

11  
590  
.C9



THE BLUE BOOK  
OF  
MEN'S TAILORING

GRAND EDITION  
OF  
SUPREME SYSTEM

Digitized by  
INTERNET ARCHIVE

Original from  
LIBRARY OF CONGRESS





Class TT 590

Book C9

Copyright N° \_\_\_\_\_

COPYRIGHT DEPOSIT.











*The Blue Book of  
Men's Tailoring*



Copyright

CROONBORG SARTORIAL CO.

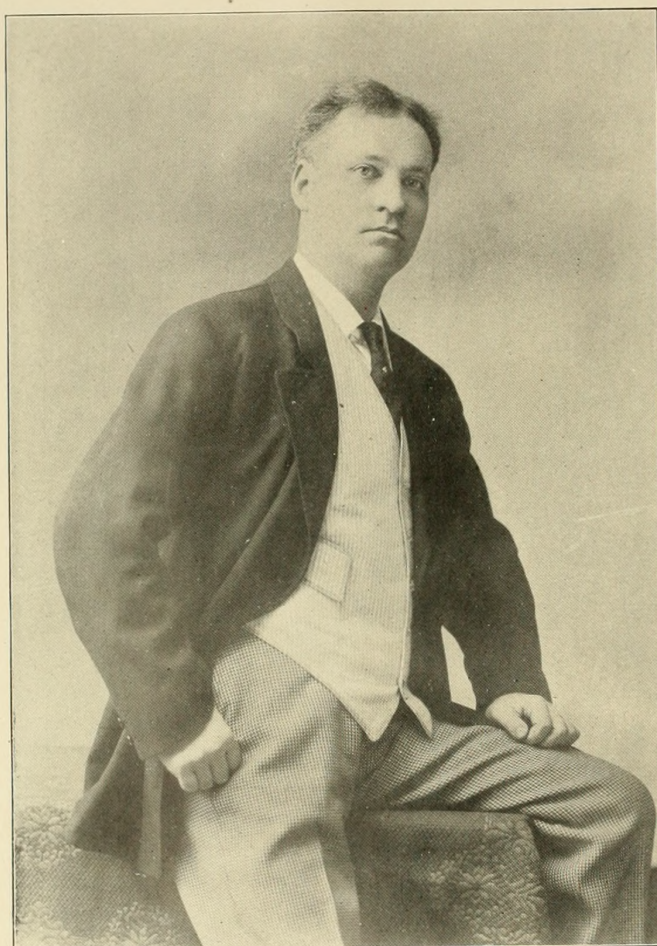
NEW YORK—CHICAGO

1907









*Yours Truly  
Frederick T. Cronborg.*

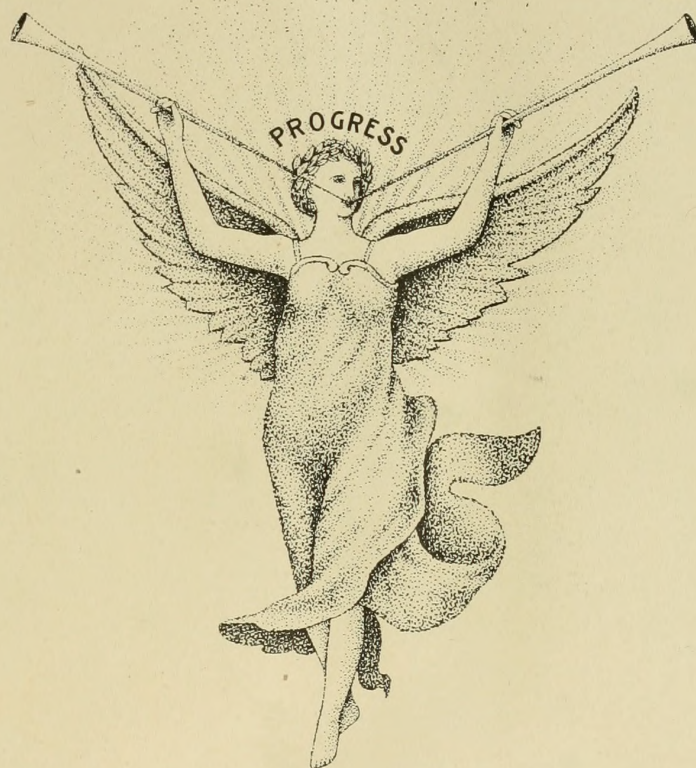


**GRAND EDITION**  
of  
**SUPREME SYSTEM**

**FOR PRODUCING  
MEN'S GARMENTS**

**SCIENCE**

**ART**



By  
**Frederick T. Croonborg**



Published by the

**CROONBORG SARTORIAL CO.**

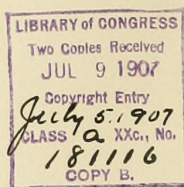
**1181-83 Broadway  
NEW YORK**

**183-189 Dearborn St.  
CHICAGO**

V



TT 590  
C9



17-23482



## *Introduction*

When Eve, in the Garden of Eden, fashioned the first garment worn by one of the human race, there is no doubt that in weaving the leaves together she used some method which was to her mind the best way to produce the apron which was the progenitor of the multitude of garments which have followed it.

Ever since the earliest times there have been "systems" in cutting, and the brightest minds, the most earnest students of the centuries have devoted their energies to finding a set of mathematical rules which would produce, for the making of garments and the fitting of the human form, an infallible method.

For the foundation of the science of garment cutting some sort of a system is necessary. The human body follows approximately the same lines, even when the variations of stature and curvature are extreme, and the average proportions of the different members may be reduced to a set of tables which will serve as a ground work on which to erect the superstructure which produces the perfect garment.

In so many years of study there have been evolved many different methods whose goal was the same. Most cutters are firmly wedded to the arrangement which has secured for them the result they aim to achieve, and would in many cases destroy any other. Every one praises the bridge that supports him over the stream although there may be many weak points in it which would not bear the weight of others.

The originator of a system of garment cutting, through the very study to prepare himself and the observation and trial to which he must subject his system, is eminently qualified to judge of the strong and weak points of any method, and if the personal element and the just pride in his own work could be eliminated, would usually be an impartial critic. But this is too much to expect from a mortal.

Every system has its strong points, each its weak ones.

The earnest pioneers in the science, who gave their best thought and work for the benefit of succeeding generations, are worthy of all honor, and to each student who has discovered a new and easier way to do a hard thing due credit should be given.

The object of this work is, therefore, not to condemn previous efforts, but rather to acknowledge their value as pioneers, enabling others to take up the science where they left off, and thus, building block by block, the edifice will in the end be a beautiful and worthy one.

If all men were cast in one mold, or if all were clothed with the same material, it would be easy to produce an ideal system, by which a cutter could with his square and tape line, following exact mathematical rules, construct garments which would be absolutely satisfactory to his customer. But as men are of different minds, of varying proportions, and choose to clothe themselves in a



diversity of materials, the author by a simple system has laid the foundation which produces a garment for the normal male figure, then shows how his pattern may be changed to meet the requirements of taller or shorter, larger or smaller than the average, or to cover defects of figure.

## *Theory Justified*

We have heard of good as well as bad cutters.

We have seen two persons working at the same cutting board with entirely different results.

We have seen proportions used with good effect where direct measures have failed, and vice versa.

We have seen cutters using long measures who were fairly successful, when others were absolute failures.

Yet in response to all inquiries as to the reason for these varying observations the answer is—be sure to obtain proper balance in the garment. This will rectify the greater portion of the errors.

Balance in garments seems to be the great center for arguments and theories in this profession and the diversity and confusion of ideas in this respect is astonishing. Therefore, it is a positive fact, as well as a necessity, that a cutter should thoroughly understand the scientific part of garment cutting as well as the artistic.

## *Science and Art*

In going down to the root of these two words, we find that Science means knowing, while Art is simply doing. Art is the work or task, while Science is that which guides and regulates the work. Science shows us how things should be done and why they should be done. Science illustrates to us cause and effect (variations), and Science is, therefore, the fundamental part of garment cutting. Art can only reach excellence as a product of Science, and there is no true Art without the proper exercise of Science. Consequently, Art is doing; Science is knowing how. We cannot do things unless we know how to do them. Therefore, the secret of high achievements is to be found in Science or system.

## *The Supreme System*

The Supreme System is based on the above stated principles, and is composed of Proportions and Variations (Science) coupled with a methodical way of taking and applying direct measures. Short or direct measures belong to the artistic part of our work for the reason that measures are more or less subject to judgment and anything that is a matter of judgment should be classed with the artistic part.

## *Proportions*

Artists and painters always require a model from which to draw the fundamental part of their product. This is also true in Sartorial Art, and the ideal model for Supreme proportions is that of an Apollo, 5 feet 8 inches in height, weighing 135 pounds, which practice has demonstrated will measure 36 inches around breast. Furthermore, this subject is absolutely normal in every respect, including shoulder, circumference, etc. Therefore, in selecting a model for practice we choose the



# Contents.

	Page.
INTRODUCTION .....	1
Theory Justified .....	2
Science and Art .....	2
Supreme System .....	2
Proportions .....	2
Height .....	3
Circumference .....	3
Exaggerations .....	3
Variations .....	4
Direct Measurements .....	4
Block Patterns .....	6
Individuality .....	6
Fashions .....	6
THE SQUARE .....	7
Diagram of the Square .....	9
The Tester .....	8

## THE SYSTEM.

How to Measure, 12; Diagrams.....	13
Sack Coats, Description.....	14
Sack Coat, Fashion Plate .....	15
Sack Coat, Systematical Outline, 16; Diagram..	17
Sack Coat, Proportionate, 18; Diagram.....	19
RELATIVE HEIGHTS, 20; Diagram.....	21
Breast Measures by Weight and Height, Proportionate Table .....	22
Waist Lengths for Coats and Full Length of Coats, Proportionate Table.....	22
CIRCUMFERENCE .....	23
Sack Coat for Corpulent Figure, 24; Diagram..	25
EXAGGERATION, Sack Coat, 26; Diagram..	27
Sack Overcoat, Single and Double Breasted, 28; Diagram .....	29
Frock Coats, Single and Double Breasted, Fashions .....	31
Frock Coat, Outline for Body, 32; Diagram....	33
Frock Coat, 3-Button, Single Breasted, 34; Diagram .....	35
Frock Coat, Double Breasted, 36; Diagram....	37
Frock Coat, Corpulent, 38; Diagram.....	39
Frock Coat for Stout, 40; Diagram.....	40

## VARIATIONS.

Definition of Types, Illustrated.....	41
Incline .....	44
Head, Forward and Back .....	45
Stooping and Erect.....	46
Large and Small Blades.....	47
Sloping and Square Shoulders.....	48
Long and Short Neck.....	49
Sleeves, Proportionate .....	50
Sleeves, Stooping and Erect .....	51
Sleeves, High and Low Top.....	51

## DIRECT MEASURES.

Direct Measures, Diagram.....	53
Application of measurement.....	55, 56, 57, 58, 59

	Page.
Hunchback, 60; Diagram .....	61
Overcoat, Fashion, Description.....	62
Overcoat, Fashion, Illustration.....	63
Box Overcoat, Exaggerated, Single and Double Breasted, 64; Diagram .....	65
Overcoat, Single Breasted, Newmarket.....	66
Overcoat, Double Breasted Surtout.....	67
Overcoat, Inverness, 68; Diagram.....	69
Full Dress, Fashion, Description.....	70
Full Dress Fashions, illustration .....	71
Full Dress Coat .....	72
Full Dress Coat without strap and lapel seam, 72; Diagram .....	73
Tuxedo, or Dinner Coat, Fashion, 74; Diagram..	75
Cassock, 76; Diagram.....	77
Direct Measures from Heights and Circumference, Proportionate Table.....	78
Theories and Practice .....	79

## VEST SECTION—81-91.

Front lengths for Vests, Proportionate Table..	82
Waist length of Vests, Proportionate Table....	82
Vests, Fashion, Description.....	83
Vests, How to Measure, 84; Diagram.....	85
Vests, Proportionate, Single and Double Breasted, 86; Diagram .....	87
Vests for Stout Figure, 88; Diagram.....	89
Vests, Double Breasted, with Lapel Front.....	90
Vests, Full Dress, with small waisted effect....	90
Vests, Double, Breasted, with separate lapel, 90; Diagram .....	91
Vests, Clerical .....	98

## VEST VARIATIONS.

Stooping and Erect.....	92
Large and Small Blades.....	93
Sloping and Square Shoulders.....	94
Long and Short Neck.....	95
Vests, Notched Collar for Corpulent Figure, 96; Diagram .....	97

## TROUSERS SECTION—99-124.

Inseam of Trousers, Proportionate Table.....	100
Rise in Trousers, Proportionate Table.....	100
Trousers, Fashion Illustrations.....	101
Trousers, How to Measure, 102; Diagram.....	103
Trousers, Proportionate, 104; Diagram.....	105
Trousers, Peg Top.....	106
Trousers, Dress .....	107
Trousers, Corpulent, 108; Diagram.....	109
Long and Short Front.....	110
Open and Closed.....	110
Large and Flat Seat.....	111
Bow Leg and Knock Knee.....	111
Combinations of Variations, 112; Diagram.....	113
Combinations of Variations, 114; Diagram.....	115



## Contents—Continued.

	Page.
Knickerbockers, with Cuff attached, 116; Diagram .....	117
Riding Breeches, 118 and 120; Diagram 119 and 121 .....	122
Spring Bottom Trousers .....	123
Broad Falls .....	123
Split Falls .....	123
Overgaiters .....	124
Leggings .....	124

### MILITARY, LIVERY, SPORTING AND OUT- ING GARMENT SECTION—125, 167.

UNIFORMS FOR OFFICERS U. S. ARMY. .126	
Full Dress Coat, Description.....	126
Dress Coat, Description.....	128
Service Coat, Description.....	128
White Coat, Description.....	130
Overcoat, Description .....	130
Capes, Description .....	132
Full Dress Trousers, Description.....	132
Dress Trousers, Description.....	132
White Trousers, Description .....	132
Service Trousers, Description .....	132
Dress Breeches, Description .....	132
Service Breeches, Description.....	132
Evening Uniform, Description .....	134
Mess Jackets, Description .....	134
Uniforms for Enlisted Men, Description... 134	
Line Officer Full Dress, Dismounted, Illustration .....	127
Social Dress Uniform, Illustration .....	127
Field Officer, Mounted, Illustration .....	129
General Officer, Illustration .....	129
Military Overcoat, Illustration .....	131
Military Cape, Illustration .....	131
Dress Uniform, Illustration .....	133
Summer Uniform, Illustration .....	133
Chaplain, Illustration .....	135
Knight Templar, Illustration .....	135
Frock Uniform for Army Officers, Mounted and Unmounted, 138; Diagram.....	139
Military Blouse, 140; Diagram .....	141
Military Overcoat, U. S. Army, 142; Diagram .....	143
General Officers' Dress Uniform, 144; Diagram .....	145
Circular and Military Capes, 146; Diagram.....	147
Regular Capes, 148; Diagram.....	149
Clerical Coat .....	150
Knight Templar Coat, 150; Diagram.....	151
Coachman's Coat, Single and Double Breasted, 152; Diagram .....	153
Footman's Coat, 154; Diagram.....	155
Automobile Ulster, 156; Diagram.....	157
Chauffeur Sack Coat .....	158
Policeman's Blouse .....	159
Policeman's Frock Coat, 160; Diagram.....	161
Norfolk Jacket, 162; Diagram .....	163
Golf Coat, 164; Diagram .....	165
Riding Coat .....	166
Hunting Sack .....	167

### INDIVIDUALITY SECTION—169, 209.

	Page.
Sack Coat Novelty .....	170
Outing Sack Coat, Double Breasted, 172; Diagram .....	173
Novelty Sack Coat, 1-Button, 174; Diagram.....	175
Novelty Sack Coat, 3-Button, 176; Diagram.....	177
Novelty Sack Coat, 3-Button .....	178
Manipulation of front for corpulent or stout figure .....	179
Manipulation of Sack Coat Pattern.....	180
Flaring of Overcoat .....	181
Top Coat, Novelty, 182; Diagram.....	183
Box Overcoat, Single Breasted, 184; Diagram.....	185
Fur Coat, 186; Diagram.....	187
Manipulation of Overcoat Pattern, 188; Diagram .....	189
Frock Coat, 2-Button Novelty, 190; Diagram.....	191
Frock Coat, 1-Button Novelty, 192; Diagram.....	193
Frock Coat, 3-Button Novelty, 194; Diagram.....	195
Frock Coat, Double Breasted Novelty, 196; Diagram .....	197
Full Dress Coat, Novelty, 198; Diagram.....	199
Newmarket, Double Breasted Novelty, 200; Diagram .....	201
Collars and Lapels .....	202 and 203
Sleeve Cuffs, Fancy.....	202 and 203
Flaring of Skirt, Frock Coat.....	204
Vest, Novelty Dress .....	206
Vest, Double Breasted .....	207
Vest, Single Breasted, Novelty .....	208
Vest, Notched Collar .....	209
Vest, Full Dress .....	210
Dress Ethics .....	211

### CLOTH CUTTING—213, 220.

Lay for 3-Button Frock Suit.....	214
Lay for Overcoat .....	214
Lay for Sack Suit .....	215
Lay for Stout Men's Sack Suit.....	215
Lay for Trousers .....	216
Lay for Stout Men's Trousers .....	216
Lay for Double Breasted Vest .....	217
Lay for Notched Collar Vest .....	217
Fittings for Sack Coat .....	218
Fittings for Overcoat .....	218
Fittings for Vest .....	219
Fittings for Frock Coat .....	219
Fittings for Trousers.....	219

### PRACTICAL TAILORING—221.

How to Make a Try-On.....	224
Canvas for Coat .....	225 and 226
How to Make a Pocket .....	227
How to Try On .....	229
How to Instruct the Maker .....	231
Coat Making .....	233
Vest Making .....	237
Trouser Making .....	238



## *Preface*

The demand from the progressive members of the profession who desire to keep abreast of the latest developments in sartorial science and art, and the necessity for a permanent record of the thought and work, both of the author, and of the thousands of earnest students, who, by the use of the Supreme System have attained success and have created many original ideas, has led to the publication of this third, enlarged, simplified and grand edition of the Supreme System of Garment Cutting.

In presenting this volume to the public, the author believes that the following features of his work adapt it to the purposes for which it was designed.

1. It contains no more than can be mastered by the average intellect in the time usually given to the study and acquirement of the Art of Cutting.

2. It is thoroughly systematized.

The order and development of subjects is thought to be logical and practical, and the arrangement of topics especially adapted to the best methods of Artistic Drafting.

3. It is written and illustrated in accordance with modern theories and practice, and no pains or expense have been spared in the attempt to make it fully represent the present needs of the Art, so far as human ingenuity and deep study can obtain.

In addition to his efforts to make these features prominent, the author has not forgotten that a student will succeed best when required to learn one thing at a time. He has, therefore, as far as practical, presented each subject separately and in natural order, like the successive steps of a ladder, leading to a height from which the student may have a clear and comprehensive view of the Science of Garment Cutting, and at the same time, let us hope, reach that Acme of Artistic Skill, which THE SUPREME SYSTEM makes easily accessible to those who desire to give serious thought and honest application to these pages.

THE AUTHOR.



*Inspiration—*  
*“All Things Come To Him Who Hustles While He Waits”*  
*Advice To The Student.*

The system set forth in this volume and its results are based on the experience of eighteen years' practical application, previous to its publication, in high-class merchant tailoring, not alone by the author but by hundreds of his successful students as well. The experience gained during these years of practice has revealed many improvements, and it is with the fullest confidence that the best results aimed at in high-class tailoring can be obtained from this system upon its proper application that I offer this volume to its readers.

Personally I believe in man and have faith in his capacity to do just as he wills. I further believe that hesitation is a detriment to one's own interests and the creator of unnecessary thoughts which sap one's energies and waste one's brains. Therefore, the best advice I can give the student beginning the study of this volume is to have faith in the system you are about to learn. Confidence is not only valuable, but an absolute necessity in order that a student may maintain steady progress toward thorough qualification in men's garment cutting.

The practical value of this volume lies in the fact that a realization of sartorial truths will make you stronger in your work. The right mental attitude is very necessary to success in this masterly yet simplified subject. Further, in addition to confidence in the system, you must have confidence in yourself so that you will be able to thoroughly absorb the details herein set forth. Be perfectly honest with yourself and honest in your application of the system, and, while the details are numerous, you will find that the farther you proceed the more interesting the subject will become. With confidence incorporate perseverance, and, while it must be admitted that it is not an easy task to learn to be a cutter, it is a gradual process from elementary to advanced attainments and qualifications.

In order to encourage perseverance in the student, the first part of the work has been drawn up with scientific simplicity, for it would be a great mistake to study more than one thing at a time. It would be unwise for the student to branch off into disproportions or direct measurements before the elementary portion had been completely mastered. Therefore, the proportionate draft should be gone over and over again until its principles have been thoroughly acquired, and in this way, having secured the principal points, it will be a surprise to the student to recognize in the following drafts the same principles incorporated, while the subject of the different heights, attitudes and disproportions, as well as direct measurements, will each in the proper order be thoroughly mastered.

FREDERICK T. CROONBORG.



original 36-inch normal. A proportionate subject measures 4 inches less at the waist than around the breast, and 1 inch more over the seat than over the breast. The measures for the ideal model for the Supreme System are, therefore, as follows:

Height, 5 feet 8 inches.

Weight, 135 pounds.

Circumference of breast, 36 inches.

Circumference of waist, 32 inches.

Circumference of seat, 37 inches.

In drafting we use the regular tailoring square (illustrated on page 9.) One side of this square shows the gradations and fractions of inches and the other side the full inches. By means of these divisions on the square we find the proportions for our ideal model, and by the same method we are able to produce any kind of garment with promptness and exactness. The beginner should first of all familiarize himself with the square. Inasmuch as the various divisions on the square are applied in the Supreme System, it should be thoroughly studied. Further, the application of divisions is so regulated that each pattern will have uniformity, and formulate the gradations of patterns in the different sizes, therefore necessitating that these divisions must be absolutely applied according to instructions, or else the grade will be lost.

## *Height*

While 5 feet 8 inches in height is the ideal model, we constantly come in contact with the tall or short man. This, however, in no way changes the application of the divisions, but necessitates additions and deductions to depth of scye, waist length, length to seat, and in all probability also to the length of the garment. (As per instructions and illustrations on pages 20 and 21.)

## *Circumference*

While 4 inches is the normal difference between breast and waist, it must be understood that increase and decrease of waist must be treated in the manner illustrated and instructed on page 23.

For corpulent on pages 24, 25, 38 and 39.

For stout on page 40.

For slim on pages 18 and 19.

These illustrations and instructions should be given attentive consideration, as in corpulent and stout there are varying points relative to both circumference and depth of scye; also, for the reason that they give the student a thorough understanding of the definition of slim, normal, corpulent and stout.

## *Exaggerations*

Exaggeration is the scientific resource for enlargement of patterns. More or less exaggeration is incorporated in order to obtain the different effects the style demands. If half the cutters knew how and when to exaggerate they would have less trouble, and thousands of dollars would be saved



in the busheling department. By the use of exaggeration the cutter is able to produce a coat as large in circumference as he desires, while the garment still clings to the neck, the goods drape proportionately around the body; and, the armhole is placed in the right position and at the proper height. (See pages 26 and 27.)

## *Variations*

Under this head we come in contact with many subjects that at first seem to be most complicated, but upon application to the direction and instruction from numerous illustrations on this subject, after study of cause and effect from the original draft, it will become a most simple, reasonable, as well as scientific, way of variations for the different attitudes and subjects a cutter is called on to fit, therefore, by giving attention and proper study to the types of forms (as shown in illustrations on pages 41-43), and fixing in one's mind the regular code of the types, and in that connection studying the mathematical drawing of variations of coats illustrated on pages 45-49, it will soon be plain that by applying the divisions in the usual way it makes it possible to produce a good pattern for any size or form of type, whether it be slim, stout, or corpulent, stooping or erect, head forward or backward, sloping or square shoulders, long or short neck, etc.

However, careful study of attitudes is very essential so as to be sure that in actual practice they have been stipulated in the right direction. It is to be noticed that by working the ideal model in the various directions stipulated it will develop striking similarity in all patterns, indicating that, while the pattern has been swayed in various ways for the different types of forms, increases or decreases of circumference, and different heights, it retains the symmetry of the original, insuring a well balanced garment for any form or type of man. Therefore, caution should be exercised by the cutter in stipulating the type, as it will be surprising to see how well a proportionate coat will fit most men of the same size. The alteration in most cases would be slight, even where the cutter may have stipulated the third degree of deformation of a certain type. It is not advisable to find fault with the form of the subject, and unless there is a positive inclination of a certain type, cut a proportionate pattern subject to height and circumference.

## *Direct Measurements*

I am a firm believer in fundamental principles, consisting of Supreme proportions, Height, Weight, Circumference and Variations for the different types of men as a regulation for obtaining symmetry and correct balance in men's garments.

In discussing direct measures, what has been stated heretofore in this introduction in connection with illustrations and instructions pertaining to fundamentals, contains the principles of the System proper, inasmuch as it comprises the scientific part of garment cutting. Direct measures is a methodical way of applying measures over said proportions, variations, heights, circumferences, etc.

In connection with these proportions, direct measures are of value, but direct measures cannot be relied upon, as a foundation in themselves, inasmuch as in applying measures to any part of the body judgment must be exercised to the utmost.



There are, no doubt, experts who have by long experience accustomed themselves to particular methods, enabling them to take measures with great exactness, but that proves only their own skill. The fact remains that the great majority of cutters cannot handle the customer with the manner of an expert nor secure measures that are even approximately correct.

No material progress in measuring has been made during the past twenty-five years and in view of my personal study on this subject for years, I have come to the conclusion that the object the cutter should have in view in cutting a garment should be to cut it so it will fit and clothe the customer gracefully.

I am perfectly aware of the fact that it is an utter impossibility to be successful with direct measures unless combined with the fundamentals, proportions and variations.

The principal reason for this is that the form will not measure the same for five consecutive seconds; a deep breath, a shifting of the weight from one foot to the other, or any other slight movement on the part of the customer not only changes his size, but so varies the relations of the points to each other that absolute measurements are unattainable.

This, together with the difference of undergarments, renders accuracy out of the question.

Any cutter who has ever placed a square under the arm of a customer knows very well that a slight pressure will easily make a difference of one-fourth to one-half inch, and who is the cutter who can measure the depth of scye, blade and strap twice alike with a tape and square where proportions are not stipulated to guide him. Young cutters are especially inclined to adopt methods which require many superficial measurements, and are prone to believe they should have a knowledge of anatomy to enable them to succeed. They strain their eyes in an endeavor to take measures to the sixteenth of an inch, and are happy so long as the measures are fractional.

But in spite of all these uncertainties in measurements, direct measures are of great value in connection with proportions and variations, but they must be taken and applied in the manner described in the various diagrams on how to take them and WHEN and WHERE to apply them. It will then be readily seen that direct measures should not be used without fundamentals, which only goes to show that there is no true art without the proper exercise of science. For these reasons, in the Supreme System will be found a complete combination of Supreme proportions, Variations, Heights, Circumferences, Exaggerations and Direct Measures, hence the name the GRAND EDITION of SUPREME SYSTEM.

## *Block Patterns*

Any man who thoroughly understands the system of drafting, measurements and applications, as well as exaggerations, and has the principles of variations, etc., can use block patterns with as much success as by drafting. This is especially true in regard to sacks and overcoats. It is also true that block patterns are safer to use than uncertain drafted patterns. The block, of course, would be used as a model, subject to variations and measurements, and the fact is that a good block in the



hands of a proficient cutter will give the same results as drafting. It must, however, be understood that no man who does not thoroughly understand System and its resources can intelligently use block patterns.

## *Individuality*

By Individuality, I mean the quality of being distinct or personal, and the extent to which a cutter is individual in his productions depends entirely on his artistic ability in connection with his scientific and practical knowledge of tailoring, as in the individuality of his productions he displays his special and independent personality. Toward this end the exaggerations and manipulations of patterns and a thorough knowledge of practical try-ons and draping act as his resources. These resources, in connection with the development of the latest styles, such as correct shoulders, placing of vents, the different positions of pockets, as well as collars and lapels, cuffs on sleeves, various lengths and the general effect of the prevailing styles enable a cutter to produce not only stylish garments but to display his own individuality as well.

Another thing which should be given thorough consideration in this respect is the cutting and making of the canvas of the coat, as the canvas should be changed as often as the style demands and for the different individual effects and shapes of fronts. For this reason the canvas is a most important factor in the production of individual and stylish garments. (See the Treatise on Practical Tailoring; also, study the lecture on "How to Make a Try-on and How to Try on.") Remember it is the cultured public which is to be gratified, and Individuality is the interpretation of Sartorial Art which embraces more than mere system.

## *Fashions*

The style of yesterday, which may never return, would be useless, and the style of tomorrow would be impossible to foretell. For this reason no account has been taken of the fashion of the future in this volume, but every style, past, present, and future, is based on the scientific and artistic principles set forth in this work, and the fashion cuts adorning the pages of this work are, therefore, of the standard type of the time of its publication to serve as a foundation for whatever may be the style in the future. They are also valuable as an illustration of the finished product of the various diagrams and instructions, and, further, with the view of illustrating the regulations of dress for different occasions, thereby serving as Dress Ethics.



## *The Square*

Besides the yardstick, tape and chalk, the only device used in drafting patterns for garments is the square, and the square is the most essential device, for the reason that upon the various divisions illustrated on it, we find fractions of inches, which when put in practice, enable us to find the various proportions of the different parts of patterns, as well as enabling us to produce any size desired. Therefore, the square must be studied thoroughly by all persons whose ambition it is to begin the study of drafting, as without a knowledge of this square and its various divisions, nothing can be accomplished in drafting. A full knowledge of this square must be acquired first of all. In this connection it is well to remember that in producing patterns for garments of any kind the cloth is always laid double in cutting, while one pattern is used for both sides. For example: The front and back part are produced, laid on double cloth and so cut out for both sides. Therefore, use only half of the breast or waist measure in drafting patterns. For example: If a person measures 40 breast, 20 is the figure on the divisions which is used, or if a person measures 36 breast, 18 is the figures on the various divisions of the square which is used, and so on.

Now, let us take a general examination of the square illustrated. Notice the divisions on the long arm of the square, starting from the right angle. You will first find the twenty-fourths; next, the twelfths; then the sixths, and again the thirds, and finally the two-thirds of inches, all on the long arm of this square. Be sure you fix in your mind just where these divisions are located.

Next, make a thorough examination of the short arm of the square starting with the right angle. First are the sixteenths, then the eighths, then the fourths, and finally the half inches on the short arm. Be sure you have fixed in your mind just where these divisions are located on the short arm of the square.



Next, take the regular square and study it together with the illustration. Be sure you thoroughly understand and know where to find the various divisions of inches. Therefore, study both illustration and regular square until you are satisfied that you have absorbed and know it thoroughly. Remember, in drafting you are using only one-half of the regular measure for the reason that you draft only one pattern and the pattern is laid on double cloth for cutting.



## *The Tester*

### *To Draft*

Draw lines A-1, and A-L at right angle.

The difference between the figures from A down to 1 is  $\frac{1}{2}$  in.

Proceed to square out the lines as shown in illustration from A down as indicated from 48 to 24.

From A to L is  $\frac{2}{3}$  on the divisions of 48; 24 on the square.

From 1 to 9 is  $\frac{2}{3}$  on divisions of 24; 12 on the square.

Rule a line from L to 9.

---

From A to H is  $\frac{1}{2}$  on divisions of 48; 24 on the square.

From 1 to 8 is  $\frac{1}{2}$  on divisions of 24; 12 on the square.

Rule a line from H to 8.

---

From A to G is  $\frac{1}{3}$  on divisions of 48; 24 on the square.

From 1 to 7 is  $\frac{1}{3}$  on divisions of 24; 12 on the square.

Rule a line from G to 7.

---

From A to F is  $\frac{1}{4}$  on divisions of 48; 24 on the square.

1 to 6 is  $\frac{1}{4}$  on divisions of 24; 12 on the square.

Rule a line from F to 6.

A to E is  $\frac{1}{6}$  on divisions of 48; 24 on the square.

1 to 5 is  $\frac{1}{6}$  on divisions of 24; 12 on the square.

Rule a line from E to 5.

---

A to D is  $\frac{1}{8}$  on divisions of 48; 24 on the square.

1 to 4 is  $\frac{1}{8}$  on divisions of 24; 12 on the square.

Rule a line from D to 4.

---

A to C is  $\frac{1}{12}$  on divisions of 48; 24 on the square.

1 to 3 is  $\frac{1}{12}$  on divisions of 24; 12 on the square.

Rule a line from C to 3.

---

A to B is  $\frac{1}{16}$  on divisions of 48; 24 on the square.

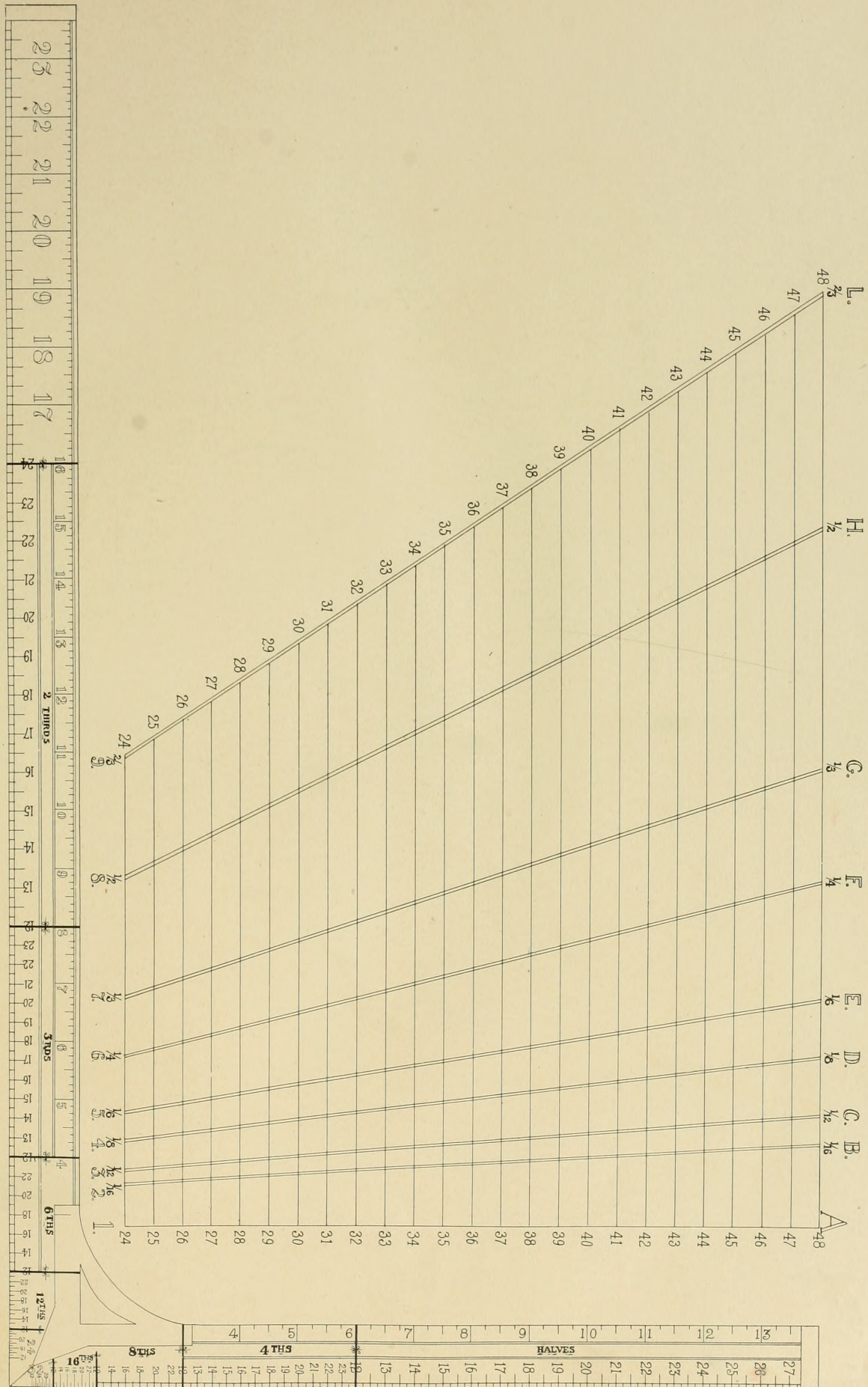
1 to 2 is  $\frac{1}{16}$  on divisions of 24; 12 on the square.

Rule a line from B to 2.

---

Now proceed to test the various divisions illustrated on the square from 48 to 24, as in this tester you have all the divisions applied in the production of the various sizes for all kinds of garments, from the large man measuring 48 to the little boy measuring only 24 around the breast, waist, or seat. For example, try size 40-36, etc., for the various divisions, in fact, try all sizes for a better understanding of the different divisions.





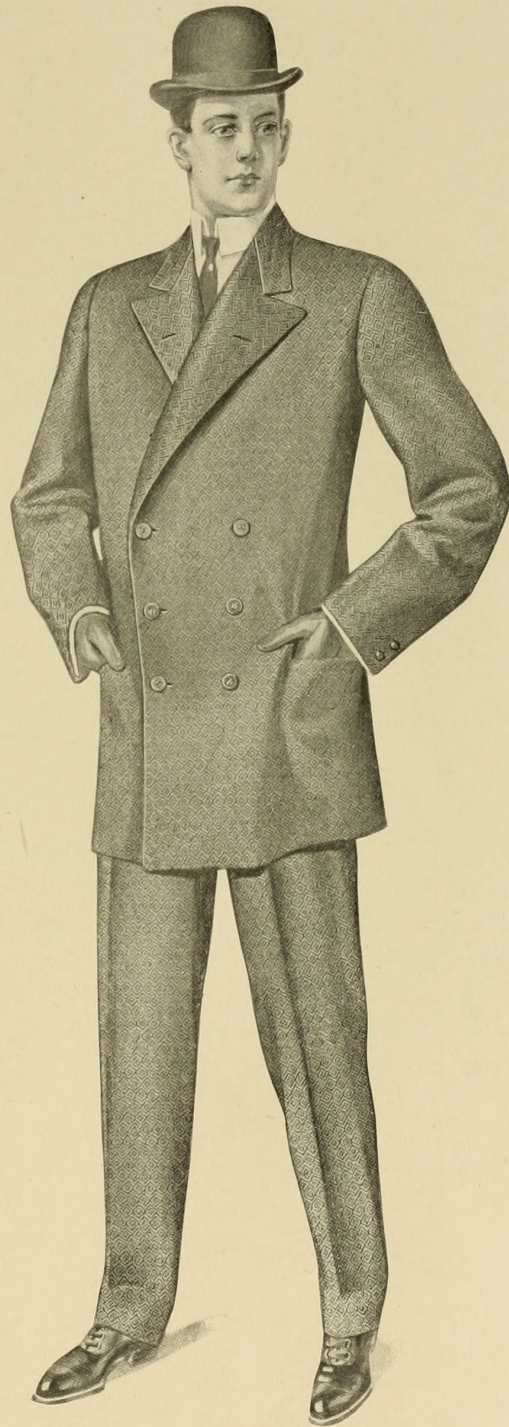
THE TAILORS SQUARE AND TESTER.







*The Ideal Model for  
Supreme System*





## How to Measure

Those whose ambition it is to become successful cutters should give thorough study to the art of measuring. They should further train their faculties by observing the different types, shapes and forms of men; and last, but not least, in taking short, or direct measures, exercise the utmost care, as exactness of these measures is hard to obtain.

Measurements are, therefore, divided into three different sections. The first consists of length and circumference in connection with heights. The second consists of the definition of types, forms and attitudes. The third section is that of Short, or Direct Measures, sometimes called Cross Measures. We will, therefore, proceed to give Measurements in the manner in which the illustrations and instructions are arranged in this volume by now taking the First Section under consideration, and as many measures as are necessary in order to produce a proportionate coat, subject to height and circumference.

Practice has demonstrated that taking the length of the coat and width of back before a customer removes the garment will give the best satisfaction, for the reason that the old coat acts as a foundation for these measurements, and the cutter by taking these measurements over same can better distinguish whether the old coat is too long, or too short, and how much, thereby obtaining more correct length for the new coat. For the same reason the width of the back is also taken in the same manner. (See Plate No. 1.) Next, after the coat is removed place the regular tailoring square at the top of shoulder and have the short arm of square rest on the end of the right shoulder—the long arm of square across the back; hold same even with left shoulder end with your left hand and with a piece of chalk in your right hand mark off point Z, as illustrated in Plate 2. Fix the point of the neck by laying on the tape to the back of the neck, allowing both ends of same to run to the front. Turn the tape under the arms and across back, holding both ends of the tape together with the left hand, and with a piece of chalk in the right hand mark points A and B as shown in illustration in Plate 2. Next remove the tape from the back of the neck and place tape around breast, and register the figure of circumference of breast. Next, fix the waist line by placing the tape around the hollow of the waist, holding the tape together with the left hand, and with the piece of chalk in the right hand mark off the waist line, or point C, Plate 2, at the same time register the circumference of the waist. Next, place the tape around the most prominent part of the seat, hold the tape together with the left hand, marking with the right hand point D, Plate 2, and register seat measure. Plate No. 3 illustrates the front view of Plate No. 2 with a square properly placed under the arm and tape attached for the measuring of sleeve length from H to G as shown, as well as illustrating the manner in which the tape line should be placed when breast, waist and seat measure is taken. Next, if possible, ascertain the correct height and weight of the customer. While the length of coat and width of back will in proportions be given from height and circumference, these two measures were registered first with view of applying in connection with said proportions. The measures so far taken should be entered in the measuring books as follows:

Length .....	29 inches	Seat .....	37 inches
Width of back .....	14 inches	Sleeve length .....	18 $\frac{1}{4}$ inches
Breast .....	36 inches	Height .....	5 feet 8 inches
Waist .....	32 inches	Weight .....	135 pounds

This is the First Section of Measurements. For the Second Section see Definition of Types, and for the Third Section see Direct Measures.



## How to Measure

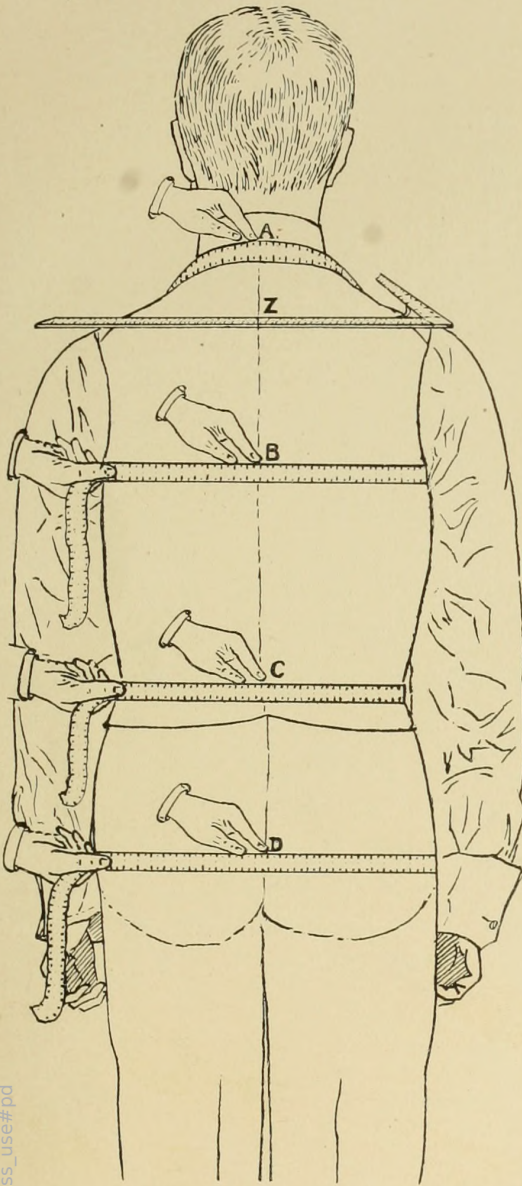


Plate 2.

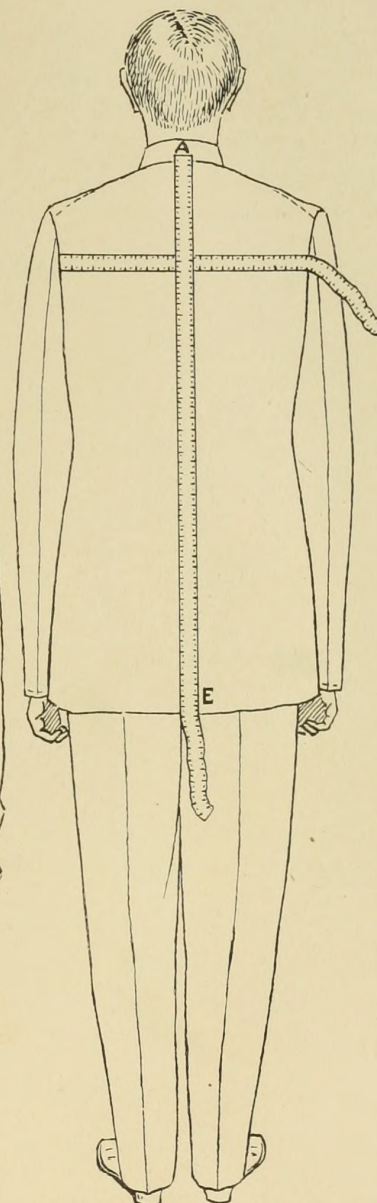


Plate 1.

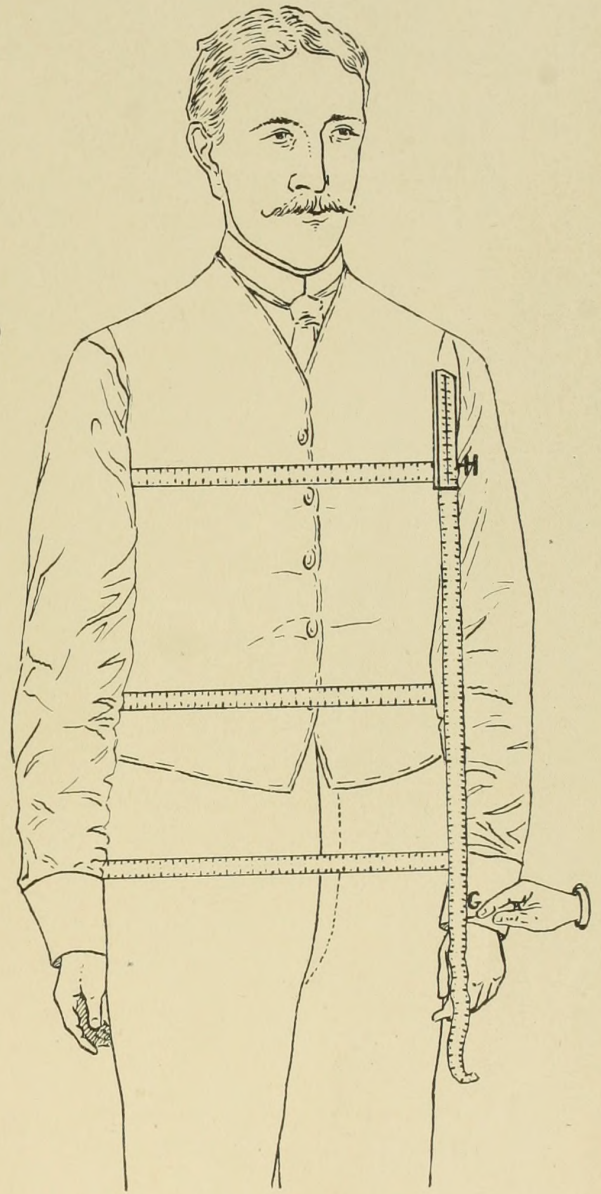


Plate 3.



## *The Sack Coat*

Every man in America, multi-millionaire as well as laborer, wears a sack coat. It is the great American business coat, and in other countries is recognized as the badge of the American.

That it is roomy and comfortable, loose enough to allow free movement, and because it has no tails to get in the way, is perhaps the reason for part of its vogue. Then it is plentifully supplied with pockets, which make it extremely convenient to the business man.

Although from year to year slight changes are observable in the fashion of sack coats, the general design has remained unchanged for many years. It grows shorter, then longer, then short again. It is loose and boxy, then body-fitting and has many variations between these extremes.

For ten years past the sack coat has been half fitting, and for six years the padded shoulders have

been more or less popular. The straight front has been in vogue for about the same time.

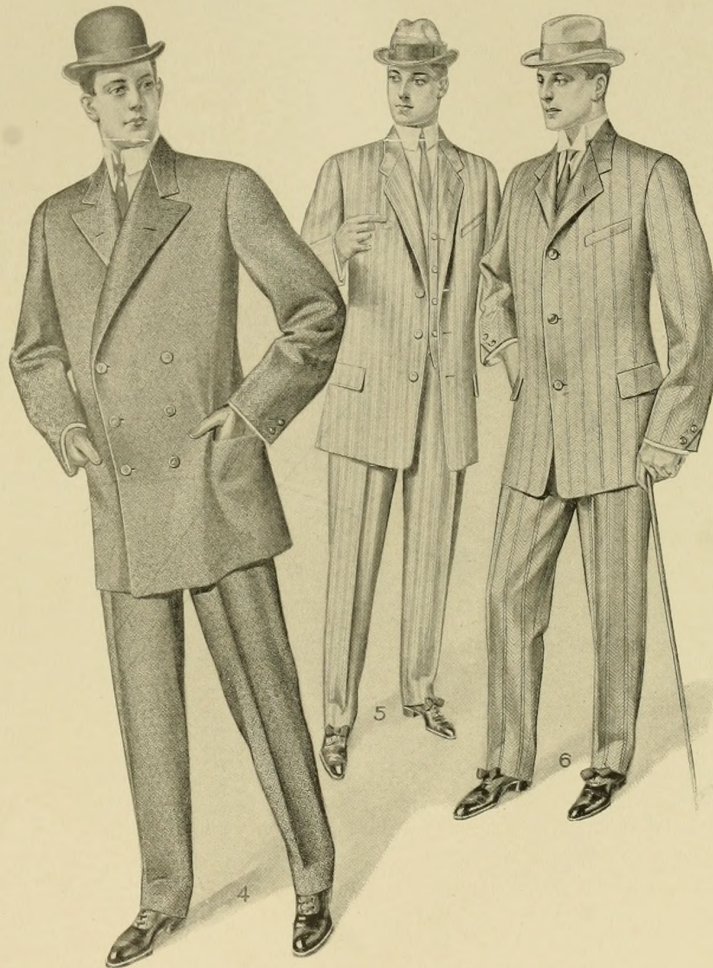
In the change from the wide shoulder, it would seem that logically narrow shoulders will be the next distinguishing mark in favor.

In producing a sack coat there are three points to be remembered, for upon these depend its popularity. It must be roomy and comfortable, yet at the same time without any trimming or finishing which will obstruct free movement, and have plenty of pockets.

The different models of sack coats are all built on the same general design, the double and single breast, the placing of the pockets, buttons, cuffs, etc., the cutting of fronts, collars and lapels, express only the individuality of the tailor, the personal taste of the customer, or the exactions of fashion.



## *Sack Coats*



REGULAR MODELS OF SACK  
OR BUSINESS COATS



## Systematical Outline for Sack Coat

### Measures:

Breast .....36 in.      Seat .....37 in.  
Waist .....32 in.      Height .....5 ft. 8 in.

### To Draft

Square out and down from A.

A to V is  $\frac{1}{3}$  breast measure.

V to B is 3 in.

A to C is  $\frac{1}{4}$  of total height plus  $\frac{1}{2}$  in.

A to D is  $\frac{1}{3}$  of height plus 1 in.

A to E is  $\frac{1}{2}$  height minus 5 in.

By applying measure it will be found that from  
A to B is 9 in.

A to C is  $17\frac{1}{2}$  in.

A to D is  $23\frac{1}{2}$  in.

A to E is 29 in. for this particular height and  
circumference.

Square out B, C, D and E.

B to F is  $\frac{1}{3}$  breast measure.

F to H is  $1\frac{1}{2}$  in.

Square up and down from H.

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

S to G is  $3\frac{1}{2}$  in.

Square up and down from G.

G to W is 1-6 breast measure.

Square up from W.

B to N is breast measure.

N to I is  $2\frac{1}{4}$  in.

Square down from I.

X to Q is 1-6 breast measure.

Rule a line from Q to I.

A to T is 1-6 breast measure.

T to R is  $\frac{3}{4}$  in.

Rule a line from W to R.

Square back from point K, finding point Z.

Rule a line from X to Z.

Q to P is 1-6 breast measure.

Rule a line from J to P.

These are the principal points for normal, and  
should be studied first of all.



17



## Regulation Sack Coat—Continued

### Measures:

Breast .....	36 in.	Seat .....	37 in.
Waist .....	32 in.	Height .....	5 ft. 8 in.

### To Draft

First lay up all points as described in outline, then continue as follows:

C to M is  $\frac{1}{2}$  in.

Square down from M.

Rule a line from V to M.

H to 15 is 1-12 breast measure.

Rule a line from B to 15 and out.

15 to 2 is  $\frac{3}{4}$  in.

3 to 4 is  $\frac{1}{2}$  in.

K to 11 is  $\frac{1}{2}$  in.

Add  $\frac{1}{8}$  in. to top of back at A and shape back as per solid lines in illustration, from A to R, R to 11, 11 to 2, 2 to 4, 4 to 10 and down.

L to 0 is  $\frac{1}{2}$  waist measure.

Apply waist measure from 4 to M and 0 to 8.

From 8 to 3 is  $3\frac{1}{2}$  in.

Apply seat measure on  $\frac{2}{3}$  of the divisions from 10 to 14 and U to 10.

From 10 to 12 is 2 in.

X to Y is same distance as from R to 11 minus  $\frac{3}{8}$  in.

Reduce side of front part  $\frac{1}{2}$  in. at point 2.

Shape as shown in solid lines of illustration from 2 to 3, 3 to 12 and down.

Sweep back from 5 to 6, using point 2 as a pivot.

Sweep forward from point 6 to 16, using point X as a pivot.

Shape armhole from Y to 2 as illustrated.

Shape shoulder as shown in diagram from Y to X, and shape neck hole from X to P.

Make width of lapel 3 in. from 18 to 17.

I to 13 is  $1\frac{1}{2}$  in.

0 to 19 is  $1\frac{1}{4}$  in.

Extend 1 in. of length at point 16.

Now shape from point P to 17, 17 to 13, 13 to 19 and down to 16.

Shape as shown in illustration from 6 to 16.

The pockets are found  $\frac{2}{3}$  of the sleeve length. from G down; pockets for this size of coat are  $6\frac{1}{2}$  in.

This is the body of a single-breasted normal sack.

For double-breasted sack note the dash lines at front.

From I to 25 is  $3\frac{1}{2}$  in.

From 0 to 26 is  $3\frac{1}{2}$  in.

From 16 to 20 is  $3\frac{1}{2}$  in.

Notch at top is 3 in.

Shape front as shown by dash lines.

Take out a V of  $\frac{1}{2}$  in. at point P and you have a normal double-breasted sack.

For small-waisted sack:

Take out of center seam at point M  $\frac{1}{16}$  in. for every inch the man is less than normal.

Shape from V down as shown by dotted lines.

Apply waist measure from 4 to M and 0 to 7. 7 to 9 is  $3\frac{1}{2}$  in.

9 to 3 is the amount to be reduced, which is taken out in an underarm V as shown by dotted lines from armhole to pocket.

Extend width of forepart at point 2  $\frac{1}{2}$  in., as shown by dotted lines, which is allowance for two seams used for underarm V.

This finishes draft for small waist.

### Collar

Extend crease line from 13 up to 23.

17 to 27 is  $1\frac{1}{2}$  in.

22 to 23 is the stand of 1 in.

27 to 22 is the same distance as from A to R and X to 27.

Shape from 22 to 27.

23 to 24 is 2 in.

27 to 21 is  $1\frac{3}{4}$  in.

Shape from 22 to 23, 23 to 24, 24 to 21, 21 to 27, as shown.



# Regulation Sack Coat—Continued

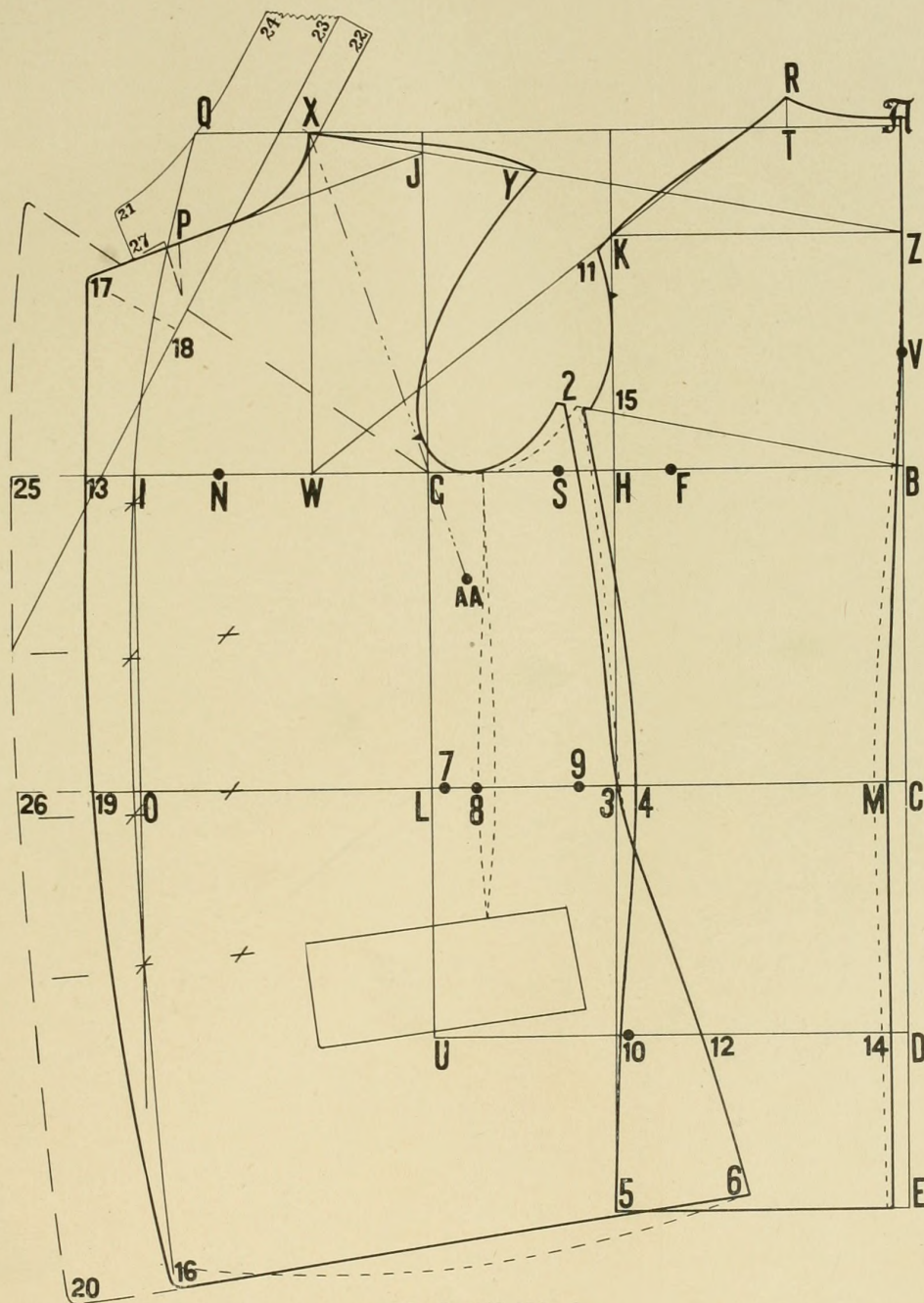


DIAGRAM NO. 2.



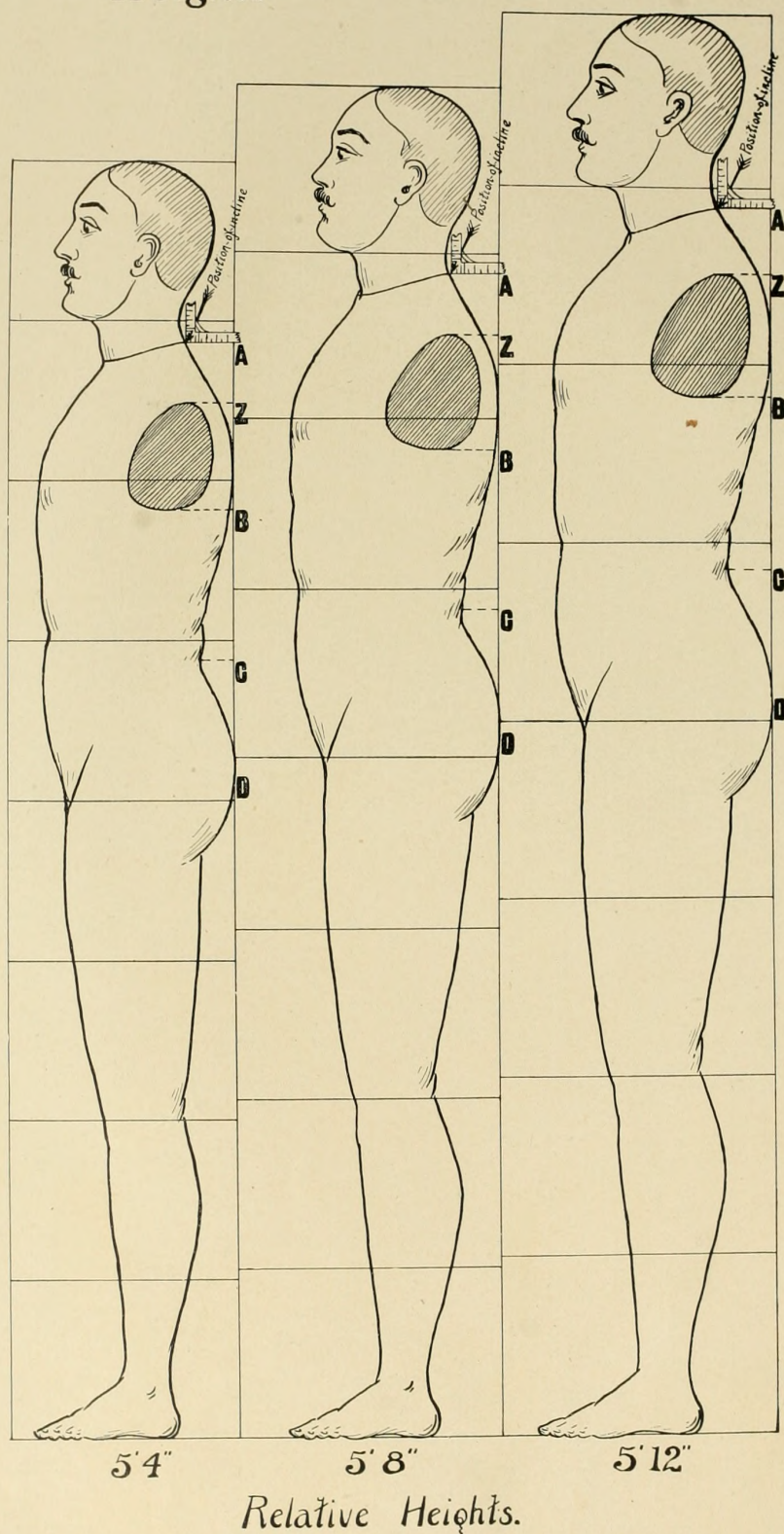
## Heights

In variation of heights men are divided into three classes, viz.:—tall, normal and short. (See illustration Relative Heights.)

In each of these classes we may have several degrees of the same type. As a rule we find difficulty in impressing the student with an understanding of the necessity of height as a positive guide to regulate and shape the garment to the figure. A knowledge of the height of the customer is of great practical value to a cutter, not only as a guide to regulate the length of the garment, but also to obtain the proportionate station relative to heights, such as slope of shoulder, depth of scye, waist length, length to seat, as well as the average length of the garment, so as to avoid the possibility of cutting a long coat for a short figure or a short coat for a tall man. (See illustration Relative Heights.) A is the neck point, Z is slope of shoulder, B depth of scye, C waist length and D length to seat.

Suppose the height to be 5 ft. 8 in. as the middle figure of Relative Heights illustrate. Five ft. and 8 in. is a total of 68 in., which is the normal height of a man. One-eighth of 68 is  $8\frac{1}{2}$  in. Add to this  $\frac{1}{2}$  in. and we have 9 in., which is the total amount of depth of scye for a subject 5 ft. 8 in. in height and 36 breast. Then again divide the total amount of the depth of the scye into three equal parts, and  $1\text{-}3$  of this amount is the proportionate slope of shoulder. (See illustration Relative Heights.)

The circumference of breast regulates the depth of scye because the arms and muscles graue in circumference in proportion with the circumference of the body, and the normal depth of scye is, therefore, found by taking  $1\text{-}3$  of the breast measure plus 3 inches for the normal height of 5 ft. 8 in. (See Diagram 3, AB.)





## Heights

The fact remains that the depth of scye is approximately  $\frac{1}{8}$  of entire height of figure, and in varying from the normal height  $\frac{1}{8}$  of an inch is added to the depth for every inch the subject is taller than 5 ft. 8 in., and  $\frac{1}{8}$  in. is deducted from depth of scye for every inch the subject is shorter than 5 ft. 8 in. (See Diagram 3, Point A, nor-

mal, and variations for 5 ft. 4 in. and 5 ft. 12 in., as shown by dash and dotted lines.) Illustrating that for 6 ft. there is  $\frac{1}{2}$  in. addition to the depth of scye and for 5 ft. 4 in. there is  $\frac{1}{2}$  deduction from the normal representing  $\frac{1}{8}$  of an inch for each inch he is taller or shorter than the normal.

The natural waist for a frock

coat is  $\frac{1}{4}$  of the entire height. For fashionable waist add  $1\frac{1}{2}$  in.

Waist length for sack coat is  $\frac{1}{4}$  of the entire height plus  $\frac{1}{2}$  in. (See Diagram 3, Point C, for normal, dotted line for 5 ft. 4 in., and dash line for 5 ft. 12 in.) The length to seat is  $1\text{--}3$  of the entire height plus 1 in. (See Diagram 3, Point D, for normal, dotted line for 5 ft. 4 in., and dash line for 5 ft. 12 in.)

The average length of sack coat is  $\frac{1}{2}$  of the height minus 5 in. (See Diagram 3, Point E, for normal, dotted line for 5 ft. 4 in., and dash line for 5 ft. 12 in.)

The average length of a S. B. frock is half the height plus 2 in. The average length of a D. B. frock is  $\frac{1}{2}$  of the height plus 6 in. Average length for a full dress coat is  $\frac{1}{2}$  of the height plus 5 in., and the average length for an overcoat is half of the height plus 8 in.

While style governs the length of the garment, this division of heights will serve as a guide to regulate the length of the garment, which should be graded according to the height of the customer. Illustration Relative Heights shows the position and incline which is calculated as the neck point, therefore A to Z is shoulder slope, A to B depth of scye, A to C waist length and A to D is length to seat.

By a careful study of the illustration Relative Heights, and the Diagram No. 3, and following out the instructions herein stipulated and thereby illustrated, will make the student conversant with relative heights as well as the necessity of incorporating the same in production of patterns.

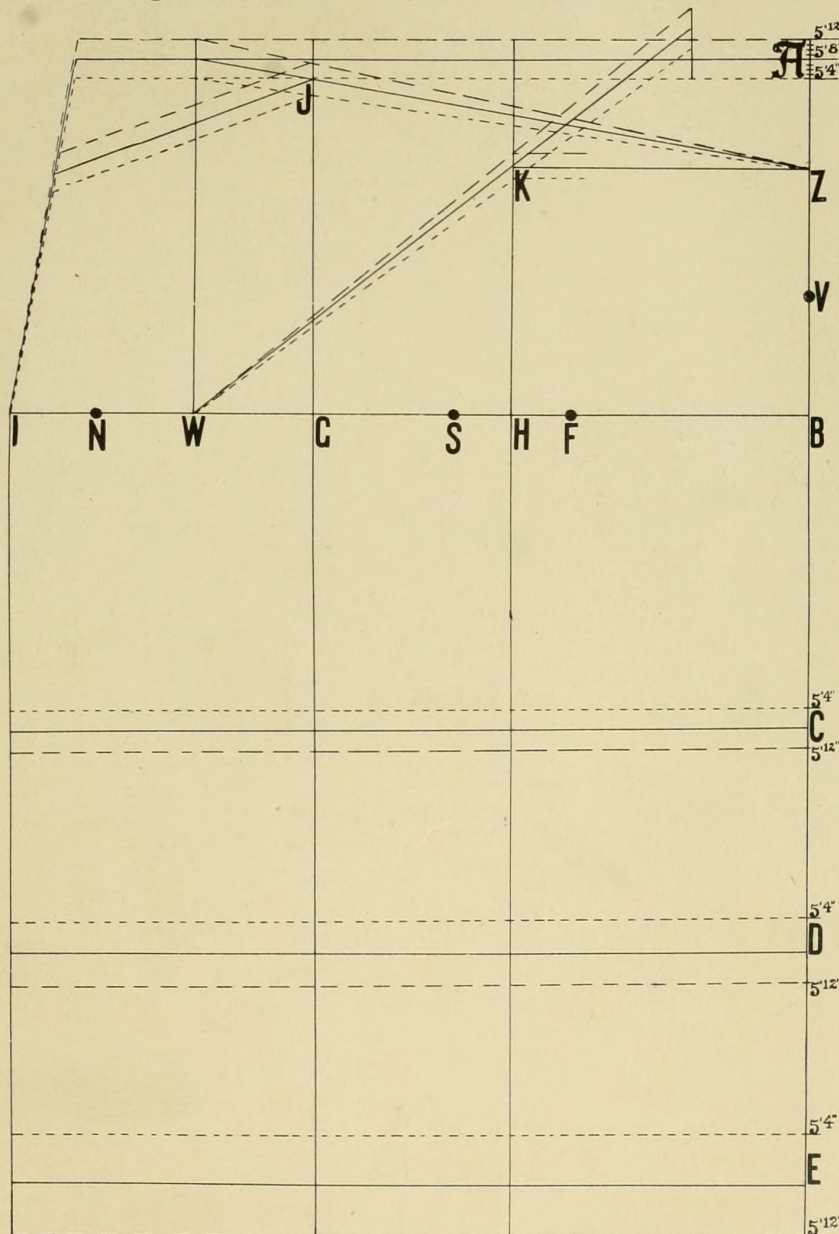


DIAGRAM NO. 3.



## Proportionate Table of Breast Measures by Weight and Height

Weight	HEIGHT												
	5-2	5-3	5-4	5-5	5-6	5-7	5-8	5-9	5-10	5-11	6-ft.	6-1	6-2
100	34	33 $\frac{3}{4}$	33 $\frac{1}{2}$	33 $\frac{1}{4}$	33	32 $\frac{3}{4}$	32 $\frac{1}{2}$	32 $\frac{1}{4}$	32	31 $\frac{3}{4}$	31 $\frac{1}{2}$	31 $\frac{1}{4}$	31
105	34 $\frac{1}{2}$	34 $\frac{1}{4}$	34	33 $\frac{3}{4}$	33 $\frac{1}{2}$	33 $\frac{1}{4}$	33	32 $\frac{3}{4}$	32 $\frac{1}{2}$	32 $\frac{1}{4}$	32	31 $\frac{3}{4}$	31 $\frac{1}{2}$
110	35	34 $\frac{3}{4}$	34 $\frac{1}{2}$	34 $\frac{1}{4}$	34	33 $\frac{3}{4}$	33 $\frac{1}{2}$	33 $\frac{1}{4}$	33	32 $\frac{3}{4}$	32 $\frac{1}{2}$	32 $\frac{1}{4}$	32
115	35 $\frac{1}{2}$	35 $\frac{1}{4}$	35	34 $\frac{3}{4}$	34 $\frac{1}{2}$	34 $\frac{1}{4}$	34	33 $\frac{3}{4}$	33 $\frac{1}{2}$	33 $\frac{1}{4}$	33	32 $\frac{3}{4}$	32 $\frac{1}{2}$
120	36	35 $\frac{3}{4}$	35 $\frac{1}{2}$	35 $\frac{1}{4}$	35	34 $\frac{3}{4}$	34 $\frac{1}{2}$	34 $\frac{1}{4}$	34	33 $\frac{3}{4}$	33 $\frac{1}{2}$	33 $\frac{1}{4}$	33
125	36 $\frac{1}{2}$	36 $\frac{1}{4}$	36	35 $\frac{3}{4}$	35 $\frac{1}{2}$	35 $\frac{1}{4}$	35	34 $\frac{3}{4}$	34 $\frac{1}{2}$	34 $\frac{1}{4}$	34	33 $\frac{3}{4}$	33 $\frac{1}{2}$
130	37	36 $\frac{3}{4}$	36 $\frac{1}{2}$	36 $\frac{1}{4}$	36	35 $\frac{3}{4}$	35 $\frac{1}{2}$	35 $\frac{1}{4}$	35	34 $\frac{3}{4}$	34 $\frac{1}{2}$	34 $\frac{1}{4}$	34
135	37 $\frac{1}{2}$	37 $\frac{1}{4}$	37	36 $\frac{3}{4}$	36 $\frac{1}{2}$	36 $\frac{1}{4}$	36	35 $\frac{3}{4}$	35 $\frac{1}{2}$	35 $\frac{1}{4}$	35	34 $\frac{3}{4}$	34 $\frac{1}{2}$
140	38	37 $\frac{3}{4}$	37 $\frac{1}{2}$	37 $\frac{1}{4}$	37	36 $\frac{3}{4}$	36 $\frac{1}{2}$	36 $\frac{1}{4}$	36	35 $\frac{3}{4}$	35 $\frac{1}{2}$	35 $\frac{1}{4}$	35
145	38 $\frac{1}{2}$	38 $\frac{1}{4}$	38	37 $\frac{3}{4}$	37 $\frac{1}{2}$	37 $\frac{1}{4}$	37	36 $\frac{3}{4}$	36 $\frac{1}{2}$	36 $\frac{1}{4}$	36	35 $\frac{3}{4}$	35 $\frac{1}{2}$
150	39	38 $\frac{3}{4}$	38 $\frac{1}{2}$	38 $\frac{1}{4}$	38	37 $\frac{3}{4}$	37 $\frac{1}{2}$	37 $\frac{1}{4}$	37	36 $\frac{3}{4}$	36 $\frac{1}{2}$	36 $\frac{1}{4}$	36
155	39 $\frac{1}{2}$	39 $\frac{1}{4}$	39	38 $\frac{3}{4}$	38 $\frac{1}{2}$	38 $\frac{1}{4}$	38	37 $\frac{3}{4}$	37 $\frac{1}{2}$	37 $\frac{1}{4}$	37	36 $\frac{3}{4}$	36 $\frac{1}{2}$
160	40	39 $\frac{3}{4}$	39 $\frac{1}{2}$	39 $\frac{1}{4}$	39	38 $\frac{3}{4}$	38 $\frac{1}{2}$	38 $\frac{1}{4}$	38	37 $\frac{3}{4}$	37 $\frac{1}{2}$	37 $\frac{1}{4}$	37
165	40 $\frac{1}{2}$	40 $\frac{1}{4}$	40	39 $\frac{3}{4}$	39 $\frac{1}{2}$	39 $\frac{1}{4}$	39	38 $\frac{3}{4}$	38 $\frac{1}{2}$	38 $\frac{1}{4}$	38	37 $\frac{3}{4}$	37 $\frac{1}{2}$
170	41	40 $\frac{3}{4}$	40 $\frac{1}{2}$	40 $\frac{1}{4}$	40	39 $\frac{3}{4}$	39 $\frac{1}{2}$	39 $\frac{1}{4}$	39	38 $\frac{3}{4}$	38 $\frac{1}{2}$	38 $\frac{1}{4}$	38
175	41 $\frac{1}{2}$	41 $\frac{1}{4}$	41	40 $\frac{3}{4}$	40 $\frac{1}{2}$	40 $\frac{1}{4}$	40	39 $\frac{3}{4}$	39 $\frac{1}{2}$	39 $\frac{1}{4}$	39	38 $\frac{3}{4}$	38 $\frac{1}{2}$
180	42	41 $\frac{3}{4}$	41 $\frac{1}{2}$	41 $\frac{1}{4}$	41	40 $\frac{3}{4}$	40 $\frac{1}{2}$	40 $\frac{1}{4}$	40	39 $\frac{3}{4}$	39 $\frac{1}{2}$	39 $\frac{1}{4}$	39
185	42 $\frac{1}{2}$	42 $\frac{1}{4}$	42	41 $\frac{3}{4}$	41 $\frac{1}{2}$	41 $\frac{1}{4}$	41	40 $\frac{3}{4}$	40 $\frac{1}{2}$	40 $\frac{1}{4}$	40	39 $\frac{3}{4}$	39 $\frac{1}{2}$
190	43	42 $\frac{3}{4}$	42 $\frac{1}{2}$	42 $\frac{1}{4}$	42	41 $\frac{3}{4}$	41 $\frac{1}{2}$	41 $\frac{1}{4}$	41	40 $\frac{3}{4}$	40 $\frac{1}{2}$	40 $\frac{1}{4}$	40
195	43 $\frac{1}{2}$	43 $\frac{1}{4}$	43	42 $\frac{3}{4}$	42 $\frac{1}{2}$	42 $\frac{1}{4}$	42	41 $\frac{3}{4}$	41 $\frac{1}{2}$	41 $\frac{1}{4}$	41	40 $\frac{3}{4}$	40 $\frac{1}{2}$
200	44	43 $\frac{3}{4}$	43 $\frac{1}{2}$	43 $\frac{1}{4}$	43	42 $\frac{3}{4}$	42 $\frac{1}{2}$	42 $\frac{1}{4}$	42	41 $\frac{3}{4}$	41 $\frac{1}{2}$	41 $\frac{1}{4}$	41
205	44 $\frac{1}{2}$	44 $\frac{1}{4}$	44	43 $\frac{3}{4}$	43 $\frac{1}{2}$	43 $\frac{1}{4}$	43	42 $\frac{3}{4}$	42 $\frac{1}{2}$	42 $\frac{1}{4}$	42	41 $\frac{3}{4}$	41 $\frac{1}{2}$
210	45	44 $\frac{3}{4}$	44 $\frac{1}{2}$	44 $\frac{1}{4}$	44	43 $\frac{3}{4}$	43 $\frac{1}{2}$	43 $\frac{1}{4}$	43	42 $\frac{3}{4}$	42 $\frac{1}{2}$	42 $\frac{1}{4}$	42
215	45 $\frac{1}{2}$	45 $\frac{1}{4}$	45	44 $\frac{3}{4}$	44 $\frac{1}{2}$	44 $\frac{1}{4}$	44	43 $\frac{3}{4}$	43 $\frac{1}{2}$	43 $\frac{1}{4}$	43	42 $\frac{3}{4}$	42 $\frac{1}{2}$
220	46	45 $\frac{3}{4}$	45 $\frac{1}{2}$	45 $\frac{1}{4}$	45	44 $\frac{3}{4}$	44 $\frac{1}{2}$	44 $\frac{1}{4}$	44	43 $\frac{3}{4}$	43 $\frac{1}{2}$	43 $\frac{1}{4}$	43
225	46 $\frac{1}{2}$	46 $\frac{1}{4}$	46	45 $\frac{3}{4}$	45 $\frac{1}{2}$	45 $\frac{1}{4}$	45	44 $\frac{3}{4}$	44 $\frac{1}{2}$	44 $\frac{1}{4}$	44	43 $\frac{3}{4}$	43 $\frac{1}{2}$
230	47	46 $\frac{3}{4}$	46 $\frac{1}{2}$	46 $\frac{1}{4}$	46	45 $\frac{3}{4}$	45 $\frac{1}{2}$	45 $\frac{1}{4}$	45	44 $\frac{3}{4}$	44 $\frac{1}{2}$	44 $\frac{1}{4}$	44
235	47 $\frac{1}{2}$	47 $\frac{1}{4}$	47	46 $\frac{3}{4}$	46 $\frac{1}{2}$	46 $\frac{1}{4}$	46	45 $\frac{3}{4}$	45 $\frac{1}{2}$	45 $\frac{1}{4}$	45	44 $\frac{3}{4}$	44 $\frac{1}{2}$
240	48	47 $\frac{3}{4}$	47 $\frac{1}{2}$	47 $\frac{1}{4}$	47	46 $\frac{3}{4}$	46 $\frac{1}{2}$	46 $\frac{1}{4}$	46	45 $\frac{3}{4}$	45 $\frac{1}{2}$	45 $\frac{1}{4}$	45
245	48 $\frac{1}{2}$	48 $\frac{1}{4}$	48	47 $\frac{3}{4}$	47 $\frac{1}{2}$	47 $\frac{1}{4}$	47	46 $\frac{3}{4}$	46 $\frac{1}{2}$	46 $\frac{1}{4}$	46	45 $\frac{3}{4}$	45 $\frac{1}{2}$
250	49	48 $\frac{3}{4}$	48 $\frac{1}{2}$	48 $\frac{1}{4}$	48	47 $\frac{3}{4}$	47 $\frac{1}{2}$	47 $\frac{1}{4}$	47	46 $\frac{3}{4}$	46 $\frac{1}{2}$	46 $\frac{1}{4}$	46
255	49 $\frac{1}{2}$	49 $\frac{1}{4}$	49	48 $\frac{3}{4}$	48 $\frac{1}{2}$	48 $\frac{1}{4}$	48	47 $\frac{3}{4}$	47 $\frac{1}{2}$	47 $\frac{1}{4}$	47	46 $\frac{3}{4}$	46 $\frac{1}{2}$
260	50	49 $\frac{3}{4}$	49 $\frac{1}{2}$	49 $\frac{1}{4}$	49	48 $\frac{3}{4}$	48 $\frac{1}{2}$	48 $\frac{1}{4}$	48	47 $\frac{3}{4}$	47 $\frac{1}{2}$	47 $\frac{1}{4}$	47
265	50 $\frac{1}{2}$	50 $\frac{1}{4}$	50	49 $\frac{3}{4}$	49 $\frac{1}{2}$	49 $\frac{1}{4}$	49	48 $\frac{3}{4}$	48 $\frac{1}{2}$	48 $\frac{1}{4}$	48	47 $\frac{3}{4}$	47 $\frac{1}{2}$
270	51	50 $\frac{3}{4}$	50 $\frac{1}{2}$	50 $\frac{1}{4}$	50	49 $\frac{3}{4}$	49 $\frac{1}{2}$	49 $\frac{1}{4}$	49	48 $\frac{3}{4}$	48 $\frac{1}{2}$	48 $\frac{1}{4}$	48
275	51 $\frac{1}{2}$	51 $\frac{1}{4}$	51	50 $\frac{3}{4}$	50 $\frac{1}{2}$	50 $\frac{1}{4}$	50	49 $\frac{3}{4}$	49 $\frac{1}{2}$	49 $\frac{1}{4}$	49	48 $\frac{3}{4}$	48 $\frac{1}{2}$
280	52	51 $\frac{3}{4}$	51 $\frac{1}{2}$	51 $\frac{1}{4}$	51	50 $\frac{3}{4}$	50 $\frac{1}{2}$	50 $\frac{1}{4}$	50	49 $\frac{3}{4}$	49 $\frac{1}{2}$	49 $\frac{1}{4}$	49
285	52 $\frac{1}{2}$	52 $\frac{1}{4}$	52	51 $\frac{3}{4}$	51 $\frac{1}{2}$	51 $\frac{1}{4}$	51	50 $\frac{3}{4}$	50 $\frac{1}{2}$	50 $\frac{1}{4}$	50	49 $\frac{3}{4}$	49 $\frac{1}{2}$
290	53	52 $\frac{3}{4}$	52 $\frac{1}{2}$	52 $\frac{1}{4}$	52	51 $\frac{3}{4}$	51 $\frac{1}{2}$	51 $\frac{1}{4}$	51	50 $\frac{3}{4}$	50 $\frac{1}{2}$	50 $\frac{1}{4}$	50
295	53 $\frac{1}{2}$	53 $\frac{1}{4}$	53	52 $\frac{3}{4}$	52 $\frac{1}{2}$	52 $\frac{1}{4}$	52	51 $\frac{3}{4}$	51 $\frac{1}{2}$	51 $\frac{1}{4}$	51	50 $\frac{3}{4}$	50 $\frac{1}{2}$
300	54	53 $\frac{3}{4}$	53 $\frac{1}{2}$	53 $\frac{1}{4}$	53	52 $\frac{3}{4}$	52 $\frac{1}{2}$	52 $\frac{1}{4}$	52	51 $\frac{3}{4}$	51 $\frac{1}{2}$	51 $\frac{1}{4}$	51

For large waisted persons deduct  $\frac{1}{2}$  inch for each inch the waist measure exceeds the proportionate.  
 For small waisted persons add  $\frac{1}{2}$  inch for each inch the waist measure is less than proportionate.  
 For athletes add one size to the breast measure stipulated.

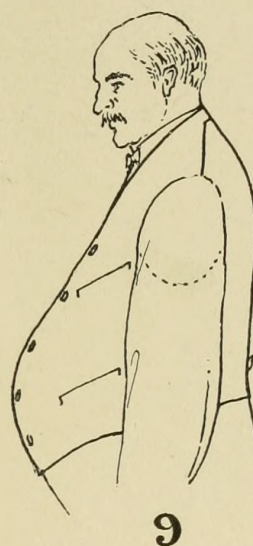
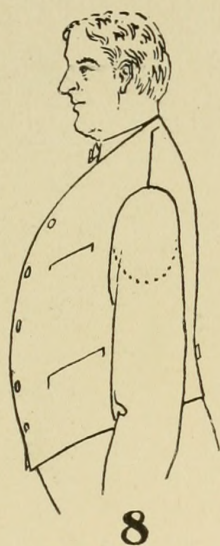
## Proportionate Waist Lengths and Full Lengths of Coats

	5-4	5-5	5-6	5-7	5-8	5-9	5-10	5-11	6 ft.
Natural Waist—Frock . . . . .	16	16 $\frac{1}{4}$	16 $\frac{1}{2}$	16 $\frac{3}{4}$	17	17 $\frac{1}{4}$	17 $\frac{1}{2}$	17 $\frac{3}{4}$	18
Fashionable Waist—Frock . . . . .	17 $\frac{1}{2}$	17 $\frac{3}{4}$	18	18 $\frac{1}{4}$	18 $\frac{1}{2}$	18 $\frac{3}{4}$	19	19 $\frac{1}{4}$	19 $\frac{1}{2}$
Sack Coats—Waist . . . . .	16 $\frac{1}{2}$	16 $\frac{3}{4}$	17	17 $\frac{1}{4}$	17 $\frac{1}{2}$	17 $\frac{3}{4}$	18	18 $\frac{1}{4}$	18 $\frac{1}{2}$
Sack Overcoats—Waist . . . . .	17	17 $\frac{1}{4}$	17 $\frac{1}{2}$	17 $\frac{3}{4}$	18	18 $\frac{1}{4}$	18 $\frac{1}{2}$	18 $\frac{3}{4}$	19
Full Length—Sack Coats . . . . .	27	27 $\frac{1}{2}$	28	28 $\frac{1}{2}$	29	29 $\frac{1}{2}$	30	30 $\frac{1}{2}$	31
“ —S. B. Frock . . . . .	34	34 $\frac{1}{2}$	35	35 $\frac{1}{2}$	36	36 $\frac{1}{2}$	37	37 $\frac{1}{2}$	38
“ —D. B. Frock . . . . .	38	38 $\frac{1}{2}$	39	39 $\frac{1}{2}$	40	40 $\frac{1}{2}$	41	41 $\frac{1}{2}$	42
“ —Dress Coat . . . . .	37	37 $\frac{1}{2}$	38	38 $\frac{1}{2}$	39	39 $\frac{1}{2}$	40	40 $\frac{1}{2}$	41
“ —Overcoat . . . . .	40	40 $\frac{1}{2}$	41	41 $\frac{1}{2}$	42	42 $\frac{1}{2}$	43	43 $\frac{1}{2}$	44



## Circumference

In variations of circumference customers are divided into four types: Slim, Normal, Corpulent and Stout. (See illustrations.) By Slim I refer to persons who measure less than normal around waist, as 36 breast and 30 waist, who should be treated in the manner stipulated and instructed in diagram 2; the Normal coat is that of the solid lines in the same diagram. The Corpulent differs from the Stout around waist as well as over breast. By the Corpulent figure I mean a figure which has grown heavy while still retaining its athletic type, but measuring more than proportionate around the waist; for example, 42 breast and 42 waist is termed Corpulent; 40 and 39 waist with the 42 breast measure would



also be corpulent. (See Fig. 8.) Any man whose waist measures more than Normal, or any man whose waist measure is the same as over breast, is termed Corpulent, and should be treated as shown in diagram 4. The stout man is he who measures more around the waist than around the breast. Study Fig. 9 for Stout form, and treat same as shown in diagram 11. In classifying Circumference, the Slim measures less around waist than Normal, the Corpulent measures more around waist than regulation or Normal waist measure, and the Stout measures more around waist than around breast. In application of the divisions for depth of scye, the increase and decrease for depth of scye over 42 will be only 1-12 inch. (See diagram 4.)



# Sack Coat for Corpulent Figure

Note difference of increase on depth of scye. A corpulent figure is one whose waist measure is more than normal, but still does not exceed breast measure.

## Measures Used

Breast .....	48 in.	Seat .....	48 in.
Waist .....	48 in.	Height .....	5 ft. 8 in.

## To Draft

Square out and down from A.

A to 48 is 1-3 breast measure, but inasmuch as 42 is stipulated point for regular grade, size 42 is taken into consideration. Therefore, A to 42 is 1-3 of size 42.

V is half way between 48 and 42.

V to B is 3 in.

A to C is  $\frac{1}{4}$  height plus  $\frac{1}{2}$  in.

A to D is  $\frac{1}{3}$  height plus 1 in.

A to E is  $\frac{1}{2}$  height minus 5 in.

Square out B, C, D and E.

B to F is  $\frac{1}{3}$  breast measure.

F to H is  $1\frac{1}{2}$  in.

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

S to G is  $3\frac{1}{2}$  in.

G to W is 1-6 breast measure.

B to N is breast measure.

N to I is  $2\frac{1}{4}$  in.

Square down from I.

Square up from W.

Square up and down from G.

Square up and down from H.

C to M is  $\frac{1}{2}$  in.

Square down from M.

Rule a line from V to M.

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

T to R is  $\frac{3}{4}$  in.

Sweep back from point 1 to X, using point G as a pivot.

1 to X is  $\frac{1}{2}$  in.

Rule a line from W to R.

Square back from K, finding point Z.

Rule a line from X to Z.

Square out from X by balance line.

X to Q is  $\frac{1}{6}$  breast measure.

L to O is  $\frac{1}{2}$  waist measure.

Shape as shown in illustration from Q to I, O and down.

H to 19 is  $\frac{1}{12}$  breast measure.

Rule a line from B to 19 and out.

19 to 2 is  $\frac{3}{4}$  in.

Add  $\frac{1}{8}$  in. to top of back at A and shape as shown

in diagram from A to R, R to 11, 11 to 2, 2 to 3, 17 and down.

Q to P is 1-6 breast measure.

Rule a line from J to P.

X to Y is same distance as from R to 11 minus  $\frac{3}{8}$  in.

Shape armhole as shown in diagram from Y to 2,

Shape shoulder from Y to X and shape neck hole from X to P and out.

Apply waist measure from 3 to M and 0 to 8.

8 to 4 is  $3\frac{1}{2}$  in.

Apply seat measure on  $\frac{2}{3}$  of division from 17 to 14 and U to 10.

10 to 12 is 2 in.

Sweep back from point 5 to 6, using point 2 as a pivot.

Sweep forward from 6 to 16, using point X as a pivot.

I to 13 is  $1\frac{1}{2}$  in.

0 to 15 is  $1\frac{1}{4}$  in.

Shape lapel and front.

16 to 18 is  $1\frac{1}{2}$  in.

Shape cutaway of front as shown in illustration; also shape side of front part from 2 to 4, 12 and down, and shape bottom of coat from 6 to 18.

For double-breasted coat note dash line in this illustration, and add same amount to front as for double-breasted coat illustrated in diagram 2.

Place pocket as shown in diagram.

Cut a slash in pattern from center of armhole to point 21 and from 21 to front end of pocket, as shown in illustration.

Make plait from front of pocket down to front corner of coat as shown by shaded lines, in size so that distance from 20 to 21 will be  $\frac{1}{8}$  in. for each inch the garment is over normal waist. In this case the coat is 4 in. over normal and total from 20 to 21 is  $\frac{1}{2}$  in.

Dash line on side of front part illustrates opening in center of armhole and down to side of front part.

For further information on this subject see manipulation for stout.



# *Sack Coat for Corpulent Figure*

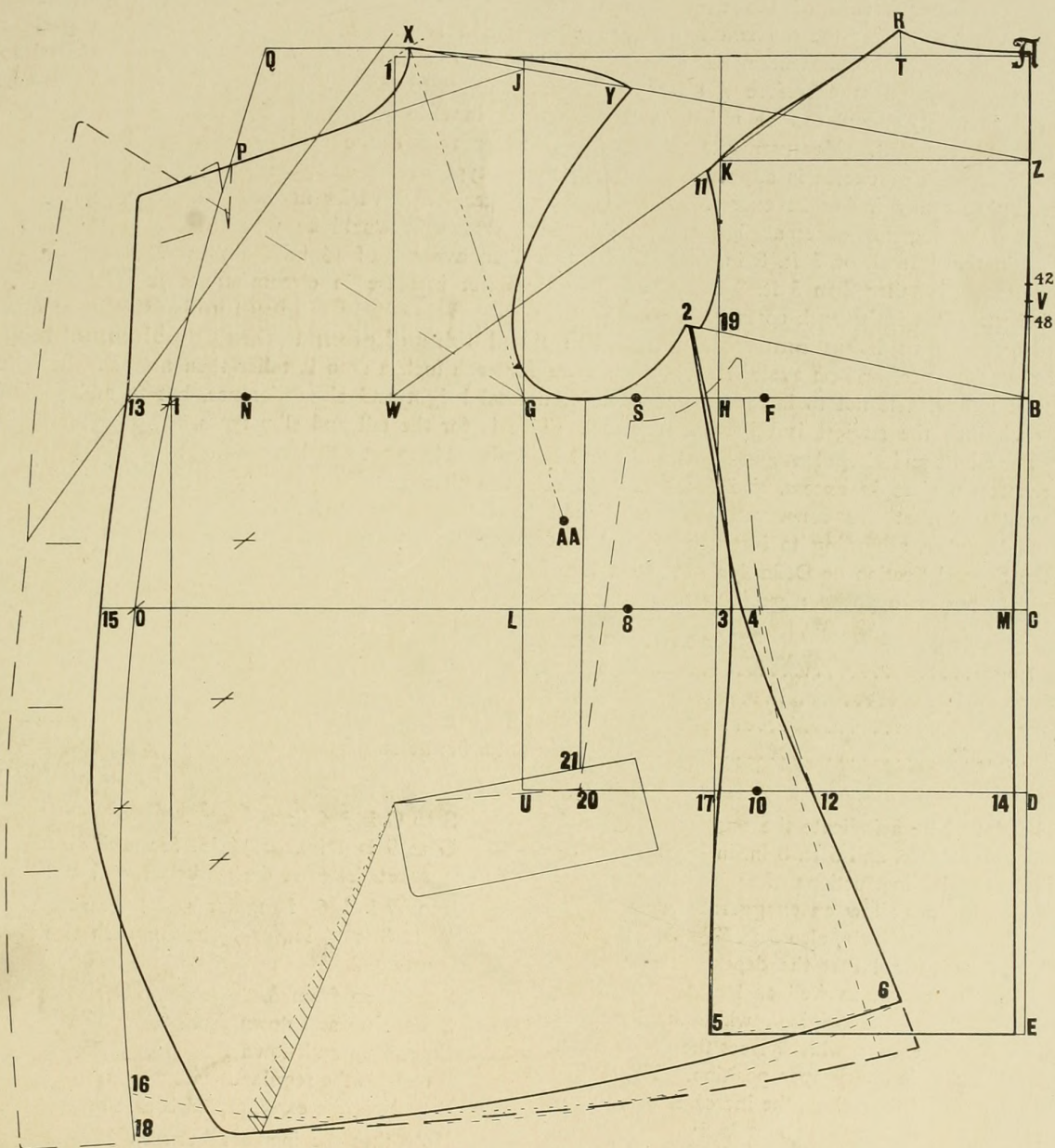


DIAGRAM NO. 4.



