

GENERALLY SPEAKING



The instruction sheet included with every pattern is an excellent guide in the step-by-step process of making a suit or coat. Because the size of this sheet limits the amount of detailed help in tailoring that can be given, this book has been designed to expand the directions for making suits and coats.



PATTERN . . . Whether making a suit or coat from new material or a used garment, a good pattern is indispensable. If material and pattern are selected at the same time, a better choice of each can be made. The number of yards of material required for fabrics of various widths is given on the back of every pattern envelope. Yardage for linings and interlinings is given also. Listed under notions are the quantity of thread and size of zippers and buttons.



THREAD . . . Thread is an important factor in tailoring. J. & P. COATS or CLARK'S O.N.T. Mercerized Sewing Thread of matching color blends with the texture of all fabrics. Size 50 Mercerized Sewing Thread is right for stitching on medium weight suit fabrics. J. & P. COATS Heavy Duty Mercerized Sewing Thread of matching color is best for heavy coat fabrics. The stitching around the armholes and neckline should be done with Heavy Duty on all types of fabric. This stronger thread in a double line of stitching acts as a reinforcement of the seam to prevent stretching.



REFERENCE BOOKS . . . *The New Encyclopedia of Modern Sewing* contains illustrations and full descriptions of all techniques of sewing. Page references to the *Encyclo-*

pedia will be found throughout this book. This is available in book departments and at many notion counters. References are made also to *Sew and Save*, a 48-page booklet of essential sewing helps. Ask for it at your favorite notion counter.



WOOL FABRICS AND BLENDS . . . Wool fabrics are most commonly used for coats and suits. Other types of fabrics—called blended fabrics, since they are mixtures of wool with either rayon, aralac or cotton—are also used frequently. These blended fabrics, though less expensive than wool fabrics, are not as warm and do not wear as well.

For the benefit of the consumer, the Federal Trade Commission requires that all fabrics which contain wool fibers be labelled wool, reprocessed wool, reused wool.¹ wool and rayon, or wool and cotton, with the percentage of each fiber. For example, a label may be marked "100% wool." This means that only new wool fibers never before made into fabric have been used. Other labels may read "80% wool, 20% reprocessed wool." This means that new wool fibers have been combined with fibers from scraps of new wool materials which have been raveled. A label which reads "70% wool, 20% reprocessed wool and 10% reused wool" means that in addition to the content of new wool and reprocessed wool fibers, a percentage of wool fiber obtained from worn wool goods has been

¹ Encyclopedia, p. 304.

used. Wool—that is, new or virgin wool—is more elastic, softer and of nicer texture than either reprocessed or reused wool. However, these reclaimed wool fibers have the quality of warmth which makes them useful at a lower price than virgin wool, for coarse wool fabrics and for interlining.

The label on a blended fabric might be marked "80% wool, 10% rayon, 10% aralac." Such a label would mean that the material was made of new wool fibers combined with rayon and aralac, a fiber made from the protein of milk. Aralac resembles wool in appearance and in chemical content so much that moths will eat it!



Napped surfaces which have been pressed (finished) with the nap running in one direction present a problem in cutting. More material is needed to cut a suit or coat from material with a napped surface. All patterns give the yardage required for materials with nap and also diagrams of the pattern layout which insure having the nap run the same way in all pieces. Because plaids and stripes must be matched in cutting and making, extra yardage must be bought. The amount of extra yardage needed depends upon the size and arrangement of the lines. In general, the larger the plaid, or the more widely spaced the stripes, the larger the allowance of extra yardage must be. The more pieces there are in the pattern used for cutting out a stripe or plaid, the more edges there will be which require matching; consequently, more allowance for extra yardage is needed than for a simple pattern with few pieces.



SHRINKING . . . All fabrics which have wool fibers should be tailor shrunk before cutting. Woolens are preshrunk in the process of manufacture, but another shrinking is necessary to insure smooth pressing and to prevent too tight fitting after steaming or cleaning. If it is not convenient to have the shrinking done by a reliable tailor, it can be done at home in this way. Unfold the fabric; clip selvage along edges every 2". Dip a sheet in cold water; wring it out. Lay the fabric smoothly on the sheet. Roll sheet and fabric together and leave them together overnight. Then press fabric on the wrong side with a press cloth, following the grain and taking pains not to stretch the material. Dry thoroughly before cutting. Aralac should be shrunk just as wool fabrics are.



GRAIN OF MATERIAL . . . The most important factor in the making of any garment is placing and cutting the material so that the grain lines fall into the proper position in

every part of the garment. Yarns may be *woven* or *knitted* into many types of material. The process of weaving a fabric is similar to the building of a house—a solid foundation is the base of both. The first step in weaving is laying the warp yarns in place for a foundation. This base of warp, which runs lengthwise, is crossed over and under by filling, or woof, yarns. These two sets of yarns in the weave, the warp and woof, make what is known as the grain of the material. The finished edge which runs the length of the fabric is called the selvage. The warp, or lengthwise grain, of the material runs in the same direction as the selvage edge of the fabric. The woof, or crosswise grain, runs in the opposite direction.



In cutting and in fitting a garment these two grain lines must be placed in such a way that the weight of the material will be evenly balanced on the figure. All patterns are marked on each piece to indicate the proper position of the pattern on the lengthwise grain of the material. The weight of a garment is supported at the shoulder and at the hip. For this reason the stronger, lengthwise grain runs from shoulder to hem in a garment and from shoulder to wrist in the sleeve. The crosswise grain should run straight around the body everywhere except in a gored skirt, where the grain lines slant downward below the hip line at the seams, and at the shoulder dart in the blouse front, where the grain tips upward between the dart and the armhole seam. The crosswise grain will be straight around the sleeve except at the back, where the fullness is eased into the sleeve seams. Pleats hang more gracefully when the lengthwise grain runs along the folded edge. Gathers fall more smoothly when the stitching runs along the crosswise grain. Drapery hangs better when the folds run on the lengthwise grain. Belts and cuffs should be cut with the longest measurement on the lengthwise grain. All buttonholes wear and keep their shape better when cut on the lengthwise grain.



The process of knitting a fabric is done by interlacing yarns to produce a lengthwise and crosswise grain. Knitted fabrics, like jersey, may be constructed by machine in two different ways. One method, called *circular knit*, is very much like hand knitting. Another machine process of knitting produces *warp knit* fabrics. The circular knit is more inclined to stretch and sag than the warp knit, and when a stitch is broken, runs start just as in stockings. The patented warp knit materials sag very little and seldom run.

Jersey is circular or warp knit in a cylinder and sometimes is sold in a flat tube with two folded edges. Cut through *one* of these folded edges. The raw edges

will correspond to the selvages of woven material. The lengthwise grain runs parallel to these edges. Jersey does not fray, but the crosswise grain of circular knit jersey will unravel just as hand knitting does. To prevent raveling and control stretching in jersey, stitch $\frac{1}{4}$ " from the raw edge on all sides of each piece of the garment before any of the pieces are joined together. In stitching jersey, use a slightly looser machine tension than that used for woven materials. The looser stitches will allow for the stretch of the material.



The best styles of skirt for jersey are: five or six gores; pleats all around; or gathers concentrated in the front with a three-gore back. Jackets which have the back and each front in two or three pieces can be molded more successfully in knitted fabrics. These styles are suggested because knitted fabrics keep their shape better when there are seams to support the grain and when there are no large uncut pieces, like a one-piece skirt back, to sag and stretch out of shape.



PRESSING . . . Good sewing alone will produce a very home-made look; good pressing cannot make up for poor sewing; the combination is essential for good results.

Besides an iron and an ironing board, the equipment needed includes a pressing cushion, a press cloth, a sponge and bowl, a whisk broom or a stiff clean brush. A pressing cushion² can be bought, or can be made of unbleached muslin and stuffed with sawdust or cotton scraps. It should be 9" x 12" and oval in shape. A press cloth of heavy cotton twill or heavy unbleached muslin 27" long and 15" wide is the best kind for pressing woolens. A small sponge or a piece of cheesecloth is needed to dampen the press cloth. A whisk broom or stiff clean brush is used for brushing the right side of woolens as they are pressed to prevent a glaze or shine on the material.



Before pressing any part of a piece of sewing, test the material by trying out the temperature of the iron and the effect of steam on a cutting scrap. The acetate rayons are sensitive to heat, and these beautiful fabrics can be ruined with one touch of a very hot iron or steam. They simply melt into shreds under a hot iron, and steam leaves a light streak or glaze on the material which cannot be removed. To test rayons, hold a piece of the material with tweezers or scissors over a metal basket or porcelain basin. Hold a lighted match under the scrap. If the burned edge of the scrap turns stiff and hard after it cools, the material is an acetate and must be pressed with a cool iron.

Gelatine used as a sizing for rayons sticks to the

iron and makes brown streaks on the goods. In this case, put a piece of tissue paper over the wrong side and press over it.



Wool fabrics, or those which are made of a mixture of rayon and wool, should be pressed on the wrong side with a press cloth. The best results in pressing are obtained by working on the wrong side of the material with a press cloth and wet sponge. With the part to be pressed spread out flat, cover with the heavy cotton press cloth; then pass a wet sponge over the cloth. *Press, do not rub, the iron over the fabric.* Do not have the iron so hot that it dries the press cloth immediately upon touching it. To prevent seams and hems from showing on right side, *never continue pressing until the fabric is completely dry.* Hang the garment up to dry before handling it. If it is necessary to press a pocket or any trimming on the right side, place a piece of the material of the garment on the part to be pressed, right side to right side. Put a press cloth over the top piece and dampen it thoroughly before pressing.

The oval pressing cushion is needed for pressing curved seams, darts and sleeve tops where the aim is to preserve and mold the shape of the different parts as well as to smooth the inside. These parts should be pressed as soon as they are stitched. When the final all-over pressing is done, press these parts first to avoid wrinkling the flat surfaces.³



Fleece fabrics, velvet, velveteen and corduroy should be laid on a velvet board and pressed on the wrong side. A velvet board is like a large, flat brush with short metal bristles which pass through the pile of a fabric without crushing it. All dry cleaners and most tailors have velvet boards, and the final pressing could be done by them. Few people have a velvet board at home. To press seams in the process of making a garment from pile fabric, steam from the wrong side. Use a moderately hot iron. Spread a wet press cloth over the iron and pass the wrong side of the seam lightly over the steaming press cloth.



GENERAL RULES OF PRESSING . . . Press on a smooth, well padded board with a clean cover. For wool, always use a heavy cotton press cloth dampened with a wet sponge. Use the lowest temperature—that is, the coolest iron—possible for all types of material. Most fabrics should be pressed on the wrong side. Fabrics with glazed surfaces are the exceptions. For silks and rayons, lay a piece of tissue paper next to the fabric and press over it. Never use a dampened press cloth without first testing it on a scrap of the material.

What
to
buy...

SUITS

- **MATERIALS . . .** In selecting material, consider where and when the suit will be worn. Gabardine, doeskin and serge, when made into simple, classic designs, are right for many occasions. Tweed, flannel, shepherd checks and plaids and corduroy are correct for casual and sport wear. For dress-up occasions, bengaline, faille, broadcloth, duvetyn, velveteen and Canton crepe give the feeling of elegance.
- After deciding which materials are suitable for the season and the occasion, consider these materials in relation to the wearer's figure. Rough tweeds, pile fabrics like velveteen, large, bold plaid patterns, crisp fabrics like bengaline make any figure look larger and bulkier. Smooth surfaced, medium weight fabrics, such as flannel, serge, Shetland and shepherd checks, give a slender, trim appearance. Warm colors (reds, yellow and orange) and the light neutral shades (grey and beige or tan) make the figure look larger. Cool colors (blues and greens), black, dark brown and the dark shades of grey make the figure look more slender.
- **PATTERN . . .** When selecting a suit pattern, search carefully through pattern catalogues for the particular jacket and skirt combination best suited to your needs. Buy an extra pattern for a skirt if that is the only possibility of having the right skirt.
- **FINDINGS . . .** *Interfacing:* Unbleached muslin, silesia or a tailor canvas can be used. The interfacing should be shrunk before using so that it will not draw up when the jacket is steamed and pressed.
- *Stay tape:* Woven cotton, linen, silk or rayon tape can be used. In the case of both cotton and linen, the tape should be shrunk before using.
- *Lining:* Smooth surfaced fabrics are best because the jacket can be slipped on and off easily. Flat crepes or twill weaves of rayon are excellent. Water repellent or perspiration proof finishes on linings are a guarantee against having linings discolor blouses.
- *Buttons:* For tailored suits, buttons covered with the material of the suit or buttons of matching plastic are correct. For dressy suits, metal buttons or those which have sparkling beads or stones are an interesting detail.
- *Shoulder pads:* These pads can be bought ready made or can be made according to directions given on the pattern instruction sheet. Every fitting of the jacket must be made over the shoulder pads.
- *Thread:* J. & P. COATS Heavy Duty or J. & P. COATS OR CLARK'S O.N.T. Mercerized Sewing Thread of matching color for all stitching and for the hand tacking of the interfacing of the jacket.

