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# Tailoring Today

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# Tailoring Today

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Jackets and coats are important fashion garments today. They can be sewn like other garments created at home, or they can be tailored. What is the difference? The main difference between sewing and tailoring is in the way interfacing is used in the garment. The interfacing is fastened to the lapels and collar to mold permanent shape into tailored garments. Interfacing also may be used in sewn jackets and coats, but it is fastened to the garments only at seamlines. It does not add the crispness and shape found in tailored garments.

In past years tailoring has been a very detailed, time-consuming process that involved fastening hair canvas interfacing to the garment with hand pad stitches. This method still can be used, but fabrics and interfacings available today provide time-saving alternatives. These alternatives involve less hand stitching, yet result in permanent shaping similar to the traditional tailoring.

The techniques for fusing and/or machine pad stitching the appropriate interfacing to lapels and collars included in this bulletin can be learned quickly and used successfully to create the permanent shaping needed in tailored garments. This bulletin is intended as a supplement to the pattern guide sheet for your tailored garment. The guide sheet will give you important instructions for the order of garment construction and for construction of fashion details. In this bulletin you will find suggestions for the selection of your pattern, selection of fabrics and notions, preparation of the pattern and fabrics, and tailoring and sewing techniques to help you create a well-tailored garment you will be proud to wear.

## Selection of Materials

### PATTERN SELECTION

The pattern you select can make the construction of your tailored garment relatively simple or very difficult. For a quickly tailored garment, look for a pattern with few seams. Look for easy-to-sew design details such as patch pockets rather than more difficult and time-consuming details such as welt pockets.

Choose a style that will look nice on you. Remember that horizontal design lines tend to make your figure appear shorter and add the illusion of width at the point where the design line goes around the body. Horizontal lines created by the addition of belts, tabs, or pocket flaps are stronger design lines than seams. A change in color or fabric design also emphasizes a design line. Vertical lines tend to make the figure appear taller and more slender. Choose your pattern to create the illusion you prefer.

### FABRIC SELECTION

For best results in a tailored garment, good quality fabric is essential. Look for a medium- to heavyweight, firmly knit or woven fabric. Check your pattern envelope for suggestions on fabric type. A fabric with some flexibility is especially good for a first project. Avoid fabric so stabilized by permanent finishes or a very tight weave that it will not ease well. If you plan to fuse the interfacing in place, select a fabric with a flat, smooth surface on the wrong side. Fuse-in interfacing does not fuse well to highly textured or fuzzy surfaces.

Choose a fabric color that will highlight your personal coloring. If the fabric has a design, be sure that it will be appropriate in the pattern you selected. Plain fabrics or those with small overall designs are easiest to use. Fabrics with large designs will look best in garments with few seams. A large design also looks best on a tall person. Consider how the fabric design will look on your figure with the pattern you selected.

Designs such as plaids, checks, and stripes make attractive tailored garments. They do require extra time while cutting and sewing to match the fabric design at seamlines. Diagonal effects in fabrics also require special cutting to appear symmetrical in garments with lapels that turn back.

### INTERFACING SELECTION

Interfacing reinforces, supports, adds shape and firmness, and extends the life of a garment in areas of strain. The way interfacing is used affects whether or not the garment looks well made.

**Weight**—Interfacing is usually the same weight or lighter than the garment fabric. Tailored garments are an exception to that rule. In tailored garments, heavier weight interfacings often are needed for shaping and firmness.

In selecting interfacings for tailoring, think about the purpose of the interfacing in the garment. Several different interfacings may be used in one garment for different purposes. Heavy or suitweight interfacings will give a crisp or firm appearance to a garment or part of a garment. They are often used in lapels and collars to build in shape. Lightweight interfacings give a soft appearance and provide the stability needed in a hem, pocket, buttonhole, etc.

Hold the interfacing and garment fabric together to see what effect you can expect in the finished garment. If you plan to fuse the interfacing, remember that fusing adds body and the total effect will be firmer than the two individual fabrics held together. Test fuse-in interfacing on a scrap of your garment fabric before using it.

**Give or S-t-r-e-t-c-h**—Interfacing should be similar to the garment fabric in give or stretch unless it is being used to stabilize an area of the garment. When working with most knits, interfacing is most compatible if it has give in the crosswise direction. The nonwoven interfacings, which are stable along the lengthwise grain and stretch in the crosswise direction, and the knit interfacings, which have a little give in the lengthwise direction and stretch in the crosswise direction, are the most compatible with knit fabrics. Interfacings, whether woven or nonwoven, with give in the bias direction are the most like woven fabric.

**Care Requirements**—Care requirements should be the same for interfacing and garment fabric. A tailored garment can be machine washable and dryable if all the materials you select are machine washable and dryable.

**Color**—Be sure the interfacing color will not show through the garment fabric. If possible, use dark colored interfacing with dark fabrics and light (cream or white) interfacing with light colored fabrics.

**Method of Tailoring**—The tailoring method you plan to use will affect your interfacing choice. The following chart indicates the possible tailoring methods and interfacing choices.

Method	Interfacing Choices	Shaping
Custom	Hair canvas and muslin	Hand pad stitching
Quick custom	Hair canvas and muslin	Machine pad stitching
Fusible	Fusible hair canvas for medium- to heavyweight fabrics and Mediumweight, non-woven or woven fusible for spot stabilization	Fuse in shape
	OR Light- to mediumweight, one-way stretch non-woven interfacing for light- to medium-weight knits	Fuse in shape

For additional information on selecting interfacing refer to Extension Folder 341, "Choosing and Using Interfacing."

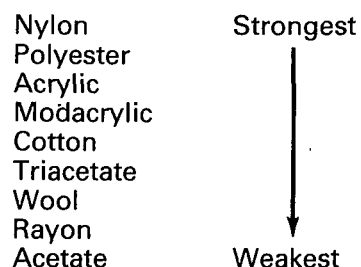
## LINING FABRIC SELECTION

Lining is optional in a tailored garment. It can help you save time by eliminating the need for seam finishes in some fabrics. Lining also covers the inner construction of a tailored garment and makes it easy to put on and take off.

Select lining fabric that is:

1. smooth and slippery (easy to put on and won't "stick" to blouses and sweaters).
2. opaque (inner seams won't show).
3. durable (as durable as garment fabric).
4. attractive (complements garment fabric).
5. care compatible (same care requirements as garment fabric).

Durability of a lining fabric is determined primarily by its fiber content. Acetate and rayon are relatively weak fibers. Nylon and polyester are strong fibers. The chart below lists fibers by strength.

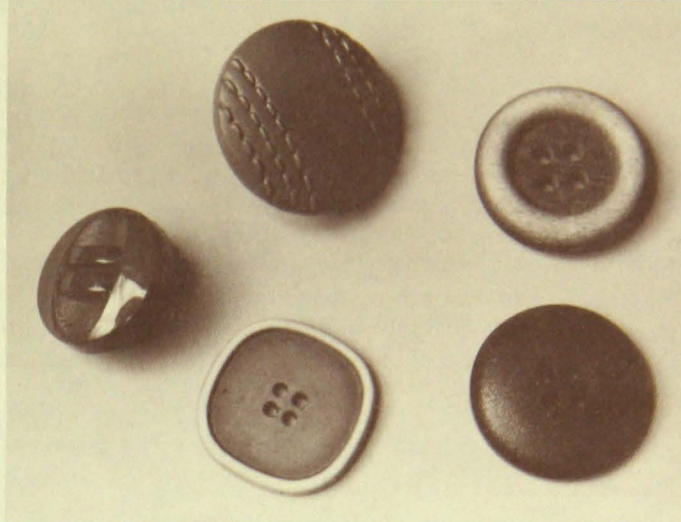


Another factor in durability is fabric construction. A tightly knit or woven fabric is more durable than a loosely knit or woven fabric. A twill weave is more durable than a plain weave.

Either knit or woven fabric can be used to line garments. Most tailored knit garments do not depend on the stretch of knit fabric for fit, so stretch in the lining is not necessary.

## NOTIONS NEEDED

**Buttons**—Select buttons carefully. Buttons can add to the dressy or sporty effect of a garment. They are as important as selecting the blouse or sweater and the



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seam allowances on the side seams when cutting out the garment. This will give you more opportunity to fit during garment construction.

## FABRIC PREPARATION

Preshrink your garment fabric, lining fabric, twill tape, and stitch-in interfacing as you will care for the garment after it is constructed. If you plan to machine wash and dry it later, do so now. Use detergent when preshrinking fabric. If the garment will be dry cleaned, have a dry cleaner steam the fabric. Many fabrics do shrink enough to create fitting problems later if the fabric is not preshrunk.

If you are using fuse-in interfacing, you may need to preshrink it. Non-woven fuse-in interfacings are less apt to shrink than woven and knit fuse-in interfacings. Any fuse-in interfacing must be handled carefully during preshrinking to avoid damaging the fusing agent.

Woven fuse-in interfacing can be preshrunk by soaking it for 10 minutes in warm water. After soaking, carefully roll the interfacing in a towel to blot out the excess water, then dry it over a shower rod or hanger (photo 2). **DO NOT WRING DRY OR DRY IN THE DRYER.** This will remove or damage the fusing agent, causing inadequate fusing when used.



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jewelry you choose to wear (photo 1). Be sure to select the button size recommended on the pattern envelope. A smaller or larger button will look out of proportion unless you make changes on the pattern to allow for the different size before cutting out the garment.

**Thread**—Select matching thread for constructing the garment. A polyester or cotton-covered polyester core thread is most suitable for sewing knit garments, as it is strong and will give with the fabric. For top-stitching, a matching or contrasting thread in topstitching-weight or two strands of regular-weight thread may be used.

**Shoulder Pads**—Shoulder pads may help in the fitting of a tailored garment. They can be especially important if you have uneven shoulders. Shoulder pads may be purchased or you may wish to make your own using polyester fleece. Directions for making them are on page 27.

## Preparation for Tailoring

### PATTERN PREPARATION

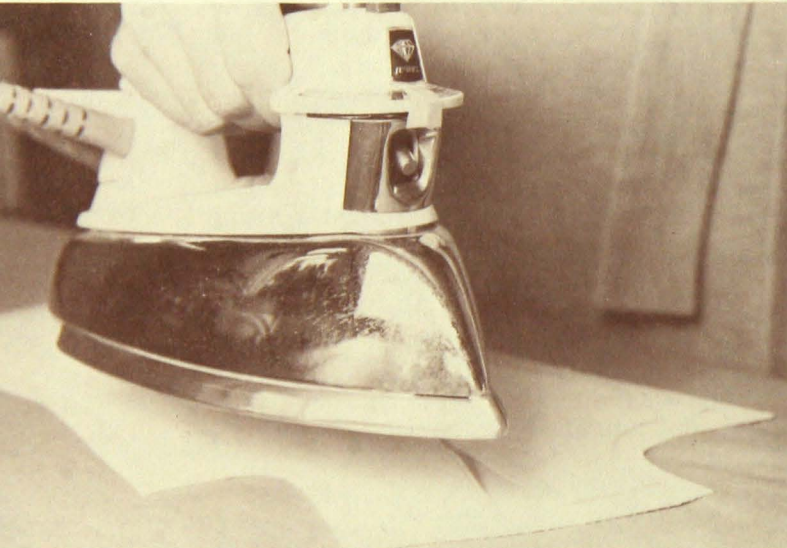
Check your pattern to see if you will need to alter it to fit. In general, you will need to do the same alterations you do in other garments. If you measure your pattern to check for fit, remember that there is more ease through the bustline, sleeve, and hipline than in other garments because tailored jackets and coats are worn over other clothing. The amount of ease in a tailored garment varies with the garment design. To decide on needed width alterations, compare your body measurements with the measurements listed in the pattern sizing chart. Measure the pattern to be sure you have at least 2 to 3 inches of ease in the sleeve upper arm, high hip (3" below waist), and hipline measurements of the coat or jacket pattern.

To check for other alterations, pin the pattern together and put it on over the clothes you will wear with the finished garment. Look especially at the position of darts and pockets, length of jacket or coat, and length of sleeves. If you plan to use shoulder pads, put one on your shoulder as you do this checking.

Alter your pattern as needed before cutting out your garment. You may wish to allow for 2.5 cm (1")

5

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Non-woven fuse-in interfacings generally do not shrink as much as the wovens. They can be preshrunk in the fusing process. Press the garment fabric with steam to remove wrinkles and warm up the fabric. Place the interfacing on the fabric with the fusible side next to the wrong side of the garment fabric. Hold your steam iron 2.5 to 5 cm (1" to 2") over the interfacing and steam for 5 seconds without letting the iron touch the fabric (photo 3). You may notice the interfacing shrinking. Then fuse the two together, following the directions on page 7.

## Sewing

### USE YOUR PATTERN

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Follow your pattern direction sheet for instructions on the order of garment construction. The following suggestions are intended to supplement the pattern direction sheet. You will find suggestions for interfacing use which may not be included in the pattern. Sewing techniques to make garment construction easy are also included.

### HANDLING DARTS IN INTERFACING

To eliminate bulk, interfacing is removed from dart areas of tailored garments. The method used to eliminate the dart is determined by the type of interfacing being used.

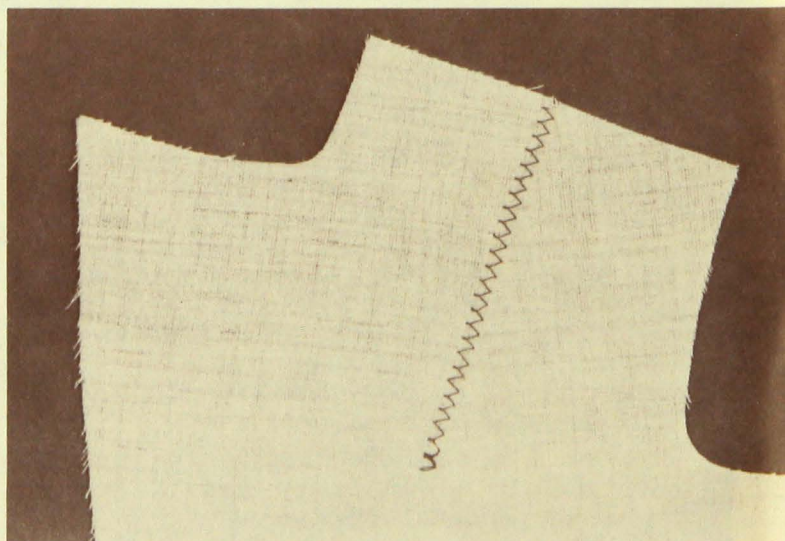
**Fuse-In**—Before fusing interfacing to garment section, trim most of dart out of the interfacing (photo 4). Leave enough dart so the interfacing will be caught into the dart stitching line. Catching the interfacing in the stitching helps keep the interfacing fused.

**Stitch-In**—Cut the entire dart out of the interfacing. Bring cut edges together and use a multiple stitch zigzag or a wide, regular zigzag stitch to hold edges together (photo 5).

## INTERFACING THE JACKET OR COAT WITH FUSE-IN INTERFACING

**Eliminating Bulk in Seams**—Fuse-in interfacings stay fused best if they are stitched into the seams of a garment. If they are included in the entire seam allowance, they add considerable bulk to the garment. To eliminate this bulk, trim 1.3 cm (1/2") of interfacing from the seam allowances before fusing the interfacing to

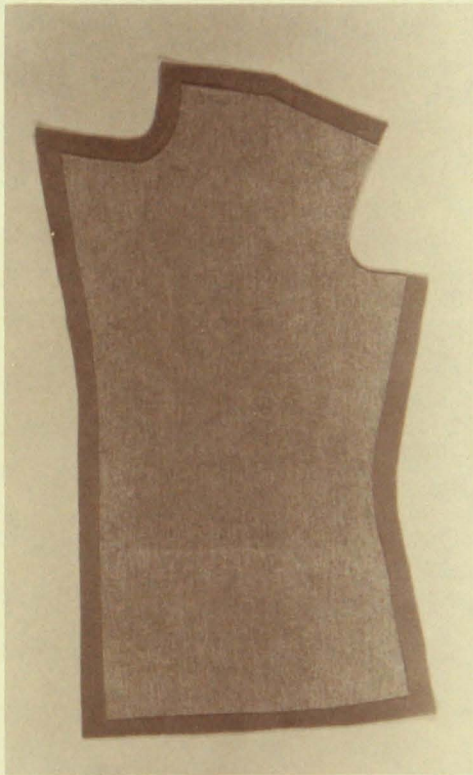
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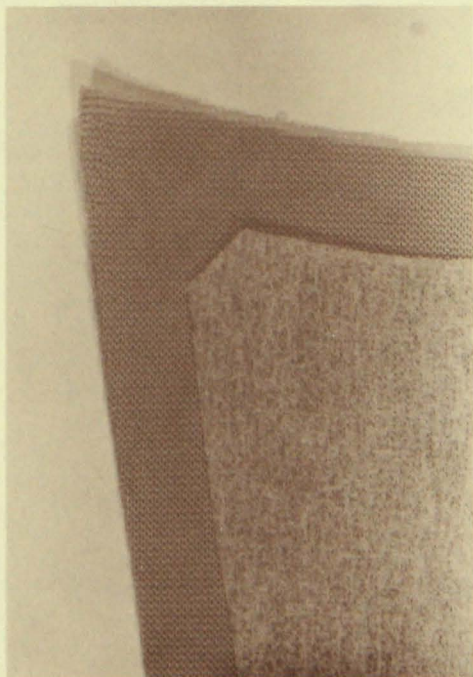
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the garment (photo 6). This is important in seams that will be pressed open. Seams such as the armhole seam, which will be left flat and which provides support for other garment sections, should not be trimmed.

Eliminate bulk in enclosed corners by trimming the interfacing diagonally at the corners before fusing it to the garment. This is especially important at the outer corners of the lapels and collar (photo 7).



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**Attaching Fuse-In Interfacing**—Follow fusing directions for the interfacing you are using. Most interfacings fuse with steam, but a few fuse with dry heat only.

If no fusing directions are available for the interfacing, follow these general directions:

- Set the iron on steam or wool setting.
- Place fuse-in interfacing with the fusing agent next to the wrong side of your garment fabric.
- Baste the interfacing in place by lightly pressing from the center to the outside edge (about 2 seconds in each location). Now it won't slip.
- Place damp press cloth over the area to be fused.
- Fuse about 10 seconds for lightweight interfacings and 15 seconds for medium- to heavyweight interfacing.

