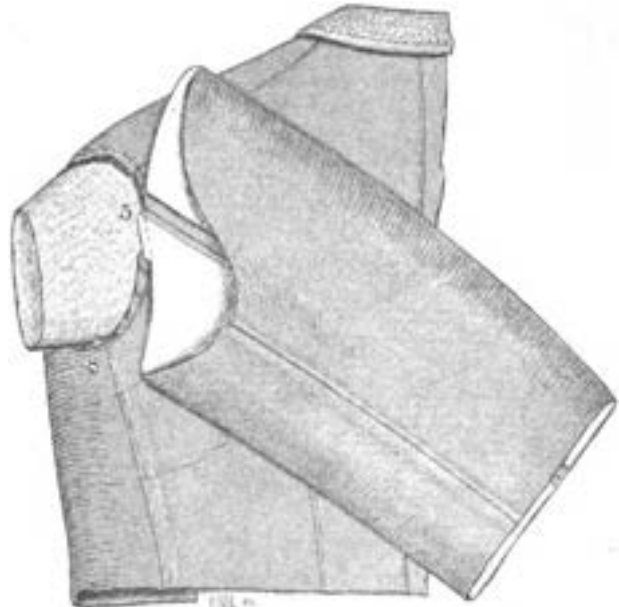


DIAGRAM 78.

over the end of the same soft lapboard, and places the damp sponge cloth over the face of the material; then he presses the sleeve head over the rounded part and from the front to the back notch, again smoothing down some of the fullness so that it will not appear abrupt. Now he changes the coat so that the shoulder seam lies over the board, and with the damp sponge cloth over the face, he sponges the shoulder seam flat, keeping the seam pressed forward onto the sleeve.

Spreading the coat out so that the back-center seam lies perfectly smooth and in the center of the soft

board, he places the sponge cloth over the seam and presses the seam back of the arm by laying the iron down flat on the seam repeatedly, raising it each time a part of the seam is pressed so that the iron reaches over, moving the sponge cloth up as he proceeds.

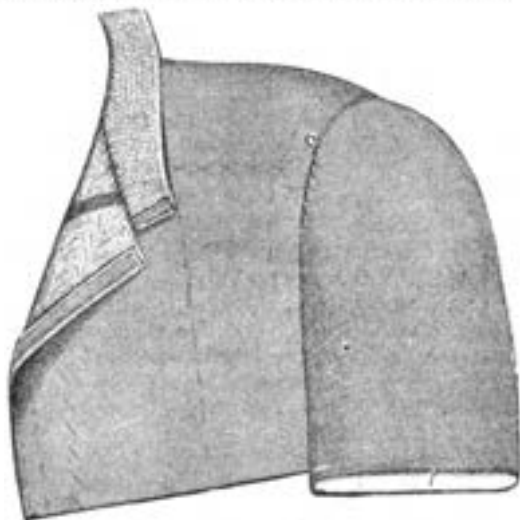


DIAGRAM 79.

Now he lays the coat out so that the underarm seam falls to the center of the press-board, and with the sponge cloth over the seam, presses the seam flat. *The other sleeve and side is now treated in the same way.*

Mr. THIMBLE now places the left forepart edge on the center of the board, the wrong side of the coat up,



DIAGRAM 80.

and presses the edge downward to the turn at the bottom. Then he turns the right forepart in like manner and presses that edge the same way, from the bottom up.

The bottom turned edge of the coat is not pressed.

Now he turns the coat around and arranges it so that the crease edge of the left collar lies on the end

of the soft board. Without a cloth between the collar and the face of the iron, he creases the collar down onto the lapel a short distance. *Then he does this with the opposite side.*

Mr. THIMBLE places the iron back on the stove, pushes the press stand under the board, brushes the coat with a whisk broom, knocking any loose threads from it, places it on a coat-hanger, changes his shop for his street trousers, fills his pipe for a short smoke, wraps up the coat smoothly, lengthwise, places it over his arm, covered with heavy manila paper, and takes it to the store to be tried on.

(To be continued.)

SOME REMARKS ON THE SOPORIFIC EFFECT OF A COAT.

NOT a few worthy people are troubled with insomnia, and many are the schemes they employ to rid themselves of this exhausting ailment. An Elmira, N. Y., man has found a remedy for this trouble that at least has the merit of novelty even if it is not applicable in all cases.

The story runs that the Elmiran, who was formerly a policeman, had for a long time wooed slumber with indifferent results and was fast approaching a state of collapse, when he happened to think of a psychophysiological plan that he thought might afford him relief. Remembering that he found great difficulty in keeping awake at night while doing night duty on the force, he endeavored to cajole his subjectivity into the illusion that he was still a policeman. In order to do this most effectively, he went to his wardrobe one evening, and bringing forth his old policeman's coat, donned it over his pajamas and laid him down to rest—in the meantime training his thoughts on the days and the nights when he served his country as one of Elmira's finest. The chronicler tells us that the plan was a brilliant success, and that it has proved so efficacious in dispelling the insomnia of this particular sufferer, that all the insomnia patients of Elmira and neighboring places regularly retire every evening clad in a policeman's coat.

When the mantle of ELIJAH fell on ELISHA, it brought to the latter a power that was new to him. A man's clothes take on some of the character of the wearer, and without a doubt that character is in some degree transmitted to a second wearer. Certain ideas are associated with each garment that we wear. Cast a garment aside for a long period, don it again, at the same time concentrating the mind on it, and ten to one there will come to mind a recollection of the incidents associated with the former wearing of the garment. These facts and numerous others suggested by them indicate great possibilities for the enterprising merchant tailor who shall first penetrate the profoundest recesses of psychology and apply its secrets to the art of the sartorialist.

The world yearns for a "Psychological Sartorial Artist" who shall first prove that he is such and then have the fact printed in large type on his business cards. But we will say no more just now, or we shall run the risk of being understood—a fate that seldom threatens the prudent penner of pertinent psychological ponderosities.

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)



AFTER the try-on, (1) Mr. THIMBLE wraps the coat in his manilla paper, and returns to his shop with it, where he at once dons his working clothes and resumes his seat on his bench. The first thing he does is to open the job and examine it carefully to make a mental note of all the alterations required as indicated by the chalk markings and pinned up parts.

Having done this he removes the pins which hold the collar on and lays the collar aside. Then with his pen-knife blade he lifts the outside line of basting that was placed down the back center (see G to F, Diagram 65 in August, 1902, number), rips the basting of the center seam E to D (Diagram 64) and rips away the stitches across the tack (H to I, Diagram 65).

The two sides of the coat are now separated.



DIAGRAM 81.

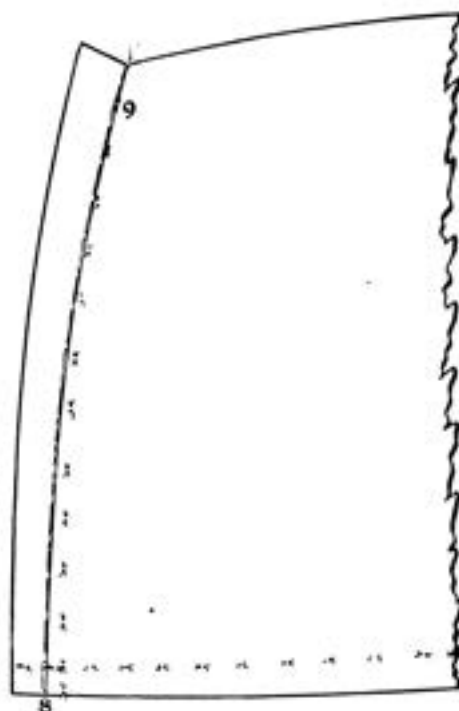


DIAGRAM 82.

Mr. THIMBLE next lifts the bastings, occasionally cutting them with his knife, that hold the turned edges and bottom, and then rips out the sleeves after

(1) For information about trying-on the reader is referred to an illustrated article on that subject, which appeared in this paper in the February and March numbers for the current year. It fits this case exactly.

having marked the front and the back notches with chalk. Then he removes the several lines of basting stitches that hold the canvas to the forepart, that hold the wing of wadding across the blades, under the arm and across the shoulders and that hold the skirts at the waist and side plaits, and also removes the bast-

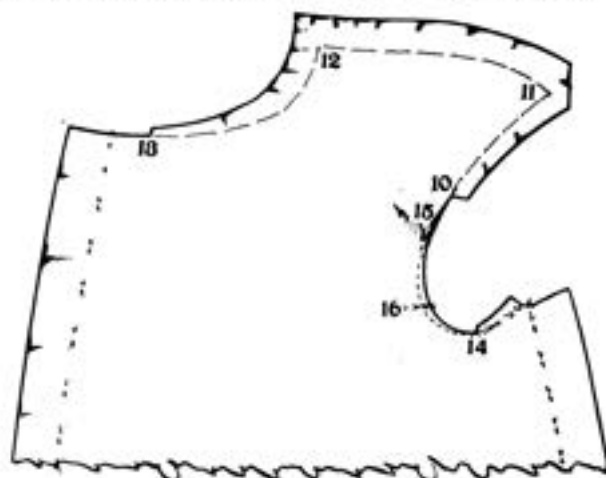


DIAGRAM 83.

ings from the sidebodies and blade seams and, in short, separates all the parts of the coat and removes the canvases and lays them aside.

As the coat he is making needs a little more spring in the skirt, the amount of which was chalk-marked on the back skirt by the cutter at the try-on, Mr. THIMBLE chalk marks the turn-in on the face of the material from nothing at the waist seam to the amount required at the bottom. (2)

The amount of additional spring required is indicated by the white mark on Diagram 81, and this amount as transferred to the skirt is shown on Diagram 82 by the line from 8 to 9.

Mr. THIMBLE spreads out a forepart and places a single running-thread of about $\frac{1}{2}$ inch stitches in the chalk-marked lines made by the cutter at the try-on as from 10 to 11, 11 to 12 and 12 to 13, Diagram 83; and seeing that the cutter has marked the scye for enlargement, or cleaning, as from 14 to 15 on the diagram just named, Mr. THIMBLE follows the line with a running thread of short stitches as represented. He now removes from the gorge, shoulder seam and scye the cut or original thread marks and re-thread marks the front sleeve pitch at 16.

Then he single-thread marks the skirt at the plait as chalked.

All this is done while sitting on the bench and to both sides.

With a single thread he now re-marks the changes in the buttonhole locations.

(2) The wise cutter will make the turn-in, or plait, wider at the bottom than at the top.

Next the new run-of-front is considered. Mr. THIMBLE, standing in front of the board, spreads out the forepart and locks the front skirt to it at the waist for some distance back from the edge in the position



DIAGRAM 84.

and range in which it was first basted, and then on the right side of the material rechalks the run-of-front from top to bottom over the line made by the cutter at the try-on as shown by the running-thread mark

on Diagram 84, and then draws the cut thread marks from every place he has re-thread marked.

Mr. THIMBLE, of course, does this to both sides singly.

All the parts are now separated and as they were originally cut.

Placing one of the skirts on the left side of the cheese block, the wrong side of the material up, Mr. THIMBLE presses out the skirt smoothly, placing a dampened sponge-cloth between the face of the iron and the material.

He lays this skirt aside and does the same thing to the other skirt.

Next he takes up the foreparts and by the same process presses out the front edges and the V, which were creased by being turned in, smooths out the gorge, the shoulder, the crease-line of the roll and the remainder of the forepart, keeping the length pressed into the shoulder while smoothing it out, as indicated by 17, Diagram 86. In passing the iron over the scye, as from 18 on to 17 of this diagram, he holds the scye short with the iron.

Next he takes up the sidebodies, and in smoothing them out holds the shaping pressed into the center by keeping each of the edges lengthened, as was explained for Diagrams 17 and 18, January, 1902.

Mr. THIMBLE now removes all loose threads from the seam edges, etc., and presses out the turned seams of the back and back skirts in the same way as the other parts. In each of the cases spoken of he is careful not to stretch any of the seams except the gorge at the neck point, the scye at the frontal bone and the lower edges of the sidebodies.

Placing all the parts one on top of the other, he lays them aside for the time being.

He now takes up one canvas and presses out the front turn and crease in the roll, and smooths it entirely over the felt and wing, keeping the length pressed into the front at the shoulder bone and at the gorge. In doing this he occasionally dampens the canvas with the sponge.

This done to both canvases, he lays them smoothly aside with the cloth sections and places his iron back on the stove.

Now, standing in front of the board, he chalk-marks a line down the front edge of each forepart, exactly $\frac{1}{4}$ inch in front of the thread-marked and chalked line, as illustrated on Diagram 85, from 19 to the bottom. This, of course, allows for the turning in of the edge. Then he cuts away the edge on the line just made, as illustrated at and near 19, the foreparts being on top of each other with their wrong sides together. He next pares away each scye, as the cutter marked it at the try-on and as marked by himself, with a small thread (14 to 15, Diagram 83).

Next, separating the foreparts, he rechalks the reduction at the top of the underarm seam, as at 22, and that at the waist seam from 24 to 25, Diagram 85. Then, placing the chalked-marked forepart on top of the other evenly, he pats the upper one with the palm of his hand so as to impress on the unmarked side all the chalk marks, which he next proceeds to strengthen with sharp chalk. Then he resumes his seat on the bench and withdraws the single thread mark that passed down the front edge.

Threading his needle he now places in a single thread mark from 22 down and from 24 to 25, following the chalked lines shown on Diagram 85. He now lays the foreparts aside smoothly.



DIAGRAM 85.

Standing in front of the board he chalk-marks the blade outlet (1) of one sidebody on the face of the material, places the other sidebody evenly underneath and cuts them both off, as they were simply emergency outlets. Not having been used at the try-on, Mr. THIMBLE was instructed by the cutter to remove

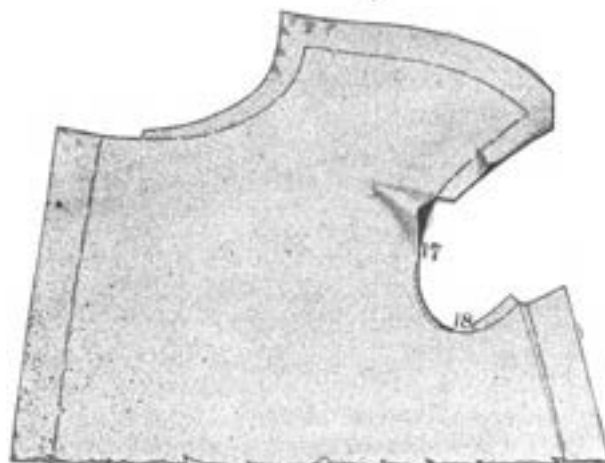


DIAGRAM 86.

them. The sidebodies are now laid aside with the foreparts.

Next he takes the skirt that has been previously spoken of, places the opposite skirt evenly on top.

(1) See Diagram 17, January, 1902.

pats the chalk-mark upon it in the manner previously explained, and re-chalks the lines on both, so that the impression will be very clear.

Then he sits on the board and single thread-marks the skirt, as was done with the other parts. The thread-markings are illustrated on Diagram 82. The skirts are now laid aside smoothly with all the other parts.

(To be continued.)

BUSINESS OPPORTUNITIES.

FOR SALE—A live, well-paying merchant tailoring business employing from three to four hands in a steady, prosperous Iowa town of 6,000 population. Stock and fixtures will inventory in the neighborhood of \$2,000. The class of trade is a good reliable one, exceedingly little credit business is done and fair country prices prevail. Am making more money than many tailors do out of a business much more pretentious, but I am desirous of selling for good and sufficient reasons which will be made known to interested inquirers.

Address "IOWA," care of this office.

FOR SALE.—A well-established merchant tailoring and men's furnishing goods business in an Iowa town, population 2,000, established ten years, fine trade, four men at work all the time, suits \$25 and up, no piece goods in stock. Entire stock of furnishing goods bought six months ago. For sale by January 1. Good reason for selling.

Address "GOOD CHANCE," care of this office.

FOR SALE.—A well-known tailoring establishment doing a \$30,000 yearly business. Rent reasonable and location unexcelled; impaired health only reason for selling. This is a splendid opportunity for a good business man to step right into a large, profitable and well-established business.

Address "W. A.," care of J. R. KEIM & Co.,
707 Woman's Temple, Chicago, Ill.

WANTED.—A woolen salesman for New York City having good connection with the high-class tailoring trade. Good salary will be paid, and arrangements may be made immediately or dating from the first of the new year. Communications confidential.

Address "HIGH CLASS TRADE," care of this office.

WANTED.—Salesmen representing a woolen concern to carry an A1 line of mohair serge linings and Italians on a commission basis. To competent men an excellent opportunity is offered.

Address, stating territory covered, "SIDE LINE," care of this office.

HIS FIRST FLIGHT.

Editor TAILOR AND CUTTER:

I SEND you a composition that was published about eighteen years ago. I think it will be interesting to some of the younger members of the craft as a backshop yarn. I know of a number of people who would like to see it republished again. Should you do so, kindly include the explanatory note.

C. E. FAIRCHILD.

To my Irish friends, past masters at the art of word coining, and possessed, as they are, with a natural instinct for ready wit and repartee, I am indebted for this, my first poetic haunch.

WOES OF APPRENTICESHIP.

At sixteen years of age my parents brought me
To learn the trade of good old Deacon S—,
To keep the "strait and narrow path" he taught me,
And also how to tailor, more or less.

When I had mastered mist'ries of the backstop,
A sudden "bright" to Deacon S. occurs,
He sends me up to finish in the backshop
My education with his tailor jours.

They used an iron which they'd nicknamed Rodney,
Heav'n only knows where tailors get their names,
They always found enough with which to "cod" me,
And muddle up my poor distracted brains.

To learn the trade I quickly "made the raffle,"
And used old "Rodney" pressing off the clothes;
Alas! he often "had me in the skiffle"
"Twixt burning them and tumbling on my toes.

One day I got a bushling job at pressing
A heavy overcoat of navy blue;
I pressed it well, but oh! 'twas most distressing,
Egad! I pressed the velvet collar, too.

Well, well! you never heard a greater "ruction";
The jours declared I'd nearly "killed it dead,"
And now, to save it from complete destruction,
I "best had rub it with a crust of bread."

I got a loaf, and while they held a parley
I rubbed the collar well, and watched what luck;
The more I worked the flatter grew the "charley."
The jours decided I should "damp it up."

When youth for error contemplates a chiding,
He seeks advice to help retrieve his loss,
To follow which I mutely was deciding,
To "thry agin" or "thry and moge the boss."

A tramping jour, with ragged cap and jacket,
Lay in the corner dozing off a spree;
He wakened up, and when he "learned the racket,"
With winks and nods, gave this advice to me:

"Don't moind thim, lad, thim jhours be's ounly coddin',
Ye'll niver rise the chairley be ha dhamp,
So 'naith yer airm thot loife o' brid be prodin',
Bedad! an' flew the coop wid me on thramp!"

San Francisco, Cal.

THE MEASURING DEVICE of the AMERICAN IMPLEMENT CO., of this city, which is advertised elsewhere in this number, is well spoken of by many who have given it a trial. It is said to do its work accurately and to be easily handled.

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)



R. THIMBLE now takes up and smoothly lays out one of the foreparts with the wrong side of the material up, and on it lays the facings. He adjusts this to the outer edge of the forepart and chalk-marks and cuts the run of its inner edge as he desires it to be. In this case he hollows the inner edge considerably as shown by the shaded section of Diagram 87. (1) He now lays the

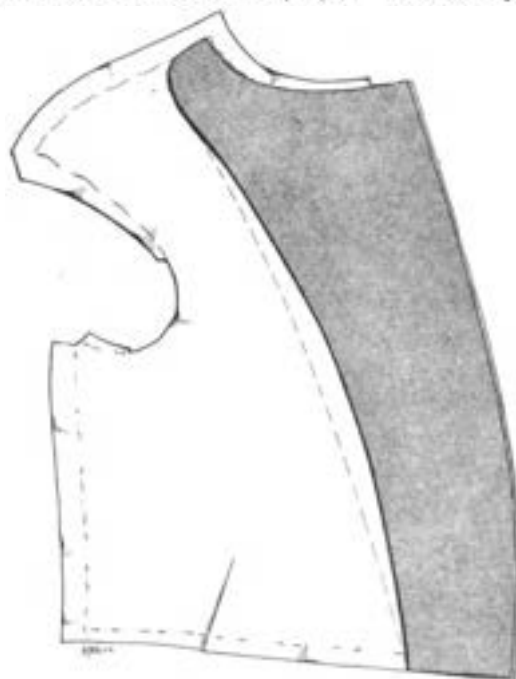


DIAGRAM 87.

forepart and facing aside smoothly, placing the used forepart back on to the one unused.

Next he gives attention to the facing of the skirt (the left-on-part along the front edge and the bottom). This he cuts to the shape desired, as represented on Diagram 88 beyond the front and bottom threadmarks, making the width about 2 inches from A to B and about $1\frac{1}{4}$ inch at E and F.

Mr. THIMBLE is now ready for the linings, which were carefully stored away in his drawer with the remainder of the trimmings and findings. Standing in front of the board he spreads them out smoothly, the

(1) Many cutters cut the facings straight down as indicated by the broken line on this diagram. When this is done the facing is liable to hold the forepart short from the shoulder to the waist line, because the goods of both being nearly on the straight the elasticity is lost. When the facing is hollowed or curved as represented considerable length and bias are gained, greatly to the advantage of the finished garment.

face of the silk on the inside, and then takes up the different cloth parts in rotation. (The foreparts with the facings resting on them) and adjusts all the parts to their places on the lining as indicated by the trimmer. (1)

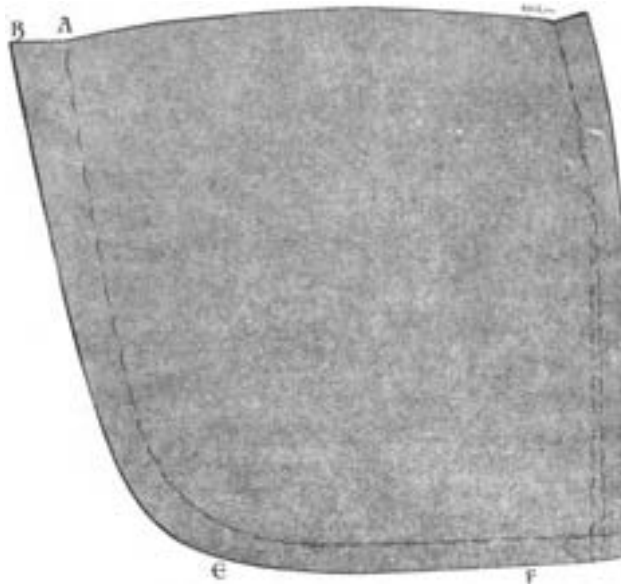


DIAGRAM 88.

In making the forepart linings Mr. THIMBLE chalk marks well outside of the shoulder, scye, underarm and bottom edges of the forepart and well in front of the inside edge of the facing, as indicated by the lines around Diagram 89, the white part of which represents the forepart and facing, being extra liberal in the allowance he marks along the scye outlet, above the shoulder seam and in front of the facing toward the gorge; his reason for doing which will appear further on.

He marks the sidebody linings with liberal additions and slightly on the bias, as shown by Diagram 90.

In marking the back linings he allows about $1\frac{1}{2}$ inch from the selvedge at the top and tack, $\frac{3}{4}$ inch below the tack and $\frac{1}{2}$ inch along the top and the shoulder, back-scye and side seams as represented on Diagram 91.

To the skirt linings he gives ample excess of both length and width as shown on Diagram 92.

The linings for the back skirt, shown on Diagram 93, are also marked wider and longer than the back-skirt proper.

