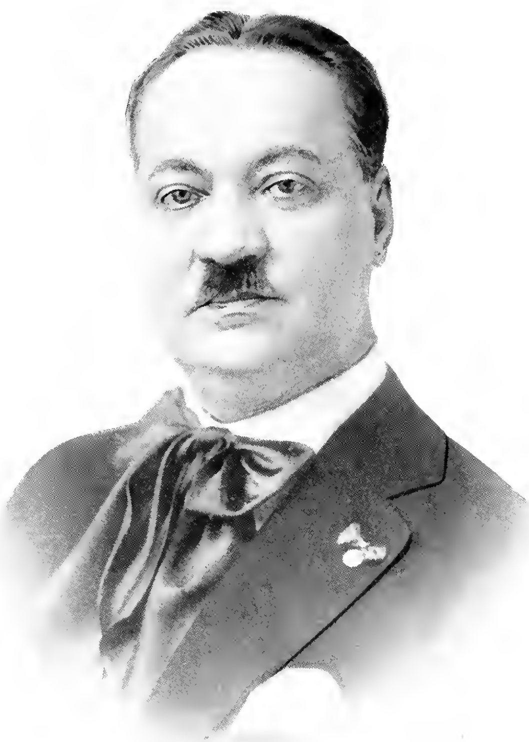
New
Supreme System

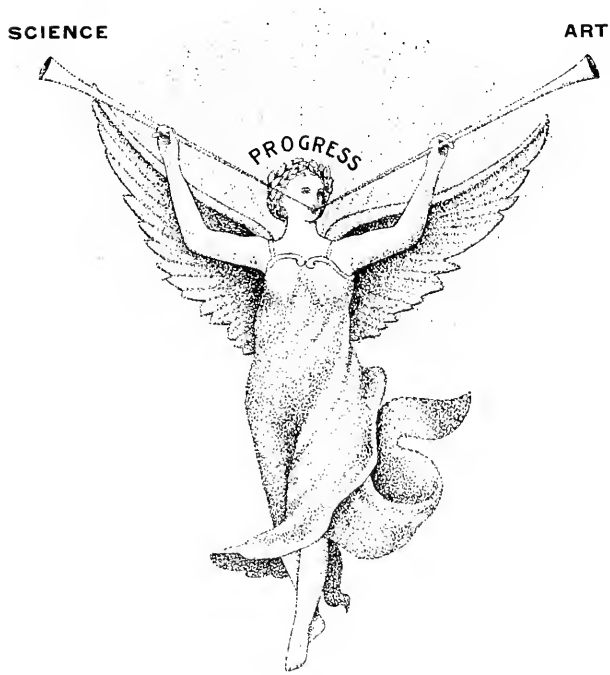
The Red-Book of Men's Tailoring



New Supreme System

For Production of

Men's Garments



By

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FOREWORD

Representing, as tailoring does, the third largest industry in America, and having developed to the point of a fine art, there is infinite need for this new, authoritative text-book, covering scientifically and methodically every phase of garment cutting and constructions.

In his New Supreme System and RED BOOK of Men's Tailoring, Mr. Frederick T. Croonborg has presented the subject in so comprehensive and forceful a way that his work is invaluable alike to progressive Designers, Cutters and Tailors, who desire to keep abreast of the latest developments are seeking the most practical method to attainin Sartorial Science and Art, and to students who tailoring success.

In issuing this volume of a series of text-books, it is well to state what is the general purpose: it sets forth a properly graduated course of collective lessons, dealing scientifically with the various problems in garment building.

Design itself is treated as Art. Mr. Croonborg defines design as being an inseparable element of good quality, involving the selection of suitable material, expert workmanship, contrivance for special purpose.

His practical discernment of the need for such a work and perseverence in vesting it with form and substance are attributable to his having been long chief actor on the stage of Tailoring and Designing. The author's accurate knowledge of the fundamental principles upon which tailoring is based, make the present volume a veritable cyclopædia of men's garment Designing, Cutting and Constructions. The side-lights included in the instructions will be found most valuable to all who wish to go deeper than the first glance reveals, to analyze and review on technical principles.

It is easy to see that the book is the outcome of long personal experience as a tutor, and students taught on the plan herein given will have acquired a lasting knowledge of principles.

This cyclopaedia is as it ought to be—a CLEARING HOUSE for ideas. In an instant the student can place his finger on any problem that he may have pondered over for days, and find it worked out with consummate skill.

Copious knowledge may be imbibed from the pages of this assemblage of ideas, faultless in matter as in manner of conveyance to the minds of others. To some—those wearing "The Blue Ribbon" of the tailoring guild—the chief value of the work may lie in its admirable classification of ideas which are the warp and woof of good tailoring.

A man, who, out of the fullness of his own experience, has written a treatise that will be useful to his fellow workers, is to be congratulated, and the author of this book certainly has earned his meed of congratulations.

J. Cullen Bryant.

AUTHOR'S INTRODUCTION

In this New-Supreme-System and RED BOOK of Men's Tailoring, I have incorporated the fruits of a more matured experience than in my previous editions, together with all that I have found practical and logical of the old school.

While I have not deviated from my original stand of a perfect foundation, accumulated from the true conception of the ideal form of a man, as a base for harmony in Garment Designing and Construction, I have developed this new Supreme System, (now taught in Croonborg's Sartorial Academy) to a point of perfection, practicability and simplicity where it should be within easy mastery of diligent students.

This age of specialization calls for efficiency in every department of human endeavor. As originator of System, Fashion Delineator, author and tutor of Garment Designing, I plant myself upon my past record, which without a doubt has proven that my system of designing, and method of garment construction, is most efficient, and productive. Origination is, on the other hand, a co-operative process, no one person really originates. There is unconscious assimilation of products of collective minds, and he who can assimilate and assort impressions drawn from many sources and crystallize them into something that is positive and concrete, comes nearest to origination.

Perseverence, application and faith in one's ability to progress are requisites of the ideal student, as are confidence in the thoroughness of the system and capability of the instructor. However insignificant they may seem, my pupils are required to take up every detail in the art of Designing, Cutting, etc., at the outset of the course. This method assures a working knowledge that is complete in every respect. Scientific accuracy combined with simplicity is my motto.

The course is managed psychologically from every angle. Each new step is planned to stimulate the learner's interest and intelligence, because as a tutor I know that successful teaching depends not only on a clearly recognized goal towards which efforts are directed, but also on insight into the needs of the student. It has been said that there is no construction in criticism itself, and it is well to know how NOT to do things.

After the elementary steps have been mastered thoroughly, attention is turned to disproportions and direct measurements, but at no time is the student permitted to deviate from constant study of the proportionate draft. He is urged to familiarize himself with its principles, in fact to impress them indelibly upon his mind until he comes to the gradual realization that they are incorporated in the drafts to follow, with the true conception of the ideal form as a model. Heights, circumference, attitude, disproportions as well as direct measurements are taken up in their natural sequence, and in successive lessons the different things are catalogued and inculcated until every salient point of the art has been unfolded in its entirety.

Intelligent application is the master key to the intricacies of the study; it is the open door to efficiency which leads to success in one of the most highly respected professions.

FREDERICK T. CROONBORG.

PRELIMINARIES

The system set forth in this volume—and its results—is based upon experience and practical application of twenty-five years by high class merchant tailors, qualified manufacturers, by the author, and thousands of his successful students. The experience gained during these years of practice has revealed many improvements, and I am fully confident that the best results aimed at can be obtained from this New Supreme System upon its proper application.

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. Therefore, the best advice I can give to the students of this volume, is to have faith in the system. Confidence is not only valuable but absolutely necessary in order that we may maintain steady progress toward the thorough qualification in Garment Designing.

The practical value of this volume lies in the realization of Sartorial facts, and truths, which will make you stronger in your work. The right mental attitude is very necessary to success in this masterly, yet simplified subject. In studying this volume, be perfectly honest with yourself, and honest in your application of the system, and while the details seem numerous, you will find that the farther you proceed, the more interesting the subject will become.

BALANCE

Balance in garment is the first essential knowledge for the successful designer or custom cutter.

We have seen cutters of all kinds. We have seen two cutters working at the same cutting board; one of them had been successful, the other a failure. We have known various methods used with varied results. The fact remains that balance in a garment, be it coat, vest or trousers, is the very first item that should be given earnest consideration. There are designers and cutters whose working methods vary greatly, whose results are practically the same, often equally satisfactory or equally disastrous. Then, there are cutters using the same system with entirely different developments; some using long measures achieve a fair degree of success, others employing direct measures produce passable effects, and some using proportions turn out moderately good garments, while others are absolute failures. The pinnacle of perfection and efficiency is not reached simply because of lack of understanding of balance and harmony of the different parts. Only by the establishment of a true sense of balance can the majority of errors be eliminated. Balance is absolutely necessary to insure satisfactory results. A successful cutter, therefore, should master the problem of balance before giving his attention to artistic skill and individual developments.

SCIENCE AND ART

To be of any value, a system of garment designing should be grounded on science, as well as on art.

The fundamental principles are based upon a scientific knowledge and true conception of the IDEAL FORM in connection with the understanding of definition of type. Without this foundation, there can be no system, and without the system there can be no art in garment designing and since art is an auxiliary to be applied over the scientific principles and system, the combination is the basis of tailoring success.

THE NEW-SUPREME-SYSTEM

The-New-Supreme-System is based upon scientific regulations, originating in the true conception of the ideal. It is composed of proportions,—compounded and complex proportions, termed Variations, emanating from definition of type and form—together with methodical measures, termed, Direct Measures. To the artistic part of our work belong also the short or direct measures. Such measures are largely subject to intelligent judgment, and whatever is a matter of judgment should be termed the artistic part of the work.

PROPORTIONS

In order to secure Supreme Proportions it is necessary to have a model representing as nearly as possible the perfect type of figure. This model is termed THE IDEAL. The ideal dimensions are: height, five feet eight inches; weight, one hundred and fifty-five pounds; chest, thirty-eight inches. These measurments have been repeatedly verified. The Ideal subject is absolutely normal in every respect, including shoulders, attitude, etc. Therefore, the model selected for practice should be a thirty-eight, normal Apollo. To be in proportion the subject should measure five inches less at the waist than around the breast, and one inch more over the seat than the breast.

The dimensions for the Ideal Model for the New Supreme System are as follows:

Height, five feet eight inches.

Weight, one hundred and fifty-five pounds.

Circumference of breast, thirty-eight inches.

Circumference of waist, thirty-three inches.

Circumference of seat, thirty-nine inches.

At the outset of the course the student should make an exhaustive study of the square until he is thoroughly familiar with it. The regulation tailoring square used in all drafting, is shown on page 18. One side of this square shows the fractions and graduations, while the other side gives the full inches. Divisional proportions for the Ideal draft are determined by the application of the divisions on the square, and by its careful use, garments of any size and description may be produced

readily and with accuracy of detail. In order to preserve the grade these divisions must be applied strictly in accordance with the instructions of the New Supreme System, as the divisions are so regulated as to give uniformity to each pattern, and the slightest deviation means failure.

HEIGHT

This is one of the most variable of proportions, two men seldom being the same height. The student more frequently comes in contact with the tall type and the short type than with the Ideal man, whose established height is five feet eight inches. While these variations in no way change the application of the divisions, they do necessitate additions and deductions to depth of scye, waist length, length to seat, and in the majority of cases the length of the garment as well. Study of the complete instructions and illustrations given on pages 32 and 33, will make these changes clear to the student.

STOUT AND SLENDER

Circumference is another variable proportion though five inches is conceded to be the normal difference between the breast and waist measurements. Comprehensive instructions for the proper method to pursue for the increase and decrease of waist are given with a working diagram on pages 31 and 36.

The diagrams of procedure for the corpulent type are given on pages 35 and 36; for the stout on pages 37 and 38; and for the slim on page 31. Both text and illustrations relative to waist increase and decrease require the serious consideration of the student, as by familiarizing himself with them he is enabled to differentiate easily between the slim and normal, corpulent and stout types—a discrimination most necessary in successful Designing and Cutting.

ENLARGEMENT

It is a deplorable fact that so few cutters know the value of proper enlargement. If the advantage to be gained from a thorough knowledge of this branch of cutting could be realized there would be less time lost in mastering details. In the busheling department alone thousands of dollars might be saved, to say nothing of trouble and worry that could be avoided. Enlargements are the expert manipulation of proportions which produce scientifically draped patterns, as well as the different effects demanded by various styles.

By enlargement is meant the ability to build a coat many sizes too large, yet possessing the necessary clinging qualities at the neck, a proportionate drape and swing around the body, and the arm hole in the correct position and proper height. To know how and when to enlarge is of the utmost importance. The various phases of enlarge ment are explained on pages 39, 40 and 41.

DEFINITION OF TYPE AND VARIATIONS

After careful perusal of directions and instructions and study of the illustrations contained in this publication pertaining to the subject of variations, many operations that at first appear intricate and complex are unfolded in their logical sequence, becoming the natural and scientific working methods of the efficient cutter. To acquire the basic principles underlying variations, close investigation of cause and effect from the original draft is necessary. Unceasing observation of the different attitudes and subjects a cutter may have occasion to fit, tends to fix the various types in his mind permanently, enabling him, together with constant study of mathematical drawings of variations of coats, and by application of the divisions in the usual way, to construct excellent patterns for any size, form or type, whether it be slim, stout, corpulent, stooping or erect, head forward or backward, sloping or square shoulders, long or short neck or any other deviation from the normal.

It is impossible to emphasize too strongly the importance of careful consideration of attitudes. Regarding proportions of height and circumference as a positive foundation for scientific garment cutting and designing, it goes without saying that definition of type and form is the most comprehensive resource for variations. A draft cannot be made to conform with the deformation of a man unless definition of type species is utilized in an intelligent manner so as to make clear in what direction the variations may go (see pages 55, 56, 57 and 58). Therefore too much stress cannot be laid on definition of type and form, which should be acquired by all cutters who aspire to future success. The correct understanding of definition of type and the ability to use it in drafting means the application of variations according to definition, and the result will be a well balanced pattern for any kind of form and type. It is essential that in actual practice the attitudes be stipulated in the right direction. The observant student will discover that a striking similarity exists in all patterns that are developed by working the ideal model in the various directions stipulated. This is an assurance that balance has been preserved and the original symmetry retained despite the numerous ways in which the pattern has been swayed for the different types of forms, increases or decreases of circumference, and varying heights. Hence it is readily seen that by the exercise of caution in the stipulation of type a proportionate coat admirably fits most men of the same size. Should alterations be necessary they are usually minor, even when the cutter may have stipulated the third degree of deformation of a given type. Unless there is a pronounced inclination of a certain type, a proportionate pattern subject to height and circumference should be cut, as it is inadvisable to find fault with the form unless it exists to a degree that makes it clearly visible.

DIRECT MEASUREMENTS

It has been proven conclusively that supreme proportions, height, weight, circumference and variations for the different types of men are the elementary principles which govern uniformity and balance in garments.

In the foregoing text the scientific part of garment cutting has been explained as adhering strictly to system but in taking up direct measures it is found that in applying them to any part of the body much of necessity must be left to judgment alone. Depending entirely on direct measures, supposedly proficient cutters in the front ranks of the profession have been known to make serious mistakes, hence it is the aim of the New Supreme System to inculcate in the mind of the student the fact that direct measures cannot be relied upon as a foundation in themselves. They are of value only when used in connection with proportions, heights, variations and circumferences. It is not held that direct measurements should be absolutely discarded, but that they are no part of any system. Direct measurements are a method which should be intelligently applied over system, and only in such application and connection with system are they of value. (See pages 65, 66, 67 and 68.)

The logic of this statement is apparent when one recognizes the momentary changes in form caused by the shifting of weight, deep breathing or any slight movement the model may make. This makes absolute measurements unattainable by varying the relations of points to each other. Even a difference in the weight of undergarments will throw measures out of balance. Therefore measures as a foundation for garment cutting are wrong. At best they are only a guide to attitude, while the proportions including definition of type and variation for the different individuals and all classes of men will give the best results. For this reason height and weight, and attitude should be stipulated when measurements are taken, as the compounded proportions positively give more accurate measures than the average cutter can take.

The aim of every sartorial artist is to fit and clothe the customer gracefully and in keeping and harmony with his personality. To accomplish this, one must be a fundamental cutter, a cutter in fact. The methodical cutter is only a pretender. He does not advance in garment designing while practicing methods that come only from measurements. The fundamental cutter is he who acquires scientific principles and applies method above this foundation. "We cannot do things unless we know how to do them," is a legend especially true in regard to direct measurements. The student must know when and where to apply them or they are valueless. The twentieth century is an era of science and the cutter who does not know the scientific principles underlying his chosen profession is a relic of the dark ages. Upon the foundation or system employed lies the logic of garment cutting. This scientifically correct NEW SUPREME SYSTEM herein set forth is based upon the proportions of height and circumference, with exact divisions applied that lay the groundwork for the ideal pattern. There is a tendency on the part of young cutters to adopt methods that require superficial measurements. Some are prone to believe that a knowledge of anatomy is necessary to success; others go to the extreme of measuring the minutest fraction of an inch, but a pressure of the square however slight will upset all such calculations and result disastrously. By adopting the method described in the various diagrams, direct measures are of great value, and only in the New Supreme System will be found a complete combination of Supreme Proportion, Variations, Heights, Circumferences, Enlargements and Direct Measures.

BLOCK PATTERNS

Any man who thoroughly understands the system of drafting, measurements and applications, as well as enlargements, 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.

PRACTICAL INDIVIDUALITY

Good dressing is an art in which the American man is becoming more and more advanced. And as all art successfully developed must first have sympathetic understanding, he has now reached the stage where he wants to do more than merely wear his clothes well. He therefore aims to express his personality through his dress.

To make clothes that are individual is to have reached the highest pinnacle of efficiency in the tailoring craft.

If a cutter would only look at the fashions with a view to adapting them to the particular characteristics of his customer, instead of with an interest in dressing him in the latest style, the question of individual and distinctive dress would be solved.

The New Supreme System and Red Book of Men's Tailoring provides the student with a perfect technique, but it must be employed with intelligent study and artistic skill to produce garments that emphasize personality. (See pages 158, 159.) With a thorough knowledge of manipulations of patterns, of practical try-ons, patterns may be moulded and extended to fit individual needs. With an eye trained to take in the general contour instead of one detail at a time a garment may be produced that not only conforms to the latest style, but is correct in such details as the placing of vents, position of pockets, line and type of lapels and collar, correct shoulders, cuffs, the prevailing length.

One of the most important factors in the production of individual clothes is the cutting and making of the canvas of the coat. It is extremely necessary to change the canvas as often as the style demands as well as for the different individual effects and shapes of fronts.

FASHIONS

To establish a harmonious connection between dress and the human figure is the fundamental idea of all sartorial art. Fashion is no longer based upon the foibles or deformities of some distinguished personage, but, in the early years of the present century, has capitulated altogether to the influence of the time. Hence we are not concerned with the styles of the past or the future, but rather with what produces garments so scientifically that they conform to the ideas and needs of society and at the same time may be manipulated to suit individual requirements.

The principles set forth in this publication for the guidance of the student are based therefore, upon a scientific and artistic study of the ideal figure and the fashion cuts which illustrate the text display only prevailing authoritative styles. Being standard, idealized types, whatever styles the future may demand, may be evolved from them.

A careful survey of the illustrations will acquaint the student with the prescribed form of dress for every occasion, without a knowledge of which he may never hope to succeed in the tailoring profession. It is expected that the fashions of every season embrace a wide variety of ideas that may be suitable through their innate smartness to the uses and purposes of the younger set and sufficiently distinctive and conservative to please the middle aged and elderly man.

Sometimes the artistic principle has been flagrantly violated and frequently art has been subdued for the time being by eccentricity. Still we have much to be thankful for that on the whole, by a carefully worked out system, the eternal veritieshave been carefully respected and preserved by those who are recognized leaders of the craft. Strict adherence to the letter of this system will lead to a greater artistic development than has as yet been achieved in the scientific production of clothes.

ADVICE TO THE STUDENTS.

The New Supreme System, herewith set forth, is based upon twenty-five years of practical application in merchant tailoring, as well as designing ready to wear men's clothes, not alone by me personally, but by thousands of my successful students as well.

During these years of practice and trials many improvements have been revealed and installed in this New Supreme System which have not appeared in my previous additions. It is therefore, with the greatest confidence that the best results can be obtained from this system and regulations upon its proper application, that I offer same to the students.

Personally, I have great faith in the capacity of man to do as he wills. I have learned that hesitation is a detriment to one's own interest and that fundamental principles studied upon a progressive plan, is the only logical basis for the study of garment designing, therefore, my advice to the student beginning this study, is first, to have faith in the system you are about to learn; confidence is not only valuable, but a necessity to the student, with the view that he may maintain a sturdy progress toward a thorough qualification in garment designing.

The real value of this system, etc., lies in the realization of sartorial truths, which makes the student stronger in his work, therefore, the right mental attitude is very necessary for this masterly, yet simplified subject.

Be perfectly honest with yourself and honest in application of the system and you will find that the further you proceed the more interesting the subject will become; in this connection it is well to bear in mind that you must have confidence in yourself, so that you are able to thoroughly absorb the details set forth. With this confidence, apply perseverance and you will find it easier to become a cutter, as it is a gradual progress from the elementary to the advanced qualifications.

With the view of encouraging perseverance in the students the first part of the work has been drawn up with scientific simplicity and it would be a great mistake to study more than one thing at a time. It is unwise for the student to study disproportion or direct measure before he has assimulated the true conception of the ideal and the thorough understanding of proportions, therefore, a careful study of the ideal model and its measurements, proportions, etc., should receive the first attention, and the proportionate drafts should be gone over and over again until all principles of same have been thoroughly acquired, and having in this manner secured the principle points, it will be surprising to the student to recognize in the subjects which follow, the same principles incorporated, while the subject of heights, attitudes, dis-proportions, measurements, manipulations and outlines, will each in its proper order be mastered and which is practically a guarantee to the diligent student who will follow the above regulations, a successful future.

FRED'K T. CROONBORG.

The Tailor's Square

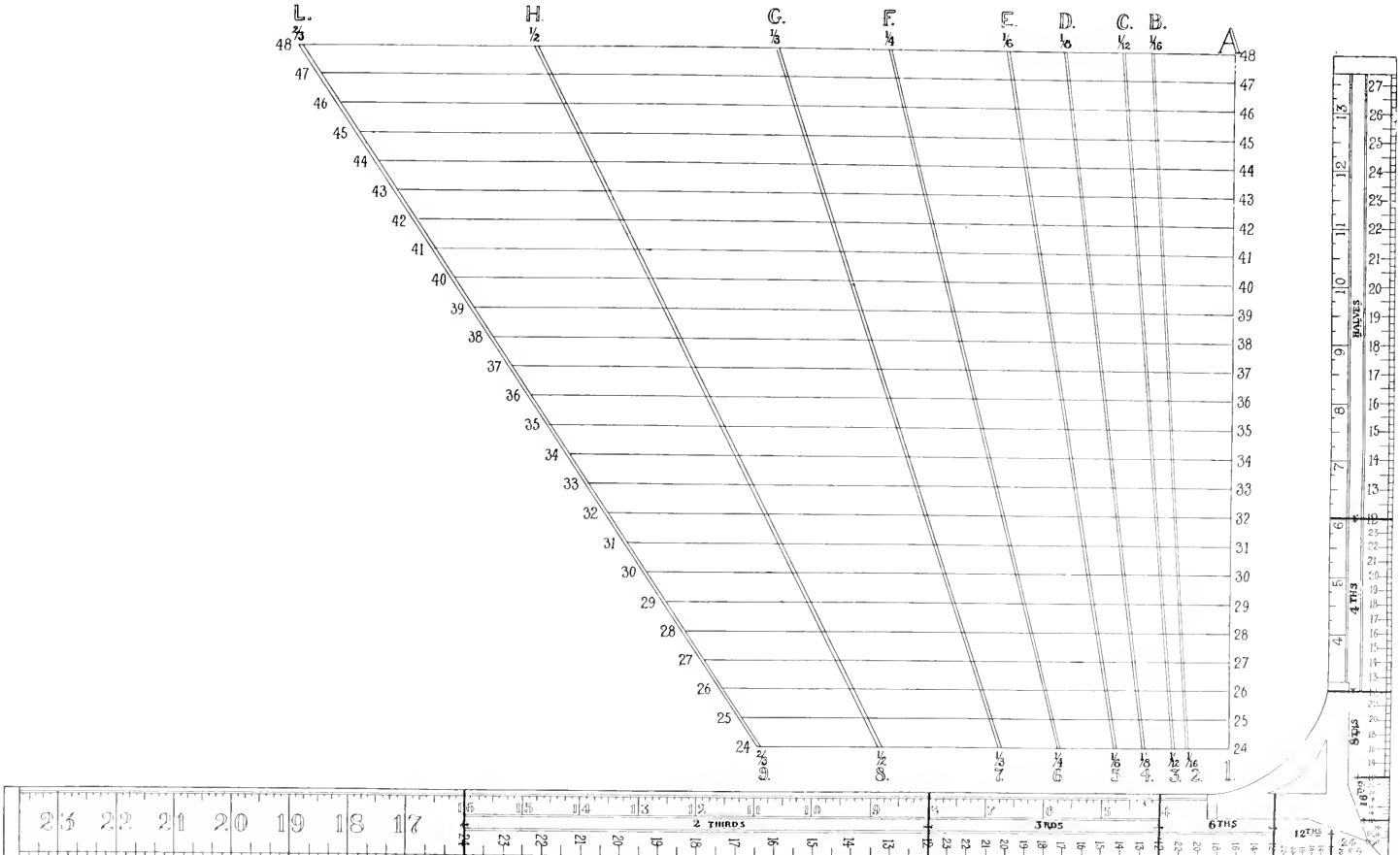
The Square is an implement used in drafting patterns. Of all the tools in the Tailor's kit, others being the yardstick, tape and chalk, it is the most important, because it illustrates divisions not shown on either of the other standards of measurements. These are fractions and multiples of the inch, which enable us rapidly to determine proportions with a certitude essential to accuracy of fit.

We have already seen that in drafting patterns for garments of whatever kind, the cloth is always laid on the double in cutting, and one pattern used for both sides. Therefore in laying up patterns we use always half of the measure for circumference of any part. For instance if a subject is 44 inches breast measure, 22 is the figure used in drafting. For a subject 38 inches breast measure, 19 is the basis of computation.

We will now proceed to a careful examination of the Square. First let us look at the long arm, starting from the right angle. We find fractions here, as stated above, of a different denomination than those usually given on other standards of measurement. These fractions are necessary aids to precision in drafting. Commencing at the angle, there are first, twenty-fourths, then twelfths, then sixths, and again thirds, and finally two-thirds, of the inch. It is of the utmost importance to fix these divisions in your memory, and to know accurately their location on the Square.

Next we will scrutinize the short arm of the Square, starting again at the angle. Our survey of this part shows us first, sixteenths, then eighths, then fourths, and finally half inches. These fractions and their position on the Square, must also be fixed in memory.

Thorough familiarity with this valuable device is an essential part of the equipment of the student for drafting patterns. Study and memorize the different fractions and divisions until you can use them with facility and celerity; for the Square will be your constant companion and competent coadjutor in this ground work of building garments, from start to finish. You will need to have recourse to the information with which it furnishes you times without number in your work of drafting.



THE TAILOR'S SQUARE AND TESTER.

THE TESTER

The Tester is a device designed to illustrate the divisions applied in the production of the various sizes of all kinds of garments for men and boys.

In the illustration on the opposite page, the Square is shown lying against the inside and bottom margins, while the Testor is drawn in the angle of the Square.

To draft the Tester: First draw the lines A-1 and A-L, describing a right angle.

The difference between the figures from A down to 1 is ½ inch.

Proceed now to square out the lines shown on the diagram from 48 to 24, at intervals of one half inch.

The distance from A to L is 2/3 on the divisions of 48, and 24 on the Square.

From 1 to 9 is 2/3 on the divisions of 24, and 12 on the Square.

Draw a line from 1 to 9.

From A to H is ½ on the divisions of 48, and 24 on the Square.

From 1 to 8 is ½ on the divisions of 24, and 12 on the Square.

Draw a line from H to 8.

From A to G is 1/3 on divisions of 48, 24 on the Square.

From 1 to 7 is 1/3 on divisions of 24, 12 on the Square.

Draw a line from G to 7.

From A to F is 1/4 on divisions of 48, 24 on the Square.

From 1 to 6 is 1/4 on divisions of 48, 12 on the Square.

Draw a line from F to 6.

From A to E is 1/6 on divisions of 48, 24 on the Square.

From 1 to 5 is 1/6 on divisions of 24, 12 on the Square.

Draw a line from E to 5.

From A to D is 1/8 on divisions of 48, 24 on the Square.

From 1 to 4 is 1/8 on divisions of 24, 12 on the Square.

Draw a line from D to 4.

From A to C is 1/12 on divisions of 48, 24 on the Square.

From 1 to 3 is 1/12 on divisions of 24, 12 on the Square.

Draw a line from C to 3.

From A to B is 1/16 on divisions of 48, 24 on the Square.

From 1 to 2 is 1/16 on divisions of 24, 12 on the Square.

Draw a line from B to 2.

If you have followed the instructions given above, you will now have completed the drafting of the Testor, which illustrates graphically the divisions on the two sides of the Square, and their application in making measurements. You may now proceed to try out the accuracy of the Tester, as supplying the relative proportions for different sizes, according to the divisions on the Square. By this process you will become familiar with the divisions of the Square, and with the use of that valuable instrument within a fraction of the time usually occupied in acquiring proficiency in the application of the Square to the processes of measurement, which is the province of the Tester.

Correct Dress Chart

COAT AND OVERCOAT	WAISTCOAT	TROUSERS	HAT	SHIRT AND CUFFS	COLLAR	CRAVAT	GLOVES	BOOTS	JEWELRY
EVENING, RECEPTION, WEDDINGS, BALLS, Etc.									
Full Dress Coat Cape, Inverness or Skirted Coat	White Single-Breasted of Pique Linen or Silk	Same Material as Coat	High Silk with Broad Felt Band	Stiff Pique or Linen White	Wing Poke or Lapfront	White Tie of Plain or Figured Pique or Linnen	White Glace or White Reindeer White Cape for Theatre	Patent Leather Buttoned Kid Tops Patent Leather Pumps	Pearl or Moonstone Links and Studs Plantinum Bar Chain or White Ribbon
CLUB, STAG, INFORMAL AND HOME DINNER									
Tuxedo, Black, Dark Blue and Oxford Chesterfield Overcoat	Black-and-White Silk or Linen Single-Breasted	Same Material as Coat	Derby or Soft	Stiff or Pleated White Linnen or Pique	Fold or Wing	Black or Black-and-White Tie	Gray Suede Tan Cape or Chamois	Dull Calf with Laced Tops or Gunmetal Pumps	Gold or Jeweled Links and Studs Gold Bar Chain or Black Ribbon
FULL DAY DRESS									
Black or Dark Gray Cutaway or Double Breasted Frock	To Match Coat or of Fancy Fabric	Gray Striped Worsted or to Match Coat	Black Derby or High Silk	Pleated White or Fancy	Fold or Wing	Four-in-hand or Once-over	Suede or Reindeer	Patent Leather or Dull Calf Buttoned Kid Tops	Gold or Jeweled Links, Studs, and Cravat Pin
BUSINESS OR MORNING WEAR									
Sack Coat or Morning Frock Chesterfield Overcoat	To Match Coat or of Fancy Fabric	To Match Coat	Derby or Soft	Pleated or Negligee	Fold or Wing	Four-in-hand or Tie	Tan Cape or Chamois	Laced Calf or Russet High or Low	Pearl, Gold or Jeweled Links and Studs Gold Chain
SPORTING, GOLF OR DRIVING — TOWN OR COUNTR									
Norfolk or Tourist Raglan, Slip-on, or Belted Coat	To Match Coat	To Match Coat or Flannel	Tweed Cap or Soft	Negligee or Soft Cuffs	Fold Outing or Self-Attached Collar or Kerchief	Four-in-hand Tie Stock or Kerchief	Tan Cape or Chamois	Laced Calf or Russet High or Low	Pearl or Gold Links Gold Chain

THE IDEAL MODEL FOR THE NEW SUPREME SYSTEM.

THE IDEAL MODEL AND HOW TO MEASURE

Every student whose ambition is to become a successful Cutter or Designer should give thorough study to the art of measuring. He should further train his faculties by observing the different types, shapes and forms of men; and last, but not least, in taking short, or direct measures, he should exercise the utmost care, as exactness of these measures is hard to obtain.

Before ever we take up the details of measurement, the student must acquire a mental concept of the ideal model as an example of perfect proportion. The ideal figure, specifically described, is 5 feet 8 inches in height, and should weigh 155 pounds. He should be absolutely normal in every respect, in point of shoulder, chest, back, neck, in fact he should exemplify perfect symmetry in every particular. (See page 21.)

After the student has thoroughly assimilated these instructions in regard to the proportions of the ideal model, let him look about for a subject who fulfills the requirements of the same. He may select from among his friends one who comes the nearest to this standard of symmetry, and keep in mind at all times this figure, with a view to developing his conception of the perfect form. Let him recall the first name of this friend, and make him the constant companion of his thoughts, keeping in his mind's eye his person, carefully studying his proportions, and making them the basis of comparison with the different types and forms of men that he will be called upon to fit.

I have advised students to take some well proportioned friend as a model of the perfect form, because experience has shown that the mental concept suggested by an actual living person will be carried in thought with more continuity than an abstract ideal conjured up by specifying certain measurements, while there is also the advantage of the graphic exemplification of symmetry and grace to impress upon the mind of the student the standard from which to make comparisons.

To continue, then, measurements are divided into three different sections. The first section of measurements consists of length and circumference, and embodies also height. The second section of measurements consists of definitions of types, forms and attitudes. The third section is that of short or direct measures, sometimes called actual measurements. We will therefore proceed to take up each section according to the manner in which the illustrations and instructions are arranged in this volume, beginning with the first section as defined above. In this exposition of the subject under consideration, the student will be shown how to take a complete set of measurements such as are necessary to produce a properly proportioned coat subject to height and circumference.

Practice has demonstrated that the taking of the width of the back and length of coat before the customer has removed this garment will give the best satisfaction, for the reason that the old coat will act as a foundation for these estimates, and the cutter, by taking measures over same, can better distinguish whether the old coat is too long or too short, or too wide or too narrow, and how much; thereby obtaining more directly the correct length and breadth for the new coat. (See plates No. 1 and No. 2).

Next, after the coat is removed, place the tape measure around the breast and register the figure of circumference of breast. (See plate 3.) Then fix the waist line by placing the tape around the hollow of the waist, holding the tape together with the left hand. With a piece of chalk in the right hand, mark off the waist line, or point D, as shown in plate 4.

Now place the tape around the most prominent part of the seat, as before holding the tape together with the left hand while marking with the right, point E, plate 5. Then register this seat measure.

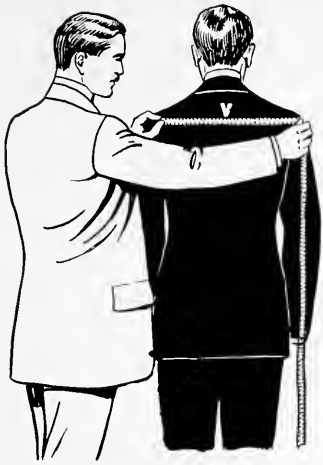
Plate No. 7 illustrates the front view of plates No. 3, No. 4 and No. 5; while No. 6 illustrates the square properly placed under the arm, and the tape measure attached for measuring of sleeve length as indicated from T to 18.

Next, if possible, obtain the actual height and weight of the subject. The length of coat and width of back will be governed by the proportions deduced from height and circumference, these two measures having been registered first with a view to making them the basis of computation in determining other proportions.

The measures thus far taken should be entered in the book as follows:

Width of back.....14½ inches, see plate No. 1. Seat measure .....39 inches, see plate No. 5.
Full length of coat..30 inches, see plate No. 2. Sleeve length .....18 inches, see plate No. 6.
Breast Measure ....38 inches, see plate No. 3. Height .....5 feet 8 inches, weight 155 pounds.
Waist measure .....33 inches, see plate No. 4.

This is the first Section of Measurements, of what may be termed proportionate measures.



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The Sack Coat

The popularity of the sack coat for general wear is due to its embodiment of the principles of simplicity, comfort and adaptability. With its straight lines, conforming to the contour of the figure, its numerous and ample pockets, safe and convenient receptacles for small belongings, its freedom from ornamentation and conservative type, it commends itself to the needs of the worker, whether magnate or mechanic.

The adjustment of the sack coat to the uses of the busy man has been attained through a process of elimination on the one hand, and of evolution on the other. Through various phases of shape and style, marked by close and loose fit, differentiation in detail and finish, this garment has presented itself as a candidate for favor in a variety of aspects. It is matter for surprise that such latitude of design is possible of achievement in a garment whose general lines admit of so little variation from season to season. But the skilled craftsman knows how to secure widely varying effects from slight modifications of type, and minor differences in finish.

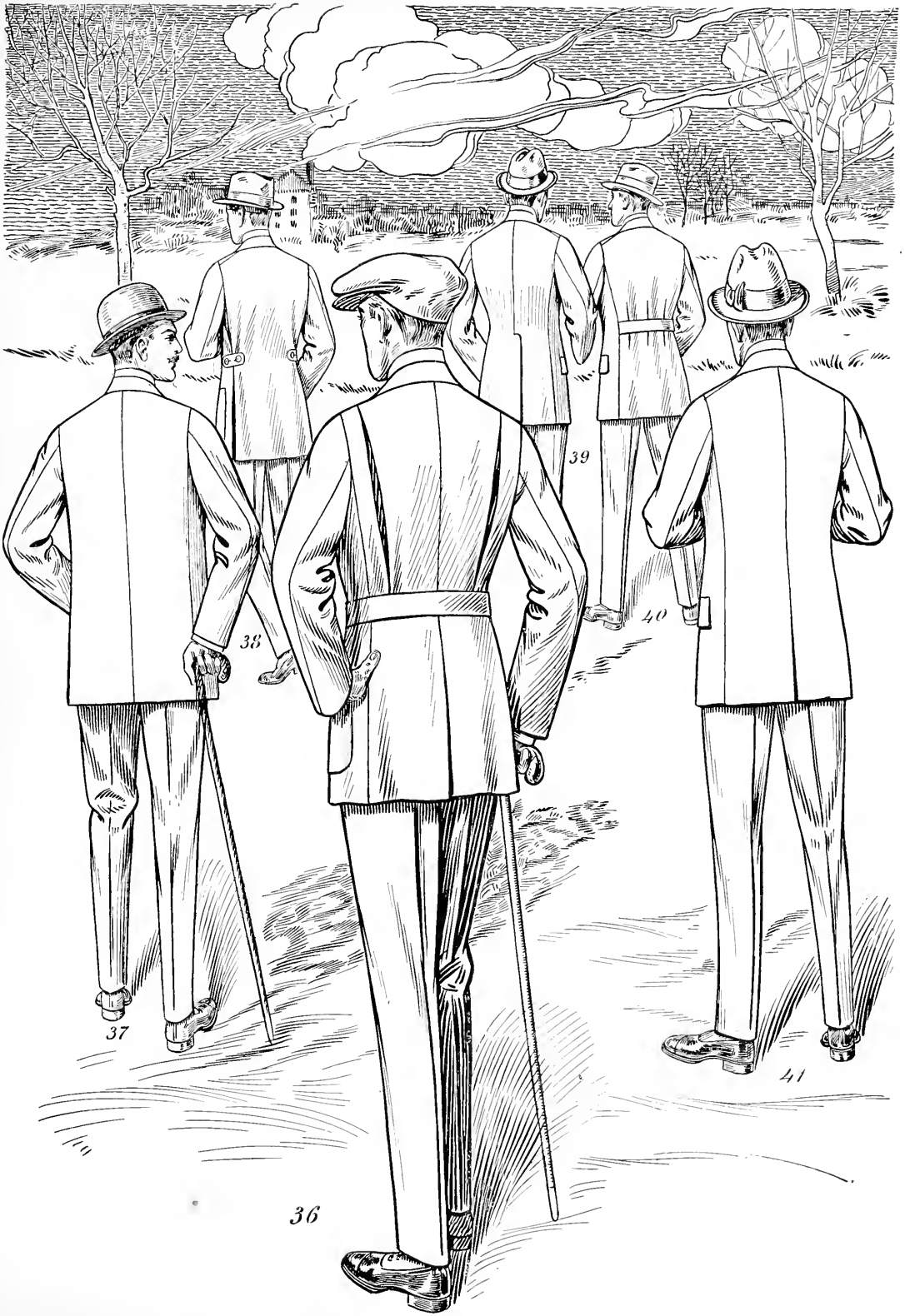
With all its simplicity and practical utility, the sack coat is a most becoming garment. Keeping as it does to the lines of the figure, lending itself by adaptation of design to the expression of individuality, it fulfills the requirements of good taste, and follows the canons of art. Simple and graceful in type and fit, characterized by inconspicuous and appropriate fittings and finish, it represents the achievement of the artist; for art is skill in expression.

The sack coat, exemplifying all these characteristics, has no rival as the accepted habit of every day for men of all classes, ages and occupations.

While it is taken for granted that most American men are occupied with business or vocation during the hours of the day, the sack coat is equally in favor with the student, and with the traveler. By a few skillful touches, the resourceful tailor knows how to alter its lines and adapt its type to the needs and personality of his client. Under his plastic fingers its contour and character can be molded to express the individuality of the man, whatever his class or calling, without detracting from those salient features and essential attributes which have made it the correct dress for business.

The sack coat is essentially a business coat and as such has broad latitude. It is not considered the logical garment for either dress or field sports.

Accessories accompanying the sack coat admit of a wide latitude of choice, good taste alone being the arbiter in selection of reinforcements to this cosmopolitan garment.



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Scientific Outline for Sack Coat

Measures.

Breast	38 in.	Seat	39 in.
Waist	33 in.	Height	5 ft. 8 in.

TO DRAFT.

Square out and down from A.

A to B is one-third of breast measure.

B to B1 is 2¾ inches.

A to D is length to waist, one-fourth height (17 inches).

A to E is length to seat, one-third height plus 1 inch (23¾ inches).

A to G is full length, one-half height minus 4 inches (30 inches).

Square out B1, D, E and G.

B1 to H is one-third of breast measure.

H to I is one-fourth of breast measure.

I to T is 2 inches.

H to H1 is 1½ inches.

B1 to * is the balance line, one-half of breast measure.

B1 to J is ½ full, breast measure.

J to J1 is 2½ inches.

Square up and down from J1.

Square up from T.

Square up and down from * for balance line.

Square up from H1.

B1 to C is one-fourth breast measure plus ½ inch.

Place corner square at point T, let long arm of same rest on point C, square up from T finding point F.

Rule a line from F to C locating L.

Rule a line from T to C locating K.

Square back as per dash line from L finding point V, which is shoulder height.

X on the balance line to D1 is one-half normal waist measure always, (regardless of the size of waist you are cutting, be it large or small).

Square down from D1 always.

Rule a line from C to D1 and shape back center seam as from A1 to D1 and down to G1.

E1 to N is one-third seat measure.

Rule a line from H to N and down.

A to M is one-sixth breast measure.

Square up from M.

M to M1 is 1 inch.

A to A1 is ¼ inch.

L to L1 is ¼ inch.

K to 5 is ¾ inch one line ruled from T to C as shown.

Shape as per illustration from A1 to M1 and from M1 to L1, L1 to 5 coming in ¼ inch at 5 and from 5 to O through N and down.

X on the balance line to P is one-half waist measure.

P to P1 is 3½ inches.

F to AA is one-sixth breast measure.

Sweep forward from AA using point F as pivot finding point 10.

Rule a line from 10 to J1.

10 to R is one-sixth breast measure.

Rule a line from 4 to R and out.

Shape neck hole as per solid line from F to R.

Q to Q1 is ¾ inch.

Shape front balance line as per dash line from 10 to J1, P1, Q1 and down.

N to N1 is 2½ inches.

Rule a line from O thru N1 and down.

Sweep backward from point 6 using point 5 as pivot, finding point 8.

Sweep forward from point 8 using point F as pivot finding point 11.

These are the principle points for a normal Sack Coat and should be studied first of all.

Scientific Outline for Sack Coat

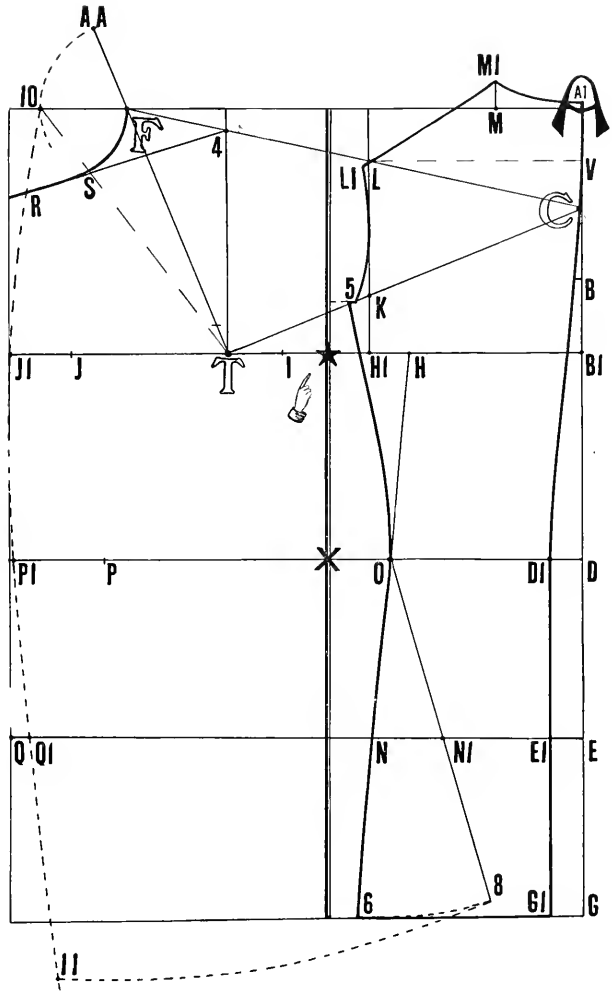


DIAGRAM 1.

Regulation Sack Coat—Continued

Measures.

Breast	38 in.	Seat	39 in.
Waist	33 in.	Height	5 ft. 8 in.

TO DRAFT.

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

F to 9 is the same distance as from M1 to L1 minus ¼ inch.

5 to 7 is ½ inch.

Shape side of front part as per diagram from 7 to O thru N and down to point 8.

From T to Y is 1 inch.

Shape arm hole as shown from point 9 to Y and from 7 to Y.

Shape shoulder as shown in diagram from 9 to F.

J1 to 13 is 1¼ inch.

P1 to 14 is 1 inch.

11 to 15 is ¾ inch.

11 to 12 is ¾ inch.

R to 16 is 2 inches.

Shape front as per solid line from 16 to 13, 14 and 15.

Shape bottom as per solid line from 8 to 12.

Lay up pockets as follows:

T to 17 is 12 inches (or 2/3 of the average sleeve length. 18 inches).

17 to 18 is 3⅛ inch.

17 to 19 is 3⅛ inch.

Lay up pocket and flap as shown in diagram from 18 to 19.

Next place breast pocket in position indicated in this draft and the front and back part is completed.

COLLAR.

Rule a line from T to 10, finding point S.

Rule a line from the first button-hole to S and up.

F to 3 is one-sixth breast measure plus ¼ inch.

1 to 3 is 1¼ inch.

1 to 2 is 1¾ inches.

4 to 5 is 1¼ inches.

Shape collar as indicated from 3 to 4, 3 to 2, 2 to 5 and 5 to 4 and complete.

Regulation Sack Coat—Continued

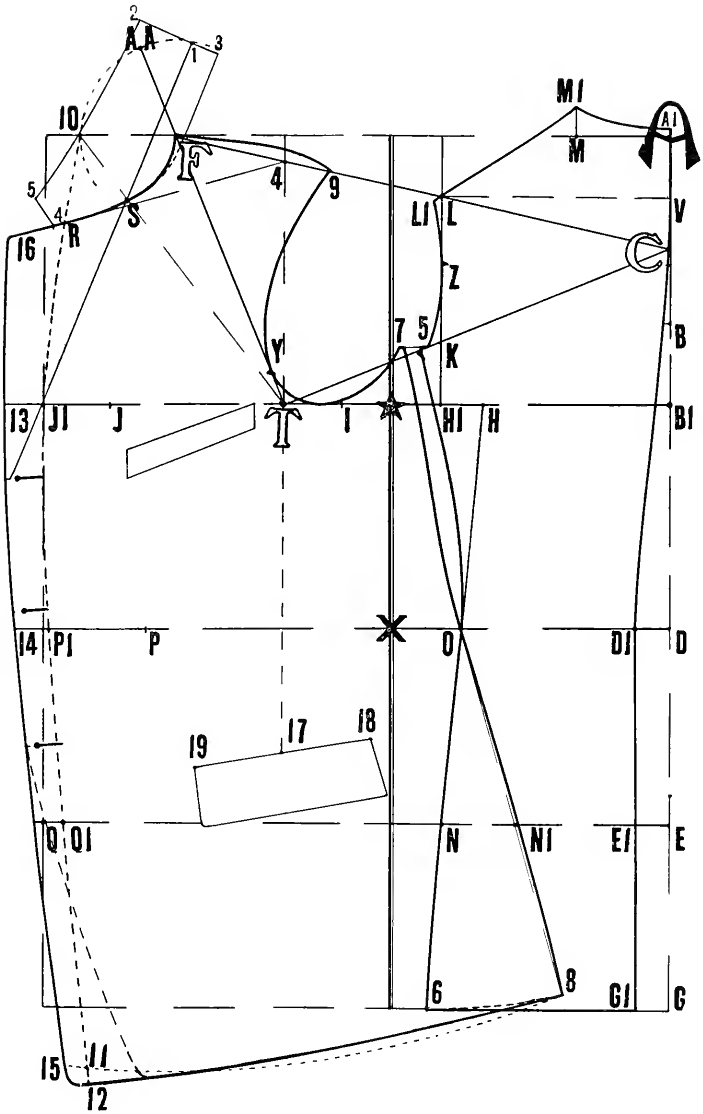


DIAGRAM 2.

Double-Breasted Sack Coat, with Fitting Waist

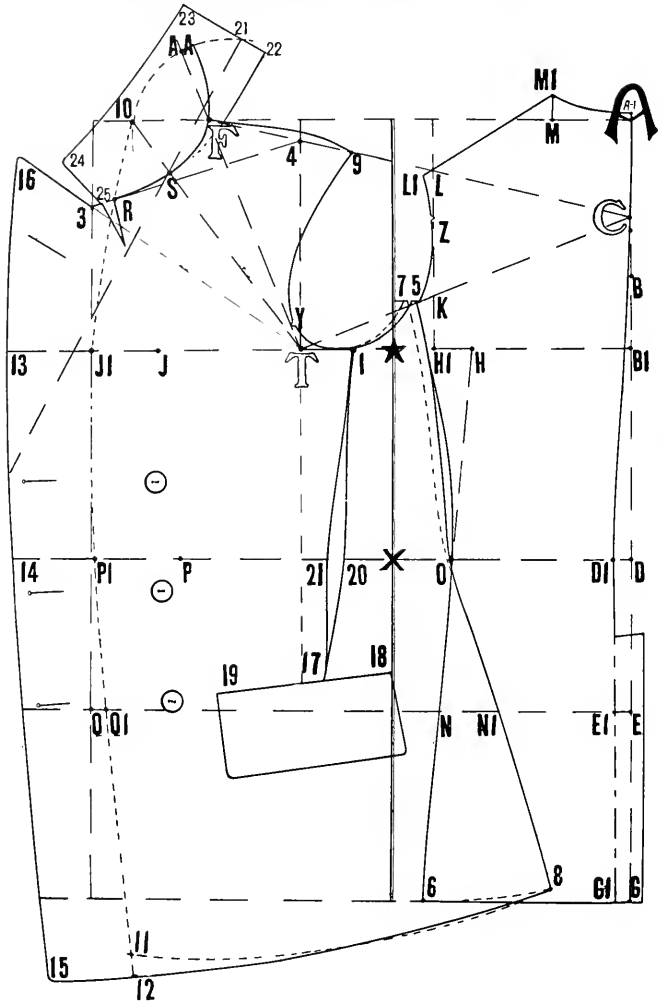


DIAGRAM 3.

DOUBLE-BREASTED SACK COAT WITH THE FITTING WAIST.

Measures.

Breast .....38 in. Seat ..... 39 in.
Waist .....33 in. Height ..... 5 ft. 8 in.

TO DRAFT.

First lay up all points as described in outline and continued as in the regulation Single Breasted Sack, diagram No. 2. (Page 29.)

For a double breasted Sack, deduct the button stand as added for single breasted coat and in place of same add from J1 to 13, 3 inches.

P1 to 14, 3 inches.

12 to 15, 3 inches.

Take out a V of ¾ inch at point Y.

Rule a line from T to 3 and out.

3 to 16 is 3½ inches.

Shape front as shown by solid line from 16 to 13, 14 and 15.

Take out a V in side of front part as shown from I in armhole down to the pocket.

From 20 to 21 is ¾ inch.

Shape from I to 20 and down, and from I to 21 and down to the pocket.

Extend the ½ inch taken out in the single breasted coat as shown between 5 and 7 which will allow for seams that will be used in sewing up the under arm cut.

Place pockets as indicated and the front and back part is completed for a Double Breasted Sack Coat with fitted waist.

Collar is drafted in the same manner as is the collar for a single breasted sack coat with the exception of the shape.

From 21 to 23 is 2¼ inches.

25 to 24 is 1⅝ inches.

Shape collar as per diagram from 22 to 25.

22 to 21 and 23, and from 23 to 24, then from 24 to 25 and complete.

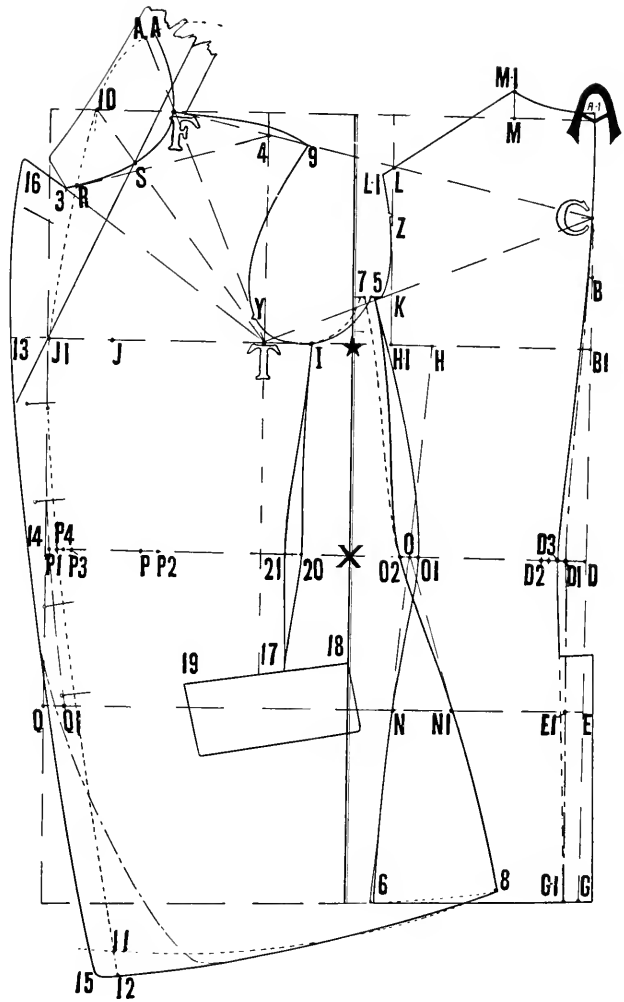


DIAGRAM 4.

SMALL WAISTED SACK COAT.

Measures.

Breast .....38 in. Seat .....39 in.
Waist .....31 in. Height .....5 ft. 8 in.

TO DRAFT.

First lay up all points described in "Regular Sack" diagram No. 2, then continue as follows:

X to D2 is one-half waist measure.

Divide the distance from D2 to D1 into three equal parts.

D1 to D3 is one-third of this amount. Shape from C to D3 and down as per solid line. This leaves two-thirds of a suppression of which one-third is taken out from O to O1 and the other one-third from O to O2.

Shape back part as per solid line from 5 to O1, N and down.

Shape side of front part as per solid line from 5 to O2, N1 and down.

X to P1 is one-half waist measure (31 inches).

P2 to P3 is 3½ inches.

P1 to P3 is divided into three equal parts.

P1 to P4 is one-third of this amount.

Re-shape the front line as per dotted line and add the button stand the regular way from this line, which will reduce the front one-third of the difference between normal waist and small waist.

Take out a V in the side from I extending down to the pockets.

Take out from 20 to 21, the remaining two-thirds of small waist shown from P3 to P4.

Add one-half inch from 7 to 5 for seams needed in V, taken out at I of front part and which will close the side seams as illustrated.

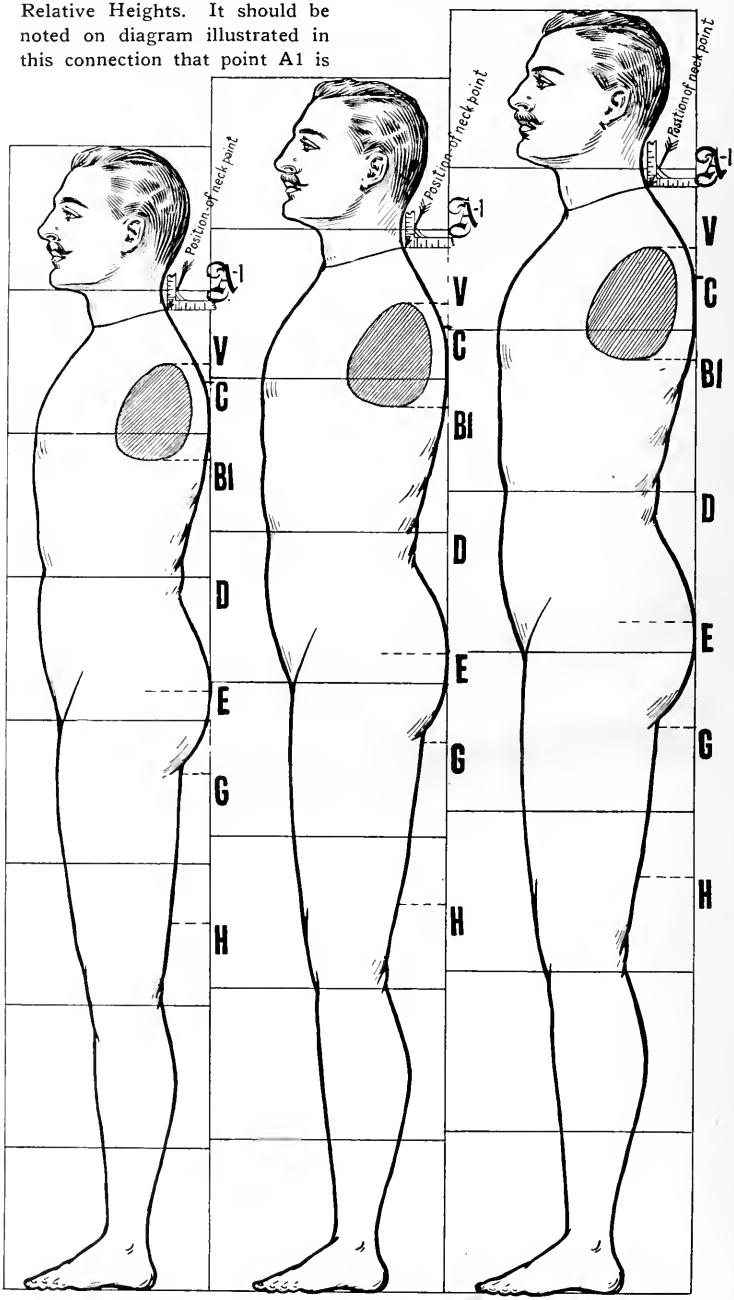
Upon general principles variations of heights group subjects into three classes, viz., tall, normal and short. (See illustration Relative Heights.) It is a matter of common experience also that in each of these classes we have several degrees of the same type and form.

In my experience with students I find it rather difficult to impress them with the necessity of a full understanding of the principles underlying variation of height as a positive guide for regulation of the different stations as well as shapes of the figure. An understanding of the deviations of height of different subjects is of great practical value to the cutter, not only as a guide to the length of the garment, but also as a regulator for obtaining the various proportionate stations for the different heights, whether for slope of shoulder, depth of scye, waist length, length to seat, as well as average length of coat; and in that manner avoiding the possibility of making a long garment for a short figure, or a short one for a tall figure.

Your attention is therefore called to the illustration termed Relative Heights. A1 is the neck point, V is the shoulder slope, B1 is the depth of scye, D is the waist length, E the length to seat, G is the average length of the sack coat, H the average length of the overcoat.

The total height of the average figure for the ideal model used for these proportions is 5 feet 8 inches, as the middle figure (Relative Heights) illustrates. The circumference of breast regulates the depth of Scye to a great extent because the arms and muscles grade in circumference in proportion to the circumference of the body. The normal depth of scye for the average height of 5 feet 8 inches is therefore founded on the divisional thirds of the breast measure plus 3 inches. For example by testing the ideal model 5 feet 8 inches in height and 38 inches around the breast, we find the depth of scye to be a total of 9¼ inches. Again we divide the total of this depth of scye into three equal parts, 1/3 of this measurement being the proper proportion for the slope of shoulder, or the distance from A1 to point V on illustration Relative Heights. It should be noted on diagram illustrated in this connection that point A1 is ¼ of an inch above the squared out line, while the distance from B to B1 is 2¾ inches, and the distance from A to B is 1/3 of the breast measure, making a total of 9¼ inches. See page 23.)

Recent changes in attitude of



RELATIVE HEIGHTS.

the ideal form of the American man as regards both circumference of waist and rise of shoulder has made past calculations in regard to height almost invaluable, and practice has demonstrated that for each inch the subject is taller than the normal form of 5 feet 8 inches, 1/12 of an inch should be added to the depth of scye, and for each inch the subject is shorter than the normal of 5 feet 8 inches, 1/12 inch should be deducted from the depth of scye. (See diagram.) Point B1 indicates the normal breast line (The Solid Line), while the dotted breast line is for a subject 5 feet 4 inches in height, and the dash breast line gives the proper depth of scye for a subject 5 feet 12 inches in height, in accordance with the increase and decrease as above specified.

Proportionate waist length of a coat should be ¼ of the entire height. For fashionable waist length for a frock coat add 1½ inches. (See Diagram.) Point D indicates the normal waist line for the average figure of 5 feet 8 inches in height (The solid Line), the dotted waist line being for the figure 5 feet 4 inches in height, and the dash line for a subject 5 feet 12 inches in height.

The length to seat is 1/3 of the entire height plus 1 inch. (See illustration Relative Heights.) Point E indicates the station on the diagram for the normal figure of 5 feet 8 inches, shown by the Solid Line, while the dotted line above gives the length for seat for the figure 5 feet 4 inches in height, and the dashed line below for the subject 5 feet 12 inches in height.

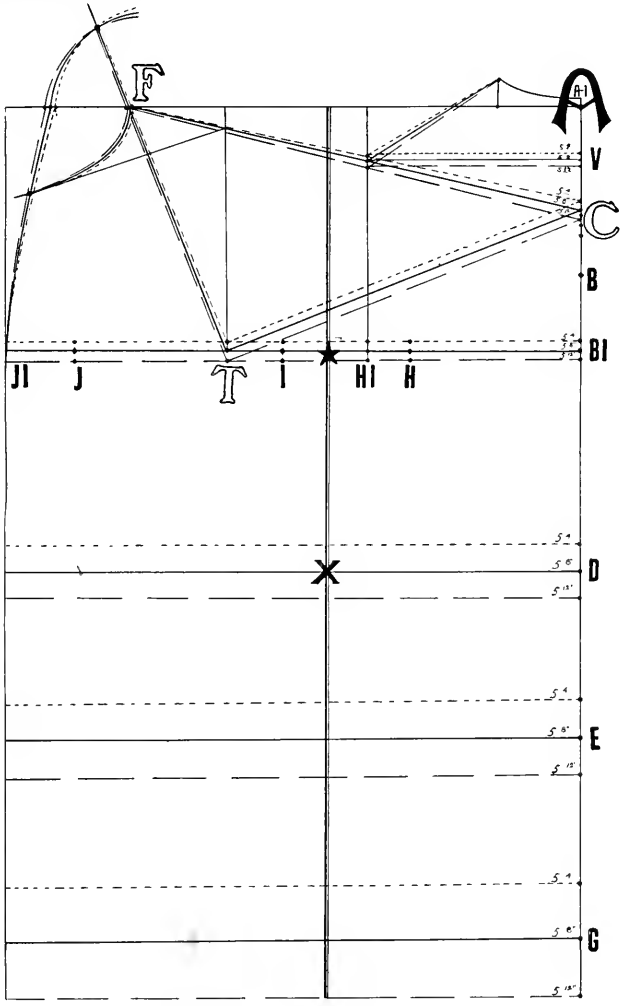


DIAGRAM: PROPORTIONATE HEIGHTS.

The average length of a sack coat is ½ of the entire height minus 4 inches. (See illustration Relative Heights point G, also Diagram point G.) For the normal man 5 feet 8 inches tall The Solid Line at point G gives the length of the sack, while the dotted line shows length for the subject 5 feet 4 inches tall, and the dashed line for the man 5 feet 12 inches in height.

The average length of a single-breasted frock coat is ½ of the entire height plus 3 inches.

The average length of a double-breasted frock coat is ½ the height plus 6 inches.

The average length of an overcoat is ½ the length plus 8 inches.

The average length of an Ulster is ½ the length plus 13 inches, while the style at all times regulates the garment.

These proportions of height should be studied carefully, as they will serve as a guide for regulation of the length of a garment according to the height of a subject.

The illustration Relative Heights, point A1, shows the position of the neck point, and it is well to bear in mind when measuring that A1 to V is the shoulder slope; A1 to B1 is the depth of scye; A1 to D is the waist length; A1 to E is the length to seat; and the best proportions obtainable from these stations are found as per instructions given above, including length of the various garments herein enumerated. Therefore a careful study of the illustration Relative Heights and of the diagram published in that connection, as well as of the principles laid down in this article, are sure to make the student conversant with the different types of form, as well as the necessity of incorporating these divisions and proportions into the production of patterns whether of sack coat, overcoat or frock coat.

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	33¾	33½	33¼	33	32¾	32½	32¼	32	31¾	31½	31¼	31
105	34½	34¼	34	33¾	33½	33¼	33	32¾	32½	32¼	32	31¾	31½
110	35	34¾	34½	34¼	34	33¾	33½	33¼	33	32¾	32½	32¼	32
115	35½	35¼	35	34¾	34½	34¼	34	33¾	33½	33¼	33	32¾	32½
120	36	35¾	35½	35¼	35	34¾	34½	34¼	34	33¾	33½	33¼	33
125	36½	36¼	36	35¾	35½	35¼	35	34¾	34½	34¼	34	33¾	33½
130	37	36¾	36½	36¼	36	35¾	35½	35¼	35	34¾	34½	34¼	34
135	37½	37¼	37	36¾	36½	36¼	36	35¾	35½	35¼	35	34¾	34½
140	38	37¾	37½	37¼	37	36¾	36½	36¼	36	35¾	35½	35¼	35
145	38½	38¼	38	37¾	37½	37¼	37	36¾	36½	36¼	36	35¾	35½
150	39	38¾	38½	38¼	38	37¾	37½	37¼	37	36¾	36½	36¼	36
155	39½	39¼	39	38¾	38½	38¼	38	37¾	37½	37¼	37	36¾	36½
160	40	39¾	39½	39¼	39	38¾	38½	38¼	38	37¾	37½	37¼	37
165	40½	40¼	40	39¾	39½	39¼	39	38¾	38½	38¼	38	37¾	37½
170	41	40¾	40½	40¼	40	39¾	39½	39¼	39	38¾	38½	38¼	38
175	41½	41¼	41	40¾	40½	40¼	40	39¾	39½	39¼	39	38¾	38½
180	42	41¾	41½	41¼	41	40¾	40½	40¼	40	39¾	39½	39¼	39
185	42½	42¼	42	41¾	41½	41¼	41	40¾	40½	40¼	40	39¾	39½
190	43	42¾	42½	42¼	42	41¾	41½	41¼	41	40¾	40½	40¼	40
195	43½	43¼	43	42¾	42½	42¼	42	41¾	41½	41¼	41	40¾	40½
200	44	43¾	43½	43¼	43	42¾	42½	42¼	42	41¾	41½	41¼	41
205	44½	44¼	44	43¾	43½	43¼	43	42¾	42½	42¼	42	41¾	41½
210	45	44¾	44½	44¼	44	43¾	43½	43¼	43	42¾	42½	42¼	42
215	45½	45¼	45	44¾	44½	44¼	44	43¾	43½	43¼	43	42¾	42½
220	46	45¾	45½	45¼	45	44¾	44½	44¼	44	43¾	43½	43¼	43
225	46½	46¼	46	45¾	45½	45¼	45	44¾	44½	44¼	44	43¾	43½
230	47	46¾	46½	46¼	46	45¾	45½	45¼	45	44¾	44½	44¼	44
235	47½	47¼	47	46¾	46½	46¼	46	45¾	45½	45¼	45	44¾	44½
240	48	47¾	47½	47¼	47	46¾	46½	46¼	46	45¾	45½	45¼	45
245	48½	48¼	48	47¾	47½	47¼	47	46¾	46½	46¼	46	45¾	45½
250	49	48¾	48½	48¼	48	47¾	47½	47¼	47	46¾	46½	46¼	46
255	49½	49¼	49	48¾	48½	48¼	48	47¾	47½	47¼	47	46¾	46½
260	50	49¾	49½	49¼	49	48¾	48½	48¼	48	47¾	47½	47¼	47
265	50½	50¼	50	49¾	49½	49¼	49	48¾	48½	48¼	48	47¾	47½
270	51	50¾	50½	50¼	50	49¾	49½	49¼	49	48¾	48½	48¼	48
275	51½	51¼	51	50¾	50½	50¼	50	49¾	49½	49¼	49	48¾	48½
280	52	51¾	51½	51¼	51	50¾	50½	50¼	50	49¾	49½	49¼	49
285	52½	52¼	52	51¾	51½	51¼	51	50¾	50½	50¼	50	49¾	49½
290	53	52¾	52½	52¼	52	51¾	51½	51¼	51	52¾	50½	50¼	50
295	53½	53¼	53	52¾	52½	52¼	52	51¾	51½	51¼	51	50¾	50½
300	54	53¾	53½	53¼	53	52¾	52½	52¼	52	51¾	51½	51¼	51

For large waisted persons deduct ⅛ inch for each inch the waist measure exceeds the proportionate.
For small waisted persons add ⅛ 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	16¼	16½	16¾	17	17¼	17½	17¾	18
Fashionable Waist—Frock	17½	17¾	18	18¼	18½	18¾	19	19¼	19½
Sack Coats—Waist	16½	16¾	17	17¼	17½	17¾	18	18¼	18½
Sack Overcoats—Waist	17	17¼	17½	17¾	18	18¼	18½	18¾	19
Full Length—Sack Coats	27	27½	28	28½	29	29½	30	30½	31
" —S. B. Frock	34	34½	35	35½	36	36½	37	37½	38
" —D. B. Frock	38	38½	39	39½	40	40½	41	41½	42
" —Dress Coat	37	37½	38	38½	39	39½	40	40½	41
" —Overcoat	40	40½	41	41½	42	42½	43	43½	44

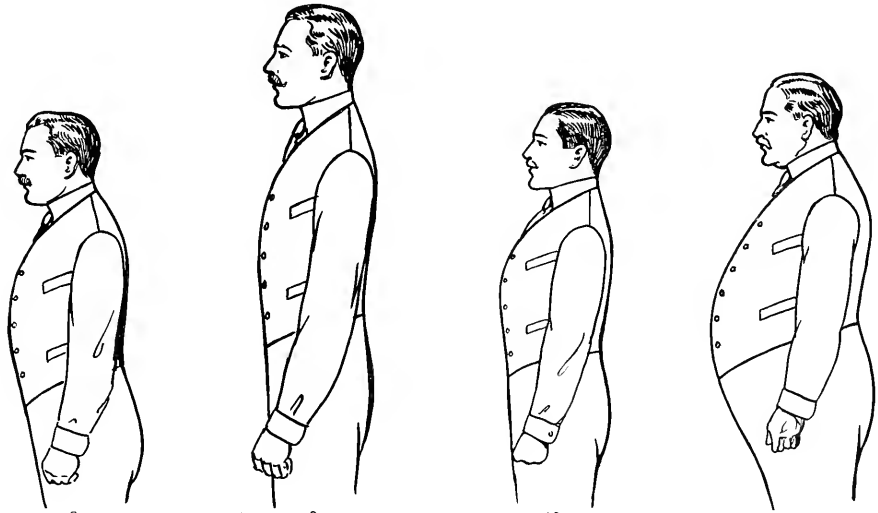
Circumference

In respect to variations of circumference, subjects are divided into four different types: Slim, Normal, Corpulent and Stout. Other types that come up for consideration are known as Tall and Slim, and Short and Stout.

By Slim, I mean a subject who measures less than normal around the waist, for example 38 breast, 31 waist; and this figure should be treated according to instructions given, as illustrated by Diagram 4.

The Normal draft is that shown on page 29.

The Corpulent differs from the Stout around the waist as well as over the breast. By Corpulent, I mean a figure which has grown heavy while still retaining its athletic type, waist measure being larger than proportionate; for example 42 breast and 42 waist would be termed Corpulent. Again, 40 or 39 waist, with 42 breast, would also be styled Corpulent. See figure No. 10. Any man whose waist measure is more than normal, or any man whose waist measure is the same as over breast, is Corpulent, and should be treated as shown in Diagram 5. (Page 37.)



8 9 10 11

The Stout man measures more around the waist than around the breast. See figure 11 illustrating Stout Form, which should be treated as shown in Diagram 6. (Page 38.)

In classifying circumference, it may be stated concisely that the Slim figure measures less around the waist than the Normal, the Corpulent measures more around the waist than regulation or Normal waist measure, while the Stout measures more around the waist than around the breast.

In application of the divisions for depth of scye, increase and decrease of this measurement for figures over 42 breast measure will be only $\frac{1}{8}$ inch. (See diagrams 5 and 6, pages 37-38.)

The Tall and Slim figure measures less than the average over chest as well as waist, and is taller than the average height. (See illustration No. 9 on this page and diagram 9 marked Mutt.) (Page 42.)

The Short and Stout man is he who is considerably shorter than normal, yet in circumference measures more than the average man. (See illustration No. 8 on this page and Diagram 10, marked Jeff.)

Sack Coat for Corpulent Men

Measures Used.

Breast	46 in.	Seat	47 in.
Waist	46 in.	Height	5 ft. 8 in.

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

TO DRAFT.

Square out and down from A.
A to 46 is one-third breast measure (46).
Inasmuch as 42 is a stipulated point for the regular grade, size 42 is taken in consideration.
A to 42 is one-third of size, 42 breast.
Point B is between 46 and 42, this will shorten the scye depth in the large sizes.
B to B1 is 2¾ inches.
A to D is length to waist one-fourth height (17 inches).
A to E is length to seat one-third height plus 1 inch (23¾ inch).
A to G is full length one-half height minus 4 inches (30 inches).
Square out B1, D, E and G.
B1 to H is one-third of the breast measure.
B1 to * for balance line is one-half breast measure.
H to I is one-fourth breast measure.
H to H1 is 1½ inches.
I to T is 2 inches.
B1 to J is breast measure.
J to J1 is 2½ inches.
Square up and down from J1.
Square up and down from T.
Square up and down from * forming the balance line.
Square up from H1.
A to M is one-sixth breast measure.
M to M1 is 1 inch.
B1 to C1 is one-fourth of 46 breast.
B1 to C2 is one-fourth of 42 breast.
C3 is half-way between C1 and C2.
C3 to C is ½ inch.
Place corner of square on point T with long arm resting on point C, square up from T finding point F.
Rule a line from F to C.
Rule a line from T to C.
L to L1 is ¼ inch.
K to 5 is ¾ inch.
X to P is one-half waist measure.
P to P1 is 3½ inches square down from this point.
X to D1 is one-half the normal waist measure (which in this size should be 41).
Square down from D1 locating E1 and G1 as per dotted line.
E1 to N is one-third the seat.
Rule a line from H through N and down locating O and 6.
X to D2 is one-half the waist measure (46).
The distance between D1 and D2 is divided in three equal parts.
D1 to D3 is one-third of this amount for back center seam.
Shape as per solid line from C to D3 and square down to G2.
There is two-thirds of this surplus remaining, one-third is added to the side seam of the back as from O to O1 the remaining third is added to the forepart side seam as from O to O2.
N to N1 is 2½ inches.
Rule a line from O to N1 and down.
A to A1 is ¼ inch.
Shape top of back and shoulder as from A1 to M1, M1 to L1.
Shape back of armhole from L1 to 5 coming in ¼ inch.
Shape side seam of back from 5 through O1 and down to 6.
This completes the back.
From F to 9 is the same distance as from M1 to L1 minus ¼ inch.
7 from 5 is ¼ inch.
T to Y is 1 inch, representing the front sleeve notch.
Shape armhole of forepart as from 7 around through Y and up to 9.
Shape top of shoulder as from 9 to F coming up ⅜ inch above point 4.
From F to AA is one-sixth breast.
Sweep from AA to 10, pivoting at F (or F to 10 is one-sixth of the breast).
Rule a line from 10 to J1.
10 to R is one-sixth breast.
Rule a line from 4 to R and out.
Rule a line from T to 10 locating S.
Shape neck hole as from F, through R and out.
Shape front balance line from 10 through J1, P1 and down to 11.
Shape side seam of forepart from 5 through O2, N1 and down.
Sweep back from 6 to 8 pivoting at 5.
Sweep forward from 8 to 11 pivoting at F.
11 to 12 is 1 inch.
J1 to 13 is 1¼ inch.
P1 to 14 is 1 inch for button stand.
From R to 3 is ½ inch.
3 to 16 is 1¾ inch.
Shape lapel and front as from 16 through 13, 14 and around to 21.
Shape bottom of forepart as from 8 to 21.
The pocket is gained the same as in previous drafts. This being a corpulent sack, this pattern should be pleated at front of the pocket throwing an opening in the under arm cut as shown by the small dotted lines. This, however, is a manipulation which is explained on page 188.

Sack Coat for Corpulent Men

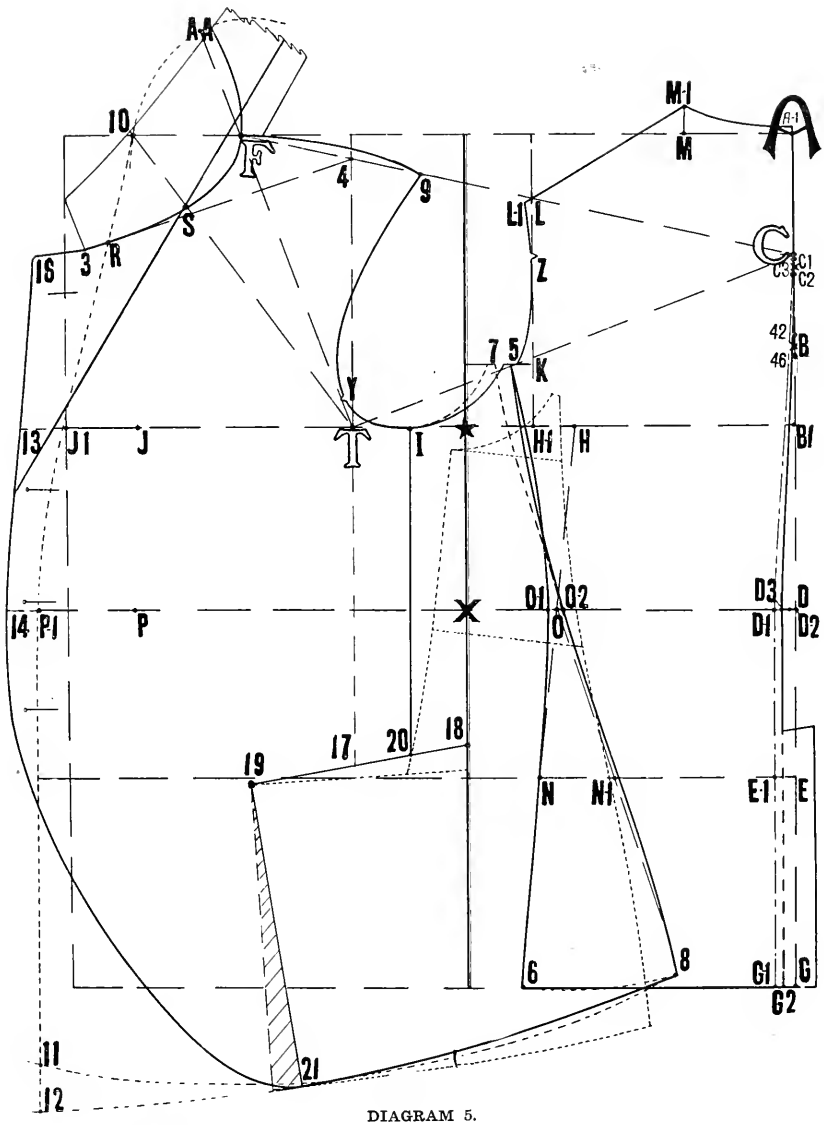


DIAGRAM 5.

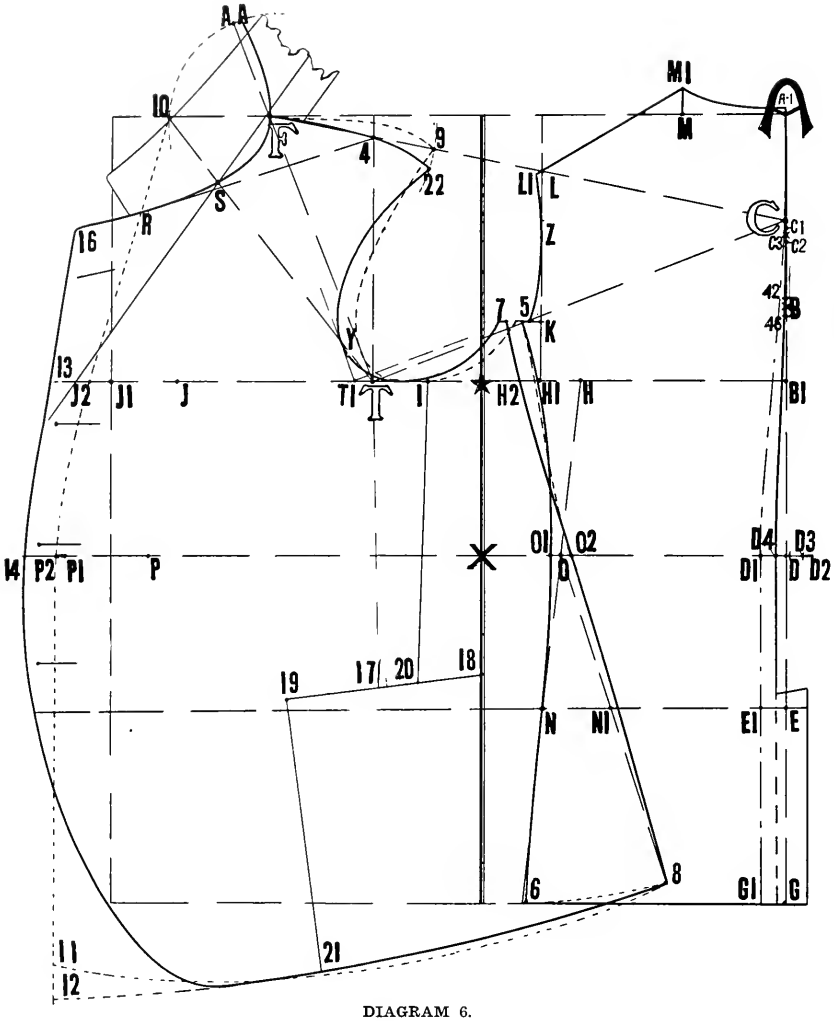


DIAGRAM 6.

THREE-BUTTON STOUT MAN'S SACK.

Measures.

Breast ..... 46 in. Seat .....49 in.
Waist ..... 50 in. Height .....5 ft. 8 in.

TO DRAFT.

First lay up all points as previously described in the Corpulent Sack. Diagram No. 5.

The difference in this draft being that the waist is four sizes larger than the breast or 9 sizes over proportion in waist.

The only difference then being that from P1 to P2 is one-eighth inch extra for each inch the waist is larger than the breast (4/8 in this case).

The back from X to D2 is one-half of the waist.

The difference between D2 to D3 is the same amount as added from P1 to P2 in front or (in other words, what is added to the front is taken off in back).

D1 to D3 is the surplus which is divided into three parts in the manner as explained for the Corpulent Sack.

In shaping out the front balance line, in order to get a straighter run, it will be noted that you will have to make an allowance over the breast as shown from J1 to J2.

This, of course, increases the size that much through the breast which should be taken out in armhole as from T to T1 and also reduce at side seam as from H1 to H2 and up the same amount.

Then the same amount is taken off the shoulder as from 9 to 22 so as not to gain too much length in armhole, which is then reshaped together with the side seam as shown by the heavy lines.

Diagram of Enlargements

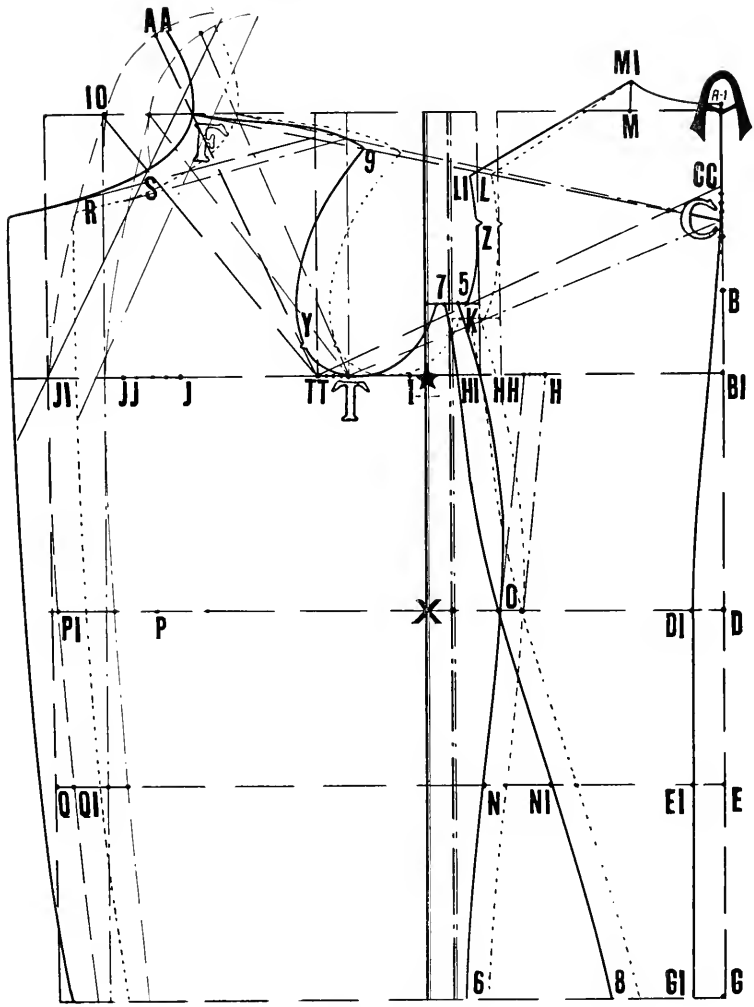


DIAGRAM 7.

ENLARGEMENTS.

This shows an enlargement of four sizes over a 36 normal sack as explained in diagram No. 2, indicated by dotted lines on this draft.

The difference in the enlarged coat is the increase of the back as from H to HH which will be one-sixth of an inch for each size. (Gained on the thirds of the square.)

The front of armscye increases ¼ of an inch for each size enlarged, (in this case T to TT being 1 inch).

The distance from C to CC is the same as from T to TT always.

The increase from J to JJ is ½ inch for each size enlarged or 2 inches in this case.

The enlarged seat is used as from E1 to N and the enlarged waist is used as from X to D1 and X to P.

A complete draft of this will be found on the next page, diagram No. 8.

Enlarged Sack

Measures as follows:

Breast .....36 in.
Waist .....31 in.
Seat. .....37 in.

Enlarged four sizes, making a difference of 4 inches in Breast, Waist and Seat Circumference.

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

From B1 to H is one-third the regular breast.
H to I is one-fourth the regular breast.
I to T is 2 inches.
T to TT is 1 inch, representing one-fourth inch for each size enlarged.
B1 to HH is one-third enlarged breast (40).
HH to H1 is 1½ inches.
B1 to J is one-half the regular breast.
J to JJ is 2 inches, representing ½ inch for each size enlarged.
JJ to J1 is 2½ inches.
Square up and down from J1, square up from TT and square up from H1.
B1 to the * is one-half of the enlarged breast (40).
Square up and down from this point which is the balance line.
B1 to C is one-fourth the regular breast plus ½ inch.
C to CC is 1 inch representing ¼ inch for each size enlarged (same as from T to TT always).
Place corner of square on TT with long arm resting on CC, square up from TT locating F and AA.
Rule a line from TT to CC.
Rule a line from F to C.
A to M is one-sixth the regular breast.
Square up from M.
M to M1 is 1 inch.
Rule a line from M1 to L.
From K to 5 is ¾ of an inch.
From X to D1 is one-half enlarged waist measure.
Square down from D1, locating E1 and G1.
E1 to N is one-third the enlarged seat.
Rule a line from HH to N and down, locating O and 6.
L to L1 is ¼ inch.
A to A1 is ¼ inch.
Shape top of back as from A1 to M1 and M1 to L1.
Shape back of arm scye from L1 to 5 coming in ¼ inch.
Shape side seam of back part from 5 through O, N and down to 6.
5 to 7 is ½ inch.
N to N1 is 2½ inches.
Shape side seam of fore part from 7 through O, N1 and down to 8.
F to 9 is the same distance as from M1 to L1 minus ¼ inch.
TT to Y is 1 inch.
Shape arm hole from 7 through Y and around to 9.
F to AA is one-sixth the regular breast.
Sweep from AA to 10 using F as pivot.
Rule a line from 10 to J1.
10 to R is one-sixth the regular breast.
Rule a line from 10 to TT locating S.
X to P is one-half enlarged waist.
P to P1 is 3½ inches.
Q to Q1 is ¾ inch.
Shape front balance line as from 10 through J1, P1, Q1 and down to 11.
Sweep back from 6 to 8 pivoting at 5.
Sweep forward from 8 to 11 pivoting at F.
11 to 12 is ¾ inch.
R to 3 is ½ inch.
3 to 16 is 1¾ inch.
J1 to 13 is 1¼ inch.
P1 to 14 is 1 inch.
Shape top of shoulder from 9 to F.
Shape neck hole from F through R and out.
Shape front of coat from 16 through 13, 14 and down.
Shape bottom coat from 8 to 12.
Lay up button stand and pockets as before explained.
This finishes draft.

Enlarged Sack Coat

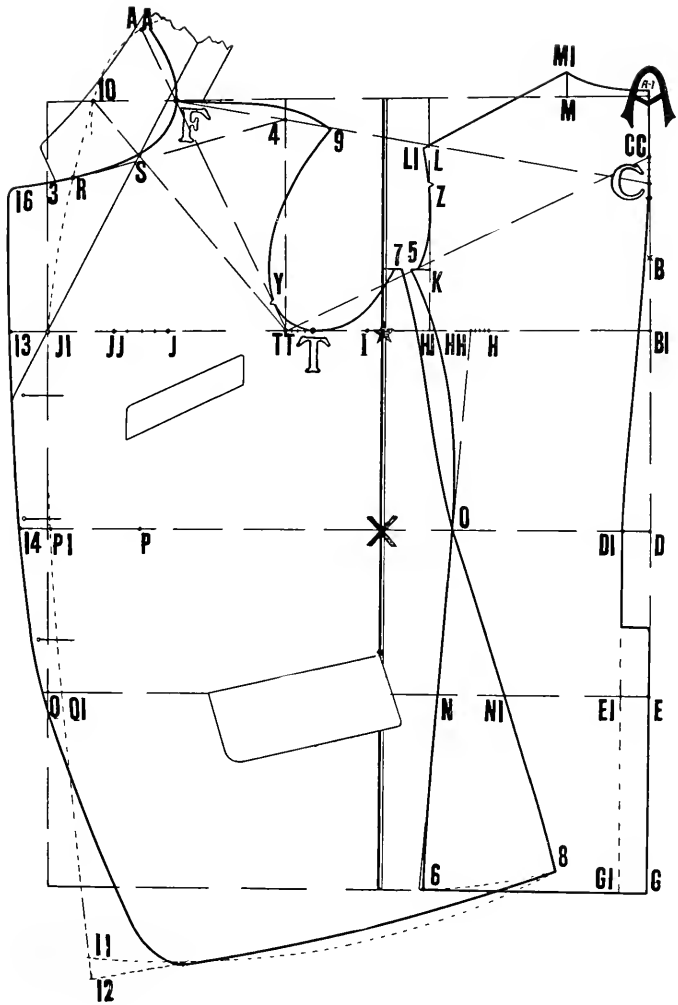


DIAGRAM 8.

