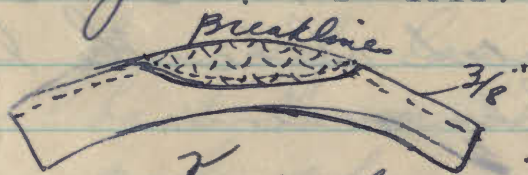


canvas is just lapped over. This prevents bulkiness. Place wrong side to wrong side. Mark in breakline and machine stitched on breakline and one $\frac{1}{8}$ " nearest the neckline. The neck edge of a tailored collar is curved. Do Lapel stitch holding over your finger to make it roll. Measure in $\frac{3}{8}$ " on the neck edge and mark very carefully with chalk. Stitch on the line. Fold on breakline and press it down. After Molding.



Keep pressing and curve on the breakline until it looks like a horse shoe. This shape is what makes the collar stay against the neck.

III Procedure of pinning collar to the garment.

- (1) Pin center back to center back of the garment, taking $\frac{3}{8}$ " seam off the garment. There is no seam at the under collar.

- (2) Pin breakline of collar to breakline of garment. This is very important.
- (3) Pin from center back so collar will stay in position for about $1\frac{1}{2}$ " on either side of center back. at about the shoulder point there should be at least $\frac{3}{8}$ " ease in the collar, not in the garment. This is to make the collar stay around the neck. Pin from the breakline over towards the lapel smoothly right to the notch of lapel so that it is even with the finished edge of lapel.
- (4) Fell the collar down very tightly.
- (5) Measure in on the outer edge of collar $\frac{3}{8}$ " and stitch by machine. The twill tape of the breakline should be used stitched at back continuing from the front. The tape is kept about $1\frac{1}{2}$ " away from the center back. It has a tendency to pull the collar at the center back.

Placing of Top Collar

I

Take top collar and place wrong side to wrong, and extending the collar on the outer edge about $\frac{3}{8}$ " or seam's width. Baste along the edge and on the breakline so that it is smooth.

(2) Pin facing very smoothly at the lower edge.



(3) at neck line of facing, turn the facing down so that you follow the same neckline of the melton.

This will give you the exact amount of seam for both collar and facing and also will give a better line i.e. no pucker in collar.

(4) Take and baste along the edge of facing & collar with a colored thread. Also put in balance marks, unbaste collar, turn it down; match the balance mark and seam ^{line} mark & pin very carefully and baste.

(5) Stitch it with machine right to the very notch of the lapel.

(6) Press seam open; take and tack this seam to collar on the inside. This tacking is permanent.

- (7) Pin collar back into position with $\frac{3}{8}$ " outer edge and sides. Baste along edge & on breakline. Smooth the collar.
- (8) Turn and pin the top collar in between the melton and the lining canvas. At the corners of the collar try to match with the peak of lapel.
We use this method in putting on tailored collar because it makes a neat collar and therefore, gives that tailored effect.
- (9) Baste and fell very tightly to the collar.
- (10) At neck edge cross stitch

Sailmaking equipments

		Price
Press cloth	We do not use much. Use drills or pressing canvas. Drills a heavy material twill weave, diagonal 1" from selway is a blue line. 27" wide	15¢ - 25¢
Tie Stick	Can be covered. To press seams and creases	25¢
Horn or cushion	To press tops of arms. Hole steamed open.	1.00
Sleeve Board	If depends on size. Should be padded with same kind of material. Drills is very fine.	1.75
Seam Board	Used where you can't get on ironing board.	
Velvet Press Pad	Press material the face pile or material the other.	1.00
Beater	Made of hard wood. Actually to beat seams up. Good to punch.	50¢
Cheese Block	Used for tweeds or something that needs hard pressing. It is made of hickory wood. It should be covered with a pad	5.00

Press everything as you go along and you will have much better results.