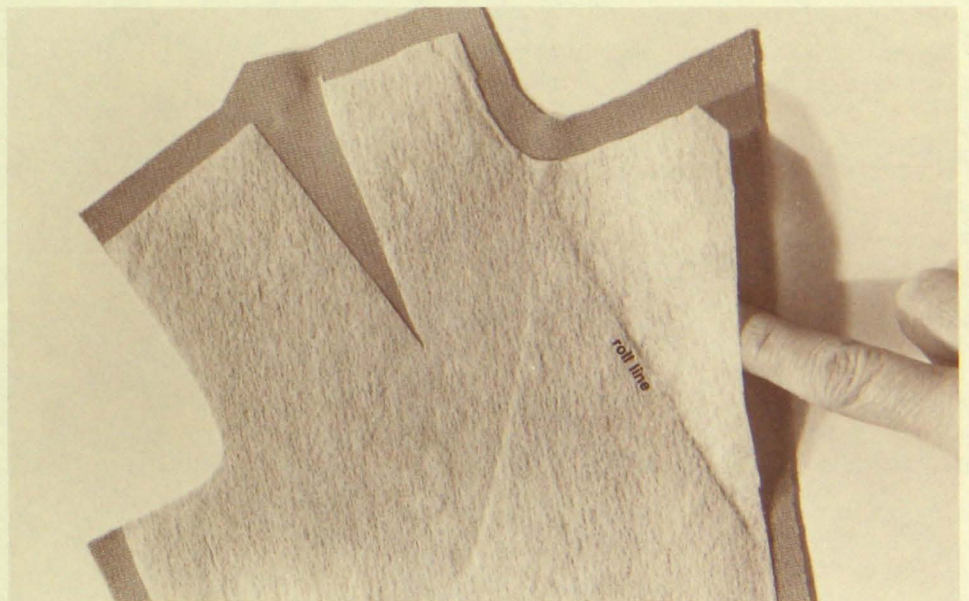
**DO NOT SLIDE THE IRON.** Use firm pressure on the iron.

- Move the iron to the next section of the interfacing with a little overlap between sections and press again.
- **COOL BEFORE HANDLING.** Handling the fabric before it cools may damage the fuse.

**Building Shape When Fusing**—Fuse interfacing in two stages to build shape into the lapel area. The methods below result in a smooth, soft roll.

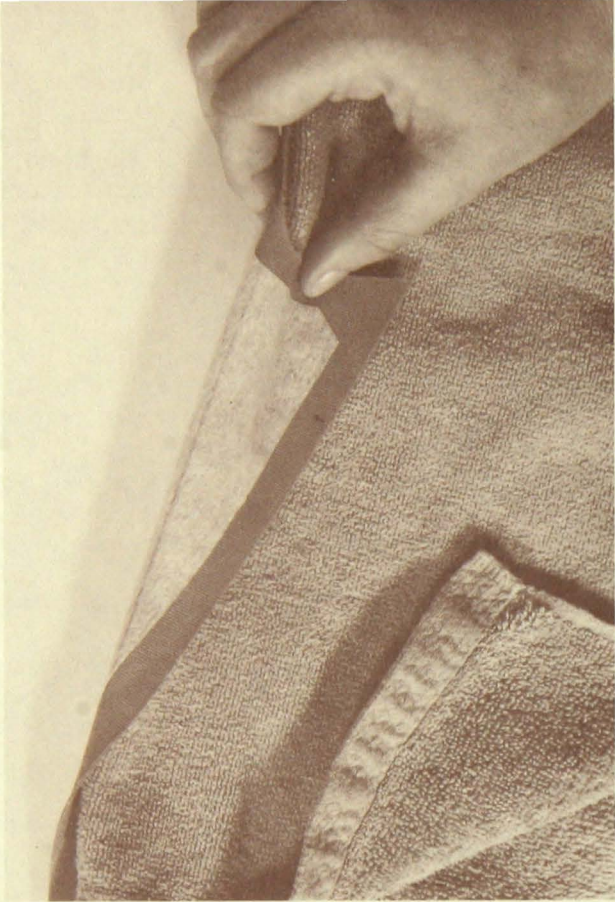
Fuse interfacing to the main body of the jacket just to the lapel roll line (photo 8).

Fold jacket on lapel roll line. Put a folded towel between jacket and lapel. Fuse the interfacing to the



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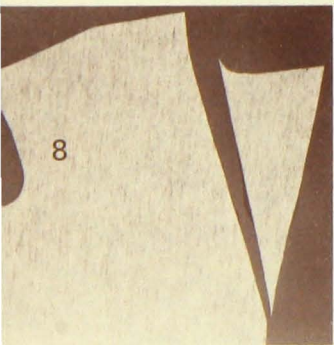
lapel area. The towel prevents a sharp crease on the roll line (photo 9).

**OR**

Cut interfacing on the lapel roll line (photo 10). Fuse interfacing to jacket front (photo 11).

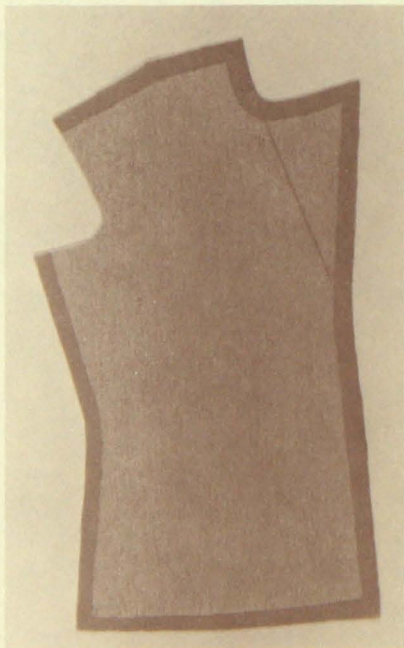
**Methods for Fusing**—Fuse-in interfacings may be used successfully in different ways in the lapel area of garments. The method you choose is determined by the weight and appearance of the garment fabric and the effect you want to achieve.

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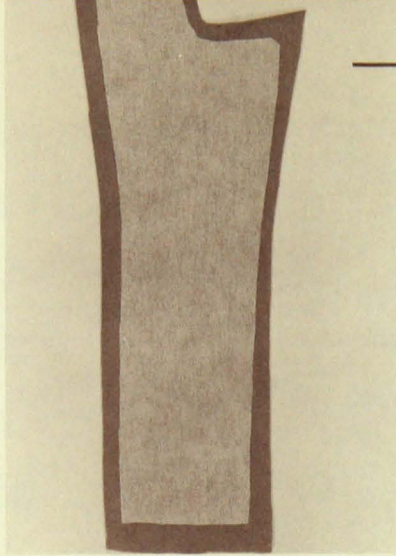


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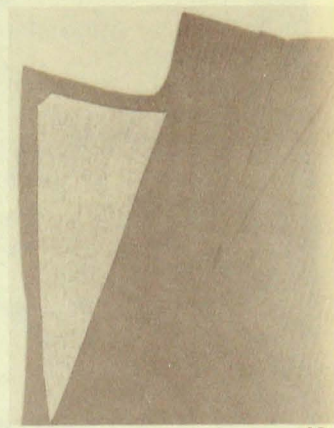
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Method A



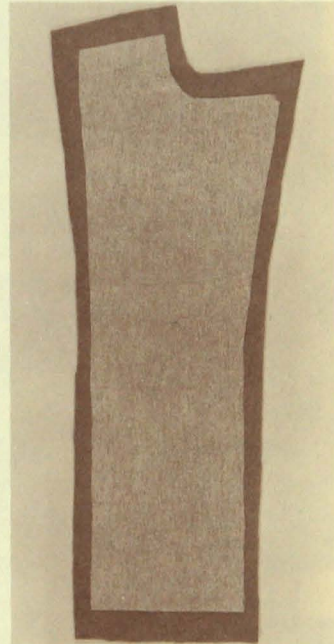
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Method B

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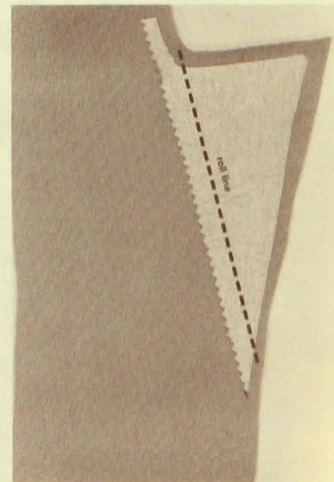
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Method C



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**Method A (For Medium- to Heavyweight Fabrics or Soft Effect)**

Cut interfacing using the front facing pattern. Trim the hem allowance off the interfacing and remove bulk from seam allowance areas (see page 7). Fuse to facing (photo 12).

Cut interfacing the size and shape of the lapel area of the jacket front. Remove bulk from seams (see page 7). Fuse to the lapel area of the jacket front (photo 13).

**Method B (For Lightweight to Mediumweight Fabrics or Crisp Effect)**

Cut interfacing for the entire jacket front. Remove bulk from dart and seam allowances (see page 7). Slit interfacing along the hem line to create a natural break at the bottom of the hem. Fuse to the jacket front (photo 14).

Use the front facing pattern to cut interfacing. Trim the hem allowance off the interfacing and remove bulk from seam allowances (see page 7). Fuse to the front facing (photo 15).

**Method C (For Mediumweight Fabrics or Crisp Effect Without Bulk)**

Cut interfacing for the entire jacket front. Remove bulk from dart and seam allowances (see page 7). Slit interfacing along the hem line to create a natural break at hem line. Fuse to jacket front (photo 16).

Cut interfacing in the shape of the lapel area 2.5 cm (1") beyond the roll line. Remove bulk from the seam allowances (see page 7). Fuse to the lapel area of the facing (photo 17).

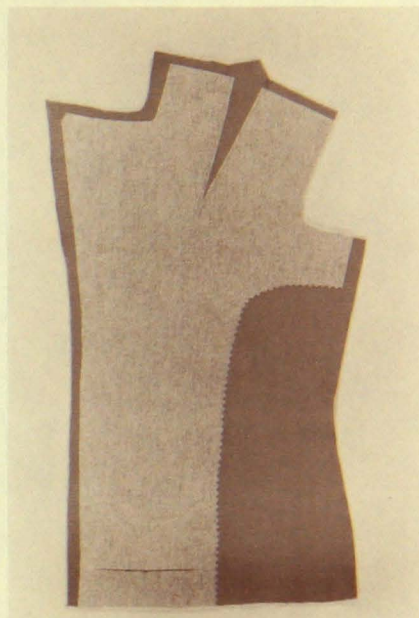
**Method D (For Medium to Heavy Patterned Fabric or Crisp Effect Without Bulk)**

Test on fabric sample to see if a ridge appears at edge of interfacing. If it does not, this method is appropriate for your garment.

Use jacket interfacing or facing pattern to cut fuse-in interfacing. Remove bulk from dart and seam allowances (see page 7). Slit interfacing along hem line to create a natural break at hem line. Pink interfacing edge that falls within the garment front to blend edge and avoid a ridge (photo 18).

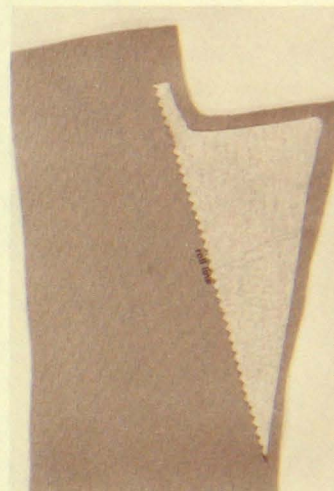
Cut interfacing for either lapel area or entire front facing. Remove bulk from the seam allowances (see page 7). Fuse to facing (photo 19).

**Method D**



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**Method E**



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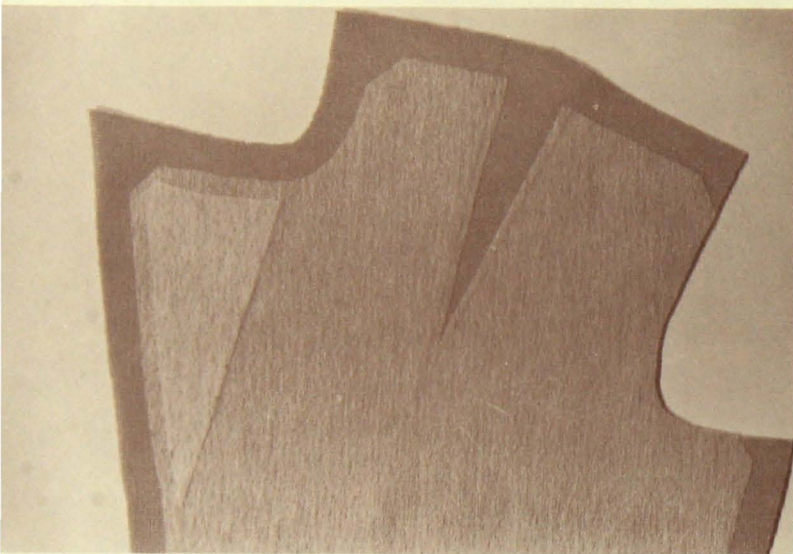


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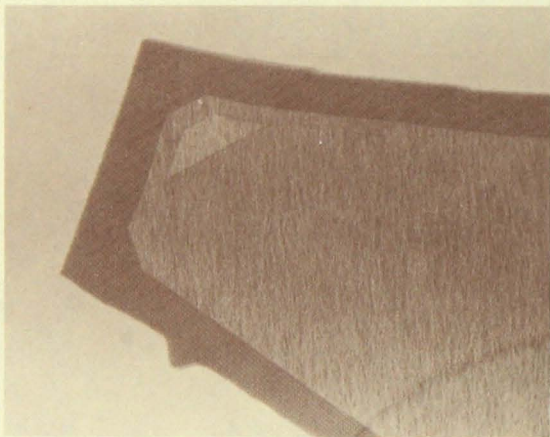
**Method E (For Heavy Fabric or Crisp Effect Without Bulk)**

Cut interfacing for the entire jacket front. Remove bulk from dart and seam allowances (see page 7). Cut lapel interfacing off along the roll line. Slit interfacing along hem line to create a natural break along the hem line. Fuse to the body of the garment. Stitch near cut edge at the roll line to hold the interfacing in place. Stop this stitching 3.8 cm (1½") back from the front edge so the stitching will not show as the lapel turns back (photo 20).

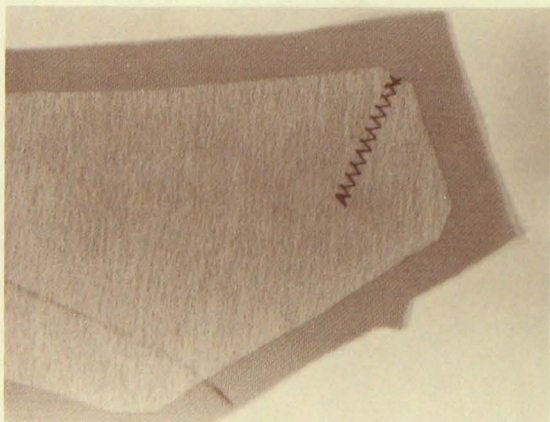
Cut interfacing for either the lapel area or the entire front facing. Remove bulk from the seam allowances (see page 7). Fuse to facing (photo 21).



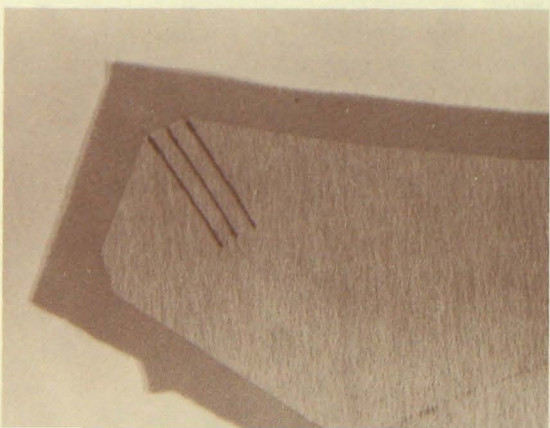
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**Stabilizing to Prevent Curling**—The points of collars and lapels sometimes tend to curl away from the garment in a finished jacket or coat that has fuse-in interfacing. To prevent this, an extra layer of interfacing can be fused onto the corners of the undercollar and the lapel area of the jacket front.

**Lapel**—Cut an extra piece of interfacing the size and shape of the lapel area. Trim off the interfacing seam allowance just inside the stitching line so this layer is not stitched into the seams. This helps prevent bulk. Fuse to the interfacing in the jacket front (photo 22).

**Collar**—Cut a triangle of interfacing to fit the outside corners of the undercollar. Trim diagonally across the corner to remove bulk in point of corner. Fuse over the undercollar interfacing just inside the stitching line (photo 23).

Curling can also be prevented by stitching into the collar and lapel corners with a wide zigzag stitch (photo 24) or three rows of straight stitches (photo 25).

**Creating a Permanent Roll Line**—When interfacing the entire jacket front with fuse-in interfacing, one of three methods can be used to create more shaping and a permanent roll line. The roll line can be taped by machine or hand, or a row of stitching on the roll line can be used.

#### Taping the Roll Line (Machine Method)

Cut 1.3 cm (1/2") twill tape 1.3 cm (1/2") shorter than the roll line. Pin twill tape on right side of interfacing with edge of twill tape on edge of roll line nearest the armhole. Place tape ends so they will be stitched into the seam line. Ease interfacing to tape. Ease stitching on the roll line may help. Use a multiple stitch zigzag or wide regular zigzag stitch to fasten twill tape to interfacing (photo 26).

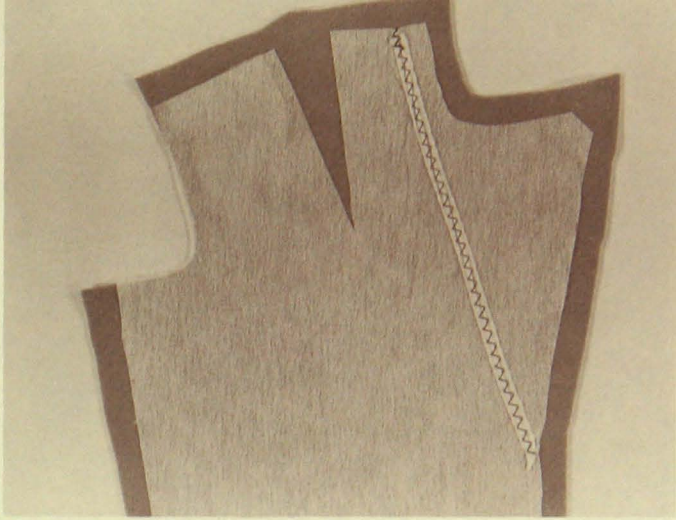
Fuse interfacing to jacket front (photo 27).

If you are working with fairly heavy fabric, you may prefer to fuse the interfacing to the garment front first and then tape the roll line as described above. The roll line will be more definite when the stitching is through both interfacing and jacket or coat front.

