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## وزارة الشؤون الاجتماعية

MINISTRY OF SOCIAL AFFAIRS

*Custom Apparel Production Process  
Curriculum For CAPD Instructors*

**المنهج التدريبي لمشرفات و مدرسات مشروع الكساء**

Volume 2 TAILORING

**الجزء الثاني من التريزية**



INTEGRATED SOCIAL SERVICES PROJECT

**مشروع مراكز الخدمات الاجتماعية المتكاملة**



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The material which follows is part of a five volume series assembled by the faculty and students of the University of North Carolina at Greensboro, Department of Clothing and Textiles, CAPP Summer Program. The CAPP, Custom Apparel Production Process, Program was initiated in Egypt as a part of the Integrated Social Services Project, Dr. Salah El Din El Homossani, Project Director, and under the sponsorship of the Egyptian Ministry of Social Affairs and the U.S. Agency for International Development. These materials were designed for use in training CAPP related instructors and supervisors for the various programs of the Ministry of Social Affairs and to provide such personnel with a systematically organized and detailed curriculum plan which could be verbally transferred to illiterate students in the classroom and laboratory environment. It was envisioned that these materials would be culturally adapted, further refined, and supplemented by numerous audio-visual teaching aids to assist the instructional process.

The CAPP program was initiated in Egypt through the efforts of the ISSP Demonstration and Training Center in Gharbeya, Experimental Social Unit and Social Service Development Section, Mr. Attiya El Shafei, Section Chief. Mr. Attiya and his staff (in particular, Mr. Ahmed El Soukary) had been requested to set up several model "sewing" centers within the MSA Social Units associated with the Project. After consultation with the local MSA Department Office concerned with this matter, it was decided that an entirely new approach was called for. What existed at this time in Gharbeya, as in many other Governorates, was a system of sewing centers spread throughout the Governorate. While extremely numerous, these centers were lacking in equipment, teaching staff, and curriculum. While equipment could be made

المادة المقدمة في هذا الجزء هي أحد خمسة أجزاء قام بإعدادها وجمع المادة العلمية بها فريق التدريس والطلبة بجامعة نورث كارولينا بنجرينسبورج - قسم الملابس والمنسوجات بكلية الاقتصاد المنزلي أثناء البرنامج الصيفي المخصص "للمشروع الكساء". ولقد بدأ المشروع في معر كاحد المشاريع التي يتبناها مشروع الخدمات الاجتماعية المتكاملة برئاسة الدكتور صلاح الدين الحمصاني المدير العام للمشروع تحت رعاية وزارة الشؤون الاجتماعية ووكالة التنمية الدولية الأمريكية ولقد صممت هذه المادة لتكون المادة التدريبية لمدرسات ومشرفات الخياطة في البرامج المختلفة التابعة لوزارة الشؤون الاجتماعية. والهدف من هذه المادة أيضا هو إعطاء هؤلاء المدرسات منهج منظم ومفصل يسهل استخدامه شفها أو عملياداخل فصول الخياطة. غير أنه من المتوقع أن يتم تمصير هذه المادة وإعدادها بصورة أفضل. وتزويدها بمجموعة من الوسائل البصرية / السمعية من أجل تسهيل عملية التدريس.

ولقد بدأت فكرة "مشروع الكساء" في مصر بغفل جهود مركز التجريب والتدريب التابع لمشروع الخدمات الاجتماعية المتكاملة بالخريرية. وقسم تطوير الوحدات التجريبية والخدمات الاجتماعية وكذا جهود الأستاذ/ عطية الشافعي رئيس القسم المذكور. إذ طلب من الأستاذ/ عطية الشافعي والعاملين بالقسم وخاصة الأستاذ/ أحمد السكري أعداد عدة مراكز نموذجية للخياطة بالوحدات الاجتماعية التابعة لوزارة الشؤون الاجتماعية ومشروع الخدمات الاجتماعية المتكاملة. ولكن تغير هذا الاتجاه بعد عرض الفكرة على مدير الشؤون الاجتماعية بالخريرية إذ أنه بالرغم من وجود عدد كبير من مراكز لفصول الخياطة بمحافظة الغربية كغيرها من المحافظات غير أن هذه المراكز تنقصها المعدات والمدرسين وكذلك المنهج التدريسي فبينما يسهل توفير المعدات اللازمة من المصادر المختلفة فإنه ليس هناك من يقوم بإعداد المنهج الدراسي المطلوب وتدريب المدرسين الحاليين على أساليب التدريس ولذلك تكفل مشروع الخدمة

available from a variety of sources there was no source from which to draw the type of curriculum required or to train existing teachers (trained as skilled workers) in training techniques. This task as well as the task of designing facilities and equipment for 4 model centers was undertaken by the ISSP-Gharbeya. The title, Custom Apparel Production Process, was selected for the program in order to reflect the income-generating and/or home-making services aims of the program rather than the technique of sewing.

Mrs. Amal El Damaty, Sewing Supervisor, Productive Families and Vocational Training, Gharbeya Department of Social Affairs, developed initial designs for the Centers. At this point the University of North Carolina Project Technical Assistance Team engaged Dr. Billie G. Oakland, a consultant in Clothing and Textiles, to come to Egypt for 6 weeks to assess the situation and to plan a program. Following Dr. Oakland's visit facilities and equipment plans were submitted for the 4 "Model Centers" and the process of developing curriculum materials was begun. Six months later 6 Egyptian women arrived in New York City with their translator to experiment with and to revise the curriculum being planned. These participants were funded by the ISSP and involved women from both Gharbeya and Quena Governorates. The participants were as follows:

- Mrs. Amal El Damaty, Supervisor Productive Families and Vocational Training Div. Ministry of Social Affairs Gharbeya
- Mrs. Samira Yacoub, Supervisor Productive Families and Vocational Training Div. Ministry of Social Affairs Gharbeya
- Miss Hoda Badawi, Sewing Teacher Ministry of Social Affairs Gharbeya

الاجتماعية المتكاملة بهذه المهمة بالإضافة الى مهمة تصميم الوسائل والمعدات اللازمة لتجهيز اربعة مراكز نموذجية للخياطة . ولقد اختير لهذا البرنامج اسم " مشروع تفصيل الملابس " ( مشروع الكساء ) تأكيدا للهدف الاساسي للمشروع وهو زيادة دخل الاسرة و/ او مقابلة حاجة الفرد او الاسرة من الملابس وليس تعليم الخياطة فقط . ولقد قامت السيدة / آمال الدماطي المشرفة بإدارة الاسر المنتجة والتكوين المهني بمحافظة الغربية بوضع تصميمات اولية لهذه المراكز وفي نفس الوقت قام فريق المساعدة الفنية التابع لجامعة نورث كارولينا بالاستعانة بالديكتورة / بيلي ج . اوكلاند رئيسة قسم الملابس والمنسوجات بجامعة نورث كارولينا بجرينسبور والتى جاءت الى مصر لمدة ٦ اسابيع لتقييم الموقف الراهن ولوضع خطة البرنامج الجديد . وعند انتهاء زيارة الخبيرة الامريكية قدمت التصميمات والمقترحات الخاصة بالوسائل والمعدات الخاصة بالاربعة مراكز النموذجية ، وبدأت بالفعل عملية وضع المادة الدراسية . وبعد ستة اشهر سافرت مجموعة من سيدات مصريات تصبن مترجمة الى الولايات المتحدة وذلك لتجريب ومراجعة المنهج الدراسي المرفوع عمليا . ولقد قام مشروع الخدمات الاجتماعية المتكاملة بتمويل هذه الرحلة التى اعتركت فيها سيدات من محافظتى الغربية ولنا وهن :

- السيدة / آمال الدماطي - المشرفة بإدارة الاسر المنتجة والتكوين المهني مديرية الشؤون الاجتماعية محافظة الغربية
- السيدة / سميرة يعقوب - المشرفة بإدارة الاسر المنتجة والتكوين المهني - مديرية الشؤون الاجتماعية - محافظة الغربية
- الأنة / هدى بدوى - مدرسة الأشغال - مديرية الشؤون الاجتماعية - محافظة الغربية

Mrs. Rabaa El Sayed, Sewing Teacher  
Ministry of Social Affairs  
Gharbeya

- السيدة / رابعة السيد - مدرسة الانتماء  
وزارة الشؤون الاجتماعية - محافظة الغربية

Mrs. Ibtisam Ghobrial, Supervisor  
Productive Families and Vocational  
Training Div.  
Ministry of Social Affairs, Quena

- السيدة / ابتسام غوبريال - مشرفة بإدارة الأسر  
المنتجة والتكوين المهني - وزارة  
الشؤون الاجتماعية - محافظة قنا

Mrs. Mahasen Kadi Khalil, Sewing  
Teacher.  
Ministry of Social Affairs, Quena

- السيدة / محاسن كادي خليل - مدرسة الانضغال  
وزارة الشؤون الاجتماعية - محافظة قنا

Mrs. Khadiga Hamza, Translator  
UNC Technical Assistance Team  
Cairo

- السيدة / خديجة حمزة - مترجمة  
فريق المساعدة الفنية - القاهرة

The following persons partici-  
ted as members of the CAPP Faculty,  
iversity of North Carolina at  
eensboro, Department of Clothing  
d Textiles:

- اما فريق التدريس بجامعة نورث كارولينا -  
كلية الاقتصاد المنزلي - قسم الملابس والمنسوجات  
الذين ساهموا في اعداد وتدريس المادة فهم :

Dr. Naomi Albanese, Dean, School  
of Home Economics

- د/ نومي الالبنيز - عميدة كلية الاقتصاد  
المنزلي

Dr. Billie G. Oakland, UNC-G-CAPP  
Project Director

- د/ بيلي ج . اوكلاند بجامعة نورث كارولينا  
بجربينسبور ومديرة المشروع من الجانب الامريكى

Dr. Mari Maccini

- د/ ماري مانشيني

Ms. Glenda Lowry

- الانسة / جليندا لاري

Mrs. Anna Roberts

- السيدة / آنا روبرتس

Mrs. Anna Simpkins

- السيدة / آنا سيمكينز

Mrs. Barouyr Hairabedian

- السيدة / باروير هارابيديان

Ms. Nancy Hobbs

- الانسة / نانسي هوبس

Mrs. Margaret Pierce

- السيدة / مارجريت بيرس

Ms. Lavina Franck

- الانسة / لافينا فرانك

Dr. Katherine Greenwood

- د / كاترين جرينود

Dr. Lou Wakefield

- د / لو ويكفيلد

Dr. Helen Canaday

- د / هيلين كانادي

Mrs. Roy Briggs

- السيدة / روي بريجس

Mrs. Ayesha Abdullah

- السيدة / عائشة عبد الله

**CAPP SUMMER INSTITUTE  
TRAINING PROGRAM SCHEDULE**

**الجدول الخاص ببرنامج التدريب الخاص  
بمشروع انتاج الملابس**

**MAY 15- New York Arrival**

١٥ مايو: الوصول في مدينة "نيويورك"

**New York:**

نيويورك:

**MAY 16- Toured United Nations**

١٦ مايو: زيارة للامم المتحدة

**MAY 17- Egyptian Wing, MMA, Mandarin  
Costume Collection, Costume  
Institute**

١٧ مايو: زيارة الجناح المصري بمتحف  
المثروبوليتان  
: زيارة جناح الملابس الصيني بمعهد  
الملابس

**MAY 18- Fashion Institute of Techno-  
logy**

١٨ مايو: زيارة معهد الموضة التكنولوجي

**MAY 19- Tour of Poughkeepsie, Hyde  
Park, Vanderbilt Estate  
Dinner with Marian Hairbed-  
ian, CAPP Tailoring Instruc-  
tor and Clothing and Tex-  
tiles author**

١٩ مايو: السفر لمقاطعة بوكيبيس - زيارة حديقة  
هاييد - زيارة قصر قائد ريليت الاثري  
تناول العشاء مع د. هاربيديان مدرية  
في التزيين ومؤلفة كتب في هذا  
المجال

**MAY 20- Washington, D.C.**

٢٠-٢٢ مايو: بواشنطن

22

**Greensboro:**

جرينسبورو:

**MAY 22- Arrive Greensboro, North  
Carolina**

٢٢ مايو: الوصول الى جرينسبورو بولاية نورث

**MAY 23- Orientation**

كارولينينا

**MAY 26- First day of classes, UNC-G**

٢٣ مايو: راحة

٢٦ مايو: بدي الدراسة

**9-12 Seams and Seam Finishes  
(sample preparation)**

٩-١٢ صباحا - خطوط الخياطة المختلفة وفن

التشطيب ( تحفيز العينات )

**2-5 Pattern-Making**

٢-٥ مساء - طريقة عمل الباترون

1) Introduction of various  
slopers

١) عرض لجميع أنواع الباترون

2) Display and discussion of  
basic tools such as trian-  
gles, L-squares, various  
rulers, and drafting curves

٢) عرض والتعرف على الادوات الاساسية للخياطة

مثل النمط - المسطرة على شكل L -  
المساطر المختلفة - والمنحنيات

3) Introduction to tables of  
anthropometric data

٣) التعرف على جداول مقاسات الجسم

4) Introduction to the text-  
books

٤) تقديم كتب المادة الدراسية

- 5) Each student drafted a size 4 child Front Sloper (waist and skirt combined). Demonstration method of teaching used with instructor doing each step, translator explaining steps in Arabic, and frequent checking of each student's draft by instructor

٥) رسم باترون الامام ( المدرو والجونة ) لمقاس ٤ للاطفال . أما طريقة الشرح فكانت تتم عن طريق شرح المدرسة للخطوات ثم تقوم المترجمة بترجمة هذه الخطوات خطوة خطوة مع شرحها باللغة العربية وكثيرا ما تقوم المدرسة بالاشراف على الخطوات التي نفذتها المتدربات .

MAY 27

٢٧ مايو:

- 9-11 AM : Reviewed translation of instructions in English and Arabic for samples completed on May 26

٩-١١ صباحا مراجعة تعليمات الخياطة باللغتين الانجليزية والعربية ومراجعة العينات

- May 28- Tour of craft shops  
MAY 29- Completion of draft of the size 4 child's back sloper

٢٨ مايو: جولة في محلات المنتجات اليدوية  
٢٩ مايو: تكملة باترون الاطفال ( الظهر ) مقاس ٤

MAY 30

٣٠ مايو:

- ٩-١٢ AM : Preparation of samples English and Arabic instructions  
Hems and hemming

٩ - ١٢ صباحا: تحضير عينات الخياطة -مراجعة التعليمات باللغتين الانجليزية والعربية خياطة الشبهات وأنواعها

- 1 - 4 pm: Review, completion of child's sloper

١-٤ مساء: مراجعة - اكمال باترون الاطفال

- MAY 31 : Sunday - rest

٣١ مايو: عطلة (الاحد)

JUNE 1

١ يونيو

- 9 - 12 am: Miscellaneous; darts, gathers, pleats

٩ - ١٢ صباحا: متنوع: البنس - الكشكشة - الكرات

- 1 - 4 pm: Review  
(By request of the participants calculated body measurements of the size 6 child sloper.)

