EDITOR'S NOTE

FOR THIS EDITION

This restored edition brings together, in one volume, both parts of *A Beginner's First Course in Cutting all Kinds of Tailor-Made Garments*, by W. D. F. Vincent and J. T. Iley. It was printed and published in London by The John Williamson Company Limited, of 42 Gerrard Street, the firm behind *The Tailor and Cutter*. Part I deals with "Trousers, Vests, and Lounges"; Part II with "Abnormalities of all Kinds."

The book began life as a series of articles in *The Tailor and Cutter*, written up as "the Report of The 'Tailor and Cutter' Elementary Class." The publishers' preface explains how it was made. The plan was Vincent's. The two authors would discuss each subject together; Iley, "Professor of Cutting at 'The Tailor and Cutter' Academy," would then write the report and draw the diagrams, and Vincent would read it over "carefully and critically," supplementing and clarifying where he thought it could be made "clearer or simpler." The pupils' names are fictitious, but their questions are the real questions that beginners put to the two teachers. That is what gives the book its unusual character: it reads as a class in progress, with the Instructor answering Poole, Thomas, Hodge, Wilson, Jones and the rest at the cutting-board.

Part I takes the beginner from the trouser measures and the construction lines of topsides and undersides, through cutting, trimming and making, to the vest and the lounge jacket, with the collar, sleeve, trying-on and "the results of defective workmanship." Part II turns to the figures that do not fit the system's proportions: the corpulent figure, the lopsided and stooping figures, the humpback, the erect and the bending-forward figure, wide and narrow shoulders, bow legs and knock knees, and trousers for deformed figures. It shows both how to adapt the drafts and how the tailor can make such a customer "as presentable to the world in general as possible."

This 2026 edition keeps the original's full structure and adds:

- Optical character recognition with line-by-line verified correction, checked against a second, independent reading;
- Retypesetting that keeps every page, column, diagram and caption where it was in the original;
- Faithful reproduction of the diagrams, figures and plates from a cleaned scan;
- A glossary of period tailoring terms, editorial notes on the main sections, and a note on the text.

Vincent's and Iley's spelling and usage ("vest" for waistcoat, "scye," "baisting," "&c.") are kept. Plain printer's errors have been corrected silently.

ABOUT THE AUTHORS

William D. F. Vincent (1860–1926) was the leading writer on British tailoring of his day. He was born at Yeovil, Somerset, on 18 June 1860, and served his apprenticeship there. He joined *The Tailor and Cutter* in 1887 and edited it for twenty-nine years from 1895. He also headed the Tailor and Cutter Academy, was Managing Director of the business from 1912, and retired in

1924. He died in June 1926. He is best remembered for the many volumes of *The Cutter's Practical Guide* and for *Vincent's Systems of Cutting*.

J. T. Iley was Professor of Cutting at the Tailor and Cutter Academy, as the title pages describe him. According to the publishers' preface, he wrote the text of the course and drew its diagrams. He was the author of *How to Become a Ladies' Tailor* and of *Garment Making by the Machine* (1918), and he is credited in *The Modern Tailor* (1928). His full forenames and his dates of birth and death have not been traced in the sources consulted for this edition.

DATE OF THE EDITION

Neither part carries a printed date. The book belongs to the early twentieth century, after 1902: the publisher's address on the title pages, "42, Gerrard Street, W.," is one the firm moved to only in 1902. The address carries no district number, which suggests printing before London's postal districts were numbered in 1917. The evidence is set out in the Note on the Text.

May this edition serve today's tailors, pattern cutters, costumers and students as the original served the young men of the trade.

THE HUMBLE EDITOR.

2026

PUBLISHERS' PREFACE.

In the following pages Messrs. Vincent and Iley have crystalised in the form of a series of reports, their combined and lengthy experience in the Art of Imparting Instruction to Beginners, The actual names of the pupils used are fictitious, but both authors have utilised the actual questions that have been put to them, in their capacity of teachers of cutting, by real beginners, so that they only vary from literal reports by being rather more concentrated and less repetitive than really was the case.

The plan of this book is the inception of Mr. Vincent, who has also taken a share in the actual writing of the reports, but the usual procedure has been for the joint authors to discuss the subjects together, and in this way arrive at a foundation for the next report, which having been arrived at, Mr. Iley would write the article and draw the diagrams. It would then be carefully and critically read over by Mr Vincent, who in his turn would supplement and elucidate where he thought it could be made clearer or simpler. Sometimes this order has been reversed, but the general plan has been the same. During the progress of these articles in the pages of "The Tailor and Cutter" we have received hundreds of letters of appreciation, and as many of these have expressed the wish to purchase them in book form, we are now publishing them in that way, in the hope that they will inspire the young men of the Tailoring and Clothing Trade to make a serious study of the various phases of the Science and Art of Tailoring, which are so fully dealt with in the C.P.G. series, and the " Tailor and Cutter'? Academy Systems; full particulars of which may be obtained on the 'Tailor and Cutter' Price List, which will be sent free on receipt of stamp for postage.

