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The  
Cutter's Practical Guide  
to  
Cutting and Making  
all Kinds of  
CLERICAL DRESS.



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## Publishers' Preface.

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**D**URING recent years it has been the custom of the tailoring trade to develop specialists for different sections of the trade, so that it has become divided into many parts hitherto unknown. This is emphasised by the success of those who have specially catered for the fair sex, so that now in addition to the ordinary merchant tailors, we have those who specially devote their attention to Clerical Garments, whilst others have studied Military Uniforms; again, others have built up a splendid trade in Liveries, and so forth.

It is needless to state that those who make a speciality of any garment, or particular branch of the trade, should have a special knowledge in that direction; and in the present Work will be found the knowledge of men who have specially directed their attention to the cutting of Clerical Garments. The fact that this particular branch has provided the means to form a special business, shows that there is scope in it for particular study and knowledge, so that whilst the ordinary tailor need not hesitate to take an order for a garment of this class, yet clergyman of this country have found that they can obtain better style from those who are accustomed to make garments of this kind.

The present work will be of service to the trade in supplying information which would otherwise be unobtainable, and as this is freely illustrated with Diagrams and Figures, the veriest tyro will be able to understand the details of each garment treated of. The volume we now publish deals with the more ordinary styles of garments, such as Frock and Dress Coats, Lounge and Norfolk Jackets, Trousers, Breeches, Vests, Gaiters, &c. The succeeding part illustrates how to cut Robes, Hoods, Surplices, and such other vestments as are now in demand.

THE JOHN WILLIAMSON COMPANY LIMITED.

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# THE CUTTER'S PRACTICAL GUIDE TO CUTTING ALL KINDS OF CLERICAL GARMENTS.

## INTRODUCTION.

"The standard book, or volume, on Clerical Dress, has yet to be written, and I do not think it will be a money-making enterprise when it takes place." It was in these words that our co-author, Mr. A. J. Tonkin, the celebrated specialist in clerical garments, expressed himself at the conclusion of a lecture on "Church Dress, its Origin and Use," delivered to the students at the "Tailor and Cutter" Academy in 1897.

"The book that is most wanted in the trade at the present time is one dealing with all kinds of clerical garments." So said the president of the Manchester Foremen Tailor's Society, on the occasion of our visit to "Cottonopolis."

There is no work more sought after than one on clerical attire. There is no branch of the trade upon which the "Tailor and Cutter," and probably other trade journals, receive more inquiries than upon clerical dress.

On former occasions we have prepared books dealing with special kinds of garments, and as the appreciation of these efforts has been of an encouraging nature, we have been led to attempt the preparation of a work dealing exclusively with clerical garments. The fact that no such work exists in the trade, side by side with the fact that there are in our midst tens of thousands of clergymen, is ample evidence of an open field. The equally certain fact that the clerical trade is, for the most part, in the hands of a few specialists, who, with one or two exceptions, are exceedingly jealous in supplying any information on their exclusive trade, made it very evident that the necessary information was not easily procurable. It is a very open question whether the return will compensate for the amount of labour and money expended on the production of such a work; but we shall enjoy the consolation of having helped somebody over the stile. We have, however, a sincere desire to serve the trade generally. It has been our good fortune to have a fair amount of practical experience in connection with this class of trade. We have also come into contact with some of the lead-

ing London and Provincial specialists, and having the generous help and co-operation of Mr. A. J. Tonkin, we determined to proceed.

### OUR AIM.

The aim we set before us is to supply a work full of practical details, and to illustrate it by such diagrams, photographs and sketches as shall make it an artistic, as well as a scientific and practical production.

We believe there are a very large number of clergymen who have a sincere desire to patronise their local tailor; but as their experience in these relations have not been satisfactory, and realising the necessity of being well dressed, they have been reluctantly compelled to place their orders in the hands of those specialists who cater for their profession alone.

Clergymen are certainly thinking men, and they know that a well-dressed man, like a well-dressed thought, appears to great advantage. Most of them have read Carlyle's "Sartor Resartus," dealing with the philosophy and symbolism of clothes, and have realised the importance of paying proper attention to dress. Consequently they desire to place their orders with a tailor who understands their requirements, as well as the style in which clerical attire is usually made.

### PRICES PAID FOR CLERICAL CLOTHES.

It is quite a mistake, however, to imagine that clergymen pay large prices for their garments. By far the majority of them are glad to avail themselves of low and medium prices. Some firms' patrons descend to 50s. and two-guinea suits. There are, of course, a considerable minority who pay high prices, and who demand the very best productions at the hands of their tailors. All like good productions, whether they pay high or low prices. The most casual acquaintance with this class of customer very quickly

reveals the fact that they are very fastidious. The cutter who would succeed in pleasing them must be willing to oblige, and put himself to inconvenience to carry out his customer's wishes. For the most part, clergymen are fine, well-built men, it being seldom that physical deformity is met with amongst them. Many of them are, or have been, crack athletes, who, during their University career, have been perhaps celebrated oarsmen, batsmen, or cyclists. Not a few of them still look upon physical exercise as a religious duty, and endeavour to keep their bodies in good form by paying attention to open-air exercises. The consequence of this is that quite a number of them have well-developed shoulders, and, for the most part, carry themselves in an upright attitude. Frequently, too, we meet with clergymen with the dilettante stoop, and, as they advance in life, they show a decided tendency towards corpulence. Indeed, it is very seldom in the clerical trade that the strictly proportionate figure, as far as the waist is concerned, is met with. The more general proportions are the waist, about 2 inches less than the chest. This means a reduced amount of waist suppression, as compared to the normal quantity, so as to avoid fulness at the top of side-seam, and to permit the garment setting well and freely around the lower part of the body. Directly the waist ceases to be normal in size, the usual amount of waist suppression must change. Then it must never be forgotten that a clerical frock can not, and must not, depend on buttoning for its fit.

#### TAKING THE ORDER.

In addition to the usual points which have to be noticed when taking an order from a customer, it will be necessary to observe the following when dealing with a clergyman for the first time. First, is he an ordinary clergyman or a dignitary? Is he attached to the High or Low Church bodies? (Is he a Roman Catholic Priest, or Nonconformist Minister, or a priest of the Anglican Church?) There is a distinctive difference in the costumes worn by different sections of the same body or denomination.

It will also be necessary to form some idea of his financial status, as the price he is prepared to pay for his garment must necessarily affect the quality of cloth, the style of linings and general get-up of his clothing. It is, of course, important, as with other customers, to carefully note the shape, the form and attitude of the individual. (There, again, the fashion length of waist in clerical frock coats is inclined to be on the short side, and should range from 1 inch to 1½ in. lower than the natural waist.)

It should not be overlooked that a stand-collar, S.B. frock coat has a tendency to give a narrow appearance at the chest, as compared with that produced by the D.B. frock coat. Careful attention should be paid to the details, such as pockets, the shape of collar, etc., so that the customer's wishes may be accurately carried out.

The following peculiarities of the clergyman's figure, given in a paper on "Church Dress," before the representatives of the tailoring trade by Mr. A. J. Tonkin, are worth including in this book. He says:

When I wait upon a clergyman to receive an order I look round for the ways and means likely to produce peculiarities, and I advise you to do this with your customers, whatever their profession may be.

I am not idle in the study or in the reception-room; I use my eyes, and I see, perhaps, a pair of oars beautifully painted with the names of the University eight, and the weights of the rowers. I notice Indian clubs and dumb-bells, or golf sticks about. I perhaps observe silver trophies gained in athletic sports; I may see a bicycle in the hall. My customer may be summoned in from his gardening occupation, or what not. Any of these things will have an effect upon the figure and change it from the normal, which probably never existed and never will exist. Whatever the shape of the figure, no matter how the shape is brought about, the next thing to having a correct knowledge of the form or shape is to make suitable provision for it. The judicious employment of the senses of sight and touch can be most usefully employed in conjunction with mathematical proportions ascertained by the inch-tape.

Among the leading peculiarities in the clerical figure, I find a great percentage have one or more of the following distinctions: (1) Head forward, (2) prominent blade-bones, (3) hollow at back of waist, (4) large shoulders, (5) one shoulder larger than the other, and consequently lower. They may, in smaller and middle sizes, have all the above peculiarities, but this would not, of course, apply to stout figures. The clergy are hard to please, and very exacting, and there is occasionally a difference of opinion between the clergyman and the cutter, and the best and most experienced cutters have difficulties to meet.

There is no "royal road," panacea, or "open sesame," for making clerical garments that will please all wearers. The "Certain" System was once published for laymen, but not for clergymen. Attention is requisite, and you know that attention is the will directing the intellect into some particular channel and keeping it there. Continuous plodding, continuous experience and experimenting, and continuous practical application, will alone bring forth the accomplished clerical tailor. You have to fit the head of your customer as well as his body, and often the head of his wife additionally, and this lady frequently knows something of dressmaking.

Fitting your customer is not necessarily pleasing to him. You may accomplish the first, and not succeed in the second. Every trade writer, every author, every practical cutter and every practical tailor, who has had anything to do with the clergy, will agree that they are unduly particular and fastidious about their clothes, whilst the prices paid are not so high as many imagine.

The clergyman is one of the few sections of society which has its garments decided by law.

The Constitutions and Canons of the Church of England, made by the bishops and clergy assembled in London in 1603, in the reign of James I., and published by his Majesty's authority under the Great Seal of England, contain many references and provisions upon

the subject of "Church Dress," and Canon 18 directs attention to the Apostle's rule: "Let all things be done decently and in order." Thus the subject is not one that depends and hinges so much on individual caprice as some people imagine, at any rate, as regards the clergy of the Church, by law established.

One of the most important of the regulations is Canon No. 74, wherein decency of apparel is enjoined to ministers. It says: "The true, ancient, and flourishing churches, being ever desirous that their prelacy and clergy might be had as well in outward reverence as otherwise regarded for the worthiness of their ministry, did think it fit by a prescript form of comely and decent apparel, to have them known to the people, and thereby to receive the honour and estimation due to the special messengers and ministers of God. We, therefore, following their grave judgment, and the ancient custom of the Church of England, do constitute and appoint that the archbishops and bishops shall not intermit to use the accustomed apparel of their degrees. Likewise, all deans, masters of colleges, archdeacons, prebendaries, in cathedral or collegiate churches, being priests or deacons, doctors in divinities, law and physic, bachelors in divinity, masters of art and bachelors of law, having any ecclesiastical living, shall usually wear gowns with standing collars and sleeves straight at the hands, or wided sleeves as are used in universities, with hoods and tippets of silk or sarcenet, and square caps. And that all other ministers admitted, or to be admitted to that function, shall also usually wear the like apparel as is aforesaid, exact tippets only. We do further, in like manner, ordain that all the said ecclesiastical persons above mentioned shall usually wear in their journeys, cloaks with sleeves, commonly called priests' cloaks, without guards, welts, long buttons, or cuts" (no doubt in order to be as distinct and different from the fashionable dress of that period, which we get illustrations of in old prints and paintings, and in stage representations of characters of this time).

The Canon continues: "In all which particulars concerning the apparel here described, our meaning is not to attribute any holiness or special worthiness to the said garments, but for decency, gravity, and order, as is before specified. In private houses, and in their studies, the said persons ecclesiastical may use any comely and scholar-like apparel, provided that it is not cut or pinkt."

No doubt a popular process with the prevailing mode then. When we recollect that the fops and dandies of the time of Queen Elizabeth wore costumes of silks, satins, cloth of gold laces, feathers, velvets and other rich stuffs; such materials as would now be almost exclusively used by the fair sex, this provision may have been necessary. The Canon says further:

"And that in public they go not in their doublet and hose without coats or cassocks, and that they wear not any light-coloured stockings. Likewise, poor-beneficed men and curates not being able to provide themselves long gowns, may go in short gowns of the fashions aforesaid."

This last item, which concludes the Canon, appears a very sensible provision, and from this it is thought probable the clerical coat of our day originated. The modern clerical coat bears a distinct resemblance to the short cassock, more especially when worn, as it is, by the Roman priest, to button from the neck to the waist, which custom is also occasionally adopted by some of the priests of the Anglican Church.

The 17th Ecclesiastical Canon provides for students in colleges wearing surplices in time of Divine services, as follows: "All masters and fellows of colleges or halls, and all the scholars and students in either of the universities, shall, in their churches and chapels, upon all Sundays, holy days and their eves, at the time of Divine service, wear surplices according to the order of the Church of England, and such as are graduates shall agreeably wear with their surplices such hoods as do severally appertain unto their degrees."

It is, of course, desirable, though perhaps hardly imperative, that the cutter should be thoroughly acquainted with these regulations, for, after all, he is in the hands of his customer, and it is his duty to make the garment ordered of him in harmony with his customer's wishes.

Upon the authority of early historians we learn that a peculiar and professional dress among the clergy dates from the fourth century. Writers belonging to the Roman Church, and those belonging to the Protestant Church, are agreed upon this point. During the first three centuries of the Christian era, the dress of the clergy did not differ from that of the laity. In those ages it would not have been wise or diplomatic for the costume of the clergy to be conspicuous. (It is not likely that the clergy appeared in public in times of persecution in any other than ordinary dress.) It is probable the variation began and grew very gradually, and the evolution most likely took a century or two to bring about. Documents belonging to ecclesiastical history go to prove that for the most part the clergy wore the common dress of the laity up to the sixth century, and from this date forward they appear to have been noted and distinguished by a peculiar dress or costume. It is thought by some students and writers that the decided character of the clerical habit about this date was brought about by the innovations and new fashions in costume. The clergy remained firm to the old and more simple fashion and design, and this fact caused their dress to become exceptional and peculiar. Of course, these remarks apply to the ordinary out-of-door raiment and costume. From the earliest times ecclesiastical vestments were worn by ministers of religion during divine service. The early Greek writers refer to the "white habits of ministers" casually, so as to imply that they are generally understood, and are no novelty; whilst ecclesiastical law of the fourth century provides for the vestments of the different orders.

It may be well, at this point, to inquire, "What is a clergyman?" so that we may better understand what is meant by clerical dress.

## ORIGIN OF THE WORD "CLERICAL."

The etymological meaning of the word "clerical" is a subject of no little interest, as is also that of the many kindred words such as clergy, priest, pastor, minister, and all other names which are by common consent given to those placed in authority in spiritual matters.

The word "clerical" had doubtless a general rather than a particular sense in its original application, just as is the case with the synonymous appellation, "doctor." It simply meant learned or scholarly (although it should be noted that in the early days the churches were the only seats of learning, and, consequently, the officers of the church were the only clerks or scholars), the Norman French giving us apparently the root word "clerc" (pronounced clare), which, perhaps, in its origin meant light or illumination.

From this derivative we get "clergeal," which is described as meaning "clergical," "clergy," "scholarly," and in its feminine form, "clergesse," a learned and scholarly woman. It may interest the more profound student to mention that the letter "C" had, and still has in some languages, the sound of "ch" (chay), as well as the hard "k" sound which it takes in our tongue. It will thus be seen that "kirk" and "church" are only different ways of spelling the same word, and it will at once be apparent that "clerkly" might easily have been transformed into "clerchy," or "clergy."

A clergyman is therefore a clerkyman, or clerchyman, that is, a learned man, a scholar. The present is, however, an age of specialisation, and so it has become the custom to speak of a clerk, in holy orders; and a doctor, of divinity.

The word is also supposed to be derived from the Greek "Kleros," a lot, or allotted; and in this sense it was used with tacit reference to the distribution to the several tribes of Jews or their respective possessions by lot.

Priest is a contraction from the Greek "Prestbuteros," which meant "elder," from "prebus," old, which in the time of the early Christian Church was given to the elder members or those advanced in years, to whom authority was given. In ordinary language nowadays a priest may be best described as anyone who, in religious performances or ceremonies of sacred rites, intervenes more or less between the worshipper and his object of adoration or worship. In the Anglican Church the clergyman in priest's orders is distinguished from the deacon by the important fact that only the priest can administer the Holy Communion and read the Absolution.

An interesting chapter might be written on this subject, which, though it has nothing to do with the matter of the clothing of the dignitaries of the church, is one full of suggestiveness and information. But it would occupy too much space to deal at length with, for example, the Romish priest-names, all of which have a special significance little suspected by the man in the street. "Pope" should really be "Pape," curiously like the familiar domestic appellation, "papa"; abbot (from abba) simply means father. Friar, of course, means, brother, being synonymous with the French "frère"; and so one might go through the list.

Minister is perhaps the most popular name of all. It is used by practically all denominations, and in its best sense is a title of the highest merit. In its present-day application it means service, in sacred things. Probably in its original use it referred to the servant or attendant at the altar or temple, for in the New Testament there is a reference which says: "He closed the book and gave it again to the minister and sat down" (Luke iv., 20). Anyhow, the name is one that appeals to the best side of our common humanity. The poets never tire of using it. Shakespeare speaks of "Angels and ministers of grace," and Scott, in one of his finest and best-known verses, writes:

"Oh! Woman! in our hours of ease  
Uncertain, coy, and hard to please,  
\* \* \* \* \*  
When pain and anguish rack the brow,  
A 'ministering' angel thou!"

Pastor means an officer of a church, duly authorised or licensed to preach and administer the sacrament.

According to Sir Gilbert Scott,

## THE MODERN CLERICAL COAT

Is the lineal descendant of a very antique garment. He says that from the earliest period to which his memory extended, the clergyman habitually wore the cassock, gown, and shovel-hat, and when this costume went out, a sort of interregnum ensued, during which all distinction of dress was abandoned, and the clerics followed lay fashions. Later on, the clergy adopted the suit of black and the white necktie, which, all along, has been the dress of professional men, lawyers, etc., gentlemen whose business it was to advise.

That a distinctive dress had been worn by the spiritual advisers of the people from the earliest ages is beyond doubt, and we believe this custom is still maintained in all parts of the world at the present time. Many of the garments worn by the English clergymen are similar in style and name to the very ancient garments such as were used in the days of the old Jewish sacrifices. The clergyman, by nature of his occupation, is apt to see "sermons in stones, books in brooks, and symbols in everything."

It is, therefore, not surprising to find that symbolism has been studied a good deal in connection with clerical dress. The suggestive purity of white, the calm peacefulness of blue, the ardour of red, and the glory which is invariably associated with yellow, is well known to the cleric; whilst numbers have been by no means overlooked. The threes, the sevens, and the tens, illustrative of trinity, perfection, and completeness, have been borne in mind, whilst the characteristic features of different materials have earned for themselves such descriptive title as "holy muslin," etc. It will be well, therefore, for the artist and designer in our craft, who wishes to succeed in this particular branch, if he has a receptive mind, and is not altogether lacking in imagination, to follow up these themes, so that he may be better informed, and more qualified to design and produce the various garments he is called upon to make.



## CLERICAL CONSERVATISM.

The clergy have a reputation for conservatism. A tailor remarked to us lately that if the laity only followed the parson in this particular, it would be quite unnecessary to offer prizes for new styles.

It must not, however, be assumed that they ignore the suitability of different styles for various occupations. On the contrary, they are keenly alive to details of this sort, although illustrations abound to the contrary. It is said that Goldsmith destroyed his hopes of becoming a parson by appearing in a fashionable suit when he presented himself for examination before the chaplain of the bishop. The style of his clothing was of such an extravagant character that he was rejected: an anecdote which shows that if Goldsmith was careless, the chaplain realised the importance of paying attention to clothes. We have heard of clergymen appearing in white flannel trousers and blazer jacket to conduct morning prayers! It is also reported of another clergyman, who was an ardent sportsman, that on one occasion when a funeral had been fixed for a time the hunt had appointed to meet, he donned his hunting suit, covered it up with a surplice, conducted the funeral service (we trust with all due reverence), hurriedly put off his surplice, mounted his horse, which was waiting for him just outside the churchyard, and rode off in his scarlet hunting coat! These, however, must be looked upon as exceptions. There is certainly no body of men who are more particular to appear in suitable attire than are clergymen.

In consequence of the costume of his status, the former Archbishop of Canterbury, the late Dr. Tait, once obtained the unjust reputation of being "pompous." It was before the days of sixpenny telegrams. Those who sent telegrams in those times were enabled to wire the names and addresses of both sender and recipient at any length free of charge, the body of the message only being reckoned for payment. Some of you may have handed in telegrams in out-of-the-way places, and know how they are received and dealt with at times by some of his Majesty's servants placed in a "little brief authority." Our Church dignitary upon the present occasion was communicating with his brother, an dthe telegram he handed in read:

"From  
The Archbishop of  
Canterbury.

To  
Sheriff Tait."

The Most Reverend Divine perhaps at that moment did not look much like an Archbishop, with his long woollen shawl and soft felt hat. No marvel, then, that the dubious old Postmaster-Trader burst out: "The Archbishop of Canterbury!" and then added in accents that would compare with Irving's interpretation of Shakespeare: "Wha may ye be that tak's this cognomen?"

Silence reigned for some little time. The Postmaster meanwhile took a more minute survey of his client, and thought he grew of more repute upon a second estimation. Therefore he hastened to suggest: "May-be ye're the gentleman himsel'?" Mildly and modestly

the Archbishop confessed he was. Our Scotch friend immediately expressed regret that he should for a moment have thought otherwise, and concluded his apology by saying: "I might have seen you were rather consequential about the legs!"

Probably by their leg coverings many a bishop, dean, and archdeacon have been saved from similar treatment.

Dean Church, in one of his letters, has amusingly described the dismay of the late Bishop Fraser at finding what an assortment of unwonted garments, which, like David, he had not "proved," he was expected to don. And, indeed, a bishop's get-up is a fearful and wonderful thing. It falls conveniently under two heads: (1) his episcopal robes, (2) his indispensable wearing apparel. The former includes rochet of fine cambric with the lawn sleeves attached, the chimere of black satin, and the broad scarf or almuce of black silk over the shoulders. Some bishops wear a cassock of purple cloth or silk under the rochet (pronounced rocket). The chimere (pronounced shimere) resembles a long straight coat gathered at the back, and is made of the richest and stiffest satin, specially manufactured for the purpose. The origin of the name is involved in obscurity, but it is not unlikely from the appearance of the vestment, that it is a modification of the cope or almuce, or, possibly, a combination of the two. No doubt it came to be assigned for episcopal use because it was better suited than the full surplice for being worn under the supervestment or cope. It can be traced to a Spanish word, "chamarra," which means a loose light gown of sheepskin. Archbishop Thomson always called it chimar (ch hard, as in Greek). Anciently, the chimere was made of scarlet, but Bishop Hooper, of Gloucester, who was burnt at the stake in 1555, thought this unbecoming a grave and godly man, and changed the colour to black. Not long ago, however, a bishop who was going out to Africa, ordered a chimere of scarlet, because colours please the black men; and in the West Indies it is sometimes made of white satin for the sake of coolness. The lawn sleeves, which now form part of the rochet, have varied a good deal in fulness from the frightful balloon sleeves in which Doyle caricatured Bishop Blomfield more than forty years ago, to the tight-fit-deal in fulness, in which Doyle caricatured Bishop Blomfield more than forty years ago, to the tight-fitting sleeve, scarcely wider than an ordinary shirt sleeve, of which Archbishop Benson first set the fashion. The tendency is now again towards the ampler form.

A complete set of robes costs a bishop about £20. It is not every tailor who knows that a

## BISHOP'S ORDINARY WEARING APPAREL

Comprises coat and apron, gaiters and knee breeches. The gaiters are worn over pantaloons, which reach to the calf of the leg. The apron is a relic of the full silk cassock, which was the habitual dress of the eighteenth century divines. It has undergone much the same process of gradual curtailment as the

commoner's gown of an Oxford undergraduate: it reaches to the knee, and resembles a long pinafore with holes for the head and arms, a band for the waist, and an elaborate arrangement of strings behind. It is by no means an easy thing to get into, as a newly-appointed dean once found to his cost when the time to receive his guests arrived, and he was still wrestling with his apron.

At a drawing-room, or levee, clergymen of whatever degree appear in a black silk gown or cassock with "pudding sleeves" and bands, and carry the "three-decker" in the hand. For Court dress, as when dining with the King, the purple coat is de rigueur for a bishop. It is adorned with many unnecessary buttons, and a witty prelate is credited with the remark that the worst of being a bishop was that it was so easy to button-hole him: he was all buttons.

#### THE SALVATION ARMY,

The most democratic of all our religious organisations, endeavours to impress its followers with a sense of the importance of uniforms bearing a strong resemblance to his Majesty's fighting army; consequently it would seem an essential qualification, if a service is to be conducted in a proper manner, that the leader should have a distinctive type of dress. We do not know if it very much matters whether it takes the form of a white linen surplice or a scarlet woollen jersey; or that the surplice be adorned with a stole, embroidered with crosses and other emblems; or for the jersey to be decorated with a star and crosses, and an "S," with the words "Blood and Fire." In these things extremes meet, and the officer of the Salvation Army and the priest are placed on very similar lines.

The introduction to a work of this sort offers a wide field for philosophising. Our readers will be desirous to get to the practical details as soon as possible. We will proceed with the various garments worn by clergymen, endeavouring to note such peculiarities as experience has proved to exist.

We trust, however, that the few points already touched upon may prove of benefit and interest to those who desire to make themselves qualified in this particular and beautiful branch of our profession.

We now turn our attention to the more scientific and practical treatment of our subject, having, we trust, given our readers a good idea of what is expected and required in clerical garments.

#### CLERICAL TROUSERS.

The first garment we shall deal with is trousers. The only special features that may be noted in clerical trousers are that they should be of neat design, and not be made up in the extreme of fashion. The extent to which they follow the prevailing fashion is extremely limited, the average size of leg being from 18 to 19 knee, and 17 to 18½ bottom, although in this case individual taste will have to be consulted, as is the case with other customers.

They should be designed to give the maximum amount of ease with the minimum of creases. Much has been

said about the strain put upon clerical trousers in the kneeling position. Certain it is that pressure is put upon the knees in this posture, the more especially as the wearer cannot easily get at his trousers when attired in long robes, to pull them slightly up, and relieve the said pressure. But it is in the sitting attitude that the real tension is felt, when the double bending of the body and legs occur. The expanded seat and hips, and the bent knee demand more room, as from the seat and fork direction to the knee-cap. The occupation of clergymen makes them greater sitters than ordinary mortals. Probably no body of men are greater students of literature than the clergy, and possibly no section of the community outside the professional scribe, has contributed so much to the literature of our times. Both reading and writing is invariably carried on whilst sitting down. Very few have learned the secret to vary the position and stand at a high desk to write.

#### THE NORMAL CLERICAL TROUSERS.

B to J is 10 units of the seat measure, and C is 1 to 2 inches above J, according to the taste and fancy of the wearer.

B to N is 2 inches less than one-half the leg measure; and B to A is the full leg measure.

B to D is 6 units, or one-third of seat.

D to star 3 inches; and D to 9 nine inches.

From 9 to Z is  $\frac{1}{2}$  in., a good reliable quantity in trousers of medium size.

As explained in the directions for corpulent clerical trousers, a larger amount (say  $\frac{3}{4}$  in. or 1 inch) may be resorted to in dealing with these.

A line is now drawn from star through Z to O at the base of trousers, and by such line the knee and bottom parts are squared.

Square A, B and F.

B to E is 9, and continue to F, 12½.

By B E square up E H, 10; and continue to I.

E H J and E I C are both square.

The most hollow part of the fly is a bare 2 units, say 1½ from E.

From H to J is half-waist plus  $\frac{1}{2}$  in.

Add  $\frac{1}{2}$  in. to one-half the knee ( $9\frac{1}{2}$  plus  $\frac{1}{2}$  equals 10); and then divide this equally on each side of L, as 5 at M and 5 at N.

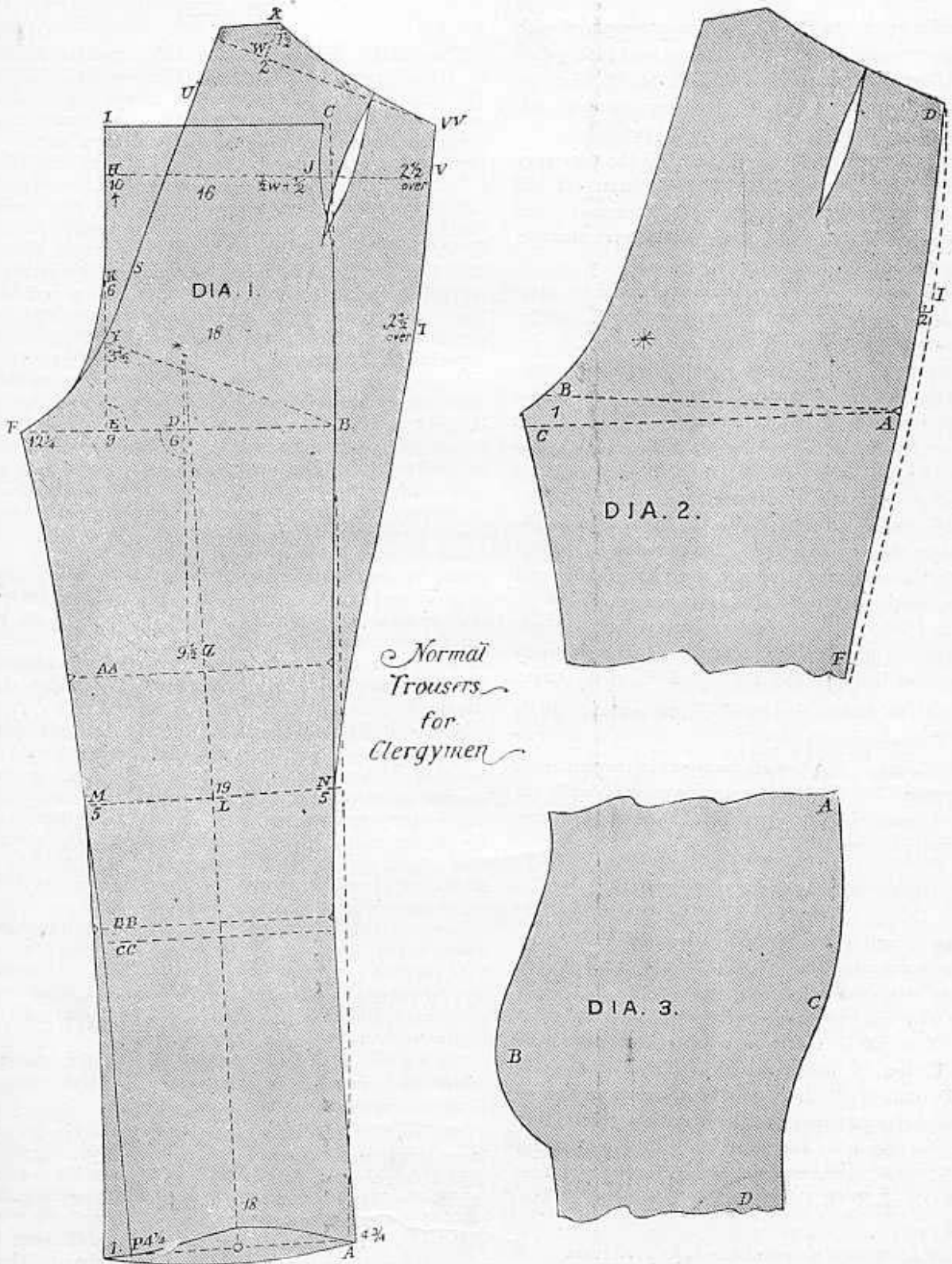
Make from O to P  $\frac{1}{2}$  in. less than half bottom and from O to the point in this case just beyond a  $\frac{1}{4}$  in. more than half bottom.

Complete the tops by forming the hip at J; the front I, H, F; the leg-seam F, M, P; the sideseam B, N, 4½. Then hollow over the boot above O  $\frac{1}{4}$ .

The dress is taken out from H inside K and F to M.

The line A A is one-sixth of leg-seam above the knee line M, and the line C C is the same distance below M. Beyond the marking of these lines, and the opening of the legs from G to Z, there is no variation in the top half from the standard directions belonging to this system. The chief provision for clerical trousers, and the special features, are contained in the construction of the undersides and in the making-up.

The directions herein contained, if carefully followed, will give great satisfaction.



## THE UNDERSIDES.

A peculiarity of the C.P.G. System as compared with most other systems is that the fork form and fork points run together, are precisely alike, as at F, Dia. 1; therefore it is not requisite to allow any quantity outside or beyond F in drawing the underparts.

1 inch is allowed from P to R, which is the necessary quantity for four seams. E to Y is  $3\frac{1}{2}$  units. It will be observed that this is  $\frac{1}{2}$  in. more than the normal quantity, and this extra amount gives a little extra slant to the seat-seam.

As is well known, the seat slant is procured by placing the angle of square on Y, one arm on B, and by these means finding U with the second arm. The increased quantity, E, Y, gives a somewhat easier trousers because of the angular distance from F in the direction of T and V being greater.

The quantity in H, J, is placed at U, and the tape is inclined in the direction of V,  $18\frac{1}{2}$ . This is made up of 16 inches the waist measures, and  $2\frac{1}{2}$  inches the amount allowed for seams and fish. The same principle is applied to the hip measure. The measure is applied from K to the sideseam, the quantity placed at S, and the tape continued to T, the seat measure, plus  $2\frac{1}{2}$  inches, viz.,  $20\frac{1}{2}$ . This is  $\frac{1}{2}$  in. extra provision for clerical trousers, a very requisite precaution. The sideseam is drawn from the top through V and T, to the knee.

S U and the dotted line to V V are square. W is 2 inches from the line S U.

W to X is  $1\frac{1}{2}$ . The top of back seat is formed from V V through X. These trousers have the double advantage of being simple to work, at the same time producing excellent results.

## VARIATION FROM THE NORMAL.

Diagram 2 will show us the changes we have made from the standard model as usually cut for ordinary customers. By opening the legs  $\frac{1}{2}$  in., and slanting the seat an extra  $\frac{1}{2}$  in., we have, as it were, let a wedge in as at C B A, Dia. 2. By increasing the seat allowance at T, Dia. 1, we have added  $\frac{1}{2}$  in. at E from nothing at D to nil at F, Dia. 2. These variations are intended to partly provide for the expansion which takes place in the region of the star, Dia. 2, when sitting, and to, in some measure, meet the increased distances B A; B C and B D, Dia. 3, when resting in a chair or seat.

There is a suggestion to full the tops  $\frac{1}{2}$  in. from A A to B B, Dia. 1, with the same object of giving additional ease and comfort from the posterior to the knee when resting on the haunches.

## TROUSERS FOR CORPULENT CLERICAL FIGURES.

The cutting, making and producing creditable results in clerical trousers for large sizes becomes more difficult. The first step towards success lies in gaining a correct estimate of the difference or variation as it exists in the figure of the normal compared to the stout man. To support and carry his weight, the corpulent man shows a tendency to lean backwards, and may, therefore be classed as more erect than ordinary. By this process the back length of the figure, as illustrated in E U, U V, of Dia. 1, decreases, whilst its front length, E J G H, of Dia. 1, increases, and this by virtue of its position or attitude alone. It may be interesting to know the proportion of amount of increase in the waist compared to other parts of the body. From actual experiment and observation, it is found that individuals who are disposed to fatness or obesity, the stomach or waist region often increases at twice the rate of the seat or chest parts; that is, for every inch added to the breast or hips, 2 inches will be the increase of the waist or ilial section. Should the subject, from diet or any other cause, decrease at any time, the reduction will be in exactly the same ratio, and the waist will lose 2 inches to every inch lessened by the chest and hips. In addition to being compelled by his bulk to stand more erect, we must bear in mind that the process of doing so gives and causes in the stout man a greater angle in the junction in the lower part of the abdomen (the pelvis) than exists in the normal figure. This at once provides us with the reason for the legs of trousers for this kind of build being made somewhat more open than usual.

Many advise that the legs be made more open, but very few give a satisfactory explanation why this should be done. Some argue that the legs in stout trousers should be closer, for the reason that stout men's legs are nearer together, and that the stoutness has caused no change in the position of the bones, which are the foundation of the legs. Others say that the legs of stout men are wider apart. In big men, the corpulence or increase is mostly frontal, as shown in Dias. 3 and 6.

Suppose the amount gained as divided into seven equal parts, the back would have one part, the side two, and the front four. This would be liable and subject to variation according to the figure structure, development and special causes. The extra size in the figure is then chiefly in front of waist.

We now consider the size around the thigh, compared with other parts of the body, as he is small comparatively in the shoulders and neck parts.

The thigh in the stout man is very rarely in ratio or proportion to the size of the seat or hips, and the actual thigh for a figure of 50 waist and 48 seat will seldom be found to measure more than 27 or 28 inches. Now if the thigh be cut and made too large, the result will be an excess of material, too much stuff about the abdomen and top parts of the legs themselves; indeed, one of the principal defects in the appearance and fitting of trousers in stout figures is the quantity of "lap cloth," the excess of width to be found in the front

parts. To remedy this, draft by the revised graduated tapes, which produces large trousers smaller proportionately about the thigh, and small trousers (boys and normal), larger around the thigh or femoral section, in proportion to the size of the individual. The very top of the leg, or that part which commences immediately next below the ball or round of the seat, does not grow at the same rate as the waist, or even as the seat itself, to which it bears a near relation. The thigh in large sizes, as in normal, may be large compared to the seat measure, or it may be small, as it varies above or below nine-sixteenths of the seat measure itself, or perhaps a safe rule for all sizes is half seat, plus 3 inches. The stride may be defined by the close thigh measure (a little difficult to take on ill-fitting garments with accuracy), or it may be determined by the seat measure. Whatever plan is used, big trousers must not be drawn to a scale too large.

In the description of diagram, the term "units" refers to divisions on the revised make of graduated tape corresponding to half the entire seat, in this case 24. Inches means spaces on the common inch measure.

Draw the line B A C.

B to A is 9 inches; and A to C is 3 units.

Another way of expressing 3 units is to call it one-sixth of seat, as was general before graduated tapes became so common.

Square B A D E and B A F.

A to D 3 units, A to E  $6\frac{1}{2}$  units, and A to F 6 units.

The A 6, D 9, and E  $12\frac{1}{2}$  on the diagram are units contained between F and E and their respective stations.

By the line F D raise the line T J G H.

D to G is the amount of rise contained in the height of body quantity, 15 inches, made up of 10 units of scale, value 13 inches or thereabouts, and 2 inches are added to this on the top.

Some abnormally stout customers consume any amount of body length and little leg length in trousers.

G to I is half the waist plus two seams, or  $\frac{1}{2}$  in.

G to H is  $1\frac{1}{2}$  in., viz., one-third of disproportion reckoned in this way. Seat measure 24, proportionate waist 21, real waist 25. Deduct the proportionate waist from actual waist, and you have 4 inches, one-third of which is near enough to  $1\frac{1}{2}$  in.

The line H to I is formed with a little round to it; it is not quite straight.

D to J is 6 units, and the front is formed, coming inside the straight line at H  $\frac{3}{4}$  in., and draw through J to E.

We have thus completed the upper portion of the topsides before we reach the opening portion of the legs, for the bodypart has its own centre, and so have the legs. The difficulty is, and has been, probably in joining or securing the two sections together, and to give or to allot to each its exact requirements for appearance, for ease, and for the varied positions of the body. The covering must ever be suited and adapted for the body and legs when they are in a state of activity, as well as when they are stationary or fixed.

