

These are the color figures that appeared in the first and second printings of *The Art of Kiltmaking*.



Ancient Malcolm tartan

Color Figure 1. Front and back views of a modern interpretation of a *feileadh mór* or great kilt. Tartan: Ancient Malcolm, an asymmetric tartan.



Ancient Duncan tartan

Color Figure 2. Front and back views of a modern kilt pleated to the sett. Pleats are folded to repeat the tartan pattern across the back of the kilt. Tartan: Ancient Duncan.

Color Figure 3. Four modern kilts pleated to the stripe (military pleating). Each pleat is folded to show the same stripe, and the back of the kilt looks very different from the front of the kilt.

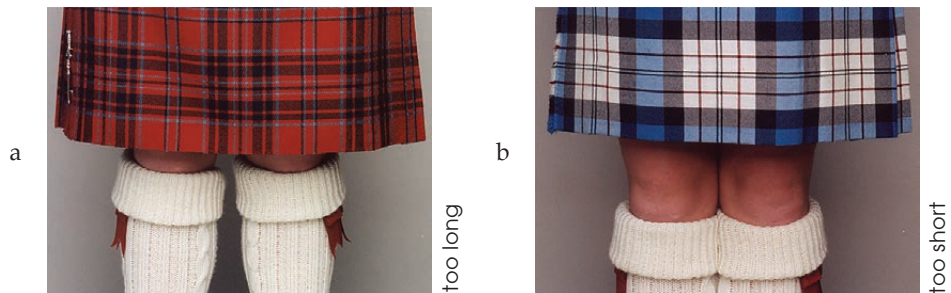


Tartans, from left to right: U.S. Air Force (unofficial), New Hampshire, Isle of Skye, Antarctica.

Types of kilts

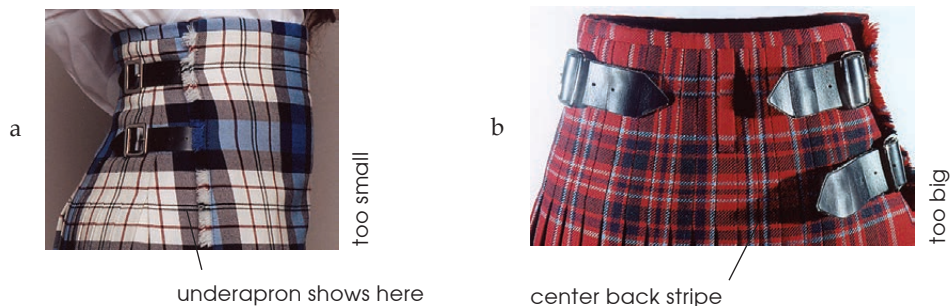
Fit of a kilt

length



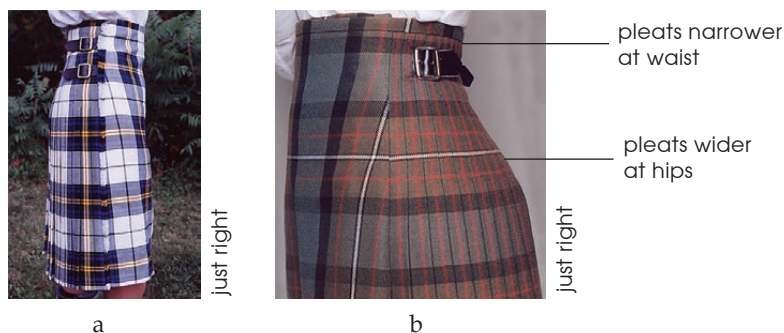
Color Figure 4. Proper length: a kilt should come to the top of the knee. The kilt in (a) is too long, whereas the kilt in (b) is too short. Tartans: MacGillivray (a), Dress Ferguson (b).

