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TAILORING

F O R T O D A Y

All About ...

- Pattern Selection
- Fabric Selection
- Contemporary Techniques
- Fusible Interfacings
- Finishing Tips

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Tailoring for Today

Barbara Field*

Almost too busy to sew, much less tailor? Don't worry anymore — today's tailoring techniques forego all the hand work that is so time-consuming. New fusing and machine techniques make tailoring fast and easy, so you can create those classic and versatile fashions that you love.

Some fabrics and situations call for traditional tailoring techniques. Because many commercial sewing manuals are available on that subject, this publication is dedicated to contemporary techniques only, and should serve as a supplement to your pattern guidesheets.

Pattern Selection

For a first-time tailoring project, choose a pattern with simple lines and few design details. Since a jacket, coat or suit is usually a long-term investment, consider a classic style which can be worn several years. If you need guidance selecting the correct pattern size, refer to Extension publication MP-1222 *Pattern Selection*.

Fabric Selection

In choosing a fashion fabric, splurge a little and select a favorite color, a luxurious texture or a beautiful print. Look for good quality fabric, tightly constructed, either woven or knit, in a medium to heavy weight. When considering heavy

weights, keep in mind that several thicknesses will be added when the garment is constructed. Popular woolens include melton, crepe, camel cloth, gabardine, tweed, double knits and flannel. Appropriate pile fabrics include velvet, velveteen and corduroy. These fabrics make nice blazers or elegant contrast collars, cuffs and lapels. Linen, denim, pique, seersucker, heavier cottons and raw silk tailor nicely into suits or warm weather coats and jackets. Plaids, stripes or other designs that need to be matched require previous experience with these types of fabrics. Keep an eye on your budget by coordinating colors and textures with the rest of your wardrobe.

Notions

Notions and tools are important supplies when tailoring. You will need the basics, such as quality thread, proper size needles, very sharp scissors and plenty of pins. Twill tape, cotton or polyester in 1/4-inch (6 mm) width, will help prevent stretching and preserve the tailored shape for the life of the garment.

Select buttons suitable for the fashion. For example, leather buttons with a sporty look are great on corduroy and velveteen. Jeweled buttons are attractive on lush, solid colored velvets. Plain sew-through or shank buttons blend to any design and are the most versatile.

Shoulder pads and sleeve heads are notions you may either buy or make yourself. They are explained

more thoroughly, with instructions for making them, under the section "Sleeve Treatments."

Inner Fabrics

Buy inner fabrics at the same time that you buy your fashion fabric. Check fabric compatibility by draping them together and feeling the overall effect of weights and textures. Also, compare care requirements. Be sure to buy any extra yardage you may need such as fabric for a lining that was not called for on the pattern or for making your own shoulder pads (Figure 1).

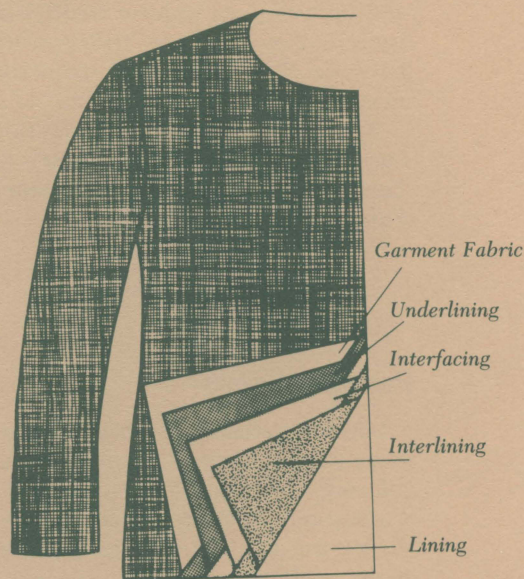


Figure 1. Four inner fabrics to show order of application

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Interfacings for tailoring should be firm and closely woven or well-structured. Interfacings are available in several types and weights — the traditional hair canvas, which is dry clean only, and many washable and imitation hair canvas interfacings, both fusible and sew-in types. Some specially structured nonwovens are suitable for interfacings. This will be indicated on the bolt.

The amount of interfacing to buy may vary according to use. For instance, if you want more structure in the front of your jacket, more fabric is needed to make a chest piece. Also, you may want interfacing in the back of your garment not provided for in the pattern. If you want a more tailored look than a pattern calls for, you need to consider interfacing for the cuffs, the hem of sleeves and the hem of your jacket or coat, in addition to the front and back interfacing. When using fusible interfacing for shaping, more fabric is needed for additional layers.

Tailoring kits available on the market are convenient, but often cost more. These kits include some or all of the following: sized, precut, and layered interfacing; shoulder pads and sleeve heads; a felt undercollar; and lining material.

Methods discussed in this publication will deal primarily with interfacings and linings, as interlinings and underlinings require traditional techniques and are thoroughly covered in commercial tailoring manuals.

For more complete information on selecting inner fabrics, refer to Extension publication B-1359 *Inner Fabrics: The Inside Story*.

Pressing Points

Careful pressing is essential for every sewing project, especially in tailoring. The combination of inner shaping and pressing is what actually shapes the tailored garment. Some of the pressing equipment you may need includes: a steam iron; a press cloth; water; a tailor's ham for shaping curved seams, darts, collars and lapels; a sleeve board for pressing

sleeve seams and shrinking fullness in sleeve caps; a point presser, used for pressing open hard-to-reach seams such as in lapels; and a pounding block or clapper for making sharp creases or flattening faced edges. For pressing techniques regarding fusibles, read manufacturer's directions carefully. To have success with fusibles, use the timing, amount of heat and type of moisture that each manufacturer recommends for its particular fusible interfacing.

Preparations

Fabric

Preshrink washable fabrics to be used in the garment according to recommended care at the end of the fabric bolt. To preshrink nonwashable wools, have them dry cleaned or steam press them using a very damp press cloth. To preshrink inner fabrics, use the appropriate care methods. Preshrink fusible interfacings by dipping in lukewarm water and dripping dry. With twill tape, soak the entire card in hot water and bend the card to let the tape dry.

Pattern Fit

Before laying out your pattern, check for fit. If alterations are needed, refer to the Extension pattern alteration series, publication numbers L-1685 through 1703. If unsure of the fit, make a trial garment out of inexpensive fabric using the bodice front, bodice back and any side pieces and sleeves. Carefully mark the center front line to check for accurate fit.

