

TAILORING



Circular 397

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TAILORING

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Every woman's wardrobe must include a coat, and in today's fashions, a suit has become almost as important as a coat. Both items are expensive and generally must last for several seasons. For this reason, they should be of high quality material and of excellent tailoring.

By making them at home, a woman can have coats and suits of finer fabric and better fit and construction than she might normally be able to afford in ready-made items. Besides being economical, well tailored coats and suits that do not have that homemade look can give one a sense of well being.

Some of the techniques used in tailoring are different from those used in making dresses, and they take skill and care to give the finished item the professional look. This bulletin is written to help homemakers who plan to do some tailoring. It should be understood, however, that these instructions are not the only good tailoring methods. There are many satisfactory ways of doing each step in making a coat or suit. It is hoped that the information given here will encourage more and better home tailoring.

What to Buy

Materials needed for tailoring include:

Pattern	Thread
Material	Silk for stitching wool
Fabric (check pattern for amount)	Mercerized thread number 50 of con- trasting color for basting
Interfacing	
Lining	1 spool of very fine white thread (150 or 100)
Buttons	
Shoulder pads	

Sewing Equipment

The use of good equipment is a great help in fine tailoring. Use a box or basket to hold all small equipment.

Be sure the sewing machine is adjusted properly and thoroughly oiled for best stitching results.

Have a large cutting surface in order that the complete pattern may be laid out at one time.

Other equipment that will aid in tailoring includes:

Shears or scissors

Needles

Pins (dressmaker)

Tape measure

Tailors chalk (not wax)

Lead pencil

Colored pencil

Hem gauge, either commercial
or one made of card-
board

Tracing wheel and carbon

Darning cotton of con-
trasting color

Pressing Equipment

An ironing board and iron or steam iron should be kept close by the sewing machine at all times. A press cloth, pressing ham, seam board, sleeve board, and clothes brush will also aid in pressing and tailoring. Many of these items are shown in Figure 1.

Press each seam on the wrong side after it is sewed. Use a steam iron or a slightly dampened cloth and iron. Be sure there is no sizing in the press cloth.

Commercial pressing cloths that have proved satisfactory may be purchased. If the material shines when pressed, use a wool fabric for a pressing cloth. If possible, have tailors ham or cushion for pressing curved seams such as armscyes, darts to bust line, etc. The ham is best if made smaller at one end.

A seam board is helpful in pressing seams. This prevents the edges of seams from showing on the right side. A magazine rolled

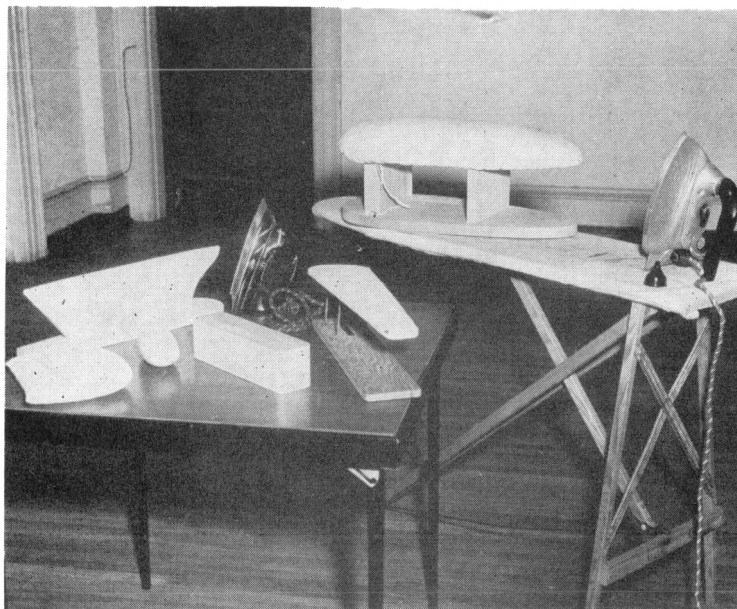


Figure 1

up tightly and covered with muslin is a good substitute for the seam board, but will not permit pressing corners.

A good sleeve board is almost a necessity.

A steam iron is a time saver. Beating with a wooden clapper is helpful in removing press marks and seam lines. Also, brushing while steaming removes marks.

To prevent unnecessary pressing, fold or crush the coat or jacket as little as possible while sewing on it. As soon as the item is well basted, hang it on a padded hanger when you are not working on it.

Materials Needed

Fabric

Considerable thought should be given to the selection of material for it has a great deal to do with the appearance of the finished garment. It should be the best available at the price you can afford. The better the quality of wool, the longer it will hold its shape. Cloth that is firmly woven will give much better service than that which is spongy or loosely woven. All-wool fabrics are usually the best buy. The price per yard may seem high but when totaled and compared with ready-made garments, it will be much less and of better quality.

Amount Needed.—Check your pattern for the amount of fabric to be bought. Pattern companies have worked out the required yardage carefully, and unless you are sure a smaller amount will be sufficient, it is better to buy a little extra. More material will be needed if there is an up and down to the weave because all the pattern will have to be placed so that it goes in one direction. Plaids, large checks and some stripes require more material to allow for matching. If the pattern needs altering, this also must be considered in the amount of material to be purchased.

Shrinkage.—It is important to find out if the fabric has been preshrunk. A tag or label usually states this, and many manufacturers use preshrinking as a selling point.

A good method of shrinking wool fabric is to wet a sheet, then wring it out as dry as possible. Clip selvages of the fabric every few inches and spread on the wet sheet. Fold the edges of the sheet over the fabric and roll, starting at one end. Let this stand about two hours, then remove the fabric and either lay on a flat surface or hang over a rod. Be sure the grain lines are straight while drying. Press.

Interfacings

Interfacings are used to give body, strength and stiffness to a coat or jacket. The interfacing may be of hair cloth, canvas, or dress-makers linen. It should be shrunk before using so that it will not draw when steaming or pressing the garment.

For the average tailored coat or suit, hair cloth or canvas used in the front and muslin in the back is satisfactory and helps make a good

looking garment. The back interfacing is used to hold the back in shape and give added strength across the shoulders; it need not be of as heavy a material as that used in the front.

The front interfacing gives body to the coat front and stiffness to the lapels. It extends above the bust line around the underside of the arm, thus holding the shape of the upper part of the coat front.

One coat length of hair cloth is all that is needed.

Interlinings

Interlinings are for added warmth in winter coats, and are made of wool interlining cloth, cotton flannel, or some other suitable material. A fleece-backed satin is on the market, and, if available in the desired color, saves much time as the one lining is all that is needed.

Linings

For the lining, choose a fabric equal in quality to the garment proper. Crepes and satins make excellent linings for dress coats and suits while crepes and twill weaves are perhaps the most satisfactory for sports clothes. Plaid wool sports linings are sometimes used in boys' and girls' coats.

Tape

Tape is needed to stay the front edges of the coat and under the lapel roll to keep the diagonal lapel line from stretching. It is also needed on the hem if the lining is not fastened down.

Silk, rayon linen, or twill cotton tape may be used as a stay tape on the jacket. Silk or rayon tape to match or blend with the wool should be used on hems. In any case, the tape should be shrunk before using.

Buying and Fitting the Pattern

Choose a good pattern that is suited to the individual who is to wear the garment. A pattern with a few pieces is easiest to sew. Conservative fashions are usually in better taste, and they will be in good style as long as they last.

Select a pattern in keeping with your skill as a seamstress. It is better to have a well made garment of simple lines than a poorly made one of elaborate lines. For an adult, buy a pattern by bust measurement. For further information on determining pattern size, consult Extension Circular 327, "Pattern Alteration."

Before cutting, study the pattern and guidesheet carefully. Read all directions and learn the meanings of all markings. Fit pattern to figure. Pin the large pieces together and try on. **If any altering is to be done, do it now.** Continue to try on the pattern until it fits.

