



By courtesy of Messrs. Doornik Frères.

A. D. (BOBBY) LOCKE,
South African Open Golf Champion 1935, 1937, 1938, 1939, 1946. Wearing his
specially selected design in SPORTEX.

V. V. Pontefice

THE MODERN TAILOR OUTFITTER AND CLOTHIER

New and Revised Edition

Edited by

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assisted by

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General Editor of Earlier Editions

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One-time Editor of "The Tailor and Cutter"



VOLUME I

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T.R. I

PREFACE

(To the Fourth Edition)

IN undertaking the revision of a work which has been regarded for a number of years as a standard text-book of the Clothing Trade, the reviser feels that tribute should be paid to its first Editor, the late Mr. A. S. Bridgland, one-time Editor of the *Tailor and Cutter*, for his painstaking thoroughness. Upon this foundation the reviser's efforts have been laid.

Since the appearance of that first edition, many changes have taken place in all branches of the trade. In styles of garments and in methods of production, both the retail bespoke tailor and the wholesale clothes-maker have effected considerable reconstruction of their businesses. Outfitting, window-dressing, and general display—these, too, have altered much within the last twenty years. The future must bring further changes—in the policy of the trade and in the tastes of its customers. Nothing can be regarded as static.

The present edition of *THE MODERN TAILOR, OUTFITTER, AND CLOTHIER* has been compiled from that view-point. It takes account of all branches of the Clothing Trade, and covers every aspect of its activities—technical, practical, and commercial. Present trends are carefully described and future possibilities are thoughtfully indicated.

The Editor expresses his gratitude to all who have contributed to this comprehensive work, by means of the written word, by diagrams, and by photographs; and to Mr. C. H. Newstead, head cutter of Messrs. Alkit Limited, London, for the help and guidance he gave in the preparation of the chapters on Service Uniforms. All were chosen for their known ability in different sections of the trade; they have spared neither effort nor help towards a successful undertaking. To members of the Tailor and Cutter Technical Board, in particular, the Editor passes thanks for their willing co-operation and assistance.

A. A. W.

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THE MODERN TAILOR, OUTFITTER, AND CLOTHIER

VOL. I

INTRODUCTION

By GEORGE DINES

(Managing Director, Gieves, Ltd., President M.T.B.A.)

AN introduction to this excellent work should be constructive. I propose, therefore, so far as in me lies, to subscribe to such a policy.

It is very doubtful if in the intervening years between the two world wars the majority of specialist tailors were able to return to their pre-1914 basis of business, in either quantity or quality. To a large extent this was the outcome, so far as the tailoring trade was concerned, of the first war itself, during which period very few apprentices came into the retail bespoke tailoring trade.

It was further apparent during this time that the American ready-made system of tailoring was being taken up enthusiastically by a large number of British manufacturers, who were very soon able to produce suits and overcoats of such excellence that the "new poor" were tempted by price to purchase such garments. At the same time, the "new rich," having had no experience in wearing clothes made by the best British bespoke tailors, did not patronise them when money was no obstacle to their doing so. The result was that a kind of slow decline set in: the bespoke tailoring trade was not able to attract many new customers. It seems to me that since the period I am discussing the strength of the retail trade has not shown signs of increasing.

Unfortunately, it has to be admitted that the master tailors of Great Britain (outstanding craftsmen though they undoubtedly are) have shown, when it comes to selling their products, a strange lack of that commercial acumen so essential to success in business. They have been content to say—often quite glibly—that their reputation will sell their goods. I will leave readers to ponder on this subject.

I come now to a somewhat controversial matter. I venture to say, however, that it is one which should be given priority of consideration—for on this may depend the future success of the retail bespoke tailoring trade in this country. We have passed through a second world war, the results of which have had—and are still having—serious repercussions upon the tailoring trade. Many changes are taking place, almost hourly. The single-handed tailor, well on in years in 1939, is now some years older. The time when he will have to stop work altogether is not, probably, very far distant. His place is not likely to be filled at once. Is not this something which should be thought about?

If we consider the matter of apprentices, whilst paying tribute to the efforts of interested parties (not forgetting the woollen merchants' keen, helpful, and constructive contribution to the solving of the problem), we are bound to admit that it will be some years before the really finished product is available to the trade. One cannot shut one's eyes to the fact that the high wages for young lads, obtainable in some other industries, are retarding the inflow of entrants to our own trade. Thinking now of the old single-handed tailors who prefer to work on their own without assistance, I would say that their numbers are diminishing. If the foregoing factors are admitted, the question may be asked: "What is the future of the really high-class bespoke tailor?"

Here let me say it is my opinion that the finest examples of British craftsman tailoring can still be produced at as high a standard as any that were ever made by master men. They retain all the individual characteristics of the cutter's art, even though such garments may have been made by a squad of three or four instead of by individual tailors.

The future success of the specialised bespoke tailoring trade will be enhanced in quantity, losing nothing in quality, when the genuine craftsman cutters and tailors face up to the fact that speedier production for world and home markets is really necessary. Sub-divisional methods will help in this—they have, indeed, always been found successful when tried out. Their adoption, properly regulated, need not mean a lowering of standards.

I met an American in one of the years between the two world wars who said he had been told by several leading tailors that it was not possible to give a first-fitting under a fortnight. (And that was during one of the slackest periods of the trade.) This man wanted five English suits in three weeks. He actually got them from another firm—in ten days! The latter firm

apparently relied upon efficient squads. The foregoing fact, I suggest, amply illustrates the points previously made in this introduction.

I freely admit that if the master tailors of the specialist order were to produce factory-made goods, constructed throughout on mass-production principles, the market for their goods would speedily disappear. That does not mean that in this introduction I am decrying the factory-made garment. On the contrary. It is just as essential for the masses as is a small mass-produced car. And I think it will be agreed, by people who know, that the 8-h.p. car does not interfere with the sale of the Rolls-Royce or other cars of high-standing quality.

It must be—and I am sure is—freely admitted by the wholesale manufacturers that their mass-produced garments can never be the types which will satisfy every individual taste, in so far as such garments are uniform in design. Whilst they are excellent productions, of which Great Britain can be justly proud, there is that “something” which distinguishes them from the genuine craftsman-made bespoke garments. Tailoring carried out by the bespoke specialist is in an entirely different category. Clothes are produced having regard to the customer’s particular taste. His personal foibles are carefully considered. The question is asked: Does a customer wish to be dressed in clothes of such outstanding distinction that they “make” the man, or does he desire the suit which, whilst new, yet looks as though it is a part of himself? A fine distinction!

What, then, are the prospects for the bespoke tailoring trade in the years to come? Are they likely to be such as will make that trade appeal to young people as an attractive career? It seems to me that the answers to these questions can be given—even if not quite completely in times so changeful as these—by the trade itself. Surely, with foresight and enterprise, this grand old trade can be given new life and vitality. Let it go ahead, attending to its affairs in a spirit of optimism—not dismayed by the progress of the wholesale branch of the clothing industry, but determined to continue efficiently in its own sphere. I suggest that there should never be allowed to exist any feelings either of inferiority or superiority in the complex of one or the other of the two sections of that industry. Both are essential to the community: each has its function to fulfil.

A handwritten signature in cursive script, appearing to read "James", written in dark ink. The signature is positioned at the bottom right of the page and is underlined with a single horizontal stroke.

CHAPTER I

SOME PROBLEMS OF THE TAILORING TRADE

By F. CHITHAM
(*Late Director, Harrods, Ltd.*)

IN this brief article I should like to confine myself mainly to three points—viz. Policy, Buying, and Salesmanship; and the Growing Competition to which the trade has been subjected during the last few years. The latter I regard as the greatest problem of all, and is peculiar to the bespoke tailoring trade, in that it is a competition which threatens the very existence of many hundreds of persons engaged in the business.

POLICY

Taking first the subject of Policy—it is very necessary to have an objective, something to aim at; and to know exactly what one desires to accomplish. The first thing for a man about to engage in the tailoring trade to decide is in which branch to embark. There is a wide choice—middle class, better class, or cash trade. Once a decision has been reached, the wise plan is to adhere to it; this is most important, because no man or business can cover the whole field. The high-class trade cannot make cheap clothes, nor the cheaper-class business high-grade garments.

I do not think it always policy to acquire a reputation as “a specialist tailor,” for it tends to have a negative influence on the customer’s mind. For example, a firm specialising in, say, trousers is not likely to be patronised for dress suits. The trade, in other words, is too circumscribed to be split up into sections in this way. It is better to cultivate an all-round trade, and so be in a position to supply as large a proportion of your customers’ requirements as possible. Nothing is more damaging to any business than a change of policy; it often results in failure, and very rarely accomplishes any good. Get known

for a certain "class" of trade. Determine that in that class your business shall be one of the best; don't deviate or wobble—it is impossible to make a "cheap" suit to-day and a "good" suit to-morrow, both equally good in their respective grades. The business must be equipped to handle successfully one or the other, but it cannot do both—it is risking failure to attempt it.

BUYING

Turning now to the subject of Buying—this in the tailoring trade is highly specialised and does not cover much ground. With the exception of trimmings, cloth is practically the only commodity dealt with, so that it is not difficult to acquire a sufficiently good knowledge of materials to enable buying to be done with intelligence and discrimination. Every man in the trade, no matter the nature of his duties, ought to know something of the goods he is handling—the difference between materials made from botany and cross-bred wools; fabrics made from wool or worsted; the qualities of homespuns, etc. This knowledge is a valuable asset and favourably impresses customers, and can be readily acquired at one or other of the technical schools. Further, every young man should visit a woollen mill and see for himself the process of cloth manufacture.

Stock-keeping and display are important points in any successful tailoring business. Stock should be readily accessible and invitingly shown. Stock that is out of reach is liable to be overlooked and to become old. However carefully one may buy, some old stock is bound to accumulate—this should never be kept. It is far better to turn it into money, even at a sacrifice, than to leave it indefinitely on the shelves. Old stock interests nobody—the salesman is tired of it and it rarely gets shown. New goods always sell more quickly, not always because they are better in design or in value, but because they interest the salesman more and are always shown first.

In the ready-made branch of the trade buying is not so simple. The buyer is here confronted with two problems—one of cloth and design, and the other of sizes. The latter is the more important. Many firms run forty sizes, and in some materials all the sizes are required; but it is obvious that this cannot apply to all the patterns that may be carried in stock. Sizes are the very life-blood of the ready-to-wear: the pivot on which success turns. Bad sizes mean slow-moving stock. It is no part of the ready-to-wear trade to cater for freaks: that is the province of the bespoke. A large proportion of the ready-

made trade is done on staple goods—grey and blue overcoats ; sports coats ; standard design suitings, etc.

There are four golden rules which apply to all businesses, and which every young man should make a point of remembering and acting upon :

- (1) To put down all orders in writing.
- (2) To compute profit on the selling price and not on the cost of the article.
- (3) To pay all takings into the bank and draw cheques for all disbursements.
- (4) To take stock at least once a year.

SALESMANSHIP

On my next point—Salesmanship—I feel somewhat difficult: so much has already been said and written about this simple, common-sense matter. The psychology of business really resolves itself into a capacity for putting oneself into the customer's position, and the application of common sense to the matter in hand.

I may say, however, that every salesman should be extremely particular about his personal appearance, in order to create a favourable impression. He must also cultivate a pleasing manner, for in the tailoring trade there is an unusual degree of intimacy between the customer and himself. He should study his business, and make himself master of all its ramifications—there are too many tailors in the world who do not half know their trade ; he should know his merchandise and what he has in stock. A salesman is not engaged merely to sell goods, but also to sell service, and to do this successfully he should know something of the technique of the trade and be able to speak from first-hand knowledge. He should also be able to try-on, and know when a garment fits and when it is properly made. These are some necessary features of his qualifications. He should make it a rule that when a sale is completed he has something else at hand to show his customer, so that further interest is aroused and possibly further orders taken ; and last but by no means least, he should follow through *every* case of complaint—for even tailors get them ! We all know that sinking feeling when a customer sails in with a box under his arm—his return is not looked upon with pleasure. But it is well to remember that he has previously given up much time to trying-on, etc., and his irritation is natural. It is also well to remember that whether he will remain a customer or remove his patronage depends entirely upon his reception and upon

the manner in which his complaints are dealt with. Every dissatisfied customer presents an opportunity—which should be made the most of—of making him your friend for life. This can generally be accomplished by courtesy, patience, and competence.

FUTURE OF THE TAILORING TRADE

In looking at the probable future of the tailoring trade one discerns certain problems which do not, at any rate in the same degree, beset other trades. Tailors are all manufacturers: the raw material is their cloth, and the workroom is their factory. Many other trades have been subjected to the same tendency which one observes in the competition which besets the tailoring trade—i.e. the growth in the sales of the ready-to-wear garment. For example, the “made-to-order” shirt trade has almost entirely disappeared, and the same remark applies to collars, boots, and women’s clothing. This is not always because ready-mades are cheaper, but because in these strenuous times they represent a saving of time and trouble.

There is, however, a great difference between the attitude of the average tailor to this competition and that of other traders subject to the same condition. We find the shirt-maker and boot-maker who formerly depended largely upon making their goods to order have now added to their businesses departments dealing in the same articles ready to wear.

But the tailor very rarely adds a ready-made department to his business, and yet no one is so well qualified as he to take a part, and an important part, in this rapidly growing branch of the trade. Hatters do a fine trade in ready-made overcoats; hosiers have developed ready-to-wear departments, but the tailor stands aloof—he who should be a pioneer, who should be leading and developing this new and important trade, seeing that it is derived from and is being developed at the expense of his own business.

CHAPTER II

HOW TO START A CAREER IN TAILORING

By A. W. ALLON

IN an age of tremendous industrialisation it is good to know that one craft at least retains its position in the general scheme of things—as solidly important as ever. Indeed, the craft of tailoring in Britain has become more than just the means of making a living: it has become a fundamental part of the British way of life. For British tailoring is paramount—and, what is probably almost as important, it is acknowledged so throughout the world.

Apart from the fact that British tailoring is paid homage by the rest of the clothing world, we must also take into account the relative importance of tailoring in Britain. Here we can number it among our most important crafts and industries; and rightly so for, next to food, clothing constitutes man's most vital necessity. Tailoring, then, is a *trade with an assured future*. (People will always want clothes—no matter which government is in power.) Coupled with the textile trade, it is forming the spearhead of our export drive, and is thus an important factor in British economy. Fashion plays an increasingly large rôle in our daily life, so that young and old are all paying more and more attention to their appearance. Distinctions between the various classes have tended to diminish during the last decade or so and the steadily improving standard of living is allowing more and more of the population to attach importance to an instinctive feeling, inherent in the British character, that we should be always “. . . well and correctly dressed.”

Obviously, a tailor is a good thing for you to be. First, you are assured of a place in a business that can never diminish and that has every possibility and shows every indication of expanding tremendously. Secondly, as a craftsman you have complete independence—for the tailor does not rely necessarily

upon an employer for the tools of his trade. The printer, the clerk, the retail salesman, the factory worker—all these must rely upon their employer for the tools and materials for their work and for the premises in which to carry it out.

Not so your tailor. Though there is a vast number of shops and workrooms where the craftsman maker of clothes can be employed, should he prefer the more secure forms of trading there is always the possibility of individual "contacts" that make that little extra few pounds a week "on the side." That is why the tailor can always be independent—and particularly to-day when the shortage of first-class craftsmen, accentuated by the war years, brings added importance to the practical man.

To those young men who feel they are "too young to settle down" it is the obvious answer to their thirst for a good job which will allow them to travel at will and yet have a trade to fall back upon in whatsoever country or town they may arrive. For remember, the British tailor is respected and welcomed everywhere—and a knowledge of the craft, coupled with the weighty fact that you learned that craft in England, is an assurance of a position in almost any town or country where European dress is worn. And, what is more, an assurance of a good income in return for your work.

How, then, can you become one of these craftsmen? Well, first you must decide which branch of the trade you wish to follow. Do you wish to be a tailor or a cutter? For though the word "tailor" has been accepted by the layman as embracing all the people who work within the trade, the Tailor, correctly translated, is the man who stitches together the pieces of cloth and joins up the jig-saw of cuttings that have been produced by the Cutter.

The Cutter measures, cuts, and fits the suit.

The Tailor actually "makes" it.

It is, of course, advisable to be proficient in both sides of the craft (tailoring and cutting), for it is a tremendous advantage for the cutter to know the difficulties of the making side—and *vice versa*. I would advise young craftsmen, wherever possible, to learn as much about both sides of their trade as they can.

WAYS OF LEARNING THE CRAFT

However, having decided to enter the trade, you must follow one of the several ways of learning the fundamentals.

Older readers of this chapter may be thinking that the making of a craftsman is a very long job—and, indeed, I hold

out to you no hope of becoming an accomplished tailor or cutter in a few weeks or even a few months. It is not possible for the average person to learn enough to be accepted as a "journeyman" in a short time—but it is possible for the average person to learn the *fundamentals* of the craft in a relatively short period. Once he has acquired those fundamentals, he can rely on an accumulation of experience and his own particular aptitude to help him improve to the point of qualification. For, have no doubt about it, those with the greatest aptitude will find the greatest success. Like all arts and crafts, tailoring has its great figures and its leading artists.

Where, then, can you acquire the fundamental knowledge that will help you to go on and become a real success in tailoring?

It is still possible to become an apprentice to the trade; but though I do not by any means discourage this method of entrance, I am forced to acknowledge that the number of trade apprentices these days has definitely decreased. The more popular method of learning the trade seems manifested in the trade schools, which are turning out some extremely proficient young men—and in a much shorter time than one can expect from an indentured apprenticeship.

The reason for the relatively short time that is taken by the schools is that they are teaching *all the time*, and the student is not wasting valuable periods in sweeping out the shops, running errands, making tea, or doing all the other little jobs that have become an offshoot of the apprentice's life in any trade.

Should you decide, nevertheless, to enter the trade by becoming an apprentice in a tailoring house, I advise you to get in touch with the secretary of one of the trade associations before you cast your final vote for a master-teacher. Write to the National Federation of Merchant Tailors or the Bespoke Tailors' Guild, and they will put you right on your method of approach and even advise you of firms that are willing to employ you. Their addresses are as follows:

The National Federation of Merchant Tailors, 90 Regent Street, London, W.1.

The Bespoke Tailors' Guild, 10 Golden Square, London, W.1.

Of the other methods of learning the trade I can tell you more. In London, and in certain provincial towns, there are schools in which entire sections are devoted to both tailoring and cutting. The Government Vocational and Ex-Servicemen's

Training Centres are also doing a share in turning out, or "brushing up," potential members of the trade.

Some of you who are lucky enough to live in Metropolitan areas will have local Council evening classes, and though I am not conversant with fees charged by all of them, I have known quite a few fine craftsmen whose trade knowledge originated in these classes.

I have not space, of course, for a treatise upon the respective fees charged and the various syllabuses offered, but I can mention a few in order to give some idea of the charges that might confront you if you join one of these schools.

At the Regent Street Polytechnic, in London, you may learn either tailoring or cutting, or both, and the charges are as follows:

For Evening Classes: Single class weekly, £1 per session. Two evenings, same subject, £1 10s. Grouped course (3 evenings), £2. Grouped course (4 evenings), £2 10s.

The evening classes are primarily for the improvement of those already engaged in the trade, so you might have some difficulty in getting enrolled.

At the time of writing, the Polytechnic day classes are open to all (whether or not the aspiring student is already connected with the trade); but a reorganisation is pending, and whether this will affect the entry rules it is difficult to say at present.

Another of the London Schools is the Sir John Cass Institute, in Aldgate.

Here is provided a graded training for those over the age of sixteen.

The courses are for male students only, and I would draw special attention to the part-time day courses in Pattern Drafting and Practical Tailoring in men's garments. These classes, which may be taken in conjunction with corresponding evening courses, are held on Wednesday and Thursday afternoons from 1.30 to 4.30, and the instruction includes elementary measuring, drafting of trousers, waistcoats, coats and overcoats, and basting for trying-on, including the marking of defects and adjustments.

Communication with the Sir John Cass Institute, Jewry Street, Aldgate, London, E.C.3, will obtain for you a more comprehensive syllabus than limited space will allow me to give you here.

Finally, there is the school that has come to be regarded as the University of the tailoring trade. Like the great tailors of England, it is found in the West End of London, in Gerrard

Street (near Piccadilly Circus). Students from all over the world go to the Tailor and Cutter Academy for their training.

The Tailor and Cutter Academy is the oldest tailoring academy in the country. It was founded in 1866 and its work has been bound up with the trade ever since. It is probably the most expensive of the tailoring and cutting schools, but, after all, Oxford and Cambridge are more expensive than secondary schools and the Tailor and Cutter is the trade equivalent of Oxford or Cambridge. At this Academy, I think, the most comprehensive tailoring education is offered and the most personal and individual training. The Academy teachers say that their success is due to the fact that the classes are small, the instructors are plentiful, and the students are taught individually. Classes are not kept back to the speed of their slowest member and, conversely, no individual is pushed forward into a new phase of study before he has completely mastered the last. For such an *individual* trade as bespoke tailoring, it is advisable that students be regarded as *individual* craftsmen and treated and taught accordingly. That kind of treatment and instruction is given at the Tailor and Cutter Academy.

The school at Gerrard Street provides practical tuition in measuring, designing, drafting, cutting, tailoring, and fitting of ladies' and gentlemen's garments.

Every branch, phase, and detail of tailoring is embraced. There are no limits to the types of garments in which instruction is given. Some students take, over a period of years, a number of these courses at the Academy.

There are Diploma Courses for beginners and Specialised and Refresher Courses for trained craftsmen. Special arrangements can be made for those desirous of taking both Diploma courses covering ladies' and gentlemen's garments.

Special facilities are available for lady students. The cutting method taught is "flat cutting" or, as it is often misnamed, the American method. The Academy adopted and were teaching this method—as opposed to the French or draping system—forty years before American manufacturers adopted it. It is the only method by which patterns can be produced expeditiously and accurately for commercial use.

The full course at the tailoring school lasts six months, and covers all aspects of tailoring from elementary needle exercises to the production of a finished garment—coats, trousers, plus-fours, breeches, etc. The fee for this course is £52 10s.

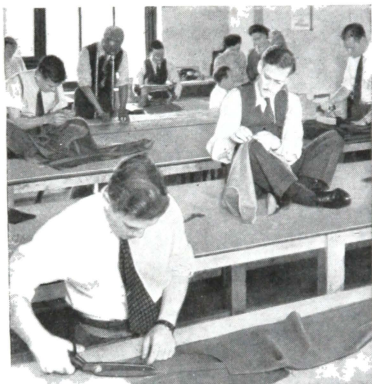
The Diploma Course (3 months) in the Cutting School can deal entirely with gentlemen's or with ladies' garments, or can

IN THE ACADEMY.

Top. One of the Cutting Classes : a lesson in measuring.

Centre. A Class in the Tailoring Section.

Bottom.- Demonstration at one of the Fitting Classes.



TAILOR & CUTTER HOUSE, GERRARD STREET, LONDON, W.1.

cover a selection of both. The fee for this full course is £40. There are also Specialised Courses of two months and Refresher Courses of one month, costing £26 and £16 respectively. A course of Evening Classes (21 lessons in either tailoring or cutting) will cost £10.

One part of the Tailor and Cutter Academy's policy, however, has always been to serve the trade as well as to train its necessary craftsmen. Recently, due to the shortage of craftsmen occasioned by the war years, the Academy was approached by the Woollen Merchants' Development Company, Limited (a powerful organisation within the trade), with a proposal whereby orphans and young people of proved limited means might receive financial assistance up to the full amount of the fees charged. This should assure a constant flow of craftsmen into the trade.

The instruction given at the Tailor and Cutter Academy is regarded very highly in the trade itself. It is considered that students leaving the Academy after a six months' course will have knowledge and usefulness equal to that of the average learner or apprentice who has been indentured for three years; and can ask for equal pay. This speaks volumes for the far-sighted policy and the spirit of progress actuating the leading personalities in the industry.

Here is vision and enterprise to meet the post-war world; determination to keep British bespoke tailoring in the forefront of world commerce. The trade wants new recruits to establish an even more solid basis for its future, and it is prepared to go a long way in making itself attractive.

Its brighter workshops, its higher wages, its schemes for aid to those unfortunate enough to need its help—all these are a manifestation of the fact that if you want a career you could not do much better than enter the tailoring trade.

N.B.—The fees I have quoted are those in operation at the time of writing. It will be realised that these are subject to change.

CHAPTER III

THE PRINCIPLES OF CUTTING

By the late A. S. BRIDGLAND, M.J.I., and THE EDITOR

MUCH interest is taken in systems of cutting by tailors, but less attention is paid to principles. This is strange, because the same principles underlie all systems, and without a knowledge of the former the latter are of little avail. The word "principle" may be attached to so many phases and features that to deal with everything to which the word might apply would need extensive space. Therefore, only two or three subjects are selected for special notice, the others being included in the general articles.

BALANCE

Balance is the most important principle in cutting, and it is as well first to define it. It is the equality or just proportion of weight, form, length, etc.; equipoise or counterpoise.

In tailoring, balance is generally defined as the relative length of back and front or of two sides. It is sometimes thought of as the relative length of the back and front of a coat—that is, the height from the depth of scye line up to the nape at back, and from the same line up to the neck point in front; or, in lieu of the latter, from the front of scye to the neck-point. The general hang of a garment is also referred to as the balance.

Balance may be called, as has been said, equipoise or counterpoise; forces acting in harmony; parts arranged in unison. The sections of a garment are in equilibrium when they severally act and re-act on each other with equal force. When there is perfect unison between the various parts of a coat and also with the figure it has to cover, then there is balance.

This principle crops up in every garment and in almost every section, and enters into cutting, trying-on, and making. The poise of a garment is often destroyed by careless making. We have it on the authority of Holy Writ that a false balance

is an abomination, and it is certainly the cause of most of the defects which trouble a cutter!

As a general definition, balance may be said to be the harmonious arrangement of the front and back, or two sides, with the attitude of the figure; this applying to coats, vests, trousers, sleeves, etc.

There are several kinds of balance. The first may be called ideal balance. This is the size or balance of a draft, pattern, or figure, reckoned by a proportion or division of the chest measure, or by a strictly proportionate system of mensuration. This is the balance a system would give if drafted out for a proportionate figure. Every system has its equality of ratios, whether worked out by direct measures, shoulder measures, or chest measures.

Another type of balance may be called natural balance. This is where the balance of pattern or draft is equal at back and front; where the front and back sections show an equal proportion, although they may not agree with the breast measure. For instance, a pattern for a 36" breast man might show 8½" depth of scye and an equal decrease of front; or a 9½" depth of scye and an equal increase of front. There would still be equipoise, but it would not be the ideal balance as we understand it. Although the lengths are equal, they are not in an ideal ratio with the breadths.

A third type may be named specific balance. It is obvious that we may have a draft, pattern, or garment where there is neither the ideal balance nor the equipoise which has been called natural balance. The front and back lengths may not tally; the scales tilt up or down, as it were; and yet the draft, pattern, etc., would be correct for a specific figure. There is the just proportion but not the equal proportion. This would be the case in various figures, such as the stooping, erect, etc. But the simplest example is that of a lady's coat, where there is a considerable difference between the back and front lengths, necessitated by the demands of the figure.

An important point is the effect that suppression has upon balance. The length at back and front may be very evenly adjusted above the breast line; and yet the equilibrium may be upset by an excess of, or incorrect arrangement of, suppression. Suppression, or the distribution of material at waist, is vital to the balance of front and back.

What makes the question of balance less simple than it otherwise would be is that not only must it vary with different figures but also with different garments. A waistcoat requires

a very long back balance; a body coat also needs a long back balance. The balance of a jacket varies according to style: a close-fitting, well-suppressed lounge needs a longer back balance than one of a loose straight-hanging fashion. A relatively long front balance is necessary for an overcoat at any time; and often for style reasons a short back balance must be infused.

In ladies' coats the correct standard of balance is obtained, not by giving an equality of length at back and front, but a just proportion. Compared with a man's coat, a woman requires one short in the back balance. So far as style influencing balance is concerned, the same remarks apply to ladies' as to gentlemen's garments. A loose sac will require a short back balance to distribute the material correctly; and a close-fitting coat will need, relatively, a long back balance.

Cutters who specialise in ladies' garments (and often those who are engaged in the wholesale trade) not only pay attention to general balance, but also to that particular balance which governs sections. Especially is this the case in a coat with many seams, where balance-marks are placed at the waist and other parts, and also in the sleeves.

Balance is a factor in sections of a garment, and notably with sleeves. The hang of a sleeve means a lot in comfort and appearance; and it may be affected in various ways. The distance between the top of hindarm and forearm may be altered by raising or lowering the points; but the balance can be tilted one way or another without touching those points. It is possible to swing the bottom of forearm backward or forward by inserting or taking out a wedge at hindarm; or by a suitable arrangement of lines to draft a sleeve in harmony with these changes. The pitching of sleeve often decides the balance. While it is true that a badly hanging sleeve may be due to faulty pitching, it is also true that many good sleeves owe much to an intelligent adjustment in that direction.

In trousers we have various kinds of balance. Openness and closeness is really a sort of balance. There is, too, the change brought about by cutting a forward front and its concomitant, an open or crooked seat. These are general types. There is the special one necessitated by the stooping figure, which calls for a short front and a long back; or the erect one which demands a long front and a short back. There is also that particular balance, required for a corpulent figure, of extra length of front and corresponding shortness of back, accompanied by a more open cut in the legs.

Then there is the balance of the topside on the underside,

that the parts may lie "fair," for which marks or "nicks" are placed. The tilting of the scales one way or the other by faulty manipulation will often have disastrous effects. And there is the deliberate change of balance-marks for prominent calves, or for prominent thighs and calves.

There are many ways of altering balance. One may draft out a coat and impose a change, or take a carefully adjusted pattern and make variations from it. For a longer front balance an addition can be made across the shoulder, or the side-seam point lowered. For a short back balance a piece may be taken off at neck and shoulder, or the side-seam point of back raised. For a short front balance the shoulder or the side-seam may be utilised; and for a long back balance the neck and shoulder may be raised, or side-seam point lowered. Again, there is the wedge method of varying the harmony fore and aft, in accordance with the necessities of the figure.

In a body-coat the length of forepart at front may be varied for the type of man who bends forward or backward, while the skirt section can also be regulated.

In a finished garment the methods of altering the balance are restricted; not that the same changes could not be made as in a pattern, but some alterations would appreciably lower the profits on an order. In a made-up coat, then, the side-seam is utilised, when possible, and the back or forepart passed up or down as the case may be.

Very briefly, some of the effects of incorrect balance may be indicated. A long back balance causes a looseness about the top of back and a closeness on the hips. A short back balance will cause the coat to stand away at the hips and to fall away at the back of neck. A long front balance produces a garment which falls away at front and hangs away at the back; if buttoned, the extra length would show itself at the chest. A short front balance lifts the coat up at front and makes it uncomfortable. These defects would also affect the scye at back and front.

WAIST SUPPRESSION

Waist suppression, or the distribution of width at waist, is not merely a matter of size. Its effect is much more than local. Like so many features in cutting and fitting, it proves that sections are interdependent, and that cutting is a matter of co-ordination. A garment is a sort of organism, each part having some bearing on the others. You cannot isolate a section, or even a principle, that seems to have only a restricted

influence. A shoulder is altered—and chest, scye, and other parts are changed. You tighten at one place and throw looseness at another. That a coat may fit admirably until the sleeves are in has become a cutting-room platitude; a collar may turn a fit into a convulsion!

Therefore, waist suppression has more ramifications than appear on the surface. It affects the blades and the hips, and acutely influences balance. Incorrect distribution of width at waist throws a coat entirely out of gear; a garment may be large enough in actual size and yet not "meet" in front. Cuts in the forepart, by the way, often make a coat tight-fitting—unless an extra allowance has been made. Sometimes shoulders have been carefully adjusted; and yet blades are full, front of scye tight, and shoulders creased, through over-hollowing at waist. The fact is that the waist is a vital point, and too much consideration cannot be given to it. At the risk of repetition, it may be said that the upper and lower sections are mutually dependent; and if they are not cut in harmony with each other, and in unison with the figure, trouble ensues.

Reverting to the question of sizes and suppression: some figures are hollow at back, others are hollow at sides, and others still may recede at front, and yet all may be the same size. From these varieties or inequalities in the hollowness of the figure it will be seen immediately that suppression is dependent on the form of the waist and its relation to other parts of the figure, independently of the actual circumference. To give concrete instances: one may be quite normal in size of waist and yet be fairly flat at back, with either extra hollow at sides, or a receding front waist; or extra hollow at back with a forward front. Some men with increased waist measure require just as large suppressions at sides and back as a normal figure. Big men sometimes require comparatively large hollowings, while men whose waist girth is normal may need them small. The shaping of the back depends on the attitude of the figure, while that at the side is governed by the form of the waist. To sum up: we come to the axiom that suppression is affected by attitude and form rather than size.

It has been said above that suppression governs balance; but it is also true that balance governs suppression. Over-suppression will throw the balance out, but incorrect balance will nullify or modify suppression. As an instance of this, it may be pointed out that the suppression may be quite correct for the figure at the back, and yet, let the back balance be short, and the coat will not fit in to the waist.

It has often been said that the principle on which waist suppression should be based is, to find provision for prominences, to create fullness. This statement or definition is open to argument. As a rule the hips and chest are larger than the waist, it is true; but when cutting a coat it is made large enough at hips and chest and then taken in to fit indentations of waist.

Presuming that you had cut a perfectly straight or loose-fitting sac for a man and then wished to make it close-fitting at waist, you would carve out, shape, and suppress—not to find receptacles for prominences and curves, but for fitting into or indenting the hollows. The same thing applies if you cut a close-waisted coat to start with.

That to take in or suppress unduly will throw a round or fullness at another place may be admitted, but not that it is the primary object of waist suppression. If you take the case of the suppression between back and side-body, and say that it throws a round over the blades, one may ask whether this could not be done by overlapping the side-body as was done in the old days.

And that brings me to an interesting point. If you look at old systems, such as the "Old Thirds," which were drafted with closed parts, what is the conclusion to which you are inevitably led? That the problems of waist suppression, as we understand them to-day, are the outcome of the modern method of drafting coats in the square. If you draft a coat with closed parts it is then merely a question of size and balance.

The following methods of distribution of width have been given in respect to corpulency:

(1) When the waist measure only increases and the chest and seat remain normal, the increase should go to the front.

(2) When the seat and waist increase proportionately from the normal, the increment should be added at the sides only.

(3) When the seat only increases half the amount of disproportion at the waist, the increase should be distributed equally at front and sides.

(4) When the seat only increases and the waist and chest remain normal, the side-body indentation should be reduced and a cut taken out of front waist.

It will be as well to consider the methods adopted in a few systems of dealing with suppression. A well-known method, first published over fifty years ago, was founded on a combination of height and width measures, following Wampen in this respect. The authors direct special attention to the arrangement of the elements of height and width in the system, as governing

the depression at waist. This important point is based upon the degree of affinity existing between the two particular quantities of length of waist and size of chest or scale, and varies according to their difference. The waist length must be taken with the greatest care between the collar-bone and the point on a line with the greatest indentation of waist.

To regulate this hollow of waist in the system, the two above-mentioned quantities must be found, and then, by comparison, ascertain the smaller of the two; this is the one always to be used as the standard for finding the exact depression.

In the case of 24" chest and 17" natural waist length, the latter, being the smaller quantity, the twelfth of that, 1 $\frac{3}{8}$ ", would give the depression. If 16 $\frac{1}{2}$ " chest and 18" natural waist, the chest, in this case being the smaller, would be used.

But we may fairly ask: Is this principle a correct one? If you follow it out to its logical conclusion it means, often, that the taller the man the greater the depression, irrespective of the size of waist. Height should not enter into this subject at all.

The old method adopted by Wampen and many others before and since was to take the 30" waist and 36" chest as a standard, or, rather, 6" less waist than chest as a strictly proportionate size. Modern authors have taken 4" less as a proportionate standard, such as 36", 32".

It may also be noted that some men have discarded this as a base from which to work. It has been argued that, although these may be the dimensions of a standard figure, the dimensions of a figure are not the mathematical standard. The square is the mathematical standard, therefore the square of the chest or an equality of chest and waist is the real basis or standard of departure. Then one-third of the excess would be placed at side and two-thirds at front.

The accompanying diagram illustrates general methods of arranging suppression.

From the centre of back at A mark forward two-thirds of the scale to C.

Square down from C to the waist at K.

Measure up the back D to E and the side-body F to H; place that amount at K and continue to J half waist plus 1".

Then from K measure forward to L at centre of front line the other half plus 1".

The same principle is adopted in an alternative method.

Mark forward from back-seam at A half scale to B.

Square down from B to I at waist.

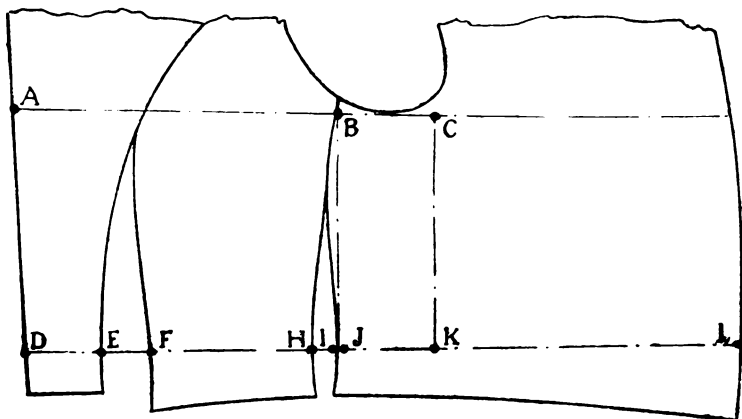


DIAGRAM 1.

In this case make the back parts one-third of waist plus 1"; and the front from I to L two-thirds of waist plus 1".

STRAIGHTNESS AND CROOKEDNESS, OR THE LOCATION OF THE NECK-POINT

There is nothing which has caused so much discussion in the tailoring trade as the position of the neck-front. The reason for this is that so many have thought there should be a fixed position which, when found, would solve a number of difficulties. But it may be said at once that it is impossible definitely, rather than approximately, to locate the neck-point.

Geometricians tell us that a point is that which has position but not length, breadth, or thickness; but the unfortunate neck-point has not an assured position, and I'm afraid nothing can be done to give it permanent stabilisation. Its position is governed by many factors, and because of varying influences must always remain approximate. If everything could be arranged with mathematical exactitude, there would be less art in tailoring.

The nearest approach to a solution of the problem is by a sweep from the front of scye intersecting a line squared up at a certain position in advance of the front of scye; or of a sweep from the front of scye intersected by another sweep from the centre of front on the chest line—the latter having a quantity added sufficient for the working up of the fronts.

If the centre of front is arranged correctly, and, following that, the position of the front of scye by the across-chest or other measure, and the length of front shoulder by the front-

shoulder measure, then the basis of a good-fitting front is assured. The position of the line squared up in advance of front of scye (or the amount added for second sweep) is flexible because of the varying requirements.

THREE GOVERNING FACTORS

The position of the neck-point is influenced by the diameter of neck, prominence of chest, and the amount of manipulation that is to go into the garment. These, in their turn, are governed by subsidiary causes. The point is this: the breast is round, but the centre of breast is not. If the right length of cloth be given up the centre of front to shoulder, there must be some superfluous cloth either near the scye or at the front edge; and one must decide where this is to go. A straight cut forces the cloth towards the scye; a crooked one pushes it towards the front. If the latter, then it may be removed by means of vees or manipulation.

Of course, it must not be forgotten that the exact position of neck-point is also influenced by the type of figure in various ways. If a man is broad across the chest the front of scye will be backward; the converse holds good in case of a narrow front.

Again, supposing the figure is long in the neck, the front-shoulder measure will be increased and the neck-point raised, independently of other considerations, and *vice versa* with a low neck.

To move the neck-point forward or backward, in a straight horizontal line, is not true straightness or crookedness; this partakes more of openness and closeness.

In forwarding or receding, the arc should be pivoted from front of scye; therefore a straighter cut is slightly depressed and a crooked one raised.

The location of the neck-point is affected, as has been said, by the amount of manipulation to go into the coat. This is governed by various considerations. If a customer is prominent in the chest and erect, the neck-point must be receded, to give more length to the centre of front; this extra length allows for working up, or taking out vees, to give form to the chest.

The class of trade is another feature which has a bearing on the subject. In some high-class trades it is notorious that a more crooked cut is desirable, because of the extra manipulation. But there are also some famous houses which cut their shoulders decidedly straight and short—thus to allow for a

lot of straining out with the iron. Where little manipulation is expected, a relatively straight cut should be given.

Makes of material should also affect the placement of the neck-point. Some materials do not lend themselves to working up, hence the necessity for a straight shoulder.

The style of coat will also directly influence the cut. For instance, if a coat is to button up to the neck, it will take a less crooked shoulder than if it rolled to the waist. A coat that is always to be worn unbuttoned requires a relatively crooked cut, and for this reason: A straight cut, as stated above, forces the material towards the scye, while a crooked cut throws it on the front; obviously an unbuttoned coat, having no support in the way of fastening, needs the treatment which will not tend to pull it away from the front of chest.

CHAPTER IV

ANATOMY FOR TAILORS

By the late A. S. BRIDGLAND, M.J.I., and THE EDITOR

IT is not necessary for tailors to make a close and comprehensive study of anatomy for the purposes of their work. Neither is it of much service to them to stuff their brains with a list of harsh-sounding and unfamiliar terms. But that it is advisable for the man who wishes to get his living by garment cutting to possess a knowledge of elementary anatomy, few will deny. Almost all supremely successful cutters are familiar with the shape and formation of the body, the laws of increase and development, the joints and their movements, and proportions.

If every customer were normal and proportionate, fitting would be an easy job, but the majority of men and women possess peculiarities of form, carriage, and development. Different types of figure are to be found in different districts, and the tailor finds it a rule rather than an exception to have to clothe the disproportionate, abnormal, ungainly, and deformed. It is in coping with all sorts of malformation that an acquaintance with the functions and limitations of the bones, and the location and increment of flesh, is helpful.

For those who wish to make a deeper study of the subject there are many handbooks, but for the present purpose only a few of the essential points are touched on, with an avoidance of scientific or professional language.

The general architecture of the body is that of a trunk, a head, and four limbs; these are built round a scaffolding of bones. Bones, unlike muscles and flesh, do not expand, and when maturity is reached development ceases. This rigidity has a bearing on the work of the tailor. As the bodies of men and women tend to put on flesh in middle age, the limbs will become shorter; because while the trunk increases the bony structure remains stationary. As the distance from the centre of back is, say, 34", while the width of back in the normal is 7", and in the outside 9" (these amounts are merely illustrative),

the sleeve length in the latter must be correspondingly shorter. The length of leg also decreases in a similar manner; for the accumulation of fat lowers the fork and this makes the length less.

Another deduction is that if the slope of shoulder from the nape of neck to the top of the shoulder is 3", then (comparing the normal and outsize widths of back) there must be a different degree of slope of the two triangles, represented by 3 and 7, and 3 and 9. The latter is obviously less sloping, for the rise in one is 3 in 7, and in the other 3 in 9. This is the reason why people who have grown stout are squarer in the shoulders and shorter in the limbs than in their lean years.

THE JOINTS AND THEIR MOVEMENTS

There are three different kinds of joints, each adapted for its purpose and position. The first is the gliding joint found in the backbone, waist, and the arch of the foot. This joint allows of a restricted movement in any direction. The figure may bend forward or backward, to the right hand or the left, or to any point of the compass. This versatility of movement makes possible the skill and power of the hand and foot. From our standpoint it is the backbone which claims attention, for it is not only the foundation of the bony structure of the body, but the starting-point for many measures and calculations in cutting. Its mobility impresses upon us that we have to clothe an animate figure and not a statue; and that there must be freedom for a range of movements with no unsightly excess of material.

In the limbs the first joint is always of the ball and socket, or cup and ball, arrangement. The hip, shoulder, finger, and toe are each created in that way. The most restricted of these is the hip, where the socket takes on more of the cup form. This is necessary, for if the hip-joint were as free as the shoulder it would be unable to carry the trunk as required. The movement of the hip, however, is quite free enough for its purpose.

It must be realised that as the thigh-bone revolves in this socket it still keeps the same length; and that the size of the leg is much greater than the bone, while the flesh joins up between the legs. It follows that, as the legs are opened out in a straddling position, the inside of the leg increases and the length over the hips decreases, so that leg garments for riding or extended movement should be cut open.

The next point is that sleeves must have a certain amount of extra cloth at the top of the hindarm, or the arm could not be brought forward, which is the more general movement. If nature

be followed, the cutter will so adjust the material that sufficient room is provided for all movements, while avoiding excess.

When the trunk bends at right angles to the legs, as in stooping or bending, there is a considerable addition to the length over the seat; provision must be made for this or the garments will be unwearable. For this reason seat angle is infused into trousers and breeches. This term describes the increased length given over the seat when the angle of the body is acute—the greater the bend the greater the angle.

The second joint in each limb is of the hinge pattern, and, like a gate or a door, it will move backwards and forwards in one direction to a limited extent. The knee joint is a perfect example, though the second joints of the fingers and toes are similar. The elbow partakes of the same general type, but is provided with a rolling movement which makes possible the movements of the hand. These motions are catered for by making the garments easy-fitting, to avoid some of the strain that would result from the increased length on the outer bend, and the reduction of length on the inside. Even so, we are faced with such problems as baggy knees in trousers, the necessity of extra length over the knees in breeches, and getting rid of surplus material from undersides.

There are helpful and practical lessons to be gained from a consideration of anatomy; and it matters not what system is used, they must be recognised and applied if successful results are to be obtained.

INCREMENTS

There are certain parts of the body where the bones always remain close to the surface. The flesh does not develop equally on all sides of bones, but is located in appropriate places. There are also certain places where increases never take place and others where they generally do. The bones which always remain near the surface are the spine, the shoulder, the elbow, the forearm, the hip, the knee, and others which do not concern us.

If the backbone always remains near the skin, and a man's waist increases 8" or 10", it is clear that the increment must take place at the sides and front; and experience proves that the usual proportions are at the sides one-third, at the front two-thirds.

The shoulder remaining near the surface indicates that the slope of shoulder as from nape to shoulder level still stays at, say, 3"; so that the only factor is the increase of width from centre back to shoulder.

The elbow and forearm have but a minor effect on cutting; but the hips and shins teach that any increase or decrease in the circumference of the thigh takes place mostly on the inside, and of the shin at the back.

PROPORTIONS AND FASHION LENGTHS

Artists and others have studied and classified various proportions of the body; and although these are of the "ideal" order they are useful to cutters as a basis and guide. Work and environment and other causes have decided effects on physical conformation and development, so that where possible it is advisable to treat each figure on its merits. This can be accomplished by close observation fortified by the various measurements dealt with on other pages.

The unit of division for the height is the head; and in this connection a study of the figure on page 28 is instructive:

1st head, hair to chin.

2nd head, chin to nipple.

3rd head, nipple to navel.

4th head, navel to pubic organs.

5th head, pubic organs to end of fingers, with arm at side, or mid-thigh.

6th head, mid-thigh to small below knee.

7th head, small to lower leg, just above the ankle.

8th head, lower leg to ball of foot, standing tip-toe.

The extended arms are equal to the height. When the arms are raised above the head the height is increased by two heads. When the arms and legs are extended so as to form a St. Andrew's Cross, the lines cross each other at the navel. Half the length of the forearm finds the elbow. The length of the forearm agrees with the natural waist length. The half-width of back equals one-fifth of the circumference of chest. One-half of the across-chest equals one-fourth of the size of chest less 1".

A few more such guides are: Slope of shoulder equals one-sixth of natural waist. Depth of scye one-sixth of chest measure plus 3". Centre of back to the front of scye one-fourth chest plus 3" to 3½". Front shoulder one-fourth chest plus 3½". Over-shoulder one-third chest plus 5". Nape to bottom of front of scye, taken diagonally from top of back-seam to front pitch of sleeve, one-third chest plus 3". Knee from fork 2" less than half length of leg; small, 2" to 2½" below knee and calf about 3" to 3½" below small. All the above deal with the proportionate or ideal size. The short check measures noted above are incorporated in certain direct-measure systems, such

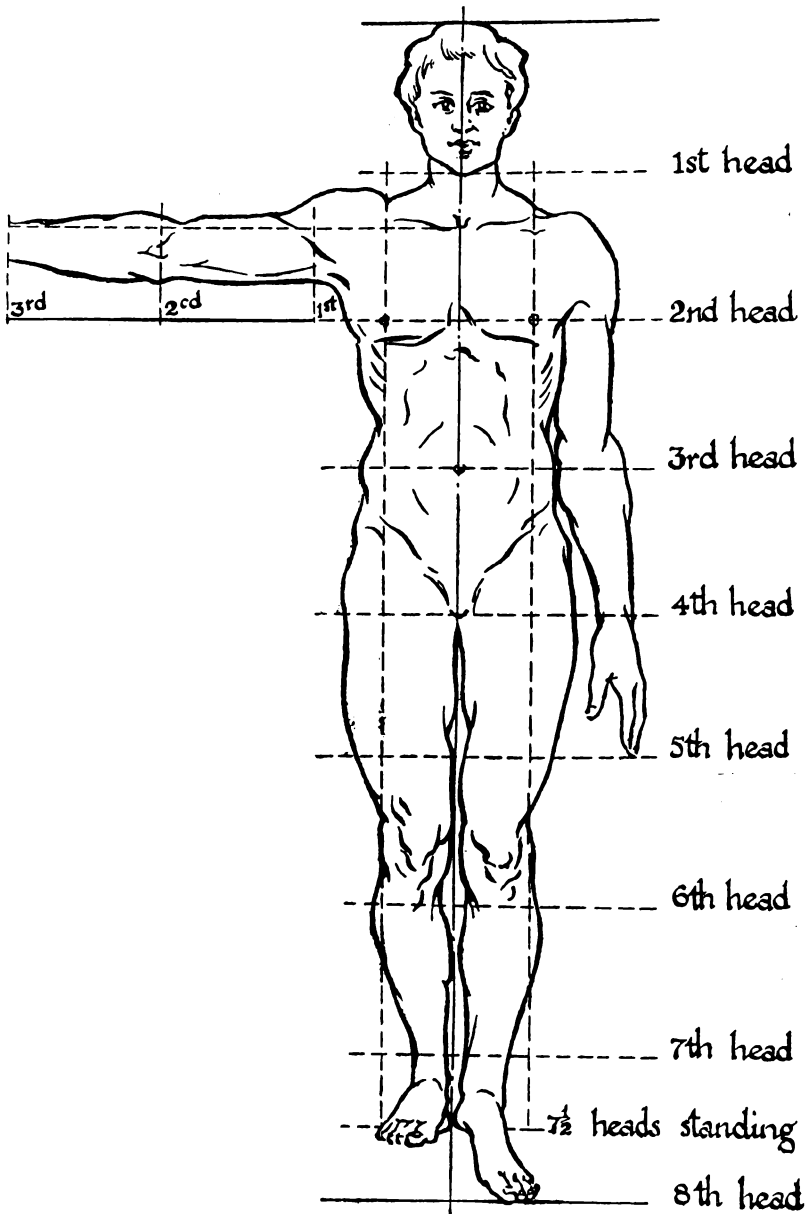


FIG. I.

as the Cutter's Practical Guide System of W. D. F. Vincent, one-time Editor of the *Tailor and Cutter*, and the "Climax" System of W. E. Leggatt and T. W. Hodgkinson.

Style and fashion are continually changing—though not so noticeably as in ladies' clothes. Changes are dictated by taste, by general trends, and by the creative ideas of dress designers. It must always be borne in mind that cutters have to provide clothes that will please the customers they are serving. Whatever anatomical proportions may suggest in the matter of style and line, the customer will have his own ideas on the subject of his dress. Therefore, the cutter, whilst he will, if he is wise, acquaint himself with certain parts of the human figure, must not let his judgment become set in this direction. He must study his customer's mind as well as his body.

Bearing this in mind, and allowing for the changes which times and localities may bring about, the cutter can quite advantageously work out a useful table of fashion lengths on the following lines:

First decide on the fashionable lengths of the various garments for a given figure, thus (height 5' 8"): Lounge, 30"; morning coat, 39"; evening dress coat, 43"-44"; Chesterfield, 45"; waistcoat, 26"; these may be varied according to the district or class of trade.

The eighth of 5' 8" is $8\frac{1}{2}$ ", which is the unit. Therefore the lounge equals 3 heads plus $4\frac{1}{2}$ "; the morning coat equals 4 heads plus 5"; the evening dress coat equals 4 heads plus 9"; the Chesterfield 5 heads plus $2\frac{1}{2}$ "; and the waistcoat 3 heads plus $\frac{1}{2}$ ".

COMPARATIVE ANATOMY

A brief reference may be made to comparative anatomy. The little child has very short limbs and a relatively large head; the limbs gradually develop until they assume their true proportions; when the youth stage (age of puberty) is reached, the shoulders are relatively large to the chest, as the latter has still to be developed.

Figures past the prime of life that have grown stout have shoulders which are small in relation to the chest.

Women are usually about one-sixteenth shorter than men. Their limbs are shorter, shoulders small, neck and waist small, hips and legs to knee larger, ribs smaller—consequently there is a greater distance between the bottom of the ribs and the hip-bone, and the figure generally rounder in its developments. The back is flat and narrow, and the chest prominent and wide, with the result that women have a more erect carriage.

TYPES OF MALE FIGURE

By THE EDITOR

THERE are so many different types of figure that it is not practical to give descriptions of them all. It is possible, however, to consider certain types which are encountered frequently by cutters in the course of their daily work.

For this purpose the accompanying illustrations (Fig. 2) have been prepared. The figures shown here may be taken as fairly accurate examples of the types they are intended to portray. Exaggeration of particular features is designed to give clear impressions of characteristics which the reader should train himself to note when measuring customers.

What is a normal figure? This question is not easy to answer in a direct manner, for cutters themselves are by no means unanimous on the subject. If ten first-class cutters were asked to define the normal male figure, they might well give ten different definitions! But some kind of basic description must be found—if for no other reason than that of being a guide to young men at the beginning of their careers at the cutting-board.

It has been thought for some time that the term "normal" should give place to that of "standard." Certainly, there might be some likelihood of establishing what is most generally agreed to be a standard, or average, figure.

Figure A represents what might be thought at the present time to be such a type of figure. Its main characteristics are: upright carriage, moderately square shoulders, seat in the usually accepted proportion to the chest, and a general build not showing any excessive development.

Figure B shows the squared-shouldered type. There are many varieties of this kind of figure, but the salient features do not differ greatly. The shoulders appear to be higher than those of the standard figure, and they are rather more bulky. The neck may or may not be actually shorter, but it has the appearance of being so.

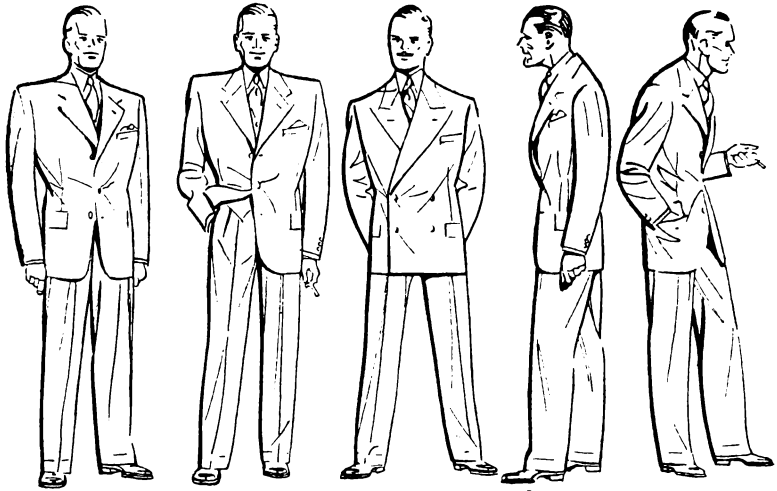


FIGURE A

FIGURE B

FIGURE C

FIGURE D

FIGURE E

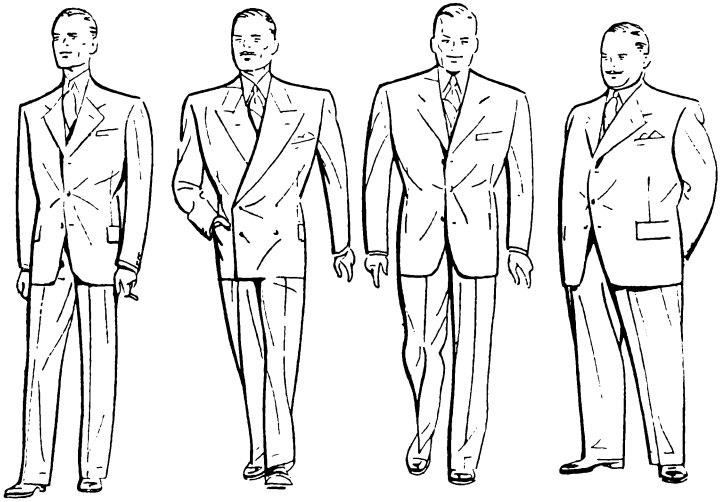


FIGURE F

FIGURE G

FIGURE H

FIGURE I

FIG. 2.

Figure C is the reverse. Here is an example of the sloping-shouldered type. The neck itself may be more or less standard, but the shoulders have a steeper line from the neck column. They are, in fact, longer than those of the previous figure.

Figure D is an example of the head-forward type. In this figure the head is inclined, to a greater or lesser extent, away from a straight line towards the front. This forward tendency starts from a point a little below the base of the neck column and a little above the line of the shoulder slope. There is not necessarily a round in the centre back.

Figure E: Here is the stooping figure. It differs from the one just described in the degree of the forward tendency and the location of its commencement. The stoop may begin at the shoulder level; from a point a little below that level; from about half-way between shoulder level and waist; or from the waist. Indeed, there are many types of the same figure. It is mainly distinguished from the head-forward type by the fact that there is a definite curvature in the back. The amount, or degree, of this curvature should be noted carefully at the time of measuring; and it is a good plan to record the various degrees specifically. Slightly round back may be described as S.R.B.; round back as R.B.; and a very round back as V.R.B.

Figure F: This figure has more than one aspect differing from the normal, or standard. It is tall, with long neck, and the hips are rather small laterally. It is possible for this type to have a relatively large seat, that part being prominent at the back though flat at the sides. A figure of this kind is likely to have long arms.

Figure G: Many figures have one shoulder lower than the other, as the illustration here. In fact, there are few men whose two shoulders are exactly similar; but it is not always easy to detect differences at the time of measuring. In this case, however, the difference between the height and slope of one shoulder and those of the other is quite clearly marked.

Figure H shows the well-built, thick-shouldered type. Here, the upper part of the figure seems to be out of proportion to the lower sections. A wider and heavier shoulder is apparent, and some adjustment when cutting is essential. The chest measure of such a figure may not indicate the bulk in the shoulders; though often enough this part may be prominent, it should not be assumed that the heavy-shoulder build always goes with the prominent chest.

Figure I: This figure might be described as the semi-cor-pulent type. The general build is stocky and the development

of the front waist is such as makes it akin to the true corpulent type. It has not, however, the definitely localised front increment which is always a characteristic of the latter. Usually, the stocky figure has a fairly distributed waist development; and the measurement of the waist will not reveal a great difference when compared with the chest and seat measures. For instance, a stocky figure might have a 43" chest, 42" waist, and a 44" seat.

A Useful Guide

The figures described above, whilst they by no means indicate every possible variation of their types, are such as will provide a practical and useful guide for the younger cutter. As he gains experience and confidence in his work, he will be able to assess different figures when he sees them. If he trains his eye to note the degree of variation in figure builds and in the stances of different people with whom he comes in contact, he will soon acquire skill and facility in this very important part of his work. It is a very good plan to make a habit of observing the figures of people in the streets, in offices, and in public buildings. By this means the eye becomes a reliable recorder of impressions which the trained mind will soon be able to classify.

Correct measurement and observation of figures, however, are only part of the business of fitting people with good clothes. As has been said before, the tailor's craftsmanship is judged by its effectiveness in *dressing* customers. There is always scope for the artist. A good cutter will not only take careful note of his customers' figures, he will also observe something of their personalities. And when he is cutting and fitting their clothes he will bear in mind the fact that he is dressing a personality as well as a person.

REVISED SCALE OF MEASURES AND PROPORTIONS (Including Short Direct Measures)

Chest	30	32	34	36	38	40	42	44	46	48	50
Waist	28	29	30	32	34	37	39	42	45	48	52
Seat	33	35	36	38	40	42	44	46	48	50	52
Scye Depth	7 $\frac{1}{2}$	8 $\frac{1}{2}$	8 $\frac{1}{2}$	9	9 $\frac{1}{2}$	9 $\frac{1}{2}$	10	10 $\frac{1}{2}$	10 $\frac{1}{2}$	10 $\frac{3}{4}$	11 $\frac{1}{4}$
Natural Waist	15 $\frac{1}{2}$	16	16 $\frac{1}{2}$	16 $\frac{1}{2}$	16 $\frac{3}{4}$	17 $\frac{1}{2}$	17 $\frac{3}{4}$	18	18 $\frac{1}{2}$	18 $\frac{1}{2}$	18 $\frac{3}{4}$
Across Back	7	7 $\frac{1}{2}$	7 $\frac{1}{2}$	7 $\frac{3}{4}$	8	8 $\frac{1}{2}$	8 $\frac{1}{2}$	9	9 $\frac{1}{2}$	9 $\frac{1}{2}$	9 $\frac{3}{4}$
Sleeve Length	30 $\frac{1}{2}$	31	31 $\frac{1}{2}$	32	32 $\frac{1}{2}$	33	33 $\frac{1}{2}$	34	34 $\frac{1}{2}$	34 $\frac{1}{2}$	34 $\frac{3}{4}$
Front Shoulder	11 $\frac{1}{2}$	12	12 $\frac{1}{2}$	13	13 $\frac{1}{2}$	13 $\frac{3}{4}$	14 $\frac{1}{2}$	14 $\frac{3}{4}$	15 $\frac{1}{2}$	16	16 $\frac{1}{2}$
Over Shoulder	16	16 $\frac{1}{2}$	16 $\frac{3}{4}$	17 $\frac{1}{4}$	18 $\frac{1}{4}$	18 $\frac{1}{4}$	19 $\frac{1}{2}$	20 $\frac{1}{2}$	21	22	23
Across Chest	6 $\frac{1}{2}$	7	7 $\frac{1}{2}$	8	8 $\frac{1}{2}$	8 $\frac{1}{2}$	9 $\frac{1}{2}$	9 $\frac{1}{2}$	9 $\frac{3}{4}$	10 $\frac{1}{4}$	10 $\frac{3}{4}$
Outside Leg	39 $\frac{1}{2}$	41	42 $\frac{1}{2}$	43	43 $\frac{1}{2}$	45	46	46 $\frac{1}{2}$	47	47 $\frac{1}{2}$	47 $\frac{1}{2}$
Inside Leg	28 $\frac{1}{2}$	29 $\frac{1}{2}$	30 $\frac{1}{2}$	31	31 $\frac{1}{2}$	32	32 $\frac{1}{2}$	32 $\frac{1}{2}$	32 $\frac{1}{2}$	32 $\frac{1}{2}$	32
Tight Knee	12	12 $\frac{1}{2}$	13	13 $\frac{1}{2}$	14	14 $\frac{1}{2}$	14 $\frac{1}{2}$	15 $\frac{1}{2}$	15 $\frac{1}{2}$	16	16 $\frac{1}{2}$
Tight Small	10 $\frac{1}{2}$	11	11 $\frac{1}{2}$	11 $\frac{3}{4}$	12	13	13 $\frac{1}{2}$	13 $\frac{3}{4}$	14	14	14 $\frac{1}{2}$
Tight Calf	11 $\frac{1}{2}$	12 $\frac{1}{2}$	13 $\frac{1}{2}$	13 $\frac{3}{4}$	14	14 $\frac{1}{2}$	14 $\frac{3}{4}$	15 $\frac{1}{4}$	15 $\frac{1}{2}$	15 $\frac{3}{4}$	16
Neck	13 $\frac{1}{4}$	14	14 $\frac{1}{2}$	15	15 $\frac{1}{2}$	16	16 $\frac{1}{2}$	17	17 $\frac{1}{2}$	18	18 $\frac{1}{2}$

CHAPTER VI

TAKING THE ORDER

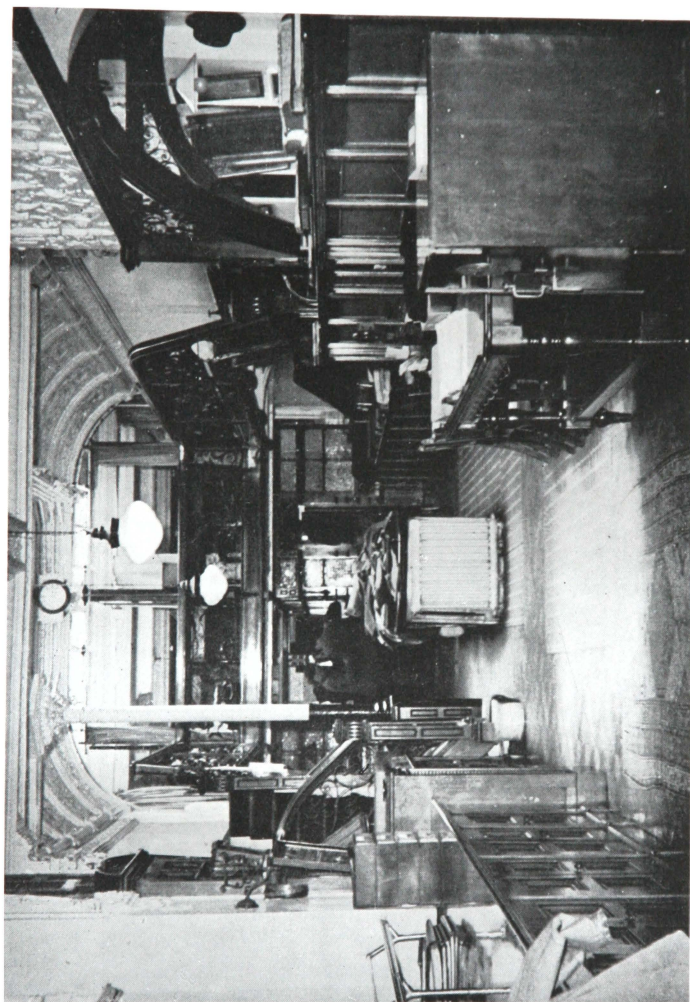
By THE EDITOR

THE taking of orders for tailor-made clothes is something which goes beyond the recording of measurements and particulars, though these are important enough in themselves. A study of customers' personalities and the suitability of particular materials to particular people are as necessary to the successful cutter as his knowledge of actual cutting and fitting.

It is essential, too, that there is co-operation between front-shop and cutting-room. The salesman should be a student as well as the cutter; for he is the first person to see the customer, and he should act as adviser and guide. It is too often the case that salesmen sell cloths to customers with no other thought than that of making a sale. The cloth may not be one which the customer really likes; but he is persuaded to have a suit made from it by a salesman who is too anxious to get rid of a length which has been in stock for some time. Results are not favourable. The customer never likes the suit, the cutter has to deal with fads and grumbles, and the firm may lose future business.

The type of customer will determine, to a large extent, the style of garment. In making suggestions on this topic it will be well to bear in mind that striped materials tend to give height to a figure, whilst checks are inclined to make the wearer look broader. Neither a stout nor a thin figure looks well-dressed in clothes that are cut too closely. The tendency at the present time to an easier style of cut is a great advantage, for it is much simpler to conceal defects in a figure when it is dressed in relatively loose clothes.

All details of style, pockets, buttons, and other items should be gone into very carefully with the customer at the time he gives the order. He may make requests that are not altogether practical, or he may ask for certain things which will present difficulty during making-up. Therefore, both cutter and salesman should endeavour to explain to such a customer why he



By courtesy of International Scrapless, Ltd.

FRONT SHOP, MESSRS. COOLING, LAWRENCE & WELLS, MADDOX STREET, W.1.



By courtesy of "Tailor and Cutter," Ltd.

RECEPTION AND CUTTING ROOMS—BAILEY & WEATHERILL.

should not insist on these things, and to suggest other features which can be adopted without difficulty.

There will always be customers who refuse to be persuaded ; all counter-suggestions from cutter and salesman are brushed aside. These are difficult people, and the tailor's efforts to satisfy them are always beset with trouble. But if a firm attitude is adopted at the outset, subsequent worries are reduced to a minimum. One thing is very important—and this applies to all kinds of customer—when an order is being placed. All requests should be recorded in the order-book whilst the customer is in the shop. It is unwise to trust to memory.

Enough has been said so far to make it evident to the reader that the whole business of taking orders from customers is something which should receive the most careful thought of those concerned in the process. It is so much a matter of psychology. The customer entering a tailor's shop should be made to feel at ease ; he should be welcomed, without effusion but with courtesy. He should be given time to consider his requirements, and should be given the impression that his order is valued and his satisfaction desired by all who are there to serve him.

The cutter, on his part, should endeavour to convey to the customer that he is personally interested in the job of making his clothes. It is the policy—a very good one, too—of some firms to introduce their cutter (or cutters) to the customers by name. And when, later, a customer calls for a fitting he asks for his cutter as Mr. Smith or Mr. Brown, rather than as "your cutter." Here is an excellent way of emphasising the personal touch that is so vital a factor in gaining and retaining the goodwill of customers. Tailoring, surely, is a very personal business.

The reception of customers may be divided into five main activities, viz: Approach ; Discussion of Requirements ; Selection of Material ; Style of the Garment, or Garments ; Measuring.

Of these, the first two will concern the principal of the firm, the manager, or the salesman—in certain cases all three will be consulted. The third—selection of material—may require the additional advice of the cutter. Many customers like to ask their cutter to give an opinion as to the suitability of the cloth they have chosen for suit or overcoat. Though this may take up some of the cutter's time, he will be well advised to spend a few minutes at this stage. As has been already implied, a customer who leaves the shop with the confidence that he has made a good selection of cloth will be more likely to express satisfaction than one who does not feel convinced that he has

chosen well. The practical knowledge of the cutter is of great value in this matter.

That cutters have such knowledge has been assumed ; but it is not always the case that a cutter knows very much about the materials he handles daily. It cannot be too strongly suggested that cutters should make something of a study of cloths and trimmings. They need not strive to become absolute experts in this branch of knowledge, but they should acquire enough of it to equip them with the ability to guide the choice of their prospective clients.

The fourth and fifth activities are directly the concern of the cutter ; they will be dealt with in detail in the following chapter.

CHAPTER VII

GENTLEMEN'S GARMENTS MEASURES AND MEASURING

By THE EDITOR

IT should always be borne in mind that the human figure is a mobile entity, and that all garments designed to clothe it must have, in addition to their appropriate appearance, characteristics which will ensure comfort to their wearers. When measuring, the cutter should not draw his tape too tightly at any of the parts he is measuring—except, perhaps, the knee section when breeches are being dealt with. Measurements for the different garments will be discussed and explained under their separate headings—in most cases illustrated by figures.

It is not possible to take measurements of all formations; the cutter must train himself, as has already been pointed out, to assess the many variations found in the human figure. All deviations from the normal or standard should be carefully noted and duly recorded in the order-book. Certain of these deviations are relatively small and may seem to the cutter of short experience to be of equally small importance. The reverse, however, is the case; failure to observe every point of variation may result in imperfect garments and a dissatisfied customer. Some cutters keep a separate book in which to enter particulars of the figures and individual requirements of the customers they measure; this is a very good plan.

MEASURING FOR TROUSERS

It is well, first of all, to ascertain the purpose for which trousers are required, for their style and cut depend largely upon knowing something about this. Whether the customer will be often in a sitting position or whether he will be using the trousers for country walking; whether he will use braces or a belt, side-straps or nothing but a close-fitting waist to hold the trousers up. These are some of the things that should be known by the cutter before he brings his shears into play.

In measuring it is advisable to have a regular sequence in which to take all dimensions. A certain order is indicated here, and a reason is given for its adoption. Any cutter may arrange his own method in this matter; the main thing is that he should have some definite plan of working. If the same sequence is used every time, there is less risk of errors resulting from forgetfulness.

The sequence suggested for trousers is: side-seam, leg-seam, waist, seat, knee, and bottom. The seat measure must be taken about 3" or 4" above the level of the fork, or crutch. If a thigh measure is taken (as it would be for certain close-fitting styles), the tape should be placed round the thigh fairly closely at a position about $4\frac{1}{2}$ " below the crutch.

A note must be taken of which side the customer dresses. The term "dress" refers to the underclothing and person. Most men adjust these on the left side, but some do so on the right. It is very important that the side favoured by individual customers is noted in the order-book; each leg of the trousers is cut in a particular way, and rectifications of errors are not easy to effect in the finished garments.

The difference between the side-seam and leg-seam lengths is known as the body-rise, and the most usual plan for obtaining this is simply the noting of such difference. Some trousers cutters, however, question the accuracy of this method, and believe in taking a direct measure for the rise. One way is to measure from the top of the fly to the level of the crutch; this is done by placing one arm of the square, or the hand, between the legs and measuring to this level. Another plan is to measure from the top of the fly to the actual leg-seam. There is, further, the method of placing an end of the inch-tape at the top of the side-seam and bringing the tape over the front of the trousers to the fork and around the back to the starting-point. One-third of the amount so registered is taken as the body-rise.

Individual cutters will select the particular method which they find to be most convenient in practice. The chief thing to consider is the accuracy of the operation; the next is the correct recording of the measurements in the order-book. The salesman should always call back each measure as the cutter conveys it to him.

A word about the knee and bottom measures. In these days, such dimensions belong rather to style than to fit—particularly the knee measure. Most cutters take a measurement for the bottom, usually consulting the customer on his taste in the matter, and base the knee size in some proportion. Their main concern is the pleasing appearance of the hang of the completed

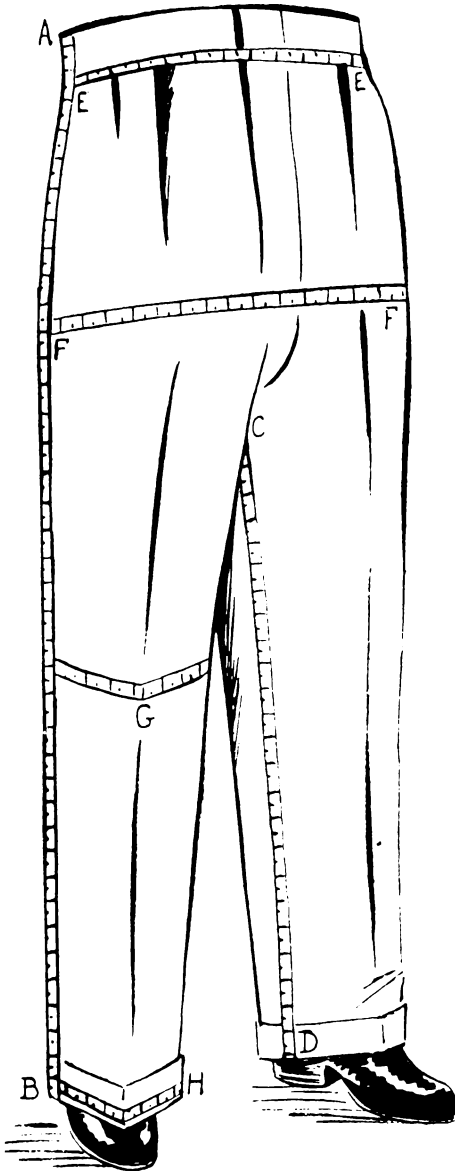


FIG. 3.

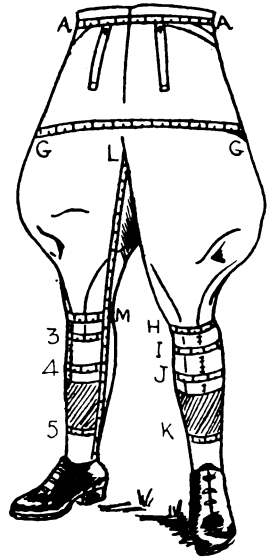


FIG. 4.

trousers. However, it is well to bear in mind the fact that width of bottom influences the general appearance, and is closely related to the length of leg and the height of figure. A wide bottom demands greater length, and vice versa. Another observation: the actual width of the p.t.u. is important. For a short figure with a fairly narrow width of bottom the p.t.u. should not be too wide; for a tall figure with wide trousers it can be wider. Widths of p.t.u. vary from $1\frac{1}{2}$ " to $2\frac{1}{4}$ ", depending on the type of figure and the personal taste of the customer.

Figure 3

In this figure, for the sake of convenience, some of the measures are illustrated on the left and others on the right side. In practice they should all be taken on the right side.

When taking the length of trousers, both side-seam and leg-seam, measure to the heel of the boot or shoe, and make a deduction in conformity with the size of bottom or to the taste of the customer. Some men like their trousers legs to reach exactly to the shoe; others like to have a slight "break" there; whilst there are some who like the legs to be very long, forming a considerable fold above the arch of the foot. Very few trousers are made to-day with bottoms less than $17\frac{1}{2}$ " in width. For this size a deduction of $1\frac{1}{4}$ " is about right for the p.t.u. and about $\frac{3}{4}$ " for a plain bottom. For wider bottoms, less may be taken off; and for the very long style already mentioned, no deduction should be made.

A to B, full length of side-seam. C to D, fork to bottom for full length of leg. E, the waist, taken at the hollowest part. F, the seat, taken at the largest part. G, the width of leg desired at the knee. H, width of bottom desired at the foot.

MEASURING FOR BREECHES

There is much greater variety in the styles of breeches than in those of trousers, and it is worth while for the cutter to take a little trouble to find out exactly what type of breeches the customer likes. A medium or close-fitting seat; pear-shaped or "balloon" sides; fly-fronts, whole-falls, or split-falls. What kind of pockets does he prefer? Cross, frog—or ordinary side pockets, as in trousers? He may want cloth strappings instead of the more usual (and more effective) buckskin ones—or he may prefer the breeches to be without any kind of strapping. Will he require continuations—either of melton or some other material? Shall the side-seam be made plain or stitched down with a "swelling"? These are some of the many particulars and details that are asked for in a pair of breeches.

Further, for what purpose are the breeches to be worn? Not every customer rides a horse; some like to wear breeches for garden work, some for cycling, and others simply for "walking out." As the style of cut must be regulated according to the required service of the breeches, it is essential for the cutter to know what that service is to be.

Cutters are divided in opinion regarding the most efficient way of taking the necessary measurements for breeches. Is it

better to measure, at both side-seam and leg-seam, to the knee, small, and calf in a direct way; or to measure as for trousers, locating the three positions by making certain additions and subtractions afterwards? Some men of experience in the cutting and fitting of these garments advocate the taking of a measure from fork to small, and then working from this in the following manner: From the measured small position, $2\frac{1}{2}$ " up for the knee and 3" to $3\frac{1}{2}$ " down for the calf. If a young or inexperienced cutter is in doubt or is a little uncertain of himself, he can try both methods. Experience and practice will contribute to his accuracy; and one method is always a useful check on the other.

Figure 4

Once again, certain measures are represented on this figure as having been taken on the right leg, others on the left. Lengths of side and leg should be taken on the right side of the customer's figure. Dimensions of knee, small, and calf should, however, be taken on each leg. It is not often found that the two legs of a figure are exactly the same in girth at these parts.

If it is decided to take the measures as for trousers, proceed as follows: Side-seam from $1\frac{1}{2}$ " to 2" above A, in the waist line; leg from L. (Both these dimensions are taken down to the sole of the boot or shoe.)

If the direct measures are used, carry the tape from the top to M, for the knee position, and continue to 3 and 4 for small and calf respectively. That is for the side-seam; for the leg, measure from L to the same positions. If continuations are required, the side-seam and leg measures will be carried down to 5.

A, round the waist, at its hollowest part. G round the seat, at its largest part. H, round the knee; I, the small; J, the calf; K, the lower calf (for continuations). These last four measurements are always taken close, with the tape passing over the bare leg. (They may be taken over very thin underpants; they should never be taken over thick and bulky ones.)

JODHPURS

These are very popular at the present day, and are likely to remain so for some time. Similar measurements to those described above are taken. There is an additional one at the ankle. This is taken with the tape passing round the heel, over the ankle-bone to the front of the foot. Some jodhpurs are made with plain bottoms, and some—probably most—with p.t.u.

MEASURING FOR PLUS-FOURS

The most usual way of taking measures for these garments is to proceed as for trousers, with the addition of a measure from fork to small on the inside leg. A certain amount, decided by the taste of cutter or customer, is allowed beyond the small when cutting. The garter measurement is taken round the small, but the tape is not held so tightly as it is when taking the same dimension for breeches.

DIVISION OF THE MEASURES

Before passing on to discuss the measurements taken for jackets, coats, and waistcoats, it may be of service to the reader if some comment is made upon the division of measures generally when they are applied to drafts.

It is customary to select a certain girth measure, and to use this as a basis of division. This is the case in trousers and breeches, in which the seat measure is used as the foundation. In coats and waistcoats, however, this particular measure is not so used. The basis of division for these garments is sometimes the chest measure; sometimes the shoulder measure or measures.

This division of measurements, and the construction (or draft) which results from it, constitutes the so-called "system" of garment cutting. In trousers and breeches the system is usually simpler than that for coats and waistcoats (this may be seen by comparing the diagrams of drafts which follow). The basic construction adopted for the latter calls for some extra detail of explanation; this will be given before measures are considered.

There are, broadly speaking, three types of system in use for coat and waistcoat cutting at the present time. They may be classified in the following manner:

- The Chest (or Breast) Measure System.
- The Shoulder Measure System.
- The Direct Measure System.

Of these, the first is the most widely adopted, and is used in conjunction with careful observation of the figure. Its main characteristic is that the chest measure is taken as the basic dimension; and certain proportions of this are used to fix the various points of the draft. The chief proportion so used is that which forms the so-called working scale; this will be described in another place.

There are, of course, certain limitations in this kind of system. The human form is of so variable a nature that the chest measure cannot always be taken as an accurate guide for the other dimensions. But many cutters of the highest repute adopt the chest-measure principle in the construction of their patterns; and they do so with great success.

It is interesting to note that many of the schools of cutting and tailoring have elected to give instruction in the Chest Measure System. The well-known *Tailor and Cutter Academy*, where at one time only the Direct Measure System was taught, now uses the Chest Measure System in its courses of lessons.

This wider adoption of the Chest Measure System may have been brought about by the general practice of cutting from block patterns. Relatively few cutters to-day cut patterns for individual customers, except in cases of deformity of figure or when customers ask for particular style effects. It is possible to model a set of patterns for a range of chest girths from 24" to 48", the various parts being planned in proportion, by use of the Chest Measure System. The "depth" sections need not necessarily depend upon proportions of the chest girth; this would not be a sound method, for heights are not always in any given ratio to widths. In this connection the heights of figures are taken into consideration, and the resultant scale is a reliable enough base from which to work in the cutting of patterns.

After all, judgment and observation cannot be eliminated from the cutter's qualifications. He must never be the slave of his measuring tape; he must use it as a helpful tool—indeed, an indispensable one—but not as a talisman which takes away the necessity for using his brains!

Another thing which may have influenced cutters in adopting the chest-measure principle is the change in the styles of men's clothes during recent years. Comparison of the styles seen to-day with those of twenty-five years ago will reveal a number of striking differences. These may not have been noticed in the course of their development, for the basic designs of male garments have remained very much the same. But certain features have altered very much. The standard lounge jacket, for instance, though it has not changed basically, has to-day become something very different from its earlier self. It is longer, fuller, and bolder in design than it has ever been before. It may undergo further changes: style is an ever-changing thing. But it is extremely improbable that it will ever resume its one-time "snuggness" of fit. Cutters are of the opinion that

the Chest Measure System gives them the most satisfactory basis for the construction of their block patterns. On these they can superimpose any desired style effects with a minimum of trouble.

