CHAPTER VIII

TELLS HOW TO MAKE A PLAIN TAILORED COAT AND SKIRT

TAILORED coats and skirts are the most difficult proposition for the amateur to tackle, and ought not to be attempted until experience has been gained in other branches.

A good paper pattern should be secured in the correct size; order coat by bust measurement, and skirt by the girth round hips.

Do not experiment in cutting your own patterns, unless you take lessons first. Good cutters are born and not made, so unless you have any marked aptitude for cutting out you will get better results by depending upon patterns cut by experts. There are many excellent firms who cater for the home dressmaker and tailor, and their patterns are so carefully cut and described that it is almost impossible to make a mistake in putting together, if the instructions are intelligently followed. It is better to choose your design before buying material. The instructions will estimate the quantity required. Be sure to ascertain the width of your cloth, and buy sufficient. Do not try to cut your costume on less cloth than the amount specified; the pieces cut one into the other, so if you buy half a yard too little it will probably mean the purchase of an extra yard or so to take the pieces which would have dovetailed had you obtained sufficient material in the first instance.

A general outline of making will be given with each design, but it is usually assumed that the worker knows how things should be done.

As the treatment of each coat and skirt varies with
the design and vagaries of fashion, it is not proposed
to go into the details of one particular garment. Rather
a general résumé of the procedure for all home tailoring
is aimed at. If you know the correct method you can
undertake any style.

Insufficient and indifferent pressing is a source of
failure and marks the bad worker. Too much stress
cannot be laid on this important principle of tailoring.
The pressing of seams, etc., must be done as required;
it cannot be left to the end and all finished together, that
is verily the sign of the amateur. It must be completed
in order, and no skimping.

Before starting work, make a list of all accessories
needed, and keep it by you in readiness for future ven-
tures. Remember that silk petersham belting fits and
wears better than cotton, and will give an air to your
skirt which you will appreciate; it can be obtained in most
colours. If you fail to get a good match, you must use
black and white, whichever tones best. Do not be
inveigled into buying ready-boned cotton belting, or
any other labour-saving dressmaking device; there is
no short cut to the making of clothes that count, success
can only be achieved by patience and skill.

You will need several yards of seam binding to exactly
match your cloth, or, if you are working on silk, you will
require lute ribbon instead. Do not forget tailors' canva,
which is used for stiffening the coat fronts, or
stiff muslin if your work is of light texture. Buy some
reels of stout machine silk and buttonhole twist, also
whalebone for belt supports, and decide upon the
style of buttons. If preferred, these can be made out of
your own material at trifling cost, or you can cover them
yourself (p. 98).

Before cutting out, see that the pattern fits you, note
if the skirt and sleeves are long enough, see that the
waist comes in the right place. Read the instructions
for altering patterns on and from pages 21 to 28.
Also notice if turnings are allowed for; if they are not, leave an inch or more on all seams.

Cloth is usually folded with the right side inwards. Patterns should be placed on the doubled material so that their length runs parallel with the selvages. Thus arranged all pieces are cut in duplicate, and no trouble will be experienced in having two sleeves cut for the same arm, a common occurrence when the amateur cuts her sleeves separately. It will be found that only half the skirt pattern is given, so the centre of the front and back gores must be placed to the edge of the fold in the cloth: thus you will cut your whole skirt without disfiguring centre seams. The same principle is applied to the cutting of the coat back, unless a seam is desired; in which case cut it double, with a seam allowance down the centre.

**Shrinking Cloth.**—Many people contend that the shrinking of cloth is necessary before making up, as without this treatment the material is liable to run up or spot with the first heavy shower it encounters. Indiscriminate shrinking takes off the first newness, and as it is unlikely that light-coloured cloths designed for best wear will ever be called upon to confront a heavy downpour there can be no reason to subject them to such a drastic preventive. With tweed or serge intended to meet rough weather the safeguard is a wise one.

Cover your cutting table with a blanket; lay your material face downwards upon it, and snip the selvages at intervals. Cover half the wrong side of the material with a length of muslin, wrung out in cold water. The muslin must be of the same width as the material and half its length. Fold back the remainder of the cloth on to the muslin, so that the latter lies sandwiched between the wrong sides of the cloth. Roll the whole together in a tight cylinder, and leave overnight, covered by a sheet to keep the moisture in. In the morning unroll
the material, pressing it dry with a hot iron on the wrong side of the cloth.

Coat linings are cut like the pattern, except that half an inch is allowed in the centre of the back for a plait, and fronts should be turned in three and a half inches before cutting.

If the costume material has a nap or face, the paper pattern must be laid on in the one way, so that the nap or sheen comes from the top downwards. This rule applies to all materials except velvet, velveteen, plush, or similar fabrics, the pile of which goes from the bottom upwards. In machining velvets or materials with a heavy nap it is advisable to release the tension of shuttle thread and presser foot, and enlarge the size of stitch.

