



TECHNIQUES FOR TAILORING

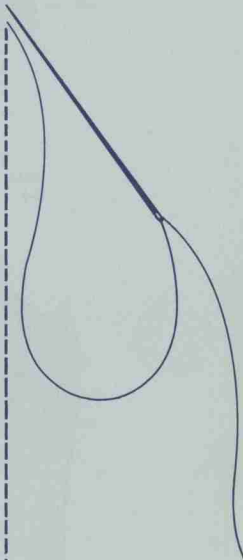
UNDERLINING A TAILORED GARMENT—Underlining is a second layer of fabric. It is cut by the garment pattern pieces and staystitched to the wrong side of the corresponding outer sections before any seams are joined. The two layers are then handled as one. As a general guide, most suit jackets and coats look more professional when underlined. Underlining is especially recommended for lightweight wool materials, loosely woven materials and light-colored materials. For additional information on selecting fabrics for underlining and applying the underlining, see *Lining a Skirt or Dress HE 72*, N. C. Agricultural Extension Service.

STAYSTITCHING—Staystitch all outer garment pieces before construction begins. If garment is underlined, staystitching is done when the two layers of fabric are sewn together.

Staystitch $\frac{1}{4}$ in. outside seamline (on the seam allowance). Staystitch with matching cotton thread on all curved areas that may stretch during construction such as necklines, side seams, shoulder seams, armholes, and side seams of skirt.

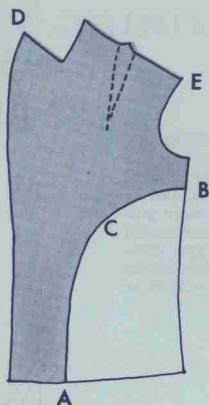
Use directional stitching always to prevent stretching of fabric and to prevent one layer of fabric from riding. The direction to stitch is indicated by small arrows on the pattern on the seamlines.

INTERFACINGS—Select a high quality hair canvas for the front and collar of coats and jackets. The percentage of wool indicates the quality—the higher the wool content of the canvas the better the quality. Since a high percentage of wool makes the hair canvas fairly dark in color, it cannot be used successfully under light-colored fabrics. In these cases use an interfacing lighter in color and lower in wool content.



JACKET OR COAT FRONT INTERFACINGS

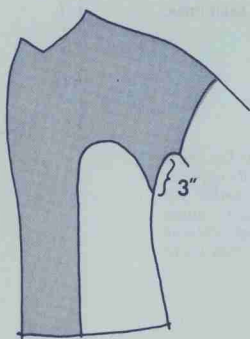
To cut hair canvas for jacket or coat front with set-in sleeves:



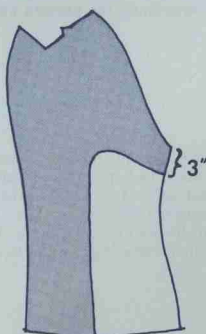
(1)

1. Lay jacket front pattern on hair canvas.
2. Locate point A on the canvas by measuring 1 in. wider than the facing of the jacket or coat. (Fig. 1)
3. Locate point B on the canvas by measuring down 3 in. below the armhole.
4. Locate point C on the canvas by measuring $\frac{1}{2}$ to $\frac{3}{4}$ in. below the point of the bust. Draw free hand on pattern a curved line from A to C to B. Transfer this line to canvas using tracing paper.
5. Cut out hair canvas starting at point A, going to points D and E and stopping at point B.
6. Remove pattern and cut from point A, curving to point C, and finishing at point B.
7. Mark center front, buttonhole locations, and any darts or other details.

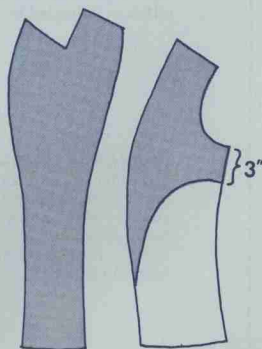
To cut hair canvas for jacket or coat front with kimono or raglan sleeves or with princess lines, follow the same general procedure for set-in sleeves making the adaptations shown in Figs. 2-4.