We need only further add that the systems explained in the following pages are the same as taught at The "Tailor and Cutter" Academy, and consequently this book will form an excellent preliminary study for intending students.

An illustrated Prospectus giving full particulars of The "Tailor and Cutter" Academy, will be sent post free on application to the Secretary, 42, Gerrard Street, London, W.

We now send this book out to the young men of the tailoring and allied trades in the belief that its unique character, its practical instruction, and its extremely interesting style will soon win for itself a wide circle of readers, and so prepare the way for succeeding volumes.

THE JOHN WILLIAMSON COMPANY LIMITED.

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LESSON 3.

TROUSERS UNDERSIDES.

On the evening of the third lesson the teacher dealt with drafting of the undersides of the trousers, and his lecture is reported as follows:

Now, gentlemen, I expect you will all be able to draft out the topsides of a pair of trousers accurately, as the result of having a week's practice; so I will now show you how to draft the undersides (Diagram 7).

The topsides are used as a basis for drafting the undersides. In practice, we cut out the topsides in order that we can arrange them economically on the material; but I think you students may practice drafting the undersides without resorting to cutting out topsides first, until you acquire more knowledge of the system. I think it is better to leave the actual cutting out for a future lesson. In order to make everything very clear to you, and to keep the two outlines distinct, I will use a different coloured pipeclay for the undersides.

First of all we will direct our attention to the leg-seam, and mark back from F to T, 1½in., having previously swept from F to T by making a pivot of point G at the knee.

E to T is invariably one-eighth of the seat measure.

G to U is 1 inch, and H to V is 1½in.

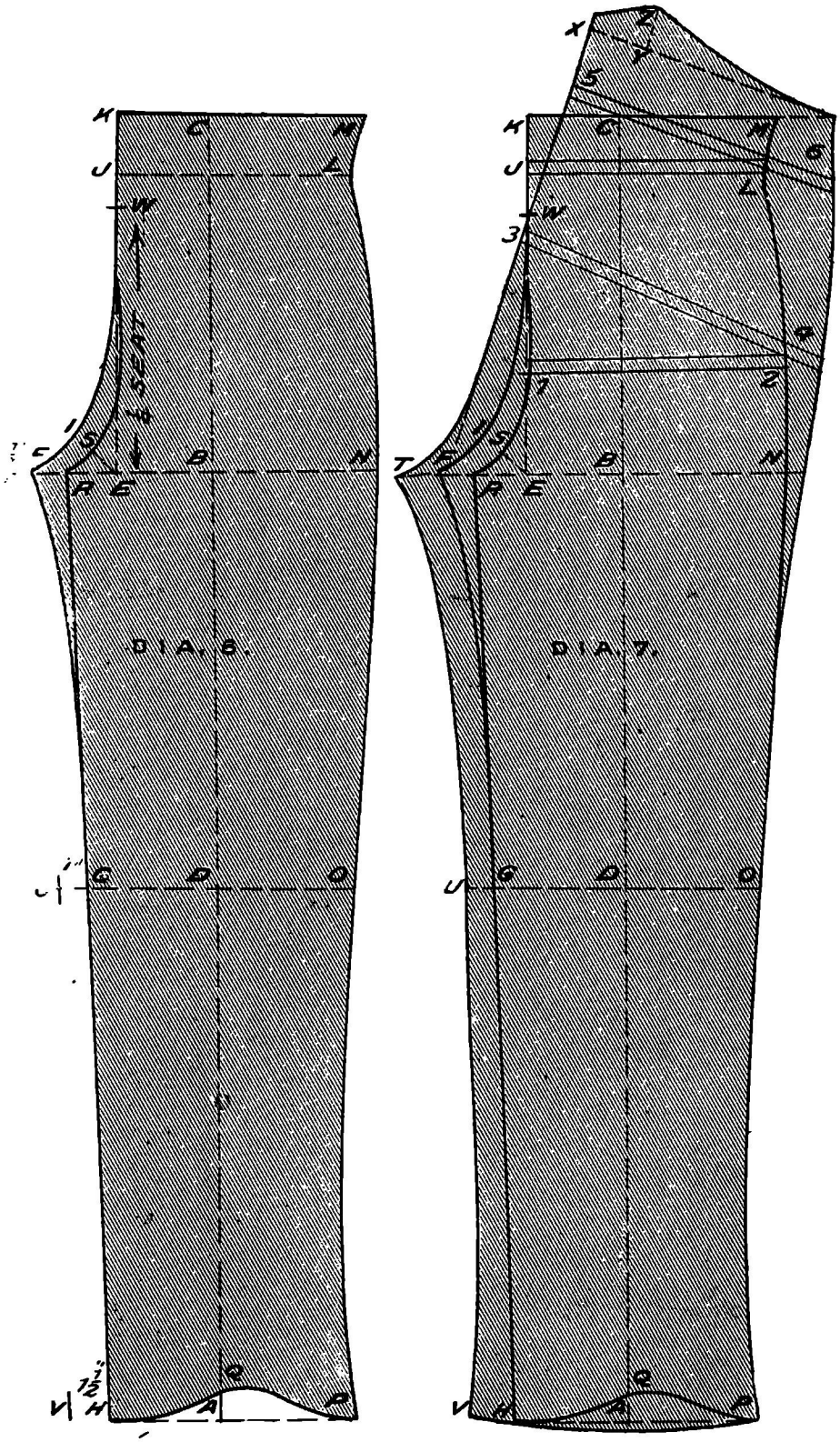
'These quantities are necessary in order to make up the required size of the knee and bottom, with 1 inch for the seams.