١ - ٤ مساء: مراجعة  
ثم تم اعداد باترون لمقاس ٦ للاطفال بناء على طلب الدارسات

<b>JUNE 2</b>		٢ يونيو
9-12 am :	Closures - zippers, button-holes, snaps, hooks, eyelet	٩ - ١٢ صباحا : الاطفال بانواعها : الحوشة المرأى - الكبسونة - الكبشة
1-4 pm :	Review, completion of sleeve sloper in size 12 Miss	١ - ٤ مساءً : مراجعة - عمل باترون الاكمام لمقاس ١٢ للسيدات
<b>JUNE 3</b>		٣ يونيو
9-12 am :	Lingerie fabrics, designs, and special notions	٩ - ١٢ صباحا : تحضير القممة وباترونات اللانجيرية
1-4 pm :	Review-completion of front waist sloper in size 12 Miss	١ - ٤ مساءً : مراجعة - تكملة باترون الصدر الامامى . لمقاس ١٢ سيدات
<b>JUNE 4</b>		٤ يونيو
9-12 am :	Lingerie production	٩ - ١٢ صباحا : اللانجيرية
1-4 pm :	Review -completion of back-waist and front and back slopers in size 12 Miss	١ - ٤ مساءً : مراجعة - اكمال باترون مقاس ١٦ للسيدات (الصدر للامام والظهر)
<b>JUNE 5</b>		٥ يونيو
9-12 am :	Lingerie production	٩ - ١٢ صباحا : اللانجيرية
1- 4 pm :	Pants and Torso Slopers for size 12 Miss	١ - ٤ مساءً : باترونات البنطلون والتونيك (للمقاس ١٢)
<b>JUNE 6</b>		٦ يونيو
2-5 pm :	Overall review and presentation of all slopers Grading selected children's and misses' slopers to a range of sizes	٢ - ٥ مساءً : مراجعة شاملة لجميع الباترونات مع عمل مقاسات مختلفة منها للأطفال والسيدات
<b>JUNE 7</b>	Rest	٧ يونيو : عطلة ( الاحد )
<b>JUNE 8</b>		٨ يونيو :
am :	Pattern selection for jacket muslin	انتقاء باترونات للجاكيتات (تدريبية)
<b>JUNE 9</b>		٩ يونيو :
am :	Lingerie	صباحا : اللانجيرية
pm :	Preparation of muslin for tailored jacket	مساءً : تحضير بروفة الجاكيت على قماش موبيليسين

JUNE 10 - 11 - 12	10 - 12 يونيو:
Mornings : Weaving	صباحا : دروس في فن النسيج
JUNE 13 : Lingerie - Field trip to Fieldcrest	13 يونيو: اللانجليزية - زيارة ميدانية لمصانع فيلديكريست للاقمشة
JUNE 14 : Rest	14 يونيو: عطلة
JUNE 15	15 يونيو:
am : Weaving and draperies	صباحا : نسيج وفن عمل الستائر
pm : French Hand Sewing and English Smocking	مساء: تطريز فرنسي و المموكنج الانجليزي
JUNE 16 :	16 يونيو:
am : Draperies	صباحا : عمل الستائر
pm : French Hand Sewing and English Smocking	مساء : تطريز فرنسي و المموكنج الانجليزي
JUNE 17 :	17 يونيو:
am : Dr. Canady, Child Development - Curry Center	صباحا : برنامج عن تنمية الطفل اعدته د/ كيندي ، وزيارة مركز "كيري للاطفال"
pm : French Hand Sewing and English Smocking	مساء : تطريز فرنسي و المموكنج الانجليزي
June 18 : Use of bias	18 يونيو: الاستخدامات المختلفة للقمص بالورب
June 20 : Nutrition	20 يونيو: التغذية
JUNE 21 : Rest	21 يونيو: عطلة
JUNE 22-27: Tailoring	22 - 27 يونيو: تزيين
JUNE 27	27 يونيو: السفر الى ولاية كنتاكي وزيارة جامعة "بيريما"
am : field trip to Penland Crafts and Berea College, KY.	
JULY I : Field trip: Custom Upholstery	1 يوليو: زيارة ميدانية لمصانع التجديد
JULY 3-5 : Holidays	3 - 5 يوليو: اجازة عيد الاستقلال الامريكي

<b>JULY 6-8</b>		<b>٦ - ٨ يوليو:</b>
<b>am</b>	<b>: Entrepreneurship(Marketing)</b>	<b>صباحا: المؤسسات التجارية والتسويق</b>
<b>pm</b>	<b>: Color and design</b>	<b>مساء: الالوان وفن التصميم - زيارة معهد</b>
	<b>Field trips to Guilford</b>	<b>"جيلفورد" الفن</b>
	<b>Technical Institute</b>	
<b>JULY 9</b>	<b>: Organization of materials</b>	<b>٩ يوليو: تجميع المادة الدراسية</b>
<b>JULY 10:</b>	<b>Evaluation</b>	<b>١٠ يوليو: تقييم البرنامج</b>
<b>JULY 13:</b>	<b>Leave Greensboro for</b>	<b>١٣ يوليو: مغادرة جرينسبورو الى واشنطن</b>
	<b>Washington, D.C. and the</b>	<b>حيث التقييم النهائي للبرنامج</b>
	<b>AID Evaluation</b>	<b>بواسطة وكالة التنمية الدولية</b>
		<b>الأمريكية</b>
<b>JULY 15:</b>	<b>Leave N.Y. City for Cairo</b>	<b>١٥ يوليو: مغادرة نيويورك والعودة الى</b>
		<b>القاهرة</b>

## WORK WHICH REMAINS TO BE ACCOMPLISHED

What exists now are the four volumes produced by the ISSP-CAPP during recent U.S. training and a fifth volume on "Functional Literacy and Sewing" produced by a previous project in Minufia. These volumes, as mentioned earlier, while complete in themselves are intended to be further developed through inclusion of further detail, supplementary materials, and further adaptation to Egyptian context. Six instructors have been trained in these techniques and teaching methods. Plans have been made for four Model CAPP Centers in Gharbeya.

The next step is to invite one of the UNC-Greensboro CAPP faculty to visit Egypt for eight weeks to assist the U.S. trained instructors in setting up initial teacher training classes in Gharbeya and in introducing and adopting new teaching approaches and techniques to the classroom setting. The consultant should also review progress in the Model CAPP Centers. From this initial teacher training effort should come the final CAPP Teacher Training Modules and materials for use with students. Ideally, follow-up visits by various CAPP instructors on a semi-annual basis would supply additional input and new materials development.

As the CAPP progresses, more work should be coordinated with Governorate level Productive Families' Department and private voluntary associations to insure adequate marketing of products and opportunities for income generating activities beyond the classroom for CAPP graduates.

A special note of appreciation is due to: Mr. Kamal El Wardani, Under-secretary for Social Affairs, Gharbeya; Mr. Mahmoud Abu Shahba,

## ما تبقى انجازه من العمل

تتكون هذه المادة من : اربعة اجزاء  
قام باعدادها مشروع الخدمات الاجتماعية  
المتكاملة ( مشروع الكساء ) اثناء فترة  
تدريب بالولايات المتحدة وجزء خاص وموضوعه  
الخيطة "ومحو الامية الوظيفي" الذي اعده  
مشروع سابق بمحافظة المنوفية غير ان هذه  
الاجزاء كما سبق ان ذكرنا بالرغم من كونها  
وحدات متكاملة في حد ذاتها الا انه سوف يضاف  
اليها مزيدا من التفاصيل والمواد المكملية  
كما سيتم تمصيرها ولقد تم تدريب 6 مدرسات  
ومشرفات في مجال الخيطة على المهارات  
الاساسية وطرق التدريس . كذلك وضعت الخطة  
لانشاء 4 مراكز نموذجية لمشروع الكساء بمحافظة  
الغربية .

اما الخطوة التالية فتتطلب دعوة احدى  
المدرسات اللاتي ساهمن في التدريس من جامعة  
نورث كارولينا بجرينسبورو لزيارة مصر لمدة  
8 اسابيع وذلك للعمل مع المبعوثات الستة اللاتي  
تم تدريبهن في الولايات المتحدة على انشاء  
فصول التدريب المبدئية لمدرسات الخيطة بمحافظة  
الغربية ، وعلى تطبيق اتجاهات وطرق التدريس  
الحديثة في هذه الفصول . كذلك ستقوم هذه  
المستشارة بالاشراف على ما تم انجازه في عملية  
انشاء وادارة مراكز الخيطة النموذجية .  
ومن هذه الجهود التمهيدية سوف تتكون في النهاية  
الوحدات النموذجية لتدريب المدرسات واعتماد  
المادة الدراسية ويحدد ان يقوم من ساهموا في  
التدريس بزيارات ستابعة نصف ثانوية لهذه المراكز  
النموذجية لاضافة ما يجد من معلومات وفتيات .

وكلما تقدم العمل في مشروع الكساء ازدادت  
ضرورة تنسيق العمل مع ادارات الاسر المنتجة  
على المستوى المحلي للمحافظة والجمعيات الخاصة  
من اجل تمويق المنتجات واتاحة مزيد من الفرص  
لمشاريع زيادة الدخل لفرجي المشروع .

Director of the D&TC, Gharbeya;  
Mr. Ibrahim Rayan, Director of  
the Productive Families Department,  
Gharbeya; and Mr. Kamal Ahmed,  
Director of the Productive Families'  
Department, Quena for their support  
in the development of this program.

وفى النهاية نتقدم بالشكر لكل من :  
الاستاذ / كمال الوردانى وكيل وزارة الشئون  
الاجتماعية بمحافظة الغربية ، والاستاذ /  
محمود ابو شعبة مدير مراكز التجريب والتدريب  
بمحافظة الغربية ، والاستاذ / ابراهيم ريان  
مدير ادارة الاسر المنتجة بمحافظة الغربية  
والاستاذ / كمال احمد مدير ادارة الاسر المنتجة  
بمحافظة قنا ، وذلك لما قدموه من مسون  
فى وضع وتطوير هذا البرنامج .

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## INTRODUCTION

*Tailoring is on its way to becoming a lost art. As one tailor put it, "Everyone is looking for tailors." It incorporates some of the most complex of sewing processes: welt, flap, bound and patch pockets; bound and hand-worked buttonholes; pad-stitching and taping of lapels and collars; vents; linings and interfacings, which include various kinds of support fabrics used in various ways. It requires a sound knowledge of fitting and pressing.*

*We were aware that it was unrealistic to expect to complete a tailored project in a week's time. However, considering the high priority placed on the subject by the Egyptian women, we chose to give them an opportunity to select pattern, fabric and trimmings and to experience the making of a tailored jacket for themselves, thus gaining a better understanding of the tailoring process. New experiences included working with American patterns, use of traditional tailoring techniques and recent innovations in equipment and materials.*

*We were able to translate into Arabic a substantial portion of a tailoring textbook and selected portions of another publication which dealt with quick methods.*

*The experience of working with these women goes beyond subject matter. One recognizes that women who have spent their lives half a world apart hold the same things dear--home and family, friends, religious faith, education, opportunity. We were never strangers to one another. We see them as women of intelligence, grace and humor, who have won our respect and affection.*

*It would be unfair to fail to pay tribute to the husbands and families who have made it possible for them to come. Without their cooperation and approval it could not have been accomplished.*

*The translators should be commended, as well, for their invaluable assistance in bridging the language barrier.*

*To say I enjoyed working with these fine women is an understatement.*

*Marian Lee Hairabedian  
(Mrs. Barry Hairabedian)*

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CHAPTER I  
TERMS AND PHRASES USED IN TAILORING

There are many phrases and terms which are commonly used in custom tailoring but may be new to the novice. One should become familiar with these terms in order to understand the procedures used in tailoring. It may be necessary to refer to this glossary.

Armseye. An armhole.

Arrowhead. A tack stitch used to reinforce and decorate the ends of pockets, pleats, etc. (Fig. 62).

Backstitch. A stitch used for strong seams or edge finishing of bulky garments. The needle is inserted and pushed through from the wrong side at a diagonal, followed by a backstitch, working toward the left. (Fig. 63)

Bar tack. A bar made to reinforce the ends of pockets, plackets or stitching lines on pleats (Fig. 65).

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Bias.

True - the exact 45 deg. diagonal of the material. At this point

the fabric has the most "give" (fig. 1, A-B).

Garment - Any diagonal direction of fabric (Fig. 1, A-C and A-D).

Breakline or creaseline. The folded edge of the lapel, as the revers turn back over the coat front (Fig. 2, A-B).

Bridle. A strip of tape of unstretchable material sewed on the canvas along or just behind the breakline fold or creaseline (Fig. 3, A-B).

This prevents that line from stretching and insures better fit over the bustline.

Build a coat. The tailoring or construction of a coat.

Canvas. A linen, cotton, wool, or hair fabric, of firm weave used to interface the coat front. In a man's garment it may refer to a completed interfacing which has several layers of fabric at the shoulder area.

Catch stitch. A cross-stitch made by working from left to right. It is used to hold two pieces of fabric together smoothly, yet allows flexibility.

It is often used when overlapping the seams of interfacing (Fig.66).

Cloth. A term referring to the material of which the garment is tailored.

Collar. See fig. 6.

Creaseline - The uppermost folded edge of the collar.

Fall or leaf edge - The part of the collar which comes between the creaseline and the outer edge of the collar.

Stand - The part of the collar between the creaseline and the neck edge.

Cotton felt. A firm, heavy, felted cotton used around the armseye and for extra padding when fitting hollows.

Custom look. An expression used with reference to a garment that has the appearance of being hand tailored to fit the individual.

Design allowance. Extra ease in a pattern resulting from gathers, tucks, shirrings and bloused effects.

Ease thread or drawing-in thread. A fine running stitch along a seamline used to ease a longer section to a shorter edge, as the back shoulder to the front, the sleeve cap to the armhole; or, used at the lower armseye before shaping.

Felling. A tailor's version of slant hemming or sewing toward oneself.

The stitches should be even, fine, and shallow but not too tight. It is used to attach linen tape to the canvas and the undercollar to the coat.

Findings. Supplies in addition to the wool fabric and lining needed to tailor a garment; selecting trimmings.

Fish dart. A dart tapered at both ends.

Fly front. A type of closing which conceals the buttons or a zipper.

Forepart. Left and right fronts of a coat.

Fulling on. Easing a longer length of material onto a shorter length.

Gimp. A heavy thread used to pad tailored worked buttonholes.

Gorgeline. The part of the seamline that joins the collar and the

facing extending from the creaseline to the notch.

Grading seams. Trimming seam edges one shorter than the other, to eliminate

bulk. For example, when joining the facing to the coat, trim the coat seam

to  $\frac{1}{4}$  in. and the facing seam narrower so that the wider seam edge will be

against the outside surface of the coat.

Grain. A term referring to the filling yarns (crosswise running

perpendicular to the selvage and warp yarns (lengthwise) running parallel

to the selvage.

Ham-shaped cushion. A pressing cushion used for molding curved and shaped

areas, such as sleeve edges, bustline, etc.

Hard Tailoring. A term referring to man-tailored garments.

Hymo. A hair canvas interfacing used for reinforcing the body of the garment.

Inlay. Extra allowance added to seams for enlargement of the garment.

Interfacing or reinforcement. A fabric such as hymo, linen canvas, wigan, pellow or muslin used to give body to material and help it hold its shape.

Interlining. A fabric placed between the lining and the coat material for added warmth, such as wool, chamois, outing flannel, etc.

Jumping. Patting two thicknesses of wool together to smooth it.

Lapel. The front edge of the coat.

Laying on fair. Sewing two seams or lengths together so the ends are even.

Laying up the cloth. Placing the material on the table for cutting.

Melton. Firm, nonfraying napped twilled wool fabric used for undercollar

cloth on tailored garments, especially for men's tailored garments.

Mouthline. The finished opening of the pocket.

Nap. Hairy or downy surface on fabric. Examples: broadcloth, flannel, and duvetyn.

Notch. The area from the end of the gorgeline to the point of the collar end. See Fig. 4.

On the doublr. The folded material as it comes from the bolt.