Marking

Marking techniques depend on the fabric. Marking tools include tailor's chalk or a chalk pencil; water erasable pens; tracing wheel, either smooth or serrated; a double tracing wheel with adjustable widths; water erasable tracing paper; and a needle and thread for tailor tacking. If chalk or pen does not show up, or if use of a tracing wheel damages your fabric,

mark with tailor tacking. If confident of fit, 1/4-inch (6mm) snips into fabric at notches are a quick marking method. When using fusibles with water erasable products, mark after fusing as steam will usually erase the markings.

Comparison of Custom and Contemporary Tailoring Techniques

Read your pattern guidesheet carefully, referring to the chart on page 14 which compares tailoring techniques. Decide which procedures to follow, marking the guidesheet when you prefer to follow techniques given in this publication. Often, a combination of hand, machine and fusible methods is used in one garment. The methods you choose will depend on your skills, time, fabric and garment design.

Contemporary Tailoring Techniques

Darts

Make darts in sew-in interfacing as follows (stitch and press dart in garment as usual):

- *Lapped Method*. Slash dart down one stitching line to end point; lap, matching stitching lines; stitch close to cut edge; stitch again, close to first stitching. Trim to 1/4 inch (6 mm). Reinforce the point by zigzagging (Figure 2).
- *Abutted Method*. Cut out dart entirely along the stitching line; pin edges to meet over a piece of seam tape slightly longer than the dart; stitch close to edges; zigzag at the point to reinforce (Figure 3).
- *Fusible Interfacing*. Cut out the dart entirely. Fuse interfacing to fashion fabric before constructing garment dart (Figure 4).

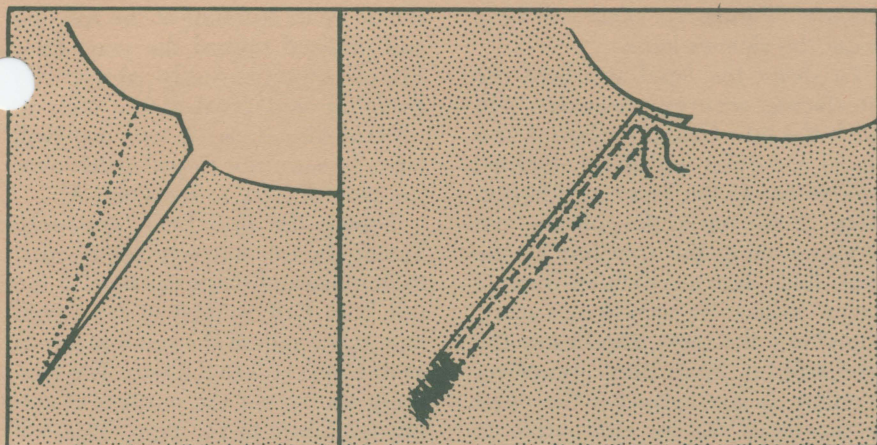


Figure 2. Lapped dart

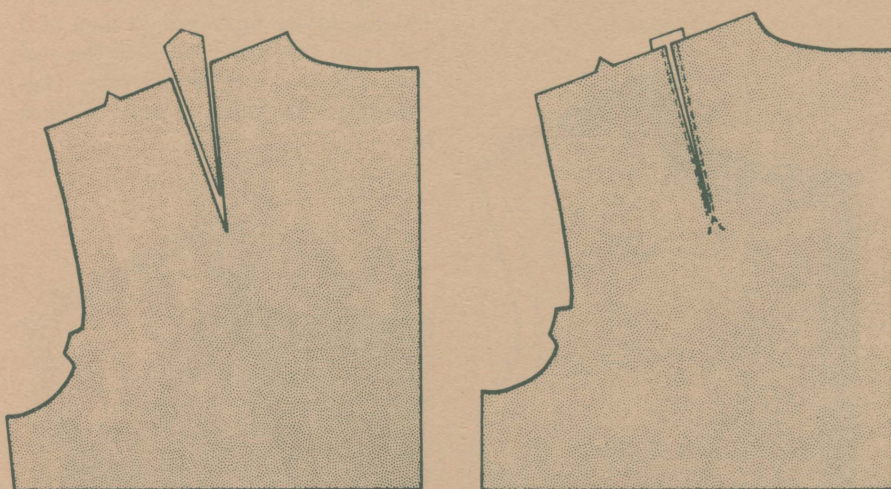


Figure 3. Abutted dart

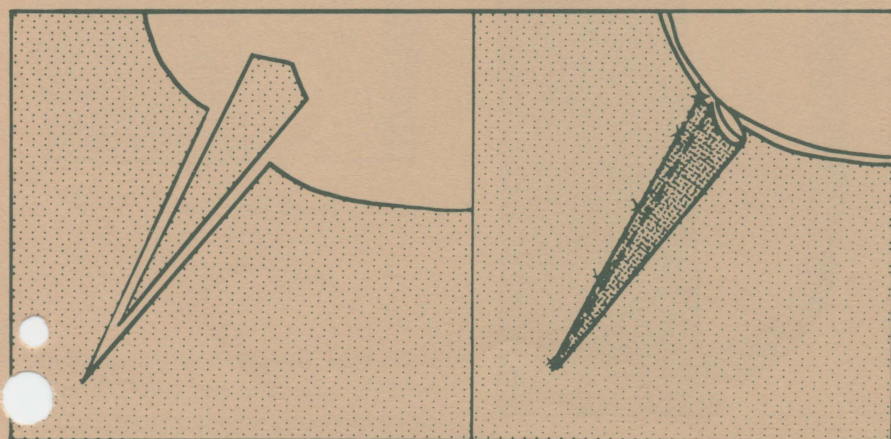


Figure 4. Dart in fusible interfacing

Front Unit

Padding by fusing or by machine produces nicely rolled lapels. However, the rolled shape is only steamed in rather than hand molded and must be repressed more often.

Marking the Roll Line

On each front interfacing piece, trim the corner of the lapel point diagonally $\frac{1}{4}$ inch (6 mm) inside the seam lines. If the roll is not marked on the pattern piece or has been changed by alterations, you can mark it on the interfacing using a pencil and ruler as described as follows or by marking the garment when trying on after the shoulder and under collar seams have been stitched.

- Mark the end of the top buttonhole between the center front line and the front seam line.
- Make another mark on the front seam line $\frac{1}{2}$ inch (1.3 cm) above the buttonhole mark (Figure 5).
- Position one end of a ruler $\frac{3}{4}$ inch (2 cm) out from the point where the neck and shoulder seam lines meet (Figure 5).
- Place the other end of the ruler at the mark above the buttonhole and draw the roll line along the ruler.

