

The Art of Fitting Gentlemen's Garments

by

Reuben Sytner

NEW AND REVISED EDITION

2 73



*Past-President, United Kingdom Association of
Master Tailors and Foreman Cutters*

*Past-President, Manchester Practical Master
Tailors' and Foreman Cutters' Society*

*Past-President, Blackpool and Fylde Practical
Master Tailors' and Foreman Cutters' Society*

*Honorary member, City of London Master and
Foreman Tailors' Society*

LONDON
THE TAILOR AND CUTTER LIMITED
TAILOR AND CUTTER HOUSE
GERRARD STREET
W.I.

Preface

By A. A. WHIFE

Technical Editor, *Tailor and Cutter*

Principal, Tailor and Cutter Academy

THIS is actually the Third Edition of a work which has been very well received by the Bespoke Tailoring Trade and by those apprentices and students undergoing training for entry into it. The work has been carefully checked and its present edition represents a revised version of the second. The latter was an enlarged and an altogether more comprehensive book than the first edition which appeared some few years ago, its title then being: *The Art of Garment Fitting*.

The author is very well known in tailoring and clothing trade circles in this country, the Continent and the United States of America—as author of books, as a contributor to the trade technical press, and as a lecturer. The keynote of all his technical work is thoroughness. He has never been satisfied with anything in the way of half-measures. He is a great stickler for detail, often minute detail, and always gives reasons for the things he does.

All the literary and oral activities of Mr. Sytner have been based on his own long and varied practical experience in the trade. He is never content with mere theorising. Everything he writes or demonstrates can be accepted as having been put to the test of actual “working out” in commercial practice.

Mr. Sytner has always been aware of the needs of young people when they begin their careers in the trade. By means of *The Art of Fitting Gentlemen's Garments* he has provided every young aspirant to measuring, cutting and fitting efficiency with a most comprehensive and a most reliable guide. The book may well help the older and more experienced craftsman to improve his technique in both the cutting-room and the fitting-room.

CONTENTS

	PAGE
Preface	v
Introduction	ix
CHAPTER	
I—The Taking of Measures—Jackets and Coats	I
<i>Consulting the customer—Order of measures—Special measures—The tape—Abbreviations—Collar-stand height—Correct procedure.</i>	
II—Measuring for Waistcoats (or Vests) and Trousers	8
<i>The necessary measures—Those taken for jacket—"Dress" and "rise" in trousers—Turn-ups and plain bottoms—Alterations and details.</i>	
III—Fitting—Preliminaries and Things to Note	15
<i>Pins and chalk—Precaution—Procedure—The garment on the customer—The front edge—Sleeve lengths—The "break"—Checking lengths—The scye—"Clean" fit and "drape".</i>	
IV—Marks—The "Shorthand" of Fitting	21
<i>Marks and their meanings—Indications of figure shapes—Shoulder blades—Built-up shoulders—Padding—Collar raising and lowering.</i>	
V—Fitting Sleeves—Some Common Faults	24
<i>Sleeve hang—Arm movement—Pitch problems—Crown height—Top width—Essentials of sleeve fitting—Faults and corrections.</i>	
VI—Fitting Sleeves—Further Faults and Corrections	31
<i>Fullness and its control—Alterations to pitch levels—Under-sleeve troubles—Seam runs and drags—Possible confusion.</i>	
VII—The Fitting of Shoulders	39
<i>Looseness in shoulders—Basting stitches and their removal—Warnings—Faults in the "cut"—Different heights of shoulder—Creases—How to locate and pin excess material—Relationship with collar.</i>	
VIII—Fitting the Body-parts—Corrections of Faults at Seams	47
<i>Looseness at top of side-seam—Corrections—Altering the pattern—Closeness at scye—Analysis of defects—Seam runs—"Roundness"—Back width.</i>	
IX—Front and Back Balances	59
<i>"Long" and "short" balances—Indications of wrong relationship—Centre back defects.</i>	
X—Further Corrections of Body-part Faults	65
<i>Straight-fitting back waist—Opinions of customers—Creases at back neck.</i>	

CONTENTS

CHAPTER	PAGE
XI—Collars—Corrections of Faults Below the Collar and Rectification of Ill-fitting Collars	70
<i>Relationship of collar and coat—Adjustment of faulty collars—Crease “break” and crease edge—Collars and general fit—Faults in shape.</i>	
XII—Further Defects in Collars	83
<i>Collar standing away from neck—Shortening the crease row—“Kicking off”—Fitting and pinning the collar—Neck-point adjustment.</i>	
XIII—Balance in Coats—Some Common Defects	95
<i>Full analysis of balance—Back, front and side balances and their relationship—Defects in balance—Various causes.</i>	
XIV—Corrections of Faults in Balance	100
<i>Too short in back—Effect on the garment—Assessing balance—Fitting for balance—Shortness at certain areas—Long front balance—Adjustments.</i>	
XV—Further Corrections of Faults in Balance	113
<i>Back waist creases—Difference between side-seams—Over-suppression of darts—Alterations to the pattern.</i>	
XVI—The Correction of Obvious Faults	120
<i>Definite shoulder creases—Fullness at back—Controlling the excess—Shoulder pinning.</i>	
XVII—“Crookening” and “Straightening”	124
<i>Explanation of the terms—Neck-point position—Indications of “too crooked” and “too straight”—Adjustments.</i>	
XVIII—Marking-up after Fitting	128
<i>Comparison of photographs—Front edge and button-stand—Calculations for ease, linings, etc.</i>	
XIX—Direct Measures and Shoulder Measures	130
<i>Various kinds of short direct measures—“Special” short measures—“Middle” and “width” shoulder measures—Over or under jacket?—Neck incline.</i>	

INTRODUCTION

THE whole art of trying-on and fitting garments consists in four main things: (1) attention to details of fit and style; (2) detection of faults in either or both; (3) correct adjustment of faults; (4) incorporation of corrections when the garment is marked-up preparatory to being given to the tailor.

It is my purpose in this book, as it was in its predecessor, to describe and illustrate the "working out" of those things in practice. In addition, I have included many photographs and detailed explanations of measuring. The latter operation, I am convinced, is inseparable from the subject of fitting. Certainly, accurate measuring, coupled with careful figure observation, can prevent excess of faults in the garment when it is prepared for fitting.

The photographs and diagrams in these pages have been prepared with the greatest care. Nothing has been left to chance; nothing is dependent on theory alone; no guesswork has been brought in. I am sure that thoughtful examination of the illustrations will endorse these statements.

There are certain observations I should like to make on the photographs—some referring to the models and to the garments used; others connected with the photographs themselves and the conditions under which they were taken.

Four models were employed, none of which is a professional. They represent typical types of male figure. Two different baste-up garments were used for the trying-on processes.

All the photographs were taken indoors and the photography extended over a fairly long period. This factor was determined by my having to "fit in" with the models' available time and by the necessity of having to re-baste the garments used in order to illustrate a number of different defects and procedures.

Several high-power electric arc lamps were used in the photography, some of which was carried out during summer months when temperatures were high. The models sometimes felt the strain and were inclined to "sag" as the photographic work proceeded. Their attitudes, therefore, underwent change whilst I was performing the fitting. On some occasions the models moved slightly during exposure; and the results were not discovered until after developing and printing. This meant re-taking certain pictures—often after the basted garment had been ripped out and re-basted to illustrate other faults and corrections. This will explain the varying stripes and designs of the models' shirts in different sets of photographs.

I make these observations for two reasons—to give the reader assurance that the same four models were employed throughout the photographing process, and to ask him to make allowances for the pictorial "differences".

As a conclusion to this brief introduction I should like to offer a few suggestions to any junior cutters who may obtain and peruse this book. (I hope that many will, because it is addressed primarily to them.)

If you wish to gain confidence in the fitting of tailored garments do not wait for your actual fitting-room experience to give it to you. Baste up a garment or two in your own time. If possible, try them on a live model (one of your friends may be pleased to assist in this). If you cannot provide yourself with a live model, get a stand-dummy. You can use this to very good effect, for both measuring and fitting. If you do use a dummy you can gain a great deal of knowledge by taking in or letting out parts of a basted garment tried on it; or by passing seams up and down. Whatever you do in this way, you will be able to see the effects of what you have done. Better still, if you deliberately try to produce a defect in the basted garment you use.

I will mention here that in all the examples of faulty fit illustrated in this book the defects were first produced in a garment which fitted the figure correctly. By adopting this method I was able to decide the remedy; as I knew what had been done to produce the defect the remedy for it became obvious. Observations made in this way should be noted in a book, for future reference. You may encounter similar defects many times in your career.

INTRODUCTION

Carry on experimenting with your baste-up garment or garments, marking different faults and their "cures". By so doing you will learn from actual practical experience; and this will give you confidence for your work "at the shop". Books and the experience of others are helpful factors, but they cannot give the completeness of knowledge that practical experience can provide. Even my statement at the beginning of this introduction—"Nothing has been left to chance"—is still "theory" to the young reader who has not had the actual experience.

If this effort of mine is proved to be of assistance to those whom I may call my young fellow craftsmen, I shall feel fully repaid for the trouble and time taken in its preparation. Above all, I shall feel grateful that I have been able to help youngsters in gaining something they need and which cannot be bought. That which can be acquired only by means of their own personal effort and experimenting—sound confidence, based on a solid foundation.

The Taking of Measures—Jackets and Coats

BEFORE any measures are taken the customer should be consulted as to his wishes regarding the coat and sleeve lengths, etc. He should also be consulted with regard to the style of garments.

Always measure with the least inconvenience to the customer and take the measures in the same order so that you will be able to recognise what parts they refer to, at a glance. The following order may be taken as being the one most usually followed:

1. Length to Natural Waist from the nape of neck; also fashion waist, in a body-coat.
2. Full Length of jacket or coat from nape of neck.
3. Half Across Back.
4. Sleeve Length to Elbow.
5. Sleeve Length to Cuff.
6. Chest Measure, taken over vest.
7. Waist Measure, taken over vest.
8. Stomach Measure in corpulent figures.
9. Seat Measure (if this is not being taken for trousers).

In addition to these standard measures, there are a number of measures which may be taken; these fall into two categories, "short-direct" and "middle-shoulder" measures.

The "short-direct" measures taken are usually:

Scye Depth, taken from nape of neck to scye depth level. Over Shoulder, taken from front of scye over the shoulder to scye depth level at centre back. Front Shoulder, taken from nape of neck, over the shoulder (neck part) to front of scye position. Across Chest, taken across chest from front of scye to front of scye, about 2 in. above the scye depth level.

Across Front Waist, taken across the front of waist, from a line level with the front of scye, and the distance down from scye noted.

Across Front Stomach, in corpulent figures, taken across the stomach prominence from a line level with the front of scye, the distance down from scye noted.

The Back Seat measure, taken from the front of scye level line over the hips to the centre of seat, the distance down from scye noted.

To obtain or fix the front of scye line, place a square under the customer's arm (at scye level) with one arm horizontal, the angle of the square at front of scye, and the other arm vertical and down from front of scye. The customer can hold the square when once you have placed it in position. You will also be able to note the distances down from the scye level of waist, stomach and seat, on the vertical arm of the square.

There are also these Sectional Measures:

"Width Shoulder Measure", taken from back pitch level at centre of back, over the shoulder, down the front of scye, under the arm, and back to the starting point. "Depth Shoulder Measure", taken from the nape of the neck, over the shoulder, down the front of scye, under the arm, and back to the starting point.

These special measures are described and illustrated on pages 130 to 134 at the end of the book.

Printed measurement forms can be obtained, which give the order of measurement, notes on figure description, etc.

Where these forms are not used the necessity for regularity and order in measuring, as well as in abbreviation or remarks in relation to the part of the figure to which the measurement refers, is obvious. It is also advisable to have measures on measurement forms which may be sent away recorded in duplicate, one copy being retained for reference and filing.

When measuring, our object is to obtain, as far as possible, the maximum amount of information of the customer's figure in a simple manner and with the least possible inconvenience to the customer.

The tape—It is advisable to use a tape with the measures on one side only; this will avoid the possibility of error due to looking at the wrong side of the tape and “reading” 29 for 31, or *vice versa*. Such a mistake can easily happen. When a cutter is measuring the trousers leg, for instance, he should make certain that he starts with the figure 1 on the tape.

Care should be taken that the measures are accurate, as successful cutting and fitting depend upon them. Costly alterations are often due to incorrect measures, or wrong description of the customer's figure, and lack of detail as to his wishes.

Abbreviations—Abbreviations are used for figure description to avoid embarrassing a customer whose figure may be abnormal. They also contribute to a great saving of time.

When adopting abbreviations, do not use those with two or more meanings: viz., “S.S.” This may be taken to mean “square shoulders”, “sloping shoulders” or “slight stoop”.

Additional or double letters such as sq. sh., sl. sh., sl. st. will prevent errors; but in all cases their meaning should be clearly understood by all concerned in the measuring and in the cutting and making of the garments.

Collar-stand on jackets—The usual under-collar stand on a jacket is about $1\frac{1}{2}$ in.; *any difference to this should be noticed and remarked*. A shallower stand is usually required for a short-necked figure. This latter type, by the way, is frequently square-shouldered.

A deeper under-collar stand than $1\frac{1}{2}$ in. is usually required for a figure with a long neck. This type of figure is frequently sloping-shouldered. In all cases the collar-stand must be covered by the fall of the collar. Here fashion enters into the consideration of what may be the correct style of collar depth; because of this it may be necessary to “build” part of the collar-stand on to the coat neck in the case of a required deep collar-stand, or a shallow or narrow collar fall.

The terms “long neck” and “short neck” are intended to denote depth of neck and they should convey that the depth of collar-stand should be varied for this type of figure (bearing in mind the fall of the collar). They do *not* denote size of neck; words such as “large neck” or “small neck” should be used to denote this.

A note of the size of linen collar worn by the customer would also be of advantage.

If one wishes to record a combination of both

these abnormalities then one may use such terms as “short, thick neck” or “small and long neck”, and so on, as well as the depth of collar-stand noted.

Actual measuring—To commence measuring for a jacket, lift up the fall of the collar (see Photographs 1 and 1A) and notice whether the

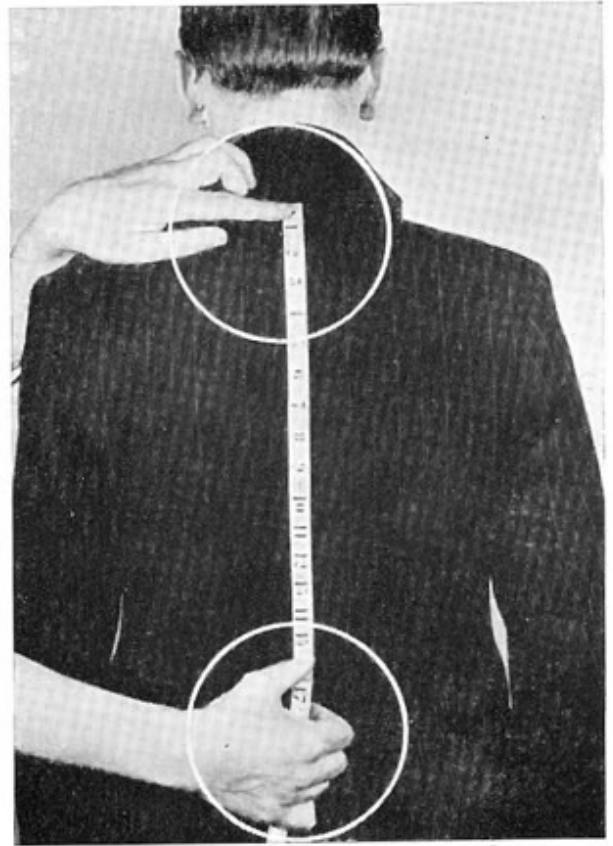


Photo. 1

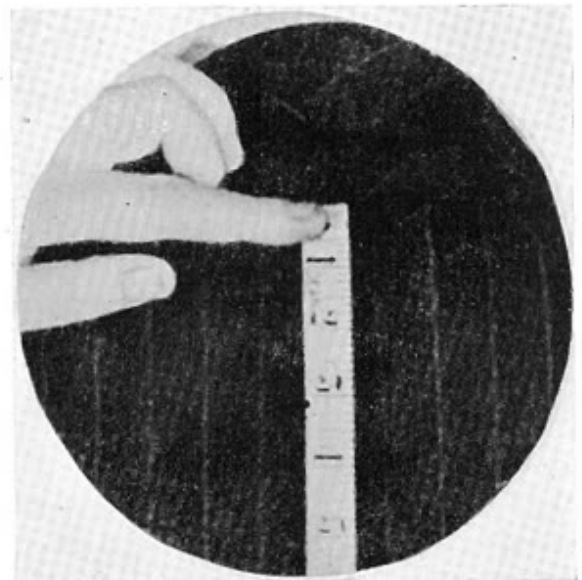


Photo. 1a

neck seam, or raw edge of a felled-in collar, is in the correct position. (It may be too low and is rarely too high.) Place the brass end of the tape on the centre back, and against the neck seam of the under-collar (or where desired). Pressing it lightly with the left forefinger, hold it in position, at the same time holding the remainder of the tape against the back; press it gently into the hollow of the natural waist (Photograph 1B). If the "fashion" waist length

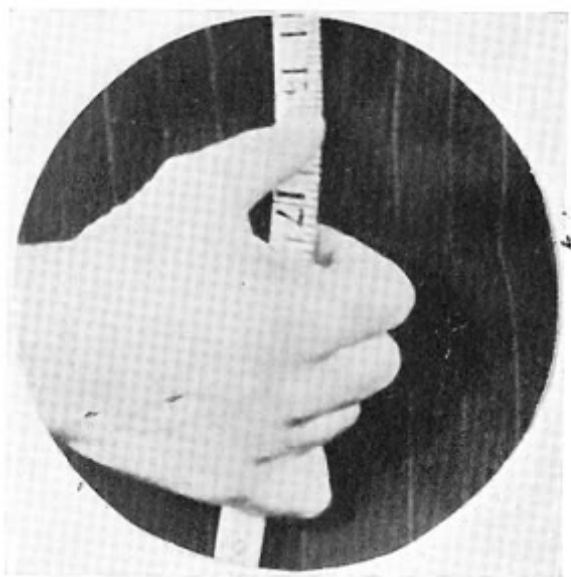


Photo. 1b

is required, as it would be for a body-coat, this should also be taken.

Freeing the left hand and letting the top of the tape go (and fall downwards), bring the left hand down towards and above the right hand at the waist, holding the tape in position there with the left hand (Photographs 2 and 2A). Free the right hand, and now bring it down towards the bottom of the jacket. Place the tape against the garment with the right hand.

It is as well before, or when taking this measure, to ask the customer if the length of the jacket he is wearing is what he requires, or if he has other wishes. If, on the other hand, you have any suggestions to make as to the length, you may advise the customer on this; but in all cases the customer's instructions or wishes must be followed. The measure now taken is called the full-length measure (Photographs 2 and 2B).

Next, take the half-across-back measure. Place the tape on the centre back-seam, about 2 in. below the shoulder level. Do not place it too low; this will cause the sleeve length

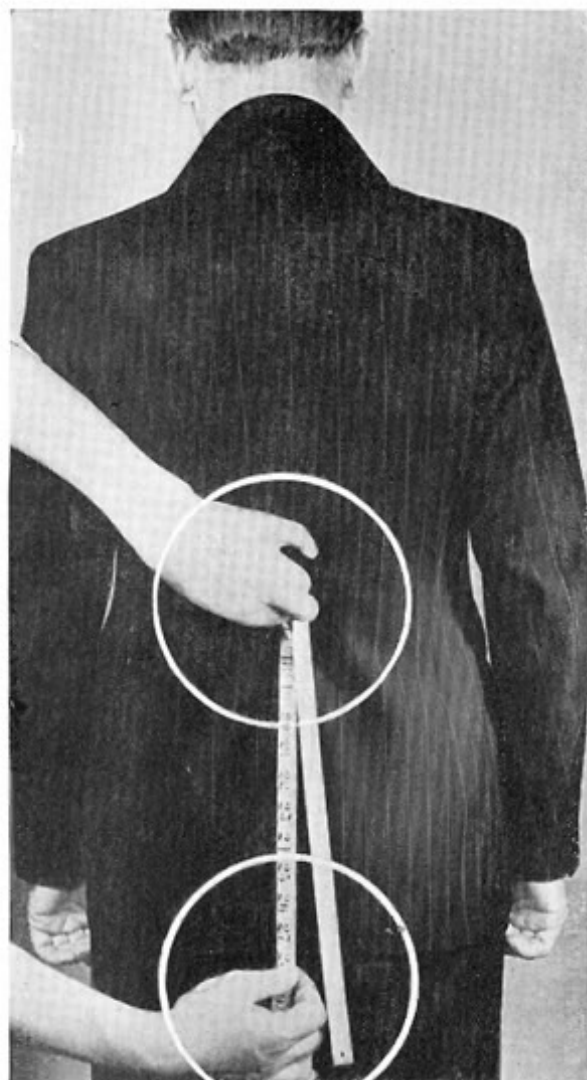


Photo. 2



Photo. 2a



Photo. 2b



Photo. 3a

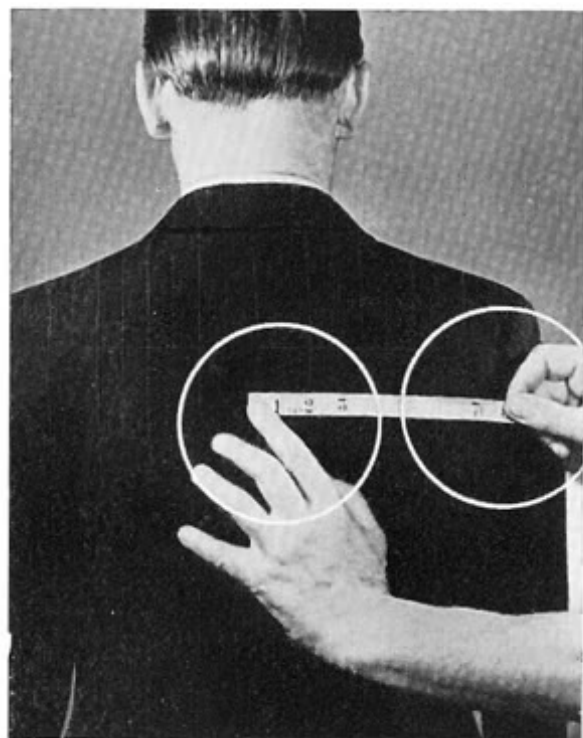


Photo. 3

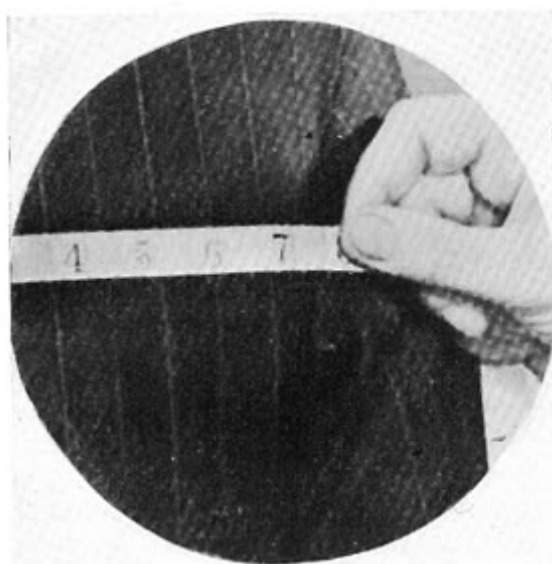


Photo. 3b

measure to be short; on the other hand, placing it too high will cause the sleeve length to be long (Photographs 3 and 3A). Note the back width of the jacket worn; this may be correct, or it may be too narrow or too wide. Having decided the correct width, hold the tape at the back scye with the thumb of the right hand and note the back width dimension (Photographs 3 and 3B).

Next ask the customer to raise his right arm—not too high but horizontally—and to bend the

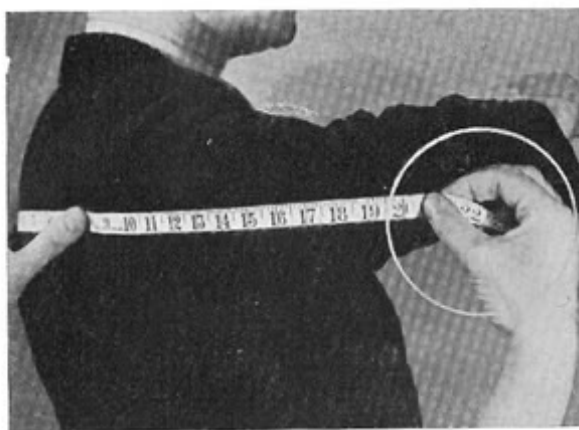


Photo. 4

arm forward from the elbow. When the arm is in this position, hold the tape across the back with the left hand (or bring the left hand over to the right hand at the back scye and let the brass end of the tape drop), holding the tape against the back scye, and bring the tape to the elbow with the right hand; note the measure (Photographs 4 and 4A). This is called the

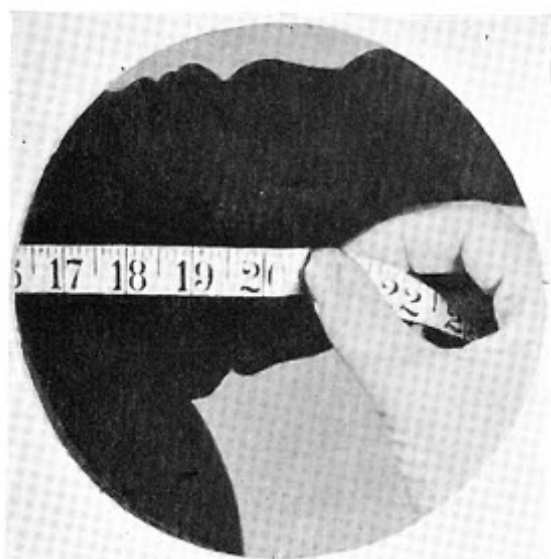


Photo. 4a

sleeve-length-to-elbow measure; incidentally, it includes the half-back measure.

With the tape held at the elbow by the right hand, bring the left hand over to the elbow and free the right hand. With the tape on the elbow, continue to the cuff, noting if this is the correct



Photo. 5

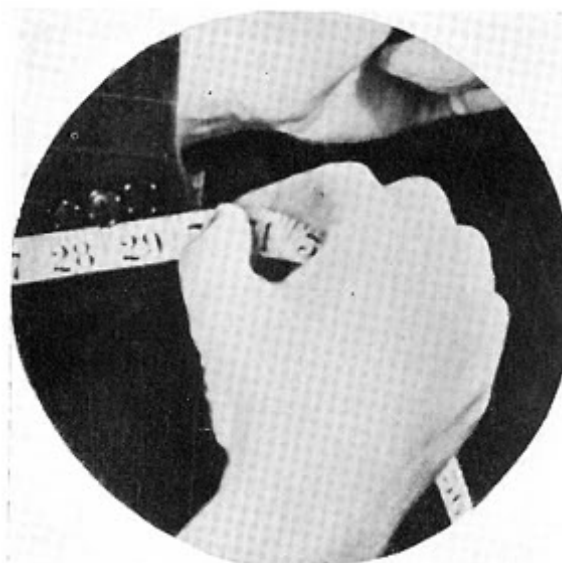


Photo. 5a

length. After consulting the customer as to his wishes in this direction, note the measure. This is called the length-of-sleeve measure; it also includes the half-across-back measure (Photographs 5 and 5A).

Some cutters do not take a length-to-elbow measure, but continue from the half back with the tape over the elbow, with the arm bent, and on to the cuff as shown in Photographs 3, 3A, 4, 4A, 5 and 5A.

When the garment worn by the customer has a whole back, or has no centre seam, measure across the whole of the back from scye seam to scye seam and halve this amount; note where the half is at the centre of the back, place the brass end of the tape there and measure as in the photographs just quoted.

Another method is to note the half-back width when the tape is across the back and to continue to measure the half back, sleeve-to-elbow and sleeve-to-cuff, with the whole of the back width in these measures, but deducting one half of the back width from the three measures.

Some cutters take a forearm measure in addition to, or in place of, the hindarm sleeve measure. This measure, when taken *over* a jacket, is liable to mislead the young cutter, as the scye of the garment worn may be too low for correct fit and might therefore register a sleeve length which would be too short; especially so if the cutter did not know how much higher scye the garment he is to cut will be. It may be considerably higher than the one he measures.

Now ask the customer to take his jacket off and proceed to take the chest measure.

Standing in front of and to the right of the customer, with the tape in the right hand, ask the customer to lift his arms slightly. With the brass end of the tape in the right hand, place both your arms under the customer's arms and bring the right hand with the tape towards your left hand which also secures the tape, bringing it across the back and *making sure that the tape is going over the shoulder-blades of the figure* (Photograph 6). Make certain that the tape

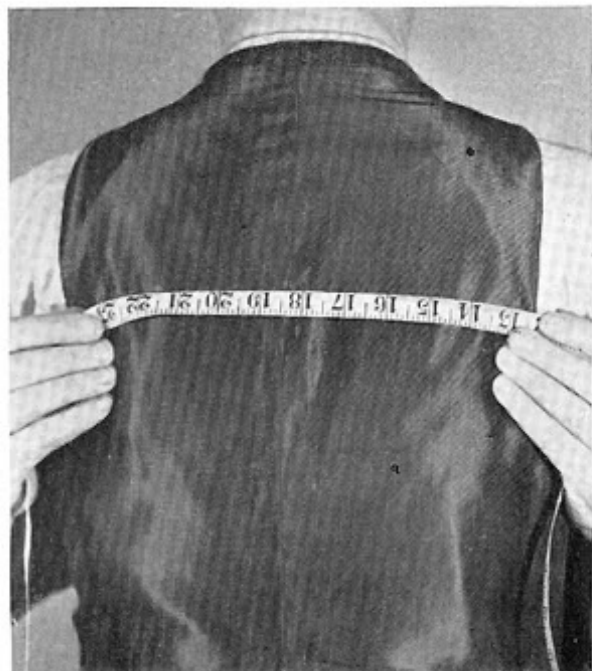


Photo. 6

does not drop; bring both hands forward with the tape in them. The brass end being held in the left hand, bring the right hand over the chest to the top of the brass end of the tape in the left hand. Bear in mind that a dropped tape will register a too small chest measure.

Some customers unduly inflate and enlarge their chest when they are measured, and this is liable to cause the chest measure to be too large. To avoid this happening, it is advisable when the tape is in position to talk to the customer and ask him a question, such as: "Is the tape too close?" He will answer and in doing so will exhale; this will cause the chest to assume its normal size. Now note the chest measure taken (Photographs 6A and 6B).

In passing, I might mention that when this and other circumference measures are being taken the figures on the tape will read upside-down, as they "run" from left to right. For the cutter to make sure that the tape is passing

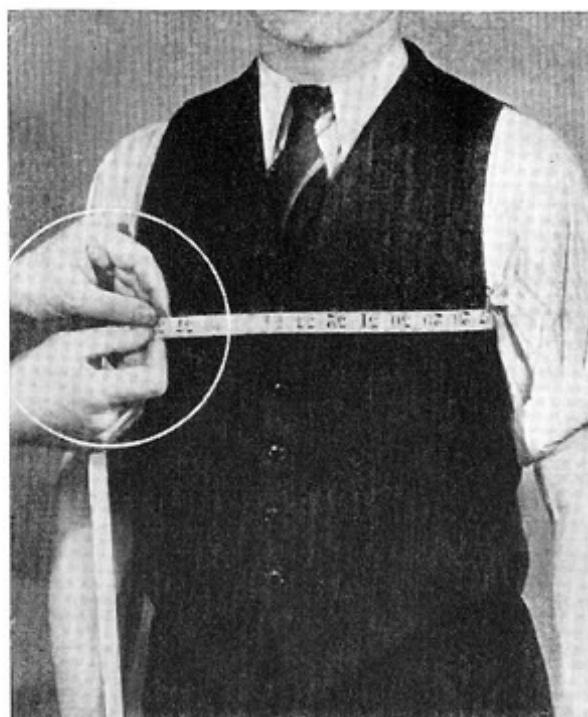


Photo. 6a

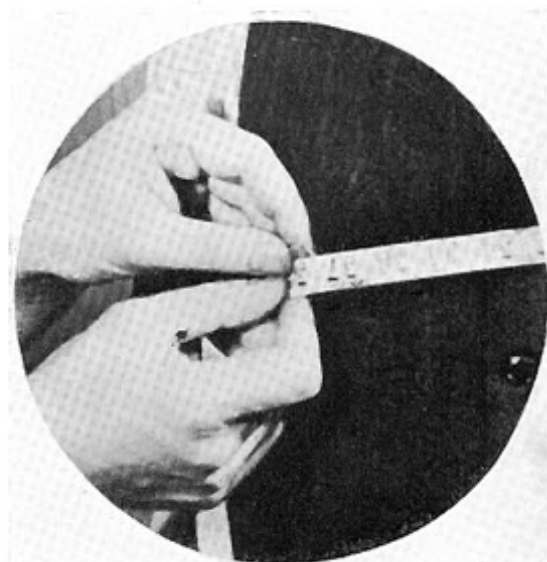


Photo. 6b

over the blades, he may take the chest measure while standing at the *back* of the customer, passing the tape around the front of the latter's chest and bringing it across the blades and over the left hand, as in Photographs 7 and 7A. He must take note that the *front* level of the tape is correct.

To take the waist measure, stand in front of the customer and to his right; with the brass end of the tape in your right hand, place your arms around the figure's waist and pass the end

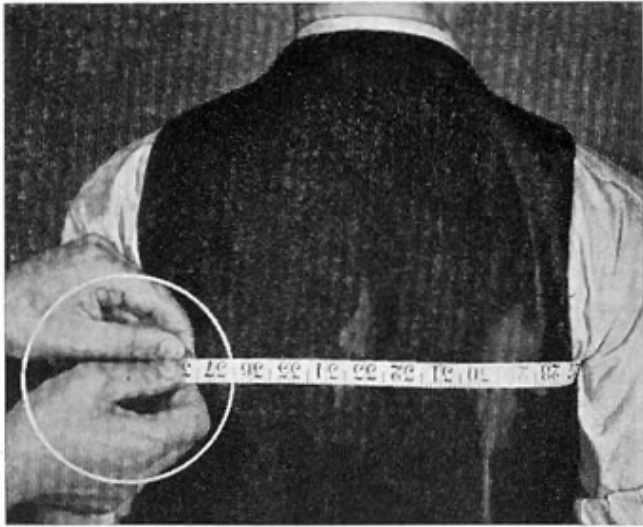


Photo. 7

of the book which deals with measuring for trousers.



Photo. 8

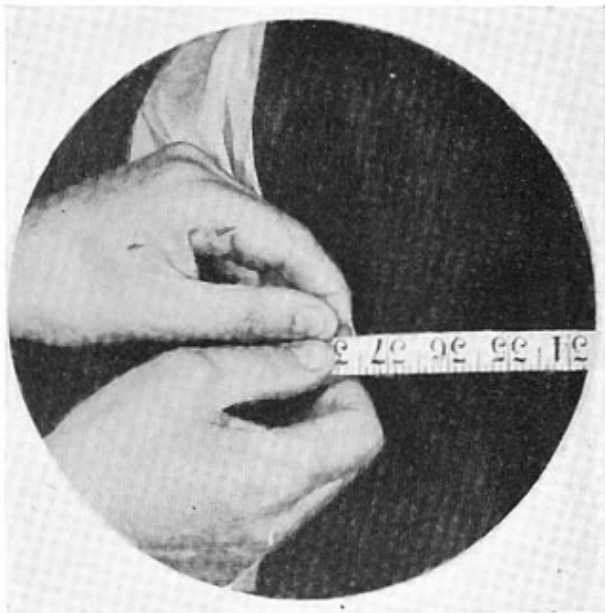


Photo. 7a

of the tape into your left hand. Holding the remainder of the tape in the right hand, bring both hands forward; moving towards the right of the customer (still holding the brass end of the tape in the left hand), bring the right hand with the tape over the left hand and note the measure (Photographs 8 and 8A).

Seat measure—This is dealt with on pages 13, Photographs 16, 16A and 16B, the section

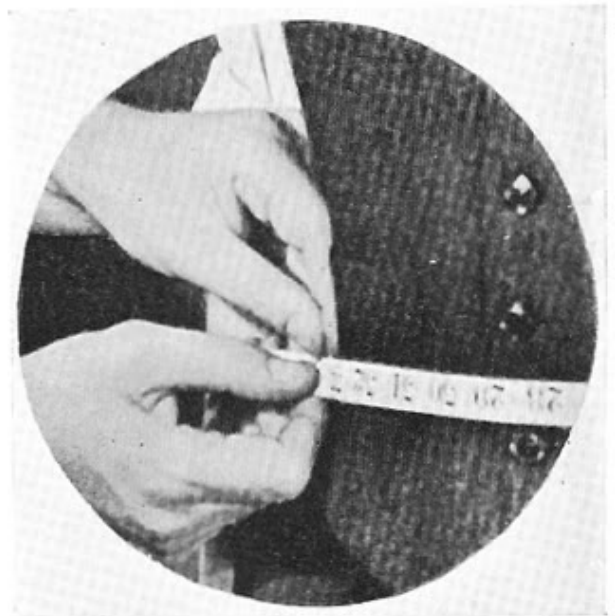


Photo. 8a

CHAPTER II

Measuring for Waistcoats (or Vests) and Trousers

WAISTCOATS—There are, usually, four necessary measures for a waistcoat. They are: (1) Opening Depth. (2) Full Length. (3) Chest. (4) Waist.

Of these measures, numbers 3 and 4 will have been taken as for the jacket (if the customer has ordered a suit). If the order is for a waistcoat only, measures 3 and 4 should be taken in exactly the same way as that described for the jacket.

First, the “opening” measure. Place the inch-tape on the centre of back neck (nape), holding the

tape there with the left hand; bring the tape over the right shoulder with the right hand and measure the desired opening (where the two fronts cross), as shown in Photographs 9, 9A, 10 and 10A.

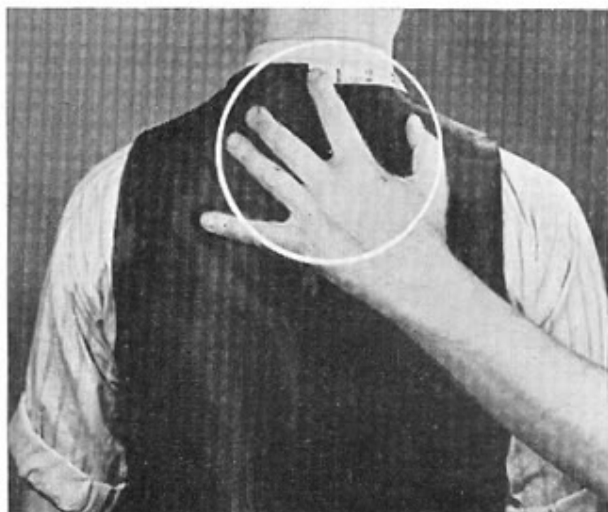


Photo. 9

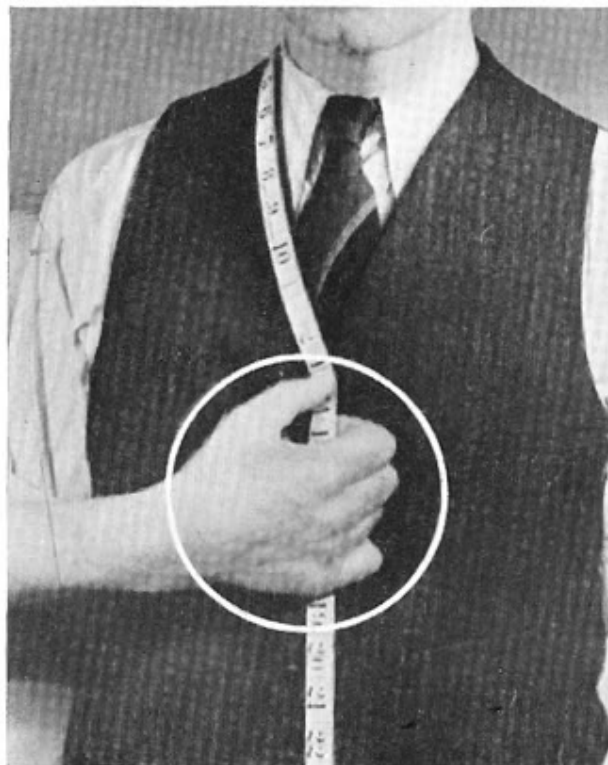


Photo. 10

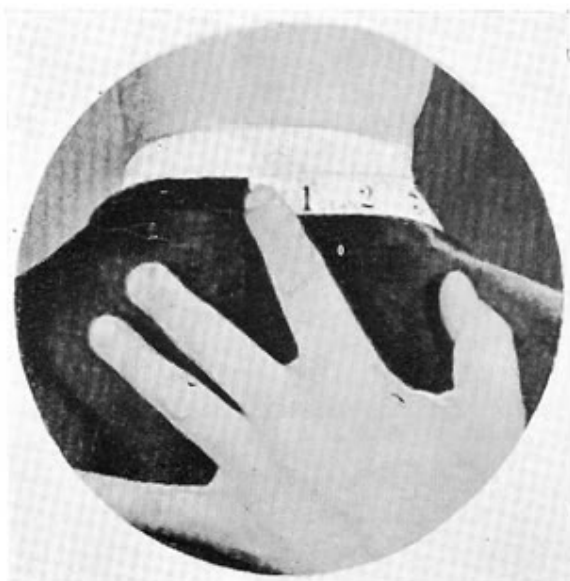


Photo. 9a

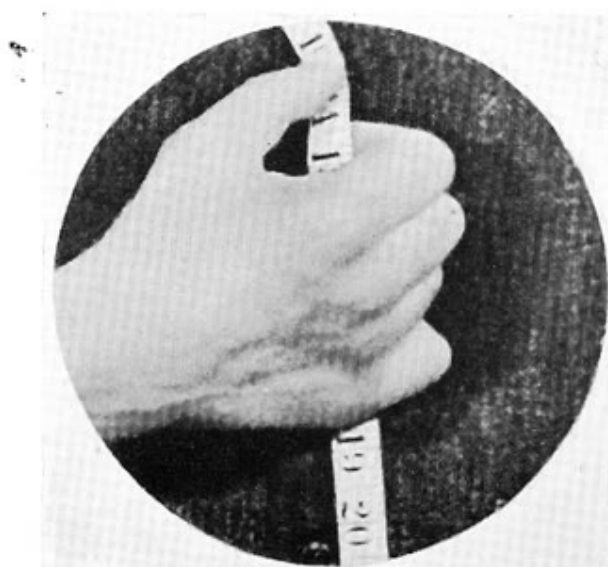


Photo. 10a

Next, the full length. Still holding the inch-tape on the centre of the back neck with the left hand, bring the tape towards the bottom of the waistcoat with the right hand; measure the desired length (Photographs 11 and 11A).

Trousers—The following is the order suggested for measuring trousers: Side-seam;



Photo. 11



Photo. 11a

Inside Leg; Waist; Seat; Knee; Bottom. To these may be added the "rise" above the waist, and the stomach measure for corpulent figures. Additional direct measures may also be taken.

Dress—Before describing the taking of these measures I will say something about what is called "dress" in trousers.

A man's anatomical formation will not permit him to wear trousers in the centre of his body, as a woman can. Because of this he has to wear them either to the right or the left of the centre of the body—usually it is to the right. If a man wears his trousers to the right of the centre of the body—as is usual—this means that he "dresses" on the left, and provision should be made for his anatomical formation, or "person" as it is called, when trousers are being cut. The right half of the topside is usually cut away; this is called "dressed". When the trousers are worn to the *left* of the centre of the body, this means that the wearer "dresses right", and provision for "person" should be made on the right half. When such trousers are cut, the *left* half of the topside is cut away. In actual practice both topsides are cut wider and the side that is "dressed" is cut away.

Since the inside leg measure is usually measured on the right leg, one can notice whether the customer "dresses" on the left or on the right. Sometimes the customer will draw attention to this; in any case a note should be made on the order form. Another matter which must not be overlooked is rupture. In this case the leg of trousers is cut lower and wider at fork.

Rise—The "rise" is the amount of trousers body-part from fork level upwards and is actually the difference between the leg and the side-seam measures.

When taking the side-seam measure it is advisable for the cutter to measure and note how high above the natural waist the trousers "rise" is required to be, so that the waist hollow will be in its correct position, and level. In addition to this, it should be made certain that the side pocket is in its correct position. Most trousers-makers mark the side pocket position "from the top of the trousers side-seam" or "below the waist hollow"; and the usual "rise" above the waist is about 2 in.—except in belted sports trousers, when it is about 1½ in. and the "rise" is also usually about 1 in. shorter.

When measuring for trousers do not stand directly in front of the customer, but to his

right; and to avoid measuring the trouser leg short, ask him to lift his trousers well up so that they touch the fork. Leg and side-seam measures should be taken to the heel seam of the shoe.

A narrow-bottom trousers is cut shorter in the leg and does not permit of the trousers fitting over the instep, unless it is well hollowed there, the amount of hollow being determined by the narrowness of bottoms. A note here—a satisfactory hollow can be made only in plain-bottom trousers. It is not practical to hollow the front of a "cuff" or permanent turn-up bottom, as it will not double back and lie flat. The leg and side-seam are cut shorter than for a plain-bottom trousers; therefore when entering these measures, or when cutting, a similar amount is deducted from each of them, and this should be noted in the order book. For a 20 in. plain bottom $\frac{1}{2}$ in. may be deducted from both the side-seam and leg measures; for a 20 in. cuff bottom (or P.T.U.) 1 in. may be deducted from these measures. In a bell-bottomed trousers the fronts (topsides) are rounded slightly and the legs are cut full length. The underside centre bottom is hollowed a little.

The side-seam measure: Holding the tape in the right hand, place it at the top of the trousers at the side-seam or as much above or



Photo. 12a

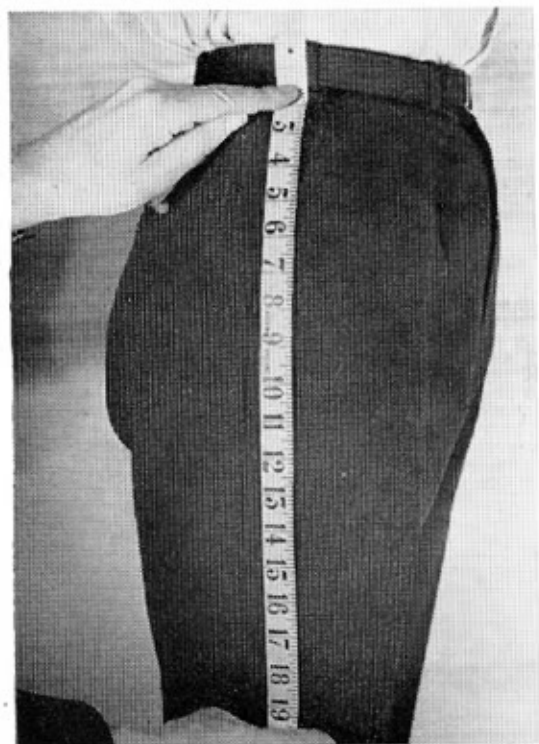


Photo. 12

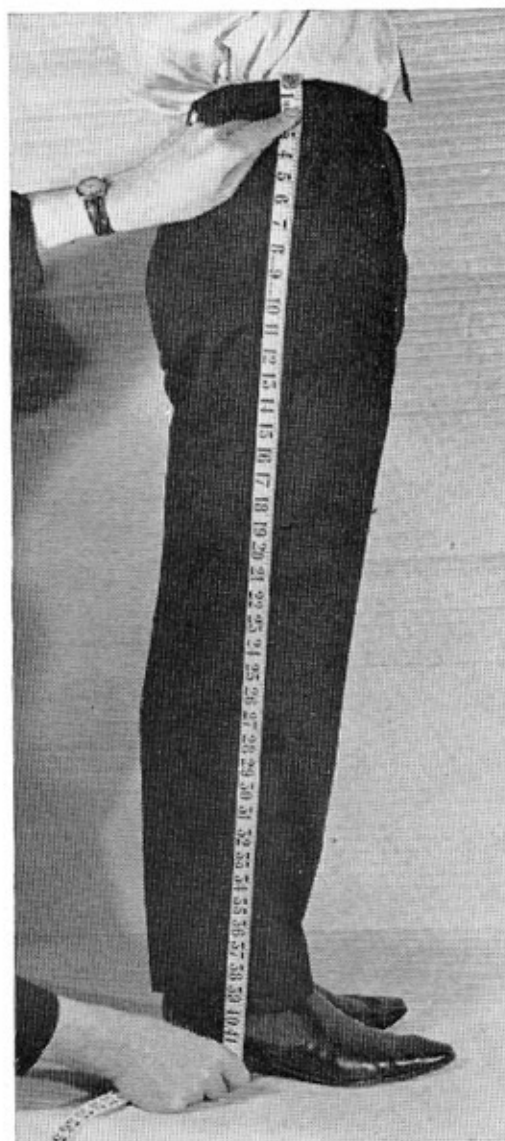


Photo. 13

below this as the customer desires (see Photographs 12 and 12A). Holding the top of the tape there with the left hand, slightly pressing the left forefinger against the top of the trousers (or body), and with the remainder of the tape between the thumb and fingers of the right hand, locate the waist hollow by gently pressing the right thumb on the tape into the hollowest part of the side waist. Note the proportion of "rise" above the waist hollow.

Now free the top of the tape by placing the left thumb and forefinger above the thumb of the right hand and holding the tape in the waist hollow with the left hand, thus freeing the right hand. With the right hand place the tape into the heel seam—or nick of heel—of the shoe and note the full side-seam measure (see Photographs 13, 13A and 13B).

Inside leg measure: With the tape in the right hand, gently place the tape into the fork as high up as can be comfortably felt by the customer, then place the blank (or uppermost) side of the tape gently against the right leg, holding it there with the right hand (Photographs 14 and 14A). The remainder of the tape now hangs freely down the inside leg. When holding the tape at the fork, make sure that it does not slip out of position.

Bring the left hand around the back of the right leg to the fork section of the inside leg; and hold the tape with the left hand, gently pressing the brass end into the fork and against the right leg; free the right hand. With the tape between the thumb and forefinger of the right

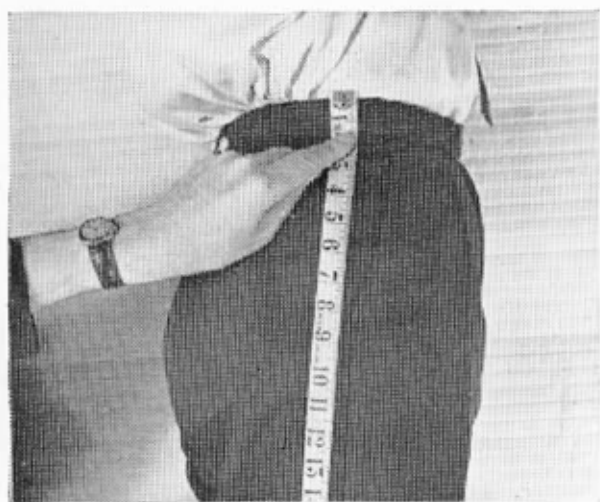


Photo. 13a

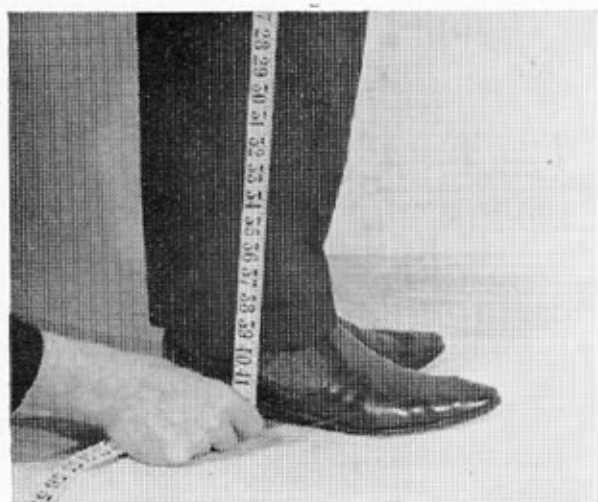


Photo. 13b

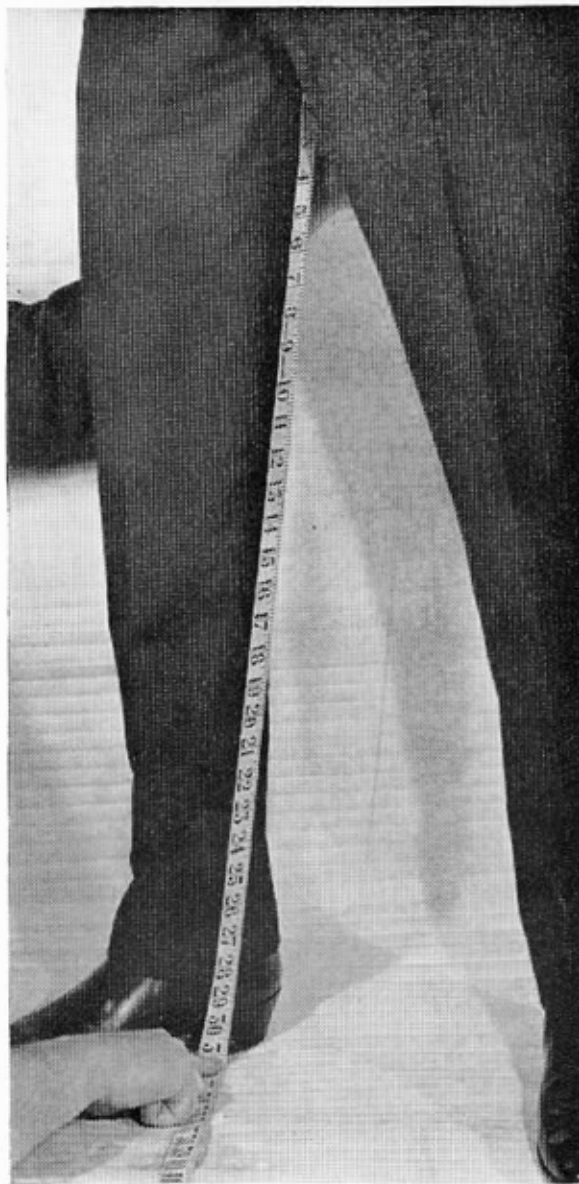


Photo. 14

hand, place the tape into the nick of the heel and note the inside leg measure (see Photographs 14 and 14B). Or in two movements—fork to knee, tape held there with left hand, freeing right hand to measure to bottom.

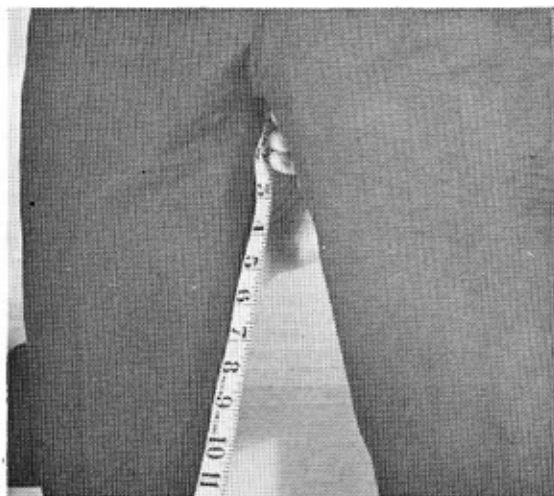


Photo. 14a

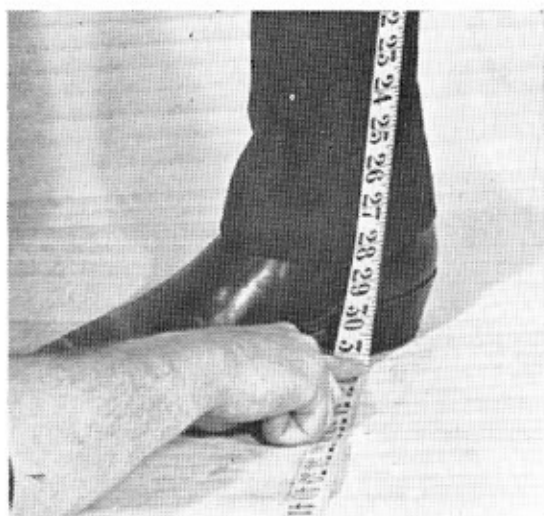


Photo. 14b

The waist measure: Standing to the right of the customer, pass the tape around the back of the waist into the left hand. Holding the tape freely in the hands, bring it across the back of the customer's waist (see Photograph 15); bring both hands forward with the tape in them, and with the brass end in the left hand bring the right hand with the tape in it towards and over the left hand. Do not hold the tape taut (except when measuring for close trousers) and take note of waist measure (Photographs 15A and 15B).



