

PRACTICAL TAILORING

THE ART AND CRAFT SIMPLY EXPLAINED
FOR THE STUDENT AND APPRENTICE

BY

J. E. LIBERTY, U.K.A.F.

TEACHER OF TAILORING AT THE POLYTECHNIC
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WITH A FORWARD BY

WM. COOLING LAWRENCE

PRESIDENT, LONDON MASTER TAILORS ASSOCIATION



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FOREWORD

The interest I feel in all practical problems concerning tailoring has accumulated during the many years in which I have been actively engaged in it. I might almost say that this interest is an inherited instinct, for my occupation and the scene of my labours have been the same as those of my father and grandfather before me.

The position which the author of this handbook holds, is sufficient guarantee of his fitness for his task—but could there be any doubt of it, the form and subject-matter of the present work prove that he has the knowledge and method of the successful teacher.

The pupil who conscientiously follows the clear instructions given by him in the various stages of garment construction should be fitted to enter the workshop as assistant to some skillful journeyman tailor. With a knowledge of his craft established on so sure a foundation, the ambitious and painstaking worker may aspire to reach the highest standards of a very difficult and very artistic calling.

In Mr. Liberty the student has a stimulating teacher, and in this handbook he will also have an invaluable textbook for continual reference. The student should consider himself fortunate to have such a useful and instructive work to guide him.

I sincerely hope that Mr. Liberty's book may meet with the reception and have the sale it richly deserves.

WM. Cooling Lawrence
President,

London Master Tailors Association 1932.

PREFACE

This book is intended for the student who, desiring to become a thorough practical craftsman, stands at the foot of the ladder of ability, with the intention of reaching the zenith of his ambition in the shortest possible period.

To the tailor the methods used may not coincide with his own, but in a trade where there are so many ways of reaching the same objective, for the sake of the beginner only one way (that which has been for years the choice of the writer) is recorded here. The grade of the trade is also of the highest possible, as it is so easy for a worker to adapt himself to a lower class of trade, whereas it is a fight against fate to rise in grade when earning one's living. It is also the object of the craftsman to be an artist at his work, for there is just as much art in turning out an excellent garment, of whatever standard it may be, as in designing a palatial building or painting a marvelous picture.

The student will find that all the apparently needless work and the way in which it is shown, is for a purpose, and it will explain itself as the work progresses. The old saying "Make haste slowly" is in the mind of the writer, and the firm believe that

"Simplicity is the Keynote of Success."

May I at this point, extend my appreciation to my able friend and colleague S. C. Hobbs, and to those friends who have assisted in various ways.

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PRACTICAL TAILORING

CHAPTER I TOOLS AND EQUIPMENT

SHEARS.

These may be either board shears or bent trimming shears. Board shears are specially made for use on the board and stand up to heavy usage more than the trimming shears, which are really intended for the trimming bench, cutting linings, canvas, etc., but they are often used on the board.

Whichever kind are obtained they should be of a size suitable to the user, a 10 inch shear being a handy size for the average lad of 16 years or over.

They are used for cutting the fittings necessary for the garments and any parts requiring a good clean cut, and it is to the user's own interest that they be taken care of. Good tools are an essential to good work.

SMALLCUTS.

These are small scissors which are most useful for cutting pocket mouths, buttonholes, and any section for which the large shears would be both too heavy and clumsy, such as pocket ends, nicks, etc.

THE INCHSTICK.

The most convenient size is the one 18 inches long and with a bevel edge for marking. It should be divided off in inches.

THE BODKIN.

This is a short pointed instrument usually of bone, and proves most useful in taking out threads of basting cotton, working out the eye of buttonholes, etc.

THE THIMBLE.

This is the most essential article require. When placed on the top of the middle finger it should be a comfortable fit and allow the joint to move without hindrance.

NEEDLES, THREAD, PIPECLAY, AND BEESWAX.

For the beginner a fairly large needle is a help, a "3 between" being a very convenient size. After the knack of holding and using has been attained, a smaller size, 5, 6, or even 7, is quite large enough, especially if the material used for practice is of superior quality.

For practice purposes and to enable the instructor and student to see the work easily, a white thread on a dark cloth or a black on a light one, is recommended. Basting cotton fills this necessity very well, and is reasonably cheap. Later on the student may use handsilk, machine thread or sylko, and linen thread. These all have different uses according to the work in hand.

Pipeclay is the tailor's chalk. This should always be kept with a good edge for marking, and should be pushed from right to left, not drawn towards the body, the reason for this being that the student can see the mark on the left and can make a better line to that mark, whereas when the clay is drawn from left to right and the end mark is covered by the arm and hand. There is also the tendency to bear heavily on the chalk, instead of which it should be held lightly between the thumb and finger.

Beeswax is an aid to the thread. When using the handsilk, machine thread, or linen thread, it will be found that these threads will kink and snarl up, forming knots which are a great hindrance, besides being a loss of time. Beeswax will overcome much of this nuisance if the thread is given a rub from end to end. It smooths out and binds the thread together, making it much more workable. In the case of handsilk the skein must be opened and waxed, then ironed on a cloth with a warm iron or given a good rub with a piece of cloth (which will create sufficient heat to melt the wax) with the skein round the knees. (See "Sitting.")

It is also useful when making double- and four-cord threads for button sewing and other uses which the reader will find in the course of his work, but which need not be recorded here as there are so many.

CHAPTER II

METHOD IN WORKING

THE student should make a habit of working with care. This is just as easy as doing it in a slovenly manner and a habit acquired only by constant attention to details and continual practice. As in all things, whether a hobby or necessary work, the beginning is usually very monotonous, and it is for the student to go ahead with a determination to get through the preliminary part of his training when he will find the stages of his instruction becoming more interesting as he progresses. At the same time he is well advised not to slip over the earlier part, as the ground work of plain sewing, buttonholes, pockets, etc., is just as essential as the beauty of shape in any garment.

As progress is made the student will most probably find that, after the knack of holding and using the needle is attained, he will get on much better and the remaining stitches will be more easily learnt. It must be remembered that when he is proficient in the stitches and buttonholes, the monotony of the tuition, provided that attention has been paid to the theory as well as the practical side, is over. The student should know the names of the stitches and their uses, and in other words, have been using his head as well as his hands. Mechanizing one's hands is not sufficient; the time saved by speed is lost by lack of thought for the part that is to follow.

There are many really good craftsmen who lose an enormous amount of time just through lack of a methodical way of working, and it is up to the worker to school himself to what is to him the easiest, and therefore the quickest, way to attain his object; and here again practice makes perfect.

For the work to be a pleasure it is first of all necessary to be comfortable. Clothes should be loose. Nothing is more harmful than to be "tied up," with a collar and tie and braces which give a feeling of being trussed up. A shirt with a soft collar, from which the tie can be taken without given a slovenly appearance, an old but clean pair of trousers, and a belt which can be loosened when at work, and a respectable pair of boots or shoes (boots preferably as they are a protection for the ankles), are the most suitable and will give sufficient freedom of movement for comfort, respectability, and for the work to be done quickly and well. (Figs 1 and 1A.)

Although there is sometimes a feeling of loss of dignity and certain amount of reticence about sitting cross-legged, it is not by any means an uncomfortable position when one is used to it, and it is helpful in various ways. In the days when pressing was done on the knees, it was to a minor extent harmful to the tailor, but all pressing can now be done on a raised board while standing, and there need be no fear whatever of becoming bow-legged or deformed in any way. If the tailor sits on a chair and sews with his legs crossed, his back is arched and the



FIG. 1. COMPARISON OF SITTING POSITION

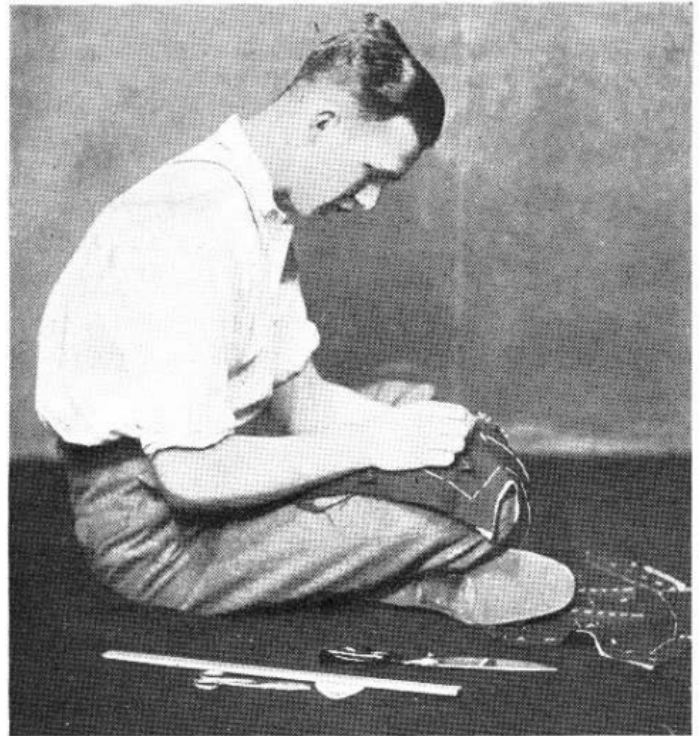


FIG. 1A. THE CORRECT SITTING POSITION
Note the natural balance of the body.



FIG. 1B. THE INCORRECT SITTING POSITION
Note the curve of the back and the cramped-up posture of the body.



FIG. 1C. THE SITTING POSITION, FRONT VIEW
Tools conveniently near the right hand.

weight of the work is on his knees. Again, the sitter with out-stretched legs is not by any means at ease, the body has a tendency to lean back, and give a feeling of overbalancing, besides being a tremendous strain on the back muscles. (Fig. 1B.)

When sitting cross-legged the weight of the work is around the tailor on the board, and there is no need to hold the work up as well as holding it for sewing. It is a position which, after a little practice, will come quite naturally, and should certainly be adopted by the beginner.

POSITION OF TOOLS, ETC.

Assuming that there is ample room for a seat on the board (about a yard-and-a-quarter is enough) the sitter should adapt himself to the existing situation of the workshop, light, etc.

A seat facing the light or with the light on the left side is the best. The large shears and smallcuts should be conveniently at the right hand, so as to be easily found without having to search for them, and a small box with pipe-clay, needles, bodkin, etc., close at hand with the inchstick also ready in case of need. (Fig. 1C.)

It must be remembered that comfort and convenience are a great asset to a happy existence, and when loss of time, however small, means loss of wages, it behoves the artist at his craft to introduce as much time-saving method as is possible.

A happy craftsman is more often than not a good craftsman, and it is no use complaining of existing hindrances without trying to better them oneself. Much may be done by the worker himself to alleviate any inconveniences which cause loss of money as well as temper.

HOLDING THE NEEDLE.

Placing the thimble on the middle finger ready for use, the student should try and pick up a needle with the thumb and forefinger. The nails must be a useful but not an ugly length to aid in doing this, but if difficulty is experienced, by placing the tip of the thumb on the point it will cause the needle to rise and it can then be picked up without trouble. The eye of the needle should be pointing to the middle finger-tip, which has the thimble on it, and by stroking the needle with the end of the thimble-finger towards the palm of the hand, and placing the thimble at the end when crooked, the position desired is obtained.

THREADING THE NEEDLE.

This can be done in two ways, either by holding the needle in the left hand and threading the thread through the eye with the right hands, or by what could be called "putting the needle to the thread." The second method is convenient for those who are capable of using both hands equally well, as the thread is to be knotted with the left hand, but the first method is easier for those who are more adept with the right hand than with the left.

Breaking off a convenient length of thread—just a comfortable hand-stretch is sufficient—hold the needle in the left hand and, taking the thread close to the end, bring it up to and through the eye, catching it on the other side. (The little finger of the right hand can be placed against the left hand to steady it.) Having caught the end, pull it through until it is a little longer than the other part of the thread. Holding it about 4 inches from the end, twist it round the tip of the first finger on the right hand once and roll it with the thumb. The thimble finger is then brought up behind the first, which is removed, and the thread is pulled up. This forms the knot at the end of the thread, and a beginning can then be made at the stitches.

CHAPTER III

THE STITCHES

It is assumed that the student is sitting cross-legged on the board, with the shears, etc., conveniently placed for use when wanted, and that he is now able to thread the needle and knot the thread. (Fig. 1C.)

Taking a piece of cloth of a fair size in the left hand, with the thumb and fingers over the edge, place it on the right knee, and beginning at the right-hand side try a plain basting or running stitch along the edge. The fingers of the left hand should be over the edge of the cloth, and the thumb (slightly crooked on the top) just a little in front of the line for sewing. Insert the point of the needle about $\frac{1}{4}$ inch in front of the left thumbnail, pass it right through the cloth, and turn it so that it appears close to and in line with the nail, which it should just miss. Do not release the needle until it has gone as far as possible, then pass the thumb and finger across and catch it as it comes through the cloth. In this way the needle is under control for the full length of the stitch and the thread is caught in the first joint of the finger just after the needle leaves the cloth, which prevents it from slipping back through the eye of the needle. (Fig. 2.)

This is all in one continuous operation, the needle entering and leaving the material, the thread being caught and held. The hand is then carried to the right to the full extent of the thread, which is pulled tight but not tight enough to draw up the close. This should be repeated across the cloth in line with the edge, equidistant.

The left hand should not move except to pass the material along to be sewn; its work is to hold the material firmly while being sewn, and it must not work down into the lap.

This should be tried for some time to get accustomed to handling the needle, and the stitches then be proceeded with.

BASTING.

The first and easiest of stitches is a series of running threads which may be of different sizes in accordance with their use; the needle being carried forward a little in front of the previous stitch. The student has already

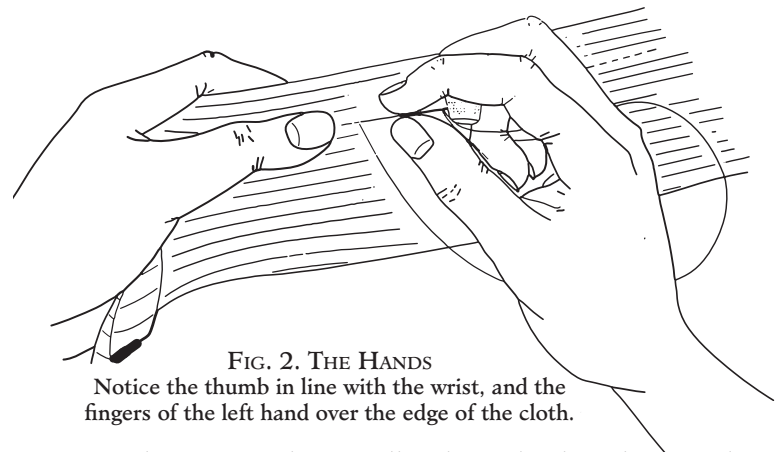


FIG. 2. THE HANDS

Notice the thumb in line with the wrist, and the fingers of the left hand over the edge of the cloth.

practised passing the needle through the close and catching it as it comes through, and the resulting stitch, if the needle has a thread in it, forms the basting or running stitch.

It is used for holding materials together ready for sewing or machining, and the size depends on whether it is to be held firmly or not; long stitches being used in the case of first preparation and the shorter ones for holding firmly.

MARKING.

These are stitches formed with a double thread, usually made through double cloth to show the lines for seams, etc., and they should be fairly close together, the joining thread between each being loose to form long ends. They are first cut in the loose part, and after all the threads are put in the section of the garment, the cloth is gradually separated and the threads again cut between the two layers of cloth. (Fig. 3, (A), (B), and (C).)

Before any parts of garments are marked up it is most essential that the edges having plain seams are exactly edge to edge. This may cause the inlays to lay false, but this need not worry the student as the cloth was probably not laying fair when cut. The term "inlays" means allowance made at certain parts in case of alteration.

Basting and marking are the easiest of all stitches, and the operator should try and get them all the same size, and in line, when practising. As mentioned in the easier part of this work, neatness is vital, and a habitual neatness is an excellent quality in one's work.

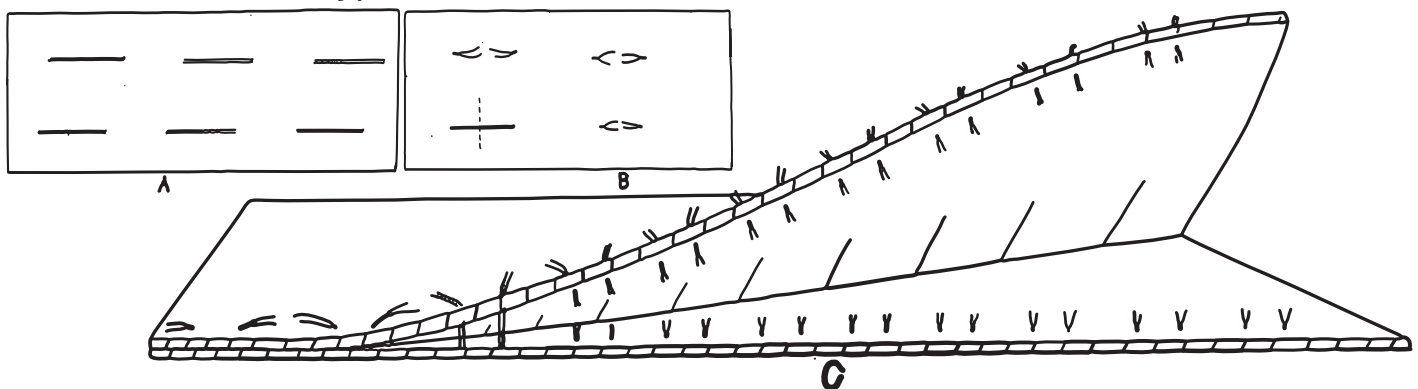


FIG. 3. MARKING THREADS

A = The stitch.

B = Cutting on the surface.

C = Cutting between the double thickness of material.

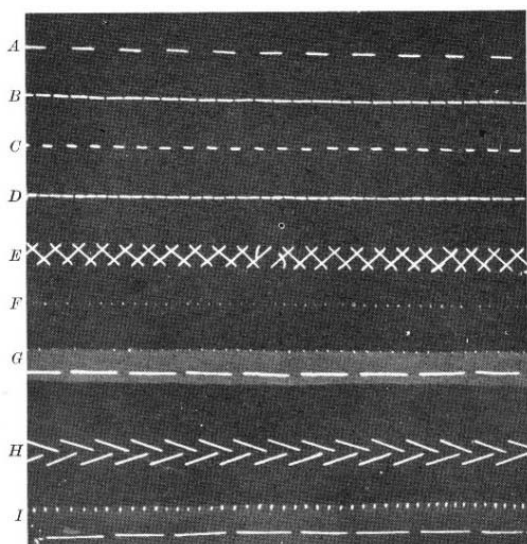


FIG. 2A. THE STITCHES

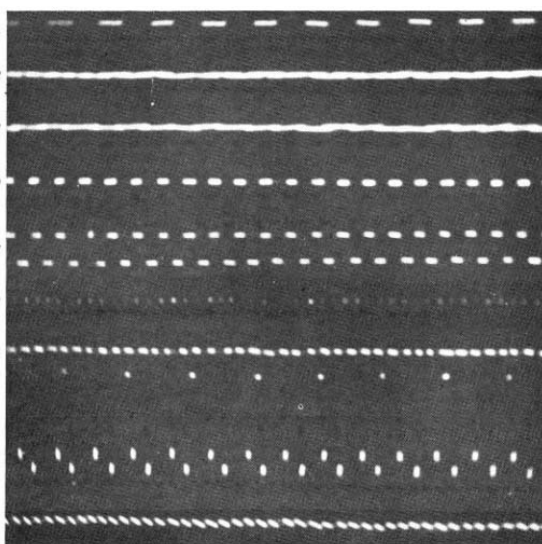


FIG. 2B. THE STITCHES (REVERSE SIDE.)

- A = Basting or running stitch.
- B = Back-stitch.
- C = Half-back stitch.
- D = Back-and-fore stitch.
- E = Cross-stitch.
- F = Side-stitch.
- G = Felling turned-in edge.
- H = Padding.
- I = Felling a raw edge.

BACK-STITCH.

This is a sequence of stitches formed by going back (hence its name) to the preceding stitch. On the surface it shows an unbroken line, and on the reverse side should show twice the length of those on the surface, either alternately side by side in line, or slightly slanting in the line. It is the strongest and most used stitch, being used for seaming where there is straight or strength required (10 to 1 inch). (Fig. 4, and B, Fig 2A.)

Half-back stitch is something similar to back-stitch, the difference being that the needle is placed halfway back to the preceding one, the stitches and the gaps between the same size and in line, as in the case of the back-stitch.

This is used for light sewing, the first sewing of facings where the edges are being stitched together, or anywhere where no great strain will be put on the seam; or where it is desirable that the part be kept soft. About 4 or 6 to 1 inch.

Back-and-fore stitch is two stitches in one movement. First the back-stitch, and, without releasing the needle a forward or running stitch, the needle being turned into the cloth and out again before being plucked and drawn

out. The stitches must be of even size and will appear as a line of small stitches, similar to half-back stitch, but on the underside will be a series of two back-stitches with a small gap between, this being repeated all along. It is not a strong line of sewing and is only used where there is very little strain, sleeve-linings, pockets, etc., pockets being sewn twice and with waxed thread. (Fig. 5, and D, Fig. 2A.)

SIDE-STITCH.

This is a hidden stitch made by inserting the needle by the side of the previous stitch, and when finished should be scarcely be seen. The needle must be turned as sharply as possible to keep the stitch short, and it should not be seen on either side of the material. Edges, lapped seams, etc., are sewn with this stitch, which is meant to hold but to be unseen. The stitches should be about 1/8 inch apart. (F, Fig. 2A.)

PRICK-STITCH.

This is exactly similar to the side-stitch but is made by two actions, one upward, the other downward, the stitch actually being pricked alternately through the material which would be too thick for side-stitching.

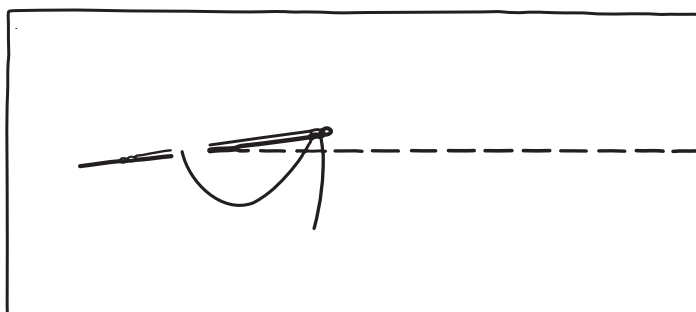


FIG. 4. BACK-STITCH AND SECTION

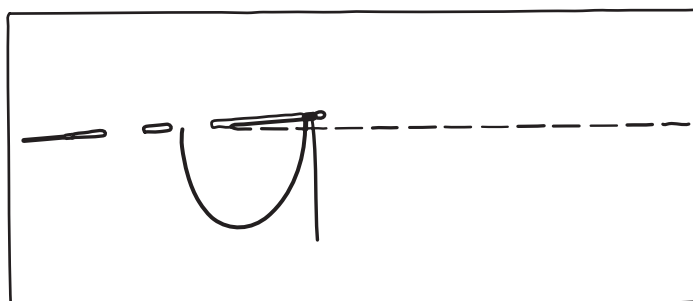


FIG. 5. BACK-AND-FORE STITCH AND SECTION

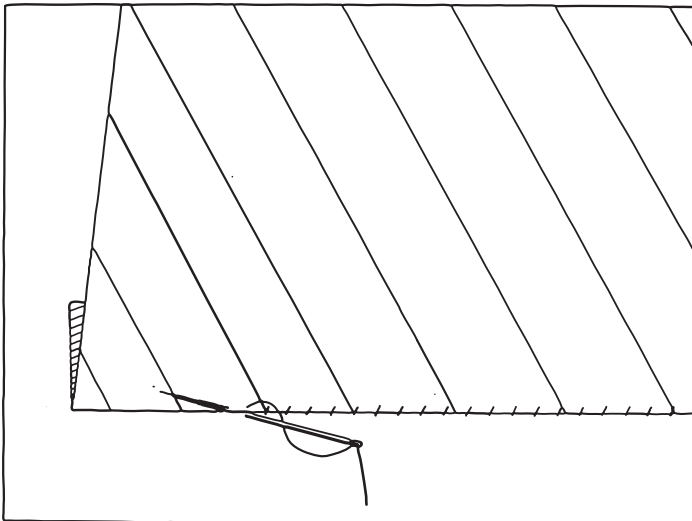


FIG. 6. FELLING A TURNED-IN EDGE (ALTERNATIVE METHOD)

FELLING A TURNED-IN EDGE.

This is, as will be seen by examining Fig. 6, a sewing formed over an edge. This edge, which it is assumed would be of lining or some thin material suitable for demonstration, is basted down to the cloth with a forward of running stitch (actually the basting stitch) with the edge turned in about $\frac{3}{8}$ inch. The felling needle is then held at a slight angle pointing towards the worker and the point is inserted in the cloth just off the edge, passed under the surface, and emerges just on the edge of the lining. This process is repeated, the resulting line of sewing being a light sewing which will hold the edge strongly and yet lightly. This is a surface stitch and should be treated as such. (G, Fig. 2A.)

There are two ways of holding the materials for felling a turned-in edge, one being apparently upside down. In the latter case the stitch is formed in exactly the same way, the difference being in the angle of the needle and in the fact that the left hand holds the materials on the turned-in side instead of the flat piece.

When felling linings, do not try to catch hold of too much material. The easiest way is to form a fold-back of the cloth in a line about 2 inches away, parallel to the line of sewing. This will be found to be quite a comfortable hold—a point which applies at all times.

FELLING A RAW EDGE.

This is also a stitch formed to hold an edge (in this case raw, or clean cut). It is used mainly for trouser bottoms, the left hand being placed inside from the bottom. It differs from other stitches as, although there is no difference in the position of the needle hand and

very little also in the left hand, the line of sewing is not from right to left, but is in a line towards the worker. Each stitch is then square with the cut edge and not quite $\frac{1}{8}$ inch in length. About ten to the inch is a good average, but a loose material would probably require more than that, or would even be held better by I, Fig. 2A and Fig. 7.

CROSS-STITCHING.

This is done by marking two parallel lines about $\frac{1}{4}$ inch apart and beginning at the left side, working to the right, making a small stitch on each line alternately fairly close together, but the same distance apart. This will form a series of crosses which are of good use in place of raw edge felling. (Fig. 2A.)

PADDING STITCH.

Holding the close as for raw edge felling, proceed to put in a row of stitches on a line drawn towards the operator, the needle entering the cloth at right angles to the line. This should be done lightly and only show dents on the underside, while on the surface a row of diagonal stitches will be seen. These must be fairly close together, otherwise the required firmness will not result. At the same time the cloth should be allowed to curl under the left hand and not be held flat. On reaching the end of the line the thread is not broken off, but continued in the reverse direction, that is upwards, until the thread is exhausted. Padding is a series of rows of diagonal stitches leaning towards each other, their object being to make firmness and form a curling to various parts of the garment, such as lapels and collars. (Fig. 8. and H Fig. 2A.)

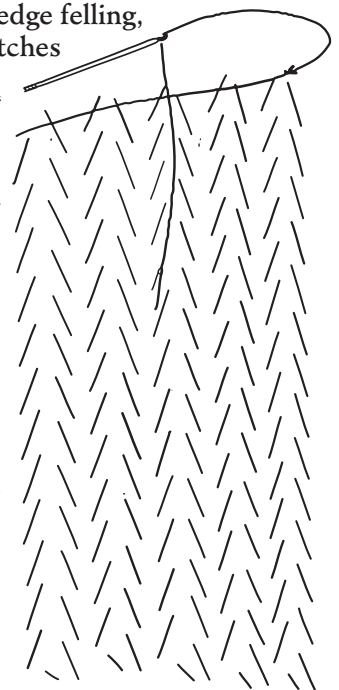


FIG. 8. PADDING

FINE-DRAWING.

As its name implies, as the applied operation of finely drawing two raw edges together with an invisible stitch worked under the surface. (Fig. 9.)

The two edges are held with the thumb and forefinger, and the drawing begun at the right-hand end working the needle away from and towards the operator. It is a number of very small running stitches formed in one action just below the surface of the material, and may only be seen faintly where the needle enters and leaves the cloth.

This is very useful for repairs or in making an invisible join, and a very thin but fairly long needle and fine threads are necessary. (Split twist or machine silk are suggested.)

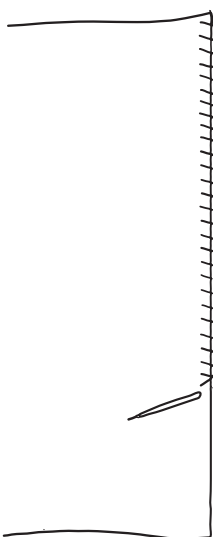


FIG. 7. FELLING
A RAW EDGE

SERGING.

This is an overstitch used in conjunction with loose edges which are apt to fray. The needle is placed over the edge at each stitch at the slant (as in felling) and forms a row of stitches on and over the edge of the material. It is somewhat similar to a long felling stitch without the under piece of material. (Fig. 10.)

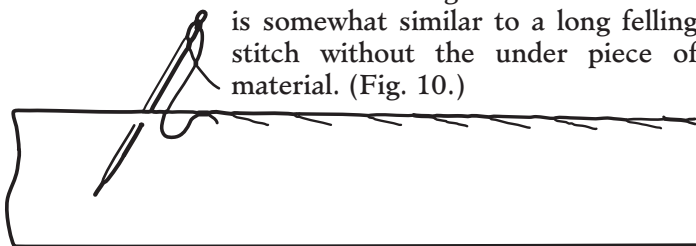


FIG. 10. SERGING

STOTING.

This is a series of stitches joining two raw edges together, to be hidden, and to show no seam beneath the join on the side. The two edges are held firmly with thumb and forefinger, and the needle enters so as to catch the edges of the cloth in a thickly sewn row. It is of a very similar nature to a raw edge felling, except that it is worked on the wrong side of the cloth, and the edges lie together instead of one edge being on top of a larger surface. (Fig. 11.)

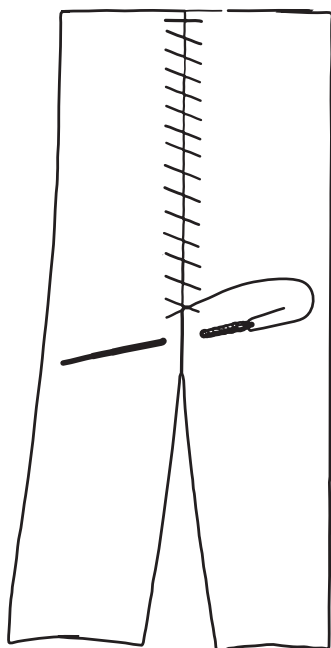


FIG. 11. STOTING

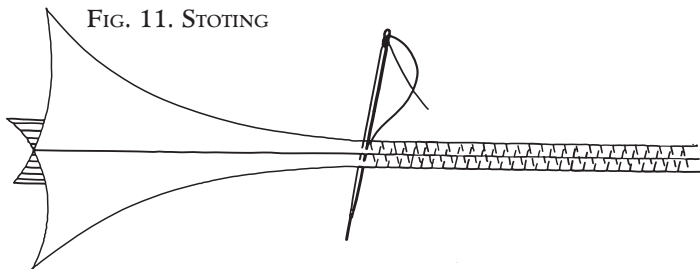


FIG. 12. SEAMING AND RANTERING

An alternative to stoting for use on loose materials (tweeds, etc.)

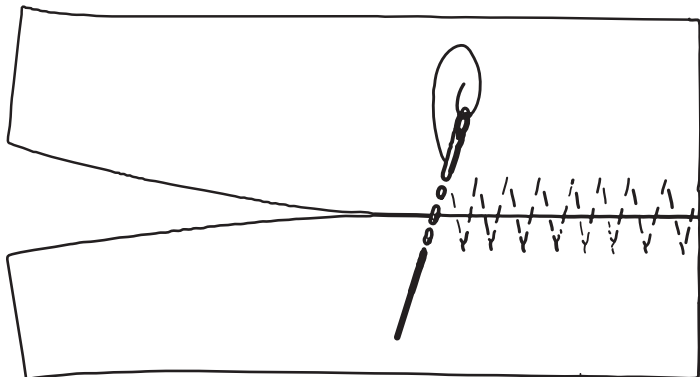


FIG. 9. FINE-DRAWING

THE BUTTONHOLE.

This is by far the hardest and more peculiar stitch of all, and is without doubt the climax of the student's stitch education, and to produce a good buttonhole in a piece of double cloth, with linen between, will take quite a good deal of practice and concentration.

After marking the hole with the pipeclay, about 1 inch long and $\frac{3}{4}$ inch from the edge of the cloth, cut it with the smallcuts beginning at the end near the edge. It should then be nicked in the manner shown, cutting out a small triangle at the end. This small triangle is called the eye, and all holes to be used for buttoning are cut in this way. Lapel holes are cut without an eye, but are worked in the same manner. (Fig. 13.)

A four-cord thread or piece of gimp is needed to work in round the edge of the hole to make it firm, and it is suggested that four-cord is used for practice as it produces a softer hole and is easier to work. The four-cord is made in a fairly large needle (a one or two size) with two lengths of thread. These are threaded together, so that all four ends meet, and are waxed and twisted in an anticlockwise direction and rubbed down with a small piece of cloth to clean off the wax which has worked to the surface. Waxing thread has the effect of making it work smoother, and the twist may be treated in the same way but will require a rub with a warm iron on a piece of cloth.

With punches *With smallcuts*

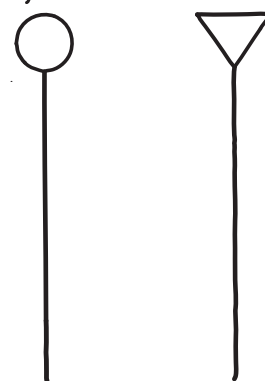


FIG. 13. CUTTING BUTTONHOLES

Cut off about $\frac{3}{4}$ yard of twist, which will be in either six or twelve strands, waxing and ironing it as mentioned above, and take one strand and thread and knot it.

Take up the cloth with the hole already cut and the four-cord thread, and push the needle through one thickness of cloth and let it come out at the left-hand edge of the hole, where it can be pulled up until the knot lies on the top. This is the bar of the hole and gimp is used in the same way. Later on, after a little practice, the knot on the four-cord may be flattened out and put in under the end of the hole, and pushed down out of the way until a few stitches have been worked. It should then be pulled up so that it rests at the foot of the hole. When the end is left on the top, there is always the danger of a piece being cut out, or making a goose-tongue in the cloth when cutting it off.

Begin with the twist at the bottom end of the hole on the left side just outside the bar, holding the cloth with the eye away from the worker, but only catching the top thickness, and after pulling the hand out, push the knot between the material with the point of the needle. The operator is not ready to begin the buttonhole stitch.

