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The
Copeland
METHOD



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The Copeland METHOD

A Complete Manual for
Cleaning, Repairing, Alter-
ing and Pressing all kinds
of Garments for Men and
Women, at home or for
business.



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INTRODUCTORY.

High birth and good breeding are the privileges of the few; but the habits of a gentleman may be acquired by any man. Neatness is not an art requiring the study of a life time; on the contrary it's principals are simple, and their practical application involves only ordinary care.

To gain the good opinion of those who surround us is the first interest and the second duty of men in every profession of life. First impressions are apt to be permanent; it is therefore of importance that they should be favorable. Frequently the dress of an individual is that circumstance from which you first form your opinion. It is even more prominent than manner. It is indeed one of the first things noticed in a casual encounter or during the first interview. Chesterfield has said that "He could not help conceiving some idea of the people's sense and character from the appearance of their dress which they appeared when first introduced to him."

In the preparation of this book, it has been the aim of the maker to give in a concise form, all that is properly embraced in a comprehensive work on not only keeping our wardrobes in such a state as to cause us to appear to the best advantage, but also to give a complete instruction in the manipulation of garments and tools used in the process of properly cleaning, pressing and repairing all kinds of garments for men and women.

A few hints may be helpful to the beginner as well as to those in the business.

Observe a well dressed man or woman on the street or elsewhere, note the make up and fitting points of their garments, this will help the student to know good work, and try, to do as well when doing the work himself.

When learning the method of cleaning, repairing and pressing all kinds of garments for men and women, it is a good idea, if possible, to have a garment of the same sort as one is studying close at hand, following closely the instructions over all parts of the garment; thereby understanding the teachings better and become more familiar with the work.

Should a garment need repairing of any kind or a button sewed on, do it and charge accordingly.

Never give a customer clothes that are damp from pressing, allow them to dry before wearing or delivering.

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LESSON . I.

EQUIPMENT.

Introduction: A few hints to the beginner as well as to those now in the business. The tools required and the best method of using same, for work at home or for business.

TOOLS REQUIRED AND THEIR USE:

The tools required for cleaning, repairing and pressing at home or for business are as follows:

For work at home, use an ordinary kitchen table with smooth top. For use in business, a table eight feet long, three feet wide and thirty inches high (or as high as is convenient for the presser, this may be easily determined by using). This is called a tailor's bench. The balance of the tools are the same for work at home or for business.

The kitchen table or tailor's bench may be used for several purposes; the first of which is to place the iron, press-jack, sponge cloth, and garment while cleaning and pressing. Also for men to sit on while sewing.

THE IRON.

One may use an ordinary laundry iron (but would advise the purchase of a solid iron or tailor' goose, weighing from fourteen to twenty-two pounds, or according to one's strength), one may heat the iron on a coal range, gas or oil stove; or one may use a gas or electric iron, which are being used with great satisfaction, and are easily handled, being of little trouble to operate, also doing the work well. However, it is best to use whatever one considers most convenient, cheapest and best for the locality in which one resides.

The iron is heated and placed on the iron rest, which has been placed on the table for that purpose, to the right of the presser, and is applied to the sponge cloth (that has been wrung out almost dry), causing steam to penetrate that part of the garment being pressed, thereby refreshing the cloth.

The presser should have control of the iron at all times, also see that the iron is not too hot before using by testing it on a piece of light colored woolen material. If it scorches it is too hot for use, wait for a few minutes to cool.

When pressing move the iron from place to place, on the part to be pressed, by lifting it clear each time, instead of shoving it along as some do. (To shove the iron along on the work is apt to stretch garments where not required, and also cause wrinkles). Keep the face of iron smooth by rubbing wax over the surface frequently, thereby removing any lint or dirt that may accumulate from time to time.

THE PRESS-JACK.

A press-jack such as the tailors' use, is made of two hardwood boards, thirty-five inches long, one inch thick, planed both sides and edges and cut egg-shape; the wide end being eight inches in width, and the narrow or small end, four inches wide, one forming the top and the other the bottom.

Between the top and bottom are screwed two blocks of solid wood, four by four inches, and six inches high. The first one is screwed to the top and bottom, three inches from the large end, and the second block is screwed to the top and bottom, seven inches from the large end, thereby leaving a space to the small end, of twenty-eight inches, for convenience in handling the garments while pressing.

The top of the press-jack is left perfectly plain and smooth; the bottom, however, is padded for convenience for pressing with ten-ply of wadding, cut the same shape of board or bottom of press-jack. Over this place a piece of white heavy drilling, drawn tight over the wadding to keep in place and tacked all around the edges with brass head tacks. Cut cotton off evenly around the edges beyond the tacks. This completes the press-jack and is ready for use.

The press-jack as tailors term it, is used for the pressing of clothes, and is also useful to lay clothes on while cleaning.

THE BRUSH.

A brush with a plain back and handle. (Never use a whisk broom to brush clothes as it injures the fibre of the cloth.)

The brush is used to brush garments thoroughly before cleaning and is used in connection with the pressing of garments, to slap with the back the part pressed, thereby keeping the steam in, and making the cloth sweat. The face to brush the nap of cloth, thereby refreshing the garment, making it look like new.

THE SPONGE CLOTH.

A sponge cloth is made of heavy unbleached cotton, one yard and a half long, boiled in soap and water for one hour, then rinse in clean water, thus removing the lint.

The sponge cloth should be dipped in warm water, and wrung out almost dry by hand, (or one may use a clothes wringer if preferred) thereby keeping it clean and free from grease and dirt that may stick to it from time to time.

The sponge cloth is used to lay over the "woolen press cloth" that has been placed over that part of the garment to be pressed, also it is the cloth which is to be dampened and when iron is applied causes steam to be forced into the garment thereby instilling new life into the cloth as it were.

THE UNDER WOOLEN PRESS CLOTH.

Is made of a piece of plain light colored unfinished or finished worsted one yard long and eighteen inches wide.

Place this under woolen press cloth over that part of garment to be pressed, then lay the sponge cloth on top of this, and apply the iron.

By using these two press cloths together, prevents glossing the garment to a great extent, and may be used when pressing all kinds of garments for men and women.

COAT AND TROUSER HANGERS, ETC.

Coat and trouser hangers are used to place the several garments on to retain their shape after cleaning and pressing. They are also very essential in the home to place garments on that are not in use or being worn, it is better to place garments on forms than to hang up by loops that are placed on garments by tailors.

Other necessities used in the cleaning, repairing and pressing of garments, are the sponge, tape measure, scissors, tailor's chalk, needles, thimble, bodkin for pulling bastings, a sewing machine, a large mirror, fashion plates, chairs, desk and safe, if one wishes.

Afterward one may add as many tools as necessity requires and their business permits.

LESSON II.

CLEANING.

Consists of several formulas for making Standard cleaning fluids, and the best method of using same, in the cleaning of all kinds of garments. How to prepare garments to be cleaned. How to steam clean. How to dry clean. The secret of success in cleaning. To clean velvet and velveteen. To remove paint, tar, grease and ink from garments. How to wash woolens. How to wash black woolen dresses. How to clean silk, satin and lace. To remove grease from delicate fabrics. To remove stains from linen and cotton goods. A formula for making moth preventative.

CLEANING FLUID.

(Formula.)

- 2 ounces Chloroform.
 - 3 ounces Wood Alcohol.
 - 2 ounces Sulphur Ether.
 - 2 ounces Spirit of Wine.
 - 10 ounces Ammonia.
 - 3 ounces Oil of Turpentine.
 - 2 ounces Glycerine.
- Place all seven chemicals in one bottle.
- 3 ounces Borax.
 - 3 ounces French Castile Soap.

DIRECTIONS TO MIX:

Cut the French Castile Soap in fine shavings, dissolve them together with the Borax, in four quarts of boiling water, cool this solution, being careful that all the soap is dissolved, then strain through muslin or thin woolen cloth, to remove any sediment. Then add the other seven chemicals, mix and shake well. This will make five quarts Cleaning Fluid.

This cleaning fluid may be used on any garment with good results, as it will not injure the fibre of the cloth. Always rinse spot good with clean water and sponge, after using cleaning fluids.

HOW TO PREPARE A SIMPLE CLEANING FLUID.

(Formula.)

- 4 ounces Ammonia.
- 4 ounces Bay Rum.
- 1-6 ounce Salt Peter.

To this add one pint of clean water, pour in a small neck bottle, keep well corked to avoid evaporating.

This preparation will remove fresh or hard paint, tar, grease, oil and in fact any spots from clothing, dress goods, carpets, rugs, and all woolen goods without injury to the fabric. The above may be obtained at any drug store.

HOW TO PREPARE MOTH PREVENTATIVE.

(Formula.)

- 4 ounces Powder Borax.
- 4 ounces Powder Alum.
- 4 ounces Powder Camphor.

Mix all three chemicals together thoroughly. This will make a white powder. Sprinkle freely around and under carpets before laying, also over clothing not in use. This powder will not leave a stain, and is easily brushed off. Use freely wherever moths appear.

HOW TO USE THE CLEANING FLUIDS.

Dampen a sponge or woolen cloth (white flannel is the best as there is no color to come out) by dipping it in the cleaning fluid, which has been poured into a basin for that purpose and convenience. Rub the spot to be cleaned with the dampened sponge, woolen cloth or flannel) with the thread or nap of the cloth until the grease and dirt is loosened, then rinse with clean water, (always rinse sponge, cloth or flannel in clean water before cleaning the stain a second time with pure water) until stain entirely disappears.

Always clean garments before repairing or relining.

HOW TO PREPARE GARMENTS TO BE CLEANED.

Turn all pockets inside out. Brush thoroughly and whip with cane if necessary, being careful not to break the buttons on the garment.

See that the dust and dirt is thoroughly removed from the pockets, then return pockets to their place. This is a very important part and one which is very often neglected

and overlooked. The garment is then ready to be cleaned. Proceed as above explained. If one application is not sufficient to remove the spots, repeat until spots are thoroughly removed.

Coats are usually very dirty, and greasy around the collar also down the fronts, great care should be taken to clean thoroughly and rinse often, thereby removing all stains.

All coats, vests, trousers, overcoats, ladies' jackets, coats, waists, and all kinds of skirts should be cleaned by this same method.

HOW TO STEAM CLEAN.

To steam clean coats, vests, trousers, overcoats, ladies, jackets and skirts and all wool garments:

Place each garment in a basin of warm water first, and with soap and a brush go over the entire garment thoroughly, including sleeve lining.

Second—pour water off and fill basin again with warmer water than at first, and wash with stiff brush and soap as before, using three waters or until garment is thoroughly cleaned.

Remove soap water (do not wring garments but allow to drip, or squeeze water out) and rinse in hot water, then warm, then cooler, and so on until cold, adding one tablespoonful of coarse salt. (Dissolve salt in cold water before placing in basin). This will prevent garment from shrinking. Place on hanger to retain their shape, allowing water to drip out. Straighten out wrinkles as much as possible when drying, thus making the pressing easier, and when thoroughly dry, proceed to press as explained. If any spots remain after this process, remove with ammonia.

For those who perspire under the arms freely, dress shields placed in the bottom of the arm holes of coats will be of great benefit.

HOW TO DRY CLEAN.

Use a basin large enough to hold one gallon of gasolene and the garment to be cleaned. (Being careful to keep gasolene away from the stove or a lighted candle, lamp, or gas.)

Place one gallon of gasolene in the basin with the

coat, and swash up and down until all grease and dirt has been loosened, then place on hangers in the open air, allowing to dry and gasolene to evaporate.

Before dipping the coat in the basin, see that all dust and dirt is removed from the pockets by turning them inside out and brushing, also brush all seams.

Use half a gallon for the vest, and one gallon for the trousers. The more gasolene used, the better will be the results.