All seams must be clearly marked in tailors’ chalk or tack threads before the removal of the pattern. Guide marks must be indicated by tailors’ tacks in different-coloured threads (p. 20), each colour signifying the method of work to be applied.

The coat fronts and collar should be cut in tailors’ canvas, and tacked firmly to the wrong side of the material. Preliminary fitting for those of normal figure should be done before the skirt and coat are machined up. Coats may be taken in or let out on the shoulder and under arm seams, and if necessary down the middle of the back, should there be a centre seam. It is not advisable to alter the front curved seam if a good result can be achieved by the method indicated. The front edges of the coat should not be tampered with until considerable experience has been gained.

Skirts should be gathered at the top and tacked to the foundation belt, and any alterations made in the side seams. After fitting, the skirt must be detached from the belt before proceeding.

Skirt plackets should be arranged in the most inconspicuous place according to the design, either left side, centre front, or the middle of the back—never the right side.
If a breast pocket is desired, it should be placed on the left side. It will be remembered that the right side of the coat laps over the left.

The following detailed instructions have been arranged in order of priority.

**Cutting and Tacking.**—All the pattern pieces must be laid out lengthwise on the folded material before the scissors come into action. The pieces should lie closely together with little margin for waste—economy of cloth should be the aim in view.

It must be remembered that the coat fronts will have to be cut twice over in the doubled material. There will then be four pieces, two for the coat proper, and two for facing.

Allow for a good hem on the skirt, and three inches extra on the bottoms of the sleeves for turning up, as no sign of the lining must appear at the wrists. Also two inches should be allowed for a height of three inches (measuring from the wrist up) on the under arm piece of back seam—this eventually makes the under lap of the placket at cuff (Fig. 128). These allowances must be provided for in the lay-out of pattern and the extensions marked on the cloth in tailors' chalk and tacks.

The under facing of collar must be cut on the bias, and an allowance made for a centre seam (Fig. 129). The upper facing is cut on the straight, so the centre of back should be placed to a fold.

Pin all portions of pattern firmly, and cut boldly;
do not snip and jag the material. The meaning of all guide marks—notches and perforations—must be understood and their positions clearly indicated on the cloth in chalk, in addition to the outlines. As the under or duplicate piece of cloth must be marked in exactly the same manner as that directly beneath the pattern, the chalk lines on upper cloth must be sewn through with tailors' tacks (p. 20).

The front facings and collar facing will not be immediately required, so may be put on one side, also the sleeves.

Arrange all pieces in order that are to be sewn together, and proceed to tack on the indicated lines. Tacking should commence at the top of each seam; the stitches should be firm and not too large, otherwise the seams are apt to slip out of position before reaching the sewing machine.

Shoulder seams should not be tacked until the tailors' canvas has been inserted. First fitting should be completed before machining the seams.

Pressing.—Keep a hot iron always in readiness when making up thick material, it will be needed all the time, and foresight in this matter will save delay and inconvenience. The iron should be of heavy weight, hot, but not too hot, and plenty of water should be used. Test the heat of the iron on a spare piece of the cloth that you are going to operate upon—fluffy woollen materials scorch quickly.

All pressing should be done from the wrong side, with a piece of similar cloth between the iron and the article to be pressed. This can be wrung out in water and laid over turnings and flat surfaces before the application
of heat. The surface must be thoroughly flattened and dried before removing the iron.

Tack threads should be undone before pressing seams, as the line of machining should lie quite straight to the iron. Seams should be opened out, the fingers dipped in water and run along the line of machine-stitching; the iron will then flatten the two sides against the bulk of the material.

A rolling-pin with several thicknesses of blanket stretched round it forms a good pad for seam pressing, as the least possible surface should be presented to the heat of the flat-iron. Lay the seam along the rolling-

![Fig 130 Pressing seams in velvet.](image)

pin, damp it as described above, take the iron in the right hand, and pull the seam taut over the curve of the rolling-pin in front of the oncoming iron. This method will open the seam to its fullest extent, at the same time exposing the minimum surface to the heat.

As velvets, gabardines, light serges, and perishable fabrics generally mark when heat and weight is applied, a different method of pressing must be resorted to. For these materials, place a piece of damp muslin over the face of a hot iron, held upside-down by the handles of two cold ones (Fig. 130), open out the seam, and draw the wrong side across the face of the iron as often as necessary.
The Way to make a Foundation Belt.—Silk petersham two and a half inches wide makes the belt usually preferred by those of average figure. Accurately measure the size of your waist; do not go by the belt given with the pattern, an exact fit is essential to the hang of the skirt. Allow half an inch over and above the measurement, as the stitching on of the skirt and the whalebone supports will take up a percentage; in addition allow half an inch on either end for turnings. Fold in both ends on the inside—the side of the belt which will be against the body—then take up two small darts on either side of the belt if the skirt is to fasten at the back; but if a side fastening is desired, a dart should be taken up on the right side only, and the two ends slanted slightly inwards from the top. The darts are wide at the bottom and taper off to a mere thread before reaching the top of the webbing; thus the base of the belt is taken in to fit the waist, and the upper part is wide enough to encompass the greater girth of the body above (Fig. 131).