Overcasting. Over-and-Over stitch used to finish raw edges to keep them from fraying.

Fad stitch. Used for fastening canvas to the facing of the revers, the collar canvas onto the undercollar, or the hair cloth to the canvas interlining on men's garments. It is worked from the interfacing side but does not show through on the right side. On the inside of the garment,

the padding appears as parallel rows of diagonal stitches.

Permanent basting. Any type of basting using matching thread which remains in the finished garment.

Pile. A velvety surface produced by extra filling yarns cut and sheared.

Examples: velvets, velveteens, corduroys.

Pitch of sleeve. The angle at which the sleeve falls from the armhole.

Plumb. A weight attached to a line to indicate true vertical direction, i.e., the side seams of a garment.

Pocket facing. A piece of garment fabric attached to the pocketing, so that wool shows when the pocket is used, rather than the lining.

Pocket stay. A strip of wigan, muslin, or linen, used on the wrong side of the coat fabric to reinforce the mouthline.

Pouch. The pocket lining itself.

Purl. The knot portion of the butt-hole stitch.

Revers. The turned-over portion of the coat front.

Saddle stitch. A hand stitch used near the edge of garment for a decorative effect. A coarse thread and long stitches are characteristic of this stitch.

Scye. The armhole ; often, armseye.

Silesia. Pocket twill used for pocket pouches.

Skeleton lining. Any lining that is not a complete lining used in a man's suit coat.

Skive. To cut off a portion of cloth at an angle.

Spanking. Pounding or flattening the edges of the wool with heat and steam when it is moist.

Stab stitch. A stitch in which the needle goes straight through the

material at right angles and returns the same way. It may be used for edge finishing, sewing on buttons, and attaching shoulder pads at the seamline.

Stays. Any unstretchable material, such as muslin, wigan, or linen used for reinforcement.

Swing tack (French tack). A stitch used to hold fabrics fairly close together but free, for example, the coat lining to the hem of the garment. The tack consists of threads showing about  $\frac{1}{4}$  to  $\frac{1}{2}$  in. in length with bar covering it completely.

Tailor or diagonal basting. Short parallel stitches with long diagonal threads showing about 1 to 3 in. in length, used to hold the reinforcement and the coat together.

Tailor tacks. Used to mark perforations on materials on which a

tracing wheel cannot be used effectively.

Top stitching. Machine stitching showing on the right side of the garment.

Sometimes called surface stitching.

Trimmings (findings). Anything in addition to cloth used in a garment.

Underlining. A lining cut like the garment cloth. The two are treated as one when stitching; this gives support and shape to the garment.

Under pocket lining. The part of the lining pouch which falls next to the lining of the garment.

Upper pocket lining. The part of the lining pouch which falls next to the outside of the garment.

Vent. A lapped finished opening at the bottom of the center back or sides of the coat, or on the sleeves.

Welt. A strip of material used to finish the lower edge of the mouthline of a pocket.

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Wigan. A cotton material used for reinforcement of cuffs, jacket bottom, back pocket stays, etc.

Zigzag stitch. A stitch used to join two edges of reinforcements. It may be done on a zigzag-type sewing machine, or with an attachment or by lifting the reverse stitching bar on a machine that sews backward.

See Fig. 6.

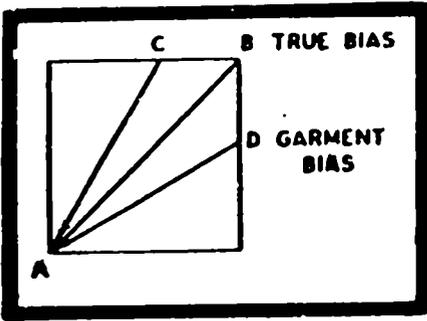


Fig. 1: Diagonal direction of fabric

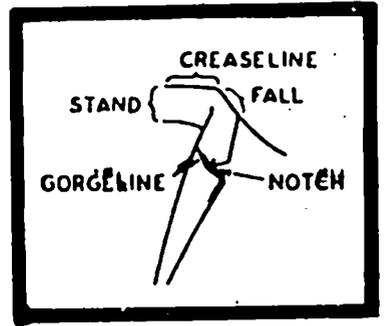


Fig. 4. The Collar



Fig. 2. Breakline or creaseline

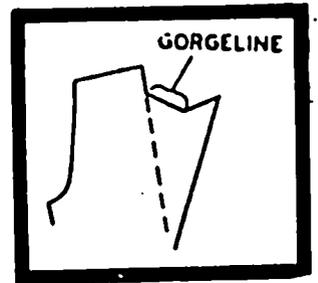


Fig. 5. Gorgeline

Fig. 3. The bridle

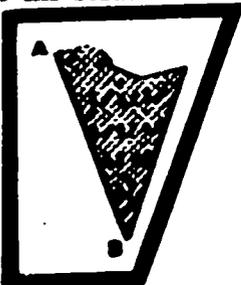
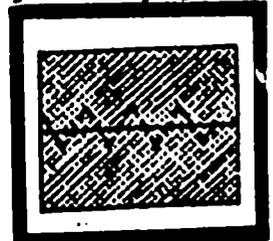


Fig. 6. A zigzag stitch



## CHAPTER II

### SELECTING MATERIAL, LINING, INTERFACINGS, UNDERLINING, INTERLINING, AND TRIMMINGS

(Brand names and types of fabrics listed in this section reflect those available on the American market. In the Arabic translation substitutions have been made to reflect the Egyptian market conditions.)

#### SELECTING MATERIAL

Because tailoring requires accurate fitting, precision stitching, molding, and pressing, it is important that the material be of good quality. Generally speaking, an all-wool fabric more nearly meets the demands for good tailoring. However, some of the new synthetic and wool blends are satisfactory, provided the proportion of blend is correct for the style of the garment and the amount of molding to be done.

"Cloths" of wool are usually sold in 54 to 60 in. widths and are folded lengthwise. The right sides of the material are folded to the inside. It is wise to note whether the cloth has correct grain alignment on the bolt.

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The fabrics that yield well to tailoring are medium in thickness; spongy, have an unfinished or "nappy" surface, and are of simple construction, such as a twill weave. A soft yarn molds well, but care must be taken that it is not so soft that the finished garment will fail to hold a press and become "baggy." The "nappy" fabric does not stretch or fray as readily as some smooth "cloth." Unfinished fabrics, such as tweeds, are easy to work because they shape easily and crooked seams are not so apparent. For tailoring women's suits, 12 to 13-oz. cloth is desirable. The trend now is toward lighter weight fabrics. Last, a high-grade wool should feel resilient and "alive."

Some "cloths" which are difficult to handle in tailoring are firm, hard-finished yarns, unnapped surfaces and very firm weaves. Fabrics which fall into these categories are coverts, sheens and gabardines.

The latter can be shrunk little, are difficult to press without shine, leave press marks and show seam edges. Tweeds of very loose weave and dress weight fabric are often unsatisfactory.

Another fabric which is difficult for the beginner to handle is heavy coating, such as camel's hair, the grainline of which is difficult to follow. For this reason one layer of fabric may slip in long seams. This fabric is difficult to press because the nap mats and lapel and collar edges are bulky.

Plaids, stripes and checks require more material because the fabric must be matched at the seams. Plaids and stripes require more planning time, but are often a rewarding challenge to the advanced student of tailoring.

When choosing the color of your fabric, consider your own personal

coloring, your body type and the needs of your present wardrobe.

Remember that lighter colors make you look larger and dark colors tend to make you look smaller.

A soft-textured fabric would be a good choice for a short, stout figure; a tall, well-proportioned person could choose tweeds, plaids and heavier textures.

Buy the amount of material suggested on the pattern envelope for the pattern size selected and the width of the fabric. If you choose a plaid, striped or a napped fabric, you must allow extra material. In this case use the yardage suggested for a "fabric with nap."

#### SELECTING LINING

The lining is almost as important as the wool fabric because it receives a great deal of hard wear. The lining fabric should be durable, opaque, colorfast to perspiration, capable of being dry cleaned, should

harmonize in color with the suit fabric and be smooth so that one can put on the garment easily.

For dressy coats and suits made of expensive materials, a pure dye silk fabric could be used for the lining. These come in heavy crepe, satin or taffeta and wear reasonably well.

Rayon is the most commonly used lining material. It can be purchased in crepes, satins, serge, twill weave, crepeback satin (plain), Jacquard weave pattern or a taffeta.

For the "custom look," the suit jacket or coat may be lined with a print and a blouse made of the same material.

Wool linings, plaid or plain, or quilted linings are used for heavy coats. Sometimes napped cotton is used for lining, backed by a wool interlining. In coats, the shoulder area may be wool lined, and the rest lined in napped cotton.

Lining fabric woven or laminated to the interlining is available.

It saves time and bulk when tailoring winter coats. (See "Interlining.")

Another type of lining is weather insulated. This is a crepe, twill, or satin fabric backed with a coating of aluminum. The purpose of this metal-insulated lining is to make the garment an "all season" one. After many dry cleanings it may lose some of the insulating properties.

#### SELECTING INTERFACINGS

Interfacing is a material used between the outer cloth and its facing.

Collars, cuffs, front openings, hems of jackets and coats, tabs, welts and flaps, necklines, waistbands and buttonholes are interfaced. The interfacing should be compatible in weight and "hand" to the cloth.

Hair canvas (containing rayon, polyester, cotton, wool and goat hair) in the appropriate weight is a suitable interfacing for most tailored wool garments. Armo P20 is used for heavy coats and suits; Armo P17,

Armo Fino, and StaShape SS77 are suitable for medium weight wools; and Armo P27 for light weight coats and suits. All hair canvas is dry cleanable.

For washable coats and suits where shaping is desired, Armo Acro is a suitable choice of interfacing. Formite, StaShape (SS65) may also be used.

For lightweight suits of raw silk, silk shantung, etc., one may use Sta-Shape SS50 which is washable and dry cleanable. Super Siri (comes in three weights) and Veriform, both of 100% rayon, are both lightweight and washable or dry cleanable.

Nonwoven interfacing (interlon, Pellon and Keyback) do not have the drapeability of woven interfacings. They are best used for crisp shaping. They are washable and dry cleanable. Bias Pellon is lightweight and gives in all directions.

Press-on interfacings are available in both woven and nonwoven fabrics. They are applied with heat and a press cloth. One must be sure that the outer fabric can withstand the heat needed for application and that they do not show a "line" on the outer garment. They become firmer and stiffer when bonded to the fabric. These are best for crisp effects for small areas. Some brands of woven press-on interfacings are Armo P92, P91, Red Edge and Fino, Facemate, Staflex All Purpose and Staflex for Wools. Nonwoven press-on interfacings are: Staflex Non-Woven, Pelomite (Detail and Shape Retaining), and Keybak Hot Iron.

#### SELECTING INTERLINING

Winter coats for cold climates are often interlined with a separate fabric. Chamois, lamb's wool (often quilted), outing flannel, or a coarsely woven light weight wool fabric interlining may be used. A lining-interlinings combination is a urethane foam which is laminated to rayon

or acetate fabric. Sometimes interlinings are made detachable to the garment can be worn during different seasons of the year.

A pile fabric with a knitted backing is available in 14 colors, 60 in. wide. It may be used as lining and interlining and is called Carmolon 1000. It is washable and dry cleanable.

Dorron, 100% wool, 48 in. wide, available in black and white, is an interlining for coats and jackets and a backing for quilting. It is hand washable or dry cleanable.

Earl-Glo De-Luxe is a satin acetate lining with a foam backing. It is a lining and interlining as is Sunbak satin with an acrylic napped backing. Both are dry cleanable.

Milium Plus is an insulated lining with a foam interlining laminated.

Warmo is a 100% wool insulation interlining in a 54 in. width.

## SELECTED UNDERLINING

Underlinings give support and shape to the fabric, prevent sagging and stretching, add crease resistance and create fashion detail effects.

The garment and underlining are treated as one during construction.

To eliminate bulk, the darts or tucks may be sewn separately before stay-stitching the two together.

Slim skirts made of lightweight wool or crepe and A-line skirts are usually underlined with a firmly woven fabric but not heavier than the garment fabric. Voile, organza, soft lightweight taffeta sheath lining, China silk or a commercial underlining are suitable.

Suit jackets and coats of gauzy wool, knit or jersey may be underlined with a matching color in lightweight cotton, silk organza, or a commercial underlining as sheath or Si Bonne. The darts may be treated separately or as one, depending on the effect desired. The

garment is then lined.

Cotton sheath underlining is available in a variety of colors, is lightweight, 2% shrinkage controlled and is washable and dry cleanable.

It is excellent for lightweight and naked wools.

An acetate underlining is Eternachrome, which is soft, lightweight, washable and dry cleanable. It is perspiration proof, will not fade, and is 45 in. wide.

Living-lining is a lightweight rayon underlining for stretch fabrics with 30% minimum stretch. It, too, is washable and dry cleanable.

Sheer De Swa is a 100% cotton batiste available in a variety of colors. It is excellent for wash and wear suits, light fabrics and children's clothes.

Si Bonne, a 100% rayon of Avron and Bemberg, is available in black and white and 48 colors. It comes in soft and crisp textures. It is

dry cleanable, but may be washed. It may be used for underlining lightweight wools, raw silks and blends.

A sheath of 100% acetate, available in black and white and about 65 colors, is the most common underlining used. It is washable or dry cleanable and is 39 in. wide.

Taffeta, Touche (100% rayon), China silk (Habutae-Japanese name for China silk), silk organza or voile are other lightweight underliners.

The Veriform basic liner (70% rayon and 30% cotton, 39 in. wide), available in black, white and natural, is excellent for dress weight suits. Muslins and lightweight percales may also be used for underlining coats and jackets.

#### SELECTED TRIMMINGS (FINDINGS)

In addition to the wool fabric and the lining, other supplies known

as "trimming" or "findings" are required to tailor the garment. The tailor may call them "trimmings."

Binding. May be bias or straight. It is one method used for finishing skirt seams, skirt hems, unlined jacket seams and men's sport-coat seams. The binding may be of rayon or silk and should match the wool in color.

Buttons. Should be durable and dry cleanable. Self-covered buttons of matching fabric can be used or uncovered buttons can be purchased. For a man's garment buy size No. 30 for the coat front and No. 24 for the sleeves.

Buttonhole twist. This silk twist should be matched to the fabric and is used for hand-worked buttonholes.

Canvas. A constructed canvas can be purchased from a tailor for a man's sport coat or one can be made. See Chapter IV.

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Cotton felt and wadding. Used for shaping around the armseye, at the top half of the sleeve seam and to construct shoulder pads.

Gimp. A heavy thread used to pad tailored worked buttonholes.

Haircloth. (optional) Used with canvas for a man's sport coat.

Interfacing (reinforcement). Hymo (a canvas with or without hair) used to reinforce the body of the coat front.

Hook and Eye A fastener often used at the end of the skirt belt.

Linen Canvas. Used to reinforce the collar of a man's coat or for hard tailoring.

Shoulder pads. Ready-made shoulder pads are available in practically any style and weight. Cotton or wool batting or sheet wadding may be used to make them. They are covered with muslin or wigan.

Silesia or pocketing. Should be near the hue of the garment. It is used for men's, children's garments or coats since it wears better

than lining.

Skirt lining. A firm material such as taffeta or lining material is used to line the back or the front and back of the skirt, especially straight skirts and those of loosely woven materials. Crepe or satin may be used for lightweight wools. The color of the lining should not show through the wool.

Sleeve head. A stitched sheet wadding used at sleeve-armseye seams. It may be purchased ready made at a tailor's supply house.