Nearly all the drafts which follow are arranged on this system. The proportions given and the method of point location have been decided after a great deal of experiment and practical testing. It can be said that the system, if used with care and thought, will produce patterns which are correctly balanced and thoroughly up-to-date in style.

SHOULDER MEASURE AND DIRECT MEASURE SYSTEMS

The almost exclusive adoption of the Chest Measure System must not be taken as a dogmatic assertion that all other methods of cutting are ineffective. On the contrary, it is well known that there are cutters using Shoulder and Direct Measure Systems to-day, and that they get good results.

Therefore, some few drafts are included in this work in order to illustrate the application of direct measures; and some details of the shoulder-measure principle will be given in another section.

It may be argued, and with good reason, that ability to assess the requirements of various figures is something which can come only after some years of practical experience; the young cutter will need more help from his tape than from his eye in the earlier years of his work. That is true enough; but the tape is not always an infallible assistant! Direct measures, however carefully taken, will not be sufficient in themselves to produce the ideal pattern. Certain of these measures may, however, be used as checks and as a guide to figure form. Many experienced cutters use the depth-of-scye measure, the across-chest, and the middle-shoulder in order to help them in keeping a "picture" of the customers they measure. They do not base the actual construction of their patterns upon these measures.

Opinion and counter-opinion on the subject of measuring have been heard for many years, whenever cutters meet to discuss their craft—and they are likely to be heard as long as the tailoring trade exists. Perhaps it is best to say this: Let cutters select the number and kind of the measures they take as seem most effective in daily practice. And let experienced cutters pass on some of their knowledge to the younger ones following in their steps.

MEASURING FOR COATS AND WAISTCOATS

Figures 5, 6, and 7

First make sure that the customer is standing in an easy, natural attitude, for it is essential that the measures shall be accurate dimensions of the body parts *in repose*. There must be no tenseness or "bracing up" on the part of the customer; if he assumes such a stance, the cutter will do well to correct him—in a courteous manner.

On Fig. 5 are shown the main measures required for coats, body-coats, and over-coats. Point 1 is the nape of neck, which

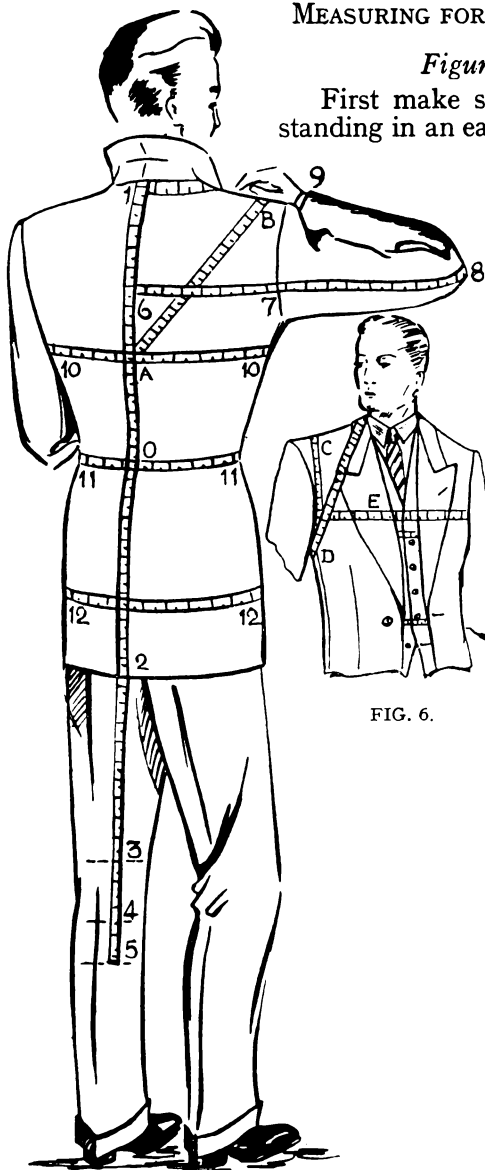


FIG. 5.

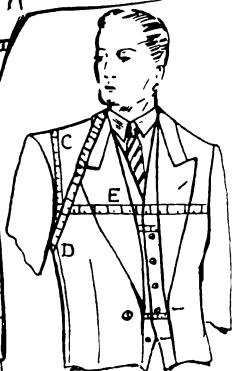


FIG. 6.



FIG. 7.

falls usually at the place where the sewing-on edge of the under-collar is located. Before recording measures taken from this point, it is advisable to consult the customer on the height of coat collar he likes. He may, at the time of being measured, have on a coat in which the height of collar is at fault. Having established the correct position of 1, proceed as follows:

Measure from 1 to 0 for the natural waist length. This measure is best taken actually in the hollowest part of the figure; adjustments for style can be made afterwards. In body-coats, for instance, the so-called fashion waist may be placed either in the "natural" position or so much below it, according to the taste of the customer or the cutter.

Continue to 2 for the length of a lounge jacket or reefer; to 3 for a morning coat; to 4 for a dress coat; and to 5 for the average overcoat. All these lengths will, of course, be subject to prevailing style and to individual preference.

Next, place the tape at 6, which is located on the back seam of the coat opposite the point where the hind-arm seam of the sleeve terminates (the back pitch position). From 6 measure to 7, for the half width of back. Another way of registering this measure is to place the tape right across the back, from sleeve pitch to sleeve pitch, and to halve this amount. Here, again, the customer should be consulted as to the amount of back width he likes. He may wish for a fairly close fit, or, as is most likely at the present time, an easy, "draped" style of back.

The tape is now continued to 8, for the length to elbow, and 9, for the length to cuff. In the illustration the figure's arm is represented as being more raised from elbow to cuff. This has been done in order to give clear indication of the measurements. Actually, the customer's arm should be held out at the level of points 7 and 8, parallel with the floor.

There are two other sleeve measures sometimes used by cutters: The over-arm (or over-sleeve) and the forearm measures. The former of these is adopted chiefly when measuring for the split-sleeve style of overcoat, and the Raglan. Details of their taking and application will be found in the sections dealing with those garments. The forearm measure may be used for all coats; this, too, will be explained later.

All the measures mentioned so far have been taken *outside* the coat. Those dimensions indicated by 10, 11, and 12 on Fig. 5 should always be taken under the coat. They are, respectively, the chest, waist, and seat circumferences. The first two are indicated by 3 and 4 of Fig. 7.

The chest measure, a very important one, should be taken in

the following manner. Stand a little to the right side of customer and place the tape round the figure so that it passes close under the arms and over the shoulder-blades at the back. Hold the tape fairly close to the figure—not tight.

Stand in a similar position for the waist measure, which is taken in much the same way (see 11 on Fig. 5, and 4 on Fig. 7).

The seat measure (12, Fig. 5) is taken round the largest part of the figure in that region, with the tape held moderately close. Allowance for ease, or for any particular style effect, can be made when cutting. This measure has, of course, been mentioned in connection with trousers; it need not be taken specially for coats when measurements are being recorded for a suit.

The main coat measures have now been dealt with; we come next to the waistcoat measures. Chest and waist measures will serve again here, the additional dimensions required being those of the opening and the full length. These are shown by 1 and 2 of Fig. 7. They are both taken from the centre back, at the nape position, the starting-point being indicated by the dotted lines. Both opening and length measurements shown here are for the standard no-collar waistcoat. Double-breasted and dress waistcoats will require openings and lengths to suit their particular designs.

All measurements essential to the Chest Measure System of cutting have now been described. Their order should be memorised, and the sequence adhered to in every case. The following tabulation will help in this matter.

ORDER OF MEASUREMENTS FOR COATS AND WAISTCOATS

1	Natural waist length	(1 to 0, Fig. 5).
2	Full length of coat	(1 to 2, 3, 4, 5, Fig. 5).
*3	Half (or across) back	(6 to 7, Fig. 5).
4	To elbow	(8, Fig. 5).
5	To cuff	(9, Fig. 5).
6	Chest girth	(10, Fig. 5, and 3, Fig. 7).
7	Waist girth	(11, Fig. 5, and 4, Fig. 7).
8	Seat girth	(12, Fig. 5).
9	Waistcoat opening	(1, Fig. 7).
10	Waistcoat length	(2, Fig. 7).

* Sometimes rendered in an abbreviated form: *x-back*.

SHORT DIRECT MEASURES

The following are the most frequently used direct measures; they may be incorporated in a system or applied as a supplementary check to the measures detailed above.

Depth of Scye.—The tape is brought round the back neck and over the shoulder, saddle fashion; its ends are then brought under the arms and across the back. The ends are kept level with the floor, and a mark (or pin) is placed where they cross at centre back (see A on Fig. 5). The distance between the nape of neck and A is then registered. Some cutters take only one end of the tape over the shoulder, as from 1 on Fig. 5. Whichever method is adopted, care must be taken to keep the tape parallel with the floor (see 10-10, Fig. 5).

Over Shoulder.—Starting at A (Fig. 5) the tape is passed over the shoulder at B, the most prominent part, and is carried down as from C to D on Fig. 6. The point D is located at the base of scye. If this measure is taken over a coat, the tape should be kept close to the figure—especially if the garment has thick and bulky padding. It is probably better to measure over the waistcoat. If this is done, an addition of 1" must be made when the measurement is applied in cutting. (The depth-of-scye measure will require an addition of $\frac{1}{2}$ " if it is taken over the waistcoat.)

The Front Shoulder.—This is taken from the nape of neck (1 on Fig. 5), the tape being passed round the neck and down to the base of scye at D (Fig. 6). Again, if taken over a waistcoat, the measure must have an addition when applied—in this case, $\frac{3}{4}$ ".

The Across-chest.—The tape is placed straight across the chest from scye to scye, a little above the base, as shown at E (Fig. 6). This measure is better taken over the coat; but note must be made of the fitting and style qualities of the garment worn by the customer when he is being measured.

IMPORTANCE OF ACCURACY

All the measures in general use, and the methods of taking them, have now been enumerated. The young cutter who has read the foregoing explanations is advised to practise measuring as often as he can, and to study the various types of figure he sees in his daily activities. He will soon acquire the ability to measure efficiently and accurately. It need hardly be stressed that accuracy is of the utmost importance in the taking of measures; without it, the best style of cutting is rendered unsatisfactory.

GENTLEMEN'S GARMENTS
TROUSERS AND BREECHES CUTTING

By THE EDITOR

ALL basic drafts of garments are arranged on a series of lines known as construction lines. As this term implies, such lines form the foundation on which the draft is built. Designs and types of particular garments are superimposed on the construction lines, their outlines and contours varying according to type. It does not matter what style features are required; they can be set out on the constructional framework. To the young cutter in particular, the arrangement of construction lines is very important. For him, they form the starting-point in his work of drafting, and they must be drawn with care and precision. It might be said that these lines are the mathematical structure upon which the artistic effect is built. If the structure is inaccurate, that effect may well be marred.

In trousers drafts there are certain vertical and certain horizontal construction lines. Of the former, one usually forms the starting position. This may be located at the side, the centre, or the fork position. In the diagrams which follow, the side and centre vertical construction lines are used in conjunction, the former being the initial one. On this, all the horizontal lines are squared, and on these the various fitting points are located.

NOTE: On all the drafts in this section allowance has been made for $\frac{1}{4}$ " seams. Any deviation from this arrangement, for special effects, will be noted.

PLAIN-TOP TROUSERS

Diagram 2

THOUGH the plain-top style of trousers is not quite so popular nowadays as it was some years ago, there are many gentlemen who prefer it. The draft shown here, which may be used as a basis for all trousers construction, depicts both plain tops and plain bottoms. The latter feature, for general wear, is a matter of choice; but it must always be adopted in certain particular cases. All dress trousers should have plain bottoms, whatever style of top they may have. Trousers for wear with a morning coat, too, should be cut in this way; and, strictly speaking, those for wear with the slightly less formal black lounge jacket should have plain bottoms and *not* permanent turn-ups.

MEASURES: 42" *side-seam*; 30" *inside leg*; 32" *waist*; 38" *seat*; 23" *knee*; 20" *bottom*.

The working scale is based on the seat measure, as is always the case in leg-wear. The seat, in this case, is 38"; half of this is taken as the scale. This computation will be expressed in all drafts contained in this section in the following form:

Scale is $\frac{1}{2}$ Seat—19".

INSTRUCTIONS FOR DRAFTING

TOPSIDE—SECTION A

Draw the main construction line, 0-1-2.

1 from 0 is the leg length plus $\frac{1}{4}$ ".

2 from 0 is the side-seam length plus $\frac{1}{4}$ ".

(The addition of $\frac{1}{4}$ " is made to counteract the certain amount of loss which takes place during making-up.)

Square out from 0, 1, and 2, as indicated.

3 from 1 is $\frac{1}{2}$ scale.

4 from 3 is $\frac{1}{4}$ scale; 5 from 4 is $\frac{1}{4}$ scale plus $\frac{1}{4}$ ".

Square up from 4 to 6, on the line squared from 2.

7 from 4 is $\frac{1}{4}$ scale; square out to 8.

9 from 6 is 2"; square out.

10 from 9 is $\frac{1}{4}$ waist measure plus $\frac{1}{4}$ ".

Mark up from 10 to 11, "springing" out $\frac{1}{4}$ ", as shown.

12 from 7 is the same as from 4 to 7.

Halve the angle at 4 and draw a short line to 13.

13 from 4 is half the distance between 4 and 5 plus $\frac{1}{4}$ ".

Shape the fly (or fall) line from 12 through 13 to 5.

Square down from 3 to 14, located at the bottom.

15 from 14 is $\frac{1}{4}$ bottom measure; 16 from 14 is the same.

17 from 3 (for knee line) is $\frac{1}{2}$ leg less 2".

Square out both sides of 17.

18 from 17 is $\frac{1}{4}$ knee measure; 19 from 17 is the same.

Curve the leg-seam gradually from 5 through 18 to 15.

The "dress" is taken from the *right* topside as shown by the dash lines.

20 from 13 is $\frac{1}{4}$ "; 21 from 5 is $\frac{1}{4}$ ".

Draw the side-seam from 10 through 8 to 19 (ignoring point 1) and 16.

22 from 14 is about $\frac{1}{2}$ "; this represents the slight hollowing of the topside, a

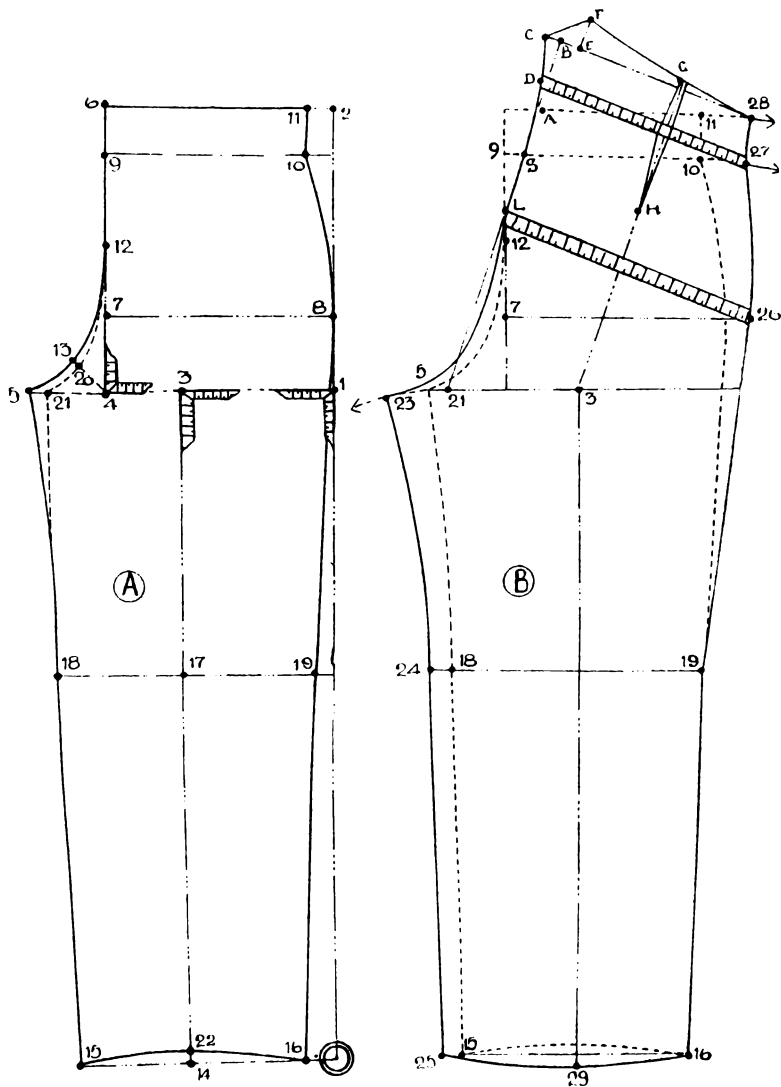


DIAGRAM 2.

feature in plain-bottom trousers. Such hollowing should not be done in the case of a very wide bottom.

UNDERSIDE—SECTION B

It is assumed that the topside has been cut out from the paper (if a pattern is being drafted) or the cloth. This is laid in the most convenient position of the paper or cloth in readiness for the drafting of the underside. The dash outline represents the topside.

With point 18 as a pivot, sweep out from 5 to 23.

23 from 5 is $1\frac{1}{2}$ " scale plus $\frac{1}{2}$ ".

24 from 18 is 1". 25 from 15 is the same. Draw the leg-seam, 23-24-25, as illustrated.

L from 12 is $1\frac{1}{4}$ ".

From 21 (the "dress" point) draw a line through L up to B, thus locating S and A.

B is fixed at a position 3" above A.

"Spring" out $\frac{3}{4}$ " from B to C.

Draw the seat-seam from C, curving gradually into S and continuing through L down to 23. The seam is hollowed about $\frac{1}{2}$ " behind the line below point L and kept on a gradual curve to 23, as indicated.

With 19 as a pivot, sweep from 10 and 11 to 27 and 28.

Extend the line squared from 7 out to 26.

D from A is $1\frac{1}{4}$ ".

These preparations make the draft ready for the application of waist and seat measures.

Measure from 9 to 10 on the topside (waist line), place this amount at D and continue to 27, as shown by the section of tape on the diagram, making the total amount $\frac{1}{2}$ " waist measure plus 2". Make the contour of the "spring" from 27 to 28 correspond with that on the topside from 10 to 11.

Measure across the topside from 7 to 8, place this amount at L and continue to 26, as shown by the section of tape, making the total amount $\frac{1}{2}$ " seat measure plus $2\frac{1}{2}$ ".

Draw the side-seams from 27 through 26 to 19, and then continue in line with the topside, as indicated.

Draw a line from C to 28.

E from B is $\frac{3}{4}$ "; F from E is $1\frac{1}{4}$ ".

Shape the top, 28-F-C, as shown.

G from 28 is about $3\frac{1}{2}$ "; draw a line from G to 3.

At the upper part of this line mark out a $\frac{1}{2}$ " dart, as indicated.

H from G is 6", for the terminating point of the dart.

Mark down to 29 about $\frac{1}{2}$ " of "round" below the line 16-25 and complete the draft.

(NOTE: Though allowance has been made for $\frac{1}{4}$ " seams throughout this draft, in cases of thick, loose-textured materials it may be thought advisable to increase this allowance. This can be done by adding a certain amount all round the pattern when cutting; a better plan than making any deviation in the actual working of the system.)

PLEATED-TOP TROUSERS—WITH WAISTBAND

Diagram 3

THIS is the style of trousers most generally worn to-day; it combines smartness of appearance with comfort. The waistband is made anything from $1\frac{1}{2}$ " to $2\frac{1}{4}$ " wide— $1\frac{3}{4}$ " or 2" being the width usually adopted. Sometimes the band has an extension across the front, $2\frac{1}{2}$ " to 4" in length, according to taste. The pleats are made fairly ample— $1\frac{1}{2}$ " to 2" for the front one and 1" to $1\frac{3}{4}$ " for the rear. In some cases, one pleat only is featured—about 2" in depth. For large-waisted figures a single-pleat, $1\frac{1}{2}$ " deep, is the more satisfactory.

This draft is designed with permanent turn-ups, the amount of allowance for these being illustrated. In materials which are likely to fray a lot in wear, it is advisable to make the p.t.u. allowance about 5" or $5\frac{1}{4}$ ", so that ample bottom turning is provided.

MEASURES: $42\frac{1}{2}$ " side-seam; 30" inside leg; 32" waist; 38" seat; 23" knee; 20" bottom.

Scale is $\frac{1}{2}$ Seat—19".

INSTRUCTIONS FOR DRAFTING

TOPSIDE—SECTION A

Draw the main construction line, 0-1-2.

In the chapter on Measurements (Trousers Section), it was stated that certain amounts are deducted from the side-seam and inside-leg measures when permanent turn-ups are required. The bottom width given for this draft is 20"; a deduction of 1" from the lengths mentioned will therefore be made—this is satisfactory for an average, finished length of leg. The draft should be proceeded with on the assumption that such deduction has been effected; thus, the bottom line at 0 indicates the *actual length of the trousers when the turn-up has been made*.

1 from 0 is the leg length plus $\frac{1}{4}$ ".

2 from 0 is the side-seam length less $1\frac{1}{4}$ ".

(This deduction takes into account the loss in making-up, the waist seam and width of the band; the latter will be $1\frac{3}{4}$ " wide when finished.)

Square out from 0, 1, and 2, as indicated.

3 from 1 is $\frac{1}{4}$ scale.

4 from 3 is $\frac{1}{4}$ scale; 5 from 4 is $\frac{1}{4}$ scale plus $\frac{1}{4}$ ".

Square up from 4 to 6, on the line squared from 2.

7 from 4 is $\frac{1}{4}$ scale; 8 from 7 is the same.

Square out from 7 to A.

Halve the angle at 4 and draw a short line to 9.

9 from 4 is half the distance between 4 and 5 plus $\frac{1}{4}$ ".

Shape the fly (or fall) line from 8 through 9 to 5.

Square down from 3 to locate 10 and 11.

10 from 3 is $\frac{1}{2}$ leg measure less 2".

11 is located on the line squared from 0.

12 from 11 and 13 from 11 are each $\frac{1}{4}$ bottom measure.

14 from 10 and 15 from 10 are each $\frac{1}{4}$ knee measure.

(In cases where no specific knee dimension is required, the location of point

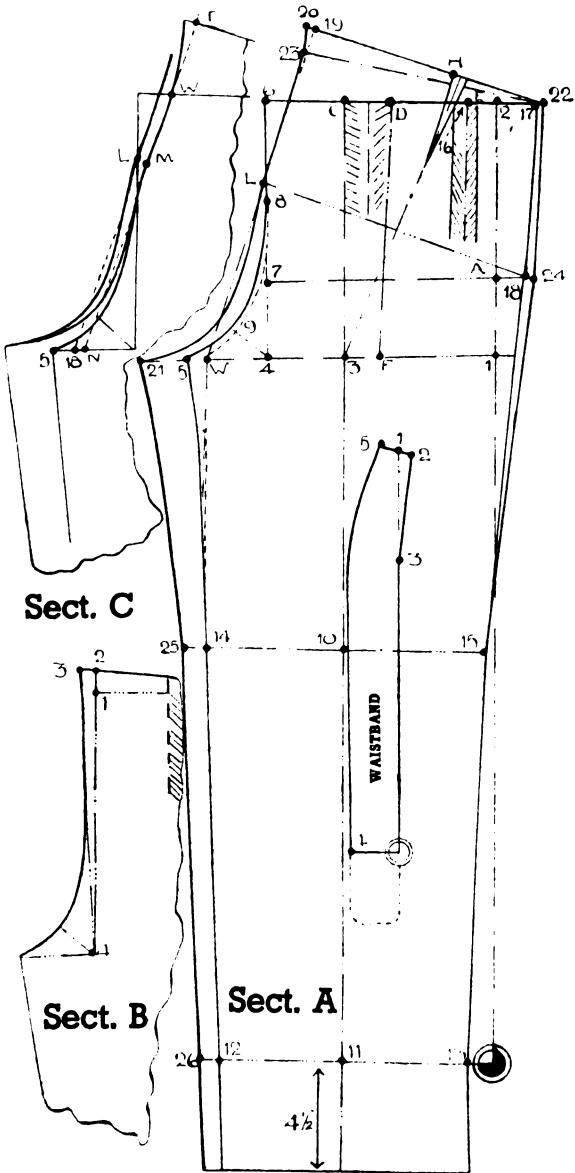


DIAGRAM 3.

15 may be left until the side-seam is drawn through.)

16 from 6 is $\frac{1}{2}$ waist measure, *net*.

17 from 16 is the amount required in the two pleats; in this case it is $3'' - 1\frac{1}{4}''$ for the front pleat and $1\frac{1}{2}''$ for the rear one.

18 from A is $1''$.

Draw the side-seam from 17 through 18 and 15 to 13; and the leg-seam from 5 through 14 to 12, as indicated.

Mark back $\frac{3}{4}''$ from 5 to W, and take out the "dress" as shown by the dash lines—as described in the plain-top trousers draft.

The pleats are marked by continuing the line from 3 to C, making D $1\frac{1}{4}''$ from C and F about $1\frac{1}{4}''$ from 3; then measuring from D to E a distance of about half that of D to 17 and dividing the amount of the rear pleat ($1\frac{1}{4}''$) at point E. Mark the turn-up allowance below the line 0-12, "springing" out a little, and complete the topside.

UNDERSIDE—SECTION A

L from 8 is $1''$; draw a line from W through L to 19.

On this line 19 is $2\frac{3}{4}''$ above the line 6-2. 20 from 19 is $\frac{1}{2}''$.

With point 14 as a pivot, sweep out from 5 to 21.

21 from 5 is $\frac{1}{2}$ scale plus $\frac{1}{2}''$.

Draw the seat-seam from 20 through L down to 21 making the hollow contour below L as indicated.

23 from 20 is $1\frac{1}{4}''$.

Measure the topside from 6 to 16 (*not* to 17, which includes pleat allowances), place this amount at 23 and continue to 22, $\frac{1}{2}$ waist measure plus $2''$.

The construction of the underside top from 22 to 20 is that for trousers to be worn with braces. If the trousers are designed for wear with a belt, the top should be drawn as the dash line from 22 to 23.

With 15 as a pivot, sweep out from 18 towards 24.

Measure across the topside from 7 to A (*not* to 18, which includes part of the pleat allowances), place this amount at L and continue to 24, $\frac{1}{2}$ seat measure plus $2\frac{1}{4}''$.

Draw the side-seam from 22 through 24 to a point about $4''$ above 15, and con-

tinue to the bottom in line with the topside.

25 from 14 and 26 from 12 are each $1''$. Draw the leg-seam from 21 through 25 and 26, as indicated.

H from 22 is about $3\frac{1}{2}''$; draw a line $\frac{1}{4}''$ from H to 3 and shape a $\frac{1}{2}''$ dart as shown.

WAISTBAND

Draw the line 0-1.

1 from 0 is $\frac{1}{2}$ waist measure plus $\frac{1}{4}''$.

2 from 1 is $\frac{1}{2}''$; 3 from 1 is about $4\frac{1}{2}''$.

Connect 2-3-0.

4 from 0 is $2\frac{3}{4}''$ (width of band plus two seams).

5 from 2 is $1\frac{1}{4}''$ and is "sprung" out $\frac{1}{2}''$ beyond the level of 1.

Connect 2-5-4, as indicated.

The dotted-line section beyond 0-4 illustrates the type of extension sometimes adopted.

ADJUSTMENT FOR STOUT FIGURE—SECTION B

There are some figures with rather large waist, though they could not be rightly described as corpulent figures (which will be dealt with later). The increase in the waist girth is usually found to be greatest at the front, thus demanding some adjustment at the fall line and top of the trousers.

2 from 1 is $1''$; 3 from 2 is $\frac{1}{4}''$.

Draw a line from 3 to 4 (the latter point is in the same position as that on the main draft).

Now shape the fly (or fall) from 3, as shown.

The top is drawn in a gradual line from 3 to the top of side-seam (point 17 in the main draft, Section A).

PROVISION OF EXTRA EASE—SECTION C

There are cases in which the introduction of extra ease and "movement" in a pair of trousers is a good thing. This ease is chiefly associated with the seat and fork sections. Trousers that are to be worn for heavy work, for instance, will require more room in the seat and a greater striding capacity in the legs.

Extra length can be provided over the seat by giving what is termed increase of seat angle. The introduction of this may produce a pair of trousers

less clean-fitting at the part immediately below the seat of the figure, but certainly more comfortable to the wearer. For one thing, strain will be relieved from the back brace buttons.

To reset the seat angle for this purpose, mark in about $\frac{1}{4}$ " from L to M and $\frac{1}{4}$ " from 18 to N.

Draw the new seat line from N through M, continuing to W and T.

The distance from W to T should show a

slight increase on the amount stated for the main draft (Section A) at that part—say, $\frac{1}{4}$ ".

The seat measure, after measuring the topside, will now be applied from M instead of from L.

Sometimes the fork amount is increased, as from 4 to 5 (Section A)—especially when the trousers are being cut from cotton and other non-yielding materials: corduroy, for instance.

SOME TROUSERS DETAILS

Diagram 4

THOUGH the cutter is not often called upon nowadays to cut the various smaller sections which form part of trousers, it is well for him to know something about their planning out. The accompanying diagram illustrates the cutting and fixing of some of the more important sections likely to be required in present-day styles of trousers.

SECTION 1

This is really arranged in two parts—for clearness of explanation. The first of these, A, shows the position of the fly tack. 2 from 1 is about $1\frac{1}{2}$ " or 2", according to the size of figure being dealt with. 4 from 3 (on the *right* topside in normal trousers) is the same. Both right and left fly sections are cut together, the left side being used for the shaping. On part B the width of the fly at the top, between 5 and 6, is 2" to $2\frac{1}{2}$ ". When cutting fly and button-catch, terminate both not less than $\frac{1}{2}$ " below point 2.

SECTION 2

Here is an illustration of French bearers (sometimes called American bearers). These are usually inserted in trousers for stout men. The bearer is actually an extension of the button-catch; it has two holes and buttons. The holes are in the extension, as shown at 3-4; the buttons are on the short strap, 1-2, which is sewn in the *left* side-seam.

SECTION 3

This diagram shows the positions of the top buttons and the side pockets. The front button should be, as near as possible, in line with the crease or front pleat. The crease is usually a little back from the centre of the trousers leg (see at 1). The button should, therefore, be placed 1" back from point 2. Buttons are set from $3\frac{1}{2}$ " to 4" apart (again according to figure). The opening for the side pockets begins at a point $\frac{3}{4}$ " below the waistband seam (if this style is being made up), as shown by point 3, and extends 6" to $6\frac{1}{2}$ " down to point 4. The dot-and-dash outline indicates the shape of the pockets.

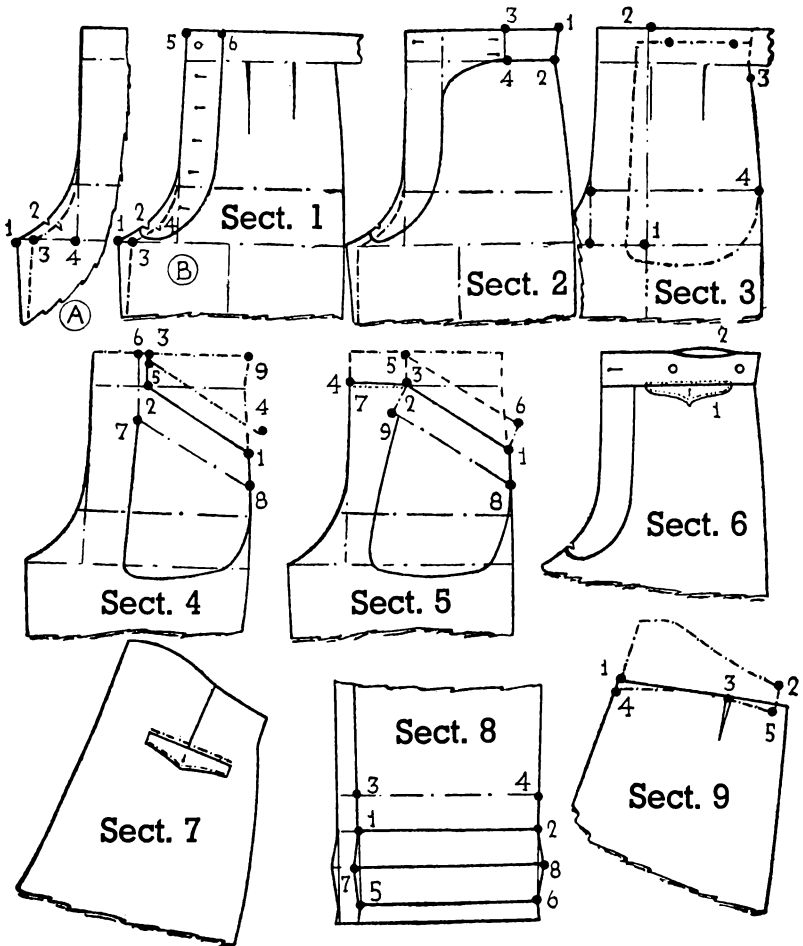


DIAGRAM 4.

SECTIONS 4 AND 5

These sections deal with cross-pockets. They are not used so frequently in trousers as they are in breeches; but some men, particularly in country districts, prefer this type of pocket.

Section 4 shows the most general style. The tack is located at 1, about $3\frac{1}{2}$ " below the waist hollow. 2 from 1, the mouth of the pocket, is 6" to $6\frac{1}{2}$ " in length. The tops are slit down from 3 to 2; a facing "grows on," as the dot-dash line from 4 to 5. The bearer is cut as the dot-dash lines 6-7-8-9, filling the vacancy of the turned-down pocket mouth. 6 from 3 is $\frac{1}{2}$ " for two seams; 7 from 2 and 8 from 1 are each 2".

Section 5 illustrates a top welt (or part waistband) and bearer cut in one piece. The tack is about $3\frac{1}{2}$ " below the waist hollow. 2 from 1 is 6" to $6\frac{1}{2}$ ". Go up $\frac{1}{4}$ " from 2 to 3 and continue across to 4, thus allowing for the sewing-on of the top welt. 5 from 2 and 6 from 1 are each 2", for the facing. 7 and 2 are $\frac{1}{2}$ " below 4 and 3. Both 9 from 2 and 8 from 1 are 2". Shape the bearer as indicated by the dot-dash lines. The tops are cut as shown by the solid lines and a facing is left for turning in.

SECTION 6

Here are shown two types of pocket asked for in trousers. The first, 1, is a cash pocket, set in the waistband seam and with a flap about 5" long; mouth of the pocket is about $1\frac{1}{2}$ " from the side-seam. Such a pocket is sometimes made with jetted mouth, with or without hole and button.

At 2 is illustrated a type of fob pocket, situated between the two front buttons. The top of the waistband is hollowed and a deep facing is sewn at the back, its top curving upwards, as shown.

Cash and fob pockets are usually placed on the right; but some customers prefer them on the left. Careful note should be taken at the time of ordering.

SECTION 7

Hip pockets are generally placed about $1\frac{1}{2}$ " in from the side seam and 3" to $3\frac{1}{2}$ " down from the top edge (for either plain-topped or banded trousers). Width of such a pocket should be from 5" to 6"—but special widths, and depths, may be asked for by the customer. Small flaps are sometimes attached, as the illustration; some men prefer jettings, with or without a hole and button.

SECTION 8

This diagram shows the standard type of permanent turn-up. The line from 1 to 2 marks the actual finished length of the trousers leg; 7 from 1 and 8 from 2 illustrate the width of the turn-up—anything from $1\frac{1}{2}$ " to $2\frac{1}{4}$ ", according to size. The dot-dash line from 3 to 4 shows the position of the top of turn-up when finished.

Square down from 1 and 2 in order to locate 5 and 6, which are the same distance from 7 and 8 as those parts are from 1 and 2. When the edge of the turn-up, 7-8, falls on the line 3-4, it will have to be slightly longer in order to go round the wider part of the trousers leg at that position. Therefore, it is necessary to add slight "spring" at 7 and 8, as indicated. Add $\frac{3}{4}$ " to 1" below 5-6, for turning up. The procedure for both topsides and undersides is illustrated.

SECTION 9

This section shows the so-called seat piece sometimes required. The dot-dash lines illustrate the cutting of such an addition. 4 and 5 are two seams below the main bodypart from 1 to top of side-seam. The side of the seat piece at 2-5 is brought in from the side-seam the amount taken out at the dart, 3 (including seams). Hollow the seat piece from 4 to 5, as indicated, in order to give a certain amount of "spring" to the tops. (This applies to the plain style of top; no such "spring" is necessary in the case of banded trousers, when the addition of a seat piece is made to fill up a shortness between the tops and the band.)

RIDING BREECHES

Diagram 5

THE most important thing in riding breeches is comfort. Ease of movement for mounting the saddle and for riding astride is essential. The draft shown here is constructed on lines which will produce the requisite scope for action, whilst they will give a stylish appearance to the breeches.

Personal taste may dictate the position of the knee-fastening. In the draft an almost central front location is shown. Other types and positions of opening will be described and illustrated later.

The measures quoted are those taken for trousers, the different additions and deductions being calculated in the draft. As was stated in the chapter on measurements, some cutters prefer to measure direct on side-seam and leg-seam for the location of the knee, small, and calf positions. Such measures can be taken with some degree of accuracy by an experienced cutter; the younger man is advised to adopt the method described here.

MEASURES: 43" *side-seam*; 31" *inside leg*; 32" *waist*; 38" *seat*; 14" *knee*; 12½" *small*; 14" *calf*.

Scale is ½ Seat—19".

INSTRUCTIONS FOR DRAFTING

TOPSIDE

0 is the starting-point.

1 from 0 is ½ scale.

2 from 1 is ½ scale.

3 from 2 is ½ scale plus ¾".

Square up from 2 to 4 for the rise—difference between side-seam and leg measures.

5 from 4 is 2"; 6 from 2 is ½".

Connect 6-4, as shown.

Halve the fork at 6 and strike a diagonal line to 7, making 7 from 6 about 2½".

8 from 5 is ½ waist; spring out about ¼" to 9.

Drop the fronts ¾" below 4 and connect the lowered point to 9.

10 from 1 is ¾"; square down to 11, 12, 13, and 14.

11 from 10 is 1½", for striding ease.

12 from 11 is ½ leg less 2" (or length taken to knee).

13 from 12 is 2½" (or length taken to small).

14 from 13 is 3" (or length taken to calf).

Square both ways from these points.

15 from 12 is ½ knee measure; square down to locate 16 and 17.

18 from 15, 19 from 16, and 20 from 17 are ½ knee, small, and calf measures, respectively.

Draw leg-seam—in a straight line—from 3 to 18, then continue to 19 and 20.

Take out a small cut (about ¼") just below 18, this will have the twofold effect of shortening the leg-seam and providing fullness at the knee.

21 from 0 is 1¼". (This amount may be varied according to the style desired.)

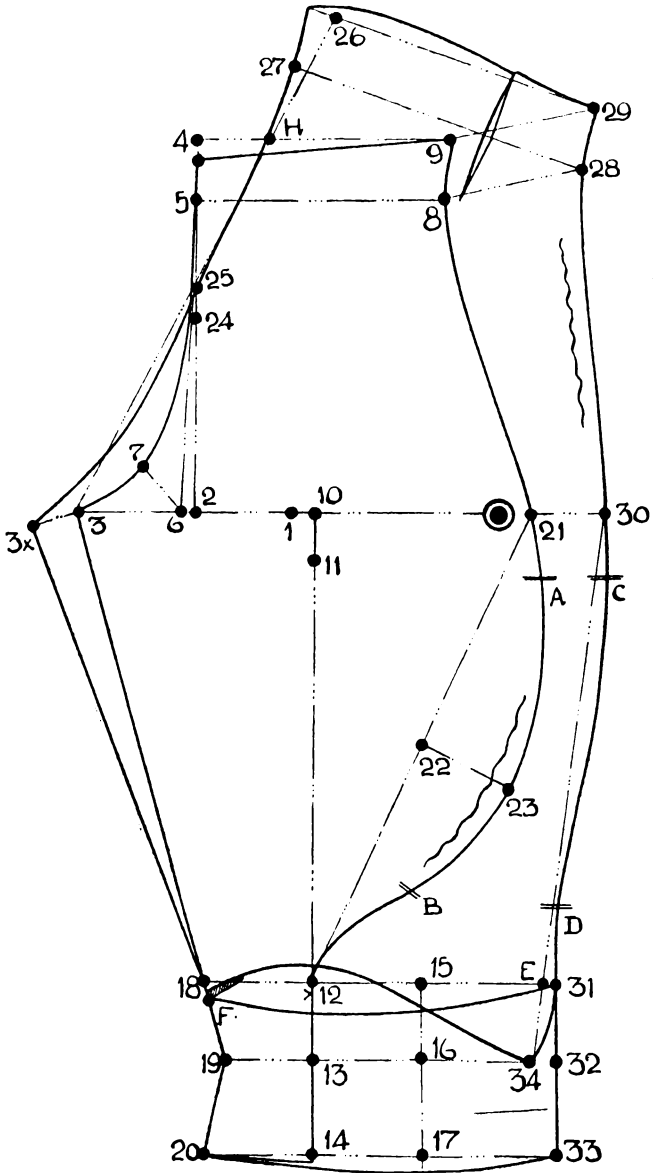


DIAGRAM 5.

Draw a line from 12 to 21 and mark 22 midway between those points. 23 from 22 is 3". (This amount may be varied according to taste.)
 Shape the side-seam from 8, through 21 and 23, to 12. Continue to 13 and 14.
 (Notice the slight hollow between 8 and 21, and the running in just above 12.) Shape from $\frac{1}{4}$ " below 14 to 20.
 Mark the position of knee tack about $\frac{1}{2}$ " below 12, as indicated.

UNDERSIDE

With 18 as pivot, sweep from 3 to 3x. 3x from 3 is $1\frac{1}{2}$ scale plus $\frac{1}{4}$ ".
 24 from 2 is $\frac{1}{2}$ scale; 25 from 24 is 1".
 Draw the seat line from 3 through 25 to 26, the latter point being $\frac{1}{2}$ scale plus $1\frac{1}{4}$ " above H on the line 4-9.
 Spring out $\frac{3}{4}$ " at 26 and run the top of seat-seam to a little below H, as shown.
 Shape the remainder of the seat-seam from just below H, through 25 to 3x, hollowing very slightly between 25 and the part opposite 7. Connect 3x-18 by a straight line, thus completing the leg-seam.
 27 on the seat-seam is 2" below 26.
 Draw lines from 8 and 9 to 28 and 29, slanting upwards 1".
 Measure the topside from 5 to 8, place this amount at 27 and continue to 28, $\frac{1}{2}$ waist measure plus 2".

Take out $\frac{3}{8}$ " dart at waist, as indicated. 30 from 21 is $2\frac{1}{4}$ "; E from 15 is 4".
 Draw a guide line from 30 to E.
 Measure from 18 to 12, place this amount on 18 and mark out on the extended line to 31, the knee measure plus 1".
 Measure 19 to 13, place this amount at 19 and mark out on the extended line to 32; the small measure plus $\frac{1}{4}$ ".
 Measure from 20 to 14, place this amount at 20 and mark out to 33; the calf measure plus 1".
 Continue the guide line from 30 to E down to 34.
 Shape the side-seam from 29, through 28, 30, and 31 to 34, as indicated.
 Shape the knee cut from 34 to a point $\frac{1}{2}$ " above 12 down to a point $\frac{1}{4}$ " below 18; also from 31 to a point $\frac{1}{8}$ " below 12 to F, which is $\frac{1}{2}$ " below 18.
 Connect 33 and 20 by a rounded line (about $\frac{1}{2}$ ") as indicated.
 Place balance marks at A and B on the topside and at C and D on the underside.
 The distance between A and B should be $\frac{3}{4}$ " to 1" greater than that between C and D, the topside being full-in this amount, as indicated by the wavy line. The underside is full-in between 28 and 30, as indicated by the wavy line. Shape the top as shown, rounding about $\frac{1}{2}$ " between the waist dart and the top of seat-seam at 26.

NOTES ON THE DRAFT

The measurements of knee, small, and calf may not always be such as will make the arrangement of the lower section of riding breeches so straightforward as it is in this draft. For instance, the seams 18-34 and F-31 must agree in length; this sometimes necessitates displacement of point 34 to a more outward position—nearer or beyond 32. The cutter will use his discretion when he is measuring up the parts.

Attention is drawn to the slight drop in the topsides below point 14; this is a good feature. Again, care must be taken to ensure that the distance from 31 to 33 on the undersides compares with that from the knee tack to 14 on the topsides.

Breeches intended for walking and cycling and *not* for riding may be cut on very much the same lines. They will not require

the same amount of stride room, and will therefore be cut slightly closer in the legs. This is effected by squaring down from point 1 (see topside on Diagram 5) instead of from 10.

In all breeches it is a matter of taste whether the knee opening is fastened by means of buttons or laces. For riding, however, the latter are the more comfortable.

When cutting from the cloth, one seam should be allowed along the contour F-31—the knee-cut seam. The underside will be shorter than the topside at the leg-seam and side-seam positions here; extra length on the topside is eased in. The small cut below 18 on the topside is usually stoated.

TOP AND KNEE FINISHES

Diagram 6

THIS diagram has been devoted to illustrations of various top and knee finishes which are frequently asked for in breeches trades. With the diagrams and details given below the student should not experience any difficulty when it becomes necessary to infuse any of these style details into the full draft, already given in the last section.

INSTRUCTIONS FOR DRAFTING

SPLIT FALLS. SECTION A

This little sketch depicts the upper section of a pair of breeches finished with Split Falls. If referred to when the various parts have been cut out, it will help those unacquainted with the style in the checking up of the parts and show how they are assembled.

In the sketch the "fall" is shown detached from the buttons and laid over, exposing the inside finish.

SECTION B

This illustrates the preliminary trimming of the tops and the construction of the slit-bearer. The dash lines 1 and 2 represent the waist line.

The top of the "fall" runs $\frac{1}{2}$ " above this line and extends $2\frac{1}{4}$ " from 3 to 4. The topside is slit down to a depth of 6" from 4 to 5 for the "fall."

Point 5 is situated $3\frac{1}{4}$ " from the fly or front line.

The remaining section of the topside is cut away $\frac{1}{4}$ " above the waist line as from 6 to 7.

8 from 2 is 3" for the depth of the pocket.

9 from 8 = 6" for the pocket mouth.

The front bearer is shown by dot and dash lines extending from 6 out to 10.

10 from 1 = 1";

11 from 10 = $2\frac{1}{4}$ ";

Curve the bearer from 11 down to 5 as shown.

SECTION C

This illustrates the cutting of the top and pocket bearer. Dot and dash

lines show the outline of trimmed topside. This bearer, which is carried up to complete the height of the tops at 1 and 2, is extended $\frac{1}{2}$ " beyond the front line.

A seam is allowed below the waist line from 3 to 4 and the pocket extension made below 4 and 5 as shown by solid line.

A welt cut to finish $\frac{1}{4}$ " to 1" wide is constructed to be sewn down the side of the fall.

SECTION D

This depicts an alternative method of constructing Split Falls. Here the ordinary cross pocket is given, the facing and bearer being cut in accordance with the details laid down in the trousers section.

The front part of the topside is trimmed so that the "fall," 1 to 2, lies $\frac{1}{2}$ " above the waist line.

The bearer is then cut to come right to the top as shown by dot and dash lines at 3, 4, and 5.

CONTINUATIONS. SECTION E

This forms an extension of the breeches down below the calf, to a distance which is generally arranged to accord with the wishes of the customer.

The upper section at knee, small, and calf is constructed as described in the full draft given previously.

2 from 1 is the extra length.

3 from 2 = $\frac{1}{4}$ the bottom measure.

NOTE: The length of the continuation must be taken into account when measuring.

6 is squared down from 5.

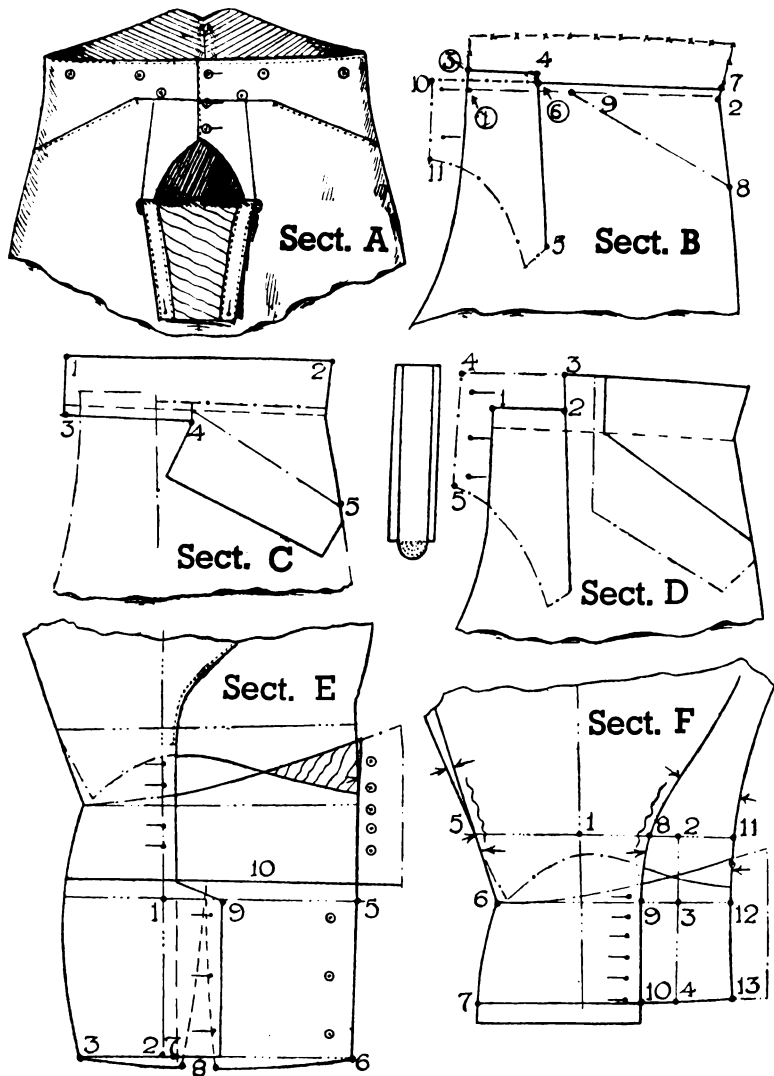


DIAGRAM 6.

Apply the full bottom measure plus 1" from 7 to 3 and from 3 out towards 6. Any surplus is taken out in a dart, as shown at 8 (dash lines).

In order to prevent pressure of the buttons on the shin bone, the topsides are carried over to the side as shown at 9.

The continuations may be left on with the upper part, or they may be cut away on line 10 and made up in melton or silesia.

FASTENING AT SIDE OF KNEE.

SECTION F

This diagram shows the altered outline of the breeches when the fastening has been arranged at the side of the knee.

- 2 from $1 = \frac{1}{4}$ knee width;
- 3 and 4 are squared down from 2;
- 5 from $2 = \frac{1}{2}$ knee;

6 from $3 = \frac{1}{4}$ small;

7 from $4 = \frac{1}{2}$ calf;

8, 9, and 10 are placed 2" out from the centre line at 1;

Apply knee measure plus 1" from 8 to 5 and from 5 to 11;

Apply small plus 1" from 9 to 6 and 6 to 12;

Apply calf plus 1" from 10 to 7 and 7 to 13.

The overlap for the cut is found as before. With the seam coming down the side of the leg, it is necessary to infuse a little fullness on either side of topside knee to provide for the kneebone. This is accomplished by extending the topside $\frac{1}{4}$ " below 7 and 10, and the placing of balance marks 3" apart on the underside and $3\frac{1}{2}$ " on the topside, as shown by arrows.

JODHPURS

Diagram 7

THESE garments have become very popular in recent years among riding folk. When well cut and made, they are attractive in appearance; at the same time they possess the ease and comfort needed by the wearer when in the saddle.

The method of construction for jodhpurs is, in the main, exactly the same as that already described for breeches. The additional features are detailed below.

MEASURES: *Same as for the breeches draft. Additional measure for bottom: 12".*

INSTRUCTIONS FOR DRAFTING

SECTION A

This shows the topside, the upper part of which is constructed in the same way as breeches.

Extend from the calf line, 17-14-20, the necessary amount for the additional leg length. This length may be applied at side-seam and leg-seam in the usual way, making both side and leg the measures taken on the figure less 3" from the seam of shoe—or less 4" from the sole of foot.

Square down from 20 to A and from 14 to B.

C from A is $\frac{1}{2}$ ".

Curve the inside leg from 20 down to C, and draw the side-seam from 14 to B in a straight line.

A slight change of contour has been made at the "flare," the distance from 22 to 23 being a little less than in the breeches draft. In the case of jodhpurs, it is not advisable to have too much pouch here.

SECTION B

Here the topside is shown laid on the underside, the leg-seams coinciding from 18 to C.

Measure up the knee in the same way as for breeches.

Square down from 31 to D.

Measure up the small, calf, and bottom, making the allowance for seams.

The measure taken at the foot (described in the earlier chapter dealing with these measurements) may not always, when applied, produce the even contour shown here at the side. If it is large, it may be reduced by taking out a long dart which terminates just below the calf; or it may be reduced at C—a little being taken off both topside and underside at that point.

If, on the other hand, the measure is small, a similar adjustment may be made at C. It is always best to preserve as straight a run as possible at the side-seam from 31 to D.

Put in the balance marks, as shown; take out a small dart, as indicated at F (topside), and complete the draft.

NOTE: Some jodhpurs are made with p.t.u. When this style is required, a certain reduction of the leg length will be necessary. It may be $\frac{3}{4}$ ", 1", or $1\frac{1}{2}$ "—according to the customer's taste. He should always be consulted on this matter.

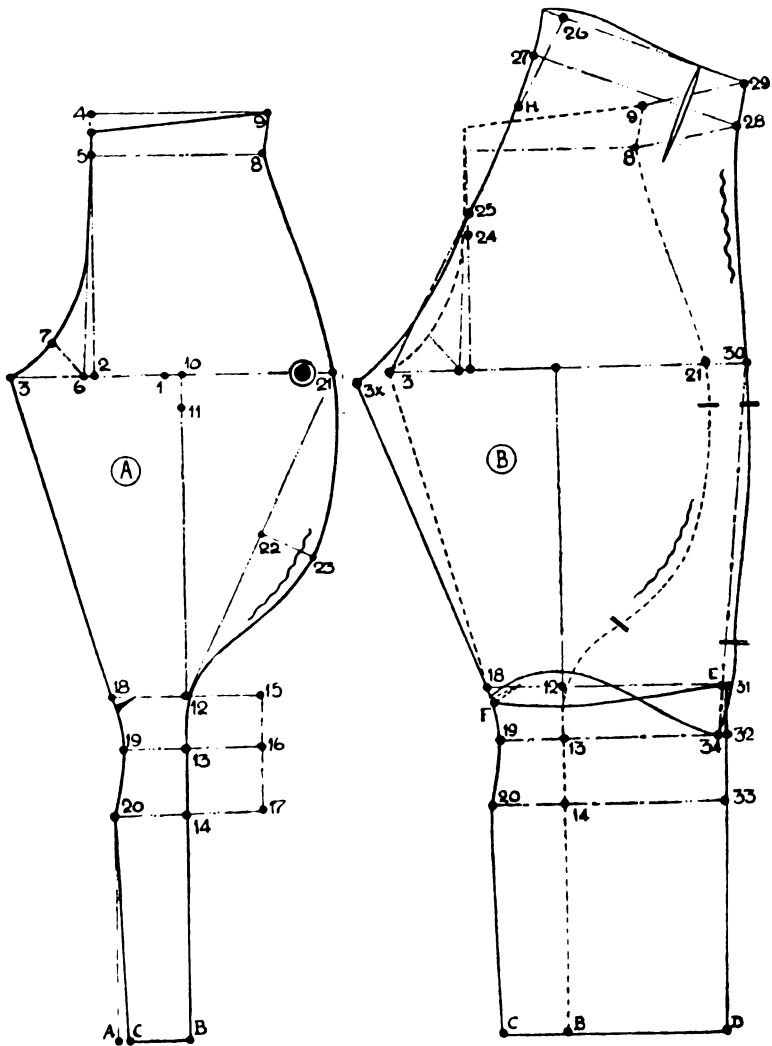


DIAGRAM 7.

NOTE ON BREECHES AND JODHPURS

It may have been noticed that no reference is made to "dress" in the drafting instructions for breeches and jodhpurs. This is a matter that has received quite a lot of thought from cutters, and one that has often been discussed at trade society meetings. Opinion is still very much divided on the subject. Some experienced breeches-cutters do not take out any "dress," saying that breeches cut with whole or split falls are usually cut without "dress" and yet they appear to be quite clean in the fork region. Other cutters of these garments are of the opinion that a small amount of "dress" should always be taken out of both breeches and jodhpurs.

The best advice that can be given, especially to younger readers of this work, is this: Try both methods—"dress" and no "dress." After trial, adopt the one which gives the best results in the particular type of trade with which you are concerned. If you do decide to take out "dress," make the amount slightly less than that suggested for trousers.

PLUS FOURS

Diagram 8

THOUGH plus fours are not so popular as they were a few years ago, they are still worn on certain occasions, and a work of this kind would not be complete without a draft of such garments.

The bottoms are usually reduced to the size of the small band by taking out two or three cuts, as illustrated here. Some cutters, on the other hand, prefer to cut the actual bottom nearer to the band dimensions and to ease-in the resultant excess. This is difficult if the bottoms are very wide; the cuts are really the best means of dealing with the reduction.

The band, or garter as it is sometimes called, is usually cut straight, with a tapering end. The amount of "fall-over" must be made in accordance with the customer's desires. In the present draft a moderate amount is shown.

MEASURES (as for trousers): $42\frac{1}{2}$ " side; $30\frac{1}{2}$ " leg; 32" waist; 38" seat; $12\frac{1}{2}$ " small, or garter.

Scale is $\frac{1}{2}$ Seat—19".

INSTRUCTIONS FOR DRAFTING

TOPSIDE

O is the starting-point.
 1 from o is $\frac{1}{2}$ scale.
 2 from 1 is $\frac{1}{2}$ scale.
 3 from 2 is $\frac{1}{2}$ scale plus $\frac{1}{4}$ ".
 Square up from 2 and make 4 from 2 the amount of the rise (12" in this case) less the width of the waistband, which is usually $1\frac{1}{4}$ ".
 Square out from 4; 5 from 4 is $\frac{1}{2}$ waist measure plus allowance for two pleats. (The front pleat may be $1\frac{1}{4}$ " deep and the side one $1\frac{1}{4}$ ".)
 6 from 2 is $\frac{1}{2}$ scale.
 Halve the fork angle at 2 and make 7 about half the distance from 2 to 3 plus $\frac{1}{4}$ ".
 Shape the front from 4 and 6 through 7 to 3.
 Square down from 1 to locate 8 and 9.
 8 from 1 is $\frac{1}{2}$ leg measure; 9 from 8 may be made 8" to 11", according to style desired.
 (If the actual amount of "fall-over" has been added to the leg length when measuring, it will be applied

from 1 to 10; the distance from 9 to 10 will then be made the same as from 8 to 10.)
 Square out from 9 to 11 and 12; both these distances are made $\frac{1}{2}$ small, or garter, plus 1".
 Drop $\frac{1}{2}$ " from 12 to 13 and join the latter point to 11, adding about $\frac{1}{4}$ " round, as at 14.
 15 from 3 is $\frac{1}{2}$ " and marks the position of the "dress"; this is illustrated by the dash lines.
 Square down from 15 to 16 and shape the leg-seam to 11, running its upper part into point 3.
 Square down from o to 17; 18 from 17 is 2".
 19 from o is 2".
 Shape the side-seam from 5 through 19 and 18 to 13, as indicated.

UNDERSIDE

With 16 as a pivot, sweep out from 3 to 3x.
 3x from 3 is $\frac{1}{2}$ scale plus $\frac{1}{4}$ ".

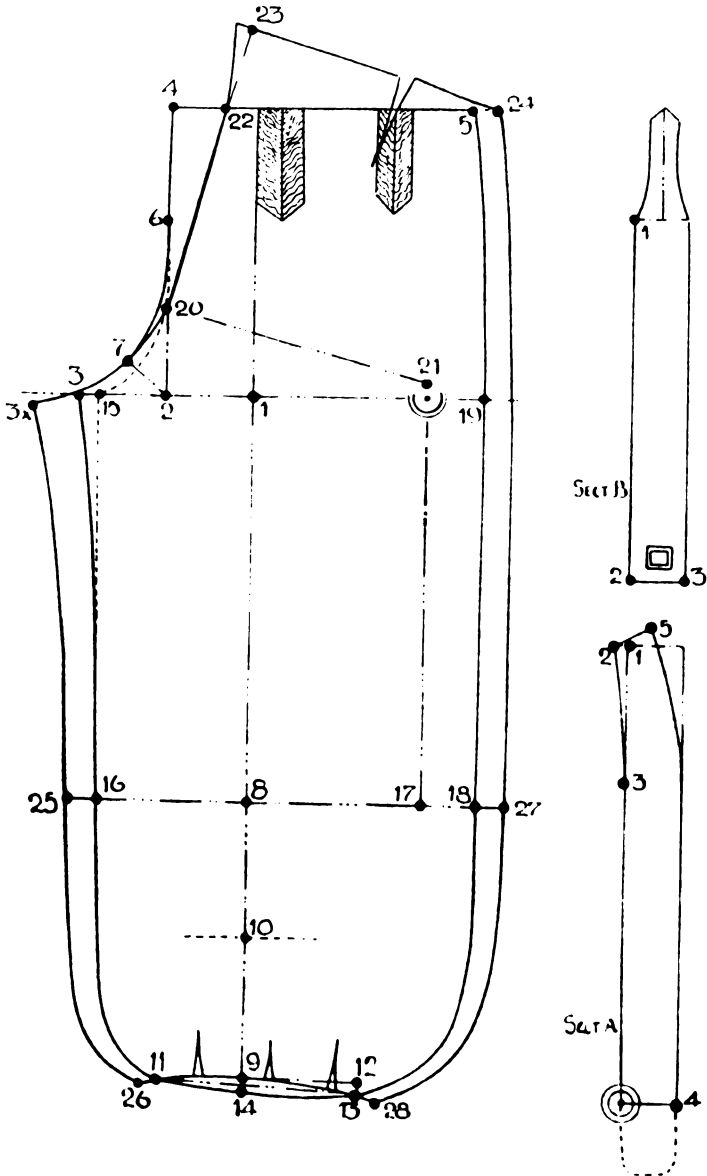


DIAGRAM 8.

20 from 2 is $\frac{1}{2}$ scale; 21 from 0 is $\frac{1}{2}$ ".

Connect 20-21, place the square at 20 and draw the seat line to 22 and 23.

The latter point is $\frac{1}{2}$ scale above 21. "Spring" out $\frac{1}{2}$ " at 23 and shape the seat-seam through 22 and 20 down to 3x, keeping the same contour as that of the topside at this part.

Measure the topside from 4 to 5 (not including the pleat allowance), place this amount at 22 and continue to 24 -- $\frac{1}{2}$ waist plus 2". Take out $\frac{1}{2}$ " dart as shown.

25 from 16 is $\frac{1}{2}$ " to 1"; 26 from 11 is $\frac{1}{2}$ ", and is dropped a little below the top-side.

Shape the leg-seam from 3x through 25 to 26.

27 from 18 is $\frac{1}{2}$ " to 1"; 28 from 13 is $\frac{1}{2}$ ", and is dropped a little below the top-side.

Shape the side seam from 24 through 27 to 28.

The underside is hollowed from 26 to 28, passing through point 9, as shown.

Take out three small cuts at both top-side and underside, and complete the draft.

THE WAISTBAND. SECTION A

Draw the line 0-1.

1 from 0 is half waist plus two seams.

2 from 1 is $\frac{1}{2}$ "; run gradually into 3, which is $4\frac{1}{2}$ " from 1.

4 from 0 is $2\frac{1}{2}$ " (width of band plus two seams).

5 is sprung out $\frac{1}{2}$ " from the line 2-1 and is $1\frac{1}{2}$ " from 2.

At the front of the band an extension of $2\frac{1}{2}$ " is shown by the dash lines: this is sometimes adopted. The extension may be made longer, as desired.

THE GARTER. SECTION B

Draw the line 1-2.

2 from 1 is the small measure plus $\frac{1}{2}$ ".

3 from 2 is $2\frac{1}{2}$ " (a wider or narrowed garter may be made, as desired).

Continue the same width to the line at 1 and taper off, as indicated.

NOTE: For the large-waisted figure the construction of the tops will follow that described for the pleated trousers.

CHAPTER IX

GENTLEMEN'S GARMENTS WAISTCOAT (OR VEST) CUTTING

By THE EDITOR

THE BASIS OF CONSTRUCTION

Diagram 9

THE function of construction lines in the cutting of garment patterns has been stated in the chapter on trousers.

Though the present chapter deals primarily with the cutting of waistcoats, there is sufficient basic similarity between those garments, jackets, and coats for their construction lines to be discussed together. On this composite diagram are shown the main construction and style guide lines used in the drafting of all the garments dealt with in this and the next following chapters.

Explanation

O is the starting-point, with the back construction line running straight down from it and the first horizontal line squared from it. All other horizontals are also squared from the back line, with the exception of the line II, which has a special reference to waistcoats, to be described later.

1 is the basis for the shoulder slope.

2 is the across-back position and the basis for back sleeve pitch.

3 is the depth of scye position and the location of chest line.

4 is the natural waist; 5 the fashion waist (for body-coats); and 6 is the average length of the waistcoat back.

7 is the hip (or seat) line.

8 is the line marking the full length of the average lounge jacket or reefer. (Lengths for body-coats and overcoats will be established below line 8, a similar line being struck across at the correct position.)

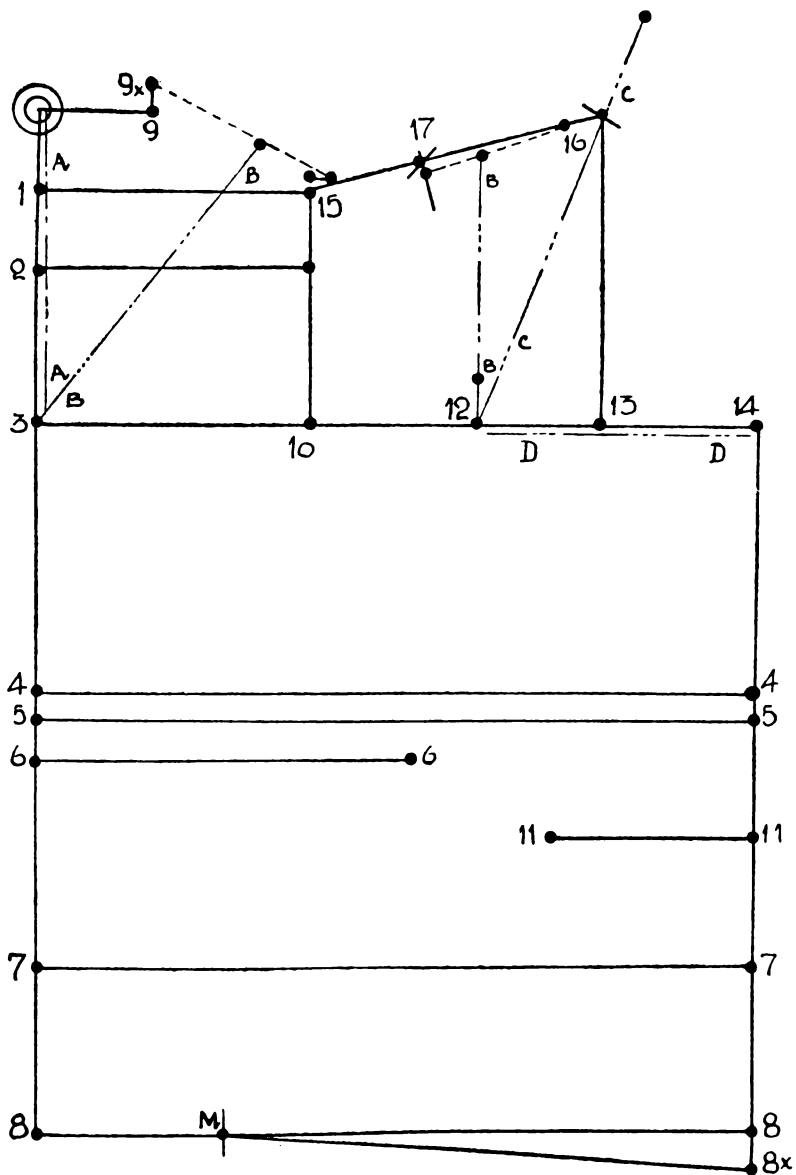


DIAGRAM 9.

The main horizontal lines have now been enumerated. The other lines will next be described and the location of the different points detailed.

9 is the basic point for the back neck ; 9x ($\frac{3}{4}$ " above 9) is the back neck point.

10 marks the width position of the across-back.

12 marks the front of scye.

13 is the squaring position for establishing the front neck point.

14 locates the front centre line, which is shown squared down from the chest line (3-14).

15 is the basic point for regulation of the shoulder-seam length and the height of shoulder point.

From 15 a line is struck to the front neck point, to be used as a guide for the slope of front shoulder. On this line, 16 marks the position from which the actual slope of the seam is made. 17 marks the correct distance from the front neck point, the forepart shoulder point of coats and waistcoats being dropped slightly, as indicated.

The dash lines from 9x to a point out from and above 15, and from 16 to the point below 17, show the average shoulder slopes of back and forepart. (Fuller explanation of this will be given in the drafting instructions which follow.)

Mention must now be made of 11, 8x, and M.

The line 11-11 is located at the position of the average waistcoat length.

The points of the forepart would fall on this line, in the case of a standard single-breasted, no-collar waistcoat. The lengths of d.b. and dress waistcoats would be higher, according to the style designed.

8x marks the position of the front part of the bottom edge of lounges and reefers ; M marks the end of the forepart side-seam in these garments.

All the locations so far described will be used in the various drafts which follow in the sections devoted to waistcoats, coats, body-coats, and overcoats.

APPLICATION OF SUPPLEMENTARY MEASURES

The dot-and-dash lines which appear at different parts of the diagram show the directions of the tape when applying the direct measures referred to in the chapter on measuring.

The line A-A, from 0 to 3, is the depth of scye.

B-B, running from 3 over the back shoulder and continuing down the forepart to 12, is the over-shoulder measure.

C-C is the front shoulder measure, the amount of the back neck being shown in the extension above the front neck point.

D-D is the across-chest measure, from the front of scye at 12 to the centre line at 14.

One more point remains to be explained—the unnumbered one above 12. This is the location basis for the run of the front scye, in both waistcoats and coats. Its use will be shown clearly in the drafts.

NOTE: In all the drafts shown throughout this section allowance is made for $\frac{1}{4}$ " seams, except where otherwise stated. Additional seams (that is, non-standard ones) will be specially noted.

STANDARD SINGLE-BREASTED, NO-COLLAR WAISTCOAT

Diagram 10

THIS is the most generally worn style at the present time. It usually has four pockets, a moderate length of opening, and six buttons. Many gentlemen leave the bottom button unfastened; when this style is required, it is better to mark the run of point gradually from the fifth button position to the bottom of the garment.

The draft is based on the chest-measure principle already described. No special provision is made for figure irregularity; all such deviations should be marked when cutting from the material.

Two scales are used in the working of the system for coats and vests—they will be referred to as Chest Scale and Working Scale. The advantages of this arrangement will be seen as the drafts are explained; noticeably in the larger sizes. In sizes below 36", only the Chest Scale need be used.

MEASURES: $16\frac{1}{2}$ " *natural waist*; 12" *opening*; 26" *length (front)*; 36" *chest*; 32" *waist*.

Chest Scale is $\frac{1}{2}$ Chest—18".

Working Scale is $\frac{1}{3}$ Chest plus 6"—18".

INSTRUCTIONS FOR DRAFTING

Square from 0.

1 from 0 is $\frac{1}{2}$ working scale.

2 from 0 is the natural waist length.

3 from 2 is $\frac{1}{2}$ ".

Draw the centre back seam from 0 through 1 to 3.

4 from 3 is about 2" and is "sprung" out a little, as shown.

5 from 0 is $\frac{1}{2}$ working scale plus $\frac{1}{2}$ "; 6 from 5 is 1".

Curve the back neck from 6 to 0.

7 from 0 is one-fourth of the distance from 0 to 1.

8 from 1 is $\frac{1}{2}$ of chest scale.

9 from 8 is $1\frac{1}{2}$ "; square up to 10.

(Any particular width of back can be applied by measurement.)

11 from 10 is $\frac{3}{4}$ "; draw the back shoulder-seam from 11 to 6, hollowing a little, as indicated. A useful guide for this is provided by striking

a line from 11 to a point half-way between 5 and 6.

12 from 8 is $\frac{1}{2}$ chest scale; 13 from 12 is $1\frac{1}{2}$ ".

14 from 13 is $\frac{1}{2}$ working scale plus $\frac{1}{2}$ ".

15 from 1 is the full chest scale (or $\frac{1}{2}$ chest measure) plus $1\frac{1}{2}$ ".

Square up from 14 to 16— $\frac{1}{4}$ " less than from 1 to 0.

Connect 16 to 10.

17 from 16 is $\frac{1}{4}$ " less than from 6 to 11 on the back.

18 is $\frac{1}{2}$ " below 17; shape front shoulder-seam, as shown.

19 from 13 is $1\frac{1}{2}$ working scale; 20 from 19 is $\frac{3}{4}$ ".

W from 10 is $2\frac{1}{2}$ "; shape the back scye from 11 down to a position $\frac{1}{3}$ " below the chest line, as indicated, hollowing about $\frac{1}{4}$ " at W.

Connect 18 and 20, using this as a guide

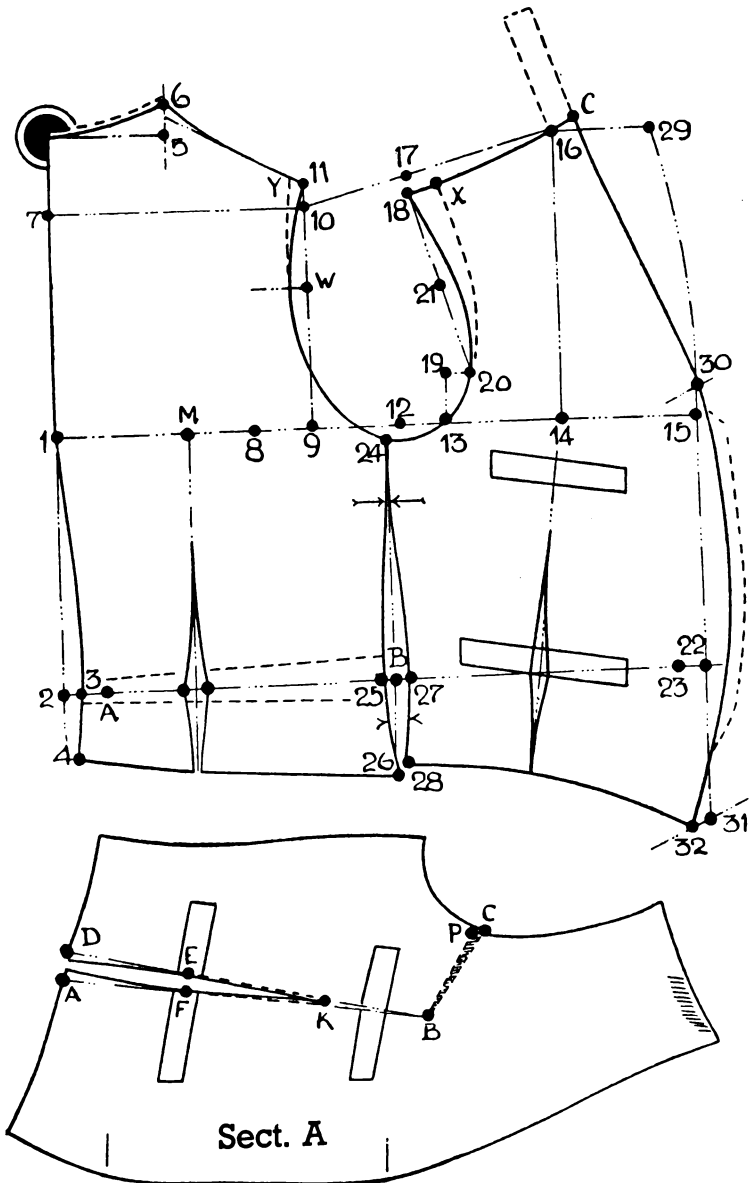


DIAGRAM 10.

line for shaping the front scye; this has $\frac{1}{2}$ " hollow at 21, passes through 20 and 13, and is dropped $\frac{1}{2}$ " below 12, thus meeting the back.

Square down from 15 to 22.

M from 8 is half the distance from 8 to 1, less 1".

Square down from M to the waist line, thus locating the dart.

This is often taken out in waistcoats, displacing the back-straps indicated by the dash lines at the back waist. If a dart is adopted, $\frac{3}{4}$ " is taken out at the suppression points marked on the waist line.

A from 3 is the same amount as taken out at the dart.

23 from A is $\frac{1}{2}$ waist measure plus $1\frac{1}{2}$ ". The distance from 22 to 23 is the amount to be taken out at the side-seams, at B; this point is squared down from 24, which is $\frac{1}{2}$ " to the side of 12.

25 from B is $\frac{1}{4}$ "; shape the back side-seam from 24 through 25 to 26. The last point is "sprung" out just over the line from B and is about $2\frac{3}{4}$ " below 25.

Shape the bottom edge of back from 26 to 4, breaking at the dart (if one is taken out) as indicated.

27 from 25 is the same as 22 to 23; shape the forepart side-seam from 24 through 27 to 28, which is $\frac{3}{8}$ " above 26 and is "sprung" out a little, as shown.

(The dart is seamed in the marks.)

29 from 16 is $\frac{1}{2}$ working scale; draw a curved line from 29 to 15.

This line marks the centre front and is an important guide when cutting waistcoats which button high at the neck.

Deduct the back neck amount (0 to 6) from the opening measure and apply from 16 to 30, adding $\frac{1}{2}$ ".

Again deducting the back neck amount, apply the length measure from 16 to 31 (squared down from 22), adding $\frac{3}{4}$ " to 1".

32 from 31 is decided according to the style required. In this case it is $\frac{3}{4}$ " on a slanting line; the run from op-

posite 22 is designed for a waistcoat which will be worn with the bottom button unfastened. If this were not desired, the front edge would be level with the centre line (15-22-31) to a point about 2" below 22.

Continue the run of forepart shoulder $\frac{3}{4}$ " beyond 16 to C; shape the opening from C to 30 and continue for the front edge $\frac{3}{4}$ " beyond the centre line, running into the bottom point 32 as already described.

Connect 32 to 28 by a gracefully curved line, as indicated.

The dash lines at the front edge show a $\frac{1}{2}$ " button-stand for the right forepart.

The dash-lined section extending above C and 16 illustrates the cloth neck-pieces that are usually attached to waistcoats.

They should be cut straight, as indicated, *not curved to the back neck contour*. The dash lines above the back neck show the amount which should be added here when the back is being actually cut out.

The front of the pockets would be, in a waistcoat of this size, about $3\frac{1}{4}$ " from the front edge. The lower pockets are about 3" from the bottom edge and are 5" in length; the upper pockets are about $5\frac{1}{2}$ " above the lower and are $4\frac{1}{2}$ " in length. (These amounts will, of course, vary with larger sizes.)

SECTION A

This diagram illustrates the manipulation of the pattern for the correct insertion of a front dart (position indicated on the main draft).

Cut up from A to B, which is located on the chest line, and mark up to P, which is placed at about point 20 on the main draft. Cut or pleat the pattern at P so that this point moves to C. This movement will open the bottom edge, as from A to D. Shape the dart to K and close in at A-D, as indicated. The suppression at E-F should be about $\frac{1}{4}$ ".

NOTES ON THE DRAFT

It is a good plan to insert balance marks at the side-seams, as shown by the arrows (about 2" below point 24), as a guide to the tailor.

The edge of the opening from C to the top of button-stand has a seam allowed for the sewing on of the facings at that part. In some cases these are left "growing on"; if this is so, the tailor should be instructed to put marking stitches $\frac{1}{4}$ " *inside* the chalk marks. Errors frequently occur in this matter.

Many of the leading tailoring firms have their waistcoats cut with fairly narrow shoulders. An alternative width is indicated by the dash line from X on the forepart and Y on the back.

A slight stretching of the forepart shoulder, from 16 towards 18, should be given when the waistcoat is being made up; this is illustrated on the shaded portion of Section A.

Slits are often made at the bottom of the side-seams; these are illustrated by small arrowheads on the diagram—about $1\frac{1}{2}$ " up from the bottom edge.

DOUBLE-BREADED WAISTCOAT, WITH LAID-ON COLLAR

Diagram II

THE basis of construction is exactly the same as for the S.B. style; points of difference in the D.B. will be detailed below. The same chest and waist measures may be used; but the opening and length dimensions will be different. The former is not usually measured at the time the customer orders, unless he has some definite ideas on the matter. In a general way the depth of opening is judged by the cutter. The length to bottom edge, however, is measured in the way already described. Length for a vest of this size would be about 23", which locates the front part of the bottom edge 1" to 1½" below the waistband seam of the trousers.

MEASURES: 36" chest; 32" waist; 16½" to waist; 23" length.
Scales as in the previous draft.

INSTRUCTIONS FOR DRAFTING

Proceed as for the single-breasted waistcoat, as far as the location of the front centre line. The D.B. front is arranged as follows:

29 is 1½" above 22 on the centre line.

30 is fixed by application of the length measure, with an addition of ¼".

31 from 29 is 3¼".

32 from 30 is 2½" and is raised about ½" above the level of 30.

(These dimensions may be varied according to taste; the amounts given represent a good average for this style of waistcoat—in normal sizes.)

Connect C to 31 for the opening.

The dash line between these two points shows an alternative contour, with a slightly hollowed effect.

Connect 32, 30, and 28 for the bottom edge of forepart.

Mark the design of the collar, as indicated. It is about 4" wide at the point of the lapel section; point H is marked at 6" below C.

The button positions are marked after allowing for the seam off at the front edge and the distance of the buttonholes from the finished edge. In this case the buttons are placed at the following distances from the centre

line: Top, 2¼"; middle, 2"; bottom, 1¼". The slope of buttons is, of course, in line with the front edge; it will be varied according to any change of contour that may be made in the front edge from 31 to 32.

Some change in the position of the pockets may be necessary, for it will be realised that a wider front overlap would mean a wider lateral spacing of the buttons—and the front edge must not fall on the front of the pockets when the vest is buttoned over. When a very wide front is asked for, it may be better to pass the lower pockets back so that the rear tack comes in the side-seam.