size



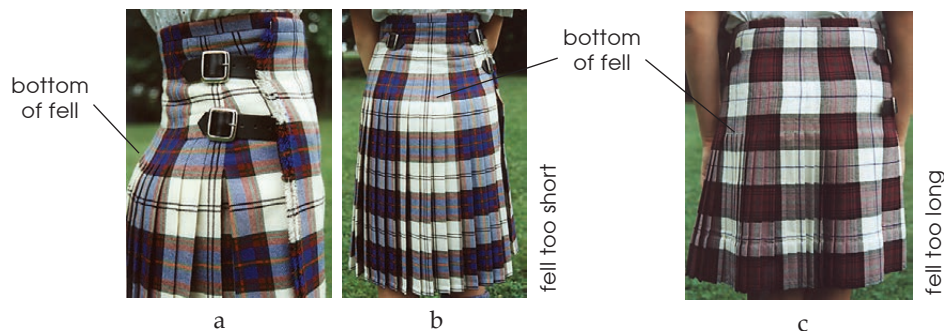
Color Figure 5. Proper size: the fringe edge of the apron should just cover the right hand edge of the underapron. The kilt in (a) is too small, and the apron does not cover all of the underapron. The kilt in (b) is too big. The apron comes too far over the pleats, forcing the center back stripe off center. Tartans: Dress Ferguson (a), MacGillivray (b).

shaping
in back



Color Figure 6. Proper shaping in the back: a kilt should snug into the small of the back and flare out over the buttocks, leaving the apron edge straight up and down, as shown in (a). Shaping in the pleats is accomplished by making the pleats wider at the hips than at the waist (b). Tartan: Dress Nova Scotia (a), Weathered Ferguson (b).

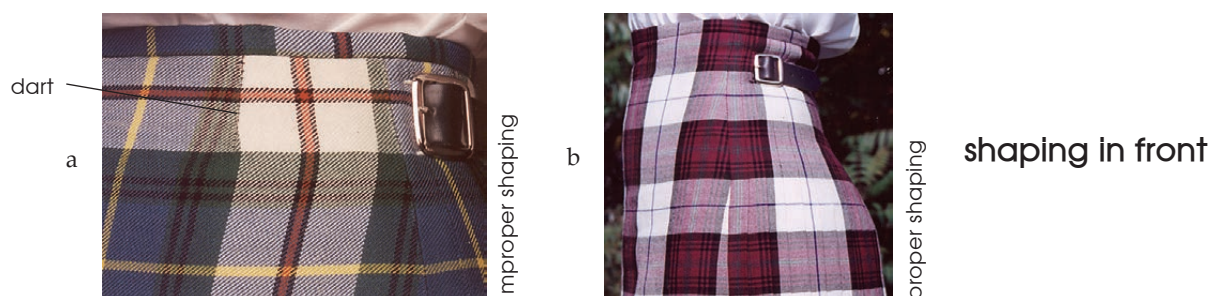
length of fell



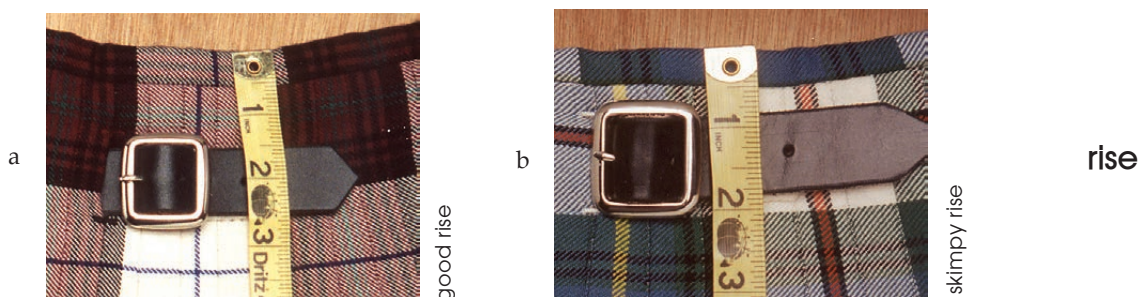
Color Figure 7. Proper length of fell: pleats in a kilt should be stitched from the top of the kilt to the flare of the buttocks, about one third of the length of the kilt, including the rise. The fell (the stitched portion of the pleats) in kilt a & b is much too short; the fell stops well above the flare of the buttocks (a) and extends only about one quarter of the length of the kilt (b). This kilt is also too small around. The fell in (c) is much too long. The pleats are stitched more than one third of the length of the kilt, and the fell extends well below the flare of the buttocks. Tartans: Dress Edinburgh (a & b), Dress Wine Sutherland (c).