Seam binding to match belt should be machined over darts on the inside, and whalebone supports inserted; other supports should be arranged as desired. Three or four strong hooks should be firmly sewn to the right-
hand end, and corresponding eyes to the left. Binding should be slipped under the hooks and faced down to neaten; a similar finishing should be made on the eye side, with the addition of a whalebone support inserted behind the binding.

Arrange hangers of binding flatly along back lower edge of belt. Mark centre front by a vertical line of cross-stitching in contrasting sewing-silk.

**HOW TO MAKE A SKIRT PLACKET**

A placket should be arranged in the most inconspicuous place, and must resemble the remainder of the seam or overlay as nearly as possible.

If the skirt has an overlaid panel front the placket should be made on the left side, the hooks or studs sewn on the under side of panel, and the eyes on the false piece attached to the left side gore. Failing this, the placket should be constructed in the left side seam over the hip or in the centre of the back, according to the style chosen. The seam selected should be sewn up to within twelve inches of the waist line and firmly ended off.

Cut a strip of material four inches wide and twelve and a half inches long. Securely tack long edge of strip to traced seam line on left side of skirt so that the seam comes on the wrong side. Machine together, open seam, and press flat. Fold strip double, so that it measures one and a half inches from the join, turn in edge on under side, and fell down over joining seam. Damp and press thoroughly.

Next take a strip twelve and a half inches long and two inches wide and tack to right traced seam line on skirt. Machine together, open out and press flat, crease over on join and press again. The raw edge should be finely overcast or bound with lute ribbon, not sewn down to skirt (Fig. 132). The lower ends of both strips
will now lie one over the other on the wrong side, and these should be sewn together and the raw edges bound (Fig. 133). On the right side the base of placket should be finished with a bar-tack (p. 129). Stud fasteners
should be attached to the length of the placket at one and a half inch intervals. Use the smallest stud that will answer the purpose. Attach all the lower studs to the left side of the placket on the joining line, rub a little soft chalk on each dome, and press against the upper placket. Sew upper studs to the spots thus indicated (Fig. 134).

**Attaching Skirt to Foundation Belt.**—The top edge of skirt should be turned in and gathered along the fold, and a second line of gathering thread run half an inch below; the stitches in the second row must be directly in line with those in the first row, both must be pulled together to fit belt. Gathers should be arranged across the back and over the hips, the front should be without fulling. If the skirt is inclined to rise up and pucker, the top of the front gore should be cut out a little in the centre; this will put matters right. Place the end of belt with eyes to extreme edge of under side of placket, and the hook end to termination of upper placket facing. Fit on and arrange gathers before finally sewing to foundation belt. If an ornamental belt is to be worn, the top edge of skirt may be finished with binding, which is not bulky, and gives a neat appearance, especially in the case of heavy-weight material. For this latter method the top edge of skirt is cut off at the turning line, and a gathering thread run inside the raw edge, with a parallel thread half an inch below; both are gathered up and attached to foundation belt. Seam binding is oversewn to upper edge of belt, and the lower edge of binding hemmed on to second line of gathers (Fig. 135).
To turn up Skirt Hem.—Should you possess a dress stand you will be able to accomplish the measuring up unaided, otherwise you will have to don the skirt yourself and persuade a friend to measure it up for you.

Decide how many inches from the floor you wish your skirt to be, and mark off the height on the vertical portion of your T-square. If you have the skirt measured on you, it is a good idea to stand on a strong table. This will save your friend’s back and temper.

The horizontal portion of the T-square should rest on the table, the vertical against the skirt. A chalk-mark should be made on the cloth at the height indicated on the rule. Turn slowly round, thus bringing the whole circumference of the skirt to be marked against the stationary measure (Fig. 136). Your skirt will now be quite level, and may be taken off. Turn skirt inside out, and turn up on the line of chalk marks, tacking along on the extreme edge of fold. Measure by a cardboard gauge the width of hem desired. Place lower edge of gauge on turn of hem, and mark limit of gauge in chalk on the material, cutting off the surplus. Now tack binding over raw edge, and as the skirt bottom will be a little wider than the upper part where the facing up will come, it will be necessary to slightly ease in the edge as it is tacked to binding. See that the binding fits skirt nicely before machining.
on to raw edge. Before sewing the top of the hem, place a damp cloth over the raw edge and binding on the wrong side and press until the cloth has shrunk to fit the latter. The hem will then lie flat and curve to the skirt. Tack the top of the binding to the cloth of skirt and sew down with invisible stitches (Fig. 137). Remove tack threads and press thoroughly.