NOTES ON THE COLLAR

This is usually cut by the tailor, on instructions from the cutter regarding the shape and style required. If the cutter prefers to cut the collar himself, he could trace the shape through from the draft and cut out the design on a separate piece of paper. Allowance will be made for the seams at the outer edge and for the part which will turn in down the opening edge. The latter will have to be wide

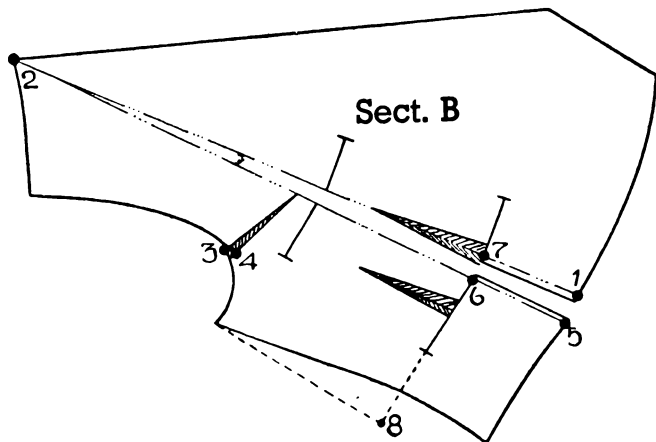
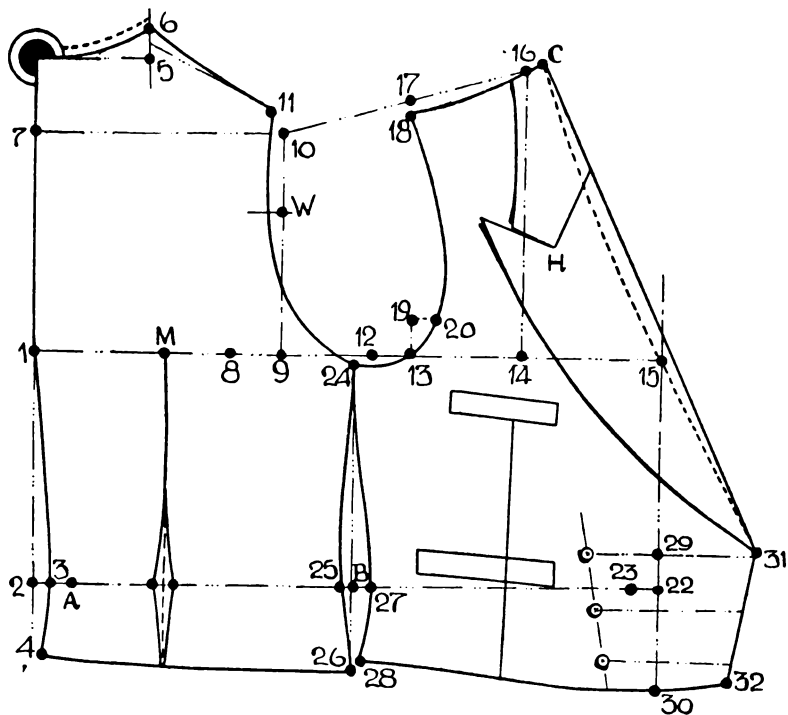


DIAGRAM II.

enough to form a facing at this part. The collar is cut in two sections, and is usually lined with a thin material, such as artificial silk; this is sewn down to the opening edge when the collar is attached.

Sometimes collars are cut in one section, thus eliminating the seam at H. This is never a very satisfactory way of working, for there is always the tendency for a pucker to appear at the position of H.

The collar may extend across the back neck, or a neck piece may be joined on at 16-C, as described in the previous draft.

SECTION B

Here is a form of pattern manipulation slightly different from that described in Section A of the S.B. draft. The pattern is cut from the bottom edge at 1 to the neck point at 2. At the same time a pleat of about $\frac{1}{4}$ " is taken out at 3-4 (in the same way as that applied in the previous Section A). This combination adjustment is arranged so that an opening of the pattern is effected between 6 and 7—about $1\frac{1}{4}$ " in extent. This will allow for the insertion of two pleats, as shown. The front one of these is $\frac{3}{4}$ " and the rear one is $\frac{1}{2}$ ". The pocket

mouth will be cut through, the cut extending out from 6 to 8, as shown by the dash line. (The amount of this extension will be fixed according to the size of the pleats, and two seams must be allowed from the rear pocket tack to 8.)

The surplus material below the pocket is sewn out in a seam, allowed for as from 1 to 7 and 5 to 6.

NOTE: Some cutters prefer to cut the foreparts of this kind of waistcoat in two sections. The centre line, 15-29-22-30 (see on the main draft), is cut through, thus separating the front part from the main forepart. When this is done, a seam must be allowed on the sewing edge of each section.

There is the possibility of taking a little out at the top and bottom of these sections, when so cut. If the seam is opened slightly at 15, the effect will be to shorten the edge of the opening from C to 31. A similar arrangement at 30 will have the effect of shortening the bottom edge at that part—often an advantage.

If it is decided to cut the forepart in one piece, the effects mentioned above can be produced by careful drawing-in. A small vee taken out of the opening contour, C-31, is quite a good feature in the case of a figure with prominent chest.

EVENING DRESS WAISTCOATS

Diagram 12

THERE is great variety in the styles of dress waistcoats at the present time. Some of the designs seen in wear are very extreme in character, eccentric shapes of fronts and collar being featured. The present examples have been selected with the view of indicating the style lines adopted by good-class houses; extremes have been avoided.

Again, the same basis of construction is used; variations for the fronts being detailed below. The same measures for chest and waist may be used; the scales are also applied as before.

The depth of opening and the length of dress waistcoats have always to be considered in relation to the figure—and, when the waistcoat is a white one, for wear with a dress coat, in relation to the fronts of that coat. Further, the rise of the trousers has to be taken into account. These matters will be discussed more fully at a later stage.

MEASURES: $16\frac{1}{2}$ " natural waist; 24" length of front; 36" chest; 32" waist. (The front length measure applies to the main diagram).

Chest Scale is $\frac{1}{2}$ Chest.

Working Scale is $\frac{1}{2}$ Chest plus 6".

INSTRUCTIONS FOR DRAFTING

Proceed with the main draft as for the ordinary S.B. waistcoat, making the following deviations for the dress style:

On the front centre line, 29 is $3\frac{1}{2}$ " from 22.

Sweep back from 29 to 30, applying the length measure in the manner already described, about $\frac{1}{4}$ " behind the centre line.

The length of the opening is decided according to the style of front required. In this case, the length of the edge from C to the bottom of the opening is $16\frac{1}{2}$ ". The front edge is marked $\frac{1}{4}$ " beyond the centre line at 22 and, for the left forepart, is run fairly sharply down to 30. On the right forepart a $\frac{1}{4}$ " button-stand is added, as shown by the shaded portion.

This front is designed to take three buttons fairly close together. Length of the buttoning section from the base of collar to the commencement of the point (R to S) is about $1\frac{1}{2}$ ".

Width of the collar at top is 1" and at base is $3\frac{1}{2}$ ".

A jetted style of pocket is shown, though sometimes a welt is preferred. The front dart can be taken out in the manner already described, its location being indicated by the dot-dash line. The position for pleating or slitting the pattern at the scye is marked in the same way (see at 13). It is a good plan to take out a small vee at the front edge of opening, as shown just below 15.

This style is suitable for both black and white waistcoats. The outlines indicated by the dash lines are, how-

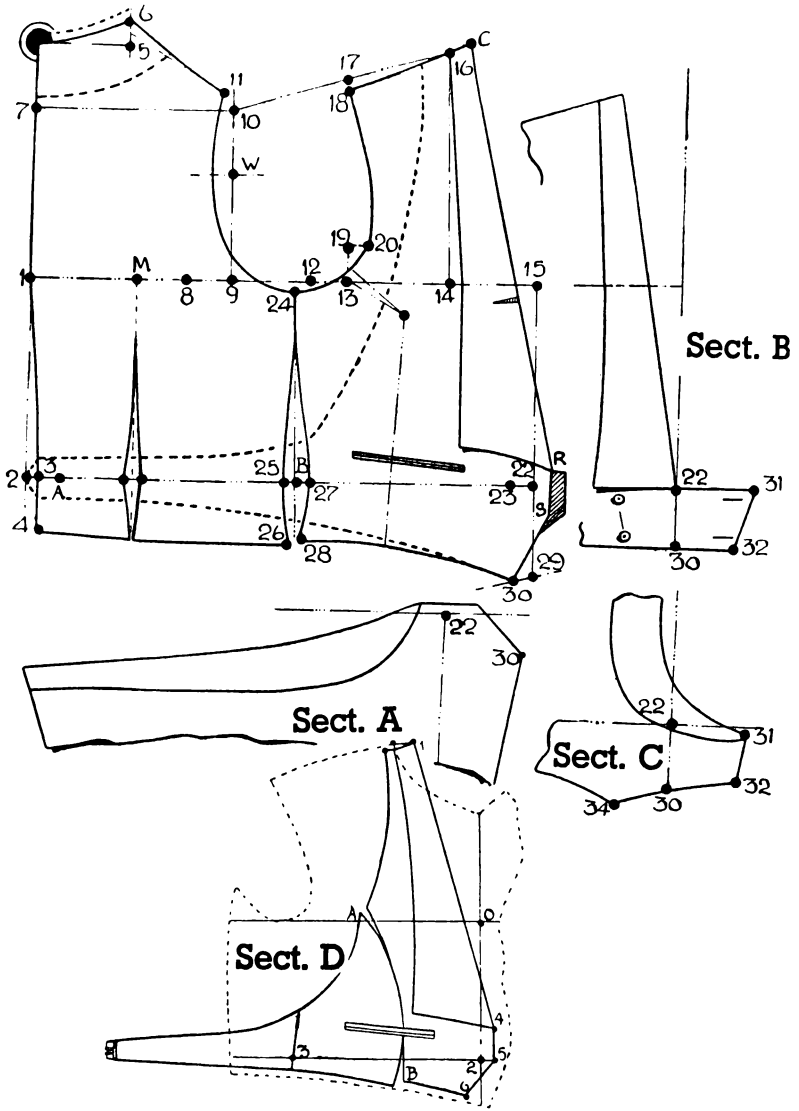


DIAGRAM 12.

ever, intended for white waistcoats only. They indicate the design of the backless style, very popular nowadays. Details are as follows:

The back neck piece is about 2" wide; the width of the forepart shoulder is made to match. Curve gradually from shoulder to side-seam at a point about 1½" above 27. The bottom edge at the side-seam is ¼" above 28. The back-straps may be continuations of the forepart, or they may be cut separately and attached at the side-seam position in the waist.

SECTION A

This shows a variation in collar shape.

The edge of the opening is hollowed slightly and the actual collar has a rounded contour. The buttoning section is a little longer and will take four buttons, almost touching.

SECTION B

Here is depicted a pleasing style of double-breasted front, in which the opening is run straight down to the front waist at 22.

30 from 22 is 2¼"; 31 from 22 is 3"; 32 from 30 is 2¼".

The width of the collar may be varied to taste; in this case it is 1" at the top and 3" at the base.

Sometimes, the section 22-31-30-32 is cut separately and seamed on in the line 22-30. If this is done, allowance has to be made for two seams.

SECTION C

Another style of double-breasted front is shown in this section. It is similar in construction to the one just described, but the collar has a rounded contour and the bottom edge has long, gradually sloping points.

31 from 22 is 3", point 31 falling just below the waist line.

32 is about 2" from 31, the edge running in slightly.

34 is 2" from 30 and is located about 3" below the waist line.

Shape the bottom edge from 32, through 30, to 34, giving it a very slight hollow. Width of the roll collar

should be about 2" at the widest part (just above waist line).

SECTION D

The importance of considering the length of the dress-coat fronts is emphasised in this diagram, which indicates a method of cutting a white waistcoat forepart in two pieces. The general design is similar to that shown in the main diagram, and is of the backless type.

This draft is made from the forepart of the dress coat, shown by the dash outlines. The procedure is as follows:

1 is 1½" in front of the coat neck point.

2 is on the waist line and the front centre line, o.

3 is at the position of the average waistcoat side-seam.

4 and 5 are ¾" beyond the centre line.

Draw the opening from 1 to 4, which is about 2" above 5.

6 is 3" from 5 and 1" behind the centre line. It is marked about ¼" above the run of the dress coat at this part.

Draw a curved line from A to B, as shown. The former point is located at just above 13 on the main draft, the latter is at the dart position on the bottom edge. Open ½" at A and B, and cut through to make the two sections, as indicated. *One seam must be allowed on each section when cutting from the material.* The back-straps are illustrated as being sewn on at 3.

NOTE: All the collars shown here are of the "laid-on" type; the method of their attachment is the same as that described in the draft of double-breasted waistcoat.

In the case of white waistcoats, careful note of the length of dress-coat fronts and trousers rise should be taken at the time of measuring—or at the fitting. The present-day tendency for short-fronted dress coats demands both a short waistcoat and a relatively high rise to the trousers. There is nothing more unsightly than a dress waistcoat showing below the coat fronts, with part of the shirt visible between the top of the trousers and the waistcoat points.

DESIGN FOR A "FANCY" WAISTCOAT

Diagram 13

THE so-called fancy waistcoat has a long and interesting history. It has been, in different ages, a garment of many colours. Its reappearance in recent years ended a period in which this waistcoat seemed to have fallen from favour.

Present-day examples may not have quite the same gaudiness about them as those of the early part of the century, but they are still fairly colourful. Light fawns and greys, in plain or check designs, seem to be the most popular materials.

This type of waistcoat lends itself to style variations of all kinds. The one shown in this diagram has flap pockets instead of welted ones; and it has a waist seam across the front. This feature makes the waistcoat a near relation of the Badsworth style, very popular in earlier days.

INSTRUCTIONS FOR DRAFTING

The draft is represented as being made from a pattern of a standard single-breasted waistcoat, as described earlier in this chapter. The outline of the pattern is indicated by the dotted lines, and the style being designed is superimposed in solid lines. At some parts the lines are very much the same as for the standard waistcoat.

SECTION I

It is assumed that the basic pattern is for a normal figure of 36" or 38" chest; chest and waist lines are marked across in the usual way.

Line A-B marks the front position of the pockets: it is about 3½" back from the front edge.

Flaps of the four pockets are 1½" to 2" wide.

Drop the waist line from C to D, in front, about ¼"; strike the new waist line from D to E on the side-seam.

The bottom edge, F-G, is about 1" below the edge of the basic pattern; that of the back is slightly longer—about 1½" below the pattern. An "open" vent is made at P on the back seam.

The waist line, D-E, is cut through; it is hollowed about ¼" in the centre of

forepart—*on the lower section only.*

This will allow a certain amount of "spring" below the waist.

If additional "spring" is required, it may be placed from E to F and from D to a point just in front of G. (See dot-dash lines in each case.)

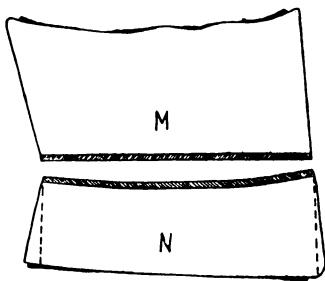
The more general style of front edge is indicated by the solid line contour.

It will be noticed that the bottom edge of the forepart is relatively straight, as compared with that of the basic pattern: this will counteract the influence of the "lift" which results when the waist seam is sewn up. A warning here—it is never a good plan to take too much out at the waist seam. Though a certain skirtiness is a feature of such a waistcoat, it should not be overdone.

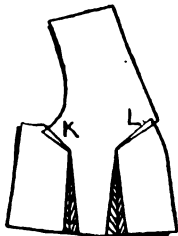
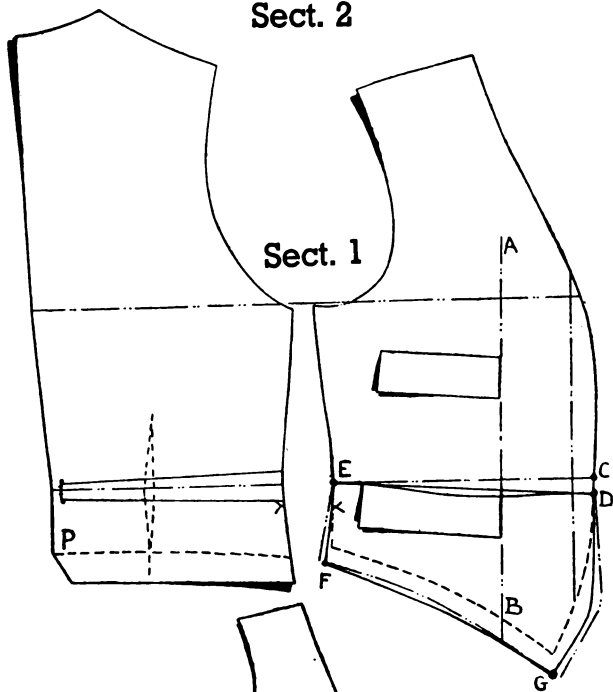
An alternative run of bottom edge, very slightly hollowed, is shown by the dot-dash line.

SECTION 2

This shows the waist portion, with seams allowed. M is the upper part of the forepart and N the lower. An alternative style of bottom and front is indicated here. The bottom edge is very slightly rounded, the front is not cut away. "Spring" is allowed



Sect. 2



Sect. 3

DIAGRAM 13.

at front and at the side-seam, as shown beyond the dash lines.

SECTION 3

In this diagram the upper section of the waistcoat is shown, with two small pleats located above the waist seam. A slightly different form of pattern manipulation has been adopted here. The pattern is cut up at the two positions where pleats are to be inserted, and two folds (or slits) are made at K and L. When the latter are closed,

the pleat amounts are registered. It will be necessary to adjust the contour of the lower edge, as shown, so that too much hollow is not produced when the pleats are made.

The original version of this style of waistcoat showed seven or eight buttons on the front. Such a number would not be acceptable to-day; six buttons look quite effective.

Sometimes a narrow step collar ("laid-on" type) is adopted. A dart (as dash lines) or back-straps may be employed in the back waist.

SLEEVED WAISTCOAT

Diagram 14

THIS type of waistcoat is worn chiefly by livery servants in private houses and offices, and is designed on easy lines. The foreparts are made, usually, from fairly heavy materials; the back and sleeves (which are lined with silesia or striped sleeve-lining) are made from a strong cotton fabric of some kind.

Waistcoats of this order are not regarded as being easy to cut and fit, the sleeve being the chief source of trouble. Comparison of the draft shown here with the sleeve drafts illustrated in the coat section of this work will reveal a considerable difference in the shape of the crown. The waistcoat sleeve has a flatter crown and a filled-in under-half—features which render it easier in wear. In conjunction with this type of sleeve, an increased back width is given.

Style of the pockets will vary with individual requirements. Here the upper pockets are shown with welts and the lower ones with flaps—quite a frequent arrangement.

MEASURES: 16½" *natural waist*; 27" *front length*; 11½" *opening*; 36" *chest*; 32" *waist*; 16" *forearm (taken from base of scye to wrist)*.

Chest Scale is ½ Chest.

Working Scale is ⅓ Chest plus 6".

INSTRUCTIONS FOR DRAFTING

The draft is represented as having been made from an ordinary single-breasted waistcoat pattern, produced in the manner before described. The solid lines of the main diagram (Section A) are those depicting the sleeved waistcoat; the dash lines indicate certain parts of the basic pattern. It will be seen that, in many respects, the sleeved model follows the lines of the ordinary waistcoat.

The back and forepart shoulders are extended at 1 and 2, respectively, as shown beyond the dash lines of the ordinary waistcoat.

1 from the dash line is 1"; 2 from the dash line is ¼".

Shape the scye as shown, filling up ¼" at 3 and running the contour slightly above the chest line.

The forepart shoulder point is raised slightly at 2.

The extensions at 4 and 5 indicate the amount the sleeved waistcoat is taken below the outline of the ordinary one at these positions. The front length will, of course, be made according to the measure taken; the back length will be adjusted as necessary. (In some cases the back is cut considerably longer than the foreparts—anything from 2" to 4".)

Notice the contour at A on the bottom of the back. This shows an "open" vent, placed there to give extra ease to the bottom edge. Side vents are also used in waistcoats of this kind.

6 locates the opening position.

7 marks the position of a front dart, if one is wanted. It is not customary

to take out such a dart; if one is adopted, it should not be suppressed more than $\frac{1}{4}$ " at the waist line.

E marks the back sleeve pitch, $3\frac{3}{4}$ " down from 1.

F marks the front pitch, $\frac{3}{4}$ " above the chest line.

Six buttons are placed on the front; a $\frac{3}{8}$ " button-stand is added on the right forepart, as shown by the dotted lines.

THE SLEEVE—SECTION B

Square both ways from o.

1 from o is the same as from chest line to E on the back, less $\frac{1}{4}$ ".

2 from 1, diagonally, is the same as the combined distances of E-1 on the back and 2-F on the forepart, less 1".

3 is half-way between 1 and 2.

Square up from 3 to 4, one-third of the distance from 1 to 2, less $\frac{1}{4}$ ". Connect 1-4 and 4-2 by guide lines.

A is half-way between 1 and 4, $\frac{3}{8}$ " above guide line; B is half-way between 2 and 4, $1\frac{1}{4}$ " above guide line.

Shape the crown from 2 through B, 4 and A to 1.

7 is located by applying the forearm measure (taken on the figure) from 1, to which $\frac{1}{2}$ " is added.

8 from 7 is $1\frac{1}{2}$ "; 9 from 8 is $6\frac{1}{4}$ ".

(Width of cuff may be varied according to taste.)

10 from 9 is $2\frac{1}{2}$ ", on a slight slope.

Connect 8 and 10.

11 is half-way between 1 and 7; draw the forearm seam from 1 to 8, hollowing $\frac{3}{4}$ " opposite 11.

12 is squared across from 11 and is about $8\frac{1}{2}$ " from that point.

Draw the hindarm seam from 2 through 12 to 10.

The top-half of the sleeve is now complete.

For the under-half, measure the distance from E to F (the under-scye) and make 13 from 1 the same amount, plus $\frac{1}{4}$ ".

This will provide a little fullness for the under-half, which should be placed at the part of the scye between F and 3.

14 from 1 is $2\frac{1}{4}$ ".

Connect 13 to 12 and to 14 and 1; hollowing very slightly between 1 and 14, as shown.

NOTE: Some waistcoats of this kind have a small step collar, it is usually a laid-on style and is dealt with in the way explained earlier for the double-breasted waistcoat.

GENTLEMEN'S GARMENTS
JACKET AND COAT CUTTING

By THE EDITOR

IN this section will be treated all the various styles of jackets and coats in general wear at the present time. The term "all," it should be added, is meant here to embrace those models which might be regarded as standards of the particular types they portray. No extreme styles will be illustrated, for these are not adopted by high-class tailoring firms, and they are not worn by gentlemen who have any claims to be well dressed.

Many changes in the general design of lounge jackets and reefers have taken place during the last ten or fifteen years. These garments are now cut on fuller lines than those favoured earlier. The waist is not so defined; shoulders have a relatively wide and "natural" contour; sleeves are rather narrow at elbow and cuff. In the drafts which follow modern style lines are indicated; modifications may be made to suit individual tastes. Attention is drawn particularly to the waist section. This, in the case of the jacket drafts, is moderately suppressed. If still less suppression is desired, reduction of the amounts taken out at side-seam and darts can be quite easily effected.

The proportionate basis of construction inherent in the Chest Measure System will again be used; the two scales already described will be applied.

Variations in style and modifications to suit the requirements of different figures can easily be made from block patterns cut by the method shown. Some of the more frequently encountered deviations from the normal will be detailed at a later stage.

NOTE: In all the drafts shown throughout this section allowance is made for $\frac{1}{4}$ " seams, except where otherwise stated. Additional seams (that is, non-standard ones) will be specially noted.

THE LOUNGE JACKET

Diagram 15

THIS jacket is the one most generally worn by men at the present time. It has had a long popularity, and though the D.B. Reefer is more widely adopted now than it was at one time, the Lounge Jacket is not likely to lose its popularity.

The model shown here is the button-three style, the centre button falling just a little above the waist line. The side pockets are arranged with jettings and flaps, so that the latter may be turned in if desired. The general style is easy, with medium suppression at the waist; the shoulders are cut to take a moderate amount of padding at the points.

MEASURES: $16\frac{1}{2}$ " natural waist; 29" full length; $7\frac{3}{4}$ " x-back; 21" to elbow; 32" to cuff; 36" chest; 32" waist; $38\frac{1}{2}$ " seat.

Chest Scale is $\frac{1}{2}$ Chest—18".

Working Scale is $\frac{1}{3}$ Chest plus 6"—18".

INSTRUCTIONS FOR DRAFTING

Square from 0.

1 from 0 is $\frac{1}{2}$ working scale.

2 from 0 is the natural waist length plus $\frac{1}{4}$ ".

3 from 2 is 8" for seat line.

4 from 0 is the full length plus $\frac{1}{2}$ ".

Square out from these points.

Mark in $\frac{1}{2}$ " from 2 to 5 and from 4 to 6; join 1 to 5 and 5 to 6, thus making 0-1-5-6 the centre back seam.

7 from 0 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ "; mark up $\frac{3}{4}$ " to 8 and shape back neck to 0.

9 from 0 is one-fourth of the distance from 0 to 1 and 10 is midway between 0 and 1.

Square out from 9 and 10.

11 from 1 is $\frac{1}{3}$ chest scale.

12 from 1 is the x-back measure plus one seam (the centre back seam is sewn in the mark).

Square up from 12 to locate 13 and 14.

15 from 14 is $\frac{1}{2}$ " and 16 from 15 is $\frac{3}{4}$ ".

Draw a line from 16 to a point about midway between 7 and 8; use this as a guide for shaping the shoulder, as indicated.

17 from 12 is $1\frac{1}{3}$ working scale; mark out $\frac{1}{4}$ " to 18, as shown.

Make a $\frac{1}{4}$ " "step" at this point for the seam.

Shape the back scye from 16 to the "step" at 18, as shown.

A is $\frac{1}{2}$ " from 11; square down from A to B and D.

19 from D is $\frac{1}{2}$ "; shape the side-seam of the back from the "step" at 18 to B, through 19 to C, which is immediately below 19.

20 from 11 is $\frac{1}{4}$ chest scale; 21 from 20 is $2\frac{1}{4}$ ".

22 from 1 is $\frac{1}{2}$ chest measure plus $2\frac{3}{4}$ ".

23 from 21 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ ".

Square up from 23 to 24, making this distance the same as that from 0 to 1.

Draw a line from 24 to 14.

25 from 24 is the same as from 8 to 16, less $\frac{1}{4}$ ".

26 from 25 is $\frac{1}{2}$ "; 27 from 21 is 1".

Draw a line from 27 to 26 and mark 28 half-way along this line.

29 from 28 is $\frac{1}{2}$ ". Shape the scye from 26 through 29 to 27 and on to $\frac{3}{4}$ " below the "step" on the back at 18.

Make a similar "step" at the top of the forepart side-seam.

Square down from 22 to 30 and 31; this line is referred to as the centre line.

On the waist line apply $\frac{1}{2}$ waist measure plus $2\frac{1}{2}$ " from 5 to 32.

E from 32 is $\frac{2}{3}$ of the distance between 30 and 32.

33 from B is the same as from 32 to E.

34 from 19 is the difference between the $\frac{1}{2}$ chest and $\frac{1}{2}$ seat measures.

Shape the forepart side-seam, running flush with the back from the top at 18 to a little below the chest line, through 33 and 34 to F.

Place balance marks on back and forepart side-seams about $2\frac{1}{2}$ " below the chest line, as shown by the arrows.

The extra length on the back between 18 and the balance mark is eased-in to the forepart.

35 from 31 is 1"; draw a line from 35 to F.

36 from 21 is $\frac{1}{2}$ "; square down to 37 and to M on the bottom edge.

37, which marks the centre of the pocket, is $9\frac{3}{4}$ " up from M.

(Location of the pocket will, of course, depend upon the height of the figure.)

Shape the under-arm dart from 20 to the pocket mouth, and take out, a little above the waist line at 38, the amount shown between E and 30.

This dart should never be suppressed more than $\frac{1}{4}$ ".

The front dart is located in line with 23 and is suppressed $\frac{1}{2}$ " at 39.

40 from 24 is $\frac{1}{2}$ working scale less $\frac{1}{4}$ ".

H from 40 is $\frac{1}{2}$ ".

Connect H and 24 and place the angle of square at H as a guide line for shaping the gorge.

41 from the centre line is $1\frac{1}{2}$ " and is 3" below the chest line.

Draw a line from 41 to N, which is the amount of the collar-stand from 24—in this case $1\frac{1}{2}$ ".

Shape the lapel and front edge, as shown, marking the latter $1\frac{1}{2}$ " out at 30. The width of the former in this case is 4" at the top. A small dart is taken out, as shown; it is not opened—seamed only.

Complete the draft as indicated.

NOTE: When the amount between 30 and E is more than $\frac{1}{2}$ ", it is better to increase the suppression from B to 33, rather than take out a greater amount at the under-arm dart.

There is no need for a lot of "manipulation" with the iron when the coat is being made up; neither is it necessary to draw in to any great extent at the bridle. The construction is based on lines which do not call for much "working-up" of this kind. A slight stretching of the forepart shoulder about 2" from the neck-point is all that is necessary, with the iron moving towards the scye.

THE DOUBLE-BREADED REEFER JACKET

Diagram 16

THE Reeper is almost as widely worn as the lounge jacket at the present time; and it is a very stylish garment. It is particularly suitable for making up in light materials, such as saxonomies and flannels, and can be worn during the summer months without a waistcoat.

The model illustrated here has the button-two-show-three fronts, the centre button being placed just below the natural waist line. The lapel is fairly bold in design; the pockets are jettied only—no flaps being attached in this case. Various styles of front are popular nowadays: Button-two; button-one-show-two; and button-one. The cuffs carry one, three or four buttons, according to taste. An outside breast pocket (welted) is usual in this type of jacket.

Construction is exactly the same as that of the lounge jacket draft, with the exception of the fronts. Similar measures may be used and the two scales applied. A little additional length may be an improvement—say, $\frac{1}{4}$ " to 1".

INSTRUCTIONS FOR DRAFTING

Proceed in the same way as for the lounge, as far as the centre line, 22-30-31.

P from 22 is $3\frac{1}{4}$ "; square down to 35. This will give a moderate overlap to the fronts and will locate the buttons at $5\frac{1}{2}$ " to 6" apart, laterally. (More or less can be allowed from centre line to front edge, as desired.)

The amount of slope at the gorge from point 40 to the step of lapel is slightly greater than in the lounge; this is accomplished by making the distance from 40 to H $\frac{1}{4}$ " instead of $\frac{1}{2}$ ". It will be understood that this is a style feature which may be varied as taste suggests.

NOTE: The lapels of reefers should not be too heavy-looking. The slight round made on the outer edge of the one shown here is allowed there for making-up purposes; a certain amount is lost during padding and shaping. The finished edge of the lapel should be almost dead straight; this could not be accomplished if the round were not added. A lapel cut quite

straight to begin with would, probably, have a slightly hollow edge when finished.

It is not a good plan to make the gorge slope acute—except, perhaps, in the case of a very low-rolling lapel (button-one style, for instance). The more acute the slope, the longer the collar will have to be; and too great a length of collar above the lapel peak is a bad style feature. It makes the lapel look too short and wide.

Similar balance marks are placed at the side-seam (see lounge), and the slight stretching at the forepart shoulder also applies.

It will be noticed that the gorge dart is opened about $\frac{1}{4}$ " in the reeper. This is the maximum amount of opening; if there is more, there is a tendency for the dart to cause a rounded contour on the lapel crease edge. Such a contour is not a good feature in this style of jacket, for it makes the upper part of the lapels too high and reduces the width of the opening between the two lapels when the jacket is buttoned over.

NOTE ON WAIST SUPPRESSION

The amount of the side-seam suppression shown on both Lounge and Reefer drafts (at B and 33, Diagrams 15 and 16) may be taken as the maximum amount for present-day style. With the fuller type of jacket, depicted in the "draped" model (see Diagram 17), the waist suppression at the side-seam is considerably reduced.

THE "DRAPED" STYLE OF JACKET

Diagram 17

IT is difficult to trace the origin of this style of cut—that is, with any certainty. For many years jackets and coats cut and made in the West End of London have had about them a certain "easiness," noticeable particularly at the front and back scyes. Such a feature was in existence there a long time ago; and similar garments made in Continental countries and in the United States were designed in very much the same way. Whether the West End set the fashion, or whether America and the Continent brought it into being, it is next to impossible to ascertain.

In recent years the so-called "draped" style has been adopted by tailors in other parts of London and in the Provinces. It might be described as a generally larger type of garment. Not only are the front and back scyes arranged in such a way as will produce a vertical fold of material at their location, but the whole coat is built on full, easy lines. Its length is ample; it has a longer waist line; and the suppression of its actual waist girth is relatively slight. Further, there is a full-chested effect.

The style is practically confined to lounges, reefers, and certain types of semi-fitting overcoats. Body-coats do not lend themselves to quite the same amount of "enlargement"; though some cutters infuse greater widths at the across-chest and across-back positions of these garments.

Satisfactory production of the "draped" style depends upon the efficient co-operation of cutter and tailor. The cutter must know how to cut and manipulate his pattern in order to infuse the style features; the tailor must be skilled in the art of interpreting the cutter's ideas, and in putting the garment together so that correct form and shape are given to it.

It is not possible, by means of the written word and by diagrams, to give anything like a complete picture of the work involved in the cutting and making of the "draped" style of coat. But a book of this kind would not be serving its purpose fully if something of an attempt were not made to convey at least some of the principles involved in the creation of the style. It is hoped that the following particulars will be useful as a guide—especially to younger cutters who wish to enlarge their knowledge of present-day style trends.

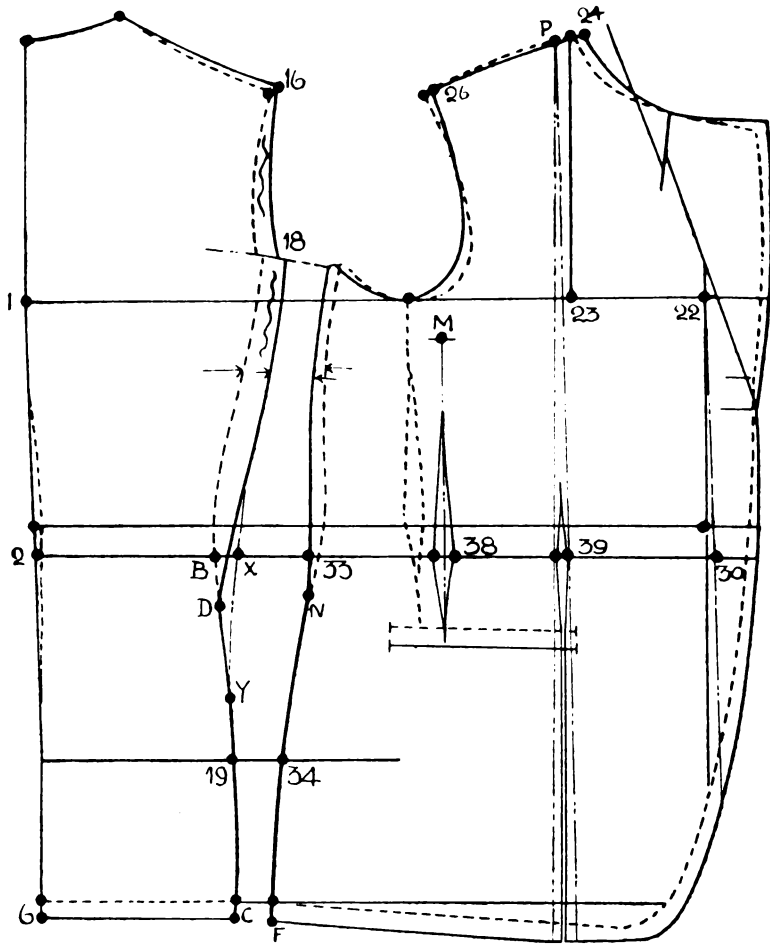


DIAGRAM 17.

PREPARATION OF THE DRAFT

In the diagram shown here the dotted outlines are those of a lounge jacket cut on the method already explained; it is designed on the measures used for the first lounge draft in this section of the book. The solid outlines show the contours of the "draped" model.

Let it be said at the outset that the style indicated is moderate in character: this is an endorsement of what was stated earlier. There are some very extreme and exaggerated examples of "draped" coats to be seen in wear; but they cannot be considered good models.

INSTRUCTIONS FOR DRAFTING

The numbered points occupy the same positions as their counterparts on the first lounge draft. Back and forepart are laid out separately, about 2" apart.

Strike the chest line across from 1.

At the waist, the upper horizontal line is located at the natural waist position, as indicated by the measure.

The line from 2 is the dropped waist line for the "draped" style.

6-C shows the increased length.

With B (on the new waist line) as a pivot, sweep forward $\frac{1}{2}$ " beyond normal pattern at 18; D from B is $1\frac{1}{2}$ ".

Mark the "step" at 18 and draw the side-seam from this to D, as indicated.

(In some cases a fuller back waist may be desired; this is shown by the dot-dash line running through X to Y.)

Continue the side-seam down from D through 19 to C.

16 is raised slightly above its normal position.

Connect 16 to 18, as shown.

A strip of linen, about $\frac{1}{2}$ " wide, should be sewn from 16 to a point just below 18. It must be only very slightly tighter than the cloth at that part. *No drawing-in should be done.*

The centre back seam is drawn straight down from top to bottom, as indicated.

Continue the sweep from 18 until it contacts the top of the forepart side-seam. Extend the forepart a full $\frac{1}{2}$ " beyond the normal (see dash lines), and run it into N, which is $1\frac{1}{2}$ " below 33; continue from N through 34 to F, as shown.

Adjust the balance marks accordingly in order to preserve the amount of back to be cased-in from 18.

23 indicates the normal position of the neck-point line; for the "draped" style 24 is advanced $\frac{3}{4}$ " (or more, if a fuller effect is required at front scye).

Locate 26 in the usual way and curve the new scye, as indicated. The under-arm dart, 38, is moved forward about $1\frac{1}{4}$ ", and is terminated at M, $1\frac{1}{2}$ " down from the chest line.

The front dart, 39, is placed in very much the same position as that on the normal draft. In this case it is represented as being taken right through to the bottom edge—a frequent feature in this style, especially when it is desired to keep the edge close. The best way of doing this is to slit the pattern up from the bottom to P, about 1" from 24, and to open out in the manner indicated by the dot-dash lines. The solid lines between these show the adjustment of the dart for seaming. (Fuller description of this pattern manipulation will be given later.)

The effect is to throw the front part of the forepart forward, as is shown by the solid-line contour of the front edge. The dash contour is that of the normal pattern.

It will be seen, too, that the centre line automatically changes. The solid line squared from 22 is the normal one; the dot-dash line passing from 22 through 30 is the new centre line, 30 having been dropped to the "draped" waist line.

PATTERN MANIPULATION

Diagram 18

SECTION A

HERE is a typical forepart pattern, on which are shown the method and result of a particular form of manipulation. The under-arm dart is represented as having been taken through to the scye; but it may be forwarded and made to terminate below the scye, if desired, as indicated in the "draped" draft. In the present instance, the front dart is located a little farther back than in the previous draft; it is, however, taken through to the bottom edge.

In some cases, even when a moderately "draped" style is desired, the termination of the under-arm dart below the scye is not entirely satisfactory. There is always the tendency, during making-up, for material to be pushed back under the scye. This will cause a kind of bunching at that part—a very unsightly effect. Type of figure and quality of workmanship available will determine the cutter's plans in this matter.

INSTRUCTIONS FOR DRAFTING

SECTION A

Point 1 is located about $1\frac{1}{2}$ " back from the neck point.

Point 2 is about 9" from the bottom of side-seam.

Draw a line from 1 to 2.

The pattern is now cut up along the line from 2 to 1.

Now move the *front* part forward at the bottom (placing the finger at 1) until point 2 comes to point 3—1" in this case.

The dot-dash lines show what happens when this is done. The opening at 2-3 may be increased or decreased according to taste.

Now mark the standard front dart, making its suppression about the same amount as shown on earlier drafts, as at 4 and 5.

Advance $\frac{1}{4}$ " at 2 and 3 and extend the dart down, as indicated by the solid lines.

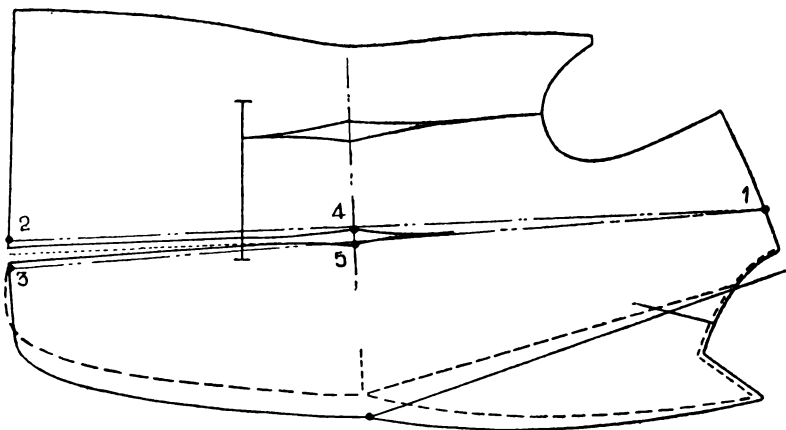
It will be seen that the across-chest contour has been increased, the front section of the divided forepart having come forward at the lapel crease line and the front edge; the solid line contour at gorge, lapel point, and right down the front being the new outline of the forepart.

If it is not desired to open the bottom of dart as much as is shown in this diagram, the front portion can be drawn in the dotted line.

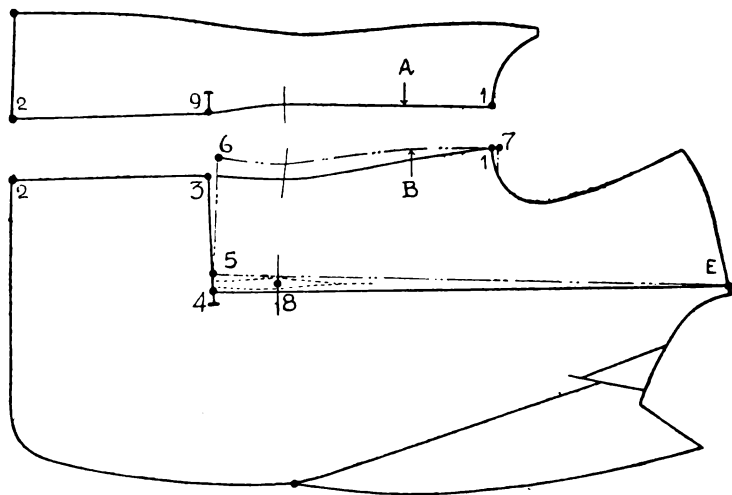
NOTE: The pocket mouth is shown as it will be marked *after* the extended dart seam has been sewn up.

SECTION B

This section illustrates another method of manipulating the pattern, which produces a result similar to the one just described—without taking the front dart right through. It is particularly useful when dealing with striped or checked cloths; there will be



Sect. A



Sect. B

DIAGRAM 18.

no distortion of the cloth design below the pocket mouth, which is sometimes a trouble when the front dart is extended.

In this second method it is essential to carry the under-arm dart through the scye. The dart is marked in the usual way at top and waist, and is carried down *in a straight line* from the pocket position to the bottom edge.

INSTRUCTIONS FOR DRAFTING

SECTION B

Cut the pattern through from 1 to 2, as shown. (The rear section will remain as cut.)

On the front section, cut along the pocket mouth (already marked) from 3 to 4; then cut up from 4 to E, the latter point, in this case, being $\frac{3}{4}$ " back from the neck point. The section is now in two pieces.

With the finger at E, move the rear piece from 4 to 5 and from 3 to 6.

This movement will cause 1 to pass up to 7 and will produce the outline indicated by the dot-dash lines.

The front dart is now suppressed in the usual way, as at 8. The dotted lines are those in which the dart will be

cut, seams having been allowed so that the two edges of pocket mouth are the same length after the dart has been sewn up.

This operation is done first, when the coat is being made. The rear section of the forepart is then sewn on to the front. Balance marks should be put in at A and B, for the contour of 7-6 must be exactly the same as that of 1-9; below the pocket mouth 3-2 on the front section will sew to 9-2 on the rear section.

Again, a certain amount of additional chest contour has been produced; at the same time, the bottom edge has been shortened. The latter effect is often asked for as a style feature.

NOTE ON THE DRAFTS

It is to be understood that the actual marking out of the front edge and dart of Section A, and of the extended under-arm dart, pocket and front dart of Section B, will be done on the material at the time of cutting. In short, the changed contours are marked from the manipulated pattern.

S.B. HACKING (SPORTS) JACKET

Diagram 19

STRICTLY speaking, the term "hacking" should be applied only to certain types of jacket worn in the hunting field; but nowadays it is used to describe a style of leisure-wear jacket which has side slits or a centre vent.

The draft shown here is of such a garment, the main features of which are: Button-two fronts; slanting side pockets, with flaps; semi-fitting and moderately skirty. Usually an outside breast pocket is inserted and, in some cases, an outside flapped ticket pocket is placed on the right forepart—about $1\frac{1}{2}$ " above the side pocket.

A pattern cut on the same lines as those depicted in the Lounge Draft could be quite readily adapted to the cutting of a Hacking Jacket; but there are certain differences which may be made clearer by giving detailed particulars of the draft.

MEASURES: $16\frac{1}{2}$ " *natural waist*; 30" *full length*; 8" *x-back*; 21" *to elbow*; 32" *to cuff*; 36" *chest*; 32" *waist*; $38\frac{1}{2}$ " *seat*.

Chest Scale is $\frac{1}{2}$ Chest—18".

Working Scale is $\frac{1}{3}$ Chest plus 6"—18".

INSTRUCTIONS FOR DRAFTING

- Square from o.
- 1 from o is $\frac{1}{4}$ working scale.
- 2 from o is the natural waist length plus $\frac{1}{4}$ ".
- 3 from 2 is 8" for the seat line.
- 4 from o is the full length plus $\frac{1}{4}$ ".
- 5 from 2 and 6 from 4 are each $\frac{1}{2}$ "; draw centre back seam, as shown.
- 7 from o is $\frac{1}{4}$ working scale plus $\frac{1}{4}$ "; square up $\frac{3}{4}$ " to 8.
- Shape the back neck as indicated.
- 9 from o is $\frac{1}{4}$ distance from o to 1.
- 10 is half-way between o and 1.
- 11 from 1 is $\frac{1}{4}$ chest scale.
- 12 from 1 is the x-back plus 1 seam (centre back seam is sewn in the mark).
- Square up from 12 to locate 13 and 14.
- 15 from 14 is $\frac{1}{2}$ "; 16 from 15 is $\frac{3}{4}$ ".
- Shape the back shoulder seam from 16 to 8 in the manner described for the lounge.
- 17 from 12 is $\frac{1}{3}$ working scale; mark out $\frac{1}{4}$ " and make a $\frac{1}{4}$ " "step," as at 18.
- Shape the back scye from 16 to the "step" at 18.
- A from 11 is $\frac{1}{4}$ "; square down to locate B and D.
- 19 from D is 1" for this style of jacket.
- Shape the back side-seam as indicated, making point C $1\frac{1}{2}$ " from the line squared down from D.
- 20 from 11 is $\frac{1}{4}$ chest scale; 21 from 20 is $2\frac{1}{4}$ ".
- 22 from 1 is $\frac{1}{4}$ chest measure plus $2\frac{1}{4}$ ".
- 23 from 21 is $\frac{1}{4}$ working scale plus $\frac{1}{4}$ " (a little more than in the lounge).
- 24 from 23 is the same as from 1 to o.
- Connect 24 to 14 and on this line locate 25 from 24 at the same distance as from 8 to 16, less $\frac{1}{4}$ ".
- 26 from 25 is $\frac{1}{4}$ "; 27 from 21 is 1".
- Connect 26-27 as a guide and shape the

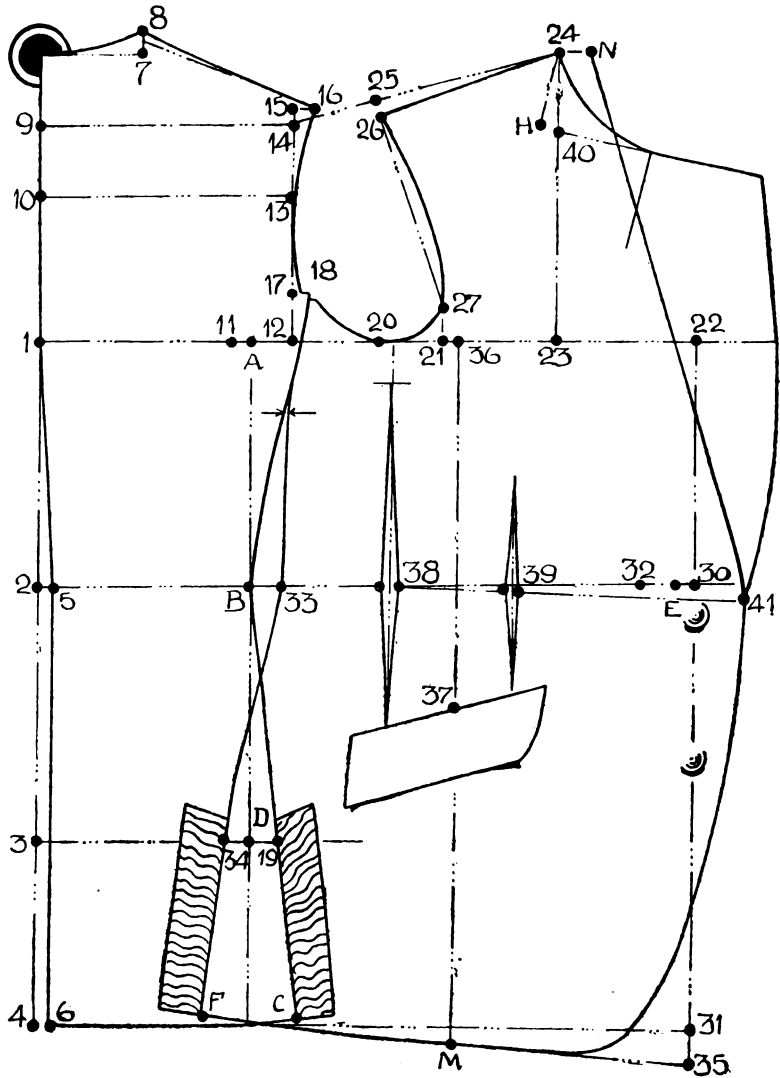


DIAGRAM 19.

scye, as shown, curving round to 18 and making a "step" on the forepart, $\frac{3}{4}$ " below that on back.

Square down from 22 to 30 and 31.

On the waist line apply $\frac{1}{2}$ waist measure from 5 to 32.

E from 32 is $\frac{3}{4}$ of the distance between 30 and 32.

33 from B is the same as from 32 to E.

34 from D is the same as 19 from D.

(These amounts may be varied according to the amount of "flare" required in the skirt section.)

Shape the forepart side-seam as indicated, making F $1\frac{1}{4}$ " from the line squared down from D.

Place the balance marks as shown by the small arrows.

35 from 31 is 1"; connect with F.

36 from 21 is $\frac{1}{2}$ "; square down to 37 and M.

Use 37 as pocket centre and mark the moderate slope, as shown.

Shape the under-arm and front darts at 38 and 39 in the same way as explained in the lounge draft, but suppress them slightly lower.

The under-arm dart is terminated 2" below the chest line.

40 from 24 is $\frac{1}{2}$ scale less $\frac{3}{4}$ "; H from 40 is $\frac{3}{4}$ ".

Connect H and 24; place angle of square

at H and draw a guide line for shaping the gorge.

41 is located on the dropped suppression line and is $1\frac{1}{2}$ " in front of the centre line.

N from 24 is $1\frac{1}{4}$ " for collar-stand; draw the crease line from N to 41.

Shape the lapel and front edge as indicated. The lapel is fairly bold in design for this type of garment, being about 4" wide at the top.

NOTE: The side slits, indicated by the shaded portions, are made $5\frac{1}{2}$ " to $6\frac{1}{4}$ " long. They are tacked at 19 and 34. Inlays are left on both back and forepart, as shown.

The general character of jackets in this design should be easy. Less may be taken out at the side-seam in the waist, if desired, but the coat should have a certain amount of shapeliness about it. A semi "draped" effect can be obtained by overlapping the tops of back and forepart side-seams at 18—about $\frac{1}{2}$ " or $\frac{3}{4}$ ".

It will be seen that the points C and F are slightly above the line squared from 4. This gives a certain rounded contour to the bottom edge. The respective lengths of back and forepart side-seams must agree; they should be checked before cutting.

SINGLE-BREASTED BLAZER

Diagram 20

THE blazer is worn by members of various sports clubs, and is usually made from specially selected materials. Public schools, too, adopt the garment, having their particular colours and patterns.

In general character this type of jacket is easy and ample. In earlier days it was cut almost straight-hanging, but most examples seen at the present time have a certain amount of shape infused into them. Some gentlemen, indeed, like their blazers to be shaped at the waist in very much the same way as a lounge.

The present model has patch pockets, without flaps, and is made to button three. It is usual for an outside breast pocket to be added, the same style as the side pockets.

MEASURES: $16\frac{1}{2}$ " natural waist; 30" full length; $7\frac{3}{4}$ " x-back; 21" to elbow; 32" to cuff; 38" chest; $33\frac{1}{2}$ " waist; $39\frac{1}{2}$ " seat.

Chest Scale is $\frac{1}{2}$ Chest—19".

Working Scale is $\frac{1}{3}$ Chest plus 6"—18 $\frac{3}{4}$ ".

(In a case of this kind, when the garment is to be cut on easy lines, 19" may be taken as the working scale.)

INSTRUCTIONS FOR DRAFTING

Square from o.

1 from o is $\frac{1}{4}$ working scale.

2 from o is the natural waist length plus $\frac{1}{4}$ ".

3 from 2 is 8" for the seat line.

4 from o is the full length plus $\frac{1}{4}$ ".

When the blazer is being cut from a material with a very prominent design (as the one shown here), it is better to mark the centre back-seam straight down in the construction line, as shown from o to 4. If the material is plain, or if the figure requires it, the contour of the lounge back-seam may be followed, as indicated by the dash lines 1-5-6.

Most blazers of prominent design are cut with a whole back, in order to avoid distortion of the stripes. If a back seam is inserted, care must be taken to arrange its location so that

the least interference with stripes takes place.

7 from o is $\frac{1}{4}$ working scale; mark up $\frac{1}{4}$ " to 8 and shape the back neck from 8 to o.

9 from o is $\frac{1}{4}$ the distance from o to 1.

10 is midway between o and 1.

11 from 1 is $\frac{1}{3}$ chest scale.

12 from 1 is the across-back measure plus one seam.

(A further addition of width may be made to this part, if desired. The back seam is, as in the previous drafts, sewn in the mark.)

13, 14, 15, and 16 are located exactly as before.

Connect 16 and 8 for the back shoulder-seam, shaping it as shown.

17 from 12 is $\frac{1}{7}$ working scale; mark out $\frac{1}{4}$ " to 18 and mark the "step," as shown.

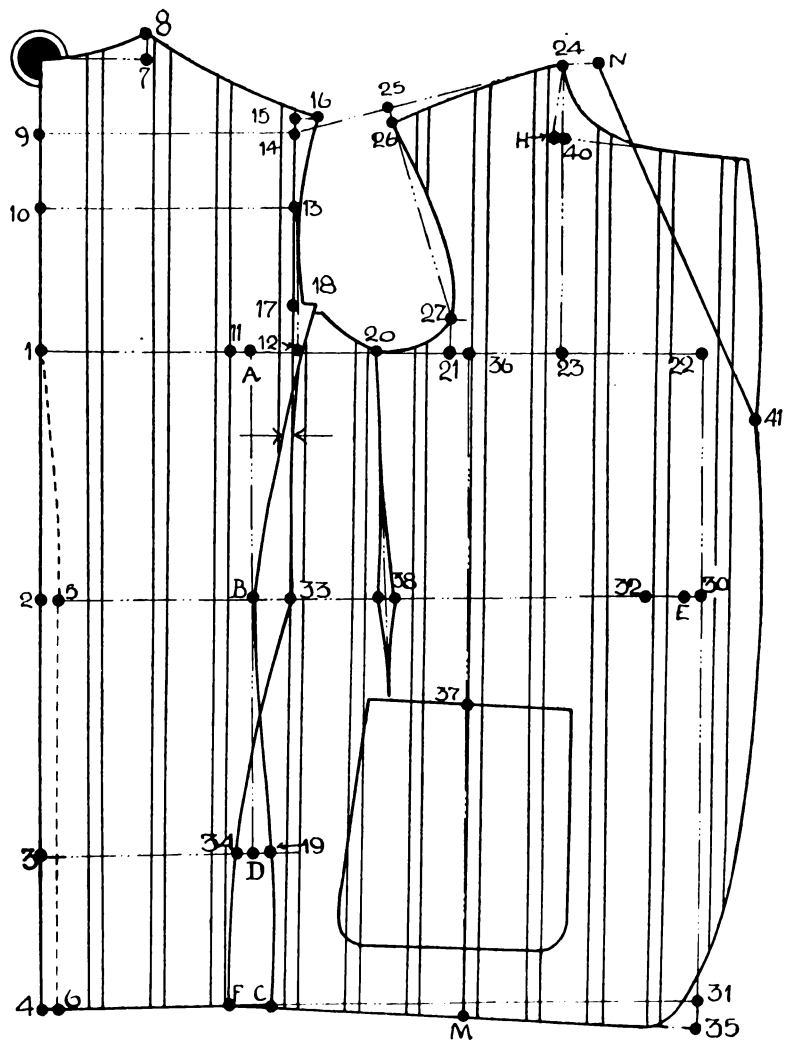


DIAGRAM 20.

A is $\frac{1}{2}$ " from 11; square down from A to B and D.
 19 from D is $\frac{1}{2}$ "; shape the side-seam, as indicated.
 20 from 11 is $\frac{1}{4}$ chest scale; 21 from 20 is $2\frac{1}{4}$ ".
 22 from 1 is $\frac{1}{2}$ chest measure plus $2\frac{1}{4}$ ".
 23 from 21 is $\frac{1}{4}$ working scale plus $\frac{3}{4}$ ".
 24 from 23 is the same as from 1 to 0.
 Draw a line from 24 to 14 and locate 25 on this line as described previously.
 26 is $\frac{1}{4}$ " below 25; 27 from 21 is 1".
 Strike a guide line from 26 to 27 and shape the scye round to the "step" at 18, as indicated.
 Square down from 22 to locate 30 and 31.
 On the waist line apply $\frac{1}{2}$ waist measure plus $2\frac{1}{2}$ " from 5 to 32.
 E from 32 is $\frac{2}{3}$ the distance between 30 and 32.
 33 from B is the same as from 32 to E.
 34 from 19 is the difference between the $\frac{1}{2}$ chest and $\frac{1}{2}$ seat measures.
 Shape the forepart side-seam, as shown. (Both the amounts of waist suppression and seat "spring" may be varied to taste.)
 Place balance marks, as indicated by the arrows.
 35 from 31 is 1"; draw a line from 35 to F.
 The front edge is $1\frac{1}{4}$ " beyond the centre line at 30.
 36 from 21 is $\frac{1}{2}$ ".
 Square down from 36 to locate 37 and M. The former fixes the centre of pocket; the bottom of pocket is about

2" above M. Depth of pocket patch for a blazer of this size would be about 8" to $8\frac{1}{2}$ ".

An under-arm dart ($\frac{1}{4}$ ") is taken out at 38. No front dart need be adopted in a garment of this type, unless the customer wishes for a rather close-fitting waist.

40 from 24 is $\frac{1}{2}$ working scale less $\frac{3}{4}$ ".

H from 40 is $\frac{1}{2}$ "; connect H and 24, place angle of square at H, as a guide line for shaping the gorge.

41 from centre line is $1\frac{1}{2}$ " and is about $2\frac{3}{4}$ " below the chest line.

N from 24 is $1\frac{1}{4}$ " for collar-stand.

Draw the crease line from N to 41.

Shape the lapel and front edge, as indicated, making the latter $1\frac{3}{4}$ " in front of 30 on the waist line.

Complete the draft.

NOTE: The fronts should not be cut away too much above 31 at the bottom. Some blazers are cut almost straight down from 41, and are just slightly rounded at the extreme bottom—just above 35.

With regard to the waist, if the whole back is adopted, the $\frac{1}{4}$ " existing between 2 and 5 need not be calculated when measuring up the $\frac{1}{2}$ waist. The little extra ease will be an advantage in this type of garment.

The procedure for cutting a double-breasted blazer is exactly the same as that described for the reefer, the addition over the centre line for the front edge being determined by the overlap and button spacing desired.

S.B. DINNER JACKET

Diagram 21

THE basis of construction for this garment is similar to that adopted for the lounge. Full details of the draft shown here will be given, added to which will be the slight differences made in the design.

Dinner jackets are cut full in the chest region, moderately close-fitting in the waist, and fairly "snug" at the hips. The most usual side-pocket style is the jetted; and the welted outside breast pocket is generally featured. The fronts fasten with a link button; cuffs have three or four buttons.

MEASURES: $16\frac{1}{2}$ " natural waist; $29\frac{1}{2}$ " full length; $7\frac{3}{4}$ " x-back; 21" to elbow; 32" to cuff; 36" chest; 32" waist; $38\frac{1}{2}$ " seat.

Chest Scale is $\frac{1}{2}$ Chest—18".

Working Scale is $\frac{1}{3}$ Chest plus 6"—18".

INSTRUCTIONS FOR DRAFTING

Square from o.

- 1 from o is $\frac{1}{2}$ working scale.
- 2 from o is natural waist length plus $\frac{1}{4}$ ".
- 3 from 2 is 8" for seat line.
- 4 from o is the full length plus $\frac{1}{4}$ ".
- 5 from 2 and 6 from 4 are each $\frac{1}{2}$ ".
- Draw centre back-seam o-1-5-6.
- 7 from o is $\frac{1}{3}$ working scale plus $\frac{1}{4}$ "; mark up $\frac{3}{4}$ " to 8 and shape the back neck, as indicated.
- 9 from o is $\frac{1}{4}$ the distance from o to 1.
- 10 is midway between o and 1.
- 11 from 1 is $\frac{1}{3}$ chest scale.
- 12 from 1 is the across-back measure plus one seam (back seam sewn in the mark).
- 13, 14, 15, and 16 are located as before.
- Draw the back shoulder-seam from 16 to 8, as shown.
- 17 from 12 is $\frac{1}{2}$ working scale; mark out $\frac{1}{4}$ " to 18 and make the $\frac{1}{4}$ " "step."
- A is $\frac{1}{4}$ " from 11; square down to B and D.
- 19 from D is $\frac{1}{4}$ "; shape the back side-seam, as shown.
- 20 from 11 is $\frac{1}{3}$ chest scale; 21 from 20 is $2\frac{1}{4}$ ".
- 22 from 1 is $\frac{1}{3}$ chest measure plus $2\frac{3}{4}$ ".
- 23 from 21 is $\frac{1}{3}$ working scale plus 1".

This represents an increase on the amount quoted for the Lounge, as will be seen by comparison with the dot-dash line behind point 23.

24 is squared up from 23, as before, thus producing a slightly more forward neck-point—in short, a "straighter" cut.

Measure the back shoulder-seam from 8 to 16 and make the distance from 24 to 26 the same, less $\frac{1}{4}$ ". The slope of the shoulder is established in exactly the same manner as described in the Lounge Draft. The guide line has not been introduced here so that the Dinner Jacket outline may be seen more clearly. (The dash line contour is that of the Lounge.) 27 is the same.

Shape the scye round to $\frac{1}{4}$ " below the "step" at 18, as shown.

Square down from 22 to locate 30 and 31.

On the waist line apply $\frac{1}{2}$ waist measure plus $2\frac{1}{2}$ " from 5 to 32.

E from 32 is $\frac{1}{3}$ the distance between 30 and 32.

33 from B is the same as from 32 to E. 34 may be located as in the Lounge (see

the dash outline at that part). If the extending under-arm dart is adopted and it is not desired to make the hip section close, the contour of the forepart side-seam should be made as the solid outline from 33 to 34 and F.

If this kind of dart is not used, the location of 34 will be effected exactly as in the Lounge Draft; and the remainder of the forepart will be drafted as shown.

Place balance marks, as before.

35 from 31 is 1"; connect to F.

Shape the *ordinary* under-arm and front darts at 38 and 39, as described earlier.

40 from 24 is $\frac{1}{2}$ working scale plus $\frac{1}{2}$ ".

L from 40 is $\frac{1}{2}$ working scale plus 1".

Shape the gorge, as indicated.

41 is 1" out from the centre line and is $\frac{3}{4}$ " above the waist line. Shape the lapel and front edge as shown. The width of the former at the position of L is $4\frac{1}{2}$ "; this may be varied according to taste.

Take out a $\frac{1}{4}$ " dart at the gorge.

Complete the draft.

NOTE: All the contours indicated by dash lines are those of the standard

Lounge Draft (button-three style). It will be seen how the lounge block pattern can be used for production of the Dinner Jacket. The under-arm dart may be terminated at W, if a fuller effect is wanted at the front scye.

SECTION A

This diagram shows the preliminary arrangement of the pattern for the manipulation already described.

The under-arm dart is cut through from 20 to P (see also on the main diagram).

Cut along pocket mouth from S to X and up the front dart through 39.

M-T represents the contour of the lower part of the extended dart.

The amount shown between S and T is that actually removed from the bottom of the jacket by this method. (It is represented by the shaded section on the main draft.)

When the front dart is seamed up, the contour 20X-38-M will join to the contour 20-P, thus completing the extended dart.

DOUBLE-BREASTED AND SHAWL-COLLAR DINNER JACKETS

Diagram 22

THE double-breasted style of dinner jacket has become very popular in recent years. It has much to commend it to the well-dressed man, for its lines are bold and dignified.

Something of a revival has occurred in the case of the shawl, or roll, collar style, which was at one time the most widely adopted type of dinner jacket. Its return to popularity is not likely to be short-lived; the style gives tailors scope for the creation of graceful and attractive lines.

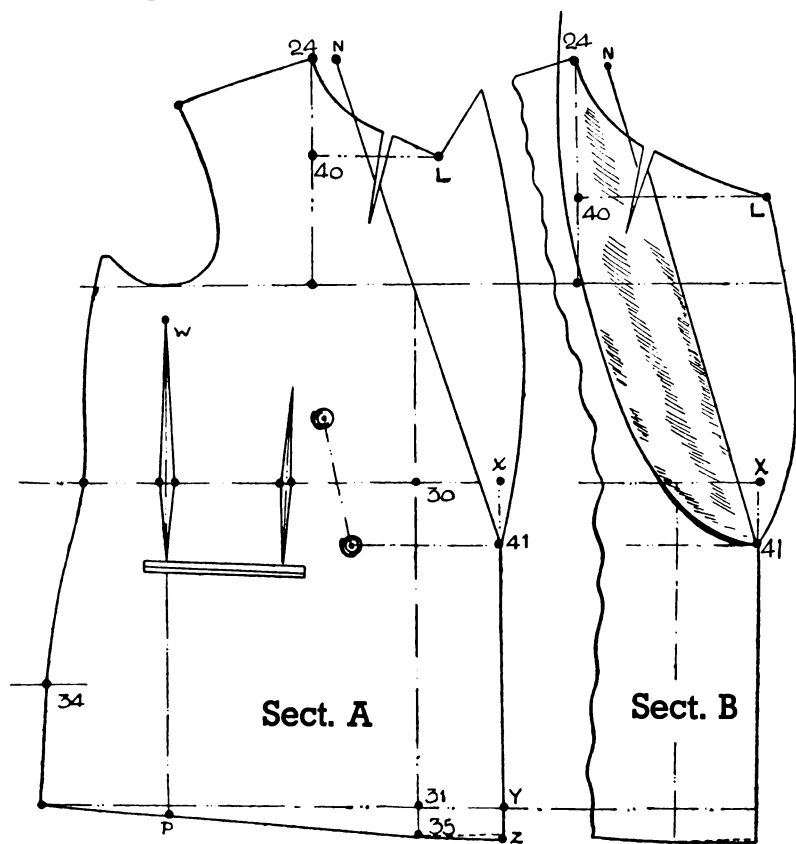


DIAGRAM 22.

INSTRUCTIONS FOR DRAFTING

SECTION A

This shows the forepart of a typical D.B. Dinner Jacket. It is constructed by the same system as that used for the previous draft, its back section being produced exactly as that of the single-breasted model. Differences in the drafting of the forepart are as follows:

40 from 24 is $\frac{1}{2}$ working scale plus 1".

L from 40 is $\frac{1}{2}$ working scale less 1".

X from 30 is $3\frac{1}{2}$ ". (This amount may be varied according to the extent of overlap required.)

41 from X is $2\frac{1}{4}$ ".

Mark N at 1" from 24, for the collar-stand, and draw the crease line from N to 41.

This arrangement will place the lower buttons about 1" above the pocket level. The buttons are spaced about $5\frac{1}{2}$ " laterally and roughly the same amount vertically; but the non-fastening buttons are set out $\frac{3}{4}$ " to 1" from the vertical, as indicated.

35 from 31 is 1"; Z from Y is the same.

Draw the bottom edge as shown. The dash line from 35 runs to a point $\frac{1}{4}$ " above Z and marks the contour of the *right* forepart, which is cut this way in order that it may be concealed by

the left forepart when the garment is in wear.

The under-arm dart is shown drafted in the usual way, with its termination marked at W and the line of its extension downwards (if this is decided upon) to P.

34 may be located according to the amount of contour wanted at the hips.

SECTION B

Here is the shawl-collar style of front; details of its formation are set out below.

40 from 24 is $\frac{1}{2}$ working scale less $\frac{1}{4}$ ".

L from 40 is $\frac{1}{2}$ working scale plus $1\frac{1}{4}$ ".

Curve the gorge down from 24 to L, as shown.

X and 41 are located in the same way as in Section A.

The width of the shawl lapel should be such as will give it, when turned back, a bold appearance—but not too heavy. In this case the width at the chest line is 4", and at the waist line $3\frac{1}{4}$ ".

NOTE: The button-one-show-two style depicted in Section A can be adopted for the shawl model. It is the most generally favoured style of front for double-breasted dinner jackets.

PREPARATION OF CANVASES

Diagram 23

IT is obvious that when darts and cuts are taken out of coats, in order to infuse shape, something of the same kind must be done to the canvases which are to go inside them. Correct treatment of canvases plays a very important part in successful making-up; and though this is more nearly the concern of the tailor, the cutter should know what has to be done in the matter. Too often canvases are cut very carelessly—especially when they are intended for use in the rough baste, for trying-on purposes. In many firms it is the custom for the baste to be prepared by a workman who is employed specially for such work; he is allowed to slash away at the canvas in a manner not calculated to give anything like good results. The tailor who ultimately has to make the coat may find the canvases difficult to handle effectively. This is something that should be watched very closely.

SECTION A

This is an illustration of a forepart canvas—cut on the straight. A flax, or linen, material is indicated here; hair canvas may be used, if preferred.

1-2 represents the gorge dart, falling on the same position as that taken out in the coat forepart.

3 indicates the linen bridle. (This, of course, will be put on at a later stage; it is shown here in order to demonstrate its location.)

4-5 is a cut in the canvas; this is opened out so that a "puff" can be inserted.

6-7 is a similar cut, in which also a "puff" will be inserted.

8-9 is a cut which takes the same position as the front dart in the forepart.

The shaded portions at A and B show the texture of the fabric and indicate its warp and weft.

The cut 1-2 will have its edges overlapped—not *seamed*—the same amount as has been taken out at the gorge dart.

The edges of cut 8-9 will also be overlapped; the same amount will be folded over as was taken out of the front dart in the forepart.

The effect of these overlaps will be to produce a certain amount of chest

contour; and this will be increased by the drawing-in of the bridle. It must be stated here that the bridle must not be drawn in too much. The linen, or stay-tape, should be held just slightly tight on the canvas.

The "puff" at 4-5 should be about 1"; that at 6-7 about $\frac{1}{2}$ ".

SECTION B

Here is a similar canvas, but cut on the bias; the shaded portions at C, D, and E show varying degrees of this.

No gorge dart is taken out, but the "puffs" at 4-5 and 6-7 are again put in. They need not be quite so large in this case, as the bias of the canvas will give the extra "yield" at those parts. The dart 8-9 is taken out in the same way as before.

Many houses prefer to cut their canvases in this way because of certain advantages. The bias of C will give scope for chest manipulation; that of D will place the bridle on the straight (a good feature); and that of E provides for stretching at the shoulder and scye positions. The adoption of this bias may eliminate the need for "puffs" at 4-5 and 6-7. Any one of these biases is effective.

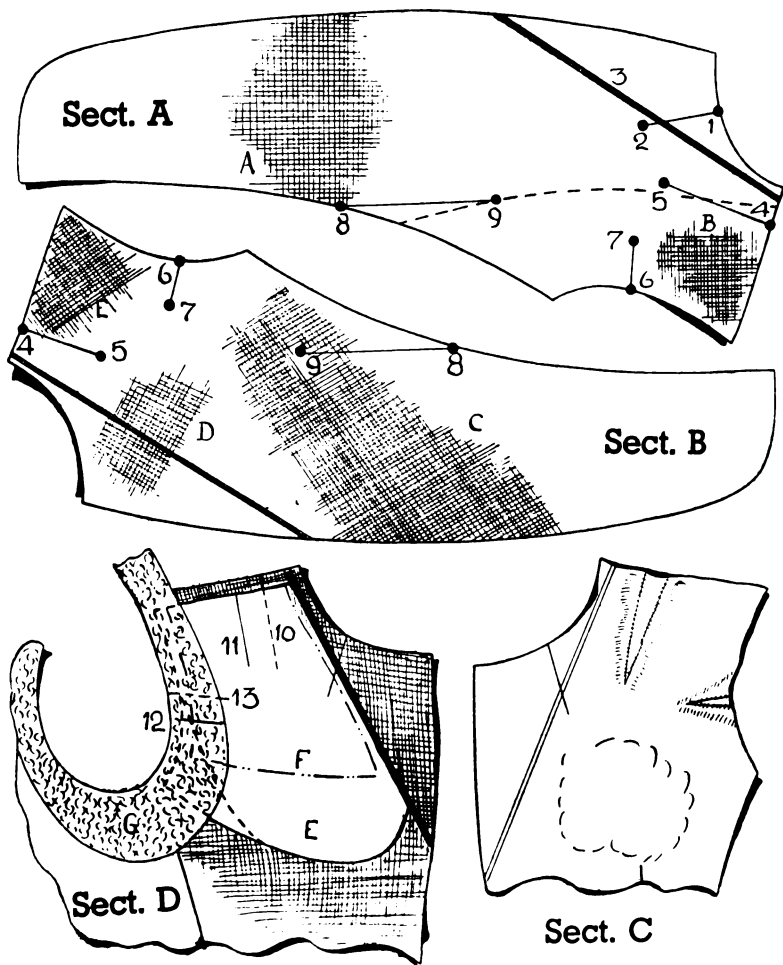


DIAGRAM 23.

SECTION C

This diagram shows the effect of the "puffs" inserted at 4-5 and 6-7 of Sections A and B; also the effect on the chest part of the canvas produced by the cuts at 1-2 and 8-9.

SECTION D

Certain other canvases and materials are usually attached to the main canvas, as shown in this diagram.

E is a type of hair canvas which extends through the shoulders and over the upper part of the chest region.

F is a felt material which is attached to the hair canvas in the area shown by the dot-dash lines.

It will be noticed that E is carried under the *bride* and that F is not. The latter material, being fairly thick, would make the crease of the lapel too bulky and would prevent its rolling over nicely.

The dash line at 10 indicates the position of the "puff" in the main canvas underneath; the solid line at 11 shows the position of a "puff" in the hair canvas and a slit in the felt. (A "puff" in each would be inclined to make too much thickness.)

The solid line at 12 represents a cut

taken out of both hair canvas and felt at that part; the dot-dash line at 13 is the "puff" 6-7 of the main canvas.

G represents a thin layer of wadding, sometimes attached to a piece of waistcoat interlining, extending round the armhole. This is a helpful addition when dealing with figures which are rather "poor" in this area.

One ply, or at the most two plies, of wadding is all that need be used.

Too much thickness and bulk here is likely to cause trouble. Such wadding should always be securely attached to the canvas in front and carefully serged in round the armhole when the sleeves have been inserted.

AN ALTERNATIVE TO "PUFFS"

The dash line on Section A indicates a method of cutting the canvas in two separate pieces. The lower and smaller piece would be shaped at 8-9 in order to form a dart when joined to the upper piece. Likewise, at 4 a slight "spring" would be given at the lower piece so that, when joined to the upper, the equivalent of the "puff" would be provided. The "puff" at 6-7 would be inserted as already described.

SOME MODERN IDEAS

There is considerable diversity of opinion amongst cutters as to the best way of dealing with canvases in the modern styles of jackets and coats. Whilst it is dangerous to generalise on an aspect of tailoring so variable, depending, as it does, on a number of factors (class of trade, quality of materials, and grade of workmanship), it may be helpful to give one or two hints.

The slitting and "puffing" shown by 6-7 (Sections A and B) are, in the opinion of many cutters of experience, unnecessary. They say that the "puff" shown at 4-5 is sufficient for the shaping requirements of the modern-cut shoulder. If this "puff" is made sufficiently large, its influence extends to that part of the canvas which falls along the front of scye in the coat. When the canvas is put in the coat, a small amount of the extra length given by the "puff" is allowed to pass up towards the neck-point—from 4; the remaining and larger amount of that length is passed towards the shoulder end. The result of this movement is an increase of the length down the front of scye.

The whole idea is to avoid weakening the canvas in the scye region. As was implied earlier, too many slashes and cuts will tend to reduce the support that is required from the canvas. This applies particularly to the "draped" style of coat, which must have a certain "hold" in the front scye region if the fall of the "drape" is to be satisfactory. When the canvas is cut on the bias, as shown in Section B, the "puff" at 4-5 may be reduced to $\frac{1}{2}$ " and that at 6-7 may be eliminated.

A word about Section D. The canvas and felt indicated by E and F can be cut away from the scye, as shown by the dash line curving from just in front of 12. This again applies to the "drape" style; if the materials of E and F are taken right into the scye they may create a stiffness there which will interfere with the fold of the front "drape." In some houses, indeed, the main canvas is also cut away at this part.

It will hardly be necessary to add that the wadding shown at G will not be effective in this style of coat: the back section must be allowed to hang free.

Lastly, a comment on Section B. It has been noted that no gorge dart is taken out of the canvas shown here, it being assumed that no such dart has been employed in the cutting of the forepart. Quite a number of cutters dispense with this particular dart, especially in the relatively high button-three style of coat. Their opinion is that the general cut of the modern coat rules out the necessity for a gorge dart—except in cases where the figure requires some additional "control" in the neck and gorge region.

It will be understood, of course, that when a gorge dart is employed in the forepart a similar one must be taken out of the canvas.

SLEEVE CUTTING

Diagram 24

THE method of cutting sleeves shown here is based upon measurements taken in the scye of the coat, these measurements being applied to the sleeve. Relationship of sleeve to scye is a fundamental thing, and great care should be given to it. Any deviations made on the coat to meet the requirements of different figure formations must be, in some way, transferred to the sleeve.

Location of the front and back pitches, too, is a most important matter. It is strongly advised that the cutter should be sure where he wants these to be, and that he should mark them on the garment. To leave the placing of pitch marks to the tailor is, apart from being unfair to him, a very unsatisfactory way of going on. The cutter usually has the opportunity, at the fitting, to check the location of sleeve pitches.

The system given below will produce a sleeve of standard design, adaptable to the type of armhole depicted in all the foregoing coat drafts; it may also be used for the overcoat drafts which appear later (Chapter XI)—those having a similar type of armhole or scye.

INSTRUCTIONS FOR DRAFTING

SECTION A

Here is illustrated the upper part of the coat draft, with the scye marked in preparation for the sleeve construction.

The front pitch, A, is located $\frac{3}{4}$ " above the chest line.

The standard back pitch, B, is placed from C $\frac{1}{2}$ the distance between C and D less 1".

The lowered back pitch, E (most frequently adopted at the present time), is $\frac{3}{4}$ " below B. This amount may be increased, as it is in some houses, to 1" or $1\frac{1}{4}$ ".

It will be seen that the system is adjustable to any particular location of the back pitch.

F and G are the shoulder points of back and forepart, respectively; they correspond with points 16 and 26 on the main drafts already described.

THE SLEEVE DRAFT—SECTION B

Square lines from o.

1 from o is the same as from C to B on Section A, less $\frac{3}{4}$ ".

2 from 1 is the same as from B to D on Section A, less $\frac{3}{4}$ ".

Measure round the upper part of the scye from B to F on the back; place this amount at G on the forepart and continue down to A, the front pitch mark.

Apply the total amount thus registered, less $\frac{3}{4}$ ", from 2 to 3—in a direct line, as shown. Point 3 is located on the line squared from 1.

4 from 1 is half the distance from 1 to 3.

5 is midway between 1 and 4.

Square up from 4 to 6.

Shape the sleevehead, as shown, from 2 through 5 and 6 to 3; continue the contour to 7, which is from 3 the same distance as E, the dropped pitch mark on Section A, is below B.

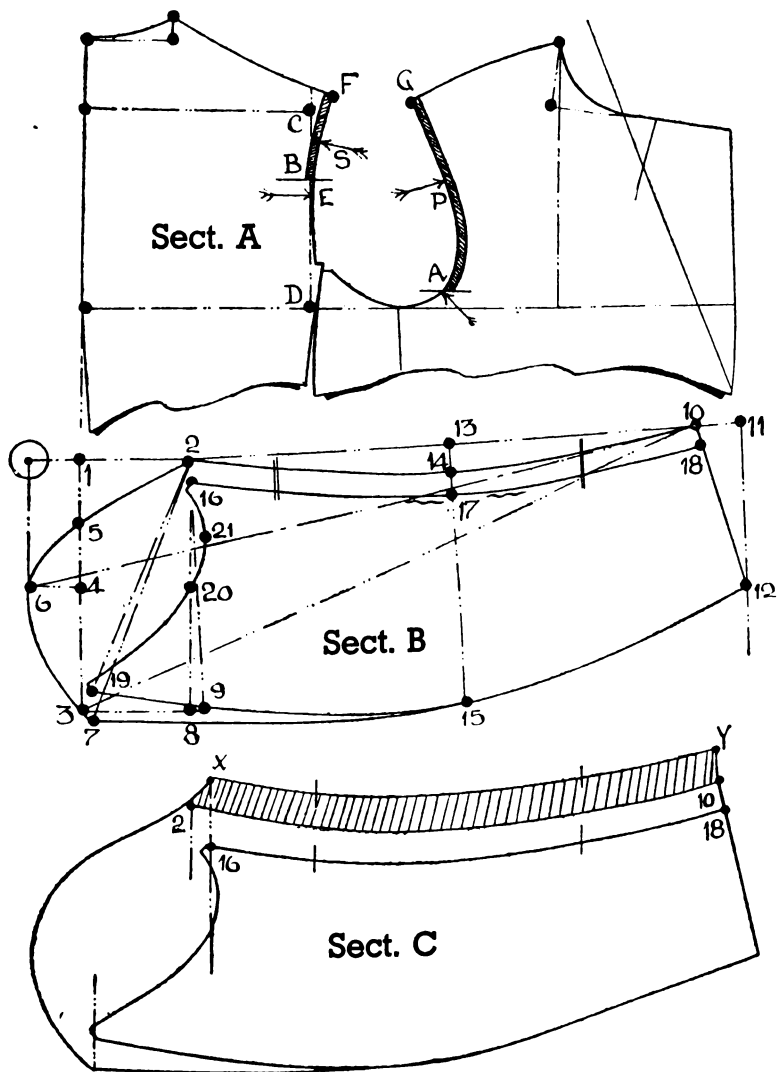


DIAGRAM 24.

Square down from 3 and in from 2 to fix point 8.

9 from 8 is $\frac{1}{2}$ "; draw a line from 9 to 2. On the line 2-9, square from 2 down to 10.

Deduct the across-back width from the measure taken to cuff, making allowance for the two seams taken when the sleeve is sewn in, and apply the remaining amount by a sweep from 3 forward to 10. This will establish the front length of the sleeve; sweep back from 10 to 12 for the hind-arm length, using 3 as a pivot.

Another and perhaps simpler way of applying the sleeve measure is to make the usual calculations for the x-back width and seams and to register the sleeve length from 3 to 12. Then, with one arm of the square on the line 10-2, and the other arm on point 12, establish point 11. If this plan is adopted, point 10 is usually about $1\frac{1}{4}$ " above 11.

12 from 10 is the cuff width, fixed according to taste (in this case it is $\frac{1}{2}$ working scale (18", as in the Lounge Draft) plus $\frac{1}{4}$ ".

13 is midway between 2 and 10.

14 from 13 is 1"; shape the forearm from 10 through 14 to 2, as indicated.