Photo. 15

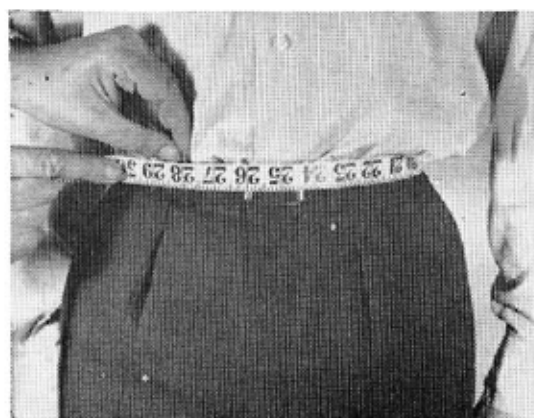


Photo. 15a



Photo. 15b

The seat measure: There are two ways of taking the seat measure. One is to stand in front and at the right of the customer, with the tape in your right hand; and to place your two arms around the seat with the hands passing over the seat prominence. Pass the end of the tape into the left hand; holding the remainder of the tape in the right hand, bring the tape over the seat prominence (see Photograph 16).

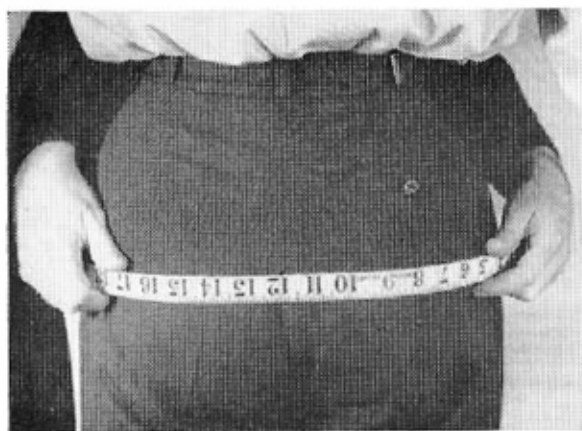


Photo. 16

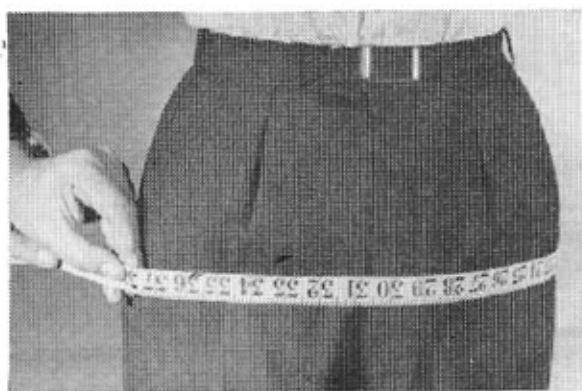


Photo. 16a

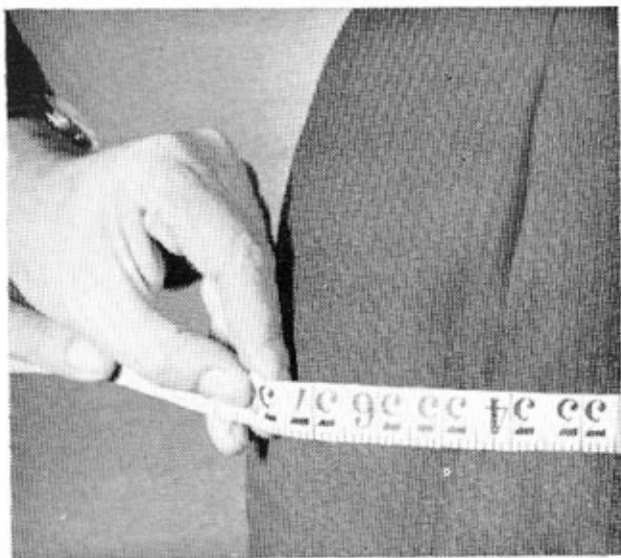


Photo. 16b

Bring both hands forward and move to the right of the customer; bring the right with the tape in it towards and over the left hand. Do not hold the tape taut. Pass the free right hand over the seat, and make sure that the tape is really on the seat; then take the seat measure (Photographs 16A and 16B).

Alternative method—The other method is to have the customer stand with his back towards you; and, standing at his left side with the tape in your right hand, pass the hands around the figure and pass the brass end of the tape into the left hand, holding the remainder of the tape in the right hand and bringing the two hands towards you.

Standing to the left of the customer, and still holding the brass end of the tape in the left hand, bring the right hand with the tape over the left hand so that the left hand holds the tape also.

Note the measure as the tape records it going over the brass end; but before registering the seat measure pass the right hand under the tape and see that it goes over the seat prominence of the figure and also over the hips.

The knee measure: Standing to the right, take the tape in the right hand, blank side upwards, and pass it around the back of the knee into the left thumb and forefinger; and with the left hand place the tape against the topside crease or centre of front. Holding thumb and forefinger together firmly, bring the trousers leg tautly forward, as in Photographs 17 and 17A.

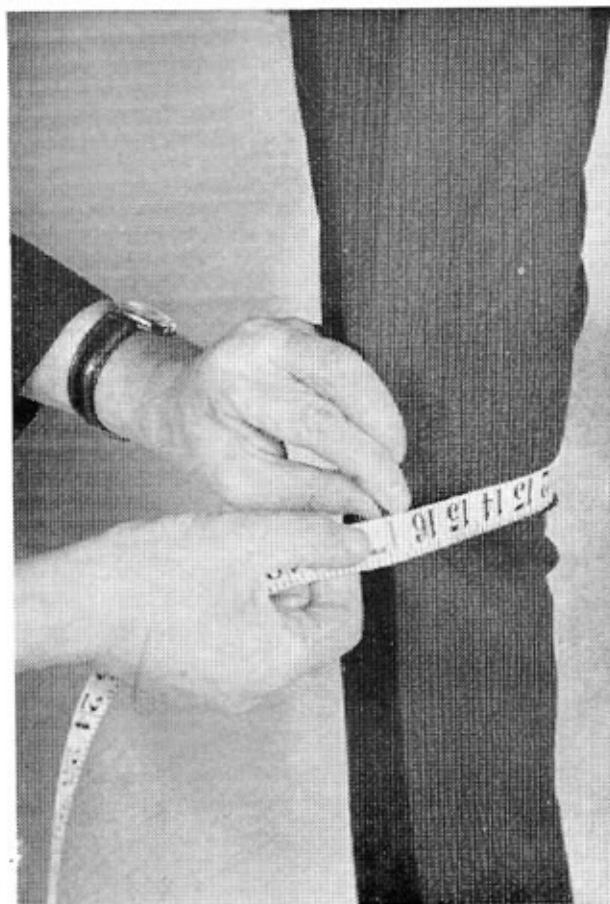


Photo. 17

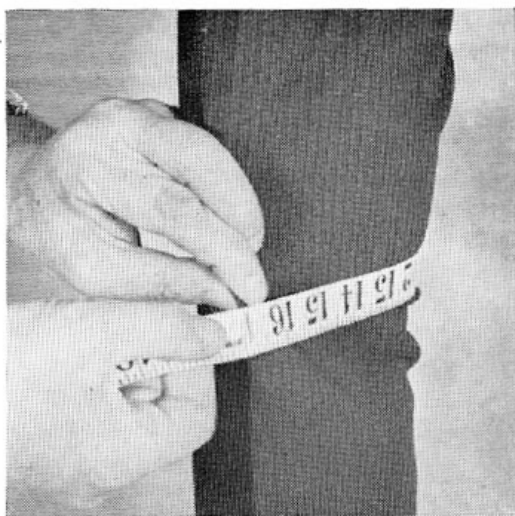


Photo. 17a

Now bring the right hand with the tape towards the left hand and note the width of knee.

The bottom measure: Standing to the right, take the tape in the right hand (blank side upwards) and pass it around the back of the trousers bottom into the left thumb and forefinger. Then with the latter place the brass end of the tape against the topside crease or centre front. Holding them together firmly, bring the trousers leg tautly forward, as in Photograph 18. Now bring the right hand with the tape towards the left hand and note the width of the bottom.



Photo. 18

Important Details—One should try to satisfy all customers before garments are delivered. Therefore, where possible, confirm that the fit and all details are correct. The latter should be examined and checked up where practicable as soon as the garments are brought in, so that should any detail be incorrect or missed there is ample time to attend to and—if necessary—rectify any faults or omissions.

Some customers are under the impression that a garment can never be right when once it has been returned for alterations, so always make sure that fit and details are correct.

Fitting—Preliminaries and Things to Note

BEFORE commencing a fitting, always have ready at hand a pad, with pins, a penknife and a cake of white chalk.

The pin-pad may be fastened to your lapel (or a wristlet pincushion which clips on to the wrist will be found quite handy and useful). It is very inconvenient to have to fumble for pins and it is very difficult to hold the garment in position if one has to reach and stretch for them afterwards.

Use a sharp penknife for undoing any stitches or seams. Do not "draw" any stitches, as by doing so, if you are not very careful, you may damage the material. This contingency is always present, especially when one is dealing with cloths such as fine worsteds and gaberdines, also with silks, velvets and similar fabrics.

Chalk—Do not use coloured chalk, as it may prove difficult to rub out any marks made with it on the garments. Do not use wax chalk on cotton and gaberdine materials; it is liable to leave a mark when the iron comes in contact with it during make-up.

A precaution—Before fitting it on the customer, it is always advisable to ensure that the garment is the correct one. The error of fitting on a "wrong" (or somebody else's) garment is very easily made—especially when a popular pattern of material has been selected by two or more customers. There is also the possibility of the customer thinking that an inferior garment is being given to him, or that a misfit is being foisted on to him.

Procedure—Always proceed in a "set" manner; and, no matter how ill-fitting the garment may appear to be, do not get flurried. One should train oneself to give an impression of quiet confidence; and whilst the feeling of being at ease at all times is necessary it is particularly essential during the process of fitting.

Do not leave anything to chance. Fit both sides of the garment separately. The need for this will be evident in the difference of fit and hang between the two sides of the garment, in very many cases.

Always have both sleeves basted in, as otherwise both sides do not appear to fit alike; and the

coat does not seem to "go on" as evenly. There is a one-sidedness about the fit and hang, especially about the shoulders, as the armhole with the sleeve basted in it seems to "pull" against the "free" armhole without the sleeve in it. In addition to this, it will often be found that a number of people—for some reason or other—have one arm longer than the other; it will also be found an advantage to have the shoulder pads—or wadding—basted in for the first fitting.

Having put the coat on the customer see that it is on his figure evenly and that the customer appears and feels comfortable in it. See that the canvas, etc., in the shoulder have not been doubled over and that they lie perfectly flat.

You will notice a marking-stitch running at right-angles to the front edge and below the lapel, this is called the "break" marking-stitch and is to denote the position where the lapel breaks and to which it should roll.

The "break" marking-stitches are a good guide for one to observe whether the garment is evenly on the figure or if one forepart, or side, is higher than the other, or is uneven. If one forepart is higher at the "break" than the other, this will show itself at the "break" marking-stitches. If this happens it may be due to any of the following causes: (a) The garment is not on evenly; (b) it is badly basted together; (c) the collar is not basted in the same on both sides; (d) the customer is lower on one side than on the other, or has some deformity or figure peculiarity which calls for both sides being fitted separately.

Photograph 19—Hold both foreparts edge-to-edge and even at the "break", with the right hand (thumb and forefinger); then hold them together with the left hand (thumb and forefinger), free the right hand and pin them together through the left forepart.

Photograph 20—Having done this, fix a second pin below the "break" at the waist or stomach level. (In garments with fronts that are very much cut away below the "break", there may be very little front at the waist or

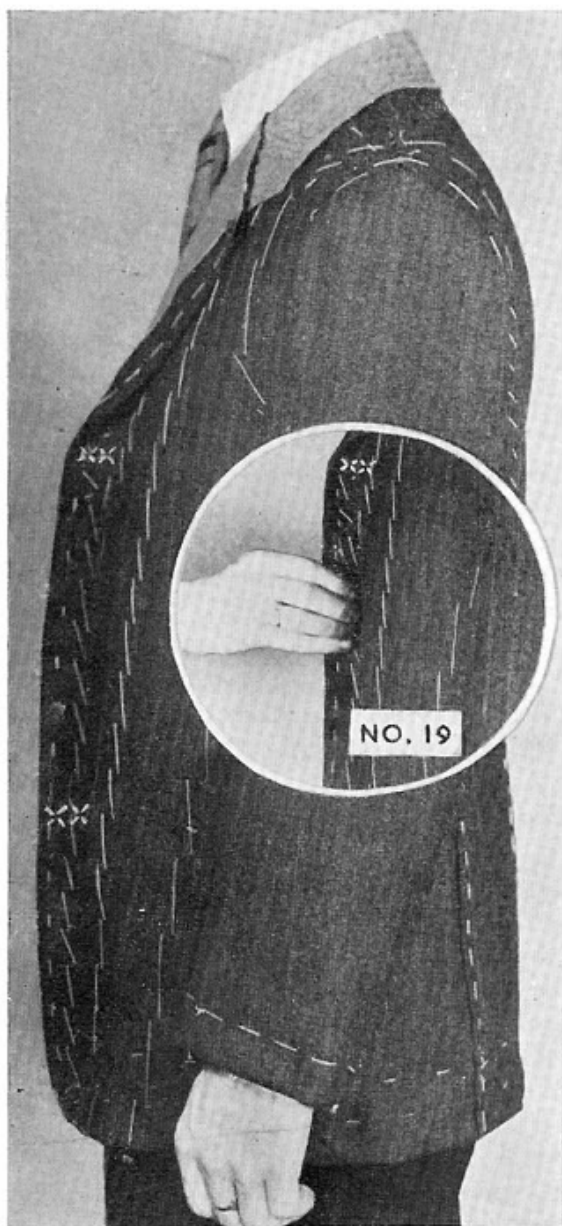


Photo. 20

stomach level; in this case pin the fronts together as low as possible.)

Do not hold the fronts tightly, but with just sufficient ease to be neither loose nor tight. If the garment is made too tight there will be "drags" or closeness across the front at the scye level and waist. After a little practice one can soon learn how to gauge the amount of ease that is necessary when pinning the fronts together.

Photograph 21—Now take a rough survey of the whole of the garment and its hang and general appearance. Having done this, chalk the left forepart in the "pin run". This gives the centre of front, and the chalk line is called "the centre-of-front line".

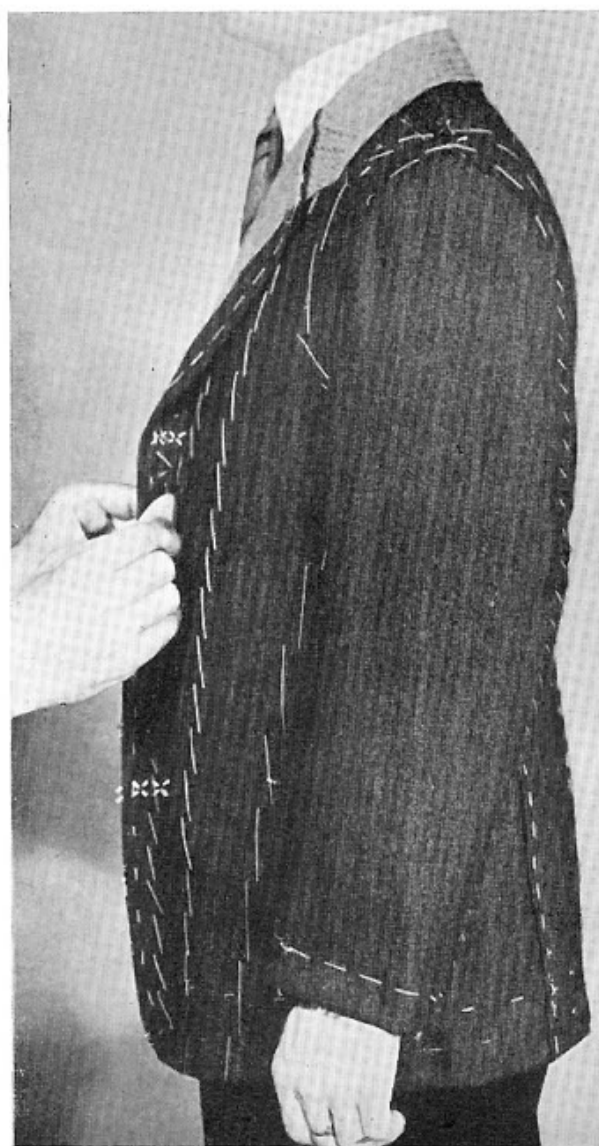


Photo. 21

Now examine the sleeves carefully for:

- (1) The correct hang; (2) fit at the front and back of the scye; (3) fit at the arm and cuff; (4) width at the elbow; (5) width at the cuff; (6) the sleeve length.

Note whether the sleeve is longer at the front or back of the cuff; and note whether both sleeves are the correct length. Varying lengths are due occasionally to differently pitched sleeves. On the other hand, there are many people with two different lengths of arms.

At this juncture it may be advisable to consult the customer as to his wishes regarding the length of the sleeves, but not the fit of them. The latter is entirely your responsibility. You should, however, take notice of any remarks or comments your customer may make, or any questions he may ask.

Adjustment of shoulder width may affect the length of the sleeves. For instance, a shoulder that is too wide and has to be narrowed will affect the length of sleeve. Whether this length is obtained by making the crown of the sleeve higher, or by lengthening the sleeve across the bottom, will depend on the fit of the sleeve.

It may in the first instance fit correctly, or it may have too much crown height. If the latter applies an adjustment will be necessary. It may be that the "end-of-shoulder" alteration will most probably prove to be an advantage to the fit of the sleeve.

Photograph 22—Now examine the fit of the back, noting particularly the following:

(1) Collar height; (2) appearance of back below the collar; (3) the centre of back at the blade level; (4) waist level; (5) seat level; (6) bottom of the back; (7) check the back width; (8) fit of the back at the scye; (9) top of side-seam; (10) side waist; (11) side seat; (12) side bottom.

Examine the side of the forepart at the under-arm for any "drags" from under-arm waist: (1) To top of side-seam; (2) across the waist; (3) to the seat.



Photo. 22

Photograph 23—Examine the shoulder ends; they may be (1) loose and need "nipping in"; (2) too narrow; (3) too wide; (4) may drag owing to tightness of back or a badly basted shoulder. Lift the collar leaf (or fall) to see the fit of the neck and shoulder. Defects may be hidden by the fall of the collar.



Photo. 23

Photograph 24—The front of scye of the forepart should also be examined, to see if it is not too full or wide. If the scye is close or tight it does not necessarily follow that it needs "hollowing out". The coat may be too close, or short of width between the centre of back and the front of scye. It may need letting out all the way down the centre of back, or all the way down the side-seams.

Next, examine the side of the collar and the lapel crease row to see that both are correct for height and not too loose; also see that there are no drags from scye to neck.

Check the position of all the pockets—breast pocket (if any) also the hip pockets. Make sure that the latter are level and that they do not "run" up or down (unless of course the style is sloping or slanting). Also note that the ticket pocket (if any) is parallel with the hip pocket and that the front of the ticket pocket is not farther from the front edge than the lower or hip pockets. Ensure that the "runs" of the fronts and the bottoms of the foreparts are "level" and are neither too long nor too short.

A stooping figure will tend to cause the garment to "drop" at the front, and an erect figure will be inclined to make it short, or rise, at the front.



Photo. 24



Photo. 25

Photograph 25—Gently lift each of the customer's arms from the body and examine the sleeves and side under-arm part of the garment to see that there are no twists and that the fit is "clean".

Having satisfied yourself that the fit is correct and in keeping with the style of the garment and with your customer's wishes, you now take the pins out of the front and see whether the garment "hangs fair" and does not run away, or run over, when it is unpinned.

Photograph 26—You may, if you wish, pin the left forepart over the right forepart and chalk along the edge of the left forepart, marking the "wrap-over" on to the right forepart.

Some cutters—or fitters—do not use the centre of front pinning, but prefer the method just mentioned. There are others who use both methods of pinning. In either case, always lay the left forepart over the right forepart and note if the opening is correct. Here it is advisable to consult the customer, as he may have special wishes in this direction, such as to cover his waistcoat, or to show a certain amount of his



Photo. 26

tie, etc. Also, inquire as to the number of buttonholes in the front and how far apart they are wanted; although this should have been gone into and noted when taking the order, some customers are not very particular as long as the details conform in general to the style chosen. Many, on the other hand, are very critical. Where this is suspected, or is known to be the case, particulars of certain foibles should be taken when the order is being placed; and in some cases it is advisable to have a forward try-on (without buttonholes in the coat) to verify and check up the details with the customer. I well remember one customer who was very particular about the front "run" below the bottom button—so much so that he placed his own jacket on to the one being made for him, as a check!

The first buttonhole is usually placed on a level with the "break" marking-stitch; the opening is affected by the "wrap-over" or button-stand. There is the button-three style, for instance, with roll to the second or middle button. In this case the top buttonhole is usually a "reversible" one (that is, worked on both sides). It might be described as being two buttonholes—on top of each other, the one on the forepart being "worked" (put in) first; then the other is "worked" over on the top of the "wrong" side, or back, of the buttonhole, on the facing. The edges between the first and second buttonholes should be basted edge-to-edge, and when paring the edges the "run" from the first to the second buttonhole should be continuous with the edge "run" below the second buttonhole.

A broad "wrap-over" will raise or close the opening of the garment and a narrow "wrap-over" will lower or increase the opening. It is usual to leave the "break" at the "break" marking-stitch, irrespective of the "wrap-over", the front edge being let out or cut away according to the "wrap-over" desired. Any alterations here will affect the opening, and if the opening has *not* to be altered this fact should be noted.

The "break" will then be made to conform with where the crease crosses over; it will be lower in cases when the front edges have to be let out and it will be higher if the front edges have to be cut away. The collar will need to be fitted into the neck to make it draw correctly to the "break".

Sleeve Observations—Long sleeves seem to

have a peculiar effect on some customers' outlook on the whole garment—one might be almost inclined to call it a psychological effect.

For instance, I have almost invariably noticed that when the sleeves are too long the customer not only feels uncomfortable but is also under the impression that the remainder of the garment is too big, even though it is correct in size. For this reason it is perhaps as well that we take notice of the sleeve length and fitting as early as possible during the fit-on.

Assuming that the length needs altering, there are two ways of doing this. One is to undo the bastings around the cuff and to adjust the sleeve to the correct length and pin it. If it is too short then part of the turn-up of the cuff is let down to the correct sleeve length and pinned; if it is too long then the turn-up is bent in farther and pinned.

Another way is to avoid taking the bastings out, but to chalk across the bottom of sleeve at the cuff. If the sleeve is too long then a chalk mark is made across the cuff on top of the sleeve. If it is too short there are two ways of denoting this when chalking the cuff.

One is to bend the sleeve up and to chalk the correct length on the turn-up. Another way is to mark across the bottom of the sleeve a distance up equal to the amount that the sleeve needs to be lengthened (as we do when shortening the sleeve) and to put two or three chalk marks, lengthwise, across this line. This marking denotes that the sleeves need lengthening the amount chalked across the cuff.

Checking lengths—In all cases allowance should be made for making up; and both sleeve lengths should be checked.

Here it might be as well to note that the width of sleeve and cuff should not only be in keeping with the style of garment; it should also be in keeping with the sleeve length. A short figure with a short arm needs a narrower sleeve than does a normal figure of the same breast measure. If the sleeve is not narrowed it looks out of proportion.

When narrowing the cuff it is desirable also to reduce the width at the elbow about half the amount that the cuff is narrowed. This of course does not apply if one wishes to retain the existing elbow width.

The scye—It would also be advisable to note that the scye is not too deep. One may ask: What has this to do with the sleeve and its length? A scye which is too deep will not only

be uncomfortable to the wearer but will also bind his arm and interfere with its free movement, as well as causing the sleeves to creep up the forearm and to make them appear unnecessarily short when the arm is moved forward. On the other hand, a sleeve may measure up to the correct length at the hindarm when on the wearer and the arm is bent forward for measuring (as in Photograph 4, page 4) and still be too short when the arm is down. This is due to insufficient crown height, which causes a surplus of material at the hindarm where it joins the

back at the scye; or it may be due to an excess of back height of sleeve.

A sleeve that is unduly "clean" or close-fitting at the hindarm, when the arm is down, will interfere with the forward movement of the arm—unless there is excessive back drape in the garment. (To overcome this we have "draped" back scyes, and hindarms which are cut a little long or high.)

Fitters, therefore, should not fit the garment too closely; *allowance must always be made for movement and expansion.*

Marks—The “Shorthand” of Fitting

IN tailoring practice certain marks convey their own special meanings. One is naturally expected to be able to read and follow one's own alteration marks; but if alterations are correctly marked they can be followed and carried out by anyone else who has to deal with them.

For instance, a chalk mark that is parallel with a seam means to “take in” or reduce. If the mark indicates a gradual reduction of width, then runs into the seam, this also means to “take in” or reduce as marked.

Various marks—If lines are parallel with either the bottom of coat or sleeve, or run across them (not necessarily parallel) they mean “to shorten”. Lines across the seam mean “let out”. Lines into the bottom of the coat or sleeve mean “lengthen”, and so on. These various marks are fully dealt with in this chapter.

Photograph 27—When the sleeves are too long a mark is made across the bottom of each sleeve denoting the amount it is necessary to shorten. If the amount marked is excessive, the cuff may become too wide; therefore, check up the cuff width and if necessary reduce it; also check up the elbow position, as this may have to be raised about one half of the shortened sleeve length.



Photo. 27

Photographs 28 and 29—When the sleeves are too short, make a mark on the turn-up or bottom facing. To prevent this from being overlooked, two or three chalk marks may be made lengthwise at the cuff on top of the sleeve. Or, a mark can be made across the bottom of the sleeve, indicating the amount that the sleeve



Photo. 28



Photo. 29

needs lengthening. Also, it is a good plan to make two or three chalk marks lengthwise across this line into the cuff edge.

Photographs 30, 31, 32 and 33—There are several marks indicated on these photographs, each with its own particular meaning.

1. The dash lines across the bottom (see Photographs 30 and 31) denote shortening the coat, and the amount.

2. The dash lines with the crossing lines across the bottom (see Photographs 31 and 32) denote lengthening the coat, and the amount.

3. The vertical line on the right forepart at side-seam from below the waist to the bottom (see Photograph 30) denotes reduce or "take in" the seat, as marked.

4. The vertical line, with cross marks, on the left forepart side-seam from below the waist to the bottom (see Photographs 30 and 32) denotes "let out" the seat, as marked.

5. The cross lines on the right back at side-seam (see Photograph 30) denote that the back side-seam at waist should be stretched. If these lines were short and crossed with a vertical line, as at 4, they would denote that the back at side-seam was too close and needed letting out.



Photo. 31

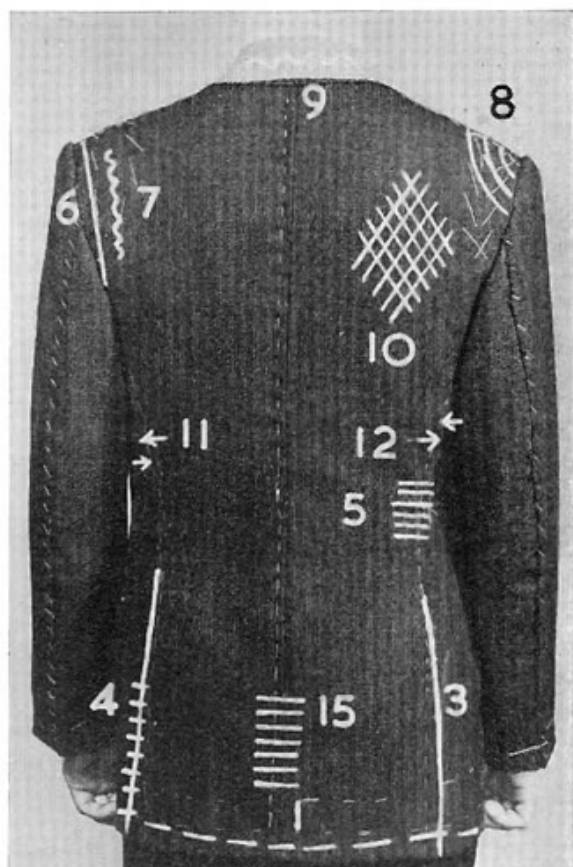


Photo. 30

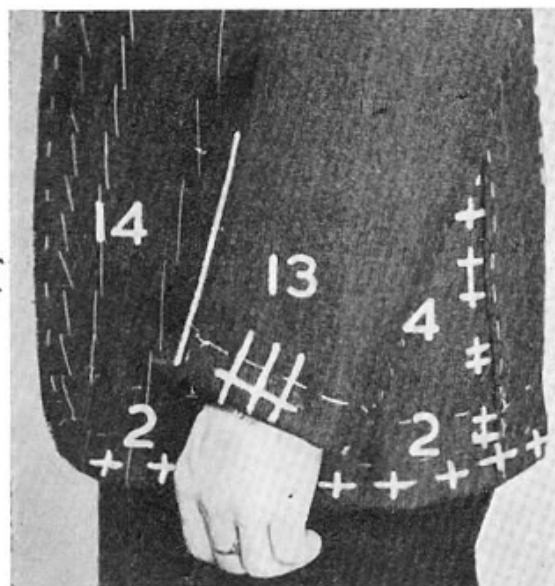


Photo. 32

6. The line along the back scye to shoulder (see Photograph 30) and front scye to shoulder (see Photograph 31) denotes that the shoulder is too wide and needs narrowing.

7. The wavy vertical line at the back scye (see Photograph 30) denotes a loose back scye, which needs drawing in.

8. The curved lines from scye to shoulder (see Photographs 30 and 31) denote that extra wadding, in the way of shoulder padding, is required to "build up" the shoulder. In this case one may add a number (figure) which denotes how many plies are required.

9. A wavy line along the crease of the collar (see Photograph 30) denotes a loose crease edge.

10. Cross lines on the back (see Photograph

13. The chalk marks across the bottom of the sleeve, along with those crossing them (see Photographs 31 and 32), denote lengthening the sleeve, and the amount.

14. The vertical lines on the forepart, which follow the run of the sleeve forearm when the arms are in their normal position (see Photographs 31 and 32), are used in cases when sleeves are not correctly pitched or do not hang as they should. The lines denote the correct hang and the adjustment necessary.

15. The cross lines at the seat on the centre back (see Photograph 30) denote that the garment is too tight or too close across the centre of back there.

16. The line along the forepart shoulder-seam (see Photograph 33) denotes that the shoulder end is too loose and needs "nipping-in".

17. The line above the crease of the collar (see Photograph 33), denotes a raising of the height of the collar-stand, as it is too low.

18. The line below the crease of the collar (see also Photograph 33), denotes a lowering of the height of the collar-stand, as it is too high.

19. The line along the neck of the back and forepart, below the collar or neck seam (see Photograph 33), denotes a lowering of the neck of the coat, as it is too high and affects the height of the collar-stand, making this too high also.

20. Lines into the scye at the shoulder bone position (Photograph 33), denote tightness on the shoulder bone of the figure.

21. The line above the crease of the collar (Photograph 33), denotes a raising of the crease at the side of the neck, as it is too low there.

22. The line below the crease of the collar (see Photograph 33), denotes a lowering of the crease at the side of neck, as it is too high there.

23. The chalk marks down the sleeve (see Photograph 31), denote a lengthening of the sleeve, and the amount is marked on the turn-up.

The chalk mark across the bottom of the right sleeve (see Photograph 30), denotes a shortening of the sleeve, and the amount.

(The markings denoted by 23 were mentioned first in connection with Photographs 28 and 29.)

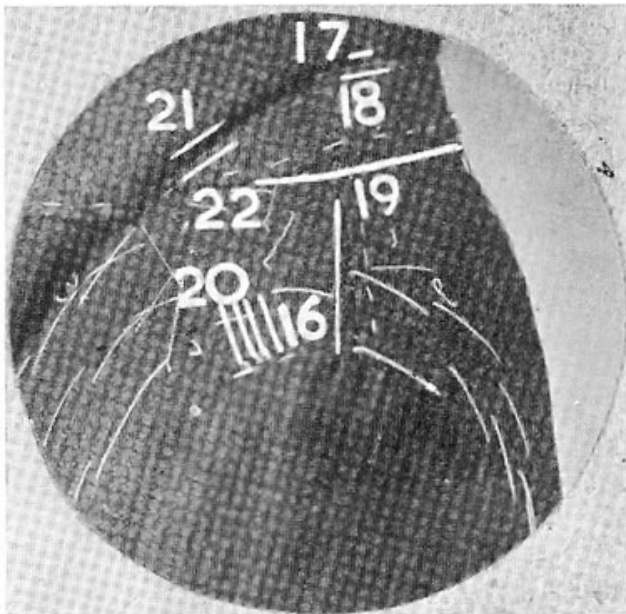


Photo. 33

30) denote prominent shoulder blades, the back needing to be stretched.

11. Two chalk lines on the side-seam, one being on the back and above the other on the forepart (see left side-seam on Photograph 30) denotes that the back balance is too long and that the back needs passing down, the amount being that indicated between the two chalk marks.

12. Two chalk lines on the side-seam, one being on the back and below, the other on the forepart (see right side-seam on Photograph 30) denote that the back balance is too short and that the back needs passing up, the amount being the distance between the two chalk marks.

Fitting Sleeves—Some Common Faults

IN the last few years a great amount of attention has been given to the "cleanness" of the fit of the sleeve, especially as regards the top of the under-sleeve hindarm from the back pitch to the scye levels, etc.

Whilst it is desirable, and more pleasing to the eye, to have what is called a "clean" hindarm, this can be incorrectly done—and overdone; so much so that it can make a coat most uncomfortable in wear and movement of the arm very difficult, in fact tiresome.

It should not be taken for granted that any type of sleeve, no matter how ill-fitting, is to be commended; because most materials used for garments do not have the necessary elasticity and "give" in them.

Bearing this in mind, it is necessary to strive for the happy blending of the greatest amounts of necessary ease for movement and the requirements of fit; but the latter should not be sacrificed unduly for the former.

In fact, so much attention has been given to this matter, and the front and back of the sleeve has been so "cleaned up" that, in the absence of back drape, when the wearer's arms are moved forward there are "drags" and pressure over the forearm muscle.

It should always be borne in mind that movement, so far as the arms are concerned, is forwards and upwards, and rarely backwards to any degree; so very little allowance is necessary for this backward movement.

Ill-fitting sleeves with unsightly, excessive, creases and pleats that appear to drag and pull are, to say the least, not very pleasing to the eye. These might be excused if they added ease and comfort in wear, but in many instances instead of being comfortable the reverse is the case. Whilst these creases may be due to a badly cut sleeve, or one that has not had the fullness correctly placed or distributed, it is surprising how incorrect pitching can produce a bad fitting sleeve—and garment—whose "foul" creases and pleats might be misleading.

This may cause the cutter to make unnecessary alterations in the cut of the sleeves; and also in the body parts of the garment. I repeat: It

should not be overlooked that the wrong pitching of sleeves may have a detrimental effect upon the fit of the coat from the scye level upwards.

Photograph 34—This shows the front view of a sleeve that is pitched, and hangs, too forward. Here one can see very little that is wrong with the top-sleeve, except for a couple of diagonal creases at the shoulder bone position above 1, running towards 2 at the hindarm elbow position.

There is a "dip in" at the crown at 3; but there is quite a number of diagonal creases at the fore-



Photo. 34

arm seam of the under-sleeve. These "run" diagonally from the top of the sleeve at 4 down towards 5 and the hindarm, which is partly hidden. In fact, one can see these creases near 5 all along the under-sleeve forearm seam.

Photograph 35—This is a side view of the same sleeve (Photograph 34). We can see the diagonal creases of the sleeve more clearly as they "run" down from the front of the crown at 1 towards the hindarm (2). All the way down one can see these creases; in some cases there may be a downward pulling at the forepart breast

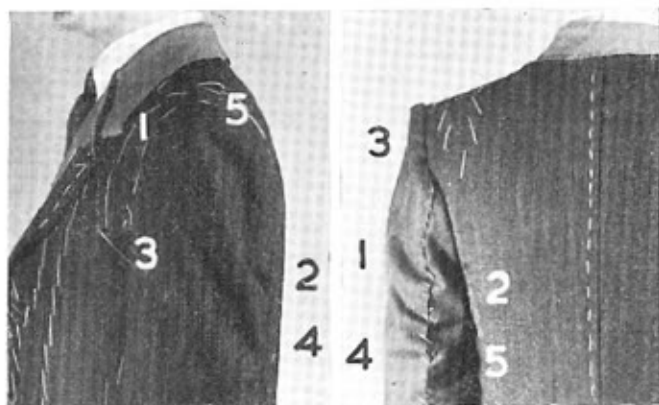


Photo. 35

Photo. 36

and with it diagonal creases at the front of the scye, which will cause the coat to “break” at the scye.

Photograph 36—This photograph shows the back view of the sleeve (Photographs 34 and 35). Here we can see more clearly how “foul” fitting and unsightly the hindarms of both top sleeve and under-sleeve are. All the excessive hindarm length is “bunched up” in almost horizontal creases at the elbow from 4 to 5 and diagonal creases from the back scye level above 2 upwards towards 1, as well as the top-sleeve “kinks” at 3, the sleeve-head.

Here I will point out that in Photographs 34, 35 and 36 one can see the same creases from different points of view. Notice that there is a similarity in the directional run of the creases of both top- and under-sleeves—namely, from the top of the front diagonally downwards towards the hindarm at the elbow and cuff.

Photograph 37—Here we see the same sleeve as in Photographs 34, 35 and 36, but the arm has been moved forward until it is in the correct position for the way that the sleeve has been “pitched”. As will be seen, very little—if any—fault can be found with the sleeve when the arm is in this position; the creases and “drags” we see in Photographs 34, 35 and 36 have disappeared. This proves that they were due to the way in which the sleeve was pitched.

When trying on, to prove that wrong pitching is the cause of the creases, move the customer’s arm slowly and gently forward until the creases disappear; if they do, the cause is self-evident. Then let the customer’s arm hang in its normal position and place a mark on the forepart at the sleeve forearm, as at 14 in Photographs 31 and 32, page 22. This will denote that the sleeve is incorrectly pitched and also where it *should*

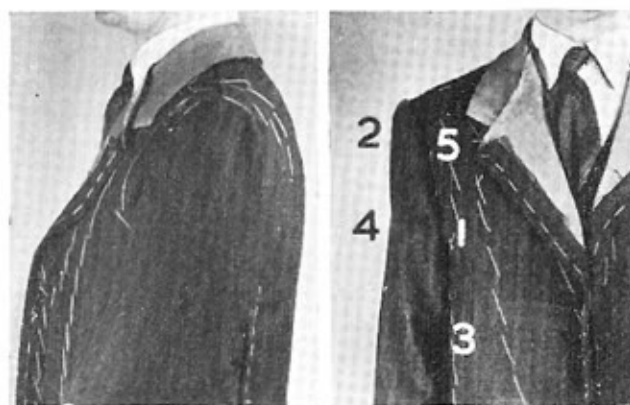
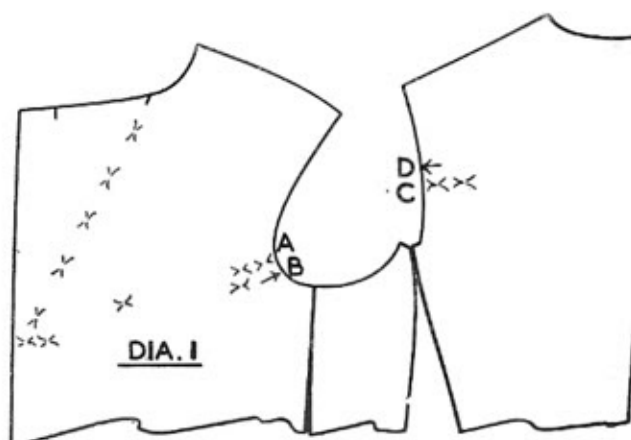


Photo. 37

Photo. 38

hang. The back pitch has been dropped and the front pitch raised about 1 in. from the normal.

To alter (see **Diagram 1**), take the sleeves out and re-baste one, or both, of them into the arm-hole, *lowering* the front pitch from A in the direction of B; and *raising* the back pitch from C in the direction of D. Then check up the hang of the sleeve to see that the forearm fold touches the mark on the forepart, as at 14 in Photographs 31 and 32 (page 22), which denotes where the sleeve (or sleeves) should fall.



When this has been done, *and the result is satisfactory*, alter the pitch notches or marks in the scye to agree with the altered sleeve position. There is no need to alter or re-cut the sleeves.

Photograph 38—This is a front view of a sleeve that is pitched, and hangs, too backward. Here one can see the diagonal creases “running” from 1 at the scye level up to 2, and from 3 (the forearm) up towards 4 at the hindarm. There is an appearance of excessive crown at 5 and the “kinking” in here is not unlike the effect shown in Photograph 35.

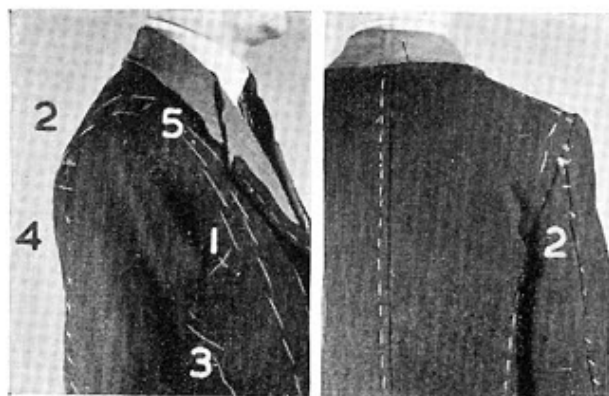


Photo. 39

Photo. 40

The difference is that here the crease is from the front diagonally up towards the back. In Photograph 35 it is from the back diagonally up towards the front.

Photograph 39—This is a side view of Photograph 38. One can clearly see diagonal creases from 1 at the front pitch up towards 2 at the hindarm shoulder position, as well as the crease from 3 at the forearm diagonally up towards 4 at the hindarm. There is an appearance of excessive crown at 5 and the “kinking” in below the crown. Here again one sees some similarity in effect between these creases and those in Photograph 35. They both “run” from the bottom, at the right, diagonally to the top at the left of the photographs; but since they actually “run” from bottom to hindarm top in Photograph 39 and from back bottom to front top in Photograph 35, one would naturally come to the conclusion that opposite directional creases have opposite causes. One would be correct in doing so.

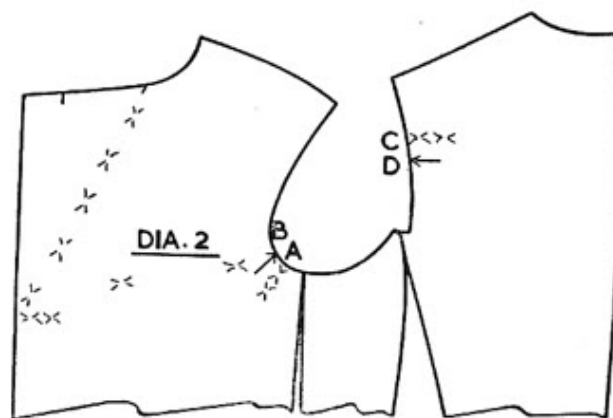
Photograph 40—This is a back view of Photographs 38 and 39. Sleeve has been pitched with a backward hang. Because the back of the sleeve has been pitched too high, there are diagonal creases in the back of the coat from 1 (the blade level) towards the side-seam and underarm position of the coat at 2. The back of the sleeve is exceptionally “clean” fitting.

Photograph 41—This photograph shows the same sleeve as in Photographs 38, 39 and 40, but the arm has been moved backwards until it is in the correct position for the way that the sleeve has been “pitched”.

As will be seen, very little—if any—fault can be found with the sleeve when the arm is in this position and the creases and “drags” which we saw in Photographs 38, 39 and 40 have disappeared. This proves that they were due to the way the

sleeve was pitched. When trying on to prove that wrong pitching is the cause of the creases, move the arm slowly and gently backwards until the creases disappear. If they do, the cause is self-evident. Then let the customer’s arm hang in its normal position and place a mark on the forepart at the sleeve forearm as at 14 in Photographs 31 and 32. This will denote that the sleeve is incorrectly pitched and also where it *should* hang.

To alter (see **Diagram 2**), take the sleeves out and re-baste one or both of them into the armhole, *raising* the front pitch from A in the direction of B; and *lowering* the back pitch from C in the direction of D. Then check up the hang of the sleeve to see that the forearm fold of the sleeve touches the mark on the forepart, as at 14 in Photographs 31 and 32 (page 22), which denotes where the sleeve (or sleeves) should fall.



When this has been done, and the result is satisfactory, alter the pitch notches, or marks, to agree with the altered sleeve position. As in the other case of pitch alteration, shown by Diagram 1, there is no need to alter or re-cut the sleeves.

One may say that the sleeves in Photographs 38, 39, 40 and 41 are the same as in

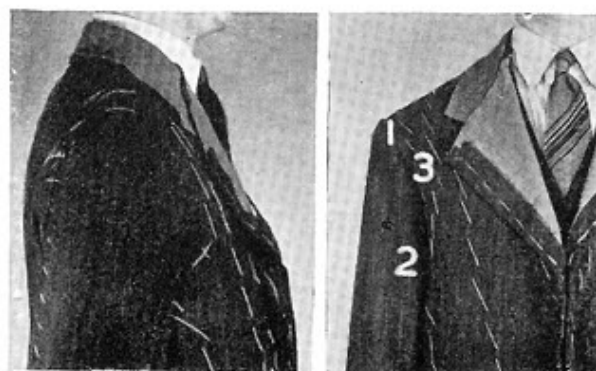


Photo. 41

Photo. 42

Photographs 34, 35, 36 and 37, but the back pitch has been raised about 1 in. and the front pitch dropped a similar amount from the normal. In fact, all these photographs are of the one coat and the one pair of sleeves—on the same figure.

In Photographs 34, 35, 36 and 37 the left sleeve is basted in too forward, and in Photographs 38, 39, 40 and 41 the right sleeve is basted in too backward. These are actually pictures of the same sleeve as in Photographs 20, 21, 22 and 24 (pages 16, 17 and 18).

In doing this my motive is not to confuse the reader but to show the effect of wrongly pitched sleeves, by means of illustration.

So, before proceeding to "rip out" an ill-fitting sleeve, it will be advisable for you to test the hang; move the customer's arm gently backwards and forwards to see if either one of these movements will cause the creases to disappear, and the sleeve to become clean-fitting. It is a simple operation and may prevent many troublesome alterations.

Essentials of Sleeve Fitting

Much as one wishes to avoid purely technical matters and detail when dealing with this subject, I am afraid that it is necessary to make occasional reference to them.

I will avoid taking the non-practical man too deeply into the technical side of tailoring, in the hope that, as he becomes accustomed to his work, he will be anxious to learn more about the whys and wherefores and the "inner workings". He will then be less liable to blame "making" for defects that are due to faulty cutting.

For a sleeve to fit as well as hang correctly, it is necessary, first, to observe four points in the top of the sleeve above the scye level. These have an effect upon the fit of the upper part of the sleeve, as well as on its shape and "run". They are:

1. Front height at front pitch.
2. Height of the crown at the top-sleeve.
3. Back or hindarm height at the back pitch.
4. The centre hollow of the under-sleeve.

(Points 1 and 3 of the under-sleeve are usually fixed as they are cut from the top-sleeve; but even these may be cut, or put together, incorrectly.)

Any one (or more) of these points on the sleeve may be cut either too high or too low,

which will have an effect upon the fit of the sleeve—and perhaps the garment—and may cause discomfort in wear.

Photograph 42—This is a front view showing an ill-fitting sleeve, with creases starting from the crown, at 1, and "running" diagonally down and forward almost to the front at 2, as though there is a shortness between those two points.

In addition, there appears to be an excess of front crown at 3. This front view does not show the creases as clearly as do the photographs of the side. If the arm was moved forward the front creases would become worse; whereas those at the back of the sleeve would "clean up" and tend to disappear. This type of hindarm will give plenty of ease and forward movement of the arm. On the other hand, if the arm is moved backwards then the creases at the front of sleeve will tend to disappear; but the creases at the back of sleeve will become worse.

In addition to this there may be a tendency for the sleeve to pull or drag the coat away from the side neck. One can see this defect in the photograph (but in this case it was not due to the sleeve). I did this to illustrate a collar defect which will be gone into and explained later in this book. I have adopted this procedure in other instances; I hope the plan will not distract from the fault being explained in each particular instance.

Photograph 43—Here again, one can see more clearly the creases almost vertically from the crown on the front half of the top-sleeve, from 1 down to 2, as well as the excess at 3. In addition to these creases there are those "running" diagonally from the crown, at the shoulder-seam at 4, towards the back of the sleeve below the back pitch level at 5, as though

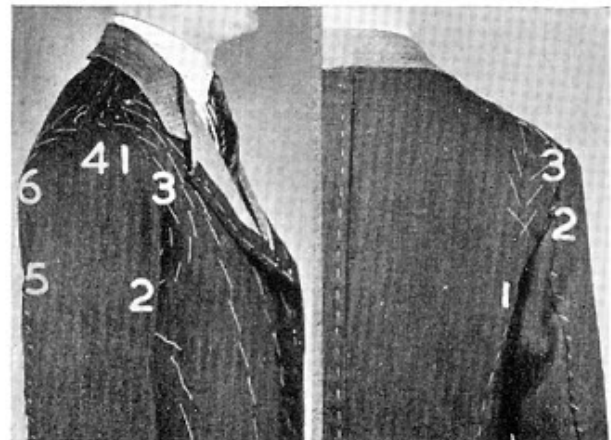


Photo. 43

Photo. 44

there is a shortness between all these points. In the latter instance this shortness runs into the under-sleeve. Further, there appears to be a similar excess at the back pitch, at 6, to that which appears on a similar level at the sleeve at 3.

Photograph 44—In this back view one can see the ill-fitting under-sleeve with a large fold from below the scye of the under-sleeve, at 1, running diagonally upwards to 2.

The shoulder end is taut, or flat, at the arm-hole seam of the sleeve-head, and the shoulder has a sloping appearance. In fact, there is a shortness between the neck of the coat as it goes over the shoulder at 3 and the sleeve below the scye level. By comparing the three photographs (42, 43 and 44) one can see the continuity in them and also in the folds depicted.

Photograph 45—Undo the top-sleeve head baste from the back pitch to about the same level at the front of the sleeve, so as to free the crown of the sleeve from the scye of the coat. You can then see what may be causing contraction and creases at the top of the sleeve, on both top-sleeve and under-sleeve.

Having done so, you will now find that the creases, etc., have disappeared. In their place, however, we can see a gap between the top-sleeve head and the scye at the shoulder.

Photograph 46—Examine the hindarm and back of the sleeve. Here it will be seen that the drags and creases illustrated on Photographs 43 and 44 have all disappeared, but there remains the gap referred to previously.

Photograph 47—Also examine the forearm of the coat and the sleeve. Here again it will be seen that the drags and creases described in reference to Photographs 43 and 44 have all disappeared, but there still remains the gap between the sleeve-head and the coat shoulder. This shows that there is a deficiency of material there, or, as we say, it is short of "crown height"; and it has been proved that it is this shortness that has been the cause of the unsightly creases and of an ill-fitting coat at the side neck.

Photograph 48—Having found the cause of the creases, we must now try to find and register the amount of crown that the sleeve is lacking in height. This amount will vary with the style of the sleeve-head. A "puffed up" head with a roll of wadding needs more height, for instance.

Make a chalk mark down the shoulder where the "gap" or shortness is greatest and continue over the sleeve. Measure from 7, which is a seam below the raw edge of the top-sleeve, to 8,



Photo. 45



Photo. 46

which is a seam beyond the raw edge of the scye (when there is no inlay). Since in this case there is an inlay (or outlet), we will go to a seam beyond the marking-stitch (which denotes the armhole inlay). This will tell how much crown is needed and also *where* it is needed.

A note to this effect should be made to enable the alteration to be carried out correctly.

Diagram 3—To alter, having "ripped and smoothed out" the sleeves, place one top-sleeve on top of the other, and slide it down from A to B the amount that 8 is from 7 (Photograph 48); mark the sleeve-head faintly from C through B to D, making sure that it is an exact copy of the solid outline; also mark the bottom from E to F; note how much narrower the sleeve is at the forearm from D to C.

Holding the top-sleeve at D, swing the head forward until B almost touches the sleeve-head at A. Holding the top-sleeve at C, swing the head upwards until B almost touches the sleeve-head at the back of A; correct the "run" of the sleeve-head at A. Rub out the dash line D-B-C; D-A-C is the corrected top-sleeve head. Check up the sleeve-head fullness.

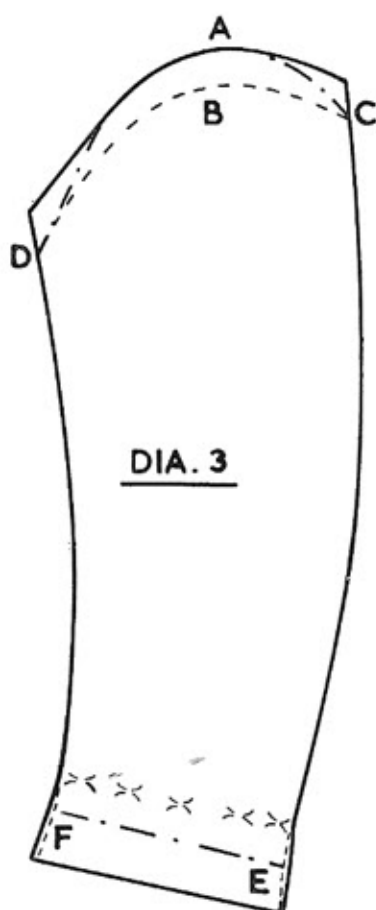
Take out the old turn-up marking-stitch and



Photo. 47



Photo. 48



re-mark-stitch on the new sleeve length, from E to F; also cut part of the under-sleeve turn-up away, or sew a piece of cloth to the top-sleeve turn-up. Re-mark the turn-up for "spring" as the dash lines. Passing the top-sleeve pattern down will reduce the width of the top-sleeve from forearm to hindarm (D to C); if necessary, let out the hindarm of under-sleeve a similar amount. If there is no inlay, the next best thing is to take a little smaller seam in the forearm (and hindarm) seams to make up for the loss in sleeve width. In most cases, of course, this would be very slight.

Photograph 49—In this side view of an ill-fitting sleeve it will be noticed that there is a "kink" in the sleeve at 1 and that there is a hollowness at 2 on the front of sleeve, above the scye level.

Photograph 50—Undo the sleeve at the front of the scye, from the front pitch to the crown of the sleeve, or as far as may be necessary until the creases have disappeared as in this photograph. (Do not open the sleeve beyond the front.)

Here we can observe that the creases seen in Photograph 49 have disappeared and that the sleeve is "clean" fitting. There is, however, a

"gap" between the sleeve and the front of the coat scye (see arrows) which denotes that the sleeve lacks material at this point.

Photograph 51—It is now necessary to find out and register the amount of sleeve required to fill the "gap" and make the sleeve "clean" fitting.

Make a chalk mark across the front of the scye and the sleeve where the "gap" is greatest. Also chalk across the scye and sleeve-head where the "gap" finishes. Place the end of the inch-tape against the raw edge of the forepart scye, bring and bend the tape over the "gap" and note how much it measures to the raw edge of the sleeve. We now know how much sleeve is missing and where this finishes.

It is now advisable to write a note to this effect on the ticket. Do not trust to memory, as it is liable to let you down! After a busy day one is liable to forget points—and, maybe, vital alterations.



Photo. 49

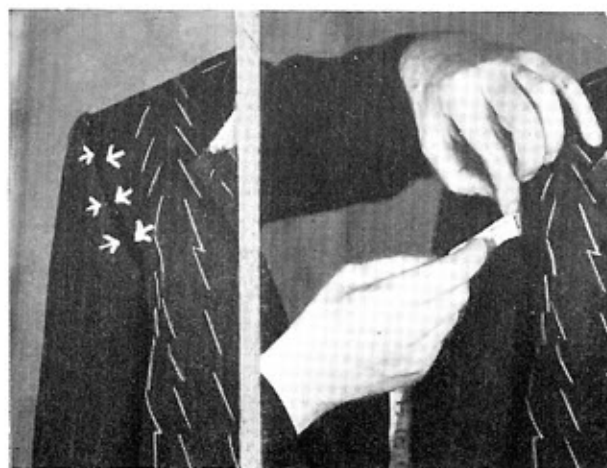


Photo. 50



Photo. 51

Diagram 4—Having checked up the discrepancy in the sleeve, re-cut the sleeve pattern as the outline A-B-C-D, place this pattern on to the sleeve and slide it down until there is the necessary width at C, as the dot and dash line, E-F-G-H, and the bottom I-J. Also rectify the run of hindarm from the mark-stitches to J and below for "spring".

Photograph 52—This shows a foul-fitting under-sleeve, with a diagonal crease "running" from under the scye near 2 diagonally upwards to the hindarm seam at 1, where it finishes. The top-sleeve fits "clean" and the under-sleeve crease seems to have very little effect upon the fit of the top-sleeve, this proving that the fault lies in the under-sleeve.

Photograph 53—Undo the hindarm scye basting from the back pitch at 1, under the scye at 2, to the front pitch. Then undo the hindarm-seam basting from the back pitch at 1 to the elbow at 3. Let out the under-sleeve inlay at 1 as much as may be necessary (in this case it was all the inlay) and pin the sleeve seam together. It will then be seen that the diagonal "drag" or crease has disappeared.