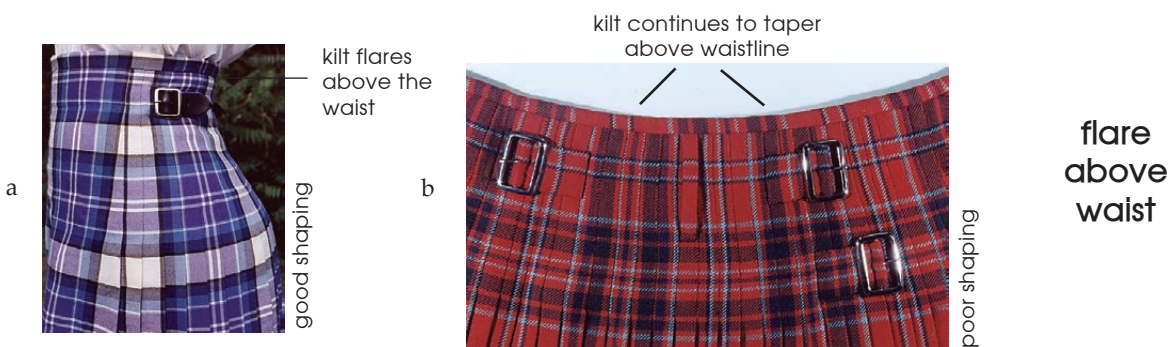
Color Figure 8. Proper shaping in the front: the edges of the apron should have an A-line flare. If the flare from hip to bottom is adequate, the left apron edge will lie flat as it does in kilt (a) and won't open forward. If the edge of the apron does not flare enough, the left edge will open forward (b & c). Tartans: MacGillivray (a), Dress Nova Scotia (b), Weathered Henderson (c).



Color Figure 9. Proper shaping in the front: a kilt must never have darts in the apron, as the kilt in (a) does. All of the shaping in the apron must be accommodated at the edges of the apron, as in kilt (b). Tartans: Dress MacLeod of Harris (a), Dress Wine Sutherland (b).



Color Figure 10. Proper rise: a kilt should extend at least two inches above the waistline. The kilt in (a) has an adequate rise, whereas the kilt in (b) has a skimpy rise. Tartans: Dress Wine Sutherland(a), Dress MacLeod of Harris (b).



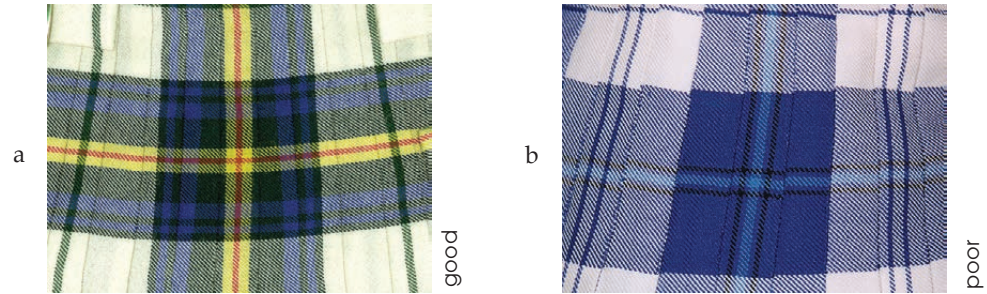
Color Figure 11. Proper flare above the waist: a kilt should be slightly larger around at the very top than it is as the waistline, where the buckles lie. Kilt (a) will buckle tightly at the waist, because it is slightly larger around at the top and can accommodate the flare of the rib cage above the waist. Kilt (b) will not buckle tightly at the waist and will tend to sag, because the kilt tapers toward the top and is smallest around at the top of the kilt, not at the waistline. Tartans: Dress Blue Arisaid Hebridean (a), MacGillivray (b).

stitching



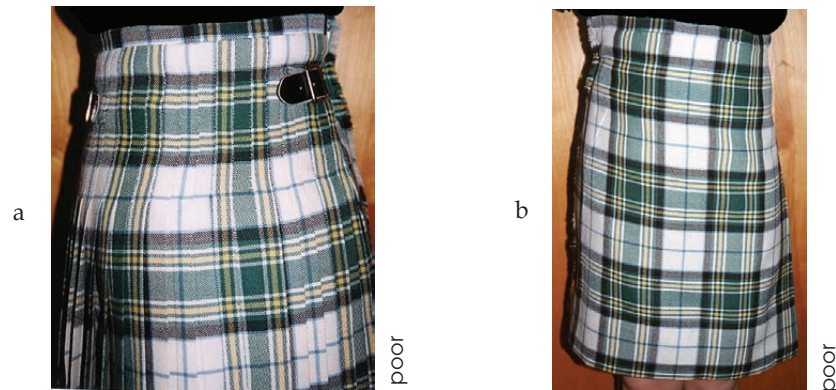
Color Figure 12. Stitching: pleat stitching should be essentially invisible (a). The stitching in kilt (b) shows because the stitches are too large, too far apart, and are sewn with non-matching thread. Tartan: Dress Wine Sutherland (a).