15 from 14 is $\frac{1}{2}$ working scale plus $2\frac{1}{4}$ ". (This point may be located by applying the elbow measure—in a manner similar to that described for the full length of sleeve.)

Draw the hindarm seam from 7 to 15 and 12, as shown, avoiding too much curve between 7 and 15.

The top-half of the sleeve is now complete.

For the under-half, make 16 from 2 about $\frac{3}{4}$ " and continue down through 17 to 18 the same distance in from the top-half. This arrangement will have the effect of locating the hindarm seam on the fold of material at elbow; also, the forearm seam will be placed in such a way as will ensure the

correct draping of the front of the sleeve.

This really begins at a position about 1" above the pitch mark A.

Draw a line from 7 to 2. Measure round the under part of the scye from E to A, but just clearing the "step" at top of side-seam (Section A), and apply this amount direct from 16 to 19, locating the last point on the line 3-2, on the level of 7.

Make small "steps" at 16 and 19, as shown, for the seams.

20 from 2, on the line 2-8, is $\frac{1}{4}$ scale plus $\frac{3}{4}$ ".

21 is midway between 16 and 20, and is sunk $\frac{1}{4}$ " below the line 2-8.

Shape 16-21-20-19, as shown; and connect 19 and 15 with a line of similar contour to that 7-15. Complete the draft.

Insert balance marks at the forearm seam, as shown.

SECTION C

This diagram illustrates what is known as a false forearm. The top-half, cut exactly as described for Section B, has an addition at the front, indicated at X and Y.

The distance between 2 and X is $\frac{7}{8}$ "; that between 10 and Y is the same.

Draw the contour of the extended forearm seam from X to Y.

Strike a line from X to 16, on the under-half. 16 is located on this line $1\frac{1}{4}$ " back from the position on it just below 2.

18 from 10 is also $1\frac{1}{4}$ ".

This means that the amount added to the top-half has been taken off the under-half; and also that a little further reduction has been made in order to ensure the correct drape at front referred to in Section B.

Notice that point X is dropped below the line at 2; this is done because the addition to the top-half has, in effect, become part of the under-half.

Insert the balance marks, as indicated.

NOTES ON THE SLEEVE DRAFT

The dot-dash line from 3 to 10 on Section B indicates the direction of the sweep for the sleeve length. That from 6 to 10 shows a sweep which is sometimes adopted when an over-arm, or over-sleeve, measure is taken. This measure runs from the

collar-stand edge at the neck point, over the shoulder end, and straight down the sleeve. In its application the shoulder width (usually registered when the measure is being taken) is deducted.

Some cutters take a forearm measure, that is from the front pitch position down the forearm seam of the sleeve to the wrist. This is not a very reliable measure, really, for the sleeve on which it is taken may be very much creased; and it may have a false forearm located well underneath, which makes difficulty in assessing the correct length of the sleeve.

The balance marks shown on both Sections B and C are important. In the former, the under-half is represented as being eased in slightly between the marks. This is quite a good plan. In the case of Section C it may be necessary for the false forearm of the top-half to be stretched very slightly between the balance marks, so that the contour will sew evenly to that of the corresponding part of the under-half. It is always safe to drop point Y about $\frac{1}{4}$ ", as shown, as this will give a little extra length.

The shaded portions on Section A indicate where the sleeve is full in. It is put in "plain" from E to B, slightly eased in from B to S, and full in fairly well from this point round to P. From P down to A it is slightly eased in.

The bulk of the sleevehead fullness, then, is located between the arrows S and P.

When the cutter is dealing with large-size figures, he may find the amount given for the width at elbow to be too much. He should check up on this, and adjust the width in relation to the cuff, in order to avoid a "heavy" appearance. This is a matter of style, in which the cutter must use his judgment.

The adaptability of the system to the cutting of overcoat sleeves (those with the standard shape of scye) will be readily seen by reference to the overcoat drafts. Attention is drawn to one factor, however: When the scye of the overcoat is dropped below the chest line—as it is in most cases—the distance from 1 to 2 (see Sleeve Draft, Section B) will have to be calculated with allowance for this drop.

COLLAR CUTTING

Diagram 25

THE diagrams shown here illustrate methods of cutting two standard types of collar—the step and the shawl (or roll) style.

Instructions given for the former will apply, in principle, to the collar of the double-breasted reefer: the design at the lapel peak only being different. The same basic construction is also applicable to overcoats in which the gorge shape is similar.

INSTRUCTIONS FOR DRAFTING

SECTION A

The upper part of the coat pattern is represented here, with the height of collar-stand registered at 24-N.

N is immediately opposite point 24.

Extend the crease line, 1-N-2.

2 from N is the same as the distance between 4 and 5 on the back neck, plus $\frac{1}{2}$ ".

The collar-stand in this case is 1"; the fall is $1\frac{3}{8}$ ".

6 from 2 is $\frac{3}{8}$ "; 7 from N is 1".

Curve gradually from 6 to 7, as shown.

Draw a line through 6 and 2, locating 8 and 9.

8 from 6 is the stand width (1"); 9 from 6 is the fall width ($1\frac{3}{8}$ ").

Curve the stand from 8, through a point about half-way between 10 and 24, down to 11. The last point is $\frac{1}{2}$ " below the run of the gorge.

At the step, 12 is $1\frac{1}{2}$ " from 11 and 13 is $1\frac{1}{2}$ " from the line 11-12.

There is a "spring" of $\frac{1}{4}$ " at 8 and 9.

Shape the outer edge of fall as from 9 to 12, hollowing slightly.

Complete the draft.

SECTION B

This shows the shawl style of collar which was mentioned in connection with one of the dinner jackets detailed earlier. Its main construction follows very closely that of the step collar.

N is $\frac{1}{4}$ " above the level of point 24.

Extend the crease line 1-N-2.

2 from N is the same as the distance between 4 and 5 on the back neck, plus $\frac{3}{8}$ ".

The collar-stand in this case is $1\frac{1}{8}$ "; the fall for the shawl style is about 2".

6 from 2 is $\frac{1}{2}$ "; 7 from N is $1\frac{1}{4}$ ".

Curve gradually from 6 to 7, as shown.

Draw a line through 6 and 2, locating 8 and 9.

8 from 6 is the stand width ($1\frac{1}{8}$ "; 9 from 6 is the fall width (2").

Curve the stand from 8 through a point $\frac{1}{2}$ " behind 24 and continue to 13, keeping about $\frac{3}{8}$ " inside the gorge contour, as indicated.

There is a "spring" of $\frac{1}{4}$ " at 8 and 9. Shape the outer edge of the fall as from 9 to 13, giving a graceful round running in line with the edge of the forepart lapel section, as shown.

Complete the draft.

NOTES ON COLLARS

It will be realised that widths and general shapes of collars are subject to the personal tastes of customers and to the style effects desired by different tailoring houses. The two styles depicted here are based on the most widely accepted lines.

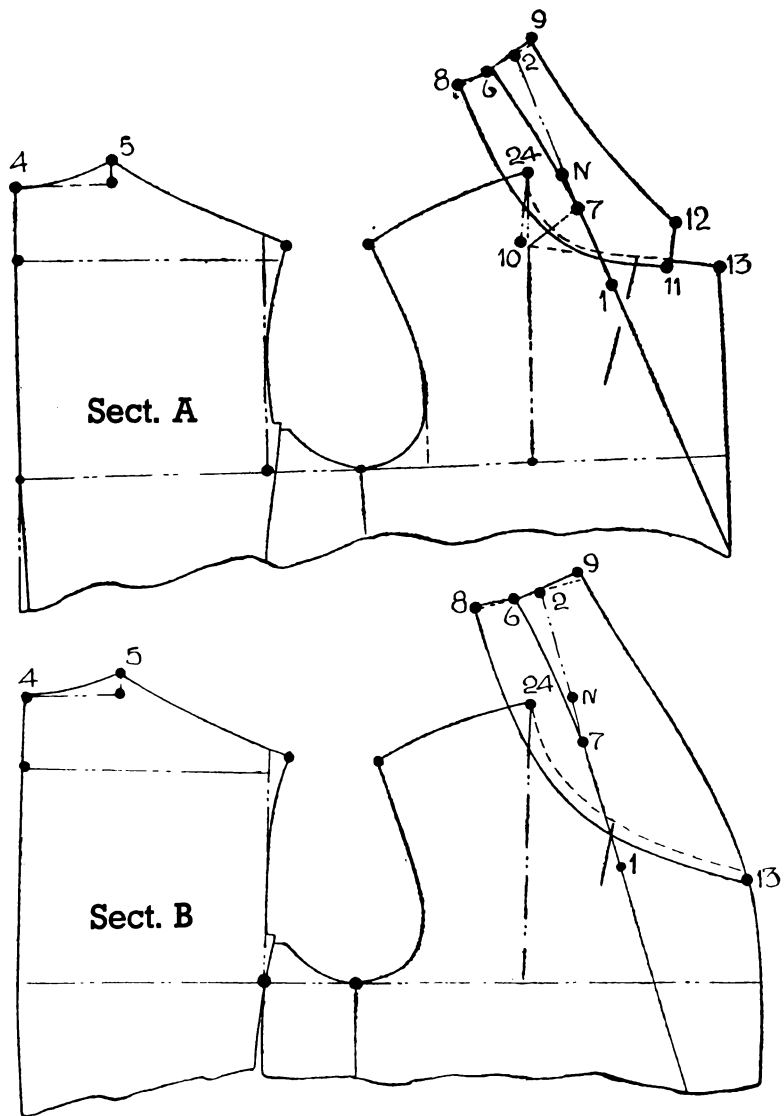


DIAGRAM 25.

Variations can be effected without vitiating the principles of the system described.

Quite a number of cutters allow their tailors to cut the collar. This is all right so long as the latter knows what style and shape are required. There must always be the closest co-operation between cutting-room and workroom in this important business.

No attempt will be made here to resolve the argument as to whether cutter or tailor should cut the collar. It is not possible to dogmatise on the subject without raising a lot of counter-arguments. The cutter is advised to adopt the course which his experience tells him gives the best results, and which pleases his tailor (for he must be considered in the matter!). However, the cutter should certainly know something about the cutting of collars.

It will be noticed that on the diagrams the gorge dart is represented as being closed. This calculation must be made when collars are being cut, so that the gorge contour is the correct length.

DIFFERENT STYLES OF BACK

Diagram 26

BEFORE the wider adoption of the Hacking Jacket, described earlier, there were various styles of so-called sports jackets in general wear. Many of these had fancy backs, with belts, pleats, yokes, and other features. The fronts of such jackets were cut very much the same as those of the ordinary lounge, though patch pockets would take the place of the standard flap and jetted styles.

Few backs of this order are to be seen to-day; but they are asked for on occasions. American and Continental visitors to this country request tailors to introduce certain features of the kind in the jackets they order.

The four examples illustrated here are up-to-date ones which might be required at any time. As will be seen, their construction is based on the back pattern of a standard lounge jacket. The pattern may be used as a foundation, the style features being drafted on the cloth when cutting; or a reconstructed pattern may be cut out. Perhaps the latter course is the better one.

INSTRUCTIONS FOR DRAFTING

SECTION A

This style has two pleats, as at M and N, $\frac{3}{4}$ " to 1" deep. They are of the "knife" type and, on each half of the back, fold towards the side-seam.

1 to 4 is the chest line; 3 to 6 is the waist line.

2 represents the position of the back seam on the lounge. For the style now being detailed it is best to have a whole back, therefore the contour of the centre back is marked straight down from the neck and through 1 and 3 to the bottom.

The contour 4-5-7 is very much the same as in the lounge, but is about $\frac{1}{2}$ " farther out at the waist.

6 from 5 is $\frac{3}{4}$ "; draw the new side-seam from 4 through 6 to 7.

(Beyond this to the bottom it is continued as in the lounge.)

It is not designed, in this case, that the back should be almost straight-hanging in the waist section. When the pleats are taken over there will be a

certain amount of shape there—a good feature.

If larger pleats are made, or if the back waist is required to be looser, the distance from 5 to 6 will be increased accordingly.

SECTION B

Here is a type of pleat which runs from the shoulder point down to the waist at the side-seam position. There is a seam at centre back.

1 is the shoulder point; L is the "step" at the top of side-seam—slightly higher than in the ordinary lounge.

From a point on the back shoulder $\frac{1}{2}$ " from 1, draw a straight line to 2 on the waist line.

Strike guide lines through 1 to H and M, through L to K and P, and from 2 to 6. These lines are parallel, as indicated.

3 from the point on the shoulder seam behind 1 is 2", and is raised $\frac{1}{2}$ " above the guide line H-M.

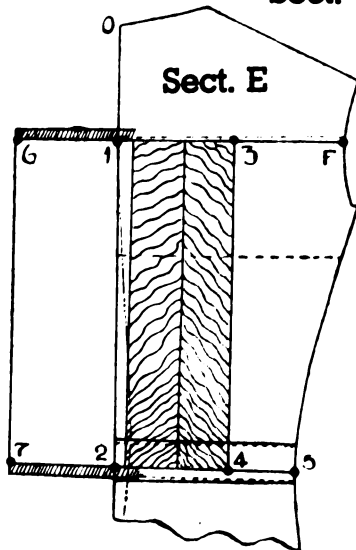
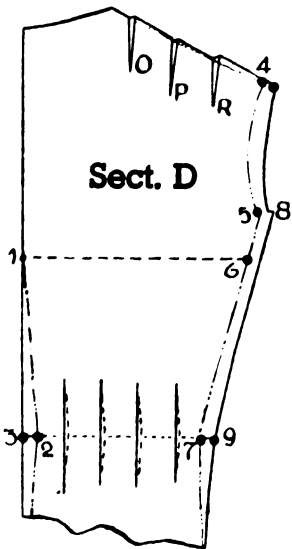
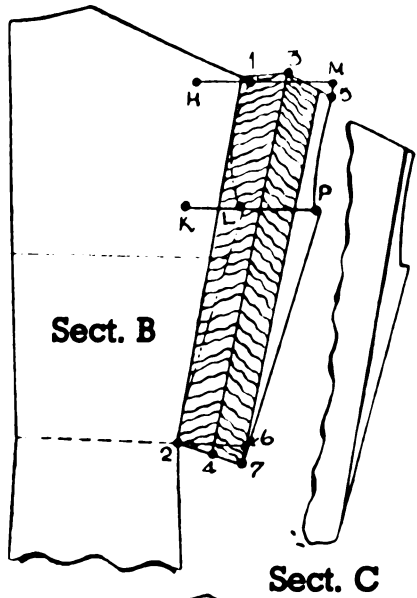
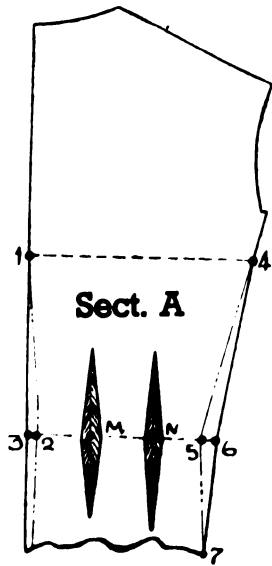


DIAGRAM 26.

4 from 2 is 2" and is dropped $\frac{1}{2}$ " below the guide line 2-6.

Draw a line from 3 to 4.

5 from M is $\frac{1}{2}$ "; connect 5-3.

7 from 6 is $\frac{3}{4}$ " and is located on the extended line 2-4.

Now draw a line up from 7, parallel with the line 3-4, thus marking the pleat fold. The line from 7, when the pleat is folded, falls on the line from 2 to just inside 1 on the shoulder.

The extension 5-P-6 is the same contour as that of the original lounge back, as shown by the dash lines.

The best way of arranging the pleat is to fold the paper over the amount required and then to mark out the design on the folded paper.

When the resultant pattern is opened out, the effect shown in the shaded portions will result. When cutting from the material, it is a good plan to leave a small inlay above 1-3-M, taking away what is not required after the pleat has been folded over.

The finished appearance of the pleat is illustrated on Section C.

NOTE: There may be some difficulty in dealing with the bottom part of the pleat when it is folded back inside, there being nothing to hold its inner edge. One way of overcoming the difficulty is to place a piece of thin canvas across the back from side-seam to side-seam, tacking it lightly at the centre back-seam as well as at sides. The bottom edge of the pleats can be attached to this canvas.

A more straightforward way, of course, is to have a waist seam; but this may not be pleasing to the customer—unless a half belt is adopted.

SECTION D

Another style of "sports" back is that with small tucks at the shoulder and waist. This has been very popular for some time, the tucks being set firmly and so having no tendency to get out of position—sometimes a fault with the pleated back.

The back is cut whole, the centre

running from the neck through 1 and 3. (The lounge back is marked at 2.) Extend the back, about $\frac{3}{4}$ " at 4 and the same amount from 5 to 8 and 7 to 9. The dot-dash contour, 4-5-6-7, is the lounge outline; mark the "tuck" back as shown by the solid lines.

Three small darts are marked on the shoulder at O, P, and R. The run of the seam is adjusted at these points, as indicated, so that the slope is preserved. Mark three or four tucks at the waist, as shown, spacing them about $1\frac{1}{4}$ " apart. These are usually stitched over $\frac{1}{4}$ " inside and are pressed down on the outside, folding towards the side-seams or the back.

SECTION E

The style depicted here is one with a yoke, two "knife" pleats, and a half belt. Again, the back pattern of the lounge may be used as a basis (its contour is indicated by the dot-dash line at centre). When cut out, the centre back parts of each of the sections of this design will be laid on the fold of the material.

The upper section is cut exactly from the lounge pattern.

1 from 0 is $4\frac{1}{4}$ "; square across to locate F.

2 is in the natural waist line; square to 5.

3 from 1 and 4 from 2 are each $4\frac{1}{2}$ ".

6 from 1 and 7 from 2 are each 4"; connect 6 and 7. (This line will fall on the fold of the material.)

Now mark in from the line 1-2 to the shaded portion, $\frac{1}{4}$ ".

The pleat is indicated by this portion; when it is folded over, the $\frac{1}{4}$ " just referred to will be taken up by the thickness of the cloth.

The waist is cut along the line 2-5; the lower section of the back may be cut whole, or may have a vent from the half belt illustrated. The vent is the better feature.

Two seams must be allowed on the middle section at 6-1-3-F and at 7-2-4-5—these are partly indicated by the shaded portions at 6-1 and 7-2.

BODY-COATS

THE term body-coat is used to describe a type of garment which fits the figure closely in the waist section. There are many kinds of body-coat, though only two are in general wear at the present time—the Morning Coat and the Dress Coat, drafts of which will be given in this chapter.

At one time the most frequently worn body-coat was the Frock Coat; this was, a little over fifty years ago, the standard garment for business wear. No tailor's cutter would have appeared in his cutting-room clad in any other style of coat. It might be said that the Frock Coat was, in those earlier days, what the lounge jacket is to-day—a garment for everyday wear. It was certainly a very "dressy" coat, and one which gave its wearer an air of importance. Nowadays, however, the Frock Coat is regarded as an article of clothing which is too severe for popular acceptance. These are "easier" times, perhaps, and the relative freedom of the lounge and reefer jackets has made them the standard garments for general wear. Very few Frock Coats are seen in these days, and those are on the stage—or in the undertaker's retinue!

A kindred garment, however, is still worn: the Hunting Frock Coat. This forms part of the gay "livery of the chase," as one writer has expressed it.

For practical purposes, the Morning Coat may be taken as the basis for all body-coat styles. In some respects it is a Frock Coat with the tails cut away. The latter had a "square" skirt section, whilst the former has the skirt sloping away from the waist seam. A cutter who has a set of Morning Coat patterns will be able to adapt them for the cutting of other styles of body-coat.

In the cutting of Morning Coats and Dress Coats, and particularly in the latter, there is much scope for the cutter to exercise his style sense. These garments lend themselves to artistic treatment, and if they are made up by a good tailor, their finished appearance is a pleasant reward to both cutter and maker-up.

The young cutter should use these body-coat drafts as a guide in the development of his own judgment and sense of "line." He will find a number of runs and curves, the drafting of which will be helpful in giving him confidence in wielding the chalk, and which will provide him with ample practice as a draughtsman.

THE MORNING COAT

Diagram 27

THIS garment has undergone many changes of style since its first appearance. The modern version of it is, perhaps, the most graceful. It has a fairly high fashion waist line and a long skirt, giving a very attractive and smart appearance.

In many ways, the system of construction resembles that of the lounge and kindred coats; only the style features differ—and these are part of the actual design of the garment.

The model illustrated here has the following details: Button-one; pointed lapels; moderately square shoulders; ample across-chest. There is usually an outside breast-pocket, and there are pockets in the pleats.

MEASURES: $16\frac{1}{2}$ " natural waist; 40" full length; $7\frac{3}{4}$ " x-back; $20\frac{1}{2}$ " elbow; $31\frac{1}{2}$ " cuff; 36" chest; 32" waist; $38\frac{1}{2}$ " seat.

Chest Scale is $\frac{1}{2}$ Chest—18".

Working Scale is $\frac{1}{3}$ Chest plus 6"—18".

INSTRUCTIONS FOR DRAFTING

Square from 0.

1 from 0 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ ".

2 from 0 is the natural waist length plus $\frac{1}{4}$ ".

3 from 2 is $\frac{3}{4}$ " for the fashion waist. (This amount may be taken as a good standard for style. A more extreme style is sometimes adopted, in which the fashion waist is placed on the "natural" position; but this is not really satisfactory.)

4 from 0 is the full length plus $\frac{1}{2}$ ".

5 from 2 is $\frac{1}{4}$ ".

Connect 5 to 1 and square down to the bottom parallel with the line, 3-4, thus establishing 6.

7 from 0 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ ".

Square up $\frac{3}{4}$ " from 7 to 8.

9 from 0 is $\frac{1}{4}$ of the distance between 0 and 1.

10 is midway between 0 and 1.

11 from 10 is the x-back plus one seam. (The upper part of centre back is sewn in the mark.)

Square across from 9 and 10, as shown. By the line 10-11 square up and down to locate 12, 13, and 14.

14 from 13 is $\frac{1}{2}$ "; 15 from 14 is $\frac{3}{4}$ ".

From a point midway between 7 and 8 strike a guide line to 15; then draw the back shoulder seam to 8, as indicated.

N from 11 is $\frac{3}{8}$ "; connect to 15.

This location of N will bring the seam to the position of the dropped sleeve pitch, described in the article on sleeve cutting.

Draw a line from N to 2, thus locating A.

M from A is about $1\frac{1}{2}$ "; shape the blade seam from N through M to 5X, which is 2" from 5.

B from 1 is $\frac{1}{2}$ chest scale.

16 from 12 is $1\frac{1}{2}$ working scale less $\frac{1}{4}$ ".

17 from 16 is $\frac{3}{4}$ "; make a "step" at 17, as shown.

Shape the scye part of sidebody from 17 to a point $\frac{3}{8}$ " out from N.

18 from 12 is $\frac{3}{4}$ ".

19 from B is $\frac{1}{4}$ chest scale.

20 from 19 is $2\frac{1}{4}$ ".

21 from 1 is $\frac{1}{2}$ chest measure plus $2\frac{3}{4}$ ".

22 from 20 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ ".

Square up to 23, making the distance from 22 the same as 0-1 less $\frac{1}{4}$ ".

Draw a line from 23 to 13.

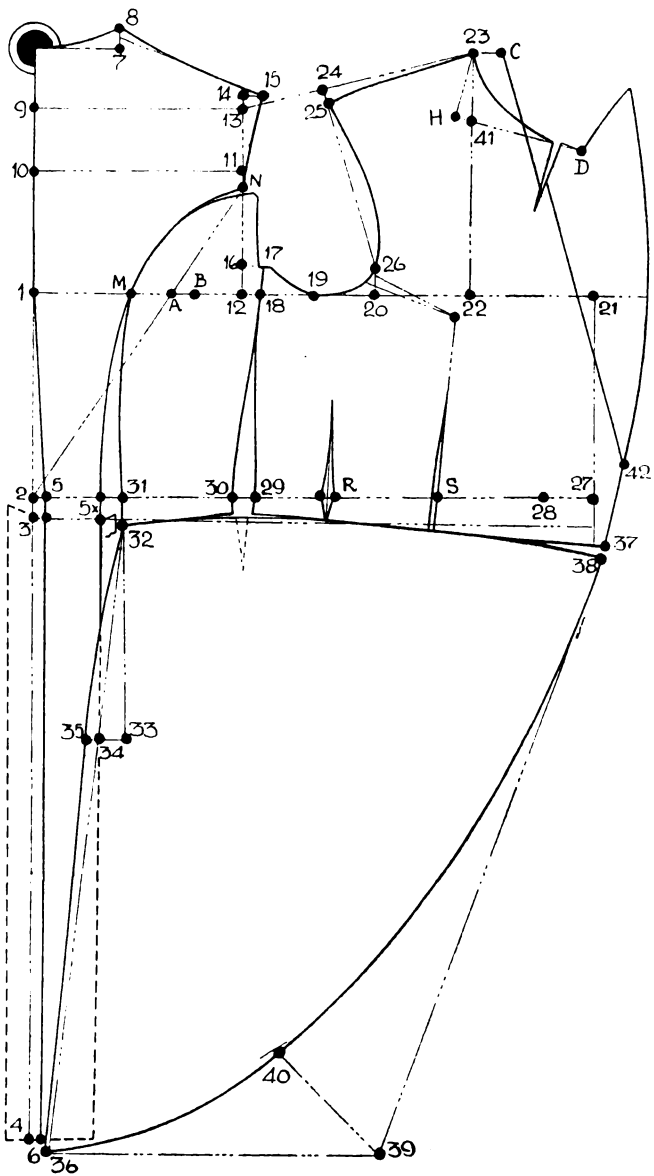


DIAGRAM 27.

On this line 24 from 23 is the same as from 8 to 15 on the back, less $\frac{1}{4}$ ".

25 is $\frac{1}{4}$ " below 24.

26 from 20 is 1"; connect to 25.

Shape the scye from 25 to 26, hollowing about $\frac{1}{4}$ ", and continue through 19 to 17; make a "step" at 17, as shown, similar to that on the sidebody.

Square down from 21 to 27.

28 from 5 is $\frac{1}{2}$ waist measure plus $2\frac{1}{4}$ ".

29 is squared down from 18.

Measure the distance between 27 and 28; take out just under half of this amount from 29 to 30 and a similar amount from 5X to 31.

Shape the rear part of sidebody from the point outside N, making a $\frac{1}{4}$ " opening there, as indicated; continue through M and 31, down to 32— $\frac{1}{4}$ " below the fashion waist line.

Shape the bottom of sidebody from 32 to a point $\frac{1}{4}$ " above the fashion waist line, slightly "sprung" out from 30.

Square down from 32 to 33, a distance of 8", to locate the seat position.

34 from 33 is 1"; 35 from 34 is $\frac{1}{4}$ ".

Draw a line from 32 through 34 to 36, which is $\frac{1}{4}$ " below the level of 6. (This allows for the two seams taken when the skirt section is sewn at the waist.)

Connect 32-35-36 by a slightly rounded line, as shown.

37 is $\frac{1}{4}$ " out from the centre line and $\frac{1}{4}$ " below the level of the fashion waist line.

38 is $\frac{1}{4}$ " from 37.

39 from 36 is about 12"; connect 38-39 and 39-36. These lines form a guide for the shaping of the skirt.

40 from 39, on a slanting line, is 5".

Draw the front skirt contour 38-40-36. The instructions given for the drafting of the skirt are based upon the style

lines adopted by high-class tailoring houses. This part of the garment may, of course, be designed to meet the requirements of customers' tastes; but the cutter should always suggest what he knows to be the most satisfactory.

41 from 23 is $\frac{1}{4}$ working scale less $\frac{1}{4}$ ".

Place one arm of the square at 23 and move the angle back $\frac{1}{4}$ " to H; make D from H about 5".

C from 23 is 1" for the collar-stand.

42 is 3" above 37 and is $1\frac{1}{4}$ " in front of the centre line.

Shape and width of the lapel are largely matters of style and taste. In the present draft the width of the lapel at the position of D is 4" from the crease line, C-42.

The draft is now complete, with the exception of the arrangement of darts.

The one marked at R is suppressed about $\frac{1}{4}$ "; this amount will be right in relation to the suppression already made at 29-30 and 31-5x. If preferred, a $\frac{1}{2}$ " dart can be taken out at R and a front dart of $\frac{1}{4}$ " taken at S, as indicated.

If the latter is adopted, it should be provided for in the same way as described for the waistcoat draft. That is, the pattern will be cut along the line from S and pleated over in the scye between 20 and 26—as indicated by the dot-dash lines.

It is sometimes an advantage to take out a small dart in the skirt section, just below 29-30. This should be about $\frac{1}{4}$ ", and should be located so that its seam runs into that of the sidebody and forepart. In addition, a thin ply of wadding may be placed at this part, attached inside to the waist seam.

NOTES ON THE DRAFT

The whole business of waist suppression in body-coats is a matter for very careful observation and judgment on the part of the cutter. Back shape; the position and size of shoulder blades; the contour of seat—these have all to be considered when making calculations for the suppression.

When measuring, and when fitting, the cutter should take note of the figure, and should locate the points of waist suppression in accordance with his observations. Whatever variations

may be made, the balance of the garment must receive attention. Too much taken out in the waist region will have the effect of shortening the front and back lengths—particularly the latter. The amounts taken out at 31-5x and 29-30 must be regulated in such a way as will produce the close-fitting character of the waist without interfering with the general fit and balance of the garment.

The contour of the waist seam of the skirt should be slightly longer than that of the forepart and side-body combined—after the side-body seam and the darts have been sewn. Some of this extra length will be taken away by the small dart below 29-30; if the dart is not used, a little more of the skirt can be eased in here. The dart at R should be seamed *in* the marks. Location of point 33 on the line squared down from 32 is, as will be realised, dependent upon the amount of suppression at the back and side-body (5x-31). This is quite effective in the case of a normal or standard figure, because the quantity taken out between 5x and 31 is about $\frac{3}{4}$ ". (For any size, indeed, this suppression should never exceed $1\frac{1}{4}$ ".) There is a problem of distribution here when a prominent-seated figure is being dealt with. In such a case, it is a good plan to make 34 from 33 an amount of $1\frac{1}{2}$ " half seat less $\frac{1}{2}$ "; then add the $\frac{1}{2}$ " to fix 35, as already described.

EVENING DRESS COAT

Diagram 28

THIS is another garment in which many changes in design have occurred during its long history. A few years ago there was a trend towards certain style features that were not calculated to improve the appearance of Dress Coats. Of these, the most noticeable was a shortening of the fronts to an extent which made the foreparts look small in relation to the other parts of the garment. With this sometimes went an extremely narrow skirt, cut very long, and a sleeve modelled on the lines of one for a lady's jacket.

Such exaggerations did not commend themselves to good-class houses or to well-dressed gentlemen. They were affected only by tailors and customers whose ideas of dress were rather theatrical.

The draft shown here has all the modern style requirements, though not one of them is over-stressed. The fronts are relatively short; the skirt is long and tapered; and the lapel is moderate in width. It is usual for an outside breast pocket to be inserted, fairly straight in line; there are pockets in the back pleats; the cuffs have three or four buttons. The average width of the cuffs is 11"—this will depend upon the build of the customer and on his personal taste.

As the basis of construction is exactly the same as that detailed for the Morning Coat, it will be necessary to describe only those features peculiar to the Dress Coat. These are connected with the front section of the foreparts and the skirt.

MEASURES: $16\frac{1}{2}$ " *natural waist*; 42" *full length*; $7\frac{3}{4}$ " *x-back*; $20\frac{1}{2}$ " *elbow*; 32" *cuff*; 36" *chest*; 32" *waist*; $38\frac{1}{2}$ " *seat*.

The Scales are exactly as before.

INSTRUCTIONS FOR DRAFTING

Square from 0 and proceed as for the Morning Coat, except for the following differences:

Square down from 32 to 33—8", for the seat position.

34 from 33 and 35 from 34 are each $\frac{1}{4}$ ".

This is a slightly smaller amount of skirt "spring" than that of the Morning Coat, for the Dress Coat is worn unbuttoned.

Draw a line from 32 through 34 to establish 36, $\frac{1}{4}$ " below the level of 6.

Shape the back of skirt, 32-35-36.

P from 27, on the centre line, is $2\frac{1}{4}$ ".

37 from P is $\frac{1}{4}$ "; draw the bottom of forepart in a straight line from 37 to the point below 29 on the fashion waist line, but with a very slight curve from about $2\frac{1}{4}$ " before it.

38 from 37 is 6", and the point is

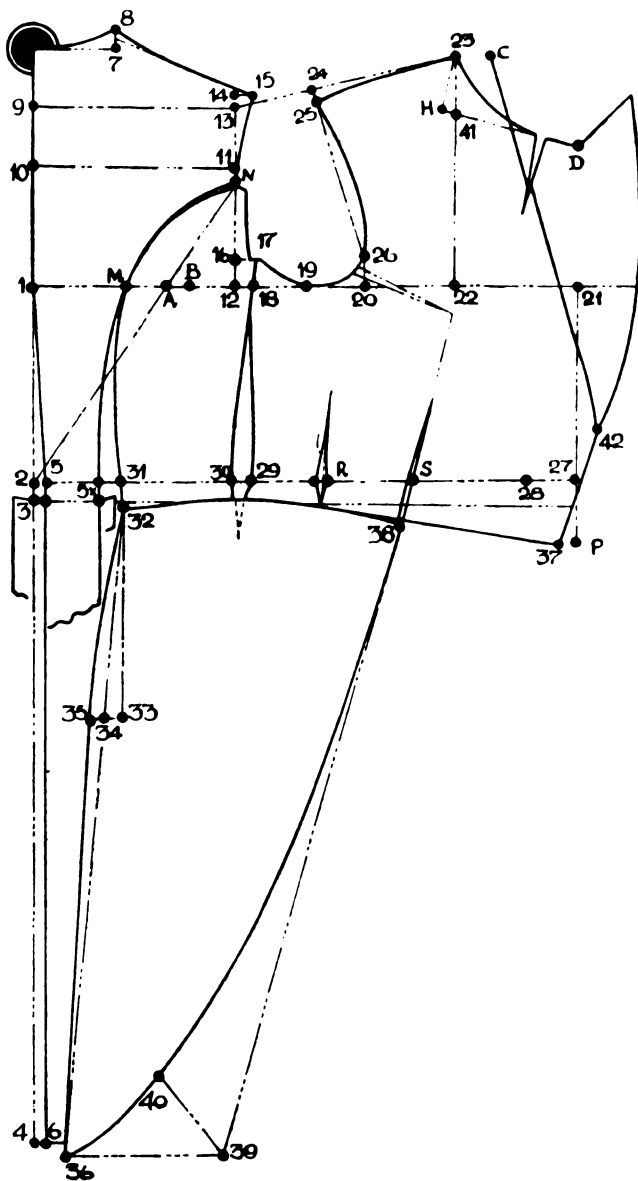


DIAGRAM 28.

dropped $\frac{1}{4}$ " below the bottom of fore-part.
 Curve the top of skirt from 38 to 32, as shown.
 39 from 36 is 6"; draw a straight line from 38 to 39, as a guide for shaping the run of skirt.
 40 from 39, on a slanting line, is 4".
 Mark the front of skirt in a graceful run from 38 through 40 to 36. This contour is straight for about $3\frac{1}{2}$ " below 38; from that part downwards it should continue in a falling line all the way to 36.

41 from 23 is $\frac{1}{2}$ working scale less $\frac{1}{2}$ ".
 H is the same distance from 41 as in the previous draft and is established in the same way.
 D from H is $5\frac{1}{2}$ ".
 42 from 37 is $4\frac{1}{4}$ " and is $\frac{3}{4}$ " in front of the centre line.
 The line of the front edge from 42 to 37 should be absolutely straight.
 Width of lapel is again a matter of taste; the present example is about $4\frac{1}{4}$ " at its widest part just below D.

NOTES ON THE DRAFT

The observations made in connection with the Morning Coat will, with little variation, apply to the present draft. The small dart may be taken out at the top of skirt below 29-30, and the two darts at R and S are usually employed. Of these, the latter should run in line with the front of the skirt, as indicated here. It can be located and shaped in the manner already described (see dot-dash lines). Again, the dart at R is sewn *in* the marks.

The arrangement for prominent seat described for the Morning Coat may be used in this draft, but the distance from 33 to 34 should be $\frac{1}{2}$ half seat *less* 1".

CANVASES

The treatment of the canvases in body-coats is similar to that dealt with in relation to lounges and reefers—except, of course, that the canvases are shorter. The effect of a relatively full chest is generally asked for in body-coats—more particularly in the Dress Coat—and this is provided for in the construction of the draft; the canvases will, therefore, be shaped in accordance with the cut of the coat itself.

GENTLEMEN'S GARMENTS
OVERCOAT CUTTING

By THE EDITOR

THERE are many styles of overcoats in wear at the present time, though their range may not be so extensive as that of jackets. In the following section certain of the standard designs will be illustrated and instructions given for drafting. The infusion of different effects, replacement of seams, position of buttons and pockets are things which can readily be done as occasion demands.

The sleeve system explained in the chapter on Jacket and Coat Cutting will apply to most of the garments depicted in this section—those with the standard shape of scye. Other types of armhole are dealt with, and the method of sleeve construction for these is given separately.

Measurement for the length of the sleeve is usually taken over the customer's jacket; therefore, at least $\frac{1}{2}$ " should be added to this length when cutting the overcoat sleeve. On very thick materials a little more than $\frac{1}{2}$ " addition is advisable.

The Chest Measure basis of construction will again be used, and the two scales will be applied.

NOTE: In all the drafts shown throughout this section allowance is made for $\frac{1}{4}$ " seams, except where otherwise stated. Additional seams (that is, non-standard ones) will be specially noted.

Certain overcoat materials are very thick, and others are of a nature which tends to make them fray easily. When such materials are being used, it may be better to allow for the taking of $\frac{3}{8}$ " or $\frac{1}{2}$ " seams. This can be done when drafting on the cloth—the necessary additions being made round the parts of the cut-out pattern.

DOUBLE-BREADED SEMI-FITTING OVERCOAT

Diagram 29

THIS is, probably, the most widely worn overgarment at the present time. It combines smartness of appearance with comfort and general utility; these characteristics make it serviceable in a high degree.

Such an overcoat is usually made to button two, or button-two-show-three. It has side pockets with flaps (as shown on the diagram), flaps and jettings, or jettings only; and a welted outside breast pocket is customary. Sleeves have one to four buttons at the cuffs, most frequently with sham holes; though some firms adopt real ones.

The general style is easy at the chest, moderately close at the waist, and rather "snug" fitting in the seat region. Length will depend largely on the height of figures and on the individual preferences of customers. A length of 45" to 46" will be about right for a figure 5' 9" in height.

When measuring for overcoats it is usual for cutters to take the chest and waist measures over the waistcoat and the seat measure over the trousers. At the time of cutting, these measures are increased two sizes—in order to provide the extra covering capacity required for the overgarment. Thus, if a figure measures 36" chest, 32" waist, and 38½" seat over waistcoat and trousers, these measures will be increased to 38" chest, 34" waist, and 40½" seat. The scales will then be based on the larger measures.

It will be noticed that the measures quoted are those of the three girths. Other dimensions, such as width of back, sleeve length, etc., are taken in the usual way over the lounge jacket.

MEASURES: 16½" *natural waist*; 45½" *full length*; 7¾" *x-back*;
21" *elbow*; 32" *to cuff*; 36" *chest*; 32" *waist*; 38½" *seat*.
(*Increase for the Overcoat—36" plus 2" = 38"*.)

Chest Scale is ½ Increased Chest Measure—19".

Working Scale is ½ Increased Chest Measure plus 6"—18¾".

INSTRUCTIONS FOR DRAFTING

Square from 0.

1 from 0 is ½ working scale; 2 from 1 is ½".

(The ½" drop from 1 to 2 is introduced to give that amount of extra back balance, an advantage in an overcoat.)

3 from 0 is the natural waist length plus ½".

4 from 3 is 8½" for the seat line.

5 from 0 is the full length plus ¼".

Square across from 2, 3, 4, and 5.

6 from 3 is ½"; draw the centre back seam by connecting 0-2-6-5.

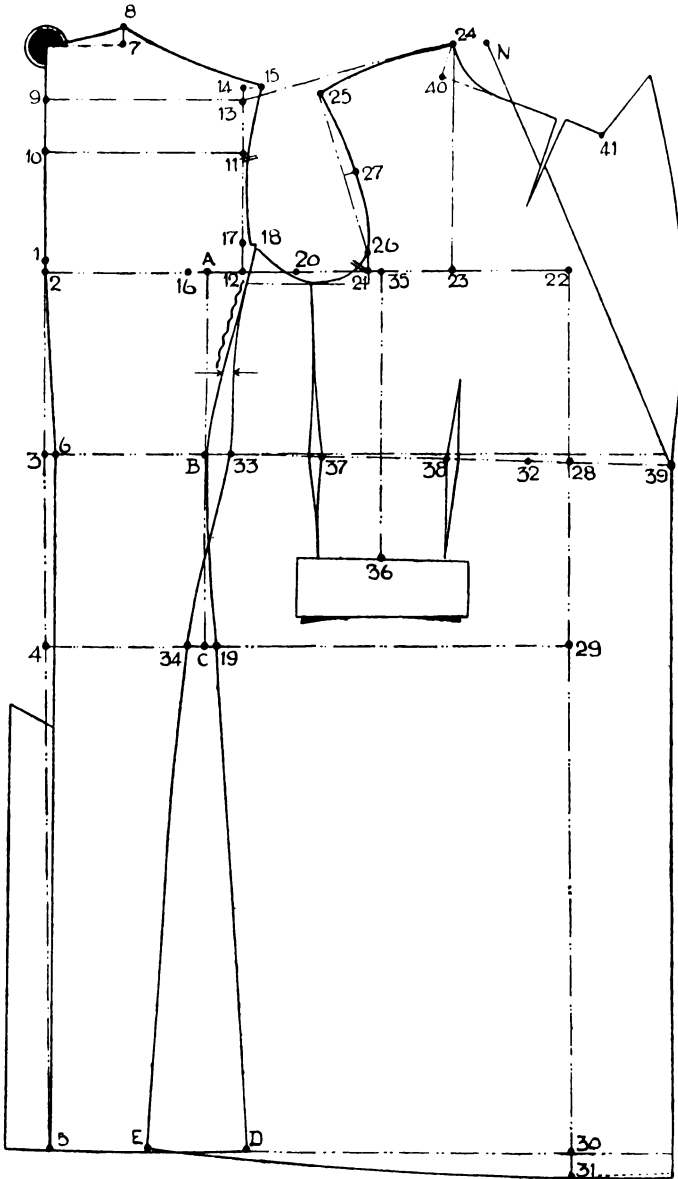


DIAGRAM 29.

- 7 from 0 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ "; square up $\frac{3}{4}$ " from 7 to 8 and shape the back neck from 8 to 0.
- 9 from 0 is $\frac{1}{4}$ of the distance between 0 and 1.
- 10 is midway between 0 and 1.
- 11 from 10 is the x-back measure plus $\frac{1}{2}$ " extra width and an allowance for one seam. (The back seam is seamed in the mark.)
- Square up and down from 11, thus locating 12, 13, and 14.
- 14 from 13 is $\frac{1}{2}$ "; 15 from 14 is $\frac{3}{4}$ ".
- Shape the back shoulder seam from 15 to 8.
- 16 from 2 is $\frac{1}{2}$ chest scale.
- 17 from 12 is $\frac{1}{16}$ working scale.
- Mark out $\frac{1}{2}$ " from 17 and make a $\frac{1}{2}$ " "step" beyond this, as shown at 18.
- Draw the back scye from 15 to the "step" at 18, keeping just outside the line, as indicated. (This is done to preserve a fairly straight run of the seam at that part.)
- A from 16 is $\frac{3}{4}$ "; square down to locate B and C.
- 19 from C is $\frac{1}{2}$ ".
- Shape the back side-seam from the "step" at 18, $\frac{1}{4}$ " clear of 12, through B and 19 to D. The last point is 8" from 5.
- 20 from 16 is $\frac{1}{2}$ chest scale.
- 21 from 20 is $2\frac{3}{4}$ ".
- 22 from 2 is $\frac{1}{2}$ chest measure plus $3\frac{1}{2}$ ".
- 23 from 21 is $\frac{1}{2}$ working scale plus $\frac{3}{4}$ ".
- Square up from 23 to 24, making this distance the same as that between 0 and 1 on the back plus $\frac{1}{4}$ ".
- Draw a line from 24 to 13.
- On this line make the distance between 24 and 25 the same as that between 8 and 15 on the back, less $\frac{3}{8}$ "; and drop point 25 about $\frac{3}{8}$ " below the line, as shown.
- 26 from 21 is $\frac{3}{4}$ "; draw a line from 26 to 25 and mark 27 midway.
- Drop the chest line about $\frac{1}{2}$ " at the scye, as indicated by the dot-dash line below point 20.
- Shape the front scye from 25 through 27 and 26, on to the dropped position and round to 18. Form a "step" at the top of forepart side-seam here, as on the back, but $\frac{1}{4}$ " lower.
- Place balance marks, as shown by the arrows. The little extra length on the back is eased in to the forepart side-seam, as indicated by the wavy line at that part.
- Square down from 22 to locate 28, 29, 30, and 31—the centre line.
- Point 28 is placed $\frac{1}{2}$ " below the line squared across from 3, thus lowering the waist line from about $2\frac{3}{4}$ " in front of B.
- 30, and 31—the centre-line.
- 32 from 6 is $\frac{1}{2}$ waist measure plus $3\frac{1}{2}$ ". Measure the distance between 32 and 28 and mark $\frac{2}{3}$ of this amount from B to 33.
- 34 from 19 is the difference between the $\frac{1}{2}$ chest and $\frac{1}{2}$ seat measures, plus $\frac{1}{4}$ ". Shape the forepart side-seam from the "step" at 18 through 33 and 34 to E; the last point is 4" from D.
- 35 from 21 is $\frac{1}{2}$ "; square down $11\frac{1}{2}$ " to 36.
- The last point establishes the centre of the pocket, which is about 7" in length.
- At a point about $\frac{3}{4}$ " in front of 20, shape the under-arm dart, making its direction almost parallel with the line 35-36.
- Take out $\frac{1}{2}$ " at 37.
- 38 from 37 is 5" and marks the position of the front dart; this is suppressed the same amount as the under-arm dart, but is sewn *in* the marks.
- 39 from 28 is $3\frac{3}{4}$ ".
- Draw the front edge parallel with the centre-line, 28-29-30-31.
- Shape the bottom edge round to E, on a very slight curve, as indicated. (The dash line contour at bottom front is for the *right* forepart.)
- Mark point 40 by placing the angle of the square $\frac{3}{8}$ " back from the line 23-24 and about $1\frac{3}{4}$ " down; shape the gorge on this slope to 41, as shown. 41 is 7" from 40.
- N from 24 is $1\frac{1}{4}$ " for the collar-stand; draw the crease line from N to 39. (It is broken, as in some other drafts, to allow for seaming out the $\frac{3}{8}$ " gorge dart.)
- Shape the lapel according to taste; the one illustrated measures $5\frac{1}{2}$ " across from the crease line just below 41.
- Complete the draft, as indicated.

NOTES ON THE DRAFT

The location of D and E and the consequent amount of overlap between these two points may be decided by the cutter. In a general way, however, the skirt section of an overcoat of this type should not be too full (as was implied in the opening remarks here). The distances stated will produce a reasonably close and stylish skirt, without detracting from the striding room—an important factor.

The vent marked on the draft is about $17\frac{1}{2}$ " in length; this is average for a coat of these dimensions. It will be noticed that the run of the back seam from 6 to 5 is slightly outward in tendency. This will allow a certain amount of "spring" for the vent, an essential feature. In the case of a figure with very prominent seat, the vent may be marked out beyond 5 in order to give a little extra "spring." Of course, in dealing with such a figure, the seat measure will be taken into consideration and the amount of forepart contour regulated at point 34.

The front pitch is marked $\frac{3}{4}$ " above the dropped scye line, almost level with point 21. The back pitch is marked at about $\frac{1}{4}$ " below 11. It will have been observed that, in the working of the system for the overcoat, point 15 is slightly higher than its equivalent point 16 in the Lounge Draft. Therefore, the back sleeve pitch just noted will be in correct position.

Shoulder construction shown here will allow for the insertion of a small pad (about $\frac{1}{2}$ " thick at its thickest part) or a similar thickness of wadding.

SINGLE-BREADED STYLE

Quite a number of men prefer the single-breasted style of overcoat based on the lines used for the double-breasted model. The system described above will be applicable, the only difference being the extension over the centre line for the front edge. For the S.B. the distance between 28 and 39 should be 2" to $2\frac{1}{2}$ ", the edge being drafted accordingly. Such a coat may be finished with a fly, or may have the buttons showing through.

"DRAPE" IN OVERCOATS

The semi-fitting overcoat, both double and single-breasted, lends itself to the "draped" style of cut; and this is often adopted. Such a feature can be introduced in exactly the same way as that described for lounge jackets and reefers. The amount of extra contour given at the top of back and forepart side-seams will be decided according to the customer's taste and the nature of the material used.

SINGLE-BREASTED, LOOSE-HANGING OVERCOAT

Diagram 30

THIS style of garment is very suitable for making up in tweeds; it is ideal as a between-seasons overcoat. As will be seen, the side-seams are moved slightly forward, so that their top falls at the under part of the scye. The sleeve, which may be constructed by the system already described, is cut a little wider and is sometimes finished with a gauntlet or three-quarter cuff. Pockets may be of the vertical type, shown here, or may be patch. Occasionally the ordinary flap style is adopted.

Needless to say, ease is an essential quality in an overcoat of this kind. The amount of overlap at the bottom of side-seams (see 27 and 28) will be decided by the customer's taste; it should not be overdone, however, as too much in the skirt section is not a pleasing feature—even in a loose-hanging garment.

The assessment of the scales here will need a little thought. For instance, if the customer selects a rather bulky material, it may be necessary to make greater addition to the over-waistcoat measures in order to get a satisfactory scale. Some cutters add as much as 4"; thus, if the figure measured 36" chest, they would base their chest and working scales on 40" chest. Or, they might use a 38" pattern and make the size increase when drafting on the cloth.

Actually, for cutting a garment of this order the one scale is sufficient—that of the half chest. Height and depth dimensions can be regulated according to the figure's requirements. It is quite a good plan to take the depth of scye and front shoulder measures (described in the chapter on measurements) as checks.

For the purposes of this draft 36" chest (over waistcoat) will be used as the basic measure, and the standard 2" increase for overcoats will be made. When the figure is proportionate, it is not essential for the cutter to take waist and seat measures for a loose-hanging overcoat, for those parts are not fitted as they are in the closer style of garment.

MEASURES: $16\frac{3}{4}$ " natural waist; 44" full length; $7\frac{3}{4}$ " x-back; 21" elbow; 32" cuff; 36" chest; 32" waist; $38\frac{1}{2}$ " seat.

(Increase for the Overcoat—36" plus 2" = 38".)

Chest Scale is $\frac{1}{2}$ Increased Chest Measure—19".

Working Scale is $\frac{1}{3}$ Increased Chest Measure plus 6"—18 $\frac{2}{3}$ ".

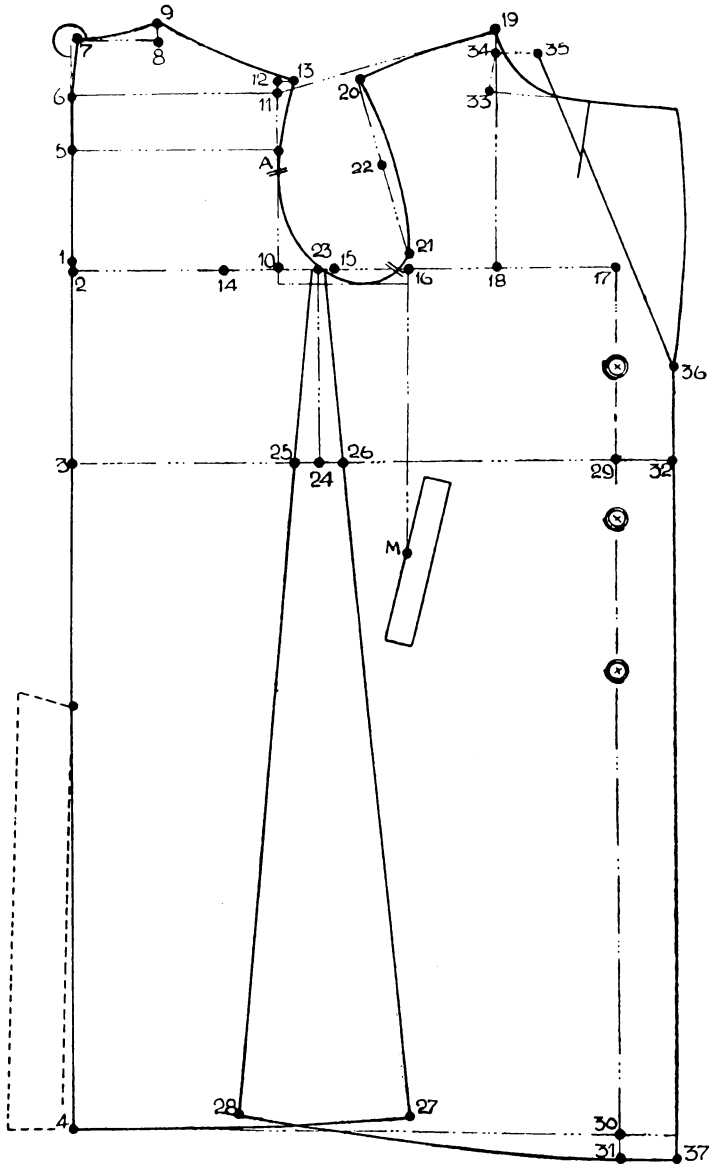


DIAGRAM 30.

INSTRUCTIONS FOR DRAFTING

Square from o.

1 from o is $\frac{1}{2}$ working scale.

2 from 1 is $\frac{1}{4}$ ".

(Depth of scye measure, if taken, may be applied from o to 2, with the $\frac{1}{4}$ " added.)

3 and o is the natural waist length plus $\frac{1}{4}$ ".

4 from o is the full length plus $\frac{1}{2}$ ".

Square out from 2, 3, and 4.

5 is midway between o and 1; 6 is midway between o and 5.

7 is $\frac{3}{8}$ " in from o. (This slight deviation from the straight line is an advantage in an overcoat of this kind: it helps the "hang" of the back.)

8 from 7 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ ".

Square up $\frac{3}{4}$ " to 9 and shape the back neck to 7.

Draw the centre back from 7, slightly rounding to just below 6, down to 3 and 4.

Mark the vent as shown by the dash lines, springing out $\frac{1}{2}$ " at 4. (The length of the vent is 17".)

A from 5 is the x-back plus $\frac{3}{4}$ " of extra width and one seam.

(Centre back seam is sewn in the mark.)

Square up and down from A to locate 10, 11, and 12.

12 from 11 is $\frac{1}{2}$ "; 13 from 12 is $\frac{3}{4}$ ".

Shape the back shoulder-seam from 13 to 9, as indicated.

Join 13 to A, with a very slight curve.

14 from 2 is $\frac{1}{2}$ chest scale.

15 from 14 is $\frac{1}{2}$ chest scale.

16 from 15 is $2\frac{1}{4}$ ".

17 from 2 is $\frac{1}{2}$ chest measure plus $3\frac{1}{2}$ ".

18 from 16 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ ".

Square up from 18 to 19, making this distance the same as from o to 2, plus $\frac{1}{4}$ ".

Draw a line from 19 to 11.

On this line mark 20 from 19 the same amount as from 9 to 13 on the back, less $\frac{1}{8}$ "; and drop point 20 $\frac{3}{8}$ " below the line.

21 from 16 is $\frac{3}{4}$ "; connect 21-20.

On this line mark 22 about midway between 20 and 21.

23 from 10 is $1\frac{1}{2}$ working scale.

Shape the scye from 20 to 21, hollowing $\frac{1}{2}$ " at 22, on to the dropped scye line (see dot-dash between 10 and 16) and continue through 23 up to A; the dropped scye is about $\frac{1}{8}$ " below the chest line.

Square down from 23 to locate 24 on the waist line.

25 from 24 is $1\frac{1}{4}$ "; 26 from 24 is 1".

From a point $\frac{1}{4}$ " in front of 23 draw the side-seam of back down through 26 to 27. The last point is $13\frac{1}{4}$ " from 4.

Make a $\frac{1}{4}$ " "step" at 23, and draw the forepart side-seam from this through 25 to 28. The last point is $6\frac{3}{4}$ " from 27.

27 is raised about $\frac{1}{8}$ " above the line squared out from 4; shape the bottom of back from 27 to 4, as indicated.

Point 28 is raised a similar amount above the line from 4.

The lengths of the side-seams 23-27

and 23-28 must always be the same.

It will be noticed that there is an overlap of the side-seams at the scye— $\frac{3}{4}$ " in extent.

Square down from 17 to locate 29 and 30, the centre line.

31 from 30 is 1".

32 from 29 is $2\frac{1}{4}$ "; square up $3\frac{1}{2}$ " to 36.

Draw the front edge, 36-32-37, parallel with the centre line, marking the last point level with 31.

Draw the bottom edge of forepart from 37 through 31 to 28, as indicated.

33 from 19 is $\frac{1}{2}$ working scale less $\frac{1}{2}$ ".

Place the angle of square $\frac{1}{4}$ " inside the vertical line at 33 and strike a line for the gorge and lapel top, as shown.

34 from 19 is 1"; square out $1\frac{1}{2}$ " to 35.

This will fix the crease line to 36, allowing for a collar-stand of $1\frac{1}{4}$ ".

Take out a single seam gorge dart, as illustrated.

Shape the lapel, as shown, making it $4\frac{1}{2}$ " wide at the top.

Square down from 16 to M, making the distance $12\frac{1}{2}$ ", thus fixing the centre of pocket position. Mark the welt about 7" long and 1" to $1\frac{1}{2}$ " wide.

Complete the draft.

NOTES ON THE DRAFT

Most overcoats of this type are arranged for the buttons to show through. When marking out the front edge, allowance is made for the buttons to appear in a more or less central position. This is effected by reducing the *left* forepart about $1\frac{1}{4}$ " and increasing the *right* forepart the same amount. Thus, the distance between 29 and 32 on the left forepart would be 1" to $1\frac{1}{4}$ "; that between 29 and 32 on the right forepart would be $3\frac{1}{4}$ " to $3\frac{1}{2}$ ".

The front overlap given for the draft is the minimum that should be allowed. In certain cases—particularly when thick cloths are being used—the front edge may be made 3" or $3\frac{1}{4}$ " beyond the centre line.

THE SLEEVE PITCHES

The front pitch is located $\frac{3}{4}$ " above the dropped scye line, almost level with point 16; the back pitch is $\frac{3}{4}$ " below A. The sleeve is constructed as already described, the slightly greater drop of the back pitch position being adjusted automatically in the system. It will be realised that as there is no under-arm dart seam taken out in the loose-hanging model, there will be a little extra material in the under-half sleeve; this can be eased in at the under scye. The overlap at 23 must also be calculated.

These overcoats are often made up half-lined. When this is the case, a little extra inlay should be left down the forepart side-seams to allow for the taping which is usually adopted.

The subject of inlays will be treated fully in another part of this volume.

WHOLE-BACK STYLE

Some customers prefer this overcoat with a whole back. If such a style is required, the centre back-seam will run straight down from 0 to 4, this line falling on the fold of the material. It is a good plan, in the making-up, to have the back scye drawn in a little—from 13 to about an inch above 23. A strip of linen $\frac{1}{2}$ " wide and held just tight on the cloth will effect this. (This adjustment may be applied to the seam-and-vent style with equal advantage.)

D.B. BELTED OVERCOAT, WITH SPLIT SLEEVE

Diagram 31

THIS garment has taken the place of the older Ulster style; it is usually made from heavy materials, and is a first-rate travel topcoat.

It is cut on bold, easy lines, with wide lapels and collar. The latter is sometimes made on the two-way principle, which enables the wearer to button the coat close at the neck. Patch pockets are the most general, with wide flaps; the cuffs may be plain, button-one, or gauntlet. Sometimes they carry tabs and buttons.

In the present draft two styles of belt are illustrated. The first is the half belt, which goes across the back at the waist; the second is the all-round belt, which fastens in front with a buckle. The width of either of these belts should be about $2\frac{1}{4}$ " when finished.

The draft will be based on the assumption that a thick cloth is being used; the scales will, therefore, be increased to the larger amount described previously—that is, 4" greater than the circumference measures taken over waistcoat.

MEASURES: 17" natural waist; $46\frac{1}{2}$ " full length; $7\frac{3}{4}$ " x-back; 21" elbow; 32" cuff; 36" chest; 32" waist; $38\frac{1}{2}$ " seat. 30" over-arm (taken from neck, over shoulder, down centre of sleeve to cuff).

(Increase for the Overcoat—36" plus 4" = 40".)

Chest Scale is $\frac{1}{2}$ Increased Chest Measure—20".

Working Scale is $\frac{1}{3}$ Increased Chest Measure plus 6"—19 $\frac{3}{8}$ ".

INSTRUCTIONS FOR DRAFTING

Square from 0.

1 from 0 is $\frac{1}{2}$ working scale.

2 from 1 is $\frac{1}{4}$ ".

3 from 0 is the natural waist length plus $\frac{1}{4}$ ".

4 from 3 is $8\frac{1}{4}$ " for the seat line.

5 from 0 is the full length plus $\frac{1}{4}$ ".

Square out from 2, 3, 4, and 5.

6 from 0 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ ".

Square up $\frac{1}{4}$ " to 7 and shape the back neck from 7 to 0.

8 from 0 is $\frac{1}{4}$ of the distance between 0 and 1.

9 from 2 is the x-back plus $\frac{1}{4}$ " and one seam.

The back seam, if the coat is arranged with seam and vent, is sewn in the mark. If the back is designed whole (as shown in this draft) the line 0-3-5 falls on the fold of the cloth, when the garment is being cut.

Square up from 9 to locate 10.

11 from 10 is 1"; 12 from 11 is 1".

Draw the back shoulder-seam from 12 to 7, using guide line, as shown.

13 from 2 is $\frac{1}{2}$ chest scale.

14 from 13 is $\frac{1}{4}$ chest scale.

15 from 14 is $2\frac{1}{4}$ ".

16 from 2 is $\frac{1}{2}$ chest measure plus $3\frac{1}{4}$ ".

17 from 15 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ ".

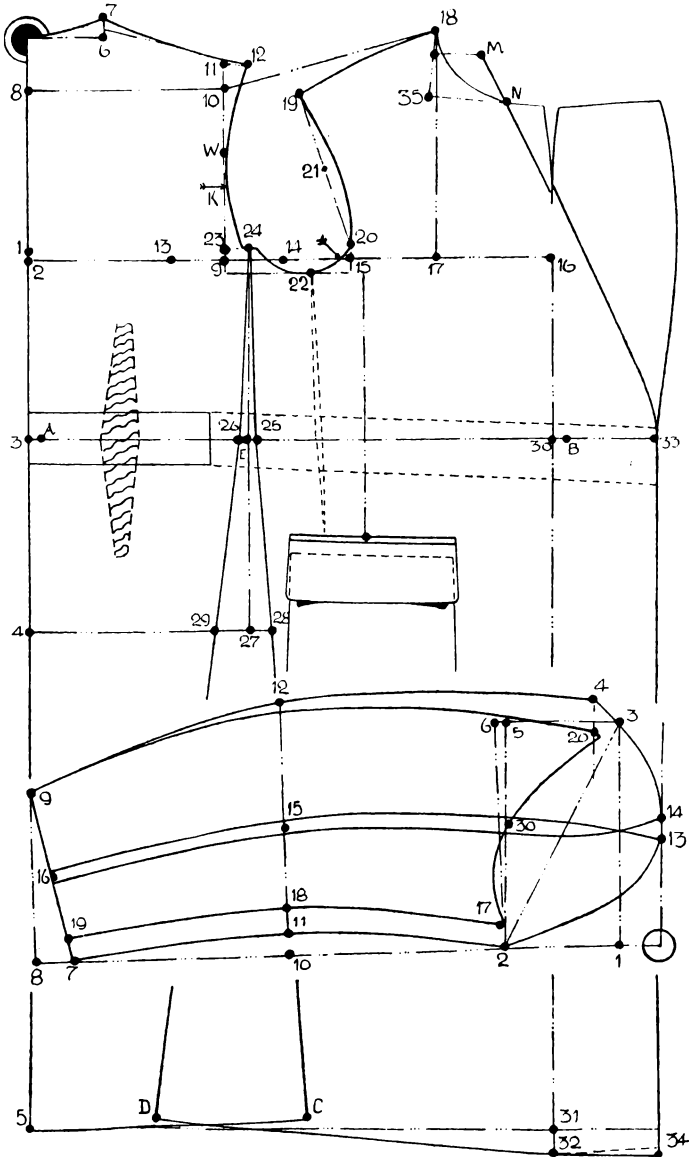


DIAGRAM 31.

- Square up from 17 to 18, making this distance the same as from 2 to 0 on the back, plus $\frac{1}{4}$ ".
- Draw a line from 18 to 10.
- On this line 19 from 18 is the same as from 7 to 12 on the back, less $\frac{3}{8}$ ".
- Point 19 is dropped 1" below the line, because the back shoulder has been raised slightly more than in the previous draft (see from 10 to 11). This arrangement will place the shoulder-seam on top of the shoulder so that it will run in line with the centre seam of the split sleeve.
- 20 from 15 is $\frac{3}{4}$ "; connect 20-19.
- Drop the scye $\frac{3}{8}$ " between 9 and 15, as indicated by the dot-dash line. Mark 21 at midway between 19 and 20.
- Shape the front scye from 19 to 20, hollowing $\frac{1}{8}$ " at 21, continue to the dropped scye line at 22, which is about $1\frac{1}{2}$ " in front of 14.
- 23 from 9 is $\frac{1}{2}$ "; 24 from 23 is $\frac{3}{4}$ ".
- Make a $\frac{1}{4}$ " "step" at 24 and shape the back scye from 12.
- Square down from 24 to locate E and 27.
- Square down from 16 to locate 30 and 31.
- Arrange the waist size as follows:
A is $\frac{1}{2}$ " from 3 on the back. Apply $\frac{1}{2}$ the waist measure plus 6" from A to B on the forepart. The amount shown between 30 and B is overlapped at the side-seams from 25 to 26, with $\frac{1}{4}$ " added.
- 28 from 27 is 1"; 29 from 28 is the difference between the $\frac{1}{2}$ chest and $\frac{1}{2}$ seat measures, plus 1" to $1\frac{1}{2}$ ".
- Now draw the side-seam of the back from the "step" at 24, through 25 and 28, down to C. The last point is $11\frac{1}{2}$ " from 5 and is $\frac{1}{2}$ " above the line.
- Draw the side-seam of the forepart from a similar "step" at 24, through 26 and 29, down to D. The last point is 6" from C and is $\frac{1}{2}$ " above the line.
- The contour of the scye can now be completed by continuing from 22 to the "step" at 24, as indicated.
- 32 from 31 is 1".
- 33 from 30 and 34 from 32 are each 4". Draw the front edge parallel with the centre line, as shown, and complete the bottom edge from C to 5 on the back and from 34 to D on the forepart.
- The dash line between 32 and 34 is the contour of the *right* forepart.
- 35 from 18 is $\frac{1}{2}$ working scale less $\frac{1}{4}$ " and is $\frac{3}{8}$ " behind the line. Use the square as described before and shape the gorge to N, which is on the crease line.
- The crease line is fixed by dropping to a point 1" below 18 and squaring out to M a distance of 2".
- Mark the gorge dart at $1\frac{1}{4}$ " in front of N and take out $\frac{1}{4}$ "; now run the crease line down to 33, as indicated.
- The width of the lapel at the top is about 6"; it slopes up slightly from the gorge dart. Collar-stand will be $1\frac{1}{2}$ ".
- Mark the pleat in the back at about 3" from 3. This pleat, one of which appears in each $\frac{1}{2}$ back, is about $1\frac{1}{4}$ " deep and is finished in the "knife" style, folding towards the side-seam. It is tacked down under the belt—but not on the belt.
- If the half-belt is adopted it is made the requisite length to go over the pleats from side-seam to side-seam.
- If the all-round belt is preferred, two loops are placed on the side-seams for it to pass through. It is extended at the front to allow for fastening in the buckle, with an overplus of about 6" to pass through a sliding loop on the belt itself.
- An under-arm dart may be taken out, as shown by the dash lines, running down from 22 to the pocket. An alternative position for this dart is suggested by the dot-dash line from just in front of 15 to a point at the centre of pocket flap. This is adopted when a full effect is wanted at the front of scye.
- The pocket is placed $2\frac{1}{2}$ " to 3" in from the side-seam; the top of the flap is about $11\frac{1}{2}$ " down from 22.
- NOTE: The amount of overlap represented between C and D is, again, a matter of taste. Similarly the suppression at waist may be increased when a closer-fitting style is asked for. Some cutters indent the back-seam (when this is inserted) from 3 to A, and "spring" out a little for the vent at 5. If such a style is adopted, the side-seams need not overlap at E.
- Further, if a fairly loose hang is re-

quired (after the style of the S.B. loose-hanging overcoat), the waist may be left for gathering under the belt, no dart being taken out at the under-arm position. Some customers may ask for this type of overcoat to be made quite loose, without belt or pleats. The same plan of construction may be used, but the side-seam will be cut straight from 24 to C and D.

THE SLEEVE

Before drafting the sleeve, mark the pitch positions on the coat.

The front pitch is $\frac{1}{2}$ " above the dropped scye line; the back pitch, for the standard sleeve, is marked at W— $2\frac{1}{2}$ " from 10. The "style" pitch for this type of overcoat is marked at K— $1\frac{1}{2}$ " below W.

Square lines from o.

1 from o is the same as W from 10 on the coat, less 1".

2 from 1 is the same as W from 9; or as from W to the dropped scye base, less $\frac{1}{2}$ ".

3 from 2, diagonally, is the same as the combined distances from W to 12 on the back and from 19 to the front pitch.

Shape the crown of sleeve in the usual way first, extending from 3 to 4 the same amount as that between W and the lowered pitch at K.

Locate 5 by squared lines from 2 and 3.

6 from 5 is $\frac{1}{2}$ ".

Connect 6 with 2, and on this line square down from 2 to 7.

Point 7 is established by sweeping the ordinary sleeve measure or the over-sleeve measure, in the manner explained in the chapter on sleeve cutting.

8 is $1\frac{1}{4}$ " below 7; square from 8 to 9.

9 from 7 is $\frac{1}{2}$ working scale plus $1\frac{1}{2}$ ".

10 is midway between 2 and 7.

11 from 10 is 1"; shape the forearm from 2 through 11 to 7.

12 from 11 is $\frac{1}{2}$ working scale plus $3\frac{1}{2}$ ".
Shape the hindarm from 4 through 12 to 9, making a graceful curve, as indicated.

(The dimensions given here for the width of sleeve at elbow and cuff must not be taken as unalterable. These widths are matters of taste; they may be varied to suit individual preferences.)

The outline of a standard top-sleeve has now been completed; for the split sleeve, proceed as follows:

Measure the scye from the front pitch to 19; add $\frac{1}{2}$ " to this amount and apply it from 2 to 13 on the sleeve.

Measure the scye from K to 12; add $\frac{1}{2}$ " to this amount and apply it from 4 to 14 on the sleeve.

15 is midway between 10 and 12; 16 is midway between 7 and 9.

Allow one seam on each side of these points and shape the two sections of the split sleeve, as shown. The front section runs from 13 and the rear section from 14; the contours must be the same.

For the under-sleeve, mark 17 at $\frac{1}{2}$ " from 2; mark 18 and 19 the same amount from 11 and 7, respectively.

Shape the forearm of the under-sleeve through these points, as shown.

Draw a short line from 4, parallel with the line 1-3.

20 is located on this line, fixed by measuring under the scye from front pitch to K and applying the amount registered.

30 from 17 is $\frac{1}{2}$ working scale plus $\frac{1}{2}$ "; shape the scye part of under-sleeve from 20 through 30 to 17.

Make a seam "step" at both 17 and 20, as indicated.

Mark the hindarm of the under-sleeve from 20, just clear of 5, and $\frac{1}{2}$ " in from 12 down to 9. Complete the draft.

S.B. RAGLAN OVERCOAT

Diagram 32

THE Raglan style of overcoat is very similar to that of the loose-hanging garment already described. The main difference in the Raglan is that the sleeve becomes part of the shoulder of the coat.

There are many ways of constructing Raglan sleeves; of these the best method, probably, is that of transferring from the coat those parts which are to become the sections of the sleeve fitted into the shoulders. The draft shown here is based on the transfer method.

Accurate construction of the shoulder sections, in very much the same way as that described for the loose-hanging overcoat illustrated by Diagram 30, is essential. It must be remembered that the parts of the shoulders cut away will become the upper portions of the sleeve; therefore, any defect in the shoulder construction will be transferred to the sleeve. Rectification of ill-fitting Raglans is one of the most trying and difficult undertakings in a cutter's work. Extra care at the time of pattern cutting will ensure that accuracy so vital in the production of this type of garment.

The style of garment depicted is one of moderately loose hang; the fronts may be made to finish with a fly or with buttons showing through.

MEASURES: $16\frac{1}{2}$ " natural waist; $43\frac{1}{2}$ " full length; $7\frac{3}{4}$ " x-back; 36" chest; $29\frac{1}{2}$ " over-sleeve.

(Increase for the Overcoat = 36" plus 2" — 38".)

Chest Scale is $\frac{1}{2}$ Increased Chest Measure — 19".

Working Scale is $\frac{1}{3}$ Increased Chest Measure — $18\frac{3}{4}$ ".

INSTRUCTIONS FOR DRAFTING

Square from o.

1 from o is $\frac{1}{2}$ working scale.

2 from 1 is $\frac{1}{4}$ ".

3 from o is the waist length plus $\frac{1}{4}$ ".

x from o is the full length plus $\frac{1}{2}$ ".

4 from o is $\frac{1}{4}$ of the distance between o and 1.

Square out from 4, 2, 3, and x.

5 from o is $\frac{3}{4}$ "; 6 from 5 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ ".

7 from 6 is $\frac{3}{4}$ ".

Shape the back seam from 5, curving to just below 4, through 2 and 3 to x.

Shape the back neck from 7 to 5.

8 from 2 is the x-back measure plus $\frac{3}{4}$ " and one seam.

(The centre back seam is sewn in the mark.)

Square up from 8 to locate 9 and 10.

10 from 9 is $\frac{3}{4}$ "; 11 from 10 is the same.

Shape the standard shoulder-seam from 11 to 7.

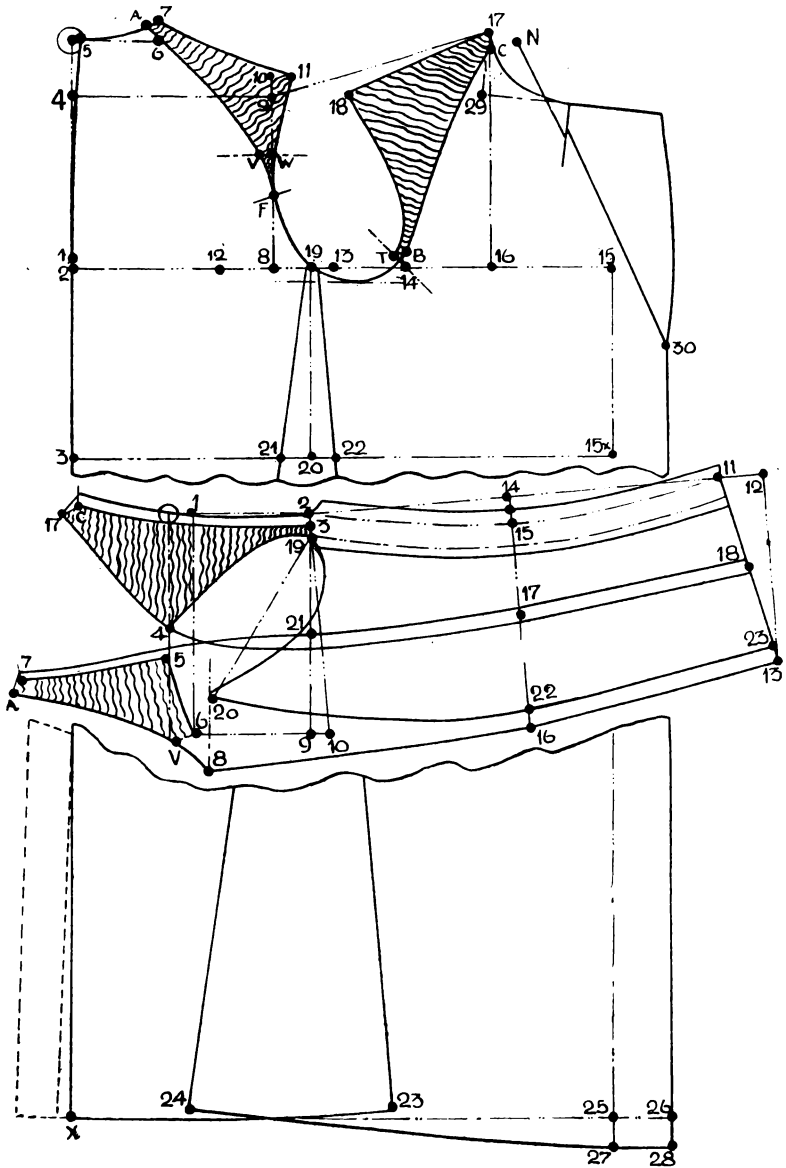


DIAGRAM 32.

- 12 from 2 is $\frac{1}{2}$ chest scale.
 13 from 12 is $\frac{1}{4}$ chest scale.
 14 from 13 is $2\frac{1}{4}$ ".
 15 from 2 is $\frac{1}{2}$ chest measure plus $3\frac{1}{2}$ ".
 16 from 14 is $\frac{1}{2}$ working scale plus $\frac{3}{4}$ ".
 Square up from 16 to 17, making this distance the same as from 0 to 2 on the back, plus $\frac{1}{4}$ ".
 Draw a line from 17 to 9.
 Measure the distance from 7 to 11 on the back and make 18 from 17 the same. (The customary deduction of $\frac{1}{4}$ " or $\frac{3}{8}$ " is not made for the Raglan.)
 Point 18 is dropped $\frac{3}{4}$ " below the line, as indicated.
 B from 14 is $\frac{1}{4}$ ".
 Shape the scye in the usual way from 18, curving to a point (T) $\frac{1}{2}$ " up on a slanting line from 14, as shown.
 Drop the base of the scye $\frac{3}{8}$ "; curve the remainder of the front scye from B to the dropped line and on to 19, which is $\frac{1}{2}$ working scale from 8.
 Square down from 19 to 20.
 21 from 20 is $1\frac{1}{4}$ "; 22 from 20 is 1".
 Make a $\frac{1}{4}$ " "step" at 19, and draw the back side-seam from this through 22 to 23, which is 13 " from x and $\frac{1}{2}$ " above the line.
 Make a similar "step" the other side of 19 and draw the forepart side-seam from this through 21 to 24, which is 8" from 23 and $\frac{1}{2}$ " above the line.
 Square down from 15 to locate 15x and 25 for the centre line.
 26 from 25 is $2\frac{1}{4}$ ".
 27 from 25 and 28 from 26 are each 1".
 Curve the bottom edge of forepart from 28 to 24, as indicated.
 29 from 17 is $\frac{1}{2}$ working scale less $\frac{1}{2}$ " behind the line; apply the square at 29, in the manner before described, and strike the top of lapel.
 30 is $2\frac{1}{4}$ " in front of the centre line and is about $3\frac{1}{4}$ " below 15.
 Shape the gorge from 17 to lapel top, mark the collar-stand at N and draw the crease line from N to 30; this line is broken at the gorge cut, which is a single seam.
 W from 9, which marks the standard back pitch, is $2\frac{1}{2}$ ".
 F from W is $1\frac{1}{2}$ " for the lowered pitch.
 Complete the shaping of the back scye by curving from 19, through F and W, to 11.

PREPARATION FOR THE RAGLAN DESIGN

On the back neck mark A at $\frac{1}{4}$ " from 7 and run from A in a slight curve to F, as indicated.

Mark back $\frac{1}{2}$ " from W to V.

Mark down $\frac{1}{4}$ " from 17 to C, at the forepart neck, and run a line from C to B—curving very slightly, as shown.

The shaded sections of the shoulder represent the parts which are to be transferred to the sleeve.

The pattern will be cut along 7-11, 11 to F, and from F to A. Also from 17 to 18 round to T, from T to 14 and up to C, finishing from C to 17, as indicated.

THE SLEEVE

Square lines from 0.

1 from 0 is $1\frac{1}{4}$ " less than the distance between 9 and W on the back.

2 from 1 is the same as from 8 to W plus $\frac{1}{4}$ ".

Now take the section cut away from the forepart shoulder and place it on the sleeve draft so that point T comes $\frac{1}{2}$ " inside 2, as shown at 3; at the same time allow point 18 to fall on the line squared from 0, as seen at 4. Points 17 and C are thereby located.

5 from 4, on the line from 0, is $1\frac{1}{4}$ ".

Now take the back-shaded section and place it so that 11 falls on point 5, and W (not V) falls on the line squared from 1 at the position of 6; this will establish points 7 and A.

Continue the run of the contour A-V down to 8, making the distance between V and 8 the same as from V to F on the back.

The small triangular part of the shaded portion (V-W-F) is represented as having been cut away, so that the contour of V-8 on the sleeve may be seen more clearly. This should always be a gradual curve.

Square down from 6 to locate 9 on the line squared from 2.

10 from 9 is $\frac{3}{4}$ "; connect 10 with 2 and on this line square down to 11.

The over-arm sleeve measure is usually taken, and is applied from 17 to 4 sweeping forward to 11.

12 from 11 is $1\frac{1}{4}$ "; square out to 13.

13 from 11 is $\frac{1}{2}$ working scale plus $1\frac{1}{4}$ ".

14 is midway between 2 and 11.

15 from 14 is 1"; shape the forearm contour from 2 to 11, coming in at point 15 (see dot-dash line).

16 from 15 is $\frac{1}{4}$ working scale plus $3\frac{1}{4}$ ".
Draw the hindarm from 8 through 16 to 13.

17 is midway between 14 and 16.

18 is midway between 11 and 13.

Mark out $\frac{1}{2}$ " from C and from this point curve gradually to 2, as indicated.

Add $\frac{1}{4}$ " at 7 and 5, and continue through 21 and $\frac{1}{4}$ " inside 17 and 18.

This completes the rear section of the top-sleeve.

To complete the front section continue from 4 $\frac{1}{4}$ " clear of 21 and $\frac{1}{4}$ " clear of 17 and 18, as indicated.

For the under-sleeve, proceed as follows:

Draw a line from 8 parallel with the line 1-6.

Measure round the under-scye of coat from B to F, including the overlap at 19, and apply this amount from 19 to 20—in a straight line (19 is 1" from 2).

21 from 19 is $\frac{1}{6}$ working scale plus 1".

Curve the top of under-half from 19, $\frac{3}{8}$ " above 21, to 20, as shown.

Shape hindarm from 20 to 22 and 23— $\frac{5}{8}$ " in from 16 and 13.

False forearm of $\frac{1}{2}$ " is added on the front part of top-sleeve, a similar amount being taken off the under-half.

D.B. SLIP-ON RAGLAN, WITH TWO-PIECE SLEEVE

Diagram 33

THIS type of Raglan is cut on lines rather more ample than those of the previous draft, for the character of the overcoat must be, as its name implies, quite full and easy. The fronts are double-breasted.

Its basic construction is similar to that described for the three-piece sleeve style; the exception being that the under-sleeve is arranged in the form of extensions on the two sections composing the top-half. The so-called deep scye is a feature of this garment.