## Exaggeration

In these days fashion is liable to change almost over night, and the general demand is for individuality in clothes. We are past the time when clothes are valued simply as a fit; but fitness in clothes is expressed by style and individual effect produced for particular customers. Exaggeration, then, becomes a most valuable resource, because by the application of exaggerations to the patterns a cutter is able to produce a garment that not only holds the fitting points, but can be made as many sizes larger than the actual circumference of the man as is necessary, while distributing the material proportionately around the body. For the tall and thin figure exaggeration is of incalculable value, for if a garment was cut according to measurements alone it would by no means represent the advanced style of to-day. Exaggeration is therefore a scientific resource subject to the personality of the type of customer as well as to style, and can be relied on for exactness in enlargement of circumference in garments to the fullest extent. Measurements taken of a customer remain the same as for a fitting garment, and the amount of excess is stipulated according to the type of the customer as well as the prevailing style, by so many inches in excess. The amount of excess also varies in different classes of trade.

In providing for different figures requiring exaggeration it would be well to include one size of excess in the normal, or 5 ft. 8 in. and 36 breast, and an average of  $\frac{1}{2}$  in. more excess for each inch the customer is taller than 5 ft. 8 in., provided he does not increase in circumference in proportion to his height. This is for sack coats.

For overcoats it has been found practical to give 2 inches of excess to the figure of normal height and circumference, and an average of  $\frac{1}{2}$  inch more for each inch a man is taller than normal. In frock coats it is advisable not to include any excess for normal height and circumference, but to add  $\frac{1}{2}$  inch for each inch the subject is taller than normal. This is for the tall and slim types.

For Short and Corpulent and Short and Stout it is advisable to cut a sack according to regular measure; overcoat two sizes in excess, and frock coat  $\frac{1}{2}$  size less than regular measure. Personal practice has demonstrated that this conservative advice should be followed by students; also, that measurements should be taken according to instructions, and the excess stipulated at the time measurements are taken. In the Second Section or Definition of Types, Ex. 1, 2 and 3, thereby meaning excess 1, 2 or 3 inches. The diagram on opposite page illustrates exaggeration of 36 to 40.

### Measurements are as Follows:

Waist length.....	17 $\frac{1}{2}$ in.	Waist .....	32 in.
Length to seat.....	23 $\frac{3}{4}$ in.	Seat .....	37 in.
Full length.....	29 in.	Exaggerated four sizes. For proportionate 36	
Breast .....	36 in.	in. breast subject.	

### To Draft

The dotted lines indicate the regular 36, 32 and 37 in. circumference, and 5 ft. 8 in. in height, according to the regular instructions of sack coat.

The solid lines show an exaggerated coat to 40, 36 and 41 in., respectively, also 5 ft. 8 in. in height.

It will be noticed that the depth of scye, waist length, length to seat, as well as length of coat remains the same as the original, while the increases are in the circumference, which places the goods of an exaggerated coat in the proper position. This being a coat exaggerated four sizes, the increases are, therefore, placed as follows:

B to 1 is  $\frac{1}{3}$  of regular breast measure.

B to F is  $\frac{1}{3}$  exaggerated breast measure, making an increase of  $\frac{1}{6}$  in. for each size the coat is exaggerated, as indicated by dashes between points 1 and F.

F to H is the regular 1 $\frac{1}{2}$  in.

B to S is  $\frac{1}{2}$  regular breast measure.

S to G is 3 $\frac{1}{2}$  in.

G to 9 is 1 in., or  $\frac{1}{4}$  in. for each size the coat is exaggerated. (See dashes between G and 9.)

9 to W is  $\frac{1}{6}$  of regular breast measure.

W to 8 is  $\frac{1}{2}$  in., or  $\frac{1}{8}$  in. for each size the coat is exaggerated.

Square up from 8.

Square up and down from 9.

Square up and down from H.

B to 18 is the regular breast measure.

B to N is the exaggerated breast measure.

Note that the increase between 18 and N is  $\frac{1}{2}$  in. for each size, as indicated by dashes in the distance from 18 to N.

N to I is 2 $\frac{1}{4}$  in.

Add 4 inches to the regular waist measure for exaggerated waist, and apply in the usual manner plus 3 $\frac{1}{2}$  in.



## Diagram for Exaggerated Sack Coat

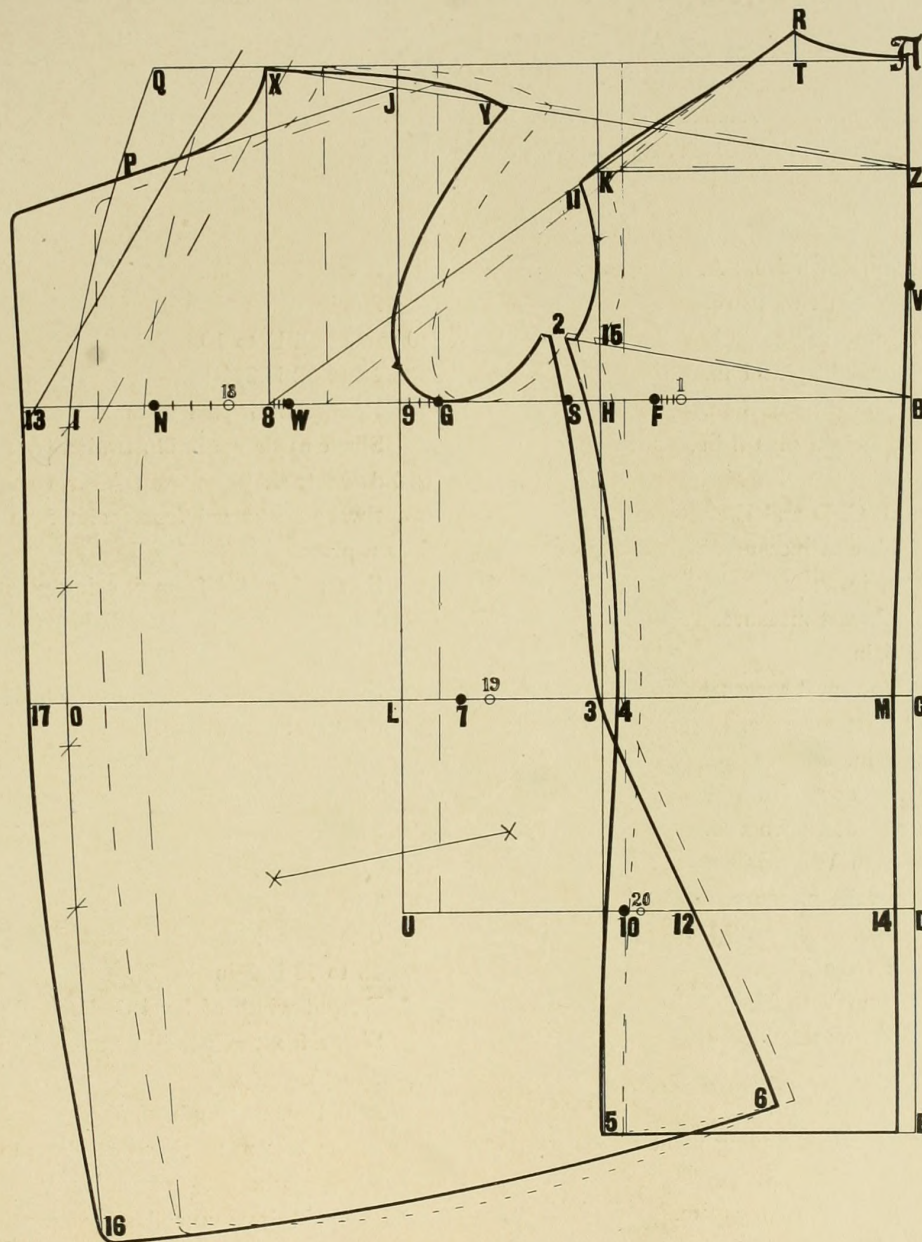


DIAGRAM NO. 5.

Also add four sizes to the seat measure and apply in the regular manner, plus 2 in.

These are all the points moved by exaggeration or obtained by exaggerated measures.

All other points relative to shoulders, top of back, etc., remain according to regulations.

Add the button stand, as in a regular coat, and shape as shown by solid lines and finish, and the ex-

aggerated coat is completed.

Should less exaggeration be desired over waist and seat, add less to your measure, and operate on front part by taking out a V in the same manner as illustrated in the regular sack coat for small waist.

Height, variations, direct measures, etc., to be incorporated according to instructions and illustrations in this volume.



# Single and Double Breasted Sack Overcoat

## Measures Used :

Breast .....	40 in.	Seat .....	41 in.
Waist .....	36 in.	Length, etc., based on height of.....	5 ft. 8 in.

## To Draft

Square out and down from A.  
 A to V is  $\frac{1}{3}$  breast measure.  
 V to B is 3 in.  
 A to C is  $\frac{1}{4}$  height plus 1 in.  
 A to D is  $\frac{1}{3}$  height plus 1 in.  
 A to E is  $\frac{1}{2}$  height plus 8 in., or length of coat desired.

Square out B, C, D and E.  
 B to F is  $\frac{1}{3}$  breast measure.  
 F to H is  $1\frac{1}{2}$  in.  
 B to S is  $\frac{1}{2}$  breast measure.  
 S to G is  $3\frac{1}{2}$  in.  
 G to W is  $\frac{1}{6}$  breast measure.  
 B to N is breast measure.  
 N to I is  $2\frac{1}{4}$  in.  
 Square up and down from H.  
 Square up and down from G.  
 Square up from W.

L to O is  $\frac{1}{2}$  waist measure.  
 C to M is  $\frac{1}{2}$  in.  
 Square down from M.  
 Rule a line from V to M.  
 A to T is  $\frac{1}{6}$  breast.

T to R is  $\frac{3}{4}$  in.  
 Rule a line from W to R.  
 Square back from K, finding point Z.  
 Rule a line from Z to X.

H to 17 is  $\frac{1}{12}$  breast measure.  
 Rule a line from B to 17 and out.  
 X to Q is  $\frac{1}{6}$  breast measure.

Shape as indicated from Q to I, O and down.  
 K to 11 is  $\frac{1}{2}$  in.

Shape back as shown in illustration by starting  $\frac{1}{8}$  in. above line at point A, from A to R, R to 11, 11 to 2, 2 to 3, 3 to 10 and down to 5.

Apply waist measure from 3 to M and O to 8.

8 to 4 is  $4\frac{1}{2}$  in..

Apply seat measure on  $\frac{2}{3}$  of the division from 10 to 14 and U to 10.

10 to 12 is  $2\frac{1}{2}$  in.

Reduce front part  $\frac{1}{2}$  in. at point 2.

Shape as shown in illustration from 2 to 4, 4 to 12 and down to 6.

Sweep backward from point 5 to 6, using point 2 as a pivot.

Sweep forward from 6, using point X as a pivot.

From X to Y is same distance as from R to 11 minus  $\frac{3}{8}$  in.

Shape armhole as shown in diagram from Y to 2.

Shape shoulder from Y to X.

Q to P is  $\frac{1}{6}$  breast measure.

Draw a line from J to P.

Shape neck hole as shown in illustration from X to P and out.

I to 13 is 2 in.

O to 15 is 2 in.

16 to 18 is 2 in.

Extend width of lapel desired.

Shape front as per illustration from 13 to 15 and down to 16.

Add 1 in. to length of front at point 18.

Shape bottom as shown in diagram.

Place pockets  $\frac{2}{3}$  of sleeve length down from armhole, and draw up collar in regulation way.

For double breasted see dash lines.

From I to 20 is 4 in.

O to 19 is 4 in.

18 to 21 is 4 in.

Peak lapel according to taste.

Make width of lapel  $3\frac{1}{2}$  in.

Shape as shown by dash lines and regular double-breasted coat is complete.



# Single and Double Breasted Sack Overcoat

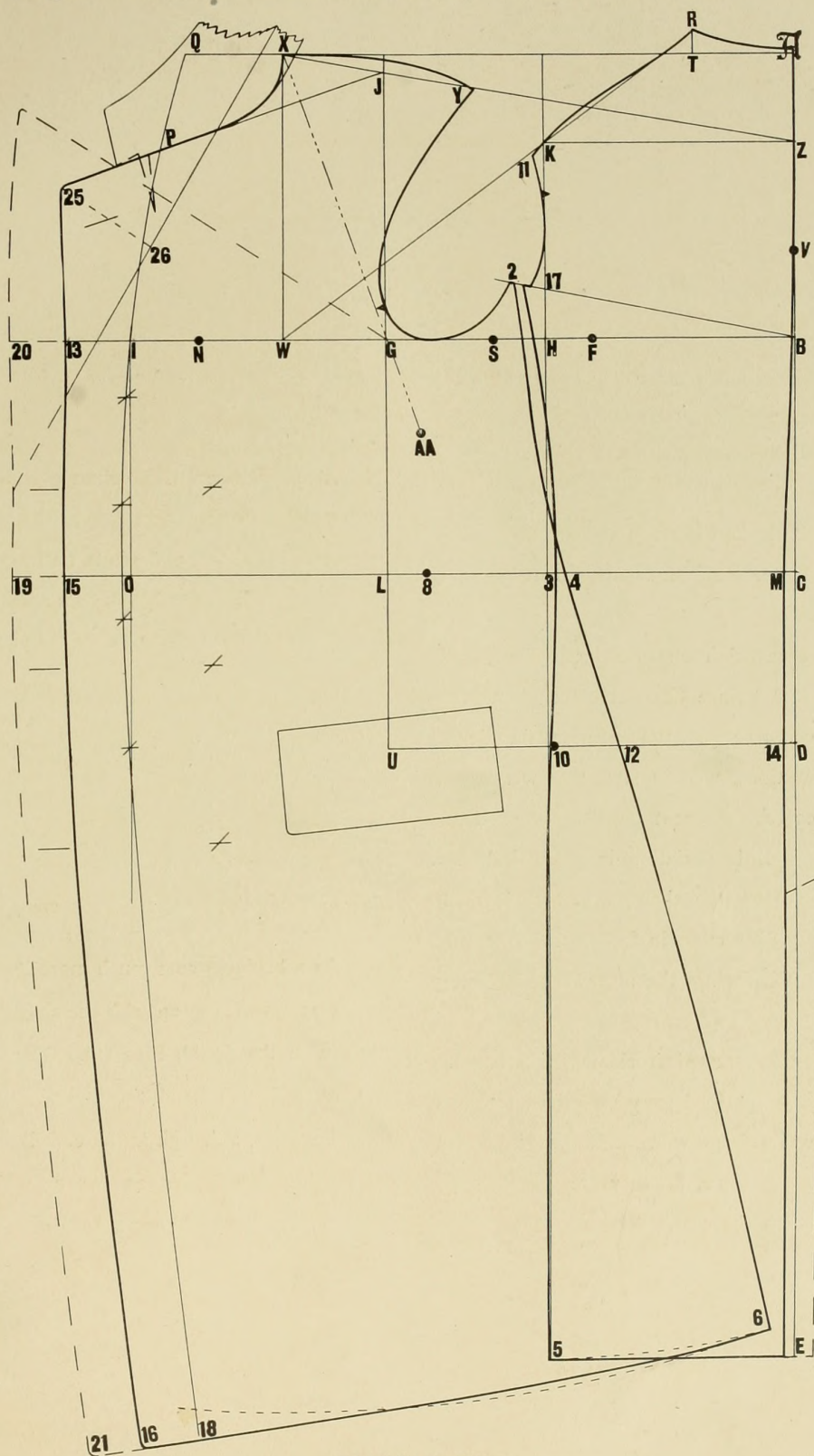


DIAGRAM NO. 6.



## *The Frock Coat*

The frock coat, as worn in the twentieth century, is a heritage handed down to us by our ancestors. It is a modification of the coat which has been worn by gentlemen for hundreds of years, and is today as much worn by all classes, which have always affected it, as ever.

Today the frock coat is worn usually by professional men, the better class of business men, and for formal day dress.

The double-breasted frock, or Prince Albert, popularized by the late Prince Consort of England, has grown into the correct garment for formal day dress.

For day receptions, weddings, church wear, etc., it is the only correct garment. As in other dress garments, there is little variation in general design from season to season, the changes in model which mark the necessary differences in fashion being mainly in the collars, lapels, facing, the number and placing of buttons, etc.

With the double-breasted frock, which is usually made from black or Oxford gray materials, trousers of gray striped worsted are worn, although if a fancy vest is part of the costume, the trousers should be of the same material as the coat.

The strict regulation as to what is proper in the cut and material of the double-breasted frock, extends also to the accessories of the costume which are worn with it.

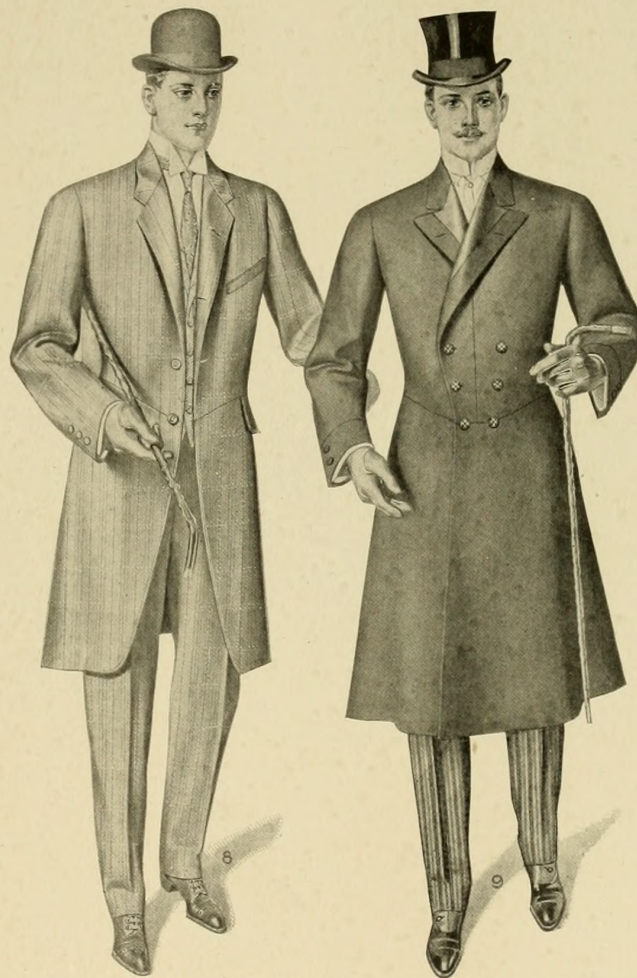
A standing, or poke collar, a white shirt, an Ascot or puff tie of cream or gray, silk hat, patent leather or varnished shoes, and white or gray gloves are regarded by well dressed men as correct, and the fashion is not likely to change for several years.

The single-breasted frock in its various models is very generally worn by professional and business men as a business coat. The tendency in that direction grows steadily stronger every year, as most professional men want to wear something different in design from the ordinary sack coat.

As a business coat much more latitude is allowed in the accessories worn with the single-breasted frock, than with the double-breasted. Any of the business collars, a four-in-hand tie, and a soft or derby hat may be worn, although if the coat is black, a silk hat and other accessories as worn with the double breasted frock may be worn for semi-dress.



## *Frock Coats*



SINGLE BREASTED, OR MORNING FROCK.  
DOUBLE BREASTED, OR PRINCE ALBERT



## Outline for Body of Frock Coat

### Measures Used

Breast .....	36 in.	Seat .....	37 in.
Waist .....	32 in.	Height .....	5 ft. 8 in.

### To Draft

Square out and down from A.

A to V is  $\frac{1}{3}$  breast measure.

V to B is 3 in.

A to C is  $\frac{1}{4}$  of height.

C to D is  $1\frac{1}{2}$  in.

Square out B, C and D.

B to F is  $\frac{1}{3}$  breast measure.

F to H is  $1\frac{1}{2}$  in.

Square up from H.

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

S to G is  $3\frac{1}{2}$  in.

Square up and down from G.

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

B to N is breast measure.

N to I is  $2\frac{1}{4}$  in.

Square down from I.

Sweep backward from point 1, using G as a pivot.

1 to X is  $\frac{1}{2}$  in.

Square out from X.

X to Q is  $\frac{1}{6}$  breast measure.

Rule a line from Q to I.

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

T to R is  $\frac{3}{4}$  in.

Rule a line from W to R.

Square back from K, finding point Z.

Rule a line from X to Z.

L to M is 2 in.

C to U is  $\frac{1}{2}$  in.

Square down from U.

Rule a line from V to U.

U to 8 is  $\frac{1}{8}$  of breast measure.

K to 23 is  $\frac{1}{8}$  breast measure.

Shape as shown by illustration from 23 to 8 and down.

M to 4 is  $\frac{1}{2}$  waist measure.

4 to U is waist suppression, which is divided into three equal parts, as Figs. 4, 2 and 3 indicate.

8 to 7 is same distance as from 2 to U, or  $\frac{2}{3}$  of waist suppression.

Square up and down from 7.

7 to 6 is  $\frac{1}{4}$  waist measure.

Rule a line from S to 6.

22 to 9 is  $\frac{1}{6}$  breast measure.

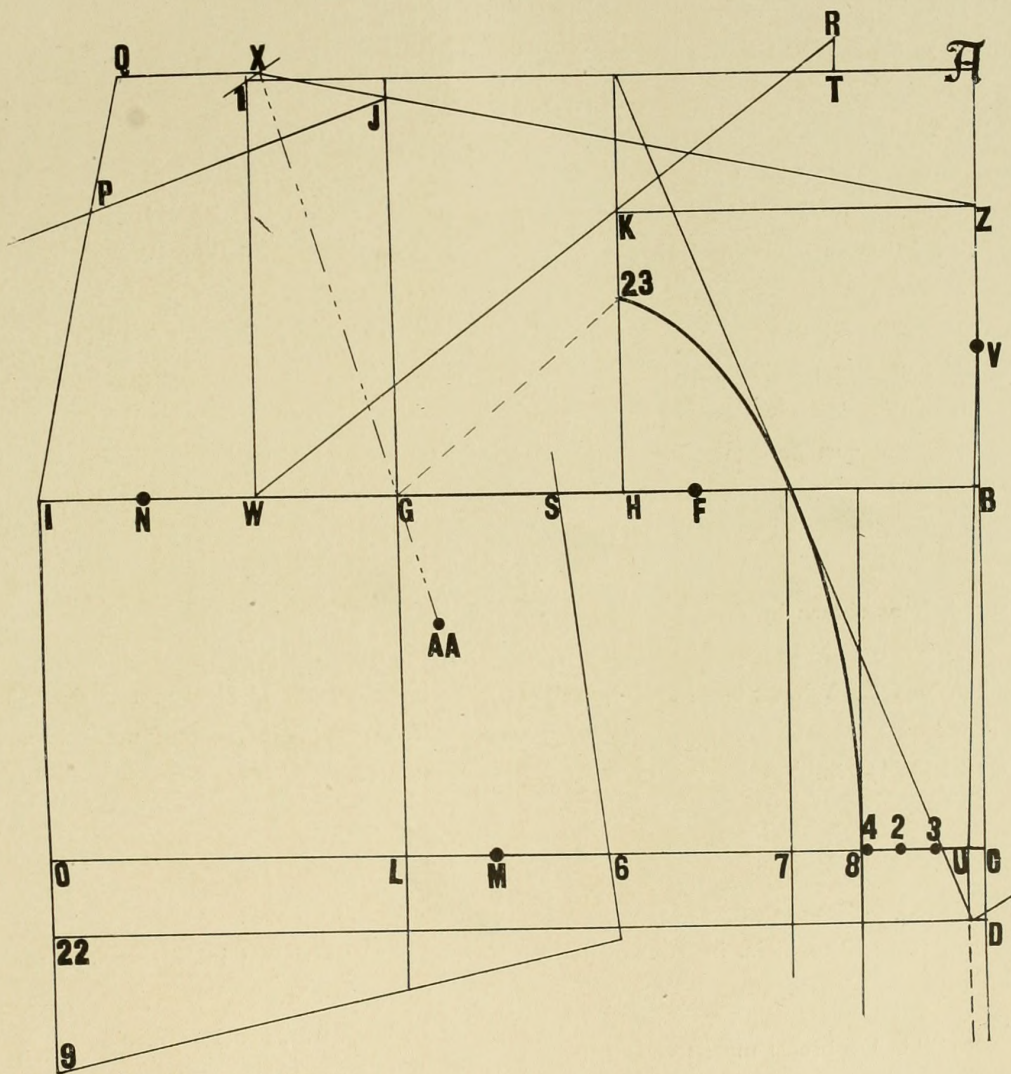
Q to P is  $\frac{1}{6}$  breast measure.

Rule a line from J to P.

Rule a line from G to 23.



### *Outline for Body of Frock Coat*





## *Three Button Frock—Continued from Outline*

A to E is  $\frac{1}{2}$  height plus 2 in.

24 to 10 is  $\frac{3}{4}$  in.

23 to 13 is  $\frac{3}{8}$  in.

Shape back of side body as shown by illustration from 13 to 7, 24 and 10.

K to 11 is  $\frac{1}{2}$  in.

Shape as shown by illustration from  $\frac{1}{8}$  in. above A to R, R to 11 and 11 to 23.

From 6 to 5 is same distance as from 4 to 2, or  $\frac{1}{3}$  of waist suppression.

Shape as shown by illustration from S to 6 and down to 20, and S to 5 and down to 21.

Shape bottom of side body from 10 to 20, and shape bottom of front part as shown by illustration from 21 to 9.

X to Y is same distance as from R to 11 minus  $\frac{3}{8}$  in.

Shape armhole as shown by illustration from Y to 13.

Shape shoulder from Y to X, and shape neckhole from X to P and out.

From I to 18 is  $1\frac{1}{2}$  in.

From 0 to 19 is  $1\frac{1}{4}$  in.

From 26 to 25 is 3 in.

Shape as shown by illustration from 25 to 18, 18 to 19 and down to 9.

9 to 12 is  $\frac{1}{2}$  in.

10 to 14 is  $\frac{1}{3}$  seat measure.

14 to 15 is  $\frac{1}{12}$  seat measure.

Rule a line from 10 to 15 and down.

From 10 to 17 is same distance as from D to E plus  $\frac{1}{2}$  in.

From 12 to 27 is same distance as from 10 to 17 minus 1 in.

Shape top of skirt as shown in illustration from  $\frac{1}{4}$  in., above point 10 to point 12.

Shape front and back of skirt as shown by solid lines from 10 to 17, extending  $\frac{1}{2}$  in. opposite point 15.

Shape bottom of skirt as shown by illustration from 17 to 27.

Take out a V in front part as shown in diagram.

Take out V in front of neckhole and finish as represented.

## **Collar**

Draw a line from 18 to  $\frac{3}{4}$  in. in front of point X and up.

From X to 29 is  $\frac{1}{6}$  breast measure.

29 to 30 is  $1\frac{1}{4}$  inches.

29 to 31 is 2 inches.

Shape as shown in illustration from 30 to 29 and from 29 to 31.

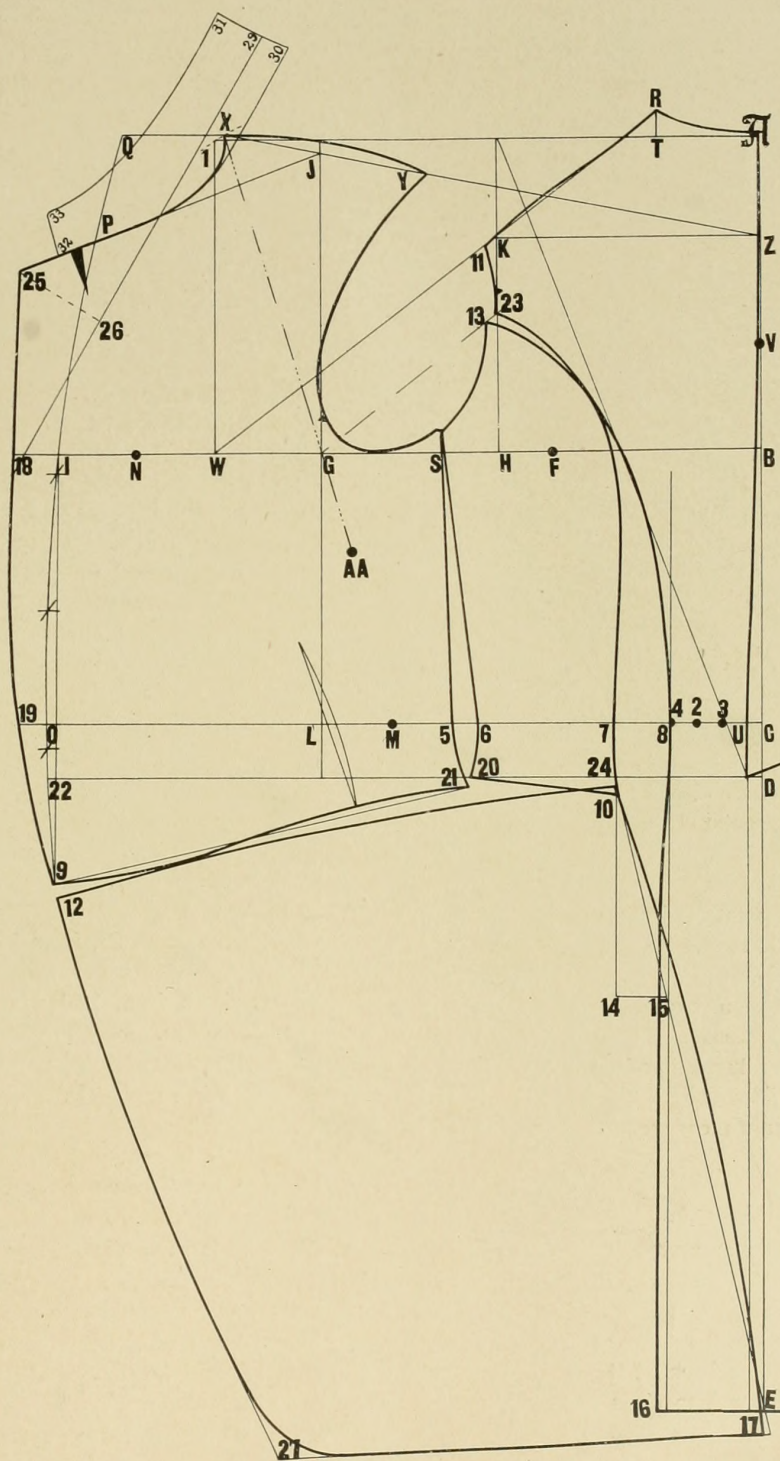
From 25 to 32 is  $1\frac{1}{2}$  inches.

32 to 33 is  $1\frac{3}{4}$  inches.

Shape as shown in illustration from 30 to 32, 31 to 33 and 33 to 32.



# Three Button Frock





# Double Breasted Frock Coat

## Measures as Follows:

Natural waist .....	17 in.	Seat .....	37 in.
Fashionable waist .....	18½ in.	Height .....	5 ft. 8 in.
Full length .....	40 in.	Weight .....	135 lbs.
Breast .....	36 in.	Attitude .....	Normal
Waist .....	32 in.		

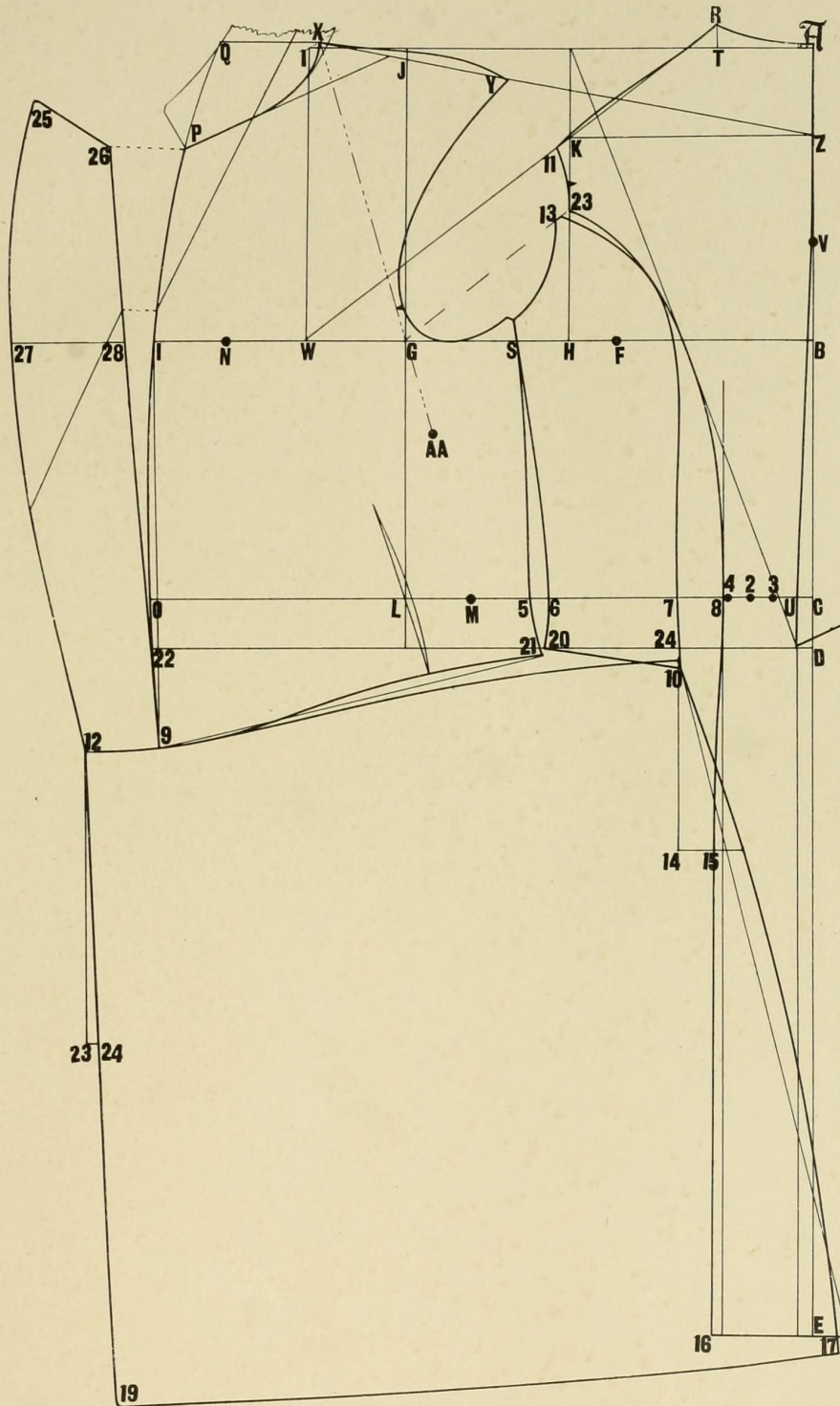
## To Draft

Square out and down from A.  
A to V is  $\frac{1}{3}$  breast measure.  
V to B is 3 in.  
A to C is natural waist length.  
A to D is fashionable waist length.  
A to E is full length of coat.  
Square out B, C, D and E.  
B to F is  $\frac{1}{3}$  breast measure.  
F to H is 1½ in.  
B to S is  $\frac{1}{2}$  breast measure.  
S to G is 3½ in.  
G to W is 1-6 breast measure.  
B to N is breast measure.  
N to I is 2¼ in.  
Square down from I.  
Square up from W.  
Square up and down from G.  
Square up from H.  
A to T is  $\frac{1}{6}$  breast.  
T to R is  $\frac{3}{4}$  in.  
Rule a line from W to R.  
Sweep back from point I, using point G as a pivot.  
I to X is  $\frac{1}{2}$  in.  
Square back from point K, finding point Z.  
Rule a line from X to Z.  
Square out from X.  
X to Q is  $\frac{1}{6}$  breast measure.  
L to O is  $\frac{1}{2}$  waist measure.  
Shape as shown by illustration from Q to I, O and down.  
22 to 9 is  $\frac{1}{6}$  breast measure.  
C to U is  $\frac{1}{2}$  in.  
Square down from U.  
Rule a line from V to U.  
U to 8 is  $\frac{1}{8}$  breast measure.  
K to 23 is  $\frac{1}{8}$  breast measure.  
K to 11 is  $\frac{1}{2}$  in.  
Square down from 8.  
Add  $\frac{1}{8}$  in. to top of back at A, and shape as shown by illustration from A to R, R to 11, 11 to 23, 23 to 8 and down.  
L to M is 2 in.  
M to 4 is  $\frac{1}{2}$  waist measure.

4 to U is waist suppression, which is divided into three equal parts, as Figs. 4, 2 and 3 indicate.  
8 to 7 is  $\frac{2}{3}$  waist suppression, or same distance as from 2 to U.  
7 to 6 is  $\frac{1}{4}$  waist measure.  
5 to 6 is  $\frac{1}{3}$  waist suppression, or same distance as 4 to 2.  
Square down from 7. 24 to 10 is  $\frac{3}{4}$  in.  
Draw a line from G to 23. 23 to 13 is  $\frac{3}{8}$  in.  
Shape as shown by illustration from 13 to 7 and 24 to 10.  
Shape from S to 6 and 20.  
Shape from S to 5 and 21.  
Shape from 10 to 20 and from 21 to 9.  
Q to P is 1-6 breast measure, plus  $\frac{1}{2}$  in.  
Rule a line from  $\frac{1}{2}$  in. forward of J to P.  
X to Y is same distance as R to 11, minus  $\frac{3}{8}$  in.  
Shape armhole from Y to 13.  
Shape shoulder from Y to X.  
Shape neckhole from X to P.  
Lay your square level from 9 to 22 and draw a straight line up to 26.  
9 to 12 is  $2\frac{1}{2}$  in. 28 to 27 is  $3\frac{1}{2}$  in.  
Peak lapel according to style.  
26 to 25 is 3 in.  
Shape from 26 to 25, from 25 to 27 and down to 12.  
Square down from 12 by fashionable waist line.  
12 to 23 is 9 in. 23 to 24 is  $\frac{3}{8}$  in.  
Rule a line from 12 to 24 and down.  
Add  $\frac{1}{4}$  in. to top of skirt at point 10 and shape top of skirt as shown by illustration from 10 to 12.  
10 to 14 is  $\frac{1}{3}$  seat measure.  
14 to 15 is  $\frac{1}{12}$  seat measure.  
Rule a line from 10 to 15 and down.  
10 to 17 is same distance as from D to E, plus  $\frac{1}{2}$  in.  
12 to 19 is same distance as 10 to 17 minus 1 in.  
Shape back of skirt from 10 to 17 extending  $\frac{1}{2}$  in. at 15, and bottom of skirt from 17 to 19 as shown in illustration.  
Take out a V in front part as shown.  
Add  $1\frac{1}{2}$  in. to back from D and down and finish as shown.



# Double Breasted Frock Coat





# Frock Coat for Corpulent Figure

## Measures as Follows:

Natural waist.....	17 in.	Breast .....	42 in.
Fashionable waist.....	18½ in.	Waist .....	42 in.
Full length.....	37 in.	Seat .....	43 in.

## To Draft

Square out and down from A.  
A to V is  $\frac{1}{3}$  breast measure.  
V to B is 3 in.  
A to C is natural waist length.  
A to D is fashionable waist length.  
A to E is full length of coat.  
Square out B, C, D and E.  
B to F is  $\frac{1}{3}$  breast measure.  
F to H is  $1\frac{1}{2}$  in.  
B to S is  $\frac{1}{2}$  breast measure.  
S to G is  $3\frac{1}{2}$  in.  
G to W is  $\frac{1}{6}$  breast measure.  
B to N is breast measure.  
N to I is  $2\frac{1}{4}$  in.  
Square down from I.  
Square up from W.  
Square up and down from G.  
Square up from H.  
A to T is  $\frac{1}{6}$  breast measure.  
T to R is  $\frac{3}{4}$  in.  
Rule a line from W to R.  
Square back from K, finding point Z.  
C to U is  $\frac{1}{2}$  in.  
Square down from U.  
Rule a line from V to U.  
U to 8 is  $\frac{1}{8}$  breast measure.  
K to 23 is  $\frac{1}{8}$  breast measure.  
K to 11 is  $\frac{1}{2}$  in.

Add  $\frac{1}{8}$  in. to top of back at A, and shape as shown in illustration from A to R, R to 11, 11 to 23, 23 to 8 and down to 16.

Sweep back from 1 to X, using point G as a pivot.

1 to X is first  $\frac{1}{2}$  in.; then add  $\frac{1}{8}$  in. for each inch waist measure is over proportion. In this case the waist is 4 in. over normal; for that reason the total amount from 1 to X in this instance is 1 in.

Rule a line from 1 to Z.

Square out from X.

X to Q is  $\frac{1}{6}$  breast measure.

L to 0 is  $\frac{1}{2}$  waist measure.

Rule a line from Q to I, 0 and down.

22 to 9 is  $\frac{1}{6}$  breast measure.

Square back from 9.

9 to 25 is  $\frac{1}{4}$  waist measure.

Take out a V between 25 and 27 of  $\frac{1}{8}$  in. for

every inch the man measures over normal at waist. In this instance, being 4 in.,  $\frac{1}{2}$  in. would be taken out between 25 and 27.

L to M is 2 in.

M to 4 is  $\frac{1}{2}$  waist measure.

4 to U is waist suppression, which is divided into three equal parts as Figs. 4, 2 and 3 indicate.

From 8 to 7 is  $\frac{2}{3}$  of waist suppression, or same amount as from 2 to U.

7 to 6 is  $\frac{1}{4}$  waist measure.

6 to 5 is  $\frac{1}{3}$  waist suppression, or same amount as from 2 to 4.

Square down from 7.

Point 10 is  $\frac{3}{4}$  in. below fashionable waist line.

From 9 to 12 is, first  $\frac{1}{2}$  in., same as in normal, plus the amount which is taken out between 25 and 27. In this instance from 9 to 12 would be 1 in.

23 to 13 is  $\frac{3}{8}$  in.

Shape as per illustration from 13 to 7 and down.

Shape from S to 6 and down.

Shape from S to 5 and down.

Shape from 10 to 20, 21 to 27, and shape top of skirt as shown in illustration from 10 to 12.

10 to 14 is  $\frac{1}{3}$  seat measure.

14 to 15 is  $\frac{1}{12}$  seat measure.

Rule a line from 10 to 15 and down.

10 to 17 is same distance as from D to E plus  $\frac{1}{2}$  in.

12 to 26 is same distance as from 10 to 17, minus 1 in.

X to Y is same distance as R to 11, minus  $\frac{3}{8}$  in.

Q to P is  $\frac{1}{6}$  breast measure.

Shape armhole from Y to 13; shoulder from Y to X, and neckhole from X to P.

I to 18 is  $1\frac{1}{2}$  in.

O to 19 is  $1\frac{1}{4}$  in.

Extend width of lapel desired, and shape same, as well as front, front of skirt, bottom of skirt, and shape as shown by illustration from 10 to 17 on back of skirt, and a three-button frock is finished.

For double breasted effect shown by dash lines, see normal draft of double breasted frock, as the shape of front and skirt is identical with it.

The technical part for V in front and more crooked shoulder are the same as for this diagram.



# Frock Coat for Corpulent Figure

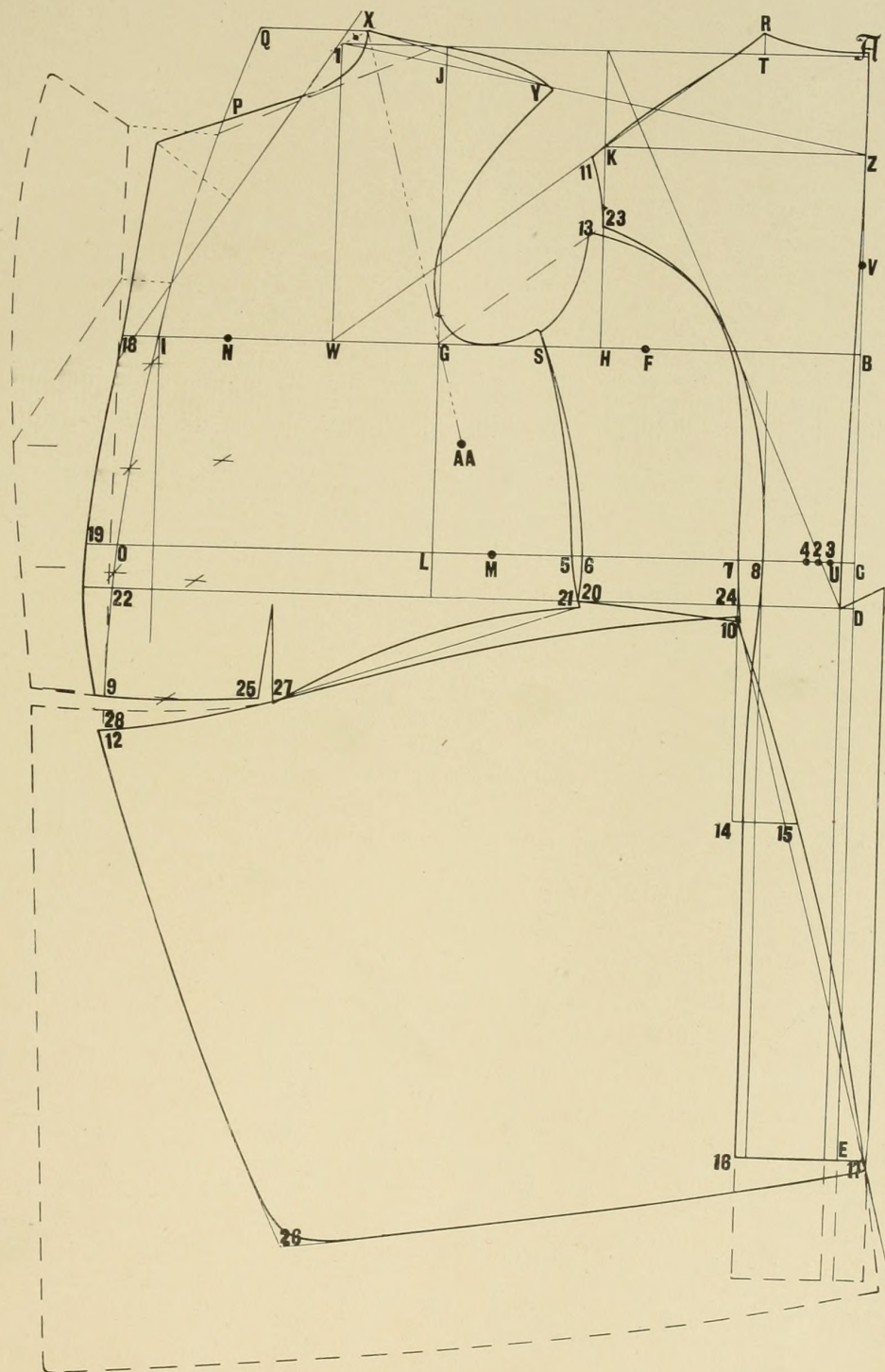


DIAGRAM No. 10



## Diagram for Stout Figure

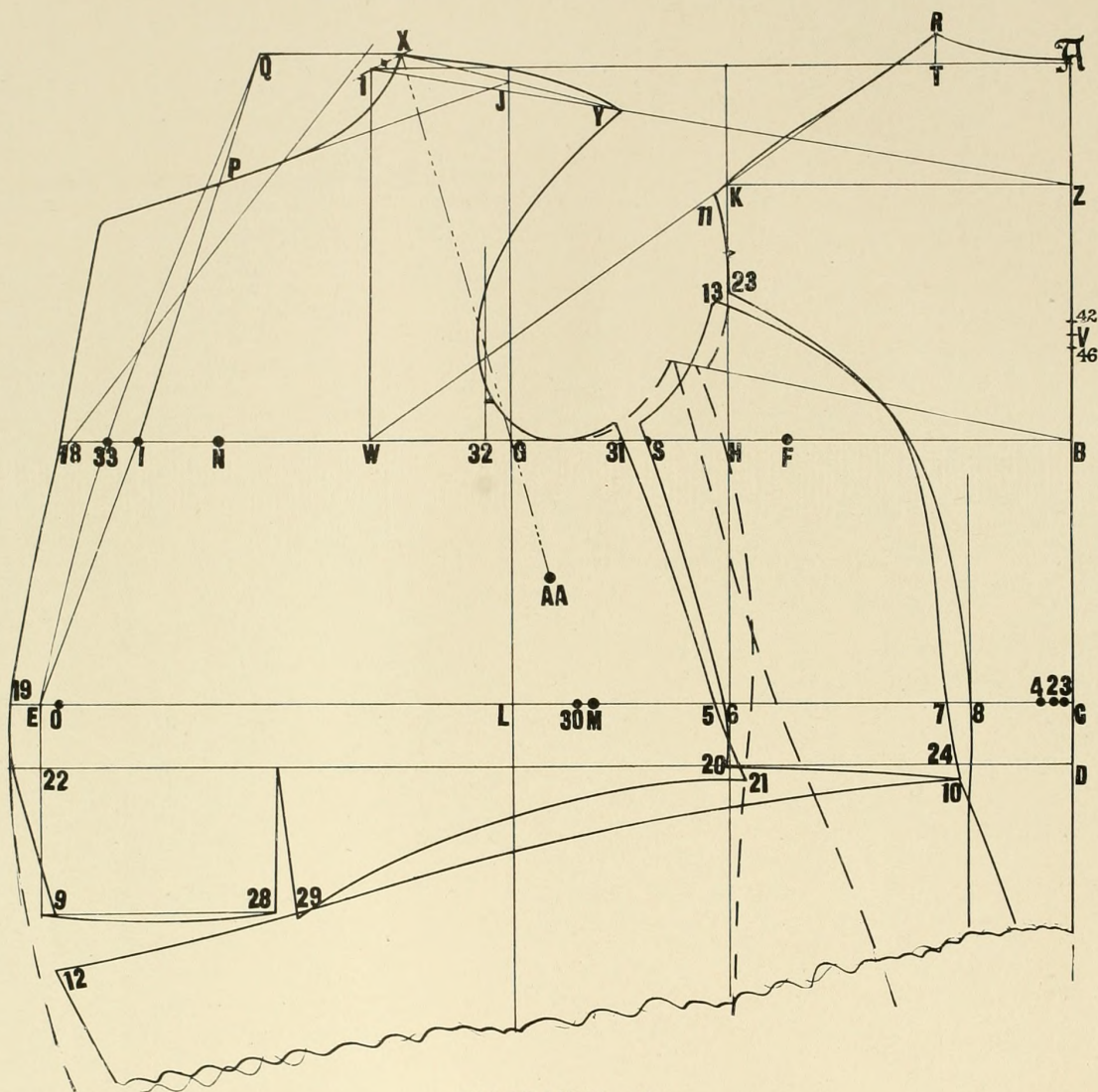


DIAGRAM No. 11

### Measures:

Breast .....46 in.

Waist .....50 in.

All regular points are obtained in the same manner as for corpulent coat with the following additions and deductions:

Then apply waist measure on the  $\frac{1}{2}$ s from 30 to 4.

I to 33 is  $\frac{1}{2}$  in.

4 to C is waist suppression and is divided in the usual manner.

0 to E is extra  $\frac{1}{8}$  in. for every inch the subject measures more over waist than breast.

S to 31 is same distance as I to 33.

Shape from Q through 33 to E and square down from E.

G to 32 is same distance as I to 33.

Point M is obtained in the same manner as in regular draft.

Take out the difference between S and 31, as per diagram, also shape armhole, and if for sack coat, perform the same operation and take out the excess at side seam, as shown by dash lines.

M to 30 is same distance as 0 to E.



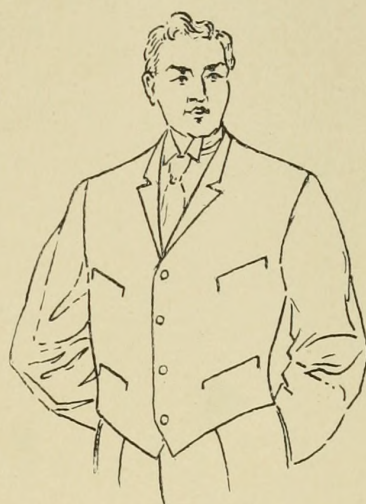
# Definitions of Types

## Second Section of Measurements

Having completed the study of Section 1 (Measurements), as well as drawing proportionate patterns from Height and Circumference, and the section on Exaggerations, we now arrive at the definition of types. In actual practice the Definition of Types comes immediately after the First Section of Measurements, and for this reason we have so arranged the illustrations. In order to explain the subject in a comprehensive manner a number of types in figures, illustrated, are introduced, with the idea that the student may study the types and forms of men, and fix in his mind the regular code of types of variations from the normal figure.



2



1



3

A subject can be either:—

Sloping or Square Shouldered.

Large or small blades.

Stooping or Erect.

Head forward or backward.

Long or short neck.

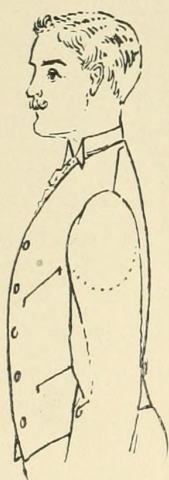
The degrees of these variations from the normal are three in number and are termed:

1. Slight inclination.
2. Medium inclination.
3. Extreme inclination.

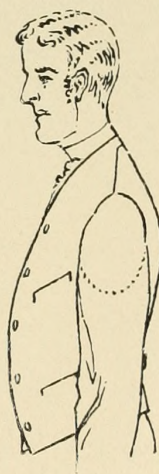
These degrees of deformation hold good in any of the above stated types from the normal. Therefore, after having taken the measurements stipulated in Section 1, as well as registering height and weight, and ascertaining the style of garment desired, make a thorough examination of the custom-



er's figure and attitude. Find the inclination at back of neck by placing the yard stick in position of the straight line shown in illustration of Relative Heights, and with the regular tailoring square pressed against the neck point, ascertain the distance from the neck-point to the yard stick. The normal inclination is  $2\frac{1}{4}$  inches. If the distance is greater it indicates that the customer is stooping or holds his head forward. If distance is less it indicates that he is erect or holds his head backward. To a student with an active mind a mere glance will suffice to give character to the form and classify the type. By first viewing the customer from the front a cutter is able to ascertain whether he is sloping or square shouldered, and in what degree, also, to notice the development of the muscles and whether he is broad or narrow chested. Next it is well to view the customer from the side or profile. This will enable the cutter to notice and stipulate in what degree the customer is stooping, or erect, using the inclination as a guide, or whether he holds only his head forward or backward, and in what degree. Next, observing the customer from the back will enable a cutter to notice and stipulate in what degree the customer has large or small blades or long or short neck. In order to give the final idea of the extent of the degree of deformation five different illustrations are shown, of which all, with the exception of the Normal, show the Second degree of variation from the Normal.



4



5

Fig. 1. Normal.

Fig. 2. Square Shoulders.

Fig. 3. Sloping shoulders.

Fig. 4. Erect.

Fig. 5. Stooping.

In providing for the requirements of the different forms we constantly come in contact with two or more types in one subject. For example, a man can be both Sloping and Stooping, or he can be Sloping, Stooping and have large blades, and also have a long or short neck in that connection; or he can be Square, small blades and erect, etc., etc. (See Figure 6 for Sloping, large blades and Stooping, and Figure 7 for Square, small blades and Erect.)

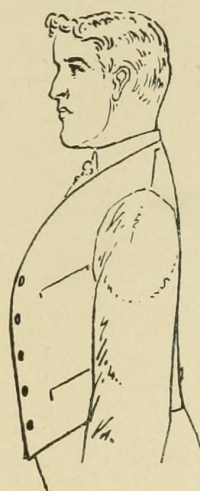


In studying the various types for the different subjects be sure that the illustrations pertaining to them are thoroughly understood. Then picture to yourself the three different degrees. Place yourself before a mirror and arrange yourself first in the Normal position, then in the first, next in the second, and finally in the third degree of Square.

Next arrange yourself as nearly as possible in the three degrees of Sloping. When this is done study your own form for large or small blades, Stooping or Erect, etc., and whenever in public places notice the different types and forms of men. Ascertain whether this or that man has a long or short neck, or any other deformation, and in what degree. The sooner you accustom yourself to this study the better it will be for you. Always carry in your mind the Normal and notice the variations from it and fix the degree. It will surprise you to find that in a comparatively short time you will be able to classify the different types and stipulate the degree of variation with promptness and exactness so that you can apply them in actual practice.



6



7

The Second Section of Measurement consists of defining all the types and degrees of variation, and should, therefore, be entered on your order book just after the First Section of Measurements and before taking direct measures, so as to be sure that the variations have been thoroughly stipulated, as variations in drafting belong to the scientific part.

These deformations of types and degrees of variation must be thoroughly defined before taking or applying direct measures. Therefore, stipulate in your order book as Section 2 whether the customer is Normal

Or square in the first, second or third degree,

Or sloping in the first, second or third degree,



Or large blades in the first, second or third degree,  
Or small blades in the first, second or third degree,  
Or stooping in the first, second or third degree,  
Or erect in the first, second or third degree,  
Or long neck in the first, second or third degree,  
Or short neck in the first, second or third degree,  
Or head forward in the first, second or third degree,  
Or head backward in the first, second or third degree.

Then, again, caution should be exercised in stipulating the degree of the above types, as in drafting, the application of them will have prompt effect on the pattern. Therefore, do not try to find fault with the form of the customer if on careful examination no noticeable inclination to any of the above stated types can be found, as practice has demonstrated that a garment produced from a good proportionate pattern will fit at least one-half of the men of the same height and circumference. Therefore, if the inclination to a certain type is so slight that it is hard to distinguish, I would advise to cut a proportionate shoulder in the pattern.

---

## Incline

How to obtain the incline is illustrated in Relative Heights. For application to draft see Variations. The incline measurement is taken with the view of ascertaining whether the customer is stooping or erect, head forward or backward, or whether he has large or flat blades, and is a valuable resource in conjunction with definition of types and in stipulating degrees of same.  $2\frac{1}{4}$  in. is normal incline,  $\frac{1}{2}$  in. either more or less than normal means one degree. For example: If the distance is  $2\frac{3}{4}$  in. the customer is either stooping, or has head forward, or has large blades in the first degree, and for each additional  $\frac{1}{2}$  in. of incline the customer would be stipulated an additional degree. If the customer measures less than normal the incline indicates whether erect, head backward, or has small blades, in either first, second or third degree, according to the amount he measures less than normal.

The incline is obtained by placing the yardstick perpendicularly against customer's back, and with regular drafting square press against neck point. The distance on the measuring square from yardstick to neck point is the incline. For positions of incline see illustration Relative to Heights. For further instructions see Second Section of Measurements in connection with Definition of Types, and for application to drafting see Variations.



## Variations

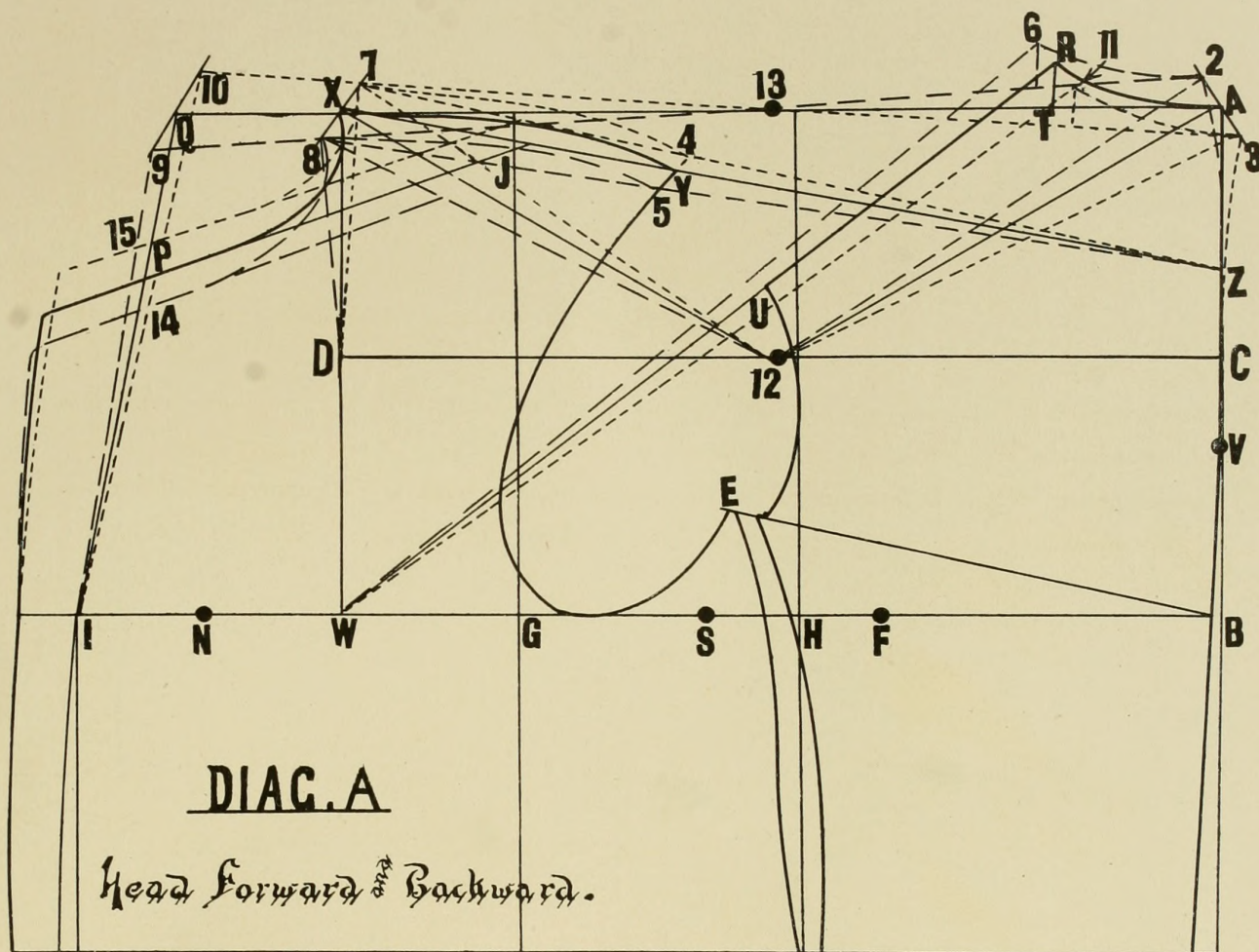


Diagram A illustrates variation of head forward or backward in second degree.

Solid lines show normal shoulder; dotted lines illustrate variation of head backward; dash lines illustrate variation of head forward.

Point C is half way between A and B. Square out from C.

Point 12 is half way between C and D.

Sweep up and down from A, using point 12 as a pivot, and sweep up and down from X, using point 12 as a pivot.

## Head Forward

Stipulate degree of variation for head forward by either  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from A to 2 and X to 8. Rule a line from 2 to Z and square out by same

line from point 2 as indicated by dash lines, thereby finding point 8 on front shoulder.

## Head Backward

For head backward stipulate degree by either  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from A to 3 and X to 7.

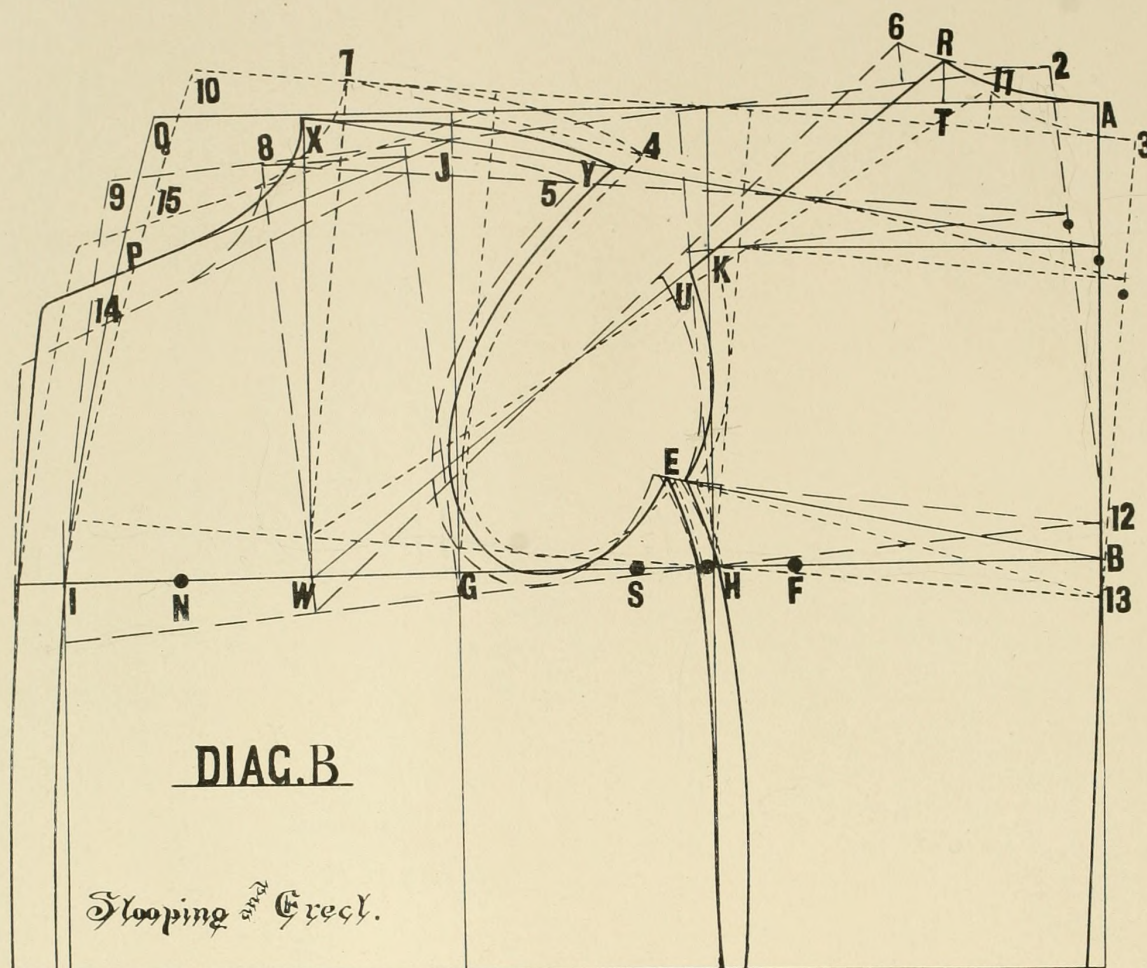
point 7 on front shoulder.

Rule a line from 3 to Z and square out by same line, as illustrated by dotted lines from point 3, finding

The other lines explain themselves. Always study inclination and definition of types in connection with this diagram.



## Variations



### Stopping

Diagram B illustrates variation for stopping and erect.

Solid lines illustrate normal, dash lines show stopping, and dotted lines illustrate erect.

Point H is half way between W and B.

Stipulate variation by  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from B to 12.

Draw a line from 12 to H and out as shown by dash line.

Square up from same line from W, G, H and 12. 12 to 2 is  $\frac{1}{3}$  breast measure, plus 3 in.

Square out from 2 by dash line, finding point 8.

Shape back, armhole, shoulders and neckhole as shown by dash line for stopping.

### Erect

For erect, stipulate degree of variation  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from B to 13.

Draw a line from 13 to H and out as shown by dotted breast line.

Square up from dotted line from W, G, H and point 13.

13 to 3 is  $\frac{1}{3}$  breast measure, plus 3 in.

Square out from point 3 as shown by dotted line and find point 7.

Shape back, armhole, shoulders and neckhole as shown by dotted line for erect.

Always study definition of type and inclination in this connection, and thoroughly stipulate degree of variation.

Width of back, the depth of neckhole as from Q to P, 10 to 15 and 9 to 14, are each 1-6 breast, the same as in normal coat. All points below breast line are found in the regular manner subject to variations and manipulations for sizes.



## Variations

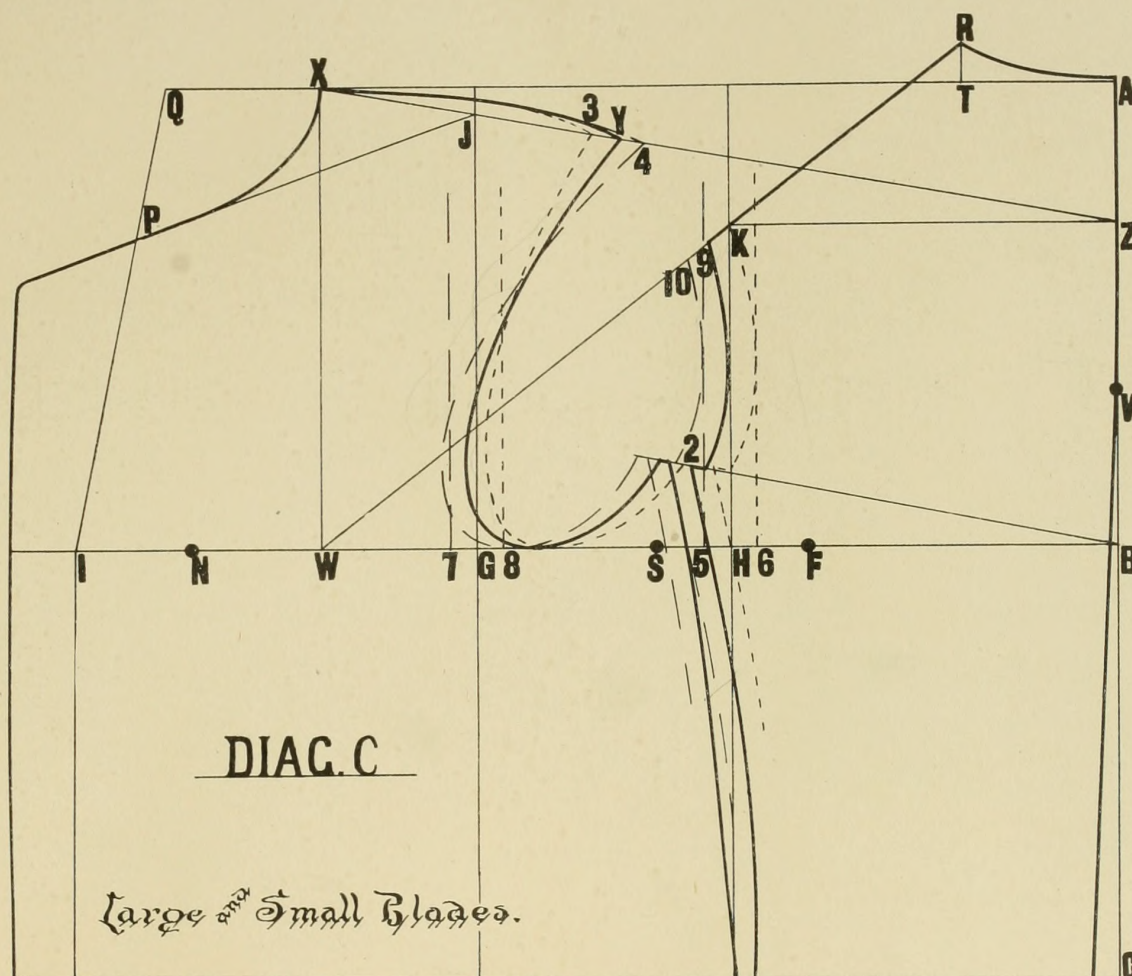


Diagram C illustrates large and small blade. Solid lines show normal, dash lines show large blade and dotted lines show small blade.

Stipulate degree of variation by either  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in., varying from G.

G to 7 is for large blade and G to 8 is for small blade.

It will be clearly seen that the width of back moves in same direction as front of scye. For ex-

ample, from H to 6 is same distance as from G to 8, and from H to 5 is same distance as from G to 7.

Shape back, armhole and shoulders as shown by dash lines for large blade; sharp armhole, shoulder, and back as shown by dotted line for small blade.

Always study definition of types and inclination in connection with this diagram.



## Variations

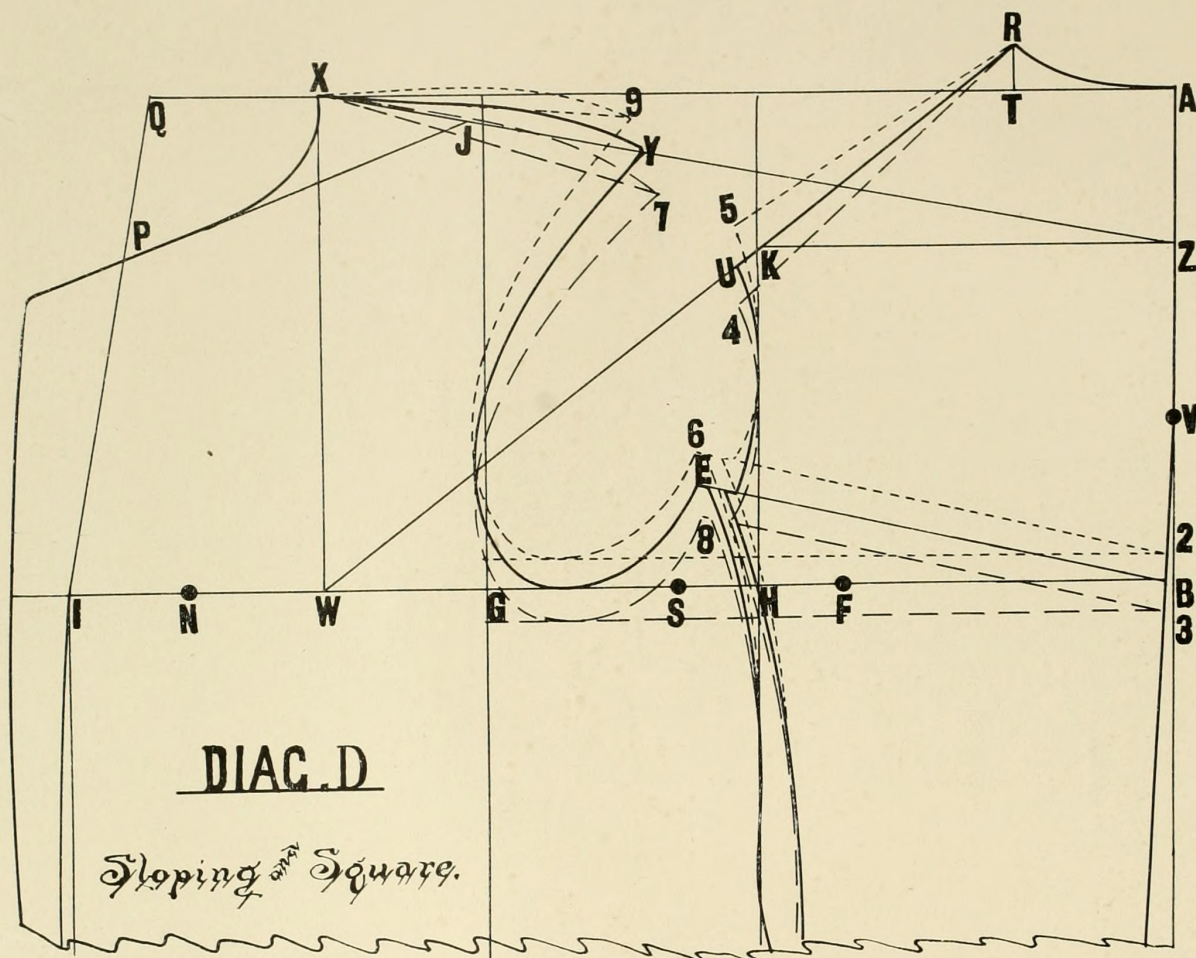


Diagram D illustrates sloping and square shoulders. Solid lines show normal, dash lines illustrate sloping, and dotted lines illustrate square.

### For Square

Stipulate degree of variation from point B by either  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from B to 2.

Square out from point 2; from K to 5 is same distance as from B to 2 and Y to 9 is same distance as from B to 2.

Shape as shown by dotted line for square.

### For Sloping

Stipulate degree of variation by either  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from point B to point 3.

Square out as shown by dash line.

K to 4 is same distance as B to 3; Y to 7 is same distance as B to 3. Shape shoulder, armhole and front shoulder as shown by dash line for sloping.

Always study definition of types in connection with this diagram.



## Variations.

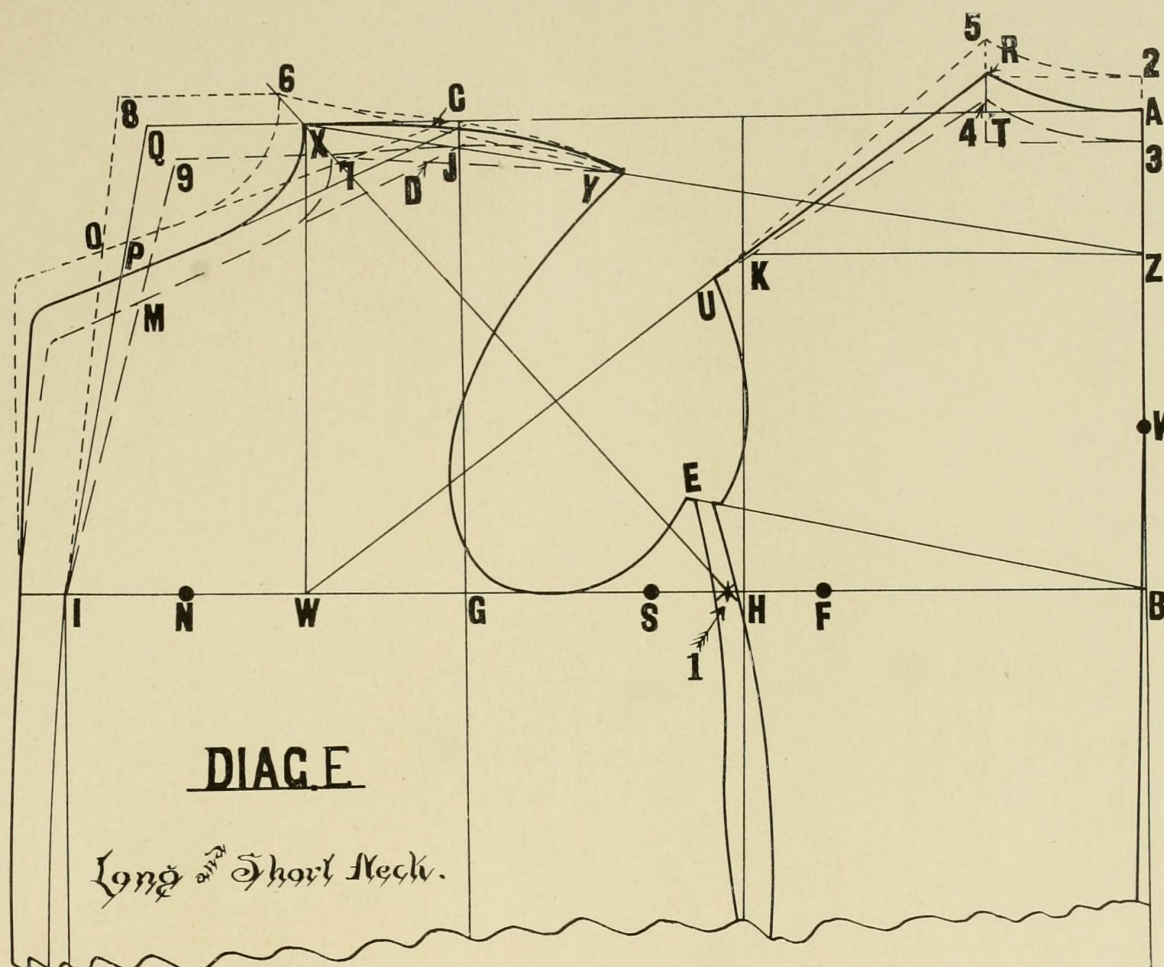


Diagram E illustrates long and short neck.

The arrow shows point 1 and is half way between B and W.

### Long Neck

Rule a line from 1 to X and out.

Stipulate degree of variation by  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in., or  $\frac{3}{4}$  in. for long neck from A to 2 and X to 6.

Square out from 6.

Shape top of back and front shoulder as shown by dotted line for long neck.

### Short Neck

Stipulate degree of variation by  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in., or  $\frac{3}{4}$  in. from A to 3 and from X to 7.

Square out from point 7 by balance line.

Shape top of back, front shoulder and neckhole as shown by dash line for short neck.

Always study definition of type, in connection with this diagram.



## Sleeves

All sleeves must be produced from the size of armhole. Therefore, always measure your armhole and whatever the armhole is in circumference use that for your size of sleeve.

For example, if your armhole or scye is 18 in. in circumference use 18 as a drafting size for your sleeve.

This sleeve is produced from an 18 in. armhole and is 18 in. in length from the armpit to the hand.

### To Draft

Square out and down from A.

A to C is  $\frac{1}{12}$  arm-scye.

A to B is  $\frac{1}{3}$  arm-scye.

B to E is  $\frac{1}{6}$  arm-scye.

B to D is 1 in.

B to P is full length of sleeve.

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

K is half way between B and P.

Square out C, B, K and R.

A to F is  $\frac{1}{4}$  arm-scye.

A to G is  $\frac{1}{2}$  arm-scye.

Square down from G.

H to J is  $\frac{1}{8}$  arm-scye.

C to L is  $\frac{1}{8}$  arm-scye.

P to N is  $6\frac{1}{2}$  in., making a finished cuff of 12 inches.

Shape as shown in illustration from D to L, F and H.

Rule a line from E to J and shape as shown in illustration from D to J.

Shape from H to N.

Shape from P to N.

Shape from J to O and N.

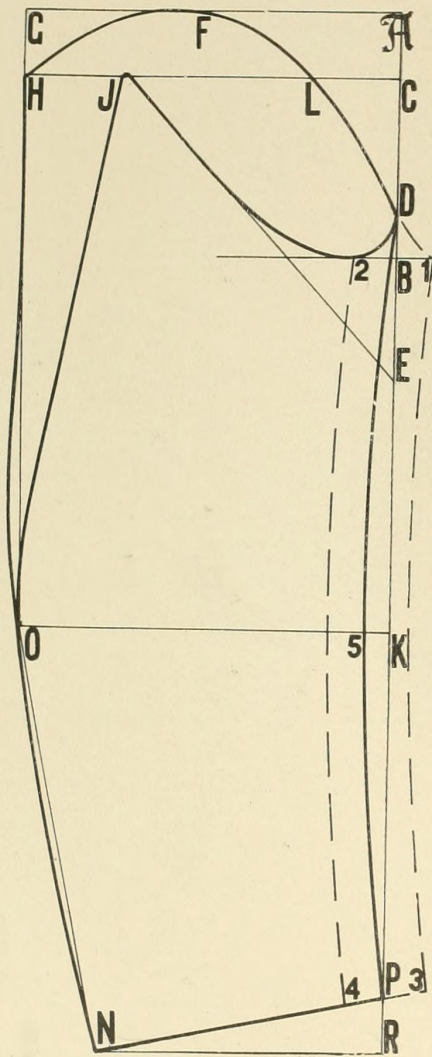
K to 5 is  $\frac{3}{4}$  in.

Shape as shown in illustration from D to 5 and P.

If seam is desired under the arm add  $\frac{3}{4}$  in. from B to 1 and P to 3.

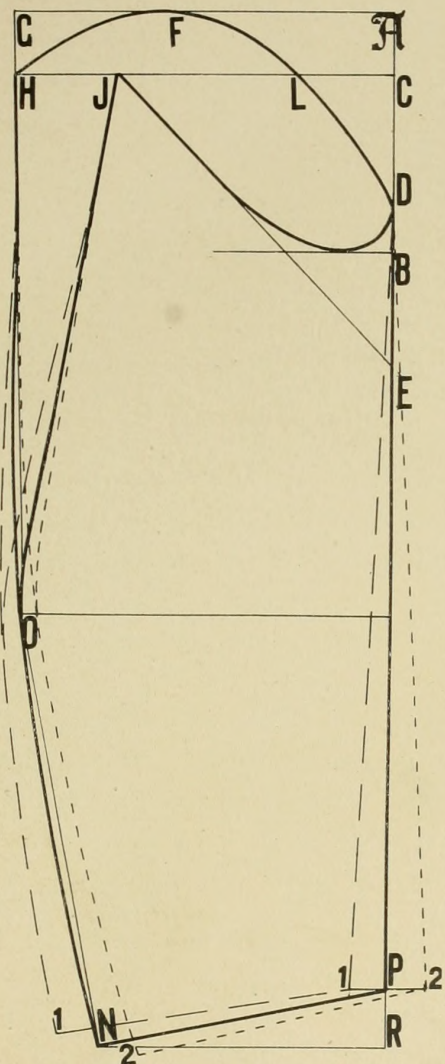
Shape as shown by dash line from D to 1, and 1 to 3.

Reduce the under-sleeve  $\frac{3}{4}$  in. from B to 2 and P to 4 and shape from 2 to 4.





## Sleeve for Stooping and Erect



In sleeves for stooping and erect balance line at front must be changed as shown by dotted and dash lines on diagram.

### For Stooping

Dotted lines indicate stooping.

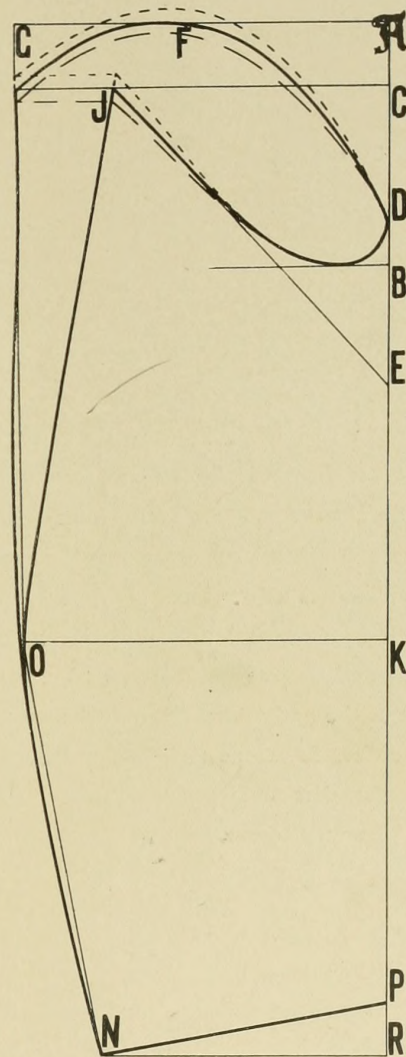
Stipulate degree of variation by  $\frac{1}{2}$  in., 1 in. or  $1\frac{1}{2}$  in. from P to 2. Shape top and under sleeve as shown by dotted line from H to 2 and J to 2—and from D to 2.

### For Erect

Dash lines indicate erect.

Stipulate degree of variation by  $\frac{1}{2}$  in., 1 in. or  $1\frac{1}{2}$  in. from P to 1. Shape top and under sleeve as shown by dash lines from H to 1 and J to 1—and from D to 1.

## Sleeve for Narrow and Broad Shoulder



If shoulders are narrow a high top is necessary on the sleeve, and if shoulders are wide the top of sleeve should be less. Therefore, in the diagram pertaining to high and low tops on sleeves, the dotted lines illustrate the high top and the dash lines the low top. The construction lines are the same as in the normal sleeve, which has been explained, but it must be understood that the amount you reduce the width of shoulder must be added to the sleeve and the amount you widen the shoulder of coat must be taken from the sleeve. Earnest attention should be given to this in drafting.



# *Direct Measures*

## Third Section of Measurements

Having in the First and Second Sections of Measurements illustrated and instructed the manner and order in which measurements should be taken, as well as the Definition of types and the Degrees of Deformation and application to draft of these variations, I would like to have it understood that, while all measurements, as well as the Definition of Types, are a matter of judgment, that in application to the draft, the proportions, heights and circumference, as well as variation of attitudes, all spring from the same principle, and are, therefore, the fundamental and scientific part of this work. Measures heretofore taken in connection with the fundamental principles we shall, therefore, term proportionate measures, as they have reference only to lengths and circumference. Short, or direct measures are from the scientific point of view supplementary measures, as these measures can be taken from and to any part of the body and applied to and from any part of the draft. The name in itself is aggravating, and it would be unwise to rely on these supplementary measures for symmetry and grace, but in connection with fundamentals they act as a guide to attitudes. While proportions and variations have in the past been considered, and in fact, are a system in themselves, direct measures have also been known as an independent method for the production of clothes. Modern developments and practical application of both principles and theories are not only beneficial and practical, but a necessity, hence, this combination of the two principles: a methodical way of measurement, and application in connection with fundamental and scientific proportions and variations. The term measuring means the application of the measuring tape to and from different parts of the body, thereby ascertaining that one part of the body is so many inches from another. If the space on which the measuring tape is applied differs from one side or the other, the different quantities of surface on which it was applied are either smaller or larger than normal. This is the theory of measurements and should be so understood. The most essential direct, or supplementary measures are as follows:

Slope of shoulder.

Depth of Scye.

Waist length.

Length to seat.

Blade measure.

Front measure.

Strap measure.

Over shoulder measure.

The chalk marks made on the customer's back when proportionate measures were taken are meant to indicate the different stations for supplementary measures. In taking these direct or supplementary measures the utmost care should be exercised in order to have them as nearly correct as possible, as mismeasuring would cause all kinds of trouble in patterns and try-on. Toward this end it is hereby suggested to the student that he procure for himself a measuring square on which the various proportions of these measurements are stipulated, and with the tape attached to the angle of this square we will now, in a methodical way, proceed to take these supplementary measures. In measuring, stand behind the customer and place the end of the tape at point A, Plate 4. Pass the tape through your right hand to point Z, Plate 4, and register the measure for slope of shoulder. Next, pass the tape through the right hand to point B, Plate 4, and register the measure for depth of scye. Next, let the tape pass through the right hand to point C and register waist length from A to C, Plate 4. Next, pass



## Direct Measures

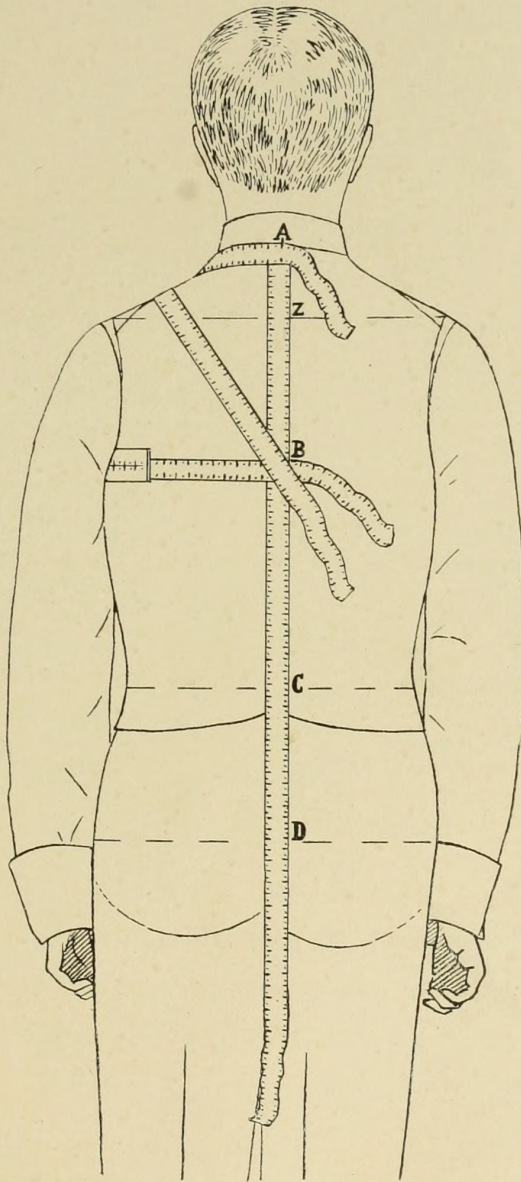


Plate 4.