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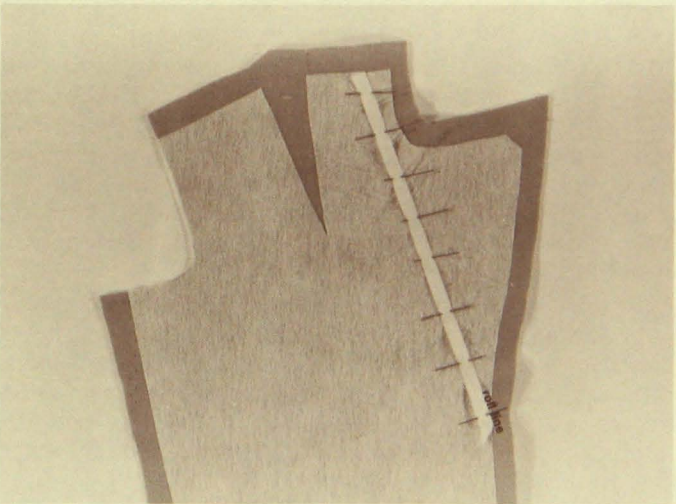


### Taping the Roll Line (Hand Method)

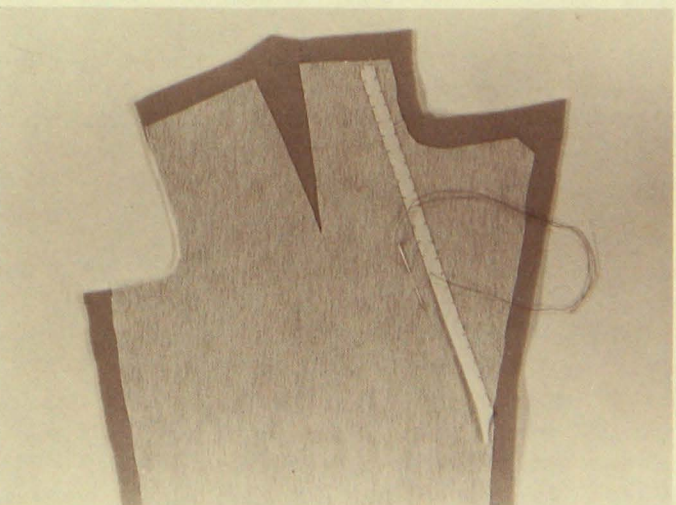
Fuse the interfacing to the jacket front. Cut 1.3 cm ( $\frac{1}{2}$ " ) twill tape 1.3 cm ( $\frac{1}{2}$ " ) shorter than the roll line. Pin twill tape on the interfaced jacket with edge of twill tape on edge of roll line nearest the arm hole. Ease the jacket to the length of the tape (photo 28).

Hand stitch both sides of the tape to the jacket, being careful to just barely catch the jacket fabric (photo 29). Stitches should not be obvious on the right side.

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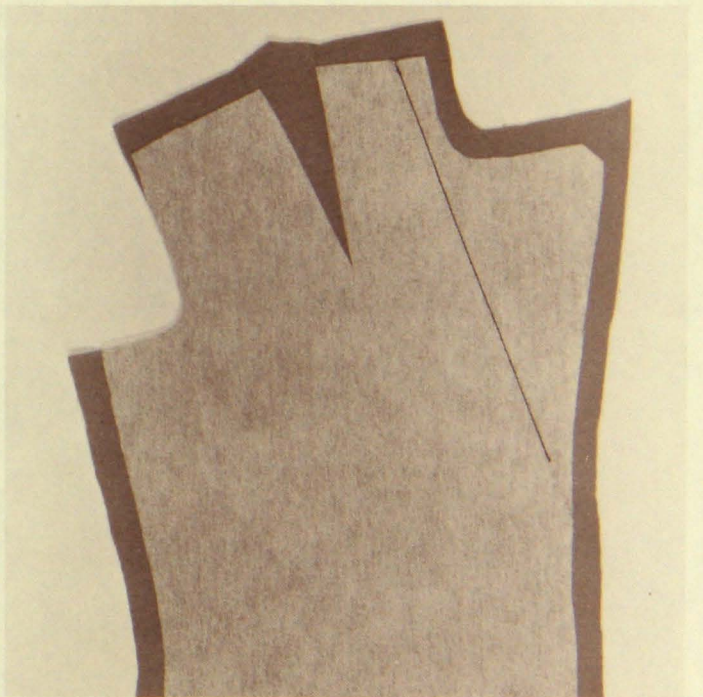
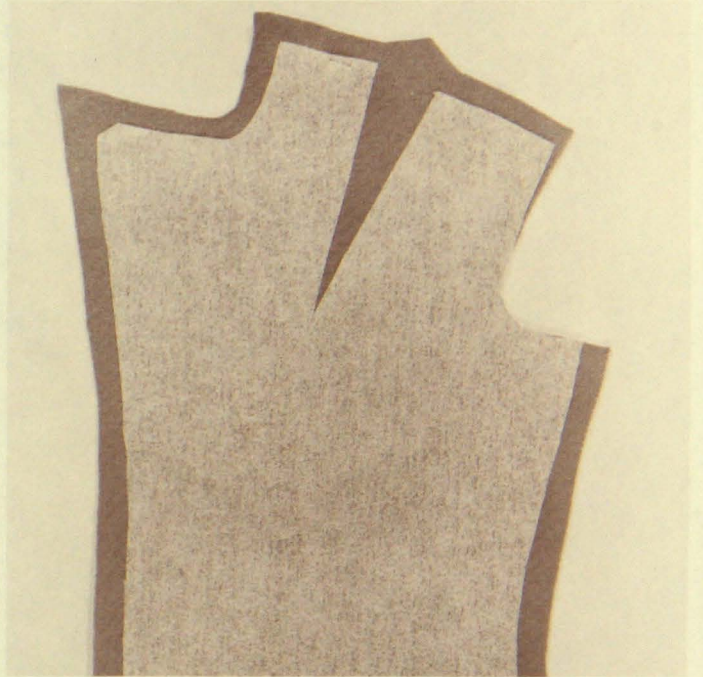


### Machine Stitching Roll Line

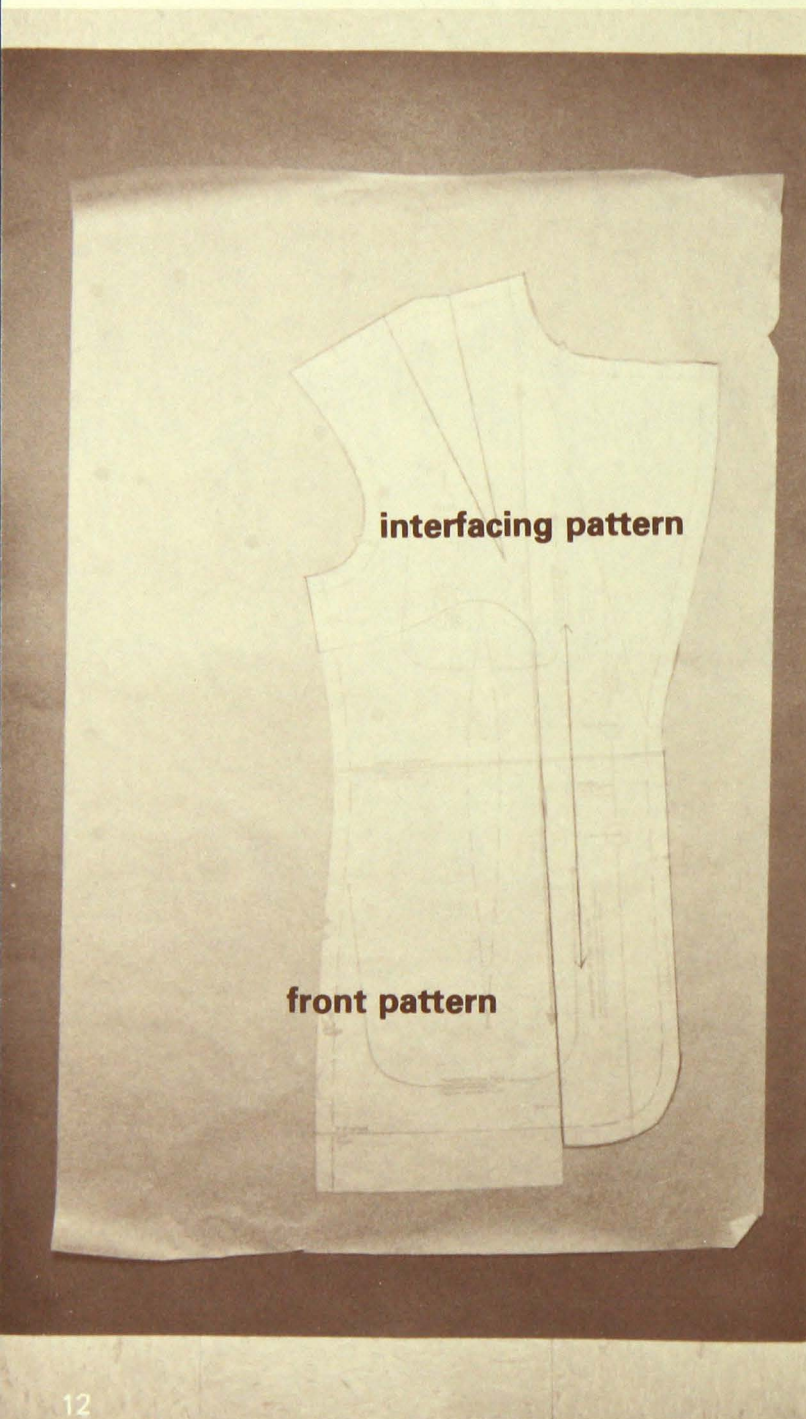
Fuse interfacing to jacket front (photo 30).

Using a short stitch length (15 stitches per inch), stitch through interfacing and jacket front on the roll line to within 2.5 cm (1" ) or 3.8 cm ( $1\frac{1}{2}$ " ) of the front seam line (photo 31). Be sure the stitching does not show when lapel is turned back. Make a second row of stitching on the same line.

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## INTERFACING THE JACKET FRONT WITH STITCH-IN INTERFACING

Hair canvas is the stitch-in interfacing traditionally used in tailoring. It gives more body to a garment than other stitch-in interfacings. If you want your tailored garment to be washable, use washable hair canvas or other woven washable interfacing with body and crispness similar to hair canvas.

Use the interfacing pattern or the garment front pattern to cut the interfacing for the jacket or coat front. If using the garment front pattern, cut the interfacing along the garment front, neckline, shoulder, and armhole cutting lines. Extend the interfacing 5 cm (2") below the armhole, then curve over the darts to the front edge (photo 32). This interfacing is not needed in the hem area.

Crisp interfacings, particularly hair canvas, should not be stitched into seams that will be pressed open because the crispness prevents pressing the seams flat. A tape or shaped binding attached to the interfacing is used to sew the interfacing to the seam by machine. Use one of the following two methods to attach the interfacing to the garment.

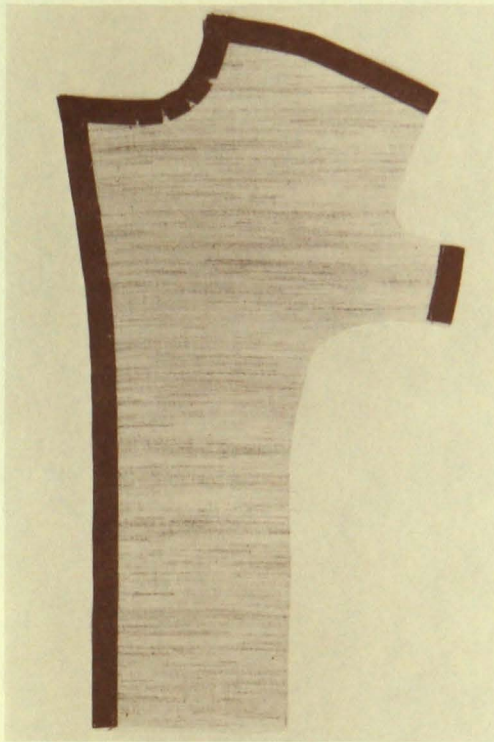
### Method A

Stitch 1.3 cm ( $\frac{1}{2}$ " ) polyester twill tape to the interfacing. Place the inside edge of the tape 2.3 cm ( $\frac{7}{8}$ " ) from the edge of the hair canvas. Stitch tape to front, neckline, shoulder, and underarm edges. It is not needed in the armhole seam or in the hem area. Clip the inner edge of the tape along the neckline so the tape will lie flat (photo 33).

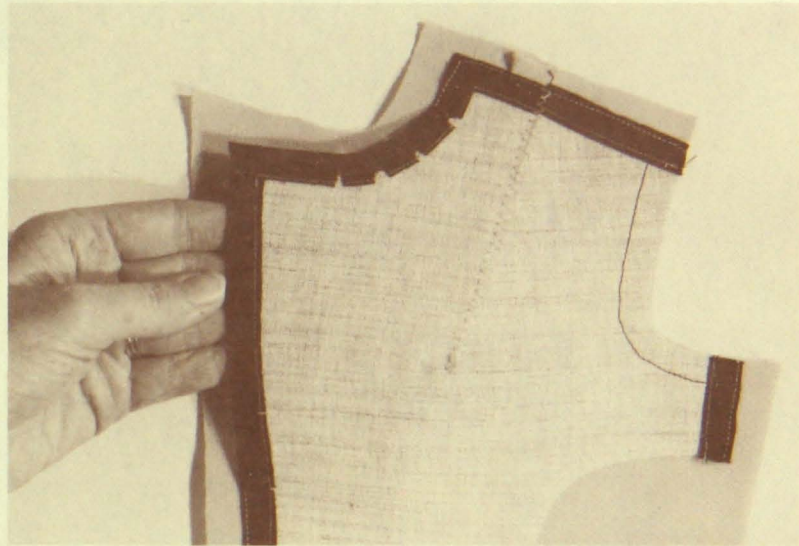
Trim about 2 cm ( $\frac{3}{4}$ " ) of the interfacing out of the seam allowance along front, neckline, shoulder, and underarm seams (photo 34).

Prepare darts in interfacing as described on page 6.

Attach interfacing to garment front by stitching 1.3 cm ( $\frac{1}{2}$ " ) from garment edge through garment seam allowance and seam tape. Leave the lapel area free (photo 35).

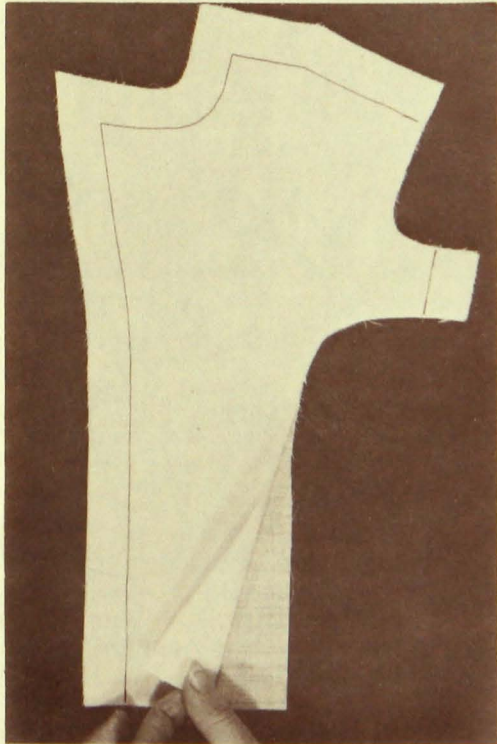


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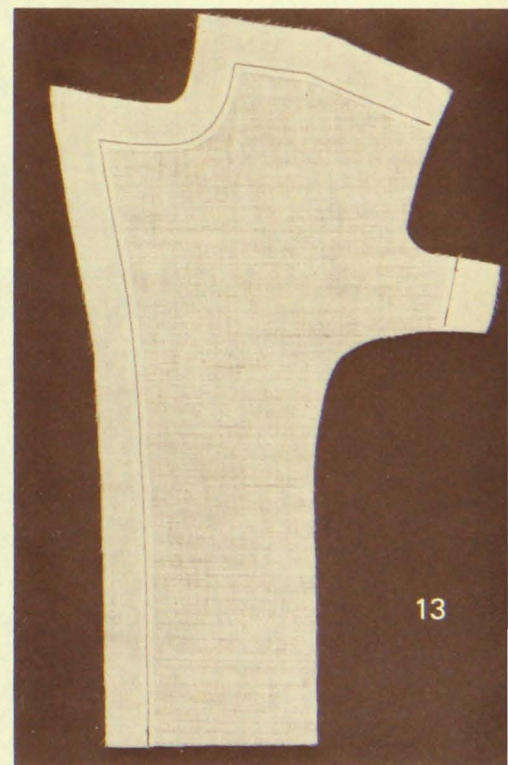
36



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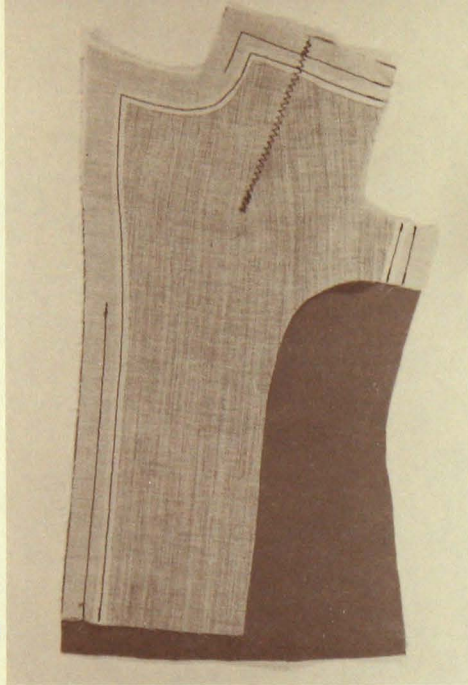


### Method B

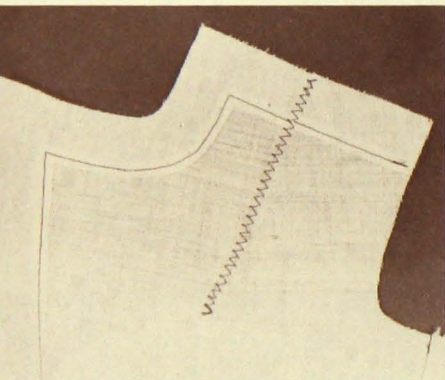
Use the interfacing pattern to cut a front from an old sheet or light- to mediumweight preshrunk muslin. Stitch it to the front interfacing 2.3 cm ( $\frac{7}{8}$ " ) from all garment edges except the armhole and hem (photo 36).

Trim 2 cm ( $\frac{3}{4}$ " ) of the interfacing from the front, neckline, shoulder, and underarm seams (photo 37).

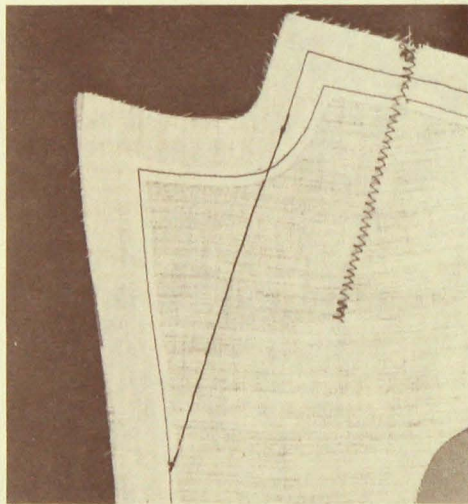
Trim the muslin from the body of the interfacing approximately 2.5 cm (1" ) from the outer edge (photo 38).



