

Tailoring

Coats and Suits

FOREWORD

We have written this bulletin for the Home Demonstration Club Women and others interested in tailoring their coats and suits. Fundamental principles needed in home tailoring are included. The techniques given are basic and applicable regardless of changes in fashion.

We believe that the woman with a limited amount of experience in sewing will be able to make a neatly tailored suit or coat by following the instructions given; the woman with a greater amount of sewing experience will find ideas that will help her to do a more professional job.

We have intentionally omitted problems of fitting in this publication. Reference should be made to "Fitting Coats and Suits," Home and Garden Bulletin No. 11 written by Miss Margaret Smith, Clothing Specialist, Bureau of Human Nutrition and Home Economics, USDA, Washington, D. C. Before cutting the wool, a trial garment should be made from muslin. By following Miss Smith's instructions in making and fitting the "muslin model," problems in fitting the wool garment may be eliminated.

Tailoring

By

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Tailoring is careful sewing plus the art of handling wool and applying special techniques to achieve a garment of beauty. It requires patience, accuracy, attention to detail of finishes and good pressing.

Tailoring a coat or suit will give you satisfaction in achievement. It will give you knowledge of and appreciation for the hidden values in a well tailored garment. Although many of the fine points of construction are not visible in the finished garment, you will find it easier to recognize quality workmanship when you shop.

PATTERN-FABRICS-FINDINGS

These should be chosen together for harmony. Your garment should be planned to go with your present wardrobe and to serve your needs. Since a coat or suit may be worn for several years, you will want to select design and fabric that are new and have a fashion future.

The pattern design will influence your choice of fabric; the fabric you select may help determine the design. For example striped and plaid fabrics call for patterns of few pieces and simple lines. Likewise napped fabrics that must be cut in one direction are easier to handle if the design is simple. Fabrics of plain weave and color lend themselves to patterns with unusual cut or detail of design.

For the beginner in tailoring a pattern of few pieces with simple design and a fabric of good quality in solid color are a wise choice.

If you are a short stout person you may not be the suit type, especially if your hips are large in proportion to your bust. For a coat you will need lines with a slenderizing effect and fabrics of little surface texture or depth. If you are tall and slender you may choose design effect for width and may wear fabrics with design or texture. Cuffs, pockets, necklines and detail of jacket below waistline should be chosen with thought to their effect upon your over-all appearance.

Buy Pattern by Measurement

Actual bust — take a firm measure around body over fullest part of bust.

High bust — take a firm measure around chest keeping tape high under arm pits. Add two inches to this measurement.

Waist—take a snug measure around actual waistline.

Hip—take a comfortably loose measure horizontally around body seven inches below waistline.

If your proportions correspond with pattern standards, or nearly so, buy pattern size by your actual bust measure.

If your bust is large in proportion to your shoulders, buy pattern size by your high bust measure.

Choose and Prepare Fabrics With Care

Woolens will tailor more easily than worsteds because they are soft enough to shrink and take new shape. Choose a fabric of firm weave but one that feels soft and pliable to the hand. Tightly twisted yarns in a very firm weave such as men's wear worsted and some gabardines are difficult to handle. Be careful about the weight or thickness of the fabric too. Some coatings are too thick for sewing on home machines.

Shrink your wool fabric before cutting. Unless it is torn, straighten each end of the fabric by pulling a crosswise thread and cutting along this line. Fold fabric lengthwise with right sides together. Pin along selvages and ends. If fabric pulls diagonally it can be straightened when the fabric is damp.

Wet a sheet in warm water and wring it dry as possible. Fold it lengthwise and spread on flat surface. Lay wool between folded sheet (Fig. 1). Begin at one end and fold sheet and wool together loosely (Fig. 2). Fold entire length. Let stand 6 to 12 hours.

Unfold and spread the wool flat. Smooth out all wrinkles and be sure that

the crosswise grain of fabric is at right angles to the lengthwise grain. Press if necessary but leave fabric flat to avoid stretching or pulling.

Interfacings reinforce the garment giving it a smooth firm look especially the shoulders, collar and front. They hold the garment to its original shape. You may use hymo or muslin for the front of your garment. Muslin is always used in the back and in the hems of sleeve and suit jacket.

Buy a good quality, firm muslin and shrink it well before cutting. In addition to yardage for interfacings you will need to buy enough muslin for a trial garment to test your pattern. The muslin must be thoroughly shrunk before using. Wet it several times, or wash it and in either case let it drip dry as wringing creates wrinkles that are hard to press out. Press with lengthwise grain.

Hymo, sometimes called hair canvas, contains varying mixtures of wool, hair, cotton, rayon. All of it is pre-set to resist shrinking. It is ready to cut and sew when you purchase it. Choose the quality for weight and body to suit the wool fabric. Buy only enough for the front of your garment and collar.

Lining fabric should be of good quality and medium weight. It takes the real wear of the suit. Some good weaves are crepe,

Fig. 1

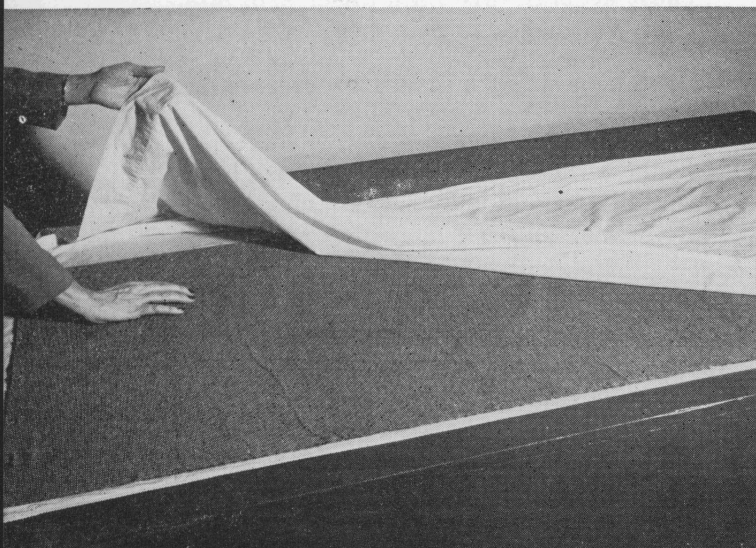
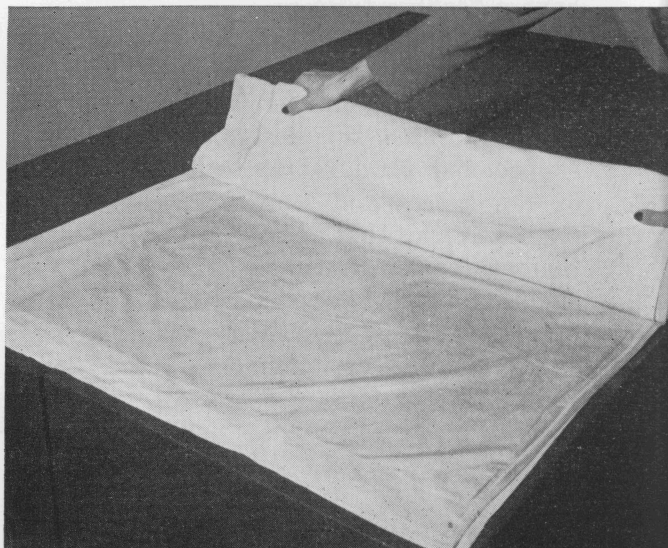


Fig. 2



satin, or tissue faille. The color of the lining should match or harmonize with the color of the woolen fabric. It may contrast in color.

Findings Are Important

Thread—Silk thread is desirable for sewing of seams because of its strength. Mercerized thread should be used for top stitching. Both should match the color of the fabric. Use a contrasting color thread for marking and basting.

Tape—Plain weave linen tape $\frac{1}{4}$ inch to $\frac{3}{8}$ inch wide is used inside the garment for shaping and as a stay. Shrink before using. Seam tape and zipper tape should match the fabric color as near as possible.

Shoulder Pads—Important to the finished effect of your garment, these are available in various designs for coats and for suits. Select yours to fit your shoulder and be sure they suit the design of your garment. The unfinished type with felt or hymo covering is desirable.

Buttons—It is important first of all that they be dry cleanable. The design should be in harmony with the design of your suit—dressy buttons for a dressmaker suit, tailored type buttons for your tailored suit. Make them the center of interest on your garment by choosing decorative type buttons, or use fabric covered or bone buttons for a basic effect and vary the accessories you wear with your suit.

GOOD EQUIPMENT IS ESSENTIAL

Your working tools are an important aid to good tailoring and to all sewing.

SEWING EQUIPMENT (Fig. 4)—Have your sewing machine cleaned, oiled and in good running order before you start to sew. Test the tensions on a double thickness of the fabric before stitching on the garment.