Stay tape. Preferably this should be linen,  $\frac{1}{2}$ " wide for staying creaseline, lapel, front edges and lower armseye seams. Twill tape or selvage can be used as a substitute.

Thread. Choose silk thread of matching color or a shade darker than the wool. A matching heavy-duty or hand-sewing silk is often used for

sewing on buttons, bar tacks and putting in linings. Silk buttonhole twist can also be used for buttons. Sometimes heavy-duty thread is used for stitching armseye seams and underarm seams where there may be strain. Subsilk is a tailor's substitute for silk thread. It is available for the home sewer at supply houses.

Underlining. A lightweight lining cut like the garment and sewed into the seams. The garment and lining are treated as one. This gives the cloth support and shape to the garment. A suit jacket, skirt or a complete coat may be underlined.

Undercollar fabric. Melton or firm flannel may be used for hard-tailored garments.

Wigan. Used for body back interfacing, hem interfacings, pocket stays, interfacing for turned-back cuffs and buttonhole reinforcement. Some tailors use linen for stays; muslin may also be substituted. Wigan is

available in 2½ in. width bias strips for sleeve and hem interfacing and by the yard for back interfacing.

Zipper. The slide fastener should match the wool fabric in color and be 6 or 7 in. in length. The size should be in harmony with the weight of the fabric.

**CHAPTER III**  
**THE SUIT JACKET**

**METHOD A. PROCEDURE FOR MAKING A SUIT JACKET OR COAT WITH THE LINING**

**SEWN IN BY HAND**

1. Select each of the following:
  - A. Pattern
  - B. Material (wool and lining)
  - C. Trimmings
  
2. Prepare the cloth for cutting.
  - A. Measure the fabric and straighten it.
  - B. Examine it for imperfections.
  - C. Shrink the cloth.
  - D. Shrink the interfacings, wigan, pocket-pouch fabric, hem tape, zippers and linen tape.

3. Study the pattern and cutting diagram.

4. Fit the pattern.

A. Optional: Make a trial garment of muslin.

B. Fit the trial garment. Then refit it or

C. Note the "attitude" of the figure by taking body measurements.

D. Alter the pattern.

5. "Lay up" the cloth.

Check for nap, design, right and wrong, plaids and stripes.

6. Lay the pattern.

A. Check the alterations and adjustments for size.

B. Check the additions for tailoring purposes

7. Cut the cloth.

A. Cut out the garment, including the pocket pieces.

- E. Cut out the lining.
  - C. Cut out the interfacings.
  - D. Cut out the interlining.
  - E. Cut out the skirt.
  - F. Cut out the lining for the skirt.
8. Mark the pieces carefully, using tailor's tacks or a tracing wheel.
9. Stay the garment.
- A. Stay-stitch the neckline and jacket side seams.
  - B. Stay-stitch the skirt.
    - 1) Stitch the placket opening and right seam 12 in. down.
    - 2) Stitch the top of the skirt.
  - C. Tape the armhole and the shoulder.
10. "Baste up" the garment to try on.

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- A. Prepare the canvas.
  - B. Baste the coat together with the reinforcement canvas in place.
  - C. Do not apply the front facings.
  - D. Baste on the undercollar, lapping the raw edges at the seamline.
  - E. Baste in the sleeves.
  - F. Pin the shoulder pads in position.
  - G. Baste up the hem.
  - H. Baste the suit skirt together.
11. Fit the garment.
- A. Check the grain of the material throughout the garment.
  - B. Check the position and direction of the darts.
  - C. Check the direction of the seams.
  - D. Check the neck and shoulder line.

- E. Check the fit of the collar.
  - F. Check the breakline of the collar and the roll of the lapel.
  - G. Check the lap of the front edges.
  - H. Check the sleeves as to grain, width and length.
  - I. Check the length of the garment (jacket, skirt or coat).
  - J. Check the button and pocket locations.
  - K. Check the other decorative details.
  - L. Mark any necessary fitting alterations.
12. Make alterations and recheck.
  13. Remove the shoulder and underarm seam basting. Remove the sleeves.
  14. Make the darts and finish them.
  15. Stitch together the pieces for the front.
  16. Stitch together the pieces for the back.

17. Press the seams and darts.
18. Shape the front sections of the jacket or coat.
  - A. Shape for the hollow of the shoulder.
  - B. Shape for the shoulder joint.
  - C. Shape for the bust and the armhole.
  - D. Shape for the h-p.
19. Shape the back of the jacket or coat.
  - A. Shape for the armhole.
  - B. Shape for the hip, depending on the design.
  - C. Shape for the shoulder blade, depending on the figure.
20. Make the pockets.
  - A. Flap pocket.
  - B. Welt pocket.

C. Slash-bound pocket (inside breast).

D. Patch pocket

21. Make and shape the interfacing. (Reshape the coat front if necessary)
22. Baste the interfacing (canvas) into the front and the back.
23. Pad-stitch the lapels. (Check for the accuracy of the shape)
24. Tape the lapel breakline (bridle tape).
25. Trim the interfacing from the front edge.
26. Baste on the edge tape and fell the free edge.
27. Check the location and size of the buttonholes.
28. Make piped buttonholes.
29. Join the facing to the coat.
30. Press the edge seam.
31. Trim the coat seam to  $\frac{1}{4}$  in. and the facing seam slightly narrower.

Reverse for the lapel.

32. Baste the front-facing seam edge.
  - A. Fell the edge seam to the tape under the facing; or
  - B. Loose-tack the facing to the interfacing.
33. Baste the side seams and the shoulder seams.
34. Baste in the sleeve seams and baste the sleeve into the armhole.  
  
See step 45.
35. Pin in the shoulder pads.
36. Optional: Turn the front and lapel seam edges under the seam allowance and baste without facings.
37. Check the garment again for fit.
38. Stitch, press (stretch), and clip the side seams.
39. Stitch and press the shoulder seams.

40. Lap and catch-stitch the interfacing at the shoulder and underarm seams.
41. Optional: Hem the bottom of the garment. (This step may be done later, particularly on coats.)
42. Finish the piped buttonholes on the facing side.
43. Overcast the inside edge of the facing or catch-stitch it to the interfacing, allowing it to remain free near the shoulder and hem for about 2 in.
44. Put on the collar.
  - A. Attach the interfacing and pad-stitch the undercollar
  - B. Shape the undercollar.
  - C. Attach the undercollar to the garment.
  - D. Shape the upper collar.
  - E. Put on the top collar.

Note: The collar may be completed before it is attached to the co

45. Put in the sleeves.

- A. Stitch the front seam of the sleeve.
- B. Shape the sleeve.
- C. Make the back seam of the sleeve. Press.
- D. Shape the sleeve cap.
- E. Baste the sleeves into the armhole.
- F. Check the sleeve for grain, fit, length, and armhole line.
- G. Note: The sleeve may be hemmed before it is set in. If  
so, interface and hem.
- H. Stitch the sleeve into the armhole.
- I. Press the armhole-sleeve seam.
  - 1) Push the seam above the notches toward the sleeve for  
a soft effect. Do not press. Or

2) Press the seam above the notches open for a hard-tailored effect.

J. Fasten the canvas to the sleeve seam.

K. Press the lower armhole seam together. Trim.

L. Hem the sleeve if not done previously.

M. Fasten in the pads.

N. Insert the sheet wadding in the upper armhole seam. (Cotton or gauze or cheesecloth may also be used)

46. Hem the bottom of the coat if not done previously.

47. Pull out the bastings.

48. Hard-press all the edges. Off-press the garment.

49. Optional: Interline the garment.

50. Construct and put in the lining.

5.5+

- A. Stitch the side seams and press. (Optional: Put in a reinforcement shield)
- B. Put in the waistline darts. Press.
- C. Fold in and baste the shoulder dart. Baste the back lining pleat.
- D. Permanent-baste the lining seams to the side seams.
- E. Fit the body lining into the coat and baste.
- F. Fasten the lining at the neck edge and the shoulder.
- G. Permanent-baste around the armhole seam.
- H. Catch-stitch the back lining pleat and the shoulder dart.
- I. Slip-stitch the lining into position.
- J. Put in the hem.
- K. Stitch the sleeve-lining seams and press.

- L. Permanent-baste the lining seam to the sleeve seam and baste a line of horizontal basting around the sleeve about 2 to 3 in. down from the bottom of the armhole.
- M. Fasten the lining at the shoulders.
- N. Fasten the lining at the sleeve hem.
51. Make worked buttonholes now, if bound button holes are not used.
52. Pull out all the bastings.
53. Do the final pressing.
54. Mark the positions for the buttons and sew them on.
55. Make a final inspection.
56. Note: Dress shields, either ready-made or hand-made of the lining material, may be added if desired.

**METHOD B. PROCEDURE FOR MAKING A SUIT JACKET OR COAT WITH PART OF THE  
LINING SEWN IN BY MACHINE (Man's Sport Coat, Ladies' Blazer,  
or Any Hand-Tailored Garment)**

1. Select each of the following:
  - A. Pattern
  - B. Material (Wool and lining)
  - C. Trimmings
  
2. Prepare the cloth for cutting.
  - A. Measure the fabric and straighten it.
  - B. Examine it for imperfections.
  - C. Shrink the cloth.
  - D. Shrink the interfacings, wigan, pocket-pouch fabric, hem tape, zippers and linen tape.

3. Study the pattern and cutting diagram.

4. Fit the pattern.

A. Optional: Make a trial garment of muslin.

B. Fit the trial garment. Then refit it; or

C. Note the "attitude" of the figure by taking body measurements.

D. Alter the pattern.

5. "Lay up" the cloth.

Check for nap, design, right and wrong, plaids and stripes.

6. Lay the pattern.

A. Check the alterations and adjustments for size.

B. Check the additions for tailoring purposes.

7. Cut the cloth.

A. Cut out the garment, including the pocket pieces.

- B. Cut out the lining.
  - C. Cut out the interfacings.
  - D. Cut out the interlining.
  - E. Cut out the skirts.
  - F. Cut out the lining for the skirt.
8. Mark the pieces carefully, using tailor's tacks or a tracing wheel.
9. Stay the garment.
- A. Stay-stitch the neckline and jacket side seams.
  - B. Stay-stitch the skirt.
    - 1) Stitch the placket opening and right seam 12 in. down.
    - 2) Stitch the top of the skirt.
  - C. Tape the armhole and the shoulder.
10. "Baste up" the garment to try on.

- A. Prepare the canvas.
  - B. Baste the coat together with the reinforcement canvas in place.
  - C. Do not apply the front facings.
  - D. Baste on the undercollar, lapping the raw edges at the seamline.
  - E. Baste in the sleeves.
  - F. Pin the shoulder pads in position.
  - G. Baste up the hem.
  - H. Baste the suit skirt together.
11. Fit the garment.
- A. Check the grain of the material throughout the garment.
  - B. Check the position and direction of the darts.
  - C. Check the direction of the seams.
  - D. Check the neck and shoulder line.

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- E. Check the fit of the collar.
- F. Check the breakline of the collar and the roll of the lapel. Mark.
- G. Check the lap of the front edges.
- H. Check the sleeves as to grain, width and length.
- I. Check the length of the garment (Jacket, skirt or coat).
- J. Check the button and pocket locations.
- K. Check the other decorative details.
- L. Mark any necessary fitting alterations.
- 12. Make alterations and recheck.
- 13. Remove the shoulder and underarm seam bastings. Remove the sleeves.
- 14. Make the darts and finish.
- 15. Stitch together the pieces for the front.
- 16. Stitch together the pieces for the back.

17. Make the vent on a man's sport coat.
18. Press the seams and darts.
19. Shape the front sections of the jacket or coat.
  - A. Shape for the hollow of the shoulder.
  - B. Shape for the shoulder joint.
  - C. Shape for the bust and the armhole.
  - D. Shape for the hip.
20. Shape the back of the jacket or coat.
  - A. Shape for the armhole.
  - B. Shape for the hip, depending on the design.
  - C. Shape for the shoulder blade, depending on the figure.
21. Make the pockets.
  - A. Flap pocket

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B. Welt pocket

C. Slash-bound pocket

D. Patch pocket

22. Make and shape the interfacing. (Reshape the coat front if necessary)
23. Baste the reinforcement into the front and the back. (front only for a man's sport coat)
24. Pad-stitch the lapels. (Check for the accuracy of the shape )
25. Tape the lapel breakline (bridle tape).
26. Trim the interfacing from the front edge.
27. Baste on the edge tape and fell the free edge.
28. Check the location and size of the buttonholes.
29. Make piped buttonholes. Note: Omit the piped buttonholes for a man's jacket and make worked buttonholes later.

30. Sew the front lining to the facing. Press.
31. Make the inside breast pocket (man's jacket).
32. Join the facing to the coat.
33. Press the edge seam.
34. Trim the coat seam to  $\frac{1}{2}$  in. and the facing seam slightly narrower.

Reverse for the lapel.

35. Baste the front-facing seam edge.
  - A. Fell the edge seam to the top under the facing; or
  - B. Loose-tack the facing to the interfacing.
36. Baste the side seams and the shoulder seams.
37. Baste in the sleeves.
38. Pin in the shoulder pads.
39. Check the garment again for fit.

65X

40. Remove shoulder seam bastings and the sleeves from the armholes.
41. Stitch, press (stretch), and clip the side seams.
42. Optional: Hem the bottom of the garment. (This step may be done later, particularly on coats.)
43. Prepare and attach the back lining.
  - A. Assemble the pieces.
  - B. Press the pleat in the center back.
  - C. Stitch and press the lining side seams. Clip at the waistline if the jacket is fitted. (Add underarm lining reinforcement if desired.)
  - D. Fasten to the side seams. Optional for men's coats.
  - E. Turn the coat and baste the back lining into position.
  - F. Attach to the center back.

- G. Baste and sew up the bottom.
- H. Fell the lining to the bottom.
- 44. Stitch and press the shoulder seams of the coat.
- 45. Fell the shoulder and permanent-baste the back neck lining along the seamline.
- 46. Put on the collar.
  - A. Pad-stitch the undercollar.
  - B. Shape the under and upper collars.
  - C. Baste and attach the undercollar.
  - D. Press and trim the upper collar to size.
  - E. Baste and attach the upper collar.

Note: In a woman's garment, the collar may be completed before it is attached to the coat.

67x

47. Put in the sleeves.

- A. Stitch the front seam of the sleeve.
- B. Shape the sleeve.
- C. Stitch the back seam.
- D. Check the length.
- E. Put in sleeve vent if there is one.
- F. Interface the hem and line the sleeve. (This can also be done  
after the sleeve is set in.)
- G. Shape the cap. Baste and sew in the sleeve.
- H. Press the armhole seam.
  - 1) Push the seam above the notches toward the sleeve for  
a soft effect. Do not press; Or
  - 2) Press the seam above the notches for a hard \_tailored  
effect (man's jacket).

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3) On a man's jacket sew a  $\frac{1}{2}$  in. strip of muslin in the armhole seam from the shoulder down the back to 2 in. beyond the underarm seam. Pull the strip taut as it is applied.

- I. Press the lower armhole together.
- J. Fasten the sleeve seam to the pads.
- K. Permanent baste around the armhole seam. Insert the sheet wadding in the upper armhole seam.
- L. If not done previously, the sleeve may be lined and hemmed.
- M. Attach the garment lining to the armhole seam.
- N. Baste and fell the sleeve lining at the armhole.
- O. Optional: A shaped piece of felt may be attached around the armhole for a man's jacket if not included in the canvas.

69k

48. Adjust and attach the shoulder pads.
49. Make worked buttonholes (if piped buttonholes are not used).
50. Pull out the bastings.
51. Do the final pressing.
52. Mark the positions for the buttons and sew them on.
53. Make a final inspection.
54. Note: Dress shields, either ready-made or hand-made of lining material, may be added if desired.

