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SEWING MENSWEAR-JACKETS

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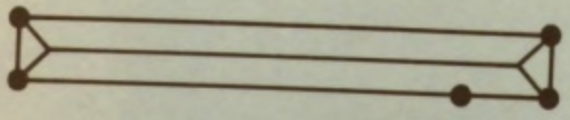

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SEWING MENSWEAR-JACKETS

Today men and women alike are sewing menswear! They sew men's jackets for many reasons—individualized styling, custom fit, quality workmanship and economy. Many like the creative challenge; most find it very satisfying.

A variety of patterns, fabrics and notions are readily available to help the home-sewer create professional-looking garments. Pattern companies have a wide range of menswear styles, from classic to contemporary, for every occasion. Menswear fabrics, formerly found only in manufactured garments, are now also available by the yard. Such items as chest pieces, shoulder pads and sleeve heads can also be purchased for easy inner shaping.

The jacket techniques in this leaflet are a combination of custom-tailoring and manufacturing methods. They have been carefully researched and tested. If you have previous sewing experience, these techniques will be more readily understood.

Important: Because many of the techniques in this leaflet are different from the pattern instructions, be sure to read the leaflet thoroughly before beginning the project. Decide which techniques you wish to use and mark the pattern guide sheet where there are changes or additions. For example, if you decide to incorporate a change pocket in the lining of the patch pocket, read that entire section before you start the project, since the pocket lining pattern must be altered before cutting out the lining.

NOTE: The metric measurements are rounded for ease of use and are not exact conversions.

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CHOOSE A FLATTERING STYLE

The silhouette, color and fabric design for a man's jacket should be selected with careful thought for the style most flattering to the individual. Lines are used to create designs as well as optical illusions. A jacket design can be selected which forms a becoming illusion in relation to one's body size and shape. This illusion occurs because the eye is influenced by the direction and arrangement of lines, as well as their relationship to each other.

Vertical lines make one look taller and thinner.

Horizontal lines make one look wider and shorter.

Begin by analyzing the body structure. Then, take the time to have the individual try on ready-to-wear jackets and analyze what makes some jackets more flattering than others. Below are four body classifications with suggestions for jacket style, color and fabric design for each type. Keep all of these points in mind when choosing the jacket pattern and fabric.

Short

The short man can look taller by selecting vertical design lines and colors that cause the eye to move up and down, thus creating an optical illusion of height (1).

COLOR AND PATTERN: Select a monochromatic color scheme for jacket and pants—avoid a sharp contrast between them, which reduces height by dividing the body in two. To give a strong vertical effect, use narrow stripes and herringbones. If a plaid is used, select a small muted one.

FABRICS: Select those with a smooth flat texture, which keep the eye traveling in an unbroken path, thus increasing height.

JACKET: Select a single breasted two or three-button style with a long lapel line. Avoid the horizontal effect of wide lapels. A vertical effect is accented by center or side vents. Avoid the horizontal effect of pocket flaps. Keep the jacket length as short as possible to avoid shortening the legs. For added height, try slightly built-up shoulders.

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Tall

2

The tall man can wear almost anything unless weight (or lack of it!) is a serious consideration. However, the following suggestions will help create a better proportion between height and weight (2).

COLOR AND PATTERN: Select and mix colors freely. If reducing apparent height is desired, wear a dark blazer with light pants. If the person tends to be underweight, select lighter and brighter colors. Checks, plaids and diagonal weaves produce a horizontal effect—the farther apart the lines, the greater the effect. Stripes will create a lean look unless they are far apart.

FABRICS: Select husky, textured fabrics. These are most in scale with the very tall frame.

JACKET: Select two or three-button suits with wide spacing between the buttons and wide lapels. Create a horizontal effect in the suit jacket by emphasizing width such as found in the Edwardian or double-breasted cut. Square shoulders and a loosely-fitted waistline, as well as flap pockets, add to the horizontal look.

Heavy

3

The heavy man can create a slimmer look by emphasizing vertical lines and by selecting clothes that fit well (3).

COLOR AND PATTERN: Select a monochromatic color scheme for an outfit. Darker colors are more slimming than lighter ones. Avoid too much contrast that will break up the vertical line. Thin vertical stripes tend to slenderize the figure. If more pattern is desired, select muted tweeds and subtle plaids.

FABRICS: Select smooth textured fabrics. Avoid extra-lightweight fabrics that crease easily or those that are too heavy and bulky.

JACKET: Select a style with a long lapel line. A three-button jacket adds more height than a one-button style. A heavy man will appear taller and his legs look longer by keeping his jacket as short as is appropriate. A slightly-fitted jacket with tapered sleeves creates a slim look along with slanted, flapless pockets.

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Thin

The thin man needs to use design lines and colors that create a feeling of added weight (4).

COLOR AND PATTERN: Light, medium and dark colors are suitable in a contrasting jacket and pants. Plaids and checks are good. If height is also a consideration, select horizontals rather than verticals.

FABRICS: Select deeply textured fabrics that tend to increase the apparent size of a thin person.

JACKET: Select a double-breasted jacket that has wide lapels, creating a desired horizontal effect. Patch and flap pockets also add width. Shoulder padding tends to make the person look heavier, as does a loosely-fitted waistline. A colorful vest will also add apparent weight. If the jacket length is too short, it will make the person's legs look even thinner.

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FABRICS AND NOTIONS

Jacket Fabric

There are many exciting fabrics available for menswear today. Woven fabrics which are traditionally popular for men include gabardines and flannels. Woolen and worsted fabrics are found in such pattern designs as checks, plaids and tweeds. More casual fabrics, such as denims and chinos, made in cotton or cotton-synthetic blends, are popular for men's suits, too.

Knits, available in polyester, wool or blends, are now being made in designs, textures, and weights for men's suits and jackets. These knits look different from the ones used in women's clothes—the yarns are smaller and the fabric is more tightly constructed, resulting in a firm knit suitable for tailoring. Knits for men are designed to have especially good stability and wrinkle recovery.
Before cutting the fabric, pre-shrink wool and other non-washable fabrics, by having them steam-pressed by a reliable dry cleaner or by doing it yourself using the London-shrunk method. Pre-shrink washable fabrics in the same way you plan to launder the finished garment. This will eliminate shrinkage and remove any excess finishing solution which may cause skipped stitches.

Undercollar Fabric

For the undercollar, choose fabric which will be in keeping with the color and care requirements of the jacket.

- For a *knit jacket*, use a self-fabric undercollar.
- For a *lightweight washable woven jacket*, use a self-fabric undercollar.
- For a *medium to heavy-weight washable woven jacket*, use a polyester double knit undercollar.
- For a *dry-cleanable woven jacket*, use a tightly-woven wool flannel undercollar or special undercollar fabric.

Lining Fabrics

Choose linings that are compatible with the fashion fabric in quality, weight and care requirements. The fiber content should provide strength and durability. Even though the cost may be greater, polyester and nylon will wear much better than acetate. Also, make certain the lining fabric is opaque so that the inner construction will not be visible.

- For *jacket lining*, use a medium weight synthetic or blend in a solid color or print with a smooth texture to coordinate with the jacket fabric. Due to similar stretch and comfort

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properties, tricot makes a compatible lining fabric with a double knit.

- For *pocket lining*, use a firmly woven, lightweight polyester-cotton blend or a special stabilized nylon warp knit.

Interfacings

For smooth, crisp shaping, interfacings must be used in a well-tailored jacket. Fusible interfacings, developed originally to duplicate the look of hand-tailoring for the men's ready-to-wear industry, are available by the yard for home-sewers. These interfacings have a fusible agent on one side which secures the interfacing to the jacket fabric when steam and heat from the iron are applied. You will find fusibles are easy to use and a real time-saver because they eliminate the need for pad-stitching.

Pre-shrinking is recommended for all fabrics and notions before using them. The method selected depends on how you plan to care for the finished garment. The only exception is fusible interfacings. They should *not* be laundered or dry cleaned before use. They are damaged if washed before application, but are safely washable after they are in place.

The fusible interfacings used in menswear tailoring may be woven or non-woven. There are two woven types: *fusible hair canvas,* very resilient and good for shaping, and *fusible* interfacing (*without goat's hair*), softer but providing body and stability. Of non-woven types, the only one we recommend for menswear is the *fusible interfacing with one-way stretch.*

- For *jacket front, chest pieces, and undercollar,* the best shaping is achieved with a *fusible hair canvas* which provides resiliency as well as firmness.

  However, if fusible hair canvas is unavailable, or if jacket fabric is a lightweight washable woven, use the fusible interfacing without goat's hair or non-woven with one-way stretch, as used for detail areas below. Since it doesn't have the body or weight of hair canvas, it is fused to the *jacket front facing* and the *upper collar* in addition to the jacket front, chest pieces and undercollar.

- For *detail areas,* such as cuffs, lapel tips, pocket flaps, vents and hems, use a *fusible interfacing without goat's hair* or a non-woven with one-way stretch. This softer interfacing provides the right amount of body to stabilize these areas.

- For *pocket welts and underlays,* use a fusible web to stabilize the area.

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If the entire jacket front is to be interfaced as well as the other areas recommended in this leaflet, more interfacing will be needed than the amount suggested on the pattern envelope. By interfacing the entire jacket front, any ridges that may have occurred from a partial front interfacing and the fusible chest piece can be eliminated. To determine exactly *how much interfacing to buy*, lay out all the pattern pieces to be interfaced and measure the amount needed. Depending upon the size of the jacket, approximately ⅜ (.35 m) to ⅝ (.60 m) of a yard extra interfacing will be needed.

Additional Shaping

Chest pieces, shoulder pads and sleeve heads are necessary to provide additional shaping in a tailored jacket.

- *Chest pieces* provide fullness and loft in the chest area and a foundation for the roll of the lapel.
  - If you make a *fused chest piece*, use the same fusible interfacing used in the jacket front.
  - A *floating chest piece* can be purchased pre-made in a kit and adjusted to fit. It is attached so that it "floats" over the interfaced jacket front.
- *Shoulder pads* lift and fill out the shoulder line. To make shoulder pads, use fusible interfacing, polyester fleece and polyester fiberfill. Ready-made ones are also available.
- *Sleeve heads* round out the sleeve cap to prevent it from collapsing. To make sleeve heads, use polyester fleece. Ready-made ones are also available.

Notions

When selecting notions, choose quality products which will last the life of the garment.

- *Twill tape* (¼" (6 mm) and ½" (1.3 cm) wide) is needed to stabilize jacket edges and roll line. It is available in either polyester *or* cotton. Pre-shrink twill tape by immersing the entire card in hot water; bend card slightly and allow to dry.
- *Thread* must be compatible with the fabrics you are using. For regular sewing, a polyester thread with cotton covering provides the necessary strength and give for all fabrics—especially important, for today's popular knits. An all-polyester thread may also be used. For topstitching, either use 1 strand of buttonhole twist or 2 strands of regular thread. Set machine at 10-12 stitches per inch and adjust tension, if necessary, to achieve a balanced stitch.

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- *Machine needles* should be the correct size for the fabric you are using. For most menswear fabrics, either knit or woven, a size 11 needle is suitable. The universal type needle is designed for both knits and wovens. A blunt or burred needle can damage your fabric and thread, so be sure to change your machine needle often. If topstitching with buttonhole twist, you may want to use a size 14 or larger needle.
- *Hand sewing needles* are available in a wide range of types and sizes. We recommend Sharps or Embroidery needles. For easier threading, you may prefer Embroidery needles, which have longer eyes but are otherwise like Sharps.

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MAKE THE PATTERN FIT

A jacket may be perfectly constructed, but it will not enhance a man's appearance if it does not fit well. Perfect fit can be defined in many ways, but naturalness and ease are key elements. It is a good idea to check the fit of the jacket while the person is in motion. Here are some standards for a good fit (5).

Standards for Good Fit

JACKET COLLAR AND LAPELS: The fit should be low and close around the neck with no gaping when the person moves his arms. One-half inch of the shirt collar should be exposed in the back. If the collar fits well, the lapels will have a definite roll and lie flat against the body.

SHOULDERS: Lie straight with no pull.

ARMHOLES: A high cut is necessary to prevent distortion and restriction of arm movement.

SLEEVES: They should hang straight from the armhole with no wrinkles. Sleeves are normally tapered toward the cuff and fuller at the shoulder. One-half inch of the shirt cuff should extend below the suit sleeve. Sleeves should never be pressed with a crease.

WAIST: The jacket should be slightly fitted so that an "x" shaped line or indentation occurs at the natural waistline. If the "x" is too pronounced, the waistline is too tight.

HEM EDGE OF SUIT JACKET: When the jacket is buttoned, the hem edge of the jacket should be parallel to the floor. Avoid the hiked-up look in the back.