Taping the Edges (optional)

Tape the front edges of the interfacing to prevent the lapel edges from stretching out of shape. Sew $\frac{1}{4}$ -inch (6 mm) twill tape along the inside edge of the upper and outer seam lines using a wide zigzag stitch. (Later you will stitch the seam next to the edge of the tape). Cut the tape and overlap at corners (Figure 6).

Machine Method

Applying Interfacing and Padding. Machine baste, glue, or pin the interfacing to the wrong side of the garment front $\frac{1}{2}$ inch (1.3 mm) from the raw edges of the armhole, shoulder, neckline, lapel and front. Trim the interfacing close to the basting at all basted edges except the

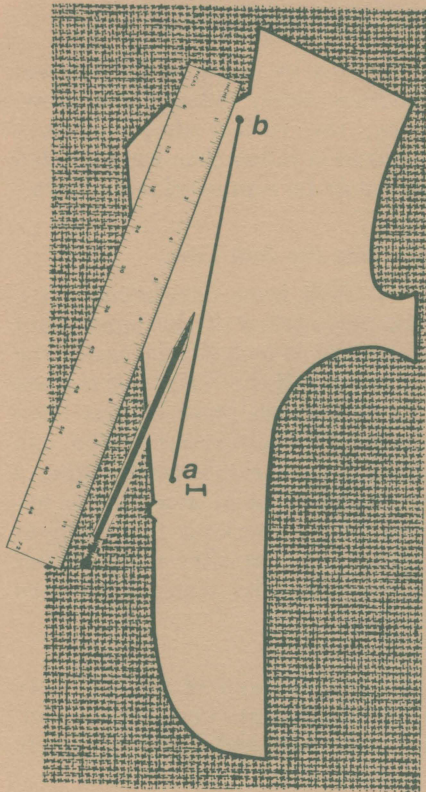


Figure 5. Mark the roll line on the interfacing

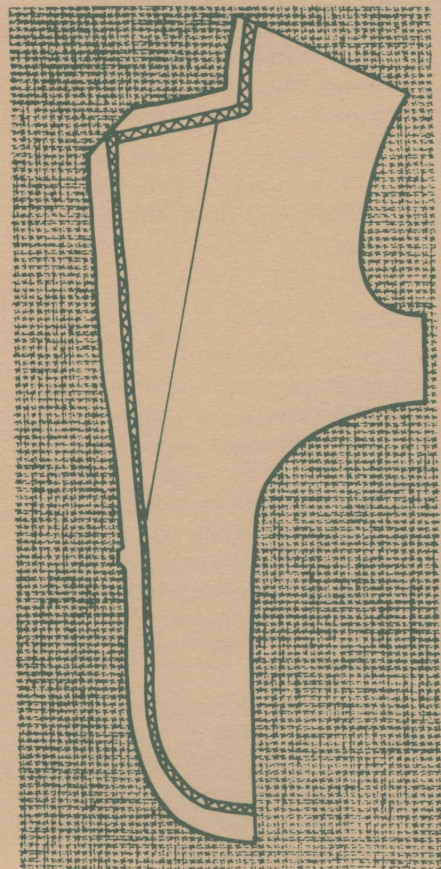


Figure 6. Apply twill tape to seamline

armhole (Figure 7). (This will help shape the sleeves later).

To shape the lapel and hold the interfacing securely, machine pad stitch the interfacing in place. Use a pencil and ruler and draw stitching guidelines on the lapel interfacing. Begin at the top of the roll line and continue along the roll line to the seam line, drawing parallel lines $\frac{1}{4}$ inch (6 mm) to $\frac{3}{4}$ inch (2 cm) apart. The closer the lines, the firmer the lapel will be. Space the rows closer together as you approach the point of the lapel. As an alternative to drawing stitching lines, an experienced seamstress may be able to use the presser foot as a guide.

Using a straight, zigzag or multi-zigzag stitch and a matching color

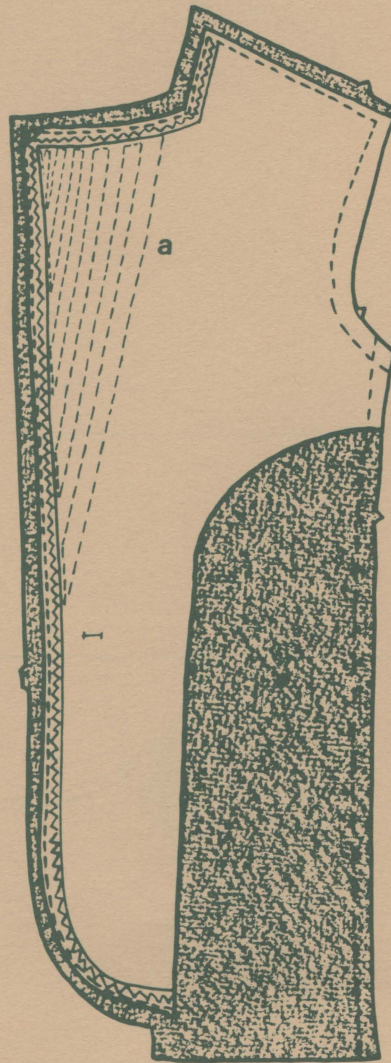


Figure 7. Trim interfacing and machine pad-stitch at point a

thread, start stitching at the roll line and proceed toward the seam line. Stitch continuously along the guideline and pivot at the ends to reverse directions. If you use twill tape, be sure not to pad stitch over the tape (Figure 7, see Point A).

Taping the Roll Line (optional). Taping the roll line is recommended to stabilize and shape the lapel at the roll line. Cut $\frac{1}{4}$ -inch (6 mm) twill tape the length of the roll line minus $\frac{1}{2}$ to 1 inch (1.3 to 2.5 cm). The tape is cut shorter for the purpose of easing the fabric to the tape. This will encourage the lapel to roll.

Position the tape along the inside edge (toward the point) of the roll line. Pin the upper edge of the tape at the top of the roll line; do not let the tape extend over the seam line. Pin the lower tape end $\frac{1}{2}$ inch (1.3 cm) from the lower edge of the roll line. Pin the rest of the tape, distributing the fabric evenly (Figure 8).