The amount the scye is dropped below the chest line is largely a matter of taste, and may be regulated according to the purpose of the coat. The sleeve system shown is adaptable to any changes made at this part.

Patch pockets, or vertical, are the most generally adopted types for this garment. The cuffs are made plain, with gauntlets, or with tabs.

Increase of the chest measure taken over the waistcoat will be decided by the material being used; but as the general size of the coat is made larger, in the planning of the draft the 2" addition will be quite satisfactory—unless the cloth being cut is very thick and heavy.

MEASURES: $16\frac{1}{2}$ " natural waist; $43\frac{1}{2}$ " full length; $7\frac{3}{4}$ " x-back; 30" over-sleeve; 36" chest.

(Increase for the Overcoat = 36" plus 2"—38".)

Chest Scale and Working Scale as in the previous draft.

INSTRUCTIONS FOR DRAFTING

Square from o.

1 from o is $\frac{1}{2}$ working scale.

E from 1 is $\frac{1}{4}$ ".

2 from o is the waist length plus $\frac{1}{4}$ ".

Continue for the full length in the usual way (only the upper section of the main draft is shown, as that is the part which affects the sleeve construction. 3 from o is $\frac{1}{4}$ of o to 1.

Square out from 3, E, and 2.

4 from o is $\frac{3}{8}$ "; shape the top of back-seam from 4 to just below 3, and continue down to the full length, adding $\frac{1}{2}$ ".

5 from 4 is $\frac{1}{8}$ working scale plus $\frac{1}{4}$ "; square up $\frac{3}{4}$ " to 6 and curve the back neck from 6 to 4.

7 from E is $\frac{1}{3}$ of chest scale.

8 from E is the x-back measure plus $\frac{3}{4}$ " and one seam.

(The centre back-seam is sewn in the mark.)

Square up from 8 to locate 9 and 10.

10 from 9 and 11 from 10 are each $\frac{3}{8}$ ".

Shape the standard shoulder-seam from 11 to 6.

12 from 7 is $\frac{1}{4}$ chest scale plus $2\frac{3}{8}$ ".

13 from E is $\frac{1}{2}$ chest measure plus $3\frac{1}{4}$ ".

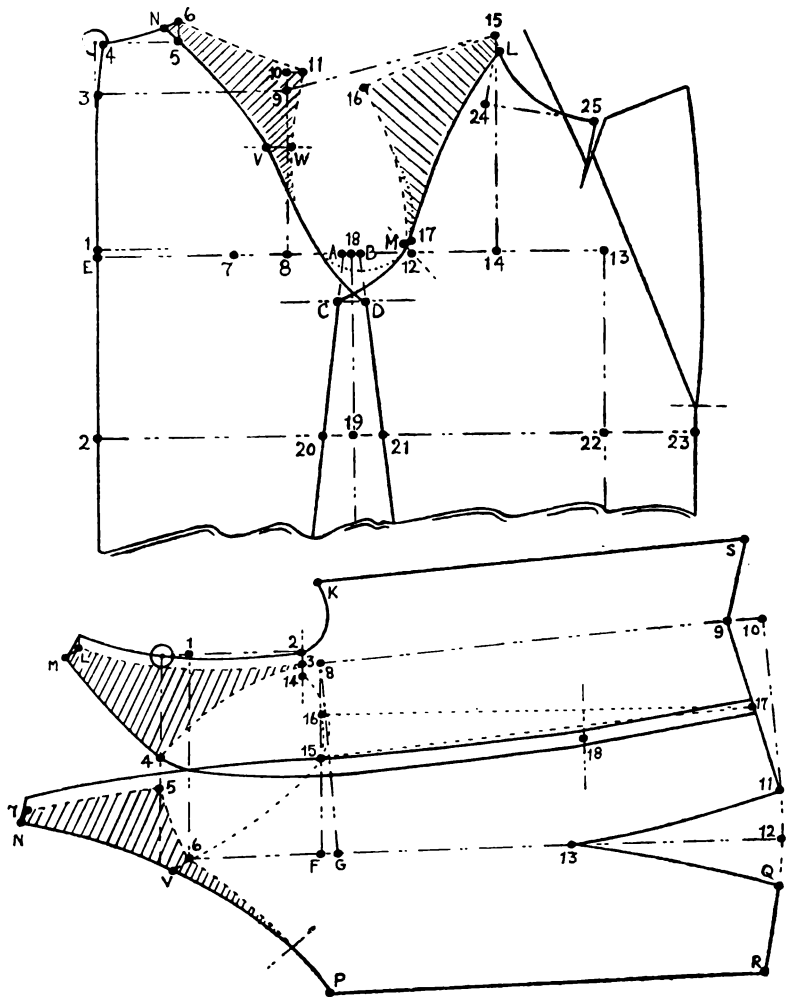


DIAGRAM 33.

14 from 12 is $\frac{1}{2}$ working scale plus $\frac{1}{2}$ ".
Square up from 14 to 15, making the distance the same as from E to o on the back, plus $\frac{1}{4}$ ".

Draw a line from 15 to 9.

16 from 15 is the same as from 6 to 11 on the back (no deduction is made); drop point 16 about $\frac{3}{4}$ " below the line.

17 is $\frac{1}{2}$ " above 12.

18 is midway between 8 and 12 on the chest line.

Square down from 18 to 19.

A and B are each $\frac{3}{8}$ " from 18.

20 and 21 are each $1\frac{1}{4}$ " from 19.

Draw guide lines from A to 20 and from B to 21.

For the slip-on style the scye is lowered 2" from A to C and from B to D.

Now draft the back side-seam from D through 21, and the forepart side-seam from C through 20, continuing to the required length at bottom.

Shape the run of the front scye from the standard position 16 down to 17, and continue to C.

Shape the run of the back scye from the standard position at 11 down to D.

Square down from 13 to 22 and continue down to the bottom, thus establishing the centre line.

23 from 22 is 4" for the double-breasted overlap.

(If a S.B. front is desired, make this distance the same as in the previous draft—Diagram 32.)

24 from 15 is $\frac{1}{2}$ working scale less $\frac{1}{4}$ " and is $\frac{3}{8}$ " inside the line. Use the square in the manner already described, with the angle on 24, and draw a line to 25.

25 from 24 is about $4\frac{1}{2}$ "; shape the lapel according to taste.

PREPARATION FOR THE SLEEVE

W from 9 is $\frac{1}{2}$ the distance between 9 and 8 less 1".

N from 6 is $\frac{3}{4}$ "; L from 15 is $\frac{3}{8}$ ".

Draw the back contour from N through V, about 1" back from W, to D; draw the front contour from L just clear of 17 to C, as indicated.

Now mark M at $\frac{1}{2}$ " up from 12 on a slanting line.

As before, the shaded portions will be transferred to the sleeve draft.

THE SLEEVE

This should be drafted on a piece of paper sufficiently wide to allow of its

being folded beyond the lines 8–9 and 6–12 (see the sleeve draft on Diagram 33). Reference to this folding will be made in the course of the instructions for drafting.

Square lines from o.

1 from o is the same as from W to 9 less $1\frac{1}{4}$ ".

2 from 1 is the same as W to 8 less $\frac{1}{4}$ ".

Now take the section cut away from the forepart shoulder and place M at point 3, which is $\frac{1}{2}$ " from 2, allowing point 16 of the shoulder to fall at 4 on the line squared from o.

5 from 4 is $1\frac{1}{4}$ ".

Take the back section cut away, and place it on the sleeve draft so that point 11 falls on point 5, and allow W to fall at 6 on the line squared from 1.

Not only in the actual shoulder sections should care be taken (as was pointed out in the details concerning the three-piece sleeve—Diagram 32), but in the adjusting of the transferred pieces to the sleeve construction.

The pieces must be placed accurately on the construction lines, as indicated.

Mark out 2 seams beyond the shaded portions at 7 and L, as indicated.

(Comparison of the shaded section of the back of the coat draft with that of the rear half sleeve will reveal a difference. The extension of the shaded part below V on the latter is greater than that below V on the former. This has been done to draw attention to the contour V-P on the sleeve; this should not be too hollow. The run from V should be almost straight, the curve beginning at about $3\frac{1}{4}$ " above P, the section of the sleeve which passes towards the under-scye when sewn in. This arrangement will allow the shaded portion, from V downwards, to fold over nicely when the sleeve is sewn in.)

8 from 3 is $\frac{3}{4}$ "; square across to F.

Drop $\frac{3}{4}$ " below F to G and connect with 8. On this line square down from 8 to locate 9 and 10, the former being found by application of the over-sleeve measure, swept in the usual way.

10 from 9 is $1\frac{1}{2}$ "; square out from 10 to 11.

11 from 9 is $\frac{1}{2}$ working scale plus $1\frac{1}{2}$ ".

12 from 11 is 2"; draw line from 12 to

connect with that squared down from 6.

13 from 12 is 9"; connect 13 from 11 with a slightly rounded line.

14 from 3 is $\frac{1}{2}$ ".

Measure the forepart scye from M to C and apply this amount from 14 to 15. Now measure round the scye from W to D, and apply this from 6 to 16, adding $\frac{1}{2}$ " for fullness.

(The joining contours 6 to 16 and 14 to 15 need not follow rigidly any special line, as they will be checked when the pattern is opened out.)

17 is midway between 9 and 11; draw lines from 17 to 15 and 17 to 16. (These are shown by dotted lines for clearness.)

18 is half-way across top-sleeve between 13 and the line squared down from 8, and is $\frac{1}{2}$ " below level of 13.

Draw the contour of the front section of top-sleeve from M ($\frac{1}{2}$ " on a slant from L) through 4, $\frac{3}{8}$ " outside 15 and $\frac{1}{4}$ " outside 18 and 17.

Draw the contour of the rear section from the point $\frac{1}{2}$ " in front of 7, parallel with the shaded portion to 5, through 15 and $\frac{1}{4}$ " the other side of 18 and 17.

Fold the pattern paper on the line 8 to 9, and trace out on the folded section *underneath* the lines 14 to 15, 15 to 17, and 17 to 9. When the paper is opened out the line K-S is established.

Now fold the pattern paper on line 6 to 12 and trace out on the paper *underneath* the contours 13 to 11, 11 to 17, 17 to 16, and 16 to 6, part of which is shown by dotted line.

When the paper is opened out the lines Q-R and R-P will be established.

Complete the front contour by drawing from the point $\frac{1}{2}$ " in front of L down to 2, on a slightly curved line; and complete the back contour by drawing a line from N ($\frac{3}{4}$ " on a slant from 7) through V, which is the same distance from 6 as V is from W on the back, down to P. This will establish the contour already mentioned.

Complete the draft by marking a curved line from Q to 13, to match that from 11 to 13. This arrangement makes a dart for the provision of "elbow room," an essential feature in a sleeve of this kind, which has no hindarm seam. When the sleeve is being cut from the cloth, allowance should be made for the seam at this section.

NOTES ON THE RAGLAN STYLE

As has been implied, the style features of Raglan overcoats, whether two-piece or three-piece, are dependent to a very large extent on the customer. Tastes differ in a marked degree, and it is essential for the cutter to make quite sure what type of garment the customer expects to get. Some gentlemen ask for a full, loose, easy cut; but when they see the resultant garment (though it may be a faithful interpretation of ideas conveyed to the cutter) they say that the coat is "much too large."

It may not be too much to say that very few customers really know what a Raglan should look like. They give vague instructions to their tailors, which very often cause the latter a great deal of trouble. It is here that the cutter can act as guide, giving the customer a pretty clear picture of what the garment will be when it is finished. Such guidance, *before the shears are put into the cloth*, may save both cutter and customer much disappointment.

Making-up.—It is a good plan to have a piece of linen, about $\frac{1}{2}$ " wide, attached to both forepart and back along the greater

part of the scye contours. This should be put on in the manner described for the standard loose-hanging overcoat—just slightly tight on the cloth. Such an arrangement will allow the sleeve sections to be eased in a little, which is a helpful feature. This can also be done by making the contours of those sections about $\frac{1}{2}$ " or $\frac{3}{4}$ " longer than the measured amounts taken from the coat draft. That is, add $\frac{1}{2}$ " to C-3 and 7-5 (Diagram 32) and to L-3 and N-V (Diagram 33).

AN ALTERNATIVE FRONT AND COLLAR. SINGLE-BREASTED STYLE

Diagram 34

MANY Slip-on Raglans are made to button up to the neck and to finish with a small stand-and-fall collar, similar to the Prussian style. This diagram depicts the cutting of the upper part of the coat and the collar just indicated.

INSTRUCTIONS FOR DRAFTING

SECTION A

This shows the upper part of the garment, based on the same construction as that of the previous draft. The only difference is in the shape of front and neck.

To fix the collar size measure from 4 to N on the back neck; apply this amount at L, on the forepart, and continue to 25, which is the extended centre line—about $\frac{1}{2}$ " from the straight.

A small dart may be located at 25, as

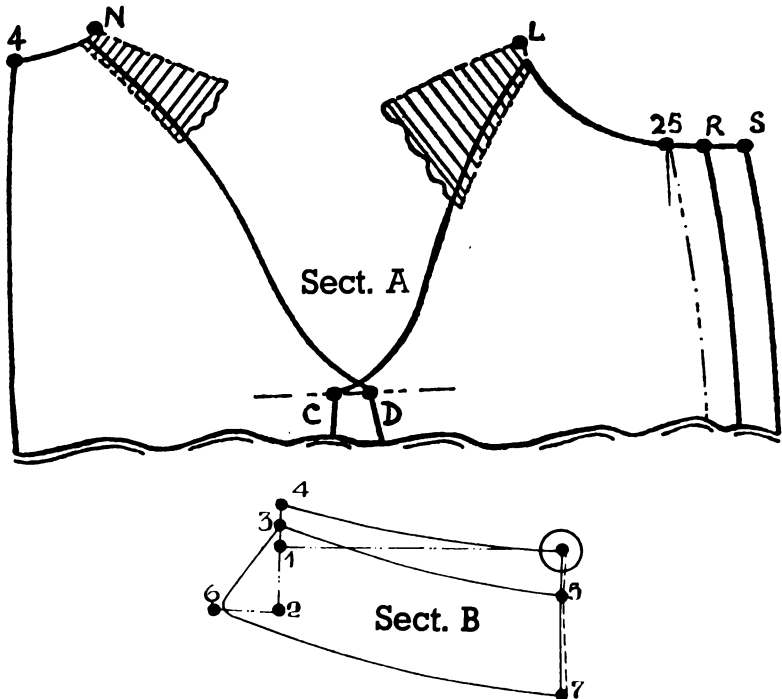


DIAGRAM 34.

indicated; or the forepart shoulder may be "straightened" a little.
 R from 25 is 1" for the *left* forepart.
 S from R is $1\frac{1}{4}$ " for the *right* forepart.
 The front and back upper sleeve sections are shown in position, overlapped one seam.

SECTION B

Square from o.

- 1 from o is the same as the combined distances of 4-N and L-25 on Section A, which include the overlapped sleeve sections.
 2 from 1 is 2".
 3 from 1 and 4 from 3 are each $\frac{3}{4}$ ".

5 from o is $1\frac{1}{2}$ ", the height of the back part of the collar-stand.
 Square out 2" from 2 to 6.
 7 from 5 is about $3\frac{1}{4}$ " (this amount may be varied to suit individual taste).
 Now connect the various points, as shown, making gradual curves from o to 4, 5 to 3, and 7 to 6.
 At the last point make a small round and join to 3.
 Complete the collar draft.

NOTE: In some materials it is advisable to add a little "spring" at stand and fall (at positions of o and 7) and to seam the outer collar in two sections. The dash line at o-5-7 indicates this "spring" and shows allowance for seam.

VARIATIONS IN SEAM PLACEMENT

Attention is drawn to the position of point L on Section A, Diagram 34—it is lower than the similar point on Diagram 33. This shows a variation in the seam placement, which is sometimes adopted.

Whatever changes are made on the body of the overcoat will be automatically transferred to the sleeve draft. In this case, for instance, the *front* portion cut away will be relatively larger than the back portion. The effect is to give a wider appearance to the sleeve section in front and a more forward placement of the seam.

Other variations can be effected quite easily and the sleeve, by adopting the transfer method in drafting, will be automatically adjusted.

ADDITIONAL BACK "SWING" IN LOOSE-HANGING OVERCOATS

Diagram 35

THE references made to the overlap of back and forepart side-seams at the bottom of loose-hanging overcoats included certain dimensions connected with those parts of the garment. In the working of the system a fairly standard amount of overlap is provided, and for slight increases in the skirt contour addition can be made at the bottom of the side-seam, in the manner described.

There are occasions, however, when the extent of the extra overlap required makes it necessary to treat the pattern quite differently. The mere adding on at the bottom of the side-seams will not produce the desired effect. Some customers like their loose, or sac, overcoats to drape from the back scye and to hang well away from the figure at the sides. When such a style feature is asked for, the pattern should be manipulated in such a way as will ensure that the extra material is put in the right place and that the "hang" of the coat will be permanent. Addition at the side-seams will not produce this, for the extra cloth put there will remain at the sides and will fall on to the figure in a far from pleasing way.

"SWINGING" THE PATTERN

This diagram shows a standard loose-hanging overcoat pattern, on which are placed the points essential to the manipulation for a larger skirt contour.

The back-seam is drafted in the usual way, from 1 to 2, and the vent marked.

Neck and shoulder are drafted round the pattern, as from 1 to 3 and from 3 to 4. The back scye is drafted from 4 down to the sleeve pitch mark at W.

So far, the marking out round the pattern on the cloth has been exactly as for a normally full overcoat. The additional "swing" is provided as follows:

Draw a straight line from W to A.
Mark B from A the amount of extra width required (in this case it is $2\frac{1}{2}$ ").
Now draw a line from B to W, making a mark *on the cloth* at B.

With a finger on the pattern at W, swing the pattern forward so that the line W-A falls on the line W-B.

Then mark round the new contour from

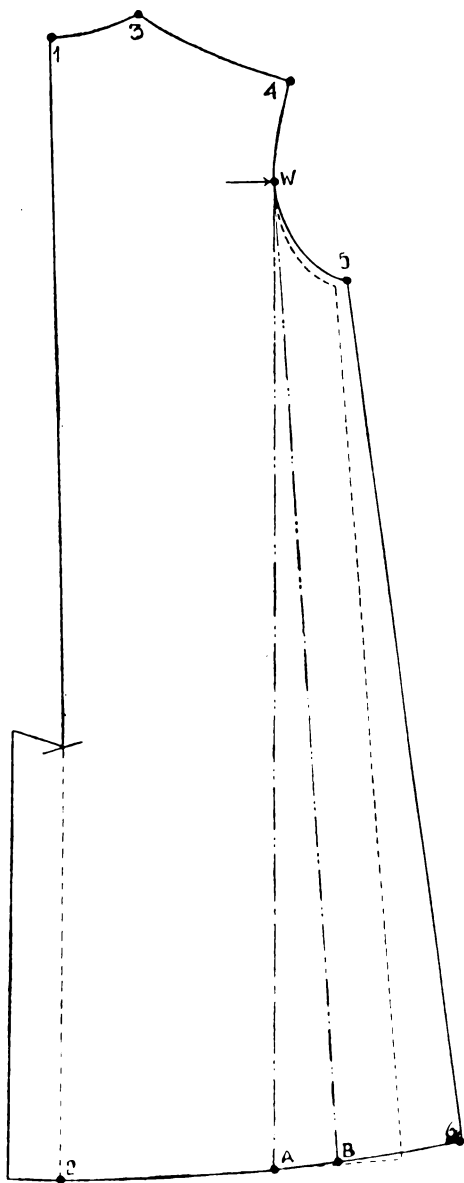


DIAGRAM 35.

W through 5 down to 6; and mark the bottom edge from 6 to 2.

It will be seen that the pattern has had a "wedge" of extra material inserted in the part bounded by W, A, and B.

The entire movement is made clear by

the two side-seam outlines on the diagram. The dash lines indicate the pattern *before* the manipulation; the solid lines show the result of it.

The back of a Raglan overcoat may be treated in very much the same manner.

TWO-WAY STYLE OVERCOAT COLLAR

Diagram 36

A VERY popular style of collar at the present time, and one which is particularly suitable to the double-breasted, split-sleeve type of overcoat, is the two-way or convertible collar. It may be worn turned down in the usual way, running with the lapel of the coat, or it may be worn somewhat in the style of the Prussian collar, fastening close and high at the neck.

When this type of collar is adopted, the seam of the gorge dart should not be more than 1" in front of the lapel crease line. Most cutters make the distance $\frac{3}{4}$ ", finding this the right amount for ensuring a pleasing effect when the collar is turned high.

INSTRUCTIONS FOR DRAFTING

SECTION A

- A is the forepart neck point.
 B from A is the depth of collar-stand (in this case, $1\frac{3}{4}$ ").
 Draw the extended crease line, 1-2-3, through B.
 Strike a line from 2, through a point $\frac{1}{4}$ " inside A, to 4.
 4 from A is the back neck width.
 With 2 as pivot, sweep from 4 to 5 and 6.
 5 from 4 is the width of collar-stand; 6 from 4 is the width of fall— $3\frac{1}{4}$ ".
 Locate 8, just in front of the closed gorge dart, and measure forward along the lapel top to the desired width of front collar, as at 9 (4" in this case).
 Draw a line from 9 through 6 to locate 7.
 7 from 6 is 1".
 Connect 7-4-5, as indicated.
 Curve the stand from 8 through 2 to 5.
 Notice the overlap at the edge, 8-9; the lapel is indicated by the dash-line contour.
 Complete the draft by rounding slightly at point 9, as shown.

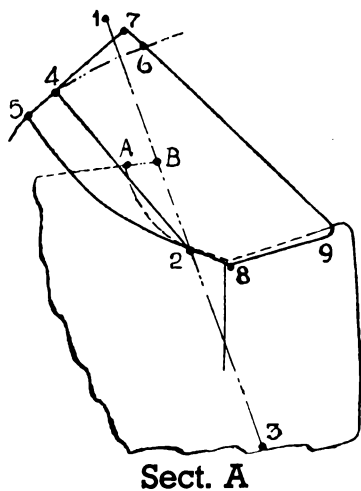


DIAGRAM 36.

GENTLEMEN'S GARMENTS
CUTTING FOR CORPULENT FIGURES

By THE EDITOR

THE term corpulent is generally applied to a figure in which the waist measure exceeds that of the chest. This definition, though useful as a means of classifying a particular type, has to be extended in order to include the large variety of that type. There are many kinds of corpulence—or, better, there are many degrees of it.

At one time cutters, when discussing the subject, thought of a corpulent figure as one with a waist measure exceeding the chest measure by anything from 6" to 8", and with a seat measure smaller than the waist—and, in some cases, smaller than the chest. Such a figure would have been described as a true corpulent type. However, there have always been large figures where waist has exceeded chest but where seat has been greater than either. Again, there have been wide differences in the location of development. The waist girth may have been generally large, or it may have shown an increment extending across the front only; the seat may have measured as much as the waist, or more, and yet have been relatively flat. In fact, there have been many deviations in girth contour and size—so many, indeed, that it would be impossible to give a really comprehensive list of them in a work of this kind.

As has been written in another place, careful observation and trained judgment must always be brought into play when the tape-measure is being used by the cutter. Actual measurement of every possible form of corpulence is an extremely difficult matter. The tape can do much, but it must always be guided by the eye and the mind.

The drafts which follow will be based upon measurements chosen with the object of providing a reliable basis of working. The waist measure will be somewhat exaggerated, so that the

working of the system for this type of figure will be shown to the best advantage. In providing for the increment at waist, the method will be to add a certain amount at that part where most development usually takes place—that is, the front part of the waist. The remaining amount of necessary contour will be distributed at the side and the back by applying the waist measure very much in the manner described in the normal drafts. This arrangement will be satisfactory for the majority of corpulent figures; it will be understood that other figure deviations which may accompany the corpulence (such as flat seat, head forward, round back, etc.) will require appropriate adjustment of the pattern.

DISPROPORTION

The normal, or standard, figure is generally considered to be one in which the waist measure is from 4" to 6" smaller than the chest. In dealing with the corpulent figure 4" will be taken as the basic amount, and will be applied in the following formula:

Chest measure taken—48".

Standard waist—44".

Waist measure taken—52".

Difference between the standard and actual waist—8".

This 8" is the amount of so-called *disproportion*; it will be applied to the draft in the appropriate sections.

The assessment of the disproportion given here applies to all waistcoats, coats, and overcoats; it also applies to body-coats. The application of the measures and the distribution of the contour capacity in the garments will be explained in the course of drafting instructions.

Disproportion in the case of trousers is calculated by comparison of the waist and seat measures. This will be fully described in the section immediately following.

TROUSERS FOR THE CORPULENT FIGURE

Diagram 37

BEFORE cutting trousers for this type of figure, it is necessary for the cutter to be quite sure of the distribution of waist increment. All corpulent figures, as has been stated, are not the same shape. In some the increase is all at the front waist; in others it is more evenly distributed from front to sides. Observation of the figure at the time of measuring is of the greatest help; but some cutters do not see their customers, and have to work from measures taken by other people. It is, therefore, essential to have a standard method.

It has been accepted pretty generally by cutters that 6" is the normal discrepancy between the waist and seat measures, the former, of course, being the smaller. Below is the trousers formula for calculating the disproportion in the corpulent figure:

Deduct 6" from the seat measure and compare the result with the waist measure taken. In the present draft the seat measure is 45"; a deduction of 6" from this will give 39" (the normal waist). The actual waist is 48"; therefore, there is 9" disproportion. This will be used in the draft.

MEASURES: $41\frac{1}{2}$ " side; 28" leg; 48" waist; 45" seat; $23\frac{1}{2}$ " knee; 20" bottom.

Scale is $\frac{1}{2}$ Seat— $22\frac{1}{2}$ ".

INSTRUCTIONS FOR DRAFTING

TOPSIDE

Draw construction-line 0-2.

1 from 0 is the leg-length plus $\frac{1}{4}$ ".

2 from 0 is the side-length plus $\frac{1}{4}$ ".

3 from 1 is $\frac{1}{4}$ scale.

4 from 3 and 5 from 4 are each $\frac{1}{4}$ scale.

Square up from 4 to 6.

6 is located on the line from 2.

7 from 6 is $2\frac{3}{4}$ "; this distance, slightly increased from that in the normal draft, locates the most prominent part of figure in the waist area.

8 from 4 is $\frac{1}{4}$ scale; square out to locate 9.

Halve the fork angle at 4 and strike a line diagonally, fixing front run of fork at a point about $2\frac{1}{4}$ " from 4.

10 from 6 is $\frac{1}{4}$ of the disproportion; 11 from 7 is $\frac{1}{2}$ this amount.

12 from 10 is $\frac{1}{4}$ 11 from 7.

Connect 11-4 by a guide line and on this line locate 13 at about 1" above 8.

Shape the front, 12-11-13-5, as indicated.

14 from 11 is $\frac{1}{4}$ waist measure plus $\frac{1}{4}$ "; "spring" out $\frac{1}{4}$ " to 15.

Curve the top gradually from 15 to 12, as shown.

Square down from 3 to A.

16 from 3 is $\frac{1}{4}$ leg measure less 2".

17 and 18 are each $\frac{1}{4}$ knee measure from 16.

(It is not always possible to divide the knee measure in this manner. In certain cases it is better to fix the bottom width and draw straight down from 5, and just inside 1, arranging the

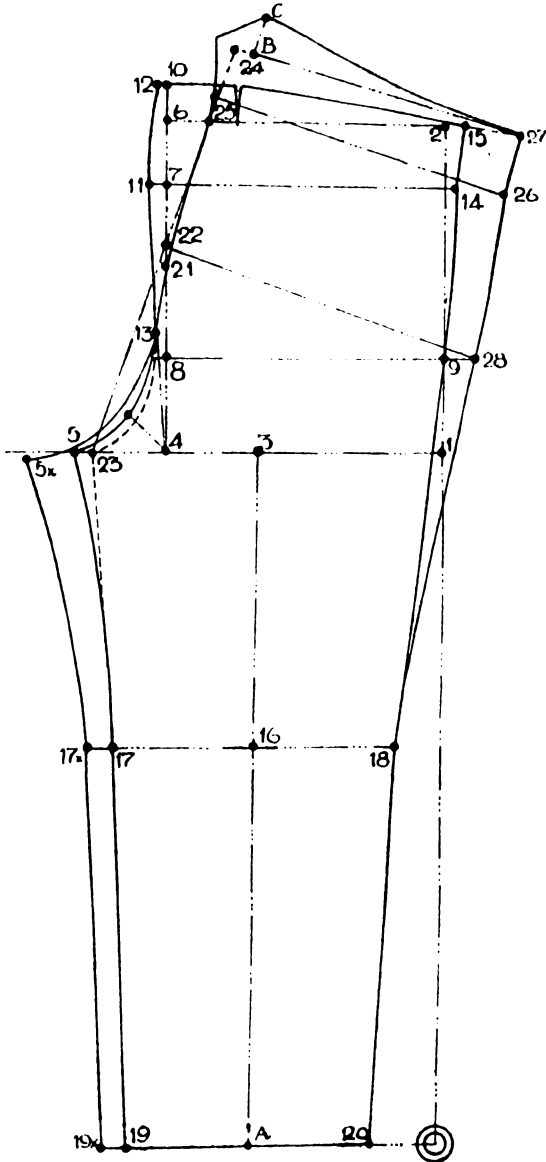


DIAGRAM 37.

knee afterwards according to size and style required.)
 19 and 20 are each $\frac{1}{4}$ bottom measure from A.
 Shape the side-seam from 15 to 20, pass through 9 and continue to 18—ignoring point 1.
 Take out a small vee at the top, as shown, and arrange the "dress" as usual (see dash lines).

UNDERSIDE

5x from 5 is $\frac{1}{4}$ scale plus $\frac{3}{4}$ ".
 Point 5x is located below the line, as shown, and may be "swept" out from 5, with 17 as a pivot.
 17x from 17 and 19x from 19 are each 1".
 21 from 8 is the same as 8 from 4.
 22 from 21 is the same as 11 from 7.
 Draw seat line from 23 through 22 and up to 24, which is $1\frac{1}{2}$ " above the top of topside.
 "Spring" out $\frac{3}{4}$ " at 24 and draw the seat-seam, as shown, curving to 25 ($\frac{3}{4}$ " above line squared from 6) through 21 and 13 to 5x.

Using 18 as pivot, sweep out from 14 and 15 to 26 and 27.
 Measure topside from 11 to 14, place this amount at 25 and continue to 26— $\frac{1}{2}$ waist plus 1".
 (No dart is taken out at underside waist in this case, as the waist measure is greater than the seat by a considerable amount. When this does not occur and a dart is thought to be necessary, allowance must be made over the 1" quoted.)
 "Spring" out $\frac{1}{4}$ " to 27.
 Measure topside from 13 to just above 9, place this amount at seat-seam opposite 22, and continue to 28— $\frac{1}{2}$ seat plus $2\frac{1}{2}$ ".
 Shape the side-seam as shown, running into 18 and from that point downwards in line with topsides.
 B from 24 is $\frac{3}{4}$ "; square up $1\frac{1}{4}$ " to C.
 Complete the draft.
 NOTE: No mention has been made of the style of bottom—plain or permanent turn-up. The construction of these and the application of the side-seam and leg measures are exactly the same as described for the normal trousers in Chapter VIII.

WAISTCOAT FOR THE CORPULENT FIGURE

Diagram 38

THIS draft is constructed by the Chest Measure System described for the normal waistcoat and illustrated by Diagram 10, Chapter IX. Application of the required measures and the assessment of the disproportion are clearly set out.

The style is standard, with the customary pockets illustrated. The fronts are cut for the bottom button to be left unfastened—a feature which men of corpulent build frequently like to have in their waistcoats. Some stout men, however, prefer to use *all* buttons. As was said earlier, customers should always be consulted on this matter.

MEASURES: 18" *natural waist*; 14" *opening*; 29" *length*; 48" *chest*; 52" *waist*; 8 $\frac{3}{4}$ " *x-back (as coat)*.

Chest Scale is $\frac{1}{2}$ Chest Measure—24".

Working Scale is $\frac{1}{3}$ Chest Measure plus 6"—22".

Disproportion—8".

INSTRUCTIONS FOR DRAFTING

Square from 0.

1 from 0 is $\frac{1}{2}$ working scale.

2 from 0 is the waist length.

3 from 2 is 2 $\frac{3}{4}$ ". (This may be varied to taste.)

4 from 0 is $\frac{1}{4}$ distance from 0 to 1.

5 is half-way between 0 and 1.

Square out from 4, 5, 1, and 2.

3x from 2 is $\frac{1}{2}$ "; draw a line from 1 through 3x to the bottom opposite 3.

0-1-3x forms the centre back-seam.

6 from 0 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ ".

7 from 6 is 1"; shape the back neck from 7 to 0.

8 from 1 is $\frac{1}{4}$ chest scale.

9 from 1 is the x-back measure plus $\frac{1}{2}$ ".

Square up from 9 to locate 10 and 11.

11 from 10 is $\frac{1}{2}$ ".

Draw the guide line from 11 to a point half-way between 6 and 7; shape the back shoulder-seam from 11 to 7, as indicated.

12 from 8 is $\frac{1}{4}$ chest scale; 13 from 12 is 1 $\frac{1}{2}$ ".

14 from 1 is $\frac{1}{2}$ chest measure plus 1 $\frac{1}{2}$ ".

15 from 13 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ "; square up to locate 16.

16 from 15 is $\frac{1}{2}$ working scale less $\frac{1}{4}$ ".

Draw a line from 16 to 10.

17 from 16 is the same as from 7 to 11 on the back, less $\frac{1}{4}$ ".

Point 17 is dropped $\frac{3}{8}$ " below the line.

18 from 13 is 1 $\frac{1}{2}$ "; 19 from 18 is $\frac{1}{4}$ ".

Draw a line from 19 to 17 and mark 20 half-way on this line.

Shape the scye from 17 to 19, hollowing $\frac{1}{2}$ " at 20; continue through 13, dropping $\frac{1}{2}$ " below the chest line, round to 10, hollowing $\frac{1}{2}$ " at W.

Square down from 14 to 21; 22 from 21 is $\frac{1}{4}$ the disproportion less $\frac{1}{4}$ ".

Draw a line from 14 through 22.

23 on the dropped chest line is $\frac{1}{2}$ " from the level of 12.

Square down from 23 to 24.

For a figure of this type the side-seam is drawn through point 24, and a slight "spring" is given to the contour below the waist line, as shown at 25.

25 from 24 is about 3".

A from 2 on the back-seam is $\frac{1}{4}$ "; this amount is taken out at the back dart N-L.

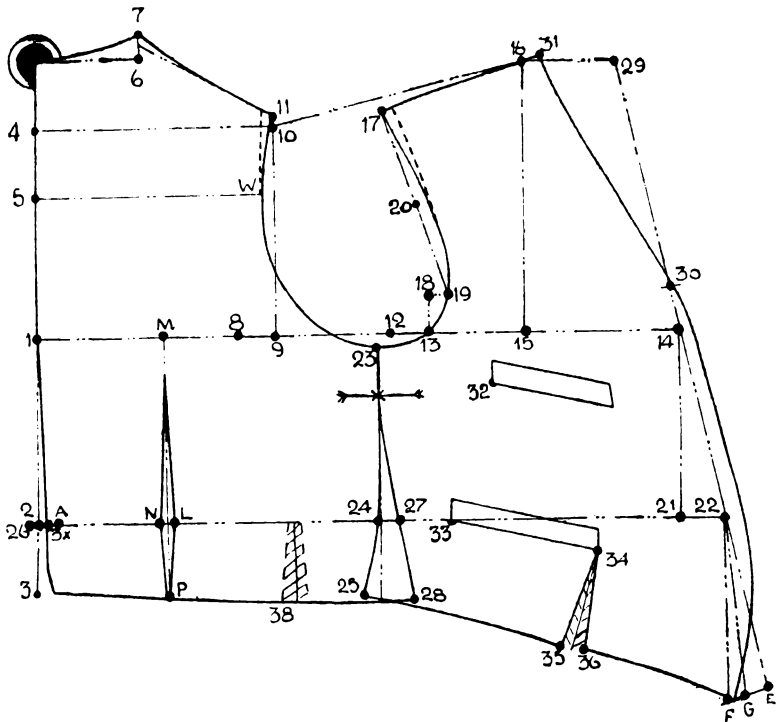


DIAGRAM 38.

The dart is located by measuring back from 8 to M about 3" and squaring down to P at the bottom edge.

With this line as a guide, shape the dart, as indicated.

Apply $\frac{1}{2}$ waist measure plus $1\frac{1}{2}$ " from 22 to 26.

The distance registered between A and 26 represents a shortage in the waist-girth contour; this is rectified by making an overlap on the side-seam of the amount A-26, applying it as from 24 to 27. Shape the side-seam of the back from 23 through 27 to 28, making the distance between 27 and 28 a little longer than that between 24 and 25.

29 from 16 is $\frac{1}{4}$ working scale; connect 29 to 14.

Deduct the back-neck width, 0-7, from the opening measure and apply this from 16 to 30—adding $\frac{1}{4}$ " for seams.

Continue the line 29-30 through 22 to E.

Mark $\frac{1}{4}$ " from 16 to 31, making the latter point $\frac{1}{4}$ " above the line, and shape the opening edge from 31 to 30, as indicated.

Now apply the length measure, less the back neck, from 16 to E—adding $\frac{1}{4}$ " and sweeping back from E to F.

Now mark G at half-way between E and F, but slightly nearer F, and connect to 22, thus making the new centre line—29-30-22-G.

Shape the front edge from 30, keeping $\frac{3}{4}$ " in front of centre line, down to a point $\frac{1}{4}$ " outside of F, as indicated.

The top pockets are marked about 2" below the chest line at point 32, which is $4\frac{1}{2}$ " from the side-seam; the bottom pockets are placed 6" below the top ones, with point 33 about 3" from the side-seam.

34 from 33 is 6"; square down by 33-34 and on the line make 35 and 36 each $\frac{1}{2}$ the amount shown between E and G. This is taken out in the form of a dart, as shown by the shaded portion.

Complete the run of the bottom edge from the point at F to 36 and from 35 to 25.

It is a good plan in a waistcoat of this kind to insert a "puff" in the back. This may be done at 38—about $4\frac{1}{2}$ " from 28. The back is cut up at 38 and a $\frac{3}{4}$ " gusset put in. Also, a small open slit may be arranged on the back-seam, as indicated by the short slant opposite 3. Side slits may be inserted, if desired.

NOTE ON THE STYLE

A relatively narrow shoulder is a feature which enhances the appearance and comfort of a waistcoat for a large figure. The dash lines at that part on both back and forepart of the draft show an alternative run into the armhole. The amount of width reduction illustrated is very small—it may be increased as the cutter thinks fit. It is not wise, however, to overdo this narrowing; the wearer's braces are inclined to show if the shoulders are too narrow. In the case of a customer who wears a belt to support his trousers, this problem does not arise.

Some large-built men prefer the back-strap finish at the back waist. This may be adopted in place of the dart at that section. The "puff" can still be inserted.

THE WAIST MEASURE

Attention is drawn to point 26. Actually, this will be found to fall almost on point 2. It is shown in the present position for the sake of clarity.

LOUNGE JACKET FOR THE CORPULENT FIGURE

Diagrams 39 and 40

FOR this draft certain of the short direct measures already mentioned will be used; they will be found included in the set of measurements below. The use of direct measures in a figure of this kind is of some advantage as a means of checking; their employment in this draft will make the method of application clear to the reader.

It will be understood that jackets for corpulent figures may be drafted by the Proportionate, or Chest Measure, System already described. Careful observation and noting of figure peculiarities are necessary, whether or not direct measures are adopted.

MEASURES: 18" *natural waist*; 29" *full length*; 8 $\frac{3}{4}$ " *x-back*; 21 $\frac{1}{2}$ " *to elbow*; 31 $\frac{1}{2}$ " *to cuff*; 48" *chest*; 52" *waist*; 52 $\frac{1}{2}$ " *seat*; 10 $\frac{1}{2}$ " *depth of scye*; 16 $\frac{1}{4}$ " *front-shoulder*; 22 $\frac{1}{2}$ " *over-shoulder*.

Chest Scale is $\frac{1}{2}$ Chest Measure—24".

Working Scale is $\frac{1}{3}$ Chest plus 6"—22".

Disproportion—8".

INSTRUCTIONS FOR DRAFTING

DIAGRAM 39

Square from o.

1 from o is the depth of scye measure.

2 from o is the natural waist length plus $\frac{1}{4}$ ".

3 from 2 is 8" for the seat line.

4 from o is the full length plus $\frac{1}{2}$ ".

Square out from these points.

5 from o is $\frac{1}{3}$ working scale plus $\frac{1}{4}$ ".

6 from 5 is $\frac{3}{4}$ "; shape the back neck from 6 to o.

7 from 1 is $\frac{1}{3}$ of the over-shoulder measure plus $\frac{3}{4}$ ".

8 is half-way between o and 1.

Square outwards from 7 and 8.

9 from 2 and 10 from 4 are each $\frac{1}{2}$ ".

Draw the centre back-seam o-1-9-10 (this seam is sewn in the mark).

11 from 1 is the x-back plus one seam.

Square up to locate 12 and 13.

Go up $\frac{1}{4}$ " above 13 and square out $\frac{3}{4}$ " to 14.

Curve the upper part of back scye from 14 to 12, as shown.

Shape the back shoulder-seam from 14 to 6.

15 from 1 is $\frac{1}{3}$ chest scale.

A from 15 is 1"; square down from A to locate B and C.

16 from 15 is $\frac{1}{4}$ chest scale plus 1 $\frac{3}{4}$ ".

17 from 1 is $\frac{1}{3}$ chest measure plus 2 $\frac{1}{2}$ ". (If the x-chest measure is adopted, $\frac{1}{2}$ of this can be applied from 17 to 16 to locate front of scye.)

18 from 11 is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ ".

Square out $\frac{1}{2}$ " from 18 to 19 and make $\frac{1}{4}$ " "step."

20 from C is $\frac{1}{4}$ ".

Draw the side-seam of back from the "step" at 19 through B and 20 to the bottom, as indicated.

21 from 16 is $\frac{1}{3}$ working scale plus $\frac{1}{4}$ "; square up in the direction of 22,

Shape the forepart side-seams from the "step" below 19 through 11 and 32 and through 33 to F, as indicated. (The last point is $\frac{1}{4}$ " above the line squared from 4.)

Draw a line from 31 to F.

34 from 16 is $1\frac{1}{4}$ "; square down from 34 to 35.

36 from 35 is 9".

37 from 16 is 2".

H is about 2" below the waist line and $\frac{5}{8}$ " from the side-seam; draw a line from 37 to H and a line from H through 36 to 39, making the latter about 6".

38 is about $4\frac{1}{4}$ " below the chest line and marks the position for the end of the lapel turn for a button-two jacket; it is $1\frac{1}{4}$ " in front of the centre line 17-27-30.

Shape the front edge from 38 round to a point about $\frac{3}{4}$ " in from 29 and drop slightly below the line at the bottom; complete the bottom edge to F, as shown. Particular notice should be taken of the run on the front edge below point 38, until it takes the shape of the cut-away.

It is actually a little more forward at a position about 2" lower than the waist line, B-26-27. This is usually the point of the greatest prominence in the corpulent figure.

On the line of the pocket mouth (H-39), square from 39 down to the bottom.

40 and 41 are each from this line half the distance between 29 and 30.

The shaded portion bounded by the lines 39-40 and 39-41 will be taken out when the pattern is cut for the insertion of the well-known Donlon wedge. (A separate diagram will show the application of this.)

L from 22 is 1"; M from L is $1\frac{1}{4}$ ".

Draw the crease line from M to 38.

N from L is 2"; T from N is $\frac{1}{4}$ "; use the square in the manner described earlier and mark out from T for the gorge and lapel top. Shape the gorge from 22, as indicated, taking out a single seam dart.

The width of the lapel at the top is about $4\frac{1}{2}$ ".

Complete the draft, as shown.

NOTES ON THE DRAFT

The reader will have noticed that the main construction of this draft differs very little from that based on the Chest Measure System already described. The depth of scye, front shoulder, and over-shoulder are the only direct measures actually applied to the construction.

If the proportionate method is preferred, the draft can be produced by it quite easily. Points 7 and 8 may be located as are points 9 and 10 on the Normal Lounge Draft (Diagram 15); 22 from 21 may be made $\frac{1}{2}$ " more than from 1 to 0.

INSERTION OF THE WEDGE. SECTION A. DIAGRAM 40

This diagram illustrates what happens when the pattern is closed at the bottom edge, as indicated by the shaded portion between 40 and 41 (see Diagram 39).

First cut along the lines 37-H and H-36-39 (see same diagram).

Now fold the bottom of pattern so that point 40 falls on point 41, running the fold to nothing at 39.

The effect will be that 37 will move outwards and downwards; and H, at the rear of pocket mouth, will drop.

On the cloth, mark from 37 to H and from H to 39; then mark from 1 to 3 and from 3 to 39.

Adjust the length of the pocket mouth, as shown by the short mark beyond H-1".

The shaded portion from 1 to 2, running down to nothing at H, may be left on as inlay.

It will be seen that the bottom edge has to receive some attention. Its contour has been distorted by the closing of 40-41, as indicated by the dash lines from 4 to 5; therefore, it is necessary to re-mark the bottom as

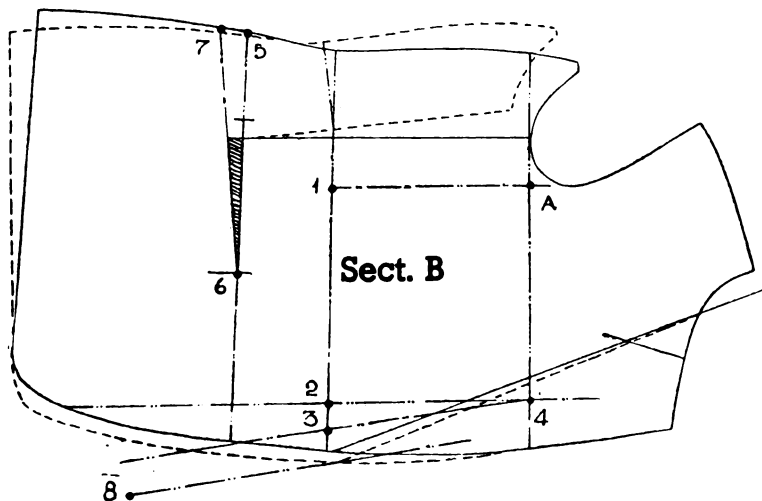
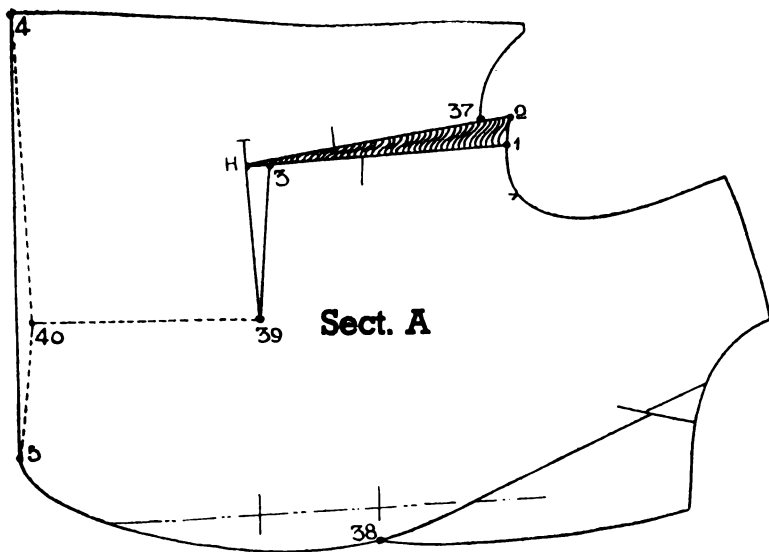


DIAGRAM 40.

indicated by the *solid* contour between those two points.

Further, it is important that the upper and lower edges of the pocket mouth coincide in length. H-39 and 3-39 must be checked for this.

NOTE: When laying the pattern on a material with a striped or checked design, take note of the front edge in its relation to the design. If the centre line (shown on Section A) is placed as near as possible in line with a vertical stripe, the finished forepart will have its stripes running fairly perpendicular. Avoid any tendency to get the centre line running too diagonally with the stripes, for this will cause a very unsightly appearance in the finished garment.

ANOTHER APPLICATION OF THE WEDGE.

SECTION B. DIAGRAM 40

The effectiveness of the Donlon wedge is not confined to the very corpulent figure. It may be used for what might be called the semi-corpulent type, or in any case where the removal of loose material *under* the front of the pocket is desired.

This diagram shows the forepart of a figure measuring 40" chest and 39" waist — a semi-corpulent figure. Actually, the standard 40" block pattern may be used; and the wedge may be inserted without cutting the paper. The procedure is as follows:

Square down from A (front of scye) to 1 on the waist line.

2 from 1 is $\frac{1}{4}$ proportionate waist (for 40" chest), say 36".

3 from 1 is $\frac{1}{4}$ of the waist measure taken — 39".

4 is the normal position on chest and centre lines (equivalent of point 22 in the standard drafts).

Draw a line from 4 through 3, as indicated.

Now mark the pocket mouth and draw a line through it from 5 at the side-seam out to the front edge.

The front of pocket mouth is marked at 6.

Next mark *on the cloth*, at the position of 7—that is, the same distance from 5 as 3 is from 2 on the centre line.

Again on the cloth, mark the new front edge beyond the advanced centre line 4-3. For this, a guide line is struck from a position parallel with the centre line—as to 8.

The usual allowance is made beyond the centre line, and the forepart is marked out from the under-arm dart, round the scye, shoulder and gorge—the requisite addition for the larger waist measure being made, as shown by the dash contour.

Now, with a finger on 6, swing the back portion of the pattern so that point 5 falls on the mark at 7. Lift the pattern so that the pocket mouth may be marked (with its opening as indicated by the shaded portion) and draft round the back section of the pattern as shown by the dash lines. Complete the bottom edge, as indicated.

It will be realised that the process is very much the same as the one just described; but it has the advantage of being applied without any cutting of the block pattern.

MORNING COAT FOR THE CORPULENT FIGURE

Diagram 41

THOUGH the general structure of the morning coat differs quite a lot from that of the lounge or reefer jacket, the principle of providing for the corpulent figure is very much the same. As in those garments, it is a matter of placing the material where it is needed on the figure.

What was said earlier about the types of corpulence applies here; observation of the figure being measured will indicate where the greater amount of increment occurs, and the pattern will be drafted accordingly.

The method of fixing the amount of the disproportion is exactly the same as that used for the lounge. (The Chest Measure System is used.)

MEASURES: 18" *natural waist*; 40" *full length*; $8\frac{1}{4}$ " *x-back*; 21" *to elbow*; 31" *to cuff*; 44" *chest*; 48" *waist*; 48" *seat*.

Chest Scale is $\frac{1}{2}$ Chest Measure—22".

Working Scale is $\frac{1}{2}$ Chest Measure plus 6"—20 $\frac{2}{3}$ ".

(21" may be used in this case.)

Disproportion—8".

INSTRUCTIONS FOR DRAFTING

Square from o.
 1 from o is $\frac{1}{2}$ working scale.
 2 from o is the natural waist length plus $\frac{1}{4}$ ".
 3 from 2 is $\frac{3}{4}$ " for fashion waist.
 4 from o is the full length plus $\frac{1}{2}$ ".
 5 from 2 is $\frac{1}{2}$ ".
 Draw the upper part of centre back from o to 1 and 5.
 The short distance from 5 to the fashion waist is cut straight, as shown.
 From this point draw the remainder of centre back straight down to 6, opposite point 4.
 7 from o is $\frac{1}{2}$ working scale plus $\frac{1}{4}$ ".
 8 from 7 is $\frac{3}{4}$ "; shape the back neck from 8 to o.
 9 from o is $\frac{1}{2}$ of the distance between o and 1.
 10 is half-way between o and 1.
 Square out from 9 and 10.
 11 from 10 is the x-back measure plus one seam.

(The upper part of the centre back is sewn in the mark.)

Square up and down from 11 to locate 12, 13, and 14.

14 from 13 is $\frac{1}{2}$ "; 15 from 14 is the same.

Shape the back shoulder-seam from 15 to 8; shape the top part of back scye from 15 to 11, as shown.

5x from 5 is $2\frac{1}{2}$ ".

N is $\frac{1}{2}$ " below 11.

Draw a line from N to 2, thus locating

A on the chest line.

M from A is $1\frac{1}{2}$ ".

Draw the curve of the back side-seam from N through M and 5x to a point on the fashion waist line, as indicated.

B from 1 is $\frac{1}{2}$ chest scale.

16 from 12 is $1\frac{1}{4}$ "; 17 from 16 is the same, with a $\frac{1}{4}$ " "step" added.

Shape the back scye part of side-body from the "step" to a point $\frac{1}{4}$ " out from N.

18 from 12 is $1\frac{1}{4}$ ".

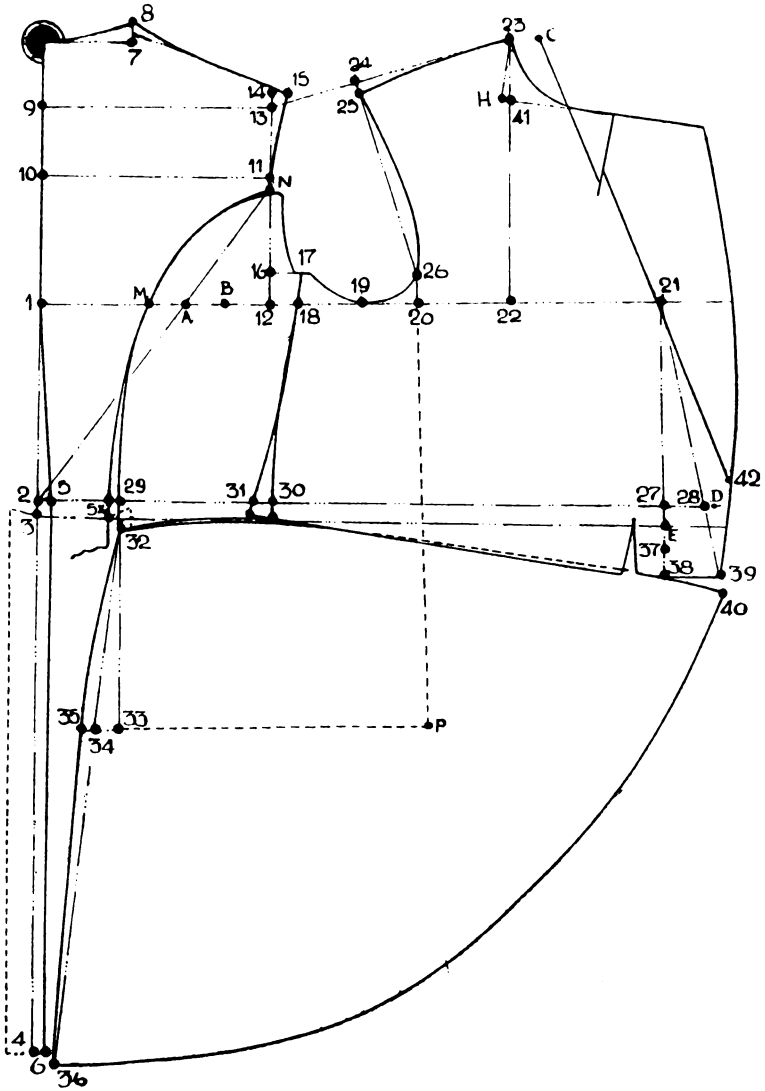


DIAGRAM 41.

19 from B is $\frac{1}{4}$ chest scale.
 20 from 19 is 2".
 21 from 1 is $\frac{1}{4}$ chest measure plus $2\frac{3}{4}$ ".
 22 from 20 is $\frac{1}{4}$ working scale plus $\frac{1}{2}$ ".
 Square up from 22 to 23, making the distance $\frac{1}{4}$ working scale plus $\frac{1}{2}$ ".
 Draw a line from 23 to 13.
 On this line, 24 from 23 is the same as from 8 to 15 on the back, less $\frac{1}{4}$ ".
 Drop $\frac{1}{2}$ " to 25 for the forepart shoulder point.
 26 from 20 is 1"; connect to 25.
 Shape the scye from 25 through 26 and 19 (hollowing $\frac{1}{4}$ " between 25 and 26) round to a similar "step" at 17.
 Square down from 21 to 27 and continue downwards.
 28 from 27 is $\frac{1}{4}$ of the disproportion less $\frac{1}{4}$ ".
 Draw the new centre line from 21 through 28.
 Measure from 5 $\frac{1}{2}$ the waist measure plus $2\frac{1}{4}$ ", which will be found to fall slightly ahead of point 28, as at D.
 29 from 5x is $\frac{1}{2}$ ". (This amount should always be taken out here, even though the distance between 28 and D shows a size deficiency in the waist girth.)
 Complete the side-body contour from the "step" $\frac{3}{4}$ " in front of N, through M to 29, and continue down to a position $\frac{1}{2}$ " below the fashion waist line, as shown at 32.
 30 from 29 is the same as from M to 18.
 Shape the front seam of the side-body from the "step" at 17, through 18 and 30 to a point on the fashion waist line, as shown.
 31 from 30 is $\frac{1}{4}$ ", thus making an overlap of the amount required to make up the waist measure.
 Shape the forepart side-seam from the "step" at 17, through 18 and 31, to a point $\frac{3}{8}$ " above the fashion waist line.
 E is located below 27 where fashion waist line and original centre line cross over.
 37 from E is $\frac{1}{4}$ "; 38 from 37 is $\frac{3}{8}$ the amount between 27 and 28.
 Draw the bottom edge of the forepart

from 38 to the point below 31, as shown by the solid line.
 39 from 38 is $2\frac{1}{4}$ "; it is located on the new centre line, $2\frac{1}{4}$ " from 28.
 Shape the front part of the bottom edge from 39 to 38 and continue to a position about 1" from the last point; here a $\frac{1}{2}$ " dart is taken out, as indicated.
 For the top of skirt, make 40 from 39 $\frac{1}{4}$ ".
 The skirt waist seam is drawn from 40 along the dash line, then to 32, slightly below the outline of the bottom of the side-body. The bottom edge of forepart is drawn from the dart about $\frac{1}{4}$ " below the dash contour, as indicated. This allows for the loss when the seam is taken at the dart.
 Square down from 32 to 33—8".
 34 from 33 is 1"; 35 from 34 is $\frac{1}{2}$ ".
 Draw a guide from 32 through 34 to 36, making the last point $\frac{1}{2}$ " below the level of 6.
 Now shape the rear of the skirt from 32 through 35 to 36; and run the front of skirt from 40 in a graceful curve to 36.
 41 from 23 is $\frac{1}{4}$ working scale less 1".
 Mark back $\frac{1}{2}$ " to H and use the angle of square for striking the run of the gorge, as described before.
 C from 23 is 1" for the collar stand.
 42 is located $1\frac{1}{4}$ " in front of the centre line and is $3\frac{3}{4}$ " above 39.
 Draw the crease line in the usual way and shape the lapel according to taste. Its width at the top in this case is about 4".
 Complete the draft, as indicated.

APPLICATION OF THE SEAT MEASURE

The seat measure is often an important guide to the general development of corpulent figures. It may be applied in the following manner:
 Square down from 20 to locate P, level with point 33.
 Measure from P to 34, $\frac{1}{4}$ of the seat measure plus 1".
 The $\frac{1}{2}$ " from 34 to 35 is then added, as already described.

NOTE ON THE STYLE

The fronts shown on this draft are designed to button-one, with a link—this is the most usual style. The amount beyond the centre line is based on this assumption. If it is desired to

have the fronts buttoning over, $\frac{3}{4}$ " should be added to the distance between the centre line and point 42.

Lapels are of the "step" type; but the pointed style may be adopted, if preferred. There is generally an outside breast pocket, placed fairly high.

The contour of the front of skirt should be made in a way as will provide as long a run as possible; this helps to give the slimmer impression which is an advantage for the large, stout figure.

DRESS COAT FOR THE CORPULENT FIGURE

Diagram 42

THE construction of the draft shown here is exactly the same as that described in connection with the previous draft. Basically, the system for cutting the Dress Coat does not differ in any way. The arrangement of the disproportion is made in the same way; but the provision of the waist girth is altered to suit the particular design of the garment. Differences in style and structure will be detailed below.

MEASURES: 18" *natural waist*; 42" *full length*; 8½" *x-back*;
21" *to elbow*; 31" *to cuff*; 44" *chest*; 48" *waist*; 48" *seat*.

Scales computed as in previous draft.

Disproportion—8".

Chest Measure System.

INSTRUCTIONS FOR DRAFTING

Square from 0 and construct the draft exactly as for the Morning Coat, as far as the establishing of the new centre line (21-28) and the distribution of the waist girth.

D will be located as before, but the front edge will be arranged as follows:

Square down from 28 to locate 38 and 39.

38 from 28 is 3½"; 39 from 38 is ¼".

The crease line is drawn from the point C, which is 1" out from 23, as before.

42 is ¼" from the centre line at 37, 1½" up from 28.

When shaping the gorge, make P from 41 about 5½".

The width of the lapel at the top is 5" and the point is made moderately steep, as indicated.

Shape the lapel and continue the front edge from 42 through D to 39.

Now draw a line through from 39 to the point below 31 on the fashion waist

line. (Part of this contour is shown by the dash line to W.)

T from 39 is 2"; a dart of ¼" is taken out here, the rear edge of it being dropped ¾" at S. (This arrangement will allow for the seaming and the restoring of the forepart contour at waist seam when the dart is sewn up.)

The back part of the skirt is drafted as in the Morning Coat.

For the front part, mark back from 39 to W about 6½" (ignoring the dart amount).

40 from 36 is 6½"; draw a guide line from W to 40.

X is 1¼" from 40, on a slanting line.

Shape the run of skirt in a gradual line from W to X and 36, as indicated.

Complete the draft.

THE SEAT MEASURE

This may be applied in the manner described for the Morning Coat, by squaring down from 20 and out to the back skirt section.

NOTE ON THE STYLE

Such dimensions as the width of lapel, the distance from 39 to W, and the cut-away from 42 to 39 are all variable; they may be decided according to the taste of cutter or customer.

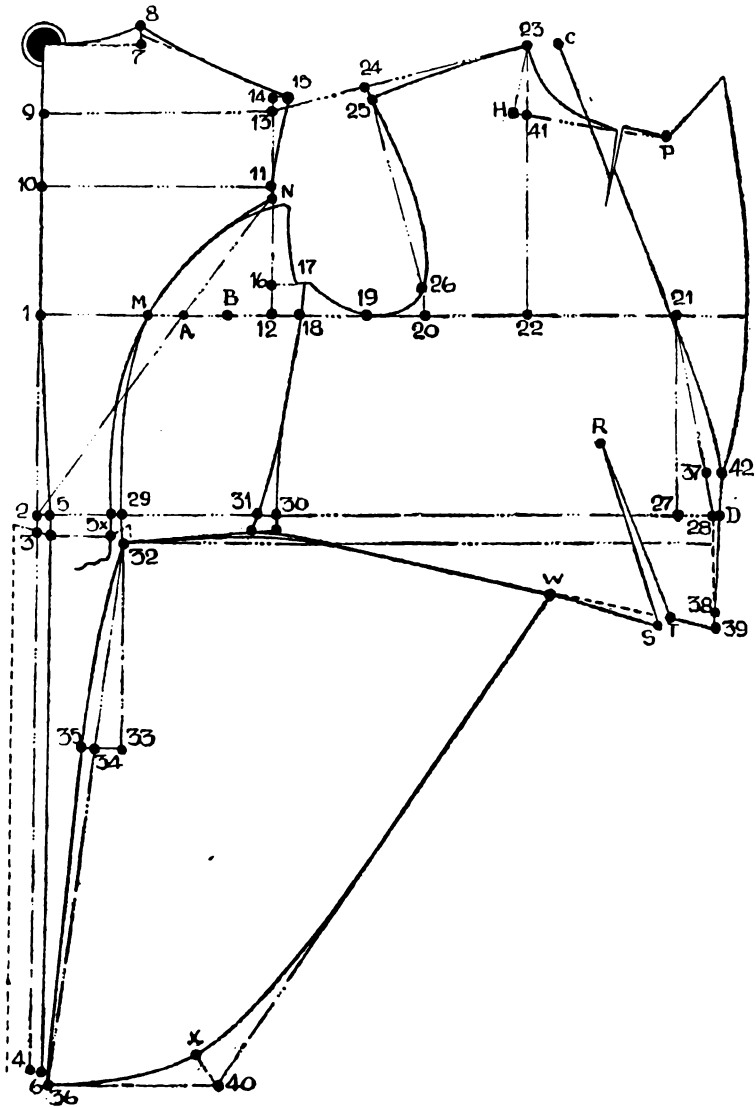


DIAGRAM 42.

It is advisable, however, not to have too open an effect at the front of a dress coat for a large figure. The slope of 42-39, for instance, should not be too acute; if it is, there will be rather a lot of white waistcoat showing when the coat is in wear. This is a faulty style feature, for it will accentuate the stoutness of the wearer.

An outside breast pocket is usual; a flower-hole is often put in the left lapel.

The length of the front dart should not be too great, for it is not necessary to throw a great deal of fullness in the area just below the chest line. In the present draft the distance from T to R is $7\frac{1}{4}$ " ; this may be taken as a satisfactory length for the dart.

SINGLE-BREASTED OVERCOAT FOR THE CORPULENT FIGURE

Diagram 43

THIS garment is designed for a fly front with three buttons. The lapel is of moderate width; the side pockets have flaps. An outside breast pocket may be introduced if desired. The sleeve cuffs may carry one or three buttons.

The style is semi-fitting and the basic construction of the draft follows very closely the corpulent lounge draft. The method of dealing with the corpulence is exactly the same. (Chest Measure System is adopted.)

MEASURES: 17" *natural waist*; 43½" *full length*; 8¼" *x-back*;
2I½" *to elbow*; 32" *to cuff*; 42" *chest*; 44" *waist*; 46" *seat*.

Increased Chest Measure for Overcoat—42" plus 2" (44").

Chest Scale is ½ Increased Chest Measure—22".

*Working Scale is ⅓ Increased Chest Measure plus 6"—20⅔"
(say, 2I").*

Disproportion—6".

INSTRUCTIONS FOR DRAFTING

Square from o.

1 from o is ⅓ working scale.

2 from 1 is ⅓".

3 from o is the waist length plus ¼".

4 from 3 is 8" for the seat line.

5 from o is the full length plus ⅓".

Square across from these points.

6 from 3 is ⅓"; 7 from 5 is ⅓".

Draw the centre back-seam, o-2-6-7.

(This seam is sewn in the mark.)

8 from o is ⅓ working scale plus ¼".

9 from 8 is ¾"; shape the back neck from 9 to o.

10 from o is ⅓ the distance between o and 1.

11 from 2 is the x-back measure plus ⅓" and one seam.

Square up from 11 to locate 12 and 13.

13 from 12 is ⅓"; 14 from 13 is ⅓".

Draw the back shoulder-seam from 14 to 9, as indicated.

15 from 11 is ⅓ working scale less ¼".

Go out ⅓" beyond 15 and make a ¼" "step," as shown.

Shape the back scye from 14 down to the "step" at 15.

Square down from 11 to locate 16 and A.

17 from A is ⅓".

Draw the side-seam of the back from the "step" at 14 through 16 and 17 to R, which is 10" from 7. (This amount may be varied to taste.)

18 from 2 is ⅓ chest scale.

19 from 18 is ⅓ chest scale.

20 from 19 is 2⅓".

21 from 2 is ⅓ the chest measure plus 3½".

22 from 20 is ⅓ working scale plus ⅓".

Square up from 22 to 23, making this distance the same as from 2 to o on the back, plus ⅓". (This extra length is usually required in an overgarment for a corpulent figure.)

Draw a line from 23 to 12.

On this line measure from 23 the amount of the back shoulder (9-14) and mark 24 the same distance from 23, less ⅓", dropping ⅓" below the line, as indicated.

E from 20 is ⅓"; connect E to 24.

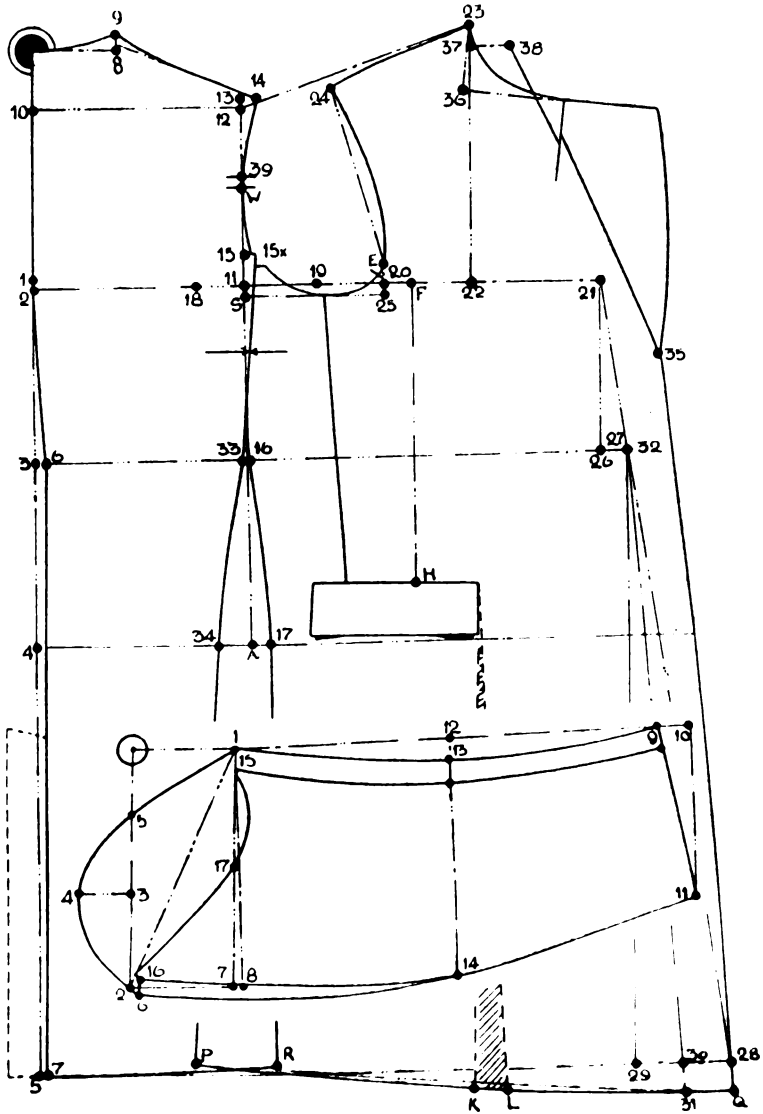


DIAGRAM 43.

Drop the scye $\frac{1}{2}$ " below the chest line, as shown from 25 to S.

Shape the scye from 24 to E, hollowing $\frac{1}{2}$ " from the line, continue through to the dropped scye line and round to 15x, which is $\frac{1}{2}$ " below the "step" at 14. Form a similar "step," as shown.

Square down from 21 to 26.
27 from 26 is $\frac{1}{2}$ of the disproportion less $\frac{1}{4}$ ".

Draw a line from 21 through 27 and extend to 28, which is located on the line squared across from 5.

Square down from 27 to 29 and locate 30 half-way between 28 and 29.

The new centre line is thus formed from 21 to 30.

31 from 30 is $1\frac{1}{4}$ ".

Apply $\frac{1}{2}$ the waist measure, plus $3\frac{1}{2}$ ", from 6 on the back seam. It will be found that this measurement will extend beyond the centre line, as at 32. Therefore, the waist measure must be made up by overlapping the side-seams at 16-33 the amount registered from the centre line to $32-\frac{1}{2}$ " in this case.

34 from 17 is the amount of the difference between the $\frac{1}{2}$ chest and $\frac{1}{2}$ seat measures, plus $\frac{1}{4}$ ".

Shape the forepart side-seam from the "step" at 15x, through 33 and 34, down to P, which is $3\frac{1}{2}$ " from R.

35 is $2\frac{1}{4}$ " in front of the centre line and is about $3\frac{1}{2}$ " below the level of the chest line. Draw the front edge down from 35 to Q, keeping parallel with the centre line.

Q is the same distance below 28 as 31 is below 30.

Now shape the bottom edges of both back and forepart, as shown. Points P and R are raised $\frac{1}{2}$ " above the line squared from 5; side-seam lengths should be checked.

36 from 23 is $\frac{1}{2}$ working scale less $\frac{1}{2}$ "; it is $\frac{3}{8}$ " behind the line. Use the square in the manner described before and establish the gorge run and top of lapel.

37 from 23 is 1"; square out $1\frac{1}{4}$ " to 38 for the location of the crease line.

Draw the crease line from 38 to 35, breaking it at the single-seam gorge dart, as indicated.

Shape the lapel according to taste; its width at the top is about $4\frac{1}{2}$ ".

F from 20 is 1"; square down $12\frac{1}{2}$ " to H from the top of side-pocket.

The length of the pocket mouth is about $7\frac{1}{2}$ ", the front tack being placed $2\frac{1}{4}$ " in front of H.

The shaded portion shown below H to K and L is the amount of provision for the Donlon wedge (described in the Corpulent Lounge Draft).

L from K is $\frac{2}{3}$ of the distance between 29 and 30.

When the wedge is arranged K and L will come together, the procedure being exactly the same as described for the lounge.

The sleeve pitches are marked as follows:

For the standard back pitch, mark 39 from $12\frac{1}{2}$ the distance between 12 and 11, less 1". The fashion pitch, W, is $\frac{1}{2}$ " below 39.

The front pitch is marked $\frac{1}{2}$ " below E on the scye curve.

Complete the draft, as indicated.

THE SLEEVE DRAFT

Square lines from 0.

1 from 0 is the same as from 39 to S, less $\frac{3}{4}$ ".

2 from 1 is the same as the combined distances of 39-14 on the back and 24 to front pitch on the forepart, less $\frac{1}{2}$ ".

3 from 0 is $\frac{1}{2}$ the distance between 0 and 2, plus $\frac{3}{4}$ ".

4 from 3 is the same as from 12 to 39 on the back, less $\frac{3}{4}$ ".

5 from 0 is $\frac{1}{2}$ the distance between 0 and 3, less $\frac{3}{8}$ ".

Shape the crown of the sleeve, 1-5-4-2, and extend to 6.

6 from 2 is the same as the distance from 39 to W on the back.

Square out from 1 and down from 2 to locate point 7.

8 from 7 is $\frac{1}{2}$ "; connect 8 to 1 and by this line square down from 1 to locate 9 and 10.

9 from 2 is the applied sleeve measure, less the x-back and with allowance for seams, swept forward in the manner described earlier.

10 from 9 is $1\frac{1}{4}$ "; square out towards 11.

11 from 9 is $\frac{1}{2}$ working scale plus 1". (This amount, of course, may be varied to suit individual tastes.)

12 is midway between 1 and 9; square out to locate 13 and 14.

13 from 12 is 1"; shape the forearm, 1-13-9, as shown.

14 from 13 is $\frac{1}{2}$ working scale plus $2\frac{1}{2}$ " to 3".

Shape the hindarm-seam from 6 through 14 to 11, thus completing the top-half.

For the under-half, mark in 1" from 1 to 15 and draw the forearm from 15 through points opposite and equi-distant from 13 and 9, as indicated.

Measure the under-part of the scye from the front pitch to W and apply this amount, plus $\frac{1}{2}$ ", from 15 to 16. The last point is located on a short line drawn from 6, parallel with the line 0-2.

17 from 15 is $\frac{1}{2}$ working scale plus $\frac{1}{2}$ ". Shape the under-half from 15 through 17 to 16 and complete the sleeve.

NOTE: As was stated in connection with other overcoat drafts, the amount of overlap shown on the side-seams at the bottom of back and forepart may be arranged in a manner which will please particular customers. In the case of corpulent figures, however, care must be taken not to have too "skirty" an effect at this part of the garment.

The sleeve draft shown here is based on the same system as that explained in the article on sleeve-cutting. It is suitable for any overcoat with a standard-shape scye.

PATTERN ADAPTATION FOR CERTAIN TYPES OF CORPULENCE

Diagram 44

THERE are some corpulent figures which require certain adjustments in construction. The system as set out for the various garments already described will produce patterns for those garments which will be quite satisfactory for what might be termed the standard corpulent type. It has been pointed out that to give details of all the many kinds and degrees of corpulence would be an undertaking beyond the compass of this work. However, there is one general principle which may be discussed here—one that applies to a number of corpulent figures.

In the case of large men whose stance is very forward at the front waist, a pattern cut by the method described earlier might produce a garment somewhat defective in the across-chest area. The distribution above the chest line between the points 16 and 17 would not be quite right. A process of "crookening" is needed in order to establish the correct "hold" in the garment above the chest.

INSTRUCTIONS FOR DRAFTING

This diagram is a reproduction of the Corpulent Lounge Draft (Diagram 39), with certain adaptations superimposed. These are as follows:

The neck-point, 22, is receded $\frac{1}{4}$ " to A. The front shoulder, A to B, is measured in the usual way, so that the length of A-B is the same as the original 22-23.

The scye is shaped from B to a point about $1\frac{1}{4}$ " above 24.

The crease line, M, is receded and a similar amount is taken off at the lapel.

Thus, the upper part of the pattern is altered as shown by the dash-line contours. The effect is to produce a little more length from A to 17 and to take away a little width from 16 to the front edge.

On the waist line a drop is indicated from point 32 to the front. This is arranged by lowering point 27 to C, an amount of 1".

It has already been said that a common feature in corpulent figures is that the greater part of the waist increment falls below the standard waist line. Therefore, the waist measure should be applied (in the same way as already described) on the dropped line from 32 to C.

NOTE: The principle of the adaptation shown above the chest line may be adopted for the other garments described in the chapter dealing with the corpulent figure. Some cutters make a greater "crookening" of the shoulder when cutting dress coats for men of this type. There is an advantage in this, as long as it is not excessive. Dress coats are worn unbuttoned, and a tendency to work backward on the figure is something which is often encountered; the "crookening" helps to prevent such a tendency.

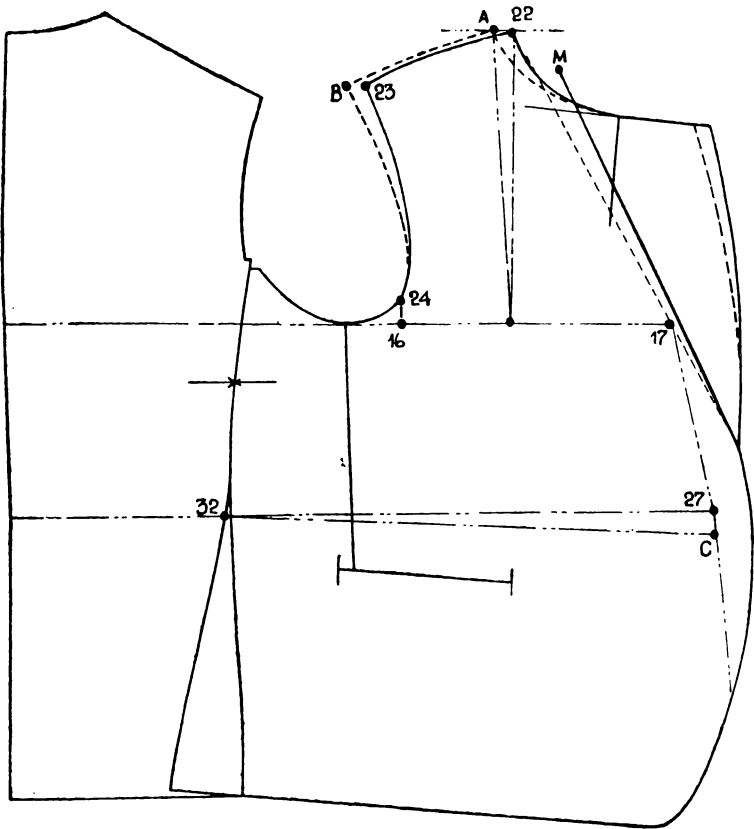


DIAGRAM 44.

CHAPTER XIII

GENTLEMEN'S GARMENTS INLAYS AND TURNINGS

By THE EDITOR

INLAYS are left at certain parts of most garments in order to provide scope for adjustment and alteration should these be required at any time. In juvenile clothes they are of greater importance than in those made for adults; children develop rapidly and increases to lengths and girths of their garments are often necessary.

The main advantage of inlays to the cutter is that they allow him to make changes in fit and style decided upon at the trying-on stage. Position of seams; depth of waistcoat opening; lengths of coat and sleeve—these and many other dimensions may be changed or rectified after the fitting, provided inlays and turnings are present at the parts of the garments affected. Without certain allowances of the kind, adjustments are difficult if not impossible of execution.

A word of warning should be sounded here, however. It is not a good plan to leave wide inlays *after* the trying-on—especially on certain seams which have to follow the contour of the figure. For instance, the side-seams of a moderately close-fitting coat; if there is a very wide inlay left there, the tailor will not be able to produce a clean run at the waist section. Again, at the hindarm of the under-half sleeve a wide inlay will cause trouble when the seam is pressed open and will mar the appearance of the finished sleeve.

The diagrams (45 and 46) shown here depict the main parts of garments most frequently ordered at the present time; the essential inlays and turnings are illustrated. A slight exaggeration of the width of these inlays has been deliberately made, in order to make clear the extent and position of them. Appropriate widths and depths will be given in the explanations which follow.

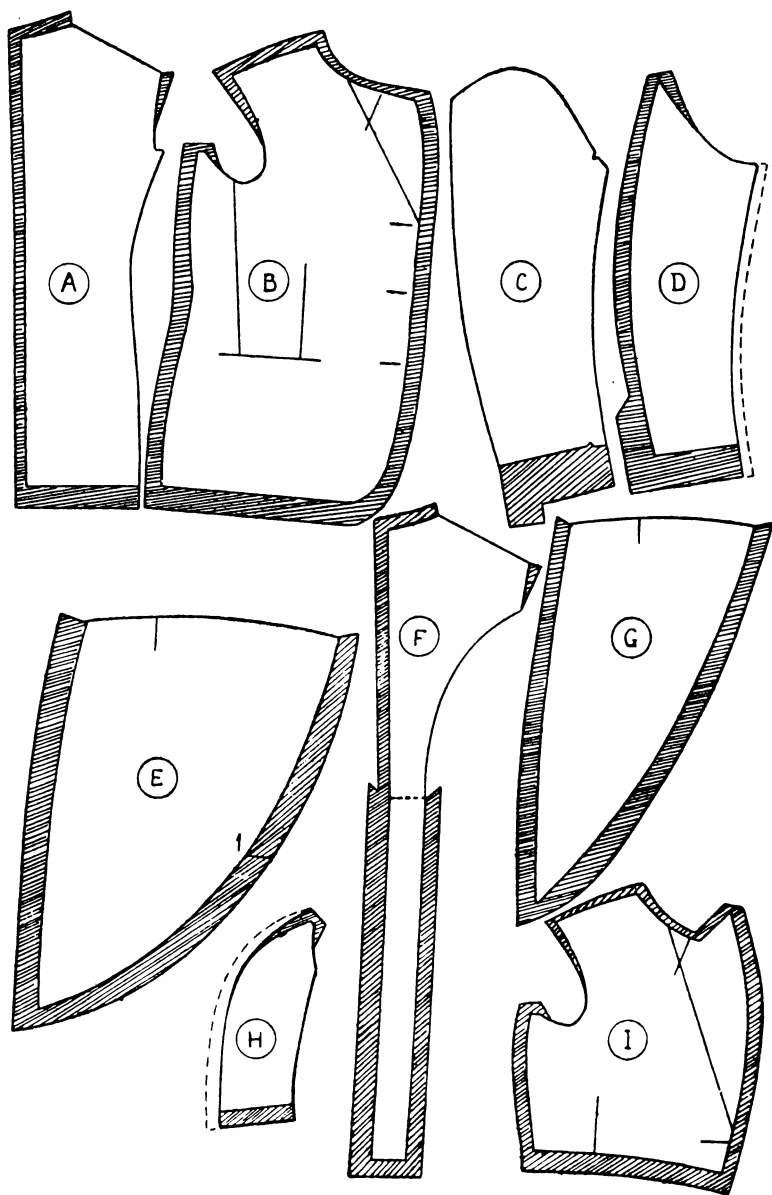


DIAGRAM 45.