Suits in the current fashion are varied and versatile. The basic types on this page are most popular at present. It is no task to find a fashion appropriate for every occasion and a style becoming to every figure.



The man tailored suit has the severe plainness of a man's suit... must be very correctly tailored... needs well proportioned figure and best possible grooming. .. is worn for street, business, travelling and on many occasions when a well dressed look is important... is made of broadcloth, worsted, men's wear flannel, serge, shepherd checks, doeskin.



The casual tailored suit is the less severe version... more popular... becoming to more figures... appropriate for country and city... suitable for Shetland wools, tweed, medium weight flannel, gabardine, corduroy... plain bone, plastic or covered buttons.



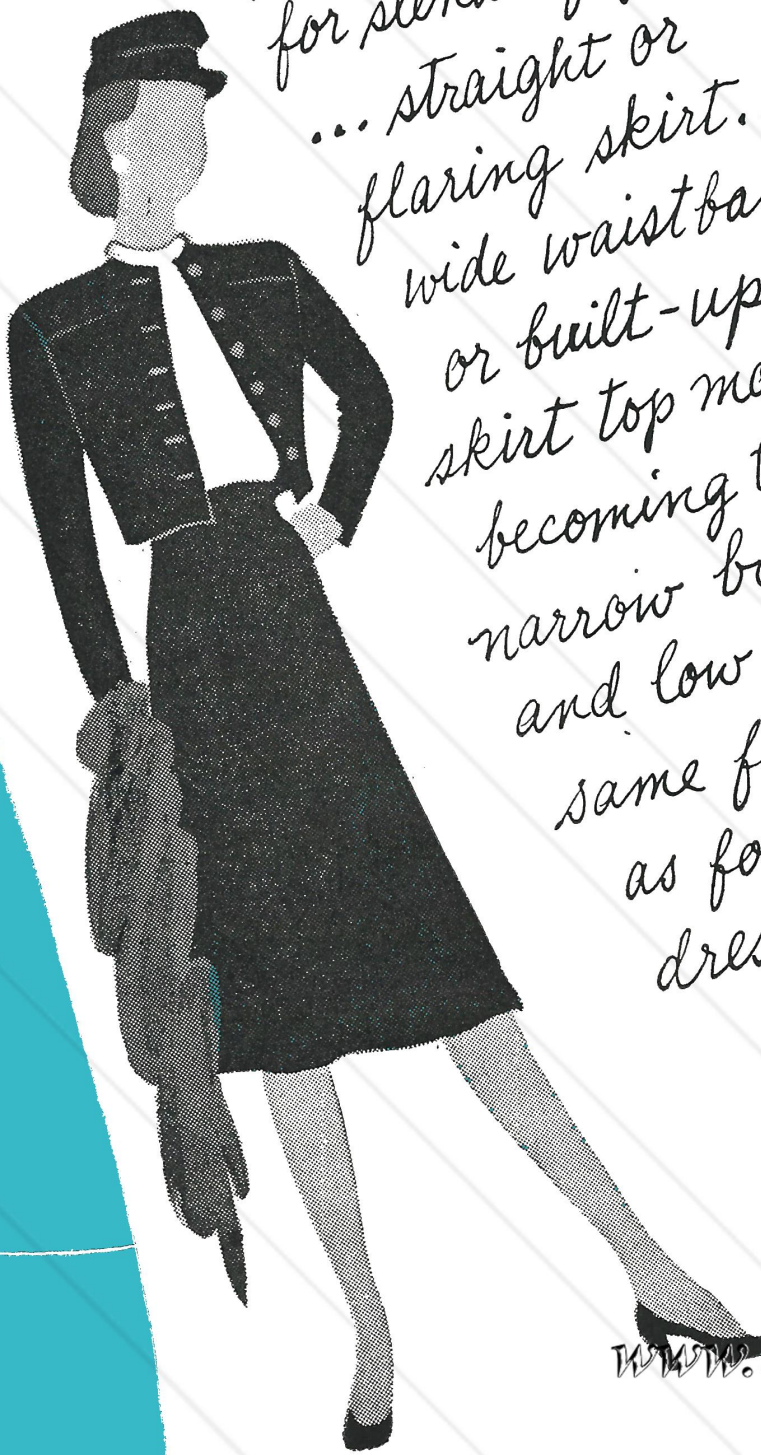
The suit with a box jacket may have either a straight or flaring jacket of hip length combined with a straight skirt ... an easy to fit style... straight cut version makes a heavy figure look trim... flaring back makes hips look slender...

adjust to individual figure... velveteen broadcloth, flannel faille, bengaline.



The dressmaker suit is a soft type with some detail of trimming .. flattering to most figures... most effective in lighter weight flannel, duvetyn velveteen, rayon bengaline, Canton crepe... ornamental buttons

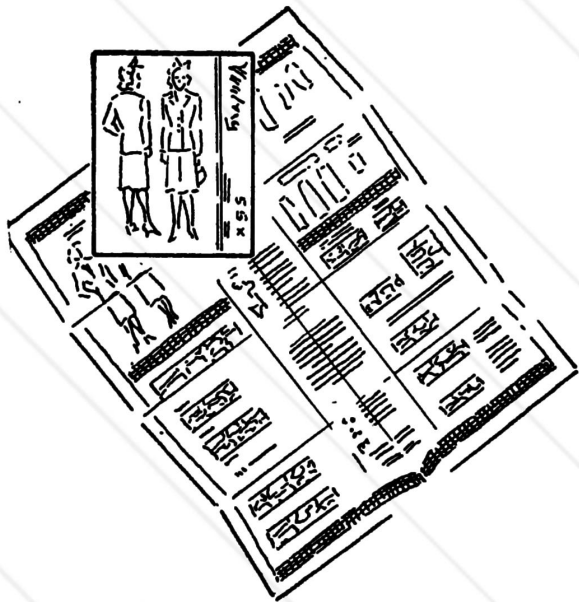
A bolero suit has a short waist-length jacket cut straight or fitted... a good young style for slender figures ... straight or flaring skirt... wide waistband or built-up skirt top more becoming than narrow band and low top... same fabrics as for dressmaker suit.



Time and thought must be given to the selection of the fabric and the style which are right together. These are essential ingredients of success.

SUITS

How to make...



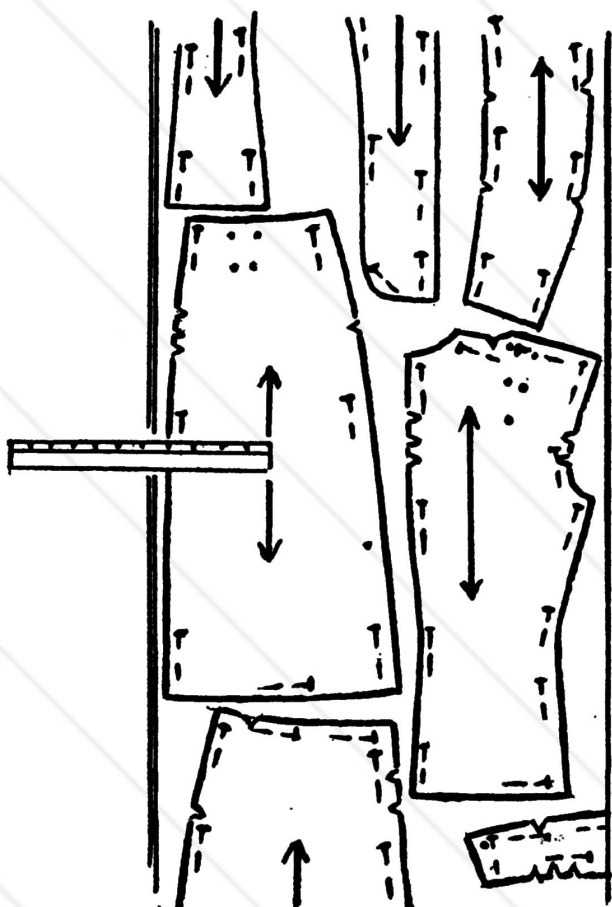
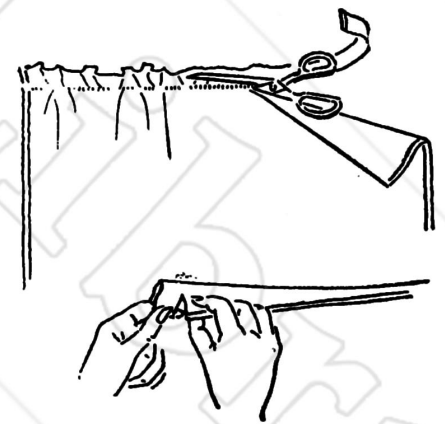
Cutting

1. Read the pattern instruction sheet carefully for:

- (a) Directions for fitting the pattern before cutting.¹
- (b) Directions for laying pattern on the material for the particular size of pattern (12, 14, 16, etc.), the type and width of material to be cut (39", 54", etc., with nap; without nap). Mark the layout to be used.²
- (c) Markings on the pattern being used. In every pattern there is a row of perforations or a heavy line which indicates where the grain of the material must be placed. Find these markings on each piece of the pattern and mark with red or black pencil.

2. Before laying the pattern on the material, straighten one cut end by tearing; or if the material does not tear easily, cut along a drawn thread to straighten the edge and to make folding on the grain easier.

3. Fold the material carefully as directed on cutting guide. Have the straightened edges exactly together.



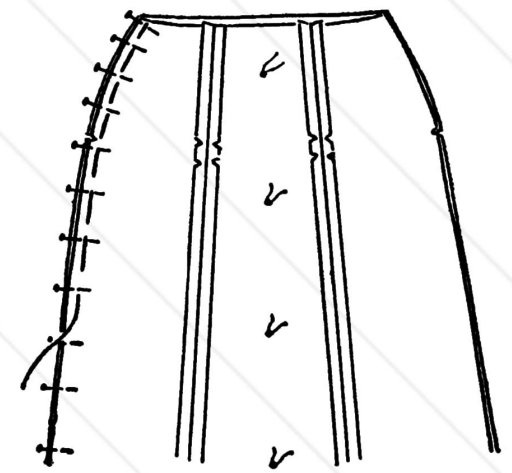
4. Lay all pieces of pattern on the material as directed on the pattern instruction sheet. With a tape measure or 18" ruler, measure an even distance from the selvage edge to the line of perforations or other marking of the grain line on the pattern. This will insure having all pieces on the grain of the material. (See page 3.) Pin pattern in place carefully. Check each piece after pinning. Make sure all pieces of pattern are placed. Cut.

5. Before removing the pieces of the pattern, transfer all markings of seam allowance, pleats, darts and gathers from the pattern to the material with chalk or tailor tacks.³

6. Remove pins. Place all pieces of the skirt in one pile, all pieces of the jacket in another; pieces of lining together; and interfacings together.

¹ Encyclopedia, p. 187.
² Encyclopedia, p. 230.
³ Sew and Save, p. 11.