The usual allowance for a seam is ¼in., and us there are four of them, two at the leg and two at the sides, we must allow 1 inch for making up.

At this point, young Poole, who is ever to the front with questions, queried why we commence at the leg-seam in drafting the undersides.

The lecturer replied that, in cutting, as in other things, a proper routine, or systematic method of working, is necessary in order to facilitate rapid drafting, and also to avoid needless handling of the square and trouser-slick. In drafting the topsides, he stated that he had started from the sideseam and worked towards the fork, so, in order to maintain an orderly method, we commence at sideseam, for it is at the latter part that the size of waist and seat is made up.

Now, gentlemen, continued the lecturer, we mark off the seat angle, which is the amount of slant given to the seat-seam to provide for stooping. 'This is varied for. different forms of figures, and also the various purposes the trousers may be required for, to which I shall refer later on. In this draft



I will show you a proportionate quantity, which works well for the majority of men.

Measure up on the fly-line from E to W, one-fourth of the seat. Draw a, line from F through W to X, and curve out to T.

Connect T to U by placing trouser-stick on the two points, when you will notice I get a nice curve. Now I reverse stick and connect

ers, you will find that nearly everyone has some particular fancy as regards length of opening, and also as to height of gorge coming upon the collar. Then you have the clean-fitting shoulder to get, not to mention the position of the pockets, the guard-hole, and the shape of bottom.

The vest is cut in two parts, the back and the front, or, as it is technically termed, the forepart. Before I can demonstrate the draft. ing I must first deal with the measuring. The measures necessary are: Breast, waist, depth of scye, natural waist, length of opening, full length, front shoulder and over-shoulder.

If Mr. Poole will kindly come forward and act the part of customer, I shall show how the measures are taken.

Poole readily acquiesced, and the Instructor, standing on his right side, began by saying he took the breast measure first. Be sure you get the tape well up under the arms and level across the back. Take care that it does not drop behind, or else you get an inaccurate measure, The next measure is the size of the waist, taken in the hollow. These two measures are taken with a degree of closeness conforming to the taste of customer, for some prefer an easy fit, while others prefer to feel their coats and vests. The length of opening may be obtained by passing the tape over the shoulders and resting on the neck, measure down on the double to where you desire vest to open, and also full length. For example, if Mr. Poole desired his vest to open to this mark, the tape would register 26 inches; but as we only draft one side of the vest out and cut the other one by that side, it is only necessary to register this measure in the half. The same applies to the full length. Another method very much followed is to take these measures direct in the half. For length of opening simply measure from the nape to desired length of opening, and same for the full length. The benefit of using this method is that you will notice it is not necessary to stand in front of your customer, as that would be considered a breach of etiquette. I should say that we take the breast and waist. measures over the vest in all instances, even for overcoats.

Mortimer said that was strange as he thought the measures would have had to be taken over the coat for such a garment.

The Instructor replied that, having taken these measures over the vest, it was easy to make special allowances if at any future time an overcoat was ordered; therefore it would be seen how important it was that accurate measures should be taken even for a vest.