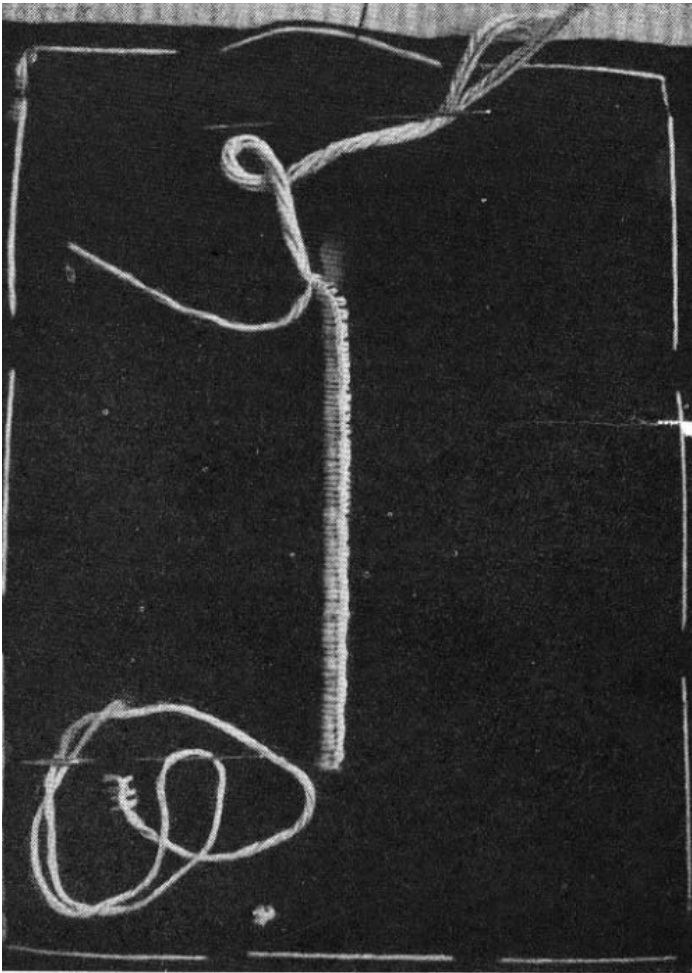


FIG. 13A. THE BUTTONHOLE STITCH

Note the turn of the twist under the point of the needle.

The needle is pushed half-way through all the thicknesses of material and comes out by the side of the previous stitch and is then released, the double thread of twist being then picked up with the thumb and forefinger and passed round the needle in a clockwise direction. Pluck the needle from the cloth and pull it almost to its full length. Release the needle, but retain the twist in the crook of the little finger, and taking hold of the twist about 6 inches from the hole, pull it up, then lift the hand so that the purl rests on the top edge. The twist is then

dropped, and the needle caught ready for the next stitch.

There are four distinct actions for this stitch. First, insert the needle half-way through the side of the previous stitch ; second, catch the twist with the forefinger and thumb, and pass it round the needle ; third, pull the needle out almost to the full length of the thread ; and fourth, drop the needle and place the stitch into position.

The last action is as important as the first, for however carefully the needle has been placed in position, the stitch will not sit in its place without being put there.

Do not pull the twist too tightly, as this makes a hard hole, and the action of raising the hand before dropping the twist brings the purl to the top edge. It should also be remembered that in catching the twist to pull it up, it is necessary to see where the stitch is going ; that is why about 6 inches from the hole is given as the place to hold the twist.

This process should be repeated up to the eye of the hole, the eye being worked in the same manner except that the hand is lifted even higher at the end of the stitch. This is to make it possible to get more stitches into the eye where there is more wear.

Having worked round the eye, revert to the previous process and finish the other side. The bar of four-cord or gimp should have been worked in under the stitches on the edge of the hole, so as to rest just under the purl. This makes for firmness and raises the stitch.

There are two ways of finishing. In the first, after working down the other side to the bottom end, so that the two ends are opposite, catch the first stitch by the purl and draw the first and last purls together, then prick the needle through two or three times and form a short bar across the end of the hole. Now work three purls on this bar, prick the needle through and fasten off.

The four-cord may then be pulled up to shape the hole and make it a little firmer, when this also is pricked through and fastened off.

The second method is similar to the first, except that instead of the purl the bar is pricked down with an over-stitch, that is, a stitch from side to side (a wide side-stitch) and forms a bartack across the end of the hole.

CHAPTER IV
USE OF THE IRON

IN using the iron for pressing or shrinking, there are two things for the user to remember. These are, first, the iron should be maintained at the correct heat, and second, the time taken must be sufficient for the iron to be allowed to do its work.

POSITION OF TOOLS AND REQUIREMENTS.

A bowl of clean water, usually called a damp-pot, a damp-cloth (made from a piece of white silesia or longcloth) a goose iron and stand (goose is a name given to the iron about the fifteenth century, owing to the shape of the handle), a sleeve board, a duplex board, and a flat-backed brush are the items of equipment. The duplex board is two sleeve boards fixed together with an iron fitting, or wooden block. It is a very useful implement for pressing off, as it allows the garment to hand down loosely and not become creased after being pressed. (Fig. 14.)

As is stated in the earlier pages, convenience is an asset to speed, and everything should be in its place. All the necessities must be within easy reach, the iron especially, at a convenient hand stretch and as close to the work as possible. It should be remembered that the irons weigh anything from 10 to 20 lbs., and that to carry the iron for any distance required a fair amount of strength. (Fig. 15.)

There is a great difference in both time and fatigue, when the operator takes the trouble to think a little about his own convenience.

SHRINKING MATERIALS.

Before any garment is made up, it is advisable to test the material for shrinkage. This is much easier, as it will lay flat on the board in the sections as cut, and a larger surface can be manipulated at one time. If left until alter, it may be found that the garment is small, and the cloth may appear all wrinkly.

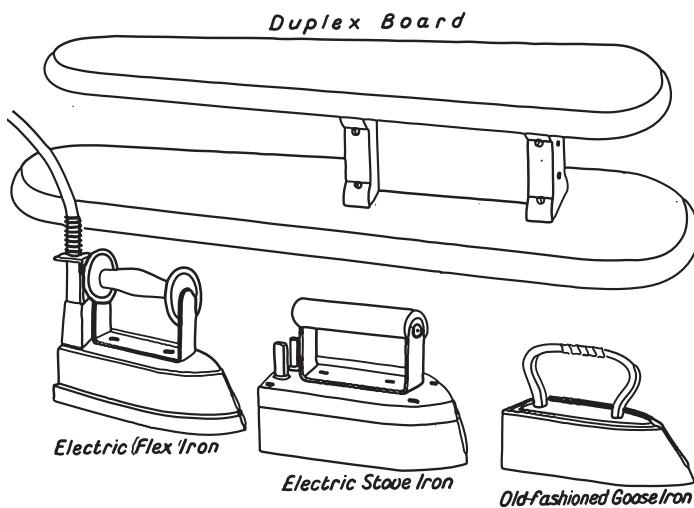


FIG. 14. DUPLEX OR DOUBLE BOARD AND GOOSE IRONS

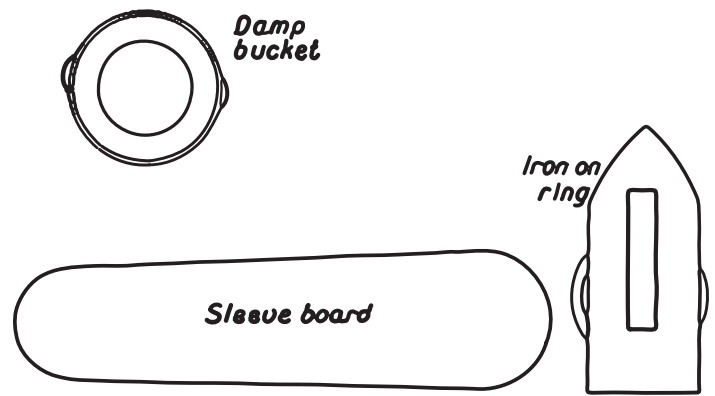


FIG. 15. THE PRESSING BOARD
Note the position of the iron to the sleeve board.
(For illustration the water pot is placed nearer than is necessary.)

The tools required are the damp-cloth, well wrung out in clean water, a large pad or cloth to cover the pressing board, and a fairly hot iron and stand.

Lay out the part to be damped and shrunk on the cloth covering the board, with the damp-cloth laying smoothly over it; then taking up the iron, which should be close to the right hand, begin near the iron-stand, and working towards the left of the cloth, and back to the iron stand, allow the iron almost to dry out the damp-cloth before moving on to the next part. Remove both iron and damp-cloth and smooth over with the bare iron the part that has been damped. This will help to dry it out, and should be done lightly, the worker taking the weight off the iron so as not to stretch the cloth out of shape.

This process should be repeated all over the cloth and the pieces to be used in the making up.

SHRINKING AND STRETCHING TO SHAPE.

The material should be laid on the board and a little water applied with the fingers of the left hand, the part to be shrunk being nearest the worker.

Place the iron first at the back of the material at a part where the shaping will begin, and working it from right to left and towards the front, work round the part being shrunk with the fingers of the left hand while the iron is moving. It will be seen that the shrunk section probably has one or two small pleats formed by trying to shrink too much at once, and these should be smoothed out by putting a little water on the creases and passing the iron over them.

It should not be necessary to go over the shrunk part more than twice to obtain the shape required, as too much shape will not hold in the cloth, and should be taken out be seams in the cutting of the garment.

STRETCHING.

In stretching the process is similar to that used in shrinking, except that the material is worked out instead of in.

It should be remembered that in shrinking into shape, the material will, after a time, return to its normal shape, but with stretching, it seldom, if ever, does ; also that to obtain length by stretching naturally reduces the width, and this must be allowed for in cutting.

OPENING SEAMS.

To pieces of cloth having been sewn together, and requiring to be made to lie side by side, the seam formed by the line of sewing must be opened. By laying the material, opened out on the bare board, which need not be covered, this can be easily accomplished with the help of a hot iron and a little water. Begin at the right-hand side, and first, run the wetted fingers down between the two raw edges, and follow the hand with the iron, about the length of the iron, then let it rest.

Do not move the iron up and down the seam, as this has a tendency to stretch the seam and throw it out of shape. Take time over the work, and *finish a small section* before moving on to the next.

BOXING A SEAM OF FORMING A PLEAT.

The term boxing a seam means sewing a seam on the crease edge of the cloth and opening the seam thus formed, without cutting it to form two raw edges. This is easily done, especially if the sewing tapers to nothing at the ends (as a cut of fish under the arm). Begin at a point about halfway along the seam on the end of a sleeve board, and flatten it out with the wetted fingers, as with the ordinary seam, and follow with the iron, then reverse the loth and finish the other end. The process is similar to opening the ordinary seam, except that the edges are not raw, but form a pleat or box on top of the seam.

Pleats or folds should first be basted and then pressed on the board, using a damp-cloth, on the wrong side, after which the damp-cloth is removed and the pleat pressed over with the bare iron. This thoroughly sets it and forms a good crease.

LAPPING OR SWELLING SEAMS.

This consisted of the two edges being worked over to one side, so that the inlay lays flat, instead of opening the seam. The outside or top gives the appearance of having been turned in on the other. The process of pressing is the same, all being worked on the reverse or wrong side of the cloth.

Seams, etc., pressed on the board with a pad on it, will show a mark on the right side. This is caused by the thickness of the seam or lap, which sinks into the pad under the iron's weight, and sometimes proves very hard to remove.

DAMPING.

This is a term applied to the use of the iron for the removal of "gloss" caused by hard pressing on the reverse side, or using the iron on the right side without a damp-cloth. The process is similar to that of "Shrinking," but is done on a pad placed on a raised board (duplex), and the damp-cloth is wrung as dry as possible. It is a surface pressing, as the object is not to bring up the face of the material, but to remove the scars or marks made by pressing on the various parts in the making up.

CHAPTER V

POCKETS

THERE are several different kinds of pockets, the chief are : double jetted, double jetted with flap, flap with lapped top, flap with seamed top, narrow piped, curved (with and without flap), patch inside with flap or double jetted, bellows, skirt or pleat, hare, inside breast, piped, jetted, or flap with hole and button, welt (vest and outside breast).

Other pockets of similar construction, but used for different purposes are : ticket, eyeglass, etc. Trouser pockets, side, hip (with and without flap hole and button), cash or fob, cross, frog, etc.

INTRODUCTION.

The student should first acquaint himself with the materials to be used in the production of pockets.

The following is a summary of the names and a short description.

Cloth. This is the material used for the practice stitches, and it should have a decided stripe or check as all parts are to be cut to match.

Linen. A strong thin material used for the back of pockets, stays, etc., about 36 inches wide. It is glossy in appearance.

Silesia. This is cotton pocketing 40 inches wide, and has a dull surface. It is strong and durable, but is easy to sew, and is used for coat and vest pockets.

Trouser Pocketing. Usually in colours dove and buff. It is a very strong cotton material suitable for hard wear, and is 36 inches wide.

Jeanne (pronounced "Jane"). This is used in place of dove or buff, where great strength is necessary. It is greyish in appearance, and is much harder.

Lining. This is known under many names, Italian, verona, alpaca, art silk, twill, or satin, being but a few. It is generally 54 inches wide, but sometimes 27 inches. It has a finished surface and is to be used for lining flaps, and the jettings and facings of inside pockets.

Jettings. These are strips of material about 9 inches long and 2 inches wide. They form the edges to the mouth of the pocket and are made up in two forms, flat jettings, i.e. seamed, opened, and turned in over the seam, and as a narrow piping, i.e. turned over to the edge of the seam, in which case the seam is not opened. Jettings made from lining should be cut on the bias if possible.

Facings. These are about the same length as jettings but are slightly wider. They form a curtain inside the pocket and prevent the cotton pocketing from showing, and are sewn to the pocketing.

Flaps. A loose facing fixed at the mouth of the pocket, usually lined. They vary in shape according to the line of the edge, and the width balances the length.

For practice purposes all pockets, with one exception (the welt), are made 6 inches long. This is a convenient size, and makes the work look neat and symmetrical. Actual pockets vary in size in accordance with the garment.

No. 1—THE DOUBLE-JETTED POCKET.

Materials required are : a piece of cloth about 8 inches by 5 inches to form the main piece, two jettings and a facing, a strip of linen and two small pieces for the backs of the tacks, and a piece of silesia 8 inches by 14 inches for the pocket.

Mark the pocket 6 inches long on the main piece so that it is equidistant from the ends, and put a marking thread in the chalk line, beginning and ending at the pocket's length. This saves any possible chance of confusing the marks on the right side. (The line is chalked on the wrong side.) Lay the piece of linen over the mark a little more below it than above, and baste it into place. This basting can later on be omitted, the linen being placed in the position when the cloth is turned over to the right side for the jettings to be basted on. (Fig. 16.)

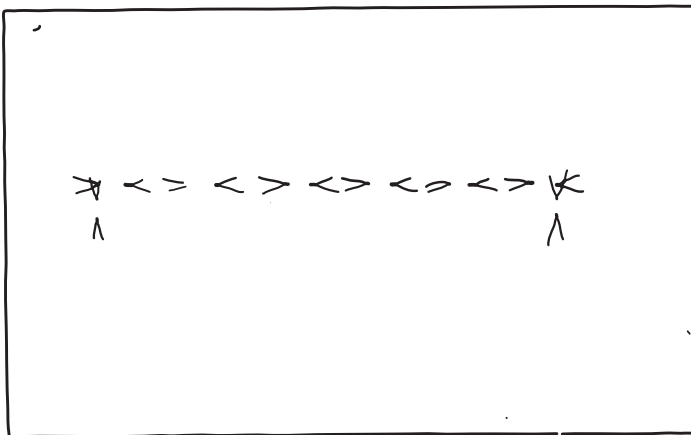


FIG. 16. THE POCKET THREAD-MARKED

The pipeclay can then be lightly run over the mark, on the right side, the jettings basted on with the edge to the mark, and a small seam sewn ($\frac{1}{8}$ inch). This sewing goes through the linen and the stitch used is the back-stitch. Care should be taken to fasten off well at both ends as there is a great deal of strain at these points. (Fig. 17.)

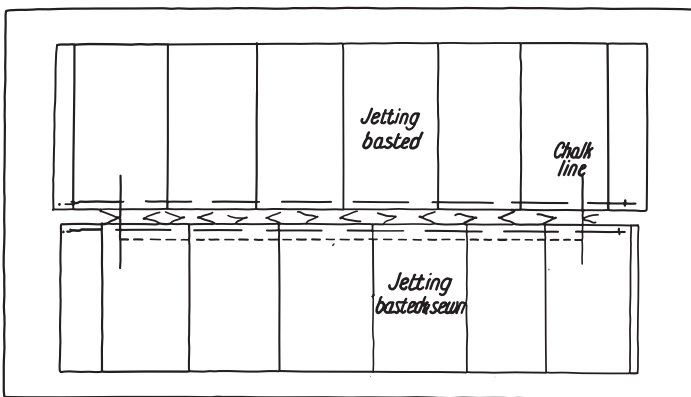


FIG. 17. JETTINGS BASTED AND SEWN
The edges are apart to show pocket length.
They should be edge to the mark.

After the seams have been sewn, take the smallcuts, and beginning about $\frac{1}{4}$ inch away from the end of the pocket mouth, cut through both the cloth and the linen between the edges of the jettings to within $\frac{1}{4}$ inch from

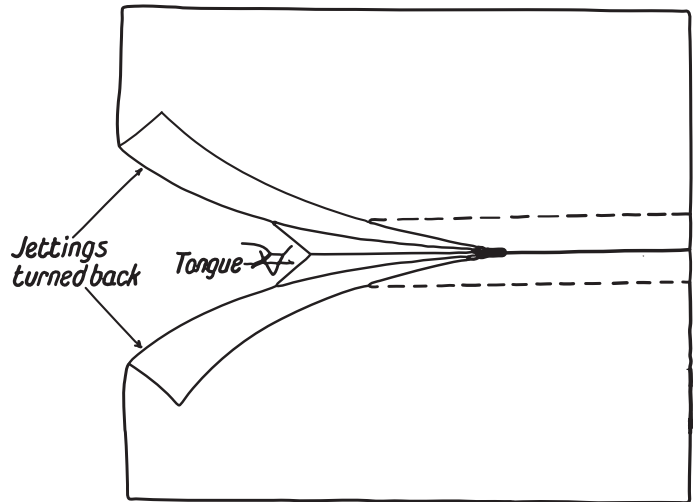


FIG. 18. CUTTING THE POCKET AND NICKING THE END

the other end, then lift up the jettings and nick in to the ends of the seams. Treat the other end in the same manner and open the seams. This should be done on the end of the board, and care should be taken not to stretch them. (Fig. 18.)

Pare the seams away to a clean edge and turn over to the inside, so that the jettings are the same *Side stitching of Jettings* width all the way along. They must be basted firmly just under the seams, and the bottom one side-stitched. The mouth is then surged together with basting cotton, and the cloth is turned over to the back. (Fig. 20.)

The basting stitches in the jettings should be put in where stated as they will be eliminated, later, and then the student cannot expect to get the correct idea easily by trying to sew seams, etc., without some method of holding the materials together.

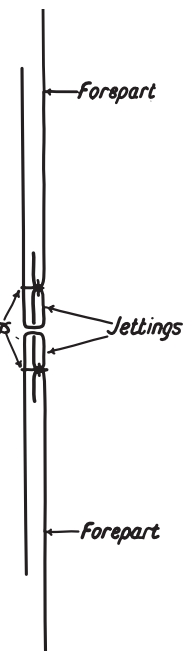


FIG. 19. SECTION OF DOUBLE JETTING

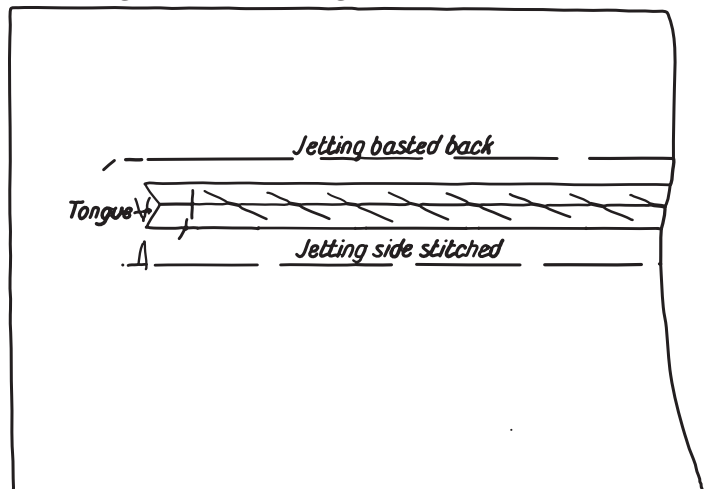


FIG. 20. JETTINGS MADE UP

Take the strip forming the facing and lay it over the mouth so that it is $\frac{1}{2}$ inch to $\frac{3}{4}$ inch above it, then lay the silesia pocketing on top of the facing in a similar manner and baste them into position, slightly easing them in.

The cloth may then be turned back to the right side and side-stitched strongly through the top jetting seam and the facing and pocketing beneath it, fastening off well.

Turn the cloth again to the back and lay it on the knee with the top jetting towards the body, pulling the silesia back so that it shows the facing. This should then be turned in to a seam on the bottom edge. Baste the turn in with sewing cotton, as this should not be taken out, then take the loose end of the silesia and baste it to the bottom jetting (to catch the linen stay first basted in) with the sewing, and back-stitch this across the size of a plain seam. Put the thumbs inside the pocketing and the bottom jetting, and scratch it to form a creased edge on the silesia at the sewn seam. The pocket is now taking shape and can be sewn down the sides with the back-stitch in waxed thread.

The shape of this sewing should be something like an iron saucepan. Beginning at the left-hand tack, looking at the pocket at the back, curve out so as to make the sac larger than the mouth. This is continued neatly to the bottom and just rounded to take off the corner. The other side can be treated in the same manner by turning over the pocket and folding the cloth back. By this means, there is no reason to turn the pocket and cloth round, in order to begin sewing from the bottom upwards. The sewing of the pocket being finished, the pocket facing is to be side-stitched to the back half of the silesia pocketing. This is accomplished by taking hold of the two thicknesses of the pocket, holding the pocket upside down, and feeling the facing where it is turned in. The stitching should be as near the edge as possible and lightly done, it is not to catch through to the front of the pocket.

This completes the pocket with the exception of the tacks, and these can be prepared for be basting the small piece of linen at the ends of the pocket mouth underneath. The tack used in this instance is known as the D tack, owing to its shape being like the letter D, and it is worked in the private, or side stitch, and pricked through. (Fig. 22.)

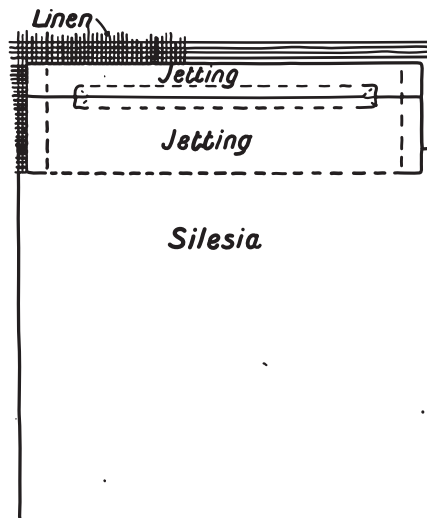


FIG. 21. BACK OF THE JETTED POCKET

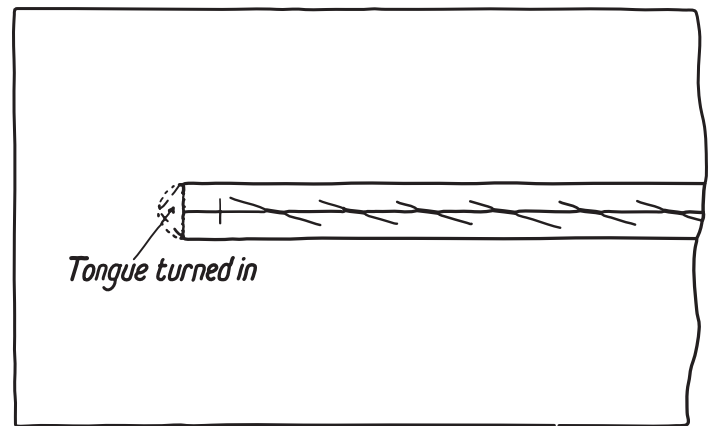


FIG. 22. TACKING THE POCKET
(D tack)

The little tag formed at each end when cutting the pocket is first tucked in, the end nicely squared up, then pricked down in position from the seam of the top jetting to a little below that of the bottom, as this will take the strain off the end of the seam. Continue in a curve about $\frac{1}{4}$ inch away from the pocket end of the top jetting seam, where it can be fastened off on the inside.

The tacks being completed, smooth over the pocket on the wrong side with a fairly sharp iron, and let it rest on the mouth to get it as thin as possible, then turn the cloth to the outside and press, lightly damping it.

As an alternative in the making, the facing may be sewn to the silesia before putting it on the pocket mouth, and it is suggested that both ways should be tried. There is no apparent difference when the pocket is finished. The facing is laid on the silesia with the edge about 2 inches from the end, sewn across and turned up so that the edges of the silesia and facing meet. It is then basted on the back of the pocket mouth, and side-stitched, and the pocket is finished in the usual way.

NO. 2—DOUBLE-JETTED WITH FLAP.

This is a pocket similar to the double-jetted, except that it has a flap instead of a facing. The material for the flap is $6\frac{1}{2}$ inches long and about $3\frac{1}{2}$ inches wide, and should be cut to match the main cloth. The pocket is first marked and marked-up with threadmarks, and then turned to the right side, and lightly re-marked with pipeclay.

Lightly lay the material for the flag, with the right side up, on the mark as it is to lay when made into the flap, and match the stripe or check, or in the case of plain cloth the run of the cloth, and knock it with the flat of the hand. This will duplicate the mark on the wrong side of the piece, which may be more heavily marked and the shape and side of the flap added. Cut the flap out, and allow $\frac{1}{4}$ inch seam at the ends and bottom, but leave the top until later, and put a chalk mark on the wrong side to distinguish it.

Lay the flap on a piece of lining, preferably on the bias, and baste it lightly into place, using about five big stitches while it is flat on the board, then take it upon

the knee, and again baste it with a small stitch on the edge. (This baste will be eliminated later.) The cloth is worked towards the centre of the flap with the thumb at each stitch (especially at the corners), so that the cloth is filled in on to the lining. This makes the lining slightly smaller than the cloth and also helped the corners to curl inwards, which is important. It should then be sewn round just inside the small basting, using the back-stitch.

Care should be taken in cutting and basting the flap, as well as in sewing all seams, the student bearing in mind that he is actually dealing in parallel lines. If this is done the work will go together with much more success.

After sewing round the edge on the three sides, cut the lining away to within $\frac{1}{8}$ inch of the flag edge. Turn the flap out and baste round it about $\frac{3}{8}$ inch from the edge, working out the corners to the shape required, and then baste along the top of the flap.

The edge should then be side-stitched, and in this stitching try and catch the lining also. This may be done by rolling back the cloth with the thumb and forefinger, until the two edges are together, the stitching being on the cloth side.

Give the flag a good press on the lining and proceed in the same manner as the double-jetted pocket, taking care to mark the length of the pocket from the flap which may have varied slightly in length.

The jettings are made up, and the flap is marked on the cloth side, to the necessary width (in this instance for a 6-inch pocket, say, $2\frac{1}{4}$ inches). This is basted firmly to the top jetting as a facing with the mark to the edge. Carry on as before basting the silesia to the back, and side-stitching in the jetting seam, etc. (Fig. 23.)

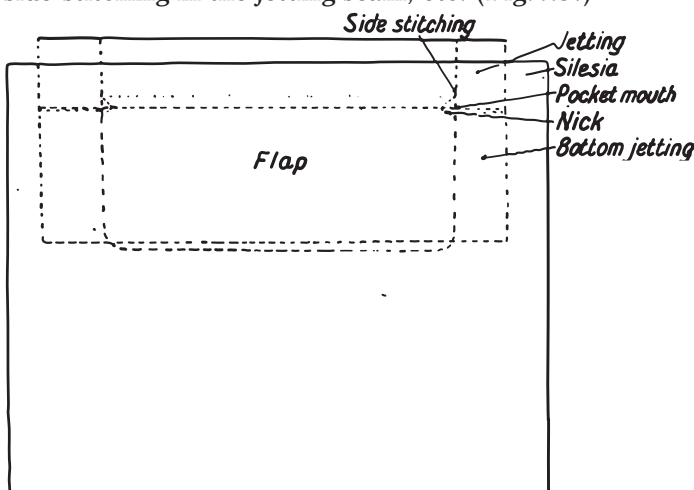


FIG. 23. DOUBLE JETTED AND FLAP POCKET
Back view with flap stitched through seam of top jetting.

NO. 3—NARROW-PIPED POCKET.

This is similar to No. 1 except that the ends of the pocket are not nicked. The mouth is cut the full length, and the jettings are rolled right over and stitched below the seam, and not in it.

The tack stitching is from stitching to stitching, instead of from seam to seam.

NO. 4—INSIDE BREAST (FLAT JETTED).

This is also as No. 1, except that the edges of the lining (used in place of cloth for jettings) are turned back, to form a double edge to sew on, as this will prevent fraying. The facing is also lining.

NO. 5—INSIDE BREAST (PIPED).

This is as No. 3, but lining is used in place of cloth for jettings and facings. The facing is sewn to the silesia first, not laid on and stitched through afterwards.

NO. 6—LAPPED FLAP.

Cut and make a flap, and mark up and prepare the cloth with linen and with the bottom jetting basted on. Mark the length of the flap on the jetting, sew it, and baste along the top firmly a good seam from the edge of the jetting, to hold the linen to the cloth. Cut the pocket mouth the full length and make up the jetting in the piped style. (This is without the flap.)

Mark the flap the width required (say $2\frac{1}{2}$ inches) on the cloth side, and lay it on as a top jetting. Baste it on from the linen side with the edge to the mark, and baste the silesia to the lining side of the flag about $\frac{3}{4}$ inch above the edge of the mouth. Sew across on the edge of the linen a small seam and fasten off well. The silesia and the top of the flap are then pushed through the mouth and stitched about $\frac{1}{4}$ inch above the seam, forming a lap. (Fig. 24.)

Care should be taken to get the lap to run parallel to the bottom edge of the flap, of the seam of the flap will be hollow. The pocket is finished in the same way as others, the tack stitching being from stitching to stitching as in the case of the piped pocket.

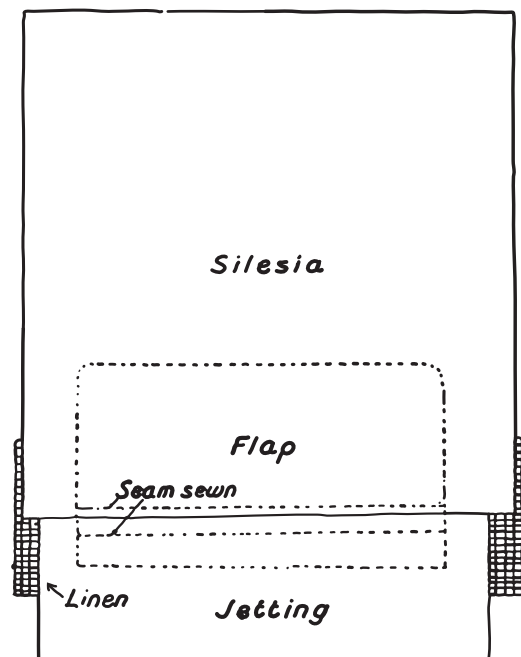


FIG. 24. POCKET WITH LAPPED FLAP
Jetting made up and flap and silesia sewn in, but not stitched to form lap.

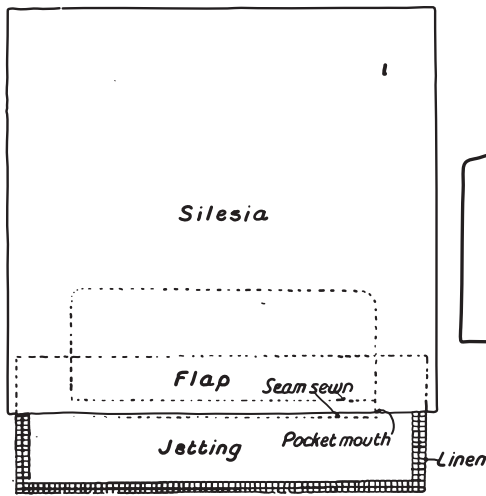


FIG. 25. POCKET WITH SEAMED FLAP
Prepared for cutting

NO. 7—FLAP WITH SEAMED TOP.

This is similar to No. 6, except that the flap is cut the required width, plus the seam, the silesia being sewn in the with the flap. Flat jettings are preferable in thick materials.

The tack is pricked from the flap seam, and a short tack put in half-way between the flap seam and the top of the jettings, parallel to the seam for about $\frac{1}{4}$ inch. This fills up the gap made by nicking the ends of the mouth and also keeps the flap down. (Fig. 25.)

NO. 8—INSIDE BREAST WITH FLAP HOLE AND BUTTON.

There are several styles of flap pocket used for inside purposes. Occasionally the flap is made from cloth, sometimes from the same material as the lining, a small linen stay being put in to take the buttonhole.

In the case of a cloth flap which is seamed on and opened, as with pocket No. 7, there needs to be no separate jetting, its place being taken by the actual silesia pocketing, which is sewn on and turned inside the mouth, the ends being nicked and tacked as in the case of the other pockets.

With the flap made from lining, and lined with the same, the top seam may either be opened or lapped. In the latter, a piece is left on to take the stitching, and the pocket jetted with a flap getting or piping. This is just a style, but the other pockets in the garment should be examined, and the inner ones made to correspond.

NO. 9—WELT POCKET FOR WASTCOAT.

This is a pocket entirely different from those previously illustrated.

It is usually made $4\frac{1}{2}$ inches to $5\frac{1}{2}$ inches long including tacks, and the welt $\frac{7}{8}$ inch in width. For practice purposes and for the benefit of the student, this pocket should first be tried on the straight as this simplifies the tacks. These are rather difficult for the beginner as the pocket is usually sloping.

First cut the welt, which is about $1\frac{1}{2}$ inches wide, cut to match above the line of the pocket. (With stripes or

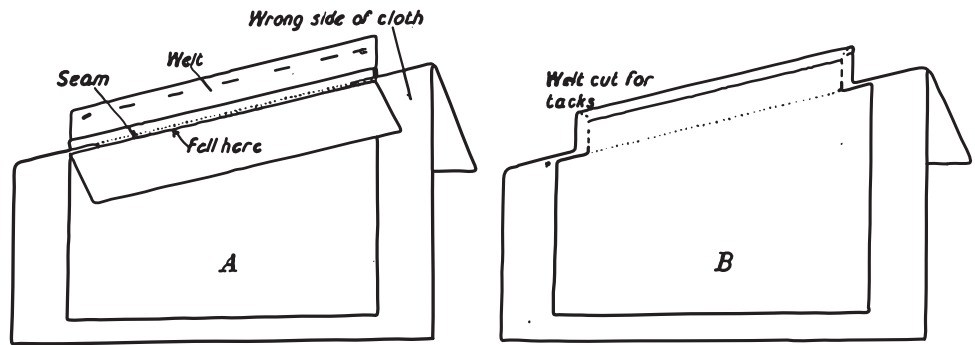


FIG. 26. MAKING UP THE WELT

A = Silesia felled to seam. B = Turned in on welt and felled, nicked in and ready for tacking.

checks, cut on two seams extra below the mark, unless the seam is to be sewn in the chalk mark, in which case only one seam is allowed.)