JACKET LENGTH: When the person's hand is at his side, the hem edge of the jacket should line up with his thumb knuckle, sometimes called the "rule of thumb" (5). Even though fashion may fluctuate, the jacket should always cover the seat.

5

How to Measure

For successful construction of a man's sport jacket, accurate measurements will help to determine the correct pattern size and the necessary alterations. Be sure that you take the measurements over a shirt, sweater or vest, and pants with no belt.

It is more accurate for another person to help you take the body

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measurements and to jot down the figures. The person being measured should stand with normal posture, rather than assuming a straight, military stance with pulled-in stomach and thrown-out chest. For this reason, the measuring should not be done in front of a mirror.

Where to Measure

Take the following measurements and record them. You will use only the chest measurement to determine the size jacket pattern to buy. However, you must have all the other measurements for altering the pattern. Tie a string around the man's waistline before you begin to measure. Allowance for seams, hems or ease should *not* be considered when taking these measurements (6):

1. HEIGHT: Measure when standing with normal posture without shoes, against a wall. Figure type is partially determined by height.

2. SHOULDER SEAM LENGTH: Measure from base of neck at side of head (place a pencil behind the ear and bend head to the side to locate this point) to top of bone where arm connects to shoulder.

3. BACK WIDTH: Measure across the shoulder from armhole to armhole, below the base of the neck as follows: 6″ (15 cm) for Men, 4½″ (11.5 cm) for Teen Boys, 4″ (10 cm) for Boys.

4. CHEST: Measure around the fullest part of chest. Tape measure should pass under armpits.

5. BACK WAIST LENGTH: Measure from the base of neck (prominent bone) to string at waistline.

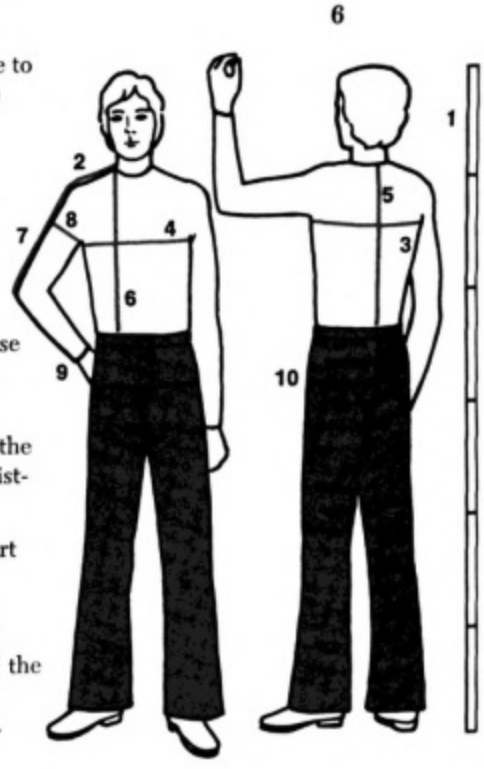
6. FRONT WAIST LENGTH: Measure in the front from the base of neck at side of head (place a pencil behind the ear and bend head to the side to locate this point) to waistline.

7. ARM LENGTH: Bend arm at a right angle, measure from the bone at top of the arm, around the elbow to just below wristbone.

8. UPPER ARM CIRCUMFERENCE: Measure around fullest part of upper arm with muscle flexed.

9. WRIST: Measure the circumference over the wristbone.

10. FULL HIP (SEAT): Measure around the *fullest* part of the seat. Generally this falls 8″ (20.5 cm) below the waist for Men, 7″ (18 cm) for Teen Boys, and 6″ (15 cm) for Boys.



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Record the exact distance from the waistline to the fullest part.

Choosing the Pattern Type and Size

After you have taken measurements, decide what size range is best. Patterns for men are divided into three size ranges—Boys, Teen Boys and Men. They are related to body build, *not age*. Select the correct size jacket pattern by the *chest measurement*.

BOYS: Designed for a growing youngster, starting to develop, but not yet mature, in heights ranging from 4′ (122 cm) to 4′10″ (147 cm). Sizes range from 7 to 12. (Note: Little boys under 4′ (122 cm) tall are found in Toddler's and Children's section of catalog.)

TEEN BOYS: For the adolescent build that is smaller in shoulder areas and hips than a man's build. Height 5′1″ (155 cm) to 5′8″ (173 cm). Sizes range from 14 to 20.

MEN: For the adult male with an average, fully matured build. His neck size and shoulders are fully developed. Average height 5′10″ (178 cm), size range 34 to 48.

Transferring Measurements to Pattern

Before measuring the pattern, you must determine the amount of ease needed for comfort and movement. The easiest method is to measure a similar commercially made jacket that fits well. The points to measure are given below; record these measurements (7).

Measuring a Jacket

1. BACK WIDTH—At widest part of back, just below armhole from underarm to center back.

2. BACK LENGTH—Center back seam from base of collar to bottom of jacket.

3. SHOULDER—Across shoulder from neckline seam to armhole seam.

4. UNDERARM SLEEVE LENGTH—At underarm seam from armhole to bottom of sleeve.

5. SLEEVE LENGTH—From center top of armhole seam to bottom of sleeve.

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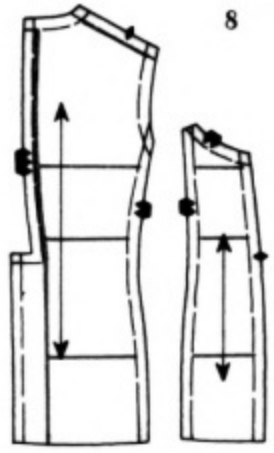
6,7. SLEEVE CIRCUMFERENCE—At fullest part of sleeve, 1″ (2.5 cm) below armhole at underarm (6) and at wrist (7).

8. FRONT WIDTH—At widest part of chest, from just below armhole to center front (buttons).

9. HIPS—At greatest width in lower part of jacket from center front to center back.

10. POCKET HEIGHT—From pocket top to jacket bottom.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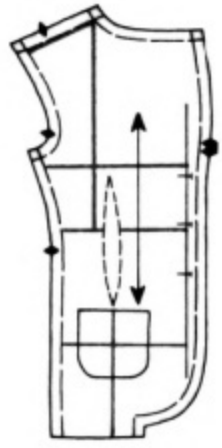
The difference between the actual body measurements and jacket measurements is the *amount of fitting ease*. It is very important that the pattern be measured in the same place that the body and jacket measurements were taken. The illustration (8) shows where to measure your pattern pieces.

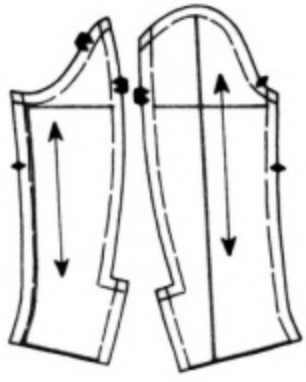
Pattern Alterations

After the jacket measurements have been compared to the pattern measurements, decide which alterations to make. Adjust the pattern pieces so that they measure the *same* as the jacket that fits well. To double check the alterations you've made and to insure a perfect fit, make a muslin shell using the main pattern pieces—front and back jacket, underarm pieces, sleeves, undercollar and pockets. Once the muslin is fitted perfectly, the additional adjustments can be transferred to the tissue pattern or a new pattern can be traced from the muslin onto tagboard.



I. *Length Adjustments*

A. TO SHORTEN JACKET BODY: Refer to front waist length and back waist length measurements. Measure up from the alteration line on the pattern pieces, the amount needed to be decreased. Then, draw a line across each pattern piece parallel to the alteration line. Fold a tuck in the pattern by bringing the alteration line up to the drawn line. Pin or tape the tuck in place. Redraw the cutting lines and grainlines, if necessary (9).



B. TO SHORTEN SLEEVES: Refer to arm length measurement. Long sleeve patterns have two alteration lines. If the sleeve needs to be altered more than 1″ (2.5 cm), make half the adjustment at each alteration line. Otherwise a decrease of 1″ (2.5 cm) or less is made at the lower shortening line. For a two-piece sleeve, be sure to make the same alteration on both sections. Redraw the cutting lines (10).

C. TO LENGTHEN JACKET BODY: Refer to front waist length and back waist length measurements. Cut the pattern apart

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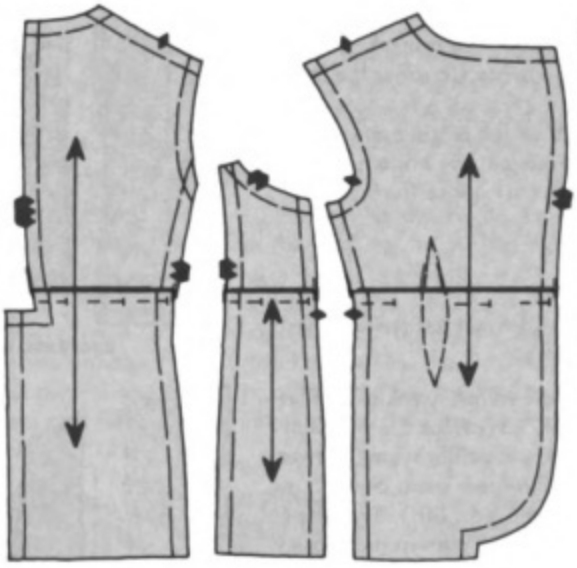
along the alteration line. Place paper under the two edges; spread the pattern the amount needed, keeping edges parallel; and tape or pin pattern in place. Redraw the darts, cutting lines and grainlines (11).

D. To LENGTHEN SLEEVE: Refer to arm length measurement. Long sleeve patterns have two alteration lines. If the sleeve needs to be altered more than 1″ (2.5 cm), make half the



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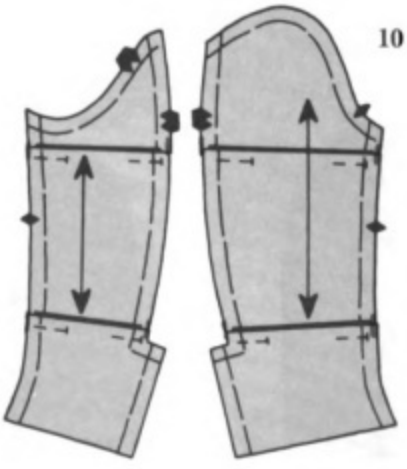

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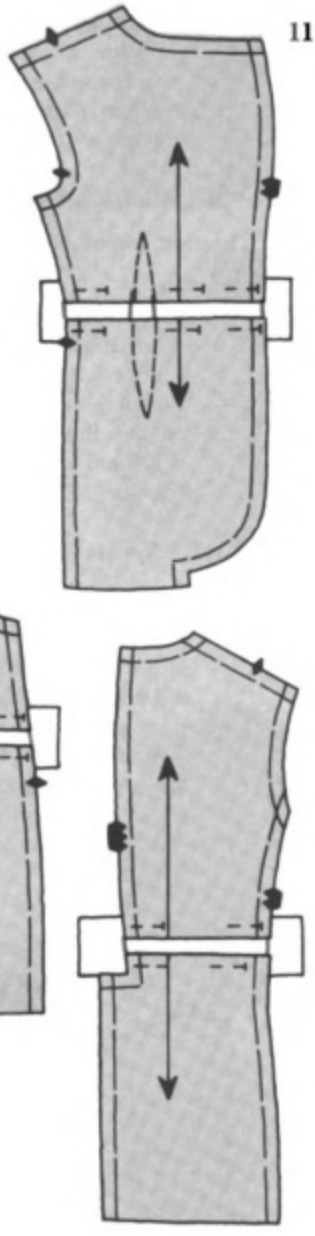

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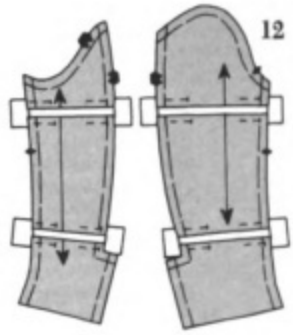
adjustment at each alteration line. Otherwise, a decrease of 1″ (2.5 cm) or less is made at the lower shortening line. For a two-piece sleeve, be sure to make the same alteration on both sections. Cut and spread the pattern where needed; tape or pin edges to paper insert. Redraw the cutting lines (12).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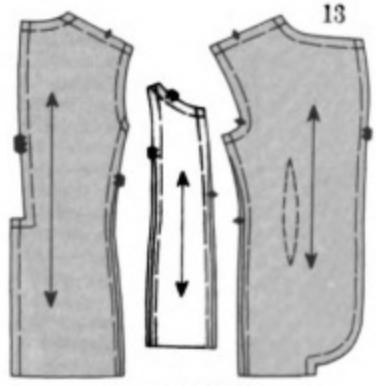
II. *Width Adjustments*

The most common width adjustments are in the waist and hip area.