Gasolene may be used a second time on black goods, after filtering or settling, but never on light colored materials, ladies' jackets, coats, wool waists, and skirts may be cleaned in the same way.

Gasolene, benzine, naphtha, turpentine and ammonia should be of the best and purest, when used for cleaning purposes.

The secret of success in cleaning, is by dipping the garment in a large quantity of the liquid. Not less than a gallon of gasolene, benzine or naphtha should be used for a coat, jacket or skirt. Two gallons will do the work better. One should remove all spots if possible before dipping in the liquid. It is a good idea to surround each spot with a basting thread as when wet, some spots do not show. Soak each garment in the clear liquid, then soap all spots thoroughly, rub gently between the hands until spots disappear. Then wash and rinse garment in clear liquid. Place on hangers in the open air, or drying room, allowing odor to pass away.

Soap may be used for cleaning in connection with gasolene with good results. One may use a little ammonia with the gasolene and soap. The goods should be well shaken, and pull all folds out straight with the threads of the goods. Velveteen, velvet and corduroy may be cleaned with gasolene, when pile or nap is not much worn.

When cleaning velvet, or any other fabric, the most important part is to have all the dust and dirt removed, by brushing the garment or fabric thoroughly.

To clean a velvet collar that is not too greasy, and the nap not worn off: Wet a piece of woolen cloth or flannel in gasolene and rub lightly, until the grease and dirt is loosened. Then apply more gasolene with a clean woolen cloth, and remove all grease and dirt. Place on hanger

in the open air to dry and to evaporate before steaming. When much gasolene is used hang coat so that the collar hangs down, to allow the gasolene to drip out and evaporate, before steaming. Always being careful not to use gasolene near a stove, lighted candle, lamp or gas.

When using gasolene for cleaning purposes, have it in a gasolene or benzine safety can, used for that purpose, which may be had at any hardware store.

To remove old hard paint or tar, apply the cleaning fluid freely and place the sponge cloth over spot and press with the iron, as there is nothing that will loosen paint or tar as well as steam or heat. If one application is not sufficient repeat until loosened, then scrape off; after that use more cleaning fluid to remove any stains that may remain, then rinse in clean water.

To remove ink stains from woolen materials:

Apply cleaning fluid, two or three times, washing spots each time with clean water, and sponge until stain disappears.

HOW TO WASH WOOLENS.

Place four ounces of soap bark in a gallon of water in a kettle on a stove to boil, then add two more gallons of water. Throw this over the goods, that has been placed in another basin for that purpose and rub with the hands. Rinse in warm water, and hang up to dry. Iron on the wrong side when damp, until dry, (this will remove all wrinkles and make goods look like new). This is especially good for worn garments, that are to be cut and made over.

Woolens should be squeezed, and not wrung, and the wrinkles straightened out while drying.

HOW TO WASH BLACK WOOLEN DRESSES.

Have the dress ripped apart, brushed, and all dust and dirt removed from the seams, also all the old stitches. Pour four gallons of water in a pail or basin, adding four ounces of ammonia. Dip each piece of the garment into the liquid, and swash up and down, and squeeze as dry as possible, then hang over a pole, and when almost dry, iron from the wrong side until dry, with an iron not too hot.

Woolen dresses, that are much soiled, may be washed in soap and water, and rinsed out before dipping in the

ammonia water, which will improve the color to a great extent.

Any material, such as worsted, and wool garments should be sponged with ammonia and water.

When cleaning with gasolene, benzine or naphtha, to remove the odor, the article should be placed as near a steam radiator as possible, or in a drying room heated by steam or otherwise, this removes the odor, the steam heat dries out whatever of the fluid may have remained in the material, and does so without the danger of explosion which makes it impossible to dry a garment cleaned with the above near a lighted stove, lamp, candle or gas.

HOW TO WASH CHAMOIS VESTS.

Wash with white soap and warm water, making a good lather and rubbing well between the hands. Lay flat on a table, and rub with a dry, clean cloth; rinse; then roll in another cloth and wring as dry as possible. Unroll and stretch well; hang up, and when nearly dry press with a warm iron, being careful not to have the iron too hot or it will spoil the chamois.

HOW TO CLEAN SILK.

Use hot gasolene, heated in a double boiler (never put gasolene on a stove) place the gasolene in the double boiler, after it has been removed from the stove and while the water is still boiling, place the silk to be cleaned in the boiler, and swash up and down until it is thoroughly cleaned, then remove and place in the open air to dry and evaporate.

TO CLEAN BLACK SILK.

Brush and wipe with flannel cloth, lay on a table with the side to be worn up; then sponge with hot coffee (strain coffee through muslin before using). When damp, lay cloth on and iron until thoroughly dry.

TO REMOVE GREASE FROM SILK.

Use a lump of magnesia (moistened), rub on the spot and allow to dry; then brush powder off. Repeat if necessary.

Silks and satins should be sponged with ammonia and water. It is not necessary to soak ribbon, unless they are very dirty. Only black material should be cleaned with strong ammonia as a difference in the dye stuffs may cause the material to turn red, wherever the ammonia touches it.

To clean a colored silk dress, mix together four ounces of soap, six ounces of honey, and a pint and a quarter of gin, rub in well with small brush, rinse each piece at once in coldwater thoroughly, drain and iron while wet. This is especially good for black, also black and white silks.

Silks may be stiffened by adding two or three lumps of sugar, or half a teaspoonful of gum Arabic to the water. Place over a round pole and while damp place a piece of muslin over the silk and iron until dry.

TO CLEAN BLACK LACE.

To a cup of strong tea, add one-half teaspoonful of gum Arabic. Dip the lace into the liquid, and squeeze it dry, two or three time (do not wring). Roll in a cloth and when almost dry, straighten out all the scallops carefully by hand, being careful to have it of universal width, and place on a soft cloth or padded board and lay a piece of muslin over it, then iron until dry. This is suitable for ordinary lace. But real lace should be pinned or tacked to a board, being careful to draw out all loops of the edge, and not drag the lace out of shape.

All stains and spots should be removed as soon as possible. Ink stains may be taken out of clothing by dipping the spot in milk, and squeezing the blackened milk into a basin, dipping in clear milk again. Repeat this process until the ink stain has entirely disappeared; then wash the cloth in warm water, to remove the fat in the milk.

Some inks are very difficult to remove but with a little patience, one of the processes will remove any ink stain.

To remove grease spots from delicate fabrics, requires great care. When the color and fabric will not be injured, use the cleaning fluid. Otherwise use French chalk or magnesia powder. Place upon the spots, allow to remain for a short time. This will often absorb the grease. If one application is not sufficient, brush off and apply again until the spot disappears.

When water may be used on the cloth, the chalk may be made into a paste and spread on the spot and left until dry then brush off.

When color of a piece of goods has been accidentally or otherwise destroyed by acid. Apply ammonia to neutralize the same after which an application of choloform will in almost every case restore the spot to its original color.

TO REMOVE STAINS FROM COTTON AND LINEN GOODS.

To remove stains from linen and cotton, wet spots with luke warm water, then squeeze the juice of a lemon over the stain, sprinkle with salt, then place in the sun to hasten bleaching. If one application is not sufficient to remove the stains, repeat until thoroughly cleaned.

To remove scorch from cotton, place in the hot sun until scorch disappears.

To remove machine oil from white linen, cotton, or light goods. Rub with pure white lard, then wash with warm water and soap.

To remove iron rust.—Dip in medium strong solution of oxalic acid, then hold over the spout of a boiling tea kettle. Rinse the spot in two or three waters, then wash in the usual way.

To remove Fruit and Berry Stains.—Place spot over a bowl and pour boiling water through the cloth until stain disappears.

To remove Mildew.—Rub soap on the damaged article then salt and starch on that; rub well in and place in the sun until spots entirely disappear.

Fruit, ink, blood and other stains should be removed before the clothes are wet in the laundry. Tea, coffee, wine and most fruit stains, can be taken out with clear boiling water, by stretching the stained portions over a bowl and pouring hot water through. If they do not come out, use a solution of borax, ammonia and chloride of lime, or burn some sulphur and hold the stains over the fumes. Fresh ink stains may be removed by an application of dampened salt, allow to remain for several hours, or soak in warm milk or vinegar and water. Lemon juice and salt placed on the spots will often suffice.

Grass stains are most difficult to remove. Dip the

spots in molasses; let it remain until thoroughly saturated, then wash out in clean water. Repeat if necessary

Mud Stains—May be removed by soaking spots in a solution of oxalic acid. Rinse in several waters; then in ammonia and water last.

Cocoa stains may be removed by sprinkling borax over the spot. Then soak in cold water, and pour on boiling water.

Obstinate blood stains—Should be saturated in kerosene, then rubbed with soap and washed in luke warm water.

To prevent muslin from fading—Use a weak solution of sugar of lead.

LESSON III.

REPAIRING.

In this lesson is explained how to repair and reline coats, vests, trousers, overcoats, Tuxedos, Dress Coats, Vests, Prince Alberts, also Ladies' Jackets and Coats. How to put new Silk facings on coats. How to repair sleeves that are worn out around the bottom. How to put velvet collars on coats. The use of basting thread. How to prevent trousers bagging at the knee. How to prepare button holes for working. How to make button holes. Darning a three-cornered tear. Hems and felling same. Back stitching.

-- INSTRUCTIONS IN REPAIRING.

To reline all kinds of coats and jackets for men and women. When new lining is required in coats, rip out the old lining, starting to rip the sleeve lining, first around top or sleeve head, then at the bottom or cuff. Now remove the whole lining and rip apart and iron out smooth and use as a pattern for the new, cutting new lining out exactly same size as the pattern, down the seams, but for convenience in working, allow two seams longer at the bottom and two seams longer at the top. Place one top and one bottom sleeve lining together, Baste seams, having the two right sides of lining together, and seam on machine, (or one may sew the seams on the machine without basting, this may be done with a little practice), press seams open on small end of press-jack, baste top of sleeve lining in; all around, one-quarter of an inch, now turn right sleeve inside out and

baste right sleeve lining in by fastening the back seam of the sleeve lining to that of the back sleeve seam of coat, baste with long loose stitches, start basting two inches below top of sleeve, to two inches within the bottom, being careful not to get lining in too short (take one quarter inch seam when sewing on machine), as this will cause sleeve to draw up, and hang in wrinkles, now fasten the front arm seams same as back, so that each seam will come directly on top of the sleeve seam. Turn sleeve right side out, and mark with chalk on lining of coat at each sleeve seam and baste sleeve seams at top of sleeve lining to correspond with the sleeve seams of garment, and baste lining all around until one becomes familiar with the work.

Now see that the lining is sufficiently long; cut lining off even with the bottom of the cuff, and baste sleeve lining up two inches from the bottom. Then with needle and silk fell around both sleeves, top and bottom. Turn sleeve right side out and remove basting stitches.

Rip out the body lining, starting at the right facing, and rip down and around the pocket to one inch above and one inch below the pocket across bottom, up side seam, and across shoulder. Then remove lining, and iron out smooth, to use as a pattern, for new lining as before, leaving the left side of the lining in as a guide to the beginner as to how the lining should be placed. Then cut the new lining for the right side one half inch larger all around than the pattern for allowance in shrinking, and also for convenience while working. Then baste lining in right side, being careful not to put lining in too tight. Rather have it too long, but not so long that it hangs below the bottom of garment. Coats will not hang well with tight or short lining. Turn edge of lining in down front, and across bottom with basting, and fasten lining to side seam of forepart with long loose basting stitches. Then rip lining out of left side and iron out smoothly for a pattern, cut and baste in new lining on left side the same as explained for the right. Now cut the back lining double and seam down back centre seam, basting one inch plait for ease, then press to one side, and baste in back, and turn all edges in, down side seams, across bottom and shoulders, and back of neck. Now fasten lining all around arm hole to the seam, thereby holding lining in place. so

as not to allow it to come loose. Cut lining off even with seam all around arm hole, then baste sleeve lining around.