**Finishing Belts.**—These may be fashioned in a variety of styles, but the most general are inch-wide straight belts made of the same fabric as the skirt, and arranged to cover the termination of the gathers. They can be fastened with buttons and buttonholes, hooks and eyes, or ornamental buckles.

**To make.**—Fold lengthwise strip of material of correct length right side inwards, tack the edges together and machine-stitch, leaving one end open. Trim edges close, and turn right side out; this can be done easily by placing one end of a narrow ruler to sewn-up end and pushing it forward through the tubular belt towards and through the unsewn end (Fig. 138). The belt will quickly be reversed to the right side in this manner. Finish off neatly, press, and arrange on the skirt with the seam downwards.

A finishing belt should be loosely attached to top of foundation belt by French tacks—if sewn down tightly it will drag and not sit well. Five or six tacks made of buttonhole twist will be sufficient to hold the belt in position and allow free play. Take a small stitch through the skirt and foundation belt, and catch back
part of upper belt, leaving a quarter of an inch or more of silk between. Repeat this backwards and forwards in the same place until you have several strands of connecting silk, cover these with buttonhole-stitching (Fig. 139), thus forming a firm shank. All separate trimmings that are to be attached to a whole should be connected in this manner, otherwise a bad fit is inevitable.

**How the Coat is Made**

After tacking coat pieces together on indicated lines, each side of front must be cut lengthwise in tailors' canvas to cover the shoulder, but narrowing as it nears the hem. Cut to size, except on the shoulder, where a turning should be allowed for. Next cut a piece of canvas on the bias to fit the top part of side front, slip the edge of this second piece under the outer edge of the first, and machine together.

Draw a pencilled line on upper side of canvas to mark where revers will turn over. Machine a strip of black linen along under side of front straight edge where the buttonholes will eventually be made. (Later the surrounding canvas will be cut away and the buttonhole worked over the cloth and linen.) Tack canvas to fronts, so that the turnings allowed on cloth extend beyond it—with the exception of the shoulder seam, which should be covered by canvas.

At termination of rever, place front edge of canvas between a strip of folded linen; draw the latter taut as you sew together to keep the canvas edge in and prevent subsequent sagging (Fig. 140).

Unrip the canvas from the shoulder in order to stretch material neck edge, thus insuring a good fit over the curve of the neck. Damp the edge of cloth below shoulder line, place the tip of a warm iron over the damped part, at the same time stretching the fabric away from the iron; in this way half an inch extra width will be gained (Fig. 141). As it is impossible to stretch
Fig. 140.
Canvas interlining.

Fig. 141.
Stretching neck edge.

Fig. 142.
Stretching arm hole.

Fig. 143.
Enlarging armhole.

Fig. 144.
Padsstitching revers.
the canvas to correspond, a slit must be made in it about two inches from shoulder, the edges drawn apart, and a triangular piece of canvas cut on the bias inserted. The canvas is now ready to be tacked to material neck edge.

The upper part of the armhole must now be damped in a similar manner, care being taken that the stretching process is not carried too low down (Fig. 142). Two gashes will be needed to enlarge canvas armhole edge; these should be made at distances of one and a half and three inches from the shoulder. Insert two triangular pieces of canvas on the bias and tack down to cloth (Fig. 143).

Fold over each front on pencilled lines to form revers, bind strips of linen over turnings, taking care that the stitches go through the cloth beneath. The canvas must be securely sewn to the under part of revers by padstitching—a small type of tacking stitch (p. 19). Hold the rever over the fingers of the left hand with the canvas upwards, keeping the point of the rever downwards with the thumb. Commence at the bound fold, padstitching up and down in parallel lines, without turning the work until the edge has been reached (Fig.144)

Tack shoulder seams together, and fit on coat, making any alterations before machining up. Thoroughly press all seams.

**Making and Fixing Collar.**—Join the two pieces of cloth to form the under part of collar, and press the seam. Place the two pieces of canvas over each other at centre back and machine together, then pin to wrong side of material collar, so that the turning on cloth extends beyond canvas at the outer edge, but covers the turning at neck edge.

Mark on the canvas the line where the collar is to roll over, and run a strong thread along this line, through both cloth and canvas. Slightly tighten the thread and securely finish off.
Fig. 145. 
FACING COLLAR.

Fig. 146. TURNING UP COAT & FACING.

Fig. 147. 
FACING UP CUFF.