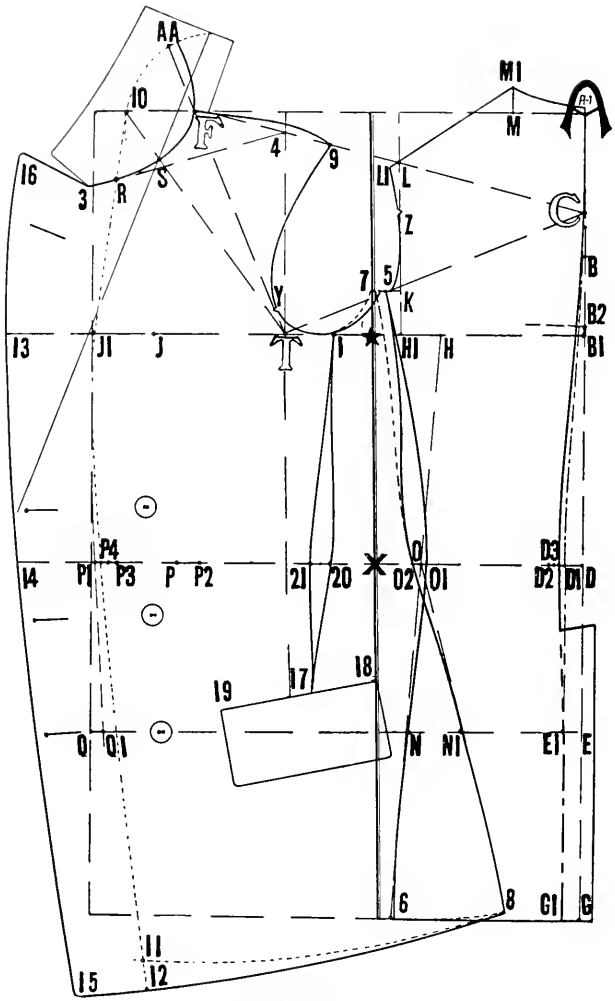


DIAGRAM 9.

TALL AND SLIM.

Measures.

Breast	36 in.	Seat	37 in.
Waist	29 in.	Height	6 ft.

TO DRAFT.

First lay up all points as previously described in Small Waisted Sack, Diagram No. 4.

The only difference being in height as explained on pages 32 and 33 in connection with Relative Heights, as a subject taller than 5 feet 8 inches requires more depth to the armscye, waist, seat and full lengths, the changes will be as follows:

B to B2 is 2¾ inches.

B2 to B1 is 4/12 of an inch, (one-twelfth of an inch for each inch the subject is taller than 5 feet 8 inches, as found on the twelfths of the square).

Length to waist, A to D is one-fourth of the height, (18 inches in this case).

Length to seat, A to E is one-third the height plus 1 inch, (25 inches in this case).

Full length, A to G is one-half the height less 4 inches, (32 inches in this case).

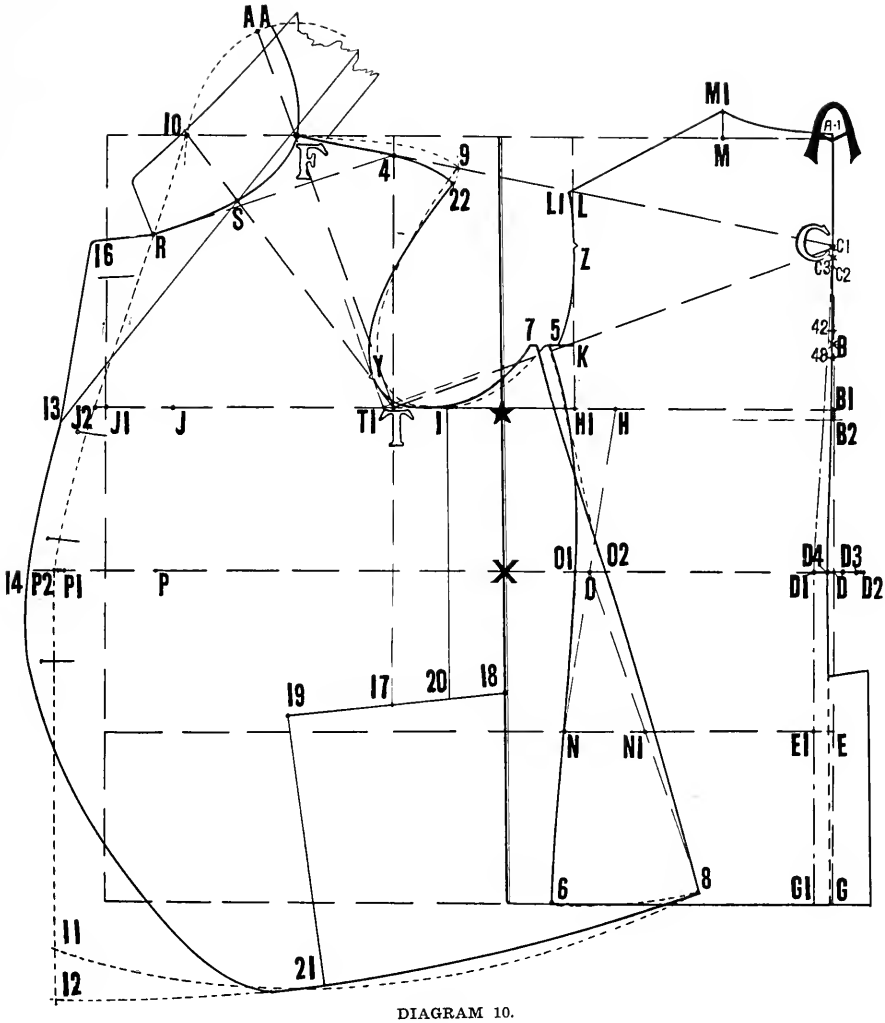


DIAGRAM 10.

SHORT AND STOUT.

Measures.

Breast .....48 in. Seat .....50 in.
Waist ..... 52 in. Height ..... 5 ft. 4 in.

TO DRAFT.

The difference in this draft being in the height it is changed in the manner explained in diagram in connection with Relative Heights. As a subject shorter than 5 feet 8 inches requires less length to the depth of scye, waist, seat and full lengths, the change will be as follows: From B to B2 is 2¾ inches.

B2 to B1 is 4/12 of an inch (one-twelfth of an inch for each inch the subject is shorter than 5ft. 8 in., as found on the twelfths of the square).

Length to waist, A to D is one-fourth of the height (16 inches in this case).

Length to seat, A to E is one-third of the height plus 1 inch (21 1/3 inches).

Full length A to G one-half the height less 4 inches or (28 inches long).

All other points as previously described in the Stout Sack Diagram No. 6.

The Frock Coat

The frock coat is the proper garment for all semi-dress occasions and in its modified form is worn by many professional men for business.

The double-breasted or Prince Albert coat, takes its name from the late Prince Consort, whose use of this garment gave it a sanction as the proper model for formal functions. The pictures of this royal prince, faultlessly attired in this graceful and dignified habit, published broadcast in the newspapers and magazines of Christendom, gave it an association which added to its prestige and stamped it with the approval of this most august censor. A coat for a king it surely seemed, developed in finest materials and on lines of grace and elegance, as it was for the apparel of the kindly and gracious gentleman whose name it bears.

The dignity and beauty of this model ensure its retention in the wardrobe of the well-dressed man so long as men's wear keeps to the simple lines which characterize the dress of the modern man. The cutaway frock, however, less severe and formal in type, has to a great extent usurped the place of the Prince Albert for all but state occasions. Its more genial and adaptable qualities commend it to the favor of the modern man, whose taste runs always to simplicity and utility.

As an adaptation of the more severe type, and a more ambitious garment than the sack, it fulfills a function to the professional man and to certain classes of business men who are adopting this habit with increasing frequency as expressing the character and quality suited to their callings. So admirably does the cutaway, or single-breasted frock, lend itself to the every day needs of these classes, that it bids fair to become a stronger favorite as time goes on. Slight changes in shaping, length and fit, minor differences in accessories and finish, may come into favor from time to time, but the cutaway frock will remain with us, true to type, for many years to come, as first choice for professional men, and for semi-formal occasions.

At weddings, receptions, teas, musicales, then, and at church, the cutaway graces the form of the well-bred gentleman, while the Prince Albert is reserved for state occasions.

For social occasions with the frock coat, trousers of gray striped worsted are worn, or trousers of the same material as the coat if the waistcoat be of other than plain material. Either a derby or silk hat is allowable, and the shirt may be of white or fancy goods, plain or pleated; a fold or wing collar, with a four-in-hand or once-over tie for that part; and suede or reindeer gloves. Patent, dull calf, or kid button shoes, and gold or jeweled links, studs and scarf pin, are other details in the costume to be worn for dress occasions with the cutaway or Prince Albert.

FROCK SUIT, ILLUSTRATED.

Outline of Regulation Frock Coat

Measures.

Breast	38 in.	Seat	39 in.
Waist	33 in.	Height	5 ft. 8 in.

TO DRAFT.

Square out and down from A.
A to B is one-third of the breast.
B to B1 is 2¾ inches.
A to D is the natural waist length, one-fourth of the height less ½ inch (16½ inches).
From A to D1, the fashionable waist length is 1½ inches extra (18 inches).
Square out lines, B1 D and D1.
B1 to H is one-third the breast.
H to I is one-fourth the breast.
I to T is 2 inches.
H to H1 is 1½ inches.
B1 to J is one-half full breast.
J to J1 is 2½ inches.
Square up and down from J1.
Square up from T and square up from H1.
B1 to the star is one-half of the breast measure.
Square up and down from star which represents the balance line.
B1 to C is one-fourth the breast, (the ½ inch addition at this point is omitted in frock coats).
Place corner of square on point T with long arm resting on C, square up from T locating F and AA.
Rule a line from F to C locating L.
Rule a line from T to C.
A to M is one-sixth the breast.
Square up from M.
M to M1 is 1 inch.
A to A1 is ¼ inch.
L to L1 is ¼ inch.
L to K is one-eighth of the breast.
X to O is 1½ inches, always.
O to U is one-half the waist.
The difference between U and D is suppression and should be divided into four equal parts as shown by 1, 2 and 3.
One-fourth of this amount as from D to 3 is taken out for the center seam.
Rule a line from C to 3.
Rule a line from 3 to 19.
3 to N is one-eighth of the breast, square up and down from this point.
Shape back as shown from A1 to M1, M1 to L1, L1 to K, K around to N and down.
N to 6 is 2/4 of the suppression, the same distance as from 1 to 3, square up and down from this point.
6 to V is one-fourth of the waist.
V to 8 is the remaining one-fourth of the suppression or the same as from U to 1.
H1 to W is 1/12 of the breast.
Rule a line from W through the center of V and 8.
T to Y is 1 inch always.
Rule a line from K to Y.
F to AA is one-sixth breast.
Sweep forward from AA to 10 pivoting at F.
Rule a line from 10 to J1.
10 to R is one-sixth of the breast.
Rule a line from 4 through R and out.
X to P is one-half the waist.
P to P1 is 3½ inches.
Q to Q1 is one-sixth of the breast.
Shape front balance line from 10 through J1, P1 and Q1 coming in ¼ inch at Q1.
Shape neck hole as from F around through R.
V1 is ¼ inch below the lower waist line.
Rule a line from V1 to Q1.
This finishes the outline.
Study the waist suppression at the waist line and note that in the back your small waisted subject will give you more suppression and your large waisted subject will give you less suppression. Therefore the division between U and D will be regulated according to the waist measure used. The waist measure on the forepart will be applied in the same manner as in the Sack Coats.

Outline of Regulation Frock Coat

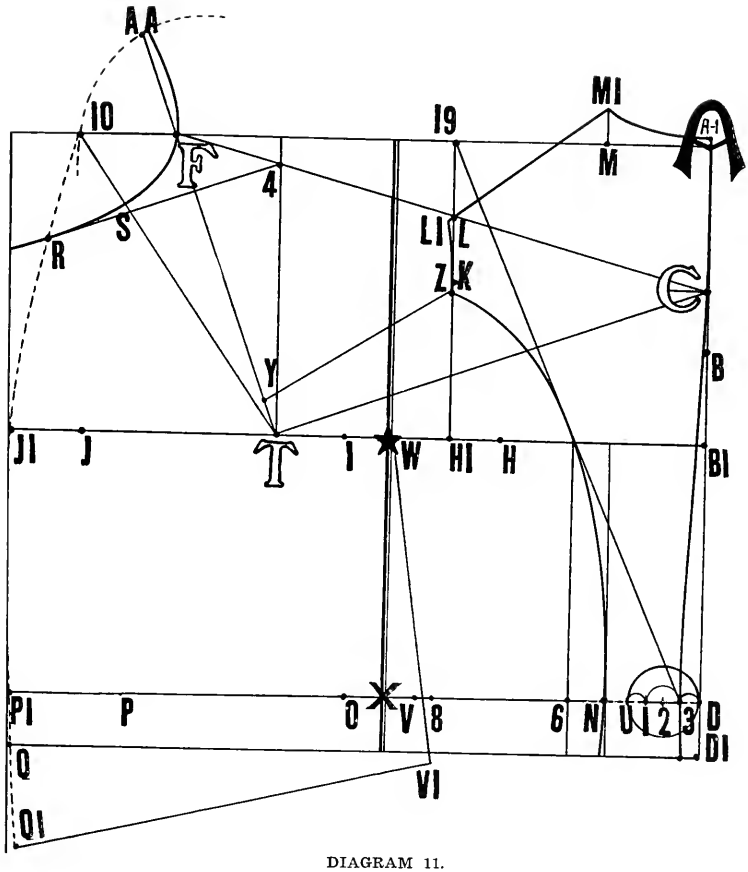


DIAGRAM 11.

Three-Button Regular Cutaway Frock

Measures.

Breast	38 in.	Seat	39 in.
Waist	33 in.	Height	5 ft. 8 in.

TO DRAFT.

First lay up all points as described in outline of the Frock Coat. Then continue as follows:

A to G is the full length, one-half the height plus 3 inches (37 inches).

Square out from G.

Square down from 3 to G1.

Square down from N.

Shape balance of back as from N to G2, coming out ⅜ of an inch at E1, as shown.

From K to 5 is ⅜ of an inch.

Shape side body as from 5 around to 6 and down.

W to 7 is ¾ of an inch.

F to 9 is the same distance as from L1 to M1 minus ¼ inch.

Shape arm hole as from 5 to 7, 7 through Y to 9.

Shape top of shoulder from 9 to F, coming up ⅜ of an inch above 4.

Shape side seam of side body from 7 through W to 8 and down.

Shape side seam of forepart from 7 through W to V and down.

11 to 12 is ⅜ of an inch.

Shape bottom of side body from 11 to ⅛ of an inch below waist line at V1.

J1 to 13 is 1¼ inches.

P1 to 14 is 1 inch.

R to 3 is ½ inch.

3 to 16 is 1¾ inches.

Shape lapel and front part from 3 to 16, 16 to 13, 14 and down to Q1 as illustrated.

Shape bottom of forepart from ¼ inch below waist line at V1 to Q1, as illustrated.

Rule a line from T to 10, locating S for crease line.

Rule a line from the top button through S and up.

Square down from 11.

11 to E is one-third of the seat.

Square back from E.

E to E1 is 1/12 of the seat.

Rule a line from 12 through E1 and down.

From 12 to 23 is the same distance as from D1 to G plus ½ inch.

From Q1 to 17 is ⅜ of an inch.

Shape top of skirt from 12 to 17.

17 to 18 is 1 inch less than 12 to 23.

Rule a line from 23 to 18.

21 is half-way between 23 and 18.

Shape skirt from 17 to 21 around to 23.

E1 to 15 is ½ inch.

Shape back of skirt from 12 through 15 and down to 23.

20 is half-way between X and P; take out ¼-inch V in forepart as shown at this point.

Lay up the breast pocket and collar, and extend a 1¼-inch vent in back part, as shown, from D1 and out. This completes the draft.

Three-Button Regular Cutaway Frock

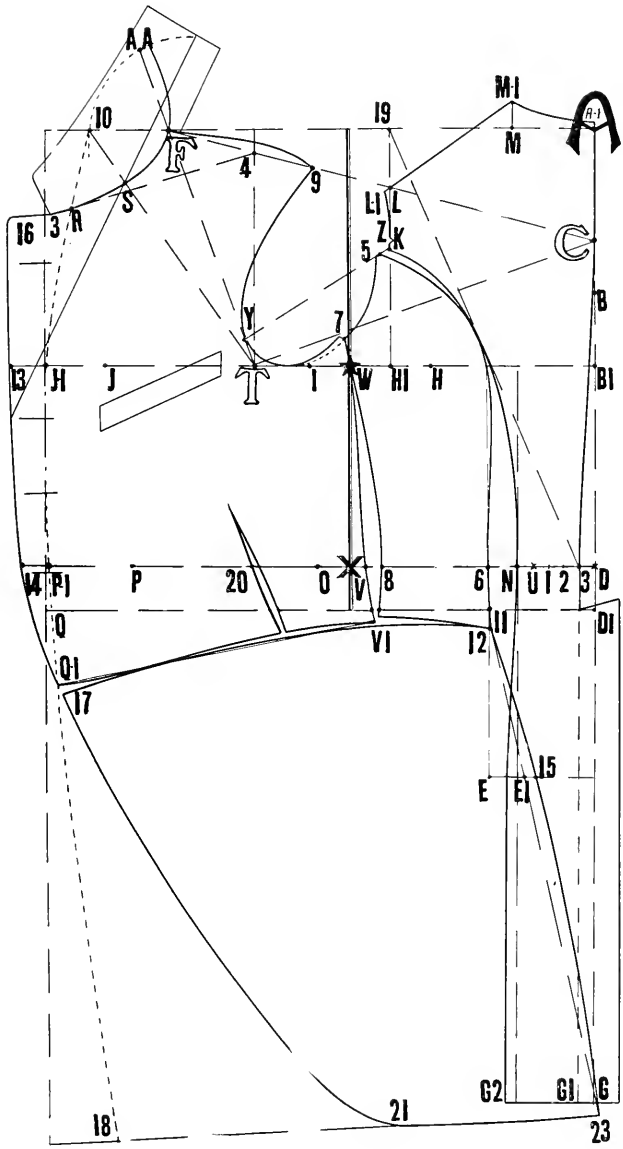


DIAGRAM 12.

Corpulent Frock Coat

Measures.

Breast	46 in.	Seat	48 in.
Waist	46 in.	Height	5 ft. 8 in.

TO DRAFT.

Square out and down from A.
A to 46 is one-third the breast (46 inches).
A to 42 is one-third of 42 breast. (This principle is followed the same as in Corpulent Sack. See Diagram No. 5.)
B is between 42 and 46.
B to B1 is 2¾ inches.
A to D is the natural waist length, one-fourth the height less ½ inch.
A to D1 is the fashionable waist length, 1½ inches added (18 inches).
A to G is the full length, one-half the height plus 3 inches (37 inches).
Square out lines B1, D, D1 and G.
B1 to H is one-third of the breast.
H to I is one-fourth of the breast.
I to T is 2 inches.
H to H1 is 1½ inches.
B1 to J is one-half the breast.
J to J1 is 2½ inches.
Square up and down from J1.
Square up from T.
Square up from H1.
B to the star is one-half of the breast.
Square up and down from the star which represents the balance line.
B1 to C1 is one-fourth of 46, breast.
B1 to C2 is one-fourth of 42, breast.
C is between C1 and C2.
Place the corner of the square on point T with long arm resting on C. Square up from T, locating F and AA.
Rule a line from F to C.
Rule a line from T to C.
A to M is one-sixth of the breast.
Square up from M.
M to M1 is 1 inch.
A to A1 is ¼ inch.
L to L1 is ¼ inch.
L to K is one-eighth the breast.
T to Y is one inch.
Rule a line from K to Y.
X to O is 1½ inches.
O to U is one-half of the waist.
The difference between U and D is the waist suppression, which is to be divided into four equal parts, as shown by 1, 2 and 3.
D to 3 is one-fourth of this amount, taken out for the center seam.
Rule a line from C1 to 3.
Square down from 3.
3 to N is one-eighth the breast.
Square up and down from N.
Rule a line from 3 to 19.
Shape back from A1 to M1, M1 to L1, L1 to K, and from K around through N and down to G2, coming out ⅜ of an inch at E, as shown.
N to 6 is 2/4 of the suppression as from 1 to 3.
Square up and down from 6.
6 to V is one-fourth of the waist.
V to 8 is the remaining one-fourth of suppression, as from U to 1.
H1 to W is one-twelfth of the breast.
W to 7 is ¾ of an inch.
K to 5 is ⅜ of an inch.
Shape side body from 5 around to 6 and down, and from 5 to 7, from 7 through 8 and down.
Shape side seam of forepart from 7 through V and down.
F to 9 is the same distance as from M1 to L1, minus ¼ inch.
F to AA is one-sixth of the breast.
Sweep forward from AA to 10, using F as a pivot.
Rule a line from 10 to J1.
10 to R is one-sixth of the breast.
Rule a line from 4 through R and out.
Shape arm hole of forepart from 7 through Y and around to 9.
Shape top of shoulder from 9 to F, coming up ⅜ of an inch from 4.
Shape neck hole from F around to R.
X to P is one-half of the waist.
P to P1 is 3½ inches.
Square down from P1.
Rule a line from J1 to P1.
Q to Q1 is one-sixth of the breast.
Square back from Q1.
Q1 to 21 is one-fourth the waist.
A "V" of ⅝ of an inch is taken out from 21 to 22, representing ⅛ inch for each inch the waist is over proportion.
J1 to 13 is 1¼ inches.
P1 to 14 is 1 inch.
Shape lapel in front as from R to 16, 16 to 13, 14 and down to Q1, coming in ¼ inch at this point.
Rule a line from V1 to 22.
11 to 12 is ⅜ of an inch.
Shape bottom of side body from 12 to V1, coming down ⅛ inch from waist line.
Shape bottom of forepart from ¼ inch below waist line at V1 to 22, and from 21 to Q1, as shown.
Square up from 21 to 20 and take out the V as shown between 21 and 22 to pocket the stomach.
Square down from 11.
11 to E is one-third of the seat.
Square back from E.
E to E1 is one-twelfth of the seat.
Rule a line from 12 through E1 and down.
12 to 23 is the same distance as from D1 to G1, plus ½ inch.
22 to 17 is ½ inch more than 21 to Q1.
Q1 to 17 is 1 inch, ⅛ inch for each inch the waist is over proportion plus the regular ⅜ inch as usually taken out.
Shape top of skirt from 12 through 22 to 17, as shown.
17 to 18 is 1 inch less than from 12 to 23.
E1 to 15 is ½ inch.
Shape back of skirt from 12 through 15 to 23.
Shape front of skirt from 17 around to 23.

Frock Coat for Corpulent Man

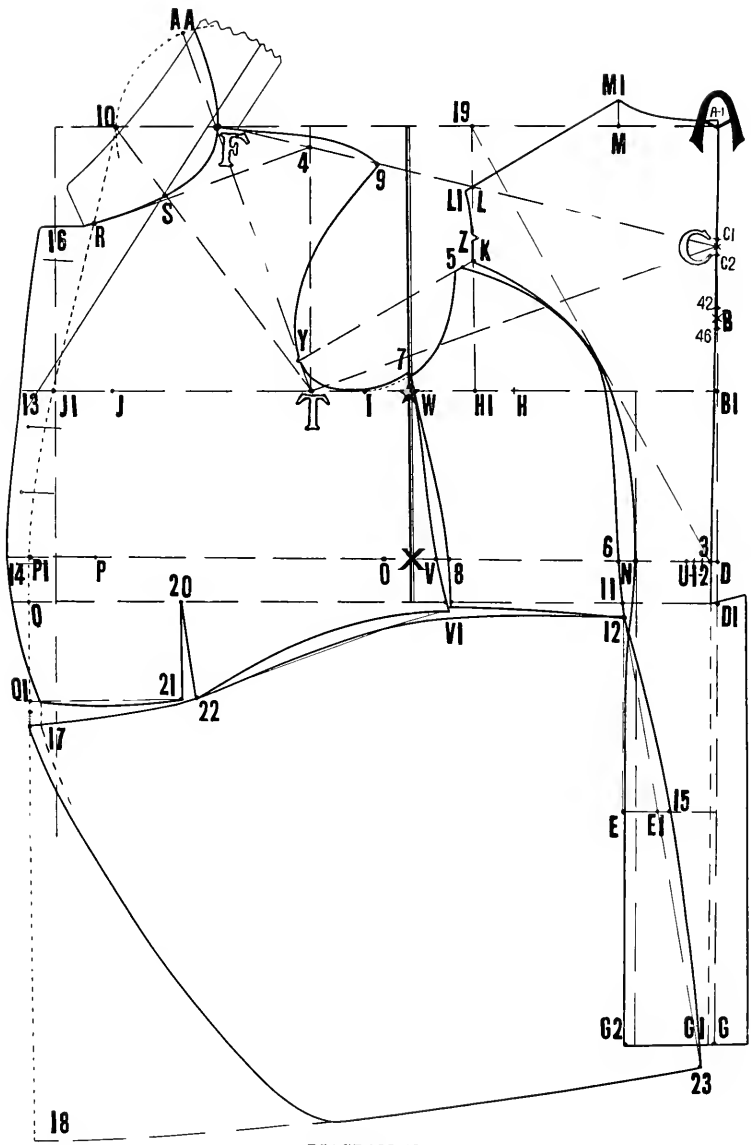


DIAGRAM 13.

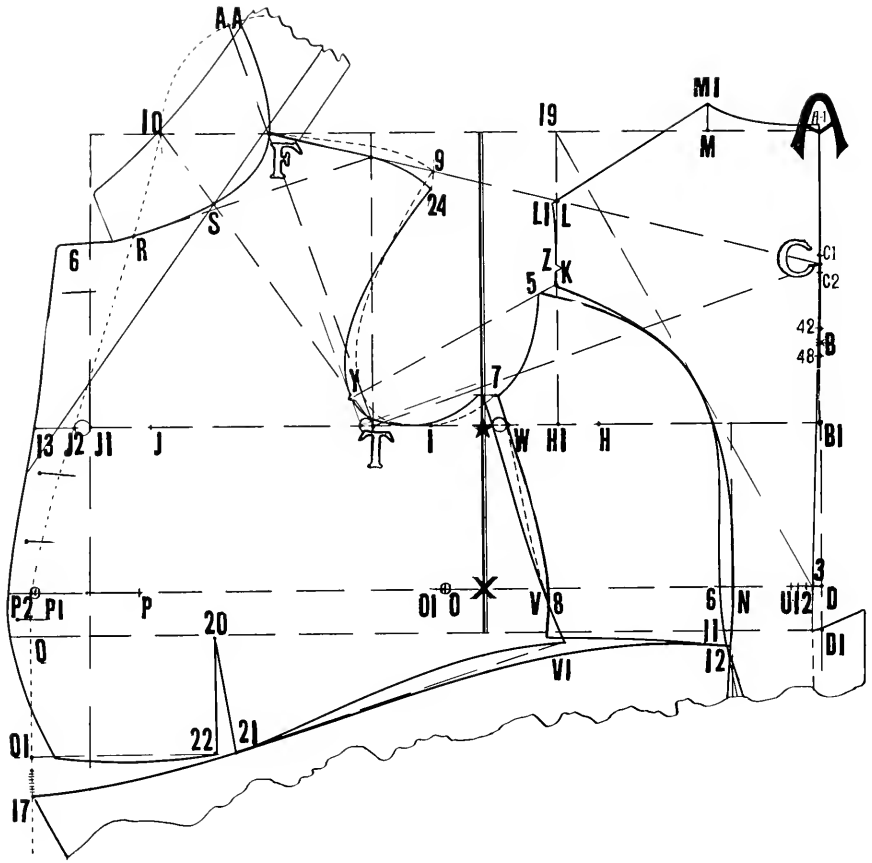


DIAGRAM 14.

STOUT FROCK.

Measures.

Breast . . . . . .48 in. Seat . . . . . .49 in.
Waist . . . . . .50 in. Height. . . . . .5 ft. 8 in.

The changes in this draft will be followed in the same manner as shown in Stout Sack, Diagram No. 6, regarding the addition at the breast line between J1 and J2, which will then be taken out at the side seam of the forepart, as shown at W, the same amount as added from J1 to J2.

The arm hole will also be advanced the same amount as from T to T1. The same amount is taken off the shoulder seam as from 9 to 24.

The arm hole and side seam of forepart is then reshaped as per heavy lines, the dash lines indicating the regular run.

The waist will be applied as follows:
From X to P is one-half of the waist.
P to P1 is 3½ inches.
P1 to P2 is ¼ inch (representing ⅛ of an inch for each inch the waist is larger than the breast; 2 inches in this case).

The extra amount added to the waist as from P1 to P2 is deducted from the waist in back by coming forward from O to O1 the same amount, then applying one-half the waist measure from O1 to U and dividing the difference from U to D in the regular four parts.

The difference from O1 to 17 in this case will be 1¼ inches, as explained in Corpulent Frock, from which you will finish the balance of this draft.

Three-Button Cutaway Frock, Tall and Slim

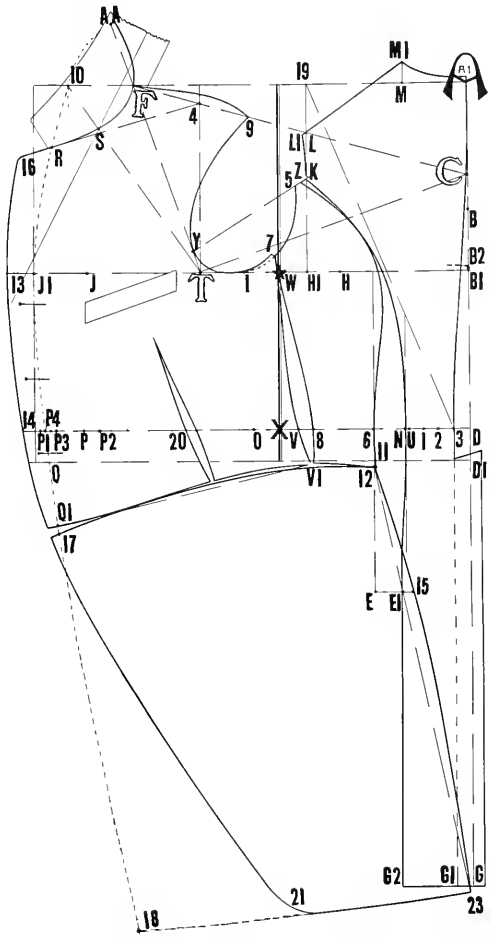


DIAGRAM 15.

THREE-BUTTON CUTAWAY FROCK. TALL AND SLIM.

Measures.

Breast . . . . . .36 in. Seat . . . . . .37 in.
Waist . . . . . .29 in. Height . . . . . .5 ft. 11 in.

The changes you make in this draft will be in the height and the small waist. Follow the same instructions for height as explained in "Relative Heights," also Tall and Slim Sack Coat, Diagram No. 9. In this case the depth of scye would be increased as follows:

A to B is one-third of the breast.

B to B2 is 2¾ inches.

From B2 to B1 is 3/12 of an inch—1/12 inch for each inch the subject is taller than 5 ft. 8 in.

The waist lengths and the full length will also be changed in the same manner according to the height.

On the waist line the small waist will take care of itself in the back part, the waist being smaller. This will give you more suppression and the four equal parts between U and D will be greater than the normal waist.

The front of the waist will be governed in the same manner as explained in Small Waisted Sack Coat, Diagram No. 4.

All other points as previously described in regular Frock Coat, Diagram No. 12.

Double-Breasted Frock Coat

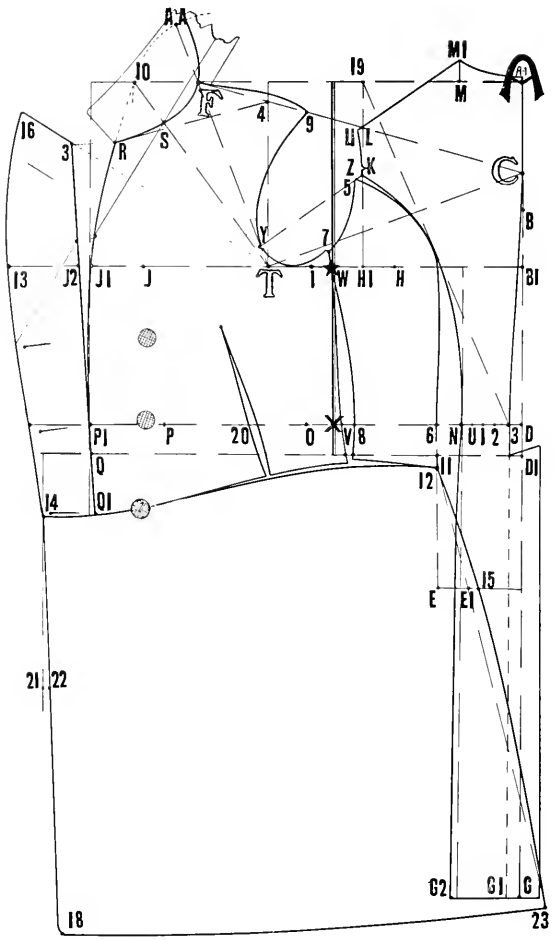


DIAGRAM 16.

DOUBLE-BREASTED FROCK COAT.

Measures.

Breast	38 in.	Seat	39 in.
Waist	33 in.	Height	5 ft. 8 in.

TO DRAFT.

First lay up all points as described in outline of the Frock Coat. The changes are as follows:

A to G being full length, one-half of the height plus 7 inches (41 inches).

Omit adding the button stand.

Sweep out from R using P1 as a pivot.

Rule a line from Q1 through P1 and up locating 3.

Rule a line from T through 3 and up.

3 to 16 is 3 inches.

J2 to 13 is 3½ inches.

Q1 to 14 is 2½ inches.

Shape revere from 16 through 13 to 14.

Shape out from Q1 to 14.

Square down from 14 by the waist line.

14 to 21 is 9 inches.

21 to 22 is ¼ inch.

Rule a line from 14 to 22 and down locating 18.

The length of the front and back of the skirt will be regulated the same as in the regular frock.

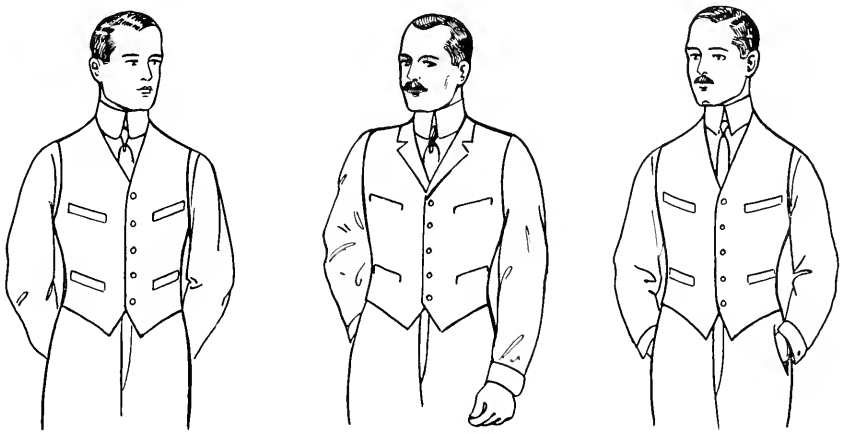
Place the buttons 3½ inches apart, (the lower button being in waist seam).

(See page 188 for Flared Skirt.)

Definitions of Types

Having completed the study of Section No. 1, The Ideal Model and How to Measure, as well as the drafting of proportionate patterns from height and circumference, according to diagrams and explanation of enlargements, we come next to Definitions of Types.

In actual practice the subject of Definitions of Types in patterns comes immediately after the First Section of Measurements, and for this reason we have so arranged the illustrations.



A B C

In order to explain this subject in a comprehensive manner, a number of types of figures are represented in the illustrations to the end that the student may study characteristics of different subjects, and fix in his mind a code of variations from the normal.

Variations from the normal may be described as:

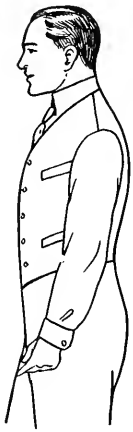
Stooping or erect figure.
Large or small blades.
Long or short neck.
Sloping or square shoulders.
Head forward or backward.

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

First degree	Slight inclination, 1/4 inch.
Second degree	Medium inclination, 1/2 inch.
Third degree	Extreme inclination, 3/4 inch.

These degrees of deformation hold good for any of the above specified variations from the normal. Therefore, having taken the measurements as directed in Section No. 1, having registered height and weight, and ascertained the style of garment desired, it is essential to make a thorough examination of the figure of your subject, and a careful study of his attitude.

Students who have gained a correct conception of the Ideal Form, and made comparisons of different subjects with this as a standard, if trained to accurate observation, will be able to determine at a glance the character of the form, and the degree of deformation, if such exists. By first viewing the subject from the front, the Cutter will be able to ascertain whether he is sloping or square shouldered, and in what degree; also to note the development of muscle, and if the man be broad or narrow chested. Next it is well to look at your subject from the side. You will see from this viewpoint whether he is stooping or erect, whether he holds his head forward or backward, and in what degree these deformations are present. By observing your subject from the back, you will be able to determine if he has a large or small blade, and if so, in what degree.



D

E

In order to present this subject of the gradation of the degrees of deformation with graphic clearness, a number of illustrations are given, of which all except the normal show the second degree of variation.

Figure A illustrates the Normal.
Figure B illustrates square shoulders.
Figure C illustrates sloping shoulders.
Figure D illustrates the stooping form.
Figure E illustrates the erect form.

In providing for the requirements of different subjects, we constantly come in contact with examples illustrating two or more types of deformation. For instance, a man may be both sloping shouldered, and stooping, or he may have sloping shoulders, with stooping posture, and at the same time have large blades; again he may have a long or short neck in connection with square shoulders and small blades, with an erect carriage. (See Figure F for Sloping shoulders, large blades and stooping shoulders; and see Figure G for Square, small blades and erect position).

Besides these illustrations the student is referred to the special diagram showing the shoulder slope from the back, which is also a study of the long and short neck, the square shoulder and short neck. Figure No. 3 shows the Normal. Figure No. 2 shows the medium square shoulder, and Figure No. 1 the very square shoulder with short neck. Figure No. 4 illustrates the medium slope, and Figure No. 5 the very sloping, with long neck.

In studying the various types of form, 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 pose yourself first in the normal position, then in the first, next in the second, and finally in the third degree of Square.

Next pose yourself as nearly as possible successively in the three degrees of Sloping. Then study your own form to see if you have large or small blades, if you are stooping or erect, etc. When walking in the streets, and in public assemblies, notice the different types and forms of men.

F

G

Observe whether this or that man has a long or short neck, large or small blades, or any other deformation, and in what degree. By so doing you will the sooner become familiar with these variations of type and degrees of deformation, which are matters of great importance to this subject. Always carry in mind the Ideal Model, and notice the variations from this standard, and the degree of same. You will be surprised to find in how short a time, comparatively, you will be able to classify the different types, and to specify the degree of variation, with promptness and accuracy, so that you can apply these principles in actual practice.

The Second Section of measurement consists of the definitions of 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 accurately specified in detail, as variations in drafting belong to the scientific side of the system.

Deformations of types and degrees of variations must be definitely stated before taking direct measures. Therefore specify in your order book under Section 2 whether your subject is Normal, or

Square in the first, second or third degree;
Sloping in the first, second or third degree;
Having large blades in the first, second or third degree;
Having small blades in the first, second or third degree;
Stooping in the first, second or third degree;
Erect in the first, second or third degree;
Having long neck in the first, second or third degree;
Having short neck in the first, second or third degree;
Carrying head forward in the first,second or third degree;
Carrying head backward in the first, second or third degree.

Square. Normal. Sloping.

Caution should be used in specifying the degree of the above deformations and variations, as in drafting their application will have immediate and decided effect on the pattern. Therefore do not try to find fault with the form of your client if on careful examination no noticeable inclination to any of the above stated types is evident, as practice has demonstrated that a garment produced from a well proportioned pattern will fit at least half of the men of the height and circumference for which it was drafted. If the inclination is so slight as to be difficult to distinguish, I would accordingly advise you to cut a pattern proportioned on normal lines.

VARIATIONS

Stooping and Erect

This diagram illustrates both stooping and erect attitudes. The balance is changed from below the breast line, maintaining a permanent shoulder point.

Lay up a normal draft and proceed as follows:

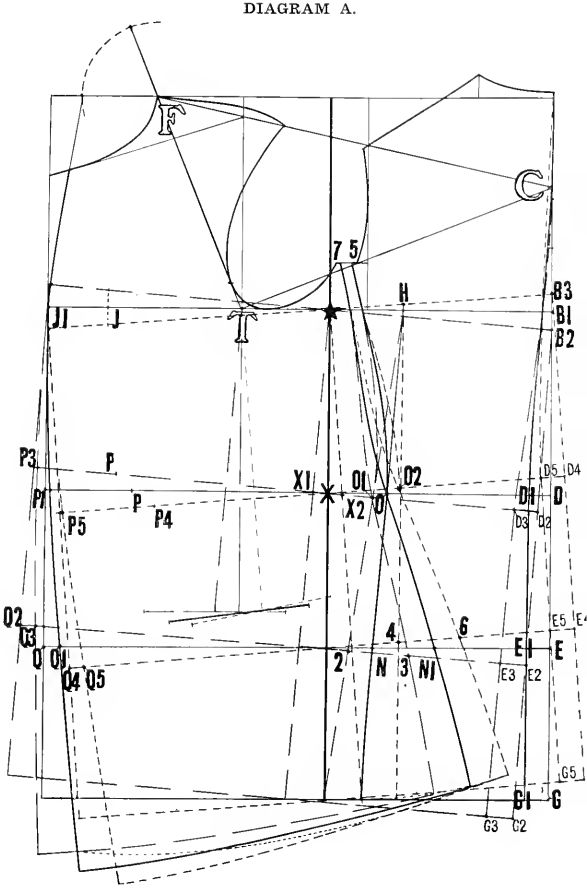
STOOPING.

Stipulate the degree of variation by ¼ inch, ½ inch or ¾ inch, for 1st, 2nd or 3rd degree.
The stooping attitude is indicated by the long dash lines.
B1 to B2 is ½ inch (for 2nd degree).
Place corner of square on B2, with the short arm resting on the star, square down from B2
Rule a line from B2 through the star and out.
D to D2, E to E2, and G to G2 are each ½ inch, the same amount as from B1 to B2.
Square forward from D2, E2 and G2 by the dash lines squared down from B2.
Place corner of square on the star, with the short arm resting on B2, square down from the star, locating X1 on the waist line.
Square down from J1, by the dash (stoop) line, locating Q2.
X1 to D3 is ½ the waist.
Square down from D3, locating E3 and G3.
E3 to 2 is 1/3 the seat.
Rule a line from H through 2 and down, locating O1.
2 to 3 is 2½ inches.
Rule a line from O1 to 3 and down.
X1 to P2 is ½ the waist.
P2 to P3 is 3½ inches.
Q2 to Q3 is ¾ of an inch.
Shape front balance line from J1 through P3, Q3 and down.
Shape center seam from C to D3.
Reshape side seam of back from 5 to O1 and down.
Reshape the side seam of fore part from 7 through O1, 3 and down.
Finish up the rest of the draft in the regular way.
These changes are all indicated by the long dash lines.

ERECT.

Stipulate the degree of variation by ¼ inch, ½ inch, or ¾ inch, for 1st, 2nd or 3rd degree.
The erect attitude is indicated by the small dash lines.
B1 to B3 is ½ inch (2nd degree).
Place corner of square on B3, with the short arm resting on the star, square down from B3.
Rule a line from B3 through the star and out.
D to D4, E to E4, and G to G4, are each ½ inch (the same amount as from B1 to B3).
Square forward from D4, E4 and G4, by the small dash lines squared down from B3.
Place the corner of square on the star, with the short arm resting on B3, square down from the star, locating X2, on the waist line.
Square down from J1, by the small dash (erect) line, locating O4.
X2 to D5 is ½ waist.
Square down from D5, locating E5 and G5.
E5 to 4 is 1/3 seat.

DIAGRAM A.

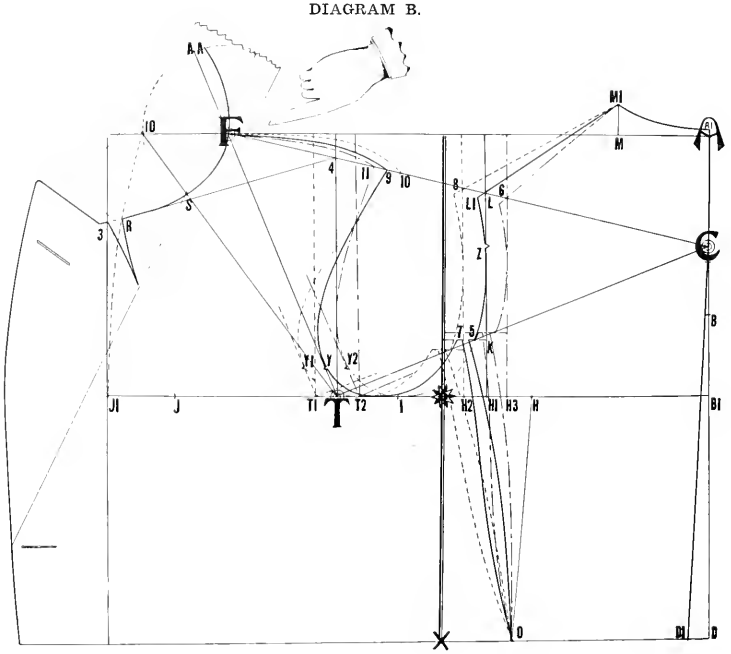


Rule a line from H through 4 and down, locating O2.
4 to 6 is 2½ inches.
Rule a line from O2 through 6 and down.
X2 to P4 is ½ waist.
P4 to P5 is 3½ inches.
Q4 to Q5 is ¾ of an inch.
Shape front balance line from J1 through P5, Q5 and down.
Shape center seam from C to D5 and down.
Reshape the side seam of back from 5 through O2 and down.
Reshape the side seam of fore part from 7 through O2, 6 and down.
Finish the rest of the draft in the regular way.
These changes are all indicated by the small dash lines

LARGE AND SMALL BLADES.

This diagram illustrates the changes for both the large and small blades. The normal draft is indicated by the solid lines.

DIAGRAM B.



LARGE BLADES.

Stipulate the degree of variation by ¼ inch, ½ inch or ¾ inch, for 1st, 2nd, or 3rd degree.

The small dash lines indicate the change for large blades.

T to T1 is ½ inch (2nd degree).

Square up from T1.

H1 to H2 is ½ inch (2nd degree).

Square up from H2, locating 8.

Rule a line from T1 up, parallel with line TF, as shown.

T1 to Y1 is 1 inch.

Points 5 and 7 are found in the usual manner, but will be advanced to line H2, as shown by the dash lines.

Rule a line from M1 to 8.

F to 10 is the same distance as from 8 to M1, minus ¼ inch.

Reshape the arm hole and side seam, as shown by the small dash lines.

SMALL BLADES.

Stipulate the degree of variation by ¼ inch, ½ inch or ¾ inch, for 1st, 2nd or 3rd degree.

The dash and dot lines indicate the change for small blades.

T to T2 is ½ inch (2nd degree).

Square up from T2.

H1 to H3 is ½ inch (2nd degree).

Square up from H3, locating 6.

Rule a line from T2, parallel with line TF, as shown.

T2 to Y2 is 1 inch.

Points 5 and 7 are found in the usual manner, but will be brought back to line H3, as shown by the dash and dot lines.

Rule a line from M1 to 6.

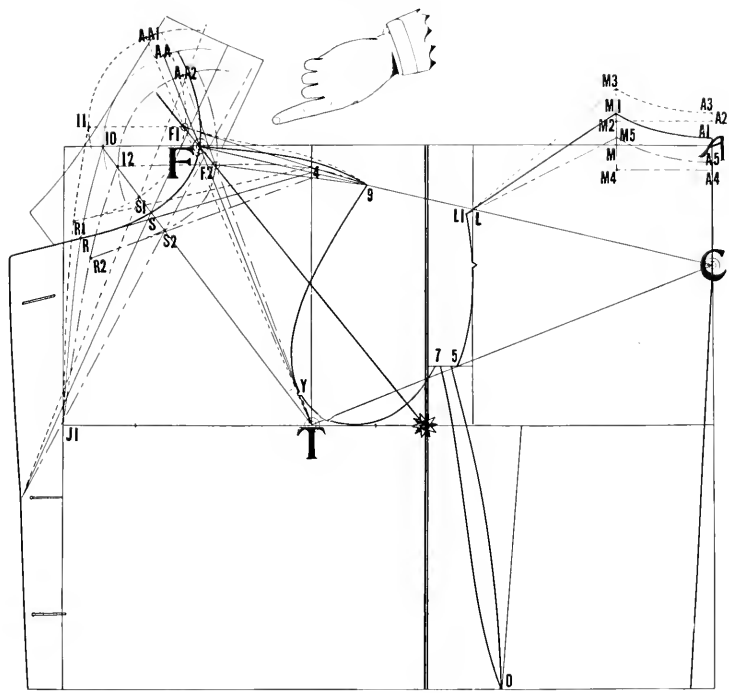
F to 11 is the same distance as from M1 to 6, minus ¼ inch.

Reshape the arm hole and side seam, as shown by the dash and dot lines.

LONG AND SHORT NECK.

This diagram illustrates the changes for both long and short neck. The solid lines indicate the normal draft.

DIAGRAM C.



SHORT NECK.

Stipulate the degree of variation by ¼ inch, ½ inch or ¾ inch, for 1st, 2nd or 3rd degree.
The dash and dot lines indicate the change for short neck.
A to A4 is ½ inch (2nd degree).
Square out from A4.
A4 to M4 is 1/6 breast.
Square up from M4.
M4 to M5 is 1 inch.
A4 to A5 is ¼ inch.
Rule a line from M5 to L.
Reshape top of back from A5 to M5, M5 to L1, as shown by the dash and dot lines.
Rule a line from the star through F.
F to F2 is ½ inch (2nd degree).
Square forward from F2.
Rule a line from T through F2 and up.
F2 to AA2 is 1/6 breast.
Sweep forward from AA2 to 12, pivoting at F2.
Rule a line from 12 to J1.
12 to R2 is 1/6 breast.
Rule a line from 4 through R2.
Rule a line from 9 to F2.
Reshape the top of shoulder and neck hole from 9 to F2, F2 around to R2, as shown by the dash and dot lines.

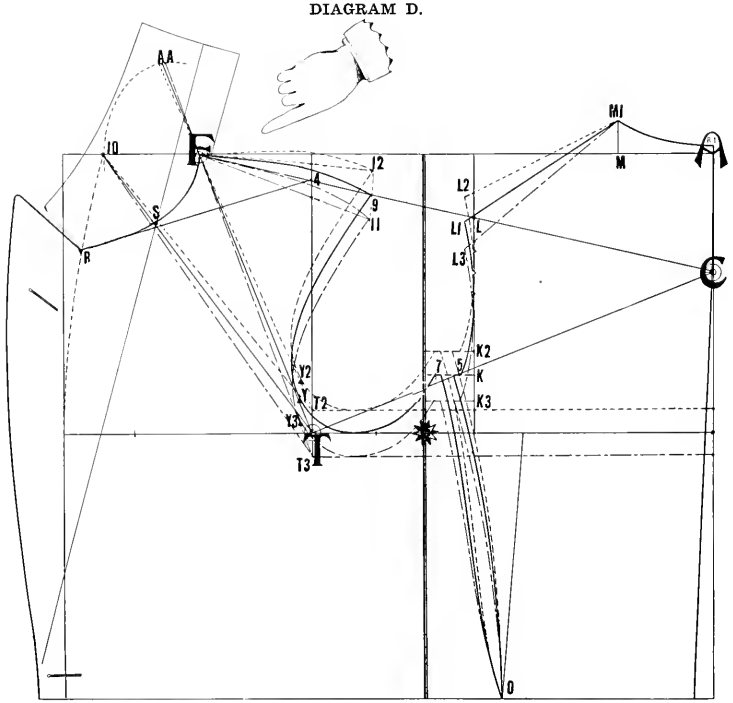
LONG NECK.

Stipulate the degree of variation by ¼ inch, ½ inch or ¾ inch, for 1st, 2nd, or 3rd degree.
The small dash lines indicate the change for long neck.
A to A2 is ½ inch (2nd degree).
Square out from A2.
A2 to M2 is 1/6 breast.
Square up from M2.
M2 to M3 is 1 inch.
A2 to A3 is ¼ inch.
Rule a line from M3 to L1, and reshape top of back from A3 to M3, M3 to L1, as shown by the small dash line.
Rule a line from the star through F and up.
F to F1 is ½ inch (2nd degree).
Square forward from F1.
Rule a line from T to F1 and up.
F1 to AA1 is 1/6 breast.
Sweep forward from AA1 to 11, pivoting at F1.
Rule a line from 11 to J1.
11 to R1 is 1/6 breast.
Rule a line from 4 through R1.
Rule a line from 9 to F1.
Reshape top of shoulder and neck hole from 9 to F1, around to R1, as shown by the small dash lines.

SQUARE AND SLOPING SHOULDERS.

This diagram illustrates the changes for both square and sloping shoulders. The solid lines indicate the normal draft.

DIAGRAM D.



SQUARE SHOULDERS.

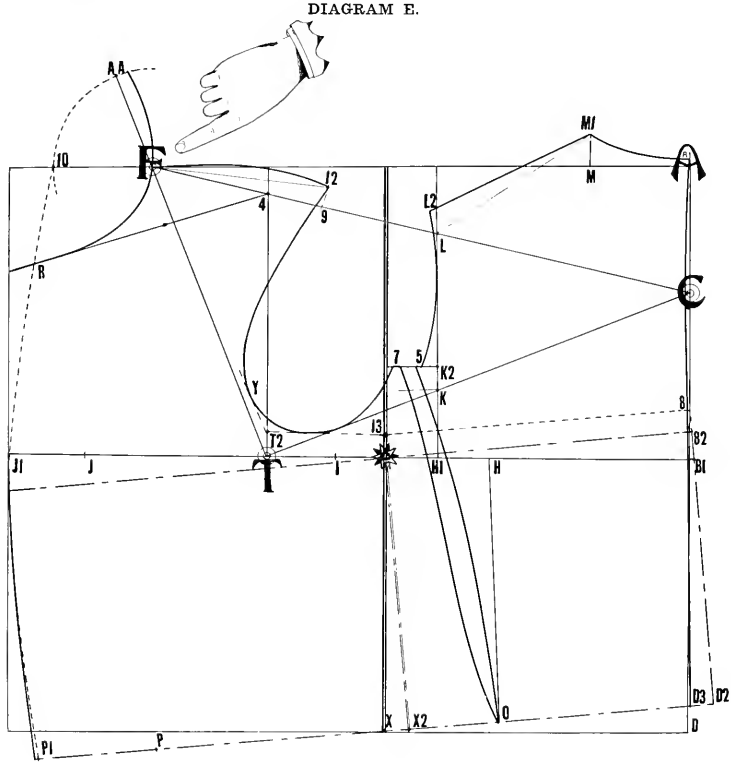
Stipulate the degree of variation by ¼ inch, ½ inch or ¾ inch, for 1st, 2nd or 3rd degree.
The small dash lines indicate the change for square shoulders.
L1 to L2 is ½ inch (2nd degree).
Rule a line from M1 to L2.
K to K2 is ½ inch (the same as from L to L2).
Square out from K2.
9 to 12 is ½ inch (2nd degree).
Rule a line from 12 to F.
F to 12 is the same distance as from M1 to L2, minus ¼ of an inch.
T to T2 is ½ inch.
Square back from T2.
Rule a line from T2 to F.
T2 to Y2 is 1 inch.
Points 5 and 7 are found in the usual manner from K2.
Reshape the top of shoulder and arm hole, from M1 to L2, L2 to 5.
Reshape the side seam from 5 to O.
Reshape side seam of fore part from 7 to O.
Reshape front of arm hole from 7 around to Y2 to 12.
Shape top of shoulder from 12 to F.

SLOPING SHOULDERS.

Stipulate the degree of variation by ¼ inch, ½ inch or ¾ inch for 1st, 2nd or 3rd degree.
The small dash and dot lines indicate the change for sloping shoulders.
L1 to L3 is ½ inch (2nd degree).
Rule a line from M1 to L3.
K1 to K3 is ½ inch (the same as from L1 to L3).
Square out from K3.
9 to 11 is ½ inch (2nd degree).
Rule a line from 11 to F.
F to 11 is the same distance as from M1 to L3, minus ¼ of an inch .
T to T3 is ½ inch.
Square back from T3.
Rule a line from T3 to F.
T3 to Y3 is 1 inch.
Points 5 and 7 are found in the usual manner from K3.
Reshape the top of shoulder and arm hole from M1 to L3, L3 to 5.
Reshape the side seam from 5 to O.
Reshape the side seam of fore part from 7 to O.
Reshape the front of arm hole from 7 around to Y3 to 11.
Shape top of shoulder from 11 to F.

COMBINATION OF ERECT AND SQUARE SHOULDERS.

DIAGRAM E.



ERECT AND SQUARE SHOULDERS.

See diagram A for Erect, and diagram D for Square Shoulders.

Stipulate the degree of variation by ¼ inch, ½ inch or ¾ inch, for 1st, 2nd or 3rd degree.

Lay up the foundation for the normal sack coat in the regular manner.

B1 to B2 is ½ inch. (2nd degree.)

Place corner of square on B2, with the short arm resting on the star; square down from B2, indicated by the dash and dot lines.

D1 to D2 is ½ inch (the same amount as from B1 to B2).

Square forward from D2 by the dash lines squared down from B2.

Rule a line from B2 through the star and out; square down from J1 by this line.

Place corner of square on the star with the short arm on B2, square down from the star, locating X2.

X2 to D3 is ½ the waist.

Rule a line from D3 to A.

Reshape the center seam as shown from A, coming in a trifle at C, and down to D3.

X2 to P is ½ the waist.

P to P1 is 3½ inches.

Reshape the front line from 10 through J1 to P1 as shown by the small dash lines.

L to L2 is ½ inch. (Square Shoulders, 2nd degree.)

Rule a line from M1 to L2.

K to K2 is ½ inch (the same as from L to L2).

Square out from K2.

K2 to 5 is ½ inch.

Shape the back as from A1 to M1, M1 to L2, L2 to 5.

Come out ¼ inch at 5, and shape the side seam of back to O as illustrated.

5 to 7 is ½ inch.

Shape side seam of fore part from 7 to O.

T to T2 is ½ inch.

13 from the star is ½ inch.

B2 to 8 is ½ inch.

Rule a line from T2 to 13.

Rule a line from 13 to 8.

Rule a line from T2 to F.

T2 to Y is 1 inch.

9 to 12 is ½ inch. (Square Shoulders, in 2nd degree.)

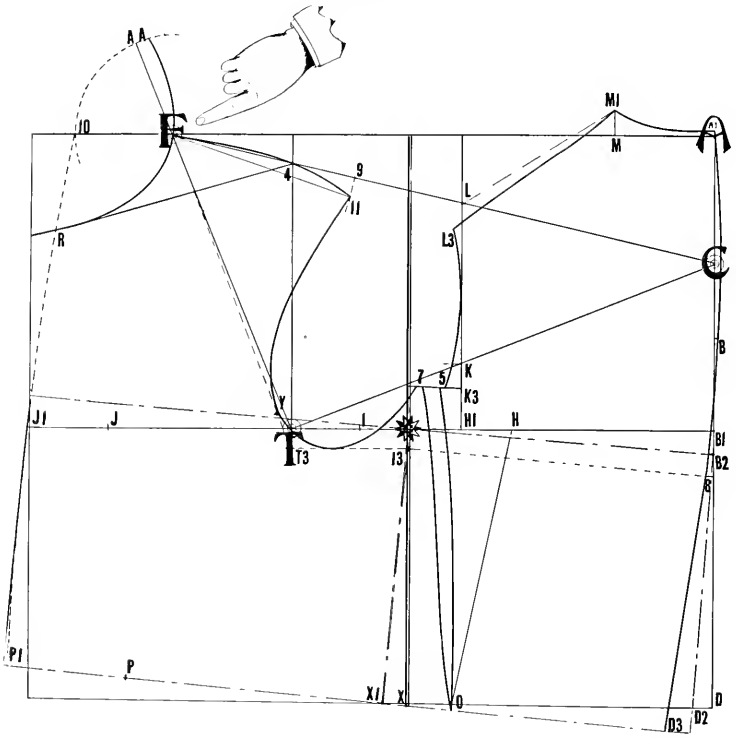
Rule a line from 12 to F.

Shape arm hole from 7 around to Y, and from 12 to Y.

Shape the top of shoulder from 12 to F, which completes the draft.

COMBINATION OF STOOPING AND SLOPING SHOULDERS.

DIAGRAM F.



STOOPING AND SLOPING SHOULDERS.

See diagram A for Stooping and diagram D for Sloping Shoulders.

Stipulate the degree of variation by ¼ inch, ½ inch and ¾ inch, for 1st, 2nd or 3rd degree.

Lay up the foundation for the normal sack coat in the regular manner.

B1 to B2 is ½ inch (2nd degree).

Place corner of square on B2, with the short arm resting on the star; square down from B2, indicated by the dash lines.

D1 to D2 is ½ inch (the same amount as from B1 to B2).

Square forward from D2 by the dash line squared down from B2.

Rule a line from B2 through the star and out, square down from J1 by this line.

Place corner of square on the star with the short arm on B2; square down from the star, locating X1.

X1 to D3 is ½ the waist.

Rule a line from D3 to B.

Reshape the center seam as shown from A, coming out a trifle at C, and down to D3.

X1 to P is ½ of the waist.

P to P1 is 3½ inches.

Reshape the front line from 10 thru J1, to P1, as shown by the small dash lines.

L to L3 is ½ inch (Sloping Shoulders, 2nd degree).

Rule a line from M1 to L3.

K to K3 is ½ inch (the same as from L to L3).

Square out from K3.

K3 to 5 is ½ inch.

Shape the back as from A1 to M1, M1 to L3, L3 to 5.

Come out ¼ inch at 5, and shape the side seam to O, as illustrated.

5 to 7 is ½ inch.

Shape side seam of fore part from 7 to O.

T to T3 is ½ inch.

13 from the star is ½ inch.

B2 to 8 is ½ inch.

Rule a line from T3 to 13, and from 13 to 8.

Rule a line from T3 to F.

T3 to Y is 1 inch.

9 to 11 is ½ inch. (Sloping Shoulder, 2nd degree.)

Rule a line from 11 to F.

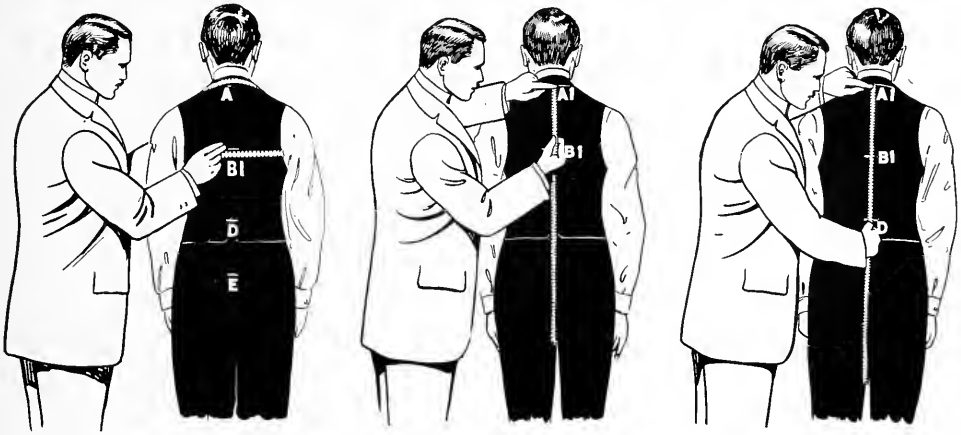
Shape arm hole from 7 around to Y, and from 11 to Y.

Shape top of shoulder from 11 to F, which completes the draft.

DIRECT MEASURES.

Third Section of Measurements.

In the Section dealing with First and Second Measurements your attention has been directed to the Ideal Model, and the manner and order in which measurements are taken has been illustrated and explained. Definitions of Types and Degrees of Deformations have also been considered, in the application of this System to the requirements of the various and diverse forms of men. I have tried to make it clear in these discussions that in the taking of measurements, generally speaking, and in defining types especially, some latitude of discretion is allowable. When we take up the consideration of the relative proportions founded upon height and circumference, and influenced by variations, we have definite scientific principles to govern our operations according to tested and established methods, upon which we can place implicit reliance. And conversely disregard of the rules laid down is liable to work serious injury. We therefore term the measures for which directions have been given in previous lessons Proportionate Measures, remembering always that they have reference to length and circumference only. Direct Measures are, from the scientific standpoint, supplementary measures, being such as can be taken from or to any part of the body, and applied to and from any part of the draft. This name may seem to imply a superfluity, and so to confuse the



8 9 10

mind of the student. But it has been adopted to mark the distinction between the fixed relations that have been found to exist with respect to the several fundamental measures, and the latitude permissible in dealing with the infinite multiplicity of types, forms and attitudes that present themselves for adjustment to System in the persons of the clients who come to avail themselves of the good offices of the tailor. Supplementary measures, or direct measures, as they are also called, cannot in themselves be relied upon to produce symmetrical and graceful outlines, but combined judiciously with fundamentals, they act as a guide to variations for attitudes. While it is apparent that Proportionate Measures as defined above, and graded variations have their place in a System, it is likewise essential to the well equipped Cutter to be able to deal successfully with direct measures, though

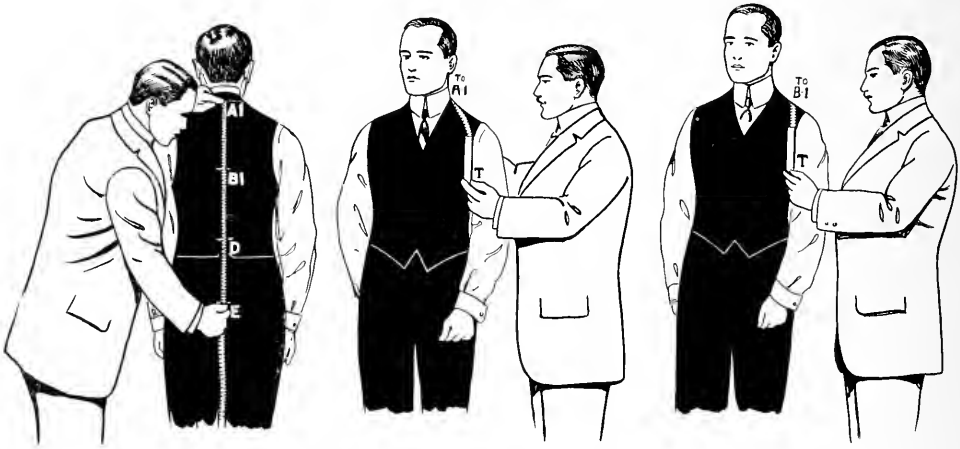
it is not possible to determine with any degree of precision the relations between the several dimensions here, as in the case of Proportionate Measures. It is therefore evident that both theory and practice are necessary to qualify the student to become adept in this art of measuring.

The implements of measurement are the square, the tape, and the chalk. The pliable tape can be passed over curving surfaces and in places difficult of access, as under the arm, while the square gives divisions important to this process, as explained in another section. These direct measures will give the actual dimensions of a subject, and are indispensible in ascertaining variations from normal proportions, deformations, and abnormalities not classified. This is the theory of these direct measures, and it should be so understood, and their value and utility neither under nor over-estimated.

Direct or supplementary measures are as follows:

Depth of Scye	Over Shoulder Measure
Waist Length	Front Measure
Length to Seat	Blade Measure
Strap Measure.	

When taking proportionate measures, chalk marks should be made on the back of the subject to indicate the different stations for supplementary measures. The utmost care must be exercised in



11 12 13

the taking of these supplementary measures, as accuracy is of special importance here, because these measures cannot be determined by the application of the system, but represent the personal idiosyncracies of diversified types. To this end it is important for each student to procure for his own use in the classroom and afterwards in actual practice work, a Measuring Square on which the various proportions of the short measures are specified. With this indispensible implement, and with the tape, we will now proceed in a methodical way to take supplementary measures.

First attach the tape to the angle of the square. Stand behind your subject, and fix the neck point by laying 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 the back by holding both ends of the same together with the left hand, and with a piece of chalk in your right hand, mark points A1 and B1 (See plate No. 8).

Next place the end of the tape at point A1, pass the tape through your right hand to point B1 (Plate No. 9), and register the measure for Depth of Scye.

Now let the tape pass through your right hand to point D, and register Waist Length from A1 to D (Plate No. 10).

Pass the tape through the right hand to point E, and register Length to Seat from A1 to E (Plate No. 11).

Place the measuring square under the left arm, making sure that you situate it accurately, high enough, but not so as to raise the shoulder of your subject. It must be precisely level, also.

Now recall the Breast Measure taken in the First Section of Measurements. Find the same figure on the Measuring Square, also proportionate figures for supplementary measures in this connection. While the measures taken may not be in exact correspondence with the proportionate measures indicated in the square, the latter will still be of material assistance in obtaining correct measures.

14

15

16

Having placed and adjusted the square as shown in the illustration of Front View (Plate No. 12), proceed to take measures as follows:

From T on the front view (Plate No. 12) to point A1 shown on the back view (Plate No. 11), and register Strap Measure.

Next measure from T on the front view (Plate No. 13) to B1 on the back view (Plate No. 16), and register over Shoulder Measure. Turn the tape to the front and measure from T to J1 on the front view (Plate No. 14), and register Front Measure.

Turn the tape under the arm and across the back and measure from T on the front view (Plate No. 14) to B1 on the back view (Plate No. 15), and register Blade Measure.

The complete measures for a coat of the proportions of the Ideal Model, according to the New-Supreme-System, should be entered in your measuring book as follows:

Proportionate Measures

Length	30 inches.	Seat Measure	39 inches.
Width of Back	15 inches	Sleeve Length	18 inches.
Breast Measure	38 inches.	Height	5 feet 8 inches.
Waist Measure	33 inches.	Weight	155 pounds.

Definition of Type

(Height, weight, attitude, personality, etc.)

Short Measures.

Depth of Scye	9⅜ inches	Over Shoulder	17½ inches
Waist Length	17½ inches	Front Measure	7½ inches
Length to Seat	23½ inches	Blade Measure	11½ inches
Strap Measure	12½ inches		

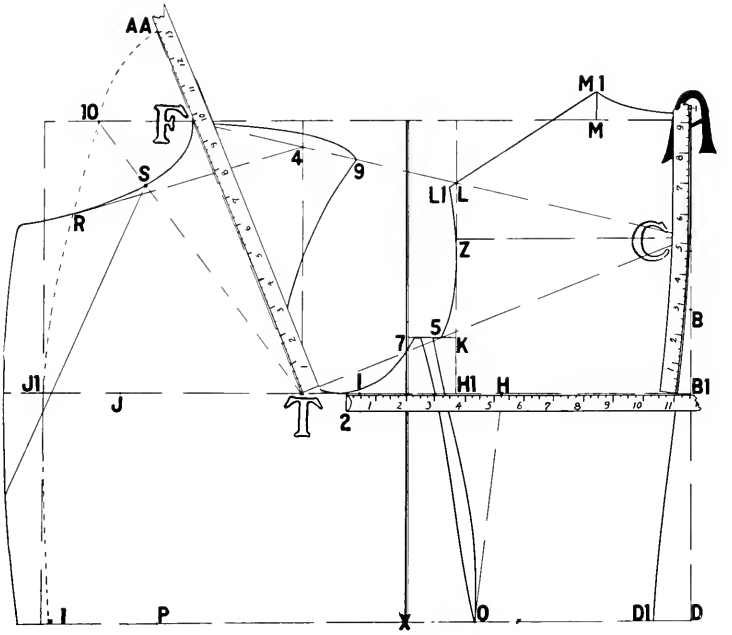
The measures specified above are all that are necessary to be taken for the drafting of patterns. If desired additional measures may be taken, but it is not advisable to multiply details. To avoid confusion it is well to keep close to fundamentals, especially in learning to apply the System to practical uses.

Experienced Cutters are as a rule very conservative about introducing innovations. A safe rule to follow is to use proportions and variations according to instructions, and if supplementary measures are found to be at variance with these, give the benefit of the doubt to the standard by cutting the difference in half, and placing the point midway between the two. The practical tailor, and the advanced student may profitably avail themselves of whatever advantage is to be gained by these supplementary measures but the novice is advised to hew to the line of proportionate measures until he obtains a thorough mastery of the System as applied to normal standards. In so doing he will be following the methods of the most successful Cutters, who are always conservative in deviating from the symmetry of the normal proportions. The usual way is the best way, and the safe way, and that is, as stated above, to apply variations to the draft according to the definition of attitude so as to place the different points in position for measurements, and finally to apply direct measurements for what they are worth. The average of the two will be the right measure to use in laying up your pattern.

SPRING EXHIBIT BY FRED'K T. CROONBORG, 1916.

APPLICATION OF MEASUREMENTS.

Normal Draft.



Measures as follows:

Breast	38 in.	Depth of scye	9⅜ in.
Waist	33 in.	Blade	11½ in.
Height	5 ft. 8 in.	Strap	12½ in.
Attitude	Normal		

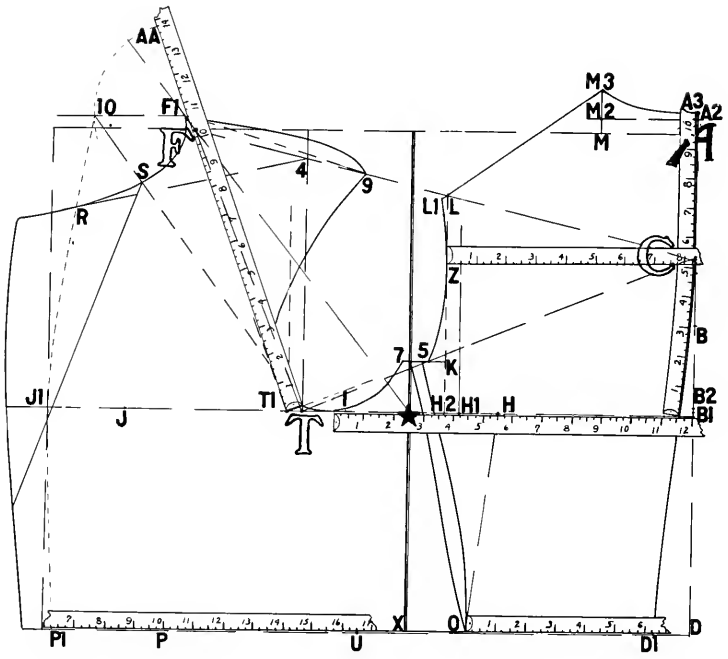
Study—"DIRECT MEASURES," the Third Section of Measurements, pages 65-66-67.

TO DRAFT.

Lay up the normal draft subject to height and circumference in the regular way.
Apply the depth of scye from B1 to A1.
Apply blade measure from B1 to 2.
2 to T is 1½ inches for seams and make-up.
Apply the strap measure from T to AA (plus ½ inch).
AA to F is the same distance as from A1 to M1.

APPLICATION OF MEASUREMENTS.

Abnormal.



Measures as follows:

Breast	38 in.	Depth of scye	10 in.
Waist	33 in.	Blade	12 in.
Height	5 ft. 10 in.	Strap	13¼ in.
(For large blade second degree, long neck second degree, see diagrams B and C:		Width of back	7¾ in.

TO DRAFT.

First lay up the draft subject to height and circumference with the variations of Large Blades and Long Neck applied.

A3 to B1 is depth of scye (no allowance).

B1 to T1 is the blade measure, plus 1½ inches (for seams and make-up).

C to Z is the width of back, plus ½ inch for seams.

T to AA is the strap measure, plus ½ inch for seams.

AA to F1 is the same distance as from A3 to M3.

Apply the waist measure from O to D1.

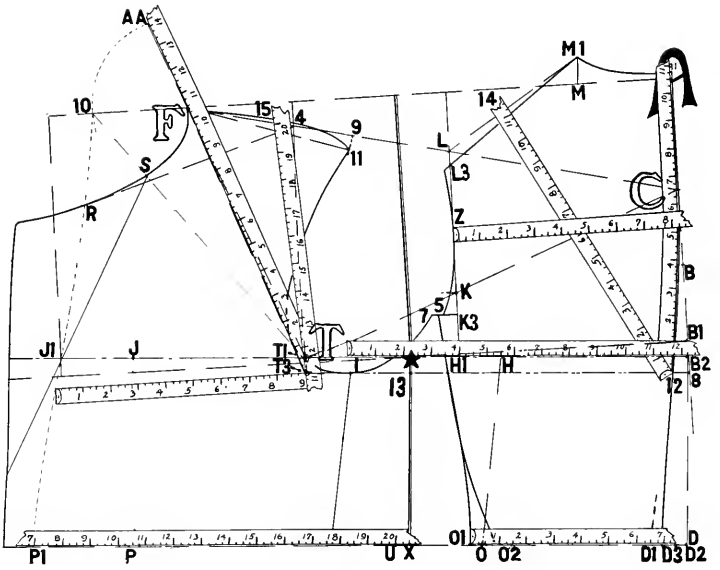
Place this amount on P1 and continue to U. (½ the waist.)

U to O is 3½ inches (for seams and make-up).

NOTE:—The depth of scye is increased from the normal an extra half inch for long neck, and one full eighth inch for increased height. The blade measure increases ½ inch for large blade. The strap measure will increase ½ inch for long neck, and one full eighth inch for increased height.

APPLICATION OF MEASUREMENTS.

Abnormal.



Measures as follows:

Breast	40 in.	Depth of scye	10¾ in.
Waist	40 in.	Blade	12 in.
Height	5 ft. 8 in.	Strap	13¼ in.
(For stooping, in 2nd degree; sloping in 2nd degree.)		Over-shoulder	19 in.
		Front	8 in.
		Width of back	7¾ in.

TO DRAFT.

First lay up the draft subject to height and circumference, with the variation of Stooping and Sloping Shoulders applied, see diagrams A and D, "Variations."

A1 to 8 is the depth of scye (no allowance).

B2 to T3 is the blade measure, plus 1½ inches for seams and make-up.

T3 to AA is the strap measure, plus ½ inch for make-up.

AA to F is the same distance as from A1 to M1.

Apply the over-shoulder measure, plus 1 inch from 12 to 14, place this amount upon T3, and continue up to 15.

C to Z is the width of back, plus ½ inch for seams.

T3 to J1 is the front width, plus one inch.

Apply the waist measure from O1 to D3.

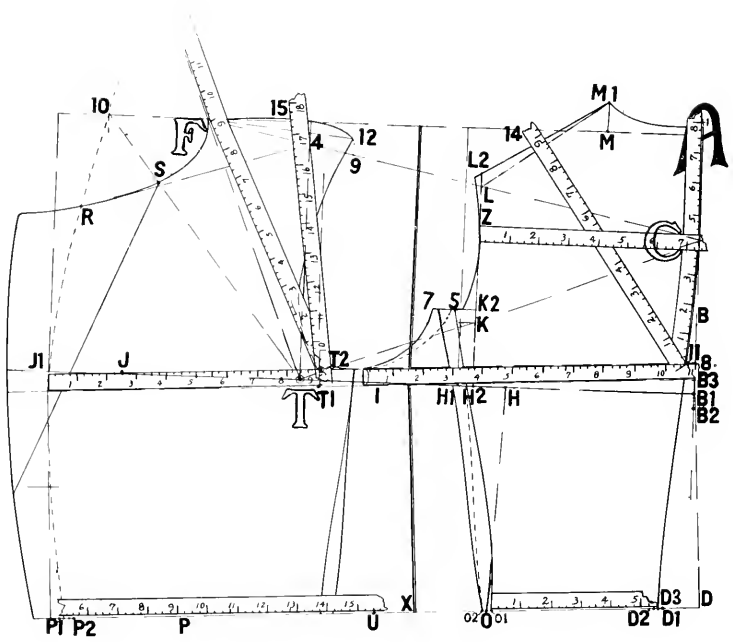
Place this amount upon P1 and continue to U.

U to O2 is 3½ inches (for seams and make-up).

NOTE:—The normal depth of scye is 9¾ inches for this size. There is an increase of one inch here, ½ inch for long neck, and ½ inch for sloping shoulders. The strap measure will loose ½ of the amount the back has gained for stooping, but would also gain ½ inch for the amount of shoulder slope.

APPLICATION OF MEASUREMENTS.

Abnormal.



Breast .....38 in.
Waist .....31 in.

Height—5 ft. 4 in. erect in the second degree, small blades in the second degree, square shoulders in the second degree.

Blade .....11 in.
Front ..... 8 in.
Strap .....12¼ in.
Over-shoulder ....16⅝ in.
Width of back..... 6⅞ in.
Depth of scye..... 8 in.

TO DRAFT.

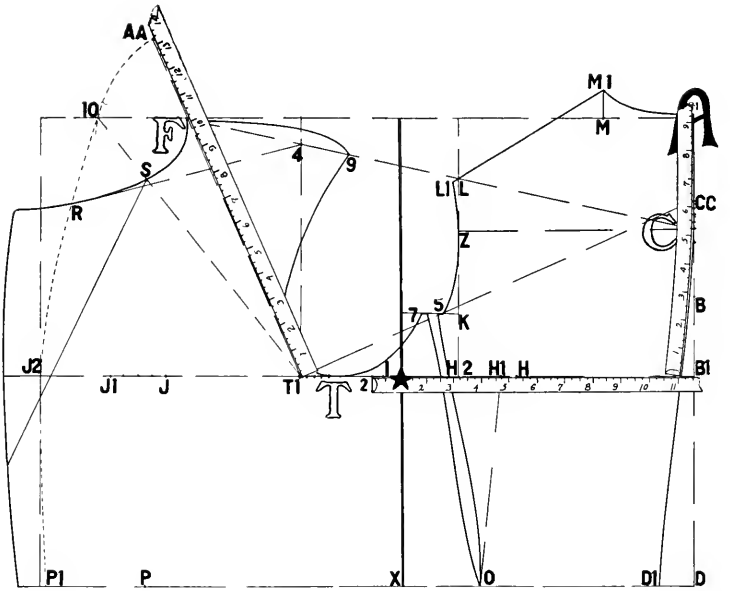
First lay up the draft subject to the height and circumference. Note the variations, and apply them in the regular manner. See diagrams "A, B, D, Variations."

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

Apply all measurements and allow the same additions as previously illustrated, and explained in the Application of Measurements. Also note that these measurements call for small waist, therefore, take out a V in the side and add two seams, or ½ inch to side of front part at 5, as shown by the dotted lines.

APPLICATION OF MEASUREMENTS.

Enlargement.



This diagram is laid up for the purpose of illustrating how measurements are applied in connection with enlargements (see page 40), and it will be clearly seen by illustration that depth of scye and strap are applied in the same manner, as usual, as well as that of blade, with 1½ inch addition, which is the total distance from T to B1.

T to T1 is the amount the coat is enlarged, and this amount is allowed for draping, necessary in enlarged garments, and is therefore not figured in with the measurements, and these are the only three short measures to be applied in connection with proportions and variations for an enlarged coat.

In connection with the study and practice of these diagrams, thoroughly study the different types, Height, Circumference and Enlargements; 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 diagrams and explanations.

APPLICATION OF MEASUREMENTS.

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.

Measurements used as follows:

Breast	36 in.	Upper width of back	14 in.
Waist	31 in.	Lower width of back	15 in.
Seat	36 in.	Blade	11 in.
Waist length	15 in.	Front measure	7 in.
Seat length	21 in.	Strap	10 in.
Full length	26 in.	Over-shoulder	15¼ in.
Depth of scye	8¼ in.	Squared	1½ in.

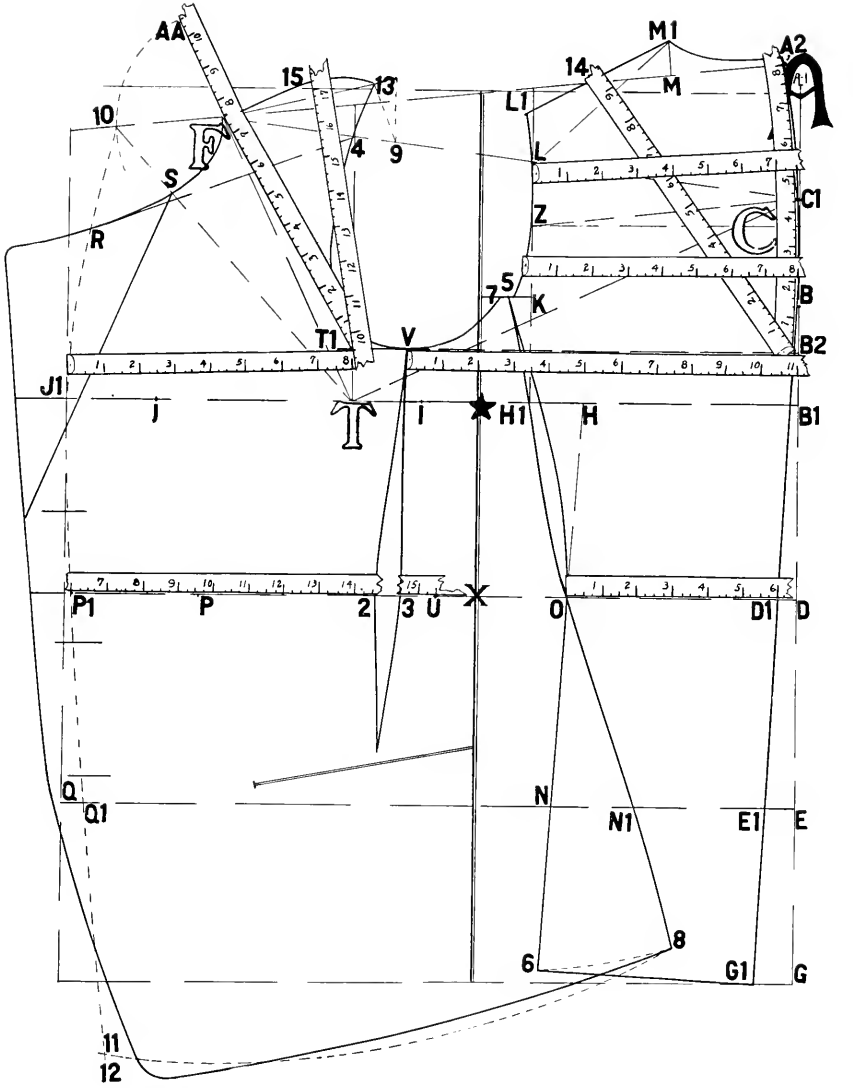
Head forward in third degree.

TO DRAFT.

Square out and down from A.
A to B is 1/3 breast.
B to B1 is 2¾ inches.
A to A1 is ¼ inch.
A1 to D is waist length.
A1 to E is seat length.
A1 to G is full length.
Square out lines G, E, D and B1.
B1 to H is 1/3 breast.
H to I is ¼ breast.
I to T is 2 inches, square up from T.
B1 to J is ½ full breast measure.
J to J1 is 2½ inches. Square up and down.
H to H1 is 1½ inches. Square up.
B1 to C is ¼ breast, plus ½ inch.
Square out from C, locating Z.
C to C1 is ¾ of an inch or ¼ for each degree of head forward.
Place corner of square on C1 with long arm resting on Z and square up.
A to A2 is ¾ of an inch.
Square out from A2, by line C1-A2, locating F line.
A2 to M is 1/6 breast.
M to M1 is 1 inch.
Place corner of square on point T, letting long arm rest on C1.
Square up from T, locating F.
Rule lines from T to C1 and F to C1.
T to T1 is 1½ inches for square shoulders. Square back from T1, locating B2.
L to L1 is 1½ inches for square shoulders.
9 to 13 is 1½ inches, for square shoulders.
Point K is also raised 1½ inches from its regular station.
Shape top of neck from ¼ of an inch above A2 to M1, M1, L1 and down to 5, which is ½ inch out from K.
5 to 7 is ¼ inch.
Shape arm hole from 7 around to 13 and shoulder 13 to F.
F to AA is 1/6 breast.
Sweep forward from AA, pivoting at F, locating point 10.
Apply measure for depth of scye from B2 to A2.
Apply blade measure plus 1½ inches from T1 to B2.
Apply upper width of back plus ½ inch as shown.
Apply lower width of back plus ½ inch as shown.
Apply strap measure plus ½ inch from T1 to AA.
Apply over-shoulder measure plus 1 inch from B2 to 14 and T1 to 15.
Apply front measure plus 1 inch from T1 to front balance line.
D to D1 is ½ inch
Rule a line from B through D1 and down. Square out from G1.
B1 to the star is ½ breast.
Square up and down which formulates center balance line.
E1 to N is 1/3 the seat.
Rule a line from H through N and down.
Shape side seam of back from 5 through O and N to 6.
N to N1 is 2½ inches.
Rule a line from O through N1 and down.
Shape side seam and fore-part from 5 through O and N1 to 8.
X to P is ½ waist.
P to P1 is 3½ inches.
2 to 3 is ¾ of an inch.
Apply waist measure in the regular manner.
O to Q1 is ¾ of an inch.
Shape from 10 through J1, P1, Q1 and down.
10 to R is 1/6 breast.
Rule a line from 4 to R.
Shape gorge from F through R and out.
Sweep back from 6, pivoting at 5 to 8.
Sweep forward from 8 to 11, pivoting at F.
Add button stand of 1¼ inches at top button, one inch at lower button, and shape bottom and front as per diagram.

APPLICATION OF MEASUREMENTS.

Hunchback.



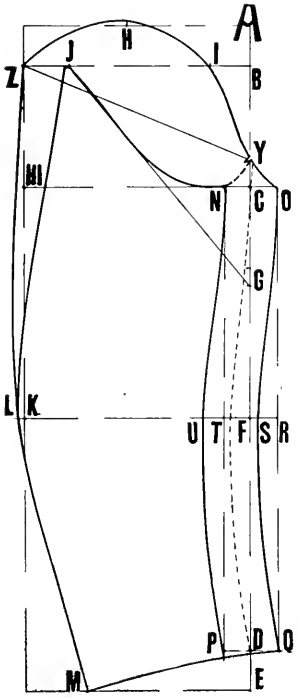
NORMAL SLEEVES.

Sleeves are drafted according to the size of the arm hole circumference.

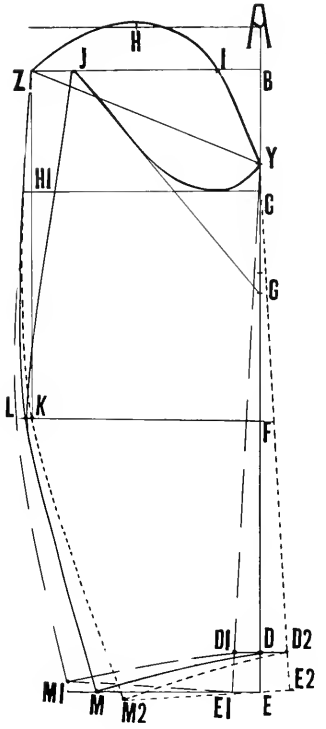
If the arm hole measures 19 inches around, use this size as the drafting power. This sleeve is produced to go with the ideal model, the drafting power being a nineteen inch (19) arm hole, and eighteen inch (18) in-seam (from the arm pit to the wrist).

TO DRAFT.

Square out and down from A.
A to B is 1/12 arm scye.
A to C is 1/3 arm scye.
C to D is the in-seam length. (18).
D to E is 1½ inches.
F is half-way between C and D (the elbow).
Square out lines B, C, F and E.
Square back and forth from D, square back from C.
C to Y is 1 inch
(This point is the same as point Y in the draft of the sack coat, being the front sleeve notch.)
From Y to Z is ½ arm scye, from the line squared up from B (this point, Z is the same as the Z on the coat drafts), representing the back sleeve notch, which should be ¼ of the arm scye, from H1.
A to H is ¼ arm scye.
B to I is 1/12 arm scye.
Z to J is 1/12 arm scye.
C to G is 1/6 arm scye, plus ¾ of an inch.
Rule a line from G to J.
C to N, and D to P are each 1 inch.
Rule a line from N to P (this will reduce the under sleeve, same amount of which will be added to the top sleeve)
C to O and D to Q are each 1 inch.
Rule a line from O to Q.
D to M is the width at the hand, plus seams (6½ inches.)
K to L is ⅜ of an inch.
Rule a line from L to M.
Rule a line from D to M.
Shape head of top sleeve from O thru Y, I, H and around to Z, coming up ¼ of an inch at H as illustrated.
R to S is ¾ of an inch.
Shape the in-seam of top sleeve from O thru S to Q.
Shape the out-seam of top sleeve from Z thru L to M.
Shape under sleeve from N around to J, as illustrated.
T to U is ¾ of an inch.
Shape the in-seam of under sleeve from N thru U to P.
Shape out-seam of under sleeve from J to K allowing a seam at J, which completes the draft.
For the half-and-half sleeve, shape as per dash lines, from Y to D, coming in ¾ of an inch at F, and from Y around to N.



VARIATION OF SLEEVES



SLEEVES FOR ERECT AND STOOPING FIGURES.

In sleeves of this type, the balance line will be changed as shown by the dash and dot lines.

The stipulated amount used for this variation is ½ inch, 1 inch or 1½ inches, for 1st, 2nd or 3rd degree.

FOR ERECT.

(Use the 2nd degree, 1 inch.)

First lay up the normal sleeve, then swing balance line from D to D1. (1 inch.)

Rule a line from C thru D1 and down, locating E1.

Square out from E1.

D1 to M1 is the width at the hand (6½ inches) on the line squared forward from E1.

Finish the balance of the sleeve in the regular way.

This change is indicated by the large dash lines.

FOR STOOPING.

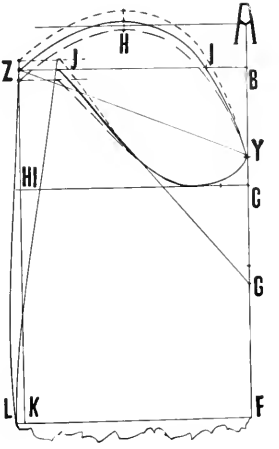
(Use the 2nd degree, 1 inch.)

First lay up the normal sleeve; then swing the balance line as from D to D2. (1 inch.)

Then rule a line from C to D2, and down.

Square out from E2, and finish the sleeve in the regular way from this line.

This change is shown by the small dash lines.



NARROW AND BROAD SHOULDERS.

For the narrow shoulder, it is necessary for the sleeve head to have more length or depth, that is to say, what is taken off of the width of the shoulder should be added to the sleeve head. This change will be noted and followed out as indicated by the small dash lines.