Mr. THIMBLE now carefully cuts the selvedges from

(1) A trimmer who knows his business will cut the linings so that the grain will run the same way in all the parts. If the grain of some parts runs one way and that of other parts another way, the lining, especially if silk, will show different shades, making the coat look as though different kinds or shades of lining were used in it.

the silk and lays them aside for use as edge-stays. (2)

[Diagrams 89, 90, 91, 92 and 93 are represented as lying on the lining as this came with the job, the lining being represented by the shaded part. It will be observed that between the parts outlined there are ample spaces for pocket facings and welts, facing binding, the neck pad, etc.]

Mr. THIMBLE now cuts out the linings as marked, and lays them aside smoothly, except the forepart lining, which he now finishes cutting as follows:

DIAGRAM 94.—Here the dotted lines along the bottom, the underarm seam, the scye, the shoulder seam, and the gorge represent the edges of the cloth. The broken lines next to the dotted lines represent the sewing lines of the forepart. The dash-and-dot line from N toward Z, and the white space represent the facing. The shaded part represents the lining laid on the forepart and facing. The lining, it will be seen, overlaps the facing from N to O and an equal amount at P (about 1 inch); but from P it is cut forward at an angle to R. This forward spring, which is $2\frac{1}{2}$ inches from Q (Q is the same distance from Z that O is from N) is given to the lining to provide ease at K. This is provided as follows: When the lining is basted in, the edge from P to R follows the natural line of the lining from P to Q, thus forcing U back and down, throwing the surplus to K, where it gives freedom to the scye. This treatment makes the insertion of the unsightly wedge usually employed by journeymen unnecessary.

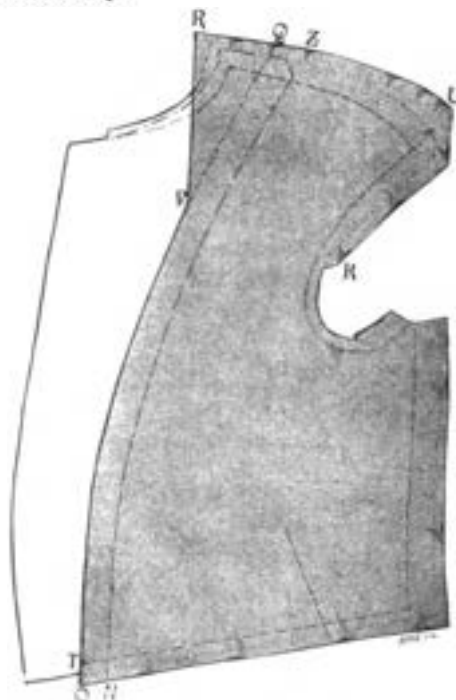
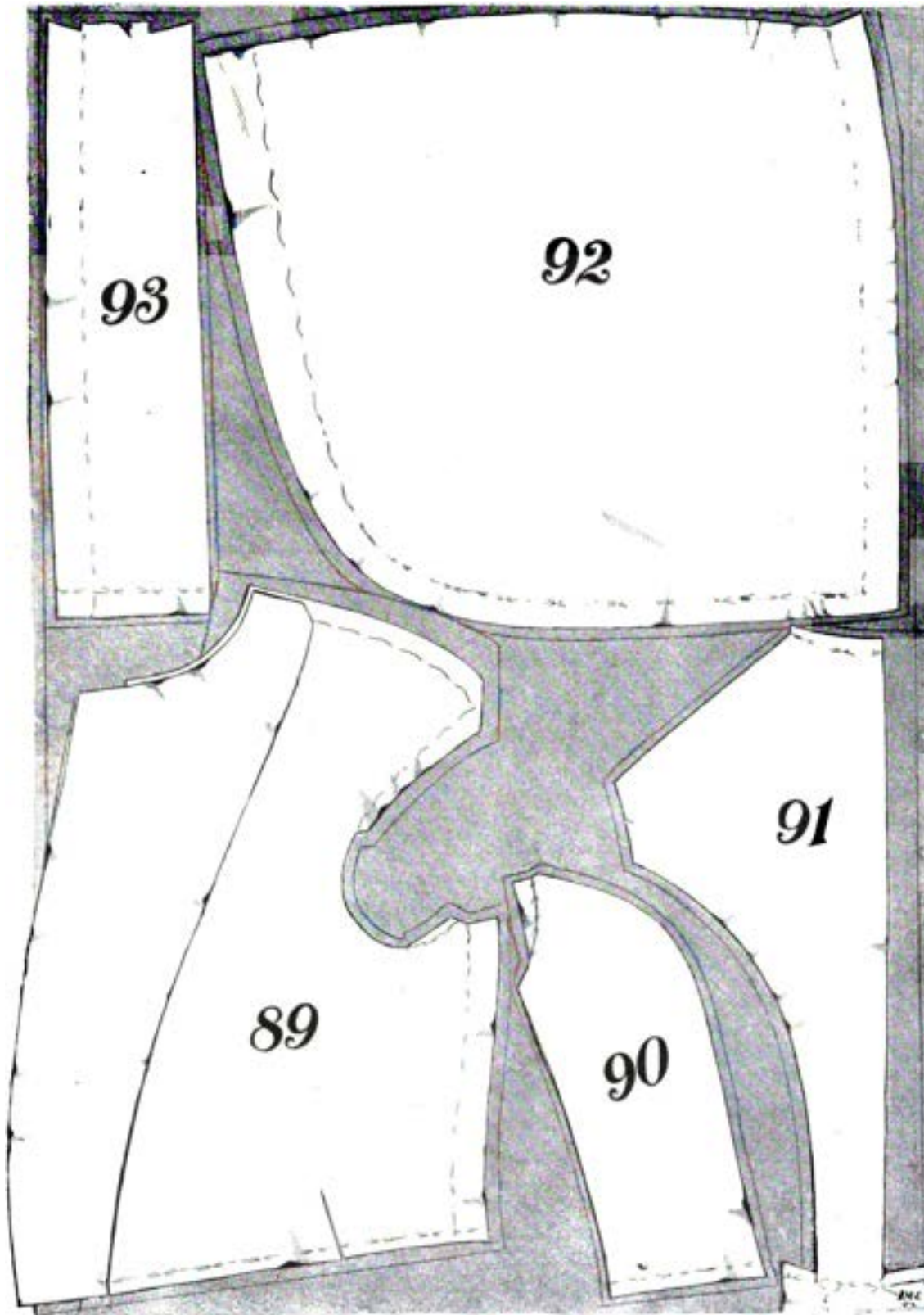


DIAGRAM 94.

Mr. THIMBLE now notches the lining and forepart at T and places it aside with the other linings.

(To be continued.)

(2) The selvedge should never be left on any lining. If it is not removed it is liable to interfere seriously with the free fall of the outside, as it is absolutely unelastic.



HOW TO MAKE A CUTAWAY FROCK.

BY MITCHEM N. RITE.

garment. It is said that an unsophisticated rural citizen, when ordering one of these garments, desired to have a "Wammus about" made, evidently mixing up the different names for this garment. See *Roundabout, mosey, jacket, etc.*

Welt.—A small band with a "tack" at each end at the opening of pockets, called a "pocket-welt." Also turning a seam to the one side and stitching a line parallel with it, so as to form a continuous ridge its entire length, is called a "welt."

Welled-seams.—When the seams are made welted. The outside seams of trousers are made welted, when welts are fashionable, which is at intervals of twelve or fifteen years. So also when it is fashionable to make coats with swelled edges, sometimes all the seams of such coats are welted, especially in overcoats. See *Welt*.

Weaving.—When garments are cut out of small patterns of cloth, and there are many pieces in the facings, or elsewhere, the process of sewing these pieces together was called "weaving."

Worked and Working.—Made or making. A process especially applied to buttonholes. A tailor seldom *makes* a buttonhole, he always *works* it. When it is finished it is *worked*, and when they are yet to be made he has them to *work*.

Wherewith.—Substance of any kind, or pecuniary means. A significant term for money, or the material means with which to effect or accomplish a thing.

Whip, or Whipping.—A loose, long, spiral stitch, enveloping the edges of seams, in non-adhesive material, to prevent them from "fraying" or raveling out. Sometimes seams were whipped together and sometimes separately. Where there is no other protection whipping is always necessary in worsted, linen or cotton goods. It is also called "serging" sometimes; but serging implies a shorter, closer stitch than whipping. Moreover, two edges of cloth are sometimes *serged* together and pressed, as a substitute for stoating, or fine drawing, in places that will admit of it.

Whipping-the-Cat.—A sort of tailoristic itineracy. See *cat whipping and cat whipper*.

Whitney.—A shaggy kind of heavy cloth for overcoating.

Wheel-piece.—The same as "viel-piece," which see. It is difficult to determine which is the proper spelling and pronunciation of this term without knowing the root from whence it is derived. Many years ago, and even at a later period, the skirts of a frock, or surtout coat, formed just a half-circle or half-wheel. The skirts of two coats, with the waist seams laid together and the lower margins in opposite directions, would form an entire circle, or wheel, or nearly so. When the cloth was not wide enough or the skirts very long, it required a piece, larger or smaller, to complete this circle, or wheel, and hence *may* have originated the term *wheel-piece*.

Writ-of-Alpha-fulgo.—Sometimes also called a *Writ of raram-learnum*. A pseudo-technical term. A facetious legal process, which "takes a man as well where he is not as where he is." Only excelled in efficiency, perhaps, by the gun that would "hit a bird as well where it wasn't as where it was." Nay, more, it would *kill* the bird, if you only discharged the load "at any place where the bird had been sitting a day or a week before." Of course, it is understood that this paragraph is to be considered as a most magnificent hyperbolism.

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)



HE linings cut out, Mr. THIMBLE lays the pieces left over aside for after consideration. He now takes up the stay linen and cuts on the bias a piece about $2\frac{3}{4}$ inches wide and about 11 inches long, which he then cuts in half lengthwise. Diagram 95 illustrates the piece of linen doubled over on the half which is to be cut over through on the fold.

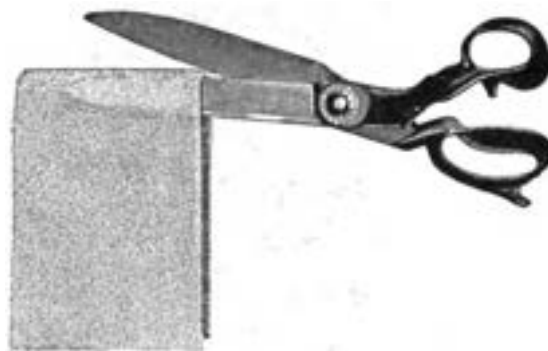


DIAGRAM 95.

MR. THIMBLE next takes up one of the backs and bastes the linen to the wrong side of it at the junction of the back and back skirt, allowing about $1\frac{1}{2}$ inch to pass up the back and about $1\frac{1}{4}$ inch below onto the back skirt. Then he bastes it down from the wrong side of the material with a fairly long stitch all around near the linen's outer edges, simply to hold it in place.

Diagram 96 illustrates a section of the back and back skirt with the right side of the material up, the linen reaching over its edges and the basting stitches showing through. He now places in a small $\frac{1}{8}$ -inch running stitch with a medium silk thread $\frac{1}{8}$ inch in from both the edges as from A to B and C to D, Diagram 97, and then cuts the linen to the shape of the back and back skirt as far as it reaches and as indicated. Then he notches the back center in from B as indicated say $\frac{3}{8}$ inch. This done, he lays the backs aside, and, first taking up one forepart, then the other, he bastes the forepart V's with a stitch $\frac{3}{8}$ inch in from the edge and about $\frac{1}{2}$ inch in length, as shown from E to F on Diagram 98, and then goes over the seam again at a distance of about $\frac{3}{4}$ inch in from the edges with another line of basting stitches $\frac{1}{4}$ inch in length. He now takes up one of the sidebodies and one of the foreparts (the right one first in this case), and placing the top

of the sidebody underarm seam even with the thread marks of the outlet, as shown on Diagram 99, and at the top of the forepart underarm seam, he places in basting stitches, fastening the parts together, $\frac{1}{2}$ inch back from the seaming edge and $\frac{3}{4}$ inch in length from top to bottom.

Beginning at the top of the seam again at a distance about $\frac{3}{8}$ of an inch in from the edge, he places in another line of basting, the stitches of which are about $\frac{1}{4}$ inch in length, as from G to H. This double row

Mr. THIMBLE goes to his sewing machine. Taking up one of the two parts just basted he first sews the V's at $\frac{1}{4}$ inch in from the edge, ending the stitching gradually about $\frac{3}{4}$ inch above the V. He then knots the upper ends close up to the cloth.

He now seams the sidebodies to the foreparts, the stitching being $\frac{1}{4}$ inch in from the edge of the sidebody, sewing both ends on the double for several inches down and up, passing the stitch over and exactly in the first stitching.

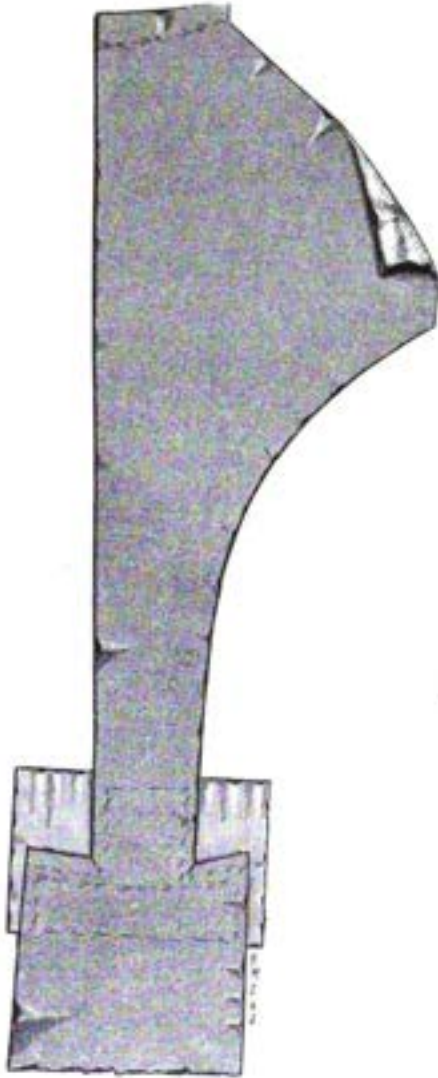


DIAGRAM 96.

of bastings keeps the seam steady and firm for the machine. The other forepart, sidebody and V are treated in the same way. When he takes up the opposite or left side to baste, he measures it to the parts just basted and notches the forepart and sidebody at the bottom to correspond with the already basted parts, making one tally with the other as to length; then with those parts he commences at the bottom and bastes up to the scye.

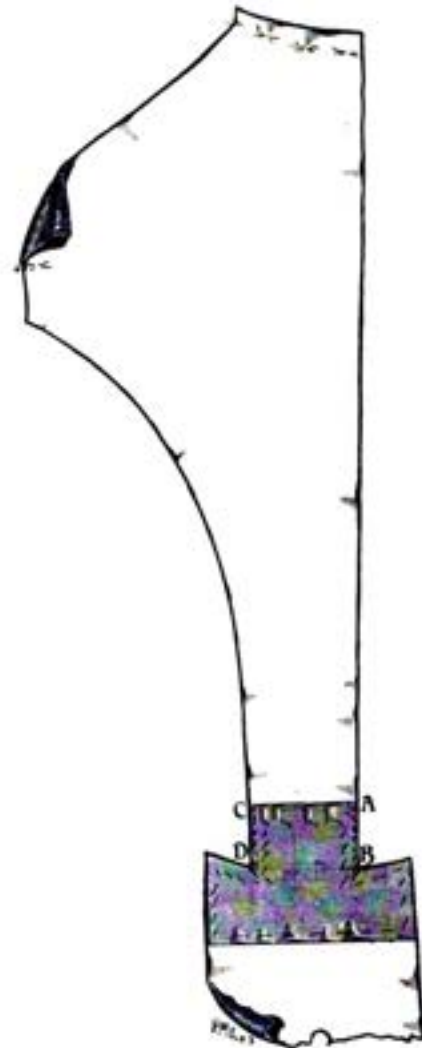


DIAGRAM 97.

Arising from the machine he withdraws the bastings from all the seams. He then takes an iron from the stove, tests its heat, takes up the cheese block, hard or unpadded side up, spreads out the V so that its wrong side faces up, partially opens the seam with the fingers of the left hand, wets it with the sponge, opens the beginning of the seam and passes the iron between the seams edges and presses it open. After having done

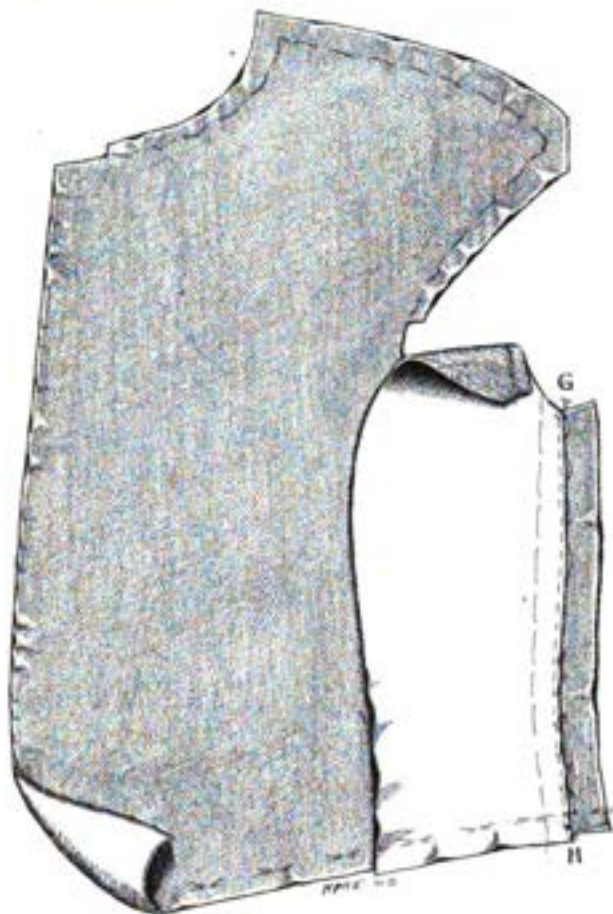


DIAGRAM 99.

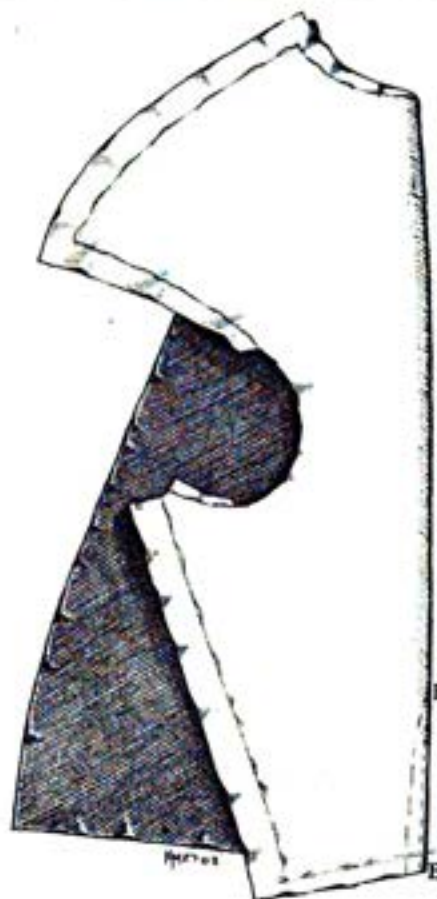


DIAGRAM 98.

HOW TO MAKE A CUTAWAY COAT.

BY AITCHEM N. RITE.

this he presses the fullness that the top of V throws breastward. (1).

He next places the underarm seam of the forepart and sidebody over the cheese block, the hard or unpadded side up, and being careful of the heat of the iron stretches the outlet and seam edges as illustrated on Diagram 100. This is done to give ample spring over the hips. He then presses open the seam, keeping the spring or shaping in the sidebody.

Next he lays these parts aside and does likewise with the opposite parts.

This done he takes up one of the skirts, having turned over the cheese block so that the soft side is up, and spreads out the back skirt with the plait edges toward him with the wrong side of the material up; then he presses the rounding on the plait edge hipward.

(1) When the iron proves too hot in pressing seams, Mr. THIMBLE takes up his press linen, wets it and the seams with the sponge, lays the linen on the seam to be pressed and, passing the fingers of the left hand under the press cloth, partially opens the beginning of the seam and thus the iron is pushed on and up. In pressing seams, whether they have outlets or not, too great care cannot be exercised in testing the exact heat of the iron.

(To be continued.)

CONDITIONAL CREDIT.

A MERCHANT tailor in a western town recently placed the following notice in his local paper. Evidently he had a large number of book accounts that had been outstanding for a considerable length of time, which he had found hard to collect :

"Every man in this town and vicinity please take notice.

"There are a number of men in this and the surrounding villages who are indebted to me for clothes. They are hereby requested to call and settle up.

"There are a number of persons who perhaps don't know that they are indebted to me. They will please call and find out.

"There are also a number of men in this village that know they are indebted to me, and perhaps have forgotten my street and number. Now, if those who are so forgetful will please remain in one place long enough, rest assured I will catch 'em, even if they do belong to that class that find it cheaper to move than pay rent.

"All the men in this and other villages who enjoy wearing good clothes, have the ability to earn sufficient to pay for them, and enjoy the reputation of paying their bills and wish to become indebted to me can do so forthwith."

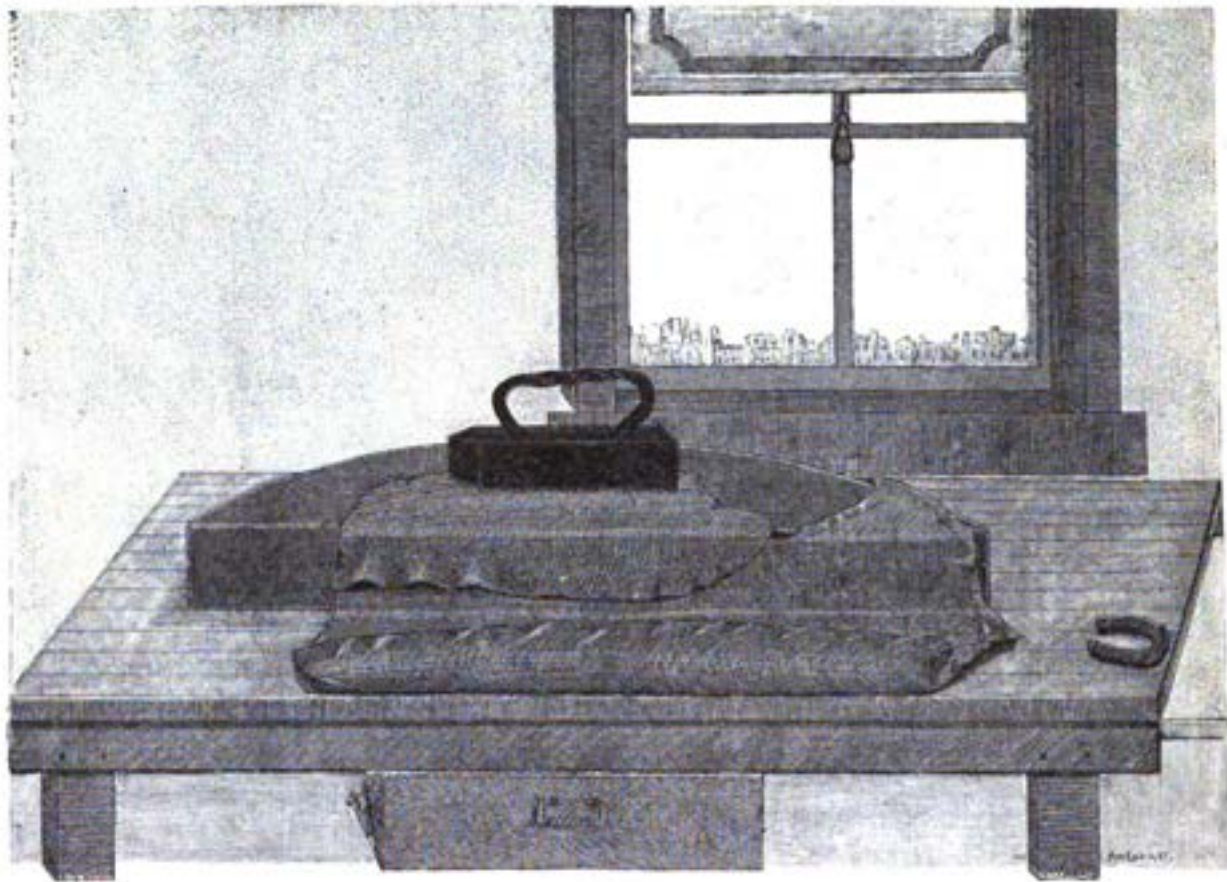


DIAGRAM 100.
HOW TO MAKE A CUTAWAY COAT.