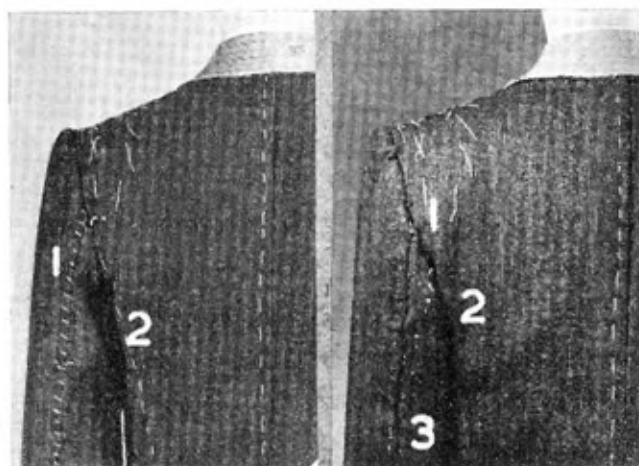
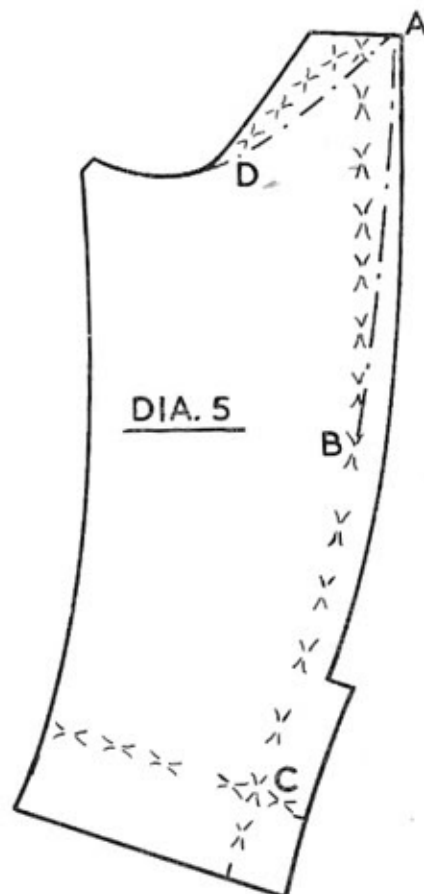
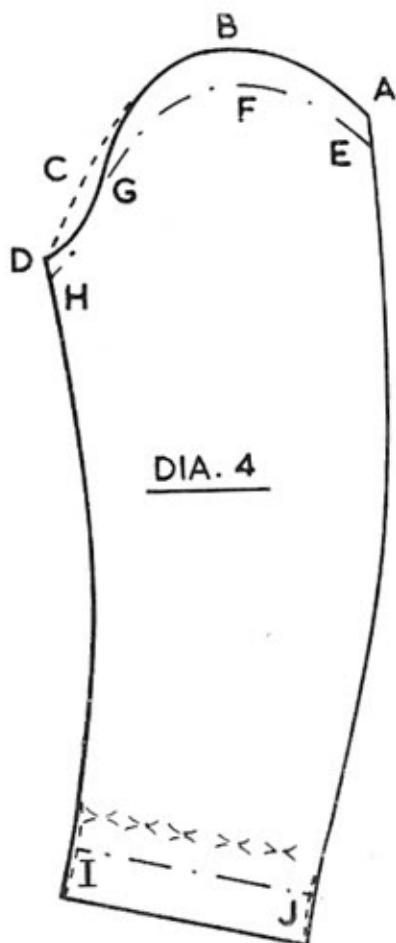


Photo. 52

Photo. 53

Now let the sleeve lie naturally to the scye of the coat and the sleeve will take its true scye relationship—or "run"—to the scye. These creases were, in the main, due to an under-sleeve that was too narrow and lacking fullness, causing the back height to appear too great for its width.

Diagram 5—To alter, let out the under-sleeve inlay from A to B at the elbow (or maybe to the cuff, at C), also re-mark the "run" of the sleeve from D to A. Take out the old marking-stitches and re-mark-stitch in the new marks.



Fitting Sleeves—Further Faults and Corrections

THIS chapter deals with further aspects of sleeve fitting. It contains photographs showing a number of frequently-found faults in jacket sleeves and gives illustrations and descriptions of various methods of rectification.

Photograph 54—As will be seen, there is too much fullness in this sleeve. The fullness has been placed too low and there is too much of it in one place; it has not been distributed fairly. In addition to this, because of the low-placed excessive fullness, it will be noticed that there is a hollow, or “kink”. This is due to the extra fulling-in, which causes the sleeve “run” to become hollow; this hollow drags or “draws” towards the arm.

Diagram 6—Passing the fullness down has increased the distance between F-G and the line A-C-B, because D-E becomes lower and the distance from D to E is more than, and takes the place of, F to G. This also throws the sleeve width forward, causing it to lie forward above and below G; this will vary with the slope “run” of the sleeve from C diagonally upwards and the amount of fullness.

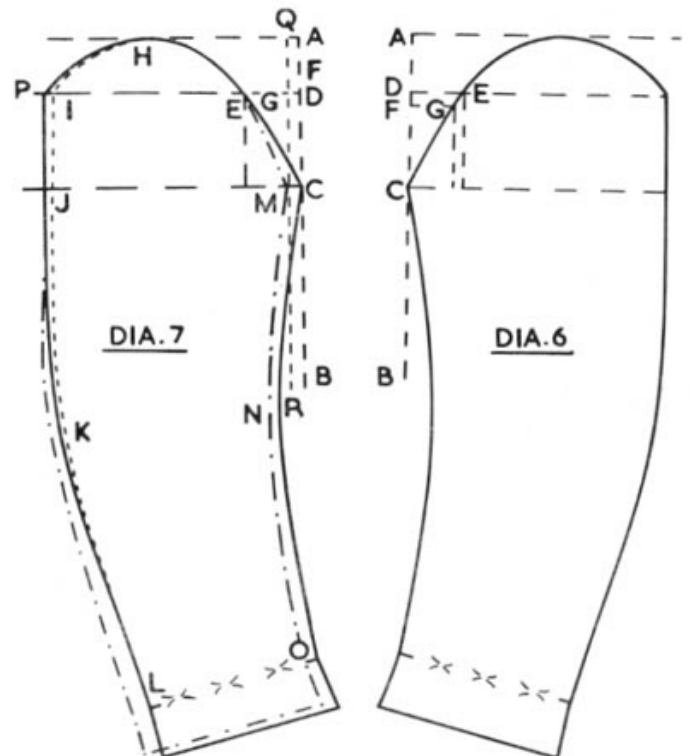


Photo. 54

Photo. 55

Diagram 7—(A) If there is too much fullness in the top-sleeve crown, reduce as shown by the dotted line from H to I through J-K to L at the cuff; (B) If the top-sleeve head is too full and needs front crown at G and less front drape below G, reduce the front of sleeve pattern from G to M, as the dot-and-dash line; also reduce the forearm from M to O at the cuff, parallel with C-O, an amount equal to C-M; and allow a similar amount beyond L at the cuff equal to that which is taken off at O, letting out the hindarm inlay at the top-sleeve, if any. G becomes nearer to the line Q-R than E is from the line A-B. In the absence of hindarm inlay, slide the altered pattern down and re-mark the sleeve. The turn-up will be reduced and it may be necessary to sew a false turning on the top-sleeve. Re-cut the top-sleeve head to altered mark.

Photograph 55—In this photograph we see a sleeve which lacks fullness at the front of scye and also lacks material there to let the sleeve “roll over” or drape; or the fullness has been passed up to the top of the sleeve at the expense



of the fullness which is needed at the front of sleeve (see Diagram 7).

Passing the fullness up has decreased the width between F and G on the line A-C-B, as compared with D to E (Diagram 7). This throws the sleeve width backwards away from the forearm, causing it to be too close between G and the line A-C-B; this will vary with the slope from C upwards.

If the fault is due to incorrect distribution of fullness, the remedy is obvious and simple. Pass down some of the excess fullness at the top of sleeve.

Diagram 8—If the crown is too forward reduce the front crown as the dash line C-E-F; avoid a hollow "run". This will increase the distance from D to E, or E from A-D-C-B line, and will throw the sleeve forward; and will also increase the width of sleeve as dash line F to I and I to cuff.

In passing, I might add that Photographs 54 and 55 portray a pair of sleeves cut alike but basted in differently. They are the original pair as cut and basted for the illustrations on page 22 (Photographs 30 and 31).

Photographs 56 and 57—These portray the back and side of a sleeve which, because of excessive top-sleeve fullness, has wrongly had the top-sleeve passed down the back below the back pitch; and this has made the hindarm too long between the scye depth and back pitch levels. This defect may also develop when there is too much fullness in the top-sleeve and not enough fullness in the under-sleeve, and the

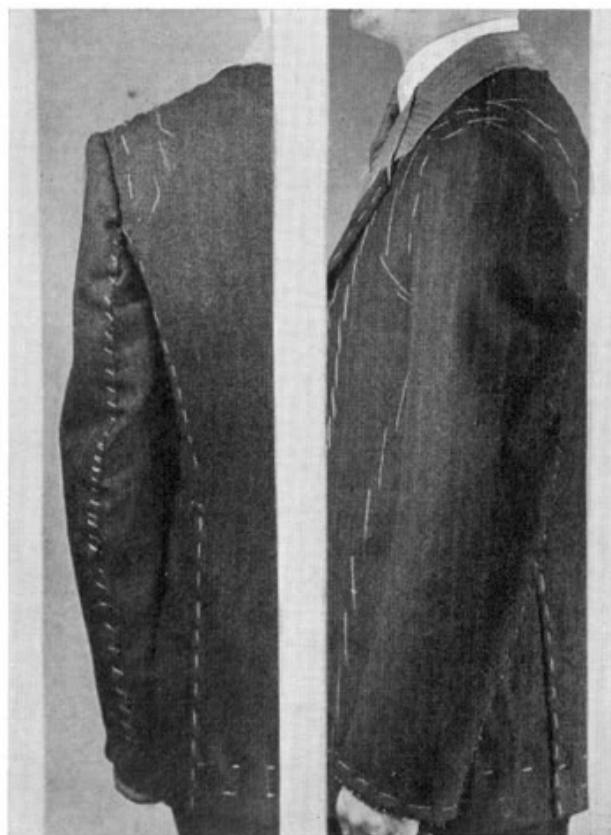


Photo. 56

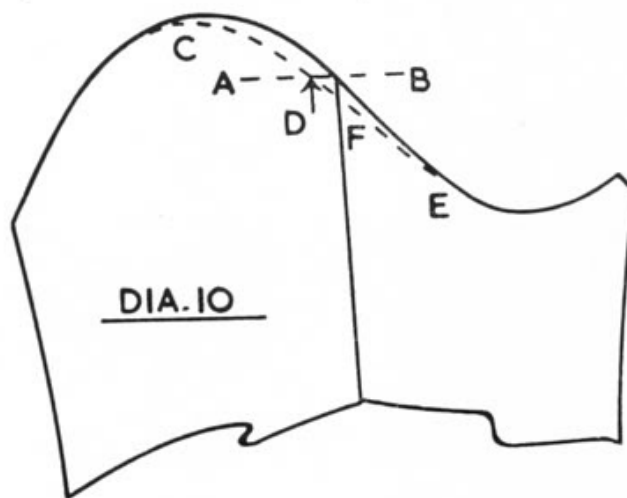
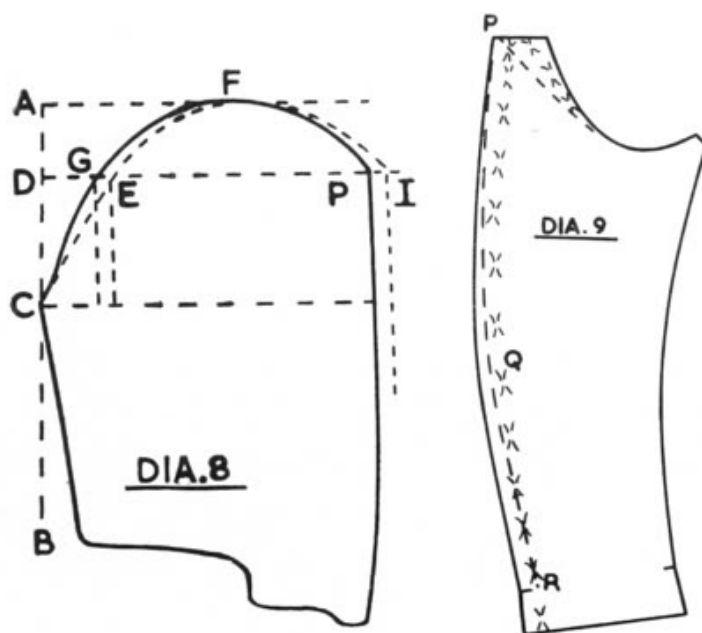
Photo. 57

excess top-sleeve fullness is passed down, the back pitch dropped or lowered, and the excess top-sleeve fullness is used to make up for the shortage of under-sleeve fullness. *Pitch levels should never be altered to regulate or alter fullness.*

If the top-sleeve is too full, alter as the dot-dash line, H-I-J-K-L (Diagram 7).

If the under-sleeve needs more fullness, let out the inlay from P to, or through, Q to R (Diagram 9).

If there is no inlay in the under-sleeve and we wish to reduce the top-sleeve fullness and



increase the under-sleeve fullness (**Diagram 10**), we must proceed as follows:

A-B is the back pitch level. Having placed the hindarms of sleeve together, mark the sleeve "run" from E through D to C; the arrow (D) is the sleeve pitch and should be notched or marking-stitched.

This will reduce the top-sleeve fullness and increase the under-sleeve fullness, without lowering the original back pitch level; and the sleeve run from C through D to E should be "fair". All concerned in the alteration should be warned that the seam at F is *not* the back pitch level for sleeve. (This instruction refers especially to the tailor.)

Photograph 58—Here we can see the under-sleeve forearm at cuff creeping out, and the seam "kicking" over. This has been caused by too much back height to the under-sleeve and a twist in the under-sleeve.

Diagram 11—If, when the cutter is "roughing out" the under-sleeve, too much height is allowed at 3, the top of under-sleeve, and when the hindarm is being basted or closed, instead of the excess height at 3 being passed out, the topside C is placed at 3 and the cuff at 5 is passed out and some of the cuff width is let out. The excess length or height at 3 is passed down, and the additional cuff at the hindarm causes the forearm seam at the cuff to "throw" itself over, and to be seen. The remedy here is to open the hindarm seam and pass the under-sleeve

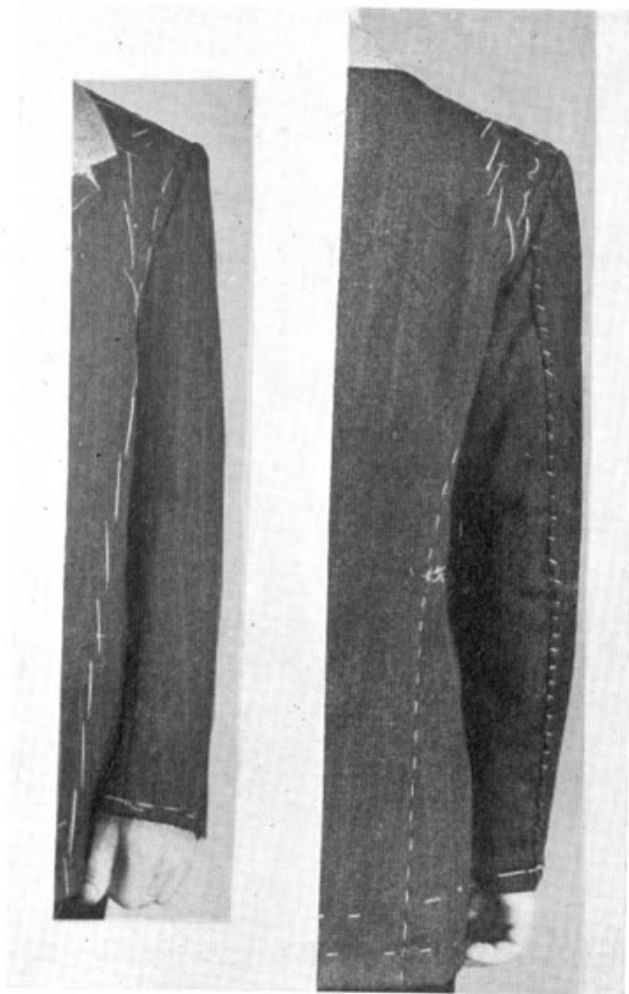
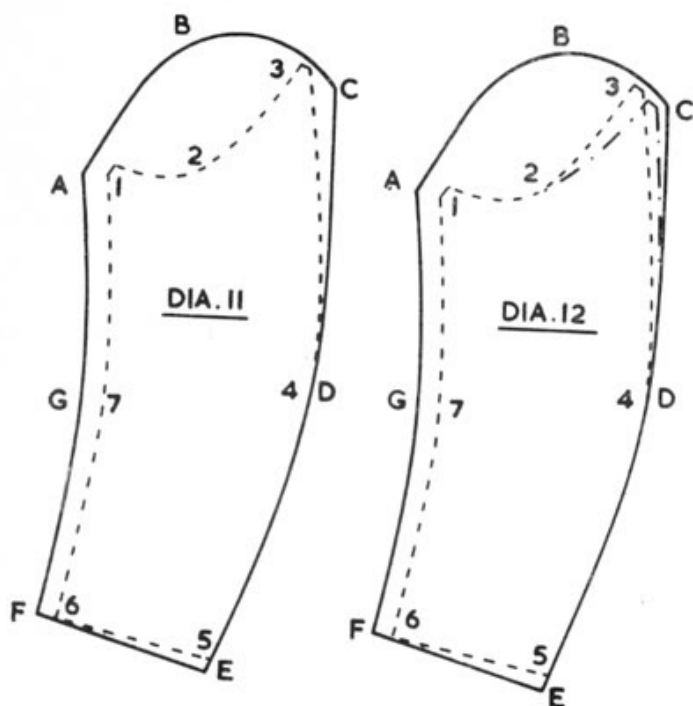


Photo. 58

Photo. 59

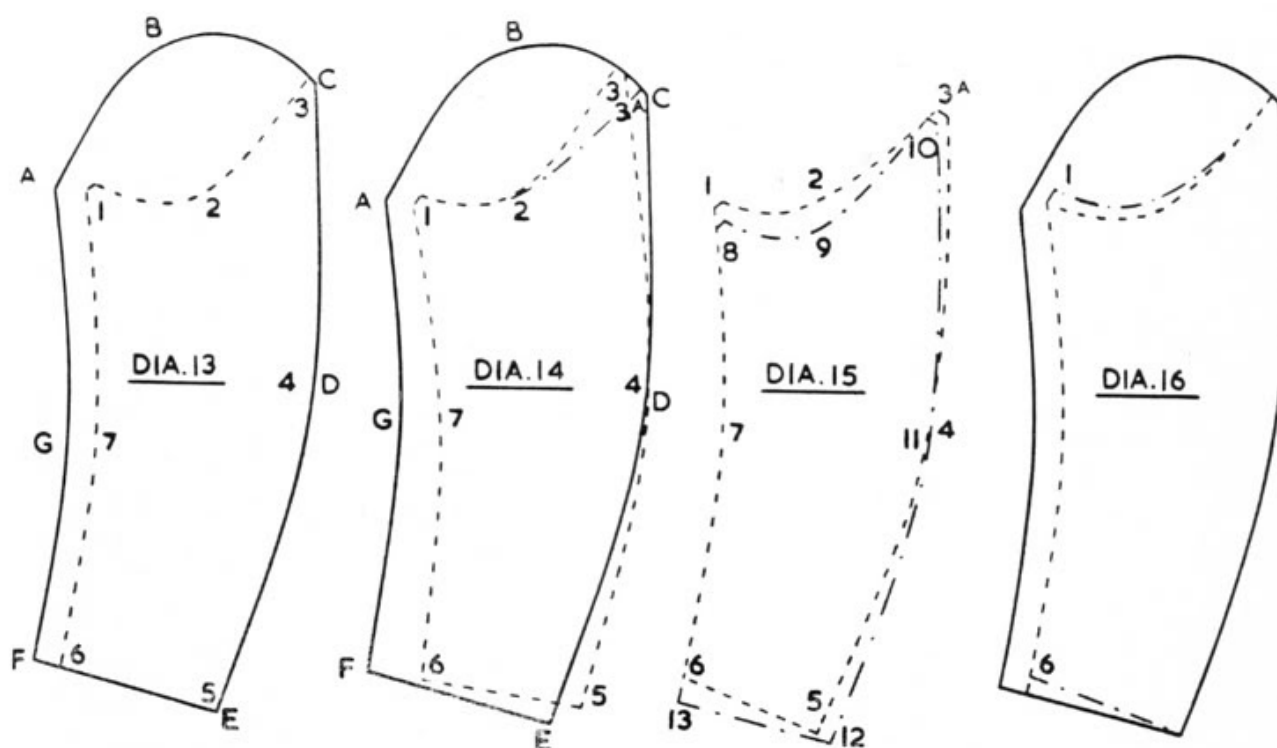
hindarm up, and also out at 3, as the dot-and-dash line (see **Diagram 12**). This will also necessitate letting out some of the hindarm of under-sleeve length at 5 to E.

Photograph 59—In this photograph we see diagonal creases or "drags" "running" from the bottom of the under-sleeve, below the scye level, to the top of the hindarm seam; the hindarm seam at the cuff "kicks" outwards.

This is due to a twist in the sleeve and is caused by the top-sleeve having been wrongly placed by the tailor when basting or closing the hindarm. It is hardly likely to have been caused when the sleeve was actually being made.

Diagram 13—The solid outline A-B-C-D-E-F-G-A is the top-sleeve, and the dash outline I-2-3-4-5-6-7-I is the under-sleeve.

Diagram 14—If, after the forearm seam is sewn down, for some reason or other (such as insufficient stand or step for under-sleeve button cuff, or a too-narrow cuff), the top-sleeve is brought back at cuff from 5 to E, it will be found that the top-sleeve will not lie flat; and if to get



it to do so it is brought down below the level of the under-sleeve at the cuff, the top-sleeve at the elbow (D) and the top of hindarm sleeve (C) will come down and turn beyond 3 on the under-sleeve. The excess length of under-sleeve at 3 will be passed up, and perhaps the inlay there let out to compensate for loss of under-sleeve.

If this is carried out, the under-sleeve "run" will be as the dot-dash line from 2 to C; at the cuff, part of the under-sleeve turn-up at 5 will be used to regain length lost at 3; 2 becomes flat. The result is the twisted sleeve, as in the photograph, and the forearm at the cuff will be "dragged" on to the front wrist. (3A is too low and 2 is too high.)

To remedy this defect, undo the hindarm and pin a piece of paper to the under-sleeve; pass up the top-sleeve until it lies "fair". When this is done C will go up and in, and E will go up and out. Now re-mark the under-sleeve and cut the paper, using the under-sleeve as a pattern; lay it on the other under-sleeve and mark the same, then re-cut both. If the button-stand at the under-sleeve has been cut through, this will need to be stoated on to regain the cuff amount lost.

The rectification will be carried out as indicated on **Diagram 15**, the dash lines 1-2-3A-4-5-6-7-1 being the under-sleeve before alteration and the dot-dash lines 8-9-10-11-12-

13, and forearm 13-7-8, indicating the altered pattern.

Diagram 16—Some cutters "run" the cuff of the under-sleeve forearm up, in order to make the forearm seam turn under and thus be hidden. If too much is taken off at 6—and if to get the under-sleeve forearm correct a piece is allowed at the top of the under-sleeve—there will be a twist.

Photographs 60 and 61—Here we see a back view of a sleeve which has a "sunken" fold, slightly diagonally, from 1 of the under-sleeve to 2 of the top-sleeve; this is not in the nature of a "drag" or pull. The side view of the sleeve shows the fold or "kink" at the hindarm of sleeve from 1 of under-sleeve to 2 of top-sleeve; this has been caused by the back height of the top-sleeve and under-sleeve at A (**Diagram 17**) being too high for the back pitch height of coat (B), H-A being much higher than G-B. When the hindarm of the under-sleeve is placed against the top-sleeve hindarm, as per dot-and-dash line, the "run" from F through A to C is bad and too "bumpy" (or acute) at A.

When the sleeve is sewn into the armhole, A drops down to the back pitch level, or height, at B; the excess height drops and causes the sleeve to crease between C and D, A having been brought down to B-I level. To alter, rip out the sleeve and check H-A height with C-B



Photo. 60

Photo. 61

height, dropping the top- and under-sleeves at A to E on I-B line; also check the fullness, for the under-sleeve inlay may need letting out.

Photographs 62 and 63—These are the side and front views of a top-sleeve whose crown is too forward; this causes the sleeve to fit too “clean” at 1 and moves the front drape backwards. In addition, this type of sleeve will not permit of much top-sleeve fullness at 2 (**Diagram 18**), because the seam “run” is on a comparatively straight line and it is more difficult to press away or shrink vertical fullness than fullness on the bias of the material; and, further, the fullness tends to form horizontal creases at 2.

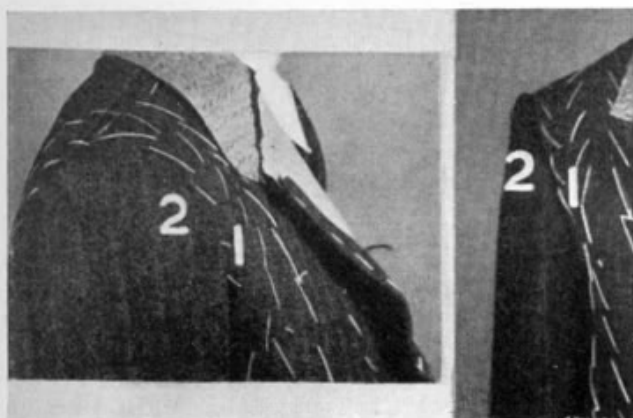
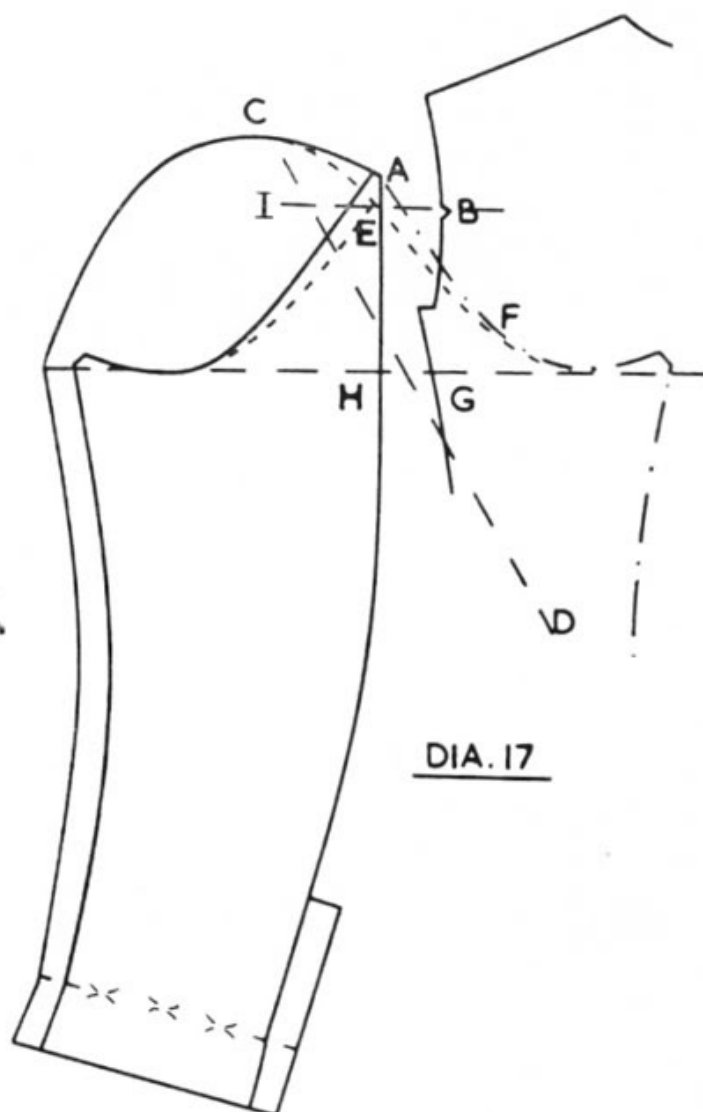


Photo. 62

Photo. 63

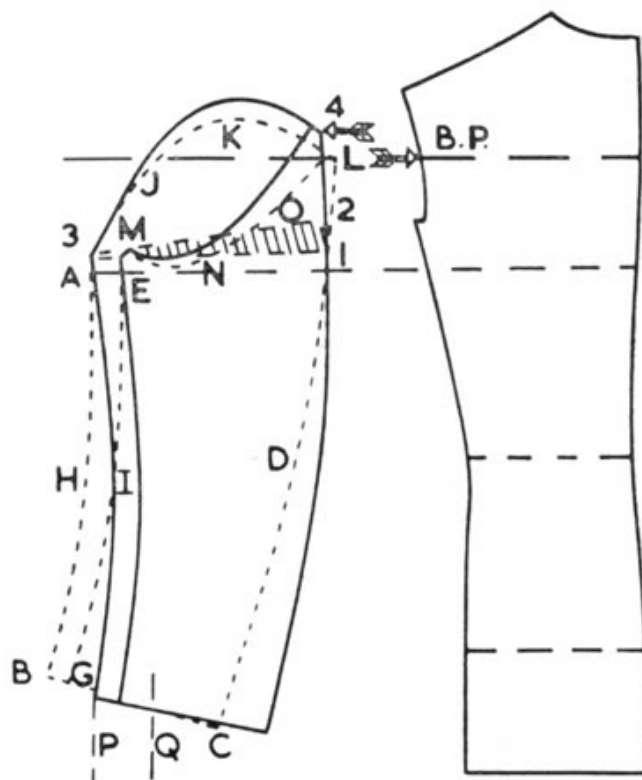


To alter, reduce the front crown as the dash line A-B-C, Diagram 18.

Photographs 64, 65 and 66—These are the back, side and front views of a top-sleeve whose crown is too high. This height can be seen if we examine the back and front of the photographs quoted (see point 2). In addition to this, the excess height drops and thus forms a hollow at 1, a little above the back pitch level. There is also too much fullness in the top-sleeve; if this was not so the creases at 1 would show horizontal contraction—because of lack of width.

Diagram 19—To alter, pass up and reduce the height of the crown of the sleeve, as the dash line, A-B-C.

Photographs 67, 68 and 69—Here we have the back, side and front views of a faulty-fitting



DIA. 20



Photo. 64



Photo. 65



Photo. 66



Photo. 67



Photo. 68

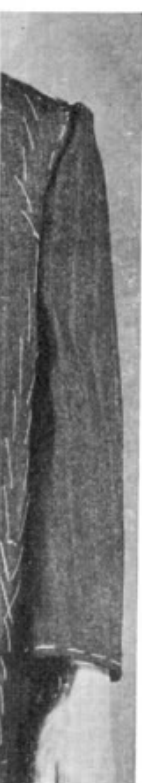


Photo. 69

(left) sleeve. As will be seen, there are diagonal creases from the forearm pitch, and below it, "running" towards the centre of the top-sleeve at the elbow level.

The sleeve "stands" away at the forearm at cuff and upwards, and "hits" the wrist at the hindarm cuff, resting there and holding the sleeve back from its excessively forward hang. Hence the diagonal creases, etc.

This sleeve should not be confused with a sleeve that has been (wrongly) pitched too forward when sewn—or basted in. (See Photographs 34, 35, 36 and 37, pages 24 and 25, where the back pitch is illustrated as being lowered and the front pitch raised.)

Diagram 20—In this case a wedge has been inserted, as 1 to 2 to nothing at 3; the sleeve has become a little narrower at 4, because of raising 4 above the back pitch level.

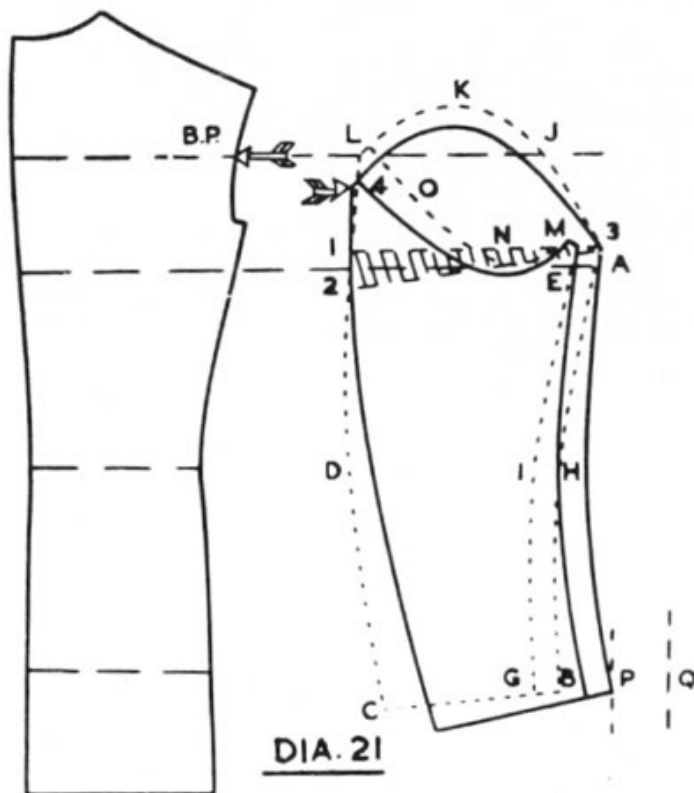
When the sleeve is sewn or basted in, with 4 on B.P., the arm of the sleeve below the back and front pitches is thrown forward as shown by the dotted lines A-H-B-C-D and E-I-G-C-D. This causes the hindarm at D to "press" on the elbow and (more so) at the cuff on to the back of the wrist—hence the diagonal creases.

To rectify (see Diagram 20), make a mark on the forepart at the forearm of the wrist, move the arm forward until the creases have disappeared; make another mark on the forepart; measure and note the distance between the two chalk marks.

Now copy the sleeve on a sheet of paper; mark back from P to Q the amount the sleeve is too forward. Holding the sleeve at 3 and M, the front pitches, swing the sleeve backwards and re-mark the arms of the sleeves from the front pitch to the cuff, across the cuff and from cuff to hindarm pitch. This, in effect, is equal to extracting the wedge 1-2 to 3; this wedge is similar to the one that was inserted, as previously mentioned.

If the re-marked and cut-out pattern was laid on the sleeve, with the front pitches together, the top-sleeve head would be as 3-J-K to L, and the under-sleeve as M-N-O to L. The sleeves would be too narrow at L.

The back pitch should be raised and the under-sleeve inlay let out. If the sleeve has been cut with a "false forearm" seam, and there is an inlay all the way down the under-sleeve hindarm



seam, the sleeve pattern can be dropped and placed forward at the hindarm seam. This will reduce the amount of the top-sleeve "false forearm" seam, and a similar amount is let out at the under-sleeve forearm.

Photographs 70, 71 and 72—Here we have the front, side and back views of a faulty-fitting (right) sleeve. As will be observed, there are diagonal creases from back pitch level to the hollow of the forearm at elbow level, and from the crown to the front pitch level. The under-sleeve "throws" itself over at the elbow and cuff, starting from the back pitch. In fact, the hindarm seam is well on top of the sleeve. If we examine the back of the sleeve we shall see that it is "standing" away sideways at the hindarm elbow and cuff. It "hits" the front of the wrist at the cuff, the sleeve resting there; the arm in its natural position forces the sleeve forward—hence the diagonal creases, etc.

This sleeve should not be confused with a sleeve that has been (wrongly) pitched too backward when sewn or basted in. (Refer to Photographs 38, 39, 40 and 41, where I illustrate a case in which the back pitch has been raised and the front pitch lowered.)

Diagram 21—In this case a wedge has been taken out from 1 to 2 to nothing at 3; the sleeve has become a little wider at 4 because of lowering



Photo. 70

Photo. 71

Photo. 72

4 below the back pitch level. When the sleeve is sewn or basted in, with 4 on B.P., the arm of sleeve below the back and front pitches is thrown backward as shown by the dotted lines A-H-B-C-D and E-I-G-C-D. This causes the forearm at H and I to "press" on the arm and (more so) at the cuff (G and B) on the front wrist—hence the diagonal twists.

Make a mark on the forepart at the forearm cuff, or wrist; move the wrist and arm backwards until the creases have disappeared. Make another mark on the forepart, measure and note the distance between the two chalk marks.

To rectify, copy the sleeve on a sheet of paper,

mark forward from P to Q the amount the sleeve is too backward. Holding the sleeve at 3 and M, the front pitches, swing the sleeve forward and re-mark the arms of the sleeve from front pitch to cuff, across the cuff and from cuff to hindarm pitch. This, in effect, is equal to inserting the wedge 1-2 to 3—a wedge similar to the one that was "taken out" as previously mentioned.

If the re-marked and cut-out pattern was laid on the sleeve, with the front pitches together, the top-sleeve head would be as 3-J-K to L, and the under-sleeve as M-N-O to L. Slide the sleeve pattern down, re-mark and cut out the sleeves.

The Fitting of Shoulders

WHEN dealing with looseness in the shoulders of a garment, one has choice of two ways of handling the excess. One is to pin the material away in a fold, or pleat, and the other is to open out the seam and pin the back on to the forepart, after the sleeves have been checked and taken out.

Photograph 73—Here we see the back of a coat which is too loose at the shoulder ends and which we do not wish to pad up.

Before proceeding with a description of the alteration it will be perhaps advisable to draw attention to the basting stitches which are usually in the shoulders of a "try-on" and which need taking out, as they are "in the way" when folding the cloth.

One is about three-quarters-of-an-inch from the armhole; it extends around the armhole and is taken through the cloth, canvas and shoulder-pads, or wadding (if any). The other is about an inch or so from the forepart shoulder-seam, extends along the shoulder from neck to armhole and is also taken through the cloth and canvas, etc. Where there are shoulder-pads or where there is wadding basted in, there are a couple of rows of bastings through the back and the shoulder-pads or wadding. These "run" parallel with the back scye and are a little distance in from the outer edge of the pad (if one is used) to hold it in position.

These bastings, if in the shoulder and back, should be taken out *by cutting through the cottons* to "free" the cloth at those parts of the shoulder from the canvas and the pads. **Do not pull the bastings without first cutting them through, in order to avoid any damage to the material.**

Having satisfied yourself that the cloth is "free", place your fingers in between the cloth and canvas, at the shoulder bone position and smooth the canvas (and pad if any) over the shoulder towards the back and down the back scye. This is to do away with the excess of canvas, etc.; but if the figure has large or protruding-forward shoulder bones, it is advisable to allow for this before starting to fit the shoulders, by pinning a small pleat over the shoulder

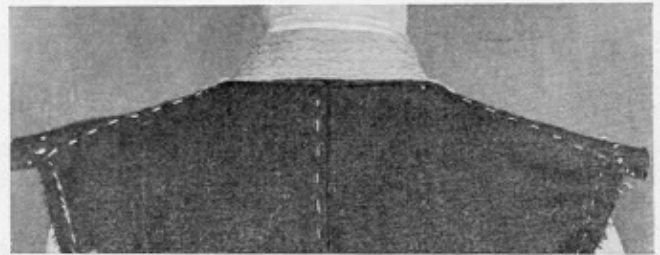


Photo. 73

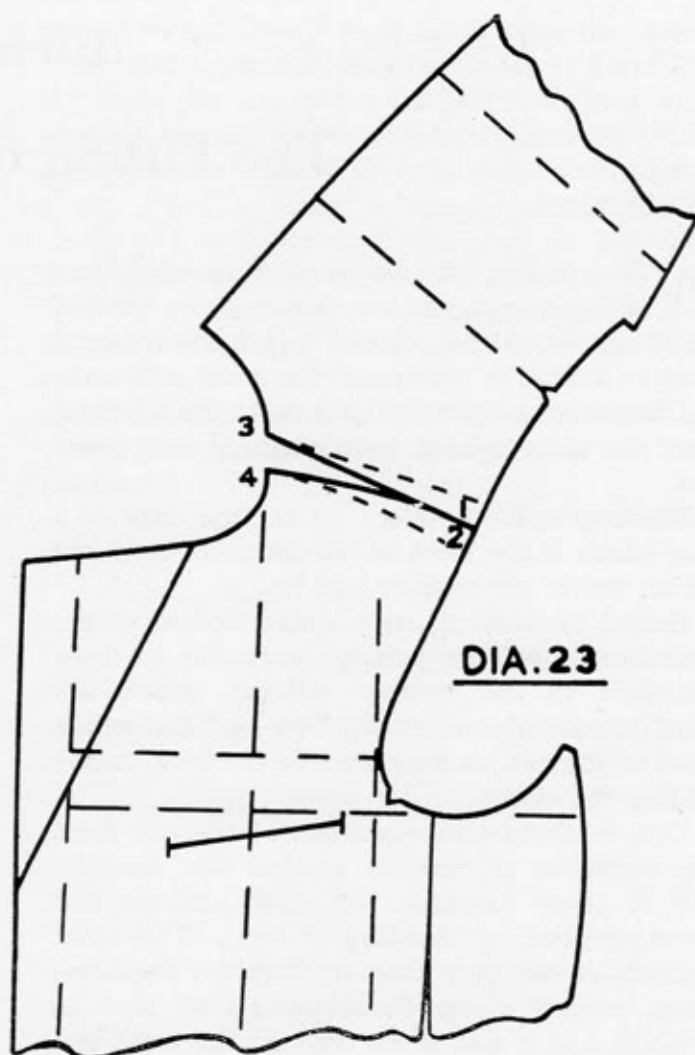
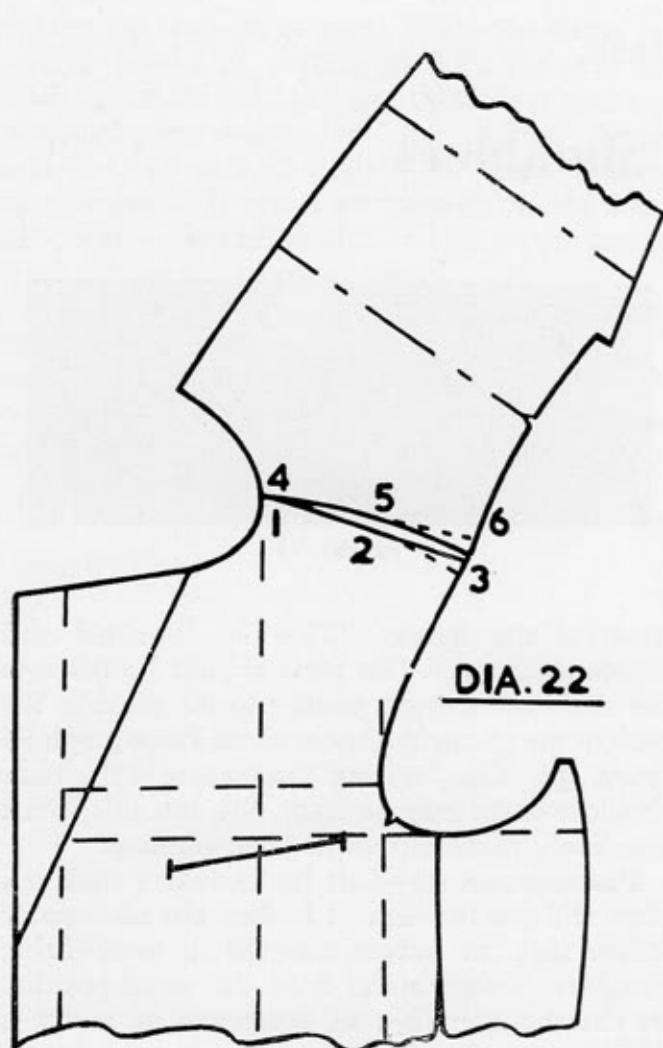
bone of the figure. (This is described and illustrated later.) The pleat should be through the cloth and canvas, similar to the pleat in the back of the garment illustrated on Photograph 86 (page 43). The "raising" baste across the back shoulder-seam may be taken out, but this is not absolutely necessary when pleat-pinning.

Photograph 74—Lift the excessive cloth up, pleat and pin through it. It does not necessarily follow that the excess material in loose-fitting shoulders always starts from the same position on the shoulder (4-1 of **Diagram 22** and 3-4 of **Diagram 23**). This depends upon the "run" of the shoulder-seams, and/or the figure's shoulder slope. Occasionally it will be found to start nearer to the armhole seam, at 2 of the forepart and 5 of the back, as shown on **Diagram 22**, and not from 3-4 as on **Diagram 23**.

This may be due to the "cut" of the shoulder-seams—note the excessive "spring" at 3 of the forepart and at 6 of the back, in **Diagram 22**. In this case, the "run" is corrected as shown by the dash lines 2-3 and 5-6. On the other hand, the shape of the figure may be at the root of the matter, in which case it is advisable to pad the shoulder—starting from 2-5, to make it level.



Photo. 74



Photograph 75—Proceed by pinning the pleat of excessive cloth until the shoulder end is reached. The number of pins put in depends upon the length of the pleat. In this case there are three pins in each shoulder.

Pin up both shoulders in a similar manner. The amount of pleat in each shoulder may be different, as shoulder slopes may not be alike. If this is the case, it is advisable to avoid showing the difference in shoulder levels and to put extra padding in the *lower* shoulder. A note to this effect should be written on the garment ticket,

and a reference note made in the order book for record. *Do not trust to memory.*

Photograph 76—Having pinned both shoulders, make a chalk mark across the shoulder at 1 where the pleat, or excess, starts; then chalk along the shoulder, along the pins from 1 to 2 of both back and forepart on each of the shoulders.

If there are no pads or if there is no wadding in the shoulders at the "fit-on", then allowance must be made for this padding when pinning the shoulders. Failing this, the shoulder may fit too closely when the pads, etc., are put in



Photo. 75



Photo. 76



Photo. 77

and the garment is finished. This is also liable to produce a defective-fitting back and shoulder between the shoulder level and the neck—not very unlike the familiar “cross crease” (see Photograph 89, page 45), but in a much smaller degree.

If, after pinning the shoulder-seam, you find there is excessive or loose material at the back scye, then handle this as explained in connection with Photographs 84, 85 and 86 (pages 42 and 43), as the customer's back is probably round, or has prominent blades.

Photograph 77—If we decide to open the shoulder-seam and pin it up, it is necessary to take out the basting which goes along the shoulder-seam through the canvas. It is also necessary to take out the basting around the armhole, and that in both shoulder-seams—as near to the collar-seam as may be necessary.

Here again, if the figure has forward or prominent shoulder bones we must not forget to allow for them as mentioned previously.

Place the left hand on the back, with the palm on the right blade and the thumb and forefinger open, so as to smooth the back shoulder and gradually form a pleat of the *excessive* shoulder-seam length (if any). This may be due to a prominent blade or a round back. Also place the palm of the right hand flat against the forepart shoulder.



Photo. 78

Photograph 78—Now gently and gradually bring both hands towards each other at the shoulder-seam. Whilst doing so, bring the thumb and forefinger of the left hand towards each other and at the same time forming a pleat of the excess back shoulder-seam length, part of which should be allowed for fulling the back shoulder on to the forepart shoulder at the shoulder-seam. This fullness should not be placed too near the neck; it should never be excessive. (If the pleat is too big, because of this excessive length, form a pleat at back scye as in Photographs 84, 85 and 86, on later pages.)

When “placing” the forepart shoulder, the forepart should be moved and “smoothed” away from the neck and in the direction of the armhole. “Smoothing” the forepart towards the neck will tend to tighten the forepart over the shoulder bone and will most probably cause a twisted and ill-fitting forepart shoulder, with



Photo. 79

a tendency to form diagonal creases at the shoulder-seam.

Photograph 79—Having got the back shoulder-seam on to the forepart shoulder-seam successfully, you must now form a “fullness” pleat with the left thumb and forefinger (this pleat may be pinned). Hold the back firmly on to the forepart shoulder, then pin the pleat into position so that it will “lie” in the place where the “fulling-in” is required. Instead of forming a fullness pleat on the back, the fullness may be distributed whilst pinning the back shoulder-seam on to the forepart shoulder.

Photograph 80—Holding the back shoulder-seam on the forepart shoulder, continue to pin it, using as many pins as may be necessary until the shoulder end at the armhole is reached.

In this case it may be noticed that seven pins have been used and have been put in at right-angles to, or across, the shoulder-seam. Some



Photo. 80



Photo. 81



Photo. 82



Photo. 83

cutters place the pins along the shoulder-seam, as they find this method easier. You may adopt whichever method you find the more convenient.

Photograph 81—This shows the back of the coat with the shoulders pinned up and ready for marking along and across the seams.

Photograph 82—In this case the back shoulder was "bent in" a little as we went along pinning away the excessive shoulder height or "room", and the back shoulder-seam is inclined to have a hollow "run" because of the way it has been "bent in" and pinned.

Photograph 83—In this case the back shoulder was brought over the forepart shoulder and placed so as to take all the excessive shoulder height off the forepart shoulder; and the back seam "run" was adjusted to give a straight shoulder-seam "run".

If we examine this photograph and compare it with Photograph 82 we shall notice that it has a "squarer" appearance; but one must decide and choose which effect is desired or is fashionable.

In either case it will be advisable to check the neck "run", as "nipping in" the shoulder may produce a "bump" at the side neck.

Photograph 84—If because of the figure having a round back or prominent blades we find an excess of length at the back scye from the shoulder ends, or if during the trying-on (as explained in connection with Photographs 78, 79 and 80), there is an excessive amount of material to full in, or pleat, across the shoulder-seam, this may be due to the centre back-seam being cut too straight. In this case there will be a



Photo. 84

lack of material at the blade prominence position across the back.

It is advisable to open the centre back-seam there and let out the back, as explained in connection with Photographs 204 to 206, page 89.

It may be desirable to give the wearer a flatter across-back appearance, by cutting the shoulder padding or wadding to go down the back scye, thinning it gradually towards the blade. Some materials cannot "stand" fulling-in, or drawing in; in this case it will be advisable to pad the back scye as previously explained. If it has been decided not to open the centre back-seam, place the palm of the left hand on the blade prominence, and gradually "working" the left hand towards the back scye and bringing the thumb and fingers towards each other, with the right hand form a pleat of the excess back scye length.

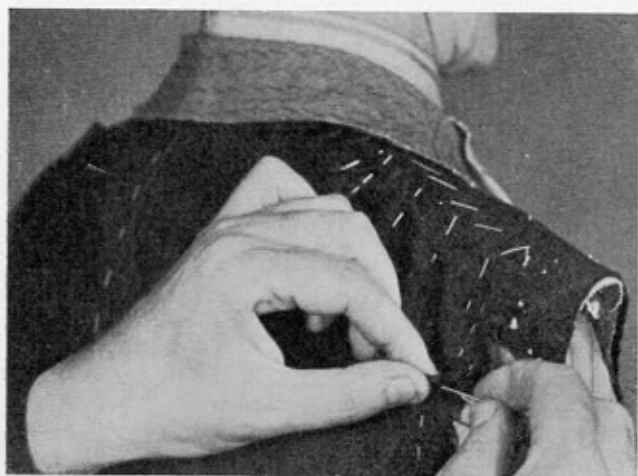


Photo. 85

Photograph 85—Having done this, still holding the "pleat" between the right thumb and forefinger, free the left hand, then bring it across to the scye so as to "take over" the pleat from the right hand and to free it. Now, using the right hand, pin the pleat formed across the back scye.

Photograph 86—Now place as many pins along the pleat as may be necessary and mark along the pins on both sides of the pleat in a similar manner to the way illustrated on Photograph 76, dealing with the shoulder ends. Before doing this, however, it is advisable to examine the shoulder-seam "run", as it may tend to go down towards the back, having a sloping appearance. This may be due to the shoulder-seam not having been fullled, which will cause looseness at 1 and, to clear this away, too large a pleat at 2 has been formed.

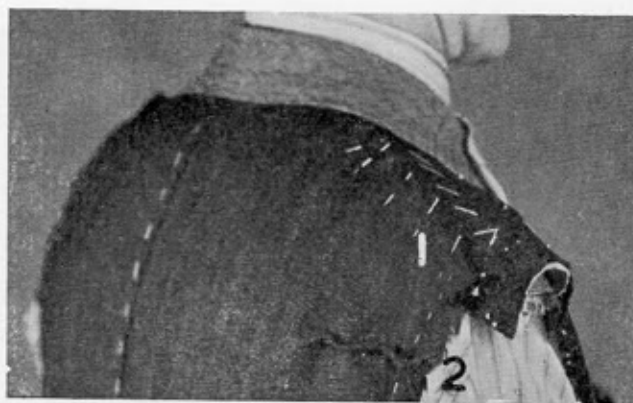


Photo. 86

Photograph 87—Take the pins out of the back scye pleat and reduce the amount of pleat; take the pins out of the shoulder, "fulling" in the back shoulder, then pin it in position. Compare this photograph with the previous one (Photograph 86) and the difference between the two will be obvious.

Diagram 24—Nipping in the shoulder pleat and pleating the back scye may necessitate more fulling-in of the back shoulder, or drawing in of the back scye, than can be successfully shrunk away in making. (See at F-A and 2.)

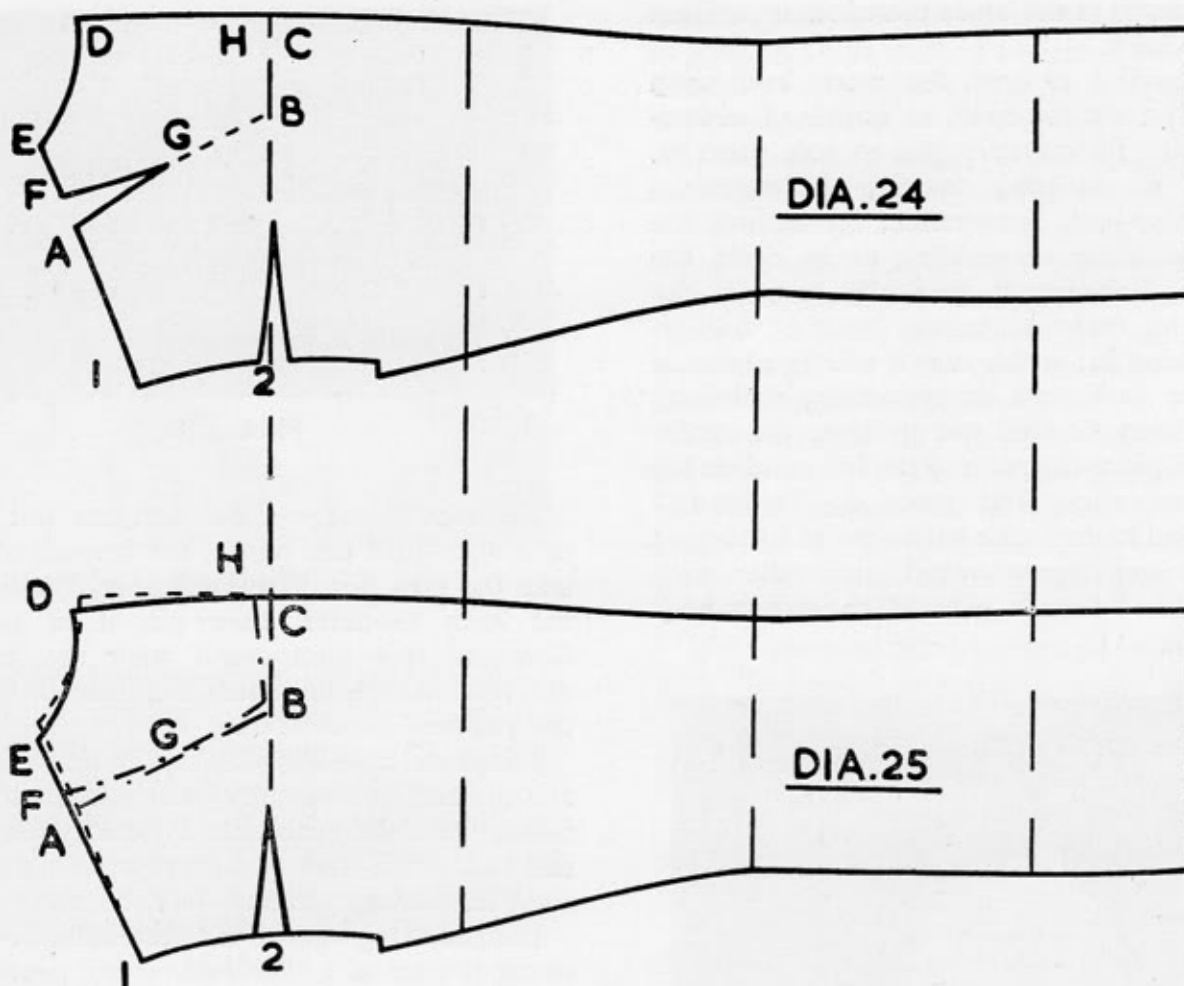
Diagram 25—Hold the pattern at H-C and swing it over at 2 (the back scye), overlapping the back there with part of the folded pleat. To reduce the amount of fulling at A-F, pin the back at G on A-B line and swing F over to A; this will open the back a little at B to G. H will go out a little beyond C and the shoulder-seam at F-A will become hollow.