7. Test the machine stitch for length of stitch and tension, using a double thickness of the material. (See sewing machine manual.) For inside stitching of seams on medium weight material using No. 50 thread, 9 stitches to the inch are good; for top stitching 12 stitches to the inch are right. The tension must be set so that the stitch is the same on both sides of the material. (See sewing machine manual for regulation of tension.)



Making the Skirt

FIRST STEPS . . . 1. Pin, then baste, the pieces of skirt front together, matching notches. Do the same with the pieces of the skirt back. Stitch. Press the seams open.⁴ (See page 3.)

2. Place right sides of front and back of skirt together, matching the notches of side seams. Baste. Leave the seam of the left side open 9" from top for putting on the skirt.

FIRST FITTING . . . (There will be two fittings.)

Fold the waistband right side out through center lengthwise. Put the waistband around the body with opening on left side. Pin to fit snugly. Put the skirt on right side out, pinning it to the waistband all around. The lengthwise grain should fall straight in the center front and center back. Fit the skirt by adjustment of the side seams. If the pattern has been altered carefully before cutting, this will be easy.

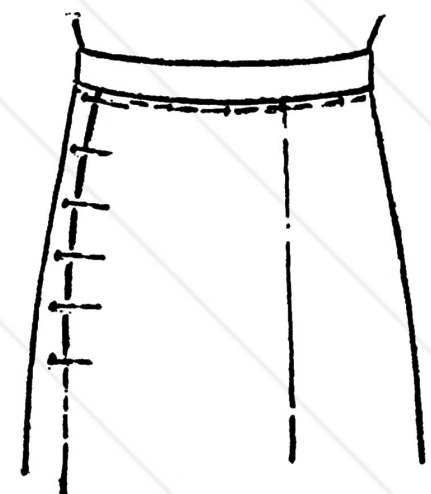
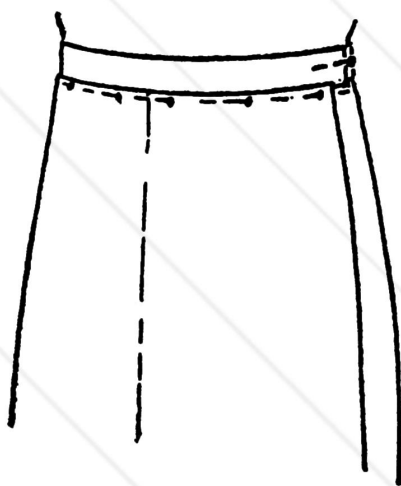
If the skirt is too large around the hip, snip the basting of the seam at the hip and rip it out as far as necessary. Fold the front of the skirt over on to the back and pin this folded edge in a straight line to take the seam in. Be careful not to fit the skirt too tightly. Remember that there should be at least 2" of ease around the hip. When a 1" tuck can be pinched up between the fingers after the skirt is fitted, there is the proper amount of ease. This extra width will be pulled close to the body by the weight of the skirt.

If the skirt is a little too tight, use the same method of fitting as for a too large skirt. There should not be much of this type of fitting in a pattern that has been adjusted to size. If the skirt is much too tight, raise it all around evenly on the waistband and taper the side seam in to the waistline.

If the skirt pulls toward one hip, use the same method of alteration to let the seam out on the side toward which the skirt pulls. This alteration is not an uncommon one. Many figures have one hip larger than the other.

If the crosswise grain sags down in any place, raise the skirt on the waistband exactly above the place where the grain sags. If the crosswise grain pulls up in any place, drop the skirt on the waistband exactly above the place where the grain is pulled up.

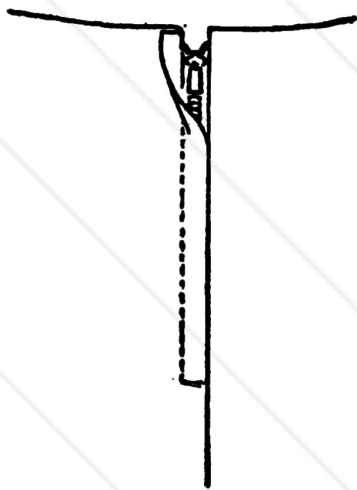
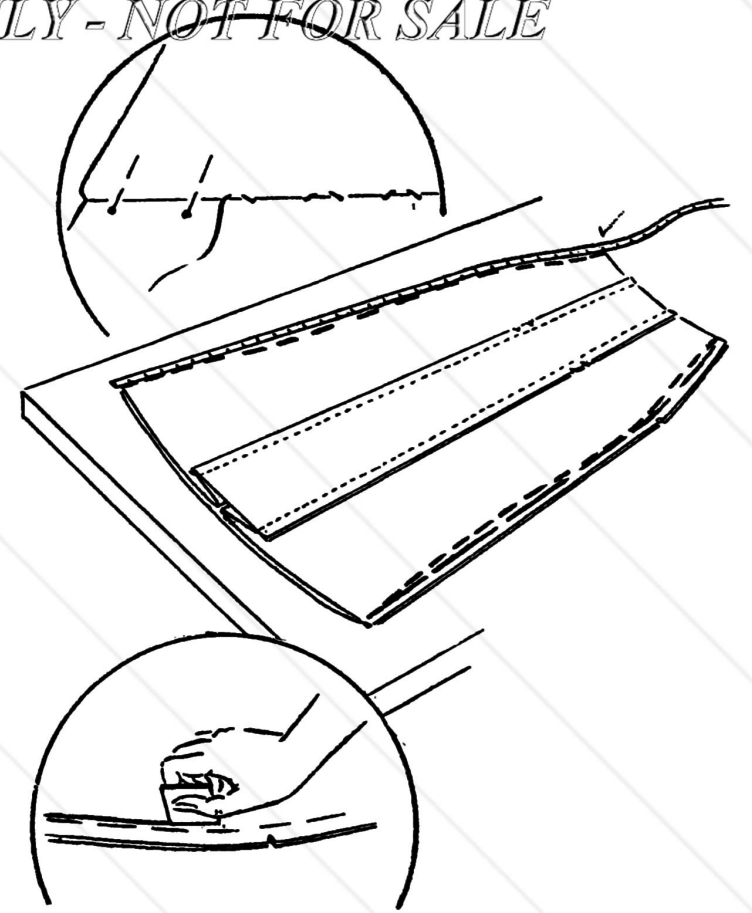
Watch the fitting over the thighs. Too tight fitting here will make the figure look ugly.



⁴ Sew and Save, p. 16.

MAKING ALTERATIONS . . . Take the skirt off carefully so the pins won't fall out. Mark the alterations carefully with basting in colored thread so the alteration lines can be distinguished from the other bastings. If there are alterations in the seams, slip stitch the folded edge down on to the skirt. Take out pins. Turn to wrong side. This slip stitch becomes a basting of the new seam line.

Lay the skirt turned to the wrong side on a table. With a tape measure or yard stick laid along the side seam, from the point where the basting is closest to the raw edge, draw a straight line with tailor chalk to the bottom of each side of the seam. In this way the same amount of adjustment will be made all along both sides of the seam.



PUTTING BACK AND FRONT TOGETHER . . . Stitch both side seams, right sides together, the full length from waistline to hem. Press the seams open. Rip stitching down 8" from top on left side for zipper. The creased edges of the seam are a good guide for putting in the zipper.

SECOND FITTING . . . Try on again to check alterations.

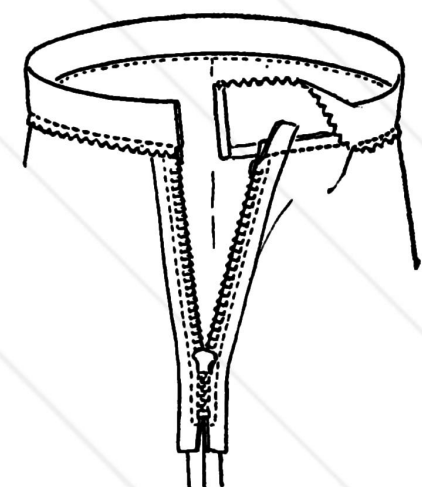
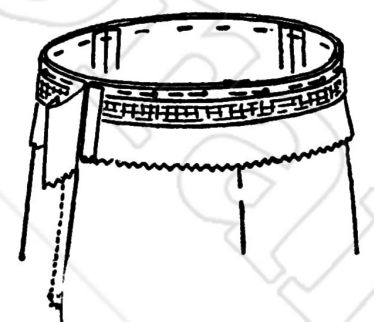
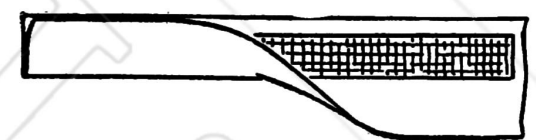
PUTTING IN ZIPPER . . . Baste and stitch the zipper into the opening at left side of skirt.⁵

PUTTING ON WAISTBAND . . . Fold the waistband through the center lengthwise with wrong sides together. Press. Turn each end of the waistband 1/2" in to the wrong side. Baste. Press.

If a loosely woven material or one which is inclined to stretch is used, cut a piece of muslin of matching grain, which has been shrunk, the finished length and width of the waistband and put this strip between the folds of the material. Put in a long and short stitch through the strip and the band along each raw edge of the muslin strip.

Starting at the back of the skirt, right sides together, pin one raw edge of the band to the top of the skirt with the folded end of the band even with the edge of the zipper at the back. Continue across the front in the same way. Baste. Stitch.

Press the seam on to the band. If possible, pink the unattached raw edge. Fold on the lengthwise crease and lay the pinked edge flat on to the wrong side of the skirt. On the right side of the skirt, baste along the line of the seam of band and skirt and across the fold on the ends of the band. Stitch and press. The band will extend 1" beyond the finished edge of the zipper closing on the side front. Make a 1/2" cut through the pinked edge of the band at the side front opening. For the remaining 1" of length, turn this edge to the wrong side of the band and baste. Turn under the raw edge on the other side of the band and baste to the folded pinked edge. Slip stitch these two folded edges together. Slip stitch the ends of the band together. Two hooks and eyes or two strong snaps are needed on the ends.⁶

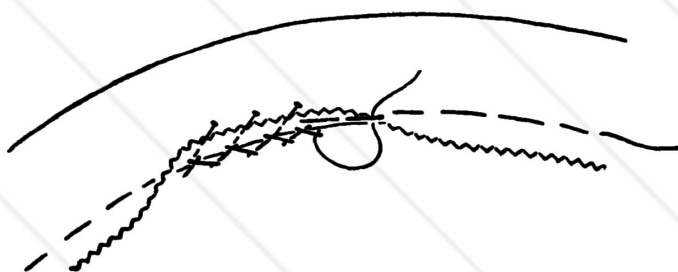
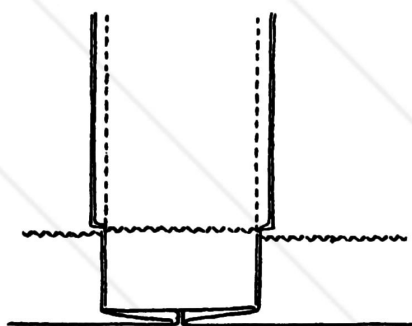
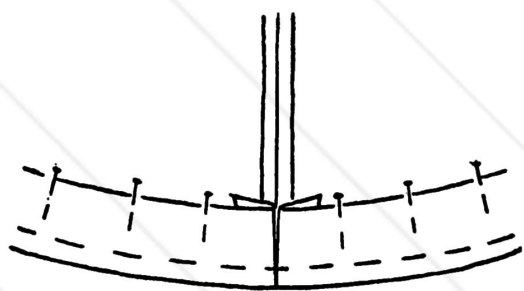
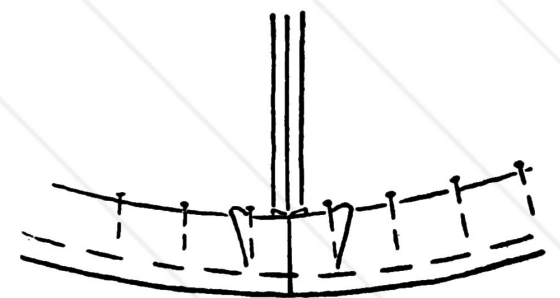
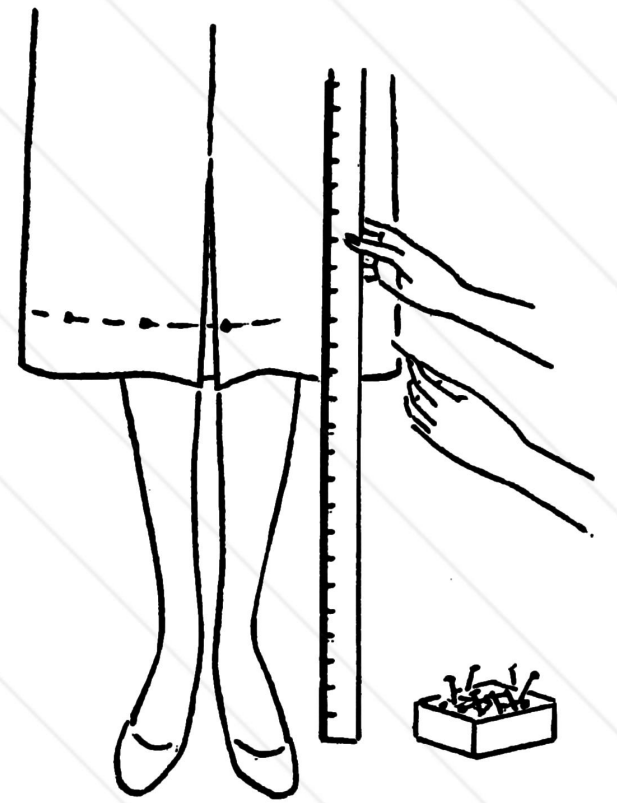