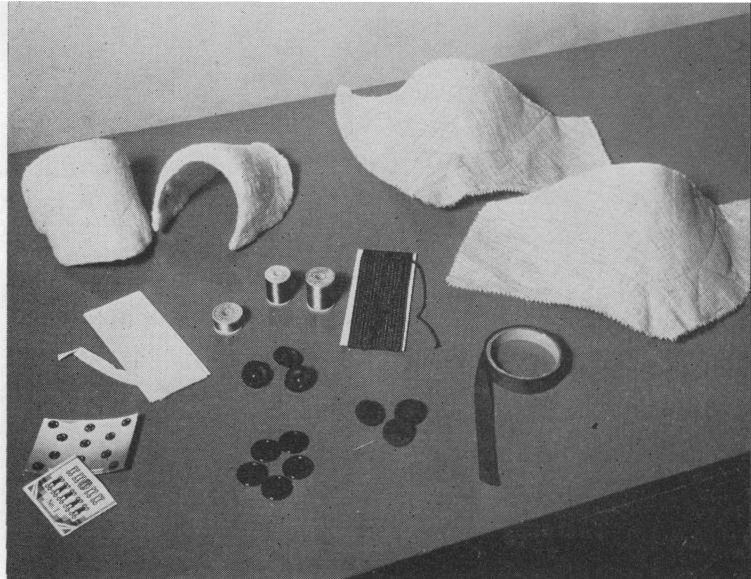


Fig. 3

Small sewing equipment should be assembled at the machine. You will need:

Sharp cutting shears 7 or 8 inches in length.

Small scissors with very sharp points for snipping thread and cutting buttonholes. Pinking shears are desirable.

Fine needles for sewing and basting in size range 7 to 10.

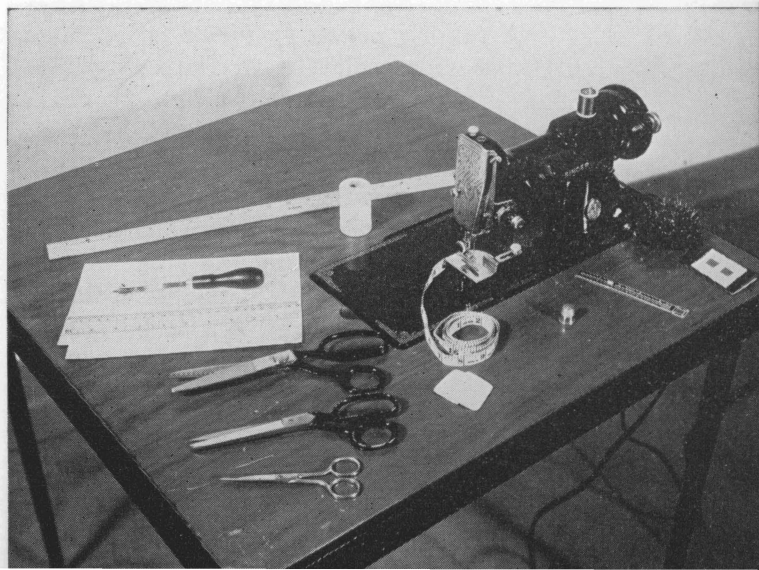
Brass dressmaker pins, No. 14, a good size.

Tracing carbon and wheel, tailor's chalk.

Measuring tape, yardstick, short ruler, hem gauge.

Seam guide on machine.

Fig. 4



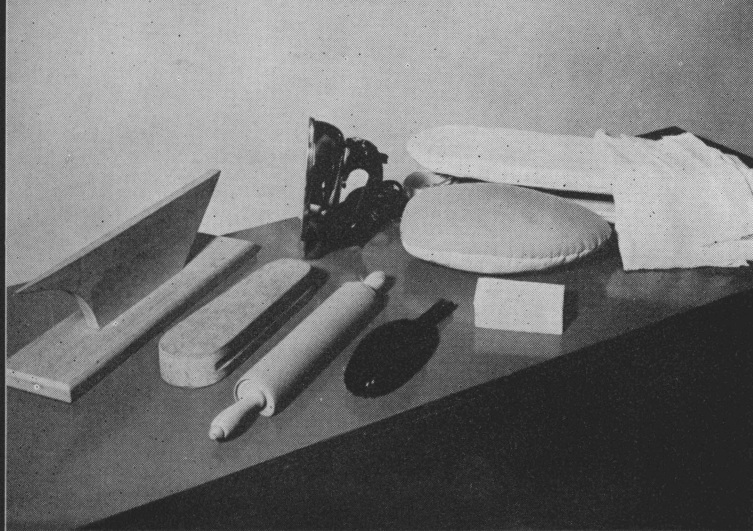


Fig. 5

PRESSING EQUIPMENT (Fig. 5) — Careful pressing as you tailor is very important. Pressing every seam, dart and fold before you cross it with other construction is essential to good tailoring. Shaping the garment to fit your figure is achieved through pressing and to do a good job you will need good tools.

A *tailor's ham* is needed for pressing curved surfaces such as bust, shoulder and hip areas. Lapels and collar may be shaped over it. Make it of firm cotton drill cloth. Cut two oval shaped pieces about 12 inches long and 8 inches wide. Sew two pieces together leaving an opening at the large end for stuffing. Pack it firmly with wool scraps that have been cut into shreds or with washed wool. The finished ham should be very firm with flattened sides. Cover one side of the ham with wool felt or napped wool fabric. Wool pressed on wool helps prevent a hard or shiny appearance.

A *tailor's pounding board* is helpful in pressing seams flat or in flattening faced edges as on lapels, collar and fronts of garment. Make it from a piece of hardwood 2 by 4 inches and 12 inches long. Taper one end to a width of about 2½ inches. Round and sand the edges and ends smoothly. Cut finger grooves along the sides to make the board easy to hold. To use it, steam the seam or edge of the garment to be pressed. While the fabric is still steaming, pound it

to flatten the fabric as the steam is forced out of it.

A *seam roll* is used for opening seams without pressing the edges flat against the garment. Cut a rolling pin off on one side so that it will be flat. Pad slightly over the rounding side and cover with wool felt or wool cloth.

A *seam board* is especially useful in pressing open the seams in lapels and collars before they are turned. Use ¾ inch hardwood 5 by 18 inches for the base. For the stand use ¾ inch hardwood 6 by 15 inches and shape as shown in Fig. 5. Fasten together with screws. Taper the pointed end to ¼ inch. Sand and use without padding.

A *sleeve board* is useful for pressing seams in sleeves or garment body during construction. If the sleeve board is used on a table, the suit or coat will rest on the table while you press parts of it. This prevents the garment hanging off the board and stretching.

It may be made from two pieces of board 24 inches long cut 4½ inches wide at one end and tapered to 2 inches at the other end. Set these together about 4 inches apart. Use a piece of hardwood and screws. Pad and cover with wool cloth.

A *wool press cloth* is always used next to the wool of your garment when pressing to prevent shine. Steam is the essential aid for pressing and shaping wool. You may use a steam iron or with your regular iron a piece of cheese cloth squeezed out of water and spread over the wool cloth. This gives an even distribution of moisture.

To press wool correctly set the iron down and lift it quickly. Do not iron for motion with heat and moisture will harden your wool fabric.

A *sponge and brush* are handy tools. Use the sponge to provide extra moisture for steaming. Brushing the fabric after pressing helps to keep nap alive.

CUTTING THE INTERFACINGS

While some patterns are provided for front interfacings it is best to use the garment pattern so that the interfacings are cut on the exact grain as the garment. Body interfacings should extend around the armscye to hold the garment in shape.

To prepare your pattern use tailor's chalk and draw a line beginning 3 inches below armscye. Curve up over bust point and down fronts to hemline. The interfacings down the front may be cut $\frac{1}{2}$ inch wider than the facing of the garment. Begin at the same point below the armscye on the back of pattern and curve up and across back to a depth of 4 to 6 inches below neckline. Figures 14 and 20 will give you an idea how the interfacings should be shaped.

In both front and back curve the line to run along the bias grain of the fabric. This allows the interfacing to stretch with the fabric of the garment as it is worn.

Place a piece of dressmaker's carbon under the pattern and over the fabric. Trace the shaped line you have drawn on the pattern for the interfacing. Cut interfacing along edges of pattern, then lift pattern and cut along traced line. If there is an under arm section, or more than one piece in front or back, cut interfacing for the different parts separately. These parts are seamed together for the front and back units.

Interfacings for hems in sleeves and suit jackets are cut on the true bias of the muslin about 2 inches wide—or $\frac{1}{2}$ inch wider than hems indicated on pattern and as long as needed for each section.

Interfacing for waistband of skirt should be cut on lengthwise grain. Cut it half the width and the same length as the wool band.

If collar is separate, the interfacing is cut by the under collar pattern unless one

is provided in your pattern envelope. It may or may not be cut with a center back seam.

Transfer all pattern marks to interfacings such as center fronts, buttonholes, darts, collar roll and points for joining the different pieces.

CUTTING THE GARMENT

Usually wool is folded right sides together when purchased. Be sure it is thus folded before you spread your pattern so it will be ready for marking and stitching when it is cut.