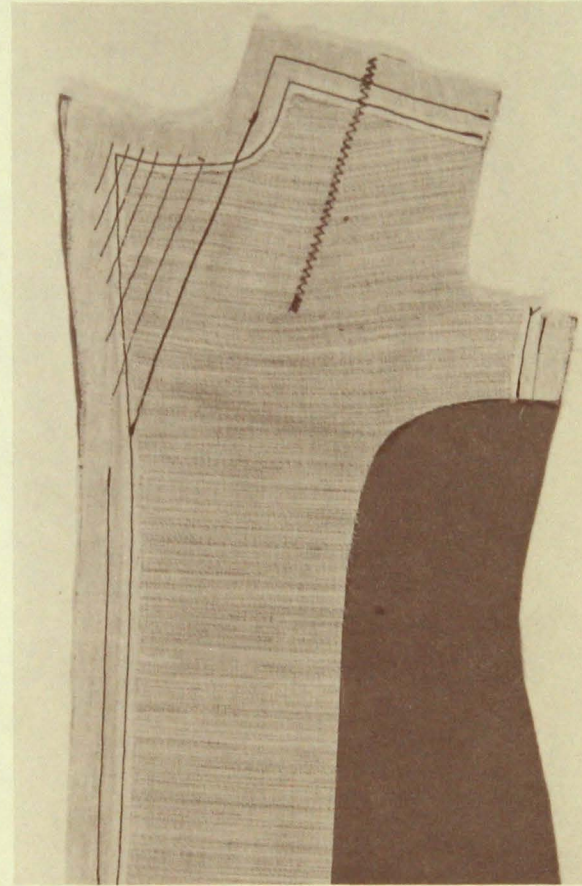
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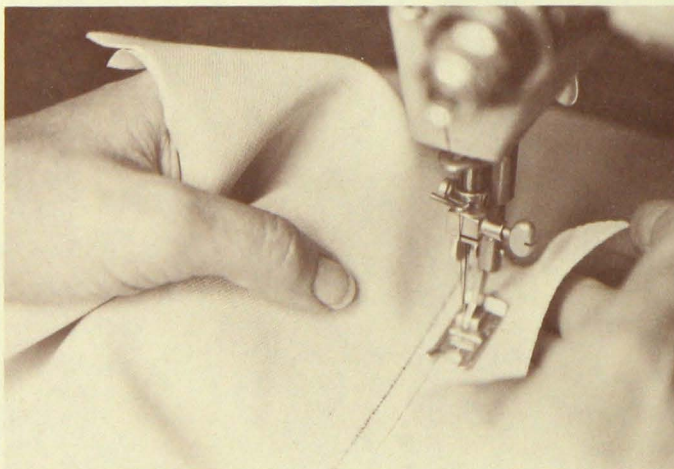
39



41



43



42

Prepare darts in interfacing as described on page 6 (photo 39).

Attach interfacing to garment front by stitching 1.3 cm ( $\frac{1}{2}$ " ) from garment edge through garment seam allowances and muslin. Leave lapel area free (photo 40).

Shaping is needed in the lapel area to help the lapel to roll when stitch-in interfacing is used. Pad stitching can be done by machine to save time. Stitch twice through the garment front and interfacing on the lapel line from the neckline to 2.5 cm (1" ) from the seamline at the center front. Use 15 stitches per inch (photo 41).

Working from the right side of the garment, make parallel rows of stitches 6 to 13 mm ( $\frac{1}{4}$ " to  $\frac{1}{2}$ " ) apart. While stitching, cup the lapel area in your hands (photo 42). This lengthens the distance the interfacing goes around the jacket or coat, making the roll in the lapel area permanent. Make the rows of pad stitching closer together near the point of the lapel to add stiffness (photo 43).

Stitch 1.3 cm ( $\frac{1}{2}$ " ) from the garment edge in the lapel area to attach the garment and muslin or twill tape to the lapel seam allowance.

## BUTTONHOLES

Decide now what type of buttonholes you want. Will you use machine or bound buttonholes, or does your garment have other alternatives for fasteners?

Machine buttonholes are used in many of the tailored garments today, especially the sportier ones. Machine buttonholes are put in after the facing has been attached to the front of the garment.

Bound buttonholes are put in the garment front immediately after the interfacing is in place. There are many possible methods for making bound buttonholes. Use your favorite method. If you have not made bound buttonholes, select a method from a sewing book and practice making one or two using your garment fabric and interfacing. Well-made buttonholes enhance the finished garment, so time spent practicing is worthwhile.

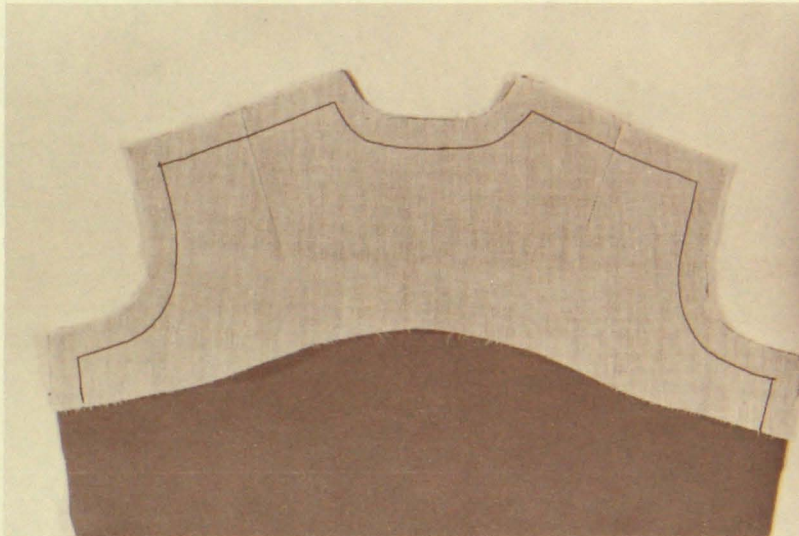
## BACK REINFORCEMENT

Loosely woven and knitted fabrics will tend to stretch across the back unless a reinforcement is sewn across the upper back of a jacket. Firmly knit fabrics do not need back reinforcement.

Make a pattern for the back reinforcement using the back pattern piece. Use the neckline, shoulder, arm-

hole, and underarm cutting lines. Measure 6.5 to 7.5 cm (2" to 3") below the armhole. Draw a curved line to the center back 15.5 to 19 cm (6" to 7½") below the neckline (photo 44).

Place center back pattern on lengthwise fold of the reinforcement fabric. Knit garments will be more comfortable if the back reinforcement is cut on the bias. Use mediumweight muslin to reinforce medium- to heavyweight fabrics. Lightweight muslin or other woven interfacing can be used in lightweight fabrics.



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Stitch and press darts and seams in garment back and back reinforcement. Press darts in back reinforcement toward the armholes. Place back reinforcement against wrong side of garment back matching center back and seamlines. Stitch together 1.3 cm (½") from garment edges to baste back reinforcement in place (photo 45).

## COLLAR

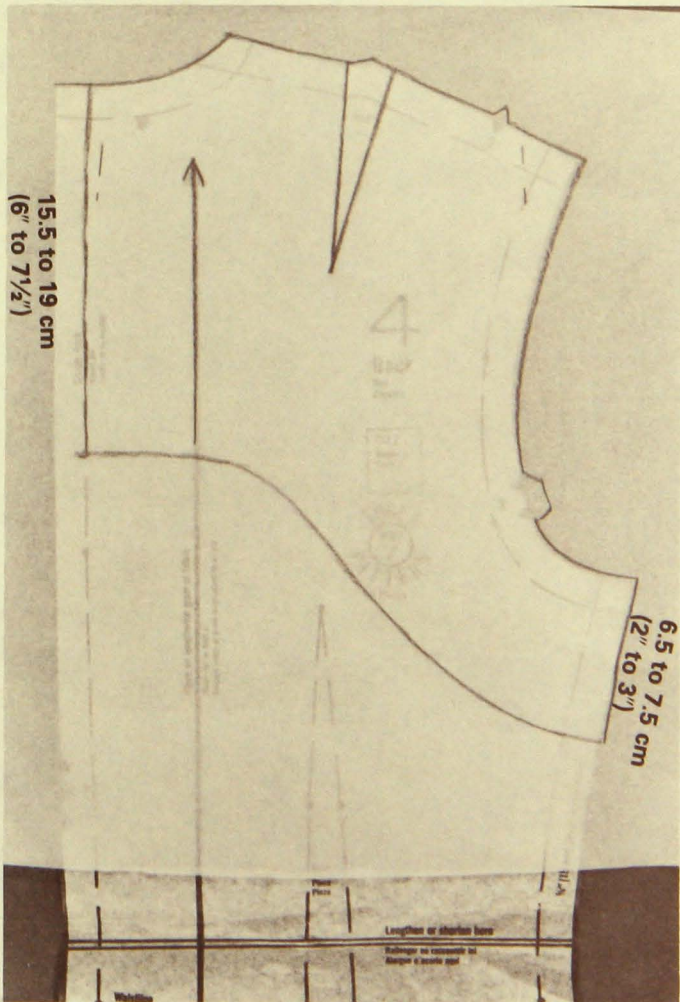
In tailored garments, the interfacing is placed on the undercollar for firmer shaping. If you have used interfacing on the lapel facing, you also will want to use interfacing on the upper collar so the lapel and collar will blend well where they join. Use a lightweight interfacing on the upper collar.

**Collar with Fuse-In Interfacing**—Interfacing with stretch in one direction should be cut with the stretch of the interfacing going around the neck. To accomplish this, cut it with the center back of the undercollar pattern on the lengthwise grain of the interfacing. Other interfacings should be cut according to the grainline marking on the undercollar pattern. This will usually mean that the undercollar and undercollar interfacing will be cut on the bias.

Mark the collar roll line on the interfacing.

There are several alternative techniques for applying fuse-in interfacing to collars to give a soft, well-defined roll line. You may wish to use different techniques in different garments.

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### Method A (For Firm Shaping)

Trim 1.3 cm (1/2") of interfacing from all seam allowances (photo 46) and trim diagonally across the corners to eliminate bulk. Fuse interfacing to each half of undercollar.

Stitch center back seam and press seam open. Stitch through the seam allowances and collar close to seam. Trim the seam allowance close to stitching. Sta-

bilize the collar corners (photo 47) to prevent curling (see page 10).

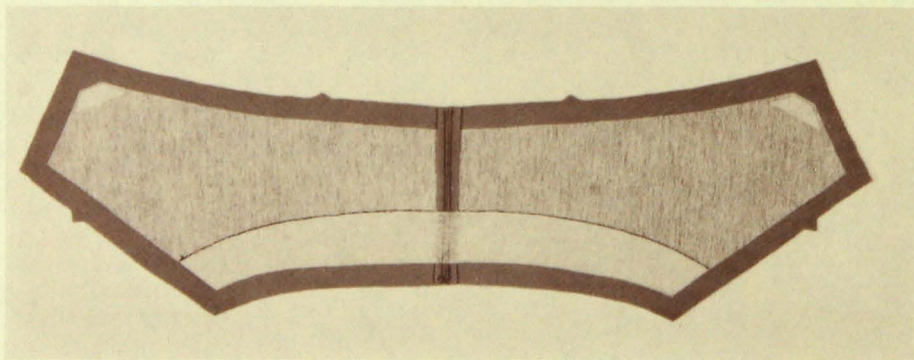
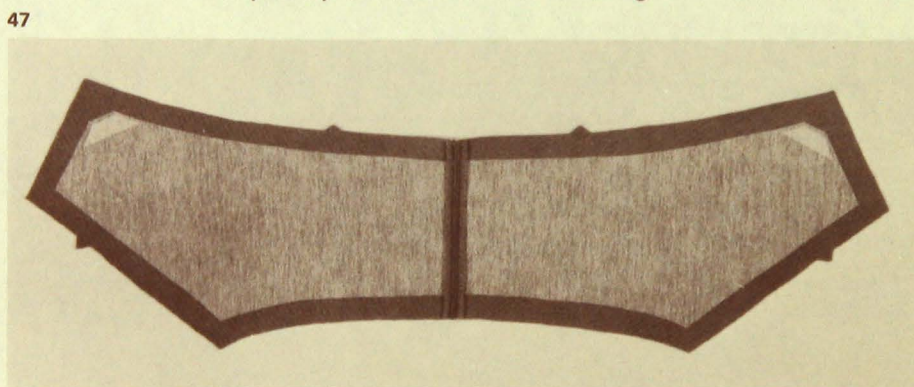
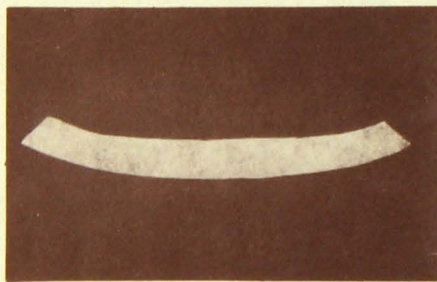
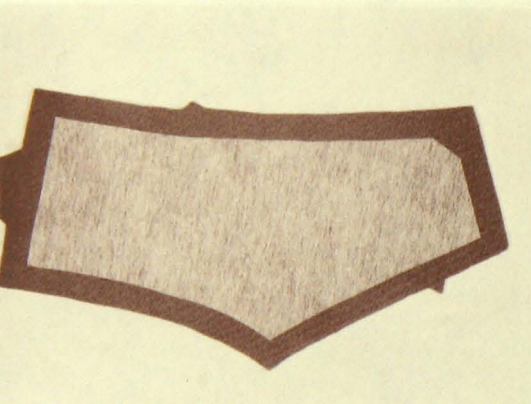
Cut an extra piece of interfacing the shape of the collar stand (between roll line and neckline). Cut with the center back on straight grain or, if using one-way stretch interfacing, cut with center back on a crosswise fold so the interfacing is stable along the collar neck edge (photo 48).

Fuse this extra piece of interfacing to the collar stand to stabilize the area.

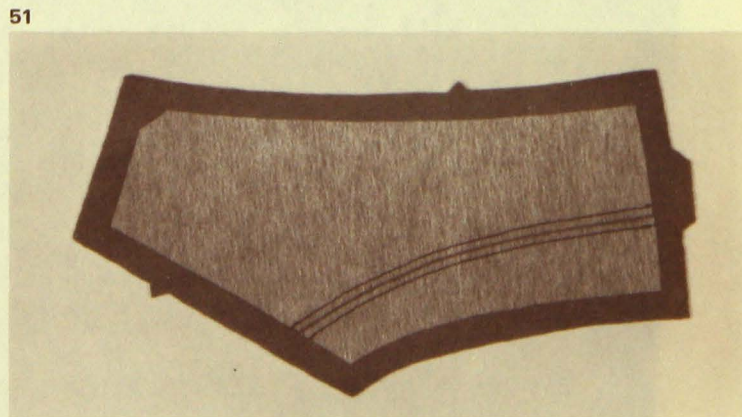
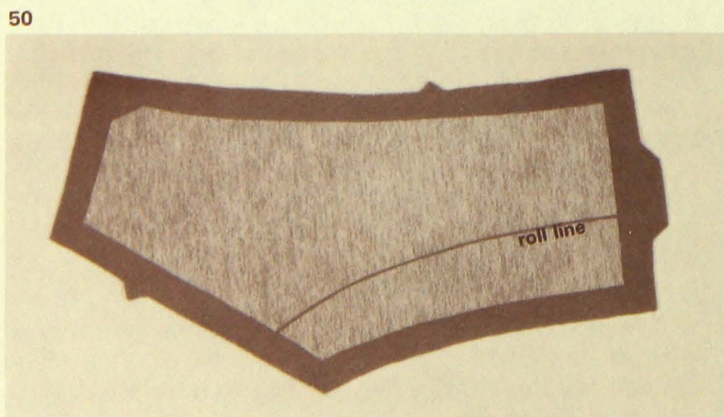
Stitch through all layers on the collar roll line using 15 stitches per inch (photo 49).

Fold collar on roll line and pin around a tailor's ham on the part of the ham about neck size. Hold the iron close to the collar to steam the collar on the roll line (as shown in photo 64 on page 19). Do not crease on roll line, but let steam penetrate collar. Let collar dry completely on ham before handling.

#### Method A



#### Method B

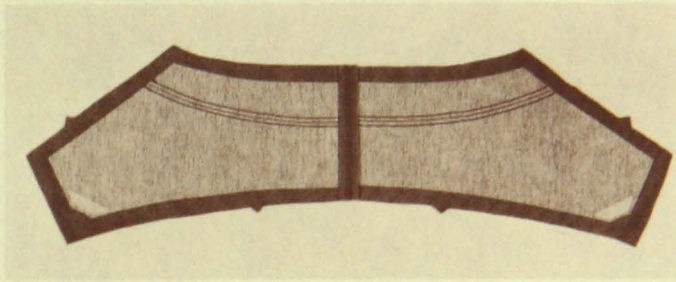




### Method B (For Medium Firm Shaping)

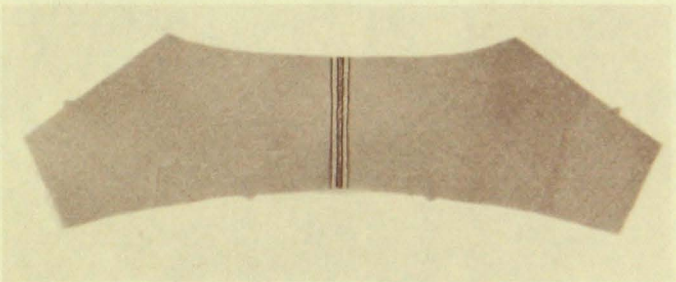
Remove bulk by trimming part of the interfacing allowances (see page 7). Cut interfacing on roll line. Fuse interfacing to the undercollar (photo 50).