Fig. 148. 
SEWING SLEEVE INTO ARM HOLE.
Take the narrow part of the collar at the neck edge between the fingers and stretch it to give an extra half inch at either side. Next stretch the outer edge of collar at either side of the back seam to correspond. Padstitch canvas and cloth together beneath thread line to form the stand of the collar (Fig. 145). Place centre back of collar to centre back of coat, and firmly tack together on traced lines before machining (Fig. 146). Open the seam out and press. It will be found that the coat cloth is inclined to turn over in the middle of the back at the connecting seam, so it should be slashed several times on the curve, which will give the necessary stretch. Be careful not to cut into the stitches. The roll of the collar should join with the fold of the rever, and both should be well pressed before proceeding.

Another method. Instead of cutting canvas to extend over neck edge of collar, it may be cut to size and the cloth lapped over and slipstitched down. Place centre collar and centre back together, and hem collar to indicated line on coat. When the revers are reached, the needle should be taken through to canvas side, and the collar and revers oversewn together so that the edges exactly meet. Otherwise the procedure is the same as that described above. This method is well suited for heavy-weight material.

Making and Fixing Sleeves.—Sleeve pieces should be tacked together and sewn up. The machining on the upper arm seams to terminate three inches above turn-up at wrists, to form plackets at cuffs. Seams should be opened and pressed.

Take a four-inch strip of canvas on the bias, and tack it to and above wrist line on wrong side of sleeves. Place a small piece of black linen between canvas and cloth at sides of plackets on upper arm cuffs. Turn cloth facings over, and catch-stitch to canvas (Fig. 147). (The buttonholes at cuffs will be made on these portions. The under sides of plackets will extend beneath, with
corresponding buttons attached to them.) The extra allowance made in the cutting of under arm cuffs will now be utilised. Extend canvas an inch beyond the seam line, lap material over and catch-stitch an inch inside the canvas edge. Thus you have a double fold of cloth with stiffening between, projecting for one inch, and forming under lap of placket. Slash and neaten just above termination of seam stitching, and thus released the under lap of placket can be pulled over and sewn to the canvas at back of upper placket. Turn sleeve to right side and fasten placket together at base of seam with a bar-tack (p. 129).

Arrange the correct position of sleeve under arm seam; this should be about two inches to the front of the under arm seam in coat, but this measure may vary a little according to the style; the right point is generally indicated by notches on the pattern. When the arm is extended, the seam should run in a straight line with the thumb.

Tack the under part of sleeve to coat. The sleeve top will measure a little more than the circumference of the armhole, so make a gathering thread along the turning line on the upper sleeve and draw up to fit. Sew in sleeve by hand to insure an even distribution of fulling; the gathers must not come in bunches or be perceptible (Fig. 148). Afterwards machine on the same line to give strength. Press the seam open and flat.

Take a strip of cotton wadding an inch wide and seven inches long, sew this to seam turning right over the shoulder. This takes up the fulling and makes a roll at the top of the sleeve.

A WELTED BREAST POCKET.—Mark the line for the pocket in chalk on the right side of the coat, then define it with a line of tacking, which will penetrate to the wrong side. If the pocket is to be cut through canvas or interlining, a tacking should be run all round the position to prevent the under fabrics slipping.
Cut the welt from the coat material; it should be half an inch longer than the slot, and one and a half inches wide. Cut an interlining which must be a quarter of an inch smaller at the top and the ends than the welt. Turn the material top and ends over on to the interlining, being careful to turn the corners neatly. Machine-stitch or finish to match the other pockets on the coat.

Now cut a pocket from the lining, the inner section to be an inch wider than the slot and four inches long. The outer section is cut the same, with an addition at the top sufficient to line the welt.

Tack the welt against the coat, right sides facing, so that the welt lies below the chalk line, and its raw edges are even with it.

Place the inner section of pocket above the chalk line, right sides facing, and tack its straight edge to the marked
slot. Machine stitch the welt and the lining an eighth of an inch on either side of the indicated line; finish off the stitching securely (Fig. 149). Fold back the seam on to the welt, and press with iron.

Take the outer lining section, and place it right side out, against the welt and inner pocket section. Hem the top of the lining to the wrong side of the welt, so that the hems come an eighth of an inch inside the edges of the latter. Sew the lining to the joining seam of the welt and coat (Fig. 150). Fold back the outer pocket portion, and cut through the cloth along the chalk line. Push both pocket sections through the slot, and turn the welt up into position and straight hem both its sides to coat, taking care that the stitches do not show (Fig. 151). Reverse the coat to the wrong side, and seam the lining pockets together (Fig. 152). Press the welt thoroughly.