METHOD C. PROCEDURE FOR MAKING A SUIT JACKET OR COAT WITH A SHAWL COLLAR

1. Select each of the following:
  - A. Pattern
  - B. Material (wool and lining)
  - C. Trimmings.

2. Prepare the cloth for cutting.
  - A. Measure the fabric and straighten it.
  - B. Examine it for imperfections.
  - C. Shrink the cloth.
  - D. Shrink the interfacings, wigan, pocket-pouch fabric, hem tape,  
  
zippers and linen tape.
3. Study the pattern and cutting diagram.
4. Fit the pattern.
  - A. Optional: Make a trial garment of muslin.
  - B. Fit the trial garment. Then refit it; or
  - C. Note the "attitude" of the figure by taking body measurements.
  - D. Alter the pattern.
5. "Lay up" the cloth.

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Check for nap, design, right and wrong, plaids and stripes.

6. Lay the pattern.

A. Check the alterations and outlets.

B. Check the additions for tailoring purposes.

7. Cut the cloth.

A. Cut out the garment, including the pocket pieces.

B. Cut out the lining.

C. Cut out the interfacings.

D. Cut out the interlining.

E. Cut out the skirt.

F. Cut out the lining for the skirt.

8. Mark the pieces carefully, using tailor's tacks or a tracing wheel.

9. Stay the garment.

- A. Stay-stitch the neckline and jacket side seams.
  - B. Stay-stitch the skirt.
    - 1) Stitch the placket opening and right seam 12 in. down.
    - 2) Stitch the top of the skirt.
  - C. Tape the armhole and the shoulder.
10. "Baste up" the garment to try on.
- A. Baste the coat together with the reinforcement in place.
  - B. Do not apply the front facings.
  - C. Reinforce the area at the neck edge of the shoulder which is to be clipped.
  - D. Baste the back of the collar in position.
  - E. Baste in the sleeves.
  - F. Pin the shoulder pads into position.

G. Baste up the hem.

H. Baste together the suit skirt.

11. Fit the garment.

A. Check the grain of the material throughout the garment.

B. Check the position and direction of the darts.

C. Check the direction of the seams.

D. Check the neck and shoulder line.

E. Check the fit of the collar.

F. Check the breakline of the collar and the roll of the lapel.

G. Check the lap of the front edges.

H. Check the sleeves as to grain, width, and length.

I. Check the length of the garment (jacket, skirt or coat).

J. Check the button and pocket locations.

- K. Check the other decorative details.
- L. Mark any necessary fitting alterations.
- 12. Make alterations and recheck.
- 13. Remove the shoulder and underarm seam bastings. Remove the sleeves.
- 14. Make the darts and finish them.
- 15. Stitch together the pieces for the front.
- 16. Stitch together the pieces for the back.
- 17. Press the seams and darts.
- 18. Shape the front sections of the jacket or coat.
  - A. Shape for the hollow of the shoulder.
  - B. Shape for the shoulder joint.
  - C. Shape for the bust and the armhole.
  - D. Shape for the hip.

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19. Shape the back of the jacket or coat.
  - A. Shape for the armhole.
  - B. Shape for the hip, depending on the design.
  - C. Shape for the shoulder blade, depending on the figure.
  
20. Make the pockets.
  - A. Flap pocket
  - B. Welt pocket
  - C. Slash-bound pocket
  - D. Patch pocket
  
21. Make and shape the interfacing. (Reshape the coat front if necessary.)
  
22. Baste the reinforcement into the back.
  
23. Stitch and press the shoulder and collar seams.
  
24. Baste the front interfacing into position.

- A. Overlap the canvas at the collar seam.
- B. Fasten the neck edges of the hymo across the back at the neck of the garment and along the shoulder seam.
- C. Tailor-baste the interfacing 1 in. from the breakline and collar stand marking. (Do this on the garment side away from the collar edge.)
- D. Tailor-baste the piece into position with the lines parallel to the center front of the garment.
- E. Attach the shoulder seams of the interfacing (front and back) to the shoulder seams of the garment.
- F. Baste around the armhole about 1½ to 2 in. from the raw edge.
- G. Pad-stitch parallel to the breakline (on the stand side) beginning at the center back and continuing to the top button, about 1 in. at the center back and taper to nothing. Repeat on the other side.

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H. Pad-stitch the entire fall of the collar from side to side.

25. Trim the interfacing from the front edge.

26. Stay-tape from the bottom of the garment to the top button, pulling the tape slightly taut. The tape may be carried along the collar edge to the shoulder if the fabric is loosely woven. Do not go around the shoulders or do the back edge of the collar.

27. Fell the free edge of the tape.

28. Check the location and size of the buttonholes.

29. Make piped buttonholes.

30. Join the facing and the upper collar (cut in one) to the coat.

31. Press the edge seam.

32. Trim the coat seam to  $\frac{1}{4}$  in. and the facing seam slightly narrower.

33. Baste the front-facing seam edge.

35. Attach the upper collar at the neck edge.
36. Finish piped buttonholes on the facing side.
37. Stitch sleeve seams. Baste and stitch sleeves into the armhole.  
  
Pad the crown.
38. Pin in and fasten the shoulder pads.
39. Hem the bottom of the garment. (Optional: This may be done later, particularly on coats.)
40. Pull out the bastings.
41. Hard-press all the edges. Off-press the garment.
42. Optional: Interline the garment if it is a coat.
43. Construct and put in the lining.
  - A. Stitch the side seams and press. (Optional: Put in a reinforcement shield.
  - B. Put in the waistline darts. Press.

79x

- C. Fold in and baste the shoulder dart. Baste the back lining pleat
- D. Permanent-baste the lining seams to the side seams.
- E. Fit the body lining into the coat and baste.
- F. Fasten the lining at the neck edge and the shoulder.
- G. Permanent-baste around the armhole seam.
- H. Catch-stitch the back lining pleat and the shoulder dart.
- I. Slip-stitch the lining into position.
- J. Put in the hem.
- K. Stitch the sleeve lining seams and press.
- L. Permanent baste the lining seam to the sleeve seam and baste  
a line of horizontal basting around the sleeve about 2 to 3 in.  
down from the bottom of the armhole.
- M. Fasten the lining at the shoulders.

**N** . Fasten the lining at the sleeve hem.

44. Make worked buttonholes now, if bound buttonholes are not used.
45. Pull out all the bastings.
46. Do the final pressing.
47. Mark the positions for the buttons and sew them on.
48. Make a final inspection.
49. Note: Dress shields, either ready-made or hand-made of the lining material, may be added if desired.

**PART 2: PROCEDURE FOR CONSTRUCTING A SKIRT**

1. Cut, mark, and stay-stitch the skirt (at the same time as the jacket).
2. Baste up the skirt, putting in pleats and darts and side seams.
3. Interface and shape the belt. Make a bound buttonhole if this type of closing is used.

4. Baste the belt to the skirt leaving the ends open and free.
5. Check the fit. (At this point, you are ready for the first fitting with the jacket.) Make necessary alterations. Mark the seam position on the band.
6. Remove the side-seam bastings.
7. Stitch the pleats and darts.
8. Press.
9. Prepare the skirt lining.
10. Rebaste, putting in the skirt lining. Stitch and press the side seams. Finish the seams.
11. Put in the zipper. Attach the lining at the zipper edge. Press.
12. Put on and permanently stitch the belt. Press. Put on fasteners and/or a button.

13. "Hand" the hem. Mark and pin it.
14. Put in the hem properly.
15. Give the skirt a final pressing and inspection.

CHAPTER IV  
CONSTRUCTING INTERFACING AND CANVAS

In hard tailoring the reinforcement used in the forepart of the coat is referred to as the "canvas" while in softly tailored garments it is more often known as an "interfacing." At any rate, the canvas is the foundation of the coat and should be shaped to fit the wearer. When properly constructed and attached, it assists in keeping the garment in shape, giving it the "custom-tailored" look.

For a man's sport coat a ready-made canvas, including the collar canvas, can be purchased. It may have to be recut to fit the coat. Also, some tailors will cut out a simple canvas for the tailoring student to construct or one can be made.

CONSTRUCTING REINFORCEMENT FOR WOMENS' SUITS AND COATS

1. Slash and pin the shoulder darts.

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- A. Slash from the middle of the shoulder to the point of the bust (Fig. 103A). The reinforcement may be held up to the figure or checked with fitted pattern for the location of the bust.
- B. Lap the cut edges until there is sufficient ease over the bust area. Pin.

II. Slash and pin the armseye darts.

- A. Slash a dart about 1-1/4 to 1 1/2 in. long and 1/2 in. wide from the lower front armseye toward the tip of the bust. The amount taken out varies with the individual figure.
- B. Lap and pin the edges.
- C. This is the area where the coat is shaped so this armseye dart corrects the fit of the canvas in this area.

III. Slash and pin the bustline darts.

- A. The bustline dart is often used on women's fitted suits.

B. It is located from the top of the bust vertical to the lower inner edge of the reinforcement. (Fig. 103A).

C. Lap and pin.

Note: To prevent the bottom of the coat from flaring out, slash the interfacing at the waistline horizontally for 2 in., then vertically to just below the top of the bust. Slash toward to (Fig. 103B) within  $1\frac{1}{2}$  to 2 in. from the tip of the bust. Remove triangle A which is 1 in. at base. Using this triangle as a pattern, place it along the inner edge of the canvas and remove the other triangle B, the same size (Fig. 103B). Bring the raw edges together and stitch as in IV, B below.

IV. Stitch the darts.

A. If the reinforcement is of light weight material you may lap the cut edges, lapping the front edge of the dart over the back edge and zigzag stitch over the edge (Fig. 104A).

g6t

B. When hymo is used most tailors cut on the marked dart lines, removing the dart. A piece of bias wigan silesia or muslin (also lengthwise grain may be used) about 3/4 to 1 in. wide and about an inch longer than the dart, is placed behind the dart. Bring the cut dart edges together so they meet on top of the strip and zigzag stitch in position. Stitch along the edges first if desired. Sometimes after straight stitching, the dart is catchstitched by hand instead of zigzagging by machine (Fig. 104B)

Note: The canvas at this point is ready to be applied to the coat for the first fitting.

V. Attach the cotton felt (optional).

Note: Attach after the first fitting and shaping of the canvas

- A. The cotton felt is used on hard-tailored garments and coats to protect the body from the hyno and help the garment retain its shape.
- B. Place the felt, which is about 1½ to 2 in. wide, on top of the hyno. Bring it to the seam at the underarm and allow it to extend loosely at the shoulders so that later it may extend onto the back reinforcement. (Fig. 105A).
- C. Dart the felt with a scye dart to correct the fit at this point (Fig. 105A).
- D. On a man's coat the felt is cut to fit the entire armseye without underarm seam (Fig. 105B).
- E. Pad-stitch the felt into position.

#### CONSTRUCTING REINFORCEMENT FOR MEN'S SUIT COATS

(Simple design for the beginner)

g8+

1. Cut the canvas according to the pattern and slash the shoulders and armseye.

Cut the canvas of hysco or armo and slash about 3 in. in length where normally would be a shoulder dart and twice in the armseye area (Fig 106)

2. Cut a second piece of armo for the hollow of the shoulder.
  - A. Cut this piece about  $\frac{1}{4}$  in. within the creaseline, about 12 to 14 in. long (Fig. 107).
  - B. Slash at the middle and lower part of the scye line and shoulder.
  - C. These slashes are not lapped but left loose.
3. Cut another piece of lightweight woolen material.
  - A. Cut this piece also  $\frac{1}{4}$  in. within the creaseline, 11 to 12 in. long (Fig. 108).
  - B. Make a slash at the shoulder and two slashes at the armseye.

n. Fasten the three layers together.

Use machine stitching (Fig. 108).

5. Attach the bridle.

A. Use a straight piece of linen or strong cotton about  $\frac{1}{2}$  to 1 in.

wide and machine-sew on both sides of tape along the crease.

B. Place this on the creaseline to cover the raw edges of the

smaller piece of hymo and wool material.

6. Attach the cotton felt.

A. The cotton felt may be attached to the forepart after the

canvas is shaped (Fig. 105B)

B. Use either a U-shaped felt piece or one shaped to fit the front

armhole and extend above the shoulder about 2 in.

Directions for another type of tailor's canvas for a man's suit

coat may be found in Poulin, Tailoring Suits the Professional Way, pp56-60

90x

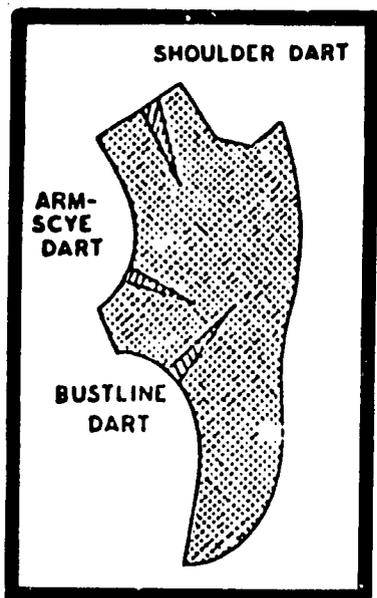


Fig. 103A. Darts

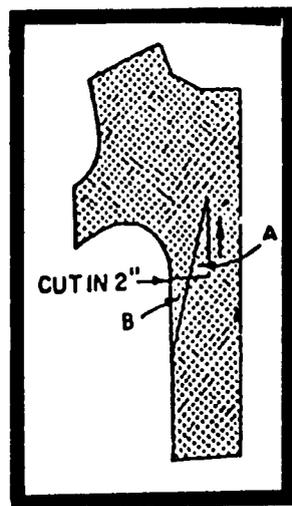
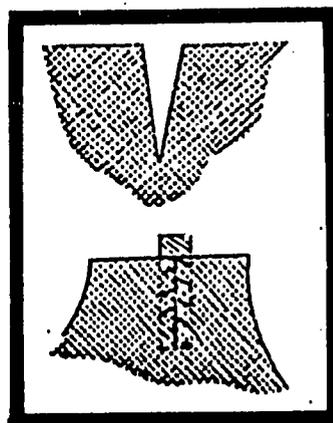


Fig. 103B. Interfacing for full-length coat.



(Dart slashed in center)

Fig. 104A. Stitching the dart.



(Dart removed)

Fig. 104B. Another method of stitching a dart

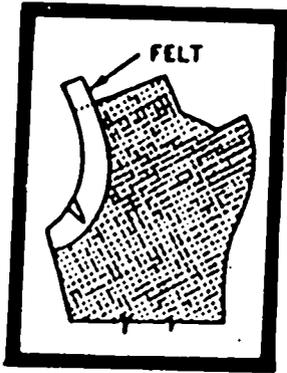


Fig. 105A. Adding felt.

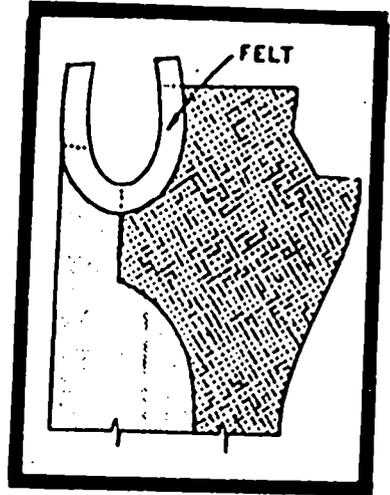


Fig. 105B. Adding felt to a man's coat.