BY AITCHEM N. RITE.

BUSINESS OPPORTUNITIES.

A SUBSCRIBER who wishes to have his file of THE AMERICAN TAILOR AND CUTTER bound into volumes finds himself without the following issues and will be pleased to hear from any one who can furnish them, and at what figure: December, 1898; February, 1899; March, 1899; May, 1899; June, 1899; September, 1899; December, 1899; January, 1900; February, 1900; April, 1900; May, 1900; June, 1900.

Address "LONDON," care of this office.

FOR SALE.—A flourishing merchant-tailoring business in a prosperous town of eight thousand inhabitants in the Middle West. Trade the best and highest class. Other and greater interests make it incumbent to sell. Full particulars may be had by addressing "PROSPEROUS," care of this office.

FOR SALE.—A well-known established tailoring establishment doing annually fifteen thousand dollars, mostly cash business. Must be sold within sixty days. Location best city in Iowa. For particulars address LOUIS MORRIS, 220 Adams St., Chicago, Ill.

WANTED.—A young man of experience, with capital, as assistant cutter to proprietor who has a very good paying business in best locality in Montreal, and is desirous of retiring in the course of two or three years. Therefore, a good opportunity is offered to a steady young man who wishes to succeed an old-established firm and is willing to work for moderate salary. Apply "A. S.," P. O. Box 2209, Montreal, P. Q.

FOR SALE.—An old and well-established fine trade, merchant tailoring and gents' furnishing goods business, in one of the largest cities in Alabama. The store and business are as fine as any in the State. This is a good opportunity to go into business. For price, reason for selling and other particulars, address "FINE OPPORTUNITY," care of this office.

WANTED.—A first-class men's cutter for Montreal, Canada. Address, giving age and experience, to "CUTTER," care M. FISHER, SONS & Co., 935 Broadway, N. Y. City.

WANTED.—A first-class cutter for fine New York trade. Good salary. Answer "TAILOR," care of this office.

How to Make a Cutaway Frock.

BY AITCHEM N. RITH.

(Continued.)

DIAGRAM 101 represents a part of the skirt. B B represents the original lines and C C represents the edge that the skirt has been pressed into. D represents the bulge or rounding of the pressed in skirt, which falls over the seat and gives length.

The opposite side is treated in like manner.

MR. THIMBLE now lays the skirts smoothly aside,

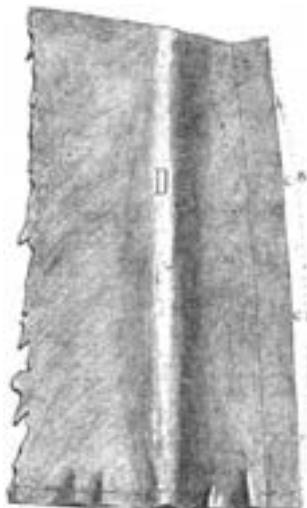


DIAGRAM 101.

one on top of the other, and then places the iron and cheese block back in their places.

One of the joined foreparts and sidebodies are then taken up. Still standing in front of the board, he smoothly lays these parts out as indicated by Diagram 102, the face or right side of the material being up. Sharpening his chalk, MR. THIMBLE re-marks deeply and sharply the range of the waist line at the join of the forepart and sidebody, which was disjointed by the stretching down of the sidebody (see diagrams 17 and 18, January, 1902). The thread marks, it will be noticed, are below the chalk range and are marked D D. Taking up the opposite joined parts MR. THIMBLE adjusts them evenly on top of the ones spread out, and just chalked. He now puts the chalk marking to the part just laid on top, removes the upper part, spreads it out smoothly and rechalk marks it. Then, wherever chalk marks are blurred, he goes over them again.

With the tape measure he ascertains the length of one underarm seam as from E down to B on Diagram 102, and then compares that length with the opposite

side, and if the lengths don't tally he makes them do so.

MR. THIMBLE now sits upon the bench in regular tailor fashion again, takes up one of the joined parts (usually the right first) with the wrong side of the

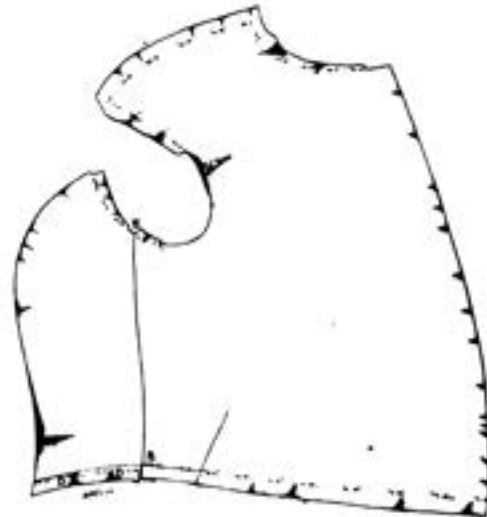


DIAGRAM 102.

skirt material up, and the right side of the material of the joined forepart and sidebody up. He places the seaming edge line of the skirt even with the fresh chalk mark of the forepart and sidebody. Commencing at the back part of the skirt at the plait notch, as at A on Diagram 103, he snips a seam's

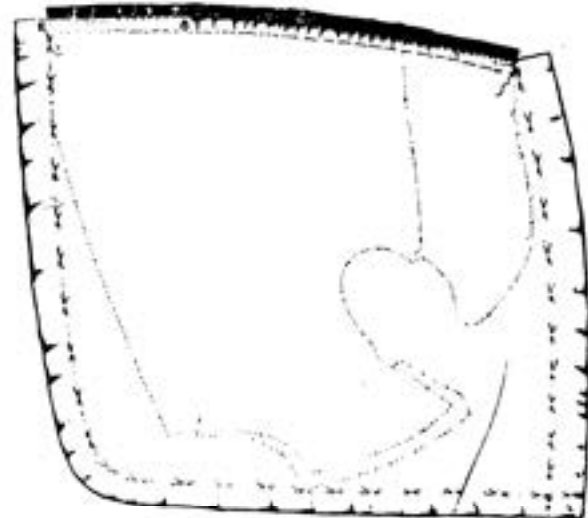


DIAGRAM 103.

width in on the skirt just above A (this is sometimes done by the cutter when cutting the skirt).

From A he places in a line of basting $\frac{3}{8}$ inch in length and $\frac{1}{2}$ inch down from the seaming edge, and for a few inches he bastes the skirt even with the sidebody. He now continues the basting along to B which is about $5\frac{1}{2}$ inches back from the front edge,

and by an equal distribution he works in from $1\frac{1}{4}$ to $1\frac{1}{2}$ inch of hip fullness, according to the character of the material and the prominence of the hips.

Now from E to B he bastes the skirt on. In this case "there being a trifle of stomach" Mr. THIMBLE bastes the skirt on about $\frac{3}{8}$ inch snug.

Mr. THIMBLE goes over the seam again with a short basting stitch from $\frac{1}{4}$ to $\frac{3}{8}$ inch in length and $\frac{1}{8}$ inch down from the top edge of the skirt. In doing this he keeps the fullness evenly basted avoiding plaits between the points just mentioned.

This done he lays the parts on his lap, takes up the opposite joined sidebody and forepart, and the skirt, and chalk marks the exact location of the fullness in the skirt just basted onto the one he is about to baste. With this side he is obliged, of course, to commence at the front and work back for the same distance. Now commencing at the back (the plait notch) he double bastes the parts as was explained for the right skirt.

Mr. THIMBLE fastens his basting needle into his needle cloth which he has fastened to his trousers, takes from it a seaming needle, threads it with a strong hand silk (letter B), and commences to back or seam stitch by hand the skirt onto the forepart $1\frac{1}{4}$ inch in from the front and at a distance about $\frac{1}{2}$ inch in from the back, doing it so that when the seam is sewn by the machine the edges will not be crowded forward or backward by the machine's feeder or foot.

Mr. THIMBLE does likewise with the opposite side.

(To be continued.)

ATTITUDE.

BY JAY ENTEA.

ATTITUDE, or the way a man stands, is one of the most important details for a trouser cutter to consider: The variance of the subject's position from the normal, his peculiarities, what is unusual about him and what is not.

A system can produce a paper pattern, but before it will produce a work of art, not only in the pattern but in the finished garment, a certain amount of brains must be used in conjunction with it.

Out of a thousand men, one may be a good figure, normal; the other nine hundred and ninety-nine will require a pattern other than any system can produce; for systems are purely mechanical.

That we may have a foundation upon which to base our calculations, I will presume that your system produces a good pattern for a normal figure; by this I

mean for a man who stands with his heels together and has straight legs.

A FLAT-SEATED FIGURE.

What are the conditions which generally accompany the flat-seated shape with which we have so often to contend? Flat buttocks, thin back thigh, prominent calf, advanced abdominal point, depressed navel, and in many thin bony men the genitals project.

These conditions are not the result of lack of flesh alone, but can be caused solely by the poise of the body on the pelvis; more often, however, both conditions exist, the result of which is, the distance from the small of the back to the heel is *decreased* and that from the heel to the navel is *increased*.

The hip joint being the axis from which this curved position originates, the changes must be made from that point: Moreover, the balance of the fronts and backs being in almost all cases separate and different, I will treat the fronts first.

Bear in mind that both conditions do not always exist in the same subject, and that it depends entirely upon the variation of each from the normal how much change should be made.

How much longer from heel to navel is your subject than normal? From a quarter to a half inch.

Move the center of your front at the bottom outward from a half to one inch, this will give the required length opposite the hip joint and over the genitals.

To prove this, take the forepart of a normal pattern, cut it across the seat line to the dress point, place a weight upon the body part, pivot at hip joint and open three-eighths inch at dress point. The center of bottom moves out an inch. Now, add for abdominal prominence, decrease for navel depression, and, if genitals be prominent, straighten dress line a trifle and round over the genitals just below the dress point, this to be pressed in and back by the trousers maker for ease.

In changing the backpart you have to deal with *shortness* instead of *length*. Therefore reverse the manipulation. Move the center of the back at bottom *inward* from one-half to one inch, this will give the required shortness at fork point and opposite the hip joint.

To prove this take a normal pattern, cut it across from hip joint to fork point, place a weight upon the body part, pivot at hip joint and lap over three-eighths inch at fork point. The bottom center moves inward three quarters of an inch. Now, decrease the seat angle (for lack of flesh over buttocks) by moving waist point inward one quarter of an inch, pivoting at "one sixth up," hollow outer thigh a trifle, round over calf for prominence, and if the measures make a V necessary it should be small, deep and straight.

How to Make a Cutaway Frock.

BY AITCHEM N. RITZ.

(Continued.)



HE skirt seam is now ready for the machine; but before seaming it Mr. THIMBLE takes up the soft-top press stand and with a fairly warm iron presses the hip fullness so that it will be in a flattened condition. Diagram 104 indicates the waist seam lying over the end of the press stand just before the fullness is pressed.

During this pressing process Mr. THIMBLE stretches the waist-seam outlet a fraction, so that sufficient length will be in it to pass over the hip. He then presses the fullness down over the hip into the skirt, after which he passes the iron over the remainder of the seam, smoothing it for the machine.

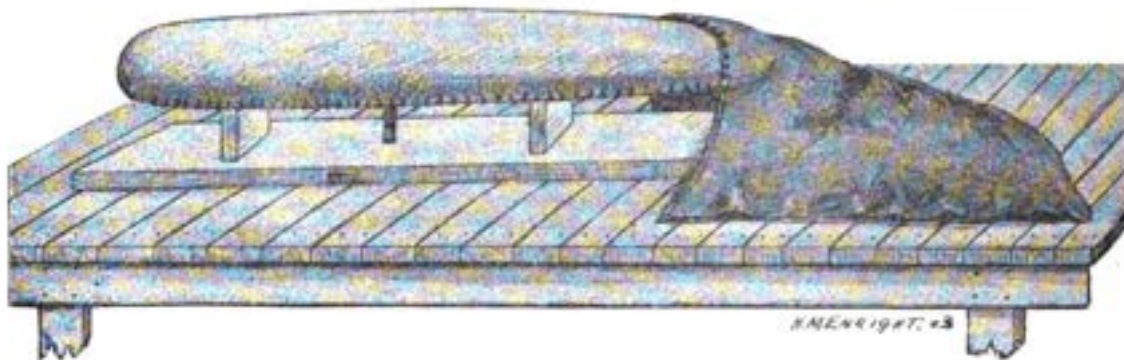


DIAGRAM 104.

Mr. Thimble does likewise with the opposite side.

He now places the iron back on the stove, takes both parts to the machine and with an "A" silk both on top and in the shuttle, seams the skirt to the forepart. In doing this he keeps the skirt section on top, under the machine's foot. Where he begins and where he ends (both front and back), for several inches in he double-stitches the seams.

Arising from the machine with both parts of the coat in hand, he partly sits on the edge of the board and withdraws the double row of bastings (explained by Diagram 103) from both parts.

He then snips the underarm seam and V, for $\frac{1}{4}$ inch in, as indicated on Diagram 105 by N and M, takes up a heated iron, spreads one of the seams out on the hard side of the cheese block, presses the seam open, using the wet sponge to moisten the seam* and presses the fullness coming from the waist seam down over the hip into the skirt as shown from A to B.

In pressing open that part of the waist seam that

* Care should be taken to test the heat of the iron thoroughly, for here is another outlet to be safeguarded.

fastens the sidebody to the skirt, Mr. THIMBLE is very careful to keep the shaping intact that is already pressed into the sidebody. The iron first passes over the seam as the arrows marked C fly, then over the remainder of the seam as those marked D fly, keeping the length at E and the shrinking and shortage at F. When the iron crosses the V seam he pushes the fullness up from G into the breast.

Mr. Thimble does likewise with the opposite side.

He now lays one of the parts smoothly aside.

With one part in hand (usually the right), he places the back to the sidebody at the top of the scye, and with the wrong side of the material up bastes the back to the sidebody with $\frac{1}{2}$ inch stitches placed $\frac{1}{2}$ inch from the edge, basting from G to H (top to bottom) as illustrated on Diagram 106.

In doing this Mr. THIMBLE keeps the back even with the sidebody seam all the way down. This done he goes over the seam again with a basting stitch $\frac{3}{4}$ inch long and $\frac{1}{8}$ inch from the edge, as from I to J.

This makes a double row of basting and doubly assures the seam from moving during the seaming process which this time is by hand.

He next cuts away the outlet even with the thread-marking on the back skirt, and slants the back skirt plait a trifle when cutting it as at A; then he snips the back in a fraction less than $\frac{1}{4}$ inch as at A.

In basting the opposite back and sidebody together he begins at the bottom instead of at the top (at H instead of at G), the back being uppermost. Before doing so, however, he measures the sidebodies and backs together and assures himself that they are of equal lengths.

This done he threads a needle with an "A" hand-silk and sews the seam $\frac{1}{4}$ inch from the edge, keeping the edge well turned over the fingers of the left hand, the thumb of the same hand being close up to the point at which the stitch is about to be taken.

In seaming Mr. THIMBLE takes a very short and complete backstitch and firmly pulls each stitch (†).

The seams finished and the ends well secured on

(†) The stitches contain sixteen to the inch, each stitch passing exactly into the hole the preceding one came out of.

both parts, Mr. THIMBLE rubs them up a bit between his fingers to soften the seam. *The seam is indicated from L down to B.*

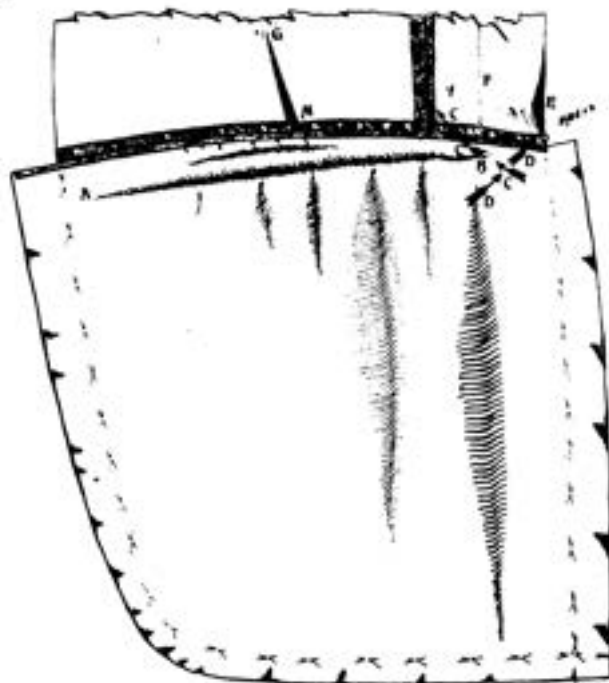


DIAGRAM 105.

After the completion of the work just explained, each part if turned right side up presents the appearance illustrated by Diagram 108, the back-skirt lying

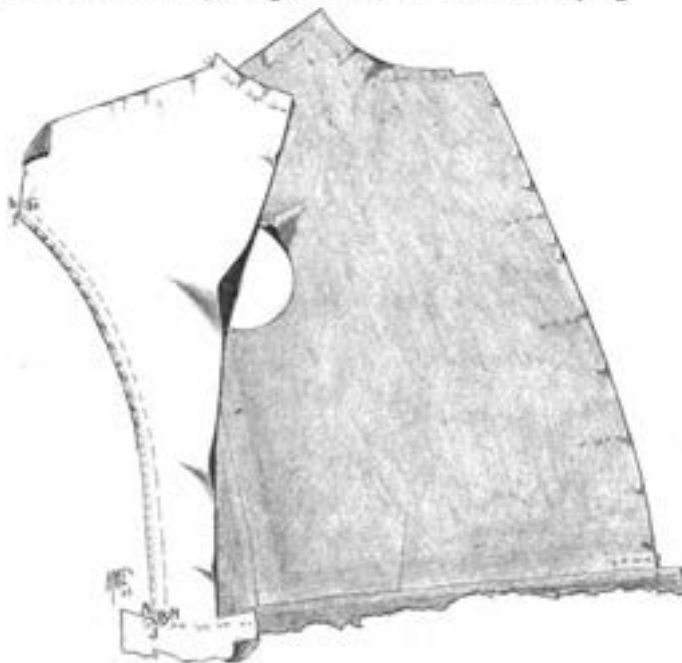


DIAGRAM 106.

on top of the skirt. Mr. THIMBLE now passes the side edge of the back-skirt under the edge of the skirt and proceeds as follows :

Mr. THIMBLE now turns in and bastes the skirt plait as from N to O, Diagram 107, to the thread marking as indicated with $\frac{3}{4}$ inch stitches placed $\frac{1}{2}$ inch from the turned edge.

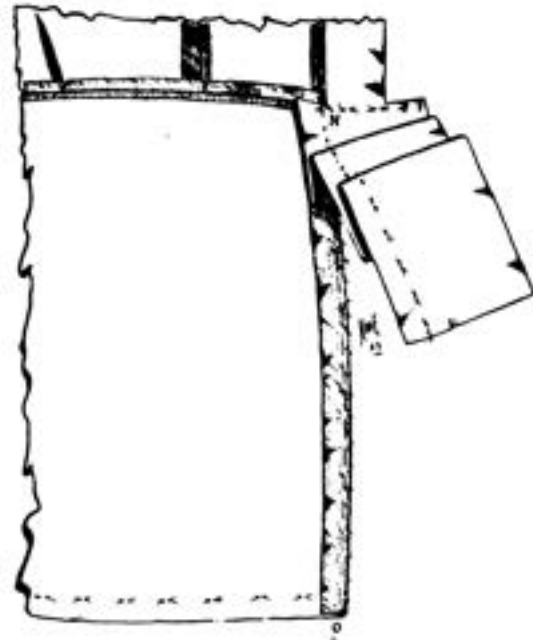


DIAGRAM 107.

Mr. Thimble does likewise with the opposite skirt, but from the opposite direction.

Taking up one of the joined parts again, usually



DIAGRAM 108.

the right first, with the right or face side of the material uppermost, he now bastes the skirt to the back skirt, beginning at the junction of the skirt, back-skirt

and sidebody, and working downward, placing the turned plait edge of the skirt to the thread marking of the back-skirt. He bastes the parts together fair with a basting stitch $\frac{3}{8}$ inch in length and $\frac{1}{4}$ inch from the turned-in or plait edge.

He now does likewise with the opposite skirt, after measuring the correct length by the skirt just basted.

Mr. THIMBLE next uncrosses his legs, stands up in front of his work bench, spreads out one of the parts with the right side of the material face up and places a heavy chalk mark as from A to B, Diagram 109, A being about 4 inches down from the front shoulder point and B about $5\frac{1}{2}$ inches down from C, C to D diagonally being some 3 inches. He now spreads the chalk marked part on the face (or material) side of the unmarked part, adjusts the corresponding edges evenly, pats along the chalk mark (A to B) to duplicate it on the other side, and then re-chalks both sides.

Laying both parts aside for the time being, Mr. THIMBLE spreads out one of the canvases, the left one in this case, with its front edge farthest from him, and the padded part either touching the face of the board or turned down. When the canvas is thus spread he takes up the correct part, the left, and spreads it out on top of the made canvas, adjusting the cloth parts so that an equal amount of canvas will overlap the edges as it was originally cut and intended (about $\frac{1}{4}$ inch) down the front and over the shoulder and scye.

While the canvas and forepart are arranged in this position he places a line of basting down the forepart as from A to E, keeping the cloth fair to the canvas, the basting stitches being about $1\frac{1}{2}$ inch in length, and A being about 4 inches down from the shoulder point. Taking up his shears, the parts flat on the bench, he pares the canvas away from the front edge to within $3\frac{1}{4}$ inches of the top end of the top service buttonhole thread-mark as at O to the bottom of the canvas, and from O up to the lapel and around the gorge to $\frac{3}{8}$ inch from the edge.

At a point about 5 inches down from the forepart line of shoulder and $1\frac{1}{2}$ inch from the gorge he begins a cross stitch line of basting which he carries towards the scye, giving it about the slant indicated from A to R, R being about 6 inches down from the shoulder line and about $2\frac{1}{2}$ inches from the arm scye in this case.

Turning the front edge of the part toward him he bastes as represented from G, which is about 2 inches from the scye, to H, which is about the same distance from the side seam, and then puts in another similar row of basting from I, which is about 2 inches below G, to J and from J up to H. This basting is to fasten the wing of wadding in place securely for the time being.