Mark from B to O  $\frac{1}{2}$ , or any lesser or larger quantity that may be decided upon, according to the requirements of the figure, and draw a line from C through O to P.

For clerical corpulent trousers,  $\frac{3}{4}$  in. or 1 inch will be found very suitable quantities to mark from B to O.

By this process the legs are rendered more open compared to the position of the body, for the width of the knee and base is divided each side of this line. Be cautious of going to any extreme in opening the legs; indeed, some stout men will not require the legs opened by any wedge let in as at B C O. A stout military figure would not need it for walking trousers. The tendency in most systems when

#### APPLIED FOR CORPULENT MEN

Is to produce trousers that finally prove to be too open in the legs. The central line is a good method, because of the equal distribution of material in the legs. Therefore make K and L  $\frac{1}{2}$  in. more than one-fourth of knee measure each side of the line C P.

M is  $\frac{1}{4}$  of bottom minus  $\frac{1}{4}$  in. ( $4\frac{1}{4}$ ), and N is  $\frac{1}{4}$  of bottom plus  $\frac{1}{4}$  in. ( $4\frac{3}{4}$ ), each measured from P. The space in M to Q is 1 inch provision for seams.

The distance D to T may be made 3 inches in large sizes, so as to make the slope of the seat angle rather less in comparison and proportion to the normal model, and thus place a portion of the excess of size in the waist as between T and U. That a minor part of the increase takes place here is shown by Dias. 3 and 6; for this reason we produce ease and room in clerical garments by other means than crooking the seat recommended in the normal clerical trousers.

With the angle of the square on T, and one arm resting on F, square the line T U by the imaginary line T F, and this constitutes the upper part of the seat-seam. Curve the lower portion of this seam as from T to E. Measure up the waist as from  $\frac{3}{4}$  to I; place this quantity at or about U, and measure to R 26, allowing 1 inch for seams at R. Place one arm of the square on the line U T, and with the other arm striking through the point R, draw the line R to U.

At about  $2\frac{1}{2}$  inches along this line find the point V at  $1\frac{1}{2}$  in. above it. Measure up the seat from J forward on the tops, and from the back-seam to S,  $26\frac{1}{2}$  inches, thus allowing not less than  $2\frac{1}{2}$  inches for seams, and the required allowance for ease and movements of the body and legs. The sideseam is now drawn from R through S to L.

The topsides are hollowed  $\frac{3}{4}$  in. at P, and the underparts dropped  $\frac{1}{2}$  in.

At the point E,  $\frac{3}{4}$  in. dress is taken out as shown by Dia. 2.

See that the leg-seam, E K L, will make up only 29 inches.

#### THE SEVERAL VARIATIONS

That occur in stout or large size clerical trousers side by side with clerical trousers of normal size, are:

1. The seat angle is somewhat straighter and more hollow, and top of seat in U V slightly lower.

2. The front of waist in G H is not so forward as the dimensions would indicate, and the trousers are raised at this part, and thus made longer in E J G H.

3. The leg part is made more open, or the leg portions are wider apart in the majority of instances, as illustrated by the size of the wedge, B O C, being increased, the open legs being always easier in wear, and stout clergymen favour comfort.

4. By virtue of the figure form the thigh is generally small in proportion to the body, and the shape in F I R S, Dia. 1, loses its rounded character to suit the figure growth of Dia. 3. For this same the waist is not suppressed at the waist in the underparts by any fish or dart.

Advancing the fronts, H G J, is not an unmixed blessing in corpulency, for whilst it produces a cleaner fit while the wearer is in a sitting position, the upright or erect position naturally assumed and adopted by the corpulent does not demand or require it.

Further, the advancing of the front will tend to engender

#### HORSESHOE FOLDS BEHIND,

Whilst at the same time it makes the stoutness of the figure more pronounced and apparent. The demand of the corpulent is not unnaturally for easy comfort, and they are willing to put up with a little loose material in the lap in order to gain this. It is thought that for the most part stout men stand with their legs slightly wider apart, therefore the process of advancing the fronts and closing the legs is not the treatment required. Let us realise at the onset that it is not possible, practicable, or natural to produce trousers that shall fit the body and legs with no crease or wrinkle in any and every position that legs and body assume in conjunction with one another. We must not expect this. It does not occur in nature, and it is contrary to scientific law. In corpulent trousers the

#### EXPANSION AROUND THE SEAT

In the sitting posture will be slightly in excess of normal expansion, and will probably range between  $2\frac{1}{2}$  and 3 inches, according to the size of the individual. Closely allied with expansion is the growth of the bodypart, which extends in large figures as compared to the front of the thigh. As will be seen by Dias. 3 and 6, the diameter of the body is greater, therefore the space between the fork must be larger than the normal to accommodate and provide for the greater body as shown by Dia. 5.

At the back of the thigh part a certain limited amount of fulness is requisite in corpulent as in other trousers to give the needful room for the sitting posture and other positions the body of the wearer may adopt. As probably the greater number of defects in trousers fitting are caused by defective undersides, it is as requisite that the balance of the underparts be as carefully preserved as that of the fronts or tops. The parts to receive the excess size in the waist are the sideseam and

the backseam, for in addition to the greater length contained in the body height, F, I, Dia. 1, the body itself requires greater width to cover it. The smaller quantity and disproportion is placed at seat-seam, and the bulk on the sideseam, and a little by the process of drafting on the front.

We must not lose sight of the fact of what is popularly termed fork or stride is influenced in corpulent trousers by the amount of spring allowed on the top of the sideseam, I and R, as much as by the amount put on directly in advance of the line H G J D.

Dia. 4 is intended to convey the idea that any direct frontal advance for corpulent trousers must be attended by an equivalent addition to the fork points. The sideseam in the draft requires no round. The waist-seam is drawn on a slight curve. The top of fly at G H must be inclined inwards.

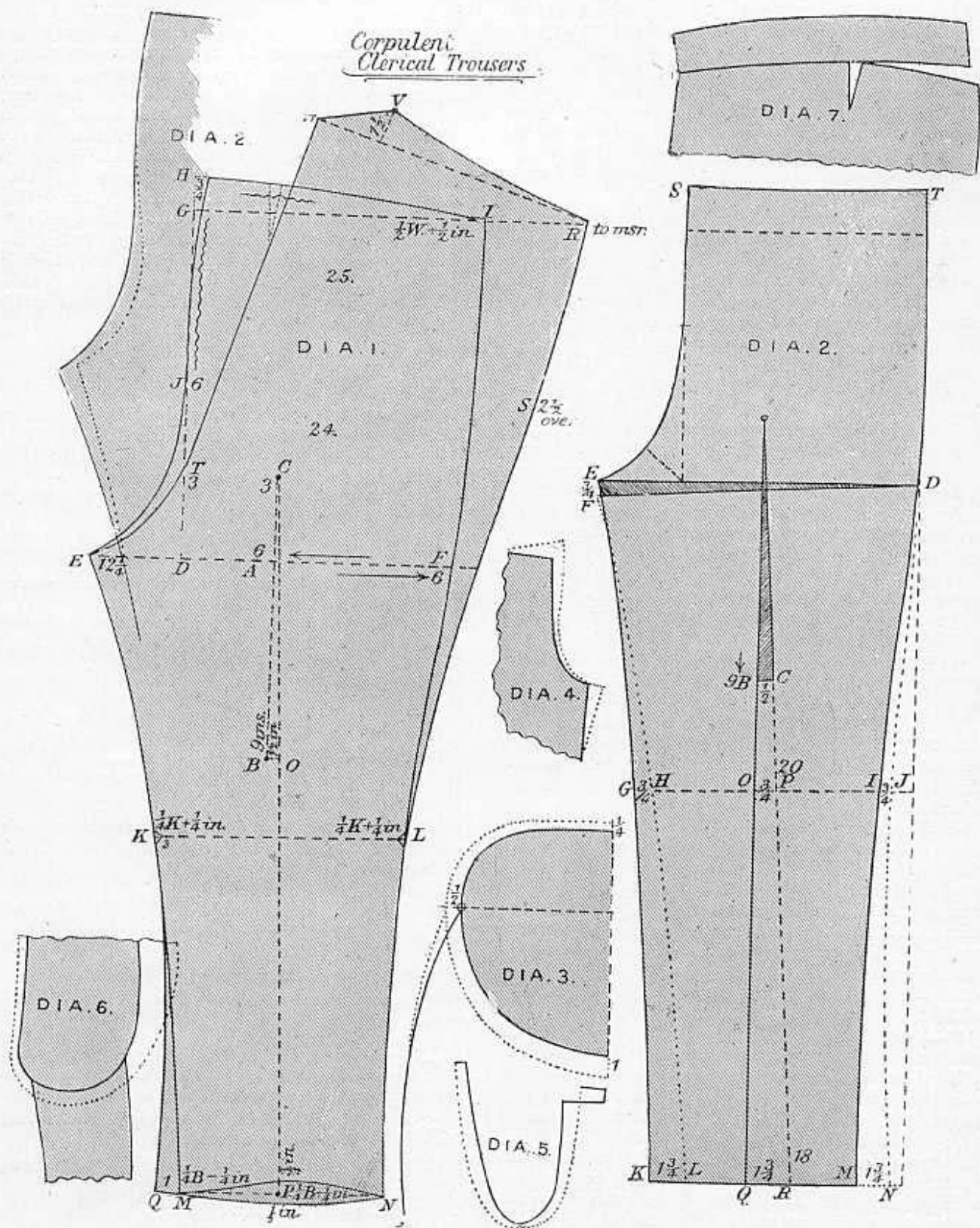
This may be done in various ways :

1. A small vee out of the topsides.
2. Curving the front back as shown by line from J inside of G and H.

3. In putting on a waist-band tightly, at the same time taking out a small vee, as Dia. 7. Aim to secure a close fit on top edge. Steady or hold the fronts in J, G, Dia. 1, similar to the tops, but in a lesser degree, and by the entire process, endeavour to produce a round or barrel-shaped receptacle that shall form a covering suitable in mould and design to the figure. Whenever you can afford it, that is, whenever the price paid by the client admits, cut your corpulent trousers with no crutch pieces, and with no seat-pieces. Allow a moderate inlay down the seat-seam at the fork and down the sideseam. According to the style, width, and fulness in the legs, the thigh measure or circumference will often be found to be, both in normal and corpulent trousers, the seat measure with  $7\frac{1}{2}$  inches added, thus:

18 seat.	24 seat.
—————	—————
$25\frac{1}{2}$ thigh	$31\frac{1}{2}$ thigh.

In making-up, let the underpart be kept tight from the fork to 5 inches above the knee, full  $\frac{1}{4}$  in. over the knee as recommended in the normal model, and full over the prominence of the calf. Be particularly careful that this same fulness at the several parts is well and evenly distributed; let it be well pressed and worked over the top part of the thigh, and insidiously persuaded over the prominence of the calf, especially so if either be unduly developed. Further, let this fulness be even or equal on either side, that the same amount be allowed on the leg-seams. By all means shrink the hams in stout trousers, as, in consequence of the largeness and thickness of the thigh at the top part, and the requisite extra allowance for the varied positions of the body and legs, there must of necessity be some surplus material at the back of the thigh. Therefore, use natural and artistic means to make it as acceptable to the form and agreeable to the eye as possible. General suitability and adaptability is a desideratum in and under all circumstances.



( PLATE 2. )

Age, attitude, occupation and pursuits of the individual, as well as any infirmity of physical weakness that you may know he suffers from must have every thought, care, and attention in the cutting of corpulent trousers. Do not give a smart middle-aged clergyman, though he be stout, precisely the same treatment that you would bestow on a feeble, aged, and perhaps dropsical person, or he and you will be disappointed at the finish. To paraphrase Shakespeare: "Treat every man according to his needs," and be ever on the alert to study the attitudinal question.

We should not consider it beneath our dignity to measure a worn pair of trousers of another man's make, that have given satisfaction in wear, for the maker may have been an artist, with a good average amount of brain power and development, and who knows, perhaps with a great love for the delightful occupation of designing raiment to clothe God's creatures.

All things being otherwise equal, that man produces the highest specimens of successful art who has his heart, his soul, and his affection in his calling. Not only secure a measure of other mens' make, but let us secure a copy or model pattern of them when you conveniently can, and notice how near it is to our own productions and ideas. Writers, authors, and practical cutters of trousers for corpulent men are not, and never have been, quite unanimous about the exact treatment that is required for this figure. Therefore if we find ourselves practising something slightly at variance with someone else, we must not be alarmed. Like effects are sometimes produced by different means. Our result may be satisfactory to us and to our customers. By all means let us watch the result of both productions, let us pay great heed to the effect that follows any cause, and be guided, influenced, and educated thereby.

Perhaps the wedge theory in trousers has not been quite fully explained and illustrated. The complete effect of opening the trousers  $\frac{1}{2}$  in. in B to C, or, in other words, letting in the wedge A B C should be understood.

We will endeavour to show the result in a diagram, 21 waist and 21 seat, and 32 leg, of a wedge  $\frac{1}{2}$  in. wide as from B to C. What is accomplished is this: A wedge or vee bit,  $\frac{3}{4}$  in. wide at F E, that is, 50 per cent. more, or half as wide again as the B C quantity is let in as at E F D. The leg-seam at knee is  $\frac{3}{4}$  in. more open, as at H; whilst at the bottom it is  $1\frac{1}{4}$  in. more open at from K to L.

The differences are added on past I and M, as at J and N.

If the vee-piece, A B C, was extended from B to Q and P to R, the value of the vee in O P is  $\frac{3}{4}$ , the same as G H; and the value in Q R is  $1\frac{3}{4}$ , the same as K L. What is achieved is that the curved space, E S, is increased, and becomes F S, and the diagonal distance E T becomes F T. The space between T H and T L is lessened, whilst at the same time F J remains about the same value as E L. The space in E F, besides the quantity marked in at K to L, will be quite sufficient to account for the leg-seam growing nearly 1 inch in length.

If the opening space, B C, be doubled, then the several quantities will be as much again.

## KNICKERS.

The popularity of cycling amongst clergymen has created a moderate demand for knickers. Although they can scarcely be looked upon as a distinctly clerical garment, yet, when used by this class of customers, they are made up in a somewhat neater and plainer style than is frequently the case for ordinary wear. For instance, it would be quite the exception for the broad knee-band to be used by the clergyman; they generally have them finished at the knee either with a piece of elastic put round the bottom hem, or else, and more generally, with a narrow band of the same material, say about 1 inch wide, which is made to form a garter, and is fastened at the side with a buckle. These are usually worn in conjunction with a Norfolk jacket.

## CLERICAL KNICKERS.

Measures necessary: (1) Leg to small, (2) side to small, (3) waist, (4) seat, (5) size of small.

Before drafting it is necessary to realise the style desired, namely, only moderately loose.

## THE SYSTEM.

The divisions of the seat and waist are reckoned on the half, 18.

A to D length of side plus 4 inches.

D to C length of leg plus 4 inches.

C to I one-third seat.

C to G half seat.

C to H two-thirds seat plus  $\frac{1}{4}$  in.

T to B half waist, plus  $\frac{1}{4}$  in.

M to P quarter seat plus 1 inch (more or less).

M to D same as M P.

Draft outline of sideseam in harmony with style desired. Solid line shows the moderately loose, dotted line shows the very baggy.

## THE UNDERSIDES.

G to S one-sixth seat:

Draw seat-seam at right angles to S C.

Sweep from A to W by D.

Square from V to W at right angles to seat.

Add above this line  $1\frac{1}{2}$  in. at 2 inches from seat-seam.

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

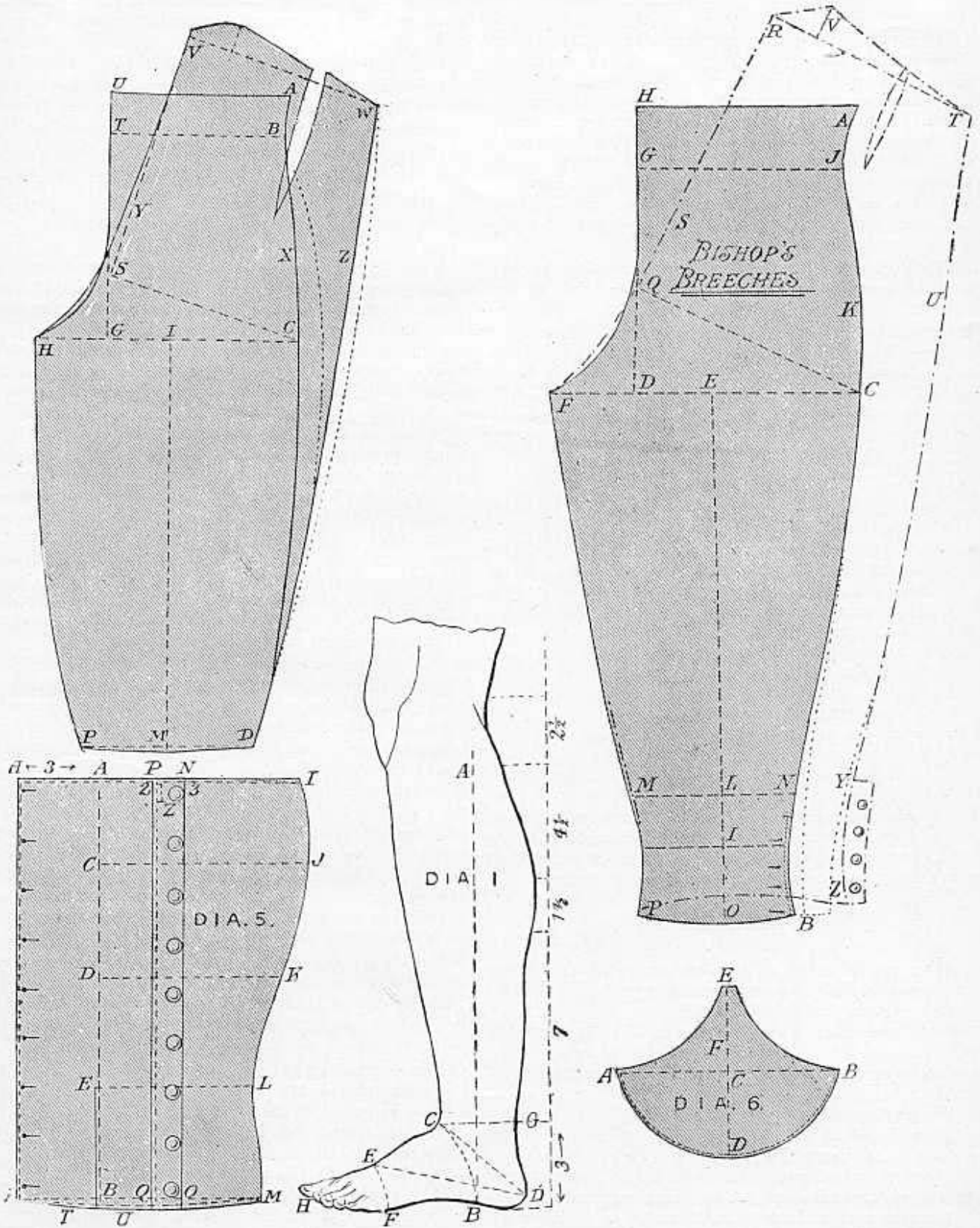
Take out fish about 6 inches deep and 1 inch wide at about 3 inches from sideseam.

Measure up seat from S to X and Y to Z to measure, and from 2 to 4 inches.

Complete as per diagram.

The dotted lines show the method of adding extra width or fulness. The calculations are on half the full seat measure, 18, as is usual.





( PLATE 3. )

## BISHOPS' BREECHES.

For ordinary morning wear the nether garments for a bishop are breeches and gaiters. These are made from black doeskin, and are cut very much on the same lines as ordinary trousers, with the exception, of course, of being close-fitting at the knee. For evening dress, the bishop wears breeches made from black doeskin, finishing at the small of the leg with a garter. The buttons would be kept fairly well to the side, and would, of course, be of the plain dead-head pattern. Black silk stockings, and silver buckles to the shoes, are the usual accompaniments.

The divisions in the system are proportions of the seat measure as considered on the half, thus 18 for 36 seat.

Measures necessary : (1) Length of leg to knee, small, calf and bottom ; (2) length of side to knee, or, if preferred, to bottom ; (3) waist, fairly easy ; (4) seat, fair ; (5) thigh, taken close ; (6) knee, taken tightly ; (7) small, taken tightly ; (8) calf ; (9) bottom. Sample set : 15, 17, 20, 21, 26, 30, 36, 21, 14, 12, 14, 13½.

## THE SYSTEM.

- A B length of side, plus ½ in.
- B C length of leg, plus ½ in.
- C E one-third of seat.
- C D one-half seat.
- C F two-thirds seat.
- G J half waist plus ½ in.
- E to L length of leg to knee, plus ½ in.
- E to I length of leg to small, plus ½ in.
- E to O length of leg to bottom, plus ½ in.
- L to M quarter knee, plus ¼ in.
- I to hollow quarter small, plus ¼ in.
- O to P quarter calf, plus ¼ in.
- L to N ½ in., or 1 inch more than L M.
- O to B ½ in. to 1 inch less than O P.

Bishops' breeches are made about the same width at thigh as ordinary trousers, and of moderate size to knee, where, naturally, they fit closely. Run of buttons at the knee may be made more to the side if desired.

## UNDERSIDES.

Take cut-out topsides, fold up the extra ½ in. given at knee, and mark leg-seam same as topside.

D to Q one-sixth seat and ¼ in.

Draw seat-seam at right angles to C Q, and connect to F.

Sweep from A to T, and give 1 inch extra length at T.

Square from R to T by R S.

R to V is 2 inches.

V is 1½ in. above the line.

Measure up G to J and R to T half waist and 2½ inches, and take out fish of 1 inch as shown.

Measure up seat from Q to K and S to U, allowing from 2 to 4 inches, according to the degree of fulness desired, letting outline of undersides follow that of the topsides in design or run.

Measure up knee, small, calf and bottom to measure, allowing 1 inch for seams. Leave button-stand from Y to Z.

Dotted line shows the extra full style.

In making, full on topside 1 inch over the knee of both side and leg-seam, and full on undersides at seat.

Put the tacking 1 inch below the knee, and see that the buttons are put on with a good long shank. Use special care to get the knee, small, and calf to fit closely, and make them up to measure.

## CLERICAL GAITERS.

Clerical gaiters are worn by bishops, deans, and archdeacons. They are made from a fine doeskin, the same material as used for the breeches being suitable; they are fastened down the sides with nine vest-size plain flexible buttons, and are either lined through or sufficiently high to cover the joining of the tongue part. Now and then it is necessary to resort to some device in order to keep the gaiters in their proper place, especially when the wearer has not a very fine calf. The scheme sometimes takes the form of a small button at the back of the breeches under the knee, a small loop of ribbon being placed on the leggings to correspond with it. This loop, however, is more frequently arranged at the side, to fasten over one of the knee buttons of the breeches for clerical wear. We have also heard of the use of whalebone placed down the back-seam, to keep them from dropping down; but we have never seen it, or used it for this purpose.

The system for cutting is as follows: The model of the legging or gaiter should correspond to that part of the leg it has to cover, and, to make this clear and distinct that part of the body to be clothed is here presented and shown, the leg and the foot, Diagram 1, drawn to one-fourth scale. The measures are : (1) the length from A to B, less 1 inch lost as between B and the line E D 15.

Some cutters are much more adept at taking trousers measures than legging measures, especially if the client is not wearing leggings; therefore, it may be suggested that when the correct leg-seam for trousers is known, 1 inch less than half such length forms a very good guide for length of leggings.

As will be seen by diagram the top of legging comes 2½ inches below the actual knee, which is 18½ inches from the ground; deduct this same 2½, and the 1 inch lost in E D B, and you have 15.

(2) Take the size or circumference of the top part of the leg, under the knee, as around at A.

(3) Size round the calf.

(4) Size round ankle in C G.

(5) Size round foot in D E.

In addition, the following may be carefully noted :

(6) The size of the instep in D C.

(7) The height of the instep in B C.

(8) And the front length of the foot in D H; the foot measurements and particulars being specially useful when the leggings are made up with tongues, so that they cover at this part.

## DIAGRAMS 5 AND 6.

From the construction line, A B, to the back parts, I J K L M, the same as Diagram 1. A to H, B to G, A to N, B to O, each 3. A P and B Q each 2.

Z is a loop to secure on to an appropriate and convenient button of the breeches. Round below G M  $\frac{1}{2}$  in.

E to B is the vent or opening to receive the tongue, the hollow part, E A, of the latter, being inserted each side, and the little bit at top, E, going into E.

A neat little buckle is placed at T, and a strap to fit into it at V.

The buttons are straight down at the sides, and nine is the usual number, though when the gaiter is for a very short dignitary, they may be reduced to eight.

The material from which these are made is usually fine black doeskin (not thick or clumsy), and the lower part should be lined.

## THE TONGUE.

Square A C D, C D B, A C E, and B C E.

C to A 4. A to B 8. C to D 3. D to E 6. C to F 1.

Make F a pivot, and sweep from A to B.

E A and E B are to be drawn with a moderate hollow.

Clerical gaiters are invariably cut with a whole tongue, and in making these up it is necessary for them to be shrunk in the centre, or the crease edge, as it is very important that they should be made to fit snug and close over, and around, the instep.

## VESTS.

We now pass on to a garment which has more distinctly clerical features. It sometimes happens that the only exclusively clerical garment worn is the vest. It will be readily seen that the vest plays an important part in the attire of this class of customer.

There are three leading styles of clerical vests, viz., the S.B. stand-collar, usually finished with eight or nine buttons; the double-breasted cassock fashion, which is very often fastened with a fly; and the clerical dress vest, which is cut away or slanted back from the prominence of breast in a similar manner to the clerical dress coat.

In addition to this must be mentioned the bishop's apron, which is very much after the style of a Chesterfield in the back, the flap being made to lap well over, and is held in position by a cincture, round the waist, as shown on diagram.

Before we proceed further, it will be desirable to illustrate

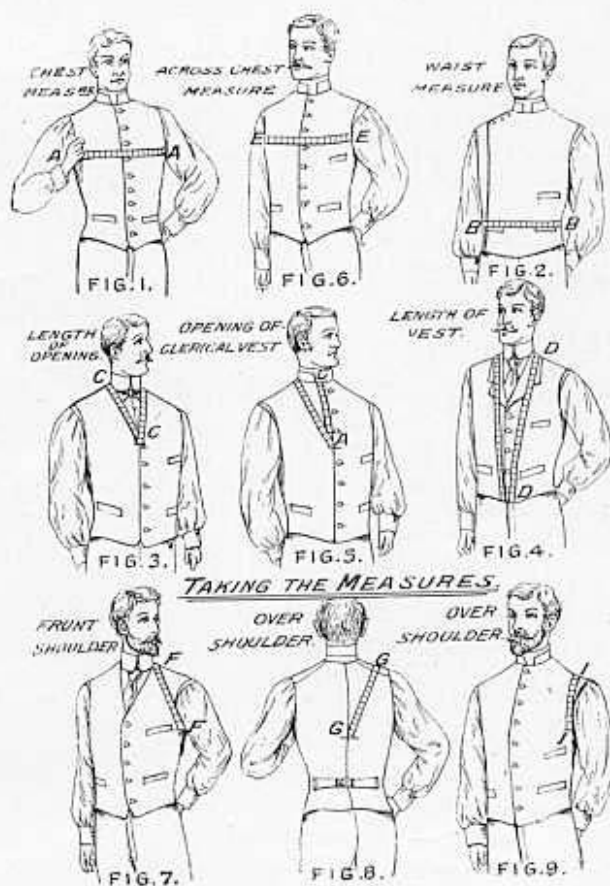
## OUR METHOD OF MEASUREMENT.

Having booked the order, with all the details, we first take the chest measure, as illustrated by A A, Fig. 1. Next, the waist measure, B B, Fig. 2. The size of neck, or the length of opening, starting from nape of neck, or going right round, as illustrated on Fig. 3. If a stand-collar is required to the vest, it will be a very good plan to measure from the nape of

neck down to a point which is indicated by A, Fig. 5, and having noticed that distance, to apply the measure from the point up to the height of front, as illustrated by C. The full length of vest may be obtained by passing the tape right round, as illustrated by D D, and halving the amount; or, if preferred, the measure may be taken in a single quantity from the nape of neck to the bottom at D of Fig. 4.

Take the width across the chest from front of scye to front of scye, as illustrated by E E, Fig. 6.

We have to obtain the depth of scye. This is done by placing the tape over the neck, back under the arms, and making a mark in the centre of back, as illustrated by G of Fig. 8. The measure is taken from the nape of neck to point G. This is also used to



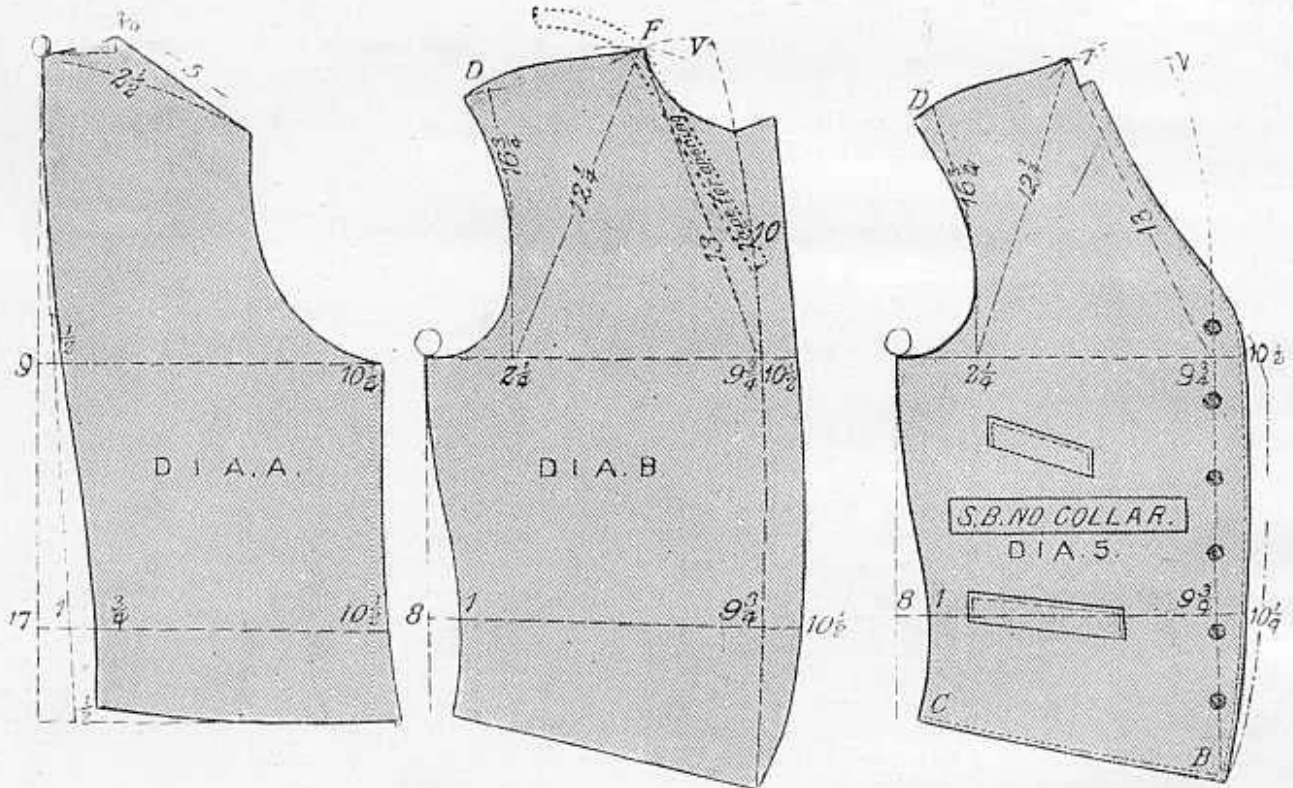
obtain the over-shoulder measure, which is taken from G of Fig. 8, down to I of Fig. 9. Next the front shoulder-measure is taken from the nape of the neck at the centre of back, to point F, as illustrated by Fig. 7. These measures will stand as follows: 36 chest, 32 waist, 8, 14, 8, 25, across chest,  $15\frac{1}{2}$ ; depth of scye, 9; over-shoulder, 17; front shoulder,  $12\frac{1}{2}$ .

If the shoulder measures have been taken over the coat, or are the same as are used for the coat, then it will be necessary to reduce certain of them, viz., front and over-shoulder measure and across chest. The front and over-shoulder measures are reduced a  $\frac{1}{4}$  in., and the across chest is reduced  $\frac{1}{2}$  in.; but if the measures are taken over the vest only, then these reductions are not necessary.

An ample set of measures are : (1), 36; (2), 32; (3), 10; (4),  $24\frac{1}{2}$ ; (5), 9; (6), 17; (7), 8 minus  $\frac{1}{2}$ , equals  $7\frac{1}{2}$ ; (8),  $12\frac{1}{2}$  minus  $\frac{1}{2}$ , equals  $12\frac{1}{2}$ ; (9), 17 minus  $\frac{1}{2}$ , equals  $16\frac{1}{2}$ .

### THE BACK. DIAGRAM A.

Draw lines O 17, O  $\frac{7}{8}$ , at right angles.  
O to 9 is the depth of scye.  
O to 17 is the natural waist length.  
17 to 1 is 1 inch.  
Draw line from O to 1.  
Square lines from 9 and 17 by line O 17.  
The back neck is one-twelfth breast less  $\frac{1}{2}$  in.  
Point  $\frac{7}{8}$  is carved  $\frac{1}{8}$  in. above the line.



Shape back-seam by hollowing it  $\frac{1}{8}$  inside point 1 at waist.

To find shoulder slope, sweep by point  $\frac{1}{2}$  from O. This station  $\frac{1}{2}$  is the one inside 1 on the back-seam at level of scye; not the one at the base of back-seam.

Width of shoulder one-eighth of breast, plus  $\frac{1}{2}$  in.

$\frac{1}{2}$  to 10  $\frac{1}{2}$  one-fourth breast, plus  $\frac{1}{8}$  in.

$1\frac{1}{2}$  to 10  $\frac{1}{2}$  one-fourth waist, plus  $\frac{1}{8}$ .

Complete as diagram, obtaining exact length of side-seam from forepart after it is drafted. The temporary length of side-seam may be ascertained thus: Let O to A of back be equal to what you intend to make F B of the forepart; in other words, deduct the width of back neck and measure from A to O the full length of vest plus  $\frac{1}{8}$  in. This is the same quantity as applied to the forepart, and makes the diagonal distance O to A equal to that of F to B.

### THE FOREPART. DIAGRAM B.

Draw lines O 8, O 10  $\frac{1}{2}$ , at right angles.

O to 8 the same as from 9 to 17 of the back.

Hollow side-seam at 8 1 inch.

O to 9  $\frac{3}{4}$  one-fourth breast, plus  $\frac{1}{8}$  in.

1 to 9  $\frac{3}{4}$  one-fourth waist, plus  $\frac{1}{8}$ .

$2\frac{1}{4}$  to 9  $\frac{3}{4}$  the width of chest ( $7\frac{1}{2}$ ).

Make point  $2\frac{1}{4}$  a pivot, and sweep to find point F by the front shoulder measure less the width of back neck

Add  $\frac{1}{8}$  to the quantity so used, and sweep from point 9  $\frac{3}{4}$ .

Where the two sweeps intersect each other locates point F.

Measure from  $\frac{1}{2}$  to 5 of the back, and deduct from the over-shoulder, and by the remainder sweep to find point D, using  $2\frac{1}{4}$  as a pivot.

F to D is made a  $\frac{1}{8}$  in. less than the width of the shoulder of the back.

F to V is one-twelfth of breast, less  $\frac{1}{8}$  in.

V to I is the same quantity as F V, or to taste.

Measure up the opening by applying to point F the width of the back neck, measuring to the breast line as at 10 the length to the opening.

In like manner measure from F to bottom of forepart, the length desired, plus  $\frac{1}{8}$  in. for seams.

Add  $\frac{1}{8}$  in. button-stand beyond breast line, and complete; the slope of the bottom is a matter of taste. A good guide is to place the square with one arm at F and 1, and the other arm on the bottom point, and ruling by it.

THE STAND-COLLAR VEST. DIAGRAM 1.

In the cutting of all clerical garments, the most important part is the neck, and special attention must be devoted to it, both as regards the cutting and making. It is, of course, necessary to get the exact size of the neck, and for this purpose the best course is to ask the customer the size of linen collar he wears. It is requested that you specially study the neck section of vest diagram given on plate elsewhere, and the remarks thereon. Nothing that has ever been published deals so accurately with the fitting of the neck part, the most

CASSOCK VEST. DIAGRAM 2.

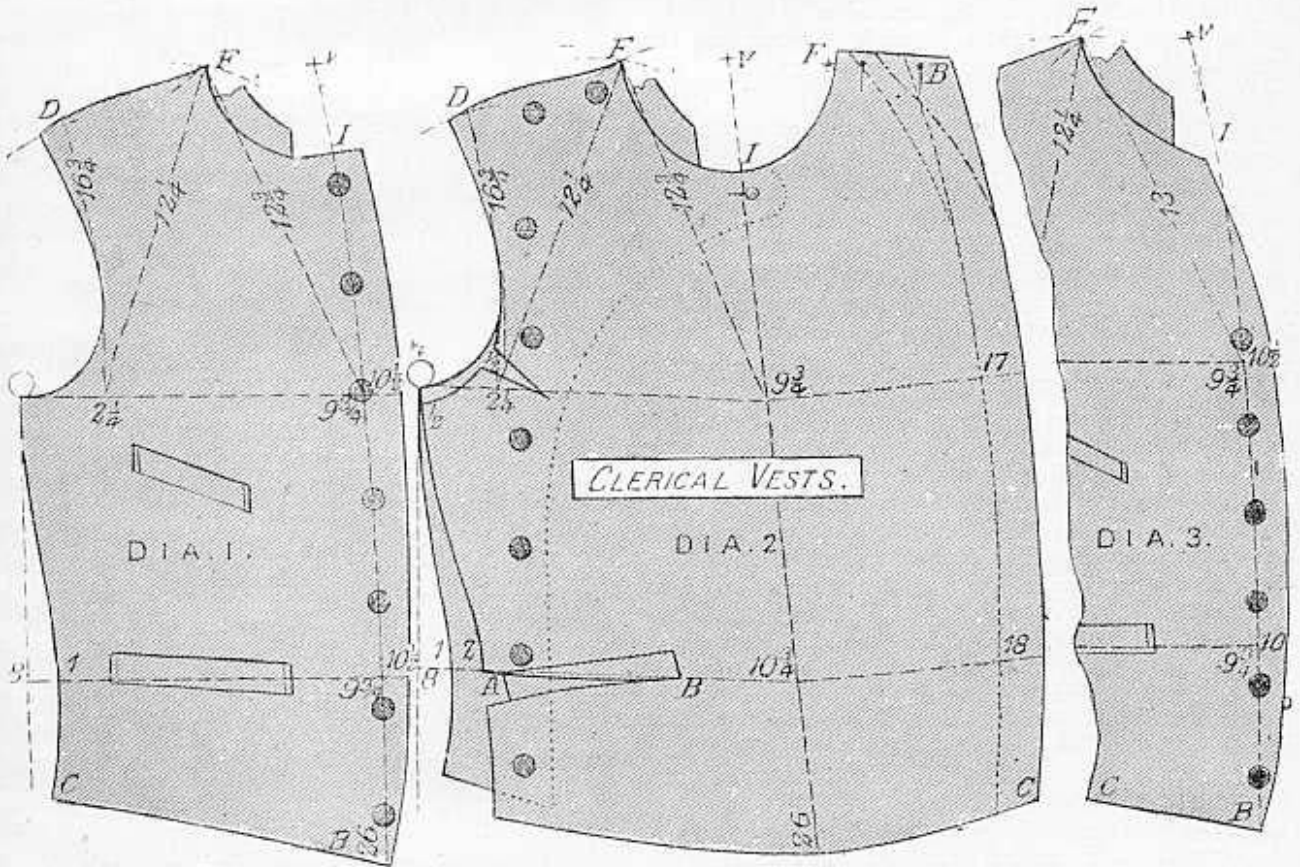
This style has to be cut on somewhat different lines to the ordinary, on account of the wide forepart on the left side, and the exceedingly narrow one on the right.