Cut lining to back of pocket, and at back end, cut lining in a trifle to allow working, and for turning in around the pocket, and fell lining in all around the pocket mouth, and proceed to fell the lining, doing the same with the left side. Now finish felling the entire coat. Remove basting stitches, and finish garment in the usual way.

Ladies' jackets and coats are relined in the same way, also all kinds of mens' coats and overcoats included.

When new silk facings are required for coats, remove the old facing, and use it as a pattern for the new, and when cutting the new facing, allow three quarters of an inch all around for convenience, while working. Baste new silk facing on very neat, and take time to do good work. When basting is completed, fell all around with fine silk, being careful not to draw the stitches tight, nor to contract the edge.

Try to have the new silk facing put on so that it will look better than the old one did when new. This will bring you customers. The price to charge for such work is by the hour and for material used.

TO RELINE VESTS.

Rip old lining and back out of right side, and iron out smooth for a pattern.

Now cut forepart lining one half inch larger all around and baste in forepart lining, observing how the left is put in. Baste edges of lining in, down facing, across bottom and around arm hole, (when one becomes familiar the right sides of lining may be placed to that of the foreparts and sewed around the armholes by machine, thereby saving the felling by hand).

Now rip left inside lining out and replace it with new lining, same as the right. Fell all around, then iron the back lining out smooth for a pattern, cutting it exactly the same size as the old one, and mark with chalk, where seam was sewn before. Cut inside lining the same size, and seam back seams on the machine, and press open (or one may stitch to one side), place right sides together to sew; smooth with iron, and baste the right forepart, side seam to that of the back lining, also to the shoulder. Baste left side the same way. Now baste the

inside lining to inside of vest. This will leave an opening at the top of neck and bottom. Now baste, placing both back seams together, and baste each way to the side seams. This will leave an opening, now only at the neck, thereby forming a pocket, or bag for the vest, as it were. Sew with machine, in same seam as at first, down side seam, across shoulder, and bottom, and around arm holes, notch lining around back arm hole. Remove basting, and turn vest right side out at the neck. Baste lining even around bottom and arm hole. Now baste lining across back of neck, inside and out, then fell entire lining.

When basting the shoulders of vest, have the back lining one quarter of an inch full in the hollow of front of shoulder, to allow for stretching, and to form a concave.

Should vests require to be made larger, when one has the lining out, all one has to do, is to mark with chalk or thread, the amount to be made larger, adding amount from the old seam on back, and baste forepart side seams to the mark to be made larger. If new pockets are required, and one is not familiar with the work, remove the pocket very carefully, observing every detail as to how it should be put together. Iron out smooth and cut new pocket, seam around, all but mouth, and place inside of pocket, and turn edges in all around top or mouth of pocket, and fell with silk same color as pocket (never remove welt from pocket when only new pockets are required). Should the buttonholes need repairing, repair them. Also see that the buttons are sewed on firm. Darn all holes, and clean and allow to dry before new lining is placed.

NEW WAIST BAND LINING IN TROUSERS.

Remove old one, and iron out smooth and use for pattern. Cut new one out and baste in and fell around tops and down sides, and fasten at pockets to hold in place. If new buttons are required, sew them on before new lining is placed, so as not to sew through the lining. Repair trousers where needed.

To repair sleeves that are worn out around the bottom run a basting thread around both sleeves five inches from the bottom of cuff, to hold lining in place, then rip sleeve lining around the bottom, unfasten the turn up of sleeve from the wigan, (darn sleeve edge if necessary when it

is worn through), now baste up firmly one eighth of an inch, or as much more as the sleeve will allow and still be of sufficient length, (run basting one-quarter inch from bottom), fasten the turn up back to the wigan with basting (this basting is left in); now let sleeve lining come down, and if it is longer than to the end of cuff; cut off what comes below.

Then turn sleeve lining in on the turn up two inches from the bottom of cuff with basting stitches, and fell lining with silk same color as the cloth or lining. Finish both sleeves the same. Remove basting, turn sleeves right side out; and press all around cuff as explained. When felling do not take long stitches, short ones look neater and are stronger and work will have a better appearance when finished. Should the sleeve be finished with stitching around the cuff, finish the same when repairing. Sew buttons on, this completes the repairing of sleeves at the bottom.

HOW TO PUT VELVET COLLARS ON COATS.

Remove old one, pick out old stitches in coat collar (the old stitches in velvet do not matter), place coat in a convenient manner on the press-jack and press collar and lapels into shape.,

Cut new velvet collar one-eighth inch larger on each side than the pattern, or larger if necessary, and steam over an iron as explained. Stretch the edges a trifle on each side of velvet, being careful not to leave finger or thumb marks, and when cool, baste on coat, (silk thread should be used when basting velvet) in collar crease through velvet to hold in place.

Run another basting below crease and in the stand of collar, and another row of basting on leaf of collar close to the crease. Run another basting near the outside edge of collar leaf, and form a cushion at each end to allow ample room for ends to curl under (instead of up). See that the velvet is not basted on too tight or too short.

Now turn velvet in over old seam or stitches on the inside of coat collar, from end to end; and baste velvet over edge and all around leaf. Now cut velvet off even along the leaf, then fell inside of velvet to coat neck with silk to match; and herringbone velvet to leaf all around

from end to end. Make a loop or hanger out of a straight piece of lining one-half inch wide, and turn all edges in and fold again and fell together; now sew to the coat as before, turning both edges of loop in, and tacking same through stand of collar. Remove all basting by cutting each stitch and pulling out from the right side, and with the nap of the velvet.

TO STEAM COLLAR.

Place iron on its side, cover with a piece of paper, over this lay a wet sponge cloth; then hold coat collar very close to steaming cloth (when one is familiar with the work they may allow the collar to rest on the steaming cloth for a minute), and move back and forth, allowing steam to come through the velvet. Then remove the collar and shape by hand, as when worn. Brush the nap gently to freshen while steaming, but with a very soft brush. Place on coat hanger, and allow to dry, before wearing or delivering.

Good sewing, good pressing, well finished ends and corners, lightness of touch which holds the work without apparently touching it, will give to the finished garment a fresh look.

All these are important considerations.

When darning, great care must be taken to have the work finished up neatly, as darning and mending is an art, and like everything else, requires patience and practice.

Basting is only used in the preparation of work, to hold stuff and lining, or any two or more parts of the work together, while it is being stitched, as none of the basting is left in the finished garment. It is also used as a guide for sewing and marking on light colored goods as it will not leave a mark as would colored chalk. For ordinary work, basting stitches should be cut every few inches and drawn out.

It is impossible to prevent trousers bagging at the knee, but here is an idea that will help materially, to keep knees in shape. Fasten a piece of silk to the forepart of trousers on the inside to the seams and across bottom and top seven inches above and ten inches below the knee, being careful not to allow stitches to show through on right side.

Buttonholes may be made easy to work by spacing off the number required, with pins or thread marks.

Mark length of hole, and stitch on a machine the desired length, then turn at right angles and take two stitches, then turn back and stitch other side. Turn at right angles and take two more stitches, thereby tacking both ends. All buttonholes may be stitched in one garment without removing from the machine.

This **method** takes the place of serging or overcasting and is much better for thin ravelly goods.

MAKING BUTTONHOLES.

Buttonholes should be overcasted or serged as soon as cut, with fine thread or silk, the stitches should be light, loose and even, this is done with a slanting sitch.

Making buttonholes: Insert the needle on the edge of the material and when half way through, take the two threads at the eye of the needle bring them towards you at the right and under the point of the needle, drawing the thread from you, making the purl or loop stitch come directly on the edge of the buttonhole. Stitches should lay close together just far enough apart for the purl or loop stitch to form, always have each stitch of the universal length so the sitches will look straight on each side of the buttonhole, the stitches may be placed closer together at the end as most wear comes there.

DARNING A THREE CORNERED TEAR.

A three cornered tear may be darned in two ways. Commence by darning diagonally through the center, darning back and forth towards the end of the tear until one-half has been finished; then begin at the center and work in the opposite direction. At the corner, the stitches should form the shape of a fan. Another **method** which is stronger, is done by darning a square in the angle, first with the warp threads, then with the woof threads, and finishing each end across the tear.

HEMS AND THE FELLING OF SAME.

A hem is a fold of goods doubled twice to prevent a raw edge. The fold should be turned even and straight

with the thread of the material, on this depends the neatness of one's work. The hem should always be turned in toward the worker and basted firmly not too near the edge, leaving one-eighth inch space for working. Felling—when felling or hemming, the needle should take up only the edge to be hemmed or felled down and just enough to hold on the cloth or lining. When felling or hemming take small stitches close together, even, and do not draw thread or silk too tight as to cause the edge to have the appearance of the teeth of a saw.

BACK STITCHING.

The back stitch is made by placing the needle back in the last stitch, bringing it out once the length of the last stitch, then placing the needle back into last stitch and so on, being careful not to draw the thread too tight as to have a drawing appearance, make the stitches follow each other without leaving a space between. Back stitching is used in places where much strain is on the seam.

Bias hems, such as sleeve head lining, etc.

All bias hems and curved edges, should have the folds basted in.

LESSON IV.

ALTERATIONS.

How to shorten and lengthen coat sleeves. How to raise and lower collars. How to alter (or change a coat that is too large around the neck and collar. How to make the alteration when a coat is too large over the chest, How to change a vest that is too large around. How to make a vest larger around. How to change trousers that are too long. How to lengthen trousers. How to make trousers smaller around the waist. How to make trousers larger around the waist, whether there is an outlet or not. How to make button cords for sewing on buttons. An easy way to hang a skirt. How to iron over buttons without breaking. Also how to iron embroidery.

HOW TO MAKE ALTERATIONS ON GARMENTS.

When sleeves are to be shortened or lengthened, have customer try coat on, and mark with chalk, the length desired. Then remove coat and run a basting of cotton around both sleeves, five inches above cuff, to hold lining in place, while doing the work. Then with a knife or scissors, rip lining around both cuffs. Unfasten turn up from wigan. This will allow turn up to fall down. Now

mark with chalk, around both sleeves, the correct length. Turn up and baste solid, and fasten turn up, to wigan, same as before. Now allow lining to fall down, and cut off even all around the end of the cuff. Baste lining two inches from the edge of cuff, and fell with silk same color as the cloth or lining. These instructions are for shortening sleeves.

When sleeves are to be lengthened, proceed as before, but with this difference,—should the lining, and turn up of cuff not meet, it will be necessary to piece the lining or sew hand facings to the bottom of sleeve, same as the cloth in garment, or as near as possible. Then fell sleeve lining to facing .

When sleeves are to be lengthened, baste a piece of wigan to that which is now in place, the amount to be lengthened, and fasten turn up to the wigan, and turn sleeve lining in two inches from the end of cuff. Fell sleeve lining to turn up as before.

Sleeves may be lengthened all of the turn up, by sewing a piece of cloth to the sleeve, same as the garment, same size around, and sewn in a seam on the machine. Baste and turn edges out even, and press firm, stitch around with machine, thereby making it firm and solid.

Stitch edge of sleeve to match edge of coat.

Fasten ends of silk thread by threading them to a needle and taking a stitch or two, then cut off. Sew buttons on as required. This completes the lengthening of sleeves.

Should coat collar be too high, run a row of basting cotton, two inches below the collar seam; mark with chalk the amount to be lowered, then rip with knife or scissors, inside and out from crease to crease. Now baste under collar to neck of coat first, and fasten inside of coat to the stand of collar. Now baste the outside or top collar on the inside to the coat in keeping with the amount lowered and fell inside and outside of collar. Sew loop on back of coat collar inside, and remove basting. Place coat collar on press-jack in a convenient manner and press in same crease as when worn.