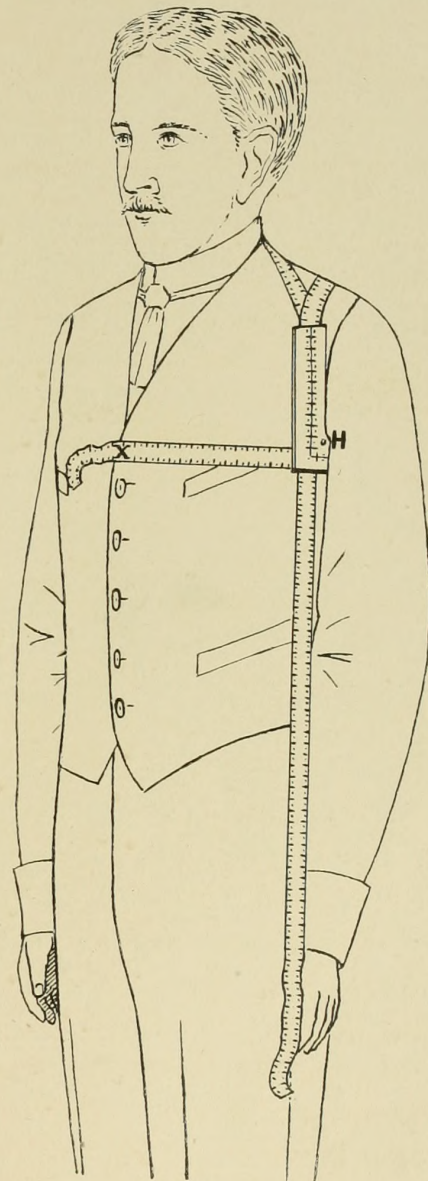


Plate 5.



the tape through the right hand to point D, and register length to seat, from A to D, Plate 4. Now, place the measuring square under the left arm. Be sure said square is placed well under the arm, but not so high that it would raise the shoulder of the customer. Particular care should be taken to ascertain that the square is placed exactly level. Now, recall the breast measure taken in the First Section of Measurements. Find the same figure on the square. Also, proportion figures for the supplementary measures in this connection, and while it is not certain that the measures taken will correspond with these proportionate measures, it will materially assist in obtaining better measurements than without these tables of proportions. Having the square properly placed, etc., as shown in illustration of front view, Plate 5, proceed to take measures as follows:

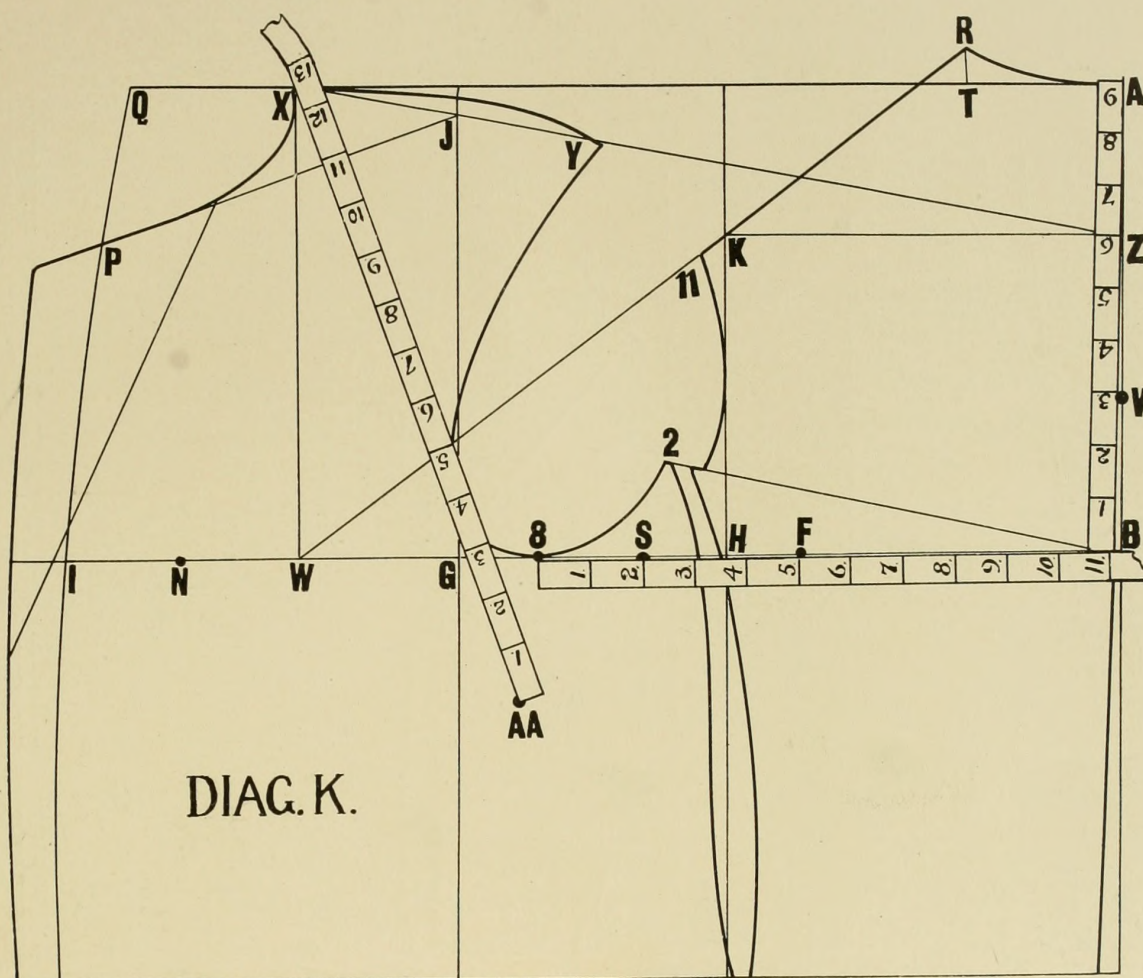
From H of front view, Plate 5, under arm to B on back view, Plate 4, register blade measure. Next, turn tape around and over breast, and hold square in same position, and register front measure from H to X, as per front view, Plate 5. Next, turn tape around and up on shoulder and to back of neck, and register strap measure from H on front view, Plate 5, to A on back view, Plate 4. Next, turn the tape over shoulder to point B, and register over shoulder measure from point H front view, Plate 5, to point B of back view, Plate 4. The complete measurements for a coat of the style of the ideal model for Supreme System you have entered in your measuring book stand as follows:

Length .....	29 inches	Seat .....	37 inches
Width of back .....	14 "	Sleeve .....	18 $\frac{1}{4}$ "
Breast .....	36 "	Height .....	5 feet 8 "
Waist .....	32 "	Weight .....	135 pounds
Incline .....		2 $\frac{1}{4}$ inches	
Shoulder slope.....	3 inches	Blade .....	11 inches
Depth of scye.....	9 "	Front .....	7 "
Waist length.....	17 $\frac{1}{2}$ "	Strap .....	12 "
Length to seat.....	23 $\frac{1}{2}$ "	Over shoulder.....	17 "

While these are all the measures necessary, additional measures can be taken to and from any point of the body and incorporated with other supplementary measures and applied in the same manner over draft, but practical cutters do not take more measures than necessary, for the reason that it would be confusing, and my advice to beginners is to stay as near fundamental principles as possible, because supplementary measures are difficult to obtain correctly. By using proportions and variations as heretofore stipulated, apply these measures for your own satisfaction, and where direct, or supplementary measures differ from the fundamental, give proportions and variations at least half the benefit by cutting difference between the two points in two, placing the point in the middle. Direct measures are of more value to the experienced cutter or advanced student, as by experience they have learned to take measurements with more exactness, so in application they are more experienced, consequently, they more thoroughly understand the value of these measures. The truth, however, is that a good, experienced cutter always lays up his proportions subject to height and circumference. He applies his variations to the draft according to the definition of attitude so as to place the different points in position for measurements and finally applies direct measurements as he finds practical and divides the difference between the fundamental and direct measures, as my advice to beginners shows.



## Application of Measurements



DIAG. K.

### Measures as Follows:

Breast ..... 36 in.  
 Waist ..... 32 in.  
 Height ..... 5 ft. 8 in.  
 Attitude ..... Normal

Depth of scye ..... 9 in.  
 Blade ..... 11 in.  
 Strap ..... 12 in.

Obtain all scientific points by regulations for circumference and height.

Rule a line from X to G and down.

From G to AA is  $\frac{1}{6}$  breast measure (or same distance as from A to T).

Apply measure for depth of scye from A to B (no addition).

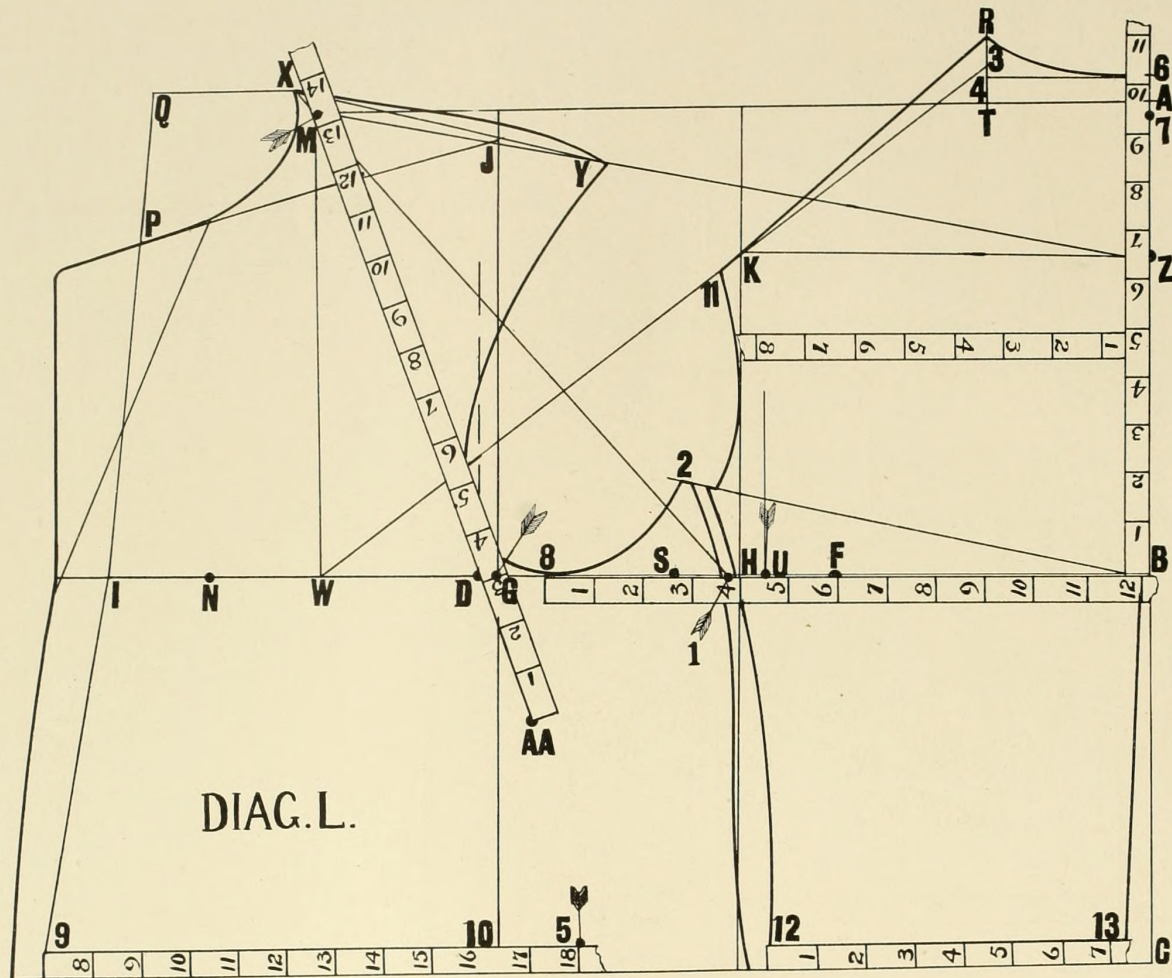
B to 8 is blade measure.

8 to G is  $1\frac{1}{2}$  in. (addition necessary to blade measure for make up).

Apply strap measure plus  $\frac{1}{2}$  in. from AA to X, and the three most essential measures have been applied to draft with the proper additions. Read third section of measurements.



## Application of Measurements



### Measures as Follows:

Breast .....	38 in.	Depth of scye .....	10¼ in.
Waist .....	36 in.	Blade .....	12 in.
Height .....	5 ft. 10 in.	Strap .....	13¼ in.
(For large blade second degree, long neck second degree.)		Width of back .....	7¾ in.

### To Draft

First lay up normal draft subject to height and circumference.

Promptly note variations and degree of same and apply them to draft as shown in illustration of variation (see Diagram C and E on Variations), thereby placing your draft in position for measurements.

Draw a line from X to D and down.

D to AA is 1/6 breast measure, or same distance from 6 to 3.

Apply measure for depth of scye from B to 6.

Apply blade measure plus 1½ in. from B to D. (Note that point G is normal.)

Apply strap measure, plus ½ in., from AA to X.

Apply measure for width of back, plus ½ in., as shown in illustration.

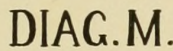
Apply waist measure in regular manner from 12 to 13 and 9 to 5.

Add 3½ in. for shape up on side of front part at waist.

Read third section of measurements.



Generated on 2015-05-25 04:51 GMT / <http://hdl.handle.net/2027/loc.ark:/13960/t1j04t3s>  
Public Domain / [http://www.hathitrust.org/access\\_use#pd](http://www.hathitrust.org/access_use#pd)

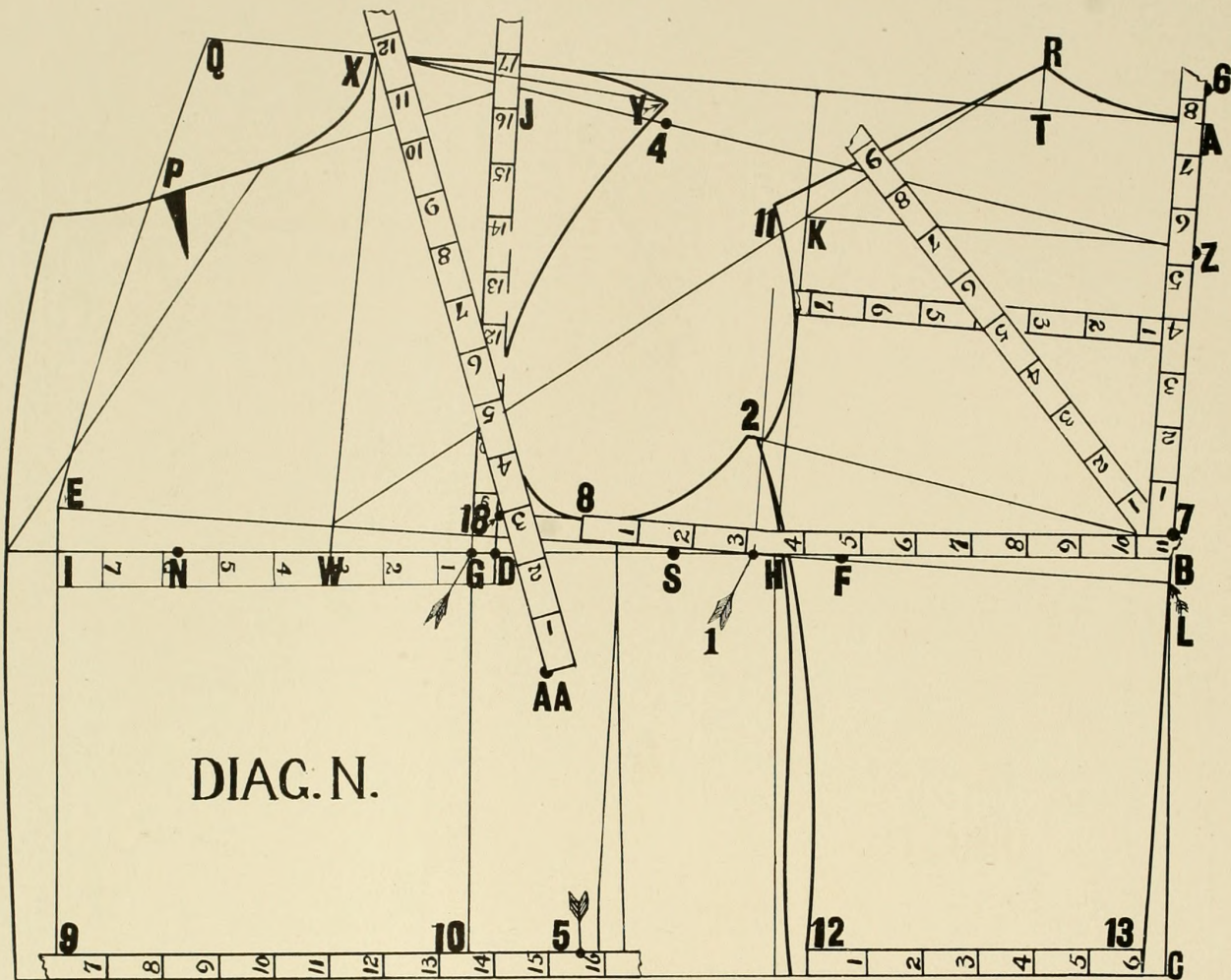


Breast .....	40	in.	Blade .....	12	in.
Waist .....	40	in.	Strap .....	13¼	in.
Height, 5 ft. 8 in., stooping in second degree and sloping in second degree.			Over-shoulder .....	18¾	in.
Incline .....	3½	in.	Front .....	8	in.
Depth of scye.....	11	in.	Width of back.....	8	in.

Read third section of measurements.



## Application of Measurements



### Measures as Follows:

Breast .....	36 in.	Blade .....	10½ in.
Waist .....	30 in.	Strap .....	11¼ in.
Height 5 ft. 4 in., erect in second degree, small blade in second degree, square in second degree.		Over-shoulder .....	15¾ in.
Incline .....	1¾ in.	Width of back.....	6½ in.
Depth of scye .....	7¾ in.	Front .....	7½ in.

### To Draft

First lay up regulation draft subject to height and circumference.

Promptly note variations.

Small blade is shown from G to D on this diagram; also as shown by illustrations Diagram C—Variations.

Next erect draft as per incline and definition of types as stipulated in Diagram B—Variations.

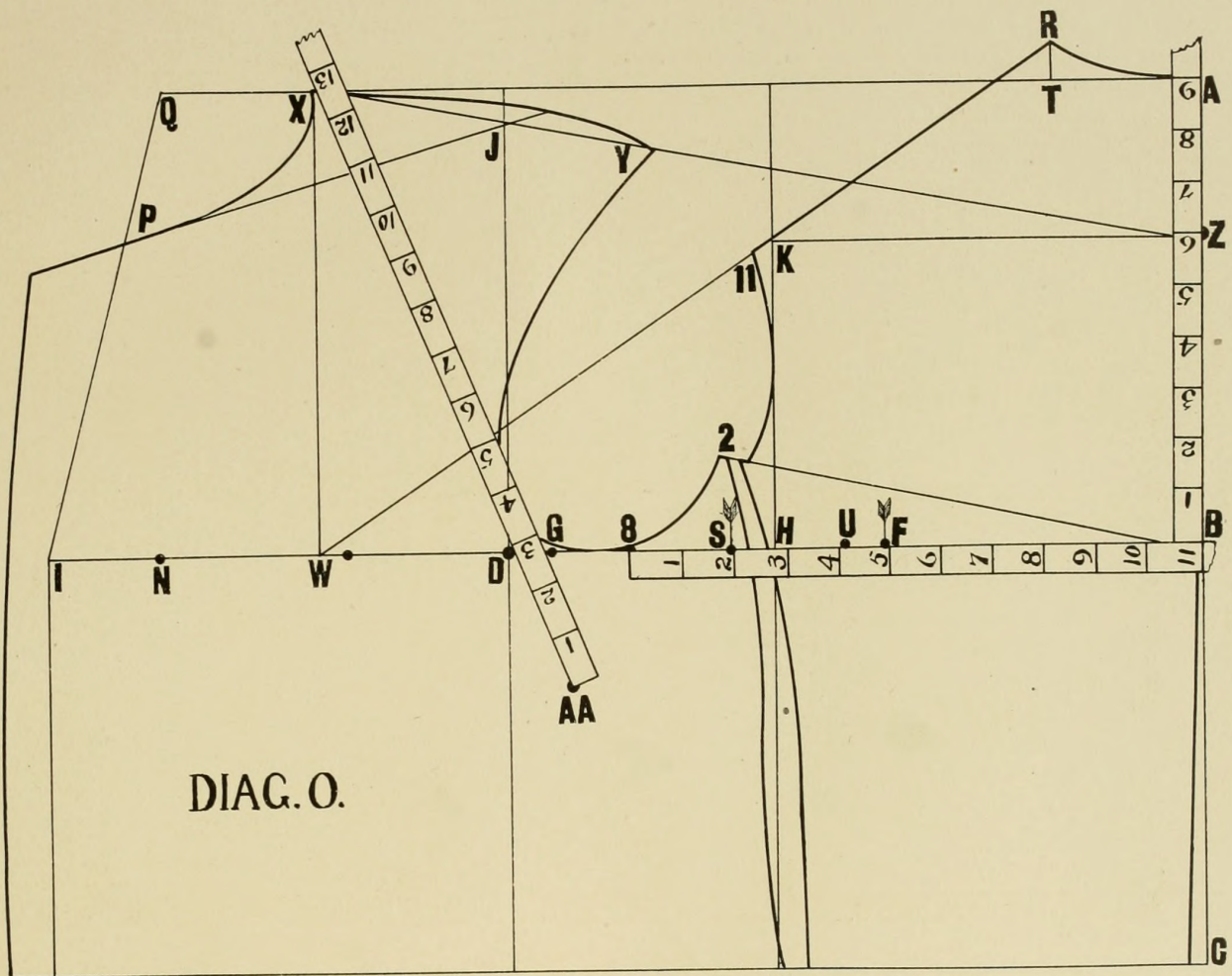
Next square same as shown by regulation illustrated in Diagram D—Variations.

Having finished these preliminaries, the draft is now in position for measurement.

Apply all measurements and allow same additions as previously illustrated and explained in these Applications of Measurements; also note that these measurements call for small waist, therefore, take out a V in side and add 2 seams, or ½ in., to side of front part as shown by direction in diagram 2 showing small waist.



## *Application of Measurements*



This diagram is produced for the purpose of illustrating how measurements are applied in connection with exaggerations, and it will be clearly seen by illustration that depth of scye and strap are applied in same manner as usual, as well as that of blade, with  $1\frac{1}{2}$  in. addition, which is the total distance from B to G.

See Diagram Page 27 on Exaggerations.

G to D is the amount the coat is exaggerated, and this amount is allowed for draping necessary in an exaggerated garment, and is, therefore, not fig-

ured in with the measurements, and these are the only three short measures to be applied in connection with proportions and variations for an exaggerated coat.

In connection with the study and practice of these diagrams, thoroughly study the different types, height, circumference and exaggerations; also, the three different sections of measurements. Be sure to read the introductory articles, as well as that on Theory and Practice, and try to commit same to memory, as all of these have direct bearing on these drawings and explanations.



## Hunchback

This diagram illustrates the manner in which a coat is drafted for regular hunchback. While same can be produced from proportions and variations, actual measures are of more value for a subject of this kind than for any other.

Measures used as follows:

Waist length.....	15	in.
Length to seat.....	21	in.
Full length.....	26	in.
Breast .....	36	in.
Waist .....	32	in.

Seat .....	36	in.
Squared .....	1½	in.
Head forward in third degree.		
Direct measures applied:		
Upper width of back.....	14	in.
Lower width of back.....	15	in.
Depth of scye.....	7¾	in.
Blade .....	11	in.
Front measure.....	7	in.
Strap .....	10	in.
Over-shoulder .....	16½	in.

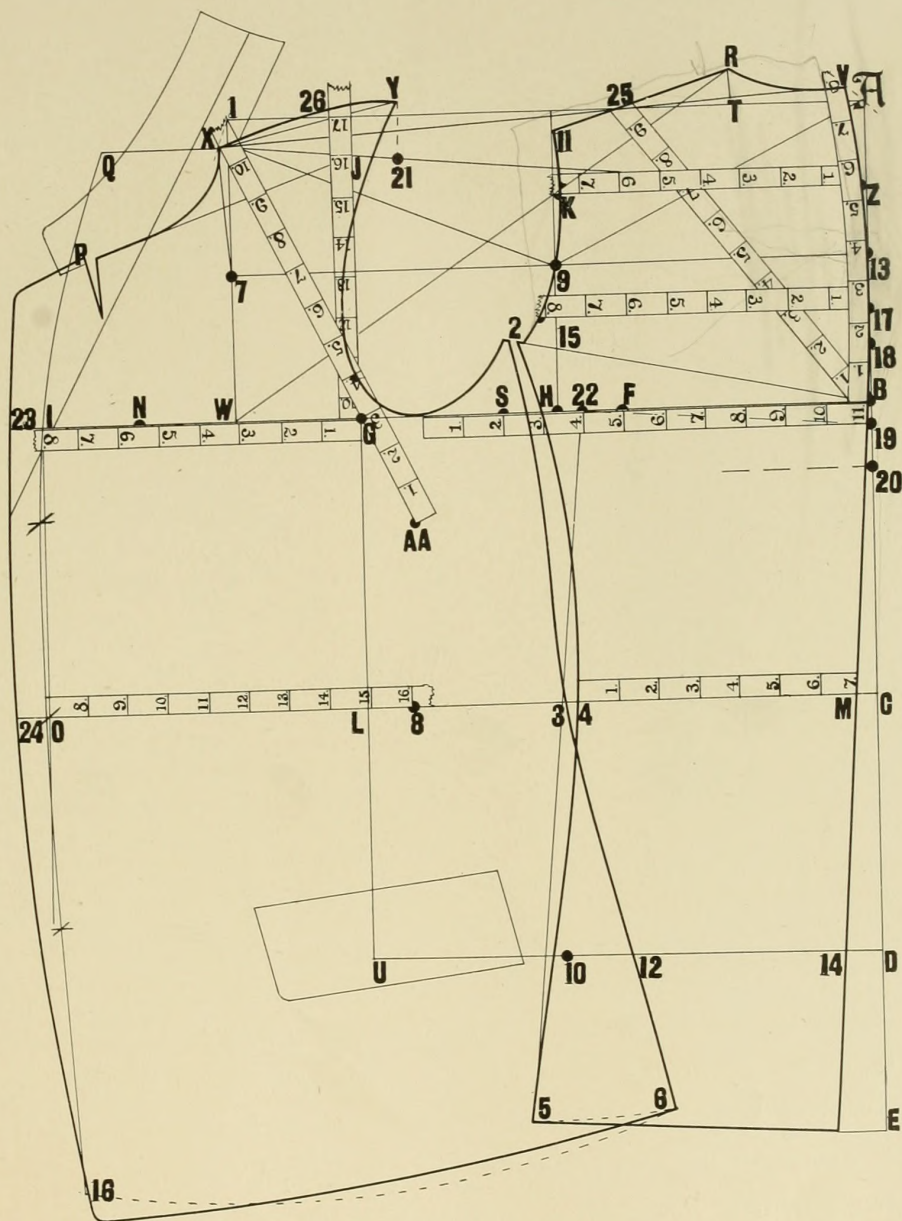
## To Draft

Square out and down from A.  
A to 18 is ⅓ breast measure.  
18 to 20 is 3 in.  
20 to B is 1½ in. for square.  
A to C is waist length.  
A to D is length to seat.  
A to E is full length of coat.  
Square out B, C, D and E.  
B to F is ⅓ breast measure.  
F to H is 1½ in.  
B to S is ½ breast measure.  
S to G is 3½ in.  
G to W is 1/6 breast measure.  
B to N is breast measure.  
N to I is 2¼ in.  
Square down from I.  
Square up from W.  
Square up and down from G.  
Square up from H.  
Point 13 is half the distance between A to B.  
Square out from 13.  
Point 9 is half the distance between 13 to 7.  
Sweep up from A, using point 9 as a pivot.  
Sweep forward from 1, using point 9 as a pivot.  
A to V is ¾ in.  
1 to X is ¾ in.  
Rule a line from V to X.  
V to T is 1/6 breast measure.  
T to R is ¾ in.  
Rule a line from W to R.  
Square back from K, finding point Z.  
Rule a line from X to Z.  
K to 11 is same distance as B to 20, or 1½ in.  
X to 21 is same distance as R to 11 minus ¼ in.  
21 to Y is same distance as B to 20, or 1½ in.  
Rule a line from X to Y.  
C to M is ½ in.

Rule a line from 13 to M and down.  
H to 22 is ¾ in.  
B to 19 is ½ in.  
Place corner of square at 22, letting short arm of same rest on point 19, and square down from 22.  
H to 15 is 1/12 breast measure.  
15 to 2 is ¾ in.  
Apply measure for depth of scye from B to V.  
Apply blade measure plus 1½ in. from B to G.  
Apply half upper width of back plus ½ in. from Z to K.  
Apply half lower width of back plus ½ in. across back at point 17, as shown in illustration.  
Rule a line from X to G and down.  
G to AA is 1/6 breast measure, or same distance as from V to T.  
Apply strap measure plus ½ in. from AA to X.  
Apply over-shoulder measure plus 1 in. from B to 25 and G to 26.  
Apply front measure plus ¾ in. from G to I.  
Shape as shown in illustration from V to 13, V to R, R to 11, 11 to 2, 2 to 4 and down.  
L to 0 is ½ waist measure.  
Apply waist measure from 4 to M and 0 to 8.  
8 to 3 is 3½ in.  
Apply seat measure on ⅔ of divisions from 10 to 14 and U to 10.  
10 to 12 is 1¾ in.  
Reduce front part ½ in. at point 2.  
Shape as shown by illustration from 2 to 3, 12 and down.  
Sweep backward from point 5, using point 2 as a pivot.  
Sweep forward from 6 to 16, using point X as a pivot.  
Shape armhole as shown in illustration from Y to 2.  
Shape shoulder from Y to X.



## Diagram for Hunchback



X to Q is 1-6 breast measure.  
 Shape as shown in illustration from Q to I, O and down.  
 Q to P is 1-6 breast measure.  
 Rule a line from J to P.  
 Shape neckhole from X to P.

1 to 23 is  $1\frac{1}{2}$  in.  
 0 to 24 is  $1\frac{1}{4}$  in.  
 Take out a V in gorge as shown in illustration.  
 Shape lapel, front and bottom.  
 Place collar and pockets in regular manner and finish as shown.



## Overcoats

The shifting and uncertain temperature which characterizes most of the northern hemisphere makes necessary an overgarment which may be put on or removed to suit the differences in climate.

By common consent of well-dressed men the overcoat has been adopted in America as the model for this garment. Fashion in overcoats decrees many changes, sometimes rapid, other times slowly growing, yet in late years the fashionable models have been divided into the loose coats without a waist seam, and the frock overcoats, on the order of the Newmarket.

First one style and then the other has the vogue, but seldom do the two general designs become popular at the same time.

When the frock overcoats are in favor the straight backed variety is usually not largely worn.

The single-breasted frock overcoat is called the Newmarket, the double-breasted the Surtout.

In the straight falling style there are two models, the straight, box back overcoat, falling from the

shoulders, and the sack or Chesterfield overcoat, which may be more or less body fitting. The short box overcoat is designed for riding, driving or country wear and is called a covert coat, from the material with which it is usually built. The ulster is a long box coat.

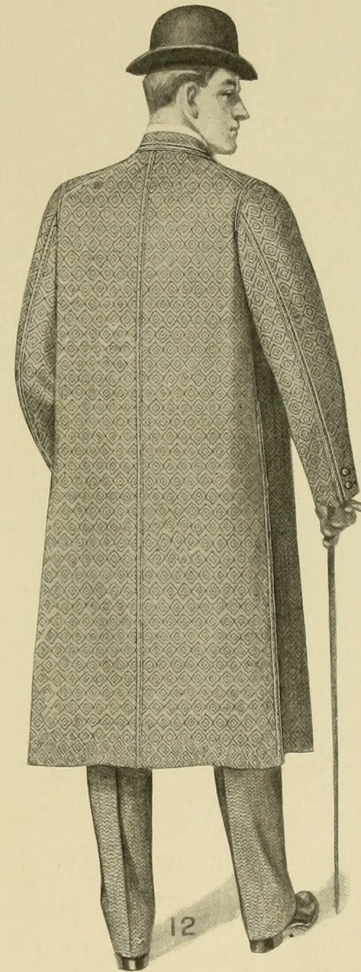
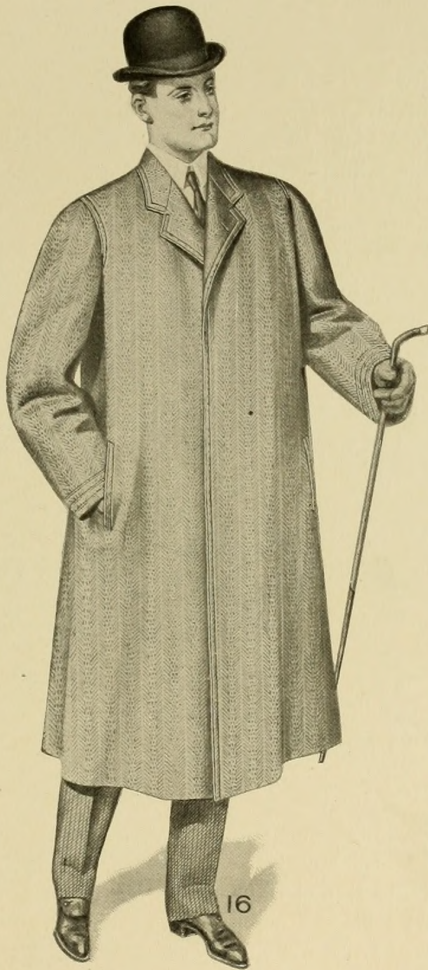
There is little change of design in garments made from either light or heavy materials, for wear in cool or extremely cold weather, the material only makes the difference between the spring and fall and the winter overcoats.

In strictly dress overcoats, the Inverness with a cape, for evening wear, has been the favored garment for a number of years, and while recently it has suffered an eclipse in favor of the sack overcoat, there is reason to believe it is slowly coming back into favor. Certainly no more graceful and becoming garment could be worn for formal dress.

Sometimes a novel idea in overcoats comes to the surface, but its reign is usually short lived. Such was the Raglan, which was so popular a few years ago.



## Overcoats



FRONT AND BACK VIEWS OF  
SINGLE BREASTED BOX OVERCOAT



# Exaggerated Single and Double Breasted Box Coat

## Measurements Used are as Follows:

Waist length.....	17½ in.	Excess, four sizes.	
Length to seat.....	24 in.	Height, 5 ft. 8 in.	
Full length of coat.....	45 in.	Attitude, normal.	
		Direct measures:	
Breast .....	40 in.	Depth of scye.....	9¾ in.
Waist .....	36 in.	Blade .....	12 in.
Seat .....	41 in.	Strap .....	13 in.

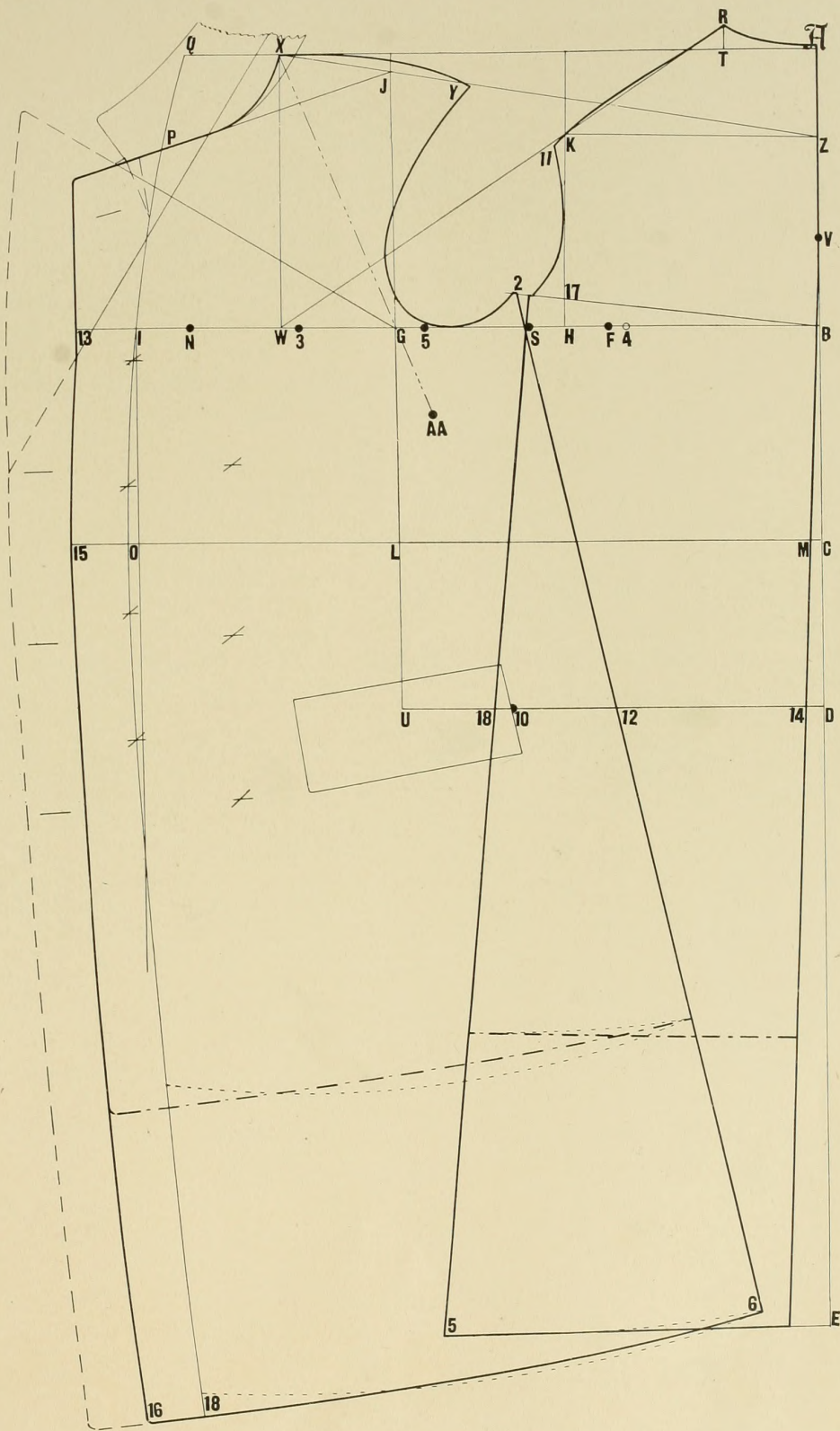
## To Draft

Square out and down from A.  
A to V is  $\frac{1}{3}$  breast measure.  
V to B is 3 in.  
Apply measure for depth of scye from A to B.  
A to C is waist length.  
A to D is length to seat.  
A to E is full length of coat.  
Square out B, C, D and E.  
B to 4 is  $\frac{1}{3}$  regular breast measure.  
B to F is  $\frac{1}{3}$  exaggerated breast measure.  
F to H is  $1\frac{1}{2}$  in.  
B to S is  $\frac{1}{2}$  regular breast measure.  
S to 5 is  $3\frac{1}{2}$  in.  
Apply blade measure plus  $1\frac{1}{2}$  in. from B to 5.  
5 to G is 1 in., or  $\frac{1}{4}$  in. for each size the garment is exaggerated, this garment being exaggerated from 40 to 44.  
B to 3 is  $\frac{1}{6}$  regular breast measure.  
3 to W is  $\frac{1}{8}$  in. for each size the coat is exaggerated. In this case the distance from 3 to W is  $\frac{1}{2}$  in.  
B to N is exaggerated breast measure.  
N to I is  $2\frac{1}{4}$  in.  
Square up from W.  
Square up and down from G.  
Square up from H.  
A to T is  $\frac{1}{6}$  regular breast measure.  
T to R is  $\frac{3}{4}$  in.  
Rule a line from W to R.  
Square back from K, finding point Z.  
Rule a line from X to G and down.  
G to AA is  $\frac{1}{6}$  breast measure, or same distance as from A to T.  
Apply strap measure plus  $\frac{1}{2}$  in. from AA to X.  
Rule a line from Z to X.  
X to Q is  $\frac{1}{6}$  breast measure.  
L to O is half of regular waist measure plus  $\frac{1}{4}$  inch for every inch the coat is exaggerated. In this case 1 in.  
Shape as shown in illustration from Q to I, O and down to 18.

C to M is  $\frac{1}{2}$  in.  
Rule a line from V to M and down.  
From 14 to 18 is  $\frac{1}{2}$  exaggerated breast measure.  
Rule a line from S to 18 and down.  
From H to 17 is 1 in.  
Rule a line from B to 17 and out.  
K to 11 is  $\frac{1}{2}$  in.  
Add  $\frac{1}{8}$  in. at top of back at point A.  
Shape as shown in illustration from A to R, R to 11 and 11 to 2.  
Apply exaggerated seat measure, which in this case would be 45 on the two-thirds of the divisions from 18 to 14 and U to 10.  
10 to 12 is  $3\frac{1}{2}$  in.  
Reduce front part  $\frac{1}{2}$  in. at point 2.  
Rule a line from 2 to 12 and down.  
Sweep backward from 5 to 6, using point 2 as the pivot.  
Sweep forward from 6 to 18, using point X as the pivot.  
Q to P is  $\frac{1}{6}$  regular breast measure.  
Rule a line from J to P.  
Shape armhole as shown in illustration from Y to 2.  
Shape shoulder from Y to X.  
Shape neck hole from X to P and out.  
Extend a button-stand to front of 2 inches from I to 13, O to 15 and 18 to 16 for single-breasted coat.  
Add 1 in. to front length at point 18.  
Shape front for single-breasted coat as shown by solid lines.  
For double breasted, dash lines illustrate the front part.  
Extend 4 in. on front from points I, O and 18.  
Peak lapel as shown in illustration.  
Make width of lapel at top  $3\frac{1}{2}$  in. and take out V in the gorge, as shown in illustration.  
Place the pockets down  $\frac{2}{3}$  of the sleeve length.  
For top coat as shown by dot and dash lines produce same coat as heretofore described with the exception of the length, which may be 34 to 36 in.



## Exaggerated Single and Double Breasted Box Overcoat





# Single Breasted Newmarket and Double Breasted Surtout

Solid lines indicate front of Newmarket and dash lines indicate the way the front is cut for surtout. This diagram is produced from the following measures:

Natural waist.....17 in.  
Fashionable waist.....18½ in.  
Full length of coat.....48 in.  
Breast .....40 in.

Waist .....36 in.  
Seat .....41 in.  
Height .....5 ft. 8 in.

Attitude, normal.

Direct measures:

Depth of scye..... 9¾ in.  
Blade .....12 in.  
Strap .....13 in.

## To Draft

Square out and down from A.  
A to V is ⅓ breast measure. V to B is 3 in.  
A to C is natural waist length.  
A to D is fashionable waist length.  
A to E is full length of coat.  
Square out from B, C, D and E.  
Apply depth of scye from A to B.  
B to F is ⅓ breast measure.  
F to H is 1½ in. B to S is ⅓ breast measure.  
S to G is 3½ in.  
Apply blade measure plus 1½ in. from B to G.  
G to W is 1/6 breast measure.  
B to N is breast measure.  
N to I is 2¼ in. Square down from I.  
Square up from W.  
Square up and down from G.  
Square up from H.  
A to T is 1/6 breast measure.  
T to R is ¾ in. Draw a line from W to R.  
C to U is ½ in. Square down from U.  
Rule a line from V to U.  
U to 8 is ⅓ breast measure.  
Square down from 8.  
Square back from point K, finding point Z.  
K to 23 is ⅓ breast measure. K to 11 is ½ in.  
Add ⅓ in. to top of back at point A and shape as shown in illustration from A to R, R to 11, 11 to 23, 23 to 8 and down to 16 as shown by solid lines.  
Sweep back from point 1, using point G as a pivot.  
1 to X is ½ in.  
Rule a line from X to Z, and rule a line from X to G and down.  
G to AA is 1/6 breast measure, or same distance as A to T.  
Apply strap measure plus ½ in. from AA to X.  
Square out from X by balance line.  
X to Q is 1/6 breast measure.  
L to 0 is ½ waist measure.  
Shape from Q to I, 0 and down.

22 to 9 is 1/6 breast measure.  
L to M is 2 in. M to 4 is ½ waist measure.  
4 to U is waist suppression, which is divided into three equal parts, as Figures 4, 2 and 3 indicate.  
8 to 7 is ⅔ waist suppression, or same distance as 2 to U. 7 to 6 is ¼ waist measure.  
6 to 5 is ⅓ waist suppression, or same distance as 4 to 2. Rule a line from 23 to G.  
13 to 23 is ¾ in. 24 to 10 is ¾ in.  
Shape as shown in illustration from 13 to 7 and down to 10 and from S to 6 and 20; also from S to 5 and 21. Shape bottom of sidebody from 10 to 20.  
Shape bottom of front part as shown in illustration from 21 to 9 and out.  
Q to P is 1/6 breast measure.  
Rule a line from J to P and out.  
X to Y is same distance as from R to 11 minus ⅓ in.  
Shape armhole as shown in illustration from Y to 13.  
Shape shoulder from Y to X.  
Shape neckhole from X to P.  
I to 18 is 2 in. 0 to 19 is 2 in.  
Make width of lapel from 28 to 27, 3½ in.  
Shape from 27 to 18, 19 and down to 12.  
Square down from 12 by fashionable waist line.  
12 to 33 is 9 in. 33 to 34 is ¾ in.  
Rule a line from 12 to 34 and down.  
10 to 14 is ⅓ seat measure.  
14 to 15 is 1/12 seat measure.  
Rule a line from 10 to 15 and down.  
10 to 17 is same distance as D to E plus ½ in.  
12 to 25 is same distance as 10 to 17 minus 1 in.  
Add ¼ in. to top of skirt at point 10 and shape top of skirt as shown by illustration from 10 to 12.  
Add ½ in. at point 15 to back of skirt, and shape as shown by solid lines from 10 to 17, and shape from 17 to 25. Take out a V in front part as shown.

## For Surtout

Note dash lines at front of coat.  
Level your square from 9 to 22 and rule up same as in double-breasted frock.  
Lapels and front for surtout are produced in exactly the same manner as those of double-breasted

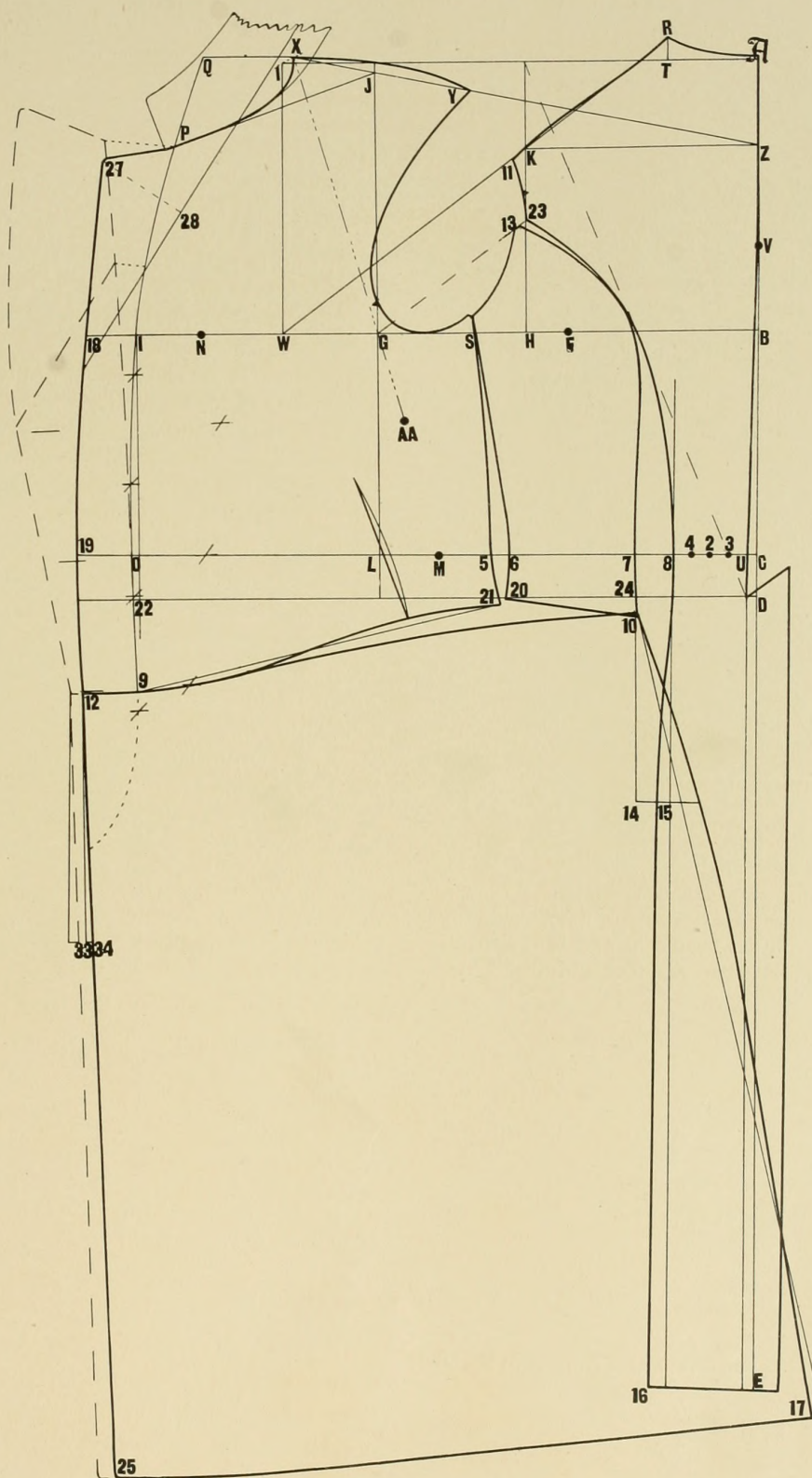
frock, with the exception that width of lapel averages ½ in. wider.

The front of skirt is also produced in the same manner as double-breasted frock.

Therefore, see diagram of same on another page of this volume.



# Single Breasted Newmarket and Double Breasted Surtout





# Inverness

## Measurements Used Are As Follows:

Waist length.....	18 in.	Waist .....	36 in.
To seat.....	24 in.	Seat .....	41 in.
Length .....	48 in.	Length of cape.....	34 in.
Breast .....	40 in.	Breast, waist and seat exaggerated 4 sizes each.	

## To Draft

Square out and down from A.  
A to V  $\frac{1}{3}$  breast measure.  
V to B is 3 in. A to C is waist length.  
A to D is length to seat.  
A to E is length of coat.  
Square out B, C, D and E. C to M is  $\frac{1}{2}$  in.  
Rule a line from V to M and down.  
B to F is  $\frac{1}{3}$  exaggerated breast measure.  
F to H is  $1\frac{1}{2}$  in.  
B to S is  $\frac{1}{2}$  regular breast measure.  
S to 22 is  $3\frac{1}{2}$  in.  
22 to G is  $\frac{1}{4}$  in. for each size the garment is exaggerated; in this case the garment is exaggerated 4 sizes, consequently the distance from 22 to G is 1 in.  
G to 21 is  $\frac{1}{6}$  regular breast measure.  
21 to W is  $\frac{1}{2}$  in., being  $\frac{1}{8}$  in. for each size the garment is exaggerated.  
B to N is exaggerated breast measure.  
N to I is  $2\frac{1}{4}$  in. Square up from W.  
Square up and down from G.  
Square up from H.  
A to T is  $\frac{1}{6}$  breast measure.  
T to R is  $\frac{3}{4}$  in. Rule a line from W to R.  
14 to 20 is  $\frac{1}{2}$  breast measure.  
Rule a line from K to 20 and down.

Square back from K, finding point Z.  
Rule a line from X to Z.  
X to Q is  $\frac{1}{6}$  breast measure.  
L to O is  $\frac{1}{2}$  waist measure plus  $\frac{1}{4}$  in. for each size the coat is exaggerated.  
Shape as shown in illustration from Q to I, O and down to bottom of coat.  
Apply seat measure on  $\frac{2}{3}$  of divisions from 20 to 14 and U to 10.  
10 to 12 is  $3\frac{1}{2}$  in.  
Rule a line from 2 to 12 and down.  
G to 35 is  $1\frac{1}{2}$  in. Square back from 35.  
Q to P is  $\frac{1}{6}$  breast measure.  
Rule a line from J to P.  
Shape armhole, shoulder and neckhole as shown in illustration.  
Sweep back from 5, using point 2 as a pivot, and sweep forward from 6, using point X as a pivot.  
Add 1 in. to front length at point 16 and shape from 6 to 19.  
Add 2 in. for button stand from P to 29, I to 13, O to 15 and 16 to 19.  
Shape front as shown in illustration and body of coat is finished.

## Cape

This cape is drafted over coat and is traced off from draft on another paper. Front and shoulder

point are in same place as those of coat. Shoulder of cape is shape of regular coat.

## To Draft

X to Y is same distance as R to K.  
Y to 17 is 1 in.  
Rule a line from 36 to V and out.  
Apply measure for length of cape as taken over shoulder from X to Y and 17 to 24.  
Sweep forward from 24, using point X as a pivot.  
Add 1 in. to length of cape at 23.  
From Y to 18 is 4 in.

Shape as shown in illustration from Y to 18 and 17 to 18.  
Shape from 36 to 17.  
From 17 to 27 is same distance as from K to 2, plus  $\frac{1}{2}$  in.  
24 to 28 is 7 in. for vent in side.  
From 2 to 25 and 2 to 26 is same distance as from 27 to 28.

## Collar

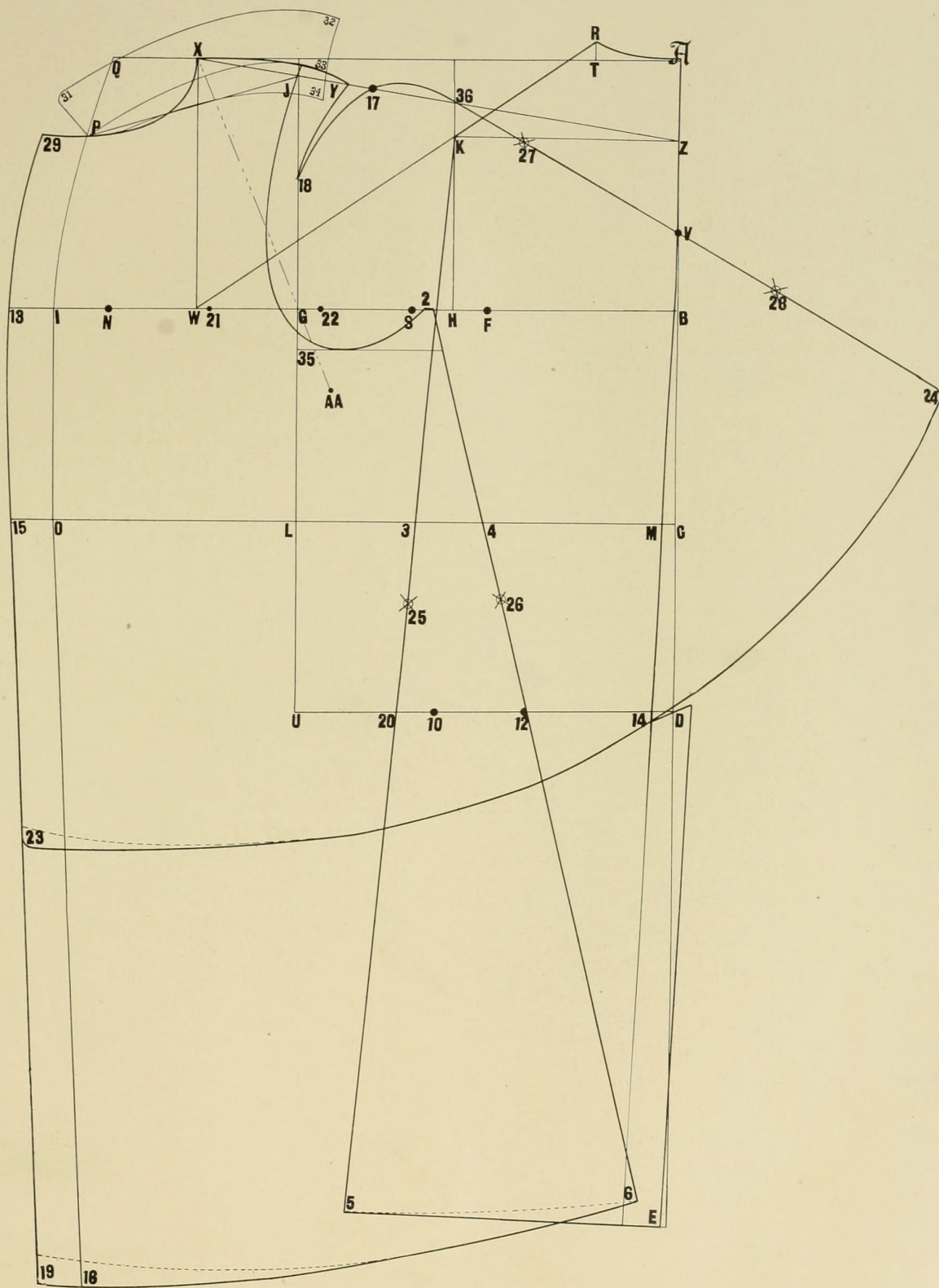
### To Draft

From P to 33 is same distance as from A to R and X to P.  
33 to 34 is  $1\frac{1}{4}$  in.  
Shape as shown in illustration from 34 to P.

Shape from 33 to P.  
33 to 32 is 3 in. P to 31 is 3 in.  
Shape as shown in illustration from 34 to 33 and 32. Shape from 32 to 31 and P to 31.



# Inverness





## *Full Evening Dress*

Custom decrees that when formal evening dress is required, the long-tailed coat which has earned the name of evening coat should be worn.

It is necessary that there should be uniformity in formal dress and for this reason well-dressed men are a unit in deciding the use and the usage for evening dress.

To deviate even slightly from established custom in formal dress is to make one unduly conspicuous, and no gentleman likes to render himself an object of remark.

The formal evening coat is worn after 6 o'clock in the afternoon at any formal occasion, such as weddings, receptions, balls, the opera and theater, whenever ladies are present. No other costume can be held by any excuse to be correct.

The garments should be of black material, although a slight tendency toward gray is sometimes allowable. The trousers are braided on the outside seam. The waistcoat is white, of duck or silk, single or double breasted, either plain or corded.

With the full dress coat a plain white shirt, with two or three pearl studs, is worn. The collar is either straight front or poke; the tie a white lawn bow with broad ends; the shoes patent leather with button tops, or patent leather pumps for dancing; the gloves white kid, and hat, silk or opera. This fashion is subject to slight variations from season to season, but in its general effect will doubtless be unchanged for many years.



## Full Dress



VIEWS OF FULL EVENING DRESS AND EVENING  
COAT WITHOUT STRAP AND LAPEL SEAMS



## Full Dress Coat

Solid lines at front indicate regular dress coat. Dash lines illustrate the manner in which the dress coat is cut without strap or lapel seam, the following measures being used:

Natural waist.....	17 in.
Fashionable waist.....	18½ in.
Full length of coat.....	40 in.
Breast .....	36 in.

Waist .....	32 in.
Seat .....	37 in.
Height, 5 ft. 8 in.	
Weight, 135 pounds.	
Attitude, normal.	
Direct measures applied:	
Depth of scye.....	9 in.
Blade .....	11 in.
Strap .....	12 in.

### To Draft

Square out and down from A.

A to V is  $\frac{1}{3}$  breast measure.

V to B is 3 in.

Check same distance by measure for depth of scye.

A to C is natural waist length.

A to D is fashionable waist length.

A to E is full length of coat.

Square out B, C, D and E.

C to U is  $\frac{1}{2}$  in.

Square down from U and rule a line from U to V.

B to F is  $\frac{1}{3}$  breast measure.

F to H is  $1\frac{1}{2}$  in.

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

S to G is  $3\frac{1}{2}$  in.

Apply blade measure plus  $1\frac{1}{2}$  in. from B to G.

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

B to N is breast measure.

N to I is  $2\frac{1}{4}$  in.

Square down from I; square up from W.

Square up and down from G and square up from H.

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

T to R is  $\frac{3}{4}$  in.

Rule a line from W to R.

Square back from K, finding point Z.

Sweep back from point 1, using point G as a pivot.

1 to X is  $\frac{1}{2}$  in.

Rule a line from X to Z and rule a line from X to G and down.

G to AA is  $\frac{1}{6}$  breast measure, or same distance as A to T.

Apply strap measure, plus  $\frac{1}{2}$  in. from AA to X.

U to 8 is  $\frac{1}{8}$  breast measure.

Square up and down from 8.

From K to 23 is  $\frac{1}{8}$  breast measure.

K to 11 is  $\frac{1}{2}$  in.

Add  $\frac{1}{8}$  in. to top of back at point A and shape as shown in illustration from A to R, R to 11, 11 to 23, 23 to 8 and down.

L to M is  $1\frac{3}{4}$  in.

M to 4 is  $\frac{1}{2}$  waist measure.

Distance from 4 to U is waist suppression, which is divided into three equal parts, as Figures 4, 2 and 3 indicate.

8 to 7 is  $\frac{2}{3}$  of waist suppression, or same distance as 2 to U.

7 to 6 is  $\frac{1}{4}$  waist measure.

6 to 5 is  $\frac{1}{3}$  waist suppression, or same distance as 4 to 2.

Square down from 7.

L to 0 is  $\frac{1}{2}$  waist measure.

0 to 25 is  $\frac{3}{4}$  in.

Square out from X.

X to Q is  $\frac{1}{6}$  breast measure.

Shape as shown by illustration from Q to I, 25, 22 and down.

22 to 9 is  $\frac{1}{6}$  breast measure.

24 to 10 is  $\frac{3}{4}$  in., 23 to 13 is  $\frac{3}{8}$  in.

Shape as shown by illustration from 13 to 7 and down to 10.

Shape from S to 6 and 20, and shape from S to 5 and 21.

Shape sidebody from 10 to 20, and shape bottom of front part from 21 to 9.

Q to P is  $\frac{1}{6}$  breast measure plus  $\frac{3}{4}$  in.

Rule a line from  $\frac{3}{4}$  in. forward of J to P.

X to Y is same distance as R to 11, minus  $\frac{3}{8}$  in.

Shape armhole as shown in illustration from Y to 13.

Shape shoulder from Y to X.

Shape neckhole from X to P.

Lay your square level from 9 to 22 and draw a line up to 27.

Square out from P by having square level with balance line finding point 27.

Rule a line from G to 27 and out.

9 to 23 is  $1\frac{1}{2}$  in.

23 to 18 is 2 in.

27 to 28 is  $2\frac{1}{4}$  in.

Shape outside of lapel from 28 to 18.

Take out a V in front part as shown in illustration.



## Full Dress Coat

### For Front Without Strap and Lapel Seam

Note dash line on front part coming down to point 23, and reduce front at point 18,  $\frac{1}{2}$  in., or same as two seams. This will leave the lower part of front in one piece.

#### Skirt

10 to 14 is  $\frac{1}{3}$  seat measure.

Square back from 14.

14 to 15 is  $\frac{1}{12}$  seat measure.

Rule a line from 10 to 15 and down.

9 to 12 is  $\frac{1}{2}$  in.

12 to 19 is 2 in.

19 to 29 is  $\frac{1}{3}$  of the distance of 9 to 24.

Add  $\frac{1}{4}$  in. to top of skirt at point 10, and shape top of skirt as shown by illustration from 10 to 12.

From 10 to 17 is same distance as D to E, plus  $\frac{1}{2}$  in.

Add  $\frac{1}{2}$  in. to point 15 and shape back of skirt as shown by illustration.

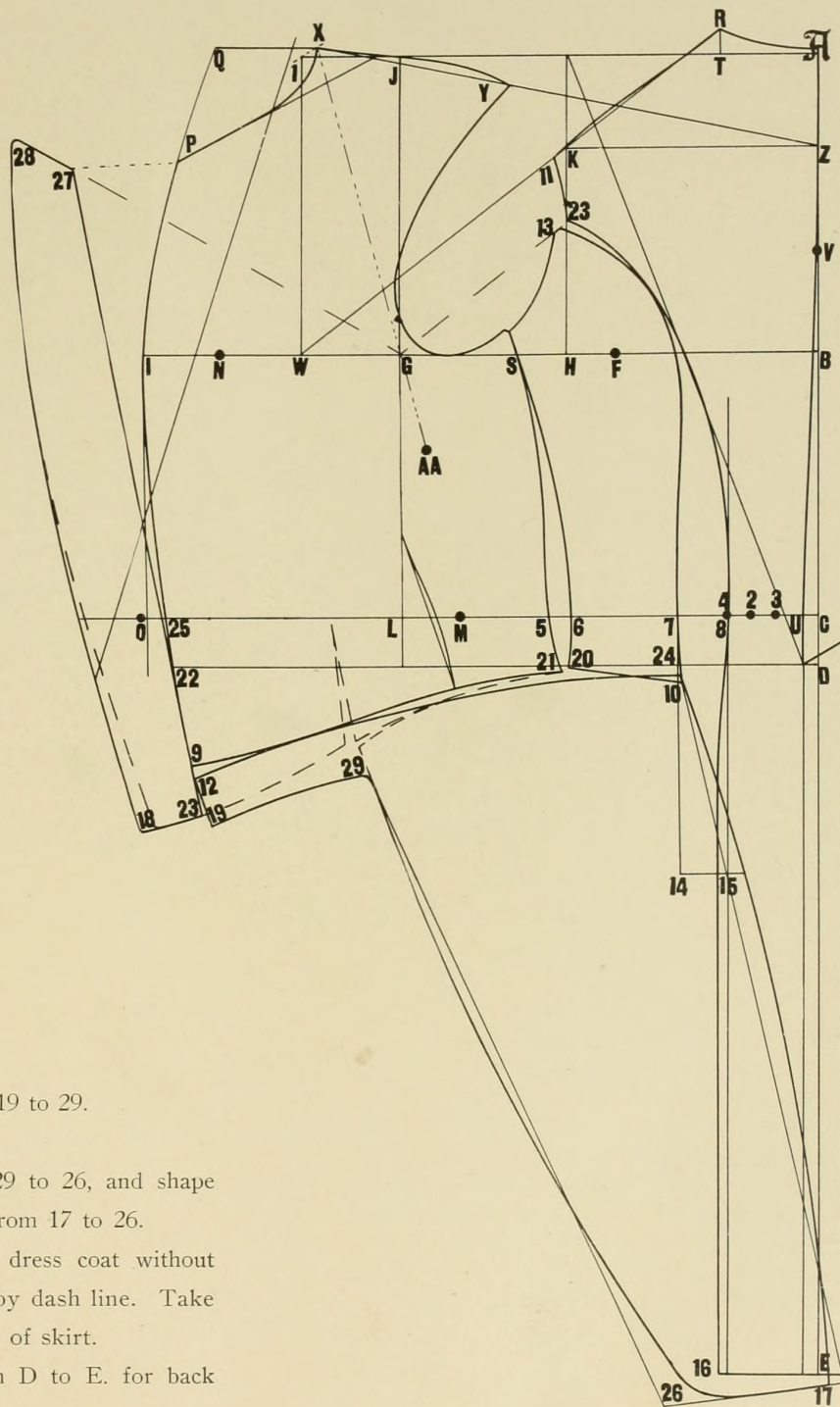
17 to 26 is same distance as 19 to 29.

Rule a line from 29 to 26.

Shape front of skirt from 29 to 26, and shape bottom as shown by illustration from 17 to 26.

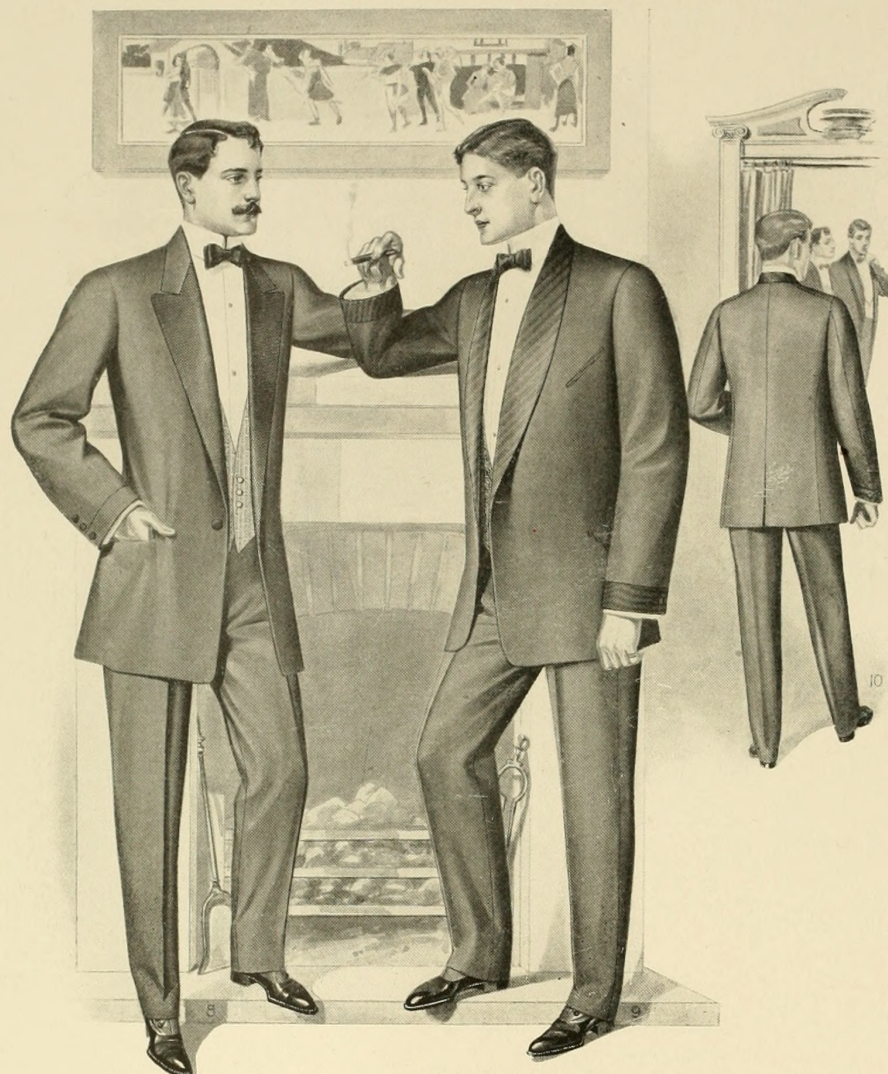
Shape top of skirt for full dress coat without strap and lapel seam as shown by dash line. Take out V in front part at front end of skirt.

Add  $1\frac{1}{2}$  in. to back from D to E. for back tack, and finish as shown.





## The Tuxedo or Dinner Coat



### WITH SHAWL ROLL AND NOTCH COLLAR

The dinner coat, or Tuxedo, as it is called in America, was designed first for a lounge coat for evening wear to be put on in the evening when the dress coat was taken off. In England, where large house parties are the rule, and full dress is universal, after dinner the men of the party frequently resort to the smoking or billiard room when the ladies have retired. The dinner coat was then donned, with the trousers and waistcoat of the dress clothes. From this beginning the dinner coat grew to the dignity of a distinct costume, to be worn as dress when only men are present. At clubs, men's dinners, etc., it is correct.

Many men imagine that the Tuxedo costume may be worn interchangeably with the dress coat, and at the theater, formal dinners, balls, etc., where ladies are present it is frequently seen.

Nothing could be in worse taste, and nothing shows more clearly how little a man knows about correct dressing than such wear of a Tuxedo.

In its proper place, among men, it is a sightly, easy garment, which is very well liked by men who like to be comfortable and at the same time well dressed.

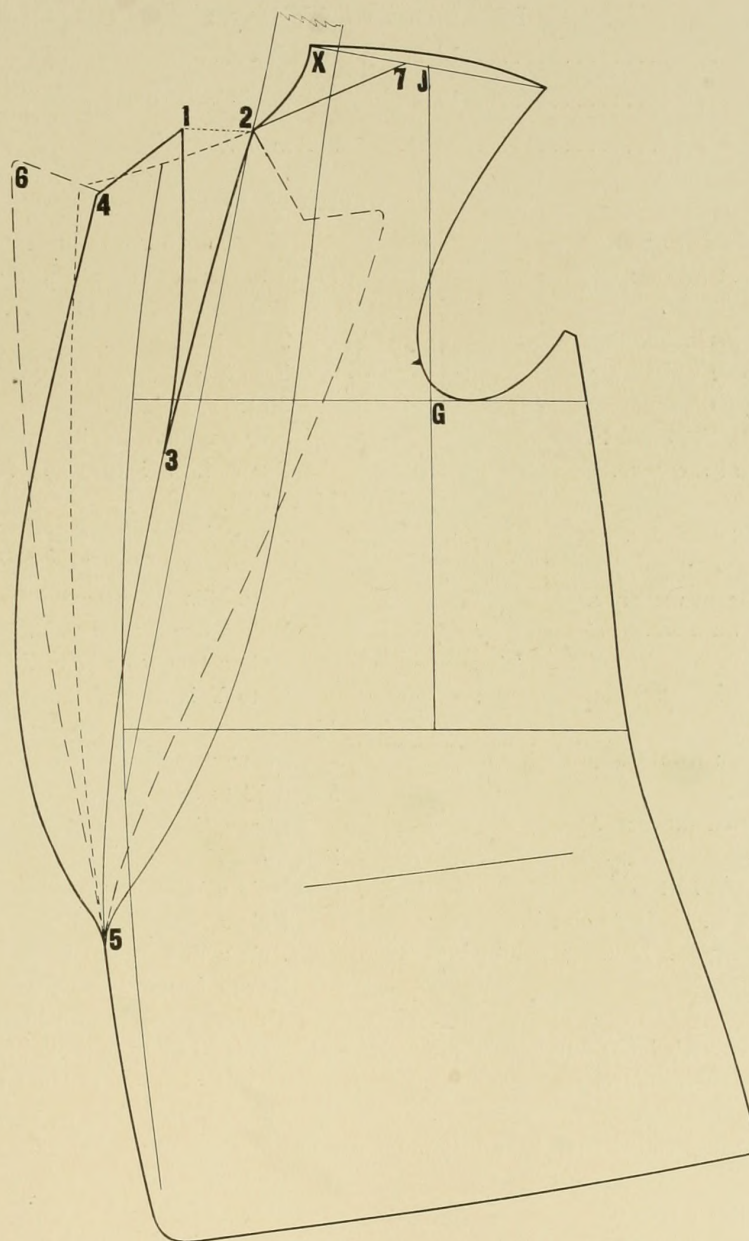
It may be worn with a vest of the same material as the coat, which is usually black or Oxford gray, or with a fancy vest of steel gray. The shirt is white and pleated, the collar a turn over or wing, and the tie a black bow, or of a color to match the vest.

The coat may have either a shawl or notch collar, either being in good taste.

The Tuxedo being a sack coat, requires to be worn with it a soft or derby hat, never a silk or opera hat.



## The Tuxedo or Dinner Coat



The body of the coat is drafted in the same manner as a regular sack coat, but the front of the Tuxedo is subject to various styles. It can have either peak lapels or shawl collar. While the solid lines in this diagram illustrate the front of the shawl collar Tuxedo, the dotted front edge also illustrates the front of the long roll sack and the dash lines show how to produce the peaked lapel dinner jacket.

### To Draft

Draw up your crease lines from the bottom of the roll or from 5 to 2.

Take out a V of  $1\frac{3}{4}$  in. from 2 to 1.

Point 3 is  $1\frac{1}{4}$  in. below breast line.

Run same V to point 3, as shown in illustration. This is done whether there is a shawl collar or a peak lapel dinner jacket.

1 to 4 is 3 inches.

If shawl collar is desired, shape as shown in illustration, from 4 to 5.

If peak lapel is desired, peak lapel according to style.

4 to 6 is  $2\frac{1}{2}$  in.

Shape as shown by dash lines in illustration from 4 to 6 and 6 to 5.

All other points are the same as in a regular sack coat.



# Cassock

## Measures as Follows:

Natural waist.....	17 in.	Breast .....	36 in.
Fashionable waist.....	19 in.	Waist .....	32 in.
Full length.....	58 in.	The front of this coat closes with 32 buttons and button holes.	

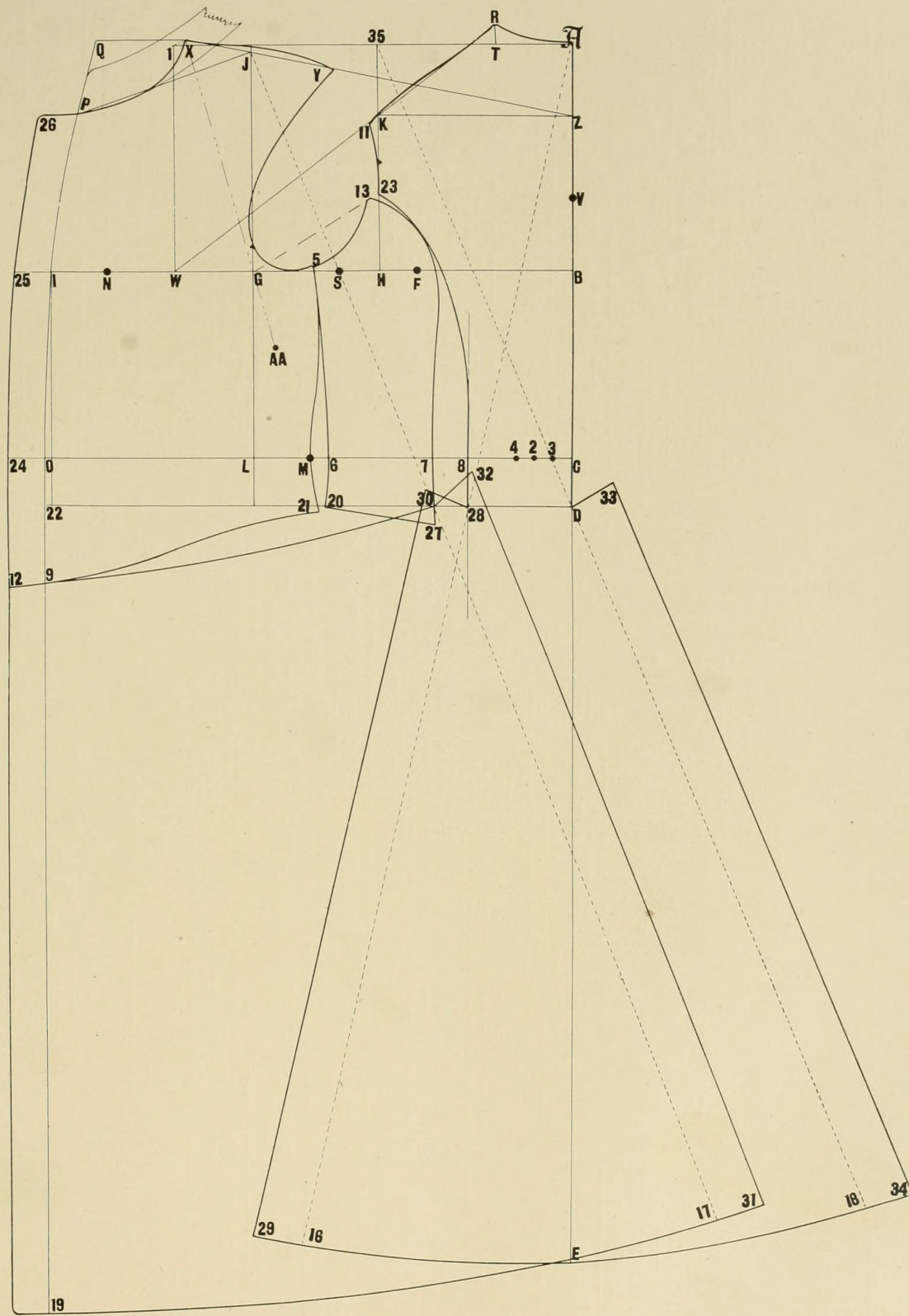
## To Draft

Square out and down from A.  
A to V is  $\frac{1}{3}$  breast measure.  
V to B is 3 in.  
A to C is natural waist length.  
A to D is fashionable waist length.  
A to E is full length of coat.  
Square out from B, C, D and E.  
B to F is  $\frac{1}{3}$  breast measure.  
F to H is  $1\frac{1}{2}$  in.  
B to S is  $\frac{1}{2}$  breast measure.  
S to G is  $3\frac{1}{2}$  in.  
G to W is  $\frac{1}{6}$  breast measure.  
B to N is breast measure.  
N to I is  $2\frac{1}{4}$  in.  
Square down from I.  
Square up from W.  
Square up and down from G.  
Square up from H.  
A to T is  $\frac{1}{6}$  breast measure.  
T to R is  $\frac{3}{4}$  in.  
Rule a line from W to R.  
Square back from K, finding point Z.  
Sweep back from point 1, using point G as a pivot.  
1 to X is  $\frac{1}{2}$  in.  
Square out from X by balance line.  
X to Q is  $\frac{1}{6}$  breast measure.  
L to O is  $\frac{1}{2}$  waist measure.  
Shape as shown in illustration from Q to I, O and down.  
22 to 9 is  $\frac{1}{6}$  breast measure.  
L to M is 2 in.  
M to 4 is  $\frac{1}{2}$  waist measure.  
4 to C is waist suppression, which is divided into three equal parts, as Figures 4, 3 and 2 indicate.  
C to 8 is  $\frac{1}{6}$  breast measure.  
8 to 7 is  $\frac{2}{3}$  waist suppression, the same distance as from 2 to C.  
7 to 6 is  $\frac{1}{4}$  waist measure.  
6 to M is  $\frac{1}{3}$  waist suppression, or same distance as 4 to 2.  
K to 23 is  $\frac{1}{6}$  breast measure.  
K to 11 is  $\frac{1}{2}$  in.

Shape as shown in illustration from A to R, R to 11, 11 to 23, 23 to 8 and down to 28.  
Rule a line from G to 23.  
23 to 13 is  $\frac{3}{8}$  in.  
S to 5 is  $1\frac{1}{2}$  in.  
30 to 27 is  $\frac{3}{4}$  in.  
Shape as shown in illustration from 13 to 7 and 27.  
Shape from 5 to 6 and 20 and shape from 5 to M and 21.  
Shape bottom of side body from 27 to 20 and shape bottom of front part from 21 to 9.  
Q to P is  $\frac{1}{6}$  breast measure.  
Rule a line from J to P.  
Rule a line from X to Z.  
X to Y is same distance as from R to 11 minus  $\frac{3}{8}$  in.  
Shape armhole as shown in illustration from Y to 5 and 13 to 5.  
Shape shoulder from Y to X and shape neck-hole from X to P.  
Rule a line from A to 28 and down.  
Rule a line from 35 to D and down.  
Rule a line from J to 30 and down.  
Sweep forward from E to 16 and back from E to 18, using point D as a pivot.  
From 30 to 17 is same distance as 28 to 16.  
12 to 19 is same distance as 28 to 16 minus 1 in.  
Shape top of skirt as shown in illustration from 30 to 9.  
Extend a plait of 2 in. as shown in illustration from D to 33 and 18 to 34.  
Extend a plait of 2 in. as per illustration from 30 to 32 and 17 to 31.  
Extend a plait of 2 in. as shown in illustration from 28 to 30 and 16 to 29.  
From P to 26 is  $1\frac{1}{2}$  in.  
I to 25 is  $1\frac{1}{2}$  in.  
O to 24 is  $1\frac{1}{2}$  in.  
9 to 12 is  $1\frac{1}{2}$  in.  
Shape as shown in illustration from 26 to 25, 24 to 12 and down to bottom.  
Put on standing collar of  $1\frac{3}{4}$  in. width, as shown in illustration.



# The Cassock





**Table of Proportionate Measures from Height and Circumference**

Breast		5-4	5-5	5-6	5-7	5-8	5-9	5-10	5-11	6 ft.	Blade	Front Measure	Width of Back	Waist
32	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	7 $\frac{3}{4}$ 10 $\frac{1}{2}$ 15 18	7 $\frac{7}{8}$ 10 $\frac{3}{8}$ 15 $\frac{1}{8}$ 18 $\frac{1}{4}$	8 10 $\frac{3}{4}$ 15 $\frac{3}{8}$ 18 $\frac{1}{2}$	8 $\frac{1}{8}$ 10 $\frac{7}{8}$ 15 $\frac{1}{2}$ 18 $\frac{3}{4}$	8 $\frac{1}{4}$ 11 15 $\frac{5}{8}$ 19	8 $\frac{3}{8}$ 11 $\frac{1}{8}$ 15 $\frac{7}{8}$ 19 $\frac{1}{4}$	8 $\frac{1}{2}$ 11 $\frac{1}{4}$ 16 19 $\frac{1}{2}$	8 $\frac{5}{8}$ 11 $\frac{3}{8}$ 16 $\frac{1}{8}$ 19 $\frac{3}{4}$	8 $\frac{3}{4}$ 11 $\frac{1}{2}$ 16 $\frac{3}{8}$ 20	10	6	6 $\frac{1}{4}$	28
33	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	8 10 $\frac{3}{4}$ 15 $\frac{3}{8}$ 17 $\frac{3}{4}$	8 $\frac{1}{8}$ 10 $\frac{7}{8}$ 15 $\frac{1}{2}$ 18	8 $\frac{1}{4}$ 11 15 $\frac{5}{8}$ 18 $\frac{1}{4}$	8 $\frac{3}{8}$ 11 $\frac{1}{8}$ 15 $\frac{7}{8}$ 18 $\frac{1}{2}$	8 $\frac{1}{2}$ 11 $\frac{1}{4}$ 16 18 $\frac{3}{4}$	8 $\frac{5}{8}$ 11 $\frac{3}{8}$ 16 $\frac{1}{8}$ 19	8 $\frac{3}{4}$ 11 $\frac{1}{2}$ 16 $\frac{3}{8}$ 19 $\frac{1}{4}$	8 $\frac{7}{8}$ 11 $\frac{5}{8}$ 16 $\frac{1}{2}$ 19 $\frac{1}{2}$	9 11 $\frac{3}{4}$ 16 $\frac{5}{8}$ 19 $\frac{3}{4}$	10 $\frac{1}{4}$	6 $\frac{1}{4}$	6 $\frac{3}{8}$	29
34	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	8 $\frac{1}{8}$ 11 15 $\frac{5}{8}$ 17 $\frac{5}{8}$	8 $\frac{1}{4}$ 11 $\frac{1}{8}$ 15 $\frac{3}{4}$ 17 $\frac{7}{8}$	8 $\frac{3}{8}$ 11 $\frac{1}{4}$ 16 18 $\frac{1}{8}$	8 $\frac{1}{2}$ 11 $\frac{1}{2}$ 16 $\frac{1}{8}$ 18 $\frac{3}{8}$	8 $\frac{5}{8}$ 11 $\frac{3}{4}$ 16 $\frac{3}{8}$ 18 $\frac{5}{8}$	8 $\frac{3}{4}$ 11 $\frac{5}{8}$ 16 $\frac{1}{2}$ 18 $\frac{7}{8}$	8 $\frac{7}{8}$ 11 $\frac{3}{4}$ 16 $\frac{3}{4}$ 19 $\frac{1}{8}$	9 12 17 $\frac{1}{8}$ 19 $\frac{3}{8}$	9 $\frac{1}{8}$ 12 $\frac{1}{4}$ 17 $\frac{1}{8}$ 19 $\frac{5}{8}$	10 $\frac{1}{2}$	6 $\frac{1}{2}$	6 $\frac{5}{8}$	30
35	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	8 $\frac{3}{8}$ 11 $\frac{1}{4}$ 15 $\frac{7}{8}$ 17 $\frac{3}{8}$	8 $\frac{1}{2}$ 11 $\frac{3}{8}$ 16 17 $\frac{5}{8}$	8 $\frac{5}{8}$ 11 $\frac{1}{2}$ 16 $\frac{1}{4}$ 17 $\frac{7}{8}$	8 $\frac{3}{4}$ 11 $\frac{3}{8}$ 16 $\frac{3}{8}$ 18 $\frac{1}{8}$	8 $\frac{7}{8}$ 11 $\frac{3}{4}$ 16 $\frac{5}{8}$ 18 $\frac{3}{8}$	9 12 16 $\frac{3}{4}$ 18 $\frac{5}{8}$	9 $\frac{1}{8}$ 12 $\frac{1}{8}$ 17 18 $\frac{7}{8}$	9 $\frac{1}{4}$ 12 $\frac{1}{8}$ 17 $\frac{1}{8}$ 19 $\frac{1}{8}$	9 $\frac{3}{8}$ 12 $\frac{1}{4}$ 17 $\frac{3}{8}$ 19 $\frac{3}{8}$	10 $\frac{3}{4}$	6 $\frac{3}{4}$	6 $\frac{3}{4}$	31
36	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	8 $\frac{1}{2}$ 11 $\frac{1}{2}$ 16 $\frac{1}{4}$ 17 $\frac{1}{4}$	8 $\frac{5}{8}$ 11 $\frac{5}{8}$ 16 $\frac{3}{8}$ 17 $\frac{1}{2}$	8 $\frac{3}{4}$ 11 $\frac{3}{4}$ 16 $\frac{5}{8}$ 17 $\frac{3}{4}$	8 $\frac{7}{8}$ 11 $\frac{7}{8}$ 16 $\frac{3}{4}$ 18	9 12 17 18 $\frac{1}{4}$	9 $\frac{1}{8}$ 12 $\frac{1}{8}$ 17 $\frac{1}{8}$ 18 $\frac{1}{2}$	9 $\frac{1}{4}$ 12 $\frac{1}{4}$ 17 $\frac{3}{8}$ 18 $\frac{3}{4}$	9 $\frac{3}{8}$ 12 $\frac{3}{8}$ 17 $\frac{1}{2}$ 19	9 $\frac{1}{2}$ 12 $\frac{1}{2}$ 17 $\frac{5}{8}$ 19 $\frac{1}{4}$	11	7	7	32
37	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	8 $\frac{5}{8}$ 11 $\frac{3}{4}$ 16 $\frac{5}{8}$ 17	8 $\frac{3}{4}$ 11 $\frac{7}{8}$ 16 $\frac{3}{4}$ 17 $\frac{1}{4}$	8 $\frac{7}{8}$ 12 17 17 $\frac{1}{2}$	9 12 $\frac{1}{8}$ 17 $\frac{1}{8}$ 17 $\frac{3}{4}$	9 $\frac{1}{8}$ 12 $\frac{1}{4}$ 17 $\frac{1}{2}$ 18	9 $\frac{1}{4}$ 12 $\frac{3}{8}$ 17 $\frac{1}{2}$ 18 $\frac{1}{4}$	9 $\frac{3}{8}$ 12 $\frac{1}{2}$ 17 $\frac{3}{4}$ 18 $\frac{1}{2}$	9 $\frac{1}{2}$ 12 $\frac{5}{8}$ 17 $\frac{5}{8}$ 18 $\frac{3}{4}$	9 $\frac{5}{8}$ 12 $\frac{3}{4}$ 18 $\frac{1}{8}$ 19	11 $\frac{1}{4}$	7 $\frac{1}{4}$	7 $\frac{1}{8}$	33
38	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	8 $\frac{7}{8}$ 12 16 $\frac{7}{8}$ 16 $\frac{7}{8}$	9 12 $\frac{1}{8}$ 17 17 $\frac{1}{8}$	9 $\frac{1}{8}$ 12 $\frac{1}{4}$ 17 $\frac{1}{4}$ 17 $\frac{3}{8}$	9 $\frac{1}{4}$ 12 $\frac{3}{8}$ 17 $\frac{3}{8}$ 17 $\frac{5}{8}$	9 $\frac{3}{8}$ 12 $\frac{1}{2}$ 17 $\frac{5}{8}$ 17 $\frac{7}{8}$	9 $\frac{1}{2}$ 12 $\frac{5}{8}$ 17 $\frac{3}{4}$ 18 $\frac{1}{8}$	9 $\frac{5}{8}$ 12 $\frac{3}{4}$ 17 $\frac{5}{8}$ 18 $\frac{3}{8}$	9 $\frac{3}{4}$ 12 $\frac{7}{8}$ 18 18 $\frac{5}{8}$	9 $\frac{7}{8}$ 13 18 $\frac{1}{8}$ 18 $\frac{5}{8}$	11 $\frac{1}{2}$	7 $\frac{1}{2}$	7 $\frac{3}{8}$	34
39	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	9 12 $\frac{1}{4}$ 17 $\frac{1}{4}$ 16 $\frac{5}{8}$	9 $\frac{1}{8}$ 12 $\frac{3}{8}$ 17 $\frac{3}{8}$ 16 $\frac{7}{8}$	9 $\frac{1}{4}$ 12 $\frac{1}{2}$ 17 $\frac{1}{2}$ 17 $\frac{1}{8}$	9 $\frac{3}{8}$ 12 $\frac{5}{8}$ 17 $\frac{3}{4}$ 17 $\frac{3}{8}$	9 $\frac{1}{2}$ 12 $\frac{3}{4}$ 18 17 $\frac{5}{8}$	9 $\frac{5}{8}$ 12 $\frac{7}{8}$ 18 $\frac{1}{8}$ 17 $\frac{7}{8}$	9 $\frac{3}{4}$ 13 18 $\frac{3}{8}$ 18 $\frac{1}{8}$	9 $\frac{7}{8}$ 13 $\frac{1}{8}$ 18 $\frac{1}{2}$ 18 $\frac{3}{8}$	10 13 $\frac{1}{4}$ 18 $\frac{3}{4}$ 18 $\frac{5}{8}$	11 $\frac{3}{4}$	7 $\frac{3}{4}$	7 $\frac{1}{2}$	35
40	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	9 $\frac{1}{4}$ 12 $\frac{1}{2}$ 17 $\frac{5}{8}$ 16 $\frac{1}{2}$	9 $\frac{3}{8}$ 12 $\frac{5}{8}$ 17 $\frac{3}{4}$ 16 $\frac{3}{4}$	9 $\frac{1}{2}$ 12 $\frac{3}{4}$ 18 17	9 $\frac{5}{8}$ 12 $\frac{7}{8}$ 18 $\frac{1}{8}$ 17 $\frac{1}{4}$	9 $\frac{3}{4}$ 13 18 $\frac{3}{8}$ 17 $\frac{1}{2}$	9 $\frac{7}{8}$ 13 $\frac{1}{8}$ 18 $\frac{1}{2}$ 17 $\frac{3}{4}$	10 13 $\frac{1}{4}$ 18 $\frac{3}{4}$ 18	10 $\frac{1}{8}$ 13 $\frac{3}{8}$ 18 $\frac{7}{8}$ 18 $\frac{1}{4}$	10 $\frac{1}{4}$ 13 $\frac{1}{2}$ 19 $\frac{1}{8}$ 18 $\frac{1}{2}$	12	8	7 $\frac{3}{4}$	36
41	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	9 $\frac{3}{8}$ 12 $\frac{3}{4}$ 17 $\frac{7}{8}$ 16 $\frac{1}{4}$	9 $\frac{1}{2}$ 12 $\frac{7}{8}$ 18 16 $\frac{1}{2}$	9 $\frac{5}{8}$ 13 18 $\frac{1}{4}$ 16 $\frac{3}{4}$	9 $\frac{3}{4}$ 13 $\frac{1}{8}$ 18 $\frac{3}{8}$ 17	9 $\frac{7}{8}$ 13 $\frac{1}{4}$ 18 $\frac{5}{8}$ 17 $\frac{1}{4}$	10 13 $\frac{3}{8}$ 18 $\frac{3}{4}$ 17 $\frac{1}{2}$	10 $\frac{1}{8}$ 13 $\frac{1}{2}$ 19 17 $\frac{3}{4}$	10 $\frac{1}{4}$ 13 $\frac{5}{8}$ 19 $\frac{1}{8}$ 18	10 $\frac{3}{8}$ 13 $\frac{3}{4}$ 19 $\frac{3}{8}$ 18 $\frac{7}{8}$	12 $\frac{1}{4}$	8 $\frac{1}{4}$	7 $\frac{7}{8}$	37
42	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	9 $\frac{5}{8}$ 13 18 $\frac{1}{4}$ 16 $\frac{1}{8}$	9 $\frac{3}{4}$ 13 $\frac{1}{8}$ 18 $\frac{3}{8}$ 16 $\frac{3}{8}$	9 $\frac{7}{8}$ 13 $\frac{1}{4}$ 18 $\frac{5}{8}$ 16 $\frac{5}{8}$	10 13 $\frac{3}{8}$ 18 $\frac{3}{4}$ 16 $\frac{7}{8}$	10 $\frac{1}{8}$ 13 $\frac{1}{2}$ 19 17 $\frac{1}{8}$	10 $\frac{1}{4}$ 13 $\frac{5}{8}$ 19 $\frac{1}{8}$ 17 $\frac{3}{8}$	10 $\frac{3}{8}$ 13 $\frac{3}{4}$ 19 $\frac{3}{8}$ 17 $\frac{5}{8}$	10 $\frac{1}{2}$ 13 $\frac{7}{8}$ 19 $\frac{1}{2}$ 17 $\frac{7}{8}$	10 $\frac{5}{8}$ 14 19 $\frac{3}{4}$ 18 $\frac{5}{8}$	12 $\frac{1}{2}$	8 $\frac{1}{2}$	8 $\frac{1}{8}$	38
43	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	9 $\frac{3}{4}$ 13 $\frac{1}{8}$ 18 $\frac{1}{8}$ 15 $\frac{7}{8}$	9 $\frac{7}{8}$ 13 $\frac{1}{4}$ 18 $\frac{3}{8}$ 16 $\frac{1}{8}$	10 13 $\frac{3}{8}$ 18 $\frac{5}{8}$ 16 $\frac{3}{8}$	10 $\frac{1}{8}$ 13 $\frac{1}{2}$ 19 16 $\frac{5}{8}$	10 $\frac{1}{4}$ 13 $\frac{5}{8}$ 19 $\frac{1}{4}$ 16 $\frac{7}{8}$	10 $\frac{3}{8}$ 13 $\frac{3}{4}$ 19 $\frac{3}{8}$ 17 $\frac{1}{8}$	10 $\frac{1}{2}$ 13 $\frac{7}{8}$ 19 $\frac{1}{2}$ 17 $\frac{3}{8}$	10 $\frac{5}{8}$ 14 19 $\frac{3}{4}$ 17 $\frac{5}{8}$	10 $\frac{3}{4}$ 14 $\frac{1}{8}$ 19 $\frac{7}{8}$ 17 $\frac{7}{8}$	12 $\frac{3}{4}$	8 $\frac{3}{4}$	8 $\frac{1}{4}$	
44	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	9 $\frac{7}{8}$ 13 $\frac{3}{8}$ 18 $\frac{5}{8}$ 15 $\frac{3}{4}$	10 13 $\frac{1}{2}$ 18 $\frac{7}{8}$ 16	10 $\frac{1}{8}$ 13 $\frac{5}{8}$ 19 16 $\frac{1}{4}$	10 $\frac{1}{4}$ 13 $\frac{3}{4}$ 19 $\frac{1}{4}$ 16 $\frac{1}{2}$	10 $\frac{3}{8}$ 13 $\frac{7}{8}$ 19 $\frac{5}{8}$ 16 $\frac{3}{4}$	10 $\frac{1}{2}$ 14 19 $\frac{5}{8}$ 17	10 $\frac{5}{8}$ 14 $\frac{1}{8}$ 19 $\frac{3}{4}$ 17 $\frac{1}{4}$	10 $\frac{3}{4}$ 14 $\frac{1}{4}$ 19 $\frac{7}{8}$ 17 $\frac{1}{2}$	10 $\frac{7}{8}$ 14 $\frac{3}{8}$ 20 $\frac{1}{8}$ 17 $\frac{3}{4}$	13	9	8 $\frac{1}{2}$	
45	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	10 13 $\frac{1}{2}$ 18 $\frac{7}{8}$ 15 $\frac{1}{2}$	10 $\frac{1}{8}$ 13 $\frac{3}{8}$ 19 15 $\frac{3}{4}$	10 $\frac{1}{4}$ 13 $\frac{3}{4}$ 19 $\frac{1}{4}$ 16	10 $\frac{3}{8}$ 13 $\frac{7}{8}$ 19 $\frac{3}{8}$ 16 $\frac{1}{4}$	10 $\frac{1}{2}$ 14 19 $\frac{5}{8}$ 16 $\frac{1}{2}$	10 $\frac{5}{8}$ 14 $\frac{1}{8}$ 19 $\frac{3}{4}$ 16 $\frac{3}{4}$	10 $\frac{3}{4}$ 14 $\frac{1}{4}$ 19 $\frac{7}{8}$ 17	10 $\frac{7}{8}$ 14 $\frac{3}{8}$ 20 $\frac{1}{8}$ 17 $\frac{1}{4}$	11 14 $\frac{1}{2}$ 20 $\frac{1}{4}$ 17 $\frac{1}{2}$	13 $\frac{1}{4}$	9 $\frac{1}{4}$	8 $\frac{5}{8}$	
46	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	10 $\frac{1}{8}$ 13 $\frac{3}{4}$ 19 15 $\frac{3}{8}$	10 $\frac{1}{4}$ 13 $\frac{7}{8}$ 19 $\frac{1}{4}$ 15 $\frac{5}{8}$	10 $\frac{3}{8}$ 14 19 $\frac{3}{8}$ 15 $\frac{7}{8}$	10 $\frac{1}{2}$ 14 $\frac{1}{8}$ 19 $\frac{3}{8}$ 16 $\frac{1}{8}$	10 $\frac{5}{8}$ 14 $\frac{1}{4}$ 19 $\frac{5}{8}$ 16 $\frac{3}{8}$	10 $\frac{3}{4}$ 14 $\frac{3}{8}$ 19 $\frac{7}{8}$ 16 $\frac{5}{8}$	10 $\frac{7}{8}$ 14 $\frac{1}{2}$ 20 $\frac{1}{8}$ 16 $\frac{7}{8}$	11 14 $\frac{5}{8}$ 20 $\frac{1}{4}$ 17 $\frac{1}{8}$	11 $\frac{1}{8}$ 14 $\frac{3}{4}$ 20 $\frac{1}{2}$ 17 $\frac{3}{8}$	13 $\frac{1}{2}$	9 $\frac{1}{2}$	8 $\frac{7}{8}$	
47	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	10 $\frac{1}{4}$ 13 $\frac{7}{8}$ 19 $\frac{1}{4}$ 15 $\frac{1}{8}$	10 $\frac{3}{8}$ 14 19 $\frac{3}{8}$ 15 $\frac{3}{8}$	10 $\frac{1}{2}$ 14 $\frac{1}{8}$ 19 $\frac{5}{8}$ 15 $\frac{5}{8}$	10 $\frac{5}{8}$ 14 $\frac{1}{4}$ 20 15 $\frac{7}{8}$	10 $\frac{3}{4}$ 14 $\frac{3}{8}$ 20 $\frac{1}{8}$ 16 $\frac{1}{8}$	10 $\frac{7}{8}$ 14 $\frac{1}{2}$ 20 $\frac{3}{8}$ 16 $\frac{3}{8}$	11 14 $\frac{5}{8}$ 20 $\frac{1}{2}$ 16 $\frac{5}{8}$	11 $\frac{1}{8}$ 14 $\frac{3}{4}$ 20 $\frac{1}{2}$ 16 $\frac{7}{8}$	11 $\frac{1}{4}$ 14 $\frac{7}{8}$ 20 $\frac{3}{4}$ 17 $\frac{1}{8}$	13 $\frac{3}{4}$	9 $\frac{3}{4}$	9	
48	Depth of Scye. . . Strap. . . . . Over-shoulder . . . Length of Sleeve. .	10 $\frac{3}{8}$ 14 19 $\frac{3}{8}$ 15	10 $\frac{1}{2}$ 14 $\frac{1}{8}$ 19 $\frac{5}{8}$ 15 $\frac{1}{4}$	10 $\frac{5}{8}$ 14 $\frac{1}{4}$ 19 $\frac{3}{4}$ 15 $\frac{1}{8}$	10 $\frac{3}{4}$ 14 $\frac{3}{8}$ 20 $\frac{1}{8}$ 15 $\frac{3}{4}$	10 $\frac{7}{8}$ 14 $\frac{1}{2}$ 20 $\frac{3}{8}$ 16	11 14 $\frac{5}{8}$ 20 $\frac{1}{4}$ 16 $\frac{1}{4}$	11 $\frac{1}{8}$ 14 $\frac{3}{4}$ 20 $\frac{1}{2}$ 16 $\frac{1}{8}$	11 $\frac{1}{4}$ 14 $\frac{7}{8}$ 20 $\frac{5}{8}$ 16 $\frac{3}{4}$	11 $\frac{3}{8}$ 15 20 $\frac{7}{8}$ 17	14	10	9 $\frac{1}{8}$	



## *Theories and Practice*

The practical cutter and the advanced student who have studied cutting as a science will no doubt recognize in this work many of the ideas they have proved to be of good practical value. At the same time they will observe many new ideas introduced and expressed, which may be in direct opposition to their views, as well as in opposition to the opinions of other system makers and instructors of cutting. While it is not my intention to criticise anybody else, or his work, there is no doubt that many of the ideas I have expressed will to a considerable extent revolutionize some of the practices which have been in use heretofore and have been accepted as correct, but which are in fact nothing but fallacious theories.