The welt can then be basted into place, and the silesia pocketing also basted edge to edge above it.

This should have been cut about $7\frac{1}{2}$ inches wide and 12 inches long, the object being to form the pocket in one piece, as this is stronger than with a seam along the bottom.

After sewing, open the cloth seam and press the top one over to one side, care being taken to get the line of the seam straight, as this simplifies the marking which follows. White using the iron, press the whole on the back or reverse side so as to make it all smooth, especially at the ends, where small pleats or tucks are liable to form.

Lay the cloth down, right side up, and measure the width of the welt at each end. Then lay the inchstick on it with the edge to the seam and first straighten up the run of the seam to the edge of the inchstick, sliding it over until it touches the two marks and draw a line. This is a simple way of ensuring the welt edge being parallel to the seam, and is quicker than measuring it all along.

Next cut a small strip of linen about $\frac{1}{2}$ inch wide, and lay it under the welt about half each side of the mark and baste it (to the welt only) in the mark just made. This edge can then be turned over, and basted along. The basting should be taken farther than the ends of the seam, as there is a tendency for the welt to be hollow when finished, if this is not done.

Cut away all the surplus material inside the welt, so that the turn-in fits up to the edge of the seam, and then pull the silesia through the pocket mouth to the outside, creasing the end back about $\frac{3}{4}$ inch.

This creased edge should then be felled to the seam ; flattened out and turned in again about $\frac{1}{4}$ inch from the edge of the welt and felled. It should be remembered that the first turn in is not as an ordinary *turned-in* edge, the turn being on the top and not underneath, otherwise there is nothing to turn in the second time. (Fig. 26 (a) and (b).)

The first feeling will appear as a row of side-stitching when the welt is finished, and the pocketing can be cut in from the edge to the ends of the welt seam to allow it to lay flat on the inside. The welt edge is side-stitched and the pocket sewn down the sides to form the sac.

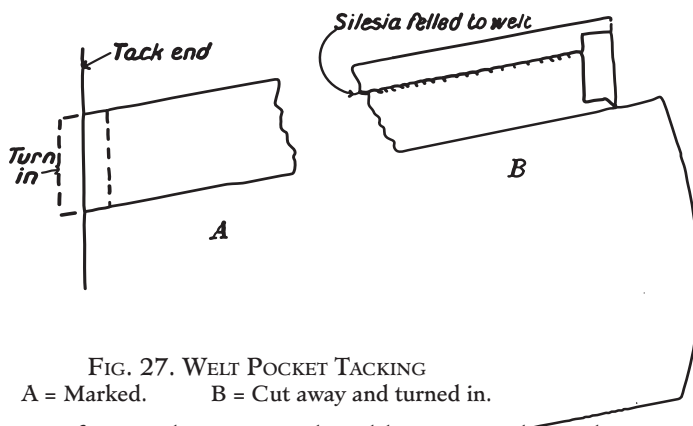


FIG. 27. WELT POCKET TACKING
A = Marked. B = Cut away and turned in.

Before tacking it is advisable to give the welt a good press on the inside (the welt only) and then on the inside of the whole. Now baste the welt down and the pocket is ready for the tacks. These may be marked first on the end of the seam in the run of the cloth, letting the mark go on to the main cloth, and then again $\frac{1}{4}$ inch away from this mark. Cut the whole of the welt away to the second or outer mark, and then cut away all the inside back to the first mark, which will form the turned-in edge of the tacks. With a little care in cutting away the surplus, and making sure that the cut is straight, the tacks should not prove difficult, and they can be proceeded with. (Fig. 27.)

Begin at the seam, and turn in and fell the edge back to the line first made. Press back over the felling and along the seam for not quite $\frac{1}{4}$ inch then prickstitch parallel to the felling up to the top of the welt and to the same width. This first sewing is as a basting to hold the tack in place and it can then be pricked all round again. The hand should not be pulled in too tight, for although the sewing must be strong the stitches must not show more than is necessary.

In the ordinary way the tacks are put in through the canvas or interlining, but for practice purposes a small piece of linen should be placed behind each tack.

The pocket illustrated is the vest pocket, and is standard for all waistcoats unless otherwise stated. The outside breast welt is similar except that it has a cloth facing which is seams on with the welt and the seam opened.

The silesia is sewn on the welt first, and passed up and over the facing seam, as is done with the double-jetted pocket. It can be fixed to the seam with a light padding stitch and the facing turned in (or left raw edged), and stitched to the silesia along the bottom edge.

THE HARE POCKET.

This is like a long welt pocket and is sometimes called a book pocket. It is made in the lining with the welt $1\frac{1}{2}$ inch wide, lined with linen and with a hole and button. It is from 9 inches to 19 inches long, or as required.

Hare pocket all round means a large welt pocket put in all round the garment and it has 5 holes and buttons. It is strongly made, and is used for the purpose the name implies; sometimes it is detachable for convenience in washing, and is held in place with holes and buttons.

No. 10—OUTSIDE PATCH POCKETS.

The outside patch is the simplest pocket of all, and is really a shaped piece of cloth, with one edge finished off, the other edges being fastened down to form the sac.

Two pieces of cloth are required: the main piece about 19 inches square, and the patch, which in this case can be made up 6 inches wide at the mouth and 7 inches deep, cut 8 inches wide and 9 inches long would be quite suitable.

Make a mark, as for an ordinary pocket 6 inches long, near the edge of the cloth and mark out the shape of the pocket as it will be when sewn. This is saucer-shaped, but with the top corners rounded off. The size would be in this case $6\frac{1}{2}$ inches long at the top and about 1 inch longer near the bottom, while the depth is in proportion to the width about $6\frac{1}{2}$ inches. (Fig. 28.)

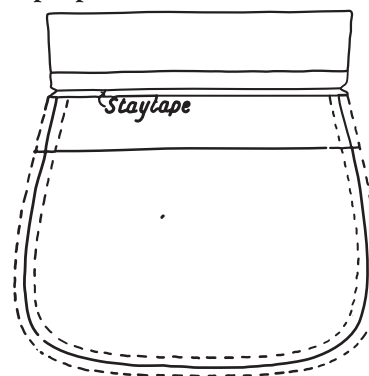


FIG. 28. OUTSIDE PATCH POCKET
Showing linen and stay-tape and allowance for turn in along the top and on the edge.

It should be remembered that these sizes are for practice purposes only, and that the size of the pockets depends on the size of the garment.

When the shape has been marked, it should be threadmarked all round, and the piece for the patch may then be laid over it to match.

There is to be a turn-in along the top, which must be allowed for and a small allowance of fullness in the body of the pocket, as well as a good seam all round the sides and bottom.

The patch when cut will be the shape shown, and can be made up in the following manner. Put in a marking thread along the top line, and cut and baste in a piece of linen about 2 inches wide, in a similar way to the welt pocket, on the cloth side in the mark. This ensures the linen getting right into the edge.

Then put in a piece of staytape, so that one edge of the tape is level with the mark, and fell it into place. This should not be tight as the edge does not need drawing in, and the tape is to stop stretching during wear.

The staytape and linen being in place, nigh in the ends of the line forming the mouth and seam, and then baste all round the sides and bottom from nick to nick, turning in the seam which was cut on, when cutting the patch. The top edge may then be turned over and basted firmly near the edge.

At the ends of the top edge will be found a little surplus material which can be cut away to a raw edge and felled, when the bottom edge of the turn-in is either felled, or cross-stitched, the top edge is side-stitched either on the edge, or a small swelling (about $1\frac{1}{4}$ inch from the edge) and pressed, when the pocket is ready to baste into place.

Lay the finished patch in place on the cloth and baste it firmly along the top and then all round a little way from the edge, with fairly large stitches. The fullness allowed in the body of the pocket can be worked into position, and held with the first basting. It can then be firmly basted down the sides and long the bottom, and should fit the mark if made up in the proper manner.

There are several ways of fixing the edges and these are usually as for the other edges of the garment. In this instance the edge may be felled and stitched, the stitching being about $\frac{1}{4}$ inch from the edge. The fullness in the pocket can be easily worked in by the felling, as this is done before the stitching.

The tacks are the next and last part, and a small piece of linen may be fastened on the back at the ends of the pocket mouth, and small triangular tacks pricked through. It should then be well pressed, the fullness carefully shrunk away, all basting stitches removed, and again pressed to take out any stitch marks.

INSIDE PATCH WITH DOUBLE JETTINGS.

Carry on in the usual way as for a double-jetting pocket, having properly marked the shape of the patch materials as before, with the addition of two jetting and linen.

When the jettings are in and stitched, the raw edge of the bottom jetting may be either felled or cross-stitched to the main cloth. The tacks are then put in, allowing sufficient linen to turn back out of the way of the pocket mouth, and the whole is given a thorough press.

Lay this part on the board with the inside upwards and lay on the piece for the patch, so that there is about $1\frac{1}{2}$ inches above the mouth of the pocket and at least two good seams all round the sides and bottom. Baste this lightly into place, allowing fullness as with the outside patch, after which it should be again basted just outside the line marked for the patch.

Lightly mark round the shape on the outside, and stitch the patch to the cloth with a side-stitch, taking care to work in the little fullness allowed. It should also be stitched in the seam of the top jetting as with the ordinary pocket, pricking through where the tacks are for strength.

The raw edge of the patch is then turned in, having first cut away all the parts which would be outside the turned in edge. Along the top, this turn-in should be about 1 inch at least from the side-stitching and should make allowance for a fair width of top jetting being left on. The pocket may then be well pressed, taking out the basting stitches while this is being done. Pressing should be done on a clean bare board. (See paragraph on "Using the Iron, Lapping, or Swelling Seams.")

INSIDE PATCH WITH FLAP.

The main part of this pocket is similar to that previously illustrated, the difference being that it has a flap and jetting, either wide or piped, instead of the two jettings.

Mark the pocket in the usual way and the shape of the patch and threadmark the lines, and match and cut out a flap to fit with a plain seam at the top. This will be exactly as for the pocket with one jetting with a seamed flap and should present no difficulty. The flap for the pocket may then be made, omitting the half inch of sewing at both ends where it will be seamed on. Stitch and press it, and baste it into place, basting in cloth only, allowing the lining of the flap to be free. This is basted up after the seam is opened, and the ends not sewn are felled. Sew on the flap and jetting, cut and nick the pocket mouth, make up the jetting, open the flap seam, and press the lining into place over the seam. This should be basted to the top of the seam (not right through), and the pocket mouth basted or serged up.

It is then tacked with D tacks, the linen turned back out of the way, the remainder of the pocket carried on as before, the patch being stitched through the top seam and round in the mark, and the raw edges turned in and felled.

In garments the raw edges in the front and along the bottom are usually allowed to go over to, and under, the facing and bottom, these parts being felled to the patch, while in the case of the garment being lined there would, of course, be no need to turn the edges in at all.

NO. 11—PLEAT OR SKIRT POCKET.

This pocket is used in body coats, frock, morning, dress, etc., and is put into the pleat at the back of the skirt. The mouth is usually 9 inches long and the depth from the bottom of the mouth about 5 inches.

Two strips of cloth about $3\frac{1}{2}$ inches wide and 18 inches long, silesia and linen, will be required. Mark a line about $1\frac{1}{2}$ inch from the edge down the long side and threadmark it through both pieces. This is to be equivalent to the fold of the pleat and back skirt. The latter is, in actual garments, slightly shaped, drawn in and shrunk away, but for practical purposes, the cloth as mentioned is suitable and should bring no complications.

Separate the strips and, taking one, baste in a piece of linen almost its full length, and about $2\frac{1}{2}$ inches wide to cover the mark. This strip being basted on the cloth side close to the mark threads, mark a line down over the thread marks, turn the edge over and firmly baste it. Now lay the other strip on the board and baste the turned-in edge to the mark so that the wider parts of the strips form the right side, the parts about $1\frac{1}{2}$ inch wide making an inlay on the inside. This forms a section of a backpleat and is ready for the pocket.

The silesia for the pocket should be about 16 inches long by 14 inches wide. This will allow about 1 inch top and bottom, and make up about $6\frac{1}{2}$ inches wide when finished. Fold the silesia in half, and make two nicks on the double edge, one about 1 inch from the end and the second 9 inches along (the length of the pocket mouth) from the first nick. Lay the pleat on the board with the inlays side up, and mark a line along its full length about.

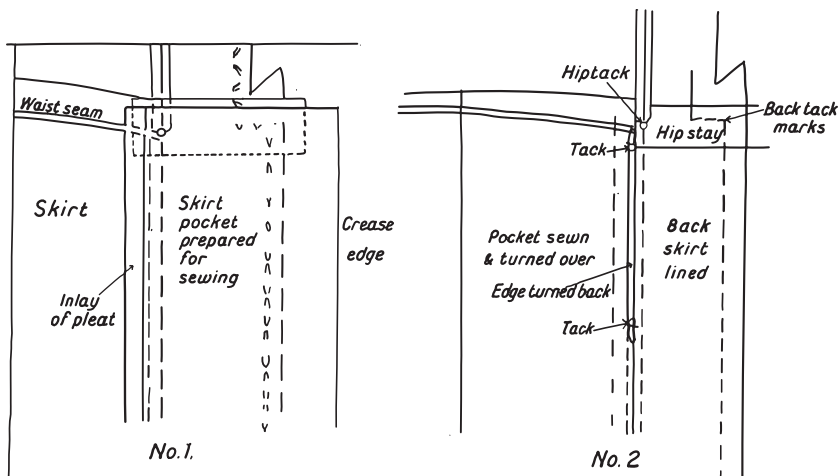


FIG. 29. PLEAT OR SKIRT POCKET

No. 1 prepared for sewing. No. 2 turned over and tacked.

1 inch from the inlay edge. This will be about two seams from the turned-in edge and will form the edge of the pocket seam. Lay the silesia on, beginning from the end with the edges away from the operator and baste on the top silesia only down to the second nick, when both edges are to be basted in. The part to form the pocket mouth will be hanging loosely and is not to be sewn in. These basted edges may now be sewn with waxed thread, and when this has been done, turn the silesia over and crease it. Now take a piece of staytape and baste it in with a black thread, beginning about 1 inch below the second nick and continuing up on the loose edge (which was not sewn in) to the top, then turn the edge and tape over to the seam's width to form an edge to sew the lining to. It now needs fixing at the top. Lay this edge down on to the pocket, which is now beginning to take shape, fasten it down with a small round tack about $\frac{1}{4}$ inch across. This tack does not go right through to the outside but only through the inlays and linen. The bottom tack may also be put in and the pocket sewn across the top and bottom. (Fig. 29.)

It must then be well placed on a bare board on the inside, taking care to smooth over the sewing on the silesia first, as this may mark the cloth.

THE CROSS POCKET FOR TROUSERS.

The making up of the pocket mouth for this pocket is unlike any other. To find the position of the pocket mouth, mark, at the top of the side seam on the topsides, a point of $4\frac{1}{2}$ inches down from the top; next mark a line parallel with the top of the topsides and 2 inches from the top. From the point at $4\frac{1}{2}$ inches down measure across on to this line, mark where $6\frac{1}{4}$ inches meets the line, and square a line parallel with the run of the front at the $6\frac{1}{4}$ inch point up to the top. (Fig. 30.)

Having marked the position of the pocket, the next step is to mark out and cut the pocket facing or bearers as they are sometimes called. Take the cloth to be used as fittings, lay on the topsides, matching the pattern, mark along top of the topside and down side seam, knock off chalk outline of pocket on to this cloth and then the

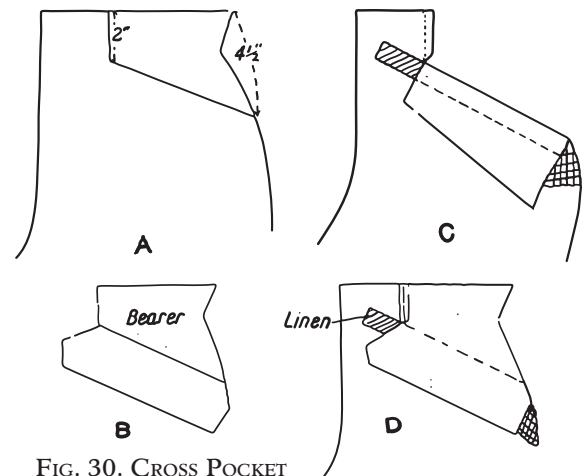


FIG. 30. CROSS POCKET

A = Marking B = Bearer. C = Seam cut, linen stay put in and edge turned over. D = Bearer seamed in and opened, and pocket mouth basted up.

bearers are ready to cut. Leave $\frac{1}{4}$ inch for a seam beyond the short line at the front, allowing bearer of the 2 inch line and extending downwards 2 inches to $2\frac{1}{2}$ inches below $6\frac{1}{4}$ inch line.

The topside should now be cut downwards from the top, along the short line, but the cut should be $\frac{1}{4}$ inch nearer the side seam than this line and should stop at a point $\frac{1}{4}$ inch short of the 2 inch mark. Thread mark along $6\frac{1}{3}$ inch line, on the topsides, also along $6\frac{1}{4}$ inch line of the bearers. Begin to make up the pocket mouth now. First cut two strips of linen about $1\frac{1}{2}$ inches wide and about 9 inches long, each of these pieces of linen being creased over lengthways, turning over about $\frac{1}{2}$ inch. To each pocket mouth in turn baste one of these pieces of linen, letting it come to the side seam, with the creased edge of the linen to the threadmarks of the pocket mouth, and keeping the linen slightly tight.

Turn the cut portion of the topside over the linen, along the threadmarks, with a basting, and side-stitch about $\frac{1}{4}$ inch from the edge thus formed.

On the wrong side a gap will be noticed between the edge of the portion turned over and the side seam. This can be filled in by felling a piece of lining along the edge of the turned over portion for about 2 inches to 3 inches from the edge of the pocket mouth, and coming over to the side seam. The last part of the pocket mouth is the putting in of the bearer, which is done as follows: Take a bearer, putting the right side of it to the front of the trousers, with the two short edges together, i.e. the two edges cut down to the 2-inch point. Sew along this edge a $\frac{1}{4}$ inch seam, taking care to finish at the 2-inch point and to end clean at the pocket mouth. Press this seam well open and baste pocket mouth down to bearer, along the threadmarks. The side seam can now be basted, sewn, and pressed open, Canvas or linen can now be put into the tops and the tops turned in. The pockets can be tacked with a stout D tack at each end, not forgetting the linen stays behind.

The making and putting in of the pocket is the next stage. The pocketing should be about $15\frac{1}{2}$ inches to 16

inches long. Fold this in half across the piece, making the crease from the selvedge to crease edge. Mark from selvedge along raw edges about 8 inches or 9 inches and cut from the selvedge up to this mark, starting about 1½ inches from the folded edge cutting the corner away, making the cut a round one. Cut the pocketing along its crease edge and separate the two pockets, keeping the right side of the pocketing inside. Sew the pockets round from the crease edge corner up to the 9 inch mark, turn pockets inside out (right side will now be outside), and sew around the same edge again. The pockets are not ready for putting in. (Fig. 31.)

Take a pocket and lay it on the wrong side of the pocket mouth, with the right side upwards and the crease edge of the pocket to the front. Fit the pocket to the mouth by putting end of sewing about 1 inch down from pocket mouth edge, swing bottom of pocket forward a little towards the form of the trousers. The crease edge of the pocket now lies more or less at right angles to the pocket mouth.

Turn the top of the pocket back at the end of the pocket sewing, and in line with the pocket mouth, and crease along. This crease will be the felling on edge. Take the pocket off and on the wrong side of the pocket cut 1 inch above and parallel to this crease or sewing edge, stopping at ¼ inch from the crease edge of the pocket. Now cut down the front of the pocket ¼ inch inside the crease edge through the end of the previous cut to felling on edge of the pocket. Turn back this 1 inch strip along the felling-on edge. Lift up the bottom of the facing and place felling edge 1 inch from the edge of the pocket mouth, letting the sewing of the pocket come over the side seam about ¼ inch or ½ inch so that the top part of the pocket when put up to the top will cover the tack. Fell the pocket on now. Turn in the edge of the facing and allow this to go into the pocket, trimming the ends if necessary to make sure it lies snug in the pocket. Bring the top end of the pocket over the facing towards the top, and side-stitch around the edge of the facing, not going through to the under half of the pocket. Turn in the side straight up the side seam and fell, fasten with a padding stitch to the linen in the top of the trousers and fell down the front to the front stay.

THE FROG POCKET.

This pocket is very similar to the cross pocket, but it has a vent or slit at the side, and a hole and button in the corner. The facing is cut as for the cross pocket, but should go a little deeper into the pocket. Cut the pocket mouth as for the cross pocket. Make a nick 1½ inch down from the edge of the pocket mouth. Put the linen across the pocket mouth just the same, but baste a piece about 2½ inches long and 2 inches wide into the edge at the side. The long edge of this piece going down the side, the other edge going along the threadmarks of the pocket mouth. From the nick, turn side edge in ¼ inch right past the threadmarks. Now turn over the pocket mouth along the threadmarks, fill in the gap at

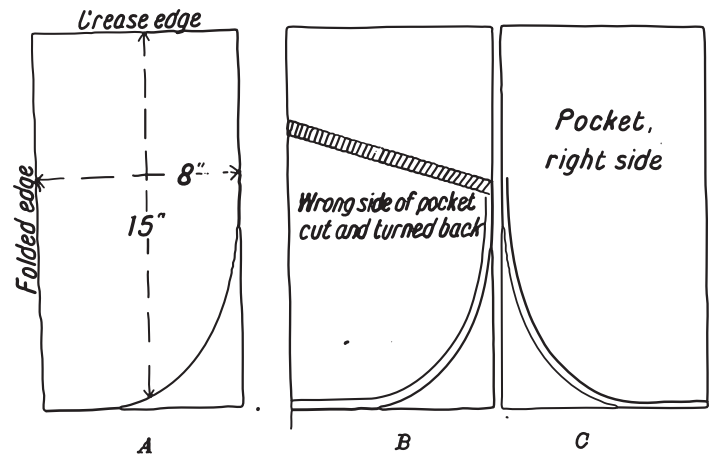


FIG. 31. MAKING THE POCKET
A = Cutting B = First sewing, stitched, and cut away on under side.
C = Right Side

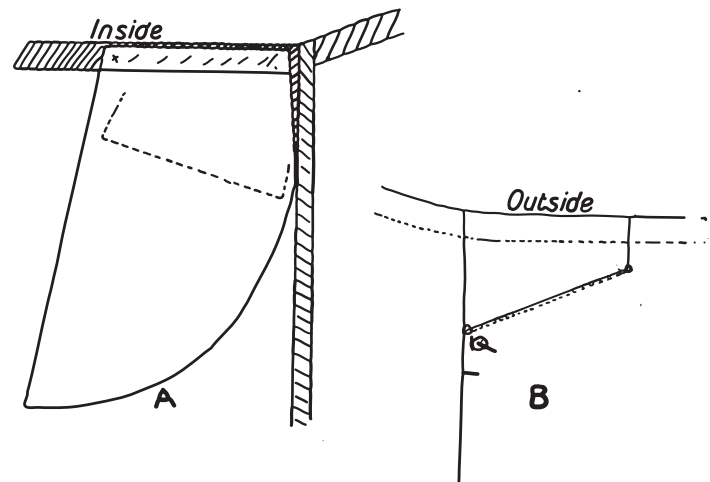


FIG. 32. CROSS POCKET (FINISHED)
A = Inside B = Outside

the corner with a piece of lining, letting this come 1 inch below the nick. The lining must be turned in and felled just off the edge from the nick, up to the edge of the mouth and down again along the edge of the turned over portion, forming roughly a triangle. Side-stitch around the edge of the pocket mouth thus formed, that is, up the side from the right and along the top, the stitching being ¼ inch from the edge. Sew in the facing as for the cross pocket and baste pocket mouth down. Baste up the side seam, sew, and press open. Put in the tacks, the front ones the same as for cross pockets, but the side ones will be at the bottom of the 1½ inch slit, both well stayed with linen. Turn in the bottom of the facing ready for putting in the pocket. Cut and make the pocket the same as for cross pocket ; it is put in in the same manner.

This done, the pocket is completed with a hole and button, the hole being placed cornerwise at the top of the vent, and a button sewn to the bearer to fit this hole.

CHAPTER VI

TROUSER MAKING DETAILS

THE first thing to do on receiving the garment is to study the ticket, that is to say, to read and understand the instructions, to know what is required. A pair of trousers means to some people just two legs joined together, having two pockets and a fly. Roughly speaking, that is a pair of trousers, but a pair of trousers can be that and a great deal more besides.

THE TICKET.

This will usually give a leg and waist measure, type of bottoms required, whether the tops are to have waistbands, and, if so, the width of waistbands, details of pleats at front if any, particulars, of pockets required, and any special points or instructions to the workman, which are generally known as extras.

THE GARMENT.

After making oneself acquainted with the details for making up, undo the bundle, and on laying out four pieces of cloth will be seen, namely, two topsides and two undersides, also an assortment of smaller pieces. These latter will be needed for the fitting up. A bundle of trimmings will also be found. On the undersides will be seen a number of chalk lines, usually down the side seam, leg seam, seat, across the bottom and across the knee. All these except that at the knee should be threadmarked, while that at the knee should be nicked at the side and leg seams. The corresponding mark on the topsides should be nicked in the same way. The topsides should also be nicked at the fork 2 inches from the top of the leg seams.

FITTING UP.

This stage consists of cutting the various pieces of cloth necessary for the making up, and usually left for the workman to do.

The pieces necessary are—

1. Waistbands if any.
2. Fly and button catch.
3. Pocket facings, first or front facings, and two back facings.
4. Anything else which may be required, such as hip pocket facings, or strap and buckle, etc. (Fig. 33.)

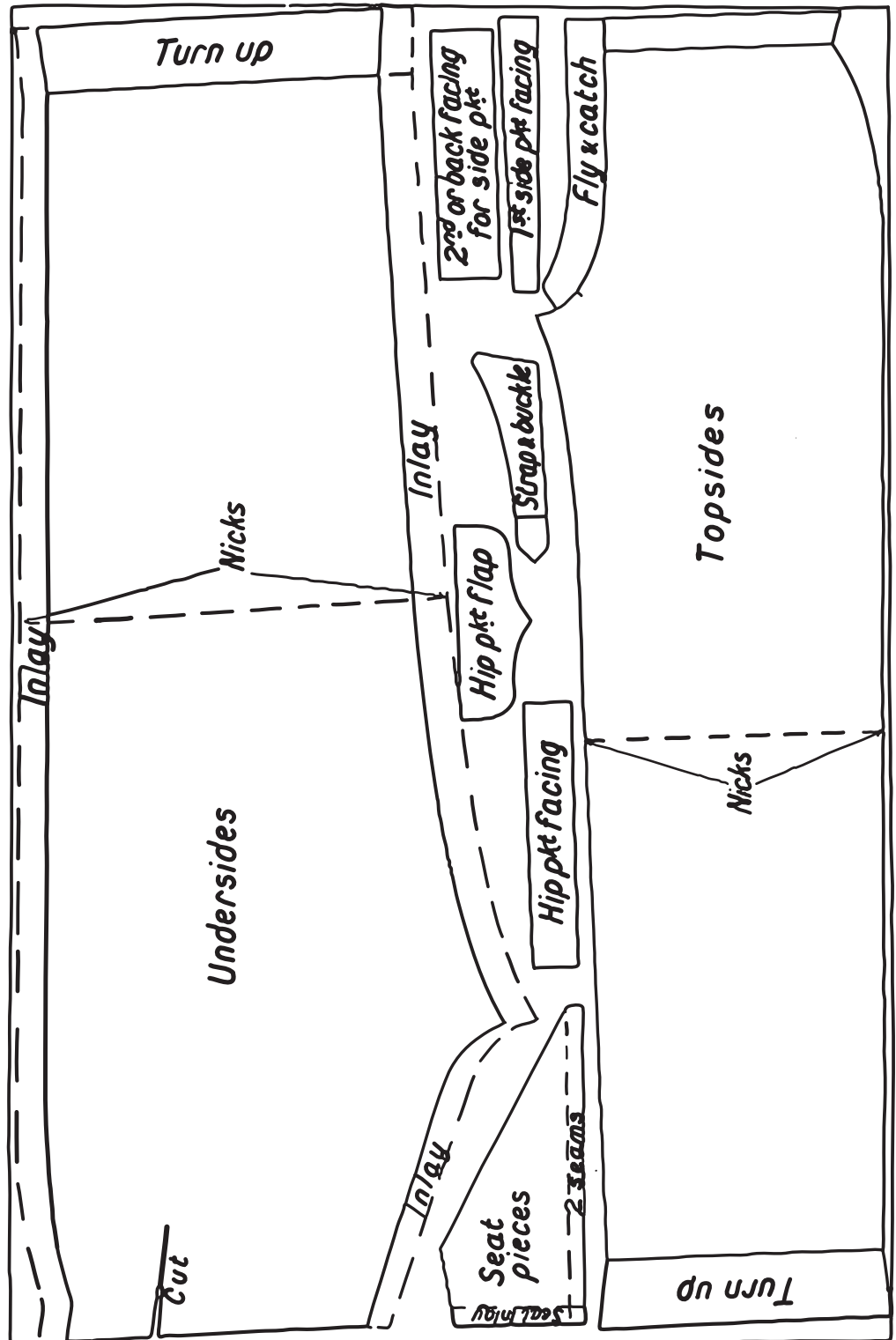


FIG. 33. TROUSER MAKING
Fitting up from surplus material showing trousers also.

NOW FOR THE TRIMMINGS.

These are usually linen for stays, sometimes a piece of canvas for tops, silesia, pocketing, a piece of striped material for a waistband, lining, a set of buttons, silk and thread for sewing, and twist for making the buttonholes.

Italian, twill, alpaca, etc., may be used instead of silesia.

After cutting the fittings mentioned above, proceed to cut the trimmings in a systematic way, thus—

1. From the selvedge edges of the linen cut two strips about 1 inch wide. (Pocket stays.)
2. From one of the same edges cut two triangular pieces about 3 inches by 3 inches by 3 inches. (Fork stays.)
3. A piece of linen the shape of the fly, and about two thirds the width of the fly. From the silesia, cut two pieces the shape of the fly and nearly as wide. These are called fly lining and front edge facing. (Fig. 34.)

If there are pleats, they should now be basted in. They are usually marked by the cutter, sometimes one pleat in each topside at the top, sometimes two pleats in each topside. After the pleats are basted in, it will be seen that the top edge of the topsides is rather irregular, and it should be trimmed straight, care being taken not to cut more than is absolutely necessary.

Now mark the position of the pockets, which should be 1 inch below the waist for the top of the pocket, and 6¼ inches below this mark for the bottom ; both marks should be nicked to the depth of a seam.

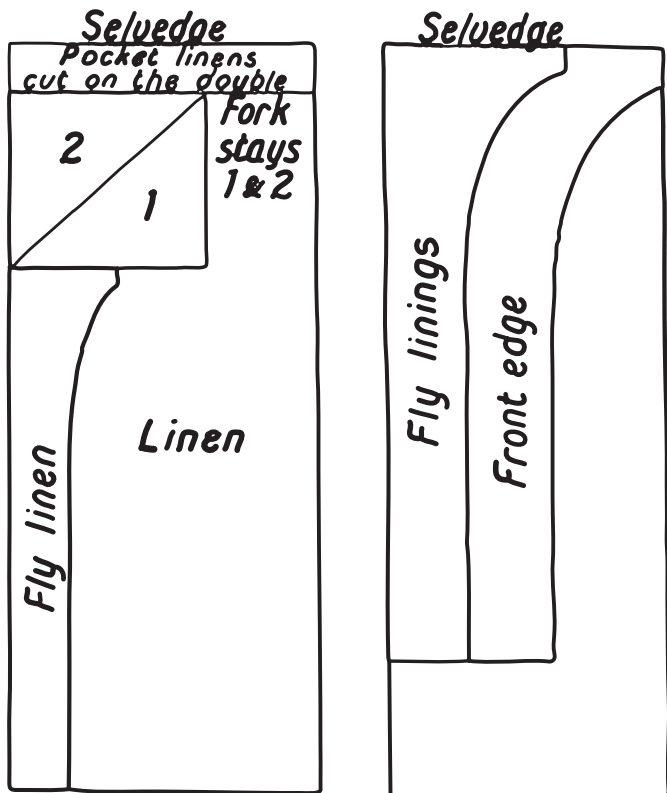


FIG. 34. TRIMMING
Linen and silesia

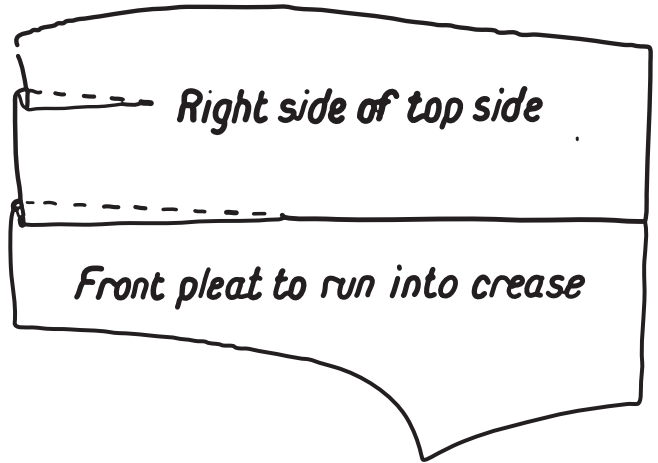


FIG. 35. FORMING PLEATS

We can now proceed to the making. The first stage is to baste and sew the various pieces on, which is known as piecing up. First, baste on pocket linens which should be put an even amount beyond the nicks, and edge to edge with the side seam, on the wrong side of the topsides. (Fig. 36.)