Place on a coat hanger, to retain its proper shape and to dry before wearing. (When basting under collar to coat neck, start basting from center back seam, forward to each side.)

When coat collar is to be raised, run a row of basting cotton two inches below the collar seam, from end to end. Rip under collar and unfasten coat from stand of collar inside and rip inside collar from crease to crease. Mark with chalk the amount to be raised, and start basting from the center back seam, forward to each side; then fasten coat to the stand of collar, and baste inside or top collar to the inside of coat the amount raised on the outside. Fasten loop to stand of collar inside, remove bastings and place coat collar on press-jack in a convenient way, press as before and hang to dry before wearing.

If however, the coat collar is to be raised and one finds that by raising, that the collar will be too long, the collar may be cut in the center and seamed or taken off at one end (if only raised on one side) or both as the case may be; if raised all around, the collar must be shortened at both ends.

This is a very particular piece of work, and should not be attempted unless the garment is old, and one wants to practice on it; this may be had by altering an old garment for practice, as with practice, most anything may be accomplished. (When one has had considerable experience in this line, then it may be done without taking it to a tailor; until then, it will be best to let the experienced tailor do the work on a good coat.)

When a coat is too large around the neck and collar, and falls away at the bottom when unbuttoned, and bulges at the opening when buttoned, is an indication that the garment is not balanced properly. This may be changed to fit perfectly in the following manner: Run a basting three inches from each side of the shoulder seams and to front of coat to collar end. Rip collar off from crease to crease, rip shoulder seams from neck to within two inches of the sleeve seam, and mark with chalk, the amount to be taken in (as the shoulder strap is too long from neck to bottom of arm hole and must be shortened so that the coat will hang squarely and well balanced when unbuttoned as well as when buttoned), mark from neck gradually to nothing at the end of the two inches, from the shoulder or sleeve head; this amount to be taken off the forepart in all cases, baste back to shoulder seam and press open, unless a trifle may be taken off the center back seam at top, which is a good idea, so that the collar will fall more closely to the neck. Baste shoulder and lining to-

gether. Now baste collar on, starting at the center back seam, and baste forward each way, and if found too long, shorten as explained above; fell shoulders and collar. Finish collar neatly and press shoulder and collar.

When one side is to be altered (this one may see when customer has coat on and buttoned, and one side stands away from the neck), in that case, only change one side.

When a coat is too large over the chest, and by setting the buttons back from the edge two and one-half inches (which is only to be done in extreme cases) will not have the desired effect; run a row of basting cotton around arm hole two inches from the sleeve seam, across shoulder to the front end of collar and two inches from the shoulder seam. Rip sleeves and shoulders out and collar off from end to end, press seam out smooth, and mark with chalk the amount shoulder is to be advanced, say from one-quarter to three-quarters of an inch, as the case may be (this may be easily determined when the coat is on the customer, notice the amount of lap and then judge the amount), baste back shoulder to forepart of coat having the top of back even with the chalk mark; seam and press open, baste shoulder and lining together, now baste collar on, then baste sleeve in, and seam and press open seam as before and fix up sleeve head, and cut off end of shoulder amount shoulder was advanced at shoulder point. This will take surplus goods away from the front and allow goods to go back; finish collar, shoulders and sleeves and press.

Double breasted coats are different, the buttons may be set from the edge, according to style and fashion.

When a coat is too large in the back, take part out in the side seams and part out in the center back seam; the best way to determine the amount to be taken out, is to pin each seam a trifle when customer has coat on, then one will get the proper effect of the alteration.

When a vest is too large around, it may be pinned on the customer, down the side seams and center back the desired amount to be taken out; this alteration may be done in the following manner: Rip vest across back of neck, rip each side seam, mark with chalk the amount to be taken in on each side seam and center back seams.

Baste forepart to that of the back at side seams and baste center back seam together, lining and outside.

Seam on machine, remove the basting, turn vest right side out and fell across back of neck. Press side seams, back and around neck; place on hanger to retain shape.

When vest is to be made larger, proceed as follows: Rip side seams and across the back of neck, press out side seams of back, and remove stitches, and if there is an outlet, mark with chalk the amount to be let out on each side, and baste as before and finish the same. If there is no outlet, one must sew a piece of lining to the outside and inside lining; press open the seams or stitch to one side and press. Then mark with chalk the amount to be let out and proceed as explained and finish.

When trousers are too long, they may be shortened in the following manner: Mark with chalk (using the tape line for measuring length) the desired length, loosen the bottoms, (if felled, rip with knife or scissors, being careful not to cut the cloth), if there is rubber in the bottoms, wet a piece of cloth with gasolene, and rub over the outside and pull turn up free from the bottoms. Turn trousers inside out, allow to dry after using gasolene before turning up bottoms. If rubber is to be put in the bottoms, cut a piece one inch and a half wide, and baste in the turn up or hem and fasten hem to the side seams with silk, only leave a two inch turn up, cut balance off.

Before pressing, place on the small end of press-jack and press all around as in pressing cuffs or bottom of trousers as explained. (But not with sponge cloth, only with iron and wet, bottoms with sponge). Press until rubber is thoroughly melted and set. When one has pressed both bottoms all around, turn trousers right side out and press bottoms as in ordinary pressing.

When bottoms are felled, leave two inches for turn up and cut off the balance. Fell with silk all around, being careful not to let stitches show through on right side. Press bottoms same as explained.

When trousers are to be lengthened, loosen them at the bottom measure with tape line, the desired length, from crotch down, making them one inch shorter in the back or according to fashion. Mark with chalk the desired length, and place rubber or fell as the case may be, and

press as explained; but if trousers are to be lengthened, all. It will be necessary, to sew a piece of cloth to the bottoms same size and same cloth (or as near as possible), sew on machine and baste edges out even, and place rubber or fell; press bottoms and finish in the usual way by turning trousers right side out, and pressing bottoms and legs. Sew heel protectors on (they may be made of silesia by turning all edges in, or made of cloth, same material as trousers) half inch wide and four inches long, sewn half; each side of the center or crease of back trouser bottom. This must be sewed to the inside of bottom.

When trousers are too large around the waist, mark with chalk (or pin on customer), the amount to be taken in, rip back seam down as far as is required. Remove the two back suspender buttons and rip lining back far enough for convenience in working. Baste the back seam together and sew in the chalk mark (by machine or by hand) to within two inches of the top of waist band; press seam open and fasten back seam at waist to the waist band on each side and leave an outlet one inch and a half wide, each side of the back seam at the top, tapering to nothing at the bottom or three inches from the inside leg seam.

Sew back suspender buttons on two inches each side of back seam. Put a good neck on buttons to allow suspender button holes to fit smoothly around button. This may be done by placing a match or pin over the top of button and sewing over it, filling the holes with twisted thread or button cord made for that purpose, as explained in (how to make button cord.)

When holes are filled, remove the match or pin, and wind cord around under button, and fasten by taking two stitches through the neck, and cut thread off. Now fell lining back in place, leaving an opening at top of, say two inches in back seam for ease. Press and finish in the usual way.

When trousers are to be made larger around waist, rip lining three inches each side of the back seam at top and remove the two top back suspender buttons. Rip back seam down the required amount and press out the mark made by the seam. Now with the chalk, mark the amount to be made larger, half the amount on each side of seam, baste seam and sew on machine or by hand in chalk mark. Remove basting, and press seam open, fasten to

each side of the seam at waist as before, leaving two inches open at the top for ease. Sew two back suspender buttons on; and fell waist band lining. Finish and press in the usual way.

When trousers are to made larger at the waist, and there is nothing to let out, remove back suspender buttons as explained, and waist band lining. Cut a piece of cloth "V" shape as long as is necessary and of the same material or as near as possible; make this piece two seams wider than required. This may be determined by the amount to be made larger, (the larger the piece at the top, the longer the wedge will have to be, as it will not do to have an abrupt slant). Baste right sides of cloth and trousers together, sew on machine and remove basting and press open the seam. Then baste other side and seam, then press open; fasten a piece of canvas across the top of waist where piece has been set in, and stitch with machine across, in keeping with the stitching on the waist band. If no waist seam, just stitch even with the waist stitching. Sew back suspender buttons on, and fell waist band lining at top, and finish as explained, fastening waist band lining to seams to hold it in place; press and finish. When pressing seams, always press on the smooth side of the press-jack, and dampen with the wet sponge, this will make pressing easier; but do not put too much water on seams.

How to make button cords for sewing on buttons. Thread a needle with linen thread double, then rub bees-wax up and down the thread; then twist, and when one has twisted enough, rub with a piece of cloth. This will help to keep the twist in the cord and make it strong, which is very essential in sewing on buttons; one knows how annoying it is to have buttons coming off; this may be prevented by sewing them on good with twisted thread.

When using silk thread, always draw it through bees-wax and rub through cloth to remove excess wax. This will make the silk stronger, and also will slip through the cloth more easily, when sewing.

A good method of hanging a skirt. Have customer stand on top of the stairs, the fitter sitting on the second step. This is an easy way to see that skirts hang evenly all around, marking the proper length without rising, or getting on the knees or sitting on the floor.

Ironing over buttons made easy and safe. Place four ply wadding on press-jack, buttons facing wadding. Iron from the wrong side until dry. This is equally good in ironing embroidery waists. (When ironing embroidery white wadding should be used.)

LESSON V.

PRESSING.

How to sponge and shrink all kinds of woolen goods for dressmakers and tailors, before making into garments, also for one's own use at home. How to use the iron and sponge cloths. How to press hard finished worsteds. How to press single and double breasted sack coats, overcoats, rain coats, Tuxedos, motormen and conductors, also fatigue coats, cutaways, morning, dress coats, Prince Alberts, military, clerical, uniforms, footman's liveries, Newmarket, Paddock and Palitot. All kind of jackets, coats and skirts for ladies. How to press single and double breasted vests with or without collars, also clerical and fancy vests. How to press trousers.

How to sponge and shrink all kinds of woolen goods for dressmakers and tailors, before making into garments, also for one's use at home.

To prepare a sponge cloth for that purpose, use unbleached cotton four yards long, (or as long as the cloth to be shrunk requires), boil in soap and water for one hour, rinse in clean water to remove any lint, then it is ready for use.

Place woolen goods to be sponged on a table or clean floor, then wet the sponge cloth by dipping it into a pail or basin of warm water so that it will get thoroughly wet, wring out almost dry (but not so dry as when pressing) and place over the goods smoothly, see that the cloth is free from wrinkles. Make a flat roll six inches wide, or as wide as a wrapping board would be (do not roll on a board as it will leave a mark difficult to remove). Roll evenly until cloth to be shrunk is thoroughly covered, sides and ends with sponge cloth.

Time required for goods to remain in sponge. Close woven material, such as hard finished worsteds, broad cloth, kerseys, meltons and beavers, require to be left in sponge three hours while open wove goods, such as home-spuns, unfinished worsteds, soft overcoatings, and ladies'

cloth requires but two hours. When goods is ready to be taken out of sponge, unroll and place over a round pole, (sufficient height to allow cloth to clear the floor), or lay smoothly on a table or floor.

When dry, fold (not roll) double, and so on until you have a fold seven or eight inches wide, and small enough to place in a package.

The wrinkles may be pressed out with a warm iron, being careful not to allow gloss to form, and see that iron is not hot enough to burn or scorch cloth. Also to see that ends are even especially on stripes and checks, and to see that checks and plaids match.

When pressing always have the iron to the right on the table, the edge of the garment facing toward the presser. Start pressing the right side of all garments first. In this way forming a system of doing the work.