When working with expensive wool material, it is really a saving to make a trial garment of muslin by the altered pattern. A more ac-

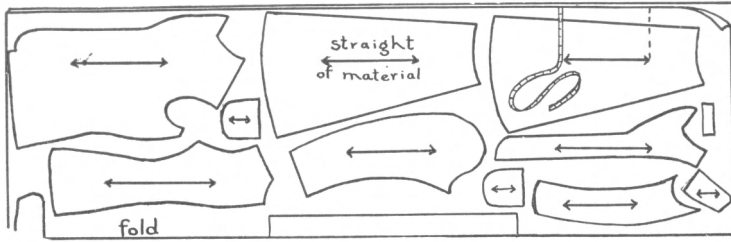


Figure 2

curate fitting can be made with a trial garment than with the paper pattern.

Laying the Pattern, Cutting and Marking Preparing Material

Lay out all the material on the table at one time if possible. **Be sure the grain is absolutely true** (see Fig. 2). True it up with sides and end of table. Care must be taken when cutting two thicknesses of material; the thread of the under section must match exactly the thread of the upper. The garment will be cut straight and will hang true if all parts are cut carefully and in this manner.

Laying the Pattern

Study the pattern thoroughly and know seam allowances, grain line, meanings of perforations and all other markings. Lay all of the pieces needed on the material **before doing any cutting**. Check grain lines at several points using the selvage as a guide line. Before cutting, pin the next piece to the side as you still have the selvage edge to measure from. It is usually more economical to lay the large pieces first and fit the others around them or follow the pattern chart.

If there is a definite up and down to the material, the entire pattern must be laid in one direction. Match designs at all seam lines. If plaids, large checks, or stripes are used, the notches in the pattern pieces must be placed so that notches to be joined to each other fall on matching plaids or designs.

Marking the grain line on each piece of the pattern with a colored pencil helps when laying the pattern on the cloth. Be sure these grain lines match the lengthwise thread of the material exactly; measure to be accurate. Use as few pins as possible to hold the pattern in place. If the material is heavy, weights may be used.

Cutting and Marking

Garment Proper.—Cut out the garment with clean, sharp strokes. Cut notches “out” instead of “in.” Markings of chalk may be suf-

ficient for places that will be put together first, but tailor tacks should be used for those markings to be joined last and for darts.

It saves time if all pieces can be marked before removing from the table. Dressmakers' carbon and tracing wheel are fine for marking, but be sure markings are on the wrong side of the fabric.

Use fine thread (150 or 100) to mark the center front, center back, and lengthwise of grain of sleeve. Mark a crosswise grain line about 3 inches down on cap of sleeve.

Interfacings.—Cut the interfacings using the coat pattern as a guide. If the front and back are in several sections, first seam them together, press open the seams and cut the interfacings by the assembled sections. Lay the front pattern, or the assembled front of the coat on the interfacing material and mark or cut up the front line and on around to 3 inches below the armhole.

Remove the pattern; now lay on the front facing pattern, with the front edges matching exactly. Cut the width of the front interfacing $\frac{1}{2}$ to $\frac{3}{4}$ inches wider than the facing pattern up to a few inches above the waistline; curve the upper portion from below the armhole, to above the point of the bust and on down to meet the front width. Lay the back pattern or the assembled back of the coat on the interfacing material fold and cut around it from the neckline around to 3 inches below the armhole. Locate a point 3 or 4 inches below the center of the shoulder seam. Make a curved line to join the point below the armhole. From the original point make a line in a curve to center back about 6 to 8 inches below the neckline. This curved edge, which is bias, gives with body movements.

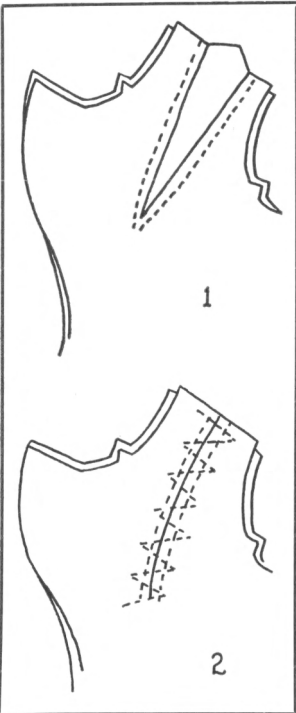


Figure 3

Stitch a row of stitching just outside line of darts to keep the interfacing from stretching when it is cut. (See Fig. 3-1). Cutting must be very accurate and exactly on the seam line. Cut a piece of seam tape a bit longer than dart. Place one edge of dart exactly on center of seam tape, starting at top, stitch interfacing to tape, turn at the point of dart and bring other edge of dart even with the first side of dart. Stitch back to top. Stitch a zig-zag stitch over seam as shown in Figure 3-2. Do not pin or baste this seam. Press over the end of tailors ham.

Stitches

That Will Be Needed

Another proof of professional skill is in the stitching of the garment. Do not "over-sew" or "over-handle." Hand stitches

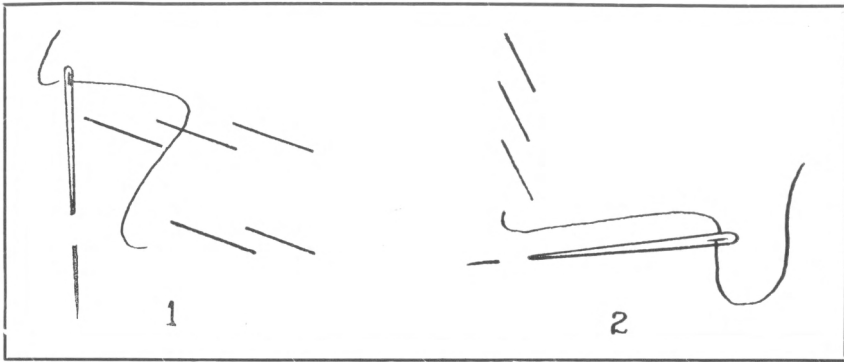


Figure 4

on tailored garments need to be light and easy—barely “breathed in.” Machine stitching must be straight. Thread lining or marking with chalk using a ruler will aid in stitching straight.

Basting

For best results, learn to both pin and baste when making a garment. Use small bastings for fitting, and long easy, uneven bastings for stitching lines. Do not depend on pinning alone when making a coat or suit. Accuracy can be obtained only by careful basting.

Diagonal Baste.—Figure 4-1 shows the diagonal baste. It is used when holding one section flat to another. It is a quick baste and holds the parts together more firmly than a running baste. If pressing is to be done while this basting is still in the garment, use a very fine thread (150 or 100) for the basting.

Permanent Baste.—The permanent baste is perhaps the most widely used stitch inside a coat. The thread should be the same color as the coat material. The length of the stitch depends on its use in the garment and is from $\frac{1}{2}$ to $1\frac{1}{2}$ inches long. This stitch does not go through to the right side, but catches a few small threads of the coat and is taken very loosely.

This type basting is used to catch the front of the interfacing to the coat, the front facing to the interfacing, to put in the sleeve hem and the coat hem when the lining is caught down, to attach the lining side seams to the coat and to catch the lining armhole to the sleeve armhole. Use it wherever a loose, inside permanent stitch is needed.

Padding Stitch.—Fig. 4-2 illustrates the padding stitch. It is a small diagonal basting stitch using thread to match the color of the cloth. It is used on the lapels and collar to give them body without making either of the parts more bulky. This stitch must not show on the outside.