The system is as follows :

Draw lines O 8, O 9 $\frac{3}{4}$  at right angles.

O 8 is fixed by the distance between the depth of seye and waist line on the back.

Hollow waist 1 inch, and draft side of right forepart from O to 1.



important fragment of the vest. The measure previously described to obtain the correct height of gorge is applied exactly as taken, and will be found very useful in disproportionate sizes, but as a rule the size of neck is sufficient. The variations introduced in the draft is in the width of the back neck, and F to V are made one-third of the neck, in lieu of a division of the breast. V to I is made  $\frac{1}{2}$  in. more than one-third neck. Clerical vests are generally made rather longer than those ordinarily worn by gentlemen. Care must be exercised in making-up to get the button to come in the centre of the opening in front, and the very best guide for this is to keep the eye of the hole, as well as the button, exactly on the breast line.

O to 9 $\frac{3}{4}$  is one-fourth breast plus  $\frac{1}{4}$  in.  
 9 $\frac{3}{4}$  to 2 $\frac{1}{2}$  is the across-chest measure less  $\frac{1}{4}$  in.  
 Sweep by front shoulder from front seye point 2 $\frac{1}{2}$  measure, minus back neck quantity.  
 Sweep again, this time from point 9 $\frac{3}{4}$ , using  $\frac{1}{4}$  in. more than this latter quantity, as indicated by 12 $\frac{1}{4}$ . This quantity has been reduced from that used for the ordinary vests, with the view of getting as straight a front as possible.  
 Fix point D as usual, by using the over-shoulder for the third sweep.  
 Make the width of shoulder, F to D, one-eighth breast plus  $\frac{1}{4}$  in.

Complete scye as illustrated.

From F to V is one-third of the (half) neck.

Draw breast line from V through  $9\frac{3}{4}$  to bottom.

Use point V as a pivot, and sweep for the gorge from F I to F\*.

Make F\* to B about 3 inches.

From  $9\frac{3}{4}$  to 17 rather less than from  $2\frac{1}{4}$  to  $9\frac{3}{4}$ , so that it shall clear the scye.

From  $10\frac{3}{4}$  to 18 is the same distance as  $9\frac{3}{4}$  to 17.

From  $10\frac{3}{4}$  to 2 is one-fourth waist plus  $\frac{3}{8}$  in.

This forms the outline of the left forepart, which, as will be seen, is dropped in the scye  $\frac{1}{2}$  in., and a similar quantity taken out in a vee at front of scye.

A vee is taken out across the forepart at A to B, to facilitate the fit round the bottom edge.

The dotted line indicates the right forepart and the wide forepart, with the two vees taken out of the side and left forepart.

The dot and dash line shows a variation of outline for the overlap.

In making up this, a fly is generally put from B to C, and one or two buttons placed on the shoulder between F and B, but this, of course, varies according to the width of shoulder at this part, which is really a matter of taste. A buttonhole is put in the right forepart at the neck, as indicated, and a button, to correspond to this, is sewn on the lining on the left forepart. By this means the neck is kept close.

One collar is sewn on the left one on the right forepart, but the left forepart is made up so that it comes close round the collar-seam. The standard rule with regard to the pockets is one lower pocket on the small right forepart, and one watch-pocket above it. Some clients insist upon having a lower pocket on each forepart, and when this is the case their wish should be complied with. It is to be hoped, however, that when the cassock vest is of silk they will have the good sense, and the good taste, to avoid disturbing the large forepart with slashes and openings.

### DIAGRAM 3

Illustrates the front of the clerical dress vest, and as the only variation in this from the stand-collar style, Diagram 1, is the slight amount it is cut away at the top, it is not necessary to dwell on this, as the diagram sufficiently explains itself. The opening to the top button in this outline is 13. It may be either 15 or 11, or any between quantity to suit the taste of the client. Messrs. G. Tonkin and Sons have a new clerical stock and collar combination that is specially adapted to wear with this vest.

### BISHOP'S APRON. DIAGRAM 4.

This is a kind of shortened cassock or elongated cassock-vest reaching the knees. It is generally cut with the forepart rather wide, that is, the sideseam is a little further back than for the ordinary vest. It is cut with the seam down the back, and a vent is left on

the bottom, starting at about 9 inches below the waist, in the same way as for a Chesterfield. It is made to fit loosely and hang straight. It generally takes the place of the ordinary vest. Plenty of spring is necessary at the base of this garment to allow for the movement of the legs in walking. It is made without sleeves, the scye being turned in and felled in the same way as a vest. It is finished with a stand collar at the neck. In some respects it resembles a clerical coat made without sleeves; really, it is a short double-breasted cassock minus the sleeves. This, however, will be gathered from the accompanying diagram, which embodies the leading features of this particular garment. It is worn by Bishops, Archdeacons, and Deans, and is made of corded silk, or a very nice silk-finished cord, which has very much the same appearance, and is very soft and pliable, draping nicely to the figure. There are no pockets inserted in this garment, but there are two side openings on a level with the trouser pockets. The tops of these openings are sometimes placed at 5 inches below the scye, yet even then the hand can be easily adjusted to the trouser pockets when placed through this opening. If a pocket is desired, it is put opposite this opening on the inside, as in diagram. The tendency is to have the opening of neck a little wider than formerly. The collar should run at right angles to the base of the opening.

The top part of the overlapping part of front is rounded into the neck, and is generally finished with a loop of silk, to fasten over the button placed just below the neckpoint, F. For the rest, it is kept in place by a waistband. Occasionally, however, a button and loop is added at the waist, but this should be kept out of sight by the waistband.

The body of this garment is lined to the waist in the same manner as a vest, the edges below that being turned in and neatly stitched. The cincture is really a waistband fastening to the size required; it is of the same material as the apron itself, with the rib running the opposite way. It is made up in folds or small pleats; occasionally, however, they are left plain. The cincture is stiffened with canvas, and the ends are either rounded off and finished with a point. The normal width is 5 inches, and length 26 inches. Strings or ribbons are attached to the ends.

### NO-COLLAR VEST. DIAGRAM 5

All the points are found in the same way as usual, with the exception of the gorge, and it is well in drafting to outline this also as a guide.

First mark up from the hollow of gorge at about 1 inch below F  $\frac{3}{8}$  in., and from the notch as shown just as below F; and into this a little stand-collar is placed, the object being to produce the necessary spring for the neck.

The outline of the opening from the notch to A allows considerable scope for taste, the general plan for medium openings being to make it slightly hollow.

There are some styles of vests that have very hollow crease rows to their collars, and for these this style is followed, and only the fall of the collar is put on.

The dotted line in front of the usual button-stand indicates the extra quantity left on the button side by some firms, the aim being to avoid the white shirt showing through the ends of the holes; this method is quite optional, but if it is used, care must be exercised to keep the buttons on the breast line.

This style is adopted and worn at times by Roman Catholic and Church of England Clergy. It is made to button higher up, and is used with a black silk or a black stuff stock.

We now come to that important section dealing with

## CLERICAL COATS.

And it may be well to remind our readers at the start, that clerical garments should not only be neat in finish, but fit as well. Designers should bear in mind that they are making up a gentleman's garment, and not one for a working man; consequently, clumsiness of finish, heavy trimmings, or sleeve linings with a loud pattern must all be equally avoided. There must be a triple alliance of suitable material and trimmings (linings, etc.), excellence in fit, and good workmanship; otherwise, owing to the plainness of the design of clerical dress, a defect which would not be noticeable in an ordinary garment, will appear a very exaggerated one. Among other details, notice and register the size of the shirt cuff, and see that the coat sleeves are not made too small for such cuffs.

### FOR MORNING WEAR

The average clergyman attires himself in a single-breasted frock coat, which is almost invariably finished with a stand-collar. The number of buttons up the front is six. The fashion waist is to the short side, 1 to 1½ in. lower than natural waist. The skirts are comparatively long, say about 38 or 40 inches for an ordinary 5ft. 9in. figure, but denomination may incline the length a little either way. The edges are either finished bluffed, or stitched once on the edge. A stand collar vest is the usual style worn, although a cassock or M.B. (sometimes humorously translated "Mark of the Beast") vest is preferred by some clergymen.

The trousers we have already referred to, but we may again remark that they should be of medium width, the current fashion being only followed to a very limited extent. A difference is made in the

### FROCK COAT FOR A BISHOP

Or dignitary of the Church, three buttons being placed across the cuff, similar to the style adopted for naval coats.

The vest worn by the dignitary is that which we have previously described as the Bishop's Apron. The costume is completed by black doeskin breeches and gaiters. For evening wear, clergymen generally adopt the clerical dress coat. They prefer this distinct style of ecclesiastical evening costume. It is made to meet edge and edge at the breast, and to be cut away at the top and base, after the Court style of coat. For the

ordinary clergyman it is finished with imitation holes made with silk tracing cord and flexible buttons. The vest is cut away at the top and at that part is made to follow the coat. The trousers are similar as for morning wear, but are made from superfine elastic cloth, thin doeskin, or fine dress twill coating.

### THE DIGNITARY'S DRESS COAT

Is finished with six notched holes, placed across each forepart, with plain flexible button on the ends of each. Three notched holes and buttons are sewn across the cuffs. A black corded silk cassock-apron (or short cassock) is worn under this coat, together with breeches made from black doeskin, and these, together with silk stockings and shoes with silver buckles, complete the evening costume.

### FOR WEAR IN THE STUDY,

The lounge coat is often adopted. This is sometimes finished with a stand-collar at the neck, although many prefer it finished with an ordinary collar and turn. In this case the vest grows out under the lounge coat and denotes the cleric. The fronts are straight, either with the corners just tipped or rounded, or quite square, whilst the back is cut with a seam. The length would be rather more than that worn by the ordinary layman.

### FOR CYCLING PURPOSES

The clergy frequently favour the Norfolk jacket, with one pleat arranged down each front, and one pleat down the centre of back. This is finished with an ordinary collar and turn. The larger number of clerics wear trousers with the Norfolk jacket, although a few adopt the knickers as previously described. It is the custom of

### ROMAN CATHOLIC PRIESTS

To wear their coats buttoned all down the front, which practice is also adopted by a few clergymen in the Church of England.

It is important that the cutter should know whether it is his customer's intention to wear his garment buttoned one or six; or, as is sometimes the case, one and six, omitting to fasten 2, 3, 4, and 5.

There is another point to consider, viz., the style, the shape, and size of the linen collar that is worn. The Church of England clergy favour a linen collar that is much smaller at the top edge than at the base, whilst the Roman Catholic priests wear a collar that is as loose at the top edge as at the lowest part. This necessitates a different collar of the coat, it being of high importance that the collar and neck of this garment should be cut to fit as accurately as possible whatever is worn immediately under it. This advice was once given by a clergyman to a well-known clerical cutter: "Don't cut the hole too large," by which he meant, "Don't cut the neck too large." This certainly was excellent advice, it being difficult to adjust the size of a neck when once

it is cut. The same counsel holds good with reference to the scye, for some ministers are decidedly active when in the pulpit. Nonconformists are in the habit of preaching extempore, they have great freedom of action, and are not loth to lift their arms should the occasion warrant it under these circumstances. It is of the utmost importance that the garment should not be too deep in the scye, otherwise the coat will rise round the neck, and drag on the muscles of the arms in a most uncomfortable manner. A little warning in the matter of the undersleeve may also prove helpful. We advocate the non-hollowing of the underside-sleeve, unduly, it being preferable to have a little superfluous material at that part, than to have the garment drag when on the wearer. An important part in connection with the collar is to arrange to show a margin of white linen collar above the coat. The actual amount to be shown differs according to the taste of the customer. Some like to show more white collar than others.

A number of clerics prefer the linen stock to be quite covered by the collar of the coat at the backpart. In this case the white collar begins to grow up above the coat at a point between the back-seam and the sides. Another section of the clergy desire to show a  $\frac{1}{4}$  in. margin of linen behind, say three-eighths at the sides, and  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. just before the step or opening begins in front. It is essential to gain the opinion of individual clients in these respects. At the same time their taste should be consulted on the uprightness, or the angle of the step of the collar. The depth of the collar, as well as the width and shape of step, are all of consequence. The priests of the Roman Catholic Church wear deeper collars on their garments than do the priests of the Anglican Church, and only display the white stock cover at the front opening, not at the back and sides of the coat collar. Therefore the collars to be on clerical coats, vests, and cassocks have, in some cases, to be wider than in others.

When the coat is buttoned, the amount of opening or space between the collar-ends should be from 2 to  $3\frac{1}{2}$  inches. A space ranging from  $2\frac{1}{4}$  to 3 inches is usually fixed upon. This is a matter of individual taste, and it will be of the utmost importance to consult the customers' wishes upon this point.

Stand collars are, of course, by far the most popular, but there are a few who adopt the Prussian or panteen style; the design is slightly more in favour with Nonconformists. The controversy which was carried on in the clerical press advocating a distinctive style of dress for clergymen, resulted in a few of the clergy adopting the ordinary D.B. frock coat with a neat lapel. When a coat of this shape is selected, it is the exception for silk facings or fancy twist buttons to be used on them. The invariable finish is of the neater and plainer description.

#### THE MATERIALS

Mostly used for clerical garments are vicunas and fine serges; Venetians, doeskins, cassimeres, sataras and similar goods are sometimes adopted by senior gentle-



CLERICAL FROCK.





men, who desire good quality garments, and to be similar to what was worn a quarter of a century ago. The measuring for the clerical coat is in the same style as described for the vest, the shoulder measure being taken over the coat, and the breast and waist being taken over the vest. The neck measure, which is important, is 15 inches, this being the size of the linen collar or stock worn.

#### ROMAN CLERICAL FROCK COAT.

The distinctive features of the Roman coat, that is, the clerical frock coat worn by Roman Catholic priests, as shown by this diagram and figure, in comparison with the coat of similar style worn by the Anglican clergy are: The Roman coat is cut fuller on the chest, and more particularly so on the waist; it is invariably worn to button from the neck to the waist like a tunic. Occasionally a wearer is found who buttons only the top button and the button at the waist seam, and suffers the intervening four buttons to remain unfastened. Directly a clerical garment is fastened on the breast and waist, a variation occurs in the dimension required around the neck.

An important part in any coat is the collar, but this is vitally so in the clerical frock. As soon as the latter garment buttons all the way down, the hanging power, or the leverage of the coat from the bodypart is changed. To meet the varied conditions brought about by the use of all the front buttons, not only must the size on the chest and waist be increased, but the neck must be reduced and raised slightly as compared with the Anglican frock, which we see mostly worn in this country. This is by reason of the suspension of the coat being taken away from the neck and placed upon the chest; for this same reason a cassock is always less size around the neck than a clerical frock coat buttoning at the top only, although both garments are worn over the vest.

A variation occurs in the construction of the skirt to suit the bodypart of the coat.

The collar part of all garments worn by priests of the Roman Church is slightly wider or deeper than for Anglican Church clergy. We have made the collars of their cassocks slightly rounded, and the opening much less wide in front. A good deal of the design and style of this garment is imported from the Continent.

The system for cutting this coat is as follows: Draw lines at right angles, and measure down to 3, one-third depth of seye. Continue to 9, the depth of seye, to 17 the natural waist, to 19 the fashion waist, and on to 40, the full length, plus  $\frac{1}{2}$  in. for seams.

Mark in from 17 to 1, and draw line from nape of neck to 1, as illustrated. Square down from 1, level with 19, and out  $\frac{1}{2}$  in. beyond 19. This makes the backpart of coat. Now draw lines across from top to 3, equal to one-third of the half neck,  $2\frac{1}{2}$  inches. Mark up  $\frac{3}{4}$  in., and shape back neck.

Square across from 3 to find the shoulder level, and mark off the width of back from back-seam, the measure taken plus  $\frac{1}{2}$  in.

Curve slightly out at top, and draw line from  $\frac{3}{4}$  to  $7\frac{1}{2}$ , slightly hollowing it, as shown below dotted line.

Square across from 9, and measure from  $\frac{1}{2}$  to  $20\frac{1}{2}$ , half the chest measure, plus 2 or  $2\frac{1}{2}$  inches, varying it according to the amount of ease required at chest.

From  $20\frac{1}{2}$  measure back to  $12\frac{1}{2}$ .

Sweep by the front shoulder measure, less the width of back neck, to find point F.

Add 1 inch, and sweep a second time, using point  $20\frac{1}{2}$  as the pivot. Where these two points cross each other locates the neck-point.

To get a perfect fit at the neck, many cutters in practice find it necessary to cut the clerical garment straighter in the shoulder than ordinary dress or frock coats. That would be the case, certainly, if a very clean-fitting front edge was desired; but if the C.P.G. plan is followed, it is not necessary to make any variation. Should you deem a straighter shoulder and front advisable, it may be easily obtained by the adding of only  $\frac{1}{4}$  in. or  $\frac{3}{8}$  in. instead of the usual 1 inch, when making the second sweep, F.

The student is referred to the article upon this subject in another part of this book, which deals with the neck section of coats and vests.

Having found point F, we mark out from F to V one-third of the neck, and from V to I, also one-third of the neck, using the neck for this purpose when the coat buttons, as around the neck is more consistent than using a division of the breast. The shape and size of the coat from the back-seam to  $\frac{3}{4}$ , and on to F I, is a very important matter when cutting garments of this class.

#### NECK SECTION OF VEST. PAGE 25.

#### BREAST 36, COLLAR 15.

The general principle of this section of the vest will be found in the diagram and explanation of the neck section of clerical coats. The method may be applied to cassocks, and with slight variations to military and any coats or garments that fasten to the throat.

A to B is 1 inch.

Place the back and forepart together at the shoulder, and draw the line C B D.

C to E is one-half the collar, less  $\frac{1}{4}$  in., viz.,  $7\frac{1}{4}$  inches.

E to F is the middle distance from E to C.

F to G is one-half F C.

By the pivot G circle around K C, J H E.

A to H is the step, 2 inches, more or less, made to customer's requirements, and to suit the step of the coat.

The collar points of vest must in no case intrude in front of the collar points of the coat.

A is  $\frac{1}{2}$  in. above the circle, and K H and A H form a square.

K is situate 1 inch from C.

The space in C J H is the length of collar, with ranges from one-half the linen collar,  $7\frac{1}{2}$ , to  $\frac{1}{2}$  in. more, 8 inches.

The two following styles are of a semi-clerical character, and the no-collar design is certainly worn by clergymen in conjunction with black silk or stuff stock; we therefore give them a place. We give a diagram of the step-collar vest, as it may possibly be met with and worn by a dissenting minister in a country district.

## NECK SECTION OF COAT.

## DIAGRAM PAGE 25.

Draw a line from V to  $20\frac{1}{2}$ , which finds the actual meeting edge-to-edge of the upper portion.

Measure from  $\frac{1}{2}$  to W on the back; deduct this from the over-shoulder measure, and sweep by the remainder from  $12\frac{1}{2}$ , as indicated by 17. This enables the cutter to find the scye point of shoulder at D.

The shoulder is shaped as illustrated on the diagram, from F to D, the width being made  $\frac{1}{4}$  in. narrower than the back in the line  $\frac{3}{4}$  to  $7\frac{1}{2}$ .

The scye may now be drawn, letting the most forward point touch a short line at right angles to  $12\frac{1}{2}$ , and  $1\frac{1}{2}$  in. above the depth of scye line.

It will be well at this stage to draw the waist line from 17 to 23, as in locating the seams it will be necessary for us to suppress the waist, to suit the requirements of the figure.

From 1 to 3 is one-ninth of the half-breast, and from 1 to  $4\frac{1}{2}$  is  $3\frac{1}{2}$  inches always. The width of the back scye is made the same as the width of the back waist.

Draw from the bottom of the back scye to 17, and hollow the sideseam of back  $\frac{3}{4}$  in., and continue down to 3. Now shape the sidebody from the back, suppressing it  $\frac{1}{4}$  in. at the top, meeting it on depth of scye line, and running through  $4\frac{1}{2}$  to the base.

To obtain the length at A, make a pivot at the top of sideseam, and sweep from the bottom of sideseam of back to this point A; this will give the correct length.

The position of the underarm-seam is a matter of taste, but a good guide may be found by measuring on the scye level line from  $\frac{1}{2}$  to  $9\frac{1}{2}$ , equal to quarter the full breast (9).

From  $9\frac{1}{2}$  square down and hollow the sideseam of the sidebody  $\frac{1}{2}$  in. on either side of this line. This is illustrated by points 9 and 10.

Now measure up the size of waist, as from 1 to 3,  $4\frac{1}{2}$  to 9, and 10 to  $21\frac{1}{2}$ , equal to half the waist, plus 2 or  $2\frac{1}{2}$  inches, according to the fulness that is desired in the coat at the waist.

Now draw a line across from A to E, at right angles to the back-seam.

Hollow the waist above the line A E 1 inch.

The bodypart is complete with the exception of adding on the button-stand. In order to make the buttons appear exactly in the centre of the front of figure, it is desirable to add on from  $\frac{1}{4}$  or 1 inch on the button-hole side, that amount being increased on the button side to 1 or  $1\frac{1}{2}$  in. This is shown on the diagram.

Many cutters of clerical garments do not allow a button-stand on these coats, but make the collar step  $\frac{1}{2}$  in. wider on the right forepart.

## NECK SECTION OF COAT. DIA. 1.

## BREAST 36, LINEN CLERICAL COLLAR WORN 15

From the edge of forepart A to B is 1 inch, this being the quantity consumed by the making-up of the edge, and the placing back either of the button-hole, or button. Place the back and forepart in a closing position at the shoulder-seam, and draw the line C to D.

C to E is one-half of collar,  $7\frac{1}{2}$ .

Place midway between E C, and  $3\frac{3}{4}$  from either.

F to G is one-half of C F.

This quantity will be recognised as being one-eighth of collar,  $1\frac{3}{8}$ .

With G as a centre, cast a circle, or a part of one, as from K to E. On this circle, C J H forms the portion of neck to which the collar is sewn.

C to K is 1 inch.

A to H is the step, 2 inches.

This is a moveable quantity, and may be more or less, according to the client's taste, the garment, and the denomination of the wearer being always considered.

Place the angle of the square on H; let one arm rest on K, and then square the short, but important line, H B A, when the latter point will be found to be  $\frac{1}{2}$  in. above the circle.

A small inlay of  $\frac{1}{2}$  in. at A H is advisable, especially for fitting-on purposes, and in thin and medium-weight stuffs it can frequently be left without interfering with the top-button-hole, which comes well below it.

The space in G J will be found to be one-fourth of collar plus  $\frac{1}{2}$  in.

On the application of the inch-tape, C J H B A will measure  $10\frac{1}{2}$  inches, and if the front edge be seamed and pressed open or "bluffed," will make up  $\frac{1}{4}$  in. less, viz., 10.

It should be borne in mind that, though the neck loses at the back-seam, C, and the shoulder-seam, it gains by the collar sewing on a seam inside the circle line C, J and H.

The space around C J H ranges from 8 to  $8\frac{1}{2}$ ,  $\frac{1}{2}$  in. longer than the vest collar, but will vary with special circumstances, such as extra high or extra low lined collar or stock, or extra wide or narrow step.

## PROFIT AND LOSS.

### NECK, COLLAR, AND SHOULDER PARTS IN A CLERICAL FROCK.

In the front shoulder portion there is no doubt that the forepart recoups itself in making up; that is, what it loses at E by joining to the back, it gains at B, by the sewing in of the sleeve. Therefore from the gorge-point to B, and from E (which is the gorge-point minus the seam), to F, are both  $9\frac{1}{2}$ . The back neck is, perhaps, not quite so fortunate in maintaining its size in making. It loses a seam, say  $\frac{1}{2}$  in., at A, and another at D, which its following a lower circle in C H D does not compensate for. The back neck loses a good  $\frac{1}{2}$  in., probably  $\frac{3}{8}$  in. on an average. A back neck measuring  $3\frac{1}{2}$  will make up  $2\frac{7}{8}$ . The re-joining of the parts together at the shoulder and back-seam, and the sewing of the sleeve and collar, will all tend to reduce the diagonal distance, A B.

The same thing occurs in the measure over the shoulder. The forepart loses nothing, what is taken off at L being made up by lowering B to F. However, the reductions at K and J are on all fours with the reduced quantity at the back neck, and the amount lost is the same, viz.,  $\frac{1}{2}$  in. or  $\frac{3}{8}$  in.

In the clerical coat model it is the neck with which we are chiefly concerned. The size around the neck is a most important item, either in a military or in a clerical coat, but especially the latter.

In considering the front shoulder it was pointed out that the back neck became less in making up by  $\frac{1}{2}$  in. or  $\frac{3}{8}$  in. The forepart from the gorge-point to P, loses to the same extent. There are very, very few materials now made up raw edge. The "bluffing" of the edge causes a reduction from P to N of  $\frac{1}{2}$  in. Another  $\frac{1}{2}$  in. is lost at E. These two quantities are partially compensated for by the increased circular edge in E N. If the gorge-point to P measures  $7\frac{1}{2}$ , then E to N will measure  $7\frac{1}{8}$ . A neck cut and measuring on the outer edge  $3\frac{1}{2}$  inches in the back and  $7\frac{1}{2}$  inches in the forepart (total  $10\frac{1}{2}$ ), will seam and make up barely 10. The  $3\frac{1}{2}$  (back) becomes  $2\frac{3}{4}$ , and the  $7\frac{1}{2}$  (forepart) becomes  $7\frac{1}{8}$ , added together,  $9\frac{1}{8}$ .

Usually there is not so much stretching in this class or design of coat, and any slight amount of stretching in the gorge will be counteracted by holding the neck towards P. It is important that the cutter should know exactly what his clerical coat neck will make up, and that he furnishes the workman with the size that it is desired to be when completed.

#### THE NECK-POINT.

##### THE SECOND SWEEP. DIAS. 3 AND 4.

In Diagram 3, A B represents the one-half of X B measure. It is the base of scye line. A to C is the front shoulder measure, less the width of back neck.

Front shoulder  $12\frac{1}{2}$ , back neck 3, A to C equals  $9\frac{1}{2}$ . B to C is 1 inch more than A C, and is  $10\frac{1}{2}$ .

One way of making the gorge-point more forward is to lessen the distance of the line B to C for sweeping purposes. Let the line be 13 in value, instead of  $13\frac{1}{2}$ , and it becomes B D; and D is  $\frac{3}{8}$  in. more forward from the front scye at A, but it is not only more forward, it is depressed, lowered.

Diagram 3 will more fully explain.

The normal sweeps are those called F ( $12\frac{1}{2}$ ), and I G ( $13\frac{1}{2}$ ), giving the gorge-point A.

If a second sweep be reduced  $\frac{1}{2}$  in., it gives the point D, also equal to point D in Diagram 3. D is more forward and lower than A. If the first sweep be increased  $\frac{1}{2}$  in. to 13, and the second sweep is kept at  $13\frac{1}{2}$ , then the point B is the result.

C, which is almost on a level with A, is obtained by 13 from A and 13 from Q.

The dotted line, B B, and the plain line, D D, and the lines between C and A, show that any and every variation in the length of the sweep, make some change in the altitude, the height of the gorge-point.

#### THE SKIRT.

The skirt of this coat is drafted as follows:

Mark down from E to C, 2 to  $2\frac{1}{2}$  inches.

Draw line from C to A, and from A to 9, at right angles to A C.

A to 9 is 9 inches always.

From 9 mark out I, or, if for a prominent seat,  $1\frac{1}{2}$  or  $1\frac{1}{2}$ , and draw a line from A, through I to G.

Add on  $\frac{1}{2}$  in. of round, and so obtain the back of the skirt.

Now draft waist of skirt by marking up  $\frac{1}{2}$  in. above line A C, at a point harmonising with the underarm-seam of body, between  $\frac{3}{4}$  and E, and slightly hollow it.

To get the run of front from E to H by marking down to A B, the same amount as from E to C, viz., 5, or  $2\frac{1}{2}$  inches. This line being drawn at right angles, gives the run of front.

Make E to H the same length as A to G, and round the bottom edge of skirt.

This completes the cutting of the body, and the cutting of the sleeves we will describe later on.

#### ANGLICAN CLERICAL FROCK COAT.

This is the style of by far the greater number of clerical frock coats worn in England and Wales. It is made to fasten at the top button only, placed just below Y Z, and it is not large enough to button at S, or at the waist. An illustration is given showing this garment on the figure.

The amount of space between the edges of the coat at the waist line when on may be 1 or 2 inches, or more if preferred, in the corpulent figure.

Draw the back line from A through D.

Mark from A to B 3 inches, or the amount measured on the body.

A to C 9, or the actual depth of scye taken.

A to D the natural waist, 17; and continue to F, the fashion length,  $18\frac{1}{2}$ .



Some cutters of clerical garments have a fancy for making the waist length of clerical coats absurdly short, which is not beautiful or pleasing; it dwarfs the figure, especially if the wearer be not tall.

A to G is 3 inches. G to H is  $\frac{7}{8}$  in.

From the line A E to I, across the back, is  $7\frac{3}{4}$  inches.

This will come up  $\frac{1}{4}$  in. less in the middle of back scye, where the measure is usually taken and applied.

We must remember in designing and fixing the back quantities in garments for gentlemen of the Church, that in their occupations and ministrations the arms and hands are constantly extended in front of them, therefore the back width must not be too narrow. Outside the professional writer, the clergy are the greatest contributors to the literature of our age. The position whilst writing means that the arms are placed forward in front of the body; therefore the coat must not be too restricted in B I, or in the sleevehead which fits into this portion.

Make the width in C to K  $4\frac{1}{2}$  units of the breast measure, and the spaces below I (the back scye), and in E L two units each.

Draw the back neck, A to H, and the sideseam just about J through K and L.

C to O, the top of underarm-seam, is  $9\frac{1}{2}$ .

Square down from O to 1 by C to O.

C to P  $12\frac{1}{2}$ ; and P to Q  $1\frac{1}{2}$ .

C to R  $20\frac{1}{2}$ , viz., the breast measure plus  $2\frac{1}{2}$  inches, and on to S is 22 from C, or the breast measure, plus 4 inches from C, or  $3\frac{1}{2}$  over the breast measure.

From M to S is  $1\frac{1}{4}$ , and draw the line X to P.

With the angle of the square on X, and one arm on P, square up through Z to W; the latter point, W, being  $10\frac{1}{2}$  from S. This is slightly variable, according to the altitude of the gorge star part \* which is now to be found.

W is 1 inch higher above S than the star \* is above the line R P.

It is pretty generally known that the shoulder in the C.P.G. System is regulated by the direct measures taken at this part on the body. The actual size taken, therefore, controls the dimensions, as well as the position of the shoulder. Either muscular or flesh development is thus regulated by actual circumstances; a great thing in clerical garments, where gentlemen of the same breast circumference vary very much in the bulk of the shoulders.

For reasons spoken of earlier, it is desirable, because it is found accurate in practice, to make the first sweep on the easy side of the measure. This will fix the gorge point \* slightly more forward without lowering or contracting it. This appears more necessary in clerical frocks that button only at the top.

Measure from A to H (3); deduct this amount from 13, and sweep by the value of the balance (10), as from the little curve which starts at U. The pivot used for this purpose is point P. The quantity is increased  $\frac{1}{2}$  in., and the pivot changed from P to R. Then a small segment is cast from T in a forward direction. Where these two little dashes cross each other, the point \* is placed, and this constitutes and fixes the gorge point in this particular coat.

The space on the back between M N is subtracted from the over-shoulder measure, and the value of the balance is used to sweep in the direction of V; P being again used as the pivot. The width of the shoulder is measured off from \* to V, and a slight round is added.

The scye is drawn slightly in advance of Q for two reasons, the gorge is a little more forward than usual, and the back is full wide. The armhole is kept well up above O at the back-part, and the sleeve in the underside is not hollowed too much. These precautions will prevent the coat lifting away from the body by a movement of the arm.

It is advisable to hook in point J  $\frac{1}{4}$  in., and well hold around the back scye section of the coat in putting in the sleeve.

By W we sweep from \* through Y to Z.

Mark back from Z to Y 2 inches.

Place the square on the line Z W; let one arm rest on Y, and draw the short line, Y Z.

The point Z finds itself square with W Y. It is necessary for Z to incline upwards rather than straight across, otherwise when on the body it will appear to drop down. The level of this particular fraction of the coat is essential to the good appearance of clerical dress.

As explained in the article on

#### THE NECK,

The distance A H \* Y Z should be so long as to make up exactly one-half of the clerical stock plus  $2\frac{1}{2}$  inches. This quantity will be found to suit all such clerical collars as the "Cathedral," the Oxford clerical collar, etc. To illustrate the application: suppose the collar to be 15 (the average for the 36 breast), half this will be  $7\frac{1}{2}$ ; now add  $2\frac{1}{2}$ , which makes 10, the proper length for the complete neck to measure when finished and made up.

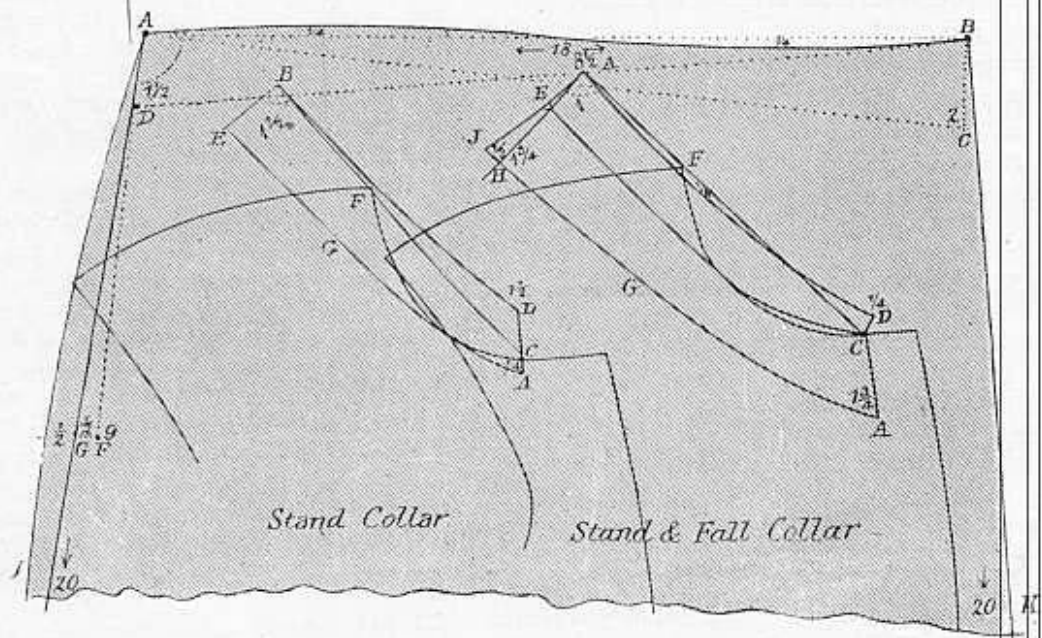
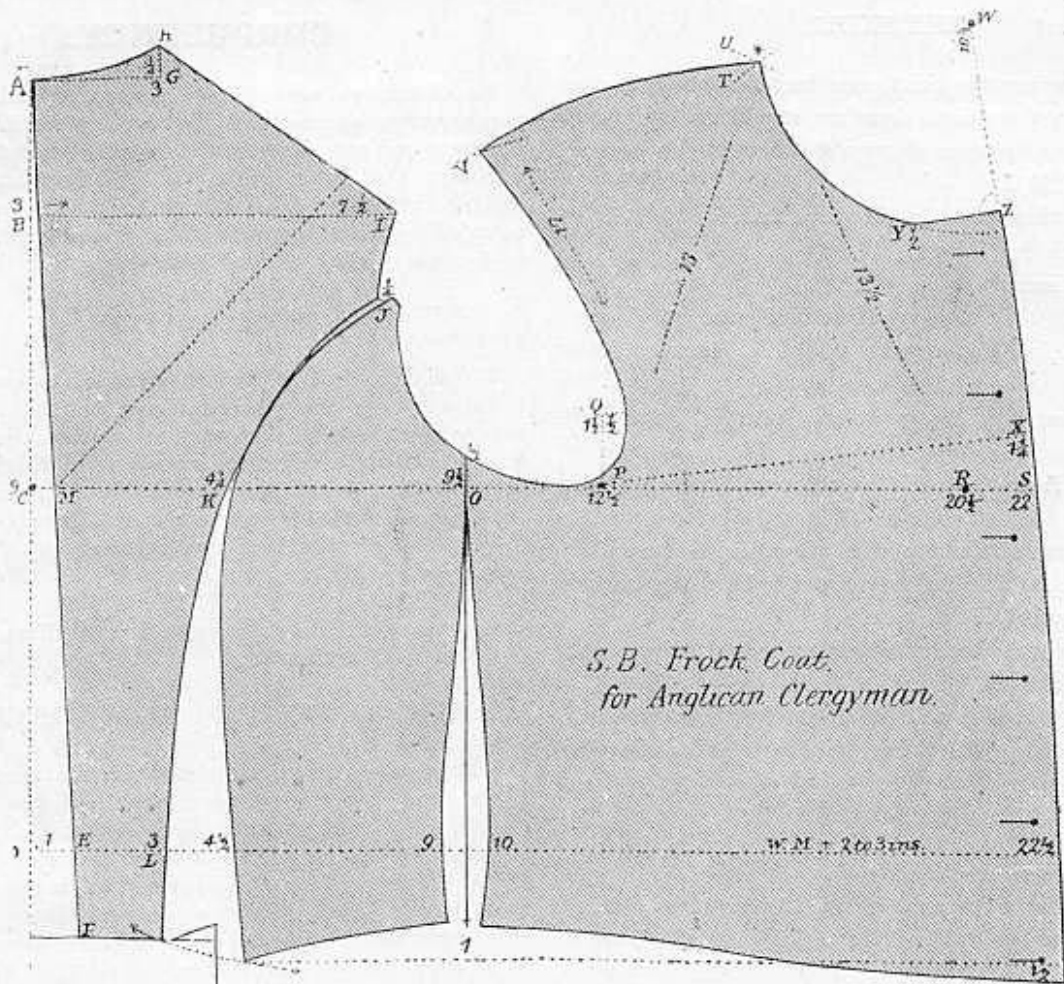
The workman should be given the measure on the ticket, and apply it when finished, just as he would apply the waist size to a pair of trousers. The waist is measured up in E, 3 and  $4\frac{1}{2}$  to 9, and then from 10 to  $22\frac{1}{2}$ , the full waist measure (on the half, of course), with the addition of 2,  $2\frac{1}{2}$ , or 3 inches for seams and making up. The amount over the waist is regulated by the distance the edges are desired to hang apart in front. The front is drawn from Z through S, and the point at  $22\frac{1}{2}$ .