The other part is now treated as just explained.

Mr. THIMBLE now sits on the work bench, places a forepart over his knee lengthwise, and beginning 1 inch below A, puts in a line of $1\frac{1}{4}$ -inch basting stitches close to the chalk line from A to O. Then with stitches of the same length he bastes about 4 inches from the edge as from K to L. This done he begins at M, which is about 2 inches from the edge, and bastes down to the end of the canvas at N, which is about $2\frac{1}{2}$ inches below the waist line. Going back to A he next places a line of $\frac{3}{4}$ -inch basting directly on the chalked line of the lapel width, passing the stitches on and down the front edge $\frac{1}{2}$ inch in, down to the end of the canvas as from A to B and B down to

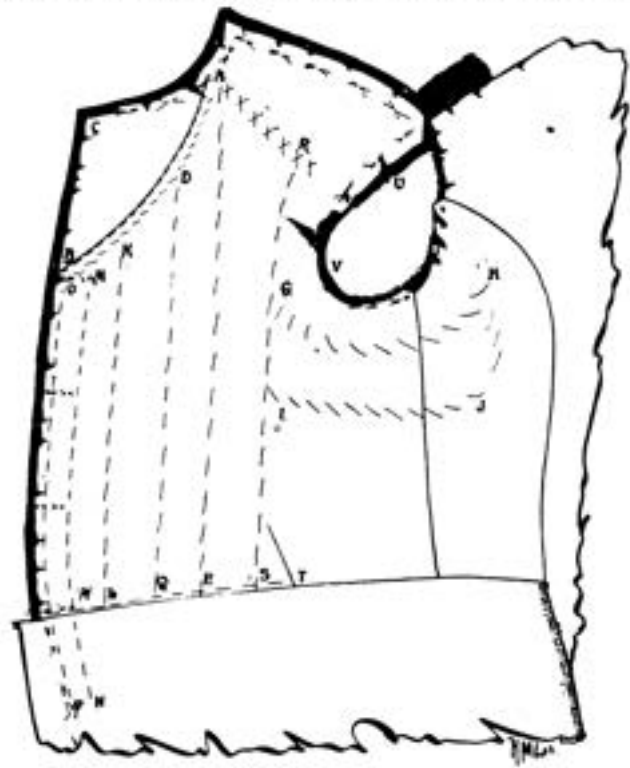


DIAGRAM 109.

P. Still keeping the forepart turned over the knee he places another line of basting, the stitches being $1\frac{1}{2}$ inch in length, at a distance of about 4 inches in from the front edge as from D to Q, and then another line with the same length stitch at about 8 inches in from the edge as from R to S. Keeping the forepart pressed down with the fingers so as to hold the cloth fair with the canvas, he now places in a line of basting $\frac{1}{2}$ inch in length of stitch, $\frac{1}{4}$ inch above the waist seam, catching and securing the canvas from the front edge to T.

Mr. THIMBLE now pares the canvas, padding and wadding away to $\frac{3}{8}$ inch from the scye as at V, but even with the outlet as at U.

He now treats the opposite side in like manner.

(To be continued.)

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)

STILL keeping the same parts in hand, from the right side of the material Mr. THIMBLE creases the cloth through on to the canvas, creasing it along the chalk mark made from A to B on Diagram 109, thus making the impression on the canvas shown from E to D on Diagram 110.

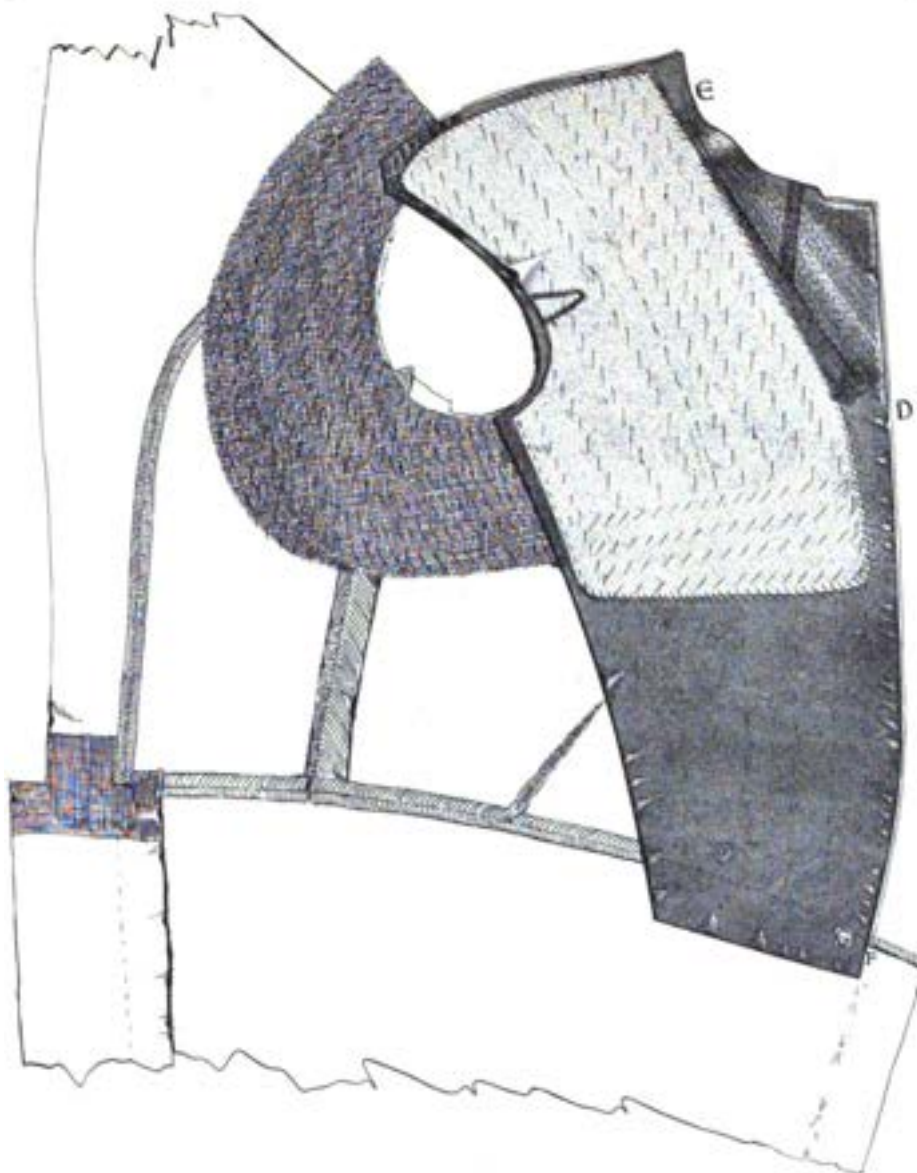


DIAGRAM 110.

He now turns the coat with the canvas side up and lays the lapel on his knee, and while in this position

begins the padding, placing the first line of stitches on the crease line of the canvas. In doing this, he keeps the roll well turned over the fingers and uses a fine (or "O") hand silk. About seventeen rows are placed on the lapel and each row extends to the padding within $\frac{3}{8}$ inch of the edge of the canvas, as shown on Diagram 110. The stitches placed in, Mr. THIMBLE pares away the canvas even with the front edge all the way from the top of gorge to the waist seam below F, and then even with the thread marking of the skirt facing. Then he pares away the canvas even with the gorge to the beginning of the front-shoulder outlet at E. This done Mr. THIMBLE places in a $\frac{1}{4}$ -inch running stitch

with "A" silk, directly over the waist seam, catching the canvas to the cloth, beginning $\frac{3}{4}$ inch from G, continuing across and then carrying the stitching up to the edge of the bottom outlet of the forepart.

Mr. THIMBLE *does likewise with the opposite side.*

The coat is now ready for the machine. Taking up both parts he goes to the machine and sews the skirt plait; that is he seams the back-skirt to the skirt. He turns the wrong side of the skirt material so that it is uppermost, and arranges the skirt outlet plait and the back-skirt plait so that they lie together with the right side of the materials facing each other as indicated by I and J, Diagram 111. I represents the rear of the cloth of the skirt plait and J just shows a small portion of the face of the material of the back skirt plait projecting beyond the skirt plait. With the skirt face up or so that the machine's foot comes in contact with it and the feeder of the machine comes in contact with the back-skirts, Mr. THIMBLE seams these outlet plaits together, as from K to L, beginning at the top in treating the left and at the bottom in treating the right side. He seams to within $\frac{3}{8}$ inch of the basting that holds these parts together or $\frac{1}{4}$ inch from the turned part marked M M.

Diagram 112 is given in outline to explain more clearly the parts just spoken of. N is the back part of the turn-in of the front skirt plait, and F is the crease edge of the returning portion of this turned part. P is the outer edge of the skirt plait. Q is the outer edge of the back skirt plait. Q to R is the entire back skirt, including plait. S is the basting spoken of in explaining the preceding diagram, and T is the machine stitching.*

Both parts sewn, Mr. THIMBLE now stands in front of his board, spreads out one of the foreparts on the

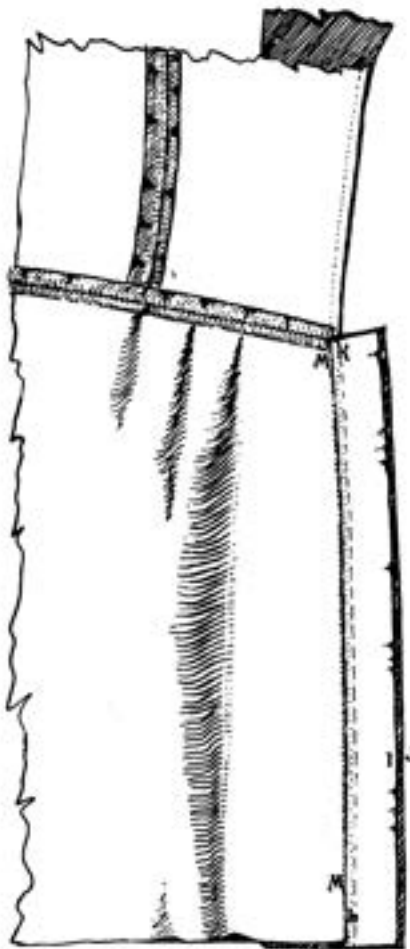


DIAGRAM 111.

soft side of the cheese block, with the canvas or wrong side of the garment up, takes an iron, carefully tests its heat and passes it over the canvas, padding and wadding and smoothes them out.

Now keeping the front edges about even he presses the roundness into the breast again, and at the same time keeps the edge short. He dampens the lapel and presses it, at the same time keeping the roll curled or turned over the edge of the soft cheese block; then he

*Sewing these plaits in this manner insures the plait edge from spreading open, and at the same time the plaits are sewn together at a distance of $\frac{1}{4}$ inch from the creased or turned edge F.

places the iron on the horse-shoe stand, takes the lapel in his fingers while it is yet damp and warm and turns it well over them until it forms a good curl, as illustrated by Diagram 113.

Now he turns the cheese block over so that the unpadded or hard side of it is face up, and spreads out the blade seam wrong side up, so that the greater part

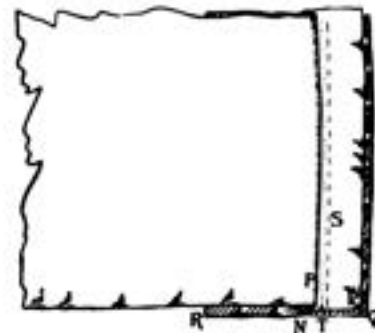


DIAGRAM 112.

of it lies on the block. He now passes the iron close up to the side seam, keeping the back center as straight as possible, and presses the rounding of the blade toward the sidebody, as indicated by V and V, Diagram 114. He now wets the seamed parts with a sponge and, holding the greater part of the iron's weight up, passes the iron lightly over the seam from the top of the seam at the scye downward for 6 or 7 inches, using the fingers of his left hand to open the seam as

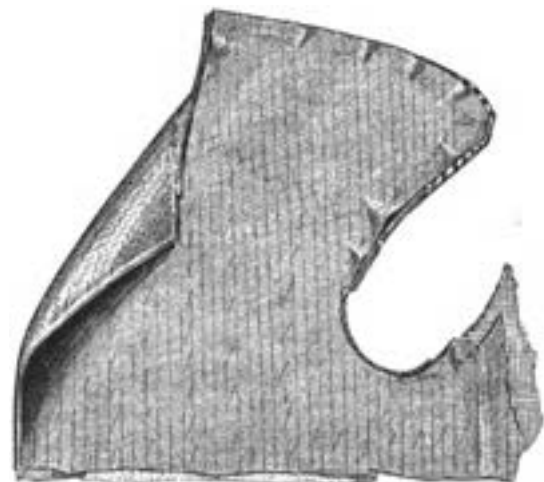


DIAGRAM 113.

the iron passes down. During the pressing open of this seam he keeps the blade rounding pressed forward onto the sidebody as indicated by V and V. Keeping the back center as straight as possible, he finishes pressing the seam to the bottom (or to the tack) at W. Beginning at the top of the blade seam, still keeping the blade rounding forced to the sidebody, he proceeds to finish pressing the seam that was but partially pressed with the bare iron, and keeping the back center seam in as straight a line as possible, he places a press-cloth over the seam, first dampening the latter

with the sponge and, lifting the iron as each portion is pressed, goes over the entire seam again from top to bottom, bearing heavily on the iron at the junction of the skirt, sidebody and back (the tack) as at W. When nearing the bottom of this seam he keeps the spring or shaping pressed into the sidebody both ways. Then, before he places the iron back on the stand, he smooths out the linen section that lies across the back as illustrated.

He now turns the cheese block over so that its soft, or padded side, is uppermost, spreads out the back skirt plait on it, so that the wrong, or rear side, is well in on the block, and arranges the plait so

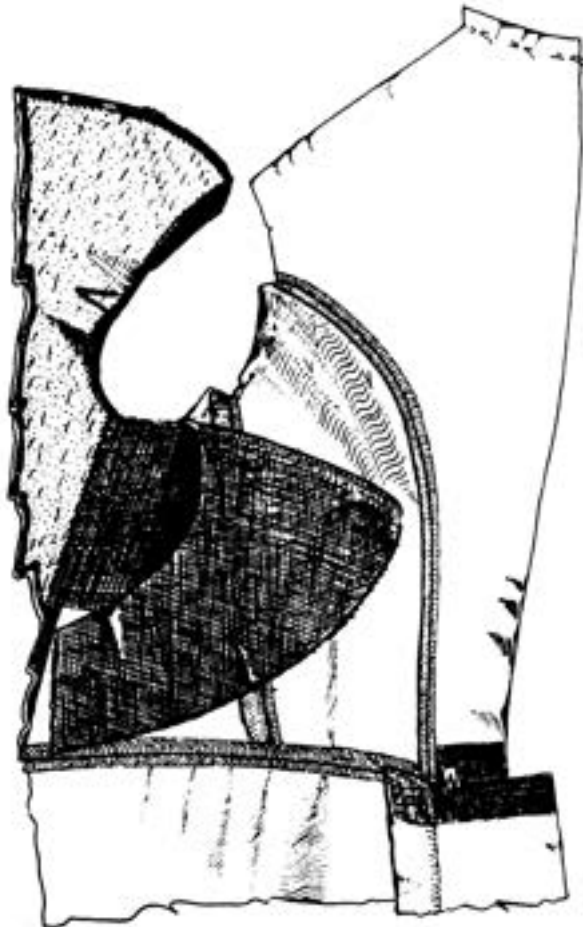


DIAGRAM 114.

that its roundness is forced into the skirt, as was explained on Diagram 101 (last February), or as at X and X on Diagram 115. While the plait lies in this position on the cheese block he wets the plait with a sponge. (The plait is indicated by Y and Z. Y represents the basting line, Z the machine sewn line.) First he goes over this plait lightly from top to bottom, and then, passing the iron over it again, presses it harder. Then he passes the iron under the plaits close up to the seaming line and smooths out any possible wrinkles. Next he runs the iron over the back skirt on the wrong side of the goods also, to take out any possible wrinkles. Now he turns the plait face side up, still keeping it on the soft, or padded, side of the

cheese block with the right side of the material up, arranges the plait so that it lies about straight down again, places the press-cloth or linen over it and presses it flat down and hard. This he does by sec-

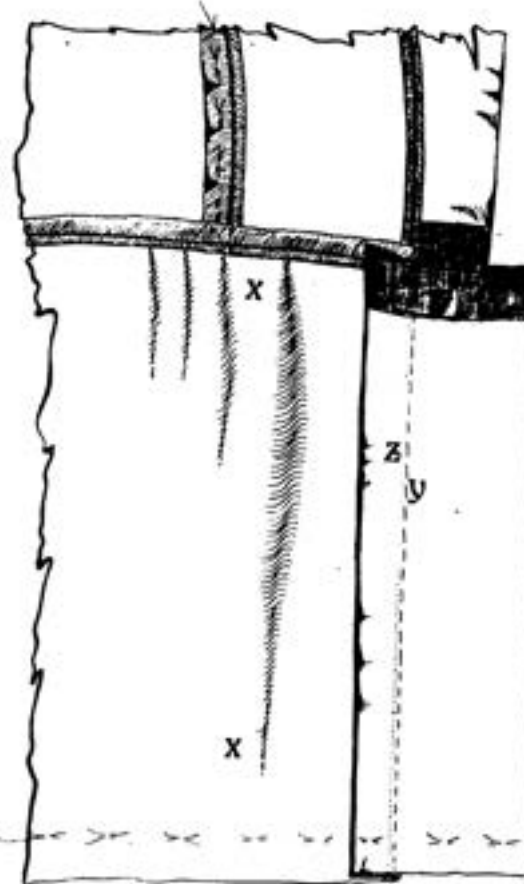


DIAGRAM 115.

tions, from top to bottom, and every time he moves the press-linen he dampens it afresh.

Mr. THIMBLE *does likewise with the opposite side.*

(To be continued.)

JUST AN UNCLE WIDTH.

PROF. HENRY A. BEERS, of Yale University, has not forgotten the days of his youth, and occasionally likes to retail some of the stories that amused him when he was a pupil instead of a teacher. Speaking recently of queer college fads he said that in his undergraduate days mourning hatbands became so popular as to grow from a mark of bereavement almost to a feature of natty dress.

One day he went into a store with a friend who, after buying a hat, said he would like to look at some mourning bands.

"These widest bands," explained the storekeeper, displaying his assortment, "are worn for immediate members of the family. From that they narrow down according to the relationship. Which width do you need, sir?" he asked.

The student made a moment's inspection. "Oh! give me about an uncle," he replied.

How to Make a Cutaway Frock.

BY AITCHEM N. RITZ.

(Continued.)



SITTING on the board again, and with the right side of the material face up, Mr. THIMBLE passes his hand underneath and, placing the wing of the wadding smoothly into place, runs in a line of basting to within 2 inches of the scye, and continues it within 4 inches of the back shoulder-seam line; then, still keeping the wadding in place, and without breaking off the thread, he works back, catching the outer edges of the wing, until the canvas is again reached. This will be better understood by referring to Diagram 36 in the June, 1892, number.

The opposite side is now treated in the same way.

Mr. THIMBLE lays both parts aside smoothly, curling the foreparts so as to keep the rounding in the breast.

He now takes from his drawer the white silesia intended for the plait and breast pockets,* and then cuts the pockets as follows:

Mr. THIMBLE folds the silesia lengthwise so that the edge of the underfold will project 1 inch beyond the edge of the upper fold as to J and K of the upper part of Diagram 116. From A to B he now measures 16 inches, cuts the silesia across as from B to D and lays the lower part aside for the breast pocket. Then he marks out the plait pockets thus: A to F is $1\frac{1}{4}$ inch, B up to C is $6\frac{1}{2}$ inches, F to G (on the slant) is $2\frac{1}{4}$ inches, G to H is $1\frac{1}{4}$ inch, H down to I is 6 inches. Next he cuts out the pocket from I to H, from G to F, from F to J and from K to C. This leaves the top fold straight from B to F, but the underfold has the projection outlined by C to K, K to J and J to F.

Separating the pockets Mr. THIMBLE bastes and seams them as follows: With $1\frac{1}{2}$ -inch stitches he bastes from P to Q, then from F to R, thence across to just below M and finally from N to O. Then going to the machine he runs a seam $\frac{3}{8}$ inch from the edge from L to M as represented, rounding the corners at R and D, and runs another from N to O, doubling up on the end of each seam as represented at L, M, N and O.

Again taking the iron he presses the pockets just sewn and replaces the iron on the stove.

Mr. THIMBLE now adjusts one of the facings to one of the foreparts† and shapes and cuts it as

* The piece of silesia for this coat was 24 inches long and 16 inches wide.

† The facing for this coat was $1\frac{1}{4}$ inch wide at the top, 6 inches wide opposite the top service buttonhole as from S to T, 4 inches wide from W to X, and 1 inch longer than the forepart at the bottom.

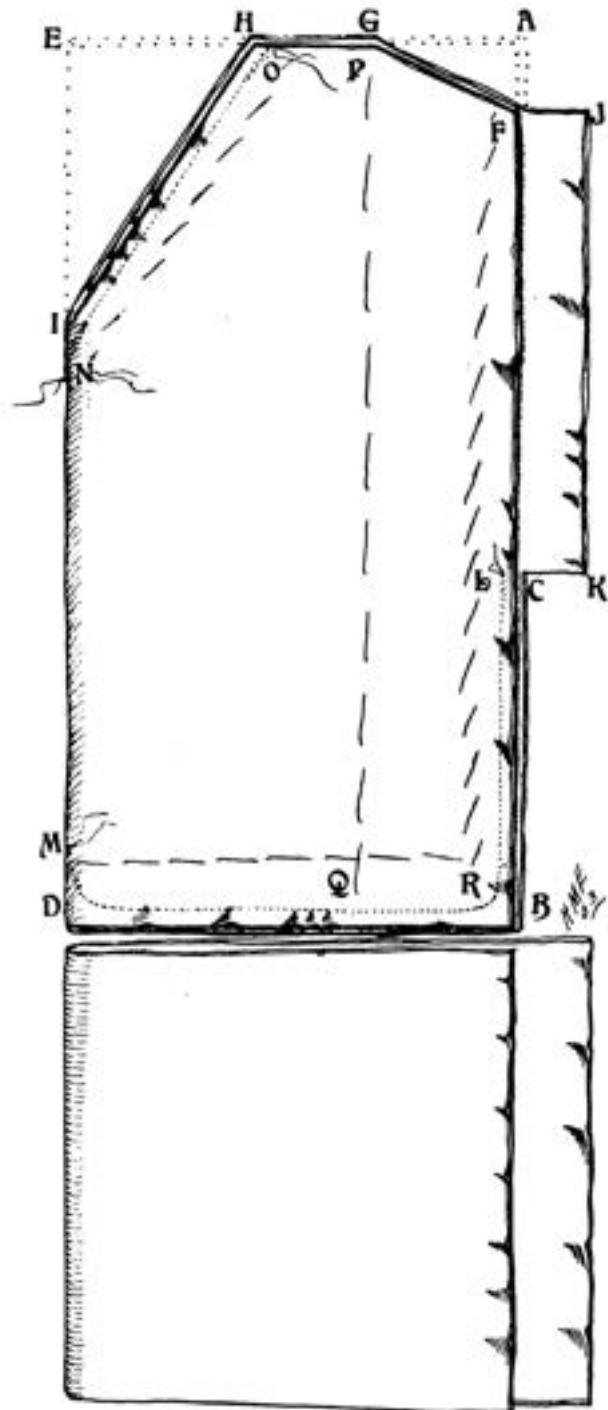


DIAGRAM 116.

illustrated by Diagram 117. Then he takes the forepart linings from the drawer in which they had been placed, spreads one of them on the board, places the cloth forepart on it and adjusts the facing as shown, the lining being illustrated by the edges K to L, L to M and M to N, and by the dotted lines below M and N (see also Diagram 89 in the December, 1902, number). This done he makes chalk-mark lines crosswise,

as represented at X and Y, for consideration and guidance later on.