A. To widen or narrow the waistline and hipline: Refer to waistline and hip (seat) measurements. Consider the total amount needed to be increased or decreased. Alter each pattern piece accordingly. Simply redraw the cutting and stitching lines the amount needed, beginning at the bottom of jacket and tapering to 3″- 4″ (7.5-10 cm) above the jacket waistline (13).



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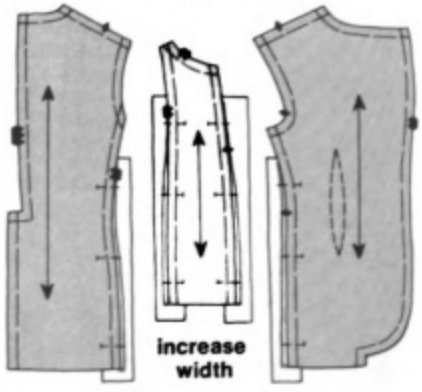
III. *Special Fitting Problems*

The following adjustments are easier to make on your jacket muslin first. Then transfer them to your pattern.

A. Square shoulders: Just below the collar, wrinkles appear and pull toward the shoulder (14a). To correct this problem in the muslin, remove collar and open shoulder seams. Lower collar about ⅜″ (1 cm). Taper shoulder line seam. Some shoulder padding may need to be removed (14b). Transfer this alteration from the muslin to the back pattern piece; redraw the neckline and shoulder seam (14c).



14c

14a

14b

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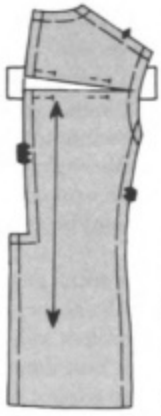
B. Round shoulders: Back hemline of jacket is hiked up (15a). To correct this problem in the muslin, slash across the back of the muslin from center back to armholes, about 4" (10 cm) below the neckline. Spread until hemline hangs straight (15b). Transfer this alteration to the same place on the jacket back pattern, cut and spread the necessary amount from center back to armhole. Redraw grainline and cutting line (15c).

C. Very erect back: Fabric falls in wrinkles between neck and waistline (16a). To correct this problem in the muslin, take a tuck about 4" (10 cm) below the neckline. Make it deep enough to remove the extra length, tapering to armholes (16b). Transfer this alteration to the same place on the jacket back, cut and lap the edges the same amount. Redraw center back and grainline (16c).

D. Sloping shoulders: Diagonal wrinkles fall around the armhole (17a). To correct this problem, open shoulder seams; pin out extra fullness, tapering toward neckline. For a slight problem, extra shoulder padding will remove the wrinkles (17b). Transfer this alteration to the pattern by drawing the new shoulder line on jacket front and back. To maintain the correct size and shape of the armhole, lower the underarm area the same amount as taken out at the top of the shoulder (17c).

15a

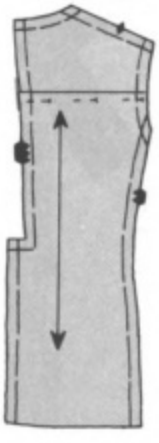
15c



15b

16a

16c

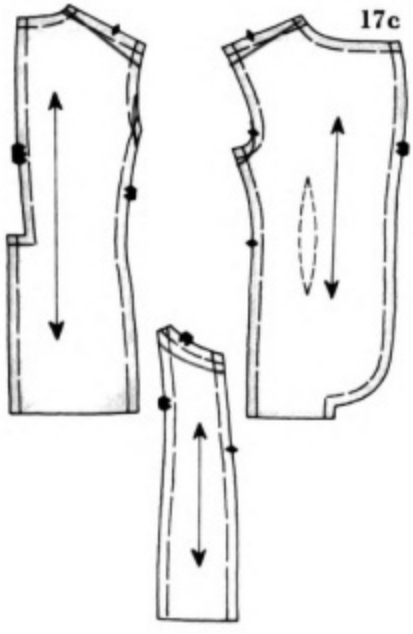


16b

17a

17b

17c



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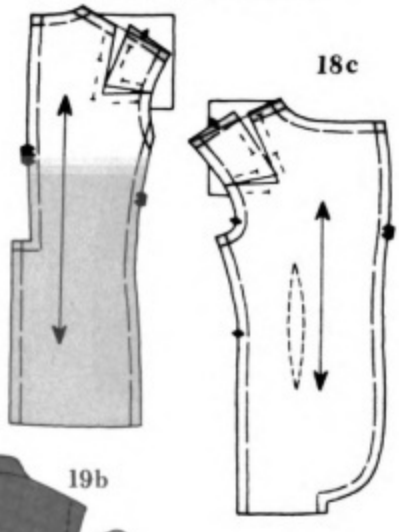
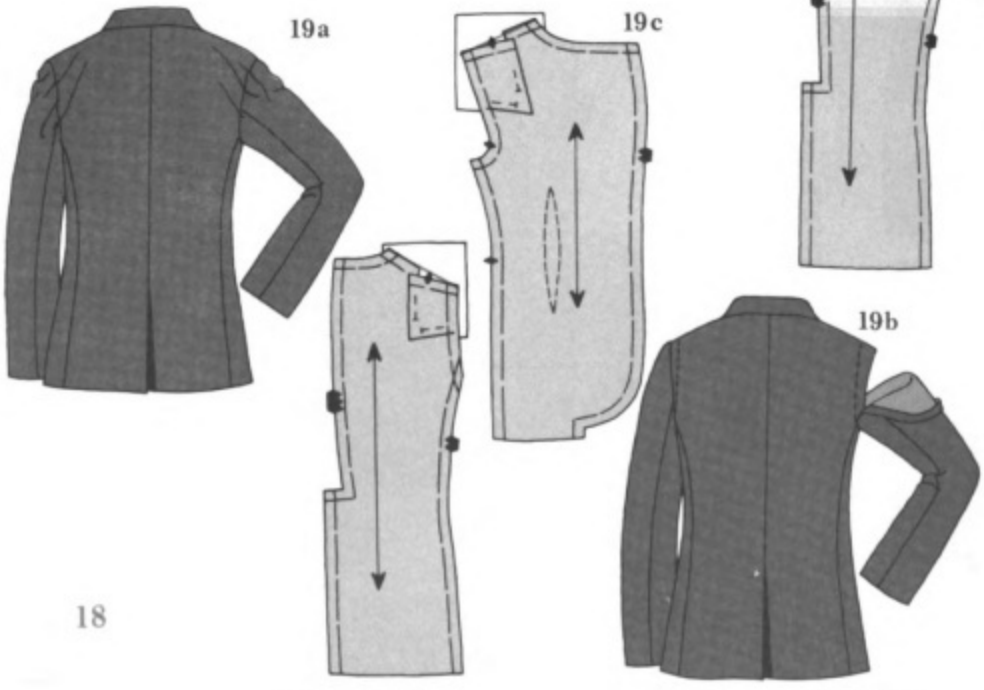
E. Broad shoulders: Horizontal wrinkles form across back and top of sleeves. The jacket may also pull across the chest area (18a). To correct this problem, refer to shoulder length measurement. This alteration is best done in the pattern before the muslin is cut. However, to correct the muslin, remove upper part of sleeve and refit toward edge of shoulder (18b). To transfer this alteration to the pattern, draw a line perpendicular from the middle of the shoulder seam, about 7″ (18 cm) long. Connect the end of this line with a horizontal line extending to armhole. Cut the pattern along this line, to, but not through, the cutting line of the armhole. At the shoulder line, spread the edges the necessary amount. Redraw the shoulder line (18c).

F. Narrow shoulders: Armhole seams fall too low on the shoulders. Wrinkles appear around armholes (19a). To correct this problem, refer to shoulder length measurement. This alteration is best done in the pattern before the muslin is cut. However, to correct muslin, remove upper part of sleeve and refit, moving sleeve toward neckline (19b). To transfer this alteration to the pattern, draw a line perpendicular from the middle of the shoulder seam, about 7″ (18 cm) long. Connect the end of this line with a horizontal line extending to armhole. Cut the pattern along this line, to, but not through, the cutting line of the armhole. At the shoulder line, lap the edges to take out the extra width. Redraw the shoulder line (19c).





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ORDER OF JACKET CONSTRUCTION

Be sure to study this leaflet and the guide sheet thoroughly before you begin the jacket. You may find that the techniques and the order in which the jacket is constructed differ from that of your pattern guide sheet. For example, for the collar technique given here, the collar pattern must be adjusted before the fabric is cut out. Follow the *order of construction* given below. For professional results, be sure to press as you construct the jacket. Use a steam iron, set to the appropriate fabric temperature, and a press cloth to prevent a shine. Complete directions are in this leaflet for each step marked with an asterisk (*). Follow your pattern guide sheet for all other steps.

*1. ALTER PATTERN FOR FIT AND FOR SPECIAL TECHNIQUES IN THIS LEAFLET.
2. MAKE A MUSLIN SHELL TO DOUBLE CHECK THE FIT, PLACEMENT OF POCKETS, AND ROLL LINE.
3. CUT OUT JACKET.
*4. FUSE INTERFACING.
*5. ADD *FUSED* CHEST PIECE, IF USED.
6. MAKE DARTS.
7. MAKE UPPER OUTSIDE POCKET.
8. JOIN FRONT TO SIDE, IF ANY.
*9. ADD *FLOATING* CHEST PIECE, IF USED.
*10. TAPE JACKET FRONT.
*11. JOIN BACK SECTIONS; TAPE JACKET BACK.
*12. MAKE LOWER OUTSIDE POCKETS.
13. JOIN FRONT TO BACK.
14. FIT JACKET.
15. COMPLETE VENT.
16. MAKE SLEEVES AND SET IN.
*17. ADD SHOULDER PADS.
*18. ADD SLEEVE HEADS.
19. CHECK FIT.
20. JOIN FACING TO FRONT LINING.
*21. MAKE INSIDE WELT POCKETS.
*22. ASSEMBLE LINING.
*23. MAKE ARM SHIELDS AND INSERT THEM.
*24. ATTACH FACING-LINING UNIT TO JACKET.
25. COMPLETE HEM.
*26. MAKE COLLAR.
27. PRESS JACKET.
*28. TOPSTITCH.
*29. MAKE KEYHOLE BUTTONHOLES.
*30. SEW ON BUTTONS.

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INNER CONSTRUCTION

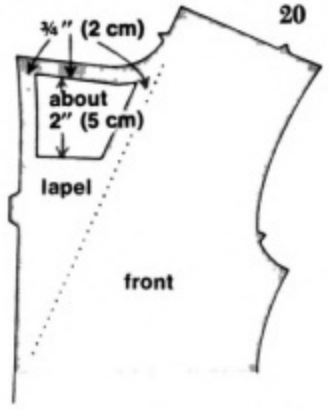
Fusing Interfacing

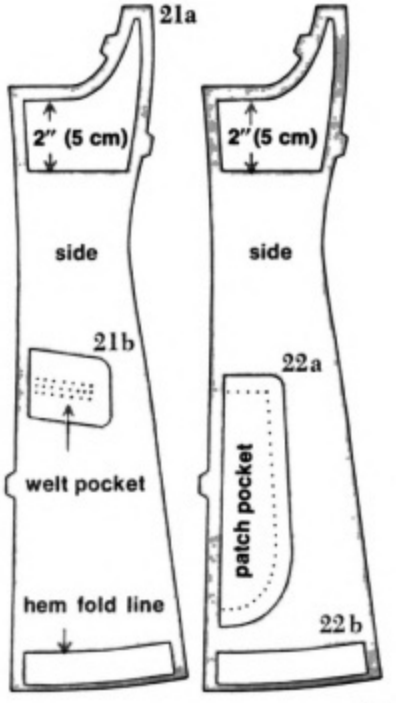
Cut interfacing for each section, following grainline on each pattern piece in addition to the directions given below. To avoid bulk, trim ½″ (1.3 cm) off the interfacing seam allowance; then, when the seams are stitched, ⅛″ (3 mm) of interfacing will be secured in the seams. Fuse interfacing to your jacket fabric, following the manufacturer's recommendations. As you press, be sure to overlap each pressed area slightly with the iron so interfacing fuses completely. Allow fused section to dry before working with it.