(2)
Kimono Sleeve



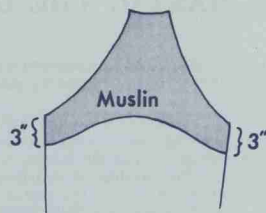
(3)
Raglan Sleeve



(4)
Princess Lines

SLEEVE INTERFACING

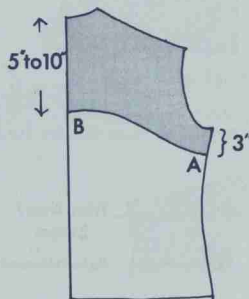
Preshrunk muslin is used to interface the sleeve of raglan sleeves. This is the only type sleeve in which interfacing is used. (Fig. 5)



(5)

COLLAR INTERFACING

Cut interfacing for collar by using the undercollar pattern, following the grainline marked on the pattern. Cut from hair canvas. Mark seamlines with tracing paper.

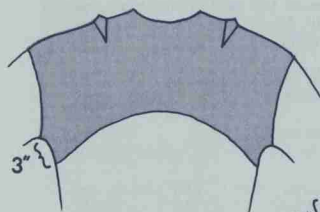


(6)

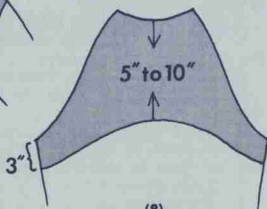
MUSLIN INTERFACING

To keep the back of the garment from stretching out of shape and to help it last longer, use a stay made from preshrunk muslin across the back. To cut stay, place jacket or coat back pattern on muslin. Locate point A 3 in. below armseye. Locate point B 5 to 10 in. below neckline. (Fig. 6) Draw line on pattern curving gracefully from point A to B; transfer line to muslin using tracing paper. Cut out stay.

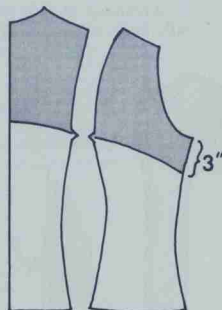
See illustrations of the muslin stay for other style garments. (Figs. 7-9)



(7)
Kimono Sleeve



(8)
Raglan Sleeve



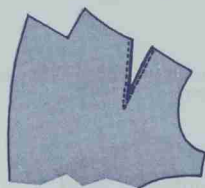
(9)
Princess Lines

MAKING THE DARTS

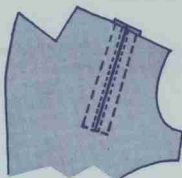
Darts may be constructed in one of two ways. Method I is highly recommended for the hair canvas. Method II may be used for lightweight interfacing fabrics such as muslin.

Method I. Machine stitch on the garment portion (not inside the dart) just outside the dart stitching line to prevent stretching. (Fig. 10) Cut out dart on the marked dart lines, removing the dart portion of the fabric.

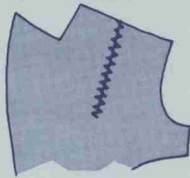
Place a piece of rayon seam tape behind the dart and bring the two cut edges together so that the edges meet at the center of the tape. Pin. (Fig. 11) Stitch along the dart cut edges. Then zig-zag by machine across the dart. (Fig. 12)



(10)



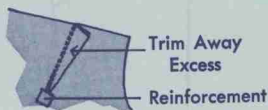
(11)



(12)

Method II. Slash through the center of the dart down to the point.

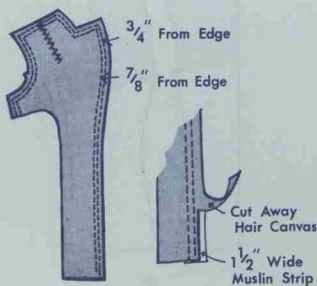
Overlap, matching stitching lines of dart. Make double row of stitching, close together, reinforcing the point of the dart with a piece of rayon tape or a square of muslin. Cut away excess material on each side of stitching. (Fig. 13)



(13)

STRIPPING THE INTERFACING

Stripping is done on the hair canvas any place it goes into a seamline. Stripping prevents bulk. Hair canvas is never sewed into a seamline. To cut and apply stripping:



(14)

1. Lay hair canvas interfacing on muslin making sure that the center front grainline of the hair canvas is on the lengthwise grain of the muslin. Pin so that muslin lays flat down center front, around neckline, across shoulder, around armhole, and down side.