If Mr. Poole will kindly button his coat I will show the class how to take the check measures. We take these measures on the top of the jacket, for it is easier to get them accurately, and then we make deductions from them when drafting the vest, to compensate for their being taken over the coat. This system, in the abstract, may either be used as a breast measure or a direct measure method, though it is in the latter way the best results can be obtained. The measures I am about to take, which are termed direct check measures, enable us to provide for the attitude of the figure, and also any form of abnormality. These measures are worry-savers, and being applied as taken, they work automatically in making provision for the varying forms of attitude. It will be obvious that the more measures we can take and apply on the draft, in conformity with the anatomical proportions of the customer, the greater value we must place on the system of cutting. The system into which you are being initiated is one that cannot be excelled for speed and reliability.

At this point several members expressed themselves that they thought if the vest and coat systems proved as satisfactory as the trouser system, nothing better could be de. sired.

The instructor having thanked them for the tribute, proceeded to take the. first of the check measures, viz., the depth of scye, which. finds the depth of armpits from the nape of neck, a most invaluable measure.

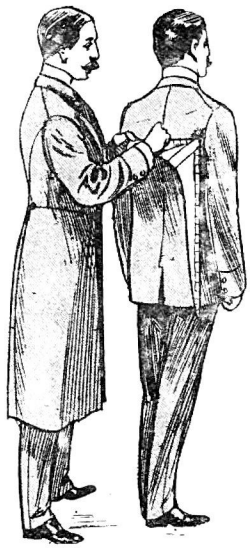
Now, gentlemen, he continued, in order to get this measure accurately, it is necessary to find the level of the bottom of the armpits on the back-seam of the coat. The method generally adopted to obtain this is to throw the tape over the shoulders, saddle-fashion, and bring it back under the arms horizontally across the back to the centre, as you see I have done on Mr. Poole. I now measure from the nape or hook of the spinal cord, which is generally where the collar-seam comes on a coat, down to this mark on the back-seam, and thus get the depth of scye. Should you experience any difficulty in getting this measure you can take your square, and, with the short arm close up to the armpit, and the long one truly vertical, make a mark at the back of scye, and also one at the front. It is



Getting Depth of Scye



Depth of Scye by means of Square.





Measuring from Nape to Depth of Scye.



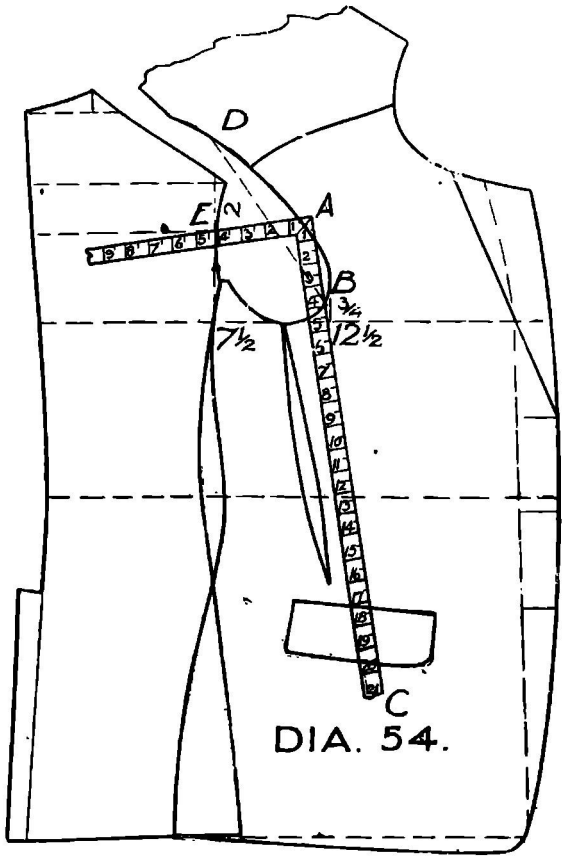
Placing Tape for Front Shoulder Measure.

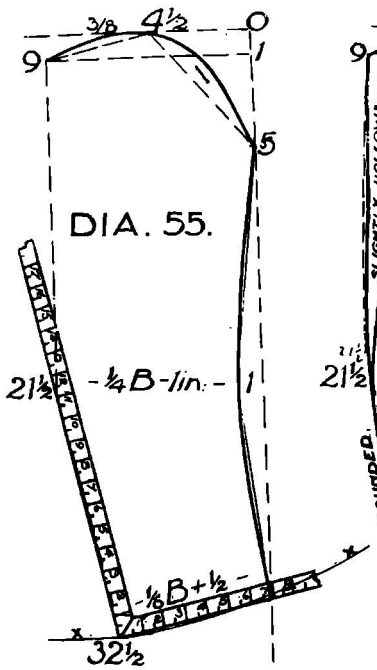
upon which the back neck and gorge were formed wag as follows: The neck is a circular shape resting on the shoulders; the diameter of a circle equals one-third of the circumference, hence, if it were possible to halve the neck, each half would be represented by the hack neck and gorge, and the latter equals twice the width of back neck when the coat is buttoned close up to the neck therefore it has been proved a capital rule to make the width of back neck equal to one-sixth of circumference of neck. This is a rule adhered to when cutting clerical or military garments.

