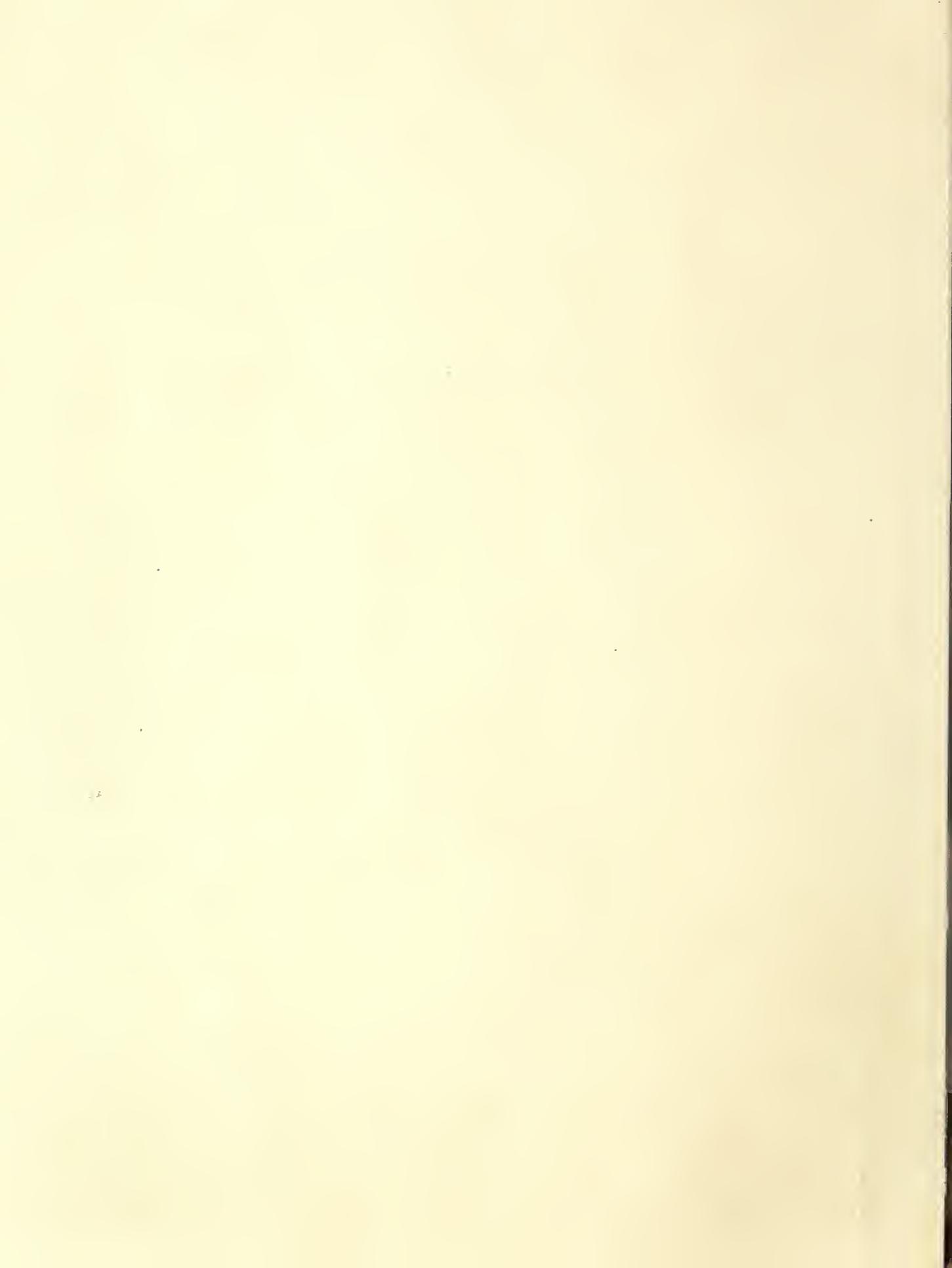


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How to Tailor A WOMAN'S SUIT



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HOW TO TAILOR A WOMAN'S SUIT

by
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Clothing Specialist

Well-made tailored suits of good-quality material are so expensive that many women are trying to save by making their own. It is easy to make a tailored suit if you are skillful at sewing and have the patience to do careful work. But don't attempt a suit if you are an amateur at sewing.

You can give your suit that "custom-made" look by using the tailoring techniques that professional tailors use. In this bulletin these techniques have been simplified to make suit tailoring as easy as possible.

• MATERIALS •

Suiting materials such as tweeds, stripes, men's wear worsted, coverts, and gabardine, are all firm and heavy enough to tailor well. Wool crepes and other similar materials are too soft and dressy for a tailored suit. If you've never made a suit before, choose a plain-color fabric rather than a stripe or plaid. These require matching, and so take more time and care and skill.

Be sure the material is thoroughly preshrunk before you cut into it. If you can't buy one that is labeled preshrunk, have it shrunk at the store or at a tailor shop. Or you can shrink it yourself by laying the material out flat and straight on the ironing board and pressing with a steam iron or a damp cloth and ordinary iron. (See pressing directions, p. 3.)

Lining.—For lining a tailored suit, the best choice is a color that matches the suit material as nearly as possible. Choose a mediumweight flat crepe of rayon or silk. It is not so stiff as regular lining material and won't change the fit of your suit. Be sure the lining is preshrunk before you cut into it; otherwise, it will draw up when the suit is cleaned.

Interfacing.—For interfacing the jacket front, use a material called wigan that is sold for the purpose, or a firm muslin. Wash the material to shrink it and remove all sizing, then press it smooth and straight.

For the collar interfacing and stiffening for the sleeve pads, tailor's canvas—a loosely woven linen—is a good choice. Many tailoring supply shops

and department stores sell it. If you can't get tailor's canvas, a firm grade of muslin will do.

Findings.—For taping front edges of the jacket, around the armholes, and the lapel crease, you'll need a lightweight tape or a firm cotton selvage. Tailor's tape, a plain-woven, cotton tape about 1/2 inch wide, is firm enough, yet not thick and bulky like twilled tape, and can be shaped to fit curved edges. Or a narrow rayon tape may be used. Be sure to shrink any tape before you use it.

Mercerized thread blends well with most wools so it is best to use for outside stitching. Use rayon or silk thread for seams that get extra strain, such as armholes, and for hems. Select thread a shade darker than your suit material. For basting in folds or pleats, a fine mercerized or a six-cord thread about size 150 won't leave as heavy a mark on the fabric after it is pressed as ordinary sewing thread.

If you plan to make worked (tailored) buttonholes, you'll need buttonhole twist to match your suit. And to strengthen the sides of the buttonholes, buy a spool of gimp (a heavy thread used by tailors in making buttonholes), or wax ordinary sewing thread to use instead.

To make the sleeve pads, you'll need a sheet of cotton wadding or loose cotton batting like that used for making comforts, or you can buy ready-made shoulder pads at notion counters.

It's best to get your buttons when you buy the material so you'll be sure to have them on hand when you are ready to make the buttonholes. Choose buttons that will stand dry cleaning.

• PRESSING •

Careful pressing as you make a suit is very important. Pressing each seam, dart, or fold thoroughly before crossing with another seam or fold makes it easier to put your suit together correctly. Then when you've finished your suit, a good final pressing will give it "that tailored" look. Some home sewers take the suit to a tailor for its final pressing to be sure of a professional-looking job.

You can do a much better pressing job with a few simple pressing aids. They help in pressing as you make the suit and also in keeping your finished suit and other tailored garments well pressed.

A large *tailor's ham* is useful in pressing front darts, shoulder seams, and lapels. A *sleeve press pad* is needed in shaping sleeves at the elbow and pressing sleeves after the suit is made without wrinkling the lining or body of the jacket. A *collar press pad* makes it easier to press the inside neck edge of the collar. It can also be used for shrinking in fullness at top of sleeve.

If you don't already have these pressing tools, you can make them at very little cost. Directions for making them are on page 24.

Many wool suitings can be pressed with a steam iron. You don't need a press cloth with an iron of this kind. With an ordinary iron, use a press cloth. For some suitings you can use cheesecloth or a commercial press cloth treated to prevent scorch. If the material is likely to get shiny, use two press cloths—one of heavy wool flannel next to the suiting, the other of heavy cotton or linen on top of the flannel.

Press a sample of your material to see which method of pressing is best. Some wools crinkle when pressed with a steam iron; others may be flattened too much when cheesecloth is used.

As you make the suit, press all seams, folds, darts on the wrong side so they won't get shiny. Dampen the press cloth with a wet sponge or cloth. Then press, lifting the iron and setting it down—don't push it along, you may stretch the material out of shape. After you press, don't move the material until it is thoroughly dry, or it may wrinkle.

You may have to give the seams and edges of a thick, wiry material like homespun a final pressing on the right side to make them lie flat. Such materials do not get shiny easily.

When pressing materials like gabardine that get shiny very easily, press on the wrong side if possible. When you must press such materials on the right side—as at pockets, front edges, and lapels to make them lie flat—lay a piece of gabardine face down on the part to be pressed. Then cover with the wool and cotton press cloths, dampen, and press very lightly. When you lift the press cloths, hold the seam or fold down flat with your fingers until the material is dry. If pressing has made the material shiny, rub lightly with a piece of the gabardine, or use one of the commercial products that remove shine.

To press pleats or pockets on the right side, slip a piece of wrapping paper under the pleat or top of pocket and use a press cloth. This keeps the fold from leaving a press mark on the jacket.

Place a chair or table near the ironing board to lay the suit on while you press parts of it. Then the rest of the garment won't hang off the board and stretch the seams.

Keep a sponge and a pan of clean, warm water handy to dampen the press cloth.

• FITTING •

A tailored suit requires very careful fitting. To test the fit of the pattern, make a trial jacket of muslin or other old material before you cut into your suiting.

Pin shoulder pads in place if the pattern requires them, and put on the muslin jacket, preferably over a blouse. Pin the jacket in front, with center fronts matching and the top pin where you will place the top button.

Now look at the jacket carefully—at the front, sides, and back to see how it fits (see fig. 1). Make any necessary changes, then wear the jacket around awhile to make sure it still fits well and feels comfortable.

Before you take the jacket off, mark the fold or crease line of the lapel and collar with pencil, so you can mark these same lines on the pattern or woolen jacket.

If you alter the muslin model be sure to make the same changes in the paper pattern before you cut out the wool jacket. Or you can use the fitted muslin model as the pattern. Rip the best half of the jacket apart carefully, taking care not to stretch the seams, then press each piece flat with a hot iron.