The front is dropped  $\frac{1}{2}$  in. below the line squared by A D from the base of sideseam, and it is hollowed up 1 inch at the underarm-seam.

The length of sidebody is obtained by a short sweep from the point opposite F, J being used as a central pivot.

As will be seen, the front edge is nearly straight, and in making may become quite so; indeed, many firms like the top Z through S and B K of the skirt, to appear a straight line when on the wearer.

As represented, there are six holes in the forepart, though some non-clerical firms have a knack of reducing this number to five. On the best authority we may say that six is the regulation. The top hole should be marked 1 inch down from the step, and the lowest hole  $\frac{1}{2}$  in. up from the waist-seam.



## THE SKIRT.

In constructing the skirt, recollect that the coat does not fasten on the waist, therefore it will not require so much spring or fulness as would otherwise be needed.

Square A B C.

A to B is the width in sidepiece and forepart, with  $\frac{1}{2}$  in. to 1 inch for fulness.

B to C 2 inches.

Square C A F, making A to F 9 inches.

A to D  $1\frac{1}{2}$  in., and square D B K for the front skirt.

F to G  $\frac{1}{2}$  in., and draw a line from A through G to J.

Add  $\frac{1}{2}$  in. from G to H for the round on the back skirt.

For the form of the top skirt allow  $\frac{1}{2}$  in. round above the line A B at the backpart, and hollow  $\frac{1}{2}$  in. on the front half towards B.

The length must be to measure, which reaches to the knee or just above.

The Roman coat is a little shorter, and the clerical coat worn by some dissenting ministers is also shorter.

## THE STAND COLLAR.

Draw a line from C to B.

Ascertain the distance in A H \* Y (back and forepart), and make C B the same; in this case, 8 inches.

Square C B E.

Make B E the width the collar is desired to be and two seams,  $1\frac{1}{2}$  in.

The Roman coat collar is  $\frac{1}{4}$  in. or  $\frac{1}{2}$  in. wider.

Draw the front of collar A C D.

A is  $\frac{1}{4}$  in. below C.

Make A D the same depth as E B.

Form the top of collar from D to B, and the sewing-on edge, A G E.

## THE STAND AND FALL COLLAR.

This is sometimes termed the panteen or Prussian collar.

The step at C is reduced to 1 inch.

Draw a line from C through F to B.

As previously stated, C B is regulated by the length of neck.

Square C B H.

Make B E the depth of the stand, 1 inch, and E H the fall,  $1\frac{1}{2}$  in.

Make D  $\frac{1}{4}$  in. or  $\frac{1}{2}$  in. above C, and hollow the sewing edge in D B  $\frac{1}{4}$  in. at F.

Let C A conform to the front edge of coat, and the depths at A G and J are equal.

There is  $\frac{1}{2}$  in. spring at J.

## CORPULENCY.

As clergymen are often corpulent, we illustrate on this diagram our method of providing for that disproportion, and, at the same time, show how to cut the ordinary D.B. frock coat, cut with ordinary lapels, collar, and turn. This design of coat is occasionally adopted by dissenting ministers, but not so frequently as formerly. Let us deal with

## DISPROPORTION.

We shall assume, of course, that the measures at the shoulders have been taken direct on the customer; otherwise it will be necessary to shorten the depth of scye and front shoulder for customers of this character, as corpulent figures are invariably short-necked and square-shouldered. If the measures have been taken direct, then all the variation necessary at those parts will be provided for automatically in the ordinary working out of the system. With a very stout figure you should only come in at the waist  $\frac{1}{2}$  in., as illustrated from  $18\frac{1}{2}$  to  $\frac{1}{2}$ . In estimating

## THE AMOUNT OF DISPROPORTION,

We have to gauge what would be the proportionate figure, and for this purpose we adopt the following standard: Waist to be 4 inches less than the chest; the chest in this case is 48, so that the waist should be 44 to be proportionate. Instead of being 44, however, it is 50, the difference between these two measures indicating 6 inches, the amount of disproportion to be provided for. Now the plan adopted almost universally with corpulence, is to locate one-third at the side, a very small amount at the back, and the remainder in front. We reduce the amount taken out at the back and sidebody by  $\frac{1}{4}$  in., and the position of the underarm-seam by measuring across one-fourth of the breast from the construction line, as illustrated on line A B, to 12, equals 12.

From 12 B on the waist line mark forward to C 13, an amount equivalent to one-sixth of the entire disproportion, 1 inch.

Instead of drawing the depth of scye line straight across at right angles to 11, and producing the line 11 E, we draw the depth of scye line, A G, at right angles to A C. The object we have in doing this is to give 1 inch extra spring at the sideseam, and to increase the length of front; both are of equal importance.

We now work out the shoulders in the usual way.

Apply the front-shoulder measure from point H for the first sweep, and making the second sweep from point G, the third sweep being made from point H, and so finding the various positions of the neck and shoulders.

In an extreme case of this sort, when the waist is larger than the chest measure, and there is very little shape to the figure, we should only take out  $\frac{1}{2}$  in. between the sidebody and forepart at B. The run of the waist would be found by drawing the line across from



J to K, hollowing it over the hips 1 inch, rounding it down slightly to the line at O, and raising it a little at K.

The size of the waist would be found in the customary manner, measuring across from  $\frac{1}{2}$  to  $3\frac{1}{4}$ ,  $4\frac{1}{2}$  to 12, and so on to  $29\frac{1}{2}$ , the half-waist measure plus 2 or  $2\frac{1}{2}$  inches.

The skirt for this coat would be cut precisely the same as previously described, with the exception that less would be required for fulling on over the hips. Our diagram illustrates the lapel. The sewing-to edge is cut straight, and the widths given are those suitable for a corpulent man, namely,  $2\frac{1}{2}$  at the bottom, and  $3\frac{1}{2}$  at the widest part. This may be narrowed  $\frac{1}{2}$  in. all the way up if the garment is intended for a proportionate figure of medium size.

In cutting the sleeve for a stout figure, the width of elbow and hand should be rather small in proportion to that for a figure of a medium size. The cuff for a coat of the above dimensions might be  $7\frac{1}{2}$  inches, and the elbow from 10 to  $10\frac{1}{2}$  inches.

Further additional remarks on corpulency will be found in dealing with the single-breasted clerical frock coat.

#### CORPULENT CLERICAL FROCK COAT.

Breast 45, waist 50, linen collar or stock worn,  $17\frac{1}{2}$  inches.

The depth of scye, the front and over-shoulder measures have been obtained by taking the figures directly from our stout client, and, at the same time, we have ascertained the circumference of the neck, or the dimensions of linen collar that is worn. The neck is just as liable to variation as the shoulders, or the chest, and all changes, wherever they take place, must be observed and provided for.

We take the scale or tape marked "22 $\frac{1}{2}$ " (this corresponding to half the full chest measure), to draft the model.

On the line A D, mark A to C 8 units of such tape, this corresponding with 10 inches, the amount taken on the figure.

In individuals of this build, size and shape, the distance A to C decreases to about the extent of 1 inch or one unit, and A C, which is 9 in the normal, becomes 8 in this stout figure. This is divided as follows: A to B 3, B to C 5. Both these quantities become comparatively small for two reasons: firstly, and partially on account of the figure form or growth, and secondly by reason of the erect attitude attendant on that form. These necessitate a shorter back balance, less length of material in the backpart.

It must be specially observed that the waist suppression in corpulent coats must be reduced by reason of a certain amount of the corpulency taking place and occurring at and around that portion of the body where the suppression amounts are taken out. We get an illustration of the reverse idea in the ladies' figure, where the form falls in, and the suppression amount is

increased. Therefore mark in at D on the natural waist line to E  $\frac{1}{2}$  in. only. A further reduction takes place between the back and sidepiece, which is lessened to  $1\frac{1}{4}$  in.

The quantity 9 to 2 on the natural waist is calculated in moderate forms of abnormal figures at one-sixth of the disproportion; but it is not wise in clerical frock coats for this amount to exceed 1 inch. This is the quantity fixed herein, and is found to answer admirably. If it were exceeded, too much front length would be interfered with, and the consequent fit less perfect. The back portion of the depth of scye line takes the position M K O, and hereby M O J is squared.

From J to Q is 1 inch, the amount of disproportion found to be requisite.

The line O Z is drawn, and the square of this line, O R, is marked, and this latter forms a continuation of the depth of scye line.

As explained in another page, this swinging round of the forepart by the square line, Z O R, has the advantage of giving the requisite extra spring on the sideseam, at the same time that it increases the length of front.

All who have had to do with clothing corpulent men know how necessary both these provisions are for this upright, bulky, protruding figure. The authors of many systems make allowance, therefore, by the side-body overlapping the forepart at Z, the favourite method with the late Dr. Wampen, and the late Dr. Humphreys.

By either process similar results are produced. The aim of both methods of distribution of excess is to give the essential length to the front of the forepart in that direction contained in the space from the gorge-point down the front of forepart, and striking off in the neighbourhood of the underarm-seam on the waist line. The enlargement at the front of waist creates and obliges the erect attitude which is demanded and forced upon the individual in balancing his body to carry the additional weight and size, so much beyond the normal. We may mention that the amount of reduction takes place from A to C in this corpulent figure, as compared to the normal model, is very nearly the same quantity as is let in from 9 to Z under the arm. This appears more than a coincidence; there is, no doubt, close affinity between the reduction of the one and the allowance of the other.

The single-breasted frock coat with a stand-up collar is almost universally worn by clergymen, whether they be corpulent, normal, or slender.

We proceed with our graduated scale to make A B equals 3; B C equals 5; A to G,  $2\frac{1}{2}$ ; G to H,  $\frac{3}{4}$ ; B to I,  $7\frac{1}{2}$ .

Come back inside I towards B  $\frac{1}{4}$  in., and square down in the direction of J,  $1\frac{3}{4}$ .

Form the back scye from I to  $1\frac{3}{4}$ , and the shoulder-seam from 8 to  $7\frac{1}{2}$ .

From M to K is  $4\frac{1}{4}$ , and E to L is one-half this quantity plus  $\frac{1}{2}$  in., say  $2\frac{3}{4}$  inches.

C to O is 9; and square C O, 9, on the natural waist line.

From this latter point 9 to Z is 1 inch.

Draw the line O to Z, and square Z, O, R.

A to D is the length of the natural waist,  $17\frac{3}{4}$ , and A to F the fashion length of waist. This latter should not be on the too short side in the stout figure, or it will make him appear fatter than ever.

When we come to abnormalities, a judicious arrangement of the waist length, and attention to other details makes the disproportion less apparent, and at once stamps the real artist in drapery.

The lines A G, B I, C O, and D Z are squared by the line D A.

Mark in at E  $\frac{1}{2}$  in., and draw the line A E F.

Raise the scye  $\frac{1}{2}$  in. at O, and hook the top of side-seam in a  $\frac{1}{4}$  in. at J.

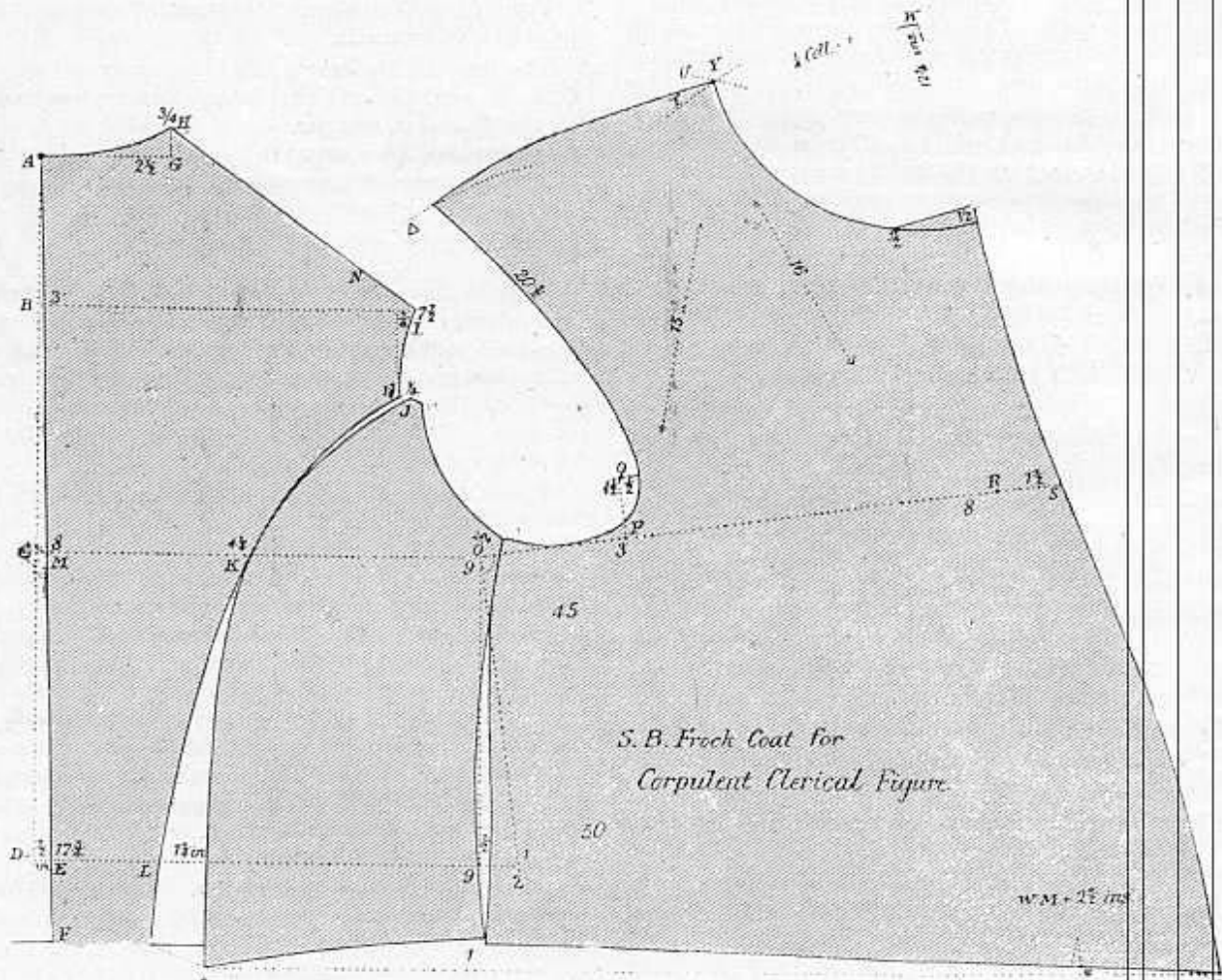
As suggested, we mark from 9 to Z 1 inch from the disproportion, which will be found a suitable quantity for coats of this design and size.

Now place the angle of square on O, and whilst one arm is resting firmly on Z, square the important line, Z O R.

C to P is 3, and P to R 8.

An allowance is made past R of  $1\frac{1}{2}$  in. in this shape coat.

Square R P and Q, and make P to Q  $1\frac{1}{2}$  in.



M to K is  $4\frac{1}{2}$ , and E to L  $2\frac{1}{2}$  units of the graduated tape. The latter quantity works out at  $2\frac{3}{4}$  inches.

Draw the back neck, A to H, and the back scye I to  $1\frac{3}{4}$ , and the sideseam of back from this latter point through K and L.

C to O is 9, and by this line square down from O to 9 on the waist line.

Sweep from the base of sideseam on the back to find the lowest point of sidebody, the pivot being  $1\frac{3}{4}$  near to J.

Take out between the back and sidepiece on the natural waist line  $1\frac{1}{2}$  in., at the underarm-seam  $\frac{1}{2}$  in.

The working of the shoulder measures is by this time pretty well understood, and these measures and the application of them are both valued and appreciated.

The front shoulder measure is first of all applied.

With P as a pivot, strike a little part of a circle from U forward. The value of the length of the line by which it is cast is that portion of the front shoulder measure from which the distance, A H, the back neck, has been subtracted. 1 inch is now added to the distance P to U, and with a line of this value a second segment is cast from T forward, with R as a centre or pivot.

The intersecting of the two little curves produces the gorge-point, Y.

Of course, this has all been explained many times, and it is well understood and successfully worked by the readers of the C.P.G. series, and the "Tailor and Cutter" Journal. Still, these speciality volumes may fall into the hands of some who are not familiar with the teaching, hence we deem it advisable to go over the ground once again.

The over-shoulder is applied from P. Take away from the full over-shoulder measure the value of the distance M to N on the back. With whatever balance value of the measure that is then left, sweep with P as a centre in the direction of the triangle.

Apply H I of back to regular shoulder width, and draw the scye  $\frac{1}{2}$  in. in front of Q.

With the base of sideseam below L as a pivot, sweep  $\frac{1}{4}$  forward to J, so as to secure a close fit at the top of sideseam.

The waist having been suppressed  $1\frac{1}{2}$  in. at L, and  $\frac{1}{2}$  in. under arm, the waist measure is applied, and the front is made up to its value plus  $2\frac{1}{4}$  inches, viz.,  $27\frac{1}{2}$ .

By the line A D we square forward from star to fix the length of forepart in front.

The point W is  $12\frac{3}{4}$  inches above R, that is, 1 inch more than Y is above the line P R.

W is fixed in front of Y a distance of one-fourth of linen collar plus 1 inch.

The utility of W is to regulate the shape and form and run of the neck gorge from Y around to 2; it is used as a station to determine this part of a circle.

It will be noted that from 2 forward a straight line is drawn  $\frac{1}{2}$  in. above the circle line, and this forms the step or opening in front of the neck. It is requisite that this part should be angular and not curved, and that it should not drop down forward, but be straight and square across.

Some additional suggestions and remarks on the important subject of corpulency will be found in the directions for the D.B. frock coat as sometimes worn by clergymen and ministers of various denominations.

It may be well for us to remember that corpulency may accompany and exist with almost any other form of disproportion. Whenever excess of waist size is noted, we should observe and note any other abnormality that may be a portion of the figure form.

#### THE SLEEVE SYSTEM. DIA. 2.

Measure width across back at A, and deduct it from front scye measure, in this case leaving  $4\frac{3}{4}$ . This quantity is used to fix distance O,  $4\frac{3}{4}$ .

O to I is 1 inch of the half-breast below shoulder-point of the back, and the front pitch is placed  $\frac{3}{4}$  in. above scye level.

I to  $8\frac{1}{2}$  is got by measuring the distance between the two pitches, when the shoulder-seam is placed in a closing position. O  $4\frac{1}{4}$  is half the distance.

Make length in harmony with customers' measures. Hollow 1 inch at elbow, and make width of elbow and cuff to taste. As a guide, make cuff one-sixth of breast plus  $\frac{1}{2}$  in., and elbow one-fourth breast, less 1 inch.

To get width of underside, measure round the bottom of scye, and apply it across from  $4\frac{3}{4}$  as indicated, and shaping the top of underside-seam as there shown. This sleeve applies to all body-coats, lounges, etc.

#### THE CLERICAL DRESS COAT.

Whilst a few clergymen wear a dress coat similar in style to a layman's, yet the distinctly clerical coat is cut in the Court dress style, something like the old-fashioned design worn by Quakers. It is not unlike a morning coat meeting at the breast, edge and edge, and cut away above and below, the same as the full dress livery coat. A reference to the diagram and illustration will make the outline of this garment perfectly plain. It should be said, however, that this evening dress coat, is favoured mostly by the Church of England clergymen. Roman Catholic priests adopt Roman clerical frock coat for evening wear. Nonconformist ministers wear either the ordinary clerical frock coat, the D.B. frock coat and clerical vest underneath, or the clerical evening dress coat.

The clerical dress coat is made up with plain fronts. The stand-collar is brought right to the end. Six plain flexible buttons are placed up the front. The bottom of the skirt is cut nearly square, and about 7 or 8 inches wide. The average length for a 5ft. 9in. figure would be 35 or 36 inches long. The Church dignitary, however, has this garment trimmed with six tiny rows of braid up each side, in imitation of the notched holes. These have now become obsolete, and their place is taken by narrow Russian braid, which has very much the same appearance. For dignitaries, the cuff is finished with three buttons placed cross-wise, below which rows of braid are arranged in the same style as that of a midshipman's cuff. The length of the rows of braid across the breast would be about  $2\frac{1}{2}$  inches at waist, and about 5 inches at the top, with the widest part running about 7 or 8 inches. The material used for this is black superfine, or fine twill dress coatings. These require careful manipulation. The edges are finished bluff, and the body, skirt, and collar are lined with black silk.

The system for cutting this coat is as follows :

Draw lines at right angles from the top of back, and mark down to  $3\frac{1}{2}$  one-third depth of scye, on to 17 natural waist length, to 19 fashion waist, to 35 the full length, plus  $\frac{1}{2}$  in. for seams. Mark in from 17 1 inch; draw line from back to 1; square down from 1 to the level of 19; mark out to 19, and so forth to back-seam. Now measure across to  $2\frac{1}{2}$  on top of back, one-sixth of neck, or  $\frac{1}{4}$  in. less than one-twelfth breast. Mark up  $\frac{3}{4}$  in. and shape the back neck.

Now find the width of back by measure taken, plus  $\frac{1}{2}$  in.

Draw line from  $\frac{3}{4}$  to  $7\frac{1}{2}$ , as shown.

Make the width of back scye and width of back waist from  $1\frac{3}{4}$  in. to 2 inches.

Draw a line from bottom of back scye to 17, and hollow the back  $\frac{3}{4}$  in. from such line as indicated. Shape the sideseam and back through point 3.

Now measure across from point  $\frac{1}{2}$  to  $20\frac{1}{2}$ , the half-chest measure plus 2 inches. From this point measure back to  $12\frac{1}{2}$ , the width across the chest.

Now find the neck and shoulder-points by the well-known series of sweeps. First use point  $12\frac{1}{2}$  as a pivot. Deduct the width of back neck from the front shoulder measure, and by the value of the remainder sweep in the direction of F.

Now add 1 inch to this quantity; use point  $20\frac{1}{2}$  as a pivot; cast a short curve in the direction of F, and where the two segments cross each other locates the neck-point, F. From F mark out to V one-sixth of neck, and connect point V with  $20\frac{1}{2}$ . Mark out from V one-sixth of the neck, and connect point V with  $20\frac{1}{2}$ . Mark down from V one-sixth of the neck and from gorge.

Next deduct the distance from  $\frac{1}{2}$  to W from over-shoulder measure. Use point  $12\frac{1}{2}$  as a pivot, and sweep to find point D, by the balance value of the over-shoulder measure after the quantity  $\frac{1}{2}$  to W is taken away.

The width of front shoulder is made a trifle narrower than the back.

In the normal or fairly normal figure, suppress the waist between back and sidebody  $1\frac{1}{2}$  in., between sidebody and forepart 1 inch.

Measure across so that the various parts make up at  $19\frac{1}{2}$ , the total of the half waist.

Find the length of sideseam and sidebody by sweeping from the top of sideseam, and square across, hollowing the waist-seam over the hip 1 inch.

Shape the skirt as follows:

Draw the line 9, O O, at right angles.

Come down from O to 9, 9 inches.

Mark out at 9 1 inch, and draw line from top, from O through I.

Add  $\frac{1}{2}$  in. round past 1.

To obtain the run of waist-seam, add  $1\frac{1}{4}$  in. of round in the centre of skirt, and complete the outline of forepart by one continuous curve from top to base of skirt.

## ARMY CHAPLAIN'S DRESS.

The following are the dress regulations for Army chaplains :

Frock : Black cloth, single-breasted, with stand-up collar, square in front, with an opening  $2\frac{1}{2}$  inches in width; six buttons down the front, and six loops of small round braid on each side; the top loops 6 inches long, and those at waist 3 inches; two buttons at the waist behind; the skirt lined with black, and to reach 2 inches below the knee. A Maltese Cross worked in black and gold at each end of the collar. Shoulder-straps of twisted round black cord, universal pattern, lined with black, with black netted button on top. Badges of rank in black and gold. The several classes are distinguished as follows :

The first class have the collar edged round the top and bottom with  $\frac{1}{2}$  in. black braid, and a crown of two stars embroidered in black and gold on the shoulder-straps, and three braid loops and buttons on each cuff.

The second class same as for first class, but with a crown and one star on the shoulder-straps.

The third class as for first class, but with crown on the shoulder-straps.

The fourth class as for first class, but with two stars on shoulder-straps, and without braid on collar and cuffs. Buttons : Plain black silk.

Trousers : Black cloth with black braid  $1\frac{3}{4}$  in. wide down the sideseam.

Gloves : Black leather.

Patrol Jacket for service in the field : Black cloth or serge, according to climate; stand-up collar, height not to exceed 2 inches, square in front, and an opening  $2\frac{1}{2}$  inches in width,  $\frac{1}{2}$  in. mohair braid all round the collar; a Maltese Cross worked in black and gold at each end. 1-inch mohair braid traced with Russian braid down the front, along the bottom, up the slits, and on the back-seams. The tracing forms an eye at each angle of the braid. Five bars, each 2 inches wide, of mohair braid, at equal distances down the front on each side. The top bar extends to the shoulder-seams, and the bottom to 4 inches. Cuffs pointed with 1-inch mohair braid, traced with black Russian braid, forming an eye above and below the mohair braid. The latter reaches to  $5\frac{1}{2}$  inches from the bottom of cuff. Pockets in front, edged top and bottom with 1-inch mohair braid; black lining. Pockets inside left breast. Hooks and eyes down the front. Shoulder-straps of the same material as the garment, edged with  $\frac{1}{2}$  in. mohair braid, except at the base; black netted button at the top. Badges of rank in gold.

Great Coat and Cape : Black cloth, but with badges in black and gold.

## VOLUNTEER CHAPLAIN'S DRESS.

Acting-Chaplains of the Volunteers may wear the same uniform as chaplains to the forces of the fourth class, with the following additions :

The top of the cuff will have an edging of grey braid terminating in an Austrian knot of the same size as that worn on the sleeve of the tunic of officers of Infantry of the Line.

## DRESS OF CHAPLAINS IN THE NAVY.

### *Extract from Uniform Regulations for Officers of the Fleet.*

On board his ship, and on all occasions when the officers of the ship are ordered to appear in uniform, a chaplain shall wear a clerical collar or stock, or a collar and a white tie, and shall be dressed in other respects in such a manner as shall clearly indicate his profession. On all occasions when officers are required to appear in frock coats, the chaplain's dress shall be a black frock coat and waistcoat, and trousers which are either black, or of a dark mixture.

A chaplain shall also wear on board his ship a black clerical felt hat or college cap, and when attending on shore with officers in uniform, he shall wear either the former or a tall black silk hat.

A chaplain's ordinary mess dress shall be a clerical Court coat, a waistcoat and trousers, all of black cloth, but, in the evening, when the officers wear full dress or ball dress, the waistcoat shall be a black silk cassock one; and, instead of trousers, shall be worn black cloth knee breeches, with black silk stockings and patent leather shoes with silver or plated buckles.

When white dress is worn by officers, a chaplain may (if he please) wear a plain white tunic and white trousers; and in that case he shall wear either a service pattern white helmet with a white puggaree, or a white or black-and-white straw hat with black ribbon.

When white jackets are worn at mess, he shall wear a white jacket.

### THE CLERICAL LOUNGE.

This is a garment which has grown considerably in favour with clergymen during the past few years, and both in London and the Provinces it is very popular for parish wear, cycling, etc. There can scarcely be said to be any fixed regulations respecting the details. Sometimes the neck is finished with a stand-collar, and at others with an ordinary collar and turn.

There is a difference in the way in which the back is cut. Some have them finished with three seams, with a slit in the bottom of the centre-seam; whilst a few adopt the more fashionable whole-back. Then with regard to the run of front, there is considerable scope for taste. Some few prefer to have them rounded away at the bottom, others have them finished square. The square base is thought to produce a more clerical garment, and one more in harmony with the clerical cut at the collar part. As far as the cutting is concerned, however, this garment may be produced on pretty much the same lines as an ordinary lounge, the special adaptation at neck being of the same character as for the frock coat.

We are giving diagrams of both styles, so that our readers may be able to see the variations necessary in this class of garment. The system of cutting is as follows:

### THE CLERICAL LOUNGE OR STUDY COAT.

Measures necessary: 1, depth of scye; 2, natural waist length; 3, full length; 4, width of back; 5, continue to elbow; 6, continue to cuff; 7, width across chest; 8, front shoulder; 9, over shoulder; 10, chest; 11, waist; 12, seat. These measures for the normal figure would stand as follows: 9, 17, 32, 19, 32, 1, 19½, 36, 32, 38.

Draw line O 29.

O to S one-third depth of scye, or to taste.

O to 9 depth of scye as taken on customer.

O to 17 natural waist length.

C to 29 full length plus two seams.

Draw lines at right angles to these points.

O to 2½ one-twelfth breast less ½ in.

2½ to ¾, three-quarters of an inch.

3 to 7¾ width of back plus ¾ in.

9 to 20¼ half chest plus 2 to 2½ inches.

O to ½ a quarter inch.

17 to ½ half-an-inch.

Draw crease line of back line from ¼ through ½ to bottom.

9 to 7½ width of back plus ½ in.

17 to 6 one-sixth of the breast.

Draw sideseam of back from 6¼ through 7½, continuing below 6¼ at right angles to 6¼, ½.

### THE FOREPART.

6¼ to 7 is from ¾ in. to 1 inch.

Let forepart overlap back at bottom of sideseam half the difference between chest and seat.

A fish of 1 inch is taken out at 3 from the sideseam, and is terminated at 4 below waist-line.

20¼ to 12¼ the across-chest measure.

Sweep from 12¼ to find point F by the front-shoulder measure, less width of back neck.

Sweep from 20 by 1 inch more than front shoulder, and where the two segments cross locates the neck-point F.

Sweep from 12¼ by the over-shoulder measure, less 9 W of back, and make F to D ¼ in. less than ¼, 7¾ of back.

Shape scye as shown, keeping it hollow in front, and as close up as possible at the back.

F to V and V to I one-twelfth breast, less ½ in.

Measure up waist, and add the same as was allowed to the chest.

Add in front of the button line, 20¼, 1¼ to 1½ in., and complete as shown.

If the back is desired with a seam, hollow it at the waist ¾ in., and draw back-seam from O to 29.

Let the front be a little lower than the back if the measure is taken down from waist line, the front measuring down from 20¼ should be ¾ in. lower than the back, measuring from 17 to 29.

A garment that is closely allied to the clerical lounge is the

## NORFOLK JACKET.

The more general style in which these are made for the clergy is with a single pleat laid down the front, and one down the centre of back.



## CLERICAL LOUNGE JACKET.

Our diagram illustrates the pleat laid down each back, a variation which is sometimes preferred. The adjustment of the pleats is the principal feature of the Nor-

folk jacket. Sometimes a single fold is arranged in the material, turning towards the front. At other times a double fold after the manner of a box-pleat, is arranged from shoulder to bottom; more often, however, the pleat is laid on.

The diagram represents the plainest type of Norfolk. It is cut with a whole-back, and has two pleats laid over the back, and the same over the fronts. A belt is made to correspond with the pleats, and large patch-pockets are attached to the hips. The fronts are made to fasten high up; a small turn is arranged, after the style of a lounge. The foreparts are cut almost square, occasionally quite square, and the general character of the garment is to provide ease and freedom.

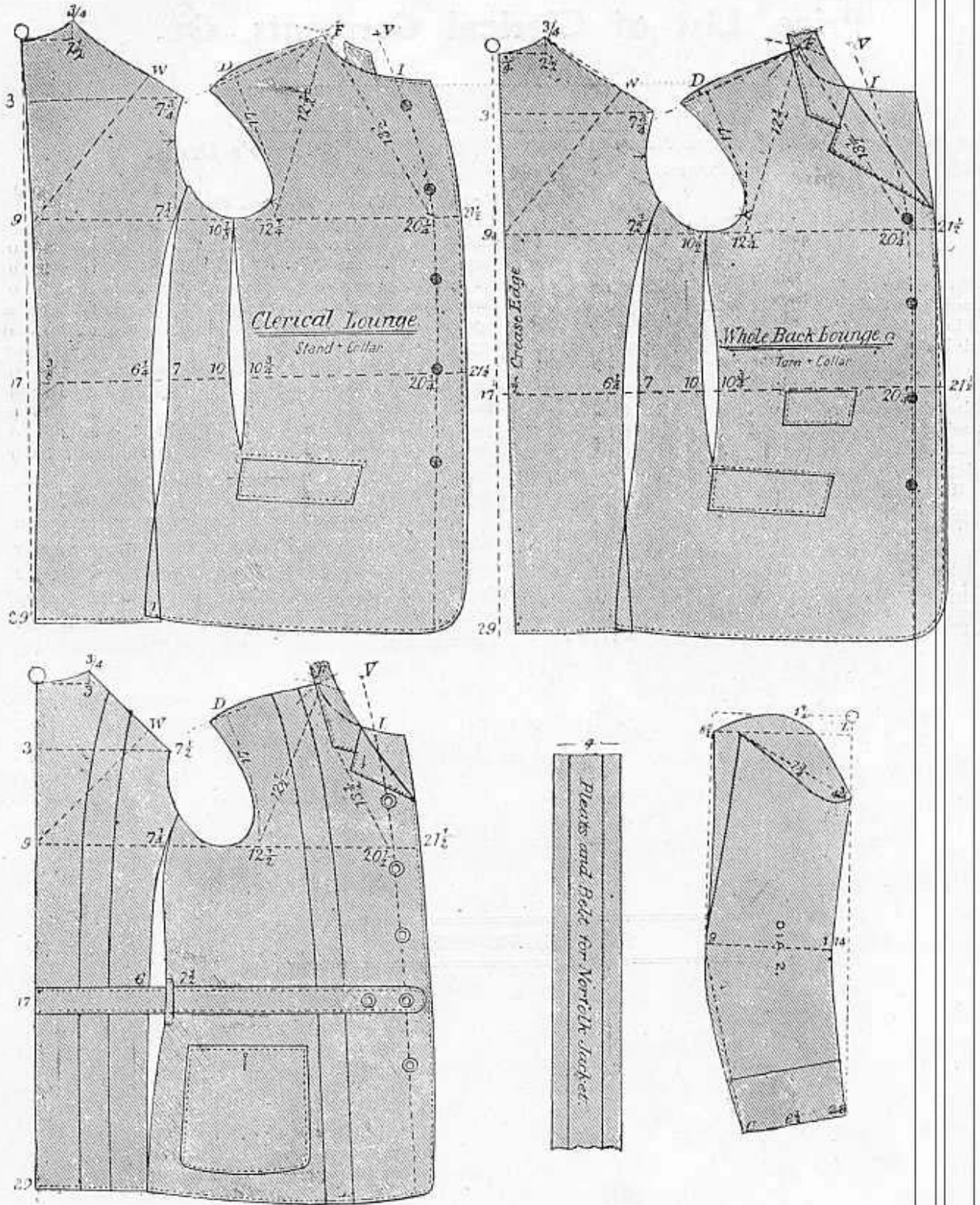
## VARIATION OF STYLE

May be introduced. For instance, the front made to fasten close up to the neck, and be finished with a Prussian collar. Then the pleats may be kept nearer the front, running into the gorge, instead of the shoulder-seam, as shown. The belt may be made to go under the pleats instead of over them. The pockets may be of the ordinary flap style. In many other ways almost endless variations may be introduced.

We must not omit a reference to the yoked Norfolk, which has been a favourite during recent years. It is cut with a yoke across the front and back shoulders; it is only below this the pleated portions start. The sleeves are sometimes made after the pattern of a shirt sleeve, and drawn close to the wrist by means of a cuff; for the most part the sleeve is of the ordinary type.

## THE CUTTING

Of these garments is on the same lines as that of a lounge jacket, the underarm-fish being generally omitted, though by no means necessarily. The degree of looseness about the waist is very much a matter of individual taste. As a general rule the pleats are cut separately, are pressed into shape, and laid on in the most appropriate position. This method is far more satisfactory than to cut the pleats in one with the forepart, the original plan followed in cutting Norfolk jackets. If it is wished to follow this latter course, cut up the pattern of forepart and back where the pleat is desired, and open it out 4 inches. Or, better still, form the pleat in the material before cutting the forepart and the back. The width of pleat and belt is 2 inches; the belt is stitched on the edge to correspond with the edges of the jacket. The pleats are often finished to correspond, though more often they are left plain.



( PLATE 7. )

## Price List of Clerical Garments, &c.

The following is an extract from Messrs. Tonkin's retail price list, and from which they allow a discount to the trade:

### Episcopal Robes.

	£	s.	d.	£	s.	d.	
Black Satin Chimere, rich quality ... ..	8	8	0	to	10	10	0
Chimere of Black Satinette Cloth ... ..	3	3	0	to	4	4	0
Pair of Lawn Sleeves with Satin Wristbands	2	0	0	to	2	10	0
Cambric Rochet (without sleeves) ... ..	1	15	0	to	2	10	0
" " (with sleeves) ... ..	2	10	0	to	3	3	0
Long Cassock, of Purple Satin Cloth ... ..	2	10	0	to	3	3	0
Long Cassock, of Fine Purple Broadcloth ...	3	12	6	to	5	5	0
Cinctures, with fringe at ends ... ..	0	15	0	to	1	15	0
Silk Scarf ... ..	1	1	0	to	1	11	6
Cambridge Hood, D.D. ... ..	2	10	0	to	3	10	0
Oxford Hood, D.D. ... ..	1	15	0	to	3	0	0
Fine Scarlet Cloth Gown, Oxford or Cambridge	7	10	0	to	10	10	0
Fine Scarlet Cloth Convocation Habit ... ..	4	15	0	to	6	15	0
Black Silk Gown, Long Cassock and Belt ...	13	10	0	to	17	10	0
Court Hat, Silk ... ..	1	10	0	to	2	2	0
Trencher Cap (soft body) black or purple tassel	0	10	6	to	0	12	6

### Dignitary's Dress.

	£	s.	d.	£	s.	d.	
West of England fine Broadcloth Clerical							
Frock Coat ... ..	3	3	0	to	4	4	
Black Silk Short Cassock and Belt ... ..	2	18	0	to	3	10	0
Purple Silk Cassock and Belt ... ..	2	18	0	to	3	10	0
Silk Finished Alpaca Cord Cassock and Belt	1	15	0	to	2	2	0
Fine Purple Broadcloth Evening Coat ... ..	5	5	0	to	6	10	0
Superfine Black Doeskin Breeches ... ..	1	6	0	to	1	15	0
Superfine Doeskin Breeches and Gaiters ...	2	2	0	to	2	12	6
Silk Hat, with Rosettes and Loops ... ..	0	18	0	to	1	5	0
Soft Felt Hat, with Rosette and Loops ...	0	10	6	to	0	12	6
Black or Purple Silk Hose ... ..	0	17	6	to	0	13	0
Canon's or Chaplain's Scarf ... ..	1	1	0	to	2	2	0
Fine Surplice, with embroidered Band ...	1	11	6	to	2	10	0

Patterns, designs and estimates for every description of ecclesiastical clothing, Church furniture, etc., may be obtained on application to G. Tonkin and Sons, 9 Park-street, Bristol, who have been awarded twenty prize medals for special excellence in materials and workmanship.