For broad shoulders, the sleeve head will require less depth. You will then reduce the depth of the sleeve the same amount you increased the width of the shoulder. This change is shown by the large dash lines. Give this your earnest attention, for this is very essential. It will have much to do with giving you a sleeve to properly fit the arm hole.

For winter wear generally, and for the intervals in spring and fall when winds of northern latitudes necessitate light weight wraps, different styles of overcoats are designed. For motoring and for evening, still other models find favor. Thus the well-dressed man today finds uses for several overcoats for different occasions where formerly a heavy coat for winter, and a lighter weight garment for spring and fall, were all that were considered necessary.

In general two different types vie with each other for favor. The straight back box coat, and the frock or Chesterfield. Most styles in overcoats are a variation of one or the other of these two principle types. Occasionally a more or less freakish garment finds its way to favor, such as the raglan, but as a rule its reign is short, for men are conservative in matters of dress, and prefer to hold to standard styles.

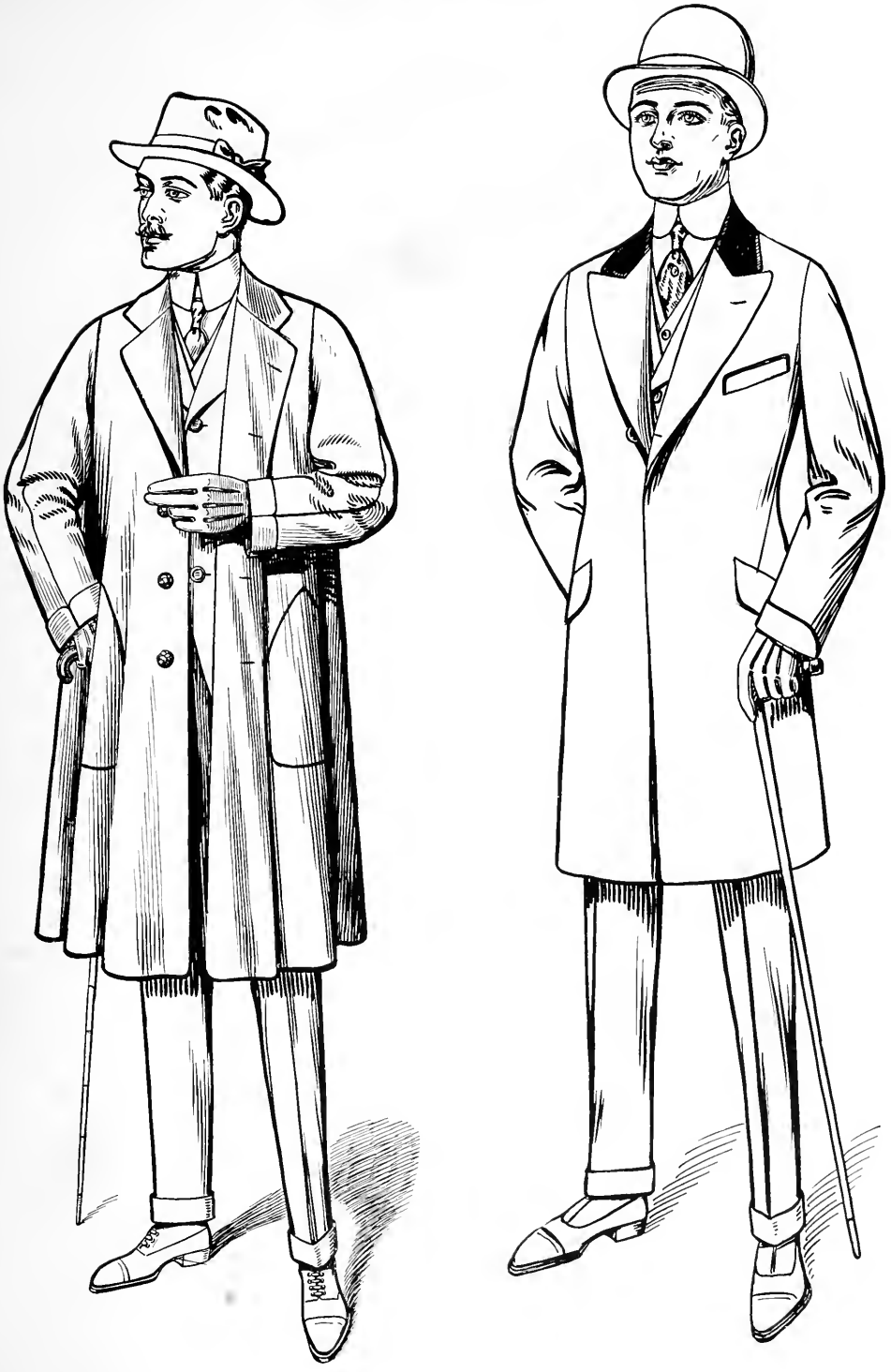
The Inverness, with cape, for evening wear, has much to recommend it, but it has a strong rival in the sack overcoat. First one and then the other comes into vogue, as the sack and frock divide honors for daytime wear.

The belted box coat is graceful and becoming, and has had a decided vogue for several seasons. Novelties are adopted from time to time to embellish the somewhat severe plainness of the box coat, and will appeal especially to the taste of the young man. On the whole the box coat as being more simple holds its own better than any other style, but the Chesterfield has a dignity of its own, and will be worn at times by well-dressed men as the seasons come and go.

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

The ulster is a long box coat.

The covert coat takes its name from the material of which it is built, and is usually a short box overcoat for riding, driving, and general country wear. For a light, between season's wrap, it has no rival.



SINGLE AND DOUBLE BREASTED OVERCOAT.

Medium Shaped Back.

Measures.

Breast . . . . . 38 in.
Waist . . . . . 33 in.
Seat . . . . . 39 in.
Height . . . . . 5 ft. 8 in.

Measures taken over the vest, you will, therefore, allow three sizes when drafting so as to go over the sack coat underneath. The foundation is along the same lines as in the sack coat.

TO DRAFT.

Square out and down from A.
A to B is one-third the breast measure (41 inches in this case).
B to B1 is 2¾ inches.
A to D is the length to waist, one-fourth of the height plus 1 inch (18 inches).
A to E is the length to seat, one-third of the height plus 2 inches (24¾ inches).
A to G is the full length, one-half of the height plus 8 inches (42 inches).
Square out lines B1, D, E and G.
B1 to H is one-third of the breast.
H to I is one-fourth of the breast.
I to T is 2 inches.
H to H1 is 1½ inches.
B1 to J is one-half full breast.
J to J1 is 2½ inches.
Square up and down from J1.
Square up from T.
Square up from H1.
B1 to the star is one-half the breast measure.
Square up and down from the star which represents the balance line.
B1 to C is one-fourth the breast measure plus ½ inch.
Place corner of square on point T with long arm resting on C, square up from T locating F and AA.
Rule a line from F to C, locating L.
Rule a line from T to C locating K.
A to M is one-sixth of the breast.
Square up from M.
M to M1 is 1 inch.
Rule a line from M1 to L and out.
F to AA is one-sixth the breast.
Sweep forward from AA to 10 pivoting at F.
Rule a line from 10 to J1.
10 to R is one-sixth the breast.
Rule a line from 4 through R and out.
X to D1 is one-half the waist measure.
Square down from D1 locating E1 and G1.
Rule a line from C to D1.
E1 to N is one-third of the seat plus ½ inch.
Rule a line from H through N and down locating O and 6.
A to A1 is ¼ inch.
L to L1 is ¼ inch.
K to 5 is ¾ inch, on line drawn from T to C.
Shape top of back and shoulder from A1 to M1, M1 to L1.
Shape back of arm hole from L1 to 5 coming in ¼ inch at 5.
Shape side seam of back from 5 through O, N and down to 6.
X to N1 is 2½ inches.
Rule a line from O to N1 down.
T to Y is 1 inch.
F to 9 is the same distance as from M1 to L1 minus ⅜ of an inch.
Shape arm hole of forepart from 7 to Y and from 9 to Y.
Shape top of shoulder and neck hole from 9 to F and from F around through R and out.
Sweep back from 6 to 8 pivoting at 5.
Sweep forward from 8 through 11 pivoting at F.
Shape side seam of forepart from 7 through O, N1 and down to 8.
X to P is one-half the waist.
P to P1 is 3½ inches.
O to O1 is ⅝ of an inch.
Shape front balance line from 10 through J1, P1, Q1 and down to 11 as indicated by dash line.
Extend the button stand in front.
From J1 to 13 is 2¼ inches.
P1 to 14 is 2¼ inches.
12 to 15 is 2 inches.
R to 3 is ½ inch.
3 to 16 is 2½ inches.
Shape up lapel and front from 3 to 16, 16 to 13, 14 and down to 15.
11 to 12 is 1 inch.
Shape bottom of forepart from 8 to 12 and out to 15.
Place the top button 3½ inches below breast line.
Place the three buttons 6½ inches apart.
Draw a line from T to 10 locating S.
Rule a line from the top button through S and up.
From T to 17 is 13 inches, or (1 inch more than in-seam of sleeve on the two-thirds of the square).
17 to 18 is 3½ inches.
17 to 19 is 3½ inches.
Take out a ½ inch under arm cut as shown which finishes Single Breasted Overcoat Draft.

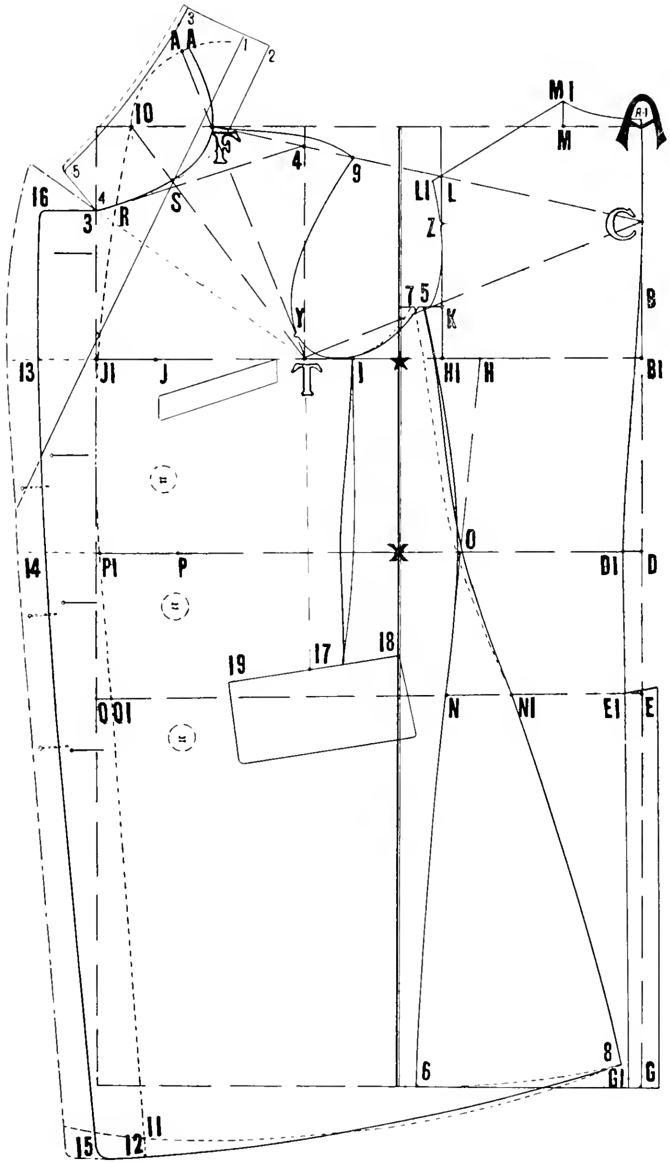
Without the under arm cut, you would shape the side seam of the forepart and back of the arm hole as shown by dash lines leaving space between the back and forepart ½ inch, thus deducting the two seams.

For a Double Breasted Style, allowance for a button stand as from J1 to 13, P1 to 14, 12 to 15 will be 3½ inches, in place of 2¼ inches as shown by the dash lines.

Rule a line from T through 3 and out, from 3 to 16 is 3 inches.
Re-shape front as shown by the dash lines.

COLLAR.

From F to 1 is one-sixth of the breast plus ¼ inch.
Square back and forth from 1.
1 to 2 is 1½ inches.
2 to 3 is 2¼ inches.
4 to 5 is 1¾ inches.
Shape collar as illustrated from these numbers and if a double breasted collar add ¼ inch extra as shown by the dash lines.



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SINGLE BREASTED BOX BACK OVERCOAT.

Measures.
Over the Vest.

Breast . . . . . 37 in. Seat . . . . . 38 in.
Waist . . . . . 32 in. Height . . . . . 5 ft. 8 in.

Regular Overcoat, Breast 40 in; Waist 35 in; Seat 41 in;
Enlarged 4 sizes, Breast 44 in; Waist 39 in; Seat 45 in.

TO DRAFT.

In this draft you will refer to your Enlargement Diagrams No. 7 and No. 8. Length to the waist and the length to the seat is the same as in the regular Overcoat.

From A to G is one-half the height plus 10 inches (44), for this draft.

Square out lines B1, D, E and G.

B1 to H is one-third the regular breast.

H to I is one-fourth the regular breast.

I to T is 2 inches.

T to TT is 1 inch, representing ¼ inch for each size enlarged.

B1 to HH is one-third the enlarged breast, representing 1/6 inch for each size enlarged.

HH to H1 is 1½ inches.

B1 to J is one-half the regular breast.

J to JJ is 2 inches, representing ½ inch for each size enlarged or (B1 to JJ is one-half the enlarged breast).

JJ to J1 is 2½ inches.

Square up and down from J1.

Square up from TT.

Square up from H1.

B1 to star is one-half breast.

Square up and down from the star which represents the balance line.

B1 to C is one-fourth the breast plus ½ inch.

C to CC is 1 inch, ¼ inch for each size enlarged (same as from T to TT).

Place corner of square on TT with long arm resting on CC square up from TT locating F.

Rule a line from TT to CC.

Rule a line from F to C, locating L.

H1 to K is one-twelfth the regular breast.

Square out from K.

D to D1 is ½ inch.

Rule a line from CC through D1 and down locating G1.

Square out from G1 by line D1, G1, locating 6.

H1 to O is 1 inch.

Rule a line from L through O and down locating N and 6.

N to N1 is 5 inches.

Rule a line from O through N1 and down.

Sweep back from 6 to 8 pivoting at 5.

Sweep forward from 8 to 11 pivoting at F.

A to M is one-sixth the regular breast.

Square up from M.

M to M1 is 1 inch.

Rule a line from M1 to L and out.

A to A1 is ¼ inch.

L to L1 is ¼ inch.

K to 5 is ¾ inches.

Shape top and back of shoulder from A1 to M1, M1 to L1.

Shape back of arm hole from L1 to 5 coming in ¼ inch at this point.

Shape side seam of forepart from 5 to N1 as illustrated.

F to AA is one-sixth the regular breast.

Sweep forward from AA to 10 using F as a pivot.

Rule a line from 10 to J1.

10 to R is one-sixth the regular breast.

Rule a line from 4 through R and out.

X to P is one-half the enlarged waist.

P to P1 is 3½ inches.

Q to Q1 is ⅝ inch.

Shape front balance line from 10 through J1, P1, Q1 and down to 11 as indicated by the dot line.

TT to Y is 1 inch.

F to 9 is the same distance as from M1 to L1 minus ⅜ of an inch.

Shape arm hole from 7 to Y and from 9 to Y.

Shape top of shoulder and neck hole from 9 to F and from F around through R.

Add 2½ inch button stand as from J1 to 13, P1 to 14, 12 to 15.

11 to 12 is 1 inch.

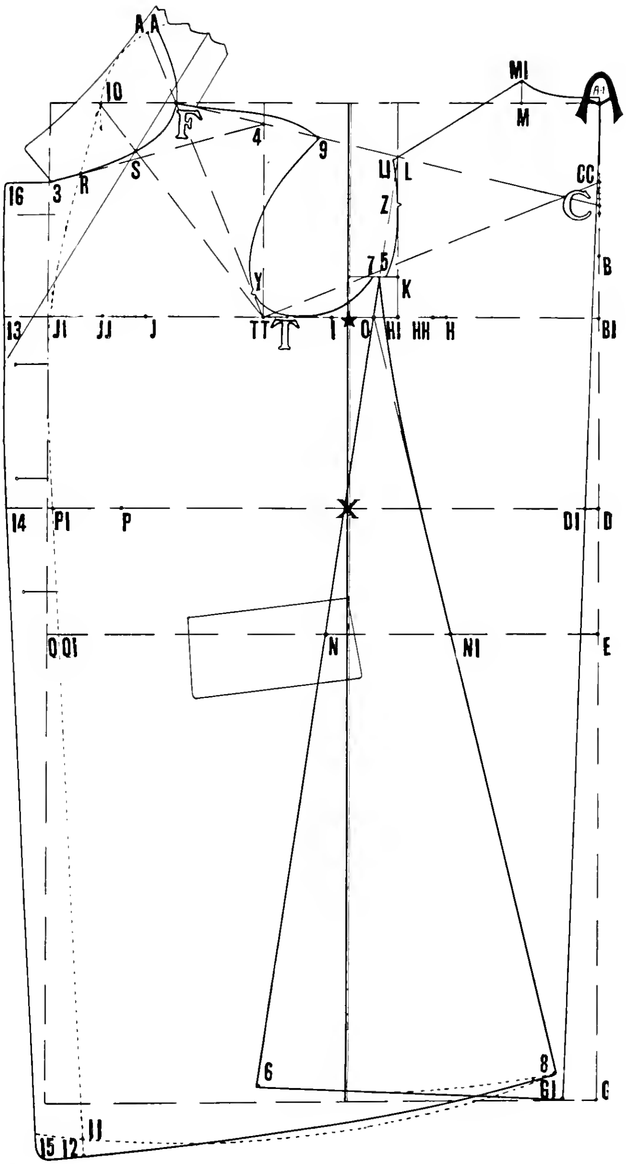
R to 3 is ¾ inches.

3 to 16 is 2½ inches.

Shape the lapel in front from 16 through 13, 14 and 15.

Shape bottom of forepart from 8 through 12 to 15.

Lay up the pockets and buttons as explained in the regular Overcoat.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SINGLE AND DOUBLE-BREASTED FROCK OVERCOAT.

Measures.

Natural waist	17 in.	Full length	42 in.
Fashionable waist	18½ in.	Height	5 ft. 8 in.

Over the vest.

Breast	38 in.	Seat	39 in.
Waist	33 in.		

Over the coat.

Breast	41 in.	Seat	42 in.
Waist	36 in.		

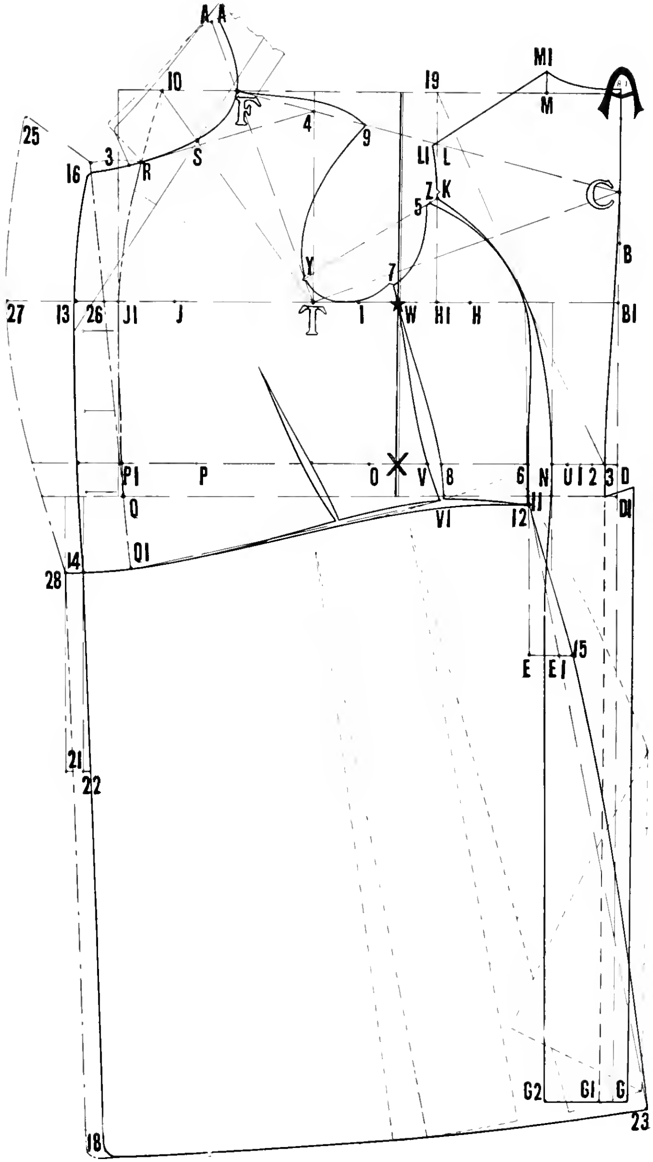
TO DRAFT.

Square out and down from A.
A to B is 1/3 breast.
B to B1 is 2¾ inches.
A to D is the natural waist.
A to D1 is the fashionable waist.
A to G is the full length.
Square out lines B1, D, D1 and G.
B1 to H is 1/3 breast.
H to I is ¼ breast.
I to T is 2 inches.
B1 to J is ½ full breast.
J to J1 is 2½ inches.
Square up and down from J1.
Square up from T.
H to H1 is 1½ inches.
Square up from H1.
B1 to the star is ½ breast; square up and down from the star, which represents the balance line.
B1 to C is ¼ breast.
Place corner of square on T, with the long arm resting on C; square up from T, locating F and AA.
Rule a line from F to C.
Rule a line from C to T.
A to M is 1/6 breast.
Square up from M.
M to M1 is 1 inch.
Rule a line from M1 to L and out.
F to AA is 1/6 breast.
Sweep forward from AA to 10, using F as a pivot.
L to K is ⅛ the breast.
N to O is 1½ inches.
O to U is ½ the waist.
The difference between U and D is suppression, and should be divided into four equal parts, as shown by 1, 2 and 3.
One-fourth of this amount is taken out for the center seam, as from D to 3.
Rule a line from C to 3.
Square down from 3, locating G1.
Rule a line from 3 to 19.
3 to N is ⅛ of the breast; square up and down from this point, locating G2.
A to A1 is ¼ inch.
L to L1 is ¼ inch.
Shape top of back from A1 to M1, M1 to L1, L1 to K, K around through N and down.
N to 6 is 2/4 of the suppression, the same distance as from 1 to 3, square up and down from this point.
6 to V is ¼ waist.
V to 8 is the remaining fourth of the suppression, the same amount as from U to 1.
H1 to W is 1/12 breast.
Rule a line from W through the center of V and 8.
T to Y is 1 inch always.
Rule a line from K to Y.
From K to 5 is ⅜ of an inch.
W to 7 is ¾ of an inch.
Shape side-body from 5 around to 6 and down.
Shape from 5 around to 7 and from 7 through 8 and down.
O to F is the same distance as from M1 to L1, minus ⅜ of an inch.
Shape front arm hole from 7 through Y, and from 9 to Y.
X to P is ½ the waist; P to P1 is 3½ inches.
Shape front balance line from 10 through J1, P1 and down, as shown by the dash lines.
10 to R is 1/6 breast.
Rule a line from 4 through R and out.
Shape top of shoulder and neck hole from 9 to F, F around through R and out.
Q to Q1 is 1/6 breast.
Rule a line from V1 to Q1.
Shape side seam of fore part from 7 through V and down.
Shape bottom of fore part from ¼ inch below the waist line at V1 through Q1 and out, as shown.
Shape bottom of side body from ⅜ of an inch below 11 to 8.
Square down from 11.
11 to E is 1/3 the seat.
Square back from E.
E to E1 is 1/12 seat.
Rule a line from 12 through E1 and down.
Shape the top of skirt from 12 to Q1 and out.
J1 to 13 is 1¾ inches.
Q1 to 14 is 1¾ inches.
R to 3 is ½ inch.
3 to 16 is 2 inches.
Shape lapel and front from 16 through 13 to 14.
Rule a line from T to 10, locating S.
Rule a line from the top button through S and up for the crease-line.
Space the buttons as illustrated.
Square down from 14 by the waist-line.
14 to 21 is 9 inches.
21 to 22 is ¼ inch.
Rule a line from 14 through 22 and down.
From 12 to 23 is ½ inch more than D1 to G.
14 to 18 is 1 inch less than 12 to 23.
Rule a line from 23 to 18.
E1 to 15 is ½ inch.
Shape back of skirt from 12 through 15 to 23.
Shape front of skirt from 14 to 18.
Shape bottom of skirt from 23 to 18.
Take out a V in the fore part, as illustrated, which completes the draft of the Single-breasted Style.

DOUBLE-BREASTED STYLE.

The only difference is the separate revere and the addition to the skirt in front.

These lines are indicated by the dash and dot lines, with changes as follows:
Rule a line from Q1 to P1 and up.
Sweep forward from R to 3 using P1 as a pivot.
3 to 25 is 3½ inches.
26 to 27 is 4 inches.
Q1 to 28 is 3 inches.
Shape from 16 to 25, 25 through 27 and down to 28.
Make the addition to the skirt in the same manner as in the center breast, as shown from 28 down.
Extend the crease-line, and space with 2 or 3 buttons.
This completes the draft.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INVERNESS.

Measures.

Over the Vest.

Breast	37 in.	Seat	38 in.
Waist	32 in.	Height	5 ft. 8 in.

Regular overcoat..Breast, 40 in.; Waist, 35 in.; Seat, 41 in.
Enlarged 4 sizes..Breast, 44 in.; Waist, 39 in.; Seat, 45 in.

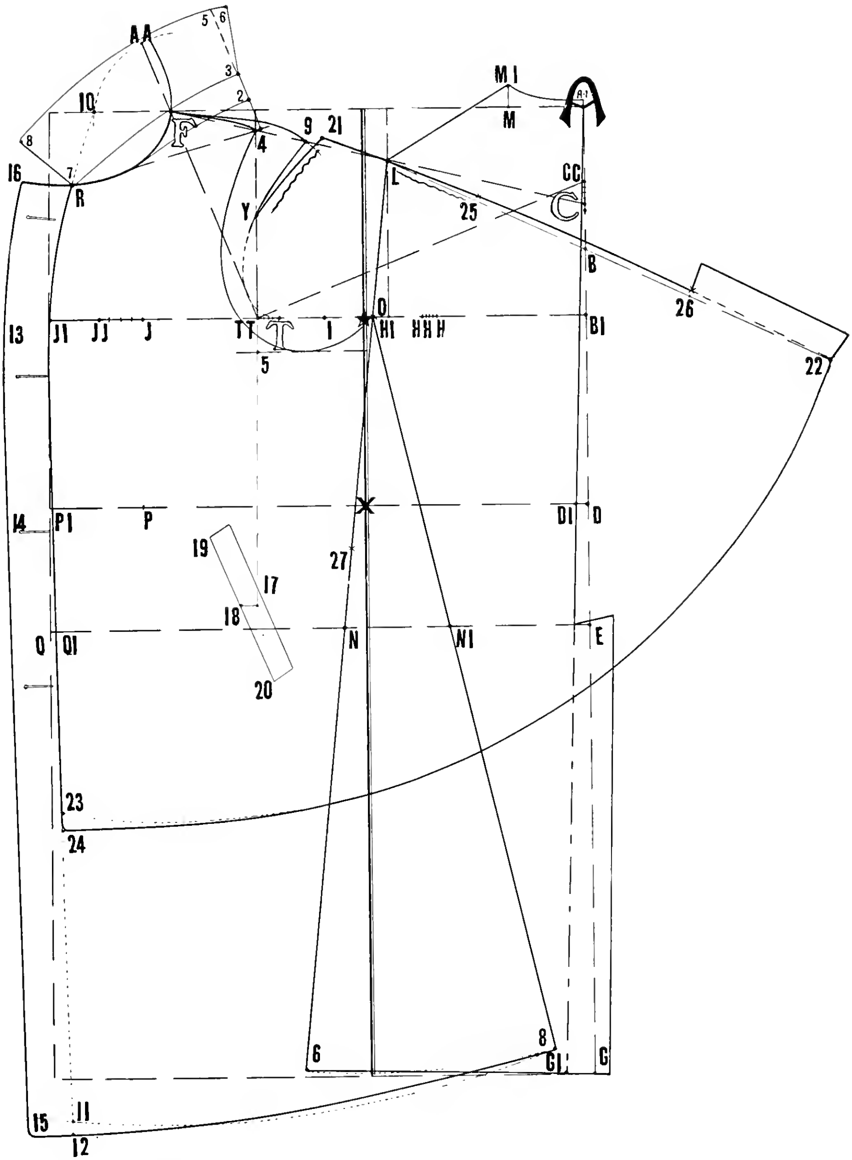
The foundation of this draft is laid on the same lines as in the Box Overcoat with changes as follows:
H1 to O being ¾ of an inch in place of 1 inch.
In this garment, the back arm hole and side seam is one continuous line as from L through O and down to 6.
From TT to 5 is 1½ inches.
Square back from 5.
Shape the arm hole as from O around to 4 as illustrated. This will give a free and easy arm hole.
The button stand of 1¾ inches is added to the front as from R1 to 16, J1 to 13, P1 to 14, 11 to 15.
TT to 17 is 13 inches.
Square forward from 17.
17 to 18 is 1¼ inches.
Lay up a slash pocket from this point as illustrated.
Place the 4 buttons 7 inches apart and finish front as illustrated.

CAPE.

The cape is drafted over the coat and traced off on a separate piece of paper.
Rule a line from L through B and out.
From F through 9 and down to 22 is the length of the cape plus 1 inch. (The length of the cape as measured from the shoulder seam at the neck down to the length desired at the wrist crossing over the shoulder and down the arm).
Sweep forward from 22 to 23 pivoting at F.
23 to 24 is 1¼ inches.
Take out a V in cape as illustrated in the regular arm hole.
From 21 to Y is ½ inch more than from 9 to Y. (In sewing up the V, this extra amount should be held on full.)
21 to 25 is ¾ inches more than from L to O, as this part of the cape is joined together with the back as from L to O, the ¾ inch extra is held on full.
The rest of the cape should go on even from 25 to 26, down the side seam of the back as from O to 27 then the remaining length between 26 and 22 will be left open for vent.
Shape the cape as from 22 to 24 and from R through J1, P1 and Q1, for an open front, but a button stand may be added in the regular way, if so desired.

COLLAR.

Measure the length from A1 to M1 continue from F to R apply this amount from R to 4.
Square out from 4 by line 4R.
4 to 2 is 1½ inches.
2 to 3 is 1¼ inches.
3 to 5 is 3 inches.
5 to 6 is ⅜ of an inch.
7 to 8 is 3 inches.
Shape crease line from 3 to 7 coming over the shoulder point as shown.
Rule a line from TT through 7 and out.
Shape stand from 2 around to 7 and from 3 to 6 and 6 to 8 which finishes the collar as illustrated.



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RAGLAN OVERCOAT.

Measures.

Over the vest.

Breast .....37 in.	Seat. .....38 in.
Wait .....32 in.	Height .....5 ft. 8 in.

Regular overcoat..Breast, 40 in.; Waist, 35 in.; Seat, 41 in.
Enlarged 3 sizes..Breast, 43 in.; Waist, 38 in.; Seat, 44 in.

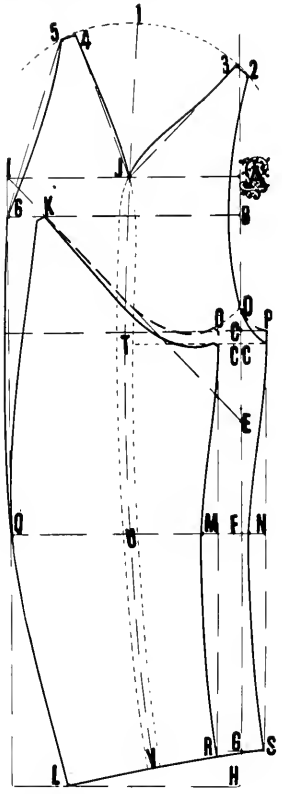
The foundation of this draft is laid on the same lines as in the box back overcoat, with changes as follows:
Square back from Z.
Z to Z1 is ¾ of an inch.
Shape shoulder of back part, (coming in ¼ inch from M1), thru Z1 to 5.
TT to 2 is ¼ inch.
Square back from 2.
Draw a line from 2 to F.
F to 18 is 1/6 breast.
18 to 19 is ½ inch.
Reshape the arm-hole from 7 to the line squared back from 2 around thru 19 to ¼ inch below F as illustrated.
Lay up the patch pockets, 7 inches wide, 8½ inches deep as shown.

SLEEVE.

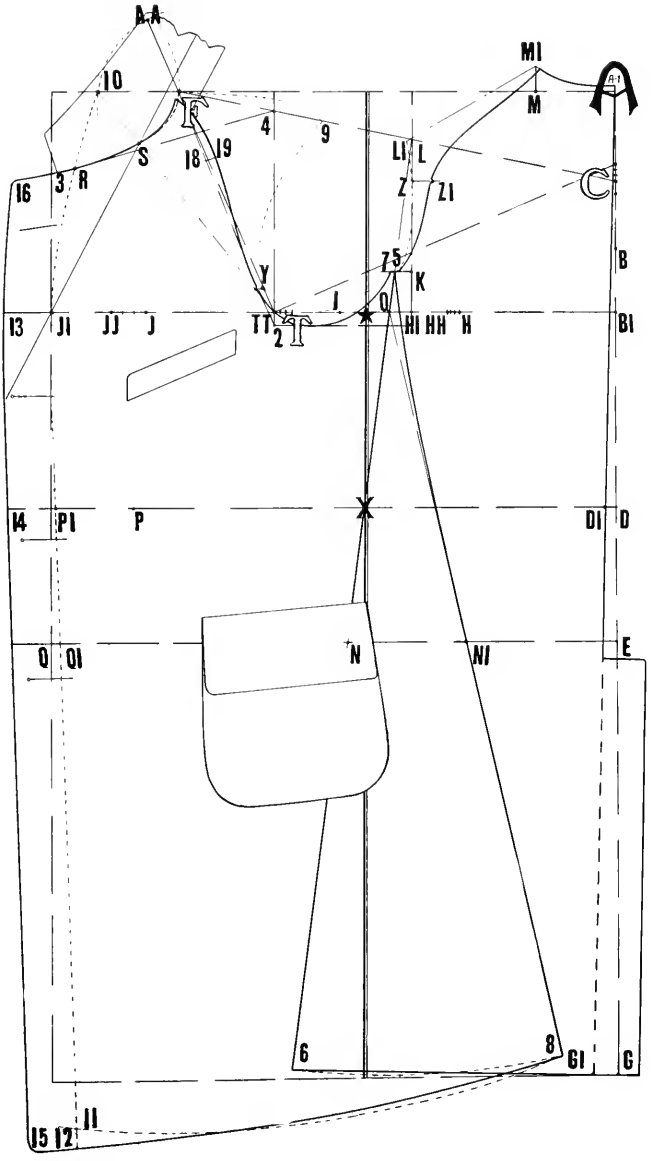
The regular overcoat size is used for drafting power.
20 arm scye, 18 inseam.

TO DRAFT.

Square out and down from A.
A to B is 1/12 arm scye.
A to C is 1/3 arm scye.
C to D is 1 inch.
C to G is the inseam.
G to H is 1½ inch.
C to F is ½ inseam.
Square out line B, C, F, and H.
Square back and forth from G.
A to I is ½ arm scye.
Square down from I.
A to J is ¼ arm scye.
Rule a line from E to I, locating K.
G to L is ½ the width of the cuff, plus ½ inch.
C to O is 1 inch.
C to P is 1 inch.
G to R is 1 inch.
G to S is 1 inch.
Rule a line from O to R.
Rule a line from P to S.
Shape the inseam of under-sleeve from O to R, coming in ¾ inch at M.
Shape inseam of top sleeve from P to S, coming in ¾ of an inch at N.
Shape under-sleeve from O around to K, coming out ¼ inch at K and continue through Q and down to L.
Shape out seam and top sleeve from 6 to Q.
U is ½ way between F and Q.
V is ½ way between G and L.
Shape from J through U and down to V as shown.
Square up from J.
J to 1 is the same distance as from L1 to M1 on the back part of the draft; this part being deducted from the back and added to the sleeve consequently should carry the same length.
Sweep back and forth from 1, pivoting at J.
Extend a line up from A.
Measure the distance of the forepart as from Y to F.
Place this amount plus ¾ of an inch for fullness as from D to 2.
2 to 3 is ¾ of an inch, representing the seam taken off the back, and the two seams at this part.
Rule a line from 3 to J.
Measure the distance on the back from M1 to Z1.
Place this amount plus ¾ of an inch from 6 to where it falls on the sweep line at 5 as shown.



5 to 4 is ¾ of an inch.
Rule a line from 4 to J.
C to CC is ½ inch (same amount as from TT to 2 on the draft) square back and forth.
Reshape the front top-sleeve from CC through D and up to 2 as shown.
Shape from 3 through J and down to V, extending ⅜ of an inch at T, and ¼ of an inch at V, as shown by the dash lines.
Shape back part of top sleeve from 5 to 6, coming in ⅜ of an inch from the straight line as shown.
Shape from 4 to J down to V, extending ⅜ of an inch at T, and ¼ of an inch at V, as shown by the dash lines.
Shape under sleeve from CC to K.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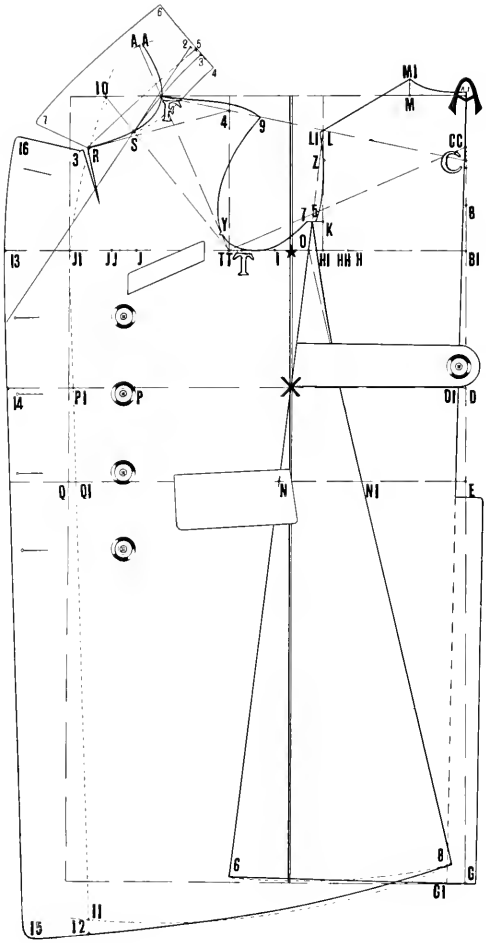


DOUBLE-BREASTED ULSTER.

Measures.

Over the Vest.

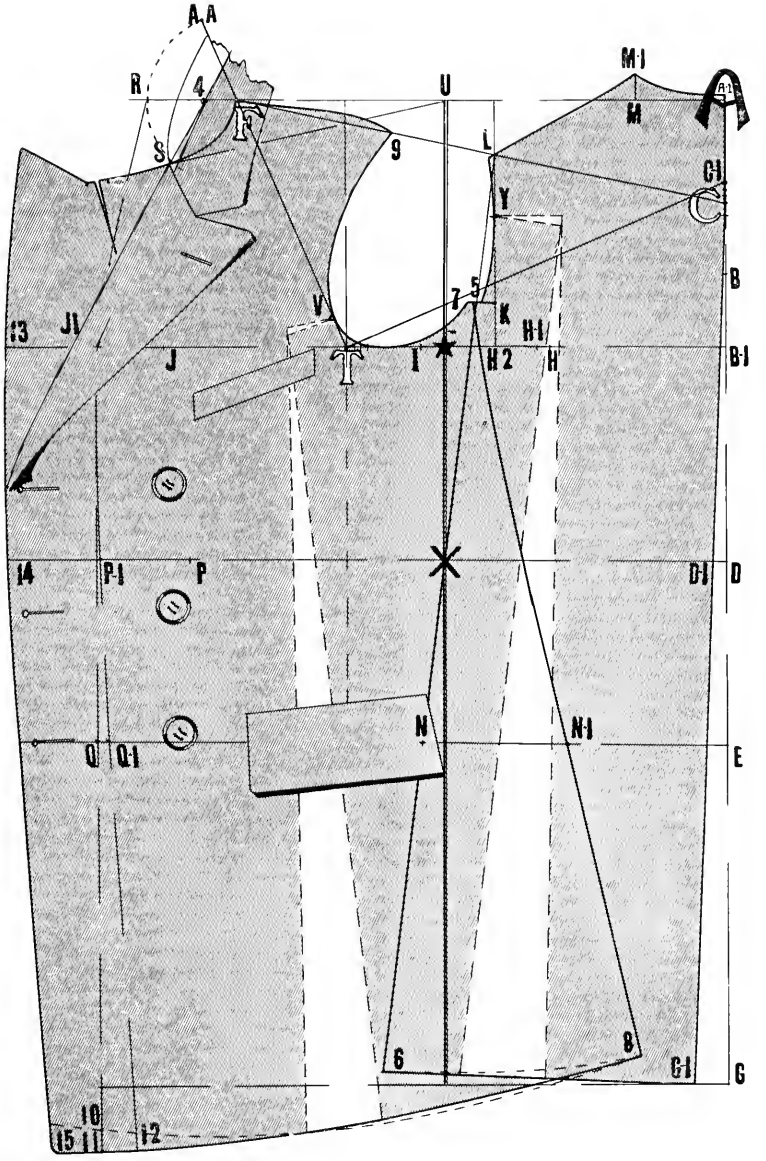
Breast .....37 in. Seat .....38 in.
Waist .....32 in. Height .....5 ft. 3 in.
Regular overcoat..Breast, 40 in.; Waist, 35 in.; Seat, 41 in.
Enlarged 3 sizes..Breast, 43 in.; Waist, 38 in.; Seat, 44 in.

The foundation of this draft is laid on the same lines as in the box-back overcoat, the difference being in the extension of the button stand.

J1 to 13 is 4 inches.
P1 to 14 is 4 inches.
12 to 15 is 4 inches.
R to 3 is ¾ of an inch.
3 to 16 is 4 inches.
Reshape the front as shown, taking out ¼ inch V between R and 3.
Lay up the buttons, the top button being 3½ inches from the breast line, and then 5 inches apart.
Place a 3-inch belt from the waist line up, as illustrated.

THE COLLAR.

This is a convertible collar. Extend a crease line from the top button through S and up.
Sweep back from 2.
2 to 3 is 1¼ inch.
Shape crease-line from 3 through F to S.
3 to 4 is 1½-inch collar stand.
Shape from 4 around through S and R.
3 to 5 is ½ inch.
Rule a line from 5 to R.
5 to 6 is 3 inches.
R to 7 is 3 inches.
Shape from 5 to 6, 6 to 7, 7 to R, and finish as illustrated.



DOUBLE-BREASTED RIDING COAT.

Measurements as follows, over vest:

Waist length	17 in.	Waist	33 in.
Length	36 in.	Seat	39 in.
Full breast	38 in.	Height	5 ft. 8 in.

For overcoat add 3 inches to all measurements. Further add 3 inches for enlargements.

All fundamental points are obtained in the same manner as for the regular enlarged coat. The special feature of this draft is the splitting of the pattern at back and front bottom as shown in diagram, which gives the coat the flare that is in conformity with the style used for riding coats and box coats.

Full Evening Dress

Present day styles in full dress for men are a far cry from the elaborate and effeminate costumes worn by the gentlemen of the courts of bygone days. The leisure enjoyed by the courtiers and noblemen of that time, and the gaiety and splendor of the social life in which they played a part, made possible and appropriate the quaint and elegant phantasies developed in the costumes of the period.

The modern business man, on the other hand, turning for a brief space from the activities of his calling to the pleasures of the social hour, is more modest and conservative in his dress. Evolution of evening dress for gentlemen typifies in some sort the development of modern customs and ethics, illustrating again the principle of conformity of habit to the uses and personality of the individual.

Masculine precision is apparent in the design of evening dress of the gentleman of today, who is willing to give attention to details sufficient to ensure propriety and elegance of costume, but who could not spare time for fanciful creations, even if the simple taste of the modern gentleman would permit of his wearing the silks and satins, the velvets and brocades, which were fashioned into such elaborate modes for the adornment of his ancestors.

The foundation of the swallow tail is the cutaway, the skirts being shaped according to the form which has given it its name. The U-shape of the opening, the long lapels, the elegance and distinction of fit, fineness of finish and richness of material, all combine to give this garment a character that makes it acceptable as the appropriate dress for men for all formal social occasions after six o'clock at which women are present.

Accessories to this costume include single-breasted white waistcoat of pique, linen or silk; high silk hat, stiff white linen or pique shirt, with wing, poke or lapfront collar; white tie, white glace gloves, patent leather button shoes, or pumps for dancing; with pearl or moonstone links and studs.

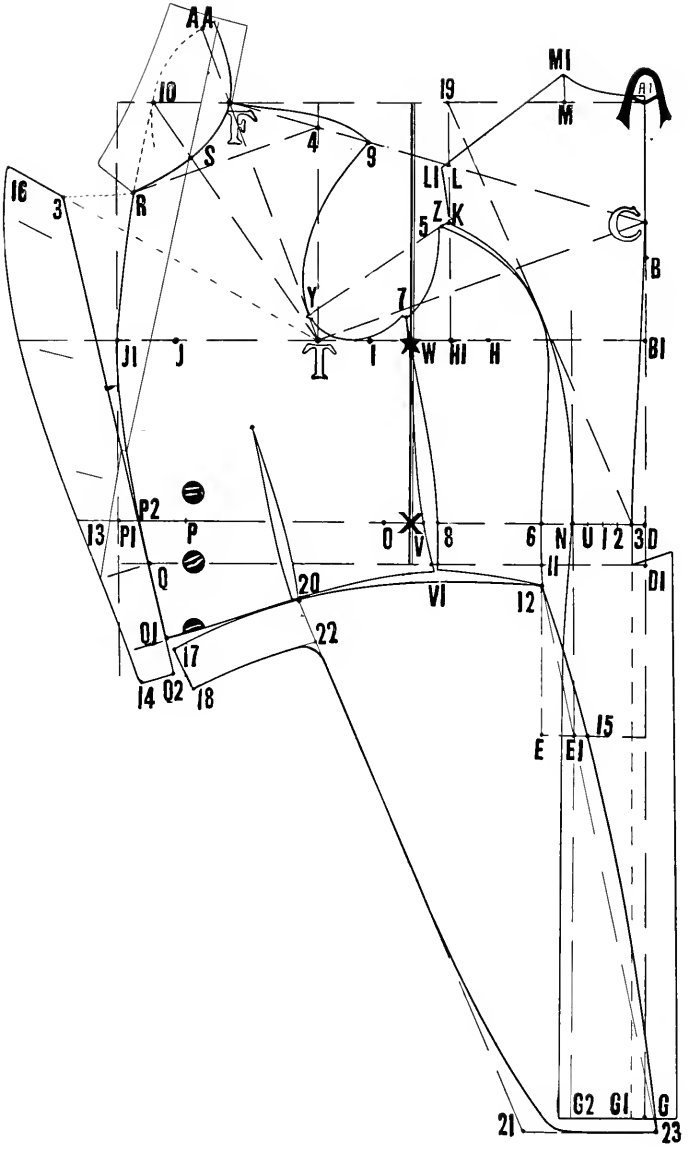
DRESS COAT.

Measures as follows:

Breast 38	in.	Nat. waist length...16½	in.
Waist 33	in.	Fash. waist length..18	in.
Seat 39	in.	Full length.....39	in.

TO DRAFT.

Square out and down from A.
A to B is 1/3 of the breast.
B to B1 is 2¾ inches.
A to D is the natural waist length
A to D1 is the fashionable waist length.
A to G is the full length (½ height, plus 5 inches).
Square out lines B1, D, D1 and G.
B1 to H is 1/3 breast.
H to I is ¼ breast.
I to T is 2 inches.
B1 to J is ½ full breast.
J to J1 is 2½ inches.
Square up and down from J1, square up from T.
H to H1 is 1½ inches.
Square up from H1.
B1 to the star is ½ the breast.
Square up and down from this point, which locates the balance line.
B1 to C is ¼ of the breast.
Place corner of square on point T, with long arm resting on C. Square up from T, locating F and AA.
Rule a line from F to C, locating L.
Rule a line from T to C.
A to M is 1/6 breast, square up from M1.
M to M1 is 1 inch.
Rule a line from M1 to L.
X to O is 1½ inches.
O to U is ½ waist measure.
The difference between U and D is suppression, which should be divided into four equal parts, as shown between 1, 2 and 3.
D to 3 is ¼ of this amount for center seam.
Square down from 3.
Rule a line from C to 3, which completes the center seam.
3 to N is ⅛ of the breast.
Square up and down from N.
N to 6 is 2/4 of the suppression, as from 1 to 3.
Square up and down from 6.
6 to V is ¼ of the waist.
V to 8 is the remaining fourth of the suppression, as from U to I.
H1 to W is 1/12 breast.
L to K is ⅛ breast.
Rule a line from 3 to 19.
A to A1 is ¼ of an inch.
L to L1 is ¼ of an inch.
Shape top of back and shoulder as from A1 to M1, M1 to L1.
Shape from L1 to K, and from K around to N, and down to G2, coming out ⅜ of an inch from the line squared down as illustrated, this completes the back.
T to Y is 1 inch; rule a line from K to Y.
K to 5 is ⅜ of an inch.
Shape side-body from 5 around 6 and down.
Shape from 5 to 7, and from 7 through W to 8 and down.
Shape side seam of fore part from 7 through W, to V and down.
F to AA is 1/6 breast.
Sweep forward from AA to 10, pivoting at F.
Rule a line from 10 to J1.
10 to R is 1/6 breast.
Rule a line from 4 to R.
F to 9 is the same distance as from L1 to M1, minus ¼ of an inch.
Shape arm hole of fore part from 7 around to Y, and up to 9.
Shape top of shoulder and neck hole from 9 to F, and X around to R as illustrated.
X to P is ½ the waist.
P to P1 is 3½ inches.
P1 to P2 is ¾ of an inch.
Shape the front balance line from 10 through J1, P2 and down.
Q to Q1 is 1/6 of the breast.
V1 is ¼ of an inch below the waist line.
Rule a line from V1 to Q1.
11 to 12 is ⅜ of an inch.
Shape bottom of side-body from 12 to ⅛ of an inch below the waist line at V1.
Shape bottom of fore part from ¼ of an inch below the waist line at V1 to Q1.
Rule a line from Q1 through P2 and up.
Sweep forward from R, pivoting at P2, locating 3.
Rule a line from T through 3.
3 to 16 is 2¾ inches.
J2 to 13 is 2¾ inches.
Q1 to Q2 is 1½ inches.
Square out from Q2.
Q2 to 14 is 1¾ inches.
Shape front of the revere from 16 around through 13 to 14, as illustrated.
Square down from 11.
11 to E is 1/3 seat.
Square back from E.
E to E1 is 1/12 seat.
Rule a line from 12 through E1 and down.
12 to 23 is ½ inch more than from D1 to G.
Square out from 23.
Point 20 is 1/3 the distance between 12 and Q1.
23 to 21 is the same distance as from Q1 to 20.
Rule a line from 21 to 20.
Q1 to 17 is ⅜ of an inch.
Shape top of skirt from 12 through 20 to 17.
Square down from 17.
17 to 18 is 1¾ inches.
20 to 22 is 1¾ inches.
E1 to 15 is ½ inch.
Shape back of skirt from 12 through 15 and down to 23.
Shape front of skirt from 18 around 22, and down to 21, as illustrated.
Take a ⅜ inch V out in the fore part at 20 up toward the breast pocket as illustrated.
Lay up the collar in the regular manner, which completes the diagram.


AA
MI
19
10
M
S
4
9
LI
L
16
3
R
Z
K
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B
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J1
J
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D
Q
20
VI
12
DI
QI
22
17
14
Q2
18
E
EI
15
G2
GI
G
21
23

THE TUXEDO OR DINNER JACKET.

It has been said that it is necessary to be well dressed in order to be unconscious of one's dress. Once the costume is properly completed, with all appointments appropriate and in conformity with good usage, one may forget oneself. A breach of good taste is to this extent an ethical error, that it subjects the unfortunate culprit to uncomplimentary comment, and makes him unpleasantly conspicuous. An understanding of the principles of correct costuming is essential to the well-bred gentleman.

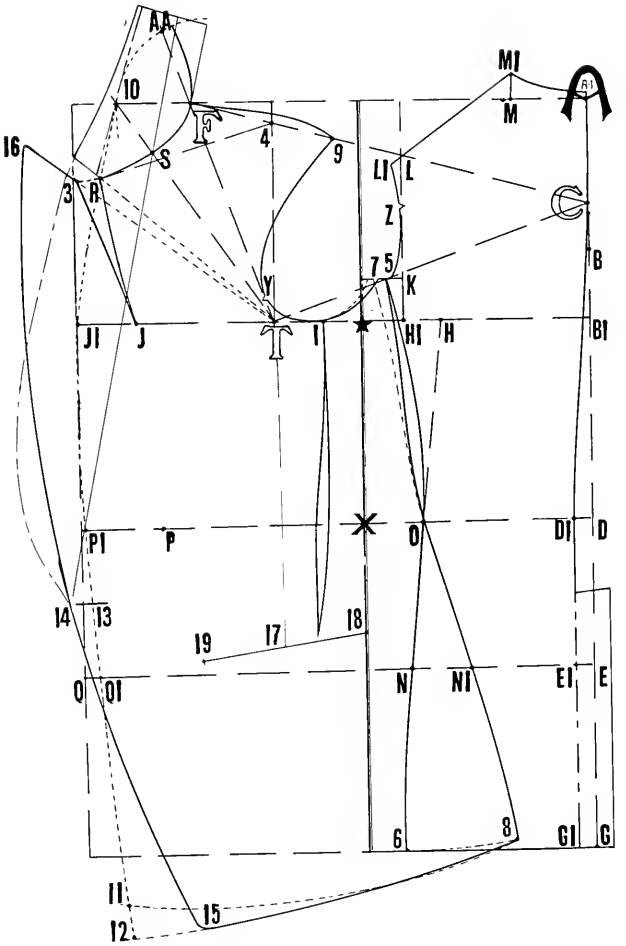
As good manners and propriety of demeanor are the outward manifestations of good breeding and refinement, good taste and good form in dress likewise mark the well-bred. Back of each law of etiquette that governs the deportment of the socially elect, stands a reason on which such law is based, which justifies and sometimes necessitates its promulgation, and ensures its continued observance. The same applies to the canons of good form in dress. They are based on reasonable grounds, and have been developed according to logical principles.

The conventional use of the Tuxedo or Dinner Jacket is to replace the swallow tail in the smoking or billiard room, after dinner when the ladies have retired. It is to be worn not as a substitute for the evening coat, but for relaxation from the extreme formality of full dress, in the later hours of the evening. For wear at the theater, opera, balls, and formal dinners, it has never received the sanction of good usage. For these occasions propriety demands full evening costume for gentlemen. But this misuse of the Tuxedo is an error to which the man unaccustomed to move in fashionable circles is liable, and one which he must avoid if he would not come under the ban of the social censor.

The original use of the garment was as a lounging sack, assumed for the easy intercourse of the after-dinner hours when men amused themselves apart. It has been conceded to be permissable to wear this coat at stag dinners and informal gatherings when men only were present. There is talk of extending the scope of use of this Jacket to include informal gatherings of both sexes. But to avoid a solecism it is advisable for the inexperienced man to keep well within the accepted conservative canon, which treats this jacket as a lounging sack.

In its place the Tuxedo is well liked by men who appreciate comfort, and it will continue to fulfill its function as a relief from the severe formality of the swallow tail.

The Tuxedo is usually developed in black, but may be of dark gray; and either a shawl or notched collar is suited to its easy, simple lines. Silk facings are used for lapels, collar and cuffs, and sometimes a link fastener replaces the button and buttonhole. The tie may be black, or of a color to match the waistcoat. The derby, or preferably the soft hat, may be worn with the dinner jacket, but never the silk or opera hat.



TUXEDO SACK COAT.

Measures as follows:

Breast	38 in.	Seat	39 in.
Waist	33 in.	Height	5 ft. 8 in.

TO DRAFT.

All systematical points are gained in the same manner as in the Proportionate Sack Coat, (see Diagrams 1 and 2) with the necessary changes for style as follows:

P1 to 13 is about 2 inches below the waist line, for one button style.

13 to 14 is ¾ of an inch.

Rule the crease-line from S to 14.

R to 3 is ¾ of an inch.

Rule a line from T to 3 and up.

3 to 16 is 2½ inches.

12 to 15 is 3 inches.

Shape lapel and front as from 3 to 16, 16 through 14 and down to 15 as illustrated, also take out the V between R and 3 down to J.

Lay up the collar in the regular way.

This coat may be suppressed a trifle extra through the sides, between D1 and O, to give more shape in the back.

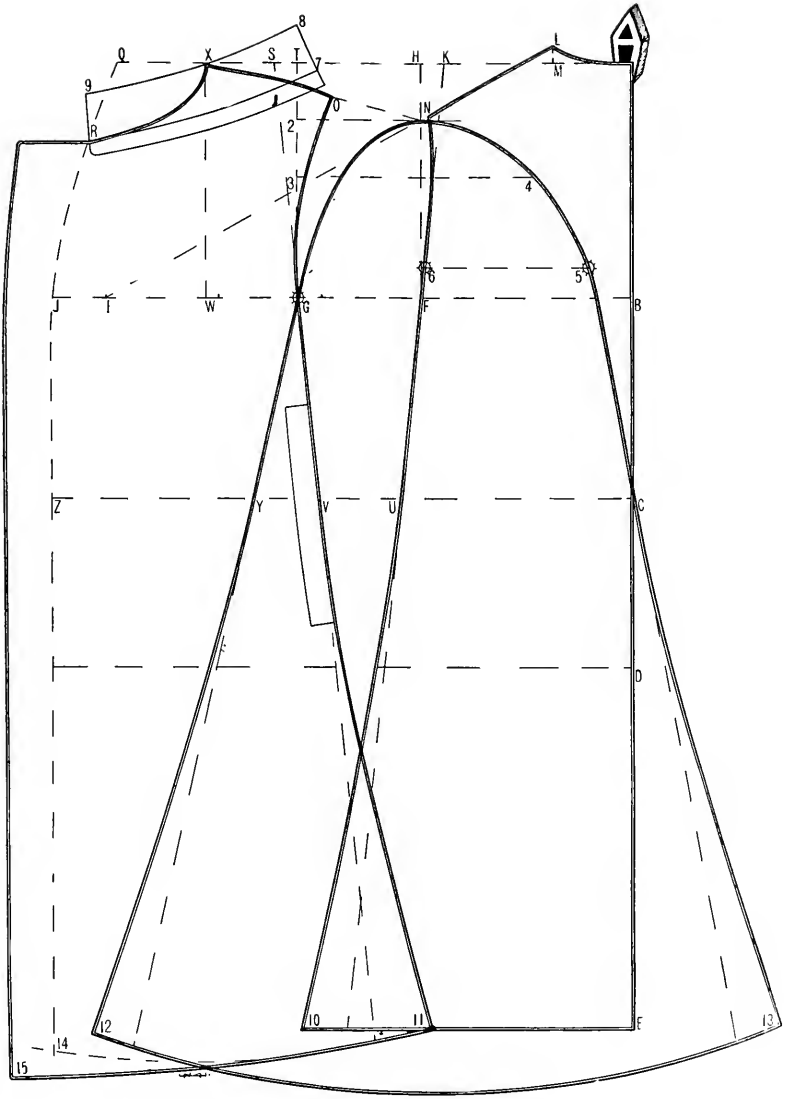
Lay up a hook vent of about 10 inches in length, which completes the diagram.

CARRIAGE CAPE.

Measures used as follows: Breast, 40; enlarged breast, 44; length to waist, 18; length to seat, 25; full length, 40.

TO DRAFT.

Square out and down from A.
A to B is 1/3 breast plus 3 inches.
A to C is length to waist.
A to D is length to seat.
A to E is full length of cape.
Square out from B, C, D and E.
B to G is ½ regular breast measure (plus 3½ inches, and also ¼ inch for each size enlarged, making 4½ inches in all).
Square up from G.
B to F is 1/3 enlarged breast plus 1½ inches.
Square up from F.
G to W is 1/6 regular breast plus ½ inch, or ⅛ inch for each size of enlarged.
Square up from W.
B to I is ½ enlarged breast.
I to J is 2¼ inches.
Square down from J.
X to O is 1/6 breast measure.
Shape from O to J.
H to K is 1 inch.
Rule a line from K through F and down.
A to M is 1/6 regular breast.
M to L is ¾ inch.
Rule a line from L to I.
Shape back as shown from A to L, L to N, N to F, U and down, extending 2 inches outside of dash line for flare in cape.
T to S is 1 inch.
Rule a line from S through G and down.
O to R is 1/6 regular breast.
Shape neck hole from X through R.
Rule a line from X to N.
X to O is ¼ inch less than L to N.
Shape shoulder from O to X, and from O through G, V and down, extending 2 inches outside of dash line as shown at point 11.
G to 3 is ¼ regular breast on the divisions.
2 to 3 is ⅛ regular breast on the divisions plus ½ inch.
Square out from 2 and 3.
3 to 4 is ½ regular breast on the divisions.
V to Y is 2¾ inches.
Rule a line from G through Y and down.
F to 6 is 1¼ inches.
Square out from 6.
6 to 5 is 7 inches.
Rule a line from 5 through C and down.
Shape from G through N, 4, 5 and down, extending 2 inches outside of dash line, as shown at point 13. Also shape from G and down extending 2 inches outside of dash line as shown at point 12.
5 to 13 is same length as 6 to 10.
Sweep forward from 13, using N as pivot
G to 11 is same distance as G to 12.
Sweep forward from 11, using X as pivot.
Shape bottom of fore part from 11, extending 1 inch below point 14.
Add a button stand of 2 inches to the front all the way down.
Place pocket and opening as shown in front seam.
The collar is a standing collar—same as for a military coat. Draft same as shown, allowing a stand of 2 inches from 7 and 8 and R to 9. The lower line representing the leaf or turn-over collar, which is ½ inch wider than stand. This completes the diagram.



Carriage Cape

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...	7¾	7⅞	8	8⅛	8¼	8⅜	8½	8⅝	8¾	10	6	6¼	27
	Strap.....	10½	10⅝	10¾	10⅞	11	11⅛	11¼	11⅜	11½				
	Over-shoulder...	15	15⅛	15⅜	15½	15⅝	15⅞	16	16⅛	16⅜				
	Length of Sleeve.	18	18¼	18½	18¾	19	19¼	19½	19¾	20				
33	Depth of Scye...	8	8⅛	8¼	8⅜	8½	8⅝	8¾	8⅞	9	10¼	6¼	6⅜	28
	Strap.....	10¾	10⅞	11	11⅛	11¼	11⅜	11½	11⅝	11¾				
	Over-shoulder...	15⅜	15½	15⅝	15⅞	16	16⅛	16⅜	16½	16⅝				
	Length of Sleeve.	17¾	18	18¼	18½	18¾	19	19¼	19½	19¾				
34	Depth of Scye...	8⅛	8¼	8⅜	8½	8⅝	8¾	8⅞	9	9⅛	10½	6½	6⅝	29
	Strap.....	11	11⅛	11¼	11⅜	11½	11⅝	11¾	11⅞	12				
	Over-shoulder...	15⅝	15¾	16	16⅛	16⅜	16½	16¾	16⅞	17⅛				
	Length of Sleeve.	17⅝	17⅞	18⅛	18⅜	18⅝	18⅞	19⅛	19⅜	19⅝				
35	Depth of Scye...	8⅜	8½	8⅝	8¾	8⅞	9	9⅛	9¼	9⅜	10¾	6¾	6¾	30
	Strap.....	11¼	11⅜	11½	11⅝	11¾	11⅞	12	12⅛	12¼				
	Over-shoulder...	15⅞	16	16¼	16⅜	16⅝	16¾	17	17⅛	17⅜				
	Length of Sleeve.	17⅜	17⅝	17⅞	18⅛	18⅜	18⅝	18⅞	19⅛	19⅜				
36	Depth of Scye...	8½	8⅝	8¾	8⅞	9	9⅛	9¼	9⅜	9½	11	7	7	31
	Strap.....	11½	11⅝	11¾	11⅞	12	12⅛	12¼	12⅜	12½				
	Over-shoulder...	16¼	16⅜	16⅝	16¾	17	17⅛	17⅜	17½	17⅝				
	Length of Sleeve.	17¼	17½	17¾	18	18¼	18½	18¾	19	19¼				
37	Depth of Scye...	8⅝	8¾	8⅞	9	9⅛	9¼	9⅜	9½	9⅝	11¼	7¼	7⅛	32
	Strap.....	11¾	11⅞	12	12⅛	12¼	12⅜	12½	12⅝	12¾				
	Over-shoulder...	16⅝	16¾	17	17⅛	17⅜	17½	17¾	17⅞	18⅛				
	Length of Sleeve.	17	17¼	17½	17¾	18	18¼	18½	18¾	19				
38	Depth of Scye...	8⅞	9	9⅛	9¼	9⅜	9½	9⅝	9¾	9⅞	11½	7½	7⅜	33
	Strap.....	12	12⅛	12¼	12⅜	12½	12⅝	12¾	12⅞	13				
	Over-shoulder...	16⅞	17	17¼	17⅜	17⅝	17¾	18	18⅛	18⅜				
	Length of Sleeve.	16⅞	17⅛	17⅜	17⅝	17⅞	18⅛	18⅜	18⅝	18⅞				
39	Depth of Scye...	9	9⅛	9¼	9⅜	9½	9⅝	9¾	9⅞	10	11¾	7¾	7½	34
	Strap.....	12¼	12⅜	12½	12⅝	12¾	12⅞	13	13⅛	13¼				
	Over-shoulder...	17¼	17⅜	17⅝	17¾	18	18⅛	18⅜	18½	18¾				
	Length of Sleeve.	16⅝	16⅞	17⅛	17⅜	17⅝	17⅞	18⅛	18⅜	18⅝				
40	Depth of Scye...	9¼	9⅜	9½	9⅝	9¾	9⅞	10	10⅛	10¼	12	8	7¾	35
	Strap.....	12½	12⅝	12¾	12⅞	13	13⅛	13¼	13⅜	13½				
	Over-shoulder...	17⅝	17¾	18	18⅛	18⅜	18½	18¾	18⅞	19⅛				
	Length of Sleeve.	16½	16¾	17	17¼	17½	17¾	18	18¼	18½				
41	Depth of Scye...	9⅜	9½	9⅝	9¾	9⅞	10	10⅛	10¼	10⅜	12¼	8¼	7⅞	36
	Strap.....	12¾	12⅞	13	13⅛	13¼	13⅜	13½	13⅝	13¾				
	Over-shoulder...	17⅞	18	18¼	18⅜	18⅝	18¾	19	19⅛	19⅜				
	Length of Sleeve.	16¼	16½	16¾	17	17¼	17½	17¾	18	18⅞				
42	Depth of Scye...	9⅝	9¾	9⅞	10	10⅛	10¼	10⅜	10½	10⅝	12½	8½	8⅛	37
	Strap.....	13	13⅛	13¼	13⅜	13½	13⅝	13¾	13⅞	14				
	Over-shoulder...	18¼	18⅜	18⅝	18¾	19	19⅛	19⅜	19½	19¾				
	Length of Sleeve.	16⅛	16⅜	16⅝	16⅞	17⅛	17⅜	17⅝	17⅞	18⅛				
43	Depth of Scye...	9¾	9⅞	10	10⅛	10¼	10⅜	10½	10⅝	10¾	12¾	8¾	8¼	
	Strap.....	13⅛	13¼	13⅜	13½	13⅝	13¾	13⅞	14	14⅛				
	Over-shoulder...	18½	18⅝	18⅞	19	19¼	19⅜	19⅝	19¾	19⅞				
	Length of Sleeve.	15⅞	16⅛	16⅜	16⅝	16⅞	17⅛	17⅜	17⅝	17⅞				
44	Depth of Scye...	9⅞	10	10⅛	10¼	10⅜	10½	10⅝	10¾	10⅞	13	9	8½	
	Strap.....	13⅜	13½	13⅝	13¾	13⅞	14	14⅛	14¼	14⅜				
	Over-shoulder...	18⅝	18⅞	19	19¼	19⅜	19⅝	19¾	19⅞	20⅛				
	Length of Sleeve.	15¾	16	16¼	16½	16¾	17	17¼	17½	17¾				
45	Depth of Scye...	10	10⅛	10¼	10⅜	10½	10⅝	10¾	10⅞	11	13¼	9¼	8⅝	
	Strap.....	13½	13⅝	13¾	13⅞	14	14⅛	14¼	14⅜	14½				
	Over-shoulder...	18⅞	19	19¼	19⅜	19⅝	19¾	19⅞	20⅛	20¼				
	Length of Sleeve.	15½	15¾	16	16¼	16½	16¾	17	17¼	17½				
46	Depth of Scye...	10⅛	10¼	10⅜	10½	10⅝	10¾	10⅞	11	11⅛	13½	9½	8⅞	
	Strap.....	13¾	13⅞	14	14⅛	14¼	14⅜	14½	14⅝	14¾				
	Over-shoulder...	19	19¼	19⅜	19⅝	19¾	19⅞	20⅛	20⅜	20½				
	Length of Sleeve.	15⅜	15⅝	15⅞	16⅛	16⅜	16⅝	16⅞	17⅛	17⅜				
47	Depth of Scye.	10¼	10⅜	10½	10⅝	10¾	10⅞	11	11⅛	11¼	13¾	9¾	9	
	Strap.....	13⅞	14	14⅛	14¼	14⅜	14½	14⅝	14¾	14⅞				
	Over-shoulder...	19¼	19⅜	19⅝	19¾	20	20⅛	20⅜	20½	20¾				
	Length of Sleeve.	15⅛	15⅜	15⅝	15⅞	16⅛	16⅜	16⅝	16⅞	17⅛				
48	Depth of Scye...	10⅜	10½	10⅝	10¾	10⅞	11	11⅛	11¼	11⅜	14	10	9⅛	
	Strap.....	14	14⅛	14¼	14⅜	14½	14⅝	14¾	14⅞	15				
	Over-shoulder...	19⅜	19⅝	19¾	19⅞	20⅛	20¼	20½	20⅝	20⅞				
	Length of Sleeve.	15	15¼	15½	15⅝	16	16¼	16½	16¾	17				

Efficiency

Efficiency is the slogan of twentieth century industry. It is the shibboleth that admits to advancement. Its influx spurs to constant striving after higher attainment. Its name implies the diligent exercise of our faculties, and predicates a strong foundation of preparation, with a solid superstructure of concentration of thought, energy and labor. It is comparative growing toward superlative.

System implies efficiency, and is an indispensible concommitant of excellence. A system is efficient in the degree that it attains a specified object with greater success than it can be achieved by other means.

In practical application that system will be found most valuable which establishes its tenets upon fundamental principles, from which logical and reliable deductions can be drawn. And this postulate defines efficiency.

A system of Tailoring to be adequate to equip students to meet the demands of modern competition must be capable of producing results commensurate with the most exacting, present-day requirements.

Students will doubtless note that some of the theories propounded in this volume correspond with their own observations.

In other instances my methods will be found to be in direct conflict with practices long taught, and with accepted beliefs. This inconsistency of new discoveries with outworn hypotheses is the history of every science, and characteristic of the development of every industry. It is a matter of record that the first steamboat that crossed the Atlantic carried as a part of its cargo the first (and only) edition of a treatise which demonstrated logically the impossibility of propelling vessels upon the water by means of steam as motive power.

Fallacious theories will always confuse and disappoint. Correct technique alone can demonstrate efficiency. Facts and results speak a language that we all understand.

The New Supreme System proves its worth by its works. We do not ask you to take it on faith.

Standardization of measurements of innumerable subjects has provided us with tables showing normal proportions for different sizes. We have learned that there is a fixed relation between certain proportions which enables us to calculate the measurements of a figure, given the height and weight, to a nicety. A table of standard measurements, based upon the ideal, furnishes us with a scale of relative increases and decreases, from which we can compute the dimensions of every subject. Devia

tion from the normal, established by these comparisons, constitutes deformation. A system of Tailoring must make available for practical use in the most direct manner the classified measurements of graduated models. It must show how to treat variations from the normal standard successfully, by adapting from the ideal to the exigency of the deformation according to its degree, for the grading of deformations as well as normal proportions is an essential component part of system.

Starting places for computation of measurements may be termed the normal points. These points will serve as pivots from which to obtain proportions for subjects of every type and size. It has been proved by comparison and logical deduction that there is a fixed relation between the several dimensions of the figure, which can be computed with sufficient accuracy for practical purposes by these ratios.

A table showing these ratios therefore provides you with data upon which you can place implicit reliance. By reference to such a tabulation you may spare yourself infinite trouble in making computations, and the time thus saved can be turned to profitable account for yourself. Also the garments built upon this system can be safely counted upon to present graceful and symmetrical lines and proportions, and to fit scientifically the figure for which they are designed, which clothes made from direct measurements can never be relied upon to do.

By application of the same principles you are enabled to determine the probable disposition of excess over normal. For instance the length of the back determines whether there is to be a straight or crooked shoulder, also a stooping figure presupposes generally speaking, a round back.

Measurements that do not conform to standards do not stagger or confuse the student who has mastered the principles established by the New Supreme System, and learned how to apply them in laying up his patterns. If weight is excessive in relation to height, he will be able to determine with scientific accuracy where to allow for the surplus. In case of underweight he will know how to build a garment of symmetrical proportions to dissemble this deficiency, producing a graceful and harmonious outline.

He is a master of technique, because he has learned the relation of cause and effect, and because he knows how to base his operations upon demonstrable principles. His understanding of fundamentals enables him to make his head save his hands. He economizes his forces, and increases his output, because the right way is always the easiest way, and the speediest way. In short he makes good, and proves to the satisfaction of his clientele the superiority of Custom Tailoring over other systems. Making good is efficiency demonstrated.

VESTS.

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	23¼	23½	23¾	24	24¼	24½	24¾	25
33	23¼	23½	23¾	24	24¼	24½	24¾	25	25¼
34	23½	23¾	24	24¼	24½	24¾	25	25¼	25½
35	23¾	24	24¼	24½	24¾	25	25¼	25½	25¾
36	24	24¼	24½	24¾	25	25¼	25½	25¾	26
37	24¼	24½	24¾	25	25¼	25½	25¾	26	26¼
38	24½	24¾	25	25¼	25½	25¾	26	26¼	26½
39	24¾	25	25¼	25½	25¾	26	26¼	26½	26¾
40	25	25¼	25½	25¾	26	26¼	26½	26¾	27
41	25¼	25½	25¾	26	26¼	26½	26¾	27	27
42	25½	25¾	26	26¼	26½	26¾	27	27¼	27½
43	25¾	26	26¼	26½	26¾	27	27¼	27½	27¾
44	26	26¼	26½	26¾	27	27¼	27½	27¾	28
45	26¼	26½	26¾	27	27¼	27½	27¾	28	28¼
46	26½	26¾	27	27¼	27½	27¾	28	28¼	28½
47	26¾	27	27¼	27½	27¾	28	28¼	28½	28¾
48	27	27¼	27½	27¾	28	28¼	28½	28¾	29
Proportionate Waist Length of Vests	16	16¼	16½	16¾	17	17¼	17½	17¾	18

How to Measure Vests

In studying these directions for taking measurements for vests, the student is advised to refer constantly to the illustration on the opposite page, which will serve as a guide to proper procedure.

Measurements for vest should be entered in the order book as follows:

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

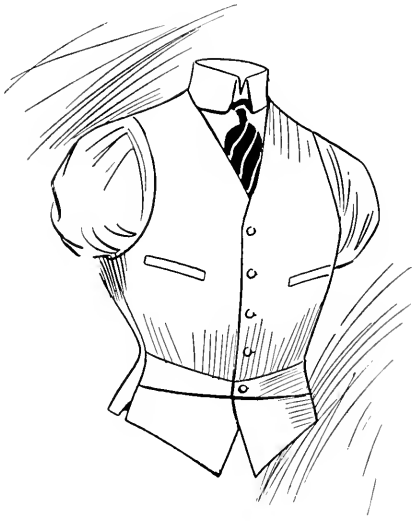
It is necessary to know the height and weight of your subject in order to check up measurements of waist, breast, and depth of scye with proportions tabulated for different sizes.

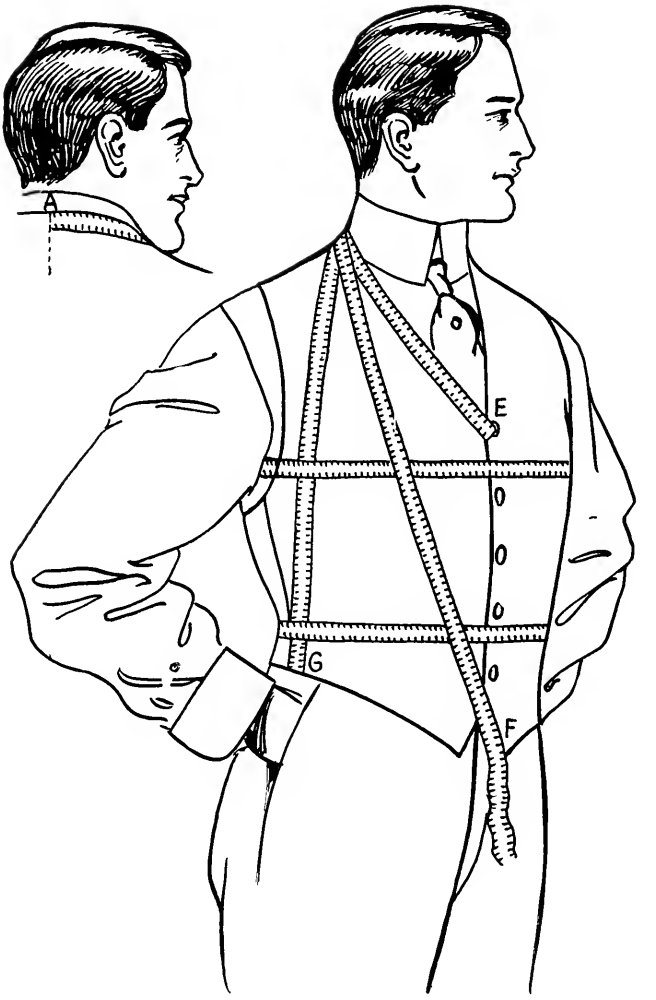
Assuming, then, that you have ascertained the style of vest your client prefers, place him in the proper standing position, smooth down the vest he is wearing, and take measurements as follows:

1. Measure for actual opening from A on back view to E on front view (see illustration).
2. Measure for full length of vest from A on back view to F on front view.
3. Measure to side from A on back view to G on front view.
4. Measure around breast, as shown in front view, drawing the tape closely.
5. Measure around waist, as shown in front view, drawing the tape closely.

You will need to observe carefully any variations from the normal proportions on the part of your subject, and allow for attitudes and deformations, should there be any.

To obtain short and direct measures, such as depth of scye, waist length, blade, strap over shoulder and front measure, see Third Section of Measurements.




E
G
F

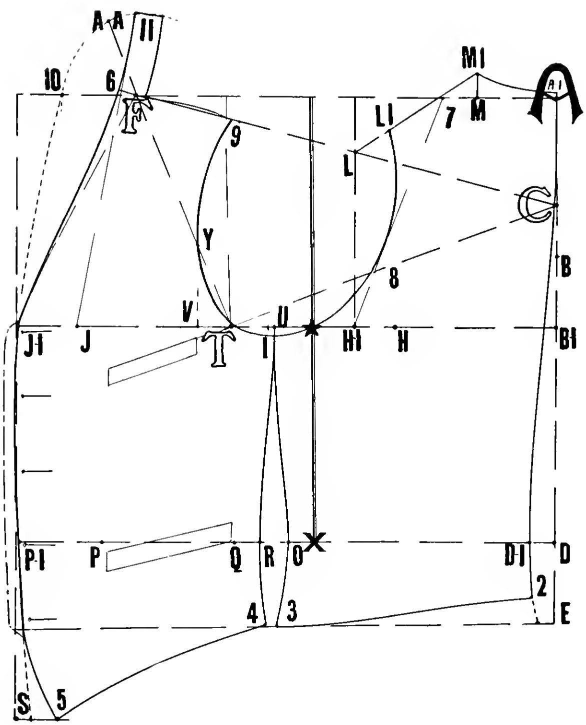
PROPORTIONATE VEST.

Measures as follows.

Breast 38	in.	Opening 12	in.
Waist 33	in.	Side 22½	in.
Length 17	in.	Full length.....26	in.

TO DRAFT.

Square out and down from A.
A to B is 1/3 the breast.
B to B1 is 2¾ inches.
A to D is ¼ the height (17 inches).
D to E is 3 inches
Square out lines B1, D and E.
B1 to H is 1/3 breast.
H to I is ¼ breast.
I to T is 1¾ inches.
B1 to J is ½ breast.
J to J1 is 2¼ inches, square out and down from J1.
H to H1 is 1½ inches.
Square up from H1.
Square up from T.
B1 to the star is ½ breast, square up and down from this point for the balance line.
B1 to C is ¼ breast.
Place corner of square on point T, with the long arm resting on C.
Square up from T, locating F and AA.
Rule a line from F to C.
Rule a line from T to C.
A to M is 1/6 breast, square up from M.
M to M1 is 1 inch.
Rule a line from M1 to L.
L to L1 is 1¼ inches
M to 7 is 1 inch.
Rule a line from 7 to H1, locating 8.
T to V is 1 inch, square up from V, locating Y.
A to A1 is ¼ inch.
Shape top of back from A1 to M1, M1 to L1, shape from L1 through 8 to U, coming down ½ inch below the breast line.
F to 9 is the same distance as from M1 to L1, minus ¼ inch.
F to 6 is ¾ inch.
Rule a line from J through 6 and up.
F to AA is 1/6 breast.
Sweep from AA to 10, pivoting at F.
Sweep back from AA to 11, pivoting at F.
Shape front of arm hole from U around through Y and up to 9.
X to D1 is ½ the normal waist, always.
D1 to X is ½ the waist. This point in the normal draft will fall on X, but in the small waisted or large waisted subject it will have a different effect. as will be noticed later.
X to P is ½ of the waist.
P to P1 is 3½ inches.
P1 to Q is ½ of the waist.
Q to R is 1 inch.
X to O is 1 inch.
I to U is ¼ inch.
E to 2 is ¾ of an inch.
Shape center seam of back part from A1 through C to D1 and down.
Shape side seam of back part from U through O and down, locating 3.
Shape side seam of front part from U through R and down, locating 4.
P1 to S is 7 inches, square back from S.
Shape front balance line from 10 through J1, P1 and down, coming inside S ½ inch.
S to 5 is 2 inches
Shape bottom of back part from 2 to 3, and bottom of fore part from 4 to 5.
Rule a line from F to J1, and shape front from 11 through 6 to J1, and down through P1 and around to 5, as illustrated.
Extend a one-inch neck piece from F to 11, as shown.
Lay up the pockets, and extend the button stand ¾ of an inch to the front, as shown by the dash lines, which finishes the diagram.
Check measures, 11 through F to J1 is the opening, plus 1 inch.
11 through F to 4 is the length to the side, plus 1 inch.
11 through F to 5 is the full length, plus 1½ inches.



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SMALL WAISTED VEST.

Measures.

Breast .....38 in. Waist .....30 in.

TO DRAFT.

First lay up the draft along the same lines as the Proportionate Vest, the only difference being in the waist, which is 3 inches under proportion.

X to D1 is ½ of the normal waist.

X to D2 is ½ of the small waist (30 inches).

Divide the difference between D1 and D2 into two equal parts.

D1 to D3 is ½ of this amount.

Reshape the center seam from C through D3 and down.

D3 to X1 is ½ the small waist (30 inches).

X1 to O is 1 inch.

X to P is ½ of the small waist.

P to P1 is 3½ inches.

P2 is on the line squared down from J1.

P1 to Q is ½ of the small waist.

Q to R is 1 inch.

Shape side seams of back part from U through O and down.

Shape side seam of fore part from U through R and down.

Finish the balance of the vest in the regular manner as before described.

The difference between P1 and P2 will be taken out in a V, about in the center of the lower pocket, as illustrated.

If a V is objected to, then this difference between P1 and P2 should be taken out equally at O and R.

FOUR BUTTON DOUBLE-BREASTED STYLE.

This style is shown by the dash and dot lines.

From S to 13 is ¾ of an inch.

Square out from 13.

13 to 14 is 1¾ inches for the lower button.

14 to 15, 15 to 16, 16 to 17 are each 2¾ inches; distance between the buttons; square back and forth from these lines.

17 to 18 is 3½ inches.

13 to 19 is 2 inches.

Place the buttons back from the center line ¾ of an inch less than what is added to the front, and reshape the front, as shown by the dash and dot lines.

DOUBLE-BREASTED STYLE, FIVE BUTTONS.

This style is shown by the small dot line.

P1 to 20 is 3 inches below the waist line.

20 to 21 is ¾ of an inch.

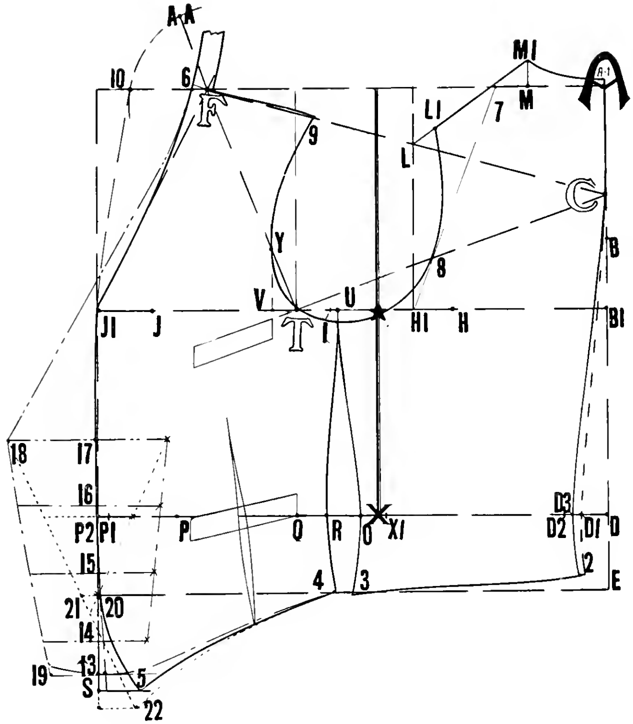
Space the buttons 3 inches apart, bringing the top button up to point 17.

5 to 22 is 1 inch.

17 to 18 is 3½ inches.

Reshape the front of the vest from 18 through 21 to 22, and from 4 to 22, as shown by the small dot lines.

The lower button is in the center, there being three buttons on one side and two on the other.



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22

NOTCH COLLAR VEST FOR STOUT FIGURE

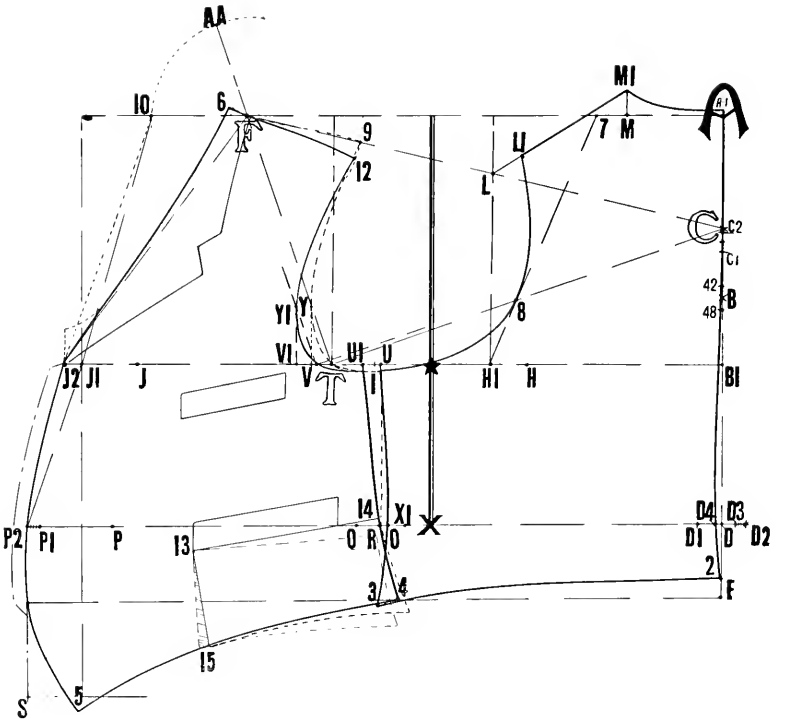
Measures as follows:

Breast .....48 inches	Length to side.....23½ in.
Waist .....52 inches	Full length.....28 in.
Length to opening..14½ in.	

The difference in this draft being that the waist is four sizes larger than the breast and nine sizes over proportion in the waist. (See corpulent sack coat, page 36.)

TO DRAFT.

Square out and down from A.
A to 48 is 1/3 breast, inasmuch as 42 is the stipulated point in the regular grade, size 42 is taken in consideration.
A to 42 is 1/3 of size 42 breast.
Point B is between 42 and 48.
B to B1 is 2¾ inches.
A to D is the waist length, ¼ of the height. (17 inches.)
D to E is 3 inches.
Square out lines B1, D and E.
B1 to H is 1/3 the breast.
H to I is ¼ breast.
I to T is 1¾ inches.
B1 to J is ½ full breast.
J to J1 is 2¼ inches.
Square up and down from J1.
Square up from T.
H to H1 is 1½ inches.
Square up from H1.
B1 to C1 is ¼ of 42 breast.
B1 to C2 is ¼ of 48 breast.
C is between C1 and C2.
Place corner of square on T, with the long arm resting on C, square up from T, locating F.
Rule a line from F to T.
Rule a line from T to C.
A to M is 1/6 breast.
Square up from M.
M to M1 is 1 inch.
Rule a line from M1 to L.
L to L1 is 1¼ inches.
A to A1 is ¼ inch.
M to 7 is 1¼ inches.
Rule a line from 7 to H1, locating 8.
I to U is ¼ inch.
Shape top of back from A1 to M1, M1 to L1.
Shape arm hole of back part from L1 around thru H, to U, coming down ½ inch below the breast line as illustrated.
X toP is ½ the waist.
P to P1 is 3½ inches.
P1 to P2 is ½ inch, representing ⅛ of an inch extra for each inch the waist is larger than the breast.
Square down from P2.
Rule a line from J1 to P2.
P2 to Q is ½ of the waist.
Q to R is 1 inch.
X to D1 is ½ normal waist always. (43 inches.)
X to D2 is ½ of the large waist. (52 inches.)
D2 to D3 is ½ inch, (representing the extra amount allowed to the front of the waist, which will be deducted here.)
The difference between D1 and D3 is divided into two equal parts.
D1 to D4 is ½ of this amount.
Shape center seam from A1 thru C to D4, and down.
D4 to X1 is ½ waist measure. (52 inches.)
X1 to O is 1 inch.
Shape side seam of back part from U thru O and down.
E to 2 is ¾ of an inch.
Shape bottom of back part from 2 to 3, coming down below the line ¼ of an inch.
P2 to S is 7 inches, square back from S.
S to 5 is 2 inches.
F to AA is 1/6 breast.
Square back from AA to 10 using F as a pivot.
Rule a line from 10 to J1.
Shape front center line from 10 to P2 and down to 5, coming out over J1 a trifle so as to straighten the line for better shape; note the amount that the breast size is increased as from J1 to J2, which increases the size.
This amount will be taken out between the side seam and arm hole.
T to V is 1 inch.
Square up from V, locating Y.
F to 9 is the same distance as from M1 to L1, minus ¼ inch.
F to 6 is ¾ of an inch.
Shape the regular arm hole of the fore part from U around thru Y, and up to 9; this is indicated by the small dash line.
V to V1 is the same amount as filled in at the front of breast from J1 to J2.
Square up from V1.
U to U1 is also the same distance as from J1 to J2.
Reduce the shoulder-seam from 9 to 12, the same amount as from J1 to J2 as well.
Reshape the side seam from U1 thru R and down to 4.
Shape bottom of fore-part from 4 to 5 as illustrated.
Reshape the arm hole from U1 around thru Y1, and up to 12 as shown by the solid lines.
Rule a line from F to J2.
Shape front of vest from 6 to J2, J2 thru P2 and down to 5.
Lay up the pockets, and place the corner of square on point 13 on the line of the pocket.
Square down from 13, locating 15.
Split the pocket from 14 to 13, and plait over at 15, so as to open a V at 14 to the amount of 1⅛ inches, representing ⅛ of an inch for each inch the waist is over-proportion.
Lay up the collar and extend the button stand which completes the draft.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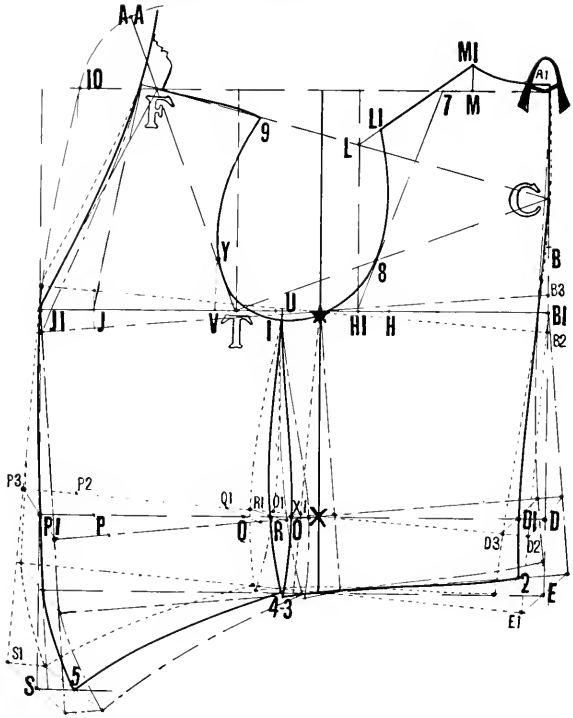


STOOPING AND ERECT.