Altering the pattern before you cut does not mean that you will not have to fit the woolen jacket. Try on the jacket several times as you make it—before you machine-stitch any seams, when you pin the undercollar in place, and again when you set in the sleeves and mark the places for buttonholes, pockets, and hem lengths. Try it on whenever you are uncertain of the fit; it may save ripping later.

Fitting the Muslin Jacket

Shoulders.—If the shoulder seam isn't straight, check to be sure the back shoulder seam line of pattern is about $\frac{1}{2}$ inch longer than the front. Otherwise, the shoulder seam will curve.

Chest.—If there are wrinkles or the jacket seems too wide across the chest, you can usually correct it by making a deeper front dart. Or an extra layer of padding tacked to the interfacing of the wool jacket sometimes corrects this.

Front.—When the center front edges of jacket pull toward the back, the front edge is probably too long from shoulder seam to bustline. Shorten with a dart from center front to the side, just above the bust level.

Collar.—When the collar stands away from the neck, rip off the collar and repin so it fits better.

Armholes.—The armhole line should look just the same on you as it does in the pattern sketch. If wide shoulders are in fashion, see that the top armhole line comes right at the outer edge of your arm. But don't make the shoulders so wide that the armhole line drops down on your arm so far that it will not look right, even with shoulder pads.

If the muslin jacket pulls to the back and feels too tight in front of the armhole, the back of the armhole may be too short. To correct, take out the sleeves. Have someone cut the back of the jacket straight across, halfway down the armhole. Then drop the lower back until the pull is relieved in front. Pin in a strip of muslin to hold the two sections of the back together.

Hips.—Don't fit your muslin jacket too tightly around the hips. The wool jacket may fit differently and you can always take in the hip seams when you put the jacket together. If the muslin model is tight around the hips, let out the seams, then allow extra seam allowance when you cut out the woolen jacket



Shoulder seam in a straight line from neck base to top of arm.

Jacket smooth between neck and armholes.

Center front edges hang straight down.

Collar sets well to neck at back and sides.

Lapel and collar lie back smoothly.

Waistline of jacket slightly below the normal waistline.

Sleeves hang straight down without wrinkles in sleeve cap or at underarm.

Elbow fullness at bend of elbow.

Sleeve length is right.

Jacket fits smoothly but not tightly around hips.

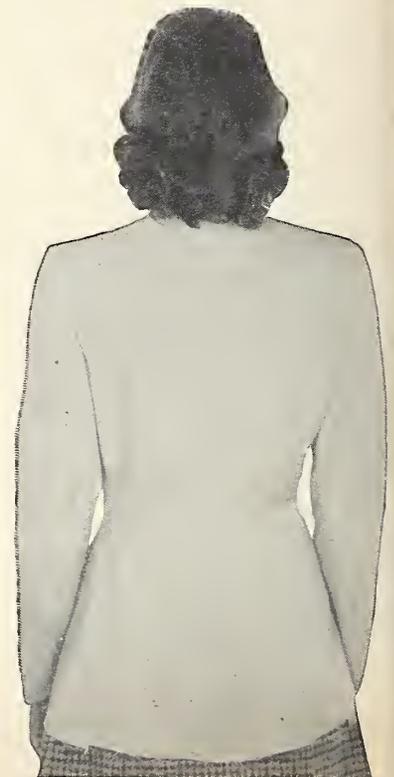


Figure 1.—Points to check in fitting.

• CUTTING •

Before you cut out your suit, press the pattern pieces and material.

Then lay the material out flat so lengthwise and crosswise yarns are exactly straight. Fold the material lengthwise and pin together at the selvages and at each end.

Place the pattern pieces on the material, following the layout in your pattern construction chart. Have the perforations that mark the straight-of-goods exactly parallel to a yarn of the material (fig. 2).

Cut the undercollar and collar interfacing on the bias. Even if the pattern perforations indicate that the undercollar is to be cut on the straight of the goods, the collar will fit more smoothly if cut on the bias. Lay the center-back seam line of the undercollar pattern exactly on the bias of the material when you cut.

Before you cut out the top collar, compare the size of the top collar pattern with the undercollar. The top collar should be about $\frac{1}{8}$ inch larger all around to allow for the collar roll. When the pattern doesn't allow for this roll, cut the top collar from the undercollar pattern, adding about $\frac{1}{8}$ inch to the end and each side of the pattern when you cut (fig. 3).

If your suiting has a definite grain or design, don't cut out the pockets until you are ready to make them. Then you can match the material.

Use the jacket front pattern to cut a pattern for the interfacing. Before you cut out the pattern you'll have to mark the line for cutting the interfacing on the muslin model or pattern (fig. 4).

When you cut out the skirt, add about $\frac{1}{2}$ inch to the left side seam—from the waistline down about 8 inches—to allow for the placket finish. Otherwise you may have to piece the skirt when you make the placket.

You usually have to cut the back lining from the jacket pattern. Be sure to add $\frac{1}{2}$ inch to center back of pattern from neck to waistline to allow for a $\frac{1}{2}$ -inch center-back pleat. Leave pattern pinned on the material until you are ready to sew the lining (see fig. 52, p. 21).



Figure 2.—Measure from the selvage to the straight-of-goods perforations to be sure the distance is equal at all points on the pattern piece.

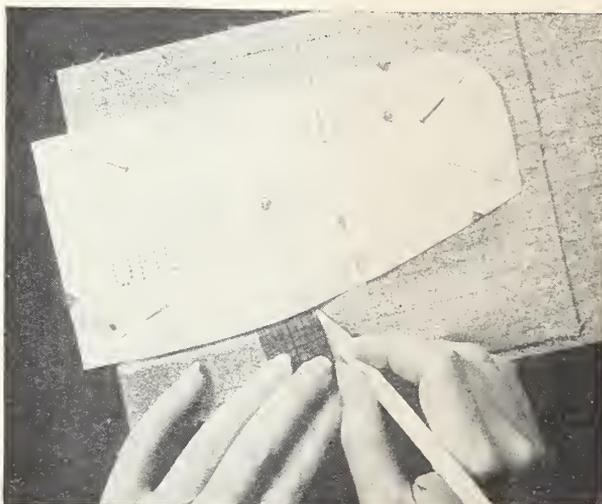


Figure 3.—To cut the top collar from the undercollar pattern, lay the center-back seam perforations on a lengthwise fold of the material. Draw in a new cutting line, adding about $\frac{1}{8}$ inch to each side and end.



Figure 4.—Start the line for the interfacing about 2 inches below the armhole on the jacket front pattern. Make the interfacing about 4 inches wide down the front.



Figure 5.—Stitch around neck and armholes, just outside the seam line, to keep edges from stretching.

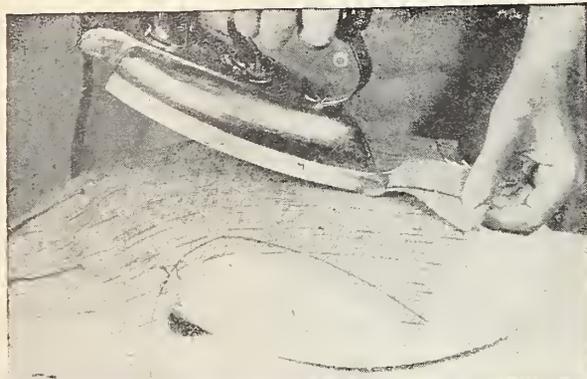


Figure 6.—After stitching and cutting jacket shoulder dart, open the seam lightly with the tip of the iron.



Figure 7.—Smooth the shoulder dart wrong side up over the tailor's ham and press with a damp cloth.



Figure 8.—Cut down center of shoulder dart in interfacing. Lap one edge over the other, matching seam lines.

Mark all notches and perforations with chalk or tailor's tacks in contrasting color, as soon as you finish cutting each piece. If there are darts or tucks to be made, or any stitching that will be hard to get straight, draw stitching lines on the wrong side with chalk or pencil, using a ruler as a guide.

As soon as you take the pattern off the material, stitch with machine stitches or backstitches around curved edges such as neck and armholes, to keep the edges from stretching and spoiling the fit of your suit (fig. 5).

• MAKING THE JACKET •

Darts

Make the darts first. For the shoulder darts, begin at the wide end and stitch to nothing at the point. Work the thread ends back into the stitching, tie them, or leave ends long enough so they won't pull out.

Cut large darts, such as those at the front shoulder, down the center to about $\frac{1}{4}$ inch of the stitching at the point. Open the seam lightly with just the tip of the iron so as not to press in a fold along the stitching line on the right side (fig. 6). Be careful not to scorch the material.

To be sure you'll have a smooth rounded effect at bustline and no pouch in shoulder dart, smooth the dart point over the curve of the tailor's ham. Press on wrong side (fig. 7).

Clip waistline darts in the jacket if necessary to make them lie flat.

To make the shoulder darts in the interfacing, cut down the center of the dart between stitching lines to the point. Lap one edge over the other, matching the stitching lines (fig. 8). Pin and sew by hand or by machine. Trim off the surplus seam allowance to $\frac{1}{4}$ inch (fig. 9). Press.



Figure 9.—After stitching, trim off seam allowance of shoulder dart in interfacing to $\frac{1}{4}$ inch.

Interfacing

Before you sew the interfacing to the jacket, lay the bust section of the interfacing, right side up, smoothly over the tailor's ham. Then lay the jacket front over the interfacing, matching the darts. Be sure there are no wrinkles in either piece. This is easier to do on a curved surface, like the tailor's ham, than on a flat surface.

Pin the two pieces together, then, keeping them on the ham, baste them together from the right side. Start at the middle of the shoulder seam and baste to the bottom of the interfacing. Baste just to the line that marks the lapel crease, with rows of tailor's basting about 2 inches apart (fig. 10).

When you've finished basting, trim off even with the jacket any edges of the interfacing that extend beyond the jacket.

Lapel

Mark the seam allowance around the lapel edges of the interfacing with chalk or pencil. This seam allowance will be cut off later.

Pin a strip of preshrunk tape over the line on the interfacing that marks the lapel crease. Start the tape at the seam allowance line at the bottom of the lapel and pin to about $\frac{1}{2}$ inch below the neck seam line (fig. 11). Leave about 2 or 3 inches extra length on the tape so it can be sewed down later over the undercollar crease.