matching stripes



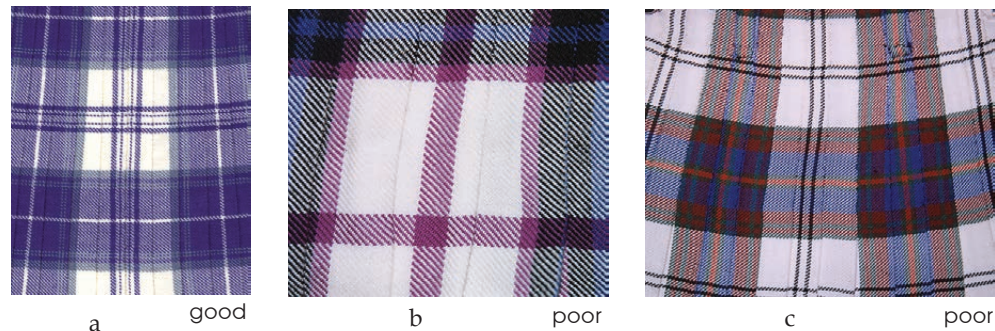
Color Figure 13. Matching stripes: stripes in a well-made kilt match perfectly across the back of the kilt, as they do in kilt (a). The mismatched stripes of kilt (b) are unsightly. Tartans: Dress Nova Scotia (a), Dress Royal Cunningham (b).

problems with mismatched stripes

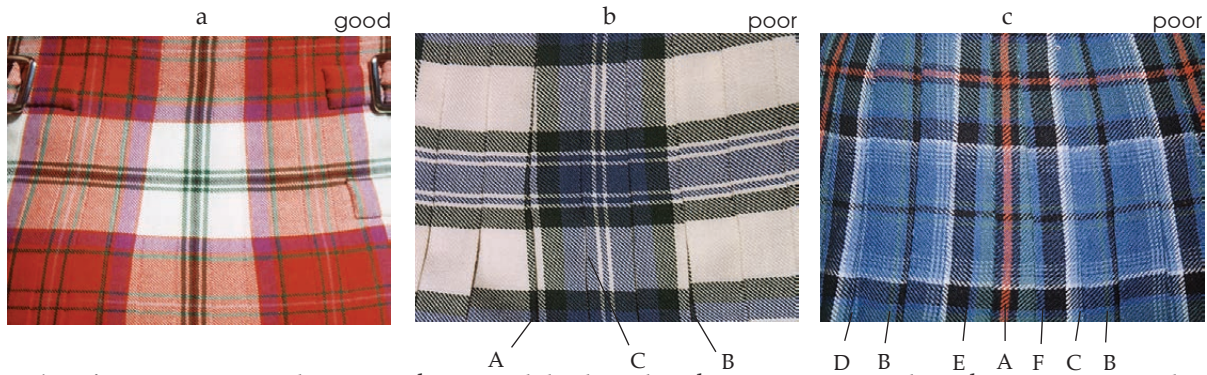


Color Figure 14. Mismatched stripes are not only unsightly, but they can contribute to poor kilt hang. Because each pleat is offset upward by about $\frac{1}{16}$ " , the back of the kilt shown in (a) is about $\frac{3}{4}$ " higher at the right hip than at the left hip. The apron cannot go straight across the front of the kilt but must rise from left hip to right hip, causing the apron to be skewed in an unsightly fashion (b).