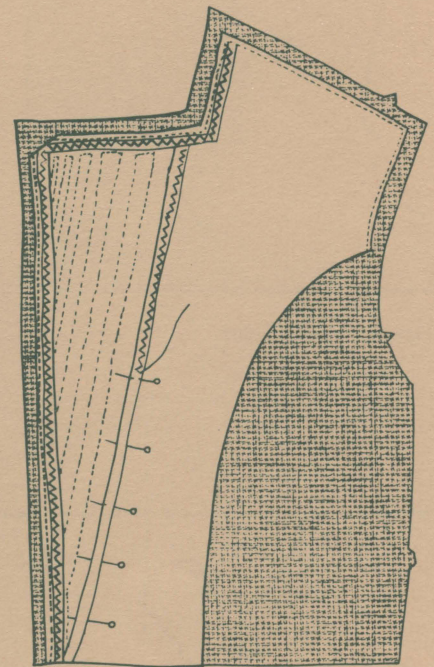


Figure 8. Taping the roll line

To ease the garment to the tape, hold the tape taut and stitch through all layers using a wide zigzag or multi-zigzag down the middle of the tape or straight stitch on each side.

Steam Pressing. To shape the lapel, place it over a seam roll (or a tightly rolled towel) with the roll line running the length of the seam roll. Steam the lapel, shaping the roll as you go. Let the fabric dry completely before handling again (Figure 9).

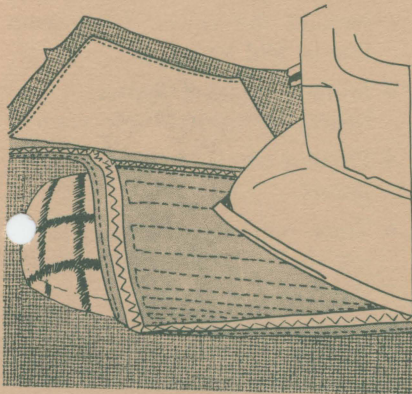
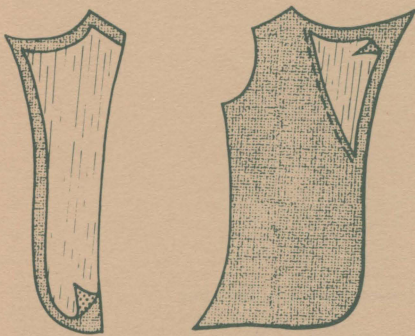


Figure 9. Press the lapels

Fusible Method

Fusing layers of interfacing to a lapel is another quick alternative to hand pad stitching.

Applying Interfacing. Trim $\frac{1}{2}$ inch (1.3 cm) from all seam allowances. Following the manufacturer's directions, fuse to the wrong side of the garment facing sections (Figure 10).



Figures 10 & 11. Fusing interfacing to lapel area

Pad Stitching Substitute. Use an additional layer of interfacing in lapel point (or along the edges of the twill tape if used). Fuse the triangle to the lapel area of the front garment sections (Figure 11).

Taping the Roll Line (optional). Tape the roll line as described under "Machine Method."

Steam Press. Use technique described under "Machine Method."

Alternate Fusible Method Using One-Way Stretch Nonwoven Fusible Interfacing

This type of interfacing will provide a more natural roll because of the crosswise stretch capability.

- Test as described under "Fusible Methods."
- Cut in lengthwise direction using the front facing pattern piece (Figure 12, see point A).

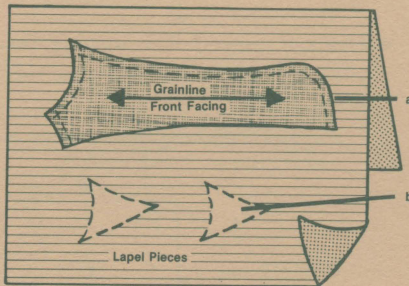


Figure 12. Cut one-way stretch fusible nonwoven interfacing according to grainline

- Trim $\frac{1}{2}$ inch (1.3 cm) from all seam allowances.
- Fuse the interfacing to the front facing following the manufacturer's directions for fusing.
- For additional firmness in the lapel, cut two triangular pieces from $\frac{1}{8}$ inch (3 mm) inside the roll line to the lapel point. Use the jacket front pattern piece as a guide, following the grainline (Figure 12, see point B).
- Position and fuse to the jacket front in the lapel area. Optional: Tape the roll line on the jacket front as described under "Machine Method."

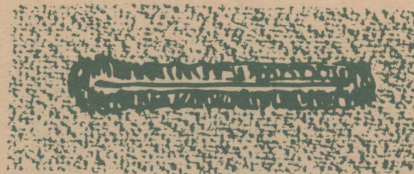
Buttonholes

Construct bound buttonholes after the front interfacing is applied. "Quick method" bound buttonhole kits are available in notions departments, or make traditional bound buttonholes with directions available in commercial tailoring manuals.

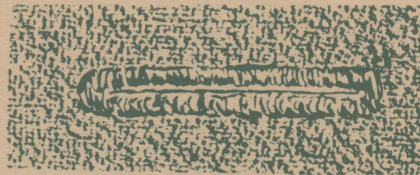
Machine-worked buttonholes may be of three types: (1) rectangular, made with a zigzag stitch, (2) oval, made either with a built-in stitch or

a special attachment; or (3) keyhole, possible only with a special attachment (Figure 13).

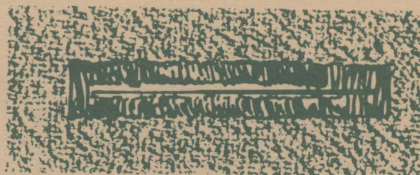
Make machine buttonholes after the completion of the rest of the jacket according to the machine manufacturer's directions.



Keyhole buttonhole



Oval buttonhole



Rectangular buttonhole

Figure 13. Machine-worked buttonholes

Seam Finishes

No seam finish is needed in a garment made of a sturdy knit fabric, or in a lined garment unless it ravels extensively. With bulky knits or wovens, a narrow seam allowance is often effective; stitch the seam and overcast all at once, or make two close rows of straight stitching — one along the seam line and one $\frac{1}{8}$ to $\frac{1}{4}$ inch (3 mm to 6 mm) into the seam allowance, trimming closely. For fabrics that tend to ravel, some quick seam finishes include zigzag, clean finished, stitched and/or pinked (Figure 14).



Machine overcast

Applying Back Reinforcement

Apply after all garment seams have been sewn and darts have been constructed. Construct interfacing darts; see "Front Unit — Darts."

For fusible interfacing, trim all seam allowances to $\frac{1}{2}$ inch (1.3 cm) and trim corners diagonally. Fuse to the garment back following the manufacturer's directions for fusing.