2. Cut out around the places mentioned above.

3. Optional: Using the pattern, mark with tracing paper the seamlines on the muslin.

4. Remove hair canvas from muslin.

5. Measure to the inside $1\frac{1}{2}$ in. from cut edges. Cut on this line.

6. Match muslin strip to outer edge of hair canvas and machine stitch $\frac{3}{4}$ in. from cut edge. (Fig. 14) This stitching line *must* be accurate and straight.

7. Stitch a second line $\frac{7}{8}$ in. from the cut edge.

8. Trim away canvas close to the first stitching line.

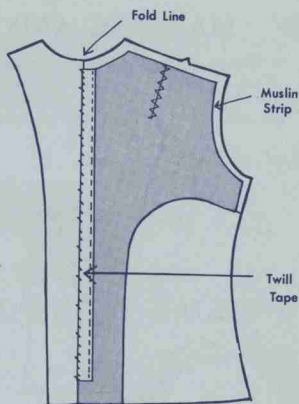
Note: Strip the collar in this same manner.

INTERFACING

TAPING THE INTERFACING

For garments with front and facing cut in one piece, the fold line is taped.

1. Cut out hair canvas as indicated above cutting just to the center fold line of garment.
2. Prepare hair canvas by making darts and stripping all seamlines.
3. Tailor-baste hair canvas to wrong side of wool bodice. Check the edge of the hair canvas to see that it is exactly at fold line of outer fabric.
4. With interfacing up place jacket on a table. Using $\frac{3}{8}$ in. shrunken twill tape, pin tape along edge of interfacing, matching edge of tape to edge of interfacing and stopping short of seamline at neckline and hemline. (Fig. 15)
5. Using cotton thread to match the wool, fasten by hand the inside edge of the tape to interfacing with a running stitch. Fasten outside tape edge with loose overcast stitches, occasionally catching the wool material if stitches do not show on right side of garment.



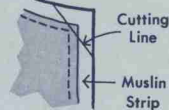
(15)

APPLYING THE INTERFACING

1. Working carefully, put the interfacing pieces to the corresponding jacket front pieces. Shape over hand so that two pieces fit exactly.
2. Pin interfacing into place. Recheck to make certain two pieces fit together correctly.
3. Tailor-baste interfacing into place so it will be held securely. Stop all bastings inside seamlines. Do not tailor-baste in lapel areas. (Fig. 16)
4. To prevent bulk, cut interfacing out at corners as shown in Fig. 17.



(16)

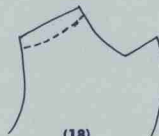


(17)

SHOULDER SEAMS TREATMENT

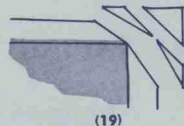
STITCHING SHOULDER SEAMS—In tailoring, the shoulder seam is usually curved at the neckline. This helps the shoulder curve up into the neck. This curve is less than $\frac{1}{4}$ in. (Fig. 18)

TAPING SHOULDER SEAMS—Tape shoulder seams only if the material is loosely woven or stretchy. Stitch shrunken seam tape in the seam on seamline of the bodice back.



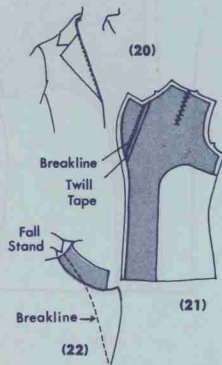
(18)

TRIMMING POINTS—All points of collars, lapels, etc. are trimmed before turning to remove excess material. (Fig. 19)



MARKING AND TAPING BREAKLINES

*(Breakline: the place at which the collar and lapel roll.)



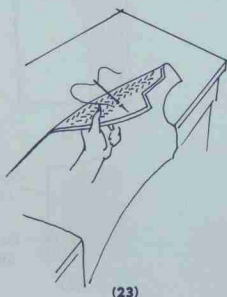
1. Baste undercollar onto garment.
2. Try on jacket or coat. Determine the breaklines of collar and lapels. Mark the breakline with pins or a pencil. (Fig. 20)
3. Remove undercollar.
4. On collar and lapels, pin a piece of preshrunk $\frac{3}{8}$ in. cotton twill tape just on the inside (toward bodice of jacket) of breakline, stopping short of seamlines. Hold the tape slightly taut to help lapel and collar roll. (Fig. 21)
5. Hand stitch tape in place catching wool fabric occasionally.