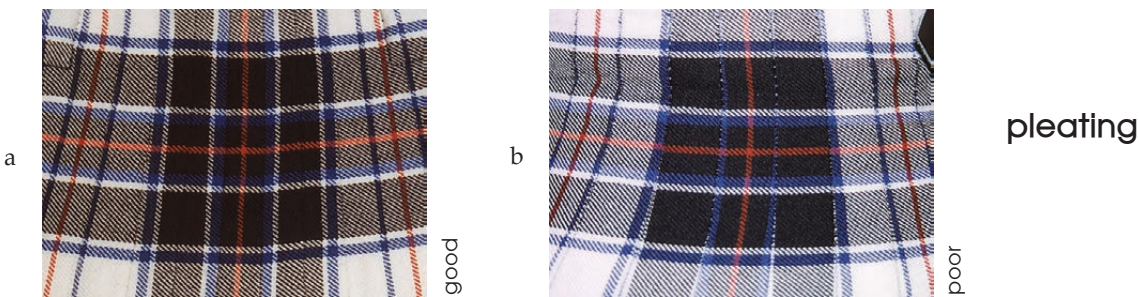
poor pleats



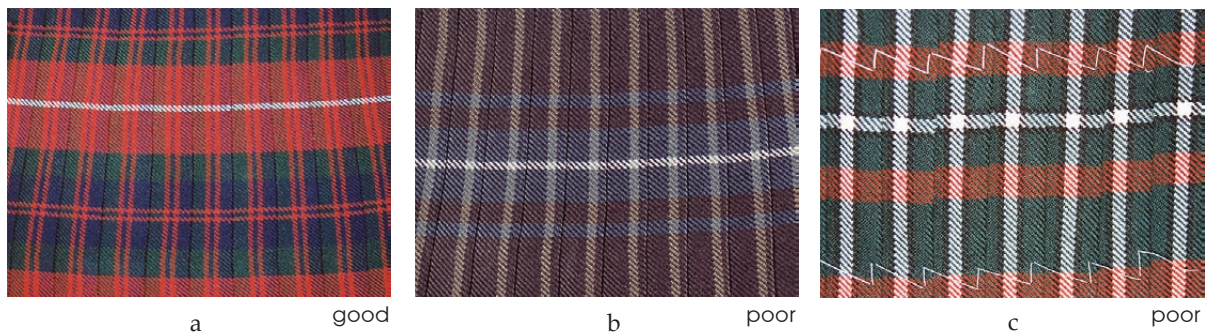
Color Figure 15. Accurate pleating: pleats must taper smoothly from hip to waist, as they do in kilt (a), and must not pinch and swell, as they do in (b). Tartan elements that appear in a pleat must be straight and should not wander around in the pleat, as they do in kilt (c). Tartans: Dress Royal Menzies (a), Dress Merrilees (b), Dress Edinburgh (c).



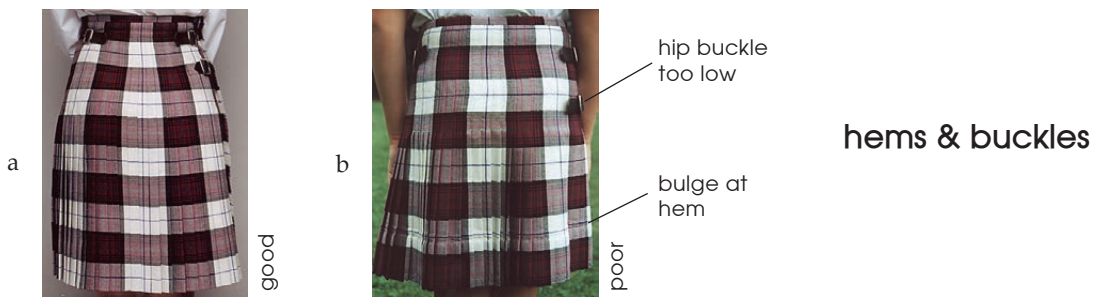
Color Figure 16. Proper pleating to the sett: a kilt pleated to the sett must reproduce the tartan accurately in the back of the kilt, as in kilt (a), without extra or missing stripes. The kilt in (b) has several extra stripes (at A, B, and C) that do not appear in the tartan but that appear in the pleats, because the pleats were not folded in the right place. The kilt in (c) has an astounding number of errors described in the text on page 27, including several missing or partially missing stripes (at B, C, and D) and lack of symmetry in the pleats (E and F). Tartans: Dress Crieff (a), Dress Arisaid Fraser (b).