Fill in the shoulder hollow at shoulder-seam, and mark the centre back. The latter will go out a little beyond H, thus giving the centre back-seam a "round" appearance. (See solid outline.) Also adjust the back "run" at 2.

When there are creases across the back neck of a coat, below the collar leaf edge, it does not



Photo. 87



necessarily follow that it is the garment that is ill-fitting and needs rectifying. These creases may be due to an ill-fitting coat, vest, or shirt—or even all three. The loose material of any of these ill-fitting garments may make an impression and show through the coat back; or (though most unlikely), the creases may be due to a tightly-basted centre back-seam. It is advisable to consider the possible causes of the “trouble” before proceeding to alter the shoulders of the coat. In fact, it might avoid a lot of worry and trouble if the fit of the vest and shirt etc., was noticed and, where possible, any creases “smoothed” away—previous to putting on the coat which is to be fitted.

If you have overlooked doing this and the creases show through the back, run the fingers of your hand lightly over them to see if the sense of touch can feel them through the back of the coat.

Photograph 88—This photograph shows creases and excess length below the vest back neck-piece—and also all the way down the back to the waist level.



Photo. 88

Photograph 89—This is the back view of a coat that is tight or close at the end of the shoulders. The defect causes the figure to look as though the shoulders are actually sloping. In addition, there is a ridge of material below

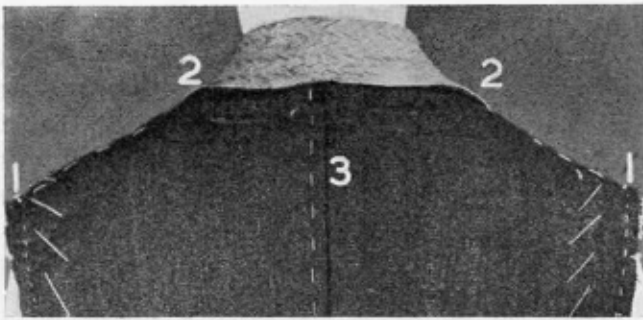


Photo. 89

the fall edge of the collar (at 3). This is caused by excessive length between the neck of the coat and the shoulder level, and is due to the shoulders at 1 to 2, being too close, or tight; and the crease of the collar is almost level with the top of the linen collar.



Photo. 92

hardly necessary for me to mention that guesswork should be eliminated in the fitting of garments.

Photograph 92—This is the front view of the altered shoulders, when pinned up. If we compare Photograph 91 with Photograph 89 and 92 with 90, we can see the difference between the shoulders before and after the fit-on. The creases below the fall edge of the collar have disappeared, as has also the sloping shoulder effect.



Photo. 90

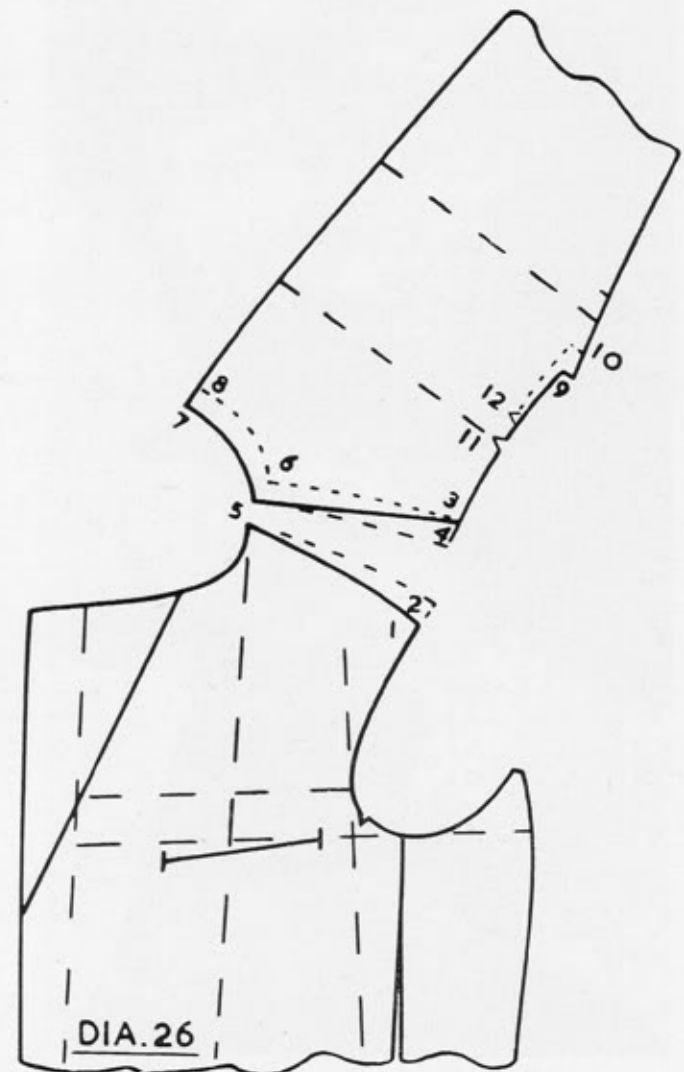
Photograph 90—In this photograph one can clearly see the sloping appearance of the shoulders and the crease of the collar "riding" upwards towards the top of the linen collar.

Photograph 91—This is the back view of Photograph 89, with the shoulder-seams opened,



Photo. 91

fitted and marked up as explained in connection with Photographs 82 and 83. In the case of a tight shoulder end the opening of the seam is necessary, as it is the only way of finding out the correct amount of cloth necessary to fit the shoulders correctly. It is obvious that anything else is purely a matter of guesswork; and it is



The collar does *not* almost cover the linen collar; it now "sits" in its normal position. In the foreparts we also see a transformation in the shoulder appearance and general fit of the garment.

Diagram 26—Whether the whole of the amount let out should be allowed on the forepart from 1 to 2, or partly on the forepart from 1 to 2 and partly on the back from 3 to 4, will depend upon the back and shoulder-seam positions.

Should the back need allowing on from 3 to 4, and since there usually is no inlay across the back shoulder-seam, slide the back pattern down

from 5 to 6, 7 to 8, 9 to 10; lower the back pitch from 11 to 12 an amount equal to what is needed from 3 to 4 (see dotted lines). Draw the shoulder-seam from 6 into 3 and check up the shoulder width. Alter the breast line, waist line hollows, and balance positions; also let out the bottom facing of the back an amount equal to 5-6 and 7-8, etc. It may be necessary to join a strip on to the back bottom facing, or turn-up.

In conclusion, I will mention that the pinned-in fullness pleats of the back shoulder (referred to in this chapter and others) are usually made about $\frac{3}{16}$ in., on the double.

Fitting the Body-parts—Corrections of Faults at Seams

IT does not necessarily follow that because a garment is loose at certain parts it is too large. This looseness or excessive width may be due to the garment being too close, or tight, above or below a certain point. If this is the case one can easily see and note the cause—as will be indicated in the following pages.

Photograph 93—Here we see a garment which is too loose at the top of the side-seams. The excess is due to largeness at this part of the garment and *not* to tightness elsewhere. There are two ways of dealing with this excess width. One is to pin it away in the form of a pleat; the other is to open the seam and pin the back on top of the forepart to where it should be. We will deal with the former (pleating) method first.

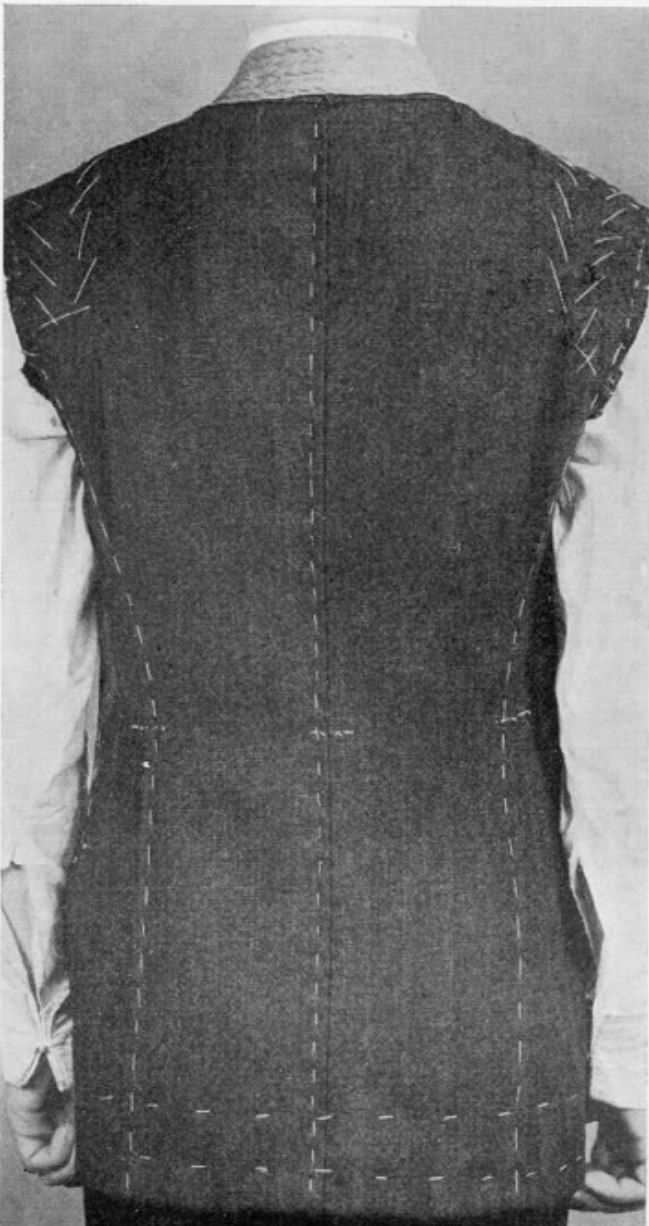


Photo. 93



Photo. 94

Before doing anything, however, it is advisable to see if the top of the side-seam is the correct place at which to "take in" or reduce the excess. In fact, it may be necessary to do the "nipping in" at the under-arm seam. We must examine the under-arm and see if the garment is "clean" there, and that there are no drags or twists. These problems will be dealt with in the descriptions of later photographs.

Photograph 94—Form a fold, or pleat, at the top of the side-seam, making the basted edge of the back the crease, and hold this excess together with the thumb and forefinger of the left hand—pleat-wise. Grip it until all the surplus cloth width is held and the side-seam is "clean" fitting, and with the right hand pin in the excess to form a pleat.

Photograph 95—Carry on with the pleat and pin it, say, every couple of inches or so, until the whole of the excess width has been attended to and formed into a pleat. The length of the pleat will be dependent on the extent of the looseness and where it ends.

It may end at the scye level, or anywhere between the top of the side-seam and the waist—

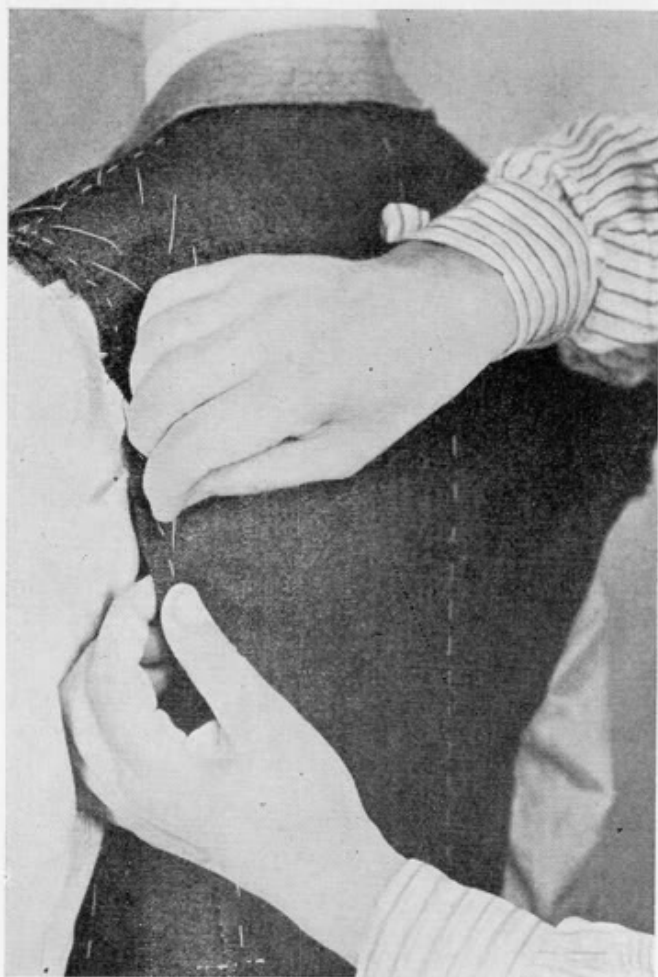


Photo. 95

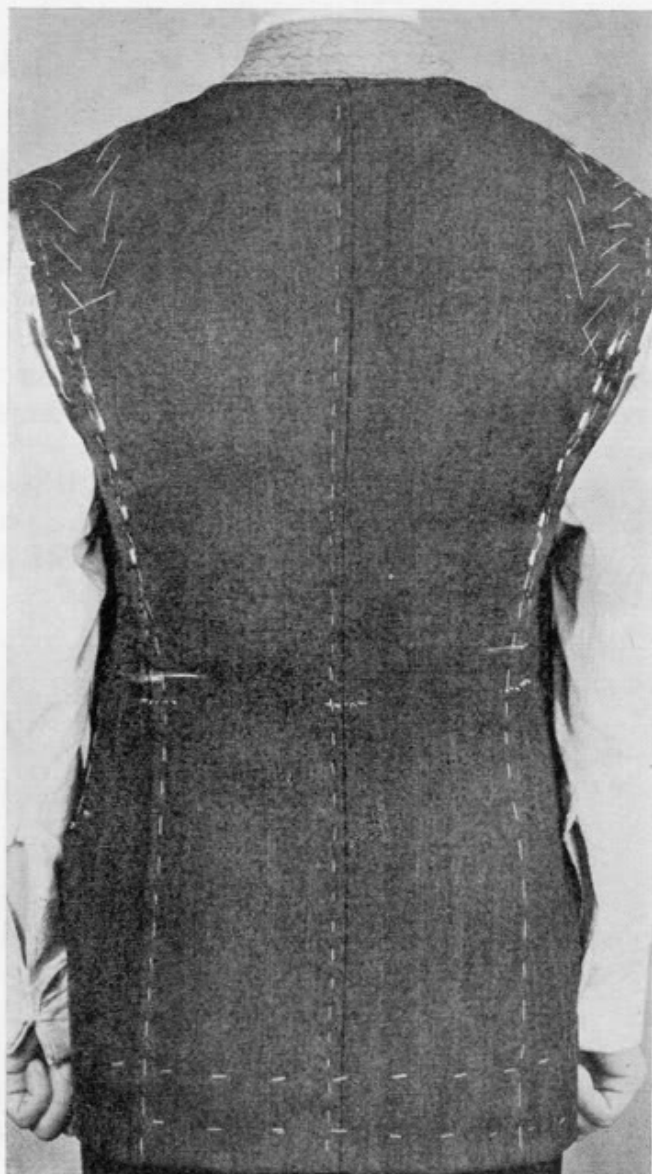


Photo. 96

provided, of course, that the looseness is only at the top half of the side-seam. In passing, it is as well to draw attention to the possibility of overdoing the "nipping in", thus making the garment too close at the top of the side-seam and too tight at the front of scye, as will be seen on Photograph 101, and the top of side-seam on Photograph 100, page 50.

Photograph 96—Having pleated and pinned up the faulty side-seam—or side-seams—and made sure it is not too close, chalk along the pins on both the back and forepart. Also, put a chalk mark across the side-seam at the end of the pleat or excess.

Also note the width of the back. If it is too wide make a chalk mark on it.

Whether the whole or part of the excess width is taken off the foreparts, or forepart and back (or back only, which is unlikely), will

also depend upon the “run” and appearance of the back and forepart.

Diagram 27—To rectify, “nip in” the top of the back side-seam from A to B and reduce the width of back from A to C the amount chalk-marked; and the foreparts from D to E the amount chalk-marked as the dash lines. Or off the foreparts only—in which case the amount will be twice the width of pleat. Should there be little or no inlay at D, the top of the forepart armhole, and at F, it would be advisable to mark the forepart on to a piece of paper with the alteration marked on it, stretch the “sidebody” at E in the waist at the side-seam to nothing at G; this will “throw” the sidebody forward, H over I. Lay the altered pattern on to the manipulated forepart, mark and re-cut, as G to H.

Photograph 97—Another way of dealing with this excess is, as previously stated, to open the side-seam. Having opened the seam, place the palm of the left hand on the left forepart at the

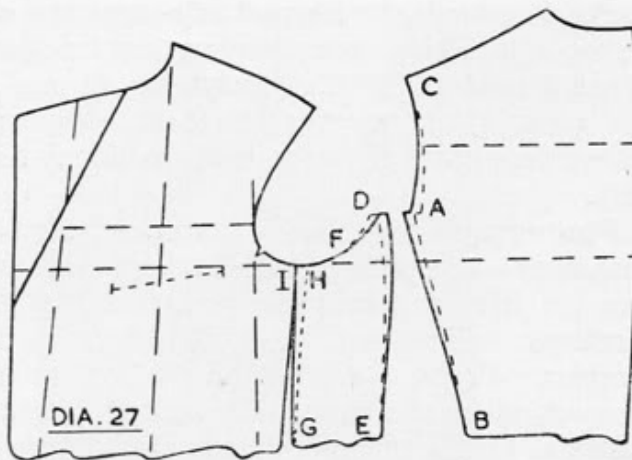


Photo. 97



Photo. 98

under-arm. Keeping the thumb up, gently “smooth” the forepart towards the side-seam. At the same time, place the palm of the right hand on the left half of the back and “smooth”

the back towards the forepart side-seam and also on top of it. Do not press hard against the figure. When "smoothing" the back over do not let the right hand go over the back side-seam, except enough to hold the back on to the forepart.

Photograph 98—Having "worked" the fullness away and having put the back into position, free the left hand and use the left thumb and forefinger to hold and "lock" the back on the forepart. Proceed by pinning it on to the forepart, along the loose seam until it is held in position. (The arm has been here placed forward, so that one can see the operations clearly.)

Photograph 99—Having pinned both side-seams into position, chalk them lengthwise along the edge of the back, and also make chalk marks in a number of places across the side-seams. Note that in this instance the left side-seam has been pinned rather close, to show *excessive* closeness.

The alteration required is indicated on Diagram 27.

Photograph 100—This photograph shows a back view of a coat which is close at the top of the side-seam, starting from the waist upwards, and is similar to the left top of side-seam shown on Photograph 99. There appears to be very little wrong, except that it is rather close, and a coat with relative tightness here is liable to



Photo. 100



Photo. 99



Photo. 101

be a little too loose at both the side waist and the seat.

Photograph 101—Here we have a side-front view of the same coat. It will be noticed that the front of the scye is close, being creased, and the coat “feels” too close in the scye. In fact, the customer would most probably say that he “feels the coat cutting him in the front of the armhole”. If one is not careful it is easy to jump to the conclusion that the front of the scye needs clearing out, cutting forward or hollowing.

True, the armhole width is not sufficient and hollowing the front of scye would give the armhole the width it requires. In this case, however, hollowing the front of scye would cause the coat to become narrow between the front of scye and the neck-point, or, as some cutters might say, too “crooked”. There is also a closeness of fit below the scye.

Photograph 102—Instead of hollowing the front of scye, I have in this case opened the side-seam from the top to the waist, let the sides out and pinned them up. The operations are done as shown in Photographs 97 and 98 and are chalked up as in Photograph 99.

Photograph 103—Here we have the side-front view of the coat. We can now see that the



Photo. 103

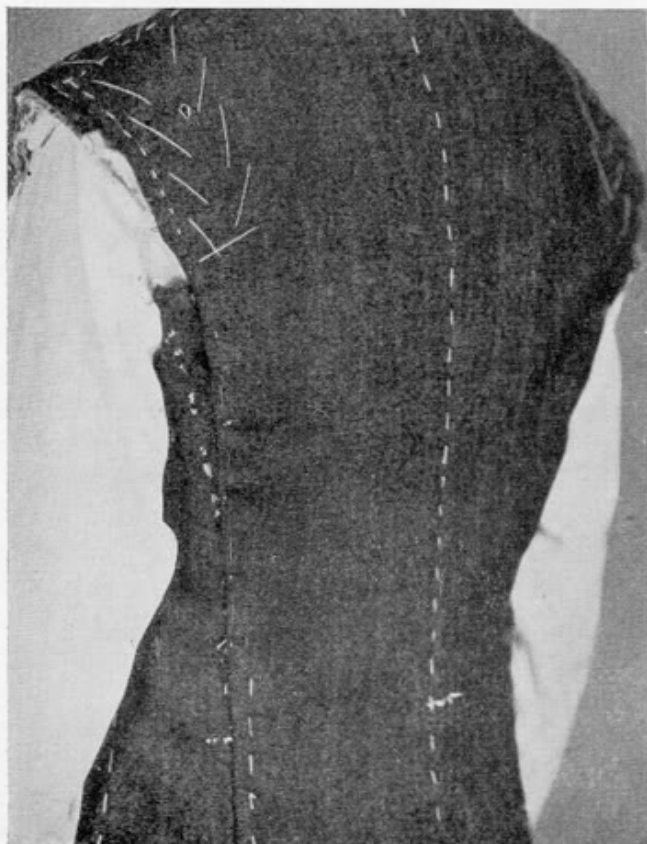


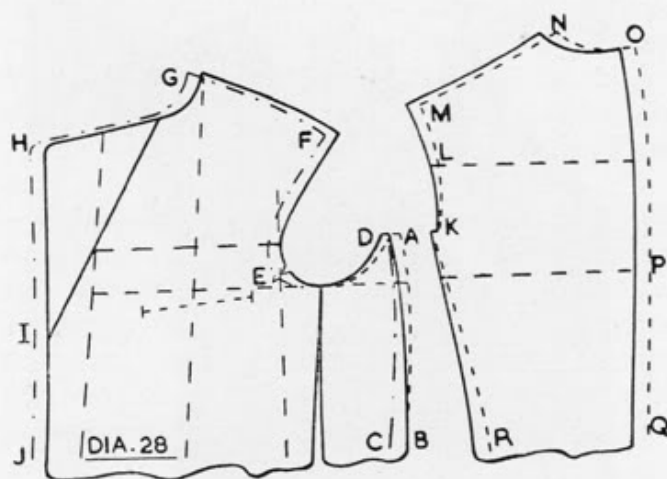
Photo. 102

front of scye is “clean” and easy-fitting, the folds have disappeared, as has also the closeness and tightness. All this has been achieved without forwarding the front of scye, or, as some cutters would say, “gouging out the front of scye”.

On comparing this photograph with Photograph 101 we can see that the coat is both fuller and more comfortable across the chest—in fact, a more satisfactory garment.

Chalk along the edge of back side-seam and chalk cross-marks.

Diagram 28—To rectify, let out the forepart side-seam from B to A as the dash line. Should there not be sufficient inlay at the forepart side-seam (this would show itself at the try-on when pinning the side-seam), then make a pattern of the altered forepart, place it on the forepart and re-mark, letting out the front edge inlay as dot-and-dash lines, C to D and D-E-F-G-H-I-J to bottom. In the absence of sufficient inlay reduce the button-stand a little. If after letting out the side-seam inlay the armhole appears to be too square at the top of



the side-seam, at D-K, this will need correcting by passing the back pattern back a little as per dash line O-P-Q to bottom and O-N-M-L-K-R to bottom—provided there is an outlet down the centre of the back.

A garment that is too loose in the seat area

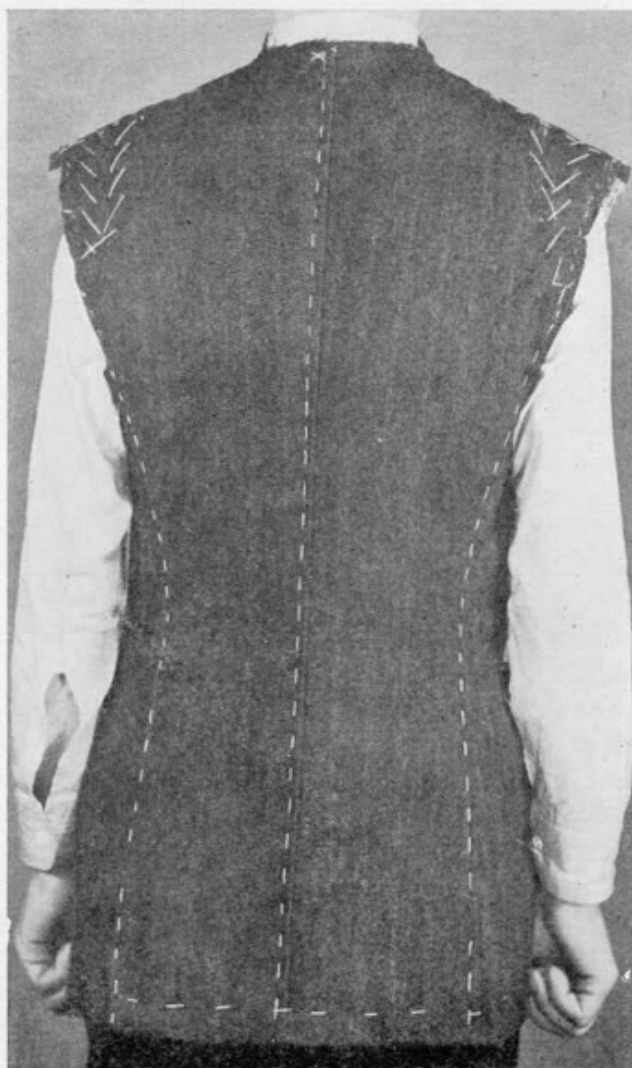


Photo. 104

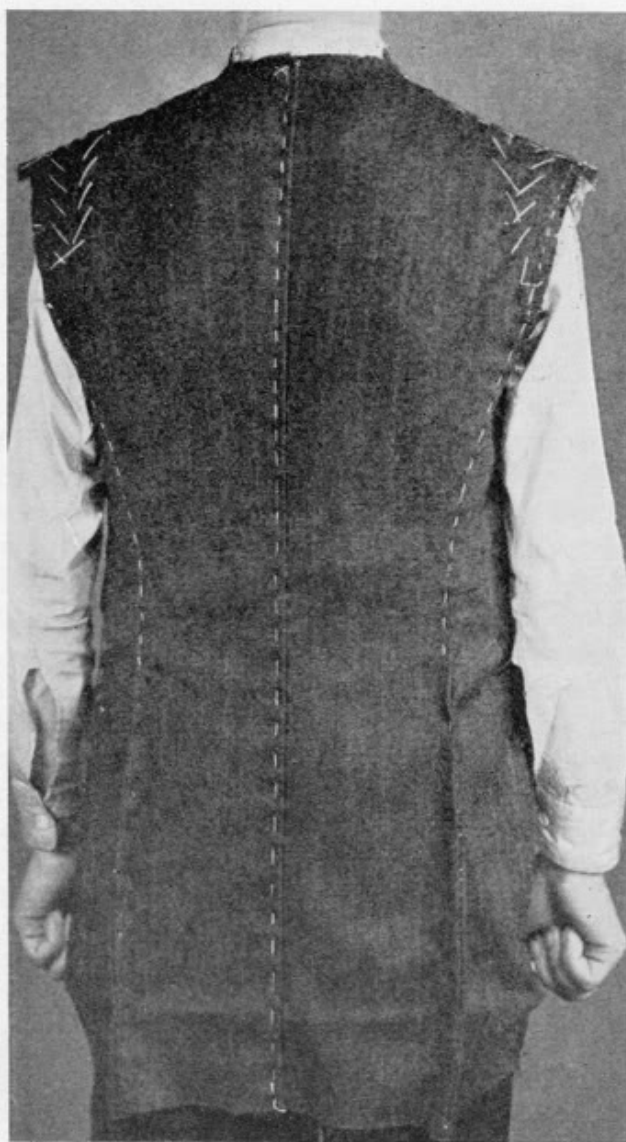


Photo. 105

may need taking in or reducing at either the side-seams or the centre back-seam, or perhaps at both centre back and side-seams. This depends where the excess of cloth is and provided, of course, the “supposed” excess is not due to defective balance. The reason why I used the term “supposed” excess is because if the balance is wrong and is corrected the “supposed” excess will be cleared away without our having to adjust either the side-seams or the centre back-seam. However, in this case it will be seen that the excess or looseness is at the centre of the back, starting from the waist and continuing downwards.

Before coming to any definite decision of where to effect alteration, it is just as well that we pass or “smooth” the excess material towards the side-seams. If we do this we may find that we have created diagonal creases from

the centre back down to the side-seams, as shown on Photograph 122, page 60.

Photograph 104—In this case it is evident that the excess is at the side-seams, from below the waist downwards, and therefore the alteration will need to be effected there. If, on the other hand, the excess had been taken away at the centre back-seam, there would have been diagonal “drags” from the centre back at the waist to the bottom of the side-seams (see Photograph 122).

Photograph 105—Here we see the excess width pinned, on the double, down each side-seam. There is always the possibility of a twist because of one side being pinned away more than it should be; or one side being pinned away less and the other side being pinned away more than they should be. Before chalking each side (back and forepart) “in the pins”, it is advisable to confirm that the sides are pinned correctly. This can be done by standing a short distance away from the customer and checking the pinned effect.

It should be noted that some garments need more “spring” on one side. In a close-fitting garment particularly, because of what is carried in the trousers hip pocket, this should not be overlooked.

In addition, some figures are more prominent (or flatter) on one side than on the other and it is obvious that, unless the coat was cut at the outset with two different sides to conform with the needs of the figure, the garment would need altering, both sides being altered differently.

Photograph 106—In this and in the two succeeding photographs the excess will be dealt with by “opening” the side-seams from waist to bottom. Here we see the excess being gently “smoothed” towards the side-seam; but near the right-hand little finger joint, the head of a pin can be seen at the centre back-seam, the centre back of the jacket having been pinned to the trousers seat before I started to “smooth” the back, etc. Having placed the left forepart into its correct width position, bring the back over on to the forepart by smoothing it in that direction, in a similar manner to the way that we did at the top of the side-seams in Photographs 97 and 98, page 49.

When doing this, be careful that the back has not been forced over to one side. To the inexperienced I would suggest pinning the centre back-seam of the coat on to the trousers seat; this will help to prevent the back of the



Photo. 106

coat from being de-centred, or twisted to one side. If pinning the centre seam to the centre of the trousers at seat-seam causes a twist, take the pin out, and pin the back as it lies “fair”—that is, without a twist. If when this is done the seam is not in the centre, mark the correct centre down the back.

Photograph 107—Here we see the side-seam being pinned into position. Starting from the waist downwards, deal with and pin each side-seam separately, as previously mentioned; the sides may have different shapes and because of this need fitting differently.

Photograph 108—Here we see both sides fitted and pinned into position. Mark along the “bent” edges of the pinned back, also chalk balance marks across the side-seams. Allow a seam for sewing when marking up the forepart



Photo. 107

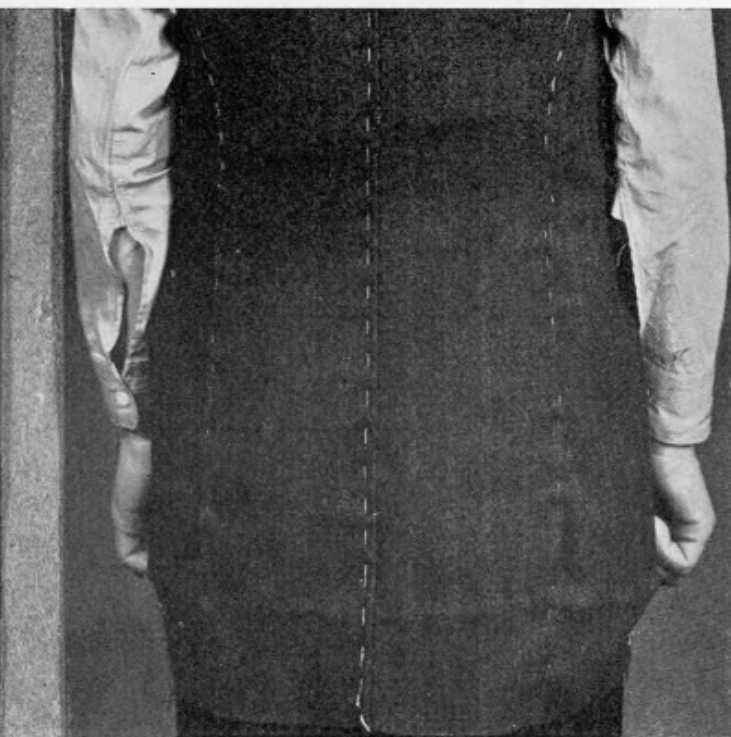
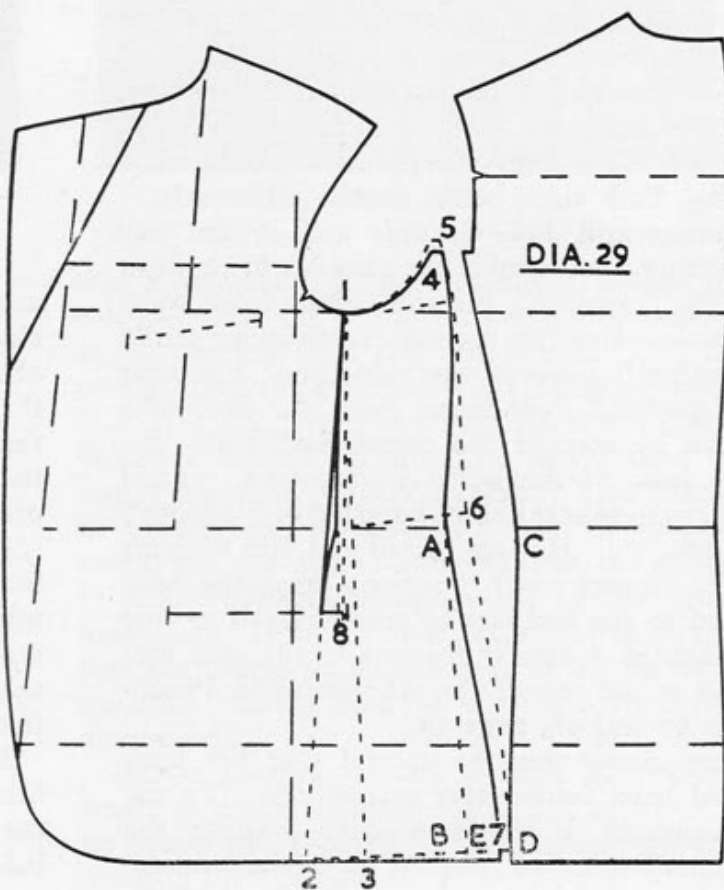
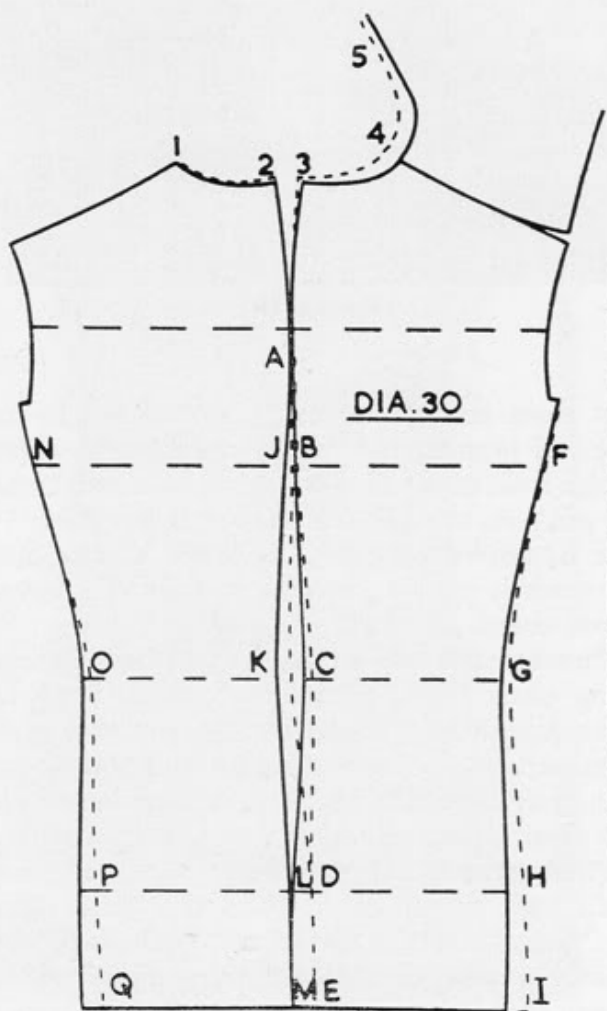


Photo. 108



side-seams; the seam for back was "bent" in when the side-seams were being pinned.

Diagram 29—To alter, reduce the "spring"—starting from waist to bottom. Whether the whole of this should be taken off the forepart from A to B or partly off the forepart and partly off the back from C to D will depend upon the appearance there of the back and forepart side-seams.

In the "down shoulder" figure the hip on the "down" side is usually prominent in relation to the body. To obtain the cloth necessary and to place it in the correct position, split the pattern through the under-arm and insert wedge 1-2-3.

Diagram 30—When a figure is down on one side—which is most often the right side—it may be found that during fitting the coat has a tendency to go towards one side of the figure. The centre back-seam and the back generally may "run" towards the side opposite to the "down" side. It may also be found that the head of this type of figure inclines towards one side, in which case the collar and the crease line of the lapel (near the neck) will be low at the opposite side.

Check up the centre back-seam "run" and make a mark where the seam starts to turn (say at A); also mark where it should be, as at B-C-D to E. Further, check the positions of side-seams. Owing to the right half of the back becoming narrower than it was originally, because of

altering the centre seam position, it may be necessary to widen this half of the back. Make a mark at 1 on the right forepart; it may be necessary to narrow the *left* half of the back; make a mark at G.

Re-mark the back pattern in two halves. The right half as the dash lines A-B-C-D-E and F-G-H-I; the left half as the dash lines A-J-K-L-M and N-O-P-Q.

Should one half of the back appear to be a little too "round" at A (in this case the right half), the seam may be straightened by diverting it a little. Allow a small amount at 3, to nothing at A, and take off a little at 2 to nothing at A.

The faulty side neck should be corrected by fitting the collar into the neck and letting the neck inlay out as per dash line 1-2-3-4-5. When this is done it may be found that there is not sufficient lapel width to make the lapel the same width as that on the other side. In such a case it may be necessary to sew, or stoat, a strip of material on to the lapel.

Now re-mark the back of the garment to the altered back patterns; take off at the side-seam of the right forepart an amount similar to that allowed on the back side-seam from F to I; and let out a similar amount at the left forepart side-seam to that taken off the back side-seam from N to Q.

Photograph 109—This photograph illustrates a too close-fitting seat. There are faint diagonal

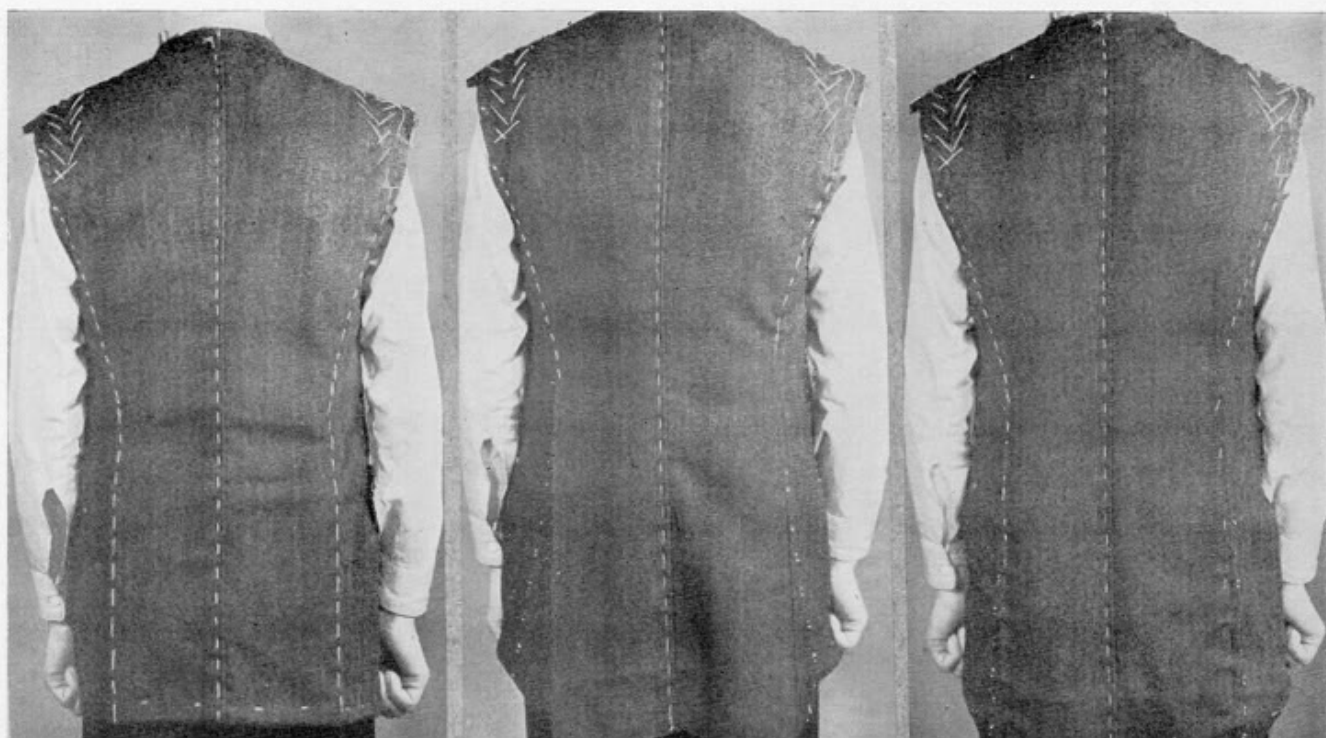


Photo. 109

Photo. 110

Photo. 111

creases running from front hip diagonally downwards to the bottom of the forepart side-seams. In addition, there is a tendency for the back waist to "ride" up across the back of the figure above the seat.

Photograph 110—Here we see the side-seams undone and opened. The horizontal creases across the back waist have disappeared, as have also the diagonal creases on the forepart side-seams.

Photograph 111—This is a full back view of the pinned and altered side-seams. Before this stage is reached the centre back-seam should be pinned to the seat of the trousers, after gently "smoothing" the back down the centre seam. This is to avoid forcing the back over to one side when pinning the side-seams, as this is liable to cause a twist. To alter, let out the "spring" as shown by the dash line 1-2-3, **Diagram 31**.

Photograph 112—In this case, the excess material stands away at the seat, starting from the waist downwards.

Photograph 113—Take the raising basting out of the centre seam from the waist downwards; also take out the bottom basting and free the turn-up, letting it fall down.

Photograph 114—Working from the bottom to the waist, pin the excess width into a pleat ending at the waist (or, when necessary, below the waist). Having satisfied yourself that the fit is correct, mark along the pins on both sides

of the centre of the back. Also examine the back width from the waist downwards, to see whether taking in the back has made the back too narrow at the bottom. If it is too narrow, mark the side-seam where the seam should be and make a note to this effect.

Diagram 32—If the back width is correct, take off the excess "spring" as A-B-C dash line. If doing this causes the back to appear too narrow at the seat, etc., and if there is an outlet down the centre of the back, having marked the alteration as A-B-C, slide the back over as per dot-dash line on the other half of back and mark it as the dot-dash line 1-2-3-4-5-6-7-8-9-10-11-12-13-14-1; then re-cut the back.

Re-mark the forepart side-seams from L, as the dot-and-dash line. I from F, J from G and K from H are the same as 4 from A, 5 from B and 6 from C, on the back.

Photograph 115—This full back view shows a coat that is too close at the side waist. We can see the coat held, as it were, at the side waist and also we see creases from 1 at the side waist to 2, down towards the centre of the back at 3. The back appears to hang loosely away at and below the seat. It is a case of tightness in one place causing a looseness in another, and the forepart side-seam being longer because of the hollowing "taking" more back length.

Photograph 116—Here we have a side view. If we compare this and the immediately previous

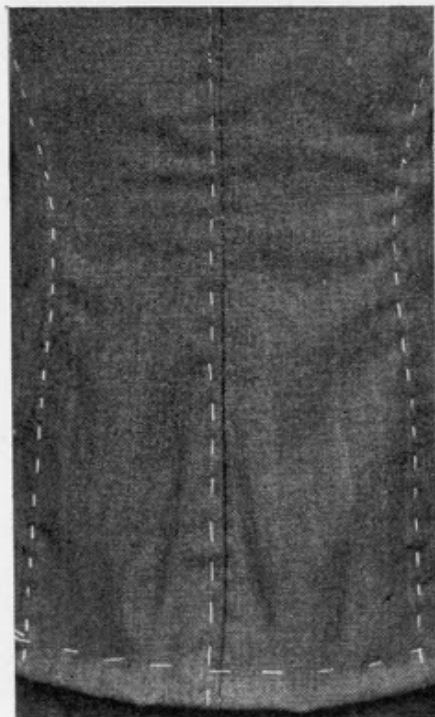


Photo. 112

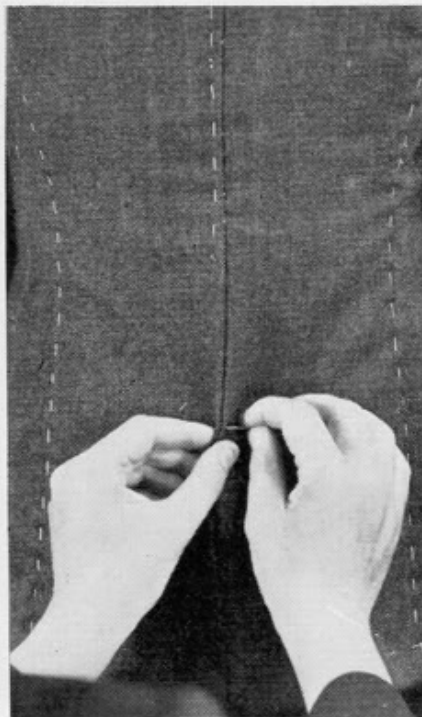


Photo. 113

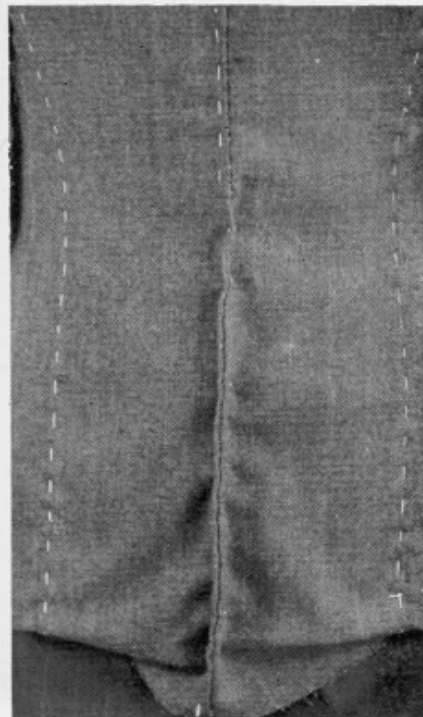


Photo. 114

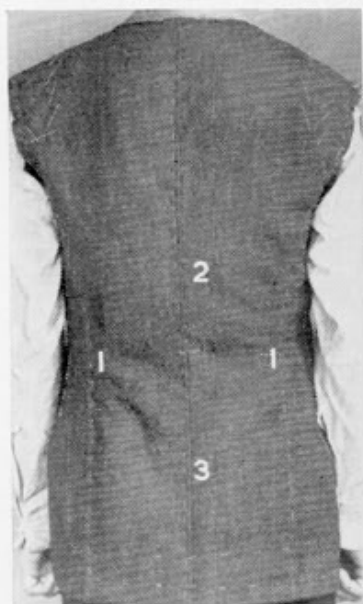
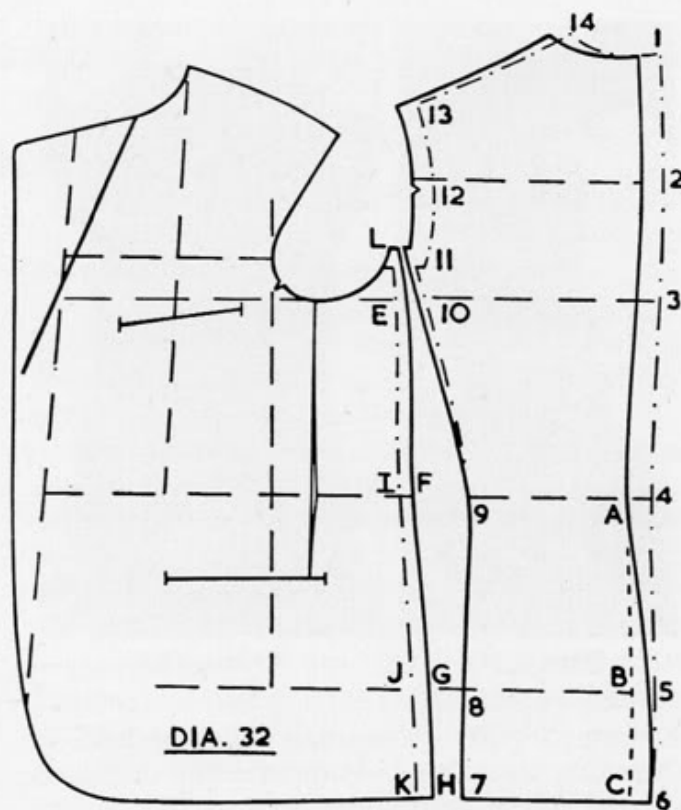
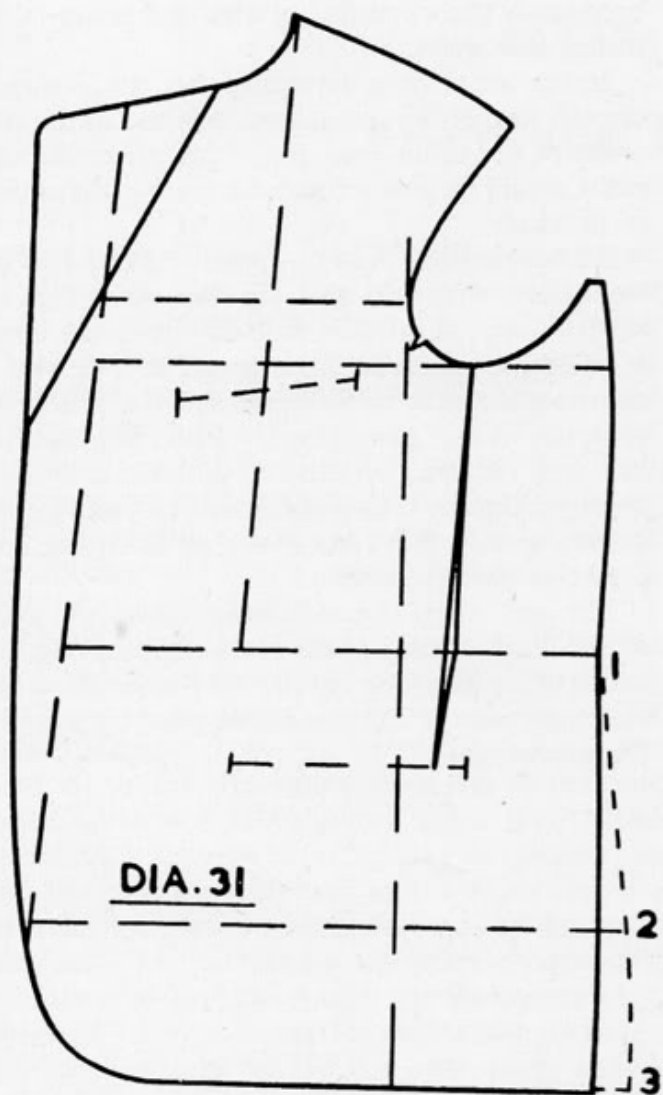
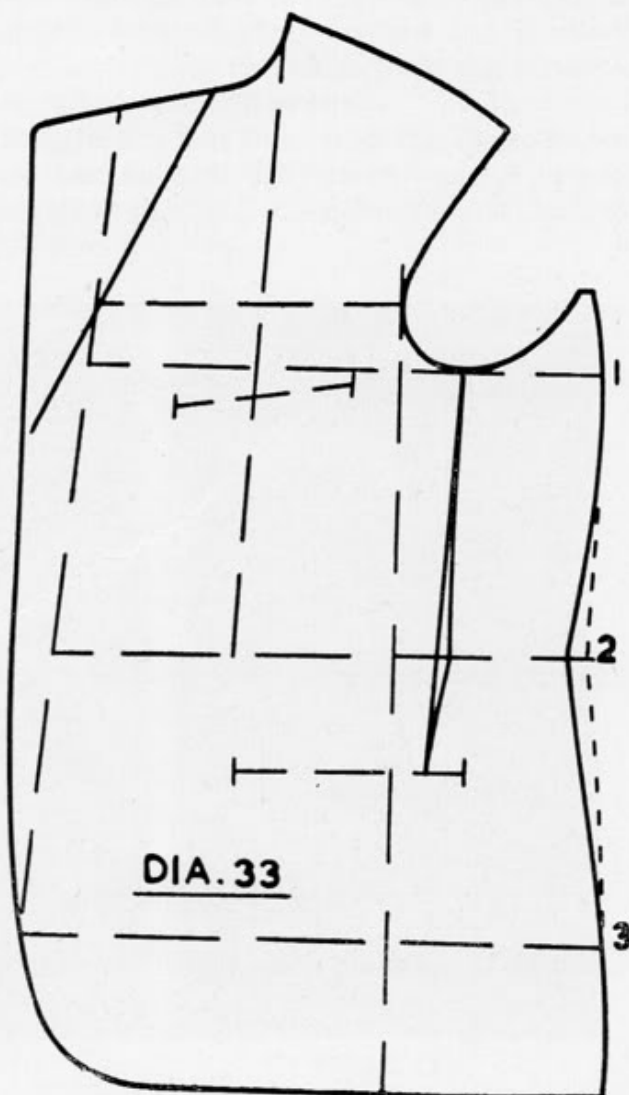


Photo. 115



Photo. 116



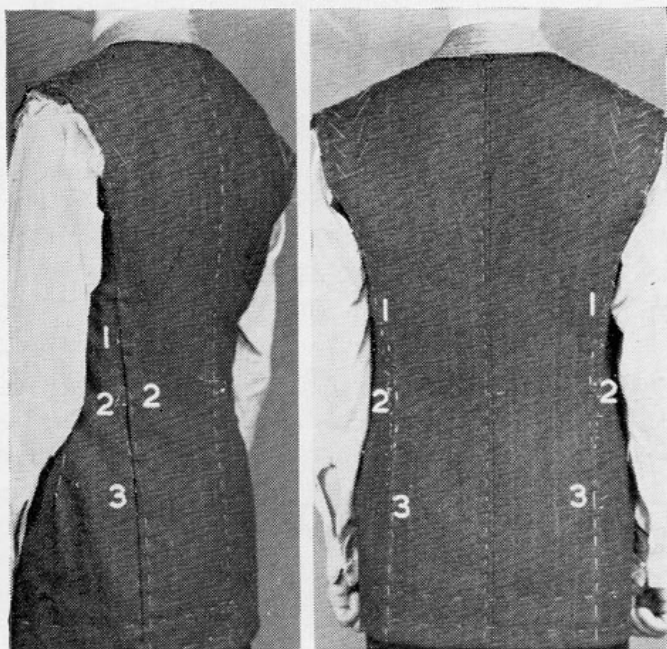


Photo. 117

Photo. 118

photograph with Photograph 109, we have an interesting study and we can see the difference

between a too-close-fitting seat and a too-close-fitting side waist.

In the latter case, assuming that the closeness of each side of the seat in one case and at the side waist in the other was, say, 1 in., then the side waist would be smaller and the seat would appear to protrude.

Photographs 117 and 118—Having “opened” the side-seam in the waist hollow, we free the contraction and eliminate the cause of the ugly creases in Photograph 115, as well as allowing the seat to fit correctly. In fact if we compare these photographs with Photographs 115 and 116 we may find it difficult to believe that opening the side-seam from 1 to 3 and letting it out (mostly at 2) has made an ill-fitting coat into one that is correct.

Pin and mark the side-seam along the edge of the back. Also, place cross-marks along the seam; when marking up the side-seam allow the seams necessary. Let out as indicated by 1-2-3—**Diagram 33.**

Front and Back Balances

THE term Balance, as applied to garment structure, denotes the relationship between front lengths and back lengths in the garment. This relationship sometimes goes awry and we get defects such as "short back balance" and "long back balance", as well as "short front balance" and "long front balance". This chapter deals with both front and back balances and the defects which can arise if they are not rightly adjusted. The subject is treated more fully in Chapter XII.

Photograph 119—Here we see an ill-fitting back, from the waist over the seat. There is a looseness at the waist, giving an appearance of excess length. There is an inclination for the back to crease diagonally from the side waist down to the seat at the centre seam. The centre of the back appears to be resting on the seat; in fact the centre of the back seems to be too long between the chest and seat and it is evident that the coat is not too tight at the sides. A comparison between this photograph and Photograph 109 (page 55) clearly shows the difference between the two faulty backs. In this case, there are no

side "drags" on the forepart at the seat, etc., which is "clean". (This coat would have the same ill-fitting effect as that shown on Photograph 109—if it was taken in at the centre back-seam at the seat instead of at the side-seam.)