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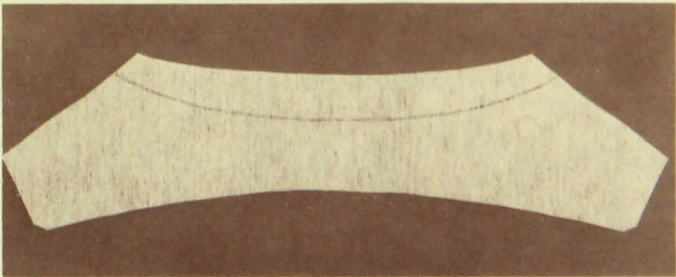


### Method C

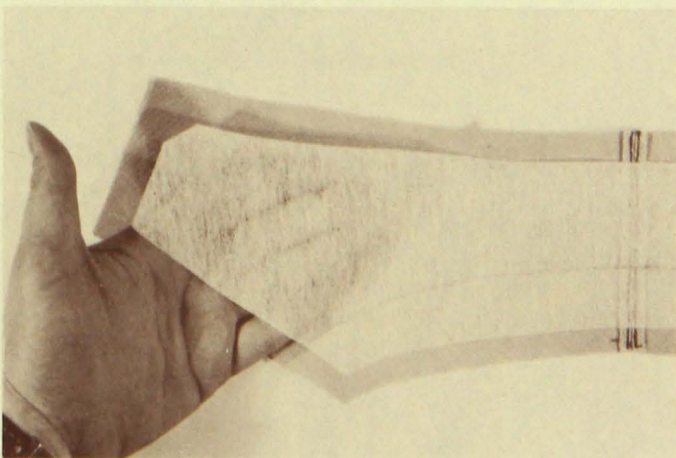
53



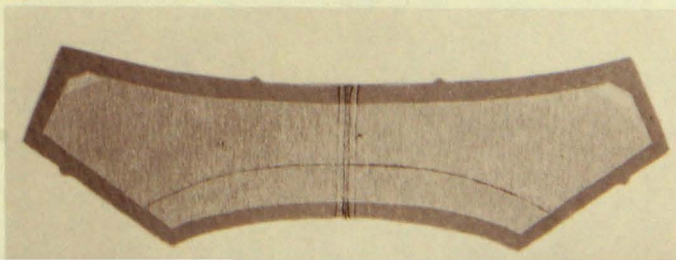
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56



Machine stitch through interfacing and undercollar along each side of the roll line to hold the cut edges of the interfacing in position (photo 51).

Stitch the center back seam of the undercollar. Press open and stitch through seam allowance and undercollar close to the seam. Trim the seam allowance close to the stitching.

Stabilize the collar corners (photo 52) to prevent curling as described on page 10.

### Method C (For Medium Firm Shaping)

Stitch the undercollar seam. Press open. Stitch the seam allowances to the undercollar close to the seam to hold them flat. Trim close to the stitching (photo 53). Cut undercollar interfacing. If using one-way stretch interfacing, cut interfacing on a lengthwise fold so the stretch will go around neckline. Cut other interfacing using the grainline marking on the pattern. Mark roll line on interfacing fabric. Remove bulk (photo 54) by trimming off part of seam allowances (see page 7).

Place the interfacing against the wrong side of the undercollar. Fuse the collar stand area just to the roll line (photo 55).

Fold on the roll line and fuse the rest of the collar. For a sharp roll line, press the roll line firmly. For a softer roll line, place a folded towel along the roll line before pressing (photo 56).

Stabilize corners as described on page 10.

### Method D (For Permanent Roll and Medium Firm Shaping)

Follow directions in Method C. Press firmly on the roll line in third step.

Zigzag over the edge of the roll line (photo 57). This produces a permanent, crisp roll (photo 58).

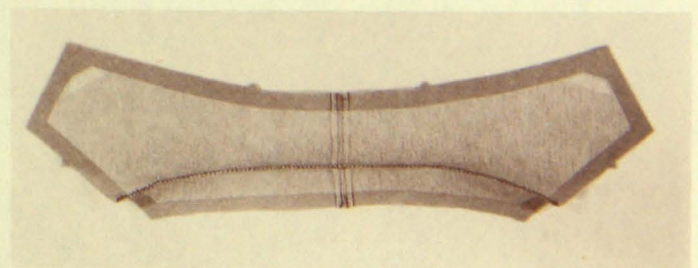
Stabilize corners as described on page 10.

### Method D

57



58



## COLLAR WITH STITCH-IN INTERFACING

Shape is created and maintained in a collar with stitch-in interfacing by using pad stitching through the interfacing and undercollar. Pad stitching can be done by machine to save time.

Cut the interfacing following the grainline markings on the undercollar pattern. Overlap the seam lines on the interfacing and stitch. Trim the seam allowances close to the row of stitching (photo 59). Mark roll line on interfacing.

Stitch the undercollar seam. Press open. Stitch the seam allowances to the undercollar close to the seam to hold them flat. Trim close to the stitching (photo 60).

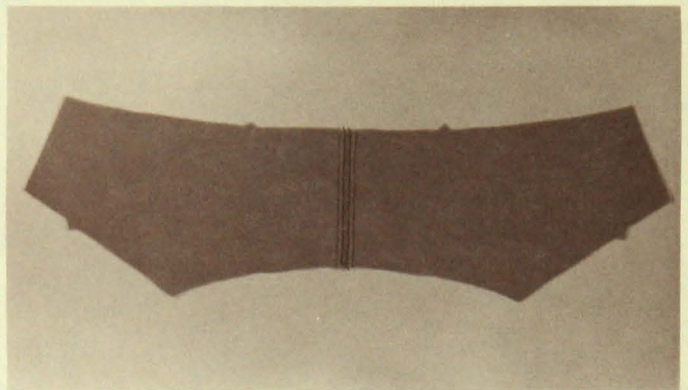
Place interfacing against the wrong side of the undercollar matching center back and notches. Pin. Stitch twice on the roll line using 15 stitches per inch (photo 61).

To pad stitch between the roll line and the neckline, turn the collar fabric side up and make rows of stitches 6 mm ( $\frac{1}{4}$ " ) apart using a short stitch (photo 62). Cup the collar up around the needle with your hands to shape it as you stitch. Stop the stitching at the seam lines.

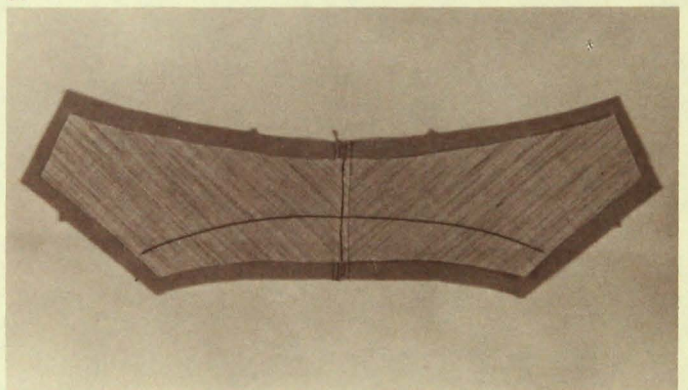
To pad stitch the outer part of the collar, work on the interfacing side of the collar. Begin at the center back of the collar and make rows of pad stitches 1.3 cm ( $\frac{1}{2}$ " ) apart following the grainline of the interfacing. Stop the stitching at the seam lines (photo 63).

Pin undercollar to a tailor's ham. Steam without touching the iron to the collar (photo 64). Let dry before removing collar from ham.

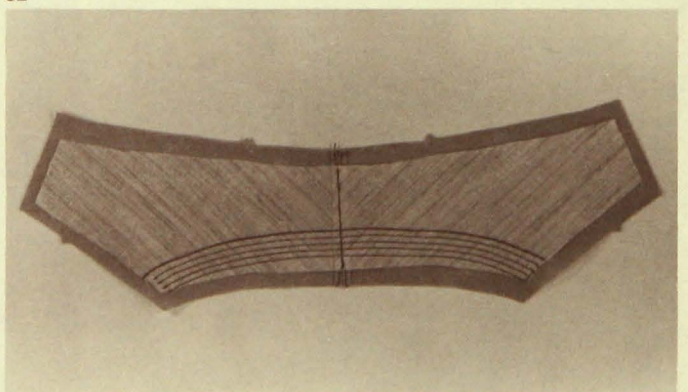
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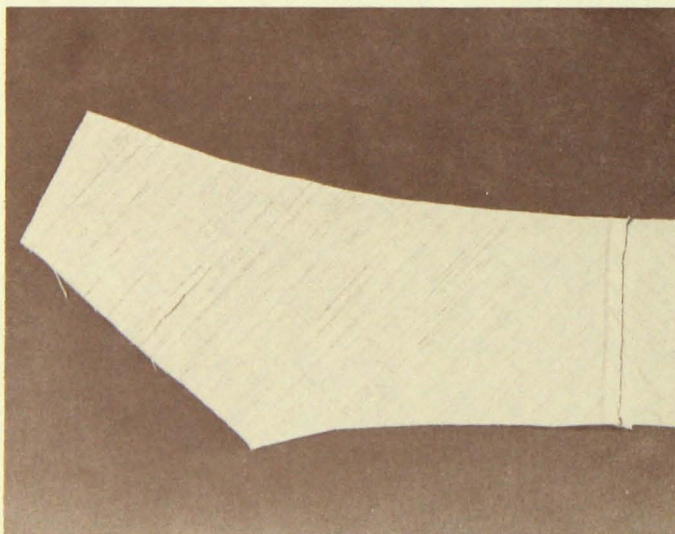
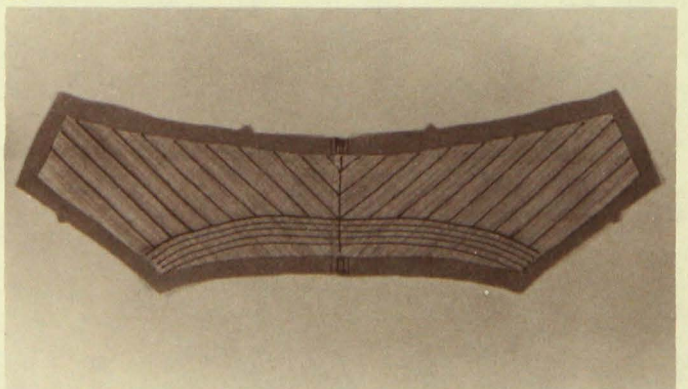
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63



59

## ATTACHING COLLAR AND FACING

Staystitch garment neckline. Clip to staystitching so neckline seamline will form a straight line.

Stitch undercollar to the garment neckline. Trim and press seam open (photo 65).

Stitch front and back facings together at shoulder seams. Staystitch neckline. Clip to staystitching in curve areas. Stitch upper collar to facings. Trim seam allowance a little wider than you trimmed the garment neckline seam so seam allowances will be layered.

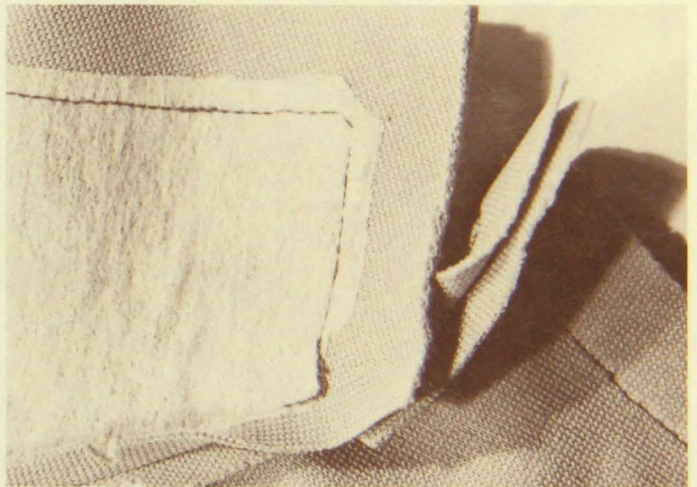
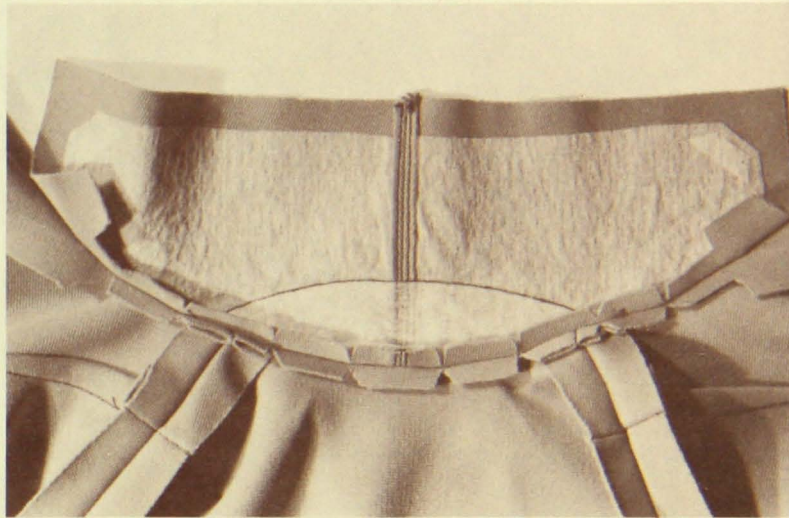
Pin upper collar and facings to undercollar and garment matching notches, dots, and center back. Stitch from center back of collar to the large dot at the neckline edge of the collar. At the corners of the collar, take two stitches diagonally across the corner instead of stitching a sharp corner. This helps make smoother collar points. Be careful not to stitch through the neckline seam allowances (photo 66). Stitch other half of collar.

Stitch from bottom of garment front edge to the large dot at the collar/lapel notch. At the lapel point, take two stitches diagonally across the corner. This helps make smoother points. Do not stitch through seam allowances at the notch. It is important to be accurate in stitching into the collar/lapel notch from both sides. Count stitches or measure carefully to keep both lapels the same. Stitching lines should just meet; they should not overlap. If the fabric is bulky, stop the stitching 2 mm (1/16") from the large dot when stitching the facing in place. Backstitch (photo 67).

64

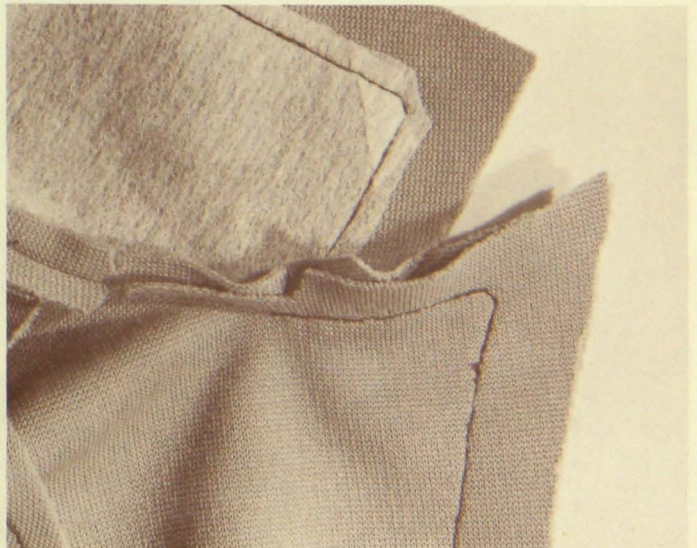


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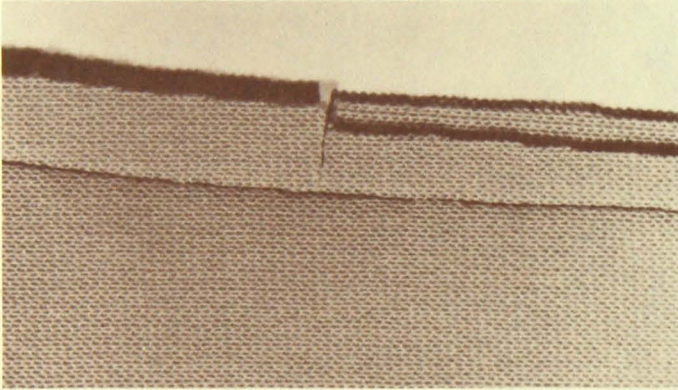
## ELIMINATING BULK IN COLLAR AND LAPEL AREA

Extra bulk in the seams in any part of a garment makes the garment look less professional. This is particularly true in the neckline and center front area.

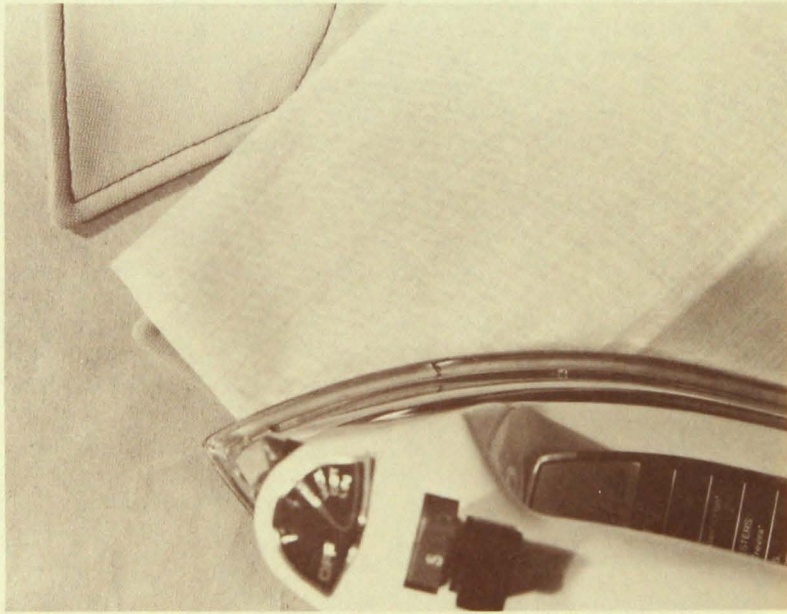
Grade the seams in the collar and garment front. The wider seam allowance should be the one next to the outside of the garment. Trim it to 1 cm ( $\frac{3}{8}$ " ) and trim the inside seam allowance to 6 mm ( $\frac{1}{4}$ " ). Be sure to change the grading at the point on the front seam allowance where the lapel turns back (photo 68).

Cut the corners of the collar and lapel off diagonally. On the collar and lapel points, taper the seam allow-

68



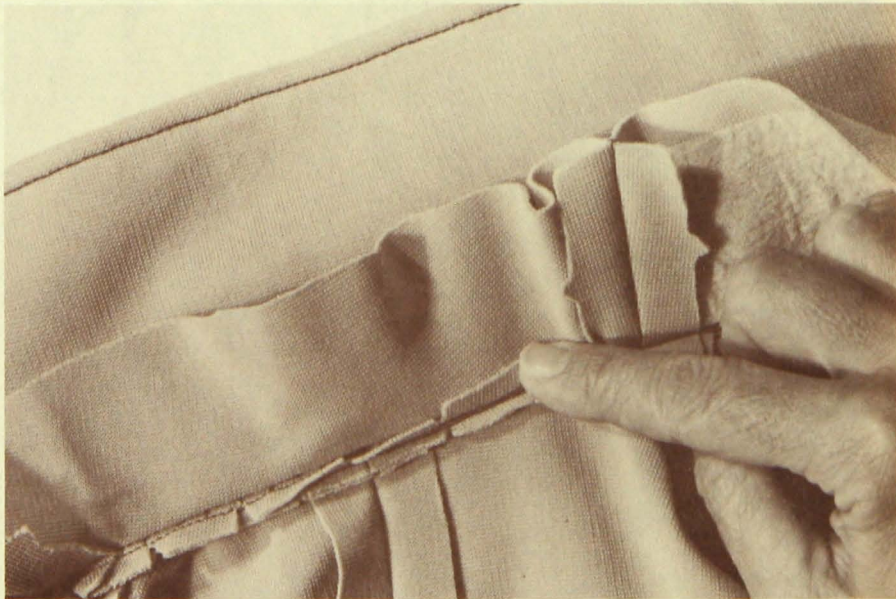
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71



ance from the point to the graded seam allowance (photo 69). Press the collar and lapel seams flat.