(Note: Check carefully to see that the breakline markings on the collar match the breakline markings in the lapels. Check to see that the fall of the collar is deeper than the stand. (Fig. 22)

Check at this time also to make certain both lapels are same size.)

PAD STITCHING THE LAPELS

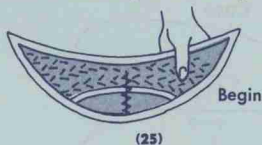
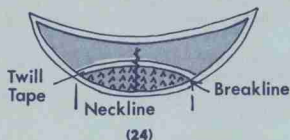
Pad stitching is used to fasten the canvas into the garment and to shape and roll the lapels and collar of the garment.



1. To hold garment correctly, place canvas side of garment on table with front edge of garment away from table edge. (Fig. 23)
2. Fold lapel edge so that lapel section is held in the hand with thumb uppermost so as to free thumb for easing canvas.
3. Starting at the breakline and working parallel to it, begin pad stitching, rolling the lapel over your hand as you work. Rows of stitching are $\frac{1}{2}$ in. apart. Stitch back and forth as you fill in the entire lapel. Slide the hand from bottom to top and back again as work progresses and ease canvas with thumb onto the garment to shape lapel. Stitches are taken through the interfacing catching a few threads of the wool fabric and are approximately $\frac{1}{2}$ in. long. Use matching thread. Stitches should stop short of all seamlines; pull stitches taut but not tight.

PADDING THE UNDERCOLLAR

The undercollar is padded using the same stitch and hand movements as in step 3 under Pad Stitching the Lapels. The stand is pad stitched in rows running vertical to the breakline $\frac{1}{4}$ in. apart. Begin at the center back and work toward the outside on both halves. (Fig. 24) To pad stitch the fall, work parallel to the breakline, using stitches $\frac{1}{2}$ in. apart. Pad stitch only to the marked seam allowance. Work in a slight amount of ease as you did on lapels. (Fig. 25)



ATTACHING UPPER COLLAR AND FRONT FACINGS

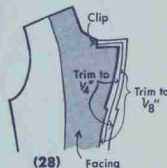
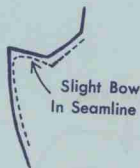
1. Join upper collar to facings. Clip, trim and press seams.

2. Pin collar and facings to garment, matching all notches and markings accurately. (Fig. 26)

3. Sew, starting from the right-hand side of the suit jacket at the bottom and stopping at center back of collar. Repeat for left-hand side of jacket or coat. (This keeps ease from shifting out of place.)

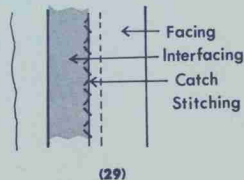
4. At lapel area, stitch with a slight bow to insure a straight edge when turned. (Fig. 27) At the point of the lapel, stitch one stitch across the end to make a sharp point. The stitch length may be shortened slightly at the point.

5. Grade the seamlines reversing at point of lapel break. (Fig. 28) This allows the widest seam allowance to be next to the outside fabric when turned. This cushions the seamline and helps prevent a ridge. The narrowest seam allowance should be $\frac{1}{8}$ in. wide; the widest $\frac{1}{4}$ in. wide (may be a little wider on materials that ravel easily). (Fig. 28)

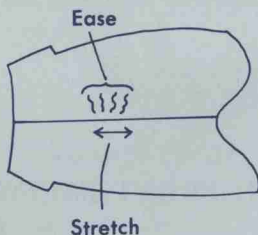


FELLING THE FRONT EDGE SEAM ALLOWANCE

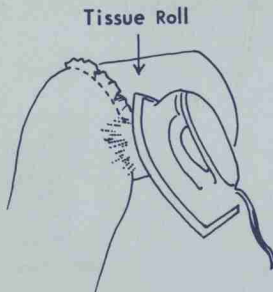
Hand stitching the trimmed seam allowance to the interfacing prevents the seam from rolling out and showing. This is done down the front of the jacket or coat starting just below the point of the breakline at bottom of lapels. Use a running catch stitch rolling the seam slightly under and pulling the stitches taut enough to hold the seam in place. (Fig. 29)



CONSTRUCTING AND SETTING IN SLEEVES



(30)



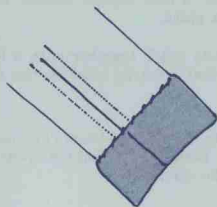
(31)