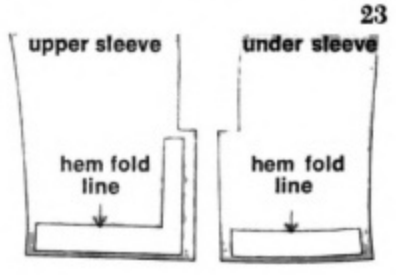
Stabilization for Detail Areas

Interfacing is fused to the detail areas first. Extra support is needed here to prevent edges and points from curling. Then, the entire garment section is fused with interfacing. For the following detail areas, use *fusible interfacing without goat's hair or non-woven with one-way stretch.*

- LAPEL TIP—Cut interfacing about 2″ (5 cm) deep and ¾″ (2 cm) in from roll line and lapel edges (20). This will prevent lapel tip from losing shape or curling up.
- UNDERARM—To stabilize the underarm, cut interfacing and trim ½″ (1.3 cm) off seam allowances (21a).
- POCKET—To stabilize the area of a welt pocket which may extend into the side section, cut interfacing as shown; trim ½″ (1.3 cm) off seam allowance (21b). For a patch pocket, cut interfacing ½″ (1.3 cm) larger than the length and width of the pocket. After fusing, transfer pocket marking (22a).
- SIDE HEM, SLEEVE HEM, BACK HEM—To stabilize hem areas, cut interfacing so that it extends from hem fold line to ¼″ (6 mm) from bottom edge. Trim ½″ (1.3 cm) off seam allowances (22b, 23, 24).
- VENT FACING (24)—On the left back only (the part of the vent that forms the overlap), cut interfacing as shown, the width of the space from vent fold line to raw edges. Trim ¾″ (2 cm) off one long edge; at bottom, trim interfacing even with hem fold line as shown.
- POCKET FLAPS—For sharp edges with no bulk, cut interfacing and trim ¾″ (2 cm) off seam allowance edges (25a).
- PATCH POCKETS—To add support without bulk, cut interfac-







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ing just to the fold line at the top of pocket and trim ¾" (2 cm) off seam allowance edges (25b).

Overall Interfacing for Jacket Front and Collar

For the following areas, use *fusible hair canvas.*

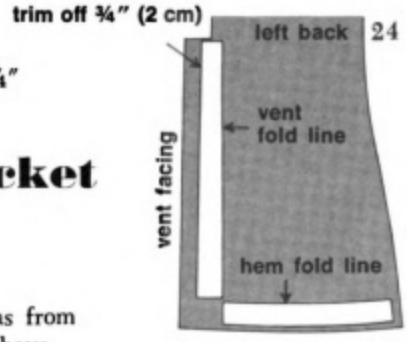
- ***Jacket Front***—For shaping and support, cut hair canvas from the jacket front pattern, as shown. If your jacket does not have a side front seam, end the hair canvas at the underarm marking. Eliminate hair canvas in hem area and trim ½" (1.3 cm) off seam allowances. To reduce bulk, trim ¼" (6 mm) off lapel tip (26). Interfacing is fused in place, covering the interfacing in the lapel area.

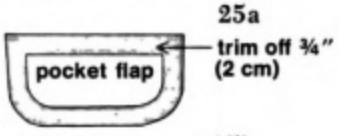
  For accuracy, transfer all markings such as roll line, pocket, dart and buttonholes, to the hair canvas after fusing. For chest piece placement, mark an additional line toward the armhole side of the roll line—¼" (6 mm) away at top and ⅝" (1.5 cm) at bottom (26).

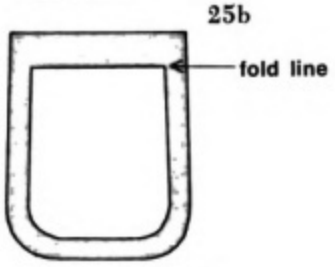
  If using *fusible interfacing without goat's hair* in the place of fusible hair canvas for jacket front, it is also necessary to interface the *front facing*. Cut interfacing from the front facing pattern, as shown. Eliminate interfacing in hem area and trim ½" (1.3 cm) off seam allowances. To reduce bulk, trim ¼" (6 mm) off lapel tip (27).

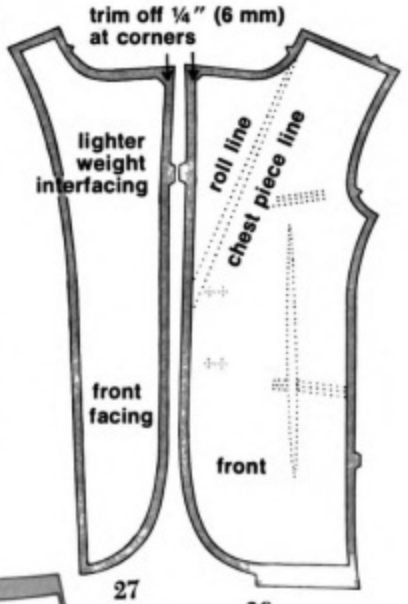
- ***Undercollar***—For recommended undercollar fabric, see page 7. For less bulk, it is necessary to eliminate some seam allowances from your undercollar pattern. (See complete undercollar directions, p. 37.) Follow specific directions below; however, be sure to leave the center back seam allowance for joining a two-piece undercollar.

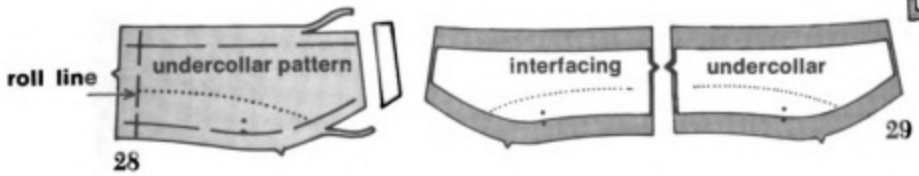
  For lightweight washable wovens only, trim off seam allowances on short unnotched ends of pattern (28). To insure a better roll, the undercollar should be slightly smaller than the upper collar; if not, mark and trim ⅛" (3 mm) off the two long edges. Using the adjusted pattern, cut out undercollar and *fusible interfacing without goat's hair.* On this interfacing, trim ¾" (2 cm) off long seam allowances (29). After fusing, transfer roll line to interfacing.











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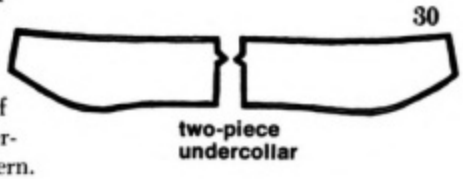
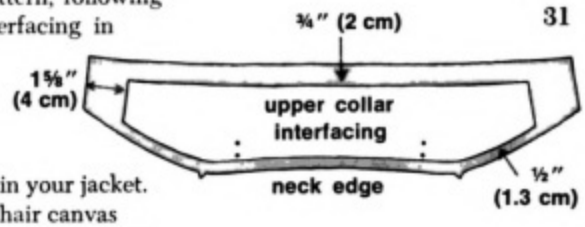
For all other fabrics, trim off all outer seam allowances (not center back) of pattern. To insure a better roll, the undercollar should be slightly smaller than the upper collar; if not, mark and trim an additional ⅛" (3 mm) off the two long edges. Using the same pattern, cut out undercollar from undercollar fabric and fusible hair canvas (30). After fusing, transfer roll line to fusible hair canvas.



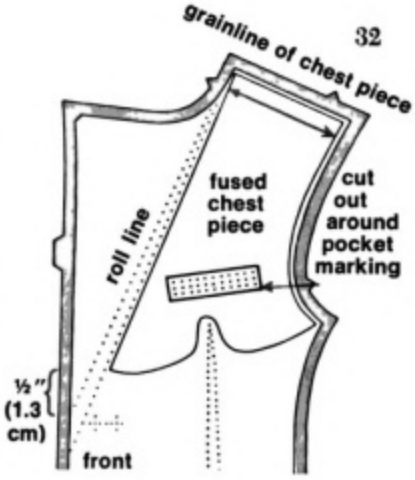
If using *fusible interfacing without goat's hair* in the place of fusible hair canvas for undercollar, it is also necessary to interface the *upper collar.* Cut interfacing from upper collar pattern. On this interfacing, trim ½" (1.3 cm) off long seam allowance which attaches to neck edge (⅛" (3 mm) of interfacing will be secured in the seam); trim ¾" (2 cm) off long edge on opposite side; trim seam allowance off the ends. Before cutting out jacket fabric, extend ends of upper collar pattern, following directions for *Upper Collar,* page 36. Fuse interfacing in place (31).



Chest Pieces

Either a *fused* or a *floating* chest piece may be used in your jacket. A *fused* chest piece is cut from a remaining piece of hair canvas and fused in place over the interfaced jacket front. It can be cut to fit any size jacket. A *floating* chest piece is available pre-made in a kit which can be purchased or ordered through a fabric store. It is attached so that it will "float" over the interfaced jacket front *after* darts and upper pockets have been completed. The appearance and construction of this pre-made chest piece (non-fusible) is very similar to the type found in ready-to-wear garments. It comes in a range of sizes. When deciding which chest piece to use, availability and price may affect your choice.

Fused Chest Piece Cut a piece of fusible hair canvas with the grainline parallel to the shoulder line of your jacket front pattern. Cut chest pieces ¾" (2 cm) from shoulder and armhole edges and along previously marked chest piece placement line. End the chest piece 1½' (3.8 cm) above the bottom of the roll line. Curve the chest piece as shown to meet front seamline, cutting out area over dart. Mark position of upper welt pocket, if any. To eliminate bulk, mark and cut away hair canvas in pocket area, ¼" (6 mm) outside pocket marking. Fuse chest piece in place over previously fused hair canvas (32). Join jacket front to side section, if any.



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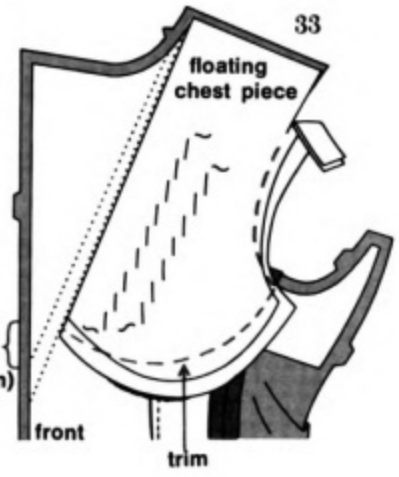
OR

Floating Chest Piece (available pre-made in a kit). Join jacket front to side section, if any. Place the canvas side of the chest piece next to the jacket with neck corners even and straight edge along the marked chest piece placement line. Tailor-baste chest piece in place. Trim the chest piece even with shoulder and armhole edges of the jacket. Trim the bottom edge, curving it smoothly so chest piece does not extend past side front seam. Chest piece should end 1½″ (3.8 cm) from the bottom of the roll line (33). *Note: When stitching shoulder and armhole seams later, do not catch floating chest piece in seams.*

33



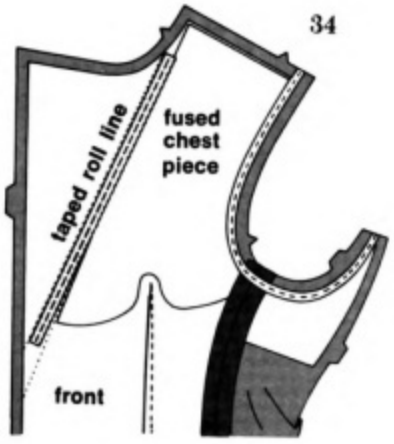
Taping Jacket

Stabilize roll lines and jacket edges subject to strain with pre-shrunk twill tape. This is done after jacket front and side section (if any) are joined.

Roll Line

For roll line, use ½″ (1.3 cm) twill tape. Measure the roll line from seamline at neck edge to bottom of chest piece and cut tape ¾″ (2 cm) shorter than this measurement. Place edge of tape next to the roll line and machine-baste in place, easing jacket to fit tape. (This helps the lapel roll smoothly to the right side.) Whip-stitch both edges of tape to interfacing as shown (34), being careful not to catch jacket fabric. Remove machine-basting.

34



Front Armholes

Compare the armhole of the jacket pattern with the actual armhole of the jacket. If any stretching has occurred, the twill tape will help to mold and stabilize the armhole to its correct size and shape. Use ¼″ (6 mm) wide twill tape. Cut to the measurement of armhole on the pattern. After side front seam (if any) is stitched, machine-stitch tape to armhole, on wrong side, just within the seam allowance (34). If using a floating chest piece, *lift it out of the way as you stitch.*

Back Armholes, Shoulders, Neck

Use ¼″ (6 mm) wide tape. Cut to the measurements of armhole and neck on the back pattern, but use the *front* pattern, for the shoulder. After stitching center back seam, stitch the tape length in place, on wrong side, just within seam allowances (35). Trim ½″ (1.3 cm) of tape ends out of seam allowances. At shoulders, ease garment to tape.

35

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marked points and pivot. Stitch down marked lines to bottom fold (39).

4. JOINING LINING: With top edges even and right sides together, center unaltered lining section on pocket. Stitch ⅝" (1.5 cm) seam at top edge, leaving ½" (1.3 cm) free at each end of lining (40). Press lining up.