Baste the tape over the lapel crease with two or three lengthwise rows of tailor's basting. Catch in the interfacing and jacket front with each stitch. Make the stitches small so they won't show through on the jacket front. In suit tailoring several rows of tailor's basting are called padding.

With rows of tailor's basting, pad the interfacing to the lapel. Start basting next to the tape, and work toward the outside edges of lapel. Baste lengthwise in rows about $\frac{1}{2}$ inch apart. Roll the lapel over your fingers as you baste. This makes the underpart of the lapel a little smaller than the interfacing so it will lie smooth without wrinkles when the lapel is turned back on the jacket front. Baste only to the seam line around the edges (fig. 12).

Trim off the seam allowance of the interfacing around the lapel to make the edges as flat as possible when the front facing is sewed on.



Figure 10.—Smooth jacket front over the interfacing on the tailor's ham. Pin, then baste with rows of tailor's basting. Catch just a few yarns with each stitch. Tailor's basting stitch is shown at right.



Figure 11.—Pin tape to lapel interfacing so center of tape is directly over the lapel crease line. Then baste tape with rows of tailor's basting, catching in interfacing and jacket front with each stitch.



Figure 12.—As you baste interfacing to jacket front, roll the lapel between your second and third fingers and hold it firm with your thumb.

Seams

Machine-stitch the back, underarm, shoulder, and sleeve seams, using the seam gage as a guide for straight stitching.

Press seams out flat. Pull the material crosswise as you press, so as not to press in a fold along the stitching on the right side. This is easy to do with a steam iron. If you haven't a steam iron, first open the seams on the wrong side lightly with just the tip of the iron, being careful not to scorch the material. Then press the seams flat, using a dampened press cloth.

Clipping curved seams such as those at the center back of jacket to make them lie flat weakens them, so it's better to stretch the edges after the seams are stitched (fig. 13).

After stretching, press the seams open with a press cloth. If the seams are very curved, you may also need to clip the edges in a few places to make them lie flat.

The back shoulder seam line is usually cut longer than the front, and the fullness eased to the front shoulder or taken up in a dart. If the fullness is eased to the front shoulder, it usually looks and fits better, keeps the shoulder seam straight, and prevents its pulling to the back.

Gather the back shoulder by machine, and draw it up until it is the same length as the front. Pin and stitch to front (fig. 14). Then shrink in the fullness. To do this, lay the material on the ironing board so the ripples you want to shrink in are on top, and press with a cloth, using plenty



Figure 14.—Pin the gathered back shoulder edge evenly to front, machine-stitch, then shrink in the fullness.



Figure 13.—Stretch edges of curved seams as at center back of jacket or at armholes as much as you can. Pin to the board, dampen slightly, then press.

of moisture.

You can ease elbow fullness in the sleeves in the same way.

Before you machine-stitch the shoulder seams, cut off the shoulder-seam allowance on the interfacing to take out extra bulk. Then, after the seam is stitched and pressed open, catch the seam allowance of the jacket front lightly to the interfacing to hold it in place. Or if you prefer, you can stitch the interfacing in with the seam, then trim off the seam allowance of the interfacing close to the stitching.

Shoulder seams need to be taped to prevent stretching. After you stitch and press open the seams, try on the jacket right side out to let the seams set to your shoulder. They will probably stretch a little. Pin tape smoothly to the opened seam while you still have the jacket on, so tape won't pull the seam. Sew tape by hand with tailor's basting or small running stitches (fig. 15).



Figure 15.—To keep shoulder seam from stretching, sew tape over open seam with tailor's basting.

Undercollar

Seam the center back of the undercollar by machine, and press the seam open.

Lap the center back edges of the collar interfacing with seam lines together, and sew, either by hand or by machine. Trim off the seam allowances to about $\frac{1}{8}$ inch.

Pin collar interfacing over undercollar, along the neck edge. Make a sharp fold with your fingers along the crease line (fig. 16). Then with a row of back stitches, catch in both undercollar and interfacing along the crease line.

Pad the neck edge, below the crease line and between the shoulder seam marks, with crosswise rows of tailor's basting to keep the edge from stretching. Roll the collar and interfacing over your finger as you baste, so the interfacing will

stretch as much as it needs to (fig. 17). Pad just to the seam line.

Now pad the collar outside the crease line. Since the outer edge of the collar must stretch crosswise to make it set well, make the rows of basting lengthwise between the crease and the seam allowance (fig. 18).

Trim off the full seam allowance of the interfacing on all edges (fig. 19).

Trim the neck seam allowance of the undercollar to about $\frac{3}{8}$ inch, then turn it smoothly over the interfacing, and cross-stitch.

The top collar can be sewed on by hand or by machine (see p. 12). If you plan to sew it on by hand, turn all the seam edges of the undercollar over the interfacing and cross-stitch (fig. 20). If the top collar is to be sewed on by machine, leave the ends and outside edge flat.



Figure 16.—Pin the collar interfacing to undercollar along neck edge. Make a sharp fold along the collar crease line.



Figure 17.—Pad the neck edge of collar with rows of tailor's basting. Make the rows crosswise between shoulder seams to keep neck edge from stretching.

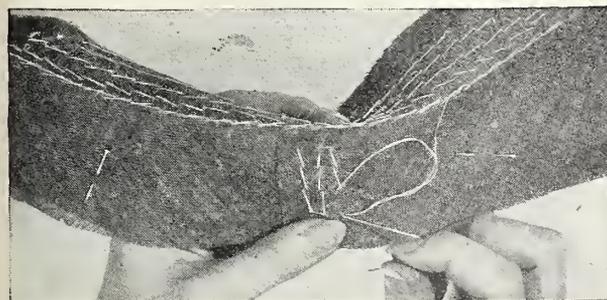


Figure 18.—Roll outer edge of collar and interfacing over your finger and baste in lengthwise rows.

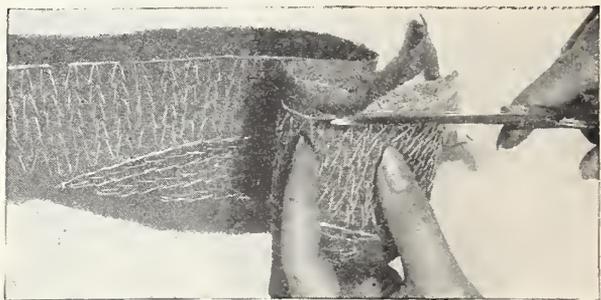


Figure 19.—Cut off seam allowance of collar interfacing so the collar edges will lie flat.

Figure 20.—Fasten undercollar seam allowance to collar interfacing with cross-stitching. The cross-stitch used in tailoring (shown at right) is the same as the catch-stitch in dressmaking. Use this stitch for sewing down facings and hems or to fasten pleat in lining of jacket.

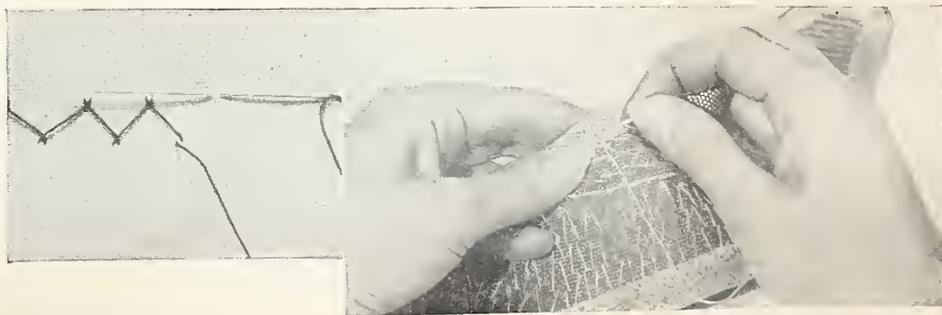




Figure 21.—Try on jacket; adjust collar until it fits.

Pin the undercollar to the neck line of the jacket. Try on the jacket, with the shoulder pads in place, to see if the collar sets well in the back and on the sides and does not ride away from your neck. If the collar does not fit well, re-pin while you have the jacket on (fig. 21).

Baste undercollar in place, and fell firmly by hand to the jacket (fig. 22). This is an easy way to sew an undercollar on any type of coat or suit.

Clip the neck seam allowance of the jacket just to the stitching, at the point where the collar joins the lapel (fig. 23). Trim off the seam allowance to about $\frac{3}{8}$ inch from this point to the shoulder seams. Clip occasionally so the seam will lie flat. Press the seam open, and catch-stitch the edge to the interfacing to keep the seam flat at the neck (fig. 24).

Pin the tape along the collar crease (fig. 25). Cut off the tape where the crease begins to curve across the back. Pad tape to the collar crease with rows of tailor's basting. This keeps the crease from becoming limp above the neck line.



Figure 22.—Fell neck edge of undercollar to seam line of jacket. Use felling stitch below to join a folded edge to garment. Stitches are vertical on right side.

Figure 23.—Clip the neck seam allowance to the stitching, so the seam opens flat.

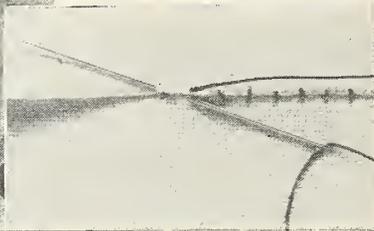
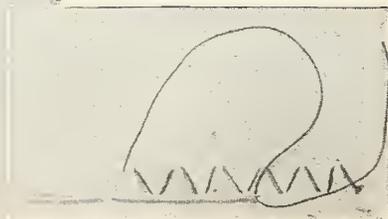


Figure 24.—Press neck seam open and catch-stitch the edge to interfacing. Catch-stitch shown below is used to quickly join raw edges to garment.



Figure 25.—Pin tape flat along collar crease. Cut tape where crease begins to curve.



Front Facing

If you are planning to make two-piece or bound buttonholes, make them before you put on the front facing (see Buttonholes, p. 18).

Before you baste the front facing to the jacket, draw in the stitching line along the top edge of the jacket lapel. For a straight edge, use a ruler.

Mark the front stitching lines on the under side of one jacket front. Then lay this front over the other to compare the edges. They should be exactly alike before the facing is basted on. Mark stitching lines on the second jacket front.

Tape the front edges of jacket to keep them from stretching. The easiest way is to sew pre-shrunk tape just inside the seam line (fig. 26). Or baste the tape over the seam line so it will be machine-stitched with the front facing.

At the corners, whether pointed or curved, lap the tape and cut out any folds to take out extra bulk. Catch the loose edge of the tape lightly to the interfacing so it will stay flat.