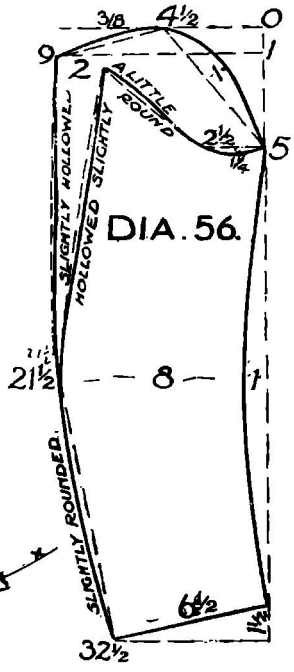
it about 3 inches below. Another plan, and perhaps a better one, was to fix the position of the pockets about 12 inches below depth of the scye and terminate the cut 1 inch above the pockets, so that the pocket did not cut into the seam. Of course, many tailors carry the cut below the pocket-mouth, but the former method is to be preferred.

No more questions being forthcoming. the Instructor stated that he would demonstrate the drafting of the sleeve to the Lounge already drafted. In drafting the sleeve, remarked the Instructor. we have to take into

shoulder measure. Four measures are taken of the scye and applied on the sleeve draft. These comprise the width of scye, the sleeve balance, the width of topsleeve, and the width of undersleeve at top. These will be seen as the drafting proceeds. The back and forepart are laid down in a closed position, as shown on Diagram 54, and a line is squared down from back pitch to depth of scye line. and then a measure is taken from 7½ to 12½ which gives the extreme width of the scye. This is necessary to provide for any variation there may be in the width of back and







When coats are not intended to button close up, the size of the neck is not of such importance, and as the size of the neck does not vary to such a great extent in harmony with the size of breast, of which a division has proved so reliable, we find that plan of fixing the width of the back is greatly favoured. Of course, when men are found to be thick-necked, and have broad shoulders. then a little added to the width of back neck is an advantage. This must only he done to a slight degree, however.

Wilson asked if there was any recognised length of underarm cut?

This, the Instructor replied, was guided by the waist line, the general rule being to carry

consideration the shape and size of the scye. the attitude of the figure, as well as his requirements for use, as regards ease, etc. In some systems the foundation lines of the sleeves, if they may be termed such, are obtained from divisions of the breast. However well this may work it will strike anyone that, for reliability, a system that finds its foundation lines by measuring the size of the scye is more likely to produce good results than the former method. This is the principle upon which this system retains its prestige and popularity, for it has been proved times innumerable that a sleeve cut from measurements taken of the scye is more reliable than by division of the breast or the

shoulder, This quantity is applied to sleeve draft, as O to 5 on Diagram 55.

We now come to fixing the balance of the sleeve, and to do this we must first of all locate the sleeve pitches. The hindarm pitch is generally placed about 2 inches, or one-ninth of the half breast below the shoulder-point. This may be varied to taste, making it higher or lower as fancy may commend. This does not materially affect the fit, as any alteration at this point is compensated for in the following operations. The forearm pitch is best fixed at ¾in. above the level of bottom of scye, as shown on Diagram 54.

Having located the two pitches, take the square and place it on the two pitches, so

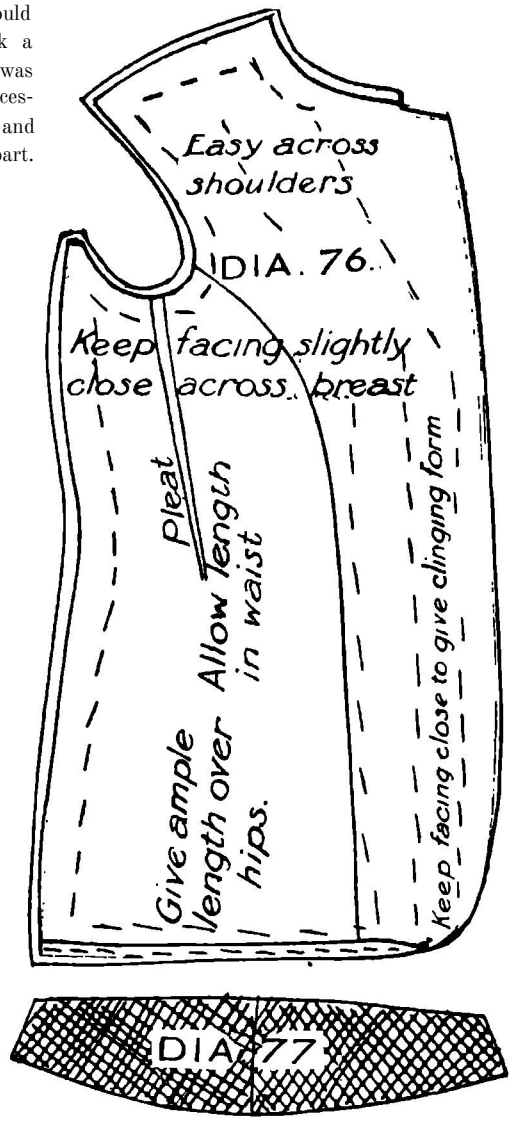
for opening it, for which the Instructor cordially thanked him.