Photograph 120—Using both hands, form a pleat across the excess length at the centre back-seam. The amount of the pleat is determined by the excess length, at the centre of the back at the waist; its position may be on, above, or below the waist line. There is no fixed rule about this—excepting, of course, that the pleat must be so formed and placed so as to "clean-up" the back.

Photograph 121—Holding the pleat in position with the left thumb and forefinger, free the right hand, and with it pin the pleat across. Having fixed the pleat with the first pin, now pin back near the centre and gradually continue forming the pleat from the centre of back towards the side-seams.

Stand a few feet away from the figure to confirm that the back fits "clean" and is correct; then chalk the back along the pins at both top and bottom.



Photo. 119

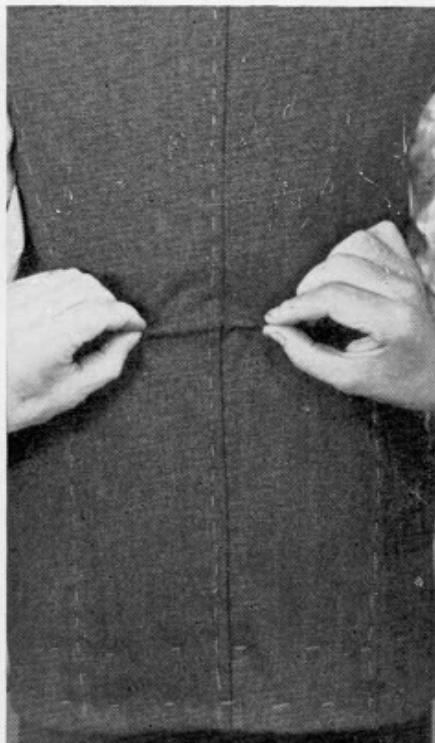


Photo. 120



Photo. 121

Diagram 34—To alter, place the back as pinned on a sheet of paper and cut a back pattern; “rip” the back, place the altered pattern on to the back and re-cut the latter. In the absence of an inlay down the centre seam of the back, and you have cut a back pattern to the pinned back, stretch the side waist at A and shrink the centre back at waist (B). Place the altered back pattern on to the manipulated back and re-cut it, checking the centre back and side length to the finished length required, as the manipulated back will be a little longer on the side-seam and shorter down the centre of the back. Here I should like to draw the reader's attention to the back shown on Photograph 115 (page 57), and I should like him to compare it with the back now being discussed. The bottom of the back of Photograph 115, from waist downwards, looks, and is, narrower; and the inward run of the stripes from the waist downwards accentuates the narrow or “barrel” effect from the waist to the bottom.

Photograph 122—In this case the creases run diagonally from the centre of back waist to the side-seam at the seat level—the reverse of those shown on Photograph 119.

Whilst there is sufficient cloth to go round the seat, it is in the wrong place; as was also the case in Photograph 119. However, since the pleats run in a different, or opposite, direction to

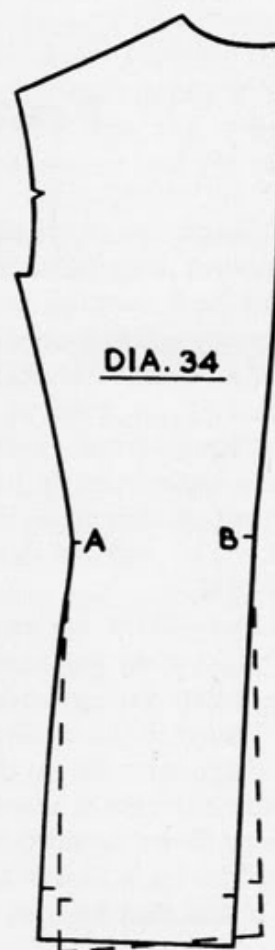


Photo. 122



Photo. 123

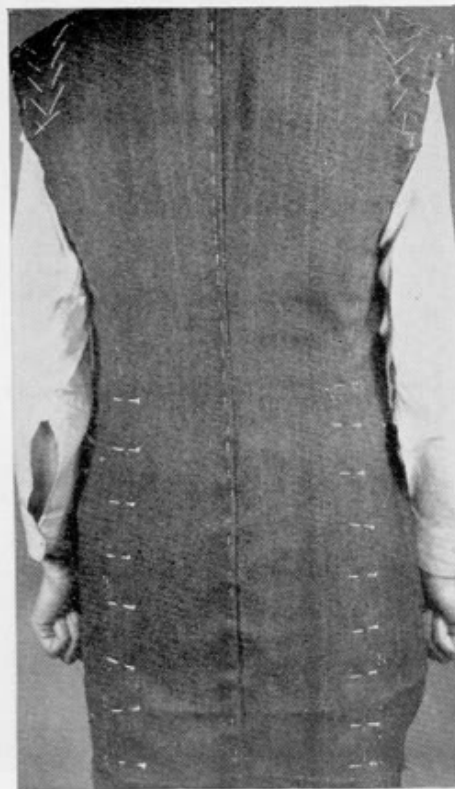


Photo. 124

those in that photograph, the cause and remedy are both the reverse. There is too much "spring" or material on the centre back at the seat and not sufficient cloth over the seat at the side-seam.

Photograph 123—I have written in another place: "One might here be excused if one suggested the same procedure as that given for Photograph 117 (page 58)—i.e., to form a pleat across the back from the side-seams to nothing at the centre of the back. The chief trouble in doing so, however, would be that we should create an ill-fitting forepart, at the side-seams." In this photograph the same method is illustrated, and we can see the effect this has upon the forepart. If there was nothing wrong with the foreparts previously, this method could be followed; or if there was no inlay down the side-seams I am afraid that it would have to be followed.

Photograph 124—On the other hand, to avoid doing this, open the side-seams from the waist to the bottom. It will then be noticed that the centre of the back is loose and protrudes at the seat, and that the side-seams need letting out. Take out the raised basting, or the overbaste, in the centre back-seam, from the waist down to the bottom; starting at the bottom of the back, pleat over the excess width or "spring" there and pin it. Now gradually continue pinning the excess in a pleat, until the waist is reached and the centre of the back fits clean. Pin the

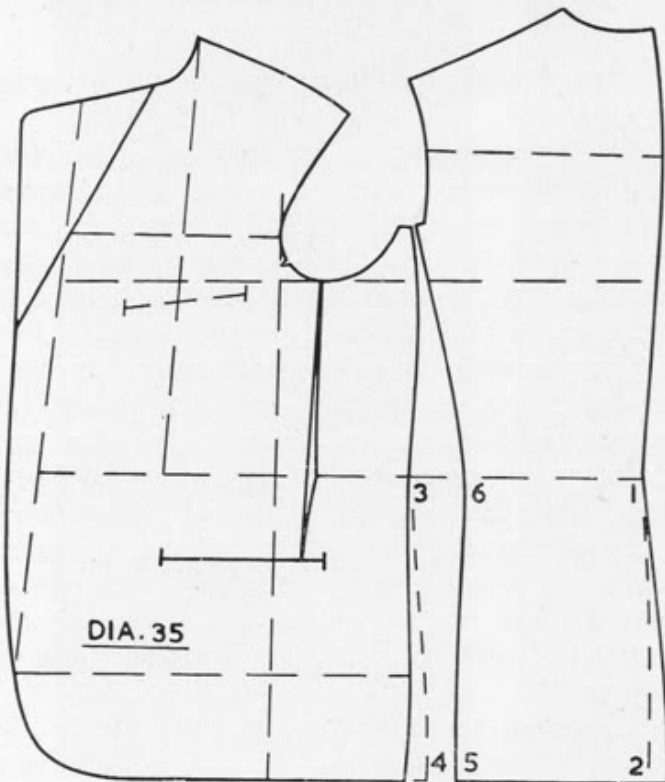


Photo. 125



Photo. 126

centre back on to the trousers seat, to hold the back in the centre and in position, then proceed to pin up the side-seams as in Photograph 111, page 55. Mark up the corrected centre back and side-seams. Chalk along the edge of the back and also across the back. When marking up the forepart side-seam, allow two seams if back was pinned raw, or one seam if back was pinned creased.

Diagram 35—To alter, take in the back as the dash line 1 to 2 and let out the forepart side-seam from 3 to 4. If there is no inlay in the forepart side-seam, or down the centre back-seam, or if the back looks narrow from 2 to 5, stretch the back waist at 1 and shrink it at 6. Also, adjust the bottom, etc. (This manipulation is the reverse of that shown on Diagram 34 on page 60.)

Photograph 125—Here we see a diagonal "drag", or crease, from the top of the forepart side-seam (1) to the side waist (2) at under-arm dart. This denotes lack of length between these two points, and a shortness in the side balance from the under-arm dart to the top of the side-seam.

Photograph 126—Open the side-seam from the waist to the top. "Smooth" the sidebody section of the forepart forward until the "drag" has disappeared, and pin the side-seam; then pin the excess under-arm width as explained for Photograph 128, on page 63.

Here we see the "drag" cleared away and the side-seam and under-arm pinned up.

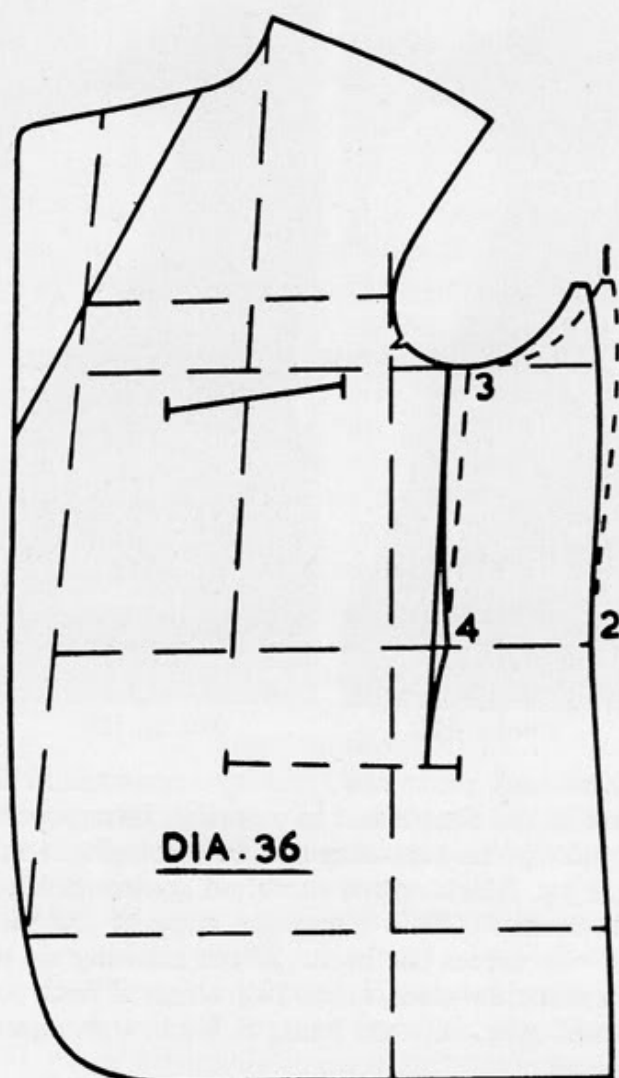
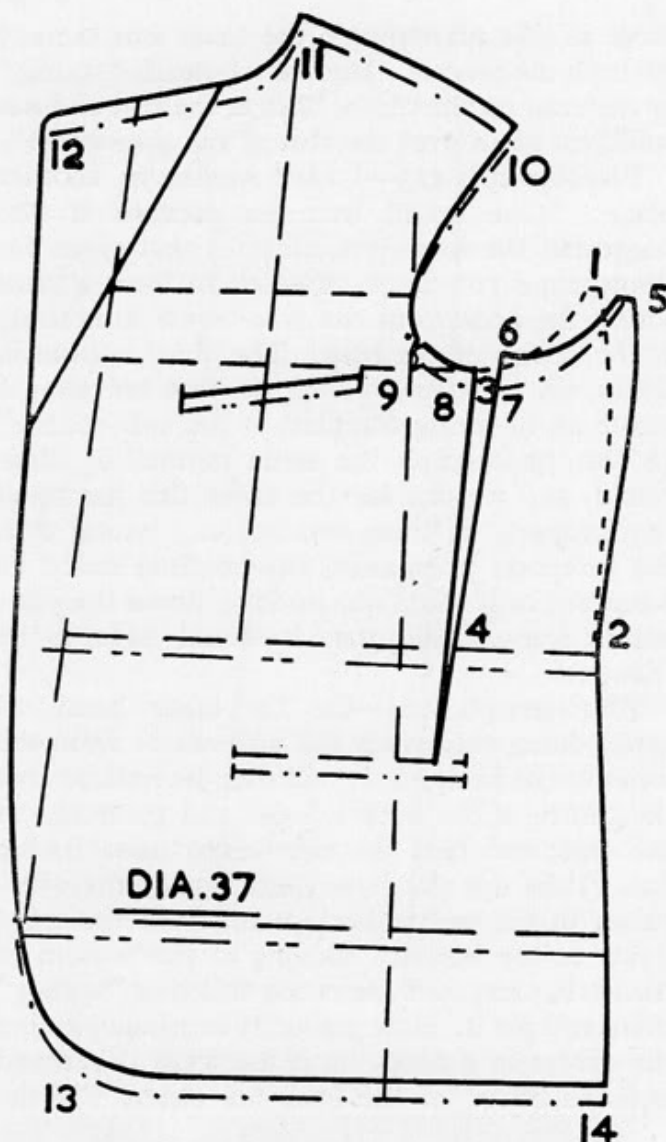


Diagram 36—To rectify, let out the side-seam inlay from 1 to 2 and take in the under-arm seam from 3 to 4, as the dash lines. Care should be taken not to lower point 1, as what is needed is diagonal length between 4 and 1, hence the “drag” there.

Diagram 37—If there is no inlay in the side-seam, stretch the under-arm at 4 (the waist) and shrink it at 2 (waist side-seam). This will not give the diagonal length required and will shorten the side-seam length from the waist upwards; it will also lengthen the under-arm from 4 to 3. To adjust, drop the forepart pattern as per dot-and-dash lines from 5 to 7-8-9-10-11-12-13-14, and also drop the waist and seat levels, the “break” and the pockets.

Side-seam looseness—In a previous chapter I mentioned that before taking in the surplus width it was advisable to see if the top of the side-seam was really the correct place at which



to alter the garment (see Photograph 93, page 47).

In **Photograph 127** we have a loose-fitting top of side-seam. The side-seam was opened and pinned over; this caused a slight diagonal crease from the top of side-seam to the under-arm dart, at the waist, similar to that shown on Photograph 125, but not quite so acute.

Photograph 128—The side-seam has been re-pinned to its original position. Hold the excess width at the under-arm dart seam and form a pleat between the left thumb and forefinger; pin through. Continue with the pinning away of the excess width to the waist, or to whatever point may be necessary. Instead of pleating the excess width, the seam may be “opened” and pinned over, as was done in this case.

Diagram 38—To alter the coat, take in the top of the under-arm dart at 1 to nothing at 2 (the waist) as pinned and as shown by the dash

line, and make 2 to 1 the same length as 2 to 3, lowering point 1 as necessary. Do *not* lower point 4 at the top of the side-seam.

Round and large at centre back—Photograph 129. In this photograph we have a loose back in which the excess is greatest at about the blade level and at the centre of back. The centre back is too round and too wide there. As will be seen, there are no horizontal creases across the back between the shoulder level and the fall edge of the collar as was the case in Photograph 89, page 45.

This rules out the centre back-seam having any excess length between shoulder level and neck.

Photograph 130—Form the excess width into a pleat (do not "dig" too deep; this error may occur when correcting the excess back for a figure which is hollower between the blades



Photo. 127



Photo. 128

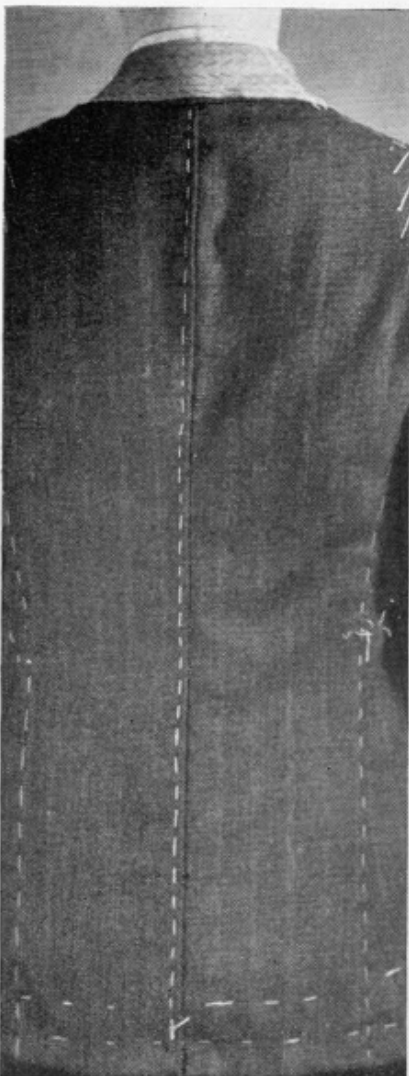


Photo. 129



Photo. 130

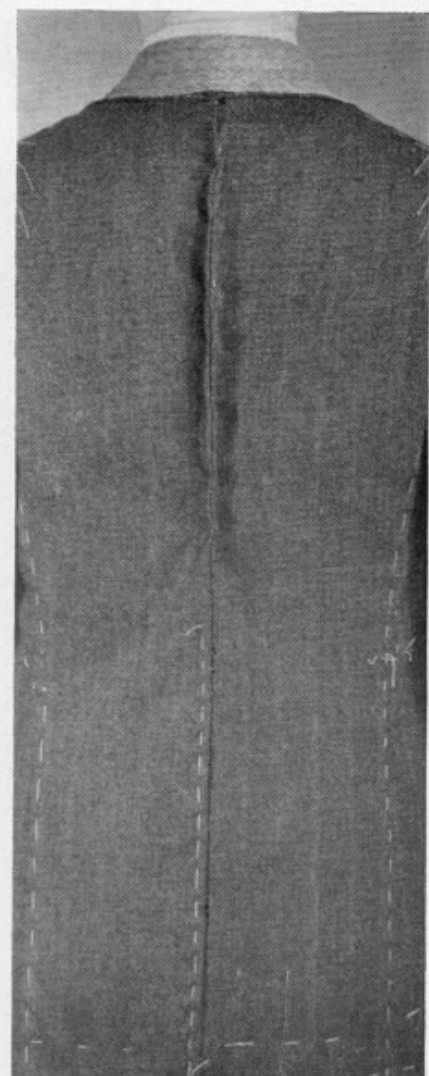
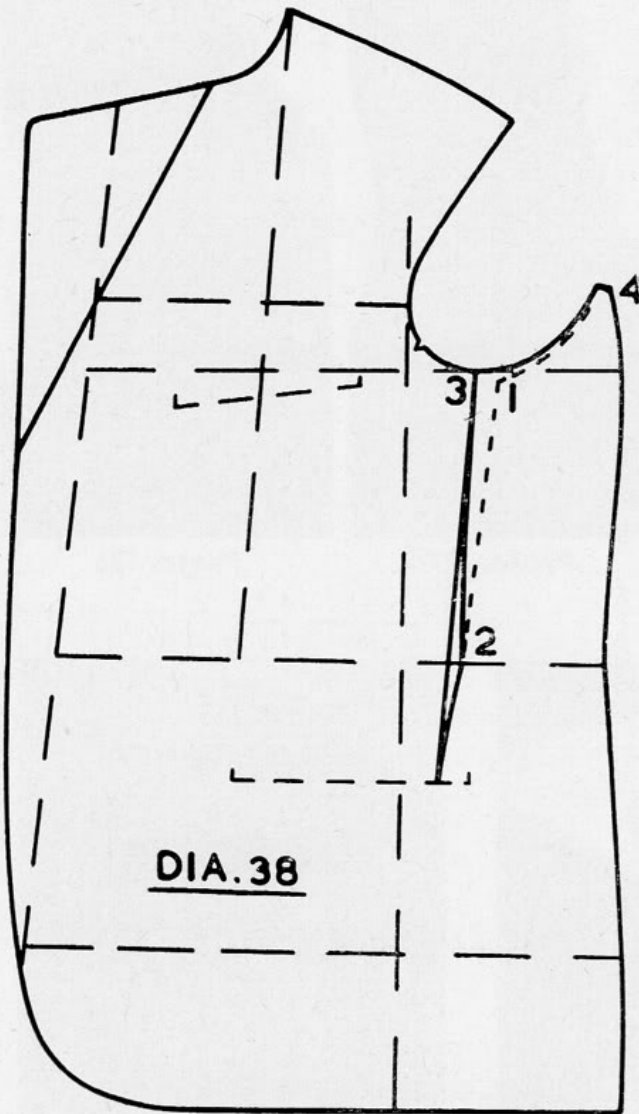


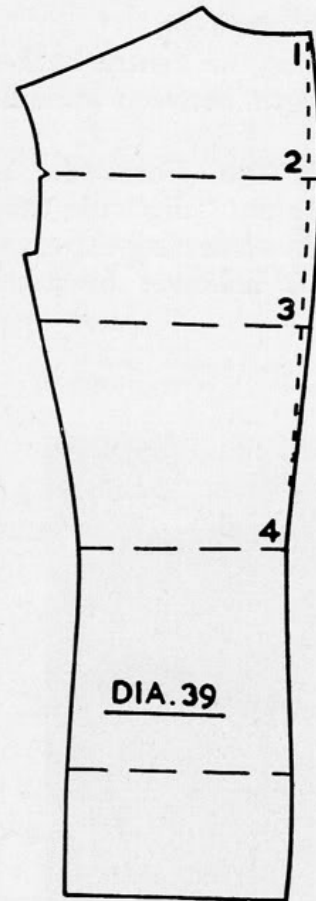
Photo. 131

than the normal). Then satisfy yourself that the alteration is correct, both in principle and in the effect of the size of the pleat upon the fit of the garment anywhere above the shoulder level.



Photograph 131—Continue forming the pleat both above and below the blade, until all the excess width has been pinned away. Mark along the pins on both sides of the pleat.

Diagram 39—To alter, re-mark the back as indicated by the dash line 1-2-3-4 (as pinned on the figure), clearing away the excess round and back width at 2. Check up the run of back neck at 1, as this may become "pointed" after altering the centre back-seam.



Further Corrections of Body-part Faults

IN this chapter I take account of some further faults that are detected in garments at the fitting stage.

Photograph 132—We have here a back view of a straight-fitting centre of back at the waist. This is a type of fitting effect which may appeal to some customers, but, on the other hand, may not appeal to others. In fact, they may think that it is *too* straight, or loose-fitting at the centre back waist. Or certain customers might be inclined to find fault with this style of jacket because the centre effect is not in harmony with the more close-fitting sides.

If a close-fitting effect is desired in the centre back, before finally deciding upon where the excess cloth is to be taken “out” it is advisable to try holding in the excess at the side-seams, at the waist, between the thumb and forefinger of

both hands, thus forming a pleat at each side waist. Now satisfy yourself that there are no “drags” from the side waist diagonally down to the seat at the centre, and no “drags” across the waist similar to those shown on Photograph 119 (page 59).

Photograph 133—Should the effect side of the pleating appear to be unsatisfactory (as it will be in this case) then, instead of pleating the side-seams, try holding the centre back-seam at the waist hollow, forming a pleat there. Again, make certain that the pleat produces the desired effect and does *not* produce another fitting defect.

Photograph 134—Since the pinning of the excess back waist at the centre seam produces the desired fitting effect, proceed with the pinning as in this photograph, and mark along the pins on both sides of the pleat.

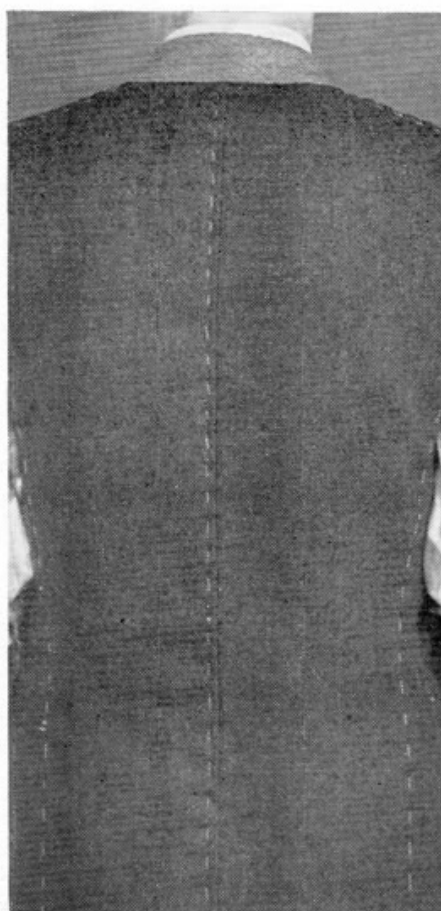


Photo. 132



Photo. 133

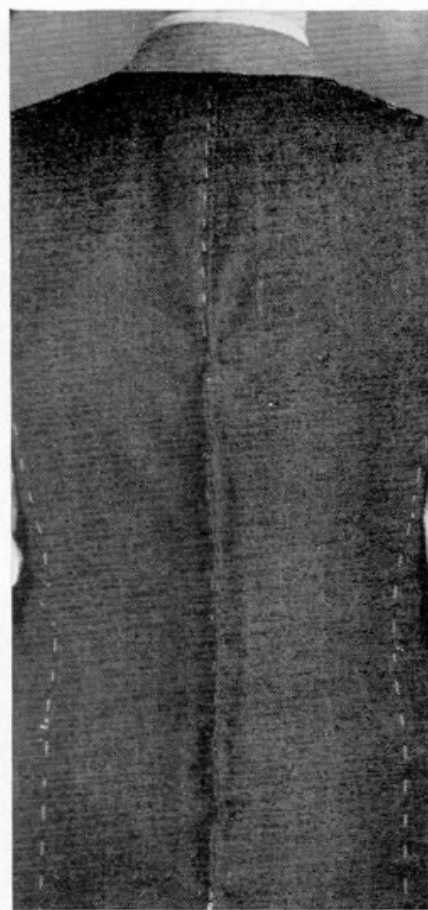


Photo. 134

Diagram 40—Alter the back at waist, as pinned (see dash line, 1-2-3-4).

Photograph 135—In this photograph we have a faulty-fitting centre of back. As will be seen, there is a V-shaped drag from 1 (the centre of back at waist) upwards towards the blades (2) as though there is a shortness between the blades and the centre of back at waist. In addition to this, the bottom of the back “kicks” out at the centre seam (3) and there are drags from the waist at centre of back (1) diagonally, downwards, towards the bottom of the side-seams at 4.

Photograph 136—Undo the top basting at the centre back, from the blade level down to below the seat prominence near the bottom; undo the basting at centre back, at waist, gradually up and down. Reduce the waist suppression, letting out the centre back (1) and pin same. This picture shows the centre back let out and basted. As will be seen, the creases 1-2 and 1-4 have disappeared.

Diagram 41—To alter, let out the centre back-seam as shown by the dash line 1-2-3.

Photographs 137 and 138—Whilst the figure and back portrayed in the photographs numbered 135 and 136 could not “stand” the amount of centre back waist suppression as

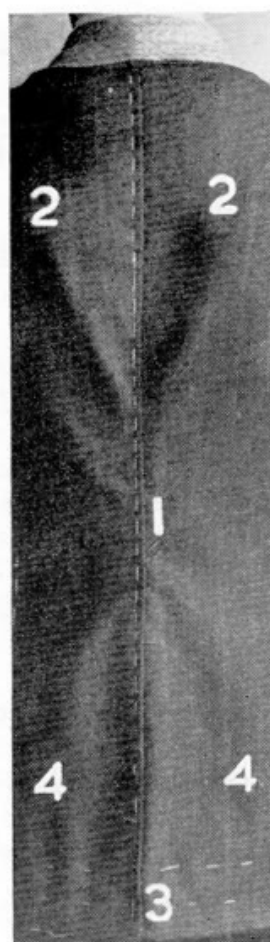


Photo. 135

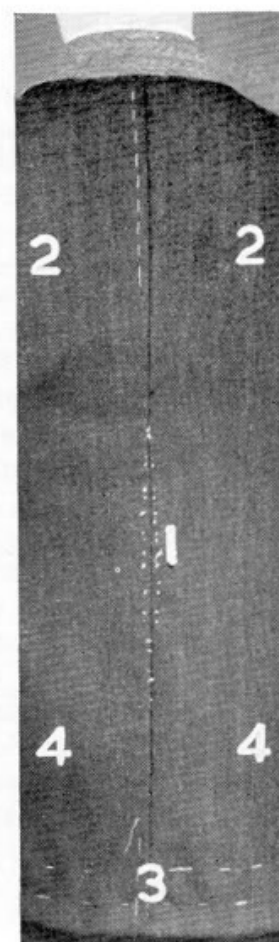
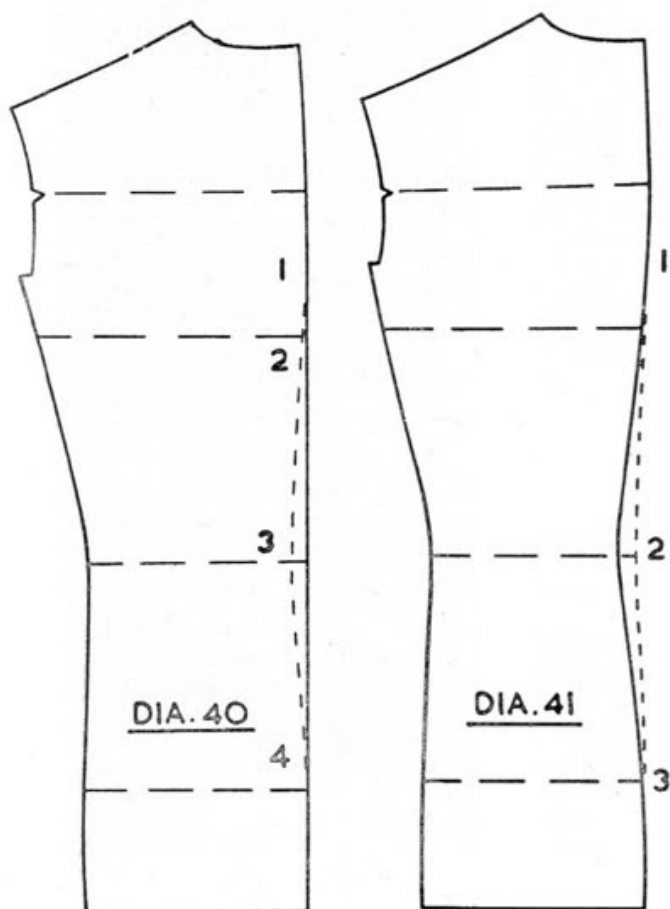


Photo. 136



seen in the photograph, here we see a back previous to and after suppressing or taking in the waist at the side-seams, on both back and forepart. On **Diagram 42** the dash lines A-B-C and D-E-F show the altered part of the coat. This does not necessarily mean that suppressing the waist at the side-seams is the only and correct way to bring the back into the waist of the figure.

Photograph 139—Creases below the collar may be caused by (1) an ill-fitting under-garment showing through, as in Photograph 88 (page 44); (2) closeness on the shoulder end, as in Photograph 89 (page 45); (3) a tightness or closeness across the back between the shoulders; (4) a badly basted shoulder-seam, the back being full in too much, thus increasing the vertical length between the neck and the shoulder ends; and (5) a back that is cut too round, or “nipped” in at the top of the centre back.

When the creases are due to shortness between the shoulders, there is a tautness between the latter. This forms a hollow crease, or “drag”, across the back and the crease tends to sink into

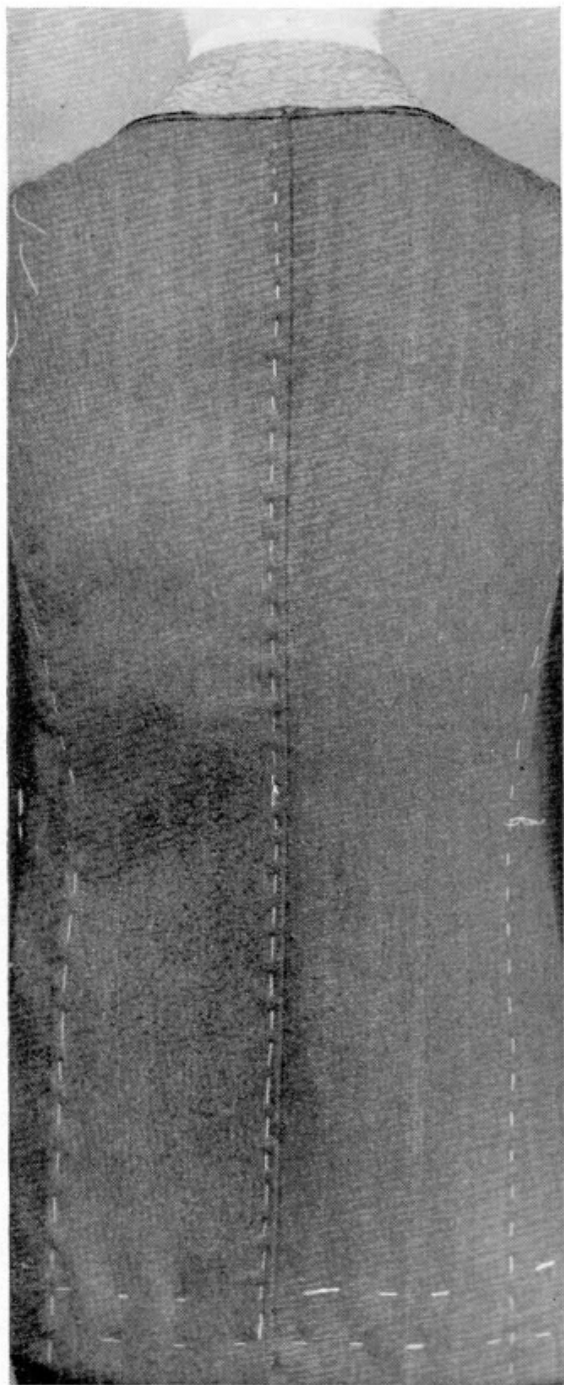


Photo. 137



Photo. 138

the figure. This tautness causes the crease to be positive or direct in its run. If you placed the left thumb on the left shoulder and your right thumb on the right shoulder, at crease level, and pressed the cloth towards the centre this would free the stress and the crease would disappear, thus proving that shortness is the *cause* of the crease.

Photograph 140—Lift up the collar and undo the shoulder-seam basting from the neck towards the shoulder end; the lower the crease the nearer to the shoulder end will be the shoulder opening. This will free the hold across the back and the crease will disappear; but in its place there will be a gap at the shoulder-seam between the back and the forepart. Pin the two seams across and mark the shoulders up. This photograph shows the opened and pinned-up shoulders, with the crease cleared away.

Diagram 43—The solid back outline (1-2-3) with the hollow shoulder-seam is the back as cut. The hollow shoulder-seam needs "filling", as the dash line 1-4-3. To rectify the faulty



Photo. 139

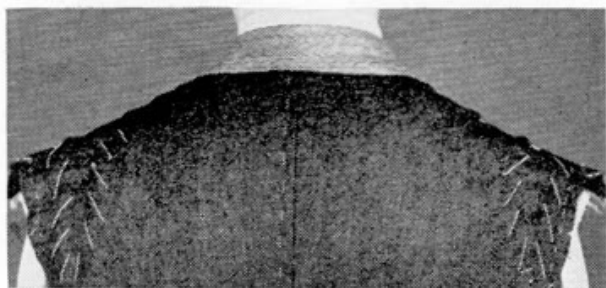
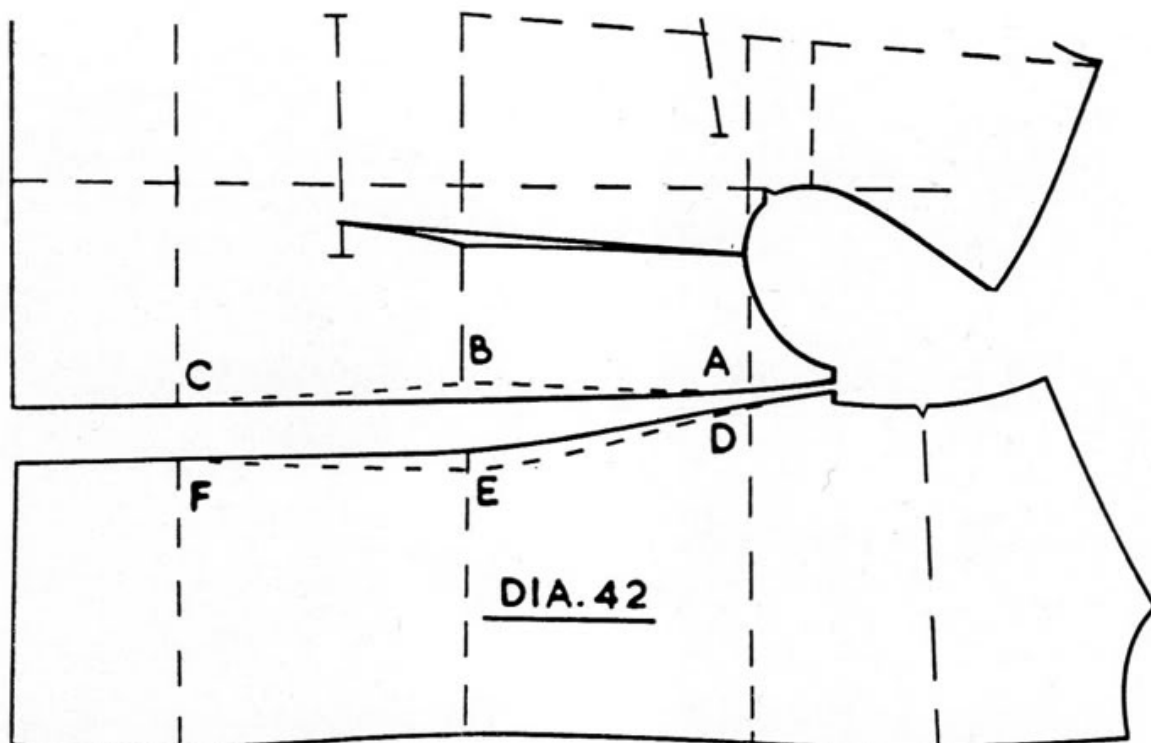


Photo. 140

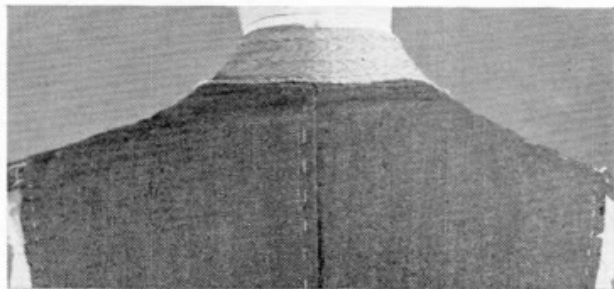


Photo. 141

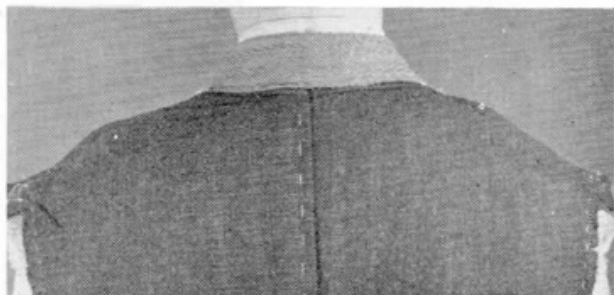
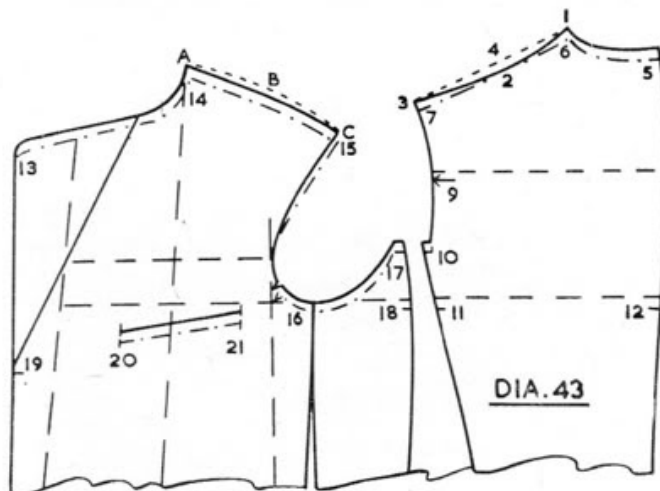


Photo. 142

shoulder run and fill in the hollow, let out the forepart inlay as the dotted line A-B-C. If there is no inlay, pin a piece of paper on to the shoulder-seam and cut the shoulder as at 1-4-3, filling up the hollow at 2; place the half of the back with the pinned paper on it on to the other half of the back and slide it down, as per dot-and-dash line, until the edge of the paper (4) touches 2 of the back shoulder. Re-mark the back as the dot-and-dash lines 5-6-2-7, 9 (the lowered back pitch) 10 (the side-seam), 11 and 12 (the lowered chest line); also re-mark the waist level and the bottom—which will reduce the bottom facing.

If the garment is cut in a check pattern material, the forepart should be re-cut as per dot-and-dash line 13-14-15-16-17-18-19,



20-21; re-mark the bottom and the pockets position. Also, shorten the top-sleeve and under-sleeve at the top in a similar manner, and let out the sleeve turn-up a similar amount by sliding the sleeve pattern down.

Photograph 140—In this photograph we see creases across the back below the fall edge of the collar. Here again, as in Photograph 139, the collar is not too high; neither does the figure appear to be sloping-shouldered as the one shown in Photograph 89 (page 45).

The ridges or creases below the collar on **Photograph 141** are more severe than those in Photograph 139.

Photograph 142—Here we see the shoulder-seams "opened" between the neck and the shoulder ends at the scye; and, as will be seen, the creases have disappeared.

Photographs 143, 144 and 145—These photographs show views of the shoulders pinned and marked. In this case the forepart shoulder-seam is cut too hollow. I previously mentioned that the creases apparent on Photograph 141 were more acute than those in Photograph 139. This is because in Photograph 139 the *back* shoulder-seam is too hollow. As I have stated above, in Photograph 141 the forepart shoulder-seam is too hollow causing that seam to become longer, which means that it takes more length of back shoulder and places more back length between the shoulder and the neck.

Diagram 44—The solid forepart outline (1-2-3) with the hollow shoulder is the forepart as cut; the hollow shoulder-seam needs filling in as per dash line 1-4-3. To rectify the faulty shoulder run, if there is no inlay to let out, fill in the hollow, pinning a piece of paper on to the shoulder-seam; cut the shoulder as the dash line 1-4-3, filling up the hollow at 2. Place the forepart with the pinned paper on it on to the other forepart and slide it down as shown by the dot-and-dash line until the edge of the paper at 4 touches 2 of the forepart shoulder. Re-mark the forepart as the dot-and-dash lines 12-6-2-7, 8 (the lowered front pitch), the scye at 9, top of side-seam (10). Also lower the chest line balance mark at 11, the "break" at 13, the breast pocket (14-15) and the waist level, etc. The hip pockets and the bottom must also be lowered—which will reduce the bottom facing.

If the garment is cut in a check pattern material, the back should be re-cut as the dot-and-dash lines 16-17-18-20; re-mark the back pitch (19) and 21, 22, etc. Also shorten

the top-sleeve and under-sleeve at the top, in a similar manner, letting out the sleeve turn-up an equivalent amount.

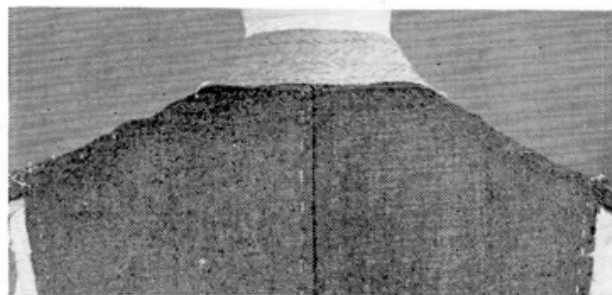


Photo. 143

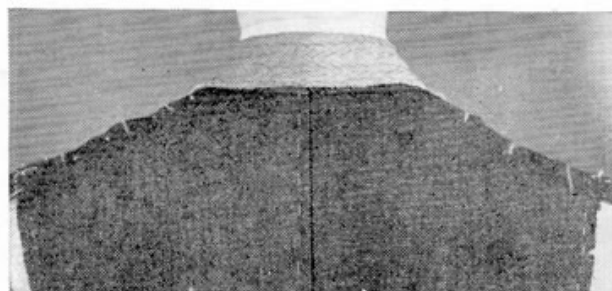


Photo. 144

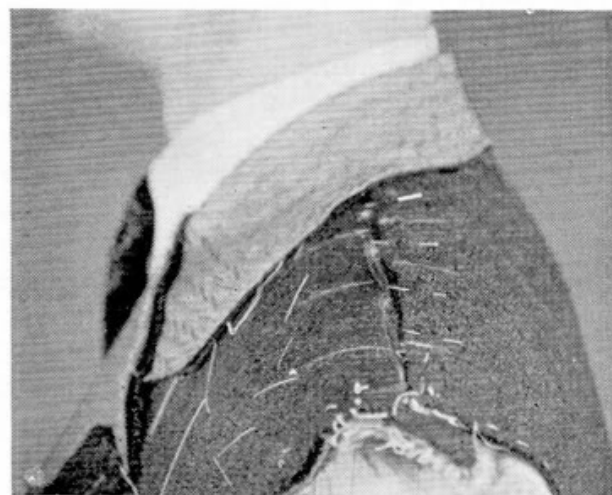
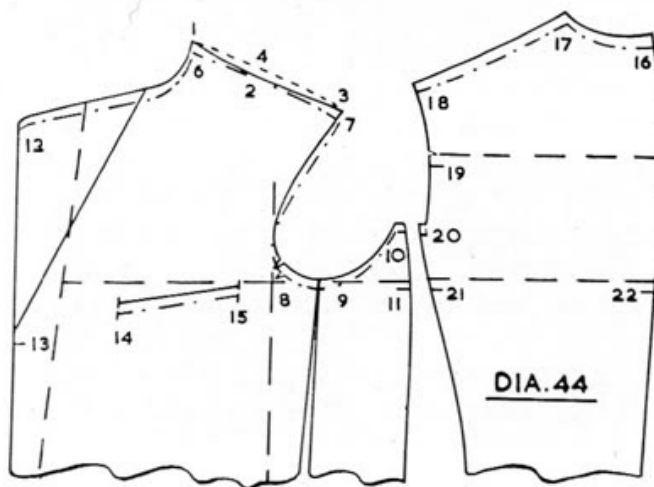


Photo. 145



Collars—Corrections of Faults Below the Collar and Rectification of Ill-fitting Collars

THERE are many defects which are connected with collars—some apparent in the parts of the garment near the collar and others in the collar itself.

Photograph 146—In this photograph the creases below the collar are of a different formation and appearance from those previously dealt with. Excessive length can be seen along the back-seam, though there is not the tautness shown in Photograph 139 (page 67).

This is one of the most common types of faulty backs, and it looks as though the folds are caused by a short back lining in the finished coat.

Examine the shoulder-seam near the neck, to make sure that there are no diagonal drags at the forepart neck near the collar. It is possible that the shape of the back-seam may cause these to crease and make the coat to be short of length—as though it was short of front shoulder, or “strap”. This will need a different treatment—an opening of the centre-seam after the collar is taken out, as in Photograph 149.

Photograph 147—Form a pleat of the excess length at the back-seam; holding it between the thumb and forefinger of the left hand, pin the pleat. The amount or size of the pleat will depend upon the quantity of material to be cleared away.

Photograph 148—Continue pinning the pleat from the centre of back in the direction of the shoulder-seams until all the excess length has been dealt with.

When satisfied that the excess has been taken away, examine the shoulder-seams near the neck, to make sure that there are no “drags” at forepart neck near the collar. It is possible that the coat may be short of length at this point. If the forepart shoulder, etc., is correct, mark along the pins at both top and bottom of the pleat.

Diagram 45—To rectify this fault the back-seam will need to be straightened and the neck lowered, as the dash line 1-4-5, by extracting the wedge 1-2-3. Further, if working to a fixed

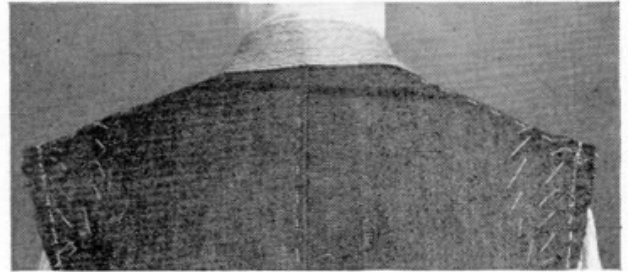


Photo. 146

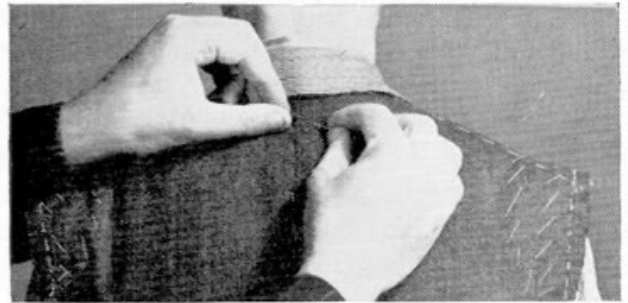


Photo. 147



Photo. 148

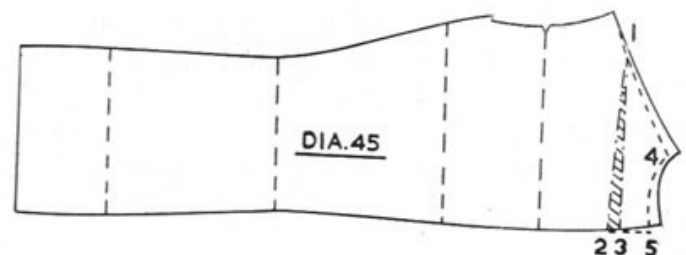




Photo. 149

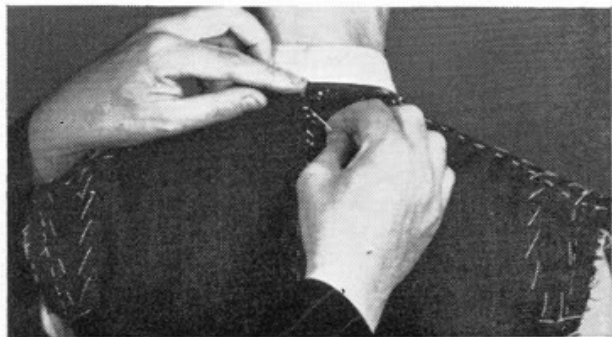


Photo. 150

length, the coat must be lengthened to make up for the wedge extracted at 1-2-3.

Photograph 149—Another way of dealing with the fold, or pleat, is to do away with the round of the back-seam by straightening it.

This, of course, can only be done when there is an inlay or outlet down the centre back-seam. Take the under-collar out, and pin the forepart shoulders to the wearer's undergarment near the neck. Open the neck downwards, until the pleat or crease has been reached and has "died" away, which will most probably be at about the shoulder level.

Photograph 150—Holding the centre of the left half of the back between the thumb and forefinger of the left hand, "roll" the inlay out and pin the left half of the back on to the right half; to avoid a one-sided or uneven let-out, this must be halved so that the two sides of the back are equal.

Photograph 151—Should the round be excessive, and need much of the inlay letting out on both sides of the centre-seam, start by placing the forefinger of the left hand under the top of the back at the neck. Then place the left thumb on the top of the back and "roll" the seam out, letting the inlay out on the left half of the back at the same time as the right half; pin them together, as clearly shown in this photograph.

Continue pinning the back-seam with as many pins as may be necessary to hold the seam firmly in position. See that the shoulder has not become too loose at the neck through letting out the centre back-seam. If the neck is loose, pin the excess width over on top of the forepart. Before starting to do this, place a pin in the neck at centre back. Having satisfied yourself that it is correct, now proceed with putting on the collar.

If the garment has a whole back (that is, without a centre-seam), it will be necessary to find the centre of the back neck before starting.

Some cutters notch the centre of a "whole" back neck when cutting the garment. Others do not do this, because they fear that if they do so, and the neck is not stayed across, there is the possibility of the back being torn, either when fitting on or during the making of the garment. If there is a neck inlay which has marking stitches, then locating and marking the centre will be a simple operation. Failing this, use the inch-tape by measuring across the back neck from shoulder-seam to shoulder-seam, and making a chalk mark vertically half way across.

We will now proceed with pinning on the under-collar.

Photograph 152—Commence by placing the folded, or creased, under-collar against the customer's linen collar, with the under-collar's crease at its correct height—i.e., showing the amount of linen collar desired. (Here it may be as well to consult the customer, as he may wish to show a certain amount of linen collar.)

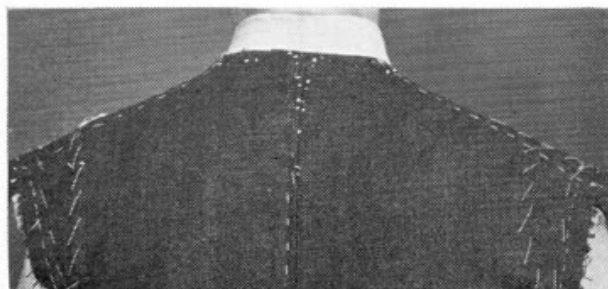


Photo. 151



Photo. 152

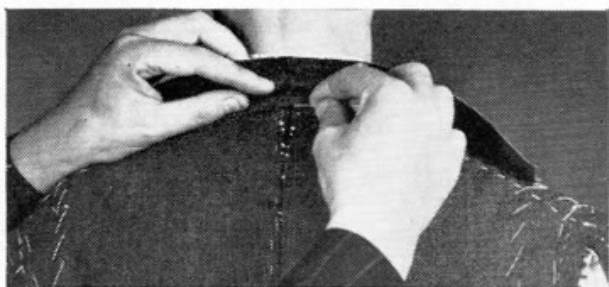


Photo. 153



Photo. 154



Photo. 155



Photo. 156



Photo. 157

Be careful to see that the centre of the under-collar seam is on the centre of the back-seam; but if the inlay has been let out on one side of the back, and this is going to be halved later, then place the under-collar seam midway on the amount let out. In a whole-back garment it is on the centre of the back neck chalk mark.

Photograph 153—Hold the under-collar in position with the left hand, with the second and other fingers against the crease, leaving the left thumb and forefinger free. Lift the fall, or leaf, edge of the collar with the right hand, and let the leaf edge go sandwich-wise between the second and first fingers of the left hand.

Keep the fall of the collar up and bring the left forefinger and thumb to the under-collar seam near the neck. Slightly pressing the under-collar on to the neck of the coat, free the right hand. Now fix the under-collar into its centre position with a pin, through both the centre of the under-collar stand seam and the centre of the coat back neck—being careful not to “catch” or prick the customer when doing so.

Photograph 154—Now let the collar fall lie down in its creased position and place the left hand against the back of the collar. Pressing it lightly against the linen collar, spread the left thumb out a little towards the right shoulder-seam.

Hold the right half of the under-collar (with the right hand) fairly taut against the right side of the linen collar, with the left hand still holding the under-collar against the linen collar, placing it so that the crease will be at its correct height, still showing the correct amount of linen collar at the shoulder-seam.

Photograph 155—Free the left hand and move it forward to the side of the neck, so as to hold the under-collar in position there and to free the right hand. Now lift the under-collar fall with the right hand, and holding the fall of the collar up in its lifted position sandwich-wise between the fingers of the left hand, fix the neck-seam of the under-collar into position (with the right hand) with a pin near the raw edge of the under-collar neck seam at, or near, the shoulder-seam.

Photograph 156—Holding the collar (as creased) with the left hand against the side neck of the linen collar, and holding the remainder of the collar flat in the right hand, bring it down tautly against the linen collar and in doing so bring it in line with the forepart “break” crease, with which it should run “fair”.

Photograph 157—Freeing the left thumb and forefinger, and still keeping the under-collar in position with the left hand, lift the fall of the under-collar and keep it up between the forefinger and second finger of the left hand. Lightly pressing the left thumb against the back of the coat and the left forefinger on top of the under-collar (the right hand being free), fix the neck-seam of the collar into position with a pin near the raw edge of the under-collar, against the hollow of the forepart neck.

Photograph 158—Now with the right hand turn the coat lapel away from its crease. (The lapel will now be up and against the customer's tie.) Holding the coat collar as creased flat against the customer's linen collar with the left forefinger, hold the remainder of the under-collar in the right hand against the lapel crease and pull it tautly in the direction of the lapel crease.

Having placed the under-collar in its correct position, move the left hand forward towards the lapel crease (still holding the under-collar in position) and slightly pressing it against the neck of the coat, with the left forefinger on top of the under-collar.