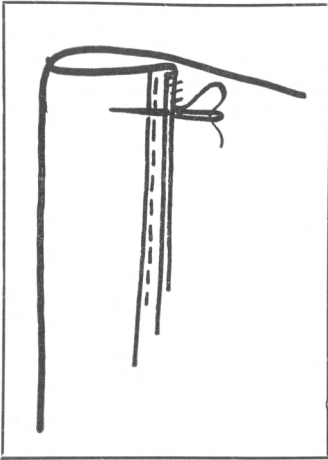


Figure 5

Hemming Stitches.—These stitches are used in putting down the tape, putting in the hem and in catching down the lining. These may be a form of slip stitch or the blind hemming stitch (see Fig. 5).

The hemming stitch should never be so tight that it makes an indentation on the right side, or so long that it shows on the right side. Where seam tape is used, a good finish to use is to turn the edge of the tape back about $\frac{1}{8}$ inch, taking stitch of one thread of cloth parallel with an up and down thread of cloth and extending needle on into the fold of the tape. Stitches should be not less than $\frac{1}{4}$ inch apart.

The catch-stitch is not a good stitch to use generally. It often makes a ridge on the right side unless put in very loosely. The only good place for the catch-stitch in coat making is in catching down the front facing in that short space between the lower edge of the lining and the lower edge of the coat, and on the pleats and some darts in the lining.

Putting the Garment Together

Seam Finishes

If the coat is to be lined, the seams are left unfinished, but they should be wide enough so there will be no danger of their pulling out. From $\frac{5}{8}$ to 1 inch are good seam widths.

If a coat has bias seams, let it hang several days to stretch before marking the hemline.

In unlined coats and jackets, the seams are finished best by binding with a matching color silk or rayon seam tape or bias binding of rayon or silk.

Stitching Together

Baste and stitch all darts. Remove the tailor tacks before stitching. Shoulder darts and large waist darts fit more smoothly if cut and pressed open. Press on tailors ham to obtain a good curve. If there are several parts to the front and back, baste and stitch together the sections of each and press the seams open unless there is to be top stitching. Do not join the front to the back at this time.

Stitch around the neckline and armscye over paper to avoid stretching these out of shape while working and fitting.

Place front with shoulder towards the right hand, fit interfacing to the edge exactly together without pulling—use fine basting thread, not pins. Start at the shoulder and follow grain line of interfacing.

Hold interfacing and coat to table with left hand and take small stitches from right to left. This basting stays in until the garment is completed. Interfacing comes to the hemline unless lower line of coat is shaped. (See Fig. 6-1, 2, and 3.)

White linen tape is best for taping the front, but rayon or silk may be used. Shrink before using. Use a gauge to mark front seam for it must be very even and straight. Place tape on coat side of seam line. Pin tape in place holding the tape "easy," placing pins across tape about one inch apart. Baste with fine thread using short bastings right through the center of the tape. Use thread to match coat and a very fine needle. On the edge of tape make a slip stitch on seam line going through interfacing, and actually catch a thread of wool. Keep thread slack. Bring needle and thread out of tape and right below where thread comes out of tape. Catch one thread of wool and slip along under tape $\frac{1}{4}$ inch. On the other side of tape, hem down to interfacing only.

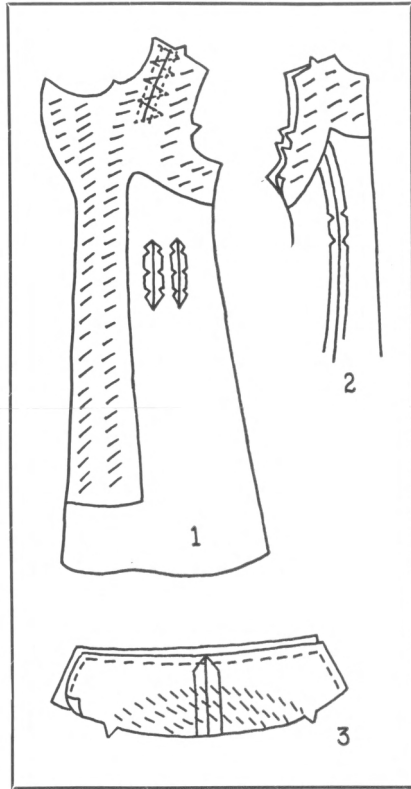


Figure 6

Lapels

For strictly tailored coats or suits with a definite lapel line, the lapel should be turned back and the tape put on the diagonal line of the interfacing just under where it folds back. This prevents the folded edge from stretching out of shape. Extend the tape across the top of the lapel a seam's width from the edge. Cut and lap the tape at corners instead of mitering. Fill triangle of lapel with padding stitch, and with a ruler mark dots across top of triangle $\frac{1}{2}$ inch apart. Connect these dots with the lower point of triangle. Make padding stitch along these lines. This gives the lapel a good roll.

Collar

Cut the collar interfacing of tailors canvas or similar material by the bias under collar pattern (see Fig. 6-3); seam, and press.

Lay the wrong sides of the under collar and collar interfacing together and baste flat. Fold the curve of the neckline to determine the "break" in the collar and put padding stitches along curve. Using

a gauge, mark one line on each side, 1/2 inch from break line. Put padding stitch on these lines. Start each row of stitches at the same end.

Baste garment together, shoulder and underarm seams and whatever other seams the pattern may call for, matching notches carefully.

Fittings and Alterations

The coat or jacket should be fitted carefully using shoulder pads that are to be used in the finished garment. Any alterations that need to be made should be done now. The garment should fit easily and it should not draw or bind. If diagonal lines show up, the grain line is not true. Keep fitting until these disappear. When the coat is

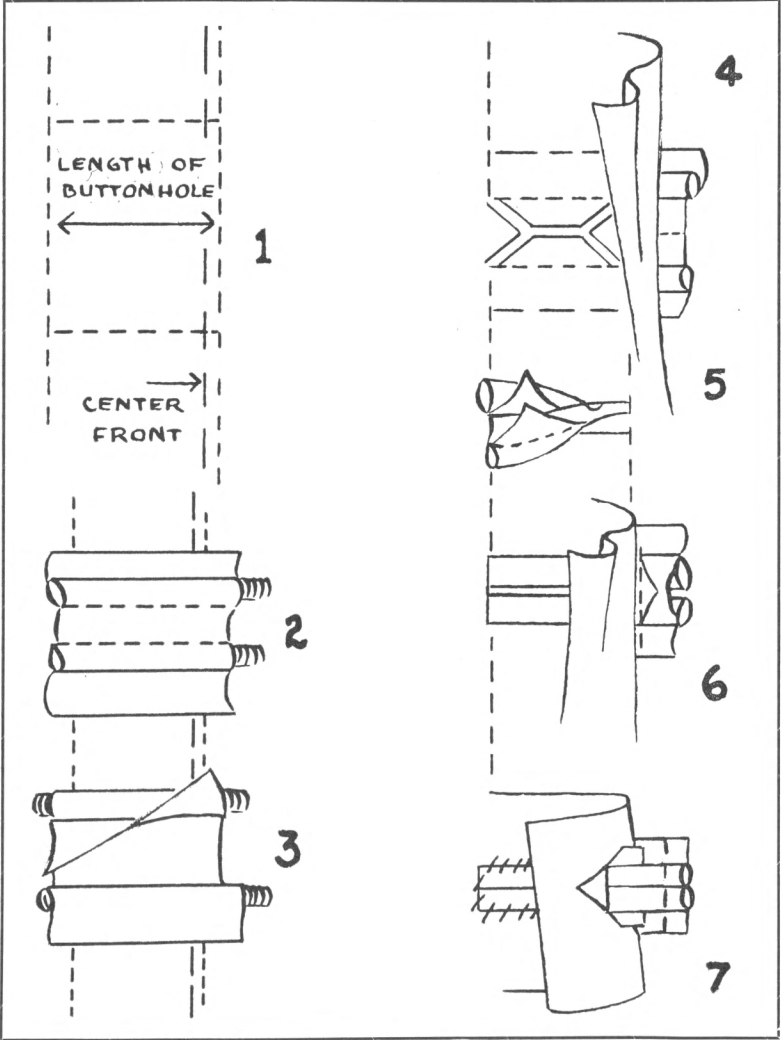


Figure 7

properly fitted, stitch the seams and press open. Make a slight allowance for the lining and for the interlining, if used. The hemline should be taken last.