All this is now done to the other side.

Mr. THIMBLE now takes up one of the foreparts and facings (the left one in this case), and with the lining on top of the facing, beginning at the top, bastes the lining to the facing with a $\frac{3}{8}$ -inch stitch

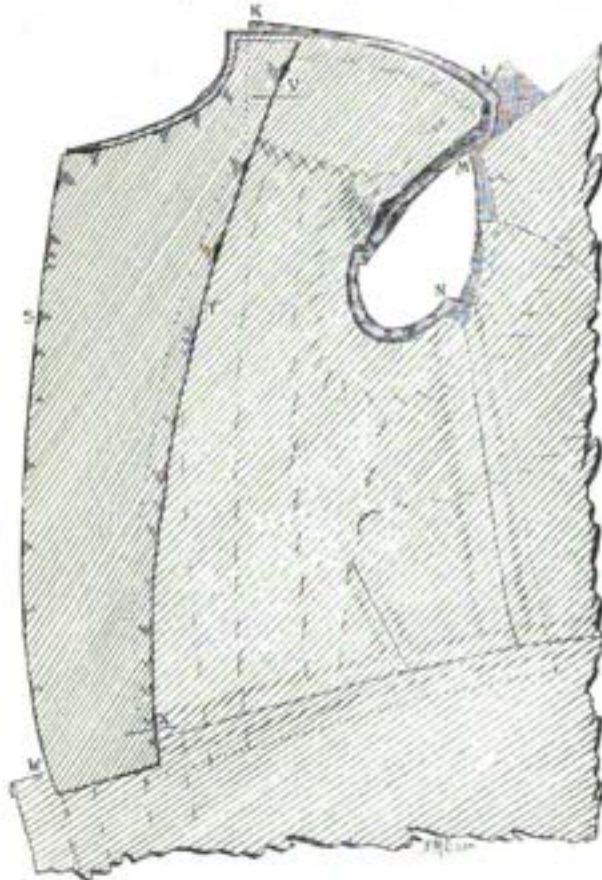


DIAGRAM 117.

placed $\frac{1}{4}$ inch in from the edge, basting the lining a little easy for about 9 inches. The remainder of the facing and lining is basted fair.

Taking up the opposite side (the right in this case) Mr. THIMBLE measures the lining and facing length to the side just basted and makes a notch on both the facing and lining as at A, Diagram 118. He now bastes from the bottom upward, but in the same manner as was just explained. Next he bastes the V's in the forepart linings. Going to the machine he stitches the facing to the lining, as Diagram 119 illustrates, having the cloth side face up, at a distance of a full $\frac{1}{4}$ inch from the edge. B to C represents the basting and E to F the stitching. The dotted lines and the projecting parts represent the facing. At the same time he seams the V's in the lining.

All this is done to the opposite side.

Passing to his board again he withdraws the bast-

ings, takes up his cheese block, the soft side up, spreads out the facing seam smoothly with its wrong side up, dampens a press linen, lays it over the spread-out seam, and, taking up an iron, goes over the seam just sewn carefully, smoothing it out as he presses it. He now passes the iron over the rear of the forepart lining and then presses open the V (Diagram 118), in doing which he presses the fulness breastwards.

Placing the iron back on the stove, and placing the cheese block to one side, Mr. THIMBLE now stands in front of the board, spreads out a forepart with its



DIAGRAM 118.

right side up (usually the right side first), and adjusts its facing and forepart lining to it carefully, the wrong side of the facing and lining uppermost, the edge of the facing to the edge of the forepart, the gorge carefully in place and ample lining arranged in front of the shoulder. He now chalk-marks or lines the lining directly over the side seam of the forepart and the waist line, and at a distance of 1 inch over the

shoulder and beyond the scye, making the line parallel with the edges, as shown in Diagram 119. While the parts lie in this position he marks the location for the breast pocket so that it will be $2\frac{1}{2}$ inches in from the exact scye line of the coat. Then he places this part

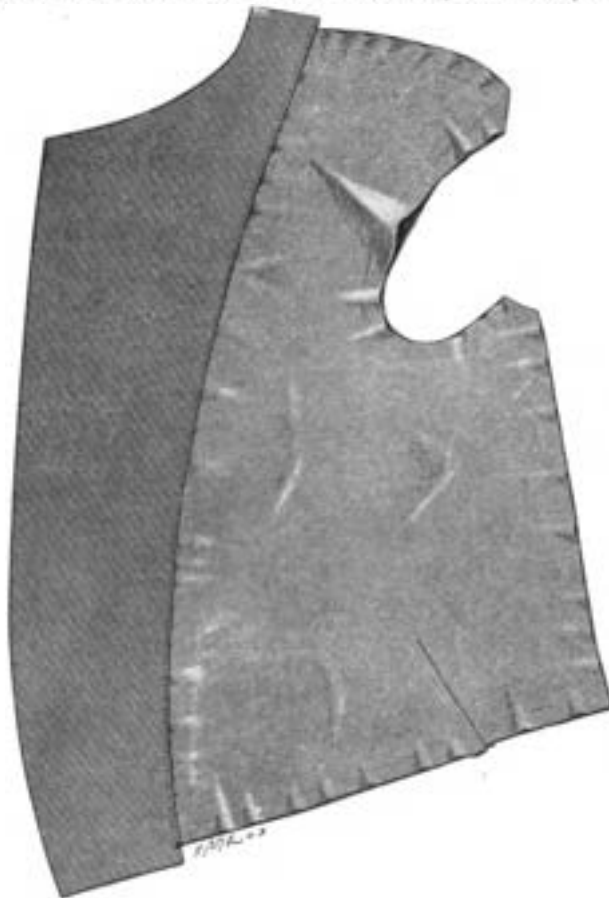


DIAGRAM 119.

on top of the other, and by patting along the chalked or lined sections transfers the chalk from one part to the other, after which he strengthens the lines on both parts.

Laying the facings aside smoothly, MR. THIMBLE takes up one-half of the coat (in this case the left side

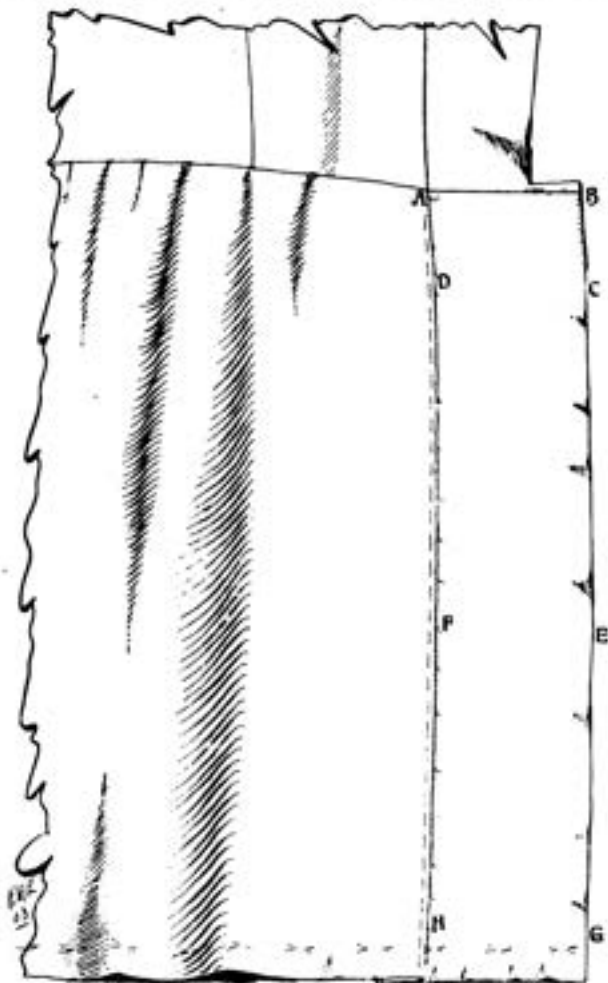


DIAGRAM 120.

first), the back skirt toward him, and using a straight edge, chalk marks a line across the thread marks at the junction of the back and back skirt, as from A to B, Diagram 120. With the right side of the material still uppermost Mr. THIMBLE measures with his straight edge a distance of $2\frac{1}{2}$ inches from D to C, of $2\frac{3}{4}$ inches from F to E, and of 3 inches from H to G.

(To be continued.)

SALLIE CLOTHED THE BIBULOUS TURKEYS.

MISS SALLIE BLAKE, who lived in Calvert County, Md., some years ago, was in the habit of gathering chicken-grapes in the autumn, and making them into medicine by preserving them in spirits.

It happened once, after the contents of a jar containing the decoction had been exhausted, that Miss BLAKE emptied the liquor-soaked grapes on the ground. Here her fine brood of turkeys quickly gobbled them, relates the *Baltimore Sun*.

Presently Miss BLAKE found the turkeys lying on the ground, and, not realizing the cause of their stupor, she

thought they were dead. In order to realize something from the feathers, she had the turkeys picked. The carcasses were thrown outdoors.

The next morning there was a great hue and cry from the servants in the back yard, and, looking out of the window, Miss BLAKE saw her turkeys walking about, absolutely bare except for a few tail and wing feathers.

In order to protect them from the cold, the good old woman bought enough red flannel to make each turkey a comfortable garment. Very soon, to the wonder of the neighbors far and wide, Miss BLAKE'S turkeys stalked abroad, wearing their red coats with the same easy grace with which they had worn their feathers.

How to Make a Cutaway Frock.

BY AITCHER N. RITE.

(Continued.)



MR. THIMBLE now takes up the opposite half of the coat, the right side in this case, and makes the back skirt $\frac{1}{2}$ inch wider than the left one all the way from the top to the bottom and, as he did to the opposite side, draws a chalk line from the top to the bottom of it. Then he

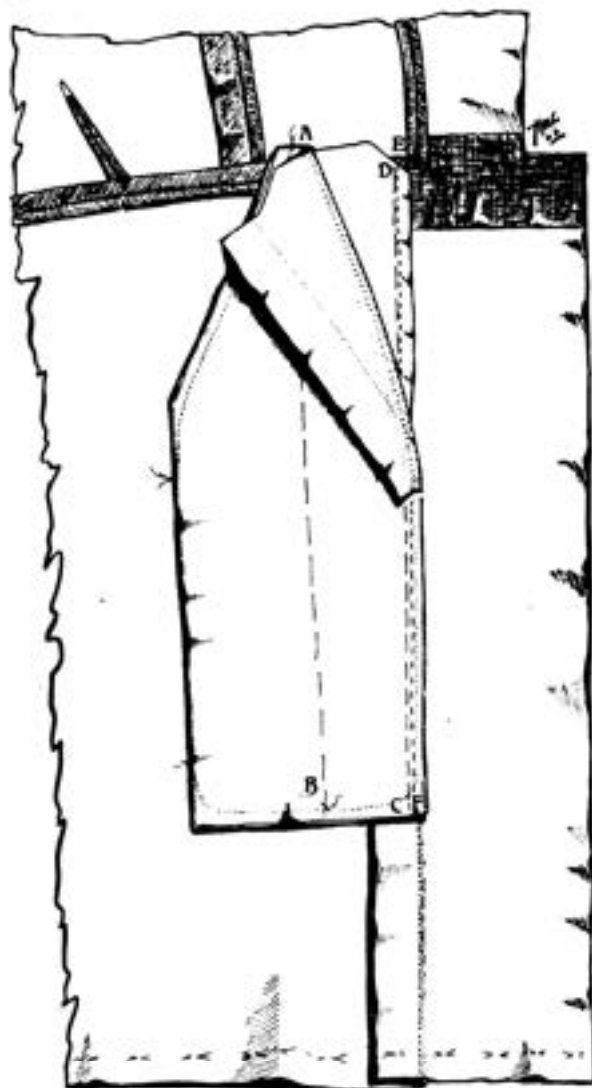


DIAGRAM 121.

spreads the skirt out flat on the board, the outer edge of it facing him, and lays the plait pocket on to the skirt and back skirt, with the mouth or opening of the pocket facing the rear edge of the coat and lying directly over the plait join as shown on Diagram 121.

When this adjustment is made he places in a line of basting, $1\frac{1}{2}$ inch in length of stitch, from A to B, to hold the pocket in place.

The left side is then treated in the manner just described.

Mr. THIMBLE now sits on the bench and begins to baste the plait pocket to the skirt. He places in a line of basting, $\frac{1}{2}$ inch from the edge and $\frac{1}{2}$ inch in length of stitch, from C to D. Then with an "A" silk he takes a short back-stitch at a distance of about $\frac{1}{8}$ inch from the edge on the pocket material as from E to F and at the ends of this line of stitches he places extra fastening stitches. These stitches fall $\frac{1}{4}$ inch back from the edge of the pocket material and are made to catch the skirt plait at about $\frac{1}{4}$ inch from the stitching that secures the back and skirt together as illustrated. *

He now does likewise with the opposite side.

Next, standing in front of the board, he lays out one side of the coat, the right side in this case, with its wrong side up and with the back skirt edge facing him, takes up the back skirt lining, smooths it out, lays it directly over the back skirt and adjusts it into place as it was intended to go when first cut. Then he places a $1\frac{1}{4}$ -inch basting at a distance of $\frac{1}{2}$ inch back from the plait as from G to H, Diagram 122, allowing the lining to lap over from the back of the skirt fully 1 inch, and begins to baste on the lining by placing in lines of basting from I to J and from K to L, arranging the lining so that it will go on with considerable ease and length and fair in width.

Again sitting on the board Mr. THIMBLE turns the back skirt lining directly on to the under layer of the pocket material as illustrated. At a distance of $\frac{3}{8}$ inch in, with $\frac{1}{2}$ inch stitches, he turns in and bastes the top layer of the pocket material from the top to the mouth of the pocket. †

Mr. THIMBLE snips the lining $\frac{1}{4}$ inch as from M to N, and passes the upper part of the snipped section of the lining on to the underfold of the pocket material and the lower part on to the opposite face of it.

He next turns in and fells the inner edge of the lining from Q down to R as illustrated on Diagram 123. The section showing behind the raised pocket mouth from O to P illustrates a portion of the felled lining just spoken of.

Mr. THIMBLE next turns the top of the pocket mouth and with a hand-sewing silk, at a distance of $\frac{3}{4}$ inch from the edge and with a $\frac{1}{2}$ -inch stitch, bastes it back into place from S to T as illustrated on Diagram 124, and tacks it a distance of $\frac{1}{4}$ inch down

* The right side is sewn from the bottom up and the left from the top down.

† By this method Mr. THIMBLE has put the pocket in in such a way as to enable an alteration to be made without removing the pocket.

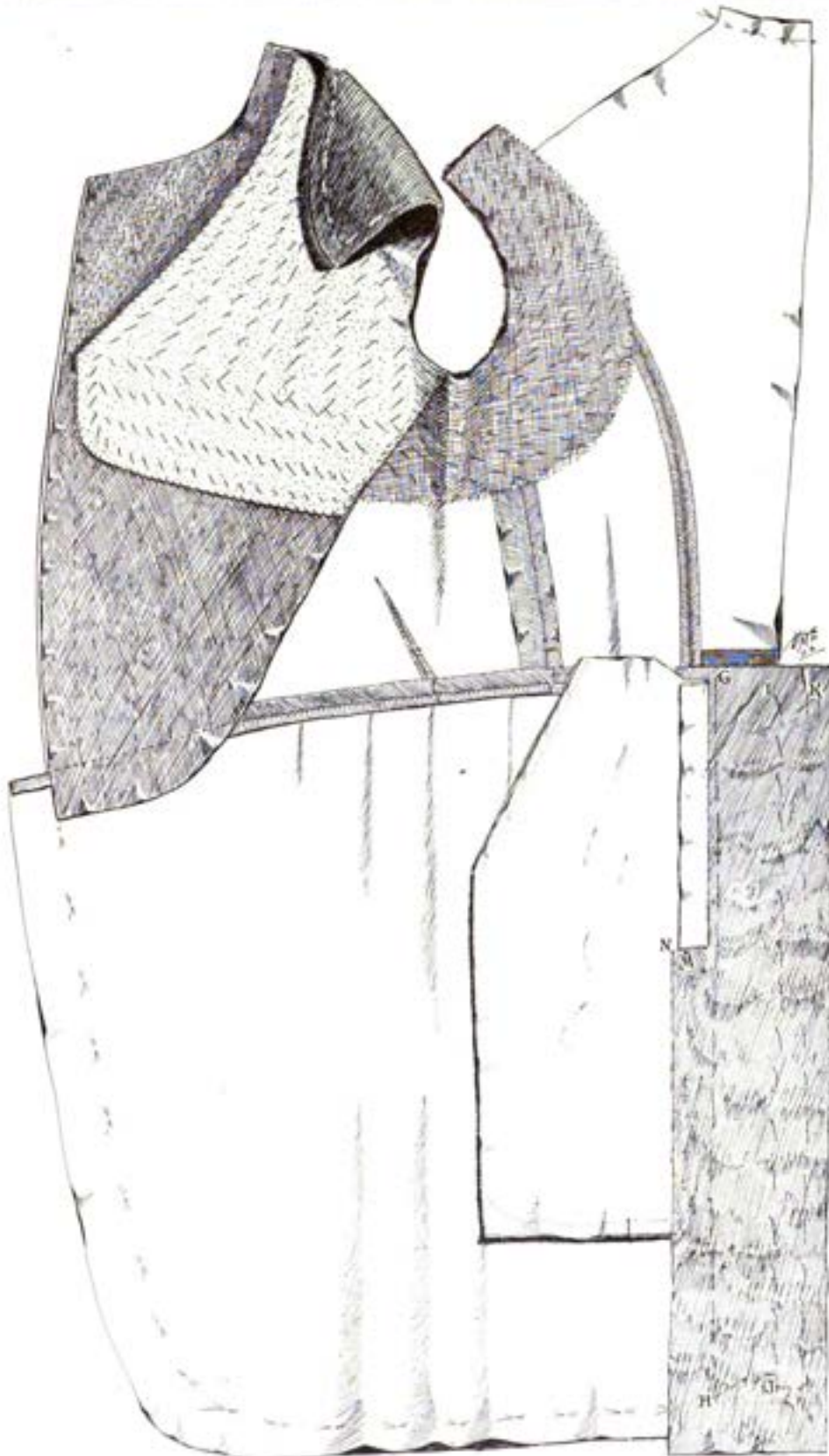


DIAGRAM 122.

HOW TO MAKE A CUTAWAY FROCK. BY ALTHEM N. RITCHIE

from the top edge and $\frac{3}{4}$ inch from the bottom up as at U and V. The tacking is made through so that the stitches catch the cloth plait strongly.

Mr. Thimble now does likewise with the opposite side.

Taking up an iron and spreading out his cheese

edge with a sponge, and holds in the edge by the shrinking process with the irons aid.

He does likewise with the opposite side.

Next he takes up the stay-tape for the edge (the soft side of his cheese block up and the iron still in hand), places the tape on the block and stretches the tape

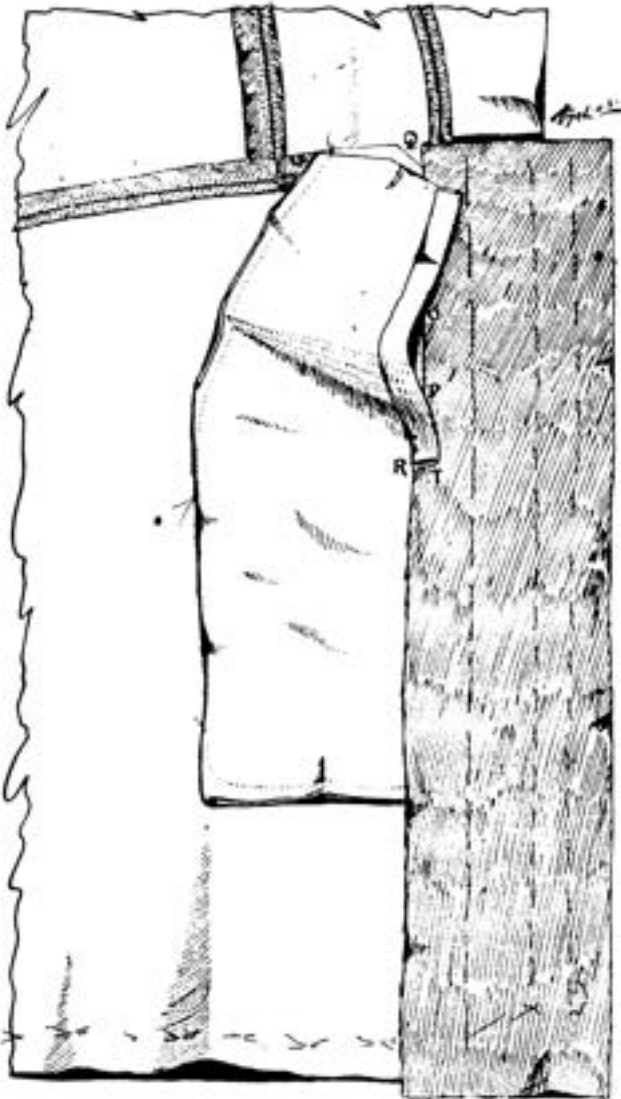


DIAGRAM 123.

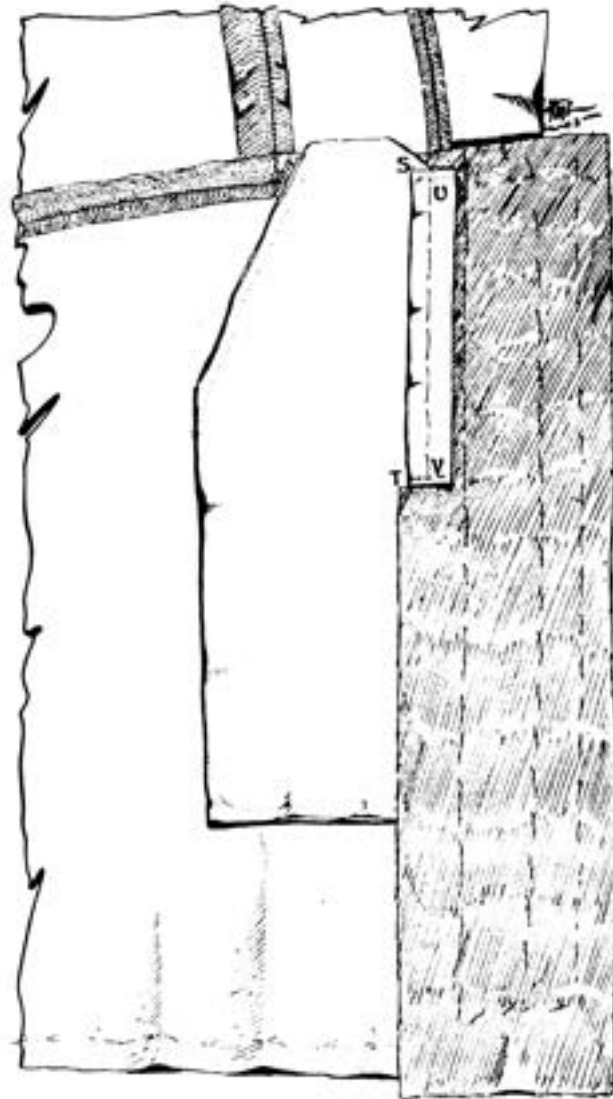


DIAGRAM 124.

block, soft side up, Mr. THIMBLE presses the plait pocket first from the rear, then from the front of the material. He next places a press linen over the lining of the back skirt and continues to press it for the purpose of smoothing it out. Then he passes the iron over the part of the lining just felled. While his iron is still in hand he presses the skirt lining and the waist fullness down into the part of the skirt between the immediate seat and hip. Turning the coat around so that the front edge lies on the soft side of the cheese block, with the wrong side up, he dampens the front

fairly well. This is done to prevent any further stretching of the tape when in the coat and under the machine. He now places the iron back on the stove.