Now baste first facings on, right side of the facing to right side of trousers, and to extend 1 inch below the bottom nick. Fork stays are next put on. These are the two triangular pieces of linen which were cut. Turn in the longest side about ½ inch and baste on the wrong side at the form, letting them extend a little above the nicks. Trim level with trousers round the fork line and the top of leg-seam, and proceed with the basting by putting on the button catch, sometimes called a fly catch. Place this

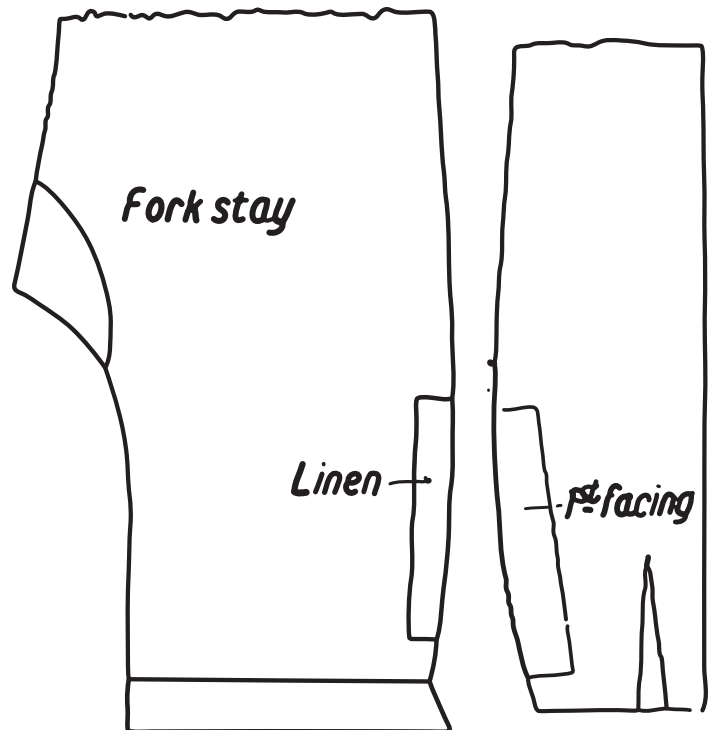


FIG. 36. PRESSING UP

on the front of the right topside, tight side to right side, allowing it to go down below the nick in the fork $\frac{3}{4}$ inch and start basting at the nick, easing the button catch on to the trousers round the bend, and setting it fair to the top. The front edge or fly facing is the next piece, and goes on the right side of the left topside, edge to edge, but this should be kept slightly tight and extend below the night like the button catch. The fly can now be basted. The nick like the button catch. The fly can now be basted. On the right side of the fly lay the remaining piece of silesia and on the wrong side put the piece of linen, basting all three together. Now baste the cuts and seat pieces, if any, on the undersides. All these pieces can now be sewn on.

Basting up the legs comes next. To commence this the right underside is laid out, with the right side of the cloth upwards, and the leg seam nearest the worker. Place the right topside on to the underside. The two right sides of the cloth are then together. (Fig. 37.)

Begin by placing the knee nick of the topside to that on the underside on the side seam, with the edge of the topside to the marking stitches, and baste from the nick up to the pocket mouth. Baste the part of the side seam above the top of the pocket mouth next, keeping the pocket mouth slightly tight, and then go to the bottom of the side seam and baste from the bottom up to the knee nick. Turn the leg round and baste it again starting from the nick, going from the nick to the bottom, and then from the top of the leg seam or fork down to the nick. The left leg is then basted, but each portion will be in the opposite way to the right, thus ; side seam, from the nick to bottom, then from the pocket mouth to the nick, then top of side seam above the pocket, leg seam from nick to top, then from bottom to nick.

Now baste the second facings on to the pocket mouths, in the following way. Place the facing right side down on to the job, and baste it edge to edge with the topside, and $\frac{1}{2}$ inc below the pocket mouth, basting on the edge, following the threadmarks along the pocket mouth to $\frac{1}{2}$ inch above the top nick of the pocket.

Sewing the seams is the next stage. This can be done either by hand or machine, or both, but it is a good plan to sew leg seams, or the upper half of the leg seams, by hand, and the rest by machine.

The seam sewn should be about $\frac{1}{4}$ inch wide, not less, and care must be taken to sew all the pocket nicks off and right through back facing, so that when the seam is opened the run of the side seam and pocket mouth is continuous.

OPENING SEAMS.

When all the seams have been pressed open, and the front facing turned over, making a narrow piping of the cloth, it is usual to complete the first stage in pressing with the second, which is called shrinking, but in reality is both shrinking and shaping.

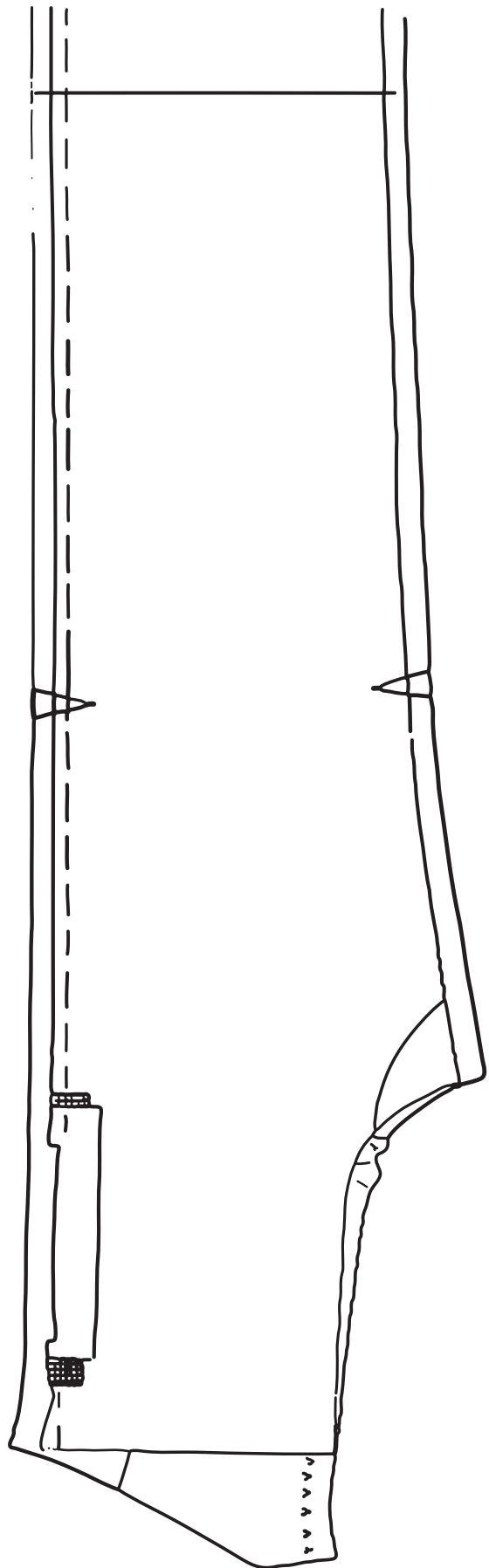


FIG. 37. BASTING UP

SHRINKING.

Lay a leg out, with the leg seam uppermost, and lying about 2 inches behind the side seam at the form and $\frac{1}{2}$ inch behind the side seam at the bottom.

To commence, place the iron, which should be fairly hot, at the top of the leg seam, and stretch the seat outsides, that is, towards the back crease. After working the seat well out proceed to the thigh, and shrink the fold of material, which will be found to lay there, so that the back of crease lays in a nice hollow curve from the seat to the knee. Continue pressing down back and front until it lies flat on the board. (Fig. 38.) This shrinking is made easier if a layer of cloth is laid on the press board before laying the leg out.

For trousers to be made up with ordinary bottoms, the lower part of the legs should be well shrunk, working the heel in and well shrinking in front over the foot. Before picking the leg up, mark off the bottom in the following

manner. From a seam down at the fork, measure the leg length straight down the leg seam and place a mark. For ordinary bottoms, mark through this mark from back to front in a curve, starting slightly lower at the back, through the mark and rising in the front so that the front is higher. For turned-up bottoms, called permanent turn-ups, go down on the seam from the mark the width of the turn-up required (generally this is $1\frac{3}{4}$ inches), and make up a sight line across the bottom, and another line below this the width of the turn-up again. Put threadmarks through the mark or marks at bottoms, soap the bottoms, cut the threadmarks and baste the bottoms up. For the turned-up bottoms, turn the bottom back to the upper mark and baste round, then turn this edge in to the leg and baste around the other mark. Pare the edge of the inlay remaining on the wrong side of the trousers and fell the bottom.

For the ordinary bottom, soap the bottom, cut threadmarks, turn inlay back, and baste round with threadmarks on the edge. It will be noticed that the turn-up in the front of the bottom is tight, and there are various ways of adjusting this, viz.—

1. Well stretch the front of the turn-up with an iron.
2. Split the turn-up along the crease, but stop short well away from the threadmarks, and insert a V-piece of the material. This is called putting in a puff, which can be felled in, or stoted in. Another basting should now be placed near the upper edge of the turn-up. Then trim the edge of the turn-up and fell, care being taken not to take any stitches through on to the right side of the bottom.

PUTTING ON WAISTBANDS.

After opening the tops with the iron, the waistbands should be lined with a stay of linen or canvas. Trim up the tops next, and proceed by basting on the bands as follows—

Begin with the left side first, basting the trousers on to the band. Commence basting from the front, going along the top right round to the back, keeping the band slightly tight just behind the side seam.

For the right leg, begin at the front, basting the band on to the trousers, placing the nick near the front of the hand to the button catch seam, basting from the edge of the button catch to the side seam. Then turn the leg round so that the trousers will be uppermost, and begin basting from the back to the side seam. Sew on the bands, press open the seams, sew up the front facing over the front of the band, nick in at fork nick a full seam, and baste over the front edge forming a narrow piping of cloth. Press the front edge, and the tops are then ready for making up.

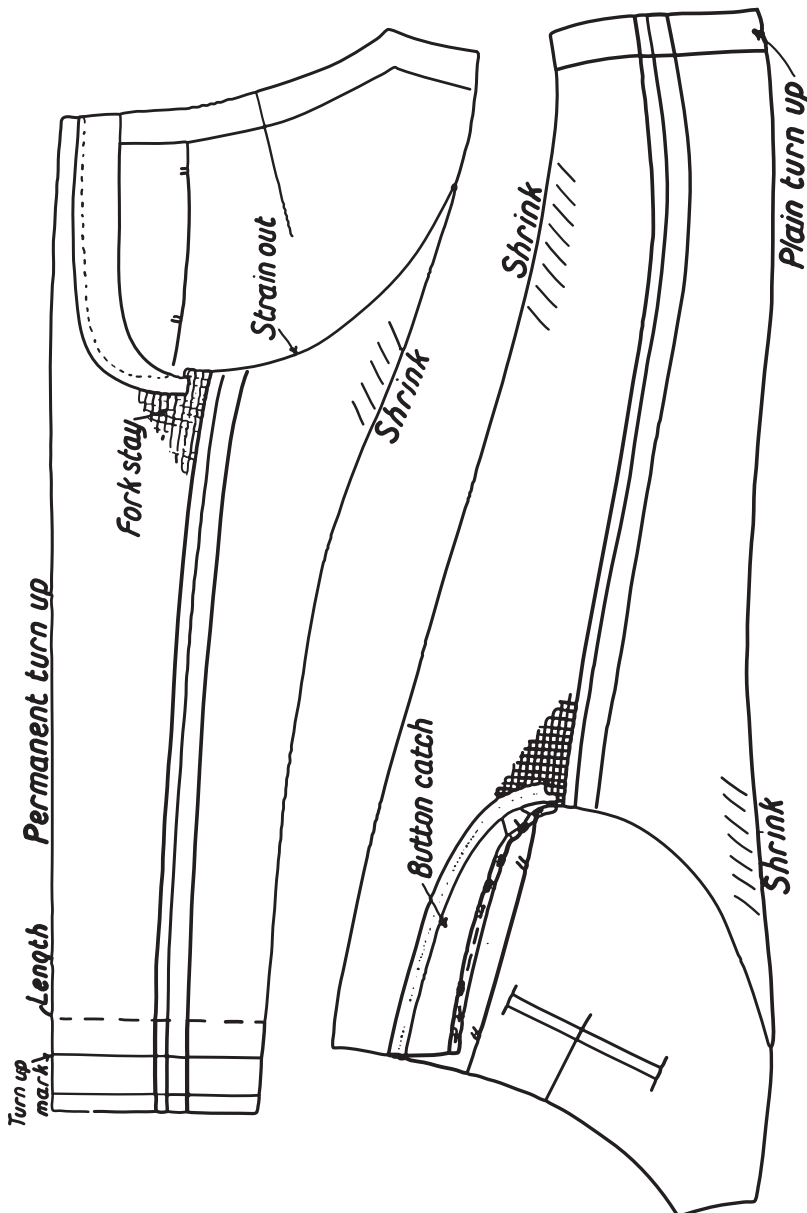


FIG. 38. SHRINKING

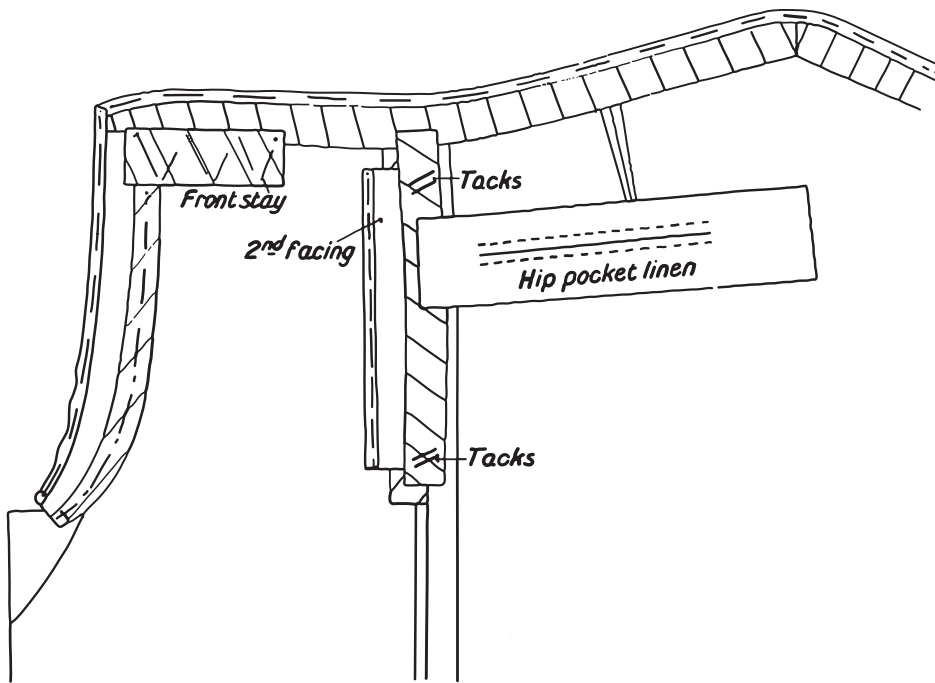


FIG. 39. MAKING UP TOPS, RIGHT SIDE, TACKING, ETC.

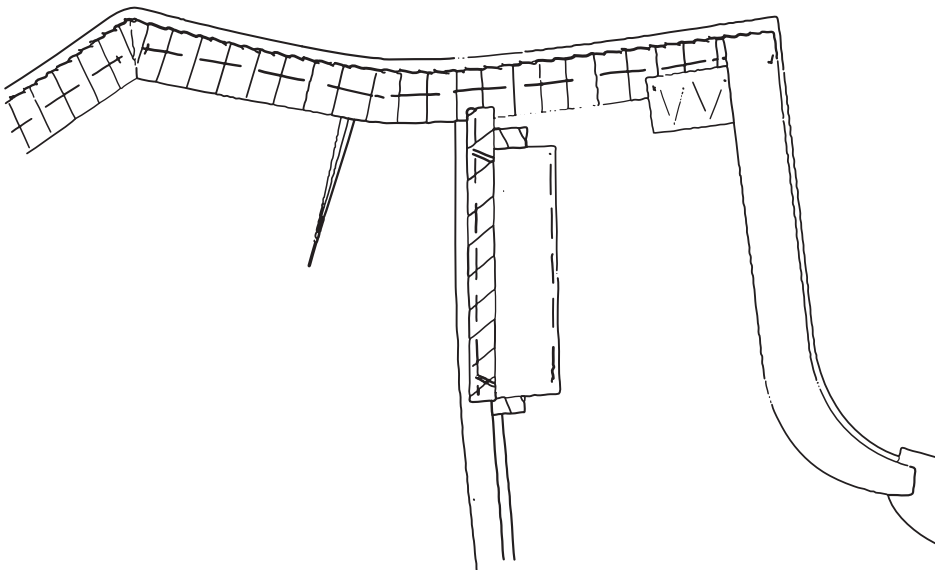


FIG. 40. MAKING UP TOPS, LEFT SIDE, PREPARED FOR THE FLY, ETC.

MAKING UP THE TOPS.

For ordinary, or what are sometimes known as French tops, trim up the tops after pressing, baste a strip of linen or canvas about 1 inch to 1½ inches wide all round the tops and about a seam away from the top edge. Next turn in the tops, the seam that is over the edge of canvas. This is done with a serging stitch.

For waistbands trim the canvas way from the top edge about a seam and turn over as explained above.

TACKING THE POCKETS.

On the wrong side baste a strip of linen of some other stay down the pocket mouth and let it go on easy. At each end of the pocket mouth, put in two parallel rows of tacking, sloping slightly downwards towards the front. This forms what is known as Prick tacks.

MAKING UP HIP POCKET.

The position of this pocket is 4 inches down at the side and 1 inch from the pocket mouth. From this point, mark a line running back and rising towards the back but not quite parallel with the run of the top of the trousers. Mark the pocket mouth on this line, from a point 1 inch from the side seam, 6 inches long. Baste linen stay on the back, baste bottom facing to the line on the right side and top facing, to overlay this one a little. Sew on bottom facing (small seam), holding top one back with thumb. Turn it over to the wrong side and sew the top facing, two small seams above the sewing of the first facing. Cut through on the right side, still holding overlap of top facing away, keeping along the edge of the bottom facing. Baste pocket mouth out, piping bottom facing and lapping top facing. Stitch along each side of the pocket mouth, baste together and tack with D tacks, not omitting a linen stay behind the tacks. The top facing of the hip pocket and back facings of side pockets should be turned in with a light basting row, also the edge of the button catch, the amount of turn in being about a seam.

MAKING UP THE FRONTS.

RIGHT FRONT.

Baste in the front stay and button stay down the button catch. The front stay is a piece of silesia, or other lining, turned in along one edge, basted just below the top of the trousers, with turned in edge on the bottom, coming forward over the button catch seam. (Fig. 39.)

Next, the button stay. This is a strip of linen, cut to the shape of the button catch, and basted down the catch, covering the seam. Care should be taken not to put this in tightly.

The lining goes on next, first being cut to the shape of the catch, and if there is sufficient material, it should be cut with a hollow edge on the bias, and at the top about twice as wide as the catch. Baste the hollow edge of the lining down the catch side of the seam, having the round edge away from the round edge of the catch, but strain silesia well out going along the round part. Now fold lining forward on to the catch, covering the seam round the lower part but well overlapping at the upper part, baste through the lining, down the centre of the catch, and turn the outside edge in, along the top, down the front, and fell it. Next stitch along the catch seam, on trousers side of the seam, starting from the nick at the bottom, stitching close to the seam but not in it. (Fig. 41.)

LEFT FRONT. (FIG. 40.)

Turn over the silesia of the fly, as on the front edge, i.e. making a piping of the cloth, press and then mark and make flyholes. The top hole is to be marked $\frac{3}{4}$ inch from the top and the bottom hole about 2 inches from the fork nick, marking five holes besides the top hole. The top hole can be put in now, while the buttonholes are being made. Nowadays this is usually reserved, that is, put in the right front. Baste in the fly, care being taken that it is put in to fit. Start basting from the bottom, with a row of basting up the front of the holes and another along the back of the holes. Cut the inside of the top of the fly away for thinness, turn in and fell it, starting 1 inch down the front from the top, felling up to the top and along the top. Next mark a line down the fly on the right side of the trousers $\frac{1}{4}$ inch behind the holes and running in the corner of the nick at the fork. The fly is now stitched in down this line. (Fig. 42.)

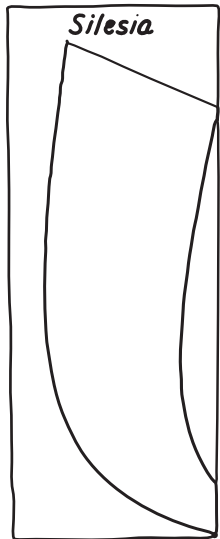


FIG. 41. CUTTING BUTTONCATCH LINING

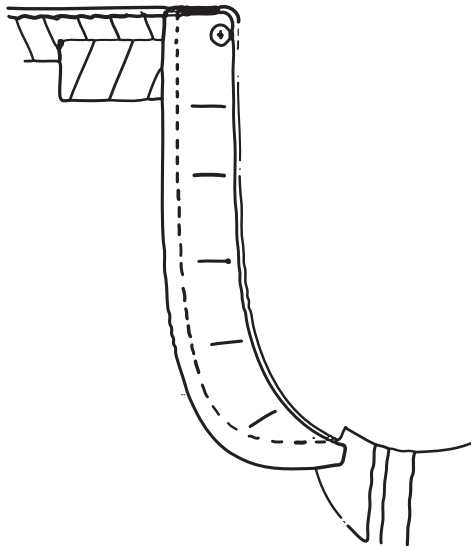


FIG. 42. FLY STITCHED IN

THE POCKETS.

Cut out the pockets and make them. Sew them round, turn inside out and sew again, ensuring that the right side of the pocketing is outside when finished.

HIP POCKET.

Fell the one side of the hip pocket on to the facing of the pocket, keeping low enough to miss the buttonhole, and taking care that the upper half of the pocket will cover the tacks. Let the top facing go down into the pocket, side-stitch round the edges of the facing, turn in the top and bottom of both ends of the linen, and fell up both sides of the pocket. Complete the pocket by putting in the hole and button. (Fig. 43.)

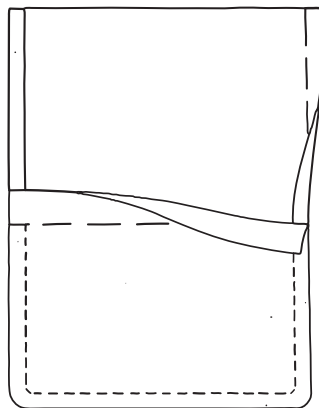


FIG. 43. HIP POCKET MADE, READY TO PUT IN

SIDE POCKETS.

Cut a piece out of the under or wrong side of the side pocket and turn back the two edges thus remaining. Baste the back facing out of the way, lay cut-out and turned-back edge of the pocket on to the first facing, letting the long edge lay down the facing, and the short edge run below the bottom tack. Now fell the pocket in, felling along these two edges, holding the top half of the pocket out of the way. (Fig. 44.)

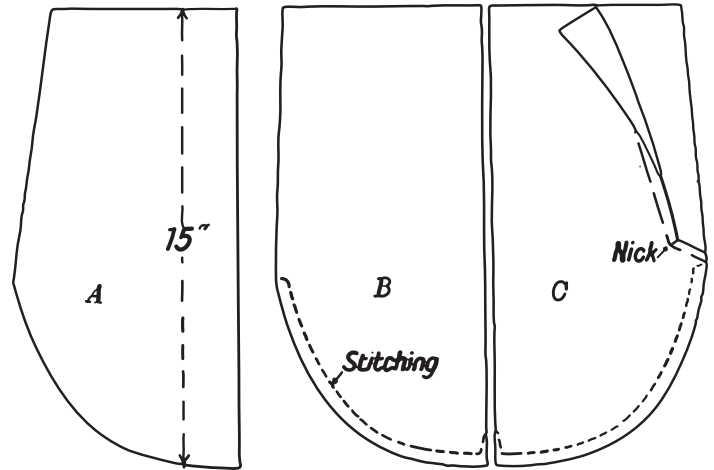


FIG. 44. MAKING SIDE POCKETS
A = Cutting. B = Sewn and stitched. C = Cut ready to put in.

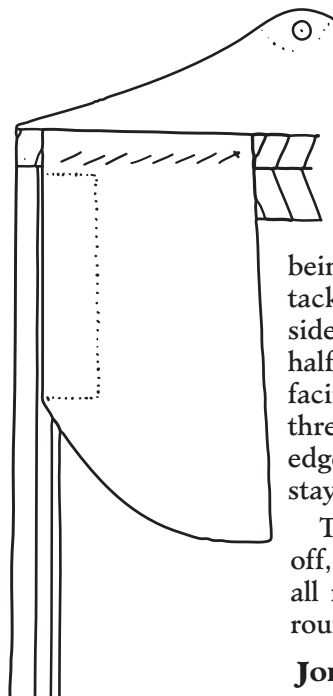


FIG. 45. SIDE POCKET FINISHED

Next take the basting from the back facing, and let the back facing come forward into the pocket. Bring the top half of the pocket over this facing, turn in and fell this edge, care being taken to cover the pocket tacks. Complete the pocket by side-stitching through the top half of the pocket to the back facing, fasten along the top with thread, and fell down the front edge of pocketing to the front stay. (Fig. 45.)

The tops can now be stitched off, that is, by a row of stitching all round each top about 1 inch round the back button.

JOINING THE LEGS OR CLOSING.

To do this baste both legs together at the top of the leg seams, with the right sides of the legs together, starting at the leg seam and basting to the nicks at the fork. From a full $\frac{1}{4}$ inch down from the top of the leg seam back-stitch with single or double thread up to the nick, care being taken to sew clean into the corners of the nicks. This is all done, holding the left leg uppermost.

Rub open this small seam with right forefinger and thumb, lay the bottom of the fly upon it, and the bottom of the catch on the fly. Now take all this into the left hand, and turn the whole right round, from the left to the right. This brings it right side up, with the right left at the left and vice versa. It is important that the left hand should not have been released.

With thread, now put in the fork tack, just above the nicks, forming a sort of triangle with the inverted apex at the nick, the base running from the front edge of the stitching of the fly, the sides being formed by going down the stitching of the fly and up along the front edge.

Baste the seat seam down from the top to the fork, basting on the left side, with the edge of the seat away from the worker. Measure up the waist, mark the seat and sew with thread, and sew on the brace buttons.

Now the closing is ready for pressing. To do this, first stretch the seat inlay well under the iron, then press open the seat seam right down to the fork tack. Press the button catch and all around the tops, on the wrong side. The garment is not ready for the last or finishing stage.

FINISHING OFF.

Trim up the bottom of the seat seam and fell the edges down from about 3 inches away from the fork tack, felling right up to the tack. If preferred, this part can be covered with a small fork lining. If back straps are to go on they should be put in next. Put the straps on in line with the waist of the trousers, so that the pull comes where needed.

If there are no back curtains, then the parts of the back cuts which show should be covered with a piece of the same material as that with which the button catch was lined. This is done by the turning in the edge of the lining along the sides of the cut, making a mitre at the bottom and felling this lining all round, care being taken not to let the stitches show on the right side. If there are seat pieces, back curtains are needed to give the inside a tidy finish. These are made of the lining already named, or can be made of the same material as the waistband lining. They should be cut the shape of the undersides at the top and back, and deep enough to cover the seat piece seams, allowing also a good turn in along the

bottom edge Turn up the bottom and baste the left one up the seat inlay and along the top, allowing the same inlay as in the trousers. Lay the right one on this and fold back along the seat seam, basting along this edge and along the top. Keep the curtains down about 1 inch from the top edge of the trousers and ensure plenty of length along the bottom edge of the curtains. Fell up along the seat seam and across the seat inlay. The sides can go into the pocket and the pocket can be felled up. (Fig. 46.)

The band lining is the next and is laid on the right side downwards, starting at the left side and $\frac{1}{4}$ inch from the edge of the lining parallel with the top of the trousers across the front. Across the back, run with the top also as far as the seat seam. Now turn the band lining up and cut at the back, again leaving the same inlay as in the seat of the trousers. With the other half of the band lining, proceed in a reverse manner, that is, start at the seat seam, not forgetting the inlay or lining, and work towards the front to $\frac{1}{4}$ inch on to catch lining.

Go back to the left side, turn in up the front, and fell the lining, proceeding along the top, keeping the turned-in edge of the lining about $\frac{1}{8}$ inch below the top edge of the trousers and going right on to the seat seam. Turn up the right half of the waist lining, then turn in the back edge along the seat seam, thus continuing the turning and felling of the back curtain, continuing along the top and down the front.

The last thing is the fly buttons, which should be carefully marked first by laying the fly edge along the catch seam and marking over from the holes on to the button catch. The position for the buttons being marked, the buttons can now be sewn on, with a short neck, the button being placed on the marks, with the edge of the button to the catch seam.

All the bastings can now be removed, previous to pressing off. First the tops inside should be carefully smoothed out with the iron, and the bottoms well pressed inside on a sleeve board. Turn the garment right side out and carefully damp around the body part, giving the fly and around the fork a good press. This should be done on a duplex board with a thick pad or dummy on it.

Now lay it out flay on the board, with the body on the left and the right leg downwards. Carefully fold the left leg to the left on to the body, and proceed to put in the crease. This is not very difficult as it has been partly done in the shrinking. Bring the left leg on to the right, turn the job over front to back, fold back the right leg, and press the left leg in the same manner as the right has just been done, not forgetting to damp and press the bottoms flat. Bring the right left flat on to the left leg and damp over this side and bottom. Turn the garment over again and do the other side seam and bottom in the same way, making sure that it is nice and smooth and is finished with a good hard crease.

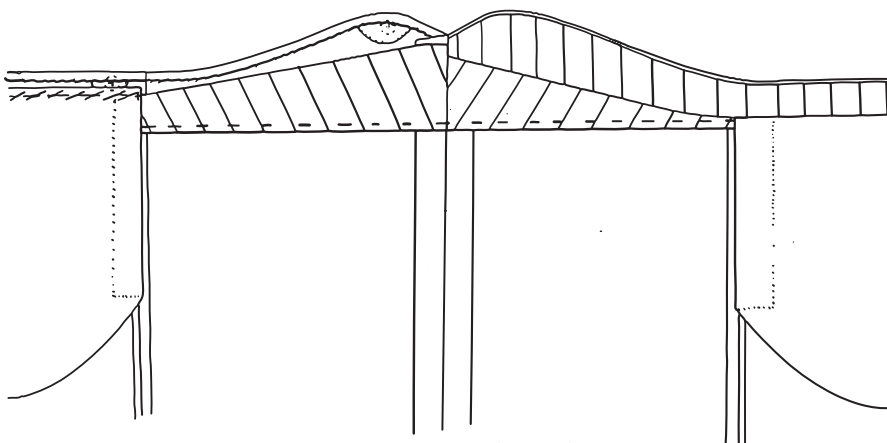


FIG. 46. BACK CURTAINS AND (RIGHT) BAND-LINING

CHAPTER VII
WAISTCOAT MAKING

THE VEST OR WAISTCOAT.

There are several kinds of this garment, single-breasted, double-breasted with lapels, dress single- and double-breasted, step-collar, hunting, clerical, etc., and to illustrate the making of all would require a book in itself, but in each case the process is practically identical, and for the purpose of illustration, the single-breasted no collar vest without sleeves will be given.

DETAILS.

When the garment is handed to the maker a ticket is included giving all particulars relating to it. These vary considerably, and the first thing to be done on receiving the bundle is to open it and examine this ticket. Items include number of pockets ; how the edges are to be finished ; single- or double-stitched, or bluff ; number of buttonholes ; side slits ; backstraps ; and most important of all, the time the garment is to be finished and handed in to the cutter.

So much for the details, and for the vest now being illustrated the particulars given would be—

- The name of the customer,.....
- Single-breasted vest.
- Four pockets (welt, unless otherwise stated).
- Six holes, Buttons plain or fancy.
- Single sewn edges.
- Side vents.

Here may follow a description of the trimmings used for the hack, Italian, Verona, art silk, etc., and the inside lining, stripe silesia, art silk, etc.

- Try on,.....
- Finished,.....

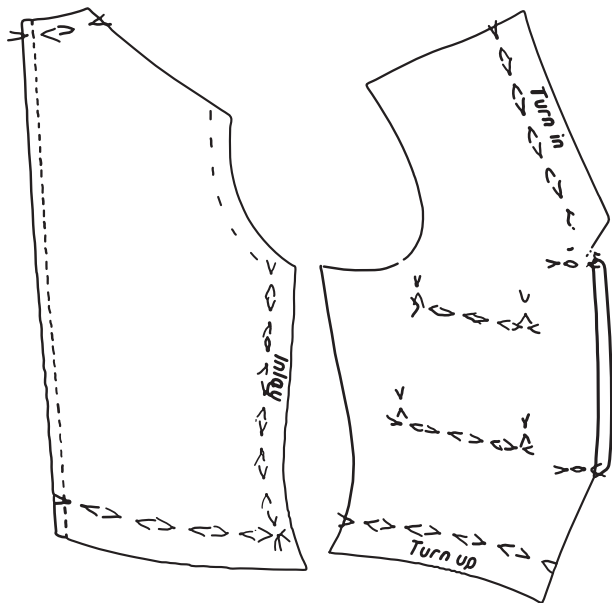


FIG. 47. MARKING UP THE VEST

After a perusal of the ticket a check should be taken of the trimmings and they should then be put aside. The cloth foreparts of fronts of the vest will be found rolled up with some pieces of cloth for the fittings (welts, facings, etc.), And there will also be the back and a piece of lining for the straps. These also should be put with the trimmings.

Mark up the foreparts and back with double basting cotton, and take care to cut all the threads between. On the foreparts, all marks having an inlay, or piece left on in case of alteration, must be marked, and on the back, the side seams and back-neck require marking. Care should be taken to see that the edges lay fair, or edge to edge, before this is begun, as mistakes in this will lead to unnecessary alterations. (Fig. 47.) Balance marks are advisable at the top of the side seam and a small nick on the shoulder seam at the neckmark is an excellent guide when joining the shoulders. (Fig. 55.)

FITTING UP.

After the marking up comes the fitting, the inside linings being first cut and then put away with the outside back. These will not be used until the foreparts have the pockets and facings on, so all trimmings and fitments should be rolled up together (Fig. 48.)

The next fitting is the canvas or interlining, which is a dull looking material somewhat like linen, and is opened out (so that it is single) and laid on the board.

Take one of the foreparts and lay it on the canvas, so that it is about half way across it, right side up, and baste it in position, first through the middle, then down the edge, and lastly down the back to catch the canvas. Cut round the edge of the forepart and repeat the operation with the other forepart, taking care that it is right side out when finished.

The fitting of the welts and facings may then be proceeded with. The facings are a strip of cloth about 3 inches wide fitted inside the front to take the buttonholes and leave a margin, and are like a wide jetting sewn on to the edge, where there is no inlay. These may be fitted with the welts and carefully put away with the other materials, at the same time taking out the silesia pocketing. This must be cut to make the four pockets and may be planned as shown in Figs. 50, 51, and 52 (B).