Pin and baste facing to jacket front. Around the lapel and down to the top button mark, ease the facing on to the jacket (fig. 27). This allows for a slight roll and keeps the seam edge slightly underneath. Below the top button mark, ease the jacket to facing, so lower corners of the jacket will lie smoothly. Machine-stitch exactly on the seam line. If the suiting is thick, finish the top of lapel by hand after you turn the facing to the under side (see p. 12).

After stitching the facing, trim off the seam allowance of jacket front and facing—one edge to about $\frac{3}{8}$ inch, the other to about $\frac{1}{4}$ inch. This tapers off the seam allowance at the edge and is less likely to leave a mark on the right side when pressed. Trim off the seam allowance of the interfacing to the stitching.

Open front edge seams with the tip of the iron (fig. 28). Press seams flat so the facing can be turned accurately to the under side.

Where the lapel joins the collar, clip in just to the stitching line so the facing will fold back smoothly at the neck. Clip the seam allowance at the corners to within a few yarns of the stitching, so the corners will be flat.

Turn the facings to the under side. From the mark for the first button to the neck, baste along the fold from the facing side, rolling the seam edge a little to the underneath (fig. 29).



Figure 26.—Baste tape to front edge of jacket to prevent stretching. Stitch with running or hemming stitches.



Figure 27.—Pin and baste facing to jacket front, easing fullness in facing to jacket from neck to top button.



Figure 28.—Trim off seam allowance on front edge and open seams with tip of iron. Press flat.



Figure 29.—Turn facing to under side and baste, rolling edge a little to the underneath so seam line won't show on the right side.

From the top button mark to the bottom of the jacket, baste from the jacket side, again rolling the seam edge slightly underneath.

Now if you didn't machine-stitch the top edge of the lapel, finish it by hand. Turn under and baste the seam allowances of the top edges of both facing and jacket. Press, then pin the two edges together so edge of facing extends slightly beyond edge of jacket. Baste, and overhand (shown in fig. 34) the two edges together.

Press the lapel section over the tailor's ham to give it a slight curve, so it will lie back over the chest smoothly (fig. 30). Don't press in the lapel crease. Press the lower front of the jacket on the ironing board.

Turn the lapel back on the jacket and pin or baste along the lapel crease line, through the facing, interfacing, and jacket. Smooth facing in place and pin and baste inside edge to jacket.

Mark neck seam line on the facing with chalk, exactly in line with the neck seam on the jacket. Turn under on this line, and trim seam allowance to $\frac{1}{4}$ inch. Pin, baste, then fell along neck seam of jacket (figs. 31 and 32). Press.

Cross-stitch the inside edge of the facing to the jacket, to about 6 inches from the lower edge. Use large stitches as they won't pull the jacket front.

Top Collar

The top collar may be sewed on by hand or by machine, depending on the material and the style of collar.

If collar corners are rounded or the fabric is rather lightweight, it is quicker to sew the top collar on by machine. But if the material is thick, the collar will probably fit better and the corners look sharper and more flat if stitched by hand.

To stitch collar by hand.—Turn under the seam allowance on the outside edge and ends of the top collar, baste, and cross-stitch just as you did for the undercollar (see fig. 20). Trim out the extra bulk at the corners and overhand the raw edges together. Press flat.

Lay the top collar over the creased undercollar—pin and baste where needed to hold the two collars smooth (fig. 33). The edges of the top collar should extend $\frac{1}{3}$ inch beyond the edges of the undercollar. Overhand the edges together firmly (fig. 34).

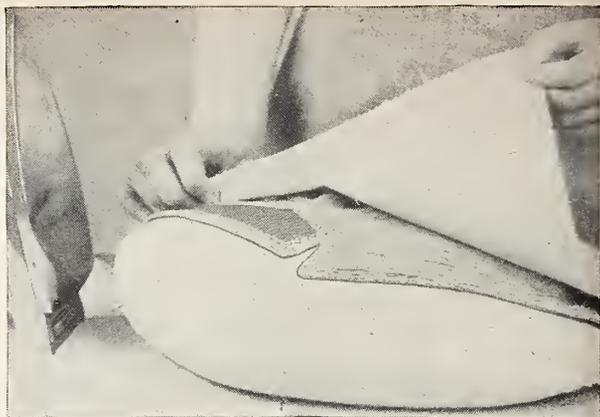


Figure 30.—Press lapel and undercollar over tailor's ham. Do not press in the lapel crease.

To stitch collar by machine.—You don't need to turn under outer edges of the undercollar as you do when joining the collars by hand. Pin the ends and outside edge of top collar to the undercollar, easing in the extra length and width that allows for the collar roll. Baste with small stitches exactly on the seam line. Machine-stitch.

Trim off the seam allowance to $\frac{1}{4}$ inch. Catch-stitch the seam allowance of the undercollar to the interfacing, and the seam allowance of the top collar to the fabric lightly so the stitches won't show on the right side. This keeps the seam edges from rolling up and making the collar edges bulky when the suit is worn.

Turn the collar right side out and baste along the edge, keeping the seam line slightly underneath, not right on the edge. Press.

Join top collar to neck line.—When the outer edges are finished, pin the top collar to the underneath collar along each side of the crease line. Mark the neck seam line on the collar with chalk, so the line comes right over the neck seam of the undercollar. Keep the collar creased as you work on it, to be sure the top collar won't draw up when finished.

Clip seam allowance at shoulder marks just to the seam line. Trim the neck seam allowance of the top collar to $\frac{1}{4}$ inch, from the point where lapel joins collar to the shoulder marks (fig. 35). Turn under and pin along the neck seam of the front facing (fig. 36). Fell firmly to the neck seam of the facing, and press.

Since the jacket will be lined, don't turn under the neck seam allowance across the back of the neck. Sew it flat to the neck of the jacket with running stitches, just below the neck line.



Figure 31.—Turn under neck seam allowance of jacket facing. Clip in a few places so seam will lie flat. Pin in place along the neck seam line of jacket.



Figure 32.—Baste and fell neck edge of facing invisibly to neck seam line of jacket. See detail of felling stitch in figure 22.

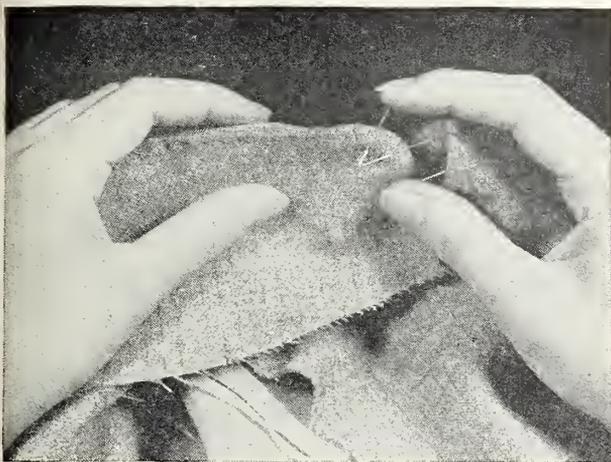


Figure 33.—Pin the top collar over the undercollar so the top collar extends about $\frac{1}{8}$ inch beyond the undercollar. Then the seam edge will not show from the right side.

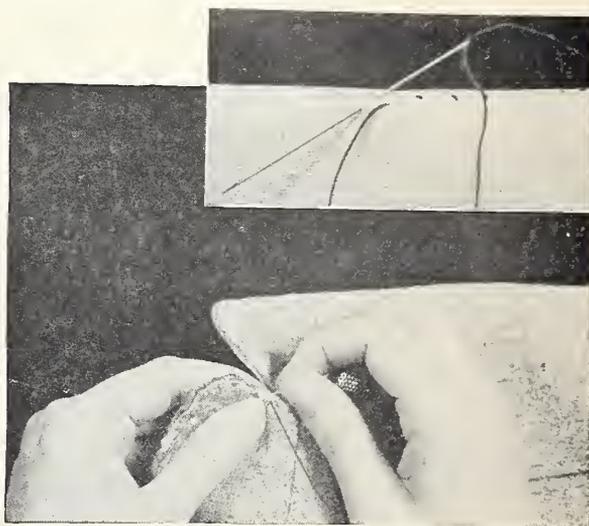


Figure 34.—Be sure the top collar lies smooth over the undercollar. Baste around the edge, and overhand. Overhand stitch is shown above.



Figure 35.—Trim off neck seam allowance of top collar to $\frac{1}{4}$ inch, from shoulder seam to the point where collar meets lapel.

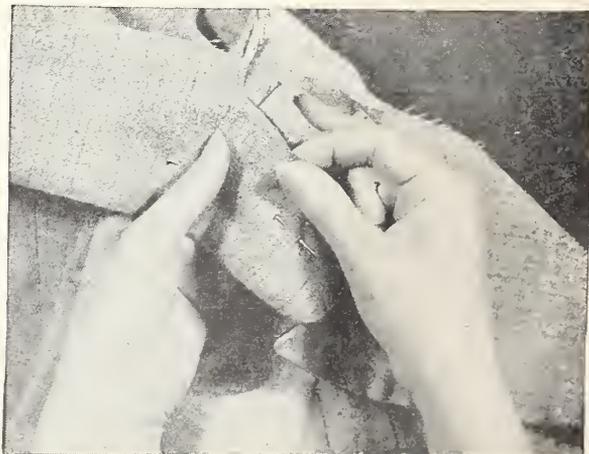


Figure 36.—Turn under neck seam allowance of top collar so it lies exactly along the neck seam line of the jacket. Fell firmly to neck line of front facing.



Figure 37.—To shape the tape for the armholes, first dampen, then stretch the outer edge of the tape. Press until dry.



Figure 38.—Slip the sleeve over the sleeve press pad. Shrink in the fullness at the inside elbow, and press the whole sleeve until it fits smoothly over the pad.



Figure 39.—Gather the top of the sleeve by machine, and pull up the gathering thread. Shrink in top-of-sleeve fullness before you baste in the sleeve.



Figure 40.—Try on jacket, with sleeve pads in place, and check fit of sleeves. Adjust fullness in sleeves until they hang smoothly without a wrinkle.

Sleeves

Try on the jacket with shoulder pads pinned in, to be sure armhole edges set smoothly.

Tape the armholes just as you did the front of jacket (fig. 26), but first shape the tape to fit (fig. 37). If the armhole does not fit smoothly when you try on the jacket, hold in the material where necessary when you pin the tape. Baste the tape in place, working in the extra material evenly, then shrink in this fullness.