(To be continued.)

THE peasant dress of the Azores is peculiar and typical. That worn by the men consists of a suit of homespun cotton, flax or woollen stuff, and hat made of the same material. The cap is called carapuca and is fast disappearing. It is of unusual form, having a crescent-shaped brim made of stiff cardboard, six inches in width, while behind hangs a cape to protect the neck from heat or cold. When the cape is not needed it is rolled up on top of the cap and presents a very conical appearance.

How to Make a Cutaway Frock.

BY AITCHEM N. RITH.

(Continued.)

STANDING in front of the board, Mr. THIMBLE now spreads out one of the skirts smoothly with the face side of the material up, and reaching his hand under the skirt he adjusts the plait pocket so that it will lie smoothly in place. Then with a basting stitch $1\frac{1}{2}$ inch in length, he fastens the pocket to the cloth material, feeling the pocket material through the cloth as he goes along, as illustrated on Diagram 125, basting from A to B, from B to C, from C to D and, turning the skirt around, from D back to A. Now turning the skirt over so that its wrong side will be up he places, with basting cotton, a few fastening stitches at the lower outer corner of the pocket. These stitches are represented on the diagram above E as just coming through the cloth.

The opposite side is now treated in the same way.

Mr. THIMBLE next takes the back skirt for the right side, the wrong side of the material up, turns in its outer edge to the chalk mark previously made, beginning at the bottom, and then with a $\frac{1}{2}$ -inch stitch taken $\frac{1}{4}$ inch from the edge, bastes it down as from F to G. This operation is also illustrated by Diagram 125.

Our coat builder now arranges the back skirt so

that its wrong side is face up, pares away the linen even to the turn-in line of the cloth, and then pares away the material so that an even amount of $\frac{3}{4}$ inch remains from the top to the bottom. He then places in a few fastening stitches, in a serging way, using a medium silk, to catch the part of the turn-in that falls on the back tacking stay linen, as indicated from H to I and from I down to J, on Diagram 126. Then he proceeds, using the same sewing silk, to fasten the plait pocket to the top of the waist seam with a $\frac{3}{8}$ -inch back stitch, placing a few extra fastening stitches at the beginning and ending as from K to L.

The left side is now treated in the same way.

The left side being in hand, Mr. THIMBLE pares away the back skirt lining so that it protrudes over the edge only $\frac{1}{2}$ inch. Then he turns and bastes the lining in so that its turned edge is $\frac{3}{8}$ inch from the turned edge of the cloth, taking a $\frac{1}{2}$ -inch stitch at $\frac{1}{8}$ inch from the lining edge from the top to the bottom.

The other side is now treated in the same way.

Standing in front of the board Mr. THIMBLE spreads out the right half of the coat smoothly, as shown on Diagram 127, the face of the material up and the edge facing him, and heavily chalk marks the front edge of the skirt. He begins the line $\frac{1}{4}$ inch back of the front



DIAGRAM 125.

edge of the forepart and follows as nearly as practicable the thread marks of the skirt. He cannot, of course, exactly keep to the thread marks at or near the waist seam as these were disjointed when the seam was closed.

He now takes up the opposite side, smoothly, and evenly adjusts it on top of the part just heavily chalked, and with his fingers or with the palm of his hand, pats the two parts as they lie together along the chalked line, so as to impress the chalk mark on to the unchalked side; then, with sharpened chalk, he strengthens the lines on both sides as from G to H. Before completing the chalk marking around the skirts, he lays out smoothly and measures the right

again, the skirt and back skirt lying smoothly all the way around the bottom edge, he continues the chalk line from the front to the back.

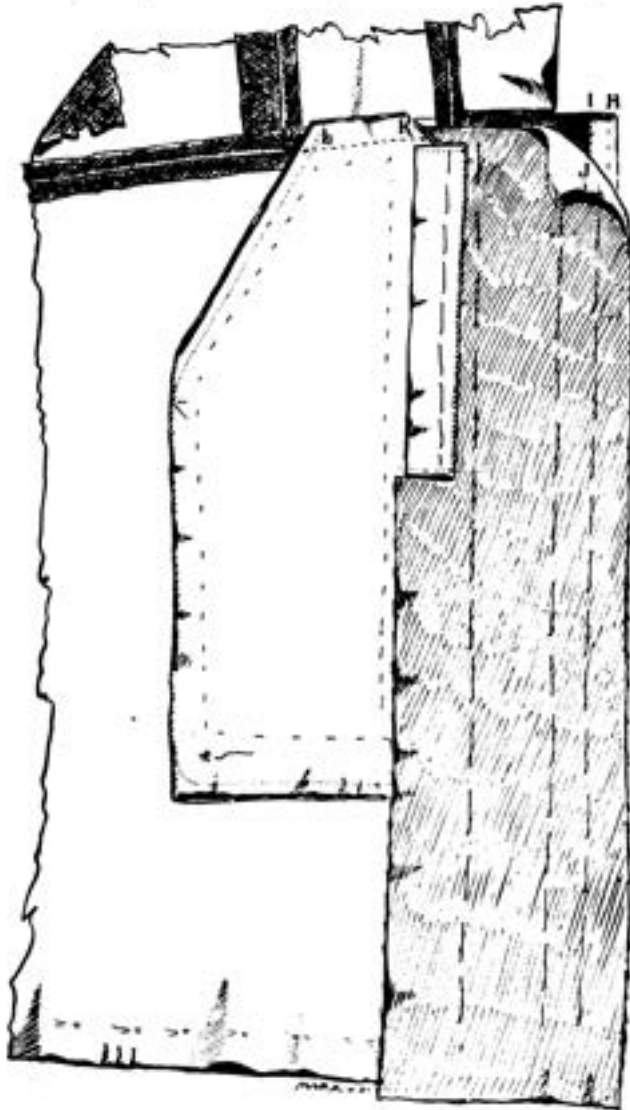


DIAGRAM 126.

back from the top at the neck to the bottom of the back skirt and makes a mental note of its length. He next lays out the opposite side, being careful to have the back lie smoothly on the board, the right side of the material up. Then, starting at the same given amount down from the outlet at the top of back he applies the length that was just taken for the opposite side and chalk marks it. Returning to the front

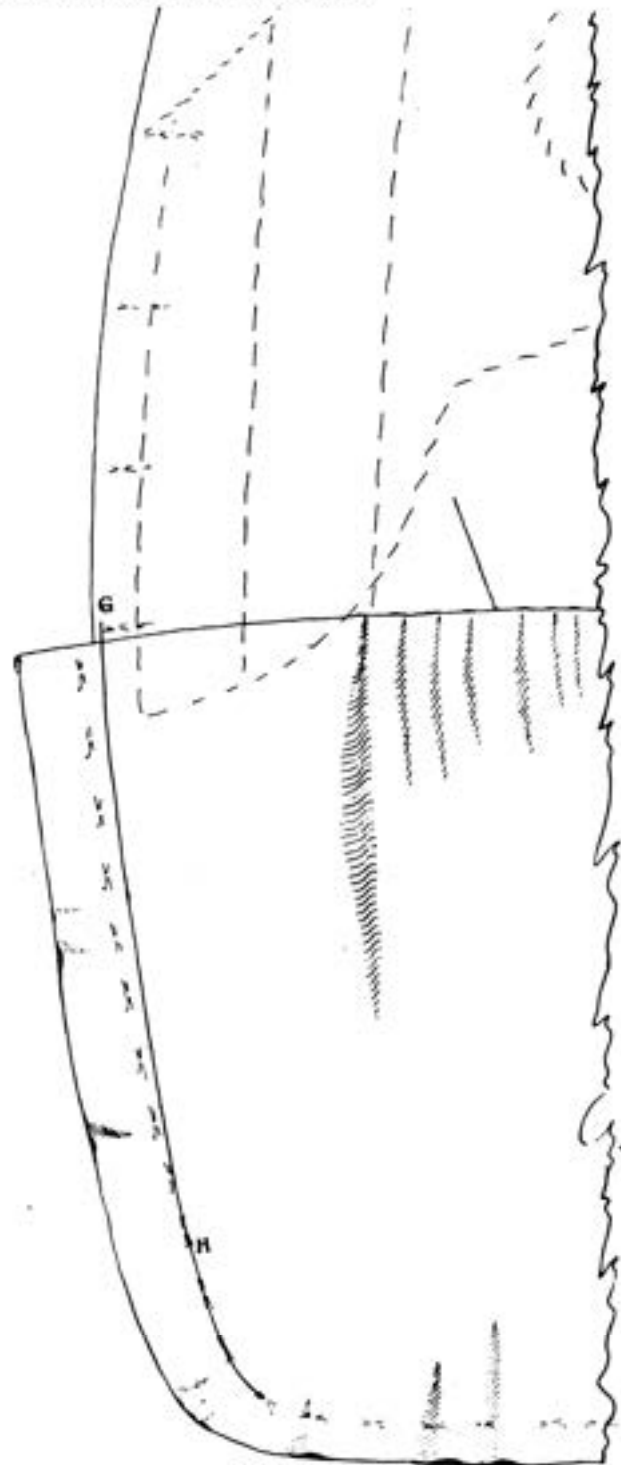


DIAGRAM 127.

He now takes up the opposite part, and, the inside up, lays it on top of the part spread out on the bench that has just been chalk marked. In adjusting the

parts he first places the back skirts evenly together and then very carefully places the skirts even along the bottom. Then he pats the remainder of the chalk line so that the unmarked side is impressed. Separating the parts, he re-marks them both as was explained for the front edge of the skirt.

Getting upon the bench, Mr. THIMBLE takes one of the parts across his knee and places in a new thread marking, using a running thread, the stitch being $\frac{3}{4}$ inch in length, to the parts that have been out of range. In placing this thread marking stitch into the back skirt and part way into the skirt, he turns the back skirt lining back out of his way. He then places thread marks from the forepart down into the skirt until they range with the old thread markings. At the place where the new thread marking is placed in, Mr. THIMBLE withdraws the old marking threads.

Now, standing in front of the board, Mr. THIMBLE spreads out one of the foreparts with the face of the material up, and chalk marks the top of the lapel to the notch. Placing the opposite side on to the one just marked, he pats it so as to leave an impression on the part just laid on. Then he goes over both parts again with his chalk. The notch distance is marked with a perpendicular chalk line. He then trims off both parts to the notch, which is $1\frac{1}{2}$ inch from the edge.

(To be continued.)

LETTERS TO YOUNG TAILORS.

BY A. J. FITTER.

MY DEAR FRIEND:—You place too much value on your twelve years of experience, five as a cutter and seven as a merchant tailor, and you greatly over-estimate your ability. Your unwarranted good opinion of yourself is, I think, the cause of the bad judgment and prejudice to which your letter testifies. You say:

"Until recently I have done my own cutting, but my business has increased to an extent that makes it necessary for me to have an assistant cutter. Thinking to make sure of securing one who would suit me, I sent a bright young man in my employ, who first worked for me as a journeyman and then as a salesman and trimmer, whose services were always entirely satisfactory and whose manner and disposition are unusually admirable, to Blank School of Cutting to take the full course. He returned with a handsome diploma and cocksure that he was able to do good work. I started him to drafting by my measures, but the patterns he made were away off. Of course I cut nothing by them. My experience of five years as a cutter and seven years in business, doing my own cutting, make me, I think, a competent judge of what a pattern should look like. The young man says the patterns he drafts are not right because the measures were not taken to suit his system. This is a pretty how-dye-do. I have successfully used the same measures and if he cannot do so what is his diploma good for? He asked me to let him measure for himself and to use the

patterns he makes just as he cuts them. I dare not do this. I am therefore in a dilemma. I like the young man and want to keep him, but the School of Cutting has put big ideas into his head and I can't induce him to take up my ideas. What shall I do? I dare not let him do as he wishes and yet I think there is the makings of a good cutter in him. Perhaps were I to send him to some other school he would learn something practical. What do you advise?"

In a nutshell my advice is to give the young man a fair chance. The probability is that he can by his own measures cut better patterns than you can or ever could cut, and that he knows far more than you do about systematic garment cutting. He is college bred in the trade, and that now means that he knows more about how garments should be cut both to fit and properly misfit your customers than you do. But it does not mean that he can successfully use the measures taken by you. Let him take his own measures and draft and cut his patterns himself. Don't interfere with him. If you do as I advise you will be pleasantly surprised by the result.

Undoubtedly you can teach him a great deal about trying on and making alterations, about lay-outs, matching stripes and plaids and many other things that go to the making of an expert cutter; but I very much doubt if you can teach him anything about measuring or drafting.

You picked up what you know, beginning with a hastily and imperfectly acquired knowledge of an old time proportionate system, your range of drafting ability being confined to ordinary suits and overcoats. Little by little you acquired a knowledge of what is necessary for different forms and of the formation of unusual garments, but you are still shaky as a draughtsman. Most of your work is governed by judgment or the lack of it. You have only your own ideals of what patterns should be, and much that you do goes wrong. The "try-on" is your salvation and you know it. The young man has undoubtedly learned all that you know that by any stretch of courtesy can be termed scientific, and a great deal more, the more being of greater value than what you know. I speak thus positively because I know that he could not have obtained a diploma from the school you mention if it were not so. In that school the student must learn every essential to the working knowledge of a cutter or leave the school without his sheepskin.

Don't, my young friend, for you are still young, don't stand in your own light; don't tie the young man up with the cords of your ideas and prejudices; give him freedom to show what he knows and can do. What he has learned conflicts with your ideas! What of it? The strong probability is that unless it did conflict with them he would be the failure as a cutter you unjustly and unwisely think he is. The world moves. Cutting is not what it was fifteen years ago when you entered the trade. It is fifty per cent. more advanced. Bear in mind that the young man has been taught the trade as it is now at its best.

I would be willing to wager that the young man, if you give him free reign to measure and draft, unhampered by your criticism and without any tinkering of his patterns, will do as good work as you can if not better, and that if you keep an account of his alterations for one month and compare them with your own the difference will be in his favor.

Give the young man a chance

HOW TO MAKE A CUTAWAY FROCK.

BY AITCHER N. RITE.

(Continued.)

MR. THIMBLE next takes up one of the parts upon his knee and sitting on the edge of the bench pares away the canvas $\frac{1}{4}$ inch from the edge, as from I to J, Diagram 128.

Beginning at the bottom of one of the parts about 5 inches from the turn at Z, as at K, Diagram 129, Mr. THIMBLE places on his stay tape, putting it even

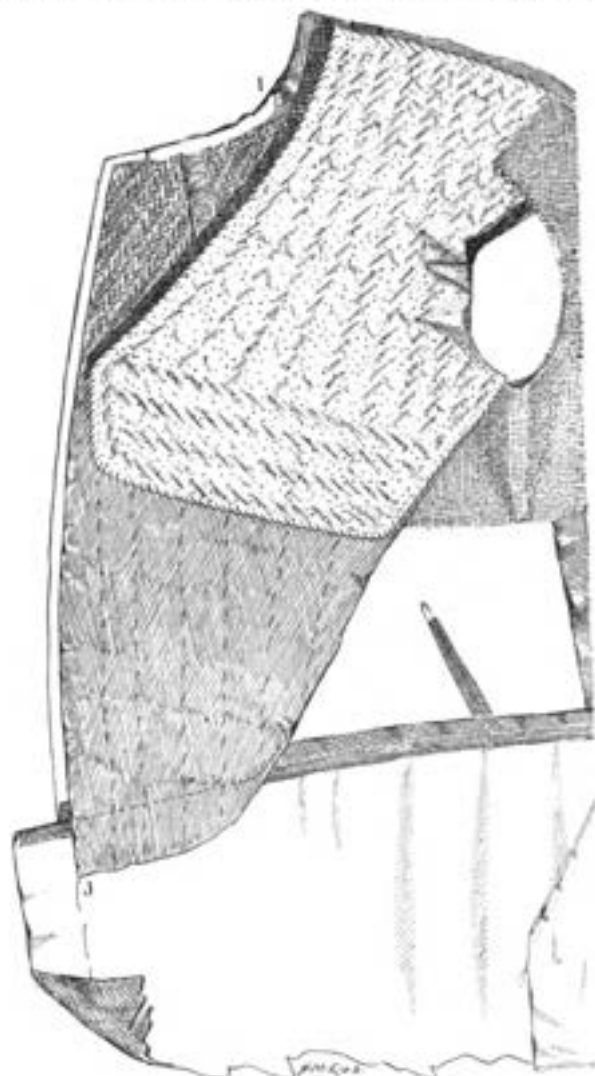


DIAGRAM 128.

with the thread marks; then he bastes it along through the center with a $\frac{1}{2}$ -inch stitch, holding it a trifle snug up to the waist seam, where it falls $\frac{1}{4}$ inch from the forepart edge as was explained by point G, Diagram 127, or even with the canvas which is also

$\frac{1}{4}$ inch from the cloth edge. He now continues the basting from the waist line up, using a shorter stitch, $\frac{3}{8}$ inch in length this time, and holds the tape a great deal tighter from the waist up to the top as from L to M.*

That part of the tape which is held in the most lies between N and O, O being at the end of the roll, and N from 5 to 6 inches below O. Mr. THIMBLE next places a stay tape back of the padding stitching, along the break of the roll, as from O to M, holding it about $\frac{3}{8}$ inch short.

The stay tape now being basted down Mr. THIMBLE fells it, using "O" silk, to the canvas and cloth with a $\frac{3}{8}$ -inch stitch, catching each side. The stitches that catch into the cloth are, of course, blind; that is, they catch the back of the cloth only; but those that pass into the stay tape catch the material $\frac{1}{8}$ inch from the edge of the tape. That part of the stay tape which passes below the waist seam is sewn to the outer edges only.

Mr. THIMBLE now does likewise with the opposite part, and then lays both sides of the coat smoothly aside.

Standing in front of the board Mr. THIMBLE spreads out smoothly a sheet or a part of a sheet of wadding, on the single, and cuts two strips from it $2\frac{1}{2}$ inches wide by 8 inches long, which he lays aside for the moment. Now he marks the breast pocket on the wrong side of the forepart lining, making its inner end about $2\frac{1}{2}$ inches down from the edge as to P, Diagram 130, and 1 inch forward of P as to Q. Using for a basis the dotted line which goes straight across the facing as the breast line on a coat would run, he chalk marks the pocket on an angle of about fifteen degrees and makes it 6 inches long from Q to R. He then places in thread-marking stitches at Q and R as illustrated to mark each pocket end.

Mr. THIMBLE's next move is to place one of the strips of wadding spoken of above on the wrong side of the material as at S, Diagram 131, so that the chalk-mark line falls to the center of it. He then cuts a strip of stay linen $1\frac{1}{2}$ -inch wide and 3 inches long, which he places under the scye corner of the wadding to go well over the mark as made for the breast pocket, slanting it as illustrated from T.

Mr. THIMBLE places one part of the pocket silesia directly over the wadding as illustrated by U, Diagram 132, and next places in $1\frac{1}{2}$ -inch basting stitches from V to W, from W to X from X to Y and from Y back to V, to hold all the parts in place.

Our coatmaker now turns the forepart lining and facing over (right side up). Then, on the straight of the goods, he cuts a strip of lining for piping from

* Mr. THIMBLE holds the tape $1\frac{1}{2}$ inch shorter than the forepart from the waist seam up to the ending at the top, as at M.

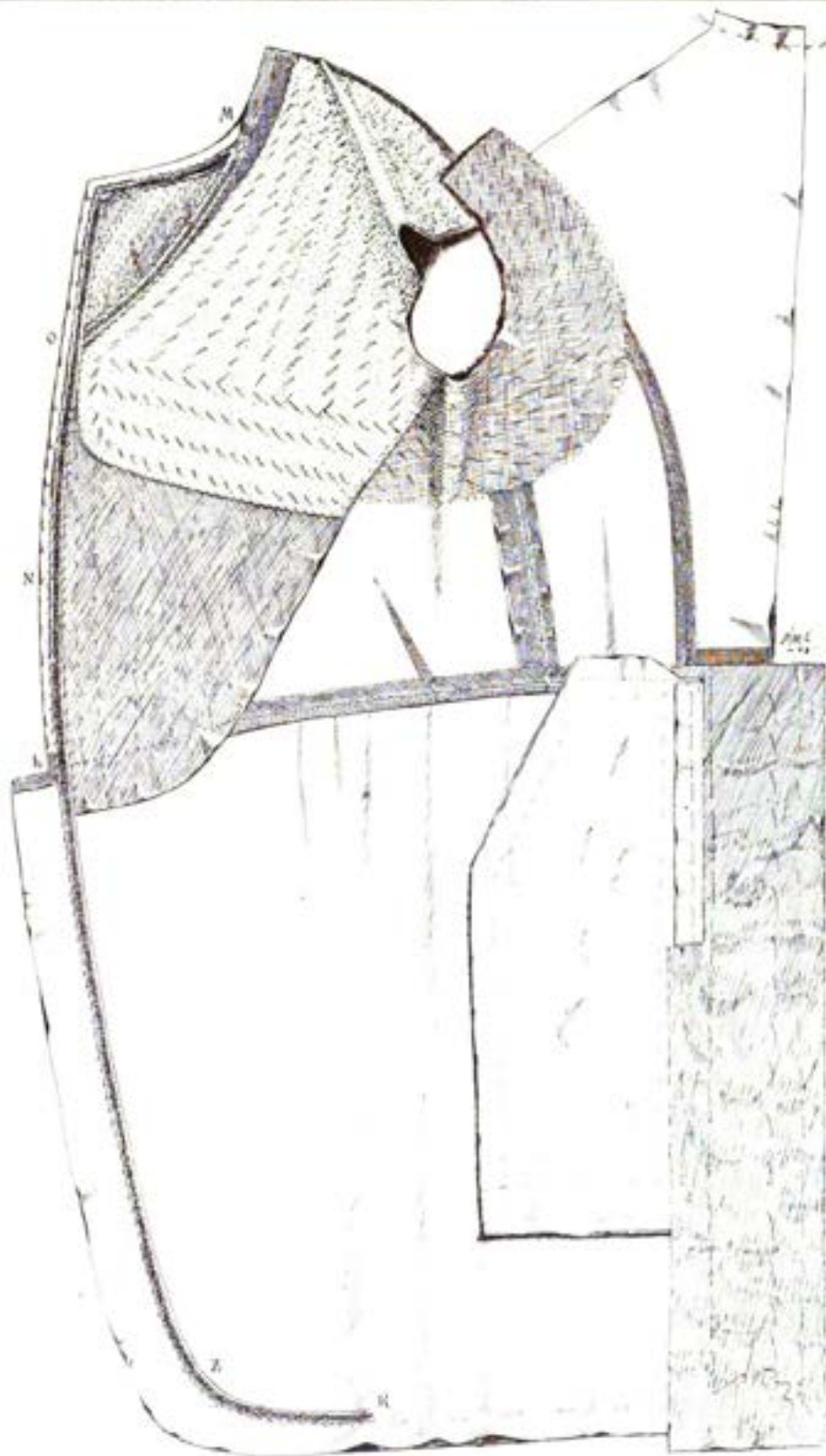


DIAGRAM 129.
HOW TO MAKE A CUTAWAY FROCK.
BY AITCHEM N. RITE.

the same material as the body lining, $3\frac{1}{2}$ inches wide and 8 inches long, which he places, wrong side up, over the chalk line made for the pocket opening on the forepart, running about one-third above and two-



DIAGRAM 130.

thirds below the line, 1 inch to pass over each end as shown on Diagram 133.