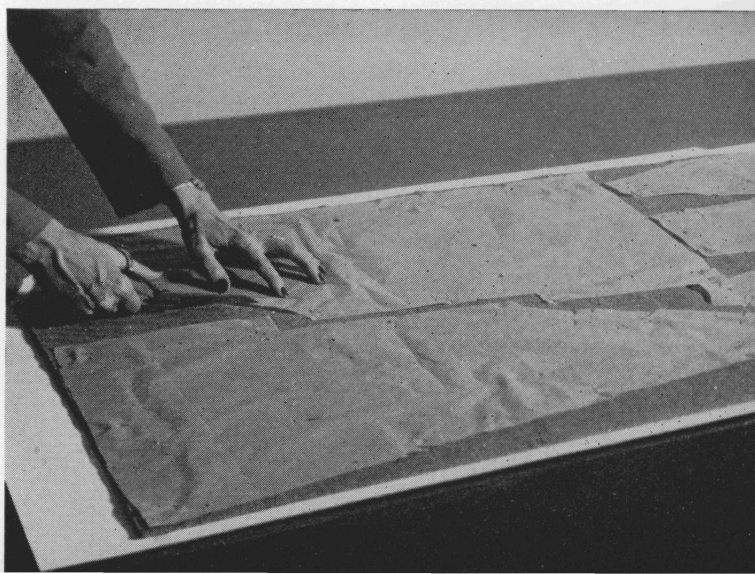
Spread fabric on a flat surface, grain perfectly straight with ends and sides forming right angles.

Place pattern pieces as shown in pattern layout and lay all pieces before you start cutting (Fig. 6).

If fabric has nap brushed in one direction, plaid or stripe design, be sure to lay all pattern pieces with tops in one direction. Give careful attention to matching plaids or stripes.

Check the pattern markings for straight of grain. Pin pattern to fabric along the

Fig. 6



grainline first, then the pattern will not slip during the rest of the pinning. Smooth pattern pieces out to the edge and pin to fabric. Use only enough pins to hold pattern in place. Do not let pins extend over edge of pattern as they will interfere with cutting.

Cut the complete garment at one time. Use long even strokes and cut accurately along the edge of pattern. A smooth cutting line becomes a good guide for stitching of seams.

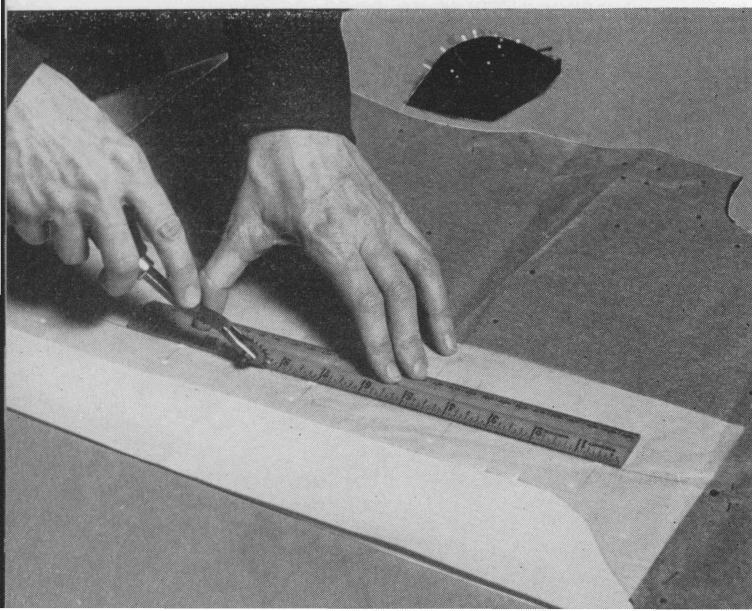
Mark With Accuracy

All marks on the pattern, whether printed or perforated, must be transferred to your fabric. They are your guide to accurate assembling of your garment.

Mark notches with $\frac{1}{4}$ inch snips, chalk or thread.

If wool is not too soft use tracing paper and carbon to trace all darts, center front lines (Fig. 7), buttonhole, waistline, construction points and pocket positions. On soft wools use chalk or tailor tacks for marking. Unless pattern pieces are needed to cut lining leave them pinned to wool fabric until ready to sew. When ready to remove pattern pieces if the coat, jacket or skirt have center back seams, or the skirt has a center front seam, pin the pieces together before lifting from cutting table. They are ready to stitch.

Fig. 7



CUTTING THE LINING

Patterns for lining may be included with your coat or suit pattern. Almost always the lining sleeves are cut from the garment pattern. Follow the guide sheet with your pattern for laying and cutting lining.

If no lining pattern is included in your pattern envelope, cut the front by your garment pattern minus the facing. Allow $\frac{5}{8}$ inch for seam.

Cut the back with a one inch pleat allowed at the neck and tapered to nothing at the hemline. This is for ease of body movement, and because the wool has more stretch than any lining fabric. If the center back is cut on the fold, lay pattern one inch from edge at neck and on fold at hem edge. If it is cut with a seam, cut one inch beyond the seam and mark along the intended seamline to indicate the foldline.

Transfer all pattern markings just as you did on interfacings and garment.

NOW TAILOR YOUR GARMENT

You have checked the fit of your pattern in muslin and should not have to baste your wool for fitting. You can begin to sew it by units, completing each before you join the parts of your garment.

A good plan is to make the skirt first so you can become familiar with handling the fabric, learn to press darts, shape the wool and apply interfacings.

Next you will make the fronts of your garment, the back, then the sleeves, then assemble the units of your garment. You will make the lining and put it into your garment.

Making the Skirt

Stitch center front and back seams using seam guide on machine for accuracy in following seamline. Stitch other seams in

[S]



Fig. 8

front or back of skirt to complete units. Pink and press seams open. Staystitch waistline and over hips at side seams. Staystitching is a line of machine stitching sewn in direction with grain and through the single thickness of fabric. Matching thread and regulation stitch is used.

Pin and stitch darts along marked lines, stitching from wide end to point. Taper the stitching to a fine point, tie and clip thread to $\frac{1}{2}$ inch.

Hand or machine baste side seams and check fit of skirt. Stitch and finish seams by pinking and pressing.

Pin, baste and stitch zipper in placket closing. For most wool suit fabrics the concealed method of putting in a zipper is preferred. Fold back of skirt opening $\frac{1}{8}$ inch beyond seamline and lay along metal of zipper. Stitch on edge. Now fold front of skirt opening on seamline and match to seamline on back. Baste and stitch about $\frac{1}{8}$ inch from metal of zipper. Be sure that the metal of zipper at top meets the seamline of the waist.

Place interfacing along edge of wool waistband. Stitch together close to seamline toward edge. Stitch along edge of muslin at center of waistband. Make a chalk mark 1 inch apart on each side of muslin. Cross stitch on machine using matching thread and regulation stitch. This rein-

forces the band, prevents stretching and crushing.

Attach the waistband to skirt by placing right side of band to right side of skirt. Pin (Fig 8) and stitch on seamline. Trim away skirt seam to $\frac{1}{4}$ inch, and band seam to $\frac{3}{8}$ inch. Stitch ends of band from wrong side. Trim and grade seam edges. Turn band and hand sew to inside. The interfacing should be on the inside of the waistband.

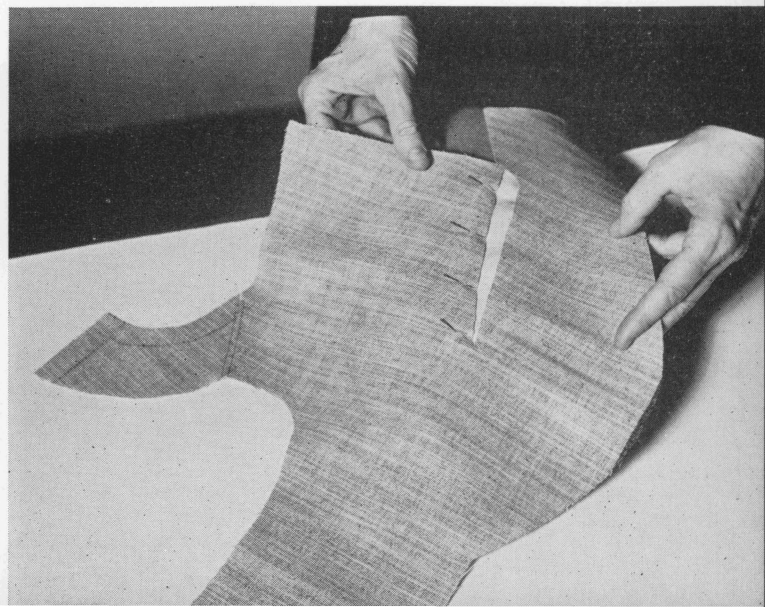
If top stitching on waistband is desired, place right side of band to wrong side of skirt. Pin, stitch on seamline and trim seams. Turn to right side of skirt. Press seam allowance under and trim away to $\frac{3}{8}$ inch. Top stitch along edge and at top of band if you desire.

To finish lower edge of skirt, turn on hemline and lightly press the fold. Finish edge with seam tape, or for thick fabric that does not ravel finish with a row of machine stitching $\frac{1}{4}$ inch from edge, then pink the edge. Fasten to skirt with a loose hemming stitch caught lightly to the skirt.