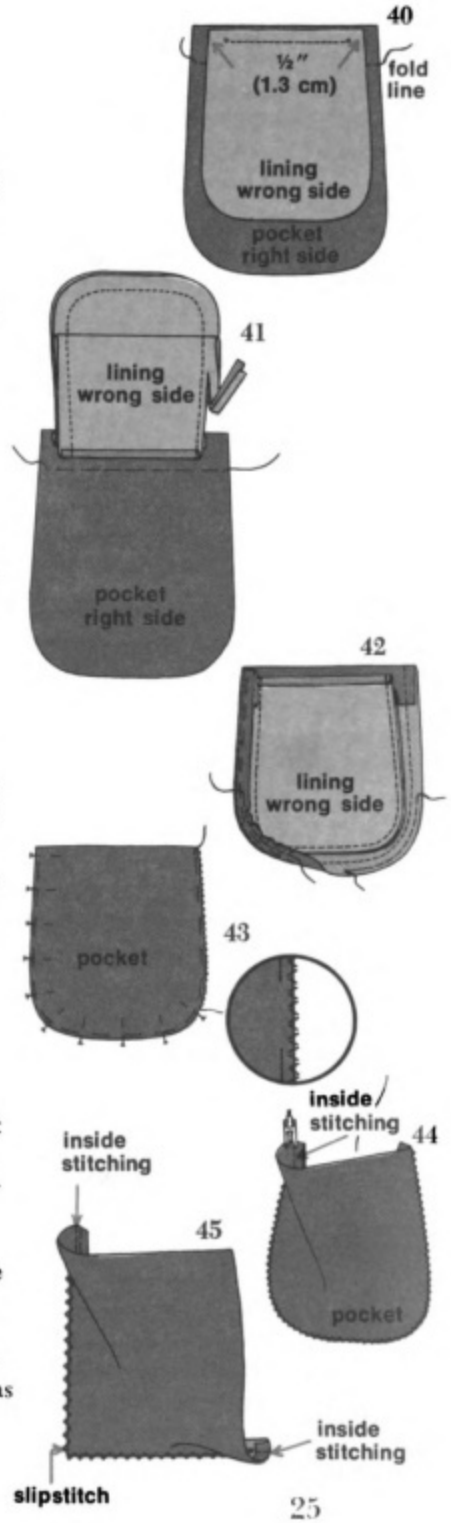
5. On other lining section, press top edge ¼" (6 mm) to wrong side. Pin lining sections right sides together, matching bottom edges. Stitch ⅝" (1.5 cm) seam around cut edge, stitching through hem of pocket, as shown (41). Trim lining seam allowance to ¼" (6 mm).

6. FOLDING UNDER EDGES: Fold lining to wrong side of pocket along marked fold line; press. Stitch around cut edge of pocket ½" (1.3 cm) from edge.

7. On curved pocket, make a line of ease-stitching (longest basting stitch) ¼" (6 mm) from cut edge at each curve. Turn ⅝" (1.5 cm) seam allowance under (bottom edge first, on square pockets) so machine-stitching is rolled ⅛" (3 mm) to wrong side; hand-baste close to fold (42). On curved pocket, pull up basting thread to ease in fullness. With lining tucked under the seam allowance, press folded edge lightly.

8. STITCHING ROUND POCKET TO JACKET: Pin pocket to jacket, just inside pocket marking, forming slight bubble on pocket. Set machine for longest, narrowest zigzag stitch and machine-baste pocket to jacket. Zigzag stitches should just catch the edge of the pocket (43). If you don't have a zigzag machine, hand-baste pocket to jacket, using a narrow catch-stitch. Remove the hand-basting done in Step 7. On *inside* of pocket, straight stitch around entire pocket, just inside ½" (1.3 cm) line of machine-stitching (44). (Yes, you can actually get the presser foot in here.) Remove zigzag basting. If curved pocket is bulky, notch and trim seam allowance.

9. STITCHING SQUARE POCKET TO JACKET: Pin pocket to jacket, just inside pocket marking, forming slight bubble in pocket. Set machine for longest, narrowest zigzag stitch and machine-baste *bottom* of pocket to jacket. Zigzag stitches should just catch the edge of the pocket (45). If you don't have a zigzag machine, hand-baste pocket to jacket, using a narrow catch-stitch. Remove hand-basting done in Step 7. On *inside* of pocket, straight stitch across bottom of pocket just inside ½" (1.3 cm) line of machine-stitching, stopping at corners. Zigzag baste *sides* of pocket to jacket. Then, from inside of pocket, straight stitch each side, as far as possible into corners. Remove zigzag basting. Finish corners securely with a slipstitch.



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10. FINISHING: Trim off corners of seam allowances at top of pocket. Without distorting pocket, pin loose edge of pocket lining to jacket. Topstitch in place. At top corners, work diagonal bar tacks long enough to catch in pocket lining (46).

Double Welt Pocket With Flap

The construction of this pocket is similar to that of a bound buttonhole. However, a flap is inserted between the two ¼" (6 mm) wide welts, so the finished jacket can be worn with the flap inside or outside the pocket. The length of the opening is determined by the pattern; the width of the opening must be ½" (1.3 cm). An optional change pocket can be incorporated into the pocket.

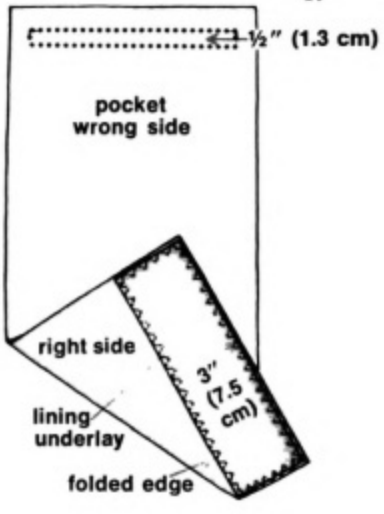
1. CUTTING: For each pocket, cut the following, using your patterns:
   - *Upper Flap*—Jacket fabric.
   - *Under Flap*—Jacket lining fabric.
   - *Pocket*—Pocket lining fabric. If you have a 2-piece pocket pattern, convert it to a 1-piece, eliminating seam allowances where pocket sections are joined. For a change pocket, add 5" (12.5 cm) to the length of the pocket pattern.
   - *Underlay*—Jacket lining fabric, the length of the pocket pattern opening and 3" (7.5 cm) wide.
   - *Two Welts*—Jacket fabric, each the length of the pocket pattern opening and 2" (5 cm) wide.
   - *Fusible Web*—For each welt, a ½" (1.3 cm) wide strip the length of the pocket pattern opening.

2. PREPARING POCKET: Mark outline of pocket opening on *wrong* side of pocket at one end, following placement on pattern. On underlay, turn and press one long edge ¼" (6 mm) to wrong side (47). This helps to protect the edge from fraying during use. On opposite end of pocket, place the wrong side of the underlay on *right* side of the pocket, matching raw edges; multiple zigzag or straight stitch underlay in place (47).

3. FORMING CHANGE POCKETS: On end of pocket with the underlay, measure and mark 2 lines with hand-basting, 2½" (6.3 cm) down and 7" (18 cm) down from the end of pocket (48). To form change pocket, bring lower hand-basted line up to meet top hand-basted line, forming a pleat; press to crease folds (49). Remove basting. Lift up pocket so change

46

47



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pocket is exposed, as shown (50). Find the center of pocket along crease line. Measure and mark 1½" (3.8 cm) from each side of center. Through each mark, make a straight line, connecting top and bottom creases. Beginning at each side edge of pocket, stitch along top crease to marked points and pivot. Stitch down marked lines to bottom fold (50).

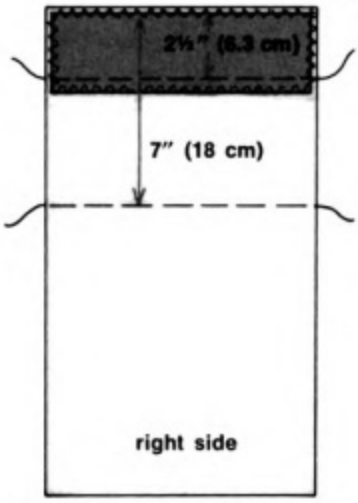
4. FINISHING THE OPENING: Pin right side of pocket to right side of jacket, matching rectangular marked openings. Using 12-15 stitches per inch, begin at center of one long side and stitch very accurately around rectangular, marked opening. To insure that the ends of the rectangle are even, count the same number of stitches across each end of rectangle. This stitching produces the finished outline of the welt on the right side of the jacket.

5. Slash carefully through center of stitched, rectangular opening, stopping ½" (1.3 cm) from ends; clip diagonally into each corner, forming triangles at ends (51). Turn pocket to wrong side of jacket; press. This forms a finished rectangular opening ½" (1.3 cm) wide (52).

6. PUTTING IN THE WELTS: Place the welts right sides together and baste lengthwise down the center; fold each welt so stitching is inside and press. To stabilize welts, slip a strip of fusible web inside each welt and fuse (53).

7. Working from right side of jacket, center welts under rectangular opening, making sure each welt is exactly ¼" (6 mm) wide; pin. (Be sure welts extend beyond both ends of opening.) Set machine for longest, narrowest zigzag stitch. On the two long edges, zigzag-baste welts to jacket with stitches barely catching the edge of the opening (54). If you don't have a zigzag machine, slipstitch in place by hand.

48



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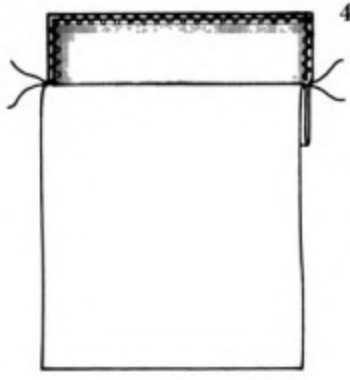

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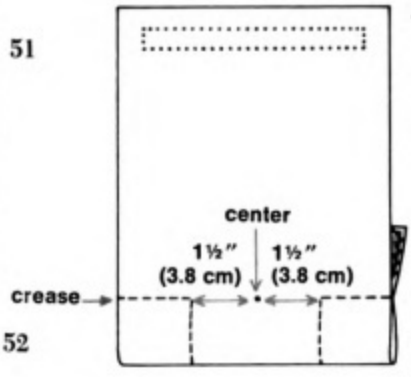

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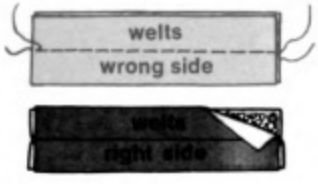

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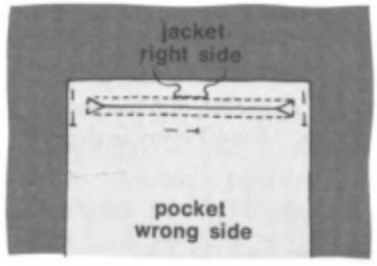

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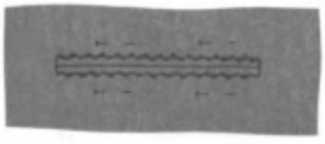

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8. To stitch *bottom* welt in place, fold jacket so bottom seam allowance of opening is exposed. Using stitching line of opening as a guide, baste through seam allowances of jacket, pocket and welt. If welt is straight and even, stitch exactly over basting with regular machine stitches; back-tack (55).

9. To stitch *top* welt permanently in place, fold jacket so top seam allowance of opening is exposed. Stitch as for bottom welt.

10. To stitch sides of welts, fold jacket to expose base of triangles. Carefully stitch back and forth several times at base of triangles through pocket and welt. This secures the triangles and sides of welts (56).

11. Grade bottom layer of welt to reduce bulk. Zigzag over raw edges of welts, catching them to pocket only (57). To avoid shine from iron when pressing, steam welt with a press cloth, using a pounding block to flatten welts.

12. FLAP: For the flap to roll slightly to the underside, trim ⅛" (3 mm) off sides and bottom of under flap. Make sure interfacing has been fused securely to upper flap. With raw edges matching, stitch upper and under flaps, leaving top edge open. Grade seam allowance; turn to right side; press. Baste top edges of flap together, ⅝" (1.5 cm) from raw edge.

13. Slip flap under top welt, lining up basting stitches on flap with upper part of top welt; pin. If flap does not fit the opening perfectly, adjust side seams of flap accordingly. Stitch in the ditch through all thicknesses to hold flap in place (58).

14. FORMING THE POCKET: Fold pocket up, right sides together, raw edges even; stitch side seams, rounding off bottom corners. (This prevents corners from becoming lint traps.) Stitch again ⅛" (3 mm) away (59).

15. To hold top seam allowance of pocket in upward position, fold jacket to expose top edge of pocket. Stitch across top of pocket, through all layers, ⅛" (3 mm) away from previous stitching (60).