Lay up the vest in the regular manner, following the same principal as the Proportionate Vest, using the same size.

STOOPING.

The Stooping attitude is indicated by the small dash lines.

Stipulate the degree of variation by ¼, ½ or ¾ of an inch, for the 1st, 2nd or 3rd degree.

This is followed out in the same manner as is displayed in the sack coat. (See Diagram A, Variations.)

Though these variations may seem complicated to the eye, they are very simple in actual practice. The main thing is to gain the proper balance by changing the breast line from B1 thru the star, either above B1 for Erect, or below B1 for Stooping. Then all lines and points will be squared down in the regular way from this line and followed the same as in the normal draft. The small dash lines indicate the Stooping attitude, and the dash and dot lines indicate the Erect attitude. Use the second degree. (½ inch.)

B1 to B2 is ½ inch.

Rule a line from B2 thru the star and out.

Place corner of square on B2 with the short arm resting on the star.

Square down from B2, locating E2.

D1 to D2 is ½ inch. (The same as from B1 to B2).

E to E1 is ½ inch. (the same as from B1 to B2).

Square out from D2 and E1, by the line squared down from B2.

Place corner of the square on the star, with the short arm resting on B2, square down from the star locating X1.

Square down from the front of the breast by the line ruled from B2 thru the star and out as indicated by the small dash line.

X1 to D3 is ½ of the waist.

Reshape the center seam from A thru D3 and down, coming out a trifle over C, as shown by the dash lines.

X1 to P2 is ½ of the waist.

P2 to P3 is 3½ inches.

P3 to S1 is 7 inches.

Reshape the front as illustrated from J1 to P3 and down.

P3 to O1 is ½ of the waist.

O1 to R1 is 1 inch.

Shape the side seam of fore part from U thru R1 and down.

Shape the bottom of fore part in the regular way.

D3 to X1 is ½ of the waist.

X1 to O1 is 1 inch.

Shape side seam of back part from U thru O1 and down.

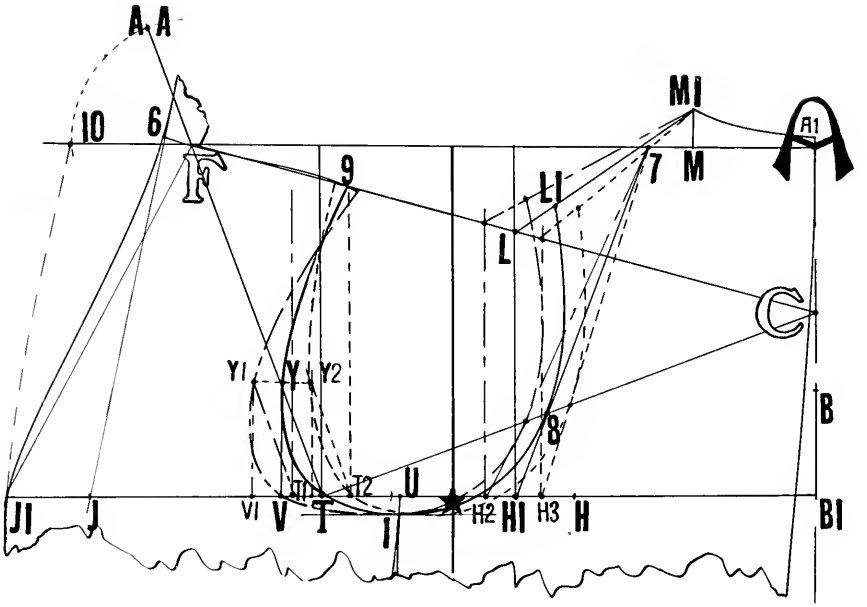
Shape bottom of fore part in the regular way, which completes the Stooping Figure, of which all lines are indicated by the small dashes.

ERECT.

The Erect figure is followed along the same lines and principals as that of the Stooping figure, but worked in just the other way, or vice-versa.

This attitude will be indicated by the dash and dot lines. Study this over carefully.

VARIATIONS ON VEST



LARGE AND SMALL BLADES.

These changes will be found in the same manner as explained in the sack coat; Large and Small Blades, (see page 60) using the same principals (2nd degree, ½ inch.)

This diagram fairly explains itself. The dash and dot lines indicate the Large Blade. The changes necessary along the normal draft would be T to T1 is ½ inch.

Rule a line from T1 up, parallel with the line TF.

T1 to V1 is 1 inch.

Square up from V1, locating Y1.

This will advance the arm hole of the vest ½ inch.

It is understood that the shoulder point from T to F should not be disturbed in either case of Large or Small Blades.

H1 to H2 is ½ inch.

Square up from H2.

Point L and L1 will be located on this line in the same manner as in the normal draft.

Rule a line from 7 to H2, which will advance point 8, then re-measure the back shoulder, and make the front shoulder ¼ of an inch less, and reshape the arm-hole as shown by the dash and dot lines from M1 and out, and from L1 thru H and down to U.

Shape the arm hole of fore part from U around to Y1, and up to 9.

SMALL BLADE.

The Small Blade is followed in the same manner as the Large Blade, which will be worked just the other way. In this case, T to T2 is ½ inch.

Then rule a line from T2 up, parallel with that of line TF.

Square a line up one inch in front of T2, locating Y2; this will bring the arm hole back ½ inch.

H1 to H3 is ½ inch.

Square up from H3.

Points L and L1 will be located in the same manner as in the normal draft from this line.

Rule a line from 7 thru H3.

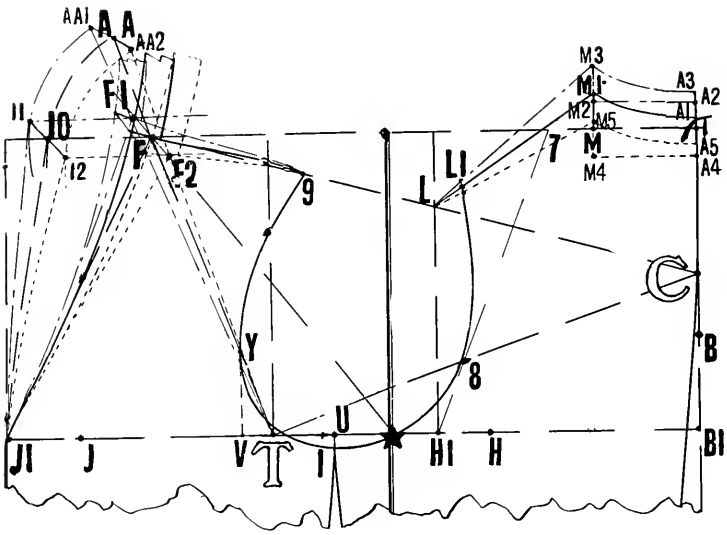
This will bring back point 8, as will be noted.

Reshape the arm hole from L1 around thru 8 and down to U.

Reshape the arm hole of fore part from U around thru Y2, and up to 9, the shoulder seam will be measured in the same manner as explained before. It will lose a little in width.

These changes are indicated by the small dash lines.

VARIATIONS ON VEST



LONG AND SHORT NECK.

These changes will be found in the same manner as explained in the sack coat, (see page 61) using the same principal (second degree, ½ inch.) This diagram explains itself. The dash and dot lines indicate the long neck. The small dash lines indicate the short neck. The heavy solid lines being the normal draft.

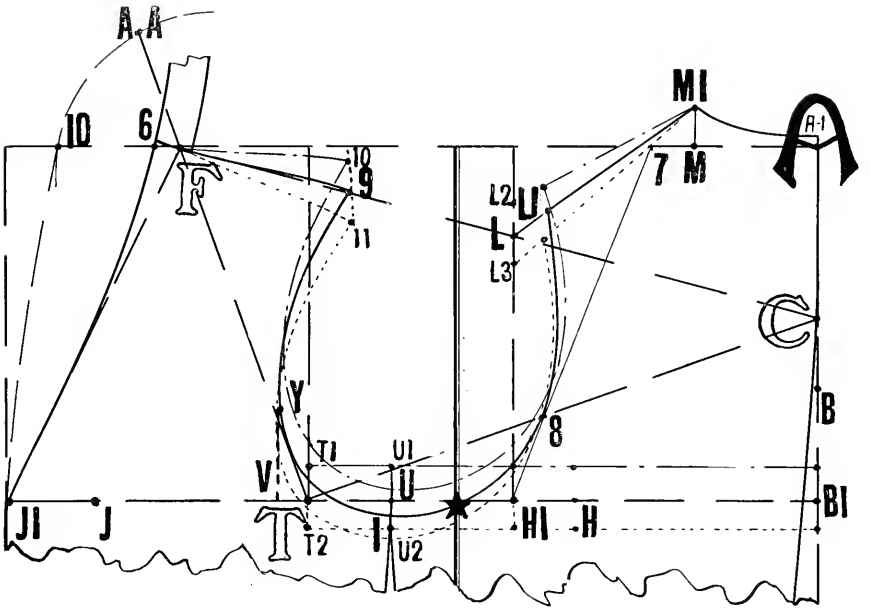
LONG NECK.

A to A2 is ½ inch.
Square out from A2.
A2 to M1 is 1/6 breast.
Square up from M2.
M2 to M3 is 1 inch.
Rule a line from M3 to L.
L to L1 is 1¼ inches.
A2 to A3 is ¼ inch.
Reshape the back from A3 to M3, M3 to L1 as shown by the dash and dot lines.
Rule a line from the star thru F and out, F to F1 is ½ inch from this line.
Square out from F1.
Rule a line from T thru F1 and up.
F1 to AA1 is 1/6 breast.
Sweep forward from AA1 to 11, pivoting at F1.
Rule a line from 9 to F1 and up.
Reshape the shoulder seam from 9 thru F1 and out, and finish the balance of the vest in the regular way, as shown by the dash and dot lines.

SHORT NECK.

A to A4 is ½ inch.
Square out from A4.
A4 to M4 is 1/6 breast.
Square up from M4.
M4 to M5 is 1 inch.
Rule a line from M5 to L.
L to L1 is 1¼ inches.
A4 to A5 is ¼ inch.
Reshape top of back from A5 to M5, M5 to L1 as shown by the small dash lines.
From F to F2 is ½ inch on the same line ruled from the star thru F.
Square out from F2.
Rule a line from T thru F2 and up.
F2 to AA2 is 1/6 breast.
Sweep forward from AA2 to 12, pivoting at F2.
Rule a line from 12 to J1.
Rule a line from 9 to F2.
Shape the top of shoulder from 9 thru F2 and out.
Reshape the front of vest and stand, and finish as represented by the small dash lines.

VARIATIONS ON VEST



SQUARE SHOULDERS.

Using the second degree, (½ inch.)
First lay up the draft in the regular manner.
L to L2 is ½ inch.
L2 to L1 is 1¼ inches.
T to T1 is ½ inch.
Square back from T1, locating U1.
Rule a line from 7 and down to the line squared back from T1 as shown, locating point 8.
9 to 10 is ½ inch.
Rule a line from 10 to F.
Reshape the arm hole from L1 thru 8 to U1 coming down ½ inch below the line squared back from T1.
Reshape the arm hole of fore part from 10 thru Y, and around to U1, coming down ½ inch below the breast line as illustrated by the dash and dot lines.

SLOPING SHOULDERS.

This will be followed out in the same manner as that of the Square Shoulders, but just the reverse:
From L to L3 is ½ inch.
Rule a line from M1 to L3.
T to T2 is ½ inch.
Square back from T2, locating U2.
Rule a line from 7 to H1 locating 8.
9 to 11 is ½ inch.
Rule a line from 11 to F.
Reshape the arm hole from L1 around thru 8 and down to U2, coming down ½ inch below the line squared back from T2.
Shape the front part from 11 around thru Y to U2, coming down ½ inch below the line squared back from T2.
These changes are illustrated by the small dash lines.

FULL DRESS VEST.

With Application of Measurements.

Measures as follows:

Waist length	17 in.	Full length	27 in.
Opening	19½ in.	Breast	38 in.
Side length	23 in.	Waist	33 in.

Short measures applied:

Depth of scye	9⅜ in.	Over-shoulder	17½ in.
Blade	11½ in.	Attitude	Normal
Strap	12½ in.		

TO DRAFT.

All points in this draft are gained in the same manner as in the Proportionate Draft, with changes as follows:

From P1 to 12 is 1 inch.

Rule a line from B1 to 12.

12 to Z is 1/6 breast, plus 1 inch.

Rule a line from Z to 6 (check measure of opening from A1 to M1, placing this amount and continuing to 12, plus 1 inch for make-up.

Check the length to the side in the same manner, and continue down to 4, plus 1 inch; also check the full length, allowing 1½ inches extra for make-up, to point 5.

These lines are indicated by the two light parallel lines at these points, representing the tape measure.

Check the depth of scye from A1 to B1 (no allowance).

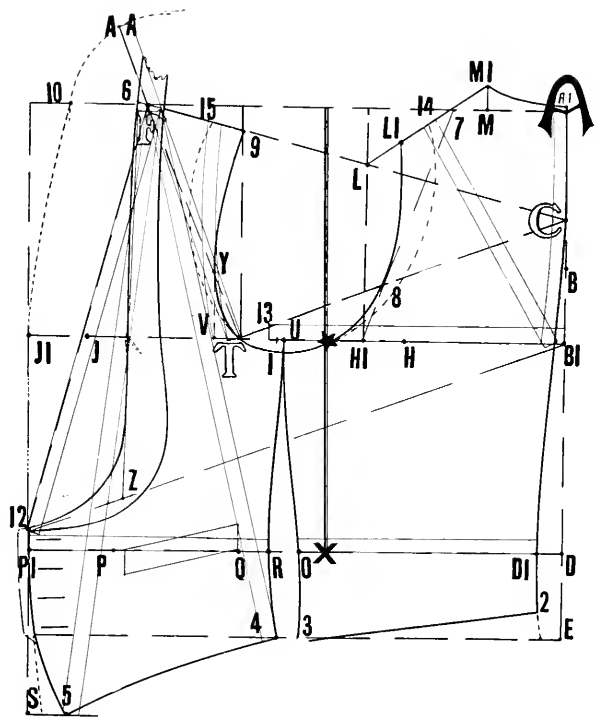
Check the blade measure from B1 to 13, 13 to T is 1¼ inches for make-up.

Check strap measure from T to AA, plus ½ inch for make-up.

AA to F is the same as from A1 to M1.

Check the front shoulder measure from B1 to 14, placing this amount on T, and continue to 15, plus 1 inch for make-up.

This completes the diagram.



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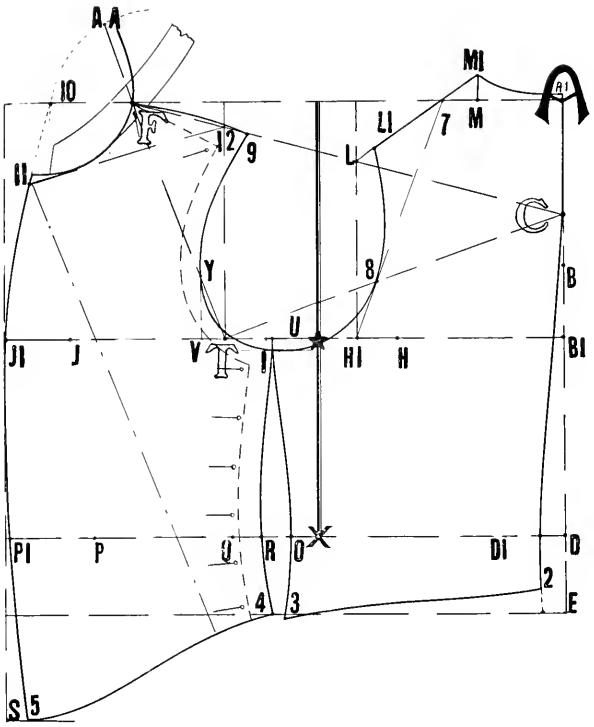

No. 5.

CLERICAL VEST.

Measurements:

Breast .....38 in. Waist .....33 in.

TO DRAFT.

All systematical points are gained in the same manner as the Proportionate Vest. The difference in this vest is the neck hole, the collar, and the fly arrangements for closing the vest in the front.

10 to 11 is 1/6 breast.

Rule a line from 12 to 11.

Shape the neck hole from F around to 11 as illustrated, and shape from 11 to J1, P1 and down to S, as in the regular way.

Rule a line from point 11 down toward 4 as illustrated by the dash and dot lines.

Cut the front part off along this line.

The fore part on the right side will be in two separate pieces, one fore part being cut in the regular manner, with the changes along the shoulder seams from arm hole and side seams, as shown by the dash lines.

The other section of the fore part which is cut off, as from 11 down toward 4, will serve as the fly, with the other section lapping over and buttoned on as shown in the illustration.

Lay up the collar 1¼ inches wide in the same manner as explained in the Clerical Frock Coat. (See page 156.)

TROUSERS

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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	30¾	31⅛	31¾	32¼	32⅝	33¼	33¾	34¼	34¾	33
33	30½	31⅛	31½	32⅛	32½	33⅛	33½	34⅛	34½	34
34	30⅜	30⅞	31⅜	31⅞	32⅜	32⅞	33⅜	33⅞	34⅜	35
35	30¼	30¾	31¼	31¾	32¼	32¾	33¼	33¾	34¼	36
36	30	30½	31	31½	32	32½	33	33½	34	37
37	29¾	30¼	30¾	31¼	31⅝	32⅜	32¾	33¼	33¾	38
38	29⅝	30⅛	30⅝	31⅛	31⅝	32⅛	32⅝	33⅛	33⅝	39
39	29½	29⅞	30½	30⅞	31½	31⅞	32½	32⅞	33½	40
40	29¼	29¾	30¼	30¾	31¼	31¾	32¼	32¾	33¼	41
41	29⅛	29½	30⅛	30½	31⅛	31½	32⅛	32½	33⅛	42
42	28⅞	29⅜	29⅞	30⅜	30⅞	31⅜	31⅞	32⅜	32⅞	43
43	28¾	29¼	29¾	30¼	30¾	31¼	31¾	32¼	32¾	44
44	28½	29	29½	30	30½	31	31½	32	32½	45
45	28⅜	28¾	29¼	29¾	30⅜	30¾	31⅜	31¾	32¼	46
46	28⅛	28⅝	29⅛	29⅝	30⅛	30⅝	31⅛	31⅝	32⅛	47
47	27⅞	28½	28⅞	29½	29⅞	30½	30⅞	31½	31⅞	48
48	27¾	28¼	28¾	29¼	29¾	30¼	30¾	31¼	31¾	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	7½	7⅝	7¾	7⅞	8	8⅛	8¼	8⅜	8½	
33	7¾	7⅞	8	8⅛	8¼	8⅜	8½	8⅝	8¾	
34	8	8⅛	8¼	8⅜	8½	8⅝	8¾	8⅞	9	
35	8¼	8⅜	8½	8⅝	8¾	8⅞	9	9⅛	9¼	
36	8½	8⅝	8¾	8⅞	9	9⅛	9¼	9⅜	9½	
37	8¾	8⅞	9	9⅛	9¼	9⅜	9½	9⅝	9¾	
38	9	9⅛	9¼	9⅜	9½	9⅝	9¾	9⅞	10	
39	9¼	9⅜	9½	9⅝	9¾	9⅞	10	10⅛	10¼	
40	9½	9⅝	9¾	9⅞	10	10⅛	10¼	10⅜	10½	
41	9¾	9⅞	10	10⅛	10¼	10⅜	10½	10⅝	10¾	
42	10	10⅛	10¼	10⅜	10½	10⅝	10¾	10⅞	11	
43	10¼	10⅜	10½	10⅝	10¾	10⅞	11	11⅛	11¼	
44	10½	10⅝	10¾	10⅞	11	11⅛	11¼	11⅜	11½	
45	10¾	10⅞	11	11⅛	11¼	11⅜	11½	11⅝	11¾	
46	11	11⅛	11¼	11⅜	11½	11⅝	11¾	11⅞	12	
47	11¼	11⅜	11½	11⅝	11¾	11⅞	12	12⅛	12¼	
48	11½	11⅝	11¾	11⅞	12	12⅛	12¼	12⅜	12½	

Waistband not Included.

HOW TO MEASURE.

Trousers

The illustration on the opposite page is given to make these instructions clear, and the student should constantly refer to it.

To obtain correct measurements for trousers it will be necessary for your client to stand erect, with the feet about eight inches apart, in any easy attitude, with his trousers adjusted so that they will fit accurately.

Measurements for trousers should be entered in the order book as follows:

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

To obtain these measurements proceed then in this manner:

1. Measure outside seam from point A at the waist to point B, at the bottom.
2. Measure for inside seam from point C to point F, at the heel of the shoe.
3. Measure waist over waist band, drawing tape closely.
4. Measure seat at point D, the most prominent part.

While this latter measurement is being taken, the subject should stand with his heels close together. In the case of corpulent figures tape should be passed over the abdomen, half way between waist and seat.

5. Measure around knee.
6. Measure around bottom of trousers.

These measurements for knee and bottom will vary according to requirements of style and taste.

It will now be necessary to ascertain what, if any, variations from normal are present, and these deformations must be carefully noted. In drafting your pattern you will be able to ascertain the proper allowances for these variations from the table relating to same. This is so important that you should be sure you understand thoroughly the principles underlying the adjustments for these peculiarities of form, as otherwise you will not be able to draft patterns that will give the correct fit and shape.

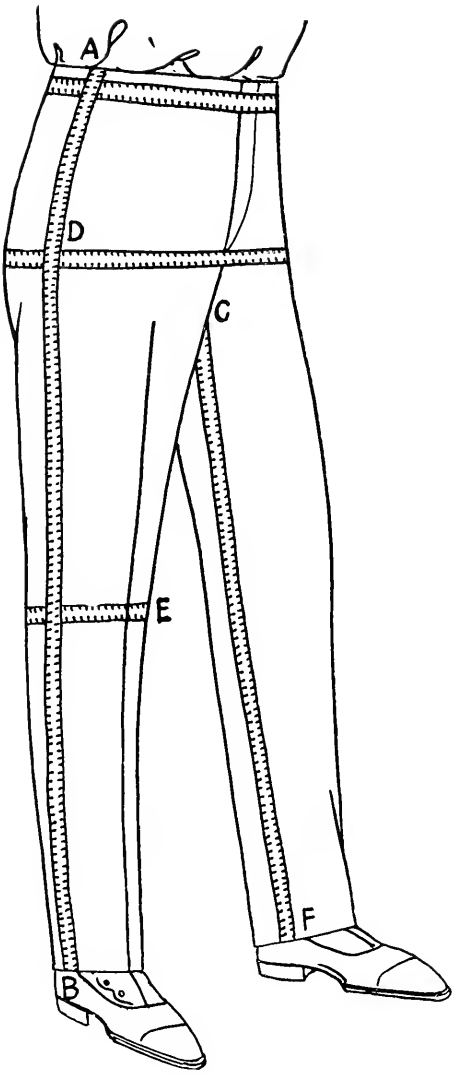
Ask your client to stand with feet close together.

Place your hand between his legs at the knee. If there is a space equal to the breadth of two fingers, he is slightly bow-legged.

If the space is equal to three fingers' breadth, he is bow-legged in the medium degree; while a space equal to the breadth of the hand would make him bow-legged in the extreme degree.

The seat may be large or flat; he may require a longer than normal front to his trousers, or he may have a stoop, and describe the contrary conformation. His hips may be large or small, and he may use his feet in a peculiar manner, perhaps spreading them unduly, or conversely he may keep his feet too close together in walking.

Your success will depend upon your accuracy in making all these notations and adjusting your measurements accordingly, from the rules laid down, which will be found adequate to every requirement.


A
D
C
E
F
B

PROPORTIONATE TROUSERS.

Measures.

Outside seam	41½ in.	Seat	38 in.
Inside seam	32 in.	Knee	19 in.
Waist	32 in.	Bottom	16 in.

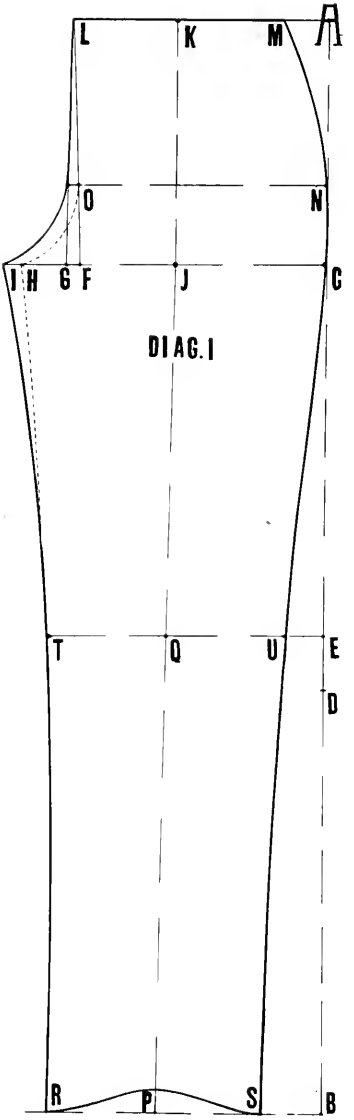
TO DRAFT.

Fore Part, Diagram No. 1.

Square out and down from A.
A to B is the outside seam length.
B to C is the inseam length.
C to D is ½ inseam.
D to E is 2 inches.
C to N is 1/6 seat.
Square out lines N, C, E, and B.
C to F is ½ seat.
F to G is ½ inch.
G to H is 1/12 seat.
H to I is ¾ of an inch.
J is between C and H.
Square up from J, locating K.
K to L is ¼ waist.
K to M is ¼ waist.
B to P is 1/3 seat.
Rule a line from J to P locating Q.
P to R, and P to S are each ¼ of the bottom.
Q to T and Q to U are each ¼ of the knee measure.
Rule a line from T to R.
Rule a line from C to U and U to S.
Rule a line from L to G, and from L to F, locating O.
Shape fore-part from M thru N to C.
Shape from L around to I, and from I to T as shown.
Shape bottom from S to R coming up ¾ of an inch at P which finishes the fore-part.

BACK PART, Diagram No. 2.

Cut out the fore-part, and place upon another paper, and proceed with the back part as follows:
Extend the lines at the knee and the bottom.
Sweep forward from I to V, pivoting at T.
Sweep back from C to 6, pivoting at U.
Sweep up from M, pivoting at F.
Sweep back from M, pivoting at C.
Rule a line from 8 to Y, along the sweep lines as shown.
R to 2, S to 3, T to 4, and U to 5, are each ½ inch.
I to V is 1/12 seat.
Place corner of square on O, with the long arm resting on C.
Square up from O, to Y as shown by the illustration of the square.
O to W is 1/6 seat.
Square back from W.
W to X is ½ the seat.
X to 7 is 1¾ inches (for seams and ease).
Rule a line from 7 to 5.
Y to Z is 1 inch, (for seams.)
Z to 8 is ½ seat.
Shape outside seam from 8 thru 7, to 5 coming in ⅛ of an inch at 6 as shown.
Rule a line from 5 to halfway between 3 and S.
Shape from 5 to 3, coming out ¼ of an inch for calf, just below 5, and shaping out to 3 as shown.
Rule a line from 4 to half way between R and 2.
Shape inseam from V thru 4 to 2 as shown.
Shape bottom of back part from 3 to 2, coming down ¾ of an inch from P.
Z to 9 is ½ the waist.
The difference between 9 and 8 is suppression, this amount should be taken out in a V, deducting ½ inch for seams, (1 inch in this case.)
8 to 11 is 1/6 seat.
11 to 10 is the 1 inch V, as explained.
Rule a line from 11 to J.
Shape crutch seam from Z thru W, O and around to V as shown.
Shape the V from 11 to 12, and 10 to 12, which completes the diagram.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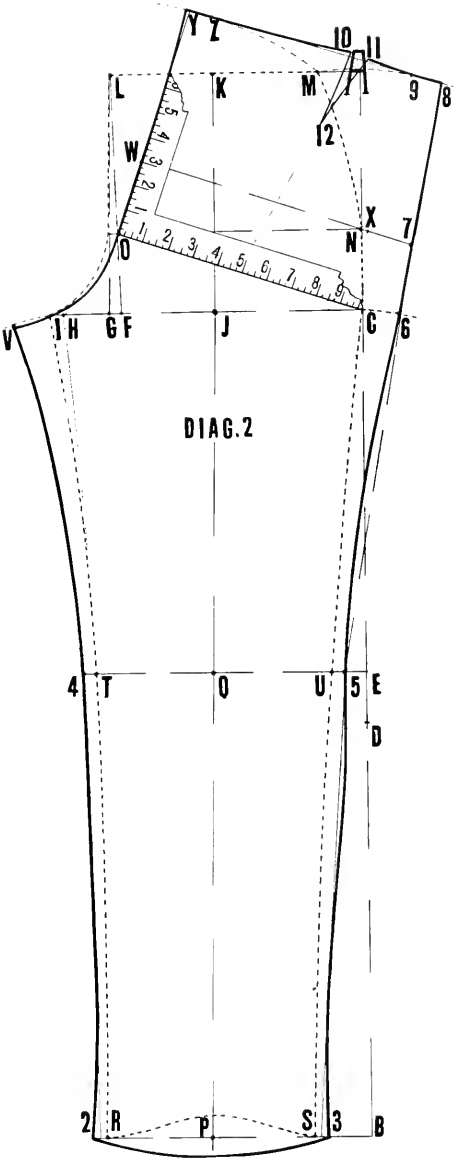
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DIAG. 2
4
T
Q
U
5
E
D
2
R
P
S
3
B

CORPULENT TROUSERS.

Measurements.

Outseam	42½ in.	Abdomen	47 in.
Inseam	31 in.	Knee	22 in.
Waist	46 in.	Bottom	17 in.
Seat	46 in.		

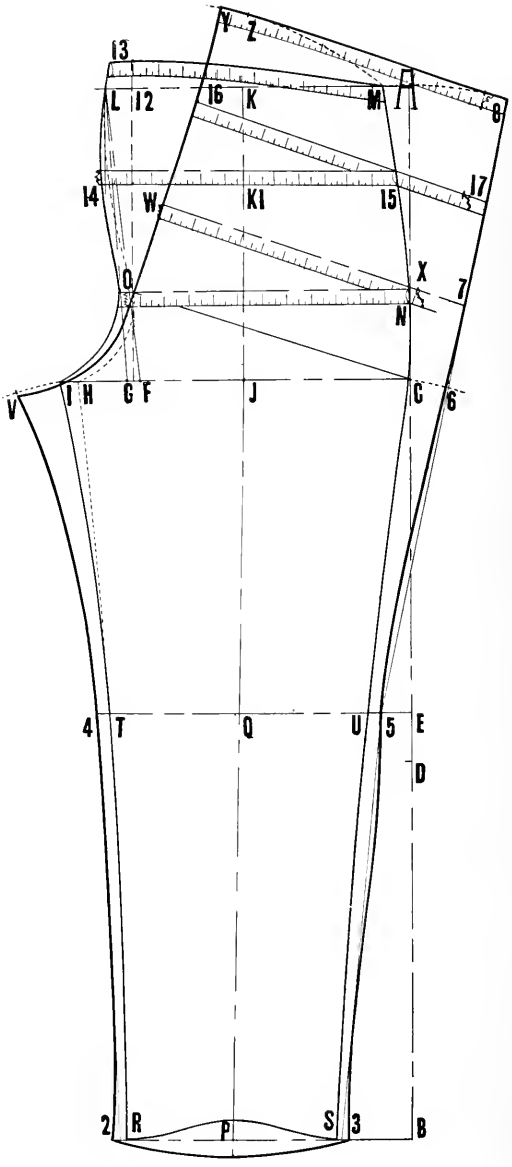
TO DRAFT.

Forepart.

Square out and down from A.
A to B is the outside length.
D is ½ inseam.
D to E is 2 inches.
C to N is 1/6 seat.
Square out lines N, C, E and B.
C to F is ½ seat.
F to G is ½ inch.
G to H is 1/12 seat.
H to I is ¾ inch.
J is between C and H.
Square up from J.
K to L and K to M are each ¼ of the waist.
Rule a line from L to F, and L to G.
Square up a line from half-way between F and G, locating 12 and O.
12 to 13 is the same distance as from 12 to L.
K to K1 is 1/6 seat.
Square back and forth from K1.
Square down from L locating 14.
Shape top of forepart from M to 13.
Shape front fork from 13 thru L around thru O and out to I, coming out ⅛ of an inch at 14. (*Check abdomen measure. From K1 to 14 is ¼ of the abdomen.*)
Shape the outside seam from M to N thru N to C.
B to P is 1/3 seat.
Rule a line from J to P, locating Q.
P to R and P to S are each ¼ bottom measure.
Q to T and Q to U are each ¼ knee measure.
Rule a line from C to U, and from U to S.
Rule a line from T to R.
Shape the inseam from I to T.
Shape bottom from S to R, coming up ¾ inch at P.
This completes the forepart.

Back Part.

Cut out the fore part and place upon another paper, and continue.
Extend the knee and bottom lines.
Sweep forward from I to V pivoting at T.
Sweep back from C to 6, pivoting at 5.
Sweep forward from M to Y, pivoting at F.
Sweep back from M to 8 pivoting at C.
Rule a line from 8 to Z, along the sweep lines.
S to 3, R to 2, T to 4, and U to 5 are each ½ inch.
I to V is 1/12 seat.
O in this draft will be found on the lines squared up from between F and G, always on stout trousers.
Place corner of square on O, with the long arm resting on C, square up from O to Y.
O to W is 1/6 seat.
Square back from W.
W to X is ½ seat.
X to 7 is 1¾ inch.
Rule a line from 7 to 5.
Y to Z is 1 inch. (allowance for seams.)
Z to 8 is ½ waist measure.
(The waist and seat being the same in this draft, there is no V taken out.)



Rule a line from 5 to 3.
Rule a line from 4 to 2.
Shape outside seam from 8 thru 7, and down to 5, coming in ⅛ of an inch at 6.
Shape from 5 to 3, coming out ¼ inch for calf, just below 5, as illustrated.
Shape crutch seam from Y thru W, O and around to V.
Shape from V to 4, and down to 2.
Shape bottom from 3 to 2, coming down ½ inch below P, which completes the draft.
Check seat measures from O to N; apply this to W, and continue to X, ½ the seat, X to 7 is 1¾ inches.
Check abdomen measure from 14 to 15. Apply this to 16, and continue to 17, ½ the abdomen measure, plus 1 inch. Check the waist measure from 13 to M, apply this at Y, and continue to 8, ½ the waist plus one inch.

FULL PEG TOP TROUSERS.

Measures.

Out seam	40½ in.	Bottom	15½ in.
Seat	38 in.	Waist	32 in.
Inseam	32 in.	Cuff-bottom	2 in.

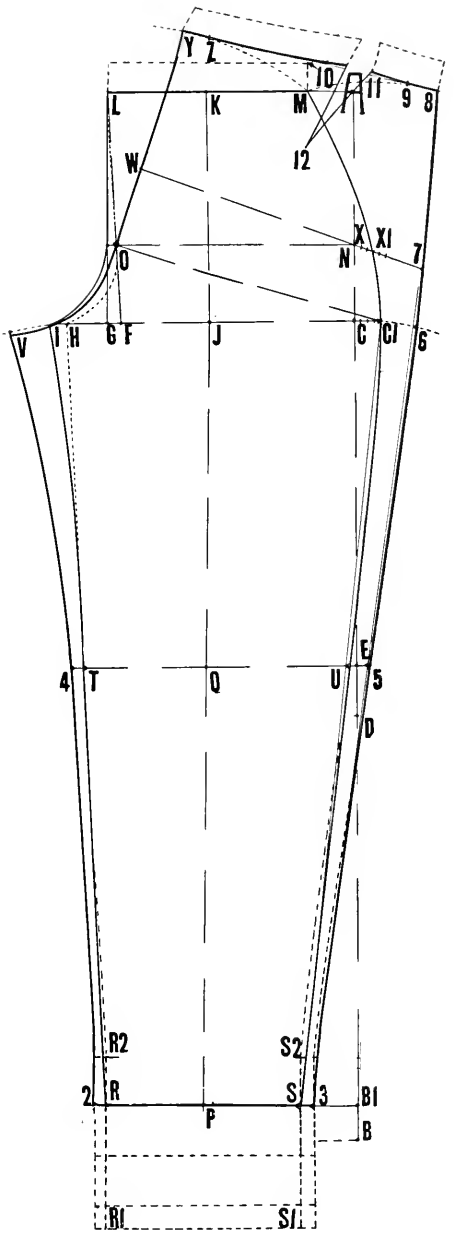
4 inches excess.

¼ Peg-top	allow ¼ in.	¾ Peg-top	allow ¾ in.
½ Peg-top	allow ½ in.	Full Peg-top	allow 1 in.

The foundation is obtained in the same manner as in the Proportionate Trousers. Diagram No. 1, with the exception that the knee measure is ignored, the changes are as follows:
Shorten the inseam 1½ inches for cuff-bottom trousers, as from B to B1.
C to C1 is 1 inch, ¼ of an inch for each inch of excess, as explained above.
B1 to P is 1/3 seat, plus ½ inch; this will swing the trousers in, as they should be for peg-top.
Rule a line from C1 to S, locating U.
Rule a line from H to R, locating T.
Shape the outside seam from M through C1, and down as shown.
Proceed with the back part as in the regular way, except that you place the corner of the square on point O, with the long arm resting on C1, which will straighten the back part a trifle.
From W to X is ½ the seat.
X to X1 is 1 inch, the same as from C to C1.
X1 to 7 is 1¾ inches.
C1 to 6 is 1½ inches.
Rule a line from 6 to 3.
T to 4 is ¾ of an inch.
Shape the outseam from 8 through 7, 6, 5 and down to 3.
Shape inseam from V through 4 to 2.
Shape the balance of the trousers in the regular way, as illustrated.
Extend the waist band of 1¼ inches above the fore part and back part, as shown by the dash lines.
This completes the draft.

CUFF.

Square down from R.
Square down from S.
R to R1 is twice the width of the cuff, plus 1 inch.
Square back from R1, locating S1.
R to R2 is the width of the cuff.
S to S2 is the same.
Extend the lines to these points and reshape the fore part and back part, as shown by the dash lines.



VARIATIONS.

This diagram represents the changes for open and closed legs.

Stipulate the degree of variation by ½ inch, 1 inch, or 1½ inches, for the 1st, 2nd, or 3rd degree.

The 2nd degree will be used, being 1 inch.

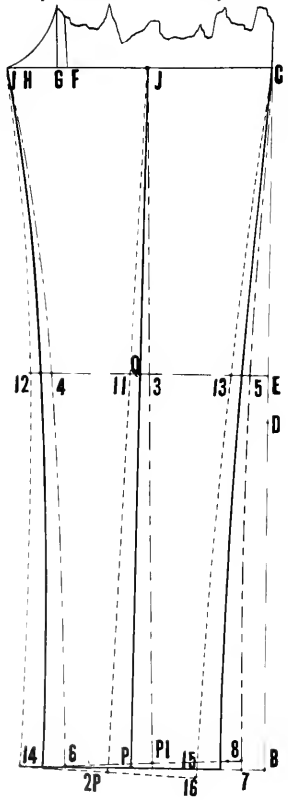
All points are gained the same as in the Proportionate Trousers, as illustrated by the heavy solid lines.

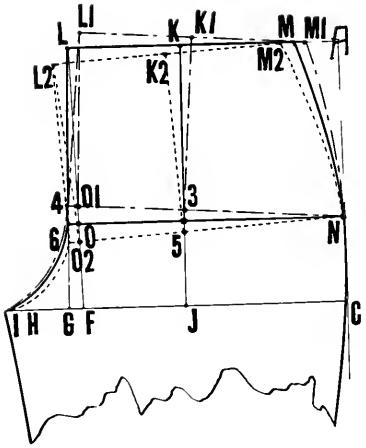
OPEN TROUSERS.

Open leg, shown by dash and dot lines.
P to P1 is 1 inch (2nd degree).
Rule a line from J to P1, locating 3.
3 to 5 and 3 to 4 are each ¼ knee measure.
P1 to 8 and P1 to 6 are each ¼ of the bottom measure.
7 to 8 is ½ degree used between P and P1 (½ inch).
Rule a line from 8 to 6.
Reshape the fore part from these points, indicated by the dash and dot lines.

CLOSED TROUSERS.

As shown by the small dash lines.
P to P2 is 1 inch.
Rule a line from J to P2, locating 11.
P2 to 14, P2 to 15, 11 to 12, and 11 to 13 are each ¼ of the knee.
P2 to 14 and P2 to 15 are each ¼ of bottom measure.
15 to 16 is half the degree, as between P and P2 (½ inch).
Rule a line from 16 to 14.
Reshape the fore part, as illustrated by the small dash lines.





LONG AND SHORT FRONTS.

Stipulate the degree of variation by ¼ inch, ½ inch, or ¾ inch for the 1st, 2nd, or 3rd degree.

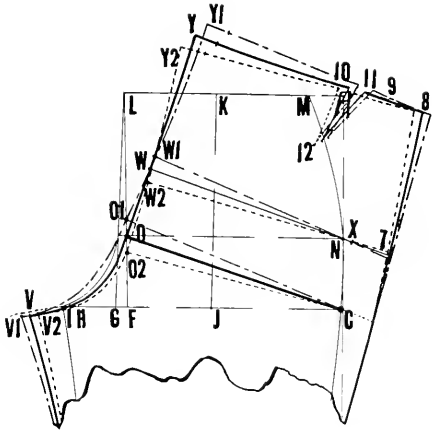
The 2nd degree being used (½ inch) in this diagram.

LONG FRONT.

The same points are used as in the Proportionate Trousers, indicated by the solid lines.
O to O1 is ½ inch (2nd degree).
Rule a line from N to O1, locating 3.
Square up from 3 by line N-O1, locating K1; this being the balance line for the waist. The waist should then be applied in the regular way.
K1 to L1 and K1 to M1 are each ¼ of the waist.
Rule a line from L1 to O1.
Rule a line from L1 to 4.
L to L1 is ½ inch (same as O to O1).
Reshape from M to N, and from M to L1, L1 to 4, and out to I, as shown by the dash and dot lines.

SHORT FRONT.

This change is just the reverse of the long front.
O to O2 is ½ inch (2nd degree).
Rule a line from N to O2 locating 5.
Square up from 5, by line N O2 locating K2.
L to L2 is ½ inch, same as shown from O to O2.
Rule a line from M to L2.
K2 to M2 and K2 to L2 are each ¼ of the waist.
Rule a line from L2 to O2.
Rule a line from L2 to 6.
Reshape from M2 to N, and from M2 to L2, L2 to 6, and around to I, as illustrated by the small dash lines.



BOW-LEG AND KNOCK-KNEE.

The same principle is used as in the open and closed legs, except that the balance line is swung from point Q, instead of J.

The heavy solid lines indicate the normal draft.

BOW-LEGGED.

P to P1 is 1 inch, representing the bow-legs in the 2nd degree.
Rule a line from Q to P1.
P1 to 7 and P1 to 8 are each ¼ the bottom.
8 to 9 is ½ inch, half the amount used between P and P1.
Rule a line from 9 to 7, and reshape as shown by the small dash lines.

KNOCK-KNEED.

This is just the reverse.
P to P2 is 1 inch.
Rule a line from Q to P2.
P2 to 4 and P2 to 5 are each ¼ the bottom.
3 to 5 is ½ inch, half the amount used between P and P2.
Rule a line from 5 to 4, and reshape as shown by the dash and dot lines.

LARGE AND FLAT SEAT.

This diagram shows the way a large and flat seat is obtained.

The heavy solid lines indicate the normal draft.

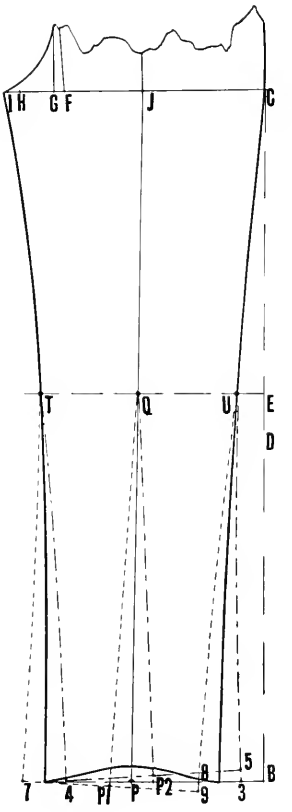
All points are obtained in the same manner as for the Proportionate Trousers.

LARGE SEAT.

O to O1 is ½ inch (2nd degree).
Place the corner of square on point O1, with the long arm resting on C.
Square up from O1, locating Y1, as shown by the dash and dot lines.
O to W1 is 1/6 seat.
Square back from W1, locating X.
I to V is 1/12 seat.
V to V1 is ¼ inch (½ the amount used between O and O1).
Y to Y1 is ½ inch (the same amount as from O to O1).
Reshape from 8 to Y1, from Y through W1, O1 and around to V1, as shown by the dash and dot lines.

FLAT SEAT.

This will be just the reverse of the large seat, using the same degree.
O to O2 is ½ inch.
Place corner of square on O2, with long arm resting on C.
Square up from O2, locating Y2.
O2 to W2 is 1/6 seat.
Square back from W2, locating X.
Y to Y2 is ½ inch (the same as from O to O2).
I to V is 1/12 seat.
V to V2 is ¼ inch (½ the amount used between O and O2).
Reshape as from 7 to 9, 9 to Y2, Y2 through W2, O2 and around to V2, as shown by the small dash lines.



COMBINED VARIATIONS.

Out-seam	38 in.	In-seam	29½ in.
Waist	33 in.	Seat	37 in.
Knee	18½ in.	Bottom	15½ in.

DEFINITION OF TYPE: Open leg; Bow-leg; Long front; Flat seat.

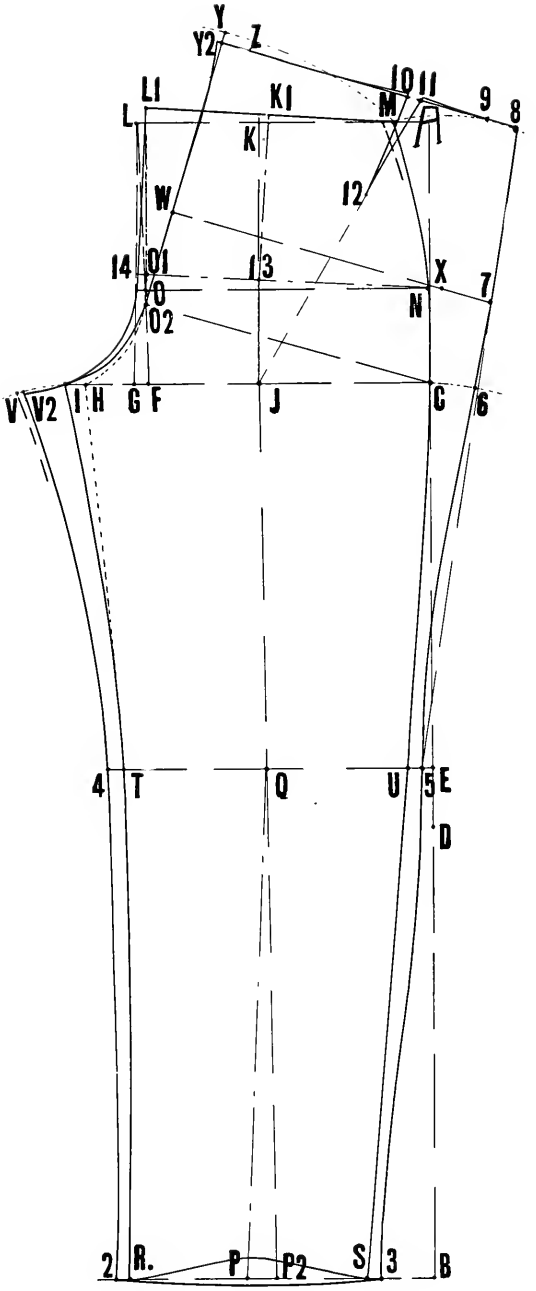
In the 2nd degree.

TO DRAFT.

Square out and down from A.
A to B is the outseam.
B to C is the inseam.
B to D is ½ the inseam.
D to E is 2 inches.
C to N is 1/6 seat.
Square out lines N, C, E and B.
C to F is ½ seat.
F to G is ½ inch.
G to H is 1/12 seat.
H to I is ¾ of an inch.
J is between C and H.
Square up from J.
K to L is ¼ waist.
Rule a line from L to F, locating O.
Rule a line from L to G.
O to O1 is ½ inch (Long front, 2nd degree).
Rule a line from N to O1, locating 13.
Square up from 13 by line N-O1 locating K1.
From K1 to L1, and from K1 to N are each ¼ of the waist.
L to L1 is ½ inch.
Rule a line from M to L1.
Rule a line from L1 to O1.
Rule a line from L1 to 14.
B to P is 1/3 the seat.
P to P2 is 1 inch (for open leg, 2nd degree).
Rule a line from J to P2, locating Q.
P2 to P is 1 inch (for bow-leg, 2nd degree).
Rule a line from Q to P.
P to R, and P to S are each ¼ of the bottom.
Q to T and Q to U are each ¼ of the knee.
Rule a line from C to U, and from U to S.
Rule a line from T to R.
Shape outside seam from M through N to C.
Shape front fork from L1 through 14, and around to I.
Shape from I to T, which completes the fore-part.

BACK PART.

Cut out the fore-part and place upon another paper, and continue.
Extend the knee and bottom lines.
Sweep forward from I to V, pivoting at T.
Sweep back from C to 6, pivoting at U.
Sweep forward from M to Y, pivoting at F.
Sweep back from M to 8, pivoting at C.
O to O2 is ½ inch (for flat seat in 2nd degree).
Place corner of square on O2, with long arm resting on C.
Square up on O2, locating Y.
O2 to W is 1/6 seat.
Square back from W, locating X.
W to X is ½ seat.
X to 7 is 1¾ inches.
Y to Y2 is ½ inch (the same as from O to O2).
Shape top line from 8 to Y2.
Y2 to Z is 1 inch (allowance for seams).
Z to 8 is ½ seat.
R to 2, S to 3, T to U, and U to 5 are each ½ inch.
I to V is 1/12 seat.
V to V2 is ¼ inch (one-half the amount used between O and O2).
Rule a line from 7 to 5.
Rule a line from 5 to 3.
Rule a line from 4 to 2.
Shape the outside seam from 8 through 7, to 5, coming in ⅛ of an inch at 6.
Shape from 5 to 3, coming out ⅜ of an inch for calf, just below point 5.
Shape the crutch seam from Y2 through W-O2, and around to V1.
Shape the inseam from V1 through 4 to 2, as illustrated.
Z to 9 is ½ the waist.
8 to 11 is 1/6 seat.
11 to 10 is the difference between 8 and 9, which should be taken out in a V (minus ½ inch for seams).
Shape the top, taking out the V, which completes the diagram.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V2
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B

COMBINED VARIATIONS.

Measures.

Out-seam	42 in.	In-seam	32 in.
Waist	32 in.	Seat	39 in.
Knee	19½ in.	Bottom	16 in.

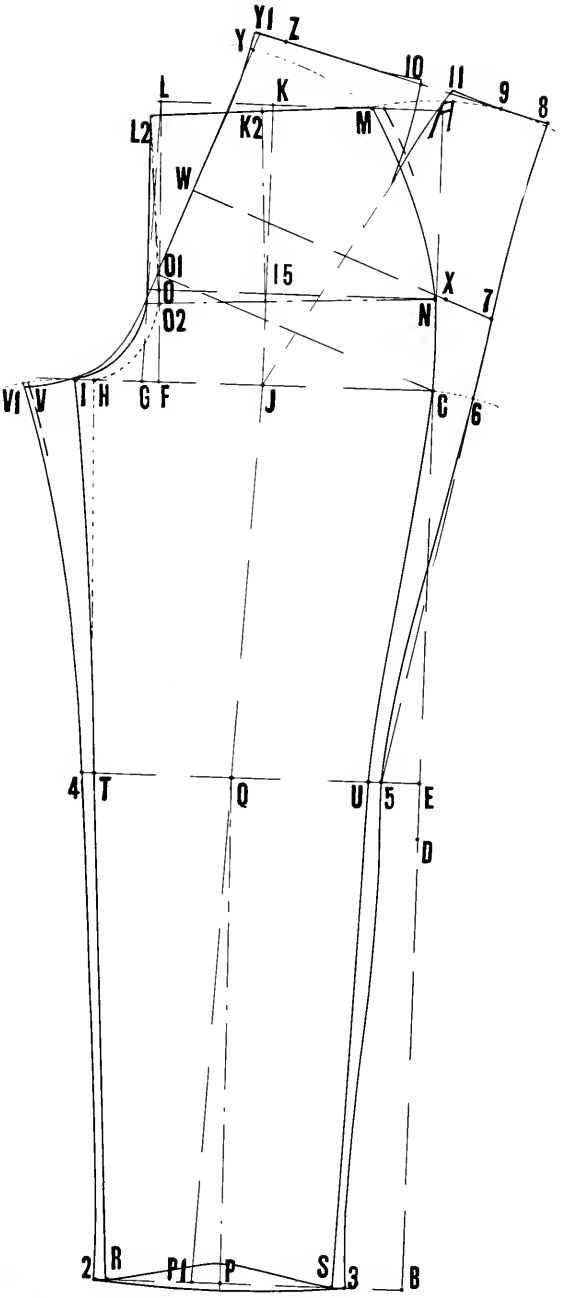
DEFINITION OF TYPE: Closed leg, knock-knee, short front, large seat.

TO DRAFT.

Square out and down from A.
A to B is the outseam length.
B to C is the inseam length.
B to D is ½ inseam.
D to E is 2 inches.
C to N is 1/6 seat.
Square out lines N, C, E and B.
C to F is ½ the seat.
F to G is ½ inch.
G to H is 1/12 seat.
H to I is ¾ of an inch.
J is between C and H.
Square up from J.
From K to L is ¼ the waist.
Rule a line from L to F, locating O.
Rule a line from L to G.
From O to O2 is ½ inch for short front, 2nd degree).
Rule a line from N to O2, locating 15 on line J-K.
Square up from 15, by N-O2.
L to L2 is ½ inch (same as from O to O2.)
K2 to L2, and K2 to M are each ¼ of the waist.
Rule a line from M to L2.
Rule a line from L2 to O2.
Rule a line from L2 to 16.
B to P is 1/3 the seat.
P to P1 is 1 inch (for closed leg in 2nd degree).
Rule a line from J to P1, locating Q.
P1 to P is 1 inch (for knock-knee in 2nd degree).
Rule a line from Q to P.
P to R and P to S are each ¼ of the bottom.
Q to T and Q to U are each ¼ the knee.
Rule a line from T to R.
Rule a line from U to S.
Shape outside seam from M through N to C.
Shape front fork from L2 through 16 and around to I.
Shape the inseam from I to T, which completes the fore-part.

BACK PART.

Cut out the fore-part, and place on another paper, and continue.
Extend the knee and bottom lines.
Sweep from I to V, pivoting at T.
Sweep back from C to 6 pivoting at U.
Sweep forward from M to Y, pivoting at F.
Sweep back from M to 8, pivoting at C.
O to O1 is ½ inch, (for large seat in the 2nd degree.)
Place corner of square on O1, with long arm resting on C.
Square up from O1, locating Y.
Y to Y1 is ½ inch, (the same amount as from O to O1
O1 to W is 1/6 of the seat.
Square back from W.
W to X is ½ the seat.
X to 7 is 1¾ inches.
Rule a line from the top of sweep line at 8 to Y1.
Y1 to Z is 1 inch, (allowance for seams.)
Z to 8 is ½ the seat.
R to 2, S to 3, T to 4, and U to 5 are each ½ inch.
Rule a line from 7 to 5.
Rule a line from 5 to 3.
Rule a line from 4 to 2.
Shape the outside seam, from 8 thru 7, around to 5.
Shape from 5 to 3, coming out ¼ inch at calf, just below point 5.
I to V is 1/12 seat.
V to V1 is ¼ in, (half the amount used between O to O2.)
Shape the crutch seam from Y1 thru W, O1 and around to U1.
Shape inseam from V1 to 4, and down to 2.
Z to 9 is ½ the waist.
8 to 11 is 1/6 the seat.
A (V) is taken out between 11 and 10, amounting to the difference between 8 and 9, minus ½ inch for seams.
Shape the top part, and finish as illustrated.


Y1
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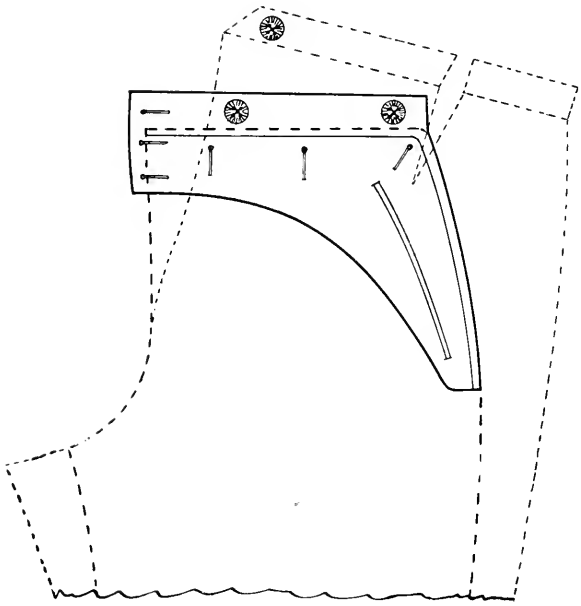


BROAD FALLS

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.

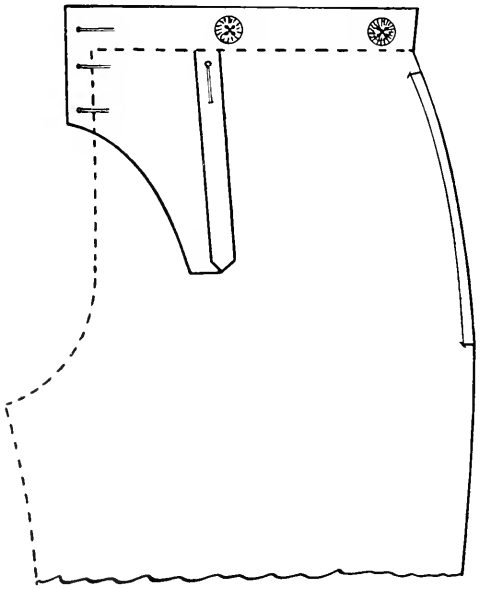
Six buttonholes are usual in the fall and as many buttons in the fall-bearer.

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.

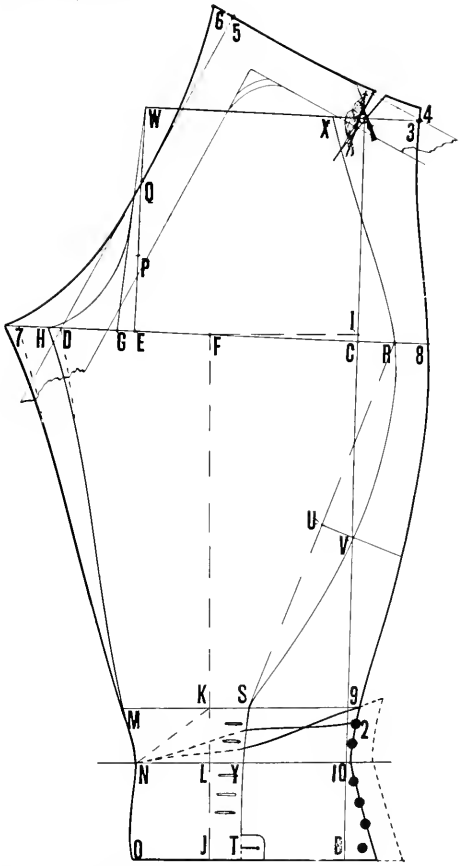
The width of the fall is one-sixth of the waist measure, and the opening is finished with a strap ¾ inch wide, the end turned in so as to make it point as shown in the diagram. In other respects they are made like the broad falls.

MEASURES

Outside measure to heel	42	inches
Inseam to heel	32	"
Waist	32	"
Seat	38	"
Knee (not bent)	15	"
Below knee	13½	"
Calf	14½	"

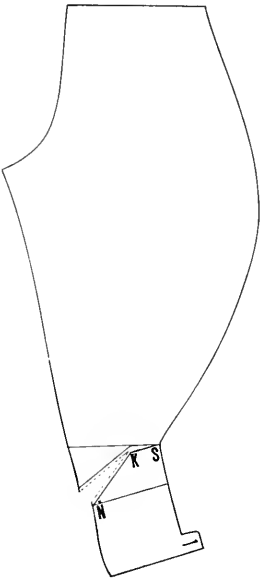
THE FOREPART

Draw line A-B.
A to C is the rise 10 inches.
C to D is 2/3 seat.
D to E is 1/6 seat.



E to F is 1/6 seat.
Square up from E.
E to G is ¾ inch.
D to H is ½ inch.
C to I is ¼ inch.
Lay short arm of square on I-F and square down to J.
On line F-J apply the lengths.
F to K is ½ inseam, 16 inches.
K to L is ⅛ seat.
L to J is ½ inseam on 6ths plus 1 inch.
Square both ways from K to L and J.
K to M is knee on 4ths.
J to O is calf on 4ths.
Draw a line from D to M and shape inseam as illustrated.

E to P is 1/6 seat.
P to Q is 1/6 seat.
C to R is 1½ inches more or less, depending on the amount of English wanted.



K to S is 1½ inches.
J to T is 1¼ inches.
Draw a line from R to S.
Connect S and T.
U is half way between R and S.
U to V is 2 inches more or less.
Apply ¼ waist, 8 inches, from W to X and shape side seam as illustrated.

THE BACK PART

Extend waist, seat, knee, below knee and calf lines.
Draw line from D through Q up. On this line lay long arm of square and move up or down until ¼ of waist plus 1 inch, which would be 9 inches in this case, touches 3 (see illustration).
3 to 4 is ½ inch.
5 to 6 is 1 inch.
Take out ½ inch V.
H to 7 is 1/12 seat and ¼ inch.
Draw line ½ inch back of 7 to M and follow outline of forepart down.
R to 8 is 1½ inches or the same as C to R.
S to M and M to 9 is knee measure and ¾ inch.
Y to N, N to 10 is small of knee and ¾ inch.
T to O, O to 11 is calf and ¾ inch.
Draw line from 9 to N and hollow out ½ inch as per broken lines. This is on the lower part.
9 to 12 is ¾ inch.
Draw line from 12 to N and hollow out ½ inch as per solid line.
When cutting add 1 seam at both top and bottom of fish.
Make a small hook at bottom of forepart about 1 inch square, as illustrated.
Split forepart from N to K and S and open about ¼ inch at K, as shown in separate drawing. Add seams on each side as per dotted line. This will give you the desired knee without much manipulation.

RIDING BREECHES

This pattern has been thoroughly tested and found to be a good pair of breeches, and it is shown here upon its merits.

Measurements: Rise 10 inches, high knee 24 inches, knee 27 inches, small knee 29 inches, full length to calf 34 inches, waist 31 inches, seat 36 inches.

Circumference: High knee 15 inches, knee 14 inches, small knee 13 inches, calf 14 inches.

TO DRAFT.

Square up and down from A.

A to AA is 2 inches, width of waist band.

A to B is rise 10 inches.

A to D is length of high knee 24 inches.

A to E is length of knee 27 inches.

A to F is length of small knee 29 inches.

A to G is length of calf and full length of breeches, 34 inches.

Square out from AA.

Square out from B.

Square out from E, F, G.

D to C is 1¾ inches.

Square out from C.

B to H is ½ of seat measure.

H to I is 1/6 of seat measure.

I to J is ¾ inch.

H to L is ¾ inch.

K is one-half way between B and H.

Square up and down from K.

Rule a line from B to T and down.

21 to 13 is 1/3 knee measure (14).

T to 12 is 1/3 low knee measure (13).

14 to 22 is 1/3 calf measure (14).

22 is ¼ inch below the line.

M to R is ¼ of waist measure plus ½ inch.

M to O is ¼ of waist measure minus ½ inch.

Rule a line from I to 13 locating 15.

B to S is 1¾ inches.

Drop length of front part ¾ inch at point R and shape as per illustration from AA to R, R to J, J to 15, 13, 12 and 14.

Shape outside of front part as per diagram from O to S T coming out 1 inch from 20.

Take out the "V" in the front part at point 13, and extend with strap as per diagram. Also place the opening of narrow fall as illustrated. Cut out front part, place on another paper and commence to draft the back part.

BACK PART

Square across at high knee and small knee and calf.

Sweep forward from J, using point 15 as a pivot.

Sweep backward from 3, using point S as a pivot.

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

From M to 1, is ¼ seat measure.

1 to 2 is 1 inch.

2 to 6 is 1 inch.

L to 8 is 1/6 seat measure.

Square out from 8.

J to 7 is ⅛ of seat measure.

From 15 to 10 is ½ inch.

Rule a line from J to 1. Shape as per illustration from 6 to 9 and 7.

Shape from 7 to 10, 11 and down to 14. Apply waist measure from R to O, 1 to 5.

From S to 19 is 1½ inches.

Apply upper knee measure plus 1 inch, from 20 to 15 and 10 to 23.

Apply knee measure plus 1 inch from 21 to 13 and 11 to 16.

Apply small knee measure plus 1 inch from T to 12 and 12 to 17.

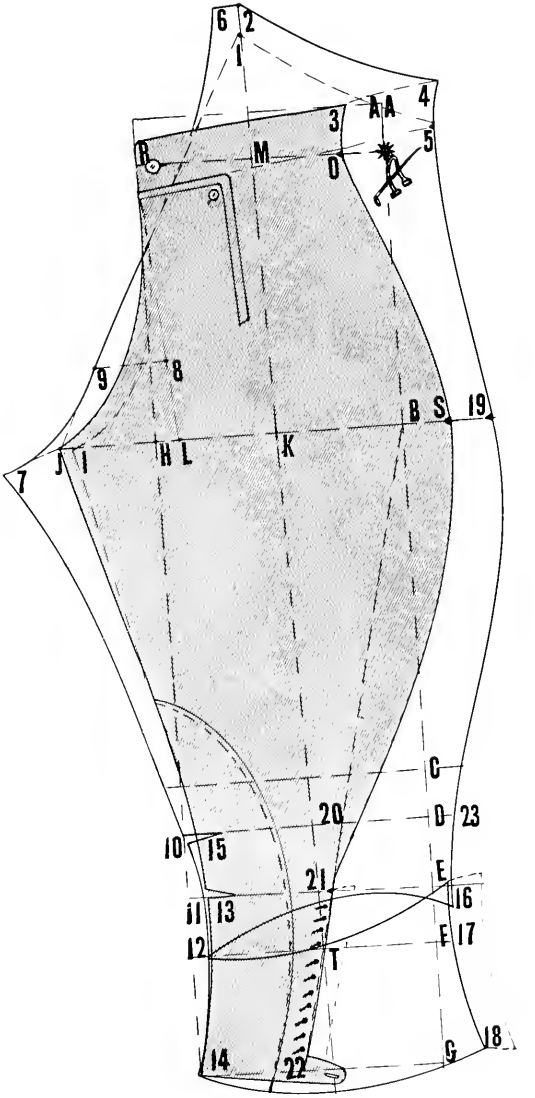
Apply measure of calf from 22 to 14 and 14 to 18, plus 1 inch.

Shape as per diagram from 4 to 5, 19, 23, 16.

Take out "V" in back part, as per illustration from ¾ inch below point 16, as per solid line to point 12.

Shape lower part from E to 12, 12 to 14, E to 18.

Take out "V" in back part at point 10 and finish.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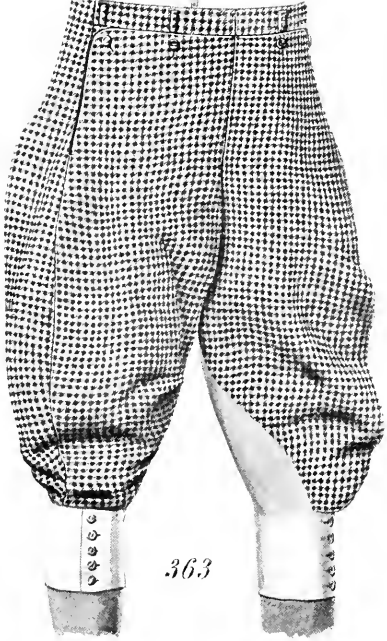

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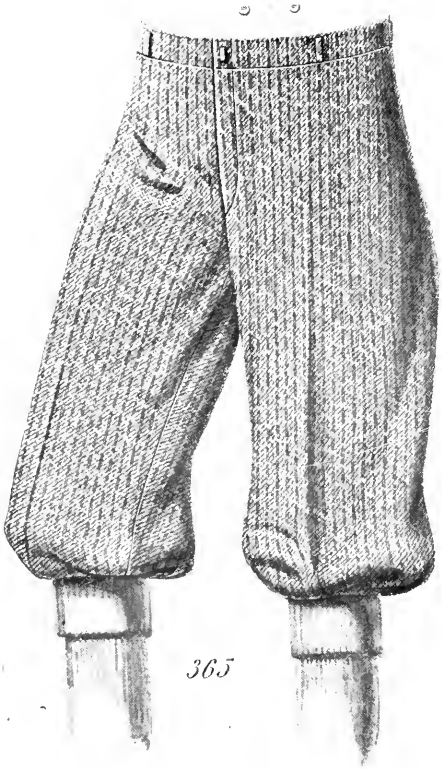

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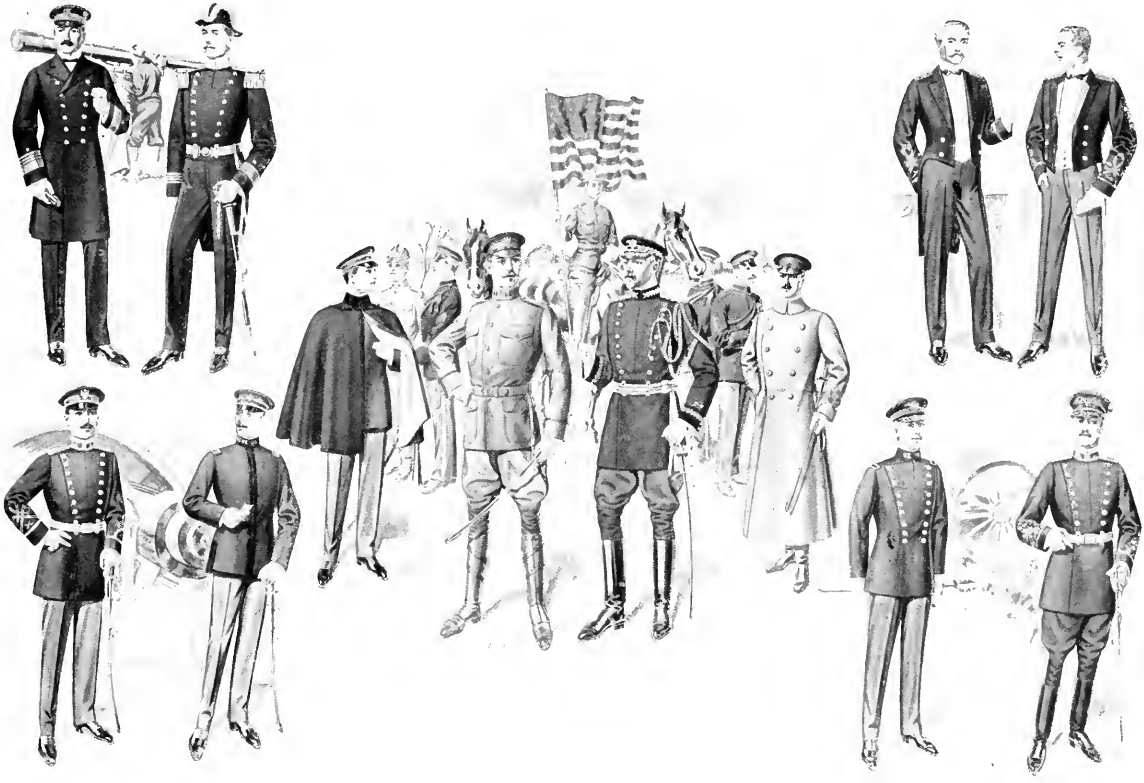
National and Industrial Preparedness



EXTRACTIONS FROM GOVERNMENT REGULATIONS OF UNIFORMS

FOR GENERAL OFFICERS.

A double breasted sack coat of dark blue crepe cut to fit the figure easily. Collar to be standing and falling, of suitable height, fastened with hooks and eyes. Skirt to extend 1/3 the distance from point of hip to bend of knee, 3 small gilt buttons on cuff.

Vertical opening to be on left side of body extending 2 inches above and 2 inches below the point of hip to admit of hooking up the saber. Shoulder strap will be parallel to sleeve head seams.

Large gilt coat buttons will be placed on the breast as follows:

General.—2 rows, 12 in each row, placed by fours, the distance between the rows being from 8 to 10 inches at top and from 4 to 5 inches at bottom.

Lieutenant General.—Same as for general, except that there will be 10 buttons in each row, the upper and lower groups by threes and the middle by fours.

Major General.—The same as for general except that there will be 9 buttons in each row placed by threes.

Brigadier General.—The same as for general except that there will be 8 buttons in each row placed in pairs.

For Other Officers.—A single breasted sack coat of dark blue crepe of easy cut, to close in front with concealed fastenings. Standing collar of suitable height, fastened with hooks and eyes trimmed with lustrous flat mohair braid, of same width as height of collar. To have opening on each side of body at hip and on left side a slit not exceeding 3 inches above the opening, to admit of hooking up the saber. Skirt to extend 1/3 the distance from the point of hip to bend of knee, shoulder strap parallel to head sleeve seam. Front edges of the body and the bottom of the skirt and both sides of the vertical opening on each side for a distance of 6 inches to be trimmed with lustrous flat mohair braid 1½ inches wide.

Coats—Full Dress.—For General Officers, except Chief of Engineers, Quartermaster General and Brigadier General of the Quartermaster Corps. Double breasted frock coat of dark blue cloth, standing collar of blue black velvet. Skirt to extend ¾ the distance from the point of hip to the bend of the knee. Lining to be black, with pockets on the inside of the skirt. Sleeve to have cuff of blue black velvet 4 inches wide, with 3 small gilt buttons on cuff. Two rows of large gilt coat buttons according to rank will be placed on the breast of the coat as prescribed for dress coat, and two large gilt buttons will be placed at the back of the waist and one large coat button near the end of each skirt, making 4 buttons on the back of each skirt. Ornamentation of collar and sleeve for the general, lieutenant general, and the chief of staff will be such as they may prescribe. For other general officers the collar and velvet cuff of the sleeve will be ornamented with a band of oak leaves embroidered in gold and extending all the way around.

The *chief of engineers* will have a coat of the same general type with a piping of scarlet velvet ⅛ inch wide along the upper and outer edges of the left lapel, continuing down the edge of the left skirt to bottom and across the top and down the outer edge of the left back skirt.

Back Slashes.—A slash of scarlet velvet to be placed on each back skirt and to extend 2/3 of the distance from waist to bottom of skirt, and from waist button to 2 inches in width at the bottom. To be trimmed with one row of ½ inch two vellum gold wire lace placed upon white braid.

Quartermaster General and Brigadier Generals of the Quartermaster Corps. Same as for general officers except that the collar and cuffs will be of buff cloth or velvet, piping of buff cloth or velvet ⅛ inch wide along upper and outer edge of left lapel, continuing down edge of left skirt to bottom and across top and down outer edge of left back skirt.

Back Slashes.—A slash of buff cloth or velvet to be placed on each back skirt and to extend 2/3 the distance from the waist to bottom and from waist button to 2 inches in width at bottom. To be trimmed with one row of ½ inch two-vellum gold wire lace.

Other officers will wear for full dress the same style of coat, with 2 rows of 9 large gilt coat buttons placed on the breast at equal intervals, and 4 buttons on back disposed as described above for general officers. Collar to be ornamented with 2 bands of ½ inch two-vellum gold or gilt wire lace, on a ground of silk of the color of the facings of the corps, department or arm of service.

Officers of Engineers.—Same as that of all officers below the rank of brigadier general, with the following exceptions:

Piping of scarlet cloth ⅛ inch wide to be placed along the top, bottom and front edges of collar, along the upper

and outer edges of the left lapel, continuing down the edge of the left skirt to the bottom, and across top and down outer edge of the left back skirt. Back slashes same as for chief of engineers, scarlet cloth in place of velvet.

Officers holding permanent appointments in the quartermaster corps.—Same as all other officers below the rank of brigadier general with the following exceptions, cuff for the sleeve of buff cloth 2½ inches deep. Piping of buff cloth ⅛ inch wide to be placed along the top, bottom and front edges of collar, and along the upper and outer edges of the left lapel, continuing down the edge of the left skirt to the bottom and across the top and down the outer edge of the left back skirt. A slash of buff cloth to be placed on each back skirt and to extend 2/3 the distance from waist to bottom of skirt and from nothing at waist to 2 inches in width at bottom. To be trimmed with one row of ½ inch two vellum gold wire lace.

Coats—Service.

To be a single breasted sack coat of olive drab to fit closely at the waist and easy over the chest, buttoned down the front with 5 large coat buttons. Standing collar, fastened with hooks and eyes. 4 outside patch pockets, two on breast and two on hip, slightly rounded at the lower corners, and coming to a point in the center, and buttoned by a small coat button. Skirt to extend 1/3 the distance from point of hip to bend of knee. On each shoulder a loop of the same material as the coat let in at the sleevehead seam and reaching to the edge of the collar, buttoning at the upper end and 1 inch wide at the collar end, and cross stitched down to shoulder about 2 inches from the lower end.

Insignia on Collar of Coat.

(a) *Officers.* The letters "U. S." will be worn 1 inch from each end of the collar, with a suitable space between the letters, and placed midway between the upper and lower edges of the collar. The letters "U. S. V." will be similarly worn, but five-eighths inch from each end of collar.

The insignia of the corps, department or arm of service and the insignia of aids will be worn five-eighths inch from the letters "U. S." and one-half inch from the letters "U. S. V." next to letter farthest from opening of collar.

(b) The gold or gilt insignia will be worn on the collar of the dress and white uniform, and the bronze insignia on the collar of the service uniform, except that the chaplains will wear the silver Latin cross and acting dental surgeons will wear the silver caduceus on all uniforms.

(c) The insignia will be of metal, except that officers who already have embroidered insignia on the collar of the dress coat may continue to wear them on their present uniforms until they change corps, department, or arm of service.

Insignia on Collar of Shirt will be of metal, and will be worn as follows:

General. The coat of arms, head of eagle up, in middle of collar, midway between the two stars, whose centers will be 3 inches apart, point up, one of the stars being one-half inch from the end of the collar.

Lieutenant General. The large star, point up, in middle of collar, midway between the two stars, whose centers will be 3 inches apart, point up, one of the stars being one-half inch from the end of the collar.

Major General. The centers of the two stars, point up, 1¾ inches apart, in middle of collar, one star being one-half inch from the end of the collar.

Brigadier General. Star in middle of collar, point up, 1 inch from end of collar.

Colonel. Eagle, head up, beak to the front, in middle of collar, tip of wing one-half inch from end of collar.

Lieutenant Colonel. Oak leaf, point up, in middle of collar, tip of wing one-half inch from end of collar.

Major. Oak leaf to be worn same as oak leaf of lieutenant colonel.

Captain. The two bars, one-fourth inch apart, in middle of collar, parallel to end of collar, and 1 inch from it.

First Lieutenant. The bar, in middle of collar, parallel to the end of collar, and 1 inch from it.

Second Lieutenant. Bronze insignia of arms of service, in middle of collar, and 1 inch from end of it.

Insignia on Shoulder Loop. On the shoulder loops of the service and the white uniform, metal insignia of rank will be worn as follows:

General. The coat of arms, head of eagle up, in center of loop, midway between the two stars, whose centers will be 3 inches apart, point up.

Lieutenant General. The large star, point up, in center of loop, midway between the two small stars, whose centers will be 3 inches apart, point up.

Major General. The centers of the two stars, point up, 2¾ inches apart, the stars to be equidistant from the ends of the loop.

Brigadier General. Star in center of loop, point up.

Colonel. Eagle, head up, beak to the front, in middle of loop, talons of eagle five-eighths inch from sleeve end of loop.

Lieutenant Colonel. Oak leaf, point up, in middle of loop, stem or leaf five-eighths inch from sleeve end of loop.

Major. Oak leaf to be worn same as oak leaf of lieutenant colonel.

Captain. The two bars, one-fourth inch apart, in middle of loop, lower bar parallel to and five-eighths inch from sleeve end of loop.

First Lieutenant. The bar in middle of loop, parallel to and five-eighths inch from sleeve end of loop.

Insignia on Sleeve. The sleeve insignia of corps, department, arm of service, or aid, will be of metal (gilt or gold) except that officers who already have embroidered insignia may continue to wear them on their present uniforms until they change corps, department, or arm of service.

(a) *Full dress coat, special evening dress coat, and mess jacket. General officers of the staff corps and departments.* The proper corps or department insignia will be placed in the center of sleeve, one inch above the cuff.

Note.—The stars indicating rank will be worn 1 inch above the corps or department insignia. General officers of the line will wear the stars 1 inch above the cuff.

All officers below the rank of brigadier general, except officers of the general staff corps. The insignia of corps, department, arm of service, or aid will be placed in the center of the open space under the lace insignia, or if no lace insignia are worn, the ornament will be placed with the base line 1 inch above the gold band.

Officers of the general staff corps will wear the corps insignia on the shoulder knot.

(b) *Overcoat.* The insignia of corps, department, or arm of service, or aid, will not be worn on the sleeve of the overcoat.

(c) *Chevrons of non-commissioned officers* will be worn on both sleeves, points up, and midway between the elbow and top of sleeves of all coats, including overcoats, on sweaters and shirts.

(d) *Insignia for excellence in target practice, Coast Artillery,* will be worn on the cuff of the right sleeve, and will consist of a scarlet figure "1", embroidered on a blue cloth disk. This badge will be attached on the middle line of the outside of the cuff, 2 inches from the bottom.

Gunners' Insignia, Field and Coast Artillery. Gunners' insignia will be worn on both sleeves of the dress coat, the service coat, and the overcoat. The insignia will not be worn with the fatigue uniform, nor will it be worn by non-commissioned staff officers of the Field or the Coast Artillery, nor by enlisted men of the Coast Artillery holding rated positions.

Insignia of rated positions in Coast Artillery. The insignia of rated positions in the Coast Artillery will be worn on both sleeves of the overcoat and the dress, service, and fatigue coats.

Breeches (Dress).

The breeches will be cut loose in the thigh and tight from the knee down, with ample length from the hip to the knee, with a strapping of the same material on the contact surface on the inside of leg and knee. To be fastened from the knee down with laces or buttons of appropriate size and collar, either showing or concealed in a fly.

General officers except chief of coast artillery, chief of engineers, quartermaster general and brigadier generals of quartermaster corps. To be of dark blue elastique of adopted standard, without stripe, welt or cord.

Chief of Coast Artillery to be of dark blue elastique of adopted standard with a stripe of scarlet cloth 1½ inches wide and welted at the edges.

Quartermaster General and Brigadier Generals of Quartermaster Corps. To be of dark blue elastique of adopted standard with a stripe of buff cloth 1½ inch wide and welted at the edges.

Chief of Engineers. To be of dark blue elastique of adopted standard with a stripe of scarlet cloth 1½ inch wide with a piping of white cloth ⅛ inch wide in each edge.

Officers below rank of Brigadier General holding permanent appointments in Staff corps and departments, and chaplain except quartermaster, engineer and signal corps. To be of dark blue elastique with stripe, welt or cord.

Officers holding permanent appointments in signal corps to be of dark blue elastique of adopted standard with a stripe of orange cloth 1½ inch wide with a piping of white cloth ⅛ inch in width on each edge.

Officers of Infantry. To be of sky blue elastique of adopted standard with white stripe 1½ inch wide and welted at the edge.

Officers, Cavalry and Artillery. Same as above, with stripe of color of arm of service.

Trousers—Dress.

General Officers except chief of coast artillery, chief of engineers, quartermaster general, and brigadier general of quartermaster corps.—To be of dark blue doeskin, of adopted standard without stripe, welt or cord.

Chief of Coast Artillery. To be of dark blue doeskin with stripe of scarlet 1/12 inch wide and welted at edges.

Chief of Engineers. To be of dark blue doeskin with stripes of scarlet cloth 1½ inches wide with a piping of white cloth ⅛ inch in width on each edge.

Quartermaster General and Brigadier General of Quartermaster Corps. To be of dark blue doeskin with stripe of buff cloth 1½ inch wide and welted at edges.

Officers below rank of Brigadier General holding permanent appointments in staff corps and departments and chaplains except quartermaster, engineer and signal corps. To be of dark blue doeskin of adopted standard without stripe, welt or cord.

Officers holding permanent appointments in signal corps. To be of dark blue doeskin with orange stripe 1½ inches in width with piping of white cloth ⅛ inch in width on each edge.

Officers of Infantry. To be of sky blue doeskin of adopted standard with stripes 1½ inches wide and welted at edges.

General Officers except Chief of Engineers. To be of dark blue doeskin of adopted standard with 2 stripes of gold wire lace ½ inch wide, with ¼ inch interval between them, mounted upon velvet, of color of cuffs and collar of coat, and placed down the wide seam.

Officers below the rank of brigadier general holding permanent appointments in the staff corps and departments and chaplain except officers of the quartermaster engineer and signal corps. To be of dark blue doeskin with one stripe of gold wire lace 7/8 inch wide down the side seam.

Trousers, special evening dress. For officers of cavalry, artillery and infantry. To be of dark blue cloth, with stripe, welt or cord.

Vest—special evening dress, and mess jacket.

For the mess jacket to be of the same material as the blue and white mess jacket, single breasted, cut low, with rolling collar and fastened with small gilt regulation buttons, for the special evening dress to be of white material.

Overcoat—Olive drab.

Body, double breasted ulster of olive drab woolen material of adopted standard, lined and closing by means of a double row of buttons, 5 on each side, 45 ligne in diameter. Coat to extend from 8 to 10 inches below knee. At waist line to have back strap let in at side seams, and to button together with 2 large buttons and button holes. Buttons to be of horn, conforming in color to material of coat. Collar to be standing and falling, of suitable height, and closed in front with hooks and eyes, and the fall to be of not less than 4 inches nor more than 5 inches in height. A flap of the same material as coat 5 inches in length and 2 inches in width, with a buttonhole in each end made detachable to close the front of collar. The lining to be slit and fastened to pocket openings to allow the hand to go through to the pocket of trousers and permit of hooking up sabre. Slit to be closed with small buttons and buttonholes inside. To have another slit in back about 25 inches long from bottom closed with 3 small buttons and buttonholes concealed.

Pockets. 2 outside pockets, welted one on each side with vertical openings, the center of pocket about opposite the lower button and placed on a line with the front seam of the sleeve.

Skirt. The front corners to be provided with buttons and flap so that corners may be turned back when it is necessary to facilitate marching. Sleeve to be without cuff or slit.

Ornamentation of Overcoat.

General Officers. A band of lustrous black mohair braid 1¼ inches wide, placed with its lower edge 2½ inches above the end of the sleeve. A second band of lustrous black mohair braid ½ inch wide 1½ inches above lower band.

Aiguillettes will be worn by officers of the General Staff Corps, and by the permanent and detailed officers of the Adjutant General's and the Inspector General's departments (including acting inspectors general), the officers of the Bureau of Insular Affairs, aids, the adjutant general of the United States Military Academy of West Point, N. Y., brigade and regimental adjutants, adjutants of coast artillery, district and coast defense commands, adjutants of engineer battalions, and military attaches.

They will be worn with the full dress and with the special evening dress on all occasions, with the dress uniform and white uniform under arms, and with the mess jacket and white uniform under arms, and with the mess jacket on special occasions.

By the Chief of Staff and Aids of the President they will be worn from the right shoulder; by all other officers from the left shoulder with the long pencil cord in rear and the short pencil cord in front, the loops crossing on the arm, the front loop on top.

The short brass bar will be used except with the dress uniform, the hinge loop of the shoulder knot or epaulet passing through it. With the white uniform this bar will be fastened underneath the shoulder loop of the coat and concealed thereby. With the dress uniform the long brass bar will be slipped lengthwise under the shoulder strap.

With the full dress, the dress, and the white uniforms the front pencil will be hung on the top button right side, with full dress in case of the Chief of Staff and aids to the President; left side in case of other officers, and the rear pencil cord, passing under the arm, on the second button, both cords, when the aiguillettes are worn from the right side, being so hung before the coat is buttoned.

With the special evening dress and the mess jacket the pencil cords will be hung on supports correspondingly placed beneath the right lapel in case of the Chief of Staff and aids to the President and beneath the left lapel in case of other officers.

This draft shows the style and lines of a popular coat termed the Preparedness coat The military tendencies of the day have given this coat a wide vogue.

While the coat is drafted the same as all other coats over the New Supreme System, careful attention should be given to the double lines shown in the draft. Any practical tailor will be able to draw up a pattern for this coat from the regular draft for sack coat.

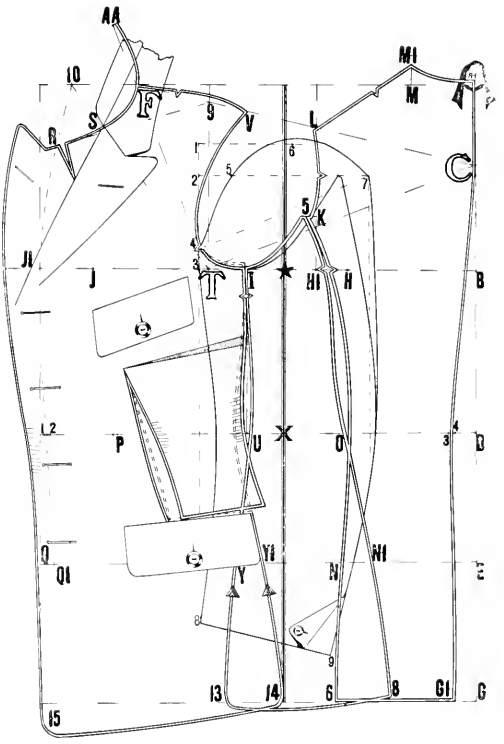
It should be noted that this coat closes with four buttons, the front being straight. There are five seams inside and back, the same as the military blouse. Also that the manipulation of the front is accomplished by cutting where the pockets are placed, by extending a V up to the chest, and by pleating from the top dart in front to the under arm seam, which will open up this V to the extent desired, which may be in a greater or less degree according to the figure for which it is built.

It should further be noted that this coat has side vents, medium width shoulder, and that the body is form fitting.

The draft as shown on this page is drawn over the New Supreme System, over circumference measures.

Breast .....38 inches Waist Length...16½ inches
Waist .....32 inches Full Length ....30½ inches
Seat .....39 inches

In working up this model from the regular draft be sure that you obtain the right sway at the waist and that the buttons are so placed as to make it appear to button up fairly well, also be sure and see that the width of sleeves are in conformity with the width of the body (this sleeve is drafted the same as regular sleeve shown in another section). The sleeve should not be too wide. Flap of pocket to button down as shown in the diagram. Careful observation of the lines of this draft will enable the tailor to prepare a draft of this coat without further instructions.

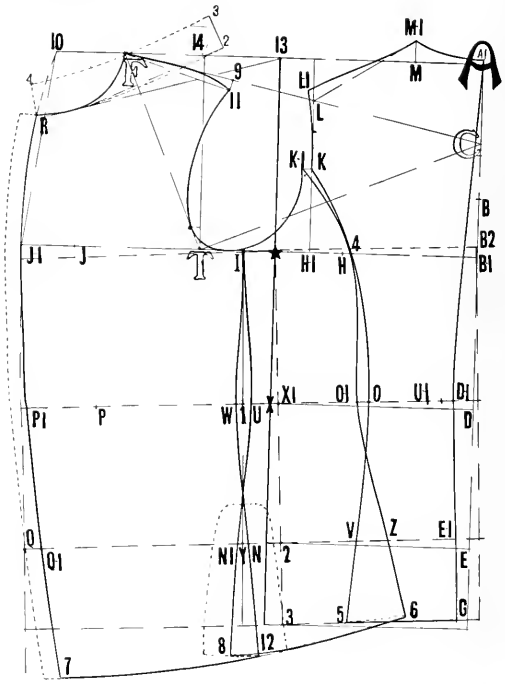


SERVICE COAT

Measurements: 38 breast; 33 waist; 38 seat; length of waist 16½ inches; full length 27 inches, one degree erect.

TO DRAFT.

A to B is 1/3 breast.
B to B1 is 2¾ inches.
A to D is the waist length.
D to E is 6½ inches.
A to G is full length.
Square out lines B1, D, E, and G.
B1 to H is 1/3 breast.
H to I is ¼ breast.
I to T is 2 inches.
B1 to J is ½ breast.
J to J1 is three inches.
Square down from J1.
Square up from T.
H to H1 is 1½ inches.
Square up from H1.
B1 to the star is ½ the breast.
Square up and down from this point, to locate the balance line.
B1 to C is ¼ the breast.
Place corner of square on point T with the long arm resting on C.
Square up from T locating point F.
Rule a line from C to T and from C to F.
A to M is 1/6 the breast.
Square up from M.
M to M1 is ½ inch.
Rule a line from M1 to L.
L to K is 1/6 breast.
K to K1 is ⅜ of an inch.
L to L1 is ½ inch.
F to 9 is the same distance as from M1 to L1 minus ¼ of an inch.
9 to 11 is ½ inch.
F to 10 is 1/6 breast.
Rule a line from 10 to J1.
10 to R is 1/6 breast.
Rule a line from 13 through R.
From A to A1 is ¼ inch.
Shape top at back from A1 to M1, M1 to L1, L1 to K.
Shape arm hole from K1 around to 11.
Shape shoulder seam from 11 to F, and neck hole around to R.
From B1 to B2 is ¼ inch, (erect one degree.)
Square down from star with the short arm of square resting on B2, locating X1, 2 and 3 as shown by the dash lines.
Rule a line from B2 through the star and out.
Square back and forth from X1.
Square back and forth from 2.
Square back and forth from 3.
X1 to D1 is ½ of the waist.
Square down from D1.
Rule a line from A1 to D1.
D1 to O is ¼ the waist.
E1 to V is ¼ the seat.
Rule a line from O to V and down to 5.
From H to 4 is ½ inch.
Shape center seam of back from K to 4
4 to O, O to V and down.
X1 to U is 1½ inches.
U to U1 is ½ the waist.
U1 to D1 is waist suppression.
Divide this amount in two equal parts.
From O to O1 is ½ waist suppression.
U to W is ½ waist suppression.
From V to Z is 2 inches.
Shape the back seam of fore part from K1 to 4 to O1 and down to 6.