Photograph 159—Freeing the right hand, turn the lapel over on its crease at the neck. (The lapel will now be on top of the under-collar.) Bring the left thumb and forefinger forward so as to hold the lapel on top of the under-collar. In creasing over the lapel, it will be necessary to see that the crease is in line with, and runs into or a little above, the "break" marking-stitch. Next pin the lapel on to the under-collar.

Photograph 160—Making sure that the lapel crease (as previously stated) runs into the "break", bring the lapel over on top of the under-collar and pin the lapel on to the under-collar near the "corner".

See that the under-collar lies "fair" and note whether it has any excess length on the fall edge, near the shoulder-seam or between the shoulder-seam and the lapel corner, or the end of under-collar. If so, pass it forward under the lapel before pinning the lapel on to the under-collar, as shown.

If this cannot be done without throwing the crease out of its straight "run", it is advisable to re-fit the collar into the neck, and, if necessary, drop the collar at the side neck.

Photograph 161—Next, examine the forepart and the front and side neck of the coat to see



Photo. 158



Photo. 159

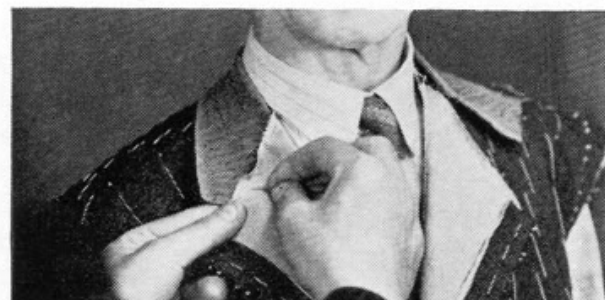


Photo. 160



Photo. 161

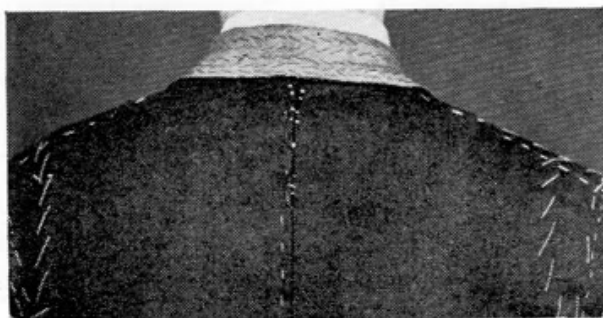


Photo. 162

that the crease is correct—i.e., not too low, high, or too loose; also see that the collar “draws” to the “break” marking-stitch (not too low or too high) and is correct.

See that the leaf edge of the collar is not too loose; if it is, the collar will not “draw” to the “break”. On the other hand, if it is tight or short on the leaf edge, it will draw *beyond* the “break”.

Having fixed the right half of the under-collar correctly to the coat neck, now proceed to fix the left half of the under-collar into the left half of the coat neck in a similar way. Start from the centre of the back neck, over the shoulder-seam, to the crease and out to the end of the collar. See that both sides fit and “sit” up alike. To attain this it is sometimes necessary to build the side necks up differently on figures whose shoulders are different, or whose head is away to one side of the centre of the body; this may necessitate letting out more of the inlay on the down or the “away” side. When this is the case a note should be made; and also the “run” of lapel seams and width of lapels should be examined and marked so that the “runs” and widths will be alike.

Photograph 162—Now examine the back and back neck and side neck of the coat, to see that the crease is the correct height and is not loose, etc. In fact, see that it is correct in every respect.

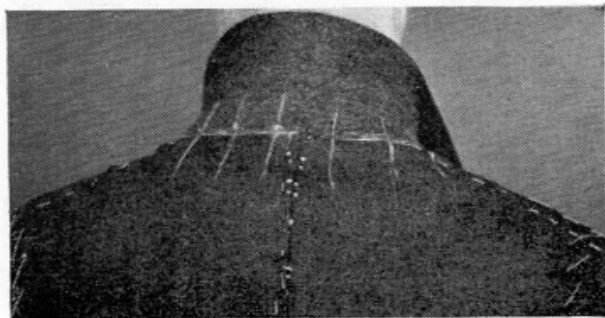


Photo. 163

Photographs 163 and 164—Having satisfied yourself that the collar is correct, lift the fall of the collar up, to see that the coat fits correctly and that there are no small creases that may have been hidden by the fall or leaf of the collar.

(A round lapel crease which is high at the side neck is liable to show rucks when the collar is lifted up. However, if that is the style of crease “run” desired by the customer, these rucks need not be regarded as faulty. They are due to the collar being lifted up and will disappear when the fall is down and the collar is in normal wear.)

Now mark around the neck along the edge of the collar-seam. Also mark a number of lines



Photo. 164

down and across the neck portion of the collar and the neck of the forepart and back.

When the coat neck is marked up two seams should be allowed beyond the chalk mark for a sewn-in collar and one seam for a raw edge felled-in under-collar. If the collar is more than the necessary seam allowance below the lapel, then the under-collar or the neck of the lapel will need cutting away. When this is done the corner of the collar may become too small. If this is so it may be necessary to cut a new under-collar, with the corrected neck “run” and amount along the fall edge near the lapel to allow for the corner step. It should be borne in mind, however, that this will have an effect upon the slope and style of the lapel seam “run”; therefore this must be taken into consideration.

Collars and general fit—Collars may have a very surprising and sometimes detrimental effect upon the fit of not only the neck but also of the whole garment. Always make it a rule to lift up the leaf or fall of the collar and to examine the fit of the coat under the collar below the neck.

Photograph 165—Here we see a collar which is much too high at the back neck (1) and sides; not only does it cover the linen collar, but it goes above it and touches the wearer's neck; there is also a tendency for creases to form across the back below the leaf edge of the collar, as at 2. Not only is this unsightly; it is also uncomfortable in wear.

Photograph 166—To correct this, rip the collar out and fit it on to the neck of the coat as explained in Photographs 152 to 164. Lowering the coat neck will make the neck circle larger and will "take" a longer collar.

The short collar—**Photograph 167.** Young fitters are sometimes under the impression that to get a collar to fit closely against the linen collar it should be put into the coat neck "short" or tight. Here we see the ill-effects of a collar "short" in the hollow of the forepart neck. There are creases in the forepart neck below the neck edge of the under-collar; these creases tend to "go" diagonally towards the front of scye. In very bad cases they even "run" under the armhole as far as the back scye at the side-seam, the coat being "strung-up".

Photograph 168—To remedy, rip the collar out, to let the coat fall into its natural place. Then pin the collar into the forepart as explained in the photographs numbered 154 to 162.

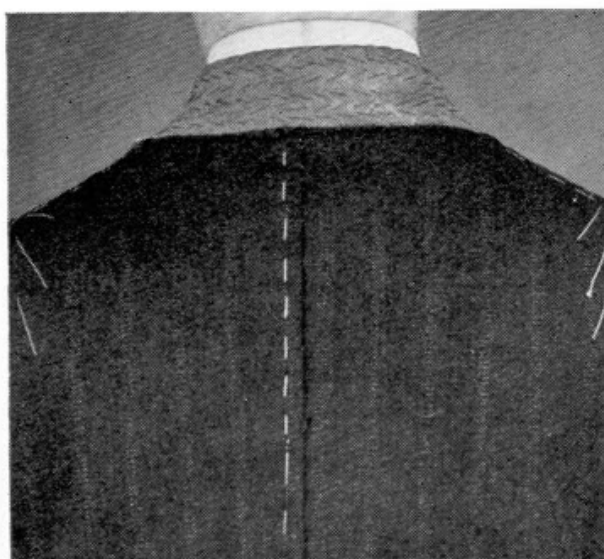


Photo. 166



Photo. 167



Photo. 165

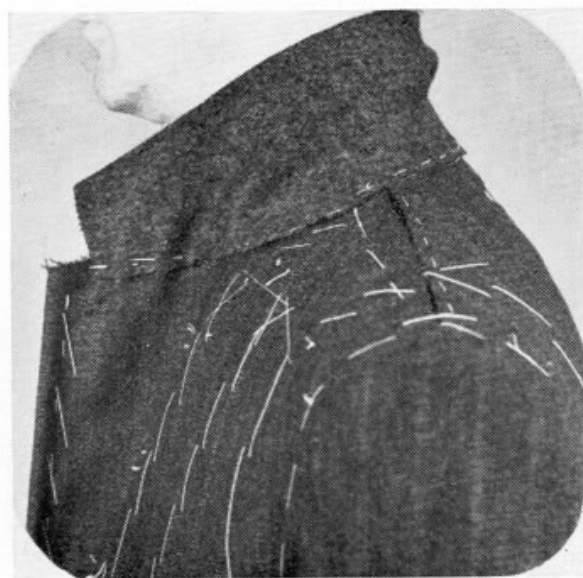


Photo. 168

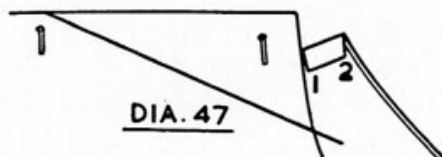
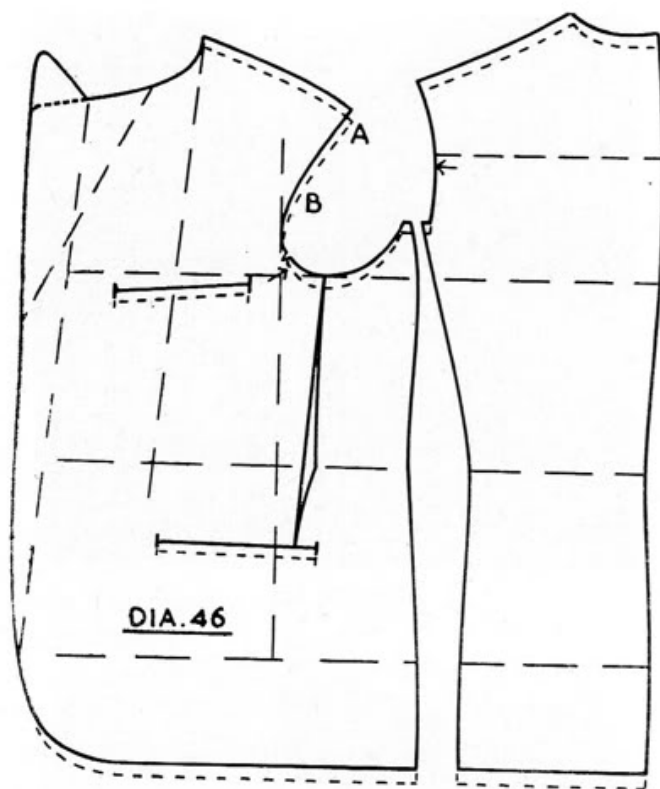


Photo. 169



Photo. 170

This is a simple alteration in a try-on, which means adjusting the "run" of coat neck and using some of the collar length which passes forward or out (if it is cut too long), or cutting a new collar.

If the garment is in the baste-up stage then, in the absence of cloth for a complete new collar, alter as the dash lines (**Diagram 46**). This alteration may prove to be very difficult or, at anyrate, a most expensive one. In a finished coat it may well mean reducing the neck size. If the lapel is of the step style, and the flower hole is far enough away from the edge, the width of lapel may be reduced at the edge. If the lapel is of the "D.B." style, this alteration should not be attempted.

Another method would be to shorten the coat from the top, as per dash lines of **Diagram 46**, building the forepart neck and taking a smaller seam at forepart armhole at A to B if there is no inlay there. The following plan could be adopted for making collars with felled corners. Allow about $\frac{3}{4}$ in. of top-collar beyond the under-collar step; bring it over and fell the extra length on top of the under-collar "steps" (see 1-2, **Diagram 47**).

Photograph 169—Here we see a collar that is standing away from the back neck; but, unlike Photograph 186 (page 83), it is not low at the centre back—neither has it got a "kink" or hollow corner there. Actually, it is fairly level.

Photograph 170—To rectify, shorten the crease row and bring the collar nearer to the neck by manipulating the under-collar as explained for **Diagram 56**, later in the book. Cut the under-collar shorter. (This shows the same under-collar and coat as were used in Photographs 20 to 26; but the collar has been hand-padded, manipulated, and basted into the coat neck.)

Photograph 171—In this example we have a collar that is cut too "straight". As will be noticed, the collar does not "draw" the lapel to the "break" marking-stitch; in fact nearly all the lapel lies out and the collar stands away from the side of the wearer's neck. The coat looks as though it is falling away altogether from the neck.

Photographs 172 and 173—To get this collar to reach and fit the side neck it will be necessary to raise the "break" opening very high, like the old-fashioned button four (or button five) styles. In doing so, however, we forget the "break" opening. Further, we may well assume

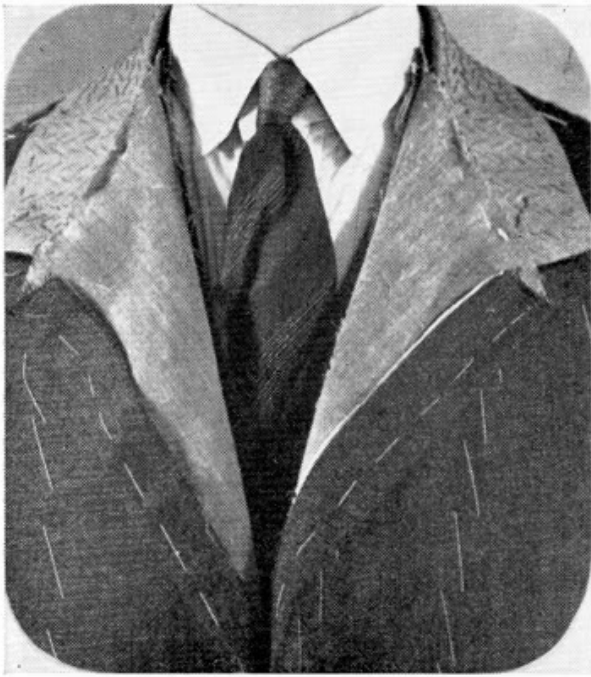


Photo. 171



Photo. 173



Photo. 172



Photo. 174

that this kind of collar is not what the customer wants.

Photograph 174—It may be suggested that we form a pleat of the excess leaf, the size of pleat being found by folding the edge of the collar and increasing the pleat until the collar “draws” to the “break” marking-stitch; the pleat being pinned in the leaf edge. Whilst this method will convey what is wrong with the collar, and indicate how much it is faulty, fitting in the

collar is preferable, because the pleat tends to form a collar which is too round. This will give a bumpy crease at the lapel seam, as seen in this photograph.

Photograph 175—If one has the time, it is far more practical (and advisable) to “rip” the collar out and fit it on the coat neck as explained for Photographs 152 to 164, pages 71 to 74. If this plan is adopted the fit of the collar-stand, etc., is correctly and accurately assessed.



Photo. 175

Mark along the raw edge of the neck of the lapel; also mark along the raw edge of the collar as in Photographs 163 and 164. I suggest pinning a piece of paper, or canvas, to the fall edge of the under-collar.

Diagram 48—Mark the neck on the under-collar and canvas as shown by the dash line 1-2 and the shape as 2-3-4, bearing in mind the allowance necessary for making-up.

Collar too "Round"—Photographs 176 and 177. A collar which is too "round" or, as we sometimes say, has too much "heel", tends to pull or draw below the "break" marking-stitch.

The crease has a kind of bump at the side neck and the collar is inclined to stand away from the back neck. The leaf or fall edge is actually too short or tight and "holds" the collar edge.

Photograph 178—The creases in the coat neck, etc., caused by the round collar are more clearly seen when we lift up the leaf or fall.

The acute round or extreme "heel" of the under-collar stand is pressing against the coat neck, forcing the neck of the forepart down; and the front of the coat neck is being dragged up. This may not be noticed when the fall is down, as it covers the forepart neck.

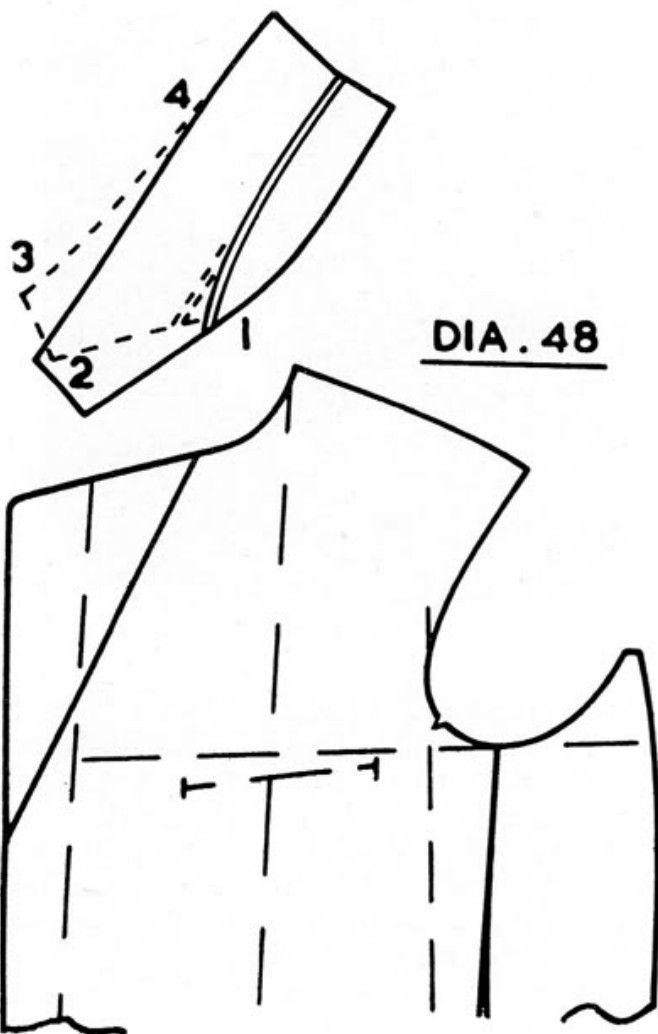
Photograph 179—Here we see the under-collar ripped out of the forepart neck. The forepart neck having been "freed" from the round collar-stand, the creases and drags have disappeared and the neck and shoulder "sit clean"; in addition, there is less tendency for the front of scye to become affected by the faulty collar.

Photograph 180—Before fitting the under-collar into the coat neck, cut a small piece of canvas, or paper (see 1-2-3-4-5 on **Diagram 49**, with 1-2-3 the same "run" as the forepart neck), and pin it on to the forepart neck. 1-2-3 is placed $\frac{1}{2}$ in. below A-B-C.

Photograph 181—Here we see the collar fitted and pinned into the neck as explained in Photographs 156 to 164, inclusive.

Mark along the raw edge of the neck of the lapel (1-2-3, **Diagram 49**); also mark along the raw edge of the collar (A-B-C) from the back neck, as in Photograph 163, page 74.

When unpinning the neck and collar, leave the canvas (or paper) 1-2-3-4-5 pinned to the collar. This will help to convey how much collar is needed to straighten it when a new under-collar is being cut.



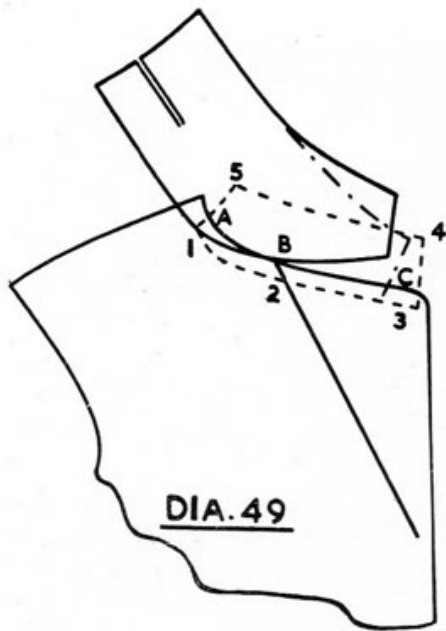


Photo. 177



Photo. 176

Photograph 182—Cutting through the leaf or fall of the collar, from edge to neck crease, and measuring the opening, will free the leaf edge; it will also allow the collar to “sit” better and will denote the amount of leaf edge needed.

As the above procedure has not dealt with the collar-stand and its effect on the coat, I prefer to take the under-collar out and fit it on to the coat neck as previously explained. It is advisable to leave nothing to guesswork or chance. This



Photo. 178

is a rule all fitters should observe—young or old.

Photograph 183—Here we see an ill-fitting collar which stands away from the side of the neck; and the lapel is inclined to lie out. If this photograph is compared with Photograph



Photo. 179



Photo. 181



Photo. 180



Photo. 182



Photo. 183

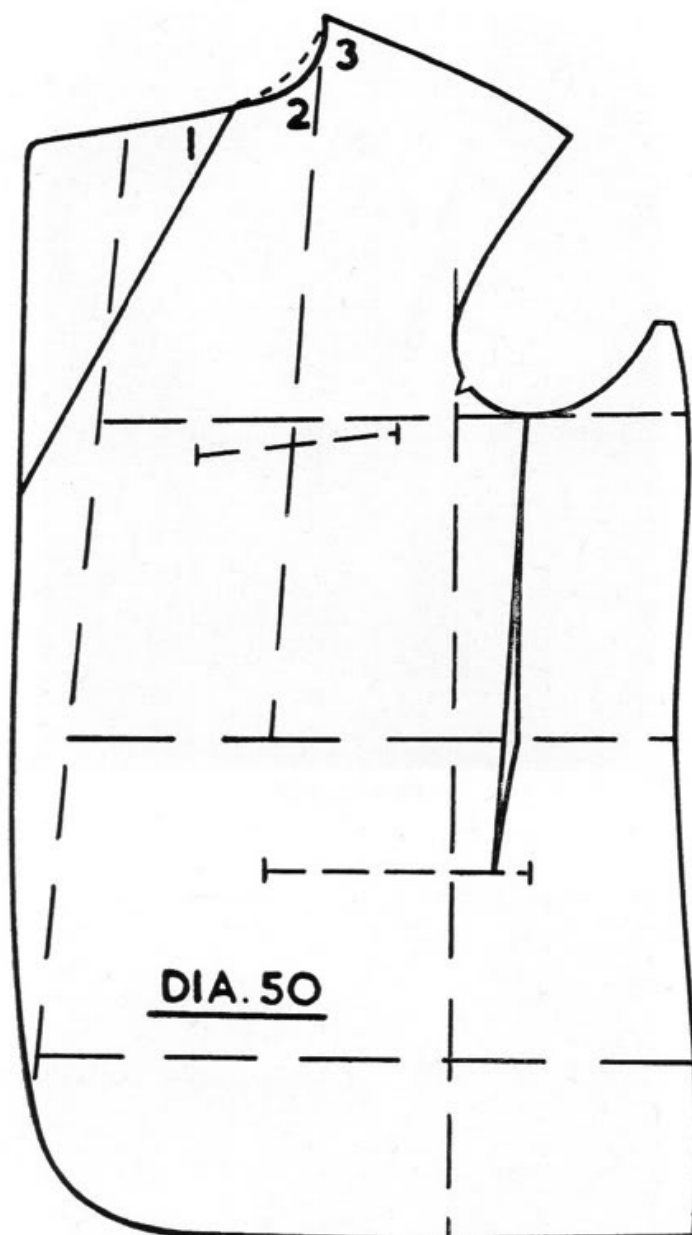


Photo. 184

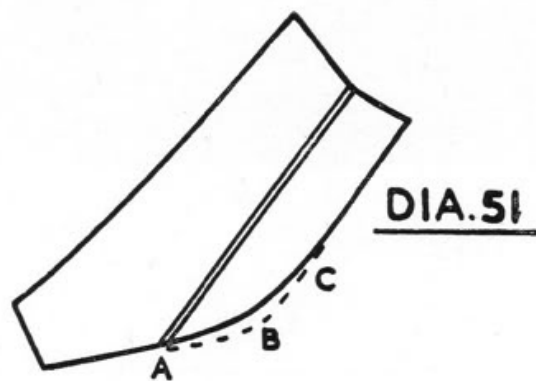




Photo. 185

171 it will be noticed that there is a similarity between the two. The collar in the latter picture, however, stands farther away from the neck and is looser around the side neck.

Photograph 184—To correct, rip the collar out, fit and pin it in as explained in connection with Photographs 156 to 164, letting out the neck inlay, 1-2-3, on **Diagram 50**. This neck will take less length of collar; therefore let the extra collar length pass forward (and, if necessary, down as in Photograph 185).

Photograph 185—This shows the corrected neck. One can see the collar length passed forward; a check should be made by comparing the distance the collar is from the lapel edge, or the lapel steps, with that shown on Photograph 183. In addition, it will be noticed that the length of the collar seam of the lapel is also shorter. In the absence of an inlay in the neck of the coat, the under-collar should be re-cut and built up to fill in the forepart neck hollow, as shown by the dash line A-B-C on **Diagram 51**.

Further Defects in Collars

Collar Standing Away from the Back Neck

THIS fault may be due to any one, or a combination, of the following possible causes: an incorrectly cut collar; a wrongly manipulated collar; a coat which has a short back balance. Thus, the fault shown in the collar may derive from defects either in the collar itself or in the coat for which it was made.

Photograph 186—When the collar stands away from the neck, as at point 2, and is also low at the centre back neck (as at 1 in **Photograph 187**), forming a “dip” or angular hollow (and perhaps a point at 3) the cause will probably be found in the shape or cut of the centre seam of the collar. This statement is made on the assumption that the remainder of the garment is correct.

Photograph 188—This is another view of the faulty collar; judging from this point of view, we find very little wrong with the fit of the collar. It is when we examine it from the side and the back that we notice the ill-fitting effect.

Some junior cutters may be under the impression that to get a collar to “clip” or grip the neck at the back it is right to cut the collar with a suppression at the back neck on the crease “run”, as at A in **Diagram 52**. However, strange as it may seem, this suppression has just the opposite effect. The crease at the side neck appears to be round, the centre back neck

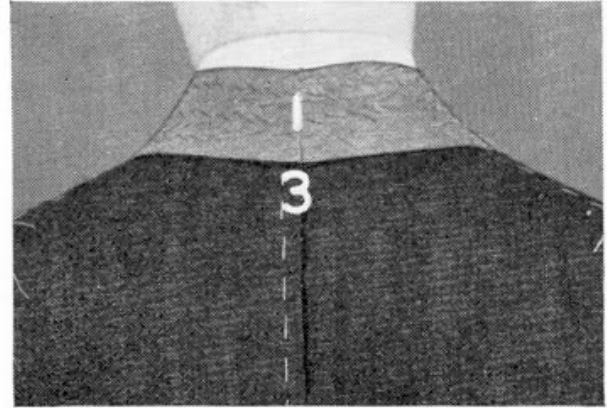


Photo. 187



Photo. 188

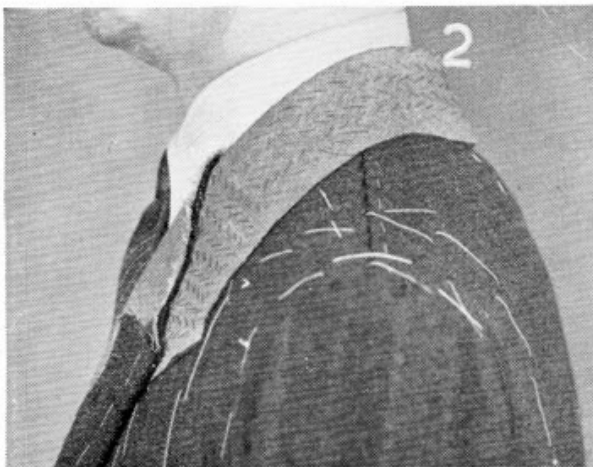
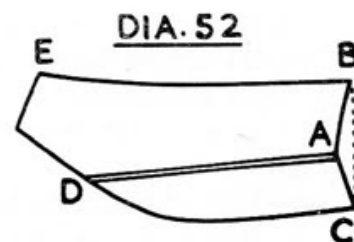
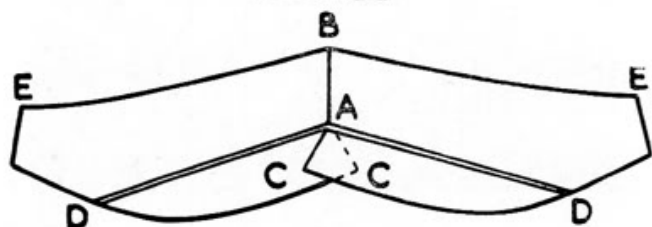


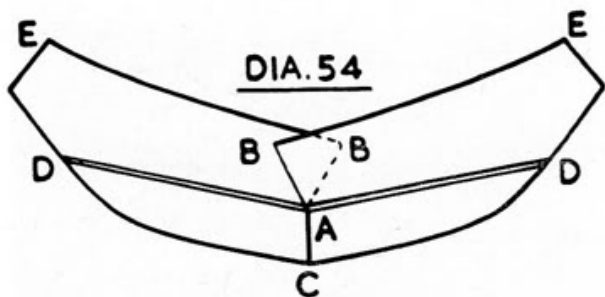
Photo. 186



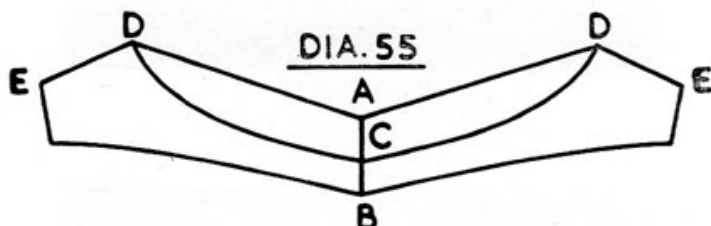
DIA. 53



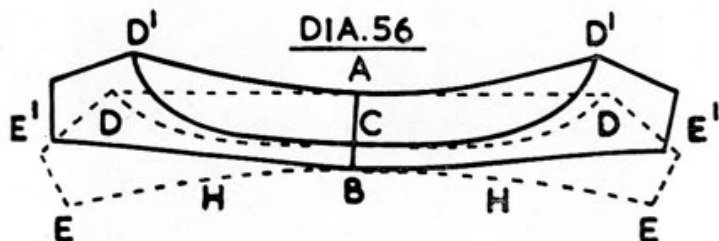
DIA. 54



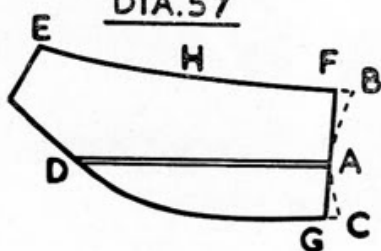
DIA. 55



DIA. 56



DIA. 57



(A) is hollow in an angular form, it is low and stands away from the back neck of the wearer. The leaf edge of the collar, at B, and the stand, at C, both have a "point", or angular corner.

Diagram 53—This illustrates the under-collar laid flat, with the centre seams placed together at the fall (or leaf). Here we see the over-wrap at the stand (C-C).

Diagram 54—This shows the under-collar laid flat, with the centre seams placed together

at the stand. Here we see the over-wrap at the fall (B-B).

Diagram 55 illustrates the under-collar with the centre seams joined together and the stand folded over the crease (D-A-D). Now we see the angular shape and the "dip" at A; and the fall or leaf edge at B has a "point", or corner—as also has the stand at C.

Shortening of the crease row (D-A-D) can best be accomplished by stretching the stand (D-C-D) and the fall of the collar (E-B-E) over the shoulder at point H, also *slightly* shrinking the crease row (see **Diagram 56**). The dash lines in the latter diagram show the original collar and the solid lines show the manipulated one. I do not agree with the method of cutting a diamond-shape piece—or two triangles—out of the centre of the under-collar (see on Diagram 52).

Diagram 57—Alter the existing collar, or cut a new one, as shown by the solid lines E-F-A-G-D. This will shorten the neck (G-D) and the fall (E-F); and the stretching of these will bring A closer to the neck.

The "set" of the collar determines how it should be cut and manipulated.

Photograph 189—The crease row of this coat is slightly "round" and the collar is inclined to "kick off" a little at the centre back neck. This effect is not very unlike the one shown on Photograph 188, though the crease is not quite so high or so "round"; neither is the stand so high.

Photograph 190—If the leaf edge of the collar is lifted up, it will be found that the fore-



Photo. 189



Photo. 190



Photo. 191

part neck does not lie flat—it is not what tailors would call “happy”. This is because of the hump on the collar heel, which will not fit into the neck hollow, and it is due to the fact that a collar like that of Diagram 51 (dash line A-B-C) has been basted into a flatter, or normal, neck, which will not “take” this type of collar.

What happens is this—the side crease is thrown upwards and the back crease is pushed

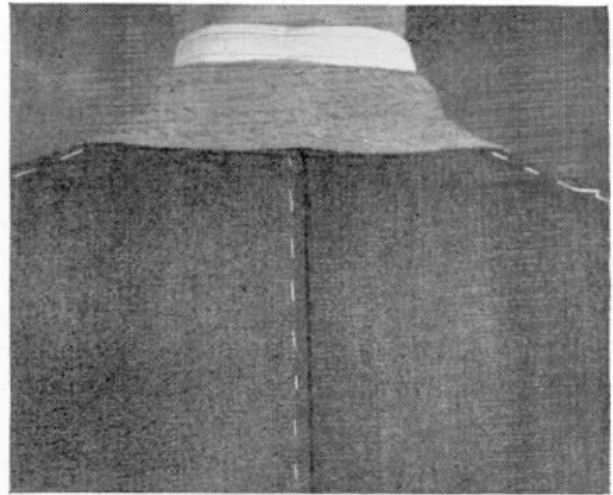


Photo. 192



Photo. 193

out and away from the neck; further, the fall edge will be relatively short, or tight.

Photograph 191—To rectify, rip out the collar and pin and fit it as shown on Photographs 152 to 164, inclusive. Pass the heel (A-B-C) down the neck, eventually cutting this “extra” heel away, as there is no need for it. A longer collar will be needed, however.

Photographs 192, 193 and 194—Here we can see the back, side and front of the top of a garment with a collar which is too low around the neck and also too loose at the side and front neck, standing away from the wearer’s collar (see Photograph 194).

To rectify this, rip the collar out; fit it to its correct height of crease at back by letting out the back neck inlay at centre back and pinning it in position there as explained for Photographs 152 to 164.

Then proceed with the fitting, fixing and pinning the collar around the neck, letting out



Photo. 194

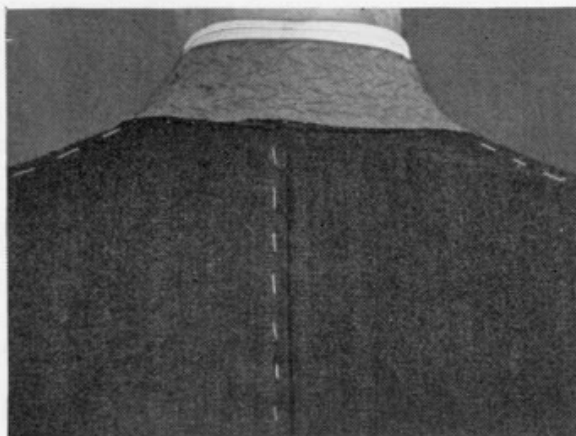


Photo. 196



Photo. 197



Photo. 195

the neck inlay at back and forepart side neck. At shoulder-seam, continue fitting the collar, seeing that it draws to the "break" height desired. When this is done the collar will pass well forward or out and down at the front—out because it is now too long and down because it is now too straight. The original "drawing" shape of the collar at front has also passed out and we are left with a straighter piece of collar there.

Photograph 195—This shows the collar pinned into the coat neck with the back and forepart neck inlay let out and the front of the collar passed forward, or out, and also passed down. In fact, the fall edge of the collar there is slightly below the forepart neck at the lapel step. The lapel crease at the forepart side neck will also go forward or higher.

Mark the neck as explained for Photographs 163 and 164; also on the under-collar canvas, along the lapel canvas raw edge, to the step.

Photographs 196, 197 and 198—Here we can see the back, side and front of the same garment with the same collar fitted and pinned into the coat neck. The collar crease is high enough at the back and side neck and fits the neck (see and compare Photograph 192 with 196 and 193 with 197) and, as previously stated, the collar has passed forward and down (see and compare Photograph 193 with 197 and 194 with 198).

Diagram 58. (The Coat)—To rectify the coat, let out the back neck inlay from A to B and the forepart neck inlay from B to C. Also alter the “break” crease at side neck from C-E to D-E.

The Collar. Allow a seam below the chalk mark of the lapel edge and neck on the collar canvas (4-5-6), if the collar is felled in raw edge. Allow two seams below the chalk mark, if the collar is bent in and felled or is sewn in. Prick and copy the under-collar and its corrected shape on a piece of paper and cut a new under-collar pattern.

If the under-collar pattern is placed with its centre back on the centre back of the under-collar at 1-2-3, then the front of the pattern as laid on the under-collar will look like the dash line 4-5-6-7-8 and, as will be seen, there is not sufficient under-collar at the fall edge for 7-8.

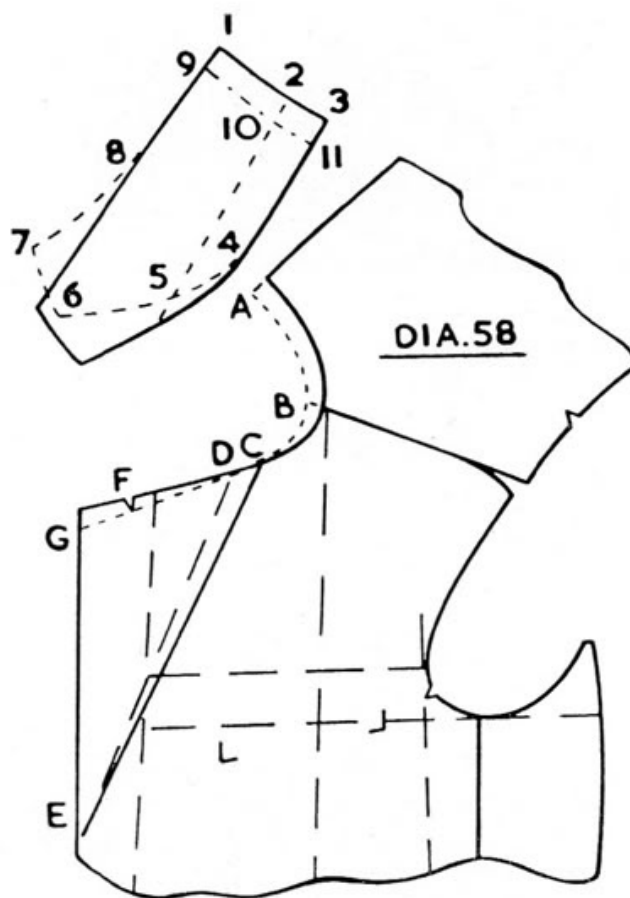
If the amount needed at 7-8 is very little, then provided it does not unduly alter the style run of the lapel part of the collar seam, the amount that is “missing” at 7-8 may be allowed on the under-collar at 4-5-6; but a similar amount should be taken off the lapel neck from D to G, as the dash line. If, on the other hand, the collar pattern is placed on the front of the collar the back of the collar will need shortening, as shown by the dot-and-dash line 9-10-11; and the front will need re-marking, etc. If we had the material, it would most probably be cheaper to cut a new under-collar as per the corrected pattern, rather than rip the under-collar to pieces and re-cut and re-make it. It would certainly save time, and this may be a deciding factor.

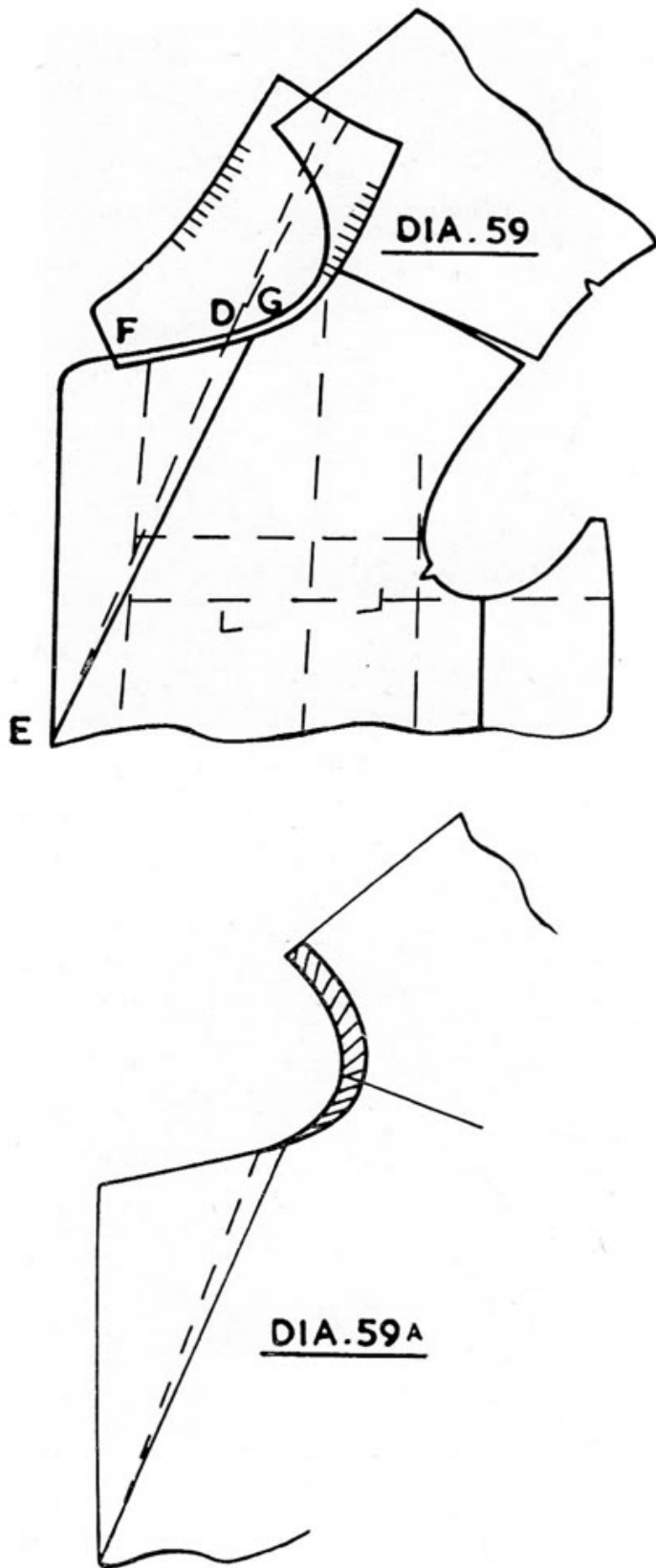
Diagram 59—What is actually needed (and is missing) at the coat neck is a strip of material of similar shape to the shaded part of **Diagram 59a**, and a well manipulated collar. In the absence of a coat neck inlay, to let out before fitting the collar into the neck, baste a strip of canvas—correctly shaped—to and around the coat neck, on which to fit and pin the under-collar. Then cut a new under-collar with a deeper collar-stand, watching, of course, that the fall or leaf of the collar when finished covers the collar stand and the neck seam. Should the extra amount needed make the collar stand excessive, and need a *very* deep collar fall to cover it, avoid this by reducing the depth of the collar stand.

Place the back pattern on the back and pass it down to allow an amount above the back neck equal to the amount taken off the collar stand.



Photo. 198





Do the same with the forepart, re-marking the pocket position, etc., and in both cases reducing the turn-up or bottom facing. When this is done the amount of material that will be gained at the side of the forepart neck will depend upon

the neck run and the amount that the pattern is passed down; but in either case it will not be as much as will be gained at the back neck. Therefore, it may be necessary to stoat a strip of the material to the forepart neck, matching the twill of the material for "run" and the design (if any). If the material design is a check, then the sleeve patterns will also need to be passed down.

Here I wish to add that passing the patterns down will narrow the shoulders, the amount being determined by the amount passed down and the cut of the coat, whether "crooked" or "straight".

Photograph 199—Here we see the back part of a coat from shoulder level upwards. There are creases below the back neck of the coat (the collar has been lifted up). The creases start from about midway between neck and shoulder level.

Photographs 200 and 201 are side and front views showing the coat collar well up on the shirt collar at both back and side neck.

Photographs 202 and 203—Rip the collar out and after having checked the sleeves for length, etc., rip the sleeves out too, as it may be necessary to alter the shoulder line.

Undo the shoulder bastings as far as the scye (or beyond if necessary). Smooth the back on to the figure and pin it in position on to the wearer's shirt at back neck. It will then be seen that the back at the neck goes up on the wearer's collar; and because of this—namely, the neck of back being much too high—there will be a slight contraction at the true back neck to the neck at shoulder-seam (see Photographs 202 and 203). Now fit and pin the back shoulder on to the forepart shoulder as previously explained.

It will be noticed that part of the forepart shoulder-seam inlay will need letting out from forepart neck, gradually reducing the amount to nothing at or near the scye at the shoulder end.

If it needs letting out very slightly at shoulder end this may be avoided by using a shallower pad. Failing this, the bastings should be undone there and the forepart inlay let out, the amount probably being very little.

Fit and pin the under-collar into the neck and mark the shoulders and collar as previously explained. It will be found that a longer collar is needed.

Diagram 60—Lower the back neck as the dash line 1 to 2; lower the forepart neck as 3 to 4 and let out the forepart shoulder inlay from 5 at neck to 6, as the dash lines. The back neck



Photo. 199



Photo. 204

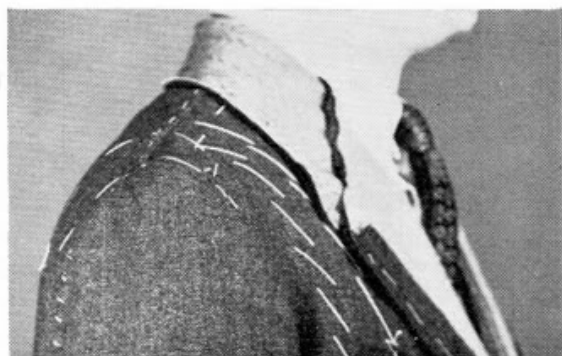


Photo. 200



Photo. 205



Photo. 201



Photo. 206



Photo. 202

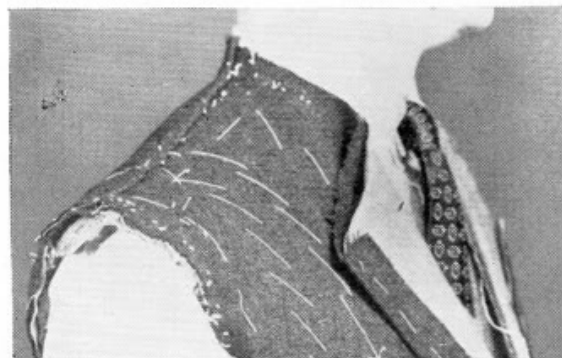
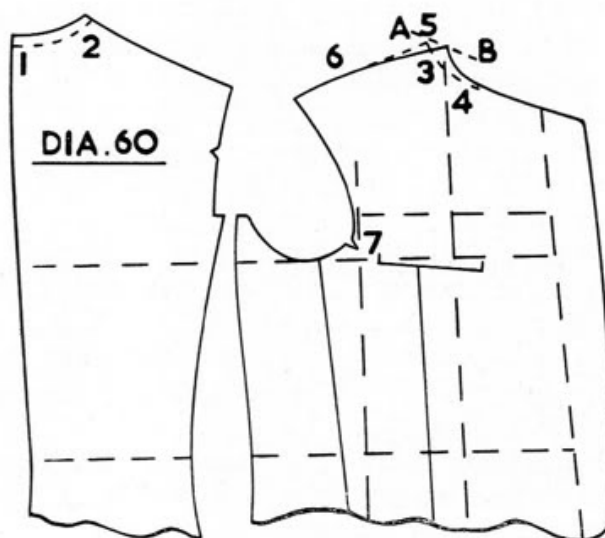


Photo. 203



was too high and too narrow; the forepart neck was too high, but the diagonal length from 7 at front of scye (see the arc A-B) was needed and must not be reduced.

Collar Low and Standing Away at Back Neck—Photographs 204 and 205. Here we see the back and sides of the upper part of a coat. The collar is a little low at centre of back neck and stands away there. On ripping the collar out, it was noticed that whilst the forepart shoulders fitted correctly the top of back centre seam at the neck was loose. This was due to the fact that the centre back-seam, from about shoulder level upwards, was too straight; the neck was too large there and the back neck needed "nipping in". When this was done and the collar was being fitted and pinned into the neck it was noticed that there was a kink, or corner, at the back neck at the centre seam, the neck also being low there. The collar was given

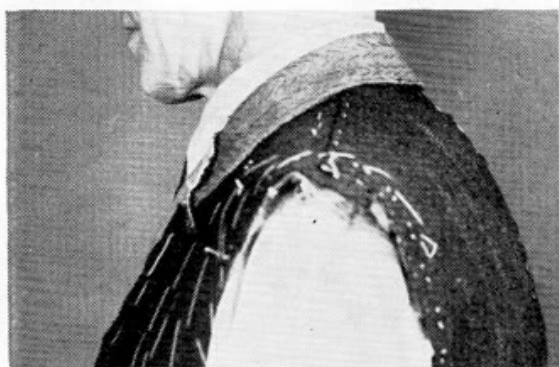
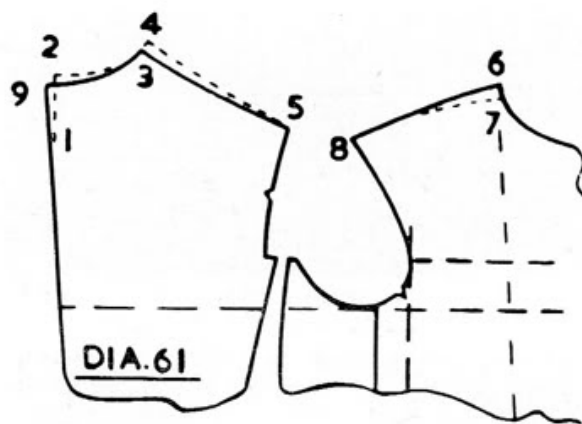


Photo. 207

a fair "run" when fitting and pinning it on to the coat neck, letting out part of the neck inlay there.

Photographs 206 and 207 show this coat after pleating and pinning the excess material at centre seam of back at the neck—gradually to nothing a little above the shoulder level in this case. Pinning and pleating this excess has of course narrowed the back neck width, as will be seen if we compare Photograph 207 with 205; and whether we divert this seam "run", by allowing on the back shoulder-seam at neck to nothing at scye and taking a similar amount off the forepart shoulder-seam at neck to nothing at scye, will depend upon whether the back neck looks too narrow and because of this the seam "run" is unsightly.

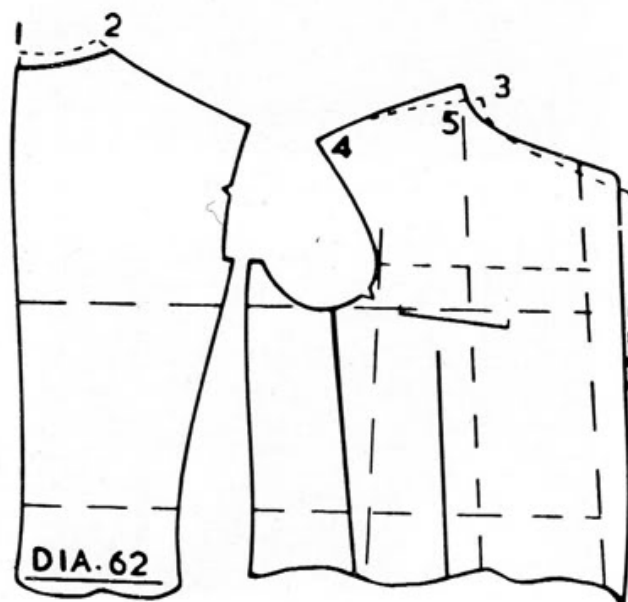
Diagram 61—Unpin and re-mark the centre back from 1 to 2, letting out the centre back neck at 2, giving the neck a fair "run".



If we decide to divert the shoulder-seam, it will be a case of allowing on the back shoulder at neck (4) to nothing at 5, or where required, and taking a similar amount off the forepart shoulder at neck (7) to nothing at 8, or where required.

In the absence of an inlay along the back shoulder-seam (and it is not usual to allow an inlay there), it will be necessary to drop the altered back pattern down and re-mark the back entirely.

Whilst I did mention that it is not usual to allow an inlay along the back shoulder, there is an exception. When cutting a garment with a seam in the "split" top-sleeve style, which is raised, some cutters instruct the tailor to raise-stitch the front half of the sleeve on to the back half of sleeve and the forepart shoulder on to the back shoulder; they allow material for this raising. This could be used at the back shoulder for diverting the shoulder-seam position, a similar amount being taken off the forepart shoulder-seam. In this case a strip of material will be



"whipped" on to the back shoulder-seam for the raising stitch to "catch".

Diagram 62—If after the collar has been taken off it is found that the looseness of coat is at side neck, and the centre back between shoulder level and neck fits "clean", then undo the shoulder-seams at neck and pin the back over on the forepart there, gradually to nothing towards the shoulder ends. Fit and pin the collar into the coat neck. Let the back neck out at 1 to 2 and "nip" in the forepart shoulder at neck (5) to nothing at 4 and let the forepart neck inlay out at 3.

Balance Faults. Photographs 208, 209 and 210—Here we see the front, side and back of a garment. The collar neck is too high; and if we examine the sides of the figure we shall find that there are creases running diagonally down from front of scye to side waist and from front of scye diagonally to the seat. There are creases across the back below the collar to shoulder level and there are creases across the back between top of side-seams and seat level.

Photographs 211, 212 and 213—Rip the collar out, take the sleeves out, undo the shoulder-seams. Smooth the back and pin at top of neck to the undergarment; fit and pin the shoulders as previously explained, smoothing

the canvas, placing and letting the shoulder pads lie fair in their correct position before doing so.

These photographs show the front, side and back of the same garment after letting out the shoulder-seam inlay and pinning the shoulders. Nothing whatever has been done to the body part of the jacket other than "freeing" it by letting out the forepart shoulder-seam inlay. Here I would suggest comparing Photograph 211 with 208, 212 with 209, and 213 with 210.

Fit and pin the collar into the coat neck, mark the shoulder-seams, the neck, and their balance marks.

Diagram 63—To alter, let out the shoulder inlay 1 and 2, to 3, as marked, plus a seam (or two seams if the back shoulder-seams have been opened when pinning).

In the event of there not being sufficient (or any) inlay along the forepart shoulder-seams to let out or to pin the back on, it will be necessary to baste strips of canvas (on the bias) to the coat canvas—not on to the coat. Then fit and pin the back on to this.