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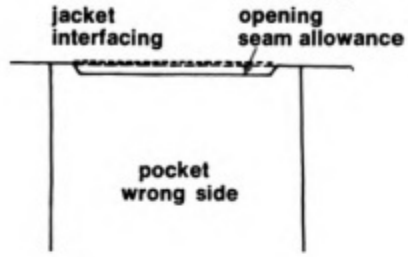

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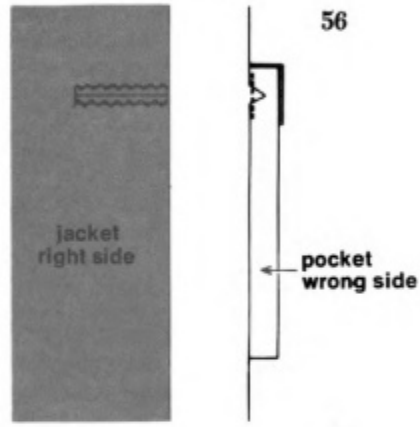

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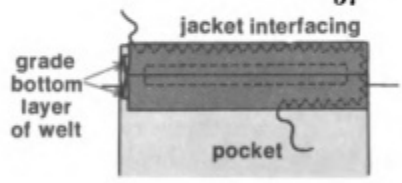

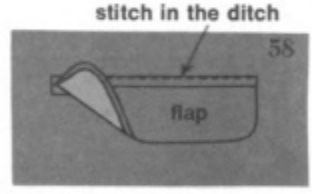

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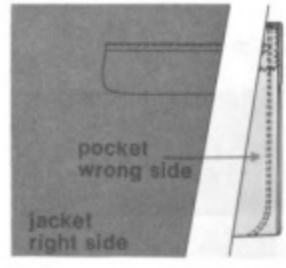

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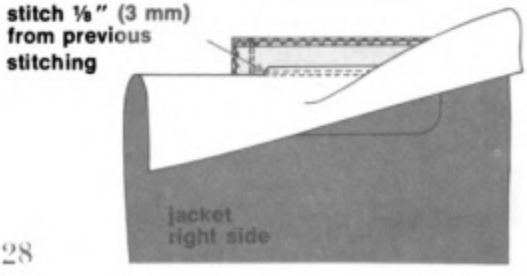

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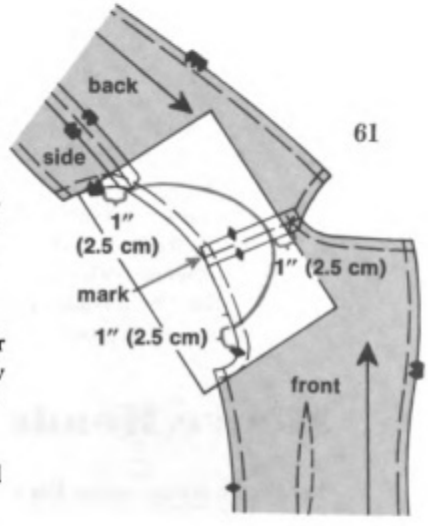
ADDITIONAL SHAPING

In a man's jacket, shoulder pads and sleeve heads are used for added shaping and support to give a smooth shoulder line. After setting in sleeves, trim armhole seam allowance to ⅜″ (1 cm). Stitch armhole again ⅛″ (3 mm) away from previous stitching line. Use either purchased shoulder pads and sleeve heads or make your own, following the directions below; these directions include how to insert either type in the jacket.

Shoulder Pads

Custom-made shoulder pads are not difficult to make. The size is determined by the size of the jacket pattern. The thickness is easy to regulate for individual fitting requirements.



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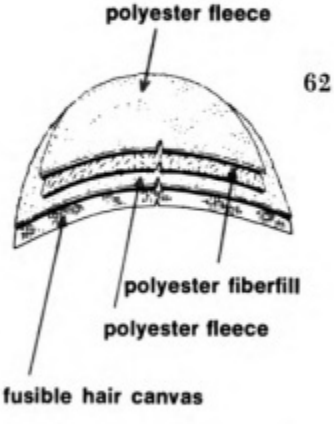
1. Making pattern: Pin jacket back pattern to front pattern, matching shoulder seamlines; if jacket has a side section, pin jacket side pattern to back pattern, matching side seamlines. At shoulder seam, measure and mark 1″ (2.5 cm) in from neck seamline. Measure and mark 1″ (2.5 cm) toward shoulder from each armhole notch. Mark with a curved line. Cover with tissue paper and trace cutting line of armhole; trace new curve connecting marks, as shown (61). Indicate front, back and shoulder seam on tissue; cut out shoulder pad pattern.

2. Cutting: For a pair of shoulder pads, use this pattern and cut the following sections (62):

- *Upper Side*—Fusible hair canvas or fusible interfacing, 2 sections. (Flip pattern for second shoulder pad.) Clip armhole edge to indicate position of shoulder seam.
- *Under Side*—Cut 4 sections of polyester fleece, 2 for each shoulder pad. On 2 sections, trim 1″ (2.5 cm) off curved side.
- *Filler*—Polyester fiberfill (in sheet form), 2-6 sections, depending on amount of padding desired. On 2 sections, trim 1½″ (3.8 cm) off the curved side. Additional layers can be added for more shaping. Be sure to trim each succeeding layer smaller.



62

3. Making shoulder pads: For each shoulder pad, fuse the section of fusible hair canvas (fusible interfacing) to the section of polyester fleece of the same size. To shape pad, place over a pressing ham or sleeve roll, fleece side down, and refuse. Place graded sections of fiberfill against fleece side of

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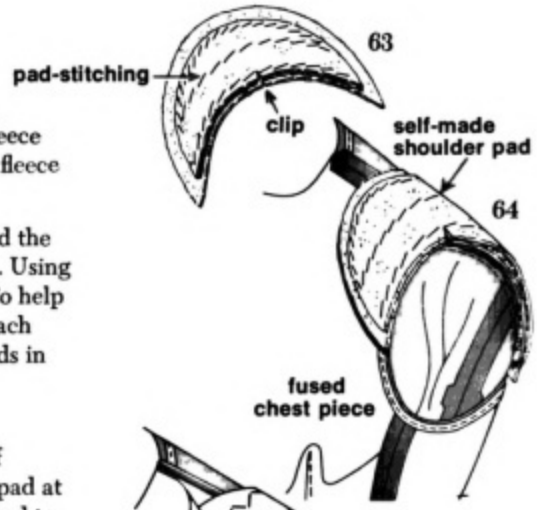
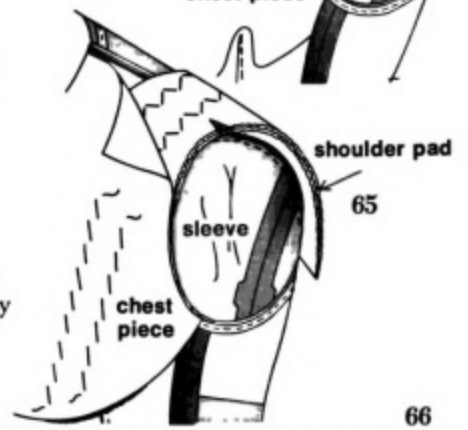
shoulder pad, with largest section of fiberfill next to fleece and armhole edges even. Center remaining section of fleece over fiberfill layers and pin.

4. Pad-stitching: As you stitch on the fleece side, hold the pad in your hand in the shape it will have when worn. Using a single thread, pad-stitch the layers together (63). To help hold the shape after pad-stitching, pin the 2 ends of each shoulder pad together until you are ready to insert pads in jacket.

5. Inserting shoulder pads:

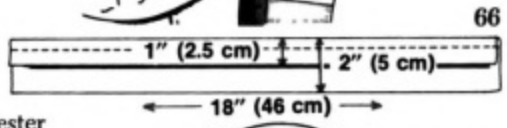
- *Jacket with a Fused Chest Piece*—Match edge of shoulder pad to cut edge of armhole with clip in pad at shoulder seam. Since shoulder pad cannot be tacked to the fused chest piece, tack by hand to armhole and shoulder seam allowances (64).
- *Jacket with a Floating Chest Piece*—With the canvas side of the shoulder pad next to the jacket, slip the shorter end of the shoulder pad into the pocket in the chest piece. Match edge of shoulder pad to cut edge of armhole with clip in pad at shoulder seam (65). Tack by hand with running stitches to armhole seam allowance and chest piece.



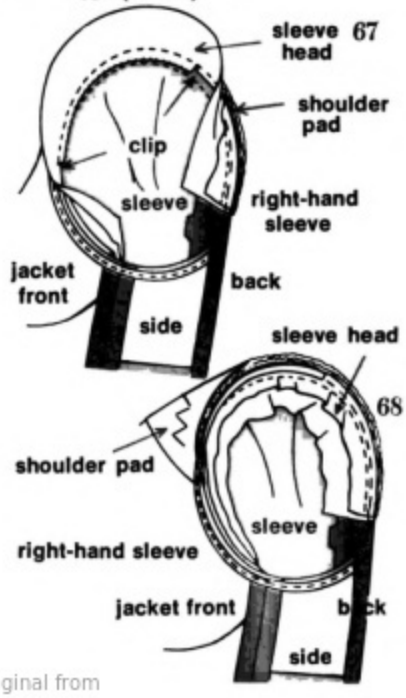


Sleeve Heads

1. Making sleeve head: For each sleeve cut a strip of polyester fleece, 18″ (46 cm) long and 3″ (7.5 cm) wide. On one long edge, fold over 1″ (2.5 cm) and machine-stitch ⅜″ (1 cm) from fold (66).



2. Attaching sleeve head: After shoulder pads are in place, attach sleeve heads inside the armhole: Starting at back side seam of *jacket*, place the prepared strip on sleeve seam allowance, with wide side next to sleeve and fold even with raw armhole edge. Hand-stitch sleeve head to seam allowance, stopping 1½″ (3.8 cm) above back seam of *sleeve*. At this point, make a ¼″ (6 mm) clip through fold of sleeve head. At the clip, flip the sleeve head up so fold now lies along armhole seam line; whipstitch fold to seam line (67) around top of armhole. About 5″ (12.5 cm) down from shoulder seam on front of jacket, clip again through sleeve head fold, flip strip so fold is again even with raw armhole edge. (This clip and flip technique helps the top of sleeve look smooth, and the lower portion look more rounded.) Hand-stitch as before to seam allowance as far as front seam of sleeve. Cut off end of sleeve head even with seam. Finish off; turn sleeve head into sleeve (68).



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LINING

This method for attaching the lining coordinates with the collar method that follows. The jacket facings are joined to the lining and then this facing-lining unit is stitched to the jacket by machine. When the collar is attached, the neck edges of both the jacket and lining will be enclosed. Quality jackets, even in summer weight suits, almost always have full linings. However, if you prefer a half lining, follow directions below for altering the lining pattern. For a half lining, be sure the jacket fabric is opaque. In either full or half lining, the inside welt pocket and arm shields are optional.

Cutting and Joining Lining

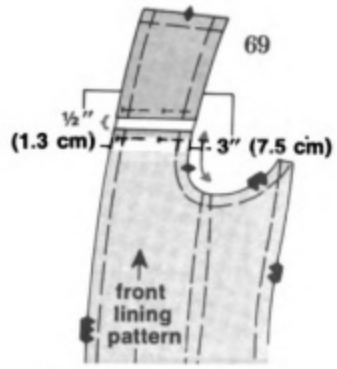
1. ALTERING PATTERN FOR FRONT PLEAT: To help eliminate strain from the contents of the inside welt pocket in a woven lining, a pleat can be provided for ease. (A pleat is not necessary for a knit lining.) If your pattern doesn't have a pleat, the *front* lining pattern can be altered. Slash front lining pattern 3″ (7.5 cm) above bottom of armhole. Add ½″ (1.3 cm) to pattern (69). The entire full lining can now be cut out.

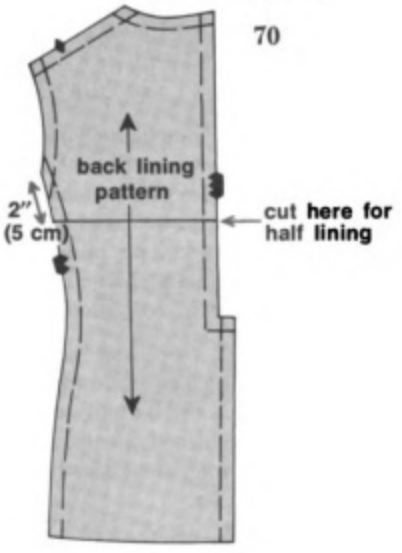
2. ALTERING PATTERN FOR HALF LINING: For a half lining only, cut off *back* pattern 2″ (5 cm) below armhole (70). Eliminate center back pleat.