⁵ Sew and Save, p. 24.
⁶ Encyclopedia, p. 177.

HANGING THE SKIRT FOR HEM . . . Put the skirt on. Mark the hem line by measuring an even distance from the floor all around. Turn hem to wrong side. Pin. Check the length.⁷

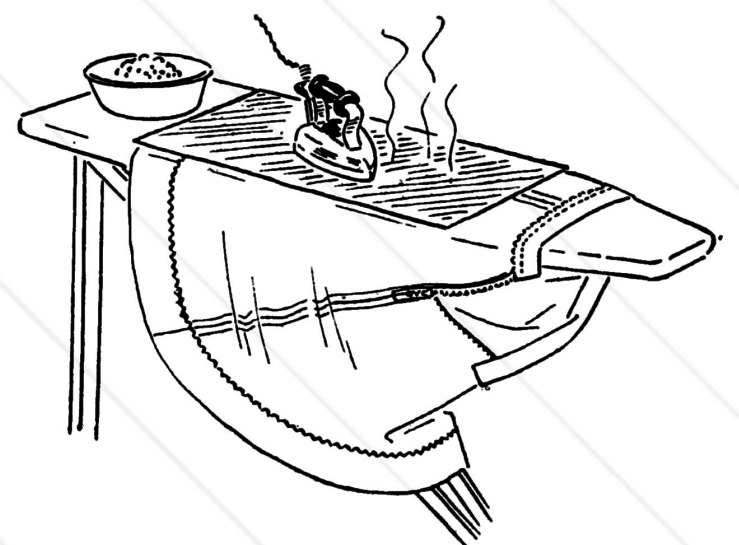
ADJUSTING THE HEM . . . The raw edge of the hem may be wider than the part of the skirt to which it is to be sewn. This extra fullness can be treated in any one of three ways. It can be shrunk out in wool material; it can be darted to fit in a cotton, linen, rayon, silk or lightweight wool; or it can be taken in at the seams of a gored skirt. Wherever possible the last method is best because the skirt can be lengthened or shortened without spoiling the hem line of the skirt. To take in the extra fullness in the seams, pin the hem down flat to the skirt. Work the fullness of each gore into two darts, one on each side of seam. Rip the stitching of the seam in the hem to within $\frac{1}{2}$ " of the bottom of the skirt. Take the extra fullness in the seam. Baste. Stitch. Press the seam open. Do not trim off this extra width of the seam. It will be needed if the skirt is lengthened at some later season. Using a gauge or a short ruler, measure the width of the hem an even distance from the folded edge.

To make the seams in the underlay of the inverted pleat lie flat, after the hem has been measured, snip in from the raw edge of each seam to within $\frac{1}{8}$ " of the stitching exactly above the top of the hem.



FINISHING THE TOP OF THE HEM . . . Sheer wool crepe hems should be finished with a silk or rayon tape stitched to the raw edge and fastened down with a hemming stitch. For flannel, Shetland wools and all of the medium weight or heavy fabrics in which the hem line is inclined to pull at the top, the following method is recommended. Pink the raw edge of the hem or overcast it. Baste $\frac{1}{2}$ " below this edge. Working from left to right, fold this finished edge down on to the hem $\frac{1}{4}$ ". Holding this fold in place with a few pins, make a loose catch stitch⁸ by putting one stitch through the folded edge at the top of the hem, the next through the skirt. Catch only one or two threads of the material with each stitch. Lay the finished top edge of the hem flat on to the skirt after catch stitching all around. The stitches must be loose enough to prevent drawing a tight line at top of hem. When finished, the hem line should be invisible. The stitches will be protected from wear by being covered and will stay in longer.

FINAL PRESSING . . . Give the skirt a final pressing with a press cloth. (See pressing directions.) Work on the wrong side. Lay the press cloth on the skirt. Dampen it with a sponge or soft cloth which has been dipped in clean water. Press—do not rub—the iron over the cloth. Go over every inch of the skirt. For best results, do not continue to press wool until it becomes completely dry. Pin the skirt band to the cross bar of a hanger so that it is exactly straight. Hang it to dry where it does not touch any other garment or a wall.



⁷ Encyclopedia, pp. 42-44.

⁸ Sew and Save, p. 31

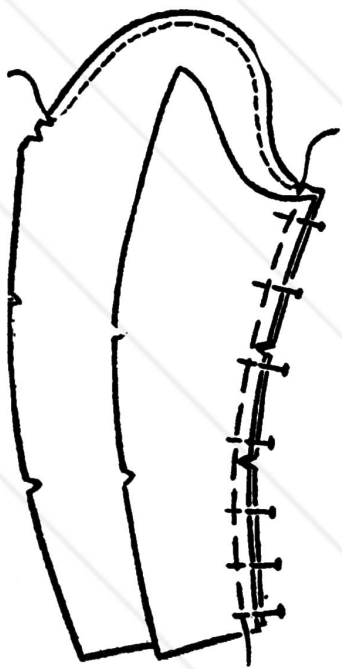
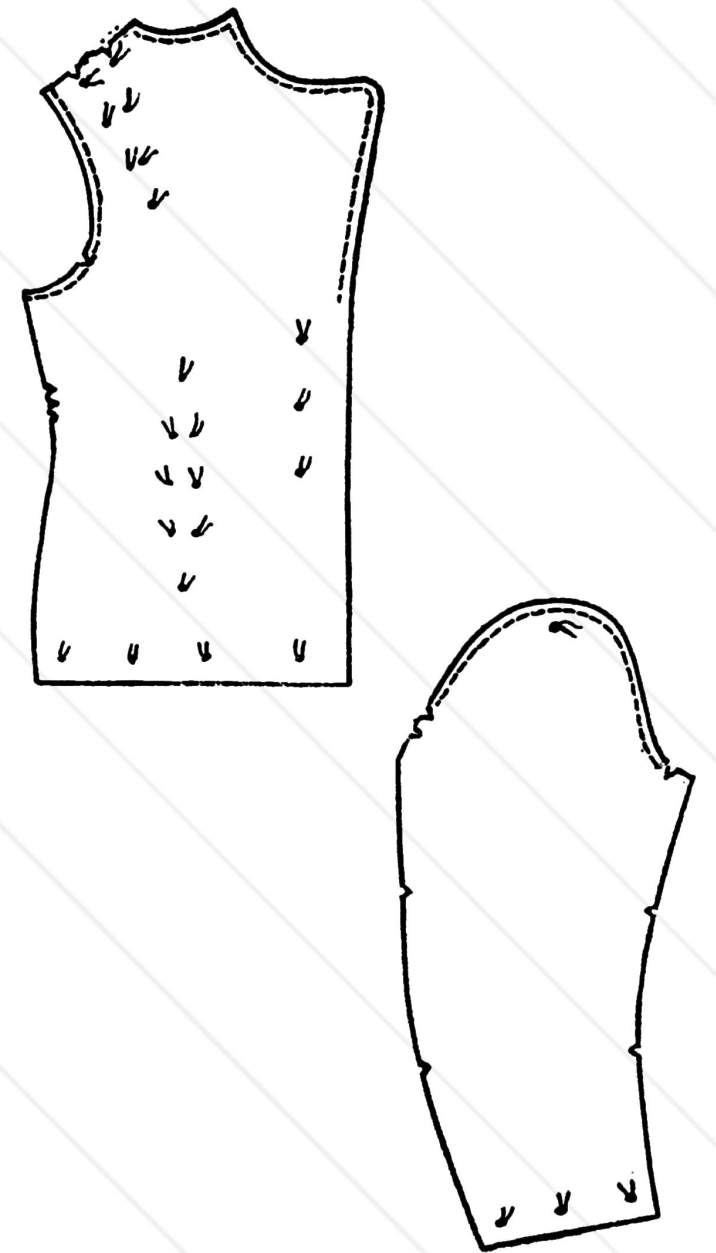
Making the Jacket

FIRST STEPS . . . 1. Stitch 1/2" from raw edge around the curved edges of all pieces with a long, loose stitch on the machine. Care must be taken to keep the edges flat in stitching. This will prevent stretching when the jacket is handled in making. In some loosely woven materials it is necessary to stitch over a piece of thin paper and then tear the paper away.

2. Baste all darts on front and back pieces at shoulders and waistline.

3. If fronts and back are cut in more than one piece, baste all pieces for each front, and all pieces for the back, matching notches.

4. If sleeves are cut in two pieces, put them together by laying the larger piece right side up on a table with the smaller one on top, right side down. Pin the front seam first, matching notches. Pin the back seam together at top and bottom so that the edges meet exactly. Distribute the fullness of larger piece between the notches so that there is a little extra fullness over the elbow. Pin. Baste with small stitches. Check to make sure the sleeves are for opposite arms.



5. Place preshrunk interfacings (see page 3) on wrong sides of the jacket fronts. Pin in place carefully along the edges of the front opening, across the shoulder seams and around the neckline. Baste 1/2" from raw edge.

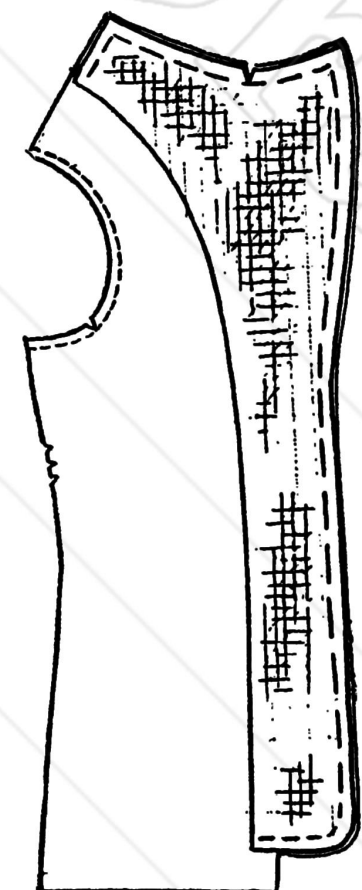
6. If there is to be a collar on the jacket, baste and stitch together the two pieces of the underside of the collar. Press the seam open.⁹

7. Baste the back and fronts of the jacket together for the first fitting. Baste on the under part of the collar. Baste in one sleeve.