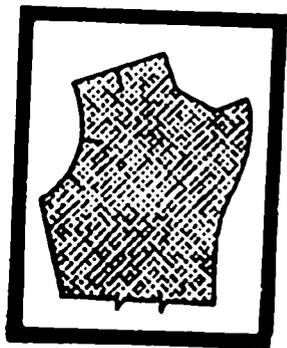


Fig. 106. Darts for man's coat.

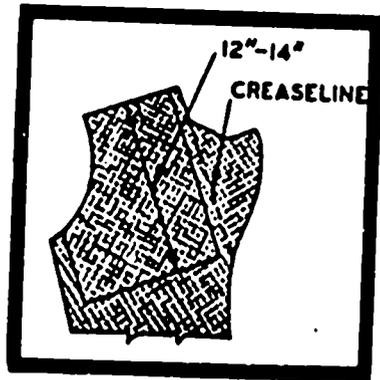


Fig. 107. Piece for the hollow of the shoulder.

92+

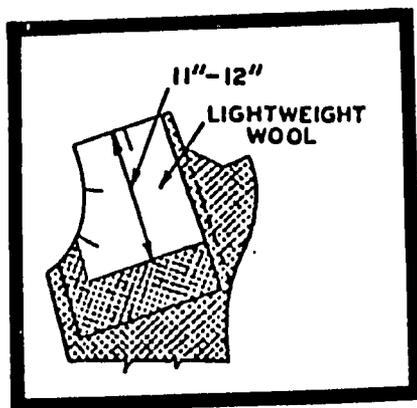


Fig. 108. Cutting the lightweight wool.

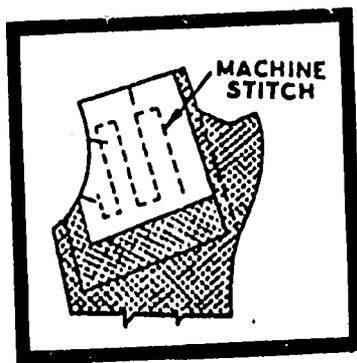


Fig. 109. Fastening the three pieces together.

## CHAPTER V CONSTRUCTING POCKETS

The flap, welt (Fig. 110A), bound (or slot) Fig. 110B), and patch (Fig. 110C) pockets are the types most commonly used in tailored garments.

Directions for making other types, such as pockets cut in one with the garment, bellows, and pockets which are set-in darts can be found in pattern instructions or in dressmaking books.

Since many different methods are used by professional tailors to make pockets, one technique has been chosen for explanation here. Before beginning to construct pockets, familiarize yourself with the following terms: pocket facing, pouch or pocket linings, mouthline, welt, and upper and under pocket linings.

### FLAP POCKET

The location of the pocket is determined during the first fitting.

In most cases it is somewhat slanted. The beginner in tailoring usually uses the designed flap that comes in the pattern. The shape of the flap is determined by the design of the coat lapel, collar and bottom of the front as well as the prevailing style trends.

#### CONSTRUCTING POCKETS

1. Mark the mouthline.

A. Mark the line with colored thread 1 in. longer than the desired opening. A ruler and thin chalk may be used as a guide in making a straight line.

B. Guide-baste at each end of the mouthline at right angles to it.

2. Cut the flap piece.

Note: Omit if the flap was cut from the pattern when the garment was cut out.

- A. Cut the flap piece of wool cloth, matching the grainline of the flap to the grainline of the garment.
- B. Match the plaids or stripes of the garment, unless a decorative effect is desired.
- C. Allow  $\frac{1}{4}$  in. seams at the ends and bottom of the flap and a  $\frac{1}{4}$  in. seam at the top (Fig. 112). (If a pattern is used, follow the seamline markings.)

Cut the flap lining.

Note: Omit if it was cut with the body lining.

- A. Cut the lining material exactly like the flap piece.
- B. Some tailors cut the flap lining on the bias.
- C. Occasionally, this may be of wool.

Cut the flap interfacing.

96X

Note: This is used for crisper tailored effects.

Cut the interfacing like the flap minus the seam allowance.

Cut the welt.

A. Cut the welt of wool cloth  $1\frac{1}{4}$  in. wide and 1 in. longer than

the mouthline.

B. The ends will be on the warpwise grain and the lengthwise

grain will be parallel to its length.

Cut the pocket pouch.

A. Use silesia, wigan, muslin, flannel or lining for the pouch.

B. For a straight pocket cut a single pouch 2 in. wider than

the finished pocket and as deep as desired. It should be

shorter than the jacket hem if it is a hip pocket.

C. For a slanting pocket cut two pieces of material 2 in. wider

than the mouthline, following the grain of the pocket flap

7. Cut the pocket facing.

A. Cut of wool ( $1\frac{1}{2}$  to 2 in. wide) like the welt for a straight pocket.

B. Follow the grainline of the pouch for a slanting pocket.

C. Sometimes lining is used.

8. Cut the pocket stay.

A. Use Wigan, Silesia or muslin.

B. Cut the stay  $1\frac{1}{2}$  in. wide and 2 in. longer than the mouthline.

9. Construct the flap.

A. Without interfacing.

1) Be sure that the finished seamlines are marked.

98X

- 2) Place the wool flap and the flap facing (lining) with the right sides together.
- 3) Tailor-baste lengthwise through the center (Fig. 115).
- 4) Pull the wool back 1/16 in. from the ends and bottom using tailor basting.
- 5) Place the material wool side down on the machine and stitch 1/4 in. (Or on marked seamline) from the facing edge on the sides and bottom.
- 6) If the flap is rectangular make one stitch across the corner to produce a square corner and avoid a knobby appearance.
- 7) Trim across angles or notch out curved edges.
- 8) Press the seam open on an edge presser.

9) Turn to the right side, baste around the seam edge and steam.

Remove the bastings and resteam.

10) Edge-stitch if desired.

11) Baste  $\frac{1}{4}$  in. from the cut edge of the flap. Ease the lining down to make it  $\frac{1}{16}$  in. shorter so that the flap will lie close to the coat.

12) Trim the seam allowance  $\frac{3}{16}$  to  $\frac{1}{4}$  in.

B. With interfacing.

1) Stay-stitch the sides and bottom of the flap with machine stitching  $\frac{1}{16}$  in. outside the finished seam line, easing the fabric by stitching (Fig. 118). Do not stay the facing.

2) Catch-stitch the raw edge of the interfacing to the stay stitching on the flap.

100X

3) Proceed from here with the directions above for the construction of a flap without interfacing.

10. Attach the stay.

Baste the stay to the wrong side of the wool, centering it on the mouthline.

11. Attach the welt.

A. Place the welt on the lower edge of the pocket mouthline, centering it, with the right sides together.

B. For lighter weight fabric make the seam about  $\frac{1}{4}$  in. wide. A stitching of welt and flap  $\frac{1}{4}$  in. from the mouthline results in a  $\frac{1}{4}$  in. welt, whereas stitching the seams  $\frac{3}{16}$  in. from the mouthline results in a  $\frac{3}{8}$  to  $\frac{1}{2}$  in. welt.

C. Stop the seam  $\frac{1}{4}$  to  $\frac{1}{16}$  in. from the vertical guide basting for

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slanting pockets. Straight pockets may be stitched to the vertical markings.

D. Baste, then stitch, backstitching at each end.

12. Attach the flap.

A. Place the cut edge of the flap on the mouthline and baste.

B. Stitch on the basting lines. Backstitch at the ends. Be sure to end on vertical guide basting.

13. Cut the mouthline.

A. Cut only the wool and the stay.

B. Cut on the mouthline to  $\frac{3}{8}$  to  $\frac{1}{2}$  in. from the end.

C. At the end cut diagonally to the end of the stitching of the flap and welt to form triangles.

D. The triangle will not be even on a slanting pocket.

14. Press the welt and flap seams.
  - A. Turn the welt up toward the mouthline.
  - B. Press the welt seam open from the wrong side.
  - C. Press the flap-seam edges upward. Baste.
  
15. Stitch in the welt seam.
  - A. Turn the welt upward toward the mouthline.
  - B. On the inside turn downward so that the folded edge encloses the edge of welt seam which was pressed open.
  - C. The welt formed will be  $\frac{3}{8}$  to  $\frac{1}{4}$  in. wide or less depending on the stitching (see step 11). It may also fill the space between the stitching but should not crowd the flap.
  - D. Stitch exactly in the welt and coat seam.
  
16. Attach the facing and top-stitch the flap in position.

- A. Turn the flap to downward position. Baste the facing to the seam edges which were pressed upward.
  - B. Top-baste the flap, easing the coat edge over the seam a scant  $\frac{1}{16}$  in. to conceal the flap stitching.
  - C. Top-stitch  $\frac{1}{16}$  in. from the edge.
  - D. Remove the bastings.
18. Attach the upper pocket pouch piece to the welt.
- A. Use a plain seam joining the facing to the underpocket pouch.
  - B. Press the seam upward. Top-stitch along the edge.
19. Stitch the under and upper pocket linings to form the pouch.
- A. Baste and stitch along the sides catching triangles.
  - B. The pouch is often made wider at bottom so the flap will lie flatter when inserted in the pocket.

20. Remove all bastings.

21. Finish the ends of the mouthline.

A. You may either backstitch across the ends of mouthline from

right side; or:

B. Bar-tack the ends of mouthline.

22. Hard-press first. Lift the flap to off-press, removing flap marks

if there are any.

23. Attach the stay.

For a man's sport coat or any garment in which the pockets are strained

a stay may be attached from the end of the pocket nearest the side seam

to the armseye. This is done after the canvas is attached to the

forepart. Other stays may be placed along the back of the mouthline

to the side seam or armseye seam. The stay is catch-stitched at the

corners of the mouthline and sewed into the seam.

Note: Some tailors prefer to attach the upper pocket pouch to the welt before it is stitched on to the coat. Likewise, the under-pocket pouch is stitched to the facing before it is attached to the coat.

#### WELT POCKET

1. Mark the position of the pocket.
  - A. Check to see that the welt slants downward toward the front of the garment if it is a breast pocket.
  - B. Mark the desired location with contrasting basting thread, extending 1 in. beyond each end of the mouthline.
  - C. Mark each end of the mouthline with vertical basting.
2. Cut the wool welt.

Note: Omit if the pattern piece for welt is used.

- A. For full-length coat the finished welt is about 7 by  $1\frac{1}{2}$  in. and a suit pocket about 5 in. long. This may vary according to prevailing styles.
- B. A breast welt pocket finished is about  $\frac{1}{4}$  in. deep and  $3\frac{3}{4}$  to 4 in. or  $1\frac{1}{2}$  in. deep by  $4\frac{1}{2}$  in. long for men's coats. The curve end of a breast pocket is on the straight warpline and the other end is curved.
- C. When cutting the welt allow  $\frac{1}{4}$  to  $\frac{1}{2}$  in. for seams.
- D. Cut the welt:
- 1) Mark the finished position of the welt rectangle with heavy blackboard chalk on the coat.
  - 2) Lay the pieces from which the welt is to be cut, right finished side up, matching the grain and design of the fabric.

3) Pat with your hand to transfer the chalk design on the wool

from which the welt is to be cut.

4) Fold double from the top chalkline and cut, allowing  $\frac{1}{2}$  to  $\frac{1}{2}$  in

seams on each end at the bottom.

5) If the welt is slanted the piece will be arrow-shaped.

if it is on the straight it will have straight ends.

3. Cut the stay.

A. Use wigan, muslin or silesia.

B. Cut the stay  $1\frac{1}{2}$  in. wide and 2 in. longer than the mouthline.

4. Cut the pocket pouch.

A. Cut two pieces for the pouch of silesia, lining or muslin.

B. Cut as deep as desired (about 5 in.) and 1 to 2 in. wider than

the length of the mouthline.

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C. If the pocket is slanted cut the pouch on the same slant as the mouthline, so the grain will lie the same as the coat.

5. Cut the pocket facing.

A. Cut the pocket facing of wool material.

B. Make the facing 1 to 2 in. wide and 1 in. longer than the pocket mouthline. The grain should be the same as that of the garment.

C. On a welt pocket for a coat the wool pocket facing may use the selvage to eliminate a bulky seam.

6. Place the pocket stay in position.

A. Place the pocket stay against the wrong side of the garment, centered on the mouthline.

B. Baste it into position.

7. Prepare the welt.

A. Optional: Stitch one or two lines of stitching  $\frac{1}{4}$  to  $\frac{1}{4}$  in.

from the fold line on the side of the welt next to the garment.

This prevents stretching.

B. Optional: Interface with hymo or wigan for firmness.

1) The interfacing may be stitched in with the seams and

trimmed back. This is a double wool welt (Fig. 131B); or

2) The interfacing may be cut without seams except at the bottom

and the wool seam allowance folded over it and catch-stitched

(Fig. 131C). The upper pocket pouch top is shaped like the

welt and slip-stitched across the top and around the corner

of the welt. The welt is then faced with lining.

3) A double wool welt may be interfaced and constructed by hand

also.

110x

C. Stitch the right sides together. Stitch the ends of the welt on the marked lines, or stitch around the welt on three sides.

Trim the seam allowances across the upper corners. Turn the right side out and press. Be sure to roll the seams toward the underside.

D. Measure again and run a basting along the stitching line at the bottom of the welt. Hold the underside of the welt tighter.

E. Top-stitch on the welt if desired.

8. Prepare the under-pocket linings.

A. Place the wool pocket facing on the underlining with right sides up.

B. Zigzag stitch the lower edge of the wool or turn under the edge,

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topstitch and press. If selvage, just topstitch.

9. Attach the welt.

A. Place the welt on the coat, upside down, right sides together.

B. If the marked seamline at the bottom of the welt is  $\frac{1}{4}$  in. the marked welt seamline is  $\frac{1}{4}$  in. below the mouthline (see 11, A, B, p. 97-98).

10. Place the upper lining in position.

A. Place the lining on top of the welt so that the stitching line will coincide exactly with the welt stitching line.

B. Baste into position.

11. Attach the welt and upper lining.

A. Stitch on the marked seamline about  $\frac{1}{4}$  in. down from the mouthline.

B. Raw edges meet the raw edge of the welt.

C. Baste a  $\frac{1}{4}$ ,  $\frac{3}{16}$ , or  $\frac{1}{4}$  in. seam, depending on the bulkiness of the wool.

D. Turn the welt into position to mark the end of the stitching line.

The ends of underlining stitching must fall just within the ends of the welt (about  $\frac{1}{4}$  in. shorter).

13. Stitch the underpocket lining.

A. Stitch on the basted seamline.

B. Fasten the ends by retracing or tying the threads securely.

14. Stitch the underpocket lining.

A. Cut only the coat fabric and stay.

B. Cut along the center of the mouthline to within  $\frac{3}{8}$  in. from end.

C. Cut diagonally exactly to the ends of the stitching line.

D. The triangles formed will have one long and one short side if  
the pocket is slanted.

15. Complete the pocket pouch.

A. Pull the pocket linings through to the wrong side of the coat,  
allowing the welt to fall into position. Baste into position,  
molding to the curve of the figure.

B. Press open the top seam on the wrong side.

C. Allow the triangles to extend into the pocket side under the welt.

D. Clip the seams at the end so that the welt seams turn down and the  
underlining seams turn up.

E. Fasten the triangles by stitching from the wrong side at each end  
of the mouthline from the bottom of the pocket up, to keep the  
opening from spreading.

F. Stitch around the pocket linings to form the pouch.

16. Stitch the welt into position.

A. The welt may be machine-stitched around the top and sides.

B. You may hand-stitch 1/16 in. on the right side of the coat below the welt seam. Another method is to machine stitch from the right side directly in the groove of the coat-welt seam. Do not go through the pouch lining.