Interfacings

For most materials the interfacings are caught in the seams. Press open and the interfacing seam is then trimmed to within 1/8 inch of stitching.

Do as much work as possible before the garment gets unwieldy and the coat is still in sections. Corded or piped buttonholes and pockets should be put in now. Worked buttonholes are made last. Try the coat on and pin the center fronts together. Determine the placement of pockets and buttonholes and the number needed. Piped or corded buttonholes are usually found on dressmaker clothes as well as on some tailored garments and worked buttonholes are used on tailored and sport clothes.

Buttonholes

Do not detract from your buttons by making the wrong type buttonhole or one that is poorly made.

Instructions for making two types of buttonholes are given below.

Corded Piped

1. Mark position of buttonholes. (See Fig. 7-1.)
2. Cut strip of fabric at least 2 inches wide and long enough to make all buttonholes. Make a corded tuck using number 9 cable cord. The tuck should not be wider than 1/8 inch, depending on thickness of fabric. Measure from the fold of the tuck 1/2 inch and fold again to make second corded tuck. The distance between stitching of tucks should be 1/4 inch (Fig. 7-2).
3. Cut strips for each buttonhole, allowing the length of buttonhole plus 1 inch. Place strip over marking for buttonhole with tucks turned down and away from center. Stitch along lines of tucking the desired length. Back stitch at each end (Fig. 7-3).
4. From underside, slash buttonhole down center to 1/4 inch from end lines, then clip diagonally to corners (Fig. 7-4).
5. Turn strip to underside and baste diagonally together at center (Fig. 7-5).
6. With right side up, turn fabric back over ends of buttonhole. Stitch across triangle (Fig. 7-6).
7. Slash facing under buttonhole opening on facing. Turn raw edges under and slip stitch in place (Fig. 7-7).

Tailored Worked

The tailored worked buttonholes are appropriate for tailored and sports clothes (see Fig. 8).

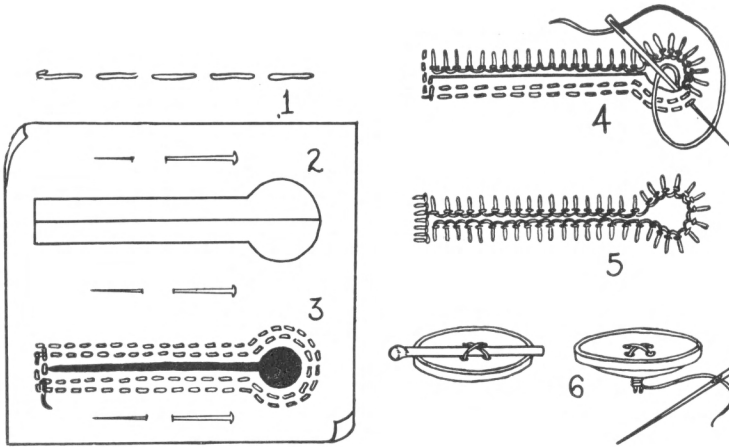


Figure 8

Silk buttonhole twist makes the most desirable buttonholes and if it can be purchased from a tailor shop this thread will be heavier than if purchased by the 10-yard spool at a thread counter in a department store. If the latter is used, a double thread will make the buttonhole stronger and more attractive. If buttonhole twist cannot be found, heavy duty mercerized thread serves the purpose, and comes in an assortment of colors. It, too, will need to be doubled for a satisfactory buttonhole.

1. Mark the thread line as for the piped buttonhole the length needed for the button and the desired distance from the coat edge (Fig. 8-1).
2. Draw the buttonhole length on paper, and 1/16 inch on each side draw parallel lines. At the button end draw a small circle about 1/4 inch in diameter (Fig. 8-2). The circle should be part of the buttonhole length.
3. Place the drawn buttonholes over the thread markings with center lines exactly over the thread lines. Pin into position.
4. Stitch twice around the buttonhole (stitching lines should be very close together as shown in Fig. 8-2 and 3). If the material ravels and pulls easily, three stitchings may be necessary, and the distance between the stitching lines may need to be farther. The stitching is a fair substitute for a gimp thread.
5. Clip on the material in the circle or use a stiletto and slash between the stitching lines.
6. Start working the buttonhole at the end opposite the circle. Point the needle at right angles to the edge, and stick it in the material from the under side just on the outer side of the machine stitching 1/16 inch deep (or less) according to size of the buttonhole and the kind of material (see Fig. 8-4). Hold the buttonhole so that it lies flat on top of the forefinger. Do not spread it open.

7. While the needle is in place, pass the double thread from the eye of the needle around under the point of the needle from right to left if working from right to left. Draw the needle through, pulling thread from you at right angles to the cut edge of the buttonhole; a loop called the "purl" will be formed on the edge. This protects the edge of the buttonhole from wearing. Continue until the circle is reached. All stitches should be the same depth and space apart.
8. The stitches taken around the circle will need to slant slightly. Proceed on the opposite side as for the first. Finish the end with a bar (see Fig. 8-5). Take two stitches across the end of the buttonhole in lines with the outer edges.
9. Turn the work and take tiny blanket stitches over these, taking up a few threads of cloth each time. Fasten the thread on the wrong side with several back stitches, or if preferred, the bar may be satin stitched.

Buttons

Choose suitable and attractive buttons. Both decorative and tailored ones are being used. Unusually covered ones add an individual note.

Sew the buttons on the coat with sufficient shanks to allow the buttonhole to fit smoothly under the button (see Fig. 8-6). Sewing the coat button through a small "stay" button on the wrong side makes a stronger fastening. Use heavy button thread to avoid possible loss of buttons.

Pockets

The most commonly used pockets on coats and suits are the welt, patch, bound, and flap pockets with many variations. To make your pockets, follow the instructions on your pattern guide sheet or refer to Extension Circular No. 269, "Appropriate Finishes."

The Notch Collar and Facing

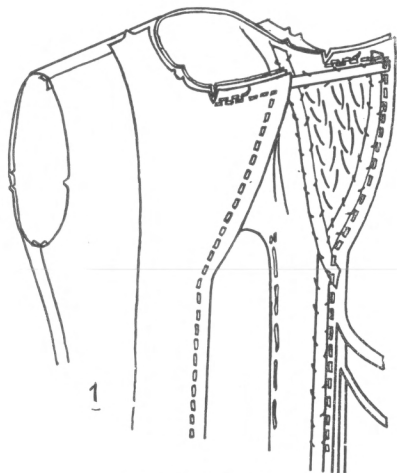
The next step is to put on the front facings and the collar. There are several methods for doing this, and three of them will be described here.

Method I

In putting on the coat facing (Fig. 9), lay it flat on the coat with right side of the facing to right side of the coat with seam edge matching exactly. Pin in place, easing in a slight amount of fullness over the bust line in order to take care of the lapel roll. Baste in place and stitch to the coat along the outer edge of the tape but not on the tape. Stitch from lower edge of coat to marking for joining collar.

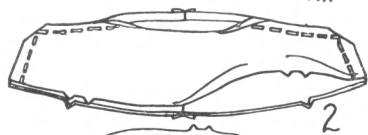
Clip the seam at the point and press open. Trim the muslin seams to 1/8 inch, the coat seam to 1/4 inch, and the facing seam about 3/8

inch (see Fig. 9-1). This does not leave a bulky seam edge when the coat facing is pressed back into place. Catch the seam of the coat facing down to the tape after the collar is attached, insuring always an even outside seam edge (Fig. 9-4). Cut all corners in order that the outside will not be too bulky (Fig. 9-3). Do not baste the facing down until the collar has been attached.