02-483

The  
**Cutter's Practical Guide**

TO  
CUTTING AND MAKING  
::: ALL KINDS OF :::

# Clerical Garments.



By

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

Editor of "The Tailor and Cutter," "The Ladies' Tailor,"  
"Women's Wear and Children's Clothing."  
Author of various Prize Essays, "The Cutter's Practical  
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and

**A. J. TONKIN,**

Gold Medalist in Clerical Garments,  
Author of "Church Dress," "Wampen's Systems," &c.

ND

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## PUBLISHERS' PREFACE.

**D**URING recent years it has been the custom for the tailoring trade to develop specialists for different sections of the trade, so that it has become divided into many parts hitherto unknown. This is emphasised by the success of those who have specially catered for the fair sex, so that now in addition to the ordinary merchant tailors, we have those who specially devote their attention to Clerical Garments, whilst others have studied Military Uniforms, again, others have built up a splendid trade in liveries, and so forth.

It is needless to state that those who make a speciality of any garment, or particular branch of the trade, should have a special knowledge in that direction, and in the present work will be found the knowledge of men who have specially directed their attention to the cutting of Clerical Garments. The fact that this particular branch has provided the means to form a special business, shows there is scope in it for particular study and knowledge, so that whilst the ordinary tailor need not hesitate to take an order for a garment of this class, yet clergymen of this country have found that they can obtain better style from those who are accustomed to make garments of this kind. The present work will be of service to the trade in supplying information which would otherwise be unobtainable, and as this is freely illustrated by diagrams and figures, the veriest tyro will be able to understand the details of each garment treated of. The volume we now publish deals with Overgarments, Robes, Hoods, Surplices, and other such vestments as are now in demand.

THE JOHN WILKINSON COMPANY LIMITED,

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# CLERICAL GARMENTS.

## PART TWO.

"The use of ministering vestments is a custom and a tradition of immemorial antiquity."

We introduce the second part of this work on Clerical Garments by inviting the attention of our readers to the various styles of overgarments worn by clergymen. These include the "Chesterfield," "Inverness," "Scarboro'," and various kinds of cloaks, amongst which are some of a decidedly special character. The features of clerical distinction introduced into these garments consist generally in the materials and manner of finish, but sometimes in the particular style of cut. Occasionally

### Clerical Overgarments.

Are made to fasten closely round the throat. Generally the Clerical Chesterfield Overcoat is made to finish at the neck in the ordinary way. The Chesterfield diagram will be found on Plate 9.

Now, as far as the cut is concerned, this will be found very much the same as for the layman's wear, but in finish it will be necessary to bear in mind that silk facings are not worn, and the edges are only finished with a very neat row of stitching.

On the diagram we have illustrated the pockets arranged vertically, that being a style which has found considerable favour with clergymen. This design of pocket is perhaps neater, and the style is similar to Cassock pockets. The materials mostly used for these garments are Vicunas, Meltons, Cheviots, black Serges, and diagonal Worsted Coatings. Occasionally the clerical tailor makes a black Beaver overcoat, and sometimes one from an Oxford grey Cheviot or Oxford grey Melton.

### Taking the Order.

It will be requisite for the individual who is taking an order for clerical overcoats, etc., to be acquainted with the established principles of clerical dress. He stands on somewhat similar ground to the Army master

tailor, and his advice and authority is usually looked up to and respected by those who engage his services. Whenever the clerical tailor recommends a given course of procedure, be it an addition or omission, or a variation, he must be prepared with his reason for so doing. The clerical client does not so generally indicate the various details in his overgarments as do the followers of other professions and callings; therefore it is necessary, in taking the order, to lightly touch upon the minute particulars in relation to the garment, and obtain the customer's assent or consent thereto. One might judiciously suggest :

1. That the overgarment shall be moderately easy.
2. That it shall be made with a neat turn, but to fasten to the top if needed occasionally to protect from weather, etc.
3. That the overcoat be fitted with two side-pockets, one or two inside breast-pockets, and ticket-pocket in the left facing. Prudently advise against the outside breast-pocket in coats for clerical wear generally.

With one who is skilful in a professed speciality, advice and recommendation as to the production should come from the artist, not the purchaser. Let the artist in clerical tailoring deserve this full confidence, and the client will be seldom wanting in his faith, or resent the opinion of one fitted to be a true guide and director. Any particular request from one's customer, especially if it be rational and reasonable, should be patiently listened to, and if there be no real objection, should be carefully carried out. We only desire to avoid what is detrimental to the production.

The measures should be taken in one and the same way. It is the custom to take the chest and waist measurements over the vest only, and to allow in the drawing and designing a sufficient quantity extra for the undercoat. In taking the length measure it will be necessary to provide sufficient overlap for it to cover the Clerical Frock Coat. As the latter is worn somewhat long, the

## CLERICAL CHESTERFIELD

Is longer than for the layman. A sample set of measures for such a figure would be as follows: 9, 17, 44,  $7\frac{1}{4}$ , 20, 32, 8,  $12\frac{1}{2}$ , 17, 36, 32. Note the width of cuff in the Frock Coat, and see that the overcoat cuff is sufficiently large for it to ride easily inside, with no pleats or folds.

### The System.

#### Diagram 1. Plate 9.

Draw line O 44.

Mark off the depth as follows:

O to 3 one-third depth of scye.

O to 9 depth of scye.

O to  $17\frac{1}{2}$  natural waist length plus  $\frac{1}{2}$  in.

$17\frac{1}{2}$  to  $26\frac{1}{2}$ , 9 inches.

O to 44 full length desired plus two seams.

Now draw lines at right angles from 3, 9,  $17\frac{1}{2}$ , and proceed to mark off the widths: O to 3, back neck, one-twelfth of breast.

Mark up from this point  $\frac{3}{4}$  in., and shape back neck.

From 3 to 8 is width of back plus  $\frac{3}{4}$  in.

Draw line from 3 to 8, and shape the shoulder by hollowing it slightly, as indicated below dotted line.

From 9 to  $21\frac{1}{2}$  half-chest measure plus  $3\frac{1}{2}$  inches.

From this point measure to  $13\frac{1}{2}$ , the across-chest measure, plus  $\frac{3}{4}$  in.

This finds the front of scye, and from this point we proceed to locate the important neck-point, F.

Deduct the distance from O to  $\frac{3}{4}$  from the front shoulder measure.

Add  $\frac{3}{4}$  in., and by the product sweep from  $13\frac{1}{2}$ .

Add 1 inch to this quantity, and sweep from  $21\frac{1}{2}$ .

Where the two segments cross each other locates the neck-point, F.

Find point D by sweeping by the over-shoulder measure plus  $\frac{3}{4}$  in., minus I W of the back, using point  $13\frac{1}{2}$  as a pivot.

The width of the shoulder from F to D is  $\frac{1}{4}$  in. less than the width of back from  $\frac{3}{4}$  to 8.

Now shape the scye, making it as hollow as possible at B, sinking it  $\frac{1}{2}$  in. below line at  $11\frac{1}{4}$ , and curving up to A 8 as illustrated.

Design the gorge by coming forward from F to V one-twelfth of breast, and then down from V to I a similar quantity.

When the divisions of the breast are referred to in this article, the full circumference hereof is meant and intended.

### Location of Seams.

If there is a back-seam, the back should be hollowed at  $17\frac{1}{4}$ ,  $\frac{1}{2}$  in., springing out at  $26\frac{1}{2}$ , from which point a facing is left on to make up the back slit or opening.

The width of back on the natural waist line is a matter of taste. A very good plan is to measure from  $\frac{1}{4}$  to  $6\frac{3}{4}$ , one-sixth of breast plus  $\frac{1}{2}$  in. From this point

$6\frac{3}{4}$  to the base of sideseam may be squared down from the most backward portion of the scye at A. The side-seam of the forepart is obtained by taking out  $\frac{1}{2}$  in. suppression between  $6\frac{3}{4}$  to  $7\frac{1}{4}$ .

The spring over the hips is decided by coming in from  $7\frac{1}{4}$  to  $13\frac{1}{4}$ , 6 inches.

Drop down 1 inch, and draw line at right angles to  $7\frac{1}{4}$ .

If it is desired to produce a fairly close-fitting Chester, then a vee may be taken out at underarm as indicated from 11 to 12. This, however, is quite a matter of taste, and is regulated entirely by the closeness of the fit that is desired. In a loose-fitting garment it is better omitted. In this latter case the front line may be squared down from point  $21\frac{1}{2}$ . If the figure is stout at the waist, it will be necessary to measure up the waist and allow some 4 inches over and above the half-waist measure for ease and room. It only now remains to add on the necessary amount of overlap to the front, and for a fly-front 2 inches is sufficient. Finish the remainder of outline as illustrated.

The position of the pockets may be gathered from its relation to the waist line on the draft, the base edge thereof being about 5 inches below waist line.

### The Sleeve.

#### Diagram 2. Plate 9.

This is cut on the same lines as previously described in the former part of this work on Clerical Garments.

First locate the pitches at the front and back scye in the desired position. Point A of Diagram 1 to be made about 2 or  $2\frac{1}{2}$  inches below 8, and B  $\frac{1}{2}$  in. above  $13\frac{1}{2}$ .

Now measure the distance from the level of back scye, from the dotted line A,  $7\frac{3}{4}$ , to front scye, point B,  $13\frac{1}{2}$ , which in this case is  $5\frac{3}{4}$  inches.

Make the distance down from O to  $5\frac{1}{2}$  in Diagram 2 this quantity, which is practically the width of scye from back to front thereof.

For all ordinary purposes the distance from O to 14 may be made a trifle over 1 inch.

Now measure the combined distances from A to 8 and D to B, Diagram 1, and apply this quantity across from  $1\frac{1}{2}$  to  $9\frac{1}{4}$ , on Diagram 2. This determines the width in the sleevehead. It is sound in principle, and makes the size in the top part of the sleeve to agree with the size in the shoulders of the coat.

Make O  $4\frac{1}{2}$  one-half the distance from  $1\frac{1}{2}$  to  $9\frac{1}{4}$ . By these points shape the sleevehead.

Measure off on the back arm the length required, from  $9\frac{1}{2}$  to  $9\frac{1}{2}$  (elbow), and 7 (wrist), allowing at 7 for three seams in all, viz., two at the back and one in the sleevehead.

Hollow forearm at 15 1 inch.

Make width of sleeve at the elbow from 1 to  $9\frac{1}{4}$ , less than one-fourth of the breast.

Make width of cuff one-sixth of breast plus 1 inch.

The run of the cuff may be obtained by drawing a line at right angles to points  $9\frac{1}{2}$  and 7.

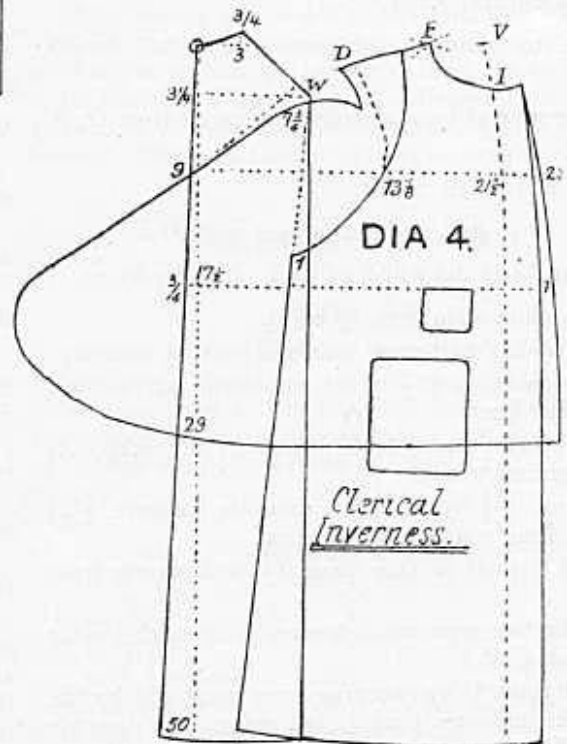
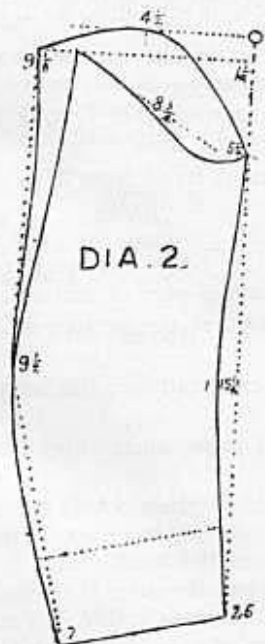
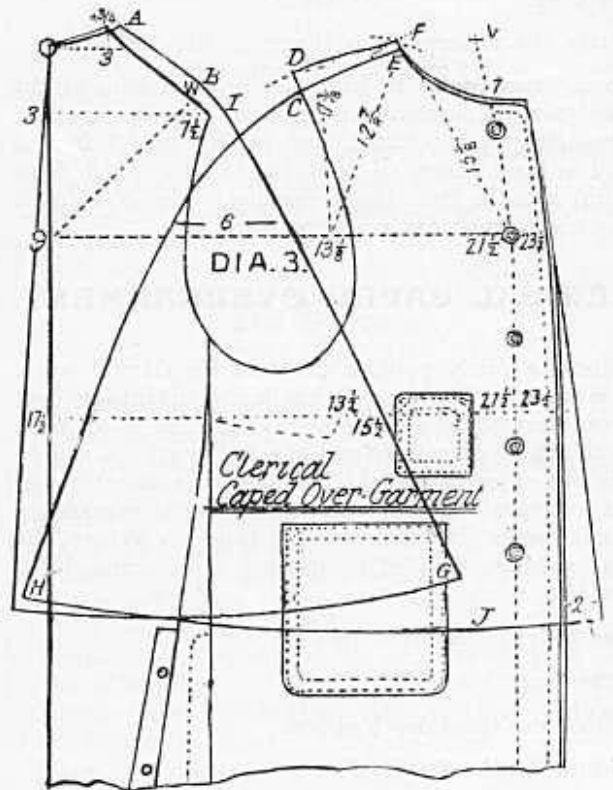
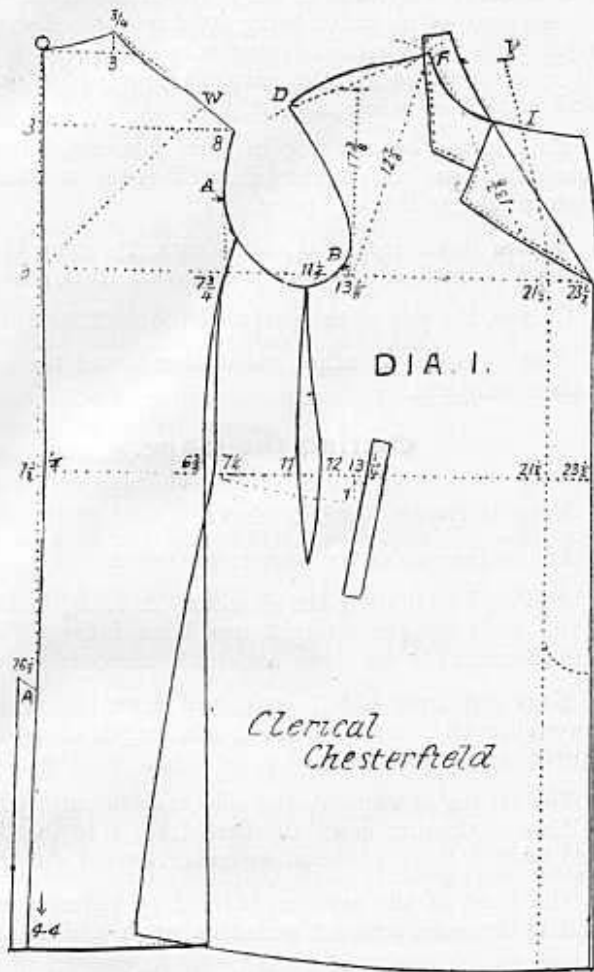


PLATE 9

The underside sleeve is obtained by measuring round the bottom of scye between A and B, Diagram 1.

Apply this quantity diagonally on Diagram 2 from  $5\frac{1}{4}$ , via  $8\frac{3}{4}$ .

Curve the underpart on Diagram 2 to the elbow.

Some firms prefer to have the forearm-seam of the sleeve more underneath the arm of the wearer than is produced by this draft, and in this case 1 inch is added to the forearm all down the topside, which same amount is taken from the undersides. This is a simple adjustment which can easily be made.

## CLERICAL CAPED OVERGARMENT.

This is a fairly popular garment for clerical wear, and is used for driving. It has many advantages over the ordinary style of Inverness: the cape is so made that it can be detached from the body-part; it can be easily put on or taken off; it makes an admirable garment for travelling purposes. It is sometimes made up without sleeves, in which case the cape is a fixture, the armhole being extended to about 2 or 3 inches of the waist.

The bodypart is cut as follows:

Draw line O 9.

O to 3 one-third depth of scye.

O to 9 depth of scye.

O to  $17\frac{1}{2}$  natural waist.

Continue to base of overgarment the full length desired.

Draw the several lines at right angles, as from O, 3, 9, and  $17\frac{1}{2}$ .

O to 3 one-twelfth breast.

Mark up to  $\frac{3}{4}$ ,  $\frac{7}{8}$  in., and shape back neck O to  $\frac{3}{4}$ .

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

Draw shoulder-seam from  $\frac{3}{4}$  to  $7\frac{1}{2}$ .

From 9 to  $21\frac{1}{2}$  half-chest measure plus  $3\frac{1}{2}$  inches.

From  $21\frac{1}{2}$  back to  $13\frac{1}{2}$  is the amount of across-chest measure, plus  $\frac{3}{8}$  in.

By this point proceed to find position of neckpoint, F, in the ordinary way.

Sweep from  $13\frac{1}{2}$  by the front shoulder measure, plus  $\frac{3}{8}$  in., but minus width of back neck.

Now add 1 inch to this quantity, and sweep from point  $21\frac{1}{2}$ .

Where the two segments intersect each other locates the neck-point, F.

Now find point D by sweeping from point  $13\frac{1}{2}$  by the over-shoulder measure plus  $\frac{3}{8}$ , but minus the distance from 9 to W of the back.

The width of the shoulder from F to D is made a trifle, say one-eighth, less than the back, and the arm-

hole is well hollowed out as indicated. Certainly there is considerable latitude in the shape of the armhole, in consequence of no sleeve being fitted into it. The principal point to be borne in mind is to cut it with plenty of room to allow for the garment slipping on easily, and being easy when it is on.

Find spring by marking in from side-seam 6 inches, marking down one and drawing sideseam at waist at right angles to this one point.

Square down from  $21\frac{1}{2}$ , and mark up from  $21\frac{1}{2}$  to point V, which is one-twelfth of breast from point F.

Correct the size of the gorge by the neck measure.

Add on about 2 inches button-stand, and the body-part is complete.

## Cutting the Cape.

Keep body-part fixed as shown.

Follow the run of the neck from O to A.

Add on 1 inch along the shoulder, A to B, and continue down by the straight line from I to G. This will intersect the waist line about  $15\frac{1}{2}$  inches from back.

Mark out from  $17\frac{1}{2}$  1 inch, and draw line from O through such 1 inch; mark to the length of cape required.

The length of cape at the side may be adjusted as follows: Measure down the back from 3 to the base, and make I to G at the sideseam correspond with it.

The front of the cape is obtained by reducing at F and C the same amount added on at A and B.

The forepart of cape overlaps the back part 6 or 7 inches at the depth of scye line, 9,  $21\frac{1}{2}$ .

Continue the run of the sideseam down to H in a straight line, or nearly so.

Measure front distance from E to J the same length as depth centre of the back.

Add on 2 inches at front from  $23\frac{1}{2}$ , as shown on the diagram, and cape is complete.

When cutting this garment from the cloth the centre of back of both the body and cape parts should be arranged on the crease edge of material.

Slit should be left at the bottom of sideseam of the body-part.

Patch-pockets are usually on the forepart of the coat portion.

Both body and cape parts are made to button through.

The usual finish at the neck is for the cape to be sewn in with the collar, the cape being left free for about 2 inches from the breast line, so that it can be thrown back over the shoulder if necessary. The neck is finished with a Prussian collar. A narrow facing is put down the front of cape, although the cape is sometimes lined with silk, which is brought to the edge, and no cloth facings used in the cape.



**CLERICAL INVERNESS.**

This style of garment has a little more shape in it than the old style of Inverness, and is somewhat closer-fitting in the body-part, although there is more room in the wings.

**The System.**

The measures having been taken in the same way as for overcoat, mark off from O to  $3\frac{1}{4}$ , one-third depth of scye.

O to 9 depth of scye.

O to  $17\frac{1}{2}$  natural waist length plus  $\frac{1}{2}$  in.

O to 50 the full length desired.

Draw the several lines at right angles to these points.

O to 3 one-twelfth breast.

Point above 3 is  $\frac{1}{4}$ .

Shape the back neck from O to  $\frac{3}{4}$ .

From  $3\frac{1}{4}$  to  $7\frac{1}{4}$  is the width of back, plus  $\frac{3}{4}$  in.

From 9 to  $21\frac{1}{2}$  is one-half chest measure plus  $3\frac{1}{2}$  inches.

Measure back from  $21\frac{1}{2}$  to  $13\frac{1}{2}$  the across-chest measure plus  $\frac{3}{4}$  in.

Find the neck-point, F, and shoulder-point, D, as described for the caped overgarment.

The gorge is also found in the same manner as described for the previous garment.

From F to V and V to 1 is made one-twelfth of the breast.

Mark out beyond the dotted line from  $17\frac{1}{2}$ ,  $\frac{3}{4}$  in., and draw back-seam from O through  $\frac{3}{4}$  to full length at 50.

Draw sideseam of backpart straight down from point  $7\frac{1}{4}$ , near to W.

Make the width of shoulder of forepart at F about  $1\frac{1}{2}$  in. to 2 inches (a little more or less does not matter), and cut the armhole so that its base is 2 inches above the waist line.

Let the forepart at the sideseam overlap the back 1 inch, and draw a line from shoulder-point, W, through 1 to the lowest part of the garment.

Square down front from  $21\frac{1}{2}$ , and add on 2 inches for button-stand.

The body-part is then complete.

A ticket-pocket (a small patch), is placed on a level on the waist line, and the large hip pockets are placed about 4 inches below the waist line.

**The Wing.**

The outline of the wing is the same as an ordinary coat at D, F, and I.

An extra spring of 1 inch is added at waist in front at the N.W. line.

In cutting the backpart of the wing, draw line from W through 9, and then curve it in to form a kind of sleevehead about 3 or 4 inches down from D.

Make point  $7\frac{1}{4}$  near to W a pivot, and sweep the back of the wing by a quantity equal to the length of sleeve, minus the width of back. Continue the wing straight across the front. In this way a capital Inverness may be produced.

**SHAPED HALF-CIRCLE CLERICAL****CAPE.****Diagram 1. Plate 10.**

This is a somewhat novel style of cloak which meets with some favour. It makes special provision for the outline of the sleeve being followed, and has features peculiar to itself.

**The System.**

Draw the line O 26, which is the centre of back, and will come on the crease edge of material.

Square across from O to  $30\frac{1}{2}$ , making O 3 one-twelfth breast.

Point above 3 is  $\frac{1}{4}$  in.

O to 6, one-sixth breast.

Square up  $3\frac{1}{4}$  to point above 6,  $3\frac{1}{4}$ , this being one-twelfth plus  $\frac{1}{4}$  in.

O to 9 one-fourth breast, and square up to 7, 1 inch more than one-sixth of the breast, and on to 9, one-fourth of breast.

O to 26 and 6 to  $30\frac{1}{2}$  are both made and adjusted to the lengths required.

Shape the shoulder by taking out a vee, as illustrated, and curve round the gorge, as shown.

The shape on either side of the line, O to  $30\frac{1}{2}$ , may be varied to taste, the idea being to produce a sleeve-like appearance at that particular part of the cloak.

In the above directions the divisions are sectional quantities of the full chest measure, not the half-breast. The same remark applies to Diagram 2.

**CLERICAL CLOAK.****Plate 10.**

Diagram 2 shows how to cut the Clerical Cloak, a style of garment which is much worn on the Continent. To a more limited extent it is adopted in this country by Roman Catholic priests and high Anglican Church clergy.

**The System.**

Draw line O to 50.

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

O to 3 one-twelfth breast.

Square across from 3 to 10, the distance being 1 inch more than one-fourth of breast.

Mark O to  $7\frac{1}{2}$ , one-sixth breast plus  $1\frac{1}{2}$  in., and draw a line from  $7\frac{1}{2}$  through 10 down to B. This will give the basis to work upon.

Reduction in the width of bottom at B may generally be made as shown.

The forepart is the same outline as back at 3 A, 18, 20,  $2\frac{1}{2}$ ; but the forepart comes beyond line 50.

I and  $\frac{3}{4}$ ,  $2\frac{1}{4}$  inches. This provides for button-stand and button-holes.

A variation of this cloak is known as the "Batswing, with the opening for the hands as at the two points each marked 24. This certainly is a peculiar style of garment, is rather a novelty, and is less frequently adopted than the ordinary clerical cloak. The back is cut in the crease, and it is seamed down from 3 to 24, and further from 24 to C 24. It is left open from C 24 to  $16\frac{1}{2}$  at the base of the cloak. For traveling purposes this garment is very useful. We think that it is not utility that is the main thing in clerical garments or clerical overgarments; it is traditional usage and regulation that are first considerations. However much a certain coat or cloak may be useful and serviceable to the soldier or his officer, it is not adopted until approved by the powers that be. Now wearing apparel for the clergy must be accepted and approved by the class of wearer for whom they are designed and intended to become popular, or even generally worn. Of course, if any covering can combine utility with these other qualifications, so much the better.

## PRIEST'S CLOAK.

### Diagrams 3, 4, 5, 6 and 7.

#### Plate 10.

"We do further in like manner ordain that all the said Ecclesiastical persons above-mentioned shall usually wear in their journeys cloaks with sleeves, commonly called Priests' Cloaks, without guards, welts, long buttons, or cuts."—Constitutions and Canons Ecclesiastical, made in the year 1603.

The Priests' Cloak is a very long and a very loose overgarment. It is now made with no sleeves, and it somewhat resembles the circular cloak worn on the Continent, only it is longer, and is not worn thrown over the shoulder. This garment is chiefly worn by the priests of the Roman Catholic Church, and societies and brotherhoods connected therewith, but it is also occasionally adopted by the clergy belonging to the high Anglican Church party. The headgear usually worn by priests is peculiarly appropriate to this class of raiment, and this class of cloak looks well either with the round crown broad-brimmed silk plus or beaver hat, as it does with the stiff felt or soft felt clerical hat. The material from which the cloak is made should be of a pliable nature. It must hang and drape well in the folds. A hard beaver cloth would be unbecoming for this class of garment, as would a very

beaver hat, as it does with the stiff felt or soft felt vicuna or a Somerset serge, such as are made in Frome or Wellington.

As intimated, the cloak should be a good length. On this subject the idea of the client should be solicited, and it should be upon all vital points in regard to any and every garment. This cloak is worn in place of an ordinary overcoat, or instead of an Inverness cape. The design of it is ancient, and it is very easy to adjust to the figure and to remove therefrom. There is no question of actual fit except around the collar part; but the draping of the loose material into folds, according to the bulk and the requirements of the figure, is perhaps a more difficult art than that of "fitting."

With regard to the popularity of the priest's cloak, we do not think it is gaining ground as a clerical overgarment. It is very questionable if there are so many cloaks of this design worn in England to-day as there was a quarter of a century ago. Whilst they are artistic and extremely useful upon occasions, it is perhaps doubtful if they are so generally useful as the Chesterfield Overcoat or the Inverness Cape. The cloak is not calculated to supersede or replace the Chesterfield or other overgarment. It is meant to be used at times when the latter is not so serviceable. It may even occasionally be put on over the Chesterfield. In these circumstances, and as an extra overgarment, the cloak lasts the priest a long while. There is another reason for its durability: a loose wrap of this description appears not to encourage or show wear at any individual part, and does not become shabby at various points, as does a closer-fitting article of apparel.

### The Back. Diagram 4.

Draw the line A D, and make square with this the lines A to E and B to G.

A to E is 4 inches, and E to F  $\frac{1}{2}$  in.

A to B is 5 inches, and the inch-tape measure may be employed for determining all the quantities. There is little or no variation between one size and another. The only change likely to occur is a little increase or decrease in the size around the neck.

From B to C is 1 inch, and when the point C is gained, a line is struck therefrom, through the station G to H.

B to G is 9 inches, and a line (the shoulder-line) is drawn from F to G.

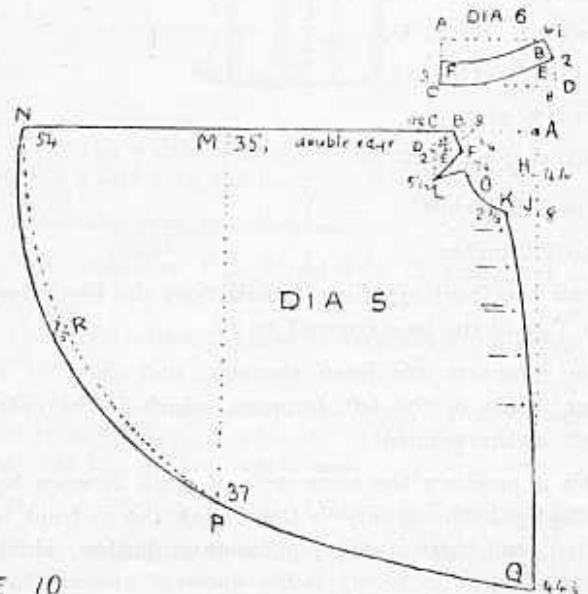
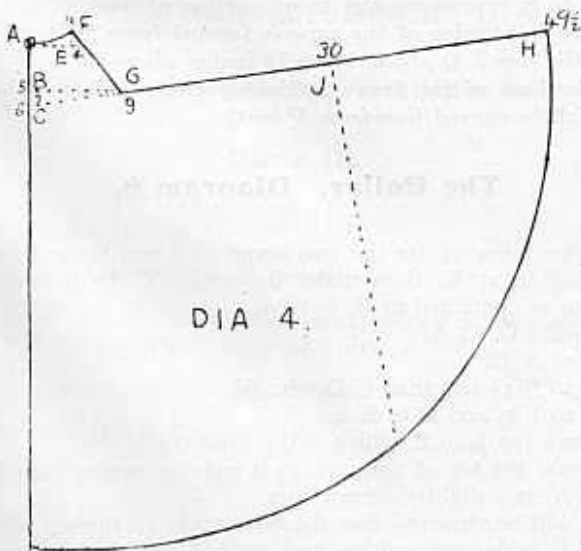
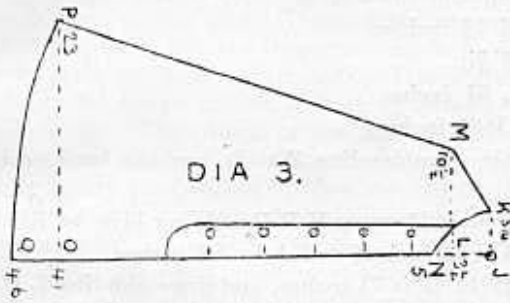
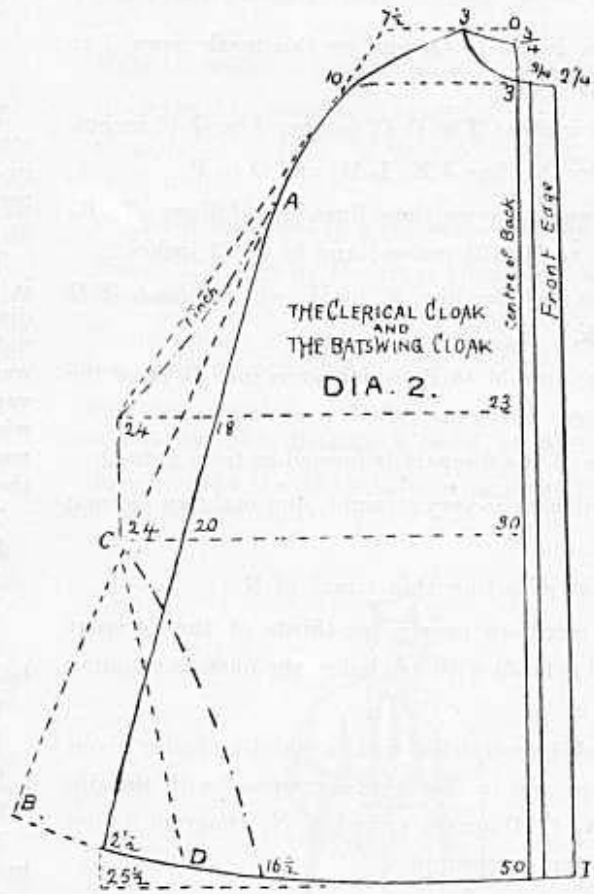
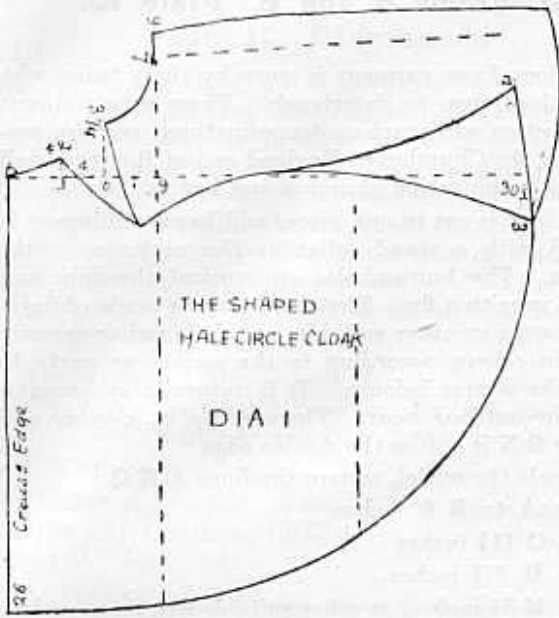
C to H is  $49\frac{1}{2}$  inches.

C to the dotted line squared down is 30 inches.

With B as a centre, a segment is cast from H to the dotted line, which forms a portion of the base of the cloak; and the curve is extended by freehand or otherwise to D.

The back neck is drawn in A F.

A D is cut on the crease edge, which is the usual practice with all coverings of this description.



**The Forepart. Diagram 3.**

Draw the line J to Q, and on this mark down J to L  $3\frac{1}{2}$  inches.

J to N 5 inches; J to O 41 inches; J to Q 46 inches.

Square by this line J K, L M, and O to P.

Let the quantities on these lines be as follows: To K,  $3\frac{1}{2}$  inches; to M,  $10\frac{1}{2}$  inches; and to P, 23 inches.

Draw the shoulder line, K to M, which joins to F G of the back.

Draw the line M to P, which joins into G H of the back.

The base of the forepart is formed as from P to Q.

The front neck is very straight, and is shown as from K to N.

The collar joins to within 1 inch of N.

The fly occupies nearly two-thirds of the forepart front, and is fitted with five holes, the buttons standing well back.

The cloak is completed with a stand-up collar about 1 inch deep, and in length to correspond with the distance in A, F, Diagram 4, and K N, Diagram 3, less the front step or opening.

**The Collar.**

Is represented by Diagram 7.

Square S, R, X, U.

R to V is  $1\frac{1}{2}$  in.

R to X  $2\frac{1}{4}$  inches.

X to U is 8 inches.

R to S  $9\frac{1}{2}$  inches.

S to T 2 inches.

Draw the front of collar T to U, and the top curve U to Y, and the base curve T to R.

The foreparts are lined through, and there is a pocket inside in the left forepart, which is the only pocket in the garment.

This is precisely the same style of cloak as worn by the Cowley Fathers, only in their cloak the fly-front is omitted, and there is only one fastening button, which is at the top. So roomy is the garment around that when it is put on it will keep well in front without being secured by the buttoning process.

**SISTER'S CLOAK.****Diagrams 5 and 6. Plate 10.**

This long loose garment is worn by those ladies who attach themselves to sisterhoods. These societies exist in connection with various denominations, and are promoted by the Churches of England and of Rome, as well as by some dissenting churches and bodies.

The cloak is cut in one piece, and has no linings. It is fitted with a stand collar at the neck, as in the diagram. The button-holes are worked through, and not put in with a fly. The cloak may be made of light-weight serge or other suitable material, and frequently varies in colour, according to the society or party to which the wearer belongs. It is naturally an overgarment for outdoor wear. There is no back-seam, and the line B N is cut on the double edge.

To draft the model, square the lines A N Q.

Make A to B 9 inches.

A to C  $11\frac{1}{2}$  inches.

A to M  $35\frac{1}{2}$  inches.

A to N 54 inches, or other suitable length, according to the height of the wearer.

B to E  $2\frac{3}{4}$  inches.

E to F  $\frac{3}{4}$  in.

C to L  $5\frac{1}{2}$  inches.

C to D 2 inches.

Draw the shoulder line F to L, and the back neck F to B.

By the mark D sweep N R P, adding  $1\frac{1}{2}$  in. at R.

A to H is  $4\frac{1}{2}$  inches, and A to J 8 inches.

From H to G is  $7\frac{1}{2}$  inches, and draw the line L G.

G, L, F forms a vee, which is taken out of the neck to make the cloak fit better to the shoulders and around the collar part.

J to K is  $2\frac{3}{4}$  inches.

G to K represents the front portion of neck.

The front edge of the cape is formed from K, touching the line J Q about 15 or 18 inches above Q.

The base of the front portion of cloak is formed by a slightly curved line from P to Q.

**The Collar, Diagram 6.**

After allowing for the two seams at F and G, and the turning in at K, then make the length C D the same length as contained in B, F, G, K.

Square D, C, A.

C to A 3.

A to B  $1\frac{1}{2}$  less than C D, viz.,  $6\frac{1}{2}$ .

A to F 1, and D to E 2.

Draw the B to E, which is the front collar.

Draw the top of collar F to B and the sewing edge C to E by two slightly curved lines.

It will be observed that the hollowness in the top edge F to B is not too sudden, and not too marked, and that the sewing on edge C to E is well suited to fit to the neck or top part of the back and forepart.

**THE CASSOCK. (French, Soutane.)****Plate II. Diagram 6.**

This is worn by Church of England clergymen, choristers and vergers. It is made up in more than one style; but almost invariably similar to that shown on Diagram 6. It is cut, as it were, somewhat after the fashion of a very full-skirted Chesterfield, and is finished at the front with a single row of buttons to button through. A wide box-pleat turned inward is left down centre of back, and a wide inverted box-pleat is left down either side.