Shape the sleeve over the sleeve press pad and shrink in any fullness (fig. 38). The thickness of the pad makes just an impression of a crease on each side of the sleeve, instead of the sharp crease you would have if you pressed the sleeve flat on the ironing board.

Most jacket sleeves need to be eased into the armhole. Gather the top of the sleeve by machine, and pull up the underneath gathering thread until the sleeve is about the right size for the armhole. Then slip the top of the sleeve over the large end

of the sleeve board or the collar press pad and shrink in as much of the top fullness as you can (fig. 39). This makes the sleeve easier to put in.

When you pin the sleeve into the armhole, ease any fullness to each side of the sleeve top, leaving about an inch smooth on each side of the shoulder seam. Then baste the sleeve in, exactly on the seam line. Use small basting stitches that will follow the curve of the armhole and make a guideline for machine-stitching.

Pin the shoulder pads in place, and try on the jacket to be sure the sleeves hang smoothly, without a wrinkle, and that the armhole seam looks even from the right side (fig. 40). Underarm wrinkles in the body of the jacket can often be taken out by using thicker shoulder pads. While you have the jacket on, measure the hem length of the sleeve.

Stitch in the sleeves, taking care not to let the stitching line waver. Trim off seam allowance of interfacing.

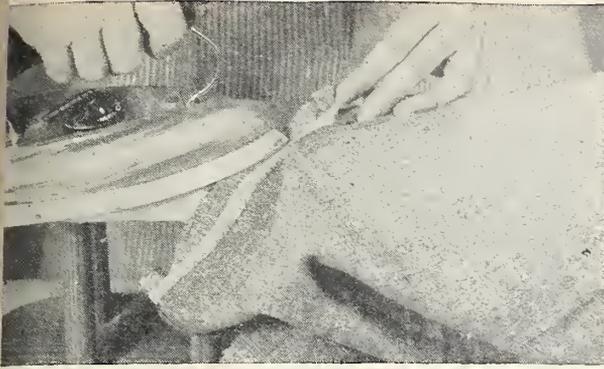


Figure 41.—Dampen and press lower seam edges of armhole on sleeve and jacket, stretching as much as possible. This makes it easier to turn seam allowances into sleeve.



Figure 43.—Stay bottom of sleeve by basting a 2-inch bias strip of wigan along the hem line of the sleeve. Cross-stitch lightly to sleeve (see cross-stitch, fig. 20).

The tops of sleeves can be pressed to give either a square or rounded shoulder line.

If a square shoulder line is fashionable, press the armhole seams open to about 4 inches below the shoulder seam on each side.

For a rounded sleeve top, turn the armhole seam allowance into the sleeve. If there is a great deal of fullness in the sleeve top, snip off wedges in the sleeve-seam allowance, so the seam edge will press smooth against the sleeve, without leaving any ridges or press marks on the right side. Then fold a narrow strip of cotton wadding or flannel, about 5 inches long and $1\frac{1}{2}$ inches wide, in the middle lengthwise. Insert it between the sleeve seam allowances and the top of the sleeve, and sew by hand.

Always turn the lower part of the armhole seam into the sleeve. But first stretch the seam allowance as much as possible by pressing so it will lie flat (fig. 41).

Then slip the sleeve over the sleeve board, turn the lower armhole seam allowance back into the



Figure 42.—Pull sleeve over sleeve board, with underarm seam of jacket on top of board. Turn lower armhole seam allowances into sleeve, pin in place, and press.



Figure 44.—To press lower edge of sleeve, slip corner of the press cloth into the sleeve, a little beyond the hem, dampen, and press.

sleeve right at the seam line, and pin the armhole curve to the sleeve board (fig. 42). Press. This folds the seam edges down so they won't make the lower armhole feel bulky.

Stay the lower edge of the sleeve to give more body at the wrist. To do this, cut a bias strip of wigan or muslin about 2 inches wide. Pin and baste the lower edge against the hem line of the sleeve (fig. 43). Cross-stitch both edges lightly to the sleeve. Turn the sleeve hem up over the bias piece, baste, and cross-stitch.

When you press the bottom of the sleeve, turn it right side out, slip a corner of the press cloth up into the sleeve over the top of the hem, dampen, and press (fig. 44). This shrinks out any fullness and makes the inside of the sleeve hem a little smaller than the outside.

For a final pressing, slip the sleeve over the sleeve press pad, and press on the right side with a press cloth, taking care that the material does not get shiny. When making a gabardine suit, omit pressing on the right side.

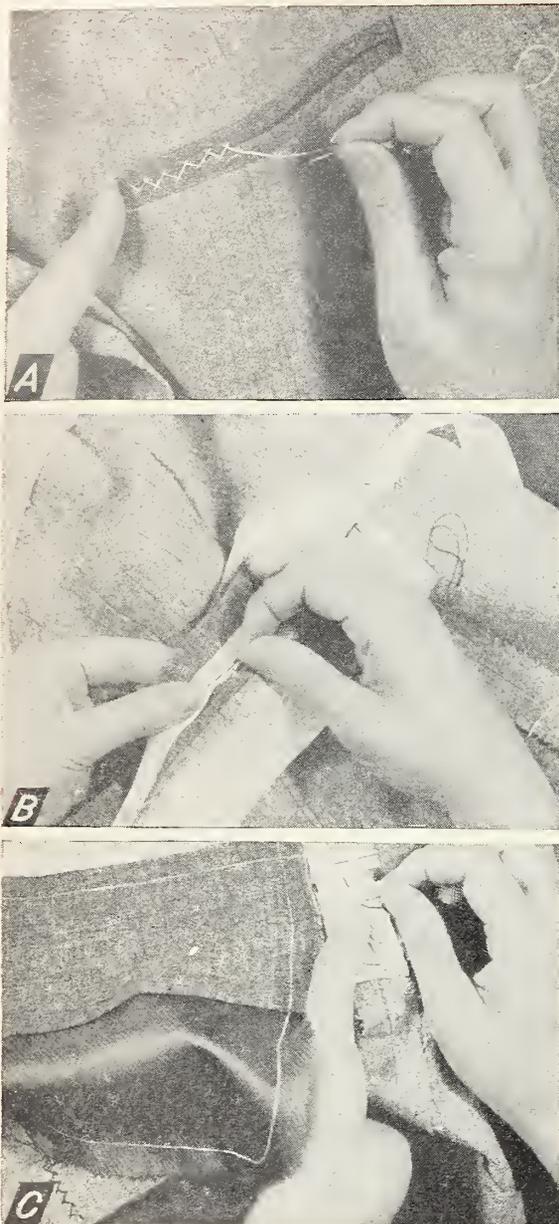


Figure 45.—Steps in making tailored or bound pocket.



Figure 46.—Making patch pocket.

Pockets

Most tailored suits have a welt breast pocket and either patch or tailored pockets below the waist. Follow the directions in your pattern construction chart carefully when making pockets.

Be sure all stitching lines are straight and even. If the pattern perforations are not exactly in line, draw new stitching lines with a ruler. Make all square corners sharp and exact. For curved corners, cut a good curve out of paper and use it to draw stitching lines.

If the suiting is lightweight, baste a straight strip of muslin or wigan on the under side of the pocket opening to reinforce it. Make the strip about 2 inches wide and long enough to fasten the ends to the nearest seam or loose jacket edge. Leave the sides unstitched.

For either welt or bound pockets, make back section of the pocket lining from suiting, so it will not be noticeable when the pocket is open.

Tailored or bound pockets.—Stitch the pocket patch to right side of the jacket, following the stitching lines. Slash down the center to $\frac{1}{4}$ inch of each end, and diagonally to each corner. Press the seams open, then pull the patch to the wrong side to make the binding. Fold the binding back so it is exactly the same width on each side of the pocket opening, and the folded edges meet in the middle.

Pull the patch back tight against the ends of the pocket. Pin and baste. Cross-stitch folded edges of the binding together (fig. 45 A). Press lightly with dampened press cloth.

Remove the cross-stitching, and baste a strip of tape along the inside of the fold of the binding (fig. 45 B). This tape keeps the binding from stretching when the pocket is used.

Then fold the jacket back and stitch along each side of the pocket on the wrong side, catching in the pocket patch, tape, and reinforcement. Stitch straight across each end. Fasten the ends of the tape to the side seams and front facing (fig. 45 C).

Patch pockets.—Tape the upper edge of a patch pocket with preshrunk tape to prevent stretching. Place the upper edge of the tape against the hem line of the pocket. Cross-stitch both edges lightly to the pocket.

As a guideline for turning the pocket edges under evenly, stitch around the sides and lower edge, a little less than a seam's width from the edge. Turn the seam allowance to the wrong side, just inside the

line of stitching, and baste. Cut out extra folds at the corners and overhand raw edges together (fig. 46). Press.

Sew the hem down with cross-stitching, then press. Slip-stitch the lining to the pocket.

Pin the pockets in place while you have the jacket on so they will curve smoothly against the jacket. Patch pockets seem too tight if pinned flat to the jacket.

Welt pockets.—First draw lines with chalk on the jacket through the pocket marks. These lines mark the bottom stitching line and the upper edge and ends of the pocket (fig. 47 A).

Pin a strip of the suiting, about 3 inches wide, over these lines, right side up, with the grain of material exactly matching. Draw lines on the pocket piece exactly in line with those on the jacket.

Pin the welt pattern on this piece, with the top seam perforations or fold line along the upper line, and the lower seam perforations against the bottom line (fig. 47 B).

Cut out the welt and face it, either with self material or the lining fabric. Or make the welt double with a fold at the top, taped along the inside fold to prevent stretching. Make the finished welt the same length as the pocket opening.

Mark the top stitching line at the pocket opening about $\frac{1}{4}$ inch above the bottom line, so the seam won't show when the pocket opens.

Lay the finished welt, carefully pressed, face down, with the bottom seam line exactly over lower stitching line on jacket. Pin and baste (fig. 47 C).

Baste the inside pocket pieces in place (fig. 47 D) and sew exactly on the two marked stitching lines.

Turn the pocket to the inside. Baste the welt flat against the jacket at the seam line, turning the seam edges down into the pocket.

To reinforce the pocket corners, pull back the jacket tight against the pocket ends on the under side, and machine-stitch straight across the ends of pocket pieces.

On the right side, baste and fell the ends of welt to jacket, fastening upper corners securely on the wrong side. Be careful not to let the stitches show (fig. 47 E). See felling stitch, fig. 22.