Another point is the position and "lie" of the lapel and collar-seam—whether it was too high in the first place and became correct when the shoulder-seams were let out. In the latter case



Photo. 208



Photo. 209

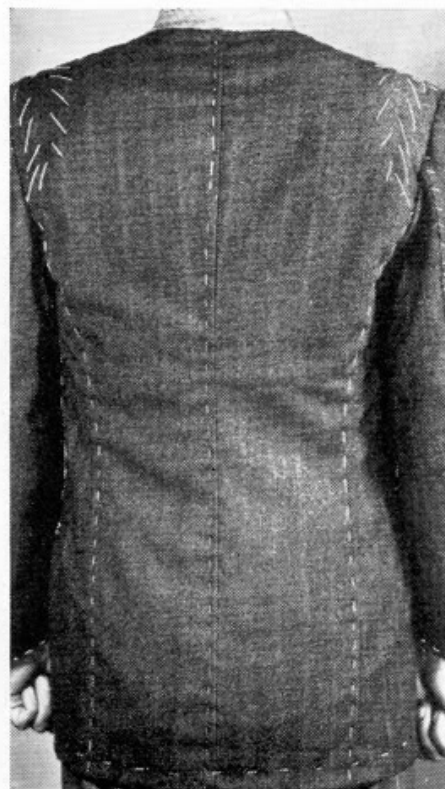


Photo. 210

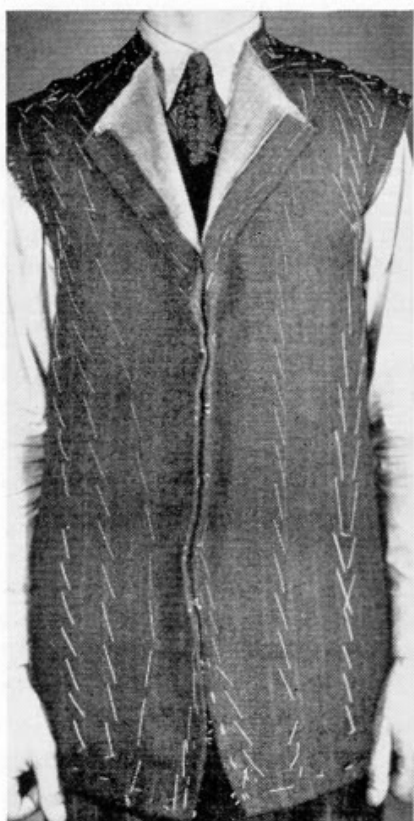


Photo. 211



Photo. 212

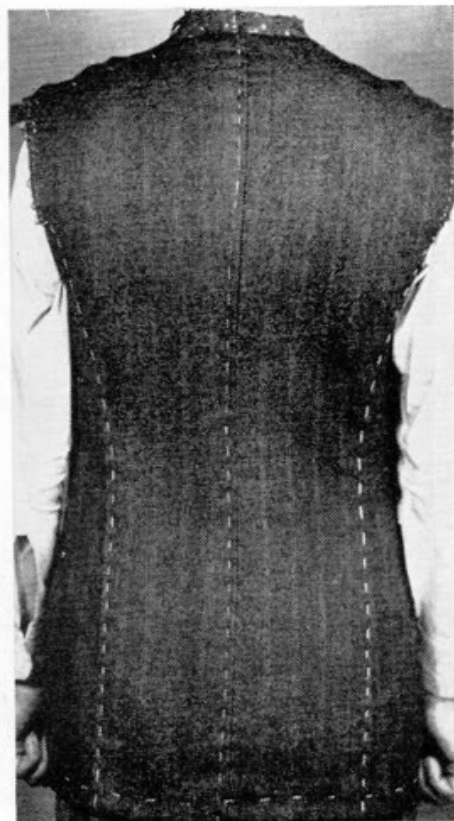


Photo. 213

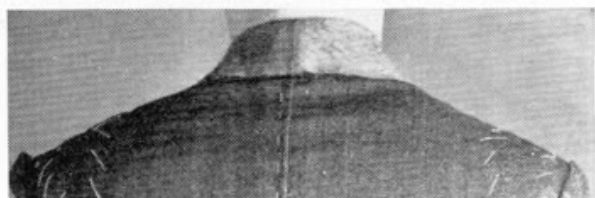


Photo. 214

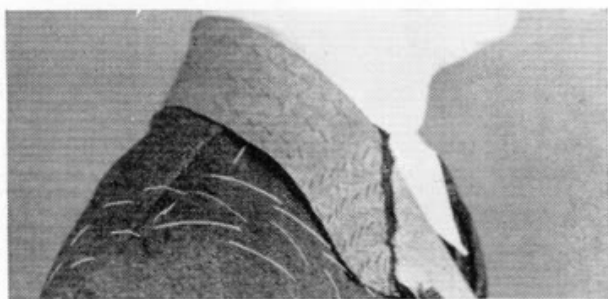
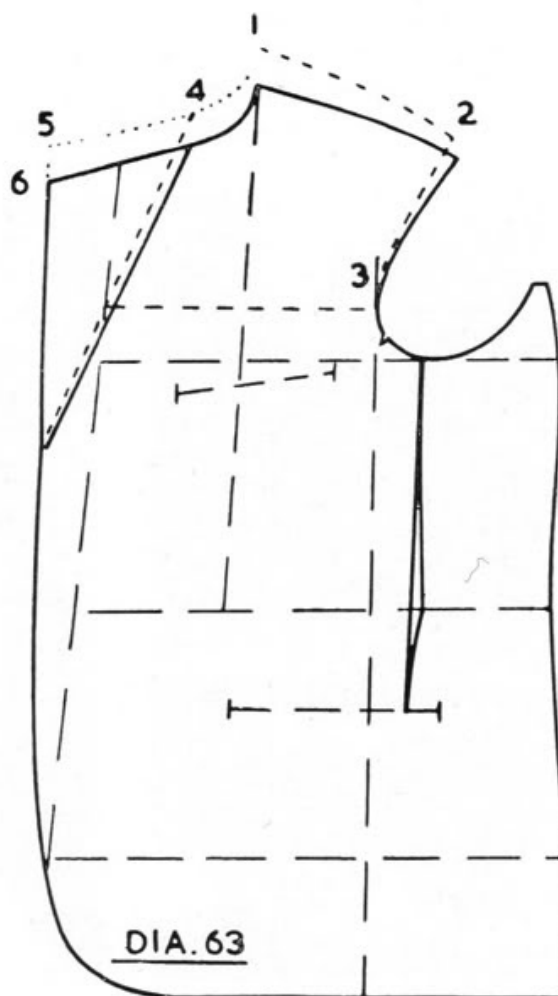
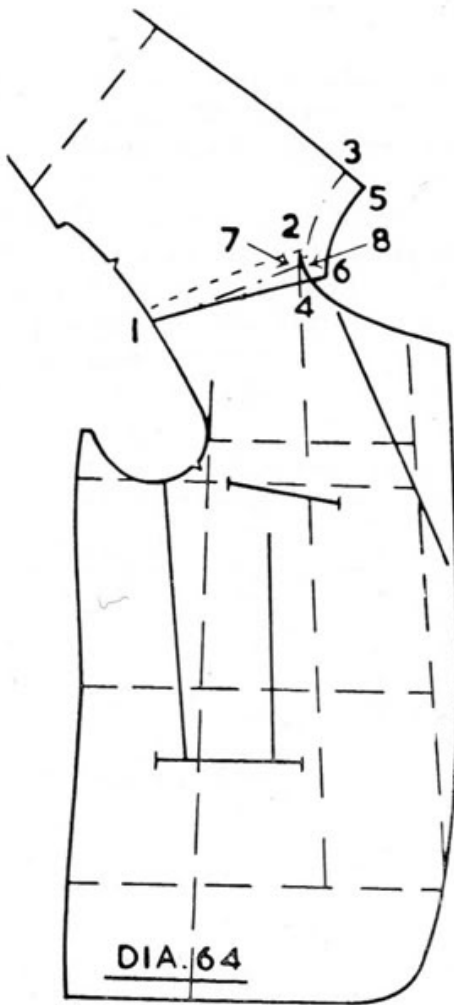


Photo. 215



Photo. 216





the original collar would be shorter because the length of the forepart neck had become longer, and because of this the original "heel" of the collar would be too far back. We could pin one side of the collar to the right (or left) of the centre back-seam an amount equal to what is let out at the shoulder-seam at neck, and pin the other half of collar for a little beyond the other shoulder-seam. If, on the other hand, the collar-seam of the lapel is too low when the shoulder inlay is let out, it will be a case of either (a) stoting a strip of material to the forepart neck—see dotted line 1-4-5—or (b) passing the *altered* forepart pattern down and re-marking the foreparts, allowing the cloth on the neck at 1-4-5-6.

Photographs 214, 215 and 216—Here we see the back, side and front of the upper part of a jacket. There are creases below the collar at the back neck and the collar is too high at both back and sides.

Photographs 217, 218 and 219—Rip the collar out, take the sleeves out, and "open" the



Photo. 217

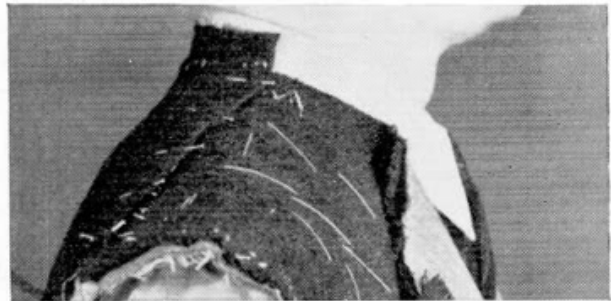


Photo. 218

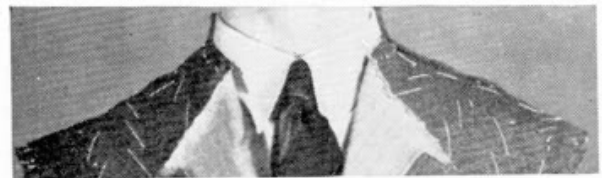


Photo. 219

shoulders. Smooth the back into position and pin it below the back neck. Smooth the shoulder canvas and pads and fit and pin the back on to the forepart shoulders.

Fit and pin the collar into the neck as previously explained. Mark along the shoulder-seams and the neck of the collar, and chalk balance marks at shoulder-seams and neck.

Diagram 64—Here we see the coat placed with the back neck passing up and out beyond the forepart neck; the back also passes over the forepart shoulder-seam at neck to nothing at armhole. The dash line 1-2 shows the forepart; the back shoulder at 1 is the amount of two seams over the forepart shoulder. The dot-and-dash "run" 3 to 2-4 of back neck shows the back neck "run" when back is passed up or out beyond the forepart neck whose neck was the correct height. This having been done, the back neck (3-2-4) is wider than 5 to 6. As well as lowering the back neck from 5 to 6 to 3-2-4, as dot-and-dash line, allow two seams beyond 2 on the forepart to 7 for the back. Mark back shoulder-seam from 7 to 1 as the dot-and-dash line, check up the neck "run" at 8—avoid "corners".

Here I suggest that Photograph 214 is compared with 199, 215 with 200, and 216 with 201. In both coats the collars are too high and there are creases across the back below the collar. The creases across the back in 214 and 215 are more acute than the creases in 199 and 200; and the collar at the back and sides of 214 and 215 is higher than the collar is in 199 and 200. In the coat of Photographs 199, 200 and 201 the back and forepart neck sections are too high; in addition, the back neck width is too narrow and the front shoulder from front of scye to back

neck is too short—because of the narrow back neck.

In Photographs 214, 215 and 216 the back neck is too high between the shoulder level and the neck (a little higher than in 199 and 200) and the forepart neck is *not* too high. The creases or “drags” across the back of 199 and 200 are partly due to tautness across the back neck, as well as to the coat and the neck being too high. In photographs 214, 215 and 216, however, there is no tautness across the back neck, the folds or creases being clearly seen.

Balance in Coats—Some Common Defects

MY first reference to balance in garments was made in Chapter IX. In the present chapter I shall deal with the subject in greater detail.

We very often use the terms "front balance" and "back balance". When we speak of balance in this sense we really mean the comparison between the depths from the back neck to the back scye level and the front scye depth (from neck at centre of back to the forepart scye depth), which we call the front-shoulder measure, and which we sometimes take in "split" form. Or, we think of the distance from the forepart scye depth to the forepart neck at the shoulder-seam, taking into consideration the back neck width, as this has affected the fit of the garment.

We mention the part that is incorrect and presuppose that the other part is in correct balance.

For instance, when we say that a garment is "too long in the back balance" or "too short in the back balance" we presuppose that the front balance of the coat (or forepart) is correct; although in a fitting garment the suppression at the under-arm cut may be affecting the side length of the forepart at the side-seam—and with it the back and back balance and fit.

(This, of course, does not apply to straight-hanging and loose-fitting garments without any under-arm suppression.) Leaving out under-arm suppression for the time being, so as not to confuse the inexperienced, I will deal with simple faults, and not the errors of side balance, which can easily be dealt with when the garment is being fitted.

Returning again to front and back balances. When we say that a garment is "too short or too long in the front balance", it is presupposed that the back balance is correct.

Assuming that we had two garments, one an inch too long in the back balance and the other an inch too short in the front balance, on comparing the two patterns (provided that otherwise they were alike), we should find that the difference between them was that the scye depths were dissimilar by one inch. We should also find that the one with the too-long back balance had a one-inch lower scye depth, or the one with the

short front balance had a higher scye. The fit of both garments, however, would be different; and that part of the garment with the correct balance would also be affected. If, on the other hand, the front balance was an inch too long and the back balance was an inch too short, the scye depth would be lower in the garment which was too long in the front balance. Or the one with the short back balance would have a higher scye. Again, the fit of both garments would be different, and that part of the garment with the correct balance would also be affected.

In other words, the scye is too deep in the part of the garment where the balance is too long and it is too shallow in the part of the garment where the balance is too short. The effect upon the fit of other parts can be seen when we compare the various things shown on photographs dealing with balance.

This of course is only a rough survey of balance, regarded as difference between the back and the forepart and their depths.

Too Long

Back—A back that is too long in the back balance will fall on to the seat of the figure and rest there. The superfluous length of back will tend to form shallow horizontal creases at the back waist and between the scye depth and the seat. There will also be a tendency for a couple or so of diagonal creases to form V-wise from the top of side-seam to the centre of the back above the seat.

In a coat with a vent at the back, the vent will splay or gape open as though the garment was too small to go round the seat.

Front—The front of the garment will tend to shoot forward at the bottom and appear to wrap over more at the bottom than at the top, as well as be short in the front at the bottom.

Side—Looking at the garment sideways, we shall notice, probably, that there is a "drag", diagonally, from the seat to the front of scye. This will be more evident in a close-fitting garment; the bottom "run" will be affected and the front will run up and appear to be shorter



Photo. 220

than the back. This discrepancy will be eliminated when the balance is corrected.

Too Short

Back—A garment that is too short in the back balance will stand out and away from the figure at the centre back waist and seat. There will be a tendency for creases to form Λ -wise from the blade prominence, through the under-arm position, towards the hips. In a coat with a vented back the vent will tend to stand out and wrap over at the bottom.

Front—The front of the garment will tend to run away and gape at the bottom. In fact, there will not be sufficient material to wrap over and form an even (if any) wrap over at the bottom.

Side—Looking at the garment side-wise the diagonal creases from the blade will be more evident. The length will be affected; the back appearing to be shorter than the front. It will "kick" out at the bottom.

Photograph 220—Here we see a type of back which is ill-fitting because it is too long in the back balance. The excess length lies loosely (A) between the shoulder level and scye, (B) the scye and the waist, (C) diagonally from the side-



Photo. 221

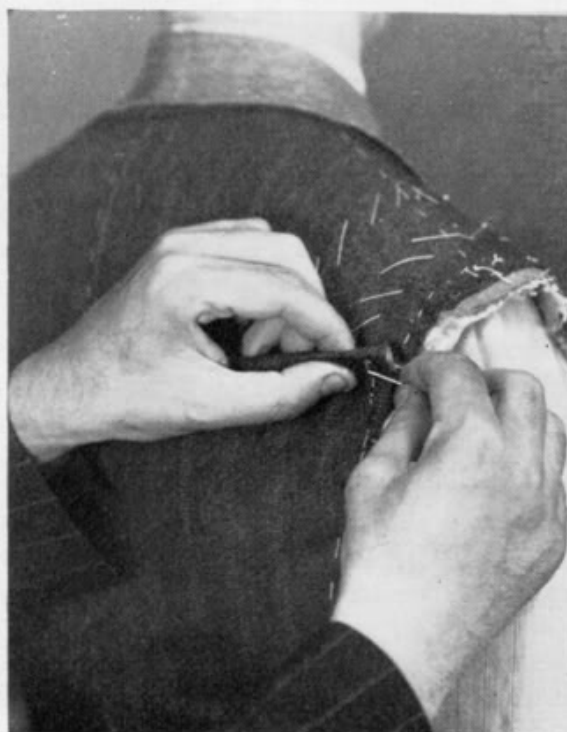


Photo. 222



Photo. 223



Photo. 224

waist on to the seat; and (D) there is a tendency for the forepart to crease diagonally from the under-arm towards the waist and seat, at the side-seam.

Photograph 221—"Smooth" the material up from the waist towards the blades, or back pitch level—using both hands simultaneously; move gently, without undue pressure or pull, until all the surplus length has been passed upwards and the back and sides of the garment are "clean" at (D) seat level, (C) waist level, (B) scye level and (A) above the scye level. Be careful not to overdo this operation, as sometimes in rectifying the error of a too-long back balance the reverse may be caused—namely, a too-short back balance. Having "smoothed" the excess material up, hold this pleat-wise across the back between the thumbs and fingers of each hand.

Photographs 222, 223 and 224—Pin the excess length of material at each side and also at the centre back-seam. In the case of a hollow-back figure, pin the pleat at the blades first. Be careful not to go too deep into the back between the blades, as this may cause you to form too large a pleat, which will make the back too short in the centre-seam. Pleat and pin the excess back length at the right and left back scyes, and continue pinning until the excess back length has been "cleaned up".

Photograph 225—We now have the excess back length pinned up right across the back;

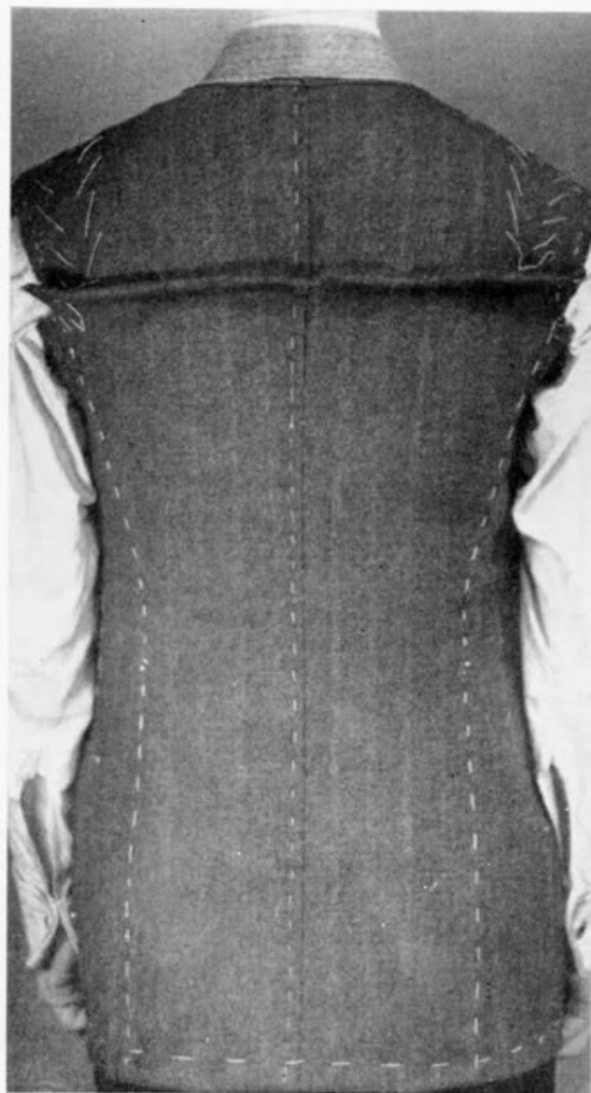
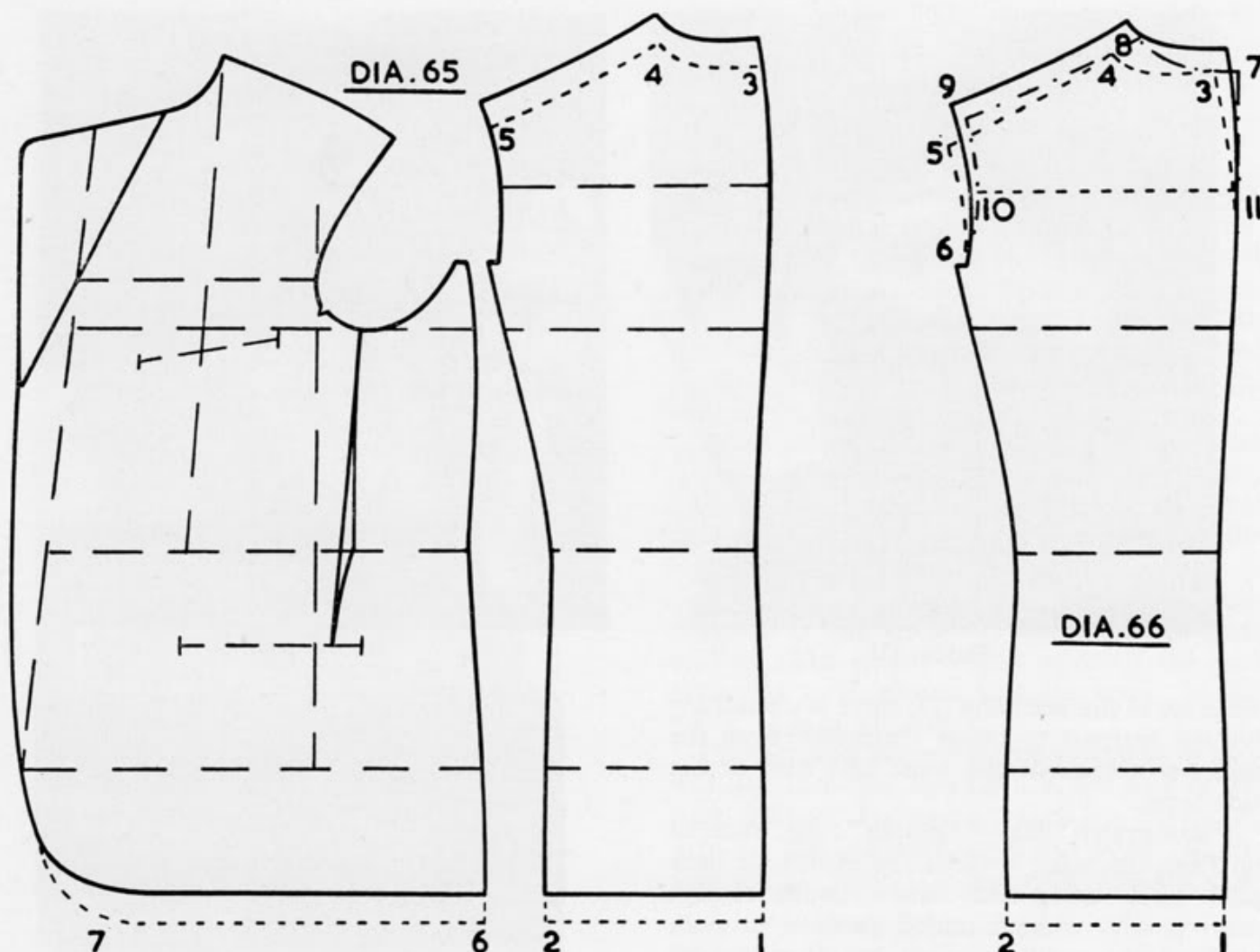


Photo. 225



(1) At the centre of the back; (2) near the two blades; (3) at both the back scyes. The pleat amounts may vary at any of the places and also both sides may vary from each other; but care should be taken to see that the pleat is fairly horizontal across the back.

If a figure has prominent blades, or a forward back scye, then the excess lengths of (1) and (2) will be almost alike, but (3) will be greater than these. If the figure stoops and is round across the back, or if the back-seam is cut straighter than is necessary for this figure, then the excess length will probably appear greatest at the back scyes and (2) will be greater than at the centre of back. On the other hand, if the centre back-seam is cut rounder from scye level upwards than the figure needs, the excess length will be greatest at (1) and (2); and the excess length (1), being greater than (2) and the pleat at (3), may be very small if the fault is mainly due to the faulty run of the back-seam.

Chalk the top and bottom of the pleat along

the pins, so that when the pins are taken out (or should they accidentally fall out) there is a record of the amount of excess back length and its variations, if any.

A long back balance should not be confused with a short front balance—or *vice versa* (see on Photographs 208 to 212, pages 91 and 92) and thought to be the same fault.

Diagrams 65 and 66—To alter the back, take the bastings out of the centre-seam, then place the two halves of the back (with the pleat still basted in) on to a sheet of paper. Mark round the *two* halves of the back, as they may have slightly different pleats at the scyes.

Should this be the case, mark each pattern so that each side can be identified, then lay the pattern on the back or each side on its own half of the back and mark around the pattern. Also, check up the back length and forepart length with the measure ordered; this may necessitate letting out the bottom of the back and forepart patterns, as per dash lines 1-2 on

Diagrams 65 and 66; and 6-7 on Diagram 66).

Diagram 66 shows the back with two different widths of pleat at the scye.

The dash lines 11-3-4-5 to 6 indicate a larger pleat at the scye than the dot-and-dash lines 7-8-9-6, the pleat at 10 being more, or deeper, than at 11, the centre back in 3-4-5-6. The dot-and-dash lines 11-7-8-9 to 6 show a smaller pleat at the scye (10) than at 11 (the centre back).

When this happens, examine the run of the centre-seam on the figure from 11 upwards and

adjust the seam. Two different lengths of collar may be needed. The half of the coat with the larger pleat may need a lower scye; and in each case the sleeves will need fitting to the altered scye, the height of crown being reduced by about one-half of the reduced or shortened back balance at 5, the shoulder ends.

It may also be advisable to lower the back sleeve pitch about one-fourth of the amount that the height of crown has been lowered; and with this the height of sleeve level at the back is lowered a similar amount.

Corrections of Faults in Balance

THIS chapter takes account of methods adopted for the correction of faults in the balance of a garment.

Photograph 226—Here we have a coat which is too short in the back balance. As will be seen, the centre back is standing away from the blade level to the bottom. There are diagonal “drags” at the top of the forepart side-seam down towards the front waist; also from the forepart side waist down diagonally towards the front of the coat. It will also be noticed that the figure has a slight “drop” on the right shoulder.

Photograph 227—A side-on photograph shows the drags going through diagonally from the blade towards the waist, and the back standing away at the seat and bottom. It will also be noticed that the back length at bottom is much shorter than the forepart.

Photograph 228—Here we see the fronts of the coat which are “running” away at the

bottom. The shortness of back drags the foreparts towards the front of scye.

All the aforementioned symptoms point to the garment's being too short in the back balance. Whilst this is admitted, the chief difficulty appears to be to find out the amount that it is short. We hazard a guess, and maybe guess it correctly. We make a mark on the back and forepart side-seam as at 12 in Photograph 30, page 22. But this is not the correct way to handle try-ons; guesswork is liable to land us into trouble, very expensive alterations and a dissatisfied customer.

Assessing the Balance and Fitting with a Belt—Make a canvas belt, about two inches wide. (There is no need to fix a buckle to the end of it or to finish the edges.) In fact, a two-inch strip of canvas will do. Undo and take the bastings out of the side-seams; also take the pins out of the fronts and let the coat hang free, allowing the back to go up, taking the necessary



Photo. 226



Photo. 227



Photo. 228

length to itself so as to adjust its own balance. Being free, there is nothing to stop it from doing so (see **Photograph 229**).

Photograph 230—Now fix the canvas belt around the waist on top of the coat, but *not* to the coat. Here we must decide how close the belt is to be and then fasten it at the front waist with pins. I prefer this to a buckle, because with a buckle belt one is inclined to pull the belt in too closely to the figure.

See that the back centre is really central on the figure, then gently "smooth" the back down the centre with the flat palm of the left hand and fix pins on the centre back-seam at about the scye level. "Smooth" it again and fix a pin at the waist centre and at the seat. Pin the centre, or pin the left front over the right.

Photograph 231—Place the left hand flat against the left under-arm position of the garment and gently "smooth" the garment from the front of the scye towards the side-seam, having previously satisfied yourself that there is no need to "nip in" the top of the under-arm, by lifting the customer's arm gently away. You can now see if the garment is correct at the under-arm. Whilst "smoothing" the forepart towards the side-seam, keep the left thumb open and free, bringing the hand towards the side-seam. At the same time, place the right hand flat against the back at the blade and with the thumb outspread bring the right hand towards the side-seam horizontally. *Do not place the right hand too high and bring it down diagonally towards the side-seam, as this is liable to cause a shortness and a twist or drag.*

Photograph 232—"Smooth" the side-seams towards each other, and bring the back on top of side-seam. Now free the left thumb and bring it over on top of the back at the side-seam. Holding the back in position with the left thumb, free the right hand and fix the back on to the forepart with a pin, crosswise. This is less liable to disturb its position than would be the case if we pinned it lengthwise down the seam.

Photograph 233—Now bring both hands down flat against the figure below the blade. Again "smooth" the back forward towards the side-seam, bringing the back side-seam and the right thumb over the left thumb and the forepart side-seam. Fix the back into its position with a pin. Afterwards place one or two pins above this last line so as to adjust the back fullness, if any (on the side-seam), for the blade.

Photograph 234—Continue with the smooth-

ing and pinning of the side waist until it is pinned up from the top of the side-seam to the waist. Do this leisurely and see that there are no "drags" at the forepart under-arm, at the back centre and from the blade diagonally towards the side-seam at its top or at the side waist.

Photograph 235—Place the flat of the left hand on the left hip and the right hand against the left half of the back and gently "smooth" them towards each other, till eventually the back with the right thumb is on top of the forepart side-seam and the left thumb. Then pin the back in position on top of and through the forepart.



Photo. 229



Photo. 230



Photo. 231



Photo. 232

Photograph 236—Continue “smoothing” and pinning the back on to the forepart side-seam until the bottom of the coat is reached. Now examine the fit of the back and side of the coat and also the forepart itself. Fit and pin the right side of the coat in a way similar to that in which you have fitted and pinned the left side of the coat, watching that there are no “drags” or twists. Take off the belt and check the fronts again, taking the pins out of the centre of front and

putting them in again to make sure that they are correct. Also check up at the blade and back scye, to see that the garment is not too loose or too close, and if necessary adjust it.

Photograph 237—Here we see the back with both sides fitted and pinned. A comparison between this photograph and Photograph 226 will show you how effective and correct the adjustment work has been.

Photograph 238—This shows a side photo-



Photo. 233



Photo. 234



Photo. 235



Photo. 236



Photo. 237



Photo. 238



Photo. 239

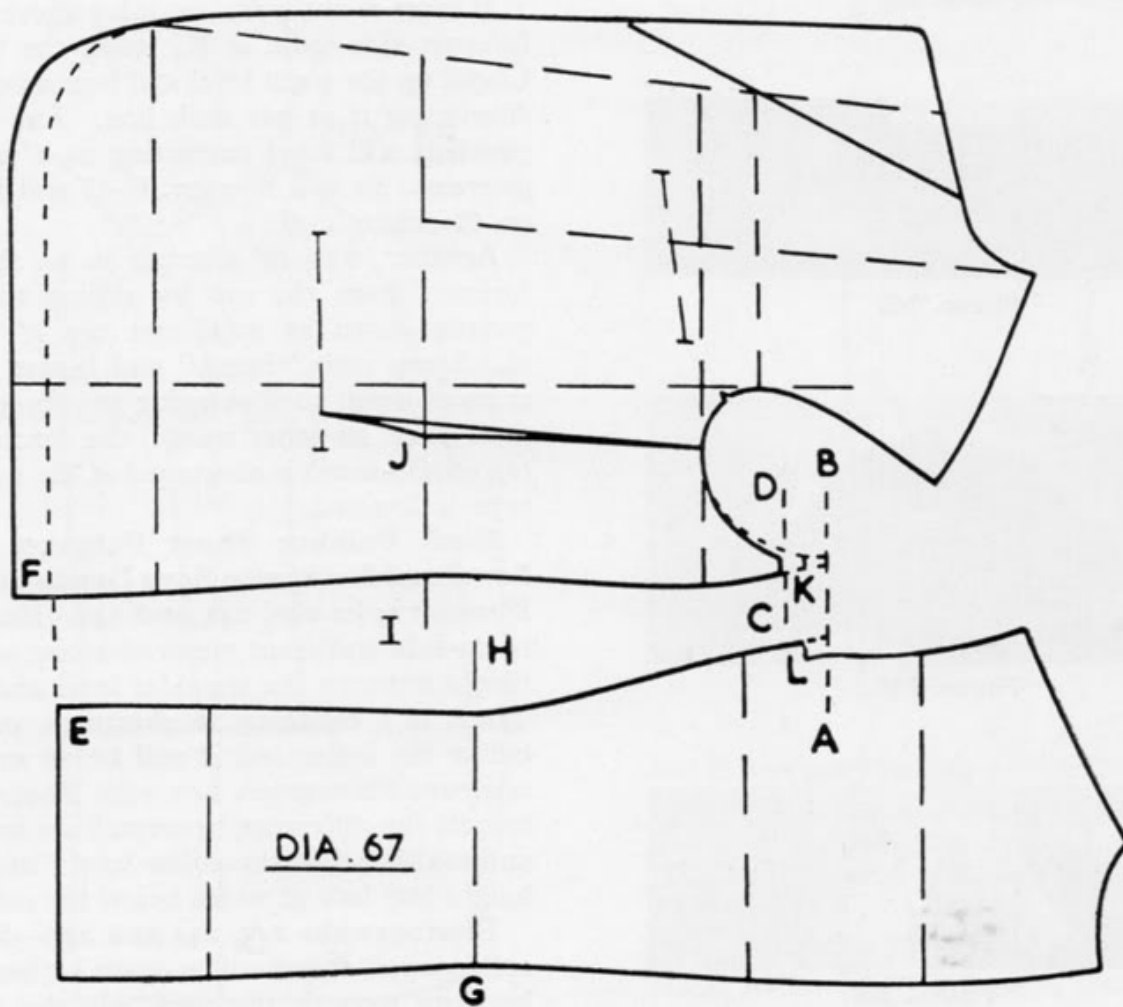




Photo. 240

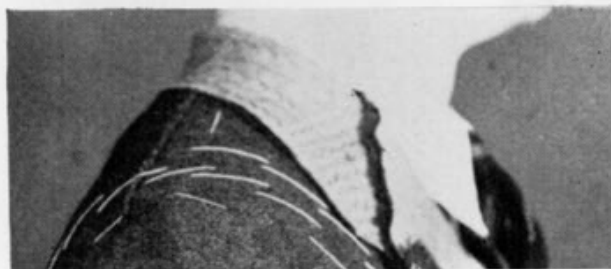


Photo. 241



Photo. 242



Photo. 243



Photo. 244



Photo. 245

graph of the fitted coat. Here again, a comparison of this photograph with Photograph 227 will be advisable—and convincing.

Photograph 239 shows the front of the fitted coat. A comparison between this photograph and Photograph 228 will convince the most critical how well the work has been done.

Having satisfied yourself that the fit is correct, mark along the raw edge of the back side-seams which are on top of the forepart. Also make balance marks across the seam at frequent intervals. Check up the length of the coat, and also mark the centre of front or the front wrap. When marking up the side-seams, allow two seams beyond the chalked raw edge of back, also check up both side-seams as they may be different if the figure has differing sides.

Diagram 67—When the garment is ripped and ready for marking-up, it will be found that the back level at the top of the side-seam (A-B) is above the top of the forepart level (C-D); and the bottom of the back at E is above the bottom of the forepart at F. In addition to this, the back waist level (G-H) is above the forepart waist level at I and J (under-arm cut).

If there is not sufficient inlay above the top of forepart side-seam at K, lower the back at L. Check up the waist level and bottom of forepart, shortening it as per dash line. The waist suppression will need correcting in a waist-fitting garment. As will be seen, H-G and I-J are not on the same level.

Another way of altering is to shorten the forepart from the top by sliding the forepart pattern down at scye (*not top of side-seam*), shoulders, neck "break" and breast pocket, an amount equal to shortening the forepart as the dash line. In other words, the forepart (*except top of side-seam*) is shortened at the top, and the scye is lowered.

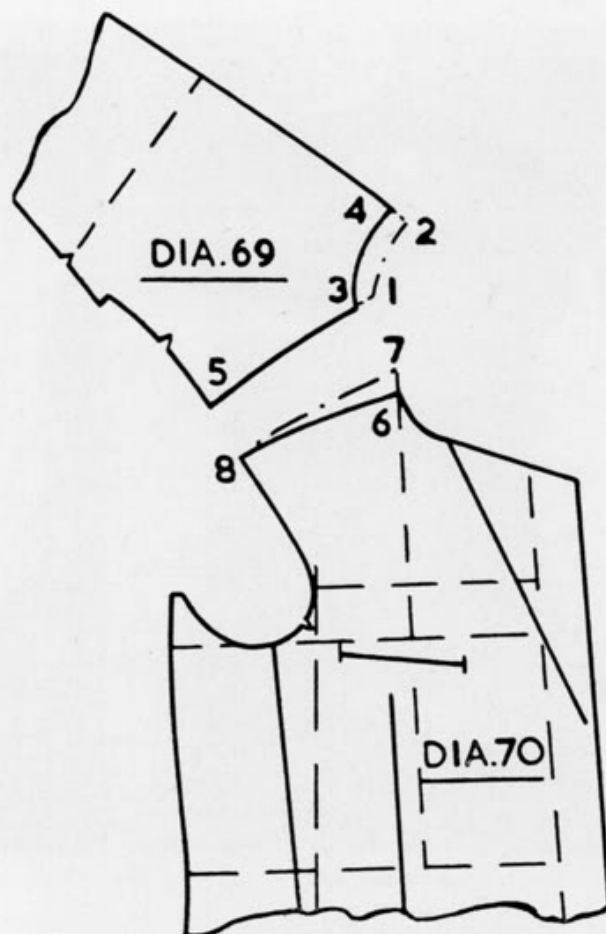
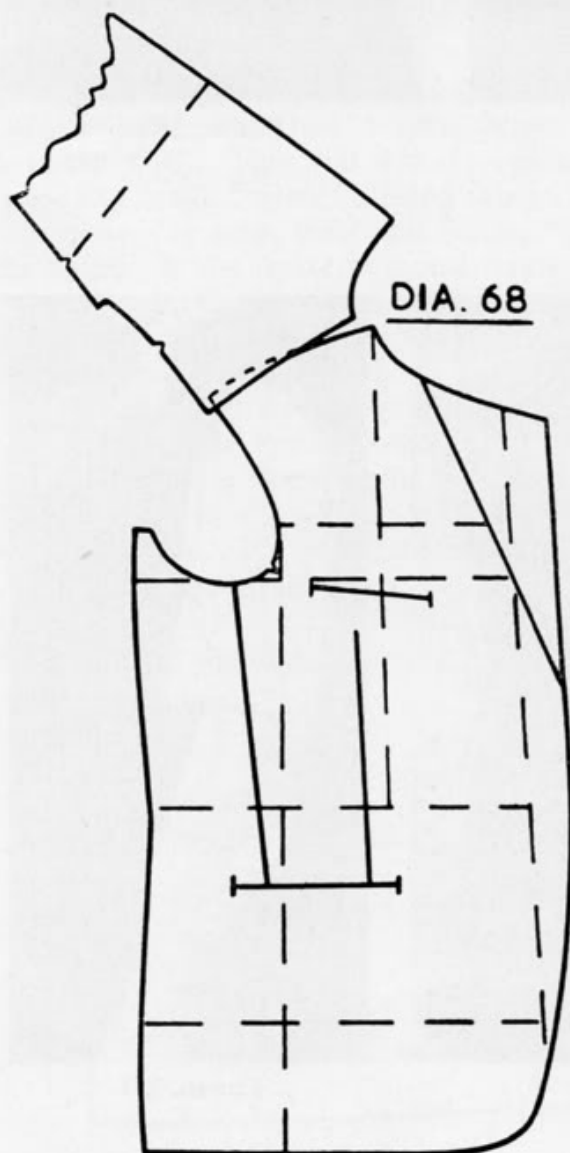
Back Balance Short Between Shoulder Level and Neck, also Scye Depth too Short—Photographs 240, 241 and 242. Here we have back, side and front views of a coat which lacks height between the shoulder level and the neck. There is a tendency to shortness, or tautness, below the collar and it will be as well that we compare Photograph 240 with Photograph 214 to note the difference between "too much height and width below the collar level" and "lack of height and lack of width below the collar level".

Photographs 243, 244 and 245—Rip out the collar, open the shoulder-seam. "Smooth" the back up towards the neck, pin the back neck,

fix and pin the shoulders. Fit in the under-collar (as in Photographs 152 to 164), then mark up the neck and shoulder-seams; when doing this note the *position* of the shoulder-seam. It may be too backwards near the neck. It is advisable to mark the correct shoulder-seam position and note this when marking up the try-on.

Diagram 68 shows the position of the back pinned on to the forepart shoulder. This will happen if the back neck was cut the usual width, and is due to the back neck width becoming narrower when the shoulder-seam is freed and the back neck inlay is let out. (See 1-2, 3-4, **Diagram 69**.)

What is really needed is 8-7-6 of **Diagram 70** placing on to 5-3-1 of **Diagram 69**. We then have the correct back neck, and shoulder outline—4-2-1-7-6-8 of **Diagram 71**. To get the right effect place the altered back pattern (**Diagram 71**) on to the back, passing it down



and if necessary sewing a "fake" turn-up to the bottom of the back. Check the shoulder widths. Check up the forepart shoulder width at 6 to 8 (**Diagram 70**) with the back at 6 to 8 (**Diagram 71**).

Photograph 246—Here we have a faulty-fitting back. There are slight creases diagonally



Photo. 246



Photo. 247



Photo. 248



Photo. 249



Photo. 250



Photo. 251

from 1 (shoulder at fall edge of collar) to 2 (the centre of back), a few inches down from the fall edge of the collar, forming a V, as 1-2-1. In addition to this, the centre back stands away at the neck and also at the bottom from waist downwards.

Photograph 247—In this photograph we have a side view of the back and forepart. Here the standing-away of the collar and the back at waist and bottom is noticeable. In addition to this, closeness at the front of scye is also noticeable.

Photograph 248—In this photograph the closeness of the front scye is noticeable, as is also the “running away” of the bottom.

Photograph 249—Because the centre back “kicks” away from the back waist downwards, one might be inclined to suppress, or take in, the centre of back, starting from above the waist and running to the bottom; because the looseness is obvious there. Unfortunately, this has not cleared away the V creases at the top of the back near the neck.

Photograph 250—Rip the collar out, open the centre back-seam from a little below the neck to the waist. This will free the centre of the back and it will “open”. Doing this will let the centre back at neck, waist and bottom “go” to the figure. If the figure is round down and across the back, there will probably be excess length on the centre-seam.

Pin this excess length with a small pleat, measure and note the opening at centre back and its position. (It would be well to compare this photograph with Photographs 246 and 249.)

Photograph 251—This is a side view of the back and forepart, with the centre back opened and basted (as Photograph 250). Here I would suggest comparing this photograph with Photograph 247. The opening or letting-out of the

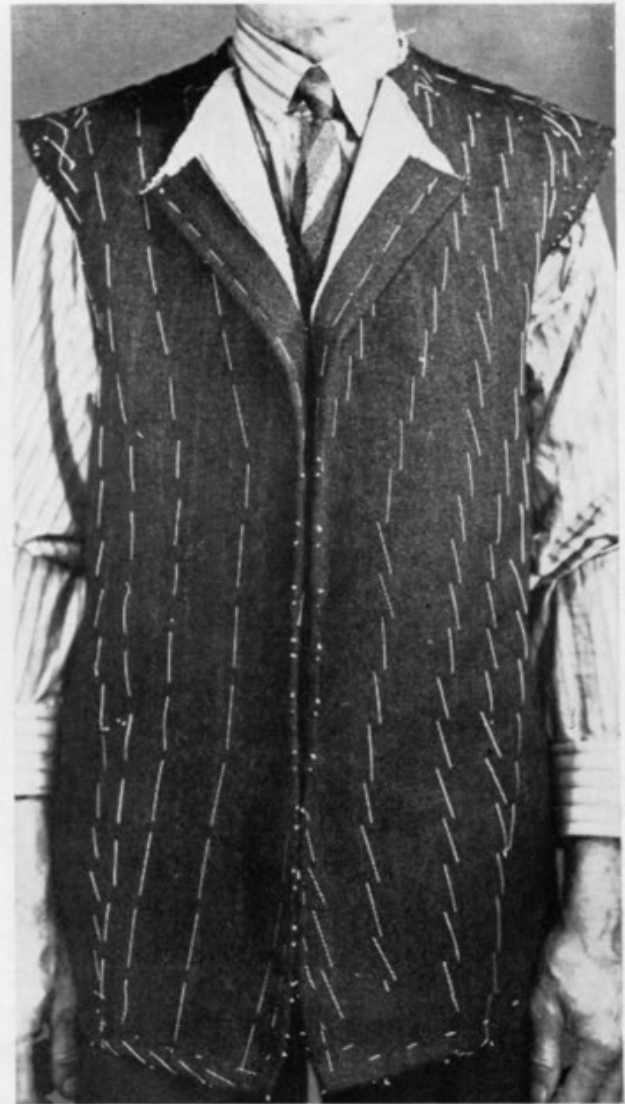


Photo. 252

centre back at blade level has let the coat “go” in to the figure at the back and also forward at the front, waist and bottom; and to the figure at the back scye.

Photograph 252—This is a front view of the coat, with the centre back opened. On comparing

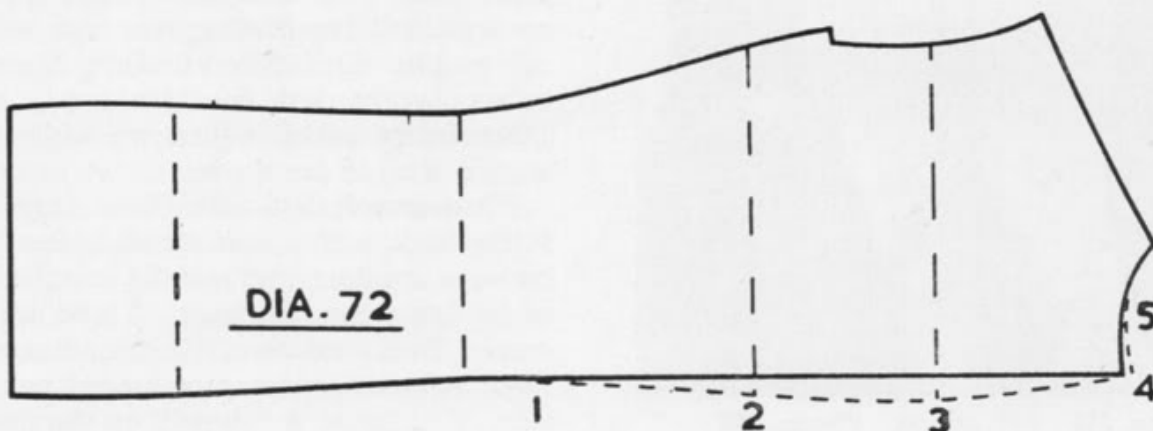




Photo. 253



Photo. 254



Photo. 255

this photograph with Photograph 248 it will be noticed that the front is freer across the chest and at the front of scye; and the front does not run away at the bottom as there is more frontage

to the forepart. All this is due to the freeing of the centre back.

Diagram 72—To alter, let out the back-seam and neck inlay as per dash line 1-2-3-4-5.

Too Long in Front Balance—Photographs 253, 254 and 255. These photographs show the front, side and back of a coat with a long front balance. We can see the fronts running away. The centre of back is kicking away and there is a crease "running" diagonally down from the blade towards the pocket.

May I suggest that you compare these photographs with Photographs 226, 227 and 228, where the back balance is short? Note the difference.

Photographs 256 and 257—These show the collar taken out, shoulders opened and re-fitted, as explained for Photographs 152 to 164 and 281 to 288. Check the "break". Shorten front balance as the dash lines 1-2-1-3-4, shown on Diagram 73. Also adjust the collar and the crown, etc., of the sleeve.

Photograph 258—We have here a faulty-fitting back, with a number of creases. It is full between shoulder level and the neck, and appears to be full across the back. There are diagonal creases from bottom of shoulder blade to side-seam at waist—more pronounced on the right side. The figure is "down" on the right; there



Photo. 256



Photo. 257



Photo. 258



Photo. 259

is a tendency for the centre back-seam to "shoot" to the right at the bottom of garment.

Photograph 259—If we tried to clear away what appears to be excess back width by forming a pleat down the centre-seam we should not help ourselves. In fact, such a move would accentuate the diagonal creases from the bottom of blade to the side-seam. If we have tried this and found that it is not effective it is as well for us to take the pins out of the centre and try something else!

Photograph 260—Having taken the pins out of the centre back-seam, place the palms of the hands on the back and press them lightly against the blades and gently "smooth" them upwards, taking the excess length of back up with them. See whether this excess length lies between the scye depth and the shoulder level, or between the shoulder level and the neck. Having found out where the excess length is, pin the cloth into a horizontal fold. In this photograph and in Photographs 261, 262 and 263 we can see the effect when the fold is not horizontal. Fortunately, these features do not affect the alteration in this case.

Photograph 261—In this case the excess length of back lies between the scye depth and shoulder level, and it is pinned across the back from back scye to back scye below the shoulder level. The excess length is greater at the centre back, and the pleat has been formed to conform to this. At the same time, the excess length has been cleared away from the centre back above the scye. There still remain the diagonal creases from below—or at the bottom of—the blades to the side-seams at the waist.

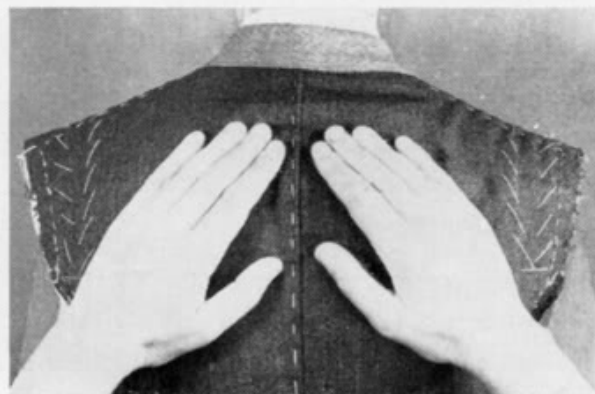


Photo. 260



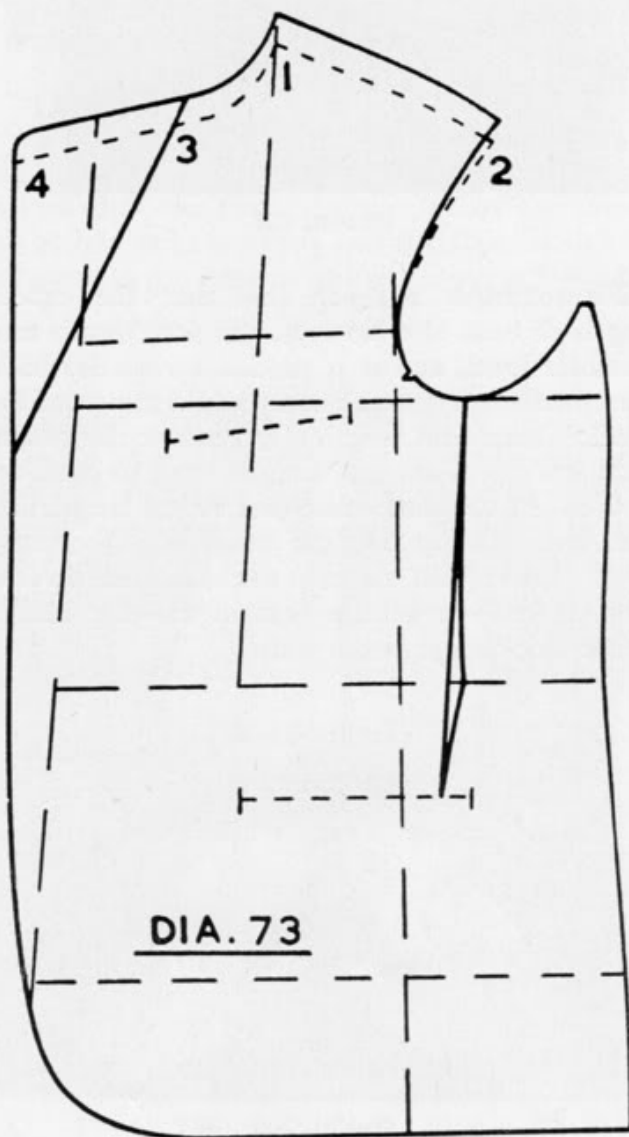
Photo. 261



Photo. 262



Photo. 263



Photographs 262 and 263—Form pleats diagonally of the excess width by pinning them from the blade to the side-seam. The position and amount of these may vary. Also place pins (at the bottom of the blade) to denote where these pleats start. It should be noted that forming the pleats has, in addition to cleaning away the “drags”, made the side-seams fit rather close. This should be seen to and allowed for when re-marking the try-on.

I will deal with the types of pleats in two stages.

Chalk along the top pleat, top and bottom, along the pins; also chalk along the diagonal pleats to side waist, top and bottom, along the pins, placing cross chalk-marks at the cross pins where the diagonal pleats commence.

Diagram 74—Place the back upon a sheet of paper and pin it on. Now mark around the cloth back and prick-wheel through the pleat marks as chalked at A-B-C and D-E-F. If there are inlays in the back, then prick through the marking-stitches, etc. Cut out the back pattern as per solid outline 1-2-3-4-5-6-7-8-9-10-11.

Diagram 75—Cut the back pattern out, mark this on a sheet of paper, holding the back at point A. Swing B down until it reaches C and mark in the top of back, A-11-1-2 to C, as the solid lines on **Diagram 76**.

Holding the back pattern at D, swing F over until it reaches E line. Mark in the back, 13-4-5-6 to 7, place the top of back side-seam at 9 and swing the side of the pattern over, until

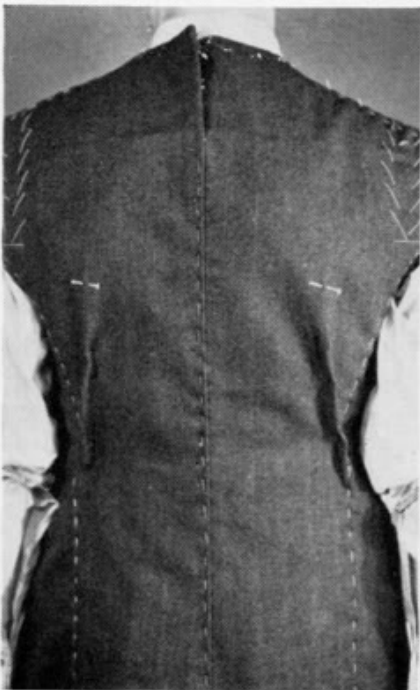
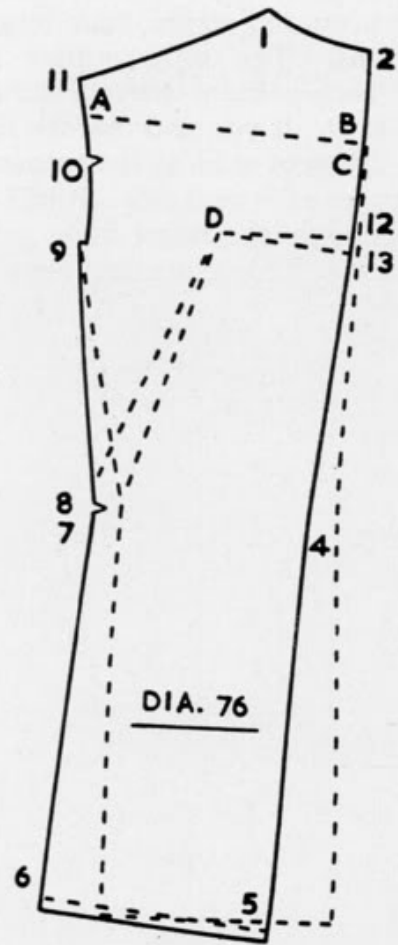
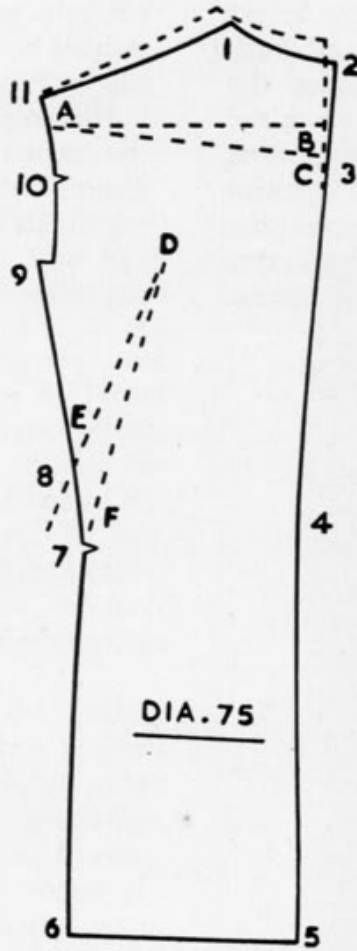
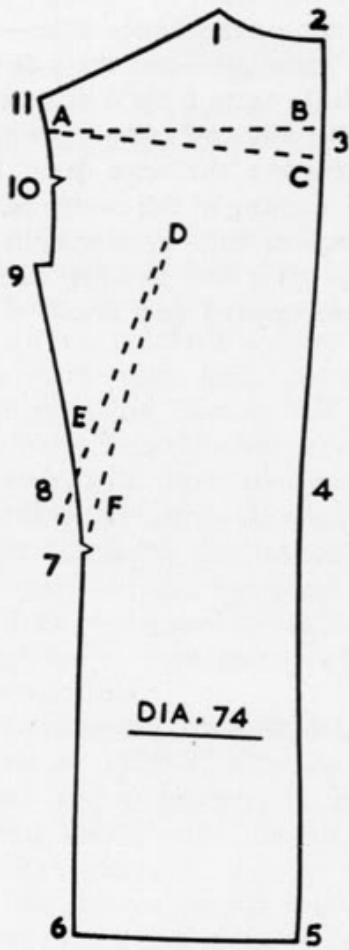


Photo. 264



Photo. 265



Photo. 266

8 touches the new position of the side-seam, and mark the back from 9 to 7 at the waist level.

Check up the centre back length, and both side-seams. The solid outline indicates the altered back pattern. Stretch the back over the blades at D. If you find that the diagonal pleats are of different sizes it is necessary to cut two patterns, one for each side. It will be found that the side with the larger pleat will have extra length at 13. This should be drawn in and shrunk

before the centre back-seam is closed. Alternatively, you can cut centre backs alike—as in striped or checked materials—and the side-seam can be full in a little extra from 9 downwards.

Photographs 264, 265 and 266—Here we see the excess length above the scye level being cleared away by an opening of the centre back, as explained in connection with Photographs 149, 150 and 151 (page 71); but in this case the shoulders have been opened and fitted.

Further Corrections of Faults in Balance

Photograph 267—Here is a back which is long and which is creasing at the back waist and seat. If we examine the forepart side-seams we can see diagonal creases extending from the under-arm waist level down towards the seat, as though the coat is too short in the front shoulder. Examination of the forepart front, however, will show that it is clean-fitting; the fault does not carry through to the front of the forepart beyond the under-arm dart. In fact, the creases are due to excess side length, causing the sides of the coat to rest on the seat, the fault being due to excessive waist suppression at the under-arm dart.