For sew-in interfacing, machine baste the interfacing to the garment along the seam line; trim close to stitching. For the two-piece method, match the seam lines at the center back and overlap; continue as in one-piece method (Figure 17). For both methods the bottom edges will remain free.

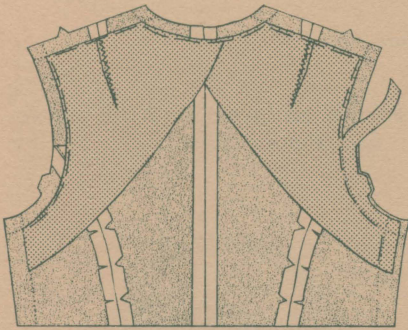


Figure 17. Match center backs; overlap. Baste along seamline.

Collars

Tailored garment patterns include an uppercollar and an undercollar piece. The uppercollar pattern is slightly wider and longer to allow for extra length needed to roll along the outside curve. It is cut on a center back fold. The undercollar is cut on the bias to fold and shape, and has a center back seam (Figure 18).

Shaping—Machine Method. For a quick, contemporary way to shape the undercollar and establish the roll line, pad stitch by machine.

- Stitch the center back undercollar seam and press open.
- Trim the interfacing diagonally at the outer corners to $\frac{1}{4}$ inch (6 mm).
- Straight or zigzag stitch along the center back seam line and trim close to the stitching.

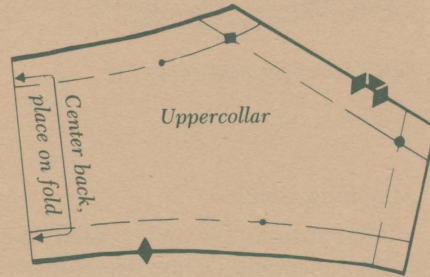
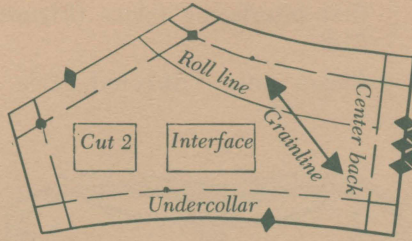


Figure 18. Uppercollar and undercollar

- Machine baste the interfacing to the wrong side of the undercollar $\frac{1}{2}$ inch (1.3 cm) from the raw edge. Trim the interfacing close to the stitching.
- Mark the roll line on the interfacing and machine baste along the roll line.
- To pad stitch, stitch the first row along the roll line.
- Use the presser foot as a guide and make parallel rows of stitching between the roll line and the neck edge about $\frac{1}{4}$ inch (6 mm) apart (Figure 19, see point A).
- Above the roll line, start at the center back and stitch diagonally following the grainline. Stitch parallel rows $\frac{1}{2}$ to $\frac{3}{4}$ inch (1.3 to 2 cm) apart, pivoting at end of rows (Figure 19, see point B).

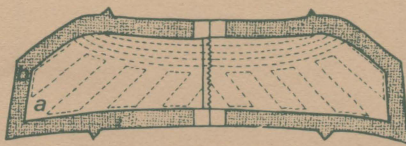


Figure 19. Machine padstitching the undercollar

- To mold the shape of the undercollar, place interfacing side up, fold along the roll line and steam press. Remove and let dry completely before handling again (Figure 20).

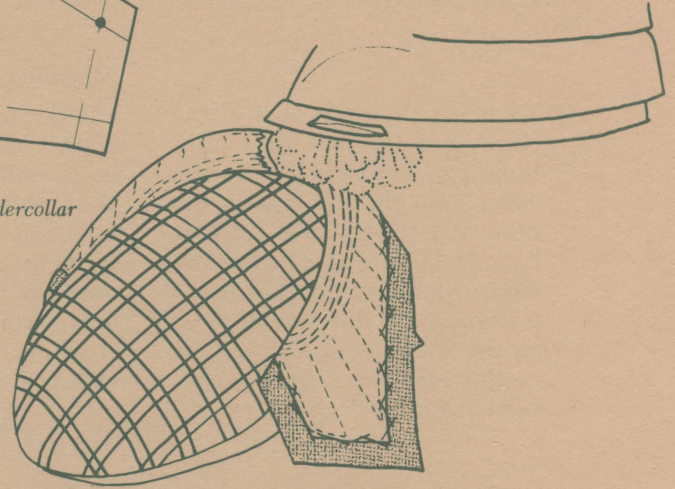


Figure 20. Shape and steam press the undercollar

Shaping—Fusible Method. A second layer of interfacing is used for shaping instead of pad stitching.

- Trim outer corners of the interfacing diagonally to $\frac{1}{4}$ inch (6 mm) inside the corner stitching lines. Trim $\frac{1}{2}$ inch (1.3 cm) from all interfacing seam allowances.
- Fuse interfacing to the undercollar sections according to the manufacturer's directions for fusing (Figure 21a).



Figure 21a. Trim seam allowances $\frac{1}{2}$ " (1.3 cm)

- Stitch the center back seam and press open. Trim seam allowances to ¼ inch (6 mm).
- Mark the roll line onto the interfacing (Figure 21b).

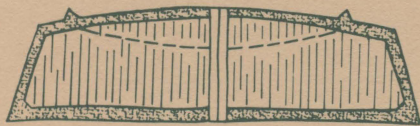


Figure 21b. Stitch centerback seam; mark roll line

- To shape the neck area of the collar, add a second layer of interfacing. Cut to fit the under-collar from the roll line to the neck seam line with the center back seam line on a fold of the fabric. If the interfacing has a grainline, cut this second layer on the true bias of a woven, or on the crosswise grain of a non-woven (Figure 21c).

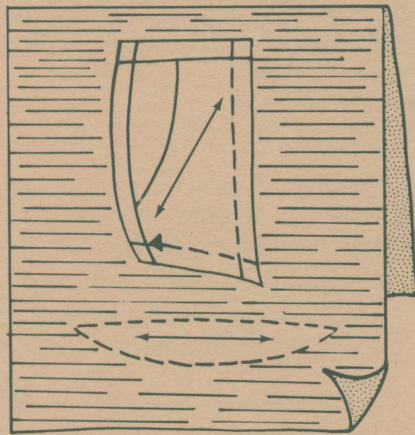


Figure 21c. Special layout using one-way stretch fusible interfacing

- Fuse to the undercollar matching roll lines.
- You may want to add firmness to the outer collar points by cutting two triangular pieces of interfacing to fit the collar points between the seam lines. Trim the points diagonally.
- Fuse the triangles to the collar points ⅛ inch (3 mm) in from the

first interfacing edges (Figure 21d).