Making the Front

First prepare interfacings — To make darts in hymo cut along marked lines removing that part of the fabric to be darted out. Bring edges together over a strip of muslin (Fig. 9). Stitch along edges, then

Fig. 9



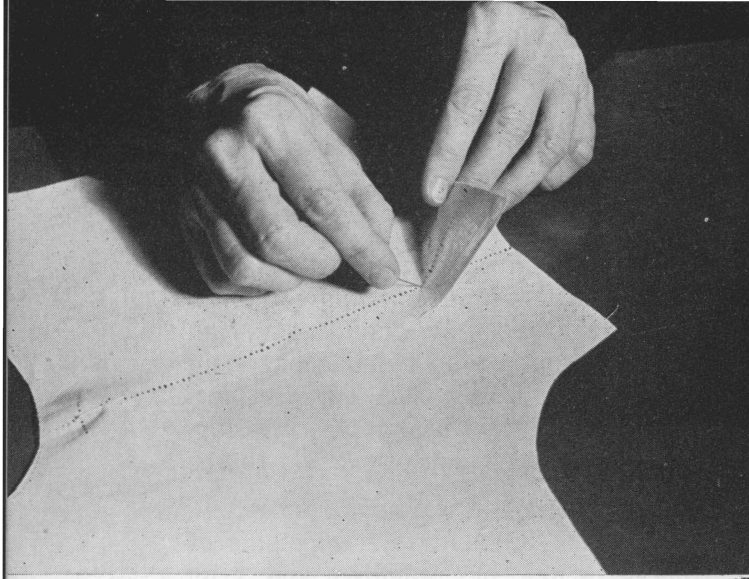


Fig. 10

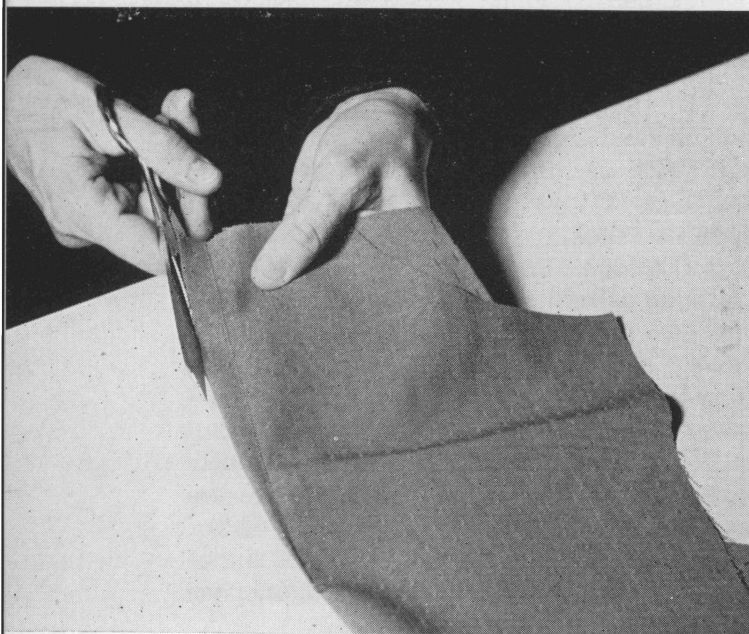


Fig. 11



zig-zag a stitching line across the slit for reinforcement.

To join seams in hymo lap flat with stitching lines matching. Zig-zag a stitching line across the seam allowances.

Cut away seam allowance down front and around outer edge of collar.

To make darts in muslin interfacing cut down center between marked lines to point of dart. Lap flat and pin on marked lines (Fig. 10). Stitch along seamline, then zig-zag across the lapped fabric as shown in Fig. 13.

Next prepare wool—Pin and stitch darts using the same techniques as used for making darts in skirt. If dart is wide, trim to a seam allowance (Fig. 11). Press open at top and as far as the dart is cut, then box pleat to the point. Be sure to press the dart over the ham to hold the curve in the wool (Fig. 12).

If front units have more than one piece, seam pieces together and finish seams.

Now place interfacing and wool together with edges of armseye, shoulder and neck even. Tailor baste the wool to the interfacing. Lay bustline of fronts over ham to keep them shaped and to hold the two fabrics together as you work. Have wool side up. To tailor baste work from top downward taking short horizontal stitches through both fabrics. Space stitches about one inch apart. You will have vertical rows of basting; however, the long stitches on top of the wool will slant slightly. This basting stays in until the garment is ready for final pressing just before putting in the lining.

Staystitch edges of armseye, shoulder and neck together. If you use muslin, staystitch down fronts (Fig.13).

←Fig. 12

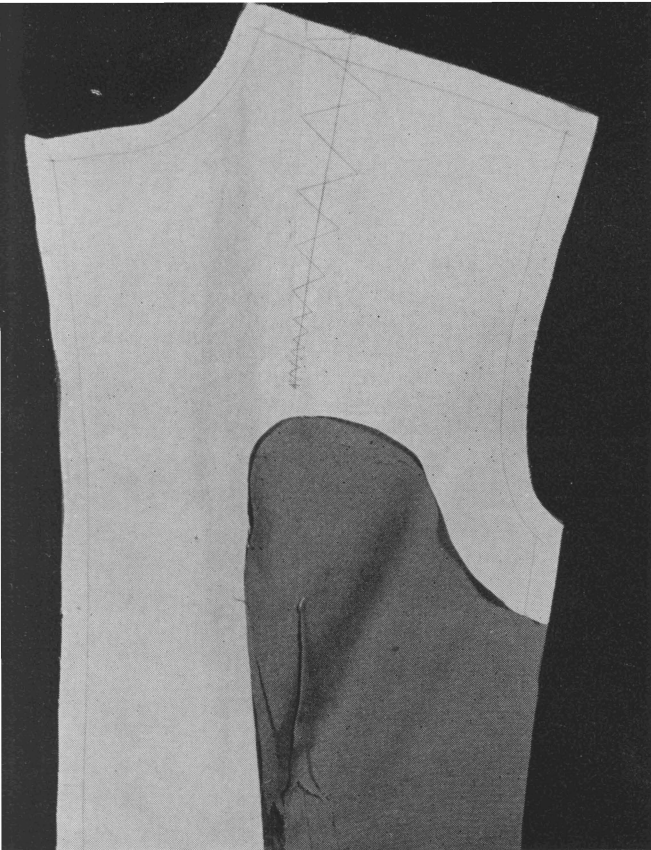


Fig. 13

If you use hymo the edge where you cut away the seam allowance will come just to the seamline down the front—and around the collar if design has a shawl collar. Cover edge of hymo with linen tape (Fig. 14). Be careful to hold tape at same tension as the two fabrics. Fell the outer edge of tape exactly to seamline using silk thread and short stitches. Fell the inner edge of tape to hymo.

If your garment has lapels you will need to tape the creaseline (where lapels fold back). If the creaseline is not marked on your pattern, then hold the front to your body with shoulder, neckline and position of top buttonhole held in place. Allow the lapel to fold back naturally, then put a row of pins along the fold. Replace these with a piece of linen tape cut $1\frac{1}{2}$ inches longer than creaseline. The extension of the tape later goes across the neckline seam into the creaseline of the collar. Hold tape taut, pin securely, then fell each side to the interfacing.

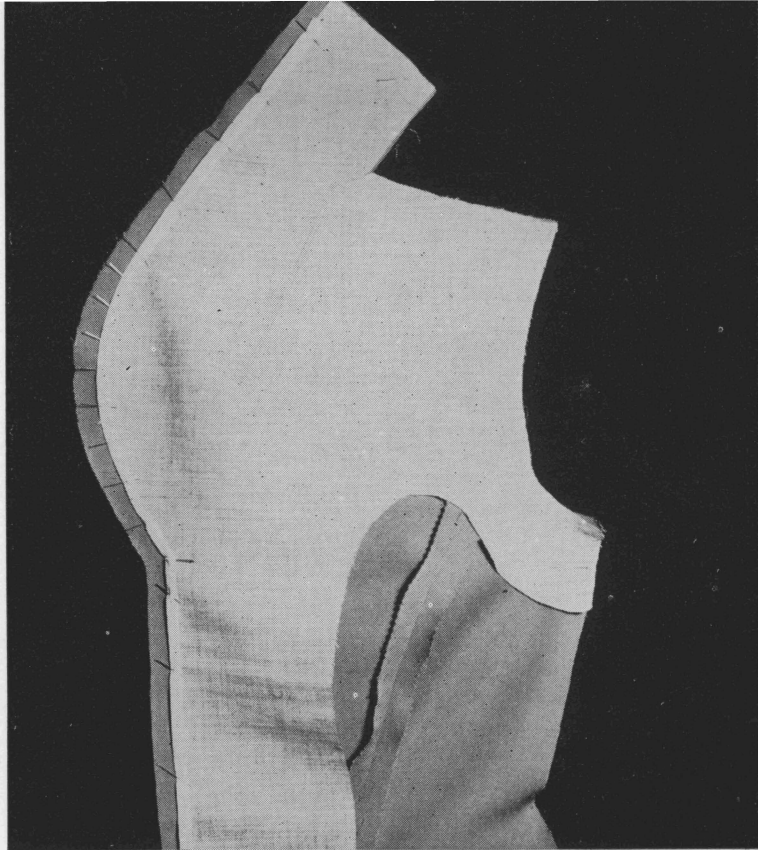


Fig. 14

If you have used hymo interfacing the outside of your lapel has been taped. If muslin has been used pin tape along the staystitching and fell each side. Do not catch thread into the wool, only to the interfacing.

Now Pad the Lapel

Hold garment in left hand so that the lapel rolls as it will roll when finished.