He then chalk marks the location of the pocket mouth on this pocket facing. At $\frac{3}{8}$ inch above and below this line he chalks other lines as represented, after which with a $\frac{3}{4}$ -inch length of basting stitch he bastes all around this piece of lining as indicated. Then he lays the facing aside for a while.

Next he cuts a strip of lining from the same material as the body lining, on the straight of the goods, for the facing of the remaining half of the pocket, making the strip about 9 inches long and about 3 inches wide. With a long basting stitch he fastens this facing to the pocket as from A to B, Diagram 134, the width of the facing down on the pocket material being equal to the distance down from the top edge (E to F) as illustrated. Passing to the machine he sews the facing to the pocket as illustrated from C to D.

From the right side of the facing he stitches the pocket-piping piece on the double chalk line recently

made, see Diagram 133, securing the ends by double stitching $\frac{3}{4}$ inch from each end. He now passes back to the board, removes the basting stitches from the pocket and the facing, and cuts the pocket through on the center line between the machine stitching. He turns the piping in, one part going up and the other going down, of course, making the width of the flat piping the width of the stitching from the turned edge, this being $\frac{3}{8}$ inch. Then he places in a line of basting stitches about $\frac{3}{8}$ inch in length and about $\frac{3}{8}$ inch down from the pocket mouth all around to hold the pocket piping steady and even as from E to F, Diagram 135.

He now turns the pocket mouth wrong side up and fastens it together with a top serge stitch from one end to the other as illustrated on Diagram 136. Next he bastes down into place the lower facing which also forms the lower piping. G to H, Diagram 135, shows a part of this facing turned in and partly stitched. It is of course stitched through on to the silesia it covers.

Mr. THIMBLE places in blind tacks at each end of the pocket mouth, after which he adjusts the turned in edges of the pocket piping and fells them down on to the stay and pocket lining. He now bastes into

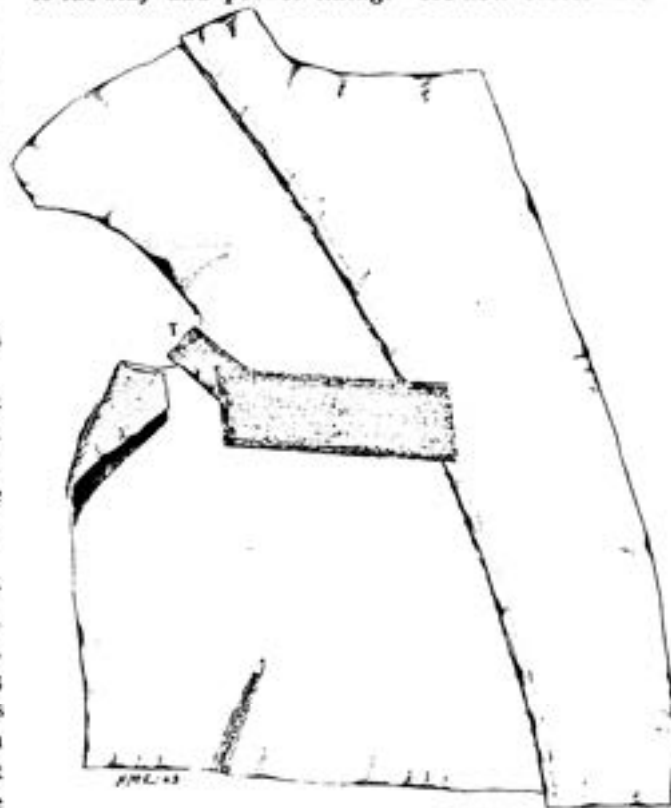


DIAGRAM 131.

place the facing of the upper layer of the pocket as illustrated by Diagram 137.*

* Diagrams 134 and 137 are the same except that the latter shows the facing turned up into place.

Taking up the sidebody he bastes it to the forepart from K to L with a $1\frac{1}{4}$ -inch and a $\frac{3}{8}$ -inch stitch, taken alternately, as illustrated on Diagram 138.

He now does likewise with the opposite side.

Passing to the machine he sews the facing to the pocket as from I to J, Diagram 137, and seams up the sidebodies $\frac{1}{4}$ inch from the edge, but does not remove the bastings from the seam.*

He now bastes the top-pocket layer over and on the half of the pocket previously sewn into place. He then puts the top part of the pocket down just above its mouth as from N to O, Diagram 139, and even

basting from the pocket. Passing back to his bench he lays out his cheese block with the soft side of it up, spreads out on the block the breast pocket, wrong side

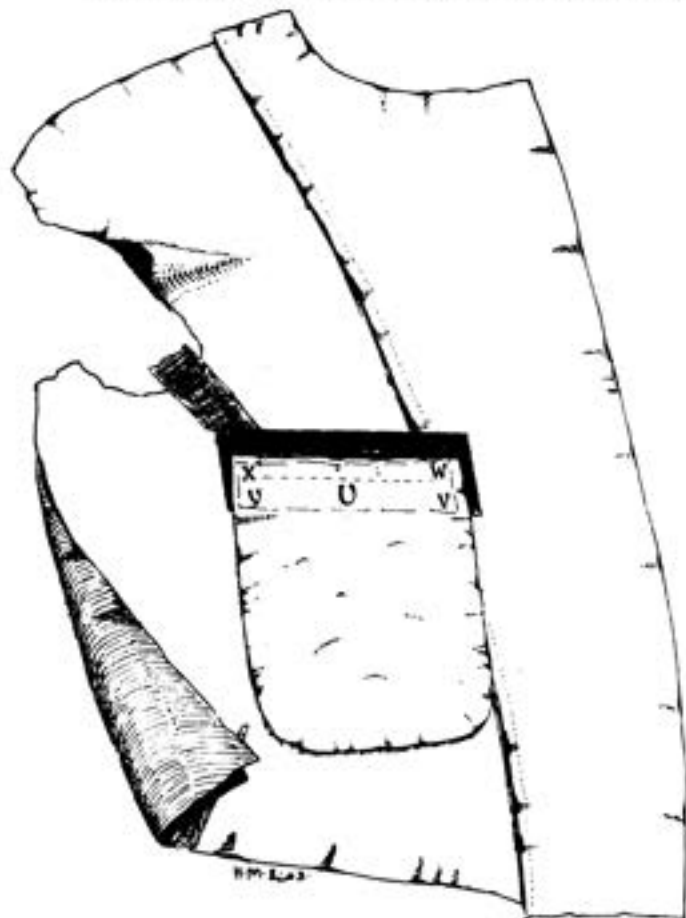


DIAGRAM 132.

with the underfold all the way. Passing to the machine he sews the upper and lower layers together at $\frac{3}{8}$ inch from the edge of the silesia as illustrated, beginning at about the mouth at one side and ending at the other. Turning the facing over so that its faced side will now be uppermost, he places in a line of stitching $\frac{3}{8}$ inch from the upper edge of the top flat piping as illustrated from P to Q, Diagram 140, and tacks each end of the pocket with the machine, passing the tacking stitches up to meet the upper stitching just spoken of and down to the lower end of the lowest flat piping. Mr. THIMBLE now withdraws the

* The bastings are to remain in to form a plait in the sidebody and forepart lining and are not withdrawn until the coat is finished.

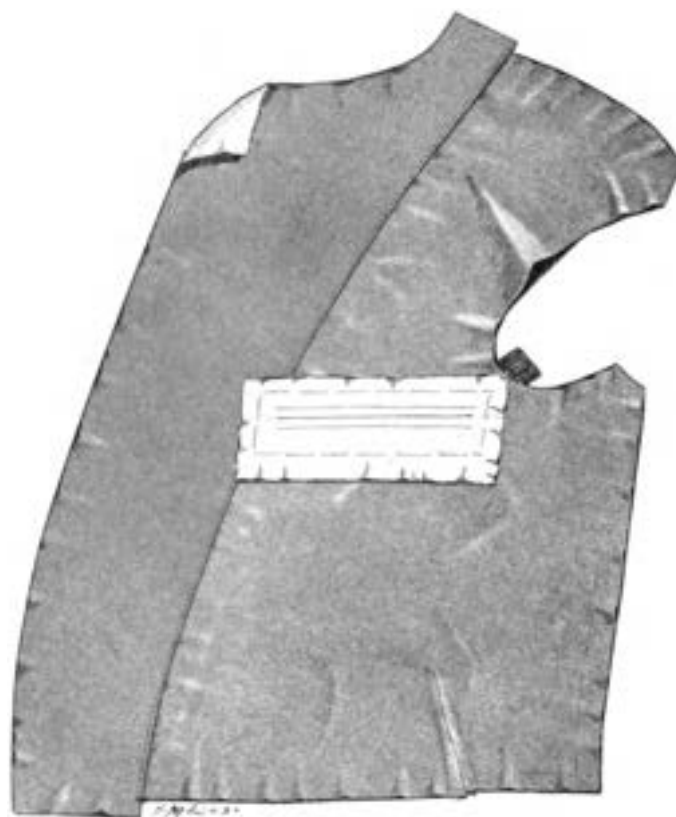


DIAGRAM 133.

up, takes up an iron, carefully tests its heat, runs it along the floor to smoothen its face, passes it over a sponge cloth to doubly assure its cleanliness and then

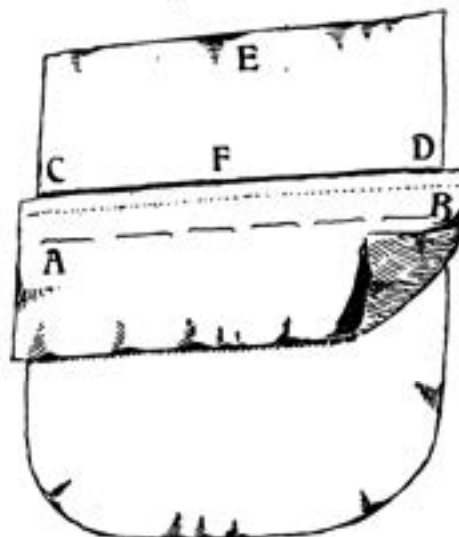


DIAGRAM 134.

smoothes over the lower or loose section of the pocket. Then he passes the iron up and over the upper section

of the pocket. Turning the facing so that its face is up he places the sponge cloth over the mouth of the pocket and again presses it, having first dampened it with a sponge. He now presses out any wrinkles that have got into the facing. Then he presses the shoulder of the lining and stretches it somewhat; stretches with his iron the bottom of the forepart and sidebody lining, and, placing the sidebody lining into place, presses it down along the line of bastings which were explained and illustrated from K to L. Diagram 138.

He now takes up one of the foreparts, inside up, and still using the soft side of the block, presses over the lapels, keeping the curl in them with his fingers.

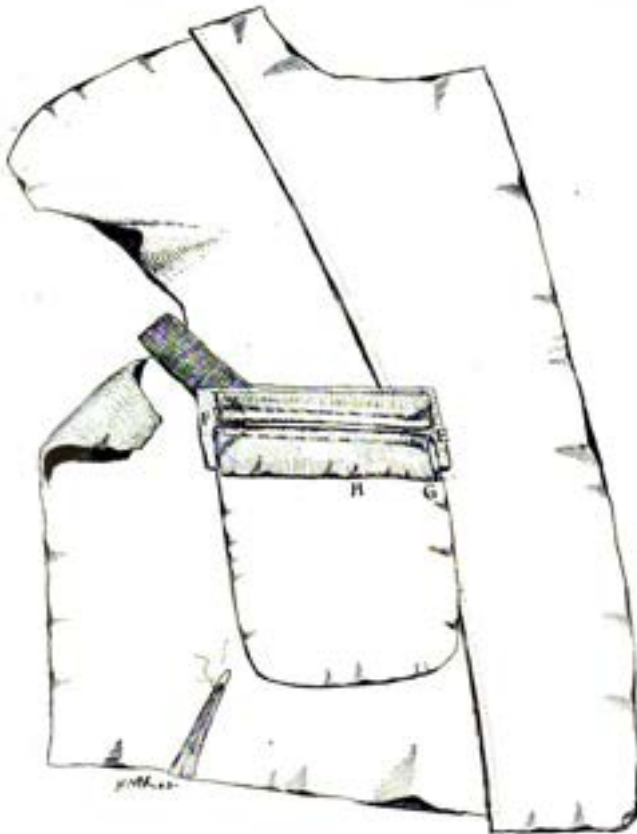


DIAGRAM 135.

He presses out smoothly the edge stay and then passes his iron down to the front edge and keeps the shaping pressed into the breast. He continues the pressing of the edge to the bottom. Turning the coat so that the bottom of the back skirt will lie on the soft side of the cheese block, he presses that section of it. In pressing the facing of the skirt he keeps its inner edges short.

Next he runs his iron along the shoulder, rear side of the material up, of course, and presses length into it directly over the frontal bone as he did before. In doing this he dampens his sponge cloth regularly.

Mr. THIMBLE now does likewise with the opposite side.

Placing the iron back on the stove and the cheese



DIAGRAM 136.

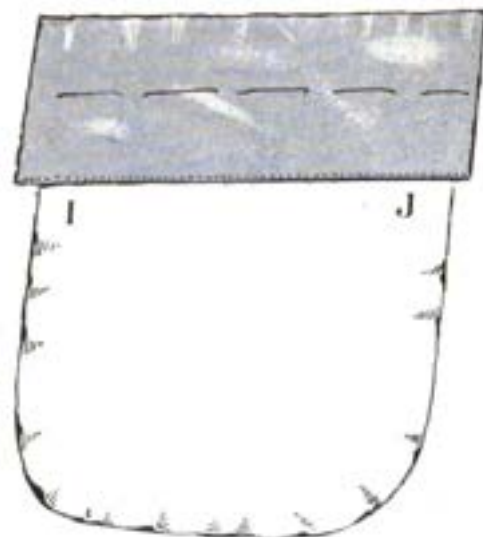


DIAGRAM 137.

block back into its place, he takes up the made facing and bastes the breast pocket to the lining, then he lays the facing smoothly aside.

(To be continued.)

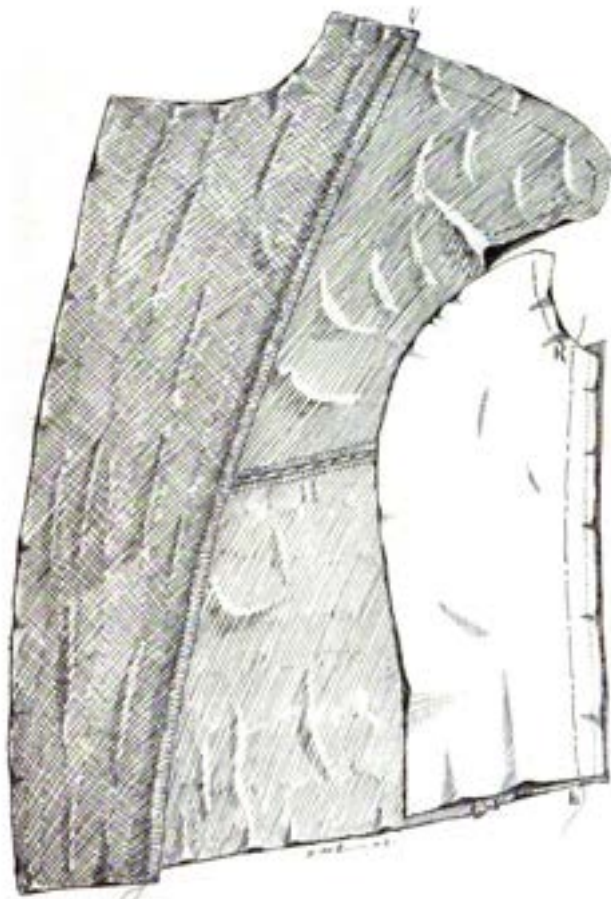


DIAGRAM 138.

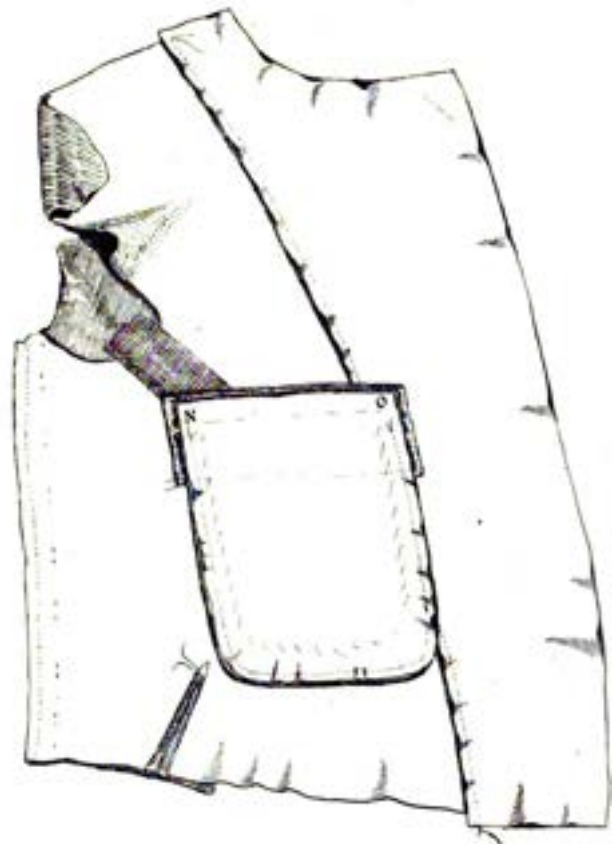


DIAGRAM 139.



DIAGRAM 140.

HOW TO MAKE A CUTAWAY FROCK.
BY AITCHEM N. RITE.

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)



MR. THIMBLE takes up the left or buttonhole side of the coat, spreads it out smoothly on the bench, the material side up, and chalk marks the lapel buttonhole $1\frac{3}{8}$ inch from the top of the lapel and parallel with it. The top and bottom service buttonholes—those below the

and makes them the desired length of the finished buttonhole, $1\frac{3}{8}$ inch except for the roll hole which, as it is for ornament only, is to be but $\frac{3}{8}$ inch long when finished. *

Mr. THIMBLE, after removing both the line of basting that passes down the front of the forepart, crossing the buttonhole spaces, and the old buttonhole thread markings, folds the forepart at the markings and, with his fingers, presses it strongly on each fold so as to indent or crease the canvas at the fold. Then with his "points," or small shears, he first slits the canvas in the creases just made, after which he cuts away the canvas, beginning $\frac{5}{8}$ inch from the unfin-

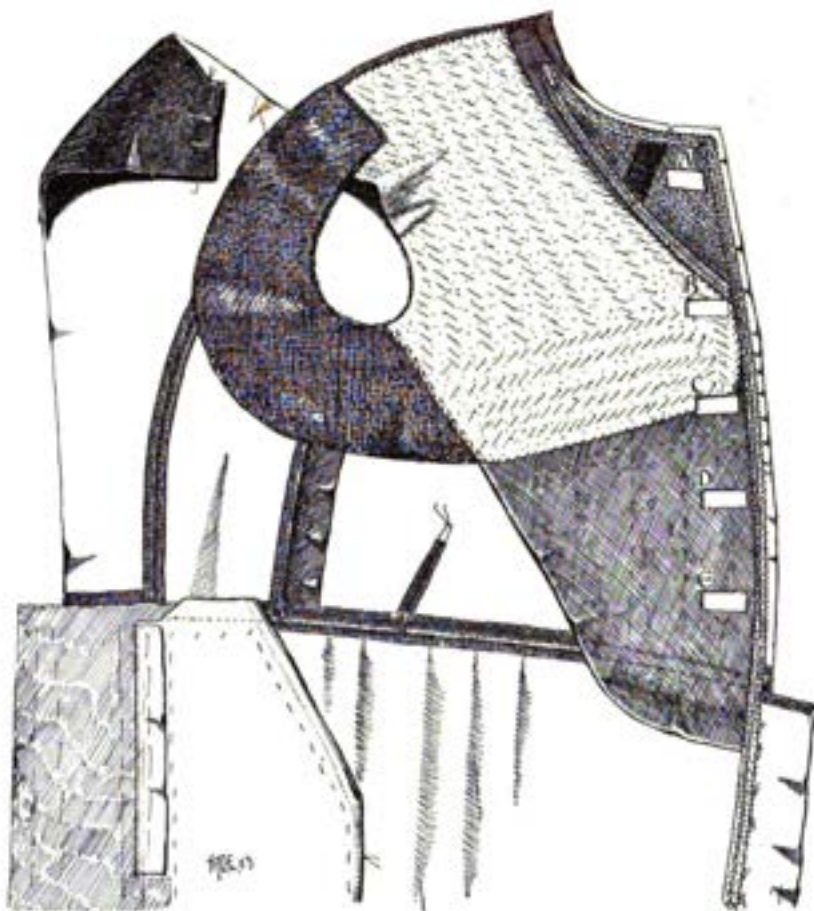


DIAGRAM 141.

end of the roll—which have been previously thread marked, the first $5\frac{1}{4}$ inches from the unfinished notch edge of the lapel and the second $3\frac{1}{2}$ inches from the waist seam, he leaves as they are; but as the two intermediate buttonholes have been "jockeyed" out of place by the holding in of the edge with the edge stay, he re-chalk marks them correctly. Then he places thread markings in all the new chalk-marked buttonholes, using running stitches. He begins the thread markings $\frac{5}{8}$ inch from the raw or unfinished edge

ished front edge, so as to leave holes at A, B, C, D and E, Diagram 141, each $\frac{3}{8}$ inch wide and $1\frac{3}{8}$ inch long, except that at A which is only $\frac{3}{8}$ inch long, the width being equal on each side of the canvas creasings.*

Mr. THIMBLE next takes up any suitable piece of black silesia that he finds laying loose on his board, and from it cuts four strips, each $1\frac{1}{4}$ inch long and

* The felt as well as the canvas is cut away at B and C.

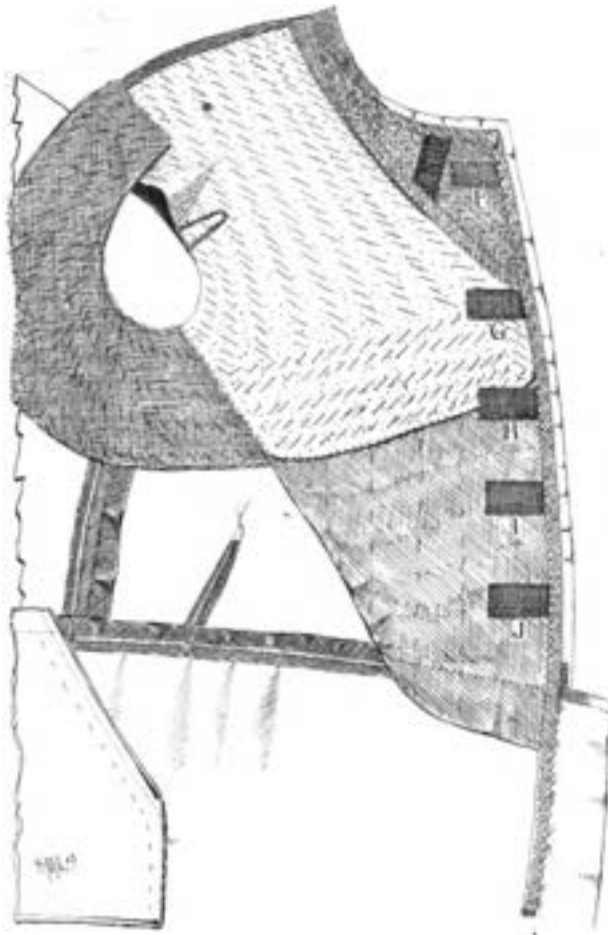


DIAGRAM 142.