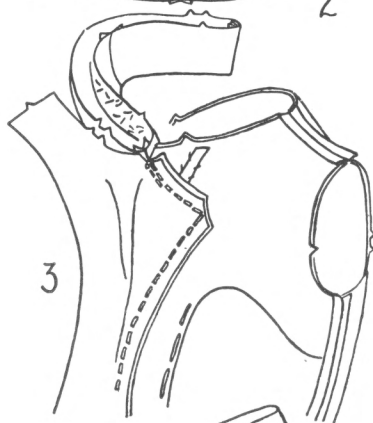


Place the right sides of under and upper collar together (Fig. 9-2). Pin and baste. Ease in the fullness of the upper collar and stitch. Press the seams open and cut the muslin seam close to the stitching. Trim the under collar seam and clip the corners. Turn to the right side, baste, and press.

For tailored notch collars, press around the outer edge of the collar and stretch very slightly to make it fit around the neck.



Join the ends of the collar to the top of the lapel seams where clipped. Baste securely so that seams match exactly. Pin and baste the top collar to the facings and the under collar to the coat neck edge (Fig. 9-3). This forms a continuous seam from the free edge of the facing on one side completely around the neck opening to the free edge of the facing on the other side. Stitch.



Clip seams at shoulder seams and press front of neck seams open. Press back of neck seam on under collar toward collar (Fig. 9-4). Do not turn under the seam on the top collar across the back neck edge. The shoulder seam of the facing is basted flat to the shoulder seam.

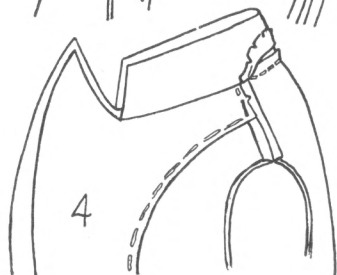


Figure 9

If the collar does not hug the neck as closely as it should, raise the collar on the neckline. (This allowance is to be made at the neckline at the time of cutting.)

Method II

Figure 10 illustrates Method II.

Pin and baste the under collar with interfacing attached to the neckline of the coat, carefully matching markings (Fig. 10-1). Begin and end stitching a seam's width from each end of the collar. This allows a free seam at each end. Snip the neck seam at the shoulder line and press the front collar and neck seam open and press the seam across the back toward the collar. Attach the upper collar to the neck edge of the coat facings in the same way, leaving the seams at each end. Snip and press open (Fig. 10-2). Leave the lower edge of the upper collar in the back unturned. Place the right side of the facing and the collar to the right side of the coat. Pin and baste (Fig. 10-3). Ease in whatever fullness may occur in the facing along lapel curve and have neck and collar seams match exactly.

Snip the coat and facing neck seams at the exact place where the ends of the collar join the neck seams. This permits the collar to be drawn back in such a manner when stitching as to form a continuous line with the top of the lapel and the end of the collar (Fig. 10-4). Begin stitching at the lower edge of the facing and continue stitching, sewing through the facing, the interfacing, and the front of the coat, but not catching the edge of the tape. If the material has a tendency to pull, stitch up from each facing end to the center of the collar.

Press this entire seam open and trim off the corners (Fig. 10-4). Trim the edge of the interfacing seam to about $\frac{1}{8}$ inch in width, the coat seam to about $\frac{1}{4}$ inch, and the other to about $\frac{3}{8}$ inch. If the edge of the coat is not to be stitched on the right side, catch this widest seam down flat to the seam tape with a hemming stitch. Do not draw. In this way the coat edge does not roll.

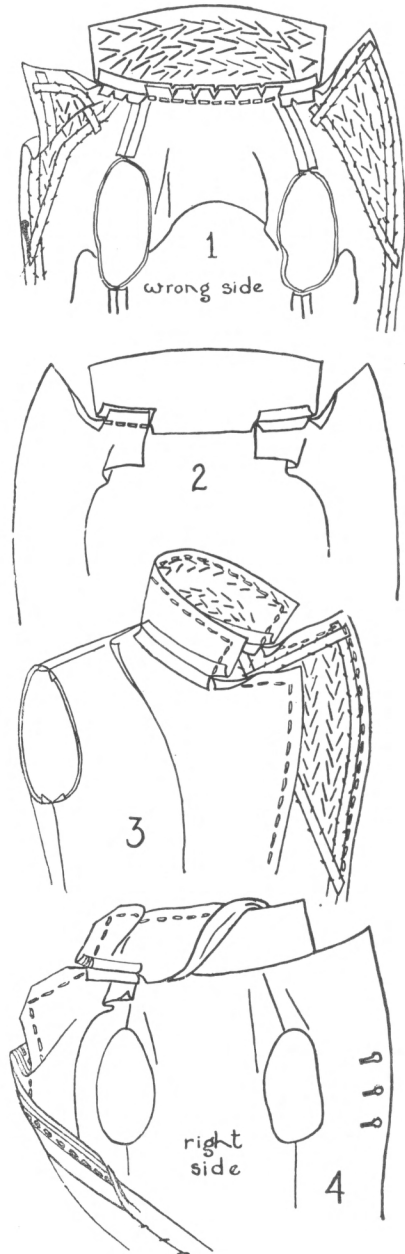


Figure 10

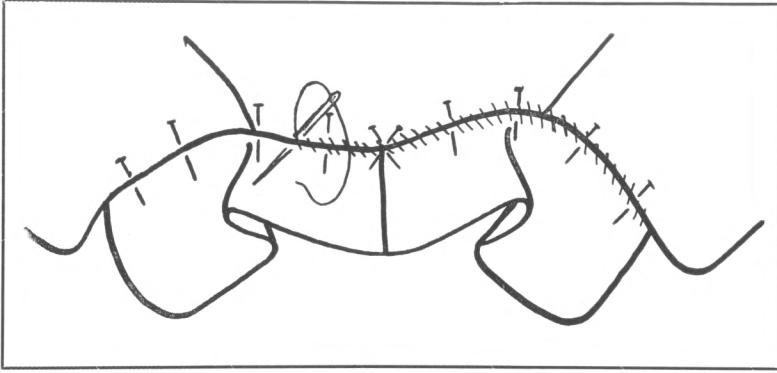


Figure 11

Turn the facing and collar right side out and baste the coat edge, drawing the seam edge under very slightly on the collar and lapel and then baste the seam edge under slightly down the front of the coat.

Pin and baste the collar and facing flat to the coat along the inside edge with no edges turned under. When pinning the inside of the lapel line, hold the outside edge rounded over the hand in order to prevent drawing when the lapel is folded back in position. Do the same in pinning the collar edge. Starting about 3 inches above the hemline, permanent baste both the facings and the collar to the interfacings (Fig. 9-4).

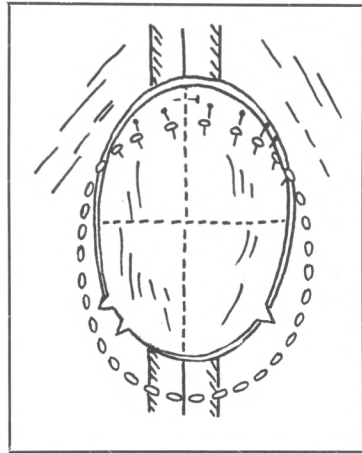


Figure 12

Finish the wrong sides of the piped or corded buttonholes.

Method III

Figure 11 illustrates Method III of the Notch Collar.

Baste top collar and under collar together having the merest suggestion of ease at corners. If the collar has sharp corners stitch diagonally across corner—two stitches. Press seam open, then bevel the seam. Canvas is narrowest, being just outside of stitching, then wool under collar a little wider, then the seam on top collar. Clip seams, turn and work seam to underside, pin and baste.