For instance, it has been a common practice to lay up the normal points of a coat and then to apply direct measures without having arranged the points in position for measurement. For example: Where the depth of scye is  $\frac{3}{4}$  of an inch longer than normal, measures are applied direct without the cutter knowing the reason why the depth is greater. The Second Section of Measurements, as described in this volume, has been either ignored or else the cutter does not know anything about scientific variations, and the consequence is that this measure has been applied before regulating the draft for the type or form which causes this measure to be  $\frac{3}{4}$  inch longer. The reasons for the excess length could be traced to one or more of the following types: Height, stooping, sloping, or long neck. It is essential that this be thoroughly understood. If it is not, see diagrams and instructions.

The same applies to the strap measure, or any other measure which may be long or short in comparison with the normal. There must be a reason for this increase or decrease in length from normal, and this reason can be found promptly if it is stipulated when measurements are taken, in the Second Section of Measurement, and may be remedied in a scientific way by adhering to the illustrations and instructions of variations. First laying out the proportionate points, applying height and circumference, and next, variations, according to definition of types. It will be readily seen that the points have changed positions, and by this operation the different points are placed in graphic harmony with each other, and the draft is then in position for measurement that is less conflicting. In fact, if the types have been correctly stipulated and measurements accurately taken, there should be no difference between the measurements and variations. At the same time the garment will have the proper fitting points and retain the symmetry and grace of the ideal model. While it has been for various reasons subjected to scientific variations and methodical measurements, yet balance and fitting points have been retained.



The shoulder point has been a subject of much discussion in the trade, but from a scientific point of view the shoulder point has only a fixed relation to the neck that a point in the circumference has to any circle. It has nothing to do with what is commonly called straight or crooked shoulders. To attempt to fix the shoulder point by direct measurement, or by any other means without reference to the top of the back is wrong. For instance, a stooping figure is as a rule also round-backed, and to reduce the length of front shoulder of a coat without reference to the back is fallacious, yet, even in some modern methods, such theories are put in practice. The length of the back determines whether there is to be a straight or crooked shoulder. (See diagram for stooping and erect).

Raising or lowering of the back and increase or decrease of the distance from A to B demands raising or lowering of the shoulder point. Therefore, to alter the shoulder point without reference to the back is out of the question. An independent shoulder point has no existence, and crooked and straight shoulders are only terms. The word "term" is something that has no independent influence. The location of the so-called shoulder point is entirely dependent on the increase or decrease given to the length of the back to produce the intended effect, fit, or character of the garment. To produce a well-balanced garment necessitates all parts of the coat being in strict harmony with each other, and this important feature can not possibly be secured by any process of measuring that is practicable for students to use, without the aid of proportions and variations. The style of a garment depends entirely on the taste and individual skill of the cutter in adapting the garment to the type and figure, and in making it the proper size so as to dress the customer correctly.



## VEST SECTION

The Supreme Vest System  
with Instructions How to  
Measure and Apply Measurements to Vests; also  
Proportion Tables.

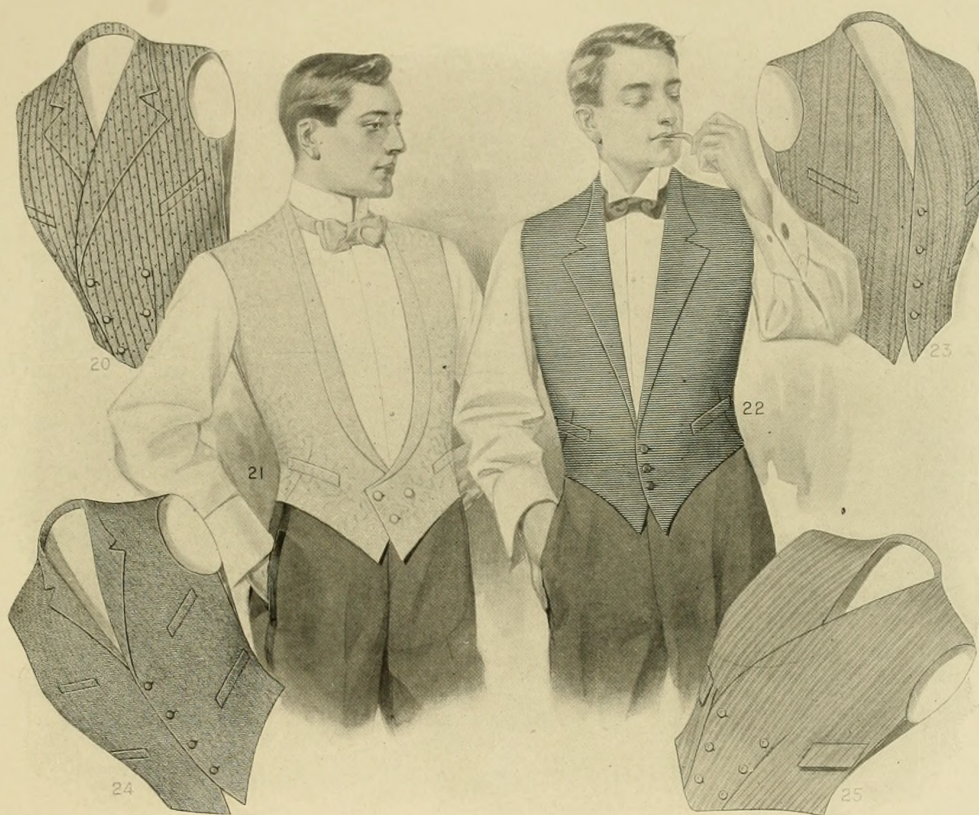


### Proportionate Front Length for Vests from Height and Circumference

BREAST.	5-4	5-5	5-6	5-7	5-8	5-9	5-10	5-11	6 ft.
32.....	23	$23\frac{1}{4}$	$23\frac{1}{2}$	$23\frac{3}{4}$	24	$24\frac{1}{4}$	$24\frac{1}{2}$	$24\frac{3}{4}$	25
33.....	$23\frac{1}{4}$	$23\frac{1}{2}$	$23\frac{3}{4}$	24	$24\frac{1}{4}$	$24\frac{1}{2}$	$24\frac{3}{4}$	25	$25\frac{1}{4}$
34.....	$23\frac{1}{2}$	$23\frac{3}{4}$	24	$24\frac{1}{4}$	$24\frac{1}{2}$	$24\frac{3}{4}$	25	$25\frac{1}{4}$	$25\frac{1}{2}$
35.....	$23\frac{3}{4}$	24	$24\frac{1}{4}$	$24\frac{1}{2}$	$24\frac{3}{4}$	25	$25\frac{1}{4}$	$25\frac{1}{2}$	$25\frac{3}{4}$
36.....	24	$24\frac{1}{4}$	$24\frac{1}{2}$	$24\frac{3}{4}$	25	$25\frac{1}{4}$	$25\frac{1}{2}$	$25\frac{3}{4}$	26
37.....	$24\frac{1}{4}$	$24\frac{1}{2}$	$24\frac{3}{4}$	25	$25\frac{1}{4}$	$25\frac{1}{2}$	$25\frac{3}{4}$	26	$26\frac{1}{4}$
38.....	$24\frac{1}{2}$	$24\frac{3}{4}$	25	$25\frac{1}{4}$	$25\frac{1}{2}$	$25\frac{3}{4}$	26	$26\frac{1}{4}$	$26\frac{1}{2}$
39.....	$24\frac{3}{4}$	25	$25\frac{1}{4}$	$25\frac{1}{2}$	$25\frac{3}{4}$	26	$26\frac{1}{4}$	$26\frac{1}{2}$	$26\frac{3}{4}$
40.....	25	$25\frac{1}{4}$	$25\frac{1}{2}$	$25\frac{3}{4}$	26	$26\frac{1}{4}$	$26\frac{1}{2}$	$26\frac{3}{4}$	27
41.....	$25\frac{1}{4}$	$25\frac{1}{2}$	$25\frac{3}{4}$	26	$26\frac{1}{4}$	$26\frac{1}{2}$	$26\frac{3}{4}$	27	27
42.....	$25\frac{1}{2}$	$25\frac{3}{4}$	26	$26\frac{1}{4}$	$26\frac{1}{2}$	$26\frac{3}{4}$	27	$27\frac{1}{4}$	$27\frac{1}{2}$
43.....	$25\frac{3}{4}$	26	$26\frac{1}{4}$	$26\frac{1}{2}$	$26\frac{3}{4}$	27	$27\frac{1}{4}$	$27\frac{1}{2}$	$27\frac{3}{4}$
44.....	26	$26\frac{1}{4}$	$26\frac{1}{2}$	$26\frac{3}{4}$	27	$27\frac{1}{4}$	$27\frac{1}{2}$	$27\frac{3}{4}$	28
45.....	$26\frac{1}{4}$	$26\frac{1}{2}$	$26\frac{3}{4}$	27	$27\frac{1}{4}$	$27\frac{1}{2}$	$27\frac{3}{4}$	28	$28\frac{1}{4}$
46.....	$26\frac{1}{2}$	$26\frac{3}{4}$	27	$27\frac{1}{4}$	$27\frac{1}{2}$	$27\frac{3}{4}$	28	$28\frac{1}{4}$	$28\frac{1}{2}$
47.....	$26\frac{3}{4}$	27	$27\frac{1}{4}$	$27\frac{1}{2}$	$27\frac{3}{4}$	28	$28\frac{1}{4}$	$28\frac{1}{2}$	$28\frac{3}{4}$
48.....	27	$27\frac{1}{4}$	$27\frac{1}{2}$	$27\frac{3}{4}$	28	$28\frac{1}{4}$	$28\frac{1}{2}$	$28\frac{3}{4}$	29
Proportionate Waist Length of Vests.....	16	$16\frac{1}{4}$	$16\frac{1}{2}$	$16\frac{3}{4}$	17	$17\frac{1}{4}$	$17\frac{1}{2}$	$17\frac{3}{4}$	18



## *Vests*



MODELS OF THE DIFFERENT FANCY AND REGULAR VESTS COMMONLY WORN



## *How to Measure*

### **Vests**

After having ascertained the style desired and arranged the vest so that it is smooth front and back, proceed to take measurements over vest as follows:

1. Measure as shown in illustration for actual opening desired from A on back view to E on front view.
2. Measure as shown in illustration for full length of vest from A on back view to F on front view.
3. Measure as shown in illustration to side from A on back view to G on front view.
4. Measure all around breast as shown in front view illustration. Measurements taken should be medium snug.
5. Measure all around waist as shown in front view of illustration. Measurements taken should be medium snug.

Height and weight of customer are essential in order to prove up breast measure with the table of breast measures compounded from heights and weights, and also so as to designate the proportionate length of depth of scye and waist.

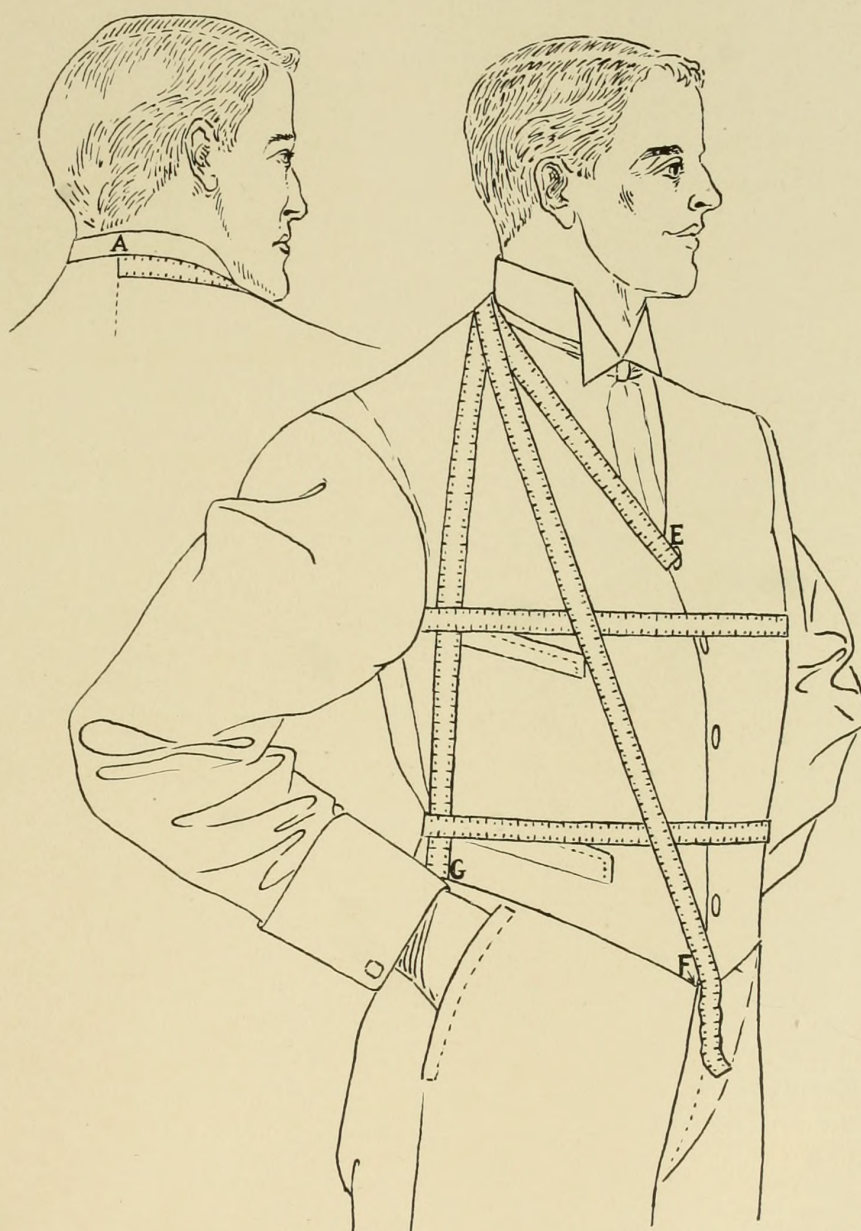
Measurements for vest when entered in order book should stand as follows:

Opening .....	Breast .....
Full length .....	Waist .....
Length to side.....	

For the different attitudes and deformations, see Definition of Types or Second Section of Measurements. For short or direct measures, such as depth of scye, waist length, blade, strap, over shoulder and front measure, see Third Section of Measurements.



## *How to Measure Vests*





## Proportionate Vest

### Measures as Follows:

Waist length.....	17 in.	Length to side.....	22 in.
Opening .....	11 in.	Breast .....	36 in.
Front length.....	25 in.	Waist .....	32 in.

### To Draft

Square out and down from A.  
A to V is  $\frac{1}{3}$  breast measure.  
V to B is 3 in.  
A to C is waist length.  
Square out from B and C.  
B to F is  $\frac{1}{3}$  breast measure.  
F to H is  $1\frac{1}{2}$  in.  
B to S is  $\frac{1}{2}$  breast measure.  
S to G is 3 in.  
G to W is  $\frac{1}{6}$  breast measure.  
B to N is breast measure.  
N to I is 2 in.  
Square down from I.  
Square up from W.  
Square up and down from G.  
Square up from H.  
A to T is  $\frac{1}{6}$  breast measure.  
T to R is  $\frac{5}{8}$  in.  
Rule a line from W to R.  
Square back from K, finding point Z.  
C to M is 1 in.  
Shape as shown in illustration from Z to M and down.  
Sweep back from point 2, using point G as a pivot.  
2 to X is  $\frac{1}{2}$  in.  
Rule a line from X to Z.  
2 to Q is  $\frac{1}{6}$  breast measure.  
L to 0 is  $\frac{1}{2}$  waist measure.  
Shape from Q to I, 0 and down.

Apply measure for opening plus 1 in. from A to T and X to 8.  
Apply measure for full length plus  $1\frac{1}{2}$  in. from A to T and X to J.  
Apply measure to side plus 1 in. from A to T and X to 6.  
L to 3 is 1 in.  
G to P is  $\frac{1}{12}$  breast measure.  
M to 5 is  $\frac{1}{2}$  waist measure.  
5 to 4 is 1 in.  
Shape as shown in illustration from P to 3 and 6.  
Shape from P to 4 and 7.  
M to 10 is  $1\frac{1}{2}$  in.  
Shape from 10 to 7 and shape from 6 to J.  
K to E is  $\frac{3}{4}$  in.  
Shape from A to R and R to E.  
X to Y is same distance as R to E minus  $\frac{1}{4}$  in.  
Shape armhole as shown in illustration  $\frac{1}{4}$  in. below breast line and  $\frac{1}{2}$  in. in front of balance line from Y to E.  
Shape shoulder from Y to X.  
X to 13 is  $\frac{3}{4}$  in.  
Shape as shown by solid lines from 13 to 8, from 8 to 0 and 0 to J.  
Place vest pockets as shown, lower pocket 4 in. from bottom, and make lower pocket  $4\frac{1}{2}$  in. in length.  
Make breast pocket 4 in. in length.  
Extend button-stand as shown by dotted line, to be used only on right side of vest, and single-breasted vest is completed.

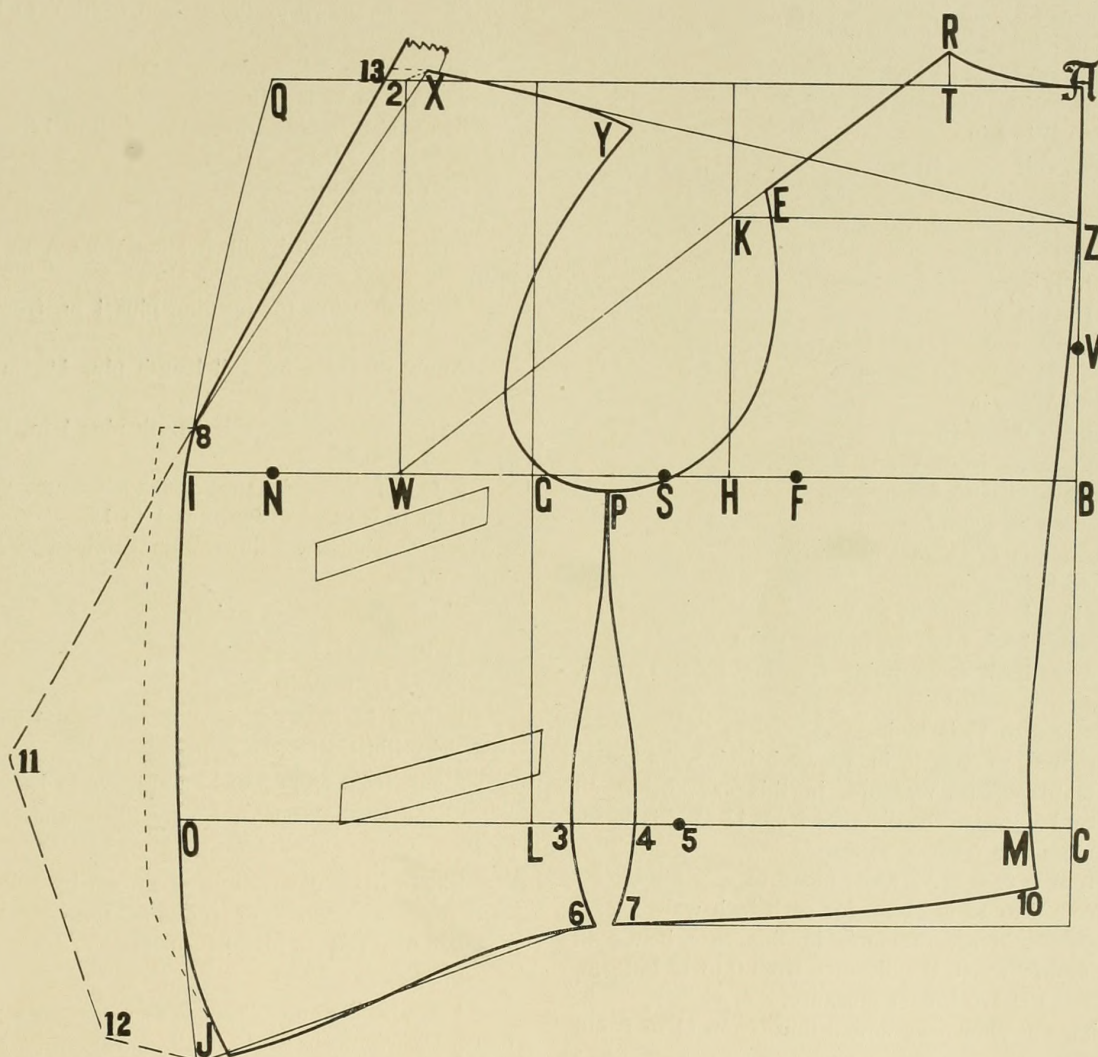
### Double Breasted

For double-breasted vest see dash line on front.  
Make distance from solid line to point 11, 4 in.  
Make distance from J to 12,  $2\frac{1}{4}$  in.

Shape as shown in illustration from 8 to 11, 11 to 12 and J to 12, and double-breasted vest is finished.



# Proportionate Single and Double Breasted Vest





# Vest for Stout Figure

## Measures as Follows:

Waist length.....	17 in.	Length to side.....	23¾ in.
Opening .....	12 in.	Breast .....	48 in.
Full length.....	29½ in.	Waist .....	50 in.

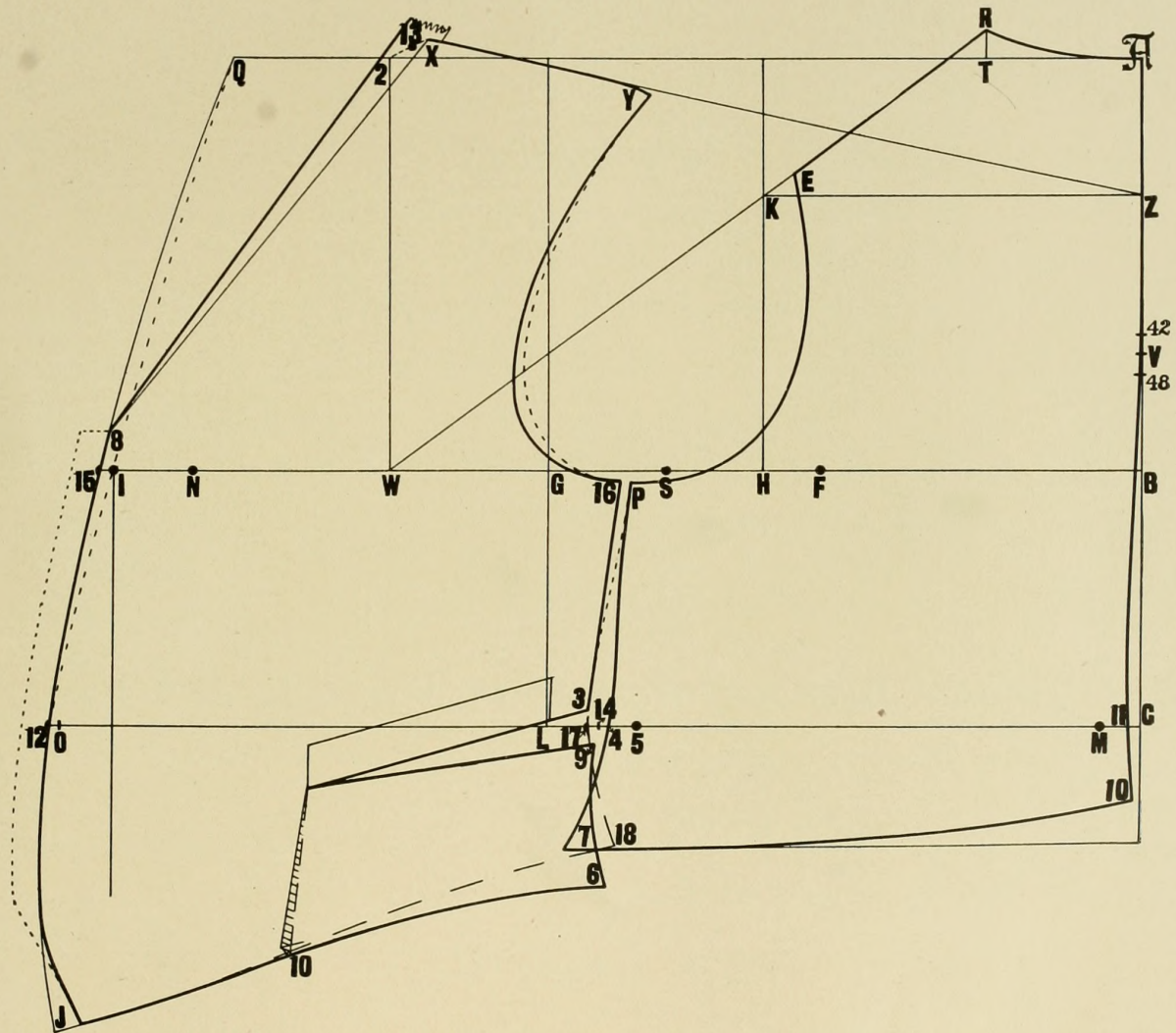
## To Draft

Square out and down from A.  
A to 42 is  $\frac{1}{3}$  of 42 on divisions.  
A to 48 is  $\frac{1}{3}$  of breast measure.  
V is half way between 42 and 48.  
V to B is 3 in.  
A to C is waist length.  
Square out B and C.  
B to F is  $\frac{1}{3}$  breast measure.  
F to H is  $1\frac{1}{2}$  in.  
B to S is  $\frac{1}{2}$  breast measure.  
S to G is 3 in.  
G to W is  $\frac{1}{6}$  breast measure.  
B to N is breast measure.  
N to I is 2 in.  
Square down from I.  
Square up from W.  
Square up and down from G.  
Square up from H.  
A to T is  $\frac{1}{6}$  breast measure.  
T to R is  $\frac{5}{8}$  in.  
Rule a line from R to W.  
Square back from K, finding point Z.  
Sweep back from point 2, using point G as a pivot.  
From 2 to 13 is  $\frac{1}{2}$  in.  
From 13 to X is  $\frac{1}{8}$  in. for each inch waist measure exceeds breast measure, in this case being 48 breast and 50 waist, the distance from 13 to X is  $\frac{1}{4}$  in.  
Rule a line from X to Z.  
From L to 0 is  $\frac{1}{2}$  waist measure.  
From 0 to 12 is  $\frac{1}{8}$  in. for each inch waist measure exceeds breast measure, in this case being 48 breast and 50 waist, the distance from 0 to 12 is  $\frac{1}{4}$  in.  
2 to Q is  $\frac{1}{6}$  breast measure.  
Shape as shown by dotted lines from Q to I and 12.  
Square down from 12.  
Add from I to 15 as much as is necessary to get a good shaped front, or an average of  $\frac{1}{8}$  in. for each inch waist measure exceeds breast.  
From M to 11 is  $\frac{1}{8}$  in. for every inch waist measure exceeds normal. In this case waist measure is 6 in. over normal, consequently the distance from M to 11 is  $\frac{3}{4}$  in.

Shape as shown by illustration from V to 11 and down.  
From 11 to 5 is  $\frac{1}{2}$  waist measure.  
From 5 to 14 is 1 in.  
From 14 to 4 is same distance as 0 to 12.  
G to P is  $\frac{1}{12}$  breast measure.  
L to 17 is 1 in.  
K to E is  $\frac{3}{4}$  in.  
Shape as shown by illustration from A to R and R to E.  
Apply measure for opening plus 1 in. from A to T and X to 8.  
Apply measure for full length plus  $1\frac{1}{2}$  in. from A to T and X to J.  
Apply measure for side length plus 1 in. from A to T and X to 18.  
X to Y is same distance as R to E minus  $\frac{1}{4}$  in.  
P to 16 is same distance as 1 to 15.  
Shape as shown by illustration from 16 to 17 and down to 18.  
Shape from P to 4 and 7.  
11 to 10 in  $1\frac{1}{2}$  in.  
Shape from 10 to 7.  
Extend  $\frac{3}{4}$  in. to front at point X and shape as shown by illustration.  
Shape front from 8 to 12 and down to J.  
Shape armhole as shown by illustration from E to P.  
Shape front of armhole as shown by solid lines of illustration from Y to 16 and taking out as much more in armhole as distance from P to 16.  
Shape from 18 to J.  
Place pocket and cut same open and lay a plait at point 10 as much as to make opening between 3 and 9,  $\frac{1}{8}$  in. for each inch waist measure is over normal; in this instance waist measure exceeds normal by 6 in., therefore the distance from 3 to 9 is  $\frac{3}{4}$  in.  
Add  $\frac{1}{2}$  in. for seams at 6.  
Shape from 6 to J.  
Extend button stand of  $\frac{3}{4}$  in. as shown by dotted line of front according to illustration to right side and finish as represented.



# *Vest for Stout Figure*





## ***Double Breasted Vest With Separate Lapel. Also Full Dress Vest With Small Waisted Effect***

### **Measures as Follows:**

Waist length.....	17 in.	Length to side.....	22 in.
Opening .....	10½ in.	Breast .....	36 in.
Full length.....	25½ in.	Waist .....	30 in.

### **To Draft**

All systematical points are obtained in same manner as in regular draft, but it will be noticed the measures call for 30 waist, while the breast is still 36, making the waist measure 2 in. smaller than normal.

In applying waist measure from L we find point 9, but the front must have the normal shape as point 0 indicates, and a V is taken out in the side, as shown in front part, which, when seamed up, will eliminate the distance from 9 to 0, making the front part nar-

row at the waist and retaining the width over the chest.

From M to 15 is  $\frac{1}{8}$  in. for each inch the waist is smaller than normal.

A V is taken out in the back so as to reduce the width at waist, having the same effect as that of the front part.

In other details the opening remains the same as in regulation draft.

## ***Double Breasted Vest With Separate Lapel***

Lay square level from point J to 0 and square up, finding point 15.

Square forward and back from 15 through 8. 15 to 14 is same distance as from 8 to 15.

Make width of lapel 4 in. at point 11.

From J to 12 is 2 in.

Shape as shown in illustration from 8 to 0, 14 to 0, 14 to 11, 11 to 12 and J to 12.

## ***Full Dress Vest***

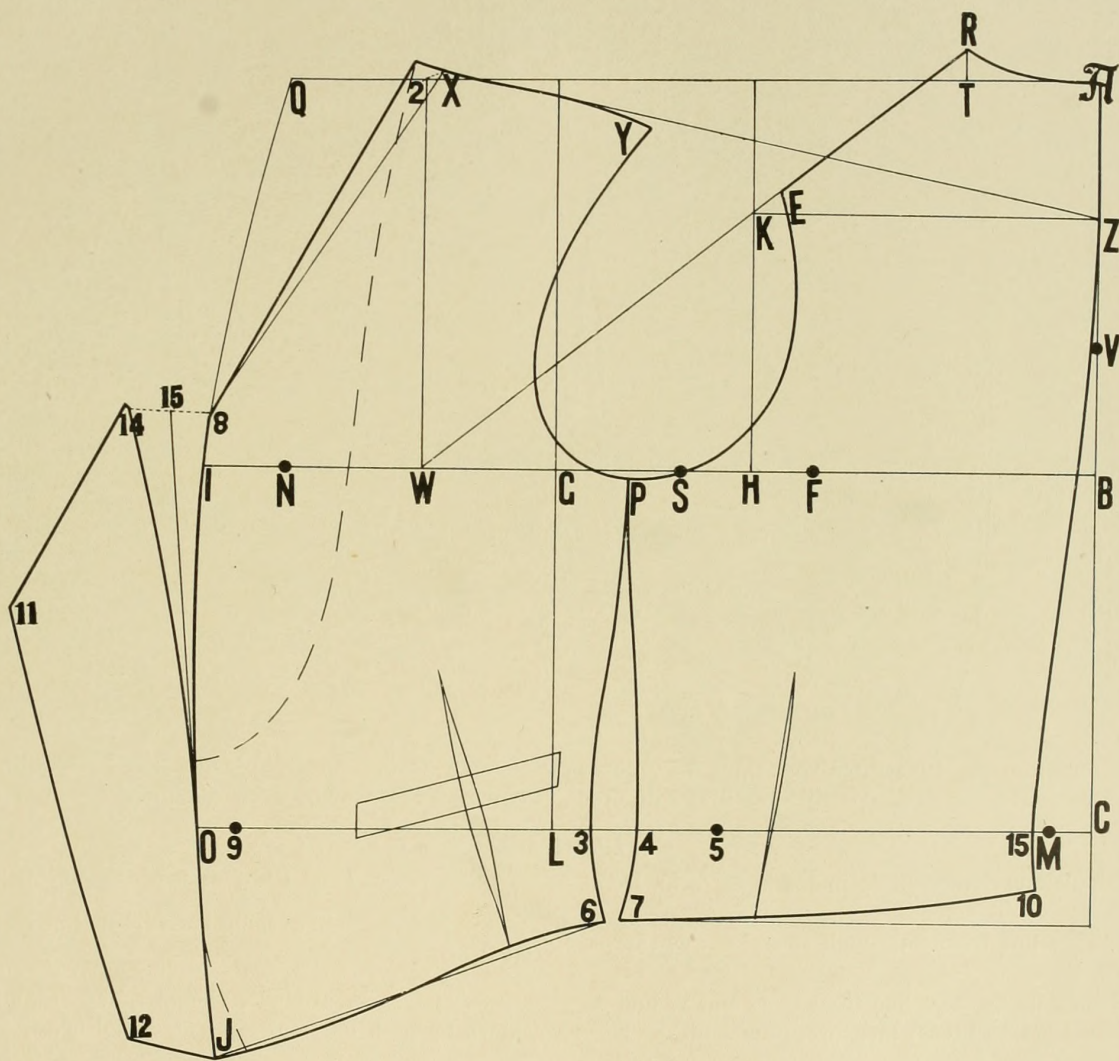
For full dress vest use dash lines in front part of vest.

Measure for whatever opening is desired plus 1 in. from 2 down and shape as shown by dash line and full dress vest is completed.

Be sure all the points are thoroughly understood, as while system remains the same for all vests, subject to variations which will be given hereafter, various fronts are only additions and deductions according to the purpose for which the vest may be designed.



*Double Breasted Vest With Separate Lapel. Full Dress Vest With Small Waisted Effect*





## Variations

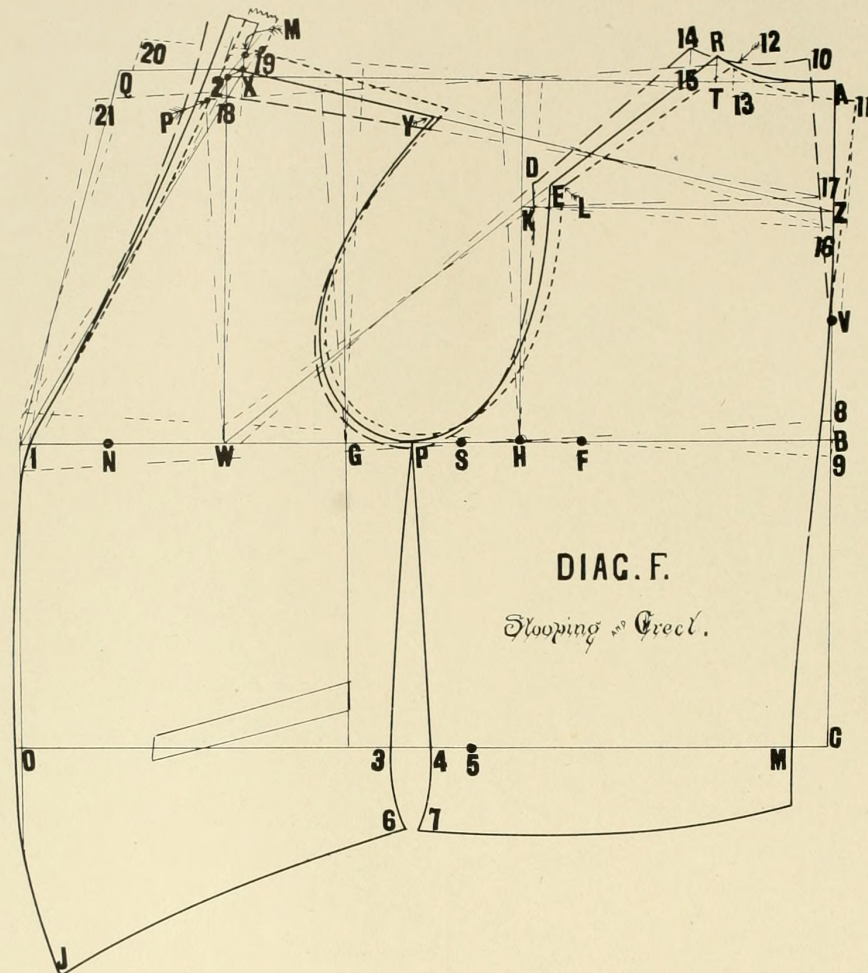


Diagram F. Illustrates variations for stooping and erect. Solid lines show normal. Dash lines illustrate stooping, and dotted lines illustrate erect. Point H is half way between W and B.

### Stooping

Stipulate variations of  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from B to 8.

Draw a line from 8 through H and out as shown by dash line.

Square up by same line from H, G and W and 8. 8 to 10 is  $\frac{1}{3}$  breast measure, plus 3 in.

Square out from 10 by dash line finding point P.

18 is found by sweeping back from P as in regular draft.

Shape back, armhole, shoulder and opening as shown by dash line and stooping is finished.

### Erect

Stipulate degrees of variation of  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from B to 9.

Draw a line from 9 through H and out as shown by dotted line.

Square up by dotted line from W, G, H and 9. 9 to 11 is  $\frac{1}{3}$  breast measure, plus 3 in.

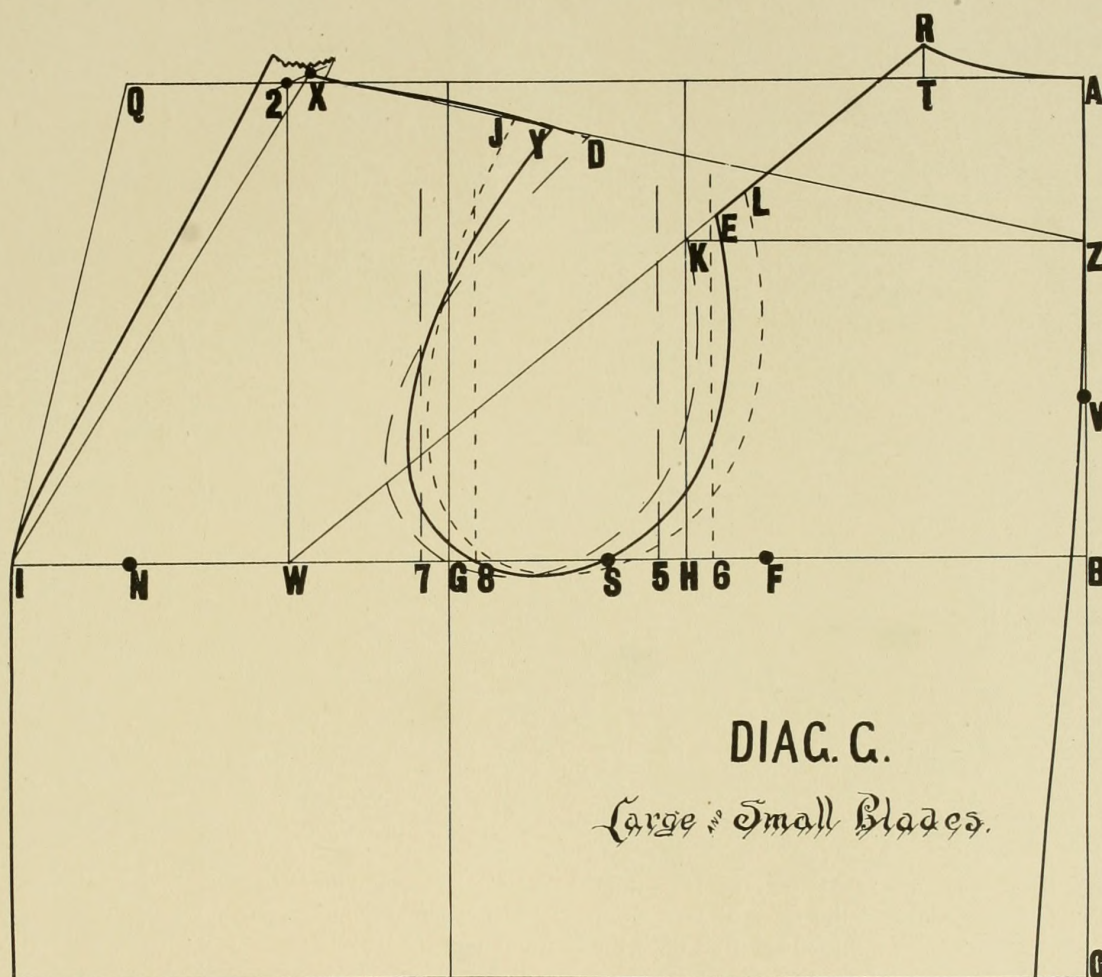
Square out from point 11 by dotted line, finding point M.

19 is found in regular manner by sweeping back from M.

Shape back, armhole, shoulders and opening as shown by dotted line, and erect is finished.



## Variations



**DIAC. G.**

*Large and Small Blades.*

Diagram G. Illustrates large and small blades. Solid lines illustrate normal; dash lines show large blade, and dotted lines illustrate small blade.

Stipulate degree of variation of  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in., varying from point G.

G to 7 is for large blade and G to 8 is for small blade.

It will be clearly seen that the width of the back

moves in either direction as the front of scye is moved. For example:

From H to 6 is same distance as G to 8, and from H to 5 is same distance as G to 7.

Shape armhole, shoulder and opening as shown by dash line for large blade.

Shape armhole, shoulder and opening as shown by dotted line for small blade.



## Variations

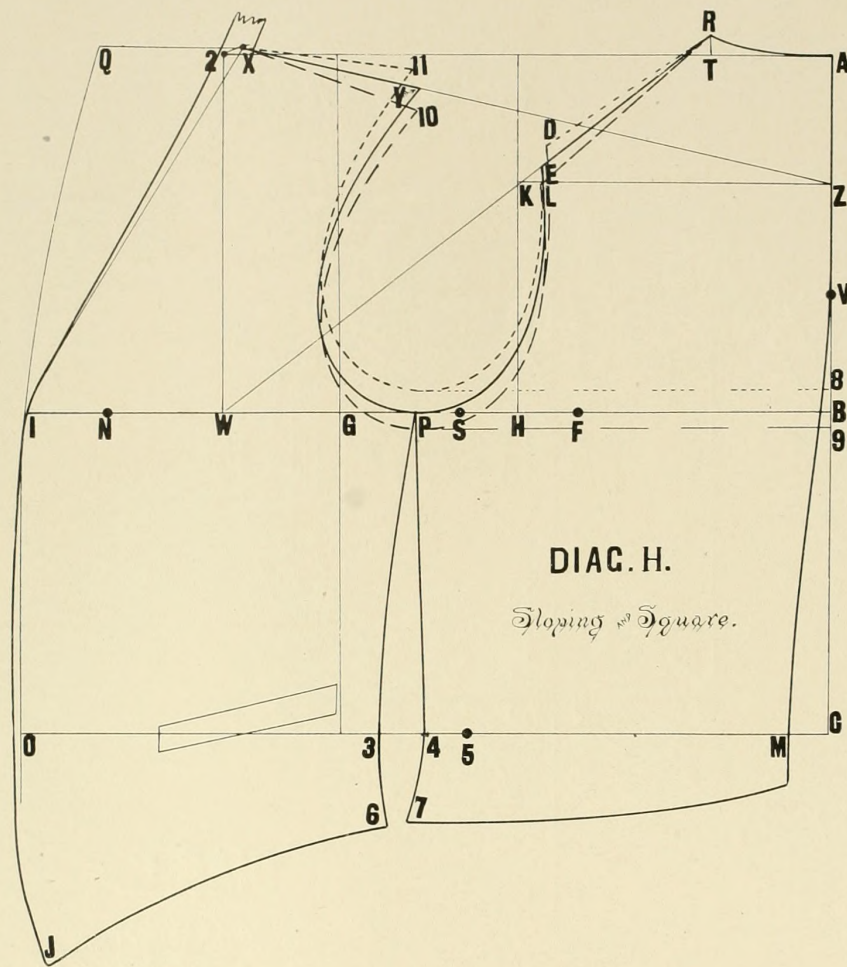


Diagram H. Illustrates sloping and square. Solid lines illustrate normal; dash lines show sloping, and dotted lines illustrate square.

### For Square Shoulder

Stipulate variation from point B of  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from B to 8.  
Square out from 8.  
From E to D is same distance as B to 8.

Y to 11 is same distance as E to D.  
Shape as shown by dotted line for square shoulder.

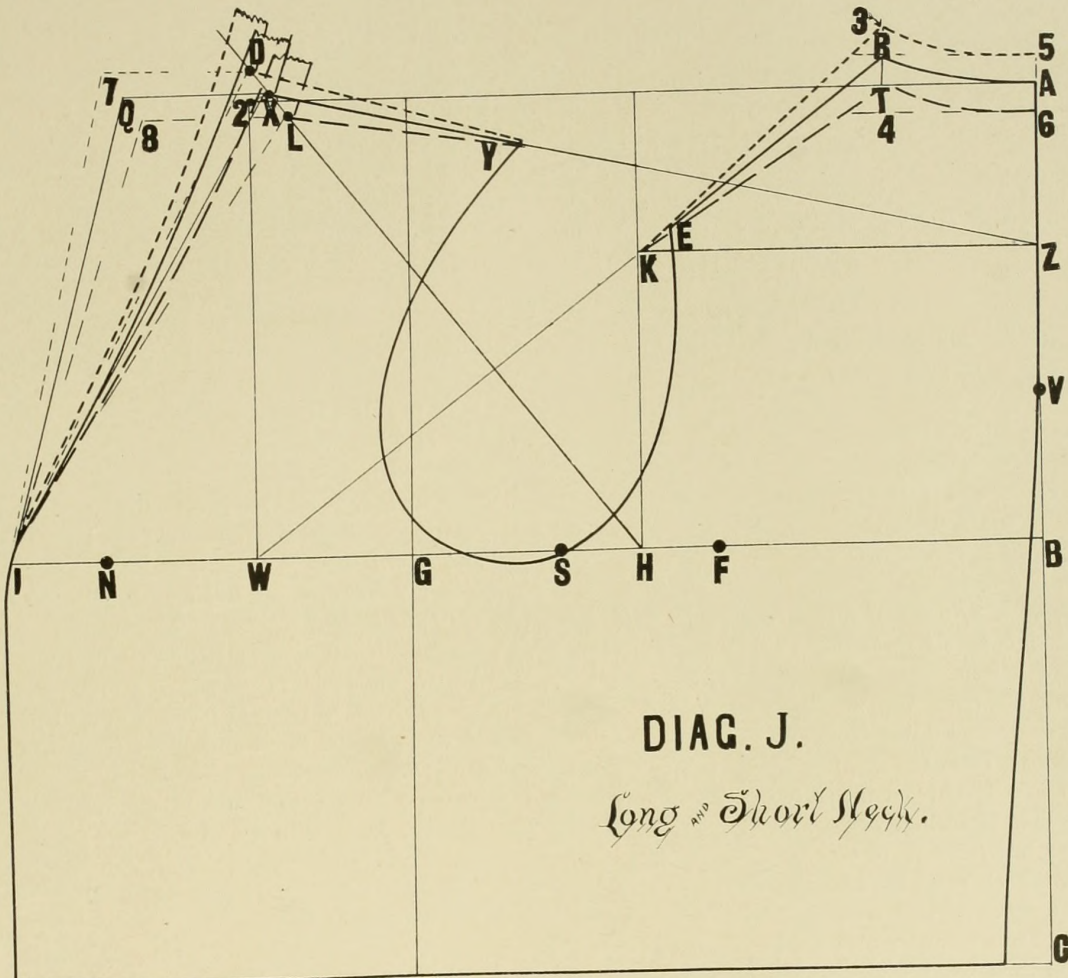
### For Sloping

Stipulate degree of variation by  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from point B to 9.  
Square out from 9 as shown by dash line.  
E to L is same distance as B to 9.

Y to 10 is same distance as E to L.  
Points R and X remain same as normal vest.  
Shape shoulder and armhole as shown by dash line for sloping shoulder.



## Variations



**DIAG. J.**

*Long and Short Neck.*

Diagram J. Illustrates long and short neck.  
Solid lines illustrate normal. Dash lines show short  
neck, dotted lines show long neck.

Rule a line from H to X and out.

### For Long Neck

Stipulate degree of variation of  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  
 $\frac{3}{4}$  in. for long neck from A to 5, and X to D.

Square out from 5, and shape top of back, front  
and shoulder as shown by dotted lines for long neck.

### For Short Neck

Stipulate degree of variation of  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  
 $\frac{3}{4}$  in. from A to 6 and X to L.

Square out from 6 and shape top of back, front  
and shoulder as shown by dash line for short neck.

Be sure to study incline and definition of types  
in connection with these diagrams of variations.



## Notch Collar Vest for Corpulent Figure

### Measures as Follows:

Waist length.....17 in.  
 Opening .....13 in.  
 Full length.....28 in.  
 To side.....23 in.  
 Breast .....42 in.  
 Waist .....42 in.

Direct measures applied:  
 Depth of scye.....10 $\frac{1}{8}$  in.  
 Strap .....13 $\frac{1}{2}$  in.  
 Blade .....12 $\frac{1}{2}$  in.  
 Over shoulder.....19 in.  
 Attitude, normal.

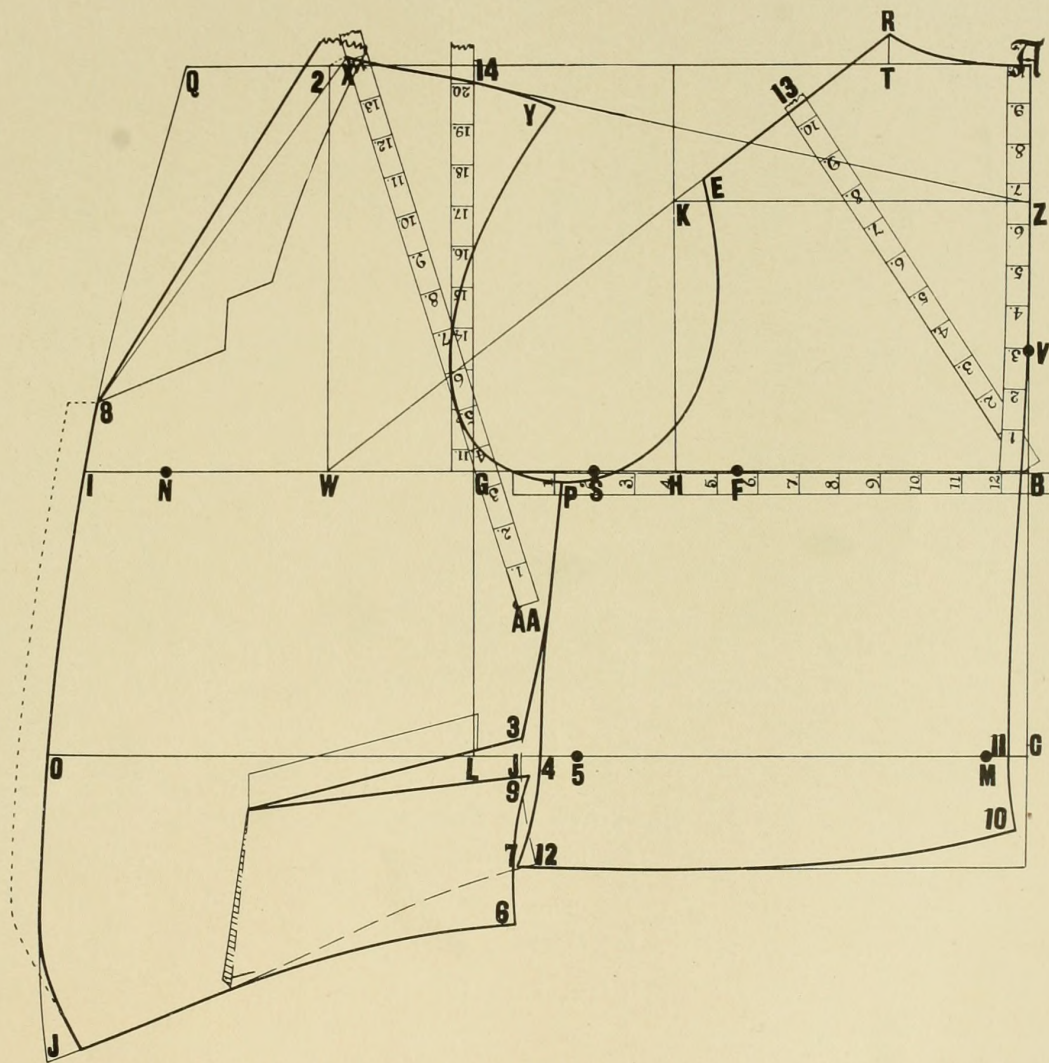
### To Draft

Square out and down from A.  
 A to V is  $\frac{1}{3}$  breast measure.  
 V to B is 3 in.  
 A to C is waist length.  
 Square out B and C.  
 B to F is  $\frac{1}{3}$  breast measure.  
 F to H is 1 $\frac{1}{2}$  in.  
 B to S is  $\frac{1}{2}$  breast measure.  
 S to G is 3 in.  
 G to W is  $\frac{1}{6}$  breast measure.  
 B to N is breast measure.  
 N to I is 2 in.  
 Square up from W.  
 Square up and down from G.  
 Square up from H.  
 A to T is  $\frac{1}{6}$  breast measure.  
 T to R is  $\frac{5}{8}$  inch.  
 Rule a line from W to R.  
 Square back from K, finding point Z.  
 Apply depth of scye from B to A.  
 Apply blade measure plus 1 in. from B to G.  
 Sweep back from 2, using point G as a pivot.  
 From 2 to X is  $\frac{1}{2}$  in.  
 Rule a line from X to G and down.  
 G to AA is  $\frac{1}{6}$  breast measure, or same distance as A to T.  
 Apply strap measure plus  $\frac{1}{2}$  in. from AA to X.  
 Rule a line from X to Z.  
 Apply over-shoulder measure plus 1 in. as shown in illustration from B to 13 and G to 14.  
 2 to Q is  $\frac{1}{6}$  breast measure.  
 L to O is  $\frac{1}{2}$  waist measure.  
 C to M is 1 in.

M to 11 is  $\frac{1}{2}$  in., or  $\frac{1}{8}$  in. for each size waist measure is over proportion.  
 11 to 5 is  $\frac{1}{2}$  waist measure.  
 5 to 4 is 1 in.  
 L to J is 1 in.  
 G to P is  $\frac{1}{12}$  breast measure.  
 Apply measure for opening plus 1 in. from A to T and X to 8.  
 Apply measure for full length plus 1 $\frac{1}{2}$  in. from A to T and X to J.  
 Apply measure to side plus 1 in. from A to T and X to 12.  
 Add  $\frac{3}{4}$  in. to front at point X and shape opening as shown by solid lines, and shape front from 8 to O and down.  
 Shape from P to J and 12.  
 Shape from P to 4 and 7.  
 11 to 10 is 1 $\frac{1}{2}$  in.  
 Shape from V to 11 and 10 to 12.  
 K to E is  $\frac{3}{4}$  in.  
 X to Y is same distance as R to E minus  $\frac{1}{4}$  in.  
 Shape as shown in illustration from A to R and R to E.  
 Shape armhole from E to P and Y to P.  
 Shape shoulder as shown in illustration from Y to X.  
 Place pocket and make plait in front of pattern as illustrated in draft and make opening between 3 and 9 of  $\frac{1}{8}$  in. for each size vest is larger over waist than normal; in this case it would be  $\frac{1}{2}$  in., and add  $\frac{1}{2}$  in. for seams at 6.  
 Shape from 6 to J.  
 Extend button stand of  $\frac{3}{4}$  inch to right side and finish.

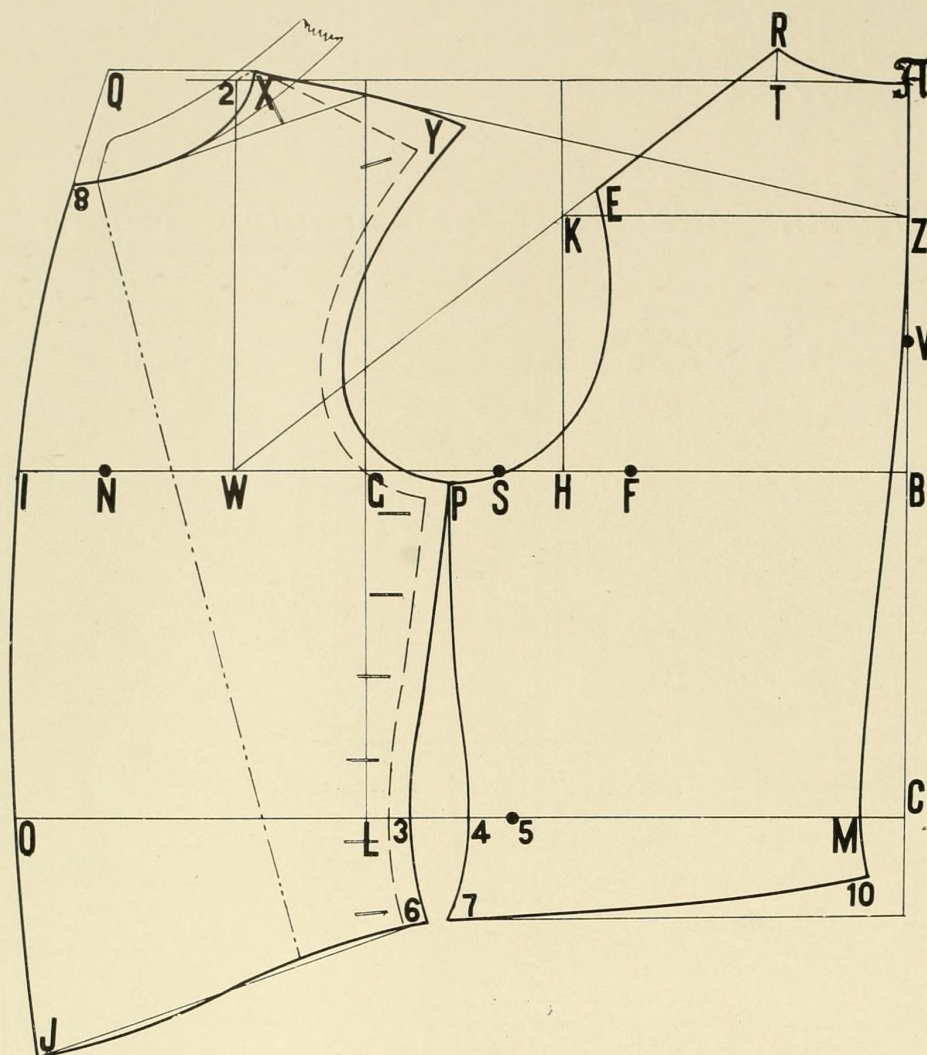


# *Notch Collar Vest for Corpulent Figure*





## Clerical Vest



### Measures as Follows:

Waist length.....	17 in.	Breast .....	38 in.
Full length.....	25½ in.	Waist .....	34 in.
Side length .....	22 in.		

### To Draft

All systematical points are obtained in the same manner as for regular draft.

From Q to 8 is 1/6 breast measure.

Shape as indicated from X to 8.

Rule a line from where collar is attached down to bottom at side as indicated by dotted line.

This will give you a separate part for right side,

which will serve as button stand.

Shape another part as indicated by dash line for side where button holes are to be put in.

Place one button hole at point X and one opposite Y and put six button holes at side.

Draw up collar as indicated in diagram and finish as shown.



# TROUSERS SECTION

The Supreme System for  
Trousers with Instructions  
How to Measure, How to  
Apply Measurements and  
Proportion Tables.

L. OF C.



### Proportionate Inseam of Trousers

To be Used in Connection with the Table of Sizes for Coats.

Breast	5-4	5-5	5-6	5-7	5-8	5-9	5-10	5-11	6-ft.	Seat
32	30 $\frac{3}{4}$	31 $\frac{1}{4}$	31 $\frac{3}{4}$	32 $\frac{1}{4}$	32 $\frac{3}{4}$	33 $\frac{1}{4}$	33 $\frac{3}{4}$	34 $\frac{1}{4}$	34 $\frac{3}{4}$	33
33	30 $\frac{1}{2}$	31 $\frac{1}{8}$	31 $\frac{1}{2}$	32 $\frac{1}{8}$	32 $\frac{1}{2}$	33 $\frac{1}{8}$	33 $\frac{1}{2}$	34 $\frac{1}{8}$	34 $\frac{1}{2}$	34
34	30 $\frac{3}{8}$	30 $\frac{7}{8}$	31 $\frac{3}{8}$	31 $\frac{7}{8}$	32 $\frac{3}{8}$	32 $\frac{7}{8}$	33 $\frac{3}{8}$	33 $\frac{7}{8}$	34 $\frac{3}{8}$	35
35	30 $\frac{1}{4}$	30 $\frac{3}{4}$	31 $\frac{1}{4}$	31 $\frac{3}{4}$	32 $\frac{1}{4}$	32 $\frac{3}{4}$	33 $\frac{1}{4}$	33 $\frac{3}{4}$	34 $\frac{1}{4}$	36
36	30	30 $\frac{1}{2}$	31	31 $\frac{1}{2}$	32	32 $\frac{1}{2}$	33	33 $\frac{1}{2}$	34	37
37	29 $\frac{3}{4}$	30 $\frac{3}{8}$	30 $\frac{3}{4}$	31 $\frac{1}{4}$	31 $\frac{3}{4}$	32 $\frac{3}{8}$	32 $\frac{3}{4}$	33 $\frac{1}{4}$	33 $\frac{3}{4}$	38
38	29 $\frac{5}{8}$	30 $\frac{1}{8}$	30 $\frac{5}{8}$	31 $\frac{5}{8}$	31 $\frac{5}{8}$	32 $\frac{5}{8}$	32 $\frac{5}{8}$	33 $\frac{5}{8}$	33 $\frac{5}{8}$	39
39	29 $\frac{1}{2}$	29 $\frac{5}{8}$	30 $\frac{1}{2}$	30 $\frac{5}{8}$	31 $\frac{1}{2}$	31 $\frac{5}{8}$	32 $\frac{1}{2}$	32 $\frac{5}{8}$	33 $\frac{1}{2}$	40
40	29 $\frac{1}{4}$	29 $\frac{3}{4}$	30 $\frac{1}{4}$	30 $\frac{3}{4}$	31 $\frac{1}{4}$	31 $\frac{3}{4}$	32 $\frac{1}{4}$	32 $\frac{3}{4}$	33 $\frac{1}{4}$	41
41	29 $\frac{1}{8}$	29 $\frac{1}{2}$	30 $\frac{1}{8}$	30 $\frac{1}{2}$	31 $\frac{1}{8}$	31 $\frac{1}{2}$	32 $\frac{1}{8}$	32 $\frac{1}{2}$	33 $\frac{1}{8}$	42
42	28 $\frac{7}{8}$	29 $\frac{3}{8}$	29 $\frac{7}{8}$	30 $\frac{3}{8}$	30 $\frac{7}{8}$	31 $\frac{7}{8}$	32 $\frac{3}{8}$	32 $\frac{7}{8}$	33 $\frac{7}{8}$	43
43	28 $\frac{1}{2}$	29 $\frac{1}{4}$	29 $\frac{1}{2}$	30 $\frac{1}{4}$	30 $\frac{1}{2}$	31 $\frac{1}{4}$	31 $\frac{1}{2}$	32 $\frac{1}{4}$	32 $\frac{1}{2}$	44
44	28 $\frac{1}{4}$	29	29 $\frac{1}{4}$	30	30 $\frac{1}{4}$	31	31 $\frac{1}{4}$	32	32 $\frac{1}{4}$	45
45	28 $\frac{1}{8}$	28 $\frac{3}{4}$	29 $\frac{1}{8}$	29 $\frac{3}{4}$	30 $\frac{1}{8}$	30 $\frac{3}{4}$	31 $\frac{1}{8}$	31 $\frac{3}{4}$	32 $\frac{1}{8}$	46
46	28 $\frac{1}{8}$	28 $\frac{5}{8}$	29 $\frac{1}{8}$	29 $\frac{5}{8}$	30 $\frac{1}{8}$	30 $\frac{5}{8}$	31 $\frac{1}{8}$	31 $\frac{5}{8}$	32 $\frac{1}{8}$	47
47	27 $\frac{5}{8}$	28 $\frac{3}{8}$	28 $\frac{5}{8}$	29 $\frac{3}{8}$	29 $\frac{5}{8}$	30 $\frac{3}{8}$	30 $\frac{5}{8}$	31 $\frac{3}{8}$	31 $\frac{5}{8}$	48
48	27 $\frac{3}{4}$	28 $\frac{1}{4}$	28 $\frac{3}{4}$	29 $\frac{1}{4}$	29 $\frac{3}{4}$	30 $\frac{1}{4}$	30 $\frac{3}{4}$	31 $\frac{1}{4}$	31 $\frac{3}{4}$	49

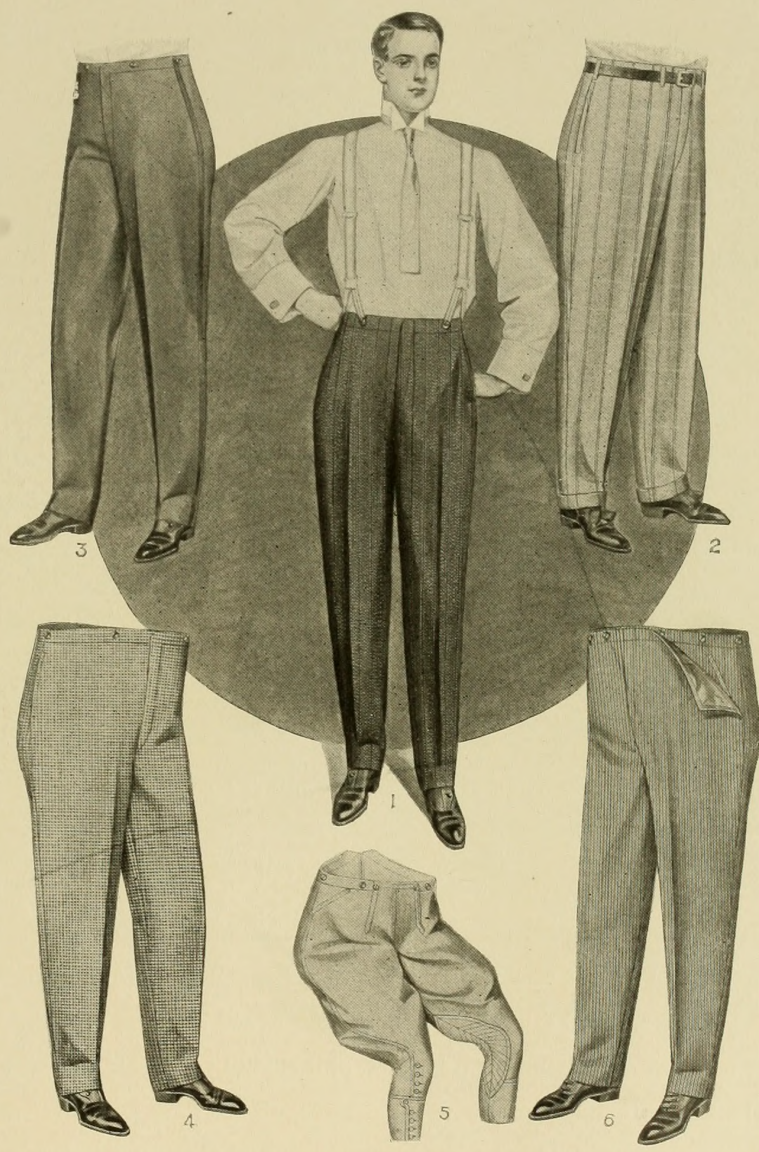
### Proportionate Rise in Trousers

In Connection with Heights and Seat Measure.

Seat	5-4	5-5	5-6	5-7	5-8	5-9	5-10	5-11	6-ft.	
32	7 $\frac{1}{2}$	7 $\frac{5}{8}$	7 $\frac{3}{4}$	7 $\frac{7}{8}$	8	8 $\frac{1}{8}$	8 $\frac{1}{4}$	8 $\frac{3}{8}$	8 $\frac{1}{2}$	
33	7 $\frac{3}{4}$	7 $\frac{7}{8}$	8	8 $\frac{1}{8}$	8 $\frac{1}{4}$	8 $\frac{3}{8}$	8 $\frac{1}{2}$	8 $\frac{5}{8}$	8 $\frac{3}{4}$	
34	8	8 $\frac{1}{8}$	8 $\frac{1}{4}$	8 $\frac{3}{8}$	8 $\frac{1}{2}$	8 $\frac{5}{8}$	8 $\frac{3}{4}$	8 $\frac{7}{8}$	9	
35	8 $\frac{1}{4}$	8 $\frac{3}{8}$	8 $\frac{1}{2}$	8 $\frac{5}{8}$	8 $\frac{3}{4}$	8 $\frac{7}{8}$	9	9 $\frac{1}{8}$	9 $\frac{1}{4}$	
36	8 $\frac{1}{2}$	8 $\frac{5}{8}$	8 $\frac{3}{4}$	8 $\frac{7}{8}$	9	9 $\frac{1}{8}$	9 $\frac{1}{4}$	9 $\frac{3}{8}$	9 $\frac{1}{2}$	
37	8 $\frac{3}{4}$	8 $\frac{7}{8}$	9	9 $\frac{1}{8}$	9 $\frac{1}{4}$	9 $\frac{3}{8}$	9 $\frac{1}{2}$	9 $\frac{5}{8}$	9 $\frac{3}{4}$	
38	9	9 $\frac{1}{8}$	9 $\frac{1}{4}$	9 $\frac{3}{8}$	9 $\frac{1}{2}$	9 $\frac{5}{8}$	9 $\frac{3}{4}$	9 $\frac{7}{8}$	10	
39	9 $\frac{1}{4}$	9 $\frac{3}{8}$	9 $\frac{1}{2}$	9 $\frac{5}{8}$	9 $\frac{3}{4}$	9 $\frac{7}{8}$	10	10 $\frac{1}{8}$	10 $\frac{1}{4}$	
40	9 $\frac{1}{2}$	9 $\frac{5}{8}$	9 $\frac{3}{4}$	9 $\frac{7}{8}$	10	10 $\frac{1}{8}$	10 $\frac{1}{4}$	10 $\frac{3}{8}$	10 $\frac{1}{2}$	
41	9 $\frac{3}{4}$	9 $\frac{7}{8}$	10	10 $\frac{1}{8}$	10 $\frac{1}{4}$	10 $\frac{3}{8}$	10 $\frac{1}{2}$	10 $\frac{5}{8}$	10 $\frac{3}{4}$	
42	10	10 $\frac{1}{8}$	10 $\frac{1}{4}$	10 $\frac{3}{8}$	10 $\frac{1}{2}$	10 $\frac{5}{8}$	10 $\frac{3}{4}$	10 $\frac{7}{8}$	11	
43	10 $\frac{1}{4}$	10 $\frac{3}{8}$	10 $\frac{1}{2}$	10 $\frac{5}{8}$	10 $\frac{3}{4}$	10 $\frac{7}{8}$	11	11 $\frac{1}{8}$	11 $\frac{1}{4}$	
44	10 $\frac{1}{2}$	10 $\frac{5}{8}$	10 $\frac{3}{4}$	10 $\frac{7}{8}$	11	11 $\frac{1}{8}$	11 $\frac{1}{4}$	11 $\frac{3}{8}$	11 $\frac{1}{2}$	
45	10 $\frac{3}{4}$	10 $\frac{7}{8}$	11	11 $\frac{1}{8}$	11 $\frac{1}{4}$	11 $\frac{3}{8}$	11 $\frac{1}{2}$	11 $\frac{5}{8}$	11 $\frac{3}{4}$	
46	11	11 $\frac{1}{8}$	11 $\frac{1}{4}$	11 $\frac{3}{8}$	11 $\frac{1}{2}$	11 $\frac{5}{8}$	11 $\frac{3}{4}$	11 $\frac{7}{8}$	12	
47	11 $\frac{1}{4}$	11 $\frac{3}{8}$	11 $\frac{1}{2}$	11 $\frac{5}{8}$	11 $\frac{3}{4}$	11 $\frac{7}{8}$	12	12 $\frac{1}{8}$	12 $\frac{1}{4}$	
48	11 $\frac{1}{2}$	11 $\frac{5}{8}$	11 $\frac{3}{4}$	11 $\frac{7}{8}$	12	12 $\frac{1}{8}$	12 $\frac{1}{4}$	12 $\frac{3}{8}$	12 $\frac{1}{2}$	

Waistband not Included.







# *How to Measure*

## **Trousers**

At the start, request the customer to adjust his trousers so that they will fit up in the crotch to the extent desired. Next, have him stand erect so that the body rests well on the legs with the feet about 8 inches apart, so as to give free play for measurements.

1. Measure outside seam from point A at the waist to point B at the bottom. See illustration.
2. Measure for inside seam from point C close up in crotch to point F to the heel of the shoe.

See illustration.

3. Measure waist all around the body over the waist band, drawing tape moderately tight.
4. Measure seat all around the body at point D, the most prominent part of the seat.

Request the customer to stand with his heels together while this measurement is taken. This measurement should be taken moderately easy. For corpulent or stout figures, measurements may be taken over the abdomen half way between waist and seat.

5. Measure all around knee, as shown in illustration.
6. Measure all around bottom of trousers at point F.

Measures for knee and bottom are subject to style and individual taste in a great measure.

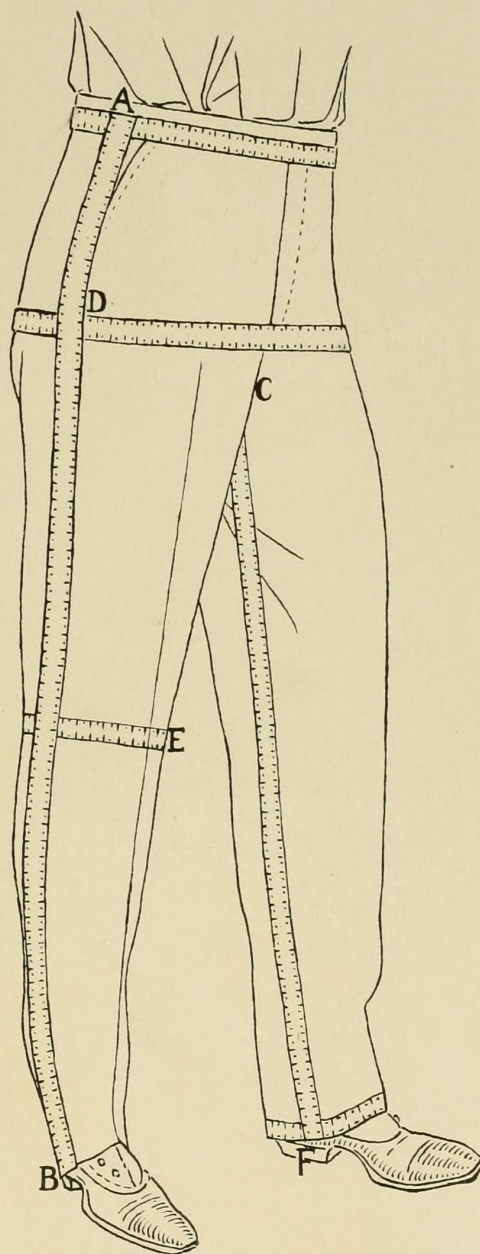
The regular measures for trousers when entered in the order book should stand as follows:

Outside seam .....	Seat .....
Inside seam .....	Knee .....
Waist .....	Bottom .....

Having completed measurements, take a careful examination of the customer, and request him to place his heels together. Place your hand between his legs at knee. If there is a distance between the legs of two fingers' breadth, he is slightly bow-leg. Breadth of three fingers would indicate that he was bow-leg in medium degree, and the breadth of the hand would indicate bow-leg in the extreme degree. Notice whether he bends over or whether he requires a long front to trousers, or whether he has a large or flat seat; notice whether he has large or small hip, and whether he spreads his feet out or keeps them close together when in a natural position. Note all these deformations in the measuring book so that in drafting a pattern you can use variations to overcome these difficulties. As far as measurements are concerned, it is possible to take them correctly relative to length and circumference, but unless the various attitudes and deformations have been stipulated at the time measurements were taken, thus enabling you to use variations in drafting, the result will be unsatisfactory.



## *How to Measure Trousers*





# Proportionate Trousers

## Measurements as Follows:

Outside length.....	41 $\frac{1}{4}$ in.	Seat .....	37 in.
Inside length .....	32 in.	Knee .....	18 in.
Waist .....	32 in.	Bottom .....	16 in.

## To Draft—Front Part

Square out and down from A.

A to B is outside length.

B to C is inside length.

D is  $\frac{1}{2}$  way between B and C.

D to E is 2 in.

Square out C, E and B.

C to F is  $\frac{1}{2}$  seat measure.

F to G is  $\frac{1}{2}$  in.

G to S is  $\frac{1}{8}$  seat measure.

S to H is  $\frac{3}{4}$  in.

H is  $\frac{1}{2}$  way between G and C.

Square up from H.

B to I is  $\frac{1}{3}$  seat measure.

Rule a line from H to I.

J to K is  $\frac{1}{4}$  waist measure.

J to L is  $\frac{1}{4}$  waist measure.

M to O is  $\frac{1}{4}$  knee measure.

M to V is  $\frac{1}{4}$  knee measure.

I to R is  $\frac{1}{4}$  bottom measure.

I to P is  $\frac{1}{4}$  bottom measure.

Rule a line from K to F and from K to G.

Rule a line from O to R and from V to P.

Shape as shown in illustration from L to C, V and down.

F to T  $\frac{1}{6}$  seat measure.

Shape from T to G and from K to S.

Shape from G to O and from S to O.

Reduce length of front 1 inch at point I and shape as shown in illustration from P to R. Front part finished.

## Back Part

Cut out front part. Place on another paper and draft back part as follows:

Rule a line across from V to U and from P to N.

Sweep forward from S, using point O as a pivot.

Sweep forward from L, using point F as a pivot.

Sweep backward from L, using point V as a pivot.

Sweep backward from C, using point V as a pivot.

S to W is  $\frac{1}{12}$  seat measure.

O to U is 1 in.

R to N is 1 in.

Place corner of square at point T, letting long arm of same rest on point C, and square up from T to X.

C to Z is  $1\frac{1}{2}$  in.

Apply seat measure from 8 to T and 9 to 4.

4 to 5 is  $1\frac{3}{4}$  in.

X to 3 is  $\frac{1}{2}$  waist measure plus 1 in. for seams.

X to Y is  $\frac{1}{2}$  seat measure plus 1 in.

3 to 1 is  $1\frac{1}{2}$  in.

Take out a V between 1 and 2 of the difference between 3 and Y minus two seams.

Shape as shown in illustration from X to T and down to W, from W to U and down to N.

Shape from Y to 5, Z, V, and down to P.

Shape as shown in illustration from P to N.

Shape from Y to 1 and 2 to X.

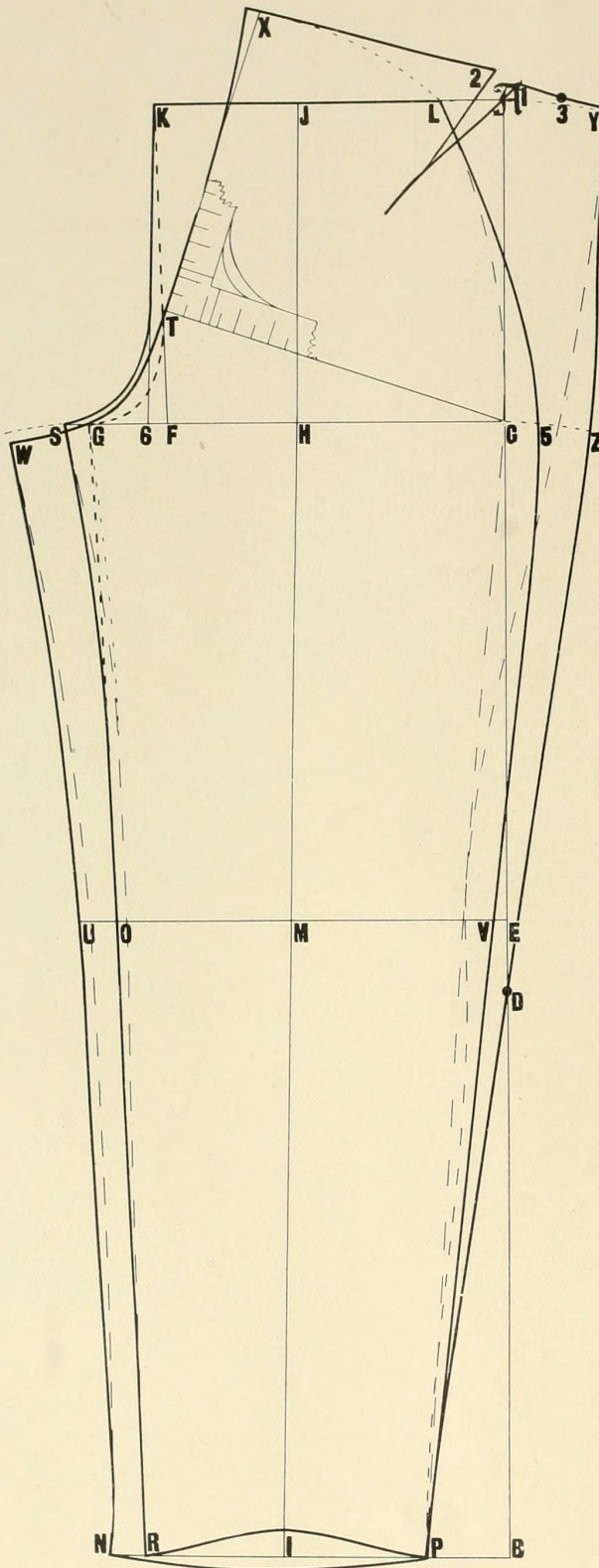
Finished.







# Peg Top Trousers



## Measures Used as Follows:

Outside seam.....	41½ in.
Inside seam.....	32 in.
Waist .....	33 in.
Seat .....	38 in.
Bottom .....	16 in.
Excess of size over hip.....	4 in.

## To Draft

All systematical points are obtained in the same manner as in proportionate trousers with the exception that the knee measure is ignored. Excess of size is ¼ in. for each inch of exaggeration from C to 5; in this case 1 in.

Shape as shown by solid line from L to 5 and down to P.

5 to Z is 1½ in.

Shape back part as shown by solid line in illustration from Y to Z and down to P.

Straighten lines at point O on front part and shape as shown by solid line from S to R.

Straighten line at point U on back part and shape as shown by solid lines from W to N.

All other points remain the same as for regular draft and can be subjected to same variations as illustrated and stipulated elsewhere.



Outside seam ...	40 in.	Seat .....	36 in.
Inside seam ....	31 in.	Knee .....	18 in.
Waist .....	31 in.	Bottom .....	15½ in.

Shape as shown in illustration from Y to Z, V

Shape bottom as shown in illustration and finish as shown.



## *Trousers for Corpulent Figure*

### Measurements as Follows:

Outside seam .....	43 in.	Abdomen .....	47 in.
Inside seam .....	31 in.	Knee .....	21 in.
Seat .....	44 in.	Bottom .....	17 in.
Waist .....	45 in.		

### To Draft

Square out and down from A.  
 A to B is outside length.  
 B to C is inside length.  
 D is  $\frac{1}{2}$  way between B and C.  
 D to E is 2 in.  
 Square out C, E and B.  
 C to F is  $\frac{1}{2}$  seat measure.  
 F to G is  $\frac{1}{2}$  in.  
 G to H is  $\frac{1}{8}$  seat measure.  
 H to I is  $\frac{3}{4}$  in.  
 I is  $\frac{1}{2}$  way between G and C.  
 Square up from H.  
 B to I is  $\frac{1}{3}$  seat measure.

Rule a line from H to I.  
 Square up from F, finding point 11.  
 J to K and J to L are each  $\frac{1}{4}$  waist measure.  
 From K to Q is same distance as from 11 to K.  
 Rule a line from K to F and K to 6.  
 F to T is  $\frac{1}{6}$  seat measure.  
 Shape as shown in illustration from Q to S and  
 from Q to T and G.  
 M to O and M to V are each  $\frac{1}{4}$  knee measure.  
 I to R and I to P are each  $\frac{1}{4}$  bottom measure.  
 Shape from L to C, V and down to P.  
 Shape from S to O and down to R.  
 Shape from G to O.

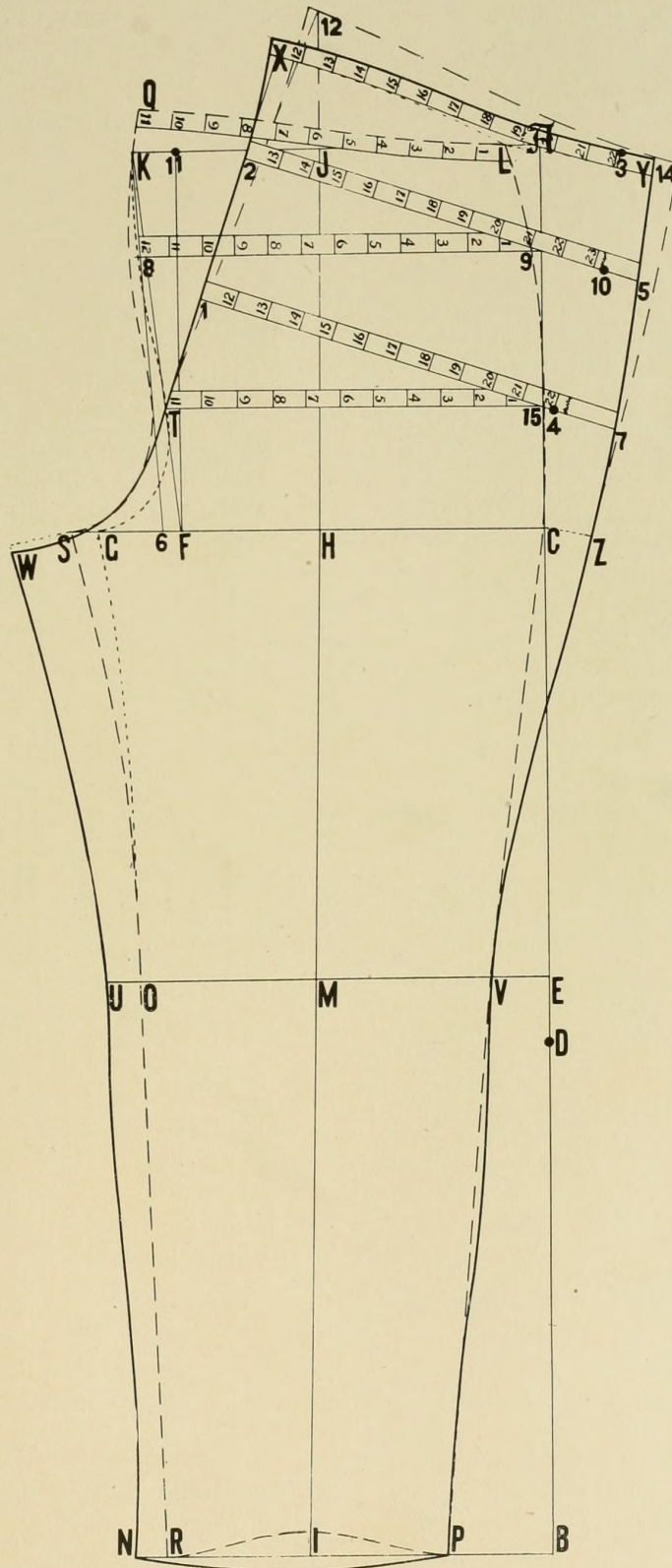
### Back Part

Cut out front part and lay on another paper and  
 draft back part as follows:  
 Line across from P to N and V to U.  
 Sweep forward from S, using point O as a pivot.  
 Sweep forward from L, using point F as a pivot.  
 Sweep back from L, using point V as a pivot.  
 Sweep back from point C, using point V as a  
 pivot.  
 S to W is  $\frac{1}{12}$  seat measure.  
 C to Z is  $1\frac{1}{2}$  in.  
 Place corner of square at point T, letting long  
 arm of same rest on C, and square up from T, finding  
 point X.  
 Apply seat measure from 15 to T and 1 to 4.  
 4 to 7 is  $1\frac{3}{4}$  in.  
 Apply measure for abdomen from 9 to 8 and  
 2 to 10.