Use silk thread matched to fabric of coat. Use no knot but fasten thread securely as you begin. Make padding stitch through the interfacing into the wool but not visible from the right side. The padding stitch is the same as the tailor baste stitch only much smaller. Stitches and rows are spaced about $\frac{3}{8}$ inch apart and you work with the interfacing side up.

Begin padding $\frac{1}{2}$ inch inside of creaseline and parallel to it. Inside means toward bust and away from edge of lapel. Add a second row inside the first.

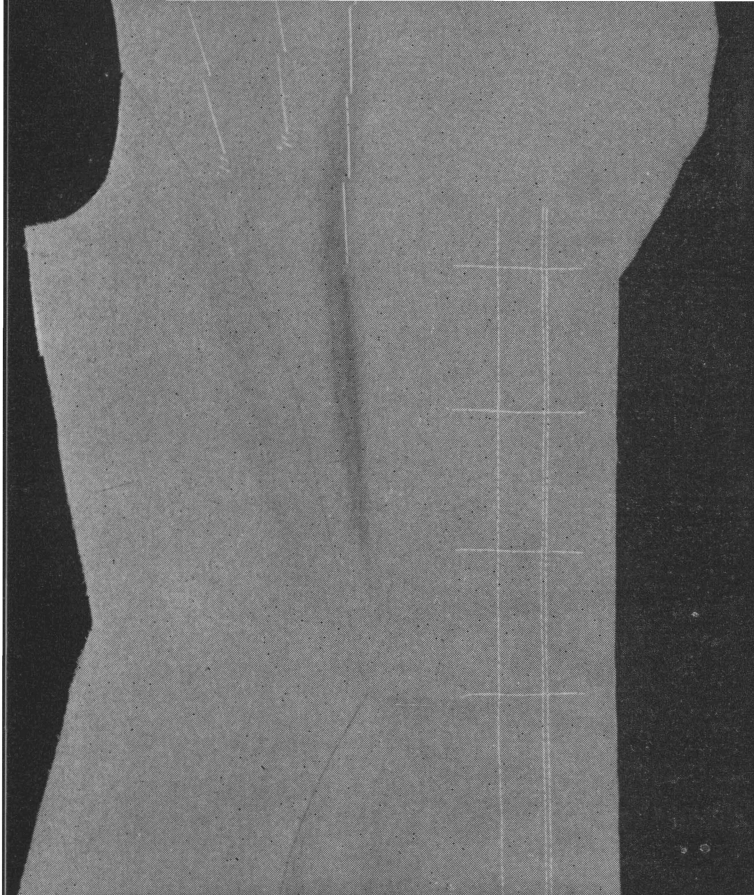


Fig. 15

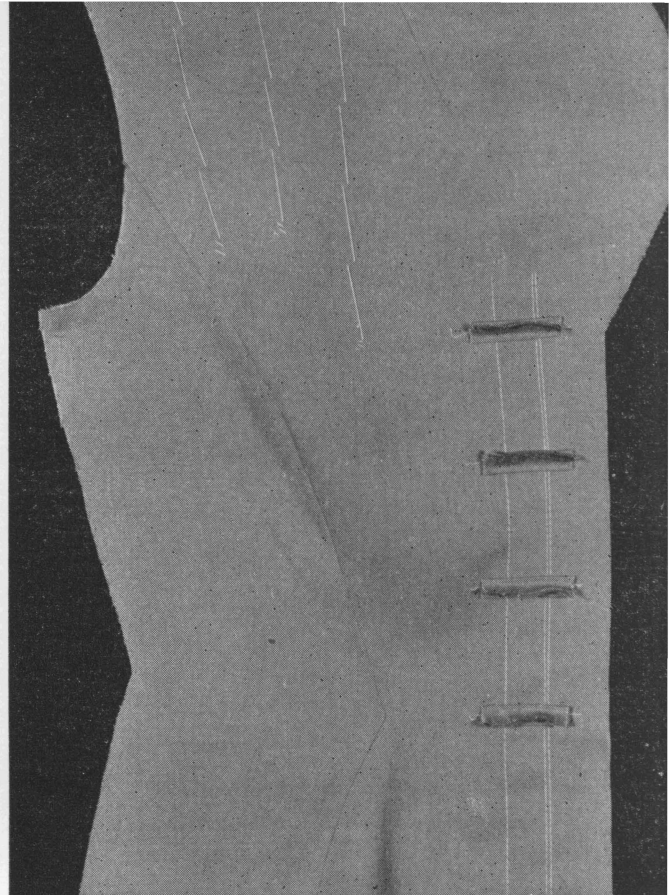
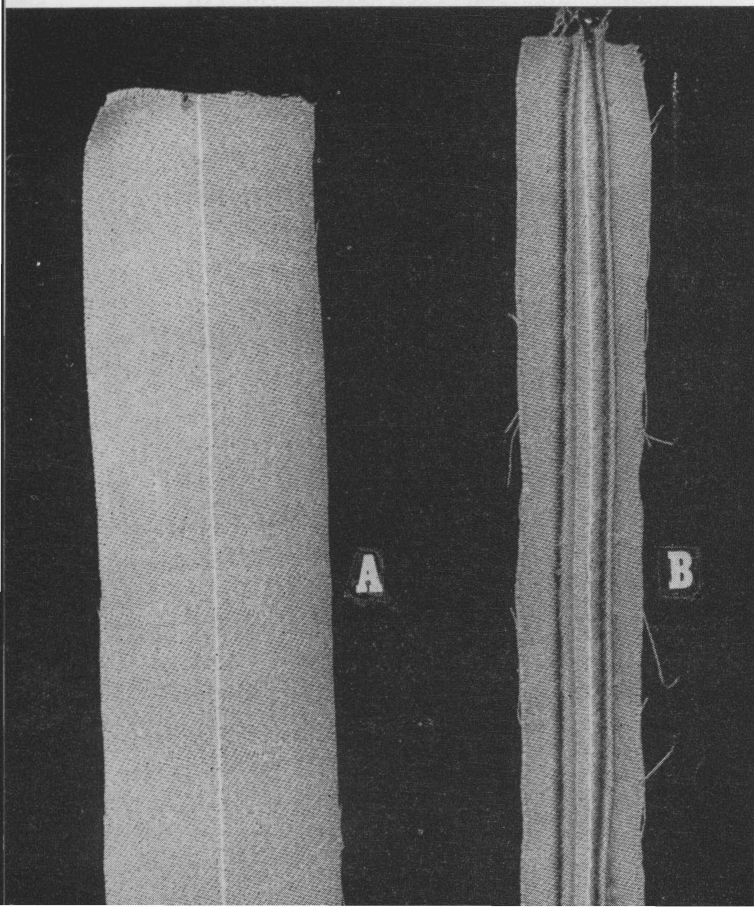


Fig. 17



Now pad on the other side of the crease-line and parallel to it. Continue with parallel rows across lapel to seamline.

Make Your Buttonholes

Before the right front is joined to the rest of the garment you will make the buttonholes. Begin by machine basting along the center front line. With the wool next to the feed dog of the machine stitch along the marked line on the interfacing. Use longest stitch and contrasting color of thread.

Now stitch a line parallel to the center front line and about $\frac{1}{8}$ inch away from it toward the cut edge of front. This marks one end of the buttonhole. Measure your

← Fig. 16

button, width plus thickness, for the exact length of buttonhole. Mark front for other end of buttonhole. Machine baste along these marks parallel to center front line. Now baste across these lines on the exact position of the buttonhole (Fig. 15).

Cut a lengthwise strip of fabric, twice as long as the total length of your buttonholes and $1\frac{1}{2}$ inches wide. In gabardine cut this strip crosswise. In plaids cut it to match the design or on the true bias.

Fold and lightly crease a center line lengthwise in this strip, then machine baste along the line (Fig. 16-a).

Fold under one edge of strip $\frac{3}{16}$ inch from center baste line and stitch half way between center basting and fold.

Repeat with other half. Now you have two small tucks with a center baste line between (Fig. 16-b).

Cut tucked strips into sections twice the marked length of the buttonhole. Place center baste line of tucked buttonhole piece directly over baste mark for buttonhole.

Shorten machine stitch and stitch on original tuck stitching, starting and stopping on the baste lines that mark the ends of the buttonholes. Secure each end by pulling threads through to wrong side and tying them. Repeat on other tuck. Stitch all buttonhole pieces to garment (Fig. 17).

On wrong side, cut between parallel lines of stitching to $\frac{3}{8}$ inch from each end. Clip diagonally to each corner.

Pull ends of strip to wrong side, forming square corners at ends of buttonhole.

On wrong side, stitch across triangle at ends of buttonhole.