Skirts Arrow $\frac{1}{2}$ size

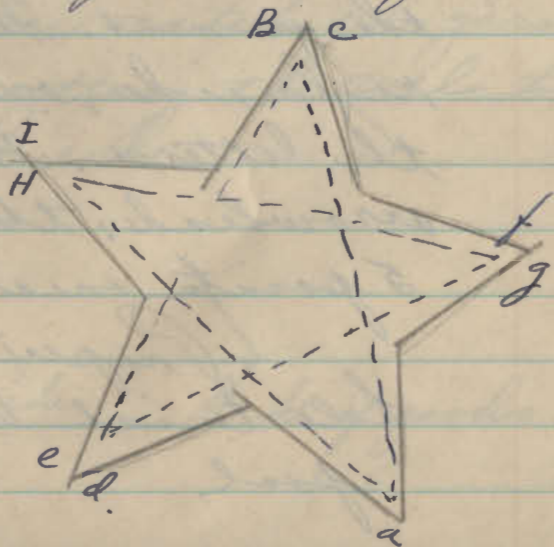
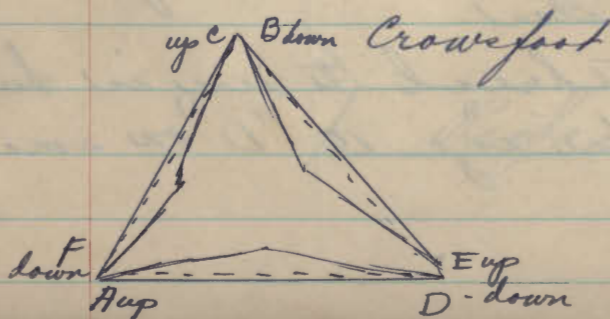
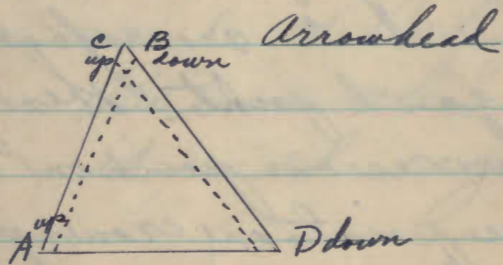


$\frac{1}{4}$ " down from very edge.
 1" down from $\frac{1}{4}$ " mark.
 $\frac{1}{4}$ " down from $\frac{1}{4}$ " mark.
 $1\frac{1}{2}$ " out
 Stitch from a - e

Proper thread to use for arrowheads, crowfeet, etc. is cotton twist. Use size 10 "D" on small spool.

On arrowhead there is only 1 point. on crowfeet there are 2 points and on the star there are 5 points.

First cut the design on the construction (colored) paper. Then baste the paper design on the garment on the right side with a basting thread. Baste on each point. Then follow the letters.



Steps to make a star.



#1



#2



#3



#4

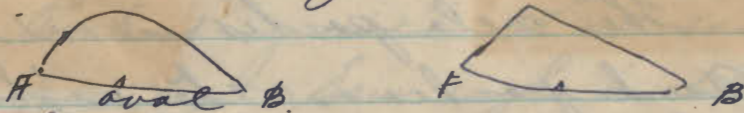
Arrowhead. Start from a - B then to C down to d then under to A again.

Crowsfoot. Divide each equal side into $\frac{1}{2}$ comes in $\frac{1}{8}$ ". Cut the crowsfoot out on the colored paper that matches the garment. Then baste crowsfoot on the right side, on each point. Then follow the letters. There is one point on the arrowhead; three points on crowsfoot and 5 points on a star.

Paper thread to use is button hole twist. Use size 10 "D" on small spool.

Shoulder Pads.

There are 2 different kinds of shoulder pads. The triangle and a round pad.

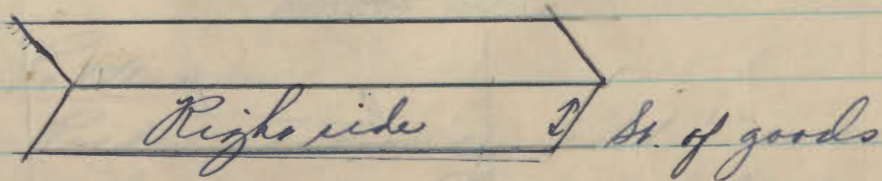


The triangle pads are used for darted sleeves. If you have a roundness or fullness on the sleeve, then use the oval shaped pad.

There is a right and a wrong to the pads. Place the muslin side against your body and felt or wadded side against the coat. Short end from the notch is the front - long end goes on back.

Pattern for a welt

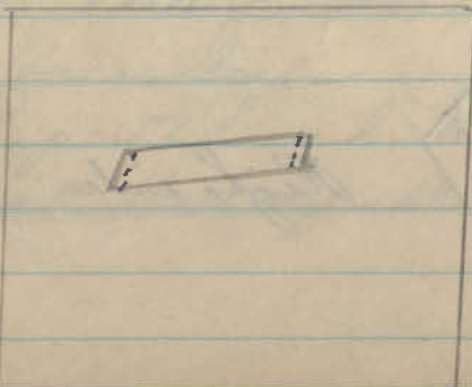
Place a folded top to the welt section and trace. Add $\frac{1}{4}$ " seam for the welt. When cutting the welt on the striped material make the stripes match the garment. Be sure when cutting the welt to place it on the right side.