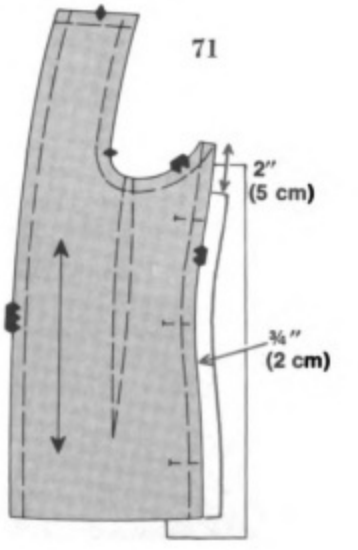
Cut out front lining as follows: For a jacket pattern without a side section, add ¾″ (2 cm) to front side seam allowance. For jacket pattern with a side section, add ¾″ (2 cm) to side back seam allowance (71). This is done so that lining fabric will cover the jacket seam allowances.

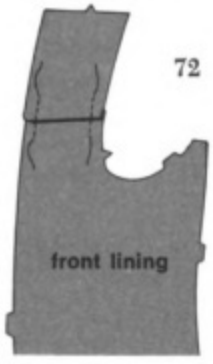
3. FORMING FRONT PLEAT: Mark the area added for pleat in seam allowances. Fold top marks to meet bottom marks, forming a ¼″ (6 mm) pleat in lining. Stitch pleat in place, ½″ (1.3 cm) from raw edges (72).

4. JOINING FACINGS TO FRONT LINING: Join jacket facings to front lining. For ease in handling, make the inside welt pocket next, before the lining is completely assembled.









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Inside Welt Pocket

This pocket, similar in construction to a patch bound buttonhole, is located about 3½″ (9 cm) below the pleat in the front lining. The pocket extends ¾″ (2 cm) into the facing of the jacket to provide support. This provides for an optional pen pocket. To add the extra pocket depth, follow the directions below for cutting the pocket.

1. Cutting: For each inside pocket, cut the following:
   - *Pocket*—Pocket lining fabric, 6½″ (16.5 cm) wide and 16″ (40.5 cm) long.
   - *Underlay*—Jacket lining fabric, 6½″ (16.5 cm) wide and 6″ (15 cm) long.

2. Preparing pocket: Following illustration (73) for placement, mark pocket opening on *both* sides of pocket. On two sides of the underlay, the sides measuring 6½″ (16.5 cm), press raw edges ¼″ (6 mm) to wrong side. On right side of pocket, pin underlay over marked opening, with raw edges even as shown (74). Stitch underlay to right side of pocket along folded edges.

3. Finishing the openings: With right sides together, pin pocket (with underlay side down and *shorter* end of pocket at the bottom) to right side of jacket lining, matching marked openings. Using 12-15 stitches per inch and beginning at center of one long side, stitch around marked opening.

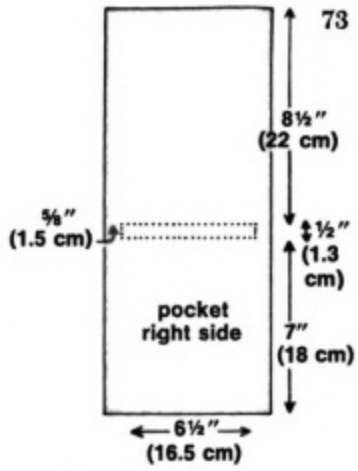
4. Slash carefully through center of marked opening, stopping ½″ (1.3 cm) from ends; clip diagonally into each corner, forming triangles at ends (75). Turn pocket and triangles to inside. Leave long seam allowances inside welts but press triangles *away* from opening.

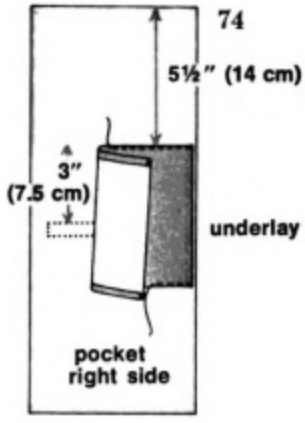
5. Forming the welts: To make lips of welts, fold pocket over long seam allowances; press folds to meet in exact center of opening (76). From the right side, stitch in the ditch across top and bottom of welts through all thicknesses.

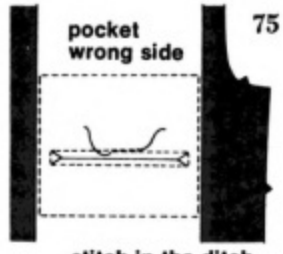
6. Forming the pocket: Fold pocket down, right sides together, raw edges even. Stitch ⅝″ (1.5 cm) seam around sides and bottom of pocket, being sure to catch triangles in the stitching and to round off bottom corners. Stitch again ⅛″ (3 mm) away (77).

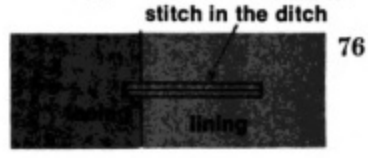
7. To hold top of pocket in upward position, fold jacket lining down over welts, exposing top fold of pocket. Stitch across top of pocket, ¼″ (6 mm) from fold.

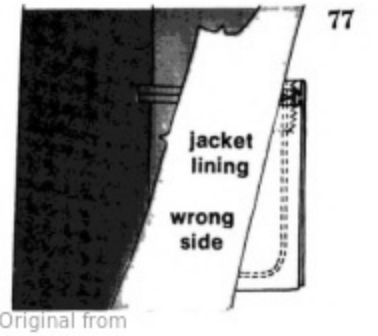
8. Adding a pencil pocket: Fold jacket lining up over welts,











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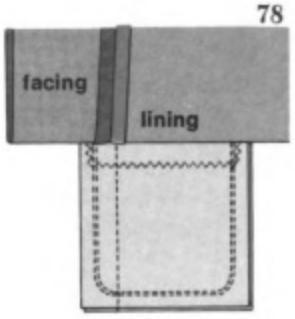
exposing pocket. Beginning at facing-lining seam, stitch down length of pocket, forming a ¾″ (2 cm) wide section for pencil or pen (78). From the right side, stitch back and forth across welts at facing-lining seam (79).

78



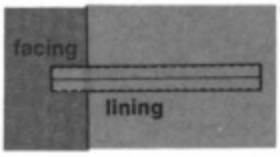
Assembling the Lining

After completing inside welt pockets, finish assembling the lining. On fully lined jackets if you wish to make arm shields, follow directions below and insert them before lining sleeves are set in.

Arm Shields

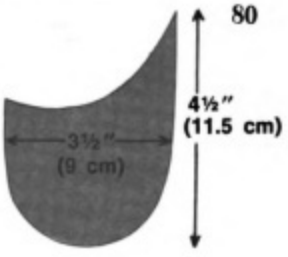
Arm shields can be included on jackets with full linings to help prevent deterioration of the lining from perspiration. Each shield is made of two layers of jacket fabric, bound with lining fabric. Although ready-made shields are available, they are unattractive and must be placed between the lining and the jacket; the method given here covers the lining and therefore protects it better.

79



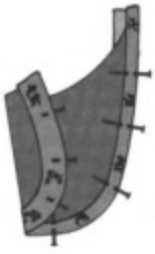
1. CUTTING: For each shield, cut two sections of jacket fabric with the dimensions shown (80) or larger, if desired. (For underarm curve, follow shape of armhole on jacket pattern.) Place the two shield sections wrong sides together and stitch around, close to edge.

80



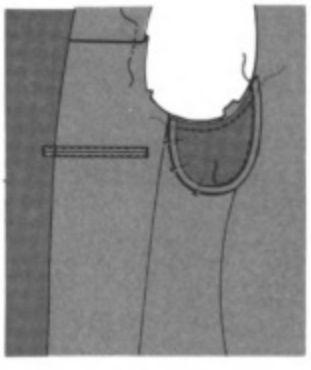
2. BINDING: Cut a bias strip of lining, 1″ (2.5 cm) wide as long as necessary to bind bottom curve of shield. With right sides together and raw edges even, pin one edge of strip to shield. Stitch ¼″ (6 mm) from edge. Fold tape up and over edge of shield to under side. Pin on right side, catching binding in place underneath (81).

81



3. STITCHING SHIELD TO LINING: Place under side of shield on right side of lining, with underarm edges even. From the right side, stitch in the ditch between binding and shield, catching shield to jacket lining. At underarm, baste shield to lining ½″ (1.3 cm) from edge (82).

82



Sleeve Lining

Before proceeding with this section, be sure sleeve hem of jacket is completed. Sleeve linings may be set in by hand or by machine. For added strength, the *machine method* is used. However, with this method the sleeves must be set into the lining *before* the facing-lining unit is attached to the jacket. Prepare sleeve lining as follows: Stitch seams in sleeve lining. Press seams open. Place rows of ease-stitching in cap of sleeve. Pull up ease-stitching. With right

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sides together, pin sleeve lining to jacket lining, adjusting to fit. Stitch in place. Around the armhole, it is necessary to tack the lining seam allowances to the jacket seam allowances to prevent the sleeve lining from pulling inside out. To complete sleeve lining, turn under lining hem allowance so that fold falls about ½″ (1.3 cm) from finished hem edge of sleeve. Slipstitch lining to sleeve hem allowance about ½″ (1.3 cm) under lining fold, which allows for an ease tuck.

If setting sleeves in *by hand*, the facing-lining unit is attached to the jacket *first*. (See below.) Hand-stitch jacket lining to armhole seam allowances with a loose running stitch. Complete sleeve hem. Stitch seams in sleeve lining. Press seams open. Place rows of ease-stitching in cap of sleeve. Pull up ease-stitching, turning under ⅝″ (1.5 cm) seam allowance. Pin sleeve lining in place, adjusting to fit armhole. Whip stitch in place. Turn under lining hem allowance so that fold falls about ½″ (1.3 cm) from finished hem edge of sleeve. Slipstitch lining to sleeve hem allowance about ½″ (1.3 cm) under lining fold, which allows for an ease tuck (83).

Attaching Facing-lining Unit

Pin facings to jacket, right sides together, matching edges of facing and jacket front. Beginning at lower end of facing, stitch facing to jacket front, ending at lapel marking at neckline. Grade seam allowances, being sure the jacket seam allowance is the widest. However, at the point where the lapel turns back and the facing becomes the outside of the jacket, the facing seam allowance becomes the widest. This is called reverse grading. Turn lining to right side; machine-baste the wrong sides of lining and jacket together at the neck edge.

1. COMPLETING HALF LINING: Use a Hong Kong finish on raw edges of center back seam allowances, folded back extension of the vent, and back hem. To do this, cut a bias strip of lining, 1″ (2.5 cm) wide and as long as necessary. With right sides together and raw edges even, stitch bias to garment, ¼″

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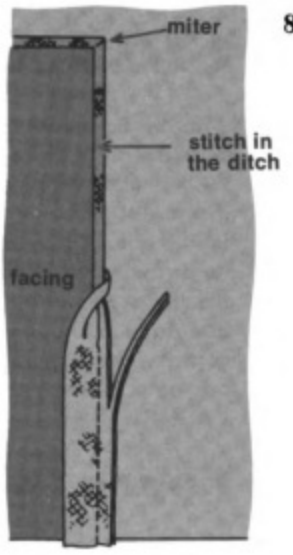
(6 mm) from raw edge (84). Miter corners of bias tape on vent. Trim seam allowance to ⅛" (3 mm), if desired. Press bias up, then turn to wrong side, encasing raw edge. On the right side, stitch in the ditch between garment and bias seam through all thicknesses to secure bias strip (84). At hem, fold up hem allowance and catch-stitch in place.

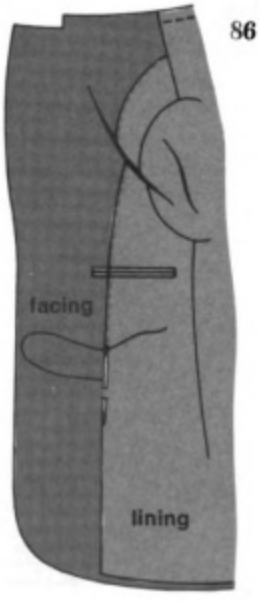


84

Make a facing for the underlayer of the vent, as follows: Cut a double layer of lining fabric, as wide as the interfaced area with one edge placed on the fold and as long as the vent opening plus seam allowances. With right sides together and raw edges even, place the folded vent facing (wrong sides together) on the underlayer of the vent. Stitch seam on long open edge of vent; grade seam allowance; understitch. Turn under seam allowances of facing and slipstitch in place.

Attach half lining to jacket at side seams, as follows: Turn lining under ¼" (6 mm) and fold over side back seam allowances. Slipstitch in place to jacket, completely covering side seam allowances of jacket (85). Baste lining to jacket at neck edge.

2. Securing front facings to interfacings: To hold front facings in place, catch loosely with hand, running stitches in the seam formed between facing and lining. This is called stitch in the ditch (86). Be sure to catch only the interfacing, not the jacket fabric. Do not stitch in pocket area.