When pressing all kinds of coats, vests, ladies' jackets and coats, have the neck, collar, or waist seam lying on the small end of the press-jack, and start from the center back seam of all coats and vests, and press forward on the right side, toward the front edge.

To press the left side of all coats and vests, reverse the press-jack and garment so that neck, collar waist seam or band is lying to the left. Commencing as before, from the center back seam of garment, and continue pressing left side, and around to the front edge, which must be facing the presser.

Coats, vests, jackets and coats, should be placed on hangers to retain their proper shape.

A good iron rest for the table, is made by nailing a smooth horseshoe to a block of wood, a trifle larger than the shoe.

When using the under woolen press cloth, cotton sponge cloth and iron, lay the under woolen press cloth, and sponge cloth on that part of the garment to be pressed, and apply the iron until sponge cloth shows signs of drying. Then remove the cloths and iron, and slap with the back of the brush that part just pressed, to refreshen same, and brush the part pressed, with the thread or nap of the fabric; thus making the garment look like new. Go over the entire garment (and all garments) in this manner until the whole garment has been pressed.

When trousers have been pressed, place them over a round pole, suspended from the ceiling, or fastened to the wall with brackets. A still better way is to place them on individual hangers.

Do not give customers garments damp from pressing, place them on hangers and allow them to remain for one hour before wearing or delivering.

Do not try to press clothes that are damp from cleaning or otherwise. Allow them to thoroughly dry, when they will press more easily, and customers better satisfied, by giving them first-rate work.

When a garment has been pressed all over, examine it thoroughly for gloss, and where any appears, remove it as explained (in how to press hard finished worsteds.)

This process should be followed carefully when pressing all kinds of garments.

When pressing, the iron should never be shoved or pushed, as in ironing, as before explained; as it is apt to stretch where not required. Only heavy materials require heavy pressing or great strength. Whatever the material, pressing is work that requires to be done carefully and slowly. When pressing seams, allow the iron to touch only the center of the seam, then the edges of the seam will not be outlined on the outside of the garment. This however, is only intended for light weight goods, as when pressing seams in heavy material, it is necessary to press more solid.

How to press hard finished worsteds. When pressing hard finished worsteds, place under woolen press cloth, and sponge cloth over the part to be pressed, (wring sponge cloth as nearly dry as possible), and apply the iron, not too hot, allowing it to rest until sponge cloth is entirely dry. (This is termed by tailors, as dry pressing or glossing). Now remove iron, and press cloths and place a damp part of the sponge cloth over that part just pressed, to remove the gloss, if any, by applying the iron lightly, and slap with the back of the brush while steaming. Also brushing the nap of the cloth.

Avoid stretching while pressing especially the edges and collar, unless it is required, (and the presser understands where to stretch, and is familiar with the fitting qualities of the garment.) When pressing around the pockets, have flaps on the outside, and turn pockets inside

out before cleaning, that all dust and dirt may be removed, then return the pockets to their proper place before starting to press.

When a coat or vest is placed on the table or press-jack, to be pressed, and one notices fullness along front edges and bottom, press fullness away by laying under press cloth and sponge cloth over part to be pressed and leave iron until sponge cloth is entirely dry, then remove cloths and apply a damp part of the press cloth, and iron again to remove gloss as explained before. Always have edge of garments pointing toward the presser. This may be learned and accomplished in a short time with little practice. ,

How to clean and press single and double breasted sack coats, motormen and conductors, also fatigue: Brush thoroughly, and if necessary whip with cane, being careful not to break the buttons on the garment. Turn all pockets inside out, and have flaps on the outside. Remove all spots; special care must be taken to remove grease and dirt from the collar, also the fronts, with the cleaning fluid. Place on coat hangers and when dry, proceed to press as follows:

Have coat lying on the table or tailor's bench to the right, draw the right cuff over the small end of the press-jack which should be pointing to the right. Lay the sponge cloths over that part of the garment to be pressed, (which you have prepared by wetting in a pail or basin of warm water used for that purpose and wrung until almost dry), then apply the iron until the sponge cloths show sign of drying. Then remove the sponge cloths and iron, and slap with the back of brush (as has been explained.)

Continue this around the right sleeve cuff, and also the left. Then with the coat in the same position, reverse the press-jack and place the right sleeve, top side up on the large end of the press-jack, being careful to have the sleeve smoothed out nicely, then lay sponge cloths over and apply the iron, pressing full length and width, up and down the sleeve, (being careful to see that no wrinkles are pressed in the sleeve.)

Remove the cloths and iron as before, slapping with the back of the brush, then brushing the nap to refreshen the cloth.

Turn sleeve over and press under side of sleeve the same.

Press left sleeve in the same manner. Crease sleeves front and back, if requested by customer.

Reverse the press-jack and draw right shoulder of coat over the small end of the press-jack in a convenient manner, and press around the armholes, by laying the sponge cloths on the part to be pressed. Apply the iron as before, and then slap with the back of the brush. Now press around left shoulder and arm hole in the same manner.

Next place the coat so that the collar points to the right on the large end of the press-jack. Lay the sponge cloths on the back of the coat, applying the iron as before, and press down back and around right side of coat to the front edge; always having the edge of the garment toward the presser. Reverse press-jack and coat, then as before, commence pressing at the center back seam, and forward to the front edge. This completes the left side.

Place the coat on table or tailor's bench, and reverse press-jack; lift coat and place collar or press-jack in a convenient way, so that the collar and lapel, when pressed, will be creased the same as when worn.

Commence pressing from the center of collar to the right side of lapel, being careful not to stretch the edges of lapel or collar. Then from the center of collar at the back, press forward on left side as before. Turn coat inside out, and smooth lining with cool iron, and with an almost dry sponge cloth. This will remove any wrinkles, and leave the lining smooth.

Now press the right side of facing and lapel, by laying four-ply of wadding on the press-jack, and place right forepart of coat so that the buttons face toward the wadding, and press on the wrong side, the buttons will sink into the wadding thereby avoiding the breaking of same, which is very easily done if great care is not taken. Now remove the wadding and press left side on the padded side of press-jack in the usual manner. Now turn the coat right side out, place right shoulder in a convenient manner on the small end of the press-jack, and if any wrinkles appear on top of the right sleeve head, press them out. Do the same with the left side.

Look coat over thoroughly for gloss, if any appears, place coat on press-jack in a convenient manner and remove as explained.

When pressing coats, be careful to have the flaps on the outside, the pockets returned to their proper place inside, before starting to press.

Roll fronts of coats to the inside, so that they will retain their proper shape, also to give to them that chesty effect, which is very essential, in the pressing of all kinds of coats, and vests. One will soon become familiar with the work by a little practice.

Place coats on hangers to dry before wearing or delivering. Sack overcoats, rain-coats and Tuxedos, are pressed in the same way.

How to clean and press cutaway dress, Prince Albert, military, clerical, uniforms, footman's liveries, Newmarket, Paddock and Palitot. The above garments are cleaned and pressed the same as other garments, but with this difference:—Coats with skirts are pressed from the collar or neck to the waist line or seam, then moved up to the waist line or seam, and pressed from that to the bottom of skirt, and around to the front, having the edge of the garment pointing toward the presser. All coats lined with silk are pressed very lightly, especially lapels and facings (as the mark of the iron shows easy; and on silks is difficult to remove.)

Silk should look fluffy in a garment, and therefore does not require much pressing. Great care must be taken when cleaning, pressing, and repairing dress suits, Tuxedos, Prince Alberts, and any garment that is silk lined. The price to charge for such work may only be figured by the amount of silk, and time required to do the work. Silk facings may be had by mailing samples to this office, and we will send price list.

How to clean and press ladies' jackets and coats: Brush thoroughly, and if necessary, whip with cane to remove all dust and dirt. Remove all spots with the cleaning fluid, place on hangers, and when dry, press as follows: Ladies' jackets and coats are pressed the same as men's, but with the following differences: Press around cuffs, sleeves and shoulders on the small end of the press-jack, then start at the center back seam and press forward to the front edge, having the collar or neck pointing to the right. Always have the edge of the garment facing the presser. Reverse the press-jack, coat or jacket, and commence pressing as before, down the back seam and around

left side to front edge. Lay sleeves on the press-jack and press as before, being careful to have plaits in the right creases and the gatherings in their proper place. Do not allow more plaits or wrinkles to form on the top of the sleeves than is needed.

How to clean and press all kinds of skirts for ladies, Brush thoroughly and whip if necessary, turn the skirt inside out, and brush dust and dirt, from the seams and bottom. Clean all grease spots, if any, with the cleaning fluid, place on hangers, and when dry, press as follows: Draw skirt on press-jack with the waist band pointing to the left, on the small end of the press-jack; the skirt to be drawn on the press-jack to the left. Use the sponge cloths and iron the same as when pressing other garments. Press around the top of the skirt and as far below as the press-jack will allow. If skirt is plaited, be careful to have the plaits lying smooth on the press-jack, either pin or baste plaits in their proper creases before starting to press.

When pressing thin skirts, it is not necessary to press very hard, only until the steam arises, then slap with the back of the brush to keep steam in the goods, also to refreshen the garment. Place on skirt hangers to dry before wearing or delivering. Always look for gloss, and if any appears, remove as explained.

How to clean and press single and double drested vests, clerical, with or without collar: Brush thoroughly and whip with cane, if necessary, to remove dust and dirt, being careful not to break the buttons on the garment. Turn all pockets inside out to remove all dust and dirt from them. Then remove all spots with the cleaning fluid as explained. Place on coat hanger, and when dry, press as follows: Place the right forepart of the vest smooth on the press-jack, with the edge facing the presser, and the neck or the collar pointing to the right. Cover with sponge cloths and apply the iron until the cloth shows signs of drying. Remove and slap with the back of the brush, then brush the nap of the cloth to refreshen and make it look like new, being careful not to stretch the opening when pressing the forepart and shoulders.

When pressing the foreparts of vests, start at the side seams, and press forward to the front edge. Now reverse the press-jack and vest and press left side in the same manner, around the shoulders and arm holes. Now smooth the wrinkles from the back, starting from the center and

pressing forward to the right side seam; then press the left side in the same manner. This removes the wrinkles, and may be done with almost dry sponge cloth and medium warm iron.

All vests are pressed in the same way, with the exception of fancy or white vests. With these use a plain white cotton cloth, and wet sponge with clean water.

Fancy wool vests should be dry cleaned before pressing.

Wash vests require a little thin boiled starch to give body to goods, then iron when almost dry. Turn all pockets inside out before starting to press. The pockets are pressed first, then returned to their proper place, thereby keeping the mouth of the pocket neat and even. Continue the ironing until the vest is completed. With a little practice, one will soon become familiar with the work. Always being careful not to stretch the opening. Rather shrink in, by pressing in a half circle from left to right toward the front edge.

When pressing vests examine the pockets and see if there is a chamois watch pocket, if there is sew or fasten a piece of cloth on the outside of vest pocket as a reminder not to press over the pocket; if you did it would spoil the chamois, and a new pocket would have to be put in for the customer.