FIRST FITTING . . . Put on the finished skirt and the basted jacket right side out. It is important to get the two pieces which will be worn together in good proportion as to length and bulk. Pin the shoulder pads in place so that the edge of the pad is even with the raw edge of the armhole with the point of the pad toward the neckline. Adjustments in fitting can be made at the shoulder and underarm seams and in the darts.

Lengthwise grain should be straight from neckline to bottom edges of the jacket and from shoulder to wrist in the sleeves. The crosswise grain should be straight around the body and the sleeves. (See page 3.)

The center front line of marking traced from the pattern must be in the exact center. Allow the jacket to be looser than it will be when finished to leave room for the lining and the blouse.

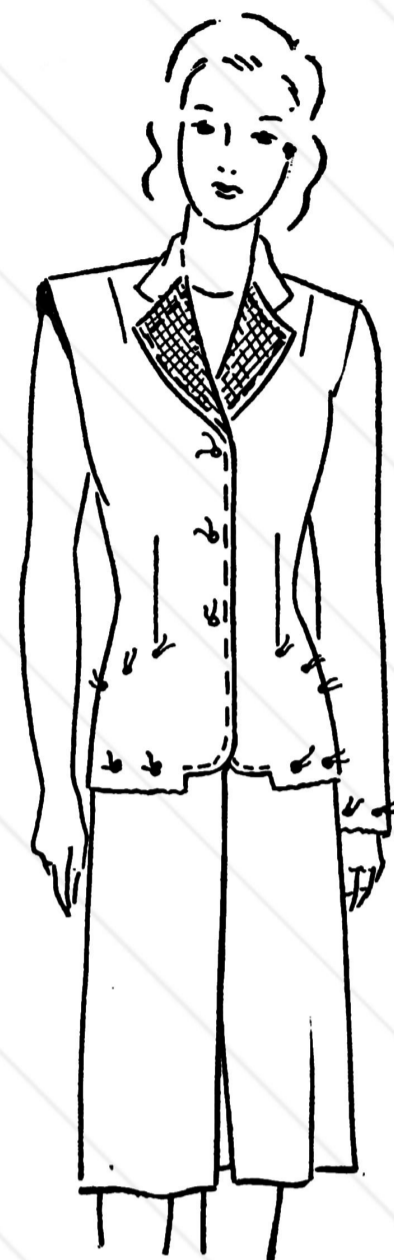


If folds of material appear between the neckline and the armhole, try taking in the shoulder dart. The line of the shoulder dart in the front should be smooth.

If the jacket is much too large at the waistline, take out the extra material in the darts or in seams at the waistline. It is better to take out a little in each dart for better molding at the waistline. In the case of jacket styles which have the back or the front in more than one piece, take out the extra fullness in the seams.

If the cross grain sags down between the shoulder and the waistline (with shoulder pads in place), try taking in the shoulder seam on the front or back, or both, as needed to straighten the grain. Rip shoulder seams and make the change in this seam with raw edges on the right side. This pinned seam line can be marked with a colored basting and turned to the wrong side later.

At the neckline in the back, the raw edge of the jacket should be $\frac{1}{2}$ " above the line of the base of the neck. When this $\frac{1}{2}$ " allowance is taken in the seam, the neckline of the jacket will lie exactly at the base of the neck. To bring this line up close to the neck, take in the darts at the back neckline; or if there is a seam in the center back, take in the extra width there. It is possible to take this line up by taking in the back seam at the shoulder. To find which of these fittings solves the problem in one particular jacket, it is necessary to study the seam lines and darts. Then try more than one of the suggested ways of fitting the neckline at the back to find which is best.



Check these points before removing jacket, whether fitting one's self in front of a long mirror or being fitted by another person.

A. If a design with notched collar is used, fold the lapels back into the position they should take on the finished jacket. Mark the line of this fold with pins. Mark the line of the fold of the collar in the same way.

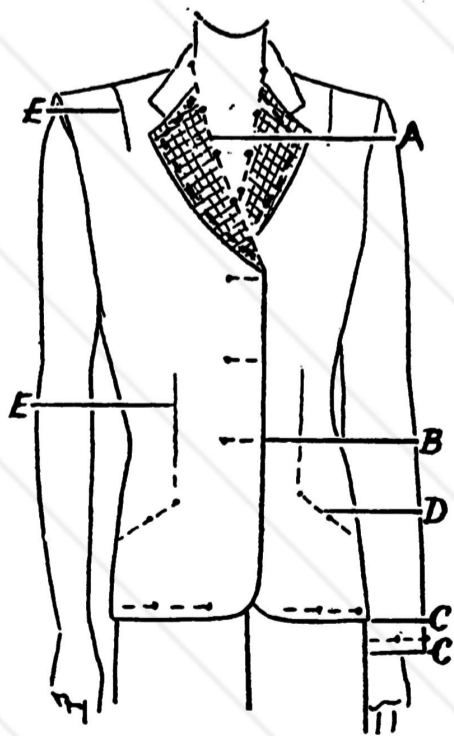
B. Make sure the buttonholes are placed so that the top, bottom and waistline buttons will be even distances apart. The buttonhole at the waistline is very important. It should be placed on a line with the center of the waistline curve of the side seams.

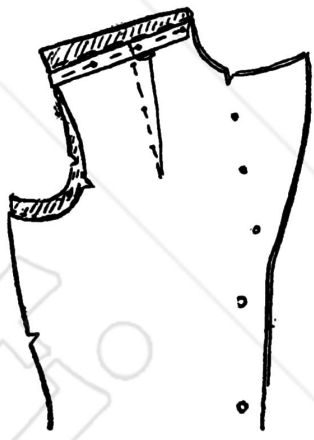
C. Turn under the bottom edge of the jacket for the right length. Avoid having the jacket and the skirt the same length. If the skirt is longer than the jacket, the figure will look taller and more slender.

D. Test the marking of the pockets. They should not be too close to the bottom of the jacket. If the jacket has been shortened, the line of marking should be raised. Pockets should be placed so that it is easy to slip the fingers inside.

E. Make sure that bastings on all darts are a straight line and all seams smooth, not wavering, lines.

Remove jacket.





MAKING ALTERATIONS . . . Mark every line of pins carefully with a line of basting in contrasting color of thread. In a shoulder seam alteration there will be a marking line on both the front and back seam lines. Take out the sleeves and take the jacket apart at underarm and shoulder. Any change in the shoulder seam means a change in the armhole. To do this, lay the jacket flat on a table, lay the paper pattern on with the allowance of the shoulder seam of the pattern turned back. With the shoulder line of the pattern to that of the jacket, smooth the pattern over the jacket and outline the pattern armhole with pins. Do this with both the front and back pieces. Take off the pattern and cut along the marking line of pins.

If any alteration has been made in a neckline where a collar is to be used, measure the collar on the fitted neckline. It may be necessary to shorten the collar. The best way to do this is to fold the collar through the center, then lay the pattern over it, allowing the straight center line of the pattern to extend beyond the fold of the collar one half the amount the collar is to be shortened. Recut the seam line of the collar.



PUTTING PIECES OF JACKET TOGETHER . . . Stitch in the darts. Stitch together the parts of the fronts, back and the sleeves, making any changes marked in fitting. Press seams open (see page 3).

INTERFACING . . . Notched collar: The interfacing and jacket material should be hand tacked together by rows of loose, diagonal basting stitches which catch only one thread of the jacket material. These rows of hand tacking start at the line which marks the fold of the lapel, marked in fitting, and continue up and down to cover the lapel.¹⁰ Lay the work flat on a table and hold the interfacing easy on the jacket so it will not pull the material.

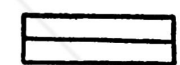
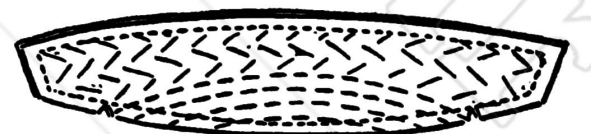
Baste the interfacing to the underside of the collar on all four sides. Put a running stitch along the line of the fold of the collar marked in the fitting. Hand tack this interfacing with diagonal basting from the fold to the outer edge of the collar. Use a short basting stitch, catching one thread of the material in the short stitch between the line of the fold and the neckline seam of the collar.

Cardigan neckline: The interfacing needs no hand tacking.

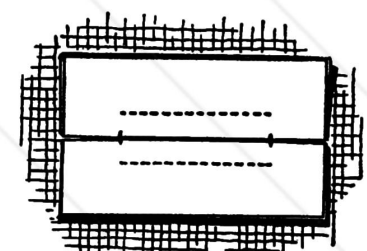
POCKET . . . Follow directions for putting on pocket shown on instruction sheet.¹¹

BUTTONHOLES . . . If bound buttonholes are to be used, make them now for the size of the buttons selected. The buttonholes will be made through both interfacing and jacket material.¹²

Press front and back of jacket all over. Press sleeves. Use the cushion for pressing the sleeves and any seams over the bustline in the fronts.



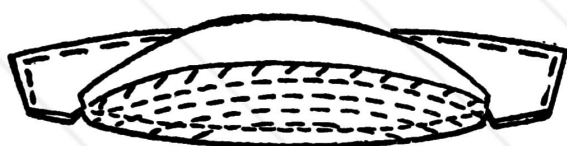
Right side



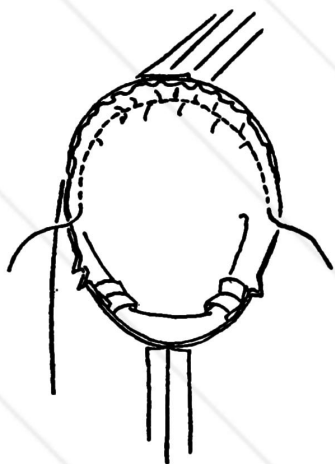
Wrong side

¹⁰ Encyclopedia, p. 232.
¹¹ Sew and Save, pp. 38-39.
¹² Encyclopedia, p. 175.

FACING . . . Pin the facing on to the jacket front by putting the right side of facing of suit material to right side of jacket. Match notches carefully. This outer facing will seem slightly larger than the front of the jacket. This is to allow for turning facing over the interfacing. At the corner of a lapel ease the facing into place allowing any extra fullness to come at the point of the lapel. Baste carefully and stitch $\frac{1}{2}$ " from raw edge. Trim edges and cut off extra material at point of lapel. Press. Turn facing right side out. Baste closely all along edges of opening to make a smooth edge. Lay one lapel over the other to make sure they match perfectly. Press. Cut buttonholes through the facing, turn back raw edges and finish.



JOINING BACK AND FRONTS . . . Baste and stitch back and fronts of jacket together at shoulder and underarm, making any adjustments marked in the first fitting. Press seams open.

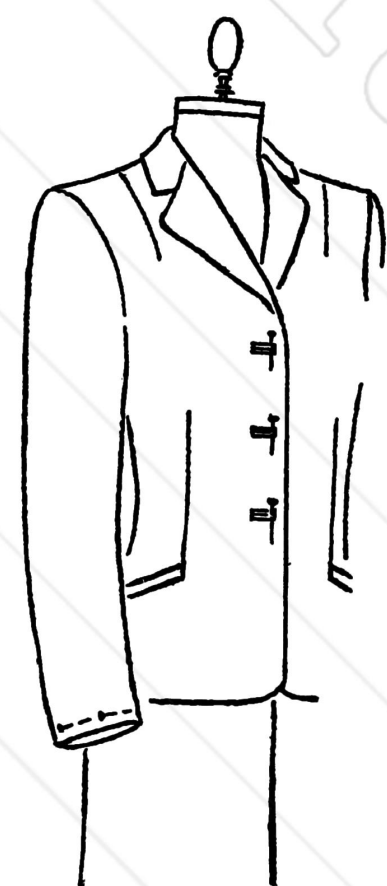


MAKING A COLLAR . . . Put right sides of the two layers of the collar together with the interfacing on the outside. Here, as in the case of the front, the outer layer will seem slightly larger than the under one to allow for the turn over of the collar. Ease this fullness down. Baste and stitch on three sides. Trim corners. Press. Turn right side out. Baste all around the folded edge carefully to get a sharply turned line. Press.