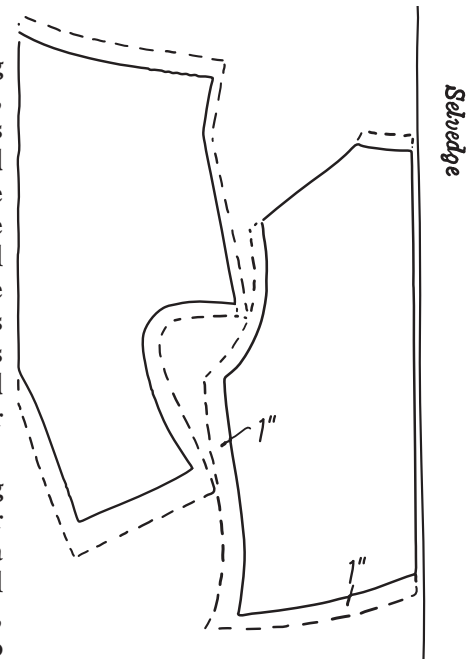


FIG. 48. CUTTING THE LINING

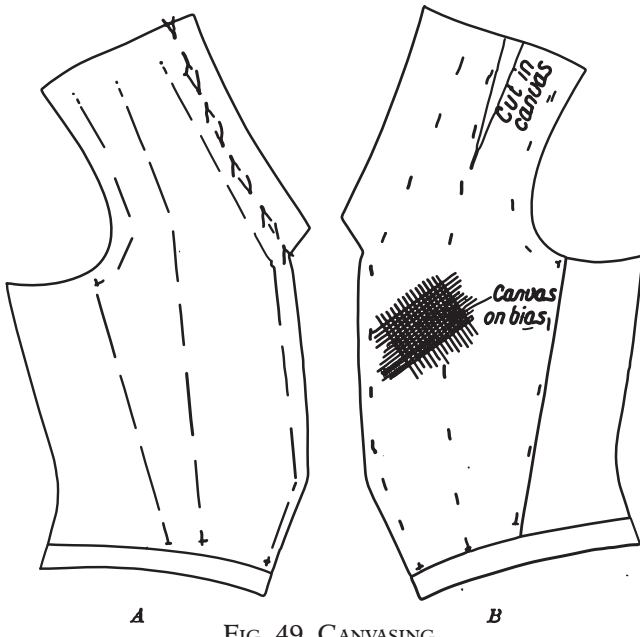


FIG. 49. CANVASING
A = Outside. B = Inside

THE POCKETS.

Baste on the welts and proceed with the pockets, making up all four at the same time and not singly. It must be remembered that time saving is a great factor in either piece or timework, and much time can be wasted through lack of thought. One of the simplest methods is to baste as much as possible, sew as much as possible, and press as much as possible, so that the student should first baste all the welts and pocketing into place, then sew them, and after that open all seams and do all pressing necessary. It is remarkable that the beginner usually makes each pocket entirely separate, and either presses too often, or not at all. Both are bad, and the student should try and overcome habits with the use of a little thought, and it will be seen how speed will come without any apparent extra effort on the part of the worker.

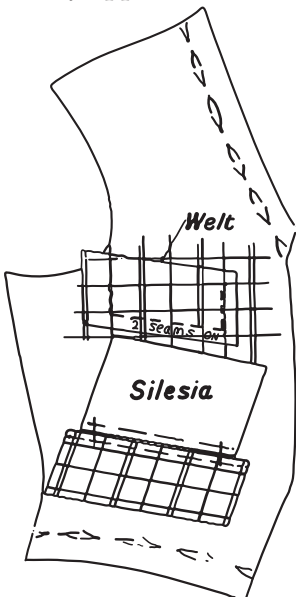


FIG. 51. CUTTING THE WELTS AND MATCHING

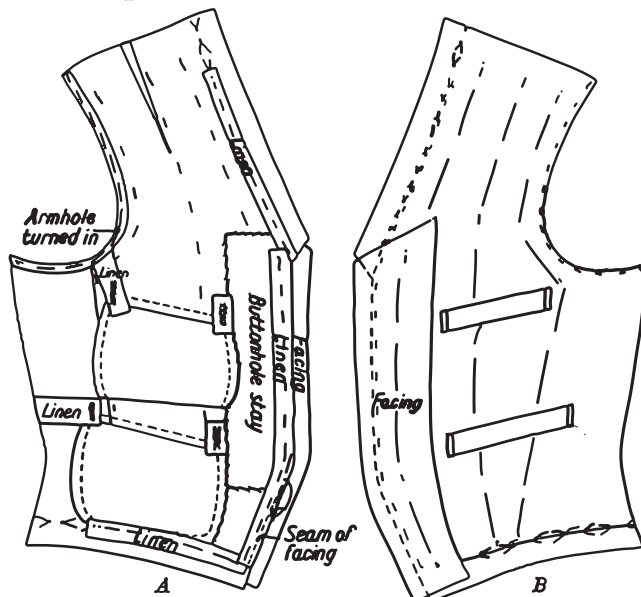


FIG. 52. FOREPARTS PREPARED FOR SEAMING ON THE FACING
A = Pockets fastened down, stays in and facing basted on.
B = Right side of forepart with facing basted on.

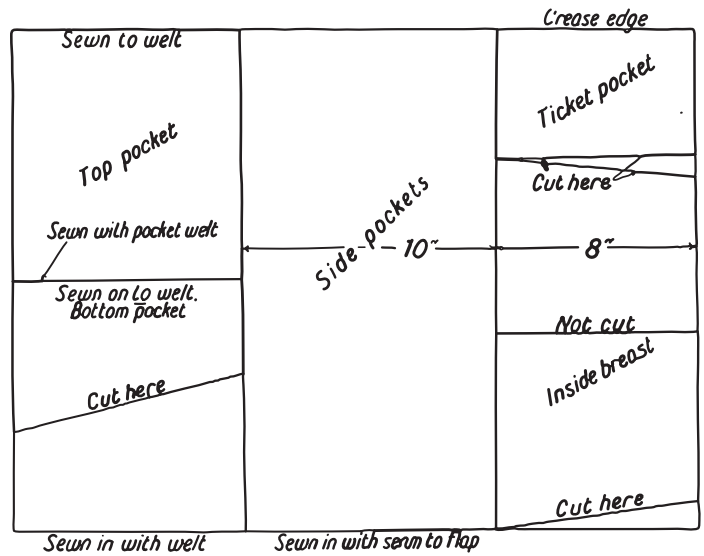


FIG. 50. CUTTING THE POCKETING

PREPARATION FOR THE FACINGS.

The pockets having been put in, tacked, and pressed, the facings may be begun. Lay a forepart on the board right side up and cut any canvas away that is outside the edge, then turn it over, and, using the smallcuts, and cutting on the fingers, cut away about 1/4 inch of the canvas. This is to make room for the seam on the edge and to keep it thin.

Where there are inlays, as along the bottom, turn the edge over to where it will be when finished and crease it, then cut the canvas away leaving a seam over the crease, so that it will turn over with the edge. This may also be done if there is an inlay from the neck down to the top button.

PUTTING ON THE FACINGS.

Place the forepart on the board, right side up, and lay the facing into place as fitted, leaving a small margin over the front edge and with the right side to the forepart.

Baste it with a fairly long stitch, especially if a linen stay is to be put into the edge, as the basting for the linen will hold the edge firmly. The facing should be slightly full, especially on the back edge, as it must on no account be short. (Fig. 52.)

THE EDGES.

The linen stay which is about 3/4 inch wide is then basted edge to edge with the forepart. It begins about 2 inches from the neck at the shoulder seam and is held slightly tight to the top button. Between the buttons it is a little tighter to throw a decided shape to the front and from the bottom button to the point it should just be steadied. Along the bottom to within 3 inches of the side seams it is held in well, as this will help to hold the edge in to the body.

On the parts where the inlays are, it should be creased over and fastened down in the crease with sewing silk or cotton, with a small stitch that will not show on the outside. The facing is then sewn on, the seam being about $\frac{1}{8}$ inch and the linen serged down to the canvas. This serging is on the linen and forepart side.

BUTTON STAY.

The linen stay for the buttons or buttonholes can also be fastened in with a serging stitch. This is about 2 inches wide and long enough to cover the top and bottom button marks by about $\frac{3}{4}$ inch. (Fig. 52 (A).)

The two foreparts may be treated alike and should be prepared together for each part of the work, so that both are ready for pressing at the same time. In putting on the stays the other forepart must be started from the bottom. In fact, all parts together on the opposite half should be worked in the reverse direction.

All the fullness drawn in down the edge and along the bottom has now to be shrunk away, and this can be done on a bare board with a good sharp iron and damp-cloth, taking care that the edge is not unduly pulled out of shape. The forepart should be laid on the board with the edge toward the worker. (See "Shrinking and Stretching Materials.") The iron must be passed back at least to the pockets so that the material is shrunk away gradually and on the facing side also. Shrinking the edge and stay is not enough.

OPENING THE EDGE.

Remove all the basting thread and open the seam on the edge, on the end of a duplex board, using a little water and pressing a little at a time. The bends at the top and bottom buttons should be opened on the small end of the board, fitting the part to the round of the board.

TURNING OVER THE EDGE.

The seam and edge having been well shrunk and opened, the surplus material on the facing may now be cut away. This was not done before, as it simplifies the opening of the seam up the edge, and gives the operator something to hold during that operation. The inlays are not cut away at all, but the linen stay should have been pressed with the other part of the edge.

Mark the run of the bottom edge, from the front edge to the side seam and turn it up. Baste it with a firm stitch about $\frac{3}{8}$ inch from the edge and with stitches $\frac{3}{8}$ inch long. If this is carried out, there will be no need to draw the hand tight, as the sewing is far enough from the edge to hold it without. Now (on the left forepart) beginning at the bottom corner and on the facing side, turn the facing over to the inside, and rub the edge out to the seam, which, after basting should just lay inside the edge. The basting stitch should not be too near the edge, nor too large; about $\frac{3}{8}$ inch from the edge and the same in length will be found quite small enough, yet not too small. The distance from the edge will also be found to lend itself to the making up of a soft edge which will ease the stitching

on the edge which is to follow.

The edge basting can be carried up to the top of the forepart on the inlay from the top button upwards, and basted in the same way as along the bottom edge. From where the facing ends up at the top of the facing to the neck, when the facing has been sewn on, and this should be corrected, but the marks at the neck must not be moved.

The edge basting finished, turn the forepart over to the right side and, holding it over the edge, and beginning at the top of the facing, put in a row of large padding stitches about 2 inches from the edge, down the front. This will make it curl inwards, which is important. Next, lay the forepart on the board, with the facing uppermost, and the edge farthest away, and basted down the edge of the facing (on the raw edge). These stitches may be large as they are to hold the edge in place for fastening down.

This may then be carried out, with a small stitch, fixing it to the canvas firmly, but taking care not to draw the edge in, as this makes for a loose outer edge and a tight lining. Now treat the inlays at the top front and the bottom edge in the same way. These stitches must on no account show through to the right side. They are put in permanently but should be out of side.

It will be seen that two raw edges at the ends of the facing require fastening. At the top, the edge can be cut away, and either Ross-stitched or felled, as this keeps it thin, while the bottom should be cut away to the size of a seam and turned in. This should follow the run of the bottom edge. The back edge up to the top of the inlay may be felled raw or cross-stitched, the turn-in felled and a neat corner formed. Repeat this on the other forepart, working from the top, on the inside.

STITCHING THE EDGES.

All the facings and inlays having been basted on and securely fastened down, a reference to the ticket should be made for the style of edge stitching on the garment, which in this case is to be single stitched. (the ticket is usually marked S.S., D.S., or Swelled as the case may be), and this may then be carried out.

In stitching the edges, the firmest and best edge for wear, besides assisting the facing to hold in its place, is that where the two, the forepart and facing, are stitched together. It should be right on the edge, and the facing must be rolled out to meet the edge of the forepart. If this is done correctly, the inner stay of linen or staytape will only just be caught in the stitching and will not prove hard to stitch. If, however, the sewing is off the edge, it will be found hard to turn the needle quickly enough to make a small stitch. To obtain the desired result, it will need to be prick stitched, but this is quite unnecessary for average clothes, tweeds, etc., and makes hard work of a really easy job. A short needle (a 5 or 6) is a good size for this, and the silk or cotton being used must be fine, as the stitching should not show more than a row of minute dents very close together.

Before stitching, the edges should not be pressed in any way as this hardens the inside stays. This gives an opportunity to straighten up any bumps or hollows on the edge when the stitching is begun, by rolling with the fingers. The edge stitching is put in from the neck right round to the side seam along the bottom, the two inlays being stitched exactly as the part where the facing is sewn on. When the edges are finished and before putting down the forepart, turn in the edge of the armhole or scye (Scye is an abbreviation of Arm's Eye), and serge it down with silk or thread. The turn-in should be about $\frac{3}{8}$ inch and will require no basting. Repeat on the other forepart.

PRESSING EDGES AND FOREPARTS.

The edges and the inside of the foreparts will now require a final press before the lining is put in, which is to be the next operation. This pressing should be done with a warm iron, and the edge should be pressed after the pockets, armhole, etc., have been gone over inside. It should be done on a board with a piece of single cloth over it, which will prevent much of the gloss or shine on the right side. It also allows the iron to press the parts to the required thinness. The edge is pressed when the iron will just "speak," on the wrong side, that is on the facing, on a piece of linen rubbed with a wet sponge, and should be allowed to stand. The basting stitches in the edge may be taken out as the edge is pressed, about an iron's length at a time, and immediately after the iron is taken off, the edge must be straightened up if necessary.

LINING.

The next operation is the inside lining of the foreparts. This was cut roughly into shape when cutting the lining for the back and should present no difficulty. Begin on the inside of the right forepart at the neck, laying the lining loosely on in its place. Put in long bastings about 2 inches from the edge of the lining, all down the front to within 3 inches of the bottom and break off. Now form a small pleat toward the armhole, from the shoulder to the breast. that is, to about the level or the top pocket, and baste it down to the cloth. Then baste with long stitches round the armhole (about 1 inch away) down near the side seam well away from the bottom.

These long bastings are a light fixing stitch which should be put in to allow the lining to be cut to shape, and, if necessary, basted and turned in on the edge of the lining but before doing this it should be cut away if required. Turn the front edge in about $\frac{1}{2}$ inch $\frac{3}{4}$ inch from the edge at the neck, and allow the space from edge to lining to broaden to about $2\frac{1}{2}$ inches at the top button if possible. This is a good allowance for the facing width for the holes to be well clear, and must be balanced on the button side, that is, the side now worked on.

Turn the lining in to correspond from the bottom button, where the edge turns out of the straight, and along

the bottom about $\frac{3}{4}$ inch up near the front, reducing the width to about $\frac{1}{2}$ inch at the side seam. Repeat this on the left forepart, basting from the bottom near the front edge, and prepare it as the right forepart. It may then be felled. The scye should be cut away to a good seam turn-in, and nicked in to allow for the curve of the edge. Lining does not stretch sufficiently to do this without nicking. This edge may be turned in and felled without basting if the student is capable, and if it has been basted as mentioned in the earlier part of this section it should be easy enough. The turn-in should be about $\frac{1}{8}$ inch from the edge and after the felling is finished it should be lightly side-stitched round the curved part, from a point about 1 inch from the side seam, for about 4 inches. This prevents the lining, which must always be put in loosely both sideways and in the length, from rolling out into the scye, but care should be taken not to overdo the looseness.

Now baste along on the edge of the shoulder and side seams on the cloth side to hold the lining into place, and cut away the surplus lining. The two foreparts are then ready for the back and this may be proceeded with.

BACKSTRAPS.

A short belt fitted across the back in the hollow of the waist, called a backstrap, is used to make any slight adjustments to the waist size of the vest, which is a close fitting garment. It is made of material similar to the back and is in accordance with the size of the garment. The average size is $1\frac{1}{2}$ inch wide at the side seam, and $\frac{3}{4}$ inch wide at the buckle end. The length is usually the back width plus the size of the side seam inlay and an inch or so at the buckle end. Lay on the board the materials for the strap, in a wide strip, and taking up the inchstick and pipeclay, mark first of all, if the edge is not straight, a straight line the length of the strap. Now make another mark, a seam-turn in from the line just made. This forms the turned-in edge and in this case will be down the centre of the strap and not on the edge. Make another mark half the strap width from the line for the turn in and another the full size from the last line drawn. There will therefore be four lines converging, drawn on the run of the material and not on the bias. Now allow about three-quarters of the width of the strap, on the edge, by the last line drawn and cut it out, as shown in Fig. 53. Get a fairly warm iron and after marking both straps (this may be done by placing right sides together and giving it a pat with the hand, the clay marking on to the unmarked one), crease it first in the turn-in, then turn it

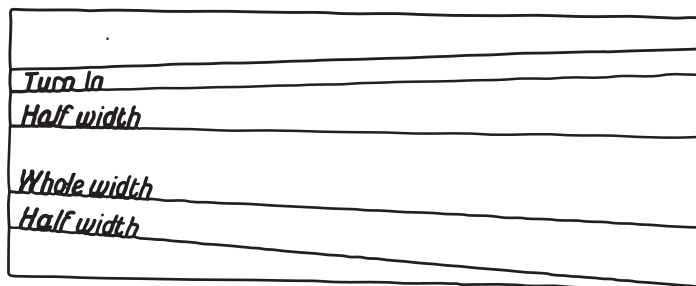


FIG. 53. CUTTING THE BACKSTRAPS

again to the next mark and crease it, and again on the last mark. One strap may be turned in at the narrow end before creasing, to form a finished end, and must be put on the right back. The actual shape of the straps when finished will be seen after creasing, and after cutting the strips of linen to fit inside, they may be basted down through the middle and felled. This felling may be taken right through to make dents on the outer side, but they must not show too much. This completes the straps, and the back seam of the outer and inner backs should then be sewn up. These should be creased over to one side with the iron, and when in the vest should lay different ways so as not to make too much thickness on the seam, By laying both hacks on the board in the same position and creasing the seam in the same direction, this will be accomplished. A piece of linen should be put into the back-neck, about 1 inch wide from seam to seam on the shoulders, to take the strain across the neck. It is cut to the shape of the top part of the back and sewn in with the seams and the back-neck. Baste it on from the outside of the back. (Fig. 54.)



FIG. 54. THE NECKSTAY

It will be remembered that in threadmarking the aide seams on the back at the top, the marks were begun where the line for the back scye forms the corner. Make a small chalk mark a seam below this on the side seam, and lay the forepart with the turn-in of the armhole to this mark. Place one hand firmly at this point and stretch the forepart down towards the bottom, putting another mark on the back about 2 inch from the bottom edge (of the forepart).

This marking, which is usually about the hollow of the waist, is the point for the bottom of the backstrap, and it should be marked off on to the other back and the straps may then be basted on. Lay them in a straight line across the waist and put in a line of basting right across the back from side to side. Now take the left forepart, and, beginning at the top of the side seam, baste it on the forepart, and, slightly smaller than an ordinary seam, from top to bottom, filling in the back slightly in the hollow of the waist. This fullness is for the shape of the inlay, which will tie up and make shortness in the back if not allowed for. The basting stitches should be small and in line, as this is the guide for sewing. (Fig. 55.)

The shoulder is then basted, beginning at the neck end and allowing a little fullness in the hollow of the neck (the back is filled in). The edge of the forepart and the mark across the neck must be ill line (after they are sewn) and care must be taken to get the points together correctly.

The top mark on the Side seam and that at the neck-

point are very important, and must be put together with the edges of the forepart conforming to the marks. The shoulder and side seam on the other side should then be basted, using the side already basted for the balance and the distances from the edge to start from. The inside back, which was cut and sewn up at the same time as the outer, is now basted into place in a similar manner so that all edges are together and the basting threads are just outside the line of sewing. The scye on both sides may also be basted round and a run marked to sew in.

Back-stitch the side seams and shoulders and back-and-fore stitch the armholes, taking care to fasten off well at the top of the side seams and the ends of the shoulder seams. The sewing may be done in a continuous run from the bottom of the side seam round to the neck on the one side, and from the neck to the bottom on the other, and must be sewn on the outside back.

Now, after this is sewn, nick in the armholes to allow the material to lay when turned out, and turn back the corners at the scye so that they will lie in place when reversed. The nicks must go to within $\frac{1}{8}$ inch of the sewing and almost all the way round the scye. The vest will now appear as a bag with the two foreparts inside it, and will be open at the neck and bottom.

Place the hands inside at the bottom and catch hold of the foreparts at the neck. Pull them out and give the whole a good shake. The vest will then be almost in its position for basting, and should only need a little working at the scyes to get the correct runs from the forepart on to the back. These should be a continuous curve and have no awkward corners. Baste the scyes about $\frac{3}{8}$ inch from the edge and turn attention to the neck.

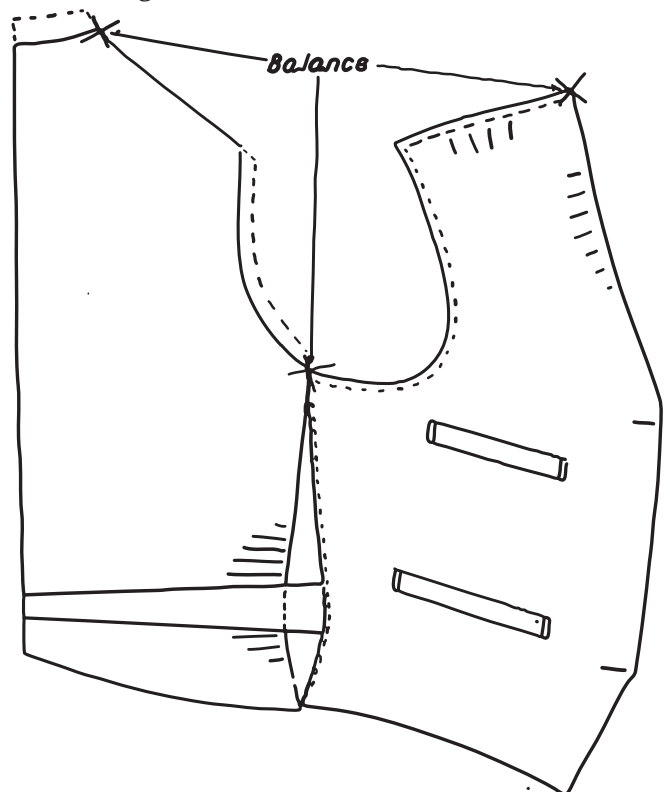


FIG. 55. BALANCE MARKS ON BACK AND FOREPART

THE NECK.

This is marked on the outside and should follow the markthreads. Baste with a long stitch about 2 inches away from the neck first, to get the lay of the inner and outer backs and then turn in the outer back first, following with the inner one, turning it in just inside the outer.

THE BOTTOM.

Take hold of the back by the centre seam at the neck and at the bottom, get the two seams the same length and put in a basting stitch on the seam by the backstraps. This will ensure the two being the same length, and as the back is already held at the side seams, by the seams, it will need no other fixing. Lay the vest on the board so that the bottom part of the back is flat, and mark it across from side to side, then clear up the inlay to about $\frac{3}{8}$ inch and turn it up in a manner similar to the neck. The outer back should turn over the edge of the forepart, and the run of the turn-in follows the marks. The bottom, neck, and scyes, are then felled. The neck is also stitched about $\frac{3}{8}$ inch away from the edge of the neck on the outside, and all the sewing except the buttonholes is then finished.

THE HOLES.

Mark the top and bottom holes on the threadmarks first put in, on the left side (in the Marking up), and then divide equally the distance between the two marks for the number of holes needed; e.g. if six, divide by five; always divide by one less than the number needed, cut, and work them.

PRESSING OFF.

All sewing is now completed and the basting threads may be taken out everywhere. A sharp iron is first used for the lining. This is smoothed over, beginning at the right shoulder, working down the front, across the forepart and back, and going up as far as possible. Then go across the other forepart, up the front, and across the shoulders, so as to finish at the starting point. The pressing should be done on a good thick pad, or "baby," and the iron must be clean, as nothing is between iron and material.

Now turn it over and, using the same pad on the board, press all over the two foreparts, using a damp cloth and piece of linen. The iron need not be too hot. The linen on the damp cloth prevents too much heat going through and allows the weight to do what is necessary. Begin at the shoulder and press down the forepart and across under the arm, then on the other forepart begin at the side seam, across to and up the front. This should also end at the place where the pressing began, and another iron must then be taken as the one in use will be hardly hot enough to put a finish to the back, which is then smoothed over. It will be seen that there is a method in the pressing, and, as most of the foreparts were well pressed before the lining was put in, they need very little to finish them.

THE BUTTONS.

Lay the vest down smoothly and get out the buttons and pipeclay, also make at least two double threads waxed and twisted. Turn the waistcoat inside out so that the

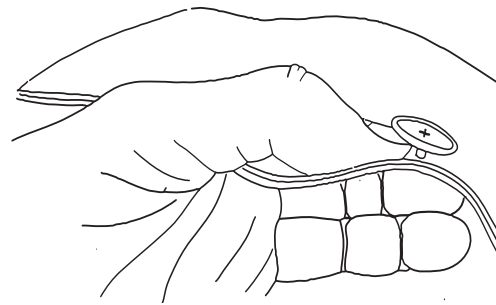


FIG. 56. SEWING ON A BUTTON WITH A NECK
Note left thumb.

two edges are together from neck to button, and from the bottom point to the bottom button. Lay it on the board, buttonhole side up, and scrape a little pipeclay so that it goes through the eye of each of the holes. Lift up the left side and mark where the chalk has fallen with a clear cross. This should make both foreparts the same size and the buttons may then be sewn on (with a neck). Using a double thread, cut off the knot, and beginning at the bottom mark, put in a stitch to fasten the end.

Thread the button through one hole, and get it down near the mark and just lay the left thumb on it to hold it. Now if the button is to be sewn on with a cross at the holes, put the needle through the opposite hole (see Fig. 56) and move the thumb so that it is under the button and near the position where the stitches holding the button will be put in. Put in the next stitch but do not prick it through.

Allow the needle to come out by the thumbnail and pull the hand out, keeping the thumb under the button, so that the button hangs loosely. This looseness will form the length of the neck, and the stitch should be repeated in the same holes and again in the other two, putting at least two stitches in each. At the last stitch pull the button so that all the stitches will be evened up and become the same size, between the button and the vest, and then twist the thread round the neck so formed, three or four times, and push the needle through the top of the neck to fasten (that is near the button). Reverse the twisting motion and finish at the base of the neck fastening off on the surface. It will be seen that very little of the button sewing will show on the facing, and all the buttons should be sewn on in the same way.

The vest should not be crowded into the lap, but lie off the knees, the edge being towards the worker. Always begin at the bottom button, as the thread will probably catch those sewn on if the sewing on is begun from the top.

This concludes the making of a vest, and the student should try and remember each section of the work which follows that in hand at the moment. It will save a great deal of time and patience, and it will be found that each part in hand leads to the next, and there will be no question of going over the same thing twice.

EXTRAS.

The vest as explained here is just an ordinary waistcoat, and parts such as sidevents, eyeglass pocket, pentacks, etc., are called "extras," and are included in the particulars on the ticket. A short description of these is given on the following pages.

SIDEVENTS

These are short cuts or openings allowed in the side seams at the bottom usually 2 inches long, and the method of forming them is as follows. In making up the edges of the foreparts and putting in the edge stay, make a small nick the length of the vent on the edge forming the side seam and baste in a short piece of linen or stay tape. From the nick to the bottom, turn the edge in a good seam, but no more, and when the bottom inlay is turned up, turn in the edge at the end, to make a finished edge to the vent. When lining the forepart, nick in the lining, turn that in also, and fell it when felling the linings. This short piece of finished edge is stitched like the front edge. In putting in the back, the side seam is basted and sewn from the nick upwards, leaving the vent free, and this is turned in to run with the side seam, and finished when felling the bottom edge of the back. A small bar tack (like the end of a buttonhole) must be put across the top end of the vent to prevent splitting, and it is pressed in the usual way when pressing.

EYEGLOSS POCKET.

This is a small pocket usually a half-moon, put into the forepart near the armpit, about 2½ inches long and deep enough to take a monocle. It is sometimes made with chamois (wash leather), which on no account must be pressed with a hot iron, neither may it be damped or wetted in any way (this is very important).

PENTACKS.

These are private tacks in the welts (the top ones) and are to prevent the pen or pencil from falling away across the pocket. The tack is sometimes carried through to the pocket and sewn right to the bottom.

BACK-NECK PIECE.

This is a continuation of the front edge all round the neck. It is sewn into the shoulder before the front edge is made up and throws more shape into the neck and shoulders than the usual plain shoulder seam.

The back is felled across the neck ½ inch below the edge, after it is made up, and should be slightly longer in the width than the neck piece.

COLLAR AND LAPELS.

These are cut to the shape required (see Figs. 57 and 58) made up with a lining (similar to a flap) and laid into place. The lining is fastened to the edge before the stays are put in and drawn in with it. An allowance must be cut on the lapel to turn over the edge, and the facing meets it at the bottom, just above the top hole. The collar is cut separately, and is first sewn across the top of the lapel and the seam opened. It is then marked to the shape, cut away, and turned in, the lining being fitted and felled into place. The simplest way to fit these is to make them up before the lapels are put on.

BEEBLE BACK.

This is an extended back, with rounded corners. The bottom edge of the back being longer than the lines of the edge on the foreparts. It is made up in the usual way, but to the marks as required.

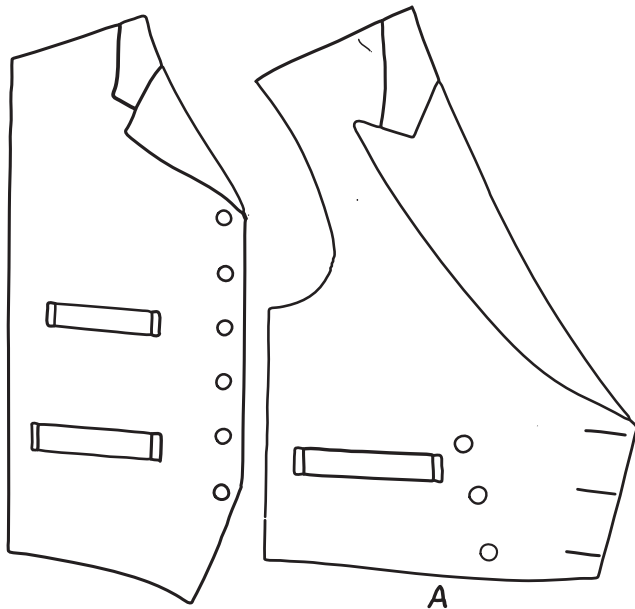


FIG. 57. SINGLE-BREADED VEST WITH COLLAR AND LAPEL

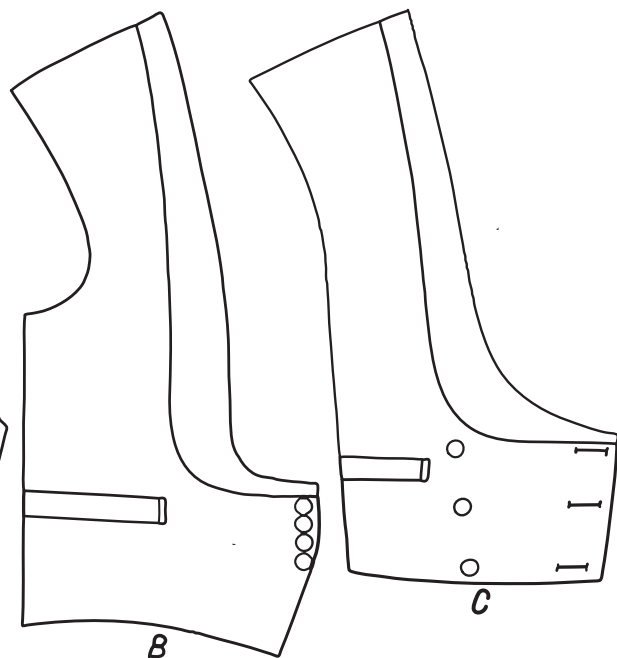


FIG. 58. VEST STYLES
A = Double-breasted. B = Single-breasted dress, U Front. C = Double-breasted dress.

CHAPTER VIII
COAT OR JACKET MAKING

THE LOUNGE COAT.

The student should by now understand such simple technical terms as facings, canvases, bridles, stays, etc. These are used in making coats as well as vests and for an exactly similar purpose, but there are extra names to parts, and although a coat of the description illustrated is somewhat like a vest but longer, with sleeves and flap pockets, it does not necessarily mean that there is very little difference. In the first place a coat is an outer covering for the trunk and needs a good deal of shaping to get it to fit the figure. There is building up in the shoulders and padding, shaped seams requiring line, working up, and shrinking, etc. These require patience and practice; it is one thing to make a garment to hang on the shoulders of a model, but quite another to fit it, and this is where the combined use of needle, iron, and skill on the part of the tailor aid the cutter to achieve his object. One is no use without the other, and, although garment cutting has been brought to a fine art, and the difficulties of bad workmanship to a great extent overcome, if the hallmark of good tailoring is lacking it can easily be seen by the expert eye.

On receiving the garment (usually tied up in the canvas) examine the ticket, which would be set out in a similar way to that of the vest.

Name of customer
Garment. Single-breasted Lounge S.B. Jacket
Edges. Single Stitched. S.S.E. Fronts 3 buttons
Cuffs 3 (Vent with 3 holes and buttons)
Pockets 5 (2 side, Outbreast, Inbreast, and ticket)
Try-on Finish Workman.....

Open the canvas and check the trimmings. These will consist of canvas and haircloth (the latter is used to stiffen and hold the shape in the shoulders), linings (body and sleeve), silesia, linen, silk (handsilk), thread, buttons, a piece of melton, and a strip of French canvas for the undercollar (both these should be on the bias). There will also be some pieces of cloth for fittings. These consist of: facings, outside collar, flaps, jettings, outside breast welt and facing, and two small pieces of material may also be needed to piece the facing for the inside breast and ticket pockets. Put all fittings and trimmings to one side and mark up all inlays, balance, and button marks.

Inlays, etc., to be marked are—

ON THE FOREPART.

Side seam, the bottom, the shoulders, the neck, or gorge, on the sleeve seam at the shoulder, and a short line at the top of the side seam, the buttons, and the cut under the arm (through the centre and on the line nearest the side seam). (Fig. 59.)

ON THE BACK.

Along the bottom and across the neck. The ends of these marks on the side seam and shoulder as well as the balance mark should be nicked and small nicks should be put about 6 inches apart in the inlay on the back seam. The markthread for this seam is a single thread and is not cut. It should be knotted and fastened off and put through the side marked only. This gives a better line to sew by, and the run of the back seam is important. (Fig. 60.)

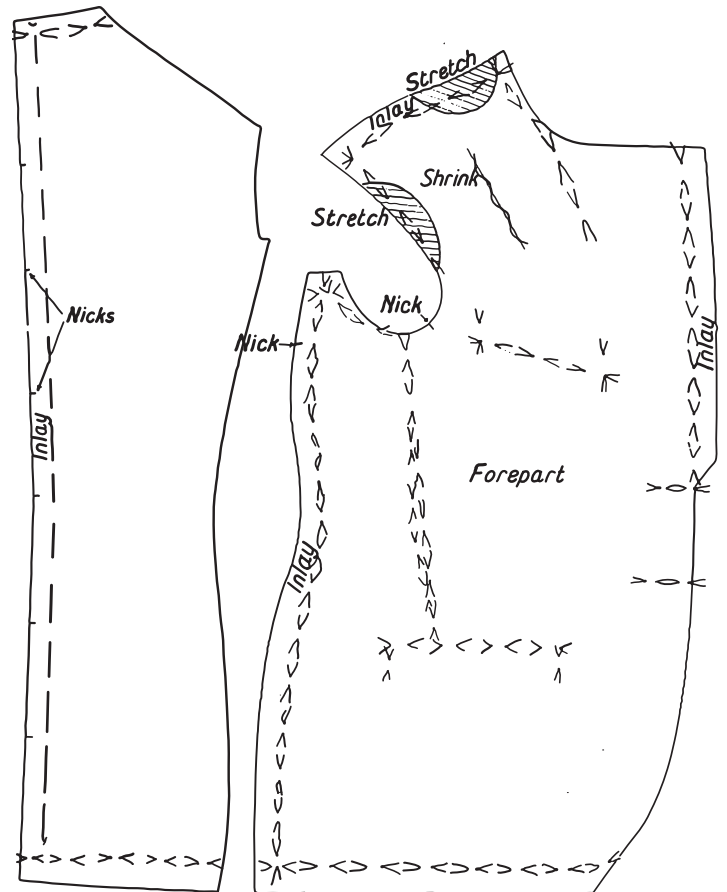


FIG. 60. THE JACKET BACK, MARKING UP

FIG. 59. THE JACKET FOREPART, MARKING UP

ON THE SLEEVES.