- Steam press as directed above.

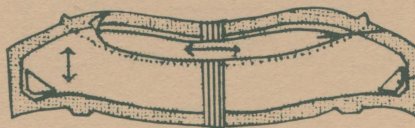


Figure 21d. Spot stabilization

Attaching Collar

After shaping the under collar, the entire collar and facings are ready to be assembled and attached. Refer to your pattern instructions for assembling the collar. Be sure that all markings and notches are clearly and precisely transferred for ease in lining up your fabric layers, as well as stitching, clipping and trimming with precision.

Sleeve Treatments

Sleeve Heads

Sleeve heads support the cap of the sleeve and keep it from caving in. This may be purchased or you may make it yourself.

- Make a pair of sleeve heads from lambs wool, flannel or polyester fleece. Begin by cutting two pieces 3- by 5-inch (7.5 to 12.5 cm) or 3-inch by the length between armhole notches. Size adjustments can be made in fitting.
- Mark a line 1 inch (2.5 cm) from one long edge (Figure 22a).

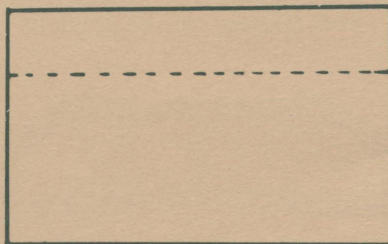


Figure 22a. Making and applying sleeve heads

- Match the line to the underneath sleeve cap seam line; let the wider edge extend into the sleeve.
- Stitch along the marked line catching only the seam allowance (Figure 22b).

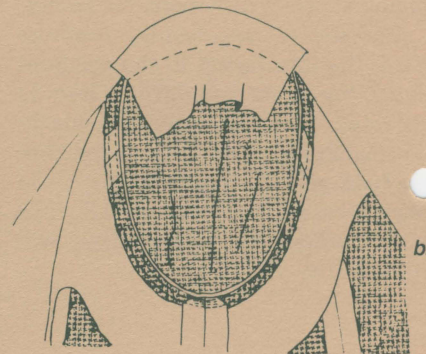


Figure 22b.

- Turn all layers into the sleeve cap (Figure 22c).

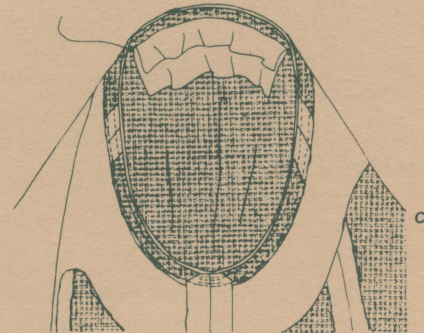


Figure 22c.

Shoulder Pads

Used for both fashion and fit, shoulder pads shape and support the shoulder area of a garment. Pads can help achieve a broader, squarer shoulder line, disguise sloping shoulders or equalize uneven shoulders.

Directions for applying shoulder pads will come with patterns designed for them, but you can easily add them to other styles. Buy them ready-made or make your own as described below:

- To make a pattern, pin the back and front garment pieces to-

gether at the shoulder seam line. Trace a curved line from the armhole notches to 1 inch (2.5 cm) from the neck seam line. Following the armhole cutting line, connect between armhole dots or notches with a smooth curved line (Figure 23). Size adjustments can be made in fitting.

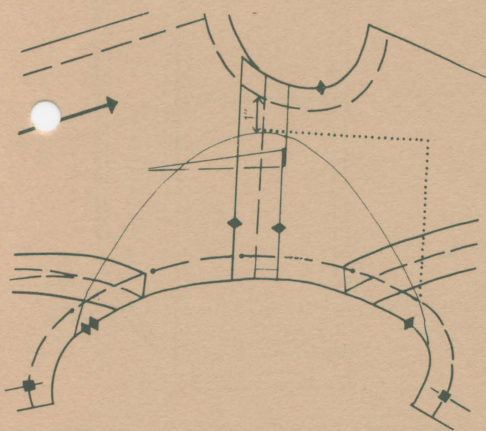


Figure 23. Making a pattern for shoulder pads; for a hollow-chested person, square off the front, as indicated by the dotted lines

- Make pads from polyester fleece. Cut two pieces from the pattern for the bottom layer of each pad. Add layers as needed to achieve width of pad desired. Make each layer $\frac{1}{2}$ to 1 inch (1.3 to 2.5 cm) smaller than the previous layer.
- For each pad, layer the pieces of interfacing in each size starting with the largest size and layering to the smallest. Pin.
- Curl each group into a long roll with the largest layer on the outside.
- While the curve is still evident, loosely hand baste the layers together (Figure 24).
- Place the pad into position with the largest layer next to the garment fabric with the garment turned right side out. The raw armhole edges and the shoulder pad edges should be even. Tack along the seam line at the neckline edge (Figure 25).



Figure 24. Loosely hand baste the layers of the shoulder pad together

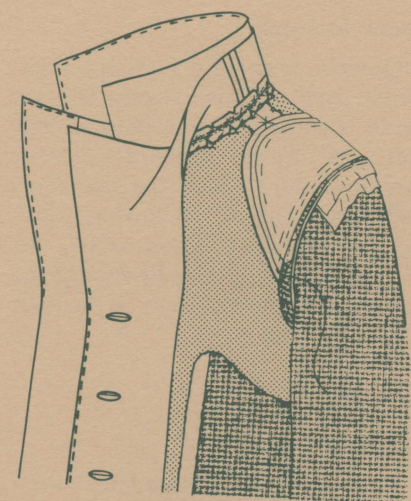
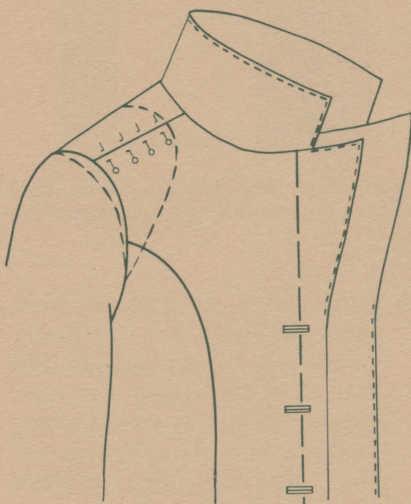


Figure 25. Inserting shoulder pad

If your coat or jacket will be unlined, you may want to cover your shoulder pad in a matching lining fabric before applying. To make your own pattern, add $\frac{5}{8}$ inch (1.5 cm) to all edges of the shoulder pad pattern piece. Cut two pieces for each cover.