Trim canvas on neck seam about half, put it down with wool side up (under collar) and clip every $1\frac{1}{2}$ inches almost to seam line. Turn neck exactly on seam line, and pin right on fold. Baste with fine thread. Press. Wool is then catch-stitched to canvas with silk thread.

Front facings are pinned, basted and stitched to point where collar joins lapel. Ease facing up a tiny bit. Canvas is trimmed close, then wool that is next to canvas. Clip. Cut off corners, turn. From point where lapel begins, shift seam above to right side, below to wrong side. Trim canvas around neck of jacket to one-half its width. Clip wool and turn down exactly on seam line, pin, baste, press and catch-stitch down to canvas with silk thread.

Check to see that both sides of the neck are the same. Be sure collar checks exactly. Put garment on table with neck toward you. Put center back and center under collar together accurately and pin with crossed pins to hold firmly. The two edges should just come together, not lap.

If the collar is a bit larger than the neckline, the easing will be across the back from seam to seam (because of the roll of the collar). If coat is larger than collar, ease at side front about 1 inch below shoulder line. Pin fronts of collar to jacket. Tailor baste with fine thread using short stitches—2 or 3 at center back. Slip stitch under collar to coat with buttonhole twist. Working from the underside, overhand the collar to neck edge of coat taking very short close stitches.

Join front facing and top collar, carefully matching notches. Do not stretch. This seam line should be even with the seam of the under collar and jacket. Stitch from lapel to precisely the shoulder seam marking. Turn to right side. Check. Trim one side of seam narrower. Seam will be pressed up. Clip collar at shoulder seam and let the back of collar extend down over neck seam. Roll collar over the left hand to be sure that the top collar does not draw.

Sleeves

If the sleeve is in two parts, stitch back seam, easing fullness at elbow, and press. Put on sleeve board. Press lower part first; clip once at elbow about half way. Stitch underarm seam, press, then clip at elbow.

Put the sleeve in the armhole with markings matching. Place one pin at shoulder seam parallel with sleeve seam. The ease in the cap of sleeves is placed on each side of this pin. Work from underarm to top on each side. Pin sleeve in with pins perpendicular to seam, with a very little ease in sleeve underarm (see Fig. 12). Baste sleeve in and pin in shoulder pads and fit. Be sure to check grain lines. If sleeve fits correctly, remove pads and stitch sleeve.

Cut canvas in armscye seam to about 1/8 inch. Trim armscye seam on underarm curve to one-half width. Clip seam a couple of places on either side. Over the cap of the sleeve trim seam next to canvas a little. Press open over cap. Clip in a couple of places. Be careful not to stretch armscye, then turn seam out into sleeve and press. The seam on under curve is pressed flat together. Check length of sleeve with shoulder pads in place.

While jacket or coat is on, mark length of sleeves. Mark bottom of sleeve with thread line. Cut muslin (on a true bias) 4 inches wide.

Stretch one edge wider at the top to give it the shape of the sleeve. Clip both seams of sleeve at hem line.

Begin working with the front seam, with the lower edge of muslin on the hem line. Put hand in sleeve and pin right through seam of sleeve. Turn sleeve on your hand. Make sure you have a tight smooth fit going almost to other side of seam. Tailor baste back and forth across width. Both raw edges are to be fastened to wool with long and short basting. Turn edge of muslin back to take stitch with long stitch on top of muslin. Fasten at seam. Wool hem is turned up over muslin and fastened to it with long and short basting stitch. These permanent bastings are put in with silk thread. If needed, clip seam stitching on front seam. Make a new fold line on seam.

Good, durable shoulder pads are a necessity. Fit and pin them in; then permanent baste along top of sleeve and along shoulder seam.

Hems

Put on the coat and fasten as for wearing before taking the length. Measure the distance from the floor and determine the hem edge by pinning. It is wise to baste along this lower hemline; 2 or 3 inch hems are perhaps the most practical for long coats and $1\frac{1}{2}$ to $1\frac{3}{4}$ inches for jackets.

When Coat and Lining are Separate

For most long coats and many of the shorter box ones, hems are put in as the hem at the bottom of a skirt. Turn the hem up, shrink-

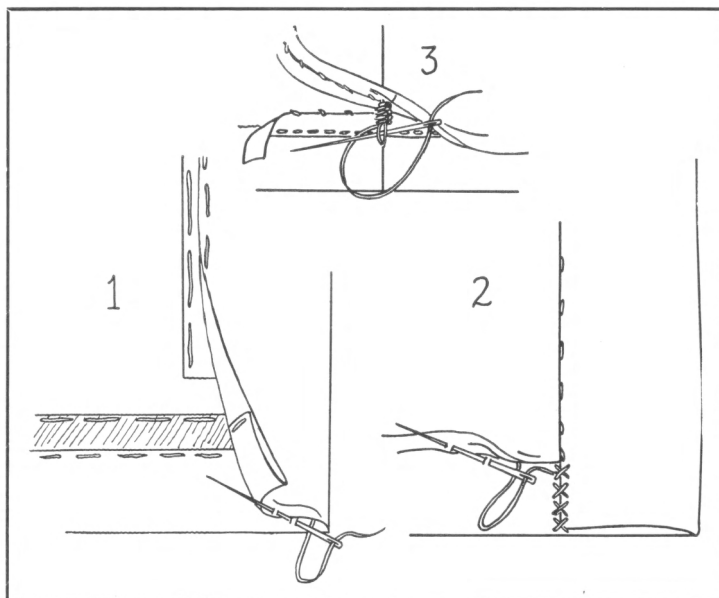


Figure 13

ing out any fullness, and finish with a silk or rayon seam tape. (See page 5 for shrinking instructions.) Hem to the coat with a suitable hemming stitch using loose stitches. Turn the lining up $\frac{3}{4}$ to 1 inch shorter than the coat. It is hemmed separately by hand with 1 to 2 inch hems. French tack at the side seams (see Fig. 13-3).

When Coat Lining is Caught Down

Suit jackets fit more comfortably and the lining stays in place better if it is caught down at the lower edge. Long coats may also have the linings caught down.

Turn the hem up along the basted or marked line. Baste and press. Permanent baste the top edge of the hem to the coat.

The front facing is now ready to be caught down. This is done with a long and short permanent basting. Use silk thread to match, but only catch into the interfacing (Fig. 13-1). Where front facing turns back over hem at bottom of coat or jacket, do a tiny catch-stitch with thread matching fabric. Do not turn under facing, but cut it on the grain (Fig. 13-2). If lapel rolls back, place left hand under lapel. Roll lapel over the hand and smooth facing. Then the facing will not draw from the seam line to the top.

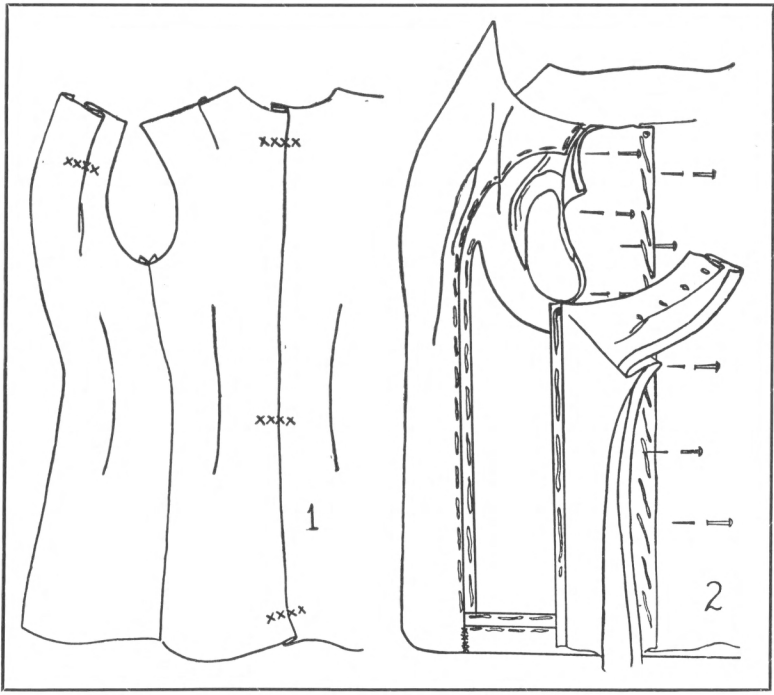


Figure 14

Lining

Stitching

In cutting the lining, use the same seam allowance as in wool except for the shoulder seam, which should be $1\frac{1}{2}$ inches, back and front. The back of the lining of a well made jacket or coat always has a pleat. This is put in for ease in body movement. If the back is straight or practically straight, allow for a 1 inch pleat (really 2 inches). If there is quite a little shape, the pleat will range in size for $\frac{1}{2}$ to $\frac{3}{4}$ inch.