1 is one half way between U and W.
Rule a line from I through 1 and down, locating point Y.
Y to N and Y to N1 are each ¼ inch.
Shape under arm seam from I through U to N1 and down.
From X1 to P is ½ the waist.
P to P1 is 3½ inches.
O to O1 is ¾ of an inch.
Shape from 10 to J1 to P1 and down through O1 to 7.
Sweep back from 5, pivoting at 4, locating point 6.
Sweep forward from 6 to 7, pivoting at F.
Sweep forward from 12 to 8, pivoting at 1.
Shape bottom of forepart, allow 1½ inch button stand in the front and dress ¾ inch off of the left side.

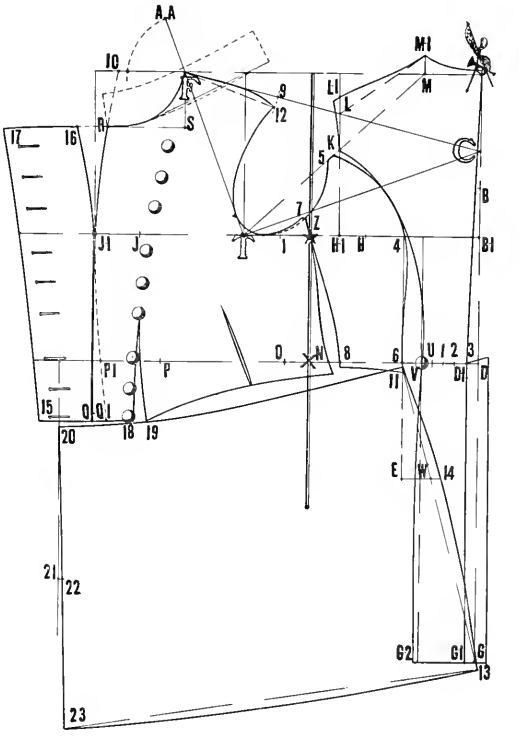
COLLAR.

Rule a line from 14 to R and up.
Measure neck hole of the fore part, as from A1 to M1, and F to R, and place this amount as from R to 2.
2 to 3 is 1¾ inches.
R to 4 is 1¾ inches.
Shape from 2 to R, and from 3 to 4, and finish as represented by dash line.

Measurements 17½ inches waist length, 33 full length, 38 breast, 33 waist, 39 seat.

TO DRAFT.

Square out and down from A.
A to B is 1/3 breast.
B to B1 is 2¾ inches.
A to D is waist length.
A to G is full length.
Square out line B1 to D and G.
B1 to H is 1/3 breast.
H to I is ¼ breast.
I to T is 2 inches.
H to H1 is 1½ inches.
B to J is ½ the full breast.
J to J1 is 3 inches.
Square down from J1. Square up from T.
Square up from H1.
B to C is ¼ breast.
Place corner square on T with long arm resting on C, square up from T to F.
Rule line from T to C.
Rule line from F to C.
P1 to the star is ½ breast.
Square up and down from this point which represents balance line.
A to M is 1/6 breast.
Square up to M. M to M1 is 1 inch.
L to L1 is ¾ inch.
Rule line from M1 to L1.
Rule line from M to T locating K.
F to AA is 1/6 breast.
Sweep from AA to 10 pivoting at FF.
X to O is 1½ inches.
O to U is ½ waist.
Difference between U and D is suppression which should be divided in four equal parts as shown by 1, 2, and 3.
The center seam is located at point 3.
Square down from 3 and rule a line from A to 3 locating D1.
D1 to V is ⅛ breast, plus ¼ inch.
Square up and down from V locating G2.
Shape top of back ¼ inch above point A to M1, M1 to L1.
Come out ¼ inch at L1 and shape to K and from K around to V and down to G2.
V to 6 is ½ of suppression as from 1 to 3.
Square up and down from 6.
6 to N is ¼ waist.
N to 8 is the remaining ¼ suppression as from U to I.
H1 to Z is 1/12 breast.
From Z to 7 is ⅞ inch.
From K to 5 is ⅜ inch.
Shape side body from 5 through 4 and down through 6.
Shape from 5 to 7 and 7 to 8.
Shape bottom from 6 to 8, coming down ¼ inch at 6 and ¼ inch at 8 below waist line.
F to 9 is the same distance as M1 to L1, minus ¼ inch.
9 to 12 is ¾ inch.
Rule line from 12 to F.
Shape arm hole from 7 around to 12 and top of shoulder around to F.
Square down from F.
F to S is 1/6 breast, minus ¼ inch. Square out from S.
X to P is ½ waist.
P to P1 is 3½ inches.
P1 to Q is 1/6 breast.
Square back and forth from Q.
Q to Q1 is ¾ inch.
Shape front as from 10 through J1 to P1 and down to Q1.
Shape side seam from 7 through N.
Q to 18 is 2¼ inches.
18 to 19 is the same distance as from Q to Q1.
Shape bottom of fore-part from ½ inch below N to 19 as shown.
From R to 16 is 1½ inches.
Take out a "V" R to J1 and J1 to 16.
16 to 17 is 4½ inches.
Q to 15 is 3 inches.
Shape front piece from 16 to 17 and 17 to 15 and lay up button holes as shown in diagram.
Take out "V" between 18 and 19 about 6 inches up, also smaller "v" as shown.
From 6 to E is 1/3 seat.
Square back from E.
E to W is 1/12 seat.
Rule line from 6 through W down.
W to 14 is ½ inch.
6 to 13 is the same distance as from V to G2, plus ½ inch.
15 to 20 is the same distance as from 18 to 19.
Square down from 20 to the waist.
20 to 21 is 9 inches.
21 to 22 is ¼ inch.
Rule line from 20 to 22 and down.
20 to 23 is 1 inch less than from 6 to 13.
Shape top of skirt from ¼ inch below 6 through 19 and out to 20 as shown.
Shape back of skirt from this. From 14 to 13 and bottom 13 to 23 and finish as represented in diagram.



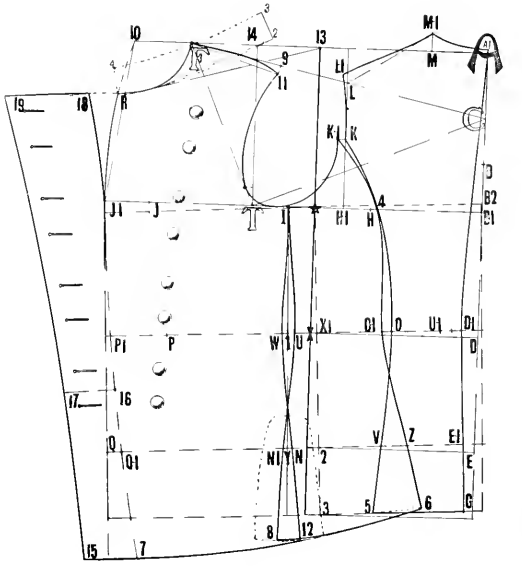
Measurements: 38 breast, 33 waist, 39 seat. Length to waist, 16½, full length 27, one degree erect.

TO DRAFT.

A to B is one-third breast.
B to B1 is 2¾ inches.
A to D is the waist length.
D to E is 6½ inches.
A to G is full length.
Square out lines B1, D, E, and G.
From B1 to H is 1/3 breast.
H to I is ¼ breast.
I to T is 2 inches.
I to J is ½ full breast.
J to J1 is 3 inches.
Square down from J1.
Square up from T.
H to H1 is 1½ inches.
Square up from H.
B1 to the star is ½ the breast.
Square up and down from this point, locating the balance line, and point X.
B to C is ¼ the breast.
Place corner of square on point T with the long arm resting on C. Square up from T, locating point F.
Rule a line from C to T and from C to F.
A to M is 1/6 the breast.
Square up from M.
M to M1 is 1 inch.
L to L1 is ½ inch.
Rule a line from M1 to L1.
L to K is 1/6 breast.
K to K1 is ⅜ of an inch.
F to 9 is the same distance as from M1 to L1, minus ¼ of an inch.
9 to 11 is ½ inch.
F to 10 is 1/6 breast.
Rule a line from 10 through J1.
10 to R is 1/6 breast.
Rule a line from 13 through R.
From A to A1 is ¼ inch.
Shape top at back from A1 to M1, M1 to L1, L1 to K.
Shape arm hole from K1 around to 11.
Shape shoulder seam and neck hole from 11 to F and around to R.
B1 to B2 is ¼ inch (erect one degree).
Square down from the star with the short arm of square resting on B2, locating X1, 2 and 3 as shown by the dash lines.
Rule a line from B2 through the star and out.
Square back and forth from X1.
Square back and forth from 2.
Square back and forth from 3.
X1 to D1 is ¼ of the waist.
Square down from D1.
Rule a line from A1 to D1.
D1 to O is ¼ the waist.
E1 to D is ¼ the seat.
Rule a line from O to V and down to 5.
From H to 4 is ½ inch.
Shape back seam as from K through 4 to O.
X1 to U is 1½ inches.
U to U1 is ½ the waist.
U1 to D1 is waist suppression.
Divide this amount in two equal parts.
From O to O1 is ½ waist suppression.
U to W is ½ waist suppression.
From V to Z is 2 inches.
Shape the back seam of forepart from K1 through 4 to O1 and down to 6.
1 is half way between U and W.
Rule a line from I through 1 and down, locating Y.
Y to N and Y to N1 are each ¼ inch.
Shape under arm seam from I through U to N1, and down and from I to W through N and down.
From X1 to P is ½ the waist.
P to P1 is 3½ inches.
Q to Q1 is ¾ of an inch.
Shape from 10 through J1 to P1, and down through Q1 to 7.
Sweep back from 5, povoting at 4, locating at 6.
Sweep forward from 6 to 7, pivoting at F.
Sweep forward from 12 to 8, pivoting at 1.
Sweep forward from R to 18, pivoting at J1.
R to 18 is 1½ inches.
18 to 19 is 4½ inches.
P1 to 16 is 1/6 breast.
Square out from 16.
16 to 17 is 3 inches.
7 to 15 is 3 inches.
Take out V from R to J1, and J1 to 18, and shape front as from 18 to 19, and 19 thru 17 to 15.
Shape bottom from 6 to 15, and finish as represented by the diagram.

COLLAR.

Rule a line from R to 14 and up.
Measure neck hole of the fore part, as from A1 to M1, and F to R, and place this amount as from R to 2.
2 to 3 is 1¾ inches.
R to 4 is 1¾ inches.
Shape from 2 to R, and from 3 to 4, and finish as represented by dash line.



MILITARY OVERCOAT.

Measures as follows:

Over the Vest.

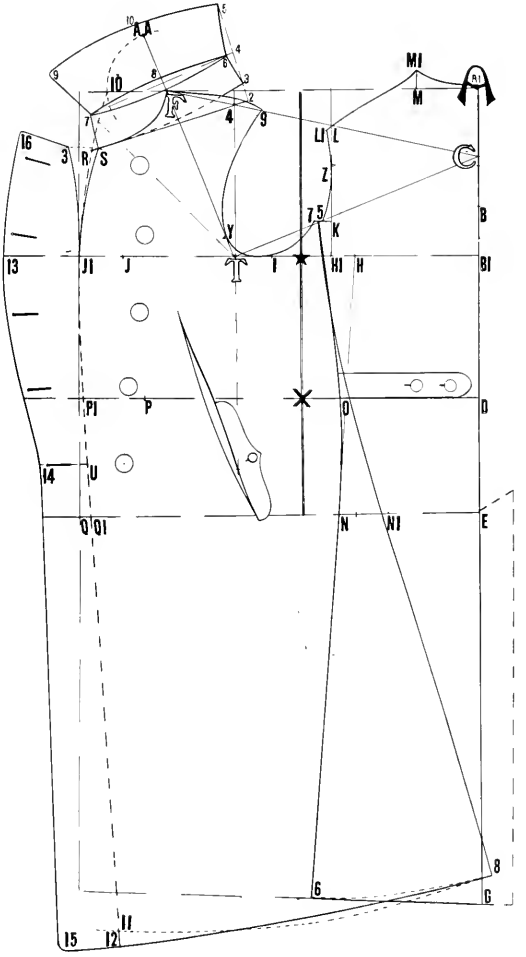
Breast	37 in.	Seat	38 in.
Waist	32 in.		

Add three sizes for Overcoat.

Breast	40 in.	Length to waist	18 in.
Waist	35 in.	Full length	46 in.
Seat	41 in.		

TO DRAFT.

Square out and down from A.
A to B is 1/3 the breast.
B to B1 is 2¾ inches.
A to D is the length to waist, ¼ of the height plus 1 inch. (18.)
A to E is the length of seat, 1/3 of the height, plus 2 inches. (24.)
A to G is the full length, ½ of the height plus 12 inches. (46.)
Square out lines B1, E and G.
B1 to H is 1/3 the breast.
H to I is ¼ of the breast.
I to T is 2 inches.
H to H1 is 1½ inches.
B1 to J is ½ of the breast.
J to J1 is 3 inches.
Square up and down from J1.
Square up from T.
Square up from H1.
B1 to the star is ½ the breast measure.
Square up and down from the star, which represents the balance line.
B1 to C is ¼ of the breast, plus ½ inch.
Place corner of square on point T, with the long arm resting on C, square up from T, locating F, and AA.
Rule a line from F to C, locating L.
Rule a line from T to C, locating K.
A to M is 1/6 breast, square up from M.
M to M1 is 1 inch.
Rule a line from M1 to L and out.
F to AA is 1/6 the breast.
Sweep forward from AA to 10 pivoting at F.
Rule a line from 10 to J1.
10 to R is 1/6 breast.
Rule a line from 4 through R and out.
X to P is ½ waist measure.
P to P1 is 3½ inches.
Q to Q1 is ¾ of an inch.
Shape front balance line from 10 through J1, P1, Q1 and down to 11, as shown by the dash lines.
E to N is 1/3 of the seat, plus 1 inch.
Rule a line from H through N and down.
A to A1 is ¼ inch.
L to L1 is ⅜ of an inch.
K to 5 is ½ inch.
Shape top of back and shoulder from A1 to M1, M1 to L1.
Shape from L1 to 5.
Come out ¼ inch at 5, and shape side seam of back from 5 through O, N and down to 6, coming out ¼ inch at O.
N to N1 is 2½ inches.
Rule a line from O through N1 and down.
Shape the side seam of fore part from 5 through N1 and down, as shown.
F to 9 is the same distance as from M to L1, minus ⅜ of an inch.
T to Y is 1 inch.
Shape arm hole of fore part from 7 around to Y, and up to 9.
Shape top of shoulder and neck hole from 9 to F, and F around to R.
Sweep back from 6 to 8, pivoting at 5.
Sweep forward from 8 to 11, pivoting at F.
11 to 12 is 1 inch.
Shape bottom of fore part from 8 through 12 and out as shown.
P1 to U is 1/6 breast, square out from U.
R to S is ¼ of an inch.
Sweep forward from S to 3, pivoting at J1.
S to 3 is 1½ inches.
3 to 16 is 3 inches.
J1 to 13 is 4½ inches.
U to 14 is 3 inches.
12 to 15 is 3 inches.
Rule a line from 14 to 15, and shape front as shown from S to J1, J1 to 3, 3 to 16, 16 to 13 and down to 14.
Lay up the five buttons about 4½ inches apart.
Take out a V in the fore-part, and lay up the pocket, also 2½-inch belt in the back as shown.
Extend a vent from the seat line down.



COLLAR.

Measure the distance between A1 and M1.
Place this amount on F, and continue around to S.
Place this total amount on line R4, as shown at point 2.
Square up from 2.
2 to 3 is 1 inch.
3 to 4 is 1¾ inches.
4 to 5 is 3 inches.
S to 7 is 1¾ inches.
Rule a line from 4 to 7.
4 to 6 is ⅜ of an inch.
7 to 9 is 3 inches.
F to 8 is ¾ of an inch.
8 to 10 is 3 inches.
Shape the stand of collar from 3 around to S, 3 to 6, and 6 to 7 as shown.
Rule a line from T through 7 and out.
Shape top of collar from 6 to 5, through 8 to 7, 5 through 10 to 9.

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.
Back length	26	in.
From neck over shoulder and down at side	28½	in.
Front length	26	in.

TO DRAFT.

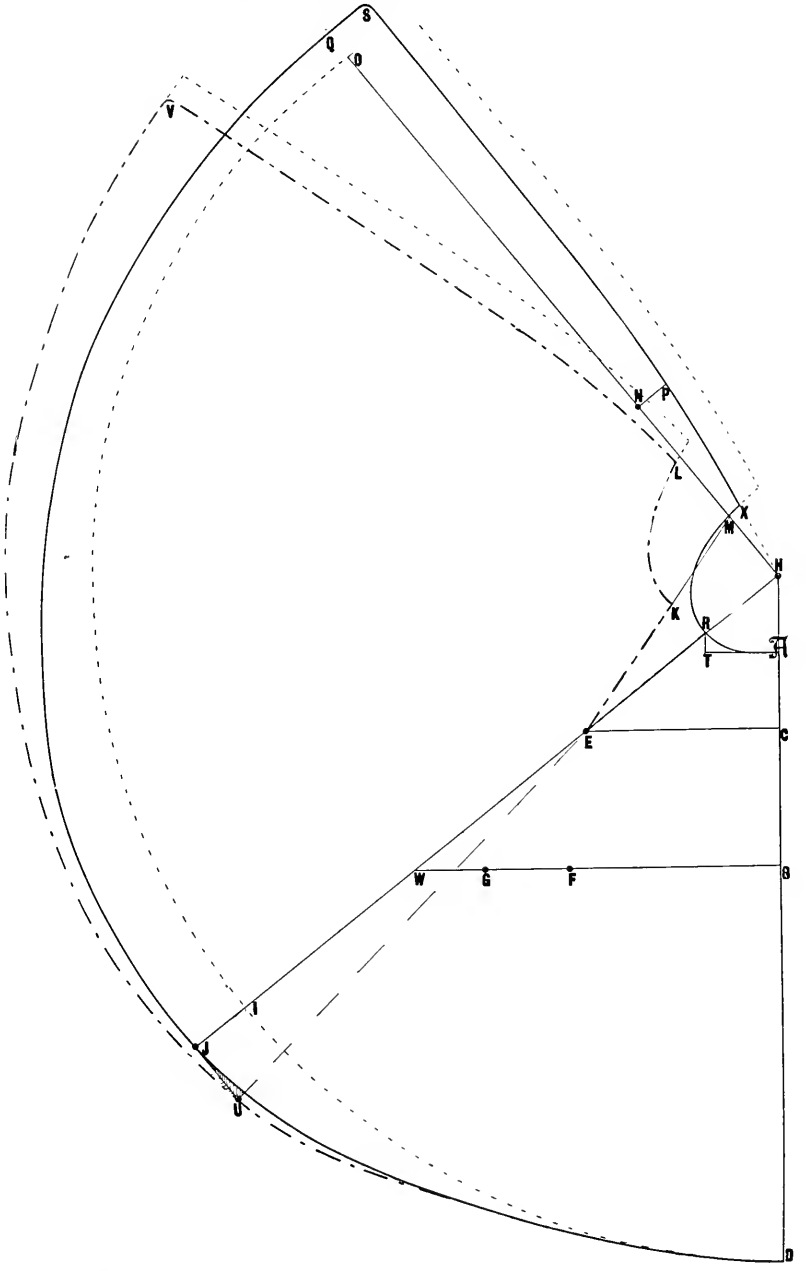
Square out and down from A.
Square up from A.
A to C is 1/6 breast measure.
C to B is 1/3 breast measure.
Square out from C and B.
B to F is ½ breast measure.
F to G is 3½ in.
G to W is 1/6 breast measure.
A to H is 1/6 breast measure.
Rule a line from H to W and down.
A to T is 1/6 breast measure.
Square up from T.
T to R is ¾ inches.
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.
M to N is 1/3 breast measure.
N to P is 1¾ inches.
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. It must be properly balanced to allow the fullness 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 the 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



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

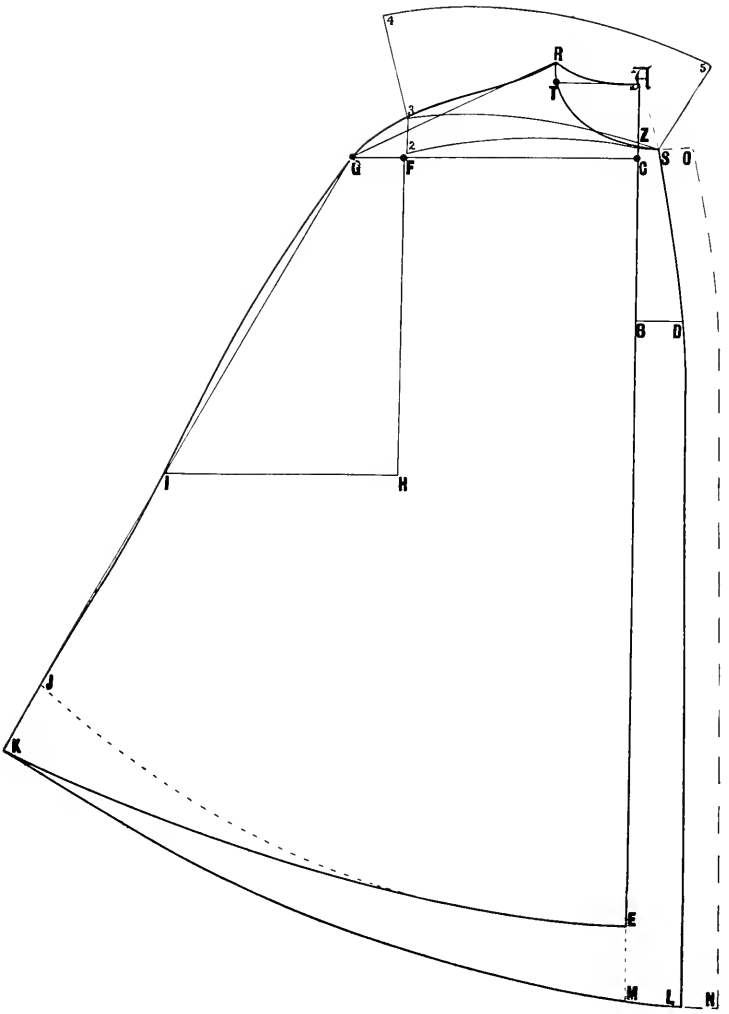
Square out and down from A.
A to C is 1/6 breast measure.
A to E is full length of cape.
A to T is 1/6 breast measure.
T to R is ¾ inch.
Square out from C.
C to F is ½ breast measure.
F to G is 2 inches.
Square down from F.
F to H is 2/3 breast measure.

Front Part

C to Z is ¾ inch.
C to B is 1/3 breast measure.
B to D is 1¾ inches.
Rule a line from A to D.
Square down from D.
E to M is 3 inches.
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 1½ inches.
L to N is 1½ inches.
Shape button stand as shown by dash line.
Square out from H.
H to I is ½ 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 inches.
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 1¼ inches.
Shape as shown in illustration from S to 3 and S to 2.
From 3 to 4 is 4 inches.
From S to 5 is 4 inches.
Shape as shown in illustration from 2 to 3, 3 to 4, 5 to 4, and S to 5 and finish.


4
R
T
5
3
2
Z
G
F
C
S
O
B
D
I
H
J
K
E
M
L
N

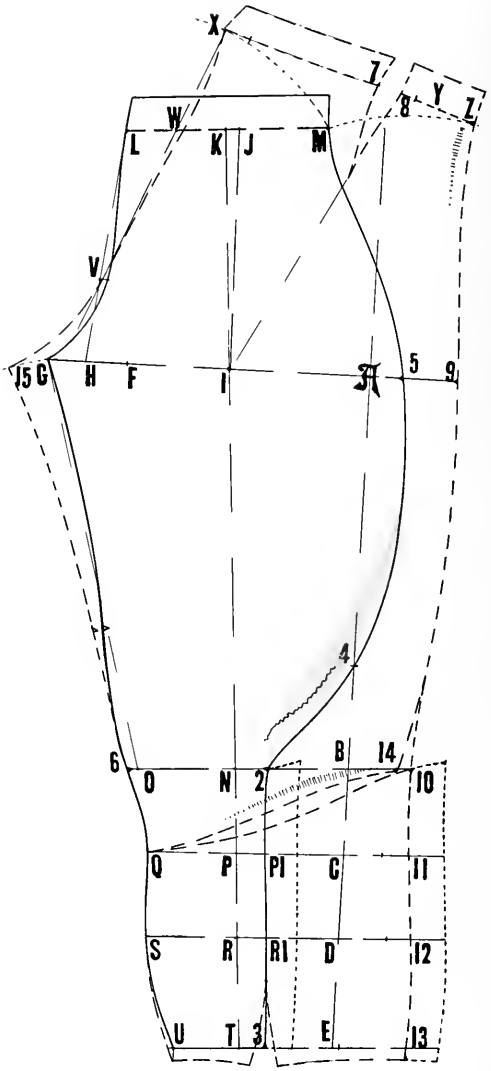
Measurements: 32 waist, 38 seat, 9 inch rise, length to knee 14 inches. Lower knee 17½ inches. To calf 21 inches. Full length to ankle 27 inches. Circumference above knee 15 inches. Below knee 13½. Calf 14. Ankle 10.

TO DRAFT.

Square out and down from A.
A to B is the length to knee, plus 1½ inches.
A to C is the length below knee, plus 1½ inches.
A to D is the length to calf, plus 1½ inch.
A to E is the full length, plus 1½ inch.
Square out from B, C, D, and E.
A to F is ½ seat.
F to G is 1/6 seat.
G to H is 1/12 seat.
I is half way between A and H.
Square up from I.
I to J is 9 inches.
J to K is ½ inch.
Rule a line from I to K, and square back and forth.
K to L and K to M are each ¼ waist.
H to V is 1/6 seat.
Rule a line from K through I and down to T.
N to O is ¼ knee.
P to Q is ¼ below knee.
R to S is ¼ calf.
T to U is ¼ bottom.
N to 2 is 1 inch.
T to 3 is 1 inch.
Rule a line from 2 to 3.
B to 4 is 4 inches.
A to 5 is 1¼.
O to 6 is ½ inch.
Shape fore part from L to G, coming in three-eighths of an inch at V.
Shape side seam of fore part from G through 6, Q, S and down to U.
Shape outside seam from M through 5-4-2 and down to 3.
Allow 1½ inch waist band at the top, and finish the fore part as represented by the heavy lines.
Cut the fore part out, and lay on another paper, and continued with:

BACK PART.

Extend the lines.
Sweep forward from M to X, pivoting at V.
Sweep back from M to Z, pivoting at 5.
Sweep forward from G, pivoting at 0.
W is half way between K and L.
Rule a line from W to V, and up to X.
G to 15 is 1/12 seat.
5 to 9 is 2 inches.
Rule a line from Z to X.
X to Y is ½ of the waist.
Y to Z is 2½ inches.
Z to H is 3 inches.
8 to 7 is 1 inch.
Apply the width above knee from 2 to 6 and 6 to 10 plus 1 inch.
Apply the width below the knee from P1 to Q and Q to 11, plus 1 inch.
Apply the calf from R1 to S, and from S to 12, plus 1 inch.
Apply ankle from 3 to U and from U to 13, plus 2½ inches.
10 to 14 is ½ inch.
Shape the upper part of back part from X to V, and out to 15, as shown from 1 through 6 to Q.
Shape side seam from Z to 9, and down to 14.
Shape bottom from 14 to Q.
This part is stretched out ½ inch.
Shape bottom section of back part, as from 10 to 13, and from Q to U.
Take out a 1 inch V directly below 3.
Allow ½ inch extra for the length at bottom, and allow 1½ inch waist band at the top, and finish as represented by the heavy dash line.

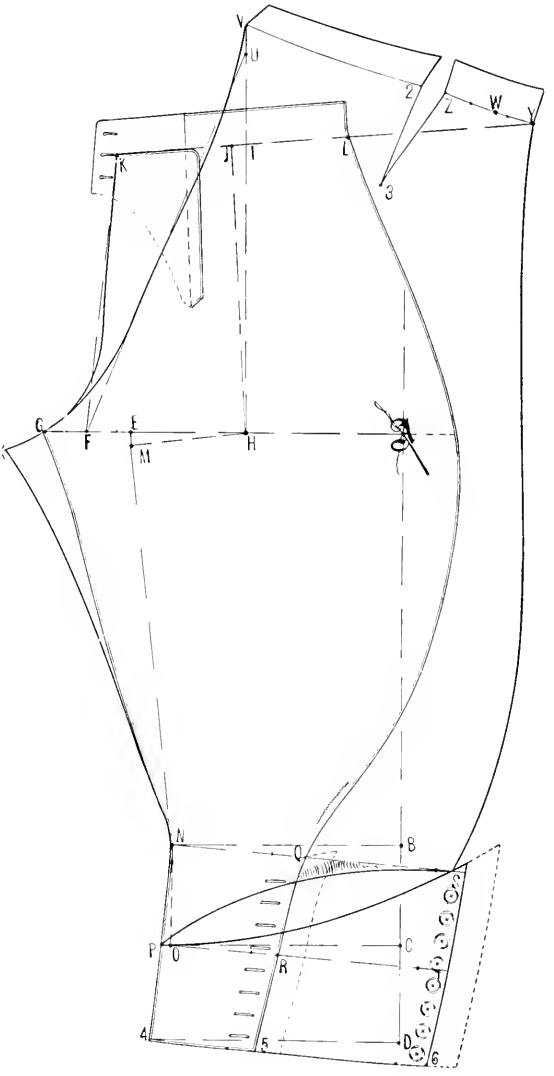


FASHIONABLE RIDING BREECHES

Measure as follows: Rise 10 inches, seat 38, waist 32, length to knee 14, below knee 17, full length 20, width of knee 14, below knee 12½, bottom 13.

TO DRAFT.

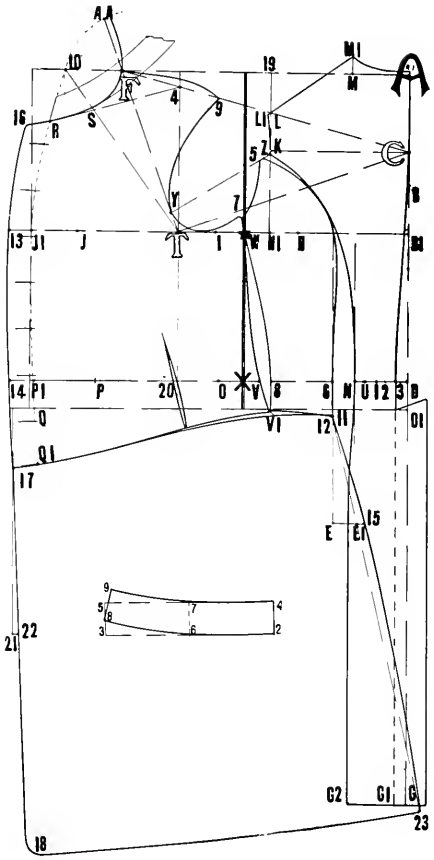
Rule a line A to D.
Square out from A.
Square up from A.
A to E is ½ seat measure.
E to G is 1/6 seat measure.
F is half way between G and E.
H is half way between F and A.
Square up from H.
From H to I is ten inches.
From I to J is ½ inch.
Square forth and back from J.
J to K and J to L is each ¼ waist measure.
Rule a line from F to K.
From E to M is ½ inch.
Square down from M by line H-M.
From M to N is length to knee plus 1½ inches.
From N to O is 3½ inches.
O to P is ¼ of an inch.
Rule a line from N to P and down.
P to 4 is 3½ inches.
Square back from N by line N-4, and square back from P by same line and square back from 4.
From N to Q is ¼ knee measure plus 1¼ inches.
From 4 to 5 is ¼ bottom measure plus 1 inch.
Extend two inches at point A and shape up front part as per illustration from L to Q, R and 5, and from K to G and from G to N, P and 4.
Extend waist band as indicated and lay up front bearer for small fall.
Cut out front part, lay on another paper and commence to draft.



BACK PART.

Extend line from I up.
Sweep forward from G.
Square across from N, P and 4.
From I to U is 1/6 seat measure.
Rule a line from F to U.
From U to W is ½ waist measure plus 1 inch.
From U to Y is ½ seat measure plus 1 inch.
The difference between points W and Y is the "V" taken out between 2 and Z minus two seams.
Apply knee measure, plus 1 inch, from Q to N and N to S.
Apply measure for below knee, plus 1 inch, from R to P and P to T.
Apply measure for the bottom of the trousers, plus 1 inch, which would be same as over the calf, from 5 to 4 and 4 to 6.
G to X is 1/12 of seat measure.
Shape as per illustration from W to G and X, from X to N, P and 4, from Y down to S, minus ½ inch at that point, and from S to P on the upper part of trousers, and again from S to P on the lower part of trousers, and from 6 to 4.
The total amount of 1½ inches should be taken out at the knee of the back part and the upper part of same should be stretched so as to make it the same width as from P to S on the lower part.

CHAPLAIN AND KNIGHT TEMPLAR COAT



SINGLE-BREASTED FROCK COAT

For Clerical, Chaplain or Knight Templar Styles

Breast	38 in.	Nat. waist length	16½ in.
Waist	39 in.	Fash. waist length	18 in.
Seat	33 in.	Full length	40 in.
Height	5 ft. 8 in.		

There is no difference in drafting garments of this kind, so all systematical points would be obtained in the same manner as for the regular frock coat. The only difference is that these garments have a straight front, and button up to the throat in Military Style, and have the standing collar. See the fashion illustration above pertaining to same.

R to 6, J to 13, P1 to 14, Q1 to 17 are each 1½ inches for button stand.

Square down from 14 by the waist line.

17 to 21 is 9 inches.

21 to 22 is ¼ of an inch.

Rule a line from 17 through 22 and down.

Space the front for eight buttons, as illustrated.

COLLAR.

This diagram is illustrated in the center of the skirt.

Square up and out from 2.

2 to 3 is ½ of the neck circumference, or the distance from A1 to M1, continuing from F around to R on the draft.

2 to 4 is 1¾ inches.

3 to 5 is the same.

Rule a line from 4 to 5.

6 is between 2 and 3.

Square up from 6, locating 7.

8 is between 3 and 5.

Shape from 2 through 6 to 8.

Square up from 8.

8 to 9 is 1¾ inches.

Shape top of collar from 4 through 7 to 9.

Individuality

Character

and

Novelties

Individuality

The clothes we wear bear such an intimate relation to our comfort, well being, and even to our efficiency, that we cannot afford to overlook the importance of utility and convenience, propriety and adaptability, in choosing them.

From another standpoint, costume influences to such an extent the effect of personality, that it behooves us to give sufficient thought to character and quality, style and make-up, to insure a becoming and seemly ensemble. Indeed, for such an end, and for humanity at large, it is not too much to say that every resource within the reach of the costumer should be brought into requisition to provide each man with habiliments suited to his calling on the one hand, and to his physical type and the style of his personality on the other.

"Costly thy habit as thy purse can buy; But not expressed in fancy; rich not gaudy;
For the apparel oft proclaims the man."

I commend to your consideration this quotation, borrowed from so lofty a source, but the "cost" need not necessarily mean a great expenditure of money. Let us take it to refer rather to the co-ordination of every means to so great an end, the utilization of every artistic effect in the way of symmetry of proportion, balance of parts, variety of style, disposition of drapery, adaptation of types, harmony of coloring and beauty of design, for the attainment of so valuable a purpose. Holding in thought the ideal model, the Sartorial Artist molds and shapes, exaggerates or suppresses, emphasizes or minimizes, by skillful manipulation of the plastic material which is his stock in trade, until cloth and canvas, silk and wool, take shape and assume character, fitly to clothe the form, and worthily to express the personality of his client.

While we are considering style, fit, measurements, patterns, proportions, variations, heights, circumferences, system, we are governed by the rules and principles of the science of our craft. But when we speak of individuality, we come into the domain of art, albeit the Sartorial Artist must be master of technique in order to develop his ideals, just as the sculptor or the musician must have command of the tools of expression before he can execute a work of art.

The different types of humanity pass in review before us in the busy marts of life, and each possesses what we call individuality, or personality, a quality inseparable from his very inmost self, the proper development of which constitutes the attraction which each normally exercises, in varying degrees, it is true. To recognize this quality, and to interpret it appropriately through the medium of clothes, is the province of the Custom Tailor, who enjoys the peculiar privilege of working upon the living model, and expressing his ideals in the plastic material of the every-day habit of humanity.

In some instances blemishes or faults need to be obscured, or oddities cleverly dissembled, and this latter can often be accomplished so successfully that idiosyncrasies are made to seem attractions; while in other cases pleasing features may be brought into prominence.

To be able to do all this it is necessary as stated above, to acquire mastery of the science of Clothes Cutting and Tailoring as a foundation; but it means infinitely more than this. It implies the exercise of the higher faculties of insight, imagination, judgment, discrimination, and actual artistic taste and power of expression.

The resources at the command of the Custom Tailor are adequate to the production of widely varying effects, to suit every type, and to delineate the best in all. "Fashion is a potency of art," Stedman tells us.

To illustrate roughly how costume portrays types by adaptation of style to requirements of occupation and occasion, I wish to call your attention for a moment to the models depicted on several of our Authoritative Fashion Charts. Witness, for example, how the jaunty grace of the Young Man's Sunday Morning Frock defines the youthful lines it is designed to adorn; contrast the refined abandon of this blithe and charming model with the sedate and imposing dignity of the regulation Prince Albert, featured in the same plate. Again, the simple lines of the sack coat lend themselves to variations suited to the several types on which they are displayed. Turn, then, if you will, to the Chart showing sport clothes. "Look on this picture, then on that." We are in a different atmosphere now. The air of sprightliness, the dash and vigor of each of these trim figures is compatible with appointments in keeping with the pursuits of each. Numerous and commodious pockets for the rider and the hunstman, who go far afield; knee breeches that fit closely over the joint, reinforced by high boots, for cross country riding, and tramping through field and marsh. The disposition of pleats on the shoulder of the golf coat is a clever device, admitting of free athletic motion. The easy grace and coolness of the tennis costume adapts this mode for the sport for which it is designed.

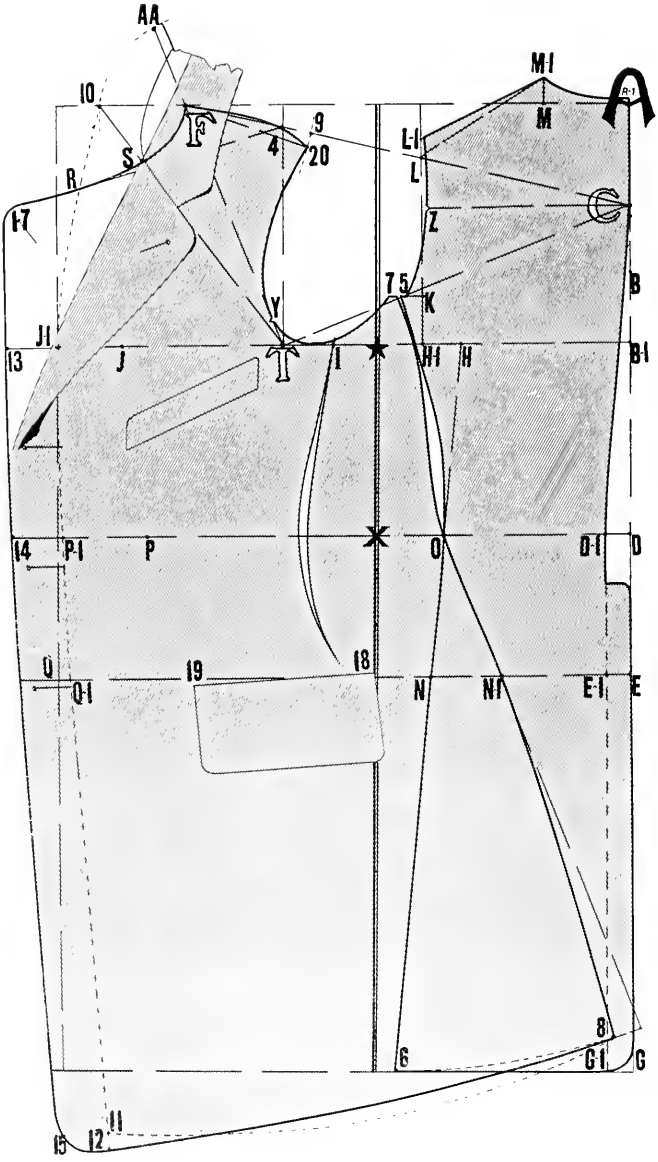
The same principle of individuation which distinguishes the clothing of different classes, and that suited to the various employments, occasions, pursuits and amusements with which humanity is occupied, involves a subtler method of differentiation when applied to the problem of adapting a particular mode to the uses of an individual subject. In the delicate process of harmonizing a model to the personality of his client, the Custom Tailor knows how to attain the effect most becoming by molding, shaping, draping, in some cases, and by exaggeration and manipulation in others.

Only the initiated know how widely varying effects can be achieved by such simple expedients as a slight change in the position and direction of seams, the shape and outline of lapel and collar, and the character of finish. The artist, by way of analogy, sketches into his drawing, with a few deft strokes of the pencil, a profile of classic beauty, or a mask of comic plainness. (Who was it told us that if the nose of Helen of Troy had been half an inch longer or shorter, the history of the world had been different?)

The possibilities that exist in the portrayal of personality constitute the strongest, and in fact the only unanswerable argument for the supremacy of Custom Tailoring over the product of the clothing manufacturer. It is true that myriads of different styles may be evolved, and in a bewildering variety of materials. In fact ingenuity is taxed to its utmost to offer for selection an ample choice of models, developed in every conceivable mode, and from every fabric woven. But the man who buys his clothes of the merchant clothier is the victim of a hit or miss system of choice, and can never realize the satisfaction enjoyed by the wearer of clothes made to order by a competent Custom Tailor. The graded models of the ready made dealer, from which hundreds and perhaps thousands of garments are fashioned, may meet the requirements of style, but they can never be the medium of expression of the individuality of the man.

By the application of the principles of the science of the craft, and by study of the canons of art, the Custom Tailor is enabled to interpret the personality of his client in terms of grace and elegance, and to make a presentment of each subject which shall show him to the best advantage. This property of individuality of the clothes made by the Custom Tailor is appreciated by the man of discriminating taste, and it will always be the cultured classes who will be the patrons of the Custom Tailor. Once he grasps the significance of this idea, the man of discernment can never again be satisfied with the machine-made garment, into which the elusive element we term individuality can never enter in the same manner and to the same extent as in Custom Tailoring.

The Tailor who realizes his mission has the satisfaction of knowing that he is fulfilling an office worthy of the best endeavors of the man of brains and talent.



SINGLE-BREASTED NOVELTY OVERCOAT.

Drawn from the normal height (5 feet, 8 inches).

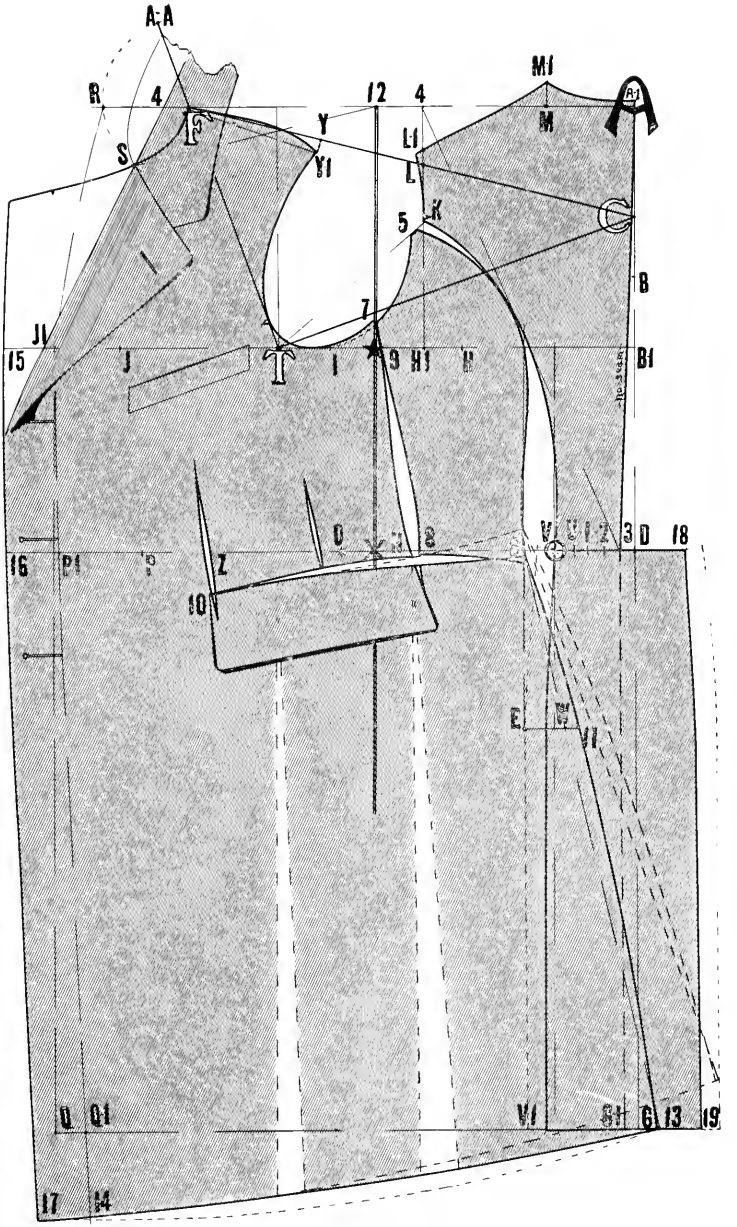
Measurements: 38 breast, 33 waist, 39 seat.

Length of coat 41 inches.

Measures taken over vest with 3 sizes larger than normal

All points obtained in the same manner as stipulated for regular coat according to the New Supreme System.

The special feature of this coat is the crescent side V, the shape of the lapels and the placing of the button holes together with the long center vent.



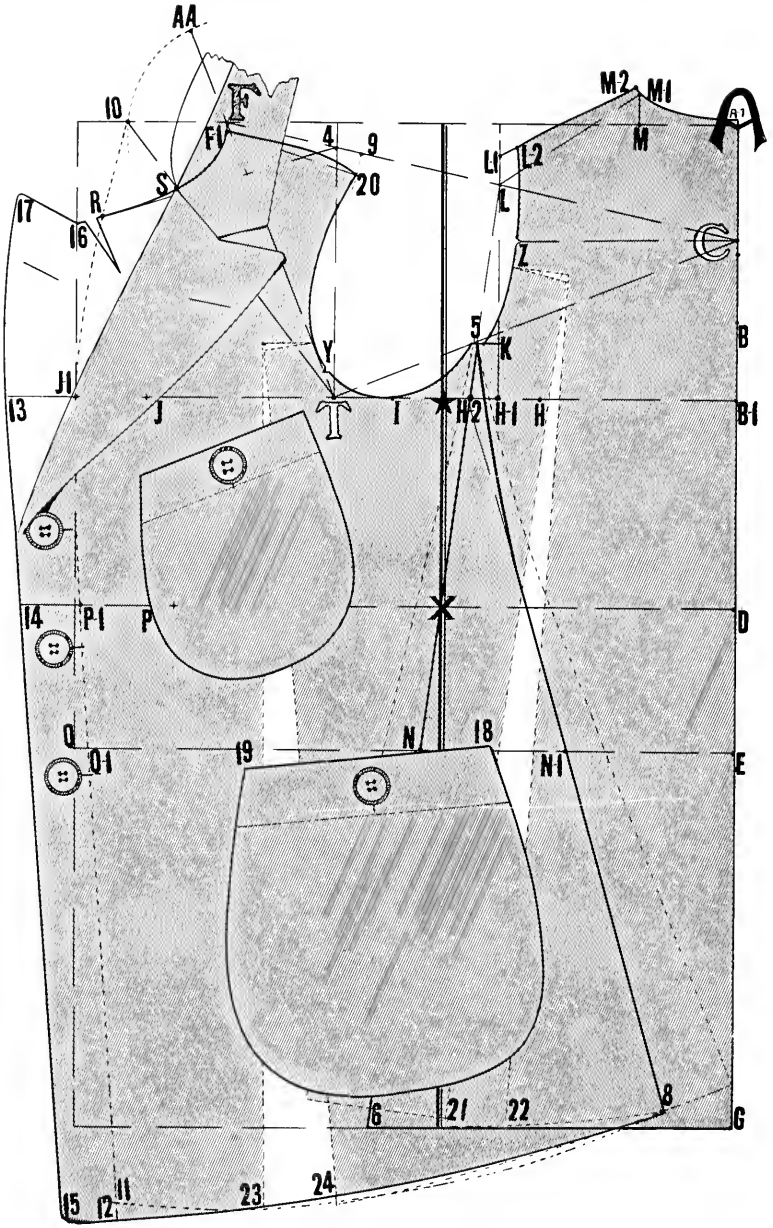
NOVELTY PADDOCK.

Measurements over vest:

Breast .....37 in. Seat .....38 in.
Waist .....32 in.

Three inches allowed for overcoat.

This coat is drafted the same as any other frock over the New Supreme System, special features being the one-piece front, and the treatment of the back, which is cut off at the waist line. Skirts are slit open from the bottom up to the waist line and spread out to give the skirt the wider flare, according to taste and requirements of the figure for which the draft may be made.



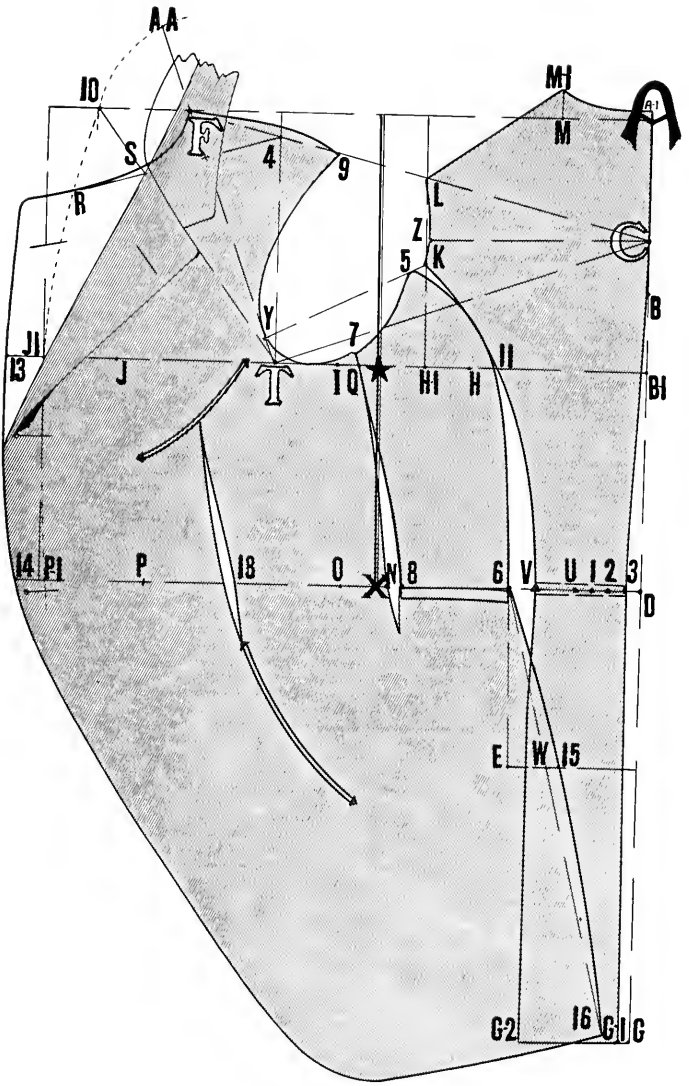
PROSPERITY COAT.

Measurements over vest:

Breast .....37 in. Seat .....38 in.
Waist .....32 in. Length .....35 in.

Three sizes allowed for overcoat and 3 special sizes more for enlargement. This coat is drawn in the usual manner over the New Supreme System.

Special features of this coat is the splitting of front and back to give flare, the placing of patch pockets and buttons; also the lines and styles of lapels and shoulder seams, the latter being placed well towards the front. There will be no difficulty about drafting pattern for this coat if careful attention is given diagram and directions.



NOVELTY BUSINESS FROCK.

Measurements over vest:

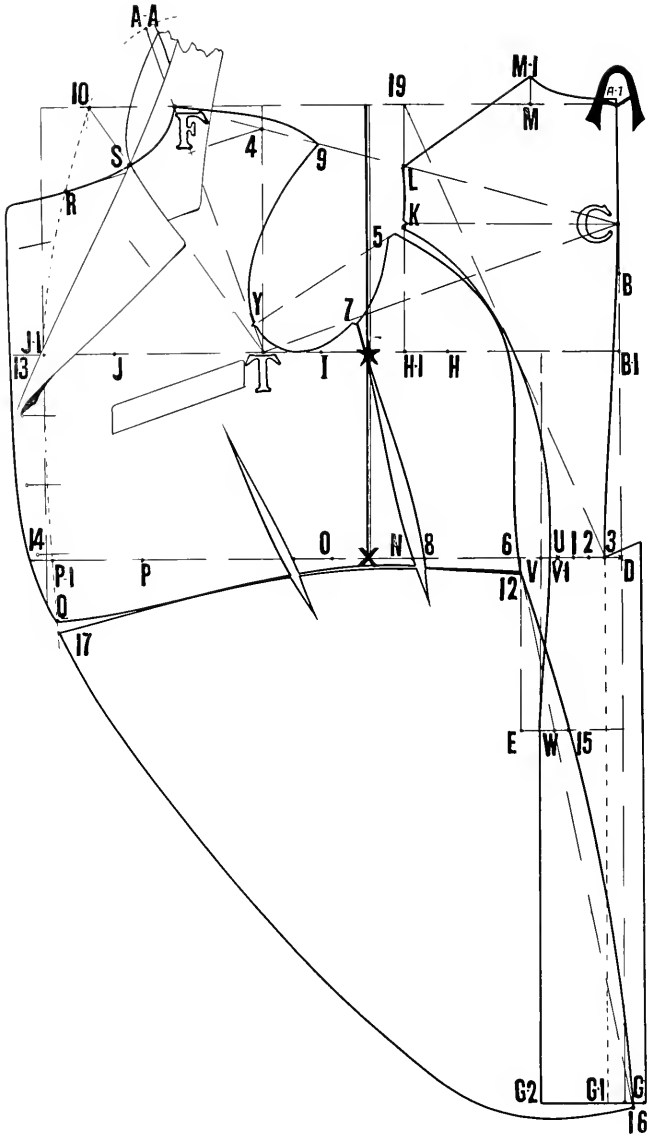
Breast	38 in.	Waist length	17 in.
Waist	33 in.	Full length	34 in.
Seat	39 in.		

This coat is drafted over the usual points according to the New Supreme System. Special features are the no-seam front, the placing of the crescent pockets, and the V extending from side pockets up to breast pockets.

Width of back from 3 to V is 1/6 waist measure.

Width of side body from 6 to 8 is 1/4 waist measure.

Note that the side body is cut straight across the bottom, and that the X extends into the skirt.

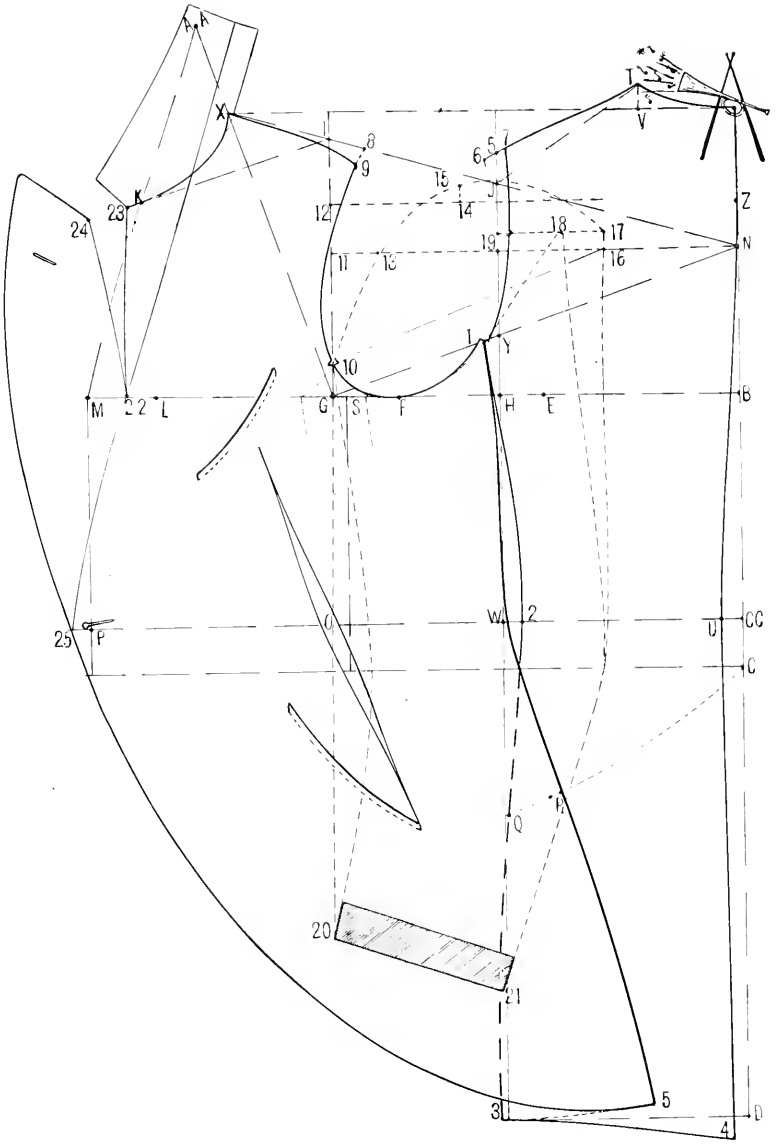


NOVELTY MORNING FROCK.

Measurements over vest:

Breast	36	in.	Waist length	17½	in.
Waist	31	in.	Full length	35	in.
Seat	37	in.	Height	Normal	

All points obtained in the usual manner over the New Supreme System. Special feature of this coat is the smart effect of the V's and shaping of the skirt. The lines and style of the front of this coat are worthy of careful study.



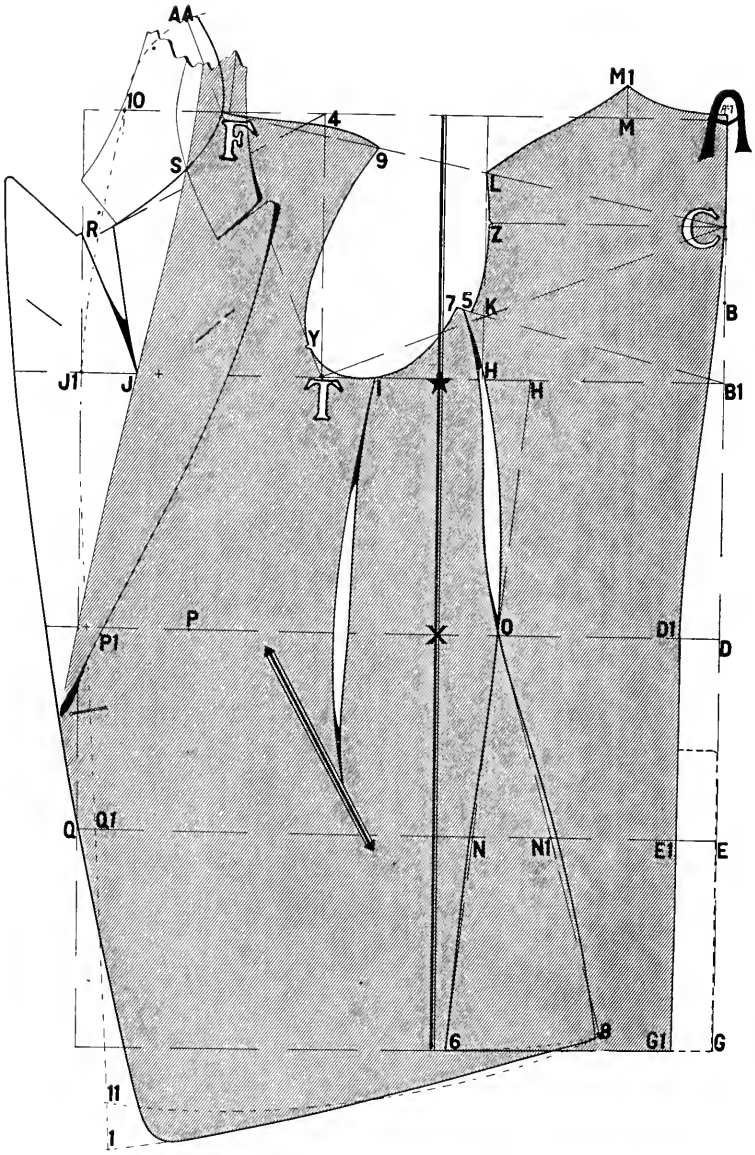
NOVELTY DANCING COAT.

Measurements over vest:

Breast	36 in.	Fashionable waist length	18½ in.
Waist	31 in.	Full length of coat	32 in.
Seat	37 in.	Height	58 in normal
Waist length	17 in.		

All points obtained in the usual manner by the New Supreme System. Special features of this coat are the rise of shoulder and the placing of pockets and side V's; also that unusual shape of the bottom of the back. The bold curved front, with the placing of the V in the front gorge, and the general style, which will be appreciated by a careful study of the illustration.

The sleeve is the one usually drafted according to the New Supreme System, except that for this model the shoulder is somewhat narrow and this sleeve is therefore treated as per variations for narrow shoulder. A silk cuff is added to correspond with the lapels, which, when completed, are faced to the edge with silk.



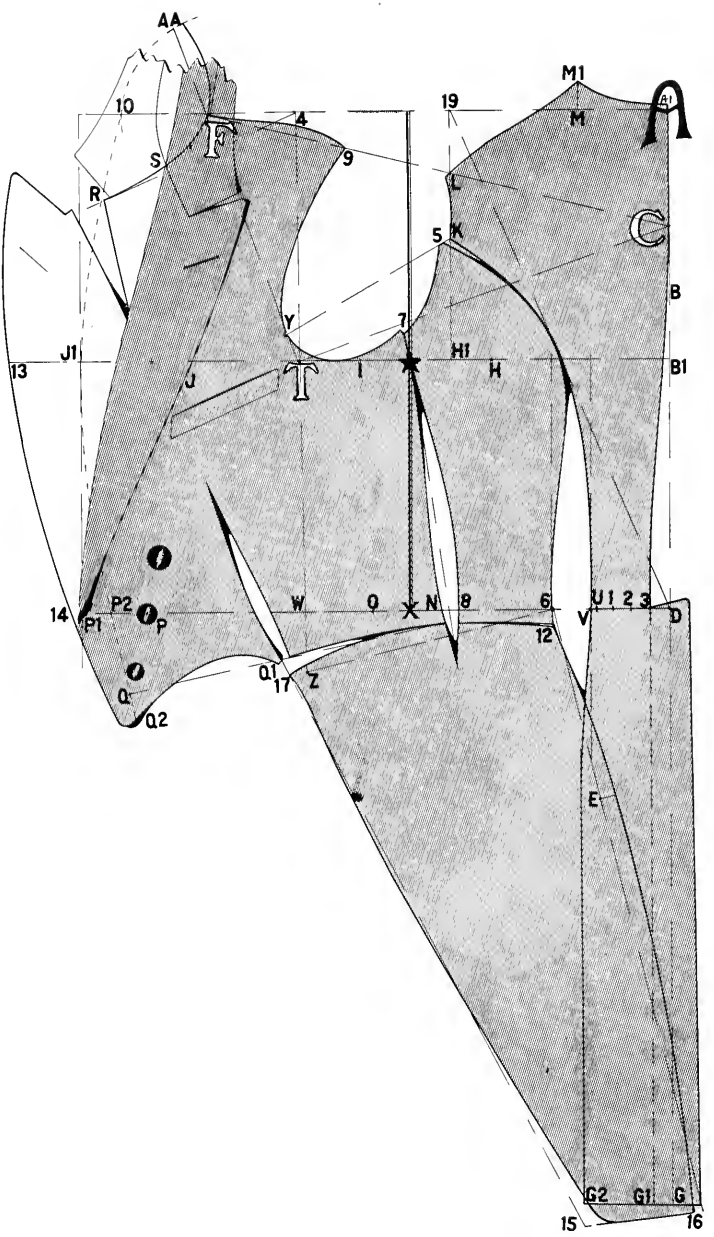
NOVELTY DINNER JACKET.

Made for Figure of Normal height.

Waist length	17 in.	Breast	38 in.
Full length	30 in.	Waist measure	33 in.
Weight	155 pounds	Seat measure	39 in.

TO DRAFT.

All systematic points are obtained in the usual manner over the New Supreme System. The special features of this coat are the design, shape and style of the collar and lapels, the square cut front and the placing of the pockets, as per illustration, and the swayed sides. This model is worthy of careful study as it can be utilized to good advantage in the development of some very becoming adaptations.



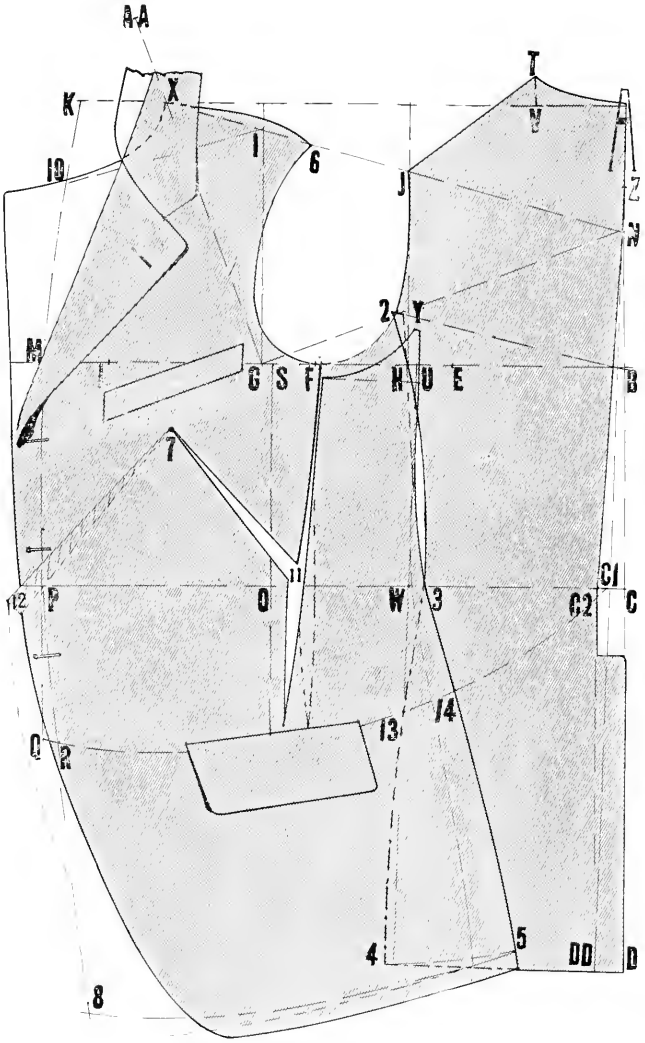
NOVELTY DRESS COAT.

This coat is made for a man of average height, 36 inches breast, 31 inches waist, 17 inches waist length, full length 38 inches.

TO DRAFT.

All systematic points are obtained in the usual manner stipulated in the New Supreme System. Special features of this dress coat are its shape, line and style. Note the short-waisted effect and side body cut straight across at bottom; also that the V is taken out of the skirt and curved front with chesty effect.

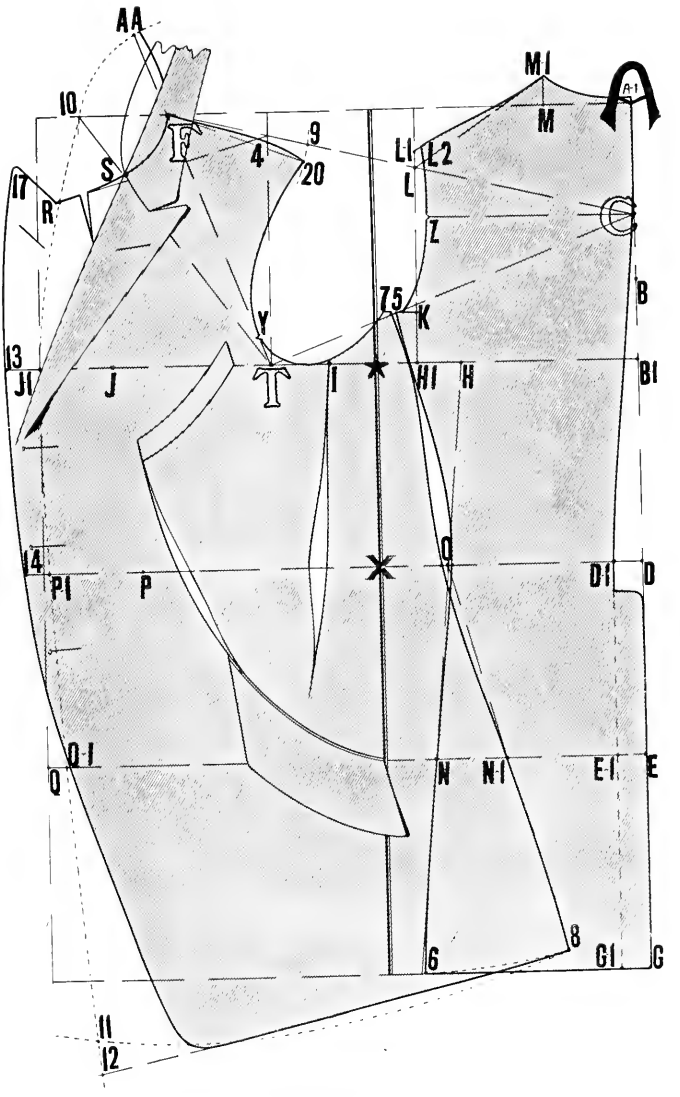
This diagram will repay careful study, as it is developed on specially good lines, which may be reproduced to advantage in this style, and in styles to come.



CHESTY SACK COAT.

This diagram is drawn in the usual manner from the New Supreme System over any size that may be desired.

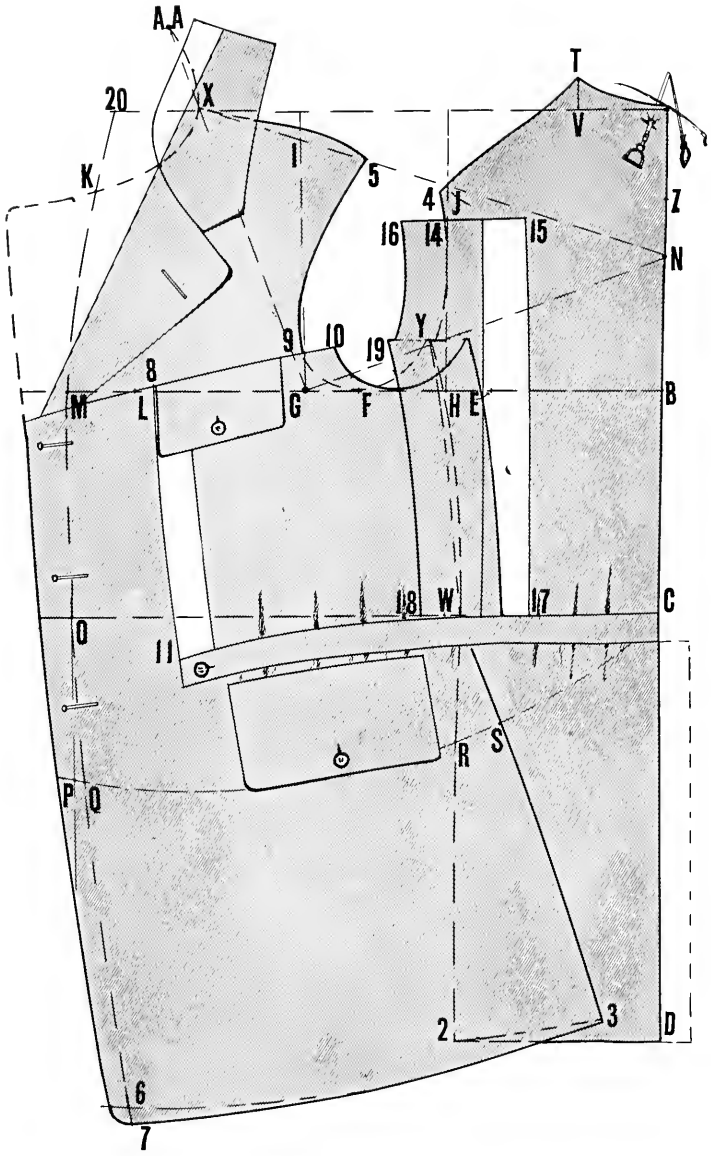
A special feature of this coat is the V taken out from the side, extending up to the chest, which is effected by pleating of the pattern one-half inch at point 12, and again reshaping the side and front parts, as per the shaded portion. This manipulation has proved to be a valuable one in a coat where a high chest is desired.



COLLEGE SACK COAT.

This coat may be drawn from any size desired, and is shown for the special purpose of enabling the student to study the lines and style on which it is built, which are unique and attractive. It is laid up for a figure of average height and circumference, according to the manner stipulated by the New Supreme System.

A special feature of this garment is the method of taking out the V's from the side and front, and from the side pockets, extending to the front end of the breast pocket. The curves of the pockets, and the general effect of this garment should be carefully noted with a view to application when needed.

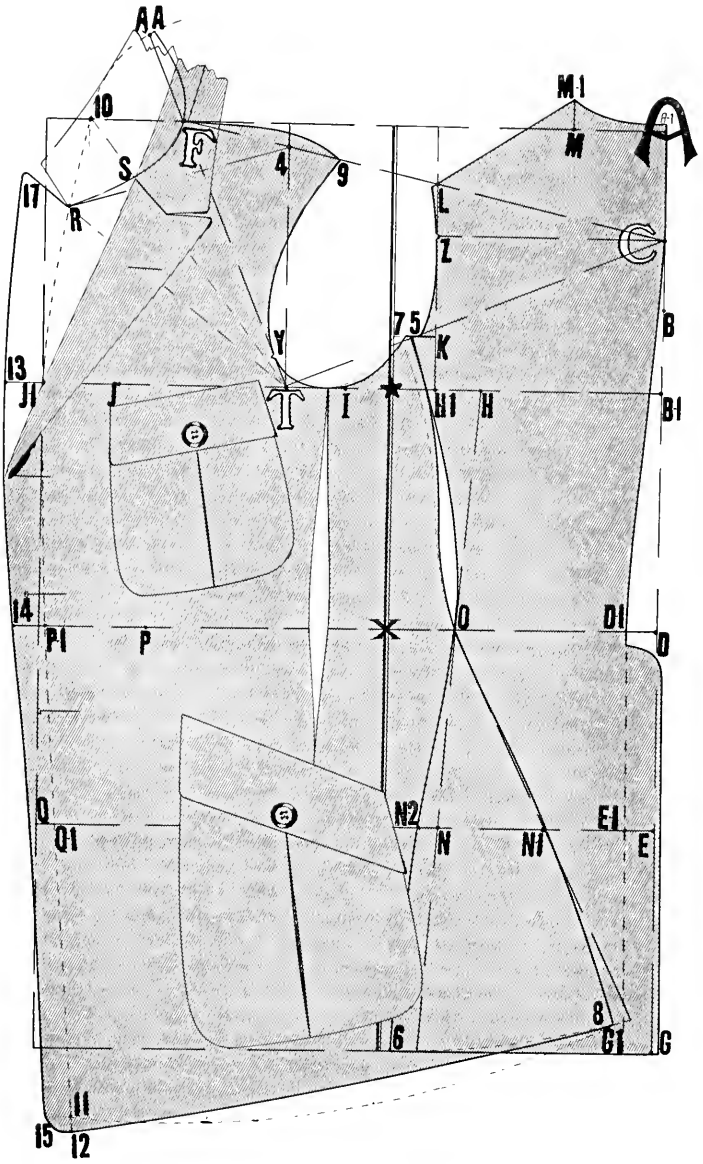


RIDING BLOUSE.

This Riding Blouse can be drawn according to the measurements of any size, in conformity with the New Supreme System.

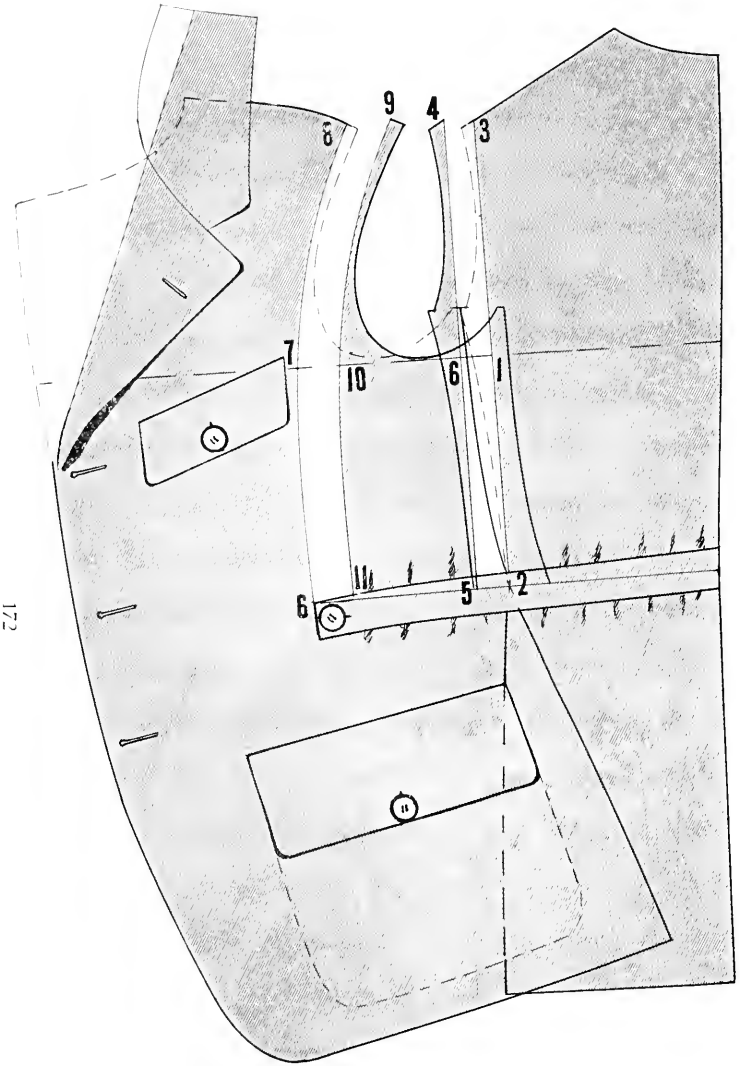
It is drafted as a regulation sack coat and inserts are made in the back as shown in the white space The front is yoked, and a pleat is inserted in the white spare A belt is attached at the waist line, and drawn rather tight. The flaps at the breast and side pockets are wide and button down as shown in the diagram.

Understanding of the method of application of the New Supreme System, and reasonable judgment in its application, will enable the student to make a successful draft of this model, according to any measurements desired.



RIDING SACK.

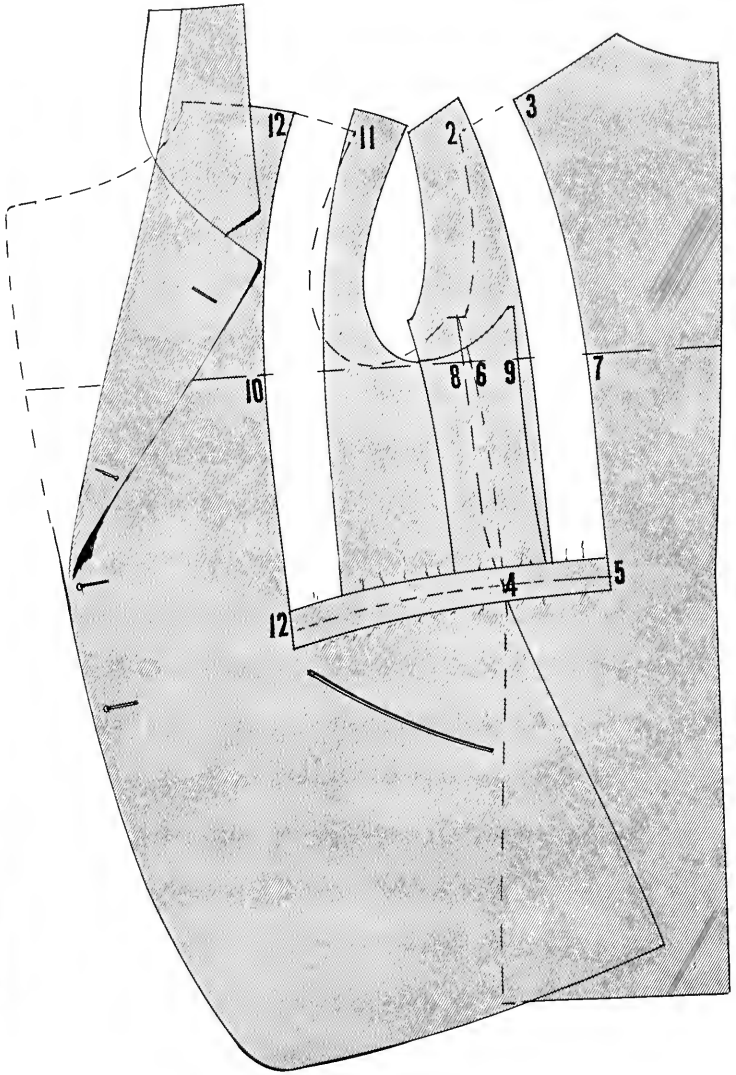
This riding sack can be produced in any size according to the proportions given by the New Supreme System. A special feature of this coat is the pleated pocket; also the straight front, and addition of three-fourths of an inch to the width from N to N2, and the added width of the three and one-fourth inches from N to N1, giving the coat considerable spread, while the wide V and the shaped side make a form-fitting body. The center vent is extended up to one-half inch of the waist line.



UTILITY SUIT NUMBER ONE.

This is merely a manipulated block. The front and back is cut open and a pleat of three inches in width inserted at the space 3 to 4, and another at the space 5 to 2. The same for space A to 9 and 6 to 11.

Place pockets and belt as per illustration.



UTILITY SUIT NUMBER TWO.

Another development of a block pattern, by inserting three and a half inches in the back and same amount in the front as shown in the white stripe in the illustration, and placing the belt as shown in the diagram; also giving attention to style and position of pockets.

NOVELTIES IN VESTS.

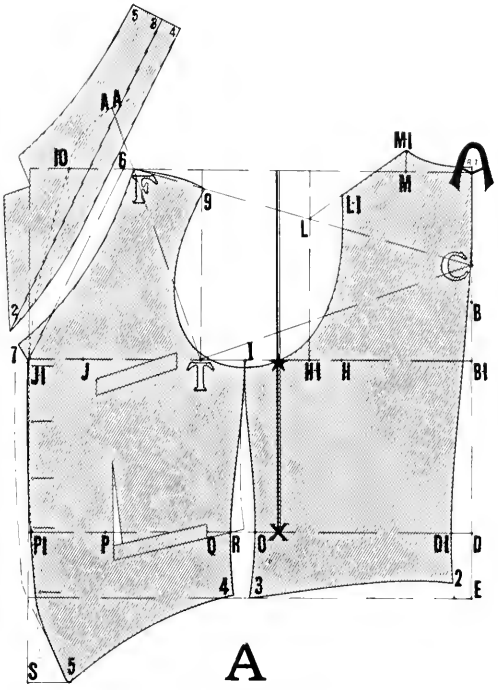
Various novelties in vests are herewith presented for the special purpose of showing the lines and styles, manipulations, etc., for different designs. In all these designs the system is utilized in the manner as previously described.

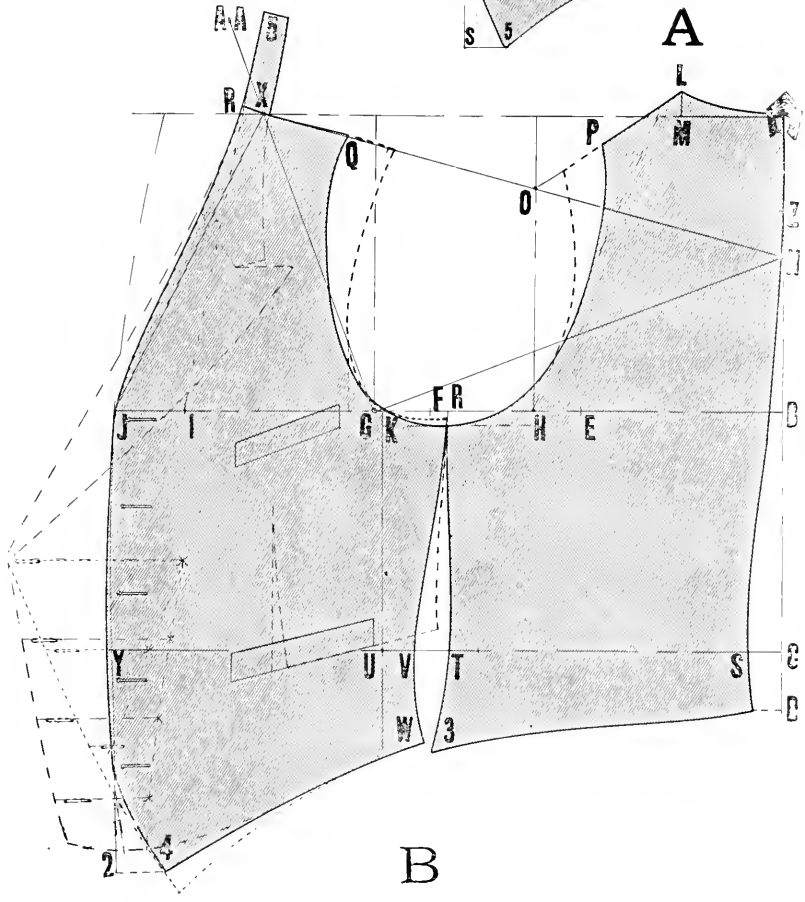
Diagram A shows the vest with a notch collar, having an extra collar stand, and special chest V from pocket up. Note shape from F to 7 on the front part, and the extension at point 7 for collar. Draw line 2 to 3. From 3 to 4 is ¾ inch.

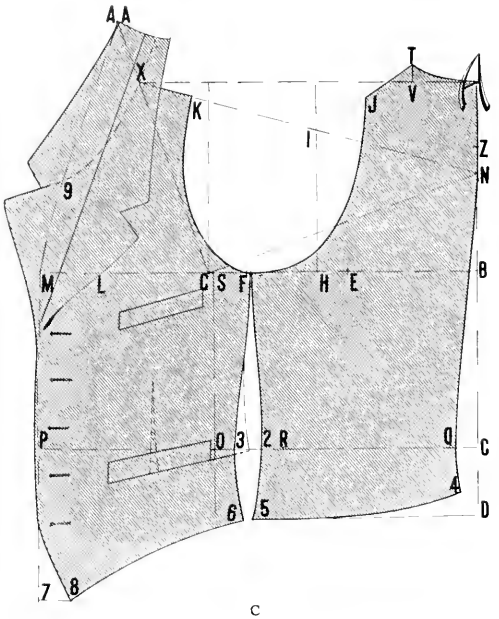
Shape as per illustration from 4 to 2, and shape up notch as shown in diagram. Take out V in the front of pocket, and extend same amount to side of front as per dash line. In other respects this vest is the same as per system.

Diagram B shows a single breasted vest shaded with the extension for double breasted as shown. The usual amount added at the front for double breast is 3½ inches over chest, and 2½ inches at bottom.

The dotted line shows the double breasted vest over chest and single breasted vest at bottom. The V taken out from the pocket is for the purpose of closing the edge at the opening, and the same amount as that taken from the pocket is extended at the side of the front part. 3 inches is deducted from the regular width of shoulder so as to give the vest the athletic effect. In other respects it is drafted the same as normal.

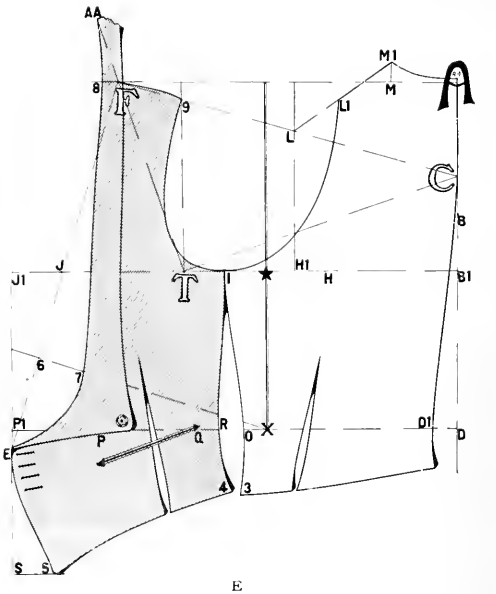






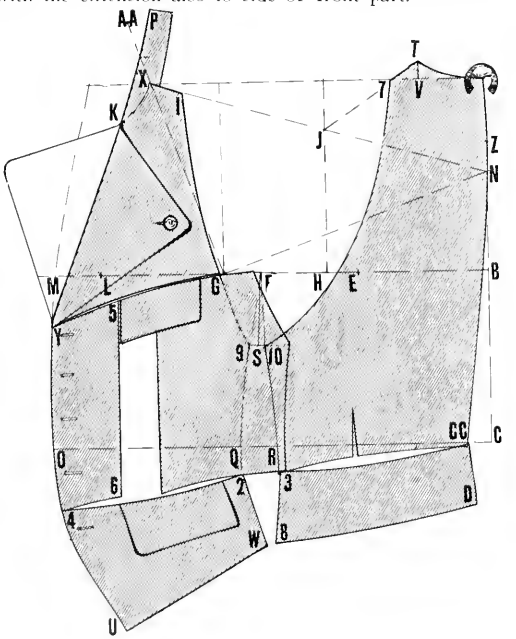
C

Diagram C is drawn the regulation way but presents a notch collar vest. Here the collar and front part are cut in one piece. It also shows the narrow shouldered effect, and the V from the pocket up to make it chesty, with the extension also to side of front part.



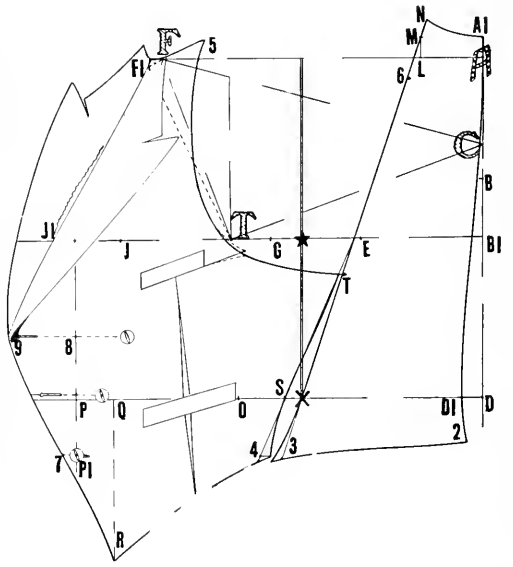
E

Diagram E shows a novelty dress vest with right angle collar, to button down, while the pockets are piped; with the special V in front, and with long points. This vest is published for its special design.



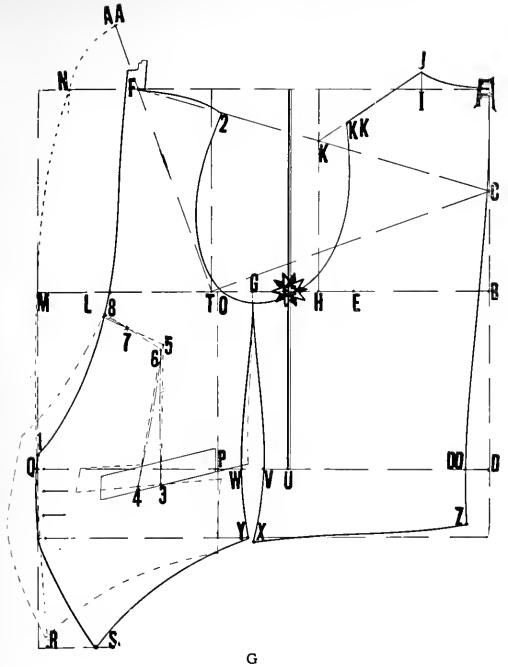
D

Diagram D shows a sporting vest, and is in a sense self explanatory. It is cut with a yoke, pleated front, waist, skirt, athletic shoulder and kimono armhole, with a turn over lapel. Scientific points are obtained in the usual manner.



F

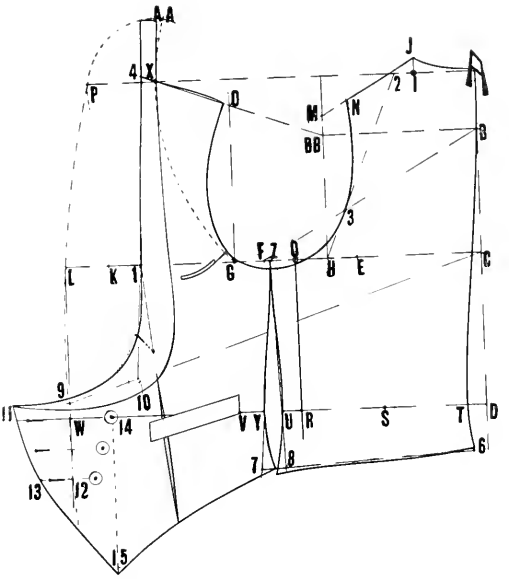
Diagram F shows a double breasted vest of special design drawn according to the regular system. Of special interest is this novelty vest, which is made by taking off the shoulder of the back, and adding the same to the front with an Inverness armhole, and diamond shaped front. The notch collar is cut in one piece with the front.