10 to 5 is 1 in.  
 Apply waist measure from L to Q and X to 3.  
 From 3 to Y is 1 in.  
 O to U is 1 in.  
 R to N is 1 in.  
 Shape as shown by solid line in illustration from  
 Y to 5, 7, Z, V and down to P.  
 Shape from Y to X and from X to 2, 1, T and  
 down to W.  
 Shape from W to U and down to N.  
 Shape from P to N.  
 If an easier pair of trousers be desired, sweep  
 back part backward as shown by dash lines, take off  
 $\frac{3}{4}$  in. at X, adding same amount at 14, also adding  
 same amount at point 12, and shape as shown by dash  
 lines, and finish.



# Trousers for Corpulent Figure





## Variations

The upper part of this diagram illustrates the manner of handling regular drafted pattern for long and short front. Solid lines illustrate normal, dash and dot lines illustrate long front, and dotted lines illustrate short front.

### Long Front

Square back from point T, obtaining normal line.  
Stipulate degree of variation by  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from T to 9.  
Rule a line from 9 to 25.  
Square up from 22, finding point 5.  
Square back and forth from 5 through L.  
From 5 to 2 and 5 to 4 are each  $\frac{1}{4}$  waist measure.  
Rule a line from 2 to 9.  
Shape as shown in illustration from 2 to 9 and down.

Shape from 4 to 25.

Shape from 4 to 2.

### Short Front

Stipulate degree of variation by  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from T to 8.  
Rule a line from 8 to 25.  
Square up from 24, finding point 7.  
Square back and forth from 7 through L.  
Apply  $\frac{1}{4}$  waist measure from 7 to 1 and 7 to 3 each.

Rule a line from 1 to 8.

Shape as shown by dotted lines from 1 to 8, 3 to 25, and 3 to 1.

### Open and Closed Trousers

Lower part of this diagram illustrates how to vary trousers for open and closed; also called large and small hip.

Line drawn from H to I represents normal; dotted line illustrates closed and dash and dot line illustrates open trousers.

### Closed Trousers

For closed trousers stipulate degree of variation by  $\frac{1}{2}$  in., 1 in. or  $1\frac{1}{2}$  in. from I to N.

Rule a line from H to N.

From N to 11 and N to 12 are each  $\frac{1}{4}$  bottom measure.

20 to 15 and 20 to 19 are each  $\frac{1}{4}$  knee measure.

Shape as shown by dotted lines of illustration from S to 15 and 11.

Shape from C to 19 and 12.

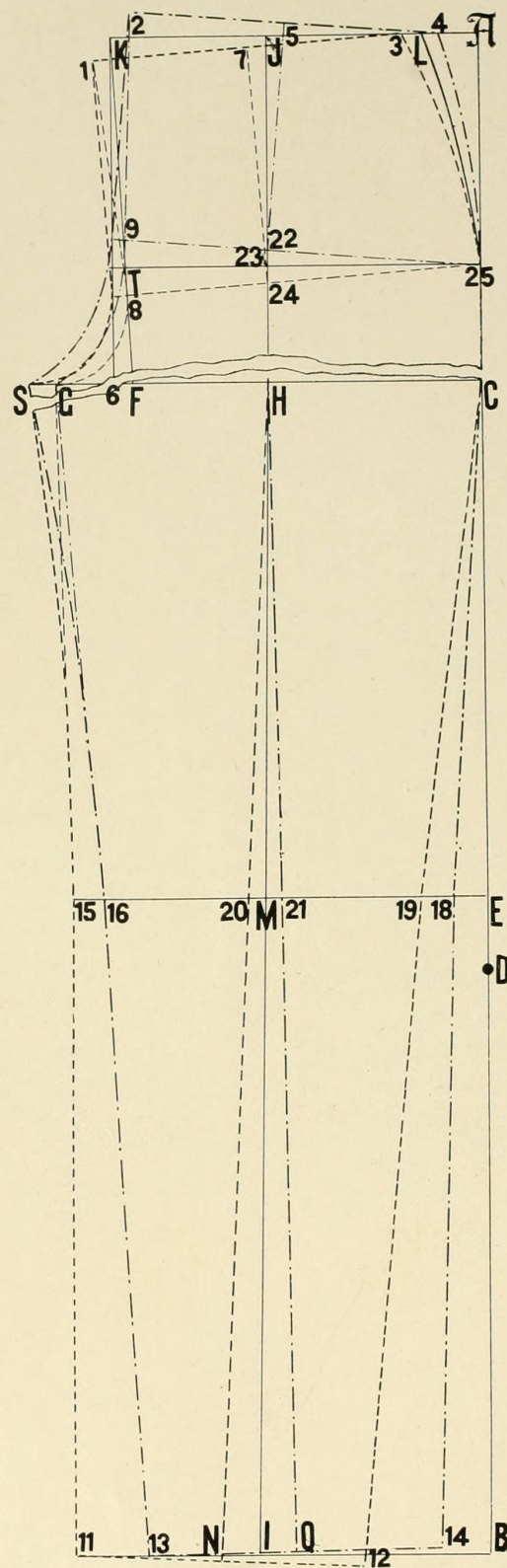
### Open

Stipulate degree of variation by  $\frac{1}{2}$  in., 1 in. or  $1\frac{1}{2}$  in. from I to Q.

Rule as shown by dash and dot line H-Q.

Q to 13 and Q to 14 are each  $\frac{1}{4}$  of bottom measure.

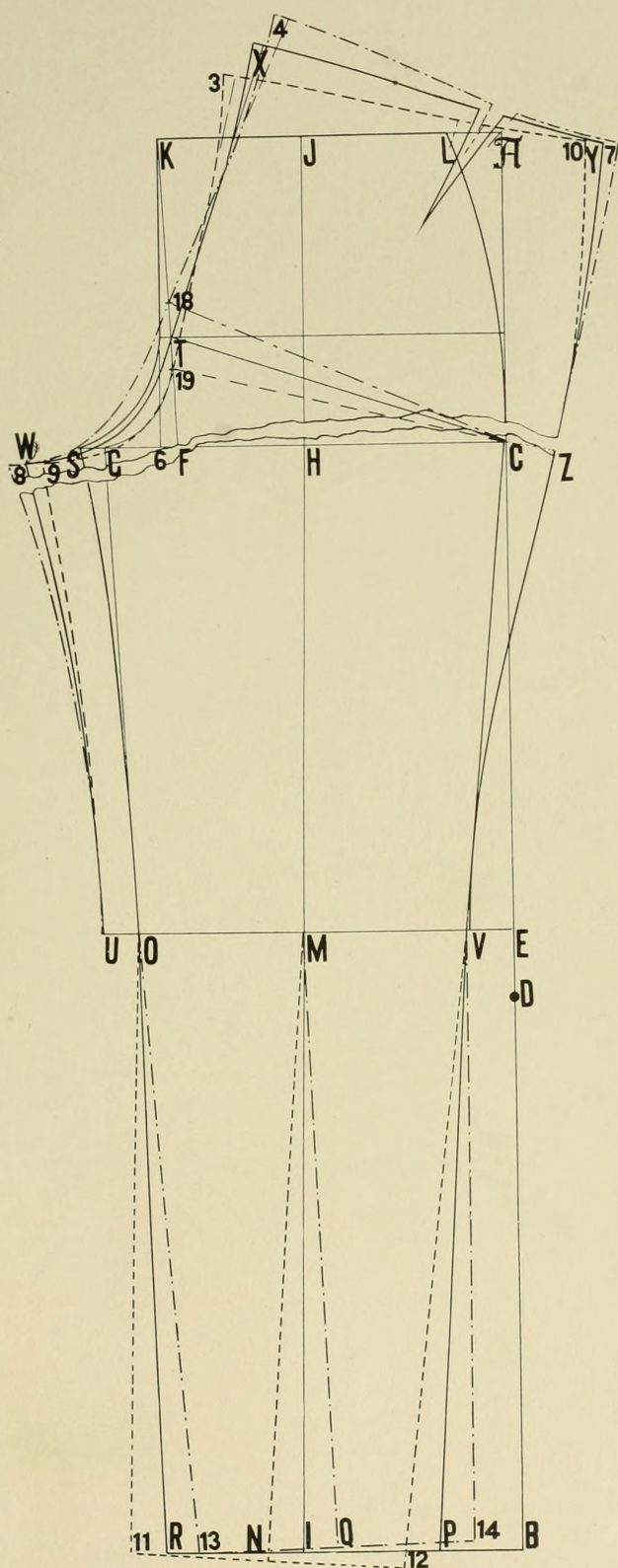
21 to 16 and 21 to 18 are each  $\frac{1}{4}$  knee measure.



Shape as shown by dash and dot line from C to 18 and 14.

Shape from S to 16 and 13.





## Variations

Upper part of this diagram illustrates manner in which flat and large seat is obtained. Solid lines on back part illustrate normal; dash and dot lines illustrate large, and dotted lines illustrate flat seat.

### Large Seat

Stipulate degree of variation by  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from T to 18.

Place corner of square at 18, letting long arm of same rest on C, and square up as shown by dash and dot line.

X to 4 is same distance as T to 18.

Measure up trousers in regular way, thereby finding point 7.

W to 8 is half the distance from T to 18.

Shape as shown in illustration from 7 to 4, 4 to 18, and 18 to 8.

Shape from 8 to U.

Shape as shown by dash and dot line from 7 down.

### Flat Seat

Stipulate degree of variation by  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. or  $\frac{3}{4}$  in. from T to 19.

Place corner of square at 19, letting long arm of same rest on C.

Square up from 19.

X to 3 is same distance as T to 19.

W to 9 is half the distance from T to 19.

Measure for waist in regular way and shape as shown by dotted line in illustration from 10 to 3, 3 to 19 and 19 to 9.

Shape from 9 to U and Y down.

### Bow Leg and Knock Knee

Lower part of this diagram illustrates the manner of varying for bow leg and knock knee.

Line H-I illustrates normal; dotted line illustrates bow leg, and dash and dot line knock knee.

#### Bow Leg

Stipulate degree of variation by  $\frac{1}{2}$  in., 1 in. or  $1\frac{1}{2}$  in. from I to N for bow leg.

Rule as shown by dotted line from M to N.

N to 11 and N to 12 are each  $\frac{1}{4}$  bottom measure.

Rule as shown by dotted line from O to 11.

Rule from V to 12 for bow leg.

#### Knock Knee

Stipulate degree of variation by  $\frac{1}{2}$  in., 1 in. or  $1\frac{1}{2}$  in. from I to Q.

Rule as shown by dash and dot line from M to Q.

Q to 13 and Q to 14 are each  $\frac{1}{4}$  bottom measure.

Rule as shown by dash and dot line from O to 13 and V to 14 for knock knee.



## Combinations of Variations

### Measures Used:

Outside seam.....	42 in.	Knee .....	19 in.
Inside seam.....	32 $\frac{1}{4}$ in.	Bottom .....	16 in.
Waist .....	33 in.	Definition of Types—Small hip, knock knee, short front and large seat.	
Seat .....	39 in.		

### To Draft

Square out and down from A.  
 A to B is outside length.  
 B to C is inside length.  
 D is half way between C and B.  
 D to E is 2 in.  
 Square out C, E and B.  
 C to F is  $\frac{1}{2}$  seat measure.  
 F to 6 is  $\frac{1}{2}$  in.  
 6 to S is  $\frac{1}{8}$  seat measure.  
 S to G is  $\frac{3}{4}$  in.  
 H is half way between G and C.  
 Square up from H.  
 B to I is  $\frac{1}{3}$  seat measure.  
 I to 16 is 1 in. for small hip.  
 Rule a line from H to 16.  
 16 to 18 is 1 in. for knock knee.  
 Rule a line from M to 18.  
 J to Q and J to K are each  $\frac{1}{4}$  waist measure.  
 Rule a line from F to K.  
 F to T is  $\frac{1}{6}$  seat measure.

Square back from T, finding 15.  
 T to 8 is  $\frac{1}{2}$  in. for short front.  
 Rule a line from 8 to 15.  
 Square up from 13, finding point 10.  
 10 to 5 and 10 to 12 are each  $\frac{1}{4}$  waist measure.  
 Rule a line from 5 to 8.  
 M to 0 and M to V are each  $\frac{1}{4}$  knee measure.  
 18 to R and 18 to P are each  $\frac{1}{4}$  of bottom measure.  
 Rule a line from 0 to R.  
 Rule a line from V to P.  
 Shape front part as shown by dash line from 12 to 5 and 5 to 8 and G.  
 Shape from 5 to S.  
 Shape from S to 0.  
 Shape from G to 0.  
 Shape from 12 to C and V.  
 Shape from P to R as shown by dotted line, and front part is finished.

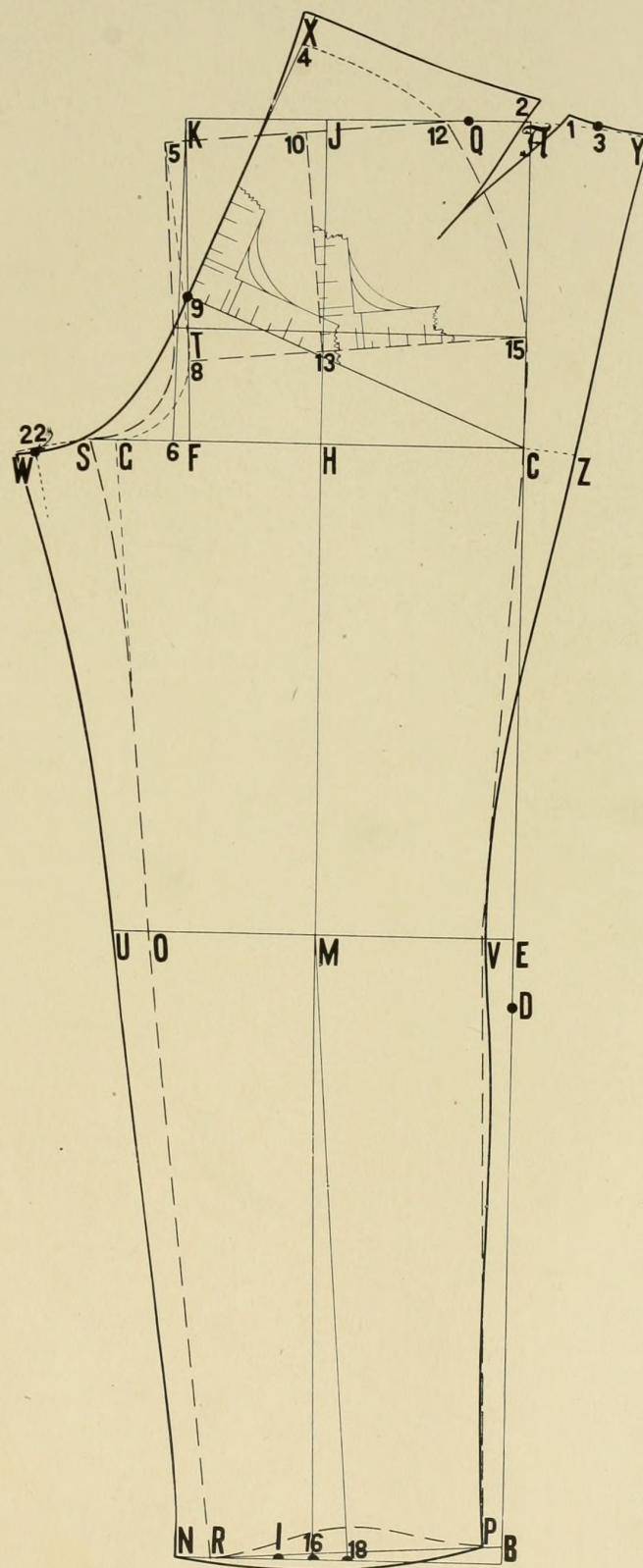
### Back Part

Cut out front part and lay same on another paper.  
 Square out lines P-N and V-U.  
 Sweep forward from S, using point 0 as a pivot.  
 Sweep forward from 12, using point F as a pivot.  
 Sweep back from 12, using point V as a pivot.  
 Sweep back from C, using point V as a pivot.  
 T to 9 is  $\frac{1}{2}$  in. variation for large seat.  
 Place corner of square at 9, letting long arm of same rest on point C, and square up from 9.  
 4 to X is same distance as T to 9.  
 S to 22 is  $\frac{1}{12}$  seat measure.  
 22 to W is half the distance from T to 9.  
 C to Z is  $1\frac{1}{2}$  in.

Apply seat measure plus  $1\frac{3}{4}$  in. from 8 to 15 and 9 to Z.  
 Apply waist measure in regular manner with same additions as shown, and take out a V in back part, as shown in illustration.  
 0 to U is 1 in.  
 R to N is 1 in.  
 Shape back part as shown by solid line of illustration from Y to 1, 2 to X, and X to 9 and W.  
 Shape from W to U and U to N.  
 Shape from Y to Z, V and P.  
 Shape from P to N and finish.



*Small Hip, Knock Knee, Short Front, Large Seat*





## Combinations of Variations

### Measures Used:

Outside seam.....	40 $\frac{1}{4}$ in.	Knee .....	18 in.
Inside seam.....	31 in.	Bottom .....	15 $\frac{1}{2}$ in.
Waist .....	29 in.	Definition of Types—Large hip, bow leg, long front, flat seat, small waist.	
Seat .....	37 in.		

### To Draft

Square out and down from A.  
 A to B is outside length.  
 B to C is inside length.  
 D is half way between B and C.  
 D to E is 2 in.  
 Square out C, E and B.  
 C to F is  $\frac{1}{2}$  seat measure.  
 F to 6 is  $\frac{1}{2}$  in.  
 6 to S is  $\frac{1}{8}$  seat measure.  
 S to G is  $\frac{3}{4}$  in.  
 H is half way between C and G.  
 Square up from H.  
 From B to I is  $\frac{1}{3}$  seat measure.  
 I to 16 is 1 in. for large hip.  
 Rule a line from H to 16.  
 16 to 18 is 1 in. for bow leg.  
 Rule a line from M to 18.  
 J to K and J to Q are each  $\frac{1}{4}$  waist measure.  
 Rule a line from F to K.  
 F to T is  $\frac{1}{6}$  seat measure.

C to 15 is  $\frac{1}{6}$  seat measure.  
 Rule a line from T to 15.  
 T to 9 is  $\frac{1}{2}$  in. for long front.  
 Rule a line from 15 to 9.  
 Square up from 13 as shown by dash line, finding point 10.  
 10 to 5 and 10 to L are each  $\frac{1}{4}$  waist measure.  
 Rule a line from 9 to 5.  
 M to O and M to V are each  $\frac{1}{4}$  knee measure.  
 18 to R and 18 to P are each  $\frac{1}{4}$  bottom measure.  
 Shape front part as shown by dotted line from 5 to S and 5 to 9 and G.  
 Shape from L to C.  
 Rule a line from O to R.  
 Rule a line from V to P.  
 Shape as shown by dash line from S to O.  
 Shape from G to O.  
 Shape from C to V, and front part with variations stipulated is complete.

### Back Part

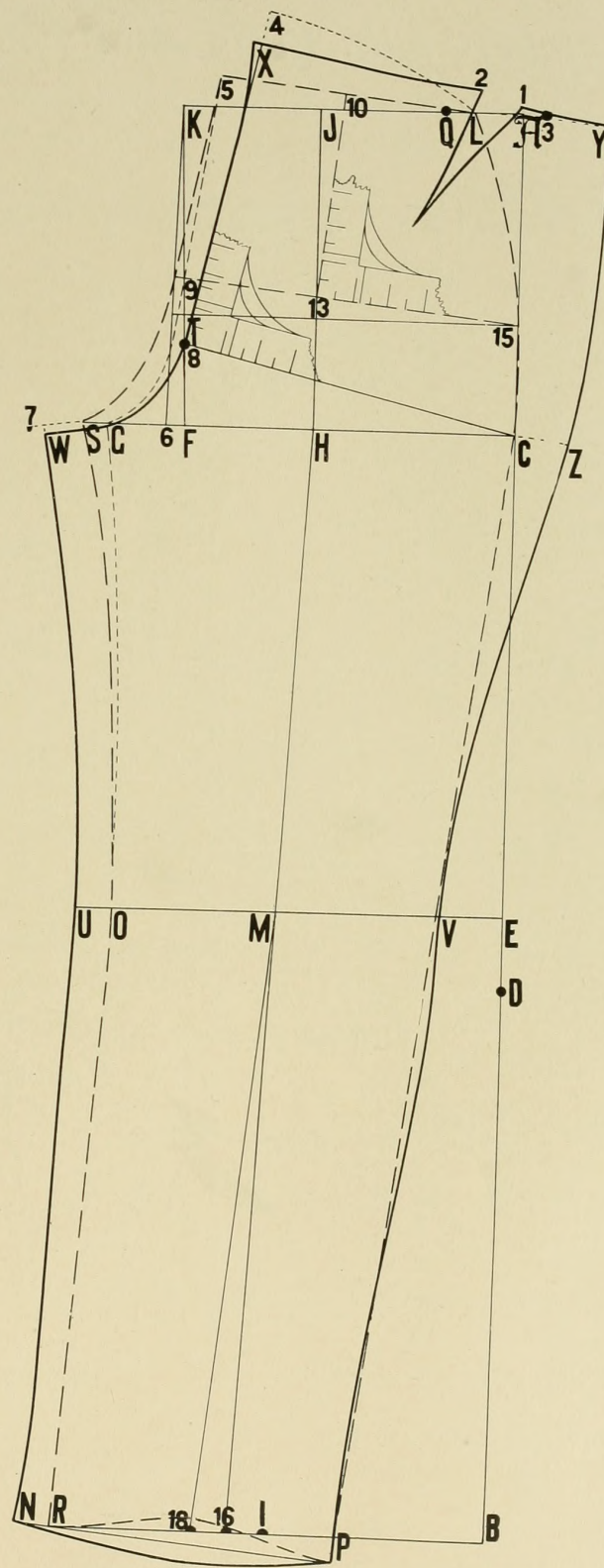
Cut out front part and lay on another paper.  
 Rule across from V to U, and P to N.  
 Sweep forward from S, using point O as a pivot.  
 Sweep forward from L, using point F as a pivot.  
 Sweep back from L, using point V as a pivot.  
 Sweep back from C, using point V as a pivot.  
 From T to 8 is  $\frac{1}{2}$  in., amount of change for small seat.

Lay corner of square at point 8, letting long arm of same rest on point C, and square up from 8.  
 From 4 to X is same distance as from T to 8.  
 S to 7 is  $\frac{1}{12}$  seat measure.  
 From 7 to W is half the distance from T to 8.

O to U is 1 in.  
 R to N is 1 in.  
 C to Z is  $1\frac{1}{2}$  in.  
 Apply seat measure plus  $1\frac{3}{4}$  in. from 9 to 15 and T to Z.  
 Apply waist measure in regular manner.  
 Take out a V in back part, as shown in illustration.  
 Shape from Y to 1, 2 to X, X to S and W.  
 Shape from W to U and N.  
 Shape from Y to Z, V and P.  
 Shape from P to N and finish as shown.



*Large Hip, Bowleg, Long Front, Flat Seat, Small Waist*





## Knickers with Cuffs Attached

These knickers are drafted best from the regular measure of trousers, with a snug measure taken around the knee.

### The Following are the Measurements Used:

Outside .....	41 $\frac{1}{4}$ in.	Seat .....	37 in.
Inside .....	32 in.	Knee .....	13 in.
Waist .....	32 in.	Bottom of cuff.....	13 $\frac{1}{2}$ in.

### To Draft

Square out and down from A.  
 A to C is 9 $\frac{1}{4}$  inches, being the distance between the outside and inside seam lengths.  
 C to D is  $\frac{1}{2}$  the actual length of the leg.  
 D to E is 2 $\frac{1}{2}$  in.  
 E to B is 3 $\frac{1}{2}$  in. for cuffs.  
 Square out from C, D, E and B.  
 C to F is  $\frac{1}{2}$  of the seat measure plus  $\frac{1}{2}$  in.  
 F to S is  $\frac{1}{8}$  of the seat measure.  
 S to G is  $\frac{1}{24}$  of the seat measure.  
 H is half way between G and C.  
 Square up and down from H.  
 J to K is  $\frac{1}{4}$  of the waist measure.  
 Rule a line from F to K.  
 K to P is  $\frac{1}{2}$  in.  
 Rule a line from P to J and out to L.  
 J to L is  $\frac{1}{4}$  of the waist measure.

I to R is 1 $\frac{1}{4}$  in.  
 Square down from R.  
 M to N is  $\frac{1}{8}$  of the knee measure.  
 C to 9 is  $\frac{1}{2}$  in.  
 Shape from L to 9 and R and down to the bottom.  
 R to Q is one-third of the knee measure, 13 on the thirds.  
 Square down from Q.  
 N to O is  $\frac{1}{3}$  of the knee measure.  
 F to T is  $\frac{1}{6}$  of the seat measure.  
 Shape from P to T and S, allowing  $\frac{1}{4}$  in. at T.  
 Shape from P to T and G, reducing  $\frac{1}{4}$  in. at T.  
 Shape from S to O and Q down to the bottom.  
 Shape from G to O.  
 Place your front part on another paper and commence drafting.

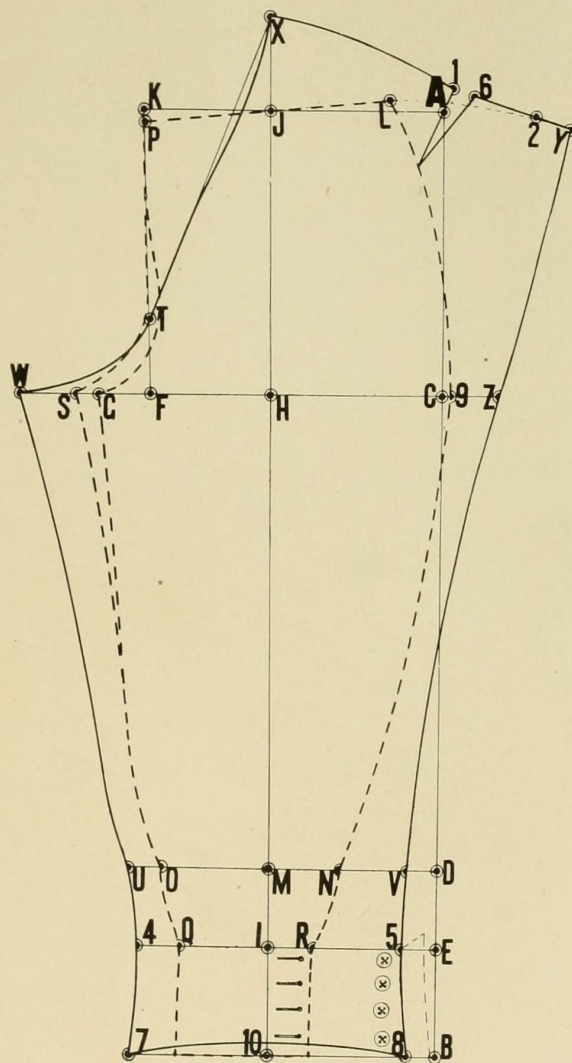
### Back Part

Square up from J.  
 Sweep back from L, using point N as the pivot.  
 Square out from S.  
 J to X is  $\frac{1}{6}$  of the seat measure.  
 Rule a line from T to X.  
 9 to Z is 1 $\frac{1}{2}$  in.  
 I to 4 and I to 5 are each  $\frac{1}{2}$  in. more than one-third of the knee measure.  
 M to U and M to V are each  $\frac{3}{4}$  in. more than one-third of the knee measure.  
 Apply bottom measure of cuff across the front part and from 7 to 8 on back part and add to same 1 in.

X to 2 is the waist measure plus 1 in.  
 X to Y is the seat measure plus 1 in.  
 Take out a V as indicated by 1 and 6, amounting to the distance between 2 and Y minus two seams.  
 Shape back part from Y to Z, V, 5 and 8.  
 S to W is  $\frac{1}{12}$  seat measure plus  $\frac{1}{2}$  in.  
 Shape from Y to 6, 1 to X, X to T and T to W.  
 Shape from W to U, 4 and 7.  
 Shape from 8 to 7.  
 The cuff closes with 4 buttons and holes.  
 A button stand is allowed on the back part as indicated by dotted line from 5 to 8.



# *Knickers with Cuffs Attached*





# Riding Breeches

## Measures as Follows:

Rise .....	10 in.	Full length .....	26 in.
Waist .....	33 in.	Width of knee .....	14¾ in.
Seat .....	39 in.	Width of small knee.....	12½ in.
Length to knee .....	14½ in.	Width of calf .....	13½ in.
Length to small knee.....	17½ in.	Width of bottom .....	10 in.
Length to calf .....	21½ in.		

## To Draft

Square out and down from A.

A to B is the rise, or 10 in.

Square out from B.

B to C is ½ of seat measure.

C to D is 1/12 of seat measure.

D to E is 1/12 of seat measure.

F is half way between D and B.

C to N is ½ in.

Place corner of square at F, letting short arm of same rest on N and square down as shown by dash lines in center of trousers.

F to H is length to knee or 14¾ in., plus ¾ in.

F to I is the length to small knee or 17½ in.

F to J is the length to calf or 21½ in.

F to G is full length or 26 in.

Square both ways from H.

Square both ways from I.

Square both ways from J and G.

H to Q is ¼ knee measure.

I to R is ¼ small knee measure.

J to T is ¼ calf measure and G to Y is ¼ of ankle measure.

Square up from F.

K to L is ¼ waist measure.

K to M is ¼ waist measure.

Rule a line from D to L.

Drop the front ½ in. at L and shape as indicated from L to E, E to Q, Q to R, R to T and T to Y.

Take out a V of ½ in. at Q as shown in this illustration.

H to P is 1¼ in. and G to V is 1 in.

H to O is 3½ in.

Square back from O.

B to Z is 1¼ in.

Shape as indicated from M to Z, Z to P and P to V.

Extend the waistband and place the split fall in the manner illustrated in the diagram and cut out the front part.

## Back Part

Place the front part on another paper.

Extend line at K.

From K to X is 1/6 seat measure, plus ½ in.

Rule a line from D to X.

E to 2 is 1¼ in.

Shape as indicated from X to 2.

Extend the line from M.

Apply waist measure plus 1 in. from L to M and X to W.

Z to 10 is 2 in.

Apply knee measure plus 1 in. from P to Q and Q to 4.

Apply small knee measure plus 1 in. from S to R and R to 5.

Apply calf measure plus 1 in. from U to T and T to 7.

Take out a V of 1¼ in. in the back at point G and apply ankle measure plus 1½ in. from V to Y, Y to G and V to 8.

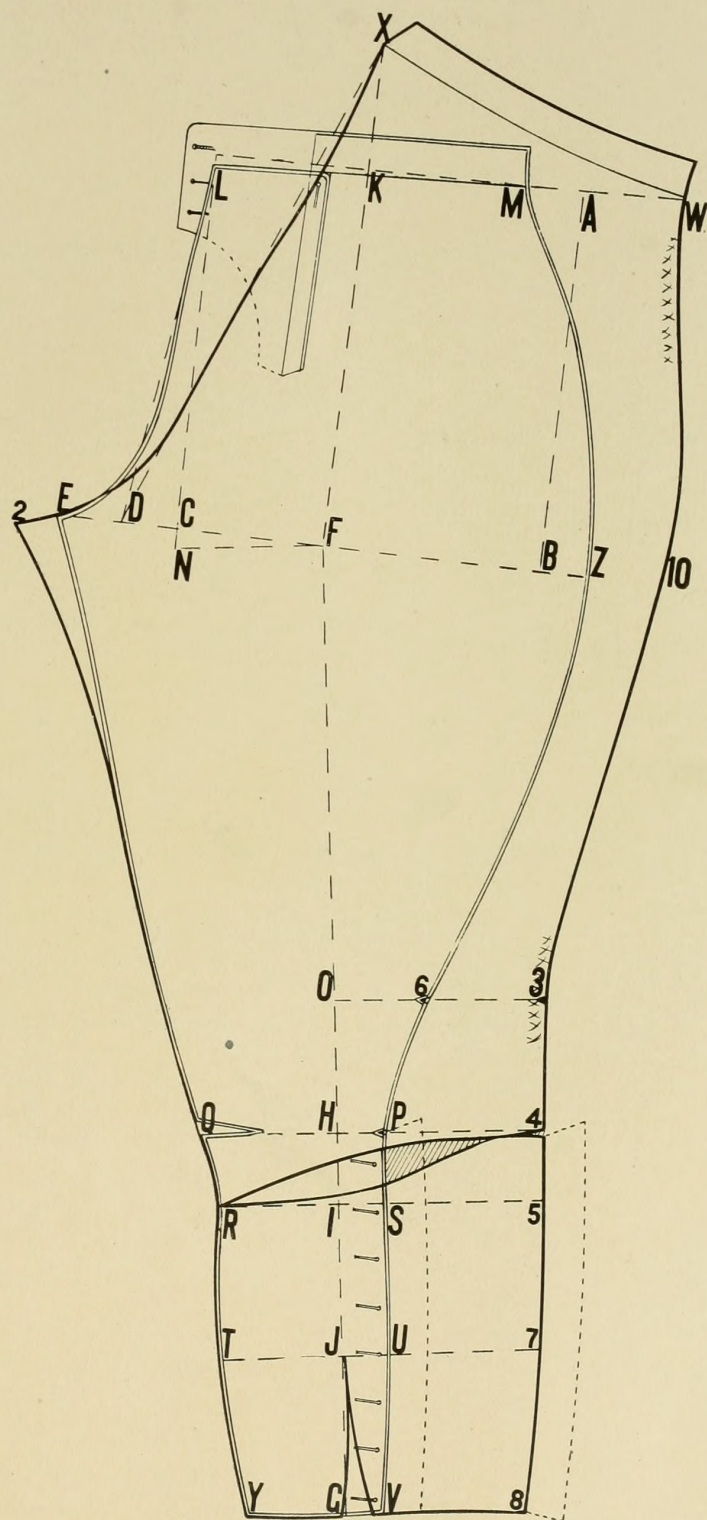
Shape as indicated from W to 10, 10 to 4, 4 to 5, 5 to 7 and 7 to 8.

Cut off the back part from 4 to R in the manner indicated in this diagram and take out 1 in. at the center line.

Extend the waistband and finish as represented.



# Riding Breeches





## Riding Breeches

The draft is produced from the following measurements:

Rise .....	9½ in.
Inseam .....	32 in.
Waist .....	32 in.

Seat .....	37 in.
Knee .....	17 in.
Small knee.....	13½ in.
Calf .....	14 in.
Ankle .....	10 in.

### To Draft

Square out and down from A.  
 A to C is the rise, or 9½ in.  
 C to E is 2 in. less than ½ of the inseam measure, or 14 in.  
 C to B is 2½ in. less than the inseam measure.  
 E to D is 3 in.  
 O is half way between B and D.  
 Square out C, E, D, O and B.  
 C to F is ½ of the seat measure, plus ½ in.  
 F to S is ⅛ of the seat measure.  
 S to G is 1/24 of the seat measure.  
 H is half way between G and C.  
 Square up from H.  
 B to I is same distance as C to H.  
 Rule a line from H to I.  
 J to K is ¼ of the waist measure.  
 K to Q is ½ in.  
 Rule a line from Q to J and out.  
 J to L is ¼ of the waist measure.  
 Rule a line from F to K.  
 F to T is 1/6 of the seat measure.  
 17 to 22 is ¼ of the knee measure.  
 M to 12 and M to 13 are each ¼ of the small knee measure.

28 to 11 and 28 to 14 are each ¼ of the calf measure.

I to 5 and I to 6 are each ¼ of the ankle measure.

M to 24 is 1¼ in.

28 to 10 is 1 in.

I to 9 is ½ in.

17 to 20 is 1/6 of the knee measure.

Shape from L to C, extending ½ in. at C, 20, 24, 10 and 9.

In order to have the outside run well toward the front, the front part is thus reduced, and while the average amount is given, the exact amount cut off from the fore part would vary a little, according to style; whatever is taken off the front part must be added to the back part.

Shape from Q to T and S, extending ¼ in. at T.

Shape from Q to T and G, reducing ¼ in. at T.

Shape from S to 18, 12, 11 and 5.

Shape from G to 18.

Extend the waistband from L to K and the front part is completed.

### Back Part

Cut out the front part and place same on another paper.

Square across at knee, small knee, calf and ankle.  
 Square up from J.

Sweep from S to W, using point 18 as the pivot.

Sweep from L to Y, using point 20 as the pivot.

J to X is 1/6 of the seat measure.

S to W is 1/12 of the seat measure, plus ½ in.

Rule a line from T to X.

Apply waist measure plus 1 in. from X to 2.

Apply seat measure plus 1 in. from X to Y.

Take out a V at 1 and 4 amounting to the distance between 2 and Y minus two seams.

17 to P is 2 in. M to U is ⅔ of an inch.

M to V is ⅔ of an inch.

I to 7 and I to 8 are each ½ in.

Points 7 and 8 are ½ in. above point I.

Shape as indicated from P to 17, U to 28 and 7.

Shape from P to V, 28 and 8.

18 to 21 is ¼ in.

12 to 23 and 11 to 15 are each 1 in.

5 to R is 1¼ in.

Apply knee measure plus 1½ in. from 18 to 20, 21 and 27.

Apply small knee measure plus 1½ in. from 12 to 24, 23 to U and V to 25.

Apply the calf measure plus 1½ in. from 11 to 10, 15 and 16.

Apply ankle measure plus 1½ in. from 5 to 6, R to 7 and 8 to N.

Shape side of back part from Y to Z, 27, 25, 16 and N.

Shape from Y to 4, 1 to X, X to T and T to W.

Shape from W to 21, 23, 15 and R.

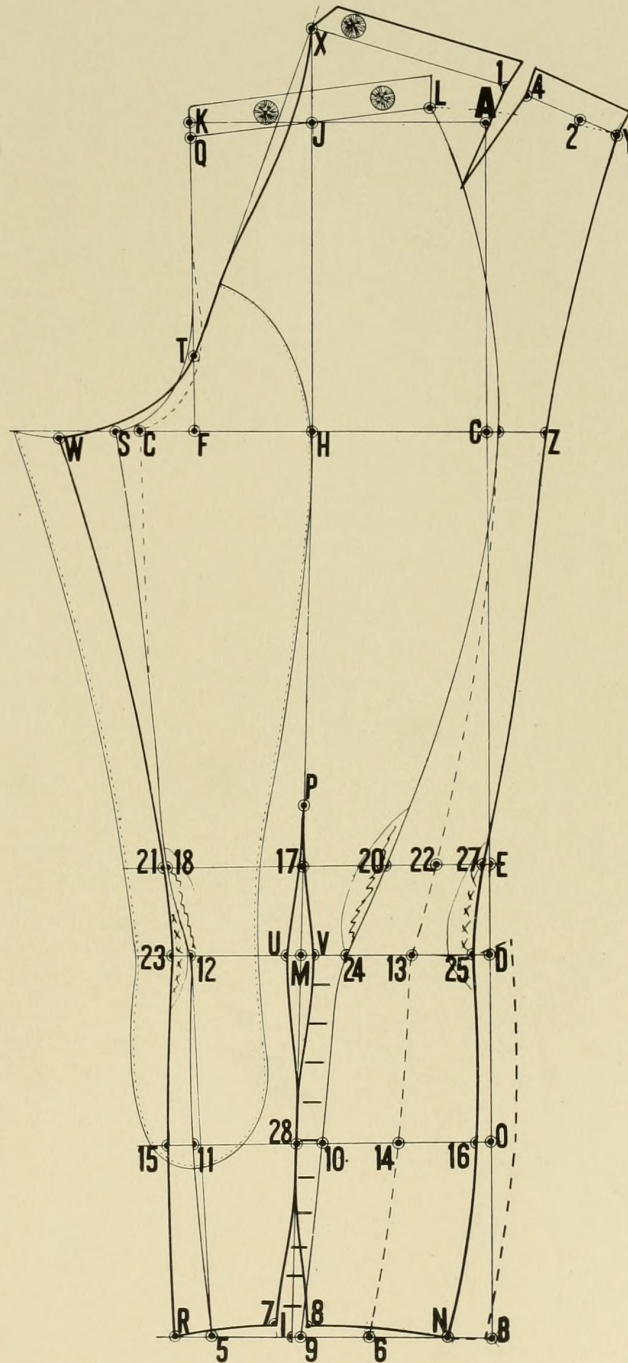
Shape from N to 8 and 7 to R.

Extend waistband to the top of breeches.

The inside reinforcement extends from crotch down to calf, as shown in the diagram; shape reinforcement in a like manner and finish as shown.

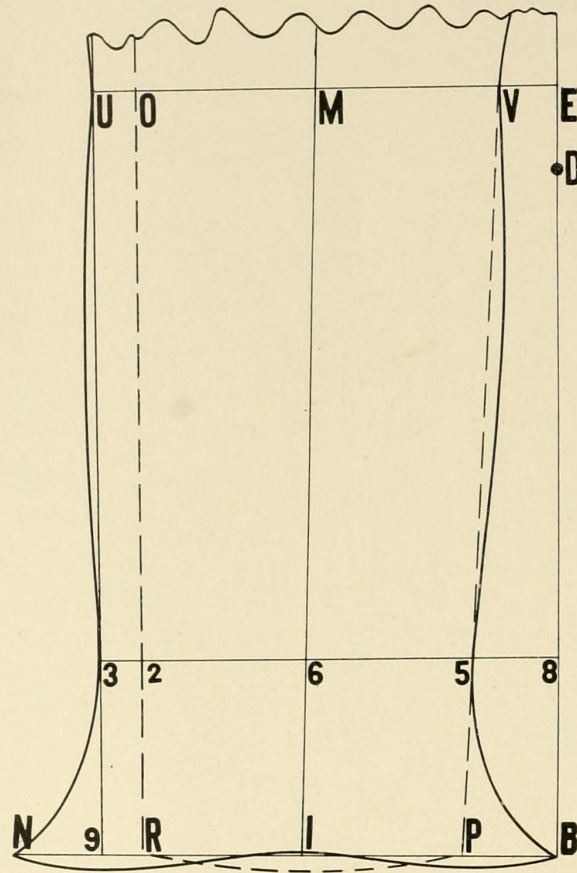


# Riding Breeches





## Spring Bottom Trousers



All systematical points for this kind of trousers are obtained in the regular manner with the exception of the bottom.

Suppose measures to be:

Knee .....17 in.  
Bottom .....20 in.

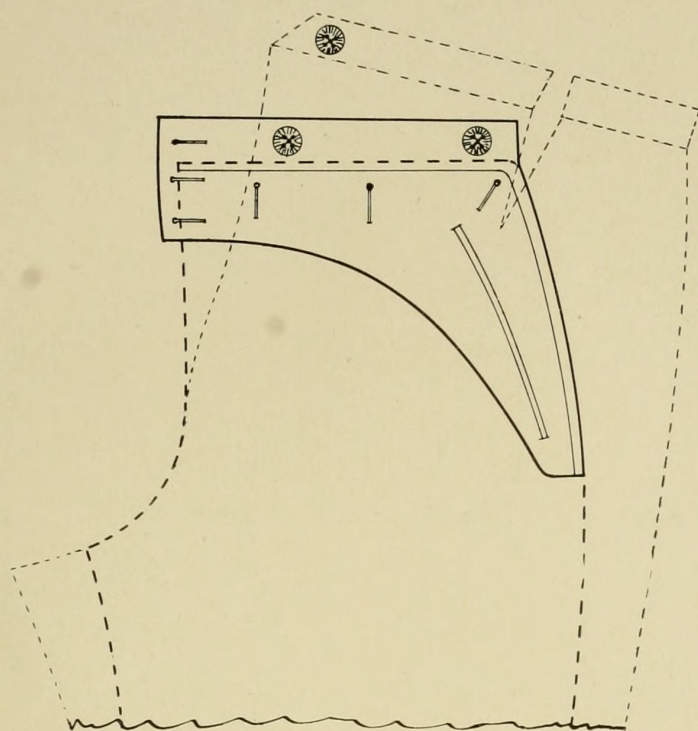
### To Draft

From I to 6 is  $4\frac{1}{2}$  in.  
Square back and forth from 6.  
Extend  $\frac{1}{2}$  in. extra length to front part at point I.  
Make no other changes to front part from regulation.  
R to B is  $\frac{1}{2}$  bottom measure.

P to N is  $\frac{1}{2}$  bottom measure plus 1 in.  
R to 9, 2 to 3 and O to U are each 1 in.  
Shape as shown in illustration from V to 5 and B.  
Shape from U to 3 and N.  
Shape from B to I and N and finish as represented.



## Broad Falls and Split Falls



### Broad Falls

Broad fall trousers are cut the same as any other trousers, with the exception that the fall-bearer is an addition.

The first diagram shows the broad fall pants, the solid line showing the fall-bearer.

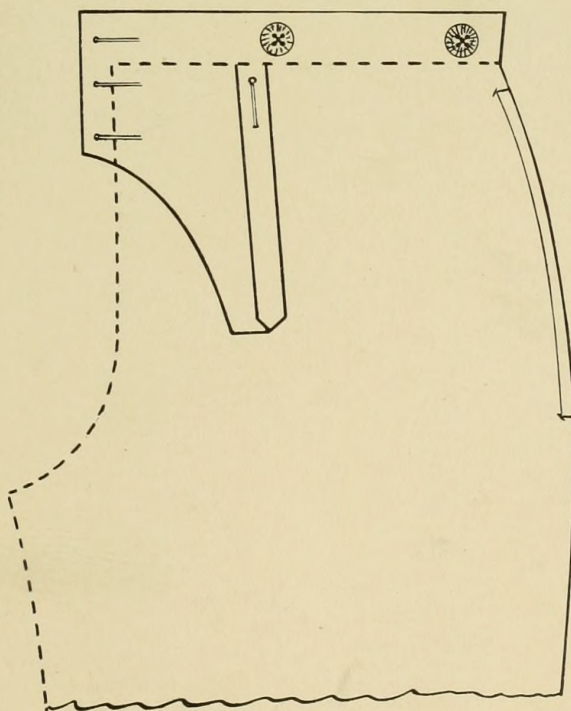
Six buttonholes are usual in the fall and as many buttons in the fall-bearer.

The bearer is cut high enough to make up for the waistband.

The opening in the side is two-thirds of the rise of the waist, or about 7 or 8 inches.

Pockets are put in the bearer as indicated.

On the back part which the dotted line indicates, a waistband must be added.



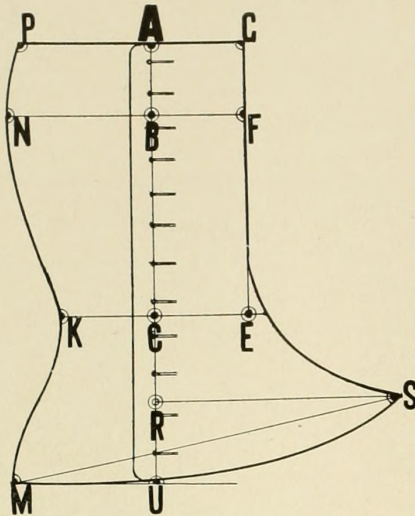
### Split Falls

The lower diagram shows the older style or split fall.

The width of the fall is one-sixth of the waist measure, and the opening is finished with a strap  $\frac{3}{4}$  inch wide, the end turned in so as to make it point as shown in the diagram. In other respects they are made like the broad falls.



## Over Gaiters and Leggings



Over-gaiters are sometimes cut as high as to the knee, but on an average 9 inches in height.

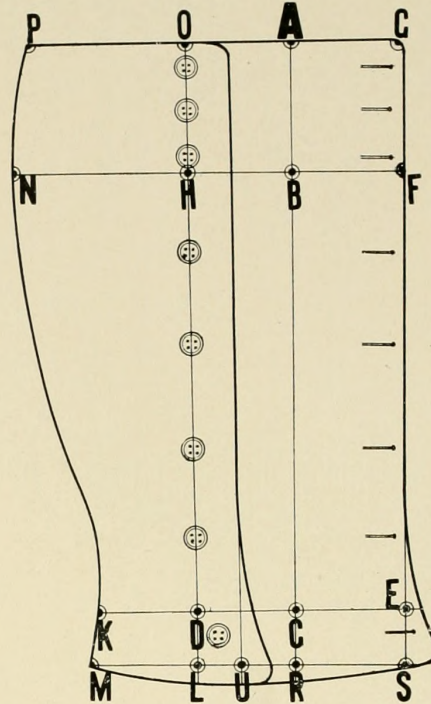
We therefore give a diagram of the average, and by using the same method for the long gaiter it can so be produced:

### Measurements Used:

Length ..... 9 in. Ankle ..... 11 in.  
Leg ..... 12½ in. Instep ..... 16 in.  
Calf ..... 13 in. Bottom ..... 23½ in.

### To Draft

Draw a straight line from A to U.  
Square across from A.  
A to U is the length of the gaiter.  
U to C is 4 in. R is half way between U and C.  
C to B is 4 in. Square across at B, C and U.  
Square back from R.  
C to E is one-fourth of the ankle measure.  
Square up line from E to F and G.  
G to P is one-half the measure around the leg plus ½ in.  
F to N is one-half the measure around the calf plus ½ in.  
E to K is one-half the measure around the ankle plus ½ in.  
E to M is one-half of the instep measure plus ½ in.  
M to S is one-half of the bottom measure plus ½ in.  
Shape as shown in the diagram from G, F, E and S, S to U, and M, and from P to N, K and M.  
Buttons should be placed in the middle of the line, in order to obtain this, add to both back and front ⅞ in. from line A U.  
Put on heel straps at U and finish as shown.



### Measurements Used as Follows:

Length ..... 15 in.  
Knee ..... 13 in.  
Calf ..... 13½ in.  
Ankle ..... 11 in.

### To Draft

Rule a line from A to R.  
A to R is the length of the leggings.  
A to B is 3½ in. R to C is 1¾ in.  
Square back and forth from A, B, C and R.  
A to P is one-half the knee measure plus ½ in.  
B to N is one-half the calf measure plus ½ in.  
C to K is one-half the ankle measure plus ½ in.  
Square down from K.  
Shape as indicated from P to N and K.  
A to O and R to L are each 2½ in.  
Rule a line from L to O; this is where you place the buttons.  
A to G and R to S are each 2½ in.  
Rule a line from G to S. L to U is 1¼ in.  
Square up from U and make this the button stand.  
Shape as indicated from G to F and down to the bottom, extending one inch at S.  
Shape the button stand as indicated by extending one inch at U.  
Place buttons on the side as shown in this diagram and finish as shown.



**MILITARY,  
LIVERY and  
SPORTING  
GARMENTS**



## *Description of Garments for Officers of the Army*

### **Full Dress Coat**

For all officers, except Chaplains.—A double-breasted frock coat of dark blue cloth, with standing collar; the skirt to extend from one-half to three-quarters the distance from the point of the hip to the bend of the knee; the lining to be black, with pockets on the inside of the skirt.

For general officers the collar will be made of blue black velvet; the sleeve will have a cuff of blue black velvet 4 inches wide. For other officers the collar will be made of the same material as the coat, and the cuffs will simply be a continuation of the material of the sleeves.

SHOULDER ORNAMENTS.—For general officers, epaulets.

For all other officers, shoulder knots of gold wire cord, to be securely fastened to the coat, and to be made detachable for all officers.

COLLAR ORNAMENT.—The ornamentation of the collar for the General will be such as he may prescribe; for the Lieutenant General, such as he may prescribe after consultation with the General.

For other general officers the collar will be ornamented with a band of oak leaves embroidered in gold, and extending all the way around.

For all other officers the ornament will consist of two bands of  $\frac{1}{2}$  inch gold wire lace, two vellums, passing all around the collar and parallel with its edge, the upper edge of the upper band being  $\frac{1}{4}$  inch from the edge of the collar, the lower edge of the lower band resting on the collar seam. The upper band to be brought down parallel to the front edge of the collar and distant  $\frac{1}{4}$  inch therefrom, and to be joined to the lower band. The two bands of gold wire lace to be on a ground of silk or cloth of the color of the facings of the corps, department or arm of the service, with an interval of not less than  $\frac{1}{4}$  inch nor more than  $\frac{3}{4}$  inch between the bands.

SLEEVE ORNAMENT.—The ornamentation of the sleeve for the Generals will be such as he may prescribe; for the Lieutenant General, such as he may prescribe after consultation with the General.

For other general officers the velvet cuff of the sleeve will be ornamented with a band of oak leaves embroidered in gold passing around the cuff; the top of the band of oak leaves to be 1 inch below the upper edge of the velvet cuff; to be surmounted by two stars for a major general and one star for a brigadier general, embroidered in silver, each star to have one point up and placed above the velvet cuff.

For general officers of the staff departments, except the General Staff Corps, the proper insignia will be placed 1 inch above the velvet cuff, and the stars, as before, 1 inch above the insignia.

For all other officers the sleeve will be ornamented with a band of  $\frac{1}{2}$  inch gold wire lace, two vellums, passing around the cuff  $2\frac{1}{2}$  inches from the end of the sleeve; to be surmounted by the insignia of rank, indicated by flat gold wire lace  $\frac{1}{8}$  inch in width. The insignia of the corps, department or arm of service, in gold or silver metal or embroidery will be placed in the center of the open space under the lace insignia.

BUTTONS.—Two regulation gilt buttons will be placed at the back of the waist, and one regulation gilt button near the end of each skirt, making four buttons on the back of the coat, for all officers.

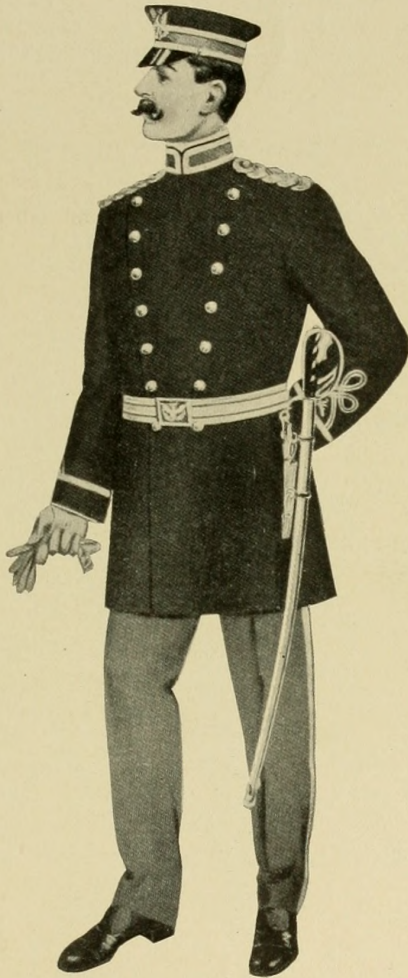
Three small regulation gilt buttons will be placed on the cuff at sleeve for general officers only.

For officers of the various grades regulation gilt buttons will be placed on the breast of the coat as follows:

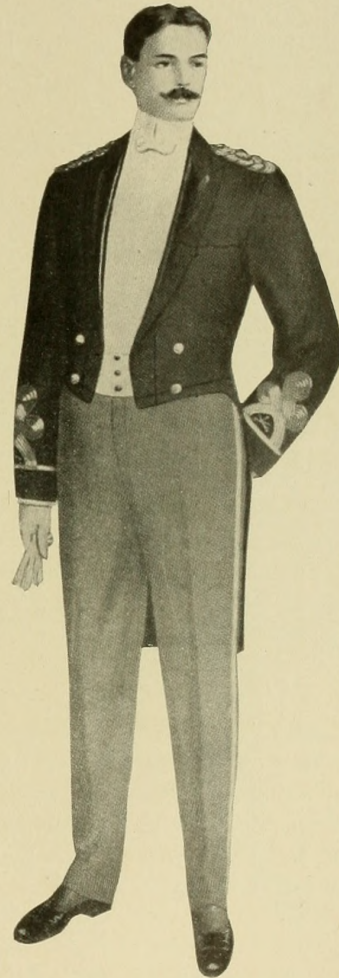
GENERAL.—Two rows, twelve in each row, placed by fours, the distance between rows being from 8 to 10 inches at the top and from 4 to 5 inches at the bottom; rows and groups to be symmetrically disposed.



## *U. S. Army Uniforms*



LINE OFFICER'S FULL DRESS  
DISMOUNTED



SOCIAL DRESS UNIFORM



## *U. S. Army Uniforms*

LIEUTENANT GENERAL.—The same as for the General, except that there will be ten buttons in each row, the upper and lower groups by three and the middle groups by fours.

MAJOR GENERAL.—The same as for the General, except that there will be nine buttons in each row, placed by threes.

BRIGADIER GENERAL.—The same as for the General, except that there will be eight buttons in each row, placed in pairs.

COLONEL, LIEUTENANT COLONEL AND MAJOR.—The same as for the General, except that there will be nine buttons in each row, buttons at equal intervals.

CAPTAIN, FIRST LIEUTENANT, SECOND LIEUTENANT AND ADDITIONAL SECOND LIEUTENANT.—The same as for a Colonel, except that there will be seven buttons in each row.

FOR THE CHIEF OF ENGINEERS.—The same as that of general officers, with the following exceptions:

Piping: A piping of scarlet velvet  $\frac{1}{8}$  inch wide, to be placed along the upper and outer edges of the lapels, continuing down the edges of the skirt to the bottom, and from top of back flaps in middle of back to bottom of skirt.

Skirt Facings: To be of scarlet velvet with one row of  $\frac{1}{2}$  inch gold two-line vellum thread lace placed upon white braid, showing 3-32 inch of braid on each side,  $\frac{1}{4}$  inch from the outer edge of the scarlet velvet, following the vertical and horizontal lines, with a regulation gilt button placed in the lower corner of the scarlet velvet just inside the gold lace.

For all other officers of the Corps of Engineers.—The same as for other officers, with the following exceptions:

Piping: A piping of scarlet cloth  $\frac{1}{8}$  inch wide, to be placed around the base of neck, the edge of collar lace along top, and down the front edge of lapel, stopping at the bottom, and from top of back flap in the middle of the back to the bottom of skirt.

Skirt Facings: To be of scarlet cloth with one row of  $\frac{1}{2}$  inch gold wire two-vellum lace placed upon white braid, showing 3-32 inch of braid on each side,  $\frac{1}{4}$  inch from the outer edge of the scarlet cloth, following the vertical and horizontal lines, with a regulation gilt button placed in the lower corner of the scarlet cloth just inside the gold lace.

For Chaplains.—A black frock coat, without ornamentation, with standing collar, one row of nine black silk buttons on the breast. Of same length as for other officers.

### **Dress Coat**

For general officers.—A sack coat of dark blue cloth or serge; three small regulation gilt buttons will be placed on the cuff at sleeve; high rolling collar; double breasted, with two rows of regulation gilt buttons grouped according to rank, as on the full dress coat; the skirt to extend one-third the distance from the point of the hip to the bend of the knee. A slit extending from 2 inches above to 2 inches below the hip, so as to permit of hooking up of saber. A shoulder strap will be placed on each shoulder, adjacent to the seam, and collar ornaments on the collar. Inside pockets.

For all other officers.—A single-breasted sack coat of dark blue cloth or serge, with standing collar fastened with two hooks and eyes; coat to close with flap containing suitable concealed fastenings; slit not exceeding 3 inches for hooking up saber; the skirt to extend from one-third to two-thirds the distance from the point of the hip to the bend of the knee, according to the height of the wearer; cut to fit the figure easily; a vertical opening at each side of the hip, according to pattern. The coat to be trimmed with lustrous flat black mohair braid  $1\frac{1}{4}$  inches wide, as follows: Edged all around the bottom, the front edges, the collar, and for 6 inches upward from the bottom along both side openings of the skirt.

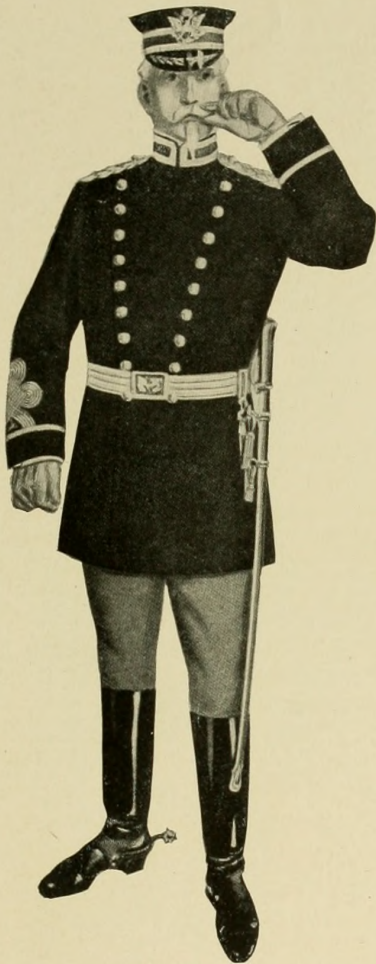
Shoulder straps and collar ornaments will be worn with this garment.

### **Service Coat**

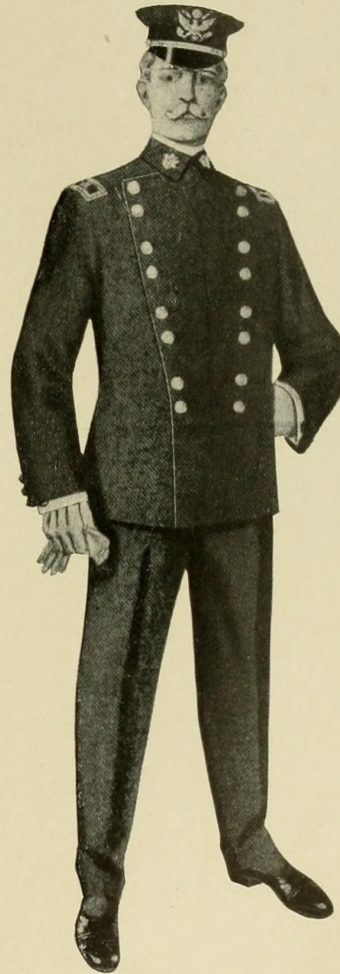
For all officers.—A single-breasted sack coat of olive drab woollen material or khaki-colored cotton material, made with two outside breast choked-bellows pockets and two outside pockets of same pattern below the waist; pockets to be without plaits and covered by flaps, rounded at edges, buttoned by



## *U. S. Army Uniforms*



FIELD OFFICER—MOUNTED



GENERAL OFFICER'S UNIFORM



a small regulation button. The coat to have falling collar, from 1 to  $1\frac{3}{4}$  inches in width, depending on the wearer. On each shoulder a loop of the same material as the coat let in at shoulder seam and reaching from the sleeve seam to the edge of the collar, and buttoning at the upper end with a small regulation button; loops to be 2 inches wide at the shoulder end and 1 inch wide at the collar end. The coat to fit closely at the waist and loosely at the chest, at least 5 inches in excess of the chest measurement; buttoned down the front with five regulation buttons. The skirt to extend one-third the distance from the point of the hip to the bend of the knee. Sleeves to be without cuffs. All buttons for this coat to be of dull finish bronze metal.

Collar ornaments will be worn with this garment. The insignia of rank will be placed on the shoulder loop, near the sleeve seam. Chaplains will wear a plain Latin cross of dull finish bronze metal in lieu of the insignia of rank.

Officers of the General Staff Corps, except the Chief of Staff, will wear a band of black braid  $\frac{1}{2}$  inch wide on the sleeve of the service coat, the lower edge of the braid 3 inches from the end of the sleeve.

### White Coat

For all officers.—A single-breasted sack coat of white material, with standing collar fastened with two hooks and eyes, white metal; coat to close with a flap containing suitable concealed fastenings. The skirt to extend from one-third to two-thirds the distance from the point of the hip to the bend of the knee, according to the height of the wearer; cut to fit the figure easily; a vertical opening at each side of the hip, according to pattern. The coat to be trimmed with white flat braid  $1\frac{1}{4}$  inches wide, as follows: Edged all around the bottom, the front edges, the collar, and for 6 inches upward from the bottom along both side openings of the skirt. White shoulder loops of the same material as the coat, let in at shoulder seams, and of the pattern prescribed for the service coat.

Insignia on the collar to be the same as prescribed for the dress coat; insignia of rank to be placed on the shoulder loop, as prescribed for the service coat.

### Overcoat

For all officers.—A double-breasted ulster of olive drab woolen material, suitably lined, and closing by means of five large buttons  $\frac{1}{2}$  inch diameter; a standing rolling collar, the "stand" to be not less than  $\frac{3}{4}$  nor more than  $1\frac{3}{4}$  inches, and the turn down (falling) part not less than 4 nor more than 5 inches in width. Collar in front to be closed by two hooks and eyes; a flap of same material as the coat, 5 inches in length and 2 inches in width, provided with one buttonhole at each end, made detachable, so as to close the falling part of the collar when worn closed.

A pocket on each side, placed vertically, lower end of pocket 2 inches below the hip bone, extending from 8 to 10 inches upward. Over the pockets a flap of same length, rounded at edges and closed by a small button at middle of flaps. Slits of pockets to be cut through linings, thus permitting the slings to come through left pocket hole for hooking up of saber. The back to be slit up from the bottom 20 to 25 inches and closed by small buttons under concealed flap, the latter buttoning from right to left.

Coats to extend down the legs from 8 to 10 inches below the knee, according to the height of the wearer. Sleeves loose, without cuffs or slit. Back straps placed at waist line, let in at the side seams, and to button together by two large buttons.

A hood of same material as coat, lined with suitable material of same color; made to button around the neck under the collar by means of five small buttons. Hood to be large enough to cover the head and cap. When in garrison the hood will ordinarily be worn only at night or in inclement weather. Under arms, only when prescribed by the commanding officer.

All buttons to be of horn, conforming in color to the material of the coat.

The front corners of the skirt to be provided with buttons or hooks, so that said corners may be turned back when it is necessary to facilitate marching.

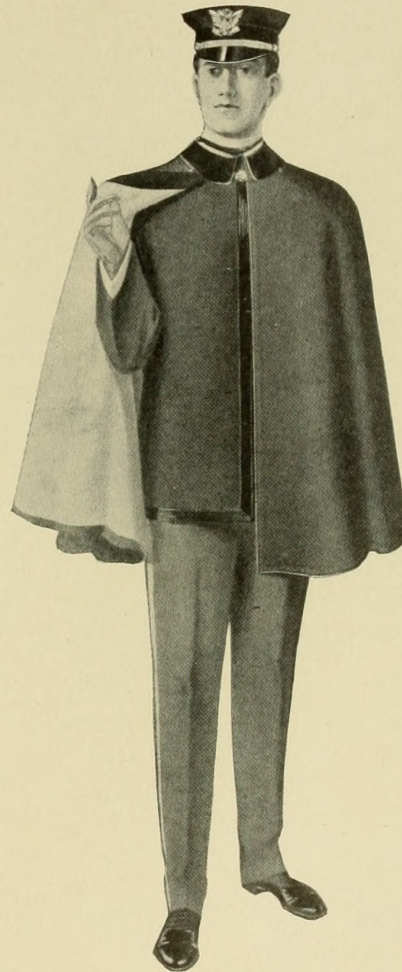
Insignia on Sleeve.—Sleeve insignia of rank as prescribed; in addition thereto the insignia of corps,



## *U. S. Army Uniforms*



MILITARY OVERCOAT



MILITARY CAPE



department, or arm of service, of dull finish bronze metal, will be placed in the middle of the lower loop  $1\frac{1}{2}$  inches above the end of the sleeve.

For general officers the insignia will consist of a band of lustrous black mohair braid,  $1\frac{1}{4}$  inches wide, placed with its lower edge  $2\frac{1}{2}$  inches above end of sleeve; surmounted by the proper number of stars, 1 inch in diameter, of dull finish bronze metal, placed  $\frac{1}{4}$  inch above the braid; the stars to be surmounted by a band of lustrous black mohair braid  $\frac{1}{2}$  inch wide,  $\frac{1}{4}$  inch above the stars.

Overcoats for chaplains to be without insignia of rank.

Officers of the General Staff Corps, except general officers, will wear a band of black mohair braid  $\frac{7}{8}$  inches wide on the sleeve, the lower edge of braid to be  $2\frac{1}{2}$  inches above the end of the sleeve, the lower ends of the prescribed insignia of rank to rest upon the upper edge of this band.

## **Capes**

For all officers.—To be of dark blue cloth without braid binding, reaching at least to the tips of the fingers with the arm dropped at the side, and not below the knee; with a rolling collar of black velvet 3 inches broad, and closing at the throat with a long loop. It may be worn by all officers when not on duty with troops under arms. To be lined as follows:

For general officers and officers of the Staff Corps and departments.—Dark blue.

For officers of infantry.—Light blue.

For officers of artillery.—Scarlet.

For officers of cavalry.—Yellow.

## **Full Dress Trousers**

For general officers.—Of dark blue cloth, with two stripes of gold wire lace  $\frac{1}{2}$  inch wide with  $\frac{1}{4}$  inch interval between them, mounted upon light weight velvet of color of cuffs and collar of coat and placed along the outside seam of the trousers. In the case of the Chief of Engineers the interval between the two stripes shall be scarlet velvet.

For officers holding permanent appointments in the Staff Corps and departments, except Engineers.—Of dark blue cloth, with one stripe of gold wire lace  $\frac{7}{8}$  inch wide along each outside seam.

For officers of cavalry, artillery and infantry.—Of sky blue cloth with stripes  $1\frac{1}{2}$  inches wide, welted at the edges; the color of the stripes to be that of the facings of the respective corps or arms, except that for officers of infantry the stripes shall be white.

For all officers of the Corps of Engineers.—Of dark blue cloth, with stripes of scarlet cloth  $1\frac{1}{2}$  inches in width, with a piping of white cloth  $\frac{1}{8}$  inch in width.

For chaplains.—Of plain black or blue black cloth, without stripe, welt or cord.

## **Dress Trousers**

For general officers, officers holding permanent appointments in the Staff Corps and departments, except Engineers.—Of dark blue cloth without stripe, welt or cord, except that for the Chief of Artillery the trousers shall be of light blue cloth with the addition of a stripe of scarlet cloth  $1\frac{1}{2}$  inches wide.

For all other officers.—The same as for full dress.

## **White Trousers**

For all officers.—Of plain white material to match the white coat, without stripe, welt or cord.

## **Service Trousers**

For all officers.—Of olive drab, woolen, or khaki-colored cotton material, to match the coat, without stripe, welt or cord.

## **Dress Breeches**

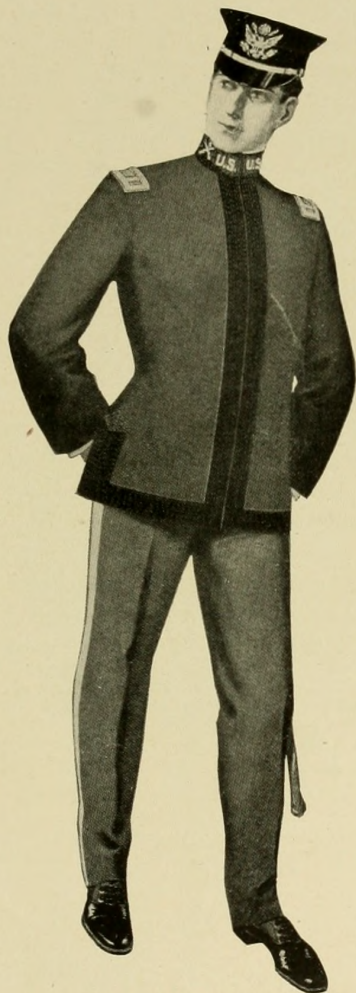
For all officers.—Of same material and with same stripes as dress trousers, cut in the prescribed pattern and fastened from the knee down with dark bone buttons of appropriate size or with laces.

## **Service Breeches**

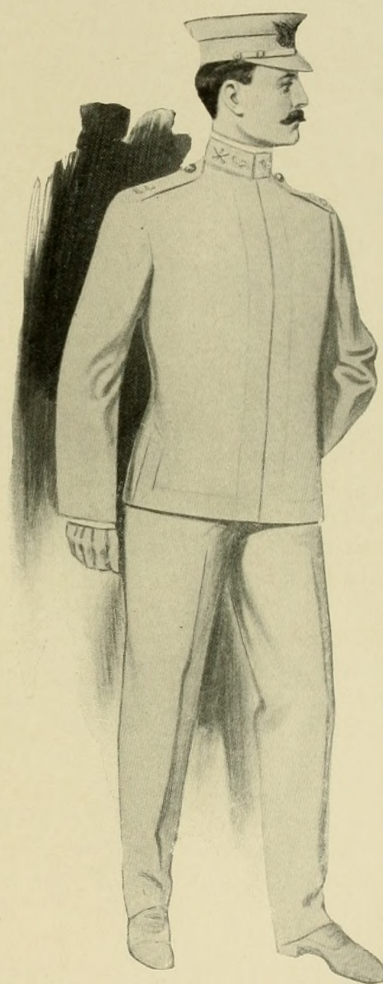
For all officers.—Of olive drab woolen or khaki-colored cotton material, to match the service coat.



## *U. S. Army Uniforms*



DRESS UNIFORM



SUMMER UNIFORM



without stripe, welt or cord. To be made loose about the seat and above the knees; to fit closely below the knee, extending to the tops of the shoes, and to be fastened with tapes or laces or buttons. To have a re-enforced or saddle piece of the same material on the seat and legs for officers required to be mounted.

### **Uniform for Evening Wear**

The commanding officer will designate the uniform for evening wear on all occasions of a general or official character occurring within the limits of his command.

For occasions of special formality, the uniform for evening functions shall be the prescribed full dress dismounted uniform.

For other occasions of ceremony to which officers are invited in their official capacity, such as balls, official dinners, official receptions, etc., and formal mess dinners, the following special full dress uniform is authorized, and officers are at liberty to wear it or the full dress dismounted uniform:

An evening dress coat of dark blue cloth cut on the lines of the civilian dress coat, with the gilt buttons of the same number and place as regulation requires; the sleeves of this coat to be ornamented for all officers in the same manner as the sleeves of their full dress uniform coats.

A waistcoat of dark blue or white, cut low with full open bosom, three small gilt regulation buttons, should be worn with this coat; also full dress trousers by all officers except those of engineers, cavalry, artillery and infantry, who will wear dark blue trousers without stripes, patent leather shoes and full dress cap. Shoulder ornaments for general officers will be epaulets or shoulder knots; for other officers, except chaplains, shoulder knots. On proper occasions which are not official in character, officers are authorized to wear civilian evening dress.

### **Mess Jacket**

Officers of the staff corps and departments, the corps of artillery and the regiments of cavalry and infantry are authorized to adopt a "mess jacket" distinctive of their corps, department or regiment.

To be made of dark blue cloth. Body of jacket to be cut like evening dress coat, to descend to point of hips, slightly curved to a peak behind and in front; five buttonholes on lapels, three buttons of regulation coat size on each side, placed  $1\frac{1}{2}$  inches from bottom, and spaced 2 to  $3\frac{1}{2}$  inches apart. Sleeves to be ornamented same as full dress coat. Such further distinctive ornamentation of this jacket as may be desired by the organizations named is authorized, but when once adopted the "mess jacket" for any particular organization shall not be changed without authority of the Secretary of War on the recommendation of a majority of the officers interested.

With this jacket will be worn the detachable shoulder knot provided for full dress coat; also vests of the color of the coat or white.

Commanding officers may in the tropics or in the warm season authorize the white trousers to be worn with this jacket.

Black shoes will always be worn with this jacket.

Professors and associate professors of the United States Military Academy holding permanent appointments as such, will wear the full dress and dress uniforms of officers of the Military Secretary's Department, omitting the aiguillettes.

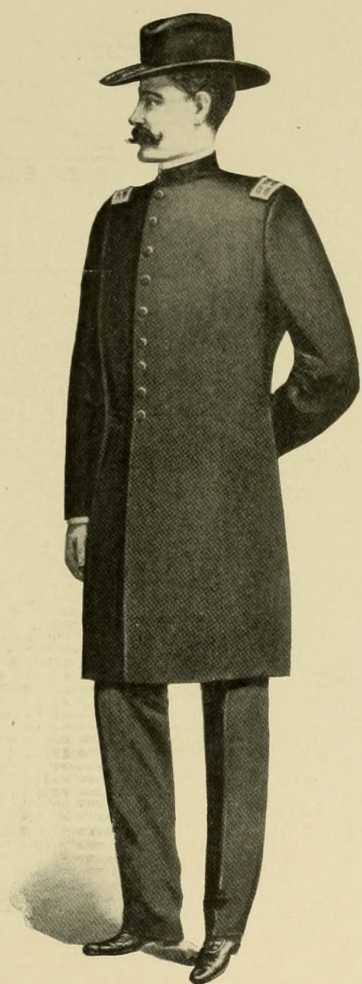
## **DESCRIPTION OF GARMENTS AND OTHER ARTICLES OF UNIFORM FOR ENLISTED MEN OF THE ARMY**

### **Dress Coat**

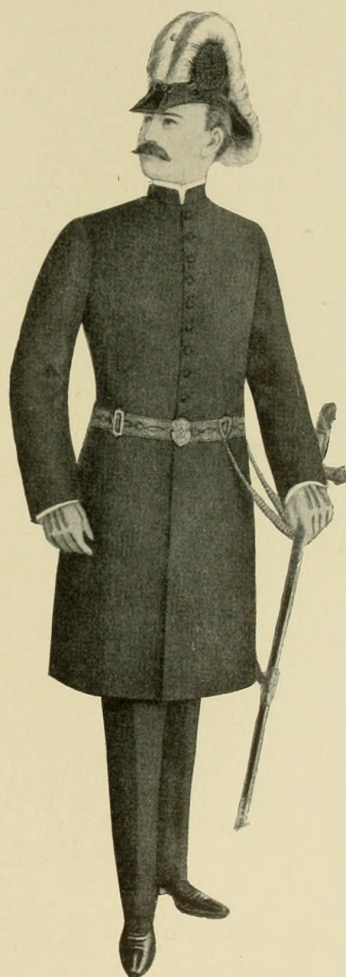
A single-breasted sack coat of dark blue cloth, fastened with six regulation buttons down the front; standing collar; shoulder loops, of the same material and color, let in at the shoulder seam and to button to the collar with a small regulation button; the sleeves to have a cuff, ornamented with three small regulation buttons. The collar, shoulder loops and cuffs to be piped with "cord edge braid" of the color of corps, department or arm of service. The color of the braid for Engineers, Ordnance, Hospital Corps and Signal Corps to be mixed in alternate stripes.



## *U. S. Army Uniforms*



CHAPLAIN



KNIGHT TEMPLAR UNIFORM



Collar ornaments for enlisted men, of yellow material similar to those for officers, will be placed on this coat in the same manner as on the dress coat of the officers.

Musicians and trumpeters will wear the insignia of regiment or corps on their coat collars. Band musicians a lyre, same as worn on cap.

### **Breast Cord**

Cords and tassels of mohair of the color of the corps, department or arm of the service, to be attached to the dress coat, beginning at the button of the left shoulder loop, one cord passing in rear of the neck and the other in front, under the first button of the coat, crossing under the right shoulder loop and brought together under the right arm with a slide, then passing across the breast between the third and fourth buttons and attached to the left shoulder button.

### **Service Coat**

A sack coat of olive drab woolen material or khaki-colored cotton material conforming in design and cut to the service coat for officers. The same collar ornaments will be placed on this coat as on the dress coat, except that all buttons and metal ornaments will be of dull finish bronze metal.

### **White Coat**

A sack coat of bleached cotton duck. Collar ornaments to be the same as prescribed for the dress coat.

### **Fatigue Coat**

For all enlisted men.—Of brown cotton duck.

### **Overcoats**

For all enlisted men.—Of olive drab woolen material, general design and cut to be that of the officers' overcoat, the buttons to be of dull finish bronze metal.

### **Dress Trousers**

For all enlisted men.—Of sky blue kersey.

### **Stripes for Trousers**

Stripes to be of cloth of the following colors:

Cavalry.—Yellow.

Artillery.—Scarlet.

Infantry.—White.

Engineers.—Scarlet, piped with white.

Ordnance.—Black, piped with scarlet.

Post Quartermaster Sergeants.—Buff.

Post Commissary Sergeants.—Cadet gray.

Hospital Corps.—Orange, piped with white.

Army service detachment of the United States Military Academy, West Point, N. Y.—Buff.

All noncommissioned officers above the rank of corporal will wear stripes  $1\frac{1}{4}$  inches in width, including pipings. All corporals will wear stripes  $\frac{1}{2}$  inch wide, including pipings.

Musicians and trumpeters will wear two stripes, each  $\frac{1}{2}$  inch wide.

### **White Trousers**

Of bleached cotton duck, without stripes.

### **Canvas Fatigue Trousers**

Of brown cotton duck, without stripes.

### **Service Breeches**

Of olive drab woolen or khaki-colored cotton material, to match the service coat. To be worn without stripes; to be made loose above the knee, fitting closely below the knee, extending to the tops of the shoes, and fastened with tapes or laces; to be worn with shoes and leggings.

For mounted use, to have a reinforced or saddle piece of the same material on seat and legs. The general design of the breeches will conform to the pattern prescribed for officers.





# **DIAGRAMS for UNIFORMS, LIVERY and SPORTING COSTUMES**



# Frock Uniform for U. S. Army Officers, Mounted and Unmounted

Proportionate draft subject to height, variations and supplementary measurements. Note that in military garments proportion is changed so as to make blade  $\frac{1}{2}$  in. smaller, and waist measure is 1 in. less than proportion, which would be preferable in all military garments.

## Measurements as Follows:

Natural waist.....	17	in.
Fashionable waist.....	18 $\frac{1}{2}$	in.
Full length.....	33	in.
Breast .....	36	in.
Waist .....	31	in.
Seat .....	37	in.

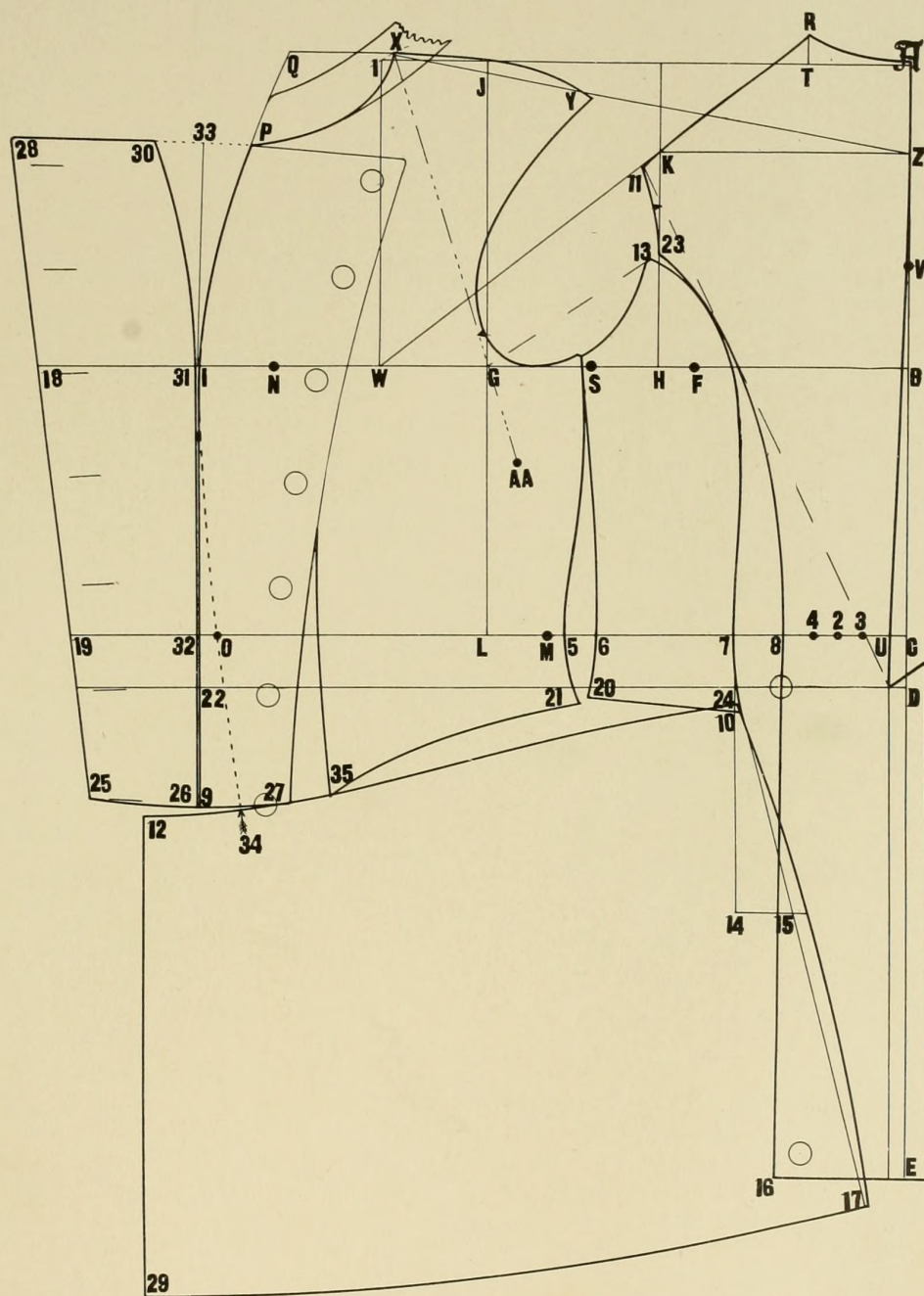
## To Draft

Square out and down from A.  
A to V is  $\frac{1}{3}$  breast measure.  
V to B is 3 in.  
A to C is natural waist length.  
A to D is fashionable waist length.  
A to E is full length of coat.  
Square out B, C, D and E.  
B to F is  $\frac{1}{3}$  breast measure.  
F to H is 1 in.  
B to S is  $\frac{1}{2}$  breast measure.  
S to G is 3 in.  
G to W is  $\frac{1}{6}$  breast measure.  
B to N is breast measure.  
N to I is  $2\frac{1}{2}$  in.  
Square up and down from I.  
Square up from W.  
Square up and down from G.  
Square up from H.  
Sweep back from point 1 to X, using point G as a pivot.  
1 to X is  $\frac{1}{2}$  in.  
A to T is  $\frac{1}{6}$  breast measure.  
T to R is  $\frac{3}{4}$  in.  
Rule a line from W to R.  
Square back from point K, finding point Z.  
Rule a line from X to Z.  
Square out from X by balance line.  
X to Q is  $\frac{1}{6}$  breast measure.  
L to O is  $\frac{1}{2}$  waist measure.  
Shape as shown in illustration from Q to I, O and down as dotted lines.  
22 to 9 is  $\frac{1}{6}$  breast measure plus  $\frac{1}{2}$  in.  
Square back from 9.  
9 to 27 is  $3\frac{1}{4}$  in.  
27 to 35 is same distance as 9 to 34.  
C to U is  $\frac{1}{2}$  in.  
Square down from U and rule a line from V to U.  
U to 8 is  $\frac{1}{6}$  breast measure.  
Square down from 8.  
K to 23 is  $\frac{1}{6}$  breast measure.  
K to 11 is  $\frac{1}{2}$  in.  
Add  $\frac{1}{8}$  in. to top of back at point A.

Shape as shown in illustration from A to R, R to 11, 11 to 23, 23 to 8 and down.  
L to M is 2 in.  
M to 4 is  $\frac{1}{2}$  waist measure.  
4 to U is waist suppression, divided in three equal parts, as Figures 4, 2 and 3 indicate.  
8 to 7 is  $\frac{2}{3}$  waist suppression, or same distance as 2 to U.  
7 to 6 is  $\frac{1}{4}$  waist measure.  
6 to 5 is  $\frac{1}{3}$  waist suppression, or same distance as 4 to 2.  
24 to 10 is  $\frac{3}{4}$  in.  
Point 20 is  $\frac{1}{4}$  in. below fashionable waist line.  
Point 21 is  $\frac{1}{2}$  in. below fashionable waist line.  
Square down from 24.  
Rule a line from G to 23.  
23 to 13 is  $\frac{3}{8}$  in.  
Shape as shown in illustration from 13 to 7 and down to 10.  
Shape as shown in illustration from S to 6 and 20.  
Shape from S to 5 and 21.  
Shape bottom of side body from 24 to 20.  
Shape bottom of front part from 21 to 35.  
X to Y is same distance as R to 11 minus  $\frac{3}{8}$  in.  
Q to P is  $\frac{1}{6}$  breast measure.  
Shape armhole as shown in illustration from Y to 13.  
Shape shoulder from Y to X.  
Shape neckhole from X to P.  
Shape front as shown in illustration from P to 22 and down to 9.  
Take out V stipulated between 27 and 35.  
From 33 to 30 is same distance as 33 to P.  
Shape as shown in illustration from 30 to 31.  
30 to 28 is 4 in.  
26 to 25 is  $3\frac{1}{4}$  in.  
Rule a line from 28 to 25.  
Shape bottom of lapel as shown in illustration, and place buttons and buttonholes as shown.  
Lay up a standing collar in connection with this diagram as per illustration, and be sure it is in length the same distance as from A to R and X to P.



# Frock Uniform for U. S. Army Officers, Mounted and Unmounted



## Skirt

10 to 14 is  $\frac{1}{3}$  seat measure.  
 14 to 15 is  $\frac{1}{12}$  seat measure.  
 10 to 12 is same distance as 24 to 20, 21 to 35,  
 and 27 to 25.  
 Square down from 12 by fashionable waist line.

From 10 to 17 is same distance as from D to E.  
 12 to 29 is same distance as from 10 to 17 minus  
 1 in.

Shape top of skirt, front and bottom, as well as  
 back of same, and finish as shown.



# Military Blouse

## Measures as Follows:

Waist length.....	17 in.	Breast .....	36 in.
To seat.....	23½ in.	Waist .....	31 in.
Full length.....	29 in.	Seat .....	37 in.

## To Draft

Square out and down from A.  
A to V is  $\frac{1}{3}$  breast measure.  
V to B is 3 in.  
A to C is natural waist length.  
A to D is length to seat.  
A to E is full length of coat.  
Square out from B, C, D and E.  
B to F is  $\frac{1}{3}$  breast measure.  
F to H is 1 in.  
B to S is  $\frac{1}{2}$  breast measure.  
S to G is 3 in.  
G to W is  $\frac{1}{6}$  breast measure.  
B to N is breast measure.  
N to I is  $2\frac{1}{4}$  in.  
Square up from W.  
Square up and down from G.  
Square up from H.  
A to T is  $\frac{1}{6}$  breast measure.  
T to R is  $\frac{3}{4}$  in.  
Rule a line from W to R.  
Square back from K, finding point Z.  
Sweep back from point 1, using point G as a pivot.  
1 to X is  $\frac{1}{2}$  in.  
Square out from X by balance line.  
X to Q is  $\frac{1}{6}$  breast measure.  
L to O is  $\frac{1}{2}$  waist measure.  
Square down from O.  
Shape as shown in illustration from Q to I and O.  
Rule a line from X to Z.  
K to 24 is  $\frac{1}{2}$  in.  
Shape as shown in illustration from A to R, R to 24 and out.  
24 to 11 is  $\frac{3}{4}$  in.  
X to 20 is same distance as R to 11.  
20 to Y is same distance as K to 24.  
Rule a line from X to Y.  
K to 23 is  $\frac{1}{6}$  breast measure.

Rule a line from B to 23.  
C to 21 is 1 in.  
Square down from 21.  
Rule a line from Z to 21.  
21 to 4 is  $\frac{1}{4}$  waist measure.  
14 to 10 is  $\frac{1}{4}$  seat measure.  
Shape as shown in illustration from 11 to 23, 23 to 4 and 10 and down to 5.  
Q to P is  $\frac{1}{6}$  breast measure.  
Rule a line from J to P.  
Shape as shown in illustration from X to P.  
Shape shoulder from Y to X.  
Shape armhole as shown in illustration from Y to 23.  
L to M is 2 in.  
S to 19 is  $\frac{3}{4}$  in.  
M to 7 is  $\frac{1}{2}$  waist measure.  
7 to 21 is waist suppression, which is divided into two equal parts, as Figures 7 and 2 indicate.  
From 4 to 3 is  $\frac{1}{2}$  waist suppression, or same distance as 2 to 21.  
From M to 8 is  $\frac{1}{2}$  waist suppression, or same distance as from 2 to 7.  
Apply seat measure on  $\frac{2}{3}$  of divisions plus  $1\frac{1}{2}$  in. from 10 to 14 and U to 12.  
Shape as shown in illustration from 23 to 3 and 12, from 19 to M and 17, and from 19, 8 to 18.  
Sweep back from point 5, using 23 as a pivot.  
Sweep forward from 6, using point X as a pivot.  
Shape as shown in illustration from 6 to 17 and 18 to 16.  
Lay up standing collar  $1\frac{3}{4}$  in. wide, as shown in illustration.  
Dotted line in front of blouse indicates button stand.  
Dot and dash line illustrating peak lapel and cut-away front shows front of mess jacket.

## Mess Jacket

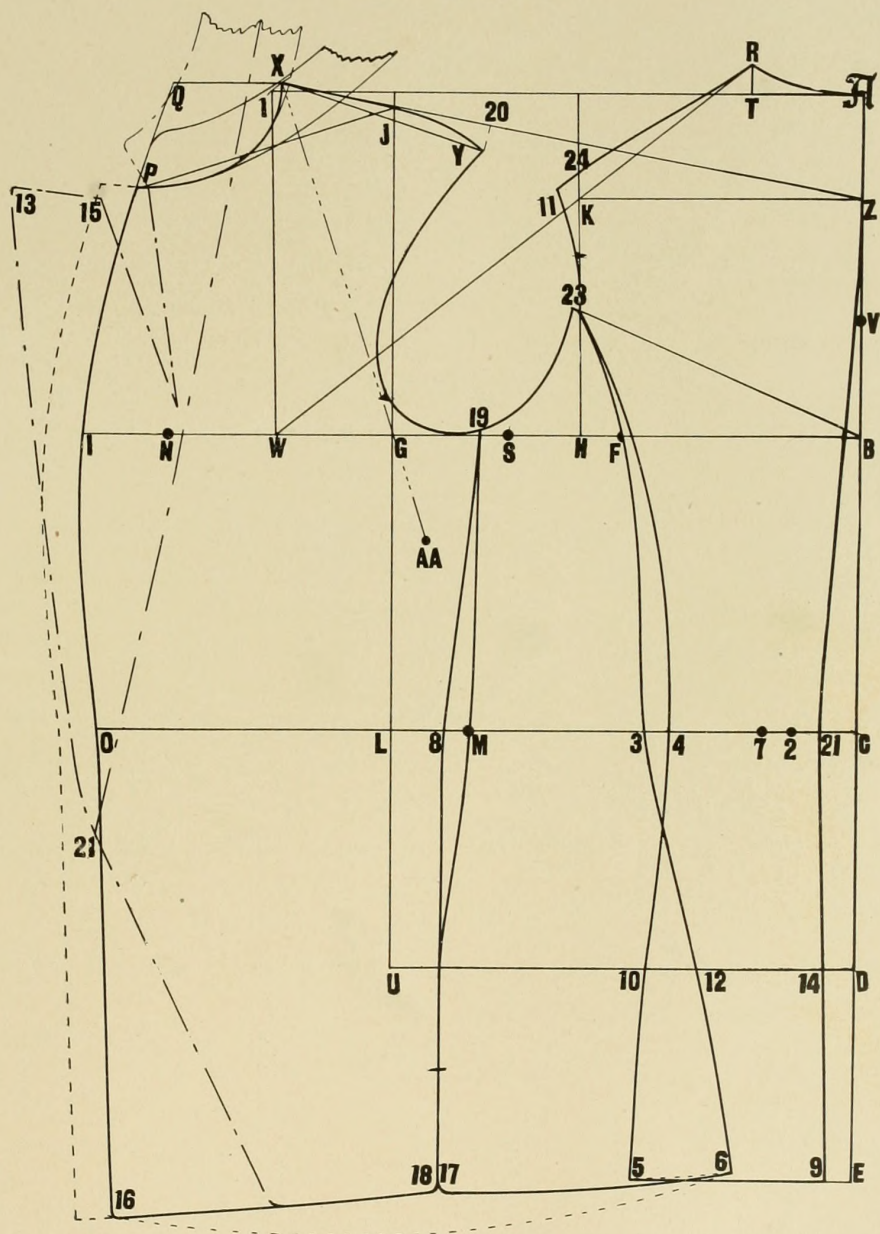
Take out V of  $1\frac{1}{2}$  in. from P to 15.  
From 15 to 13 is  $2\frac{1}{2}$  in.  
From O to 21 is  $3\frac{1}{2}$  in.  
Crease line is shown by dot and dash line.