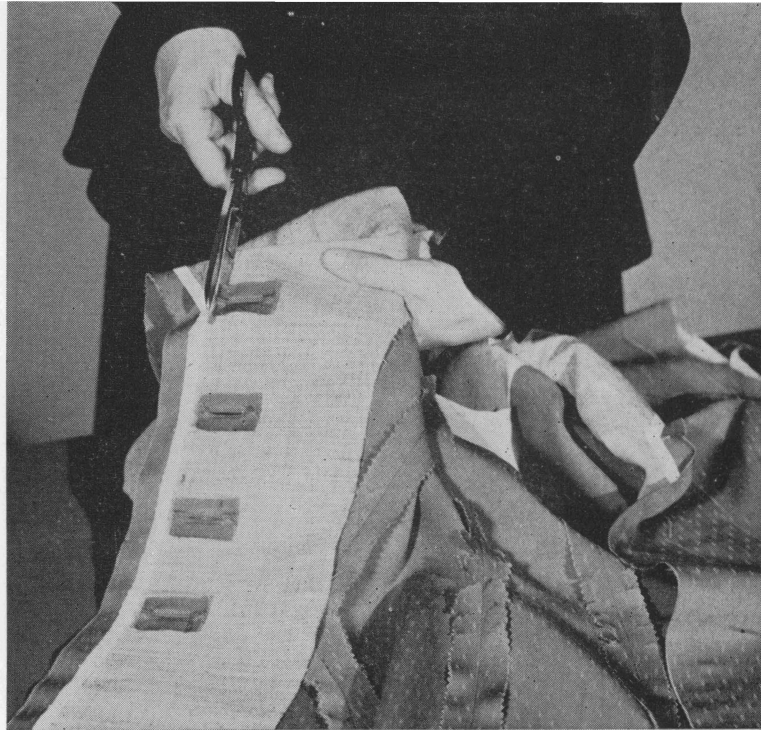


Fig. 18

Trim buttonhole piece to $\frac{1}{4}$ inch on ends and sides (Fig. 18).

Place wool press cloth on sleeve board and lay right side of buttonholes on it. Press from wrong side holding lips of buttonhole together (Fig. 19). Use pounding board to flatten.

Fig. 19



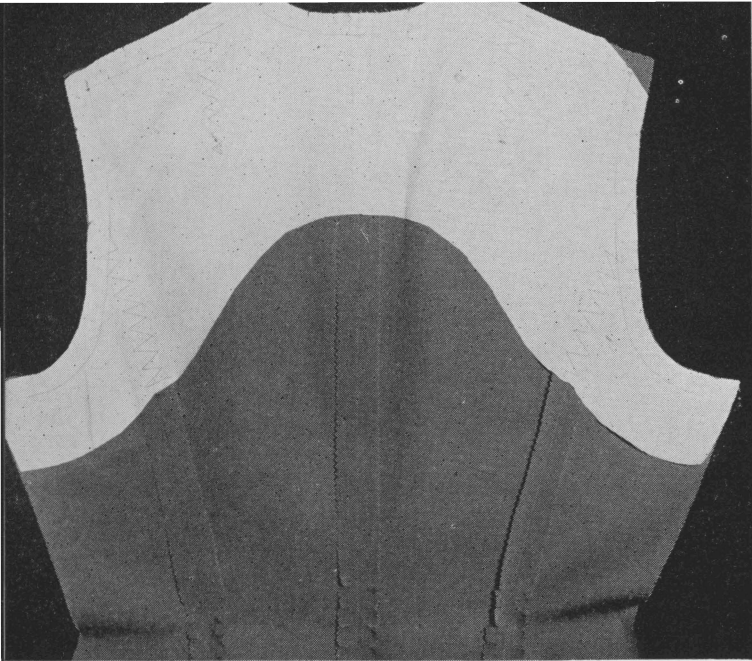


Fig. 20

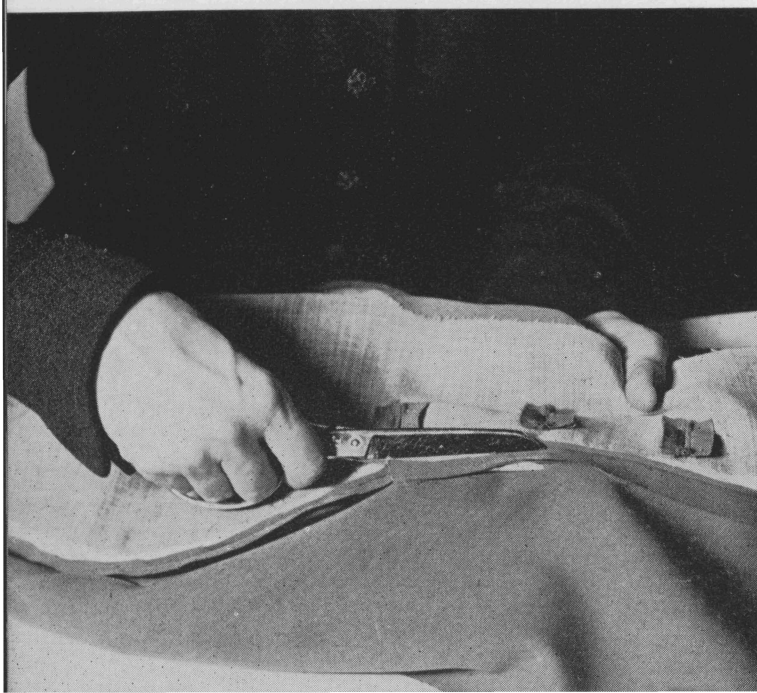
Making the Back

Sew and finish darts and seams in the back unit. Pin muslin interfacing to back. Tailor baste together keeping curve of shoulder shaped over ham. Staystitch fabrics together in neck, armseye and along shoulder (Fig. 20).

Joining Fronts and Back

Pin shoulder seams together matching notches and exact seamlines at neck and armseye. If the back is fuller do not trim

Fig. 21



it off but fit it to the front shoulder. Stitch this seam then trim away the interfacing to within $\frac{1}{8}$ inch of the seamline.

Baste side seams and try on to check fit of garment. Now stitch and trim interfacing same as in shoulder seam. Press these seams open using the ham to shape.

Making the Under Collar

Seam together the two pieces of the under collar. Trim seam to about $\frac{3}{8}$ inch and press open. Most interfacings are cut without a center back seam. However, if you have used your under collar pattern to cut the interfacing then sew the seam flat.

If interfacing is hymo cut away the seam allowance all around the edge. Pin it to the under collar with edges meeting the seamline. Catch stitch over edge to fasten to wool. If interfacing is muslin pin to wool with edges and notches matching.

Mark the collar roll on the interfacing as you did the lapel roll with a row of pins. Hold interfacing side toward you and pad-stitch the stand (between neckline and roll line) in horizontal rows. Now hold collar over left hand as you pad-stitch the fall of the collar in vertical rows.

With interfacing side still up, steam and press the stand and fall of the collar separately. Use the ham for shaping, but be careful not to stretch any part of the collar.

Attaching Collar and Facings

Pin under collar to garment, matching notches. You have staystitched the neckline of your garment so clip the neck seam almost

to the stayline. This allows the seam to spread and makes it easier to stitch the collar to the garment.

Press the neckline seam open over the ham. Trim to about $\frac{1}{2}$ inch and clip toward seamline until seam lies flat against jacket and collar.

Pin top collar to facings from shoulder line to marked position on fronts. Follow the same steps in clipping, stitching and pressing as for under collar.

Now place right sides of facing and collar to right sides of jacket and under collar. Match all notches, corners and edges at bottom of garment. Stitch continuously up one front, around collar and down other front. Have garment side up and stitch very close to tape or stayline—not on either. If pattern has a round collar fitted to the centerfront of the garment or has a notched collar and lapel, be sure to turn your stitching line exactly in the seam of the neckline. Otherwise, the notch will not turn properly. Leave needle down as you turn the garment under the pressure foot. You will not have this point of construction if your garment has a shawl collar as does the garment shown in this bulletin.

After stitching the facing to the garment press seam open lightly. Trim each side separately cutting the garment seam away to about $\frac{3}{8}$ inch and the facing seam to about $\frac{1}{4}$ inch (Fig. 21). At the point where the jacket front folds back into the reverse or into a shawl collar, reverse the cutting—allowing the $\frac{3}{8}$ inch seam on the facing and $\frac{1}{4}$ inch on the jacket. The principle to remember is to leave the wider seam edge next to the outer side of the garment.

Turn facing to the inside of garment and press back into place. This seam is a very important one to press for actually it is pressed to the underside of the garment and collar (Fig. 22).