G

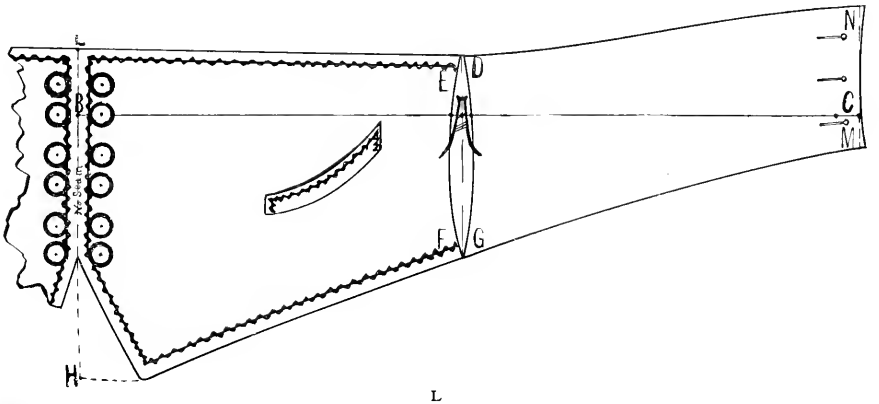
Diagram G is specially published to illustrate the manipulation of the front part by cutting open the pattern from W to 3, and from 3 to 5.

Pleat pattern from 5 to 8 so that it presents the shape of the dotted line when the V is shaped in such a way as to close in the opening of the vest, which is the purpose of this manipulation.



H

Diagram H shows a novel double breasted full dress vest. It is published with a view to showing the special V in the front part and the extreme U shaped opening. This vest may be drawn up by regulation system subject to the lines herein illustrated.



L

Diagram L shows the vestette, a garment worn with the dinner jacket in the summer time, or in connection with the dancing suit. The buttons in front are mere ornaments, as the actual fastening takes place in the back.

The illustration presents a vest for a man 32 inches waist measure.

TO DRAFT.

Square up and down from A.
Square forward and backward from A.
A to B is ½ waist measure plus 1½ inch.
A to C is waist measure plus 1½ inch.
A to D is 1½ inches.
A to G is 3½ inches.
C to N is 2½ inches.
C to M is 1 inch.
B to H is 6 inches.
Shape as per illustration from M to C and N.
Shape from N to D and L.
Shape front from L to B and make points 3 inches long.
Shape as per illustration from N to G and to the lower point.
Take out ½ inch on each side of point A.
Shape as per diagram from D to G and E to F.
Lay up pockets and make button stand as per illustration, and finish as presented.

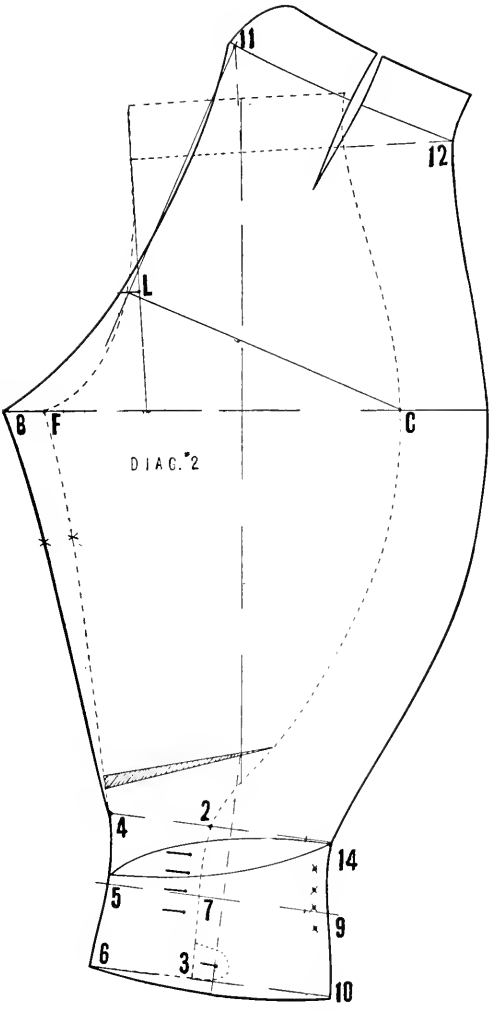
FASHIONABLE RIDING BREECHES

These Breeches are cut to button ¾ inch inside the shin bone, and are considered the real thing among the Horsy People of Today.

TO DRAFT.

Proceed as Follows:

Waist, 32; seat, 38.
Rule line A to B—Diagram No. 1.
C to I 18 plus one inch.
C to B. 21 inches plus one inch.
H is 2¾ inches above I which is knee length.
Square across from C, B, I and H.
C to D ¼ seat measure 19.
D to E is ⅛ seat and to F 1½ inches always.
Figure 1 is ½ inch above C.
Square up from D guided by Fig. 1.
Balance line G is half way from C and E—square up and down.
Fig. 2 is one inch from balance line, draw a line from 2 to 3, shape as represented.
3 to 6 is 3½ inches.
7 to 5 is 3¼ inches.
Draw a line from ¾ back of F to 5.
D to J is 9 inches for rise.
Square back from J guided by D.
J to K is ¼ waist measure plus ½.
Shape inseam and crotch as represented.
Shape side seam as represented, and mark knee buttons, which never should be more than ¾ inch apart.
Knee notch is one inch above the first button.
The shaded lines on forepart, which is one inch at inseam to nothing at side seam is plaited before drafting the back part.
Extend both ways, lines C and F—Diagram No. 2.
H and 4.
J and 5.
B and 6.
F to 8 is 1/12.
D to L is 4½ inches always.
Place corner of square at L long arm resting on C, draw a line to top of waist band continuing same line downwards as represented.
Top of back at seat seam is 4 inches above top of fore-part.
5 to 9. 11 inches plus 1 inch.
6 to 10 is 12¼ inches, plus 1 inch.
Apply waist measure to waist and shape as represented.
Shape side seam of back part, 3 inches is normal addition on back part at hip line
Take out at bend of knee on back part as represented you will find ¾ inch fullness on back part which must always be fulled in.
A cut of ¾ inch must be taken out of shaded part on forepart not to extend very far in knee, so the knee strap ping will cover the cut.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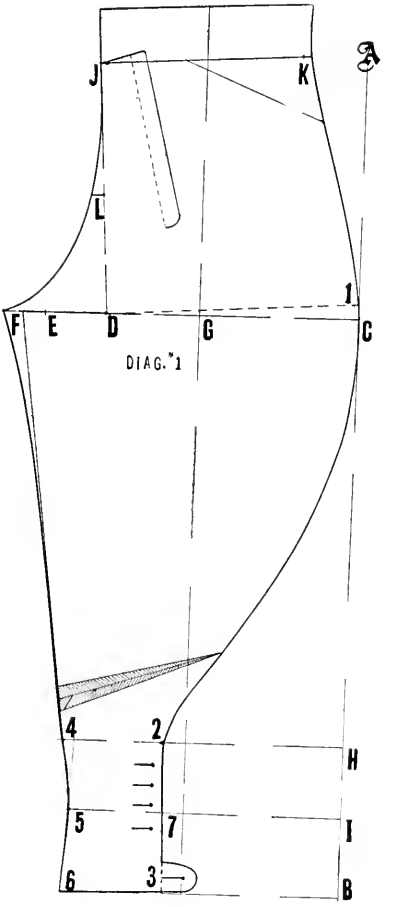
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DOUBLE-BREASTED ULSTER

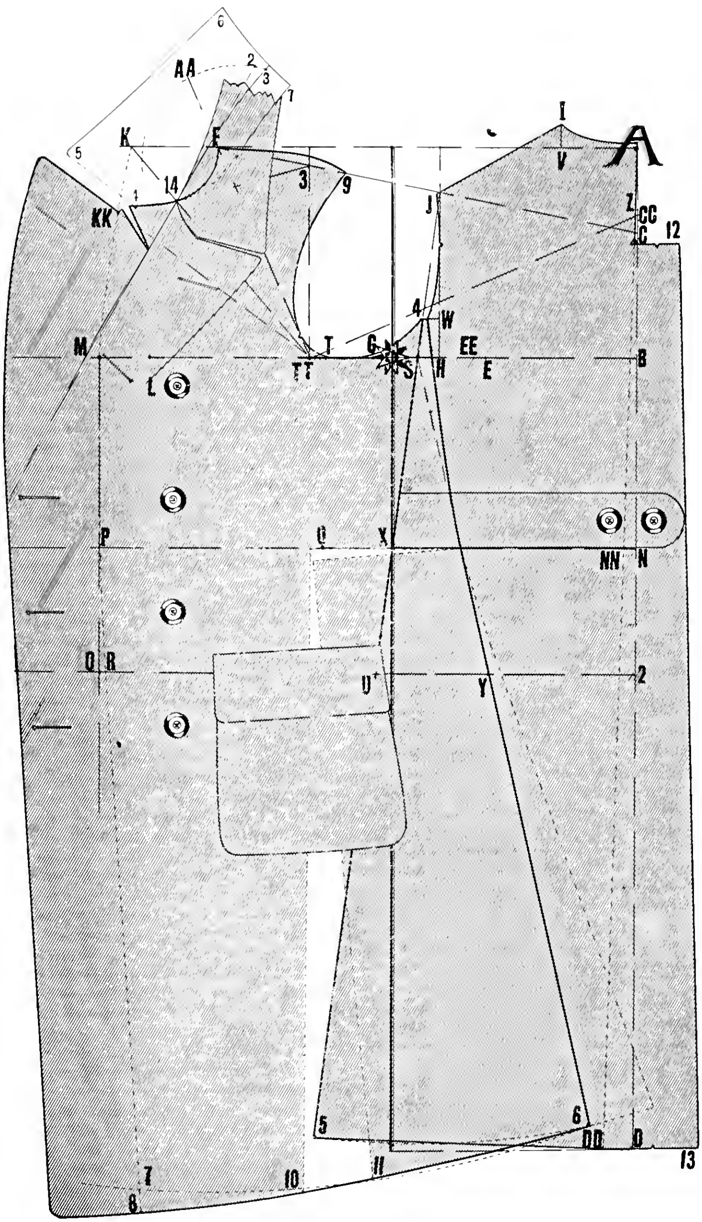
Measurements, over sack coat, 40; breast, 35, waist; 41, seat; length to waist, 18; length to seat, 24; full length, 47. Exaggerated 3 sizes.

TO DRAFT.

Square out and down from A.
A to Z is 2¾ inches.
Z to B is 1/3 of regular breast.
A to N is the length to waist.
A to 2 is the length to seat.
A to D is the full length.
Square out lines B, N, 2 and D.
B to E is 1/3 the regular breast.
E to G is ¼ the regular breast.
G to T is 2 inches.
T to TT is ¾ inch (representing ¼ inch for each size of exaggeration).
Square up from TT.
B to EE is 1/3 exaggerated breast.
EE to H is 1½ inches.
Square up from H.
B to L is ½ the exaggerated breast.
L to M is 2¼ inches.
Square down from M.
B to C is ¼ regular breast.
C to CC is ¾ inch (representing ¼ inch for each size of exaggeration).
Place corner of square on TT with long arm resting on CC.
Square up from TT locating point F.
F to AA is 1/6 the breast.
Sweep forward from AA pivoting at point F.
K is ½ inch forward of this sweep line.
Rule a line from F to C.
A to V is 1/6 regular breast.
Square up from V.
V to I is 1 inch.
Rule a line from I to J.
Shape top of back as shown from ¼ inch above point A to I and from I to J coming out ¼ inch at this point.
N to NN is ½ inch.
Rule a line from A through NN and down locating point DD.
Square forward from DD to 5 on line DD-NN.
H to S is 1 inch.
Rule a line from J, through S and down locating point 5.
H to W is 1/12 regular breast.
Square out from W.
Shape back of armhole as from J to 4 which is ½ inch forward of W.
F to 9 is the same distance as from I to J minus ⅜ inch.
K to KK is 1/6 of breast.
Rule a line from 3 to KK and out.
Shape armhole of forepart as from 4 around to point 9 and top of shoulder from 9 to F.
Shape neckhole and gorge as from F around to KK.
From B to the * is ½ the exaggerated breast.
Square up and down from this point, which formulates the BALANCE line.
X to O is 3½ inches.
O to P is ½ the exaggerated waist.
Q to R is ½ inch.
Shape front balance line from K to M to P and through R and down.
Sweep back from 5 to 6 using 4 as a pivot.
Sweep forward from 6 to 7 using F as pivot.
7 to 8 is 1¼ inches.
From U to Y is 5 inches.
Rule a line from S to Y and down locating point 6.
Shape bottom of forepart from 6 to 8 and out.
Extend a button stand of 4 inches out from M, P, R and S.
Rule a line from K to TT locating 14.
Lay up crease line from top button through 14 and up
Lay up lapel and pockets and finish front as shown.
Lay up the addition for the inverted plait in the center seam.
From C to 12 is 2 inches and from D to 13 is 3 inches.
Rule a line from 12 to 13.
Lay up a belt 3 inches wide as shown which completes the diagram.
To produce an extra amount of flare to the skirt of forepart, split the pattern on a straight line up to ½ inch in front of point O and along the waist line to the side seam. Open same 3 inches as from 10 to 11 indicated by the dash lines.

COLLAR.

Sweep back from AA to locate point 2 and 3 pivoting at point F.
2 to 3 is ⅜ inch along the sweep line.
Shape a crease line from 3 through 14.
14 to 4 is 2 inches.
4 to 5 is 3¼ inches.
3 to 6 is 3¼ inches.
3 to 7 is the collar stand of ½ inch.
Shape from 7 around to 4, from 7 to 6 and from 6 to 5 and finish are represented.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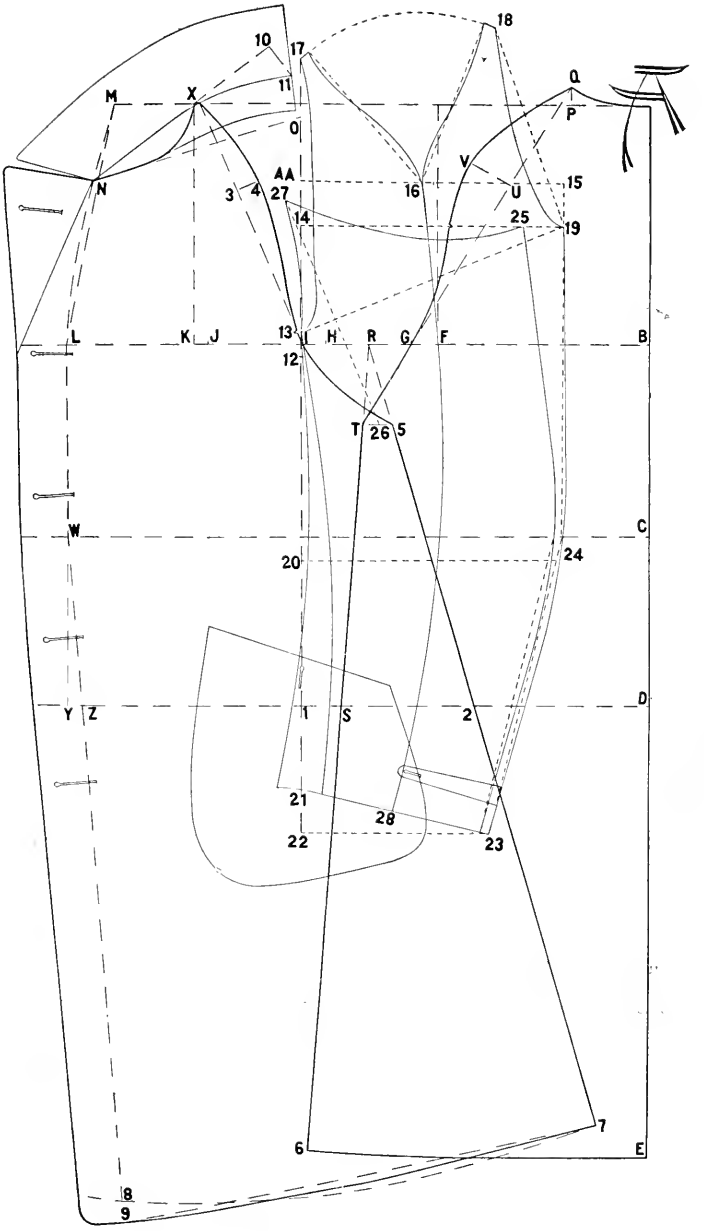
SPORTING RAGLAN—KIMONA SLEEVES.

Measures used as follows: Breast, 40; exaggerated breast, 44; seat, 41; exaggerated seat, 45; waist length, 18; seat length, 25; full length, 44.

TO DRAFT.

Square out and down from A.
A to B is 1/3 regular breast plus 3¼ inches.
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 F is 1/3 exaggerated breast plus 1½ inches.
Square up from F.
B to G is ½ regular breast.
G to H is 3½ inches.
H to I is 1 inch, being ¼ inch for each inch of exaggeration.
Square up and down from I.
I to J is 1/6 regular breast plus ½ inch.
J to K is ½ inch, being ⅛ inch for each inch of exaggeration.
Square up from K to locate X.
B to L is ½ of full exaggerated breast plus 2¼ inches.
X to M is 1/6 regular breast.
Shape from M to L.
M to N is 1/6 regular breast.
O is ½ inch below the line A M.
Draw a line from O to N.
Shape gorge from N to X.
A to P is 1/6 regular breast.
P to Q is ¾ inch.
R is halfway between I and F.
D to S is 1 inch more than B to R.
Draw a line from R, through S and down.
Draw a line from Q, through G to locate T.
U to V is 1/12 exaggerated breast.
Shape back from A to Q, Q to V, V to G, G to T.
Square down from L to locate W and Y.
Y to Z is ½ inch.
Draw a line from W through Z and down.
Apply seat measure on the two-third of the divisions, plus 5 inches from D to S, 1 to 2.
Draw a line from R, through 2 and down.
Come back ¼ inch at X and draw a line to 1.
3 to 4 is 1 inch.
5 to R is the same distance as T to R.
Shape forepart from X to 4, 4 to 1, 1 to 5.
Sweep backward from 6 to 7, using R as pivot.
Sweep forward from 7 to 8, using X as pivot.
8 to 9 is 1 inch.
Shape bottom from 7 to 9.
Extend the front 2 inches forward of centerline at L, W, Z, 8.
Extend a line from N through X.
N to 10 is circumference of gorge plus ½ inch.
Square down from 10.
10 to 11 is 1½ inches.
Square up and down from 11.
Add collarstand, finish collar and lapel and place pocket as represented.
The size of sleeve is 22, being ½ of exaggerated breast.
12 is ½ inch below I.
12 to AA is 1/3.
AA to 14 is 1/12.
12 to 13 is 1 inch.
Square out from AA and 14.
AA to 15 is ½.
Square down from 15.
AA to 16 is ¼ less ½ inch.
13 to 17 is the same as 13 to X plus 1 inch.
Sweep backward from 17, using 16 as pivot.
17 to 18 is 1/3 plus 1 inch.
Allow ½ inch for seams at 17 and 18, and shape from these points to 16 as indicated on draft.
Shape from 18 to 19, passing ¾ inch inside of the line drawn between these points.
Shape from 17 to 13, passing ½ inch inside of the construction line.
12 to 21 is sleeve length.
20 is half way between 13 and 21.
21 to 22 is 1¾ inches.
Square out from 20 and 22.
22 to 23 is 7¾ inches.
Draw a line from 21 to 23.
Shape from 19 through 24 to 23 as shown.
19 to 25 is 1/12.
26 is half way between T and 5.
Draw a line from 19 to 13.
Place a square on this line and square up from 26.
13 to 27 is the same distance as 13 to 5.
Shape from 27 to 13 and from 27 to 25, passing ½ below the line 14, 19.
Shape topsleeve from 13 and down, passing ¼ inch inside of 20 and 1 inch outside of 21.
Shape undersleeve from 13 and down, passing 1¼ inches inside of 20 and 1 inch inside of 21.
28 is half way between 21 and 23.
Divide top sleeve from 16 to 28.
Shape undersleeve from 25 and down, passing ½ inch inside of 24 and 23.
This completes the diagram.



SPORTING RAGLAN—KIMONO SLEEVES

Measurements as follows: Waist, 18½ inches; full length, 44 inches; breast, 40 inches.

Special—This Balmacaan is so laid before the readers as to show the enlargement, etc. While this Balmacaan is supposed to be of the proper size for an individual that measures 40 inches around the chest, eight sizes are added to same for circumference; therefore, the width and divisions over chest are 48, and the waist proportionate.

TO DRAFT.

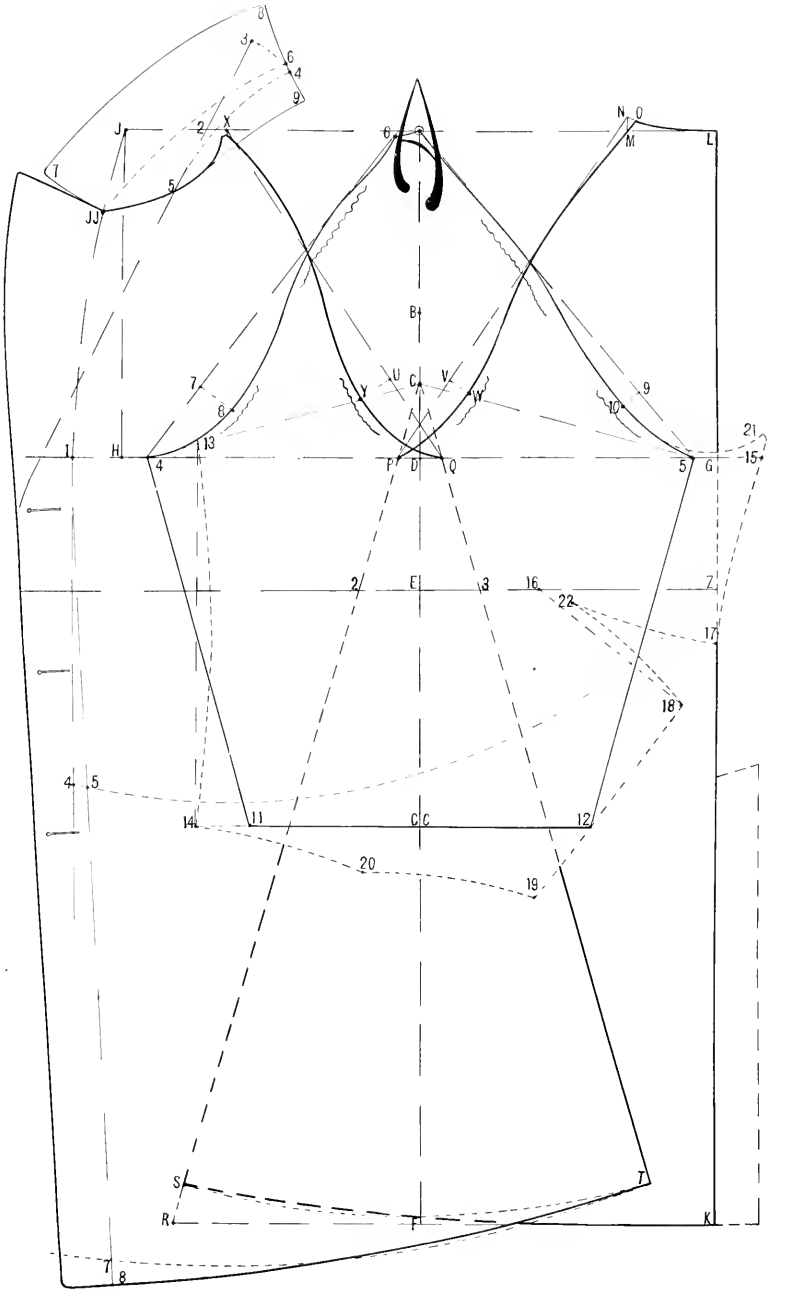
Square out down and back from A.
A to B is 1/3 breast measure.
B to C is 3½ inches.
C to D is 3 inches.
A to E is waist length.
A to F is full length of coat.
Square back and forth from D.
Square back and forth from E.
D to G and D to H is ½ breast measure and 8 sizes each, or total of 48, on the ½ division.
Square up and down from G, and square up from H.
J to X is 1/6 enlarged breast measure.
L to M is 1/6 enlarged breast measure.
E to 3 and E to 2 is 2½ inches each.
Rule a line from C to 2 and down.
Rule a line from C to 3 and down.
R to S is 1½ inches.
Shape as per illustration from K to S.
Rule a line from Q to X.
Rule a line from P to N.
Q to U is 1/6 of enlarged breast measure.
P to V is 1/6 of enlarged breast measure.
U to Y is 1½ inches.
V to W is 1 inch.
Reduce width of back from N to O ½ inch, and shape back as per illustration from O to W and P.
Reduce length of front part at point X ½ inch, and shape as per illustration from X to Y and Q.
H to I is 2 inches.
Square down from I and shape as per dash line from J to I
Sweep forward from point Z, using point X as a pivot, finding point 4.
4 to 5 is ¾ inch.
Rule as per dash line from I to 5 and down.
J to JJ is ⅛ enlarged breast measure.
Sweep backward from S, using point C as a pivot, finding point T.
Sweep forward from T, using X as a pivot, finding point 7.
From 7 to 8 is 1 inch.
Extend 1¾ inches to front; make notch of lapel 3½ inches wide and shape up lapel, front, and bottom, as per illustration, and the bodies of the Slip-on are completed.

COLLAR.

Rule a line from first buttonhole to ¾ inch forward to point X, as shown by dash line.
From 2 to 3 is 1/6 of total breast measure, or same amount as width of back and top of sleeve after the seams have been consumed.
Sweep downward from point 3, using point 5 as a pivot, finding point 4.
From 3 to 4 is 2 inches.
Shape as per dotted line from 4 to 5.
From 4 to 9 is 1¼ inches.
Shape as per illustration from 9 to 5 and JJ.
4 to 8 is 3 inches.
JJ to 7 is 3 inches.
Shape as per illustration from 8 to 7, and 7 to JJ.
9 to 6 is 1½ inches.
Draw crease line for convertible collar from 6 to JJ and shape as per illustration from 9 to 8, and the collar is completed.

SLEEVE.

The special feature of this sleeve is that it is drafted in one piece, and so laid that a solid line shows the regular kimona sleeve, while the dash line indicates the manipulation of same into a sleeve holding an elbow. The sleeve is drafted over the coat pattern, and the same construction lines are utilized; therefore:
From D to 4 is ½ regular breast measure plus 1 inch.
From D to 5 is ½ regular breast measure plus 1 inch.
From A to 6 is 1 inch.
Rule a line from 5 to A.
Rule a line from 6 to 4.
C to CC is the inside length of sleeve 18 inches.
Square back and forth.
From CC to 11 and CC to 12 is each 7 inches.
Rule a line from 4 to 11 and 5 to 12.
5 to 9 is the same as from P to V on the body draft, and 4 to 7 is the same distance as from Q to U on the body draft.
7 to 8 is 1½ inches.
9 to 10 is 1 inch.
Check up distance of back sleeve from A to 5, with the distance of back part from O to P.
The sleeve should be ½ inch longer for fullness on the back sleeve where indicated.
Check up front length of sleeve from 6 to 4 with length of front part of body.
The sleeve should be 1 inch longer for fullness, where indicated. That completes the kimona sleeve.
For a sleeve with elbow, yet cut in one piece.
Mark off 2½ inches from 4 to 13 and square down from 13.
Extend 2½ inches from 5 to 15 and rule down dotted line parallel with the solid line, as indicated.
15 to 17 is 7½ inches.
C to 16 is one-quarter of breast measure.
17 to 18 is 3 inches.
Rule a line from 16 to 18 and square down from line 16 to 18.
From 18 to 19 is 10 inches.
Shape as per dotted line from 13 to 14, 14 to 20, and 20 to 19, and this will complete the one-piece sleeve, with 14 inches at the wrist and a V taken off in the under sleeve for the elbow.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COMBINATION SLIP-ON

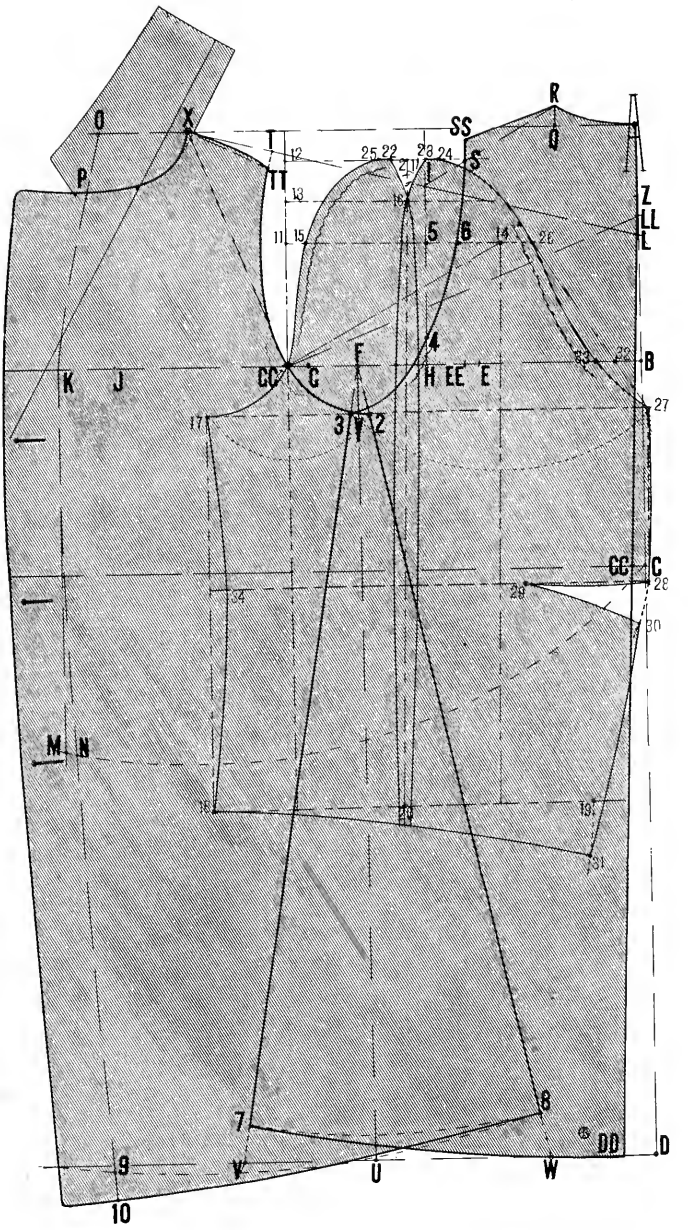
TO DRAFT.

This drafting power is based upon a 37 size over the vest, three sizes being added for overcoat and then exaggerated 3 sizes. The drafting power is 40 regular breast, 43 exaggerated.

Square out and down from A.
A to Z is 3 inches.
Z to B is 1/3 regular breast (40 inches).
A to C is waist length, 18 inches.
A to D is full length, 42 inches.
Square out lines A, B, C and D.
B to E is 1/3 regular breast.
E to F is ¼ regular breast.
F to G is 2 inches.
G to GG is ¾ inch, representing ¼ inches for each size exaggerated.
B to EE is 1/3 exaggerated breast (43 inches).
EE to H is 1½ inches.
Square up from H.
B to J is ½ exaggerated breast (43 inches).
J to K is 2¼ inches.
Square down from K.
B to L is ¼ regular breast.
L to LL is ¾ inch, or same amount as from G to GG.
Place corner of square on point GG, letting long arm of same rest on LL and square up, locating shoulder point, X.
Rule a line from X to L.
Sweep forward from C, using X as a pivot, locating point M.
M to N is ½ inch.
X to O is 1/6 breast.
Shape from O through K to N and down to 9.
O to P is 1/6.
Shape neck-hole and gorge.
C to CC is ½ inch.
Rule a line from Z through CC and down to DD.
A to O is 1/6 regular breast.
O to R is ¾ inch.
Rule a line from R to I.
R to S is 4¼ inches.
S to SS is 1 inch.
X to T is the same distance as from R to S minus ¼ inch.
T to TT is the same distance as from S to SS.
Shape from TT to X.
D to U is the same distance as from B to F.
U to V is ¼ exaggerated breast.
U to W is 1/3 exaggerated breast.
F to Y is 2 inches.
Square out and back from Y.
Rule a line from F to V and from F to W, locating points 2 and 3.
H to 4 is 1¼ inches.
H to 5 is ¼ breast (40).
5 to 6 is 1 inch.
Shape front arm-hole from TT to GG and down to 2 and back part from SS through 6 to 4 and down to 3.
V to 7 is 1½ inches.
Shape bottom of back from DD to 7.
Sweep backward from 7 to locate point 8, using F as a pivot.
Sweep forward from point 8, using point X as a pivot locating point 9.
9 to 10 is 1¼ inches.
Shape bottom as indicated and add 2¼ inches button stand from K to N and 9.
Shape up collar and lapels and you are ready for the sleeve.

TO DRAFT SLEEVE.

Use regular breast size, 40, as drafting power.
Square up and down from GG.
GG to 11 is ¼ regular breast.
11 to 12 is 1/6 regular breast.
12 to 13 is 1/12 regular breast.
Square back from 11, 12 and 13.
GG to 14 is ½ regular breast along line squared back from 11.
11 to 15 is 1/24 regular breast.
13 to 16 is ¼ regular breast.
Sweep forward from point 2, using GG as a pivot, locating point 17.
Square down from 17.
17 to 18 is inseam (18 inches), less the 2 inches arm-hole is deepened.
Square back from 18, locating point 19, which is the width of the cuff plus ½ inch, or 15½ inches.
20 is between 18 and 19.
Rule a line from 20 to 16 and up to 21.
21 to 22 and 21 to 23 are each ¾ inch.
23 to 24 and 22 to 25 represent ½ inch for seams at top of each sleeve.
Sweep from point 3 to 27, using 13 as a pivot, to locate point 27.
Square down from 27.
27 to 28 is 7 inches.
28 to 29 is ¼ regular breast.
Sweep down from 28 to 30, using 29 as a pivot.
28 to 30 is 1¾ inches.
Sweep down from 19, using 18 as a pivot.
19 to 31 is 2¼ inches.
Shape bottom of sleeve from 31 to 18, as indicated.
14 to 26 is the same distance as from 5 to 6.
Rule a line from 26 to 27.
32 to 33 is 1¼ inches.
Shape sleeve head from 22 to 25 and 15 to GG and down to 17.
Shape back sleeve from 23 to 24, 33 and down to 27 and from 27 to 28, taking out a "V" to 29 and 30 to 31; also center seam, allowing ¼ inch seams on each side at the bottom and ½ inch toward the center, as indicated by diagram.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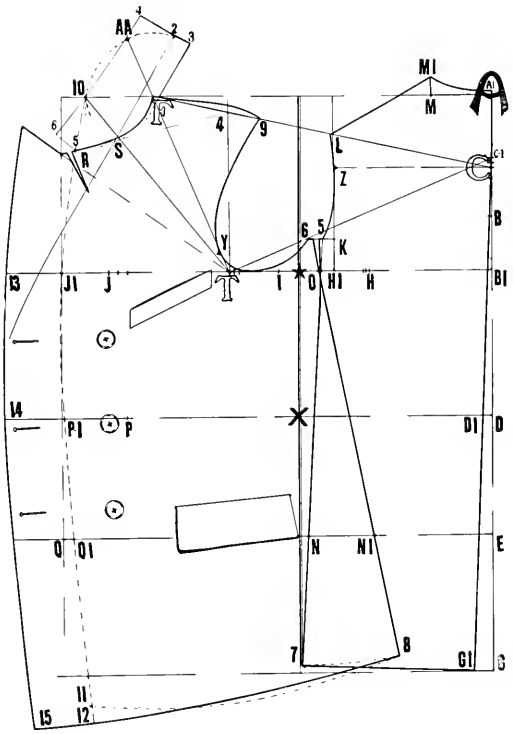
THREE-BUTTON, DOUBLE-BREASTED, BOX BACK SACK COAT

Measurements as follows: Breast, 38 inches; waist, 34 inches; seat, 39 inches; length to waist, 17 inches; full length, 31 inches. The breast is exaggerated two sizes.

TO DRAFT.

A to B is 1/3 the regular breast.
B to B1 is 2¾ inches.
A to D is the length to waist—17 inches.
D to E is 6½ inches.
A to G is full length.
Square out lines B1, D, E and G.
B1 to H is 1/3 the regular breast.
H to I is ¼ the regular breast.



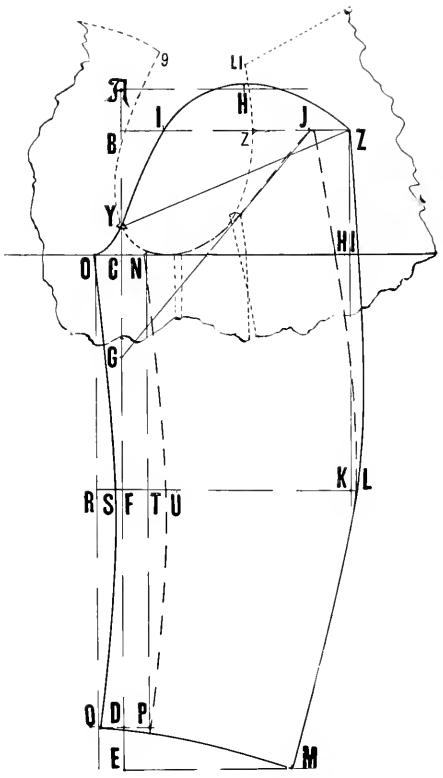
I to T is 2 inches plus ½ inch for the two size exaggerations.
Square up from T.
B1 to H1 is 1/3 the exaggerated breast, plus 1½ inches.
Square up from H1.
B1 to I is ½ the exaggerated breast.
J to J1 is 2½ inches.
Square up and down from J1.
B1 to C is ¼ the breast, plus ½ inch.
C to C1 is ½ inch, representing ¼ inch for each size of exaggeration.
Place corner of square at point T, with long arm resting on C1, square up from T, locating point F.
Rule a line from T to C1 and from C to F.
From H1 to K is 1/12 the breast.
Square out from K.
H1 to O is ¾ inch.
B1 to the star is ½ the exaggerated breast.
Square up and down from this point, which formulates the balance line.
Rule a line from O to 7 and up to 5.
A to M is 1/6 the breast.
Square up from M.
M to M1 is 1 inch.
A to A1 is ¼ inch.
Shape top of back as from A1 to M1 and from M1 to L.
Shape back of armhole from L around to 5.
Shape out ¼ inch from 5 to O.
D to D1 is ½ inch.
Rule a line from C through D1 and down, locating G1.
Square out to 7 by line G1, to D1.
X to P is ½ the waist.
P to P1 is 3 inches.
O to O1 is ¾ inch.
F to AA is 1/6 the breast.
Sweep from AA down to 10, pivoting at point F.
Shape balance line as from 10 through J1, P1, O1 and down.
10 to R is 1/6 the breast.
Rule a line from 4 to R and out.
From F to 9 is same distance as from M1 to L, minus ¼ inch.
N to N1 is 2½ inches.
Rule a line from O to N1 and down, extending from O up to 6.
Shape armhole of forepart from 6 around to 9 and top of shoulder from 9 to F.
Shape neckhole and gorge from F around to R.
Rule a line from N to T, locating S.
Sweep back from 7 to 8, pivoting at 5.
Sweep forward from 8 to 11, pivoting at F.
11 to 12 is 1¼ inches.
Extend a button stand of 3 inches as from J1 to 13, P1 to 14 and 12 to 15.
Lay up the lapels and shape the front and bottom as shown.

COLLAR.

Draw up the crease line from the top button through S and up.
F to 2 is the same as from A1 to M1 on the crease line.
From 2 to 3 is 1¼ inches.
From 2 to 4 is 1¾ inches.
From 5 to 6 is 1⅜ inches.
Shape collar from 3 to 4, 4 to 6, 6 to 5, and from 3 around to 5, coming inside the neckhole a seam, as shown by the dash lines. This completes the draft.

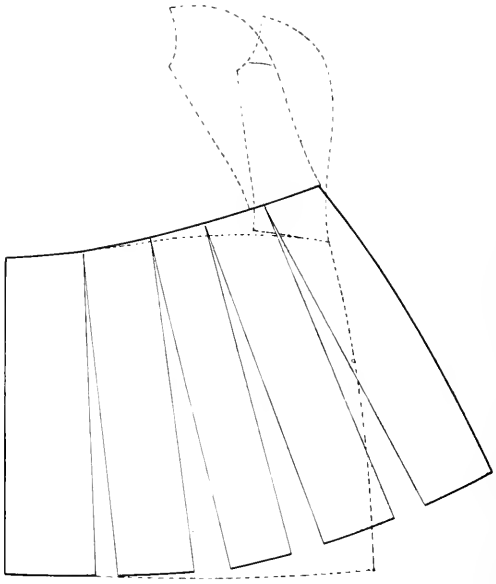
SLEEVE DRAFTED OVER THE ARM-HOLE.

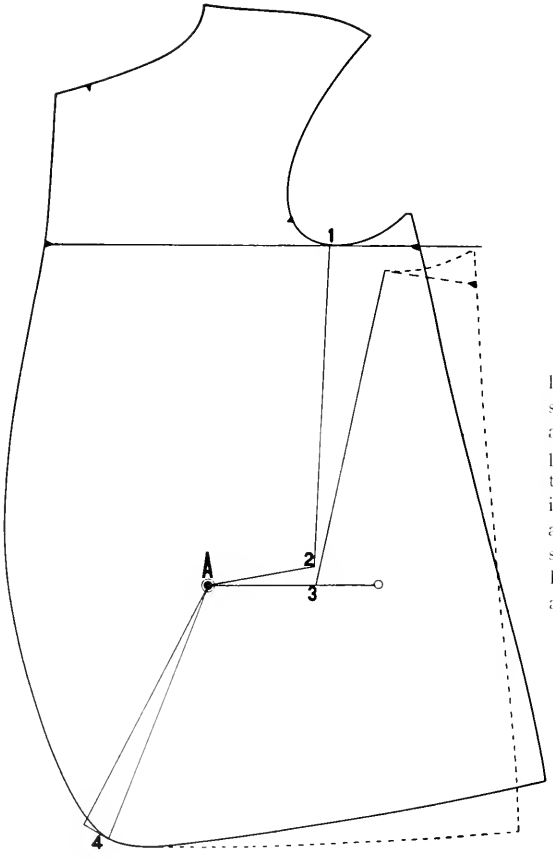
Lay the fore-part and back-part upon drafting paper, and mark around same deducting the seams of the under arm cut, also the side seam, as shown by the small dash lines.
The breast line of the draft is used as the basis.
Square up and down from C, so as to run through the notch in the fore-part at Y, as illustrated.
Measure the arm hole circumference as from 9 around the arm hole to L1.
Use this as the drafting power.
Point A is located by coming up 1/3 of the arm scye from C.
A to B is 1/12 arm scye.
C to D is the in-seam.
From D to E is 1½ inches.
F is between C and D.
Square out from A, B, F and E.
Square back and forth from D.
C to G is 1/6 arm scye, plus ¾ of an inch
A to H is ¼ arm scye.
B to I is 1/12 arm scye.
Y to Z is ½ arm scye, along the line squared out from B.
Square down from Z, locating H1 and K.
Z to J is 1/12 arm scye.
Rule a line from J to G.
NOTE: The line drawn from J to G should meet the arm hole of the draft, otherwise change it so it will do so.
C to N and D to P are each 1 inch.
Rule a line from N to P.
C to O and D to Q are each 1 inch.
Rule a line from O to Q.
T to U is ¾ of an inch.
R to S is ¾ of an inch.
D to M is the width at the hand, plus ½ inch. (6½ inches.)
Rule a line from D to M.
K to L is ½ inch.
Rule a line from L to M.
Shape head of top sleeve from O through Y, I, H and around to Z, coming up ¼ inch above H as illustrated.
Shape under sleeve from J around to N.
Shape out-seam of top sleeve from Z through L to M.
Shape in-seam of top sleeve from O through S to Q.
Shape out-seam of under sleeve from J to K.
Shape in-seam of under sleeve from N through U to P.
Check up the sleeve to meet the notches Y and Z.
Measure the distance on the arm hole from L1 to Z using the small letters.
Place this amount at 9 and continue to Y.
Apply this amount along the head of the top sleeve from Y around to Z, plus 1¾ inches for fullness.
Measure the under arm hole from Z around to Y, using the small letters.
Apply this amount along the under arm seam from Y around to J, plus ¾ of an inch for fullness.
By drafting the sleeve in this method, you will be sure to get one that will fit the arm hole.
You can draft the sleeve from any arm hole in this method, whether you draft the coat or not.
The idea is to draft a sleeve that will fit the arm hole notch to notch.



FLARED SKIRT.

The diagram herewith presented shows the flaring of a skirt. The dotted lines indicate a normal skirt. To obtain a full flare at bottom without changing the balance of skirt, make four slashes in a proportionate skirt and spread same as much as you wish at bottom (2 inches in each slash will give a good full skirt). Place this upon another paper and mark off and you will have a pattern which will give the desired results. Skirts for all frock coats should be treated in this manner when a proportionate skirt is not desired.





STOUT MAN'S SACK FOREPART.

The diagram of front part herewith illustrated shows how to take away the surplus cloth in the front edge of a stout man's sack coat. Make a cut, as per illustration, from armhole down to the pocket, 1 to 2, and another cut in the pocket from 3 to A; fold surplus over, as shown in illustration at 4, making the opening between 2 and 3⅛ of an inch for every inch the 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.

EFFECTIVE MANIPULATION

Upon a very general demand from the trade, of drawings for various novelties in overgarments, I herewith present a series of manipulations of a normal overcoat, which in this manner is transformed into novelties in overgarments. Careful study of the operations performed should enable a competent cutter to produce any kind of novelty overgarment of this order, whether actually illustrated in this series or not.

These diagrams, etc., are also published and copyrighted as a matter of record and protection, inasmuch as I have had under me a number of repeaters, as well as former students, who either directly or indirectly imposed upon original ideas that emanated from me.

While all kinds of manipulation is taught in our individuality department, these diagrams, etc., are published for the personal use of the subscribers of this Journal, and should be much pleased if repeaters, demonstrators, etc., would respect the copyright by giving due credit to the originator, whether demonstrated complete or in part.

FRED'K T. CROONBORG.

HOW TO DO IT

BLOCK OF OVERCOAT AND SLEEVE.

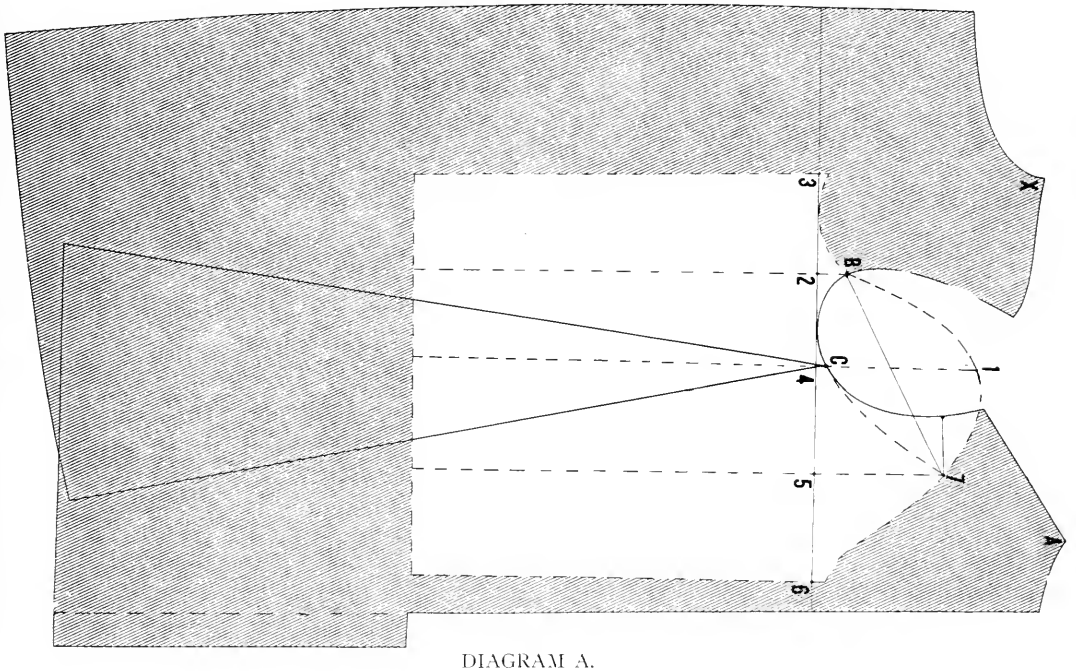


DIAGRAM A.

Diagram A, as illustrated, shows the model pattern in solid lines and the divisional sleeve in the dotted lines. The sleeve, which has a proportional top, is drawn straight, without elbow, so as to facilitate matters in the various manipulations, to which this sleeve and model pattern will be subjected in the following diagrams:

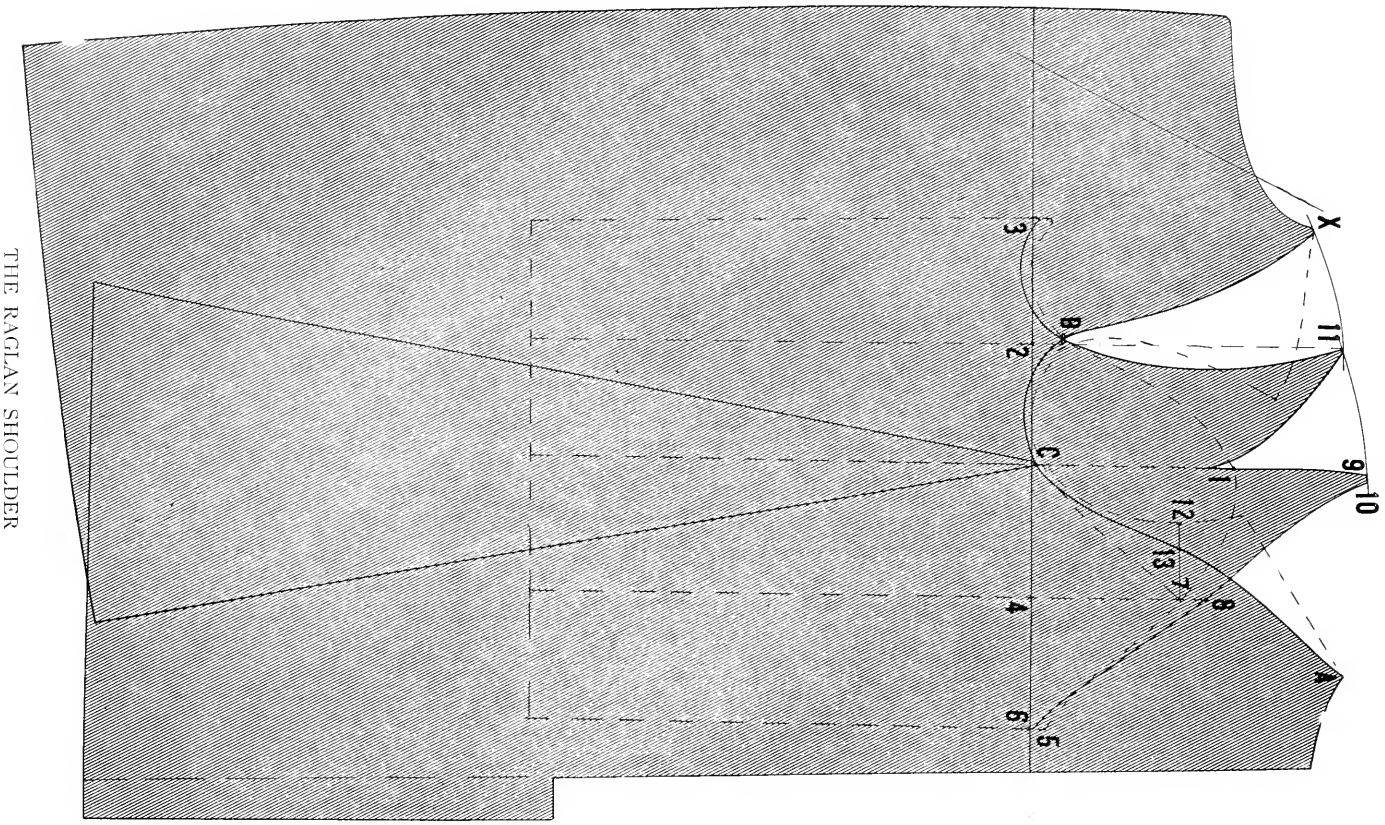


DIAGRAM B.

Diagram B shows the model pattern laid out, as well as the divisional sleeve, which is subjected to regulation for a raglan as follows:

Deepen the arm scye of coat ½ inch and shape as per illustration from A to C.

Shape from X, B and C.

Square up from point 2, and square up from point C.

Sweep backward from point X, using point B as a pivot, finding point 11.

Sweep backward from point 11, using point C as a pivot, finding point 9.

From 7 to 8 is same distance as from 13 to 12.

From 5 to 6 is same amount as we deepen the arm scye

Shape as per illustration from 11 to B and 3.

Shape from 11 to 1, 9 to 1.

Shape from 5 to 8 and 10, and there is the raglan.

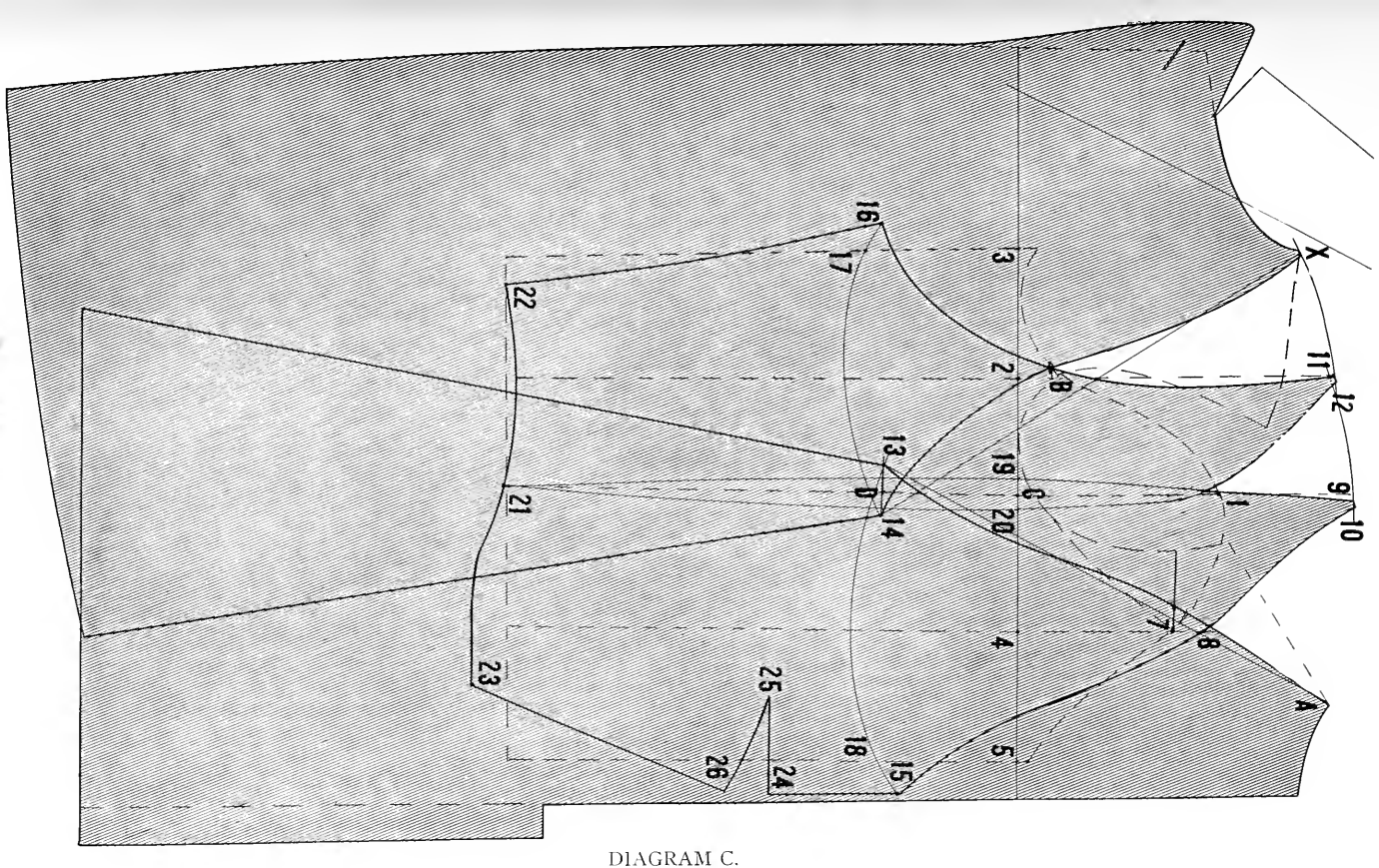


DIAGRAM C.

Diagram C shows the balmaccan slipon as extracted from a regular overcoat pattern. Regarding sleeves and shoulder above breast line, perform the same operations as to the raglan explained in Diagram B.

C to D is 4½ inches.

Square across D

D to 13 is 1½ inches.

D to 14 is 1½ inches.

Shape from A to 13, and shape as per diagram 11 to B.

Rule a line from A to 13.

Rule a line from X to 14.

Sweep forward from 14, using point B as a pivot.

From 17 to 16 is same distance as from D to 14.

Sweep backward from 13, using point 8 as a pivot.

From 18 to 15 is same distance as from D to 13.

Shape as per illustration from X to B and 14, B and 16, and from 10 to 8 and 15.

Take out a "V" in under arm of 1¾ inches between 24 and 26.

Make the proper sleeve length from C to 21.

Extend ¾ inch from C to 19, and ¾ inch from C to 20.

Shape as per illustration from 9 to 19 and 21, and 12 to 20 and 21.

Make sleeve the proper width at bottom; shape up and finish as represented.

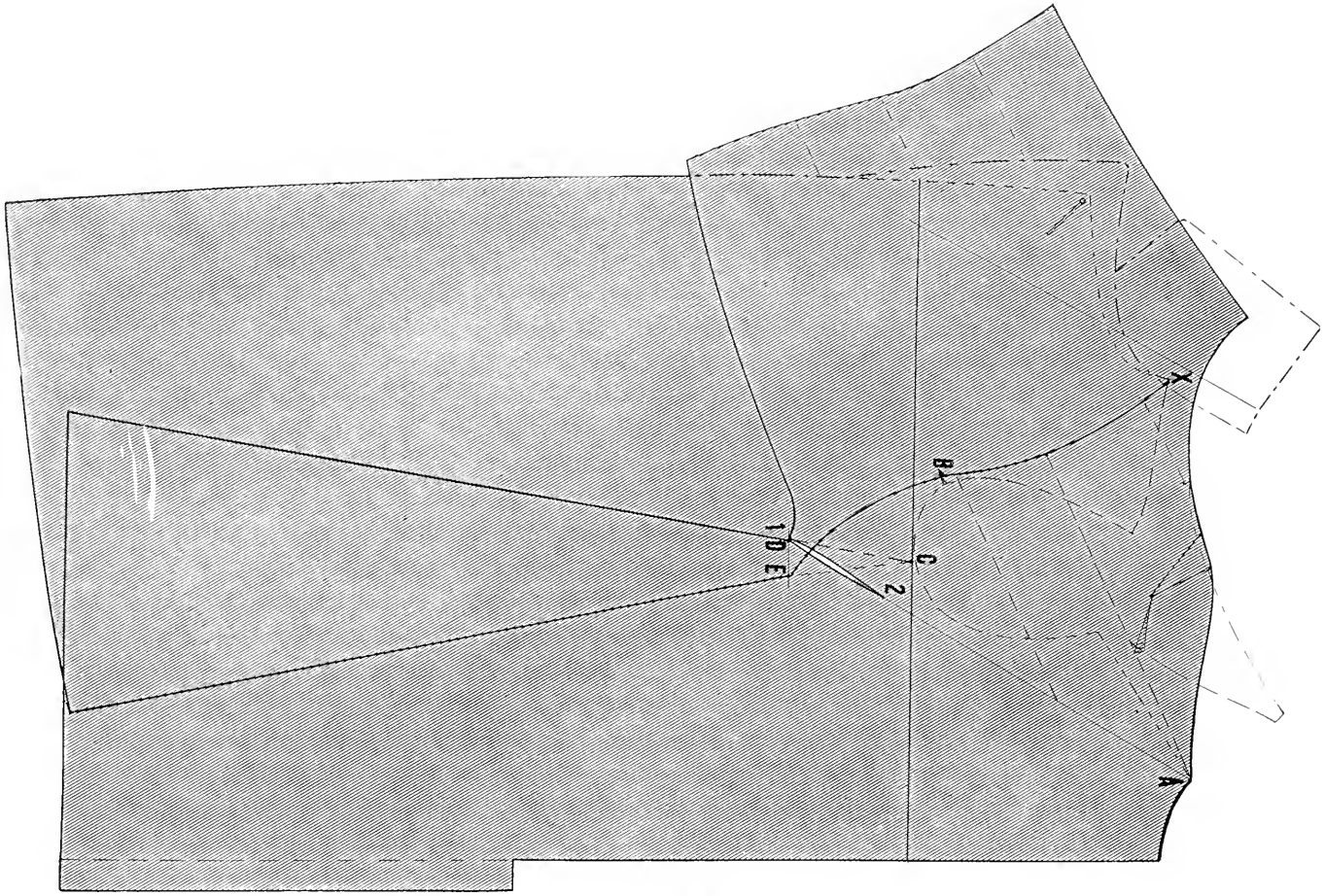


DIAGRAM D.

Diagram D, the combination slipon, as taken from a regular overcoat pattern, is almost self-explanatory.

Deepen the arm scye in the same manner as in the balmaccan.

Place the back part of balmaccan sleeve in position from A to 1, as straight line will indicate, while the dotted line shows balmaccan sleeve.

Make a slash in the pattern at front of sleeve as indicated and plait same over, so as to draw the total sleeve back to point A. Take out a fish in back part as illustrated, from D to 2. Re-shape as per illustration and complete.

In making up it is understood that there should be at least 2 inches fullness in the front sleeve from the notch to point A.

DIAGRAM E.

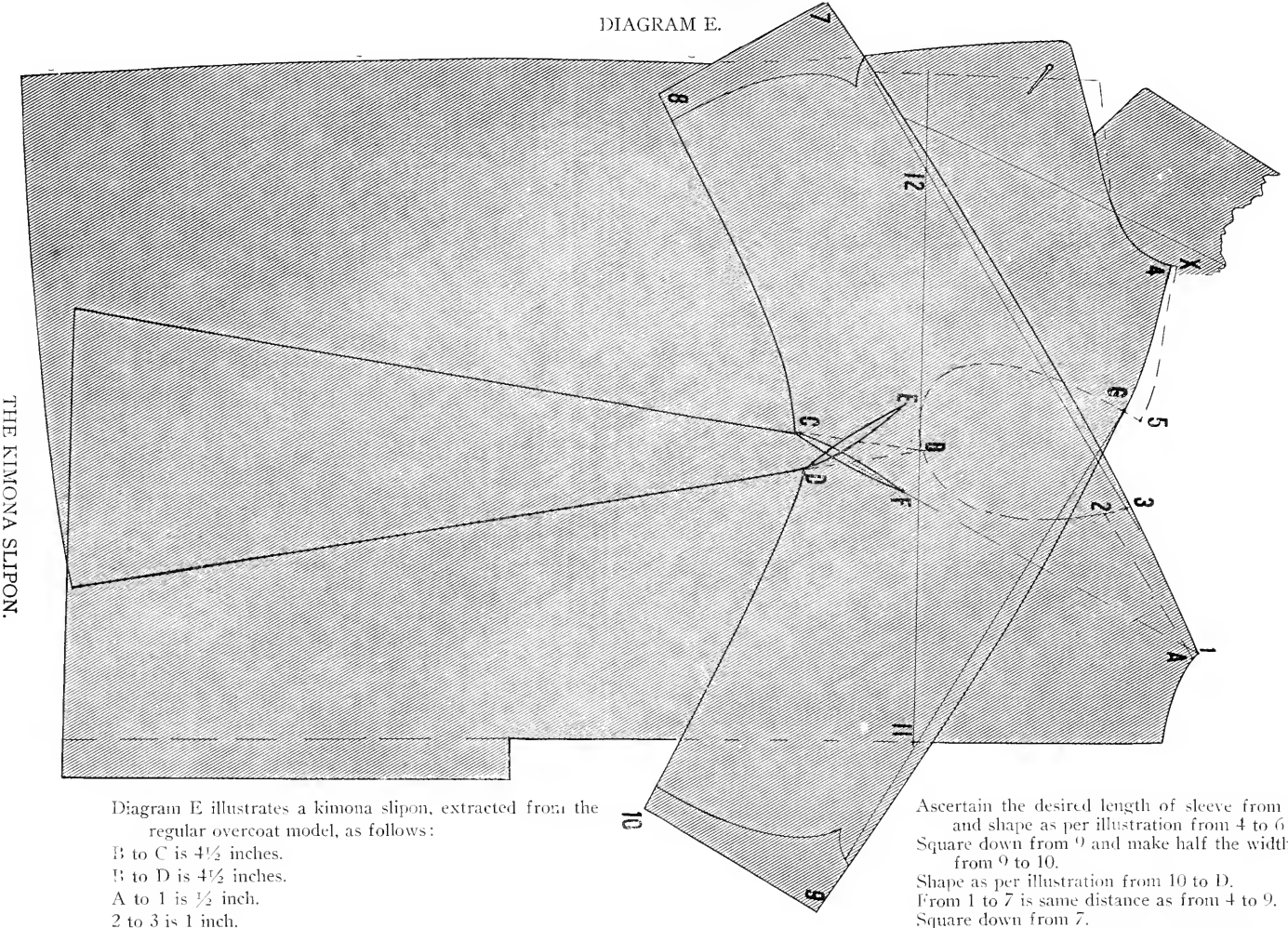


Diagram E illustrates a kimona slipon, extracted from the regular overcoat model, as follows:

B to C is 4½ inches.
B to D is 4½ inches.
A to 1 is ½ inch.
2 to 3 is 1 inch.
5 to 6 is 1 inch.
Rule a line from 6 to 11 and out.
Rule a line from 3 to 12 and out.

Ascertain the desired length of sleeve from 4 to 6 and 9, and shape as per illustration from 4 to 6 and 9.
Square down from 9 and make half the width of the sleeve from 9 to 10.
Shape as per illustration from 10 to D.
From 1 to 7 is same distance as from 4 to 9.
Square down from 7.
From 7 to 8 is same distance as from 9 to 10.
Take out a fish in the front part as shown from D to E, and take out a fish in the back part as shown from C to F.
Lay up collar and lapels as shown and finish as represented.

DIAGRAM F.

NEWPORT SLIPON.

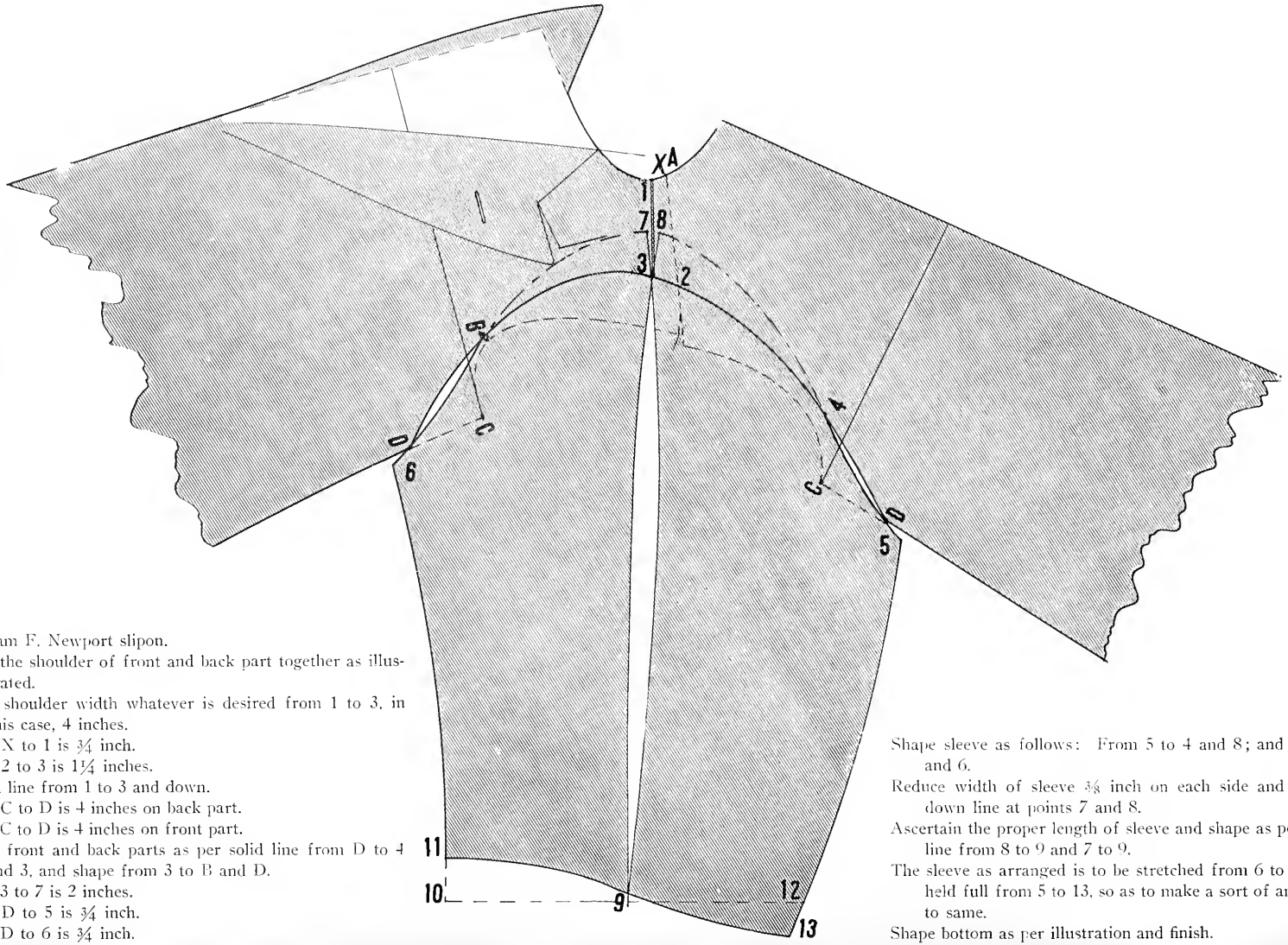


Diagram F. Newport slipon.

Place the shoulder of front and back part together as illustrated.

Make shoulder width whatever is desired from 1 to 3, in this case, 4 inches.

From X to 1 is ¾ inch.

From 2 to 3 is 1¼ inches.

Rule a line from 1 to 3 and down.

From C to D is 4 inches on back part.

From C to D is 4 inches on front part.

Shape front and back parts as per solid line from D to 4 and 3, and shape from 3 to B and D.

From 3 to 7 is 2 inches.

From D to 5 is ¾ inch.

From D to 6 is ¾ inch.

Shape sleeve as follows: From 5 to 4 and 8; and 7 to B and 6.

Reduce width of sleeve ⅜ inch on each side and square down line at points 7 and 8.

Ascertain the proper length of sleeve and shape as per solid line from 8 to 9 and 7 to 9.

The sleeve as arranged is to be stretched from 6 to 11 and held full from 5 to 13, so as to make a sort of an elbow to same.

Shape bottom as per illustration and finish.

DIAGRAM G.

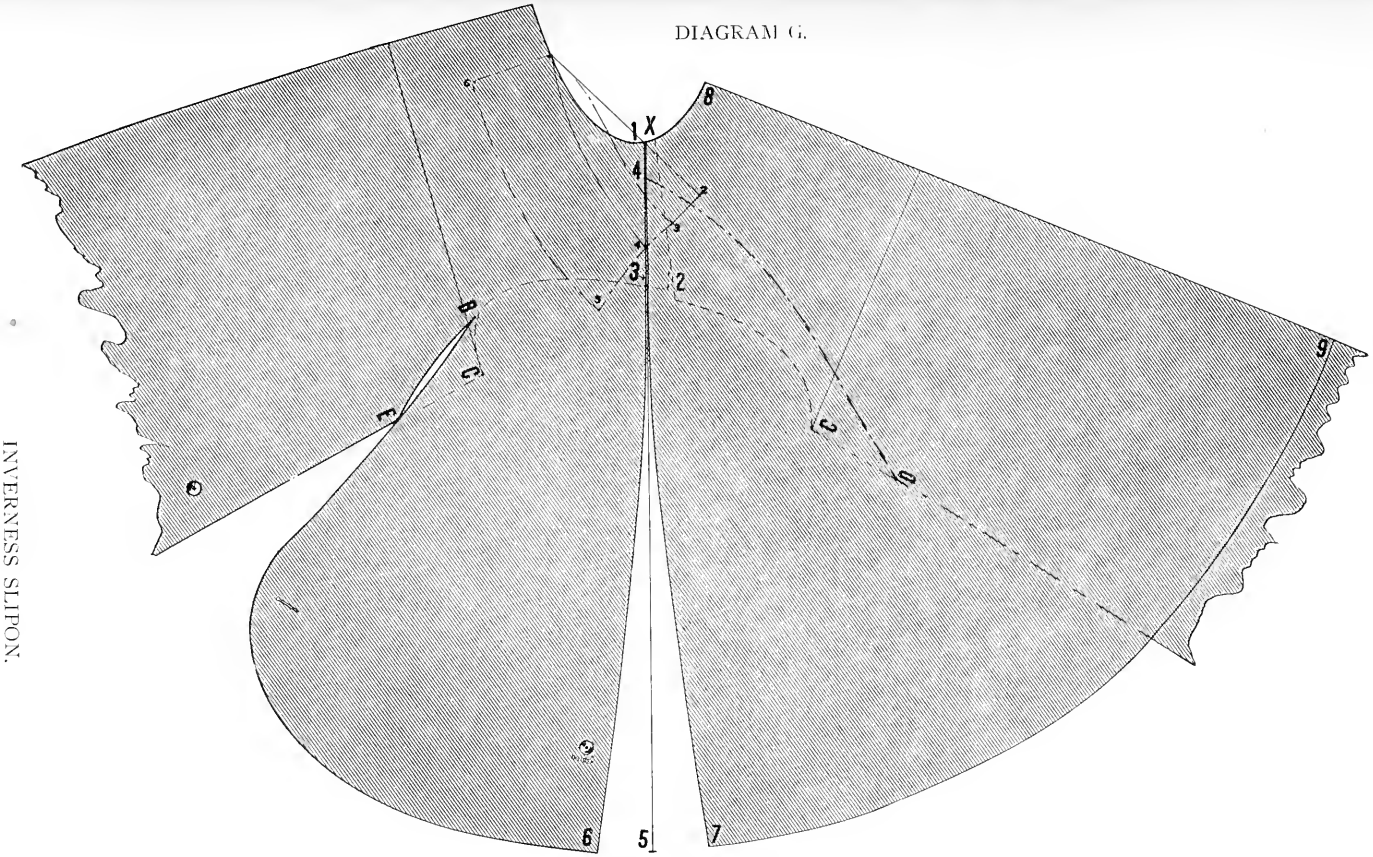


Diagram G, Inverness slipon, is obtained much in the same manner as the Newport slipon, by placing the front and back shoulder together as shown from X to 2.

From X to 1 is ¾ inch.

From 2 to 3 is 1¼ inches.

Rule a line from 1 to 3 and down.

C to D is 4 inches.

C to E is 4 inches.

Measure off the length of sleeve cape desired from X to 5.

Sweep forward and backward from 5, using point 1 as a pivot, finding point 9 in the back, and the desired length of sleeve cape in front.

Take out a "V" in front as shown from E to B.

5 to 6 is 2¼ inches.

5 to 7 is 2¼ inches.

Shape as per illustration from 1 to 6 and 1 to 7.

Make the width of back as per dash line from D to 4.

This will produce an Inverness slipon with cape and front part in one piece.

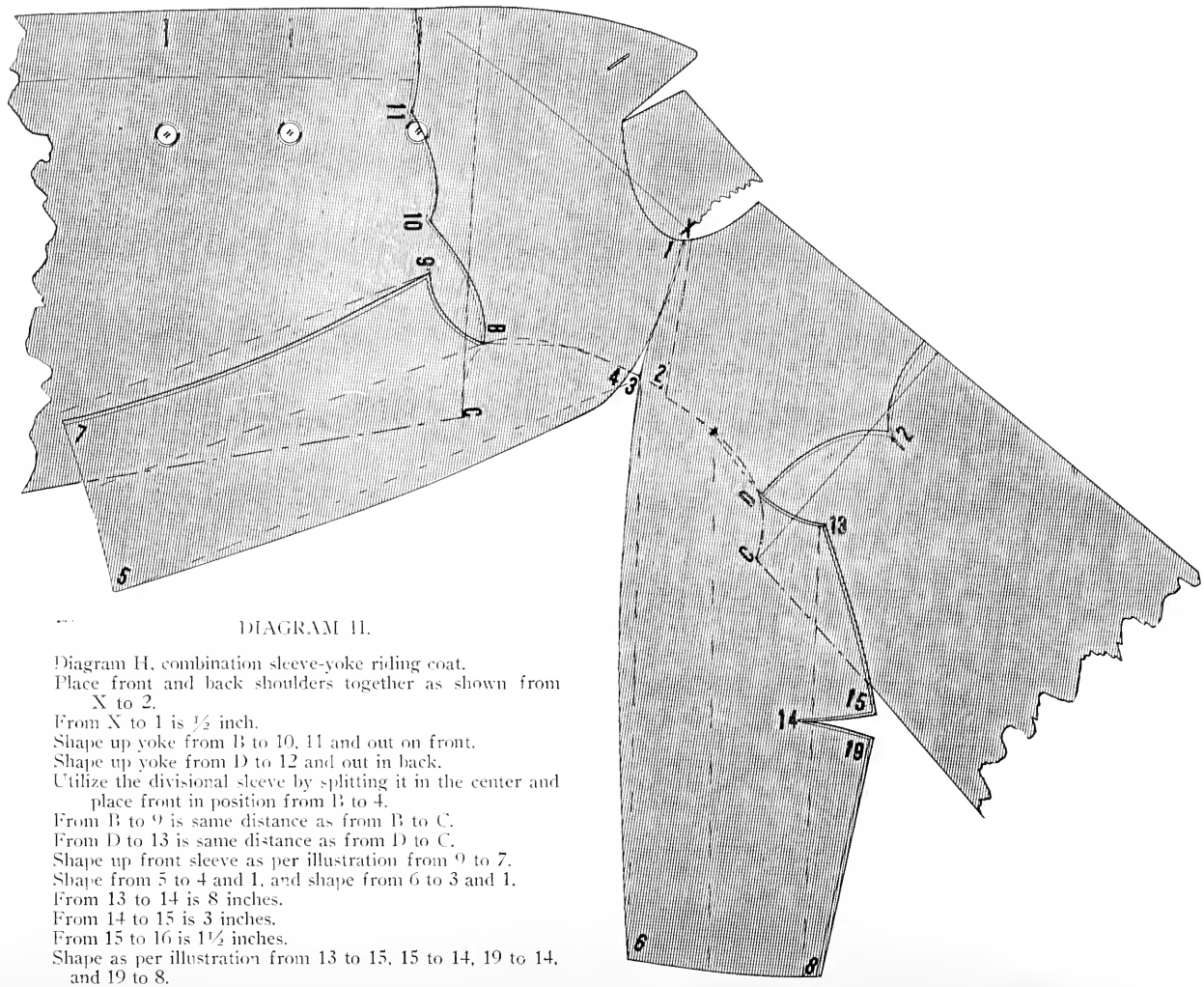


DIAGRAM 11.

Diagram H, combination sleeve-yoke riding coat.
Place front and back shoulders together as shown from X to 2.
From X to 1 is ½ inch.
Shape up yoke from B to 10, 11 and out on front.
Shape up yoke from D to 12 and out in back.
Utilize the divisional sleeve by splitting it in the center and place front in position from B to 4.
From B to 9 is same distance as from B to C.
From D to 13 is same distance as from D to C.
Shape up front sleeve as per illustration from 9 to 7.
Shape from 5 to 4 and 1, and shape from 6 to 3 and 1.
From 13 to 14 is 8 inches.
From 14 to 15 is 3 inches.
From 15 to 16 is 1¼ inches.
Shape as per illustration from 13 to 15, 15 to 14, 19 to 14, and 19 to 8.

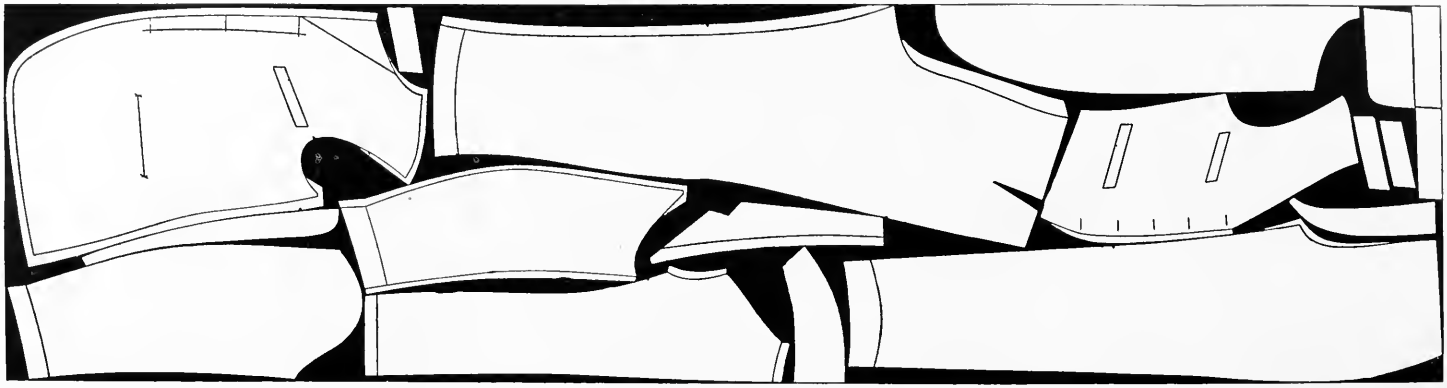
Cloth Cutting

It is often said that we have to learn by our own experiences, that we cannot profit by those of others, but must go through the turmoil of learning the right way by seeing the fallacy and suffering the loss resultant upon wrong methods. The chastened frame of mind that follows upon such rigorous experiences has been known to us all, and has convinced us of the value of instruction by showing us how much we might have saved ourselves had we heeded admonitions given.

This truism illustrates the value of system. The pioneer in every branch of science, and in every line of industry, must test each hypothesis, must try out each assumption, and develop through infinite labor and toil, through many disappointments and much travail, a set of rules and precepts which combined together in logical order, constitute a System. The student profits by the efforts and research of his predecessors who have passed through these painful but enlightening processes of experimentation, who have proven all things, and held fast to that which has been found good.

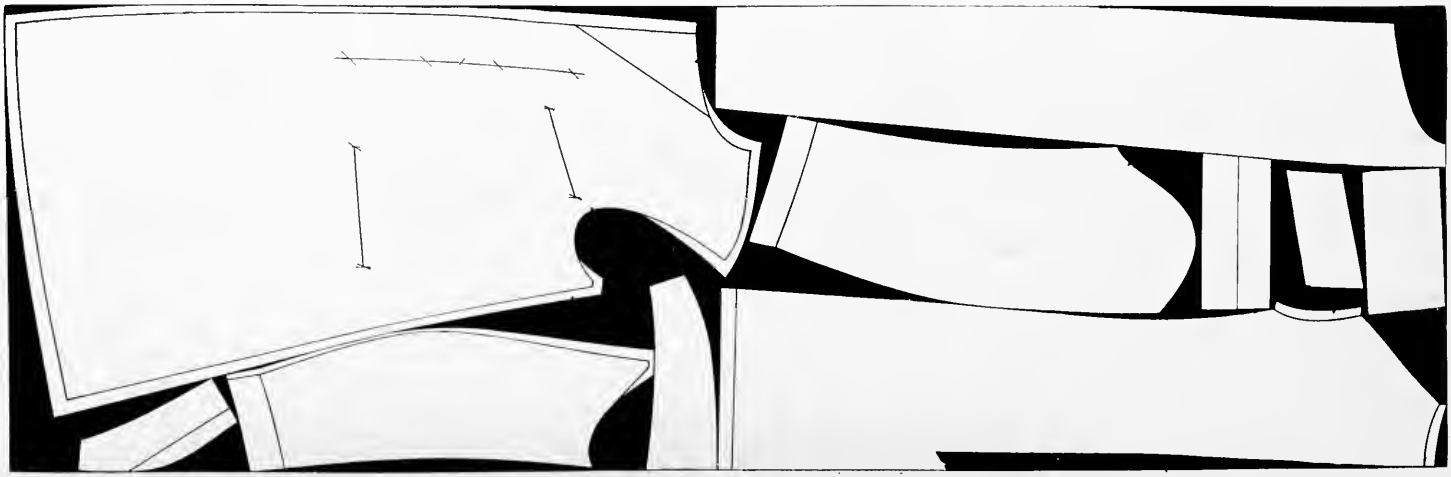
I shall therefore give you some examples of practical adaptation of System to the uses of Cloth Cutting, and the discussions that will accompany illustrations will make clear the reasons for each precept stated.

This important stage of the process of garment building is one which is often overlooked in elaborating a System of Tailoring, but it should not be omitted for the reason that certain very particular operations are involved, which necessitate accuracy of execution. A stitch in time saves nine, and careful attention to detail at this point may save much trouble later on. A thorough understanding of the correct way to deal with patterns will be a factor in your success, and will enable you to avoid loss, waste and embarrassment. For the value of System is in this, that it crystallizes into a set of theorems the discoveries of the original investigator for the benefit of those who follow in his footsteps, thus conserving the time, strength, mental and nerve forces of the operator, to say nothing of the saving of cloth and canvas.



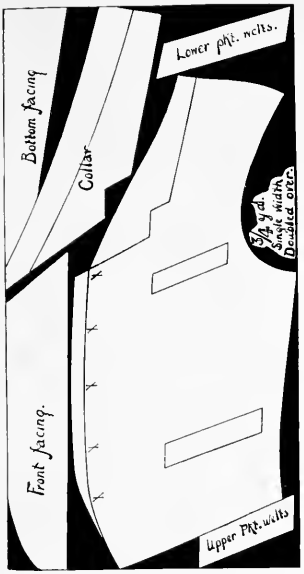
LAY FOR SACK SUIT.

Breast, 38 in.; trousers, length, 32 in. Amount of Material required, 3⅛ yards, 56 in. wide. Fold, in.



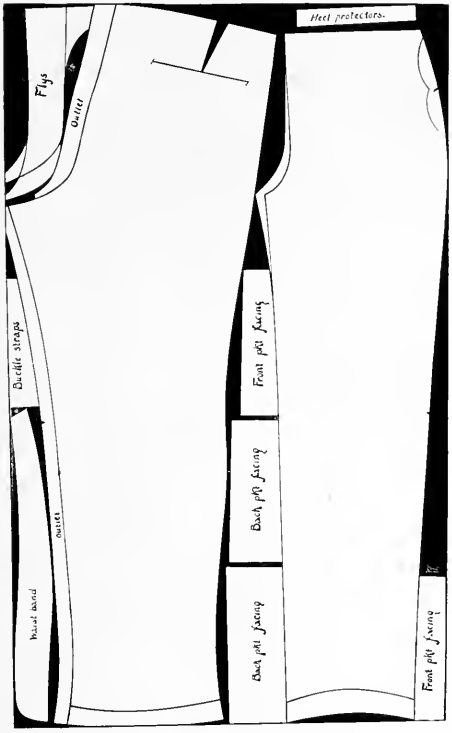
LAY FOR OVERCOAT

Breast, 42 in.; length, 43 in. Amount of Material, 2½ yards, 56 in. wide. Fold, in.



LAY FOR NOTCH COLLAR VEST

Breast, 38 in. Amount of material required, ¾ yard, single width, doubled over. Fold, in.

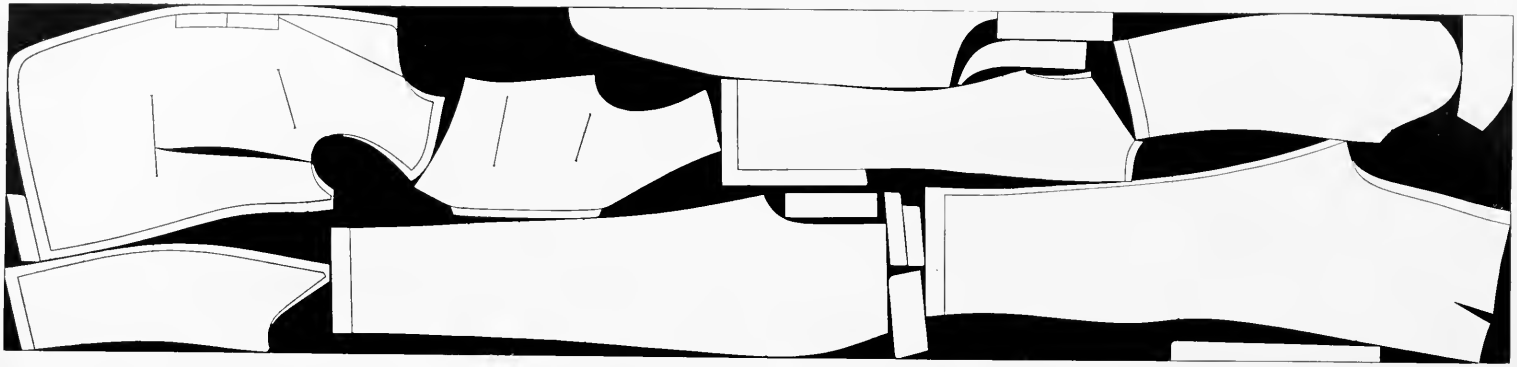


LAY FOR TRCUSERS

Seat, 40 in.; 32 in. inseam. Amount of material required, 1¼ yards, 56 in. wide. Fold, out.

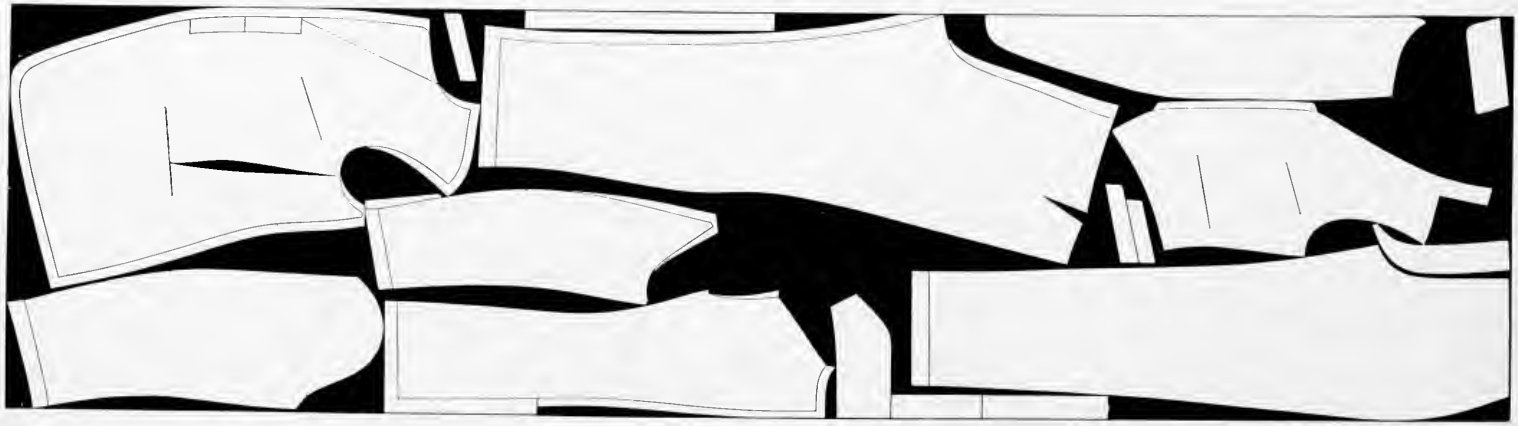
LAY FOR STOUT MEN'S SACK SUIT.

Breast, 44 in.; trousers, length, 32 in. Amount of Material required, 3½ yards, 56 in. wide. Fold, in.



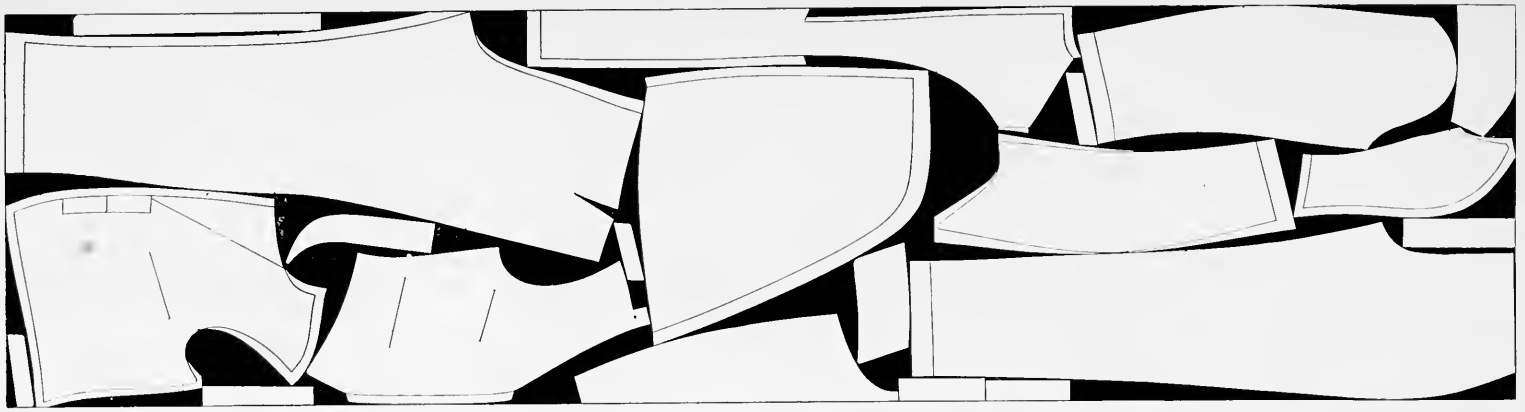
LAY FOR SACK SUIT

Breast, 40 in.; trousers, length, 32 in. Amount of material required, 3 1/3 yards, 56 inches wide. Fold in.