C. Use the invisible tack or over-and-over stitch on the corners and the slanting back stitch on the ends of the welt from the wrong side. Or slip-stitch the ends of the welt to the coat.

17. Press.

A. Attach the stay.

B. Hard-press on the wrong side first.

C. Off-press on the right side.

**SLASH-BOUND POCKET (SLOT OR SET-IN BOUND)**

There are many variations of this type of pocket: It may have a curved or straight mouthline, wide or narrow binding strips finishing the edge of the mouthline, variations in the fabric binding and modifications in the direction in which the seam edges are turned at the mouthline. Generally, the pocketline for a man's breast pocket should be on line with the bottom pocket and the lowest corner on line with the armhole.

1. Mark the mouthline.

A. Mark with contrasting basting thread the line indicated by the pattern, which was altered if necessary during the first fitting.

B. Extend the markings 1 in. beyond the end of the mouthline and guide-baste at each end at right angles to it.

116x

2. Cut the binding strips.

- A. Cut two strips of wool 2 to 3 in. wide and 2 in. longer than the finished mouthline.
- B. If the pocket is straight these may be cut either warpwise, fillingwise or on the bias.
- C. A curved pocket must have the strips cut on the true bias.
- D. You may want to match plaids or patterned fabrics.

3. Cut the pocket-pouch strip.

- A. Cut the pocket-pouch strip of silesia, wigan, lining or muslin.
- B. In a fairly straight pocket cut just one strip. Generally, two pieces are used.
- C. Cut the pouch 1 to 2 in. wider than the mouthline and as deep as desired. Be sure the warplines of the pieces are parallel to the

warp line of the body of the coat. The shape of the pouch depends on the location of the pocket.

4. Cut the facing strip.

A. Cut wool fabric 2 in. wide and 1 in. longer than mouthline.

It is desirable to have one length on a selvage.

B. The upper edge should be congruent with the pocket pouch according to the slant of the pocket.

5. Cut the pocket stay.

A. Cut muslin or wigan  $1\frac{1}{2}$  to 2 in. wide and 2 in. longer than the mouthline.

B. See that the warp runs lengthwise of strip.

6. Apply the pocket stay.

A. Place the center of the stay on the mouthline on the wrong side of the garment.

118x

B. Baste into position.

7. Baste the binding strips into position.

A. Place the binding strips right side against the right side of the coat. One falls above the mouthline and the other below the mouthline. One edge of each strip meets at the mouthline.

B. Baste into position.

C. Mark the ends of the mouthline on the binding strip.

8. Stitch the binding strips.

A. Stitch a  $\frac{1}{4}$  to  $\frac{1}{4}$  in. seam from the mouthline on each binding strip, ending on the marked ends.

B. You may stitch  $\frac{3}{16}$  in. for a heavier fabric. A  $\frac{1}{4}$  in. seam gives a piped effect while a  $\frac{1}{4}$  in. seam a bound effect.

C. Fasten the ends securely by tying or retracing the stitching at ends.

9. Cut pocket mouthline.

A. Cut through the coat and stay on the mouthline to  $\frac{1}{4}$  in. from the ends.

B. Cut diagonally to the ends of the stitching line, slightly curving the diagonal. This will form a triangle at each end.

10. Press the mouthline-binding seams.

A. For a flat appearance press the seams open.

B. For a bound effect the seam edges may be pressed toward the mouthline.

C. For a piped effect the seam edges are turned away from the mouthline.

120x

D. A strip of tape may be placed along the inside of the fold of the binding strip to keep the pocket from stretching. It may be fastened at the ends to the stay, the coat facing and the side seam.

11. Finish the mouthline.

A. Pull the binding strips through the opening to the wrong side.

B. Roll the lower binding to the desired width ( $\frac{1}{4}$  to  $\frac{1}{4}$  in.).

Pull it snugly over the seam making it a little narrower over the dart seam.

C. Baste with small stitches.

D. Stitch from the right side directly on the groove of the seam on the lower binding.

E. Baste the upper binding snugly over the seam and baste. This

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should be the same width as the lower binding. Do not stitch.

F. Diagonal-baste the mouthline edges together on the right side.

G. Press.

12. Prepare the under-pocket pouch.

A. Place the facing strip on one end of the pouch with the right

sides of both up, matching the raw edges. The wrong side of

the facing is against the right side of the pouch.

B. Stitch along the selvage.

C. If a selvage is not available turn under the wool and stitch.

D. The wool and the lining may be edge-stitched together close to

the top edge.

13. Attach the pocket pouch.

A. Attach the single edge (if a strip) of the pouch to the lower

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binding edge, right sides together. Stitch.

B. If two pocket-pouch pieces are used attach the top edge

of the upper pocket pouch to the lower binding edge, right

sides together. Stitch.

C. The seam may be pressed down if lining material and lightweight

wool are used, but if it is bulky, press open.

D. Fold the under-pocket pouch into position  $\frac{1}{2}$  in. or more above

the mouthline. The wool facing falls over the pocket opening.

Baste into position.

E. From the right side stitch through all thickness in the groove

of the top binding-mouthline seam as at the bottom.

14. Close the pocket pouch.

A. Fold the end of the pocket and stay so that the right sides are

together and so that the triangle and pocket linings extend outward.

B. Stitch up, down to the bottom, across the bottom, up the other side, through the other triangular piece. Stitching upward on the triangle keeps the pocket from spreading.

C. The side lines may slant outward for men's pockets.

15. Press.

A. Attach the stay.

B. Hard-press first from the wrong side.

C. Off-press from the right side.

Note: The pocket-pouch linings may be attached to binding strips before the strips are attached to the pocket mouthline. To make a corded pocket, the binding strips are tucked and strands of yarn or heavy string

124+

are drawn through it to form a corded piping.

#### **PATCH POCKET**

Patch pockets are more satisfactory from the standpoint of design and durability for many types of tailored garments. They are of various sizes and shapes, depending on their location and the design of the garment. Patch pockets are lined on most tailored garments. Some unlined jackets or summer suit may have unlined patch pockets.

1. Mark the pocket position.

A. Mark the pocket position in a desirable location according to the figure and the style of the garment.

B. Mark the outline with contrasting basting thread.

2. Cut the pocket and mark the seamline.

A. The pocket pattern from the garment pattern may be used.

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B. The larger the figure, the larger the pockets and vice versa.

C. A man's side pocket measures  $6 \frac{3}{4}$  to  $7 \frac{1}{2}$  in. by 8 in., a breast pocket  $4 \frac{3}{4}$  to  $5 \frac{1}{2}$  in. by  $5 \frac{1}{2}$  to 6 in. Often there are flaps above a patch pocket.

D. Cut the pocket of wool the desired shape plus a  $\frac{1}{2}$  in. seam allowance on three sides and a 1 in. hem at the top. It should match the grain and pattern of the garment area unless cut for contrast.

E. Mark the seamline and the foldline with basting or tracing carbon.

3. Cut the lining.

A. Cut the lining on the same grain as the pocket, only 1 in. shorter in length.

B. Mark the seamline and the foldline with basting or tracing carbon.

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4. Apply the stay tape.

A. Tape the lower edge of the hem on the wrong side, just above the foldline with preshrunk tape to prevent stretching. Machine-stitch in place ; or

B. Tape the upper edge of the patch pocket by placing the upper edge of the tape against the foldline of hem. Catch-stitch both edges lightly to the pocket.

C. Sometimes the entire pocket is reinforced.

5. Join the lining to the hem.

A. Place the right side of the pocket (hem end) against the right side of the lining.

B. Stitch a 1/4 in. seam. Press.

6. Apply lining to pocket

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- A. Place the wool pocket and the lining right sides together,  
  
the wool side uppermost.
- B. Pin at the centers and corners.
- C. Push back the wool  $1/16$  in. from the edge of the facing evenly  
  
around pocket. This allows the seamline to turn to the under-  
  
side; or
- D. Tailor-baste about 1 in. from the raw edge of the lining and  
  
the pocket. Ease the wool between the tailor basting and the  
  
edge. Baste again on the seamline.
- E. Machine-stitch with the lining uppermost, leaving an opening  
  
through which to turn the pocket.
- F. Press open the seam allowances. Trim the seam to  $\frac{1}{4}$  in. and cut  
  
out the bulk at the outward curve or corner.

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- G. Turn the pocket right side out through the opening.
- H. Finger-press the turned edges so that the seamline rolls under toward the lining. Baste around the edge.
- I. Close the opening by hand. Press.

**HAND METHOD:**

- J. After the lining is attached at the hem, place the lining into position with the wrong side of the lining against the wrong side of the wool.
- K. As a guide for turning under the seam allowance, machine-baste about  $\frac{1}{16}$  in. around the sides and lower edge, outside the marked seamline (Fig 148). Baste under the seam allowance. Cut out the excess at the corners and rounded edges. Miter at the top corners. Press. Trim the seam to slightly less than  $\frac{1}{4}$  in. (raw edge) with catch stitching. Press.

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L. Optional: Fasten the seam allowance.

7. Attach the pocket to the garment.

A. Place the pocket on the marked position. Pin it so that it will curve smoothly and will not lie too tightly against the garment.

B. Tailor-baste through the center. Then baste the outer edges to the garment.

C. Fasten the pocket to the coat.

1) Machine method: You may topstitch about  $1/4$  to  $1/2$  in. from the edge around three sides of the pocket. Reinforce the corners on the wrong side of the coat with invisible tacks.

As a guide for top stitching, you may make a pattern of paper and pin or baste it to the pocket close to the edge of the pattern.

130x

2) Hand-stitch method: Hand-stitch from the wrong side of the garment along the three sides. Reinforce the corners with over-and-over stitching or invisible tacks. Hand stitch close to the edge beginning at the upper left-hand corner (from the wrong side) with a slanting backstitch. So a second row of stitching  $\frac{1}{4}$  in. on the inside of the first row.

D. To reinforce the top corners you may place linen tape or a strip of wigan 2 in. wide and the length of the pocket, to a side seam, underneath the top edge of the pocket on the wrong side of the garment. The stitching at the corner of the pocket attaches this reinforcement. The other end is caught in the seam.

LAP

Prepare the flap.

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2. Attach the flap to the coat.

A. Stitch above the raw edge of the flap from A to B.

B. Turn the flap down and make a 1/4 in. finished seam across the top. This covers the raw edges.

C. Sometimes on dressmaker suits the raw edges are turned under and slip-stitched together and hand-stitched to the coat.

## CHAPTER VI

### ATTACHING THE INTERFACING TO THE COAT

1. Apply the interfacing to the coat front.
  - A. Place the coat front on top of the canvas.
    - 1) Put the canvas on a dress form, placing the wool on top, or put the canvas over a ham on a table with the wool coat front on top.
    - 2) If the latter method is used, put the fingers of the left hand under the shaped areas such as the hip and bust sections.
  - B. Baste the canvas to the coat front.
    - 1) Beginning with the right side of the right forepart, 3 to 4 in. down from the shoulder, tailor-baste from A to B, (Figure 154).  
There may be some fullness pushing toward the center front.
    - 2) Baste from C, the point of the neck hollow, to the creaseline

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continuing to the top button D, extending down the coat front to E (Fig. 154).

3) From D to E, Figure 154, place the outer edge of the garment over the edge of the table when tailor-basting. This eases in the fullness so the garment will roll in slightly at the bottom.

4) Baste the left forepart from the bottom up.

5) Additional rows of basting may be done from F to G and from H to I. Always remain at least 3 in. from the seams. These bastings remain in the garment until the final pressing.

6) On a man's sport coat the basting may follow the diagram (Fig. 155)

Note: If the garment is buttoned to the neck and does not have a lapel,

baste the entire canvas to the coat in the front. If the facing is cut onto the garment, baste the interfacing to the coat-facing fold line.

2. Apply the interfacing to the coat back.

A. Place the coat back on top of the canvas.

- 1) Follow the same procedure as with the coat front.
- 2) Adjust and pin the interfacing to the coat center back.

B. Baste the canvas to the coat back.

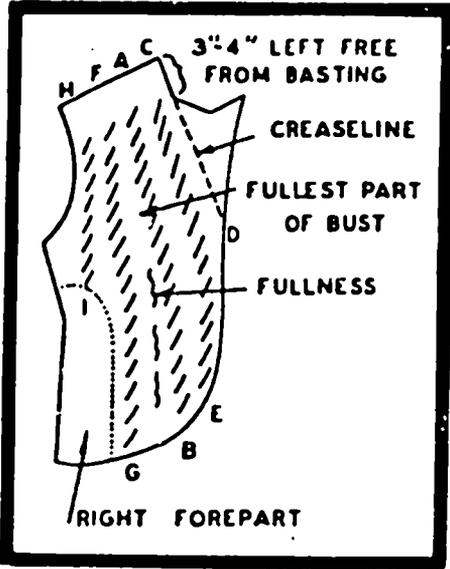
- 1) Diagonal-baste down the center back. If the garment has a center back seam, this could be basted permanently from the canvas side. (Fig. 156).
- 2) Do two to three rows of diagonal basting on each side (left and right) of the center back, working from the center back toward the sleeve edge (Fig. 156).

135x

3) Leave the seam edges free with the bastings about  $1\frac{1}{2}$  in.

from the cut edge.

3. Attach the cotton felt if desired.



. 154. Applying the interfacing to the coat front.

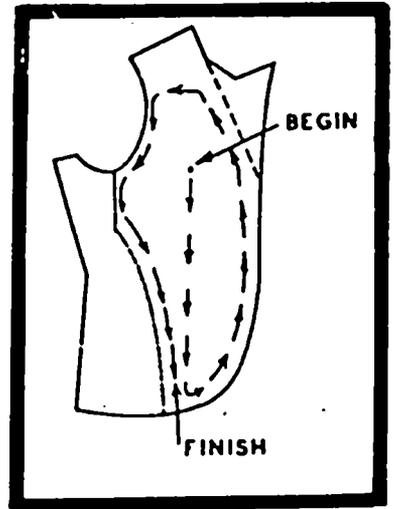


Fig. 155. Basting a man's sport coat.



Fig. 156. Basting the canvas to the coat back.

## CHAPTER VII

### PAD-STITCHING THE LAPEL AND TAPING THE CREASELINE

#### 1. Pad-stitch the lapel.

A. Mark the breakline (creaseline). This line was established

during the first fitting. Baste with contrasting thread.

B. Pad-stitch the inside of the breakline.

1) See Chapter I p. 7 , for the pad-stitching procedure.

2) Use silk thread matched to the wool.

3) Pad-stitch one or two rows parallel to the breakline,

beginning 1 in. behind the breakline at the neck edge,

stopping 3 in. short of the coat edge at the bottom of the

creaseline (Fig 157).

(Some tailors omit this pad-stitching.)

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C. Pad-stitch the lapel.

- 1) Hold the lapel in the left hand so that it rolls back on the garment as it will on the wearer, thumb on top, index finger underneath the lapel.
- 2) On the canvas side, make parallel rows of pad-stitching beginning  $\frac{1}{4}$  to  $\frac{1}{2}$  in. inside of the creaseline at the neck edge on down. Then return up to the top continuing down and up out to the lapel point. Do not turn the garment around.
- 3) Shape the lapel with your fingers, roll it, pulling your thumbs on the canvas, toward one, and pushing and easing with the index finger. Provide little ease for a flap lapel.
- 4) Leave the seam edges, plus  $\frac{1}{4}$  in. free along the seamline of the lapel (Fig. 158).

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- 5) Do the right lapel from the neck edge to the top button.

Reverse the procedure for the left lapel.

2. Tape the creaseline.

- A. Cut the tape for the breakline.