BASTING COLLAR AND SLEEVES . . . Baste collar on according to the instruction sheet.

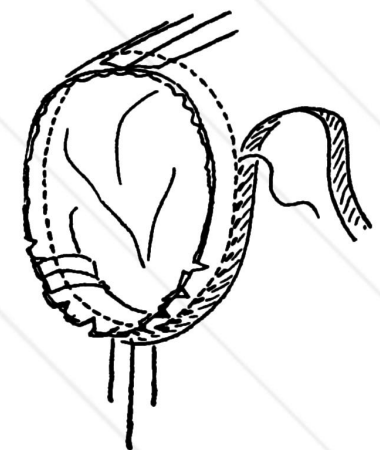
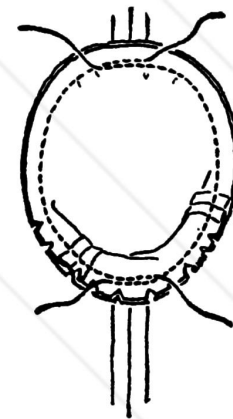
Follow directions for basting in the sleeves. The line of stitching at the top of the sleeve should be drawn up between the notches to make fitting easier. Hold sleeve next to you in sewing. Roll the seam out around the top.¹³

SECOND FITTING . . . Put the jacket on (shoulder pads in place) with the finished skirt for the second fitting of the jacket. Check the grain lines and all other points listed. The collar, if any, and the sleeves should receive special attention at this fitting. The collar should "hug" the neckline closely at the back and sides so that there is no gaping. The grain lines in the sleeves are important. The crosswise grain in the top of the sleeve must be exactly straight. Turn up the bottom of each sleeve to right length. The width of the sleeve must allow for the blouse and the lining. A sleeve which is too wide will make the jacket look bulky and awkward.

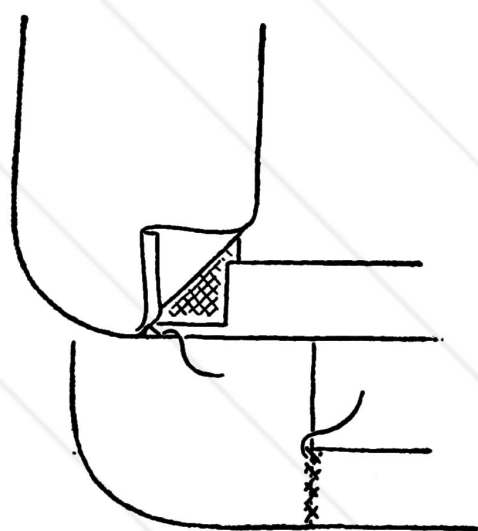


¹³ Encyclopedia, p. 234.

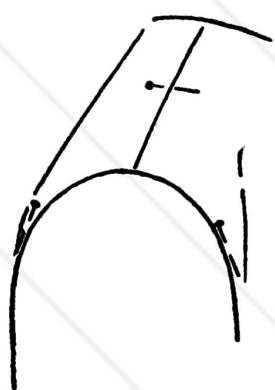
STITCHING SLEEVES . . . After this fitting, the sleeves and collar can be stitched. Follow the directions on the pattern instruction sheet. Have the sleeve side up in order to control the ease in the top of the sleeve. Start stitching at underarm seam and continue around the front to the shoulder seam; stop the stitching there. Start at the underarm seam again and stitch around the back to the shoulder seam. Look the stitching over carefully and correct any unevenness. Remove bastings. Turn sleeve wrong side out. Press the armhole seams, using the cushion and a press cloth.¹⁴ Press the seam toward the shoulder. Any excess of fullness in the sleeve can be shrunk out so that the line of stitching is smooth. Turn the armhole seam on to the sleeve and press it again. Put in a second line of stitching $\frac{1}{8}$ " closer to the raw edge of the armhole seam. This second line of stitching will hold the curve of the seam firmly and prevent stretching.



Clip the seam at the underarm curve of the armhole to within $\frac{1}{4}$ " of the stitching to allow this curve to mold around the body and prevent pulling the jacket into wrinkles there. If the material of the suit is loosely woven or if a knitted material—jersey, for example—is used, a stay tape will be needed in addition to the stitching. The preshrunk tape should be laid along the line of stitching farthest from the raw edge of the seam. Hold the tape easy and catch along one edge to the machine stitching with a hemming stitch by hand.

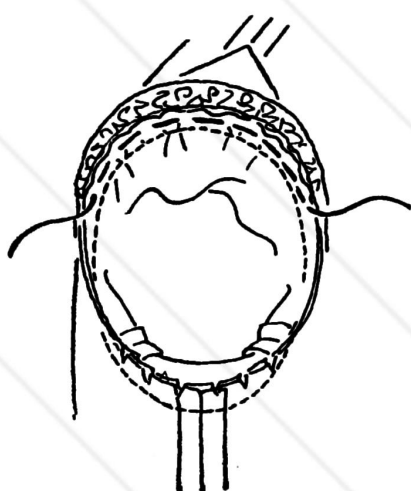


STITCHING THE COLLAR . . . Put the collar on as directed on pattern instruction sheet. A second line of stitching as close as possible to the first will help to hold this curved line. Snip the seam to within $\frac{1}{8}$ " of the machine stitching, as in the armhole, to make the collar fit smoothly. Use stay tape if needed as described for the sleeve. In pressing, open the collar seam and press one edge on to the collar, the other on to the jacket.



FINISHING FACING AT BOTTOM . . . Turn up raw edge at bottom of jacket. Press. Turn bottom edge of facing separately. Slip stitch folded edges of hem and facing together. Press carefully.

FINISHING THE INSIDE . . . Finish the raw edges of the facings and hems as directed on instruction sheet. Cut off all loose ends of thread. Check machine stitching in all seams for broken stitches.



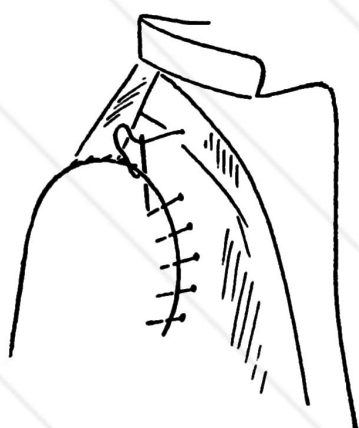
SEWING IN SHOULDER PADS . . . Pin the shoulder pads in place with the jacket on. The edge of the pad should extend $\frac{1}{2}$ " beyond the armhole seam into the sleeve. Put one pin at the point of the pad toward the neckline and one about 3" below the shoulder seam on the front and one on the back of the jacket.

Take off the jacket and turn to the wrong side. With one hand under the shoulder seam, on the jacket side, roll the armhole seam back on to the pad. Baste the edges of this seam to the pad between the pins on the front and back. Tack the point of the pad to the shoulder seam securely with a loose stitch. An extra fitting may be necessary to make sure the pads are placed properly. If one shoulder is lower than the other, put extra padding in to make the shoulders level and even.

LINING . . . Make the lining according to directions on the instruction sheet. (See below, special instructions for sleeves.) Pin it on to the jacket in every place it will be sewed before any sewing is done. Start at the bottom to pin, matching seams of lining and jacket. It is easier to handle the lining with the jacket turned wrong side out on a dress form. If it is not convenient to use a dress form, pad a coat hanger with tissue paper and put the jacket wrong side out on that. Turn to right side occasionally in working to check. Pin a $\frac{1}{2}$ " tuck around the bottom of the lining and leave it until the lining is finished. When the jacket is wrong side out the lining will fit smoothly with this $\frac{1}{2}$ " fold, but when turned to the right side it will have an allowance for ease in wearing. Slip stitch lining to jacket down each side of front facing at neckline and at bottom edge. Take out the tuck which was pinned in.¹⁵



There are two different ways of putting the lining sleeves into the armhole. One way is to stitch the sleeves into the lining before putting it into the coat; the other way is to stitch together all parts of the lining except the sleeves, which are made separately and fastened in by hand after other parts of the lining have been put in. The hand sewn method is the one used in custom workrooms. It makes a smoother fitting lining and looks nicer. Baste the raw edge of the armhole of the lining to the armhole seam. Leave this basting in. Tack the seams of the sleeve linings to the sleeve seams, wrong sides together, with long, loose basting, starting at bottom of the sleeve and working toward the top. Turn under the raw edge of the top of the sleeve lining and baste the folded edge down to cover the line of basting around the armhole. Fasten down with a hemming stitch by hand. Which ever method of putting lining sleeves into armhole is used, the bottom of sleeve is finished in this way. Fold under the raw edge of the lining and lay it down to cover the raw edge of the hem in the bottom of the sleeve, allowing $\frac{1}{2}$ " extra as at the bottom of the jacket. Slip stitch the lining to the sleeve.¹⁶



FINAL FITTING . . . Try on the jacket and make sure the lining does not show around bottom of jacket or sleeves. Mark places for the buttons. Sew on buttons. If necessary, sew two weights, covered with lining material, on either side of center back to hold jacket down in place.

FINAL PRESSING . . . Press the jacket all over carefully. Lay a piece of tissue paper over the lining and press over the paper.

¹⁵ Encyclopedia, p. 235
¹⁶ Encyclopedia, p. 235.

Coats set the scene for the suits and dresses with which they are worn. Color is an important consideration for contrast or harmony. The weight and texture of the fabric help to determine the suitable style.



The princess coat is a closely fitted or semi-fitted style... shawl collar or surplice neckline... often has deep lap in front... very becoming to large figures... broadcloth, velour, needlepoint and tweed are good fabrics.

The reefer coat is a youthful version of the princess style... casual type becoming to many figures



... Shetland gabardine tweed, men's wear flannel, corduroy, velveteen are popular.



The Chesterfield, a box or swagger coat may be single-breasted double breasted, or tuxedo... favorite style to wear over suits... melton, velour, Shetland woolens, men's wear flannel, corduroy velveteen or fleece fabrics are suitable

What
to
buy...

COATS

- **MATERIALS FOR WINTER . . .** *Melton, velour, needlepoint and broadcloth* are closely woven and warm. Needlepoint woolens will stand a great deal of wear without becoming shabby. Broadcloth and velour are not as warm as either Melton or needlepoint woolens, but they are excellent fabrics for elegant styles. *Tweeds* must have special interlining for warmth because they have very little wind resistance. They wear well and do not require as frequent steaming or as much care as smooth fabrics. *Fleece fabrics* have a thick pile surface which makes them almost as warm as fur.
- **MATERIALS FOR BETWEEN SEASONS . . .** The fabrics suggested for between season coats are lighter weight woolens. For most climates a silk or rayon lining gives sufficient warmth. *Shetland woolens* are soft and have a somewhat fuzzy surface. *Men's wear flannel* has a smooth surface and a wiry toughness which make it keep shape very well. *Gabardine* has the same characteristic of firmness but is more supple than flannel. There are many kinds of *tweeds* of various weights and weaves. The patterned tweeds with striking color combinations are the most frequently seen. The monotone tweeds or the heather mixtures are good choices for long wear because they are not remembered easily. Tweeds are the only fabrics which improve with wear. For this reason, classic styles which do not change in fashion are best for tweeds. *Velveteen and corduroy* are made from cotton. Close weave and pile surface make them moderately warm.
- **PATTERN . . .** When material for the coat has been chosen, select the pattern best suited to the wearer, the fabric, the season and the occasions for which it will be worn.
- **FINDINGS . . .** All of the findings listed on page 5 are needed for the coat. In addition, interlining is needed for winter coats.
- **Interlining:** For a very warm coat, lamb's wool is best. Reused or reprocessed wool makes a warm interlining. Aralac makes a good interlining. Cotton flannelette is moderately warm. An additional lining of chamois across the front and back of the coat and on the outside of the sleeves gives extra warmth where it is needed most. Both wool and aralac interlining should be shrunk before cutting, just as woolens are.

COATS

How to make...