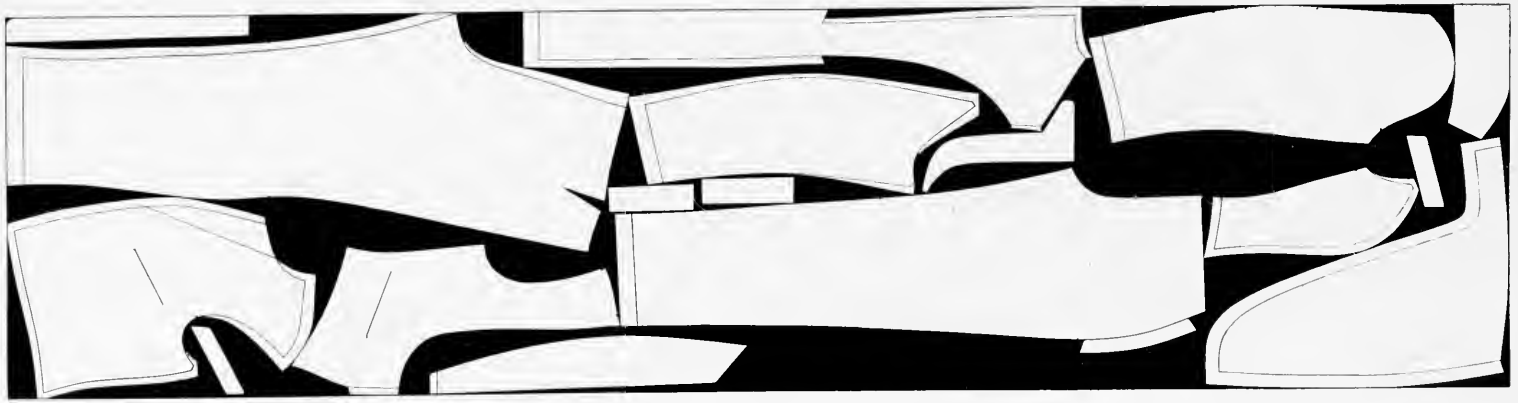
LAY FOR SACK SUIT

Breast, 33 in.; trousers, length, 32 in. Amount of material required, 3¼ yards, 56 inches wide. Fold out.



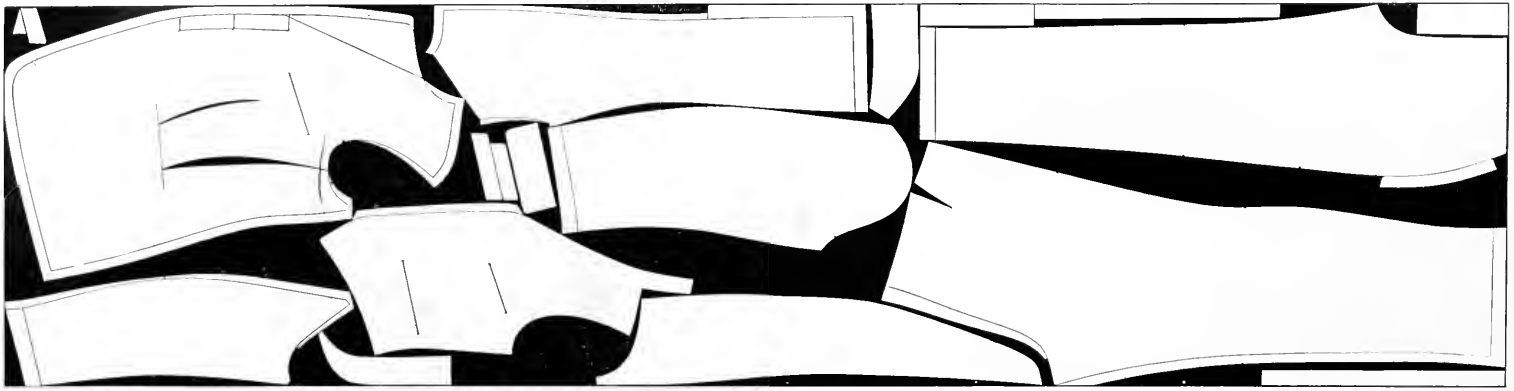
REVERSED LAY FOR FROCK SUIT

Breast, 42 in.; trousers, length, 32 in. Amount of Material required, 3⅓ yards, 56 inches wide. Fold in.



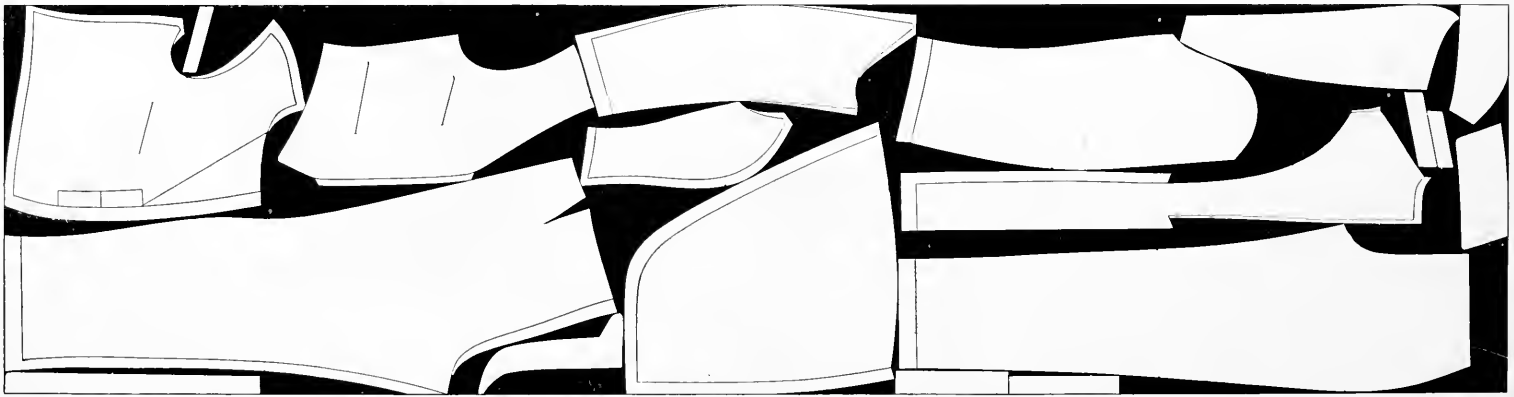
LAY FOR FULL DRESS SUIT

Breast, 37 in.; trousers, length, 31 in. Amount of Material required, 3⅛ yards, 56 inches wide. Fold in.



REVERSED LAY FOR SACK SUIT

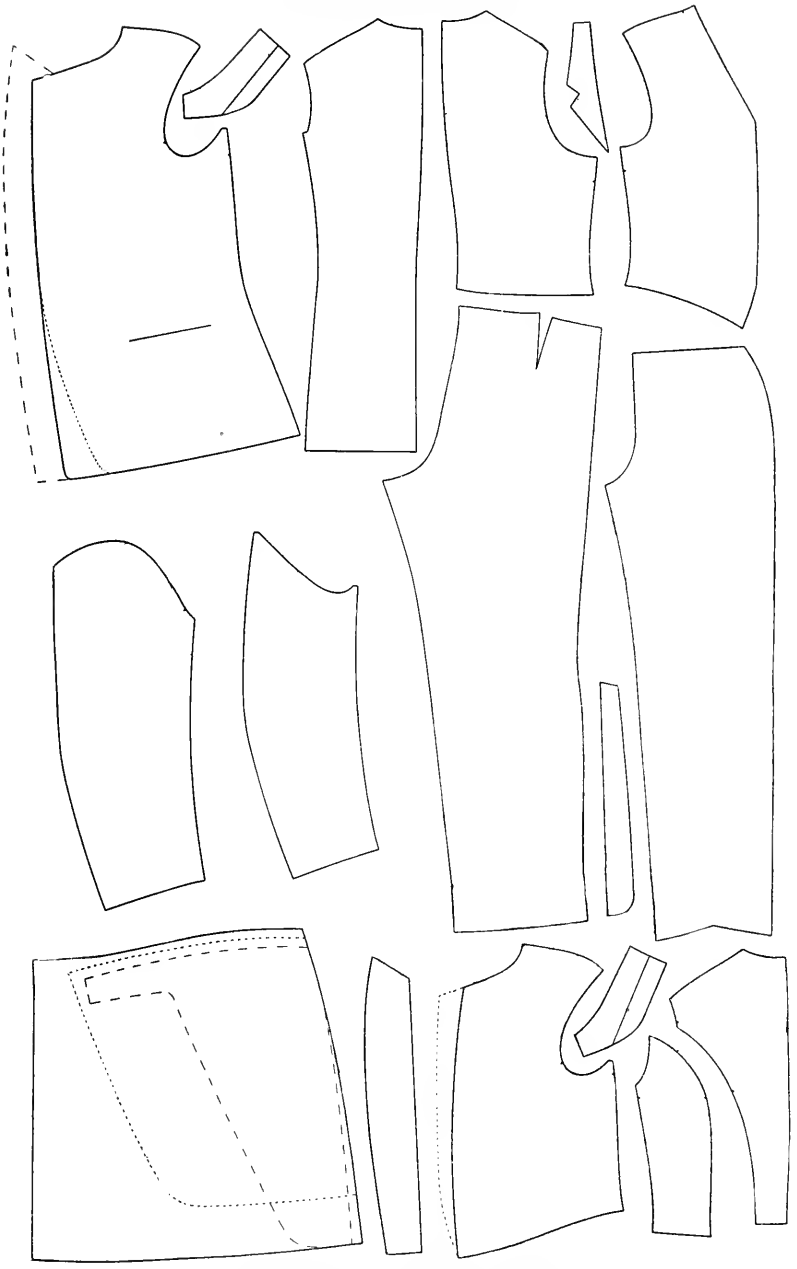
Breast, 42 in.; trousers, length, 31 in. Amount of Material required, 3⅓ yards, 56 inches wide. Fold in.



LAY FOR FROCK SUIT

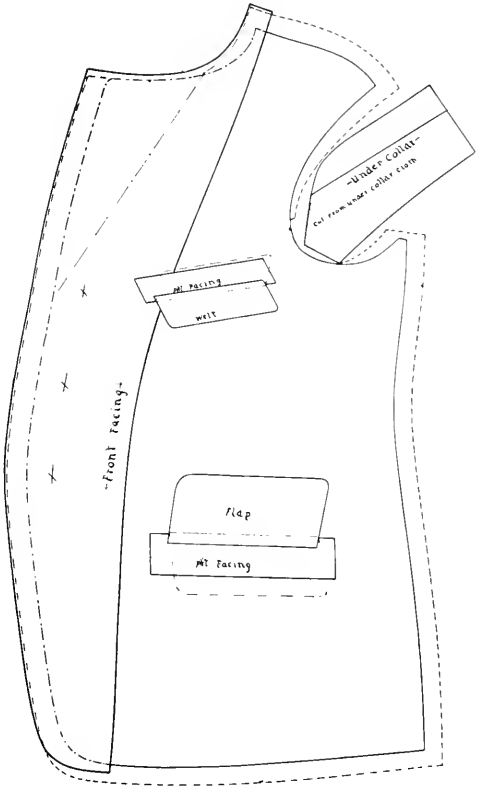
Breast, 36 in.; coat, lenth, 36 in.; trousers, length, 32 in. Amount of Material required, 3¼ yards. Fold out.

ALTERATION BLANK



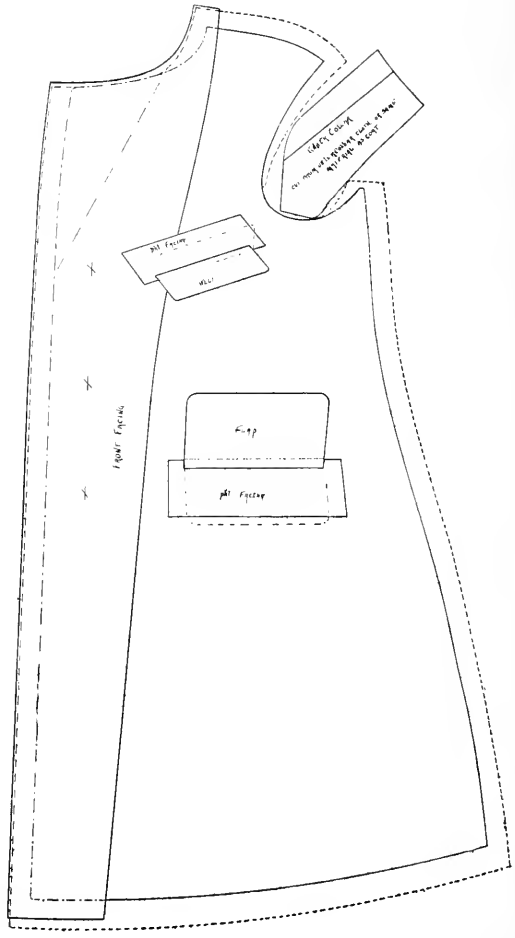
This blank is utilized for marking alterations on patterns after try-on is made and preserved with the patterns for future reference.

FITTINGS

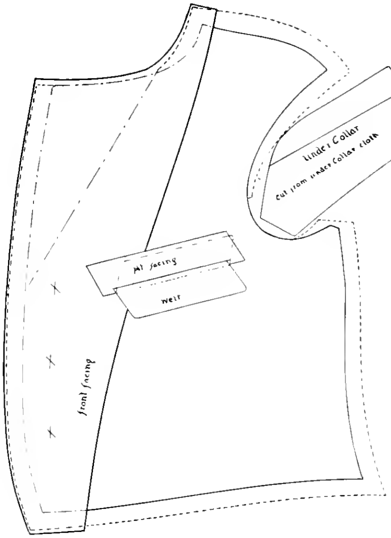


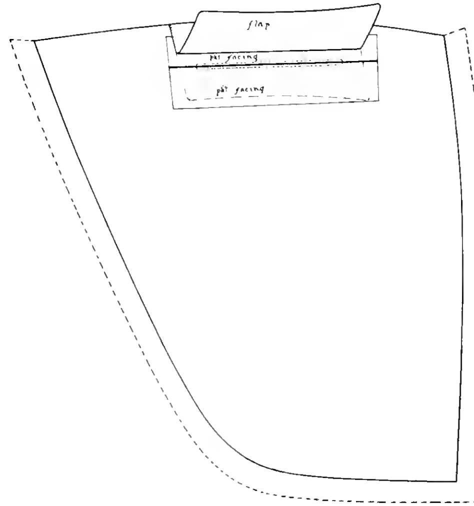
The diagram illustrated herewith shows fittings necessary for coats, vests and trousers, such as front facings, pocket facings, welts, flaps, under collars, and necessary outlets, while the under collar is illustrated as well. It is customary to make same from under collar cloth.

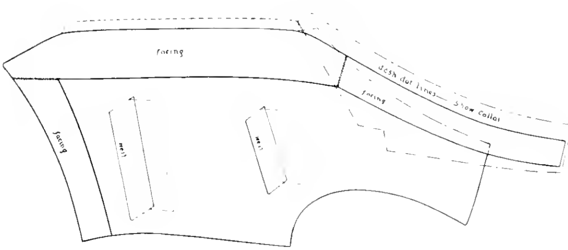
While the diagrams are self explanatory in all other respects, it is well for the student to give a good deal of study to the fittings with a view to fixing in his mind the various pieces of fittings necessary, so as to make sure that none are forgotten.

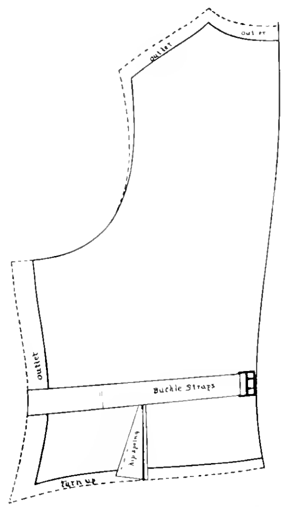


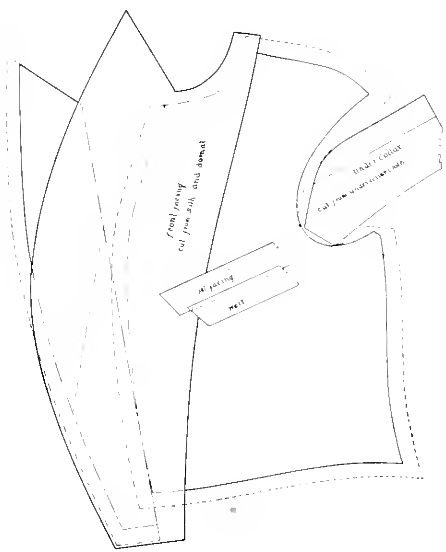
FITTINGS

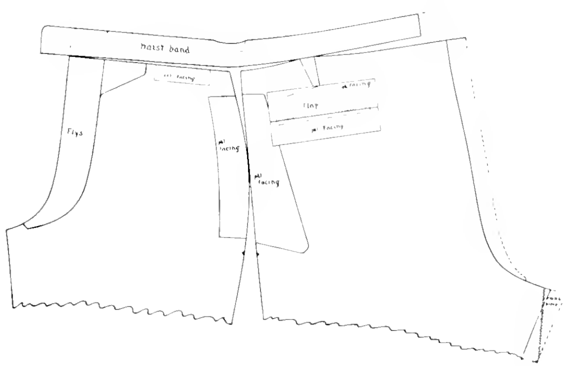

Under Collar
cut from under Collar cloth
pkt facing
welt
front facing


flap
pkt facing
pkt facing


facing
design dot lines — Show Collar
facing
facing
welt
welt


outlet
outlet
Buckle Straps
hip spring
turn up


front facing
cut from silk and domet
Under Collar
pkt facing
welt


waist band
Flys
flap
pkt facing
pkt facing
pkt facing

CANVAS

The first three diagrams A, B and C, are meant to show the regular way of cutting canvas, and its make-up. In regard to the details of make-up of canvas, see Lecture on *How to Make a Try-On.*

For the various ways of cutting canvas study the diagrams herewith presented.

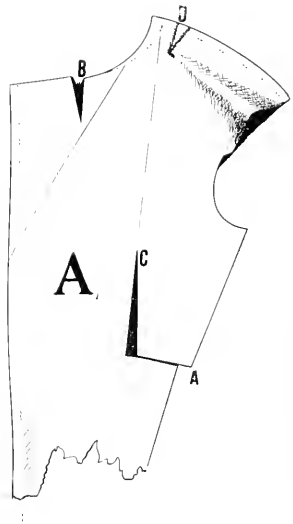


Diagram A shows the regulation cut of canvas.

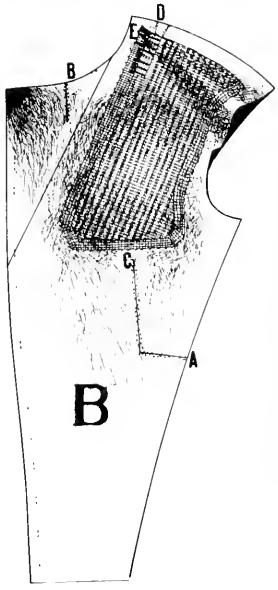


Diagram B shows the position of haircloth.

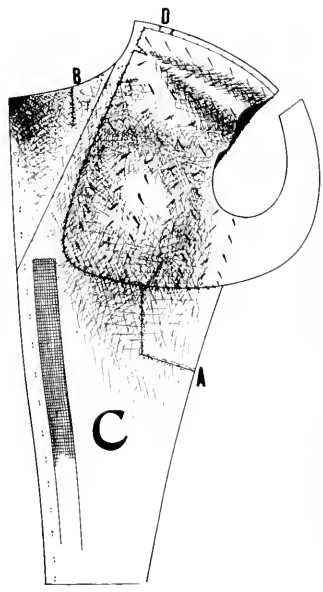


Diagram C shows the padding and button stay.

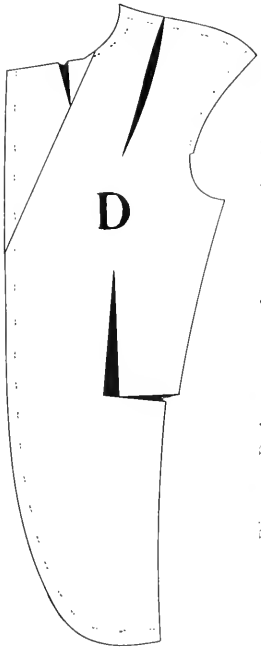


Diagram D shows canvas for concave shoulder.

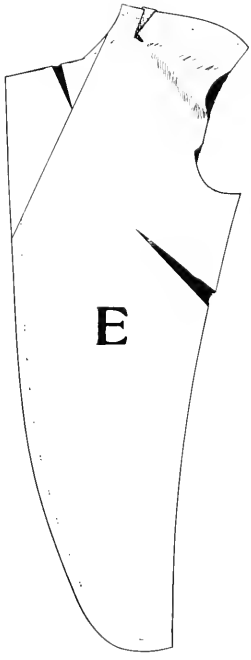


Diagram E shows a cut specially favored by a Chicago tailor.

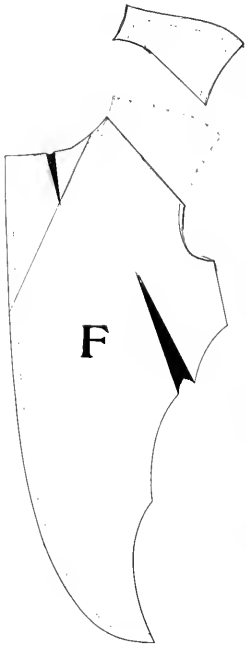


Diagram F shows a cut specially favored by a New York tailor.

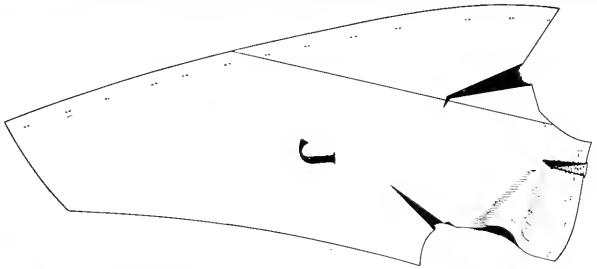


Diagram J shows canvas for dinner jacket.

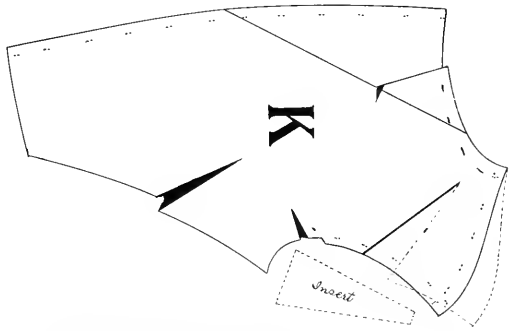


Diagram K shows special canvas for hollowed out lapel, and square shouldered effect.

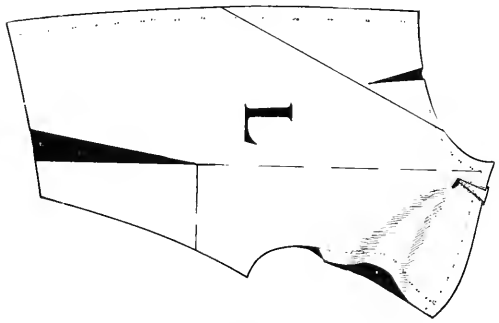


Diagram L shows frock coat canvas.

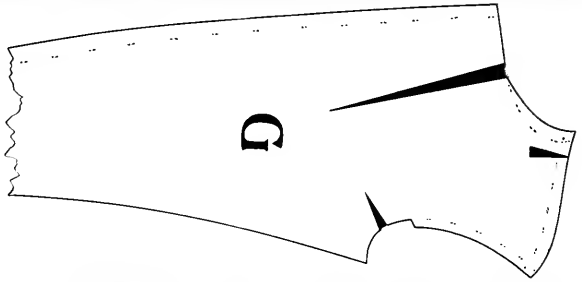


Diagram G shows a cut specially favored by a Los Angeles tailor.

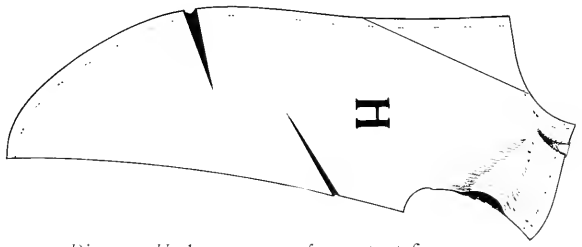


Diagram H shows canvas for a stout figure.

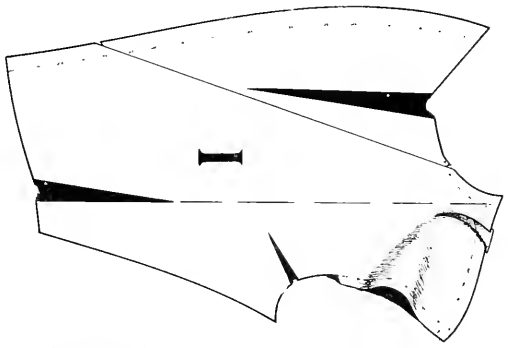
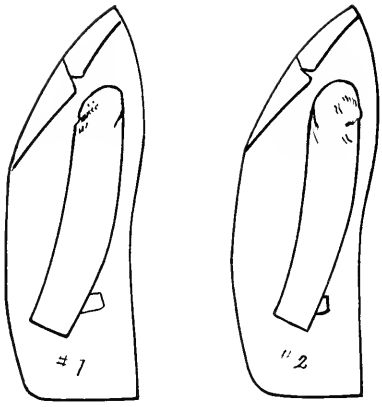


Diagram I shows dress coat canvas.



Sketch No. 1 and No. 2 show defects in sleeve.

No. 1 shows the sleeve for the individual who stands with his arms forward.

No. 2 shows the reverse, for a man who stands with his arms backward.

Diagram A.

Diagram A, if followed closely will show the correct change to be made if a sleeve is cut to fit a notch, which it should be. The balance of the sleeve should be changed to conform with the hang of the arm. The solid line shows the normal sleeve.

B to C is 1 inch, more or less.

Rule a line from A to C, as per dotted line, and re-shape from A to D, as per dotted line, also shape back of arm as per dotted line, and there will be a sleeve for the man that is holding his arm forward.

The dash line shows the sleeve for the man that holds his arm backward, which works on the same principal. From B to C is 1 inch, more or less. Re-shape the front and back as per dotted line, and there will be the sleeve for a man that holds his arm backward.

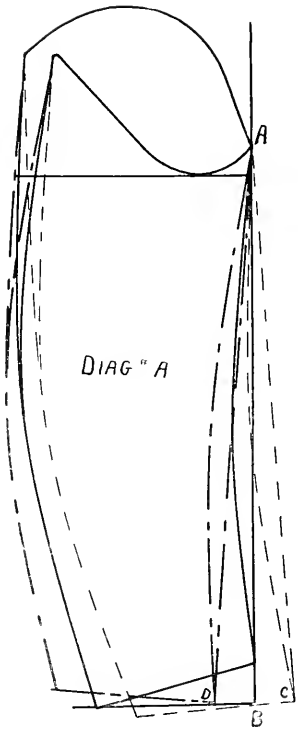
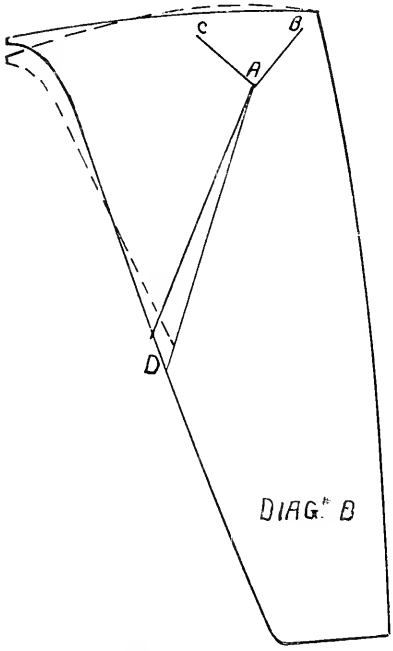


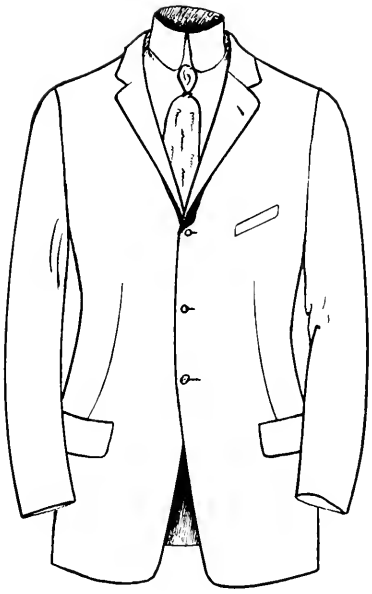
Diagram B.

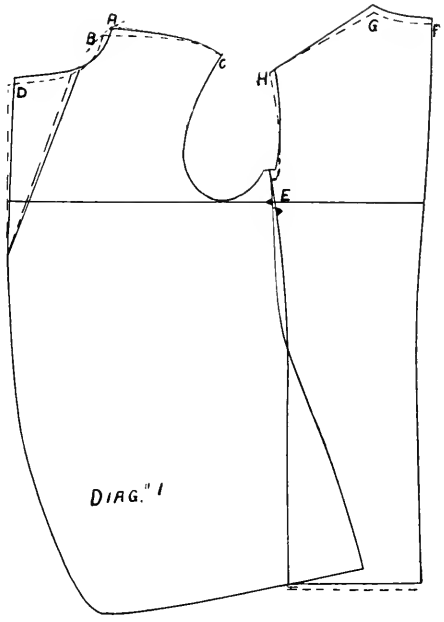
Diagram B shows the illustration of a regular dress skirt. Upon general principals, the dress skirt will always be too long at the front edge, and to overcome this difficulty, make a slash in the pattern from D to A; A to C; and A to B.

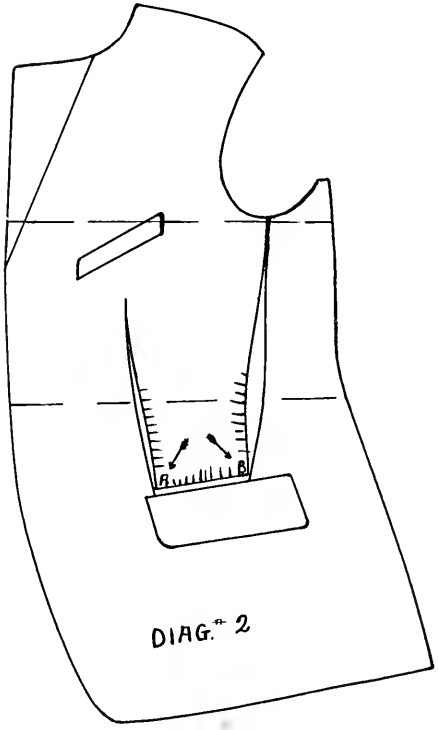
Pleat pattern at D, the desired amount; re-shape the front of skirt.

The dotted line shows the effect of manipulation after completed.









COAT.

The accompanying sketch shows a coat that sets away from the neck. The following remedies as shown in diagram one have proved successful.

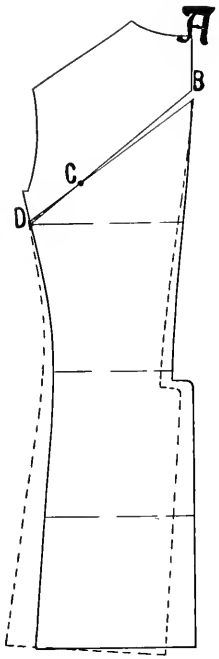
Sweep forward from A, pivoting at back notch of breast line.

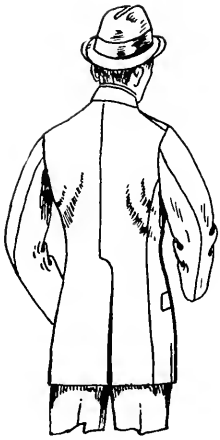
A to B is ½ inch more or less, re-shaping shoulder seam from C to B, and gorge from B to D as per dash line.

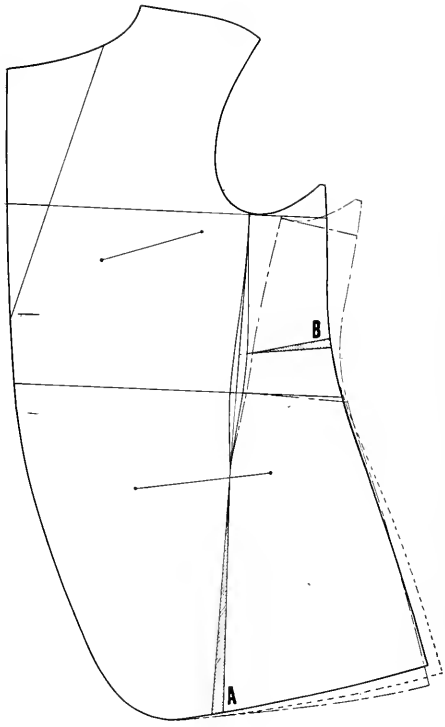
Rise back at E ½ inch more or less, shortening back of neck at F and G ½ inch more or less. G to H is ¼ inch more than B to C.

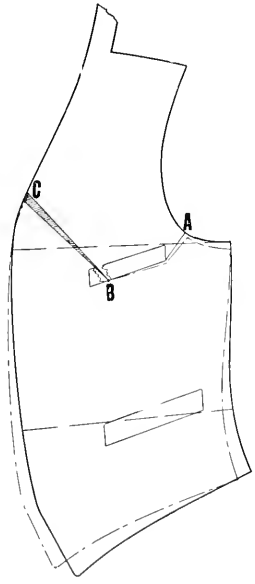
Re-shape from F to G and H as per dash line, and the coat produced from the pattern will stick to the neck.

Diagram No. 2 shows manipulation for clean effect under arms at waist. Cut back ¼ of an inch at A and B, and stretch the side seams as indicated by illustration, and if properly worked, will produce a very striking effect, as well as a clean side.









COAT.

The illustration shows the sketch of a coat that wrinkles from the center of back around under the arms. The best remedy I have seen is the manipulation of patterns.

Rule a line as shown in back part illustrated from B to D.

Point C is 2/3 of the distance from B to D.

Split the pattern from B to C, and pleat from C to D till opening at B is ½ inch, more or less, and where this manipulation has been effected in the pattern, the wrinkle will disappear in the completed coat.

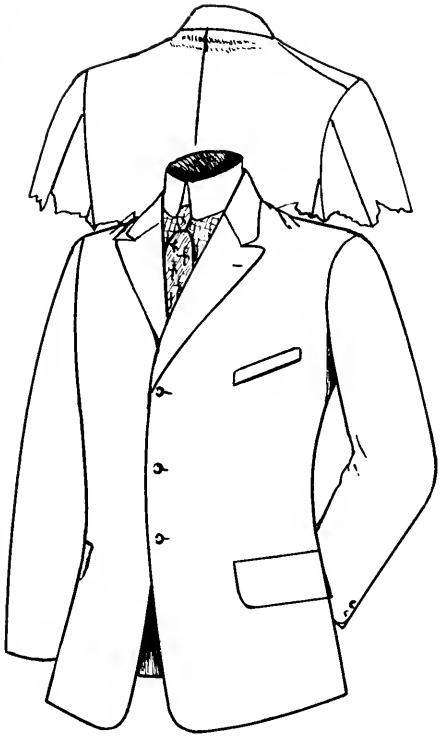
VEST.

For the short edge and large chest, split the pattern as per illustration from A to B.

Pleat from A to C as shown in diagram, ½ inch more or less, and there will be the short edge in opening, and a large chest.

COAT.

For the large hip and seat, the above manipulation of fore part is advisable. First pleat pattern from pocket down to A, and what is pleated at A is added on spring in back, and what is pleated at B is added down to the bottom of the coat. This has been found to be a logical manipulation for the coat for large hip and prominent seat.



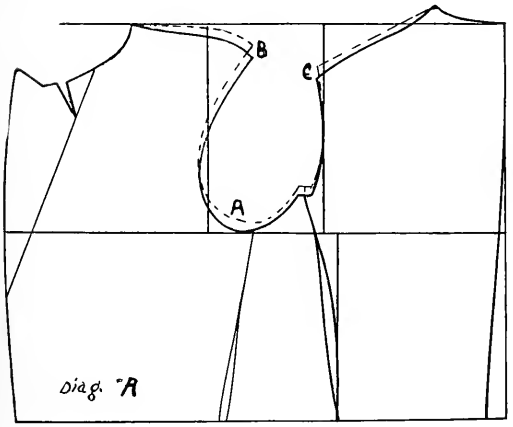
COAT.

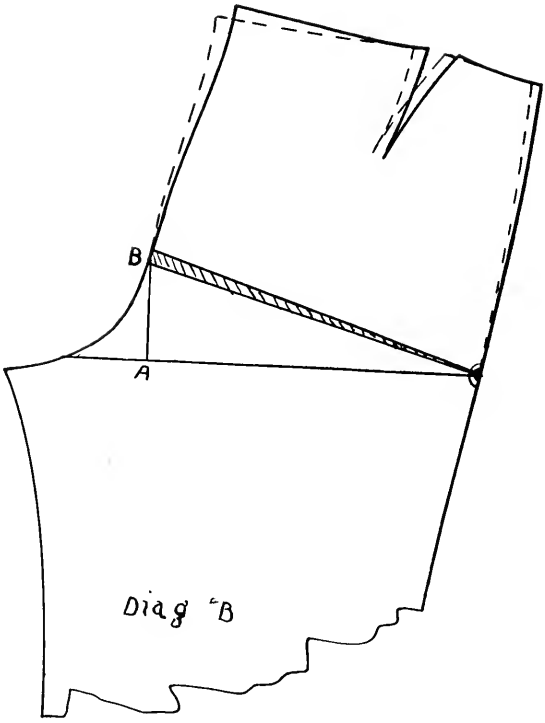
The accompanying sketch shows a coat which wrinkles in the shoulders and across the back of neck. As a remedy for same, we introduce diagram A.

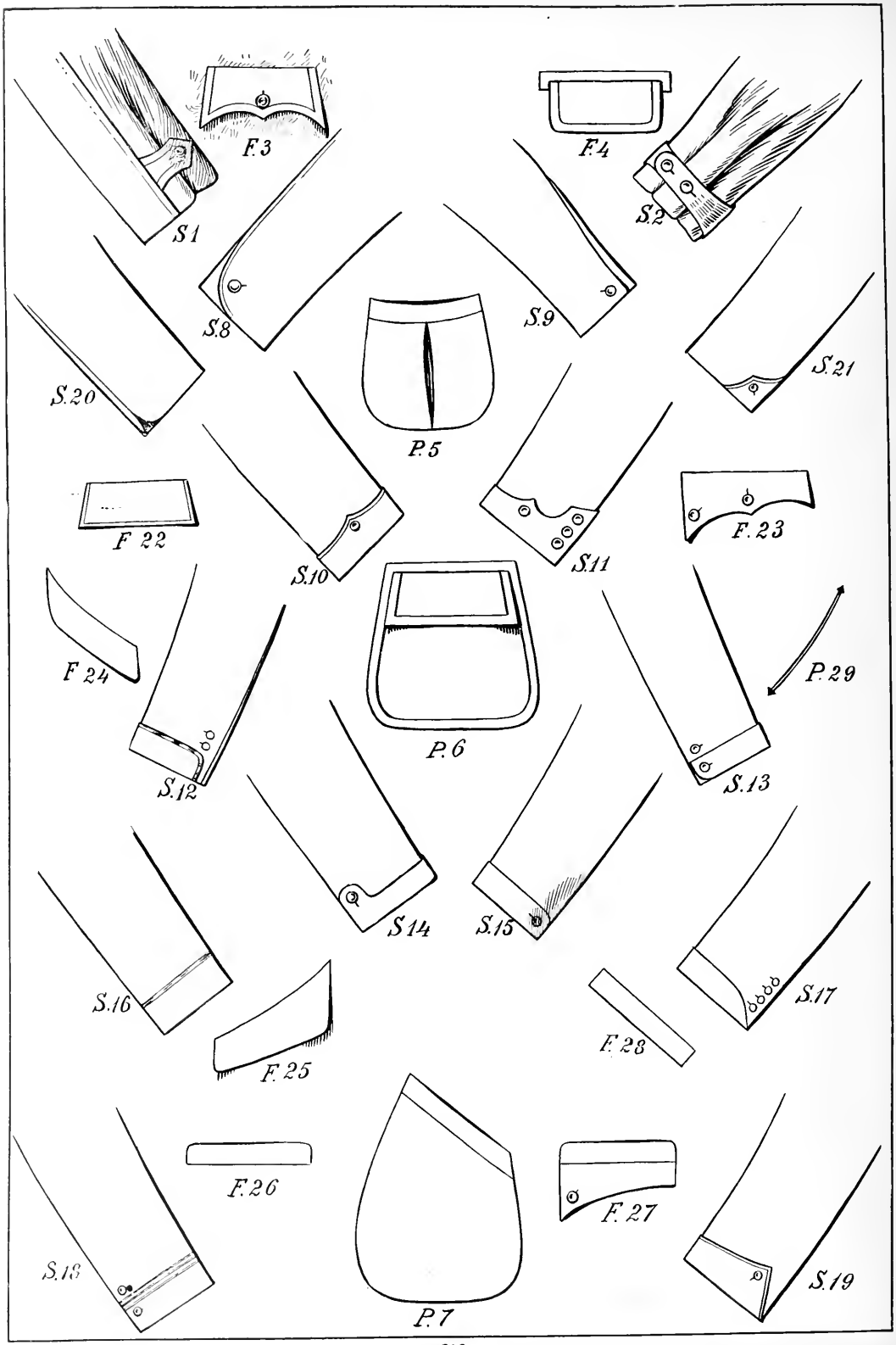
First raise the arm hole from A to B, and C ½ inch. Make shoulder seam at back straighter, and on the other shoulder a little more rounding. Re-shape armhole as per dash line, and the wrinkle in back of coat will disappear.

Diagram B shows an alteration for trousers, for a subject having a flat seat.

A to B is 1/6 of seat measure. Cut pattern open from B down to side, and lay over ½ inch, and there will be a flat seat, as per dotted line. If a large seat is desired, reverse operation, and open up the pattern from B to the side ½ inch more or less.






F.3
F.4
S.1
S.2
S.8
S.9
S.20
S.21
P.5
F.22
F.23
S.10
S.11
F.24
P.29
P.6
S.12
S.13
S.14
S.15
S.16
S.17
F.25
F.28
F.26
F.27
S.18
S.19
P.7

Practical Tailoring

To begin with we will assume that the cutting has been done correctly. Directions have been given for that part of the work elsewhere, and we will not stop here to refer to the details involved in that process.

The patterns having been cut according to the instructions given under the section referred to above, it is now the province of the Tailor to prepare the Try-on.

The kind of Tailoring that the students of the Croonborg Sartorial Academy are prepared to do, is the kind that brings your customers back to you season after season, and year after year, convinced that they can find nothing better or more satisfactory than the clothes you design and build for them. We know that there is another kind of Tailoring, or something that goes by the name, to the discredit of the trade in general, but our graduates do not do that kind of work, and neither will any one who heeds the precepts laid down in this volume. That sort of tailoring results in the establishment being flooded with misfits which have been thrown back on the producer by dissatisfied clients. It also has this effect on the bookkeeping, that the balance will usually be found on the wrong side of the ledger, in the case of firms which tolerate such incompetent workmanship. But we will not stop to discuss this kind of work because it is our purpose to build up each one of our students into such efficient craftsmanship that neither of these conditions will ever appear in any establishment for which they are responsible.

Much has been written, and much said, about the artistry that should characterize the work of cutting. While fully appreciating the importance of skill and taste in that department of the work, and having emphasized this point in the proper place elsewhere in this volume, I think that the Tailor who knows how to produce good effects is also entitled to a great deal of credit for the exercise of the same qualifications. He must keep in mind at all times the matter of outline and proportion, he must be familiar with the complicated processes of lining and interlining, with the intricacies of shaping and molding, he must be master of the thousand and one details that go to make up the finished garment. The manner of execution of each one of these items will have its influence on the character of the completed whole.

To begin with, then, after the trade marks have been fastened into the different parts of the coat, such as the outlets, pockets, button stand, et cetera, proceed to cut out the canvas. It is understood that the canvas should be thoroughly shrunk before cutting, and under all circumstances it should be cut with the straight edges corresponding to the line of the front of the coat. This will give the steadiness and durability that distinguishes the well made garment. It is well to bear in mind that the canvas is the real foundation, and that the coat will take its lines from the shape given by the canvas. For this reason the preparation and treatment of the canvas is an important item in itself, and accordingly a number of illustrations are given herewith to show the method of dealing with this material. These cuts are varied to make clear the requirements of the different types of figure, and are accompanied by explanations.

In preparing the hair cloth which is used as a rule in the shoulder, the horse hair should run straight across the line of the cloth. Insert an extra piece near the shoulder point, where the horse hair runs straight up and down. This extra piece should be especially treated and adjusted, for it is calculated to act as a spring to the shoulder. (See B, page 206). Cover the hair cloth with one sheet

of wadding in the shoulder and over the chest, and cover the wadding with dermatt-cloth. The old fashioned method of excessive padding of the shoulder produced grotesque and exaggerated disproportions, and has happily been discontinued. The normal outline, gracefully draped, is the ideal of present day styles.

In padding the canvas take care that it is not padded too close, and do not take too long stitches. One of these faults is as bad as the other. The effect of either would be to make the canvas and silesia too stiff, and the smooth effect desired impossible of achievement.

After the canvas has been padded, press same thoroughly, also press into shape the forepart of the coat. Stretch the shoulder a trifle near the shoulder point, or where the V is inserted in the canvas. Press in the breast of the coat, and press over the different parts of the garment thoroughly, and be sure that the edges are inclined to be short all around the front and bottom. Press in the arm-hole slightly at the front of the scye. Be sure that the canvas for the front parts has been so shaped in pressing as to conform with each other.

In these days when each tailoring establishment has its special try-on man, and the coats are made as a rule on the sectional plan, the pockets are not put in for try-on as they used to be. Therefore proceed to baste the canvas under the forepart, by first basting a line from the shoulder-point down. Next baste for crease line of lapel, and down the front. Then baste the shoulder and around the arm-hole, and from the arm-hole down the inside of the canvas.

Apparently many tailors do not appreciate the importance of making the cloth and the canvas harmonize. Extraordinary care should be taken in this respect, as it is a well established fact that the canvas leads the cloth. Therefore the front part of the coat and the canvas for this part must be in absolute accord, for the least disagreement between them will dislocate the shoulder, and throw the whole coat out of plumb.

Now baste your side seams together, holding the back a trifle full to the front part just below the arm-hole. Baste together the back center seam even all the way down. Then turn all the seams and rebaste them. Press the seams, also thefront parts, and turn in the edges all around. Baste together the shoulder seams, and give the back three-eighths of an inch fullness.

For the under collar a special cloth is used, which comes in different colors. Select the color that matches the coat the most closely, and cut according to the pattern furnished by the cutter. The canvas for the collar should be cut so that it runs with the thread of the collar in front, and bias in the back. The collar will not need much stretching on the outside edge, but should be stretched a little on the inside so as to conform with the stand. Then crease it over. In basting on the collar see that you hold it full near the shoulder seams, rather short in the gorges and even in the back.

In basting the sleeves together, be sure that they do not twist in the slightest degree. See that they are properly based, and arrange the right amount of fullness on the top. This applies equally also to the under sleeve.

Give the coat a good smoothing over with the press iron, trim off uneven outlets, canvas or anything that does not look clean and flush.

The coat is now ready for the Try-on.

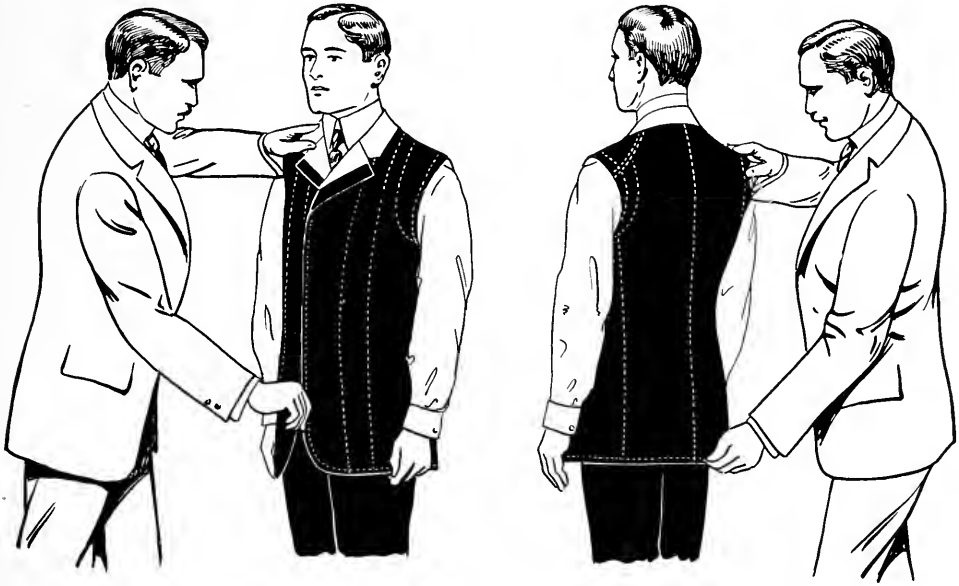
Bear in mind that unless the garment has been properly prepared, it is practically worthless for the purposes of the Try-on, as defects can be detected only when the coat has been correctly put together.

HOW TO TRY ON.

At this stage in the process of garment building, you come face to face with your client in a manner and under circumstances that may have an important bearing upon both present and future transactions. Upon your conduct of this operation, therefore, and still more even, upon your method of dealing with your client, much may depend. Diplomacy is a necessary qualification for the Tailor, whose product brings him into such close relations with his client. We have all observed how great an effect the personal attitude we take will have in impressing those with whom we deal either for or against us. We are ourselves, each one influenced in this way by a man's estimate of himself, in forming our own conclusions. It is a truism that people take you at your own valua-

tion. For this reason you need to be supported in your own mind by a sense of your qualifications which can only be attained by thorough preparation, and conscientious devotion to duty. Pretensions based upon unsound claims will never withstand the test of competition.

Certain conditions for this meeting with your customer are so important to success that they should be insisted upon. First be sure to perform this operation of trying-on in privacy. This is an essential factor in pleasing your client. The presence of another person will create the impression in his mind that you are working under instructions, and this will undermine his confidence in you at the outset. This is a logical inference if the supernumerary should venture suggestions and criticisms, as certain functionaries are prone to do. Failure to ensure this fundamental requirement may seriously disturb your customer's faith in you, and be the cause of fault finding later on, which it will be very hard for you to reckon with. Also it is distasteful as a rule to a customer to have a third person present. It is apt to make himself self-conscious, or at least restive. He will be liable to entertain apprehensions on the score of there being too many operators at work on his clothes, presumably at cross purposes, and he will expect the result to be botchwork, and distrust the product of your labor, even if it should turn out to be faultless. The self importance of certain classes of employes who might obtain entrance to the try-on room would thus prove detrimental in the extreme to your interests.



Assuming, then, that you have your subject alone before you, ready for the try-on, you can use a policy in dealing with him that will be an important factor in your success, and incidentally in the agreeable and harmonious accomplishment of the task in hand.

A calm and collected demeanor will inspire confidence, and will help to put your client in a frame of mind favorable to the occasion. Converse with him at intervals in an easy but respectful manner, and if possible divert his attention to some object of interest such as a strikingly pretty picture, which you will have provided to this end, so as to make him forget about the matter in hand. He

will then take a natural and unconstrained attitude, which will be an aid to you in your task of fitting him. Do not place him in front of a mirror, for the same reason, when you first slip the garment, say a coat, on him, but give yourself an opportunity to make observations and alterations unobserved by him. Make intelligent replies to his inquiries, and treat his suggestions with consideration, and if possible to do so without spoiling the garment, incorporate his ideas into the plan of same.

While your subject is in position before you, then, quietly occupied with pleasing reflections suggested by some interesting object, you will enter upon the work of inspection of the coat, and make such changes as are needed to ensure a good fit.

Concentrate your faculties on the business in hand.

First of all ascertain that the coat is in proper position, for this may save you much trouble and many alterations. Pin the front together carefully on a straight line, and notice particularly that both sides are fitted alike. The next items to consider are the length, width and hang of the sleeve. Mark alterations, if any are needed, and rip out the sleeve.

Place your hands under the arms of the subject to ascertain if the armsize is too deep, or too shallow.

Now make a critical examination of the whole garment to discover what defects, if any, will need to be corrected, or how it can be improved. Pass your hand across the shoulder, and see if the balance of the back, from the neck to the bottom of the scye, is as it should be. Look next at the shoulder, from front and back. Does the whole garment balance correctly? If not, rip open the collar and readjust the drape. Experiment with the shoulders to obtain the best effect for the coat as a whole. Observe what differences result from raising and lowering, and be sure you obtain the finest lines and the most becoming contour. Consider the shoulder blades, the hips, the armholes, the curve of the back, and see that you have made due provision for each, that each proportion is in harmony with the other parts. Get the position of the neck point, and pin the collar on in such a way as to get the proper height, length, and fit. Mark the shoulder seams, the neck hole, and the armhole. Any change that you make must be with careful reference to its effect upon the set of the garment considered as a whole, which may be altered for better or for worse by a slight variation.

Next mark the front.

You should now politely invite your client to come to the mirror, inspect the garment, and make any suggestions he wishes to offer, as to style, fit or finish. Listen attentively to all he says, and as suggested above, if possible to do so, introduce his ideas into the scheme of construction. But do not be misled into making changes that will imperil the success of your work, by altering too decidedly the plan, or upsetting the balance of the garment. You will need to use discretion and finesse here again, in many instances. You should at all times remember that the personal element enters into every transaction to a greater or less extent, and your ability to cope with its various phases will be a factor in your success. Never dream that you can cajole or flatter a man into being satisfied with a faulty production, or that good words will be accepted as a substitute for good deeds, for such an assumption would ensure your failure at the outset. Such attempts stamp their perpetrators as imcompetents, who do not know how to correct faults, and trust to their powers of persuasion to obscure their clients' discrimination.

If you have handled your client with tact and address, he will go away after the Try-on feeling satisfied in his mind that he can depend on your ability and judgment, and assured that this particular specimen of your workmanship is going to be a credit to you, and an acquisition to his wardrobe that he will very much appreciate. And if you have profited by the instructions laid down in this volume, these prognostications will be realized in a manner highly gratifying to both.

After you have assisted him to dress, and bidden him a friendly farewell, find time at the earliest to re-mark the different alterations, with untiring patience and watchful care, while the man's personality, figure and appearance, and your own interest in him as your subject, and the general plan and design of the coat as well, are fresh in your memory.

Remember that it is your own personal success that is at stake in the construction of every article of wearing apparel that is set up in your place of business, and that in satisfying your clientele to the last detail, and in every particular, you are adding to your own prestige and popularity, and laying the foundation of your own prosperity.

Co-operative Tailor and Specialized Work Shops

The Tailoring Business at the time of this writing has taken on a new lease of life, not only from the business point of view, but also from that of the mechanical end of the industry.

The one thing more noticeable than any other at this stage of evolution, as we must regard it, of methods of handling the work, is that there are very few apprentices to the tailoring trade. It would seem that the single tailor has met his Waterloo in the conditions that confront him as a result of the developments growing out of the transition from the old system of single handed home labor, which cannot be made to fulfill present day requirements, to modern methods adapted to the needs of the work, which must meanwhile be kept up to standard. The Specialized-Work-Plan as developed by the author in the last twelve years, has, during the past few years been investigated, and found to be a solution of many difficulties for Progressive Tailors, and co-operative work-shops are being established throughout America. With this Specialized Co-operative Work-Plan there has grown up a different method of making clothes. Under the sub-caption of

MODERN CONSTRUCTION.

I will, therefore, discuss matters pertaining to the Specialization of work in tailoring.

The development of this Modern System in the construction of clothes has become a necessity for several reasons. First of all there is a demand for efficiency, and in order to meet the competion of Ready Made Clothes, the Custom Tailor has been obliged to lay aside the old and out worn methods of single-handed work, home work kitchen shops, et cetera, for up-to-date, logical methods, by opening Co-operative Work-Shops, in order to be able to turn out better work on shorter notice. Further it is necessary to reduce the general expense for Merchant Tailors, in order to meet the competition of the clothing manufacturers.

Then again in all Co-operative Work-Shops night work is being eliminated, and day work made the rule for all classes of employes.

The advantages and benefits of this latter reform alone are incalculable. The welfare of the workers, a consideration of first importance, is conserved. The reproach of the sweating system, with the train of evils that follow in its wake, is removed. Better conditions for workers enable them to turn out better work. The customer, on the other hand, has the satisfaction of knowing that his clothes are produced under sanitary conditions, and under fair working regulations.

Modern Construction in Custom Tailoring is entering upon a new era, which includes Specialized Work as organized by the writer so many years ago. We cannot possibly hold to the single hand system, and maintain the standard desired by Progressive Tailors, a fact which has been apparent to the most casual observer for many years past.

Specialized Work is the co-operation of six or eight persons together in one group under direction of an able foreman, each devoting his energy and ability to the development of a certain portion of a garment. It means that the garment will be completed within that group, while factory work means that there are hundreds or perhaps thousands of workmen under one roof or in one loft, each having some very small part to do in the making of the garment; in fact splitting up the work into so many sections that not one of the workmen can in reality be called a Tailor. Each man is like a cog in a great machine, which through its constant grind will at last turn out a product of a certain

sort, but one which will express neither character nor individuality. Clothes made in this manner cannot possess the quality to enable them to stand up alongside of the product of Custom Tailoring.

PRACTICAL PLANS.

Exercise care in starting your shop. Be sure that you do not merely call it Section Work, for that term is the one applied by clothing manufacturers to the system in use in their factories. Call it a Specialized Co-operative Work-Shop, and be sure that it shall be what its name implies. Bear in mind that Specialized work is the best there is for the Custom Tailoring business, while factory work is what is utilized by the clothing manufacturers.

Co-operative Work-Shops that are properly conducted turn out much better work than single handed Tailors can do, for the reason that through Co-operation we obtain the results of SPECIALIZATION.

No group of a Specialized Co-operative Work-Shop should be composed of a larger number of workmen than can be properly looked after by the Foreman, who must keep in mind all the processes and details that go to make up the finished garment, which must conform to the best traditions of Custom Tailoring, in order to express the individuality of the wearer for whom it is specially designed, an achievement which must always be the aim of the skilled craftsman.

THE DULL SEASON.

By the exercise of a little foresight in distributing the time of the working force, the dull season may be bridged over in a manner that will provide a needed rest for the workers after the strenuous activities of the busy season, without serious financial loss or injury to organization by reason of disbanding. During January and February, July and August, start working Tuesday morning and quit Saturday at noon.

PLAN OF SPECIALIZED, CO-OPERATIVE WORK-SHOPS.

Attention is herewith directed to diagram on page 219 illustrating a plan of the Specialized Co-operation Work-Shop for Custom Tailoring. The smaller group is especially planned to meet the requirements of the average Merchant Tailor who is making about fifteen suits per week. For the Tailor having a store on the ground floor with window light in the rear, this plan as shown can be installed without much expense; while the up-stairs Merchant Tailor can readily find a space suitable for a shop organized on this plan. A room 20x25 will do if there is sufficient light.

The large table in the centre represents the Coat Section. The Trousers Section is illustrated to the right of the Coat Section and the Vest Section to the left. Two Sewing Machines are shown, (either foot or power). Six electric Press Irons are utilized, while the press blocks and other tools should be up-to-date. The Practical Tailor will appreciate the importance of having surroundings and tools in keeping with the character and style expected in production, and the error of trying to economize on these essentials.

The Coat Section is made up of six hands as follows:

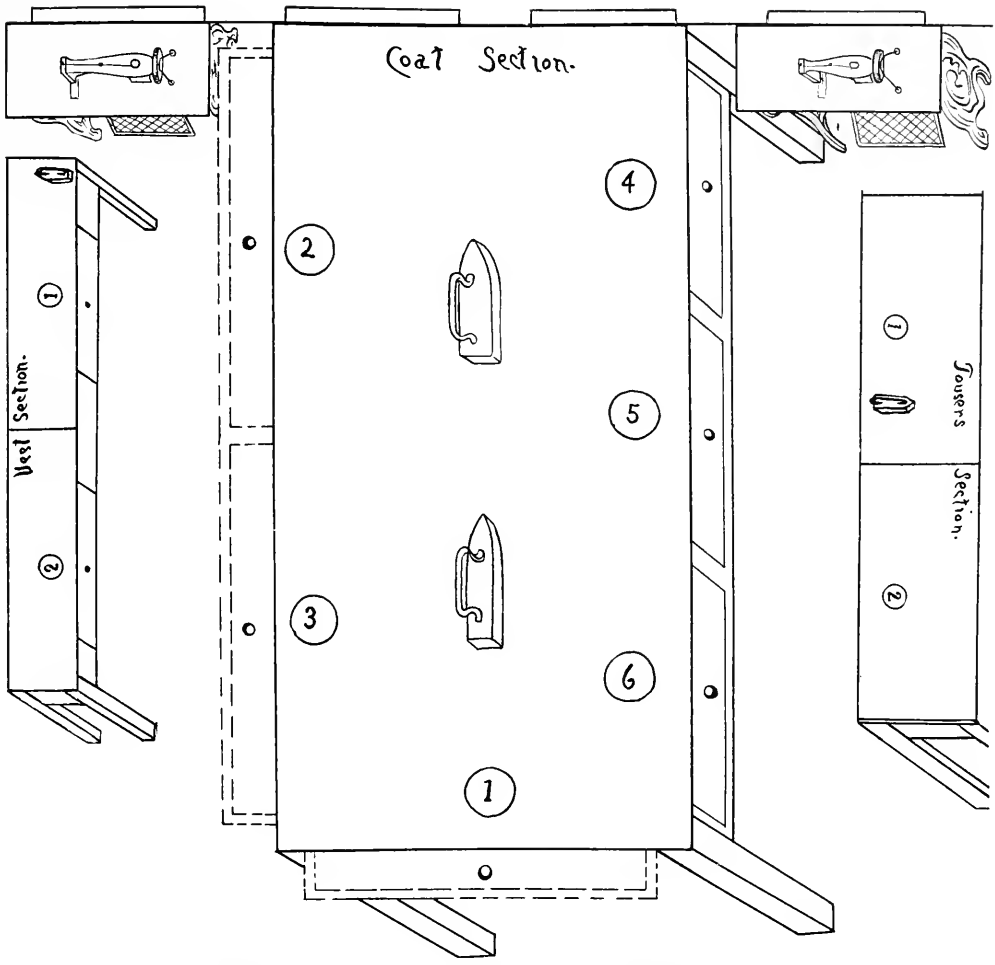
No. 1, the Foreman of the Coat Section, hires, fires and directs the other employes within this Section. He must first of all be a good Journeyman Tailor, who understands how to instruct others. He must possess intellect and capacity for planning the work so that all the help shall be kept busy all the time, and one will not have to wait for another. He takes the work from the Cutter, and is responsible for the quality as well as the quantity of work turned out. He opens and re-marks the Coats from Try-On, and deals out the work to the different members of this Section. He joins the shoulders and bastes on the collar. He hangs the sleeves, and does all the shaping. He helps out on all parts where his directing and guiding hand is needed.

No. 2 is a good Tailor. He does the basting under on the canvas linings, and of the edges; also the pressing-off.

No. 3 is a Tailor who puts in the pockets, does the machine work and [illegible] piece pressing.

No. 4, a girl who makes sleeves and button holes.

No. 5, another girl who does all the hand sewing.



SPECIALIZED WORKSHOP PLAN UPON MODERATE SCALE

No. 6, a boy apprentice who does the padding of the canvas, the lapels and other rush work, and is a general utility hand to help out wherever he may be needed.

Right here it is well to state that it will be a mistake to have Try-Ons made in this Section, as that would interrupt the general run of the work, and for this reason would be rather expensive. Therefore, Try-Ons should be made by a special hand.

The Vest Section is conducted by a man and a helper, a girl helper preferred; and this man guides the Section entirely. If he is the right man for the place he will make fifteen vests per week, with the assistance of this girl.

The Trousers Section is also conducted by a man and a helper, in this instance also a girl. If the man in charge of this Section is competent he will make fifteen good pairs of Trousers each week, with the help of this girl.

Thus it will be seen that a shop of capacity of fifteen complete suits or overcoats per week, can be conducted with eleven hands disposed as follows: One Try-On man, one group of six coat hands, one group of two vest hands, and one group of two trouser hands, and this force should turn out the required quota of garments under these favorable conditions, and competent direction, with gratifying precision.

As for the cost of operation of a shop of this kind, it is calculated upon 25% of the gross sales of the Merchant Tailor. This 25% will cover all expenses, including salary, rental, lights, insurance and incidentals.

SPECIALIZED CO-OPERATIVE WORK UPON LARGE SCALE.

The larger diagram on page 222 illustrates The Ideal Specialized Co-operative Work-Shop of Tailoring conducted upon a large scale, this larger shop-plane however, being handled in a similar manner to that of a single group described heretofore, except that for the larger shop a special Superintendent is needed.

This Superintendent engages all the different Foremen, and each Foreman engages his help. The Superintendent gives his rules, instructions, et cetera, to the Section-Foreman alone. He has nothing to do with the other help, and does not speak to them at all; for if he were to associate with the regular help, it would upset the scheme of discipline, and the Foreman would lose control of the group he is directing.

Section No. 1 is composed of a working-foreman and seven hands, a total of eight. In this Section we find four men tailors, three girls and a boy apprentice, who should, under proper direction, produce 24 second grade business coats per week from Try-On.

Section No. 2 is composed of seven hands including Foreman,—four tailors, two girls and a boy apprentice. This Section will average seventeen first grade business coats per week, if properly conducted.

Section No. 3 is composed of six hands, the Foreman, three tailors, one girl and a boy apprentice. This Section will produce twelve good overcoats per week.

Section No. 4 is composed of six hands. One Foreman, two tailors, two girls and one junior tailor. This Section should produce twelve good dress or frock coats per week.

All in all, these four Sections, if properly conducted, will produce 65 good coats per week.

Section No. 5, the busheling group, is composed of three hands including Foreman, and will under reasonable conditions, be able to take care of the alterations, while Section No. 6, composed of three members, including Foreman, will be able to make all the Try-Ons. It is understood that the Foreman of Section No. 6 must be an able Tailor, and a good Executive.

Section No. 7, for Vests, is composed of eight hands divided as follows: One Foreman, one machine operator, one presser, one tailor, three girls, and a boy apprentice. The Foreman directs all the other hands, and divides the work amongst them in a manner that is logical, and with a view to keeping all hands busy at all times. This group will produce 65 good vests per week.

Section No. 8, for Trousers, is composed of nine hands, including Foreman, five men, three girls and a boy apprentice, and is conducted upon the same general lines as the other group for Vests. This Trouser Section will complete 65 good pairs of trousers per week.

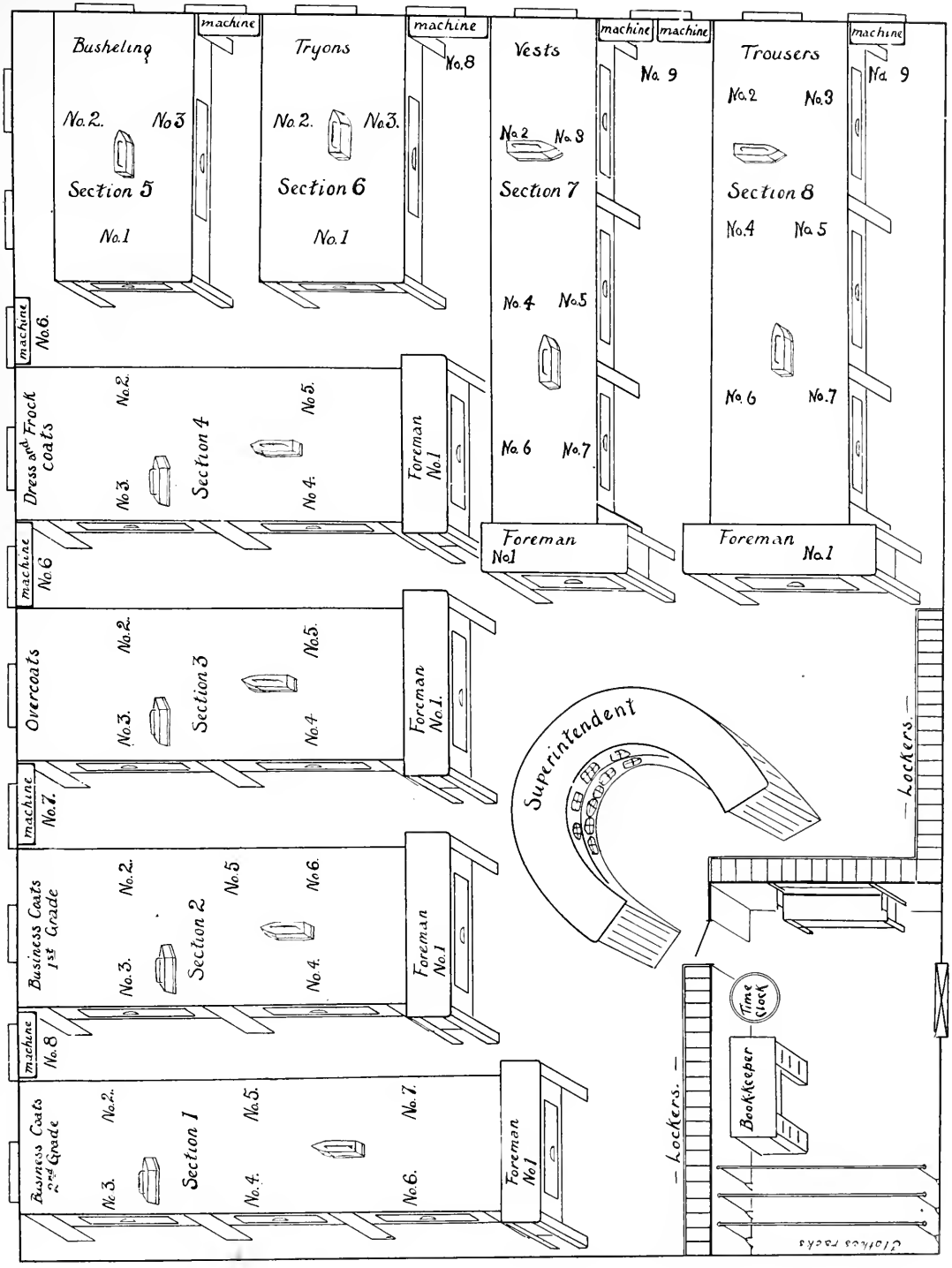
The operation of this shop is likewise based on 25% of the gross receipts, and the class of work specified in this instance, is suits and overcoats sold for $60 and up. However, the 25% producing expenses can be maintained in all grades of work, from the cheaper to the higher grade. In the cheaper lines it is best maintained by increasing the number of hands in a section, which is practicable, since the details are of less importance in the cheaper grade, while on the other hand it may be done by decreasing the number of hands in the higher grade, where details are more numerous and requirements more exacting.

This larger shop as illustrated, is calculated to meet the requirements of the Merchant Tailoring concern doing about $200,000.00 worth of business each year, and figuring upon 25% total shop expenses, it will be seen that the operation of a shop of this class will net $50,000.00 per year.

SARTORIAL PROGRESS.

I would like to have it noted that the plans outlined above have been developed with a view to the preservation of Custom Tailoring.

In order to provide for the future I believe that there should be at least one apprentice to each group. The methods applied should be such that the apprentice would be able to advance



SPECIALIZED CO-OPERATIVE WORK-SHOP PLAN UPON LARGE SCALE

rapidly, with the prospect of becoming efficient either as a first or second hand in the shortest possible time. Encouragement in this respect would serve to attract a number of applicants to learn the trade.

The Foreman should be a man of character and initiative. He should be able to inspire his force of workers to surpass their best achievements under the old system.

A scale of succession should be established, by which the Tailor in charge of the coat section would be in line to succeed the Superintendent in case of a vacancy, and the Foreman of the Vest Section would automatically become Foreman of the Coat Section, in the upward movement, if he had made good. In this shifting forward all along the line each worker would receive recognition of faithful and efficient service, and the installation of this plan of advancement as the reward of merit will be found to act as the most effective spur to efficiency to all concerned. Within a year from the date of inauguration of the system, the staff will be co-operating together with the regularity and precision of a machine, supplemented however, with the intelligence which the human element is supposed to supply—which, however does not always seem to be the case with the factory system.

In every industry, in every art, in all lines of business, the highest efficiency is always the result of specialization. The Tailoring trade will be found no exception to this rule. In fact, nowhere else will it apply with greater force than in an occupation where constant iteration is essential to the successful performance of the several tasks involved in the construction of garment building.

FOUR KINDS OF TAILORING.

Take Your Choice!

FIRST—SINGLE-HANDED WORK. This means home work, piece work, day and night work, lack of system, loss of time, unsanitary conditions, probably, and no regularity for either employer or employe.

SECOND—CO-OPERATIVE SPECIALIZED WORK. This means well regulated Tailor Shops, organized upon a systematic plan that assures efficient and skillful workmanship; it means regular hours, regular wages, sanitation, satisfaction, for both employer and employe—and clientele as well—because it means the results of specialization in respect to the product, and the acquisition of expert ability on the part of the artizan.

THIRD—TEAM WORK. This means driving something, whether it be a horse or a man. It is moreover an imitation of factory section work. It will answer for the cheaper grade of custom tailoring, and may be a sort of cross between the factory system and the Specialized work that is essential to the best attainment of Custom Tailoring.

FOURTH—FACTORY WORK. This means piece work in the main. It means also that each operative knows nothing about the work except the small part he does individually. It means listening for the whistle, and becoming a cog in a great machine, which turns out to be a sure, work of a certain grade. It is applicable to ready-to-wear clothing, but never to Custom Tailoring.

It will be apparent to the Tailor who has carefully noted the outline suggested in this sketch for the inauguration of Specialized Co-operative Work-Shops that this system does away with the abuses and inequalities of the old method of single handed labor, and provides at one and the same time a method of producing a class of merchandise of the highest grade by means of the specialization of each department of the work, and of training all hands to the most expert craftsmanship. It is a point that should not be overlooked that the living and working conditions of employees will be materially improved in the new plan, and the working tailor will be able to calculate his earnings with more certainty than ever before. On the other hand the Merchant Tailor will find his expenses reduced, and his returns increased. The more systematic way of doing business will result in an improvement all along the line, making it easier to estimate profit and loss and to control the several factors that enter into the construction of his product. He will find that his output can be increased without increasing his expenses, because the system utilizes to the best possible advantage the resources in hand. He will find himself in a position never before realized to guarantee to his clientele the quality of merchandise, and timely deliveries. In profits to the Merchant Tailor himself, in satisfaction to his patrons, and in benefits and advantages to his employes, the working tailors, the bone and sinew of the trade, the gain will be incalculable.

In the Specialized Co-operative Work-Shop plan, twentieth century business methods have been applied to the conduct of Custom Tailoring. Once this plan has been tried out, neither employer nor employe would ever go back to old way of doing.

HONORARY MENTION

DISPROPORTIONS

By George P. Rossman.

The subject is:

1st.—Relation of front and back shoulders;

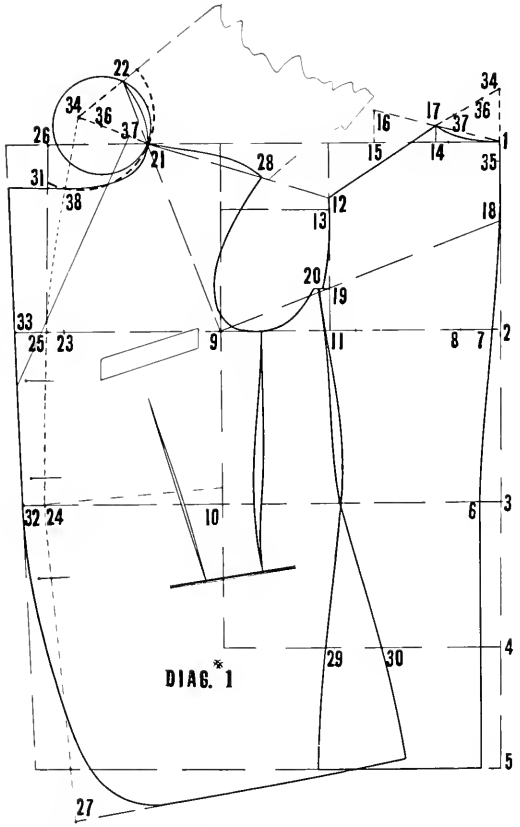
2nd.—Disproportions and their relative position to proportion.

The draft before you is a 38 breast, 34 waist.

5 feet, 8 inches tall.

Depth of scye 1/3 breast and 3 inches or depth of scye as taken, ½ inch added, 9 3/8 in all, 11½ blade, 12½ strap, 17½ over shoulder, 7½ front of breast, 8½ front of waist, 8½ back waist and 39 hip.

This draft is not given to represent an English coat—it is the ordinary all-around coat. It is given to show the principle employed, by which you can produce any kind of coat and have a good and substantial foundation.



1—Square both ways from 1.

2—From 1 depth of scye and ½ inch.

3—Is waist length.

4—From 3 is 7 inches.

5—Is the full length square across from 2, 3, 4 and 5.

6—Is 1 inch from 3.

7—Is located by drawing a line from a trifle above halfway depth of scye to 6.
Square down from 6.

8—From 7 is 1½ inches.

9—From 8 is blade measure 11½ inches square up and down from 9 locating 10 on waist line.

11—Is 1¼ inches more than half way from 7 to 9. Square up from 11.

12—From 11 is the shoulder height obtained by the over-shoulder measure 17½ on scale of thirds plus ½ inch.

13—Is ½ inch below point 12 square out from 13.

14—From 1 is neck size 15 on scale of the 6th and 5/8 of an inch, but it may be made more after point and neck height is established.

15—From 1 is 6 inches.

16—From 15 is 1½ inches.

17—Is located by connecting 16 and 1.

18—From 7 is 5¼ inches.
Connect 9 and 18, which will locate 19.
19 to 20 is ½ inch.
Make back width at bottom as 7 to 11, and shape from 1 to 17, 17 to 12, 12 to ¼ in back of 20; use your own taste in curving side seam of back.

21—Or neck point—is located by squaring up from 9-18.

22—Is the same amount as 1-17.

23—From 9 in 7½ inches, the front of breast measure.

24—From 10 is the front waist measure, 8½ inches.

25—Is ¾ inch from 23 an allowance for ease and make up over the chest. Draw a line from 24 to 25 and up to locate 26. Place corner of square on point 24 with short arm ¾ of an inch above 10 and square down to locate 27. 2½ inches below line squared forward from 5.

28—Is located by connecting 21 and 12 and is ½ inch less than from 17 to 12. Shape shoulders from 28 to 21 rounding it up ½ inch and shape arm scye as represented.

29 to 30 is 2½ inches. Cut out back and shape side seams of front part of it.

31—Is 1-12 of breast and ½ inch from 26. Line 24 and 25 representing the center of coat.

32—Is 1 inch from 24.

33—Is 1½ inches from 25 and represents the amount needed for button stand, seams and buttonholes, but can be made less if smaller coat is desired. Shape up front and bottom to suit.

This concludes the first part of my draft and gives us the basis for further development. We will now consider the neck which is such a close neighbor to my subject that it cannot afford to be overlooked and is represented by the heavy circle. It is obtained in the following manner: the circumference of the neck in this case is 15 inches; the diameter being about 1/3 and the center of the 15-inch circle or half the diameter is 1/6.

34—From 1 is center of neck 1/6.
15 on scale of 6ths on square.
Connect 34 and 17.

35—From 1 is one inch always.

36—From 17 is the same as 34 from 1 and represents the center of neck for the front part.

37—From 34 is also neck size; 15 on scale of 6ths and the distance from 37 to 17 and ¼ inch added represents the collar stand.

Most all points are located by compass or circle, but have omitted circles in order to make it plainer; however, I will slightly touch upon it so the principle will be clear and plain.

Casting a sweep or circle from point 1 using point 34 or center of neck as pivot, we will gain point 37 and likewise casting a sweep or circle from 35, using 34 as pivot, we will gain point 17, and so on.

Now let us cut out the back and transfer it to the front; points 17 and 12 to points 21 and 28. 34 is the center of the half circle shown by the heavy dash line and is the real center of the neck, but at this stage looks somewhat deceiving. By the time we get the other half of the diagram, it will be in the right place. 37, as explained before, is crease or collar stand line, the curved line drawn from 34

to 25 and 24 is the center of the coat from neck to breast and waist and locates 38 the depth of the gorge where it crosses the neck circle.

Now gentlemen, you can readily see that the principle here is outlined and points given are geometrical and therefore in perfect harmony.

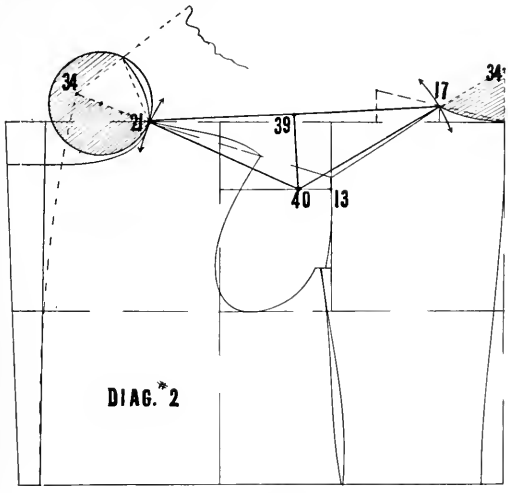
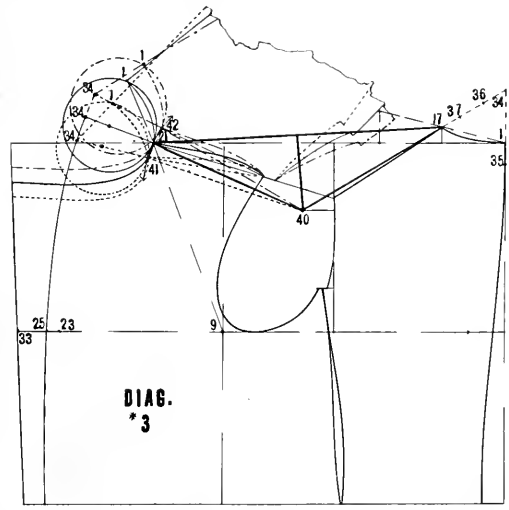


Diagram 2.

Diagram 2 is a duplicate of the upper section of Diagram 1 with the exception of the heavy triangular lines, and is the most important in my demonstration.

Many years ago, as a beginner in this great work, I realized that there should be a more scientific way of locating the side of the neck or shoulder point than I could see in my system. Of course it was there, but at that time I could not see it as I do today. It caused me to study and I soon came to the conclusion—that front and back shoulder



must meet at side of neck and that if scye depth increases ½ or ¾ inches, a certain amount must be added to the shoulder at side of neck.

Front and back shoulder are relatives, yes they are the closest kind of kin, and if by mistake you should misplace them, there will never be any rest until the bushelman comes to their rescue.

The following principle as outlined by the heavy lines is based on proportion, and any increase or decrease made on the back will have its effect on the front, and vice versa.

The Principle.

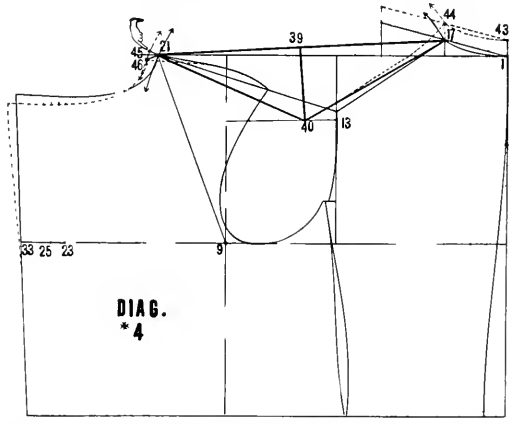
Draw a straight line from the neck point 21 of the front part to neck point 17 of back part. 39 is the center of line just drawn, 40 is located by squarring down from 39.

Now measure the distance from 40 to 17 and apply from 40 to 21 and you will find them both alike, or you may sweep from 17 pivoting at 40 and you meet point 21.

Gentlemen, do not misunderstand me. This is not to locate your proportionate shoulder point, but only to show you the disproportions of back and front shoulder and how to apply it to bring your coat in proper balance. This rule can be applied to any system and will give perfect satisfaction.

Diagram 2 shows plainly the relative position of back and front shoulder and how perfectly they meet at the side of the neck and if the rest of our draft is in harmony with the body to be fitted, there would be very little room for shifting shoulders.

One of the most frequent errors that brings the shoulder shifting about is a coat cut too small at front of waist for the figure it is intended for. The shoulder would be O. K. if it were not for the back swinging away and as an excuse for our own mistake we blame it on the shoulder. Too



crooked, too long, too short—"poor shoulder." It is sad the shoulder cannot defend itself or else we might soon discover that it is not the shoulder, but the lack of understanding on our part in using our system correctly.

Diagram 3.

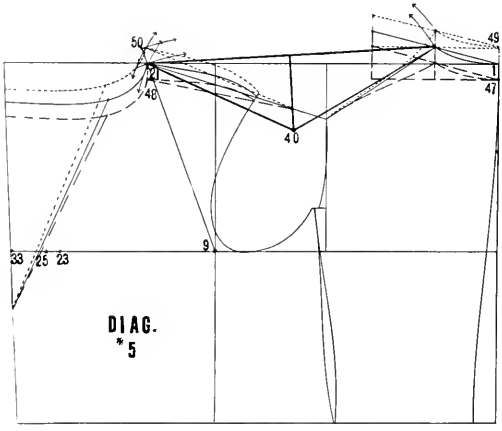
Diagram 3 represents a ¾-inch long and short strap, with depth of scye proportionate. Since we know the foundation of the principle we can omit some of the lines and still get the same results. We will, however, maintain point 40, ½ inch below back shoulder height from which all sweeps are made. If you make but short sweeps on front and back pivoting at 40 as shown on diagram, then it is not even necessary to be so exact about point 40, whereas the full sweep would require exactness in all point for the triangle.

You can readily see point at 41; the short strap falls ¾ inch below the proportionate shoulder on the sweep cast from 21 as the arrows indicate the figure is slightly forward, but shoulders fairly square, and does not require any change on the back part. Point 42 represents a ¾ inch long strap, figure somewhat erect, and will be treated in the following

diagrams. Notice how the strap advances and retreats automatically on the sweep cast from point 40.

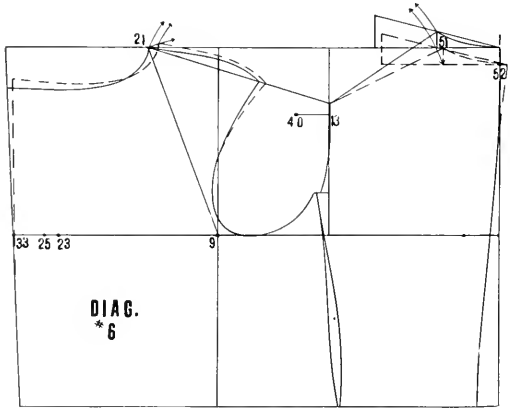
Diagram 4.

Diagram 4 is just the reverse of diagram 3, ¾ inch longer depth of scye and regular strap makes them disproportionate. Point 43 is the increased back height. Lest



you should overlook the principle, I have again used the triangular and dash lines as in diagram 2. Point 43 is ¾ of an inch extra back height; get width of back neck same as before. Cast short sweep from proportionate neck point 17, pivoting at 40. Measure the distance between the two arrow sweeps and apply the same amount from 21 to 45 and cast a short sweep. Apply the strap and wherever it crosses the newly made sweep is the proper point for the increased back length indicated by point 46.

If the figure in diagram 4 was a round back, both ways that is the head and shoulders both forward, it would become necessary to go in as much from 1 as the 2 arrow



sweeps are apart and make back neck with the same as before. By doing this we have lengthened the back and it is important to add a relative amount to the strap length. This we accomplish by running the strap through point 21 to 45 indicated by the pointing hand.

Diagram 5.

In diagram 5 we have the three different figures,—normal, square shoulders and long neck somewhat sloping shoulders. The long neck has ¾ inch more scye depth and ¾ inch more strap and somewhat longer over-shoulder. The square shoulder is just the reverse, 1 and 21 are the normal—47 and 48 the square shoulder—49 and 50 the sloping shoulder, and if you understand the rule or principle, you will see that it is self-explanatory, with the exception of point 48. The square shouldered figure 48 does not advance or retreat, but comes on line squared from the proportionate point 21. This is the proper meeting place for back and front shoulder for figure just described.

Diagram 6.

Diagram 6 is defined by attitude. Is a square-shouldered erect figure. Depth of scye being ¾ inch shorter locates point 52, ¾ below 1. Square across, sweep from 51 by 40 to locate back width and finish back as before. Measure the distance between the two arrows on back and make a sweep the same distance back of 21. Cast another sweep from 21 pivoting at 9 for the height of front shoulder, where the two intersect is the proper meeting point, while the increase in front does not show much erectness in diagram. Do not be deceived in the swinging outward and straight line of the back part. You have a more erect position than you imagine.

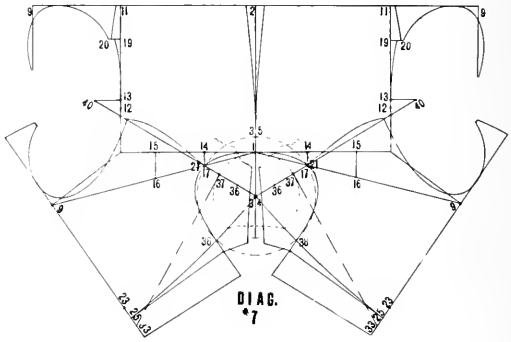


Diagram 7.

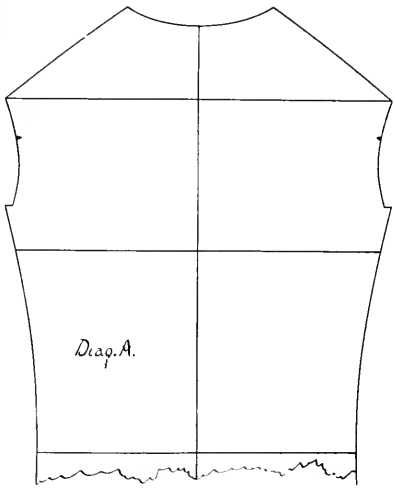
Diagram 7 is a bird's eye view of all the foregoing. The dot lined circle represents the neck, point 34 is the center of the dash line circle. It is the same as the dot lined half circle in diagram 1. Its mission has been described in the same diagram. There is, however, a misleading point about the dash lined circle. That is, it is much larger than the neck size, and does not close around the dot lined circle which is the actual neck size, but by the incomplete dot lined circle you will see that this misleading point has been well taken care of when points 38 and 38 which are the center of coat on both sides are brought together. It will give us the proper degree in slope of shoulders and close around the dot lined circle and fill up the space between points 21 and 37 which represent allowance for collar stand. If you deduct allowance for the seams, you will have exactly the neck size, 15 inches around the circle from 38 to 38.

If this diagram is studied closely it will throw a new light on your daily path, for it is study well digested, that brings results, and if you thoroughly understand why you are doing things, you will work with a great deal more ease and pleasure.

UNEVEN SHOULDER HEIGHTS AND HOW TO FIT THEM

By W. R. Stanbury.

In selecting the problem of "Uneven Shoulder Heights and Changes Necessary to Properly Fit Same" for my subject, I am doing so feeling that this type of man, though often met with, is perhaps the one remaining type of disproportion that cutters have not as yet conquered and relegated to sartorial history. In my brief experience as a cutter, both in the no-try-on trade, the popular-priced trade and again in the high-class trade, I have devoted considerable attention to this subject. I have read various trade journals assiduously and in my acquaintance with fellow cutters I have observed their methods closely with a view of getting their ideas on this same subject. It may surprise you, therefore, to learn that upon this question two supreme facts stand forth with startling clearness. One is the trade journals treating this subject



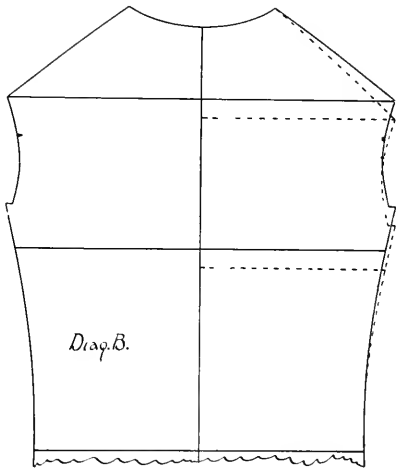
from a theoretical standpoint invariably arrive at the same conclusions; the other is, that custom cutters in their daily practice treating this same subject, perforce from a practical standpoint, invariably arrive at totally different conclusions. This anomaly is one of the peculiar features of this type of figure, and so generally is it recognized by the trade at large, that some of our best cutters make only the most superficial changes when cutting for this type, depending upon the try-ons to complete the changes necessary to get the desired results.

There must be a reason for this, and my belief is that cutters have never sought to understand the principles that govern uneven shoulder heights. In general men are not born with one shoulder lower than the other; they therefore must develop this feature as they mature, and just what causes one shoulder to drop below the level of the other I am not prepared to say; this I do know, that in actual practice different types of disproportionate shoulders are met with, and they must be treated differently to get results that please. If this talk of mine does nothing more than arouse the interest of the cutters here present to the possibilities of this subject, I feel sure that in a very short time the mere matter of a man's shoulder being out of whack will cause no more worry than does the extreme sloping or square shoulder, and we all know that it is only a few years since we used to cut straight shoulders for the one and crooked shoulders for the other, then calmly bushel our work afterwards. Why? Because we took our system's word for it instead of doing our own thinking.