86

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COLLAR

After the jacket has been lined, follow the method below for a beautifully tailored collar that lies flat. The undercollar is made of fabric which will be compatible with the care requirements of the jacket fabric. For lightweight washable wovens, the long seam allowances have been included on the undercollar and will be turned under and edge-stitched. For all other fabrics, the seam allowances have been cut off to eliminate bulk. On the upper collar, the ends have been extended and wrapped to the under side for sharp, neat corners. This technique produced the best results of all the methods tested. Before cutting out the collar, see FUSING INTERFACING—Undercollar, page 21.

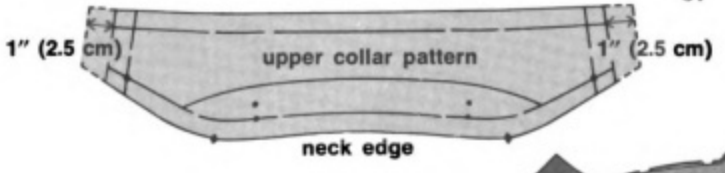
Upper Collar

1. ADJUSTING PATTERN AND CUTTING: Before cutting out upper collar, extend ends of pattern 1″ (2.5 cm) (87). Cut out upper collar and transfer all marks except roll line, whether interfaced or not. On long unnotched edge, turn ⅝″ (1.5 cm) seam allowance to wrong side; press. Baste close to fold.

2. ATTACHING UPPER COLLAR: Match markings and clip neck edge where necessary, pin right side of upper collar to wrong side of neck edge (including lining); baste. Stitch ⅝″ (1.5 cm) seam between end-markings (88). Grade seam allowance by trimming jacket seam allowance to ¼″ (6 mm) and upper collar seam allowance to ⅜″ (1 cm). Press all seam allowances and collar up, away from garment.

For lightweight washable woven fabrics only, finish raw ends of collar by folding ends ⅜″ (1 cm) to wrong side and edge-stitching.

87



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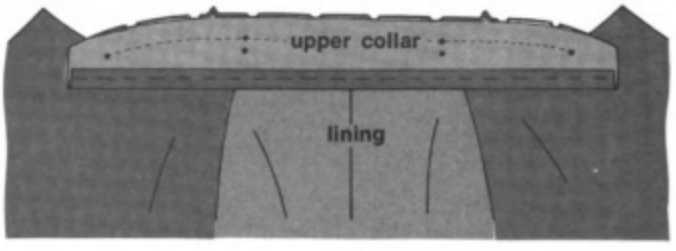

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Undercollar

1. Joining at center back: If using a two-piece undercollar, join the center back seam; press open; and topstitch ⅛" (3 mm) on each side of seam. Trim seam allowances (89).

Note: *For lightweight washable woven undercollar only*: To finish raw edges, fold seam allowances on long edges of undercollar to wrong side and edge-stitch close to fold; trim close to stitching.

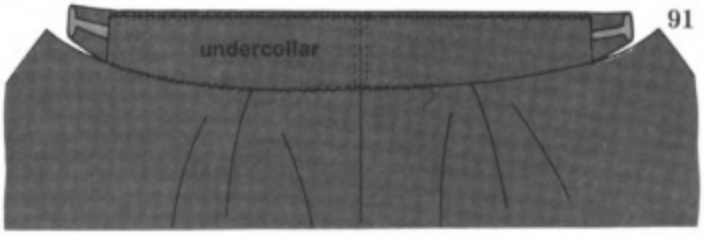
2. Setting the shape: Fold undercollar on roll line, hair canvas side out, in the position collar will actually be worn. Double check placement of roll line to be sure back neckline seam is covered. Pin collar to a pressing ham (or towels which have been tightly rolled) and press with lots of steam to set in the shape (90). Allow collar to dry thoroughly before handling.

3. Joining undercollar to upper collar: With wrong sides together, pin undercollar to upper collar, placing the outer edge (raw or stitched, depending on fabric) 1/16" (1.5 mm) from fold of upper collar and on the seamline at the neck edge. Catch-stitch over long edges of undercollar, taking small stitches, close together (91).

4. Finishing ends: For sharp corners, fold extensions to under side of collar and catch-stitch or blanket-stitch around extensions (92). Fold collar down, so that bottom edge covers the neck seamline. This technique produces a professional-looking result.

89

91



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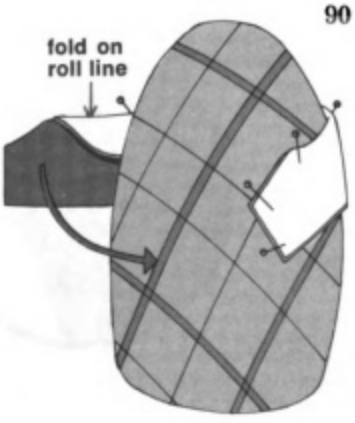

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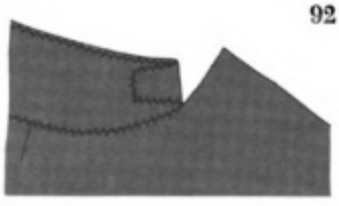

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FINISHING

Pressing

Before buttonholes are made, have your jacket professionally pressed by a tailor or dry cleaner. To indicate exactly where you want the lapel to roll, lightly steam-press the roll line. In addition, explain to presser exactly what you want done.

Topstitching

Depending upon the style of the jacket, the fabric, and the effect you desire, topstitching can provide the perfect finishing touch for a man's jacket. Detail areas, such as cuffs and pocket flaps, are usually topstitched after they are constructed but before they are sewn to the garment. The jacket front, lapel and collar should be topstitched after the jacket is professionally pressed.

Always test topstitching first on a sample of fabric containing the same layers of fabric as the area on the jacket to be topstitched. Use one of the following thread recommendations:

- Regular thread for the top and for the bobbin. The top thread may be double for more prominent stitching. Use either two spools or, if you have only one spool pin, use two bobbins for the top thread. Holding the two threads together as one, thread the machine as usual, but put each thread through a separate tension disc if possible. Otherwise both threads can go through one disc.
- Buttonhole twist for the top and for the bobbin.
- Buttonhole twist for the top and regular thread for the bobbin.
- Regular thread for the top and buttonhole twist for the bobbin.

  Generally, topstitching is done from the right side of the garment; however, if you are using buttonhole twist in the bobbin only or can achieve a better looking stitch on the bobbin side, then you'll want to topstitch from the wrong side of the garment.

  Regulate the tension and stitch length to insure perfect stitches and the look you want. A longer stitch is more effective. To achieve straight, even stitching, use a gauge as you stitch—the gauge on the throat plate, the width of the presser foot, a quilting foot, or sewing tape made for this purpose.

  For professional results, do *not* back-stitch or tie a knot at

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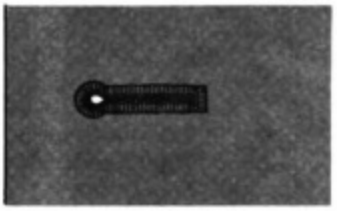
the end of a row of stitching. Leave long enough thread ends so that they can be threaded with a hand needle and worked invisibly between garment layers.

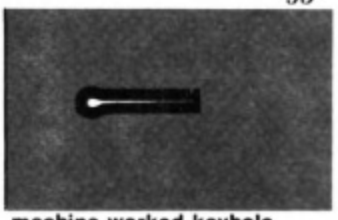
When topstitching the front of a man's jacket, at the point where the lapel turns back and the facing becomes the outside of the jacket, remember to topstitch from the other side of the jacket if your bobbin stitching looks different from the top. At the notch in the collar, the topstitching should stop and begin again, as shown (93).

94



hand-worked keyhole

95



machine-worked keyhole

Keyhole Buttonholes

After the jacket is pressed, keyhole buttonholes should be made on the left jacket front. On 3-button jackets, make the top buttonhole from the facing side, since the lapel begins to roll at the top buttonhole and it's the facing side that can be seen.

Keyhole buttonholes are horizontal and should be corded for body and strength. Although usually made by hand (94) for menswear, keyhole buttonholes can be made on some machines (95). Follow your sewing machine manual for instructions. Always make a test buttonhole on the same layers of fabric as in the buttonhole area.

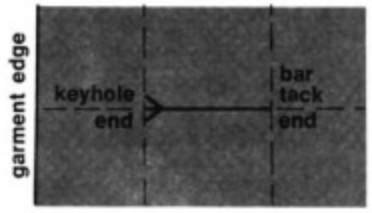
For hand-worked buttonholes, use buttonhole twist thread, waxed. To wax the thread, draw it over a piece of beeswax; use wax sparingly. This helps to prevent the thread from tangling. For cording, use button and carpet thread doubled, twisted and waxed, or a single strand of pearl cotton.

1. OVERCASTING: Before hand working, overcast the buttonhole, holding the cord in place.

   - *Overcasting by hand*—Cut the buttonhole slit, making small diagonal slashes at keyhole end, as shown (96). With cording held close to edge, overcast edges (97).
   - *Overcasting by machine*—Starting at the bar tack end and working over the cord, make a buttonhole, leaving the keyhole end open; use a narrow, open zigzag stitch and be careful not to stitch into the cord (98). Cut the buttonhole slit between end-lines, making small diagonal slashes at keyhole end, as shown (96). Draw up the cording-ends, gently to bring loop close to keyhole slashes.

2. WORKING BUTTONHOLE STITCH: Insert needle into slit and bring out just below overcasting. Bring thread from the eye of the needle from right to left under the point of needle.

96



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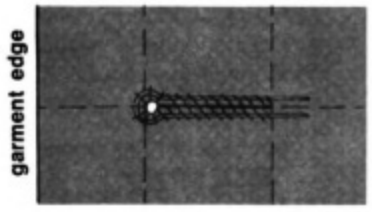

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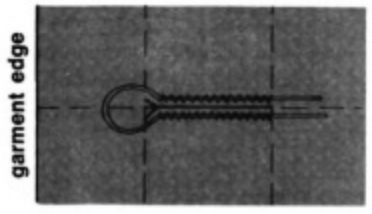

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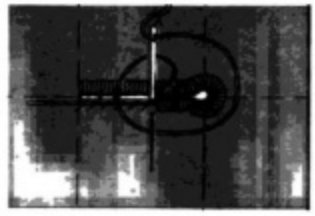
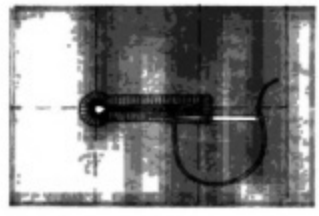
Draw needle away from you so that purl (knot) comes at the edge of the slit. Do not draw thread tight. Repeat, placing stitches close together until buttonhole is complete (99).

99



3. Making the bar tack: Before making the bar tack, gently draw up both cording threads to firm up the buttonhole. Thread ends of cording into a tapestry needle and bring them through to inside, between facing and interfacing. Cut off, leaving short ends. To make the bar tack, take one or more stitches across end of buttonhole, spanning width of both rows (100). Then work over this thread with blanket stitch. Put needle through to wrong side. Run thread under a few stitches and cut. Steam press buttonholes, shaping each keyhole with an awl.

100

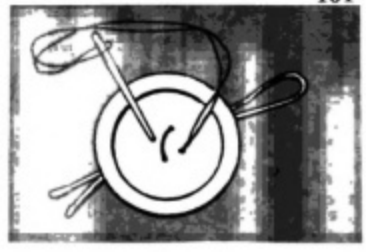


4. Sewing on button: A "working" button always needs a shank, to allow the buttonhole to fit smoothly under it. For a sew-thru button, a shank is made out of thread.

Use a single or double thread. Make a small knot at end. On right side of garment (knot will be covered by button), take a small stitch at button position, picking up all thicknesses, but being careful not to let stitch show through facing fabric in a jacket or coat. Take a second small stitch across the same space.

Buttons

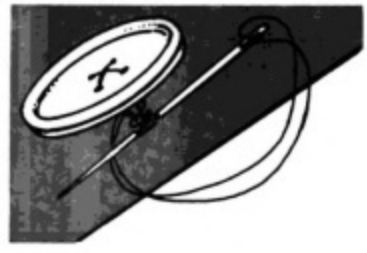
101



Sew-thru button—Bring thread up through one hole in button. Centering button over stitch, place a bobby pin or matchstick between button and fabric (101), and take three or four stitches through each pair of holes. Bring needle and thread out between button and fabric, remove bobby pin or matchstick, and wind thread a number of times around the attaching thread, to form a shank. Take a small stitch in fabric (102). Finish off thread securely.

Shank Button—If length of shank is sufficient, take 6 to 8 stitches (less if thread is doubled) through shank and finish off as with sew-thru button.

102



Now that you have completed this jacket, we hope that you are satisfied with the result and will continue to sew menswear. Try making a pair of pants to coordinate or match the jacket by using the techniques recommended in *Sewing Menswear-Pants*, U.S. Department of Agriculture publication PA-1115. Available from Superintendent of Documents, Washington, D.C. 20402.

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