1. Do all markings on sleeves carefully.
2. In a two-piece sleeve, sew up the underarm seam. Ease is more acceptable in tailored sleeves than darts. If darts are shown on pattern, experiment to see if fullness can be eased in successfully. If so, use a steam iron to shrink out fullness. (Fig. 30) If using a one-piece sleeve, do step 3 before sewing the underarm seam.
3. Run two rows of machine gathering stitches between the notches on the sleeve cap. Place one row on the seamline, and the other row $\frac{1}{8}$ in. outside of the stitching line toward the raw edge.
4. Pin the sleeve into the jacket or coat matching all markings. Draw up the gathering threads so that the sleeve fits perfectly into the armseye. Distribute the fullness evenly. Remove sleeve from garment. Fasten gathering threads.
5. Place the sleeve over a small tailor's ham, a pressing mit, the end of a sleeve board or a tissue roll. With steam iron or damp cloth, shrink out fullness. Avoid wrinkles. Shrink on the seam allowance. Avoid pressing down into the sleeve. (Fig. 31)
6. After the cap is shaped, allow it to dry thoroughly over a soft pad or on the pressing equipment.
7. Pin sleeves into coat or jacket matching all notches.
8. Baste stitch sleeve into position working with sleeve side up.
9. Check the sleeve to make certain it hangs correctly.
10. Stitch seam, holding sleeve topmost. Control the distribution of ease and stitch straight with a fairly small stitch.
11. Turn the seam allowance into the sleeve. The underarm seams will turn upward. If needed, trim underarm seams from notch to notch to $\frac{3}{4}$ to $\frac{1}{2}$ in. Place sleeve over pressing equipment. Using a pressing cloth, steam lightly.

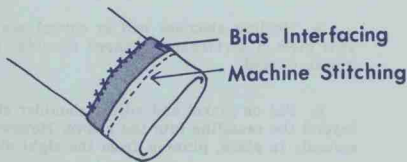
HEMMING SLEEVES

(Note: If muslin garment has been fitted, sleeves may be hemmed before setting into jacket or coat. Otherwise, set in the sleeves and then determine the correct length.)

1. Cut a bias reinforcement of hair canvas at least $\frac{1}{2}$ to 1 in. wider than the hem width and same length as sleeve circumference.
2. Pin lower edge of hair canvas along hem fold of sleeve. Loosely overcast bottom edge of strip at hem fold. Slip stitch ends of interfacing to the seam allowance of sleeve. (Fig. 32)
3. Machine stitch hair canvas to sleeve at edge of the sleeve hem.
4. Turn up hem and catch stitch raw edge of interfacing to sleeve. (Fig. 33)
5. Press hem edge on sleeve board.



(32)



(33)

MAINTAINING ROLL AT SLEEVE CAP

If needed to maintain smooth roll at sleeve cap, insert a bias strip of self fabric (if light-weight) or muslin. Cut bias strip about 6 in. long and $1\frac{1}{2}$ in. wide. Fold in half. The bias strip is placed on top of the seam allowance between the seam allowance and sleeve. Match edges of bias strip to sleeve seam edge across cap of sleeve. Stitch by hand as close as possible to sleeve line stitching.



SHOULDER SHAPERS OR PADS

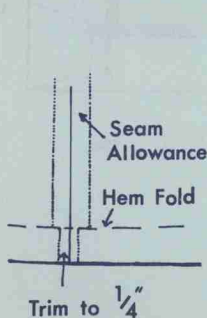
All people do not need shoulder shapers. Some people need only one due to uneven slope of shoulders. The shoulder pads may be the same or different sizes and shapes depending upon the shoulders of the person. Some style garments do not need shoulder shapers.