How to clean and press trousers: Brush thoroughly from the right side, and whip, if necessary, then turn them inside out. Also the pockets. See that all dust and dirt is thoroughly removed, also lint from the seams. Then turn right side out, and remove all dirt and grease spots with the cleaning fluid as explained. Place on hangers, and when dry, proceed to press as follows: Place trousers flat on a covered table with the knees up (trousers being turned inside out) wet bags at knee with sponge. Apply the iron, not too hot and press in a circle to the center, to remove and shrink away the bag; now do the same with the left leg. Turn trousers right side out, and press around bottoms, same as in pressing the cuffs on coats. Reverse press-jack and trousers, and press around tops with sponge cloths and iron as far down as seat line or end of fly, starting from the right side of fly and pressing around to the left fly. Remove the press-jack and lay trousers flat on the table or bench that has been covered with felt or cloth (melton, kersey or thibet). Place creases

at the bottom together with the left hand, and with the right hand place the two top suspender buttons together, then lay them flat on the bench or lengthwise of the table. Then turn the left leg back as far as the seat line, and straighten the right leg out smooth on the table. Cover with the sponge cloths and apply the iron, pressing full length of leg, until cloths shows sign of drying, pressing the front and back creases sharp. Then remove the iron and sponge cloths, then slap with the back of the brush to refreshen and brighten the cloth or garment. Now turn the leg over and press other side in the same manner; then turn leg over to inside as at first and bring the left leg down to meet the right bottom. Turn trousers over, and then turn the right leg back, and proceed to press the left inside leg the same as right. Turn left leg over and press outside. Now turn left leg over to inside as at first, bringing the right leg down to meet the left at the bottom, then have both legs lying perfectly even on top of each other. Press them together from fly or seat line, down to the bottom. Turn trousers over, and press other side in the same manner, using the back of brush for slapping and face to brush nap of cloth. Then place the press-jack on the table again, with the small end pointing to the right, then draw the right bottom of the leg over the small end of press-jack, and press crease out through the turn up. Do this at the front and back about two inches from the bottom. Now press the bottom of left leg the same way.

Some customers do not want this crease taken out, then of course it is to be left in. But custom-made trousers are usually not pressed through the turn up.

This completes the pressing of trousers, place on hangers before wearing or delivering. By practice, one may soon become an expert.

Broadfalls are pressed in the same way. Examine for gloss, and if any, remove as explained.

LESSON VI.

SELECTION OF MATERIAL.

Amount required, for suits, vests, trousers, overcoats, dress suits and Prince Albert suits, Tuxedos, Paddock, Paletot; also ladies' waists, jackets (long and short), and skirts. The amount of material required to reline coats,

vests, and top of trousers; ladies' coats and jackets; velvet collars and silk facings.

Amount of goods required for the following garments:

Sack Suits—36 to 42 inches breast measure, $3\frac{1}{2}$ yards, 54 inches wide.

Cutaway or Morning Suit—36 to 42 inches breast measure, $3\frac{1}{2}$ yards, 54 inches wide.

• **Prince Albert Suit**—36 to 42 inches breast measure, $3\frac{3}{4}$ yards, 54 inches wide.

Tuxedo Suit—36 to 42 inches breast measure, $3\frac{1}{2}$ yards, 54 inches wide.

Dress Suit—36 to 42 inches breast measure, $3\frac{1}{2}$ yards, 54 inches wide.

Sack Overcoat—36 to 42 inches breast measure, 42 inches long, $2\frac{3}{4}$ yards, 54 inches wide.

Trousers—30 to 42 inches waist measure, 36 to 42 seat measure, $30\frac{1}{2}$ to 34 inside leg measure, $1\frac{1}{2}$ yards.

Vests—36 to 42 inches breast measure, 1 yard, 54 inches wide.

Paddock or Palitot—36 to 42 inches breast measure, 4 yards, 54 inches wide.

Ladies' Shirt Waist—30 to 40 inches bust measure, $3\frac{1}{2}$ yards, 27 inches wide.

Ladies' Jackets and Coats (short)—30 to 40 inches bust measure, $2\frac{1}{2}$ yards, 54 inches wide.

Ladies' Jackets and Coats (long)—30 to 40 inches bust measure, $4\frac{1}{2}$ yards, 54 inches wide.

Ladies' Skirts—20 to 42 inches waist measure, 40 to 44 inches long, $4\frac{1}{2}$ yards, 54 inches wide.

Amount of goods required to reline the following garments:

Sack or Tuxedo Coat—2 yards, 32 inch or $1\frac{1}{2}$ yards, 54 inches wide. Serge, Alpaca, Italian cloth, or silk, to match. 1 yard fancy sateen sleeve lining.

Overcoats—42 inches long, $2\frac{1}{2}$ yards, 32 inches wide or 2 yards, 54 inches wide. Serge, Italian cloth, or Circassian. $1\frac{1}{2}$ yards satin sleeve lining, 20 inches wide. Or 1 yard, 40 inch Lusterene sleeve lining.

Overcoats, Silk or Satin Lined Throughout—Require from 4 to 5 yards.

Vests— $\frac{3}{4}$ yard, 32 or 54 inches wide. Serge, Alpaca, Italian cloth or silk, for outside back. 1 yard 20 inch fancy, sateen, for inside body lining.

Trousers— $\frac{1}{2}$ yard 20 inch colored sateen, for waist band lining.

Dress Coats—Prince Alberts, 3 yards 30 inch silk, for the former, and 4 yards, for the latter.

Tuxedo Facing—1 yard heavy corded or fancy weave silk.

Dress or Prince Albert (fancy)— $\frac{7}{8}$ yard heavy corded or fancy weave silk.

Velvet Collars for Overcoats—vary in width from $4\frac{1}{2}$ to 6 inches wide on the bias. This may be determined when velvet collar is ripped off by measuring width.

When new buttons are required, replace with as near as possible to the original.

When using silk, and buttonhole twist, match cloth as near as can be had.

LESSON VII.

CARE OF CLOTHES.

Under this lesson is explained the care of clothes. How to keep them looking fresh and clean. How to be well dressed.

Care of clothes: Cleaning, brushing, repairing and pressing frequently is a step in the right channel, for a man's appearance depends largely upon the care he takes of his clothes. Clothes should be brushed often especially after being worn in the dust and dirt, and should be hung up in a clean place where they will be out of the dust. Coats and vest should always be placed on coat hangers together to retain their shape, and to be ready for wear when wanted. The loop at the back of the coat collar, should never be used to hang coats up by, but for a few minutes, as the weight of garments will pull the collar out of shape.

Trousers after being brushed thoroughly, should be turned inside out, and placed on hangers, by doing this you are reversing the folds and wrinkles that have formed, while wearing, thereby allowing the cloth to fall back into place. It is impossible to prevent trousers bagging at the knees, but may be prevented in this way. Fasten a piece of silk to the forepart of trousers on the inside to both leg seams across top and bottom of silk, seven inches

above and ten inches below the knee, being careful when sewing not to let the stitches show through on the outside. Another suggestion and a good one, is to buy two pairs trousers with each suit (except a dress suit, then it is not necessary) and wear them alternately, two days at a time, and have them pressed each time you change, and turned inside out each night.

It is a good idea to have a row of hooks at the top of one's wardrobe from which to hang these forms, thereby saving much space especially in the smaller houses. Care should be taken to draw trousers up well when wearing, so that they will set properly. When trousers are worn without suspenders, they must be cut shorter waisted, shorter in the legs and closer around the waist. If one wears suspenders it is a luxury to have a pair for each pair of trousers. Then when one adjustment is made saves any further bother.

Brushing clothes is a very simple but necessary operation, a fact which few people thoroughly appreciate. Fine clothes require brushing lightly with a soft brush, except when mud is to be removed, then a stiff brush should be used, after garment has been lightly beaten to loosen the dirt. Never use a whisk broom to brush clothes as they injure the fibre of the cloth. When brushing lay the coat on a table, and brush in the direction of the thread or nap of the fabric.

A well made, well fitting garment should not be thrown away when slightly worn, but should be repaired, cleaned and pressed. Many times lasting as long after being repaired as at first. Unless absolutely necessary never patch, when darning will answer the purpose better. If the garment is not too badly worn baste a piece of cloth, the same as the material in the garment (or as near as possible) under the weakened part and darn to this piece. One may back stitch with silk to match the cloth, or make a small running stitch. When the entire part has been thoroughly darned, turn the garment inside out and herring-bone all around the piece of cloth (or patch to the inside) being careful not to allow stitches to show through on the outside. Press and they are ready for wear. This is especially good when repairing the seat of trousers.

Tape is invaluable in repairing, as it may be used to strengthen weak places and where buttons are to be sewed,

acting as a stay, also saving time of turning the edges of the cloth in, and is less clumsy.

Ruskin says, "Clothes carefully cared for, and rightly worn, show a balance of mind and respect."

The freshness of a garment depends upon the care taken of it, and only requires a few minutes each time they are taken off; they should be carefully brushed, to remove all dust and dirt, removing all spots, buttons sewed on and replaced when worn, new braid on the bottoms of skirts, cleaning and pressing, making little necessary alterations. All these little duties given proper attention, will keep a wardrobe fresh and in good order.

It is not always the wear on the clothes, that tell so sadly upon them. It is the care that they receive. A few garments, well made and properly fitted, and good care taken of them, is far more preferable than a number of inferior quality and make.

When clothing is laid away for another season, they should first be thoroughly brushed, repaired, cleaned and pressed, to be ready for wear when needed. If placed in bags or boxes, the moth preventative should be sprinkled over freely. Tailors' boxes are very good to place garments in, that are not in use, and should be labeled on the outside as to the contents.

Fold all articles on the seams, if possible, being careful when folding sleeves and collars. Coat lapels should be turned to lie flat; collars turned up, and the coat folded in the center back seam, sleeves lying together and on top of each other. Then fold in half crosswise, and place in the box.

If fancy waists and coats are put in drawers, fill the sleeves with tissue paper. This will prevent wrinkling.

To be well dressed, one's clothes must be of good material and fit well. The length of waist, and full length should be in proportion to the wearer, or as near fashion as good taste will permit. Sleeve the right length, and hang properly, and to come to the root of the thumb. The collar must fit close around the neck, the lapels should be neat and even, the opening in front should close without bulging when buttoned, and should have no cross wrinkles under the back of arms, and no wrinkles below the collar. The whole appearance of the garment must be easy, the chest should be of the athletic style (chesty), while the

waist should be close fitting and flat (not tight). The arm hole should not be too deep so that the coat will remain in its proper position while sitting as when standing. The buttonholes must be neat, and the buttons sewed on good and strong with neck.

The overcoat should be easy, not clumsy, and of fashionable length, sleeves to cover the under coat, and to fit close around the neck (sleeves of a rain coat may be longer than those of an ordinary overcoat), and must be the same length at front and back at bottom.

A vest should fit easy to allow the body to slip up and down, whether sitting or stooping, more especially the former.

A great many people make the mistake by having their vests made snug. One will never get a good fitting vest in this way. A vest should come up close around the collar, and high enough, so that it will not crawl under the linen collar, this may be avoided by having a good tailor make one's clothes.)

Trousers should be the proper length, and of ample size over the hips, knee, and to fall gracefully over the shoe at the bottom, (some wear them very short with cuff or French bottoms, this is a style for college towns, and is not universal.) The waist should be the proper height and size around, (for trousers worn without suspenders, the waist must fit closer and cut shorter waisted). Stout men do not want their trousers very long waisted and up under their arms, therefore great care must be taken when selecting, cutting and making stout mens' trousers. When trying on a pair of trousers, or in fact any garment, stand before the mirror in one's natural position, do not twist and turn, and cause wrinkles to form all over the garment, and when looking at the trousers, look at them in the mirror; do not look down upon them as many do, and often condemn a good fitting pair of trousers, because by stooping and looking down, wrinkles appear that when standing natural, hang smooth and straight.

LESSON VIII.

FOLDING CLOTHES.

How to fold coats, vests, trousers, ladies' jackets, coats and skirts. How to place each garment in boxes

for storing, delivering, shipping, the marking names and addresses on same.

How to fold all kinds of coats, for delivery, traveling, storing, or shipping. Turn sleeves back to the collar, so that the folds come at the bend of the elbow, now turn the lapels and fronts back over the folded sleeves, then fold the skirts over and up level with the collar, so that the crease will fold about the center of the garment, then double one-half over the other so that the folds come in the center back seam.