Sew a strip of preshrunk tape with small hemming stitches against the top seam of the pocket on the wrong side to prevent stretching. Fasten one end of the tape into the armhole seam, the other to the front facing edge.

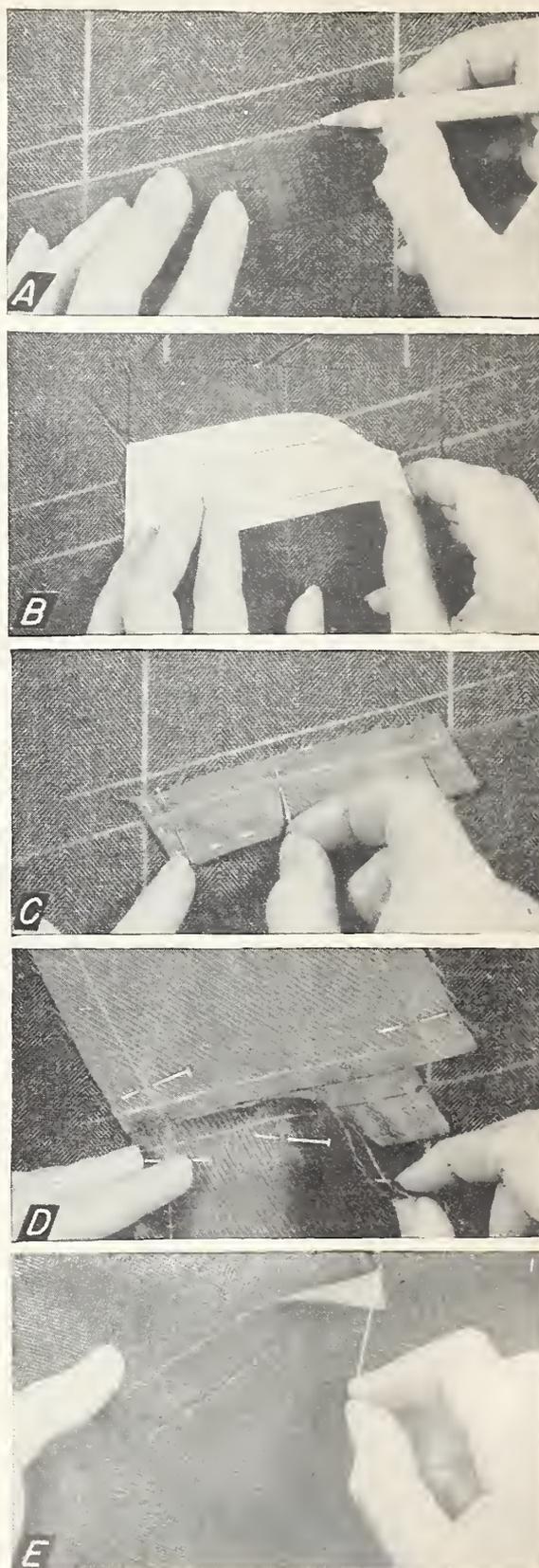


Figure 47.—Steps in making welt pocket.

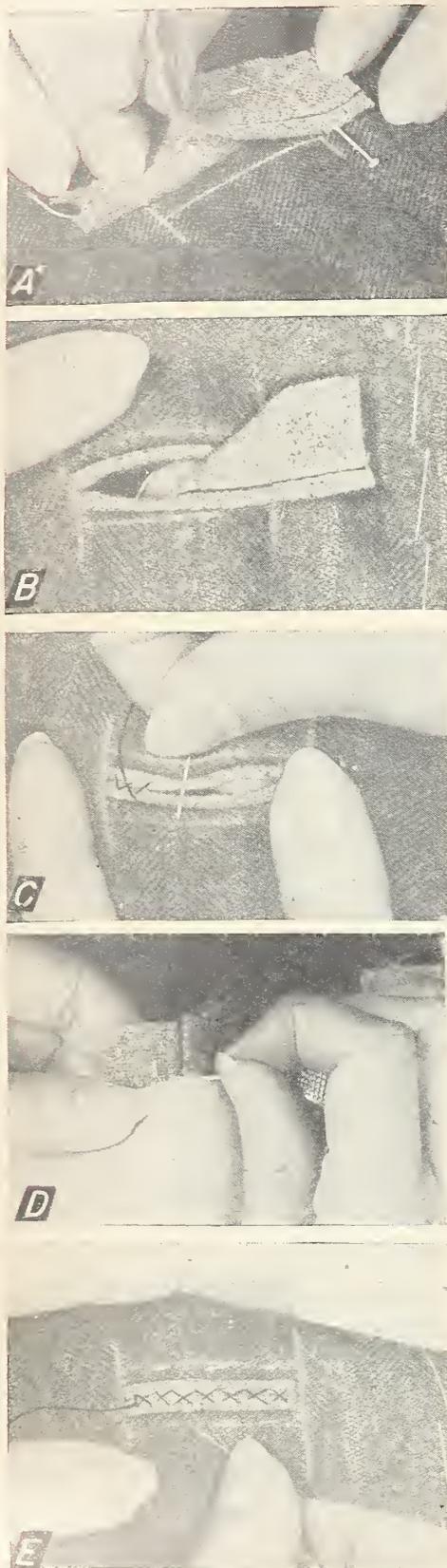


Figure 48.—Steps in making two-piece buttonhole.

Buttonholes

You may use worked, bound, or two-piece buttonholes. To find out which looks best, make sample buttonholes on a scrap of the suiting before you make them on your suit.

Make two-piece buttonholes or bound buttonholes before the front facing is sewed on; make worked buttonholes after the facing has been put on and cross-stitched to jacket front.

Unless buttonholes are carefully and accurately made, they can spoil the whole appearance of your suit and stamp it as home-made. They should be cut exactly along a yarn of the material, and just long enough for the buttons to go through easily—usually about $\frac{1}{8}$ inch longer than the button. They should be strong at the ends, and narrow as you can make them, without danger of fraying.

If you are not expert at making buttonholes, it adds little to the cost of your suit to have them made by a tailor.

Mark the buttonholes.—Mark the places for the buttonholes with pins on the right jacket front. Space the buttons an equal distance apart and an equal distance from the front edge of jacket.

Mark the cutting lines along a yarn of the material with chalk, colored pencil, or basting thread. Extend the cutting line about $\frac{1}{8}$ inch out from the center front so the button will be exactly on the center front line when the jacket is buttoned.

Two-piece buttonholes.—After you've marked the cutting line and the ends of the buttonhole, mark lines $\frac{1}{4}$ inch from each side of the cutting line. These lines help in placing the buttonhole pieces accurately.

Cut two buttonhole pieces for each buttonhole. Make the pieces 1 inch longer than the cutting line and about 1 inch wide. Fold each piece in the middle, lengthwise with the right side out. Press, and machine-stitch slightly more than $\frac{1}{8}$ inch from the fold.

Pin and baste the buttonhole patch in place. Place the folded edge against the outside line (fig. 48 A).

Machine-stitch just a little closer to folded edge than the first row of machine stitching. Stitch just between the marks for buttonhole ends, do not stitch across the corners.

Cut along the cutting line to within $\frac{1}{8}$ inch of each end. Clip diagonally up to the stitching.

Pull the buttonhole pieces through to the wrong side, so only the binding shows on the right side (fig. 48 B).

Catch the edges of binding together so they just meet in the center of the buttonhole (fig. 48 C).

To strengthen the ends of the buttonhole and make them straight, fold the jacket material back tight against the buttonhole ends on the under side. Baste and stitch as close to the jacket as possible (fig. 48 D).

Baste around the buttonhole seams to hold the binding in place and press (fig. 48 E).

Finish the wrong side of the buttonhole after the front facing is put on. Baste around each buttonhole to keep the facing from slipping. Then from the right side mark with pins the exact ends of the buttonhole line, and draw a line on the facing between these pins. Cut on this line; turn each side under as far as the stitching line on the buttonhole binding. Fell to the stitching, curving down to a point at each end of the buttonhole.

Or if you want the buttonhole to look just the same on both sides, cut the facing just to $\frac{1}{8}$ inch of each end and diagonally up as far as each corner. Turn under evenly at sides and ends. Fell to buttonhole binding.

To make worked or tailored buttonholes.—Baste around each buttonhole to keep the jacket, interfacing, and front facing in place.

As a guide in cutting the buttonhole straight and to keep the ends of yarn from sticking out through the buttonhole stitches, machine-stitch close to each side of the cutting line, leaving a space between just wide enough to cut. As a guide in making buttonhole stitches, you can stitch again, about $\frac{1}{8}$ inch from each side of the cutting line. This also makes it easier to work buttonholes in soft materials.

Cut along the buttonhole line. For eyelet buttonholes, cut an eyelet about $\frac{1}{16}$ inch in diameter at the outside end of the buttonhole. Use a paper or leather punch or scissors. The end of the buttonhole line should go through the center and just to the outside edge of the eyelet (fig. 49 A).

Overcast the buttonhole edges with rayon, silk, or fine mercerized or 6-cord cotton thread (fig. 49 B). Do not use buttonhole twist for overcasting.

For a firm buttonhole, strengthen the edges with gimp or two strands of machine thread waxed and pressed together. To do this, thread a large needle with the gimp or waxed thread and knot the thread. Insert the needle from the right side of the jacket, about an inch from the inside end of the buttonhole. Slide the needle between facing and front and bring up on the right side, just at the inside end of the buttonhole (fig. 49 C).

Lay the gimp along the buttonhole edge, fasten firmly with a pin at the outside end of buttonhole. Then buttonhole firmly over the gimp with buttonhole twist (fig. 49 D). Be sure to press out the kinks in the buttonhole twist before you use it. Make the stitches as close together as you can without making the buttonhole lumpy. Keep the purls smooth along the buttonhole opening.

If you stitched by machine around the buttonhole, use this stitching as a guide for the depth of your stitches. Keep the stitches around the eyelet the same depth as at the sides.