Shape lapel and front from 15 to 13, and 13 to 21.  
Cut away as shown by dash line, and mess jacket is finished.



# Military Blouse

## Mess Jacket





## ***Military Overcoat—U. S. Army***

### **Measures as Follows:**

Waist length .....	18 in.	Waist .....	36 in.
To seat.....	25 in.	Seat .....	41 in.
Full length.....	47 in.	Excess of 4 sizes of circumference allowed for exaggeration.	
Breast .....	40 in.		

### **To Draft**

All systematical points are obtained in same manner as in double-breasted box overcoat, with the exception of collar and V taken out in front.

Square up and down from I.

30 to 20 is same distance as from P to 30.

0 to 15 is 4 in.

16 to 19 is 4 in.

Square out from 30.

20 to 21 is  $3\frac{1}{2}$  in.

Shape front as shown in illustration from 21 to 13, 15 and 19.

### **Collar**

28 to 27 is 1 in.

Shape as shown in illustration from 27 to P.

From P to 26 is same distance as A to R and X to P.

Width of collar stand from P to 22 and 26 to 25 is  $1\frac{1}{2}$  in.

Shape as shown in illustration from 27 to 23, and allow  $\frac{1}{4}$  in. for seam on upper part of collar so as to have seam come on inside.

Make width of collar from 23 to 24 4 in., and same width in back.

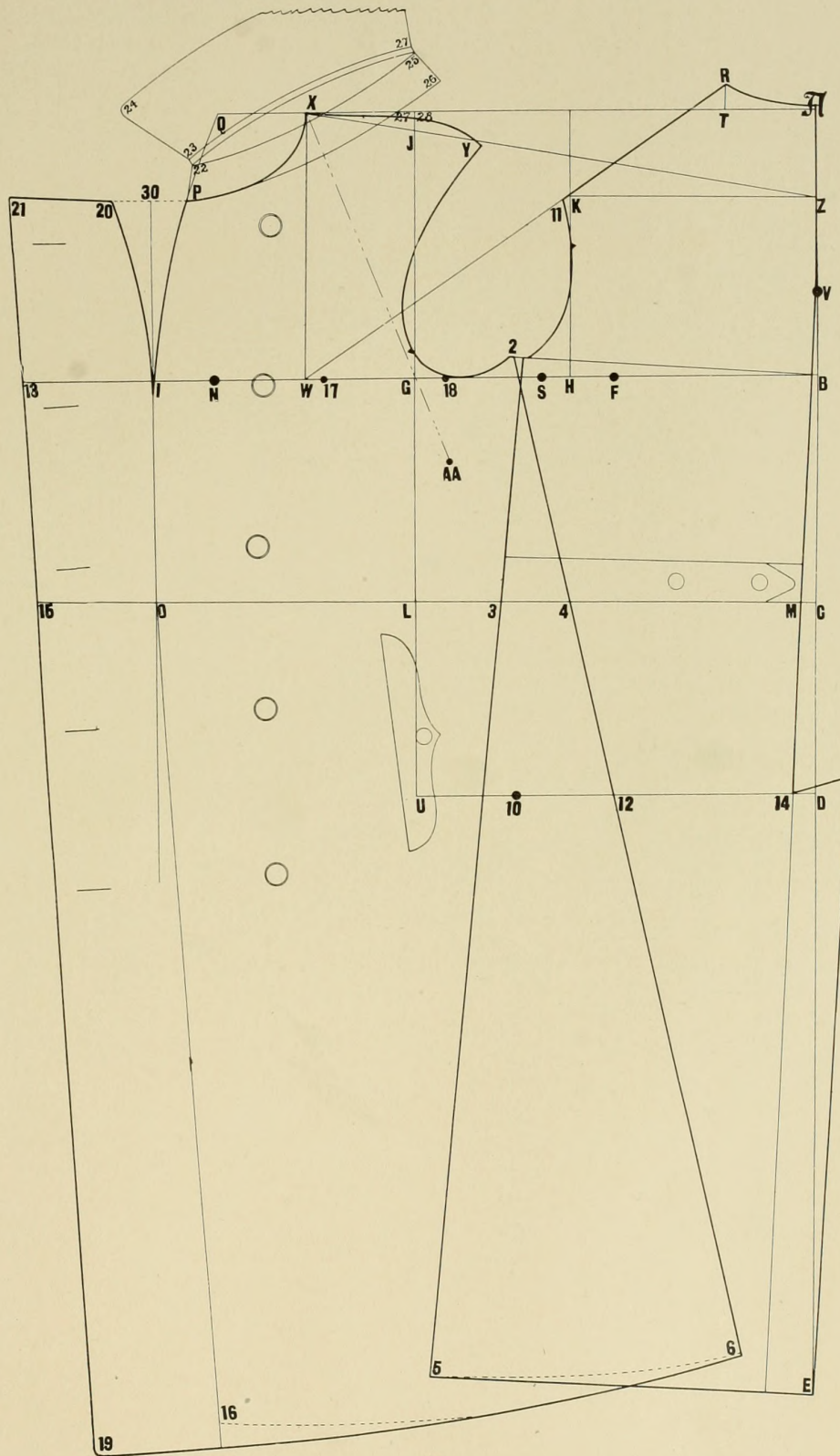
Shape collar all around as per illustration.

Place pockets as shown in this illustration, with flaps and buttons.

Place belt on back with two buttons and finish as shown.



# Military Overcoat—U. S. Army





## *General Officer's Dress Uniform*

### Measures Used as Follows:

Waist length.....	17½ in.	Breast .....	38 in.
Length to seat.....	23¾ in.	Waist .....	33 in.
Full length.....	29 in.	Seat .....	39 in.

### To Draft

All systematical points are obtained in the same manner as for regular military blouse.

The difference between this garment and the military blouse is that this is double breasted, and front is obtained in the following manner:

O to 25 is 1/6 breast measure.

Place corner of square at 25, level same with point O and square up.

Square across from P by line W-1.

21 to 15 is same distance as P to 21.

15 to 13 is 4 in.

25 to 26 is 3 in.

Square down from waist line through 26 and rule a line from 13 to 26.

### Collar

From P to 27 is same distance as A to R and X to P.

Shape as shown in illustration from 27 to P.

27 to 28 is 1¼ in.

Shape from 28 to P.

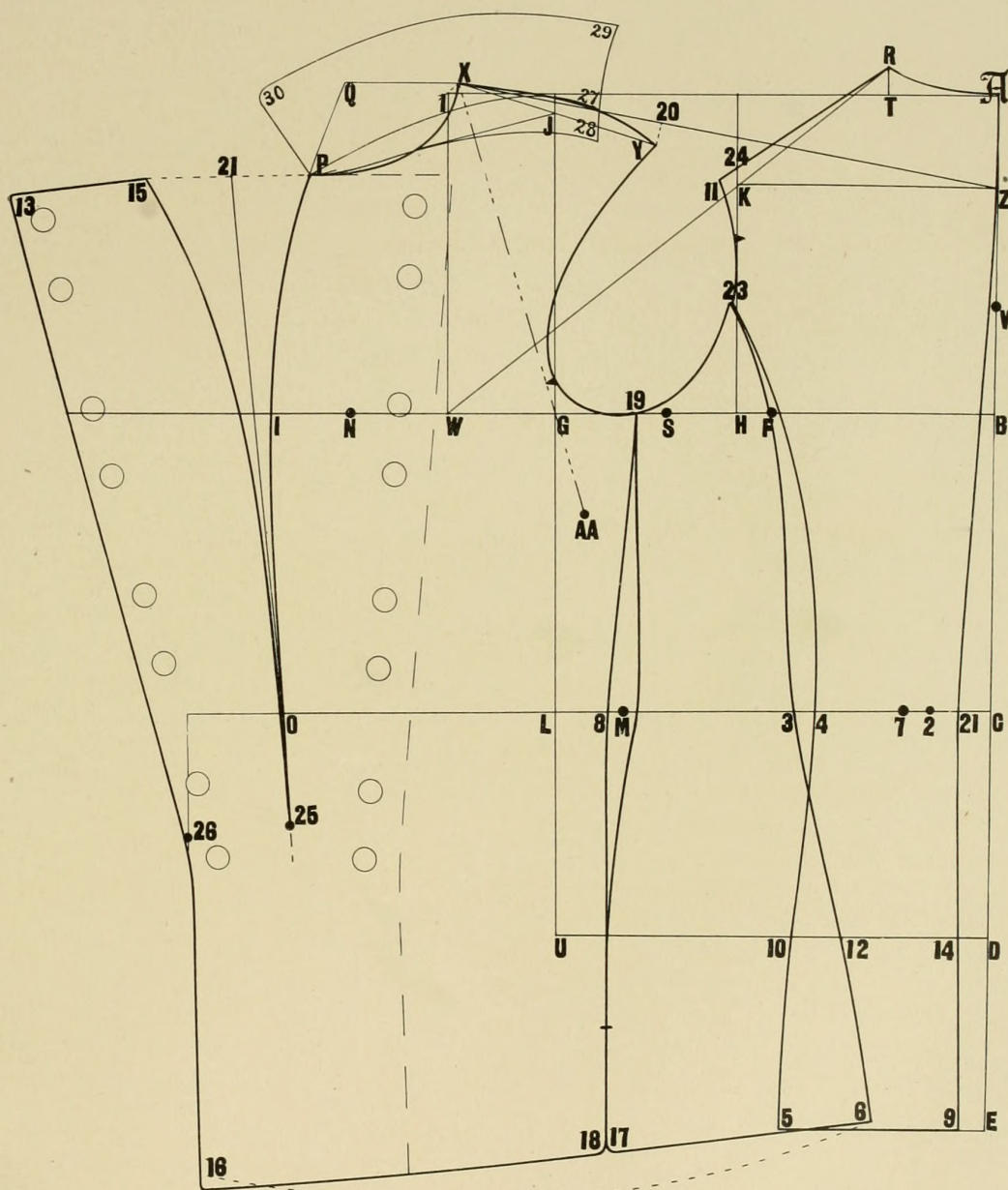
27 to 29 is 3 in.

P to 30 is 3 in.

Shape as shown in illustration from 28 to 27, 27 to 29, 29 to 30 and 30 to P, and finish as shown.



# General Officer's Dress Uniform





## Circular and Military Capes

In view of the fact that it is often required that the cape fall to a certain position on the hand or arm, it is advisable to take measurements from the neck over

the shoulder and down to side, as well as back length from back of neck down, and front length from throat down.

### The Draft was Produced from the Following Measures:

Breast .....	36 in.	From neck over shoulder and down at side...	28½ in.
Back length .....	26 in.	Front length .....	26 in.

### To Draft

Square out and down from A.  
Square up from A.  
A to C is 1/6 breast measure.  
B to F is ½ breast measure.  
F to G is 3½ in.  
G to W is 1/6 breast measure.  
Rule a line from H to W and down.  
A to T is 1/6 breast measure.  
Square up from T.  
T to R is ¾ in.  
Square out line H-O by line H-W.  
H to M is 1/6 breast measure.  
Rule a line from E to M.  
Shape neckhole from A to R, R to M and out.

A to H is 1/6 breast measure.  
C to B is 1/3 breast measure.  
Square out from C and B.  
M to N is 1/3 breast measure.  
N to P is 1¾ in.  
Rule a line from H to P.  
Square down from P.  
Apply back length from A to D.  
Apply side length from R to J.  
Apply front length from M to Q and shape as shown by solid line from D to J and S.  
Shape from X to P and S and circular cape is completed.

### Military Cape

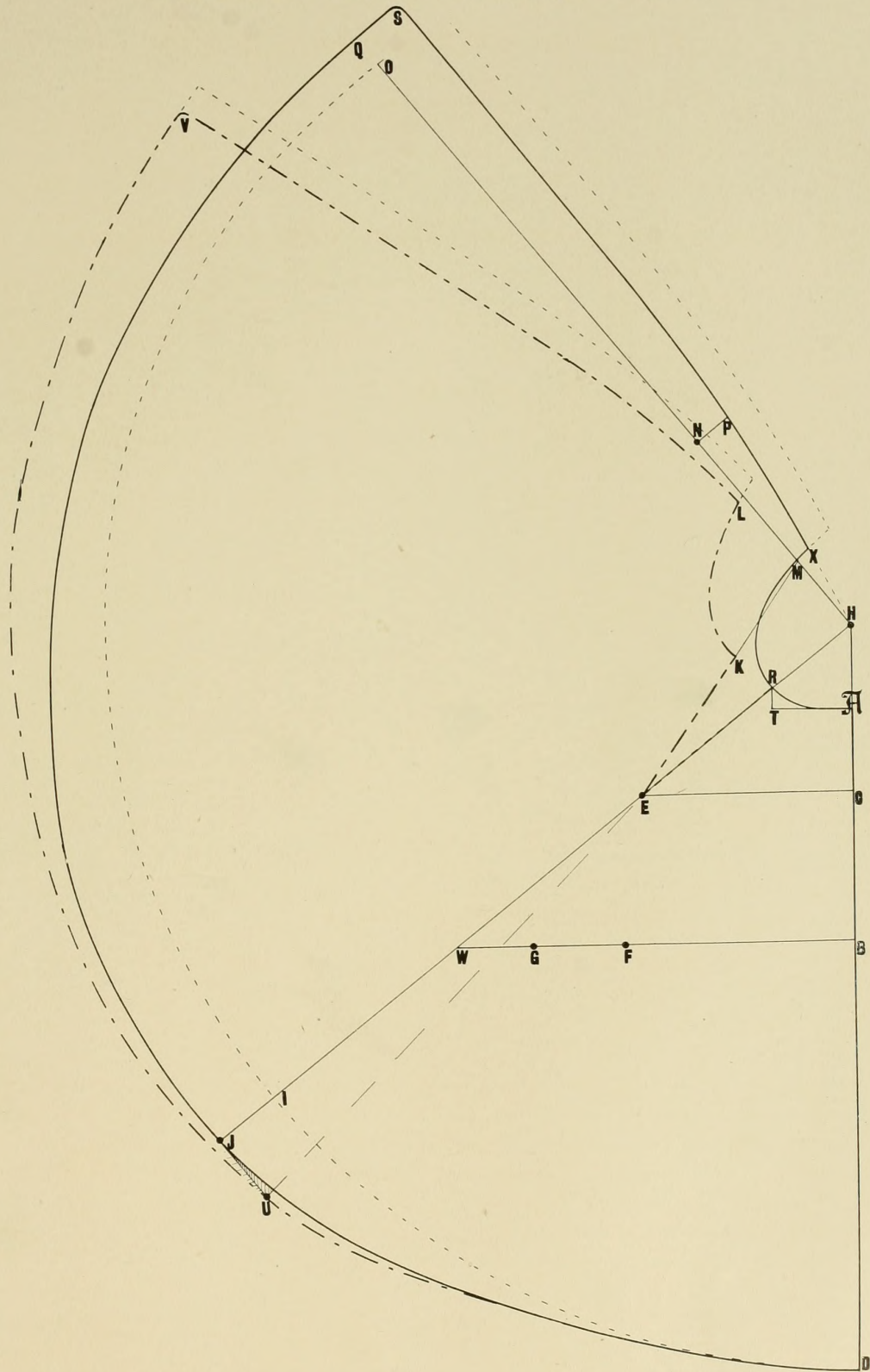
Is produced from same pattern by cutting it open from R to E and plait as shown by illustration from E to J and U, leaving opening as shown by dotted lines from R to K, reducing width at bottom and front. Dot and dash lines illustrate military cape, as shown by points A, R, E, K, L, V, U and D.

It will be noticed that cutting a cape is a very simple matter. They must be properly balanced to allow the fulness to fall in graceful folds. All of these garments are to be made before the collar is put on. Neck being on the bias of the cloth necessitates that a

tape shall be basted on the neck to remain there until the cape is ready for the collar. Capes lend themselves to various styles and lengths, the accompanying drafts forming the groundwork. These are intended for style of opening through or facing with fly or without button stand. Some are made with lapels and collars to turn down and others in military style as shown in illustration in regular cape. Any style of collar desired can be attached to these capes for the reason that the neckhole of the cape is the same shape as regular coat.



# *Circular and Military Capes*





## *Capes*

### **Regular Cape**

Cape is cut with seams over the shoulders and measures used for illustration are as follows:

Back length .....32 in.  
Breast measure .....36 in.

### **To Draft**

#### **Back Part**

Square out and down from A.  
A to C is  $\frac{1}{6}$  breast measure.  
A to E is full length of cape.  
A to T is  $\frac{1}{6}$  breast measure.  
T to R is  $\frac{3}{4}$  in.  
Square out from C.  
C to F is  $\frac{1}{2}$  breast measure.  
F to G is 2 in.  
Square down from F.  
F to H is  $\frac{2}{3}$  breast measure.

#### **Front Part**

C to Z is  $\frac{3}{4}$  in.  
C to B is  $\frac{1}{3}$  breast measure.  
B to D is  $1\frac{3}{4}$  in.  
Rule a line from A to D.  
Square down from D.  
E to M is 3 in.  
Shape as shown in illustration from R to S, S to D and down to L and from L to K.  
S to O is  $1\frac{1}{2}$  in.  
L to N is  $1\frac{1}{2}$  in.  
Shape button stand as shown by dash line.

Square out from H.

H to I is  $\frac{1}{2}$  breast measure.

Rule a line from R to G.

Rule a line from G to I and down.

Sweep forward from point E, using point R as a pivot, finding point J.

J to K is 3 in.

Shape as shown in illustration from A to R and R to G.

Shape from G to I and K and shape from E to K.

#### **Collar**

S to 3 is same distance as A to R and R to S.

From 3 to 2 is  $1\frac{1}{4}$  in.

Shape as shown in illustration from S to 3 and S to 2.

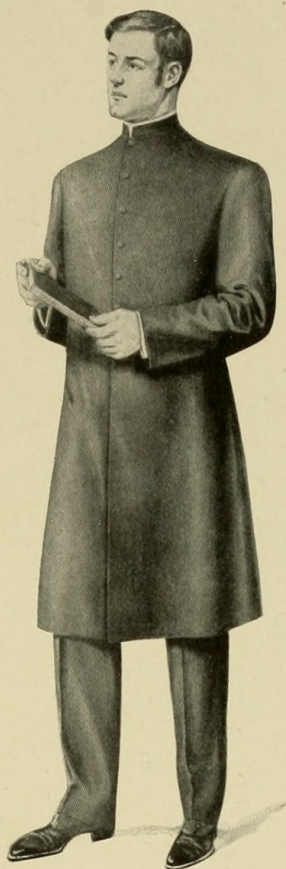
From 3 to 4 is 4 in.

From S to 5 is 4 in.

Shape as shown in illustration from 2 to 3, 3 to 4, 5 to 4, and S to 5 and finish.



## *Clerical Chaplain, and Knight Templar Coat*



In the production of the Clerical, Chaplain and Knight Templar coats the same diagrams are used, for the reason that in the production of patterns they

are exactly the same, while they differ in front as regards buttons.

### **Measurements as Follows:**

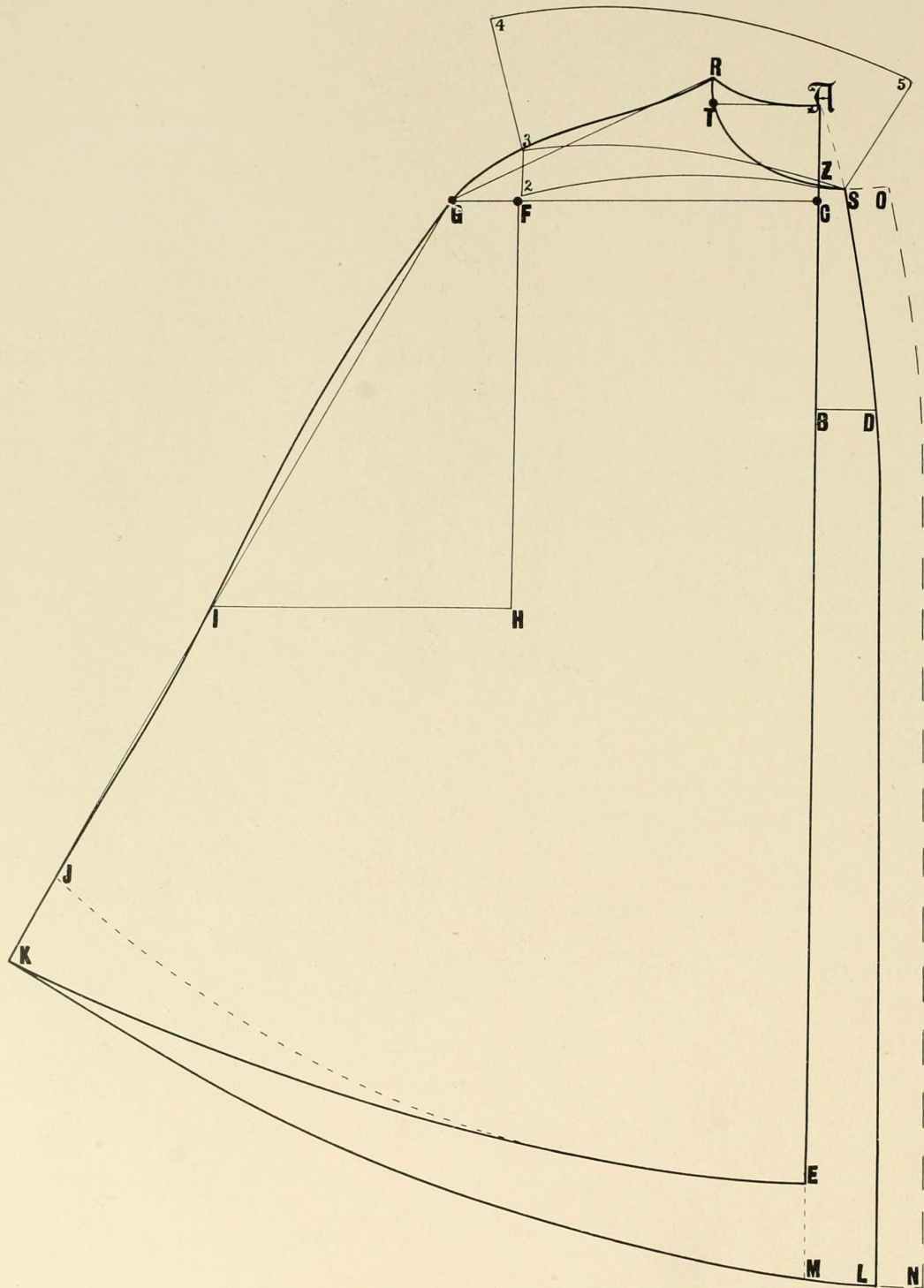
Natural waist.....	17	in.
Fashionable waist.....	18½	in.
Full length.....	40	in.
Breast .....	36	in.
Waist .....	32	in.
Seat .....	37	in.

All systematical points are obtained in same man-

ner as for regular frock coat. The only difference is that these garments have straight front and button up to the throat in military style, and have standing collar. There is no other difference in drafting, but for other details see fashion illustrations pertaining to same.

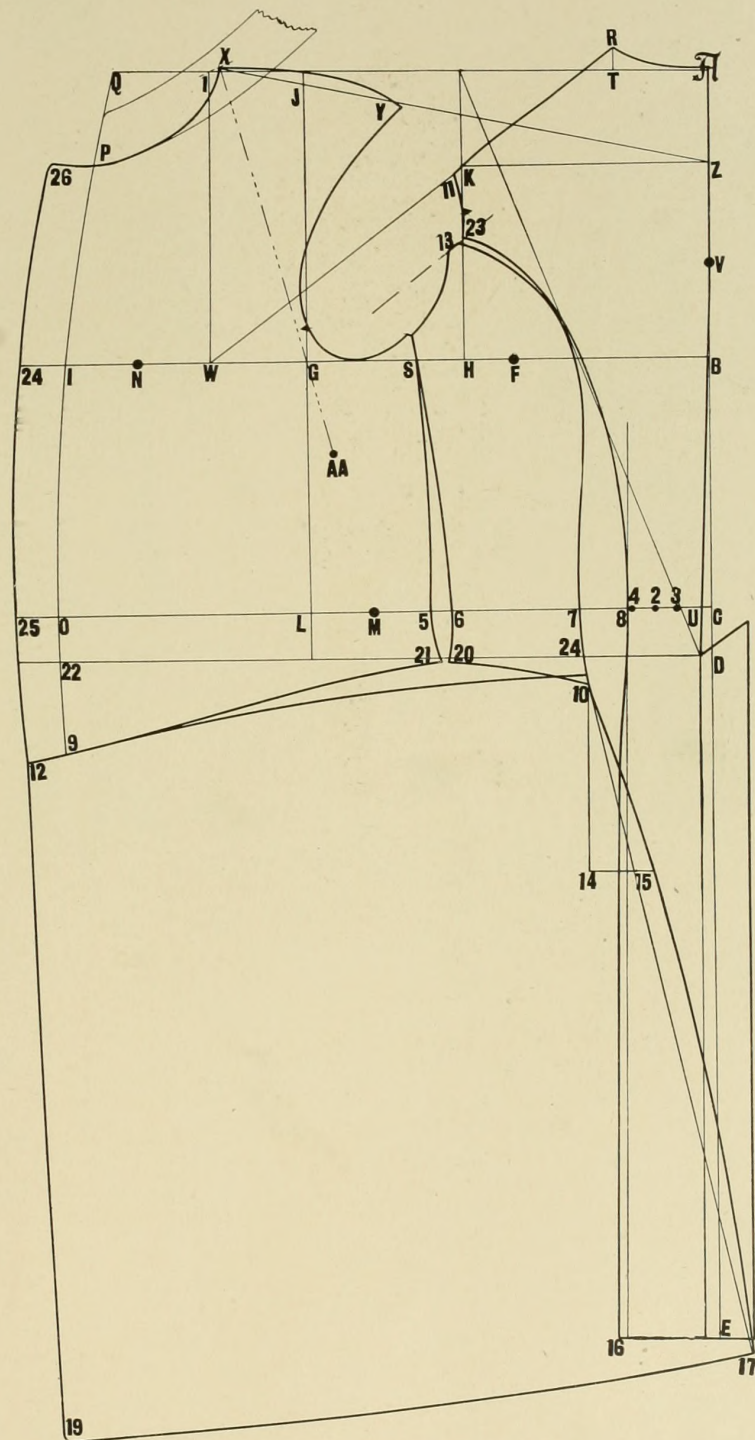


# Regular Capes





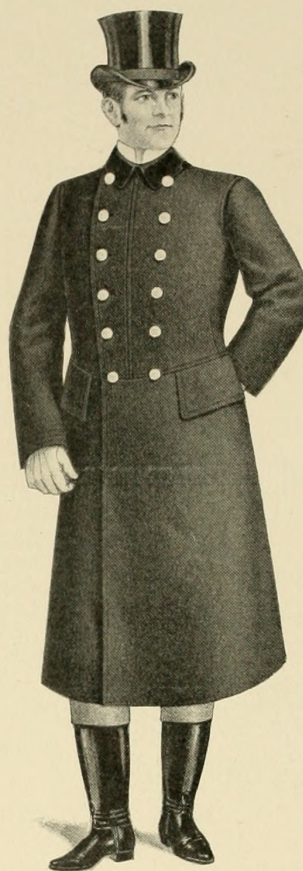
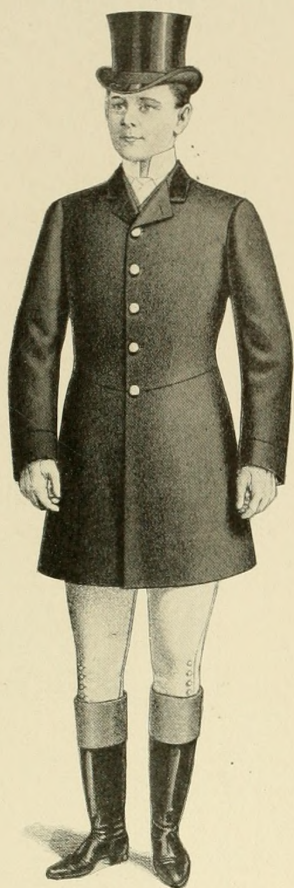
# Clerical and Knight Templar Coat



CLERICAL AND KNIGHT TEMPLAR.



## Single and Double Breasted Coachman's Coat



### Measurements as Follows.

Natural waist.....17 in.  
Fashionable waist.....19 in.  
Full length for under coat.....37 in.  
Full length of overcoat.....41 in.

Breast .....38 in.  
Waist .....34 in.  
Seat .....39 in.

### To Draft

All systematical points are obtained in the same manner as for regular frock coat, subject to height, variations and measurements according to stipulations in diagrams illustrating same.

For single-breasted coat note dash lines in front.

Extend a button stand from I out to dash line of  $1\frac{1}{4}$  in., and same amount from 22 to dash line.

Shape as shown by dash line.

This single-breasted coat has a regular coat collar, as will be seen by illustration.

For double-breasted coat follow instructions for double-breasted frock.

From 26 to 27 is 3 in.

28 to 29 is 4 in.

From 9 to 12 is 3 in.

Shape lapel and skirt as shown by solid lines.

Collar has turn down effect, produced as follows:

P to 33 is same distance as A to R and X to P.

33 to 34 is  $1\frac{1}{4}$  in.

Shape as shown in illustration from 33 to P and 34 to P.

33 to 32 is  $3\frac{1}{2}$  in.

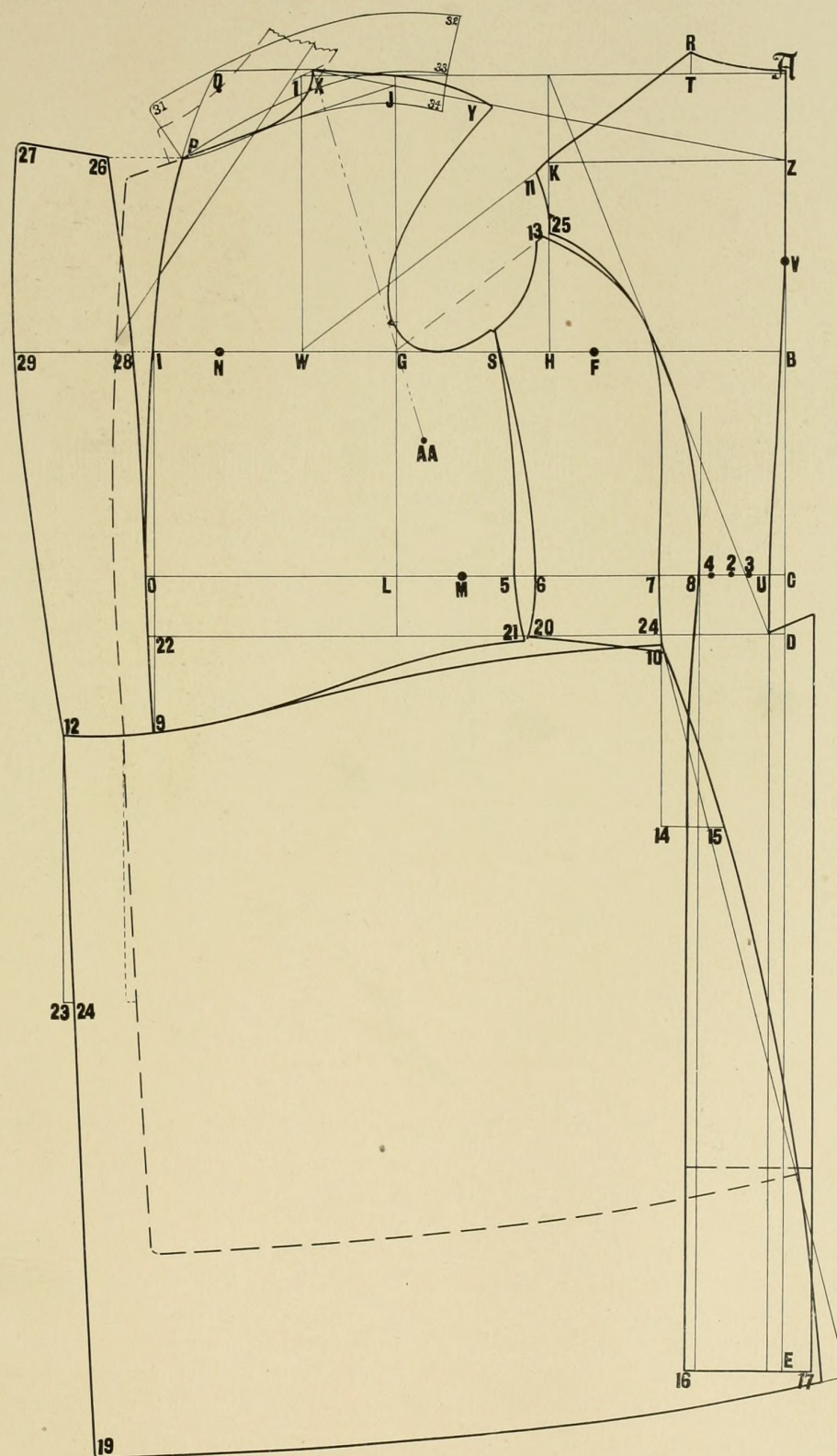
P to 31 is  $3\frac{1}{2}$  in.

Shape as shown in illustration from 34 to 33 and 32 and from 32 to 31, and P to 31.

In all other details patterns for these garments are produced in the same manner as for regulation frock coats.



# Single and Double Breasted Coachman's Coat





## Footman's Coat



### Measurements as Follows:

Natural waist.....	17 in.	Breast .....	36 in.
Fashionable waist.....	18½ in.	Waist .....	32 in.
Length .....	37 in.	Seat .....	37 in.

### To Draft

All systematical points are obtained in the same manner as for regular frock coat, subject to height, variations and measurements as shown in illustrations regulating same.

While the edges meet there is no button stand extended to front, and this garment is closely on the military style.

It has a side edge at the back fold, and this side edge should be  $\frac{2}{3}$  of the length of the skirt.

Place broad flaps at side extending down from the front of skirt.

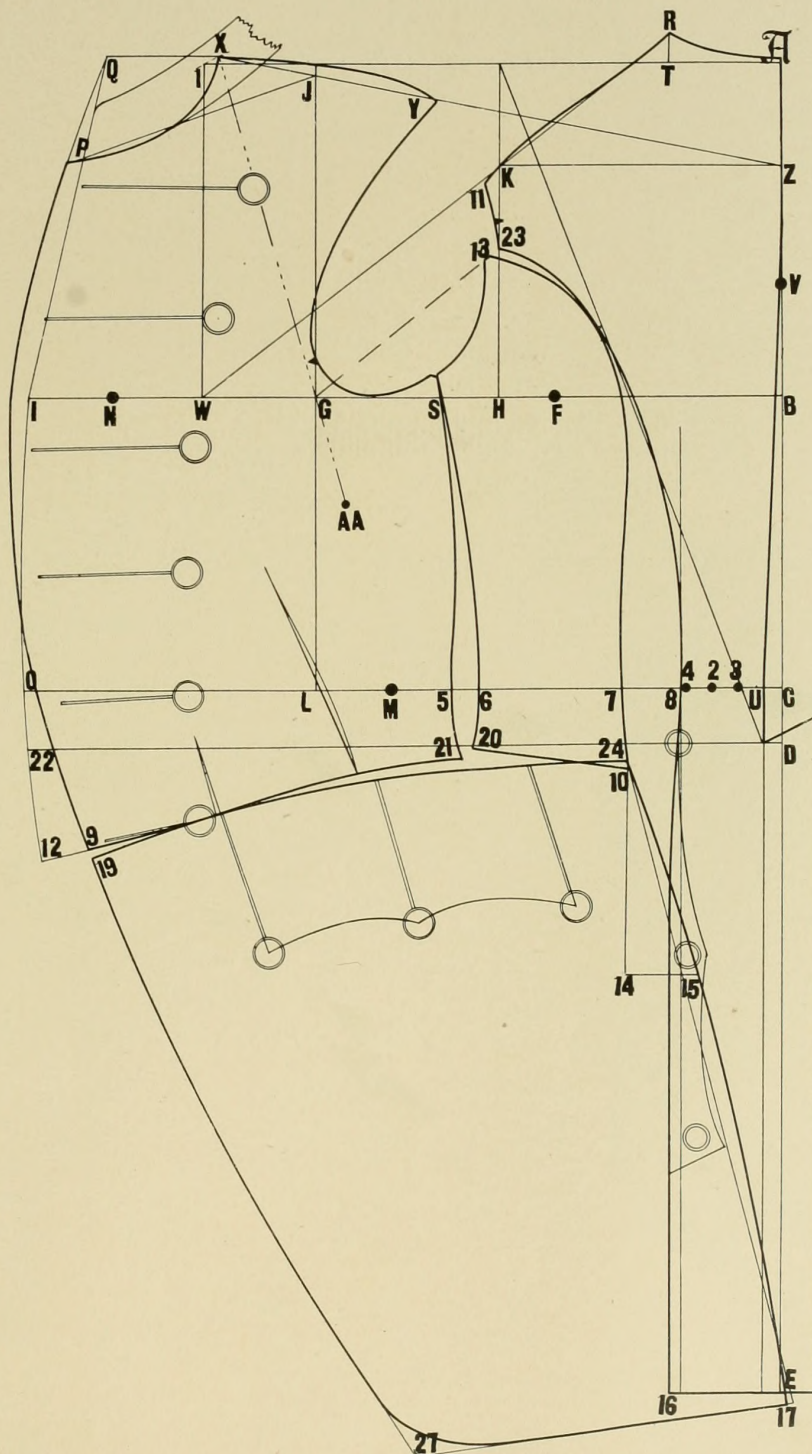
These flaps should be shaped as indicated in this diagram, with a button at each corner.

There should be six buttons on each side of the front, as shown in diagram.

In all other details this coat is produced in the same manner as regular frock coat, subject to systematical regulations for fit, etc.



# Footman's Coat





## *Automobile Coat*

### Measures as Follows:

Waist length.....	18	in.
To seat.....	24½	in.
Length .....	49	in.
Breast .....	40	in.
Waist .....	36	in.
Seat .....	41	in.
4 sizes of excess to breast, waist and seat.		



### To Draft

All systematical points are obtained in the same manner as in single and double-breasted box overcoat, with the exception of a V taken out at front, and the collar, which is in military effect.

Square up from I.

22 to 21 is same distance as P to 22.

0 to 15 is 4 in.

16 to 18 is 4 in.

Square out from 21.

21 to 20 is 3½ in.

Shape as shown in illustration from 20 to 13, 15 and 18.

Cut front part of pattern apart from 27 to 25 and spread same 8 in., as shown, from 27 to F and 25 to 26.

Insert in pattern a piece of paper 8 in. wide from 23 to 24 and 25 to 26 for inverted plait to extend from pocket down.

Above pocket add one seam to each side only.

### Collar

29 to 28 is 1 in.

Shape as shown by illustration from 28 to P.

From P to 35 is same distance as A to R and X to P.

Width of stand of collar is 1½ in. from P to 30 and 35 to 34.

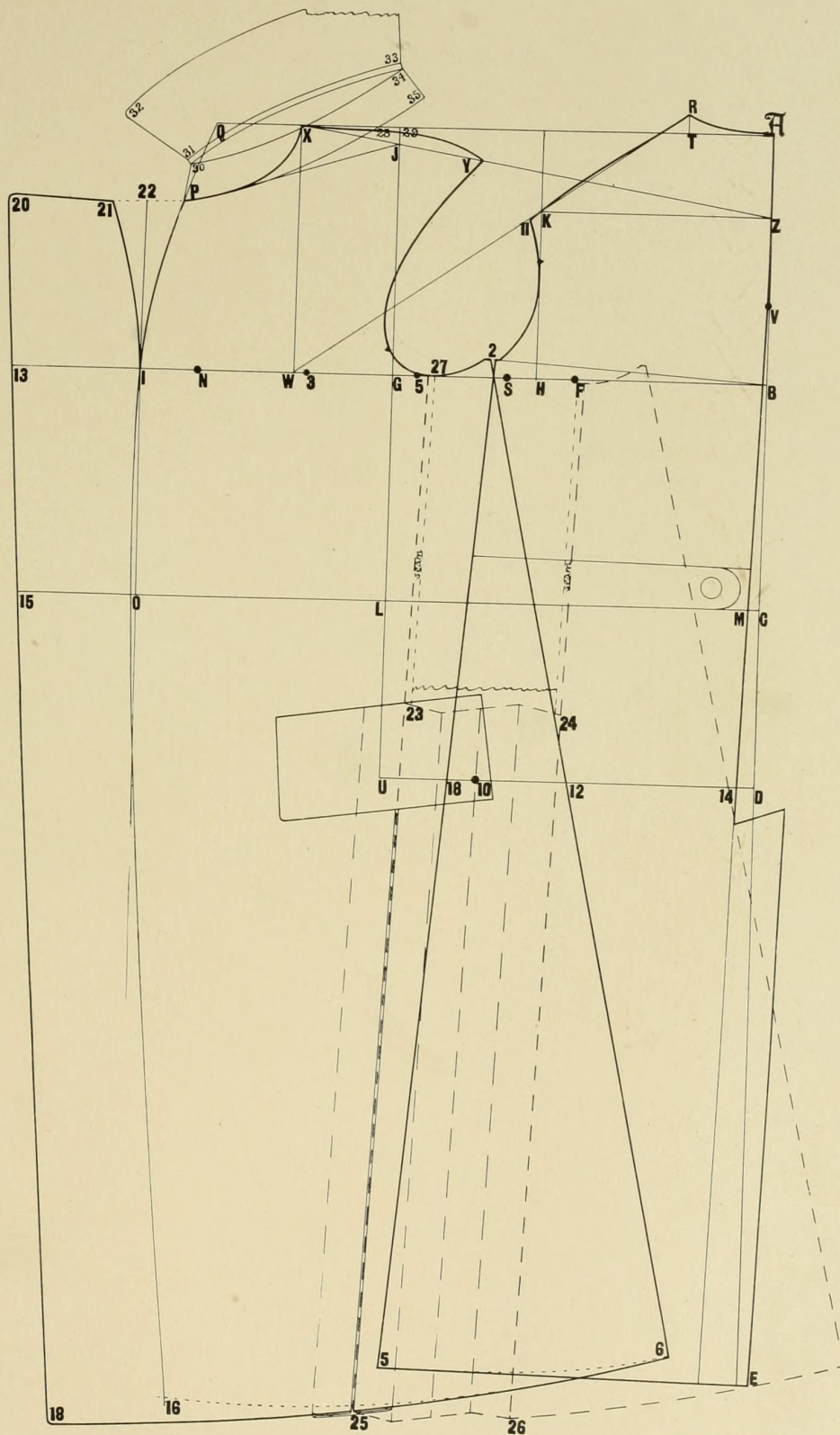
Shape upper part of collar as shown by illustration from 33 to 31 and allow one seam on upper part so as to make seam come on inside.

Width of collar from 31 to 32 is 4 in., and same width in back.

Place belt straps on back of coat and finish.

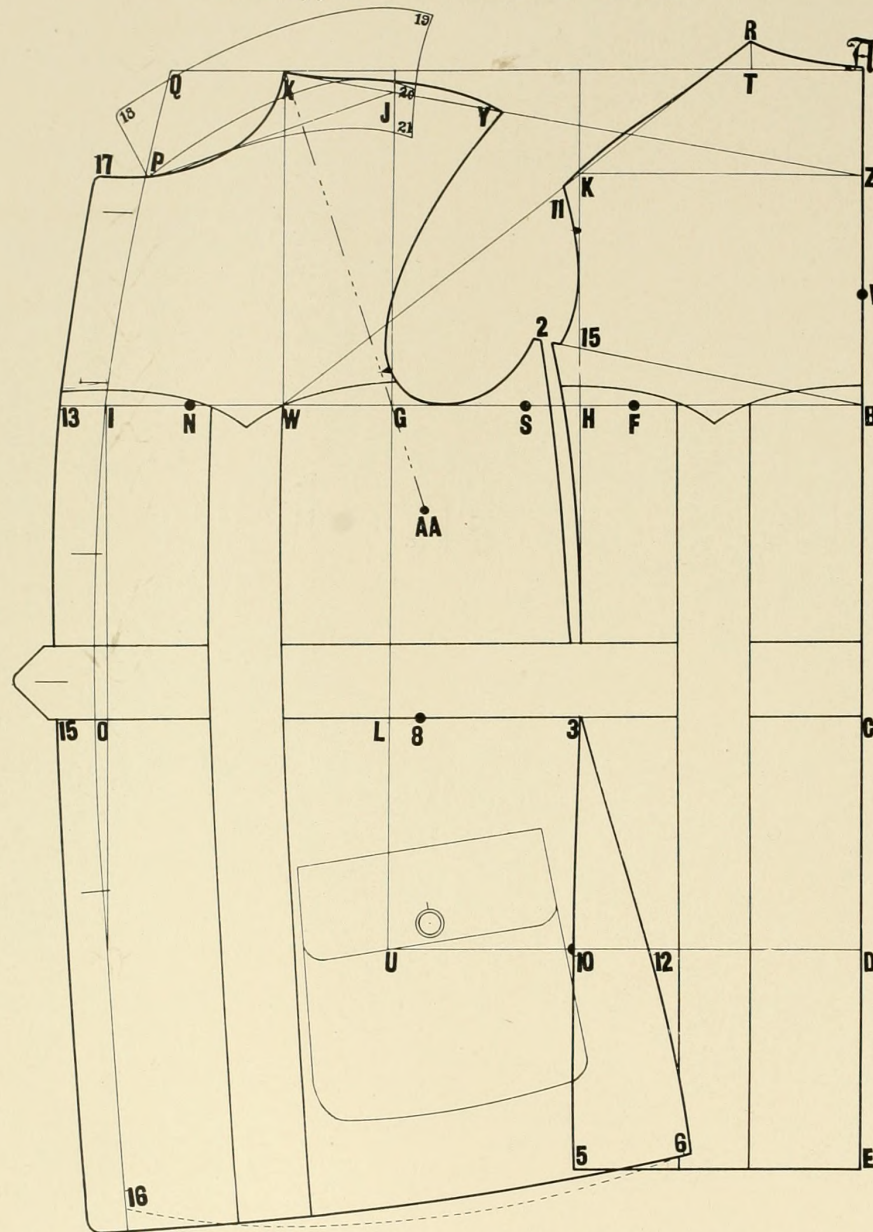


# Automobile Coat





## Chauffeur's Sack Coat



Produced on the style of the Norfolk, but with turn down collar and military closing at throat. In drafting a coat of this kind, always add two sizes to regular measures. For example: If circumference is breast 36, waist 32, seat 37, the draft should be 38, 34 and 39, so as to make the garment easier.

All systematical points are obtained in the same manner as in regular sack coat. Variations and measurements are to be allowed as shown in directions in Variations and Measurements. The difference, besides the excess, is that nothing is taken out at point C. For yoke and straps, as well as belt, follow illus-

tration. These straps are sewed on the goods. The pattern is cut regular and these trimmings are laid on over pattern.

In producing the collar, the distance from P to 20 is same as from A to R and X to P.

20 to 21 is  $1\frac{1}{4}$  in.

Shape as shown in illustration from 21 to P.

Shape from 20 to P. 20 to 19 is 3 in.

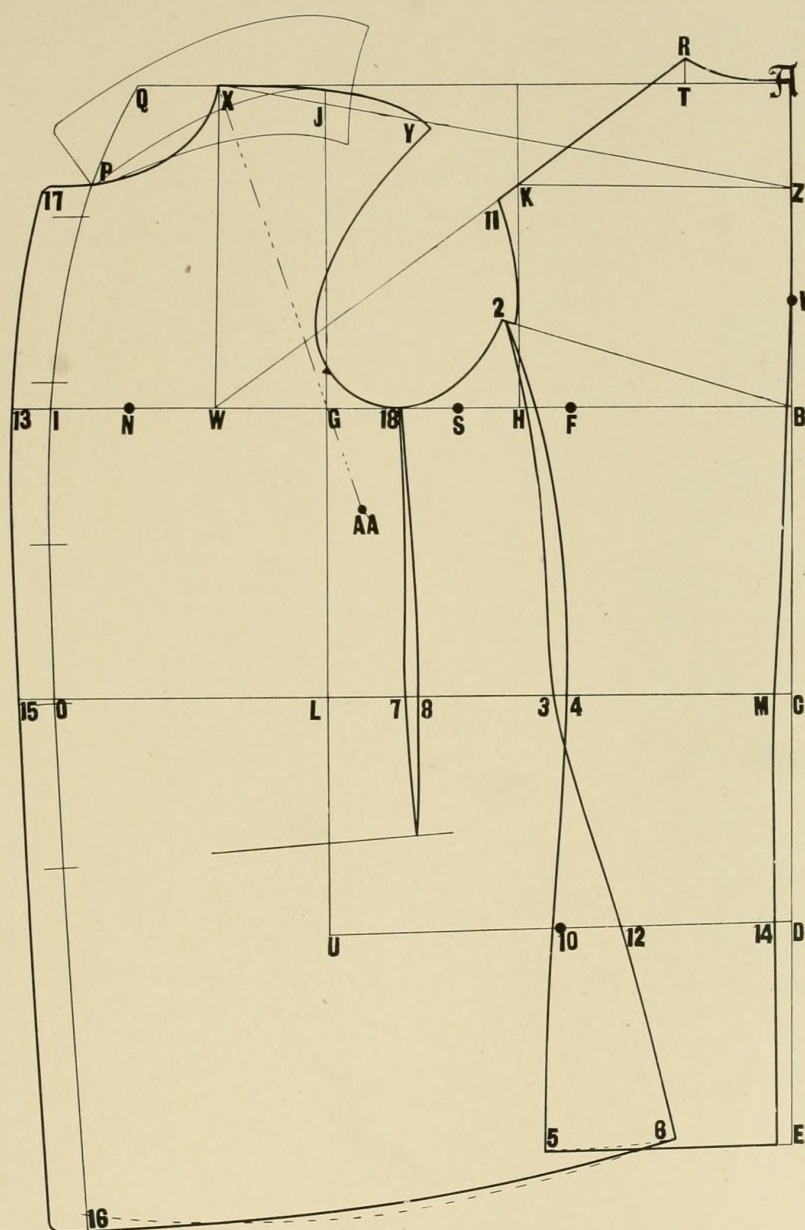
P to 18 is 3 in. Shape from 21 to 20 and 19.

Shape from 19 to 18. Shape from 18 to P.

Place at side patch pockets 8 in. in length, with flap and button, as shown in illustration.



## Policemen's Blouse



### Measurements Used are as Follows:

Waist length .....	17½ in.
To seat .....	23¾ in.
Length .....	29 in.
Breast .....	36 in.
Waist .....	32 in.
Seat .....	37 in.

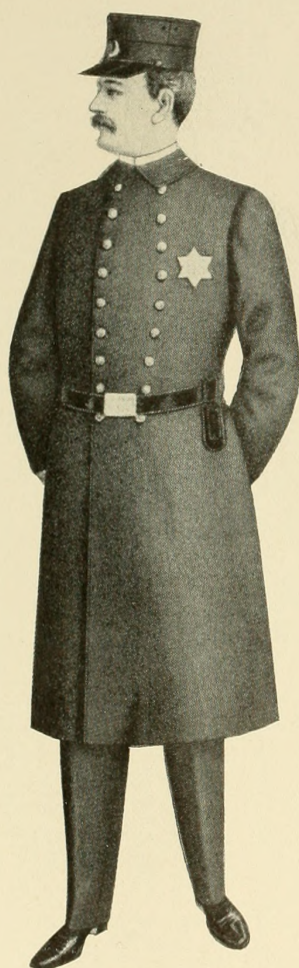
All systematical points are obtained in exactly the same manner as for regular sack coat. The small-waisted effect is incorporated, as will be seen by V taken out in side.

It has a straight front and buttons to the throat in military style, and has a turn down collar.

This coat should be close fitting, and no excess in size is necessary in the production of same. It is understood that drafting is subject not only to proportions, but to height, variations and measurements, as shown in stipulations in diagram illustrating same. This diagram is produced merely to show the small changes from regular.



## *Policemen's Coat*



POLICEMEN'S

### **Measures as Follows:**

Natural waist.....	17	in.
Fashionable waist .....	19	in.
Full length.....	46	in.
Breast .....	40	in.
Waist .....	38	in.
Seat .....	41	in.

### **To Draft**

All systematical points are obtained in the same manner as for regular frock coat, with the exception of the front, which is produced in military style.

L to O is  $\frac{1}{2}$  waist plus  $\frac{3}{4}$  in.

29 to 12 is 3 in.

12 to 9 is  $1\frac{1}{2}$  in.

Take out a V as shown by illustration from 12 to 9.

Square out from P.

P to 26 is  $2\frac{1}{2}$  in.

Shape as shown by illustration from P to I and 26 to I.

26 to 25 is  $3\frac{1}{2}$  in.

29 to 27 is  $3\frac{1}{4}$  in.

Shape as shown by illustration from 25 to 27.

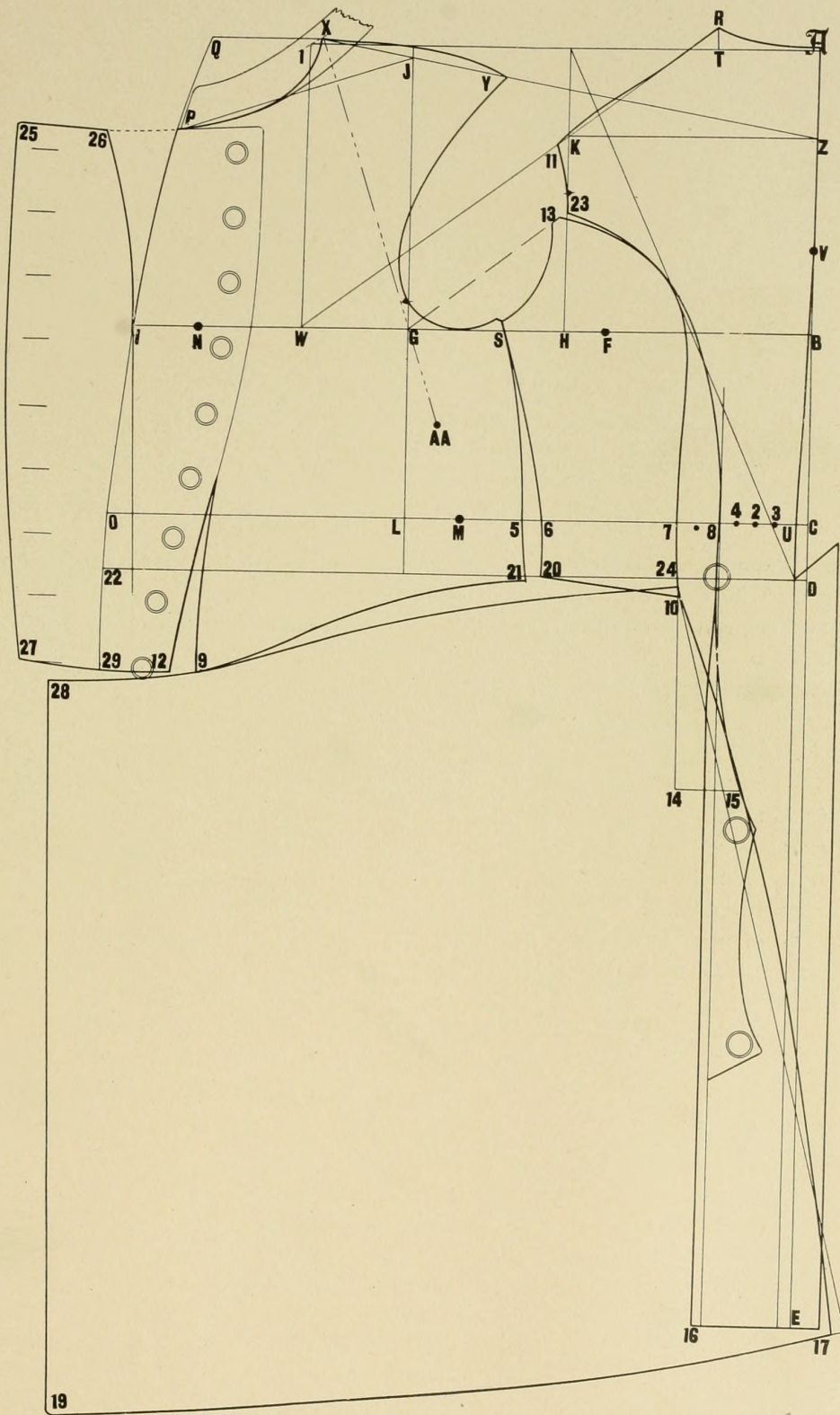
Place side edge of back as shown in illustration.

Policemen's coats are usually made with standing collar, as shown in illustration.

If turned down collar is desired see illustration of military overcoat.



# Policemen's Coat





## Norfolk

### Measures as Follows:

Waist length.....	17½ in.	Breast .....	36 in.
To seat.....	23¾ in.	Waist .....	32 in.
Full length.....	29 in.	Seat .....	37 in.

### To Draft

All systematical points are obtained in same manner as in regular draft for sack coat, with the exception that there is nothing taken out at point C, and the addition to waist is 4 in.

Line up as shown in illustration from 4 to 7 and from 9 to 14.

Line up from 20 to 25.

0 to 24 is 1/6 breast measure.

Line up from 25 to 24.

18 is half way between 4 and 7.

17 is half way between 20 and 25.

21 is half way between 9 and I.

From 24 to 22 is same distance as from I to 21.

Cut patterns apart as follows:

From 4 to 7.

From 9 to 14.

From 20 to 25.

From 25 to 24.

From 21 to 22.

From 18 to 17.

Spread pattern 4 in. from 18 to 19 and 17 to 20, being 2 in. for box plait; the other inch on each side is for turn under.

The back will then assume position shown by dotted lines.

The same thing is done with fore part, spreading the pattern as cut 4 in. from 21 to 23, 22 to 24.

The fore part will then assume the position as shown by dotted lines.

Point 23 is brought back to 21 and 24 to 22, which creates a box plait of 2 in.

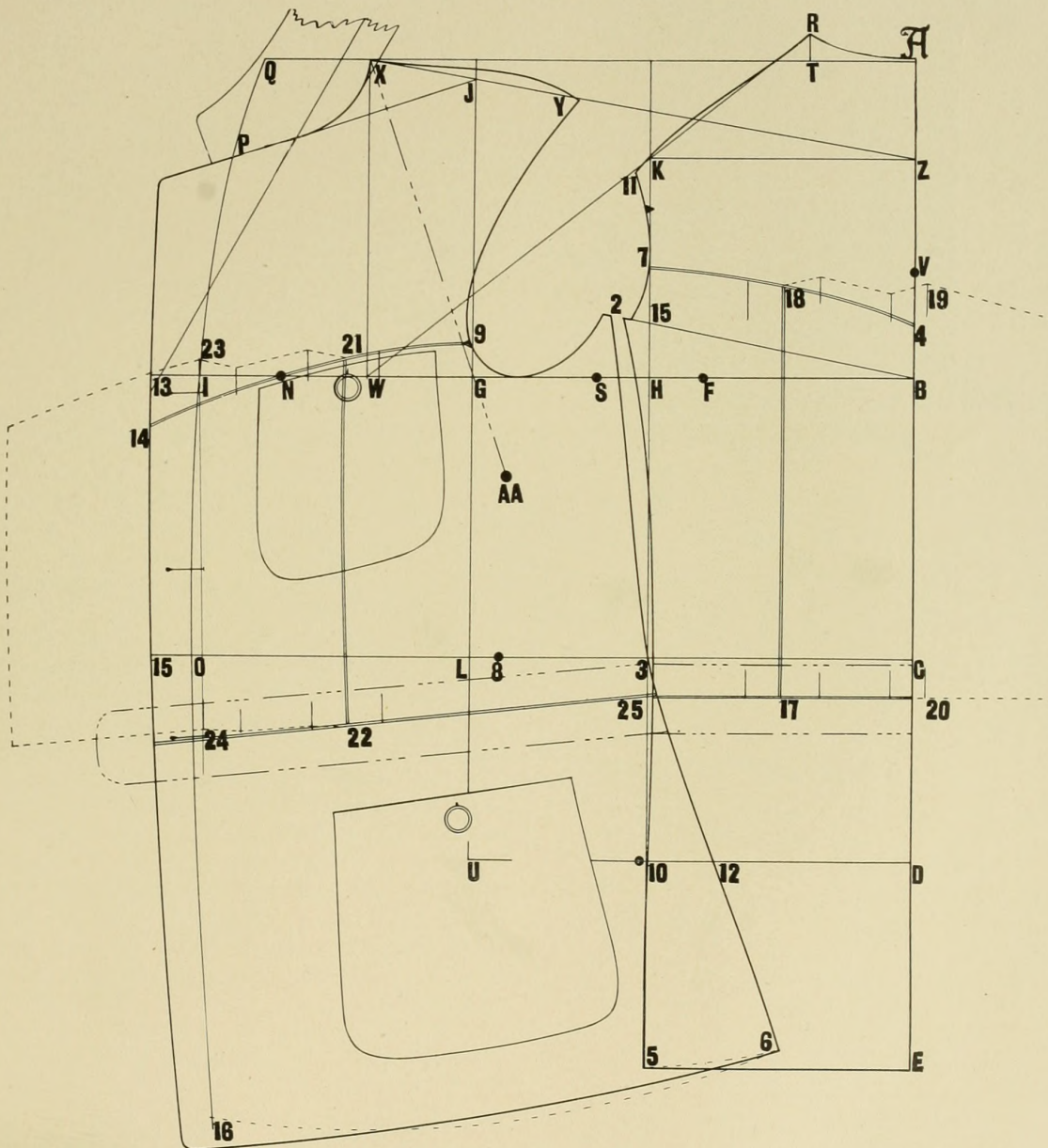
Point 19 is brought back to 18 and 20 to 17, which creates a box plait on back from 18 to 17.

Seams of ¼ in. must be added to all parts from 7 to 4, 20 to 25, 25 to 24 and 9 to 14.

Place the pockets as shown, and also belt, covering seam below waist, which completes illustration as shown.

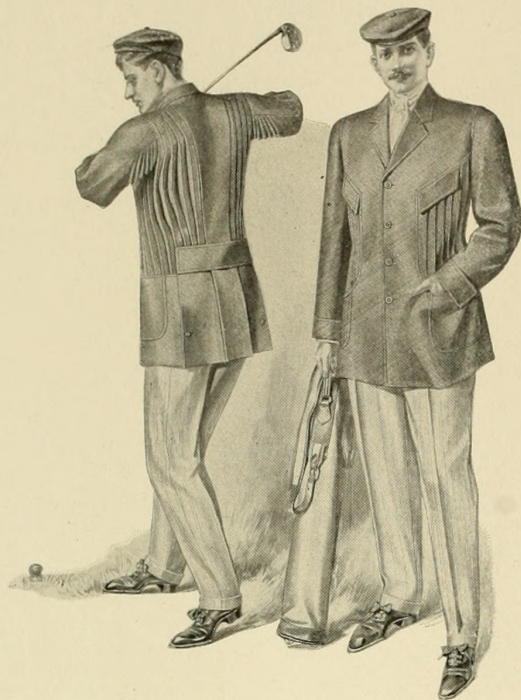


# Norfolk Jacket





## Golf Coat



### Measures as Follows:

Breast .....	38 in.
Waist .....	34 in.
Seat .....	39 in.
Waist length .....	17½ in.
Seat length .....	24 in.
Full length .....	30½ in.

### To Draft

Square out and down from A.  
A to B is  $\frac{1}{3}$  breast measure plus 3 in.  
A to C is waist length.  
A to D is seat length.  
A to E is full length.  
Square out from B, C, D and E.  
B to G is  $\frac{1}{2}$  breast measure plus 3 in.  
B to I is breast measure plus 2 in.  
B to H is  $\frac{1}{3}$  breast measure plus  $1\frac{1}{2}$  in.  
Square up from H.  
Square up and down from G.  
G to S is  $\frac{1}{6}$  breast measure.  
Square up from S.  
A to T is  $\frac{1}{6}$  breast measure.  
T to R is  $\frac{3}{4}$  in.  
Rule a line from R to S.  
Square back from K finding point Z.  
Rule a line from Z to X.  
X to Q is  $\frac{1}{6}$  breast measure.

L to O is  $\frac{1}{2}$  waist measure.  
Shape from Q to I, O and down.  
Q to P is  $\frac{1}{6}$  breast measure.  
Rule a line from J through P.  
Shape from A to R and R to K.  
X to Y is  $\frac{1}{4}$  in. less than from R to K.  
H to F is  $1\frac{3}{4}$  in.  
Rule a line from B to F, as shown by dotted line.  
F to 2 is  $\frac{1}{2}$  in.  
Shape from K to 2 and shape from Y to 2.  
Shape neckhole from X to P.  
Square down from H and shape from 2 to 3, M down to 5.  
C to V is  $\frac{1}{2}$  in.  
Shape from A to V and square down from V.  
Apply waist measure plus  $3\frac{1}{2}$  in. from 3 to V and O to 4.  
Apply seat measure plus 2 in. on the  $\frac{2}{3}$  of divisions from M to D and W to N.  
Sweep back from 5, using point 2 as a pivot, finding point 6.  
Sweep forward from 6, using X as a pivot, finding point 7.  
Extend a button stand,  $1\frac{1}{4}$  in. at I, 1 in. at O, and shape front and bottom as shown, lengthening 1 in. at point 7.

This finishes the regular draft of sack coat.

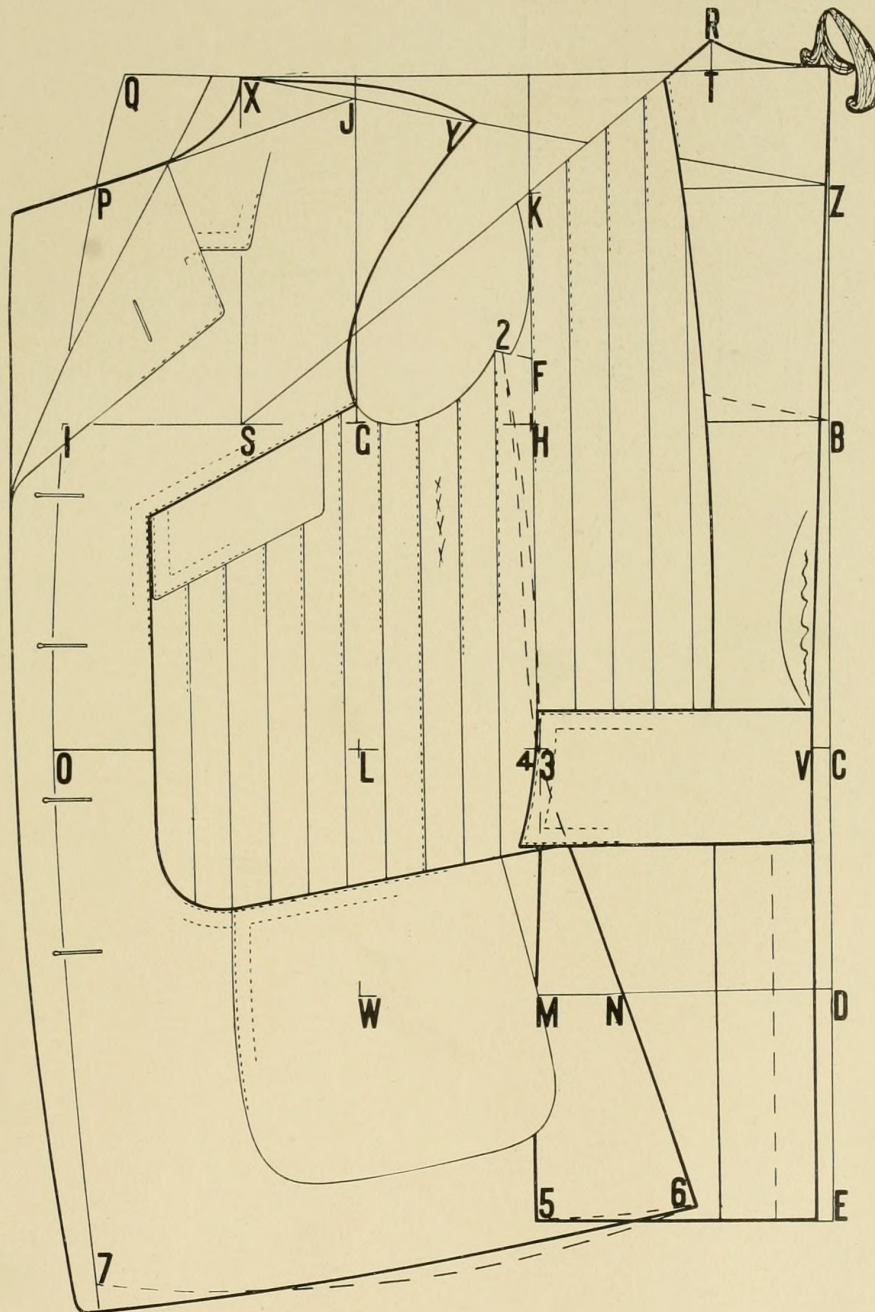
To produce the golf or stroke coat do as follows:  
Place the breast pocket and the lower pocket and cut out pattern as shown by heavy lines. Plait a piece of thirteen plaits of 1 in. each and place under pattern as shown. Mark around same and this will be the piece to insert for the plaiting. Also place the belt the same width at back as shown. Give a little spring at bottom to correspond with spring lost in forepart. The back is cut without a seam and is shrunk in at center as shown on drawing. There is also a box plait in back below belt the same width as back above belt and is shown by the fine solid and dash line.

The breast pocket has a flap to go in and out. The lower pocket is a patch pocket, as shown.

In laying the pattern together deduct the two seams running down from point 2 that you would lose on the original pattern and add seams in all places that are lost in putting in these plaits, that you would otherwise not lose in a regular coat. The plaits turn and run each way as shown by the small crosses. They are stitched on the edge close, but not stitched down flat, as they are intended to open out when the stroke is taken.

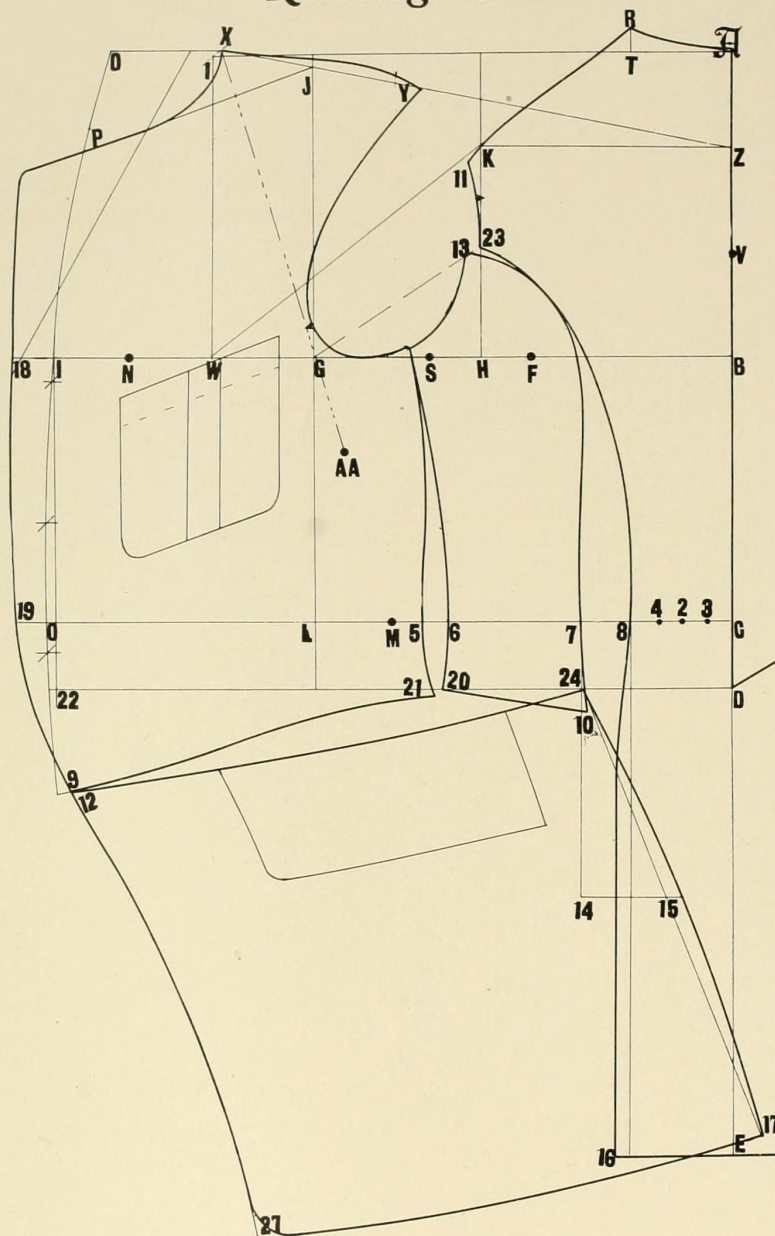


# Golf Coat





## Riding Coat



### Measurements as Follows:

Natural waist.....17 in.  
 Fashionable waist.....19 in.  
 Full length.....33 in.  
 Breast .....36 in.  
 Waist .....32 in.  
 Seat .....37 in.

All systematical points for shoulders are obtained in regular manner.

Exceptions from regular frock coat to riding coat are as follows:

C to 8 is  $\frac{1}{6}$  breast measure, making back wider.

From K to 23 is  $\frac{1}{6}$  breast measure.

In producing skirt the distance from point 14 to 15 is  $\frac{1}{12}$  seat measure plus  $\frac{3}{4}$  in.

Shape top of skirt as shown in illustration from 24 to 12.

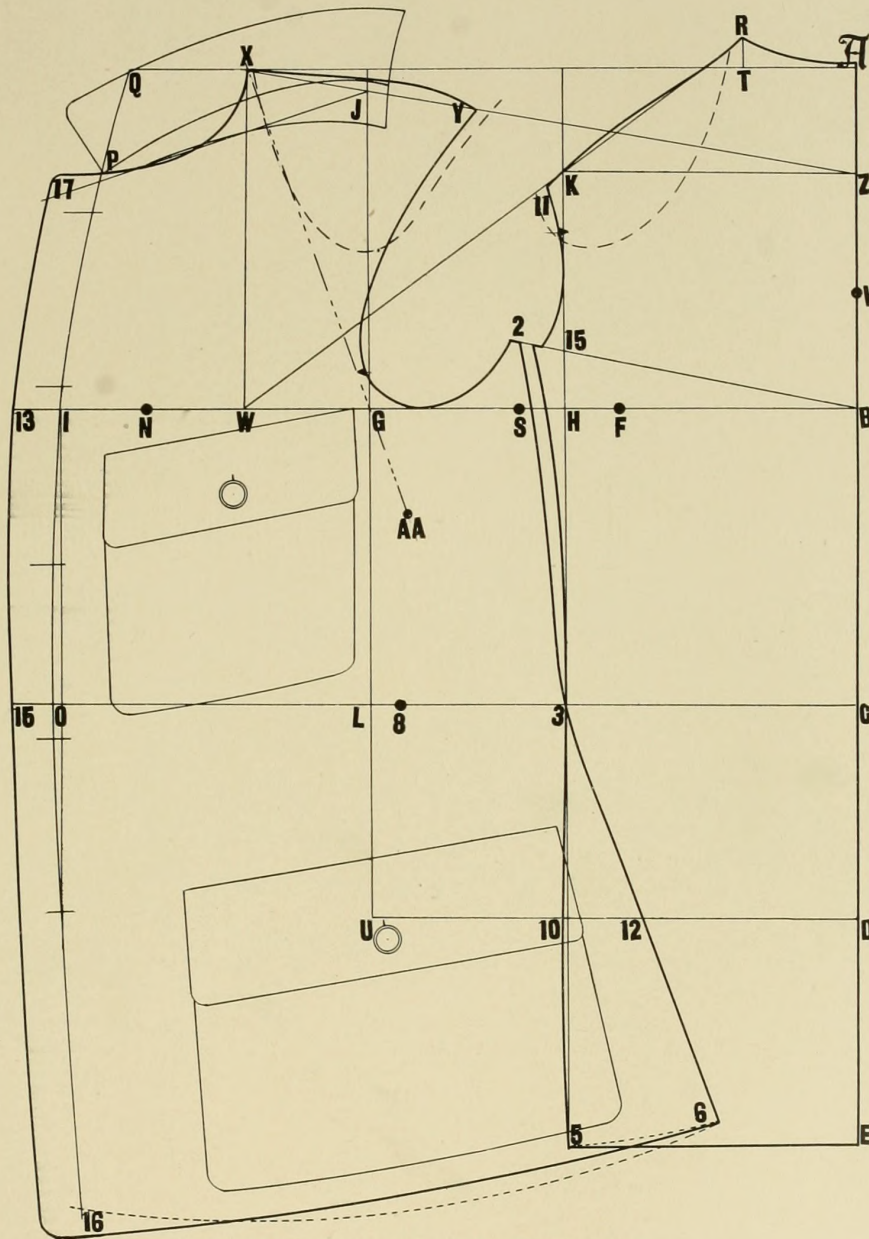
Shape from 12 to 27, 24 to 17 and 17 to 27.

Flaps may be placed on the sides and patch pockets on the front part, as shown in illustration.

All other details in the production of this draft are identical with regular frock, subject to height, variations and measurements.



## Hunting Sack



### Measurements as Follows;

Waist length .....	17½ in.
Length to seat .....	23¾ in.
Full length .....	29 in.
Breast .....	36 in.
Waist .....	32 in.
Seat .....	37 in.

All systematical points are obtained in the same manner as for regular sack coat, subject to height, variations and measurements, as shown in directions in diagrams illustrating same, but in producing a coat of this kind it is advisable to cut it 2 or 3 sizes larger than called for by the measurements, so as to allow

sufficient space for ammunition and other things to be carried in the pockets. It is cut on the principles of the straight front sack, and has a turn down collar and buttons to the throat in military style.

This coat is cut with a straight back and shaped only a little at the sides. As indicated by dotted lines, a protector is put on the shoulder so as to give more service in wear. The pockets are generally patch, and finished with flaps as indicated in draft, and are unusually large. The breast pocket is about 6½ in. wide and about 8 in. deep; the side pockets are 10 in. wide and as deep as the length of the coat will allow.







## INDIVIDUALITY SECTION

Showing Construction of  
Coats and Vests, Lapels  
and Collars different from  
the ordinary and which give  
Personality to the Wearer.



## *Individuality*

Individuality to the tailor means the process of putting into his garments the different touches which emphasize and bring out his customer's personality.

No two men are cast in the same mold. Each one has some small distinction which makes him different from his fellow.

This is personality.

It is personality which makes a man liked or disliked, a success or a failure. A man who has little personality has but little influence for good or otherwise.

The tailor who is an artistic tailor makes it his business to emphasize this personality as much as possible. This is the difference between custom-made and ready-made clothing.

A garment which is cut and made so as to suit one man as well as another tends to bring a man down to the common level, and takes away that attraction which is the birthright of every man.

To increase a man's personality is to make him noticed and increase his chances of success. It is a cutter's duty to study each customer's build, attitude, character, and even his business, to be able to produce clothes which shall harmonize with and express his personality.

Progressive cutters should cultivate individuality as well as style in the garments, for, while any average man can learn system without trouble, the true Sartorial Artist is not satisfied with the scientific part alone. He who can, by the use of graceful lines and curves, incorporate individuality with system, and produce garments which heighten the customer's personality and are becoming to the individual, has solved the problem, and is in fact, as well as name, an artistic tailor.

Individuality is the strongest point today for the custom tailor. The ready-made manufacturer may obtain the best patterns in the world and work out the most complete system for his workmen, but for him to produce personal clothes for the individual customer is an impossibility. When a model has been graded, hundreds, and perhaps thousands of garments must be made from it, and these clothes must fit hundreds or thousands of men of varying personality, with only the difference in the height and size to distinguish one from another. The result is that the ready-made manufacturers make all men look alike.

While I admit that it is possible for them to sometimes produce fitting, and even exaggerated, garments, they can not produce individuality to the extent that their garments will express the personality of each and every individual wearer.

The more study the cutter gives to the producing of individuality and style, the better will be the result of his work. The merchant tailoring cutter has an opportunity to display his resources because



he knows his customer's peculiarities, because he prepares a special pattern for each individual customer, and because the cloth is cut and made specially from these patterns.

For the purpose of illustrating to the student what is meant by INDIVIDUALITY and how to produce it, I have inserted in this section a number of drafts pertaining to individual garments, as stated in the introduction.

INDIVIDUALITY can best be expressed by variations in the style of a garment, as, an individual lapel or a certain shoulder, or a particular shape of collar, or the line or curves or the corners, etc.

In the diagrams illustrating INDIVIDUALITY, it will be well to study the various lines and curves, also the different positions of seams, dashes, vents, etc. Exaggeration is a valuable aid to INDIVIDUALITY, as is the manipulations of patterns. The different lengths of coats, placing of pockets, etc., all come within the scope of INDIVIDUALITY.

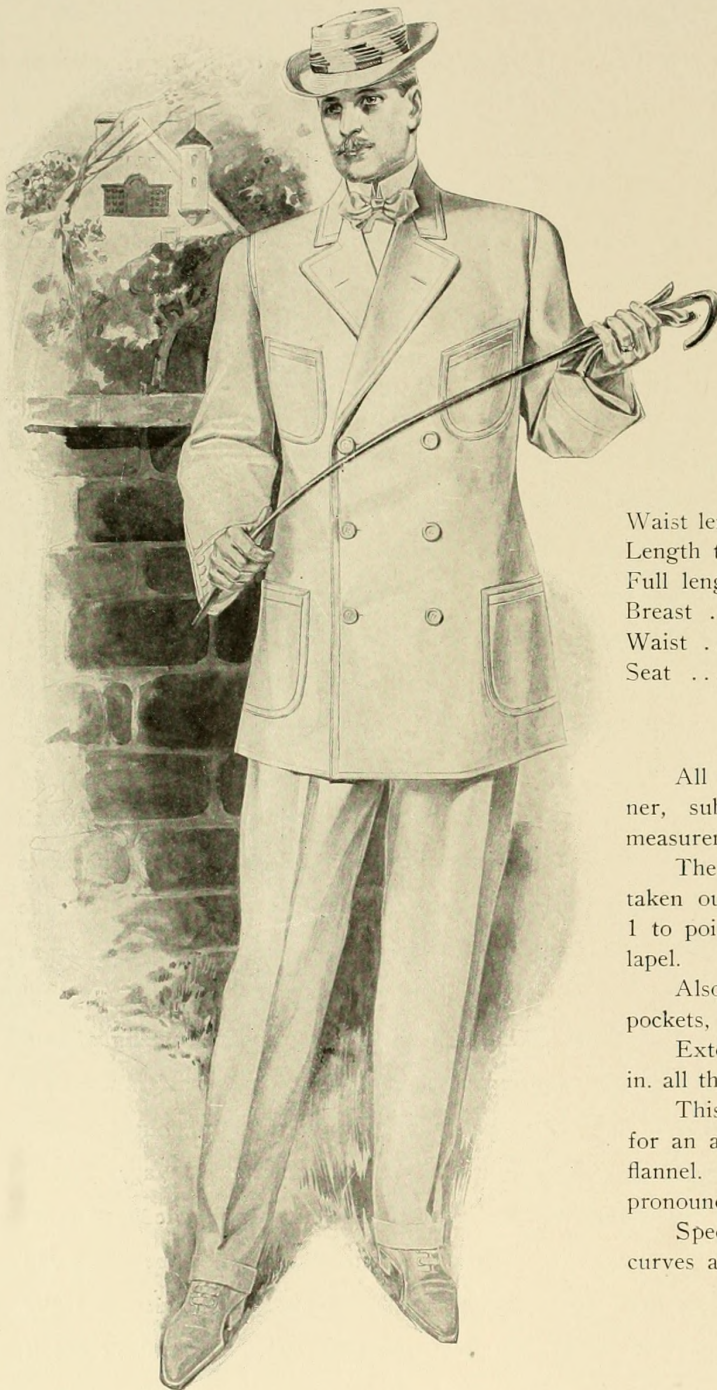
In connection with the problem of the making of individual garments, it is very essential that special study should be given the different patterns of woollens which suit each type of man, so that each customer will receive such cloth as suits his own personality. It should be becoming to his complexion, and the style and weave should be appropriate to his build, height, weight, age and occupation, so as to prevent, for instance, the possibility of making a suit of Scotch plaid for a man who is only 5 feet 4 inches in height and weighs 225 pounds, or of making a small stripe or a fine silky mixture for a six-footer weighing 125 pounds.

While it is true that the customer usually selects his own cloth, it is the duty of the merchant tailor and cutter to advise him whether his selection is right or wrong, and whether it is becoming to him. Personal experience has demonstrated that a customer will often fancy a piece of cloth which would be utterly unsuitable for him. Unless he is advised differently, he will, after the garment is finished, see his mistake, and blame the tailor for an unbecoming garment. Therefore, it is advisable to familiarize yourself with what is appropriate and becoming to various types of men in materials, as well as in shapes and styles of garments.

In connection with the diagrams illustrating INDIVIDUALITY, study also the making of canvases, how to make a try-on, how to try on, and the tailoring part thoroughly, as it matters not how good a pattern you produce nor how much style and individuality you incorporate in your patterns, unless in addition to the fundamentals, proportions, variations, height, circumference, exaggerations, manipulations of patterns, and lines and curves for individuality, you have enough knowledge of practical tailoring to direct your workmen so that you can obtain what you desire. If not, the result will be unsatisfactory. See the article on "How to Instruct the Maker," and study to understand the reasons why it is essential to make such clothes as not only please the customer, but are also a credit to yourself.



## Double Breasted Outing Sack Coat



### Measures as Follows:

Waist length .....	17½ in.
Length to seat .....	23¾ in.
Full length .....	30 in.
Breast .....	38 in.
Waist .....	34 in.
Seat .....	39 in.

### To Draft

All systematical points obtained in regular manner, subject to height, circumference, variations, measurements and exaggeration.

The special feature of this garment is the V taken out in the crease line of 1¼ in. from point 1 to point 9, giving an oval shape to the crease of lapel.

Also attention is called to the shape of the patch pockets, position of same and shape of lapel.

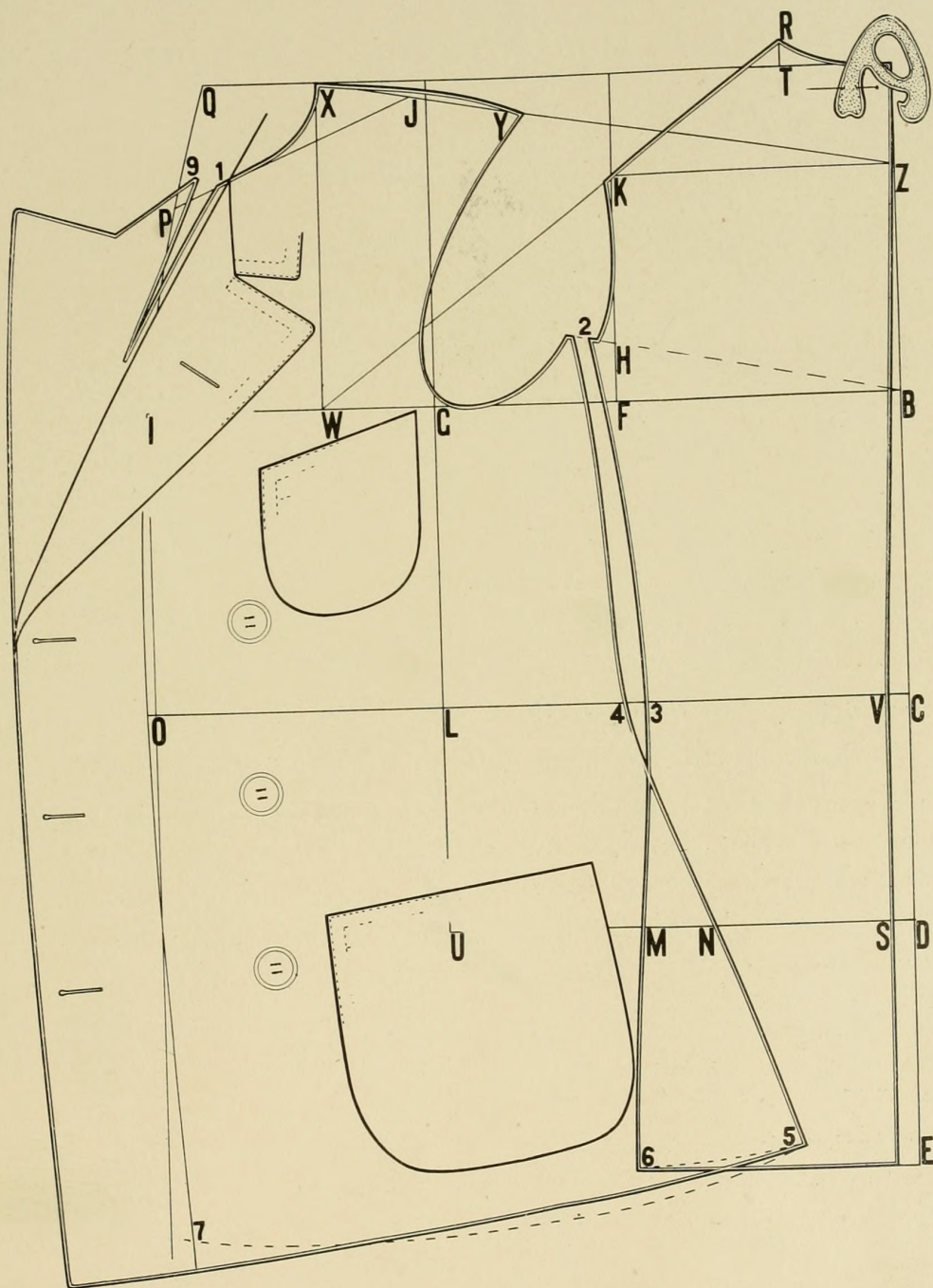
Extension of button stand from front line is 4 in. all the way down.

This diagram was produced from a pattern drawn for an actual garment, material of which was white flannel. It was exhibited at various conventions and pronounced a most beautiful garment.

Special study should be given to the lines and curves and all details of this garment.

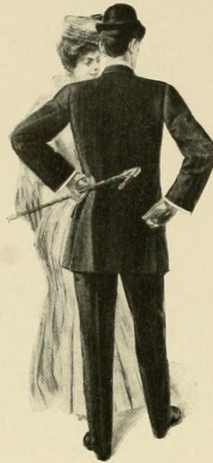


# Double Breasted Outing Sack Coat





## One Button Novelty Sack Coat



### Measures as Follows.

Waist length .....	17½ in.	Breast .....	36 in.
Length to seat .....	23½ in.	Waist .....	32 in.
Full length .....	29½ in.	Seat .....	37 in.

### To Draft

All systematical points are obtained in the regular manner, subject to height, circumference, variations, measurements and exaggerations.

The difference from the regulation in this garment is as follows:

From H to S is  $\frac{3}{4}$  in.

From 4 to Y is  $\frac{3}{4}$  in.

Shape as shown in illustration from R to S and S to 2.

Shape as shown in illustration from Y to X.

The lapels are long and have the oval effect on

crease line and are scooped out on the outside edge.

Take out a V of  $1\frac{1}{4}$  in. at point P.

Shape lapel and front as shown in illustration.

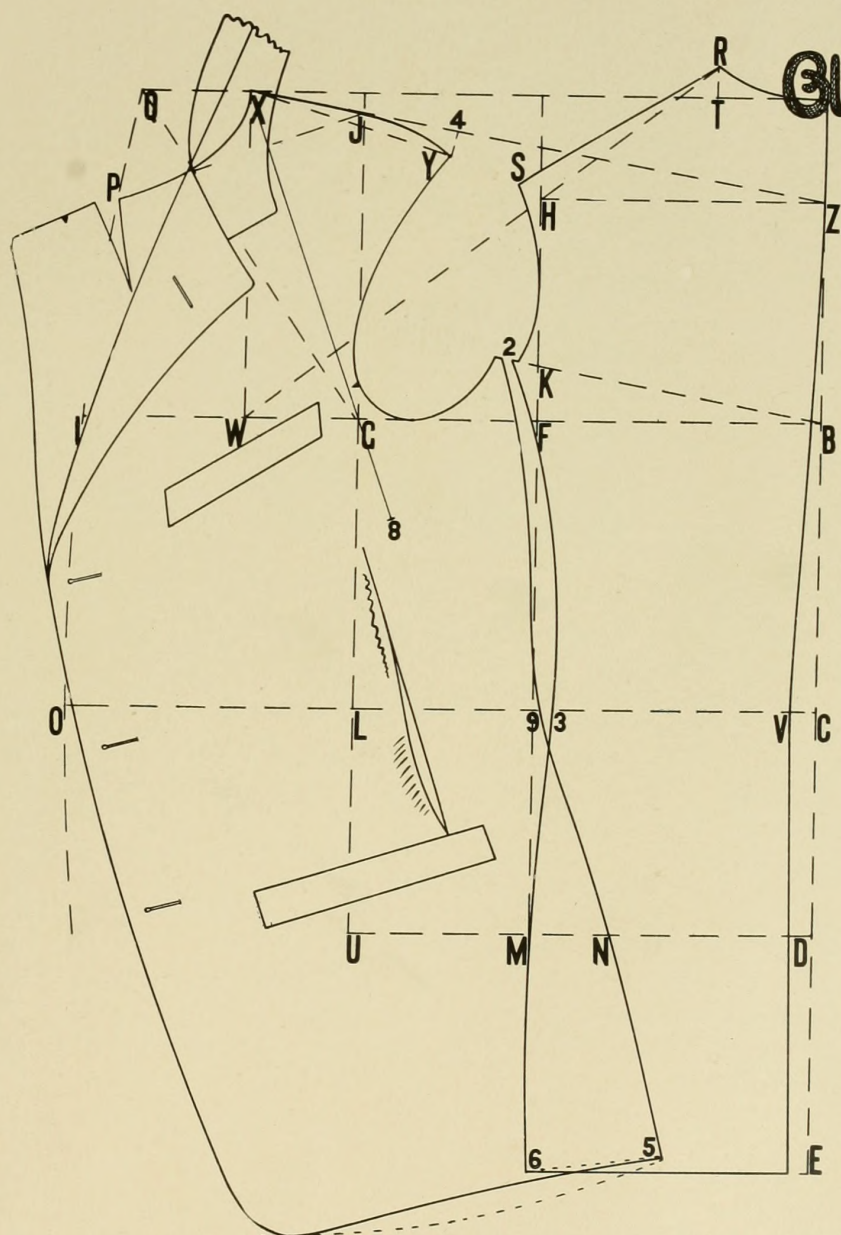
The pockets shown in this diagram are welt.