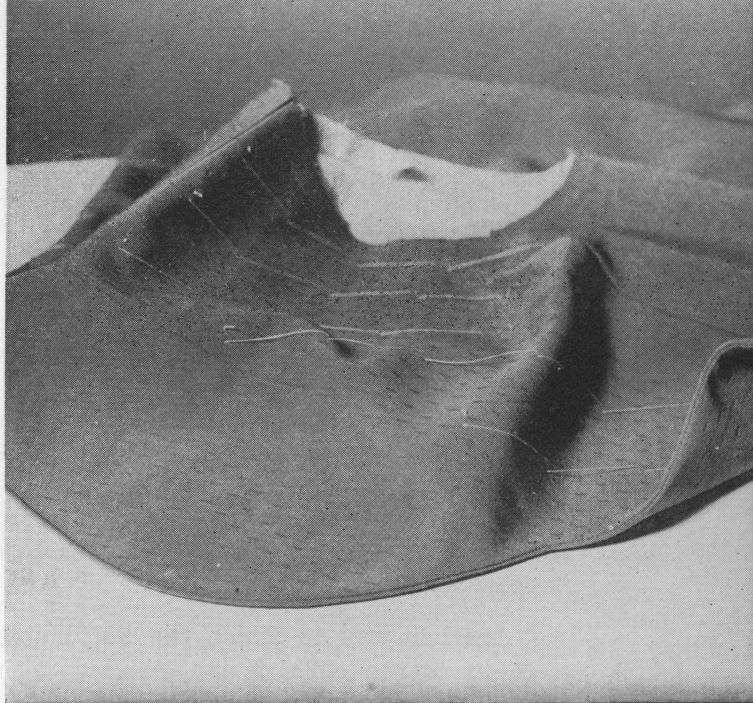
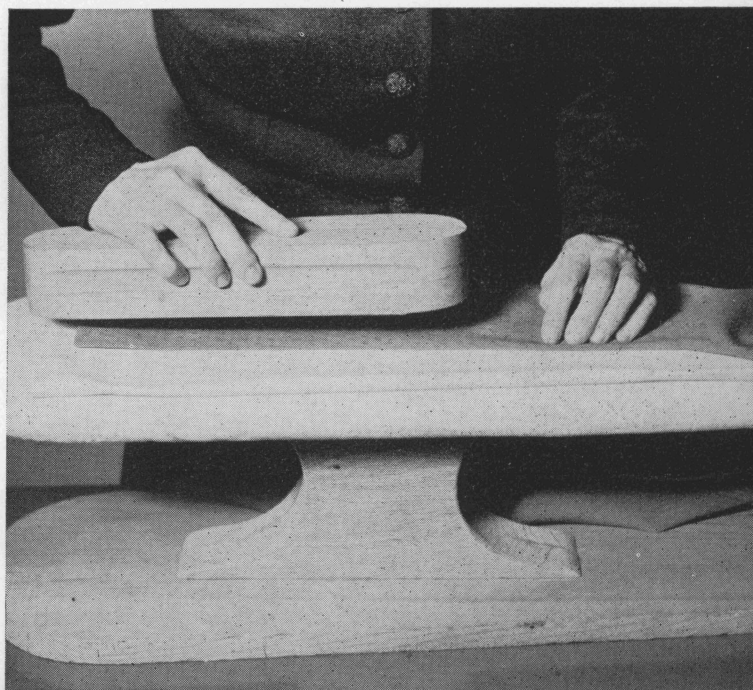


Fig. 22

Place right side of garment next to wool cloth over sleeve board. As you apply steam to a small section of the seam gently pull on the facing until the garment rolls into sight. Use pounding board to flatten the seam (Fig. 23).

After finishing the buttonholes fasten the facings to interfacings with running stitch.

Fig. 23



Finishing the Buttonholes

Pin facing to garment at ends of each buttonhole. Stick pins through from right side at each corner of the buttonhole to mark position for opening in facing. Mark a rectangle around the pins using tailor's chalk. This should be the size of your buttonhole. Shorten machine stitch and stitch rectangle. Clip as for buttonhole, turn down to stitching line and whip securely to buttonhole piece. This will give a very neat finish at the back of the buttonhole. Also it prevents fabric from raveling.

Another way to finish the buttonhole is to mark the ends of the opening with pins. Cut the facing on the grainline between the pins. Turn edges under to form an oval and whip to buttonhole piece.

Making the Sleeves

If your pattern has a two piece sleeve one piece will be longer than the other at the back seam. This is for fullness at the elbow. Lengthen the stitch on your machine and with matching thread stitch between the notches on the longer sleeve piece. This is an ease stitch to be used wherever fullness is to be eased into a seam. It is always placed next to the seamline. Put the two

sleeve pieces together matching notches and edges. Draw the ease stitch thread and spread the fullness in the wool so there are no pleats or puckers. Stitch entire seam, using regular length stitch. Press seam open, shaping the elbow curve over the ham as in Fig. 24.

Put an ease stitch line over cap of sleeve between notches. Now pin and sew second seam in sleeve. Press open on sleeve board.

Turn under hem of sleeve (you have checked the correct length in your muslin garment) and press. Sew bias interfacing together to exactly fit around lower edge of sleeve—sometimes if stretched ever so slightly this interfacing will hold the sleeve edge to a better shape. Fit the lower edge of the interfacing into the hem fold—never turn the interfacing with the hem. With a running stitch catch top of hem to muslin and tack to sleeve seams.

Setting Sleeve in Garment

Pin sleeve to garment armhole matching notches, under arm and shoulder marks. Draw ease line thread and work all fullness in smoothly. Remember the ease in the sleeve cap, about 1 to 1½ inches, goes in between notches—not all at the top of the sleeve. Baste sleeve into garment and try on to check straight of grain as it hangs from shoulder. Stitch sleeve to garment exactly on seamline. The sleeve ease fits into the armhole most accurately at the seamlines.

Trim the armhole seam over the cap to about ½ inch, and under arm between notches to about ⅜ inch. Do not press this seam unless some of the fullness needs to be eased out. If pressing is needed leave seams together and place on the ham with sleeve side up. Using little steam press lightly into the sleeve cap.

Fig. 24



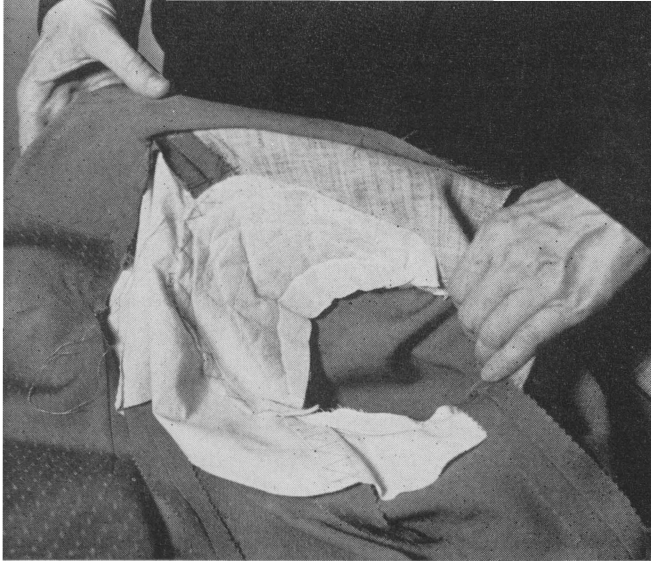


Fig. 25

Putting in Shoulder Pads

Place top of shoulder pad along shoulder seam extending into armhole only as far as edge of trimmed seam. Try on garment, make necessary adjustments and pin shoulder pads in place. Tack pads to shoulder seam at armhole. Attach pads in interfacing with catch stitch (Fig. 25) or running stitch.

Hemming the Garment

Turn lower edge of garment on hemline and check for evenness. Press fold lightly and shrink out excess fullness.

To finish hem of suit jacket first press the bias interfacing into a curved shape by stretching slightly on one edge. Fit it now into the jacket hem with lower edge at the fold. Baste and tack as in sleeve hem. Turn hem of facing slightly shorter than lower edge of jacket and slipstitch into place. The vertical raw edge of the facing is not turned under. Catch stitch over it into the hem of the garment. Fig. 26 shows the hem and facings fastened ready for final pressing and the lining.

To finish hem of coat stitch seam tape over raw edge, or stitch near the edge of



Fig. 26

the wool. Attach to coat body with loose hemming stitch.

Sewing the Buttons

You may sew the buttons on now or after final pressing. Check position for buttons with finished buttonholes by overlapping and pinning center fronts together.

Use double mercerized thread and fasten it to the garment with two or three stitches where button is to be sewed. Catch through the wool and interfacing but do not catch into facing. If the button has a shank sew it firmly against the garment. If the button is flat such as a bone or other type of button with eyes, place a match stick between button and garment and sew button on over it. Remove match and wind thread in needle around strands between button and garment. This forms a thread shank. A shank is necessary to allow room for the thickness of the right front of garment when it is buttoned to the left side. Fasten end of thread securely. Run needle through wool and interfacing again and clip thread close to fabric. The thread ends will thus be inside the garment out of sight.

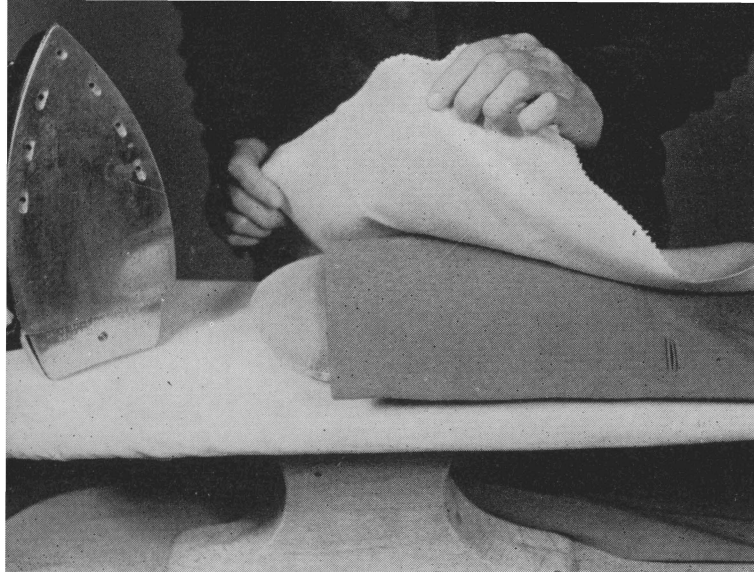


Fig. 27

FINAL PRESSING OF GARMENT

Final pressing is important to the finished appearance of your garment. You will need to be careful to keep the shape of the garment as you have made and fitted it.