1. To cut out shoulder shapers, pin in the darts on shoulder of the pattern front and/or back. Pin front and back pieces of pattern together at the shoulder seam matching seamlines. Lay pattern piece on muslin. (Fold fabric so four pieces can be cut at one time.) Cut from notch to notch around armseye of the pattern. At shoulder seam mark $2\frac{1}{2}$ in. from armseye and draw a slightly curved line from this point to each of the notches. Transfer this line to muslin using tracing paper. Remove pattern. Finish cutting out.
2. Using two pieces of the muslin, place quilting cotton between them. Put shoulder shaper into jacket or coat and determine the size and shape needed for you. Remove from garment and trim and cut as needed. Fit each shoulder shaper on the shoulder it will be used on.
3. To permanently shape, place bottom layer of muslin for shoulder pad over your hand, holding it in a curve similar to that of your shoulder. Place cotton layers, one at a time, on muslin and finish by placing top layer of muslin in place.
4. Holding shoulder pad in curved position, hand stitch together with a long running stitch. This gives a permanently shaped shoulder shaper that must be used on the shoulder for which it was curved.
5. Put on jacket and adjust shoulder shapers to correct position. They usually extend $\frac{1}{2}$ in. beyond the seamline into the sleeve. However, this varies with fashion trends. Pin the shaper securely in place, pinning from the right side of the garment.
6. Remove jacket and attach by hand the shoulder pad at each end of the shoulder seam. Attach it loosely to the armseye seam.

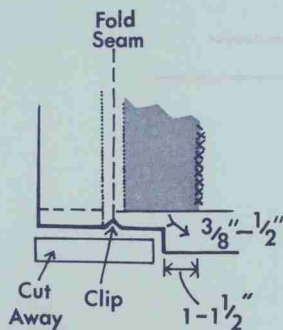
HEMMING BOTTOM OF JACKET OR COAT

FOR JACKET HEMS

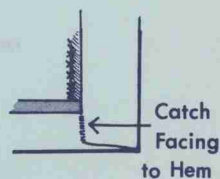
1. Turn up hem on line indicated on pattern. Try on jacket to see if hem length is becoming even. Adjust, if necessary.
2. Steam press the hem fold only, avoiding any pins.
3. Measure and mark hem width and trim evenly. Jacket hem width is usually $1\frac{1}{4}$ in to $1\frac{1}{2}$ in. deep. Trim to $\frac{1}{4}$ in. the seam allowances on hem portion. (Fig. 34)
4. Cut a bias strip of muslin $\frac{3}{4}$ in. wider than the finished hem width. Put muslin strip along hemline fold and attach in same way as steps 2 and 3, Hemming Sleeves.
5. For a professional finish at corners at lower front edge: (Fig. 35)
 - lay facing open. Starting 1 to $1\frac{1}{2}$ in. from edge of interfacing, cut to allow $\frac{3}{8}$ - to $\frac{1}{2}$ -inch hem allowance.
 - clip the seam out, being careful to stop short of fold line. Hand tack at point of clip so machine stitches of seam will not come out.
6. Turn up hem and catch stitch edge of muslin to the jacket.
7. Fell (catch stitch) raw edge of front facing to the hem using matching thread. On material that ravels easily, turn under slightly. (Fig. 36)



(34)



(35)

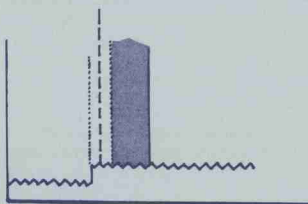


(36)

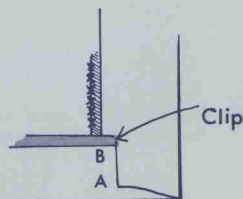
FOR COAT HEMS

Coats are hemmed similar to suit jackets with the following exceptions:

1. Coat hem depth is usually 2 to 2½ in. wide.
2. Coat hem edge of nonfraying material is pinked. Coat hem edge of fraying material is edged with seam tape. Machine stitch seam tape to edge of coat hem, easing it on as you stitch.
3. When fastening the edge of the front facing to the hem, do not clip the seam out as done in step 5 for jacket hems. To reduce bulk, cut off the excess on just the facing. (Fig. 37) Later, if the garment needs to be lengthened, then just the facing has to be pieced.
4. Hand stitch raw edge of the front facing to the hem if material does not ravel easily. If fabric ravel easily, clip the facing at B and turn under the raw edge of facing between A and B as shown in Fig. 38. Fasten to coat between A and B. Lower edge of facing and hem is left open.
5. Occasionally, lead weights may be used at the underarm and back seams to hold the garment in position. They are usually enclosed in a square of lining material and attached to the hem before it is placed into position.



(37)



(38)



Prepared by Extension Clothing Specialists

Published by
THE NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.

6-75-5M

Home Economics 82