Take out a V in side of front part, as shown in illustration and stretch lower part of same and hold in the goods at upper part of V, thereby forcing a chesty effect into front.

In all other details the garment is exactly the same as regulation.

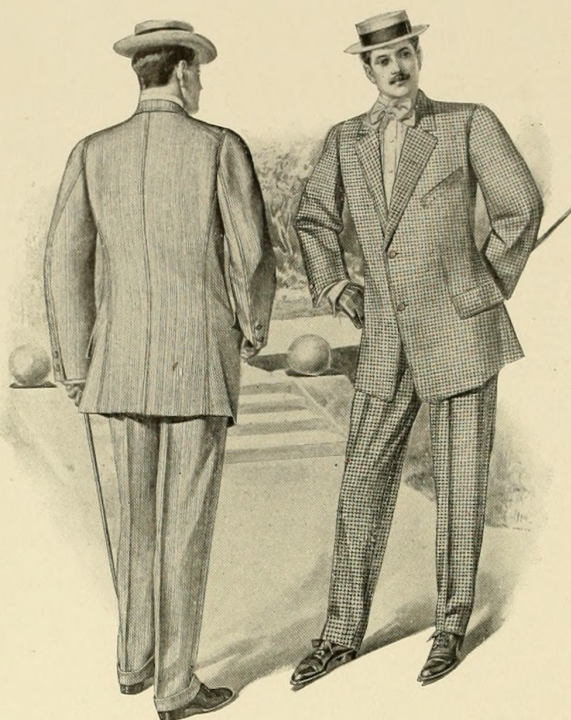


# *One Button Novelty Sack Coat*





## Three Button Novelty Sack Coat



### Measures as Follows:

Waist length .....	17½ in.	Waist .....	32 in.
Length to seat.....	23¾ in.	Seat .....	37 in.
Full length .....	29 in.	Excess over breast.....	2 sizes
Breast .....	36 in.		

### To Draft

All systematical points are obtained in regular manner, including exaggeration, and subject to height, circumference, variation and measurements.

The special feature of this garment is that shoulder seams are raised ¾ in. from H to S.

From 4 to Y is ¾ in.

Shape shoulder of back part as shown in illustration from R to S.

Shape shoulder of front part as shown in illustration from Y to X.

From L to O is ½ waist measure.

Apply regular waist measure plus 3½ in. from 3 to V and O to 9.

Take out a V in gorge of 1½ in., thereby obtaining oval effect of lapel.

Outside edge of lapel is 12 in. long.

Notch of lapel is 2 in. and notch of collar is 1½ in.

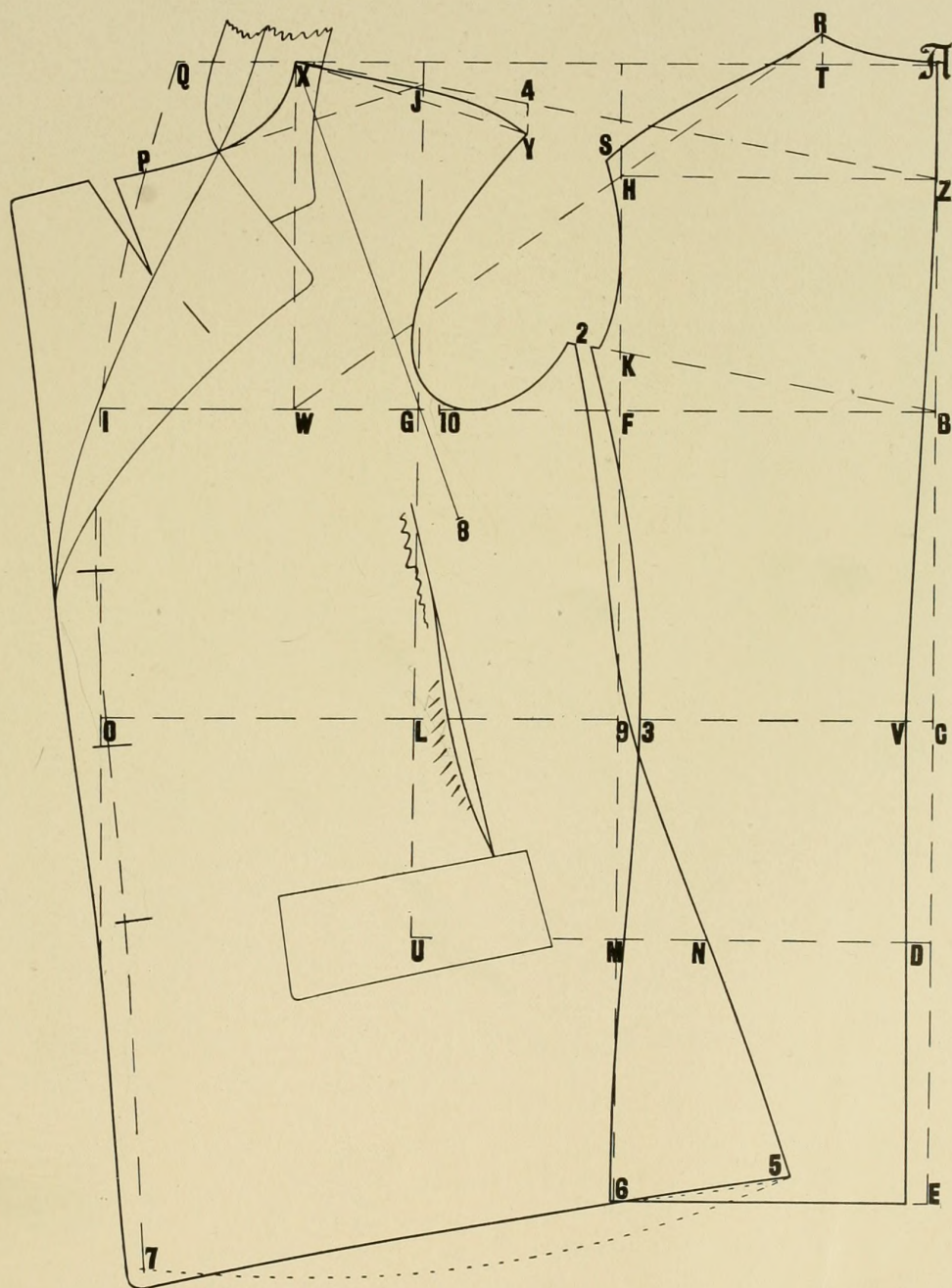
Take out a V in side and stretch lower part of V as shown by dashes in illustration, and shrink in upper part of V, thereby producing chest in the coat.

Shape lapel, front and bottom, as shown in illustration.

Be sure to study lines and curves of this garment.

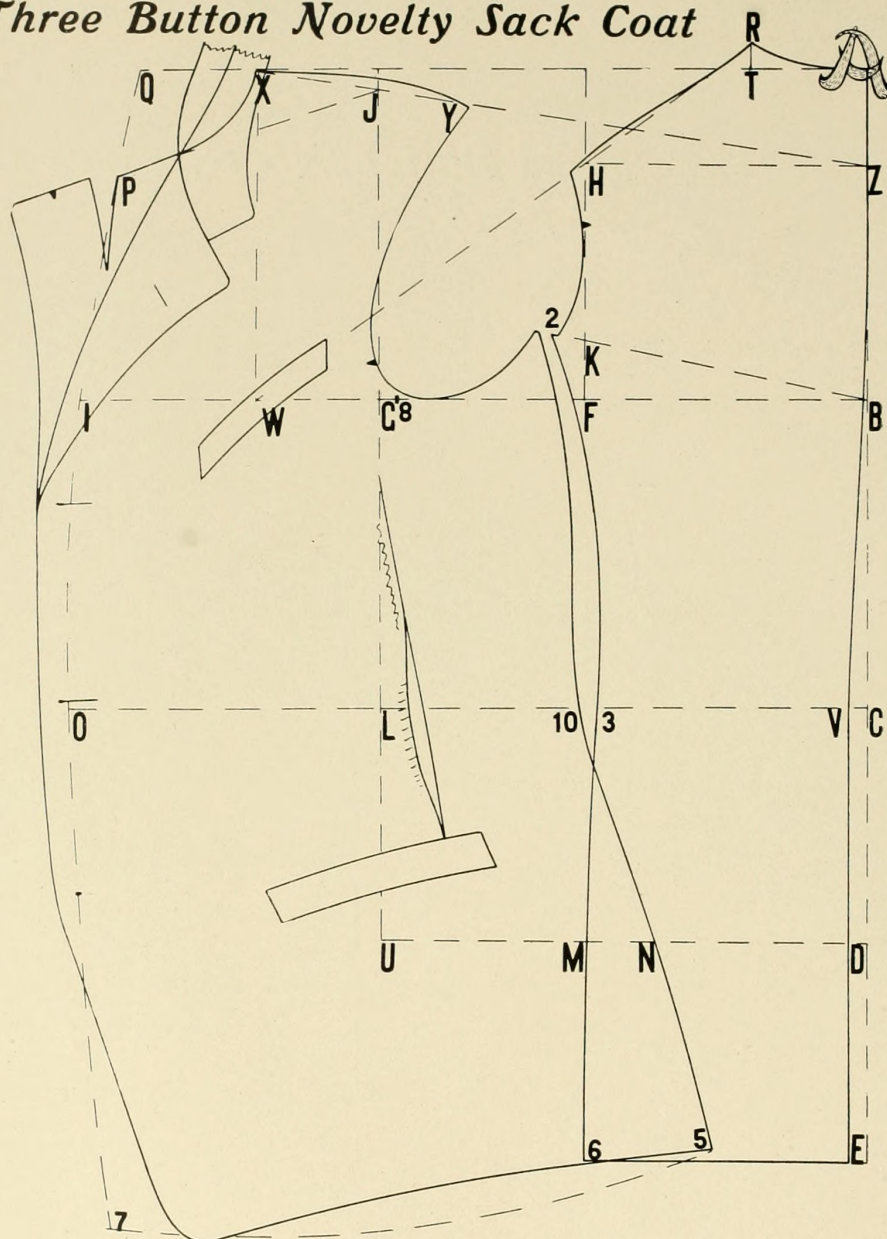
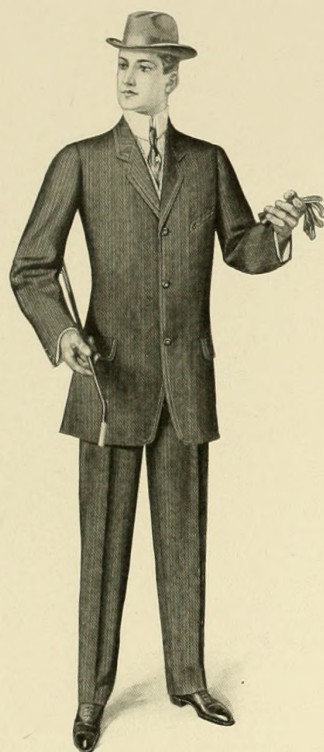


# *Three Button Novelty Sack Coat*





## Three Button Novelty Sack Coat



### Measures as Follows:

Waist length .....	17½ in.	Breast .....	38 in.
To seat .....	23¾ in.	Waist .....	34 in.
Full length .....	29½ in.	Seat .....	39 in.

### To Draft

All systematical points are obtained in the regular manner, subject to height, circumference, variations, measurements and exaggeration.

The special features of this garment are the shape of the lapel, and welt pockets (which are made to harmonize with the hollowed out lapel); front and bottom.

A V is taken out in the side, and lower part of

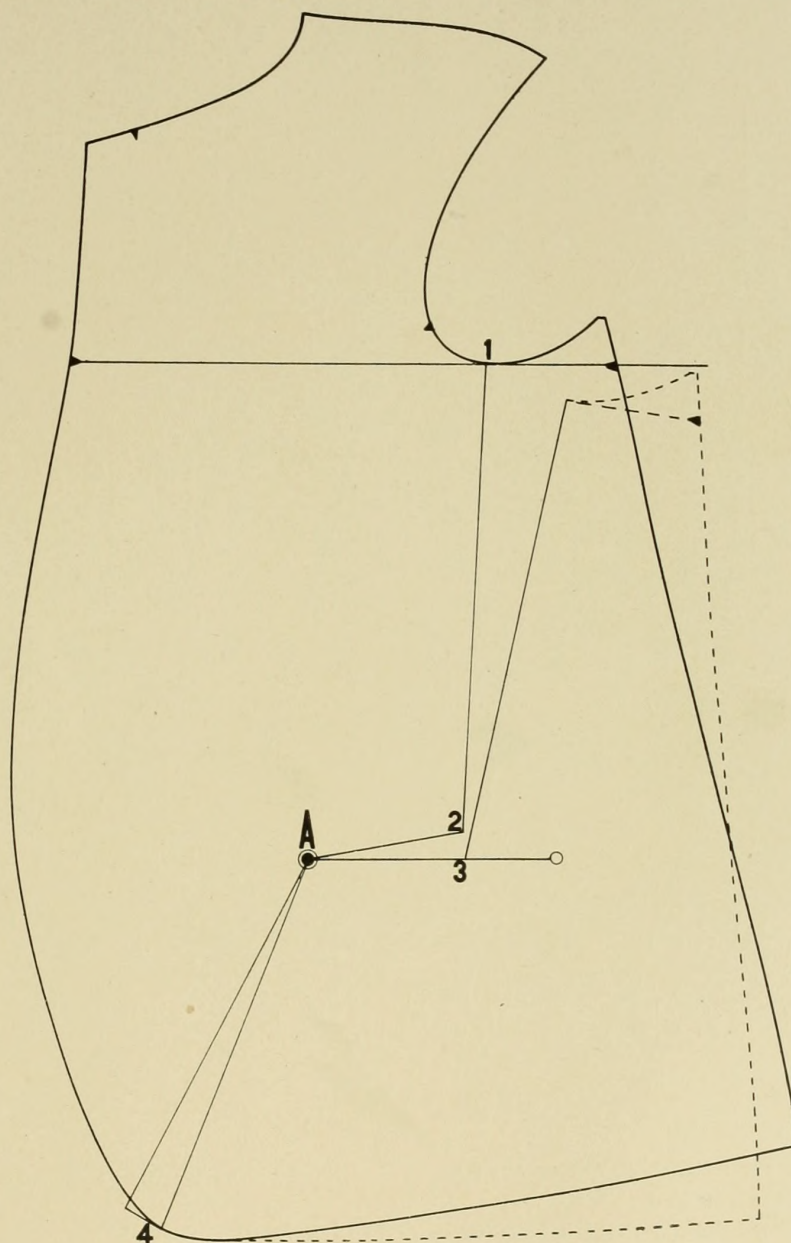
V is stretched and upper part is held in so as to produce the chesty effect.

Special attention should be given to the shapes and curves of lapels, front and bottom.

Also note that a V is taken out in gorge, which produces the oval effect to the crease line of lapel.



## *Manipulation of Front for Corpulent or Stout Figure*

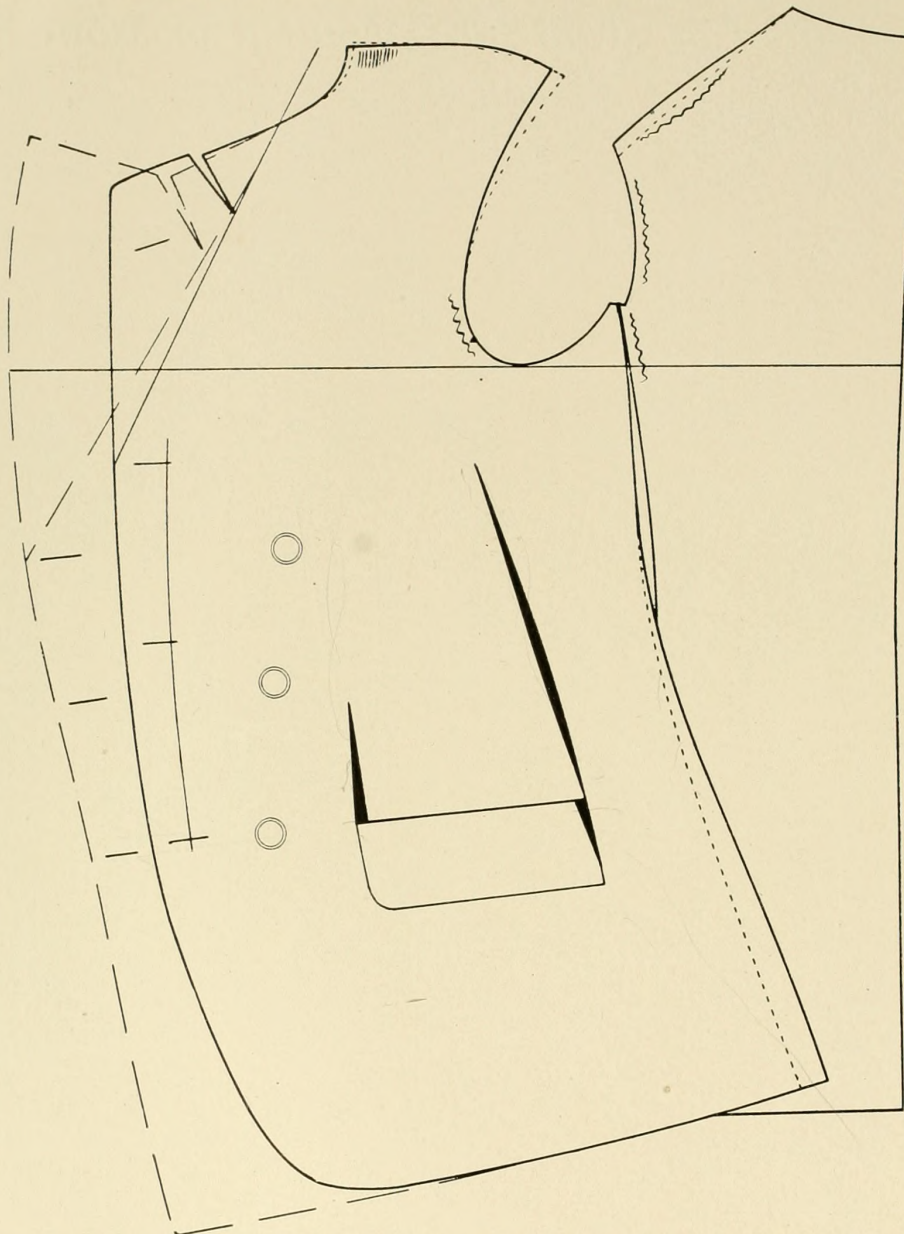


In sack or overcoat for corpulent or stout figures there is always a surplus length of edge below the abdomen. This can be remedied as shown in illustration by making a cut from center of armhole down to pocket from 1 to 2, and another cut in pocket from 3 to A. Fold surplus over according to illustration at 4,

making the opening between 2 and 3  $\frac{1}{8}$  in. for every inch subject measures more than normal at waist. The dotted lines at side and bottom illustrate the shape of side and bottom after this operation is performed. In cutting cloth cut as per dotted lines at side and bottom and take out goods in V from 1 to 2 and 3 to 2.



## *Manipulation of Sack Coat Pattern*



This illustration shows how to obtain a square effect in shoulders; also how to obtain a chesty effect from a regular pattern. Besides these it also shows how to obtain a double breasted front.

After having drafted pattern according to proportions, height, circumference, variations and measurements, proceed as follows for square shoulders:

Raise shoulder seam of back  $\frac{1}{4}$  in. Forward front shoulder  $\frac{1}{8}$  in. and shape as per solid line, as dotted lines indicate the regularly drafted pattern. In making, stretch the shoulder a trifle where shaded. This will produce the square effect of shoulders.

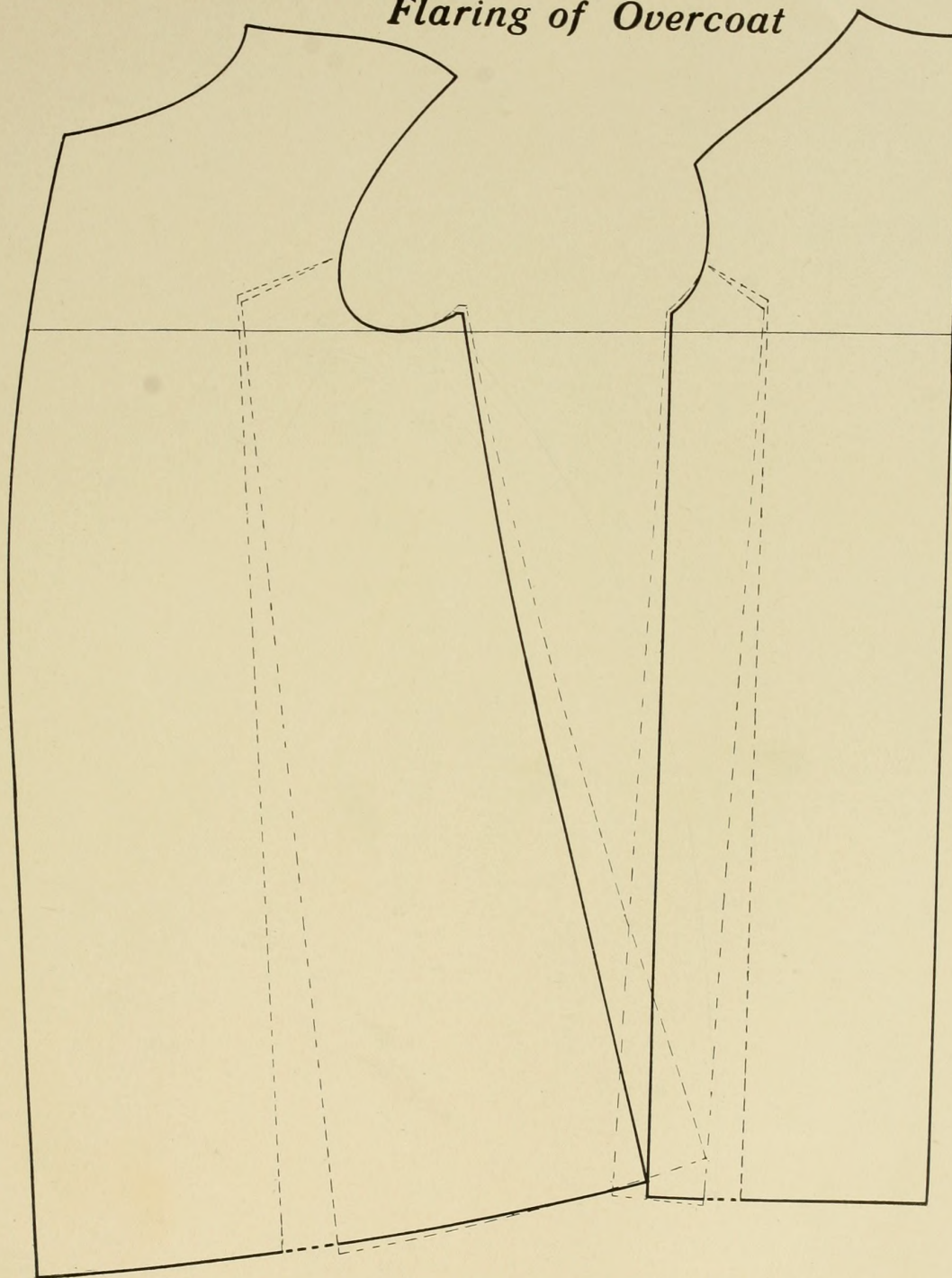
For chesty effect take out a V in side for closer

fit, and one at the back end of pocket and another at front end of pocket, as shown in illustration. Add to spring of front part as much as is taken out in V at back end of pocket. In making, hold the back a trifle full to the front part at side. Draw in the back a little before you sew in the sleeve and hold the back full to shoulder. Also, hold in the front of armhole slightly. This will give a smooth fitting back and chesty effect.

For double breasted note dash lines and have buttons  $1\frac{1}{2}$  in. farther apart at chest than at waist. This will further increase the chesty appearance of the garment.



## *Flaring of Overcoat*



This diagram explains itself, therefore an explanation would hardly be necessary.

Make a slash from the bottom of the back up to about  $1\frac{1}{2}$  inches above the breast line and to armhole.

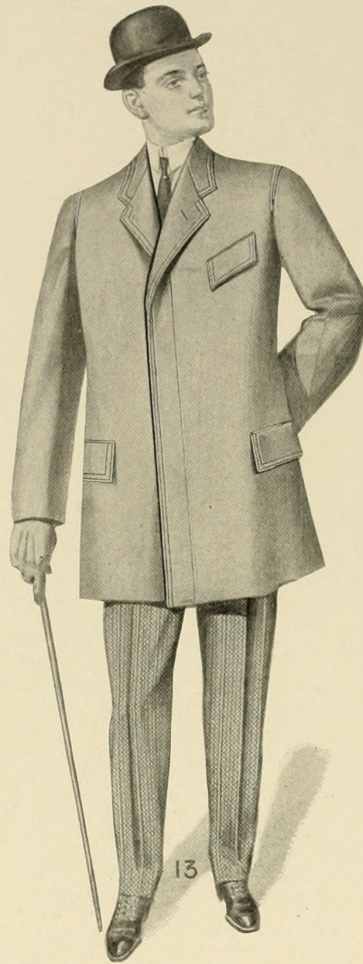
Make a slash in the front part, extending about  $1\frac{1}{2}$  inches above the breast line and to the armhole.

Spread the back at bottom about  $1\frac{1}{2}$  inches and the front about 2 inches.

Place this pattern upon another paper and mark off, and you will have an overcoat that spreads well at the bottom without changing the balance of the coat.



## Novelty Top Coat



### Measures as Follows:

Waist length .....	18 in.	Waist .....	36 in.
Full length .....	34 in.	Seat .....	41 in.
Breast .....	40 in.	Excess circumference .....	4 sizes

### To Draft

All systematical points are obtained in regular manner, subject to height, circumference, variations, measurements and exaggeration.

The special feature of this garment is that it is produced without side seams.

After having drafted pattern in regular way and having cut it out, paste the side seam of the front

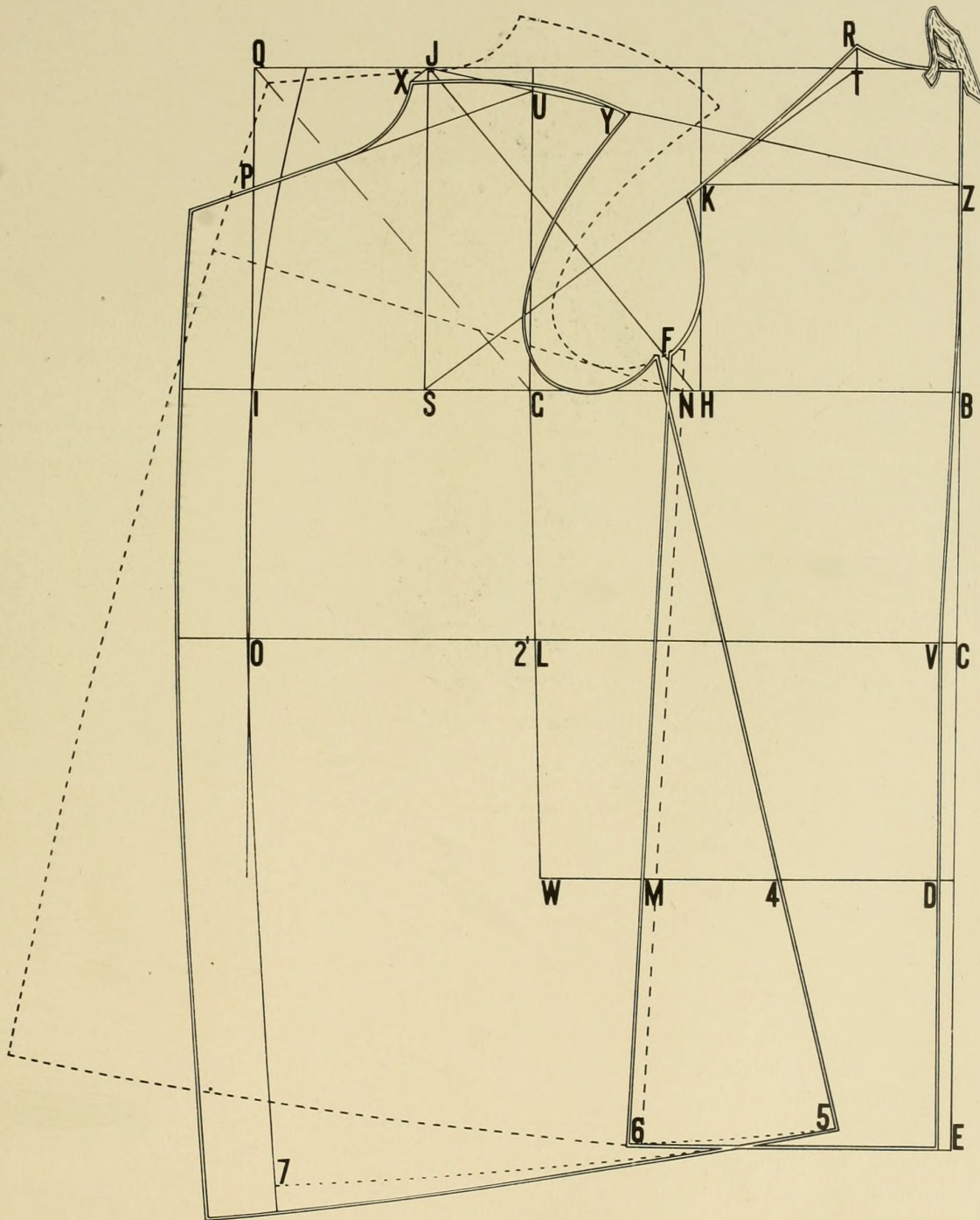
part and the side seam of the back part together and reduce same two seams.

The armhole, shoulder, neckhole, front and bottom will present the appearance of the dotted lines.

Cut the front and back part in one piece and the result will be a top coat without side seams.



# Novelty Top Coat





## *Single Breasted Box Overcoat*



### **Measures as Follows:**

Waist length .....	18 in.
Length to seat .....	24 in.
Full length .....	45 in.
Breast .....	40 in.
Waist .....	36 in.
Seat .....	41 in.
Excess in circumference.....	4 sizes

### **To Draft**

All systematical points are obtained in the regular manner, subject to height, circumference, variations, measurements and exaggeration.

The special feature of this garment is the oval effect of lapel and hollowed out outside edge of same.

The dotted lines illustrate the manner in which

sleeve is attached to armhole, and its relation to the armhole.

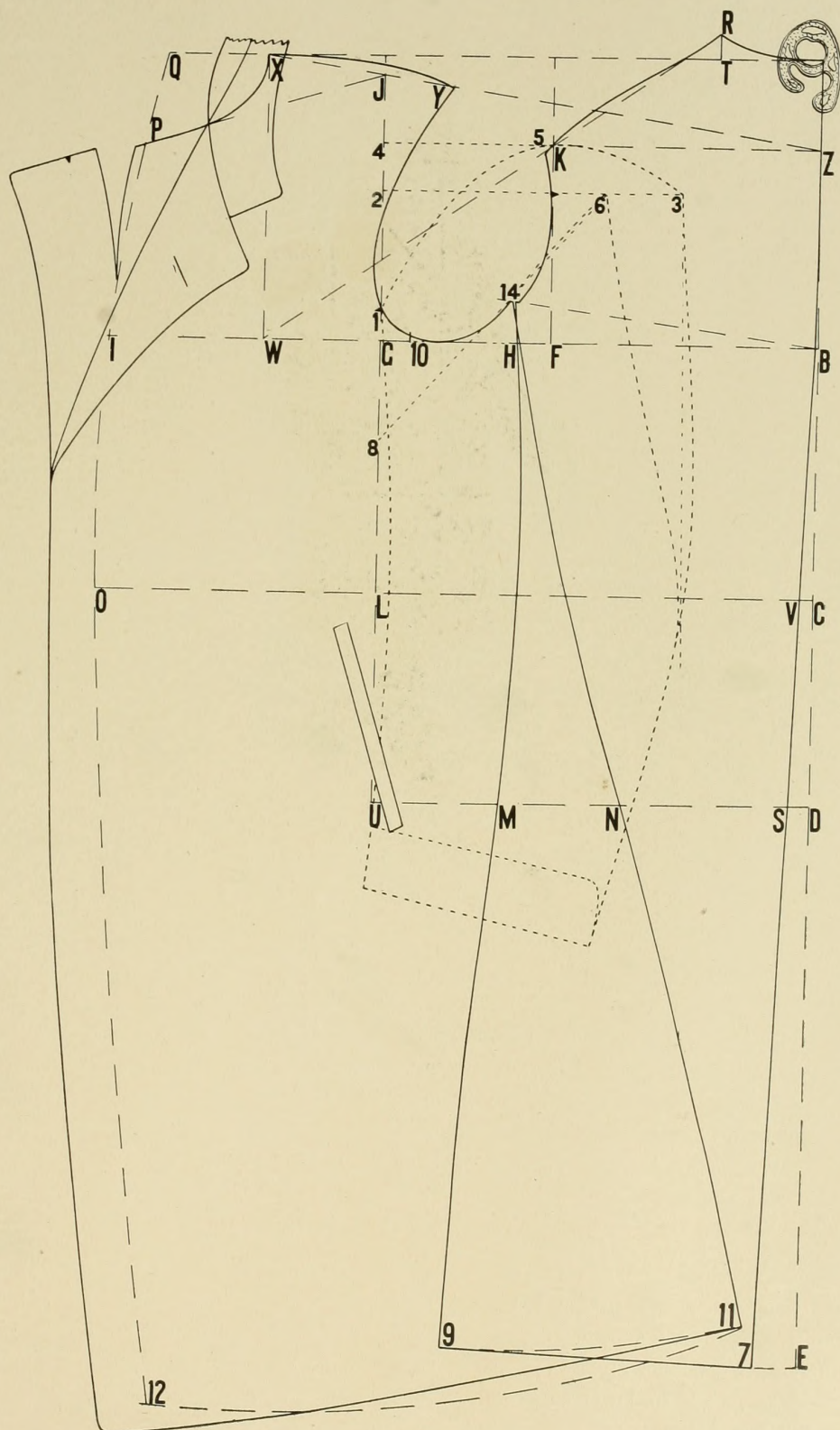
The pockets are vertical.

The sides are slightly shaped. This diagram is placed in this volume especially for its outlines.

Therefore, study the lines and shape of same.

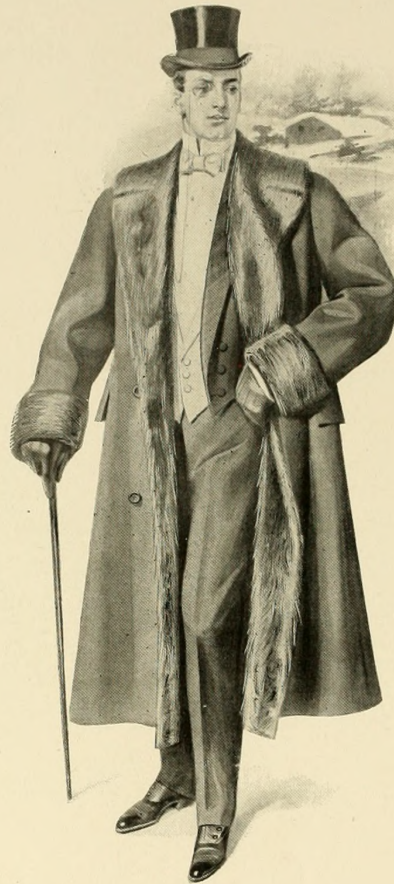


# Single Breasted Box Overcoat





## Shell for Fur Coat



### Measures as Follows:

Waist length .....	18 in.	Waist .....	38 in.
Seat length .....	24 in.	Seat .....	43 in.
Full length .....	48 in.	Six sizes of exaggeration for circumference.	
Breast .....	42 in.		

### To Draft

All systematical points are obtained in the regular manner for exaggerated box overcoat, subject to height, circumference and measurements.

The difference is as follows:

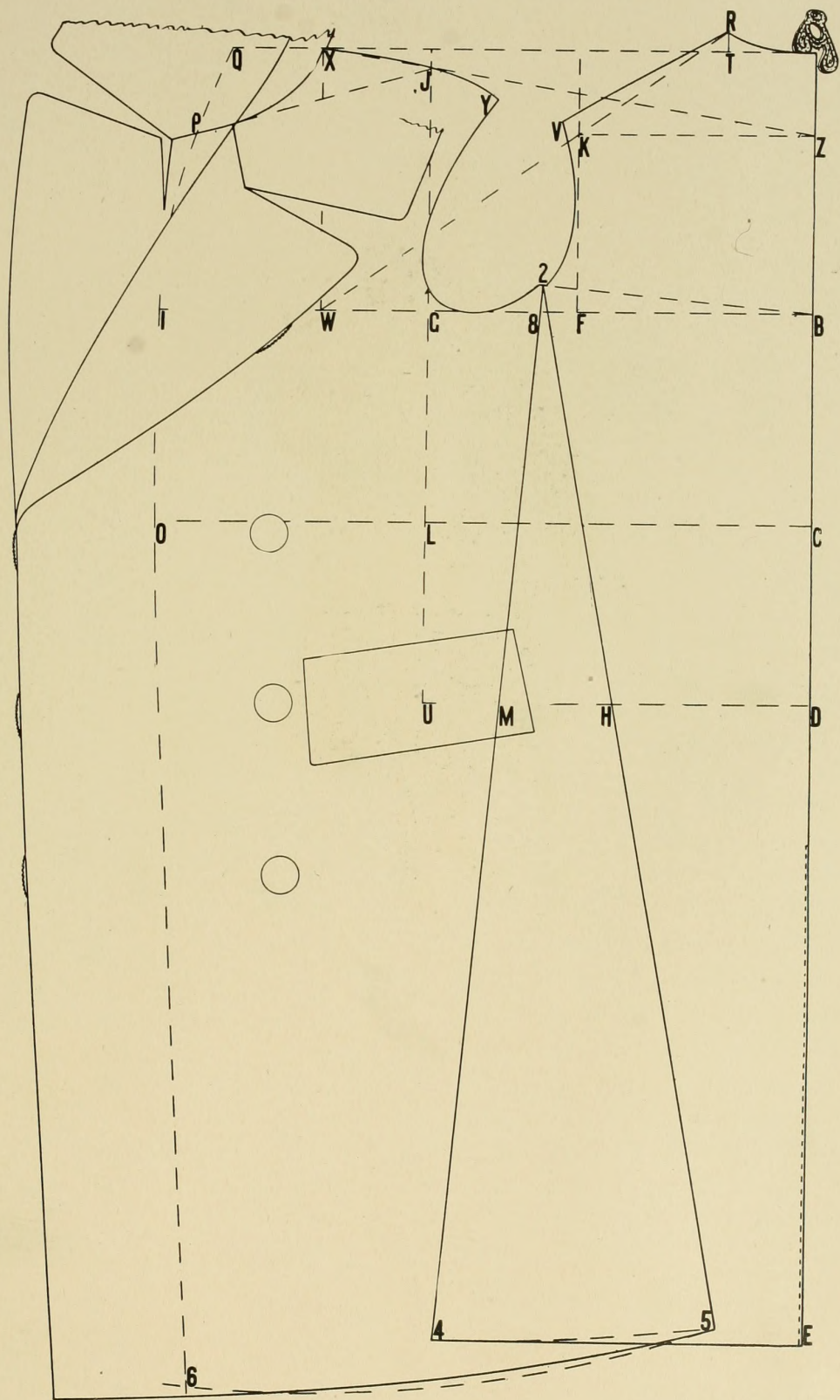
Make depth of scye  $\frac{1}{2}$  in. lower than proportions or measures call for.

Add a button stand of 5 in. all the way down the front.

Shape collar and lapel as shown in illustration, and with these few changes, including depth of scye and exaggerations, you will have a good shell for a fur coat.



# *Shell for Fur Coat*





## *Manipulation of Overcoat Pattern*



This illustration shows manner of obtaining a flaring effect at the bottom of overcoat as well as a chesty effect of same. Having produced a pattern from regular proportions, height, circumference, variations, measurements and exaggerations, lay patterns on the cloth in regular manner, as the square in which the illustration is placed represents the cloth. Shape around pattern, then make a cut in the cloth from armhole down to the pocket. Plait goods from the pocket down to the bottom to the extent you wish the coat to flare. This will leave an opening from armhole down to the pocket. Lay the regular pattern on again and

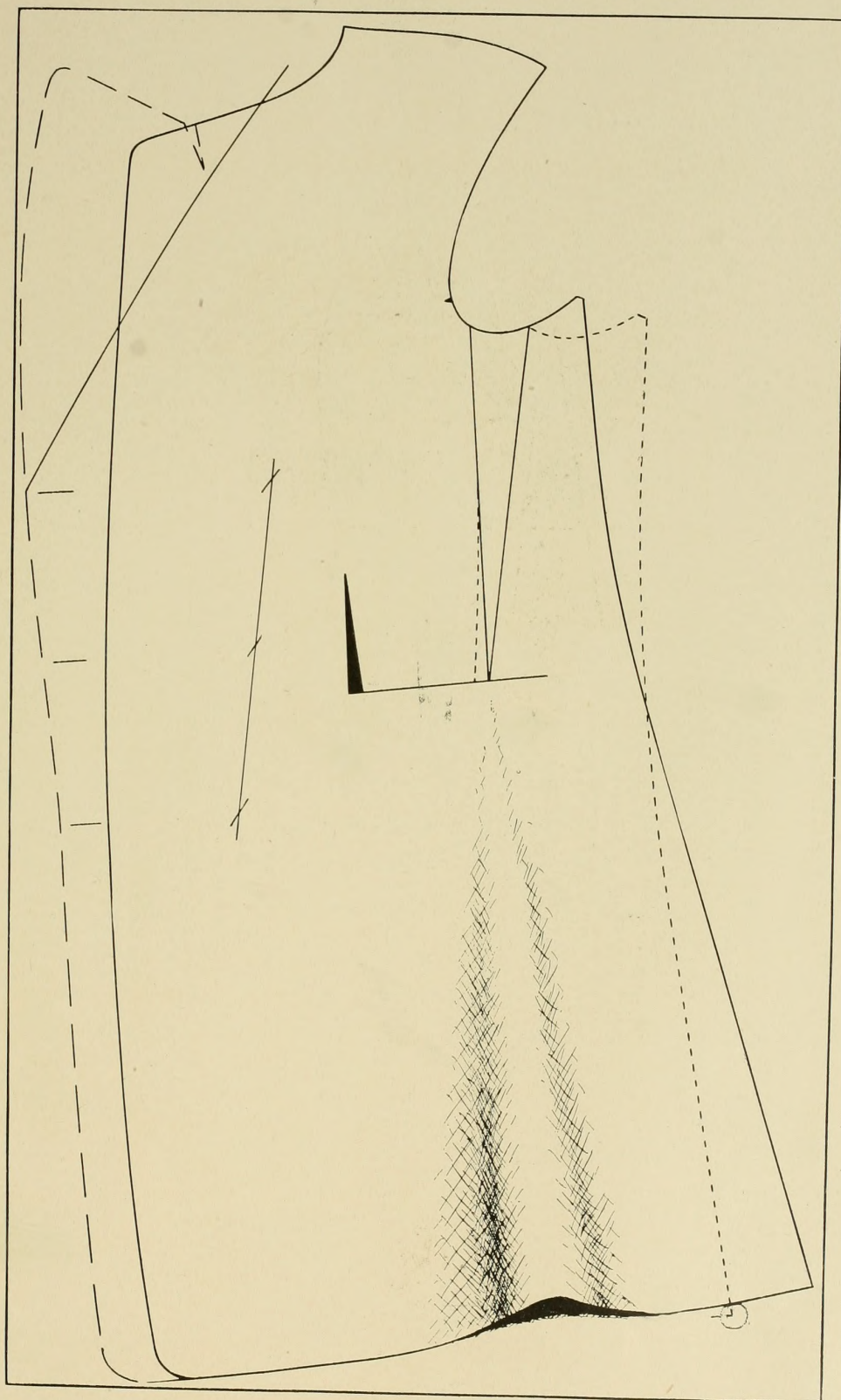
reshape side as shown by solid line. Insert a wedge in opening from armhole down to the pocket. This will give the flare at the bottom.

For chesty effect to the garment, take out a V at the front end of pocket as shown in illustration and make a wedge at side wide enough to make up for the V taken out in front end of pattern.

For double breasted space buttons  $1\frac{1}{2}$  in. wider over chest than at waist. Remember, you use an ordinary pattern and these manipulations are made on the cloth.

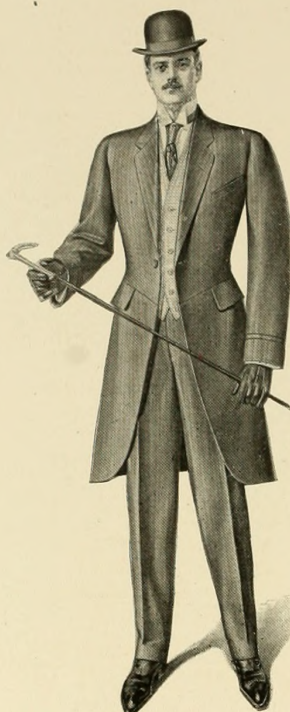


## *Manipulation of Overcoat Pattern*





## Two Button Novelty Frock Coat



### Measures as Follows:

Natural waist .....	17 in.	Breast .....	38 in.
Fashionable waist .....	18½ in.	Waist .....	34 in.
Length .....	37½ in.	Seat .....	39 in.

### To Draft

All systematical points are obtained in the regular manner, subject to height, circumference, variations and measurements.

The special feature of this garment is the flaring skirt, length of lapel and narrow side body at the waist.

The front closes with 2 buttons and button holes,

one being in the waist seam and the other 5 in. above.

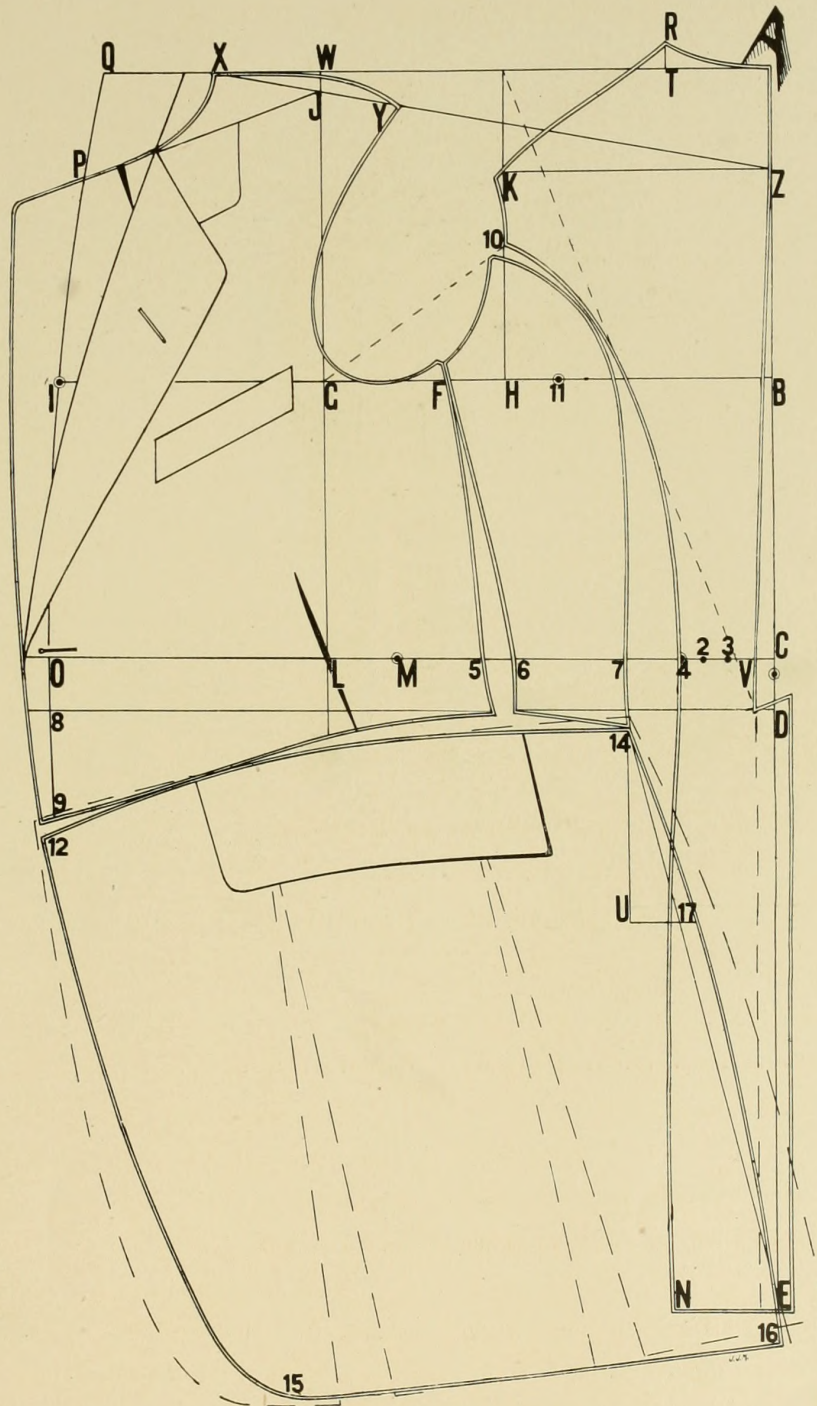
By making two slashes in the skirt and spreading same 2 in. each slash, a flaring effect will be given.

Width of side body at waist is  $\frac{1}{4}$  waist measure minus  $\frac{3}{4}$  in.

Note lines and curves of the different parts of diagram.

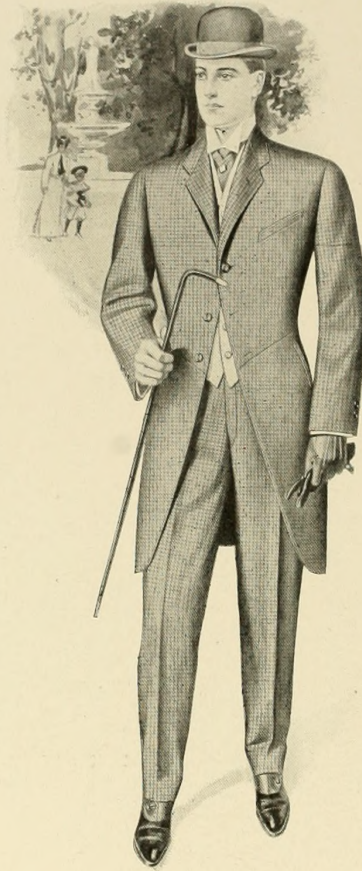


# Two Button Novelty Frock Coat





## Novelty One Button Frock Coat



### Measures as Follows:

Natural waist .....	17 in.	Breast .....	36 in.
Fashionable waist .....	18½ in.	Waist .....	32 in.
Full length .....	38 in.	Seat .....	37 in.

### To Draft

All systematical points are obtained in the regular manner, subject to height, circumference, variations and measurements.

The special features of this garment are the low opening and long oval lapel with scooped out effect on outside edge of same and pockets at side which are finished with a welt.

Width of side body at waist is  $\frac{1}{4}$  waist measure minus  $\frac{3}{4}$  in.

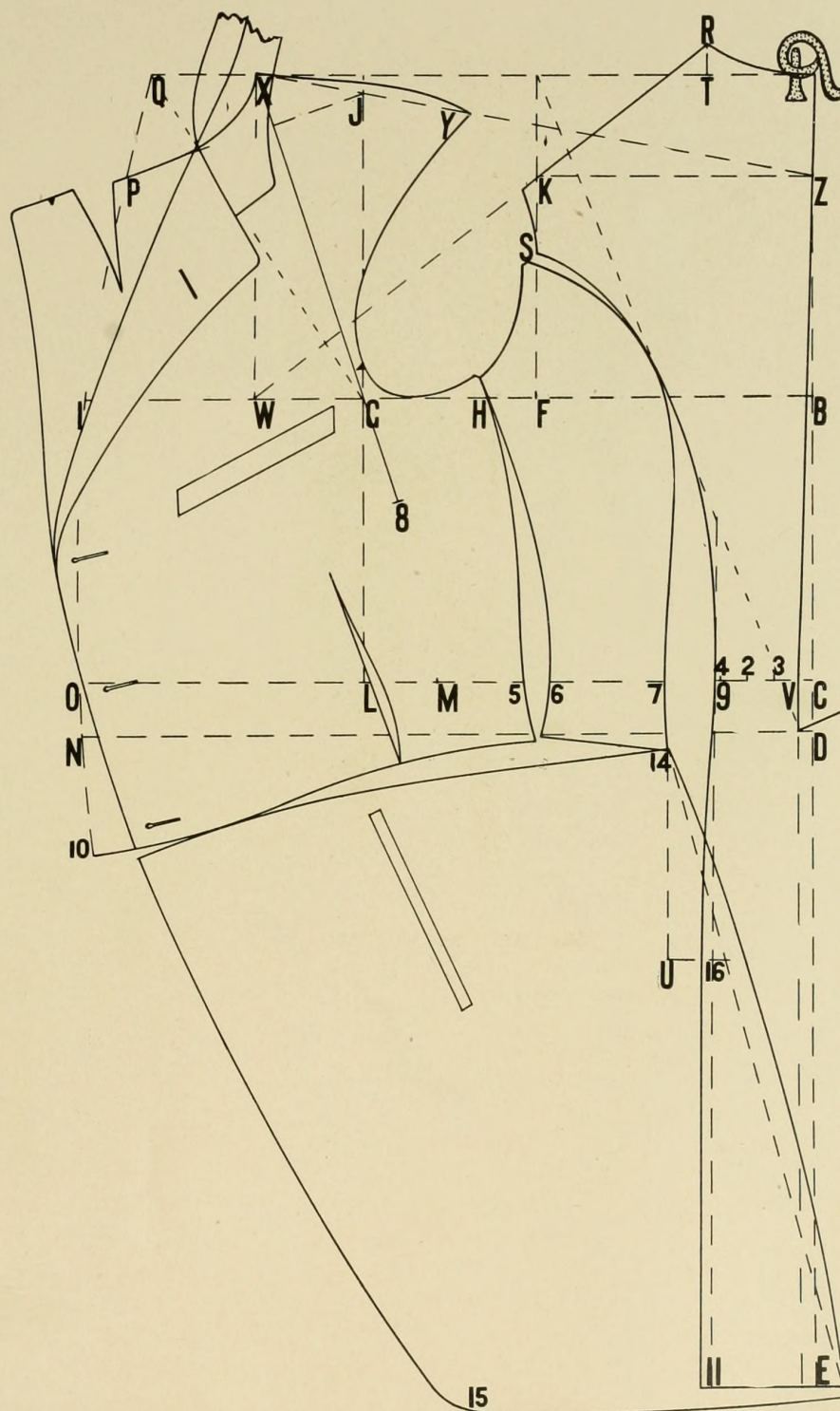
A V is taken out in front part to produce a chesty effect.

The run of the front will allow vest to be shown when finished.

In other details the diagram explains itself.

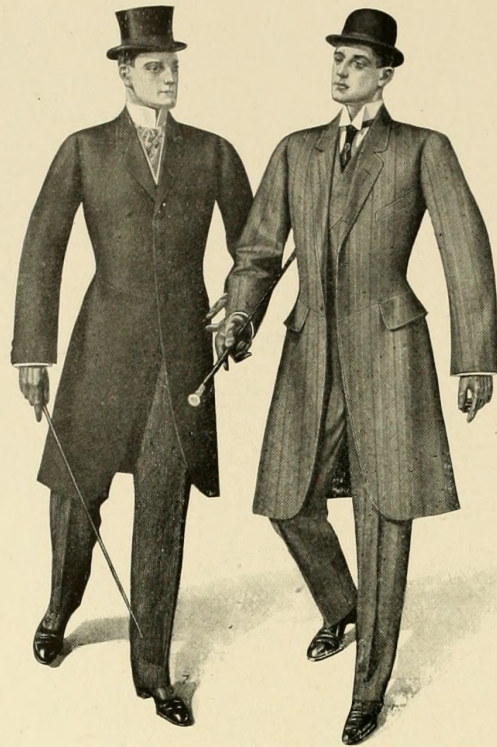


# *Novelty One Button Frock Coat*





## Three Button Novelty Frock Coat



### Measures as Follows:

Natural waist .....	17 in.	Breast .....	38 in.
Fashionable waist .....	18½ in.	Waist .....	34 in
Full length .....	39 in.	Seat .....	40 in

### To Draft

All systematical points are obtained in regular manner, subject to height, circumference, variations, measurements and exaggeration. The special feature of this garment is the chesty effect produced from two Vs being taken out the front part from waist seam up, as shown in illustration.

The long oval lapel is obtained by taking out a V of 1½ in. in gorge.

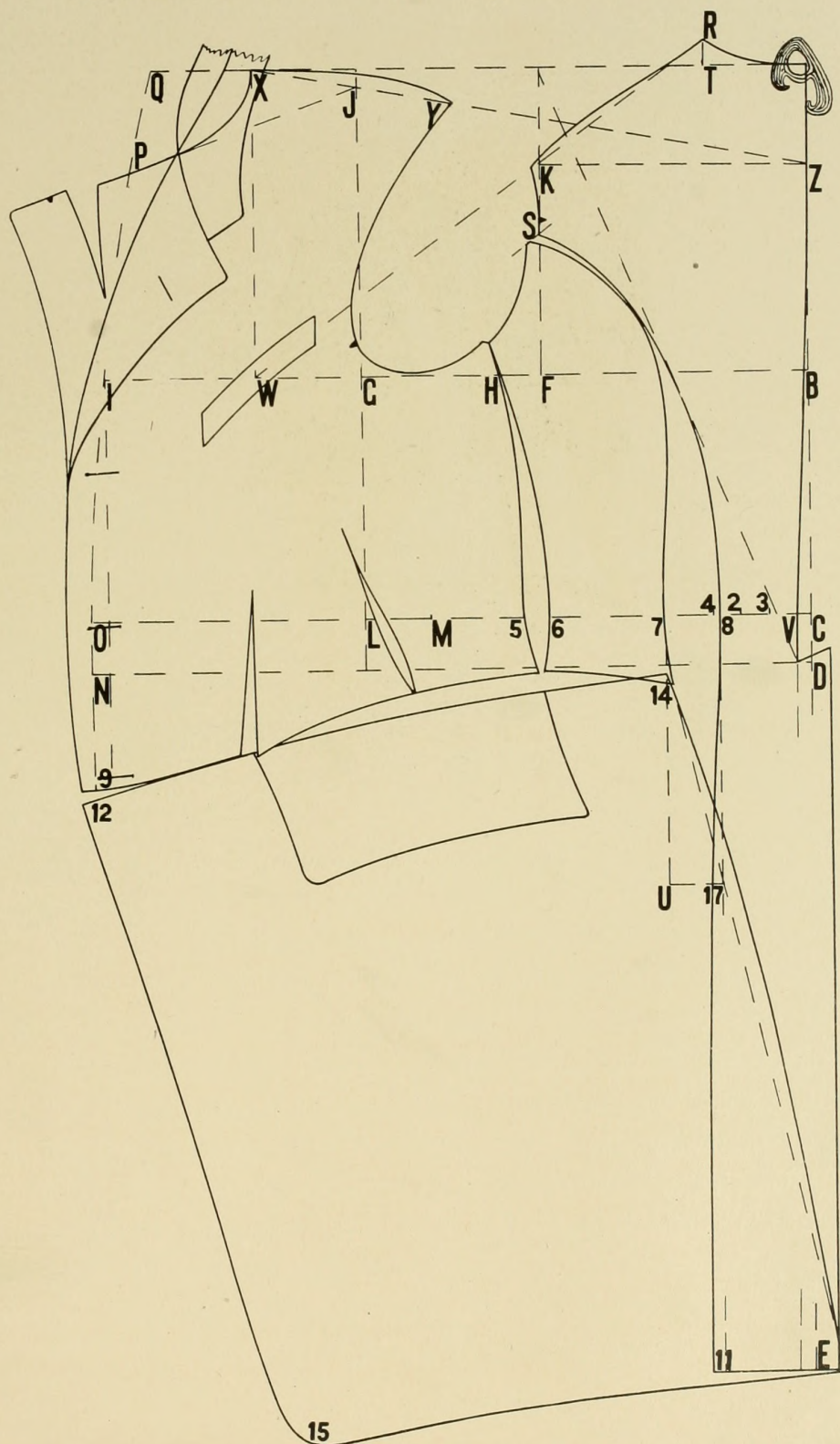
Take out a V at front end of flap of ¾ in. and take out ½ in. V on side of front part running up from waist seam.

The side body is narrow, obtained by ¼ waist measure minus ¾ in. Special attention should be given to the run of the front, as well as that of the bottom, also shape of flaps. See they are hollowed out as shown in illustration so as to conform with the hollowed out lapel. The breast pocket, while placed on slant, also has the same oval shape so as to conform with lapel.

Too much study cannot be given to the lines, shapes and curves of the various parts of a garment of this kind.

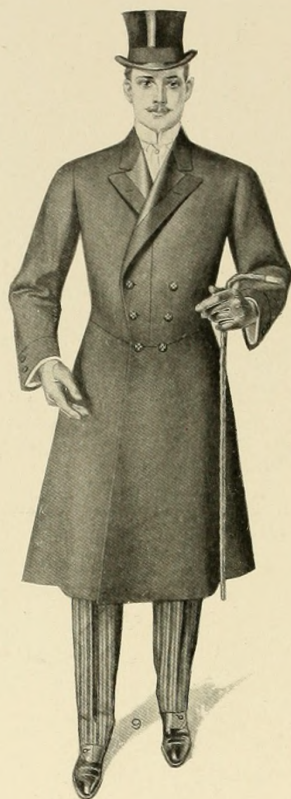


# Three Button Novelty Frock Coat





## Double Breasted Novelty Frock Coat



### Measures as Follows:

Natural waist .....	17 in.	Breast .....	38 in.
Fashionable waist .....	18½ in.	Waist .....	34 in.
Full length .....	43 in.	Seat .....	39 in.

### To Draft

All systematical points are obtained in regular manner, subject to height, circumference, variations, and measurements, as shown in system.

The special feature of this garment is the narrow side body, the width of which is  $\frac{1}{4}$  of waist measure minus  $\frac{3}{4}$  in.

The special width of skirt is obtained by using  $\frac{1}{8}$  seat measure from U to 17 and hollowing top of skirt seam.

The illustration shows flat braided edges and lapels are silk faced to notch.

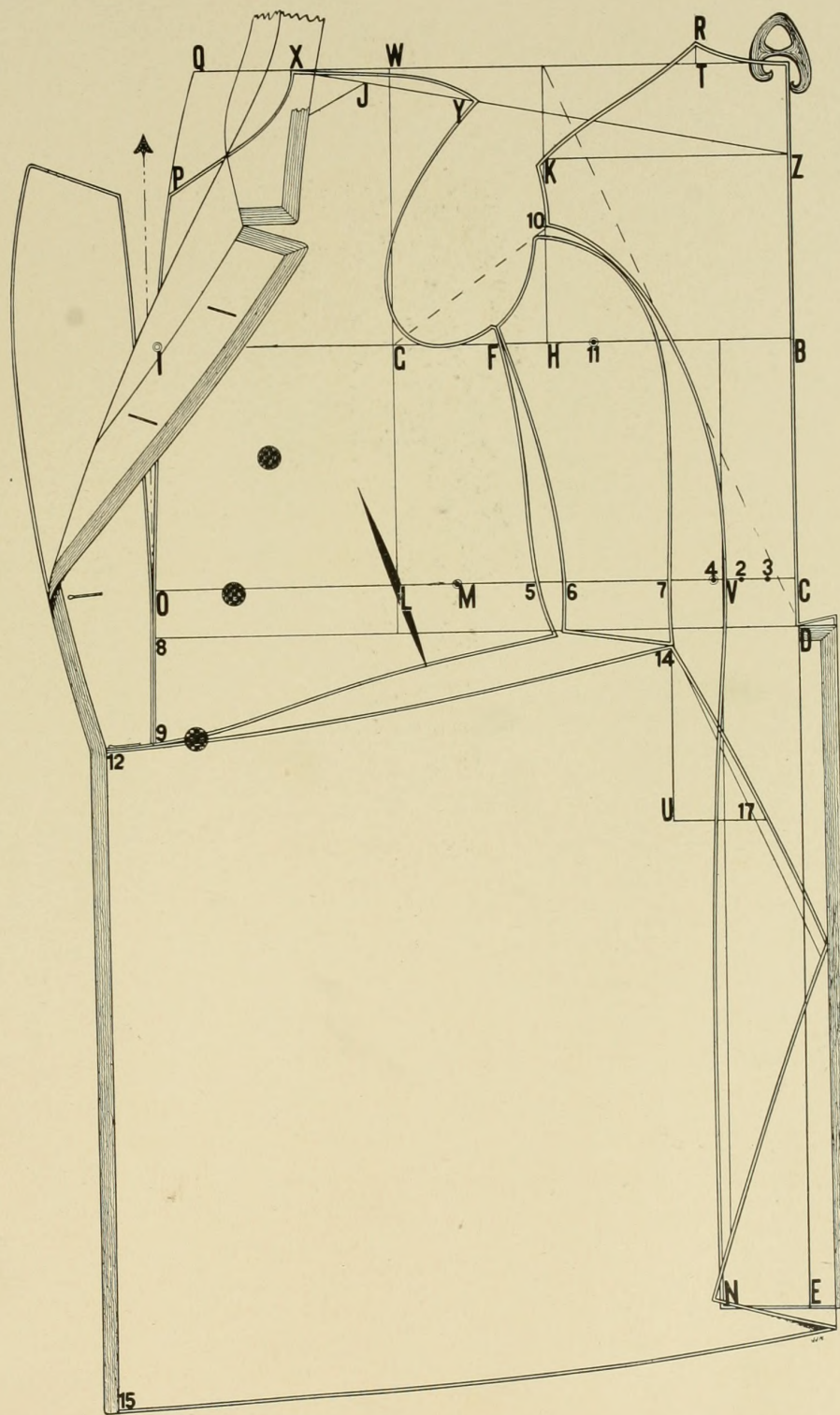
The front closes with 2 buttons and there are two button holes on lapel.

Width of lapel at bottom is  $2\frac{1}{2}$  in. and where the top button hole is placed it is  $3\frac{1}{2}$  in. wide.

Special attention should be paid to the lines and curves of this draft.



# Double Breasted Novelty Frock Coat





## Novelty Full Dress Coat



### Measures as Follows:

Natural waist .....	17 in.	Breast .....	36 in.
Fashionable waist .....	18½ in.	Waist .....	32 in.
Full length .....	41 in.	Seat .....	37 in.

### To Draft

All systematical points are obtained in the same manner as for regular full dress coat, subject to height, circumference, variations and measurements.

The special feature of this garment is that front and skirt are cut in one piece, consequently there is no strap or lapel seam.

A V of 3 in. is taken out in crease line of lapel and another V is taken out in front part at point 10; also one in skirt. (See point 10).

Stretch V in front part where shaded at point 10

so as to obtain slickness in side and length in front part, for seam necessary to join front part and skirt.

Side body is narrow, and obtained by  $\frac{1}{4}$  waist measure minus  $\frac{3}{4}$  in.

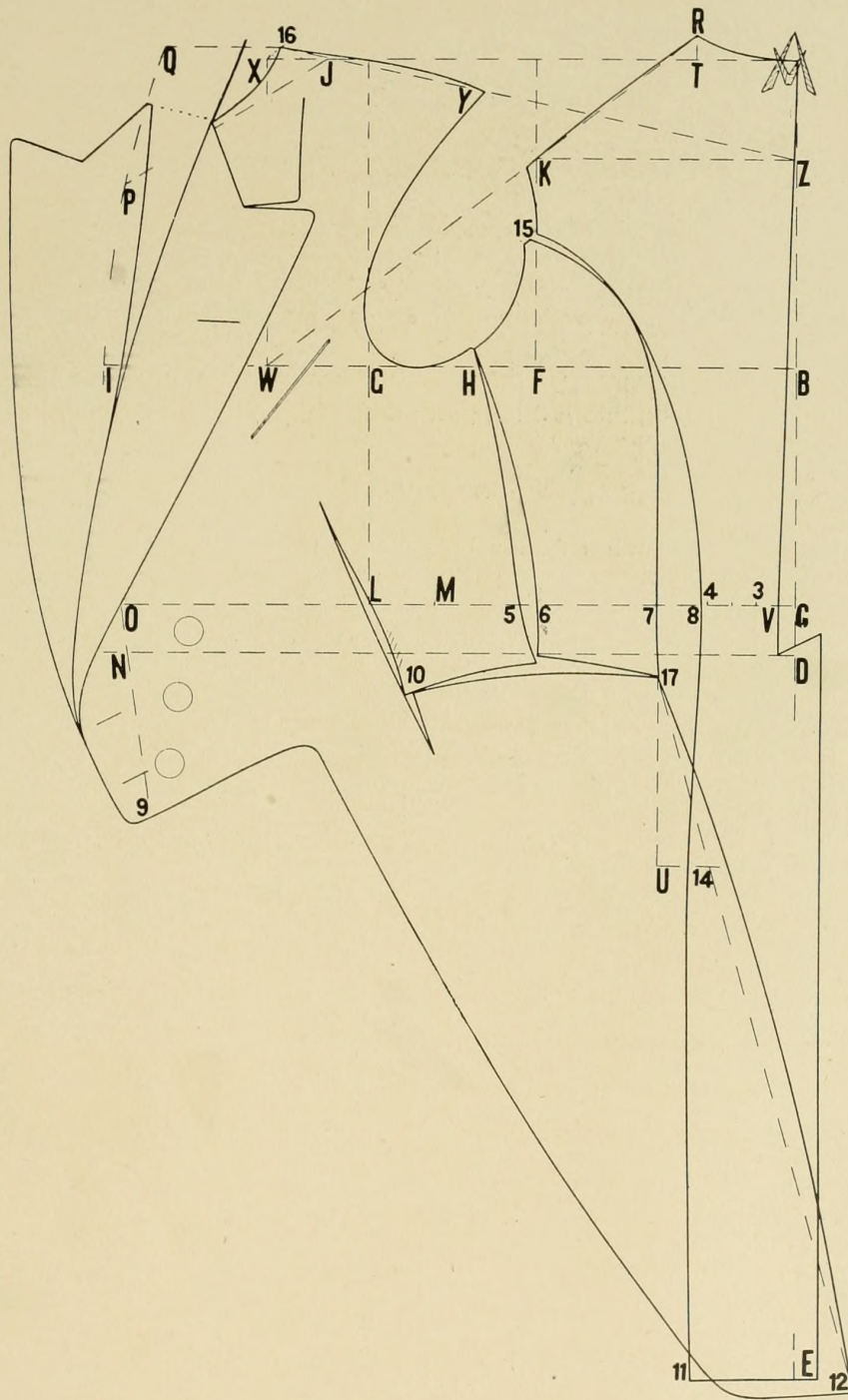
Shape lapel, front and front of skirt as shown in illustration.

In the reproduction of this kind of coat it would be well to have the collar and lapels faced to the edge with silk.

Special study should be given to the lines and curves of this diagram.



# Novelty Full Dress Coat





## *Novelty Double Breasted Newmarket Coat*

### Measures as Follows:

Natural waist .....	17 in.	Breast .....	40 in.
Fashionable waist .....	19 in.	Waist .....	36 in.
Full length .....	49 in.	Seat .....	41 in.

Excess 3 sizes over chest.

### To Draft

All systematical points are obtained in the usual manner.

This draft may be subjected to height and measurements according to system.

The difference between this coat and regular Newmarket is as follows:

No seam in middle of back.

Width of back from V to 8 is  $\frac{1}{8}$  breast measure.

Width of side body is  $\frac{1}{4}$  waist measure minus  $\frac{3}{4}$  inch.

N to W is  $\frac{1}{6}$  breast measure plus  $1\frac{1}{2}$  in.

The V taken out at button stand is the same amount as the difference between the squared down line and the line obtained by applying waist measure

from L to O. (See distance between squared down line and front line at W.)

Also, take out another V in side of front part, as shown by illustration.

The lapel is  $4\frac{1}{2}$  in. wide at chest and  $2\frac{1}{2}$  in. at waist.

From P to 26 is  $2\frac{1}{2}$  in.

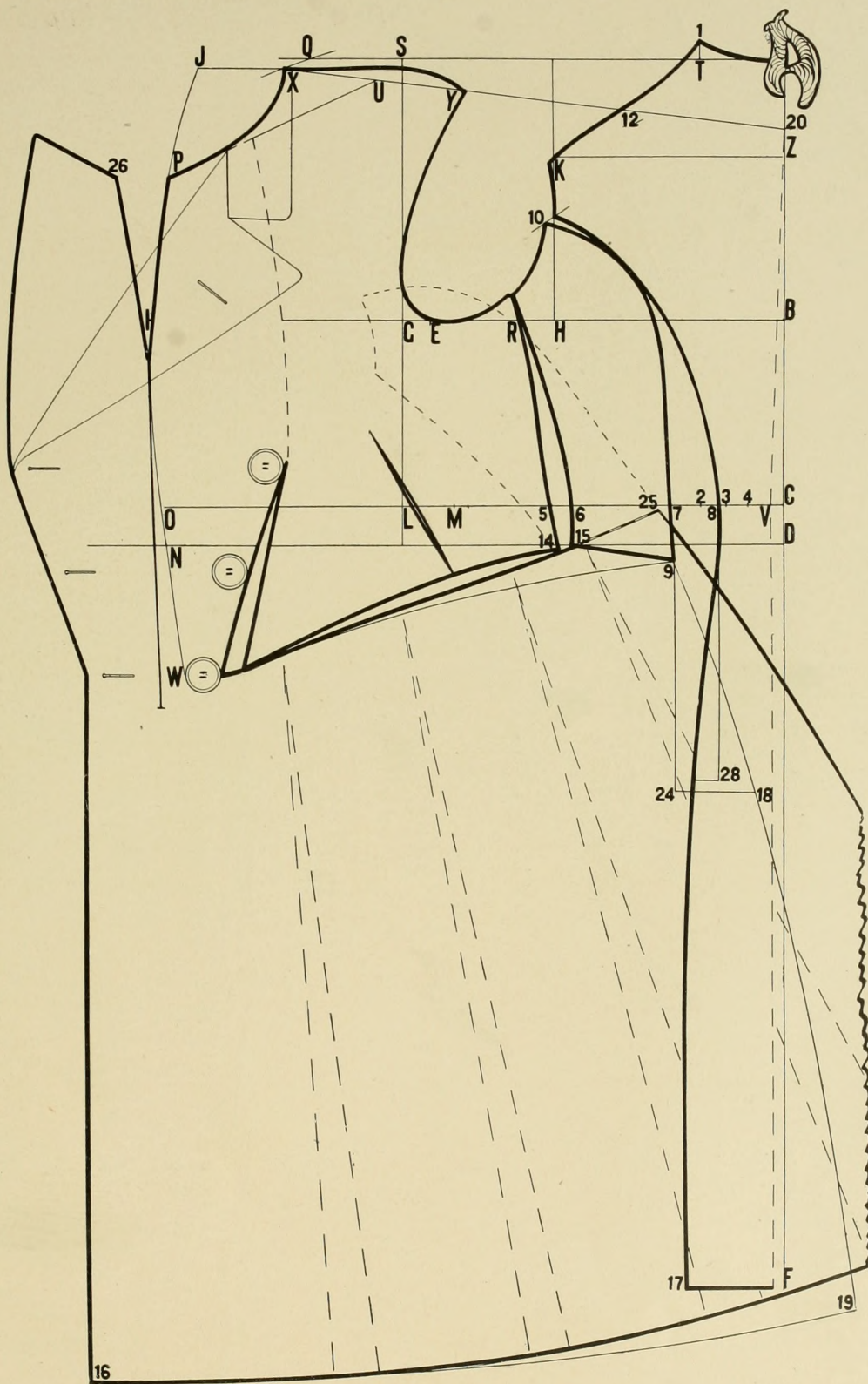
Shape lapel and front as shown by illustration.

The front part and skirt are cut in one piece at front. After laying up regular skirt make four slashes in same as per dotted lines and spread each slash 2 in.

In all other details the diagram explains itself.



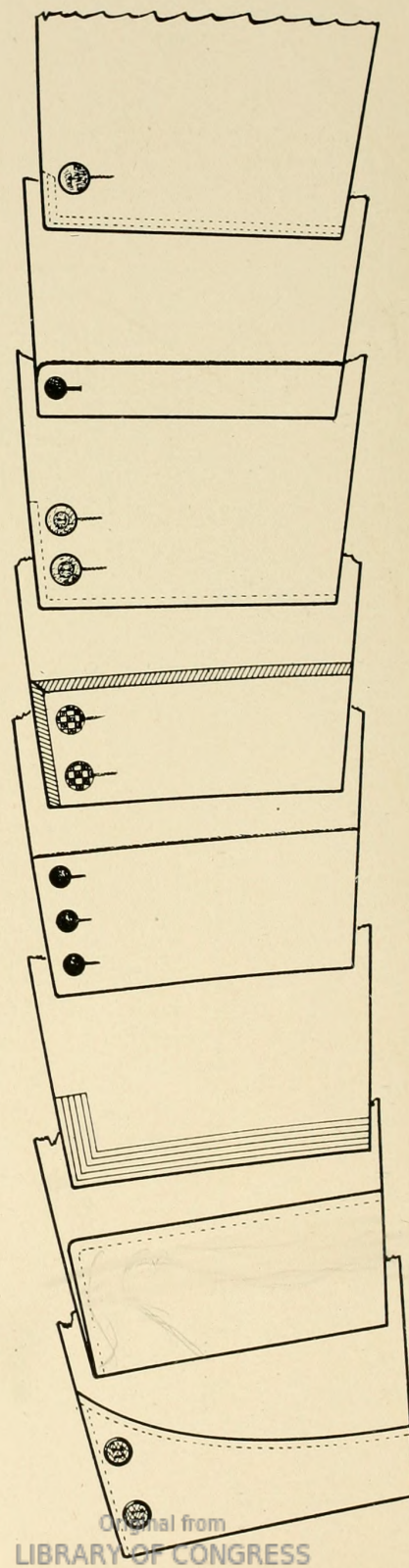
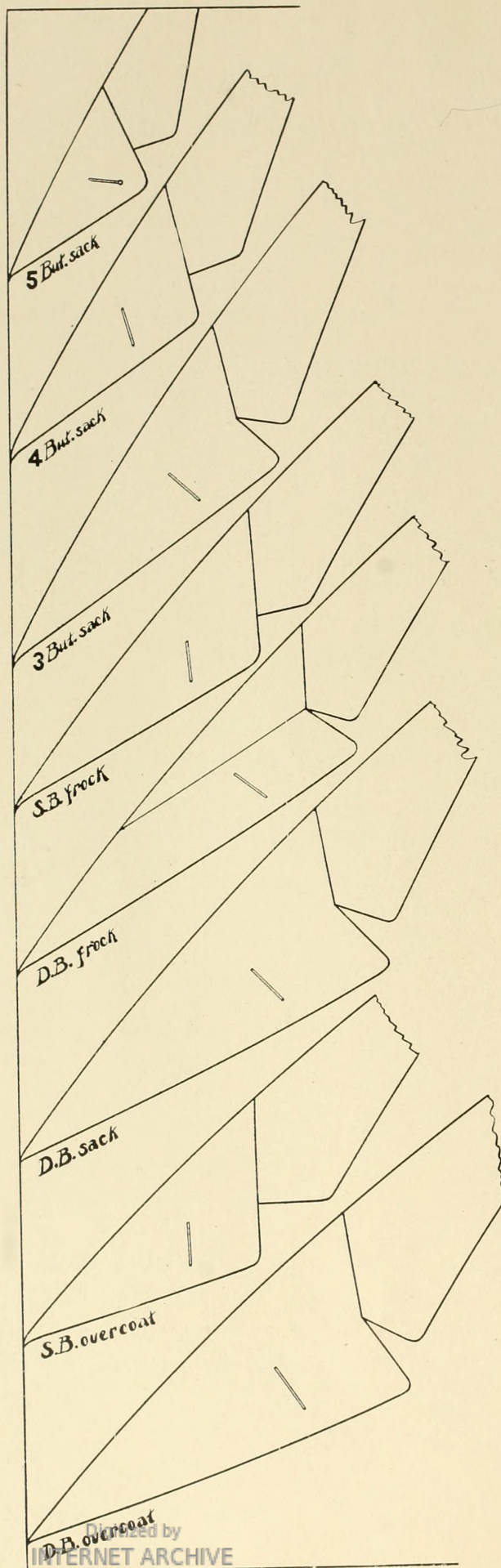
# *Novelty Double Breasted Newmarket Coat*





# Collars and Lapels

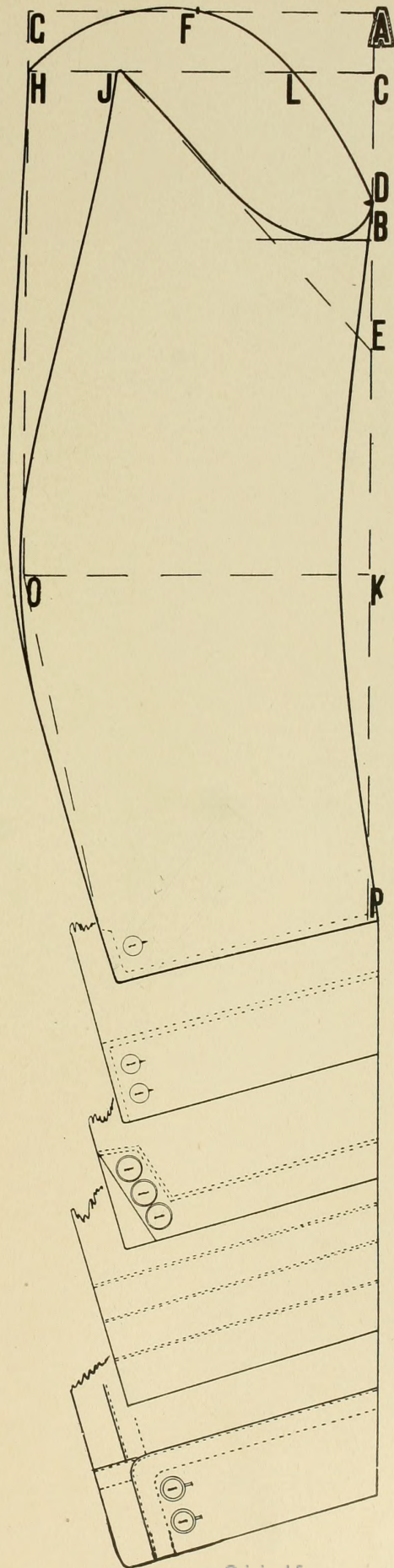
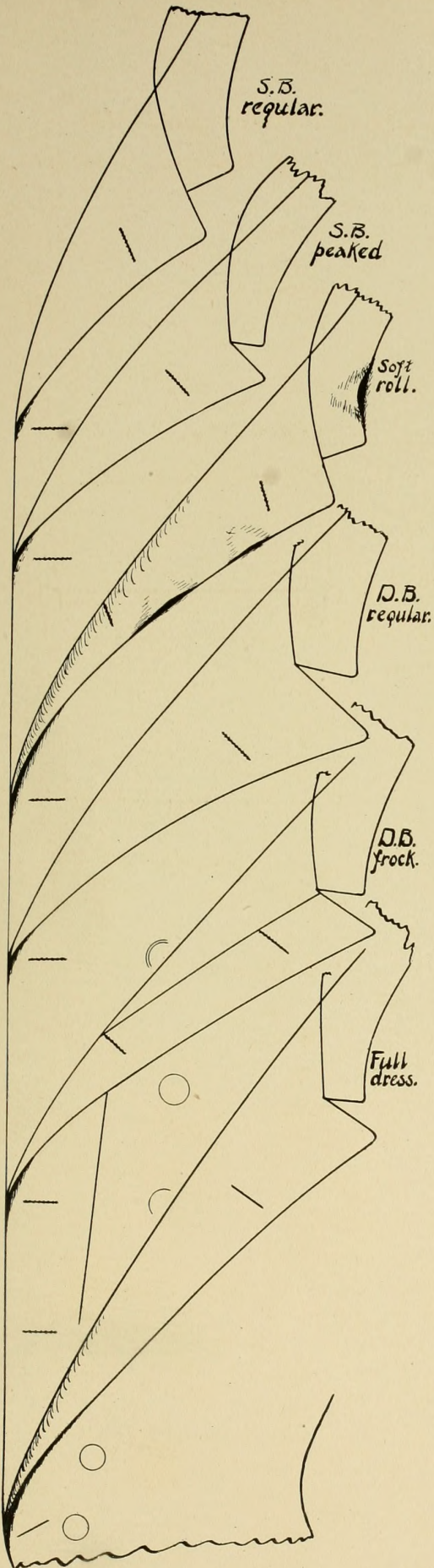
## Different Styles of Makeup of Sleeves





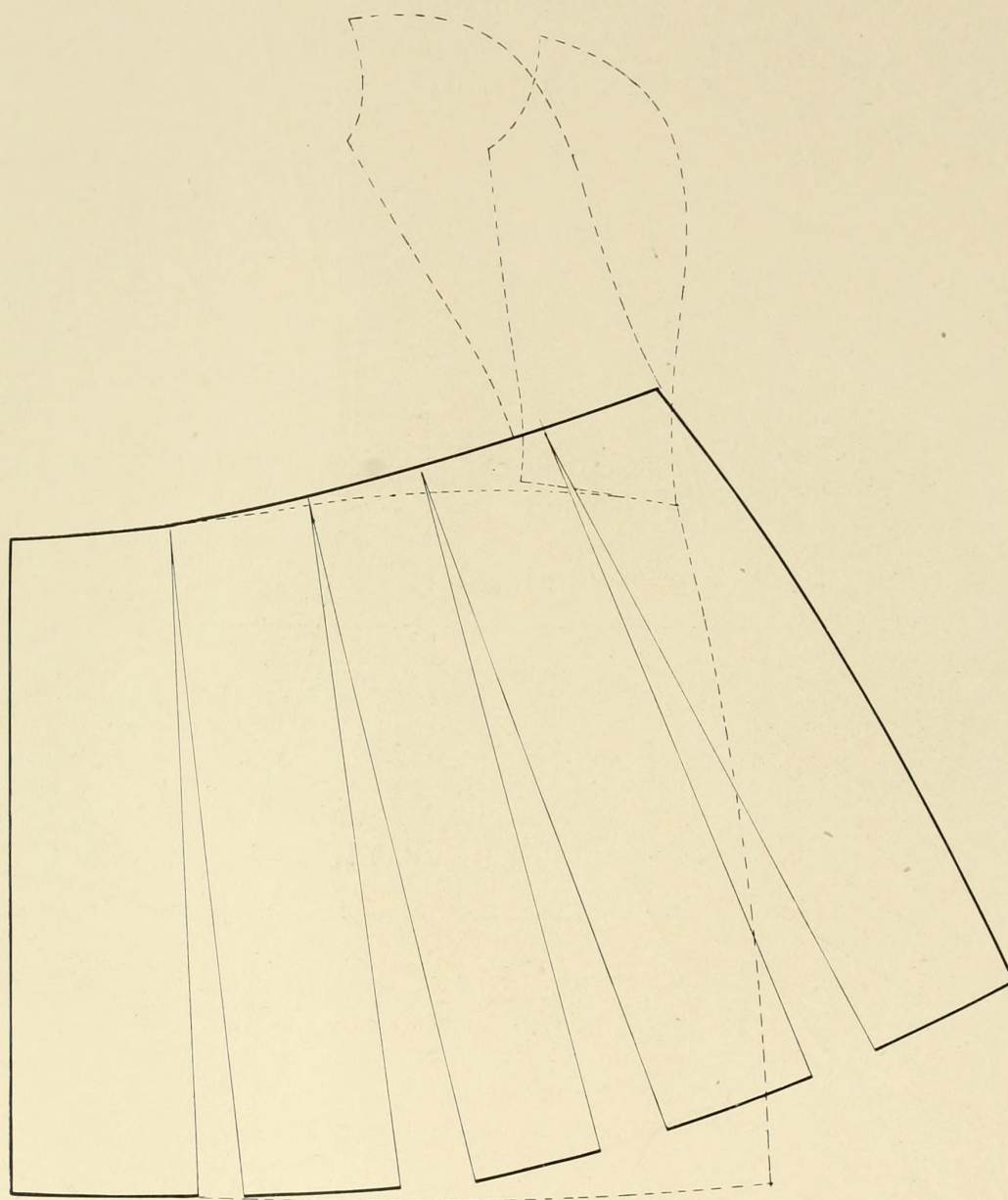
# Collars and Lapels

*Different Styles of Makeup of Sleeves*





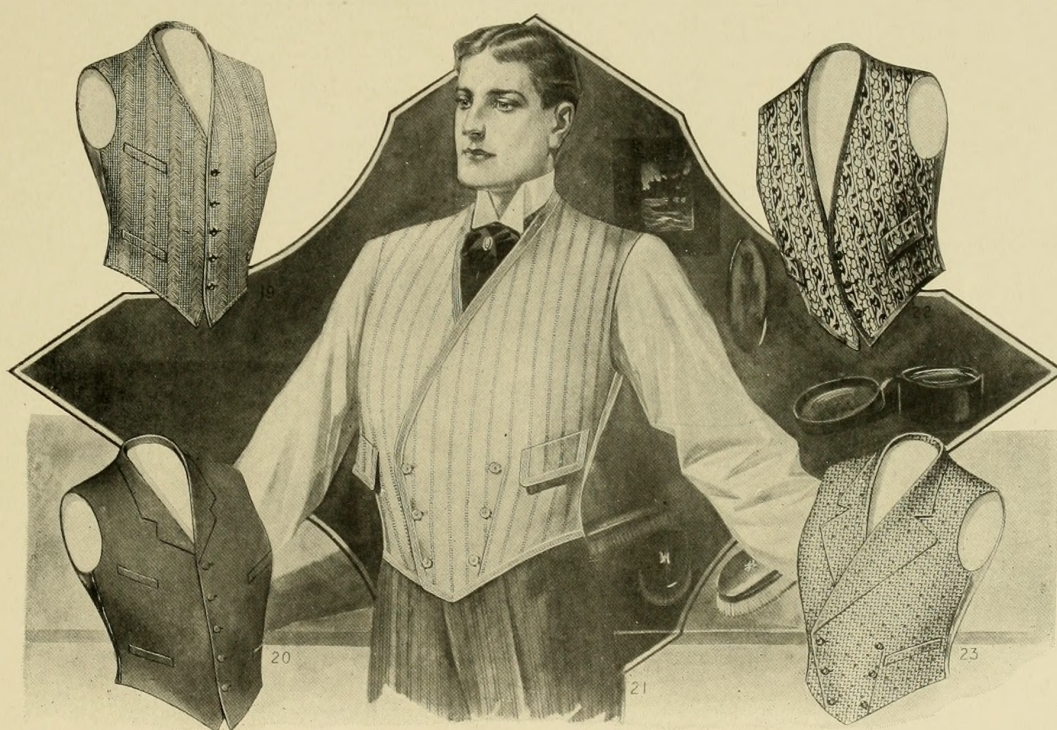
## *Flaring of Skirt*



The dotted line indicates a normal skirt front. To obtain a full flare at the bottom without changing the balance of the skirt, make four slashes in a proportionate skirt and spread the same as much as you wish at the bottom. (Two inches in each slash will give a good full skirt.) Place this upon another paper and mark off and you will obtain the desired result. Skirts to all frock coats should be treated in this manner when a proportionate skirt is not desired.



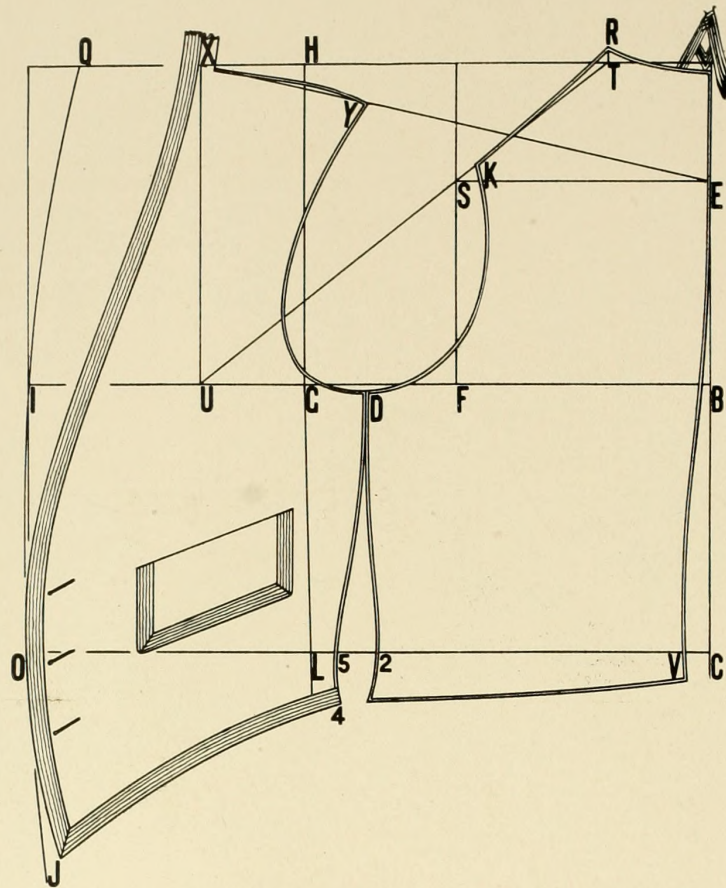
## Vests



SHOWING NOVEL DESIGNS IN REGULAR  
AND FANCY VESTS



## Novelty Vest



The above draft illustrates a single breasted three-button novelty vest.

### Measures as Follows:

Waist length .....	17 in.	Opening .....	16 in.
Breast .....	36 in.	Full length .....	26½ in.
Waist .....	32 in.	Length to side .....	22 in.

### To Draft

All systematical points are obtained in regular manner, subject to height, circumference, variations and measurements.

The special feature of this vest is the shaping of the opening, front and bottom.