Then, using a point presser, press the front, lapel, and collar seams open. Press the seams open into the points of the collar and lapel. Steam press the seams closed working from the right side of the garment (photo 70). Use a press cloth to avoid damaging the fabric. Press carefully so the seamline is slightly to the wrong side of the garment. Reverse the pressing at the lapel point so the seamline doesn't show in the lapel and collar.

## COMPLETING COLLAR

With the garment right side out, pin the neck seams together along the outside of the upper collar. Lift the facing and sew neck seam allowances together (photo 71).

## TOPSTITCHING TIPS

Many patterns for tailored garments suggest topstitching along garment edges to assist in flattening edges and to add attractive trim. Topstitching may also be suggested on pockets, pocket flaps, and along major seams.

Use a topstitching thread that can be laundered if you plan to wash your garment. Silk buttonhole twist should be used only on garments that will be dry-cleaned as some colors may bleed in washing. Two regular-weight threads used through the same needle may be substituted for the heavier weight topstitching thread. Or you might want to topstitch twice with a single, regular-weight thread. Use the largest needle available for your machine (or a topstitching needle) for topstitching with heavy thread or the double thread. Use the heavier weight thread or double thread only in the top threading of the machine.

Test the topstitching before you begin to topstitch on the garment. It may be necessary to loosen the top tension slightly when topstitching because of the weight of the thread. Stitches should appear to be separated.

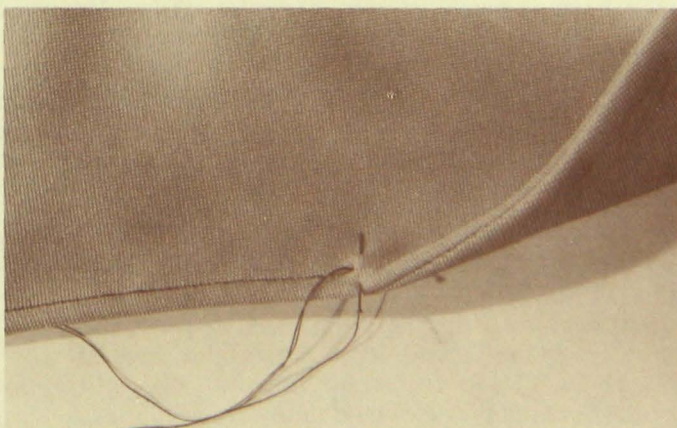
Lengthen the stitch for topstitching. Check ready-made garments for a guide to stitch length. Six stitches per inch is frequently used on tailored garments today.

When topstitching the lapel area, remember that the outside of the garment changes at the bottom of the lapel. Stop the stitching just beyond that point (photo 72). Turn the garment over and continue topstitching. Overlap the stitches for two or three stitches to give the appearance of continuous stitching. Thread the thread ends into a hand-stitching needle and pull them inside the seam allowance (photo 73). Do not tie a knot on the outside of the garment.

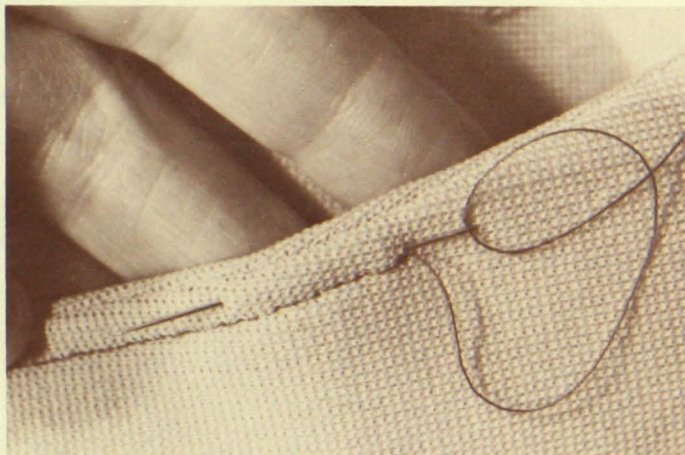
Follow the pattern suggestions for the distance the topstitching should be from the seam and the placement of topstitching at the lapel/collar corner. Generally the pattern will suggest that the topstitching be done as shown in this illustration (photo 74).

Perfect stitching is important when adding topstitching to a garment. Stitch slowly to avoid mistakes. Use the presser foot or a quilting foot as a guide, or mark the garment with tape or dressmaker's chalk.

72

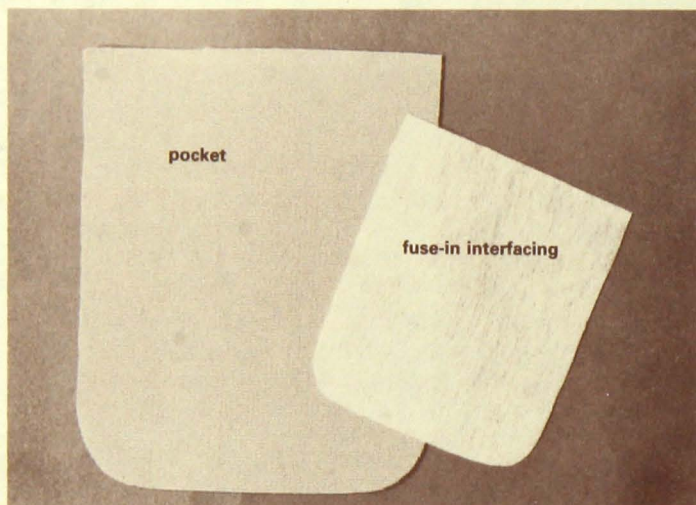


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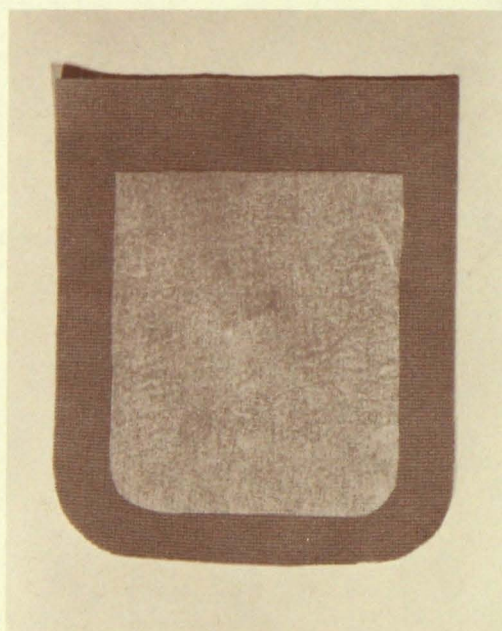


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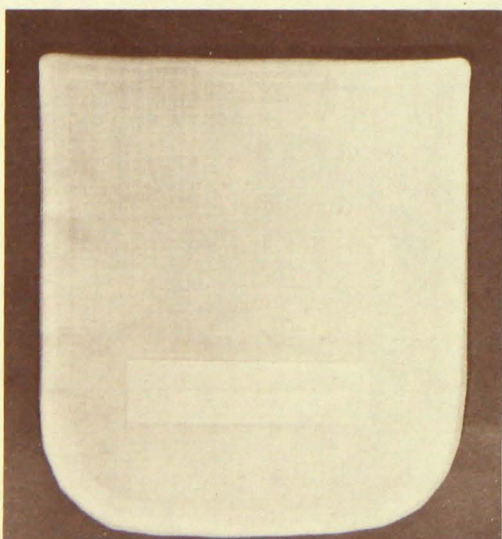




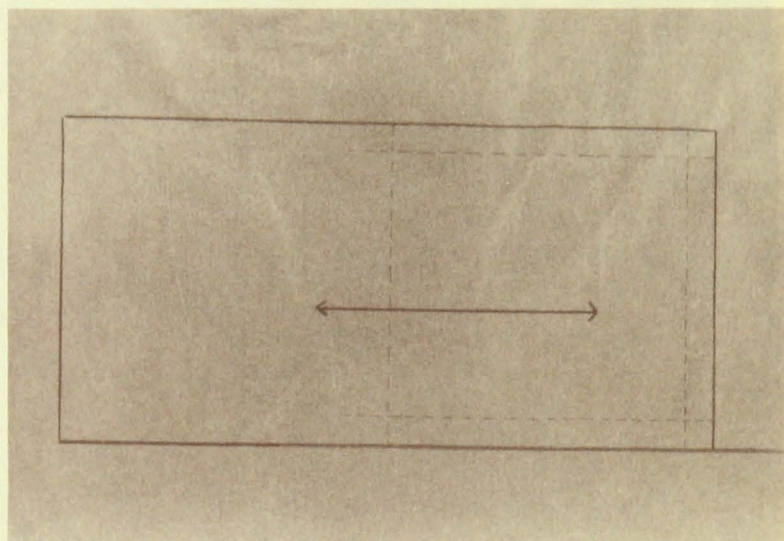
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78

## POCKETS

Pockets add a special touch to tailored garments. You will probably want to use the pocket suggested in the pattern, but you can design your own.

Patch pockets are easier and quicker to construct than slash pockets. If your pattern shows a slash pocket, you can substitute a patch pocket. Be careful in the shaping and placement of the pockets. You will want to be sure they look right. Look at readymade clothes for design ideas for patch pockets. Many interesting pocket designs are being used. Here are a few ideas and directions to get you started.

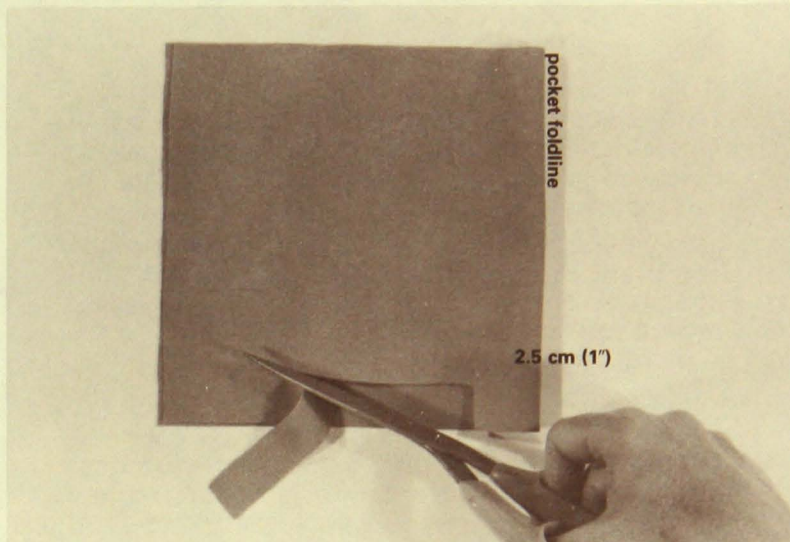
**Interfacing Patch Pockets**—Patch pockets in knit or soft woven fabrics will appear crisper and will be less apt to sag if interfacing is used. Cut a piece of interfacing the size and shape of the finished pocket (photo 75). Fuse to the wrong side of the pocket before beginning to construct the pocket (photo 76).

**Quick and Easy Lined Pocket**—Cut a pocket (any shape) with seam allowances on all edges. Cut a piece of lining fabric  $1/16''$  smaller than the pocket on all edges. Pin the lining to the pocket right sides together matching edges. Stitch around the pocket. Trim corners and layer seam allowances. Clip the seam allowances if needed.

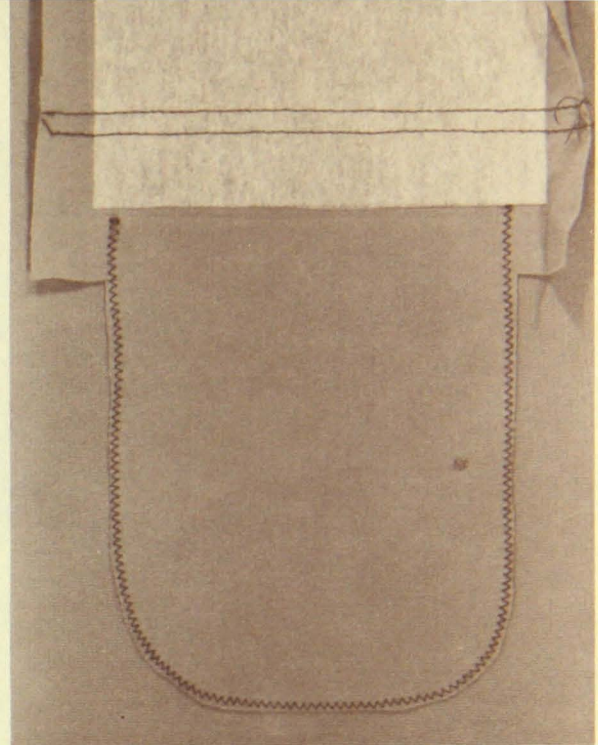
Cut a slit in the lining fabric near the bottom of the pocket. Pull the pocket through the slit to turn it right side out. Press. The seam will naturally pull to the inside of the pocket.

Cut a patch of lining fabric a little larger than the slit. Using fusible web, fuse the patch to the lining to cover the slit (photo 77).

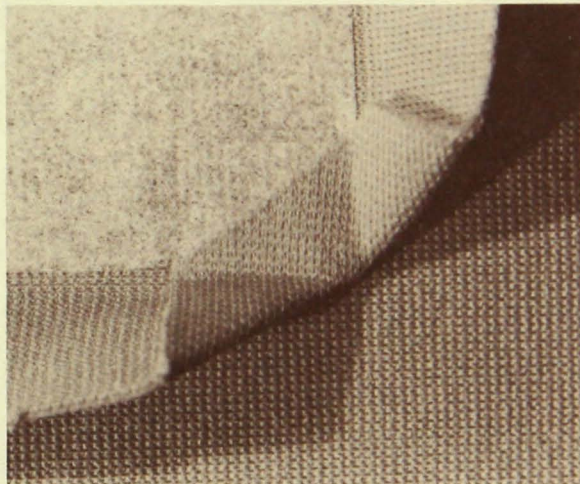
**Self-Lined Rectangular Patch Pocket**—Cut a rectangle of garment fabric twice the length of the finished pocket plus seam allowances by the width of the finished pocket plus seam allowances (photo 78).



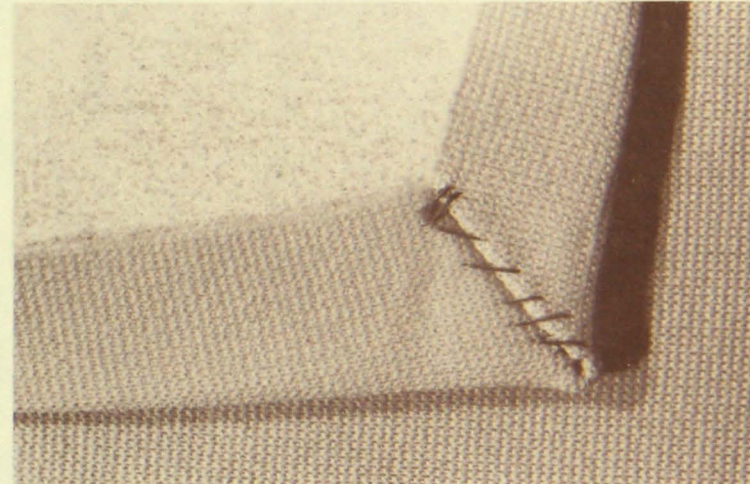
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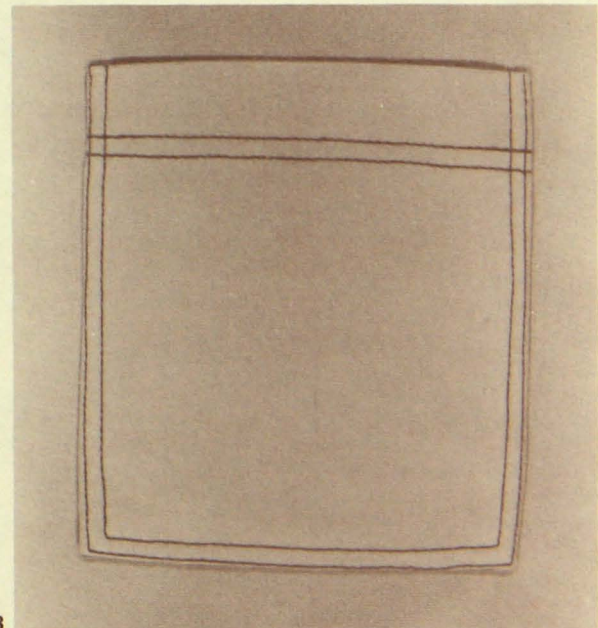
Fold the pocket in half and press the edge that will be the top of the pocket. 2.5 cm (1") below the fold, clip in 2 cm ( $\frac{3}{4}$ ") and curve the bottom of the pocket "lining" so it will be slightly smaller than the finished pocket (photo 79).

If you wish to do any topstitching on the pocket, such as along the "hem" edge, do this now.

Place pocket "lining" on garment with the right sides together. Be sure you have the "lining" positioned where you want the pocket. Stitch lower edges of lining to garment using a zigzag stitch (photo 80).

Press pocket seam allowances toward inside of the pocket. Miter the lower pocket corners. Turn up a triangle of seam allowance at the corner. Press. Trim off all but 3 mm ( $\frac{1}{8}$ ") of the triangle (photo 81). Turn up seam allowance. Whip folded edges of seam allowance together at each corner (photo 82).

Turn pocket down on top of the lining. Pin. Top-stitch in place (photo 83).



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**Line Curved Pocket With Inside Stitching (Easiest in Knit Fabrics)**—Cut pocket using patch pocket pattern included in garment pattern. Cut two pocket linings the size of the finished pocket.

Stitch one pocket lining to the bottom edge of the pocket hem. Begin and end stitching 1.3 cm (1/2") from edge of lining (photo 84). Press seam toward lining. Press pocket hem to wrong side of pocket.

Turn seam allowance at top of second lining piece to the wrong side. Press. Trim to 6mm (1/4") (photo 85). Stitch lining pieces together around lower edges.

Stitch around bottom of pocket on seam line (photo 86). Cut a piece of cardboard the shape of the finished pocket. Place cardboard inside pocket and press seam allowances to the wrong side. Notch curves at lower edge to reduce bulk and allow seam allowance to lie flat (photo 87).

Trim lining seam allowance (photo 88).

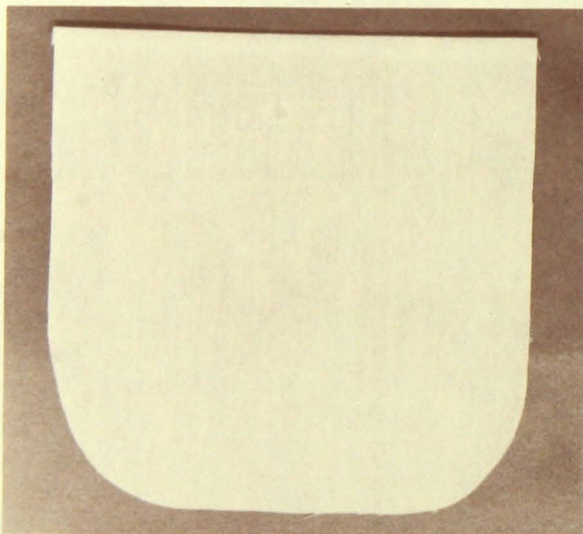
Using a large zigzag stitch over the edge of the pocket, baste in place on garment (photo 89).