A variation of this cassock is worn by clergymen, who have the garment similar at the back and sides, but finished double-breasted in front, as shown on Diagram 1.

Another style which at one time was very popular, was cut with the back, sidebody and forepart, as illustrated on Diagram 1.

The Presbyterian Clergy wear their cassocks very much shorter, and are generally finished in the D.B. style, pockets on the hips. These, however, are seldom made in England, but are frequently made in Scotland. The diagram we have illustrated is a reproduction of a pattern cut by an expert in making cassocks for the Scotch clergy. The priests of the Roman Church have their cassocks finished with a short cape or tippet extending nearly to the waist. They are fitted with oversleeves to within an inch of the elbow, and sometimes with deep gauntlet cuffs. The Roman cassock is very full skirted. Its front opening is narrow, collar deep, and collar point generally slightly rounded. Illustration of this style is given on accompanying figure. This will give our readers a good idea of the

**ROMAN CASSOCK.****Cassock System. Diagram 1.****Plate II.**

Draw line O 54.

O to 3 one-twelfth of breast.

Raise  $\frac{3}{4}$  in. and shape back neck, which is one-twelfth of B, or one-sixth of neck in width.

O to 8 one-third depth of scye.

O to 9 depth of scye.

O to 17 the natural waist length.

O to 19 $\frac{1}{2}$  the fashion waist length.

Mark off width of back to measure plus allowance for seams.

Draw centre-seam at back, coming in  $\frac{3}{4}$  in. at natural waist.

Make the width of back at waist 2 $\frac{1}{2}$  inches.

Draw shoulder-seam as indicated.

Measure across from to 20 $\frac{1}{2}$ , the half-chest measure plus 2 $\frac{1}{2}$  inches.

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

From 12 $\frac{1}{2}$  sweep by the front shoulder less width of back neck.

To find point F, add 1 inch to this quantity and sweep again by pivot 20 $\frac{1}{2}$ .

Find the position of D by using the over-shoulder measure, less the distance 9 to W of back.

Sweep by the remainder value with point 12 $\frac{1}{2}$ , and so find shoulder-point D.



Make the width F D,  $\frac{1}{4}$  in. less than the two points marked  $\frac{3}{4}$  and  $\frac{1}{4}$  on the back.

Shape the scye as indicated.

Mark out from F to 3 one-sixth of neck, and mark down from 3 to 2 $\frac{3}{4}$  the same quantity.

Carefully adjust the size of neck after the gorge has been drawn.

To form the sideseam of the back, draw a diagonal line from the top of sidebody to 17, that is the back point on the natural waist line.

Hollow or come in at 4 $\frac{1}{2}$  on the scye level line,  $\frac{1}{2}$  in.

Take out 1 inch between the back and sidepiece at the sideseam, as from 3 $\frac{1}{4}$  to 4 $\frac{1}{4}$ .

The top of sidebody point is  $\frac{1}{2}$  in. below top of sideseam at back.

Measure across from 9 to  $9\frac{1}{2}$ , one-fourth breast plus  $\frac{1}{2}$  in. Take out  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. fish at the underarm-seam.

Let the back of the forepart overlap back of the sidebody about 2 inches, so as to provide sufficient fullness to form the pleat at sideseam.

It is difficult to have too much material around the lower part of the cassock. Some well-known cutters of these garments design them inches larger around the bottom edge than we have indicated; therefore you will not hurt in giving more spring, more size below the waist line, all the way down. (We have known a Roman cassock to measure 5 to 6 yards round the bottom edge.

The backpart must be run in harmony with the bottom of cassock at the side, and there must be plenty of spring and fulness at and around the hips.

For the single-breasted style, as almost invariably used, it is necessary to add on 1-inch button-stand. For a double-breasted cassock add on  $3\frac{1}{2}$  or 4 inches beyond point 20 $\frac{1}{2}$  and point 21, which 4 inches may be considerably increased at base of cassock in front. The draft is then completed.

### Diagram 2.

Shows the cassock sleeve. This is cut on much the same principle as a neat plain style of ordinary sleeve, so that it does not need any special mention. Have an eye on the size of linen cuff worn with the cassock. Make the wrist to hold same comfortably. Note the very special instructions as to the sleeve for a Roman cassock, which forms a most important part of the garment.

## CASSOCK CAPE OR TIPPET.

### Diagram 3.

Can be used as a reduced model, obtaining the points indicated by units of the graduated tape. If desired, the cape may be formed by the bodypart of the cassock over which it is intended to be worn. This is done by placing the shoulder-seams together, and making an outline of the back, gorge and front; it will only then be necessary to adjust the run of the lowest portion of the Tibbet to obtain a good cape pattern.

### The Over-sleeve.

Is as Diagram 4. If the under portion of the underside sleeve is gathered in to the topside sleeve at the hind-arm, then the correct outline can be obtained. Vary the points as in the draft. The over-sleeve is intended to be used as over the ordinary sleeve, so that this outline will point out the style in which it is cut.

## PRESBYTERIAN CASSOCK.

### Diagram 5.

It is unnecessary for us to detail the location of the various points, as they are the same as we have previously described. The only item calling for special comment is the sideseam, which is placed at 9, being one-fourth of breast from the back.  $\frac{1}{2}$  in. suppression is taken out at underarm-seam between the back and forepart. A fair amount of spring is provided for the lower part of back and forepart.

These short cassocks are finished with double-breasted front, and a vee may be taken out at 3 in the front neck, in order to produce a close-fitting effect at that part. This is better omitted except in unusual circumstances. This little garment is similar to the regulation silk cassock worn by dignitaries, etc., of the Church of England at the King's Court. It is commonly worn by Bishops, Deans and Archdeacons in the Anglican Church.

## CLERGY CASSOCK.

### Diagram 6.

This is the cassock that is most generally worn by the clergy. The special feature to be noted in this, as in all clerical garments, is the close-fitting of the neck. We must not fail to provide plenty of room round the skirt. The length of the cassock may be determined by the height of the wearer in his shoes. From the collar-seam, in centre of back, to base of garment, should be 2 inches less than seven-eighths of the entire height, or 2 inches less than the ground length advocated by Dr. Wampen; thus, for the man 5ft. 4in. in height the cassock would be 54 inches long; for 5ft. 8in., 57 $\frac{1}{2}$  inches; and for 6 feet, 61 inches. Too much or too little length should be carefully guarded against. In the medium height figures 10 to 11 inches less than the entire height works well, and is an excellent guide.

It should be remembered that no coat is worn under the cassock; the latter takes the place of a coat, which it is.

This cassock is finished below 19 with a pleat down centre of back, and a pleat down either side below 6 $\frac{1}{2}$ . An opening is left in the pockets at the sides, so that the pockets of trousers \* underneath may be easily reached if desired. This is a similar plan to that which is now so popular with the fashionable Raglan overcoat. A small pocket, like a ticket-pocket, is occasionally inserted in the front, being reserved for the offertory donation; it is by no means general, the side openings to trousers pockets answering the purpose. The number of buttons generally runs about 43, but this will naturally depend on height of wearer and length of cassock. The buttons below the waist are made to button only every other one, thus saving the number of button-holes to be worked.



## MATERIALS.

The materials from which these garments are made vary considerably. Perhaps the most popular are Russian cords and serges, which are frequently used for this purpose, as also is Alpaca.

The buttons are 24-line, and are smaller when oval tops. The cassock is lined to the top of the hip pleats, and the fronts have a narrow facing of the same material as the garment. It is finished at the neck with a stand collar, and particular attention should be given to this part. It is always well to be careful to avoid cutting the neck of this garment too large, it being a very difficult matter to reduce the size without interfering with the rest of the garment. The neck from the front edge to the back-seam should make up one-half the size of linen collar worn plus 2 inches; thus, collar 15, cassock neck  $9\frac{1}{2}$ .

## SURPLICES, &c.

### Plate 12.

Surplices are made in various lengths. At times the full and medium-full surplices are made to nearly reach the boots, and are constituted to open all down the front from the neck to the hem of the garment. An open surplice of this description must be full. If there is not plenty of material in it the surplice will gape open when the wearer is walking, or when he moves his arms.

The cathedral surplice is an illustration of this extremely full garment. This it is difficult to make with too much material. It has long, loose, pointed sleeves which reach just to the bottom edge of the garment. It is pleated and gathered all round the neck, with special treatment in the way of ornamental and fancy stitching around the collar band. The work that is put into this beautiful piece of drapery requires a real artist with the needle, one with great love for the calling, and little thought of the payment thereof—no work is too good for the Church.

The full surplice is gathered all round the neck in a lesser degree. When well done it makes a beautifully draping garment.

The plain surplice is minus pleating or gathers. To make the garment large enough at the top to go over the head, there is an opening in front about 7 inches deep, which fastens up with button and hole at the top. This style of surplice is more modern. There is no doubt the original of the surplice was both long and ample in width.

The cathedral surplice, as shown by the four diagrams, viz., 11, 12, 13 and 14, on Plate 12, is a very full garment. It drapes and hangs in long deep folds. A quantity of material is gathered or pleated into the neck-band in rather an unique way. At the top, near

to the collar-band, each pleat is caught up with an ornamental stitch all the way round, which adds to the graceful effect of the garment at this part. Immediately below are two other rows of this self-same stitching. All around the collar-band at the top and base thereof are ornamental rows of feather stitching, which, with the smocking or pleating, makes the neck and shoulders of the surplice very effective.

## The Back and Forepart. Diagram 14.

The line A to D is on the crease edge of the material, and represents the back and forepart, which are alike in shape and size.

The quantities are given in units or divisions of the inch-tape.

From A to B at top is  $1\frac{1}{2}$ ; A to C, 47; A to D, 52. Square C, A, F, and B, C, J.

From C to J is 29 and A to F is 12.

A line is then drawn from F to J.

The top part, B to F, is drawn with a very slight hollow.

Mark on the line A F at G, 6, and by this point G, 6, sweep the base of surplice in J D.

From the top point, F, G, is  $12\frac{1}{2}$  down, and H 21 down.

Into G H is placed one side of the diamond gusset (Diagram 12).

The top, F B of back, front and sleeves, are gathered into the neck-band (Diagram 14). Cut twice, each time with D B on the crease or folded edge, which will form both front and back of surplice.

Two stations have inadvertently been christened G, one midway between A and F, and one between F and H.

## The Sleeve. Diagram 11.

Square the line E, A, F.

From A to F is  $5\frac{1}{2}$ ; A to B,  $\frac{3}{4}$ ; A to C,  $22\frac{1}{2}$ ; A to D,  $36\frac{1}{2}$ ; and A to E,  $47\frac{1}{2}$ .

Mark from C to G  $27\frac{1}{2}$ , and E to H 22.

Draw the lines G F and G H.

The line B D of sleeve is on the folded edge.

The topside of sleeve is continued in outline B, D, H, G, F.

The gusset space commences at  $12\frac{1}{2}$  from F and terminates at  $18\frac{1}{2}$  down.

## The Gusset.

Shown in Diagram 12, is somewhat of a diamond-shaped square.

From the centre to the apex, or top, is 5; and from the centre to base point is  $6\frac{1}{2}$ .

From the centre to right or left is  $3\frac{1}{2}$  each.



**The Neck-band. Diagram 13.**

A, B, C and D form a T-square.

From A to E is  $5\frac{1}{4}$ ; and A to C is  $6\frac{1}{2}$ .

The distances on the side of the line at F and D are precisely similar.

From A to B is  $4\frac{3}{8}$ .

B is a centre point used to circle from E to F and C to D.

It is no use disguising the fact that the hand of the artist is requisite in the gathering of the cathedral surplice into the neck-band. The work is similar to that in the Mayor's robe and the silk gown of the King's Counsellor. It must be well and skilfully done, or it will never be satisfactory.

**The Sleeve.**

Is given in Diagram 6. Square O 33 and O 31.

On the top line mark O to 24, and raise this point  $1\frac{1}{2}$ . Complete as indicated by the figures.

The neck, or collar-band, is given in Diagram 7, and the gusset in Diagram 8; the figures on these parts showing their dimensions and the outline of their shape and form.

Diagram 8 is a small square contained in the lower half of Diagram 6. Unfortunately there are two diagrams called "8" on this sheet.

**MEDIUM FULL SURPLICE.**

Diagrams 5, 6, 7 and 8 give the outline of a surplice that is much liked. It is a surplice of partial fulness, and is something between the plain surplice and that known as the "Cathedral." This, then, is the semi-full surplice, and is a very appropriate and useful design.

The figures on Diagram 5 give the dimensions of the various parts. The front is the dotted line, and the top of front neck runs from 13 to 3.

Mark down O to 3, O to 18 and O to 42.

Mark out O to  $11\frac{1}{2}$  and 13.

On the line 18 place stations 18 and 20. On the base line from 42 mark out 23 and 25.

The neck part,  $11\frac{1}{2}$  to 3 and 13 to 3, is pleated or gathered to a more limited extent than is the case in the cathedral surplice.

**THE VERY FULL CATHEDRAL SURPLICE.**

This surplice is composed of the parts in Diagrams 1, 2, 3 and 4. It is the fullest of all surplices. There is no attempt at shape in the cutting of the back or front. All the form in the surplice is imparted in the make. However simple the four parts of this garment may appear to design, we advise no one to attempt the putting together of it without previous experience. A practical acquaintance is requisite to do justice to one's reputation as a surplice maker. It is much better to send to a specialist noted for producing this class of raiment, and to be satisfied with the trade discount, than to give dissatisfaction.

Diagram 1 is an oblong square, A to C representing the length or depth of the surplice, and C to D the width of both the back and the forepart.

A to B belongs to that part which is gathered into the neck. The diagram is to a very small scale.

From A to B is 72, and from A to C is 40.

The dotted line, E F, is the centre between A B and C D.

Diagram 2 is the sleeve.

Square A, B and E.

From A to B is 15.

A to C, 1; A to D, 29; and A to E,  $33\frac{1}{2}$ .

Square E to F by A E.

From E to F is 44.

Draw the line B F.

The space G to H is for the gusset, G being  $14\frac{1}{2}$  from B and H  $20\frac{1}{2}$ , the difference, 6 inches, providing for the square of the gusset.

The neck part in C B is only very slightly hollowed.

The base of sleeve in D F is perhaps a trifle hollowed towards D and rounded towards F.

The line 1 to 29 is on the double edge of the material, and is where the forearm comes, the point F dropping to the lowest point in the surplice.

### The Gusset. Diagram 3.

Is a small square piece of material, and is equal to one side of a cube 6 inches square. One side of it, as A to B, joins into G H of the sleeve.

### The Collar.

The half collar-band is shown in Diagram 4.

Draw the line E to C, making it 14. Separate it midway at A, and square the line A to G, 5.

From A to F is  $3\frac{3}{4}$ , and from A to D and A to B are both  $5\frac{1}{4}$ .

Draw the lines D to F and B to F.

Hollow at H and J  $1\frac{1}{4}$ , and thus complete the half neck-band.

The figures at the several stations will help to make the distances plain.

### PLAIN SURPLICE.

Diagrams 8 and 9 illustrate a plain style of surplice, that is, a surplice with not much fulness, and no pleating or gathering.

The forepart or front is contained in the top neck, as from 3 to the top point, and then the dotted lines to 15 and 18, the front, C, 42 being on the double edge.

Square the short top line with O to 42.

Mark out from O to the top point, 5, and down from O, 3, 18 and 42.

Mark out from 18, ; and from 42, 18.

Draw the front part of surplice in 3, 5, 15, 18, 42.

### The Back.

Mark down from O, 1; out from 18, 17 and from 42, 21.

Shape the back 1, 5, 17, 21 and 42.

The sleeve is contained in Figure 8. The several points on the sleeve have figure values, and these represent inches from the various stations.

The lines O to 26 and O to 32 are squared, and the draft proceeded with. The sleeve is dropped at the neck-point,  $28\frac{1}{2}$ , 2 inches.

### Diagram 10.

Two other styles of sleeves are contained in this diagram, the one being pointed, and the second round. These sleeves are also adapted to the plain style of surplice. The dimensions are indicated on the diagram, and the shape of the outlines shown.

The rounded sleeve takes the form of dotted line 23 to 20, and the pointed sleeve 23, 39, 3 and 20. It is only reasonable, with so much scope for variation, it is requisite to know exactly what one's client requires. The best plan to obtain this is to have a sample surplice of each design made up, and fit them on at the time of measuring. The length of all surplices is regulated by the amount of cassock desired to show below the white garment. The plain styles are usually made shorter, and the fuller surplices longer.

## THE COTTA

Is a kind of very full and very short surplice, a distinguishing feature in it being the lace trimming round the base and sleeves.

Diagrams 16, 19 and 20 represent a cotta for an adult, or a man's cotta; and Diagrams 15, 17 and 18 form a cotta for a boy. The engraver has made a mistake in calling Diagram 16 a boy's cotta; it should read man's cotta; whilst Diagram 15 is the boy's cotta.

Diagram 16 is the back and front. It is an oblong square.

B to A is 54, and A to D 34.

From A to C the dotted line is  $32\frac{1}{2}$ , the C D forming a  $1\frac{1}{2}$ in. turn-up.

Along D F is added a lace trimming about  $2\frac{1}{2}$  inches wide.

### Diagram 19

Is the yoke to which the front and back are pleated.

L J and F A are on the double edge, and rest on the shoulders.

K to G is the aperture for the head; and along E B the front and back are pleated.

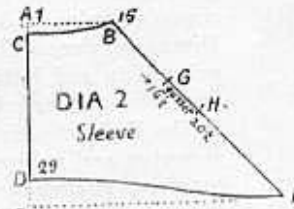
From L to E is  $5\frac{1}{2}$ ; J to K,  $2\frac{1}{2}$ ; and J to D,  $5\frac{1}{2}$ .

Make E to D, 6; E to C, 16; and E to B, 22.

We must not forget that both L to J and A to F are on the folded edge of the material.



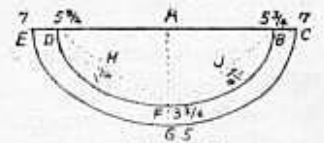
Very Full or Cathedral Sleeve



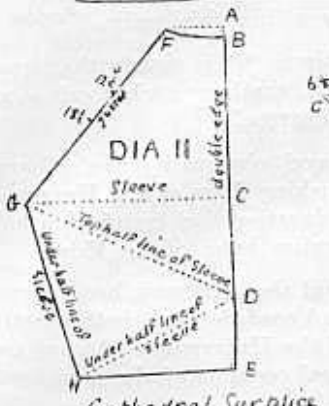
DIA 2 Sleeve



DIA 3 Gusset



DIA 4 Half Collar Band



Cathedral Surplice

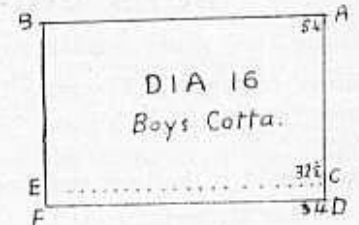


DIA 12 Gusset

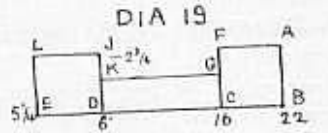
DIA 13 Collar Band



DIA 14 Back & Front part Cathedral Surplice



DIA 16 Boys Cotta



DIA 19

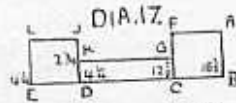


DIA 5 MEDIUM FULL SURPLICE

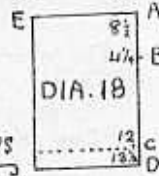
Clerical Surplices



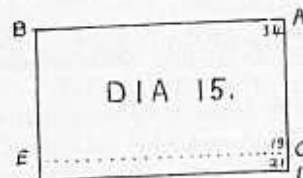
DIA 7 Band for Full Surplice



DIA 17



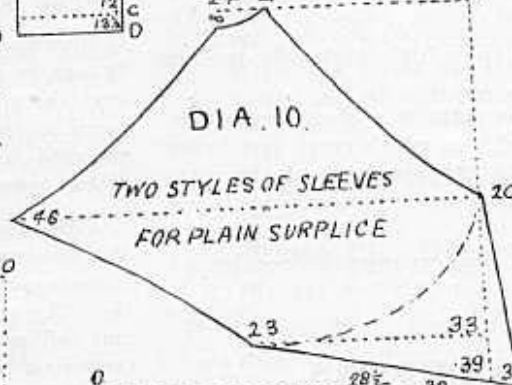
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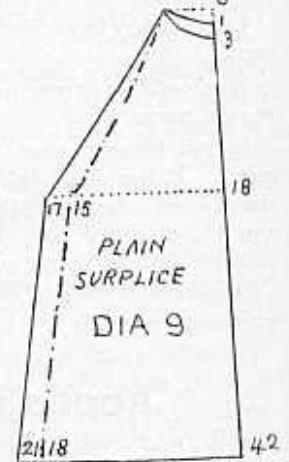
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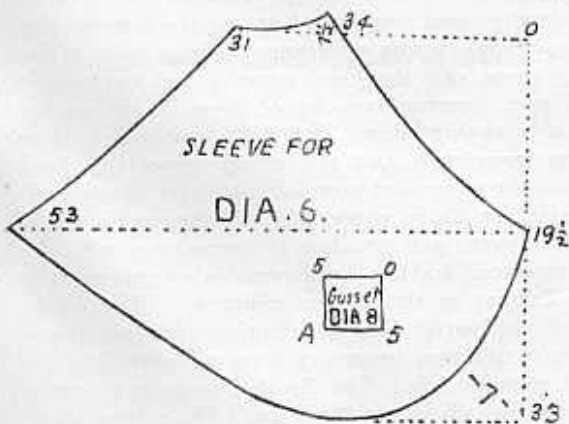
DIA 20



DIA 10 TWO STYLES OF SLEEVES FOR PLAIN SURPLICE



DIA 9 PLAIN SURPLICE



DIA 6 SLEEVE FOR DIA 6



DIA 8 SLEEVE FOR PLAIN SURPLICE

### The Sleeve. Diagram 20

Is very simple in design. From E to A is  $14\frac{1}{2}$ ; and A to D, 18.

A B is 6; and this A B is where the gusset is pitched.

C to D is the turn-up.

Lace, some  $1\frac{1}{2}$  in. wide, comes below line D.

### BOY'S COTTA.

This is contained in Diagrams 15, 17 and 18. It is precisely similar to the man's cotta, only smaller in dimensions.

Diagram 15 is the back and front.

A to B is 34, and A to D 21.

From A to C is 19.

The dotted line, E C, represents the turning up on the inside.

Diagram 17 is the yoke cut on the same lines as Diagram 19, only less in width and depth.

From E to B is  $16\frac{1}{2}$ .

From L to E, A to B, and E to D are all  $4\frac{1}{4}$ .

J to K and F to G are  $2\frac{1}{4}$ .

Both L to J and A to F are folded edges.

Diagram 18 is the sleeve.

E to A is  $8\frac{1}{2}$ , and A to D  $13\frac{1}{2}$ .

From A to B is  $4\frac{1}{4}$  for the gusset.

Dotted line C for turn-up.

Lace along D of sleeve and D F of back and forepart.

Much of the success of these little garments depends on the make.

It will be seen that the cotta is a short linen vestment. It has short full sleeves which reach just below the elbow. As indicated, both the base of the cotta and the ends of the sleeve are at times edged and finished with a fringe of lace.

Occasionally the cotta has ornamental needlework which corresponds to the "apparels" on the alb.

### HOODS AND GOWNS.

The hood and the gown are closely associated with each other. The former is an ornamental appendage to the academic gown, and is a modification of the hood worn by monks, and which formed either a part or an addition to the monk's cloak or gown.

Shakespeare seems to have connected the religious brother and his head-covering when he says: "All hoods make not monks." The hood is worn in our time by graduates of the Universities to mark their degrees, although it constituted the universal head-dress in the

middle ages. The hood is a part of the dress of the preacher. It is provided for by the Rubric, which contains rules and regulations for the conducting of Divine service. These directions were once commonly printed in red letters, hence the name; and they are even now occasionally met with so typed. Here, then, in the Rubric it is laid down that: "In all Cathedral churches and colleges the archdeacons, deans, provosts, masters, prebendaries and fellows, being graduates, may use in the choir, besides their surplices, such hoods as pertaineth to their several degrees which they have taken in any University within this realm."

The Rubric adds, further: "It is seemly that graduates, when they do preach, shall use such hoods as pertaineth to their several degrees."

The gown and the hood obviously denote learned men. It is the distinguishing dress of the University, and marks out men of education and training in much the same way as the peculiar habit of the Friar.

The Academic gown and the Academic hood seem to be particularly united and confederated, both constituting the regular habit of the University. At one time it was probably the general costume of the preacher.

The gown means, literally, a long loose upper garment. At times its dimensions appear to have been very significant, in much the same way as its colour, shape, length, design of sleeve, etc., are at the present time. The Toga seems to have been a sleeveless gown, semi-circular in design, and with different degrees of largeness or fulness, according to the wealth or poverty of the wearer. Dress always appears to have designated more or less the status of the individual. Costume was ever used to denote the learned professions of the Law and Divinity.

Macaulay refers to "Any other man of the gown." It may be noted, also, that the gown is used to designate the members of the University at Oxford as opposed to the town, the citizens, or townspeople; hence we read in "Cuthbert Bede": "When gown was absent town was miserable."

A Gownsmen may be either a professor or a student at a university, or a member of one of the learned professions; or one whose professional dress is a gown. Both the gown and the hood were, to all appearance and evidence, common articles of dress in the earlier centuries, probably about the fifth century. Both the above gownsmen and the clergy appear to have adhered to the older and more simple form of costume. Ultimately, by their conservatism, they made their attire conspicuous and peculiar in comparison with the habit introduced by the barbarians who overran the Western Empire in the earliest centuries. The admonitions of the early Church required the clergy to appear in simple and becoming dress as related to the habits of common life. The Brotherhoods in this and other countries still retain this idea. The robing-room, or vestry, has ever been retained in our churches and places of worship, for donning special robes and articles of dress for Divine service.

**CAMBRIDGE M.A. HOOD.****Plate 13**

Diagram 1 represents the hood of the degree of Master of Arts at the Cambridge University. It is made of black corded silk. It is lined with white silk and edged or bound with the same, the bordering or binding overlapping the outside a  $\frac{1}{2}$  in. wide. It is always lined through with white silk, and sometimes not edged. Many of the older graduates stick to this former costume.

In the diagram, L K A D form three sides of a square.

From L to K is  $34\frac{1}{2}$ ; K to A, 31; and A to E  $35\frac{1}{2}$ .

From A to C is  $21\frac{1}{2}$ .

Square E C P, making the distance C to P  $17\frac{1}{2}$ .

Square A E O, making E to O  $8\frac{1}{2}$ .

From E to U and E to D are both 3 inches; and from A to B is  $2\frac{1}{2}$  inches.

Make K to F  $29\frac{1}{2}$ ; F to G, 1; and draw the little line G to B.

From the point K to H is 16, and H to J is 3.

Hollow at N, which is midway between K L, 1 inch.

The outline of the hood is then formed through the following points and stations: L, N, K, G, J, B, D, U, O, P, M, L.

It will be noted that the spaces O, P, M, L, N, K, are closed or seamed up; and that K, J, G, B, D, U, O, are open.

The neck-band (Diagram 3), S Q is sewn on to G B. It will be seen that the neck-band is a narrow oblong square, 15 inches between Q and R, and  $1\frac{1}{2}$  in. between S and Q. The neck-band is lined with white silk, and bound with the same material when the hood is so edged.

The quantities at the latter stations will be found very helpful in reproducing, and an aid to prevent mistakes. This is a pet idea of our co-author, Mr. A. J. Tonkin, who hopes one day to see every diagram in our trade journals and in our trade literature, furnished with a letter name and a figure value. He has done much to aid in this direction.

**CAMBRIDGE B.A. HOOD.**

Diagrams 2 and 4 give us the shape and size of the Cambridge B.A. Hood.

Square D, A, E, M.

Mark on the line A D, A to B, 6; A to  $17\frac{1}{2}$ , and A to D, 30.

Square A, D, K, making D to K  $8\frac{1}{2}$ .

From A to E is 30.

On the square line, E M, make G to 6; and H, 8; and M, 30.

From A to F is 34.

On the line A D mark down  $17\frac{1}{2}$  and out to J, a second quantity of  $17\frac{1}{2}$ .

Draw the circular oval line from K to L through point J, and form the point on from H to F.

The Cambridge B.A. Hood is made of black soft-finished cord or stuff. It is faced as far down as the dotted line B to G on Diagram 2, Plate 13, with white fur. This facing, which is 6 inches deep, is brought to the edge, A, F, but it is not turned over, so that the edge is not bound with the fur. The end of the hood material and the fur finish flush with each other. The top part, F to A, is open to display the white fur. The side A to D is likewise open, and is bound or laid over each side, back and front of material, with white fur 1 inch wide. The base in K D is similarly treated.

The space in F, G, H, M is closed; as is also M to L and L around J to K.

Diagram 4 is the neck-band which joins on at F. It is 12 inches long by  $1\frac{1}{2}$  in. wide. There is no fur added to the neck-band.

The Cambridge B.A. Hood is occasionally made from black ribbed silk, but this material is not generally recognised for the purpose, as it is not considered accurate.

**OTHER CAMBRIDGE HOODS.****All Following the Cambridge Shapes.**

The B.D. Hood is made from black ribbed silk, and lined with black silk.

The D.D., the LL.D., and the M.D., are each made of scarlet cloth and lined with pink silk.

The LL.B. and the M.B. are both made of black silk and trimmed with white fur.

The LL.M. is made of black silk, which is lined with white fur.

The Mus. B. is made of black stuff and trimmed with white fur.

The Mus. D. is made of red puce silk and lined white silk. When the hoods are silk lined they follow the M.A. design, and when fur trimmed the B.A. shape.

**OXFORD HOODS.****Plate 13. Diagrams 5 and 6.**

The Oxford M.A. Hood is made of black ribbed or corded silk, and is lined and edged with red or crimson silk. Instead of the edging it is sometimes simply lined throughout with the red silk, and, indeed, until recently this used to be the common practice.

The construction line in Diagram 6 may be taken to be as from A to E. From A to B is  $\frac{3}{4}$ ; A to C, 19; A to D, 32; and A to E,  $39\frac{1}{2}$ .

By the perpendicular line A E, square A to F,  $1\frac{1}{2}$ ; C to D, 19; and E to H, 19.

Draw the lines F to I and H to 19.

From E to L is 5, and square E, B, F.

Midway between L N is M, which is  $4\frac{1}{2}$ .

M to P is  $4\frac{3}{4}$ .

The base is raised as from H to J,  $\frac{1}{4}$ .

The outline of the hood contained in B, F, 19, J, K, P, N, D, B.

The edging is marked along D, B and F to 19. These parts are open. The closed parts are the circular section in D, N, P, N, and the lines K to J and J to 19. The neck-band is sewn on at B to F.

The diagram of neck-band is shown by Figure 5. It is 9 inches by  $1\frac{1}{2}$  in., the former being the space in Q R and S T, and the latter R to T and Q to S. The dotted lines along this band depict the red edging which matches with the hood lining.

The Oxford B.A. Hood is given in Diagrams 7 and 8. It is of black stuff material trimmed with white fur 2 inches wide. This inside trimming of fur all goes from the edge to the inner part of the hood, that is, there is no fur bound over to the outside.

### Diagram 8.

From the top to C is  $20\frac{1}{4}$ , and to E, the base of the hood,  $38\frac{1}{2}$ .

From C to G is  $20\frac{1}{4}$ , and H is the same distance; C, G, H forming a square.

The point L is 5 from E, and M is 6 up from D; whilst P is  $4\frac{1}{4}$  inches from M.

From L to N is 10.

Mark from E to K  $7\frac{1}{2}$ , and raise K  $\frac{1}{2}$  in.

The outside line of the hood is from the top, that is, where the neck-band joins to G, H, K, P, N, V, D, and D C to top.

From G to the top is open, and here from top to D is open.

The circular part, D, N, P, K, is closed, as is also K, H, and H to G.

The white fur trimming is placed along as from V D to the top, as illustrated by the dotted line.

The neck-band is shown in Diagram 7, and is 9 inches long by  $1\frac{1}{2}$  in. wide or deep. There is no fur on this neck-band.

## OTHER OXFORD HOODS.

### All in the Oxford Designs and Shapes.

The B.D. Hood is made of black ribbed silk, and is lined with glossy black silk.

The D.D. Hood, Diagrams 8 and 9, Plate 17, is of scarlet cloth, which is lined and edged with black silk.

The B.C.L., the M.B., and the Mus.B. are all made of blue silk, and are trimmed with white fur.

The D.C.L. and the M.B. are each made of scarlet cloth and lined with crimson silk.

The Mus.D. is made of white brocaded silk and lined with crimson silk.

The Sc.L. is made of blue silk, but the degree is not now granted.

The Oxford B.A. shaped hood is at times made of corded silk instead of stuff material, while some firms make it of a silky looking fabric which is composed of part silk.

## DUBLIN HOODS.

Diagrams 9 and 10, on Plate 13, represent the Dublin M.A. Hood. It is made of black corded silk, and is lined and edged with royal blue silk. In shape it is much the same as the Oxford M.A., but it is not quite so wide, and the triangular top piece is deeper. The circular section, D, N, P, K, is smaller.

Draw the line A to E, and square thereby A to F,  $1\frac{1}{2}$ .

Mark down from A to B,  $\frac{1}{2}$ ; A to C, 21; A to D,  $32\frac{1}{2}$ ; A to U,  $35\frac{1}{2}$ ; and A to E, 40.

Square out at C, at U, and at E.

From C to G is  $18\frac{1}{2}$ , and C, G, H form a square.

From U to M is 5; and U to P  $8\frac{1}{2}$ .

Raise a line above M to N,  $4\frac{3}{4}$ .

Make E to K 7, and raise K  $\frac{1}{2}$  in.

The hood is contained in the border line B, F, G, H, K, P, N, D, C, B.

The edging is from G to F and B, through C to D.

It is a mistake in the draft to break it off short at C.

The parts G F and B D are open. The others, G, H, K, H, and the circle part, are closed.

There is a short edged neck-band, as Diagram 9.

The B.A., Diagrams 11 and 12, Plate 13, is made of black Russell cord (not too stiff and unyielding), or a black stuff material, and is trimmed with white fur.

The following are the directions for designing and making the Bachelor's Hood of the Dublin University.

Square A C and K.

Mark from A to B,  $\frac{3}{4}$ ; from A to C, 26; and from C to K, 33.

Extend A C to D, making A D  $30\frac{1}{2}$ .

Mark from C to E  $6\frac{1}{2}$ , and draw the line D E.

Square H, K, J, making J to K 10 inches.

The J, K, G, H is an oblong square, measuring 10 inches by 18 inches.

From A to F is  $2\frac{3}{4}$ , and the neck-part, B to F, is drawn.

Next the curved section in F G is designed, and the dotted line is drawn from G to E.

The triangle, M, N, L, is the black material which forms the foundation of the hood.

On the G F side there is a white fur border 3 inches deep. On the E G side there is white fur 4 inches deep; and on the B D side the white fur is to be 5 inches wide.

The neck-band is sewn on at F, B.

The parts in G, J, K, H, E, D are closed; and the parts G, F, B, D are open.

The line G to H should be dotted, which the student should kindly correct.

The neck-band.—Square T, S, Q, R.

Make Q to S  $2\frac{1}{2}$  deep, and the distance Q to R  $7\frac{1}{2}$ .

Let the space, S to T, be  $6\frac{1}{2}$ , and draw the line T to R. This represents the half-band, Q S being on the double edge.

The Dublin B.A. Hood is much smaller than was the hood in wear for this degree at this University some ten or twelve years ago; it was of similar design.

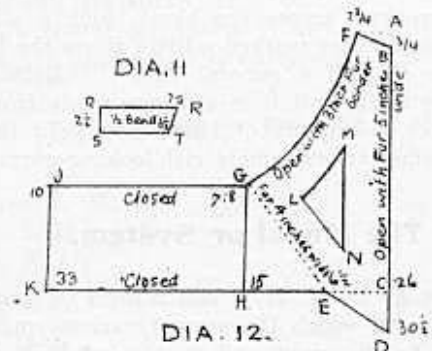
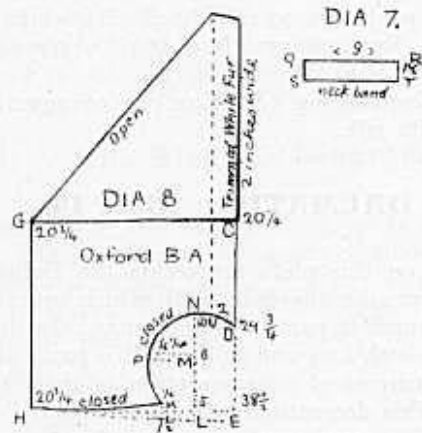
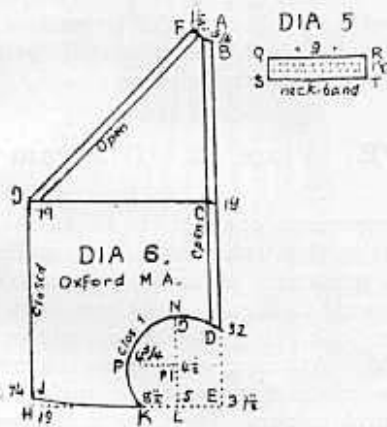
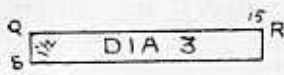
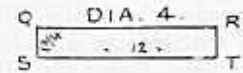
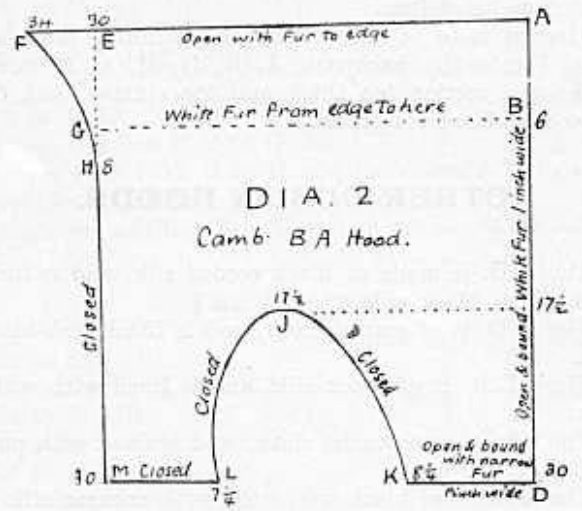
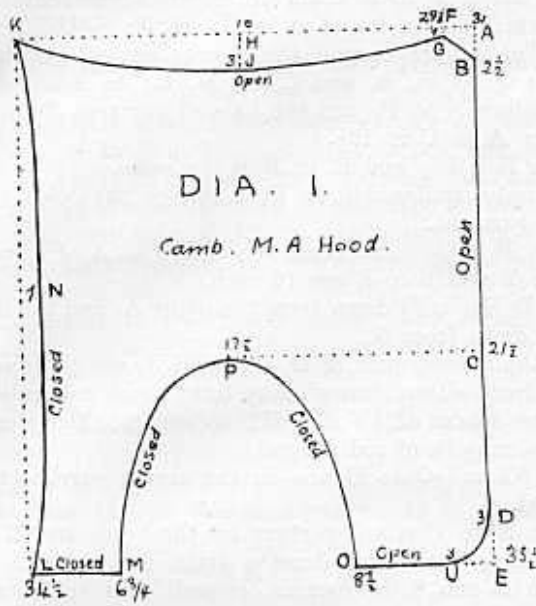


PLATE 13

The variation consists of reduction of size. The same materials, the black Russell cord, and the facings and linings of white fur; all these characteristics are maintained as heretofore.