Alter opening the seam Poole pared it evenly all round, when the Instructor handed it round for inspection, so that they could all see how an edge was prepared for turning out.

The Instructor next baisted out the edge, keeping the seam well within, as illustrated on Diagram 76. The lapels were similarly treated, and were held in a curling position. and the facing was padded on to the crease where a running baisting was inserted in order to keep it firm.







The Instructor baisted around the scye and shoulder, keeping the lining easy.

The fronts were next held in position, and the facing kept slightly tight to keep them in a curling position, as shown on Diagram 76.

The Instructor stated that they would remember he stated at a previous meeting that the inside of a circle was smaller than the outside, and it is this principle that must be applied to the forepart when baisting over, in order that a clinging to the figure form can be given. The sewing of the sideseams, the turning up of the bottom, the felling of the sideseam of the lining, and the joining of (he shoulder-seams were fully dealt with.

The Instructor stated that he advocated fastening the bottom in turn lightly along, not simply fastening it at the seams. This is best done with fine silk, and the hand only lightly pulled up.

When joining the shoulder-seams care should be taken not to omit fulling on the back a little in the hollow of the shoulder. As was stated in a previous lecture, this was necessary to fit the hollow of the shoulder, and prevented any creases forming at this part.

The making of the collar was thoroughly treated. The cutting of the collar canvas has already been shown.

The Instructor stated that he strongly advised putting a seam in centre of inside collar, for it enabled them to keep the crease row snug at that part, as well as provided ample fall edge.

Diagram 78 illustrates the collar padded by hand. Sometimes the stand is stitched closely by the machine, and the fall padded by hand.

Diagram 79 shows the shaping of the collar by putting in a drawing-thread in crease row, and then pressing the stand over.

The Instructor stated that the majority of collars were felled on, unless it was a loose material, when they were seamed on. He drew particular attention to the uniformity of each collar end and step, and also to the straight drawing-seams.

Wilson stated that an "old family friend of theirs, who looked after his welfare with parental care, had pointed out to him that the Instructor's method of taking the outside collar from the material was wrong.

This remark was quite sufficient to arrest the attention of the class, and when Wilson. produced a long envelope and pulled out a block collar, the excitement was intense.

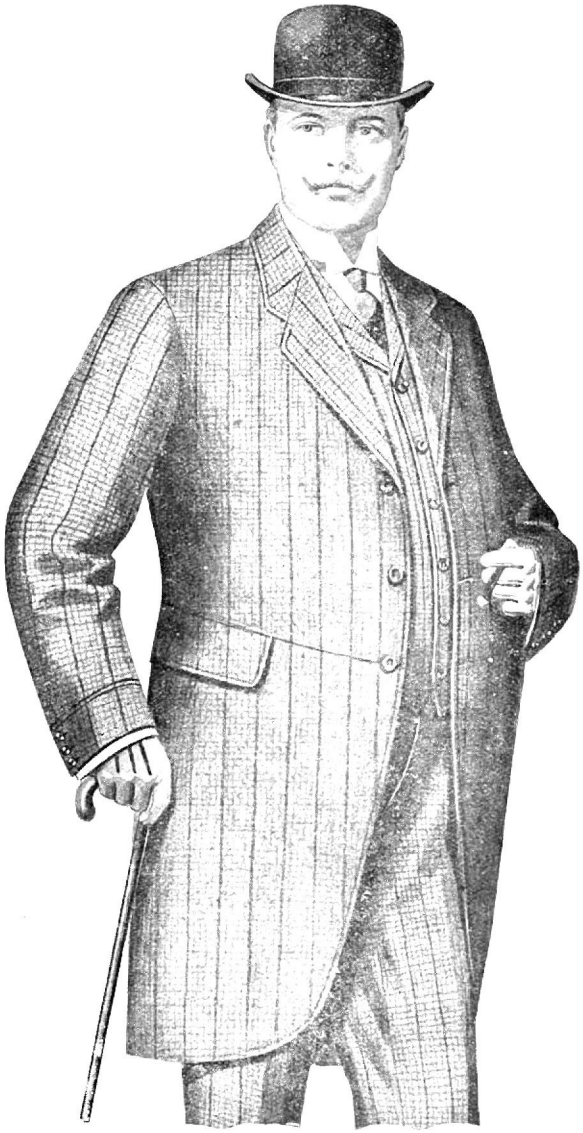
Wilson went on to say that his friend stated that it had always seemed ridiculous to him to put a straight outside collar on the top of an inside collar which is cut on the