DIAGRAM A.

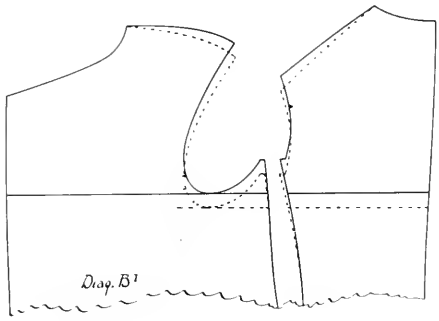
I have here a sketch of the back of a man as he appears when being measured, breast 38, waist 34, seat 39, height 5 feet 8 inches. Scye depth 9 3/8, strap 12½, arm scye 17½, attitude normal. This is what I like to call a proportionate man. No difficulty is experienced in fitting this kind of a figure, because when we measure one side we have the measure of both, because the scye depths, end of shoulders and sides of neck are on horizontal lines; and the back centers are all on a rising perpendicular.

In this case we have the height, breast and waist the same as in Diagram A, the left side is also in proportion, but the right shoulder is ¾ of an inch lower and the right arm pit a like amount, the sides of the neck are on a horizontal line and the nape of the neck still remains on the continuous straight line that rises up through the back centers as in Diagram A. One doesn't have to be a Sherlock Holmes to properly fit this type of figure, for as you will see in Diagram B—1, all we have to do is to drop the right arm scye ¾ of an inch, ends of shoulder a like amount and presto, we have it; but this type of shoulder is a very rare occurrence in daily practice, so much so that it might be said to exist exclusively in the brains of im-



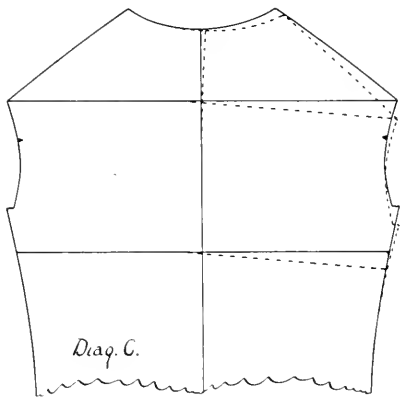
practical cutters, and I have illustrated this to show how it shoudn't be done, as well as to explode a fallacy that is becoming monotonous by its endless repetitions in the columns of reputable trade journals. This dope would be all right if all cases of uneven shoulders were like this, that

is, the back centers all on a perpendicular, the sides of the neck horizontal, and only the shoulder slopes and armpits on equally different levels, and I think most of you who have tried this panacea for all type of uneven shoulders



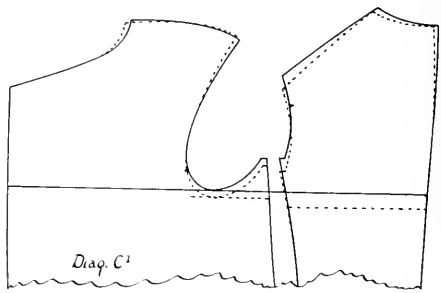
will agree with me that it is a lemon of the sourest variety and not in any garden of love either.

Let us now take up Diagram C. This is a type that is most commonly met with in daily practice; here we have the left shoulder in proportion with the right shoulder and the right armpit ¾ of an inch lower than the left, but the right side of neck you will observe is ¼ inch (or 1/3 of amount of shoulder difference) lower than the left and the nape of the neck is off to the right ¼ instead



of being directly above the centers as in Diagrams A and B. You see we have the same amount of difference in the shoulders in both B and C, but it is a cinch that what will fit B won't do for C, and to aggravate matters we get 99 cases like C to one like B, yet cutting journals in treating this problem continue to trot out the same old chestnut as shown in B—1. I won't say they all do, but to be frank with you, I only know of one journal that has ever attempted anything but the stereotyped change with a few little variations that only tend to confuse when being worked out at the cutting board; and in justice to the trade journals I don't want to be taken literally on this, for it is quite possible I haven't read them all.

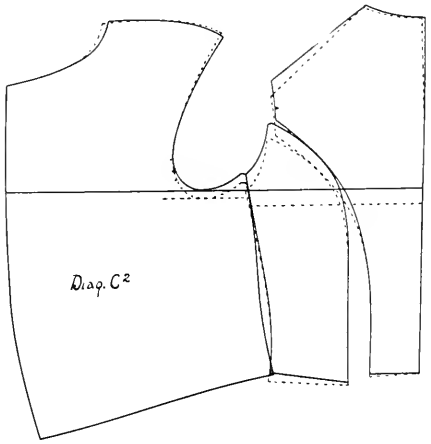
As my friend, Geo. DuNah, has said, here is a typical case of where "theory stands aside and common sense experience steps in," and we have Diagram C—1, for our consideration. You will note on this draft the side of the neck has been dropped down and forward ¼ inch, the end of the shoulder dropped ¾ inch, top of side seam a like amount and the notches at sleeve pitch and side seams the same, the armhole of the forepart is also deepened ¼ and the top of side seam of foreparts a like amount, and the shoulder point is also advanced ¼, which is necessary for the shoulder bone prominence that is usually found with this type. A couple of ply wadding should be put on the end of the shoulder back of the bone prominence which



fills out the slight increase of arm scye circumference. Diagram C—2 shows the same changes on a body coat. These changes which you see illustrated in dotted lines will give excellent results as I know from experience, and the center seam will lie down the center of your clients back instead of running off to one side.

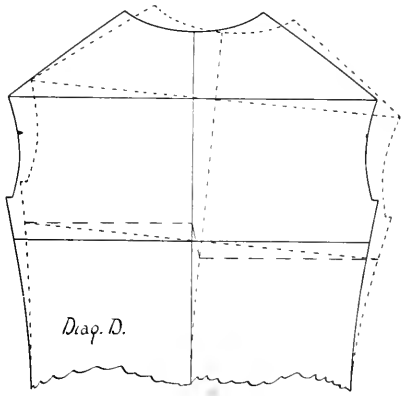
Here we have another type of uneven shoulder heights that is met with quite frequently, but it is not nearly so common as the type shown in Diagram C. In this case we have an apparent difference in shoulder slopes of 1½ inches, yet if we measure both shoulders from their respective back centers we find that they both measure the same and are the same size as the shoulder shown in the normal type Diagram A. When we look at this closely we find that the left shoulder and armpit are ¾ of an inch higher than the normal, and the right shoulder and armpit ¾ inch lower than the normal and the body centers do not rest on a con-

tinuous perpendicular, but instead beginning at a point about halfway between breast and waist lines are off to the right as you see by the dotted lines. The sides of the neck are not on horizontal lines either but are higher on

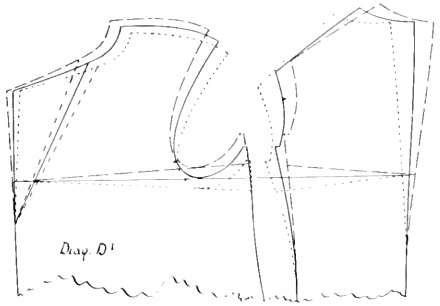


the left and lower on the right than normal. This is a distinctly different type from any we have yet considered and we must treat same differently if we want to get results that please.

As you no doubt have noticed that the body has a "bent to the right" appearance and is much shorter between the hip and armpit on the right than it is on the left; this is due to the spinal curvature which has taken place and



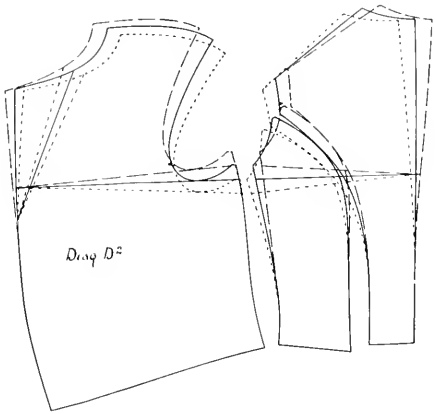
must not be lightly passed over as a freak cripple that no rule works on, because it isn't, as my order book for the last year will attest. It might be well to observe that while this type can be easily analyzed, outside of the scye depths and straps and armhole circumference it isn't easy to measure, so we have to depend on observations of the figure for shoulder formation and blade size and attitude; let us for convenience assume that outside of the "bent to the right" formation our subject is the same size, etc., as in Fig. A. Our measure will then read left scye depth 8 5/8, right scye depth 10 1/8, strap 12½, blade 11½, arm scye circumference 17½. We proceed to draft by taking



the average scye depth which is half way between the two and nets 9 3/8, and we then proceed as usual. It doesn't make any difference what system you use so long as it is a good one. After your draft is made, draw lines from the center seam to a point above and below the breast line, the amount of difference we failed to provide for at the scye at back, do the same with the foreparts beginning at the front edge and making the difference at the sides as we did on the back part. Then lay on another piece of paper and remark around bottom of both back and forepart. Then pivot both parts at front edge and center seam and swing your back upwards and backwards till the bottom breast line rests on the place the original breast line was and remark about the upper part. Treat the forepart to correspond but swing it up and forward. This provides for the high shoulder and by reversing the process you provide for the low shoulder. You, of course, have a sharp turn in your front edge and center seam where your pivot was, but this you can straighten by shaving off of one side and adding to the other for art's sake, and if your material is a pronounced stripe, it is better to bring the center seam

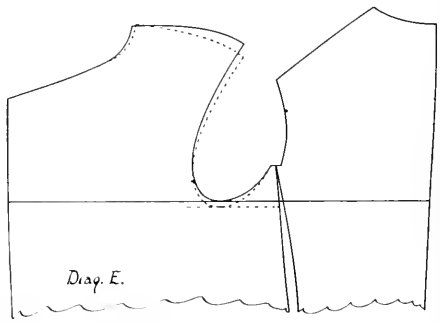
to a straight line by this taking off and adding on process, and cut your back armhole. The changes are shown here in dotted lines.

Diagram D-2 shows the changes for same type on a body coat. The result in the completed coat will be sufficiently pleasing to make the time in drafting look insignifi-



cant, and besides you will have a coat that your customers will have no fault to find with. Some of you might ask what should be done about wadding in a case like this. My experience is that if you give a man a good fitting coat following natural lines and one that sets comfortably in the shoulder and does not slide down from his neck on his low side, he is seldom conscious of a difference in his shoulder and rarely asks for wadding. Nine times out of ten it is because of the lack of proper balance of one side that he gets to thinking up for himself, and like the easygoing bushelman, his first thought is wadding.

One more type and I am through. You will often run across a man whose scye depths show a difference at the armpits but none apparently at the top of the shoulders. When you get around to the front of such a man you will find quite a difference in his shoulder slopes; this is due to a flattening down tendency of the shoulder bone at



front, and this type can be easily taken care of by simply deepening the arm scye total amount of difference, say 3/8, reduce the shoulder double the amount ¾ at end to nothing at point and crooking the shoulder ½ the amount, or 3/16 in. The illustration shows the changes. You will no doubt have noticed that I have always spoken of the right shoulder as being low: you would have to reverse the operations if the right shoulder were high, and by this time you, of course, won't have to be told that I always measure from the left side as a foundation: if you measure from the right, then treat the left side always as high or low.

TABLE OF HEIGHTS AND WEIGHTS.

According to the Combined Experience of Fifty Old Line Insurance Companies.

Feet	Inches	Ages 20	25	30	35	40	45	50	55	60	65
5	0	120	125	128	131	133	134	134	134	131	130
5	1	122	126	129	131	134	136	136	136	134	132
5	2	124	128	131	133	136	138	138	136	135	132
5	3	127	131	134	136	139	141	141	141	140	139
5	4	131	135	138	140	143	144	145	145	144	143
5	5	134	138	141	143	146	147	149	149	148	147
5	6	138	142	145	147	150	151	153	153	153	152
5	7	142	147	150	152	155	156	158	158	158	157
5	8	146	151	154	157	160	161	163	163	163	162
5	9	150	155	159	162	165	166	167	168	168	167
5	10	154	159	164	167	170	171	172	173	174	173
5	11	159	164	169	173	175	177	177	178	180	179
6	0	165	170	175	179	180	183	182	183	185	184
6	1	170	177	181	185	186	189	188	189	189	187
6	2	176	184	188	192	194	196	194	194	192	190
6	3	181	190	195	200	203	203	201	198	197	195

DR. WAMPAN'S SYSTEM WITH VARIATIONS

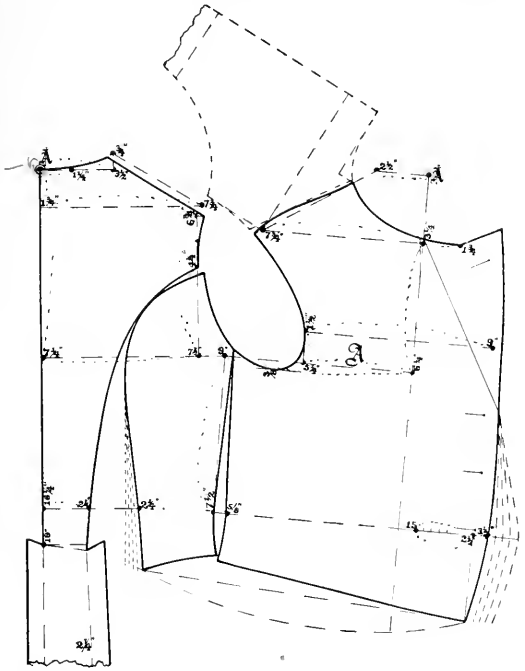
By Alex Reaich

Diagram A is made for the purpose of showing how to produce a pattern for a 3-button morning coat to fit the wampen ideal model figure form, 36 chest, 30 waist and 36 seat.

The broken lines at waist depression point and front waist show how the waist depression becomes less and more less up to the limit of the first degree of waist disproportion, and how the remaining increase in size of waist is carried to the front in perfect conformity with the figure form requirements.

Diagram B shows how we proceed in drafting by this system. The first thing we do is to complete the back pattern, leaving the shoulder point tag attached to the shoulder seam of back.

Draw construction lines O. From O mark in 1¼ inches and 3½ inches. From 3½ inches square up ¾ inch.



From O mark down 1¾ inches and square across 7¾ inches. Draw diagonal line from ¾ inch at neck point to the shoulder point 7¾ inches. From 1¾ inches mark down 7¼ inches; square across 7½ inches.

From 7½ inches square up 4½ inches and continue up to 6¾ inches. Form top of back, shoulder seam line and back scye as shown. From O measure down to natural waist line 16¼ inches and fashionable waist length 18 inches. Make width of back at waist line 2¼ inches. Place edge of straight edge on top of point 1¼ inches and resting on point 18 and draw back skirt line to full length, say 34. For width of back skirt square in at bottom 2¼ and draw straight line from waist 2¼ point to bottom 2¼. Add skirt plait and lap over; and form side seam from the 4½ point. To leave shoulder point back tag attached lines, cut as per dotted lines.

ROUTINE FOR DRAFTING FOREPART.

Draw construction lines O. From O mark out 2½ and down 3¼; from 3¼ square out and locate the shoulder point 7¾. Draw diagonal line from 2½ to 7¾. Mark down from 3¼, 6¼; from 6¼ square out to 5¼ and continue to 9. From 9 square down side plumb line 7½; from 7½ square in ⅝. Place corner of square on point 9, with back edge of leg resting on the ⅝ point and square out to 8¾.

Place back pattern with back seam even with the 8¾ point, with scye depth level line on top of line 9 and 8¾, with back in that position. Square in from back at waist line 2¼ and form sidebody line down through the 2¼ waist depression point. Adjust side body length to match back. Place shoulder tag point even with the shoulder point of forepart, keeping the upper edge of back tag even with the diagonal line 2½ and 7¾. Adjust width of shoulder to match back; mark along shoulder seam of back to locate shoulder seam of forepart and form gorge line with end of collar; at 1¾ in front of construction line, form shoulder seam line. Square up from 5¼ to 1½ and in from 1½ to 9; form scye line, through point 1½, with bottom of scye dropping not more than ⅜ below breast measure line. Mark ⅝, cut out under arm.

From a point ½ inch in from neck point of shoulder seam form a pivotal point and sweep from bottom of side seam to front. From back seam measure forward half waist 17 inches; to that add 3½ for make-up. Add 2½ in front of net half waist, measure square down to sweep line. That point is the front waist length; and from there draw straight line to bottom of side body, to be used as a guide line in forming waist seam line.

The solid lines of draft show how to produce pattern for a 36 chest measure, with neck, shoulders and back for model form, and with waist at the limit of the first degree of waist disproportion, while the broken lines show how to provide for a waist that is 2 inches in on the second degree of waist disproportion. To work in the second degree of waist disproportion, we square in from the 7½ side plumb line ¼ less at the ⅝ point for every inch that we have of second degree of waist disproportion; and from there we square out to locate the 8¾ point, so in this case we square in from the 7½ point ⅛ only.

Diagram C shows how to proceed in drafting to fit a 36-inch-chest man whose neck is long and shoulders sloping to the extent of three-fourths more than standard model figure form and whose waist measure is 2 inches in on the second degree of waist disproportion. In that case we mark in from the 7½ side plumb line point ⅜ in place of ⅝ and by the ⅜ point we square out 8¾. Place back in position and adjust the waist depression point 1¾; then move back forward to conform with blade measure, which is, in this case, ½ inch less than the standard model, and carry that ½ inch to front of chest measure line.

Diagram D is just the reverse to that of Diagram C in neck, shoulder, back, chest, strap and blade form, neck being short and shoulders high to the extent of ¾ inch, with back round to the extent of ¾ inch and strap ¾ inch shorter than model; with blade ½ inch larger than model and chest ½ inch more flat than the standard model.

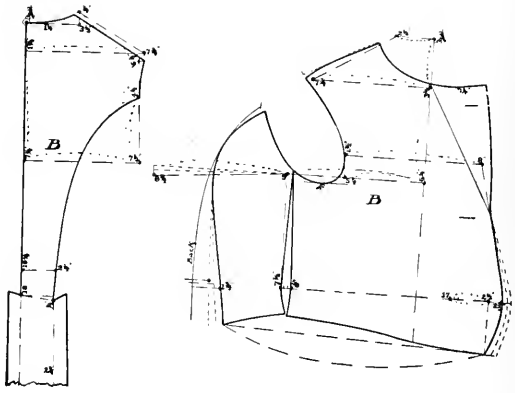
I deeply regret the fact of my time limit preventing me from giving you anything more than a hasty glance at a few of the many interesting and highly edifying all-embracing features of this perfect sartorial art system. However, in the hope of being able to convey to you a clearer grasp of what I have shown, I have made two patterns as diagrams C and D, but differing in size of waist, patterns D and C being 5 inches in on the second degree of waist disproportion; and in that case we square out from the 7½ side plumb line ⅝ towards the back waist in place of to a point ⅝ in front of the 7½ point, as in smaller waist forms.

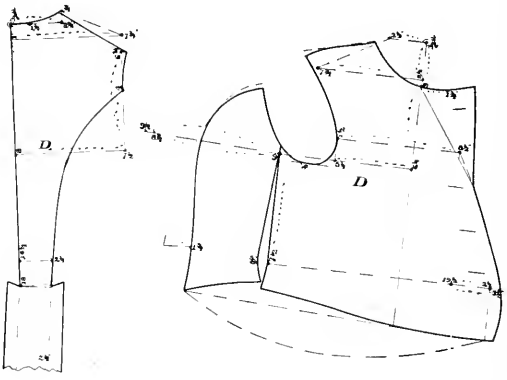
We hear cutters quite frequently declaring there is no such things as a system by which we can measure and cut to fit a lopsided or hump-backed customer. This false doctrine has been exploded long ago about there being no such thing as a shoulder point in practical coat and vest cutting, if there be any in this assembly imbued with any such absurd notions, I feel assured my demonstration will go a long way in disillusioning them. I have made patterns C and D for the purpose of proving the necessity and validity of the correct location in my drafts of the shoulder points, as here shown in patterns C and D.

Pattern C is for a man whose shoulder point level is ¾ inch further away from the neck point than is that of the model form and ¾ nearer to the scye depth level, while the shoulder point of pattern D is ¾ nearer to the neck point than is the standard model and ¾ further away from the scye depth level than are the standard conditions.

Diagram E—Cut one-half of coat by pattern C (dotted lines C) and the other half by pattern D and you produce a coat that will fit a man who is lopsided to the extent of 1½ inches, as you may see by measuring the distance between these two back tag shoulder points; and in spite of this 1½ inch lopsided condition, the outlines of both back patterns are exactly the same below as is this pattern for the back of the standard model figure form.

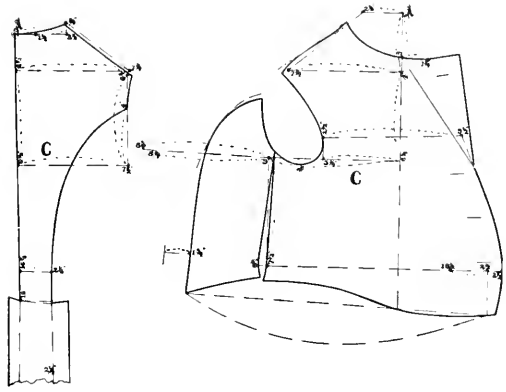
Just look at the perfect uniformity of the outlines when I place the standard model pattern on the top of the two for the 1½-inch lopsided figure. These two back patterns being the same width at top, it necessarily follows that when coat is made up the neck points of shoulder seams are the same distance from the top of back seam, so I will place the neck points of the two foreparts even. Now you see THE shoulder point of the one side is 1½ inches further away from neck point than the other and the scye depth level is 1½ inches nearer to the shoulder point than the other side,





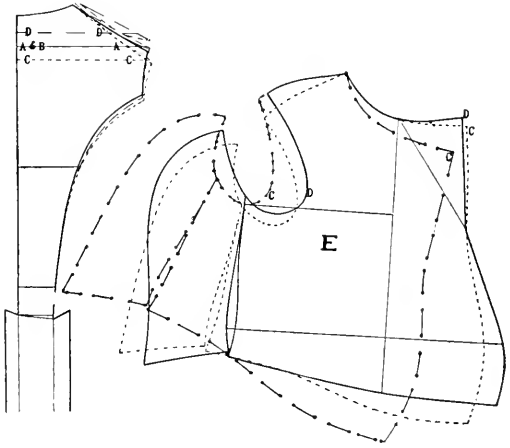
as shown by solid line, and twisted as this man is, the system enables the cutter to keep all his outlines in practically perfect uniformity with the outlines of the standard model figure form pattern.

Now place the two shoulder seams even and note by dash circled lines, the difference that the shoulder point balance gives to these two patterns as made to fit this man in, in whose figure form we have a complete combination of fifteen very pronounced forms of deformity to provide for, and to the Wampenite cutter there is nothing vague nor uncertain as to the exact location, form or extent of any one of the deformities. This man has one side short-necked and high-shouldered to the extent of ¾ inch and the other long-necked and sloping-shouldered to the extent of ¾ inch; one side of his back is extra round to the extent of ¾ inch and the other side of back is extra erect to the extent of ¾ inch. One shoulder strap is ¾ inch extra long while the other is ¾ inch extra short. One blade is ½ inch smaller than model and the other blade is ½ inch larger than model. One side of chest is ½ inch more full than model, while the other side is ½ inch more flat than model. His seat is 4½ inches more than model. One hip is flat to the extent of ⅝ inch and his waist is 5 inches in on the second degree of waist disproportion, which, in this case, means that the waist is 3 inches larger than the chest measure.



Small waist disproportion is worked down in the same ratio as the large ones are worked up. A 36-inch breast with a 26-inch waist is at the limit of the first degree of small waist disproportion; and when the waist is 5 inches in on the second degree of small waist the waist measure for a 36 breast would be 21 inches, all of which goes to show that the system is equal to any actual or imaginable condition of figure form.

I will now conclude this demonstration by saying I have a firm conviction, born of practical experience, of the absolute truthfulness of the claim—that just as all our written and printed literature is contained in the twenty-six characters we call the alphabet, or as our boundless mathematical science of calculation is contained in the ten little numerical digits, so is there all that any cutter needs to know or can desire to know, contained in the Wampen System.

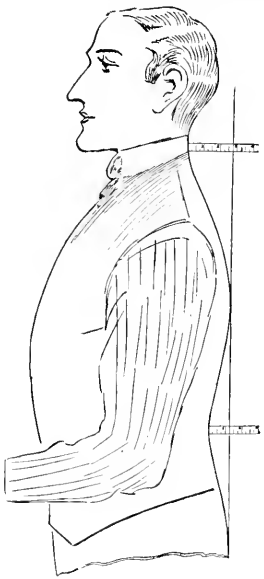


Gentlemen, I thank you for the courteous attention you have given me.

APPLICATION OF MEASURES THAT DEFINE ATTITUDE AND SUPPRESSION

By Charles M. Taylor

First—I will show you the normal figure 38 inches breast and 34 inches waist, which I find by many years' experience to be 2¾ inches indentation at the neck, and 1¼ inches at the waist which would give me 3 inches suppression all told for a normal draft, to be found in this way—2¾ inches neck indentation plus 1¼ inches waist indentation would give 4 inches; now as we are drafting only half of the coat we must divide that amount, leaving but 2 inches—(2¾ + 1¼ = 4 ÷ 2 = 2). There being 4 inches difference between the breast (38) and the waist (34), take ¼ of an inch for each inch of difference between the breast and waist, which would give 1 inch; therefore the 2 inches of indentation suppression, and the 1 inch of breast and waist suppression would give three inches for a normal coat to be suppressed.

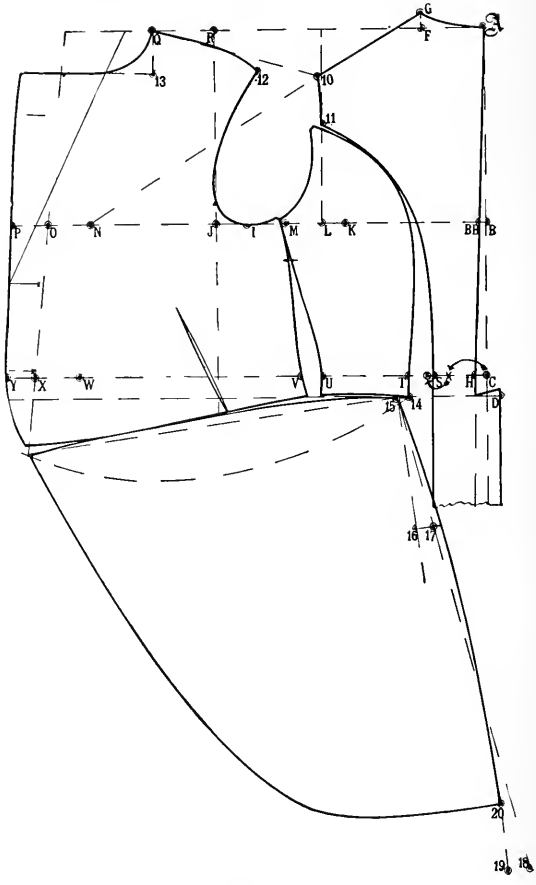


2¾ inches neck indentation.
1¼ inches waist indentation.
9⅜ inches depth of scye.
17 inches waist length.
18 inches fashionable waist length
38 inches full length.
11½ inches blade.
12½ inches strap.
17¾ inches overshoulder.
38 inches breast.
34 inches waist.

NORMAL DRAFT.

Draw construction line A E. From A to B is scye depth plus ¼ of an inch. A to C is natural waist. A to D fashionable waist. A to E full length. Square out from these points. H from C is ¾ of an inch; draw a line from about 2½ inches down from A through point H, to establish point BB. F from A is 1-6 of breast. G from F is ¾ of an inch. I from BB is blade measure. J from I is 1½ inches square up to R. K is half way between BB and J. L from K is 1¼ inches square up. M from BB is half of breast on halves. Go out 3½ inches as to J and square down. N from BB is half breast. O from N is 2 inches. P from O is 1½ inches. Draw a line from G to N to establish 10; 11 from 10 is ⅛ of breast; Q from R is 1-6 of breast less ¼ of an inch. Apply strap measure A to G and J to Q plus ¾ of an inch. Apply overshoulder measure plus ¾ of an inch; 12 from Q is ⅜ less than from G to 10; S from H is 2⅛ inches; * from C is half of neck and waist indentation added together, 2 inches for this draft; * from * is ¼ of an inch for each inch breast is larger than waist. Divide distance from * to H into three parts. T to S will be 2 parts 1¼ inches; U to V one part one inch; V from H is ¼ waist measure; W from * is half waist; X from W is 2 inches; Y from X is 1½ inches. Draw a line through points O and X and down. Sweep by point Q from point of sidebody 14 to and across line OX.

The Skirt.—Draw a line from point of sidebody 14 to where sweep crosses line OX; square down on this line from 15 to 16; 16 is 1-3 of seat measure; from 15 square out to 17; 17 from 16 is ⅝ of an inch (or ½ of waist indentation). Draw a line from 15 through 17 to 18, which is 24 inches down always. Mark a point 1 inch in as to 19; mark round of skirt as from 15, going out about ⅜ of an inch at 17 to 19; apply length of skirt to 20; shape top of skirt ⅜ of an inch below waist line at sidebody seam and drop ¼ of an inch in front as per diagram.



Second.—Stooping figure, which is rather extreme on account of there being no waist indentation, while at the neck we have an indentation of 4¾ inches, with a breast measure of 42 inches and waist 42¾ inches—to find the amount this coat should be suppressed, take half of indentation measure 4¾ + 0 = 4¾ ÷ 2 = 2⅜. Now take ¼ of an inch for each inch difference between breast and waist which would give 3/16 of an inch to be deducted from the indentation suppression on account of the waist being larger than the breast. *Note.*—Where waist is larger than the breast deduct the difference, and where the breast is larger than the waist add; so that in this case the suppression will be 2 3/16 inches.

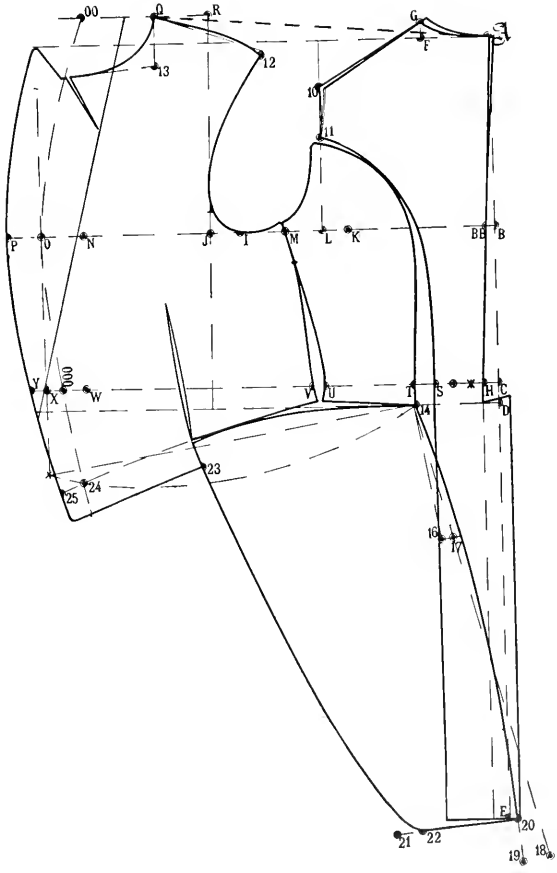
MEASURES AS FOLLOWS:

1½	inches neck indentation.
1	inch waist indentation.
8¾	inches scye depth.
16½	inches natural waist length.
17½	inches fashionable waist length.
39	inches full length.
11¾	inches blade.
13¼	Strap.
18½	overshoulder
39	breast.
35	waist.
39½	hip.

DRESS COAT.

Draw construction line A E; from A to B is scye depth plus ¼ of an inch; A to C is natural waist; A to D is fashionable waist; A to E is full length, square out from these points. H from C is ¾ of an inch; draw a line from A through H to establish BB. F from A is one-sixth of breast; G from F is ¾ of an inch; I from BB is blade measure; J from I is 1½ inches, square up to R; K is half way between BB and J; L from K is 1¼ inches, square up; M from BB is half of breast on halves, go out 3½ inches as to J and square down. N from BB is half breast; O from N is 2 inches; P from O is 1⅝ inches; draw a line from G to N to establish 10; 11 from 10 is one-eighth of breast; Q from R is ⅝ of an inch less than one-sixth of breast; 13 from Q is one-eighth of breast. Draw a line from F through 13 for gorge. Apply strap measure from A to G and J to Q plus ¾ of an inch. Apply overshoulder measure plus ¾ of an inch. 12 from Q is ⅜ of an inch less than from G to 10. S from H is one-eighth of waist measure; * from C is half of neck and waist indentation, added together, 1¼ inches for this coat; * from * is 1 inch (or ¼ of an inch for each inch waist is smaller than breast)—divide distance from H to * in three parts; T to S will be two parts (one inch); U to V will be one part (½ inch); V from C is half of waist on halves; W from * is half of waist; X from W is 2 inches; Y from X is ¾ of an inch. Draw a line through points OX. OOO from Y is 1½ inches; OO from Q is one-sixth of breast. Draw a curve line through points O, OO, OOO and down below waistline. Sweep by point Q from point of sidebody 14 to and across line OX. Shape waistline to sidebody seam and from there to where sweep crosses curve line OO, OOO; strap of front is 1½ inches below this line. Measure distance on waistline from 24 to 14 and make distance from 24 to 23, one-third of this amount; 25 from 24 is 1⅛ inches; point of lapel is 3⅞ inches from crease line.

The Skirt.—Draw a line from point 14 to point where sweep crosses line OX; square down from 14 on this line to 16; 16 from 14 is one-third of the seat measure; 17 from 16 is one-half of waist indentation (½ inch); draw a line from 14 through 17 to 18, which is 24 inches down from 14; 19 to 18 is 1¼ inches. Draw a curved line from 14 past 17 to 19; 20 is skirt length from 14; 21 from 20 is one-third of waistseam, which measures 17 inches; 22 from



20 is one-twelfth of same measure. Draw line from 22 to 23; shape top of skirt, dropping ⅜ of an inch below waistline at sidebody seam.

Manipulation.—Place long arm of square on point Q, letting corner of square touch point A until short arm of square at 5 inches down touches center seam of back. This will throw point A further back, raise points F and G, and reduce point 10 as per double fine lines.

Third.—Erect figure, shows rather a peculiar type of measures. I choose this one, as the garment is cut and finished without alteration. We have here an indentation at the neck of 1½ inches, and at the waist 1 inch, with a breast measure of 39 and waist 35. Proceed as before to find the suppression $1\frac{1}{2} + 1 = 2\frac{1}{2} \div = 1\frac{1}{4}$. The difference between the breast and waist being 4 inches; take ¼ of an inch for each inch would give 1 inch, making a total of 2¼ inches to be suppressed.

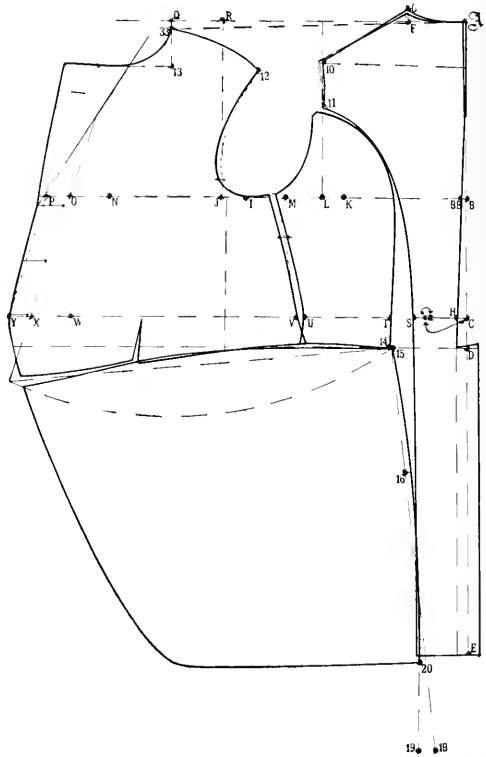
Stooping draft is taken from actual measures, coat cut, tried on and finished without alteration.

MEASURES AS FOLLOWS:

4¾	inches neck indentation.
0	inches waist indentation.
10¼	inches scye depth.
17¾	inches natural waist length.
19½	inches fashionable waist length.
37	inches full length.
42¾	inches waist.
42	inches breast.
19¼	inches overshoulder.
13¼	inches strap.
12¾	inches blade.
44½	inches hip.

FAT MAN'S FROCK.

Draw construction line A E; from A to B is scye depth plus ¼ of an inch; A to C is natural waist; A to D is fashionable waist; A to E is full length; square out from these points. H from C is ½ inch; draw a line from 5 inches down from A through H, which establishes point BB; F from A is one-sixth of breast; G from F is ¼ of an inch; I from BB is blade measure; J from I is 1½ inches square up to R; K is half way between BB and J; L from K is 1¼ inches square up; M from BB is half breast on halves; go out 3½ inches as to J and square down; N from BB is half of breast; O from N is 2¼ inches; P from O is 1¼ inches; 10 is ⅛ of the distance from A to B; draw line from G to 10; 11 from 10 is one-eighth of breast; Q from R is ½ inch less than one-sixth of breast. Apply strap measure from A to G and J to 33 plus ¾ of an inch. Apply overshoulder measure plus ¾ of an inch; 12 from 33 is ⅜ less than from G to 10; S from H is ⅛ of waist measure; * from C is half of neck and waist



indentation added together is 2⅜ inches for this draft; * from * is ¼ of an inch for each inch waist is larger than breast. Divide distance from * to H into three parts; T to S will be two parts 1¼ inches; U to V will be one part ⅜ of an inch full; W from * is half of waist; X from W is 2¼ inches; Y from X is 1¼ inches; draw a line through points OX. Sweep by 33 from point of sidebody 14 to and across line OX; 13 from Q is ⅛ of breast square out.

The Skirt.—Draw a line from point of sidebody 14 to point where sweep crosses line OX; square down on this line from 15 to 16 and 18; 16 from 15 is one-third of seat measure. There being no waist indentation, there will be nothing to go out as in other drafts. 18 is 24 inches down always; mark a point 1 inch in as to 19; mark round of skirt as from 15 to 19 going out about ⅜ of an inch at 17; shape top of skirt dropping ⅜ of an inch below waist line at sidebody seam; dropping ¾ of an inch in front as per diagram.

Manipulation.—Reduce forepart as sidebody seam ⅜ of an inch and extend armhole same amount as per dotted lines and add to fronts as from dotted lines. For the stooping form (double lines) lay long arm of square on point 33, letting corner of square touch line A R Q until short arm of square at 5 inches down touches center seam of back; mark around; this will extend points A and F, lower point G and extend point 10 as per double fine lines.

FROCK COAT WITH EXTRA DRAPERY.

Square lines 1, 2 and 3. Lay side-body and forepart with the fashionable waist-line directly over the line 1-2. Swing the side-body forward to meet the natural waist line at 4. Mark along the edge of pattern from the side-body to 5. Place the lapel at 5 overlapping 2 seams. Mark by this to 6. Square down from 6 by the line 1-2; 7 is half way from 1 to 6; 8 is ¾ inch from 7, more or less, according to the drape desired. Shape the waist seam from the side-body through 8 to 6 as represented in draft; 1 to 3 is 9 inches when the seat is 5 inches larger than the waist; 3 to 9 is 2¼ inches. To this must be added the amount taken out at the waist seam from 7 to 8; 10 from 9 is the same as from 7 to 8; 11 from 6 is the same as 6 to 7, 12 from 6 is the same as 7 to 8. Draw a line from 6 through to 12. Draw a line through 10 from 1 to 13. Finish as represented in draft.

COAT WITH SET-IN SLEEVES.

By W. E. Klumbach.

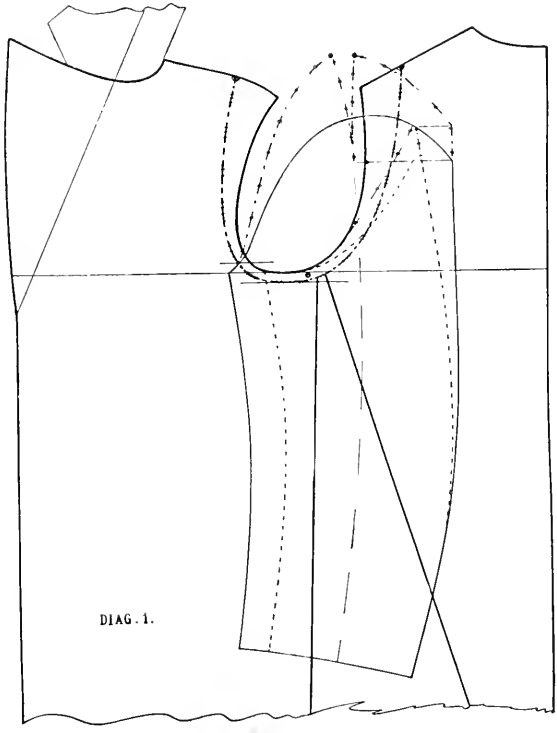
DIAGRAM 1.

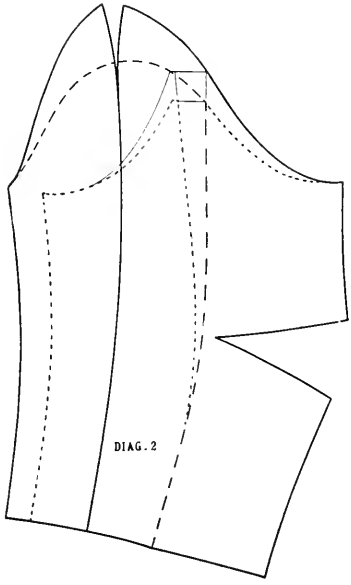
The block is the wider outline as shown in solid line. The second shoulder formation is the heavy dot and dash line and may be made to suit the width desired. The scye is dropped ½ inch in this case, but may be dropped as far as you please.

DIAGRAMS 1 AND 2.

Regular block sleeve is shown in fine solid line and dotted line for under sleeve. Find your center line and raise the head as much as shoulder has been reduced, shown by fine dot and dash lines. Take out about ¾ inch "V" at top.

The elbow seam has been raised as much as coat has been reduced at back notch which in this case is 1½ inch.





ATTITUDE

By Louis M. Gray

DIAGRAM 1.

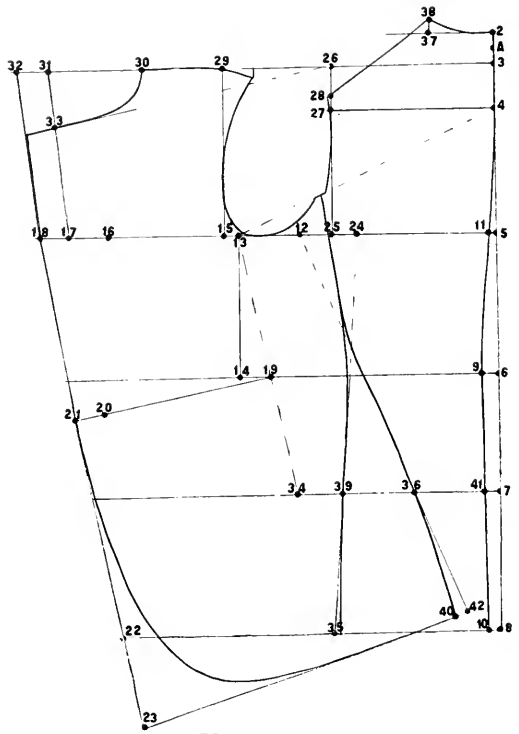
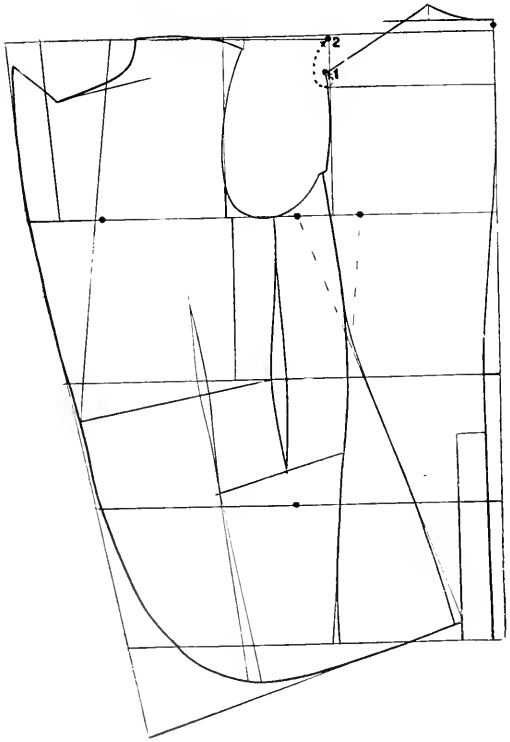


DIAGRAM 2.

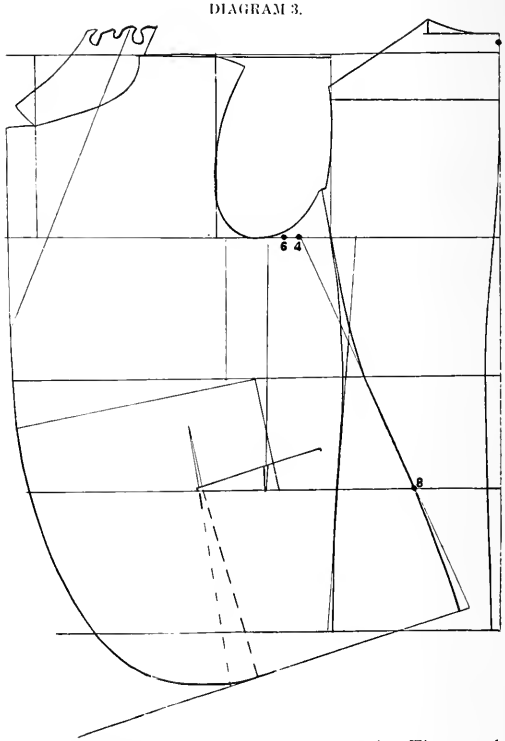


In the year 1903, when located in Cincinnati, Ohio, I published a work on cutting which I named "The Automatic Incline Method," and although it was in advance of anything along that line published up to that time, it was not satisfactory for the reason that it did not solve the incline problem.

The method I am sending you for publication comes as near, I think, of solving the problem as any incline system ever published. The reason for that is that for the stooping form it lengthens the back the same amount that the front shoulder is shortened and advanced, while for the erect figure it shortens the back the same amount that the front shoulder is lengthened and retreated. This is all that was ever expected of the incline measure.

This system is worked out on the principle that the normal incline is 3 inches; therefore more than this means stoop and less means erect. In drafting I use ¼ inch for each inch of incline. When measuring, stand back of client. Throw the tape over his shoulders, the ends hanging down in front of his arms, then reach under his arms, taking hold of each end of the tape and draw it back and forth a few

DIAGRAM 3.



times until it settles itself at the height of neck. Then mark at top edge of tape. The amount above this mark is neck height and belongs to the collar stand and is no more a part of the coat than the sleeves. Next, with sliding arm square, arms resting on shoulder ends (see that it is perfectly level), make a mark at center seam of back. This is the shoulder slope.

Now take your yard stick, placing it on the back between blades and touching seat measure in to the mark at neck for the incline.

These are all the measures that are necessary with the breast, waist, hip and lengths.

THE DRAFT.

Measures normal. Breast 38, waist 34, seat 39, incline 3 inches. Shoulder slope 3 inches. Length to natural waist

17, full length 30, height 5 feet 1 inch.

Draw the center line and make a mark at A; 2 from A is the incline of ¾ inch. 3 from A is the same; 4 from A is shoulder slope, 3 inches. 5 from 4 is one-third breast; 6 from 2 is natural waist; 7 from 6 is 6 inches always; 8 from 2 is full length. Square out from 2 about 4 inches. Square out 3 full length of long arm of square. Square out 4 about 9 inches and 5, 6, 7 and 8 full length of long arm. 9 from 6 is ¾ inch. 10 from 8 is ½ inch. Draw a line from a point half way between 3 and 5 to 9 and down to 10. 11 is located on this line. 12 from 11 is one-half of breast. 13 from 12 is 3 inches always. 14 is squared down from 13. 15 from 13 is incline ¾ inch. Square up to 29. 16 from 11 is one-half of breast. 17 from 16 is 2 inches. 18 from 17 is 1½ inches. 19 from 14 is 1½ inches always. Place corner on square at 19 with short arm touching at 13 and square out. 20 from 19 is one-half of waist on the division of halves. 21 is 1½ inches from 20. 22 is found by squaring down from 21. 23 from 22 is one-fourth of breast. 24 is half way between 11 and 15. 25 from 24 is 1¼ inches. 26 is squared up from 25. 27 is squared out from 4. 28 from 27 is ¾ inch always. 29 is squared up from 15. 30 from 29 is 4 inches for all sizes from 36 inclusive up. From 35 inclusive down make it one-sixth breast and 1 inch. 31 from 30 is one-fourth breast. 32 from 31 is 1½ inches. Draw a line from 31 to 17. 33 from 31 is one-sixth of breast less ¼ inch. 34 is squared down from 19 by line 19 to 21. 35 from 10 is same as 11 to 25. Draw line from 24 to 35. 36 is located by applying two-thirds of seat measure from 39 to 41 and from 34 to 36. Draw line from 12 through 36. 37 from 2 is one-sixth of breast. 38 from 37 is ¾ inch. 39 is found by line drawn from 24 to 35. 40 is ½ inch from 42. 41 is found from line drawn from 9 to 10. 42 is line drawn from 12 through 36.

Note.—26 up from 27 is 2¼ inches always. Draw line from 26 to 30 for front shoulder slope.

DIAGRAM 2.

36 breast, 30 waist, 37 seat. 8 inch incline. Shoulder slope 2¾ inches.

Point 1 is ¾ inch up and point 2 is 2¼ inches up.

DIAGRAM 3.

Breast 44, waist 46, seat 45, incline 2 inches. Shoulder slope 3 inches. Y back to 4 is ⅛ inch for each inch waist is larger than proportions. Draw line from 4 through 8. Do just the reverse when the waist is smaller than proportion.

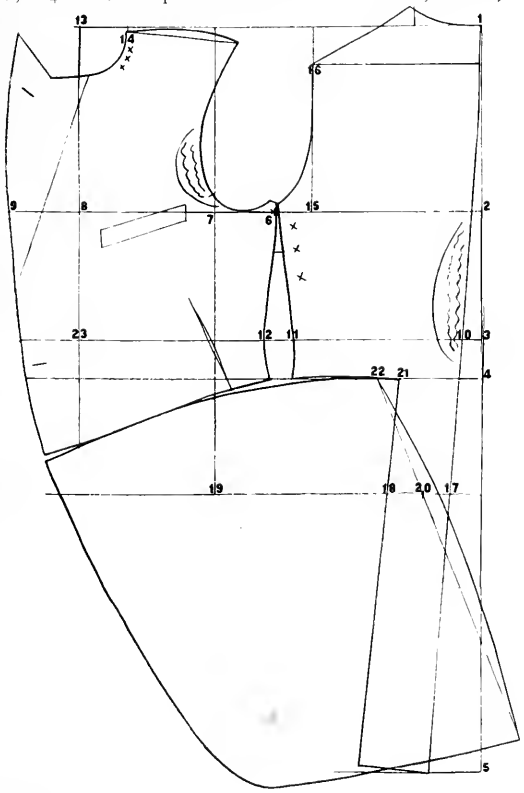
BUSINESS FROCK

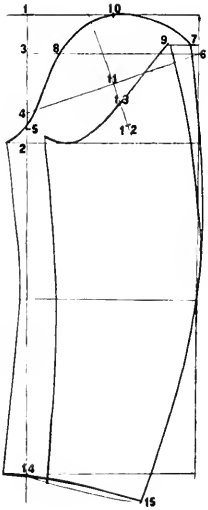
By Walter C. Foster

Breast, 41; waist, 37; seat, 43; lengths, 18½, 39½.

1 to 2, one-third breast and 3 inches; 1 to 3 natural waist; 1 to 4, fashionable waist; 1 to 5, full length; 2 to 6, one-half breast; 6 to 7, 3¼ inches; 2 to 8, full breast; 8 to 9, 3¾ inches. Square down 8 to 23. 3 to 10, 1 inch; 10 to 11, one-third waist and 2¾ inches. To get 12, measure 10 to 11 and 23 back to 12 at waist measure. Square up from 8 to 13; 13 to 14, one-eighth breast measure; 7 to 15, one-fourth breast; 15 to 16, one-third breast and 1 inch. To get spring of skirt measure 17 to 18, which is 3¼ inches; place on 19 and measure back on 2/3 scale for run of spring. 21 to 22 is amount out at waist side seam.

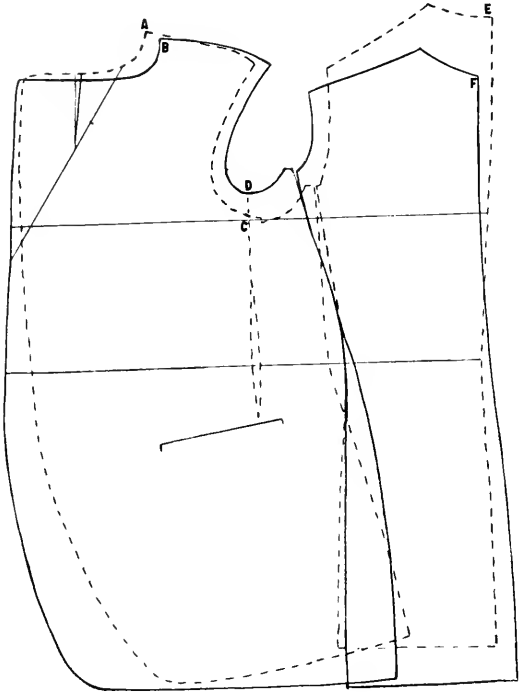
Size 19½. Square lines ½. 2 to 3, one-fourth arm scye. Square back from 3. 2 to 4, one-twelfth arm scye; 5 is one-half of 2 to 4; 4 to 6, one-half arm scye; 6 to 7, ½ inch; 3 to 1 is one-twelfth scye and ½ inch; 3 to 8, one-twelfth scye; 7 to 9, one-sixteenth scye; 10 is center of sleeve; 11 is one-half distance 4 to 6; 11 to 12, one-eighth scye; 13 is one-half distance 11 to 12. Elbow is one-half less sleeve length; hollow fronts three-fourths. Placing tape on 7, sweep from 14 to 15, guide lines through points as directed and shown on draft for finishing.

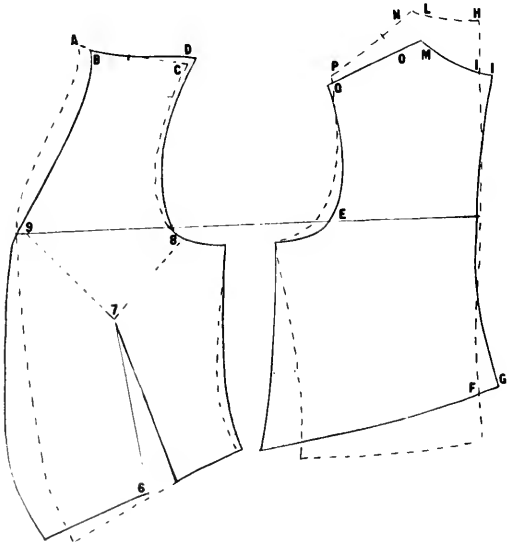




THE MAN ON STICKS (CRUTCHES)

By Wilson Geddes.



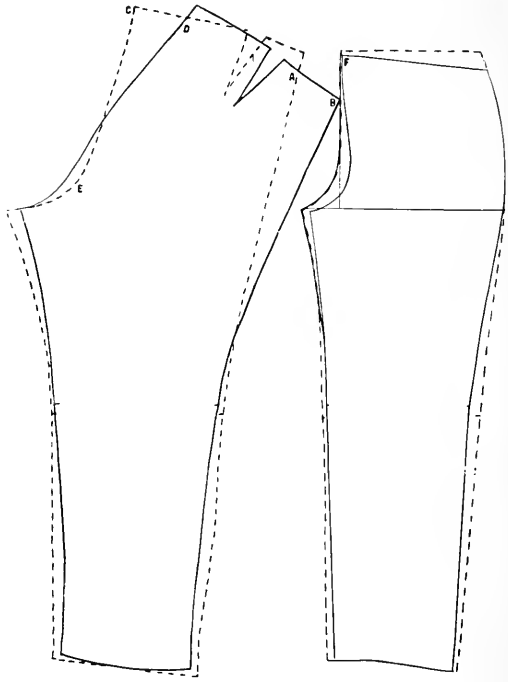


The Coat.

It is impossible to get regular measurements of the man who always stands and walks on crutches. Therefore I draft a regular pattern by his breast and waist measure, and I will show you the changes I make by comparison. Owing to the fact that the customer puts his weight on the crutches it is surprising what a small armhole he will stand for and look pleasant. The depth of the scye in this draft is 5½ inches and the size of the armhole is 13½ inches; go back at the shoulder point ⅞ to make the shoulder more crooked, C to D is 1¼ inches; E to F is 2¼ inches. Fill in around the armhole as shown on diagram. This type of a customer is always very narrow in the back and chesty with a prominent seat. Make the front of the coat larger than usual at the lower button. Make the shoulder of the coat narrow. Put about a ¾-inch stand on the collar. I have treated over thirty suits in this manner and the customers come back. The dash lines on the diagram show the normal pattern, the heavy lines show the changes I make for this type of a customer.

The Vest.

Make a normal pattern by the breast and waist measurements, manipulate the front by splitting the pattern from No. 6 to 7 and from No. 7 to 8, also from No. 7 to 9. Open the pattern at No. 6 2¼ inches, remark the outside of the pattern, also the V from the No. 6 to No. 7. Reduce the size of the pattern in the front ¼ of an inch at No. 9. Cut the V in the cloth from No. 6 to No. 7. Reduce the back



at E ¾ of an inch. Shorten the center of the back 1¾ at F. Give ¾ extra spring at G. H to I is 2½ inches; I to K is ⅝; L to M is 1¼; N to O is 1¼; P to Q is ⅜.

THE TROUSERS.

Owing to the fact that the customer is sitting most of the time I crooked the seat about 3 inches more than normal to give him ease. A to B is 3 inches; C to D is 3 inches. Fill in about ¾ of an inch at E. Make the front of the trousers ½ inch higher than regular, and the back ½ shorter.

RAGLAN

By D. F. SHERMAN

COAT DRAFT.

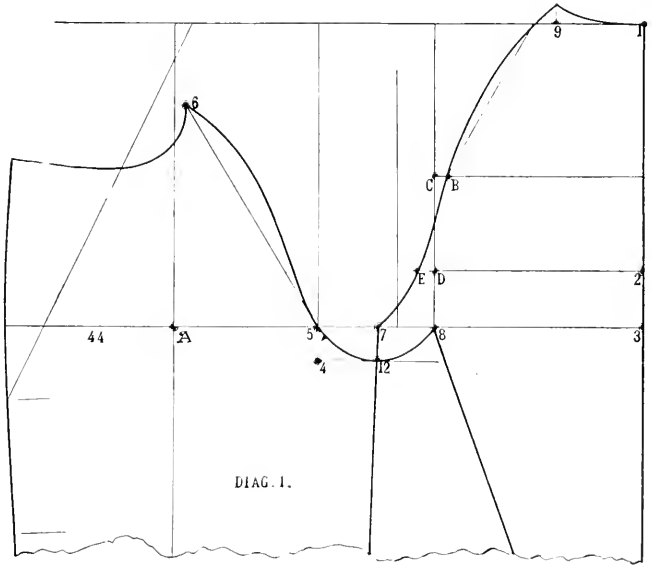
Breast, 44.—1 to 2 normal scye depth; to 3, two and one-half inches. Line 4, 1½ inches below breast line "3"; 5 to 6, front shoulder length; 3 to 5, front of scye, ¼ breast and 3½ inches; 7 to 8, 2½ inches.

The drapery is a matter of style and individual taste. Point 6 is always ¼ inch less than ½ breast; "A" is ½ breast on this pattern. 8½ distance from 3 to 5 and 1¾ inches C to B; ½ inch D to E, ⅝ inch.

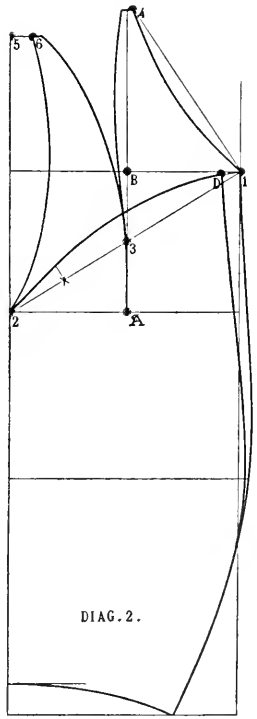
SLEEVE.

Measure from ⅝ below 5 to 8 and 7 to B, in this case 13 inches. Draw line "A" from A B, same as on coat pattern from 8 to B; 1 to 2 same as 5 to 8 and 7 to B on coat pattern; 3 is ½ from 1 to 2; 1 to 4 same as B to A on back, plus 1 inch; 2 to 5 same as 5 to 6 on forepart, plus 1 inch; 6 is 1½ inches from front sleeve line; to 12 on forepart same distance as to 2 on under sleeve.

Shape sleeve as per diagram; seam through top or under sleeve may be put in or left out, according to width of sleeve and style of coat desired. Shape under sleeve. Reduce 1 inch at D. Shrink in under sleeve well from D to 2 and hold under sleeve tight; from front seam 2 about 3 inches back.



DIAG. 1.



DIAG. 2.

Tailoring Promotion

THE CREDIT SYSTEM.

In an able address, delivered before the Chicago Society of Merchant Tailors, in 1911, Mr. Lawrence Whitty, Member of the National Association of Credit Men, and Credit Manager for the firm of John L. Bobo & Company, of Chicago, discusses the problematic position of the Custom Tailor in relation to the abuses of the credit system from which the trade suffers so unjustly, and offers a solution which is worthy of your careful consideration.

On account of the fundamental importance of this subject, and of the value of Mr. Whitty's suggestions, coming as they do from one whose experience in this line qualifies him to speak with authority, I am giving space to a brief review of this article, which I desire to commend to your earnest attention.

Mr. Whitty, then, shows the degrees by which the young man who pays cash for his first Tailor-made suit, gradually becomes careless in later years, in respect to his Tailor's bill, albeit in the meantime his income has presumably increased in inverse proportion to his promptitude in payment.

It is noticeable that this method is not followed in dealing with merchants in any other line, the bills of the proverbial "butcher, baker and candle-stick-maker" receiving more immediate attention.

As clothes certainly must be regarded as one of the necessaries of life, there seems to be no logical reason for this attitude on the part of the householder, and we can find no justification for it from any standpoint. We suffer it because we have submitted to it, and we shall continue to suffer it until we institute a vigorous, concerted protest against it.

Responsibility for continuance of this situation rests, therefore, with the Tailor himself, Mr. Whitty concludes, and the remedy must come from united action on the part of the trade at large.

The expediency of Custom Tailors becoming members of the National Association of Credit Men, to which Mr. Whitty belongs, as stated above, or to some similar organization, as a basis for co-operation to this end, is considered as a starting point.

Practical plans would include the posting by each member in his place of business, of a notice to the effect that no goods would be sold on longer than thirty days' time.

There would be a further agreement to compel compliance with these terms so far as possible.

Mr. Whitty believes that such action would not result in any considerable loss of business, but that the better class of customers would adjust themselves to the new system, and would continue to give their patronage to the same firms. The shifting element would consist of the undesirable customers. There would be a distinct improvement in promptness of payment on the part of reliable patrons, and the lost custom would represent a very distinct saving.

Mr. Whitty does not believe that this reform is impossible of achievement, but that with an effective working organization the evils we are considering are capable of correction. Co-operation would be essential to the success of any movement in this direction. If inaugurated according to a logical system, given time and continuity of effort, an agency of this class might be made efficient for consequential reforms.

Continuing the discussion of measures used by tailors in making collections, Mr. Whitty believes that the advisability of allowing discounts is open to question, if this system is not absolutely pernicious. As a matter of fact the customer does not expect, and the Tailor cannot afford it.

The following outline of a collection scheme submitted by Mr. Whitty is worthy of a place in this volume, and I quote it verbatim:

"Statements clearly indicating that bills are payable in 30 days should accompany the delivery of clothes.

"In case of non-settlement, a second statement should be sent promptly at the expiration of the 30 days.

"Under ordinary circumstances the account would be settled by this time, but if it is not, more drastic action should be taken.

"Another letter should be sent giving the debtor a specified time in which to make settlement.

"Ordinarily a customer who ignores a letter of this kind is hopeless.

"Telephone calls might be effective in a case like this, but the merchant tailor should be careful not to accept any half-way indefinite promise in such a conversation.

"Dunning letters should be courteous but firm, and without apology.

"Collections should be followed up faithfully, and systematically.

"A valuable asset to such a system is a small and inexpensive card index, upon which the history of the case can be written and filed for ready reference."

Considering furthering the method of collection of bad accounts, Mr. Whitty instances the unusually high percentages charged by agencies for this class of debts to Tailors, as another imposition from which the trade suffers. He considers that the tardiness of the tailor in placing his claims for collection is responsible in part for this. The establishment of a bureau for the collection of this class of accounts by the National Association would be a means of meeting this exigency, probably at less expense than present methods entail and doubtless more efficiently.

Such an agency could probably be operated at an expense of five or six thousands per annum, and this sum, distributed among one hundred members, say, would not be equal to amounts now paid collection agencies, and would it is hoped bring much better returns. A great advantage would be that the Tailor having paid his dues in advance, would have nothing to gain by delay, and would act upon claims when action should become necessary. Details could be worked out according to the needs of the system to be adopted. A young and energetic attorney would be the type of executive for such a Bureau, and data collected by such an organization would serve as a classification of patrons, so that undesirable customers could be identified.

I will say again that this plan is worthy of careful consideration, offered as it is by a specialist in this line, and I trust that it will receive your earnest attention. In our efforts for systematization and evolution of the different departments of our work, we cannot afford to ignore the need of a different system of handling accounts.

SYSTEM IN TAILORING

Eliminating Guess Work.

Under this caption Mr. William H. Vehon has compiled some interesting and important suggestions for the conduct of the details of the business side of Custom Tailoring which I commend to your careful attention. His initial observation that the tailor is inclined to rely too much upon his skill as a craftsman and to neglect and disregard the commercial side of his vocation is but too true, as elsewhere stated. We can do no better in looking for a remedy for this deficiency than to study the methods outlined in Mr. Vehon's brochure, which are practical and directly to the point.

By Mr. Vehon's system you will be able to determine if your present scale of prices is sufficient to afford you a reasonable profit. If not it will behoove you to adopt a new scale, based upon this system of computation.

Under a subhead of **Leaks and Waste,** Mr. Vehon discusses losses from bad accounts, extravagant habits of living, injudicious buying, failure to discount bills, wasteful advertising, losing customers, careless packing of goods, careless and inexcusable mistakes.

Another subhead, **The Cost Record Sheet,** introduces to the reader a valuable suggestion for tabulating profit and loss which has the endorsement of the National Business Efficiency Committee. The Cost Record Sheet furnishes the following information:

1. Quantity and cost of your woolens, trimmings, and labor.
2. Net profit and loss.
3. This is a check on your cloth cutter and trimmer.
4. Record of complaints.
5. Reasons for correction of selling prices.

A Record book should show you the precise cost of every item used, the amount paid out for labor, upkeep and all overhead expenses.

A card index of your customers, showing date and itemizing purchases, is recommended as of first importance to the tailor. Intervals between dates indicates seasons when he failed to give you his custom, and other data will supply you with detailed information about his wardrobe, thus enabling you to make practical suggestions as to his needs. It will inform you also of the class of merchandise that appeals to him, and prices he is accustomed to pay.

The card index will also be found useful as a mailing list.

A stock record system on cards is another feature of this system, carrying the same endorsement. It shows you always just what stock is kept on hand, with samples. It furnishes a ready reference list for the buyer, convenient and inexpensive.

A standardized order form has been prepared by the same committee, which will be found both economical and highly practical. It covers every item that enters into the transactions it is expected to record, and is constructed on the duplicate carbon copy plan. It makes provision for every step in the process of the work as it passes through the different departments until ready for delivery, together with complete data relating to the garment, to be filed with the pattern.

A repair work ticket provides a system for regulating and recording items in this most difficult department, enabling the Custom Tailor to obtain correct figures of expenses of busheling.

Book-Keeping.

Two systems of book-keeping are outlined, one consisting of Ledger, Cash Book and Journal.

The ledger carries all accounts and should be divided as follows: General accounts, Capital, Merchandise, Cash, Sales, Repairs and Cleaning, Expense, Manufacturing, Profit and Loss.

As many expense accounts may be carried as needed.

The Cash Book shows cash paid and received.

Items to be posted direct to Ledger are entered in columns headed "Ledger Accounts." Other items are posted in total at end of each month to the various accounts in the Ledger, as "Cash Sales," "Sales Accounts," etc.

Expense items are entered in expense column, and debited in Ledger by total amount.

At the end of each month the total of the "Total Column" on the Dr. side of the Cash Book is debited to "Cash Account" in the Ledger, and the total of the same column of the other side of the Cash Book is credited to the "Cash Account," and the balance in the "Cash Accounts" represents your cash balance.

The Journal is divided into two sections, for sales and purchases. Sales to a customer with whom you carry an account are entered here, also repairs and cleaning charges.

At the end of the month the total of the sales column, less the debits, is credited to the "Sales Account" in the Ledger, and the total of the Repair and Cleaning column is credited to the "Repair and Cleaning" account in the Ledger.

Purchases are entered in the Debit column and posted to the credit of the party from whom you made the purchase, charges against said party being entered in credit column and charged to this party's account in Ledger.

At the end of the month the total of the Dr. column less the total of the Cr. column is charged to the Merchandise account in the Ledger.

Columns are also shown in the Journal for keeping cost of Woolens and Trimmings.

At the end of the year transfer total of expense, manufacturing and merchandise (less inventory) account to the Dr. side of Profit and Loss account, and the Sales and Repairs and Cleaning to the credit side, and the difference will be your profit or loss to date.

System Number Two comprises a Cash Book and Journal combined, and is operated with a Sales Journal only. This being a more extensive plan requires a personal demonstration, which the Committee is prepared to make by means of charts.

Monthly and yearly Profit and Loss statements are also prepared.

Advertising is given its mead of attention, the importance of this department being duly emphasized. Newspaper advertising does not meet the needs of the Custom Tailor, because of the restricted numbers of his clientele. Mailing cards, booklets, form letters, post cards, calendars, blotters, house organs, announcements, are some of the suggestions.

Price cutting is defined as "pure cussed laziness," and further censured as a "crime against your family, your fellow merchants, and yourself." It is "failure to conserve legitimate profit."

Service is defined as "giving prompt and efficient attention at as low a cost as possible."

UNIVERSAL YARDAGE TABLE

Yds.	$1.25	1.37½	1.50	1.62½	1.75	1.87½	2.00	2.12½	2.25	2.37½	2.50	2.62½	2.75	2.87½	3.00	3.12½	Yds.
1⅛	1.41	1.55	1.69	1.83	1.97	2.11	2.25	2.39	2.53	2.67	2.81	2.95	3.09	3.23	3.38	3.52	1⅛
1¼	1.56	1.72	1.88	2.03	2.19	2.34	2.50	2.66	2.81	2.97	3.13	3.28	3.44	3.59	3.75	3.91	1¼
1⅓	1.67	1.83	2.00	2.17	2.33	2.50	2.67	2.83	3.00	3.17	3.33	3.50	3.67	3.83	4.00	4.17	1⅓
1⅜	1.72	1.89	2.06	2.23	2.41	2.58	2.75	2.92	3.09	3.27	3.44	3.61	3.78	3.95	4.13	4.30	1⅜
1½	1.88	2.06	2.25	2.44	2.63	2.81	3.00	3.19	3.38	3.56	3.75	3.94	4.13	4.31	4.50	4.69	1½
1⅝	2.03	2.24	2.44	2.65	2.84	3.05	3.25	3.45	3.66	3.86	4.06	4.27	4.47	4.67	4.88	5.08	1⅝
1¾	2.19	2.41	2.63	2.84	3.06	3.28	3.50	3.72	3.94	4.16	4.38	4.59	4.81	5.03	5.25	5.47	1¾
1⅞	2.34	2.58	2.81	3.05	3.28	3.52	3.75	3.98	4.22	4.46	4.69	4.92	5.16	5.39	5.63	5.86	1⅞
2	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25	4.50	4.75	5.00	5.25	5.50	5.75	6.00	6.25	2
2⅛	2.66	2.92	3.19	3.45	3.72	3.98	4.25	4.52	4.78	5.05	5.31	5.58	5.84	6.11	6.38	6.64	2⅛
2¼	2.81	3.09	3.38	3.66	3.94	4.22	4.50	4.78	5.06	5.34	5.63	5.91	6.19	6.47	6.75	7.03	2¼
2⅓	2.92	3.21	3.50	3.79	4.08	4.38	4.67	4.96	5.25	5.54	5.83	6.13	6.42	6.71	7.00	7.29	2⅓
2⅜	2.97	3.27	3.56	3.86	4.16	4.45	4.75	5.05	5.34	5.64	5.94	6.23	6.53	6.83	7.13	7.42	2⅜
2½	3.13	3.44	3.75	4.06	4.38	4.69	5.00	5.31	5.63	5.94	6.25	6.56	6.88	7.19	7.50	7.81	2½
2⅝	3.28	3.61	3.94	4.27	4.59	4.92	5.25	5.58	5.91	6.23	6.56	6.89	7.22	7.55	7.88	8.20	2⅝
2¾	3.44	3.78	4.13	4.47	4.81	5.16	5.50	5.84	6.19	6.53	6.88	7.22	7.56	7.91	8.25	8.59	2¾
2⅞	3.59	3.95	4.31	4.68	5.03	5.40	5.75	6.11	6.47	6.84	7.19	7.55	7.91	8.27	8.63	8.98	2⅞
3	3.75	4.13	4.50	4.88	5.25	5.63	6.00	6.38	6.75	7.13	7.50	7.88	8.25	8.63	9.00	9.38	3
3⅛	3.91	4.30	4.69	5.08	5.47	5.86	6.25	6.64	7.03	7.42	7.81	8.21	8.59	8.99	9.38	9.77	3⅛
3¼	4.06	4.47	4.88	5.28	5.69	6.09	6.50	6.91	7.31	7.72	8.13	8.53	8.94	9.34	9.75	10.16	3¼
3⅓	4.17	4.58	5.00	5.42	5.82	6.25	6.67	7.08	7.50	7.92	8.33	8.75	9.17	9.58	10.00	10.42	3⅓
3⅜	4.22	4.64	5.06	5.49	5.91	6.33	6.75	7.17	7.59	8.02	8.44	8.86	9.28	9.70	10.13	10.55	3⅜
3½	4.38	4.81	5.25	5.69	6.13	6.56	7.00	7.44	7.88	8.31	8.75	9.19	9.63	10.06	10.50	10.94	3½
3⅝	4.53	4.99	5.44	5.90	6.34	6.80	7.25	7.70	8.16	8.61	9.06	9.52	9.97	10.42	10.88	11.33	3⅝
3¾	4.69	5.16	5.63	6.09	6.56	7.03	7.50	7.97	8.44	8.91	9.38	9.84	10.31	10.78	11.25	11.72	3¾
3⅞	4.84	5.33	5.81	6.30	6.78	7.27	7.75	8.24	8.72	9.21	9.69	10.17	10.66	11.14	11.63	12.11	3⅞
4	5.00	5.50	6.00	6.50	7.00	7.50	8.00	8.50	9.00	9.50	10.00	10.50	11.00	11.50	12.00	12.50	4
4⅛	5.16	5.67	6.19	6.70	7.22	7.73	8.25	8.76	9.28	9.79	10.31	10.83	11.34	11.86	12.38	12.89	4⅛
4¼	5.31	5.84	6.38	6.91	7.44	7.97	8.50	9.03	9.56	10.09	10.63	11.16	11.69	12.22	12.75	13.28	4¼
4⅓	5.42	5.96	6.50	7.05	7.58	8.13	8.67	9.21	9.75	10.30	10.83	11.38	11.92	12.46	13.00	13.55	4⅓
4⅜	5.47	6.02	6.56	7.11	7.66	8.20	8.75	9.29	9.84	10.39	10.94	11.48	12.03	12.58	13.13	13.67	4⅜
4½	5.63	6.19	6.75	7.31	7.88	8.44	9.00	9.56	10.13	10.69	11.25	11.81	12.36	12.94	13.50	14.06	4½
4⅝	5.78	6.36	6.94	7.52	8.09	8.67	9.25	9.83	10.41	10.98	11.56	12.14	12.72	13.30	13.88	14.46	4⅝
4¾	5.94	6.53	7.13	7.72	8.31	8.91	9.50	10.09	10.69	11.28	11.88	12.47	13.06	13.66	14.25	14.86	4¾
4⅞	6.09	6.70	7.31	7.92	8.53	9.15	9.75	10.36	10.97	11.59	12.19	12.80	13.41	14.02	14.63	15.23	4⅞
5	6.25	6.88	7.50	8.13	8.75	9.38	10.00	10.63	11.25	11.88	12.50	13.13	13.75	14.38	15.00	15.63	5

Yds.	$3.25	3.37½	3.50	3.62½	3.75	3.87½	4.00	4.12½	4.25	4.37½	4.50	4.62½	4.75	4.87½	5.00	Yds.
1⅛	3.66	3.80	3.94	4.08	4.22	4.36	4.50	4.64	4.78	4.92	5.06	5.20	5.34	5.48	5.63	1⅛
1¼	4.06	4.22	4.38	4.53	4.69	4.84	5.00	5.16	5.31	5.47	5.63	5.78	5.94	6.09	6.25	1¼
1⅓	4.33	4.50	4.67	4.83	5.00	5.17	5.33	5.50	5.67	5.83	6.00	6.17	6.33	6.50	6.67	1⅓
1⅜	4.47	4.64	4.81	4.99	5.16	5.33	5.50	5.67	5.84	6.02	6.19	6.36	6.53	6.70	6.88	1⅜
1½	4.88	5.06	5.25	5.44	5.63	5.81	6.00	6.19	6.38	6.56	6.75	6.94	7.13	7.31	7.50	1½
1⅝	5.28	5.48	5.69	5.89	6.09	6.30	6.50	6.70	6.91	7.11	7.31	7.52	7.72	7.92	8.13	1⅝
1¾	5.69	5.91	6.13	6.34	6.56	6.78	7.00	7.22	7.41	7.66	7.88	8.09	8.31	8.53	8.75	1¾
1⅞	6.09	6.33	6.56	6.80	7.03	7.27	7.50	7.74	7.97	8.20	8.44	8.67	8.91	9.14	9.38	1⅞
2	6.50	6.75	7.00	7.25	7.50	7.75	8.00	8.25	8.50	8.75	9.00	9.25	9.50	9.75	10.00	2
2⅛	6.91	7.17	7.44	7.70	7.97	8.23	8.50	8.77	9.03	9.30	9.56	9.83	10.09	10.36	10.63	2⅛
2¼	7.31	7.59	7.88	8.16	8.44	8.72	9.00	9.28	9.56	9.84	10.13	10.41	10.69	10.97	11.25	2¼
2⅓	7.58	7.88	8.17	8.46	8.75	9.04	9.33	9.63	9.92	10.21	10.50	10.79	11.08	11.38	11.67	2⅓
2⅜	7.72	8.02	8.31	8.61	8.91	9.20	9.50	9.80	10.09	10.39	10.69	10.98	11.28	11.58	11.88	2⅜
2½	8.13	8.44	8.75	9.06	9.38	9.69	10.00	10.31	10.63	10.94	11.25	11.56	11.88	12.19	12.50	2½
2⅝	8.53	8.86	9.19	9.52	9.84	10.17	10.50	10.83	11.16	11.48	11.81	12.14	12.47	12.80	13.13	2⅝
2¾	8.94	9.28	9.63	9.97	10.31	10.66	11.00	11.34	11.69	12.03	12.38	12.72	13.06	13.41	13.75	2¾
2⅞	9.34	9.70	10.06	10.42	10.78	11.14	11.50	11.86	12.22	12.58	12.94	13.30	13.66	14.02	14.38	2⅞
3	9.75	10.13	10.50	10.88	11.25	11.63	12.00	12.38	12.75	13.13	13.50	13.88	14.25	14.63	15.00	3
3⅛	10.16	10.55	10.94	11.33	11.72	12.11	12.50	12.89	13.28	13.67	14.06	14.45	14.84	15.23	15.63	3⅛
3¼	10.56	10.97	11.38	11.78	12.19	12.59	13.00	13.41	13.81	14.22	14.63	15.03	15.44	15.84	16.25	3¼
3⅓	10.83	11.25	11.67	12.08	12.50	12.92	13.33	13.75	14.17	14.58	15.00	15.42	15.83	16.25	16.67	3⅓
3⅜	10.97	11.39	11.81	12.23	12.66	13.08	13.50	13.92	14.34	14.77	15.19	15.61	16.03	16.45	16.88	3⅜
3½	11.38	11.81	12.25	12.69	13.13	13.56	14.00	14.44	14.88	15.31	15.75	16.19	16.63	17.06	17.50	3½
3⅝	11.78	12.23	12.69	13.14	13.59	14.05	14.50	14.95	15.41	15.86	16.31	16.77	17.22	17.67	18.13	3⅝
3¾	12.19	12.66	13.13	13.59	14.06	14.53	15.00	15.47	15.94	16.41	16.88	17.34	17.81	18.28	18.75	3¾
3⅞	12.59	13.08	13.56	14.05	14.53	15.02	15.50	15.98	16.47	16.95	17.44	17.92	18.41	18.89	19.38	3⅞
4	13.00	13.50	14.00	14.50	15.00	15.50	16.00	16.50	17.00	17.50	18.00	18.50	19.00	19.50	20.00	4
4⅛	13.41	13.92	14.44	14.95	15.47	15.98	16.50	17.02	17.53	18.05	18.56	19.08	19.59	20.11	20.63	4⅛
4¼	13.81	14.34	14.88	15.41	15.94	16.47	17.00	17.58	18.06	18.59	19.13	19.66	20.19	20.72	21.25	4¼
4⅓	14.08	14.63	15.17	15.71	16.25	16.80	17.33	17.88	18.42	18.96	19.50	20.05	20.58	21.13	21.67	4⅓
4⅜	14.22	14.77	15.31	15.86	16.41	16.95	17.50	18.05	18.59	19.14	19.69	20.23	20.78	21.33	21.88	4⅜
4½	14.63	15.19	15.75	16.31	16.88	17.44	18.00	18.56	19.13	19.69	20.25	20.81	21.38	21.94	22.50	4½
4⅝	15.03	15.61	16.19	16.77	17.34	17.92	18.50	19.08	19.66	20.23	20.81	21.39	21.97	22.55	23.13	4⅝
4¾	15.44	16.03	16.63	17.22	17.81	18.41	19.00	19.59	20.19	20.78	21.38	21.97	22.56	23.16	23.75	4¾
4⅞	15.84	16.46	17.06	17.67	18.28	18.89	19.50	20.11	20.72	21.33	21.74	22.55	23.16	23.77	24.38	4⅞
5	16.25	16.88	17.50	18.13	18.75	19.38	20.00	20.63	21.25	21.88	22.50	23.13	23.75	24.38	25.00	5

CLAUD V. BEEMAN'S SYSTEM OF COST FINDING FOR MERCHANT TAILORS

We will present herewith for the benefit of our readers a system of determining prices according to a percentage fixed for profit, which has for its sponsor no less an authority than Mr. Claud V. Beeman, to whose courtesy we are indebted for this valuable contribution.

Mr. Beeman recognizes that many outside influences affect prices of materials so that the tailor can control only certain factors that enter into production, and these to a limited extent. He makes mention also of the tailor's absorption in the artistic aspects of his work, to the exclusion often of a proper attention to business detail. The cost finding system is intended to offset this tendency by supplying a means by which it will be easy for the tailor to calculate prices that will allow for a reasonable margin of profit.

In the table appended only essentials are included, such variable items as freight and cost of patterns being omitted. The subject of this estimate is a popular priced business suit, one made to sell at from $25 to $40 for example.

"We will figure fabrics to range in price from $1.75 to $3.00 a yard," Mr. Beeman continues. "We will figure the average suit to require 3⅜ yards of material.

"For cost of trimmings we will make estimates on three different grades, figuring the actual cost of trimmings for the average size suit, being very careful to omit nothing.

"For manufacturing we will figure our coats in three grades at $4.50, $5.50 and $6.50; vests at $1.25, $1.50 and $1.75, and pants at $1.25, $1.50 and $1.75.

"From the statements preceding we have the following table of estimated cost per suit for woolens, trimmings and workmanship:

Woolens per yard	$1.75	$1.87½	$2.00	$2.12½	$2.25	$2.37½
Cost 3⅜ yards	5.91	6.33	6.75	7.17	7.59	8.02
Cost trimmings	2.09	2.09	2.09	2.92	2.92	2.92
Cost making coat	4.50	4.50	4.50	5.50	5.50	5.50
Cost making vest	1.25	1.25	1.25	1.50	1.50	1.50
Cost making pants	1.25	1.25	1.25	1.50	1.50	1.50
Cost per suit	15.00	15.45	15.84	18.59	19.01	19.44
Selling price for 40% gross profit	25.00	25.70	26.40	30.98	31.66	32.40

Woolens per yard	$2.50	$2.62½	$2.75	$2.87½	$3.00
Cost 3⅜ yards	8.44	8.86	9.29	9.70	10.13
Cost trimmings	2.92	3.75	3.75	3.75	3.75
Cost making coat	5.50	6.50	6.50	6.50	6.50
Cost making vest	1.50	1.75	1.75	1.75	1.75
Cost making pants	1.50	1.75	1.75	1.75	1.75
Cost per suit	19.85	22.61	23.04	23.45	23.88
Selling price for 40% gross profit	33.10	37.68	39.40	39.08	29.80

Figuring of profits on cost of manufacture presents so many difficulties, and has resulted so injuriously on this account in so many instances, that Mr. Beeman bases his figures on the selling price. This is not because the figuring of percentages on cost price or turnover would not give reliable data, but because of the difficulties referred to above.

"When a suit is sold we should have some idea," he goes on to say, "judging from past experience, of just what percentage of the selling price is cost of woolens, trimmings, workmenship, also rent, advertising, salaries, general expense, usual loss on bad accounts, depreciation of fixtures and machinery, insurance, express, freight and drayage, and net profit."

The question resolves itself into a problem in percentage.

If 40% is the proportion of profit decided upon, the method of determining the selling price of a suit will be to divide the sum of all the items that enter into its construction by 100 minus 40, or 60 and the quotient being one per cent of the selling price, when multiplied by 100 will give the correct selling price.

The formula is given concisely as follows:

Cost + (100 — % of gross profit) x 100 = selling price.

"For instance a suit costing $15.00, as per cost table, should sell, in order to realize 40% gross profit on selling price, for $15 divided by 60, and the result multiplied by 100, or $25.00.

"Let us suppose," Mr. Beeman continues, "we have done a business amounting to $50,000.00 the past year. Having marked and sold out suits at a gross profit of 40% on the selling price, thereby allowing 60% for woolens, trimmings and workmanship, and we have the following results:

TRIAL BALANCE.

Cash	$10,752.75	
Accounts receivable	2,100.00	
Furniture and fixtures	1,200.00	
Accounts payable		$ 1,650.00
Capital		7,000.00
Sundry expense	1,500.00	
Insurance	150.00	
Rent	3,000.00	
Salaries and store help	5,000.00	
Express, frt, and drg	125.00	
Advertising	2,500.00	
Discount (on purchase)		1,177.75
Woolens purchased	14,250.00	
Trimmings purchased	6,075.00	
Manufacturing	13,175.00	
Net sales		50,000.00
	59,827.75	59,827.75

TURNOVER (Cost of Goods Sold).

Woolens purchased	14,250.00	
Woolens inventory	2,000.00	
Cost of woolens used		12,250.00
Trimmings purchased	6,075.00	
Trimmings inventory	1,500.00	
Cost of trimmings used		4,575.00
Cost of manufacturing		13,175.00
Turnover (cost of goods sold)		30,000.00
Sold for		50,000.00
Gross profit on turnover		20,000.00

"Merchandise purchased" is not included in this account but will be entered in Loss and Gain account as a revenue item "for future comparative purposes." Mr. Beeman adds that on account of its great importance this item will be considered interest on money advanced.

"By computing the percentage of Woolens, trimmings and manufacturing used, on the selling price, we find them to stand as follows: Woolens, 24-5/10%; Trimmings, 9-15/100%; Manufacturing, 26-35/100%; totaling 60%, as originally allowed for them, and being the result of no cut in prices, or in case of cut prices excessive profits have been made on some goods sufficient to balance any cut prices that may have been made.

"If at the end of the next year's business we find that the turnover is practically the same, but that the sales amount only to $40,000.00, or a profit of $10,000.00 on the above turnover, we know that the goods have been sold at a less ratio of profit than before, the result of cut prices.

"Or if the turnover is more, and the amount of sales the same, we know that the cost of woolens, trimmings or manufacturing have probably increased, and we can intelligently trace the cause of difference.

LOSS AND GAIN.

10% for Outstanding Bad Accounts	$ 210.00	
15% for Depreciation of Fixtures	180.00	
Sundry expense	1,500.00	
Insurance	150.00	
Rent	3,000.00	
Salaries and store help	5,000.00	
Express, frt, and drg	125.00	
Advertising	2,500.00	
Discount (on merchandise purchased)		1,177.75
Gross profit on turnover		20,000.00
	12,665.00	21,177.75
Net Profit	8,512.75	
	21,177.75	21,177.75

RESOURCES AND LIABILITIES.

Cash	10,752.75	
Accounts receivable	2,100.00	
10% allowance for bad accounts		210.00
Inventory, woolens	2,000.00	
Inventory, trimmings	1,500.00	
Inventory, fixtures	1,020.00	
Accounts payable		1,650.00
Capital		7,000.00
Surplus and undivided profits		8,512.75
	17,372.75	17,372.75

Relation, in Per Cent, of Cost, Expense Items and Profit to Amount of Business Done:

Woolens used	$12,250.00	24 5/10%
Trimmings used	4,575.00	9 15/100%
Manufacturing	13,175.00	26 35/100%
Rent	3,000.00	6%
Advertising	2,500.00	5%
Salaries and store help	5,000.00	10%
Sundry expense	1,500.00	3%
Bad accounts	210.00	42/100%
Depreciation of fixtures	180.00	36/100%
Insurance	150.00	3/10%
Express, freight and drayage	125.00	25/100%
Net profits, less profit through discount	7,335.00	14 67/100%
	$50,000.00	100%

"The proportion of cost, expense items and profit on the average price suit ($32.50) would be as follows:

Woolens	$ 7.96¼
Trimmings	2.97⅜
Manufacturing	8.56⅜
Rent	1.95
Advertising	1.62½
Salaries and store help	3.25
Sundry expense	.97½
Bad accounts	.13 13/20
Depreciation of fixtures	.11 7/10
Insurance	.09¾
Express, freight and drayage	.08⅛
Net profit, not including discount on purchases	4.76 31/40
	$32.50

"By carefully studying the above relations and proportions we are enabled to form some idea of the relation of the different items of expense, and our comparatively small net profit. Also realize how easily we can, through a small miscalculation, figure a business out of its profits.

"Now going back to percentages on cost. All percentages of expense of any kind for comparative records from year to year should be calculated on the turnover, or cost of goods sold, and not alone on the sales, because the turnover does not vary, but affords a fixed basis of cost, whereas the amount of the sales will always vary according to the ratio of profits at which the goods may be sold. For instance next year we may mark our gross profits on selling price at 50%, which would bring our gross sales to $60,000.00, and at the same time do business with the same expense.

"Basing our percentage of expense on the selling price, it is seen, would show a decrease of percentage on all expense accounts, and at the same time the expenses would be just as large as they were when we were realizing 40% gross profit. It is evident, therefore, that all percentages of expense should also be based on the turnover, as the turnover fluctuates only in proportion to additional material and labor used.

"Our percentages based on the turnover, $30,000.00, would be as follows:

Woolens	$12,250.00	40 83-1/3%
Trimmings	4,575.00	15 25%
Manufacturing	13,175.00	43 916-2/3%
Sundry expense	1,500.00	
Insurance	150.00	
Express, frt, and drg	125.00	
	1,775.00	5 916-2/3%
Rent	3,000.00	10%
Salaries and help	5,000.00	16 2/3%
Advertising	2,500.00	8 3/10%
Gross profit on turnover	20,000.00	66 2/3%

NATIONAL ASSOCIATION OF MERCHANT TAILORS OF AMERICA

Organized 1910 — Incorporated 1911

NATIONAL ASSOCIATION OF MERCHANT TAILORS OF AMERICA.

Organized in New York City, February 9, 1910.
Incorporated under New York State Laws, 1911.

Officers, 1917, Elected at the Seventh Annual Convention, Philadelphia.

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George F. Driemeyer, Vice-President, 203 N. 7th St., St. Louis, Mo.
W. G. Witlin, Vice-President, 135 S. 12th St., Philadelphia, Pa.
Peter Thomson, Treasurer, Walnut and 12th Sts., Philadelphia, Pa.
Sam'l H. Spring, Secretary, Room 209 Tremont Bldg., Boston, Mass.

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First Organization January 12, 1900. Reorganized October 20, 1911.
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Any Merchant Tailor of good moral character who does business upon the merits of his production is eligible to membership in the National Association of Merchant Tailors of America, and if there is no local exchange in your city, communicate with Albert Mathews, President, 27 East Monroe Street, Chicago, Ill., or National Secretary Samuel H. Spring, Fremont Building, Boston, Mass., who will give full information as to enrollment as well as the organization of local associations.

ALBERT MATTHEWS
President of the National Association of Merchant Tailors of America.

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