Color Figure 17. Some pleating choices are better than others. The kilt in (a) has the pleats folded in such a way that the prominent white stripes are preserved as the pleats taper toward the top of the kilt. The kilt in (b) loses the prominent white stripes as the pleats taper. Tartan: Dress MacRae.



Color Figure 18. Proper pleating to the stripe: a kilt pleated to the stripe must have the featured stripe centered in each pleat, as does the kilt in (a). The kilt in (b) is beautifully and uniformly pleated, but the light tan stripes are all off-center. The kilt in (c) is poorly pleated, and the white stripe is not centered in each pleat. Tartans: Fraser of Lovat (a), Weathered Henderson (b), MacGregor (c).

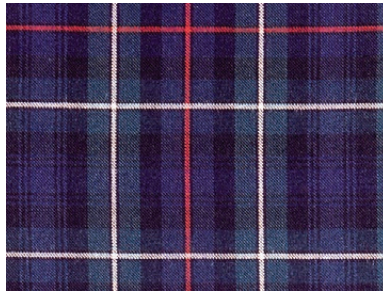


Color Figure 19. Proper hem: if a kilt is hemmed, the hem should be essentially invisible, as it is in kilt (a). The hem should never make a ridge or bulge at the bottom of the kilt, as it does in kilt (b). The hip buckle in kilt (a) is placed correctly, about 5" below the kilt top; the hip buckle in kilt (b) is placed much too low. Tartan: Dress Wine Sutherland.

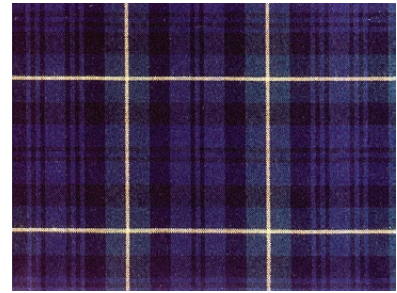
Tartans



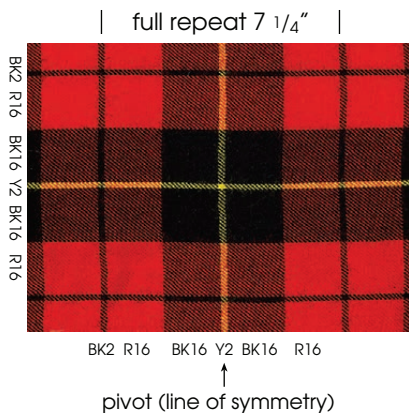
Color Figure 20. Black Watch tartan.



Color Figure 21. MacKenzie tartan (Black Watch sett with guarded red and white stripes in the overcheck).



Color Figure 22. Gordon tartan (Black Watch sett with yellow stripe in the overcheck).



Color Figure 23. Wallace tartan; notice that the sett is the same in the warp and weft, which is characteristic of all true tartans.



Color Figure 24. Generic plaid fabric; notice that the sett is not the same in the warp and the weft. This is not tartan.



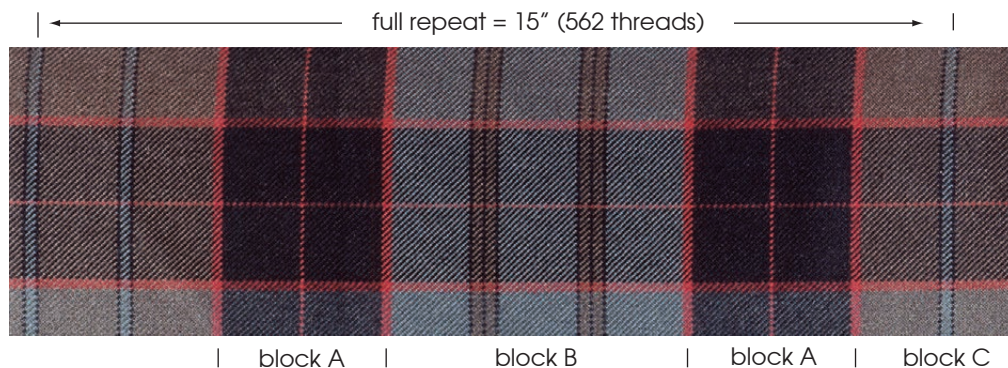
Color Figure 25. Cunningham tartan; symmetric, with a sett of $5\frac{1}{2}$ ".

Color Figure 26. Weathered Ferguson tartan; symmetric, with a sett of $8\frac{1}{2}$ ".