**Slot Pockets**—Mark the position of pocket by a chalk line on the outside of the coat, tack a piece of linen under the mark on the wrong side of the material. Tack along chalk line in coloured cotton, so that the stitches show through the linen on the wrong side. Tack a strip of cloth four inches wide, and an inch longer than the pocket, right side down, so that its centre comes over the indicated line on the outside of the coat. From the wrong side run another line of coloured tacking which will show through the facing. Machine the strip to coat an eighth of an inch on either side of the marked line; securely knot ends of thread together so that the stitching cannot come undone. Cut along the chalk line with a sharp knife, severing all thicknesses of material (Fig. 153). Push facing through slit to inside (Fig. 154), and tack to form a narrow cording on either side of the opening. Machine along both edges of pocket hole from the right side, just below the joining seams of facings. Tack the edges of the slit together to keep them in shape until the pocket is finished. Cut a pocket from the lining fourteen inches long, and two inches wider
than the opening. Insert one end, right side out, between the coat and lower facing close up to the pocket opening (Fig. 155). Tack it in position from the wrong side, reverse coat to right side, and machine through both facing and pocket half an inch below lower opening. Turn under edge of lower pocket facing, and hem to lining pocket, taking care not to catch the coat beneath. Turn down the upper pocket facing close to the stitching, and press it with a hot iron against the wrong side of the coat. Turn up the pocket about six inches from the opening, and tack it so that its upper edge is towards the top of the coat. Reverse to right side, and machine-stitch through coat and pocket half an inch above upper edge of opening (Fig. 156). Pull the pocket through slit to right side, turn under the edge of upper facing, and hem down to pocket. Seam the two sides of pocket together on the wrong side half an inch from edges to form bag. Finish corners of pocket opening outside
with bar-tacks or sprats' heads (Fig. 157, p. 169). Slot pockets may be either straight or curved; in the latter case the top of bag pocket must be cut in a curve to correspond with the slot.

**A Bound Pocket.**—Mark the line for pocket in chalk on the right side of garment, strengthening from the back with linen. Cut a bias strip of material two inches wide and half an inch longer than the pocket opening. Make quarter-inch turnings on both ends of strip and tack its centre to chalk line, so that the tacking shows through on the wrong side (Fig. 158). Machine an eighth of an inch from either side of mark. With a sharp knife cut through all thicknesses at indicated line, taking care not to cut beyond the facing. Button-hole the ends of slash to prevent the cloth tearing. Push binding through to the wrong side, and tack it to form an eighth of an inch binding on the right side (Fig. 160). Sew the corners together on the wrong side, and slipstitch edges down to linen, taking care not to catch the material beneath. Cut the pocket out of doubled coat lining, about six inches long and an inch wider than the opening, shaping the top to fit the curve of the slit. Face the top of the pocket under section to half its depth with the coat material. Hem the upper section of pocket to the lower edge of slot, and place the under section of pocket against the upper edge of
slot, and attach by running stitches, which should not catch the cloth of the coat beneath. Stitch together both sections of the bag pocket an eighth of an inch from the edges (Fig. 159).

**Lap Pockets** (Fig. 161).—The lap is completely finished before the pocket is commenced. When cutting the lap, be careful to match the pattern and grain of the cloth. This is best done by placing a piece of the material over the pocket portion in such a way that the grain and pattern correspond with the cloth of garment; mark the matching points with chalk on the piece of material, then lay on the paper pattern of lap, so that its edges are even with the chalk-marks. Cut an interlining without turning allowances except at the top, place it against the wrong side of lap, and tack the two sides and bottom of the latter over on to interlining at turnings. Double machine-stitch the edge of lap from the right side, placing the first row an eighth of an inch from the edge, and the second half an inch inside the first. Line with silk, slipstitching it into place. Arrange the lap, right sides facing, so that its raw edge lies even and points downwards over the line marked for the opening. The rest of the working is identical with that of a slot pocket, except that the top facing is omitted.

**Patch Pockets** may be made of any size, and resemble a patch applied from the outside. The top can either be hemmed down, or the pocket may be lined throughout—undoubtedly the neater method. The remaining three edges are turned under and machine-stitched once or more to the garment.
The Way to Turn Up the Coat and Face the Fronts and Collar.—The bottom of the coat should be turned up over a strip of linen cut on the bias. The edge of the hem should be caught at intervals of an inch to the coat, only one thread of the cloth being taken up with each stitch, so that the sewing is invisible.

**Lead Weights** must be attached to the ends of the back seams, between the hem. The weights are made for tailoring purposes and resemble flat buttons. They should be roughly covered with silk, to prevent them rubbing holes in the lining, and fastened to the seams by the edges of the covering. A similar weight should be sewn into the corner of the right, and overlapping front of the coat, between the canvas and the cloth facing. This will make the front hang straight, and prevent it blowing back in a high wind.

The collar facing and fronts should be tacked together on the traced lines, so that the seams come on the wrong side; machine, and press both seams flat.

Place the facings, which are now one piece, against the material of coat, right sides together. Arrange the seams joining the fronts and collar facings **exactly over the similar seams on the coat**, and tack them together. Tack the facing to the edge of the coat along the turning lines, being careful not to sew the canvas, which will come to the edge of the latter. Machine together; this operation must be done with extreme care, as the whole appearance of the coat depends upon the workmanlike finish of the collar, reverses, and front facings.