Photograph 268—Gathering the excess length at waist at side-seam between the left thumb and forefinger, form a horizontal pleat of the excess side length at the side-seam. Having "cleaned" this up and passed it away, pin the excess length into a pleat across the waist, to nothing at the under-arm dart.

Photograph 269—Continue pinning the pleat from the side-seam to the centre of the back and from there towards the forepart side-seam, and then to nothing at the under-arm dart.

"Clean" away all the excess length at the centre of the back and the top of side-seam and side waist.

Photograph 270—Having satisfied yourself that the garment fits correctly, mark it up by chalking along the top and bottom of the pins, and across the back waist from under-arm dart to under-arm dart. Also mark the scye run at the top of side-seams, as this may be too high.

Diagram 77—The dash outline 1-2-3-4-5 shows the sidebody portion. With the under-arm seam opened, and with the pleat from side-seam (5) to 1 at the under-arm seam; re-cut the forepart pattern as per solid outline, with the sidebody as the dash line; lower the waist notch from 5 to 6. 8 from 7 is the altered seat level. Also check the side-seam length and lengthen the forepart as the dot-and-dash line 10-11. Let out the side-seam inlay and re-mark the forepart as by the altered pattern.

If there is no side-seam inlay, stretch the under-arm seam at 1 and shrink it at 5. This



Photo. 267

will "turn" the sidebody towards the dash outline. It will also lengthen the sidebody under-arm seam from 1 to 2, at 2.

Place the altered pattern on to the altered foreparts, re-mark and re-cut as on the altered pattern.

Diagram 78—If the material should have a check design which has been matched, and the forepart inlay has been let out and re-cut, this will lower point 3 and the side-seam. Match the



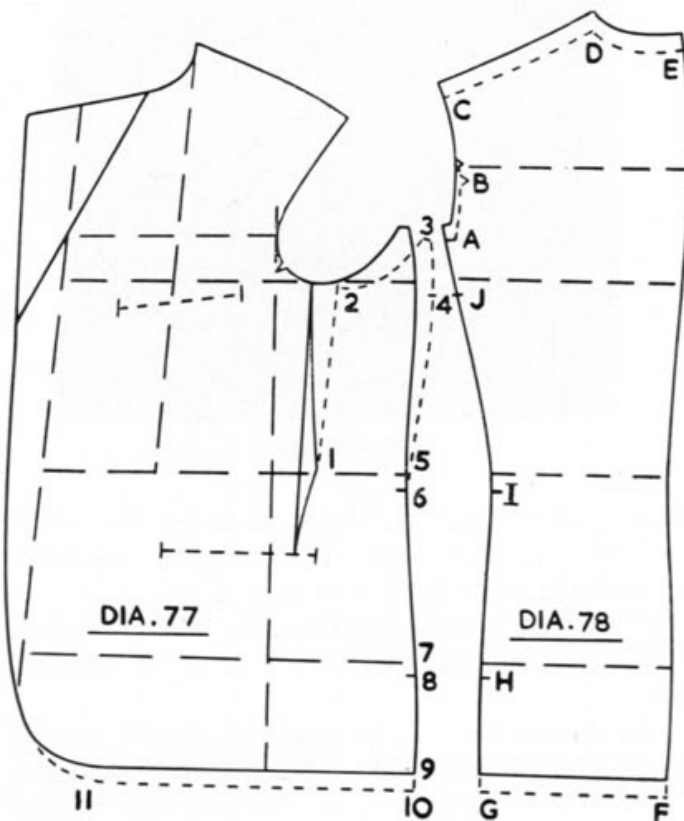
Photo. 268



Photo. 269



Photo. 270



check by lowering the back as per the dash outline, etc., A-B-C-D-E-F-G-H-I-J-A. Also make the necessary adjustments to the sleeves.

Photographs 271, 272 and 273—Here we have a composite back and side view, showing the back, right and left sides. As will be seen (Photographs 271 and 273), the fit and “run” of the left side-seam between the waist and top of side-seam is correct; but the fit of the right side-seam (Photographs 271 and 272) is “close” at 3-5, between the waist at 2, and a little below the chest line and loose above 1 and to the top of side-seam.

The “run” of the side-seam between the waist and top of scye is too hollow, and lacks width between 5 and 4 (see **Diagram 79**), closeness in one place causing looseness in another. To correct this, open the side-seam, between the waist and top of scye, and let out the inlay at 3 as shown by the dash lines 1, 3 to 2 on the diagram quoted.

Photograph 271 also shows the faulty back, with the sleeves out, but before opening and altering the shoulder-seam, etc.

Photograph 272 shows the right shoulder-seam altered and pinned.

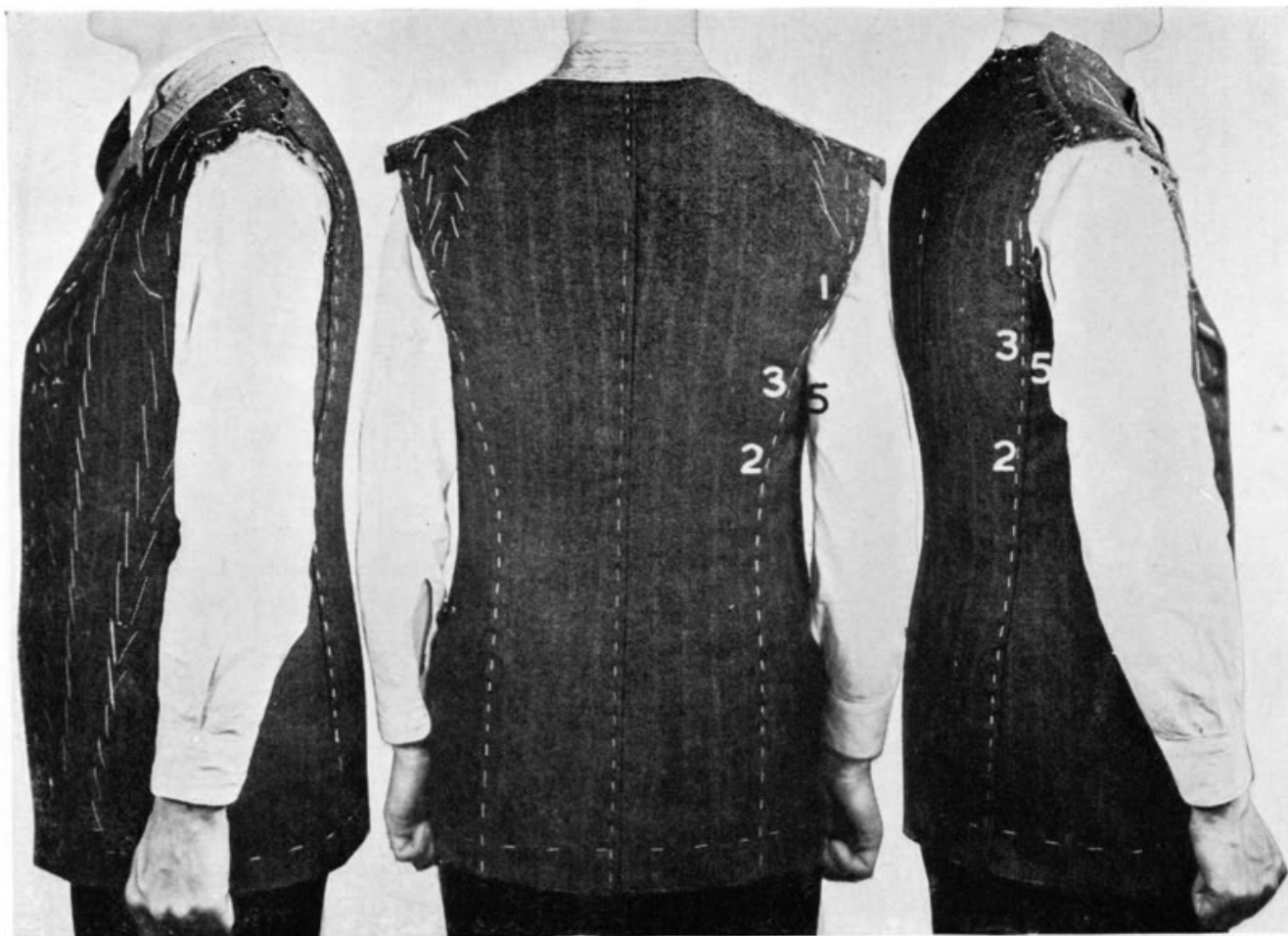


Photo. 273

Photo. 271

Photo. 272

Photograph 273 shows the left shoulder-seam altered and pinned and the collar fitted in and pinned. By comparing the side-views (Photographs 272 and 273) with the back (271), we can see the effect of suppression on both fit and seam "run".

Over-Suppressed Front Dart—Photograph 274. Here we see the fronts pinned in the centre. They show less material or wrap-over at the waist than at the chest. Starting from the "break" downwards, there is a gradual reduction in the amount of frontage—or wrap-over—until we get to the bottom, where the fronts appear to "run away". On the other hand, there is a "fluting" excess of material starting from the waist, following the front dart until it forms a "flare" or fold when it reaches the bottom of the coat.

There may be other defects at the front of this coat, so before pinning for alteration examine the front of scye for closeness and hollowness; also for horizontal or diagonal "drags", as these may be caused by the over-suppressed front dart.

Photograph 275—We may feel inclined to remedy the "running away" by taking in at the shoulders and lifting the fronts up; and, of course, "straightening" the shoulders to clear away the "fluting", and transferring the material to the front of coat at the bottom. Or we may pin the centre of the front with an even wrap-over from the "break" downwards. By doing this, instead of having the vertical folds as in Fig. 274, we now have an excess of length at the centre front at the waist, which will tend to form horizontal folds across the waist when the fronts are fastened or buttoned. When the fronts are unbuttoned (or released) this length is also released and "moves" to the bottom of the coat below the front dart, as shown in the previous photograph (274).

Photograph 276—To do away with the excess below the dart and the ill-fitting front of scye, etc., it will be remembered that I wrote: "There may be other defects at the front of coat . . ." and because of this I would suggest a careful comparing of fronts of Photograph 276 with those of Photographs 274 and 275. The basting



Photo. 274

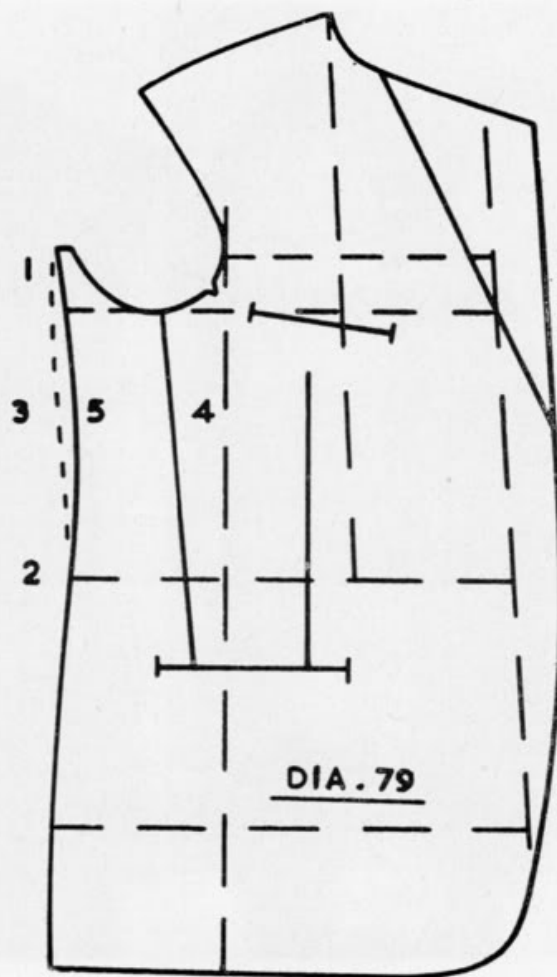


Photo. 275



Photo. 276



Photo. 277

has been taken out of the darts. As will be seen, by our "undoing" the front dart, not only has the "fluting" and excess there been remedied and cleared, but, in addition, the fronts do not run away. The front of scye fits "cleaner", without the "kinks" and creases due to excessive suppression. The front of the coat has a fuller appearance and is not "cramped". The front of the scye is draped instead of "kinking". The hips do not look so prominent and the coat "takes on" a different appearance.

This will be very easy to rectify if the waist dart has been basted in the form of a pleat and not cut through. If it has been cut through and the waist suppressed by taking it in as an inlay, then take the basting out, let the material out and take as small seams as possible when sewing the dart.

Photographs 277 and 278—If the dart-seam has been cut and the material has been cut away in such a manner as to leave nothing to let out, then form a pleat of the excess material to the bottom of each forepart. In some instances, when the figure is not hollow at the front waist, it may be necessary to start forming the pleat from the waist downwards.

There are several ways of dealing with this pleat at the bottom of the front dart.

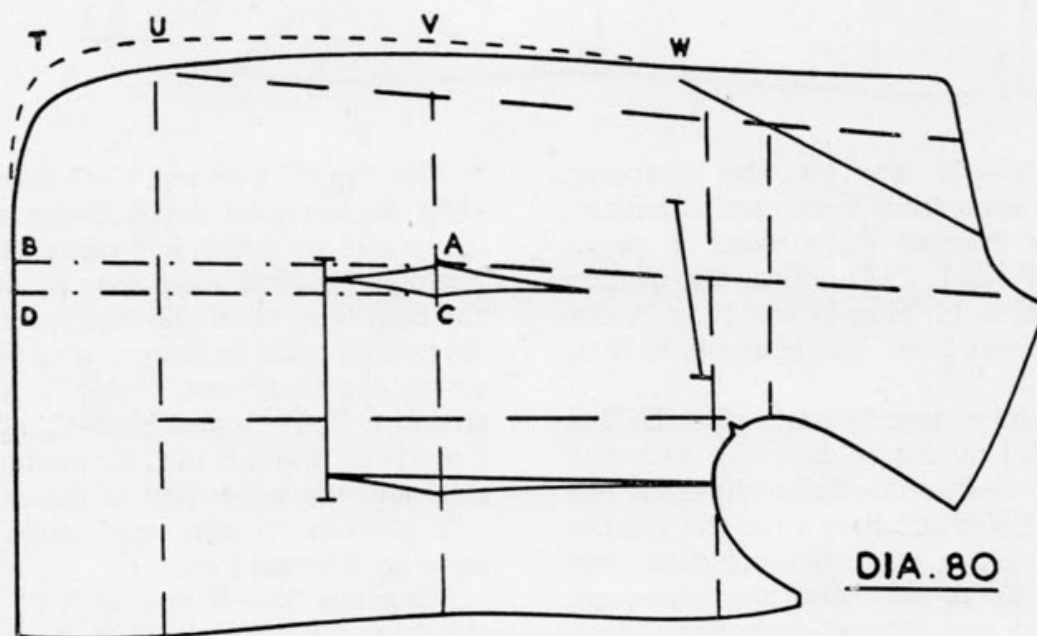
Diagram 80—If the dart has been cut through and the waist suppression has been cut away, it will be a case of getting rid of the material created by this suppression, and also of allowing on the front edge to compensate for the front running away, as dash line T-U-V-W.

Provided the front dart is not on the bias,

cut the forepart through from A to B and C to D, as pinned, allowing seams along A-B and C-D for sewing, in continuation with the upper part at the dart.



Photo. 278



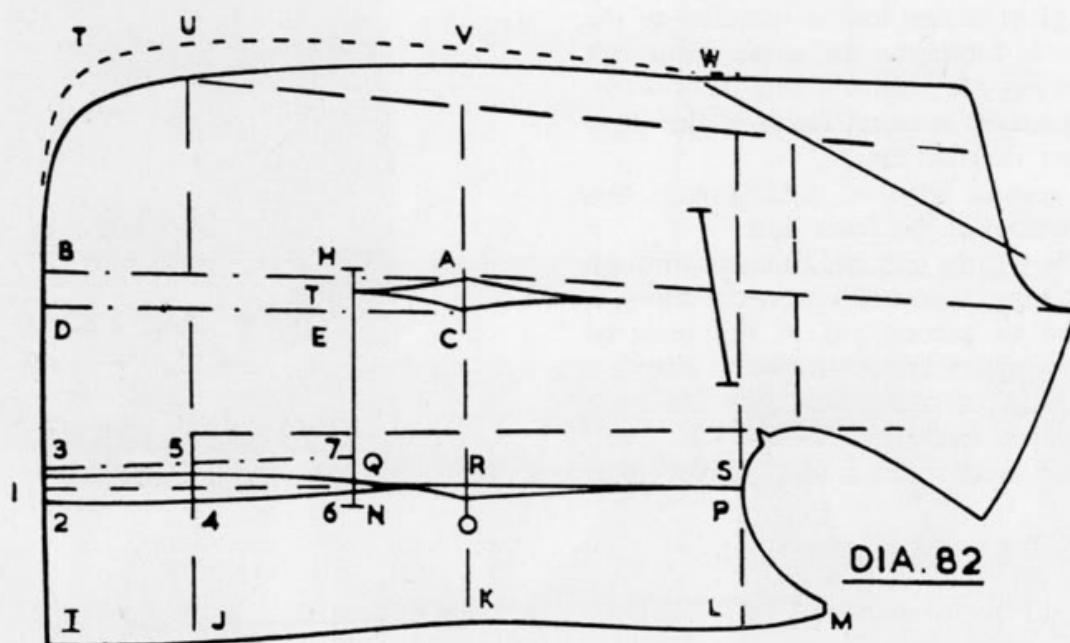
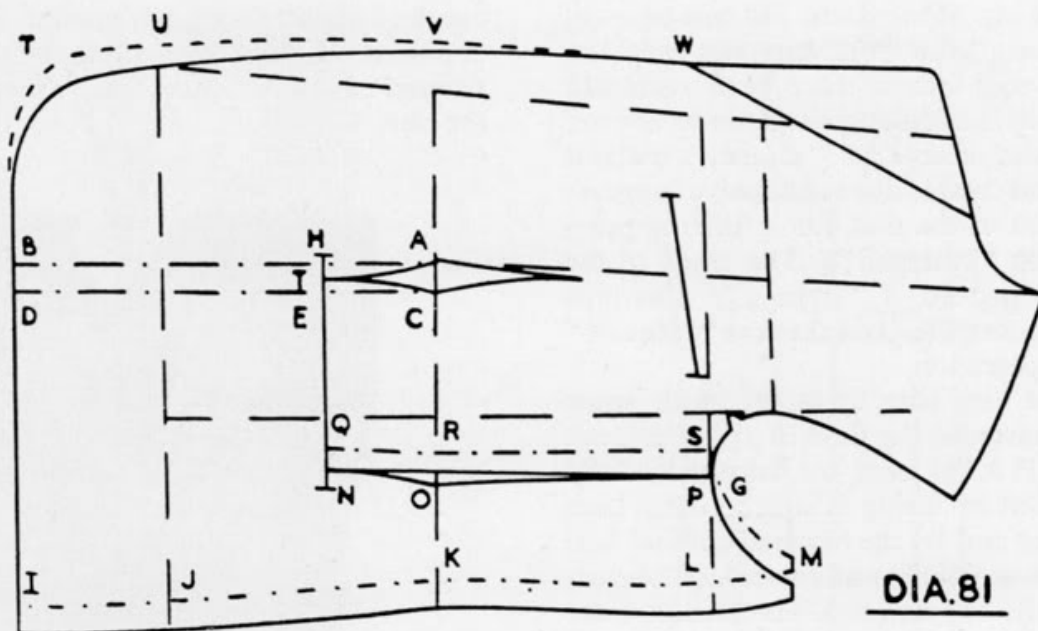


Diagram 81—If one (or the customer) objects to the seam from front dart to bottom, then copy the forepart on a piece of paper, including A-B and C-D. Cut the pattern through from B to H, H to N and N to P, also mark the front dart from A to H and C to E (as dot-dash lines).

Having cut the pattern through, place E-D to touch B-H. When this is done the back half of the dart (N-O-P) will overlap the front half of the dart. This is cut away from the front of the forepart. (See the dot-and-dash line Q-R-S, also G to M; and the side-seam I-J-K-L-M, as per dot-and-dash line.)

The “gap” between N-O-P and Q-R-S, a strip *plus two seams*, needs sewing into the under-arm; and to avoid it looking too narrow or “stringy” a little more may be cut away from the back (and/or off the front) of the under-arm dart. This must be compensated for and allowed on to the under-arm “strip”. Cut away the triangles T-H-A and T-E-C, allowing seams from H to A and E to C for sewing in continuation with the upper part of the dart.

If there is no inlay at G to M, a piece will have to be stoated on.

Diagram 82—If you wish to avoid cutting the front through from B to A, and there is no

objection to the under-arm dart being cut through to the bottom of the forepart, mark the pattern from 1 to the under-arm dart at Q-N, as per dash line, and allow a seam on each side as shown by the solid lines, to nothing at Q-N.

Cut out D-E-6-4-2 to D and move it forward with E-D on top of H-B, there being no seam there. Cut away the triangles T-H-A and T-E-C, allowing seams from H to A and E to C for sewing in continuation with the upper part of the dart. When the front dart is sewn up, 3-5-7 and Q-R-S should have a continuous run.

If the pockets are patched, then the "cross pocket mouth" cut should be made about 1 in.

lower than the usual position, the patch pocket mouth being placed 1 in. above this, to cover the pocket mouth cut.

These alterations are designed to remedy the defects caused in the lower part of the garment—the "fluting" below the waist and its results; but they will not compensate for, or rectify, any faults caused at the breast area.

To conclude this chapter I make comment on Photographs 267, 268, 269 and 270. The looseness at the top of the back (near the collar) shown in these photographs is not taken into account at this stage. It has been dealt with in connection with Photographs 146, 147 and 148 (page 70).

The Correction of Obvious Faults

IN this chapter I deal with certain faults which show themselves very definitely in garments.

Photograph 279—Here we have an ill-fitting coat. There are groups of creases running diagonally from the front of scye to the neck-point and along the shoulder-seam. The forepart shoulder appears twisted and “screwed up”. This is more evident when the fall of the collar is lifted up, although in this case it was not necessary to do this in order to detect the creases.

Photograph 280—This photograph shows the back view of this defective coat. There are diagonal creases running from the side-seam,

down to the seat at the centre-seam. These creases continue from the forepart side-seam upwards towards the front of the scye and down to the hips at the under-arm cut. If the wearer’s arms were lifted up, the continuity of the creases and drags from the seat through the side of the coat, up past the front of scye to the neck, could be observed.

Photograph 281—To rectify the fault, take out the pins at centre of the front (or front wrap), rip the collar out of the coat neck and open the right shoulder-seam. Hold the back neck of the coat against the linen collar with the right hand, pressing it gently there. Now



Photo. 279



Photo. 280

hold the bottom of the coat with the left hand and bring it towards the figure so that the back will fit "cleanly" and not show the "drags" or twists.

(By the fitter standing to the left of the customer, the method can be reversed if one is left-handed—that is the left hand is at the neck and the right hand is at the bottom of the coat.)

Photograph 282—Free the left hand and bring the flat of the hand up the centre of the back to the blade level, seeing that the back fits "clean" and is not being unduly forced out of balance.

(If one is left-handed and the right hand is at the bottom of the coat, free it and bring it up the centre of back, etc.)

Photograph 283—Having satisfied yourself that the back fits "cleanly", fix it in position and pin it in the centre back-seam, near the neck to the vest neck, or shirt. When doing so, place the palm of the left hand flat against the back so that when you are pinning the back its position is not disturbed.

Be careful not to hurt the customer when pinning the middle back in position.

Photograph 284—Standing at the customer's side, free the forepart shoulder section away



Photo. 281



Photo. 282



Photo. 283



Photo. 284



Photo. 285

from the canvas with the right hand, and the canvas with the left. See that the side-seams and the coat fit "clean", and that the creases have disappeared. Place the right hand flat against the breast of the coat and press gently, holding the forepart in position. Now bring the left hand (with the canvas in it) away from the neck, watching particularly that the canvas is flat—that is, without twists or "drags", and make sure that it is "clean" fitting. Do not "work" the canvas towards the neck, as this will most likely cause a tightness over the shoulder bone of the figure and a diagonal shortness and twist in the shoulder, which will reflect itself through the outer coat shoulder.



Photo. 286

Photograph 285—Bring the right hand up the forepart; gradually and gently "smooth" the cloth at the breast. Continuing this movement, "smooth" the cloth away from the neck, but do not force it or use undue pressure. Whilst the right hand is attending to the forepart, work the left hand flat against the back, gradually "smoothing" it from the centre of the back towards the shoulder.



Photo. 287

Continue to "smooth" the shoulders, moving the hands towards each other simultaneously.

In doing this, bring the left hand with the back shoulder towards and over the forepart shoulder and the right hand, seeing that the first and second fingers of the right hand are gently stretching and "smoothing" the shoulder towards the armhole and away from the neck.

Photograph 286—Having "worked" the back into position over and on to the forepart shoulder, hold it in position with the fore-

fingers of the left hand. Now pin it with the pins crosswise on to the forepart shoulder, the back shoulder-seam being "open" and lying flat on the forepart shoulder.

Continue the pinning of the shoulder-seam as previously explained. Having fitted the right half of the coat, open the left shoulder-seam and fit the left half of the coat. Note how the back fits at the scye, blade level, and if necessary form a pleat of the excess back scye length as described earlier. Mark the shoulder-seams along the raw edge of the back, and also chalk balance marks across the shoulder-seam. Also, mark the back scye pleats if any.

(When you are marking-up the forepart shoulder, *two seams must be allowed beyond the chalk mark.*)

Photographs 287 and 288—Here we see the forepart and back of the coat as corrected and fitted.

Having corrected the coat, pin in the collar as explained before and pin the fronts together either through the centre, or over. Mark the collar and front centre, etc. Also, if necessary, mark the scye "run".

Here again, I would advise the reader to compare the "altered" Photographs 287 and 288 with Photographs 279 and 280, and to note the difference before and after fitting.

This coat was too short in the front balance and the collar was put on short, also.



Photo. 288

“Crookening” and “Straightening”

THESE are terms which are very often used in the trade as denoting how a garment is cut. They actually refer to the difference between the position of the forepart neck-point from the front of scye, or armhole, when compared with the usual or “normal” neck-point—that is, of course, assuming that all other points are in the same relative positions.

The position of the forepart neck-point from the front of scye (as well as its height from the base of scye) is found by different methods. One is a division or proportion of the chest measure;

another method is by direct measures taken on the figure; and another method is by a combination of both divisions or proportions of the chest measure and also direct measures.

Having decided upon a method of locating and fixing the forepart neck-point, this we will call the usual or “normal” neck-point position. Any deviations from this will have to be regarded as non-normal, or unusual.

In the latter category there are different



Photo. 289



Photo. 290



Photo. 291

and closer-fitting front of scye; and to a certain extent also a closer-fitting back scye. The centre of front at chest level has a greater wrap-over. The fronts would be inclined to "run away" at the bottom; in fact, there would be a gradual lessening of frontage from the top and maybe a "gape" as it neared the bottom of the garment.

If we examine the sides and back of the coat, we shall find that the top of the side-seam fits fairly close. The coat back will also be seen to "swing" away.

These are the usual symptoms in a coat that has been cut too "crooked".

On the other hand, these defects may be—and, in fact, usually are—aggravated by a "too-long front balance", as it is called. It really means that there is too much length from the front of scye, diagonally, to the back neck. It can generally be assumed that in a "straight" coat the front scye looks fairly full (some may prefer this effect); but in this case there is less



Photo. 292

placements of the forepart neck-point, some of which are made for style purposes and others for the requirements of actual fit. The important thing to remember is that the possible varied neck-point positions have an effect on both the fit and the make of the garment. Since we are not now dealing with making, we will limit ourselves to the fitting effects.

"Crooked"—When the forepart neck-point is nearer to the front of scye than the usual or "normal" amount, the neck-point, or cut, is called "crooked".

"Straight"—When the forepart neck-point is farther from the front of scye than the usual or "normal" amount, the neck-point, or cut, is called "straight".

It can generally be assumed that in a "crooked" coat the forepart has a "cleaner"



Photo. 293

front wrap, because as the forepart neck-point has been placed forward, the width between the forepart neck-point and the front scye has increased, but at the expense of the width between the forepart neck-point and the front edge. Hence the necessity to let out part of the front edge if we desire to have the requisite wrap, or button-stand.

We sometimes find that a "straight" cut coat tends to run forward at the bottom of the front and has a shortness between the front of the scye, diagonally, towards the forepart neck-point. This is in spite of the extra cross-chest width.

This effect is caused by the front shoulder being too short. In this case, I might add, there is a drag to the side-seams. In the following photographs I have altered the balance as well as the "straightness" and "crookedness" of cut;

thus we have a combination of varied cut and balance.

Before going into this matter, I wish to state that Photographs 289 and 290 were taken of the same person. The backs, foreparts and under-collar were also the same, the baste being altered at the shoulder-seams—that is, "crookened" or "straightened". The front balance, also, was lengthened or shortened across the shoulder-seam. Because of this, ample inlays had to be allowed at the shoulder and neck of the baste. This accounts for what may be thought to be excessive allowance across the shoulder at the scye of the "straightened" coat, also in other coats photographed for this book.

Photographs 291 and 292—These are the front and side views of a coat that is "crooked" and long in the front balance.

Photographs 293 and 294—These are the



Photo. 294



Photo. 295

front and side views of a coat that is “straight” and long in the front balance.

Photographs 295 and 296—These are the front and side views of a coat that is “straight” and *short* in the front balance.

Here I would suggest that the young reader (particularly) should compare the effect on the front of scye, side, and back caused by



Photo. 296

“straightness” and “crookedness”, as well as the differences caused by the different front balances.

Marking-up after Fitting

BEFORE going into the subject of marking-up I wish to draw attention to the Photographs 297 and 298, of the left and right foreparts of a jacket. They appear to be anything but a pair, while in fact they really are; the difference in appearance is due to their being placed on a sloping or tilted board and to the focusing of the camera.

Before marking the front edge, it is desirable that we go into the factors that have a bearing on the amount necessary—the wrap-over line 1-2 on Photograph 298 or the centre line 3-4 on Photograph 297.

These factors are as follows:

(1) Button-stand, the distance in from the finished edge. This is usually one inch to one-and-a-half inches in a single-breasted jacket (or lounge); it is, of course, much more in a double-breasted garment.

(2) The amount taken in stitching-under both edges and also the allowance for bluffing, or turning-in, each edge. This, of course, would vary according to the materials and how the edges were made; but for ordinary suitings we may assess this as one quarter-of-an-inch for each edge, or one half-inch for both edges.

(3) The distance in from the finished edge at which the eye of the buttonhole is to be placed. This is dependent upon the radius of the button used and the amount of clearance allowed beyond the edge of the button. A 30-line button for a lounge would be about $\frac{3}{4}$ in. in diameter or $\frac{3}{8}$ in. in radius; and if we allowed $\frac{1}{4}$ in. beyond the edge of the button this would total $\frac{5}{8}$ in.

Another thing which should be borne in mind is the width of the edge stitching, if any; and it is desirable for the edge of the button not to pass beyond (or over) the stitching. In a wide-stitched garment allowance must be made for this on the buttonhole edge.

(4) Ease for lining and making-up. This will depend upon the ease allowance made when pinning the front over (Photograph 298), or the centre of front (Photograph 297); and the thickness of the lining, etc., depending upon how the lining is made. In these days "quilting"

is very rare. However, $\frac{1}{2}$ in. would be a reasonable allowance to make.

If we total these up we have:

(1) Button-stand, say	. $1\frac{1}{8}$ inches
(2) Allowance for making edges	. $\frac{1}{2}$ "
(3) Eye of buttonhole from finished edge	. $\frac{5}{8}$ "
(This may be more in the case of a wide-stitched edge, as previously noted)	
(4) Allowance for lining, etc.	. $\frac{1}{2}$ "
<hr/>	
Total	. $2\frac{3}{4}$ "
<hr/>	

Thus, the allowance from wrap-over line (1-2), Photograph 298, is $2\frac{3}{4}$ in.; and the allowance from centre line (3-4), Photograph 297, is half of this— $1\frac{3}{8}$ in.

When marking the front at the bottom, allow $\frac{1}{4}$ in. below the marking-stitch for stitching under and bluffing. The amounts allowed at waist, and at bottom button, is a matter of style and preference; these may be the same, or less, than at the top button.

The "run" of the lapel has not been marked, as this depends upon collar-stand and lapel shape and the style width of the lapel. Some cutters use shapers or templates for this.

As will have been noticed, during study of Photographs 200 to 204, the neck of the garment depicted is shown being lowered. This will necessitate lowering the crease of the lapel below the marking-stitch at the neck to nothing at the top buttonhole, or "break", and this will affect the width of the lapel.

Photograph 297—Side-seam, waist to top at 5, shows "nipping" or taking in at the top of side-seam.

Side-seam, waist to bottom at 6, shows "nipping" or taking in at the seat to the bottom.

Neck, 7 to 9, shows lowering the forepart neck. Neck, 7, and armhole, 10, show "crookening" the neck. Shoulder-seam at 8 shows letting out the shoulder, or lengthening the front balance.

Top of under-arm dart: Check up the seam length and lower 11.

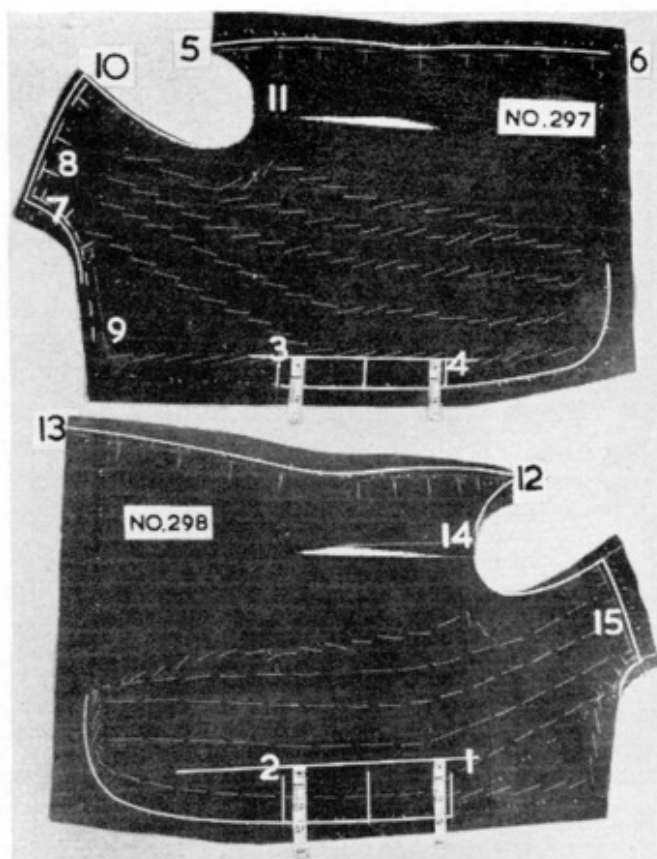
Photograph 298—Side-seam waist, to top at 12, shows letting out the top of side-seam which was too close. Side-seam, waist to bottom, shows letting out the seat which was too close; also check seam length of waist to 13. Under-arm dart shows taking in at 14; also letting out at 12 (top of side-seam) and taking in at under-arm dart. Shoulder-seam, at 15, shows taking in across the shoulder, or shortening the front balance.

In all cases the amount of seam allowance beyond the pinned-over back, which I will call the † (or balance mark) lines so that it can be easily recognised, is dependent upon whether the back raw-edge seam was “bent” in or whether it was actually placed raw-edge. If the back raw edge was “bent” in, then a seam should be allowed beyond the † lines; if the back was placed raw-edge, then two seams should be allowed beyond the † lines. If there were no shoulder-pads in the shoulders at the fit-on, then allowance should be made for the same amount as the pads, depending upon their thickness.

I must not overlook drawing attention to the customer who carries a lot of things (diaries, books, letters, etc.) in his vest pockets or his coat breast pockets (not forgetting his trousers hip pockets) and who intends to do so. These must be allowed for in the garments being fitted.

When trying on the vest, see that the necessary allowance is made for articles carried in the usual outside pockets and in the inside breast pocket (if any).

After having tried on the customer's vest, see that he wears his own vest with all the things that he usually carries in the pockets. This will give you some idea of what is needed. With him still wearing his own vest, examine his own coat, to see the bulky matter he carries in his inside breast and other pockets, as allowance must be made for these as well as the extra needed to cover the vest because of the material in its pockets. It is necessary to clear away any excess and “flutey” width below the waist by



Photos. 297 and 298

cutting the breast dart through to the bottom of the forepart, or cutting it as explained earlier.

Also, make sure that the hip pocket of the customer's trousers has in it the various things he habitually carries in that pocket. This should be noted before the coat is fitted on the figure.

All these details and notes of “enquiry” are very valuable—they should never be missed. If they are, a number of defects are likely to occur in the finished garments. For instance, the coat and the waistcoat may be too small across the chest, or ill-fitting there; the coat may be too tight across the seat area. These things are annoying to the customer and troublesome to the cutter.

I have stressed and emphasised throughout this book what can be summed up in a single sentence: **The essentials of efficient trying-on and fitting are care and thorough attention to detail.**

Direct Measures and Shoulder Measures

IN this final chapter, as stated at the outset of the book, I deal with Direct Measures and certain so-called Shoulder Measures. Such measures are usually taken with a narrow inch-tape—and this is a good plan. However, in this case I have used a wide tape so that the measures taken can be easily seen on the photographs.

Some cutters take measures of this kind over the jacket; others ask the customer to take his jacket off and take them over the waistcoat. For some time now many men have favoured a two-piece suit and have not worn a waistcoat. Here I might add that the difference between the direct measures taken over a waistcoat and those taken over the shirt—that is, without a waistcoat—is very slight indeed; and in either case when the measures are taken over the waistcoat—or over the shirt—the allowance necessary is (or should be) made when drafting the pattern.

Before taking these measures it is necessary to locate and mark the scye depth level at the back and the same level (from the ground) at front of scye, standing at the back of customer. Some cutters find and mark the scye depth level by placing a tape saddle-wise around the customer's back of neck, bringing the ends of the tape forward, letting them fall down at front of scye position on each side. They then ask the customer to lift his arms, place their hands under and thus to the tape ends, bring the tapes backwards and level across the back, then mark the scye depth.

This "works" all right when measuring and placing the tape over a waistcoat to find the scye depth level at back; but when measures are taken over a shirt or jacket whose scye is usually cut much lower than that of the wearer the tape is liable to lift and "bunch up" the shirt or jacket when it is being brought across the customer's back. If this happens, the chalk mark made there drops with the shirt or jacket when the inch-tape is taken away. This is likely to give a wrong level, which means that there will be a more or less too-deep scye depth amount. If the tape across the back was held, or fixed there in some way, then this chalk "drop" would not happen.

On the other hand, the front shoulder and over-shoulder measures as taken to the front

of scye are usually taken to a correct and different level. To avoid this happening I would suggest using either a measuring device or a tape which registers or fixes the back scye depth and the front scye depth at the same level from the ground. Failing this, measure the scye depth level from the ground with a "T" stick, or one with a horizontal arm which slides up and down, and placing this under the wearer's arm slide the "T" part up until the cross-bar touches the customer's base of scye. Note the amount thus registered up from the ground, take the "T" stick away, then mark the measured distance up from the ground by placing the "T" stick at the wearer's centre of back blade and front scye, etc. This is shown at 2, 6 and 15 of Photograph D and at 4 and 8 of Photograph E.

Scye Depth Measure—Photograph A. It will be seen that I have placed a square under the figure's arm. Before starting to take the scye depth measure, it is advisable to examine the

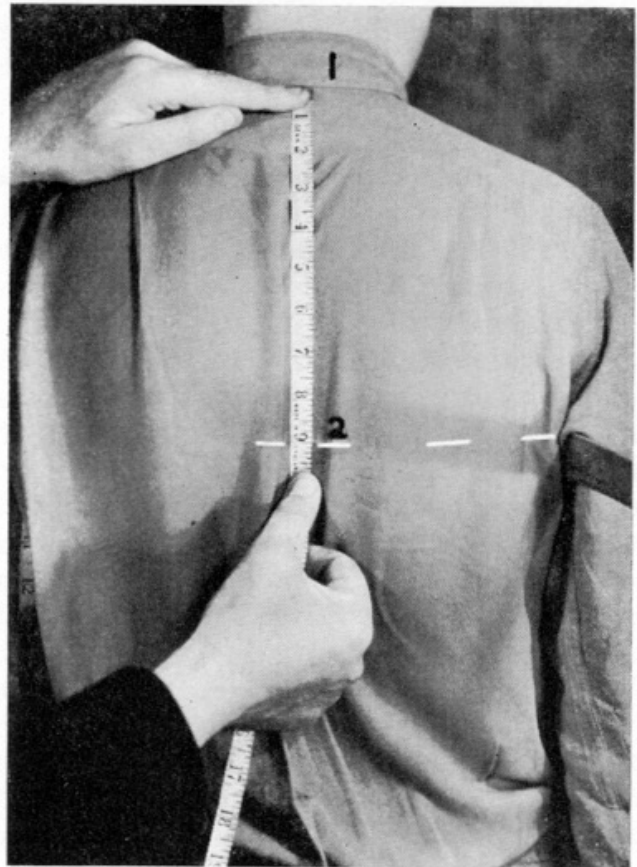


Photo. A



Photo. B

back to see whether the blades are prominent. If this is the case there will be a "valley", or hollow, between the blade prominences; and since we fit the back by "bridging" this hollow it is advisable to place the tape on the back neck or collar bone.

Holding it there with the right forefinger, open the palm of the hand and place the thumb on the spinal column in the hollow between the blade prominences, filling the hollow up, and bring the inch-tape *over the thumb* to the chalk mark at 2 to register the scye depth. Make a mark at the side neck, one-fifth of the linen collar size from 1.

Front Shoulder Measure—Photograph B. Measure from the centre back, 1 (Photograph A) to 3. Note the amount and place the left thumb on. Holding the tape there, continue to the front of scye at 4.

This is a "split" front shoulder measure. Some cutters do not measure the back neck width amount from 1 to 3, but place the inch-tape at 1 (the back neck) and, holding the tape there, continue diagonally to 4 and register the total amount without "splitting" the measure. This will be found to register a little less than the "split" measure. My reason for taking a "split" front shoulder measure is that it is in this way the measure will be applied to the pattern.

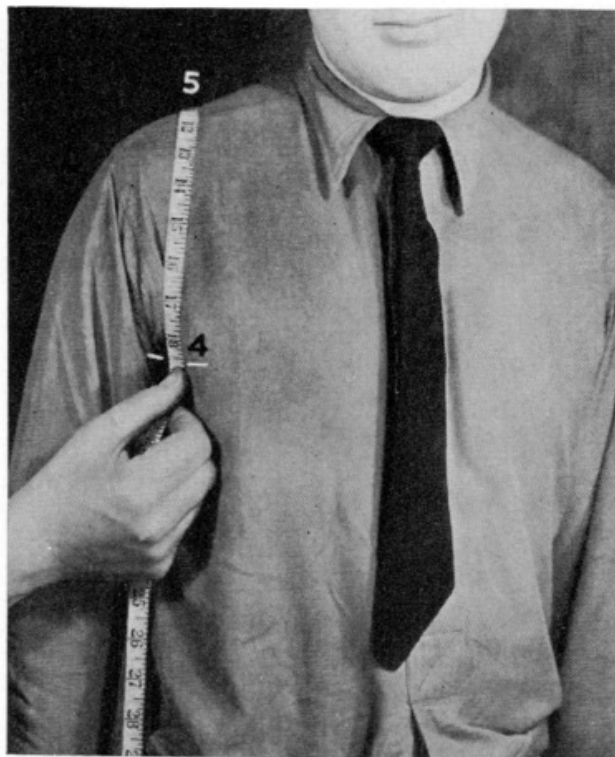


Photo. C

The Over-Shoulder Measure—Photograph C.—The over-shoulder measure is taken from 1 at centre back (Photograph A) over the shoulder at 5 to 4 at front of scye.

Photograph D—Another very good balance check, especially in the case of figures with prominent blades, is to proceed as follows. Measure and mark the back neck (1 to 3); note this measure. Place a length of plain tape (or an inch-tape) around the customer's waist—parallel with the ground; then measure from 3 to 6 over the blade. Note the measure and then continue to 7 above the tape around the waist. (*Note: 2 and 6 are level with arm of square, 15.*)

Photograph E—Measure from 1 at centre back neck to 3 at side neck (the same amount as in Photograph D); note the amount. Continue to 8 at scye depth level and note the amount. Continue to 9 at the top of the tape at the waist; note the amount. Before taking these measures, and when marking the scye level from ground at 4, also make a mark at 8 on the chest.

The Half Across Chest Measure—Photograph F.—This measure is taken from 4 at front of scye to 10 at centre front of chest.

The Half Across Front Waist Measure—Photograph G.—This measure is taken from 11 at side waist, the same perpendicular level as 4, the front of scye (see the vertical arm of square under the arm and at waist), to 12 at centre of front waist.



Photo. D

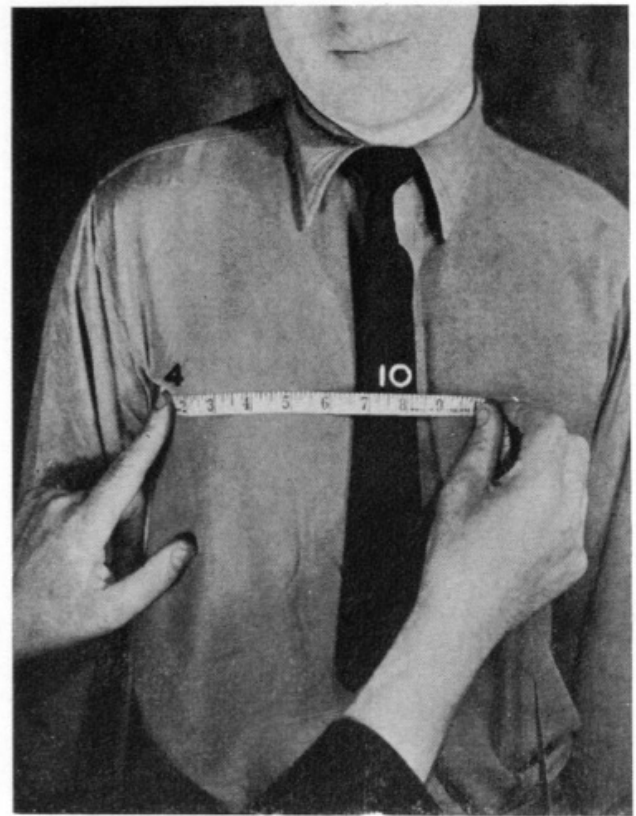


Photo. F

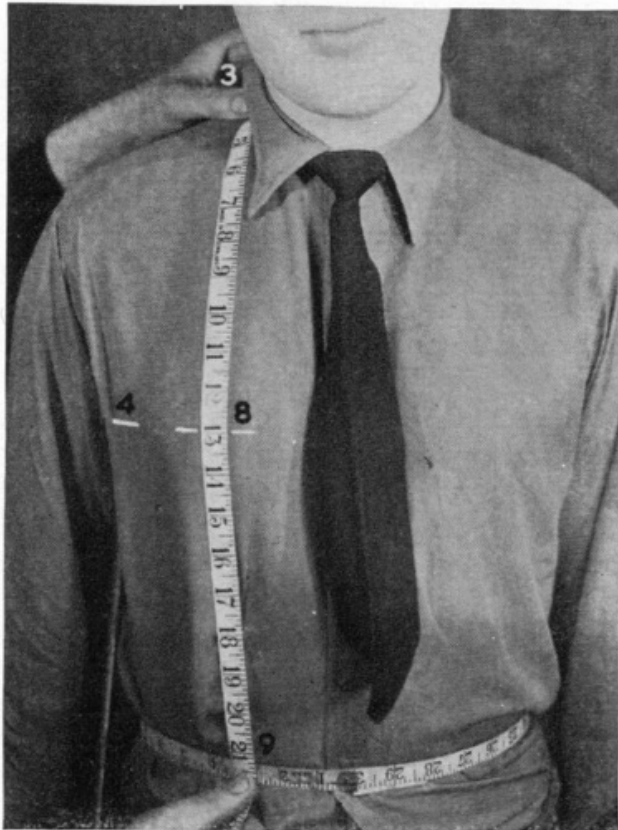


Photo. E

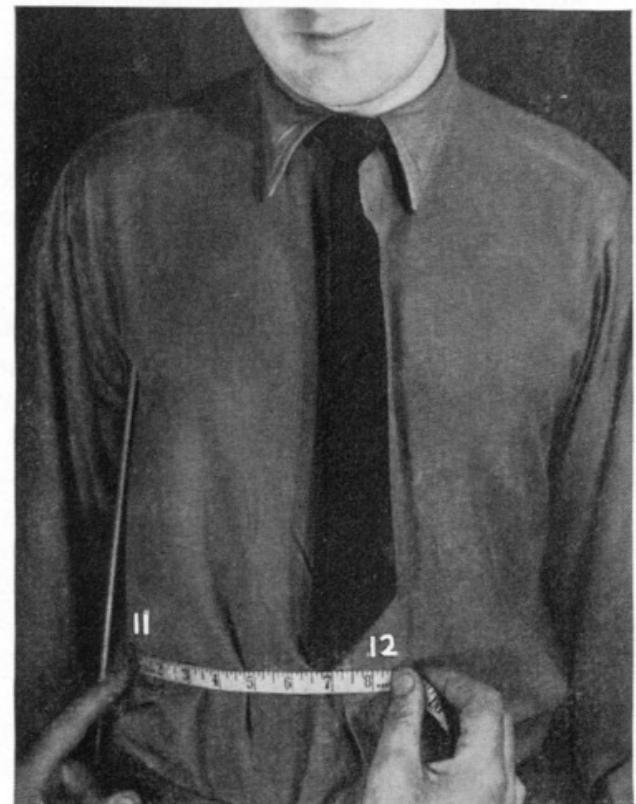


Photo. G

The Half Across Back Seat Measure—
Photograph H.—This measure is taken from 13
 at the front arm of the square to the centre of

the trousers, over the seat to the seat-seam at 14.

Middle Shoulder Measures—As in the case
 of Direct Measures, some cutters take these
 over the vest and other cutters take them over
 the jacket, each having their own reasons for

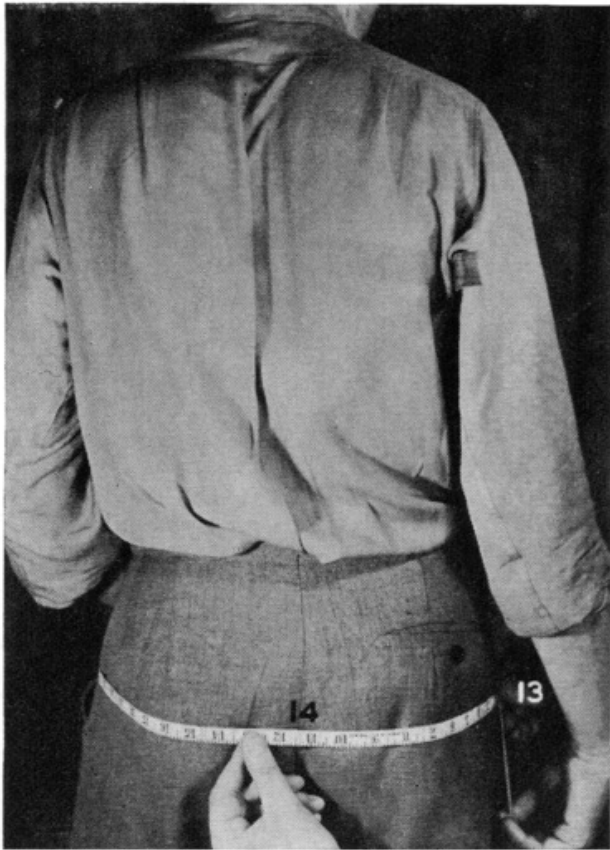


Photo. H



Photo. J

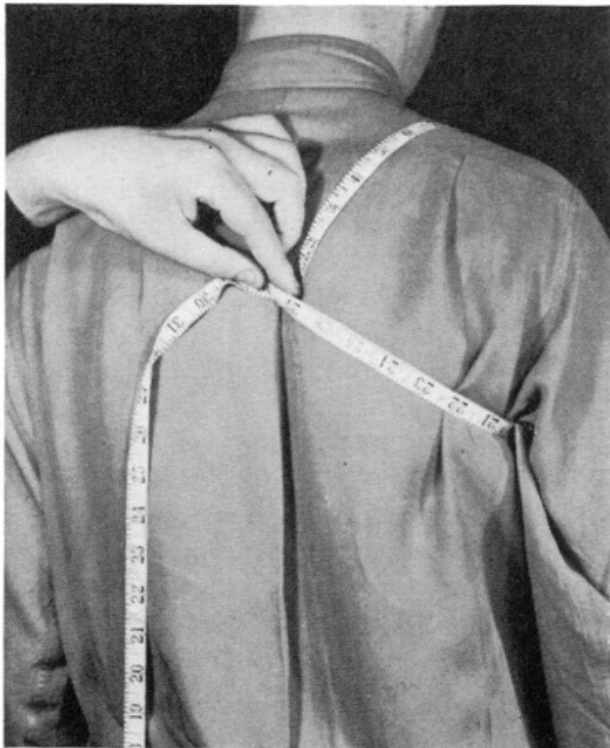


Photo. I

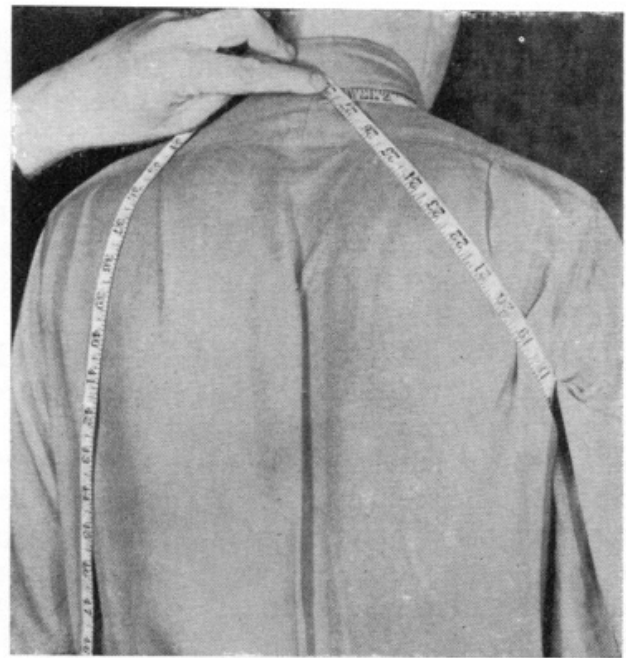


Photo. K

The following photographs show the shoulder measures being taken over the shirt and also over the jacket. One can see the results—there being about a 3-inch difference in each case, in this instance.

“Width” Shoulder Measure—Photographs I and J.—One end of the inch-tape is placed at the centre back, about midway between the collar bone of the figure and the bottom of the scye. It is held there with the left hand and the loose part of the inch-tape is passed over the

preference. So long as these are borne in mind, and the differences allowed for, it is a case of being guided by one's own experience and adopting whichever course one finds to be satisfactory.



Photo. L

shoulder and allowed to hang down in front of the customer's scye. The customer is requested to move outward so that the measurer's right hand may be passed through the opening under the arm to take hold of the hanging inch-tape, the latter is brought back under the scye and diagonally across the back to the starting end of the inch-tape at centre back. The measure, or amount registered, is noted.

"Depth" Shoulder Measure—Photographs K and L.—One end of the inch-tape is placed at the nape of the neck at centre back and is held there with the left hand. The loose part of the inch-tape is passed over the shoulder (as previously explained) and eventually brought back diagonally—from under the scye—to the starting end of the inch-tape at the back neck. The measure, or amount registered, is noted.

Back Neck Incline Measure—Photograph M.—This measure, a very useful one, may not come strictly in the category of direct and shoulder measures. I have included it, however, because I think it might be adopted with great advantage to cutters and fitters. A little preparation is needed.

An inch-tape may be attached to a strip of wood and a sliding cross-bar attached to the latter. This cross-bar may have inches, etc., on it—in both directions from its centre.

Or, the cross-bar may be fixed to the vertical stick at about 10 in. or 12 in. down from the top,



Photo. M

with all measures made to "start" from the centre of the cross-bar, sideways, and from the top of the cross-bar up and down. A 12 in. rule is also needed. (The normal back incline is $2\frac{1}{2}$ in.)

When the incline measure is being taken the cross-bar should be placed *on the shoulder-blade prominence* of the figure, and the stick should be held vertically. The back neck incline measure is taken with a rule (see 2 from 1 on Photograph M).

In addition to the incline, the following measures may be taken and noted:

(1) The distance on the vertical stick between the back neck level and the blade prominence level, and the blade prominence level of the cross-bar.

(2) The distance across the back to the blade prominence, on the cross-bar.

(3) The incline of back scye at the cross-bar, using the 12 in. rule.

(4) The back waist indentation from the vertical stick, using the 12 in. rule.

(5) The back seat incline (if any) from the vertical stick, using the 12 in. rule.

It is advisable to use a vertical stick, in preference to placing the customer against a wall, or a piece of furniture; because a customer is liable to assume a more erect, or "false", attitude when he is standing against a wall or a fixed upright. This would result in the registration of an incorrect (and misleading) measure.