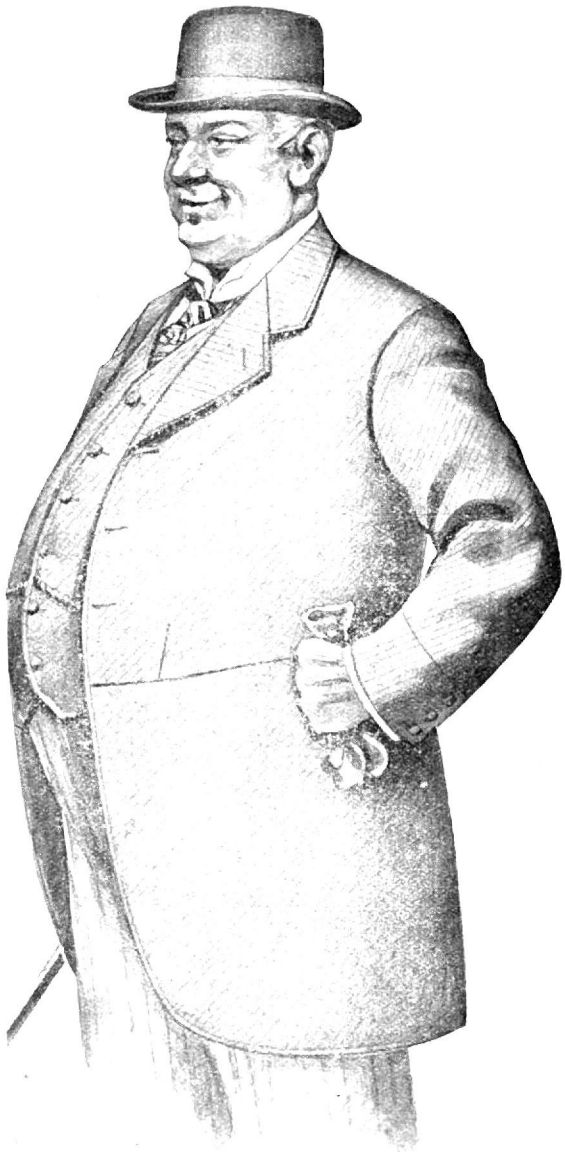
The Instructor replied that it most decidedly could, for the position of the cut must be in harmony with the position of the increment, and that some cutters took out two cuts, as shown on Diagram 103.

Mortimer stated that his foreman shaped the pocket cut with a decided round, and we are better able to provide for the prominence of the breast.

Poole asked what the Instructor would do in the case of a flat-chested man who desired a clean fit at the front of scye and at the same time objected to any cuts.

The Instructor stated that he had met with customers of that class, and the way he got over the difficulty was to take out a wedge from the pattern at that part, which cleared away the surplus material, as shown on Diagram 103. Of course, this had a tendency to throw fulness on the breast, but that is worked down on to the abnormality. Wilson enquired how the stripes should run on a corpulent vest,





also took a slanting cut out, as shown on Diagram 102.

The Instructor said that that was a splendid idea, for it provided for the prominence of The breast; but great care would have to be exercised in the making up to work the fulness well on to the breast, and also over the abnormality.

Proceeding, the Instructor stated that by taking out a small cut in front of the scye

TAKING CORPULENT VEST FROM STRIPED MATERIAL.

The Instructor said he was glad Wilson had asked that, question, for he had seen the appearance of many corpulent vests made from striped materials completely spoiled through the stripes not running truly vertically with the figure. It was incorrect to lay the fronts of the vest on the stripes, for when the vest came to be made up the stripes appeared to run diagonally when on the figure, whereas if they appeared to form a continuous vertical run with those of the trousers, a better appearance was given,

bottoms, the Instructor drafted a pair of trousers which the members followed step by step with the keenest interest.

Diagram 194 is the reproduction of the draft, and needs very little explanation, seeing that the previous deformity was illustrated fully by Diagrams 192 and 193.

It will be noticed that the centre line is moved ½in. towards the leg-seam at the knee, and opened 1½in. towards the sideseam at the bottom, to provide for the feet being so abnormally apart. The new centre line is 6½ C N, not 6½ D L.