To fold vests: Place two foreparts together right side out, having the edges and side seams even and on top of each other, then fold back over fronts of vest so that back seam lays perpendicular with the front edge, straighten wrinkles out of shoulder. Then fold neck, or collar down level with the bottom, so that the crease will fold about the center of the garment, or bottom of arm hole.

To fold trousers: Place two top suspender buttons together and front creases at bottoms even and on top of each other up and down the leg, lay smooth on the table, then fold backs over on fronts to meet front creases and taper to nothing, to about six inches above the knee, then fold legs, bringing the bottoms up level with the top of trousers, so that bend will come about the knee or half the entire leglength of trousers. Then place in box for delivery. If, however, trousers are to be placed in a paper package for delivery, or to be folded small for packing, the following is an easy method, when backs are folded over to meet the front creases, and legs are lying smooth on the table, divide the entire length of the trousers in three parts making two folds, one three inches below the seat line or fork, the other about fifteen inches from the bottom, place in paper to deliver.

When a suit is to be placed in a box for delivery, lay trousers in first, (folded as first explained), the vest next and the coat last, place cover on box, and wrap with heavy cord to hold top and bottom together, also for convenience when carrying.

Ladies' jackets and coats are folded the same as men's, either short or long.

Ladies' skirts are folded in this manner, if plain, take front of waist band in the right hand, and with the left

find center front of skirt at bottom, lay on table and fold front over to meet the center back seam of skirt, then fold double and place in box or package, for delivery. When skirt is plaited see that the plaits lay in the proper creases, and fold as explained above, being careful not to make too small a package so as not to crush.

The firm name should be printed on the cover of the box together with these words, "Please unpack and place on hangers as soon as received." This prevents clothes from wrinkling badly. The customer's name and address should be written plainly in the space left for that purpose on the cover of the box.

When sending a package by express or other carrying companies, it is best to mark the value of the contents of the package on the cover.

LESSON IX.

TESTING WOOLEN CLOTH AND SILK.

Testing woolen cloth and silk: The great value of wool as a fibre, lies in the fact that it is strong, elastic, soft and very susceptible to dye stuffs, and being woven, furnishes a great number of air spaces, thereby rendering clothing made from it very warm and light.

Wool may be dissolved completely by a warm solution of caustic soda.

Cloth may be tested by unravelling a corner of a piece of cloth, lighting it with a match. If the flame runs along, and goes out, leaving a brown ash, and is smooth when rubbed between the thumb and finger, it contains cotton. If it burns and curls up into a ball at the end, and goes out, and the ashes black like charcoal, and is gritty when rubbed between the thumb and finger. it is a pretty sure indication, that it is all wool.

The strength of a piece of cloth, may be tested by a thread removed from the goods, by holding one end with the right hand, and the other with the left. Pull, and if it breaks off short, it is not a strong piece of goods, and would not wear well; but if it pulls out long and stringy, and upon examination one finds the fiber from one to two inches long, this may be considered a good piece of goods, and would wear well.

Silk may be tested by unravelling an end, and burning the threads. If the ash is brown and is smooth when

rubbed between the thumb and finger, this would not be considered pure dye silk. If, however, when lighted, it curls up into a ball at the end, and goes out, and the ash black and when rubbed between the thumb and finger, and is gritty like charcoal, one may feel sure that it is pure dye stuff and will give excellent wear and will not crack.

LESSON X.

PRICE LIST FOR CLEANING AND PRESSING.

REPAIRING AND RELINING EXTRA.

Price list for cleaning and pressing the following garments. Repairing and relining **extra**:

Business Suits, Tuxedos Suits, Dress Suits, Overcoats, Ladies' Coats and Jackets, \$1.00 and upwards.

Single Vests and Trousers, 25c. each and upward.

Ladies' Skirts, 75 cents and upward.

Coats, all kinds, steam or dry cleaned, \$1.00 extra.

Ladies' Coats, Jackets and Skirts, steam or dry cleaned \$1.00 extra.

Vests and Trousers, 50 cents extra.

Overcoats, all kinds, steam or dry cleaned, \$1.00 to \$2.00 extra.

Relining Coats, \$3.00 and upward; Vests, \$1.25 and upward.

New Waist Band Lining for Trousers, 75c. and upward.

New Velvet Collars, \$1.50 and upward.

Single Velvet Collars to buy, cost from 50 cents upward.

New Silk Facings, \$3.00 and upward per yard.

Body Lining costs from 50 cents upward per yard.

Sateen Sleeve and Vest Lining costs from 25 cents upward per yard.

Silk and Satin Linings cost from \$2.00 and upward per yard.

Velvet by the yard costs from \$3.00 upward.

Workmen are usually paid from 20 cents to 30 cents per hour. Customers are usually charged 50 cents per hour for time required to do the work. All work done must be figured by the time required to do the work.

LESSON XI.

HOW TO DRESS AND WHAT TO WEAR.

How to dress well. The first thought to consider in supplying our wardrobe, is the material. Let it be of good quality. Cheap stuff is never good unless it is good quality at a low price.

One good suit of clothes, or dress, gives better satisfaction (in lasting qualities, appearance and general make-up) than two suits at the same price.

A well selected piece of goods, tailored by a reliable tailor, always looks well, and may be kept repaired, cleaned and pressed into shape occasionally, a fact that few men properly understand. While the low priced suit never has the look of that of a well fitted tailored suit, and cannot be kept looking as neat.

Made to order garments are always fitted and made better (if by a reliable maker). In this way, one has the privilege of trying on and be fitted; then when a perfect pattern has been made for you, your future garments may be made from that pattern (changing the style of course, but keeping the fitting points the same as the pattern.)

Men and women have their individual peculiarities, such as one shoulder low, or one may be sloping shouldered, another square, erect and stooping, etc. All these different variations must be taken into consideration when making custom made garments (or garments made to one's individual measurements), and all well dressed men and women should have their garments made to order. They are more easily cleaned, pressed and repaired, for their building and make up has been studied and put together by skilled mechanics.

Men of limited capital who do not wish to spend much money on dress, should wear dark materials for suitings. Dark morning suits may be worn on many occasions when a light suit would be bad taste. Fashion should be followed, but avoid extremes. The wrinkles and bags at the knees should be pressed out frequently. Close woven cloth keeps its shape in garments better. The vest should always be buttoned. Remove buttons on all garments as soon as they show sign of wearing, and replace with new.

Skirted coats and vests should be made to fit closely around the waist, and loose over the chest to give the

wearer that athletic appearance. This tends to make the wearer stand straighter.

On the other hand, if a coat or vest is tight over the chest, it tends to make the wearer stoop. The carriage of men who do not wear suspenders, is generally better than those who wear them.

When a single breasted coat or vest is too tight across the chest, in many cases it is beyond remedy, as the tailor cannot add anything to the front after the garment is completed.

Double breasted coats and vests, however, are different, on these; the buttons may be moved a trifle toward the front edge, thereby giving more breathing room over the chest, which is very much needed, and adds to the appearance of the garment.

Single breasted sack overcoats, with fly front, are most desirable from every point of view. The man of taste and refinement always select dark, quiet colors for his overcoats.

Men of taste who carry canes, select those that are strong, plain, light and small. Large canes are in very bad taste for young men.

A white necktie should never be worn except with a full dress suit, save by clergymen, and a few elderly men who never wear any other color.

A high silk hat should not be worn with a sack suit. A low hat should not be worn with a double breasted frock or Prince Albert.

Straw hats should not be worn, only with light summer suits. Dark suits are preferred on Sundays, especially in town, and light suits should never be worn to church anywhere.

Double breasted frock coats should be made of black or grey materials.

At small informal gatherings, most men consider themselves sufficiently dressed when they wear black frock coats and dark trousers. It is not necessary for men to wear dress suits where ladies are required to be in full dress. At public entertainments, restaurants and cafes, for example, where the ladies wear their bonnets, the man who wears a black frock coat, dark trousers, and light kid

gloves, is better dressed; because more appropriately, than he, who wears a full dress suit.

'Tis true, the practice of wearing such a suit occasions additional expense, as otherwise a business suit, or walking suit, and a dress suit may be made to serve all occasions.

When at home, every man goes in for comfort, however it will be well to remember that it is not polite to appear at the table, whether they are strangers or not, or will show himself to any one with whom he is not on a familiar footing, in his shirt sleeves.

A gentleman for an evening visit, should always be in evening dress. Dress coat, vest and trousers, white linen and white cravat (a black cravat is permissible, but not in full dress.)

For a dinner party, ball or opera, a man must wear a white cravat. Watch fob is very fashionable.

On Sunday afternoons and evening at home, gentlemen are permitted to wear frock coats, and to regard the day as an "off" one, unless invited to a grand dinner, then you must wear the dress suit.

Men are always unglowed, except when riding or driving.

Colored shirts and flannel shirts are worn in the morning, often until the dinner hour in the summer, and it is proper to go to an informal breakfast in the informal dress of the tennis ground.

For a formal luncheon, a man must dress himself in black frock coat, a colored necktie, and grey or drab stripe trousers, and white shirt.

For lawn tennis,—flannel shirts, rough coats, knickerbockers, long grey, woolen stockings, and string shoes.

Simplicity, neatness, and fitness mark the gentleman.

Good clothes, manners, breeding, and education, admit one to the better circles of society. It is not sufficient to do as others do, but we must dress as they do when we go out in the world.

He is best dressed, whose dress attracts least attention, and in order to attract attention, one's dress must be seasonable, appropriate, and conform to the prevailing fashion, without going to extreme, and to appear comfortable.

Evening Dress:—For all formal events after six o'clock, balls, formal dinners, opera and theater, receptions and weddings.

Overcoat—Chesterfield, Inverness, or Skirted.

Coat—Evening dress coat.

Waistcoat—White or black, single or double breasted. Ribbed silk, or flowered patterns of satin and silk.

Trousers—To match coat, outside seam trimmed with silk braid, fitting a trifle closer over the hips than for ordinary wear, medium width knees and bottoms.

Shirts and Cuffs—Plain white, ruffled or plaited bosoms, corded stripes, attached cuffs, domestic finish.

Collars—Standing, Poke or lap front.

Neckwear—White corded stripe or lawn, string with broad round ends.

Gloves—White or Pearl, Grey glace, one button, self-stitched.

Jewelry—Plain or Moonstone studs, and links.

Hat—Silk, cloth band or opera for theater.

Shoes—Varnished calfskin or patent leather botton tops or patent leather ties for balls.

Style—Peaked broad lapels, rolling to waist with two buttons on each side, natural shoulders, chesty effect.

Material—Undressed worsted, English twill or shadow stripe, in black or dark blue.

Informal:—Evening dress, for all informal occasions, club, stag, and at home dinners, theaters and informal dinners.

Coat—Evening jacket, Tuxedo.

Waist coat—To match coat, dove grey; black corded silk for winter, white for summer, single or double breasted. opening cut "V" shaped.

Trousers—To match coat.

Shirts—Plaited, or may be of soft or negligee style. Attached cuffs, domestic finish.

Collars—High band, fold or wing.

Neckwear—String, fancy figured, black or grey ground with black figures, or to match material in waist coat, knot drawn tight, and wide ends.

Gloves—Grey, Suede, or tan.

Jewelry—To match buttons of waist coat, dull chased gold stud, links, watch fob and seal.

Hat—Soft or derby.

Shoes—Patent or enamel leather, button tops, or ties..

Style—Chesty effect, shoulders trifle wider than natural, shawl collar or peaked lapels rolling low and fronts well cut away below bottom button.

Material—Plain or striped unfinished worsted, black, dark, blue or Oxford.

Informal Day Dress:—For ordinary occasions, before six o'clock and Sundays.