Here it is to be noted that the fur lining must not extend into the backpart, J, K, G, H, as it would make this section too thick and too clumsy, and the hood would not set gracefully.

### OTHER DUBLIN HOODS.

The B.D. is made of black corded silk, and is lined with plain black silk.

The D.D. is of scarlet cloth, and is lined with black silk.

The LL.B. is of black silk, and is lined with white silk.

The LL.D. is of scarlet cloth, and is lined with pink silk.

The M.B. is of black silk, lined with crimson silk.

The M.D. is of scarlet cloth lined with crimson silk.

The B.S. is made of crimson silk, lined with blue silk, and edged with black silk.

The M.S. is made of crimson silk, lined with blue silk, and edged with white silk.

The Mus.B. is made of blue silk trimmed with white fur.

The Mus.D. is of crimson silk, lined with white silk.

Bachelor of Engineering (B Eng.) is green silk lined with black silk.

Master of Engineering (M. Eng.) is of green silk lined with white silk.

### THE DALMATIAN. Plate 14.

Diagram 17 on this plate represents the Dalmatic, the garment worn by the deacon, to which order and office in the Church it particularly belongs. In design the Dalmatic is both long and full, and it is particularly noted for its richness of ornamentation in the way of embroidery. This decoration extends around the base of the sleeves, over the shoulders in the front; in the space between G and H, is usually the monogram, "J.H.C.", worked across the chest, and a strip or apparel of embroidery worked a little above the base of front above B. As a general rule the Dalmatic is made of fine linen, but it is at times made from brocade silk, or a brocade of silver and gold threads, when it becomes an extremely rich-looking garment.

#### The Model or System.

The letters A, D, G, H, J and B form an imaginary centre line, from which the several various quantities are marked to the right and to the left. N and P each side of A at top, are both 7. A to O and A to Q are each  $7\frac{1}{2}$ . The narrow differences between N, O and P, Q, for a line of gold braid or embroidery  $\frac{3}{4}$  in. wide, a kind of open or woven gold braid being fre-

quently used for this purpose. From the centre line, A B to F, is  $4\frac{1}{8}$ , and on to E is  $5\frac{1}{2}$ .

The space F to E again forms the ornamentation line, which is also found at B, G; H, J; S, U; T, R, etc. The square around the sleeves are so enriched, such as Q, D, S, L, and C, O, M, R; as is also the neck hollow N to P, and the base of garment T to U.

From A to C is  $19\frac{1}{2}$ .

O to R is 12; and R to M is the same.

Precisely similar will be D, L, S, on the other side of the garment.

A to B is  $42\frac{1}{2}$ ; and there is a hollow at A of 1 inch.

B to T and B to F are 16 each.

The D line is  $6\frac{1}{2}$  down from the point A, and the line H is 6 down from G.

All the spaces, such as D, G and H J, are  $\frac{1}{2}$  in. wide.

The front all up through may form a rich gold pillar, and the spaces, Z, Y, X, W, as well as the sleeve squares, may be of red ground.

C to O and Q to D are on the crease edge of the material.

From N to P is an aperture for the head, and M to R and L to S are open for the arms.

From R, and S downwards, as well as T to U, are likewise not sewn up.

At stations S and L, and at R and M, are placed strings or tapes, which are used for the purpose of tying, to keep the vestment in its place.

The Tunic (or Tunicle) is a garment very much like the Dalmatic, but it is not cut so full or made so long. Moreover, it is not so richly ornamented, being designed for and worn by the sub-deacon.

### THE COPE. Plate 14. Diagram 12.

Our diagram represents one-half the Cope, the back, A B, opening out on the double edge. The model then becomes a large semi-circle instead of a quarter of a circle. As shown on the figure, the Cope is an extensive semi-circular cloak. It is made from silk or other beautiful material. At times, when price is a consideration, it may be made of a very fine quality Italian cloth of rich Church colour. The Cope is secured with a clasp, or Morse, across the chest. It is fitted with a hood at the back (Diagram 11), which is held by several little loops at the top between A and B.

The long straight piece in front of the Cope between E C and D A, and the corresponding piece on the other side of the Cope, is usually ornamented with a broad orphrey, or a long strip of embroidery. The circular edge, B to E, and the continuation thereof when the crease edge, B to D, is opened out, is enriched with a Church lace.

The Cope is worn over the alb, or over the surplice. It is a choral vestment, and is, therefore, worn by those having dignity in the choir.

The system for producing is given in Diagram 12.

Square A B on A C.

From A to B is 60 inches. By the pivot A circle from B to C.

From A to C will thus become 60 inches.



The part A, C, E, B is opened up on the extreme edge, A, B, and this large half-circle becomes the model for the garment.

### THE AMICE. Plate 14. Diagram 16.

The Amice is an oblong square piece of fine linen. From A to B at the top is 34 inches, and B to C at the side is 25 inches. It is worn on the head, and is fastened around the neck by two tape strings, which are indicated at A and B by the dotted double lines. The top part between A and B is ornamented with embroidery.

According to traditional history, the Amice represents the rag used by the Jews to blindfold our Saviour.

### THE SOPRANA. Plate 14,

Contained in the Diagrams 7, 8 and 9, is a garment belonging to the Roman Church. It is particularly



loose in design. It is very easy-fitting in the sleeve and armhole. It is made with a stand-up collar, and to fasten every other button like a cassock. The Soprana may be made of serge or vicuna, but occasionally it is made of thin goods like merino. There is no fly to the front part, and here again it resembles the cassock. A feature in this garment is the amount of drapery around the bodypart, especially around the base of the Soprana. It is usually lined with italian cloth or alpaca.

Take a tape corresponding to the breast measure, and mark the various quantities indicated on the several diagrams.

#### The Back.

- A to B  $\frac{1}{2}$ .
- A to C 4.
- A to D  $11\frac{1}{4}$ .

A to E  $51\frac{1}{2}$ .

A to F the full length, to the measure taken, 57. The length is similar to the length of a cassock.

A to H  $3\frac{1}{2}$ .

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

Square C J K.

K to V  $2\frac{1}{2}$ .

D to L 13.

From the line F D to G, 30.

Curve back neck B to H, the back scye J V L, and the base of garment F to G.

Draw the side line L to G, which completes the back.

#### The Forepart.

L to R is 14.

R to S is 10.

Square S R M and S R X.

R to M, 10.

Square R M N.

M to N  $4\frac{1}{4}$ .

M to O  $2\frac{3}{4}$ .

Square R O Q.

O to Q 10.

Draw the shoulder-seam N to Q.

M to P 5, and draw the neck N to P.

The collar is marked back at P 1 inch.

Form the scye Q, S to L.

M to T is 51, and M to X 54.

Square M T U.

Make T to U 30, and draw L to U.

Draw the base of the forepart in U X, and complete the forepart.

#### The Sleeve. Diagram 8.

Is fairly loose and easy at the head to agree with the scye, and is moderately full at the elbow and wrist.

Square A B and C.

A to B  $11\frac{1}{2}$ .

B to G  $18\frac{1}{2}$ , and B to C 20.

A to D 4.

Draw B to D line.

D to E 6.

E to F  $3\frac{1}{4}$ .

Draw the sleevehead, D F B.

Hollow the forearm-seam  $\frac{3}{4}$ , and draw line G to H.

Form the hindarm of the sleeve as D, A J H.

#### The Collar. Diagram 9.

Square K, M, L.

K to L  $7\frac{1}{2}$ .

K to N 1.

K to M 3.

M to P 9.

P to O  $2\frac{1}{4}$ .

Draw O to L.

Form the top edge in N L, and the sewing-on edge in M O. Of course the latter agrees with the neck in B H N Y.

## MONASTIC HABIT. Plate 14, As Worn by Religious Orders.

The several Diagrams, 1 to 6 inclusive, represent the design and model of a habit as worn by several of the Monastic Orders and religious societies. It varies in material and colour, according to the Brotherhood.

### The Back. Diagram 1.

Square A B L.  
A to B  $2\frac{1}{4}$ .  
B to S  $\frac{5}{8}$ .  
A to C 4.  
C to D  $8\frac{3}{4}$ .  
Draw the line D to S.  
A to E 8.



E to F  $10\frac{3}{4}$ .  
Draw the curve D to F.  
A to J 50.  
J to K 28.  
A to L 54.  
Draw the line F to L.  
All the cross lines are square to the line A L.  
Curve the back neck in A S, and the base of back in L to K.  
F to T 9.  
T to U 10.  
T U is a welt 9 inches long and 1 inch wide, and here the pocket is inserted.  
The back is lined down so far as G H.

### The Forepart. Diagram 5.

Square A D N, and extend D A to B.  
A to C is  $3\frac{1}{2}$ .  
A to D is 11.

D to E is  $1\frac{1}{4}$ .  
Draw line C to E.  
A to B  $1\frac{1}{4}$ .  
With B as a centre, sweep from C to F.  
A to T  $9\frac{1}{2}$ .  
T to G 9.  
G to H 2.  
T to J 11.  
T to K  $13\frac{1}{2}$ .  
K to L  $1\frac{1}{2}$ .  
Form the scye in E H J L.  
A to M  $49\frac{1}{2}$ .  
A to N  $53\frac{1}{2}$ .  
M to O 24.  
Draw the line L O, which may be hollowed  $1\frac{1}{2}$  in.  
Draw the base line of forepart in O N.  
The front is sewn up as from N to R.  
R Q T F is the facing wherein the fly is inserted.

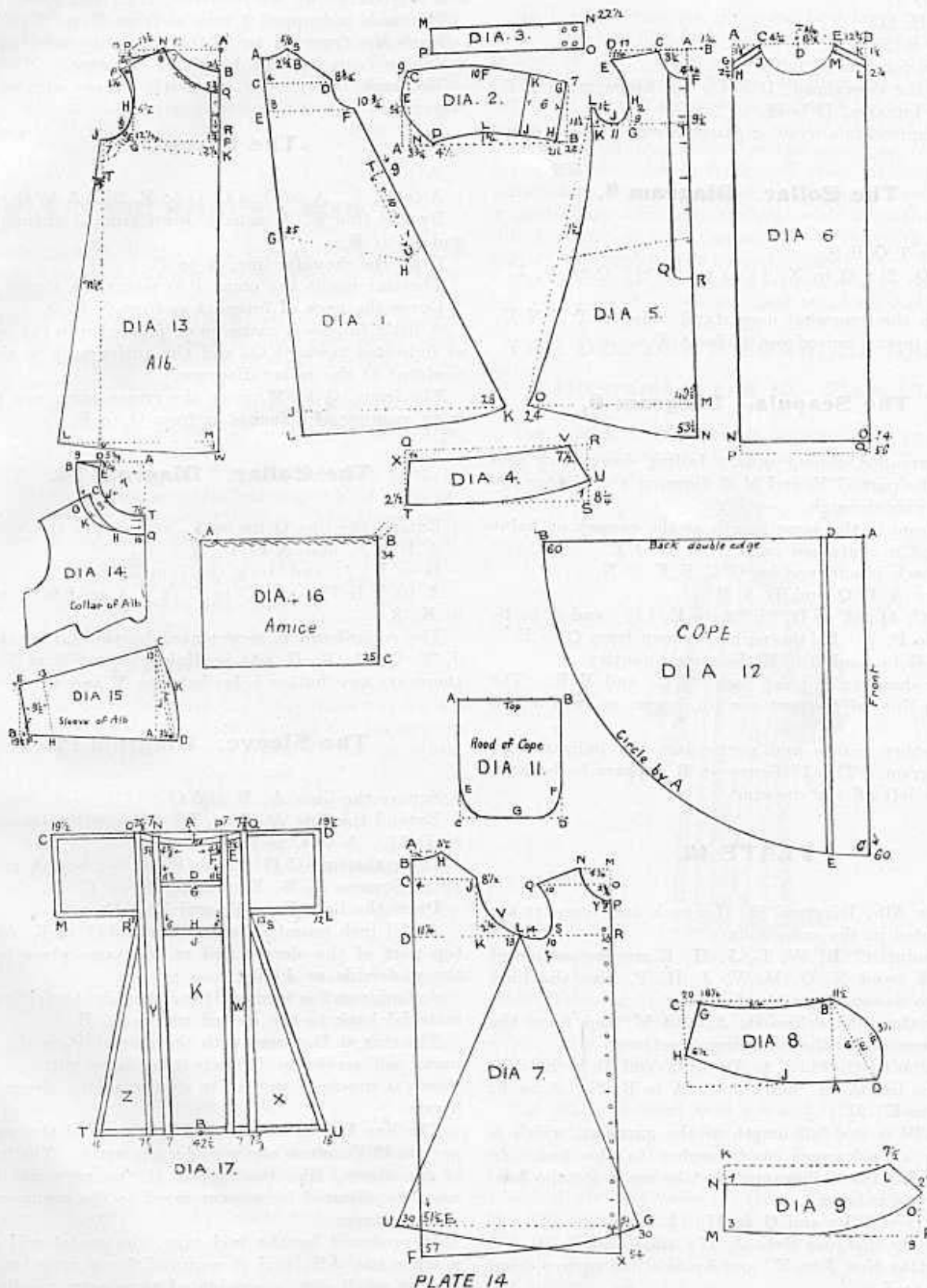


### The Waistband. Diagram 3.

Square M N O P.  
M to N  $22\frac{1}{2}$ .  
N to O 4.  
M P is the centre of the back, and N O is the front of the band.  
The first two buttons are sewn on to the outside of the band, and the next two are sewn to the inside of ditto.

### The Sleeve. Diagram 2.

Square A B E.  
Square B A E; B N C; and N B G.  
A to E  $5\frac{1}{2}$ .  
N to C 9.  
B to G 7.  
Draw the line H G.  
From the square line D H to F is 10.



A to N  $\frac{3}{4}$ .

A to D  $4\frac{1}{4}$ .

A to H  $21\frac{1}{2}$ .

A to B 23.

Hollow forearm at L  $1\frac{1}{2}$ .

Draw the sleevehead, D E C; the hindarm, C F G, and the forearm, D L H.

K J represents a loose or gauntlet cuff 6 inches deep.

### The Collar. Diagram 4.

Square T Q R S.

T to Q,  $2\frac{1}{2}$ ; Q to X,  $\frac{1}{2}$ ; Q to R,  $8\frac{1}{4}$ ; Q to V,  $7\frac{1}{2}$ ; S to U, 1.

Design the somewhat deep stand collar in T X V U, hooking in the top edge a trifle at X.

### The Scapula. Diagram 6.

Is an extended oblong square falling down back and front, the part C E and M J forming a circle for the head to pass through.

The front is the same length as the cassock or habit part, and is contained in H J M L Q P.

The back is outlined by G C E K O N.

Square A B Q and B A P.

A to C,  $4\frac{1}{4}$ ; A to D,  $8\frac{1}{2}$ ; A to E,  $12\frac{3}{4}$ ; and A to B, 17; D to F,  $\frac{3}{4}$ . By the point F sweep from C to E.

B to G  $1\frac{1}{2}$ , and B to K the same quantity.

Draw shoulder lines of back, G C and E K. The shoulder lines of forepart are  $\frac{3}{4}$  in. lower, as at H J and M L.

The other points and particulars are indicated on the diagram. The 17 figure at B appears to be accidentally left off the drawing.

## PLATE 14.

In the Alb, Diagram 13, the back and forepart are represented in the same square.

The points C, B, W, L, J, H, E are the outline of the back; and N, Q, M, V, J, H, P, give the lines which go to constitute the forepart.

Draw the square line O, A, and M, and form the back according to the following directions.

Make A to C, 7; A to D,  $13\frac{1}{2}$ ; and D to E, 2.

On the line A M mark down A to B,  $2\frac{1}{2}$ ; A to F, 12; F to K,  $2\frac{1}{4}$ .

B to W is the full length of the garment, which is as long as a cassock, and reaches to the feet. In determining this, allowance must be made for the 3-in. neck or collar-band.

F to G is  $12\frac{1}{2}$ ; and G to H,  $4\frac{1}{2}$ .

Make the distance F to J, 17; and G to S,  $2\frac{1}{4}$ .

Draw the line J to K, and by this line square down from J to L.

Form the back neck by a hollow curve from C to B, and draw the shoulder line C to E.

The front scye is somewhat straight in formation, and is governed by the points E, H, S and J.

The back is dropped 1 inch as from M to W.

Mark up from W to M this quantity, and square a line to L to find the length of sideseam.

The back line, B, W, is on the crease edge of the material.

### The Forepart.

A to N, 8; A to O, 14; O to P,  $3\frac{1}{4}$ ; A to Q is  $5\frac{3}{4}$ .

By the line F, J, square down from J through T, and U to V.

Draw the shoulder line, N to P.

The star inside the point P is where the sleeve joins

Curve the neck of forepart as from N to Q.

A little fulness is gathered or pleated into the collar, as indicated towards Q, and the entire neck is accommodated to the collar diagram.

The front, Q to M, is on the crease edge, and there is an opening of 5 inches as from Q to R.

### The Collar. Diagram 14.

Extend the line Q up to A, and square Q, A, B.

A B is 9, and A to D  $5\frac{3}{4}$ .

D to E,  $\frac{3}{4}$ ; and draw the line B, E.

A to T is  $7\frac{1}{4}$ ; and C to G, 1. A to J is 7, and J to K, 3.

The collar-band is represented by the outline B, E, J, T, Q, H, K, G. It is slightly rounded at T, and there are two button-holes between T and Q.

### The Sleeve. Diagram 15.

Square the lines A, B and C.

Extend the line A, B to D, making the distance A to D  $3\frac{1}{4}$ . A to C is 13.

Draw the line C D. A to F is  $18\frac{1}{2}$ ; and A to B is  $19\frac{1}{2}$ . Square A, B, E, making B to E, 7.

Draw the lines E to F, and E to C.

Add 1 inch round as between D and C, at K, for the top part of the sleeve, and at the same place hollow the underside at J  $\frac{1}{2}$  in.

A double cuff is formed  $3\frac{1}{2}$  inches wide, by folding the material back to the dotted marks G, H.

The star at D agrees with the star at P on the forepart, and serves to indicate the sleeve pitch. The sleeve is precisely similar in design to the sleeve of a blouse.

The line D F is on the double edge, and the seamed part in C E comes nicely under the arms. The length of the sleeve, like the length of the garment itself, must be adjusted by measurement to the requirements of the wearer.

If produced by the inch-tape, the model will be a medium-size Alb, and if required for a very large or a very small size, a graduated tape corresponding to one-half the breast measure should be employed. The Alb is made of fine linen.

The authors of this book on "Clerical Dress" desire to acknowledge their indebtedness to Mr. Fred. D. Tonkin, who, for the past thirty years, has held a high and well-deserved reputation for producing these distinctively speciality garments. The character and peculiarities of many articles of clerical attire make them uncommon, and a practical daily acquaintance with them is almost requisite to create them successfully.

### CLERICAL ROBES. Plate 15.

In Diagrams 1, 2 and 3 we give reduced models of the robe which used formerly to be worn by clergymen in the pulpit.

Diagram 1 shows the back, which is cut wide enough only to be pleated at A and B, that part being gathered in so small as the little diagonal distance 8, 10, of the forepart, Diagram 2.

It will be understood that 16 and 17 of the back, Diagram 1, joins to 18 and 26 of the forepart, Diagram 2.

Please note that 5 and 8 of the forepart becomes and forms the centre of back, making a kind of yoke. The upper portion of sleeve is illustrated by Diagram 3, the sleeve lining being outlined, and the underside of the sleeve being gathered into the shoulder of forepart. The linings are felled round the seye in the manner common in making gowns and robes.

### The Revers.

Are outlined on Diagram 2. They fasten down at the top, and are merely turned back at the lower portion. These revers are made either of silk or other appropriate material.

### VERGERS GOWNS.

Diagrams 5, 6, 7 and 8 represent a reduced model of the Verger's Gown. Like nearly all robes, this is cut wide at back and drawn into a yoke as shown by the space on Diagram 6, from 3½ to 7.

Into the little quantity, 5 to 7½, the top of the forepart, the front, O 4 is sewn. The yoke is stiffened with canvas. The pleats in the back are first made up and next fixed arranged into the yoke part.

Diagram 7 shows how this is fulled on, and the back of the sleeve.

### Diagram 8.

Diagram 8 is the sleeve, which is self-explanatory. An opening is left to form a place for the hand to come through. In all other ways it is finished up plainly. These garments are made from thin suitable materials, such as alpacas and college cloths. The revers in front are turned or folded back, and a small bow, as illustrated on Diagram 7, which it is possible to use for fastening, but which is rarely employed for this purpose.

### CHASUBLE. Dia. 4. Plate 15.

On this diagram we illustrate how to cut the Chasuble. On the line O 50 the centre of back and front is marked off. This is a simple garment as far as the cutting is concerned. The ornamentation, the embroidery, the fine art needlework render it not so simple to make up. The Chasuble is generally trimmed with embroidery or ornamentation at the centre of front and across the shoulder to form a Y cross style of embellishment, and is repeated on the back. The Chasuble is made from various materials, such as italian cloth, silk brocade, and so forth. It is made in various colours for the different Church seasons.

The outline of the back is represented by the upper line neck-part, 1 at the top, and 50 at the base.

### THE DOCTOR'S SCARLET HABIT.

#### Diagrams 9 and 10. Plate 15.

The degree, Doctor, is the highest that can be conferred in Divinity or any other faculty. The Habit of D.D. is usually made of half-milled scarlet superfine



cloth; sometimes it is made of scarlet cashmere. The garment has no sleeves; it has no buttons or holes, or other fastening facilities in front. When worn by a bishop it is used with the lawn sleeves fastening at the wrist. If assumed by a lesser dignitary of the Church, the sleeves of the surplice may come through the deepened armhole.

The Habit is fitted with a stand collar coming right to the edge at A. There is no stand or notch at the front of collar. To produce the Habit for a 36 breast, take a cassock pattern of this size; mark off from A 1 inch all the way down the front. Forward and deepen the seye by marking in at C to H ½ in., D to G 1½ in., and F to E 1 inch on the forepart.

Make J to K on the back, Diagram 9, a corresponding amount, viz., 1 inch.

Additional information will be found in our popular handbook on Church Dress.

**HOOD AND TIPPET COMBINATION.**

**Worn by either M.A. or B.A.**

**Diagrams 8 and 11. Plate 15.**

Diagram 8 represents the tippet, or the short cape part. The outline is somewhat similar to that which appears in the new Wampen book. The front is represented by the line E H, and the back by F G.

Line J K is a seam which comes about the shoulder.

The front, E H, is bound or edged with fur both under and on top, and the base of tippet, H K G, is edged with fur on both sides.

In the hood (Diagram 11), position A D represents the neck. The circle, D E F, is closed, and G H is also closed; whilst A H is open, and bound with fur to match the tippet.



To form the tippet (Diagram 8), square the lines H C D. C to D is  $1\frac{1}{2}$  in., and D to B is 1 inch.

Draw a line from C through B to G.

C to E is  $5\frac{1}{2}$ , and C to A  $\frac{1}{2}$ .

With A as a station or pivot, a part of a circle is struck from E to F.

C to H is 22.

With B as a centre, circle from H through K to G.

A division may be made as dotted line, J K.

We say point out that on the line C G, A is  $\frac{1}{2}$  in. from C, and B  $1\frac{1}{2}$  from C.

**THE HOOD. Diagram 11.**

Square the lines A B G.

A to C, 6; A to D,  $9\frac{1}{4}$ ; A to B,  $26\frac{1}{2}$ ; B to F,  $3\frac{3}{4}$ .  
From the line D B to E is  $6\frac{1}{4}$ .

Hollow A D at C,  $\frac{3}{4}$ . B to G  $9\frac{3}{4}$ , and raise G  $\frac{1}{4}$ .  
C to H, 23.

Curve the line A to H; draw the line G to H, and this completes the outline.

**UNIVERSITY GOWNS.**

*"Robe and furr'd Gowne hide all."*—SHAKESPEARE.

**Plate 16.**

On this plate is represented four styles of gowns or robes worn by the gentlemen of the Oxford and Cambridge Universities.



Diagrams 1, 2, 3, 4 and 5 illustrate the design of gown worn by "Freshmen."

Diagram 1 represents the half-back; Diagram 2 forepart, and Diagram 3 the streamer, which is fastened at the shoulder to hang down the back. The small squares depicted on the top of the streamer are pieces of material sewn on.

Diagram 4 is the collar and top of the back, part D being sewn to the centre of the back, and the back turned in to the remaining portion of the collar and shoulder.

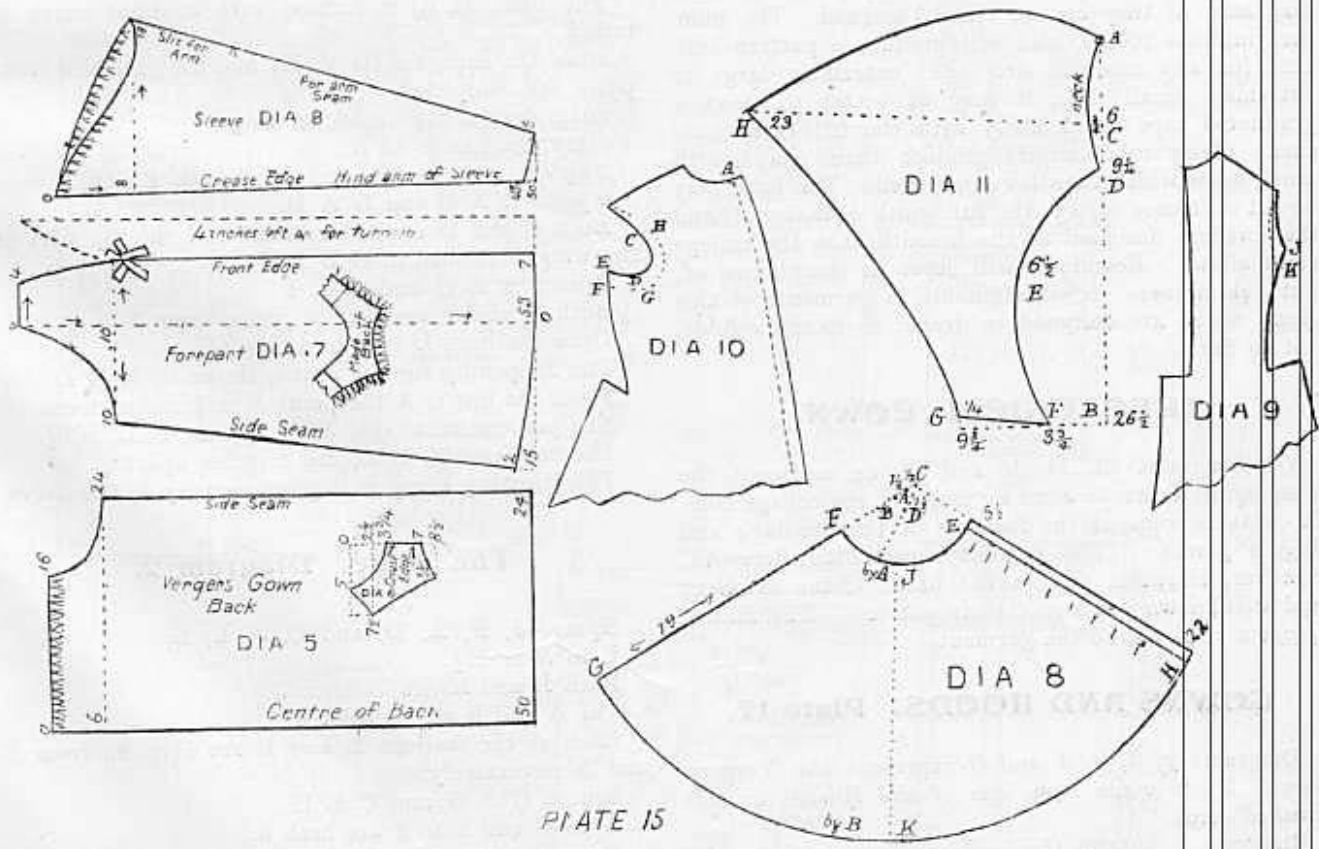
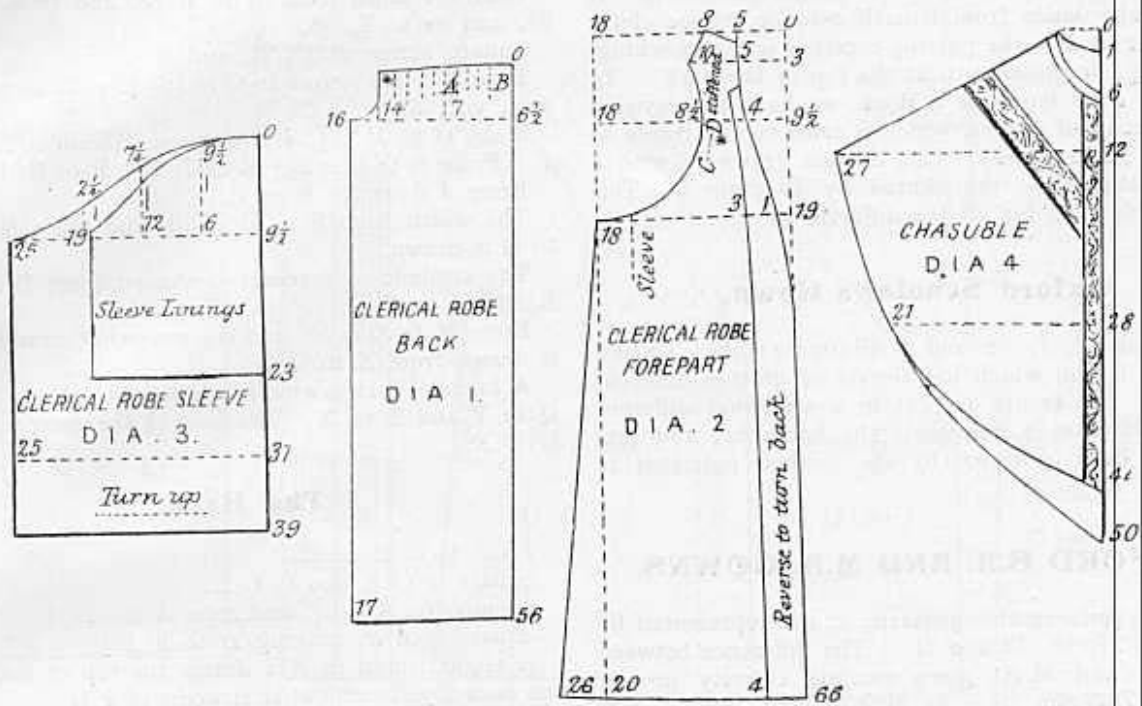


PLATE 15

Points D B and C, shown on the back, agree with D B and C of Diagrams 2 and 4. This is a simple garment to make up when one is accustomed to it. It is generally made from Russell cord or college cloth. The chief item in the putting together is the smocking, gathering, or pleating in at the top of the back. In order to show how this is done, we have portrayed a narrow strip of canvas, which is sewn on the inside at top (see Diagram 10). This is then drawn in with a drawing-thread, as represented by Diagram 9. This style holds good for all the different patterns worn.

### Oxford Scholar's Gown.

Diagrams 6, 7, 8 and 9 illustrate the Oxford Scholar's Gown, which has sleeves of quite a different pattern. The fronts are cut in a somewhat different style. Diagram 8 represents the half-yoke, and into this the back is drawn by the method indicated in Diagram 12.

### OXFORD B.A. AND M.A. GOWNS.

This is quite another pattern, and is represented by Diagrams 17, 18, 19 and 21. The difference between a B.A. and M.A. gown consists entirely in the sleeves. Diagram 20 is an M.A. sleeve. We do not think it is necessary to enumerate the points on these diagrams, as they are all clearly marked. The numbers indicate inches, and will produce a pattern suitable for any medium size. For extremely large or extremely small sizes, it may be better to select a graduated tape in harmony with the half-chest measure. Many robe cutters produce their gowns with much more width than here indicated. The back may be cut on crease edge to the full width of material, and the forepart designed to the breadth that the college cloth allows. Roominess will never be complained of, but "skimpiness" is objectionable in garments of this class, which are designed to drape, to hang in folds, not to fit.

### THEOLOGICAL GOWN.

On Diagrams 13, 14, 15 and 16 we represent the Theological Gown as worn by many of the college men. It contains some of the features of the Scholar's and B.A.'s gowns. The pattern represented herewith, however, is rather full in the back. Some excellent and well-known gown specialists put less. The matter is not a vital one to the garment.

### GOWNS AND HOODS. Plate 17.

Diagrams 1, 2, 3, 4 and 5 represent the Verger's Gown. It is made from one of the Russell or soft finished cords.

Diagram 1 contains the back and forepart in combination, which is probably the easiest way of designing the robe.

Square N M and T.

From M to N is  $6\frac{1}{2}$ , and M to O,  $3\frac{1}{2}$ .

Continue down from M to R 13, and from M to S 55, and on to T, 58.

Square across at O, R, and S.

From R right across to C is  $16\frac{1}{2}$  plus 22 in combination, viz.,  $38\frac{1}{2}$ .

Make O to P  $11\frac{1}{4}$ , and draw the shoulder-line N to P. From R to L is  $9\frac{1}{2}$ ; R to J, 13; R to G,  $16\frac{1}{2}$ .

From J down to K is 2.

The width from S to U is 30, and the side line V to G is drawn.

The armhole of forepart is shaped from P through L and K to G.

From M to Q is 5; and the somewhat straight gorge is drawn from N to Q.

A facing 4 inches wide is allowed and cut on as from Q to V and T to X. The base of the forepart is the U T X.

### The Back.

From G to C is 22.

Square G C A and G C E.

From C to A is  $6\frac{1}{4}$ , and from A to B, 1.

Square C B F, making B to F  $18\frac{1}{2}$ .

A slight round in A F forms the top of back, and the back scye is somewhat straight in F G.

Square C D H, and make D H 28.

The base, H E, is formed with a slight curve or round.

Draw the sideseam, G to H, and the back and front parts are completed.

Diagram 3 is the sleeve, or wing.

Draw the line B to E.

From B to A is  $6\frac{1}{2}$ ; and from A to E  $49\frac{1}{2}$ .

Square E A C and E A D.

Both C and D are 13 from A, and the top part of the wing is formed in C B D.

Square A E G and A E F.

Both G and F are each 8 inches from E.

Draw the lines D to F and C to G.

The T opening for the arm is shown in M K L.

From the line C A the point M is 4 inches down.

The perpendicular slit, M to the line K L, is  $6\frac{1}{2}$ .

The base points, K L, are 8 inches apart.

The stitching along H J gives security to the sleeve.

### The Yoke. Diagram 2.

Square J, F, A, D, and C, J, L, K.

F to J is  $11\frac{1}{2}$ .

Both L and K are  $2\frac{1}{2}$  from J.

The A and E are  $7\frac{1}{2}$  from F.

Each of the stations D and B are  $1\frac{1}{4}$  in. in from E and A respectively.

Square C A G and C E H.

A to G and E to F are both 6.

Draw the curves L to G and K to H, and curve the line D B  $\frac{1}{2}$  in. at C.

The yoke is contained in L, K, H, D, C, B, G, L.





This portion of the gown is sometimes made of either violet or black velvet.

Diagram 4 is one style of epaulette, and Diagram 5 is another style of the same thing. The quantities are marked on both, and there should be no difficulty in reproducing. Of course, a robe must have only one design of epaulette, and either may be selected.

This robe takes  $9\frac{1}{2}$  yards of 27-inch material.

The fronts are occasionally finished off with a strip of velvet or velveteen to match the yoke, and it should be some 8 inches wide.

### The Solicitor's Gown.

Is on all fours with that of the verger as regards design and size. The epaulettes may be varied in design.



The robe for a solicitor is made from soft finished fine cords, college cloths, and cords of silky finish.

### EDINBURGH M.A. HOOD.

Diagram 6 is the M.A. Hood of the Edinburgh University. It is made of black corded silk, and is lined with white silk.

It is in the square lines C A B M. The lines at D F and J are square with A B. The points are as follows:

- A D, 5.
- A F,  $17\frac{1}{2}$ .
- A H, 31.
- A J,  $35\frac{1}{2}$ .
- A B, 40.
- A C,  $1\frac{1}{2}$ .
- D E,  $3\frac{1}{2}$ .
- F G,  $10\frac{3}{4}$ .
- J K, 6.
- B L,  $4\frac{3}{4}$ .
- B M,  $13\frac{1}{2}$ .

The point L is  $\frac{1}{2}$  in. above square line, and M  $\frac{1}{4}$  in. above.

The outline of the hood is C A H K L M G E C. In this the neck-band is cut on as at C A E D.

### THE LITERATE'S HOOD

Is shown in Diagram 7, Plate 17. It is made of black cord or black stuff material, and is sometimes lined with fine black alpaca. In this design the neck-band is cut on to the hood, as at B A E C. Square N A B.

By the line A N square out at C, G and N.

- A to C, 7.
- A to G, 32.
- A to M,  $42\frac{1}{2}$ .
- A to N, 48.
- A to B,  $1\frac{1}{2}$ .
- C to D, 5.
- G to H, 20.
- N to P,  $15\frac{1}{2}$ .
- Square G, H, L.
- H to L, 7.
- H to J,  $3\frac{1}{2}$ .
- Square H, J, K.
- J to K, 7.

Draw the line B E D H.

Draw the oval H, K, L, and the curve M to P.

With the straight edge, draw from L to P.

Hollow at F  $1\frac{1}{2}$ , and draw the line A, F, M.

C to E forms the neck-band portion.

### OXFORD D.D. HOOD.

#### Diagrams 8 and 9. Plate 17.

The materials for this hood are described in that part of this work dealing with Oxford Hoods generally. The dimensions and shape are now given in Diagrams 8 and 9.

Square A, E, J, and A, J, M

A to B,  $1\frac{1}{2}$ .

A to D,  $27\frac{1}{4}$ .

A to E,  $34\frac{1}{2}$ .

Square A, D, M.

D to F, 8.

D to M, 34.

A to C,  $1\frac{1}{2}$ .

A to G, 30.

A to J, 34.

G to H, 15.

J to K,  $9\frac{1}{2}$ .

J to L, 20.

Draw the lines E to F and B to C.

Shape the oval, K, H, L.

The neck-band, Diagram 9, is circular.

Square D, A, B, and B, A, F.

A to E, 6.

A to F,  $7\frac{1}{2}$ .

F to G,  $1\frac{3}{4}$ .

A to B, 5.

Draw the short line E to G.

With B as a centre or pivot, sweep a part circle from E to C and from G to H.