Poole asked if the size of the knee and bottom was best divided equally on leg and sideseams at knee. and bottom.

The Instructor replied that the equal distribution gave the trousers a more natural "hang" when finished. It was advantageous not to have any surplus material inside the leg from the fork to the knee, for the thighs and knees being so close, the materials at those parts soon wore out. In very bad cases of knock knees he had seen the insides of the thighs and knees strapped; but this must be done very carefully so as to prevent any irritation taking place.

"I suppose this would be done after the style of strapped breeches?' queried Simpson.

"Quite right," replied the Instructor; "for it will be found that such figures are sensitive, and require careful treatment."

LESSON 43.

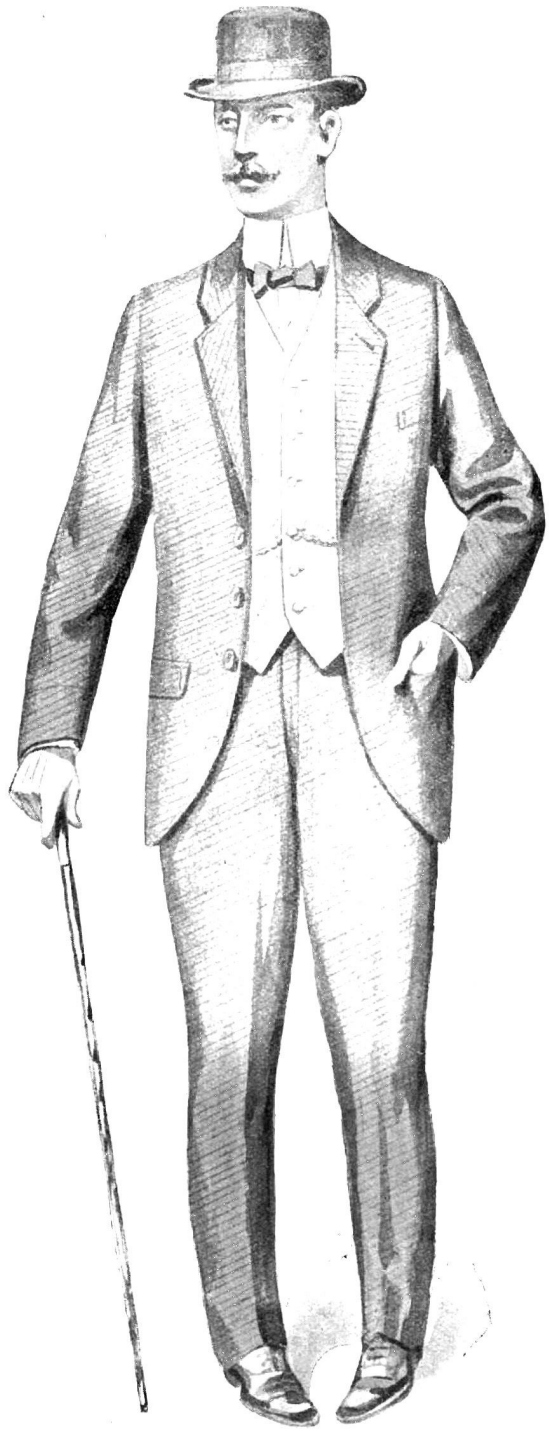
TROUSERS FOR FIGURE WITH TOES TURNED IN.

The next deformity to be dealt with was the figure with the toes turned inwards, as illustrated by the accompanying illustration. This formed a special feature of last week's meeting.

The Instructor said he did not know if such figures had a term applied to them as in the case of the bow-legged and knock-kneed figures, for he had not heard of one; but he could assure them that the cutting and making of trousers to fit such figures was anything but an easy matter.

Wilson remarked that he had heard such figures termed "pigeon-toed." (Laughter.)

Proceeding, the Instructor stated that such figures were found to be fairly close at the thighs, and the knees were practically normal, yet below that the legs were turned directly inward, which caused the calves to be thrown back, and the sideseam of the trousers to come towards the front. Between the knee and the ankle the legs were generally curved outwards, causing a decided round on the sideseam at the calves, which was very difficult to fit nicely. This made it necessary that special attention should be given to the manipulation required to provide for the receptacle for the calves, and also to get the shrinking line in line with the toes.



The Instructor then laid down the draft of a pair of trousers for such a figure to the following measures: 33 waist, 39 seat, 30 leg, 43 side, 20 knee, 16 bottom.

Draw lines X, XX.

Mark off from X to 30 the length of the leg, 30 inches.

X to 43 is the length of sideseam, 43 inches.

X to H is 2 inches more than half the leg measure, viz., 17 inches.