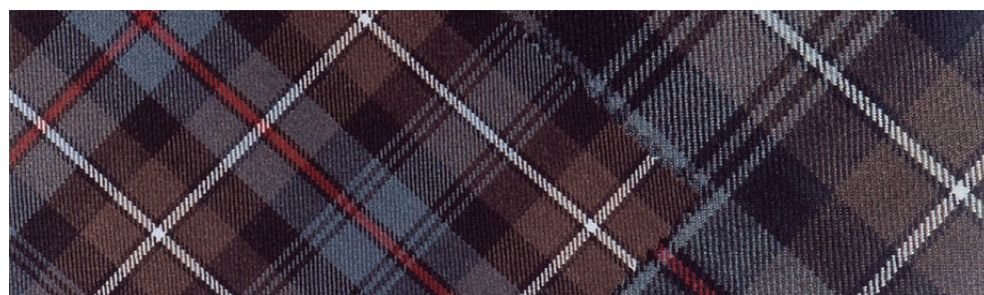


Color Figure 27. MacLachlan tartan, symmetric, with a sett of 12".

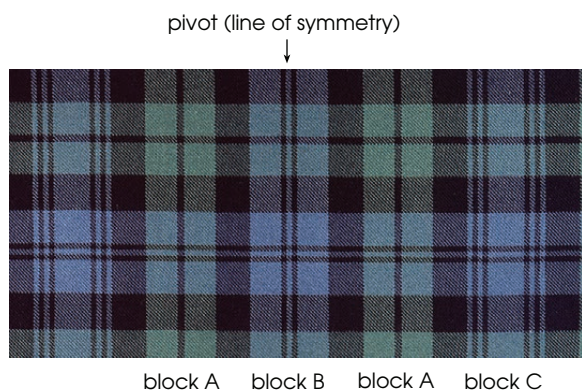




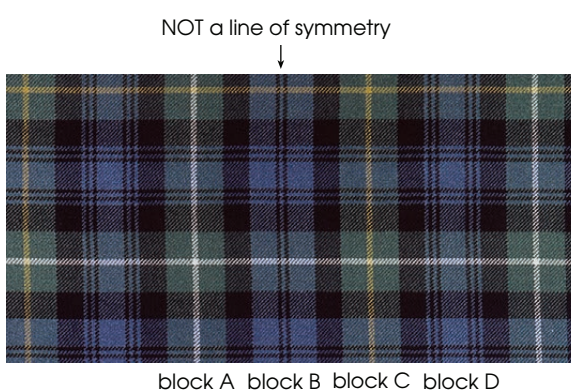
Color Figure 28.
Weathered Stewart
Old Sett, symmetric,
with a sett of 15".



Color Figure 29.
Weathered MacKenzie
tartan in two differ-
ent weights, 12 ounce
(left) and 16 ounce
(right) The size of the
sett increases with the
weight of the fabric.



Color Figure 30. Ancient Campbell tartan; sym-
metric, with sett identical to the Black Watch in
slightly lighter shades of blue and green.



Color Figure 31. Ancient Campbell of Argyll; asym-
metric, with sett nearly identical to the Campbell.
The additional yellow and white stripes are placed
in such a way that no portion of the tartan is a mir-
ror image of any other portion.

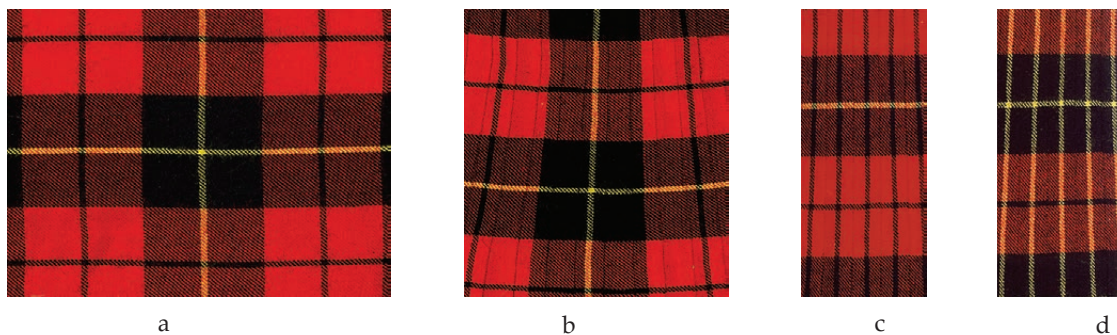


Color Figure 32.
Color variations in
the MacLean of Du-
art tartan. From left
to right: Modern,
Ancient, Weathered,
Dress.