Overcoat—Chesterfield.

Coat—Morning or Cutaway.

Waist coat—To match coat, single or double breasted, or quiet pattern of fancy vestings.

Trousers—Dark narrow grey or light stripe worsted or cassimere.

Shirts and Cuffs—Plain white, attached cuffs.

Collar—Poke lap front or wing.

Neckwear—Ascot, once over or four-in-hand in somber effects.

Gloves—Tan or grey.

Jewelry—Gold links and studs, scarfpin, with watch guard.

Hat—High silk.

Shoes—Varnished calfskin, patent leather, button tops and light colored spats.

Style—Chesty effect, oval lapels, with concave edge, shoulders trifle wider than natural, and wadding on extreme points, to give square effect; roll low.

Material—Unfinished worsted, diagonal or plain Vicuna.

Day Dress:—For all occasions, before six o'clock; afternoon calls, church, day weddings, receptions, and matinees.

Overcoat—Chesterfield.

Coat—Morning frock, for informal, double breasted frock or Prince Albert for formal occasions.

Waist Coat—Double or single breasted, to match the coat, or quiet fancy vesting, avoiding extremes.

Trousers—Dark narrow stripe worsted, moderately close fitting with slight hip fullness.

Shirt and Cuffs—Plain white, round or square cornered, attached cuffs.

Collar—Poke, lap front or wing.

Neckwear—Ascot, black or white effect, once over, white or Pearl.

Gloves—Brown, light tan, self-figured, closed with one button.

Jewelry—Gold links, and studs, gold watch guard, and scarfpin.

Hat—High silk, cloth band.

Shoes—Varnished calfskin, or patent leather, button top with light colored spats.

Style—Chesty effect, oval lapels, with small rounded corners, roll low, shoulders trifle wider than natural, raising extreme points with wadding.

Material—Unfinished worsted, or diagonal, in black or Oxford.

Morning and Business Dress:—For general wear during business hours.

Overcoat—Chesterfield, Newmarket, Covert or top coat.

Coat—Sack or morning.

Waist Coat—Single breasted, with or without a collar, to match coat or fancy vesting.

Trousers—To match coat, or striped worsted or cassimere with morning coat.

Shirts and Cuffs—White or colored shirt, stiff or soft bosom, attached cuffs.

Collars—Wing or high band turndown.

Neckwear Once over, Ascot, four-in-hand or Imperial.

Gloves—Tan or grey.

Jewelry—Gold links and studs, scarfpin and watch guard.

Hats—Derby or Alpine with sacks, high silk or derby with morning coat.

Shoes—Calfskin, high or low cut.

Style—Single or double breasted for sacks, chesty ath-

letic effect, two or three buttons, morning or English walking coat with flaps on side.

Material—Fancy suitings for sacks. Plain or fancy weave for morning coats. Blue, brown or grey mixtures for sacks; grey or Oxford for morning dress.

Seashore and Lounging Dress:—For summer wear only.

Coat—Norfolk or lounge coat.

Belt—Pig or monkey skin.

Trousers—To match coat or fancy stripe flannel.

Shirts—Colored negligee, cuffs attached, Madras or Oxford.

Collar—Fold collar.

Neckwear—Four-in-hand, or soft silk tie.

Jewelry—Scarfpin, gold links, stud buttons.

Hats—Straw, Alpine or golf cap.

Shoes—Low shoes of calfskin.

Style—Norfolk coat, skeleton lined, single or double breasted sack.

Material—Tropical worsted or Tweed, flannel Shetland or homespun. Brown, grey and mixtures.

Outing Dress:—For golf and other sports:

Overcoats—Peajacket, short Covert or top coat.

Coat—Norfolk jacket or lounge coat.

Waist Coat—Double breasted, with or without collar, to match coat, flannel or fancy knit.

Trousers—Knickerbockers, for fall and winter, striped flannel, Tweed or homespun matching coat for spring and summer.

Shirts—Colored negligee, cuffs attached, Madras or Oxford sweater.

Collar—Soft fold, self-collar or stock.

Neckwear—Tie or stock.

Gloves—Tan or chamois, wool knit, heavy golfing gloves.

Jewelry—Scarfpin, links, with watch guard.

Hat—Soft felt or cap.

Shoes—Calf or russet.

Style—Norfolk with box plaits, yoke and belt or plain sack, chesty effect.

Material—Tweeds, flannel, or homespun, brown, grey and mixtures.

Driving or Motoring Dress:

Overcoat—Burberry of wax waterproof cloth, or duster of linen or rubber silk.

Coat—Norfolk or double breasted sack.

Waist Coat—Matching coat, flannel or fancy knit.

Trousers—Knickerbockers or trousers of flannel, Tweed or homespun, matching coat; breeches and leggings for motoring.

Shirts—Fancy flannel, Cheviot or Madras sweater, soft.

Collar—Soft fold self-collar or stock.

Neckwear—Stock or tie.

Gloves—Tan or chamois, soft cape gauntlets, tan or black for the motor car.

Jewelry—Links, scarfpin and watch guard.

Hat—Soft felt or cap, French chauffeur cap with leather visor for motoring.

Shoes—Calfskin or russet with leggins for automobiling.

Style—Semi-Norfolk jacket of wax (waterproof) cloth.

Material—Tweed, flannel or homespun, Oxford, grey or tan.

Womens' Dress:

Formal dress, for all occasions after six o'clock—weddings, receptions, formal dinners, theater and balls, high neck, long skirt, hat, coat, and gloves, and evening slippers.

For morning and afternoon wear, the tailor made suit with short skirt; for afternoon, the long skirt, hat, high dress walking boot, patent leather, lace or button with cloth tops.

For outing wear, the coat sweater for skating, golfing, and hockey.

For misses' and childrens' dresses made of the same material, short skirts; the coats may cover the dress, or may be three-quarters or seven-eighths long, may be single or double breasted, to button high around the neck or roll low.

For house wear, the plain tailored shirt waist suit in becoming colors are good form.

For school and street wear, the short skirt, coat three-

quarters or seven-eighths long and made of rough material is the more stylish, and is made in a variety of styles.

Gloves for evening wear, Suede, Mousquetaire, elbow and above; length arranging in buttons from eight to twenty-four. In tan, mode, slate, pearl, lavender, yellow, black, and white.

Walking gloves, Havana, Smyrna, tan, oak and mahogany, with two or three buttons, clasps.

Auto gauntlets, buck and cape skin gauntlets in slate, oak and black.

For automobiling, double and single breasted long loose coats, made in a variety of styles, water and dust proof, plain or fancy trimmed, with wind cuffs inside of sleeves, with velvet collars and cuffs.

Material used are rubber faced goods, Mohairs, Chambrays, Satins, Oxfords and Tan plaids, changeable silks and Crepe de Chines.

When selecting goods for dresses or jackets, bear in mind that stripes lengthen, plaids, checks and light materials broaden, and enlarge the persons appearance.

Boys' and youths' clothing from four to eighteen. The materials used for boys' suits, include all the staple cloths, such as unfinished worsteds in stripes and plaids, tweeds, dark and blue serge, plain cheviots, and Scotch mixtures, homespun and corduroy.

The sailor suit is more suitable for the younger boy, and may be made of various materials, such as white, blue, and brown serge or cheviot, and trimmed with braid in a variety of styles, as occasion require and surroundings permit.

The most favorite style for the boy who has outgrown the sailor suit, is the Norfolk coat, single or double breasted, with double or single box plaits, made with or without straight or pointed yoke.

The next in popularity, comes the double or single breasted sack coat; with this and the above, bloomers may be worn, finished at the knee with a buckled band.

The straight trousers are much worn and preferred by some boys, and are considered more dressy when worn with a plaited skirt bosom with attached cuffs, pointed Eaton collar, and a narrow four-in-hand scarf and patent or dull leather shoes.

For every day wear, the plain negligee shirt with yoke back and attached cuffs are worn. With this style shirt, the younger boys from eight to twelve, wear the stiff linen or soft white pique, Eaton collar with round or square corners, or a turn down collar of which the latter is most popular.

The Windsor bow or the narrow four-in-hand scarf may be worn with the Eaton collar.

For outing, a soft flannel negligee style made perfectly plain, with straight attached or the new turn back cuffs, a soft turn down collar attached to the shirt is preferred by some, while others wear the separate linen collar, and have the neck band finished plain. This style of white turn-down collar may be worn on all occasions until the age of eighteen, at which time, he may wear almost any style on the maturer man, providing his size will permit.

The plaited shirt bosom is the more dressy style, and may be of white or light colors, with stripes and figures or in solid colors. Young boys do not wear attached cuffs until they are twelve years old, and only then if full grown.

For small parties, dancing classes or weddings, a boy under sixteen may wear a dark blue serge double breasted sack suit or the Norfolk style with bloomers or straight trousers.

A plain white or finely striped white plaited shirt with turn-over collar and dark narrow four-in-hand scarf is in good taste with dull leather or patent leather Oxfords.

Boys' overgarments:—For boys up to twelve, wear the straight double breasted box overcoat; for the older boy, they may be semi-fitting and slightly tapering at the waist, and medium length; storm coats are very long and much box, the materials include fancy Tweeds, Diagonals, Cheviots, Beaver and Kerseys.

At the age of fifteen or sixteen, a boy will require a more distinctive type of evening dress, and for these, the Tuxedo or Dinner Coat is most recommended. The Tuxedo or Dinner Suit may be made of unfinished worsted, diagonal, twills, in black or dark blue, with pointed lapels or shawn collar, silk or satin faced to the edge, and finished with one button.

A black or grey vest may be worn with black tie, but if the occasion be very formal, a white vest and white tie may be substituted, with patent leather pumps.

After a boy has reached the age of eighteen or nineteen, he may adopt the styles of men in scarfs, waist coats, evening clothes, gloves, etc.

LESSON XII. BUSINESS ETIQUETTE.

Business etiquette. Your duty to your customer requires you to treat them with respect, to do the work to the best of your ability, to give them the best work of your head and hands, and to treat your customers with politeness to show a disposition to please and be a lady or gentleman at all times.

Be independent, but not impertinent.

Do your best to please your customers. Never promise to have garments finished at a given time unless you intend to have them finished at the time promised, and never disappoint a customer if it can possibly be avoided.

Never misrepresent. A reputation for integrity is of almost or quite as much value in your business as a reputation for skill and taste.

Your most valuable customers are refined ladies and gentlemen; you will do well therefore to bear in mind that gentlemen love gentlemen.

Do not breathe in a customer's face.

Dress well, and let your linen be clean; your garments kept well cleaned, pressed and repaired.

Your appearance is a part of your capital in the way of getting business.

When you have garments that have been ready for customers one month, notify them, saying that you will hold them for thirty days longer. Say that in the meantime you wish they would call for them.

Everything for the cleaning, repairing and pressing of clothes may be had at this office. Send samples or explanation of what is required and price list will be forwarded to any address. These goods are sold at the lowest possible margin of profit for handling same, and only to those of our students who have bought the **method**.

The following is a partial list of what may be had:

Press-jacks, tables, irons, sponge cloths prepared, brushes, scissors, sewing machines, mirrors, desks, chairs,

coat, vest, trouser, jacket, and skirt hangers, racks to hang clothes on, chalk, needles, thimbles, tape measures, basting cotton, linen thread, silk thread, buttonhole twist, buttons for coats, vests and trousers to match cloth. Sleeve linings for undercoats, vests, overcoats, waist band lining for trousers, for ladies' jackets and coats. All kinds of silk and satins for body linings, heavy silk facings, for Tuxedos, Prince Alberts, and dress coats; velvet collars, any size, silesias, sateens, rubber tissue, buckles, haircloth, canvas, beeswax, cleaning fluids, moth preventative, and anything used by the cleaner and presser.

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