With right sides together, stitch the edges leaving an opening large enough to insert the pad. Trim the seam, notch, clip as necessary and turn right side out. Whip stitch or edge stitch the openings closed. Press.

Hems

Tailored Hems

The secret to maintaining a nice hem on a tailored garment is to use a layer of interfacing on the inside of the hem. Use a sew-in or a fusible interfacing for hems in sleeves and at the lower edges of jackets or coats.

Sew-in Interfacing

- For a lined garment, cut a strip of woven interfacing on the true bias 1 inch (2.5 cm) wider than the hem allowance. (If using a stable nonwoven interfacing, disregard the grain. For nonwoven interfacing with one-way stretch, follow the grain indicated by the manufacturer.) For an unlined garment, cut the interfacing $\frac{1}{2}$ inch (1.3 cm) wider than the hem allowance. In a lined garment, $\frac{1}{2}$ inch (1.3 cm) of the interfacing will extend above the hem for the purpose of having less bulk in that area and to make the hemline less obvious. For unlined garments, the edges will be even for aesthetic purposes. Cut strips long enough to circle the sleeve hemline and overlap slightly, and to lap slightly over the front interfacing at the lower edge (Figure 26, see point A).
- Trim the garment seam allowance inside the hem allowance to $\frac{1}{4}$ inch (6 mm).
- Place the interfacing strip on the wrong side of the garment so it extends $\frac{1}{2}$ inch (1.3 cm) below the hem line fold. Baste along the hemline (Figure 26, see point B).
- Catch stitch or machine blind stitch the upper and side edges of the interfacing to the garment.

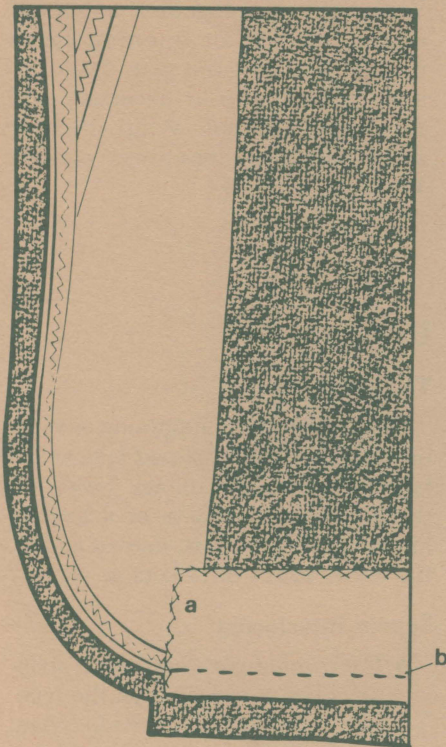


Figure 26. The tailored hem

- Press up the hem along the basting stitches.
- Catch stitch or machine blind stitch the hem to the interfacing.

Fusible Interfacing. Follow cutting instructions for the sew-in interfacing, but for a lined garment, cut interfacing $\frac{1}{2}$ inch (1.3 cm) wider than the hem. For unlined garments, cut the same width. Test the interfacing on a scrap of the garment fabric. If the edge shows on the outside of the fabric, pink the edge. Test again; if it still shows, cut the exact hem width regardless of lining.

- Trim the seam allowance to $\frac{1}{4}$ inch (6 mm) in the hem area. If the interfacing edge does not show on the outside, place the interfacing on the wrong side of the garment with one edge on the hem fold line. If the interfacing edge does show on the outside, place on the hem allowance.

- Trim the interfacing away at the garment seams; fuse under the seam allowances (Figure 27).

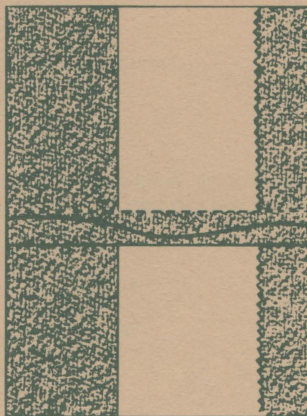


Figure 27. Trim fusible interfacing along seamline; position under garment seam allowance

- Catch stitch or machine blind stitch the hem to the interfacing (or stitch to the garment if fused to the hem allowance). For completely machine sewn-in linings, catch the hem about $\frac{1}{2}$ inch (1.3 cm) below the edge to leave room for sewing the garment hem and lining together.

Quick Methods

Quicker hemming methods commonly used on tailored garments include topstitched and double topstitched hems, and a regular machine blind stitch for machines with that capability. If sewing in lining by machine, hem stitch far enough away from the hem edge for a seam allowance ($\frac{1}{2}$ to $\frac{5}{8}$ inch or 1.3 to 1.5 cm).

Linings

Making a pattern

Linings give a finished look to a tailored garment, make it easier to slip on and off and add opaqueness to some fabrics. If the pattern does not have lining pieces or give directions for adapting the pattern, make your own by following these directions:

- Place the front facing pattern piece under your bodice front pattern piece, matching front edges (Figure 28).

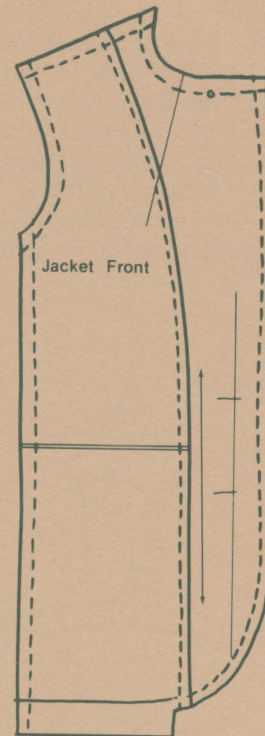


Figure 28. Adapt the pattern front for lining. Lining cutting line.

- On the bodice pattern piece, draw a line $\frac{1}{4}$ inch (3 cm) from the facing edge toward the center front. This will be the cutting line and will allow for a $\frac{5}{8}$ inch seam allowance connecting the lining and facing pieces. (When cutting the lining fabric, cut $\frac{1}{2}$ inch (1.3 cm) shorter at the hem.)
- With the back neck facing and garment back pattern pieces, mark the cutting line $\frac{1}{4}$ inch (3 cm) toward the neckline (Figure 29). If the garment has no back neck facing, cut by the existing neck seam allowance.
- A pleat in the center back lining allows for easy body movement. To form the pleat, add tissue paper to the center back pattern piece (Figure 30). Draw a line $\frac{1}{2}$ inch (1.3 cm) from the neck edge and taper to nothing at the lower edge. Note: If the center back is to be laid out along the fold line, position the pattern with the neck edge $\frac{1}{2}$ inch (1.3 cm) from the fold tapering to nothing at the bottom edge. Mark the points on the lining where the pleat is made.