Keeping the pocket away from the needle, stitch inside the pocket on the seam line (photo 90). You may wish to stitch 1/2 or 3/4 of the way around the pocket and then start again from the other upper corner. Remove the zigzag stitches (photo 91).

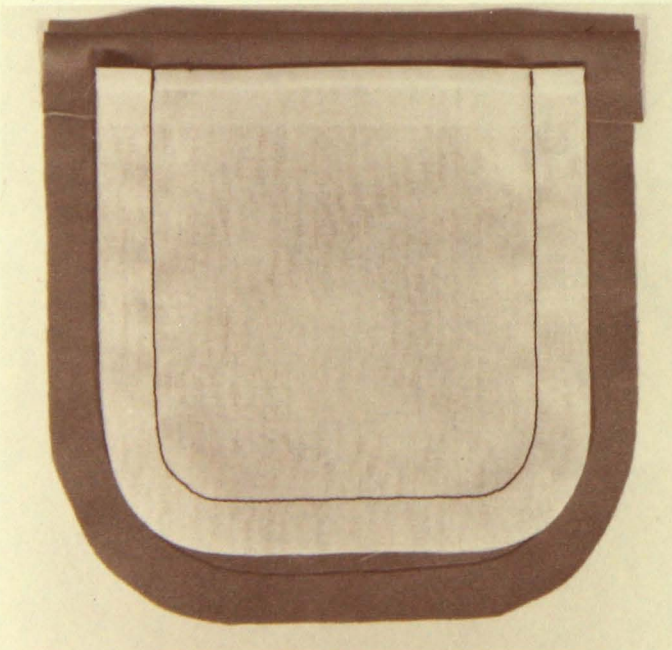
Trim the seam allowance diagonally from the upper pocket corner. Trim the underneath seam allowance slightly shorter than the top one. Stitch through seam allowance and garment (photo 92).

Stitch loose piece of lining to the garment along the folded edge. The pocket may be trimmed with topstitching if you wish (photo 93).

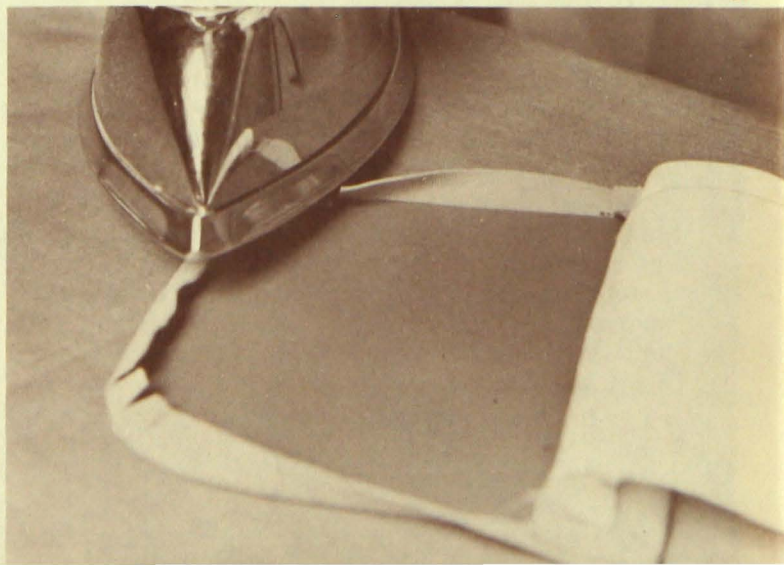
**Patch Pocket With Faces Opening or Zipper**—Cut a pocket (any shape or size you wish) with a seam allowance on all sides. Decide where you want the pocket opening and what size it will be. Mark the opening on the wrong side of the pocket. Cut a piece of lining fabric 3.8 cm (1 1/2") longer and wider than the opening.



85



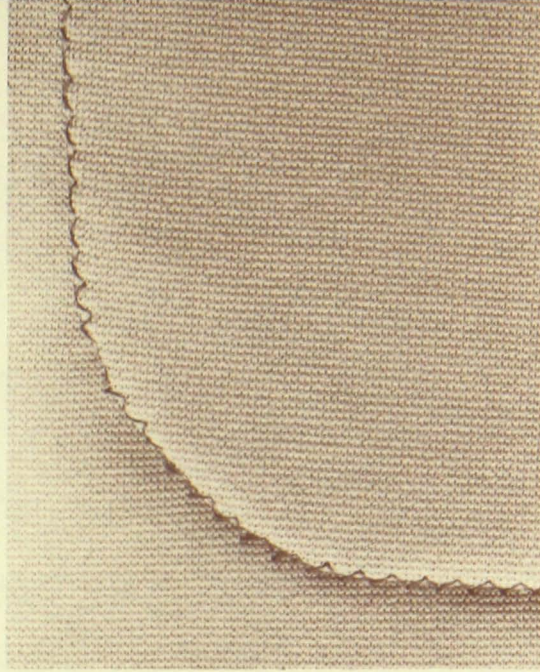
86



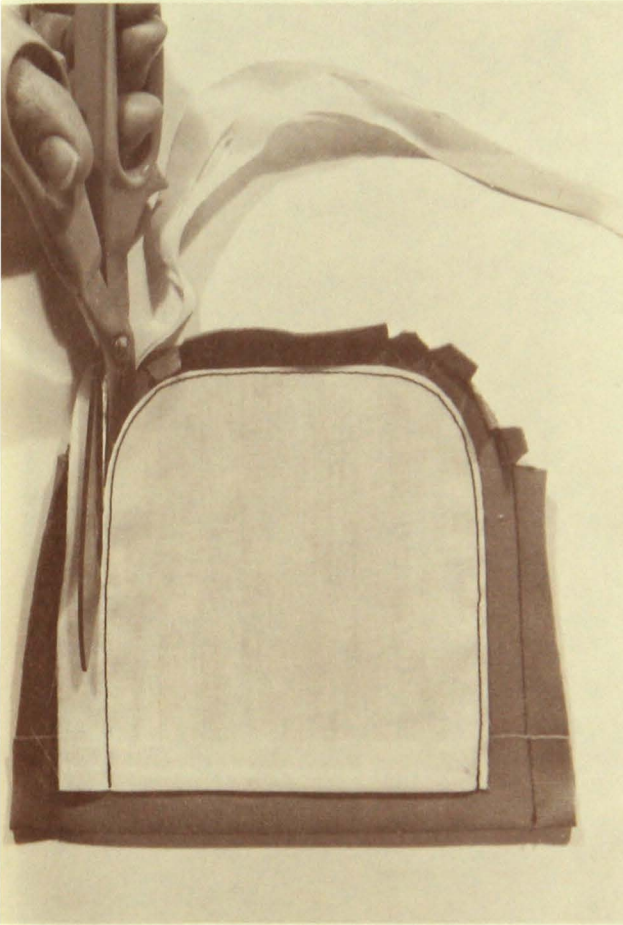
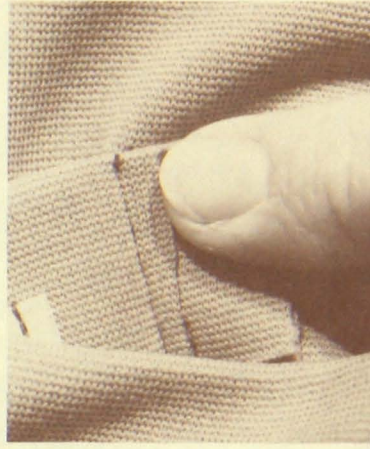
87



89

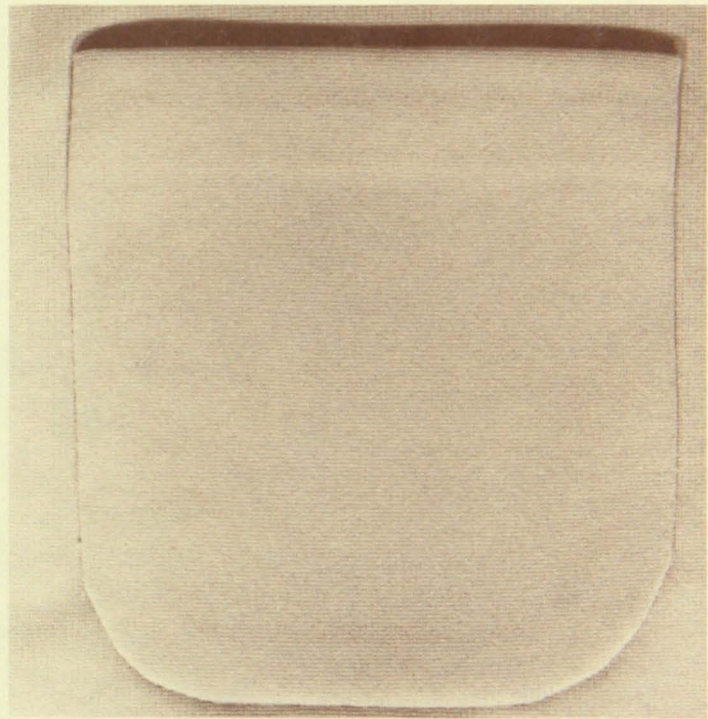


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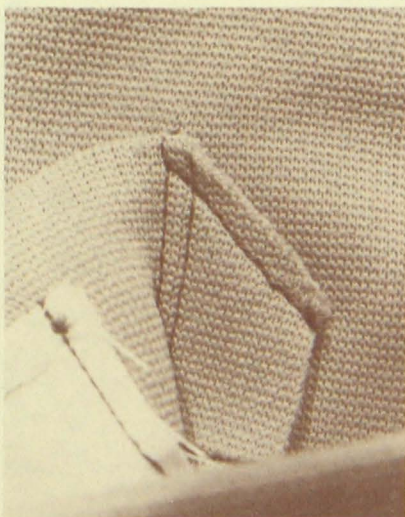


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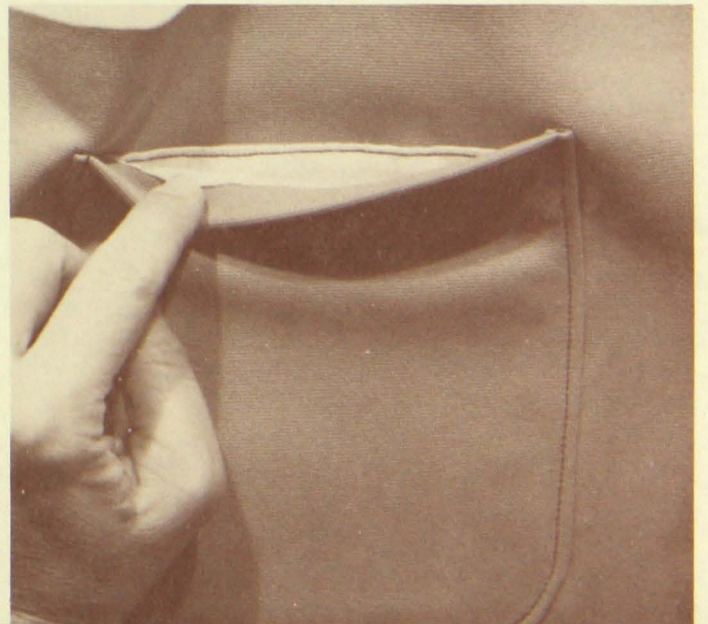
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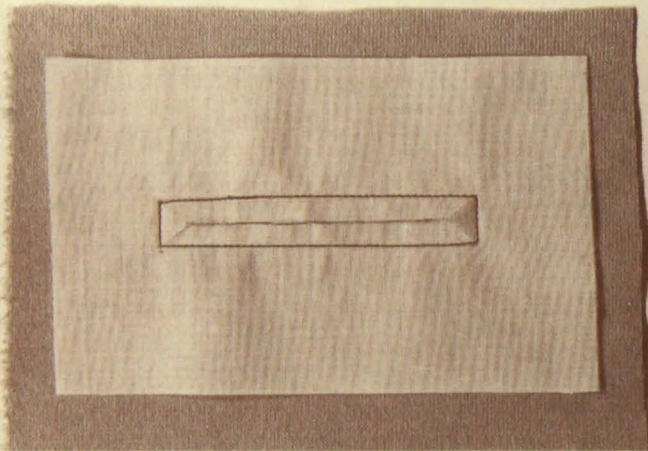


93



25

94



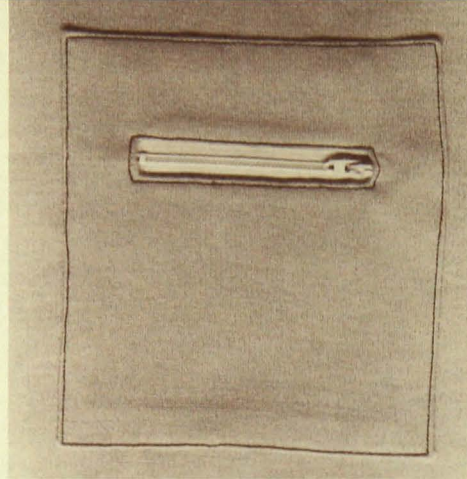
95



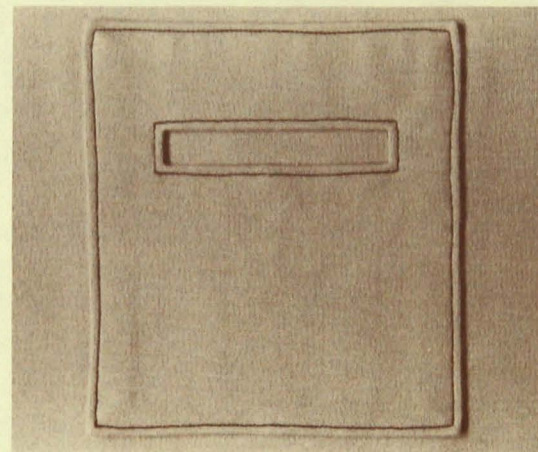
Pin the lining strip over the pocket opening area right sides together. Stitch on the pocket opening line. Cut through the center of the stitching and out to the corners (photo 94).

Pull the lining strip to the inside of the pocket. Press so lining does not show from the outside of the pocket (photo 95).

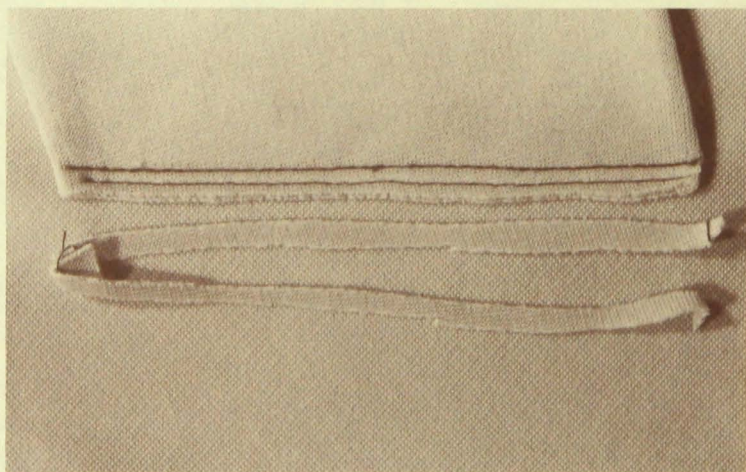
If putting a zipper in the pocket opening, place the zipper under the opening and topstitch in place (photo 96). If not, topstitch around the pocket opening to finish the pocket and hold the lining to the wrong side. Press pocket seam allowances to the wrong side and miter corners as shown in self-lined rectangular patch pocket directions. Topstitch pocket in place stitching all around the pocket (photo 97).



96



97



98

**26 Pocket Flaps**—A pocket flap stitched to the garment front in the location of a welt pocket is a quick and easy alternative to the welt pocket.

Make the pocket flap. Topstitch outer edges if you wish.

Place pocket flap wrong side up on garment front on pocket placement line. Stitch twice—1.5 cm (5/8") from cut edge and 6 mm (1/4") from first stitching. Trim close to second stitching (photo 98).

Press pocket flap in position. Tack pocket flap to garment front in seam allowance area and at outer corners (photo 99).

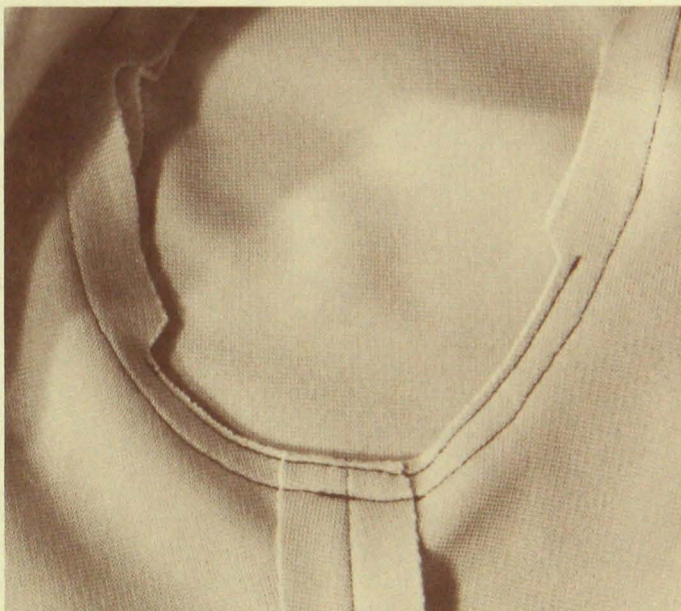


99

## SLEEVES

Set the sleeves in as you usually do. Check to be sure the sleeves hang right when you try the garment on. If there are any gathers, puckers, or pull lines, remove the sleeves and correct the problem.

In the lower part of the armhole, make a second row of stitching 6 mm ( $\frac{1}{4}$ " ) from the seam line to hold the seam allowances together. Trim away seam allowance between the notches near the second row of stitching (photo 100).