Before taking pattern off the back, baste pleat in center back with fine thread and short stitches. If there is a seam, baste it also. Remove pattern, sew on machine 4 inches down from neck; for pleat, tie threads. Start from the bottom and stitch up 4 inches. The basting down the center back is left in until the jacket is finished. Press seam flat. Turn the pleat to either side except where there is a vent. Put flat on table with right side up at waistline and catch-stitch across width of pleat. (See Fig. 14-1, 2.)

Sleeve lining is cut like wool. Baste linings together; do not stitch until it is checked. Check by pinning in jacket.

Stitch all seams of lining on newspaper to keep it from drawing. Make lining a tiny bit larger than jacket. When basting body darts in lining they must be exactly the same length as the ones on jacket but $\frac{1}{8}$ inch narrower.

Press seams open, lay jacket on table inside up. Place lining wrong side down on inside of jacket with seams matching exactly. First pin will go on the side of the seam away from you just back of the seam line. Turn back over and pin half way on seam allowance—first pin just below interfacing on underarm seam, the two seams pinned together. Sew only one side of seam. Be careful not to stretch seam. Pin all the way down to bottom of coat.

Begin sewing about 4 inches above bottom of coat or jacket, using a medium length basting stitch. Thread should match wool. Be sure thread is a little slack. Continue up to top pin. All seams except center back are fastened together in this manner. After seams are permanent basted, bring lining up and pin lining in armseye. Pin on lining side, rather tightly with no easing. Pin as nearly as possible on seam line up to lower edge of shoulder pads.

Turn sleeve back out of way and lay front on table so that it is smooth. Start working at top of underarm seam, bring over to facing and slip back a little—baste along front edge. Front lining is put down first at shoulder. Pin at armseye edge over shoulder pad, then lay in dart. The dart turns to the front. Fold line parallel to front edge of lining about halfway between front edge and armseye. Baste lining down the front with fairly short stitches. Put two or three pins through from shoulder seam from right side. Permanent baste across shoulder behind seam line. At dart take two or three stitches using silk thread. Fasten around armseye seam. About 2 or 3 inches down on dart, put row of catch-stitching across width of dart.

Slip stitch lining down the front until about 3 inches from bottom. Be careful that stitches do not show, as lining should look as if it were just laid on the facing.

Lay back down flat, tailor baste center back, pleat to jacket. Clip into neck seam, turn, pin and baste. Turn shoulder seam under exactly on shoulder seam. Neck edge of lining fits exactly over neck seam line. Slip stitch.

Hemming

If lining is to be fastened down to coat, lay coat flat on table with lower edge toward you. Smooth lining. About 4 inches up from the bottom, pin all the way across with pins pointing toward you. Trim lining so it is even. Start about 3 or 4 inches from front. Turn lining up at the seam so fold of lining is about 1/16 inch above bottom of coat. Pin just the lining all the way across from seam to seam. Turn center back right over the pleat. Baste back a little from folded edge. Slip lining back 1 inch to 1¼ inches from edge of coat. Baste to the coat. Slip stitch lining to hem only. With pins still in, smooth lining down and set with warm iron. Measure margin of wool at seams. Come over to front and place lining, leaving the same margin as at seams. Baste from where it stopped on front and slip stitch.

If lining is to be left loose, hem coat with seam tape, shrinking out fullness if needed. Pin lining to coat as above method. Work first at seams. The bottom of fold line of lining should be a good half inch below tape on the hem of coat. Then come over to front edge, turn lining under 1 inch above turn of hem on wool. Trim even, pin, baste, turn top edge of hem under and use either machine stitch or running stitch. Slip stitch hem in lining. Pin fold of hem to coat for about 2 or 3 inches at fronts. Complete slip stitching on fronts and slip stitch bottom for about 1½ to 2 inches.

Seams of lining are French tacked to seams of coat except back seam. French tacks may be made by a chain stitch caught at the top of the hem of the lining and again at the top of coat hem. They also may be made by blanket stitch over several strands of thread. Buttonhole twist should be used for French tacks.

Interlining

If interlining is used, cut by the coat lining pattern omitting the back pleat. Do not allow for seams and hems. The interlining should be several inches shorter than the coat. Pin it to the coat with the edges of the lining barely meeting each other over pressed-open seams. Be careful not to draw it tight but keep it "easy" throughout and especially over body curves. Permanent baste to seams with about a 1 inch stitch. The front is cut to meet the front facing with no overlapping and is basted to the extension of the muslin facing with permanent basting. The bottom is left loose.

In interlining the sleeve, cut by the sleeve pattern, but cut off the extreme top of the cap. In a two piece sleeve, cut only the top part—

do not interline the under section. Baste the interlining to the lining on the wrong side bringing the interlining not quite to the seam to avoid bulk. Use a long loose stitch on the wrong side and a very tiny one on the right; use thread the color of the lining so the stitches will not show. The interlining should meet lower jacket facings and not overlap.

Little boys' topcoats and little girls' play and school coats will be more durable if the interlining is seamed with the lining.

Lining Sleeves

Figure 15 illustrates lining a sleeve. Turn down the $\frac{3}{4}$ inch seam at the top of the sleeve lining. Be sure to tie threads at top of seam. Clip seam almost all around top of sleeve to make the turning smooth. Baste with fine thread.

Turn sleeve wrong side out. If it is a two piece sleeve, begin with front underarm seam. Put a pin through from right side at intersection of seams on coat. Place fold of lining right over pin. Place seam of lining flat to seam of coat sleeve. Ease it a bit and pin down to muslin interfacing at bottom of sleeve, then sew with permanent basting. Begin about 2 inches below armseye seam. Put the hand through lining sleeve, take hold of the coat sleeve and pull the coat sleeve through the lining sleeve. In setting lining, put left hand underneath with forefinger on armseye seam. Pleat or ease in the extra fullness and pin in place. Baste.