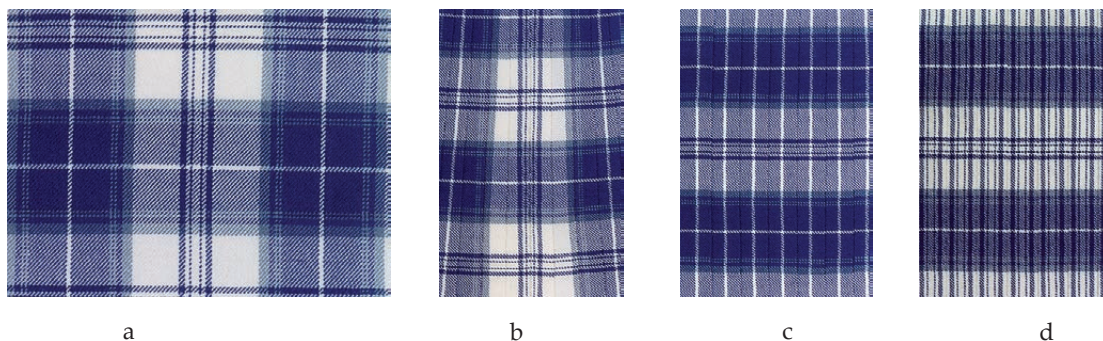


Color Figure 33.
Color variations in
the Hunting Ross
tartan. From left
to right: Modern,
Ancient, Weathered,
Dress.

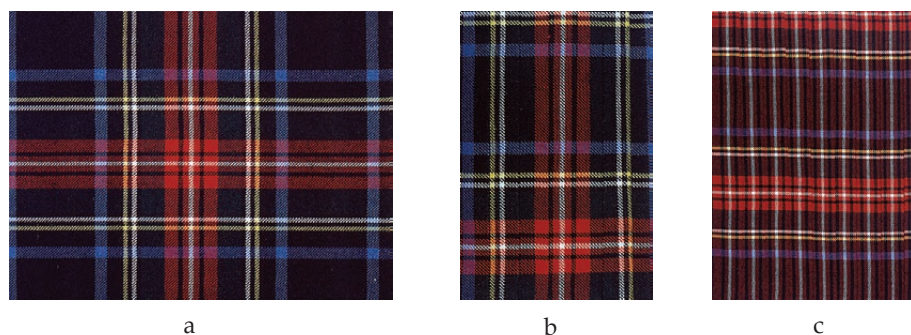
Tartans



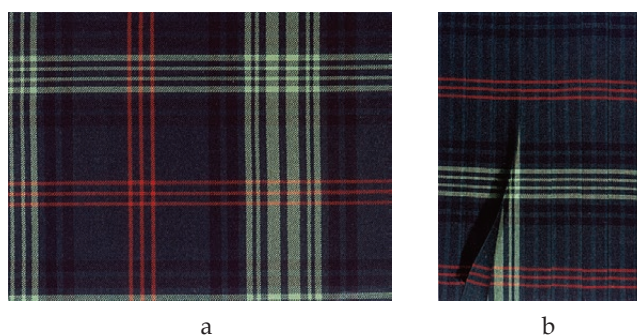
Color Figure 34. Wallace tartan (a) pleated to the sett (b) and to the stripe in two variations (c and d). Pleating to the black stripe in red produces a kilt that looks very different from one pleated to the yellow stripe in black!



Color Figure 35. Dress Royal Menzies tartan (a) pleated to the sett (b) and to the stripe in two variations (c and d). While more than one option exists for pleating a tartan to the stripe, not all are pleasing. The variation in (d), for example, is terribly busy.



Color Figure 36. Black Stewart tartan (a) pleated to the sett (b) and to the stripe (c). The kilt pleated to the stripe in (c) would look reddish-purple from the back and black from the front.



Color Figure 37. Hunting Ross tartan (a) pleated to the stripe. By pleating to the black and dark green stripe, the back of the kilt will look very dark but will open up to bright green as the wearer walks.