$\frac{1}{4}$ inch wide, and one strip $\frac{1}{4}$ inch shorter but of the same width. He places the short strip over the hole in the canvas and felt as at F, Diagram 142, and with short running stitches, $\frac{1}{8}$ inch from the edge, goes all round it sewing it to the canvas. Then he covers the holes, at G, H, I and J with the other strips of silesia as represented, which he sews all round in the same way.

He now lays the left or buttonhole part aside smoothly.

Next he cuts a strip of silesia 2 inches wide, measures it to the forepart and cuts it to a length which extends 1 inch above the thread markings for the end-of-roll button as to U, and to the same distance below the lowest button thread marking as to R, Diagram 143. Putting into place this silesia strip as represented, its outer edge falling exactly to the edge stay, he places a long basting stitch through the center of it, to hold it in place, and then, using "O" silk, he whips its edges to the canvas and felt with a $\frac{1}{8}$ -inch stitch, as from R to S, S to T and T to U, Diagram 143; but fastens the front edge to the canvas as from U to R with a running stitch $\frac{1}{4}$ inch long.

(To be continued.)

(Continued from page 92.)

one who would lend him an ear, but at the evening seance he would sing an entirely different tune. He had been known in the past as a mentally one-sided man (the one side being that of tailoring), but now he was establishing the reputation of being the exemplification of duality. He denounced tailoring in the roundest terms while in the trance state, and gave color of the brightest hue to the old saying that "A tailor is only the ninth part of a man." He took pleasure in vehemently asserting that the trade of tailoring was made up of the physically crippled and the mentally weak; and to emphasize his duality he pronounced, himself, SMITH, a cringing, sneaking, unprincipled rascal whose mental make-up permitted him to be only a tailor—a nobody as a man. He would chuckle and laugh over the roasting he gave himself, as if he had been treated to something he felt had long been his due. This continued for a considerable length of time, and was as much of a puzzle to SMITH himself, when informed about it, as to anyone else. He was unable to explain the mystery and was greatly disturbed by the new kind of double life he was leading.

At length a plan was hit upon to solve the mystery. SMITH was given a slate and a pencil and asked to write, while in a trance, a message on it, disclosing the identity of his spirit control. At the first trial he wrote as follows in a chirography not his own:

"I am an unprogressive spirit. SMITH, the tailor, caused me at times to doubt the superiority of my trade over his, and I am being punished for it. Since my death, six months ago, I have been forced to abide in one place as though stuck in the mud, because of my weakness in being influenced by his egotistical vapid verbiages. Only one thing can help me: If SMITH will sweep clean the disputed strip on our sidewalk every morning, I may be able to get in motion again. Unless he does I will continue to haunt him as I have been doing—only more so."

P. S.—"Tell SMITH that my present unhindered prospect of spiritual verities demonstrates the fact that one great purpose of clothes is to serve as shoe wipers."

TAILORS seem content to remain supine and permit the dressmakers to hold all the dress conventions, but it will in time be made clear that in order to induce people to dress well and to make a broad breach in the multitudinous army of shabbiness there will need to be exhibitions of dressing. Contempt of good clothes is a weakness which it is to the tailors' interest to overthrow. No falser sentiment ever was disseminated than, "Don't judge a man by his clothes." Carelessness of clothes is carelessness of character. Shabbiness goes with dirt, and dirt goes with shiftlessness, and shiftlessness goes with a weak intellect, and then you begin to get close to crime. A clean collar is an aid to integrity, and a new suit of clothes insures happiness for twenty-four hours. Twenty-four hours of happiness is not to be looked on with contempt in this melancholy world.—*St. Louis Globe-Democrat.*

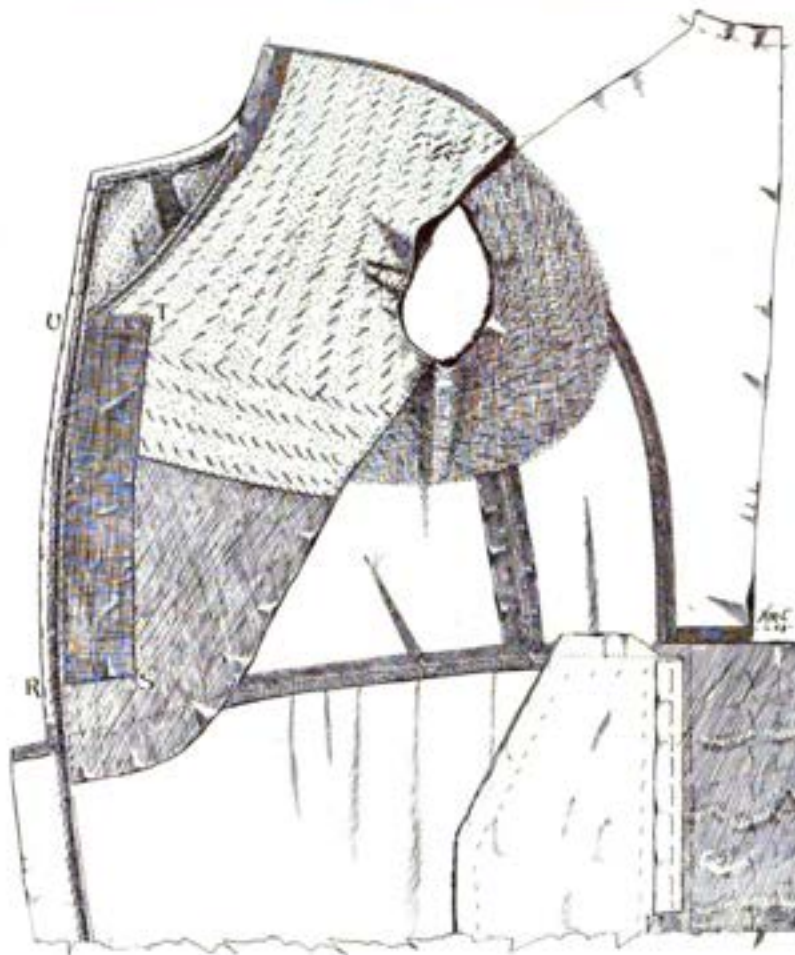


DIAGRAM 143.
HOW TO MAKE A CUTAWAY FROCK. BY AITCHEM N. RITE.

BRITISH CUTTERS' MEETING.

THE seventeenth annual conference of the National Federation of Foremen Tailors' Societies of Great Britain held in Portsmouth, England, September 3, was from all reports a great success in every particular. President H. HOGGARD, of Manchester, occupied the chair, Secretary W. CALDWELL, of Glasgow, also being present. The chief business of interest transacted included the adoption of a resolution electing the founders and past presidents of the Federation to honorary membership. Mr. WOODALL who was recently in the United States on a pleasure trip was one of the thirteen thus honored, Mr. WOODALL being one of the founders of the organization. Three trustees were elected to the benevolent fund instead of two as heretofore. A motion to make the labor bureau secretary a member of the executive committee was lost.

The following societies, constituents of the Federation with but one or two exceptions reported excellent progress: Belfast, Birmingham, Bolton, Bradford, Cardiff, Glasgow, Gloucester and Pheltenham, Leicester, Manchester, Newcastle, Portsmouth, Sheffield, Southampton,

Sunderland and the United Kingdom Association. Several reported a steady growth of their benevolent fund. The total membership of the Federation, according to Secretary CALDWELL'S report is 680 and the number of affiliated societies is twenty-three. The Federation has nearly \$900 in its treasury. Of this amount \$200 belongs to the Out of Employment Fund and nearly all of the remainder to the Benevolent Fund. Positions for several cutters had been obtained during the year. The president's annual address was received and adopted amid hearty applause. Among other things it stated that more than \$250 had been paid out of the Benevolent Fund in the few months of the fund's existence, and it also urged the cooperation of the Federation with the Merchant Tailors' National Federation in connection with the employment bureau of the Foremen Tailors' organization. A resolution incorporating the recommendation last named was adopted by a vote of 24 to 10.

A committee was appointed to arrange for the usual Federation lectures. Birmingham was agreed upon as the place of the next annual conference. The following officers were elected for the ensuing year:

T. H. SAWYERS, Wolverhampton,	President.
E. PEACOCK,	Vice-President.
W. CALDWELL, Glasgow,	Secretary.
J. DEMPSTER, Newcastle,	Treasurer.
A. J. CRAMPTON,	Labor Secretary.

LETTERS TO YOUNG TAILORS.

BY A. J. FITTER.

THE BAD PRACTICE OF VISITING DURING BUSINESS HOURS.

MY DEAR FRIEND:

In reply to your letter of several days ago I will first say emphatically that the fewer visits you and your fellow cutter make each other at your respective places of business during business hours, the better it will be for all concerned.

"Among many good reasons," you say, "for such visits are the following: They make for up-to-dateness in our sartorial views by enabling us to exchange ideas; they develop fraternal feeling. They do much to improve us as cutters as we discuss 'brights' and 'wrinkles' with each other."

Bosh. Such visits unless very seldom made are always a nuisance and almost always an impertinence.

Your friend's boss, you say, treated you rudely at your last visit. Sensible boss! He would have been justified in saying to you: "Get to Jericho out of here and stay out. This is a business house, not a kindergarten nor a social club, nor a cutters' society, nor a merchant tailors' exchange. Your frequent visits have become annoying not only to me but to everybody around the place. You have clogged the wheels of our affairs more than once. I will appreciate it very highly if hereafter you will attend less to my business and more to your own."

My dear friend, if you feel that you must talk "brights," points on cutting and trade matters in a general way, why not take your questions to a local or national cutters' society or consult your technical trade publications. Can't you appreciate the fact that if you continue the visits you think so beneficial you will probably lose the friendship of your friend, and may cause him to lose his situation. A sensible boss will not long submit even to the semblance of "butting in" and you can hardly avoid being a "butter in" if you continue your visits.

Sentiment is excellent; the cultivation of fraternal feeling is excellent; excellent also is the exchange of ideas. But it is more excellent from a business point of view to attend strictly to business during business hours and to avoid even the appearance of "rubbernecking." Cutters associations and your trade papers afford the proper and the best means of expressing sentiments, displaying fraternal feeling and exchanging trade ideas. My final advice to you, therefore, is to join and attend the one, to take and read the other, and always to mind your own business.

AN EXTREME CASE.

MISS ANGLES—This new gown of mine doesn't give me the graceful figure the tailor claimed it would. I'll have to have it altered.

MISS PLUMPLEIGH—Why don't you take it to PADDEN & Co.?

MISS ANGLES—Are they your tailors?

MISS PLUMPLEIGH—Oh, no; they're upholsterers.—*Philadelphia Press.*

How to Make a Cutaway Frock.

BY AITCHEM N. RITE.

(Continued.)

STILL keeping the right half of the coat in hand, Mr. THIMBLE rises from the bench and standing in front of it spreads out on the board the right side with its cloth or face side uppermost, the top or shoulder of the forepart being to his right. He next takes up the facing for the right side, spreads it out over the forepart, wrong side up, and adjusts it to the forepart with its edge resting exactly on the edge of

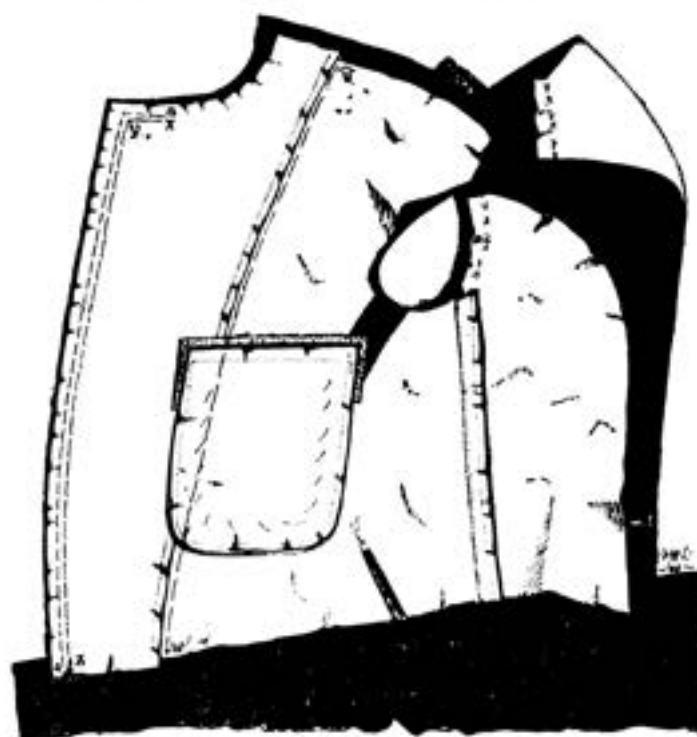


DIAGRAM 144.

the forepart. When thus arranged he places in a line of basting, the stitches being about $\frac{1}{4}$ inch in length, just inside the seaming line that joins the lining to the cloth facing. This basting is represented from V to W, Diagram 144.

Sitting on the board Mr. THIMBLE takes the parts just basted together upon his knee and, with the forepart partly turned over his knee and keeping the edges even and allowing the roll to fall with a curl over his fingers so as to keep sufficient length in it, places from the facing side another line of basting $\frac{1}{4}$ inch from the edge as from X to Y and Y to Z, making the stitches about $\frac{1}{4}$ inch long. Still keeping the edges even and the roll or curl in the lapel, he begins at the top again with a $\frac{1}{4}$ -inch basting stitch

at three-sixteenths inch from the edge and bastes as from 1 to 2, Diagram 145. Then he bastes the facing and the forepart together, doing the basting from the forepart side, that side being uppermost, keeping the facing full to the forepart at the location and to the amount that will correspond with the fulness that the front edge was held in.

Next he turns the coat so that its facing side is again uppermost, and from the bottom of the facing,

block, turns its soft side up, places the edges of the coat, forepart side up, on the cheese block, places a press linen over the edges and after smoothing the face of the iron passes the iron down the forepart and facing edges, smoothing them and pressing away the fulness that was created by holding in the edge stay, being careful that none of the edge length forms into small creases. While pressing the edges as explained Mr. THIMBLE keeps the fronts as straight as possible,

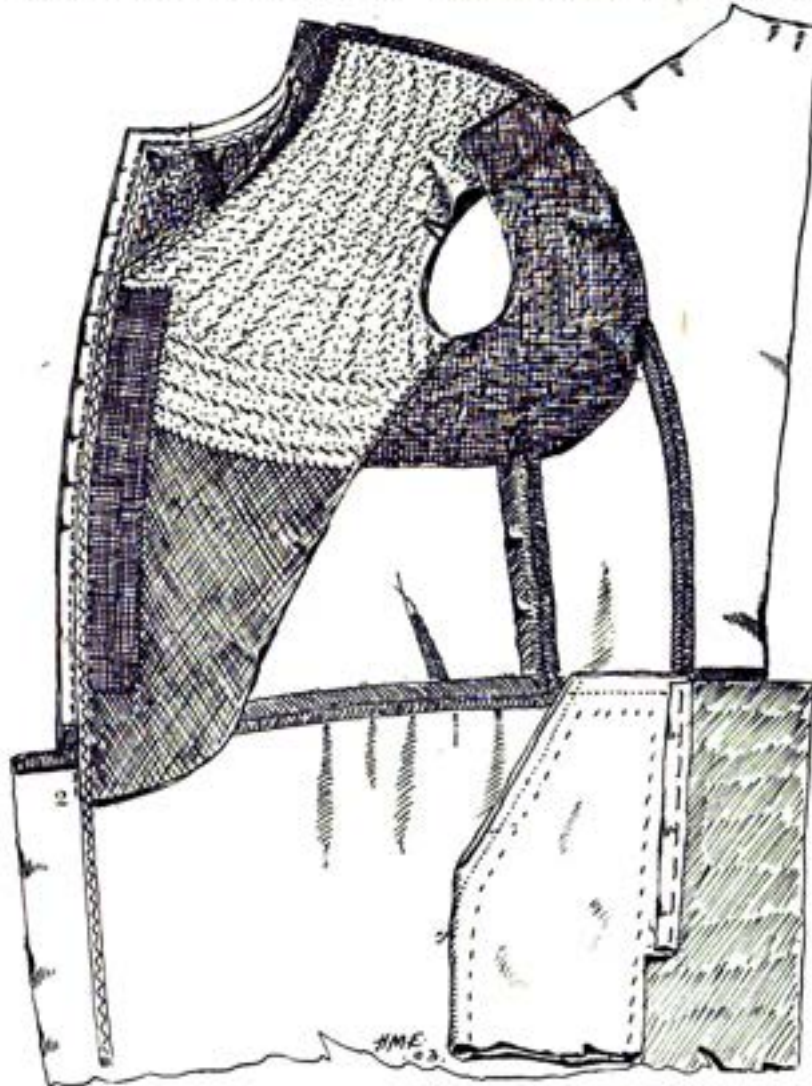


DIAGRAM 145.

and from a distance $\frac{1}{8}$ inch from the edge, with a basting stitch $\frac{3}{8}$ inch in length, places in another line of basting as from 3 to 4, Diagram 144.

Standing in front of the bench Mr. THIMBLE does likewise with the other side but from the opposite direction.

Taking up an iron, Mr. THIMBLE carefully tests its heat.* This proving satisfactory he takes up the cheese

* Mr. THIMBLE tests the heat of the iron in several ways: sometimes by holding the iron face up and dropping on it from

pressing the rounding and excess length inward or toward the breast.

his mouth a little spittle which by the way it sizzles or hops or rolls on the face of the iron tells the degree of heat, as the hotter the iron the livelier the spittle acts; sometimes by holding the iron in the same position and touching it quickly with the end of a finger just wet with the spittle, judging the heat by the sound; and sometimes by holding the iron close to his cheek, judging the heat by the sense of feeling.

Laying this part aside and taking up the opposite side he does likewise with it.

Placing his iron back on the stove Mr. THIMBLE stands in front of his bench, spreads out smoothly one of the halves of the coat again, the rear of the forepart or the canvas side being up, and with sharpened crayon places in a chalk line $\frac{1}{8}$ inch out from the edge stay, as from the end-of-collar notch to the waist

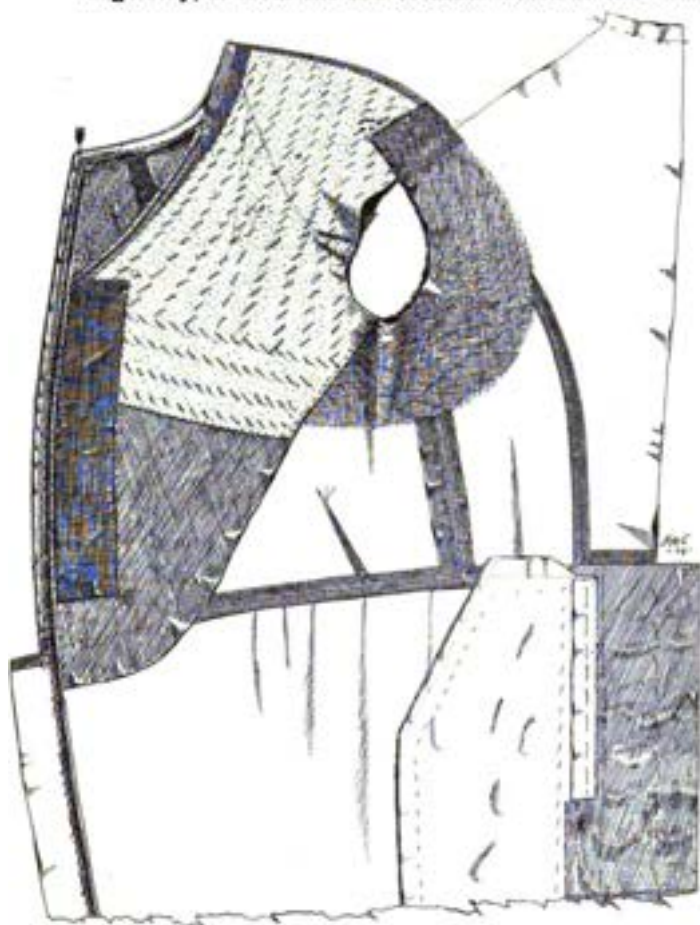


DIAGRAM 146.

seam at 6, Diagram 146. In placing in the chalk line Mr. THIMBLE rounds it sharply at the arrow-head.

He now does likewise with the opposite side.

Taking the parts to the machine, Mr. THIMBLE stitches the facing to the forepart on the chalk line, the stitching passing from the notch to $\frac{1}{2}$ inch below the waist seam.

He now does likewise with the opposite side.

(To be continued.)

GUSSIE—What is genius, anyway?

GERTRUDE—To my mind, it consists in always having clothes that fit.—*Detroit Free Press.*

MIGGS—Does your wife choose your clothes?

WAGGS—No, but she picks the pockets.

EQUESTRIENNE SKIRT.

SIDE SADDLE.

BY THOS. J. RYAN.

THE measures used are 24 waist, 40 hip, 17 front of waist to knee cap, 39 side length.

TO DRAFT THE LEFT SIDE.

DIAGRAM 1.—Draw a straight line as A H.

A to B is the full waist, 24 inches.

B to C is $5\frac{1}{2}$ inches. C to D is 5 inches.

B to H is the side length, 39 inches.

B to E is $\frac{1}{2}$ waist.

E to F is $\frac{1}{6}$ waist.

F to G is $\frac{1}{3}$ waist.

B to Z is $\frac{1}{3}$ waist.

Square both ways from Z.

Pivot at A and sweep from B towards L, and from C towards I.

Pivot at F and sweep from B towards K and 1, and from C towards J.

C to I is $\frac{1}{2}$ and $\frac{1}{4}$ hip.

C to J is $\frac{1}{2}$ and $\frac{1}{8}$ hip.

Draw a straight line from E through J to establish K and from G through I to establish L.

K to X is $\frac{1}{2}$ waist, and L to M is $\frac{1}{2}$ waist.

K to N is 1 inch more than the knee measure, 18 inches in all.

Square out from N.

N to O is $\frac{1}{4}$ inch more than $\frac{1}{2}$ hip and O to P is $\frac{1}{6}$ hip. Square out from P.

P to Q, Q to R and R to S are each $\frac{1}{4}$ knee length.

Square down from Q and S.

Q to T is $\frac{1}{8}$ hip, and S to U is $\frac{1}{4}$ inch more than $\frac{1}{6}$ knee.

Draw a straight line from R through U towards V. R to V is $\frac{2}{3}$ of the side length and $4\frac{1}{2}$ inches, $30\frac{1}{2}$ inches in all.

Pivot at A and sweep from H towards W.

Outline between all of the points as represented by heavy lines. The opening is from M to D.

The knee length is obtained by measuring from the front center at waist line to the middle of the knee cap (see sketch inside of skirt outline). Allow for all seams.

THE KNEE GORE.—From 1 to Y is $1\frac{1}{4}$ inch more than $\frac{2}{3}$ of the full waist. From 1 to 2 is $5\frac{1}{2}$ inches.

From 1 to 4 is the knee length 17 inches.

From 4 to 3 is $\frac{1}{4}$ of the knee length.

From 4 to 5 is $\frac{1}{2}$ inch less than $\frac{1}{3}$ of the knee length.

Pivot at Y and sweep up from 1 and both ways from 2, 3 and 4.