These are composed of two parts, top and underside. An examination of these will explain the names, the topside being rounded at the top and without inlay except at the cuff, while the underside is hollowed and has an inlay down the hindarm seam. The seams are named forearm and hindarm, and these will also explain themselves, the hollowed one being the forearm. Mark the inlay on the underside on the hindarm (not the cuff) and that at the cuff (called the turn-up) on the top side only. This is the actual length of the sleeve, and must not be confused with that on the underside which is not to be marked. This is all the marking to be done, and attention may be turned to cutting the linings and facings. It is easier to cut the linings while the garment is in pieces and lies flat, than when it is together. (Figs. 61 and 62.)

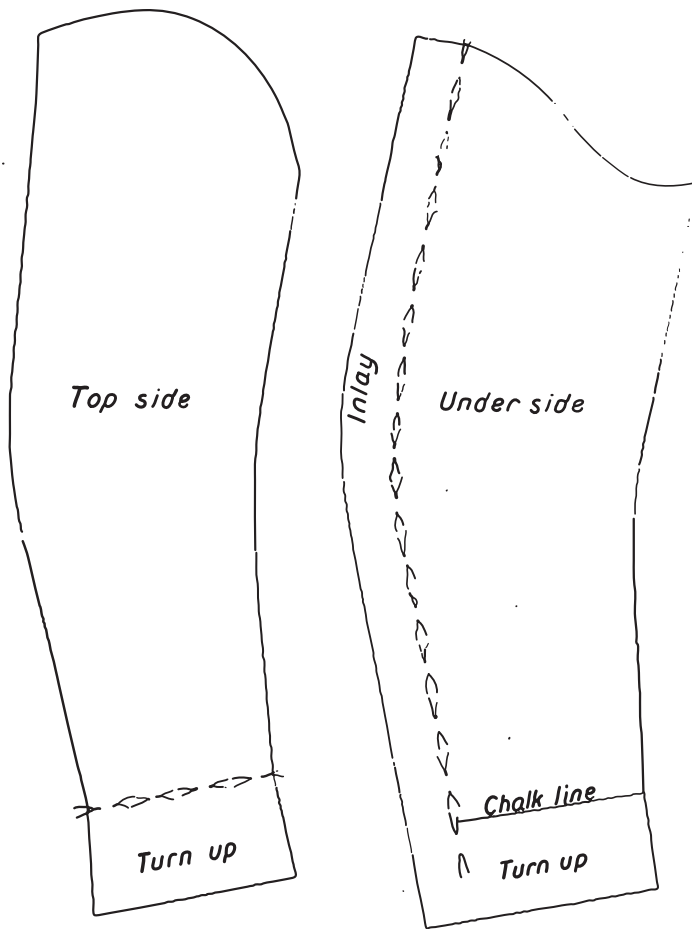


FIG. 61. THE SLEEVES, MARKING UP

Lay out the lining for the body part, and lay the cloth back on it with the back seam along the selvedge edge, and a little more inlay at the bottom. Cut round the back as it lies and allow a good seam on the side seam and back scye, and on the neck and across the shoulder about $\frac{3}{4}$ inch. This gives a good margin and turn-ins of reasonable size. Place the forepart on the other part with the neck-point and bottom edge mark registering where the facing will meet it, and allow 1 inch to turn in all down the front. Mark lightly, or cut, across the shoulder and down the side seam, but do not cut out the shape of the armhole. These are all the trimmings (except the canvases) which are to be fitted before the baste, and all may be tied up, and put aside, with the exception of the canvas, melton under-collar, and collar canvas.

CUTTING THE CANVAS AND HAIRCLOTH.

Lay the canvas on the board, and one of the foreparts on top of it, with the selvedge edge of the canvas running from the shoulder point, through the armhole, and about half-way across the pocket mouth. It will thus be lying with the bias of the canvas down the edge of the forepart. Cut round the edge allowing $\frac{1}{4}$ inch margin. Remove the forepart and cut the other canvas using the one already cut as a pattern.

The haircloth, which is a material about 15 inches wide made from the mane and tail of horses, and used

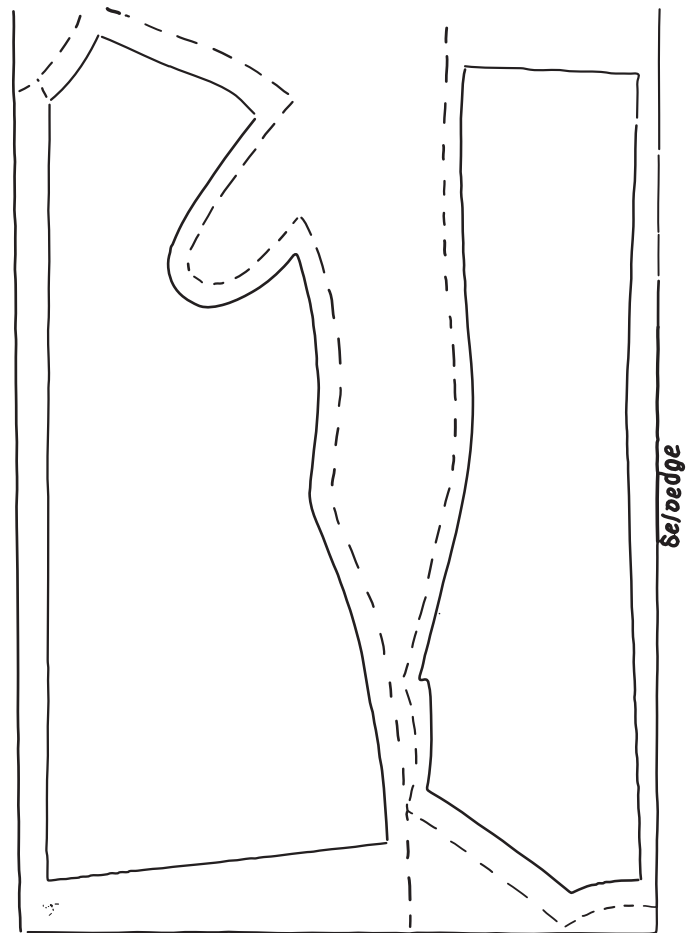


FIG. 62. CUTTING THE BODY LINING

to stiffen up and help to keep the shape of the shoulders, is then fitted. Double it across from selvedge to selvedge and cut it the shape of a large bean, about 9 inches long and sufficiently wide to fill up the shoulder. The top edge should lie about $1\frac{1}{2}$ inches from the edge of the canvas along the shoulder, the front edge about $\frac{1}{2}$ inch from the crease edge, and parallel to it, while the edge to the scye must follow its shape and fit nearly into its edge. The bottom in the ordinary way would be about level with the breast pocket, but this depends largely on the customer's requirements. The haircloth is covered with a piece of thin canvas which overlaps it by at least $\frac{1}{2}$ inch all round, as no edges must be felt when the canvas is in position. If the student passes his hand over the front part of the shoulder he will find that it is hollow towards the front above the breast, and from the neck to the shoulder part, and this shape must be worked into both the canvas and forepart. In the canvases this is produced by wedges, filling up cuts, and these are put into the shoulder section as follows: from the middle of the shoulder towards the breast, cut down about 4 inches and put a wedge of canvas in to open the cut about 1 inch. Put in three cuts in the armhole and another in the neck about $1\frac{1}{2}$ inches from the neck-point.

In the haircloth and covering canvas these cuts are also inserted, but no cut must come on top of another as this will make gaps which can be felt from outside the shoulder when the coat is finished.

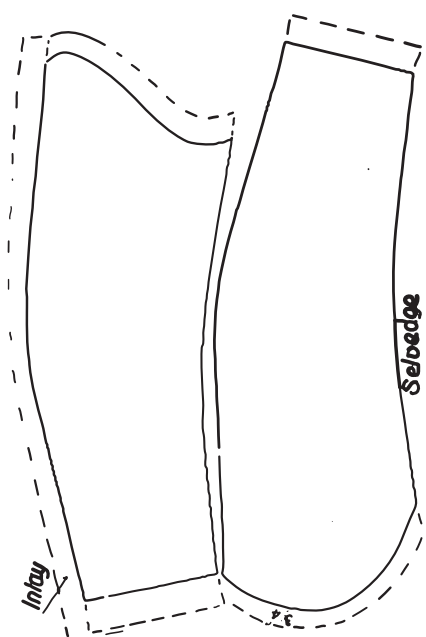


FIG. 63. CUTTING THE SLEEVE LINING

BASTING.

Pick up the right forepart and fold it in half from a point under the arm at the top of the cut, in line with the centre mark, with the wrong side out, and baste with a small stitch beginning under the arm and using the second line of threads as the mark for the stitches. This done, lift the top layer of cloth (the inlay on the side seam) and pass it over so that it lays on the knee with the balance marks at

the top. Now take up the corresponding half back and lay the balance marks together and fix them. Begin basting the seam at the top, and allow a little fullness, from the balance to the top as this helps to make a clean back scye. Baste an ordinary size seam, and after passing the mark keep the back quite fair for about 3 inches. In the hollow of the waist fill in the forepart on to the back, but do not overdo it. This should extend about 2½ inches each side of the waist line or the most hollow part of the seam, and from just below the waist to the bottom edge of the cloth on both back and forepart the back should command the seam, that is, it is just on the tight side to the forepart.

Lap the side seam, and when setting the collar, etc., at the finish of the baste, stretch it a little on the inlay where it was filled in at the waist. This will help it to fit on the back where it lies, as it must on no account force the back into fullness at that point. As this is to be a skeleton baste, without linings but with facings, no seams are opened, all being lapped on the inlays. Repeat the basting of the cut and side seam on the fellow forepart, but beginning at the bottom end of both and in a similar manner, the part with the side seam inlay lying on top.

The balance mark on the side seam should be fastened into place, and the markthreads on both back and forepart should correspond in position to those of the finished seam. This ensures them being alike. These marks ought to be in line, but unless there is a great difference between them little notice need be taken.

THE FACING AND CANVAS.

Lay the facing right side downwards and with the neck or top end to the right, and place the canvas on it, as it will be when in the forepart. If the canvases were not made up, the haircloth should be laid in the shoulder on top of the canvas and then the forepart laid on top of all, right side up.

Before this is done, however, the shoulders need shaping, and must be stretched with a fairly warm iron in the following manner: Place the two foreparts on the pressing board with the bottom of the forepart to the right and the scye away from the worker. Take the iron and place it in the front of the armhole. Hold the two thicknesses of the forepart in the left hand about 2 inches down from the seam in front of the shoulder, and at the same time as the iron is moved upwards pull the scye out and round towards the neck. Put a little drop of water on and repeat, and at the same time shrink the shoulder to a point about half-way across.

Repeat this in the hollow of the shoulder seam, putting the iron on the neck end and straining it toward the shoulder-point. Shrink this down about 4 inches on the forepart, and then turn the foreparts over and see that this forepart is the same as the former top one. After laying the forepart on top of the canvas and facing, baste through all three, beginning at the top in the hollow of the shoulder and down on the back edge of the facing, which is underneath. The stitch may be fairly long and the forepart must be smoothed down with the left hand. This basting is done on the board, and the needle comes out between the first and second fingers, and is plucked with the right hand only. The beginner always tends to pull the needle out with the left hand, but this is useless and incorrect.

At the bottom, allow sufficient space to turn up the inlay without breaking the basting. Return to the top or shoulder and midway between the first stitch and the neckline; begin again and force the forepart to fit the canvas in shape. Carry on round the neck, down behind the crease of the lapel (this is threadmarked) and at the top button, turn down the front, allowing space for the turn in on the edge, if there is inlay. Again begin at the shoulder, this time near the armhole and baste round the scye to where the canvas breaks away and follow it to the bottom. Now take up the forepart which will have canvas and facing basted on and lay it on the knee at the top of the lapel, which may then be turned over and have a few large padding stitches of basting cotton put in on the crease. (These will be on the facing side.)

Turn the forepart facing side up and baste the forepart edge and canvas over to the mark on the front edge. Begin half-way across the back along the bottom in the threadmark and make a run to the marks on the front of the forepart. (The centre back is the length of the coat and on no account should this be altered.)

Turn in the facing to lay inside the edge up to the top button, and to come just outside the forepart edge on the lapel. Clear away any surplus facing and canvas across the lapel and in the neck. The other forepart may then be treated in the same manner, beginning the basting from the centre shoulder and working the forepart down. This will make sure of sufficient length in both canvas and facing, and allows the breast to set evenly.

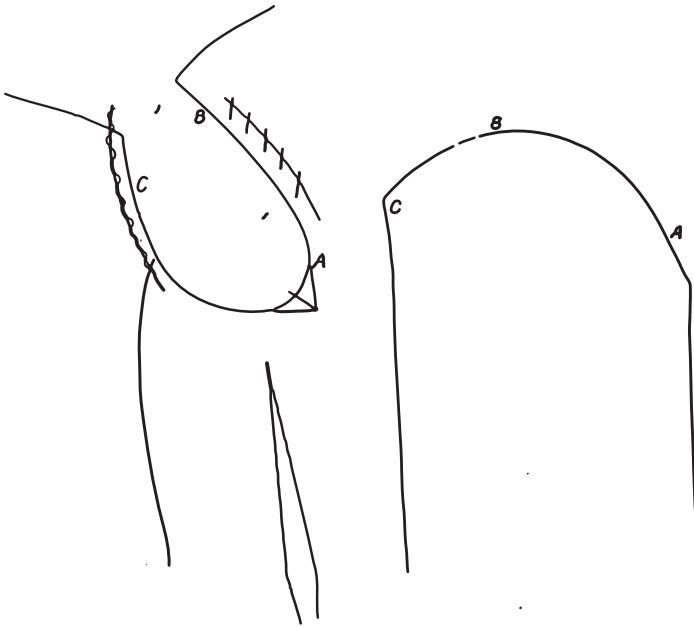


FIG. 64. PUTTING IN THE SLEEVE

Halved angle at forearm is sleeve pitch, fullness is worked in from A to B. C has no definite position but is found for the right sleeve by measure on the left one.

THE SHOULDERS.

Mark the run of the seam on the shoulder with a clean line and a gentle curve according to the threadmarks, and begin at the neck on the right forepart. The line on the back neck and that on the forepart have to be in line when sewn, so that in the basting, which is as near the sewing line as possible, the marks must cross. This is important. Work in a little fullness in the hollow and also at the tip and remember the seam is shaped and should be kept so. The fullness in the hollow allows the back to spread just behind the seam and at the end assists the back scye in the same way as the top of the side seam. After basting the seam, lap it through the canvas also, but not right to the armhole. The last $1\frac{1}{2}$ inches or thereabouts must be free for the sleeve head seam. The sleeves come next and may be basted up.

THE SLEEVES.

Layout the undersides. Take up the top one and pull it over to lie by the other, turning it at the same time. This will make both lay right side up. Now take the topsides and lay both on one of the undersides to fit it; it does not matter which. Then take out the under one and fit it to the other underside (do not turn the undersides or two sleeves for one scye may be the result). Begin basting at the top of the forearm on the topside and baste an ordinary size seam (or slightly smaller) and continue right to the bottom of the turn-up.

Lay the sleeve flat and hook over the topside so that the edge lies to the marks on the underside. This is from the elbow upwards. Make a few marks on the edge of the topside, on the underside, and also a few cross marks over the edge. These cross marks are a guide to the worker as to whether the topside is filling in on

the underside. The topside must lie on the underside so that both seams at the top are making a run from top to underside. If anything, the topside should be slightly below the level of the underside as there must be nothing cut away from the top, and the underside may be shaped to a run, but for the present it is left as inlay. Lap this last seam and turn up the cuff to the marks on the topside. (There should be none in the underside.)

BASTING IN.

In the first marking up, a mark or nick was put at the point where the fore or front seam of the sleeves is to fit. In the event of its not having been put in, the point may be found by forming a right angle in the front of the scye, the vertical line running from the nearest point to the front edge and the horizontal line from the level of the under arm. Halve this angle, and in basting the sleeve the top of the seam is put slightly higher up, so that the seam when sewn will be exactly on the line. This is the balance for the sleeves and the starting point for the basting. (Fig. 64.)

It will be seen that there is a marked inlay on the forepart from the shoulder forward, and it is possible that in the shaping, the shoulder was stretched more than the back width allowed, or maybe the back is either too full or not full enough for the width of the forepart. (Much depends on the texture of the cloth.) If this is so, and the line does not continue the run of the back scye, re-mark it with the pipeclay. Hold the shoulder over the clenched left hand so that the knuckle of the first finger is in the armhole in front of the shoulder. This is the left half and the side first basted; the shoulder hollow falling into the wrist. Mark it from the shoulder seam to nothing at the front of the scye, where it disappears on the edge, and also at the top of the side seam where there is a small inlay. Begin basting at the forearm point, and for the first inch allow enough fullness to work into the forepart to prevent any fear of tightness, then allow more fullness to go in gradually, and then reduce to nothing about 1 inch from the shoulder seam. From there to about $1\frac{1}{2}$ inch past the side seam there should be a slight tightness in the sleeve, holding the back in full, but this must not be overdone. The remainder of the sleeve is filled in if necessary under the arm, but the fullness should not go right to the forearm seam. The hindarm seam should be about $1\frac{1}{2}$ inch from the shoulder, and the fullness in front evenly distributed without any little pleats.

In basting the front, go up from outside on the forepart as far as is convenient, then stick the needle in the seam and turn to the inside. It will be found that by bringing the sleeve edge over to the mark on the crown that a certain amount of material is available to be basted in. This should explain itself, as it stands to reason the sleeve is cut to fit the armhole and will find its place naturally. It is up to the worker to fix it there. Sleeves should have no terrors for a craftsman who thinks of the stages in his work.

After basting in the sleeve, hold it up on the hand as when marking the scye and see how it hangs to the forepart. The bottom or cuff will, if the sleeve is correct, be about 1 inch behind the front pocket mark. There will be no fluting from the crown downwards, and both the forearm and hindarm will hang clean. If the fullness is out of its proper place it may appear too long at the forearm. This will occur more often on the right sleeve, as there is always a tendency to fill in too quickly after passing the shoulder seam. For the right sleeve, mark the scye as before, and also measure from the shoulder seam to the hindarm seam of the left sleeve and put a mark the same distance down on the right back. Begin by first fastening the forearm on the mark, then baste from the hindarm mark over the shoulder to the forearm. Now work back from the hindarm seam and baste it, beginning about 2 inches below the side seam and holding the sleeve tightly. Finish by working in any remaining fullness under the arm as was done on the left side. Lightly fasten the canvas to the sleeve seam from the outside by basting as close to the seam as possible, and make the shoulder pads.

SHOULDER PADS.

These are formed of three plies of wadding, or are made of domett (5 ply, all of different sizes). Cut out a triangle of wadding with the base about 6 inches and the apex about 4 inch high. (This should be on the double.) Then cut two more pieces (also double) all smaller than each other and make them up into two pads with the long sides all level. Put a stitch in through the middle to hold them together and thin out the shorter edges to graduate them. To baste them in, place the shoulder of the coat on the knee with the knee in the armhole and the shoulder seam on the top. Lay the pad with the long edge into the scye, and the point on the seam of the shoulder. Baste it along the edge first and then serge it down on the two other edges, to the cloth and canvas.

JOINING.

The baste is now getting toward the finish and the back is basted up and lapped. Complete the run of the turn-up at the bottom and mark the neck line all round ready for cutting the under collar.

THE COLLAR.

Lay the lapel and left shoulder as flat as possible on a piece of brown paper with the forepart upwards. The crease edge of the collar is normally 1 inch from the mark in the neck off the forepart. Lay the inchstick, which will usually be 1 inch wide, so that one edge is touching the neck mark on the shoulder and the other is on the front edge at the top button. This is equivalent to the crease edge, the edge of the stick from the button mark being in the line. Make a mark on this edge and carry it up on to the paper. Follow the curve of the neck and lapel also on the paper, and put a small line for the collar end. Now pull over the back neck so that it is in line with the crease row, and make a mark level with the centre seam of the back. The foundation of the collar pattern is then ready for the outline. (Fig. 65.)

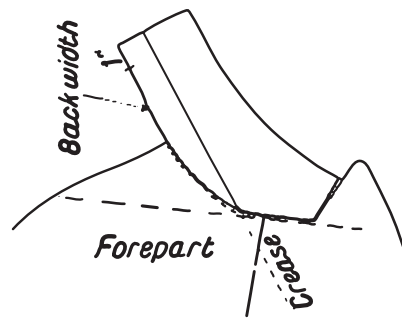


FIG. 65. CUTTING THE UNDER-COLLAR

Mark the crease edge afresh from the centre back through the curve of the front neck. Put in a fresh line for the curve and continue the mark for the length of the collar about $1\frac{1}{2}$ inches from the lapel mark, and mark it at that point.

Extend the length of the back width 1 inch for fullness allowance and a seam, and chalk a line square with the crease edge. Make another line for the stand running from the end of the curve to the middle of the neck 1 inch away from the crease mark, and then put a line to mark the fall. This is from the $1\frac{1}{2}$ inch mark at the collar end to a width of about $1\frac{3}{4}$ inches in the centre back. Now, by using a little common logic, it will be understood that the front part of the collar, where it joins the forepart, is the same shape as the forepart, so that if the collar section up to about 2 inches from the shoulder seam fits when the lapel is not turned over, it must fit when it is. As it will be remembered, the shoulders were given shape to allow them to sit into the hollow of the shoulder, and a certain amount of fullness was put into the shoulder seam from the back. This was to get the shape and to allow the back to spread after leaving the top of the shoulder, and to help the movement of the large bone in the back. The shape is not only confined to the shoulder but continues up to and into the neck in a gradual way, and this must be allowed for in the length of the collar, and is put in just in front of the shoulder seam.

MAKING THE COLLAR.

After cutting out the pattern of the collar, lay it on the melton so that both the stand and fall are on the bias. This will ensure the part which is to fit on the top of the lapel being on the straight—an important point. In marking, mark the crease edge also, and cut it out, allowing a little extra in length and width on the lapel end. Put in threadmarks for the crease, and cut them; sew the centre seam a small seam, and open it. Lay out the canvas for the collar which may be a strip already on the bias and lay the melton on it. Put a few basting stitches along near the crease edge to hold it. Cut, mark, and side-stitch it in the mark, slightly drawing it in. The canvas must be on the bias exactly as the collar itself is, otherwise it will not lend itself to the shape needed. Now put a small piece of canvas in the ends of the collar between the melton and canvas to stiffen the ends, which must be on the bias also, and fill the ends from crease to fall edge, up to about the line of the shoulder. Pad the collar in the usual way if there is time for the baste, but if not, press and shape it. The ends must not be stretched in any way, and all the shape or round should be for about 3 inches each side of the seam. Stretch the stand on its edge, and also the fall, passing the iron over to the crease edge. Crease the collar in the row of stitching first, from end to end, then take out the crease at the ends and proceed to baste it on.

PUTTING ON THE COLLAR.

Begin at the centre back and after clearing away any canvas over the edge, see that the stand is 1 inch from the crease edge. Baste firmly, but with an elastic stitch, to the left shoulder seam. This must be quite fair. Follow the marks with the edge of the collar, and after passing the seam, put in a little fullness for about 2 inches. This allows the collar to stand on the neck. From this point baste the collar so that the crease is in the line of crease on the lapel, and then let the front lie naturally on the forepart.

Stick the needle into the collar as a pin, and turn the front over. If the collar does not command the front as it should, alter it until it is correct. The allowance for extra length and width on the collar may to an extent confuse the student, but it need not be overdone, and the edges should almost come to the marks. If the foregoing is borne in mind there should be no great difficulty. After basting the left side, work back without fullness along the neck on the right side, across the back first, then allow in the same amount as on the other side, and lastly fit the front. Remember it is best to err on the long side with the collar, as it can be shortened, whereas a short collar means a new one. Little remains now to finish the baste except a little pressing. Lightly press and stretch inlays, where necessary, back scyes, seams, edges, etc., and, lastly, set the collar.

It must not be imagined that basting a garment is a matter of keeping a workman occupied for a few hours, and that therefore it does not really matter how the garment is put together. A baste is to aid the foreman, who may not definitely be able to fit certain slight deformities of the figure in the cutting, and it should conform to the entire shape of a finished garment. Just as much care and regard to detail are necessary to the one as to the other. Another item to remember is that, if the parts are correctly and carefully basted, the actual seaming, opening, etc., are far easier than when roughly put together.

THE MAKING

When the garment has been tried on, the workman should look over it to see if there are any alterations, and, if so, before removing any pins, a good chalk mark must be put on each side of them so that a definite amount will be marked for the alteration.

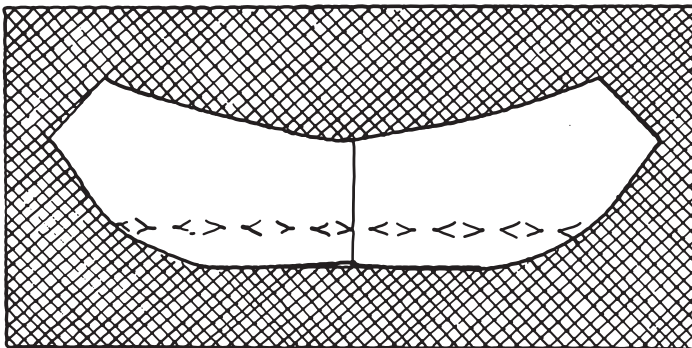


FIG. 66. CANVASING THE UNDER-COLLAR
Note bias of both the canvas and stand of the collar

RIPPING.

Rip out the sleeves, take off the collar, rip down the back, and across the shoulder seam. The garment will then lie flat (but not sufficiently for re-marking and cutting). Rip the turn-in on the edge, and take out the canvases and padding, also the lap basting of the aide seams. Any alteration should also be prepared for, the top of the side seams, cuts, etc. (in the event of alteration), being ripped ready to be re-marked. Put the two halves together, and smooth out any creases along the edges, across the shoulder seam on the back, etc., and take them to the cutter for marking up. This done, lay them out, and put in new threadmarks at any points of alteration, at the same time taking out the old ones on both halves. They should be laid with the edges together, as when first marked up, before the baste.

Open the bundle of trimmings and fittings, and get out the cloth pieces but not the facings or collar, and open some handsilk, if that is included for sewing, and either tie it round over the left shoulder and under the right arm, or put it on a silk stick. This is a narrow slat of wood, with holes in one end, about 15 inches long, fitted into a cloth pocket. The silk is threaded about half-way through one of the holes, and the two ends passed round the other end, which is pushed into the pocket, and holds it firmly. It can then be taken out strand by strand as required. Open also a skein of thread.

FITTING UP AND SEAMING.

Begin by matching the flaps for the side pockets and cutting them, also the O.B. welt and facing. Get the odd piece of lining left from the body lining and baste the two flaps and make them. Do not cut up the lining at random. Jettings, facings, puffs, hanger, etc., will be needed, and it is as well to plan out before cutting. Sew the cuts, the side seams and sleeves and linings, using the same method as when basting. Press open all seams sewn, i.e. sleeves, cuts, and side seams, and smooth over the sleeve linings. Prepare the sleeves as described below.

THE SLEEVES.

To make the vents, cut a strip of linen on the double 9 inches by 2 inches and halve it by cutting it across on the bias, making four pieces about 5 inches long on one edge and 4 inches on the other. Rip the hindarm for about 4½ inches and baste in one piece of linen on the top and one on the underside of each sleeve. Lay the sleeve hand on the knee with the underside uppermost, and pull back the corner to show the topside. Place the linen beneath the topside and baste along right on the edge. These stitches are left in when the edge is turned over, and basting on the cloth side slightly fills it in making the linen act as a bridle for the edge. It should not be below the turn-up. Let the corner of the underside fall back to its natural place and lay the other linen on it a seam's width back from the edge, but also not below the turn-up. Baste it lightly into place, and then turn in the edge of the inlay over the linen for the length of the vent, which is to be 4 inches. Mark the length with clay and prepare the other sleeve hand in the same way.

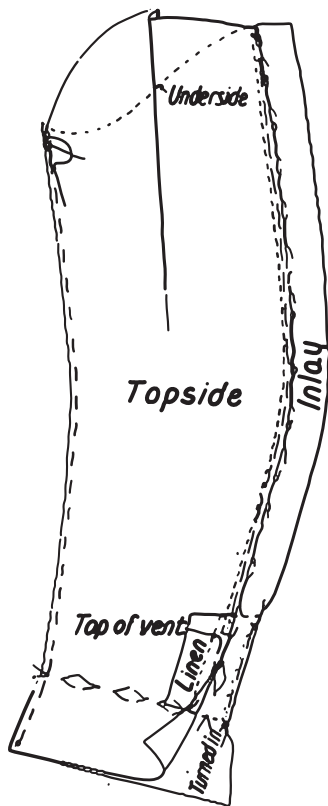


FIG. 67. MAKING THE SLEEVE

The sleeve linings are next to be prepared. Part the undersides, and lay one out on the board with the right side up. Fit the topsides as they are to the underside already laid down, then lay the remaining one of the latter on top of the others, so that it fits to its fellow, and put in three or four stitches down the middle to hold them together. Both sleeves and linings are then ready for sewing. Provided the iron is not too hot, after opening the seams of the sleeves, the cuts and side seams can be opened while making up the sleeves. This is done by laying a sleeve board in front and allowing the iron to stand on the seams, etc., while working, pausing only to move the iron along. Turn in the edge

of the vent to the size of the seam sewn, then turn up the cuff to the mark. On the underside this may be marked with pipeclay where the topside lies over it, the underside seam having been turned. (See Fig. 67.) Now baste along the edge of the vent, and turn in the raw edge of the turn-up, letting it lie quite fair. On the topside the end of the vent near the tack requires filling up to hide the stay, and a small piece of melton or lining is felled along the edge, and turned up a little over 1 inch from the bottom. The vent is then ready for tacking and stitching, but should first be basted into place, so that its edge continues the line of the hindarm seam. Stitch the edge, and put in a small tack at the measure of the vent. It should not be too large and is on the bias towards the bottom of the sleeve. Give the vent and turn-up a good press on the small end of the sleeveboard, and the sleeve is ready for the linings.

Turn the sleeve inside out, and begin about 3 inches from the top on the forearm. It will be remembered that the linings were cut with a $\frac{3}{4}$ inch allowance at the top, and this must be allowed for. Baste the lining seam (which was not opened) to the edge of the sleeve seam farthest away, and see that the underside lining is to the underside sleeve, as this saves turning the lining to form the vent as was done when the seams were opened. The stitches need not be small, about half a dozen being ample from the top to within 4 inches of the bottom. Turn the sleeve and lining over (not round), and begin again at the top with the same allowance and 3 inches down. Baste down to a few inches from the top of the vent. Put the hand down between the sleeve lining and catch hold of both, at the cuff, turning it out. It will thus be a lined sleeve inside out. Baste round about 4 inches up, pare away the lining

to the sleeve length, and turn it up at least 1 inch from the bottom. The seams should come together, and on the hindarm at the top end of the vent, this should be fastened into place by the first basting stitch after turning out.

Nick in the lining on the topsides, turn it in, and then fell round the cuffs.

If they are to be stitched to form a cuff, the vent is not tacked, but the stitching goes through the lining and forms a tack. It is usually the length of the vent from the bottom. Canvas on the bias is sometimes laid in the cuff to make it firm. This is basted in before turning up the bottom, and is clear of the vent, but is caught in the cuff stitching. When all the sewing has been finished on both sleeves, lay them on one side until an iron is required for other pressing.

THE POCKETS.

If the cuts are marked through the line, they must be sewn as marked. The flap is always matched at the front end except in the case of two cuts, and the front one is near the front end of the mark, the part between the cuts then being matched and the length of the pocket extended as marked before the cut or cuts were sewn. Notice how the stays for the back tacks are placed, but do not tack them yet.

MAKING THE CANVAS AND HAIRCLOTH.

Lay the canvas on the board and one of the foreparts on top of it, with the selvedge edge of the canvas from the point of the shoulder through the armhole and about 6 inches to 7 inches from the front edge at the bottom. It will thus be lying with the bias of the canvas along the front edge of the forepart. Cut round the edge of the canvas allowing $\frac{1}{4}$ inch margin. Remove the forepart and cut the other canvas, using the one already cut as a pattern.

The haircloth is then cut to fit into the shoulder, also a piece of thin canvas to cover it.

Cut it the shape of a large bean, about 9 inches long, and allow the top to come about $1\frac{1}{2}$ inches from the top of the shoulder, and the two sides to follow the crease edge which was threadmarked and the line of the scye. The bottom edge will come to a point about the level of the breast pocket (see Fig. 69). The canvas to cover this should be larger than the haircloth, a margin of at least $\frac{1}{2}$ inch being only sufficient to graduate the edges.

Now the shoulders need shaping, and on the canvas this is done by cutting down through the centre for about 4 inches and inserting a vee or wedge of canvas. Put in cuts also in the gorge, that is, by the neck point, and two or three cuts across the canvas in the scye, these being about 2 inches long. The haircloth and covering canvas are also cut in a similar manner, but in such a way that the cuts do not come on top of each other. This will ensure the canvases filling the shoulder, without any gaps in the scye, but at the same time getting the shape required.

The shoulders should be padded all over in the manner shown, the front half being padded up and down from the centre to front, while the half to the scye is padded into the armhole. Fig. 69 illustrates this, and apart from getting the shoulder hollow as required, it is convenient to hold. With a good hot iron thoroughly press over and shrink the canvases, putting in the shoulder shape. Press the pockets inside and out, then finish the sleeves by pressing them off, first the vents (on the inside), after that put the small end of the board up the cuff (not down the sleeve), and press round it, a small part at a time and putting in a good crease. These may now be hung up, and the foreparts proceeded with.

BASTING IN CANVASES.

Lay one of the canvases on the board with the haircloth and covering canvas downwards and the shoulder to the right, and lay the forepart on it. It should fit it with the exception of a small margin, and is then basted to the canvas in the same manner as for the baste. Begin about 2 inches from the shoulder seam in the middle of the shoulder, putting in a fastening stitch, and with a fairly long stitch baste down through the middle of the canvas distributing the shape equally each side. This being what is known as a flat, or straight coat, there would be very little shape except in the shoulder.