There are many points of similarity in the making of coats and suits. Certain details are different because of the greater size and weight of coats. There is a problem of distributing this weight evenly to avoid sagging. Use of stay tape and stitching to offset this tendency is described under Differences in Making Coats and Suits.

Making the Coat

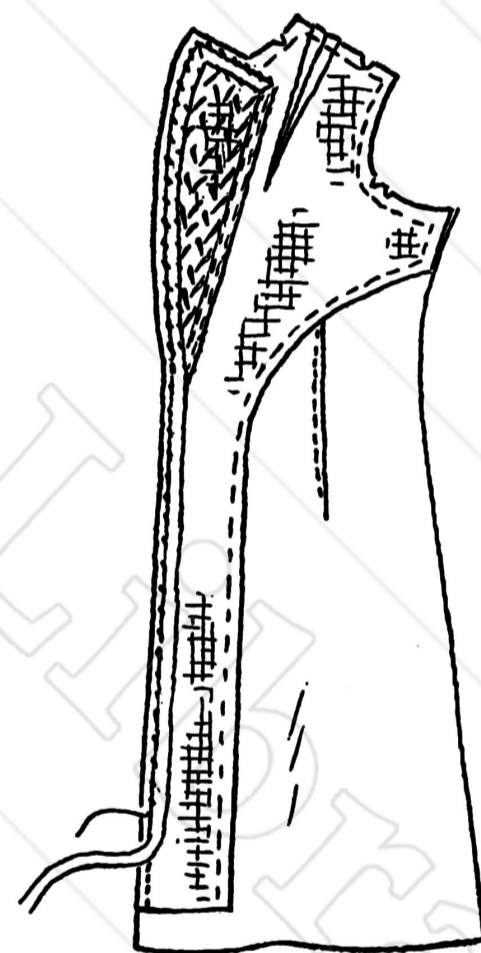
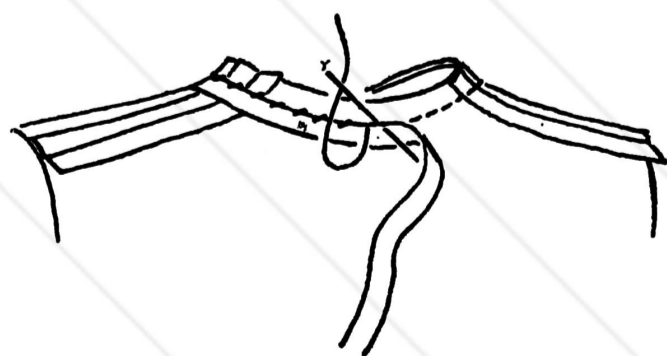
The directions for cutting and making the jacket of the suit apply to all coats with the differences noted below. For coats which are to be interlined for greater warmth, directions are given for two different methods of putting in interlining.

DIFFERENCES IN MAKING COATS AND SUITS . . . 1. *Interfacing*. Preshrunk stay tape is used along the line of the fold of the lapels and the edge of the front opening before the diagonal basting is put in. The tape is tacked on both edges with a loose running stitch. From the shoulder to the bottom of the coat the tape is laid along the line of machine stitching away from the raw edge and tacked down with a hemming stitch. Be careful not to stretch the tape too tightly. This should be done as soon as the first fitting is finished. Other details of putting in the interfacing are the same as for the suit.

2. *Reinforcement of the seams*. Stay tape is needed around the curved seam edges of the neckline and armholes to prevent stretching. Baste the tape around these seams for the first and second fittings. After the fittings have been finished and the final stitching of these seams has been done, lay the preshrunk tape along the line of stitching away from the raw edge. Ease the tape on and fasten *one* edge lightly to the stitching with a hemming stitch by hand. This should be done as soon as the second fitting is finished.

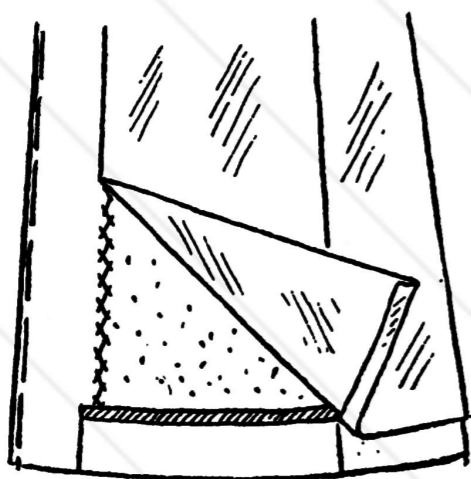
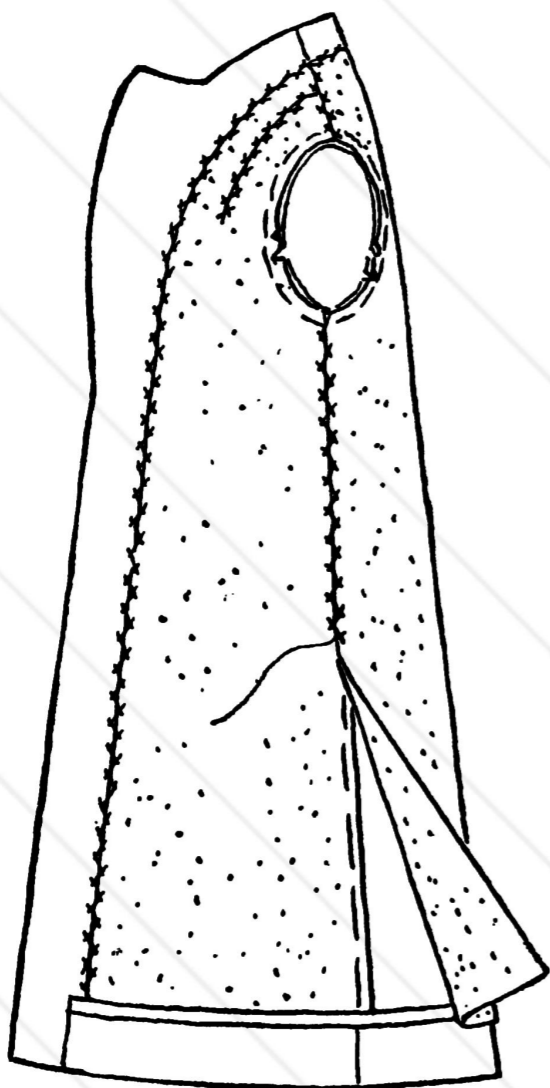
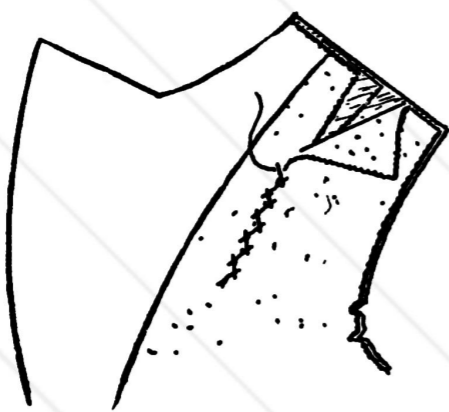
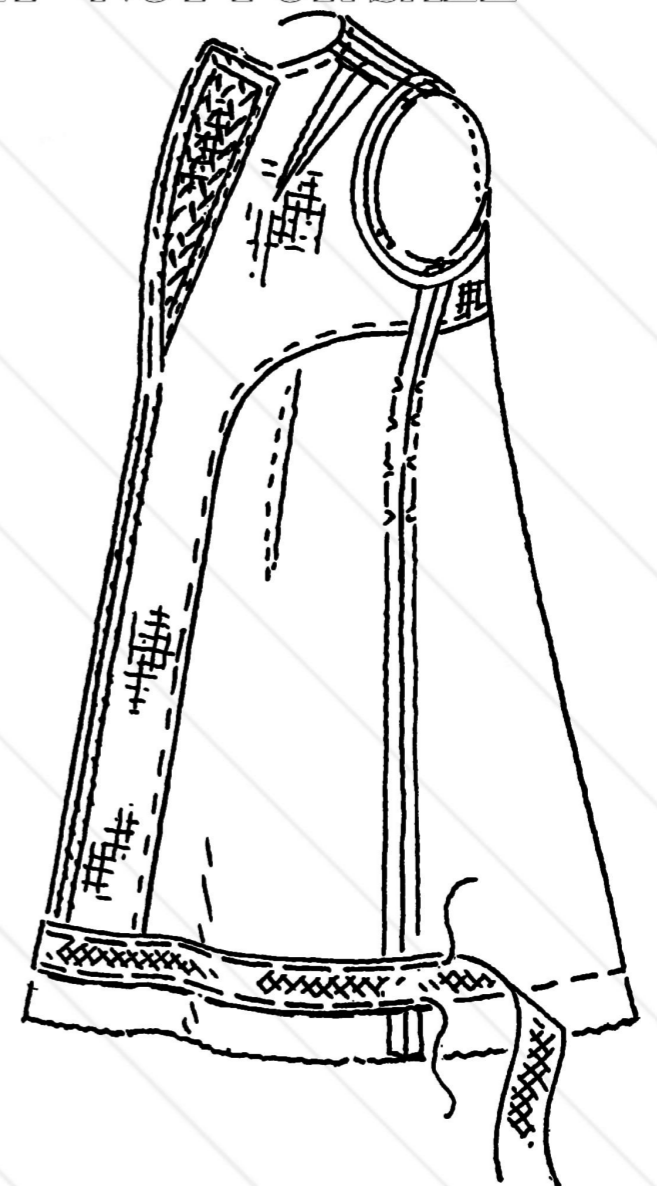
3. *Machine stitching*. The machine stitch should be lengthened for heavy coat materials. Top stitching should be farther from the folded edges of pockets, lapels or anywhere it is used on a coat.

4. *Interfacing of hems*. After the length of the coat has been marked, put in a basting thread to mark the bottom edge. On the wrong side, lay a bias strip of preshrunk muslin or interfacing material 2" wide so that the lower edge of the strip touches the basting line along the bottom edge of the coat.



Stretch the lower edge of the strip so that it will lie smoothly along the top. With matching thread, put in a loose, uneven basting stitch along both the upper and lower edges of this strip, barely catching the coat material with the short stitch. Turn the bottom edge of the coat on to the wrong side along the lower edge of the strip. Trim the raw edge of the hem to an even width using a gauge. Press. Finish the raw edge of the hem as directed in the pattern sheet. Do the same with the bottom of the sleeves.

5. *Interlining.* Interlinings for extra warmth can be put into a coat in either of two ways—the *custom-made method*, which is used for the finest made-to-order coats, and the *ready-to-wear method*, which is a quick labor-saving way. The *custom-made method* involves more hand work. When finished, the interlining is fastened down to the coat so smoothly that it looks almost like the wrong side of the material. With this method a coat can be relined without removing the interlining. By the *ready-to-wear method* the interlining is attached to the silk or rayon lining. If the coat is ever relined, both linings must be removed and replaced.



CUSTOM-MADE METHOD OF INTERLINING . . . *Coat:* 1. Cut the preshrunk interlining material by the lining pattern, folding over the hem allowance in bottom of coat and sleeves and center back pleat.

2. Do not baste the parts together. Place the coat on a table and smooth each piece of interlining on to the wrong side of the part of the coat it matches. Pin the coat and interlining together, allowing the interlining to have a little ease. Use pins generously from top to bottom.

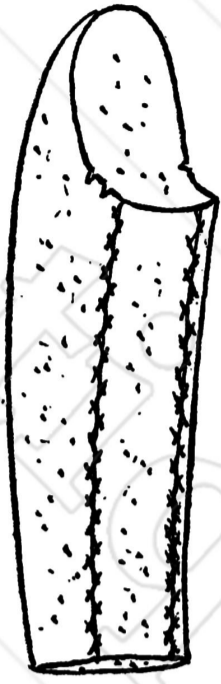
3. Starting at the front edge, lay the edge of the interlining $\frac{1}{2}$ " under the coat facing and pin. Slip the interlining under the edge of the hem and pin. Lap front underarm seams over the seams of the coat and put in an uneven basting stitch. Baste the armhole to the armhole seam of the coat. Cut out the extra material of the shoulder dart to get rid of bulk. Catch stitch the raw edges together. Lap the front shoulder seam over the back and baste. Catch stitch the facing down on to the interlining.