Other garments, not illustrated, with seam placements similar to those described, will have inlays and turnings very much the same. From the more or less standard examples selected, it will be possible for the younger cutter, not quite so familiar with the subject as the experienced craftsman, to judge for himself where inlays should be allowed in those garments which are not so common.

SECTION A

This shows the back of a lounge jacket or reefer. An inlay of $\frac{3}{4}$ " is left at the back neck and down the length of the centre back-seam. There is a turning of about 2" at the bottom. A small inlay, about $\frac{1}{2}$ " in width, is allowed at the back scye position, running to nothing just above the "step." This is very useful in the case of an alteration to the back neck. It is necessary, sometimes, to let out the back at the neck position and to square up the back shoulder. When this is done a certain amount of shortening occurs in the back shoulder-seam; the inlay just described will serve as a means of restoring the lost length.

SECTION B

On the lounge forepart, depicted here, an inlay of 1" is left down the side-seam and one of $\frac{1}{2}$ " or $\frac{3}{4}$ " round part of the scye, along the shoulder-seam, and round the gorge. The front edge has an inlay of 1" to $1\frac{1}{2}$ " down its full length; a turning of 2" is left at the bottom edge. Similar inlays are adopted for reefers.

When the coat is being marked up after fitting, the inlay down the front is cut away; that of shoulder and scye may be reduced to $\frac{1}{2}$ " net. The gorge inlay may be left at $\frac{1}{2}$ ", including that part of it which extends along the top of lapel, as this will give the tailor more "play" when he is making up the lapel. The correct shape and depth of the lapel should, of course, be marked distinctly.

A word about the under-arm and front darts. It is a good plan not to cut these out until after the try-on; it may be an improvement to move them forward or backward. If they are basted out, it will be possible to make such an adjustment; if they are cut, it cannot be made.

SECTION C

Here is shown the turning left at the cuff of the top-half sleeve. It may be anything from 2" to 3" in width. An extension is allowed at the back part so that when the turning is

brought up underneath, this extension will take the tack of the slit. Such an addition will apply only to sleeves with button cuffs. Sometimes, when material is short, this piece is seamed on—not “grown” on, as illustrated in the diagram.

SECTION D

The under-half of the sleeve has an inlay down the hindarm, about $\frac{3}{4}$ " in width. This is increased to about $1\frac{1}{2}$ " from a position $2\frac{1}{2}$ " above the point where the cuff length is marked, thus forming a button-stand and facing for the slit. The turning at bottom is similar to that on the top-half.

The dash contour at the forearm-seam illustrates an inlay which some cutters use instead of, or as well as, the one at the hindarm. It is helpful in cases where an alteration is made at the front scye, making it wider and more forward; more sleeve is required at that part, and the upper part of the inlay will supply it. Further, when sleeves have to be made wider throughout the forearm inlay can be used much more easily and effectively than the hindarm one.

A small inlay is usually left at the top of the hindarm-seam, extending a short distance down to the under-scye, as indicated.

SECTION E

This is the skirt section of a morning coat with the inlays left as for the first try-on. That at the back part is about $1\frac{1}{2}$ "; that down the front may be 1" to $1\frac{1}{2}$ ". When marking up, the latter inlay is usually cut away above the position marked by 1; a facing generally extends to this position.

SECTION F

Here is a back section of morning coat or dress coat. The upper part has an inlay at the back neck and the back scye, similar to those shown on the lounge section. The one at the back-seam is about 1" in width until it reaches a position $\frac{3}{4}$ " above the fashion waist line (indicated by dashes), when it is made $1\frac{1}{2}$ " wide down to the bottom. This lower part of the inlay may be made wider on the right half of the back, in order to provide a good underlay for the vent. An inlay of 1" is left at the side part of the lower section: this, with the corresponding inlay on the skirt, forms the pleated part of the body-coat back. A turning of 2" is left at the bottom.

SECTION G

This shows the skirt of a dress coat, on which the inlays are very much the same as those for the morning coat. The one on the front may be left on, if desired, so that the lining can be felled back from the edge when the garment is made. If this course is adopted, the width of the inlay should not be more than $\frac{3}{4}$ ". Some cutters prefer to cut it away altogether after the first or second fitting.

SECTION H

The body-coat side-body has an inlay of $\frac{3}{4}$ " or 1" at the bottom, and a small one extending round the contour of the top, as indicated. The dash-line contour shows an inlay which a number of cutters leave, at least for the first fitting. It is about $\frac{3}{4}$ " in width, and is very useful if an increase in the across-back section is needed. This inlay is better removed after the fitting, as it tends to restrict the tailor in the matter of getting a good run to the seam.

SECTION I

Here is a morning coat forepart. Inlays are left at the side-seam, at bottom and front edges; and at scye, shoulder-seam, and gorge. That at the bottom is 1" or $1\frac{1}{4}$ " wide; those at side-seam and front edge may be about $\frac{3}{4}$ " or 1"; at the shoulder and scye they are $\frac{3}{4}$ ". Reduction in the width of all the inlays may be made after the fitting; and the one on the front edge may be cut away. However, it is quite a good plan to leave a certain amount on at the edge of the lapel and the gorge—especially in dress coats, on which the inlays are similar—so that the tailor has plenty of scope for padding and shaping the lapels and for getting a pleasing style.

For a dress coat allowance must be made for the edge to be turned in down lapel and front so that the silk facings may be put on. (This will apply also to dinner jackets, of course.)

SECTION J

On the topsides of trousers, as shown here, no inlays are left on the seams. Sometimes a "grown-on" pocket facing is allowed, as indicated at that position; it extends a little above and below the tacking points.

Bottoms for permanent turn-up are illustrated. For these, the distance from 1 to 2 and from 2 to 3 is $1\frac{1}{2}$ " (this is the most

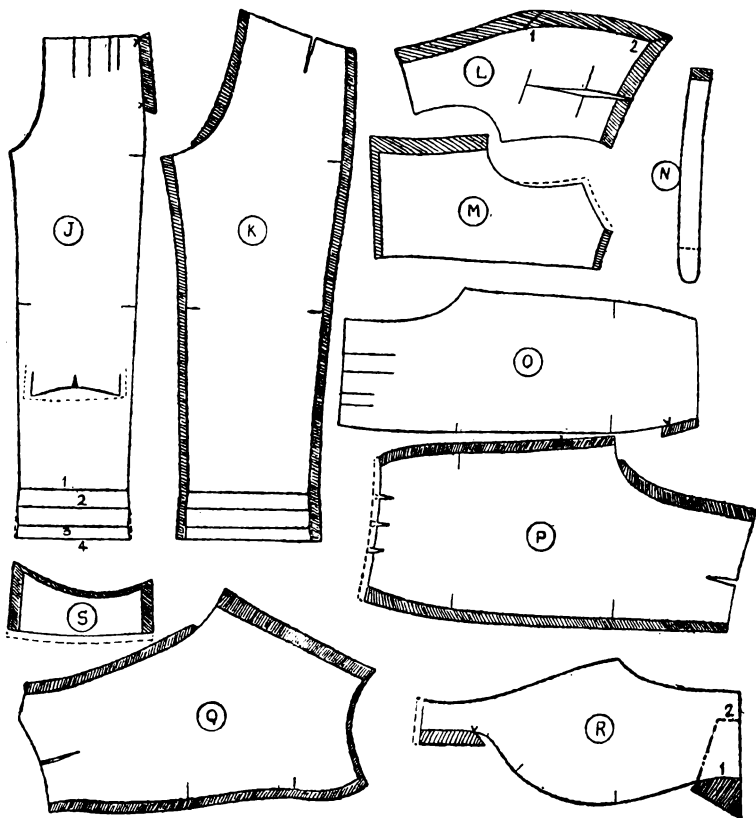


DIAGRAM 46.

general width of the turn-up); the width of the lowest part, from 3 to 4, is $\frac{3}{4}$ " or 1". This section is turned up inside, and is usually raw-felled or cross-stitched round. In some materials, such as Harris tweed and other loosely woven types, it is advisable to leave a little more for turning up inside, so that fraying is less likely. The dash lines at each side of the p.t.u. show the contour as it is generally left by the cutter. The distance from 1 to 4 may be anything from $4\frac{1}{4}$ " to $5\frac{1}{2}$ " (the total amount of cloth needed for forming the turn-up), with a slight "spring" at the lowest edge, as indicated. The trousers-maker will arrange the p.t.u.

In the case of plain bottoms, the amount of turning left will

be about 2". If it is desired to shape the bottom over the instep (as for a relatively narrow bottom, or for a foot with a high formation at that part) the front part of the turning will be hollowed and the back part will be rounded. Sometimes a small "puff" is inserted at the front turning, so that its edge has the same length as the inside contour of the trousers leg. The small inset diagram, in which the solid lines denote the topside turning and the dash lines the underside one, will make this clear.

SECTION K

The undersides have inlays at side-seam and leg-seam, also at the seat-seam. The last is cut away just above the fork, as indicated. This inlay should be about $1\frac{1}{4}$ " wide at the top, but should not be quite so wide when it reaches the lower curve of the seat-seam; it should be stretched here when being dealt with by the trousers-maker. Neglect of this simple operation often causes a tightness at this part, with consequent discomfort to the wearer and defectiveness in the appearance of the trousers.

SECTION L

This diagram shows the forepart of a standard waistcoat, with usual inlays marked. The one which extends down the edge of opening and front may be about 1" or $1\frac{1}{2}$ " wide; that at the bottom the same, or slightly wider. If it is decided to leave the opening and bottom facings "growing" on, the inlays at those parts will form the facings. The front edge inlay will be cut off, in the manner indicated at points 1 and 2. A button-catch will be allowed on the right forepart, as described in the chapter on waistcoat cutting.

SECTION M

Here is the back of the waistcoat. The inlay at side-seam is $1\frac{1}{2}$ " wide, that at the bottom edge about $\frac{3}{4}$ ". The latter is sometimes removed after the first fitting, especially if the "bagged" type of back-making is to be used. There is a small inlay at top, running along the back neck; this may be $\frac{1}{2}$ " wide. If neck-pieces are adopted, this inlay may be made just wide enough to turn in, say $\frac{1}{4}$ ".

The inlays suggested by the dash lines are left on by some cutters. The one along the shoulder-seam, which is $\frac{1}{2}$ " or $\frac{3}{4}$ " wide, may be used in a case where a slightly longer back is

needed ; that at the scye is useful if more back width is required, or if the back is to be "squared." (See notes on the coat back.)

SECTION N

This is a trousers waistband. There is an inlay of $1\frac{1}{4}$ " at the part which joins the seat-seam of the trousers. (It is assumed that seams have already been allowed for the width.) The dash line going across the front indicates the beginning of the extension. This is a popular feature in trousers at the present time ; its length varies from 2" to 5". It is usually fastened across the front waist with a clasp.

SECTION O

No inlays are left on the seams of the topsides of plus-fours ; but the "grown-on" side-pocket facing may be adopted, as illustrated in Section J. A small turning ($\frac{3}{4}$ " wide) is left at the garter opening ; this turns back and forms a facing at that part.

SECTION P

This depicts the undersides of plus-fours, on which inlays are allowed at the same positions as on the trousers undersides. The one on the side-seam becomes a little wider when it reaches the opening at the bottom, so that a reasonable underlap is provided.

The dash outline at the bottom suggests an inlay which is sometimes added when plus-fours are to be tried on in a basted condition. A similar inlay may be left on the topsides, if thought advisable ; both can be removed when correct length has been established at the fitting.

SECTION Q

Inlays for breeches are mostly on the undersides, as illustrated in this diagram. Seat, side, and leg seams have them added ; the one on the leg is the widest (about $1\frac{1}{2}$ " at the fork and 1" at the bottom). It is useful when breeches are being fitted ; an increase in fork can be easily effected and a greater width at knee can be given, if required. Notice the seam allowance at the bottom hollow : this is added for the try-on only.

SECTION R

Topsides of breeches have no actual inlays, but there are one or two places at which turnings can be added with advan-

tage. There is one at the position of knee, small, and calf; this is turned back to form a facing for eyelet-holes or button-holes, as the case may be. At the bottom (calf position) the dash line indicates where an inlay may be left for a fitting; it is useful if adjustment of the length is necessary.

Notice the addition at 1, where the cross-pocket mouth is placed. When the breeches are made, the dot-dash line at 2 will be cut through and the part of the topline bounded by the dot-dash lines will be turned down to form the front facing of the pocket mouth (the bearer forming the back one). The added portion (shown shaded) will make up what would be lost when turning down the part of the side-seam at 1; it will be sewn in with the side-seam, or trimmed away to leave just sufficient to "catch" at that part.

SECTION S

This is the so-called knee-band of the breeches. It has an inlay on the side-seam and one on the leg-seam, the latter being the same width as that on the leg-seam of undersides. A seam is allowed across the top (the small position). For fitting, an inlay may be left along the bottom edge, as shown by the dash lines.

NOTE

Inlays for most of the standard overcoats will be left in the positions shown in Sections A, B, C, and D.

In the cases of Raglan and split-sleeve overcoats, inlays are left on the centre-seam of the rear sections of the top-sleeve, as well as on the hindarm-seam of the under-sleeve. They are usually about 1" in width—sometimes a little wider, if a bold swelling is to be given to the seams. In the event of plain seams being adopted, these inlays may be cut away after the fitting. This applies particularly to thin materials, in which an inlay down the sleeve-seam may cause a little trouble to the tailor, chiefly at the shoulder-point position.

A STANDARD LAY FOR
A SUIT

Diagram 47

HERE is a lay for a lounge suit which will be found satisfactory for a figure measuring 36", 38", or 40" chest, with waist and seat in the generally accepted proportion.

The lengths are as follows :

Jacket	29 $\frac{1}{2}$ "
Waistcoat	26"
Trousers (side-seam)	44"
Sleeve	32"

Width of the trousers bottoms is 20".

The various fittings are marked, with certain exceptions which will be noted ; all the standard inlays are allowed.

The parts marked at 1, 2, 3, and 4 will serve for the trousers side-pocket facings, hip-pocket flaps, jettings, etc. That marked at B may be used as a fork piece in a case where an extension at that part is thought advantageous.

It will be seen that the facings of the coat are whole, and that the crease and side-seams of the trousers will fall fairly regularly along the stripes of a material patterned in that way.

This lay is calculated for 3 $\frac{1}{4}$ yards of cloth, 58" wide. If a reefer jacket is required, another $\frac{1}{8}$ yard will be advisable. Increased lengths, too, will make such an addition necessary.

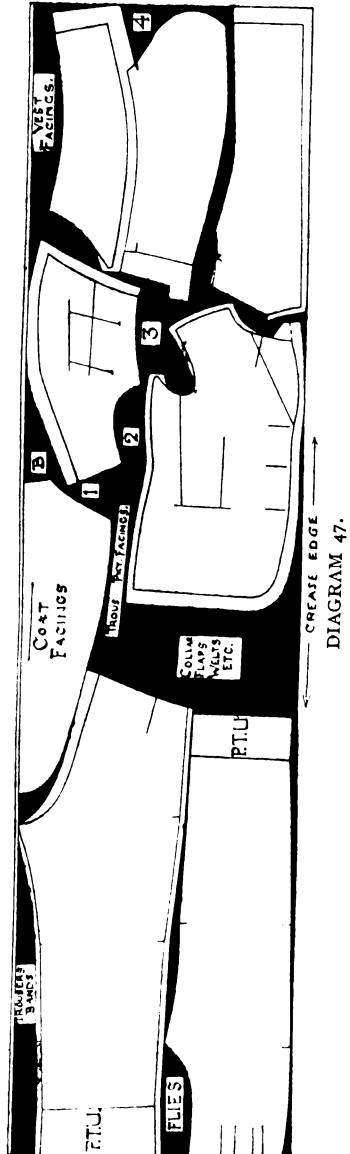


DIAGRAM 47.

GENTLEMEN'S GARMENTS VARIATIONS FROM THE NORMAL DRAFT

By the late PERCIVAL THICKETT, Revised by THE EDITOR

THE accompanying page of sections (Diagram 48) illustrates how the normal pattern will have to be adjusted to meet the requirements of irregular figures. It is assumed that the original block has been constructed on a proportionate basis, and is one that will provide a satisfactory fit for the normal type of figure. When making the adjustments, it is advisable to work on a low estimate and not make the alteration from the block too pronounced.

Especially is this precaution necessary when one is working from descriptions provided by travellers or agents.

It is possible to have a combination of the examples shown here, such as a "stooping figure with square shoulders" or a "short stocky figure that is very erect."

When this occurs, it is better to make the adjustment for size before that for attitude.

LONG NECK OR SLOPING SHOULDERS. SECTION A

The alteration for this figure is shown by dash lines.

Vertical lines are drawn through back and front neck points, and the extra height added to accord with the figure as shown from 1 to 2 and 3 to 4.

Connect 4 and 5; also 2 and 6.

Raise the neck back at 7 to agree with the quantity raised at 4.

SHORT NECK OR SQUARE SHOULDERS. SECTION A

The alteration for this figure is shown by dot and dash lines, and is executed in the reverse way described for the long-neck figure.

Lower the front from 1 to 8 and the back from 3 to 9.

Lower centre at 10 to agree with the drop at 9.

STOOPING FIGURE. SECTION B

Raise the back from 1 to 2 and bring in point 2 $\frac{1}{2}$ the quantity raised to give the necessary round over the blade. Point 3 is raised and advanced to agree with the position of 2.

Raise point 4, and if the figure requires a wider back extend down the back scye as shown.

Drop the front the same amount the back has been raised, and carry it forward a corresponding amount.

Drop shoulder end at 7 and hollow scye at 8.

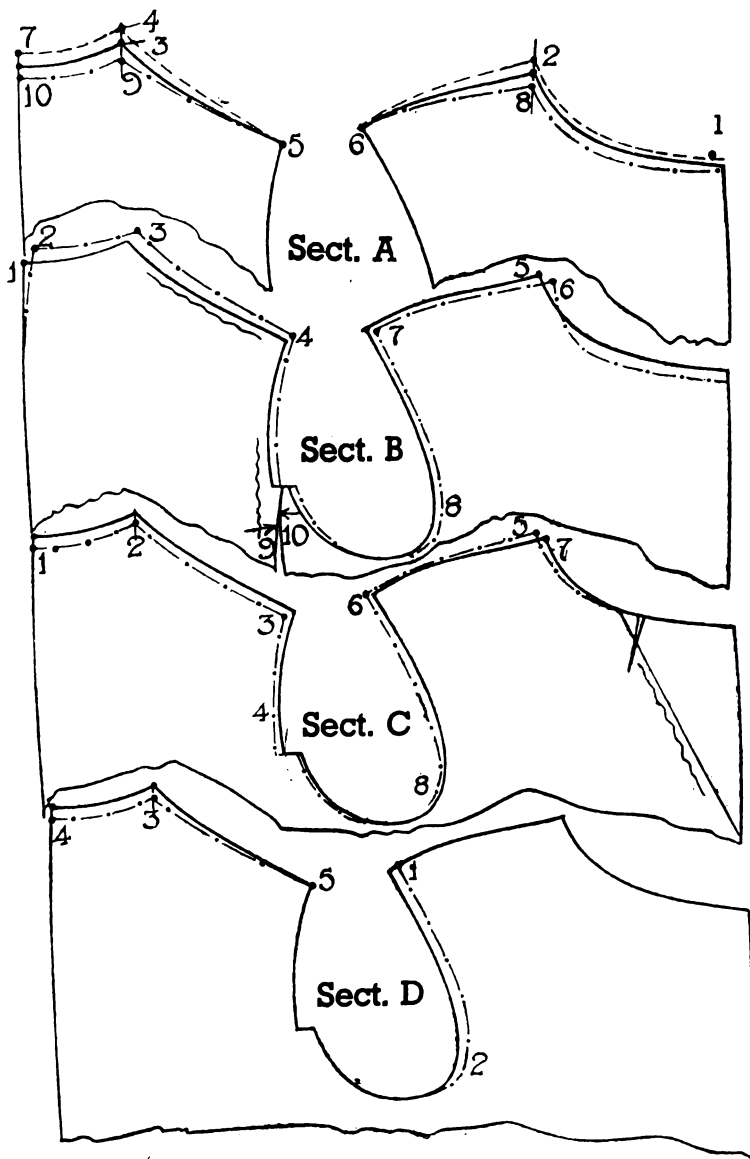


DIAGRAM 48.

Full on the shoulder of back and shrink the back scye in the region of wavy lines.

If the coat has been cut out, the back can be passed up to obtain the necessary length. To do this, balance marks are placed at the side-seams, as shown at 9 and 10. These go together when sewing the side-seam.

ERECT FIGURE. SECTION C

Shorten the back right across as shown at 1, 2, and 3, and narrow the back scye at 4.

Raise the front shoulder-seam right across, as shown at 5 and 6.

Crooken the shoulder by receding the neck point from 7 to 5.

Widen the across chest at 8, and take out a small vee in the neck and through the crease line as shown.

SHORT STOCKY FIGURE. SECTION D

This particular type is generally blessed with a very large upper arm section. Other features are: a narrow shoulder and very upright carriage.

Advance the scye, say $\frac{1}{4}$ " from the shoulder-seam (1 to 2).

Lower the back at 3 and 4, and run out to the shoulder end at 5 as set down for square shoulders.

CHAPTER XV

GENTLEMEN'S GARMENTS PREPARATION FOR TRYING-ON

By THE EDITOR

THESE illustrations (Diagram 49) show the appearance of a typical jacket and waistcoat after they have been prepared and basted. It has been said earlier that there is often too much carelessness in the matter of making bastes for trying-on; the cutter is given a very difficult task in the fitting-room if the garments he is putting on the customer are prepared in a slovenly manner.

A little care and thought on the part of the person who is basting up the parts will make the cutter's business much more pleasant—and much more likely to give him a true impression of the fitting. The customer, too, will have a clearer idea of what the finished clothes will look like when he comes for his final try-on.

FIGURE A

This is a lounge jacket in the form generally termed the "skeleton baste." The canvases are in, and a partly shaped under-collar and canvas are attached. The seams are basted over; both sleeves are in; all the pocket positions are marked-stitched. All edges are turned in to marking-stitches.

FIGURE B

Here is the back view of the same jacket, showing the overlapped seams at centre back and at the hindarm of the sleeves.

FIGURE C

The waistcoat is illustrated in this figure; it is prepared in very much the same way as the jacket. Interlining is in the fronts; the darts are basted over; the pocket positions are indicated by marking-stitches. All edges are turned in, with the exception of those at the armholes.

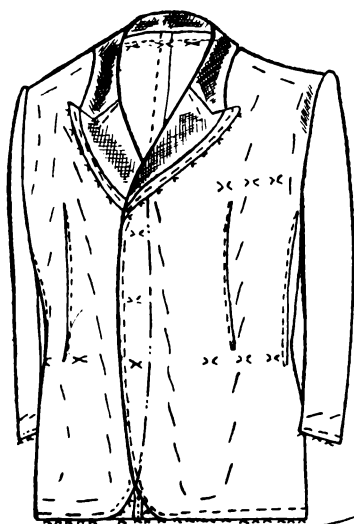


FIGURE A

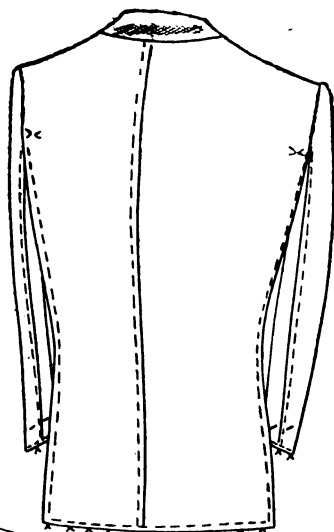


FIGURE B

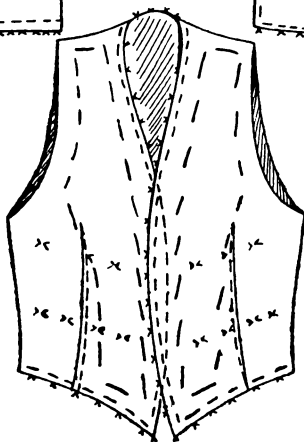


FIGURE C

DIAGRAM 49.

CHAPTER XVI

GENTLEMEN'S GARMENTS TRYING-ON

By W. W. PIPER

ITS PLACE

FOR some obscure reason the art of fitting, as distinct from the science of cutting, seems to require an introductory word of apology. The separate values of cutting-out and making-up are recognised, but convention demands that fitting-on be considered a concession to the customer or a check on the workman.

Is it not better to appraise and employ every help to safety and success? Clever cutting and masterly manipulation are the piers of the technical bridge, but fitting is the golden chain which makes safe the tailoring way.

ITS PURPOSE

The try-on stage provides an occasion for the free and fruitful discussion of general design, distinctive details, fashionable features, becoming effects, artistic values, and personal preferences, when any, or all, may be adjusted or readjusted.

It is beyond the power of the most experienced cutter to gather what precisely is in the mind of his customer when measurements are being taken, as it is impossible for the clearest-thinking client to explain at that time what he, or she, desires in every detail. But before the mirrors of the fitting-room fancies take shape, wishes leap into expression, errors of judgment or understanding are revealed just when such difficulties and defects can be defeated by competent craftsmanship and cheerful courage.

Where much is thought of style and little said about price, two or more tries-on are possible and customary; but keenly cut costings make an occasional fitting the limit, and the preparation for that must be quick and inexpensive. Even so, it

is not possible to draw hard-and-fast lines, in this connection, between West End and City trades, or between town and country tailors.

In many provincial townships there are tailors who rarely have opportunities for trying-on; while others, in neighbouring streets, have shell, forward, and advanced bastes for coats; with, less often, two for a vest and one for trousers.

ITS PLAN

The *Shell* baste, in its most effective form, has shoulders manipulated; shrunk canvas, or Syddo, through fronts; wadding or domett, if any is to be used, in place; all seams basted; under-collar pressed into form, and either basted on or left unattached for pinning into position.

At the *Forward* stage all pockets are in; lapels padded; facings and forepart linings basted in; back-seam sewn and pressed; front edges and facings turned together; shoulder and side seams basted; sleeves completed, except for holes, buttons, and cuff felling; collar padded and basted to neck.

The *Advanced* baste has all seams, except sleeve heads, sewn; edges made up, but not holed or buttoned; collar completed, and most of the pressing done.

Where just sufficient labour is employed in the business house for tries-on, alterations, and repairs, the shell baste is usual, but, it may be argued, where all work is done on the premises it is quicker, and better, to prepare for a single baste when the pockets are in; back and forearm sleeve-seams sewn and pressed; collar and lapels padded; as there would be less ripping for re-marking than if the makeshift shell baste had been arranged for.

A still more effective single baste employed by skilful men, with previous experience of their customers, is that with edges up; back and sleeve seams sewn, but cuffs, shoulders, side, and sleeve-head seams basted.

For two vest fittings the first has shoulders manipulated; pockets in; back-seam sewn and pressed, and the remainder basted; the second would have all done except holes, buttons, and closing. The last-named condition is that which many prepare for single fittings; others have all work done except buttoning; and some *never* try on vests.

Trousers preparation should at least include blocking, basting of all seams, use of dummy fly, and attachment of buttons; but the advanced stage, in which all is done except closing the seat-seam and felling of bottoms, is still more helpful.



By Appointment to Her Majesty the Queen, Ltd.

A WEST-END FITTING-ROOM.

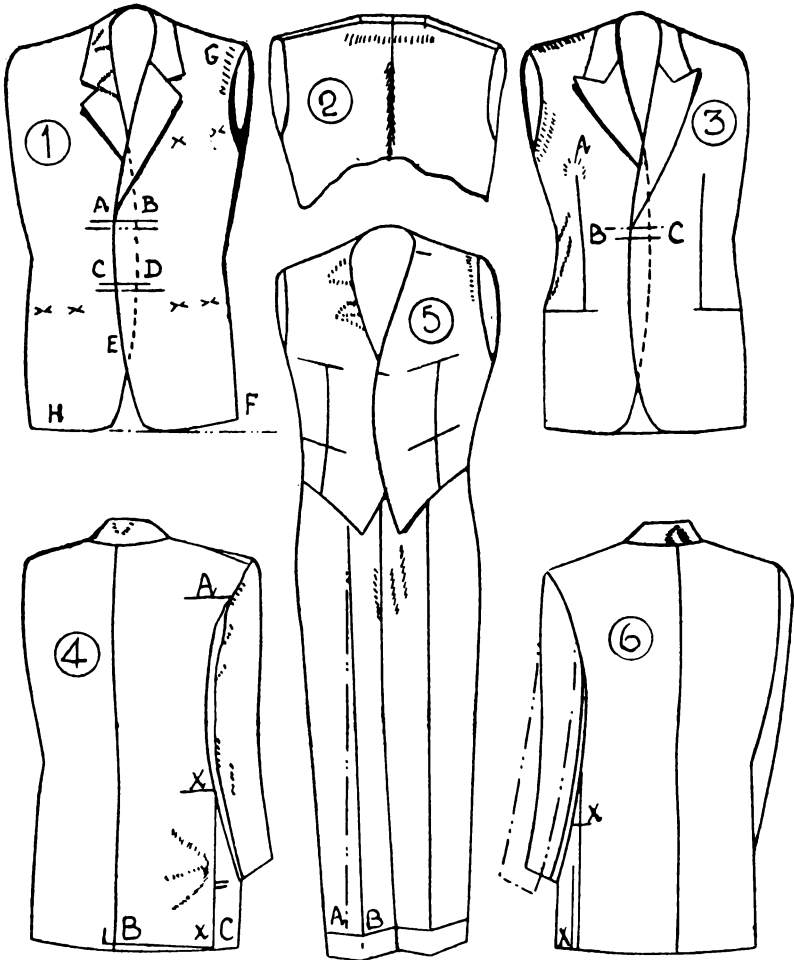


DIAGRAM 50.

Actual work in the fitting-room demands care, confidence, and concentration. It is essential that each garment should be put well on to the figure before detailed inspection is begun; and time will be saved by following the same order of examination every time. Most of the processes are illustrated on Diagram 50.

It is just as effective, for all practical purposes, to overlap the coat and vest fronts as illustrated by Sections 1 and 5; by so doing the customer gets a better impression of the general appearance than when the foreparts are pinned along the centre lines. The latter may be done afterwards, for the cutter's guidance.

If the general balance is seriously wrong, that is the first point to be corrected; then begin detailed examination at the top of back, using a definite and perfectly understood code of marks to indicate the nature, and extent, of corrections desired.

Check height of back neck; general set and width of back shoulder, with particular attention to the scye ends of shoulder-seams and blade accommodation.

Is the back waist clean? If not, is disturbance or excessive material due to local fault or to tightness below?

What of the length? Consult your customer on this point. Is one side longer than the other, as from B to C on Section 4?

Inspect both side-seams. The left may be loose, and the right tight below the waist. If so, indicate where the faults start from, and the degree of reduction or increase necessary—as from X to X on Sections 4 and 6.

Check balance and general set of sleeves; their width at top, elbow, and cuff, and length. If pitch is wrong, mark for correction as at A on Section 4. Is one sleeve, on high shouldered side, held up and away from customer as suggested by the dot and dash lines of Section 6?

Examine front shoulders. Is the right scye foul near forearm pitch; loose at shoulder ends as illustrated by Section 3, with looseness along collar crease and lapel roll as suggested by Section 1?

Does the top button mark correspond with the top hole line, or are there such differences as those shown at A-B and at C-D of Section 1, with similar disparity at bottom corners from F to H?

Mark line of overlap from A to E, Section 1.

When coat shoulders are seriously out of order, pin the top of coat back to vest, and front of coat, on scye level, to vest forepart; rip sleeve-heads and shoulder-seams; adjust and pin into correct position.

Note whether lapels roll to similar levels, or are as inexcusably different as shown at B and C of Section 3.

At forward or advanced fittings note collar set, guarding against the loose crease of Section 4, and easy fall of Section 6, as well as front collar faults of set and width.

Examine vest at back first, pinning up or marking surplus illustrated by Section 2, and make careful notes of front set on lines similar to those suggested for coat foreparts. Pay particular attention to the opening; there may be an excess of length, as shown at the one side on Section 5. This should be marked for a certain amount of drawing-in, as indicated by the two small marks on the other side.

For trouser-leg length, width, and body-rise consider the customer's taste. Observe and mark all points needing correction—not forgetting the crease run, which may be as far out of its proper position as from A to B on Section 5.

CHAPTER XVII

GENTLEMEN'S GARMENTS MARKING UP AND RE-CUTTING AFTER THE FITTING

By THE EDITOR

IT is often said by experienced cutters that any novice can, after a little practice, cut a coat from a block pattern ; but that it takes a fully qualified man to try-on, mark up, and re-cut a garment. Whilst this may be regarded as an exaggerated statement, it is true to say that fitting and marking up are two of the most important operations in good tailoring.

The description of trying-on which was given in the last chapter will have made it clear to the reader that a great deal of careful observation is needed in the fitting-room. It may also be said that a reliable memory is essential to the cutter if he wishes to retain in his mind the various things noted at the fitting and the requests made during it by the customer. The acquisition of such a memory is helped by the practice, adopted by many first-class cutters, of making a few written notes on the back of the garment tickets. In busy houses, where a large number of fittings are carried out every day, it is easy for the cutter to forget certain important details concerning the clothes of individual customers. Those pencil notes will be found of the greatest value.

Diagram 51 shows the back and forepart of a lounge jacket, on which are marked various signs to indicate what has been done after the try-on and what has to be done by the tailor when he receives the garment in the workroom.

TREATMENT OF INLAYS

Referring first to the back, attention is drawn to the inlays and turnings left *after re-cutting*. These have been described before, but they are now slightly different from what they were prior to the fitting. The inlay down the centre seam is not more

terminating at the side-seam. When a very prominent shoulder-blade has to be fitted, it is a good plan to have the back stretched over that part of the figure. This is illustrated at 4, the crossed line denoting the place where stretching is suggested. The location of 4 is one at which a number of figures are found to be prominent. The upper part of the shoulder-blade, known to physiologists as the *acromion process*, is placed high, and the coat is inclined to "hold" over it. Such a development is frequently found in figures of thin build. By stretching the back carefully in a diagonal direction, much can be done to make the fit more satisfactory.

With this formation there often goes a relative hollow in the centre back, at a position just below the back neck. A normally cut back may show an excess of material below the collar, for which the most common adjustment is that of "squaring" the upper part of the back. This consists of lowering the two back neck points and making a new run of the shoulder seam from these to the shoulder points. However, there are dangers in doing this, such as causing the back shoulder to be slightly tight on the forepart when the seam is sewn (even though the inlay at L has been utilised). This tightness may give rise to a crease in the forepart shoulder, running from the neck to the upper part of front scye, the rectification of which is not always an easy matter. A good way of dealing with the hollow is to let out the top of centre back seam a little and to have a piece of thin canvas, to which is basted a single ply of wadding, inserted at the top of back from shoulder-seam to shoulder-seam. This is indicated by the dash line at X.

The balance mark at A on the back has been lowered about $\frac{1}{2}$ " ; when it comes to B on the forepart, a certain amount of back will be passed up. Coupled with this adjustment will be a lowering of the "step" at top of the back side-seam and an equivalent addition to the length at the bottom. Such an alteration is made when the back has been found, at the fitting, to be slightly short in "balance."

On the forepart, a slight stretching of the shoulder is indicated by the short marks at 5. This should be done in the direction of the arrow, thus providing a little additional length at the upper part of the scye contour. As has been said in another place, this stretching should be carried out with care—it must not be over-done in the modern garment.

Notice the short dart taken laterally through the lapel crease, at 6. This may be employed when dealing with a prominent-chested figure. It is cut through, barely $\frac{1}{4}$ " being taken out on

the crease line. Its end on the lapel *does not reach the edge*; if it did, there would be a shortening of that edge which would make it fall relatively tight over the chest contour when the lapel was turned back—a bad feature in a coat for such a figure, where there is a large development in the area shown in the circle at 7.

LOCATION OF DARTS

The wisdom of not cutting out the under-arm and front darts for the first fitting is demonstrated by the alternative positions, which may be decided, shown by the dash lines at 8, 9, 10, and 11. It often happens that an improvement in the style of the garment can be made by moving these darts in the manner indicated. For instance, if a "draped" effect is desired, the location of a dart at 9, terminating at E, will be of the greatest help in producing the full appearance required at the front scye.

Wherever darts are placed, the tailor should be instructed to deal very carefully with the fullness which forms at their base. The arrows at front and back of the side pocket (position marked) show the direction in which the fullness is to be pressed—towards the hip. It must not be allowed to stray to either front or back.

The wavy line at 12 indicates a slight drawing-in to be made at this part. A certain amount of steadying here is an advantage—especially in the "draped" style.

The dash line at the bottom edge (13) is a contour which some cutters mark in order to avoid the frequent tendency for the coat to "fall" at this part. Many customers are in the habit of loading their side pockets with all kinds of bulky articles (such as pipes, tobacco-pouches, cigarette packets, and the like), with the result that the bottom edge shows a round after a short period of wear. The suggested relatively hollow run counteracts this.

BALANCE

The solid line at the front (the normal centre line) may have been located correctly when the coat was cut; but the fitting may have revealed certain faults in the balance of the garment. Many cutters are in the habit of bringing the two edges of the coat together at the try-on and inserting one or two pins at the assumed centre line. The garment may be short in the front balance; if so, the chalk mark made down the pins would be running in the direction shown by the dash line at 14. On the other hand, a coat long in the front balance would be indicated

by a chalk line running as that at 15. Similarly, short and long backs will have the effect of producing a distorted centre line. When marking up, the balance will be adjusted and the centre line placed in correct position. (Adjustments of this kind will be dealt with in another place.)

A word about the forepart inlays. These, as will be seen, are in the positions noted in the chapter dealing with inlays in general. The one at the side-seam has been reduced to $\frac{3}{4}$ " ; those at scye and neck to about $\frac{1}{2}$ ". Some cutters cut away the one shown by the dash line at M, also that along the shoulder-seam—shown by the dash line at N. The contention is that the latter inlay tends to restrict the shoulder section when the coat is made up; and there is much to be said for this. If a careful fitting has been made, the inlay does not serve any further purpose, and may well be taken away.

At 16, on the side-seam, the inlay should be stretched slightly—not "snicked," as some tailors are prone to do. The dash-line contour at 17 shows an adjustment that is made there sometimes when it is thought that too much cloth may be thrown when the darts are pressed open—particularly if they have been suppressed very much. The same marking might be applied to indicate a reduction of one side-seam in the case of a figure smaller on right or left hip.

Reference must be made to the inlay, about $\frac{1}{2}$ " in width, running down the edge of the lapel. This is left in order to give the tailor plenty of "play" for padding and shaping the lapels (see the chapter on inlays). If the desired width of lapel is clearly marked when the coat is sent into the workroom, the tailor can trim away the unwanted inlay after the under-pressing has been done.

At the bottom edge a similar "leaving-on" is indicated. The turning of 2" is left along the bottom, but the fronts have a small amount left at the part which curves into the bottom edge (see at Y. Here again, the tailor is assisted in the making up; he will be able to get a pleasing contour at this part by using some of the small allowance beyond the required round. He can adjust his "run" and trim away the unwanted material.

MARKING-UP WAISTCOATS

Diagram 52

Section 1 illustrates a typical waistcoat forepart marked ready for the workroom. The pockets are chalked for position, fronts of the welts being indicated by a single straight line. This

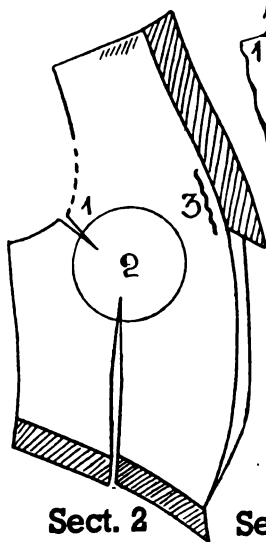
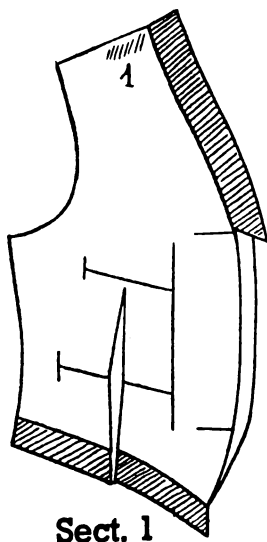
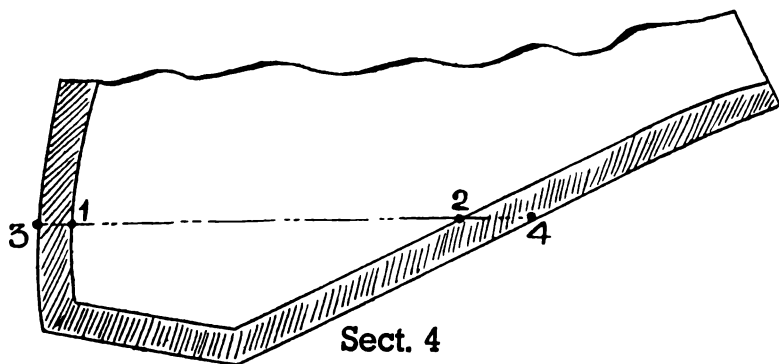


DIAGRAM 52.

line will not apply to very large figures or to waistcoats in which a particular placement of pockets is required, but for all relatively normal figures it is a good plan to have the welt fronts level. Button-stand is allowed on the right forepart; "grown-on" facings are indicated at top (opening) and at bottom edge. The short lines at 1 indicate that a slight stretching is needed here.

In Section 2 adjustments for prominent chest are shown. A short dart is cut out at 1, pointing towards the chest, indicated by the circle at 2. Notice the broken contour of the scye at 1. The dash line indicates the correct run of this part. When the dart is sewn out, an even curve will be preserved at the scye. A slight drawing-in is marked by the wavy line at 3; this will assist in the matter of providing extra room across the prominent chest, and in keeping the lower edge of opening fairly close. Further, it will have the effect of counteracting some of the tendency of the small scye dart to "crooken" the shoulder. As a matter of fact, some cutters do "straighten" the shoulders of waistcoats when such a dart has been adopted. In the case of a very prominent chest, however, this is not always an advantage.

Section 3 shows how the waistcoat interlinings may be treated by the tailor. A cut is made from A to B, into which a $\frac{1}{2}$ " "puff" is inserted, thus producing the "spring" indicated at C. Some waistcoat-makers cut the canvas away, as from 1 to 2 (see dot-dash line), in order to ensure complete lack of restriction at the top of opening. Whether this method or the "puff" is adopted, the object should always be to avoid tightness at this part of a waistcoat; it should be left "free," so that it may lie "fairly" on the linen collar of the wearer.

Section 4: Here is shown a section of the forepart of a double-breasted waistcoat. The dot-dash line, 1-2, is the centre line. It may be decided to cut through this line and to have the front portion of the forepart attached as a panel. (Some cutters adopt this plan.) It has the advantage of providing scope to control the edges of bottom and opening, a $\frac{1}{4}$ " space being made between the panel and the main body of the forepart at 1 and 2. This reduces the contour of both bottom edge and opening edge, thus keeping them "snug."

The inlays shown on the diagram are those left for the first fitting; at the time of marking up that at 4 will be cut away; so will the one extending down the actual front. That at the bottom (3) may be left as a "grown-on" facing. Points 3 and 4 indicate the extension of the "panel" seam to the inlays, as would be made if this style of cut were adopted at the outset.

CO-OPERATION BETWEEN CUTTER AND TAILOR

Though parts of only three garments have been illustrated, it will be readily understood that the principles explained in connection with these apply equally to other garments. The business of marking up requires considerable care and thought on

the part of the cutter. He should mark out clearly those things he wants the tailor to see. All pockets should be positioned, button-holes, width and shape of lapels; and all indications of required stretchings, shrinkings, and drawing-in should be definitely indicated.

Nothing should be left to chance. It is unfair—and very annoying—to the tailor if, when he opens the job, he finds blurred and careless marks all over it. He cannot see what the cutter wants done; he uses his own judgment, in order to save himself the trouble of going, or sending an assistant, to the cutter for further explanation. The resultant garment may please neither cutter nor customer—and the tailor may be blamed for this, though it is not really his fault. It is the business of the cutter to mark up his work in such a way as can leave no uncertainties in the mind of his tailor. The reward of just that little bit more trouble taken in the cutting-room is a contented tailor who will have respect for the cutter and who will be encouraged to do his level best to make a satisfactory job.

The whole thing is a matter of co-operation. Efficiency in the cutting-room will inspire the same quality in the workroom; carelessness in the one will be likely to engender that failing in the other.

GENTLEMEN'S GARMENTS ALTERATIONS—THEIR CAUSE AND CURE

By the late PERCIVAL THICKETT and THE EDITOR

TROUSERS

Diagram 53

FULLNESS IN LAP (SECTION 1)

FEATURES.—When the wearer is sitting, an abundance of material falls in the lap. There is also a slight pressure at top of the fly.

CAUSE AND REMEDY.—The trouble may be due to a too receding fly seam. In that case, the fronts will have to be advanced as shown at 1 and 2, dotted lines.

A more frequent cause is insufficient seat angle and a small fork.

To rectify: Let out the fork at 3 and throw the seat line back as outlined by dotted lines 4 and 5, Section 1A.

TOO MUCH MATERIAL BELOW SEAT (SECTION 2)

FEATURES.—There is a quantity of surplus material below the brow of the seat which, whilst being suitable for working-men's trousers, would be strongly condemned by the dressy man.

CAUSE AND REMEDY.—This is due to excessive seat angle and created by inclining the seat line too much.

To remedy: Let out the inlay at the top of seat-seam at 1 to 2 and take in the side-seam at 3 and 4.

SURPLUS MATERIAL AT TOP OF LEG-SEAM (SECTION 3)

FEATURES.—When wearer is standing with feet in a natural position, excess length is noticed at the top of leg-seam. The trousers may appear short in the leg, although they are full to measure. The bottoms cling to the inside of the boot.

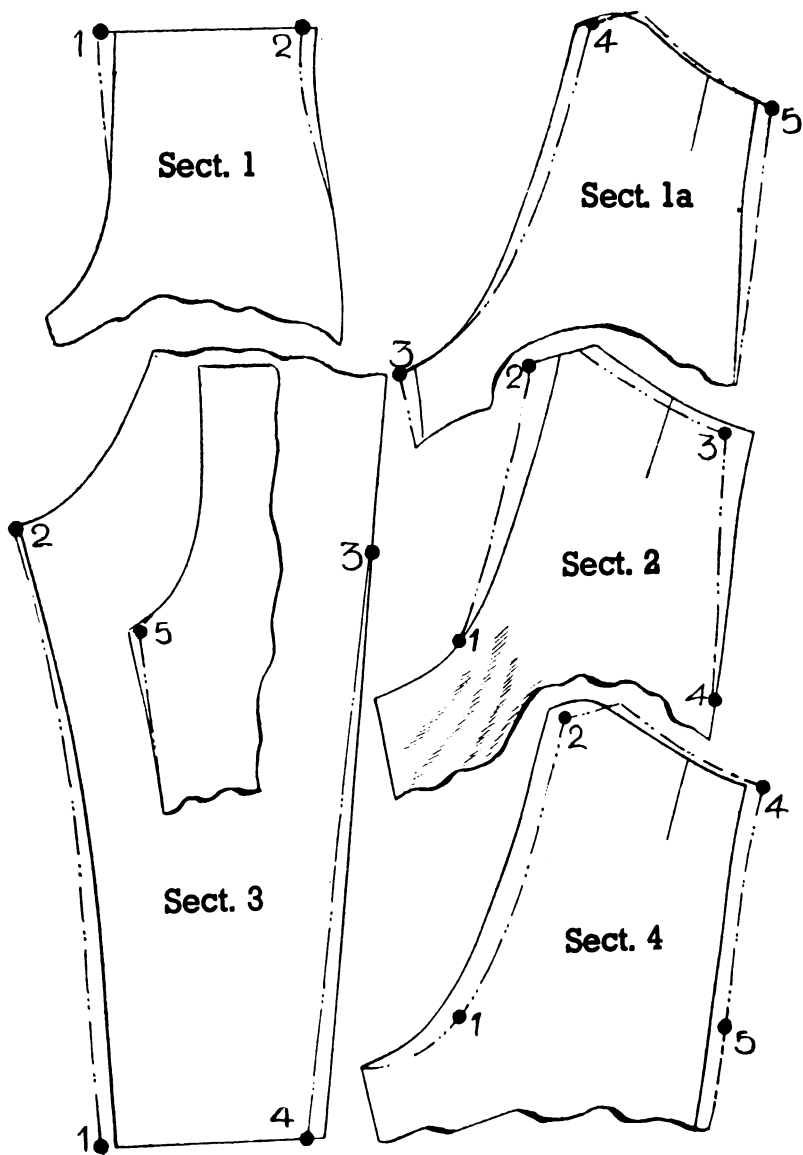


DIAGRAM 53.

CAUSE AND REMEDY.—This is due to cutting what is known in tailoring circles as a too “open” leg. If the wearer opens his legs slightly the creases will disappear. The remedy will be to let out the inlay at the leg-seam at the bottom (1) and run out to nothing at the fork (2). The side-seam will have to be reduced a corresponding amount, as shown at 3 and 4. Reduce the fork of topsides a trifle, as shown at 5.

“ROPING” UP THE SEAT-SEAM (SECTION 4)

FEATURES.—With this defect there is a chronic tightness up the back region. The closing seam is drawn up and a pleat forms on either side. There is also a strain on the knee when walking and a difficulty found in raising it.

CAUSE AND REMEDY.—The cause of the tightness is the shortness of the seat-seam, the angle and run being too straight. With the English style of trouser cutting, this is generally the result of an attempt to give a clean-fitting seat.

To remedy: Hollow out the seat-seam at the fork (1) and carry the new line parallel with the old one to the top (2). Let out the side at 4 and 5 to make up the measurement.

Diagram 54

VERTICAL FOLDS AT FORK (SECTION 5)

FEATURES.—The fork in this defect presents a very bedraggled appearance. Vertical folds of what could correctly be termed “excess” width form up on either side of the fly and the upper part of the leg.

CAUSE AND REMEDY.—This is a defect typical of working-class trades, and is entirely due to excessive fork allowance.

To rectify: Reduce the fork as shown at 1, 2, and 3 on either topsides or undersides, or both.

HORSESHOE FOLDS (SECTION 6)

FEATURES.—The undersides in this defect have festoons of surplus material below the brow of the seat. Diagonal creases run from the fronts across the leg-seam and the undersides cling to the calf of the leg. There may be a tightness in the fork when sitting.

CAUSE AND REMEDY.—This defect is usually noticed on men with prominent thighs and calves. Relief can be obtained for these figures by fulling on the topsides over the thigh and the undersides over the calf. Another remedy, and one that has been used successfully for this defect, is to let out the

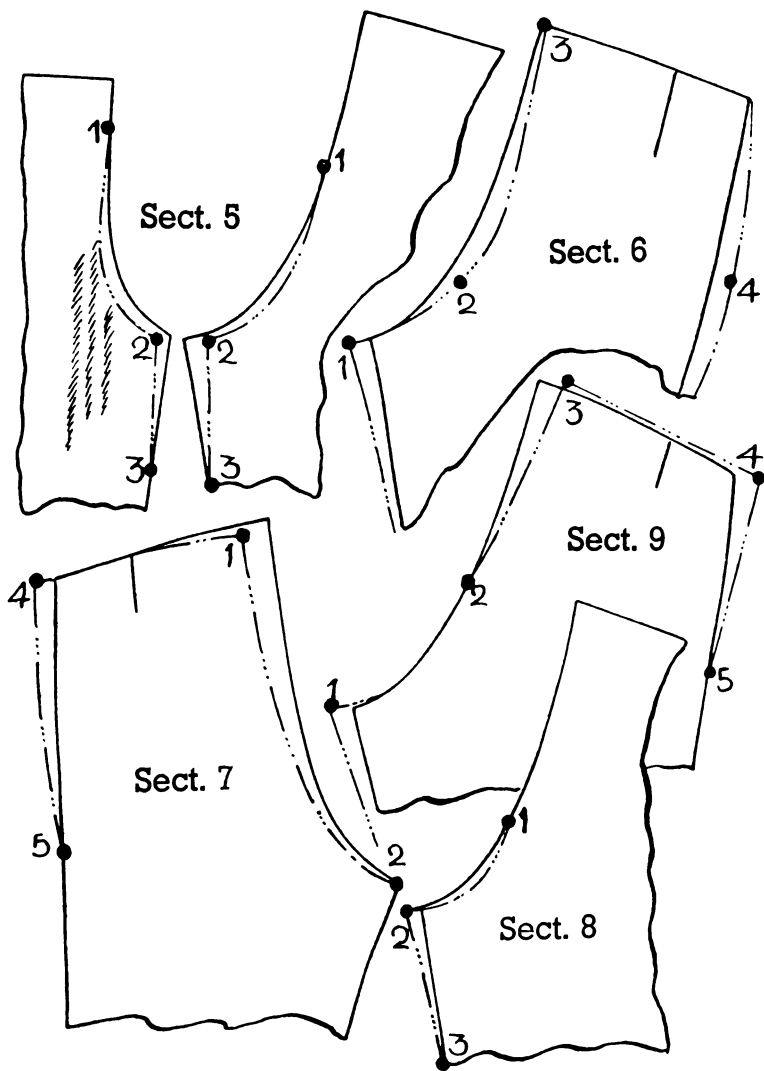


DIAGRAM 54.

underside fork as shown at 1 and hollow the seat at 2. From 2 run out to nothing at the waist at 3, and let out the side-seams at 4.

CREASE LINE DRAWN TOWARDS LEG-SEAM (SECTION 7)

FEATURES.—The trousers have had the crease pressed in its correct position and in accordance with the cut of the trousers, yet, when on the figure, it runs in towards the leg-seam at the bottom.

CAUSE AND REMEDY.—If on the right side only, the probable cause is that excessive "dress" has been taken out. If on both legs, the trouble must be attributed to insufficient seat angle.

To remedy: Bring in the seat-seam at the top at 1 and run out into fork at 2. Let out side-seam and compensate for the size lost, as shown at 4 and 5. These adjust the "run."

PRESSURE ON FRONT OF THIGHS (SECTION 8)

FEATURES.—This defect is chiefly noticed when sitting. The topsides are drawn tightly over the thighs and creases run from the fork along the groin.

CAUSE AND REMEDY.—This defect is frequently noticed in American-cut trousers that have a very hollow seat run and a limited amount of seat angle. This type of cut demands an extra large fork, and a deficiency in this quarter is the most likely cause of the above defect.

To remedy: Let out the fork of undersides to the full extent of the inlay as shown at 1, 2, and 3, hollowing a little from 1 to 2.

DRAGS FROM FORK TO KNEE (SECTION 9)

FEATURES.—Creases run from fork to knee when sitting.

CAUSE AND REMEDY.—This is due to insufficient fork or seat angle. Let out as shown at 1, and alter seat as 2 and 3, 4 and 5.

WAISTCOATS

Diagram 55

WRINKLES IN SHOULDER (SECTION 10)

FEATURES.—This is a trouble that appears with great frequency. The creases run from the side of the neck at the shoulder-seam to hollow of the shoulder. The neck is uncomfortable.

CAUSE AND REMEDY.—One of the misleading features about this defect is that the direction of the creases appears to denote a shortness in front shoulder. The remedy for this has often been tried, but without success. The trouble is due to either one or a combination of the following: narrow back neck, too straight a shoulder, or a short back balance. The first error does not provide sufficient neck diameter; the second does not provide sufficient length to the top button, and a short back balance is responsible for a shortness from the neck round back scye to front scye, which draws the forepart shoulder against the bone.

The remedy for the back neck is shown by dotted lines at 1 and 2, the forepart being reduced as shown at 3. To make the shoulder more crooked, take a piece off as shown at 4 and add on at 5, Section 10A. To lengthen back balance, take a piece off top of side-seam, as shown at 6, Section 10B.

GAPING OPEN AT NECK (SECTION 11)

FEATURES.—When fastening up the buttons, those at the waist appear a little tight; when fastened, the neck-opening gapes very badly.

CAUSE AND REMEDY.—The fault here is a shoulder that has been cut too crooked, the trouble being made more pronounced by shortness in the back section.

To remedy: Straighten the shoulder as shown by dotted lines at 1 and 2, and pass the back up at the side-seam by clearing top of back as shown at 3.

TIGHT ON TOP BUTTONS (SECTION 12)

FEATURES.—Difficulty is experienced in fastening up the fronts; when fastened, there is a pronounced drag across the foreparts over the chest.

CAUSE AND REMEDY.—The waistcoat may have been cut too small in the first instance. If this is not so, then there will be fullness at the top of the side-seam.

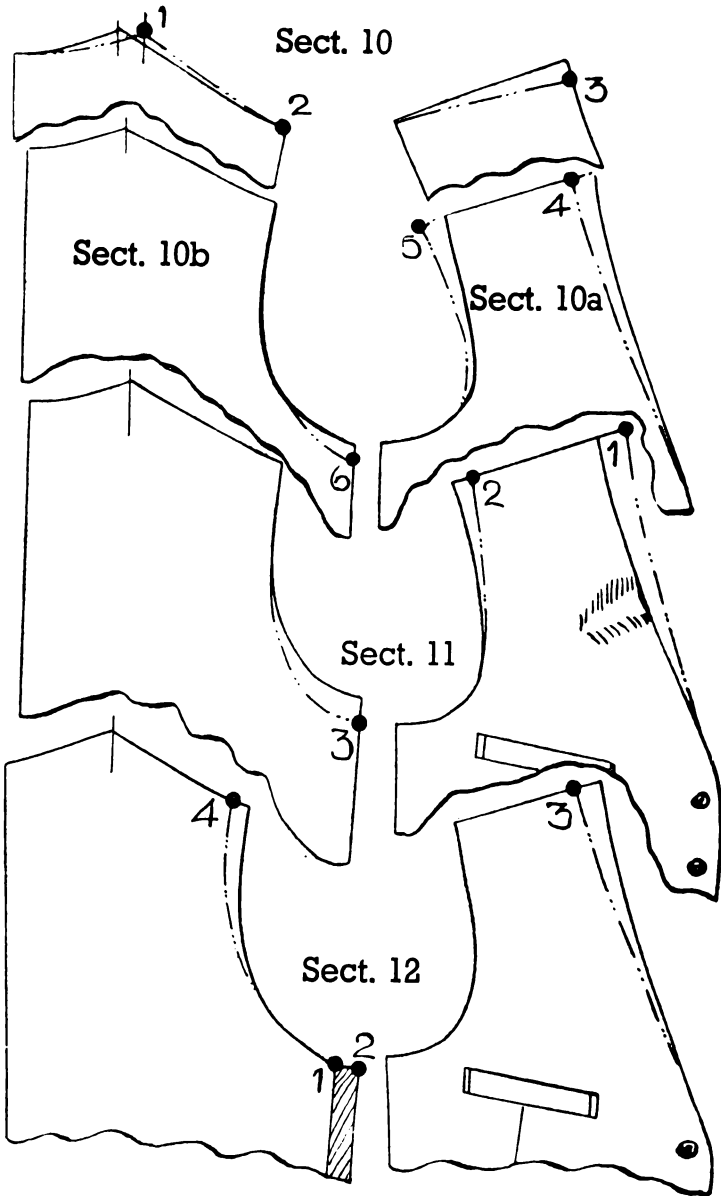


DIAGRAM 55.

To remedy: Let out the side-seams all the way down, as shown by dotted lines at 1 and 2; this may of course mean a new back. Take a piece off the neck as shown at 3, and make the shoulder narrower by reducing the shoulder-seam of back at 4.

Diagram 56

TOO HIGH IN NECK (SECTION 13)

FEATURES.—The neck of the waistcoat may show above the coat at the sides; on the other hand, the excess length may be crushed down into folds around the base of the linen collar.

CAUSE AND REMEDY.—The cause of the trouble is the excessive slope given to the shoulder. The shoulder ends are binding on the figure and will not allow the neck to sit properly.

To remedy: Let out the shoulder end of back part, where the inlay usually lies—as shown by dotted line at 1 and 2. Sink the forepart neck from 3 to 4.

DRAGGING ACROSS FRONT WAIST (SECTION 14)

FEATURES.—When the waistcoat has been worn once or twice, furrows appear across the waist. There is also a strain on the lower buttons.

CAUSE AND REMEDY.—This is due either to faulty distribution of the waist measurements, or the back balance is too short. For the latter cause one must expect further symptoms in the shoulder region. If it is the back balance, then lengthen by lowering scye at side-seam at 1. If more size is required at the front, let out at 2 and take in the back waist at 3 to 4. Let out the side-seam as the dash line from 1 to 5. Adjust length.

BULGING AT FRONT OF SCYE (SECTION 15)

FEATURES.—When the wearer is seated, this defect becomes very pronounced, a deep fold forming across the front and the opening gaping badly at the base.

CAUSE AND REMEDY.—The fault here is a too long front balance. If the fronts were unfastened, they would swing back into the scye.

To remedy: Either take a piece off the shoulder, as shown at 1 and 2, dotted lines, or pass the forepart down on the side-seam, as shown by points 3 and 4. Adjust bottom length.

NECK CREEPING UNDER COLLAR (SECTION 16)

FEATURES.—This makes the waistcoat very uncomfortable; no matter how frequently the wearer adjusts the neck, the edges

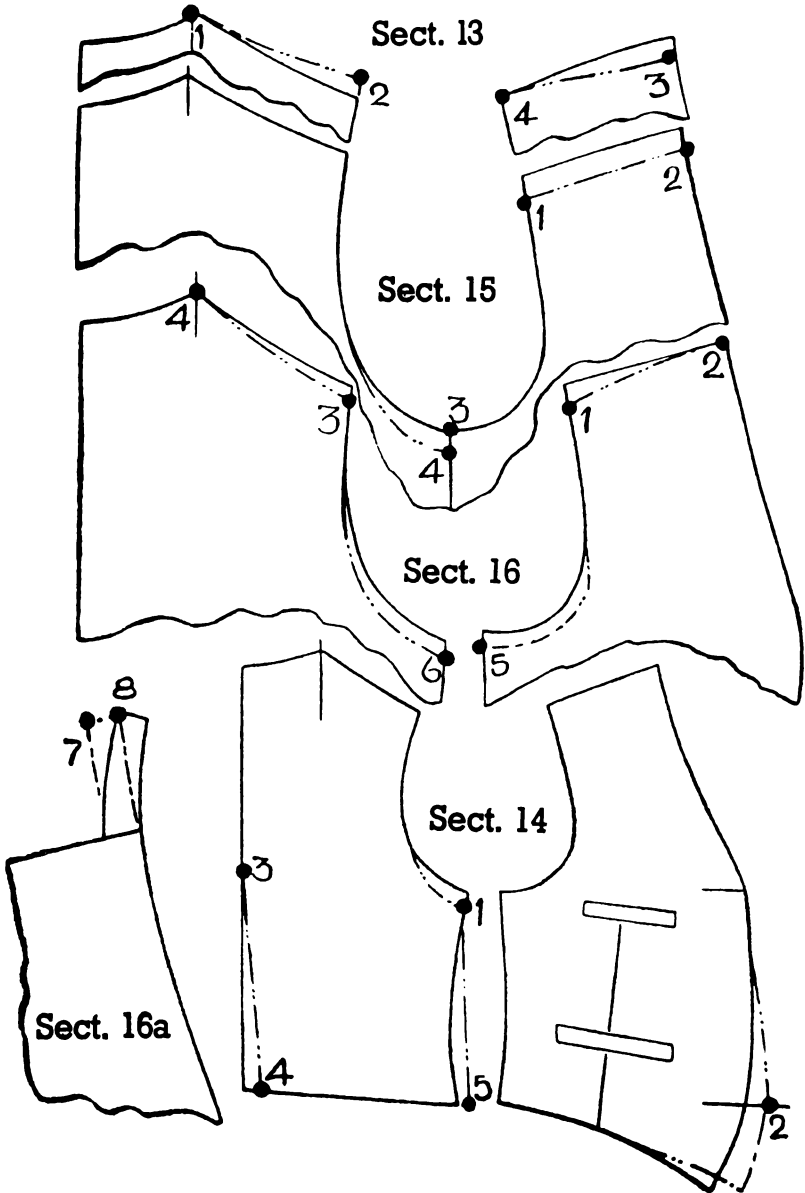


DIAGRAM 56.

of the foreparts eventually find their way under the linen collar. This defect is very prevalent with long-necked people.

CAUSE AND REMEDY.—If the neck appears low all the way round with practically no collar stand, then the shoulders have not sufficient slope for the figure.

To remedy: Take in the shoulder ends as shown at 1 to 2 and 3 to 4, and lower the scye a little at 5 and 6, Section 16.

If the back balance is short and the neck is low behind at the collar stud, the linen collar will soon ride over the edge of the waistcoat. The remedy here is to pass the backs up on the side-seam, as shown previously at 1 in Section 14.

Another frequent cause is insufficient neck diameter, which is chiefly brought about by a badly cut neck-band. This should be cut straight without any inward curve, as shown by dotted lines at 7 and 8, Section 16A.

Diagram 57

WAISTCOAT TOO SHORT IN LENGTH (SECTION 17)

FEATURES.—It occasionally happens that a customer complains about his waistcoat being too short. With the present vogue of straight-bottom D.B. waistcoats, this may easily occur.

REMEDY.—It is understood that the cutter wishes to save the expense of new material. If the waistcoat is in the try-on stage and there is ample inlay at the base of the back, no extra expense need be incurred; but if this is not so, then another length of back lining will have to be used. It is much better in making the alteration to re-cut the pattern as follows: take the old back and lengthen the balance by dropping the side-seam as shown at 1, dotted lines. Next, give a similar amount of length to the front by adding a piece across the shoulder, as at 2 and 3.

DRESS WAISTCOAT LOOSE AT THE OPENING (SECTION 18)

FEATURES.—The general complaint in dress waistcoats is the looseness at the opening when the wearer is seated.

CAUSE AND REMEDY.—Whilst this is due partly to the very long and open neck that is given to these waistcoats, the defect could be avoided by giving a longer back balance than usual, and also by taking the precaution to tighten the edge of the opening by cutting the forepart across as shown in the diagram and overlapping the front at 1 to 2. This will open the scye front a little at 3, but this could very well be taken away in a small dart from 3 to 2; or the panel method could be adopted,

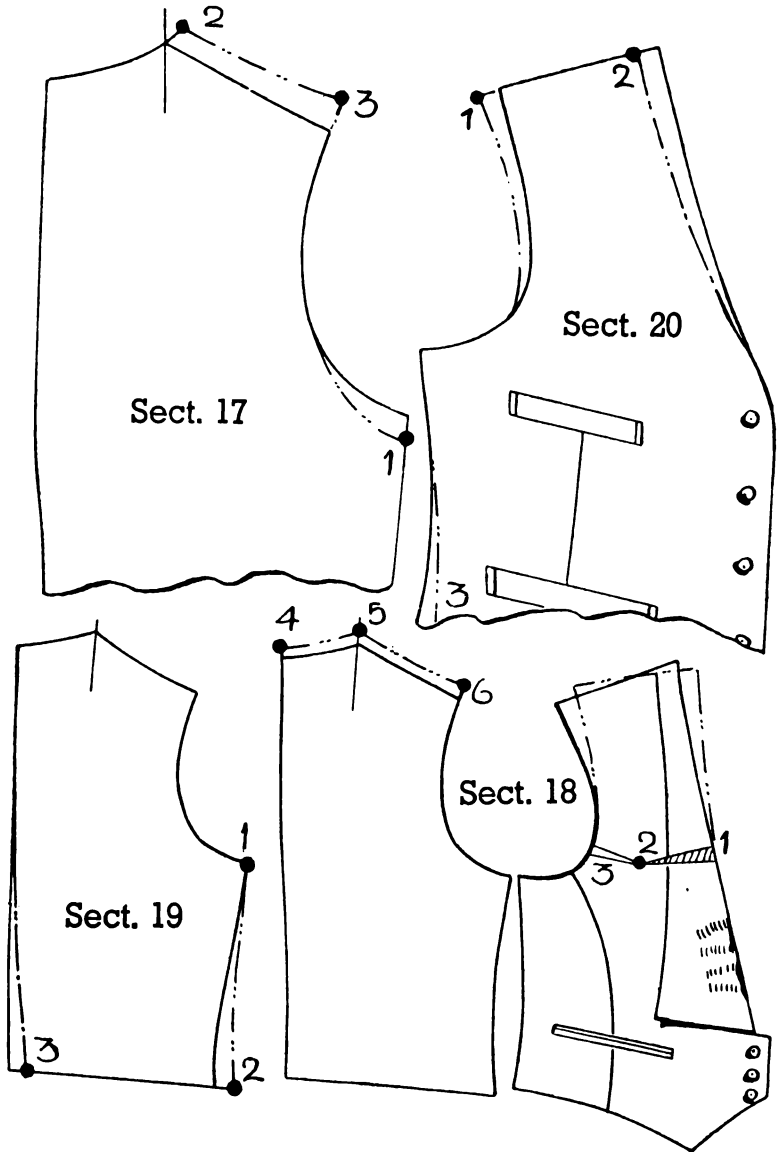


DIAGRAM 57.

as indicated on the diagram and as described elsewhere in this volume. To lengthen the balance, extend the back at 4, 5, and 6.

LOOSE AT TOP OF SIDE-SEAM (SECTION 19)

FEATURES.—When the waistcoat is tried on, the top of the side-seam appears too large. The fronts at the waist show a little tightness on the buttons.

CAUSE AND REMEDY.—The cause of this defect is an over-suppressed side-seam. To take in the top of the side-seam would make the waistcoat tight round the chest. The correct remedy is to let out the waist as shown by dotted line 1 to 2, and take in a corresponding amount at the back at 3.

LOOSE ON LOWER BUTTONS (SECTION 20)

FEATURES.—There is a distinct drag on top button and the lower ones are too loose.

CAUSE AND REMEDY.—The waistcoat has been cut too "straight" in the shoulder.

To rectify: Alter as dotted lines at 1 and 2. If there is no inlay at the scye at 1, a narrower shoulder will have to be given and the back adjusted to correspond. Take in a little at the side at 3.

COATS

Diagram 58

COAT TOO HIGH IN NECK (SECTION 21)

FEATURES.—This defect is a very unsightly one, giving as it does a sloping appearance to the shoulders. Creases will be observed round the neck under the fall or leaf-edge of the collar, but more pronounced at the back than at the sides.

CAUSE AND REMEDY.—The trouble lies in the shoulder slope, which is in excess of what the figure requires. If the shoulder has a cramped appearance over the bone, then the scye ends have been unduly depressed. The alteration for this is shown by dash lines at 1 and 2. On the other hand, too much neck height above the shoulder-level may be the cause. The remedy for this is shown by dot-and-dash lines 3, 4, 5, and 6 to 7. Sink the back at 3 a little more than the front at 6.

COLLAR LOW AND STANDING AWAY FROM BACK NECK
(SECTION 22)

FEATURES.—This is a defect that could well be illustrated by putting a normally cut coat on a man with rather sloping shoulders and a decided forward carriage of the head. The collar does not reach its prescribed position on the linen collar—frequently exposing the collar-stud.

CAUSE AND REMEDY.—This defect can be attributed to a shortness in the back length or "balance," together with a too-square cut shoulder.

To remedy a coat that is in the making, the side-seams will have to be ripped open and the backs passed up, as at 1 and 2.

When point 1 meets 2, the back part will extend above the forepart at 3. The contour must be adjusted.

Take a piece off shoulder end at 4 to nothing at the neck.

NECK TOO LOW ALL ROUND (SECTION 23)

FEATURES.—In this defect the collar is too low all the way round.

CAUSE AND REMEDY.—This will most likely occur on men who are long in the neck and sloping shouldered. To remedy, take a piece off the shoulder end, as dotted lines at 1 and 2. Deepen the scye a similar amount, as shown at 3 and 4.

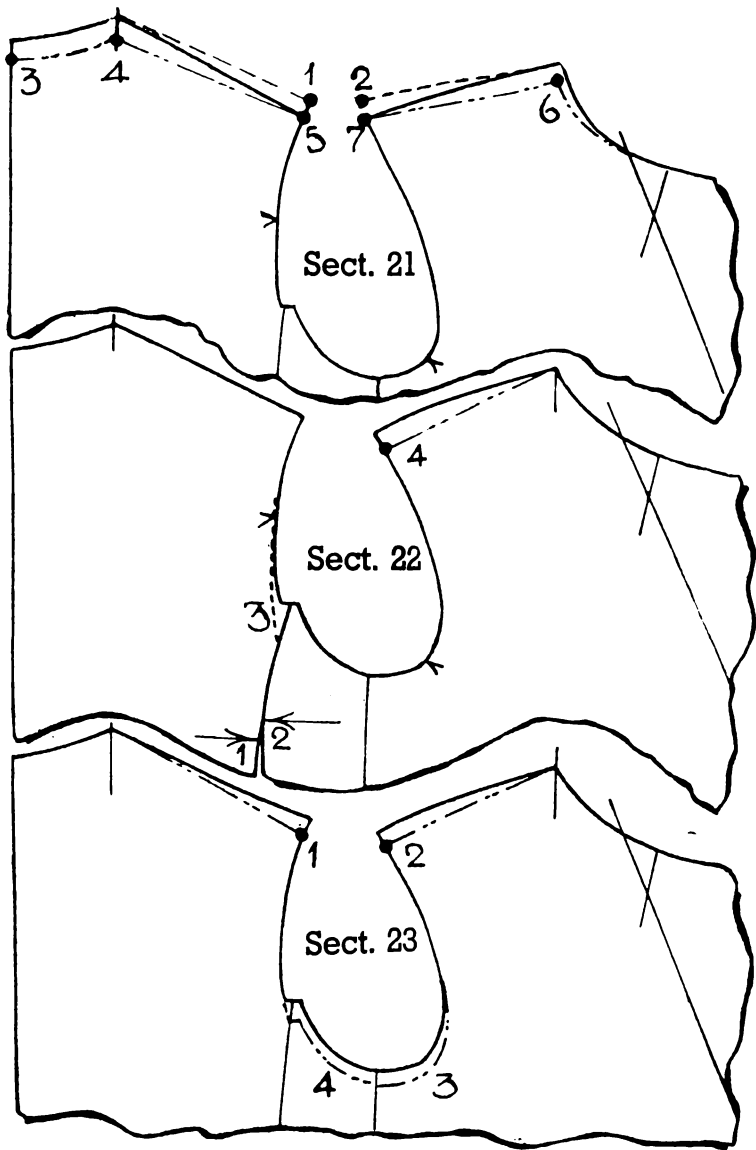


DIAGRAM 58.

Diagram 59

EXCESS LENGTH BETWEEN BLADES (SECTION 24)

FEATURES.—This defect is frequently seen in coats worn by the military type of man who carries his head well back and has a very prominent seat. The back appears to ride on the hips, and between the blade bones horizontal bulges of surplus length are to be seen. The whole back section will appear unsettled and the collar may be too high.

CAUSE AND REMEDY.—With the present vogue of close-fitting hips, this may have been overdone. The hips should therefore be examined and, if necessary, the side-seam must be let out. Another and perhaps the most frequent cause is a too long back balance. To remedy—pass the back down on the forepart at the side-seam as shown at 1 and 2; or, if preferred, shorten across the top as shown by dotted lines 3, 4, and 5. If adopting the former, lower scye as at A.

HORIZONTAL FOLD AT BACK SCYE (SECTION 25)

FEATURES.—The trouble here is a certain amount of excess length which lies in little easy folds at the base of back scye. It is particularly noticeable when the wearer is reaching forward. The coat is the very essence of comfort.

CAUSE AND REMEDY.—The cause here is too much scye room, especially in height. The shoulder slope is not steep enough for the figure, and with the sleeve in the excess is drawn down to the back scye.

To remedy: Take a piece off the scye end as shown at 1, running out to nothing at 2. Drop back pitch at 3 half the amount of the adjustment, and reduce sleeve crown as per dash lines at 4.

DIAGONAL FOLD AT BACK SCYE (SECTION 26)

FEATURES.—This fold runs diagonally from the corner of the back scye to the blade prominence. It is best observed when the sleeve has been ripped out.

CAUSE AND REMEDY.—The trouble is due to suppressing the side-seam waist too much in order to obtain a waisty effect. The extra indent should come in the centre of back and not at the sides.

To remedy: Bring in the back at the centre and let out either on the forepart or on the back side-seam, as shown by the dotted lines in each case.

An alternative plan is to cut the pattern across at A, to use

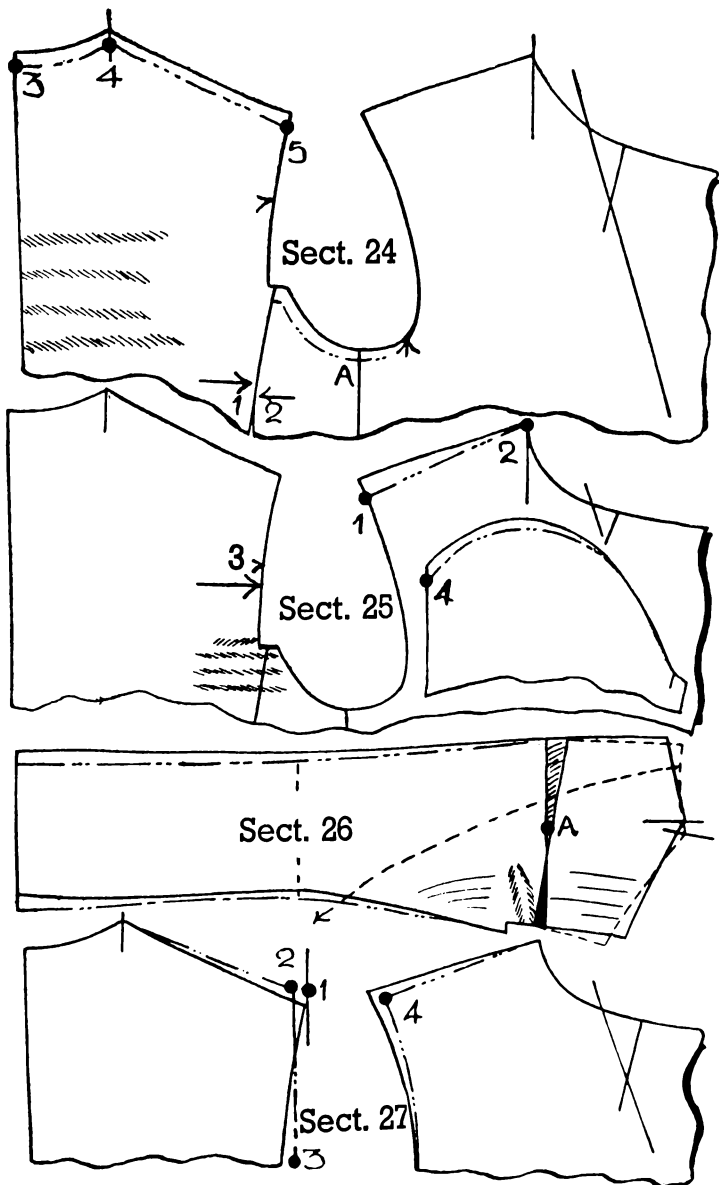


DIAGRAM 59.

that point as pivot and swing the pattern forward at the top, as shown by the dotted lines. The pattern is overlapped at the black portion and a wedge is inserted at the shaded part, the effect being to shorten the back scye contour and to give added length to the upper part of the centre back. Length is thus given to the entire back balance, in the direction indicated by the dash-line arrow.

Such an adjustment can be made when cutting for a round-backed figure, when the roundness is actually in the centre back; it may be supplemented by wadding in the area shown by the short lines in front of A.

SHOULDERS TOO WIDE (SECTION 27)

FEATURES.—Scye-seam extends over the arm, a defect frequently seen on short-necked and stout figures. Back scye not affected.

CAUSE AND REMEDY.—This can be attributed to the steep run given to the back shoulder-seam, which makes the shoulder of forepart much wider.

To remedy: Raise the back shoulder end as at 1, and take a similar quantity off the width at 2. Readjust the length of front to compare with the back, as at 4.

The guide line, 2-3, will help in the matter of preserving the correct run of back scye.

Diagram 60

DIAGONAL CREASES OVER THE BLADES (SECTION 28)

FEATURES.—These creases run diagonally across the back scye, near the blade bone, as shown in diagram. Other symptoms are: hanging away at back waist and a tightness or drag on the waist button.

CAUSE AND REMEDY.—The creases denote a shortness in the direction in which they run, therefore it can safely be stated that the back balance is short.

To lengthen, pass the backs up on the foreparts at the side-seam as shown by balance marks 1 and 2. Clear the scye at 3.

An alternative method would be to shorten the forepart right across at 4 and 5, and sink the armhole to compensate, as at 6.

FULLNESS AT SCYE FRONT (SECTION 29)

FEATURES.—The scye is comfortable, but bunches of material are gathered near the front in the region of the sleeve pitch.

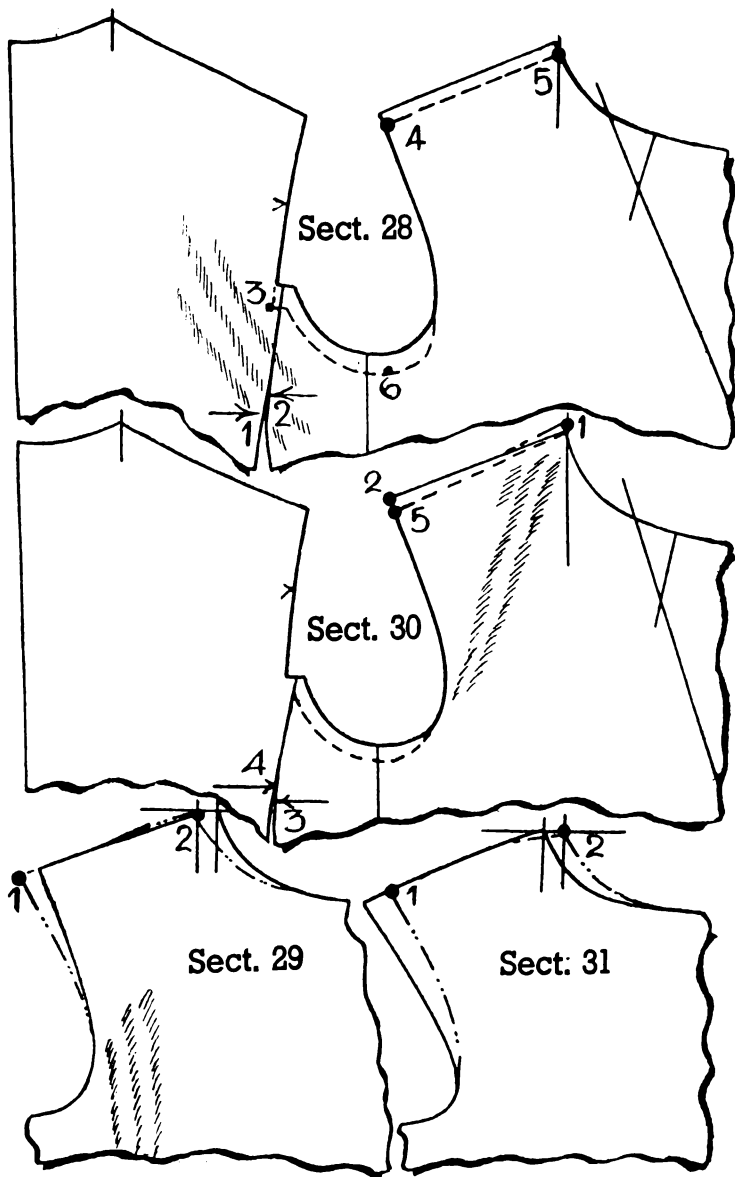


DIAGRAM 60.