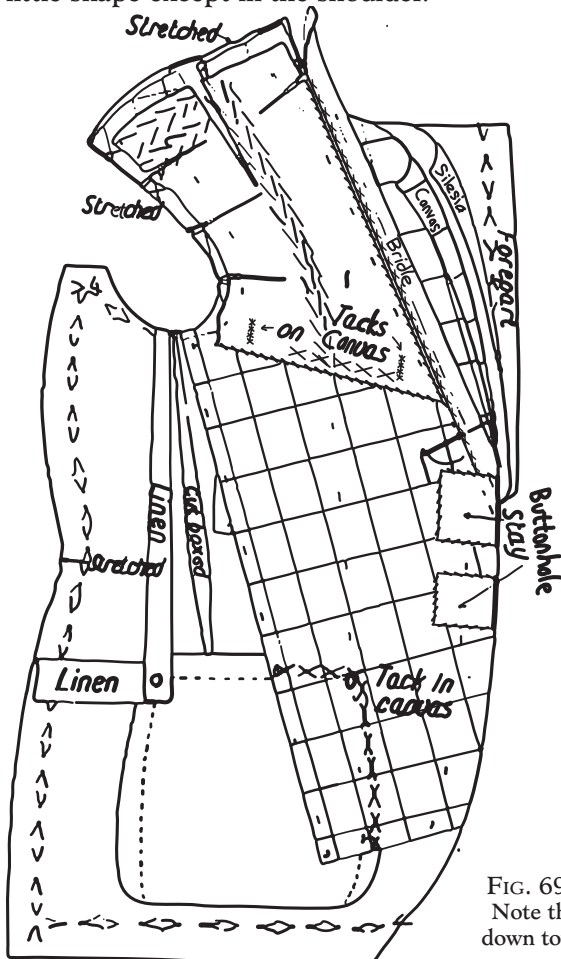


FIG. 68. THE FOREPART

Note how the canvas meets the bridge, the pocket stays, and silesia through the lapel.

Again begin at the shoulder a little towards the neck and put in a fastening stitch. Carry on round the neck about 1½ inches away, down behind the crease mark, to the top button, and from there to the bottom of the canvas about 1 inch from the edge. Begin again at the shoulder, this time at the shoulder point about 2 inches from the run of the sleeve seam and baste round the scye, keeping well away. Go round the breast pocket and down the back edge of the canvas to the side pocket, baste round the mouth of that, also, and continue to the bottom and fasten off.

Now before lifting the forepart put a piece of silesia through the lapel, with the straight of the material under the crease row. First turn back the lapel, which is not basted down, and lay the silesia on the canvas. This should be basted on under the crease to the canvas only and without a knot in the thread. Pick up the forepart and turn it over. Crease the lapel the reverse way to what it will finally be, and force a crease into the canvas as a mark.

THE BRIDLES.

Over the crease mark in the canvas, baste a strip of striped lining about 1 inch wide, holding the forepart in towards the top end (near the neck). This strip is to act

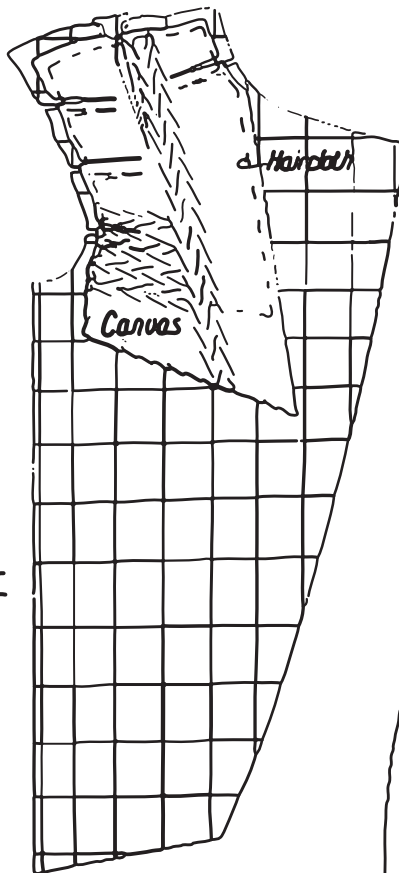


FIG. 69. THE CANVAS AND HAIRCLOTH

Note the two ways for padding ; up and down towards the front and into the scye.

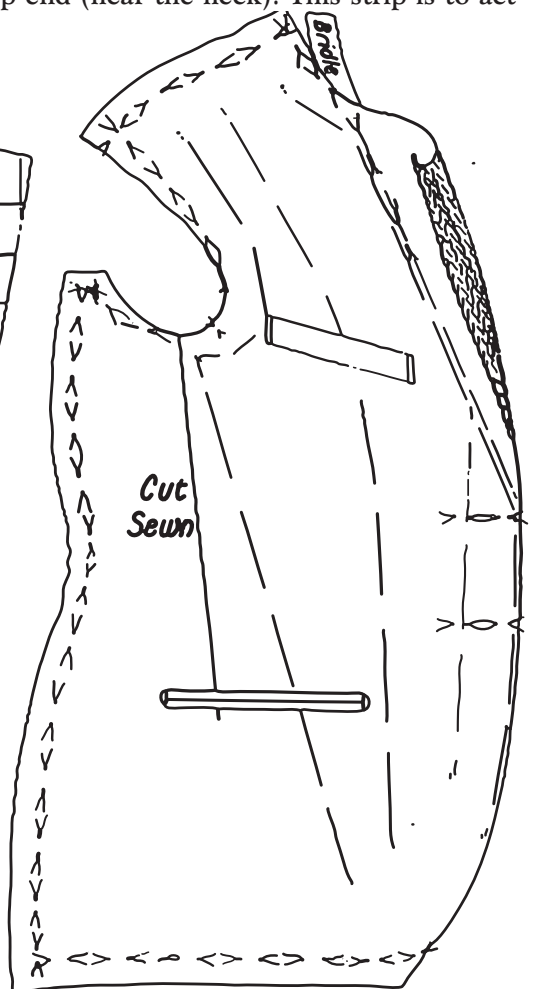


FIG. 70. THE FOREPART (OUTSIDE)

Note the curl of the lapel (the welt is shown here to illustrate its position, but is always put in the left forepart.)

as the bridle and is to control the length of the crease edge, the joining to the collar, and throw a small amount of shape into the breast. (It must be on the straight, Fig. 68.) The bridle need not go right to the top button, but on no account must it go beyond.

TACKING POCKETS AND PADDING LAPELS.

Place the forepart on the knee, and with basting cotton fasten the side pocket to the canvas along the top seam with a light but firm stitch beginning at the end of the pocket, also down the front, but not through to the cloth. Do the same with the outside breast, the basting going through the silesia to the seam of the facing, but not showing on the outside. Tack the pockets and pad the lapels, holding them over the hand to make them curl over. Begin the first row on the inner edge of the bridle which should overlap the canvas covering. The haircloth must not layover the crease edge, but should be cut away to just inside it. Smooth over the lapels on the canvas side with a warm iron and mark the lapel shape. This has already been cut to the required shape by the cutter and should only need the edge trimmed of bumps and the top corner shaped up. The marking is done on the cloth side, and the canvas down the front edge is also cut back to the edge if necessary, and any irregularities straightened up.

Now cut away the canvas as was done in making the waistcoat, 1/4 inch from the edge level. This is carried up the lapel and round the corner for about 1 3/4 inches. The short piece along the top of the lapel is called the step, and an examination of the fronts when completed will no doubt explain the name. The collar end and the top of the lapel are formed at angles which are almost right angles. These vary slightly in accordance with the figure or the requirements of style, a square or nearly square corner giving the appearance of width, and a corner about 60 degrees, or thereabouts, giving length to the figure. The collar end should be made up to balance the lapel top and be in proportion to the size.

MAKING THE INSIDE POCKETS.

The foreparts are now ready for the facings, and these should be got out and the pockets marked. Keep them together and lay one of the foreparts out flat on the board, preferably the left one. Lay the facings in place on top of the forepart, as they will be when finished, and allow for the stripes, if

any, which must run parallel with the edge of the lapel. For an edge that is almost straight this is not difficult, and for an ordinary tweed or cheviot 1/2 inch extra over at the top would be enough to allow for the turn over. The inside breast pocket is a standard size of 6 inches, and the ticket pocket 3 1/2 inches in length.

Mark the inside breast by placing the inchstick at the angle of the front scye, and slope it towards the front, about 1 1/2 inches. This should be about the same angle as the outside breast on the forepart which may be taken as a guide. Make a mark about 1 1/2 inches from the scye on the line and measure along 6 inches. The second mark should be, if possible, not less than 3 1/2 inches from the front edge, and will then be well inside the crease edge for a lapel of ordinary length. In the case of an extra long lapel, the pocket may be given a little more slope and kept the same length or made slightly shorter. The size of the garment must also be taken into consideration.

Now mark the ticket pocket. Draw a line parallel to the side pocket 3 1/2 inches above it, and mark the ends 1 3/4 inches each side of the front tack of the bottom pocket. The mark threads may then be put in, but before separating the facings, mark both pockets right through and put a chalk mark on the wrong side of the cloth. Before beginning, hold the facing to the body as it will be when in the garment, and remember that the right side of the cloth is to the body and not away from it. Sew on two pieces of cloth to make up the length, and open the seams, carry on, and when finished they may, if there is an iron available, be pressed, but if not leave them until the facings are on.

THE FACINGS.

These come next. Lay the forepart as for marking the pockets on the facings, and place a facing into position. Baste down behind the crease edge and on to the bottom. Pick up the whole, and with large padding stitches baste the lapel over. This will force an amount of material to allow for the turn but not enough for the edge. Work from the crease edge, as when padding, and before breaking off, baste up as near the edge as possible, beginning a little way up from the bottom and force a little more cloth in (as when making a flap). This should also be done along the top of the lapel, and is the allowance for length, as well as width, on the edge.

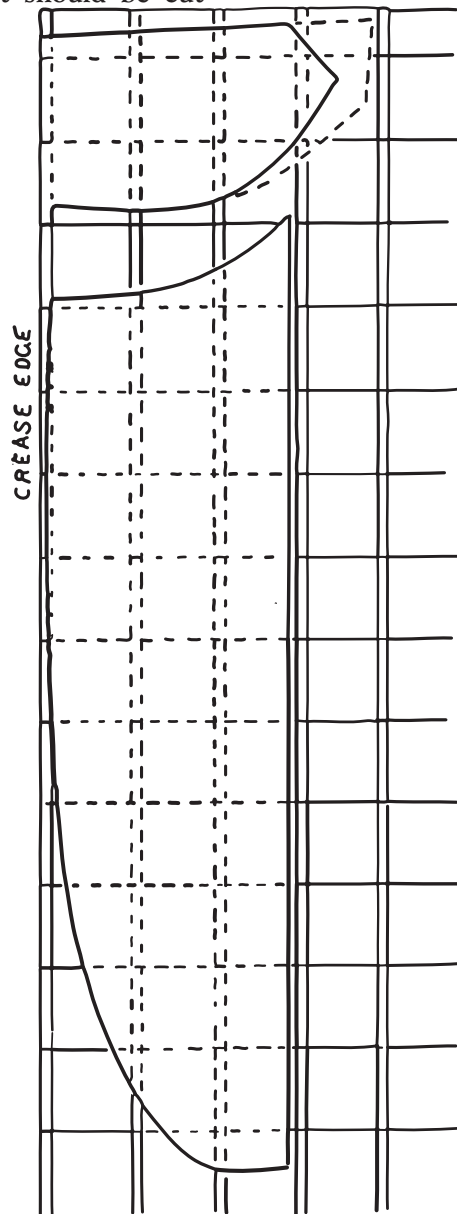


FIG. 71. THE FACING AND OUTSIDE COLLAR (Crease edge on the left.) The collar should always be cut in one piece.

By using good judgment or "rock of eye" a material with a decided stripe may be basted on in the same way, but in the event of any difficulty, it may be carried out in the following way. Lay the facing on the forepart, choosing a stripe to use as a line if possible (this must be noted before putting in the pockets) and begin by basting the line from the top button to the top of the lapel, easing in the lapel just a little on the edge. Now work back to the crease edge, allowing in the extra cloth, for the turn, etc., and then lay it on the board, with the lapel turned underneath and the facing on top, baste down the front edge from the top button. See that there is ample length in the facing, especially on the edge at the button.

It will be seen that by this method, the routine with the garment of plain material is reversed, and instead of basting down behind the crease and along the edge first, the first basting is on the lapel edge, and the last is along the edge below the button.

THE STAYS.

It will be remembered that in waistcoat making a stay was put in along the edge to make shape. This is repeated in the coat, with either staytape or linen, and there is also a bridle along the bottom under the side pocket on the forepart. If staytape is being used (and it is preferable as it is easier for edge-stitching), the facings are sewn on first and the tape put on afterwards, as it is necessary to baste the edge a little firmer to hold the facing into place. With linen, there is no reason for doing this, as the linen stay (a strip about $\frac{3}{4}$ inch wide) is basted in level with the forepart edge and is sewn in with the seam, the stay basting holding the edges of the facing and forepart together. Begin the stay at the top of the forepart, at the back of the crease row in line with the top edge of the lapel, and baste it in fairly tight to the corner. Down the lapel edge it is steady, between the buttons it is held fairly tight, and from the bottom button to the back of the facing (that is where the bottom begins to straighten) it is steadied. Cut it here and begin the bottom bridle. If the stay is of linen, crease it through the middle and fell it to the mark, but with stay tape, put it on the inlay side of the mark and fell it both sides. This is held in fairly tightly and is to force the garment to clip in to the hips which is also accomplished slightly by the run of the side seam at the bottom. Serge the linen stay down to the canvas, seam the edge a small seam (about $\frac{1}{8}$ inch) and put on the button or buttonhole stays. These are small oblong pieces of linen serged to the canvas over the mark.

The edges are now to be shrunk, all the fullness of the shape made by the edge stays, etc., is to be pressed away, and must not be on the edge only. The shrinking should be taken back a good way from the edge and the canvases well pressed. Use a damp-cloth with a fairly hot iron and thoroughly press, as this cannot be done from outside when the facing is turned over. Give all the inside parts a good press, shoulders, pockets, and side seams, shrinking away the back in the waist as shown in Fig. 72, and lastly open the edge seam as far up the

lapel as possible. Now cut away all the surplus material along the edge off the facing, and clean up the edge of the forepart. At the top of the lapel, where the collar will join it, cut straight in at right angles to the edge seam to the sewing, then mark the run of the bottom edge and make a good run from the middle of the back to the marks at the bottom of the facing. (The mark on the back is the correct length of the coat and must not be altered.) Turn out the facing and begin basting the edge. On the lapels baste on the forepart side, and from the top button round to the middle of the back the basting should be on the inner or facing side. The stitches should be about $\frac{3}{8}$ inch long away from the edge, and will miss the edge seam and help to make a soft edge. Pad over the lapel in the same way as when basting it on for sewing, and also put in a row of large padding stitches in basting, about 2 inches from the edge down the front.

Now lay the forepart down with the edge away from the worker, and it will be seen that the lapel will fall into its natural position and the front edge is curled inwards. Baste down the back of the facing to hold it into place, and see that the pockets are laid correctly. Mark a line from the corner formed by the neck and shoulder marks on the forepart to about $\frac{3}{4}$ inch inside the back edge of the facing and allowing about 1 inch on, cut off the remainder. This edge must now be securely fastened to the canvas, the stays to the breast pocket and ticket pocket strongly attached (if possible the breast pocket

stay can be taken into the scye), and also across the top of the pocket pieces. Use a stitch on top of the edge, not a serging stitch, and put in a fastening stitch here and there. Any fullness in the back of the facing should be eased in all the way up, but mostly at the breast.

In the bottom at the front it will probably be seen that, away to the edge of the rounded part, the inlay is full along the top. Distribute this by basting on the outside and working back towards the side seam, then serge the inlay to the forepart, allowing the pocket to lay on the top of it (not beneath it) and fasten the pocket corners down to it. The serging stitch should be about 1 inch long. Now stitch the edge, on the lapels, on the facing side and from the button down on the outside. Roll the under edge out to meet the upper one and stitch the two together, turning the needle sharply to make a small stitch.

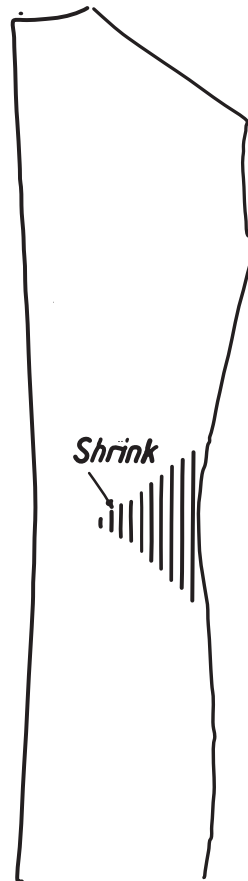


FIG. 72. SHRINKING THE BACK.

THE LININGS.

Lay the forepart out with the forepart flat and mark it again from the neck-point to the bottom (if necessary). Place the forepart lining on the front, as when cut, and baste down about 2 inches behind the mark, having allowed about $\frac{1}{2}$ inch for a turn-in over the mark. Use long stitches and ease the lining in. Now turn it in to the mark down the front, and form a small pleat in the shoulder parallel to the turn-in. Take hold of the side seam (the lining) and fold it over toward the front, so that the crease of the fold is a little behind the cut under the arm, about 1 inch. Baste down on the cut through the lining and cloth, about $\frac{3}{4}$ inch at the top under the arm to nothing at the pocket, and turn the lining back into its place on the side seam so forming a pleat under the arm. Begin at the top of the side seam on the inlay and baste down it to about 4 inches from the edge of the bottom, then carry on along the bottom to the long stitches down the front where the thread may be broken off.

Now mark the sewing of the side seam on the lining as a guide, cut away the inlay to about the same size as that on the cloth, and see that there is a little surplus length in the hollow of the waist. (The pleat under the arm should throw a little there where it is very useful. There is a good deal of shape at this point and on the back.) Lift the front edge until the back is lying flat or nearly so, and lay on the back lining, giving the same allowance at the shoulder, neck, and side seam as when cut. Allow the lining to lay full at the waist across the back, baste it down across the shoulder about 3 inches from the seam and along the middle of the back, and then turn in the edge down the seam at the side to the chalk marks. Turn it over to the cloth side and cut the lining away to allow about 1 inch of inlay along the bottom, also cut round inside the scye, about $\frac{1}{2}$ inch from the cloth edge, then, before picking it up to turn in the bottom, mark the run of the shoulder seam and the neck on the back. Make a good curve to conform to the mark threads, and baste and sew the seam, allowing the back to ease into the forepart as basted. Now baste up the bottom edge of the lining about $\frac{3}{8}$ inch from the cloth edge and fell all the linings. At the breast and ticket pockets the linings are cut in a similar way as a pocket with nicked ends, and should be basted clear of the turn-in before cutting. The edge should be turned in as near the pocket as possible so as not to show the cloth.

THE SHOULDERS.

After felling all linings, open the shoulder seams on a duplex board, and press over the canvas and lining. The inlay in the hollow of the seam should be stretched and on the round near the shoulder the point should be shrunk away. The shoulder pads are to be fitted next, and this is done in exactly the same way as at the baste, by putting the knee into the armhole, laying the pad in place and fixing it to the canvas between the canvas and lining, not between the canvas and cloth. It must fit into the scye the full length of the pad and does not require

binding down to make a hard mass. If it is serged on the edges lightly, but sufficiently to prevent it slipping, that is enough.

Allow the forepart lining to come up into its place, but keep the back lining clear. Fit the shoulder on to the hand and make the cloth canvas and linings lay fair, then baste them all together, beginning about 2 inches down from the seam on the forepart. Go up to and just over the seam, put in a fastening stitch, then carry on across the shoulder to about the same distance from the other end, working out the shoulder with the hand and then from the seam to the basting of the canvas. This will hold the shoulder firmly and is not taken out until both the sleeves and collar are finished. Turn to the inside on the back, lay the shoulder on the knee, and bring up the lining, turning it in just to cover the shoulder basting. The lining must be basted in exactly as the outside back with fullness in the hollow, and the turn-in should follow the seam. This may then be felled.

THE SLEEVES.

Preparation can now be made for the sleeves. Begin on the left sleeve first. The balance mark at the forearm is the starting point, and the hindarm is to be used both as an aid in getting the sleeve to hang correctly, as well as a guide for the right sleeve. It is not a good point to balance from, as it has no definite position. Differences in the method of cutting the sleeve and thickness of material are but two reasons for this. Baste a narrow strip of linen into the back scye beginning about $\frac{1}{2}$ inch over the shoulder seam and ending 1 inch past the side seam. Cut it two seams wide and baste it in from the outside, not the inside. It will be remembered that in basting in the linen for the sleeve vent it was put in from the cloth side, and it will also be remembered that it naturally filled a certain amount of cloth on to the linen and bridled the vent. The same applies here, apart from the method being more convenient. The scye does not want drawing in a great deal, as it has been aided at the point of the shoulder and the top of the side seam.

Carry on as when basting the garment, marking the run over the shoulder in line with the edge of the back and under the arm on the side seam. Mark the pitch of the sleeve as before, in the angle of the scye. This is actually $\frac{1}{2}$ inch above the base of the scye, and should always be in that position. Take the left sleeve and, before beginning to baste it in, see that the underside sleeve and lining are making a good run with the topside. The line should continue from the crown of the sleeve on to the underside without forming corners, and the lining must be cut away to $\frac{3}{4}$ inch above the cloth.

In basting in the sleeves, as in all other parts, it is well to remember that a little care will ultimately save a lot of time. Baste the seam a little smaller than it will be sewn and distribute the fullness evenly. No fullness is to be behind the point 1 inch in front of the shoulder, which is not forced in. If the instructions given previously are carried out, the sleeve will practically fit itself, so put the

fullness in the front where it is needed. Having basted over the top to the hindarm seam, stick the needle in and hang the sleeve on the clenched fist to see how it fits. It will usually have the forearm at the cuff about 1 inch behind the front of the pocket and should not drag in any way. Carry on from the hindarm holding the sleeve lightly to just past the side seam, and distribute the remaining fullness under the arm, but not too near the forearm seam. For the right sleeve, put in the bridle at the back and mark the scye as for the left one. Measure down from the shoulder seam on the left forepart to the hindarm seam, and make a mark on, the right half to correspond. Fasten the forearm at the pitch and begin at the mark for the hindarm, bearing in mind that the fullness is not within 1 inch of the shoulder seam, and break off at the forearm. Begin again below the side seam and baste the back scye, then finish the under arm.

After having sewn in the sleeves, shrink away the fullness in the front and under the arm on the small end of the board, laying all the thicknesses on the board. The board should on no account be forced between the lining and cloth, as this leads to dead creases, etc., which are, owing to the shapes at the sleeve head, an endless trouble to get rid of. To open the seam, use the small end, doing a little at a time. Remember the run of the seam when finished, and assist the seam by pressing it as near as possible to that shape. This applies especially at the front in the curve of the arm, and the three seams at the back. In the front the edge on the forepart must be worked out, as it needs a longer edge, while the seams should be made a straight line over the end of the board and the seam opened. When the seam is opened turn to the outside, fit the sleeve head on to a press pad and press it on a nearly dry damp-cloth, correcting any bad run of seam, from the forearm over the top to the hindarm and side seam. This will set it, but it must not be pressed wet, or all the fullness will return. Now, with a basting, fasten all the thicknesses together from forearm to hindarm. This should be as close to the sleeve seam as possible and hold it all firmly into place. Turn to the inside, and using a double basting thread, fix the sleeve seam to the canvas, lining, padding, etc., close to the sewing. Use a stitch similar to back and fore-stitch but a little bigger and farther apart, as this will give and yet hold strongly.

Round the back scye and under the arm the fastening may be done with a padding stitch with an occasional fastening stitch from the lining side, as this can then be, in the event of a little necessary fullness, evenly distributed. From the forearm, over the top, it should be fixed from inside the sleeve. Pare away the lining, canvas, and padding, which are over the edge of the seam of the sleeve, allowing a small margin over the top, but it should be cut edge to edge at the front scye, and the lining should be cut across the forepart for about 2 inches for a puff. This is a wedge of lining which can be felled in just previous to felling the sleeve heads. A half ply of wadding about 2½ inches wide is then basted into the seam from forearm to hindarm in the crown of the

sleeves. The sleeves are then ready for the lining and this should first be turned in, a small seam on the fore and hindarms, and with the seams on the seams of the sleeve. Baste them all round, turned in to lie over the stitches holding the sleeve to the canvas and lining, putting the fullness into the same places as in the sleeves, and fell them.

JOINING.

The halves may now be pressed, or carried forward to the finish. By pressing now, it eases the finishing press, but the work is liable to get creased, unless due care is taken. When working single-handed, finishing each half with holes, etc., is an excellent method, the halves being joined, and the collar made and put on, the little pressing round the neck and down the sides being all that is necessary to make the completed garment. The method of pressing is the same as for the whole garment, and if the student desires, this may be tried, by reference to "Pressing Off the Coat."

Baste down the back from the neck to the bottom, mark a line for the run of the seam and sew it. Open the seam, and turn the bottom up to the marks. Turn the lining in on the left back first, and then the right back lining on top of it. Form a corner on the back seam, and baste lip the middle of the back for about 2 inches. Fell across the left side, then begin on the right side, felling to the seam and round the corner on the seam. At the point where the basting ends, work the turn or the crease of the lining back until it shows the two raw edges. Continue felling this, without catching through, to within a seam from the edge, then stick the needle through to the inside. Reverse the lining and continue up the middle of the back, sewing the seam on the inside right to the top. This done, baste up the back on the lining through the cloth, allowing the seam in the lining to form a pleat. (Lining will not stretch but cloth will.)

THE COLLAR.

The collar which was basted on for the try on, should be padded and pressed, and the outside collar worked into shape. On this mark a line approximately where the crease edge will be, work out the stand and fall edges, and shrink in the crease. Mark the run of the neck all round, but across the top of the lapel the mark should continue the line, about ¼ inch below it, joining up into the curve of the neck a little way behind the crease.

Before basting the collar on, mark the stand 1 inch wide until the line runs off the edge. Cut back to this line, then cut away the canvas for about 1/16 inch. This is to prevent the canvas edge from working out under the melton, which is to be felled. Begin as with the baste, on the left side first, without fullness across the back, then for about 2 inches put in a little. The collar must follow the line marked on the neck to this point and then will take a lay to command the front as required. Hold it slightly tight across the crease and at the end let it ease itself in. The procedure for the fitting is the same

as when basting, and in front the basting should follow the top of the lapel, and not the edge of the collar. This will allow the collar to be cut away to the mark without breaking the basting.

After the fitting, set it with an iron and then mark the shape. This must correspond to the shape of the lapel, and is to be made $1\frac{5}{8}$ inches wide in the middle of the back. On the shoulder seam mark it $1\frac{3}{4}$ inches, and make a run from there to the collar end which would be either $1\frac{1}{2}$ inches or $1\frac{5}{8}$ inches according to the lapel. Mark the shape of the end and then cut the shape on the left side to the middle of the back, paring away along the joint between the collar and lapel if this was not done. The right half which was marked, can be cut when the collar is taken off, and will ensure both sides being the same shape and size. Before taking it off, put a basting stitch in the mark of the neck to which the collar has been cut, then rip it off, and the iron used for pressing and setting it may then be used to press round the edges while making the collar. This is done on a sleeve board using a piece of linen and a sponge, pressing on the inside facing and under the lapels.

TO COVER THE COLLAR.

After cutting the right side to the same shape as the left, lay the outside collar wrong side up with the under collar on it, as it will be when covered (the canvas to the cloth). Make a mark along the fall edge, and cut it with a turn-in on it. Lay the under collar on the knee, with the canvas side up, and serge the edge which was cut to the shape about $\frac{3}{8}$ inch away from the edge (see Fig. 73 (A)), beginning about $\frac{3}{4}$ inch from the end on the collar. The serging should not be thickly done as it is to act as a basting. Now turn over the outside collar, and flatten out the serging. Turn the collar over, fell the melton edge to the outside collar, then turn back and baste it on the melton side to show the edge of the cloth. Without breaking off, push the needle through to what will be the top at the collar end, with the left hand over the edge, pad the collar to the other end with a large stitch (see Fig. 73 (B)), cross over to the crease edge and return along it. With the exception of the ends which are now to be cut, the collar is ready for stitching. Cut on at least $\frac{3}{8}$ inch over the length of the ends and turn them in to match the fall edge. The corners are cut away and tucked in when felling (not basted), the needle being used as a lever, and the edge firmly held with the left thumb and forefinger. Stitch the edge, press it, and it is then ready to be put on. This is really a simple operation if the marks were put in as mentioned. Fasten the under collar at the ends first, then across the lapels. (The ends may be felled, not basted.)

Now begin on the back seam, and put the collar on as it was basted, and fell it, sewing each half from the centre seam. Turn to the inside, and serge the edges of the forepart, canvas, etc., down to the canvas of the collar, leaving the facing and bridle free. The latter is taken up in line with the crease on the collar, and padded down

across the break between the collar and lapel, holding it slightly tight. Mark across the lapel on the facing, following the line of the under collar to the shoulder, and cut the facing back to the mark allowing a good seam to turn in. Baste this down into place with a small stitch, taking care that no awkward corners are formed. Do this on the left side first, balancing the right side by the left.

Now mark along on the outside collar, on the edge of the turned-in facing, holding the collar in the position in which it will be when finished, then cut it in a similar manner to the facing. Where the facing ends on the shoulder, nick in the outside collar to the edge of the facing so that the back neck lies fiat. Turn the edge in to fit edge-to-edge with the facing, but at the ends of the collar the turn-in should be nicked so that the end, for about $\frac{3}{8}$ inch, can be pushed under the facing and tacked through the forepart and undercollar. (Fig. 73 (C).)

The collar may then be drawn to the facing, finishing the ends first. Again begin on the left side and after putting in the end tack, which must not show (the facing edge ill pricked down with a felling stitch), carry on across the break. Put the needle into one edge, go deep enough to catch the canvas, and come up on the other edge, pulling the stitch home in a similar manner to that used in the buttonhole stitch. The stitch must sink in between the two edges, and there must be no gap between the two turn-ins as this will pull over from one side or the other, and either create a shortness on the facing, or the collar edge will turn up. After drawing both ends, side-stitch from the break on one side to that on the other about $\frac{3}{8}$ inch down inside the crease edge, at the same time keeping the outside collar snug to the crease. This stitching only catches the under collar on the stand, and does not go right through. Baste the linings into place across the back neck and see that the forepart linings are the same distance from the edge. The back should follow the line of the stand and be 1 inch down. Allow the lining to ease into the neck when felling, then make and put on the hanger, for which a small strip of the lining 1 inch wide and a piece of stay tape are needed. Using a thread of silk, baste the tape along inside the lining, at the same

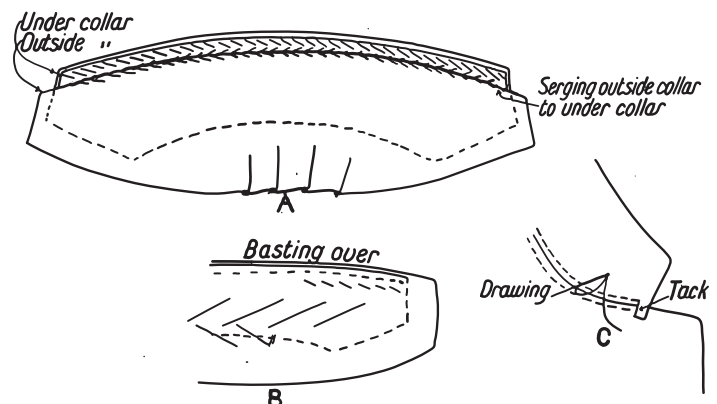


FIG. 73. COVERING THE COLLAR

A = Serging the outside to the canvas of the under-collar after fitting.
B = Basting over from edge to crease. C = Drawing the ends.

time turning the edge over a seam. Put the first stitch through to the cloth of the trouser on the knee to hold it, then baste the length of the hanger (about 4 inches). Turn the other edge in on to the lining already turned over and fell it. There is no need to baste this. Cut the stitch on the knee and pull out the silk basting along the hanger. Prick it through about 1 inch from the shoulder, and level with the top of the lining. Turn it over towards the middle of the back and form a tack. This will be on the right side of the neck. The left side or end should then be cut off to the length, turned in, and pricked down.

This completes the sewing with the exception of the buttonholes and buttons, the latter being left until after the press off before being sewn on. Mark the holes (in the same way as for a vest). The edges of the holes must not be nearer the edge than $\frac{5}{8}$ inch to $\frac{3}{4}$ inch. The edge of the button is not to be less than the width of a double stitching or $\frac{3}{8}$ inch from the edge. The lapel hole is parallel with the edge of the step or edge at the top, and at least $1\frac{1}{2}$ inches from it. This depends on the length of the lapel, and it must not be too near the edge. The buttonholes at the sleeve hands are also to be worked, reference to the ticket being made for the number for the vents and whether real or dummy holes are required. The same rule applies for distance from the edge as with those on the front, and they should be parallel with the sleeve edge on the bottom and not square with the edge of the vent.

PRESSING OFF.

Place the shaped pad on the duplex board and lay the garment with the right shoulder on the pad with the lining uppermost. The lining is first to be smoothed over with a sharp iron on a piece of clean linen damped with a sponge. The right shoulder is the starting point, and, following down the front, work across the forepart under the arm (and up to it) so that each part when smooth

is passed up or down, and away from the presser. This process should be continued across the back and the left forepart, working up the edge of the lining to the neck, to finish at the starting point. This means that the left side should be nearest to the worker until the last part of this process, and the garment will be hanging off the edge of the board. By the time the lining has been pressed the iron should be just the correct heat to press the edges of the coat. This should be done on the sleeve board with the linen and sponge, pressing on the wrong side, and allowing the iron to stand long enough to do its work. Start at the top of the right side, work down the edge, along the bottom, and up the left side. Reverse the cloth and continue up the lapel, round the collar and down the other lapel, so that the finish is at the top of the right side where the pressing was begun. After the edges have been pressed, it is necessary to get another hot iron, as the one used will by this time be too cool for further use. The garment should then be turned right side out, but still in the same position, i.e. collar to the iron and the left side on the duplex board. Commence on the forepart under the arm, and working in the same way as for pressing the lining (but using a damp-cloth well wrung out and nearly drying it with the iron) press round the body of the garment going as far up the back as possible, under the right arm and up the right side to the shoulder, round the back of the neck, and down the left front, finishing again at the starting point.

This completes the body section of the garment and attention can now be directed to the sleeves. Taking hold of the left sleeve by the forearm seam at the cuff and near the sleeve head, lay it on the board underside up, taking care that it is laying smooth. Press as much as possible without creasing the seams, and then roll the sleeve so that the seams can be pressed also. Reverse the sleeve and press the top side in the same manner, taking care to go over all that has not been pressed in the previous operation. The cuff should have been pressed after making up and should not require more than setting, but if this was omitted, it should be done before pressing the main part of the sleeve. The other sleeve should then be pressed in the same way, care being taken not to bundle into a heap the body part previously pressed.