4. Lap the raw edge of the interlining of the back over the front at the underarm seam. Catch stitch loosely. Do the same at the shoulder seam, bringing the back over the front. Baste to the armhole seam. Trim away the extra material in any darts in this part of the coat as for the shoulder darts. At the neckline lap over the raw edge of the collar or facing as the case may be and catch stitch. Trim away any excess of interlining at the neckline.

5. When all pieces of the interlining are fastened in place on the coat, press thoroughly. If possible have a reliable tailor press the coat at this point.

6. Put in shoulder pads. (See page 16.) Try on, to be sure they are placed just right.

7. Put the silk or rayon lining over this interlining, following directions for lining the jacket of the suit.



Sleeve: 1. Make the sleeve linings and interlinings separately. Join the seams of the sleeve lining, easing in the fullness of the sleeve back between notches. Press.

2. Lap the seams of the sleeve interlining and catch stitch.

3. Turn the lining right side out. Draw the interlining up through the inside of the lining. Tack the seams together with an uneven basting stitch.

4. Stitch the lining and interlining together around the top $\frac{1}{2}$ " from the raw edge.

5. Trim the interlining away to within $\frac{1}{8}$ " of the line of machine stitching around top of sleeve to make less bulk in the sleeve seam. Press.

6. Draw the lining over the coat sleeve with the interlining next to the wrong side of the sleeve. Pin the sleeve seams of lining and coat together.

7. Turn under the top of sleeve lining on the line of machine stitching which holds the two layers together. Pin in place, easing the top of the sleeve in place with a hemming stitch.

8. Turn under the lower edge of the silk or rayon lining $\frac{1}{2}$ " shorter than the sleeve. Lay this edge $\frac{1}{2}$ " over the top of the hem in the sleeve. Allow ample length in the lining to prevent drawing.

FINAL CHECK . . . Try on the coat to be sure no part of the lining pulls the outside of the coat out of place.

FINAL PRESSING . . . Give the coat a final pressing.

READY-TO-WEAR METHOD OF INTERLINING . . . Coat: 1. Fold over the hem allowance and the allowance for center back pleat in the lining pattern. Use this to cut the interlining.

2. Cut through the center of the shoulder darts. Lap the edges and catch stitch them together. If there are darts elsewhere treat them in the same way.

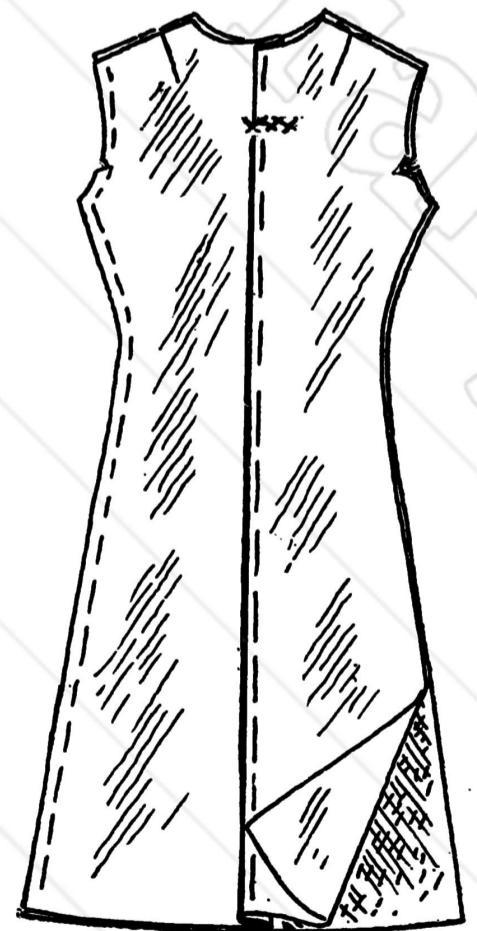
3. Cut the silk or rayon lining with all allowances given in the pattern, following the layout on the instruction sheet with care that the grain is straight.

4. Stitch all darts in the lining.

5. Fold the pleat at the center back of the silk or rayon lining.

6. Lay the wrong side of each piece of lining, with darts stitched in, down on to the matching piece of interlining. Smooth and pin into place and baste $\frac{1}{2}$ " from the raw edge everywhere except the bottom. Trim away the interlining just above this basting at the neckline and front edge, then turn the lining over $\frac{1}{2}$ " on to the interlining and put in a basting stitch.

7. Join the underarm and shoulder seams, stitching through both lining and interlining.



8. Press thoroughly.

9. Place the coat on a table wrong side up and lay the lining on the coat with center backs matching top and bottom. Pin along the center back line.

10. Baste the lining seam loosely to the underarm seam of the coat to within six or eight inches of the bottom. Baste to the shoulder seam, covering the shoulder pad. Baste lining to the armhole seam.

11. Put the coat on a dress form or padded hanger, lining side out. Pin the folded edge of the lining front down on to the facing of the coat, covering the raw edge.

12. Pin the folded edge of the neckline down to cover the raw edge of the neck facing or collar seam, as the case may be.

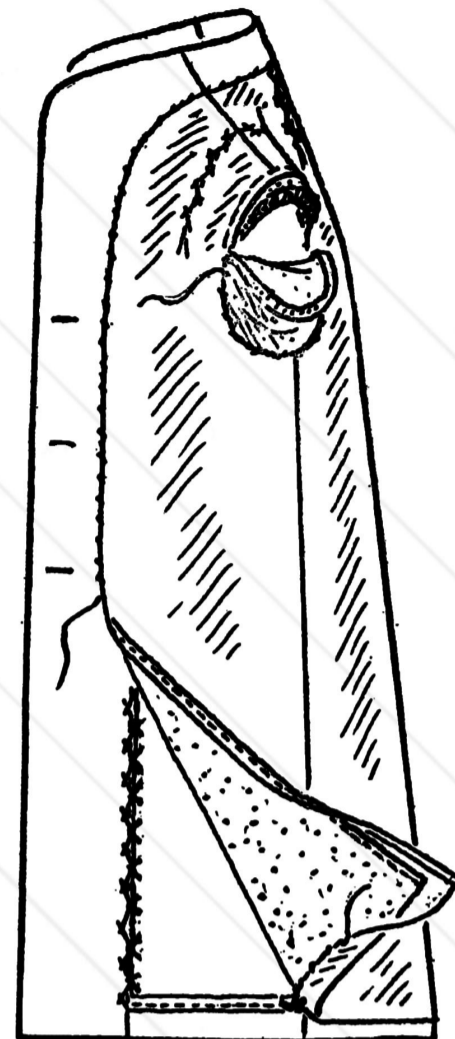
13. Mark the line of the hem in the lining $\frac{3}{4}$ " shorter than the coat.

14. Try on the coat. Check all places where the lining and coat are joined. The lining should be large enough and loose enough to prevent pulling.

15. When adjustments have been made, slip stitch the lining to the front facing and neckline. Finish the hem in the lining according to pattern instructions. Feather stitch across back pleat 4" from top.

16. Fasten the lining to the coat with French tacks to the side seams.¹⁷

SLEEVES, FINAL CHECK AND FINAL PRESSING . . . See Custom-Made Method of Interlining, page 22.



Where to Find the Styles Shown

COVER . . . Chesterfield coat—Simplicity 4563. Dressmaker suit—Vogue S 4632. Casual suit—McCall 5800.

SUIT STYLES SHOWN ON PAGES 6-7 . . . Man-tailored suit—DuBarry 5787. Casual tailored suit—Simplicity 1186. Box jacket suit—Butterick 3139. Bolero suit—Vogue 5349. Dressmaker suit—Hollywood 1503.

COAT STYLES SHOWN ON PAGE 18 . . . Princess coat—Advance 3622. Reefer coat—McCall 5758. Chesterfield coat with belt—Simplicity 1087.

Books You Will Want

NEW FASHIONS TO SEW FROM OLD . . . Book S-19 . . . suggestions for makeovers, including suits and coats . . . 10¢ at notion counters.

BAGS TO SEW . . . Book S-17 . . . eight bags to make in matching or contrasting fabrics . . . 10¢ at notion counters.



Thread is an important factor in tailoring. J. & P. Coats or Clark's O.N.T.

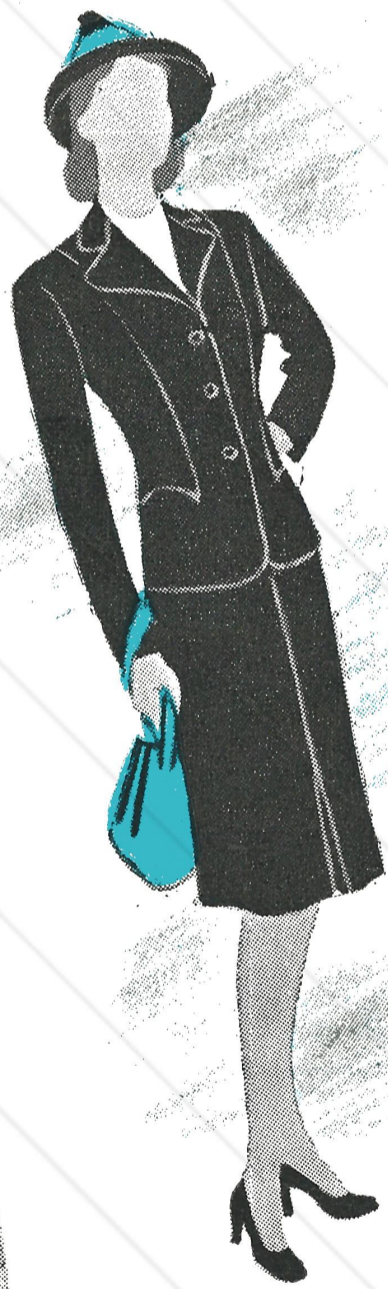
Mercerized Sewing Thread of matching color blends with the texture of all fabrics.

¹⁷ Sew and Save, p. 47.

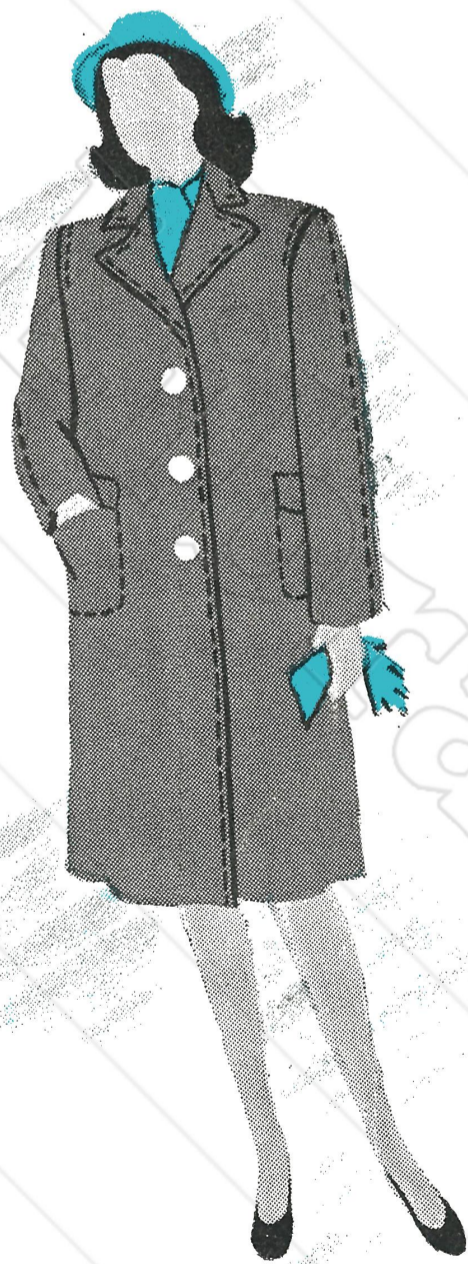
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