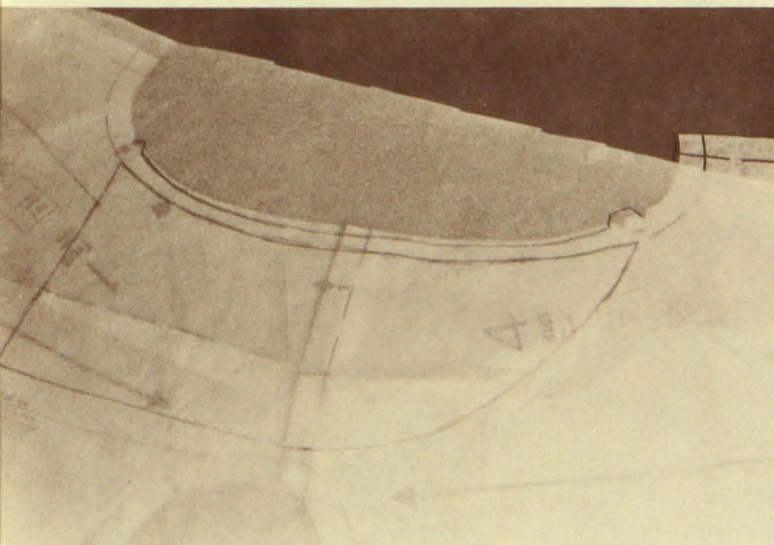
100

## SHOULDER PADS

To make your own shoulder pads, purchase  $\frac{3}{8}$  yard of polyester fleece. Pin the pattern front and back together at the shoulder seam. Place a piece of tissue paper over the pattern. Trace the pattern armhole seam from notch to notch. Draw parallel lines 1 cm ( $\frac{3}{8}$ " ) from the armhole (this is the cutting line). Curve the back of the shoulder pad beginning 1.3 cm ( $\frac{1}{2}$ " ) from the neckline at the shoulder seam to the back notch. The front of the shoulder pad should be shaped like a rectangle to help fill in the hollow above the bustline. To make the front of the shoulder pad pattern, draw a line straight down from the neck/shoulder point. From the front armhole notch, draw a line straight in to the vertical line (photo 101).

Cut two to five layers of polyester fleece for each shoulder pad (depending on how thick you want the shoulder pads). Three layers are usually enough. Along the inner curved edge of the shoulder pads, grade the layers. Stack the layers for each shoulder pad so the widest layer will go next to the garment and all layers are matched at the armhole edge. Pin through the layers at the shoulder. Place shoulder pad on your leg just above the knee with the widest layer on top. Using a loose stab stitch (a stitch straight up and down through all layers), baste the layers together shaped as they will need to be on your shoulder. Or machine stitch using a long stitch. As you stitch, cup the shoulder pad to build in shape (photo 102).

With garment on, put the shoulder pads in place and pin along the shoulder seam. With the garment inside out, use a stab stitch to fasten the shoulder pads in place along the shoulder and armhole seams.



101

102



## HEMS

Reduce bulk in the hem by trimming 6 mm ( $\frac{1}{4}$ " ) from the seam allowance in the hem. Interfacing in the hem can help give a tailored garment a crisp, well-pressed appearance. The interfacing can be fused or stitched in place.

**Fuse-In Interfacing in Hem**—Cut a strip of interfacing 3 mm ( $\frac{1}{8}$ " ) narrower than the width of the garment hem, shaped like the bottom of the garment. Fuse to hem 3 mm ( $\frac{1}{8}$ " ) from the top of the hem allowance (photo 103).

**Stitch-In Interfacing in Hem**—Cut a bias strip of medium- to lightweight interfacing 2.5 cm (1" ) wider than the hem allowance. Place it on the inside of the hem so that 1.3 cm ( $\frac{1}{2}$ " ) extends above and below the hem. Machine stitch to hem allowance along top and bottom of hem allowance (photo 104).

## STITCHING THE HEM

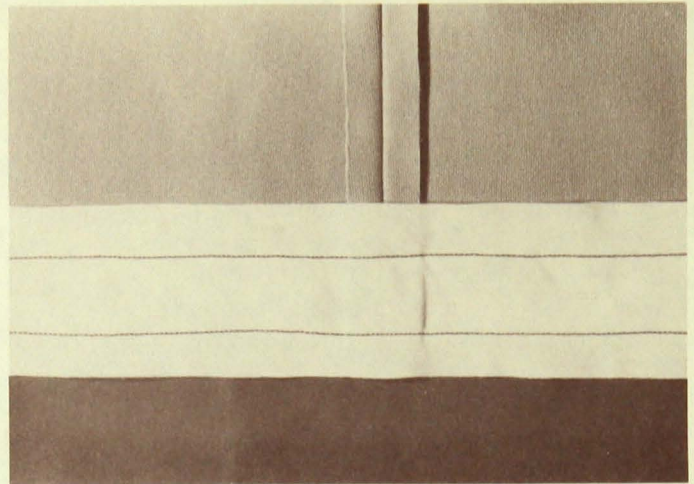
Stitch the hem in place with a catch stitch or slip stitch between the hem and the outer garment (photo 105).

## FUSING THE HEM

If you prefer, the hem can be fused in place. Cut a strip of fusible web 6 to 10 mm ( $\frac{1}{4}$ " to  $\frac{3}{8}$ " ) wide. Place it about 6mm ( $\frac{1}{4}$ " ) below the top edge of the hem and fuse the hem in place following the instructions that come with the fusible web (photo 106).

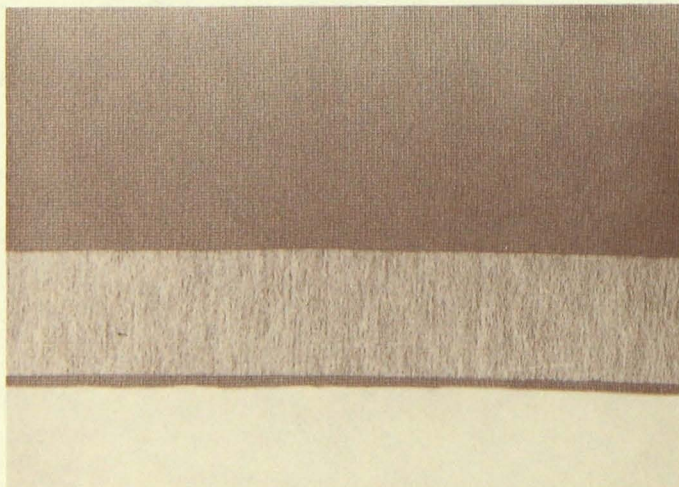
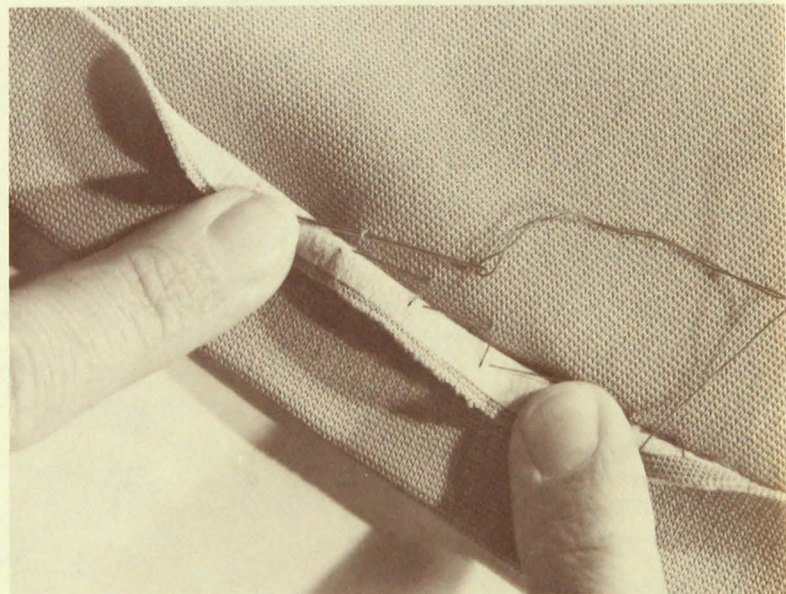
## LINING BY MACHINE

Lining can be put in by hand or by machine. It is quicker to do it by machine and the garment is more durable.

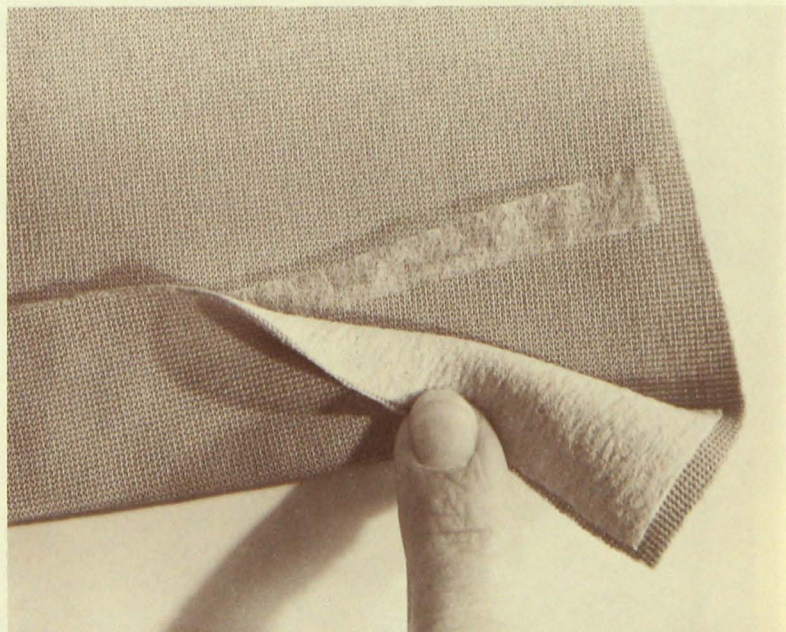


104

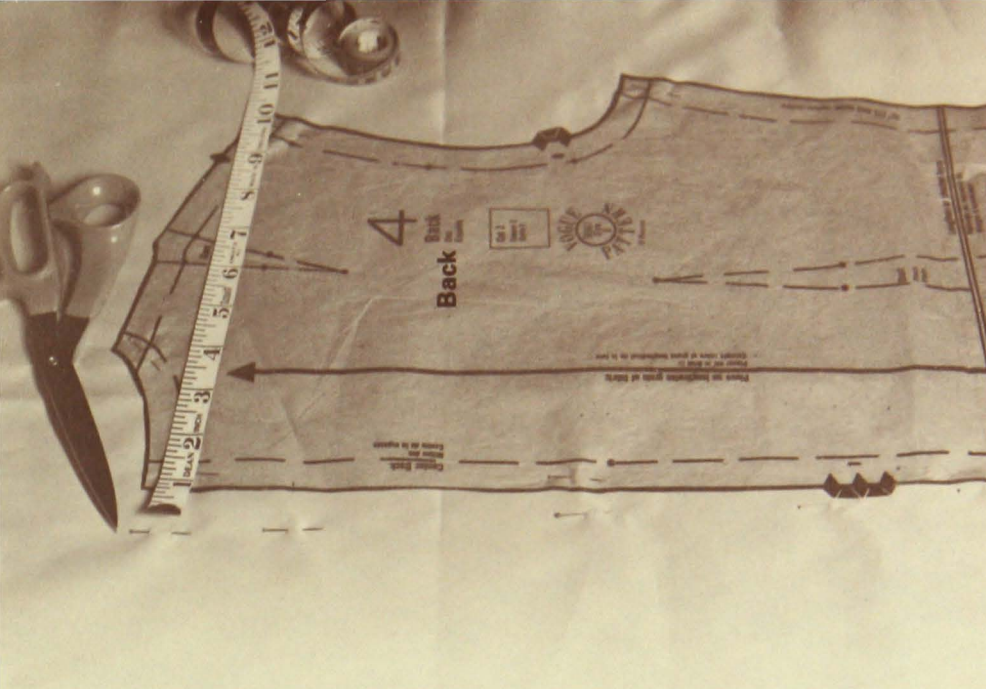
105



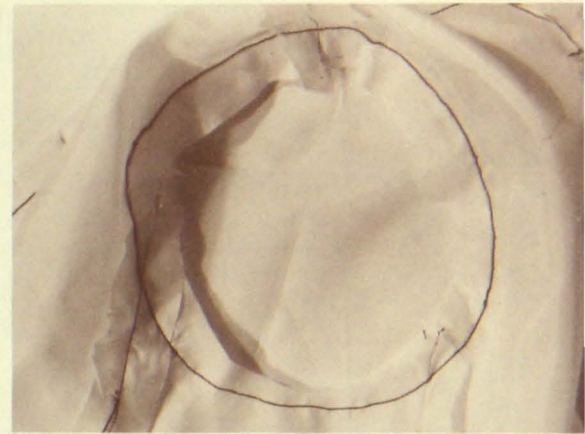
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106



107



108

**Preparation of Lining**—Use the lining pattern provided. Usually there will be “cut off here for lining” marks on the pattern front and back. There should be additional instructions with your pattern to provide a pleat at the center back to allow room for moving in the garment. If not, allow an extra 2 cm ( $\frac{3}{4}$ ”) at the upper center back edge and taper the addition to nothing at the lower edge of the garment (photo 107).

Sew lining together. When sewing in the sleeves, use the seam line on the pattern for the upper portion of the sleeve. Between notches, stitch the seam 6 mm ( $\frac{1}{4}$ ”) from the edge of the seam allowance (photo 108). This raises the sleeve seam in the lining to go over the seam allowance of the garment without binding.

Before stitching the lining into the garment, stay-stitch the neckline area and the curve in the center front. Clip to staystitching in the curves (photo 109).

Working on the inside of the lining, pin the pleat in the center back. Stitch the pleat area along the center back 5 cm (2”) from the neckline (photo 110). A catch-stitch or decorative embroidery stitch may also be done along this seam on the outside of the lining if desired.

**Stitching Lining in Place**—With right sides together, pin lining to garment facings. Be very careful to match notches, seams, and center back. Beginning about 8 cm (3”) from the lower edge of the facing, stitch the lining and facings together. Stop the stitching 8 cm (3”) from the lower edge on the other side.

Turn the garment right side out and push sleeve linings into the sleeves. Turn up 6 mm ( $\frac{1}{4}$ ”) around the bottom of the sleeve lining. Pin to sleeve hem 2 to 2.5 cm ( $\frac{3}{4}$ ” to 1”) from the bottom of the sleeves. Hem in place. This will leave a 6-mm ( $\frac{1}{4}$ ”) tuck at the bottom of the sleeve for ease in moving and stretching.



109



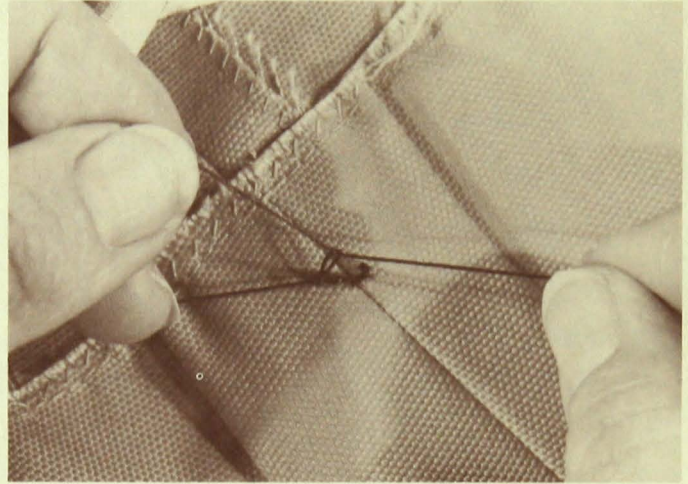
110

## HEMS IN LININGS

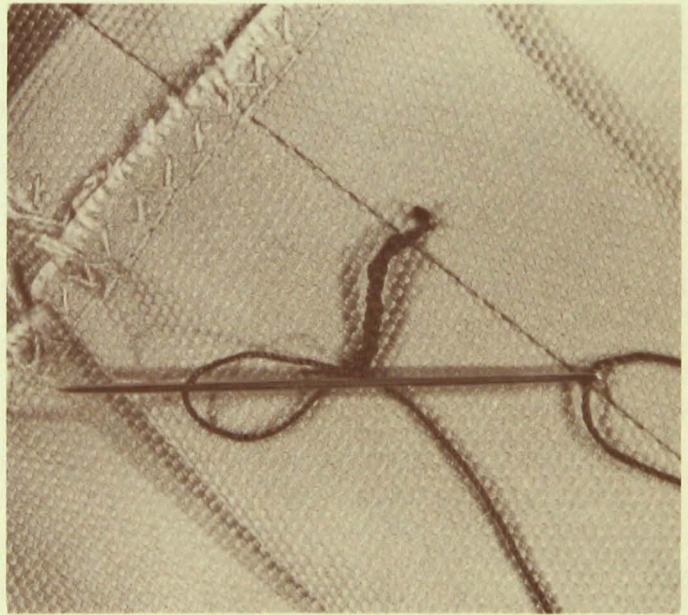
The coat lining is generally hemmed separately. Mark the coat lining so the hem will be about 2.5 cm (1") above the bottom of the coat. Hem the lining by hand or with a machine blind hemming stitch. Loosely fasten the hem lining to the coat with french tacks at each of the seams. French tacks can be made by working a buttonhole stitch over three or four long stitches between the lining and coat about 2.5 cm (1") long (photo 111) or by crocheting a chain of thread.

To crochet a french tack, take a small stitch in the coat hem fabric and draw the thread up to form a loop. Place thumb and forefinger through the loop to spread it apart. Draw another loop through the first (photo 112). Tighten the first loop by pulling the threads of the second loop (photo 113). Repeat until the desired chain length is reached. Draw the needle through the last loop to secure the chain (photo 114). Fasten the chain end into the lining fabric securely.

Jacket linings are usually stitched to the jacket hem in the same way that the sleeve linings are handled. Cut the jacket lining the length of the finished jacket. Turn 6 mm (1/4") of the lining to the wrong side. Pin fold



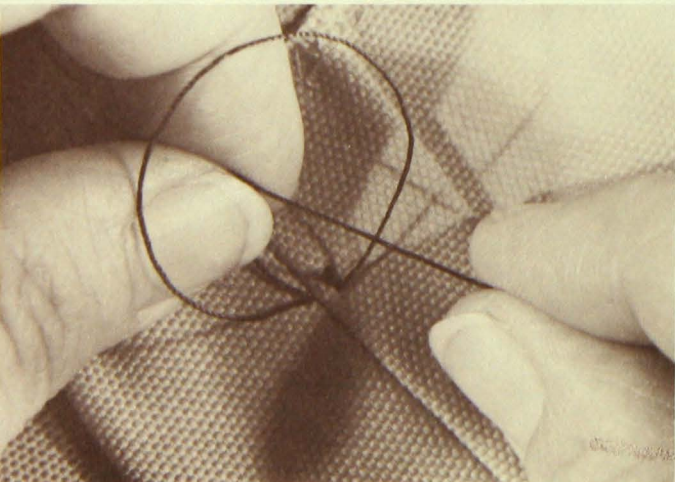
113



114



111



112

to jacket hem 2 to 2.5 cm (3/4" to 1") from the edge of the jacket. Stitch in place by hand. This will leave a tuck at the bottom of the jacket to provide ease for movement.

Finish stitching the lining to the bottom of the front facing by hand.

## FINAL PRESSING

Pressing as you sew will eliminate the need for a great deal of final pressing, but before wearing your tailored garment, you will want to carefully touch it up. Be sure to use a press cloth when you press the garment from the right side.