Attention can now be turned to the parts which, even in the pressing, can make or mar a well-made garment, the sleeve heads and collar. Using the small end of the duplex board, place the coat with the back of the right sleeve head so that the board end is in the sleeve, and carefully begin pressing round the head towards the front scye, using a damp-cloth covered with a piece of linen. It is essential that as little water as possible be used, as (first) the fullness will all return that was so carefully pressed away before opening the seam; (second)

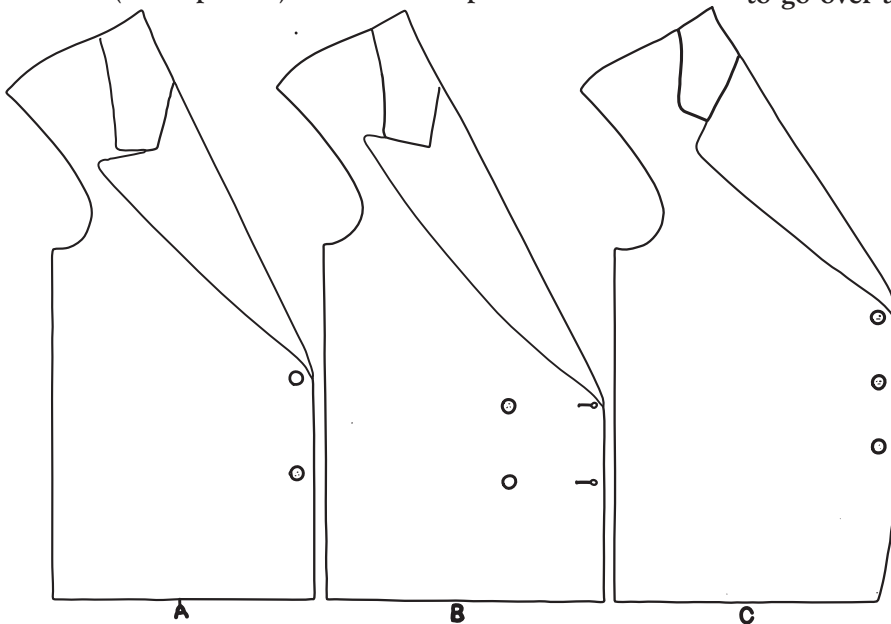


FIG. 74. STYLES OF LAPELS

A = Pointed, S.B. B = Double-breasted. C = Step, S.B.

the seam will rise and require reopening; (third) it may possibly bring out the dye from any padding in the sleeve head, or in the lining; and (fourth) even if it does appear smooth after the pressing the fullness will return later. Both sleeves should be treated in a like manner. This can be called the first press, and will give them a chance to set. The collar, which has probably been set into position in the making up, now requires a good press, first on the underside including the lapels, and then on the stand of the collar with the neck section on the board. It should then be turned right side out with the left lapel and end of collar on the board. This should not have a dummy for pressing on for the first final setting, but can be covered with a thick piece of cloth instead. Before placing the garment for pressing the collar, hold it up and ascertain whether there is any little fault with the lay of the lapel on the front. This can be corrected in the pressing, but there should be no necessity for this. Set the lapel to its position and press from a point about 3 inches down the crease on the lapel, taking care that the edges and the crease are making a good line. The other lapel and collar end should then be treated in the same way, checking the right lapel's width by the left to make them correspond, finishing at the back of the neck and carefully ensuring a well set crease all round. Reverse the coat to the inside and let the iron stand on the back neck, taking care that it is not too hot and using a nearly dry cloth.

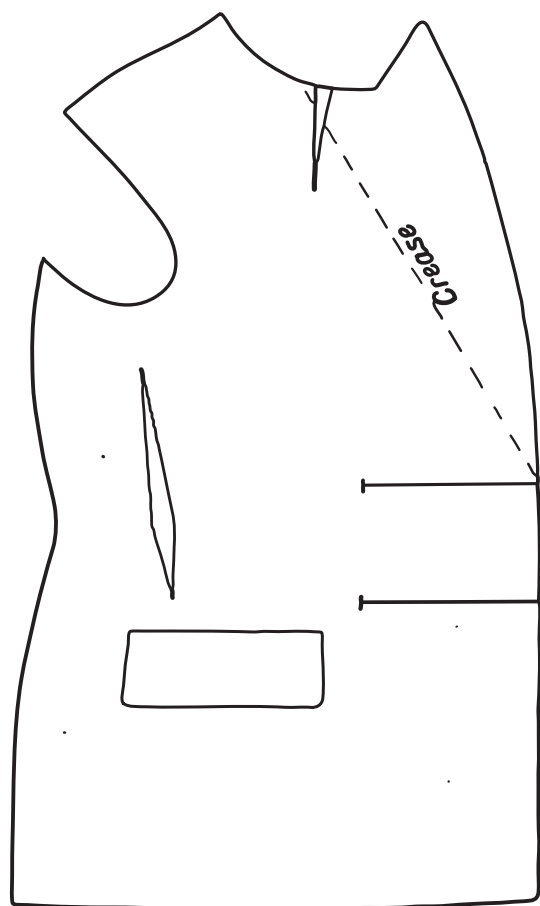


FIG. 75. FOREPART OF DOUBLE-BREASTED JACKET

THE BUTTONS.

Turn the coat inside out, lay the edges together with lapels and bottom even, and scrape the pipeclay through the eyes of the holes on to the button side. The top button is to be 1 inch from the edge and the bottom one $\frac{3}{4}$ inch, intermediate buttons being in proportion. They should be sewn on with a neck, those at the cuff being sewn on in a similar way for real holes, but in the case of dummies the vent is first basted into place and the buttons pricked through for one or two stitches as this must be neat inside the cuff, the remainder of the stitches being put in from the top in the ordinary way. There is no neck to these buttons; they are pulled right down to the cloth.

SHAPE.

The coat illustrated has very little shape, and it will be found that garments both single and doublebreasted have often two extra cuts (in the neck and in the front at the waist). These are to give more shape to the garment, but will present no difficulty if the method given is carried out. The cuts are also put into the canvas and the foreparts moulded to its shape. It therefore behoves the operator to get the shape into the canvases and work the foreparts to them. Lapel shapes vary, as will be seen by Fig. 74, and are usually the outcome of the customer's wishes.

DOUBLE-BREASTED JACKET.

Proceed in the same manner for making. The lapels are pointed (see Fig. 75) and longer, and the buttons are farther from the edge than with the single-breasted jacket, being 6 inches away or thereabouts. With striped materials, the stripe should run parallel to the edge and should be prepared for sewing by beginning on the edge first and working back. The fronts are square and the same length. This should be checked before turning up the bottom as occasionally the edge stay varies a little, and the run of the bottom is slightly incorrect.

DRESS JACKET.

This is a garment very similar to the single-breasted jacket, but it has silk facings. The pockets are usually double-jetted without flaps, and the lapels are with a point as the double-breasted coat, covered with a silk or satin facing which has silesia or domett as a basis. The edge is cut with a seam turn-in and the garment is carried through to the finish (with the exception of the front holes and buttons) before the facings are put on. Prepare the canvases in the usual way; put in the pockets and canvases, and pad the lapels and shape them. The stay in the edges is then put in a seam's distance from it, felled down, and the edge turned in and basted. Put on the domett or silesia, by first basting it down behind the crease, following on down the edge, and working toward the inside edge. Make sure there is enough length and take out, or lap the cuts as in the fronts (in the neck and the front of the waist). Cut it away to the level of the

edge and turn in and baste it to the cloth edge already turned in. They may then be sewn together, each stitch being put in alternately on the two edges, forming a kind of cross-stitch. The lapel is padded over with big stitches first and treated in the same manner. Sufficient material must be allowed to form the turn and allow it to lay naturally in its proper place, the corner especially, as this has a tendency to curl up. The edge is then to be stitched from the button downwards. (Fig. 76.)

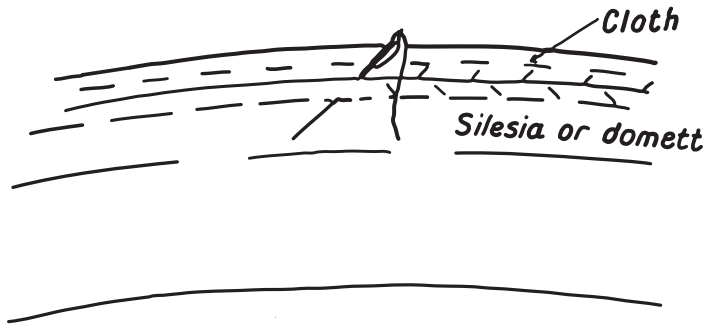


FIG. 76. SERGING STITCH ON EDGE OF DRESS JACKET

Carry on with the lining, the front edge of which is sometimes left open and felled to the facing or vice versa, in which case it is securely fastened to the domett or silesia and the inside pockets put into it. In the former, the pockets go into the facings. Put in the sleeves which should have been made at the beginning and sometimes have a one button cuff with a vent $2\frac{1}{4}$ inches long, but stitched 4 inches up. Follow on with the collar, keeping it well up at the sides. With a long lapel this is at times a difficulty, but by following the mark on the neck round to what appears to be too far round and making the collar bite or command the front well, this may be overcome. Give the collar plenty of length, bearing in mind that a short collar is often the cause of an apparently badly cut coat.

The break on the outside collar is laid flat and the silesia or domett on the fronts is sewn to it in a similar manner to that along the edge, the idea being to make a definitely smooth surface all over the fronts for the silk to lay on. When all sewing with the exception of the facings has been put into the garment, thoroughly press it off.

Put the facings on by first basting them down behind the crease edge, which will allow the length needed on the inside edge to be correctly adjusted, and allowance made for shape and working-in when felling. As little basting as possible should be used as the marks of all the stitches will show on the silk. Baste down the back edge inside and near the edge of the lapel, also across the top of it. This is to ensure that too much silk is not allowed on the lapel as it works over to the crease edge and forms a ridge after being worn a little while. (This also applies to all coats.) Cut the facing silk away up the edge (but not across the lapel) to a good seam and turn in and baste it, so that on the lapel the silk is just over the edge, and below the button mark it is just inside. Now baste the back edge into place ready for sewing.

It will be remembered that the lapel is similar to the double-breasted, and in cutting in the silk to the corner at the end of the collar where it meets the lapel, great care is needed. On the underside of the lapel, stick the needle through at the junction of the collar end and the lapel edge, cut down to it, then cut away the silk to the shape of the lapel top, and across the break to the crease and into the shoulder. The shape of the run for the break will be following the felling line of the under-collar as in all coats, and this can be turned in when the top of the lapel edge is being basted. The top of the lapel and the break should be sewn first as the slightest fault at this point will mar the facing. The edge may then be felled, taking care that on the lapel the stitches do not go through. A small needle and fine silk will help to make this a very neat job, lightly waxed machine silk being often used. The back edge should be sewn in the same direction as the edge, as this will work the fullness in, in the same way. Failure to do this may result in a twisted facing. The facings do not need pressing to any extent, and what is required must be done on a soft pad or baby, with a piece of smooth cloth over the silk and a well wrung out damp-cloth. The silk must not, under any circumstances, be touched with the iron, and, in the pressing, the weight of the iron should not be allowed to rest on the facings, as marks will not come out of the silk.

CHAPTER IX

OVERCOATS

It is unnecessary to give a lengthy discourse on the process of making, as this is the same as for jackets. There is, however, one thing that the student should try, that is, making up the garment in halves. By this method the worker does not join the garment until the two parts, with sleeves sewn in and felled, are actually finished and pressed off with buttonholes. The collar, except in the case of different shoulders, is fitted to the left half, and the right half collar is cut by it. For a garment having shoulders that do not match, the two sides of the collar are fitted separately and marked when basted in position. The collar is made up in the usual way and put on after joining, but there will be no need to do any further pressing except down the middle of the back and setting the collar. By this means the coat is kept small and will save the worker a good deal of fatigue, especially for garments of a heavy nature.

Overcoats are made in many styles, loose fitting, close fitting, double-breasted, single-breasted, and fly-fronted. The latter is the only one which needs an explanation as the fronts are made so that the buttons are hidden when the garment is buttoned and the holes are in the facing only. The others are similar in many respects to jackets, except that they are made probably from a material far heavier and are longer.

In the fly-fronted coat no buttonhole stay is put on the canvas, the fly being made up in the following manner. On the left forepart from $1\frac{1}{4}$ inches above the top hole to $2\frac{1}{2}$ inches below the bottom one, the edge is made up with the stay and a piece of lining sewn on as the facing would be. This lining comes above and below the points mentioned, and is about 3 inches wide. It forms the back of the fly, and, after the facing has been laid on, is marked and treated in the same way but with a good stay for the buttonholes. These may be marked from the forepart and worked, after the edges on the forepart and facing have been stitched as required. The facing is then put on, basting it in the usual way but taking care that the marks at 1 inch above and $2\frac{1}{2}$ inches below the buttons are together. A small piece of French canvas may be padded lightly to the canvas for about 2 inches below the top button mark when padding the lapel, and will help to prevent a ruck on the forepart at the button. Before basting down the back of the facing, the lining and stays to the buttonholes, but not the facing, is stitched through from the forepart just behind the buttons. This is something similar to the fly of trousers, and is to serve the same purpose.

BACK VENT. OR SLIT.

This is a section of the centre seam of the back allowed to hang free, and is sometimes fitted with hole and button. When preparing the back for sewing, it will be seen that the length of the vent is marked. Put in a linen stay on both sides, and on the left back in line with the seam, a piece of tape or strip of linen on the straight should be felled or firmly fastened. (Basting only is no use, it must be permanently fixed.) This should be slightly drawn in and is to steady the edge. Sew the seam from the top to the mark and open the seam, crossing the inlay on the right back as for a sleeve vent. Turn in the edge of the left side to run in line with the seam, and on the right side the edge should be turned in a seam. The lining should then be placed in position on the left back, nicked in to about $\frac{1}{2}$ inch from the seam at the top of the vent, and cut away to a fair turn-in. Turn this lining in about $\frac{1}{2}$ inch from the edge and baste up the bottom at the corner ready for sewing.

Now put in place the back and vent, right side up, and either firmly baste or pin them near the mark at the top, but taking care that the lining on the left side is free. Mark the tack on the bias, from the vent mark, at an angle of 45 degrees downwards and prick it. The lining on the left side is then basted into place and felled, the sewing being continued up to the top of the back in the usual way, viz. seaming it inside and forming a pleat. The other side of the vent is also felled and the edge stitched in a similar way to the edges of the fronts. For a vent with a seam lapped, the lapping should turn the same way as the vent, a simple rule to follow being: keep the neck to the right and sew from the top, the side uppermost being the one to form the line of the seam. In the case of a vent with a step tack, the back seam is sewn in the usual way, but the vent edge is made to jut out on to the other half back.

The stay is therefore a certain distance nearer the edge of the inlay. Both sides may be made exactly alike, with the exception of the stay in the edge, and the back is nicked in to the sewing to allow the step to form. The tack is oblong in shape, the left being cut away to a turn-in. Slit pockets are somewhat similar to trouser pockets and are made with jettings, or welts, but the pocket is not sewn twice. The mouth of the pocket is almost upright and at least 7 inches long for a normal size coat.

CHAPTER X

DRESS, FROCK, AND MORNING COATS

THESE differ slightly, but the process of making is the same. The dress coat has silk facings and is considered the omega of garment making. True, it is of fine materials and good materials merit good craftsmanship, but there is no reason, because a jacket is only a jacket, why the quality of the workmanship need be inferior.

Body coats are close fitting garments and have an extra seam to the top section called a side-body seam, and also a skirt. (See Fig. 77.) The back is continued the full length of the skirt and is tacked with a step tack, usually $1\frac{1}{4}$ inches to each half, $2\frac{1}{2}$ inches across. The join of the skirt and back is formed into a pleat, the making up of which is illustrated in Chapter V, with the skirt or pleat pocket. Across the waist the skirt is joined to the upper part (the forepart and side body) by the waist seam. This seam is a gentle curve from the corner formed at the top of the pleat at the back, and follows the run of the waist to the front edge. For the dress coat the skirt ends at the

hip bone in the front and the edge of the forepart finishes the line. There is a certain amount of fullness in the skirt on the hip beginning at the side seam, continuing for about 5 inches towards the front, and this is shrunk away before opening the waist seam.

Make the sleeves and baste the side body seams first. These are the curved seams in the back from the hindarm to the hip button and the edges must lay quite fair. Sew and open them. Baste and sew the cuts and side seams and make up the shoulders and canvases. The latter cross the waist seam, except in the case of dress, when they fill up the forepart to the edge. When this has been done put on the skirt and open the waist seam also. Immediately afterwards make up the pleats and put in the pockets to the skirts as this gets the halves together and prevents any danger of the back being split at the seam. Put in a strip of linen across the back to the centre seam from the hip tack and line the back skirt (the continuation of the back) before putting in the pockets, as these hold the edge down on one side and it is felled on the other.

Baste in the canvases and pad the lapel. The canvas is fixed to the waist seam lightly and, for morning coats, the facing is in two parts, seamed together just below

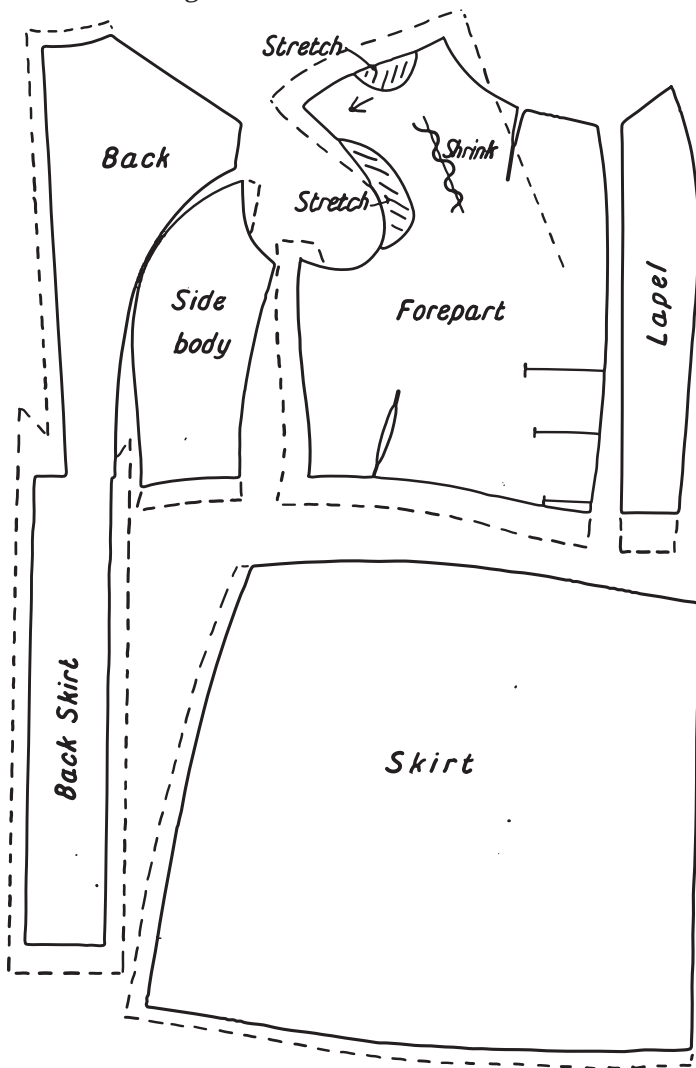


FIG. 77. FROCK COAT, SHOWING INLAYS

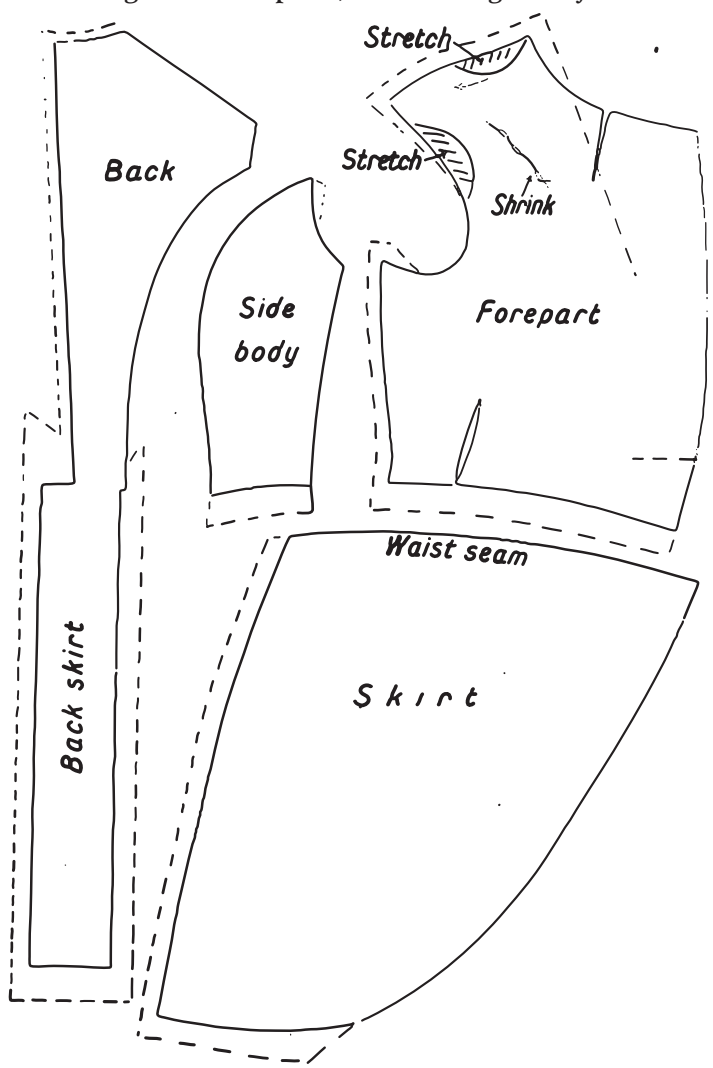


FIG. 78. MORNING COAT, SHOWING INLAYS

the waist seam. After the seams have all been sewn the garment may be proceeded with in the usual manner. All particulars regarding fronts, buttons, cuffs, etc., being as per ticket. The back tack is made up as a step, the length across from side to side usually being 2½ inches and the width about 1 inch. The hip tacks are small round tacks at the corner of the skirt where it meets the side body and the backskirt. They are about 1 inch across and are covered later by the hip buttons, the linen stays (to the pleats and across the back) being held by these tacks. The sleeve hands may have cuffs laid on. The sleeves would then be cut 1 inch shorter than the required length, and the cuff cut to fit it would be 5½ inches wide. This is first serged to the end of the sleeve and turned back over it, making up the inch which was cut off. It is then turned in at the width needed (say 4 inches) and stitched down to the sleeve, the linen stays for holes and buttons being put between the sleeve and the cuff. The linings are felled down just to cover the break in the cloth at the serging. These cuffs were put on as standard a few years ago and are still to be seen, but the style for the present time is a plain cuff, as this cuts down the expense for both material and labour.

POCKETS AND FLAPS ACROSS THE WAIST.

These are large pockets 7½ inches to 8 inches long, let into the skirts on the hip and are made without flaps. The flaps are sewn into the waist seam and are tacked down to the pocket level, usually 1 inch below the waist seam. They are a little longer than the pocket mouth and are filled in on the hip, like the skirt, and sewn in with it.

EDGES.

These are sometimes made up flat-braided or bound. In the former, the braid is basted on (on the outside first) after the facings are put on. The edge seam is not sewn, but the stays in the edge are put in in the usual way and the facings are laid in place as when finished. The forepart is firmly but softly basted to the facing, which should then be cut away just inside the raw edge of the forepart. The inside row of stitching can then be put in and the inner row of braid basted on. The edge of the braid should be inside the edge on the facing, below the button and outside on the lapels and collars, while the edges are side-stitched together. The braid should on no account be put on tightly, and it is as well to soak it thoroughly and dry it naturally before putting it on.

BOUND EDGES.

These are more difficult than flat-braided. The edge is prepared in the same way and the ribbon sewn on the outside edge first. This gets the line of the edge which is then cleaned up with the binding turned over and either stitched or felled down.

SILK FACINGS.

Reference to facings for dinner jackets will illustrate this, the only difference being in the length of the facing. See Fig. 76 for details.

LAPELS SEWN ON.

One edge is seamed to the edge of the forepart, canvased with the forepart, bridled and padded. The lapel edge is made lip by stoting the V as marked, and pressing; the edge stay follows the crease and stoted part (which will come under the finished edge) and is made up bluff (without a seam). The waist seam is sewn across the bottom to the crease and opened in the usual way. Dress coat lapels are sometimes cut in this manner, and a short strap is cut on the top of the skirt (as a frock coat with the skirt cut away). The silk facing is felled on 1 inch from the edge in both cases (Fig. 80).

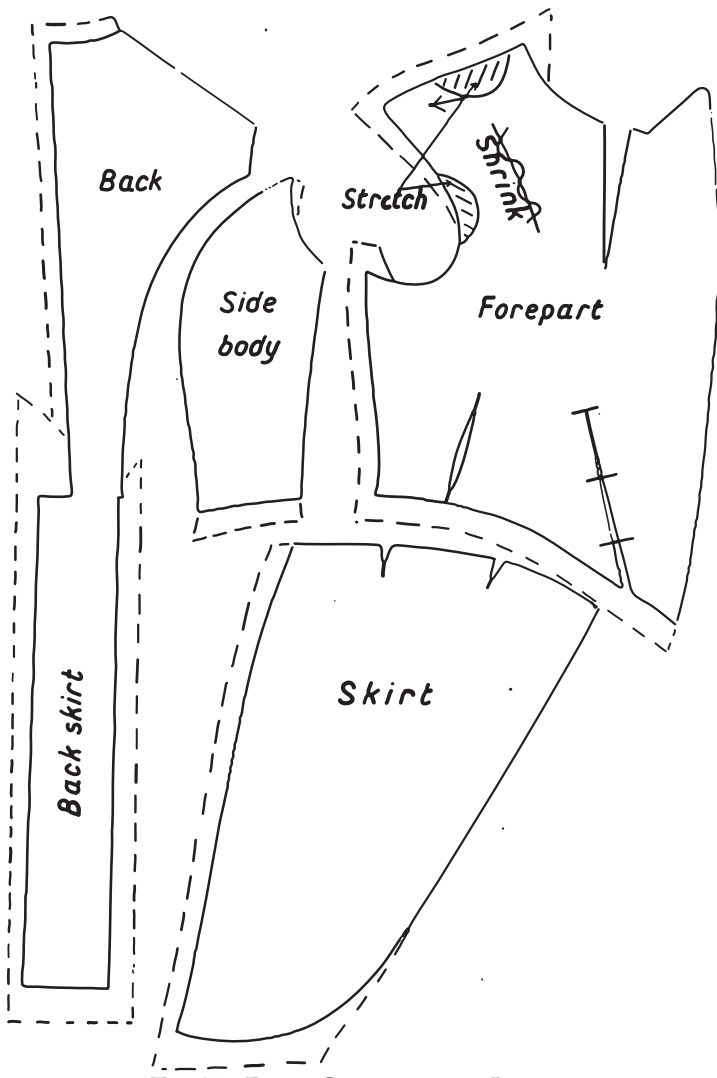


FIG. 79. DRESS COAT, SHOWING INLAIS

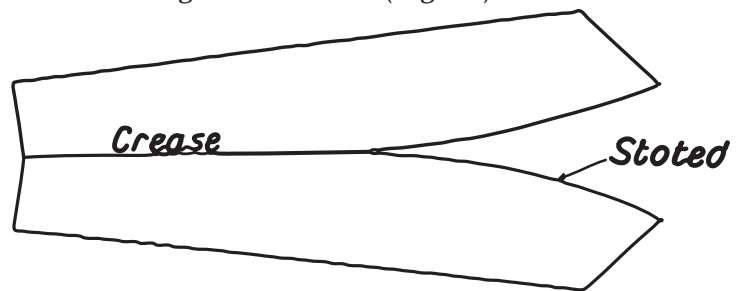


FIG. 80. CUTTING THE LAPEL FOR FROCK COAT

THE SEWING MACHINE.

It may be thought peculiar that practically no reference has been made to the sewing machine. This is not because the writer is biased, but simply because the student should learn the handicraft first. Apart from the point of view that the art of the trade is shown in the work, the personality of the worker is shown in his craft also. Unfortunately for the trade generally, the machine has been, and is, abused, simply by its over-use, and good craftsmen are lost for the same reason. There is much in the work that can be put in by machine without detriment, pocket sewing, etc., and there can be just as much skill on the part of a good machinist as with the handworker, but the garments themselves have a different "feel." This is mainly due to the machine being set to a definite tension, whereas in handwork the stitch is pulled to its correct tightness, allowing an elasticity which the machine cannot give. In using the machine the process is reversed, fullness being worked in on the underside instead of on the top. This is caused by the teeth in the bedplate of the machine working backwards and forwards while the foot on top does not. Flaps, etc., should be sewn on the lining side for this reason.

Practise first without using cloth and also without letting down the foot. Both feet should be placed on the treadle with the heels close to the front. Give the wheel a start with the right hand and work the treadle, pressing down with the front part of the feet. It will be found that this will give a jerking motion to the machine, but by pressing with the toes and heels, alternately, even running will be obtainable with a little practice. The feet may also be placed with the ball of the right foot on the edge and the foot flat on the treadle; the left foot with the ball of the foot on the treadle edge nearest the worker. The feet should then be moved with a pedal motion, one rising as the other is on its downward movement. This should be practised until the most convenient way of setting the feet has been found, and the operator may then try on a piece of paper without thread. Draw a line on the paper and place it, with the end of the line farthest away under the foot of the machine. Lower the foot, set it in motion and try and keep to the line, guiding it with the left hand (which must rest very lightly on it). On reaching the end turn the paper round and pass it across so that the line of holes made by the needle is at the side of the foot, and begin again, this time keeping parallel to the perforations. Repeat this, feeding the paper to the foot and guiding it on the lines.

Now thread up the machine (Fig. 81) after winding a bobbin of the same thread (the tension is altered by using different thread above and below). Take a piece of double cloth and proceed in the same way as with the paper, feeding the cloth through under the foot and taking care that the hand does not pull the cloth by resting too heavily on it. When breaking off, pull the material away from the body, with the tension arm of the machine up, and the foot lifted. This should loosen

the thread automatically, and the thread of the needle is pulled between the toes of the foot. On no account should the work be drawn towards the body as this means a direct pull on the needle and may possibly bend or break it. In practice, do not try to go either too quickly or too slowly. Machines work best at a reasonable speed and will give good service if kept in good order.

The power machine is similar, but is driven by electricity or some other motive power. It is controlled by pressing on the treadle as one would press a button; is capable of a very high speed, and is used for mass production purposes. There are now machines for almost any kind of stitch, felling, padding, buttonholes, etc., but the work is purely mechanical and has no life or personality with it. The apprentice and student of the Art and Craft is well advised to keep up the standard of the work to the highest possible degree, and so keep a glorious trade in the ranks of excellent workmanship.

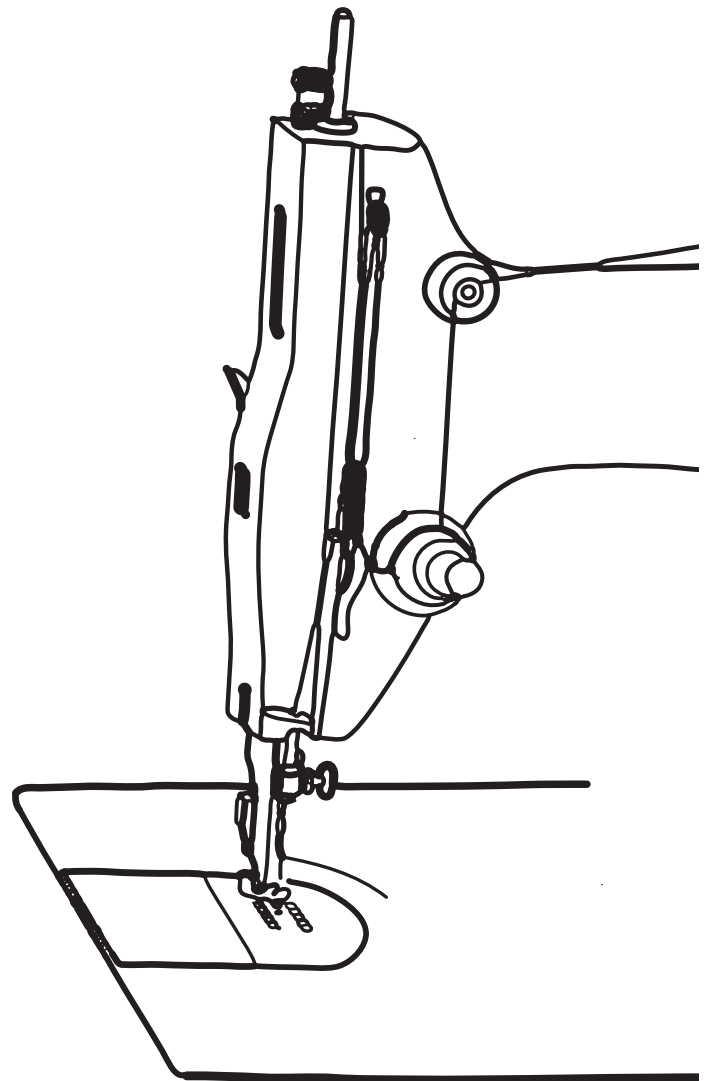


FIG. 81. THREADING UP THE MACHINE

APPENDIX

GLOSSARY OF TECHNICAL TERMS

STRAIGHT OR RUN OF CLOTH.

Material cut or marked in line with the selvedge edge and parallel to it.

BIAS.

Material cut or marked at an angle of less or more than 45 degrees to the straight.

CROSS.

This is the angle of 45 degrees from the selvedge edge. The word "bias" is sometimes used to mean the same.

RUN OF SEAM.

The line formed by the seam, which if properly sewn should be as if drawn by an artist.

THE LAY OR LAYING FAIR.

Two pieces of cloth being together, "laying fair" the upper layer is neither larger nor smaller than the area of the under layer which it covers. This applies to seams in the lengths being alike, etc.

EASING-IN OR EASY.

Filling on one piece of material to another. The one filled in is termed easy or eased in.

ON THE DOUBLE.

Material when two thicknesses lay together as selvedge to selvedge, or in the run of the cloth and with right sides inside.

SPEAKING (IRON).

An iron "speaks" when tested for heat, using wetted fingers, a sharp note when hot or a hiss if just warm.

STAND AND FALL (COLLAR).

The stand is the section from the crease edge to the joining edge where it is sewn to the neck. The fall is that from the crease to the loose or outer edge, and is sometimes known as the leaf edge.

THE BREAK.

The joint or seam across the lapel where the collar meets the facing.

THE GORGE.

The section of the neck from the gullet to the point where the shoulder seam is placed. In garments with lapels, it is from the crease of the lapels to the shoulder seam.

FISH.

Cuts taken out to throw shape. The shape of the cuts is somewhat similar to that of a fish. Hence the name.

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