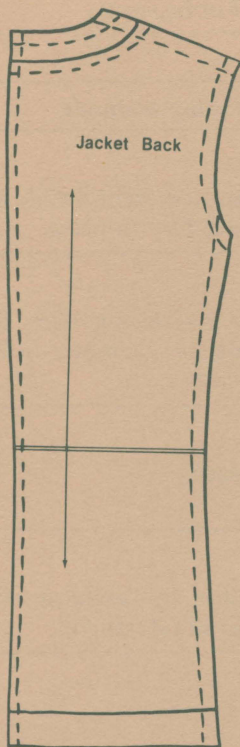


Figure 29. Adapt pattern back for lining. Lining cutting line.

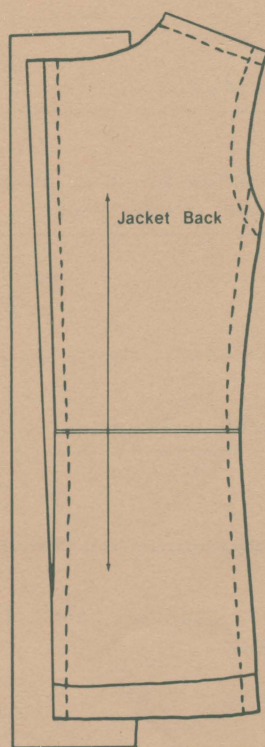


Figure 30. Allow a pleat for easy movement.

- Cut sleeve linings from the sleeve pattern piece as it is, except cut $\frac{1}{2}$ inch (1.3 cm) shorter at the hem line.

Assembling the Lining

- With right sides together, stitch the center back seam, if there is one. To form the pleat, match markings, pin to one side and stitch across the top at seam line; if desired, stitch down past the seam line about 1 inch (2.5 cm).
- Stitch and press open the lining shoulder and side seams. Stitch and press open one lining sleeve seam. Stitch the other sleeve seam at each end leaving about 10 inches (25.5 cm) of the midsection open. Press seam allowances open. Stitch and press armhole seams.
- Pin the lining to the facing edges of the garment. Starting at the center back seam, stitch a $\frac{5}{8}$ inch (1.5 cm) seam around to within $1\frac{1}{2}$ inches (3.6 cm) from the bottom edge of the lining. Repeat for the other side.
- With the garment inside out, pin all garment hem seam allowances (sleeves and lower edge) to the lining hem seam allowances, right sides together.
- Stitch the hems together, using a $\frac{1}{2}$ - to $\frac{3}{8}$ -inch (1.3 to 1.5 cm) seam allowance. Press toward the lining.
- Turn the entire garment right side out through the opening left in the lining sleeve seam line (Figure 31). Edge stitch the lining seam closed.
- If there is a small opening at the bottom of the front facing and lining, whipstitch closed.
- Press.

Finishing Tips

If you are topstitching your garment, consider using special topstitching thread or a double strand of your regular sewing thread. If you use topstitching thread, use a size 16 to 18 (100 to 110) needle. If you use the double strand method, both threads should unwind in the same

direction off the spools. Thread the machine as usual, separating the threads at the tension discs.

If your machine has the capability, consider sewing on buttons by machine to save time. Look in your sewing machine manual for any other time-saving tips that may be unique to your machine. Also, watch ready-to-wear garments for up-to-date finishing touches you can duplicate.

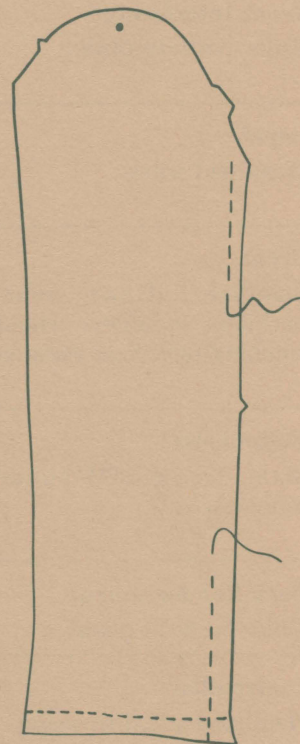


Figure 31. Stitch one sleeve seam, leaving about 10 inches (25.5 cm) of the midsection open



Comparison Chart of Custom and Contemporary Tailoring Techniques

Custom	Contemporary		
<i>Hand Methods</i>	<i>Machine Methods</i>	<i>Fusing Methods</i>	
Underlining Use a woven fabric; tailor-baste in place.	Usually omitted; pin securely, machine-baste.	Usually omitted; light-fusible knit can be used; fuse in place.	
Darts Use catch-stitch technique.	Use lapped or abutted technique.	Cut away interfacing dart; fuse interfacing to garment before stitching dart.	
Front Interfacing Tailor-baste in place.	Stitch into seams; trim close to stitching.	Fuse in place.	
Lapel Hand pad stitch.	Machine pad stitch.	Spot stabilize by fusing an additional layer of interfacing.	
Front Stabilize roll line, front edge, neckline, shoulders. Hand catch stitching twill tape along edges.	Optional: Machine stitch twill tape to roll-lines or seamline; zig-zag down center of tape, or straight-stitch along each side.		
Buttonholes Make traditional bound buttonholes.	Make machine worked buttonholes.	"Quick" bound buttonhole kits include fusible placement markings.	
Back Reinforcement Tailor-baste in place.	Machine stitch into seams.	Fuse in place.	
Undercollar Hand pad stitch to shape.	Machine pad stitch.	Spot stabilize by fusing an additional layer of interfacing.	
Set-in Sleeves Make shoulder pads and sleeve heads.	Purchase or make shoulder pads and sleeve heads.		
Hems Use hand techniques.	Use machine techniques.	Use fusible techniques.	
Lining Hand apply.	Machine apply.		
Advantages	Permanent shaping. Can use with all fabrics.	Effective shaping. Saves time. Use with all fabrics.	Effective shaping. Saves time. Crisp look.
Disadvantages	Time consuming.	Not permanently molded; needs frequent repressing and shaping.	Not permanently shaped and molded; needs repressing to shape after each cleaning. Some fabrics not suitable for fusing. If not fused properly, will tend to peel off or blister.

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