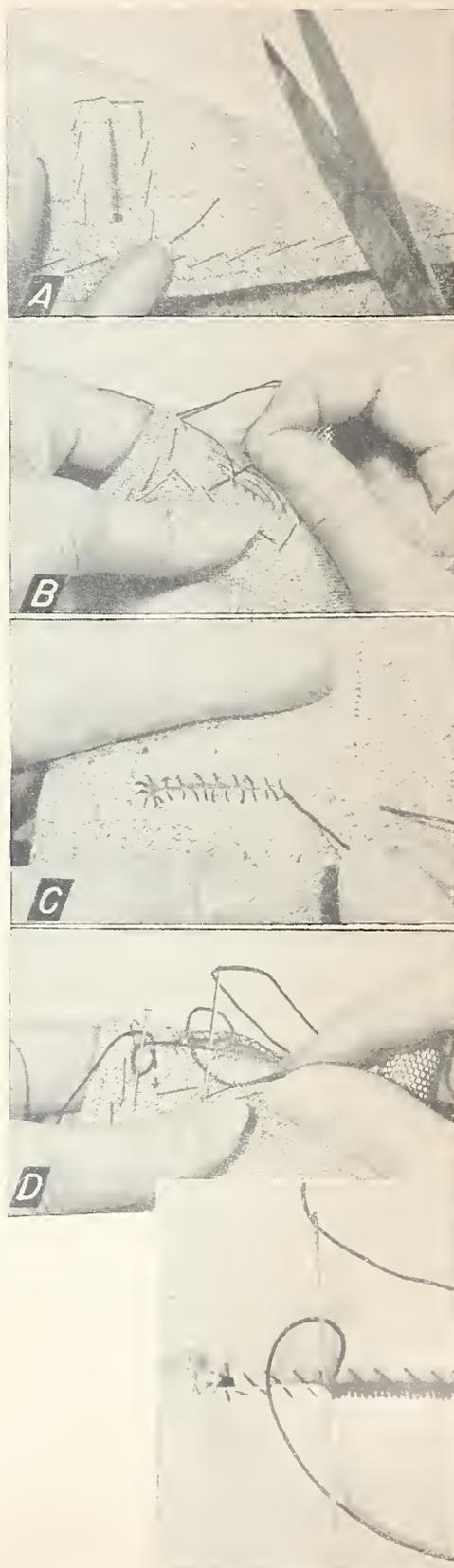


Figure 49.—Steps in making worked buttonhole.

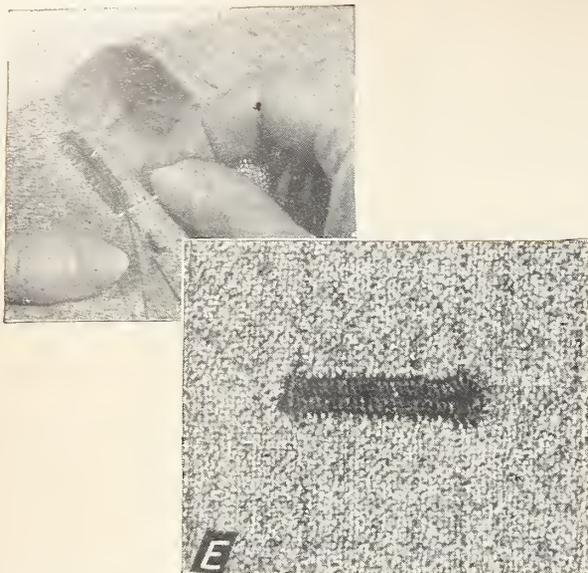


Figure 49—continued.—The final step in making a worked buttonhole is to strengthen inside end with plain stitches, then overhand over these stitches.



Figure 50.—Tape the lower edge of the jacket to prevent stretching. Shrink the tape, curving it slightly. Pin smoothly along hem line, and tack to hem. Turn hem up on jacket, baste, press, and cross-stitch.

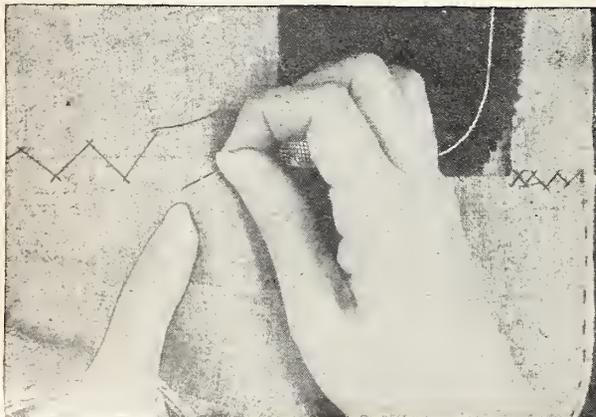


Figure 51.—Cross-stitch bottom of front facing over hem with small stitches. Finish stitching facing to jacket, using large cross-stitches.

To strengthen the inside end of the buttonhole, make a bar by taking two or three plain stitches the width of the buttonhole stitches, then overhand solidly over these stitches (see fig. 49 E). Finish off the thread on the under side.

To end the gimp, rethread the large needle. Push the needle down through the suiting at the end of the buttonhole, draw along between jacket front and facing, then pull it through on the wrong side about an inch away from the buttonhole end and cut it off (fig. 49 E). Pull up the knot at the other end of the gimp and cut it off.

Bound buttonholes. — Follow directions for bound pockets on page 16. Bound buttonholes are made the same way except you omit the tape inside the binding. Finish the under side after the facing is put on as for two-piece buttonholes (see p. 18).

Jacket Hem

Try on the jacket to be sure it is even around the bottom. If it looks uneven measure from the floor. Mark the bottom line of the hem on the wrong side with chalk.

Turn up the hem and cut out wedges of the seam allowance at the hem line so the hem will lie smoothly.

Curve a piece of preshrunk tape and pin it along the hem line (fig. 50). Tack lightly, making sure the stitches won't show on the right side. Pin the hem in place, baste, and press to shrink in any fullness. Cross-stitch, catching just a few yarns with each stitch, so the hem won't show on the right side. Fasten down with small cross-stitches the section of the front facing which lays over the hem. Then finish cross-stitching the front facing to bottom of jacket, using large cross-stitches (fig. 51).

Press the jacket thoroughly before you start to put in the lining. Then try on the jacket and pin the shoulder pads in place, so the sleeves and shoulders fit smoothly. Fasten pads securely to armhole and shoulder seams.

Lining

Before you remove the pattern from the lining for jacket back, mark the new seam line along the center back of pattern from the neck to the waistline (fig. 52). Machine-stitch on the new seam line. This extra width from neck to waistline will be worked into a back pleat.

To make the pleat, fold over the material right side up on the original seam line. Baste along the fold and press. Cross-stitch for about 2 inches at neck and waistline to hold pleat in place. Use matching silk thread or buttonhole twist.

Baste dart tucks instead of shoulder darts in front lining, press, and catch-stitch for about 3 inches.

The easiest way to put the lining in the jacket is to first seam the lining at the sides by machine, press the seams open, and then tack in place to the side seam. Turn under and baste the seam allowance down the front, and pin and baste along the inside seam line of the front facing (fig. 53). Slip-stitch. Smooth the front shoulder up over the jacket, pin, and baste over the shoulder

seam line. Then turn under the neck and shoulder seam allowance of the back and slip-stitch in place over the front lining (fig. 54). Baste around the armholes.

Turn under the hem at the bottom of lining and baste to the jacket $\frac{1}{2}$ inch above the fold. Then turn back the lining at this basting line, and slip-stitch to the jacket (fig. 55). This allows $\frac{1}{2}$ inch extra length in the lining so it won't draw up.

Stitch the sleeve seams. Gather the top of sleeve lining by machine, turn under seam allowance, pin over the armhole seam line of the jacket, and fell, using double thread or silk thread, for extra strength. Finish the bottom edge of lining like the jacket hem, leaving $\frac{1}{2}$ inch extra length (fig. 55).



Figure 52.—For a center back pleat, baste and stitch back lining along the pattern edge from neck to waist. Fold along original seam line, cross-stitch at neck and waist.



Figure 53.—Tack side seams of lining to side seams of jacket. Then turn under seam allowance on front edge of lining, pin along inside seam line of front facing.



Figure 54.—Turn under shoulder and neck seam allowances of back lining, pin in place over shoulder and back neck line, and baste.

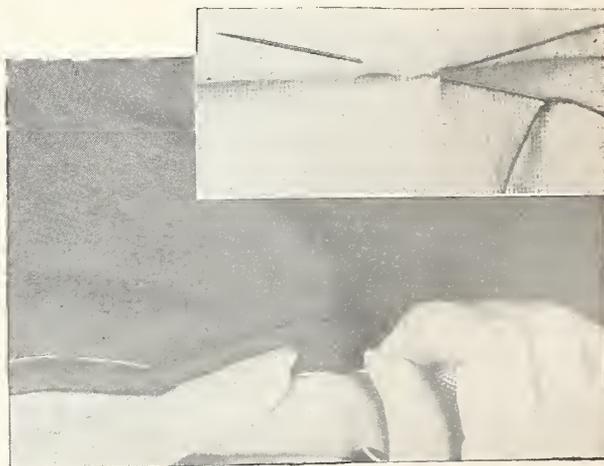


Figure 55.—Turn under lining hem, baste to jacket $\frac{1}{2}$ inch above fold. Turn hem back on basting line, and slip-stitch to jacket. See detail of slip-stitch above.



Figure 56.—After basting placket edges together along seam line, mark back placket line $\frac{1}{8}$ inch beyond the basting. Remove basting stitches, fold on marked line, baste and press.

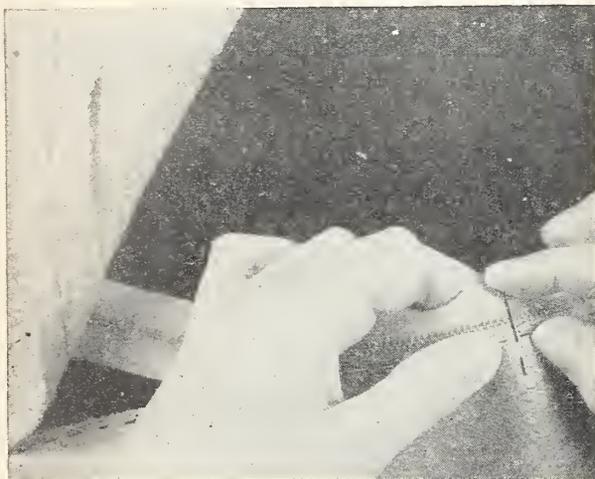


Figure 57.—Pin back fold of placket close to one edge of the closed slide fastener. Baste and sew on the fold by hand, or if you have a zipper foot attachment, you can sew it on quickly by machine.