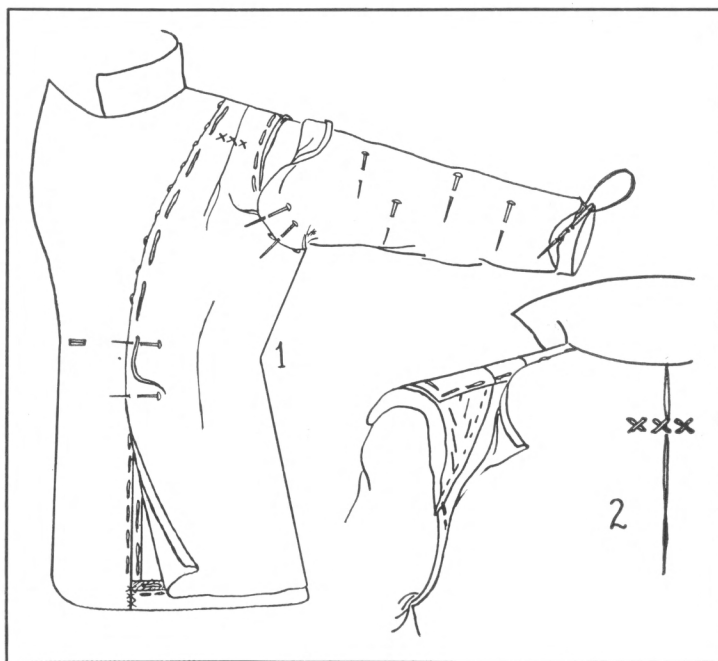


Figure 15

In doing slip stitching be sure it is not below the seam line. It should be right on it. Turn sleeve right side out and ease lining up. Slip hand in and just above muslin interlining pin lining to wool. Pin close together. Clip seam stitching if needed—turn bottom of lining so that it covers top of wool hem. No pleat allowance is made at bottom of sleeve; pin, baste, and slip stitch to sleeve hem.

Skirts

The tailored appearance of a skirt so often depends on such things as the cut, the fit of the garment, correct plackets, finish at the top of the skirt, manner in which the hem is sewed, and pressing. The skirt should be cut at the same time as the coat.

Seams

The skirt seams may be finished by pinking if the material does not ravel badly. If this is done, stitch along the pinked edge. Or if no pinkers are available, stitch 1/8 inch from the edges of the plain seam. This is sufficient to hold and will not press through badly. All seams should be pressed open unless a top stitched type of seam is used.

Belts

Skirts have a neater appearance when worn over a blouse if finished with a band. The placket is always finished before the belt is attached. Finish belt with hooks and eyes or buttonhole and button having an extension on the front end of the band. The band can be interlined to give stiffness. Plackets may be fastened with hooks and eyes and snaps or with slide fasteners. Either method is good. However, the slide fastener usually gives a smoother appearance.

Zipper Plackets

There are several ways of putting in a zipper placket, but whichever way is used, be sure that the zipper does not show. Also be careful that you do not stretch the wool fabric in putting it on the zipper. One good way of putting in a zipper (see Fig. 16) is as follows:

1. Determine the placket length by holding zipper taut along opening—lower end of metal part at bottom, top at waistline seam. Opening equals zipper length and waistline seam.
2. Starting at bottom of placket, stay-stitch along both edges of opening, 3/8 inch from seam edge on 5/8 inch seam. Use regular machine stitch. This keeps curved edges from stretching.
3. Close placket opening along seam line by machine baste-stitching (7 or 8 stitches per inch). If seam allowance is less than 5/8 inch, stitch seam tape to both edges of opening.
4. With steam iron or warm iron and dampened press cloth, press seam open on wrong side of fabric. Press in direction of stitching—from placket bottom to waistline edge.

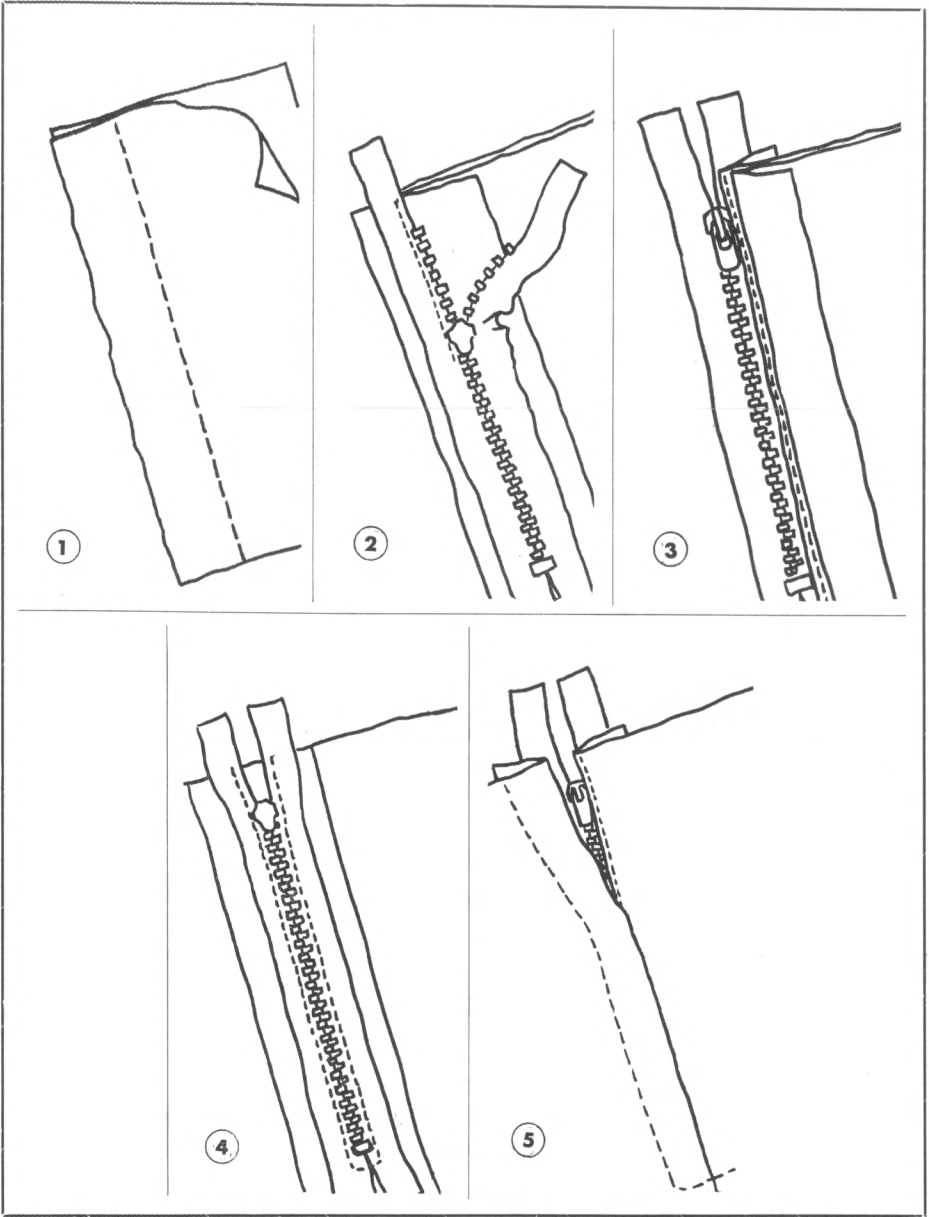


Figure 16

5. Attach zipper or cording foot. Open zipper. Place face down on back seam allowance only, teeth edge at seam, bottom stop at end of basting. Sew zipper to allowance.
6. Close zipper and turn it face up, away from skirt. Smooth the back seam allowance at edge of zipper. Stitch along zipper on fold, starting at the bottom of zipper tape.
7. Spread skirt out. Turn zipper face down, flat on seam. Stitch across lower end of tape, catching both ends, and up front alongside of zipper. Hold zipper firmly.
8. Now tie the machine threads at lower end of placket and clip short. Carefully remove baste-stitching in seamline. This can be done from either inside or outside of skirt.
9. Place a heavy turkish towel for padding under zipper area on ironing board. With zipper closed, press on inside with warm iron and dampened press cloth or with steam iron.
10. Trim tape ends of zipper flush with waistline edge of skirt before attaching waistband. Finish belt according to pattern directions.

Hems

One of the neatest methods of putting in the hem is by using seam tape sewed flat on the hem edge and caught down by hand, with a loose stitch. A very good method is given under "Stitches That Will Be Needed" in this bulletin. Never let the stitches be so tight that indentations show on the right side in any hemming. If the material is too heavy to use tape, the edge may be pinked and catch-stitched or slip stitched loosely to skirt.

Never turn wool material under in a hem.

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