Press front edge seams open, catch-stitch to canvas the turning which lies against it. Cut the upper turning close, release the tacking, then turn the facings right over, so that all the canvas is covered with the cloth. Tack along coat edges, keeping the join on the under side of the collar to the turn of the revers, then reverse so that the join lies on the inside of the front edges from
the turn of revers to the bottom of the coat (Fig. 162). The edges may now be machine-stitched once or more, but this finish is left to the taste of the worker. Generally speaking, tweeds and heavy cloth are finished with machine-stitching, but light-weight fabrics have an unstitched edge.

If bound buttonholes are desired, they should now be made in fronts and sleeve cuffs. Cut the canvas away under the position of the buttonholes, exposing the linen which was arranged for this purpose. After completing the buttonholes, the back edge of front facings and the back edge of canvas should be sewn together from shoulder to hem. The bottom edge of the front facing must be felled down to the hem of coat. Damp and press the whole, especial attention being paid to the roll of the collar and turn of revers.

**Bound Buttonholes** (Fig. 163).—Draw the size of the buttonhole on the right side of the material in chalk, tacking a piece of linen behind. Cut through the line with sharp scissors, making a cut at either end like this ——< (1st stage). Back-stitch strips of cloth to both edges, right sides facing, making the line of stitching level with the angle of the cuts. Push points of angles through to the wrong side (2nd stage), and secure to the linen at back; pull strips through to the wrong side, and sew to linen so that they form narrow cords on either edge of the
opening on the right side. The ends of the strips should be completely pulled through behind the square finish at either corner of the opening made by the finished angle cuts (3rd stage).

Tack the coat facing round the buttonhole position to prevent it slipping, cut a straight line in the facing, turn under the edges and hem to the back of the buttonhole facings (4th stage). The finished buttonhole will have almost as good an appearance on the wrong side as the right.

A Stitched Tailor's Buttonhole (Fig. 164).—It is well to practise the making of tailored buttonholes on a spare piece of cloth, as it is unlikely that the first attempt will prove an unqualified success, and a failure will ruin the appearance of an otherwise perfectly made garment.

Method.—The exact position of the buttonhole should be located, and marked in chalk on the right side of the material, and tacked all round so that thicknesses of cloth are secured. If the fabrics slip, the shape of the buttonhole will be marred. The length of all buttonholes should be measured before cutting, so that the commencing and finishing points of each exactly correspond with the commencing and finishing points of the remainder in the line.

Push a stiletto through the point of buttonhole nearest the hem, work it up and down so that the hole becomes perfectly round. Cutting the buttonholes should be done in one operation; two clips of the scissors may make a jag or break in the line. Care must be taken that the underside as well as the top is cut in exactly the centre of the
round hole. After cutting (Fig. 165) (1st stage), the edge of the buttonhole must be strengthened with several strands of linen thread twisted together, so that the worked edge of the buttonhole will be firm and distinct.

Attach the end of this cord to back end of buttonhole between the material, and fasten the other end to the knee to keep it taut whilst working. The cord is kept just behind the buttonhole edge, and every stitch is worked over it (2nd stage). As each stitch is drawn down, the loose twist should be held firmly between

![Diagram](image)

1st Stage 2nd Stage 3rd Stage

**Fig 165. Tailor buttonholes.**

the finger and thumb, and two or three circular twisting movements should be made, so that the loop formed will settle evenly into place. All stitches should be completed in a uniform manner. When the round end of the buttonhole is reached, the work should be adjusted so that the twirling movement of the thread is made in a different direction to form a corner at the beginning of the eyelet. These movements should be reversed when the opposite corner is reached.

The back point of the buttonhole should be finished with a bar-tack, made by passing the needle up and down through the material so that three or four strands pass across the end of the buttonhole.

Bring the needle up at one side of these threads, pass
it over and down through the fabric on the other side, continue until the threads are entirely covered with crossway stitches and look like a fine cord (3rd stage).

Tack the edges of buttonhole together, and press under a damp cloth. Before it is quite dry, work a stiletto up and down through the eyelet end until it becomes perfectly round. On removing the tack threads, the buttonholes will be found to be entirely symmetrical. (For description of stitch see page 43.)

LINING THE COAT

Tack the plait allowance down the centre of the back to obviate any danger of tightness; if the lining is too small it drags the upper cloth. Tack the lining back of coat into position, and attach the raw edges with small tacking stitches to the seam which it lies against. Take the next piece of lining, and tack its centre to its corresponding piece in coat; turn its back edge under at traced line, and slipstitch over cut edge of lining back. Snip raw seam edges at, above, and below waist line, so that they will take the waist curve nicely. Proceed in this manner until all the pieces are sewn in place. Slipstitch lining to bottom of coat half an inch from turn-up. Turn under front edges and neck of lining, slipstitch down to front facings and over the collar edges—be careful not to allow the stitches to penetrate the under cloth (Fig. 166).