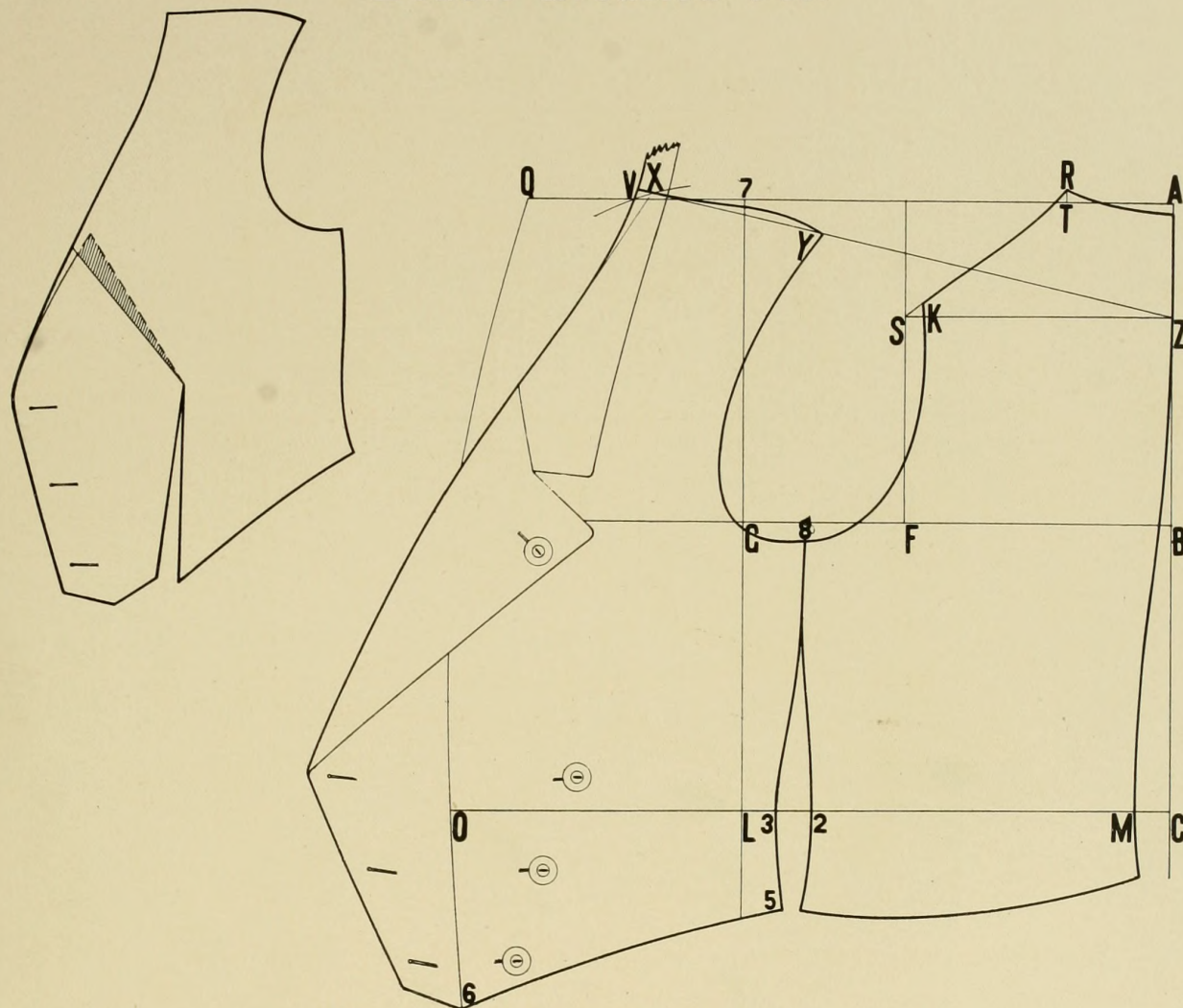
There is only one pocket at each side and these pockets have flaps.

Special attention should be given to placing the pockets as shown in illustration.

This diagram has been specially inserted with the view of showing a pattern of vest front suitable for fancy material, such as brocaded velvet or novelties, and while the edges in this instance are braided, it is not necessary to have them so, provided the material would make up a good edge without braiding.



## Double Breasted Vest



### Measures as Follows:

Waist length .....	17 in.	Opening .....	15 in.
Breast .....	36 in.	Full length .....	26 in.
Waist .....	32 in.	Length to side .....	22 in.

### To Draft

All systematical points are obtained in the regular manner, subject to height, circumference, variations and measurements.

The special feature of this vest is the shaping of the lapels and width of button stand.

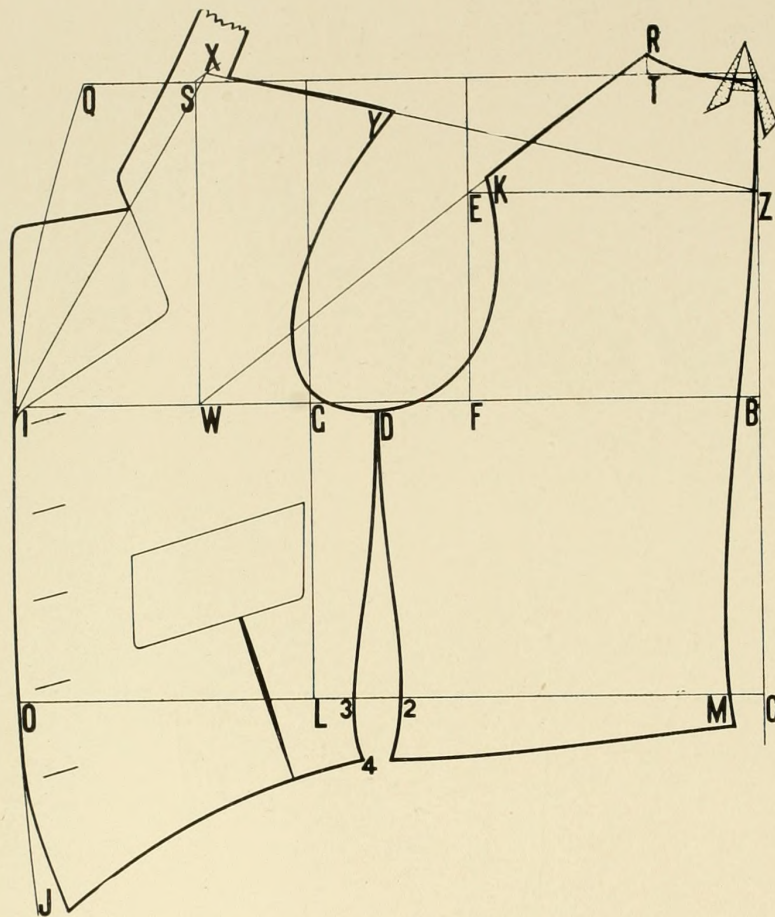
It will be noted that the crease line of opening is produced with oval effect and the outside edge of lapel is absolutely straight.

The buttons are 7 in. apart at top and  $3\frac{1}{2}$  in. apart at bottom.

In connection with this diagram it is well to note illustration of manipulation of front part of double breasted vest, as by cutting a V close to button stand and reducing length at opening, as shown in illustration, it is possible to obtain not only a chesty effect, but also a closer opening without the aid of too much holding in with the stay tape.



## Single Breasted Novelty Vest



### Measures as Follows:

Waist length .....	17 in.	Opening .....	14 in.
Breast .....	36 in.	Full length .....	26 in.
Waist .....	32 in.	Length to side .....	22 in.

### To Draft

All systematical points are obtained in the regular manner, subject to height, circumference, variations and measurements.

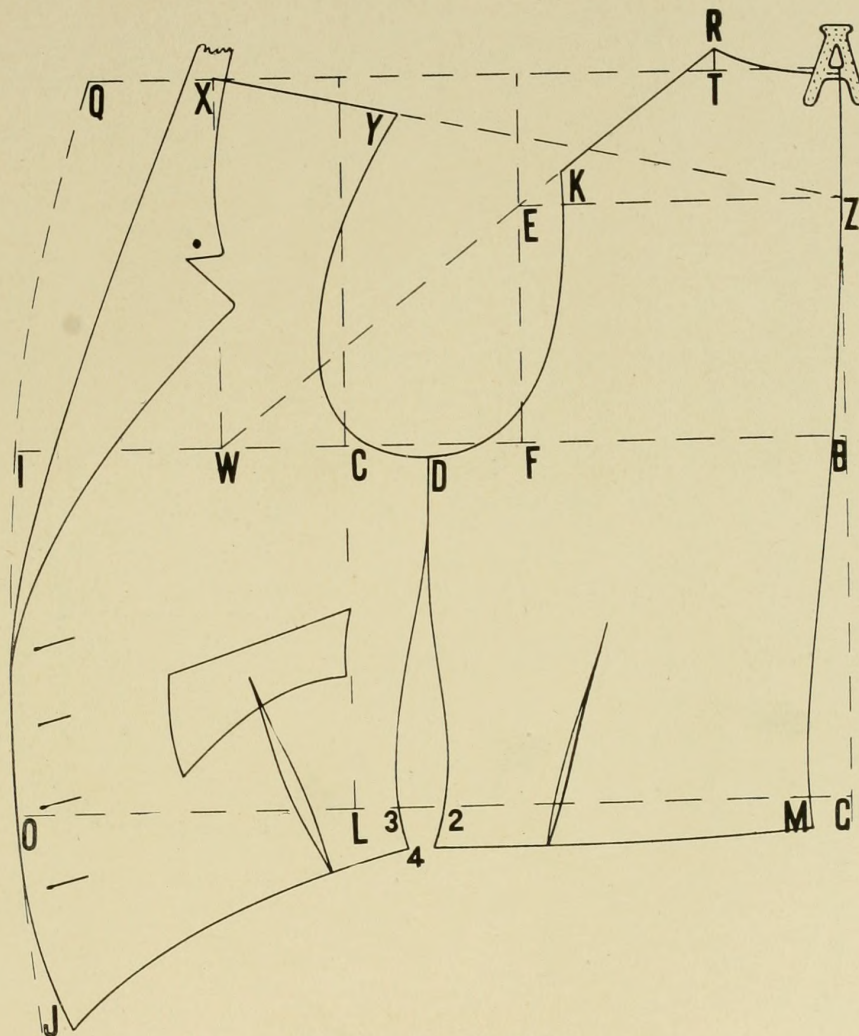
The special feature of this vest is that the opening is produced with a turn down lapel and standing collar.

The front has one pocket on each side with flaps. A V is taken out in the front part from the bottom up so as to produce a chesty effect.

By careful study of this diagram and noting the way the opening is made the student will be able to produce this novelty vest.



## Notch Collar Novelty Vest



### Measures as Follows:

Waist length .....	17 in.	Opening .....	16 in.
Breast .....	36 in.	Full length .....	26½ in.
Waist .....	32 in.	Length to side .....	22 in.

### To Draft

All systematical points are obtained in the regular manner, subject to height, circumference, variation and measurement.

The special feature of this vest is the artistic shape of collar, front and bottom of front part.

This vest front closes with four buttons and button holes, and has one pocket on each side of front part.

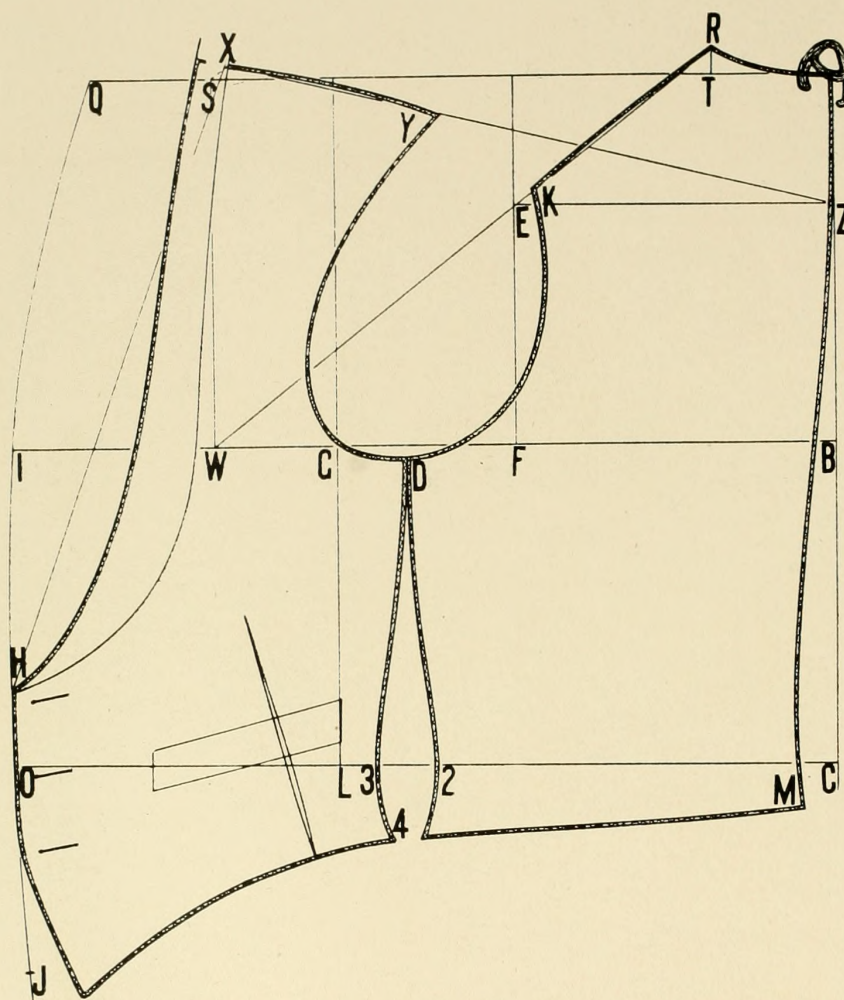
Flaps shaped as shown in illustration.

A V is taken out in front part so as to give smoothness to the waist and a chesty effect.

Special attention should be given to the oval effect of opening, shape of collar, front and bottom, as effects and lines of this character should be used by all good and artistic tailors.



## Full Dress Vest



### Measures as Follows:

Waist length .....	17 in.	Opening .....	21 in.
Breast .....	36 in.	Full length .....	26½ in.
Waist .....	32 in.	Length to side .....	22 in.

### To Draft

All systematical points are obtained in regular manner, subject to height, circumference, variations and measurements.

The special feature of this vest is that it illustrates a V-shaped opening, the long points at front of

vest, and the V in front part taken out which gives smoothness to the waist and the chesty effect.

Particularly note shape of opening, collar, corners and bottom of front part, as graceful lines of this kind may be incorporated in the production of novelty vests.



# Dress Ethics

FORMAL EVENING DRESS.	INFORMAL EVENING DRESS.	DAY DRESS	MORNING AND BUSINESS DRESS.	OUTING DRESS
For all occasions after 6 o'clock.	For all informal occasions.	For all occasions before 6 o'clock.	General Wear in Business Hours	Driving, Automobiling
Weddings, Receptions, Formal Dinners, Theater and Dances	Informal Dinners, Club, Stag and Home Dinners.	Day Weddings, Afternoon Calls, Receptions, Matinees.		
COAT—Evening Dress Coat.	COAT—Evening Jacket of black or Oxford.	COAT—Morning frock for informal, full frock for formal occasions.	COAT—Sack or Cutaway.	OVERCOAT—Burberry, of wax waterproof cloth, or duster of linen or rubber silk.
WAISTCOAT—White pique or linen, single or double breasted.	WAISTCOAT — White or gray, single-breasted, or fancy.	WAISTCOAT — Double or single breasted, same material as coat, or fancy.	WAISTCOAT — Same as coat, or fancy.	COAT—Norfolk or double-breasted sack of tweed, flannel or homespun.
TROUSERS—Matching the coat, the outseam trimmed with silk braid.	TROUSERS — Same as jacket.	TROUSERS—Fancy worsted or cassimere, gray, light stripe.	TROUSERS—Matching sack or fancy patterned.	FOR MOTORING — Semi-Norfolk jacket of wax (waterproof) cloth, Oxford, gray or tan.
SHIRT AND CUFFS — White, plain or pique, with attached cuffs.	SHIRT AND CUFFS — White, plain, pleated, with attached cuffs.	SHIRT AND CUFFS—Plain white, attached cuffs.	SHIRT AND CUFFS — White or fancy, stiff or soft, cuffs attached.	WAISTCOAT — Matching coat, flannel or fancy knit.
COLLAR—Poke or lap front forms.	COLLAR—Wing or fold.	COLLAR—Poke, lap front or wing.	COLLAR—Wing or fold.	TROUSERS—Knickers or trousers of flannel, tweed coat; breeches and leggings for motoring.
CRAVAT—Broad end white tie.	CRAVAT—Broad end black or gray, tie to match waistcoat.	CRAVAT—Ascot or once-over, white or pearl.	CRAVAT—Ascot, once-over four-in-hand or tie.	SHIRT—Flannel, chevot or madras. Sweater.
GLOVES—White or pearl gray glace.	GLOVES—Gray suede or tan.	GLOVES—Gray suede or white.	GLOVES—Tan cape.	COLLAR—Soft fold, self collar or stock.
JEWELRY—Pearl or moonstone studs and links.	JEWELRY—Pearl or moonstone studs and links; silk fob and seal.	JEWELRY—Gold links and studs, scarfpin.	JEWELRY—Gold scarfpin, links and studs, with watch guard.	NECKWEAR — Neckkerchief or tie.
HAT—Silk, or Opera for theater.	HAT—Tuxedo or Derby.	HAT—Silk.	HAT—Silk or Derby with cutaway, stiff or soft hat with sack.	GLOVES—Tan or chamois, soft cape Gauntlets, tan or black, for the motor car.
BOOTS—Varnished calfskin or patent leather with buttoned tops; pumps for dances.	BOOTS—Varnished calfskin or patent leather, button tops or ties.	BOOTS—Varnished calfskin or patent leathers, button tops, with light colored spats.	BOOTS—Calfskin, high or low cut.	HAT — Soft felt or cap, French chauffeur cap, with leather visor, for motoring.
				BOOTS—Calf or russet, with leggings for automobiling.
				JEWELRY—Links, scarfpin and watch guard.



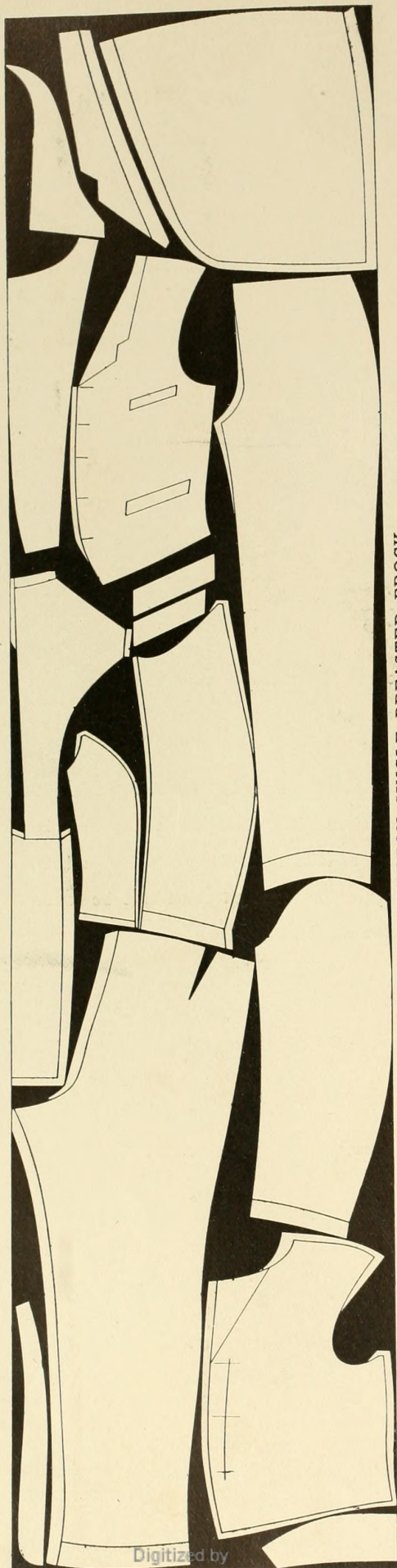




## *Cloth Cutting*

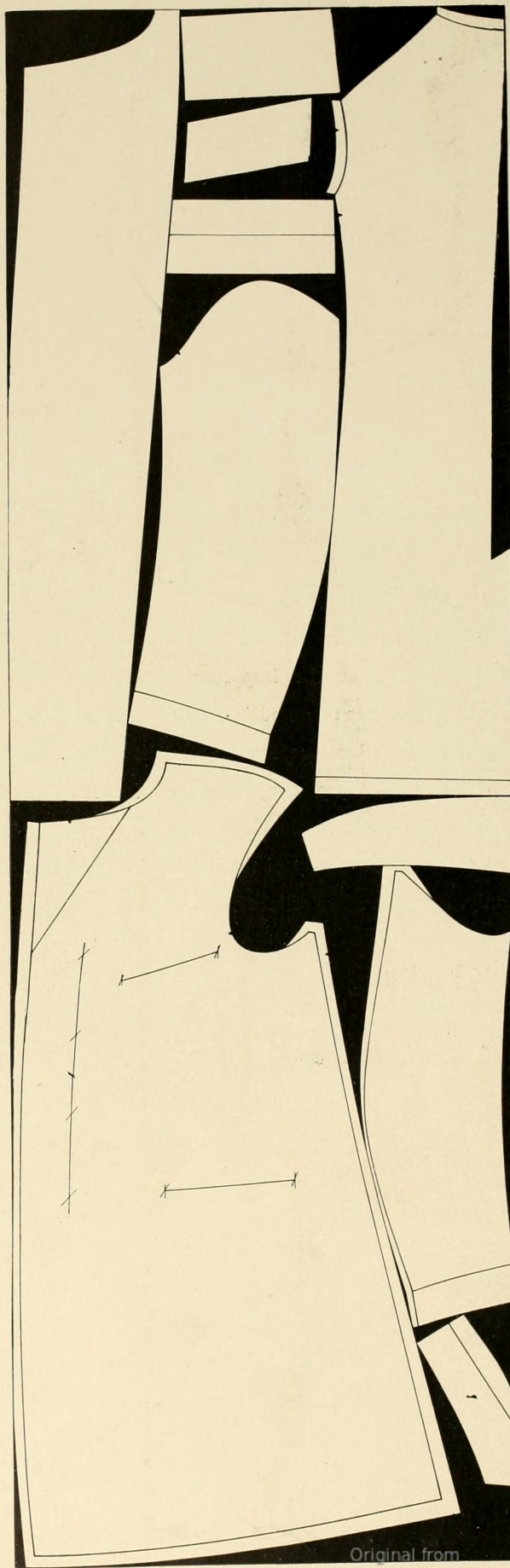
While the systems published are numerous, the authors seem to forget that besides the production of patterns there is another important part of tailoring, viz.: Lay-outs and cloth cutting. Much time and material has been wasted in gaining this knowledge, and realizing this fact, the author of this volume therefore places before the student a few layouts so as to give him a good start in cloth cutting, as well as in the placing of outlets, pockets, buttons, etc., as shown in illustrations of layouts. In this connection we have also illustrated the necessary fittings, such as facings, flaps, facings for pockets, collars, etc. Careful study of the illustrations and trials from regular patterns on cloth will be found not only a great saving of labor, but of great practical value to the student.





LAY FOR 3-BUTTON SINGLE BREASTED FROCK

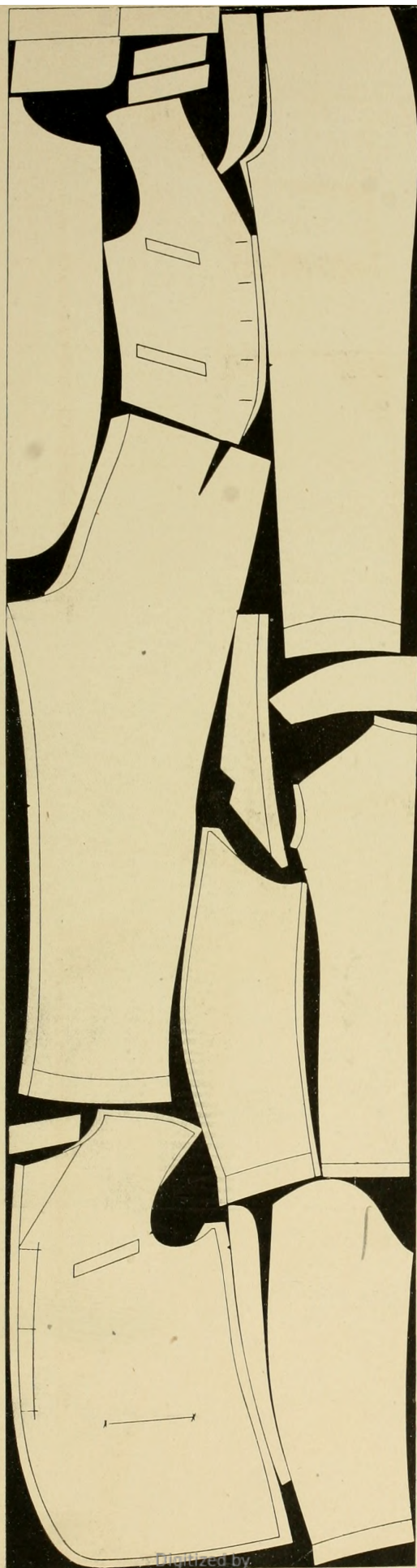
38 in. breast; trousers, length, 32 in. Amount of Material required,  $3\frac{1}{4}$  yards, 56 in. wide. Fold, in.



LAY FOR OVERCOAT

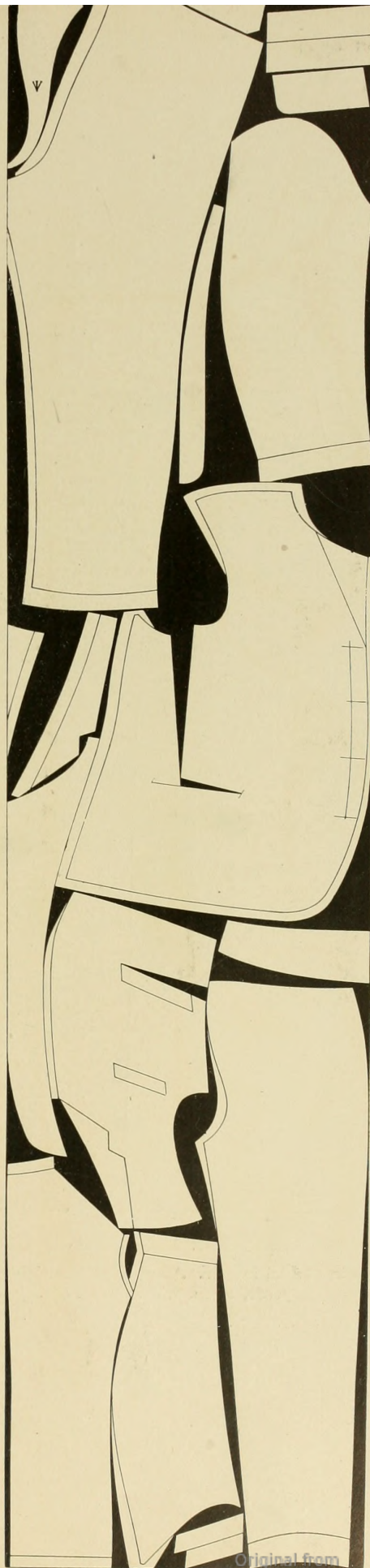
Breast, 42 in.; length, 43 in. Amount of Material,  $2\frac{1}{2}$  yards, 56 in. wide. Fold, in.





#### LAY FOR SACK SUIT

Breast, 38 in.; trousers, length, 32 in. Amount of Material required,  $3\frac{1}{8}$  yards, 56 in. wide. Fold, in.

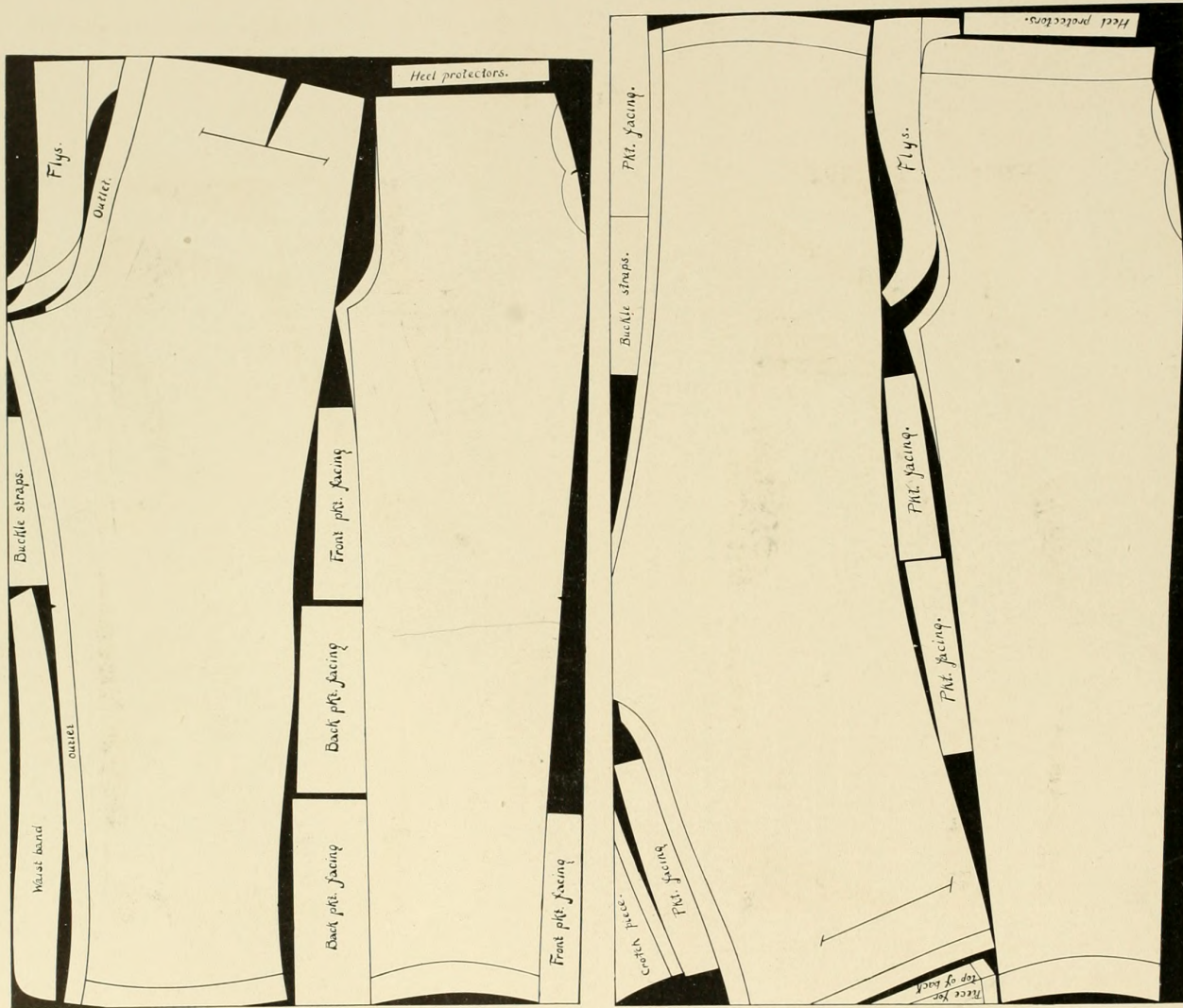


#### LAY FOR STOUT MEN'S SACK SUIT

Breast, 44 in.; trousers, length, 32 in. Amount of Material required,  $3\frac{1}{2}$  yards, 56 in. wide. Fold, in.



## Lays for Trousers



## LAY FOR TROUSERS

Seat, 40 in.; 32 in. inseam. Amount of material required,  
1¼ yards, 56 in. wide. Fold, out.

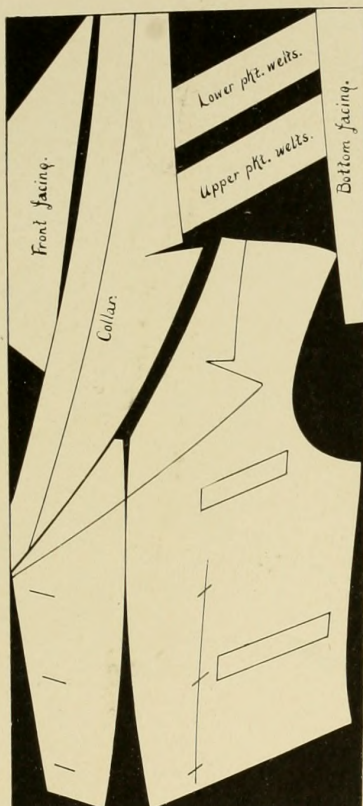
LAY FOR STOUT MEN'S TROUSERS

(Back Part Reversed.)

Seat, 45 in; 32 in. inseam. Amount of material required,  
13 $\frac{3}{8}$  yards, 56 in. wide. Fold, out.

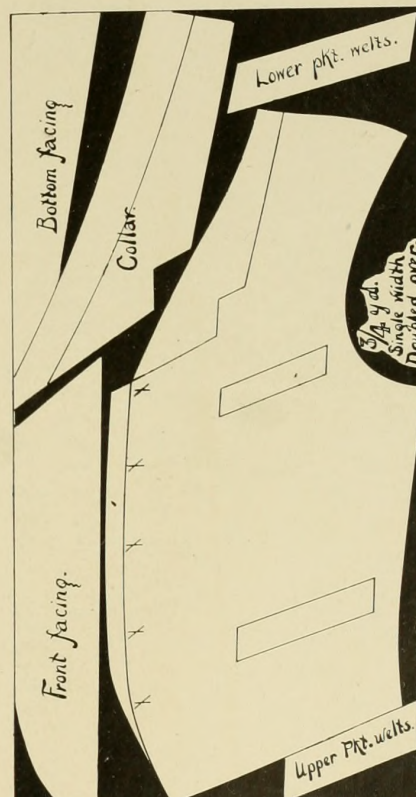


## *Lays for Vests*



**LAY FOR DOUBLE BREASTED VEST**

Breast, 38 in. Amount of material required,  $\frac{7}{8}$  yard, single width, doubled over. Fold, in.



**LAY FOR NOTCH COLLAR VEST**

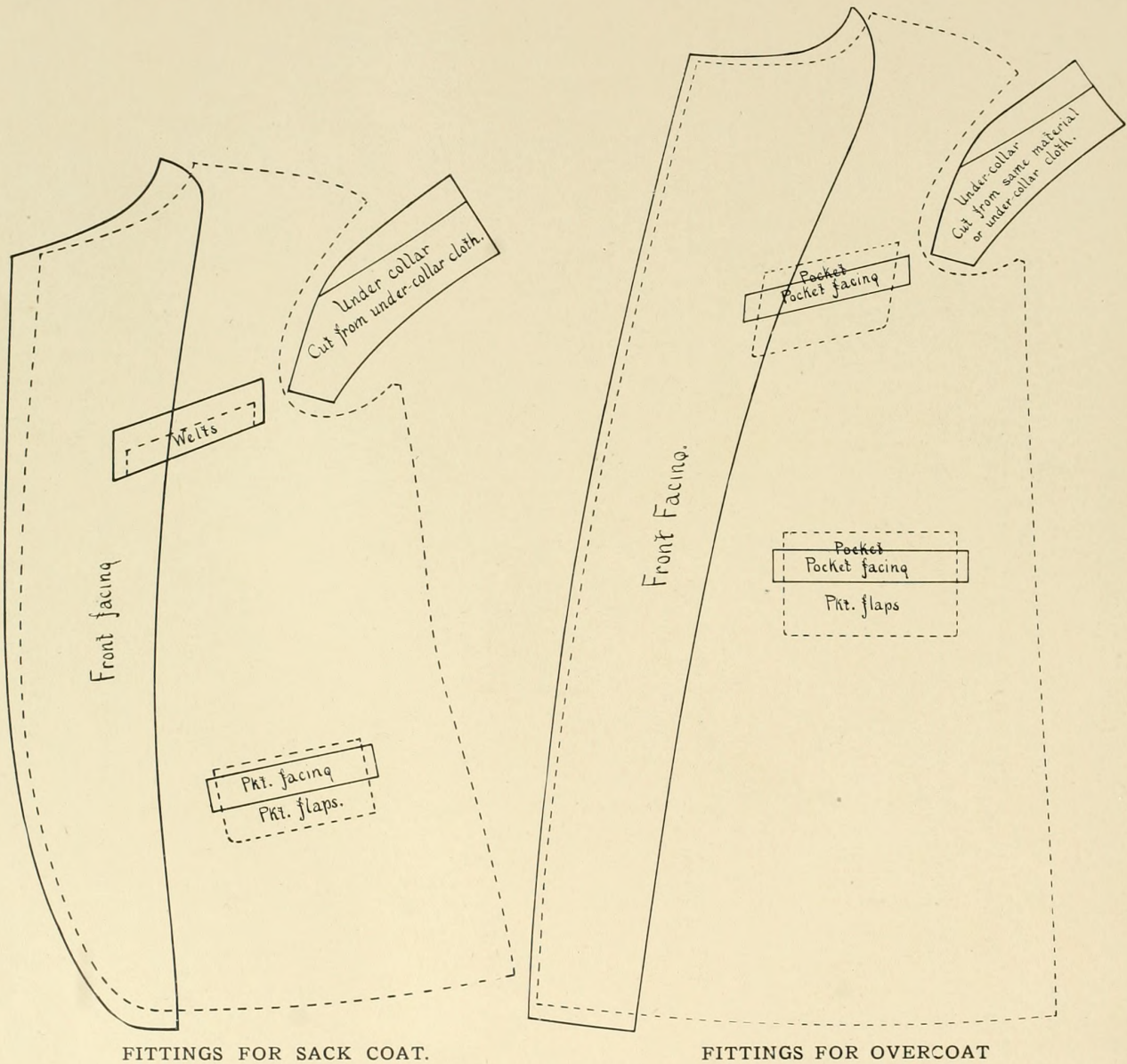
Breast, 38 in. Amount of material required,  $\frac{3}{4}$  yard, single width, doubled over. Fold, in.



# Fittings

## For Coats, Vests, Trousers and Overcoats

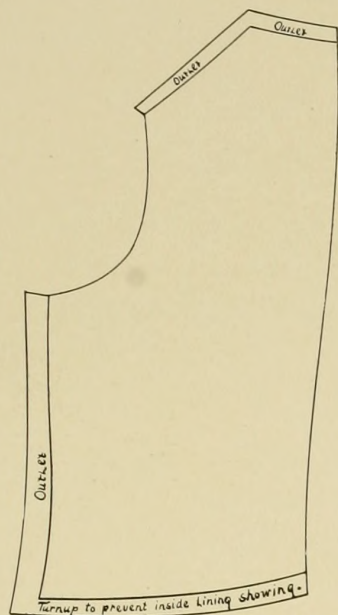
The diagrams in this section illustrate the fittings necessary for Coats, Vests and Trousers, such as front facing, pocket facing, welts, flaps, and necessary outlets.



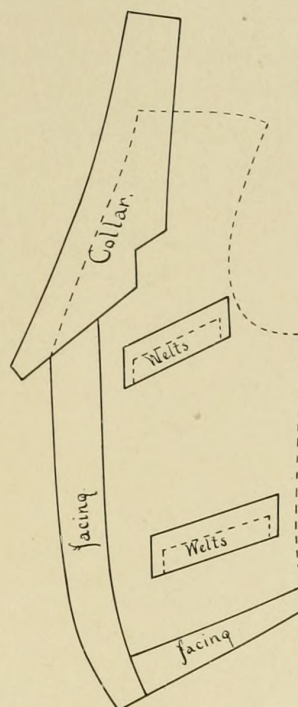
While the undercollar is illustrated, it is customary to cut it from special undercollar cloth. In all other details the diagrams explain themselves.



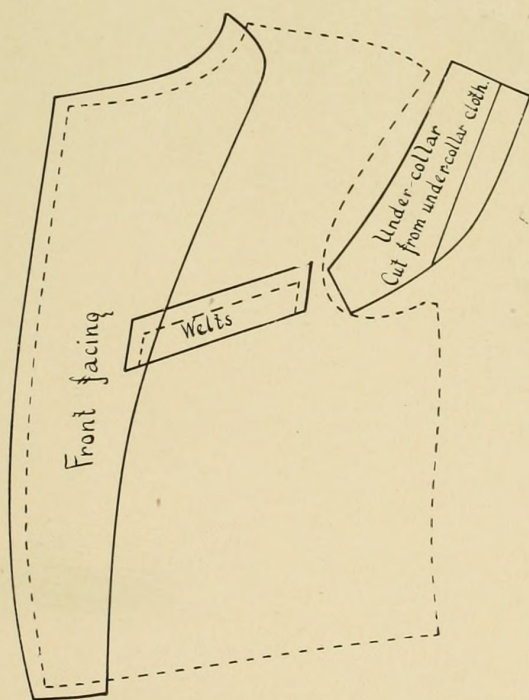
# *Fittings for Frock Coat, Vests and Trousers*



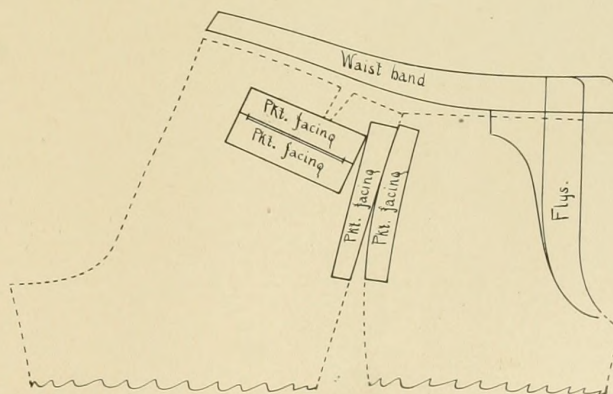
BACK PART OF VEST



FRONT PART OF VEST



FRONT PART OF FROCK COAT



TROUSERS







# **PRACTICAL TAILORING SECTION**

**INCLUDING**

How to Make a Try-on

How to Try-on

How to Instruct the Maker

How to Make Coats, Vests  
and Trousers







## *Practical Tailoring*

There is only one kind of tailoring which can be recognized, and that is the kind which makes it pleasant in an establishment; the kind that is appreciated by persons of good taste and wearers of good clothes; the kind that causes a new customer when he puts on his suit to make up his mind not to go elsewhere in the future for his clothes, and to willingly pay the price asked, because he is satisfied that he has received full value for his money and the best of everything that makes up an ideal garment, material, style, symmetry, fit and the best possible make.

To my idea a good tailor is as much an artist as the cutter. It is not his sewing alone that produces the smoothness, beauty and effect so much desired; it is his artistic skill.

I am aware of the fact that there is another kind of tailoring, but that I could not possibly recommend. Undoubtedly you have heard of it. It is the kind that makes the cutter feel the chills creep down his back when the garment is brought to him; it is the kind that creates argument between the customer and the producer. In establishments that handle this grade of work there are always misfits for sale. This class of tailoring is detrimental to the trade and the merchant who deals in it may be ranked among the money sharks. The bargain-hunting customer will soon find that he has paid from seventy-five to one hundred per cent profit to a man who does transient tailoring business, while the high-priced dealer charges only from thirty-three and one-third to forty per cent profit. By showing your customer these comparisons he will clearly see that by paying more for a suit, he is a gainer both in a financial and practical way.

These explanations I find necessary in order that I may be clearly understood in my attempt to illustrate and explain the manner in which I used to make coats, vests and trousers, and at the same time how I am having them made now.

First, in cutting the patterns they should be carefully prepared. The principles applied should be those of proportions, variations and direct measures, and exaggerations and manipulations of pattern should be incorporated when necessary. The height of the subject should be given consideration so as to stipulate the exaggeration and to obtain the proper depth and proportionate length, etc. In other words, the cutter should not only apply his technical knowledge and ability, but also analyze his measures, inasmuch as some of them are useless and others may have been taken incorrectly or carelessly; in fact, patterns must be carefully prepared under all circumstances.

Before laying the pattern on the cloth, be sure that the cloth has been properly shrunk. Notice that the lay of the pattern conforms with the run of the grain of the cloth. Be sure that the lay is satisfactory from an economical as well as practical point of view. Allow the regulation outlets. See that the chalk is well sharpened, so that in chalking around the pattern you obtain good and clean lines. Carefully mark your pockets, placing of buttons, etc. Then chop out. After having trimmed the suit in the proper manner and wrapped it up in the canvas, tie it up with a stay tape and attach the maker's ticket and the cutter is then ready for the next.



## *How to Make a Try On*

Having finished putting in the thread marks in the different parts of the coat, such as outlets, pockets, button stands, etc., proceed to cut the canvas. It is understood that the canvas should be thoroughly shrunk before cutting and it should be cut so that the threads will run straight with the front, to give steadiness to the front of the coat. It is well to bear in mind that the canvas is the foundation of the garment and the tailor cannot be too careful in preparing it.

Having cut the canvas according to regulation, make a cut in shoulder as illustrated by point D, diagram 1. Take out the V as in same illustration at point B. Place the straight edge from the shoulder point down to center of chest. Place point C one inch below the scye depth. Measure down seven inches for the average size and take out  $\frac{3}{4}$  of an inch opening at angle and the same amount at point A, bearing in mind that the straight line should always run with the front. Now you are ready to join the opening by placing a strip of stay linen on under side and cross stitch over edge to edge. Insert a V of  $\frac{1}{2}$  in. at point D and sew up same as shown in illustration. Sew up the V taken out at point B by placing a piece of linen on the under side and cross stitch from edge to edge, as shown in illustration on diagram 2.

Next prepare the hair cloth as indicated in diagram 2. Have the horsehair run straight across the shoulder; make slashes in the haircloth where indicated in the illustration, and fit it on the canvas in the shoulder, by making a cut at point E, and placing another piece of haircloth, with the horsehair running up and down, at same point, thereby making a spring to the shoulder, as shown in illustration. Cover the edges of the haircloth with silesia, or some thin material, and be sure that the haircloth and canvas harmonize in the shoulders.

Next in order examine diagram 3, which shows the canvas completed, the haircloth having been covered with one sheet of wadding in the shoulder and over the chest, and this then covered with flannel. Padding is too thick and does not work so well. Then pad the canvas as indicated in diagram 3. Do not pad too close, nor take too long stitches, as one way would be as bad as the other. If padded too close it would make the canvas and breast too stiff, and would not produce the smooth effect desired. Therefore, do not pad too close nor pull the stitches too hard.

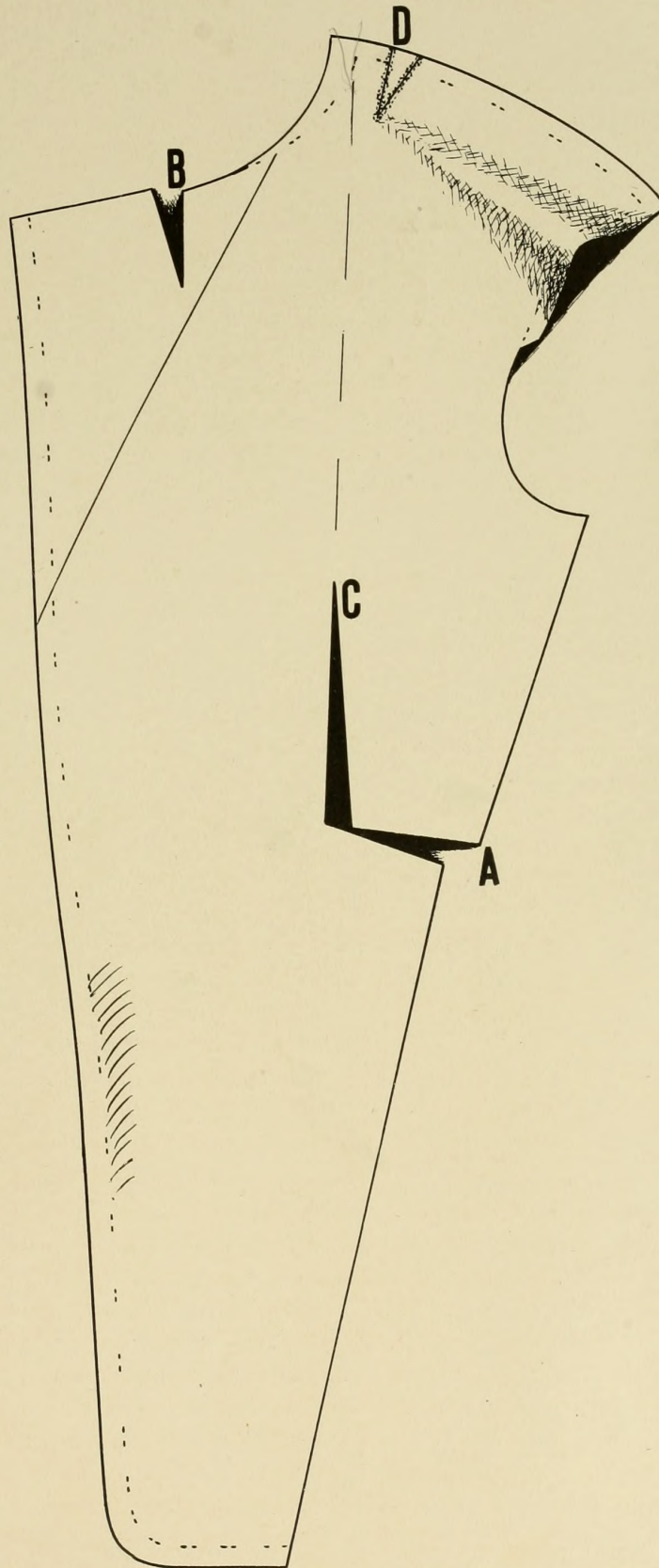
Next, press the canvas thoroughly into shape; also press the fore part of the coat into shape. Stretch the shoulder a trifle at the place where the V is inserted in the canvas, or point D, and give a slight stretch to the neckhole near the shoulder point. Press in the breast of the coat and press the coat over thoroughly, and be sure the edges are inclined to be short all around the front and the bottom. Press in the armhole slightly at front of scye. Be sure the canvas and front part are so shaped in pressing as to conform with each other.

Before going further I will say that I prefer to have the pockets put in a sack coat or overcoat before try-on. I am aware of the fact that it is not practiced to a great extent for the reason that in many cases the tailor is given no time to put in the pockets. In many tailoring establishments there are special try-on men, consequently the regular coamaker does not make the try-on. Still another reason is that some cutters are afraid of misplacing the pockets for fear that in try-on they would have alterations that would misplace them. While admitting that with a cutter who takes careless measures and is not in the habit of paying attention to details of the customer, difficulties of this kind would arise, I am of the opinion that a careful cutter who knows how to produce patterns properly, including the way of placing the pockets, will be far more successful by having his pockets in for try-on, because the canvas is then basted under the front for good. On the other hand, if the pockets are not put in before the try-on, the canvas is generally torn away from the front part and the front part pressed over separate from the canvas and nine times out of ten the cloth is stretched more or less in different directions. When the canvas is basted under for the second time, the front part and canvas do not harmonize. Many tailors do not seem to think it necessary that the cloth and canvas should harmonize and that it must be



# Canvas for Coat

DIAGRAM 1.





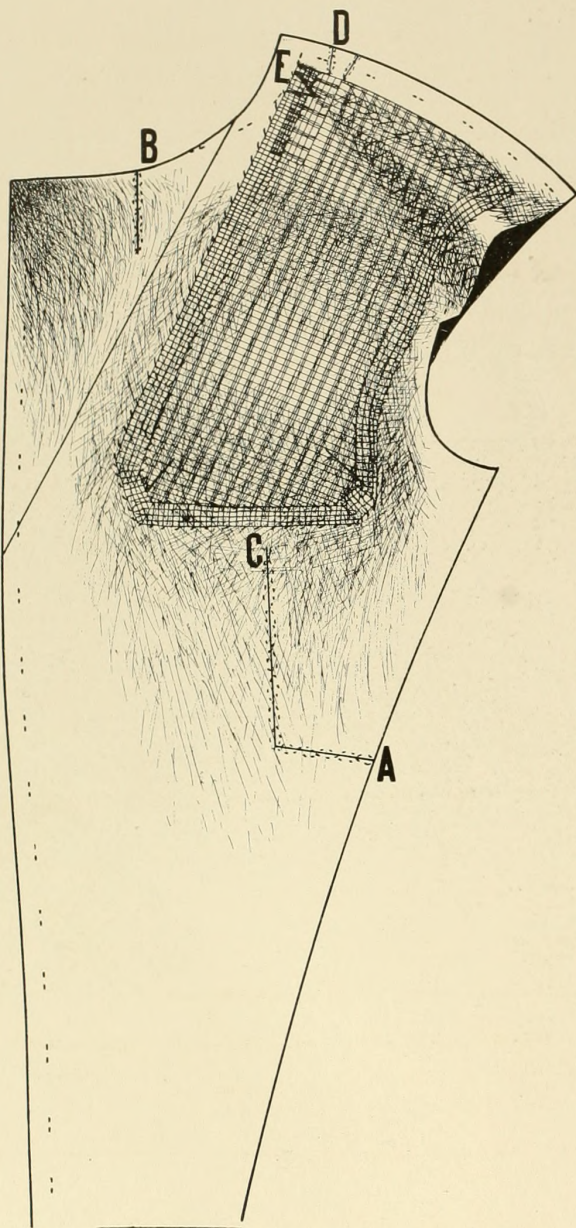


DIAGRAM 2.

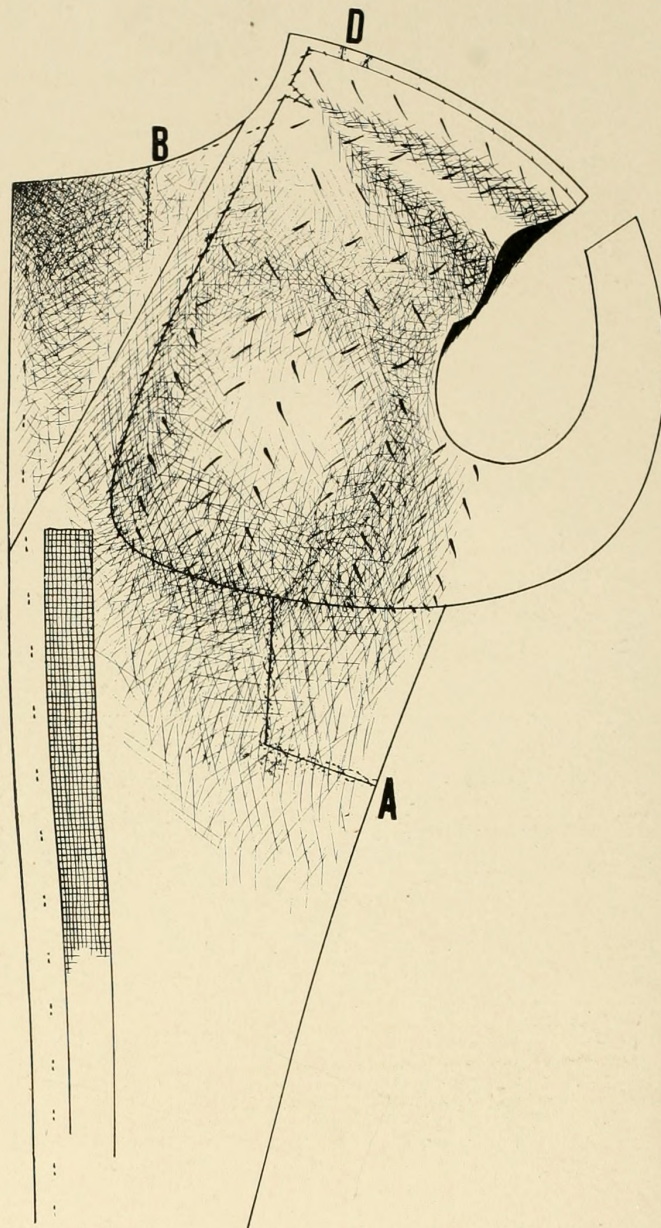


DIAGRAM 3.

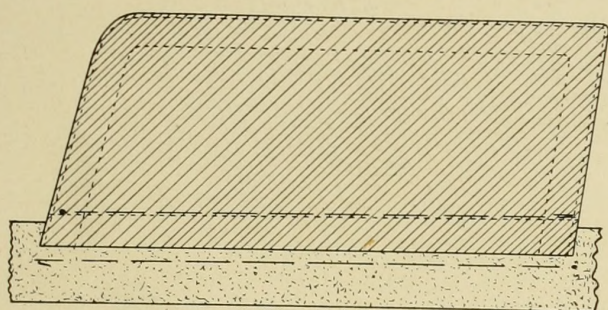
exactly as it was when tried on, in order to procure good results. Extraordinary care should be taken to be sure that the front part and canvas harmonize, as it is a well-known fact that the canvas leads the cloth. Therefore, the front part and canvas must be in absolute harmony, for if they did not harmonize it would dislocate the shoulder and throw the coat out of balance. It would make no difference how good patterns a cutter produces or how carefully the coat has been tried on.

Therefore, for the above reasons I favor having the pockets put in and the canvas basted under for good before the garment is tried on.

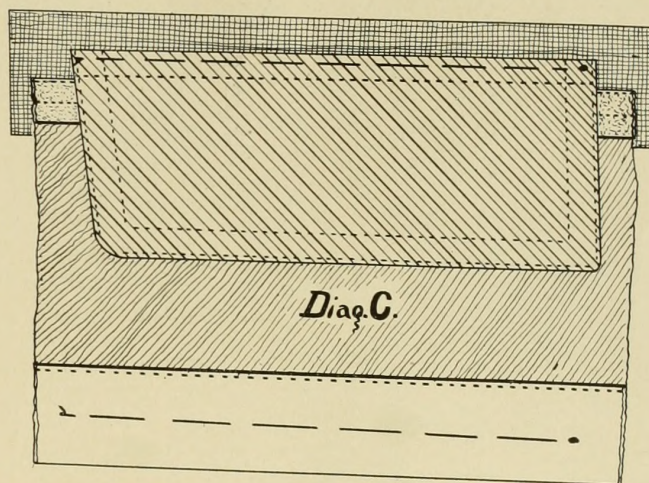
In starting to make pockets, see that they are put in the right place and of the proper size, and carefully mark the same. Next proceed to mark out the flaps to correspond with the length and width of



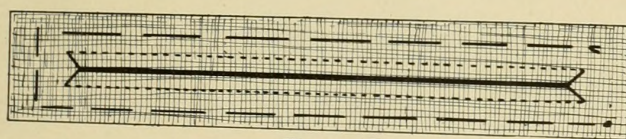
the pocket. Cut out the flaps, allowing sufficient for seams all around. Now turn the right side of the goods toward the lining and in basting the lining under the flaps see that it is rather snug, especially in the corners. Particular care should be exercised in this respect. Next sew around the flaps. Turn them and carefully baste around their edges. Stitch around the first row before pressing and if double stitched, stitch the second row after pressing. Having completed and pressed the flaps, mark from the wrong side the width desired. Next baste a strip of stay on the wrong side of the front part where the pockets are to be placed. Baste a strip of goods, well-stayed, to the right side of the lower part of the pocket and baste the flap to the upper part. Then sew through the flap as well as the stayed strip, as shown in diagram A. Next examine diagram B, which shows the staying of the pocket from the wrong



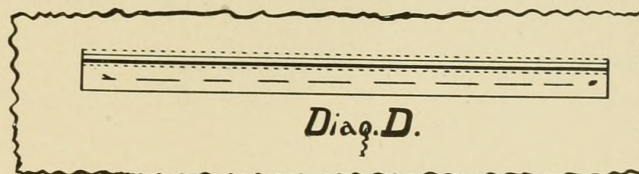
*Diag. A.*



*Diag. C.*



*Diag. B.*



*Diag. D.*

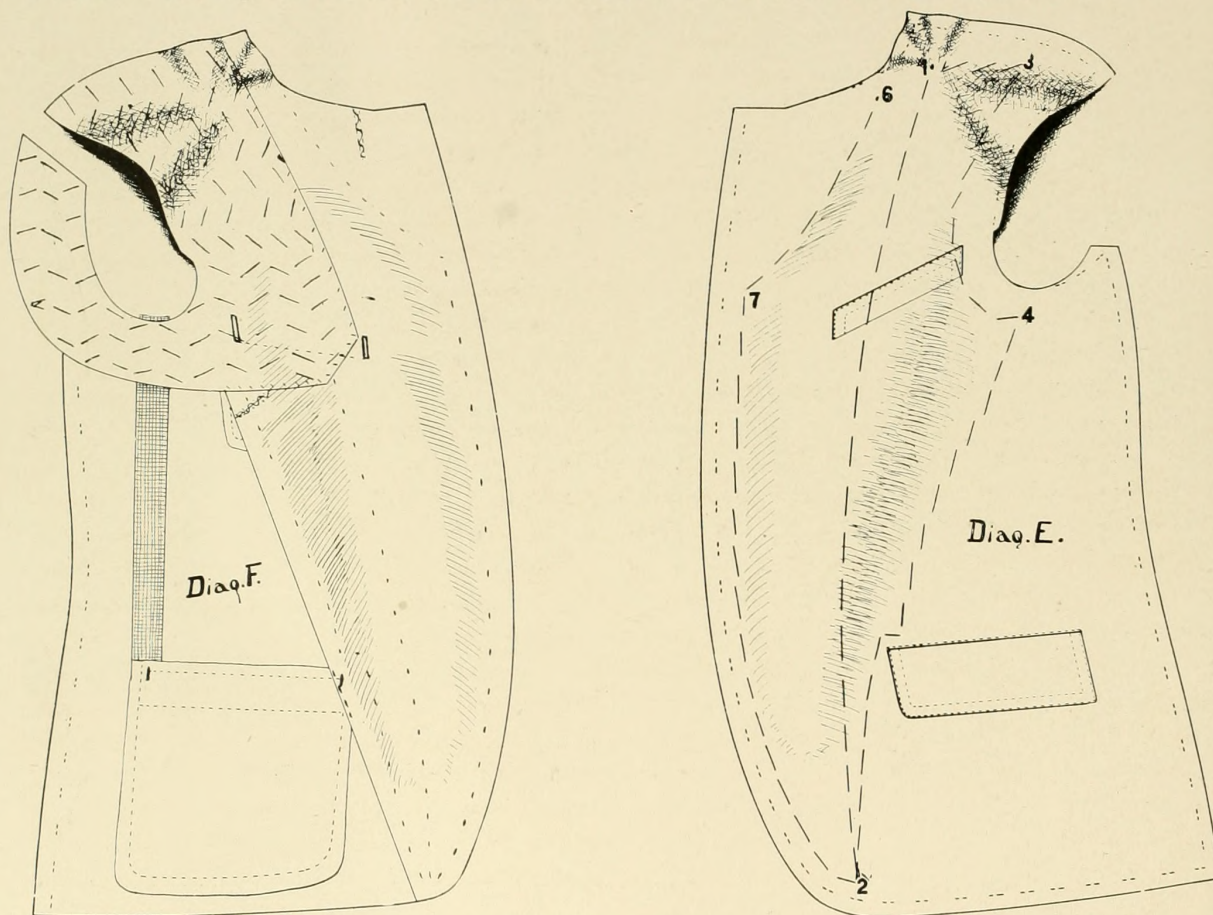
side, also where the pocket has been cut open between the two rows of stitching, leaving a seam on each side and illustrates the manner in which the ends of the pockets should be cut in order to obtain a turn for the finish. Next press out the seam of the lower part of the pocket and press down the flap. Then turn the stayed strip of goods over and mark the semi-welt the same width as you intend to stitch the edges of the coat. Turn and stitch same as shown in diagram C. Face the under side of the pocket which now appears on the lower part on diagram C, with a piece of lining and baste same to the upper part, covering up the flap. Baste a stay from the back end of the pocket up to the armhole. Stitch through the upper part. Make the pocket the desired depth. See diagram D, pocket completed.

For regulation welt pocket, first make your welt properly. Mark off the width of same. Sew it to the front part and press out the seam. In details this pocket is made very much like the one in the foregoing explanation, less the flap. Press the pockets thoroughly and see that you have everything



smooth and get ready to baste the canvas under. Place the canvas right before you on the bench. Lay the front part over the same. Be sure that the front part and the canvas harmonize in every detail. Then start to baste, as indicated in diagram E, from 1 to 2, 1 to 3, 3 to 4, 4 to 2, 6 to 7 and 7 to 2. See that your front part is good and smooth over the canvas in the shoulder, having the canvas rather full under the front part between 1 and 2, 1 and 3, 3 and 4, 4 and 2 and 6 and 7, and push the goods back a little from the edge from 7 to 2, so as to give the front edge a tendency to turn in. Next turn the ends of your pocket and tack same, and in tacking your pocket, do so with accuracy and be sure to have the same good and clean, as well as firm, so that it can withstand the strain. The canvas is then basted under and the pocket presents a complete appearance. Diagram F illustrates the canvas from the wrong side after it is basted under the front part, as well as the pocket completed, and the stay from the pocket to the arm-hole and front end of pocket tacked to the canvas. The diagram explains itself.

Next baste your side seams together. Hold your back a trifle full to the front part just below the armhole. Baste together the back seam even all the way down. Turn all seams and rebaste them. Press



the seams, also the front parts and turn in the edges all around. Baste your shoulder seams together and give the back about  $\frac{3}{8}$  in. fullness.

Use special under collar cloth for the collar. The canvas for the collar should be cut so that it runs with the thread in the front of collar and on the bias in the back. The collar should not be stretched much; hardly anything on the outside, but stretch it some on the inside, so as to conform with the stand. Then crease it over. In basting on the collar, see that you hold it good and full near the shoulder seam on the front part, and rather short in the gorge and even in the back.

Baste up your sleeves. Be sure that they do not twist in any way and in basting them into the arm-hole, see that they are properly placed and have the proper amount of fullness.

Give the whole coat a good smoothing over with the press iron. Trim off uneven outlets, canvas or anything that does not look clean and your coat is ready for try-on. Remember that unless the try-on has been properly prepared, it is practically of no value, as the defects of the garment can only be traced in a coat that is properly basted.



## *How to Try On*

Before going into the details of how to try on, I will first direct your attention to the fact that beside being a good try-on man and draper of garments, it is very essential to understand how to handle the customer at the time of the try-on, inasmuch as the try-on is a most important and very trying ordeal.

It is advisable that in trying on a garment you do it without the assistance of anybody else. Most customers have a decided objection to more than one person trying on a garment. Apart from the truism "that too many cooks spoil the broth," it certainly acts as a detriment to the cutter in obtaining the customer's confidence in his ability as a cutter and fitter. The result is that often after a garment has been completed and sent home, it is returned to the firm with the words, "the garment is not altogether what I expected." You wonder why it is sent back. You look the garment over carefully and you cannot detect any material defects. You send word to the customer, asking him to call, so that you may slip on the garment. The customer calls. You inspect the garment and find it to be good. In fact, as good a garment as you anticipated when you tried it on, but the customer does not seem to think so. He asks questions about this or that. He seems to hesitate as to whether you are telling him the truth when you say that the garment is all right and he seems to doubt your judgment. The fact is these difficulties originated because you did not try on the garment alone. There was someone else connected with the establishment present when the garment was tried on, who no doubt made some suggestions to you as to the fit and style of the garment, and the customer simply took it for granted that you were incapable and must have some one to direct you in order to produce the proper style, etc. I mention this inasmuch as I am personally acquainted with merchant tailors, managers and salesmen who are very desirous of impressing the customer with their broad experiences in the trade as well as their ability as creators of style. But these impressions generally prove a financial loss to the firm and in many instances these intruders display rather their want of knowledge, practical experience and fitness as creators.

When trying on a garment the cutter should under all circumstances maintain a calm and collected demeanor, and by all means listen to the customer's requirements in a respectful manner, showing by intelligent inquiries that his sole aim is to please. Overcome any semblance of nervousness, for should the customer notice that you are nervous, he will lose faith in you at once.

Before slipping the basted garment on the customer contrive that he does not stand in front of the mirror, for if the customer sees himself he generally assumes an attitude different from his usual one. For this reason I would advise you to select a certain place where you can slip on the garment and give it a preliminary examination. This place should be so arranged that the customer will be confronted with something which will attract his attention, a pretty picture or anything that will occupy his mind while you are making your inspection. I will call his attention to this, saying, "How do you like this pretty picture here?" etc. By drawing the customer's attention to this attraction he will momentarily forget all about the try-on and his interests will be centered elsewhere. He will assume his regular position and attitude, and it will then be possible for you to give the garment a thorough inspection as well as draping.

First, be sure the garment is placed in proper position, as it is from want of this one-half of the difficulties may be traced. Turn to the front, pin it together and be sure to notice that both sides are being fitted alike.

Notice the length and width and hang of the sleeve. Make necessary markings for alterations and rip out your sleeve.

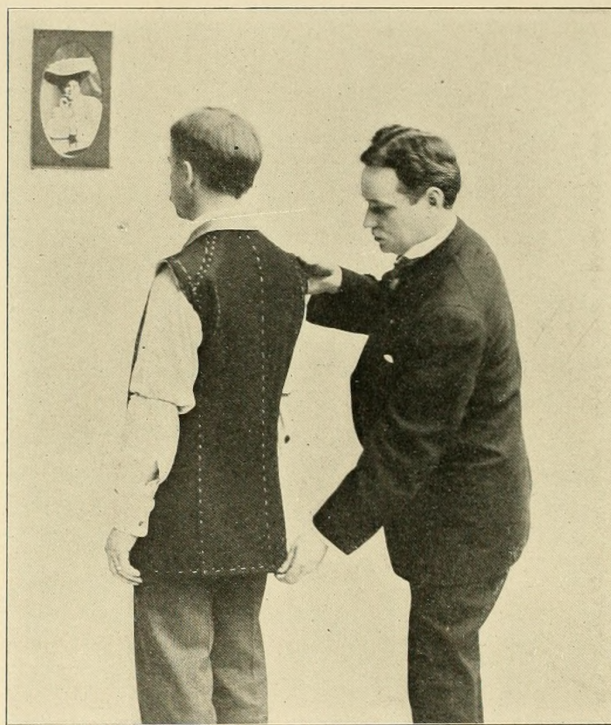
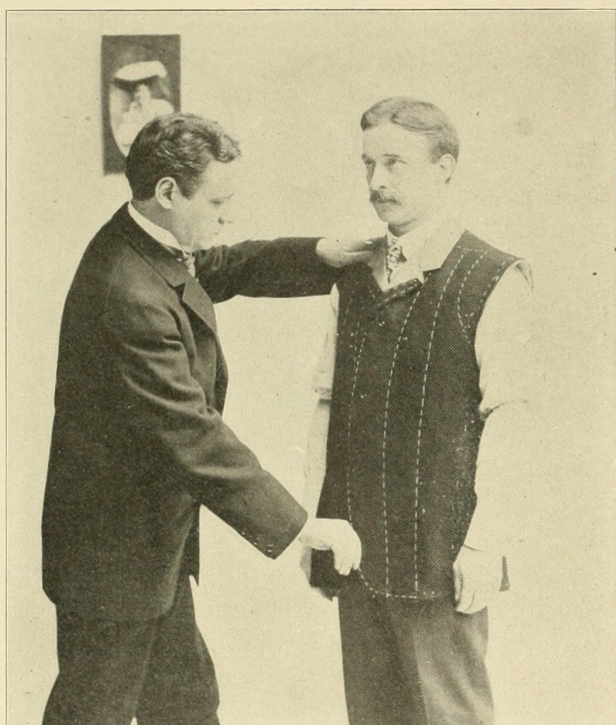
Place your hands under the arms of the customer, thereby ascertaining whether the armhole is too deep or too shallow, or if it has the proper depth, and proceed in a methodical manner to inspect the general defects of the garment.

Smooth your hand across the shoulder and see if your back balance from the back of neck to the bottom of scye is correct. Then pass on to the front and observe the fit from the shoulder. Does the



garment balance correctly? If not, unrip the collar, turn to the back, arrange a perfect balance, and place a pin at the back of neck.

Next open the right shoulder and pin it together so that you obtain the proper balance front and back. Turn to the left shoulder and perform the same operation. Next pass again to the back and notice what effect this changing of shoulder had on the waist and seat. See that you have made proper provision for the hips. Notice the run of the side seams and that the garment is properly fitted over the blades. Observe the fit of the back of armhole and see that it is in harmony with the curve of the back. Notice the position of neck point and pin the collar on to the garment in such a way that you obtain the proper height, length and run. Next mark the shoulder seams and neck hole. Carefully inspect the armhole, also mark the same. See that any change you may make is in harmony with all other points. Then mark the front of the garment.



At this point I would politely request the customer to step before the mirror and when there would inquire if he wishes to make any suggestions, regarding either style or fit. In deciding such matters with the customer, be sure that he does not lead you on to make alterations such as would change the balance or spoil the garment, but at the same time defer to his opinion.

Next unpin and take off the garment. Show the customer courtesy by helping him to redress and in parting bid him a friendly "good-day."

As soon as you can find time after the customer has gone be sure to re-mark the different alterations. Too much care cannot be exercised in this respect. It is well to remember that "Nature in her productions slow aspires by just degrees to reach perfection's height," and it is the smaller details that count in a well fitting as well as stylish garment.



## *How to Instruct the Maker*

Having under the head of "Making of Try-On," and also "How to Try On," dwelt upon the necessity of handling the customer so that you beget confidence and respect in him, I will now make an attempt to explain how I instruct the maker of the garment and I take this opportunity to impress upon the mind of the student that to obtain good results in the end there must exist a perfect understanding between the cutter and the journeyman tailor, as to the making of each individual garment, as well as to the absolute necessity that good feeling between these two individuals should exist. Unless there is harmony between the cutter and the journeyman tailor the productions of this combination would be unharmonious and deficient in style and probably also in quality. Let me, therefore, suggest to the cutter that he select such jouts. to do his work are in harmony with his own ideas and teachings. I say teachings, for the reason that it is necessary to instruct the tailor as to particulars of each garment. Remember that your customer has his clothes made to order chiefly for the reason that he may get the small details attended to in a most careful manner, as well as to obtain clothes that are suitable for his particular build and up-to-date style. In view of these facts, it is necessary that the cutter and tailor should not only be friends, but should also recognize and respect each other for the mechanical qualifications possessed by them as individuals, as well as for positions occupied by them in their respective branches of sartorialism. Further, the cutter should by all possible means endeavor to create a good feeling among his help as well, by good, sensible, practicable instructions. In giving the tailor his work, let him understand that it must be executed in the manner he had instructed and that this is a matter of business, and further impress upon him the fact that unless these details are carried out to the letter the work will not be accepted. On the other hand, these instructions and rules should not be given in a hasty or impatient manner, but in a way calculated to give the proper impression and have the desired effect. I have seen cutters who, after they had tried on the coat and pinned up the shoulders, omitted to take out the pins, simply giving the tailor the coat, telling him to make it up as it was pinned and that it would be all right. Now, this is not the way to obtain good results. The cutter then places all responsibility on the tailor and the tailor may do the best he can, but the fact is he has no conception as to the customer's requirements for this particular garment.

I have noted the results from such deficient handling of garments which have by no means been satisfactory either as to fit or as to style, and have seen that these lame instructions to the tailor act as a creator of arguments between the cutter and the tailor. The cutter will say after he has had to make alterations that had the tailor made it as it was pinned, it certainly would have been all right; while, on the other hand, the tailor will say that he made it as it was pinned, but had no definite instructions as to the making. He will add that he has done the best he could in marking it off, but in view of the fact that the cutter did not say anything further about this or that, he made it according to the regulation that he had learned years ago. I have seen some very good tailors quit their positions on account of this kind of argument and because the cutter has not been careful in his instructions. It is unreasonable to expect the tailor to know everything in detail unless he has been instructed for each particular garment.



I will say right here that the cutter should unpin the garment, mark the alterations carefully; in fact, unless the cutter attends to these details, the tailor will be impressed with the lack of knowledge displayed by him, and the truth is that the careful, practical and capable cutter always marks his alterations such as shoulders, armholes, fronts, etc., carefully, where changes may be needed, and makes notes of details as well.

Then, again, I have seen the cutter who has made his markings, etc., tie up the garment in a bundle, throw it into his usual corner and probably let it lie there for a week or two. When he is ready to give the garment out, he simply hands the bundle to the tailor without any further instructions than to tell him to have the garment completed by a certain time.

This is also wrong in my estimation. In place of simply giving the tailor the bundle and telling him make the garment, I would untie the bundle and with the tailor I would go over every detail of alteration, showing him in an intelligent manner the reasons *why* I had made these alterations. I would inform him of the customer's disproportions and attitude and give him comprehensive instructions as to the style of the particular garment. The collar and the lapels should also be thoroughly delineated. I would give the tailor a special pattern to follow in this respect. I would inform him about the length of the collar required, how to hang the sleeves. I would instruct him whether they should hang normal, forward or backward and give reasons therefor. For example, "This customer stands erect and requires a longer collar, and have the sleeve hang backward to this or that extent," or "Mr Jones stoops quite a bit and see to it that the collar is *not too long* and that the sleeves are brought forward *so* and *so* much." "Move the back up *so* and *so* much as to avoid *this* or *that*, or move the back down *so* or *so* much," and give *reasons* therefor. "Further, take out the front of armhole *so* and *so* much and add *so* and *so* much to the width of back," and give reasons therefor. "See about and crook the shoulder *so* or *so* much," and state *why* you do so. Further, I do *this* or *that* for creating *this* or *that* effect. In moving your collar up or down state *reason* for same, *so* and *so* much fullness is necessary *there* or *there*, and give *reasons why* this is done, or do *this* or *that* so as to create a square shoulder effect, or do *this* or *that* so as to obtain the oval lapel.

Further follow this line here (indicating) for your front, place your buttons *so* or *so*. In fact, familiarize your tailors with all the details necessary in order to obtain a well balanced, fitting and stylish garment, and be sure that they understand you in every detail. If you think the tailor is forgetful write down the directions on an extra slip of paper, pin it to your measure ticket and impress upon his mind not to forget anything. Tell him that the garment must be well made, finished, and have the style you stipulated. Then state your time when the garment must be completed and let him understand that it is necessary that he shall have it completed and brought to you for an examination by that time. After having told him of all these details give him a few cheerful words, something that will display your congeniality and sympathy, and bid him good-bye. Remember that you must be friendly to your tailors and at the same time you must handle them so that they will respect you.



## Coat Making

Upon getting the coat back from try-on the tailor should thoroughly examine the details of instructions received from the cutter, smooth out the various parts of the garment and proceed to put in new threadmarks where alterations have been marked. In sewing up the seams, instructions as to fullness, etc., should be followed to the letter. Having sewed up the side seams and padded your lapels, press the front into shape and re-mark the front as previously marked by the cutter. Lay on the lapel pattern given you by the cutter and mark around it carefully, then cut away all unnecessary material. Trim away your canvas  $\frac{1}{4}$  in. from the edges. Next fit out your facing and lining. Sew on the lining to the facing and put in your inside breast pocket. Having completed the linings, baste on stay tape around the front. Be sure that you hold it sufficiently short, but not too much, as one way is as bad as the other. After having felled down the stay tape on both sides, press over the fronts thoroughly. Also press the facing, inside breast pocket and lining and have the facing and lining so arranged that it harmonizes with the front part. Next lay the lining on the bench wrong side down. Lay the front part above same with the right side to the lining and baste as indicated in diagram G. See that you have the facing sufficiently long, but not too long. Baste so that the lower corner will turn inward, and in basting around the lapel be sure that there is sufficient fullness on the facing side. Then press from facing side, so that it will be smooth. Mark with the chalk the front edge where you are to sew. Next sew around the edge where marked.

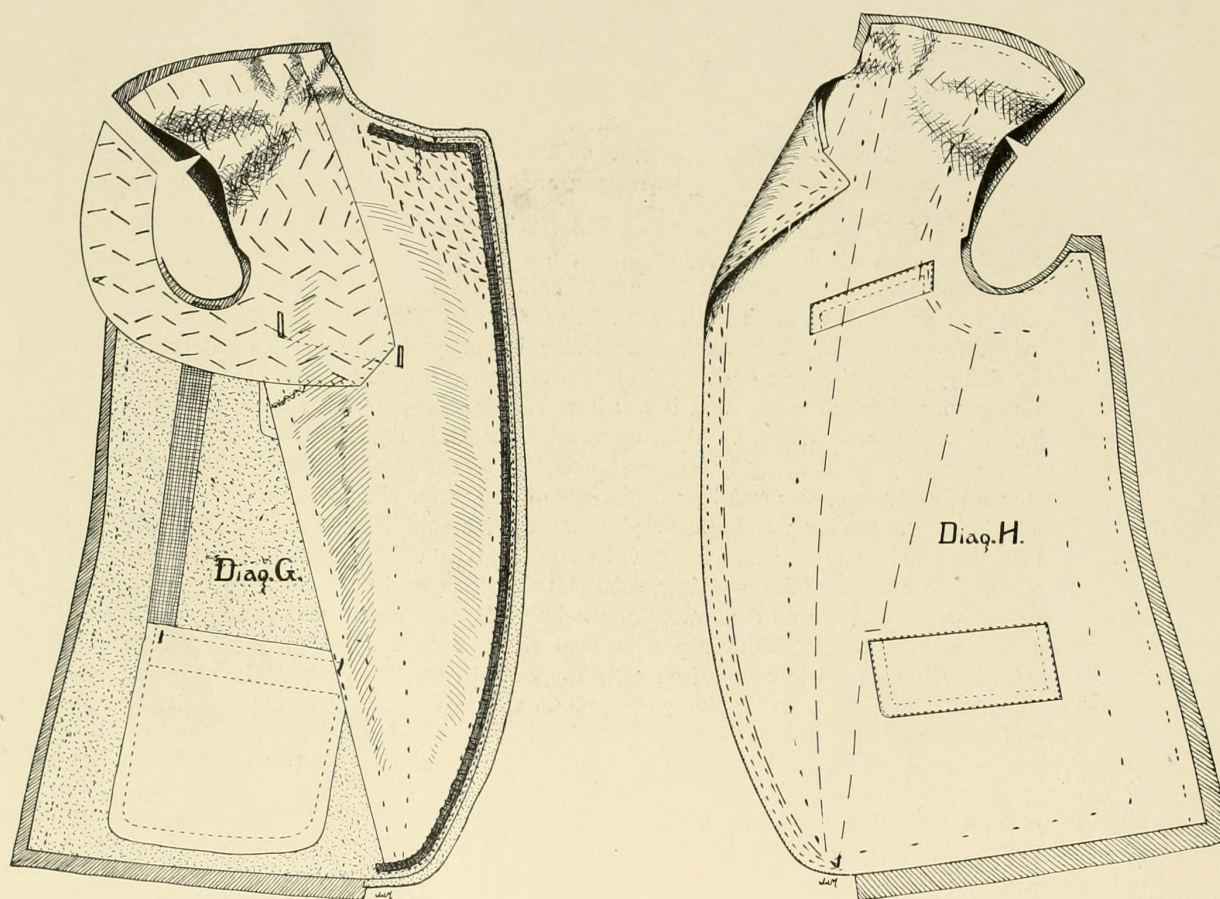
Next press out the seam of edge thoroughly; trim seam down to  $\frac{1}{8}$  in. on each side. Then turn the edge and baste it down. In basting down be sure to hold the seam even in the middle of the edge, so that in stitching you are sure to catch both sides. See edge as illustrated in diagram H. Next, provide for sufficient fullness of lapel. Attach your inside breast pocket to canvas. Baste from the wrong side of the lining where the lining is sewed to the facing, and attach this seam to the canvas. Next baste the lining under in such a way that it will have sufficient length and width. Sew the seam in the middle of the back and press seam out. Turn up the bottom and stitch the first row of stitching around the edge; then press edge thoroughly before stitching the second row. Having finished stitching the edges, take out the basting around them and press the edge thoroughly. Baste in the back lining and be sure it is long enough, but not too long, and allow a pleat in center seam. Should the lining be shorter or even in length with the goods, you will find there will be wrinkles on the outside; therefore, the lining should average  $\frac{3}{4}$  inch in excess of the outside goods. Having completed the basting under of the lining and turning in at the side seams, turn up the bottom of the lining in such a way that you can fell it  $\frac{1}{2}$  in. beneath the turn. Diagram I illustrates the way a garment should look after the lining has been basted under and the extra length required in comparison with the outside goods. Now make preparation for the buttonholes by noting that they are in the proper place, and in cutting them be particular that they are of the proper length, as a small button hole looks bad, and besides it is hard to button and wears out more quickly. They should not be too large, but they should be sufficiently large to permit of being buttoned without too much effort, and this will also eliminate the fullness and wrinkles around them when buttoned. In making buttonholes the tailor should exercise a great deal of care so as to make them soft and even. There are many good tailors who are not able to make good buttonholes. I have seen beautifully made garments spoiled by poor buttonholes, and I must say that good buttonhole makers are rare. The general fault in buttonholes seems to be that the makers put in too many stitches. It seems as if they were anxious to show the amount of work they had done on them. The fact is that when the stitches are too close it makes the buttonhole hard, and in consequence it wears out much sooner. If it had been worked with a moderate number of stitches in the proper direction and with the right kind of silk, an even looking buttonhole would have been produced and the softness given so essential for wear. The secret of a good buttonhole cannot be explained in writing or by illustration; it must be explained and demonstrated in actual practice.

Having completed the buttonholes in the best possible manner, re-mark the shoulders and baste them together. This is a very particular part of the work because it must be done exactly according to the directions given by the cutter so as to correspond with the alterations made in the try-on. At this stage of the making it may be well to take into consideration a second try-on. While I personally seldom have



a second try-on, I will say to the students of Practical Tailoring, if you have any doubt as to the fitting points and balance of a garment, I would advise a second try-on to avoid busheling. Therefore, after having basted the shoulders together and basted the seams over, arrange the canvas, lining, etc., so they are smooth and even in the shoulder; re-mark the line where it should be basted to the collar; press collar into shape and baste it on. If I intended to have a second try-on I would baste in the sleeve as a reassurance that I had the right length and width in every particular. In preparing for a second try-on, I would pull out as many basting threads as are not absolutely necessary to hold the garment together. I would press the edges all around, smooth the lining and trim out any excess there might be in armholes, etc., and show up the garment in the best possible shape. See diagram J.

In trying on the garment the second time I would carefully inspect every detail in the same manner as in the first try-on, and if necessary I would redrape the shoulders. While a second try-on would



indicate inexperience on the part of the cutter, at the same time it would show that he was careful, and often a second try-on saves a great deal of busheling. In fact, if a garment has been tried on twice at the proper times, and properly handled, there should seldom be any occasion for busheling after completion. After receiving the garment back from the second try-on and having received proper instructions from the cutter, promptly note alterations, if any. Then again baste the shoulder together with the same care so that you have the fullness in the proper place according to the cutter's directions, and sew the shoulder seam by hand—a machine-sewed shoulder is never so satisfactory as a hand-sewed one, for the reason that the machine will stretch some and displace the fullness of the back. A hand-sewed shoulder will hold the seam short, as well as enable you to have the fullness properly placed. All good tailors sew the shoulder seam by hand. Next, press the seams out, and prepare to rearrange the canvas



in the shoulder. In doing this be sure the canvas is sufficiently long and wide and that it will harmonize with the cloth in every respect. Next arrange the lining in the same manner. Be sure to notice that neither canvas nor lining interferes with the outside goods in any way. Baste around the neckhole close to the line where the collar is to be attached. Give the shoulder and neckhole a thorough pressing; also re-press crease line of under collar into shape; test shape of same to neckhole; then re-mark line to which collar is to be basted.

In basting on collar I would start at the back, basting toward the front of the left side of the coat, giving  $\frac{5}{8}$  inch fulness to the collar on the front part from the shoulder seam to the crease line, and hold the collar slightly short to the lapel from the crease line to the gorge. If the left side is satisfactory, start at the back of the neck and baste the collar to the right side, leaving the same amount of fulness, etc., as on the left side. Next, fell the collar down neatly; also fell the inside edge to the collar; take out the bastings and arrange collar and lapel on the pressing block in a way to give them a thorough shaping and pressing with the iron. Next mark off the width, etc., of the collar according to the pattern furnished by the cutter or the prevailing style. See diagram J.

In putting on the top collar be sure that it has been shaped so as to conform with the under collar. In basting it on notice that it fits the crease, and that there is a certain amount of fulness, especially at the



DIAG. I.

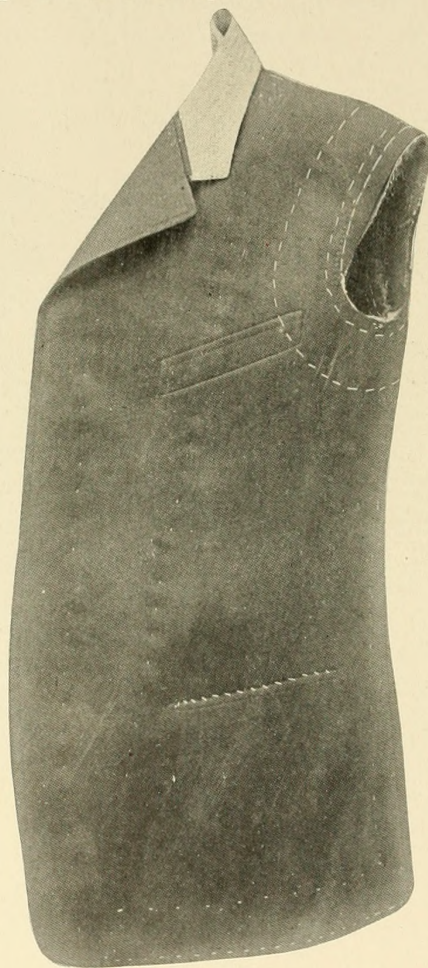
front end. Be positive that you have a turn of  $\frac{1}{4}$  inch. After having felled the outside edge of the under collar to that of the turn of the top collar, stitch the first row before pressing. Also press the crease of the collar and then stitch the second row.

In making the sleeves, see that they are of the proper width so as to conform with the armhole; an average fulness of  $2\frac{3}{4}$  inches should be allowed. For example: If the armhole measures 18 inches, the sleeve should measure  $20\frac{3}{4}$  inches, and be larger or smaller in comparison with the arm scye. In marking them off be sure they are of the proper width at the bottom, as well as over the elbow. Prepare and produce the cuff desired, and in seaming up the sleeve be sure it does not twist in any way. Also be sure that the sleeve lining conforms with the sleeve before seaming up. Having finished them according to regulations and instructions from the cutter, give the sleeves a thorough pressing off. Next carefully inspect the top of the sleeve, trim off any unevenness, if any, and give the sleeve lining  $\frac{1}{2}$  excess at the top as allowance for turn, which turn should also be basted down before fitting the sleeve to the armhole. Having properly finished the sleeve, re-mark the armhole and draw in the back of the armhole with linen thread; also draw in the front of scye a little with linen thread before basting in the sleeve.



In basting the sleeve to the armhole, start with the right sleeve at the front of the armhole. See that the notches meet and baste toward the back, giving about  $\frac{3}{4}$  inch fulness to the under sleeve at the back of the armhole. At no place should the sleeve be held tight to the armhole. Hold it easy around the shoulder seams and give about  $1\frac{1}{2}$  inch fulness from about  $2\frac{1}{4}$  inches to the front of the shoulder seams and down the front of scye. Now, if the right sleeve hangs properly, baste in the left sleeve in the same manner, and seam them in by hand. Press out the seam and place a little wadding in the shoulder and let it run down a bit in the sleeve. It is also well to leave the seam loose at the top of the shoulder. That is to say, do not fasten it to the canvas from the shoulder seam to about 3 inches above the front of scye. Finish armhole by felling the sleeve lining in carefully, and the coat is then ready to press off.

In pressing off I have found it a good way to start with the shoulders, next the body of the coat, then the edges and linings, leaving the collar and lapels to the last. Be sure the coat is thoroughly



DIAG. J.

pressed and sponged, and in sewing on the buttons have them sewed on so they have a neck of  $\frac{1}{8}$  inch. Before bringing the garment in for the cutter's examination, give it a good preliminary inspection. First:—See that the sleeves balance and have the proper fulness, and that the collar and lapels have the proper shape according to the style. Second:—View the sleeves from the back and see that they fall gracefully, and also notice the general appearance of the back. Third:—View the shape of the collar by holding the coat up by the shoulders with both hands. Fourth:—Inspect the lining. See that it is of sufficient length and width; also see that the felling and sewing have been properly executed. Fifth:—Take the coat by the back of the collar with the left hand and hold the lower end of the lapel with the right hand and be sure the collar is of the right length and proper shape. Also inspect the pockets and other details. Ascertain whether everything is in proper order, and if so the garment is finished.



## *Vest Making*

After having marked all points where the pockets are to be placed, as well as the button stand, proceed to cut inter-lining for vest. Take out  $\frac{1}{2}$  inch in armhole, and also  $\frac{1}{2}$  inch at bottom of front in the interlining. Also insert a V of  $\frac{1}{2}$  inch in shoulder of same. Next proceed to put in pockets and press the front parts thoroughly into shape and baste under the interlining. Tack the pockets through the interlining. Next give the front parts a thorough press over. Stretch the shoulders a trifle, also pressing in the edges all around opening, front and bottom. In putting on stay tape, be sure same is put on properly by holding it moderately short around opening, front and bottom. Having felled same down and pressed it thoroughly, seam on facing, press out the seams and trim them and turn over and baste down edge. Stitch first row of edge before pressing, then stitch second row. Turn in as much as a seam around armhole and after having finished buttonholes and inside breast pocket, baste under lining. Be sure it is long and wide enough, and in felling it down to the facings of front as well as in armhole, see that it is done in a neat manner.

Pull out all unnecessary bastings and give front part a thorough press over. Finish up back by first sewing middle seam, and if straps are used place them in proper position. Join inside and outside back at bottom. Next place both front parts between the inside and outside back, and after having properly basted them, sew side seam back of armhole and shoulder. Next turn vest by pulling out both front parts through the only opening, the neckhole. After having turned vest and smoothed it out, fit the back to strap at collar. Fell back down neatly and it is ready for press off. The press off should be done in the most careful manner, first by pressing over the front parts, then sponging, and finally smoothing the lining. Mark off the places of buttons, sew them on, and, if buckle straps, sew on buckle. Then give vest a thorough examination and be sure it has been properly completed.



## *Trouser Making*

A good hanging pair of trousers can be procured only from a tailor who is careful and understands thoroughly the shaping of a pair of trousers. While it may be true that trouser making does not necessitate so experienced a tailor as coat making, it must be understood that a good trouser maker is a jewel to a merchant tailoring house, as they are scarce. A good trouser maker must know how to handle the press iron and produce proper shape. The most important points in trouser making are as follows:

See that the front part is held in  $\frac{1}{4}$  inch from crotch to 5 in. below. Hold the front part a trifle short in curve of front. Put pockets in both front and back parts, and be sure they are properly placed and stitched. Stretch the front part slightly on each side near the bottom. Stretch the back part at knee on outside edge and press in calf on outside edge. Stretch inside edge from knee up. In joining the front part to the back part be sure the notches meet at the knee and that the trousers balance properly and do not twist in any way. Having pressed out the seams and finished placing the canvas in waist band as well as in button fly, and lined and turned over the side where buttonhole fly is to be placed, give the waistband and fly a thorough press over. Next arrange the seams so they meet at the bottom and place them so that the inside seam is 2 inches to the back of outside seam at crotch. Press the trouser legs into proper shape. Be sure to shrink the back part at crease from knee up. Press calf into proper shape. Crease front all the way down and shrink in front at instep near bottom. Next see that buttonhole fly is properly placed. In joining the two parts together see that they measure correctly around the waist. The back seam should under all circumstances be sewed by hand. Next measure off the inside length of trousers from the crotch down. Be sure they are up to measurement, and in turning the bottom it is well to soap the crease so as to make it firmer at the bottom. Fell the turnup down in a neat manner and sew a cloth protector 4 in. long to the bottom of the back part. Carefully mark off and sew on buttons in the proper places on waistband and fly. Next be sure the lining at top part is properly placed and smooth when felled down. In pressing off the trousers be sure to do all shaping from the wrong side; also take out creases before turning. Press the bottom thoroughly all around. After having turned them, give the top of the trousers, including the pockets and fly, a thorough press off. Next lay the trousers so that the inside and outside seams meet at the bottom, and see that inside seam is 2 in. toward the back of outside seam at crotch. Press both sides and both legs in the same manner and take out crease around bottom. Having thoroughly pressed over all parts of the trousers, re-measure the length of inside seam, as well as waist, so as to be satisfied that you have the correct measures, and finish.







JUL 9 1907

Digitized by  
INTERNET ARCHIVE

Original from  
LIBRARY OF CONGRESS



Digitized by  
INTERNET ARCHIVE

Original from  
LIBRARY OF CONGRESS