There is also a tightness on the upper buttons and also a slight uneasiness at back scye.

CAUSE AND REMEDY.—This trouble is due to a too straight-cut shoulder; in other words, the distance between the front of scye and the neck line is too great. To remedy, let out the scye inlay of the shoulder as shown by dotted lines at 1 and bring the neck-point back at 2 to make the shoulder-seams correspond.

DIAGONAL CREASES FROM NECK TO FRONT SCYE (SECTION 30)

FEATURES.—These creases or drags run from the side of the neck to the forearm pitch. Other symptoms are: an uncomfortable armhole, a lifting up of the fronts, and a closeness over the hip region at the back.

CAUSE AND REMEDY.—The drags denote a shortness in the direction in which they run. It can therefore be safely concluded that the front shoulder is too short. In order to remove the trouble, let out the neck inlay to nothing at the shoulder end, as shown by dotted lines 1 to 2.

Failing an inlay at the neck, the sides can be passed up on the backs as shown at 3 and 4, and a small piece taken off the shoulder end at 5 (dash lines).

TIGHT IN SCYE AND TOO CLOSE OVER BLADES (SECTION 31)

FEATURES.—The back in this instance is too close-fitting, and will not allow for the expansion of the muscles when the arms are brought forward. The scye is uncomfortable when reaching forward, and drags the sleeve across the muscle of the arm.

CAUSE AND REMEDY.—The shoulder is much too "crooked," and requires straightening, as shown by dotted lines at 1 and 2. If there is no inlay in the neck, fresh foreparts will be required.

Diagram 6r

CREASES FROM BACK NECK TO SHOULDER-BONE (SECTION 32)

FEATURES.—This is one of the commonest and most tantalising defects with which the trade has to contend. It frequently happens that when the coat is tried on the shoulder is clean. Yet, when finished, a series of ripples develop across the shoulder-seam and the coat does not fit into the hollow of the shoulder as it should.

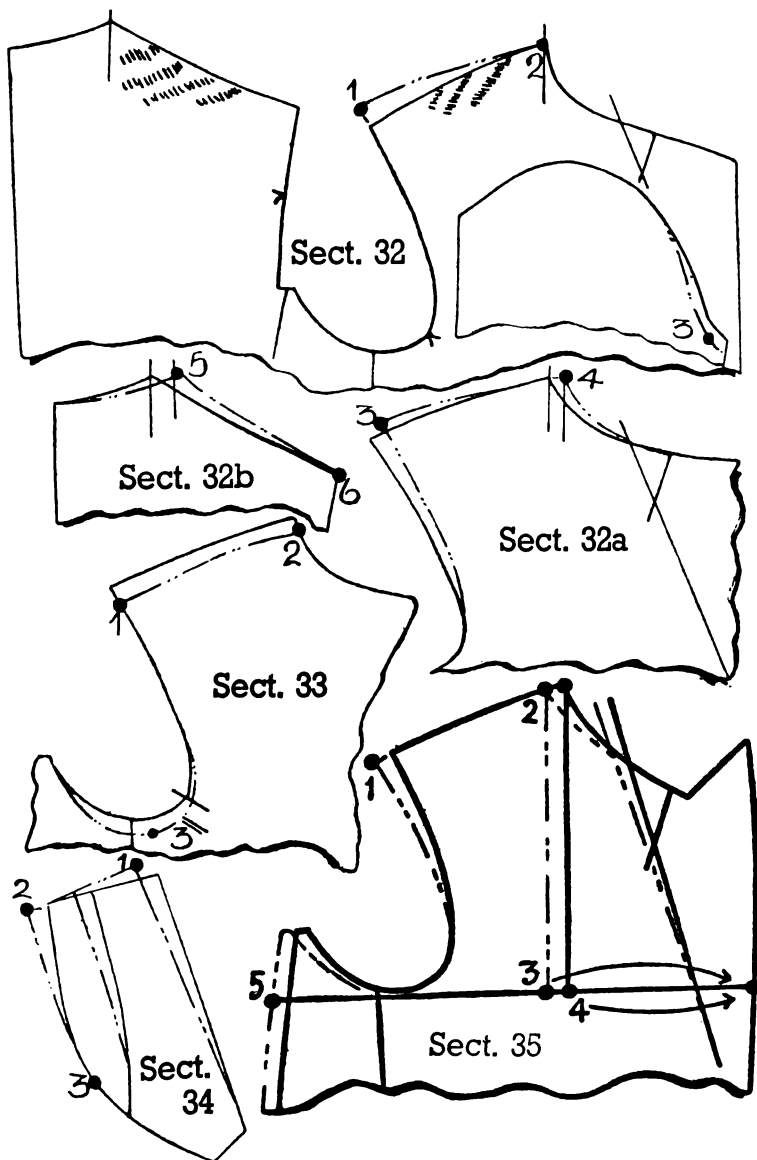


DIAGRAM 61.

CAUSE AND REMEDY.—Although there are many subsidiary causes, the chief fault lies with the shoulder size. If the shoulder end is ripped whilst the coat is on the customer, the creases will disappear and the forepart will fit into the hollow of the shoulder. The chief remedy then is to let out the shoulder ends as shown at 1 and 2, sinking the forearm of sleeve, as at 3.

If the shoulder is too crooked, this will contribute; as also will a back neck section that is not wide enough.

Alter for the former as dotted lines 3 and 4, Section 32A, and for the latter as 5 to 6, Section 32B.

FRONTS FALLING AWAY (SECTION 33)

FEATURES.—When the coat is unfastened, the fronts fall back to the side and the scye-seam on to the arm. A most discomforting defect.

CAUSE AND REMEDY.—The coat is obviously out of balance, the front being much too long.

To remedy: Take a piece off right across the forepart shoulder, as shown by dotted lines at 1 and 2, and sink the scye a similar quantity at 3, dropping sleeve pitch accordingly.

LAPEL ROLLING TOO LOW (SECTION 34)

FEATURES.—The lapel insists on rolling lower than the position intended. Frequently the whole front is turned back and the facing exposed.

CAUSE AND REMEDY.—This trouble emanates from the workshop, which the garment should never have left in this condition. The fault lies with the collar, which has a too round sewing-on edge.

To remedy: Cut a new collar, giving greater length to the outer edge and a straighter run to the sewing edge, as dotted lines at 1, 2, and 3.

FRONTS WILL NOT MEET (SECTION 35)

FEATURES.—Without a great deal of tugging, the fronts will not come sufficiently forward to provide an overlap for the buttons. The coat is full to measure, but the size remains in the back section.

CAUSE AND REMEDY.—This may very well occur on a man who is large in the chest, and the fault is due to cutting a too straight shoulder. In order to bring the excess material at the back forward, the shoulder will require crookening, as shown

by dotted lines at 1 and 2. The quantity thrown on the fronts is shown from 3 to 4. The gorge will be reshaped into 2.

If the coat is on the small side, the side-seam can be let out as shown at 5.

Diagram 62

CREASE IN FRONT OF SCYE (SECTION 36)

FEATURES.—This defect is quite a common one, and generally appears after a coat has been in wear for a time. The scye is uncomfortable, and there is a certain amount of pressure on the shoulder-bone.

CAUSE AND REMEDY.—The cause of this trouble is insufficient shoulder room, and is generally brought about by constantly nipping up the shoulder ends.

To remedy: Let out the inlay at the forepart as shown from 1 to 2. If there is no pressure on the shoulder-bone, then the trouble is due to insufficient distance from centre back to front scye. In this case let out side-seam at 3.

CREASE-ROW GAPING OPEN (SECTION 37)

FEATURES.—This occurs when the fronts are buttoned, the crease-row showing excess length and standing out from the figure. The defect is very pronounced when the wearer is seated. When unfastened, the fronts swing away at the bottom.

CAUSE AND REMEDY.—This can be caused either by a too long front balance accompanied by a closeness over the shoulder and a crooked shoulder, or faulty distribution of the waist size. For the former, alter as per points 1, 2, and 3, taking out a small vee at gorge as shown at 4. Where too much has been taken out of the side-seam, alter as shown on Section 26 (Diagram 59).

CREASE LOW AT SIDE NECK (SECTION 38)

FEATURES.—This is a defect which sometimes escapes the customer's observation, but it spoils the look of the fronts and should therefore be altered. At the shoulder-seam the collar is all right. It is at the top of break seam where the trouble lies.

CAUSE AND REMEDY.—If the crease has been marked too near the neck, this will have to be adjusted as shown at point 1, dotted lines, and a new collar cut. (The other cause is a short back balance, which does not allow the coat to come forward on the figure properly.) It will be realised that the

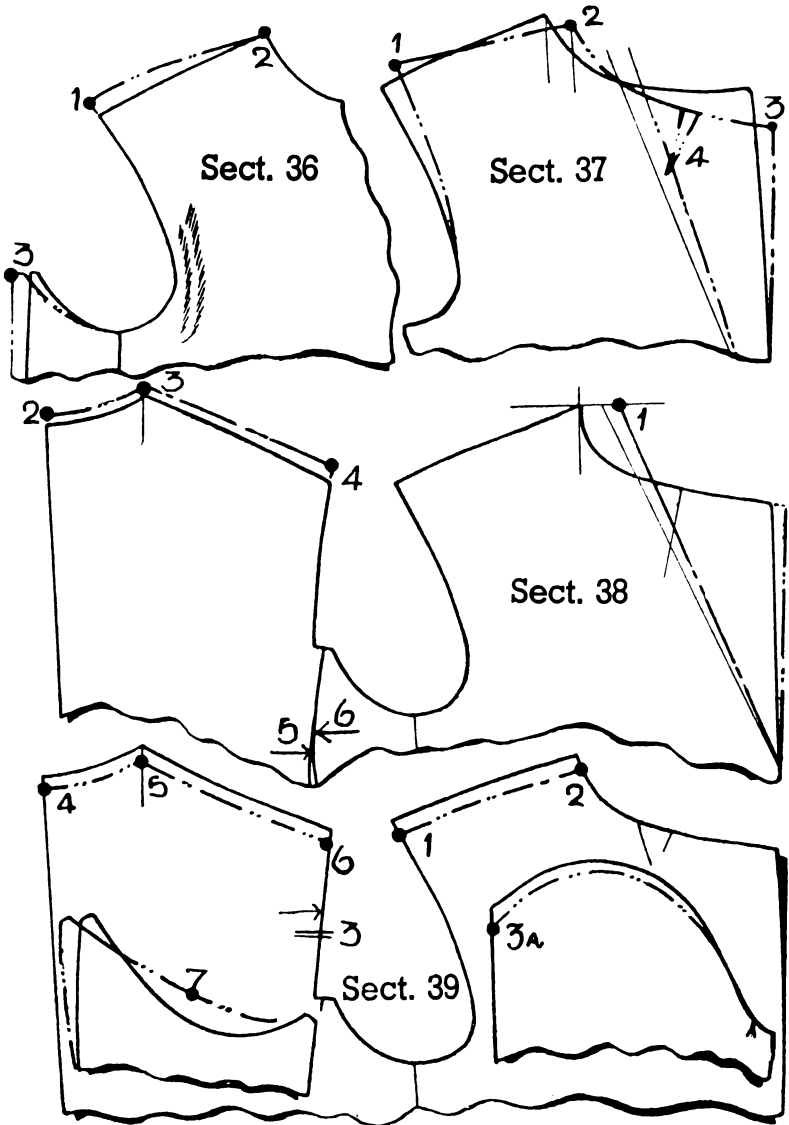


DIAGRAM 62.

extension of the lapel width, which should be made, is not possible in a finished coat.

To remedy the short back balance: As dash lines at 2, 3, and 4—or pass the back up on side-seams, as 5 and 6.

COAT LIFTING WHEN ARMS ARE RAISED (SECTION 39)

FEATURES.—The wearer in this instance finds it extremely difficult to raise his arm. The coat hangs on the muscle of the arm when reaching upward and causes the sleeve to drag very badly. When fastened, the body part rides up on the figure.

CAUSE AND REMEDY.—This is due either to a too deep scye or a badly cut sleeve. The former can be ascertained by placing the hand under the armpit, and should be remedied by lifting the coat bodily as shown by dotted lines at 1, 2, and 4, 5, 6. If the sleeve is the trouble, then it has been cut too hollow and requires straightening as shown at 7. Points 3 and 3A show the necessary alteration to the pitch and sleeve after the shoulder has been adjusted.

Diagram 63

TIGHT SCYES

FEATURES.—Although the old adage that “a tight scye is felt rather than seen” is true in some respects, that is no reason why we should await complaints from a customer before deciding that a scye is uncomfortable. When a scye is really tight, there are, as a rule, sufficient symptoms in attendance to convey the fact, and by the character of these the fitter should be able to ascertain the cause.

When a scye is tight, either the circumference is too small or its position (vertically or laterally) is wrong. The degree of tightness may also be affected by the disposition of the neck and shoulder section.

CAUSE AND REMEDY.—The following are some of the chief contributors:

Insufficient Front Scye Distance (Section 40A)

What is meant by the above is that the distance from the centre of the back to the front end of the armhole is not great enough for the figure. This frequently occurs in muscular men, and one of the worst possible things to do in the circumstances is to hollow out the scye. The correct remedy is to let out the side-seam as shown at point 1. Failing that, advance the shoulder and scye as outlined by 2, 3, and 4.

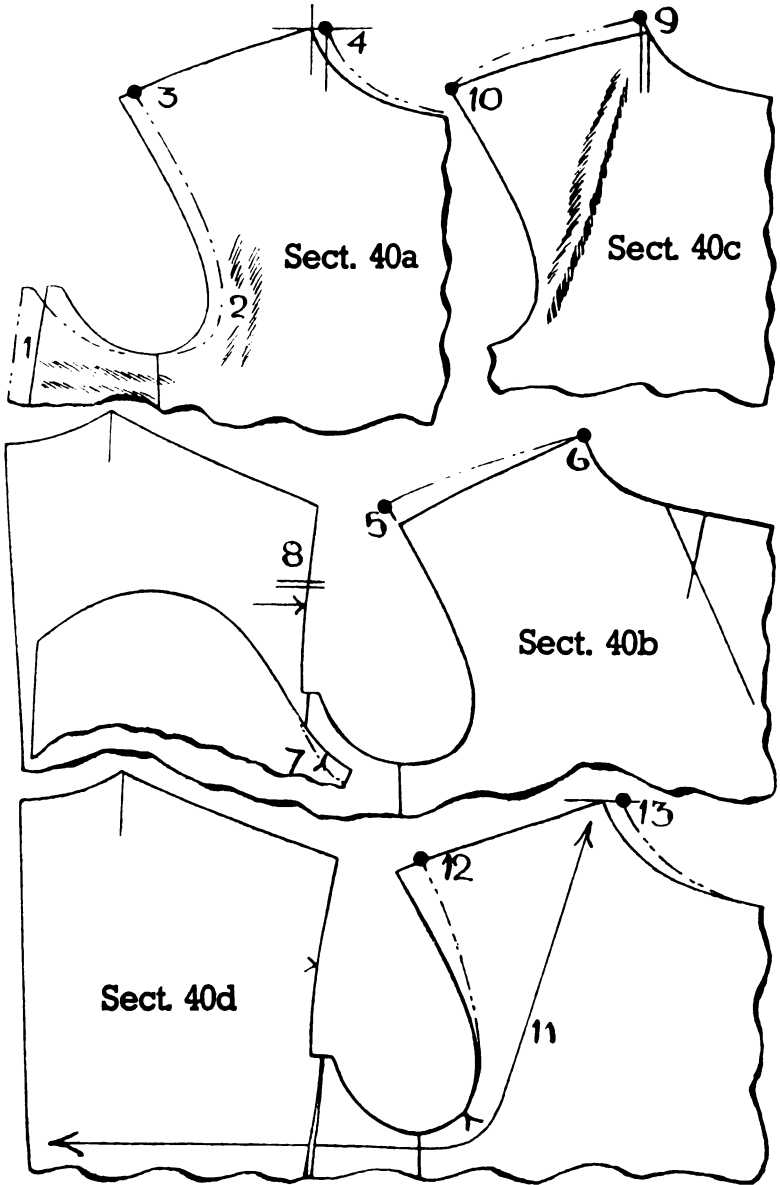


DIAGRAM 63.

Scye not Large Enough (Section 40B)

The symptoms attendant on this cause are: A small fold at the scye front, pressure on the shoulder-bone, and slight uneasiness at the crease row of lapel. The fault is a too depressed shoulder end, and can be remedied by letting out the forepart inlay, as shown at 5 and 6. The back pitch will require raising slightly at 8 and the sleeve dropping at 7.

Short Front Shoulder (Section 40C)

Where the tightness is due to a shortness from the front of scye to the neck, it will readily be discerned. The shoulder will show a diagonal crease, and the hip section will fit rather closely. A combination of this fault and that mentioned under Section 40A is most painful.

To remedy: Let out the shoulder inlay as shown at 9. Whether the shoulder end at 10 is let out depends upon the condition over the bone.

Shoulder too Crooked (Section 40D)

If this is the cause of the trouble, a distinct drag will be noticed over the blades at the least movement of the arm; the over-crooked shoulder producing a shortness from the neck along under the scye to the back centre-seam, as shown by arrow line at 11.

To remedy: Straighten the shoulders as shown at 12 and 13.

To hollow out the scye, as some cutters do as an alternative, will absolutely "kill" the coat.

OVERCOATS

Diagram 64

OVERCOAT DIFFICULT TO GET ON (SECTION 41)

FEATURES.—This very annoying defect is one which the customer is bound to resent. The coat presents a reasonable appearance when on, but it takes an effort to get it well “home” on the shoulders.

CAUSE AND REMEDY.—With the ordinary armhole the cause may be a cotton or inferior sleeve lining, which is inclined to cling to the sleeve of the jacket being worn underneath. If this is the case, substitute an artificial silk or similar material. The trouble is, however, more often due to a close shoulder section, for overcoats will take any amount of scye room. This can be remedied by letting out the shoulder as at 1, and passing the back up a little, as shown at 3 and 4.

In some cases it may be better to “nip” the front shoulder, as at X; or to square the back neck as at A and B. If the latter course is adopted, the collar-stand should be made deeper. The back may be passed up in the same way, because the lack of room is in the shoulder region—not the neck.

BADLY HANGING BACK IN RAGLAN (SECTION 42)

FEATURES.—The backs of Raglan or Sac overcoats frequently hang in an inelegant series of folds from the blades and at the centre of back, instead of being nicely draped at the back scye and forming the so-called “box” effect.

CAUSE AND REMEDY.—The fault is partly bad cutting, but if this is remedied, it must be backed up by intelligent manipulation on the part of the workman. The correct procedure is as follows: Take the old back and swing it in from the blades 1” to 2” at the bottom 2. Let out the sides 2” at 3 and give a little extra at the top at 4. Have the back scye drawn in well at 5 (wavy line).

The “swing” may be applied by cutting or folding the pattern, as indicated by the black portion at 1-5, the pivot being made at 1.

RIPPLES IN CENTRE OF RAGLAN SLEEVE (SECTION 43)

FEATURES.—The sleeve has rather a cramped appearance, and little creases run horizontally across the centre-seam of the sleeve at the shoulder end.

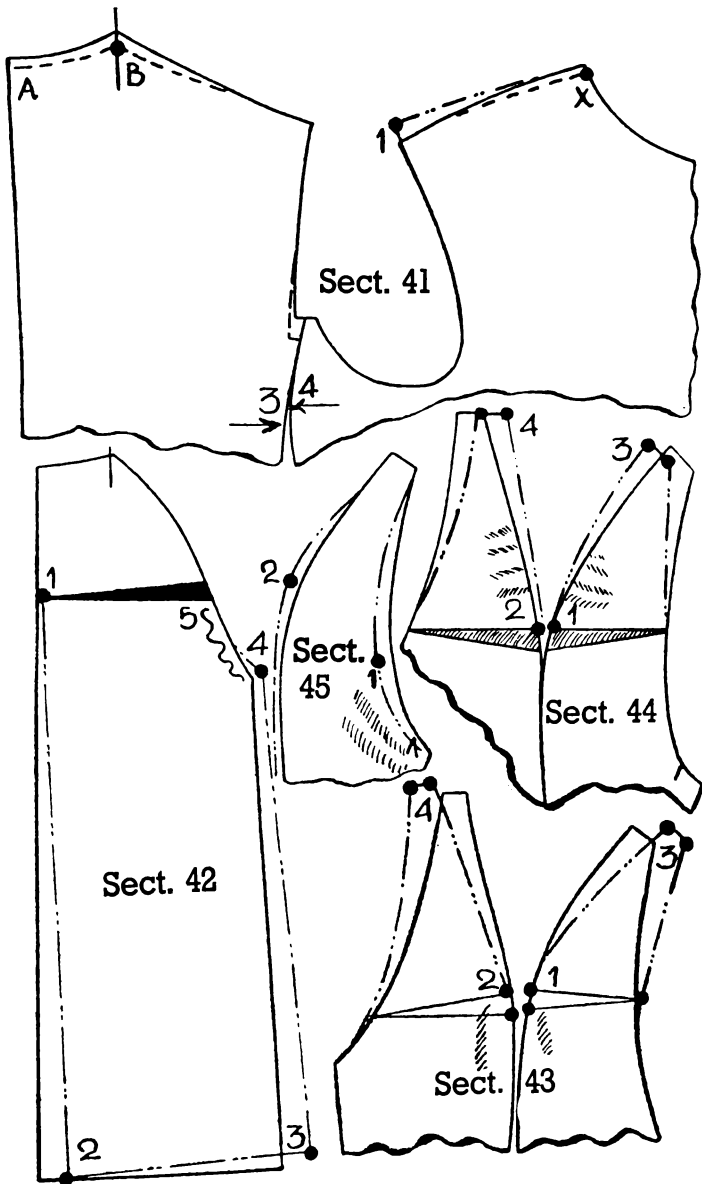


DIAGRAM 64.

CAUSE AND REMEDY.—The figure has evidently rather square shoulders and the distance between the “horns” in the sleeve draft is insufficient.

To remedy: Let a wedge in the pattern as shown at 1 and 2. This has the effect of opening the “horns,” as shown by dotted lines at 3 and 4.

RAGLAN SLEEVE BULGING AT CENTRE-SEAM (SECTION 44)

FEATURES.—The centre-seam in this instance bulges out in an unsightly fashion at the shoulder end.

CAUSE AND REMEDY.—In this case the “horns” are too far apart; the figure apparently being small in the shoulders and sloping. The remedy is the reverse of Section 43, a wedge being taken out as shown at 1 and 2. The altered position is outlined by dotted lines at 3 and 4.

CURVED CREASE AT FOREARM (SECTION 45)

FEATURES.—The sleeve does not hang nicely, a crease forming at the top of the forearm-seam.

CAUSE AND REMEDY.—This is due to insufficient hollowing of the front diagonal seam. The remedy is shown by dotted lines at 1, where the front is scooped out more. Let out a little at 2.

BODY-COATS

Diagram 65

PLEATS GAPING (SECTION 46)

FEATURES.—The back pleats, instead of hanging parallel with the skirt pleat, swing open towards the bottom. The side of the skirt will ruck up a little below the waist-seam.

CAUSE AND REMEDY.—The fault is either due to a short front balance or insufficient spring to the skirt. If the former, there will also be trouble at front scye, and the remedy will be to let out the inlay at neck as shown at 1 and 2. The remedy for the skirt is to give more spring as shown at 3 and 4, dash lines, or take a piece off back as 5 and 6.

PLEATS OVERLAPPING TOO MUCH (SECTION 47)

FEATURES.—The waist section is all right in this instance, but the pleats overlap more at the base than is intended.

CAUSE AND REMEDY.—The cause of this trouble is too much spring at the back of skirt.

To remedy: Take a piece off as shown by dotted lines at 1 and 2, or round the waist-seam as per dotted lines at 3 and 4.

FULLNESS ON BLADE SEAM (SECTION 48)

FEATURES.—The coat appears all right in the waist and neck region, yet over the blade-bones on the curved seam there is looseness.

CAUSE AND REMEDY.—The cause here is over-suppression of the blade seam at the waist. This must be let out as shown at 1 and 2, dotted lines. If the waist is now big to measure, the reduction can take place at the underarm seam, as shown by line 3 to 4.

It is not a wise policy to reduce the round over the blade by taking a piece off as shown at 5, Section 48A. This is often detrimental to the fit round the chest and neck section.

HANGING AWAY BELOW THE BLADES (SECTION 49)

FEATURES.—The back section hangs in a shapeless fashion below the blades. The waist is nowhere near the figure and the pleats tend to overlap.

CAUSE AND REMEDY.—If the front swings away, then the cause is a too long front balance, and the forepart will have to

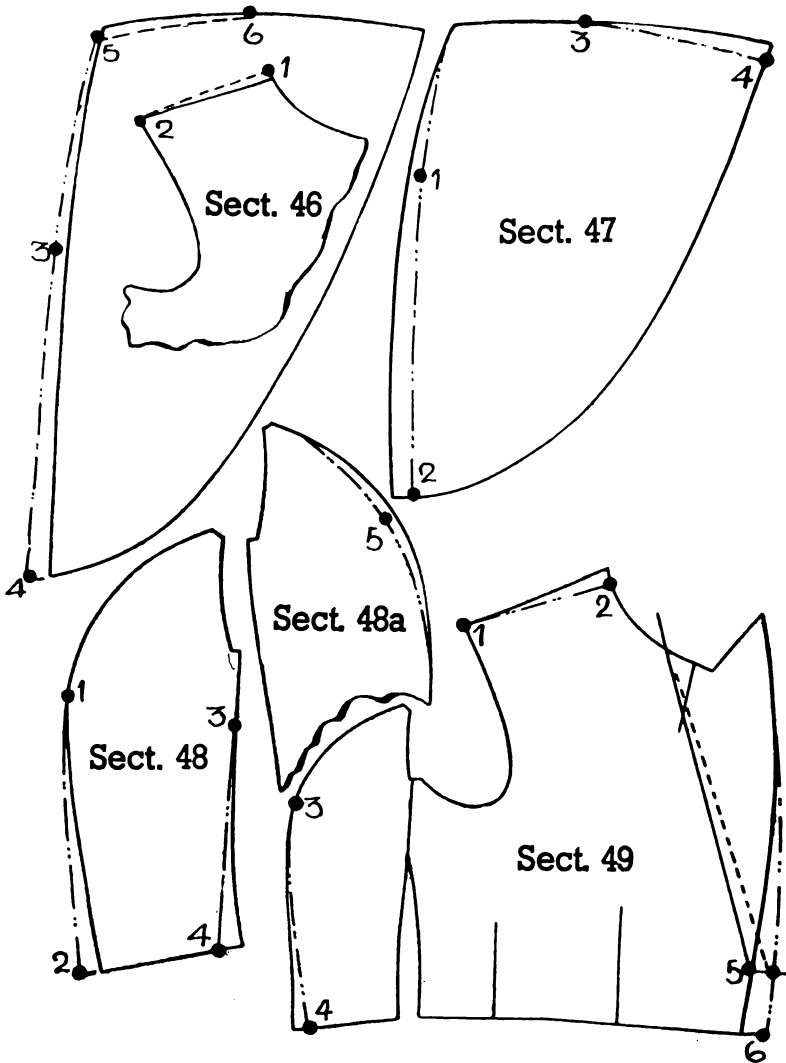


DIAGRAM 65.

be shortened across as shown at 1 and 2. If, however, the figure is prominent in the blades and flat in the seat, then there is insufficient indent in the back.

To remedy: Take in the side-body as shown at 3 and 4 and add a little on front waist at 5. Strike the new contour of the front edge down at 6, as shown by dash lines, and re-draw the crease line, as indicated.

In cases where the back balance is short generally, the back and side-body may be passed up on the forepart side-seam in the customary manner. Turnings left at the bottom of back and side-body (see Diagram 45, Sections F and H) will be utilised for length adjustment.

SLEEVES

Diagram 66

DIAGONAL CREASES FROM CROWN (SECTION 50)

FEATURES.—In this defect diagonal creases run from the crown towards the fore and hindarm. The under-part of the sleeve near its sewing-point is very full and unsightly. As far as ease goes, the sleeve is excellent.

CAUSE AND REMEDY.—The creases denote a shortness from the crown, the whole sleeve being drawn up. The term "crown" as it applies to the sleeve is the amount of round given above the line connecting front and back pitches as shown at 1 and 2, Section 50A.

The remedy can be carried out either by taking a little off each side of the sleeve as shown at 3 and 4 on Section 50B—dotted lines; or by lowering the forearm at 5, Section 50C, and raising the back pitch to agree (6).

SLEEVE HANGS TOO FAR BACK (SECTION 51)

FEATURES.—The accepted position for the hang of the sleeve when the coat is held over the hand is midway across the pocket. In this case it hangs too straight. When on the figure it rides up on the forearm with the least forward movement of the arm.

CAUSE AND REMEDY.—The usual remedy is to swing the pitches in the coat round a little; but this is apt to expose the forearm seam too much. The sleeve is best altered as shown by dotted lines at 1 and 2.

SLEEVE HEAD TOO FULL (SECTION 52)

FEATURES.—There is far too much fullness in the sleeve-top; although a little is essential, the workman cannot get it all into the scye without pleating.

CAUSE AND REMEDY.—This may be due to badly cut sleeves. It also may be the result of an altered shoulder after a try-on.

To remedy: Either reduce the sleeve as shown by dotted lines at 1 and 2; or, if the shoulder has been altered, drop the pitch at the back as shown at 3. If the circumference between the pitches on the coat was taken and applied from 4 to 1, this difficulty would not arise.

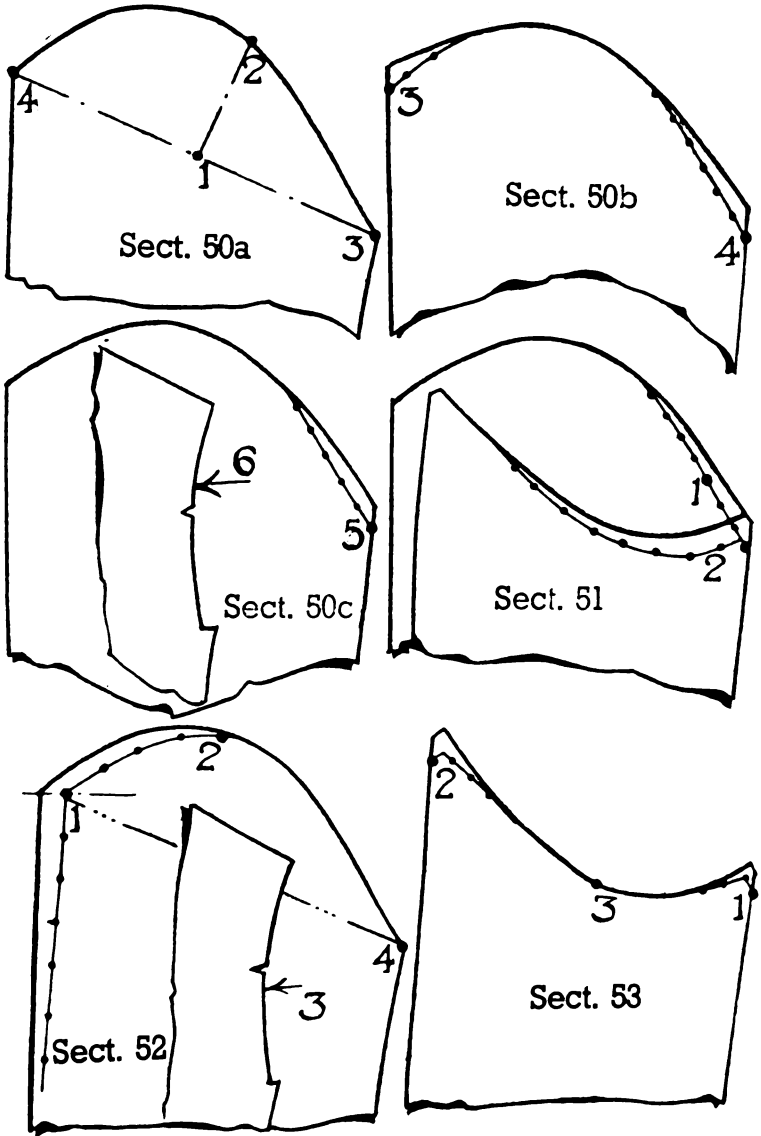


DIAGRAM 66.

DRAGGING WHEN ARMS ARE RAISED (SECTION 53)

FEATURES.—When the arms are raised to the head or in an upward direction, the body part is drawn unduly out of position and the sleeve drags over the arm.

CAUSE AND REMEDY.—If the armhole is not too deep, then the cause of the trouble is a too hollowed under-sleeve.

To remedy: Reduce the sleeve at the hind and forearms as shown by dotted lines at 1 and 2, and straighten out to the centre at 3. The length will have to be increased to compensate.

Diagram 67

FULLNESS AT THE HINDARM (SECTION 54)

FEATURES.—This is one of the most common defects, and one of which customers most frequently complain. When the arm is at the side, festoons of surplus length congregate below the back pitch of sleeve.

CAUSE AND REMEDY.—A little of this is essential for the free action of the arms, but if overdone it is a sign of bad cutting and also bad workmanship. The cause of the trouble is excess hindarm length, badly hollowed under-sleeve, and insufficient fullness below pitch.

To remedy: Lower hindarm as shown from 1 to 2 on top side and 3 on underside, Section 54A. Hollow under-sleeve well at 4, and see that it is full on in the region of wavy line.

SLEEVE TIGHT OVER MUSCLE OF ARM (SECTION 55)

FEATURES.—When the arm is down at the side the sleeve may appear perfect, yet as soon as the arm is brought forward, the sleeve is drawn tightly over the muscle and the forearm rides up. The coat is also dragged out of position.

CAUSE AND REMEDY.—This is a most confusing defect, because it has so many possible causes. The sleeve itself may not be at fault, for any of the following defects in the body part may be responsible: short back balance; too crooked shoulder; insufficient distance from back to front scye, and a too deep scye. As regards the sleeve: the under-sleeve may be too hollow or the forearm point too low—which results in a narrow topside sleeve. In the former case the remedy would be to straighten out the hollow as dotted line from 1 to 2. But in the latter, a new sleeve is essential, altered as shown by points 3 and 4, Section 55A.

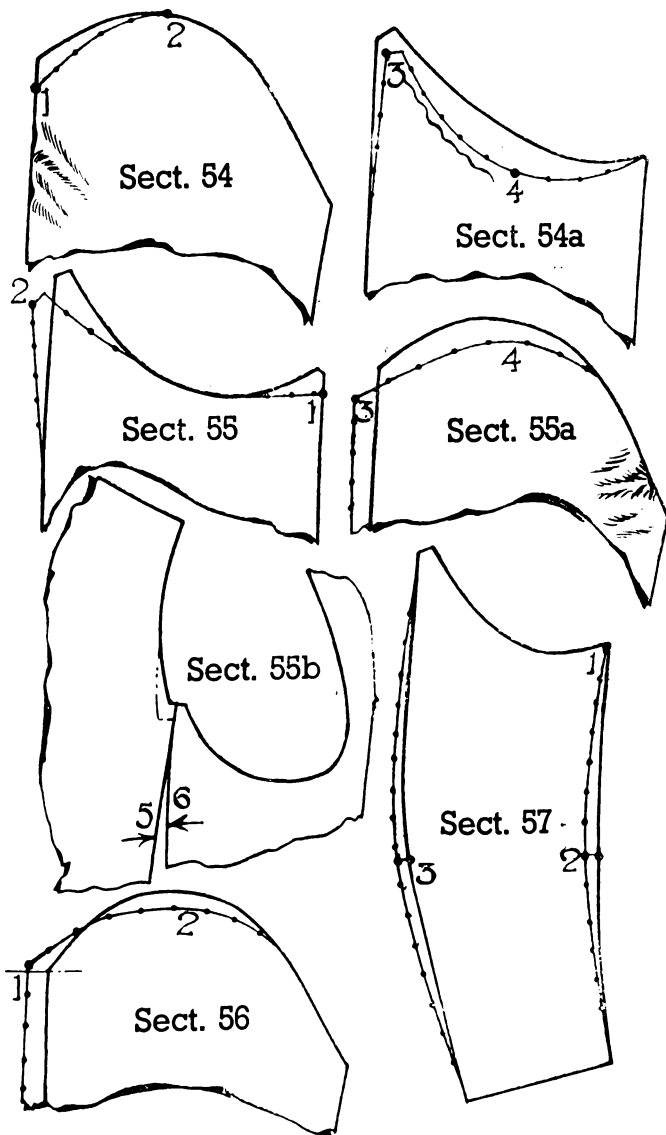


DIAGRAM 67.

In any event, a little longer back balance provided as shown by points 5 and 6, Section 55B, would be beneficial.

CROWN TOO HIGH (SECTION 56)

FEATURES.—In this instance the sleeve appears narrow across the summit and small horizontal creases form below the wadding.

CAUSE AND REMEDY.—The fault here is too much crown height, and unless there is an inlay down hindarm of top-half, it will mean a new sleeve. Remedy as shown by dotted lines at 1 and 2.

FRONT SEAM TOO FORWARD AT CUFF (SECTION 57)

FEATURES.—The forearm seam comes round too much to the front of the arm at the cuff.

CAUSE AND REMEDY.—This usually occurs when the sleeves have not been put together fairly, or it may be due to the under-sleeves being cut with less curve than that of the top-half above and below the elbow.

To remedy: Take a piece off under-sleeve as shown at 1 and 2, and let out the hindarm seam to compensate at 3.

NOTE ON SLEEVE ALTERATIONS

It should be remembered that in all cases where sleeves are altered by sinking the top of forearm, an adjustment of length must be effected at the bottom.

STYLE DEFECTS TO AVOID

THE four sections shown here (Diagram 68) are intended to illustrate certain faults which are frequently found in finished garments. They are, in the main, faults of tailoring rather than of cutting; but the cutter can give some help and guidance in the matter of their prevention.

SECTION I

Here is a form of exaggerated shoulder squareness, seen often in jackets and overcoats. The shoulder points have been stretched upwards by careless use of the iron—and they may have too much padding in them. At A a very unsightly appearance is produced, whilst at B the sleeve crown has the effect of being too shallow—it has been dragged up to meet the distorted shoulder point. A better line is suggested by the dash line, which will give a more natural shoulder slope. In this matter, the cutter should instruct the tailor to avoid clumsy insertion of pads or wadding. On his own part, he should be sure that there actually is enough crown height in the sleeve.

At point C indication is given of a faulty location of the underarm dart. It may be too far back and its suppression has been carried higher than necessary for good style. Though it is not tasteful to have too marked a waist for present-day semi-fitting garments, a certain amount of localisation will improve the general appearance. Care should be taken, when marking out the darts, to see that the main point of suppression is situated in the waist line—whether it be relatively high or low.

SECTION 2

Here is shown the reverse of the previous style fault. The shoulder has a blunted and round appearance, and the sleeve-head seems to be squashed down, causing the surplus shown at B. In this case the padding (if any has been inserted) fails to give any support to the shoulder ends. Such an effect can be produced by heavy pressing of the completed garment; the only way in which to rectify it is to rip out the shoulder-seam and the sleeve-head and have them re-shaped and re-sewn—a difficult and costly procedure. The dash line shows the correct contour.

The slope down from 1 to A may be caused by the cutter's having pinned up too much at the fitting; it could also be caused

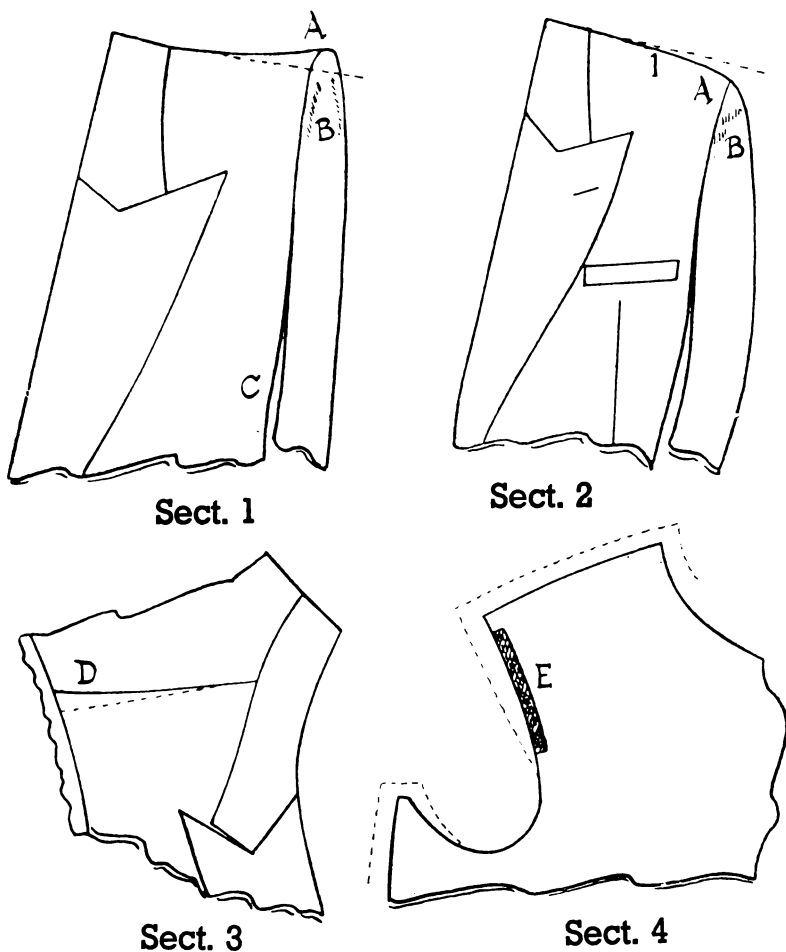


DIAGRAM 68.

by a too low crown on the sleeve. When such a sleeve is put in it tends to pull the shoulder point down.

SECTION 3

The direction of the shoulder-seam at D is at fault; it tends towards the back scye instead of towards the front. There would probably be a "dirty" back scye in a coat with this defect.

Tailoring is most likely at fault here, the back scye not having been steadied; or the shoulder-seam having been pressed open without due care. Again, if rectification is to be made the shoulder-seam will have to be unpicked and a new run marked out. Mere "nipping" of the point will not be effective: more likely than not, it will produce a blob in the middle of the shoulder-seam.

SECTION 4

This is a device which some cutters ask the tailor to adopt—it will help to prevent the trouble just described. A narrow piece of linen (about $\frac{1}{2}$ " wide) is basted at the upper part of the front scye, as shown; it is put on *just tight*. When the sleeve is sewn in, the linen is caught in the seam.

The location of this linen is indicated at E; it will form a stay for both front and back scyes, and will help very much towards getting a clean finish at those parts. Notice that it does not extend into the shoulder-seam.

CHAPTER XIX

GENTLEMEN'S GARMENTS WEST END MODELS

By R. J. PESCOD

(Messrs. Adeney & Boutroy, Sackville Street, W.1)

THE West End of London has long been regarded as the centre of male style and fashion. The following drafts are typical of the best products of that centre.

Though they are arranged in systematic form, it is not system, as such, which constitutes their value in a work of this kind. Their lines and style features are the things which it is desired to emphasise.

The Editor is grateful for permission to reproduce the drafts here.

It is no exaggeration to say that West End style and craftsmanship are very widely known for their distinctiveness. On them is set the hall-mark of English tailoring excellence. The long history and fame of many leading West End houses, influencing people in every country where good clothes are recognised, have given London a unique position in the sartorial world.

At one time it was not difficult to distinguish the difference between a good suit made in the West End and a good one made elsewhere. Though both products might show artistic design and good craftsmanship, there was that something about the West End suit which at once bespoke its superiority. Nowadays, the distinction is not so definitely marked, for style features and workmanship that were once exclusive to the West End are discernible in many of the clothes made in other parts of London, and in the Provinces.

Yet there is a difference—difficult as it is to define. There is a subtle quality about the suit which emanates from the West End to-day, which sets its seal upon the place of its origin as the indisputable Mecca of good tailoring.



Illustration by "The Illustrated" Ltd.

OUTSIDE AND INSIDE A FAMOUS WEST END HOUSE.



Photo by J. J. Sullivan for Sullivan, Williams & Co.

A WEST-END COAT WORKROOM. SULLIVAN, WILLIAMS & CO.

TROUSERS

Diagram 69

THIS draft depicts the lines of a stylish pair of trousers, with pleats, and p.t.u. The widths of thigh, knee, and bottom are not excessive, but the general effect is easy.

MEASURES: 42" *side-seam*; 30" *leg*; 30" *waist*; 36" *seat*; 20" *bottom*.

Working scale is $\frac{1}{2}$ Seat—18".

INSTRUCTIONS FOR DRAFTING

TOPSIDE

Draw construction line A-B and mark off A to 1, the leg length plus $\frac{1}{4}$ ", and A to 2 half this amount plus 2".

3 from 1 is $\frac{1}{4}$ scale; square out.

4 from 1 is 1". Part of the pleats allowance is inserted on this point—indicated by the dotted line struck from A through 4.

5 from 4 and 6 from 5 are each $\frac{1}{4}$ scale, and are squared from 4 by the dotted line.

Square up from 5 to 7—the rise, less width of waistband required.

C from A is the same as 5 from 4; draw a line to connect 5 and C.

8 from 7 is $\frac{1}{4}$ waist plus pleats allowance and two seams.

9 from 5 is $5\frac{1}{2}$ "; curve the fall from this point to 6, as indicated.

10 and 11 are each $\frac{1}{4}$ of bottom from A.

Draw the leg-seam, 6-10, and the side-seam, 8-3-11. The latter runs straight from 8 to bottom.

Mark the pleats as shown—the front

one is $1\frac{1}{4}$ " deep and the other is $1\frac{1}{4}$ " deep. Take out "dress" as dotted lines.

UNDERSIDE

For the fork, continue the line 4-5-6; for the knee, square from 2 to the side-seam, and from the dotted line at 2 for the leg-seam.

12 from 7 is $\frac{1}{4}$ scale less $\frac{1}{4}$ "; 13 from 6 is $\frac{1}{4}$ scale less $\frac{1}{4}$ ".

The point 13 is dropped $\frac{1}{4}$ " below the line.

Draw the seat-seam from 12 to 13, curving exactly into the topside run; complete the leg-seam as indicated.

Place one arm of square on the seat-seam, and let its angle fall on 14, the other arm locating 15. The latter point is fixed after the waist has been measured up in the usual way, with due allowances made for seams and a vee.

Make a slight "spring" at 14.

Draw the side-seam from 15, $\frac{1}{4}$ " clear of 3, running into the topside, as shown. Complete the draft.

S.B. WAISTCOAT

Diagram 70

THE noticeable features of this draft are the narrow shoulders, deep armhole, and rather long points. A back-strap is illustrated, but this is frequently omitted—a dart being taken out at each half-back.

MEASURES: $12\frac{1}{2}$ " opening; 25" length; 36" chest; 32" waist.
Working scale is $\frac{1}{2}$ Chest—18".

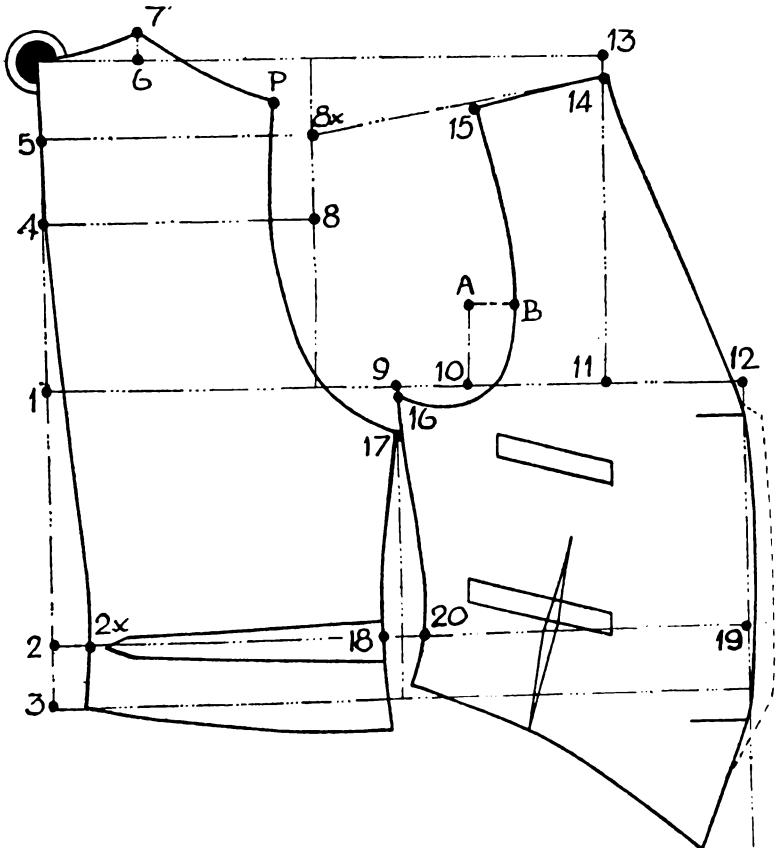


DIAGRAM 70.

INSTRUCTIONS FOR DRAFTING

- Square both ways from 0.
 1 from 0 is $\frac{1}{2}$ scale plus $\frac{1}{2}$ ".
 2 from 0 is the natural waist ($\frac{1}{2}$ " higher than fashion waist of lounge).
 3 from 2 is $1\frac{3}{4}$ "; 2x from 2 is 1".
 Draw the back-seam, 0-5-4-2x, as indicated; "spring" out a little opposite 3.
 6 from 0 is $\frac{1}{2}$ scale; square up $\frac{3}{4}$ " to 7.
 Square out from 4 and 5.
 8 from 4 is $\frac{1}{2}$ scale less 1"; 8x from 5 is the same.
 Mark in from 8 about $1\frac{1}{4}$ " and slightly less from 8x.
 Place P at 1" above the line squared from 5.
 Draw the back shoulder-seam from 7 to P.
 9 from the back-seam at 1 is $\frac{1}{2}$ chest plus $\frac{3}{4}$ ".
 10 from the back-seam at 1 is $\frac{2}{3}$ scale.
 11 from 10 is $\frac{1}{2}$ scale plus 1".
 12 from the back-seam at 1 is $\frac{1}{2}$ chest plus 2".
 Square up from 11 to 13; drop $\frac{3}{4}$ " to 14 for the neck-point, "springing" out $\frac{1}{4}$ " as shown.
 Draw a line from 14 to 8x; on this line mark the forepart shoulder-seam at $\frac{1}{4}$ " less than the back, locating point 15 $\frac{1}{4}$ " below the line.
 Mark up $2\frac{1}{2}$ " from 10 to A and $1\frac{1}{2}$ " from A to B. Draw the front of armhole from 15 to B and round to 16, which is $\frac{1}{2}$ " below 9.
 Square down from 9 and make 17 on this line $1\frac{3}{8}$ " below 9; shape the back of armhole from P round to 17.
 18 from 2x is $\frac{1}{2}$ waist plus $\frac{3}{4}$ ".
 Square down from 12 to 19 and make 20 from 19 on waist line $\frac{1}{2}$ waist plus $1\frac{1}{4}$ ".
 Measure the opening and length in the usual way; check up side-seam lengths and complete draft.

S.B. LOUNGE JACKET

Diagram 71

THE lounge jacket shown here is modelled on lines which give it a gracefulness of outline whilst producing effects that will make for comfort in wear.

The style is button-two, with long-rolling lapels and a slightly rounded "step." The fronts have a gradual curve below the lower button. Side pockets are jetted, with flaps. The waist is moderately defined, and the hips are fairly close. A medium amount of "drape" is provided.

MEASURES: 17" fashion waist; 29" length; $7\frac{1}{2}$ " half-back; 36" chest; 32" waist; 39" seat.

Working scale is $\frac{1}{2}$ Chest—18".

INSTRUCTIONS FOR DRAFTING

Square both ways from o.

1 from o is the scye depth—in this case $9\frac{1}{2}$ ".

(This may be computed at $\frac{1}{2}$ scale plus $\frac{1}{2}$ ".)

2 and 3 from o are the fashion waist and full length, respectively.

4 is mid-way o-1; 5 is mid-way o-4.

2x from 2 is $\frac{3}{4}$ ". The back-seam is drawn from o through 2x to the bottom; it is seamed in the mark.

6 from o is $\frac{1}{2}$ scale plus $\frac{1}{4}$ ".

7 is squared up $\frac{1}{4}$ " from 6.

8 from 4 is the $\frac{1}{2}$ -back plus $\frac{1}{4}$ ".

Square up to 9 and down to 10.

11 from 9 is $\frac{1}{4}$ "; 12 from 11 is $\frac{3}{4}$ ".

13 from 10 is $2\frac{1}{2}$ "; A from 13 is $\frac{1}{4}$ ".

Join 7-12 for the shoulder-seam and 12-A for the back scye, making $\frac{1}{4}$ " "step," as shown.

14 from 2x is $\frac{1}{2}$ waist plus 1"; 15 from the bottom of back-seam is $\frac{1}{2}$ scale plus 1".

Curve the back side-seam, as indicated.

16 from the back-seam at 1 is $\frac{3}{4}$ scale;

17 from 16 is $\frac{1}{2}$ scale plus $\frac{3}{4}$ ".

18 from the back-seam at 1 is $\frac{1}{2}$ chest plus $2\frac{1}{2}$ ".

Square up from 17 to locate 19 on the line from o, and make the neck-point $\frac{1}{2}$ " below 19.

Draw a guide line from it to 9 and make the width of forepart shoulder

$\frac{1}{4}$ " less than that of the back; drop point 20 $\frac{1}{4}$ " below the guide line.

Square up 2" from 16 to 21 and curve the scye $\frac{1}{4}$ " inside this point, round to 13, as indicated. The top of the forepart side-seam will overlap that of the back to the extent of nearly 1", thus providing the back "drape" allowance. The base of the scye is $\frac{3}{8}$ " above the chest line.

22 is about $1\frac{1}{8}$ " from 14; 23 is $\frac{3}{4}$ " from 15.

The waist may be checked by measuring from 2x to 14 on the back, placing this amount on 24 and measuring to 22— $\frac{1}{2}$ waist plus 3".

The allowance for front edge at 24 is $1\frac{1}{4}$ ".

Square down from 16 to B, as a guide for the front of under-arm dart, and locate the front dart at $2\frac{1}{4}$ " forward from B.

The suppression at these darts should be about $\frac{1}{4}$ ", or according to taste.

26 from 25 is 1"; connect with 23.

27 is located on the junction of the line squared from 5 and the centre line; it is used as a guide for the run of gorge. The step of lapel is about $\frac{1}{4}$ " below 27.

Shape the lapel, as shown, and complete the draft.

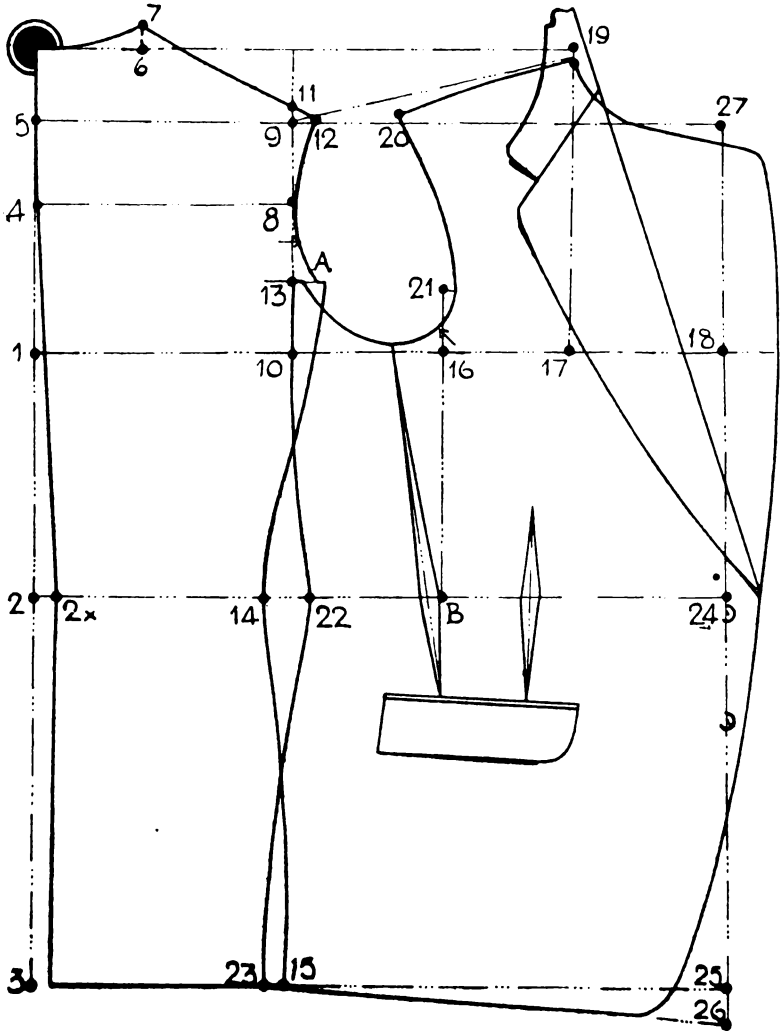
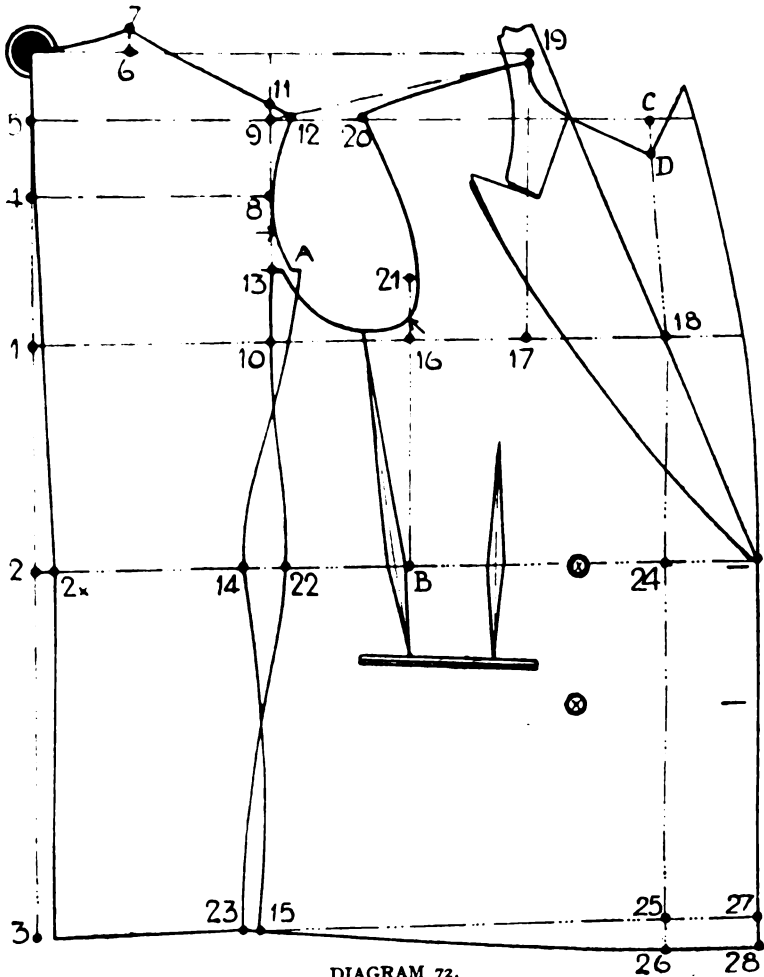


DIAGRAM 71.

D.B. REEFER JACKET

Diagram 72

WEST END models of this popular style of garment are conservative in character. The shoulders have nothing excessive about their contours; a natural line from the neck is preferred. The sleeve-heads are not exaggerated, though the



crown is fairly high and narrow. Collar and lapel are of moderate width, and the former is not high in the stand. Jetted side pockets, without flaps, are most frequently seen.

The style shown here is the button-two. Sometimes the fronts are arranged with a long roll, giving the button-one-show-two model; at other times the two-show-three is adopted.

The measures for this draft are the same as those for the lounge jacket; the main construction, also, is exactly the same as in the preceding draft. The differences are:

17 from 16 is $\frac{1}{2}$ scale plus 1".

The front edge is $3\frac{1}{2}$ " beyond the centre-line 18-24-25.

26 from 25 and 28 from 27 are each 1".

C is located on the line squared from 5,

a distance of $\frac{1}{2}$ scale plus 1" from the line 17-19.

Connect 18-C and make D from C on this line 1".

Shape the gorge and lapel, as shown, and complete the draft.

EVENING-DRESS COAT

Diagram 73

IN no other garment, probably, is there such scope for the cutter's skill as in this one. Many of the finest examples of evening-dress wear have come from houses in the West End; and London is proud of such work.

This draft gives an excellent idea of the style features now being adopted. The long sweeping lapels, relatively short fronts, the tapering skirt—these are the main points of style that should be noted.

MEASURES: 16" *natural waist*; 16 $\frac{3}{4}$ " *fashion waist*; 41" *full length*; 7 $\frac{3}{4}$ " *half-back*; 36" *chest*; 32" *waist*; 39" *seat*.

Working scale is $\frac{1}{2}$ Chest—18".

INSTRUCTIONS FOR DRAFTING

Square both ways from o.

1 from o is the scye depth—found in the same way as for the lounge and reefer.

2 from o is the natural waist; 3 from o is the fashion waist.

4 from o is full length.

5 is mid-way o-1; 6 is mid-way o-5.

7 from o is $\frac{1}{2}$ scale plus $\frac{1}{4}$ "; 8 is squared up $\frac{3}{4}$ ".

2x from 2 is 1".

Draw the upper part of the back-seam from o to 2x, and continue to the bottom 1" inside the construction-line, as indicated. The upper part of back is seamed in the mark.

9 from 5 is the half-back plus $\frac{1}{4}$ ".

Square down to 10 and up to 11.

A from 11 is $\frac{5}{8}$ "; 12 from A is $\frac{3}{4}$ ".

13 from 9 is $\frac{3}{4}$ " and is $\frac{1}{4}$ " clear of the line 11-9-10.

Draw the back shoulder-seam from 8 to 12; and back scye from 12 to 13.

14 from the back-seam at 1 is 3 $\frac{1}{2}$ "; 15 from 2x is 2".

Connect 13-14-15, and continue down for pleat.

16 from 14 is $\frac{1}{2}$ "; 17 from 15 is 1 $\frac{1}{2}$ ".

17x is $\frac{3}{8}$ " below the fashion waist line.

At 13 open the side-body, as shown, and make a small "step"; then connect to points 16-17-17x.

B from 10 is 1 $\frac{1}{2}$ "; C from B is 1 $\frac{1}{4}$ ".

17 from 15 is 1 $\frac{1}{4}$ ".

18 from 17 is $\frac{1}{2}$ of full waist measure.

Connect C-18 by a gradually curved line, as shown.

19 from the back-seam at 1 is $\frac{3}{4}$ scale.

20 from 19 is $\frac{1}{2}$ scale plus $\frac{1}{4}$ ".

21 from the back-seam at 1 is $\frac{1}{2}$ chest plus 2 $\frac{1}{4}$ ".

Square up from 20 to locate 22 on the line from o and make the neck-point $\frac{1}{2}$ " below 22.

Draw a guide line from neck-point to 11, and use this for the forepart shoulder-seam, $\frac{1}{4}$ " less than the back one, dropping point 23 about $\frac{1}{4}$ ".

24 from 19 is 2". Curve the scye from 23, coming $\frac{1}{4}$ " inside 24, round to C. At this point there is an overlap of $\frac{1}{4}$ ". The base of scye is $\frac{1}{2}$ " above the chest line.

25 from 18 is 1". Curve the side-seam of the forepart from the "step" at C to 25 and beyond.

Square down from 21 to 26; curve from 21 to 27, which is located on the line from 6 and is $\frac{1}{2}$ scale plus 1 $\frac{1}{4}$ " from the line 20-22.

Mark E, end of lapel, 1" above 26 and $\frac{1}{2}$ " outside the line.

28 from 26 is 2 $\frac{1}{4}$ " and $\frac{3}{4}$ " inside the line.

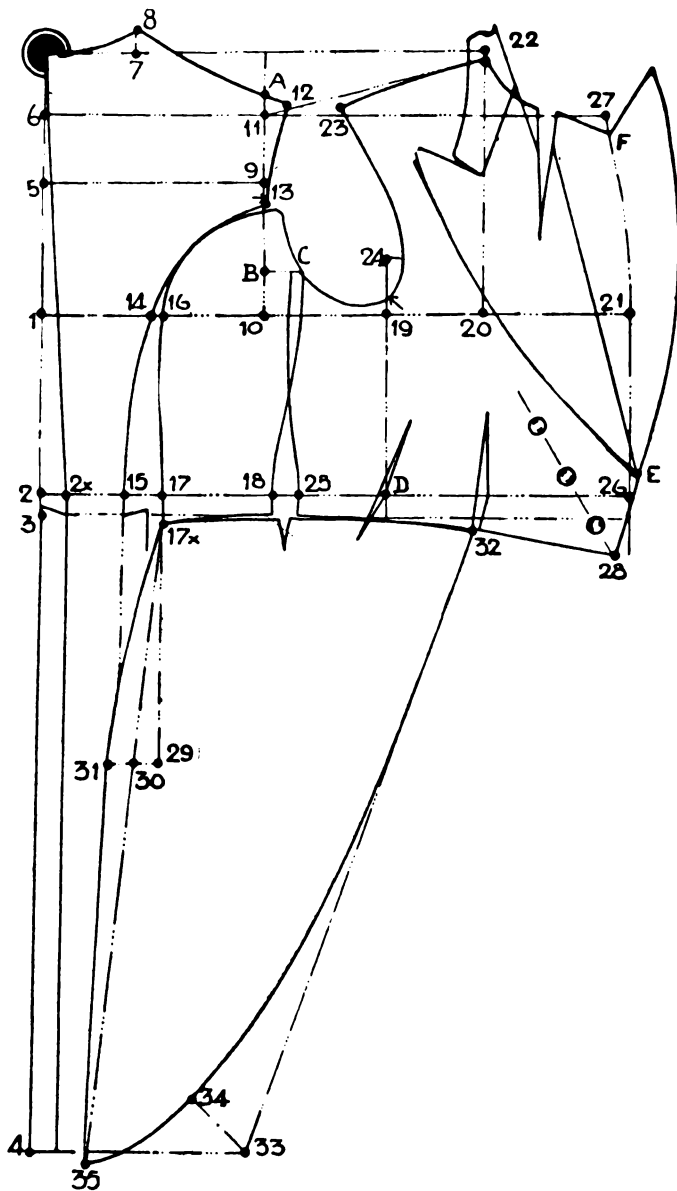


DIAGRAM 73.

F is $\frac{1}{4}$ " below 27; shape gorge and lapel as shown.

Square down $8\frac{1}{2}$ from 17x to 29.

30 from 29 is $1\frac{1}{4}$; seat scale ($19\frac{1}{4}$) less $\frac{1}{8}$ ".

31 from 30 is 1"; 32 from 28 is $5\frac{1}{2}$ "; 33 from 4 is $7\frac{3}{4}$ ".

Connect 32-33-4.

Mark 34 up from 33 on a slanting line, $2\frac{3}{4}$ ".

35 is 2" from 4 and is $\frac{1}{4}$ " below the line.

With these various guide lines shape the skirt, as indicated.

Take out darts at D and 32, as shown, and complete the draft.

CHAPTER XX

GENTLEMEN'S GARMENTS

TROUSERS MAKING

By PHILLIP DELLAFERA
(Principal of the "Tailor and Cutter" Academy)

FIRST of all put in mark-stitches to indicate the inlays that are usually added at leg and side seams of undersides, also seat-seam and sometimes at the pocket mouths of topsides. For permanent turn-ups it is desirable to leave on $4\frac{1}{2}$ " to 5", but when the necessary length of material is not available, a smaller amount will have to suffice.

Diagram 75 (1) illustrates the topsides. Two pleats are marked at top; a pocket facing is added from waist to about $7\frac{1}{2}$ " down, whilst the turn-up is located by parallel lines at bottom. The "dress" has been taken out at fork by the cutter, and tack position is indicated by notches. Hip-line, knee and leg length are also notched.

Diagram 75 (2) shows the undersides with inlays at leg-seam, side-seam, and seat-seam; waist dart is cut out. Notches are made at hip, knee, and bottom; whilst turn-up is also marked.

Diagram 75 (3) represents the waistband. This is a perfectly straight piece of material about 2" wide and long enough to make up the waist size plus 4" for extension, if required. The width of band is arranged by the cutter, who makes the necessary allowance at top of trousers.

Diagram 75 (4) is the fly. This is shaped in harmony with the outline of fork at topside. There are two sections, one for the button-holes and the other for the buttons. The fly itself is attached to the left topside and the button-catch is sewn on to the right topside.

Before starting the actual making-up, it is necessary to cut out certain pieces of lining and linen for various purposes. First of all there is the crutch stay. This consists of a square piece of linen (*Diagram 76 (1)*) about $3\frac{1}{2}$ " each way. It is folded over cornerwise and slightly stretched at the crease edge, producing

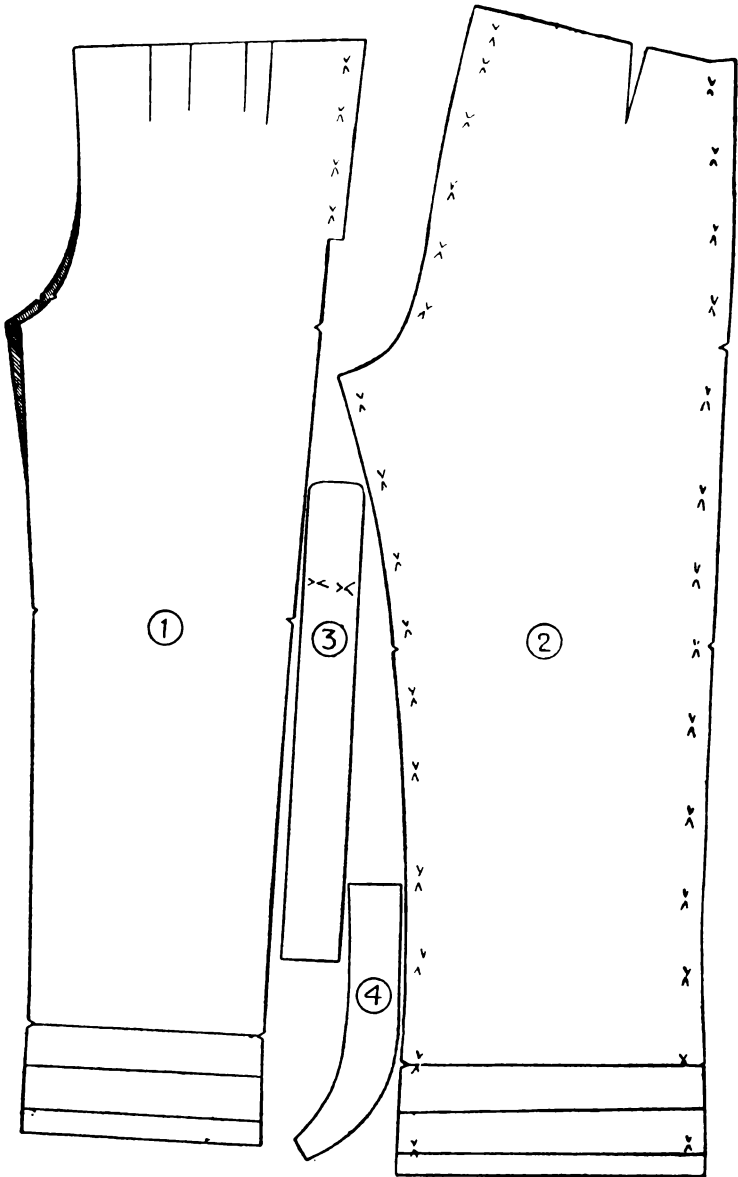


DIAGRAM 75.

a double-over triangular stay as shown by *Diagram 76 (2)*. Then a piece of linen, the same shape as the fly, is required for button-hole stay. Two pieces of lining, artificial silk or silesia, the same shape as the fly, are wanted for making up the fly; two strips of linen for each pocket mouth; a piece of canvas for button-catch stay. Strips of canvas are also needed for tops, or waistband. The pockets themselves are simply squares of 27" pocketing cut to shape. Now take the fork stays and baste or fasten them firmly at the fork of both topsides, placing the straight edges at leg and fork seams. The stays must be arranged so that they go well above the fly notches.

Diagram 76 (3) illustrates the preparation for making the fly. It will be observed there are three sections—the bottom, which is shown as the largest, is linen; the intermediate portion is lining with right side uppermost; whilst the third section is the cloth fly with right side facing downwards towards the right side of lining.

These parts are cut the same, but are illustrated larger than each other so that they are easily distinguished. These pieces of material are joined together by a seam at the hollow edge, then they are turned out with right side of cloth uppermost, as shown by *Diagram 76 (4)*. This is the actual fly where holes are made. If an inspection of the fly is made, it will be seen that the top layer is cloth; next is the linen stay or interlining; whilst the bottom is the lining which is used to face the fly. Now take the corresponding piece of fly lining and sew in on the fly-seam of left topside, placing it on the right side of material so that it can be turned over to the inside after it has been stitched at the edge.

Diagram 76 (5) portrays the inside view of the left topside, with fly lining stitched on and turned out. A strip of linen is attached at pocket mouth, whilst the pleats have been basted in position. When putting on the pocket stays the linen must be kept fairly tight, as shown on the diagram, and all loose material must be carefully pressed away. The pleats should be arranged facing towards the front; therefore they will appear to be facing towards the side-seam when seen on the wrong side of material.

Having got so far, the fly (which should have had button-holes made) is placed on the inside of *left* topside, as shown on *Diagram 76 (6)*. The fly is basted $\frac{1}{8}$ " back from the edge so that it does not show on the outside, and a row of stitching is made about $1\frac{3}{4}$ " away from edge and takes the same "run" as the fly, tapering off nicely at the bottom where tack is finally made.

Diagram 76 (7) shows the inside of *right* topside. Pleats and pocket mouth are treated in the same manner as left side, but, of course, the button-catch is added instead of the fly. The

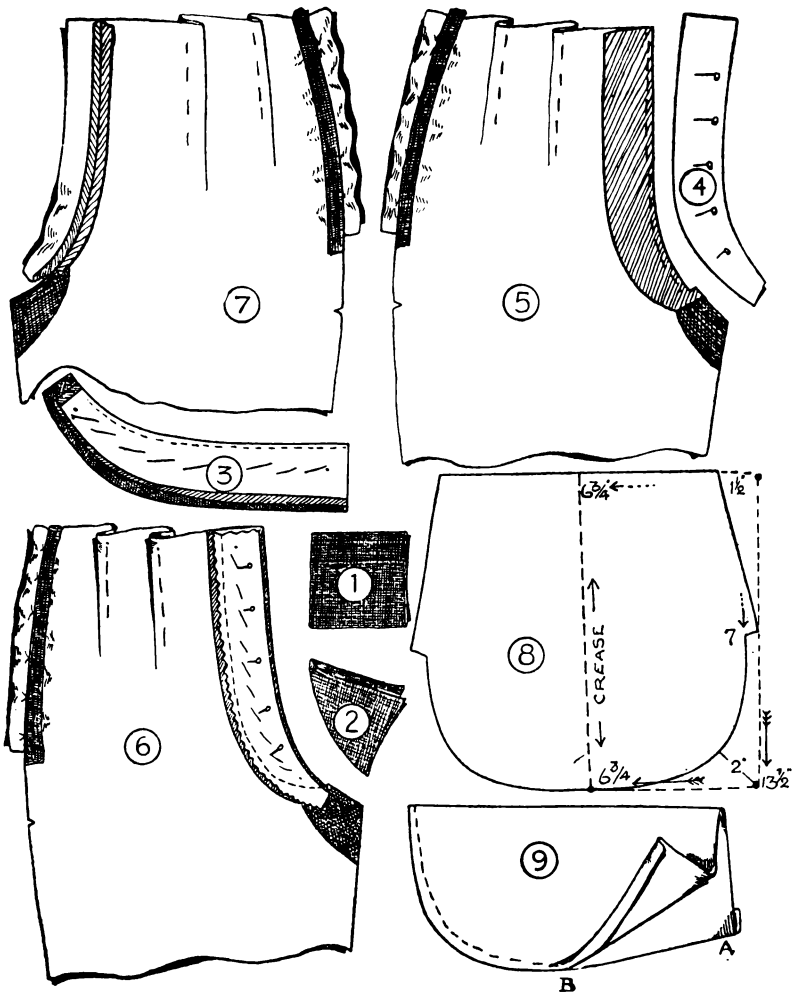


DIAGRAM 76.

hollow-seam of button-catch is sewn to the fly-seam; this will throw a fair amount of fullness at bottom; but it is necessary to produce a clean-fitting fork. The catch must have a lining of some description, and canvas or linen included for button-stay. I suggest that this stay should be cut on the bias, so that it will take the desired shape at bottom of button-catch.

At this stage the pockets may be prepared, although they will

not be required until side-seams have been sewn. Trouser pocketing is usually 27" wide, and is folded over, making 13½"; therefore cut off a length corresponding to the width, but not less than 12".

Diagram 76 (8) shows the outline of pocket opened out and ready for stitching; the various quantities are illustrated in inches, both lengthwise and in width. First of all, separate the two layers of pocketing and fold each one with right sides of material facing each other. Now seam round each pocket to the point indicated by 7"; then turn out carefully and finally stitch on the outside, as shown on *Diagram 76* (9). The two edges of pocket must be turned in, both facing the same direction; the bottom layer being fastened to the topside of trouser, whilst the top layer is attached to the underside.

Diagram 77 (1) shows the left topside joined at side-seam of corresponding underside, the seam extending for about 1" from the top, leaving a pocket opening of 6½", and continuing straight through to bottom. The fullness at pocket mouth has been pressed away, and the side-seam is taken through the linen at top and bottom. Now press open the side-seams and sew on the waistbands.

Diagram 77 (2) portrays the right leg with waistband seamed on and pressed open; the waist dart is also sewn and pressed.

Diagram 77 (3) is the inside view of left leg with band attached; it has an extension. The pocket opening is clearly indicated, whilst the fly is also included and is carried just above the waist-seam. It is rather difficult to show how pockets are put in, but a few brief hints may help to simplify this operation.

Take the right pocket (*Diagram 76* (9)) and place it on *Diagram 77* (2), with point A falling at the waist-seam and point B just below the bottom of pocket mouth. Now baste down the edge very firmly, making sure that each end is securely fastened. Next, take the underside inlay at the pocket mouth, and pass it forward so that it goes between the two layers of pocket. It will now be found that a "snip" will be necessary to make the pocket lie smoothly. The "snipping" must not be too long, but only just enough to allow the pocket to set nicely between the layers of material.

Diagram 78 (1) illustrates the right pocket in position. It is basted along the top; a linen stay has been included for strength, and the "turning over" of the underside inlay is clearly shown. What really happens is that the inlay is taken inside the pocket to form a facing, which is fastened with a side-stitch as indicated

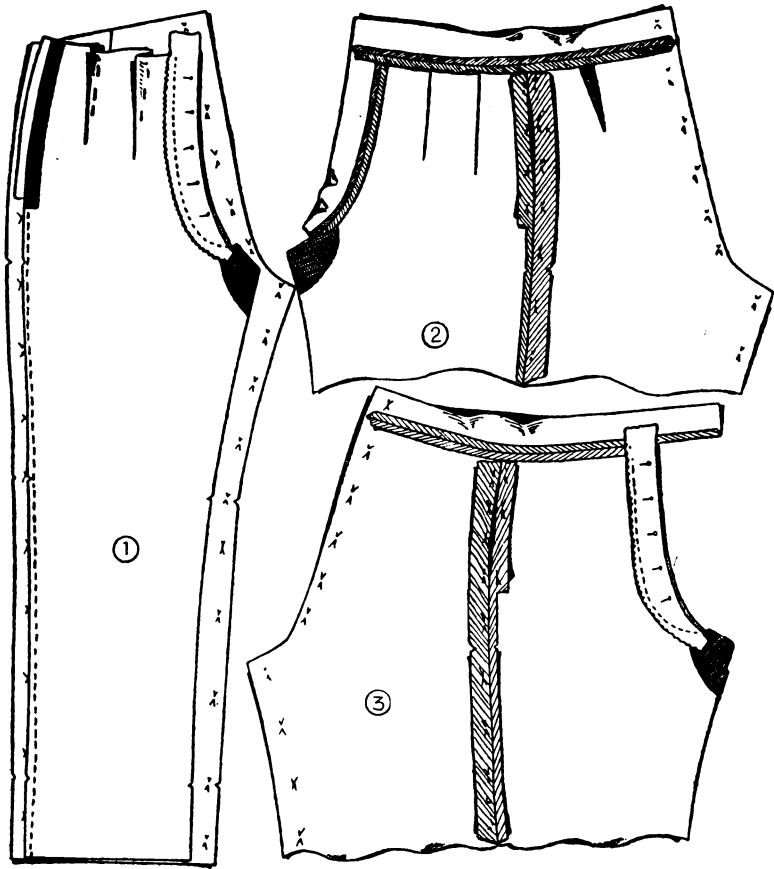


DIAGRAM 77.

at A, B, and C. The top edge of waistband is turned in, canvas is included, and button-stay is also basted on the catch.

Diagram 78 (1) is a section of left leg with extension band put on and pocket inserted. This is the same as *Diagram 78 (2)* but, of course, in reverse.

Pockets are not easy to make, but I feel certain that with a little patience and plenty of practice good results should be obtained. Machine pockets do not appeal to me, therefore I shall not try to explain the procedure. Whenever possible, leave an inlay on both top and underside which can be used for pocket facings, thus avoiding the sewing of extra strips which make the edges thick and clumsy.

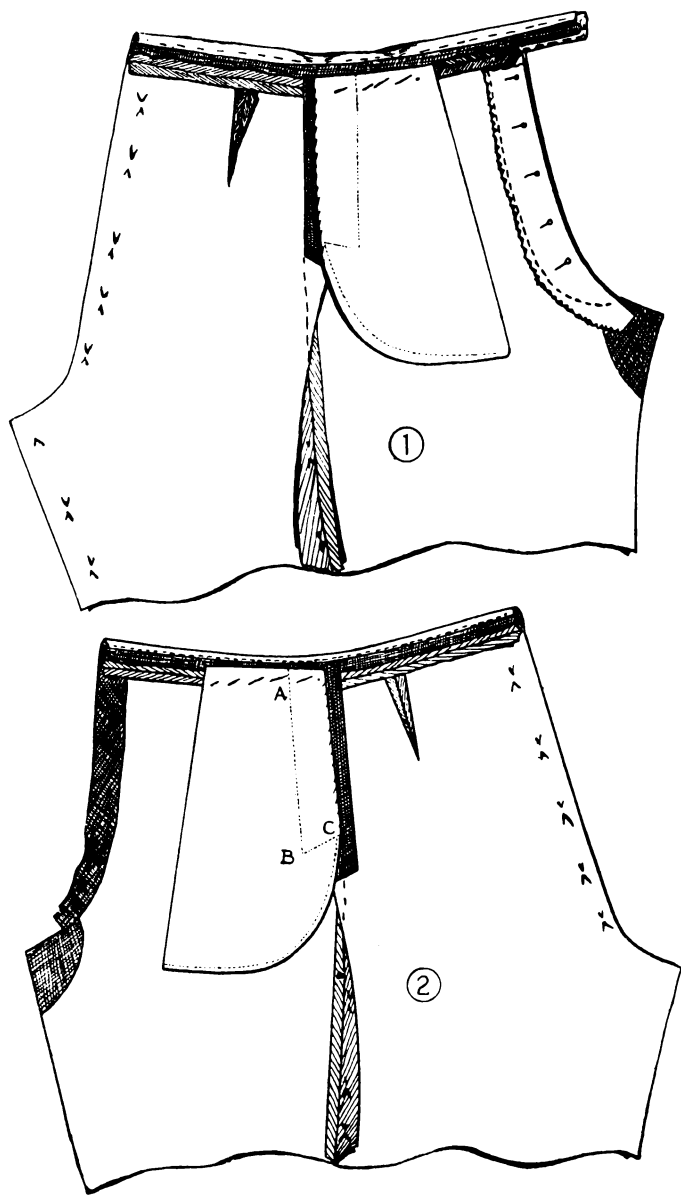


DIAGRAM 78.