Seam the lining sleeves together, slip inside coat sleeve, and hem three inches above wrist line. Draw up and tack six inches below armhole, turn under raw edge and hem to lining armhole. Remove tack down plait at coat back.
Fixing Buttons

Find the correct position for buttons by trying on the coat and lapping the right front over the left, and inserting pins through the outer ends of buttonholes; this will insure the buttons being exactly in line. Buttons should be sewn through the outer material of coat and the canvas, but the stitches must not penetrate the under-facing.

Thread a needle with strong single thread, and insert from the right side, so that the knot comes directly under the button; take the needle up through a hole in the button, and down through the hole diagonally opposite; place a pin through the loop of thread thus formed to keep the stitch loose. Cross this stitch from the other two holes and continue to work in cross-stitch over the pin until the button is secure (Fig. 167). Remove the pin, and pull the button as far from the material as possible, then wind the working thread several times round the threads at the back. This forms a firm shank, which allows the button to rest easily in the buttonhole and prevent friction. Tightly sewn buttons push the buttonhole out of shape, and give the impression of irregular spacing.

Buttons with metal shanks should be sewn on with parallel stitches to the buttonhole (Fig. 155), so that the strain will be met by the shank.
Ornamental Tailoring Tacks

Ornamental tacks and tailor’s buttonholes should be worked in silk buttonhole twist manufactured for this purpose.

A Bar-Tack makes a strong decorative finish for pocket endings and seam terminations. Mark the length and position of the tack in chalk, bring the needle up at one end, and take it down at the opposite one; work up and down in this fashion until you have a sufficient number of strands. Bring the needle up at one side of the long tacks, and make a short stitch over one end. Place these short stitches closely together until the long strands are covered, all the time keeping them closely together to make a cord-like appearance (Fig. 168). The bar-tack may be further embellished with small cross bars at either end, worked in a similar manner.

Sprat’s Head Tack (Fig. 169).—This is much used as a trimming or finish on tailor-made clothing, pockets, collars, plaits, seams, or, in fact, at any point where a little ornamentation would be an improvement.

Mark the triangular outline in chalk or pencil on the right side of the material. Make a knot at the end of your thread, and bring the needle up at point X; take a tiny stitch across the apex at point Y (1st stage),
insert the needle at point \( Z \), take a stitch along the line \( ZX \), and bring the needle up inside and close to the commencing stitch at point \( X \) (2nd stage). Take a stitch across at point \( Y \), just below the first one, then down inside point \( Z \), along the line \( ZX \), and up inside the two stitches at \( X \) (3rd stage). At each stitch below \( Y \) the needle must be inserted through the line \( YZ \) and brought up through the line \( YX \), thus keeping the triangle perfect; every stitch taken below \( Y \) will be a little longer than the one before. Proceed in this manner until the outline is filled in.

**Crow's Foot Tack** (Fig. 170).—Outline the tack in chalk on the right side of the material, copying the shape in Stage No. 1. Bring the needle up at point \( X \), take a stitch across the apex at \( Y \), inserting the needle on line \( YZ \), bringing it out on line \( YX \). Then down to \( Z \), take a tiny stitch across from \( ZX \) to \( ZY \), down at \( X \) on line \( XY \) close to and outside the first stitch in line \( XY \), bring the needle up on line \( XZ \) close to point \( X \) (1st stage); insert the needle on line \( YZ \) outside the stitch and close to point \( Y \), up on line \( YX \) outside both stitches, down on line \( ZX \) outside the stitch and close to \( Z \), up on line \( ZY \) outside both stitches, down on line \( XY \) outside both stitches and close to point \( X \), up on line \( XZ \) outside the stitch (2nd stage). Work in this manner until the outline is filled in, always remembering to insert the needle on the chalk line outside the stitches already made.
TAILORED VESTS

WAISTCOATS

Waistcoats add distinction to the tailored suit; they can be cut on mannish lines in keeping with the plain tailored coat and skirt, in which case they depend upon pockets, buttons and buttonholes, and small revers at the neck for their adornment. Usually this style is made double-breasted, with either pearl or fancy buttons to fasten them; the material is usually check or a contrasting colour.

The vest for the elaborate coat and skirt does not borrow the masculine line; it is an entirely feminine trifle, and is a law unto itself. Made of a matching or contrasting fabric, it is adorned with embroidery in silk, wool, or beads, sometimes all three together. It is frequently devoid of central fastening, and may be embellished with a narrow belt, held in place without visible means. The necks of the latter may be square, round, or V-shaped, finished with piping cord or ornamental stitchery. Both styles of waistcoats can be fitted with a whole back, or be kept in position by a shaped piece fitting round the back of the neck, and an elastic attached to either side of the vest encircles the waist.