Sailoring

Wels Pockets

The wels pocket is on the left side. Mark pocket on the right side of the material. The length of the pocket is from 3" to 3 $\frac{3}{4}$ " - the width is usually $\frac{5}{8}$ ". Run 2 stitches inside of the wels to keep it from stretching & avoid bulkiness. Fold wels, right side to the right side. Extend $\frac{1}{16}$ " on the side that has the two stitchings. Avoid the side seam poking out. Trim the seams in step. Then press it after its turned to the right side. From the folded edge draw a line $\frac{5}{8}$ " - that line is a guide line. Then stitch it by curving it toward inside of the machine. Cut pair of pocket section in the same shape of the wels about 1" wider and the depth about 3"-4"




- (1) Finished position on the garment.
- (2) Turn it down.
- (3) Right side down of the pocket section to the well.
- (4) Pick it up with $\frac{1}{2}$ " on each side and $\frac{1}{2}$ " from top. Sew right on the guide line.
- (5) Then stitch it on the garment on the lower line - on the guide line - just to the well.
- (6) Then place the top section pocket $\frac{1}{4}$ " from top line and $\frac{1}{2}$ " from each side.
- (7) Then place right side of the pocket section to the right side of the garment - stitch it on the garment - back tack ends. Then check to see if everything is correct before you cut it like you would a bound buttonhole.
- (8) Then turn it all to the wrong side.
- (9) Paste the bottom side. Also paste the back section through the well.
- (10) Next sew the side well section. It could be sewed by hand.
- (11) Final step - Sew the pocket section. Then press it leaving the pocket closed.



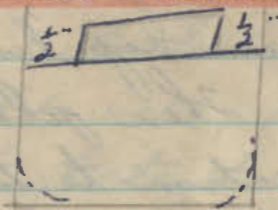
300 Pattern

Pocket sections - add $\frac{1}{2}$ " on each side. 3" is the depth. Place a folded top to the well section and trace. Add $\frac{1}{4}$ " seam.

for the welt. Cutting the welt on striped material - the stripes must match. Be sure when cutting the welt, to place it on the right side. 

The grain of the material that shows the straight of goods is on the right side of the welt.

Welt and Duck Pockets



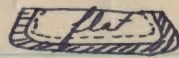
(1) Square out from the armhole, the old armhole.

(2) From that line square up to hit the furthest curve of the armhole. Then measure from that point $1'' - 1\frac{1}{2}''$. Then measure $3''$ for the length of the welt pocket.

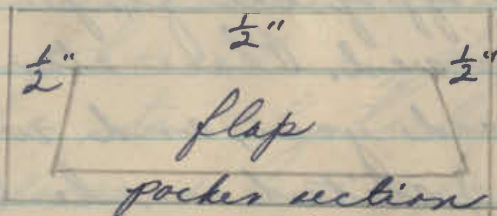
Flap Pocket

Usually seen in length from $4'' - 5\frac{1}{2}''$. Width of flap is $1\frac{3}{4}'' - 2''$. Prepare flap, standard size, one out of lining and one out of wool. $\frac{1}{8}''$ taken out along the edges on lining piece - to keep the seams from poking out on the right side of the flap. Then place right

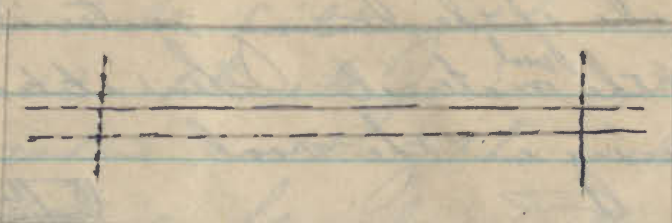
side of the lining material to the right side of the ^{wool} material. Then stitch with lining up, easing in the wool.



Then turn & baste along the edge & press it out. Be sure when making flap pockets to prepare all the flaps at once. Measure amount of the flap & stitch on the guide line. Pocket section - cut out of the lining. Place right side of the flap to the right of the pocket section. Leave $\frac{1}{2}$ " on the top & the side of the pocket section & stitch on the guide line.



Next prepare the stand, $1\frac{1}{2}$ " to $1\frac{3}{4}$ " in width - just a straight piece of material usually the length of pocket. Measure $\frac{3}{4}$ " on any side & draw a straight line and run a couple of lines close together on the longer side. It keeps the stand from stretching. The width of the finished stand is $\frac{1}{4}$ ". Fold wrong side to the wrong side and stitch on the $\frac{1}{4}$ " from the folded edge. Then mark the pocket any place you want.