Diagram 79 (1) shows the outside view of the left leg. Waistband, with extension, pleats, pocket mouth, and fly-stitching are all plainly illustrated and need no further explanation.

Diagram 79 (2) is the outside of right leg. Waistband goes as far as button-catch, whilst pleats and pocket mouth are clearly illustrated.

Having finished the tops, the leg-seams should be stitched and pressed open; these should be sewn by hand, if possible, because it is a stronger process and has more elasticity.

Diagram 80 (1) depicts the right leg sewn and pressed open; the balance notches being kept even at knee and bottom. To mark off the length of leg, measure from crutch to line A-A, making it $\frac{1}{4}$ " longer than the length required; then draw another line B-B, $1\frac{3}{4}$ " below A-A; and finally another line C-C, $1\frac{3}{4}$ " below B-B. This leaves D-D, to be used for the inside turn-up; it is about $\frac{3}{4}$ " or 1" in depth. Now bring line C-C up to A-A, making a fold at line B-B.

Diagram 80 (2) illustrates the inside view of trouser bottom; it is turned up, as indicated on the previous diagram, at line B-B. The trouser leg will now be 2" longer than the required measurement.

Diagram 80 (3) portrays the same leg section, with the actual turn-up inside and only the facing showing on the outside. In other words, this is the trouser leg turned inside out with turn-up and facing basted at the correct length.

Diagram 80 (4) shows the finished bottom with a $1\frac{3}{4}$ " turn-up basted in position. Both legs are finished in the same way, the tailor making sure that both turn-ups are the same width.

Plain-bottom trousers require different treatment; only a couple of inches are allowed for turning up. The front portion needs hollowing, and the back must be slightly longer, with a little round added. Although there is only one operation in turning up the bottom, this method is really more difficult because the felling, or cross-stitching, must be done more carefully in order to ensure that the stitches do not show on the outside. The shaping of such a bottom requires more skill than is needed for the permanent turn-up, which is perfectly straight.

Diagram 80 (5) shows the inside of the lower section of a plain-bottom trouser leg, with turn-up basted ready for felling or cross-stitching, the front edges being raised slightly whilst the back has just a small dip. The turning up of bottom facing may present some difficulty at the front crease position, where it will need a small vee inserted in order to get the extra length. (See *Diagram 80* (6).) If the legs are wider than usual, it may

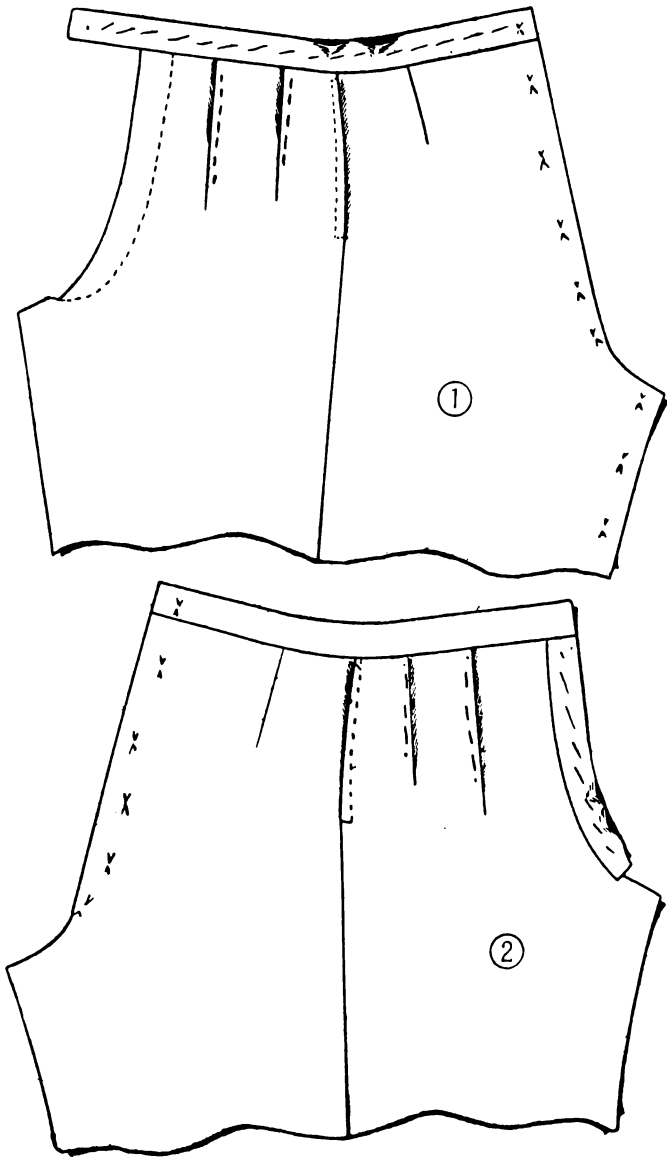


DIAGRAM 79.

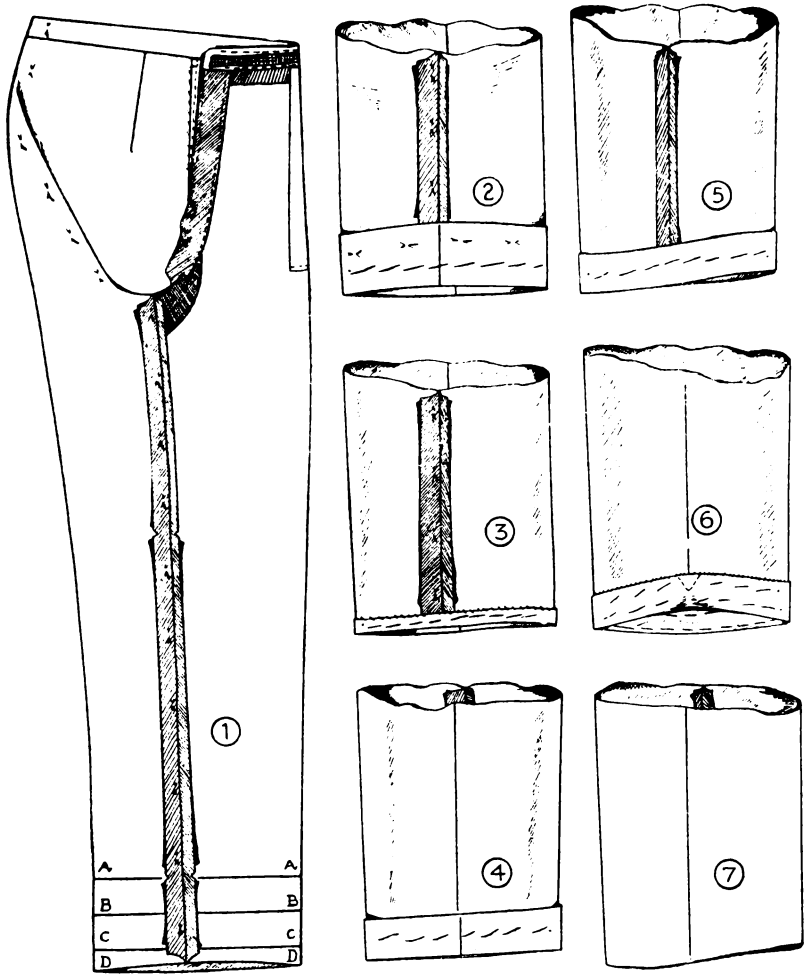


DIAGRAM 80.

not be necessary to put in this vee; but this will be seen quite plainly when basting up the facing.

Diagram 80 (7) illustrates the outside appearance of the bottom, turned up. Note the raised front and dipped back portion.

When both legs are completed, the seat-seam should be joined; this must be done with double-twisted thread, and by

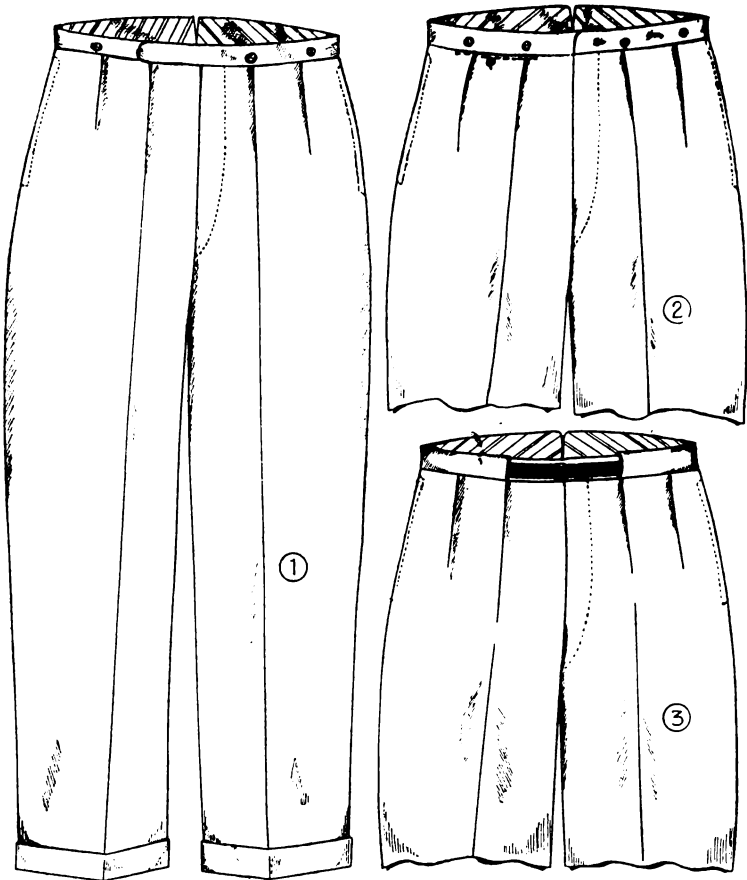


DIAGRAM 81.

hand. There is always a great strain on the seat-seam; therefore back-stitching by hand and strong thread are advisable. A small vent is made at top of seat-seam, about 1" in length; this will give the necessary "spring" at centre back. After the seat-seam has been finished, the bottom of fly should be firmly tacked, and finally "curtains" and waistbands put in. These are usually made from striped silesia or sleeve lining, the "curtains" being placed below waist-seam and waistbands at the top.

Diagram 81 (1) portrays the finished trousers with waistbands, buttons, and extension band; this latter item being fas-

tened with a special flat hook and eye, or with hole and button. The under portion of the waistband may have a small button and hole for extra support.

Diagram 81 (2) shows the trousers *without* extension band, and with a fob pocket on the right side, fastening with hole and button.

Diagram 81 (3) illustrates what is called the "tunnel" finish; this is simply a slot made to take a normal belt which is fastened with a buckle. It is often used in flannel trousers for leisure wear.

GENTLEMEN'S GARMENTS
WAISTCOAT MAKING

By PHILLIP DELLAFERA

(Principal of the "Tailor and Cutter" Academy)

FIRST put in mark-stitches to indicate inlays, pockets, and position of button-holes; then cut out facings and welts. The size of facing depends upon the available material, but it is always advisable to have one whole piece from neck to bottom, where a join can be made. In this case the bottom facing has been left on the forepart, thus avoiding a seam at bottom edge.

Diagram 82 (1) shows the back with centre-seam stitched; side-seam inlay is indicated by mark-stitches, and the dart at back waist is also shown. This dart is not cut out, it is simply sewn and pressed over on the inside.

Diagram 82 (2) is the forepart; the waist dart is cut out, pockets and holes are clearly indicated; whilst bottom facing is added below the mark-stitches, which show the actual bottom edge when finished.

Diagram 82 (3) shows the front facing, which extends from neck to the point where the bottom facing is turned up. The facing should be cut with a little extra length for seam and making up.

Diagram 82 (4) and (5) represent the two welts; these must be cut longer and wider than the finished size of pocket, and if striped or check material is used they should be carefully matched. Particularly does this apply in the latter, in which the design must be made to correspond in both directions. Before starting the actual making up, it is necessary to cut out linings, canvas or interlining, silesia pocketing, and a few strips of linen which are used as "stays." A dart must be taken out of the canvas in harmony with the forepart.

Diagram 83 (1) portrays the inside view of right forepart; the dart has been seamed and pressed open. The dart has been

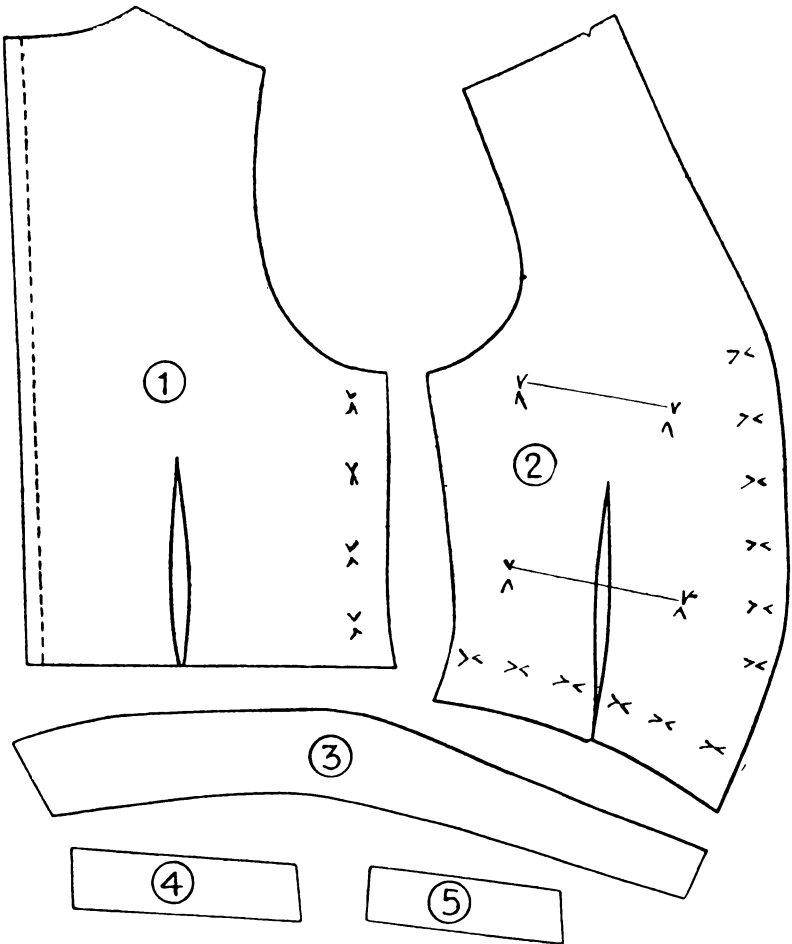


DIAGRAM 82.

taken out so that a nicely shaped waist is produced, and also to give a good "breast"; therefore do not attempt to press away the extra material which is obtained at the breast position. The dart must be well pressed so that the top end is quite clean, but the "breast" should be retained. The welts are simply straight pieces of material, and there are various methods of making them up. Some tailors sew on the actual welt first of all, and then attach the pocketing after the welt has been pressed open;

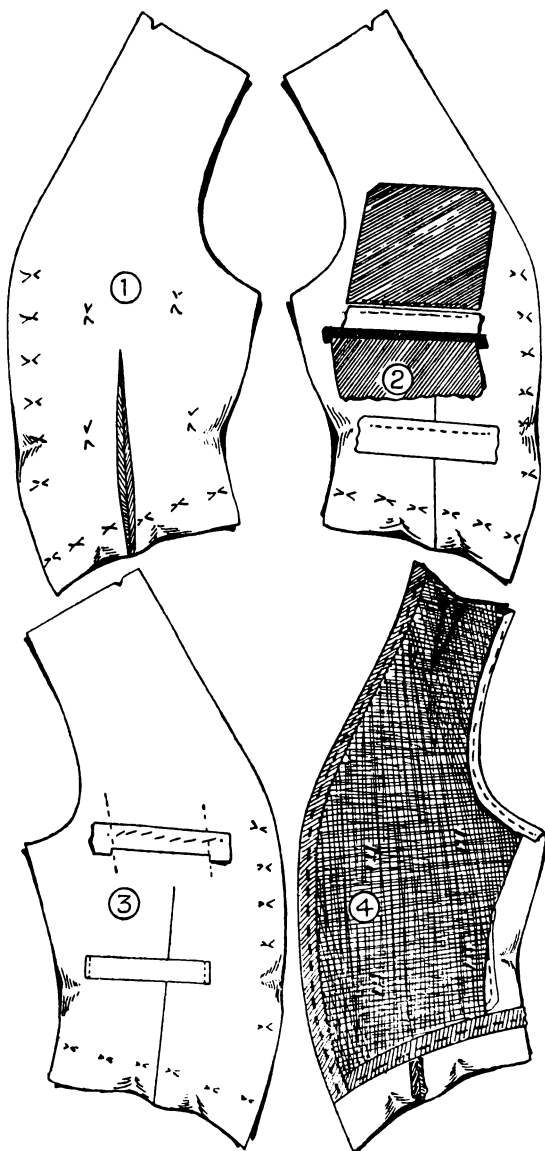


DIAGRAM 83.

others sew the pocketing, together with a strip of linen, on to the welt before it is stitched on to the forepart. This method is illustrated on *Diagram 83 (2)*. The welt, together with linen and silesia pocketing, is sewn at the lower edge of pocket mouth, and a piece of silesia is attached above the pocket mouth. The lower row of stitching is slightly longer than the upper; this difference is made so that when the opening is cut and the welt turned upwards, the seam will not show beyond the ends at back and front of pocket. On this diagram the lower welt is represented as having been stitched minus silesia and linen; and the illustration shows how the seam should be made at the top edge. Make sure that the ends are firmly fastened, because when the opening is cut there is a tendency for the ends to pull out. Note the bottom edge of facing; this must be well stretched, so that it turns up properly with the correct amount of "spring" at the top edge.

Diagram 83 (3) illustrates the outside view of right forepart; the top pocket is ready for the ends to be turned in. This is the most difficult part of making the pocket, and requires the greatest care. The ends must be perpendicular when turned in. Each corner should be clearly finished and the tacking neatly done. The dotted lines at top pocket show the angle which is required; these are parallel with the front edge of forepart, and when all the ends have been turned in they should run in line with the marks shown in forepart. The ends can be turned in by machine from the inside of welt. This method produces a very clean finish, but requires a fair amount of experience. Failing this, the ends must be turned in to the correct position, then felled, and finally tacked on the outside, after cutting away the excess material which shows itself on the inside of welt. The front end of welt is fairly easy to finish off, because when it is turned in the part that is not required will slant downwards and will not be seen above the top edge of welt. The back end is just the opposite; when this is turned in the extra piece will run *upwards*, and it is here that care must be exercised. The top end must be gradually pulled in, so that the extra material comes just below the top edge of welt; then the tacking can be completed in the usual way. The finished welt is shown on the bottom pocket.

At this stage the canvas and interlining can be inserted as illustrated on *Diagram 83 (4)*, which shows the inside view of right forepart. The interlining extends from the shoulder-seam to the actual finished length of forepart. It need not be taken right across to side-seam; the dart must be in harmony with the

one in the forepart. A strip of linen has been fastened to front edge and along the bottom, whilst the armhole is simply turned in about $\frac{1}{2}$ " and basted. When putting on the linen, it should be kept fairly tight in the region of the breast, held just steady at neck, and slightly close at bottom edge, which is shaped. The pocket tackings are shown through the canvas; this is done by putting in a few stitches to keep interlining and forepart together. There is no need to take the outside tackings through the canvas.

The linen strips having been basted on the edges, they should be carefully fastened, as shown on *Diagram 84* (1), which illustrates the inside view of the right forepart with bottom facing turned up in position. It is advisable to turn up the facing to make sure that it has been stretched sufficiently; to get a good hollow shape at the bottom edge the facing must *not be tight* when turned up. It should extend to the front edge and to the side-seam.

The next operation is to put on the front facing. This is done by first of all sewing it to the bottom facing, which has already been added, and then basting it on to the forepart as indicated on *Diagram 84* (2). This diagram shows the outside view of right forepart; the small joining seam is illustrated at bottom of front facing, whilst the dart seam is shown at bottom edge. Before basting on the front facing the edge must be well pressed and all loose material carefully pressed away. The stitching on of facing must be done on the linen side, and the seam kept even—particularly at neck or opening, where any defective stitching will certainly show itself.

Diagram 84 (3) portrays the facing stitched on, turned over, and basted, with the inner edge fastened to the canvas by a loose serging stitch. When both foreparts have been completed, the edges must be well pressed and the shoulder slightly stretched. There appears to be some difference of opinion about stretching the shoulders. I certainly prefer a *slight* stretching, even for the very narrow shoulders which some customers like, because I fail to see how the waistcoat will fit nicely on the collar without the necessary "spring" at neck. Of course, this "spring" can be obtained by slightly straining the neck; but the best result is obtained by stretching the shoulder-seam very slightly towards the neck-point.

The forepart lining should now be inserted, this is depicted on *Diagram 84* (4) (right forepart). A pleat may be made from shoulder to breast, or it may be taken through from shoulder

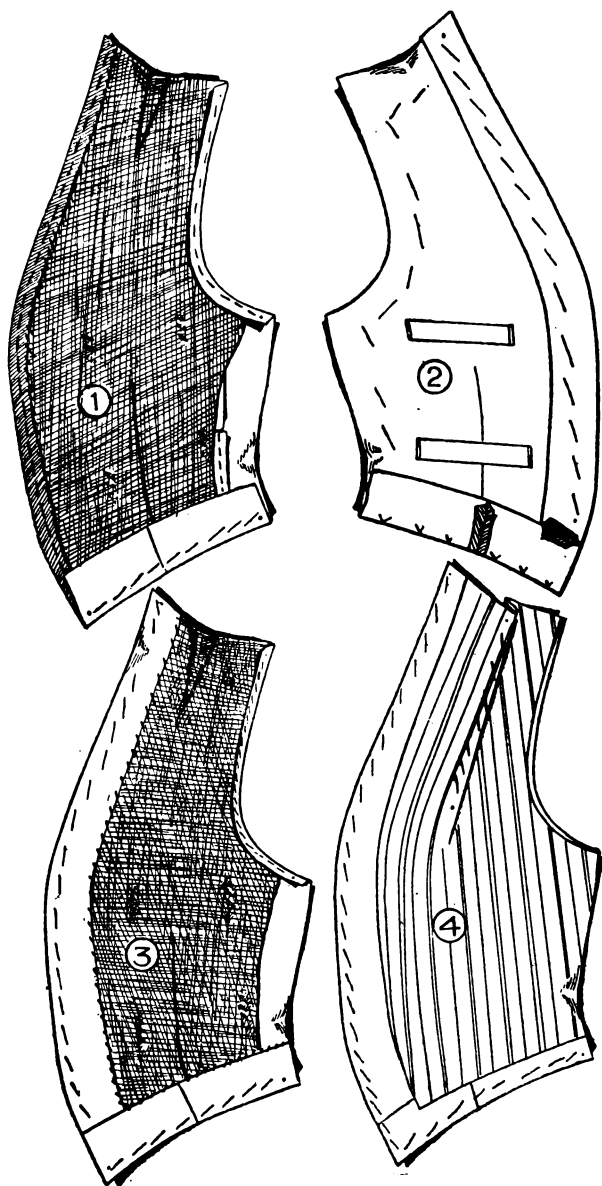


DIAGRAM 84.

to bottom. In any case, always allow a fair margin of ease in both directions.

Diagram 85 (1) is the left forepart. An inside breast pocket is made with a flap which has a hole and button. Here again the pleat may be taken to the bottom, if desired. Both foreparts being completed, attention must next be paid to the back and back lining.

Diagram 85 (2) illustrates the back; it is joined at centre, darts are taken out, and straps are also included. There is no

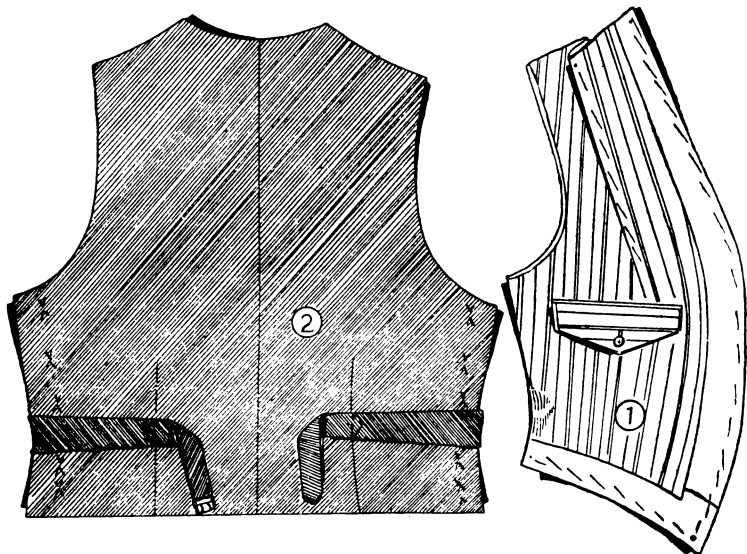


DIAGRAM 85.

need for both darts and straps; but these are shown so that the alternative styles of finish may be seen. Either of these can be made, as desired. Now, just a word about the finish of back neck. Sometimes the lining is taken right up to the top, in which case the foreparts are finished as already shown, and the lining is cut about $\frac{3}{4}$ " higher to make up the collar-stand. Another plan is to have a cloth back neck. This means that a strip of material must be either left on or sewn on to make up the size of back neck, and the lining taken to within $\frac{1}{2}$ " of the top edge. Still another method is to have a back neck of lining. This is much thinner than cloth, but not quite so serviceable. The back and back lining are cut the same shape, but the latter

should be slightly smaller at the armholes so that the lining will not protrude beyond the edge of the back when the garment is in wear.

Having prepared the back and sewn the centre-seam of the lining, both parts should be joined at the bottom edge, as shown on *Diagram 86*. Now comes the final so-called "bagging" stage, which is really the joining of the foreparts to the back. First of all baste each forepart at side-seams, taking care to leave a margin of back at top and bottom; this will make it possible to turn in a small portion which would otherwise show on the outside. Next, baste the shoulder-seams, bearing in mind the style of neck finish to be adopted. If the lining is to be taken up to the top edge, it must be basted right up to a position slightly beyond the neck of forepart so that it can be turned in to form a continuous run with the neck. On the other hand, if there is a cloth or lining back neck, this should have been already added and joined at centre; in which case the back is only taken as far as the notches marked on both foreparts. At this stage it will be possible to pick up the two foreparts, with the back attached, whilst the back lining hangs downwards. Now bring up the lining and baste side-seams and shoulders in the same way as the back, leaving the back neck and armholes open. After this, baste round the armholes, keeping the lining on the short side, so that it does not show on the outside when the waistcoat is turned out. The actual "closing" consists of making one row of stitching at each side, the seam being made along the shoulder, round the armhole and finally down the side—this operation being carried out at both sides. After these seams have been made, it will be seen that the two foreparts are contained in a "bag," which is really the back and back lining; and there is an opening at back neck. The foreparts must be carefully pulled through this opening; but before this is done the back and back lining should be "snipped" in the hollow of armholes. This will prevent any tightness when the armholes are turned out. The "snips," or cuts, need not be very long; they should only reach to within a small margin of the seam and should be about 1" apart. The foreparts having been pulled out at back neck, the bottom and top of side-seams, together with shoulders, should be pulled out to the full extent—and, if necessary, basted until the pressing stage. The back must now be turned in at the neck, either at the edge, or just below it if there is a cloth neck-piece. The lining treated in like manner.

Pressing off, the next stage, is not a difficult matter. The

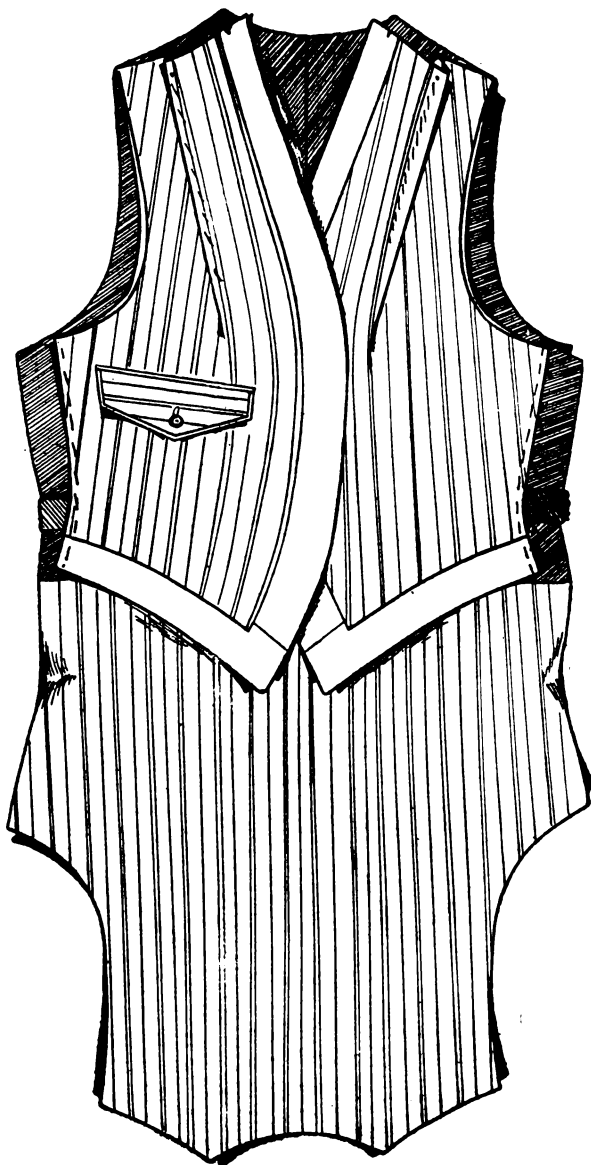


DIAGRAM 86.

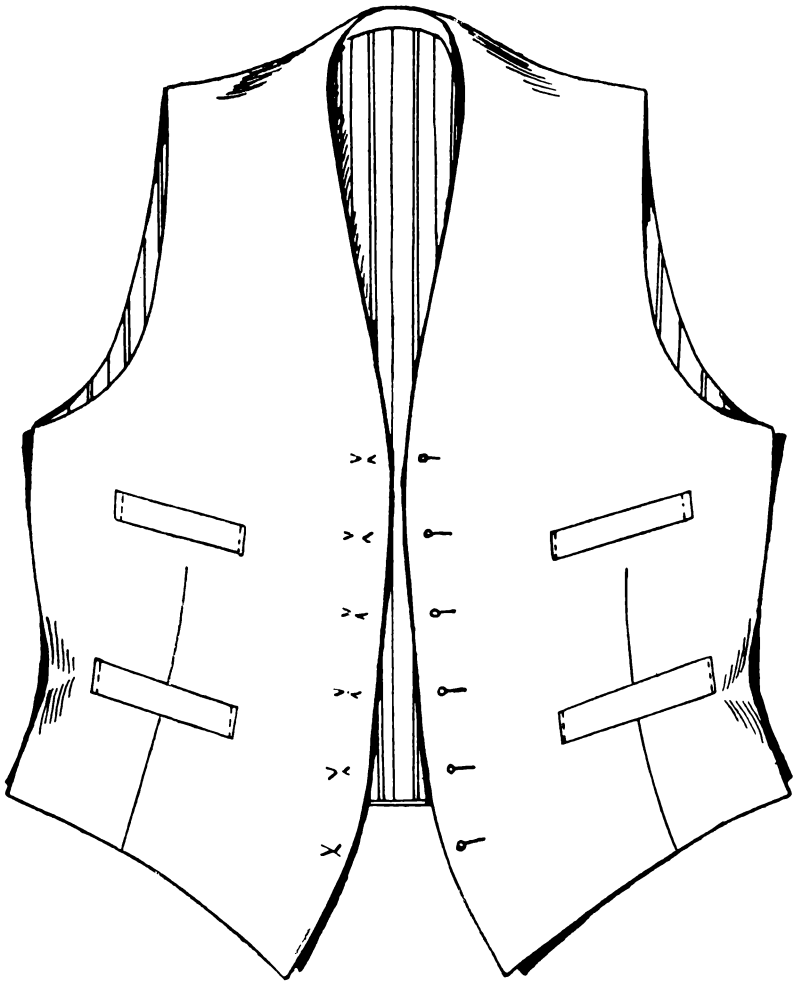


DIAGRAM 87.

lining must be smoothed with a fairly warm iron, and the fore-parts damped to take off any "gloss" which may have been made. The edge should be well pressed, the tailor making sure to remove the marks made by basting cotton. The button-holes may be made at this stage (or they could have been put in before the linings were inserted). Position of buttons should be ascertained before they are put on. Usually, a mark is made

down the front of the right forepart, indicating the edge of the left forepart; in this case the best plan is to lay the left forepart on the right so that they are facing each other, making sure that the position is correct. Then scrape a piece of chalk over the eye of each hole, thus leaving mark for the centre of buttons. These should be sewn on very firmly and with a good shank.

Diagram 87 shows the finished waistcoat with button-holes made and the button positions indicated by mark-stitches.

GENTLEMEN'S GARMENTS MAKING A LOUNGE JACKET

By PHILLIP DELLAFERA

(Principal of the "Tailor and Cutter" Academy)

FIRST of all make sure that all the main parts have been cut and properly marked up; then put in mark-stitches to indicate inlays, position of pockets, number of holes, etc.

The facings and lining should now be cut out, allowing a fair margin of ease at centre back, shoulders, and armholes.

The sleeve linings must be cut the same width as the sleeves, but it is advisable to allow a little extra for lengthening purposes. There must also be an addition at the top, or crown.

The side-pocket flaps and breast-pocket welt must be matched if there is a pattern or stripe in the material; especially those with checks, which may require matching in both directions—as mentioned in Chapter XXI.

Diagram 88 (1) illustrates the back. Mark-stitches are placed at neck and hem, whilst the centre-back seam has been basted or stitched as desired. Back pitch and waist line are notched.

Diagram 88 (2) is the forepart. Mark-stitches are placed at side-seam, round the shoulder, and along the crease edge of lapel; both pockets are marked; number and position of button-holes are shown; waist darts are cut out. Front pitch and waist line are notched.

Diagram 88 (3) shows the top-sleeve with mark-stitches at cuff, indicating actual length. Make a small notch at false forearm for the front-pitch position.

Diagram 88 (4) portrays the under-sleeve. This is cut with an inlay down the hindarm-seam; therefore it will be necessary to put in a row of mark-stitches so that both sleeves are made the same size. This inlay may be let out if a wider sleeve is desired.

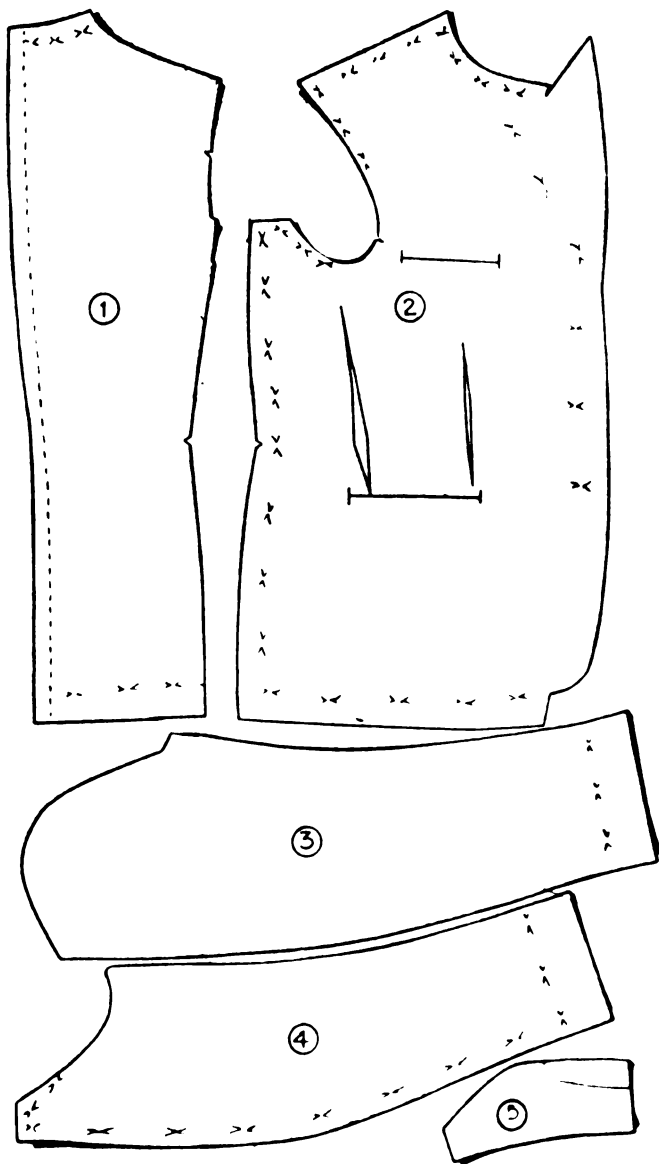


DIAGRAM 83.

Diagram 88 (5) depicts the under-collar, which has a centre-seam; it will be necessary to mark the crease edge to correspond with the forepart. If there is a "gloss" on the material, it is advisable to damp the various parts of the jacket before proceeding to put in the pockets. This will save a lot of time later. If it is not done at the outset, the material will be patchy where pressing takes place during the process of making darts and pockets.

The damping should be done with a fairly wet rag and a hot iron; it must be continued until the gloss is removed from both layers of material. It may be necessary in some cases to damp both layers.

PUTTING IN THE POCKETS

The flaps should be cut to the required size, and the design of cloth matched, if necessary. They are then lined with the same material as used for the jacket lining. The flap linings must be cut a shade smaller than the flaps themselves, so that they will not show on the outside. This effect is also achieved by keeping the linings fairly tight when stitching round the edges.

Before the pockets are put in the under-arm and breast cuts must be sewn and carefully pressed open, special attention being paid to the ends; these must be tapered off gradually and all loose material pressed away.

Diagram 89 (1) shows the inside view of the right forepart. Both darts are sewn and pressed open, whilst a strip of linen has been basted at the pocket; this will act as a "stay" for the pocket jetting. The "stay" should be firmly basted on to the forepart, and must be well pressed before the jetting is stitched on.

It should be remembered that a fair amount of fullness is thrown at the bottom of waist and breast darts; this should be pressed away before the linen "stay" is attached.

It will be noticed that the under-arm dart has not been taken right up to the armhole; this gives a little more ease, which is desirable at this part. The linen "stay" is about 2" wide, and of sufficient length to reach from the side-seam to about 1" in front of the pocket mouth.

Diagram 89 (2) illustrates the outside view of right forepart. The darts are well pressed, a section of linen "stay" protrudes slightly at side-seam, whilst pocket jettings are stitched at the correct position. The jettings are about 2" longer than the actual pocket mouth, and are cut lengthwise.

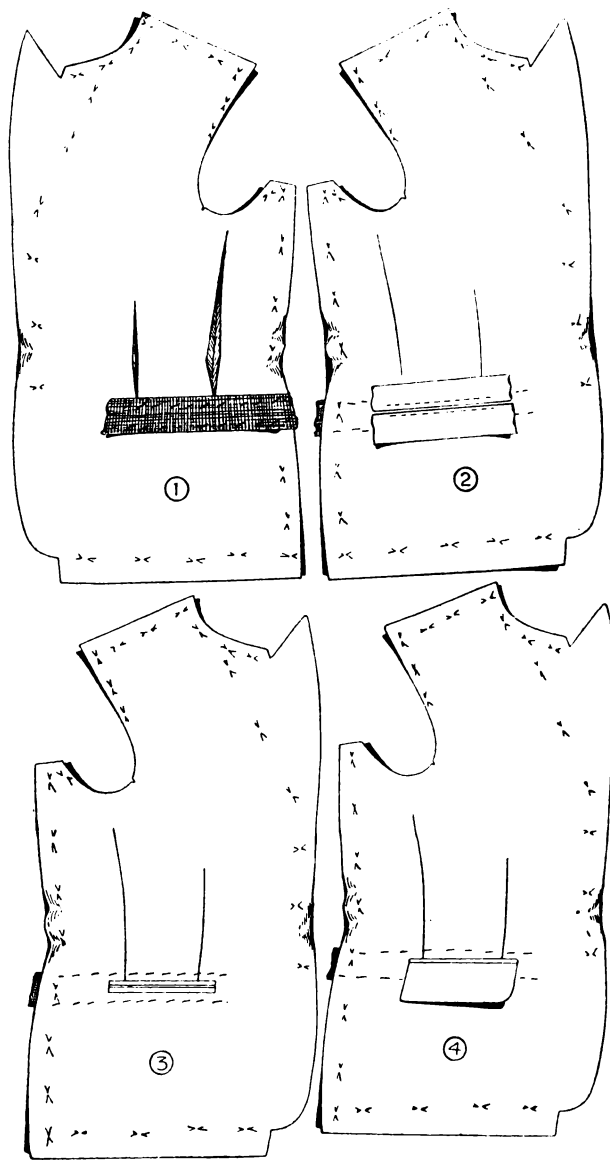


DIAGRAM 89.

The stitching is made to the full length of pocket, but the cutting through extends to within $\frac{1}{4}$ " at each end. Both seams must be carefully pressed open and the jetting passed through the opening on to the inside of forepart, the lower jetting turning downwards and the upper going upwards. After this, it will be necessary to make rows of stitching to keep the jettings in their proper place. Silesia should be attached to the jetting to form the pockets, sewn round in the usual way.

Diagram 89 (3) illustrates the outside of right forepart, complete with jetting which has been fastened on the wrong side. Quite a number of jackets have pockets without flaps, in which case the jettings are simply tacked at each end.

Before inserting the flap the exact width should be indicated by a chalk line, this being placed along the edge of jetting. The actual fastening or securing of the flap is accomplished by putting in a row of stitching on the inside or "wrong" side of forepart. As a matter of fact, the flap could be secured by the same row of stitching that fastens the top jetting. Both ends of pockets should be nicely tacked, the tailor making sure that a piece of linen is included at the back for strengthening purposes. The finished *outside* appearance of the flap pocket is illustrated in *Diagram 89 (4)*.

Having completed the lower pockets, proceed with the out-breast welt. This is a different type of pocket, and requires *two* strips of material, cut at the proper angle and matched if necessary.

Diagram 90 (1) shows a section of the left forepart with the welt and facing both sewn in position.

This type of pocket is rather complicated. It is usually made on the slant, the ends being perpendicular; therefore special care should be taken when stitching on the strips of material. The seam of the lower portion, or welt, should be a shade longer than the seam of the facing, and the front end should be arranged so that the top row of stitching is at least $\frac{1}{4}$ " farther back than the bottom row. This is necessary, owing to the fact that the front end of the welt really runs in a backward direction, and if both seams were the same length the opening would be seen beyond the end of the welt, and it would not be possible to cover it. The back end of welt runs at a different angle, parallel with the front; but owing to the slant of pocket, the angles are set in different directions.

Diagram 90 (2) is the inside view of the left forepart. Welt and facing have been stitched on, cut through, pressed, and finally passed to the inside of the forepart. The silesia, or

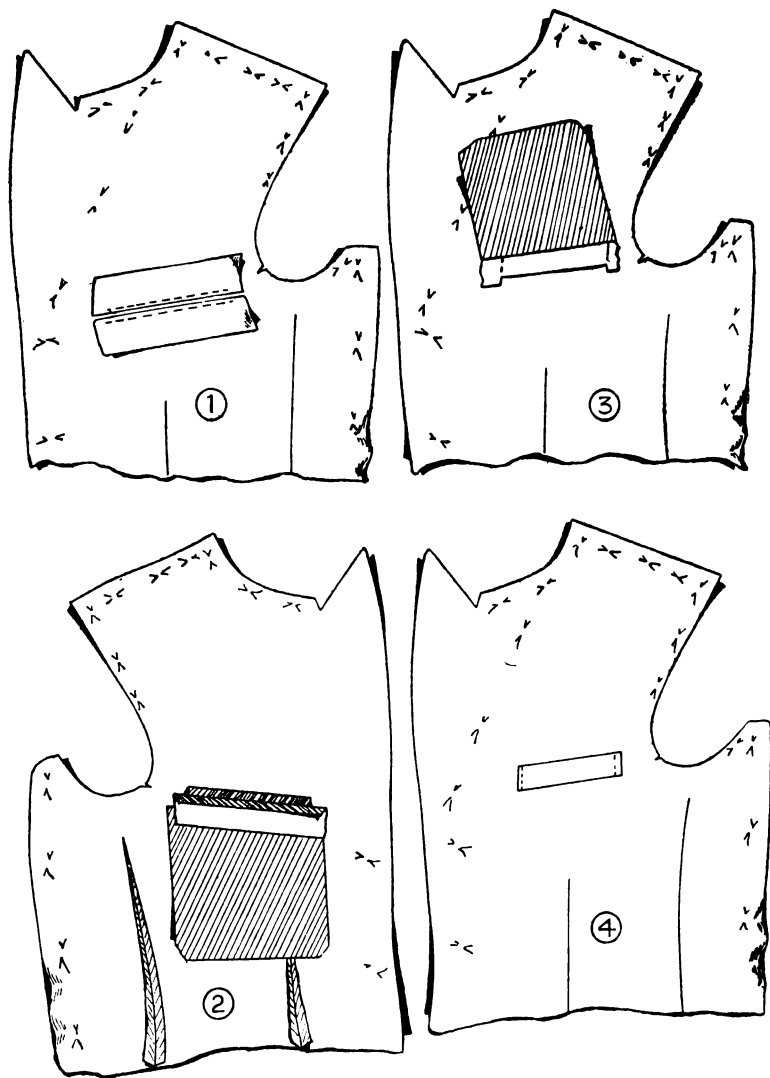


DIAGRAM 90.

pocketing, illustrated in this diagram is actually sewn on to the welt. This is rather difficult to illustrate, but I will do my best to make the operation clear. With a little care it will be quite simple to pass the silesia through the pocket opening, at the same time making sure that the welt itself lies evenly on the outside of the forepart.

Diagram 90 (3) explains the previous instructions regarding the pocket. The silesia is sewn on to the welt; the seam has been pressed open, leaving the ends ready to be turned in and tacked. The welt may be cut rather wider than the finished size, so that a portion of material can be turned inside, thus allowing the silesia to come well down inside the pocket. After the pocketing has been passed through the opening, or pocket mouth, it will be necessary to attach an extra piece of silesia to form the complete pocket.

Diagram 90 (4) portrays the finished view of the breast pocket. The ends are nicely tacked; corners should be neat and clean. If there is a stripe or check in the material, the welt will require special treatment. It is cut slightly on the slant and when the seam is taken off it gets $\frac{1}{4}$ " lower, thus throwing the pattern out. Provision must be made for the prevention of this.

The best plan is to mark the correct position of seam on the forepart and welt, then allow the extra turning and baste in the chalk mark. An experienced workman knows at once what happens if the welt is a seam out of place, and adjusts it when he is basting in the welt.

CANVAS, LININGS, AND FACINGS

This is the most important part in the making of a jacket and it is worth while spending a little extra time in preparing the canvas, which is really the mainstay of the garment. It must be remembered that a man's shoulder is partly hollow; in order to get a good fitting garment the material must be made to fit this hollow by shaping the canvas as well as the forepart. In these days a lot of shaping is not necessary, but the interlining, or canvas, must be prepared and given some "form" before being attached to the forepart.

There are various ways of obtaining the desired shape, but I will deal with a method I have used myself with considerable success. The word "canvas" is used; this will apply to both flax canvas and hair canvas. The former is illustrated in these diagrams.

Diagram 91 (1) shows the forepart laid on the canvas. Extra width is allowed at shoulder, scye, and neck, whilst the breast

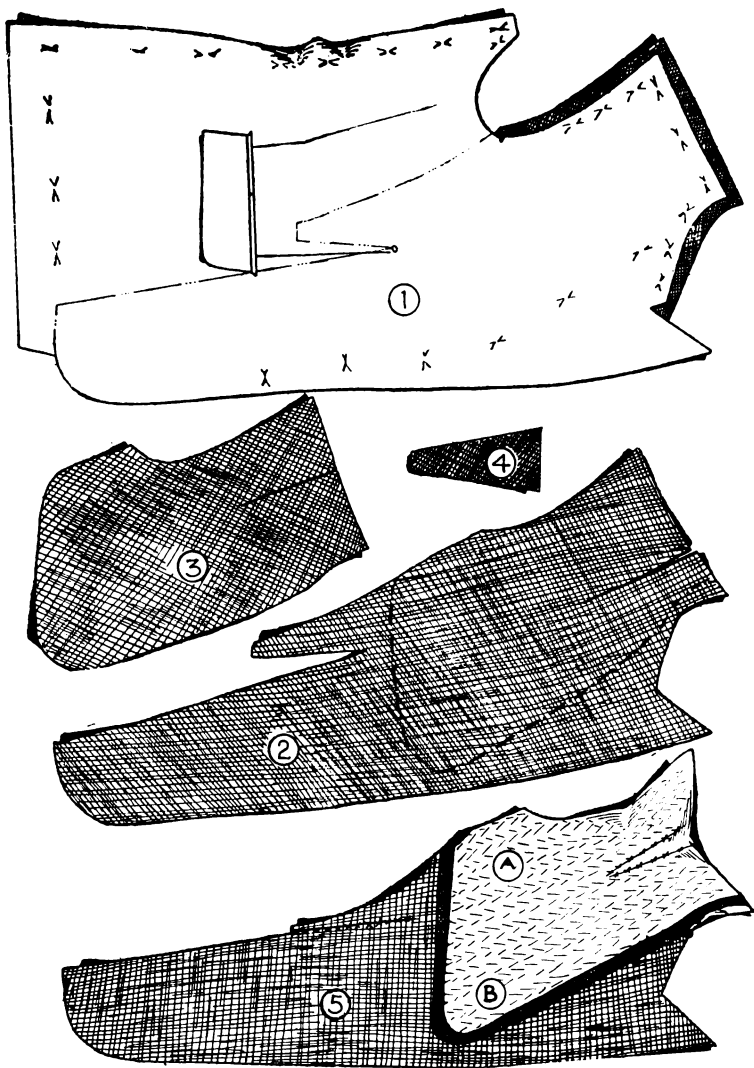


DIAGRAM 91.

dart is taken out at the same position as that on the cloth. The canvas is taken right through from shoulder to hem and is about 4" wide at the bottom. The bottom of breast dart terminates at the waist, where 1" is taken out to nothing at the breast. The dot-and-dash lines indicate the outline of canvas with breast cut taken out.

Diagram 91 (2) illustrates the canvas, with a cut 2" from the neck-point extending 4" downwards and parallel with crease edge of lapel. The dot-and-dash lines represent the shape of "horse-hair" or double canvas which is used to make up the shoulder. Sometimes a felt padding is also inserted.

Diagram 91 (3) gives the outline of this extra piece of canvas, and a cut is made about $1\frac{1}{2}$ " nearer the scye than in the main forepart canvas. This means that when the extra canvas is placed on the main portion, the two cuts will run at the same angle, but will be $1\frac{1}{2}$ " apart. These two cuts are opened out 1" at the shoulder, thus producing a longer shoulder-seam and at the same time providing extra length at the scye and neck. These cuts are then filled up with small "puffs" of canvas, as illustrated by *Diagram 91 (4)*; they are inserted between the two layers of canvas and are padded together.

Diagram 91 (5) portrays the finished canvas for the left forepart. The breast dart is joined, the double canvas has been padded to the main portion, and the "puff" is completed. After the canvas has been padded (or stitched out by machine, as it is in some cases) it should be well pressed to ensure smoothness, care being taken, of course, to preserve the shape produced at shoulder. This is most important, as it is useless going to a lot of trouble in producing a certain shape, and then destroying it by pressing the canvas flat, or nearly so. A "breast" can be put into the canvas by keeping the extra layer slightly tight from A to B, and also by taking out a fair amount at the breast dart.

Both canvases having been prepared, they are now ready for attachment to the forepart. Before basting them in it will be necessary to stretch the foreparts at the shoulders so that they follow the same shape as the canvas. Another good plan is to stretch the material slightly in the region of the breast, so that when the forepart is laid on the canvas for basting both will have something like the same shaping. Of course, it is not likely that both shapes will be exactly the same; but they will have certain similarities, and they can finally be pressed into position.

Just a word of warning. Do not try to put more shape into

the material than is provided in the canvas; it will be sufficient if the cloth is stretched or shrunk to follow the shape of the canvas.

Diagram 92 (1) depicts the inside view of the right forepart attached to canvas and joined to the back at the side-seam. Note the linen pocket "stays" at the back section of forepart, running into the seam. The front may be tacked through the canvas. Linen has been basted at the edge, corner of lapel, and also at the crease edge. The amount of "drawing-in" must not be excessive, because coats are cut rather "straight" these days and do not require a lot of manipulation. An extra piece of linen is included as a "stay" for the holes and buttons. If a firm lapel is desired, it will be necessary to include a piece of silesia. This is placed over the original canvas, the two being well padded together. It is important to make sure that the lapel curls nicely whilst being padded.

Diagram 92 (2) shows the outside view of left forepart attached to a section of the back. The lapel has been well pressed and shaped in readiness for the facing. It is rather difficult to give any hard-and-fast rule for procedure at this stage. In the better-class trades, jackets are made up in the method known as "open," which means that each forepart is made up complete with lining and facing; then they are joined to the back. Next, the shoulder-seams are sewn and the lining is basted; finally, the collar is added. Of course, the sleeves are always the final items.

Then there is the "semi-open," which seems to be very popular because in it the machine can be used more extensively, thus helping to save time. I personally support this method, and will describe the usual procedure involved in its practice.

Make up the foreparts to the canvassing stage; then join the side-seams and shoulders, thus having the actual garment put together, minus the under-collar. Now prepare the lining, which should have been cut out and fitted at the beginning when mark-stitches were put in.

Diagram 93 (1) shows the lining and facing for the *right* forepart. Darts are taken out in harmony with the cloth; inside breast pocket is jetted in and a small pleat included to compensate for the "puffs" in the shoulder. Now join both forepart facings and linings to the back, having made a small pleat at the upper part of centre back.

It will now be seen that the coat itself and the lining have reached the same stage and can be laid on each other, the facings being slightly larger than the lapels and armholes. The

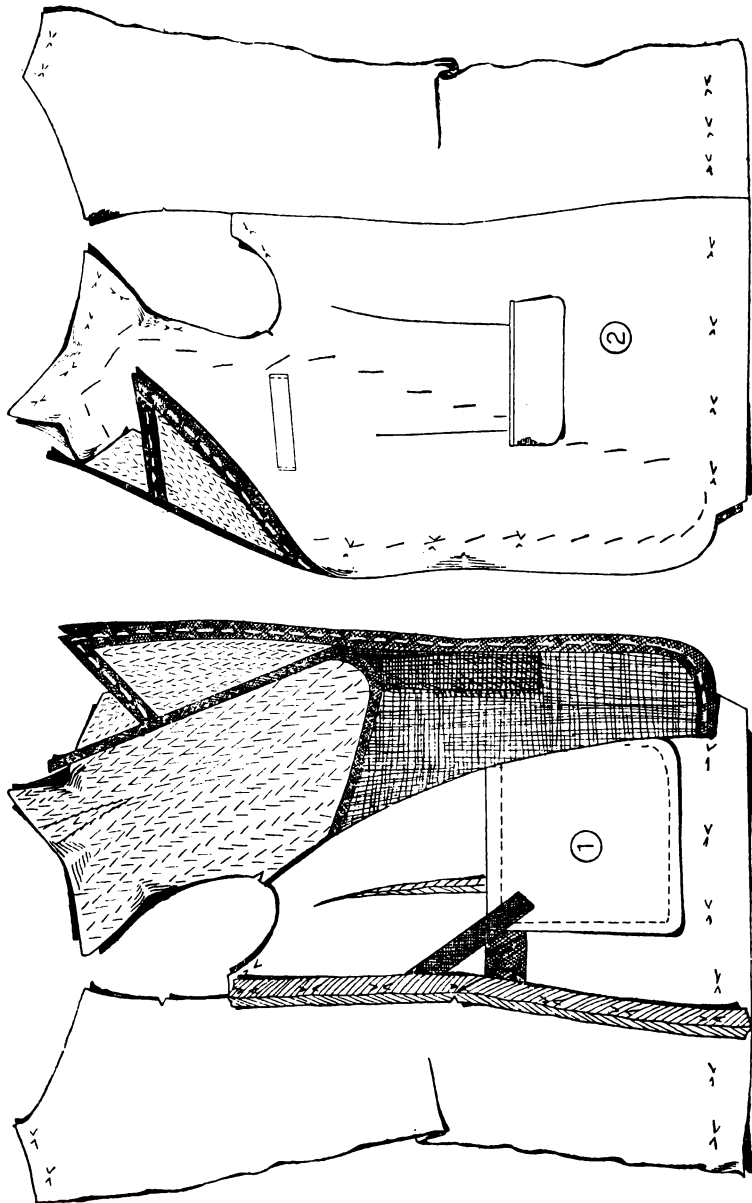


DIAGRAM 92.

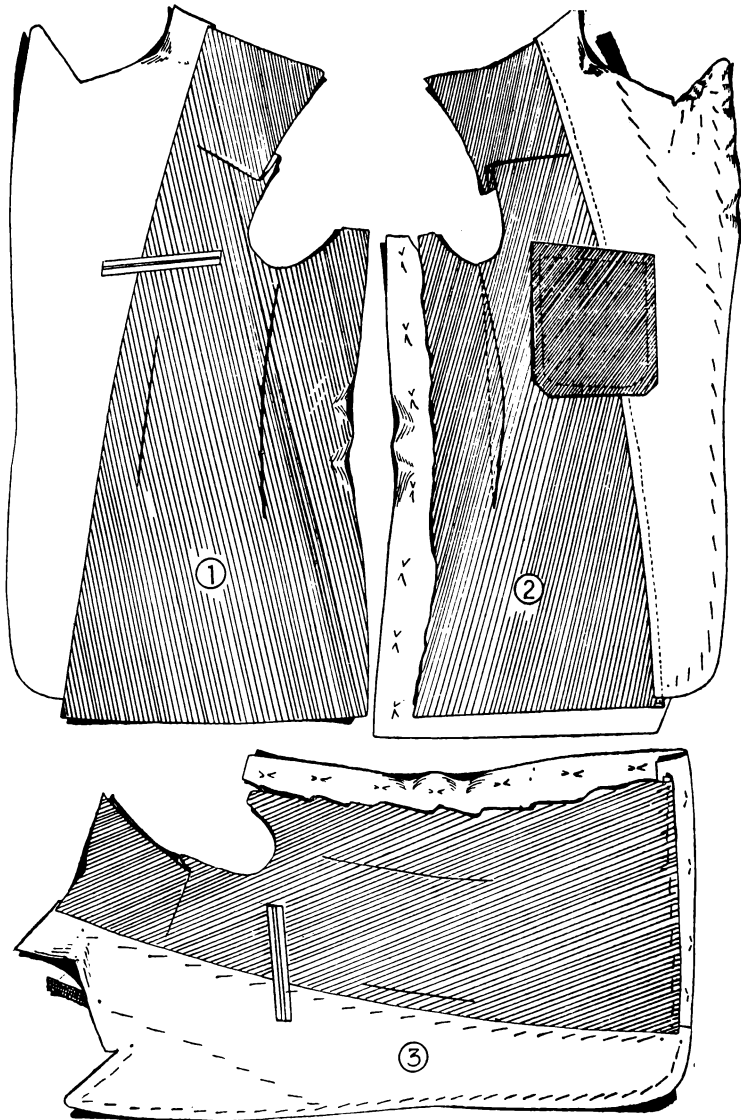


DIAGRAM 93.

front edges below the lapel should be about level or, rather, a little smaller; the length of lining can be adjusted after the coat has been basted out.

Diagram 93 (2) illustrates the *right* forepart section with facing and lining basted on. Note carefully how the fullness has been arranged at point of lapel. This is another important item; it is necessary to allow extra width and length at this part, but it must not be excessive—nor should it be too little. The correct amount can only be estimated by experience. Loose tweeds, for example, will require more than fine worsteds; varying degrees are suitable for intermediate types of material.

The requisite amount of fullness having been decided upon, the facing must be firmly basted; then all loose material is pressed away at the edges, and finally stitched. Of course, the stitching is done on the other side of forepart, or, I should say, *on the linen* which has been fastened at the edge. After the foreparts have been stitched, the edges must be pared away evenly all round, and finally turned and basted out. This term really means the basting out of the sewn edges of the forepart, turning up the hem, turning out points of lapel, and basting round the armholes.

Diagram 93 (3) illustrates the basted-out right forepart. The lapel should be turned over according to the mark-stitches; facing must be fastened to the canvas; bottom edge is turned up to length, whilst lining is basted about $\frac{3}{4}$ " from the bottom edge.

THE COLLAR

The various diagrams already shown illustrate sections of the jacket in various stages of make-up; no attempt has been made to show the completed garment. *Diagram 94* shows the first full stage of the jacket. The under-collar has been basted in and padded, bottom edge is turned up—in fact, the coat is ready for the top-collar, sleeves, and button-holes. These are the last operations prior to pressing off.

Now let me deal with the under-collar, which should be prepared after the foreparts have been joined to the back. First of all the canvas has to be cut and shaped, as shown on *Diagram 95 (1)*. Here we see the melton under-collar laid on the canvas. This must be cut on the bias, with the arrow section running lengthwise or on the straight.

Diagram 95 (2) shows the two halves joined at the centre; it can be an ordinary seam pressed open, or lapped over and stitched. The under-collar is also joined at centre and the seam pressed open; then it is attached to the canvas, well padded,

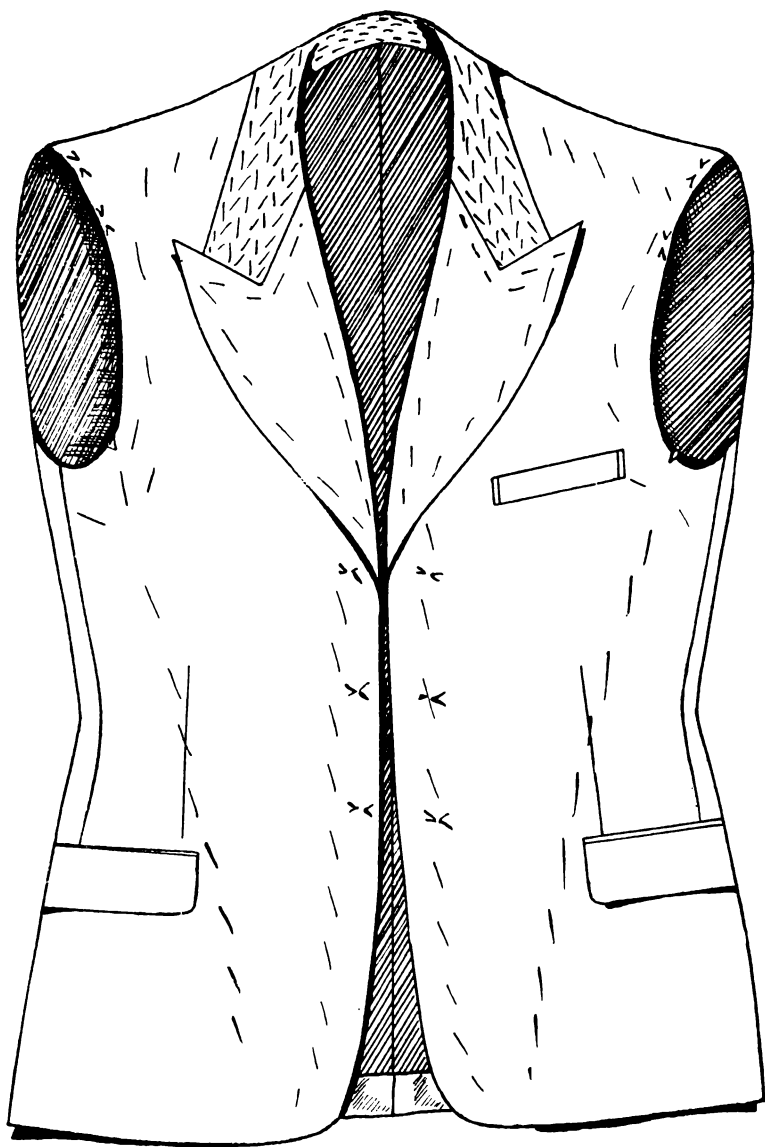


DIAGRAM 94.

and finally stretched at the outer edges—the sewing-on edge rather more than the fall edge.

This is plainly indicated on *Diagram 95* (3). The stand and fall are padded, whilst crease edge has a “drawing” thread to keep it “snug.” The stand may be side-stitched if desired.

Diagram 95 (4) shows the under-collar with cloth uppermost, the stand turned over and shaped. The under-collar is now ready to be joined into the neck of jacket.

Whilst dealing with the collar, it may be wise to take the top-collar (*Diagrams 95* (5) and (6) and stretch it to correspond with the under-collar. This preparation will make things easier when the top collar is being basted on.

Diagram 96 (1) represents the neck section ready for the under-collar. The mark-stitches indicate the neck-line as marked on the material when the garment is cut out, but the under-collar is sewn $\frac{1}{4}$ " below this mark.

Diagram 96 (2) shows the under-collar basted. The stand section is plainly indicated, whilst the extra length at fall edge is also shown. When basting in the collar allow plenty of length in the hollow of gorge at A and B, but keep it fairly tight across back neck. A short collar is fatal, but do not go to the other extreme and put in too much length or fullness. The correct amount is rather difficult to assess, but a little practice and experience will soon help the tailor to judge the right quantity.

Diagram 96 (3) portrays the left half of the jacket with facing attached, lapel nicely shaped and turned over; the under-collar shows the padding stitches. At this stage the top-collar can be put on. It must be carefully basted, allowing a little fullness at each end for turning over. See that the lapel and collar do not gape open; and last, but not least, shape the outer edge so that a good “line” is obtained right round—but do not make the fall of the collar too wide.

The top-collar is “drawn” across the lapel by hand; this operation being done very neatly, as the join shows on the outside.

THE SLEEVES

The sleeves are usually made with open cuffs and are finished with holes and buttons. Sometimes imitation holes are adopted. To make the openings it is necessary to sew on small pieces of cloth or lining on the cuff facing, so that they reach just above the top of opening. *Diagram 97* (1) shows a section of the under-sleeve with a piece of material sewn on. The cuff tack, put in later, will pass through this piece.

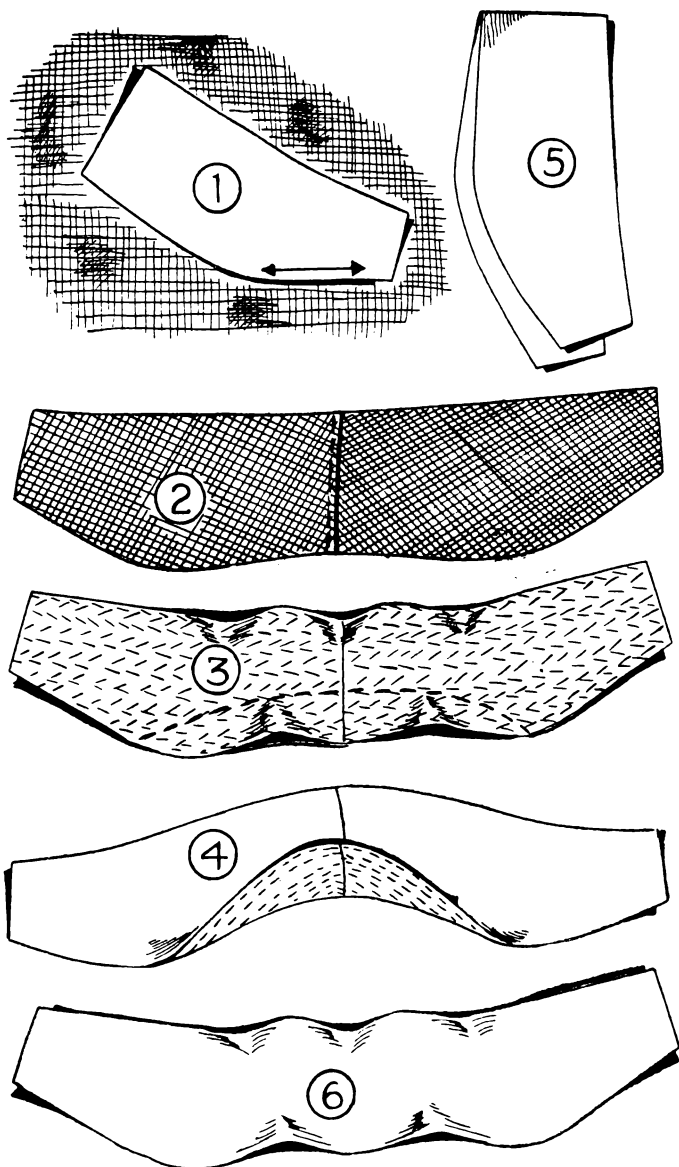


DIAGRAM 95.

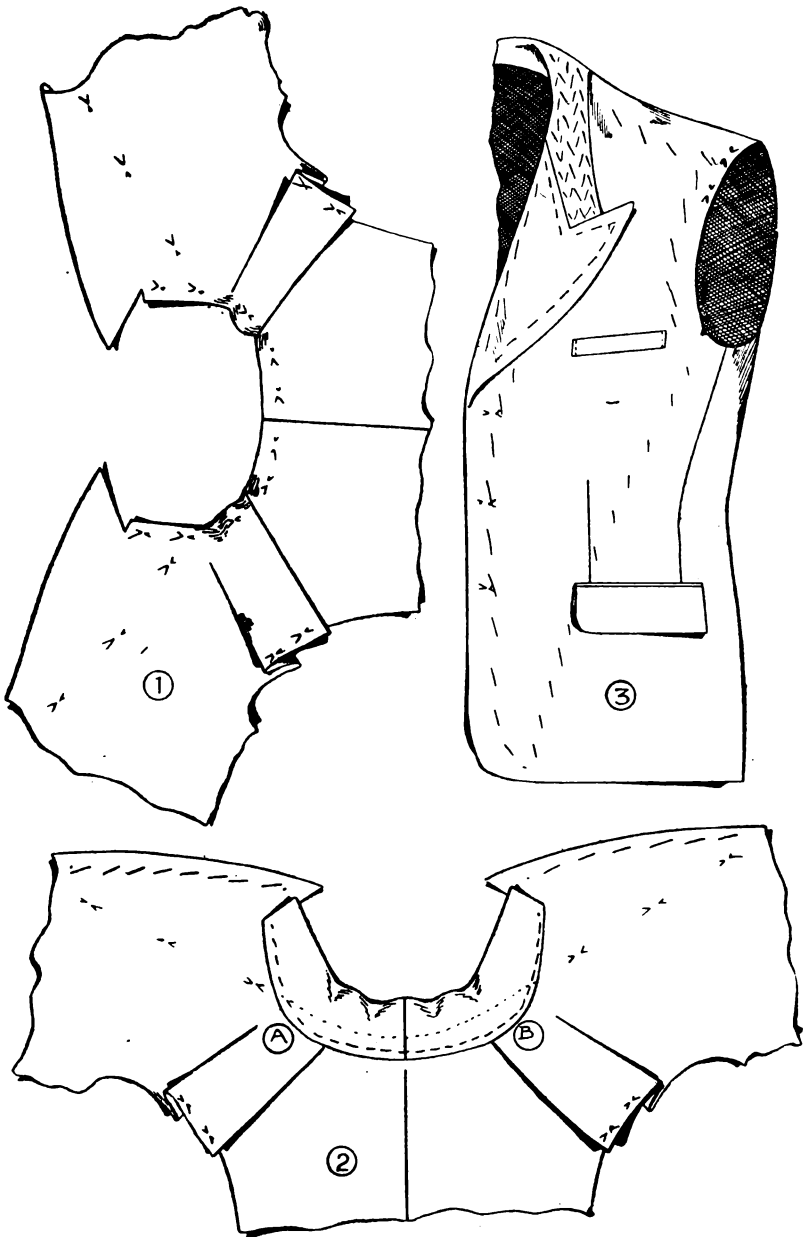


DIAGRAM 96.

MAKING A LOUNGE JACKET

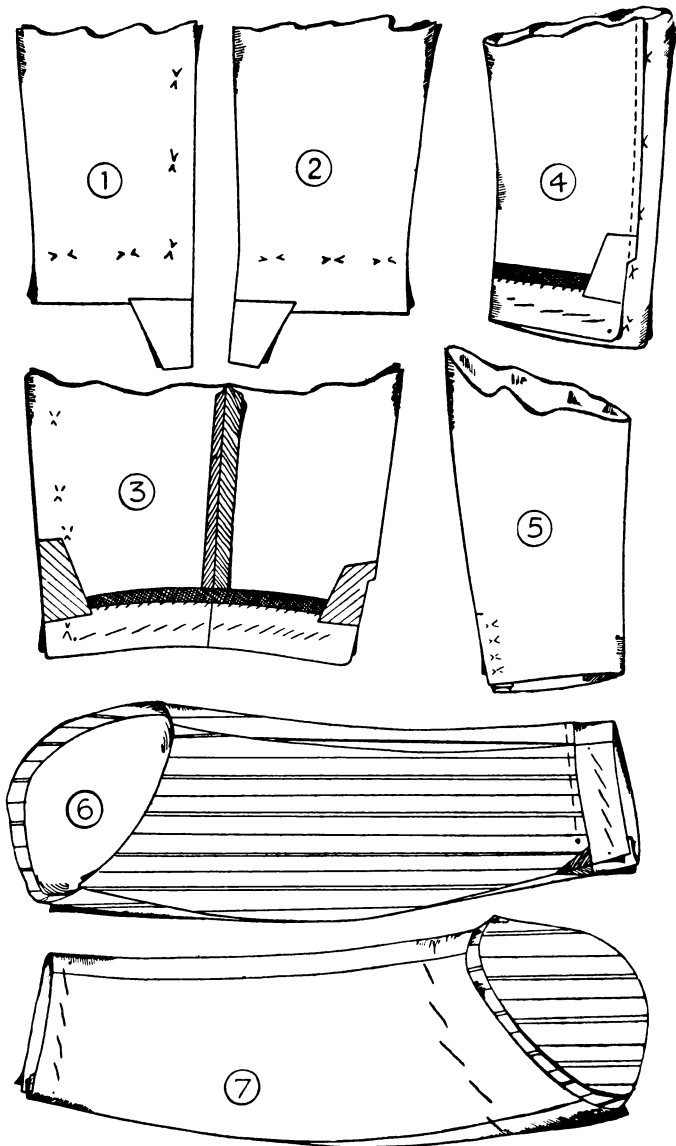


DIAGRAM 97.

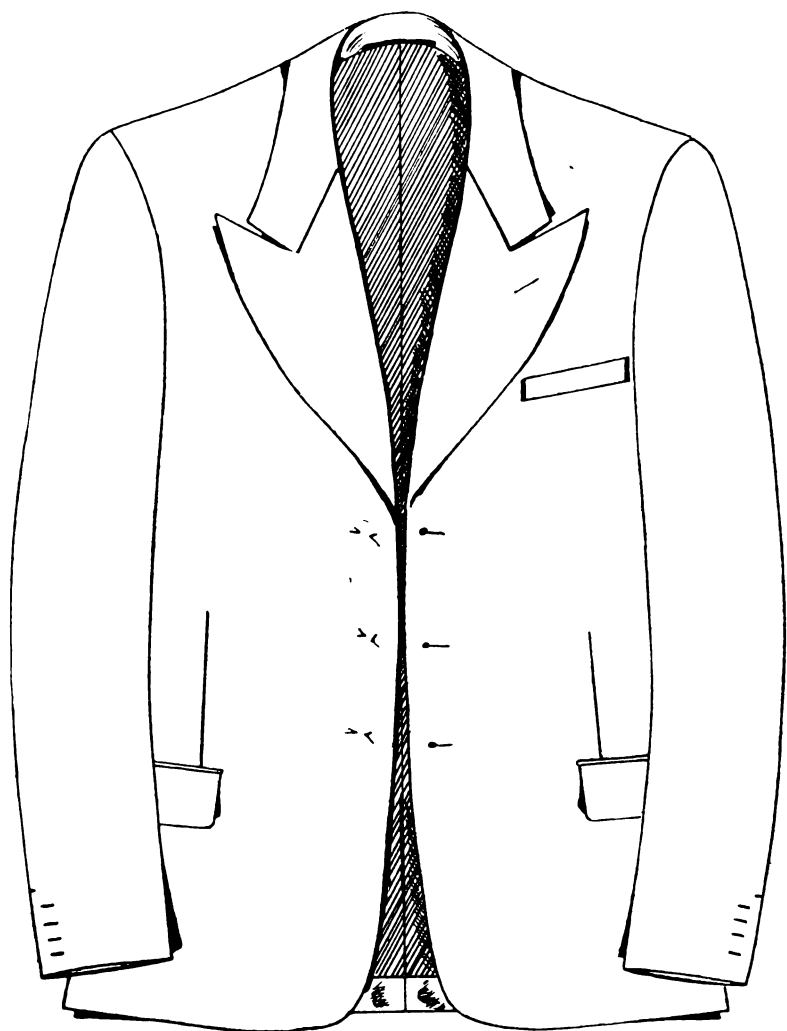


DIAGRAM 98.

Diagram 97 (2) is the corresponding top-sleeve, with material added for the opening. It does not really matter which seam is sewn first, either hindarm or forearm, but in any case the cuff facing must be turned up and the opening sewn for a distance of about 3" to 3½".

Diagram 97 (3) illustrates the bottom section of right sleeve (inside view). The cuff facing is turned up to the correct length, the openings are sewn out and turned over, the forearm seam is pressed open, whilst a strip of canvas is placed in the cuff—this being cut on the bias.

Diagram 97 (4) portrays a section of the sleeve stitched at hindarm, the actual seam terminating at the cuff opening. This must be carefully pressed open and turned out as shown on *Diagram 97* (5).

Make a tack at the top of opening, and mark the positions of holes as required. Now prepare the lining, sewing up the seams in the usual way, and leaving the hindarms open for a couple of inches at the cuff. This is done so that the lining can be kept clear of the opening, although I have seen the lining taken right round the cuff.

Diagram 97 (6) portrays the right sleeve turned inside out, with the lining basted round cuff. Note the extra $\frac{1}{2}$ " at crown; this is necessary for making up.

Diagram 97 (7) shows the same sleeve turned out with lining inside and laid with the under-sleeve uppermost. The final stage has arrived. The sleeves have a definite position, which should be marked by notches or stitch-marks, and these must be observed when basting in. Presuming the armholes are the correct size, the sleeves must now be basted in, allowing fullness slightly all round with just a little extra in the region of the shoulder-bone. The fullness must not be excessive, and all loose material has to be pressed away before the sleeves are finally sewn in. The "hang" of sleeves is a matter which requires attention. They should hang slightly forward, the forearm coming about half-way across the flap of the pocket.

Diagram 98 portrays the finished garment, which must be well pressed and hung up to dry off. The button positions are mark-stitched in readiness.

The foregoing instructions are rather brief, but I have dealt generally with the most important items. The chapter may be taken as a reliable guide to jacket making.

GENTLEMEN'S GARMENTS THE SPORTS JACKET

By H. J. WEATHERILL

(Messrs. Bailey & Weatherill, Ltd., London, W.1)

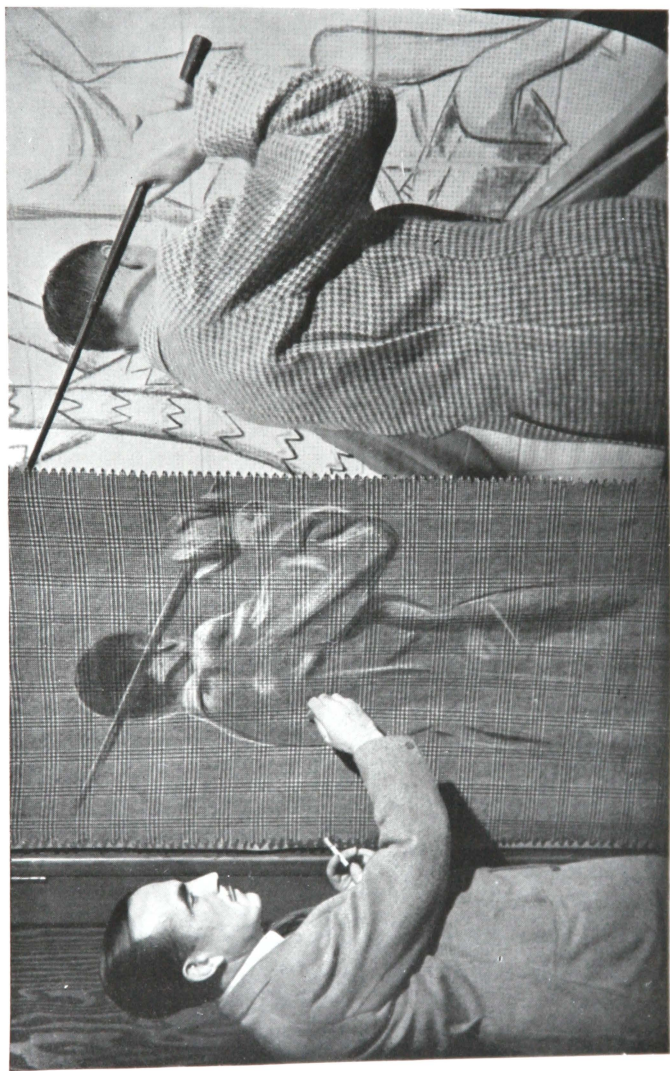
FEELING that the Sports Jacket is far too frequently treated as the "Monkey's Orphan" of the tailoring trade, I approach this article more or less in the defence of that often abused garment.

Do we afford this particular garment the appreciation it deserves? Or, for that matter, do we realise the psychological rôle it fills in our lives?

A client will always judge a tailor by how he feels in the made-up garment. And what garment gives a greater feeling of ease (and consequently greater respect for the tailor) than the beloved and comfortable jacket we don for that walk with the dog; that informal evening by the fire with a good book; that friendly round of golf. The shape of the scye, the width of the back, that subtle something that makes *his* coat a thing apart—these are the factors which determine the esteem of a customer for his tailor.

Far be it from me to advocate that women should choose their men's clothes, but I do feel that the sports jacket is the one garment that *should* have their blessing; for if it fails to please the female of the species, then our efforts to produce a good coat will have been fruitless. She will continually criticise everything about it (including the style and the colour), and her dislikes may quite easily be the means of our losing a good customer.

It is well known that certain tailoring establishments have become famous through the medium of a good sports jacket; by creating their own pet styles, such as pivot sleeves, darted backs, Raglan shoulders, tab-collars, etc. And there is no doubt



By courtesy of Bailey & Wooburn, Ltd.

SPORTS JACKET DESIGNED BY H. J. WEATHERILL.



By courtesy of Bailey and Weatherill, Ltd.

FRONT OF THE H. J. WEATHERILL SPORTS JACKET.

that on these particular garments the tailor has endless scope for his artistry.

But I must sound a warning note here. This scope may often bring with it the temptation to stress certain style features—and this may, in turn, lead to the creation of fantastic garments. The raising of the sports jacket's status must not be nullified by a desire to exaggerate its character. After all, there is no need for this. Materials are made in such varieties of colour and design that they in themselves give the necessary "difference" to the jacket.

By all means let us have variety of styles; let us create original and interesting features. This garment, as I have intimated, should always be regarded as something worthy of our sartorial ingenuity—but let it be such as will please and not appal our customer. We want him to come to us again!

Therefore, if only we will treat this jacket as an "aristocrat" in the tailoring trade, I feel sure we shall have the means of making many friends. In other words, I am quite confident that the sports jacket can be the proverbial "sprat" that introduces the "mackerel."