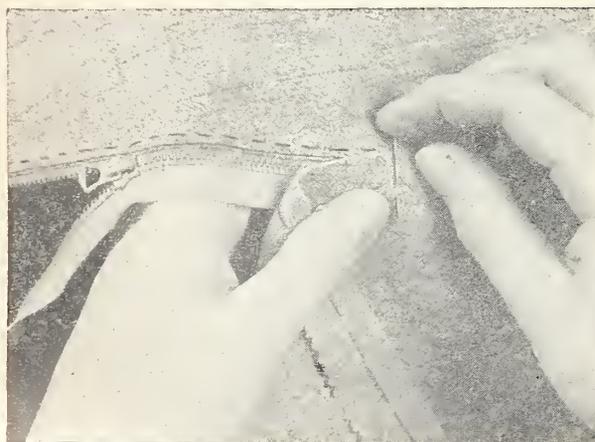


Figure 58.—Pin front fold of placket over slide fastener, so the fold of the placket is exactly over the seam line and covers the fastener. Stitch.

• MAKING THE SKIRT •

Be sure the skirt fits smoothly around the hips. A slight flare below the hips in back will keep the skirt from bagging.

If the skirt style you have chosen is rather straight, you can help keep its shape by making a shield for the back of the skirt. Cut the shield from the lining material, using the skirt back pattern. Make it long enough to extend 3 or 4 inches below the hips. Sew the shield in with the side seams of the skirt and fasten it to the waistline before finishing the top of the skirt. Let the shield hang loose at the lower edge.

Placket

A placket finished with a slide fastener is one of the easiest to make and is more secure than one fastened with snaps or buttons.

To get the placket ready for the slide fastener, baste placket edges together by hand or machine along the seam line. Turn the placket edges to the front of the skirt and press. Mark the back placket line on the skirt with chalk or basting $\frac{1}{8}$ inch beyond the stitching line on the wrong side. Remove basting that closed the placket.

Baste along the front fold of the placket. If the suiting is one that is likely to stretch, tape the front edge of the placket on the under side. Machine-stitch along each edge of the tape. At the bottom of the placket, clip the seam allowance of the back placket just in to the stitching, so the seam will lie flat after the placket is finished.

Turn under the back placket edge on the line that was marked before the basting was removed (fig. 56). Baste and press. Pin and baste close to one edge of the slide fastener (fig. 57).

Pin and baste the front edge of the placket over the slide fastener so the placket edge lies exactly on the seam line and the slide fastener doesn't show (fig. 58). Machine-stitch (see fig. 59) or sew by hand with small back stitches. A fastener sewed in by hand is more pliable, more invisible, and easier to put in straight, than one sewed in by machine.

Belt

The quickest and easiest way is to finish the top of your skirt with a belt of the same material, about 1 inch wide when finished.

Make the belt about $1\frac{1}{2}$ inches longer than

your waist measure so the front end of the belt can button over the back. Fold the belt in the center, lengthwise, with the wrong side out. Stitch both ends. The front end will look more professional if it is finished with a point instead of a straight edge (fig. 59). Turn the belt to the right side and press.

Place one end of the belt exactly in line with the back placket edge. Then baste and stitch one edge of the belt to the right side of the skirt. Trim the seam allowance to $\frac{1}{4}$ inch and press the seam edges up into the belt. Turn under the other edge of the belt and fell over the waist seam.

If the suiting is rather thick, the inside edge of the belt can be pinked and turned down flat into the skirt. Then machine-stitch along the bottom edge of the belt on the right side.

If your suiting is lightweight, machine-stitching around all the edges of the belt helps to stiffen it.

Hem

Try on the skirt and have the hem measured an even distance from the floor. Turn the hem up on this line, even out any irregularities between markings, and baste. Then try on the skirt again with the jacket, to be sure the skirt is even around the bottom and a becoming length. Press the lower edge of the hem to make a sharp fold. Then trim the hem to an even width, between 1 and 2 inches (fig. 60).

If the skirt is flared there will be fullness in the top of the hem. To take this out, stitch around the top edge of the hem with a large machine-stitch. Pull up the underneath thread as for gathering, until the top of the hem lies back evenly against the skirt. Match seam lines in the hem with seam lines in the skirt (fig. 61).

Lay a piece of plain paper between the hem and the skirt, then shrink in as much of the fullness as you can, using a damp press cloth.

Baste the hem in place and finish shrinking in any fullness. Shape seam binding to fit the curve of the hem. Baste and stitch it to the hem (fig. 62). Cross-stitch.

Press the hem thoroughly on the wrong side, taking care to shrink in any ripples. Press lightly on the right side, if necessary, to flatten any ripples or folds on the right side. Don't use much pressure over the seams at the hem line, or they may look shiny on the right side.

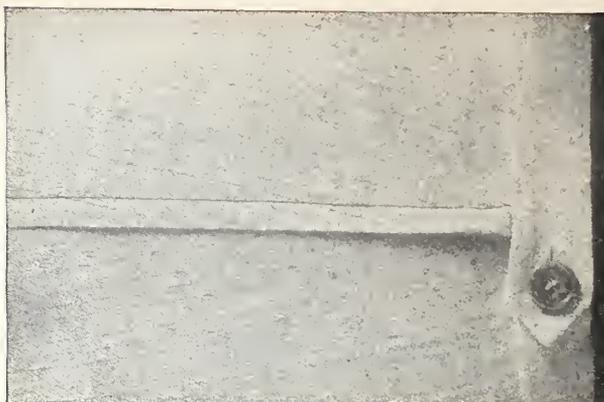


Figure 59.—Finish top of the skirt with a belt of the same material. Fasten with buttons or hooks and eyes.



Figure 60.—Turn back hem of skirt. Mark and trim hem width an even distance from bottom, from 1 to 2 inches.

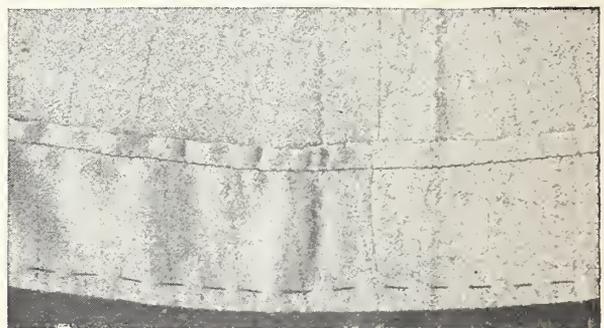


Figure 61.—Machine-gather close to top of hem, pull up underneath threads until top of hem lies flat against skirt. Shrink in extra fullness.



Figure 62.—Baste and stitch seam binding smoothly along top edge of hem. Cross-stitch to skirt.



Figure 63.—Sleeve press pad.

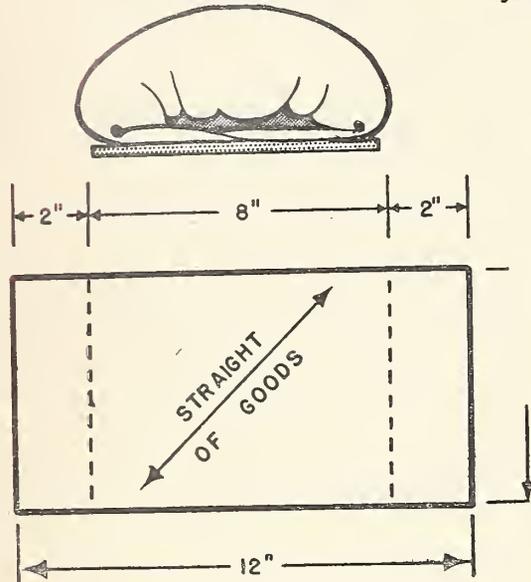


Figure 64.—Collar press pad.

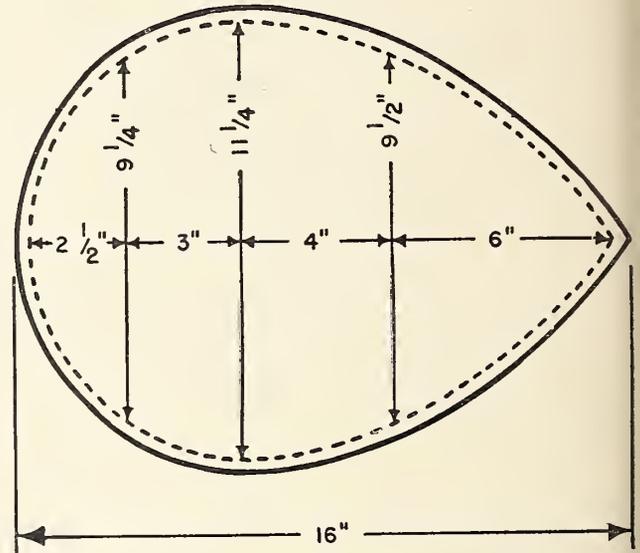


Figure 65.—Tailor's ham.

• PRESSING AIDS •

Sleeve press pad.—Use the pattern for the jacket undersleeve of your suit to cut this pad. Make it about 4 inches longer than the hem line at bottom of your sleeve. Add a curve at the top, about 4 inches high from the middle of the underarm edge, using the upper sleeve pattern as a guide (fig. 63).

Widen the pattern about $\frac{1}{2}$ inch at the top and narrow it about 1 inch at each side of the lower edge.

Cut a foundation of firm cardboard from this pattern—then pad it smoothly on each side with wool and heavy cotton material, just as you would an ironing board. It should be $\frac{1}{4}$ -inch to $\frac{1}{2}$ inch thick when finished. Cover with muslin or other heavy white cotton material.

Collar press pad.—Cut a bias piece of very heavy cotton duck or twill according to the measurements in figure 64. Fold this piece lengthwise and stitch $\frac{1}{4}$ inch from the edge.

Stuff tightly with scraps of wool or cotton cloth, leaving about 2 inches free at each end. Lap the two ends together and sew firmly by hand with heavy thread. This shapes the pad into a tight roll. To keep it upright and easy to use, tack at each corner to a piece of heavy cardboard or plywood, 2 inches by $4\frac{1}{2}$ inches.

Tailor's ham.—Cut two pieces of firm muslin or sheeting, according to measurements in figure 65. Stitch the pieces together, around the edge, leaving about a 4-inch opening at the top. Turn inside out and stuff firmly with dry sawdust or clean sand. If the ham gets limp with use, open it and put in more filling.

PREPARED BY
U. S. BUREAU OF HUMAN NUTRITION AND HOME ECONOMICS
AGRICULTURAL RESEARCH ADMINISTRATION
MARCH 1946