- 1) Cut a strip of tape the length of the creaseline plus  $1\frac{1}{2}$  in.

to carry onto the collar seam.

- 2) Be sure the tape is thoroughly shrunk.

- B. Pin at right angles and baste on the tape.

- 1) The tape may be placed with one edge on the breakline, the other

edge toward the body of the coat or pinned and basted  $\frac{1}{2}$  in.

beyond the breakline. This keeps the bias creaseline from

stretching and holds the coat close to the body over the

bustline (Fig. 159).

140x

2) Keep the tape snug. Hold the coat against yourself and

adjust the tape.

a) For a full bust, ease in the lapel more.

b) For a flat chest, ease in slightly.

c) Shorten, where it crosses the bustline, to keep the coat  
close to the figure.

d) On a man's sport coat, draw in about  $\frac{1}{2}$  in. Some tailors  
are able to draw this in about  $\frac{3}{4}$  in.

3) Allow the loose end of the tape to extend about  $1\frac{1}{2}$  in. above  
the breakline (Fig. 159).

C. Fell the bridles tape.

1) Using matching silk thread, fell both edges of the tape to  
the reinforcement.

2) Use medium-sized stitches.

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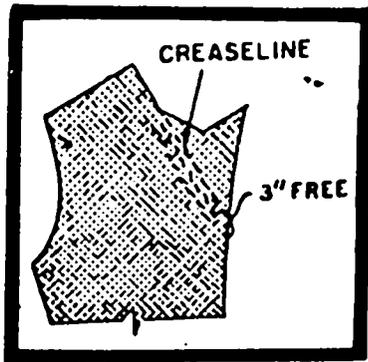


Fig. 157. Pad-stitching.

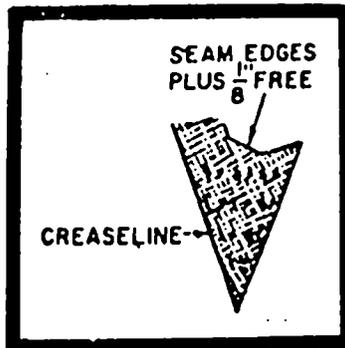


Fig. 158. Allow 1/8 in. free along the seamline.

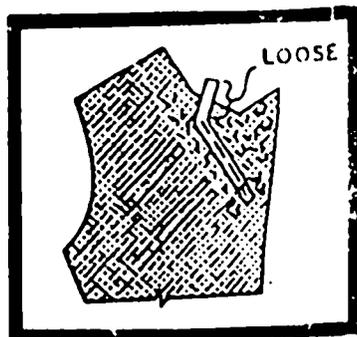


Fig. 159. Taping the creaseline.

## CHAPTER VIII

### TRIMMING THE INTERFACING AND TAPING THE FRONT EDGES

#### 1. Trim the interfacing.

##### A. Check the shape of the lapel.

1) Pad-stitching and taping may change the shape slightly.

2) Use the pattern to check both sides to see that they

are identical or cut a cardboard shaper to re-mark the edges of the lapel.

3) The shaper is the lapel minus the seam allowances.

##### B. Trim the interfacing from the coat front edges.

1) Trim the interfacing seam allowance plus  $\frac{1}{4}$  in. (Fig. 160).

2) Trim from the bottom of the hem to the tip of the lapel,

and across the top of the lapel to the collar notch. Do

not trim the gorgeline (Fig 160).

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2. Tape the front edges.

A. Pin and baste on the tape.

- 1) Place the jacket on the table with the interfacing side up.
- 2) Use pre-shrunk  $\frac{1}{4}$  in. linen tape or selvages.
- 3) Begin by placing the tape 1 in. beyond the creaseline at the neckline, across the top of the lapel, down the front edge, and around the bottom to the inner edge of the facing.
- 4) Pin so that the outer edge of the tape extends  $\frac{1}{16}$  in. beyond the seamline toward the cut edge (Fig. 161a).
- 5) Use a cardboard shaper while pinning around the lapel.  
Skip steps 6 and 7 if no lapel is required.
- 6) Ease the tape for  $1\frac{1}{4}$  in. at the front edge at the point of the lapel and at the top buttonhole for 2 in. (Fig. 163).

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- 7) At a point 1 in. above the top buttonhole to 3 in. from a point above the buttonhole, keep the tape snug for the desired amount of roll in the lapel (Fig. 163).
- 8) Baste the fine running stitches through the middle of the tape.
- 9) Clip or notch the inside edge of the tape where necessary to make it lie flat or shape with an iron. Carefully miter the tape at the corners if the lapel is pointed. For a curved lapel notch the tape in several places and shape it. You may cut out excess bulk (Fig. 162, a and b).
- 10) Check both lapels again to be sure they are identical.

B. Fell the tape.

- 1) Fell the inside edge of the tape to the interfacing only, using a felling stitch. The other edge of the tape (close

to the cut edge of the garment front) will be stitched with the facing and the garment seam.

2) Use thread to match the wool.

3) Both edges of the tape may be hemmed by hand if the tape is not stitched into the seam. The outer edge is hemmed to the stitching line.

4) Sometimes, if the reinforcement is lightweight, the interfacing is trimmed away after the tape is stitched on. This is a faster method but not as effective as the preferred method described above.

3. Pad-stitch the remainder of the canvas (Fig. 163).

Pad-stitch the remainder of the front canvas area with loose, large pad stitches unless the stitches show on the right side; if they do, omit them.

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Fig. 160. Trimming the interfacing.

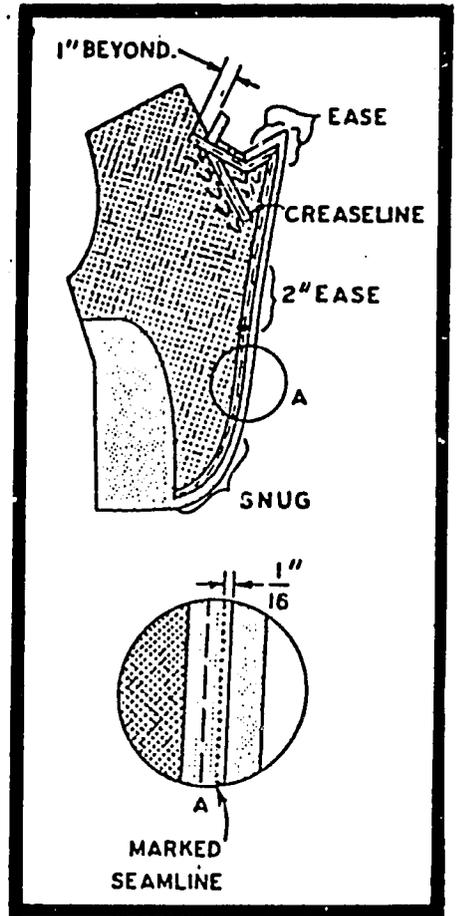


Fig. 161. Taping the front edges.

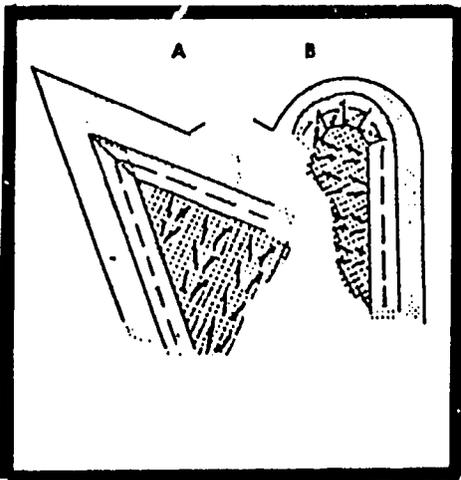


Fig. 162. Taping the corners.

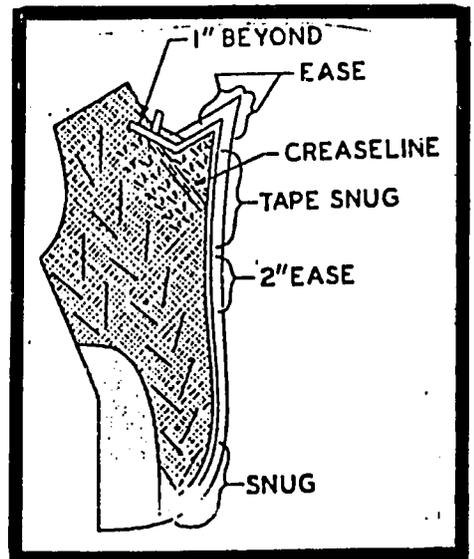


Fig. 163. Taping the front edges.

## CHAPTER IX

### PREPARING FUSIBLE INTERFACING

To reduce bulk, seam allowances of fusible interfacing are trimmed before fusing. Trim seam allowances 1.3 cm (1½"). This allows 3 mm (¼") to be caught in the seam for security.

For areas where shaping is necessary, but there is no stress (such as pocket flaps), trim seam allowances to 2 cm (¾").

Before fusing interfacing trim corners diagonally.

### UNDERLINING

A lightweight fusible knit can be used to underline all garment sections. Cut fusible knit for each garment section, including the hem allowance. However, it is not necessary to underline the undercollar.

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## FRONT INTERFACING

### CUTTING

For extra support extend interfacing to front armhole, continuing 6.5 cm. (2½") along the underarm seam (49). Cut the inner edge of the interfacing 1.5 cm. (½") wider than the facing. This eliminates the two edges ending at the same place which might cause a ridge on the right side of the garment. Mark all darts, seams and roll lines. Note: The entire front section can be interfaced if a ridge would show on the outside of garment, if the fabric is not opaque or if you want a crisper look.

### DARTS

Mark darts clearly on the uncoated side of the fusible interfacing.

To eliminate the bulk in the dart area cut out the dart allowance of the fusible interfacing (50).

## TAPING NECKLINE, SHOULDER LINE AND FRONT EDGE

Cut 6 mm (1¼") pieces of twill tape to the measurements of the front neckline, shoulder line and front edge. Each piece of twill tape should extend just enough to be caught in the stitching lines.

Shape tape where necessary to keep it smooth around curves

Use a multi-zigzag or regular zigzag stitch (wide setting) to secure twill tape to interfacing before fusing to the garment section (51).

## TAPING ROLL LINE

There are two techniques for taping the roll line. The Speed Technique is done before the interfacing is fused in place. This technique stabilizes the roll line but does not provide the shaping that a taut hand-sewn tape will provide. The Hand Technique is done after the interfacing is fused in place. This technique is preferred because it

150x

insures a roll line that will remain firm and hug the body and neckline area. A taut line of twill tape is applied by hand.

For the Hand Technique, fuse front interfacing in place. (See instructions under Speed Technique.)

For the Speed Technique, continue as follows: Cut 6 cc ( $\frac{1}{4}$ " ) twill tape, the measurement of the lapel roll line less 1.3 cm. ( $1\frac{1}{4}$ " ). Pin tape to top and bottom of the roll line along the garment side. Use a multi-zigzag or regular facing before fusing to the garment section (52).

Note: The Speed Technique cannot be used if jacket has a neckline dart.

Position front interfacing on garment fabric, matching darts and roll line.

Before fusing layers together, remove tailor's tacks and any other thread

markings: Fuse front interfacing in place following the manufacturer's directions.

### SPOT STABILIZATION

After the front interfacing is fused to the garment, additional areas may need to be stabilized. To prevent the lapel point from curling, cut a small piece of fusible interfacing 2 cm. (3/4") from raw edges and 3 cm (1 1/4") from roll line (53). Cut off corners. Fuse in place.

In medium to heavy weight fabrics, additional shaping is needed in the lapel area. Cut interfacing so that at the lower edge it will extend 2.5 cm. (1") beyond the roll line marking, tapering to roll line mark as it reaches the neckline. Trim 1.3 cm. (1/2") from neckline and lapel seam allowances. Fuse to facing side of lapel (54).

### BACK REINFORCEMENT

Follow instructions for cutting a back reinforcement. For a back garment section with a center back seam or princess lines, the pattern for the fusible interfacing should be cut to fit each section. Before

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fusing, trim all seam allowances to 1.3 cm ( $1\frac{1}{4}$ " ) and trim off corners diagonally.

#### TAPING BACK NECKLINE

Before fusing back reinforcement to garment apply twill tape to back neckline. Shape tape to fit neckline curve. Apply a 6 cm ( $\frac{1}{4}$ " ) twill tape to 1.5 cm ( $\frac{1}{4}$ " ) stitching line, extending tape just enough to be caught in shoulder seams. Multi-zigzag stitch tape in place (55).

If back reinforcement is eliminated the seam should be reinforced with twill tape. For a fusible interfacing with one-way stretch, the center back of undercollar should be on the lengthwise grain. This allows for flexibility around the neck. If there is a center in the undercollar, cut separate interfacing pieces. Trim 1.3 cm ( $\frac{1}{4}$ " ) from all seam allowances and trim corners diagonally.

Fuse interfacing to each section of undercollar (56). Join center back seam. Press open seam allowances. To keep collar smooth at center back seam, stitch through seam allowances and garment fabric 2 cm (1/16") on both sides of center back seam. Trim seam allowances close to rows of stitching.

#### SPOT STABILIZATION

#### COLLAR POINTS

To prevent collar points from curling fuse a small diagonally-cut piece of interfacing to collar points as shown (57).

#### COLLAR STAND

Additional interfacing is needed to create a roll and give support to the collar stand. Cut one piece of interfacing to cover the area. It should stop 3 cm (1/4") from the roll line and neck stitching line (58). This slight layering helps to prevent a ridge from forming at neckline

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seam.

For a fusible interfacing with one-way stretch, cut the interfacing stand with the lengthwise grain going around the neckline. To avoid bulk in the seam, fuse interfacing over the center back seam allowance.

#### TAPING ROLL LINE

To insure that the collar hugs the neckline and rolls smoothly, apply twill tape to the collar stand side of the roll line. Measure 6 cm ( $\frac{1}{4}$ " ) twill tape the length of the roll line extending just enough to be caught in stitching lines. Machine zigzag stitch tape in place (59). If a matching thread is used, stitching will not be noticeable. Fold under-  
roll line. Shape and pin collar to pressing ham. Steam

## TAPING ARMHOLE

Taping around the armhole is done before underarm seam is stitched.

For ease in applying tape, lay armhole flat. Shape tape to fit armhole

curve. Place tape just over the 1.5 cm ( $\frac{1}{2}$ " ) stitching line so

that it will be caught in the seam. Stitch tape in place in 1.5 cm. ( $\frac{1}{2}$ " )

stitch.

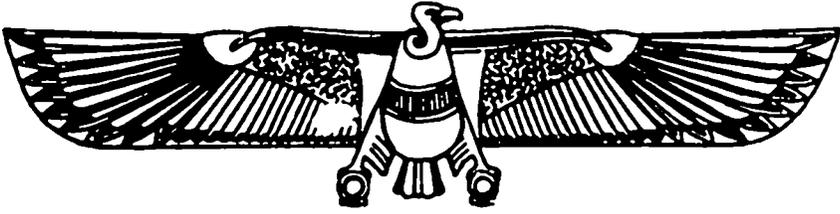
Note: Attach undercollar to garment neckline. Trim and press neckline

seam open. Refer to Custom Method for attaching upper collar and facing.

Note: At this point, finish hems and construct lining.

PRESSING THE TAILORED JACKET

When the garment is finished but before lining is inserted, stitch front facing loosely to interfacing and back facing to back reinforcement, underlining or outer fabric. Take long running stitches. (If you plan to put in your lining by machine, this basting will have to be removed after pressing). Remove all tailor-basting and thread markings. Carefully press garment or have it pressed by a tailor with careful attention given to each detail. Attach lining.



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