The band, G E, joins on to B C of the hood, and a little loop is sometimes left or made in the centre as at the base of the line B A, to keep the hood in position.



**Diagram 10.**

Represents the St. Andrew's B.D. Hood. It is made of violet silk or violet poplin, and is bound with narrow white fur.

Square A, B and C.

A to E, 2.

A to B, 30.

A to D, 2.

A to F,  $17\frac{1}{2}$ .

A to G, 28.

A to C,  $34\frac{1}{2}$ .

Draw the line E to D.

Square out at F, G and C.

F to K, 14.

F to N, 23.

G to J,  $8\frac{3}{4}$ .

G to L,  $16\frac{1}{2}$ .

G to M, 23.

C to H,  $8\frac{3}{4}$ .

Draw the curve, B, N, M, and the curve M, L, the latter point being  $\frac{1}{4}$  in. above the square line.

Draw the oval, extended on one side, in L, K, J, H.

Complete as diagram.

Diagram 11 is the neck-band, which is  $15\frac{1}{2}$  between O and P and  $2\frac{1}{4}$  between P and R and O and Q.

P R joins to E D.

Square A, K, G.

A to K, 17.

On the line A G mark off:

A to B,  $9\frac{1}{2}$ .

A to C, 12.

A to D, 15.

A to E, 16.

A to F,  $26\frac{1}{2}$ .

A to G, 35.

Square out at B, C, D, F and G.

B to M,  $2\frac{1}{2}$ .

C to N,  $3\frac{3}{4}$ .

D to L, 20.

F to Q, 26.

F to P, 29.

Square F, P, O.

P to O,  $5\frac{3}{4}$ .

G to H,  $2\frac{3}{4}$ .

G to J, 5.

Form the neck in M, N, E.

Round the corner, J to F.

Draw line K to M.

Add  $\frac{1}{2}$  at R, and shape K, T, O, R, P, and P, Q, J.

Diagram 14 is the neck-band, 19 inches long and 1 inch wide.

The dotted line H to K is the crease line or fold.

**THE MANIPLE.**

This is shown in Diagram 12. It is cut in the chalice shape, which sacred vessel it is intended to imitate in design. It is the little stole that is used with Communion vestments, and is made of fine linen.

Square A B C and A B D.

A to B, 21.

A to C, 8.

Divide A B at E  $10\frac{1}{2}$ .

E to N and E to P, 8.

F to O and F to Q, 8.

E to G and F to M,  $2\frac{3}{4}$ .

G to H and G to J,  $4\frac{1}{2}$ .

M to K and M to L,  $4\frac{1}{2}$ .

Shape the bowl of the double chalice design in J N and K O; in H P and L Q.

The double stem is in J H and K L.

**COWL OR HOOD.**

Diagram 14, Plate 17, is a cowl or hood of a religious habit. It is made of the same material as the habit to which it is attached. Other parts of the habit are given elsewhere, but this is placed here for convenience in engraving. It is intended for serviceable actual use, as well as ornament. It is worn over the head in place of the hat or cap generally used. When not required as a head covering it is allowed to hang down the back. An extra bit of material is placed at S T Q on the inside of the hood, so as to prevent the wrong side of the material being seen when the hood is worn down the back.

**CHAPLAIN'S SCARF.****Diagram 15. Plate 17.**

A chaplain is one who is authorized to officiate in the Chapels of the King, or in the private oratories of noblemen. Clergymen who officiate in the Army and Navy, in the gaols, hospitals, and public institutions are also called chaplains.

The chaplain's scarf is made of black corded silk. It is like unto a very long and very wide stole, and it is worn over the shoulders and around the neck in place of a stole. It reaches nearly to the feet. The silk is doubled, and the scarf makes up about 10 inches wide. At the back there are four pleats, as at H, G, F, B, in the direction of J, and this arrangement makes the scarf fit better around the neck and over the shoulders. It is notched at each end, from C to D, as indicated.

The chaplain's scarf is sometimes called the "Almuce," from the Latin "Almutium," and is also known as the Canon's Scarf, by which dignity it is at times worn. Occasionally it is styled "Amys," or "Amess." It must not on this account be confounded with the "Amice," Latin "Amictus," spoken of and described previously. There is just the liability in consequence of the spelling and pronunciation being similar.

The Almuce, as now made, is not so long as a Chaplain's Scarf, but it is as wide, and in this respect differs from the Stole. Like the Hood and the Cassock, it was originally designed to protect against cold; formerly it was shaped either to lie over the shoulder as a tippet, or to be drawn over the head like a hood, and

it was then made with a fur lining. Ancient effigies, brasses and drawings afford interesting studies of the Almuze as it was originally used and worn.

To make this scarf successfully, care is required in the putting together and in the pleating. Naturally, fingers used to the work produce the best results.

These silk garments are turned out neater and more trim by those who are frequently engaged in this particular branch, and upon this class of goods. If at all diffident upon this score, our reader need not turn an order for University of Clerical paraphernalia adrift. He can very carefully enter his order, making sure as to exact requirements, such as:

- (1) University.
- (2) Degree.
- (3) Perhaps material, colour and shape of garment.
- (4) Any other particular likely to prevent error.

These particulars he may send to Messrs. Tonkin and Sons, of Bristol, or 16 Strand, London, whose advertisement frequently appears in the "Tailor and Cutter," offering to make these specialite and somewhat out-of-the-way garments for the tailoring trade. It is a step in the right direction when exclusive firms engage to supply their peculiar articles to contemporary firms. Time was, and not so very long ago, when the utmost reluctance existed against this obliging practice. Even now many firms are very conservative either in regard to supplying articles or information concerning them to the trade. Others, including the firm mentioned above, entertain a broader view, and act in a more liberal spirit; and they have ever shown a willingness to aid when approached in regard to clerical costume and dress appertaining to the universities and colleges. We know of no one better qualified to give information thereon.

We give below particulars as to shape or design, and the materials of a few other hoods, which will make this part of our volume somewhat more complete.

In our limited space, full diagrams and particulars of all the hoods that exist is impossible. This would require a word to itself, and even then much of the information concerning foreign and Colonial hoods would be difficult to obtain in some instances. Further their use in this country is somewhat limited; therefore it is doubtful if an extensive book on this particular subject would be greatly in demand. The following information as to other hoods, however, is likely to be of service.

The Lichfield Hood is of the Cambridge shape. It is made of black corded silk, and is edged or bound on either side (in and out) with gold braid, showing a  $\frac{1}{4}$  in. wide or deep in the overlap. At times this hood is made of a soft finished Russell cord, and lined with black alpaca. The latter is much less expensive, and this particular item would come under Clause 3 of the preceding paragraph.

The Durham Mus. Bac. Hood is of the Cambridge shape. It is made of black corded silk, and trimmed and edged with Oxford red silk.

The London M.A. Hood is of black corded silk of the Cambridge design; it is lined with russet brown silk.

The London B.A. is Cambridge shape, and is made of black silk, trimmed with russet brown silk.

The St. Bees Hood is lined and edged with violet silk. The design is peculiar, and used only by St. Bees Colleges.

The Gloucester Hood is made of black silk; it is trimmed and edged with violet satin. The former design of this hood, still used by some wearers, is the Cambridge shape. The present and more modern style for the Gloucester Hood is the Oxford shape. This change of shape which occasionally occurs in some College Hoods, shows the necessity of the clauses just previously mentioned. To a firm not doing a hood trade, it may not be good stock for them to have a few of these thrown on their hands because of any error or mistake in make.

The Ph.D. Hood (the degree so dear to the hearts of the late Dr. Wampen and the late Dr. Humphreys), is of the Oxford shape. It is made of soft finished cord, and trimmed with scarlet cloth, with a  $\frac{1}{4}$  in. edging on the outside. It is very effective in appearance.

The Lampeter is an Oxford shaped hood; it is lined and edged with violet silk, and is made of black silk cord.

The St. Aiden's Hood is of Cambridge design. It is of black silk cord, and is edged only (not lined) with light blue silk of a  $\frac{1}{4}$  in. wide.

The Durham B.A. is somewhat similar to the Cambridge outline, and is made of soft Russell cord and trimmed with white fur.

The Hood for King's College, London, is something like unto the Oxford shape. It is of black silk cord, and is edged or bound (not lined) with  $\frac{1}{4}$  in. violet silk, showing this quantity inside and outside.

The Hood of King William's College, Isle of Man, is of Cambridge outline. Its material is a soft finished cord, and it is trimmed and edged with a light pink silk.

The Hood of Queen's College, Oxford, is made from soft finished Russell cord. It has no lining, and is made in the Oxford shape.

The Hood for the London College of Divinity, High-bury, is of the same design as the Oxford. The material is a soft Russell cord. Its distinguishing feature is the trimming and edging of red silk.

The Durham M.A. is similar in shape to the Oxford. It is of black silk, and is lined and edged with violet silk.

The Chichester Hood is of Cambridge design. It is made of black silk, and is edged with red cord.

The Hood of St. Augustine's, Canterbury, is of the Literate's shape (as Diagram 7, Plate 17). It is of black silk, and is trimmed with the Oxford shape of red silk.

The London Church Missionary Hood is of the Oxford shape. It is made of a woolly cord, and trimmed with a silk of stone or slate colour.

The Hood for L.Th. and Ass. Sc., Durham, is of very peculiar and individual shape. It is made of black silk, and is faced with black silk velvet bound with Palatinate purple silk.

The Lichfield Hood and Tippet are of black silk or stuff, edged with bright orange yellow. It is particularly to be noted that there is no edging on the tippet.

The Hood of Queen's College, Birmingham, is of the Oxford design, and is of black corded silk, which is lined and edged with violet silk.

These, then, are a few of the hoods, and the hood forms and constitutes part of the dress or vestment of the clergy. By some authorities it is thought that only clergymen who are University graduates have a right to wear any hood, even that commonly known as the Literate's Hood. These individuals claim that wearers are restricted and provided for by Canon 58 of 1603, which limits them to a tippet of other material than silk. As will be seen, the Tippet is a kind of little cape falling down over the shoulders, both in front and at back, and which is capable of fastening by buttoning in front.

## LONDON UNIVERSITY GOWNS.

### Plate 18.

Diagram 1 is the back, which invariably contains the whole width (26 inches) of material.

Diagram 2 represents the forepart having a reverse portion, also the facing of same gown on.

Diagram 3 shows both types of sleeves. The B.A. is represented by the solid line. The forearm for the London B.A. is gathered up by six pleats, and held by a twisted cord and button. The M.A. is illustrated by dot and dash lines, the wearer's arm passing through the opening.

Diagram 4 shows the cutting of the yoke,

Diagram 5 shows the shape of the London and Cambridge B.A. Hood. This is made from either silk or stuff, and faced along the edges, which are left open, with yellow for B.Sc., or russet brown for B.A., silk, which is brought over the edge to the extent of  $\frac{1}{2}$  in. The M.A. Hood is similar in shape, but is cut a trifle deeper.

Diagram 6 shows how the parts go together. A and B are the reverse portions; E represents the back pleated regularly on to the yoke. The pleats are held by stout cross-threads, so that they run evenly and closely together at 2 inches down from top.

If the diagrams are reproduced in inches the patterns will be found suitable for the average 36-inch chest man. For other sizes select a graduated tape agreeing with the half chest, and mark all widths by it. The lengths must vary with the height.

## CLERICAL COLLARS AND STOCKS.

### Diagram A. Page 36.

Clerical linen collars, like the stand-up collars on clerical coats and vests, form a most important item of Ecclesiastical dress. It is the distinguishing badge of the clergy of the Church of England, and the ministers of other denominations. There is a large variety of these collar arrangements or bands fastening to the shirt, made from various materials, and sold under different names. Of course, linen is the staple or chief article used for making the clerical white collar-bands from, but it is by no means the only material used for this purpose. Sometimes they are manufactured from celluloid (a highly inflammable, and, consequently, dangerous fabric), and occasionally from paper. Indeed, the linen-faced paper collar, so fashionable some thirty or forty years ago, appears now to have only survived for clergy neck-wear.

Linen is by far the most common material for clerical collar-bands, and the making of these is quite a speciality of itself. The great art is for the maker and dresser to maintain the exact run of the top edge, G, R, F, S, H, in the diagram. If this be changed, then a variation takes place in the set of the collar, and in the fitting of the collar to the vest and coat. If R, F, S, be more hollow, or lower down, then it will not show in front; whilst if G, F, H, be not so curved, the collar-band will be less comfortable in wear, and will be higher upon the neck in that portion, R, F, S, which comes under the chin. Whereas the Roman stock or collar forms a straight top line as between B and C, the neck-band of the Anglican clergy and Dissenting ministers is more or less curved, at F, as between G and H.

As explained in our article upon this subject upon coats and vests, the same conformation of cloth or woollen material cannot and will not fit each variety and design of white collar. The lower F is from A, the lower must the coat become in the front portion, and vice versa. The length of the neck-part of clerical vest or cassock must always be in accord with the distance, K, F, L, and the shape, G, R, S, H.

It will be seen that those parts of the top line in G, R, and S, H, are practically straight, therefore no curve or hollow to the topside of the cloth collar is needed to run therewith. No curvature is desired to the top-coat or vest collar line, when the margin is required to be level, or fairly so. A nearly straight line of white linen collar, and a hollow or curved cloth collar to the clerical coat is an abomination.

The illustration we give is called the "Cathedral," both the name and design being registered; but the collar can easily be procured through the ordinary channel. It is a good specimen of the average linen "stock," as the collar worn by the clergy is often called. It suits the average wearer, and is made and supplied in varied depths to suit different conformations. It is designed by the following:

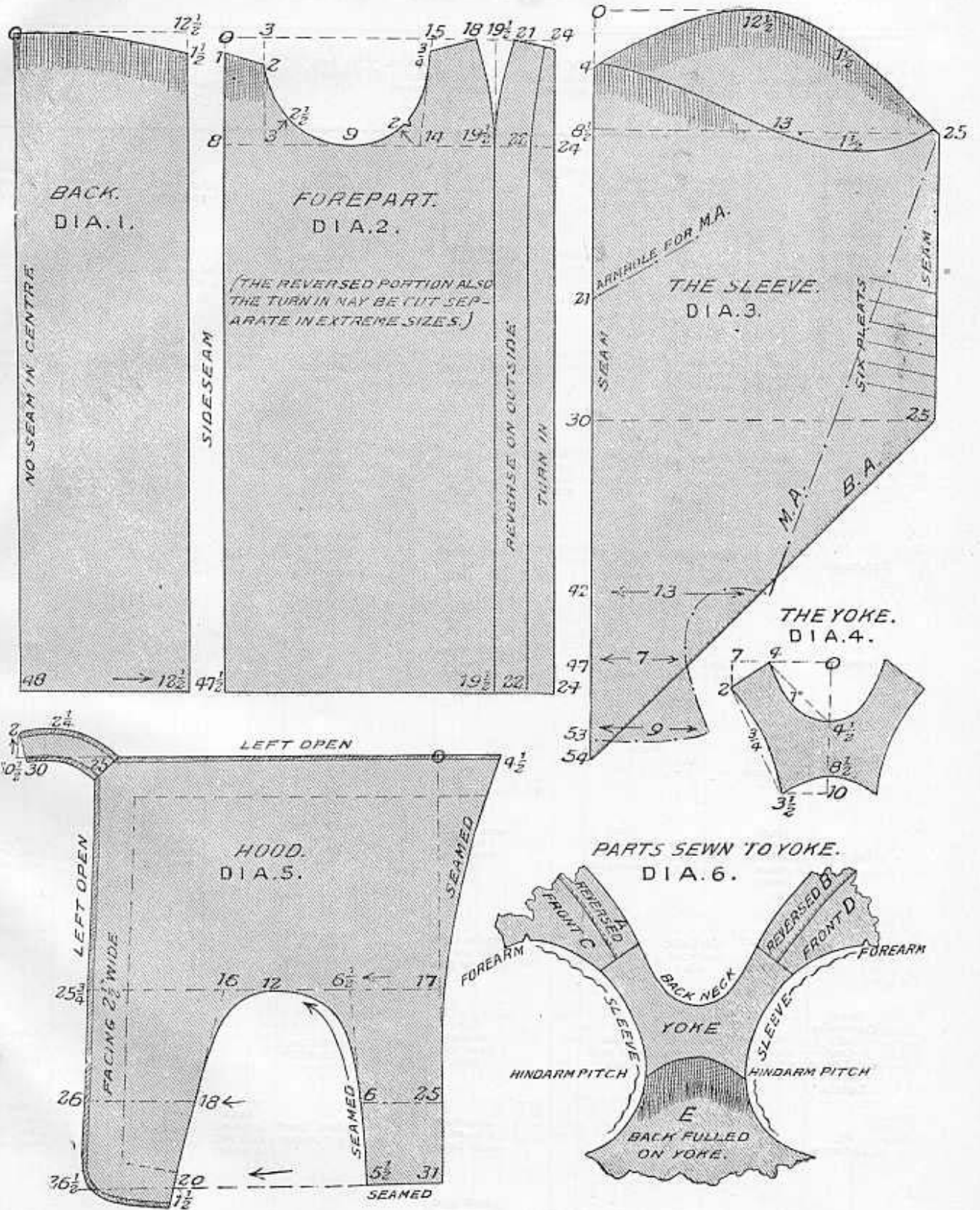


PLATE 18.

# Styles, Colours and Mater

Degree	B.A. Bachelor of Arts	M.A. Master of Arts	B. Sc. Bachelor of Science	M. Sc. Master of Science	D. Sc. Doctor of Science	B. Litt. Bachelor of Letters	D. Litt. Doctor of Letters	L.L.A. Literate of Art	B.L. or L.L.B. Bachelor of Laws	L.L.M. Master of Laws	L.L.D. Doctor of Laws	B.C.L. Bachelor of Civil Law	D.C.L. Doctor of Civil Law	M. Bachel. Med.
Aberdeen		black silk lined white silk	black lined with green		scarlet lined green		scarlet lined with white		black edged with pale blue		purple lined with pale blue			black lined with white
Cambridge	black trimmed white fur	black silk lined white silk			scarlet cloth lined pink and light blue shot silk		scarlet cloth lined scarlet silk		black edged with white fur	black lined white fur	scarlet cloth lined cherry pink silk			black trimmed white
Dublin	black trimmed white fur	black lined dark blue silk			scarlet edged with olive green		scarlet edged dark blue		black lined with white		scarlet cloth lined cherry pink silk			black crims
Durham	black trimmed white fur	black lined purple	palatinate purple silk bound with fur	palatinate purple bound scarlet	palatinate purple lined with scarlet	old gold satin edged with fur	scarlet lined old gold					purple bound with white fur	scarlet lined white	scarlet purple bound white
Edinburgh		black silk lined white silk	black lined lemon yellow bordered white fur		black lined lemon yellow silk		black lined with royal blue and maize shot silk		black lined blue bordered with white fur		black lined with blue silk			black crims with fur
Glasgow		black lined with red purple	black lined gold silk		black velvet lined with gold silk				black silk lined with venetian red		black velvet lined with venetian red			black lined scarlet
Lampeter	black lined with white fur with black spots													
London	black silk or stuff edged with russet brown	black silk lined russet brown silk	black stuff or silk edged gold coloured silk		scarlet cloth lined with gold silk		scarlet cloth lined with russet brown silk		black silk edged with blue silk		scarlet cloth lined with blue silk			black edged violet
Oxford	black stuff trimmed white fur	black silk lined red silk	blue silk lined with white fur		scarlet cloth lined neutral grey silk	blue silk lined white fur	scarlet cloth lined with neutral grey silk					pale blue silk trimmed white fur	scarlet cloth lined with black	dark crims with white
Royal University of Ireland and Trinity College, Dublin.	black trimmed white fur	black silk lined royal blue silk	black lined gold silk		scarlet lined with blue		scarlet lined with white		black silk lined with white		scarlet cloth lined cherry pink silk			black lined crims
St. Andrews		black silk lined red silk			amaranth with white satin lining		black lined red orange		no hood but a coloured sash with a badge	broad edge of violet silk	scarlet silk or cloth lined with white satin			crims lined white
Victoria (Manchester)	black edged with pale blue silk	black lined pale blue silk	black stuff edged pale red silk	black silk lined pale red silk	dark gold velvet or satin serge lined lighter gold colour		dark gold lined lighter gold				dark gold lined lighter gold			black lined edge



# Materials for University Hoods

D.C.L. Doctor of Civil Law	M.B. Bachelor of Medicine	M.D. Doctor of Medicine	B.S. or Ch. B. Bachelor of Surgery	M.S. M. Ch. C.M. or M.C. Master of Surgery	B.A.O. Bachelor of Obstetrics.	M.A.O. Master of Obstetrics.	B.E. Bachelor of Engineering	M. Eng. Master of Engineering	B.D. Bachelor of Divinity.	D.D. Doctor of Divinity.	Lic. Div. Licentiate in Divinity.	L. Th. Licentiate in Theology	B. Mus. Bachelor of Music.	Mus. D. Doctor of Music.
	black lined with crimson	purple lined with crimson	black lined with crimson						black lined crimson	purple lined white				
	black silk trimmed white fur	scarlet cloth lined with pink silk	black silk lined pink silk	black silk lined with white silk					black silk lined black silk	scarlet cloth lined pink and violet shot silk			black stuff trimmed white fur	red puce silk lined white silk
	black lined crimson	scarlet lined with crimson	crimson lined blue edged black	crimson and lined with blue and bound with white			green silk lined black	green silk lined white	black silk lined black	scarlet cloth lined black silk			blue bordered with white fur	crimson lined white silk
scarlet lined with white	scarlet lined with purple and bound with white fur	purple lined with scarlet	purple bound with white fur	purple bound scarlet					black silk lined black	scarlet cassimere lined purple silk		black stuff faced velvet bound with purple silk	white silk lined purple bound with fur	scarlet silk lined with purple silk
	black lined crimson with white fur border	black lined crimson	black lined lemon yellow with white fur border						black lined purple with fur border	black cloth lined purple silk			scarlet silk white silk lining edged with white fur	rich scarlet rich white corded silk lining
	black cloth lined with scarlet silk	black silk lined with scarlet silk	black lined with scarlet	black cloth lined with scarlet silk					black bordered with black velvet and lined red purple silk	black velvet lined black silk or red purple if graduate also M.A.				
									black silk lined dark puce edged with white silk		black, with edging of white silk			
	black silk edged with violet silk	scarlet cloth lined violet silk	scarlet edged with violet	black silk lined with violet silk									blue silk lined white watered silk	blue silk lined white watered silk
scarlet cloth lined with crimson silk	dark blue silk trimmed with white fur	scarlet cloth lined with crimson silk	dark blue trimmed white fur						black silk lined glossy black silk	scarlet cloth lined black silk			lilac blue silk trimmed white fur	cream coloured figured silk lined with cherry coloured silk
	black silk lined with crimson silk	scarlet cloth lined crimson silk	crimson silk lined blue edged black	crimson silk lined with blue bound with white	black silk lined with olive	black silk lined and faced with purple	green silk lined black silk	green silk lined white silk	black silk lined black silk	scarlet cloth lined black silk			blue silk trimmed white fur	crimson cloth lined white silk
	crimson silk or cloth lined with white satin	crimson silk or cloth lined with white satin	crimson lined with white	crimson silk lined with white satin					violet purple silk or cloth lined white satin	violet purple silk or cloth lined white satin				cerulean blue silk lined with white satin
	black with broad edging of red	dark gold lined with lighter gold	black with broad edging of red	black lined with red									dark blue with 5/8" border of light blue	

### Collar System.

Draw the top line B to C, making the distance one-half inch longer than the collar is desired to be, thus  $15\frac{1}{2}$  for a 15 collar.

Divide B C in the centre as at A.

By A B square up and down to A, O, and A, X.

Square the ends as at A, B, P, and A, C, Q.

B, P, and C, Q, are each  $1\frac{1}{2}$ .

B to D and C to E are each  $\frac{1}{2}$  in.

Draw the short lines E, Q, and D to P.

A up to O is 5; A to F,  $2\frac{3}{4}$ ; A to the angle below F is  $3\frac{1}{2}$ ; A to J,  $4\frac{3}{4}$ .

From J square out to U and T, making each  $\frac{3}{4}$  in.

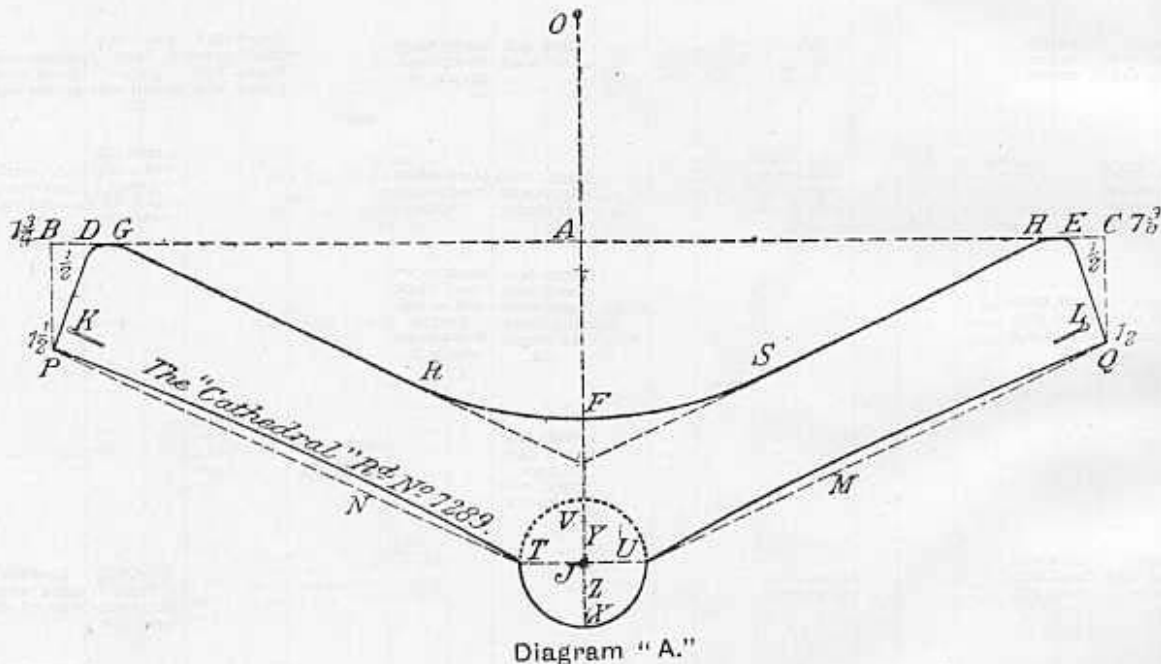
stout and short-necked figures. The reverse of this also applies.

Raise R, F, S, and the collar becomes straighter and higher in the front and sides, and will stick out more on the top edge, as is seen by the double-stock cover, which takes a direct line from G to H.

This collar should be studied in connection with the neck section of the vest and coat, dealt with in the first part of this work, and the diagrams relating thereto.

The fitting of clerical garments at the neck is most vital, and this cannot possibly be carried out without a complete knowledge of the shape and size of what is worn around the neck under the vest collar.

It will be observed that the size of the collar, 15 inches, is contained in that part of the band as from K the button-hole at F at top and on to L. The size value must not be taken or considered to exist between



With J as a centre, circle round T, V, U, X.  
The base of this little circle, the lower half, forms the tab; the upper dotted line shows it doubled up as generally used.

Draw straight lines from J and H to the angle-point below F.

With O as a centre, sweep from F to R and S.

The collar is completed by rounding the corners slightly at E and B, by hollowing the base line  $\frac{1}{2}$  in. at M and N, and by placing the button-holes at K, L, and in the tab at Z.

It must be borne in mind that the lower the white collar is at F, the farther it will come down in the front of neck, which shape is particularly adapted for

K to button-hole in tab at Z or Y. These latter are moveable, and with a collar deeper in front, may be lower down, and if considered, would give a false size value to the collar. The front button-hole in the tab is useful only for fastening purposes, and is not always employed for this, as a well-fitting vest is sufficient to keep and hold the front and sides of linen collars in place. Indeed, we have known clergy not fasten their bands either back or front, but depute the entire holding process to the vest.

You will probably notice that the top part of the linen collar or clerical stock, as from G, K, forward through R towards F, is the self-same shape as is given to the cloth stand-collar fitted to clerical coats and vests. This is but natural, for the one follows and is over the line of the other.

## CONCLUSION.

In drawing this second volume of Clerical Dress and Costume to a close, we do not pretend to claim to have exhausted the subject upon which we have treated. We do, however, say that we are the first to devote an entire volume to this particular phase of our profession. Whether it will be a financial success is quite beside the question. When a journal, or a firm of publishers, is catering for the benefit, or the welfare of a particular calling, monetary consideration is not everything. There is some satisfaction in the knowledge that one has supplied a needful requisite, irrespective of how many pounds will be obtained out of it. There is some pleasure in the feeling that this effort may stimulate others to continue the same line of thought, and a greater degree of perfection may thus be brought about. Up to the present time there is more information upon "Clerical Dress" in the last two volumes of the "C.P.G." than is contained in all the technical works in connection with our trade added together. The most that both students and advanced men have had, heretofore, has been an article on some clerical garment in a volume of the "C.P.G.", or, as occurs in the new Wampen book, a chapter on normal and corpulent clerical coats and vests. Never in the history of the tailoring trade has any work dealt so elaborately with the costume of the clergy and Church vestments.

In this respect, in the preceding pages we have touched upon an unexplored region, a space indefinite, and of considerable extent. In time to come, others will perhaps rise up and continue our researches still farther, and may or may not give us credit for inciting them to take this tack.

We must not altogether blame authors of the middle of the last century for not dealing with this particular branch of tailoring. As a separate trade, as a distinct calling, the industry could hardly be said to have existed in the same spirit and to the same extent then as now. Times have changed, and it is hardly a matter of wonder that the tailoring trade should change with them. Consequently there has grown up around us a spirit of specialism, and each one vies as to who shall become the most expert specialist. In this respect our craft and industry does not differ from other professions, whilst the public have the benefit of more experienced practical skill.

In the early and middle part of the last century, the clergy and ministers in this country patronised the ordinary tailor for their requirements, at any rate, as far as their ordinary every-day costume was concerned.

To a certain limited extent this plan is still adopted to-day. It is not, however, so general, and probably never will be again. Within the last half-century vast establishments have sprung up in London and in some of our large Provincial cities, whose speciality it is to make and supply every article of clerical attire, whether for use in the sacred building or for ordinary wear. That they are successful in accomplishing what they aim at is perhaps best proved by their continuing to exist and to branch out. We think that they are not altogether free from the anxieties that beset other and ordinary sections of our calling. We know that they are almost, if not entirely, free from the patronage of the average citizens, or usual run of clients when they become specialists in the clerical trade. What professional gentleman, or individual engaged in any general pursuit, would be induced to order a suit of clothes at a shop that perhaps exhibited in its windows one or two lay figures arrayed in cassock, surplice, hood and stole, and a few items of Church furniture and fittings? A firm of this description may obtain the best of reputations for constant and consistent thoroughness in clerical garments and vestments, but they can hardly expect to gain the same equally good repute for articles of dress worn and used by the rank-and-file. We are not telling our readers what we do not know; on the contrary, we are informing them about what we have proved to be true.

Either the clerical tailor, the Army tailor, the ladies' tailor, or any section embracing a distinct and separate branch of our trade, has its divided and peculiar technicalities. To meet with even moderate success, these technics must be completely mastered. The same applies to journalism as it does to trade. Hence the existence and long-continued prosperity of the "Tailor and Cutter."

In these latest volumes of the "C.P.G." we furnish some true ideas and principles that govern clerical garments and clerical tailoring, and the man who learns them completely will be better fitted to act, either in daily practice or in case of emergency. Much of the success attached to the act of succeeding in this particular department of our craft, depends, as it did with Demosthenes (the Prince of Oratory) in preparation. This is a requisite to anything and to everything that is attempted, if a favourable termination is the goal aimed at.

Formerly, great mental energies strove at universal knowledge. Then knowledge was limited and restricted to the few. Now, in all professions and industries, the mind is frequently directed on specialities, and these even to minutest parts and points.

# London University Regulations for Gowns, Hoods, &c.

## GRADUATES.

D.D.—A black silk or stuff gown of the same shape as for the Master of Arts. Stuff, 25s to 60s. Silk, 4½ to 8 guineas.

Doctors of Divinity who are Members of Convocation shall also be entitled to wear a gown of scarlet cloth faced with silk of Sarum red. 4½ to 8 guineas.

The Hood shall be of scarlet cloth, with a lining of silk of Sarum red. 31s 6d to 40s.

B.D.—A black stuff gown of the same shape as for the Bachelor of Arts. 21s to 60s.

The Hood shall be of black silk or stuff, edged on the inside with silk of Sarum red. Stuff, 14s to 21s; silk, 21s to 35s.

Bachelors of Divinity who are Members of Convocation, shall be entitled to wear a black silk gown of the same shape as above. They shall also be entitled to wear a black silk or stuff Hood, with a lining of white silk edged with silk of Sarum red. Silk Gown, 4½ to 8 guineas; Convocation Hood, 26s to 40s.

LL.D.—A black silk gown of the same shape as that worn by the Cambridge Doctor of Laws; but the gown is in all cases to be made with a slit behind, as in the King's Counsel gown. 4½ to 8 guineas.

Doctors of Laws who are Members of Convocation shall also be entitled to wear a gown of scarlet cloth faced with blue silk. 4½ to 8 guineas.

The Hood shall be of scarlet cloth, with a lining of blue silk. 31s 6d to 48s.

LL.B.—A black silk or stuff gown of the same shape as for the Doctor of Laws. Stuff, 21s to 60s; silk, 4½ to 8 guineas.

The Hood shall be of black silk, with an edging of blue silk. 21s to 35s.

Bachelors of Laws who are Members of Convocation shall be entitled to wear a black silk hood lined with white silk, with an edging of blue silk. 26s to 40s.

M.D.—A black silk gown of the same shape as for the Doctor of Laws, except that there shall be no slit behind, and that the ends of the sleeves, instead of being square, shall be hollowed out at the bottom in a double ogee curve. 4½ to 8 guineas.

Doctors of Medicine who are Members of Convocation shall also be entitled to wear a gown of scarlet cloth faced with violet silk. 4½ to 8 guineas.

The Hood shall be of scarlet cloth, with a lining of violet silk. 31s 6d to 48s.

M.B.—A black silk or stuff gown of the same shape as for the Doctor of Medicine. Stuff, 21s to 60s. Silk 4½ to 8 guineas.

The Hood shall be of black silk, with an edging of violet silk. 21s to 35s.

Bachelors of Medicine who are Members of Convocation shall be entitled to wear a black silk or stuff hood, with a lining of white silk edged with violet silk. Silk, 26s to 40s.

D.Sc.—A black silk or stuff gown of the same shape as for the Master of Arts. Stuff, 25s to 60s; silk 4½ to 8 guineas.

Doctors of Science who are Members of Convocation shall also be entitled to wear a gown of scarlet cloth faced with gold-coloured silk. 4½ to 8 guineas.

The Hood shall be of scarlet cloth, with a lining of gold-coloured silk. 31s 6d to 48s.

B.Sc.—A black stuff gown of the same shape as for the Bachelor of Arts. 21s to 60s.

The Hood shall be of black silk or stuff, edged on the inside with gold-coloured silk. Stuff, 14s to 21s; silk 21s to 35s.

Bachelors of Science who are Members of Convocation shall be entitled to wear a black silk gown of the same shape as above. They shall also be entitled to wear a black silk or stuff hood, with a lining of white silk edged with gold-coloured silk. Hood, 26s to 40s; Gown, 4½ to 8 guineas.

D.Lit.—A black silk or stuff gown of the same shape as for the Master of Arts. Stuff, 25s to 60s; silk, 4½ to 8 guineas.

Doctors of Literature who are Members of Convocation shall also be entitled to wear a gown of scarlet cloth faced with russet brown silk. 4½ to 8 guineas.

The Hood shall be of scarlet cloth, with a lining of russet-brown silk. 31s 6d to 48s.

M.A.—A black silk or stuff gown of the same shape as the Cambridge M.A. gown, but with the sharp angle of sleeve rounded off, so as to form a double ogee curve. Stuff, 25s to 60s; silk, 4½ to 8 guineas.

The Hood shall be of black silk, with a lining of russet-brown silk. 27s to 40s.

B.A.—A black stuff gown of the same shape as the Cambridge B.A. gown, except that the sleeve, instead of having an armhole, shall be looped up with one button on the outside. 21s to 60s.

The Hood shall be of black silk or stuff, edged on the inside with russet-brown silk. Stuff, 14s to 21s; silk, 21s to 35s.

Bachelors of Arts who are Members of Convocation shall be entitled to wear a black silk gown of the same shape as above. They shall also be entitled to wear a black silk or stuff hood, with a lining of white silk edged with russet-brown silk. From 4½ to 8 guineas. Hoods, stuff, 14s to 21s; silk, 21s to 35s.

Mus. Doc.—A blue silk gown of the same shape as for the Doctor of Medicine. 6 to 8½ guineas.

Doctors of Music, if Members of Convocation, shall also be entitled to wear a gown of scarlet cloth faced with white watered silk. 5 to 8½ guineas.

The Hood shall be of blue silk, with a lining of white watered silk. 31s 6d to 52s 6d.

Doctors of Music, if Members of Convocation, shall also be entitled to wear a hood of scarlet cloth, with a lining of white watered silk. 35s to 50s.

Mus. Bac.—A blue silk gown of the same shape as for the Doctor of Music. 6 to 8½ guineas.

The Hood shall be of blue silk, with a lining of white watered silk. 31s 6d to 52s 6d.

M.S.—A black silk gown of the same shape as for the Doctor of Medicine. 4½ to 8 guineas.

The Hood shall be of black silk, with a lining of violet silk. 27s to 40s.

## UNDERGRADUATES.

Undergraduates shall be entitled to wear a gown with pointed sleeves, the opening of the sleeve to be made sufficiently high to admit the arm without an armhole, and without looping up, and the point of the sleeve not to come below the knee. Stuff gown, 17s 6d to 31s 6d.

## OFFICERS OF CONVOCATION.

The Robe of the Chairman of Convocation shall be similar to that worn by the Chancellor of the University, with the substitution of silver for gold lace.

The Clerk of Convocation shall wear the M.A. Gown, with a facing of black velvet.

## GENERAL OBSERVATIONS.

The cap to be worn by Graduates and Undergraduates shall be a square trencher cap of black cloth, with a silk tassel, as at Oxford and Cambridge. 4s 6d to 10s 6d.

The Scarlet Gowns are to be of the shape of the Cambridge scarlet gowns, and the loops and buttons are to be of the colour of the facings.

The Silk and Cloth Hoods are to be of the shape of the Cambridge silk and cloth hoods respectively.

The blue and violet linings are to be of the shades hitherto in use; the gold-coloured and russet-brown linings are to be of the shades selected by the Committee.

The coloured edgings of the hoods are to be 2½ inches in breadth.

Caps and gowns may usually be hired from 3s 6d per day.

The materials from which gowns are made are principally stuff, silk and cloth. The former is a dull surface material, similar to Russell cord, and known as college cloth.