Press from the outside of the garment, using the wool press cloth over it, then the dampened cheese cloth or steam iron for moisture. Place all curved parts over the ham (Fig. 27). Do not iron or hold the iron against the cloth for pressure. Where pressure is needed use the pounding board.

The wool will have a soft look if you brush it quickly as soon as you remove the press cloth and while it is still steaming. Let the garment remain in position a second or two before moving it to press another part. This avoids stretching it while the wool is still damp. When final pressing of entire garment has been completed, hang on hanger to await the lining.

MAKING THE LINING

Stitch shoulder darts in back of lining. Baste center back pleat. Baste shoulder and waistline darts in lining fronts (Fig. 28). Press darts toward center of body. Stay-

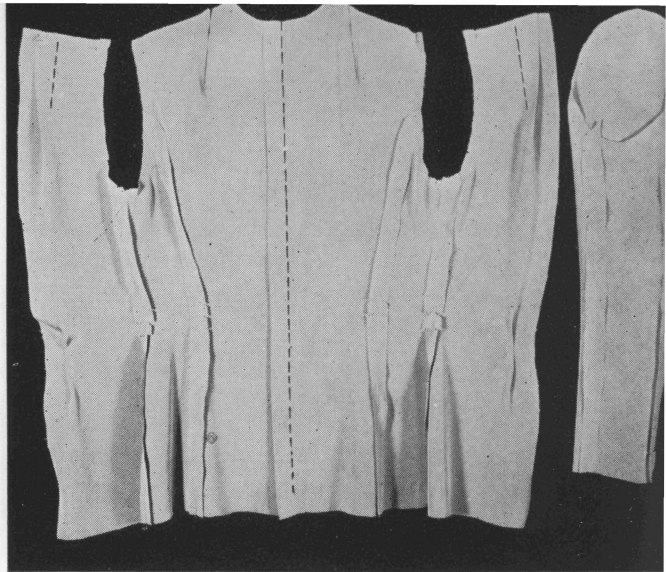


Fig. 28

stitch neck, shoulder and armseye. This will hold the tucks and pleats in place as well as the grainline. Staystitch on the seamline up each front. This will keep the front from stretching and will serve as a seam guide. Catchstitch across front shoulder darts and center back pleat about 4 inches below shoulder seam and neckline. Catchstitch darts at waistline.

Match and stitch the lengthwise seams in the lining body. Pink and press open. Do not close shoulder seam. Put ease stitch over cap of sleeve lining. Stitch and finish seams in sleeves. The lining is ready to put in the garment (Fig. 28).

PUTTING THE LINING IN THE GARMENT

Start with the sleeves. Turn garment sleeve wrong side out. Place lining sleeve wrong side to sleeve matching seam to seam. Baste seams together using a loose running stitch. Begin and end basting about 3 inches from ends of seam (Fig. 29). Reach through the lining sleeve and turn right side out over wool sleeve.

Cut lining off $\frac{1}{2}$ inch below sleeve edge. Turn this amount under and place cut edge at top of hem in garment sleeve. Slipstitch in place. This method allows for a small pleat at the bottom of the sleeve for ease of arm movement. Now turn the garment sleeve right side out. The sleeve lining will be in place except at the armscye. Leave that free until the body lining is in.

Turn under one side of lining front at seamline and match notches on facing of garment. Pin in place. Match shoulder seam to shoulder line of garment and permanently baste to shoulder pad.

Fasten all lengthwise seams in lining to like seams in the garment with loose running stitch. Begin and end basting about 3 inches from ends of seams (Fig. 30). Swing tack the center back pleat in lining at waistline to jacket. Finish other side of lining front as you started by turning under seam allowance and matching edge of facing.

Clip the neck seam allowance almost to the stayline. Turn under and pin on seamline of collar. Turn under back shoulder

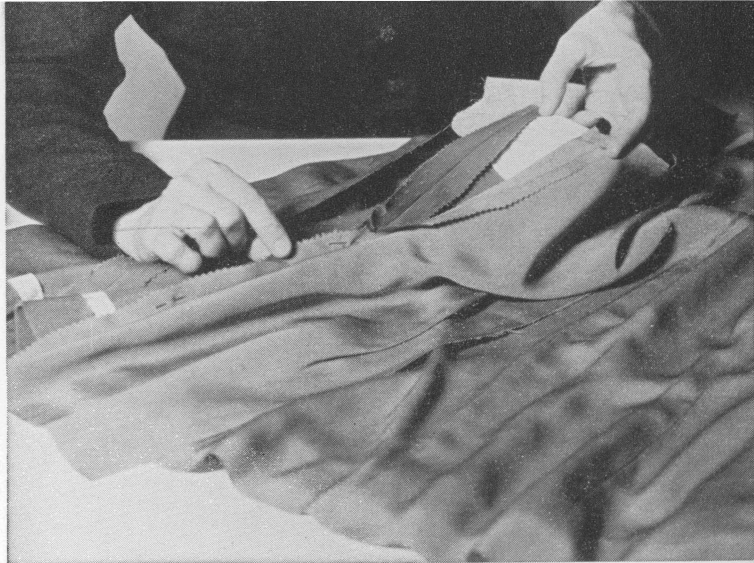


Fig. 30

seams and overlap front shoulder seam matching notches. Baste armscye of lining to armscye of garment. When the lining is thus in place begin about 3 inches above the hem and slip-stitch around the fronts, neck and at shoulders for permanent finish.

Now draw up ease line of sleeve cap, turn under seam allowance, fit to armscye, and pin in place (Fig. 31). Be sure to match notches and adjust ease as in garment sleeve. Slipstitch to finish.

Fig. 29

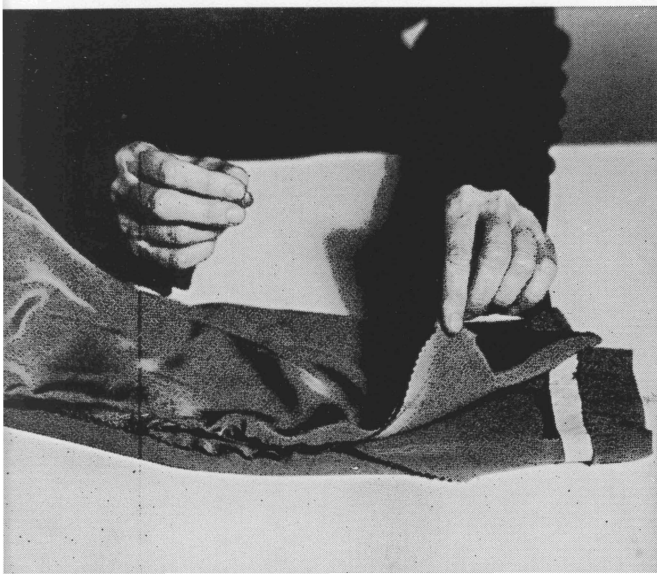


Fig. 31

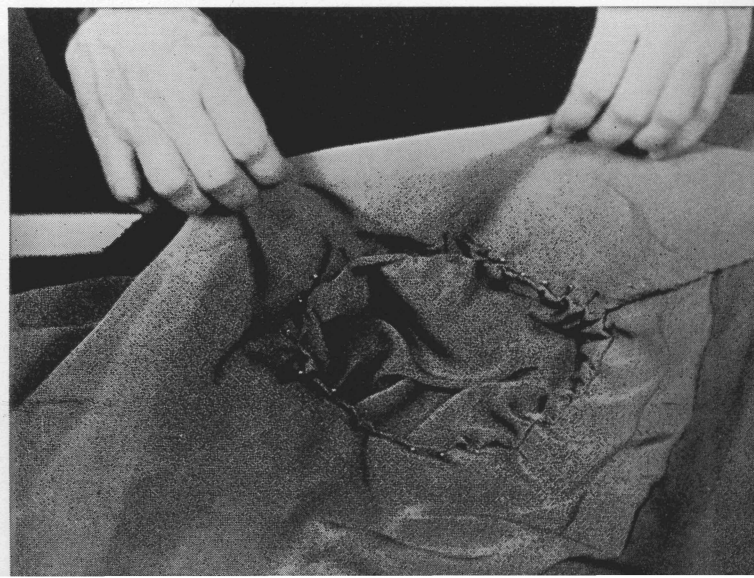




Fig. 32

If lining has been cut longer than suit jacket cut away to $\frac{1}{2}$ inch below fold of hem. Turn lining even with hem of jacket, then push up to within $\frac{1}{2}$ inch of hem edge. Pin in place (Fig. 32) and slipstitch to jacket hem. As in the sleeve, this provides an ease pleat in the lining. When pleat is pressed in place, finish slipstitching fronts of lining to facing.

In a coat lining, turn hem and finish separately from wool. Swing tack together at seams.

Finally press lightly all seams and hems of lining and your garment is ready to wear.

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