Place pins to mark the corners, on the top line. Then place pocket section (wrong side) to the wrong side of the material. Fold second pocket section $\frac{1}{2}$ " & place it on the wrong side.

Then place the woolly flap to the garment with flap up & stitch it on the top line. Then trim the excess edge off of the flap. Next, stand is to be served. Place stand, the folded edge toward you, and wide side up (facing you) stitch on the lower line.

Ends of the pocket must be even this is very important and see that it is $\frac{1}{2}$ " apart on the wrong side. Then cut it like a buttonhole.

Turn to the wrong side:

(1) baste stand down

(2) baste along the flap. Then

baste stand to the pocket section even to the edge of the pocket section even to the edge of flap. Then press the edges. Next stitch the seam. Then stitch the part of the stand to the top pocket section.

Then last, stitch the pocket section around,
If you use a great deal of the pocket put
a pleat on the pocket section facing you,
to hold it from sagging.

Body Lining

Inter lining is a grey material to give
warmth and add softness to the lining
of the coat. Body lining is to give shape
and body to your coat.

First make pattern for the body lining
Trace the front jacket out with seams on.
front piece is made out of the hysms. Hysms
is made of horsehair, jute and wool. If
you want a strictly tailored look, use hysms.
In soft coat use percale, wigan,
muslin or paper cambric.

Cresoline is for stiffening sleeves
and belts besides canvas.

Prepare pieces and how to cut them.

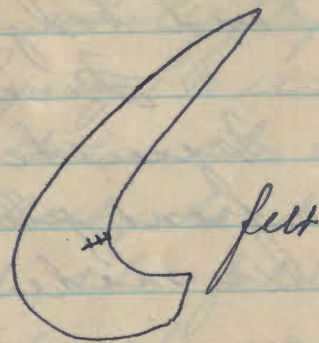
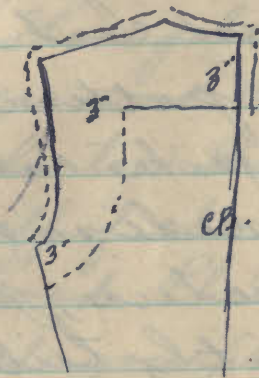
I Pattern cutting and hysms.

Trace front pattern as it is; seam and
all. On the hysms around the facing part
add $\frac{1}{4}$ " more to the seam itself. Wherever there
is a dart in the jacket put it right on
the hysms. When you want a square looking
shoulder, slash $1\frac{1}{4}$ " down near the shoulder.

Dart. Usual width is $\frac{1}{4}$ " - $\frac{3}{4}$ ". Then cut out the dart. If you are using wigan or other material do not cut out the dart.

II Cutting of the Wigan

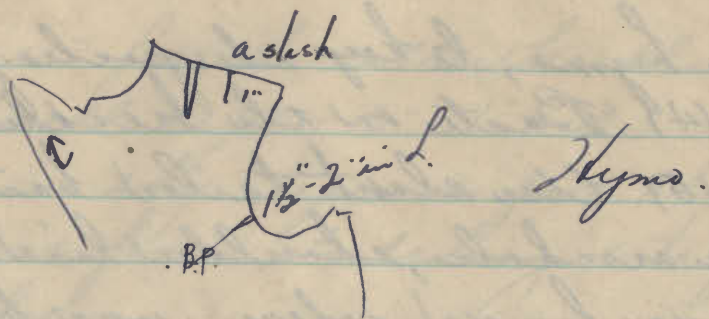
Trace the back - just the upper section - the straight of goods is on the center back. To the wigan add $\frac{1}{4}$ " around the armhole, neckline, and shoulder line.



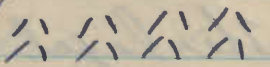
III Felt

Trace just the upper section of the back armhole and all of the front armhole section. There is no straight of goods on felt, therefore it is cut out anyway.

Finishing the darts on the shoulder of the hymns. Cut tape on bias, easy to stitch, stitch one side $\frac{1}{8}$ ". Make them meet in the center and stitch up the shoulder dart. Then zig zag stitch is used. The second dart is spread $\frac{3}{8}$ ". Use hymns cut on bias because it is stiffer, gives that well tailored effect.



Placing of Felt

Place felt on the right side of the yams. Cut in 1" under the arms & take $\frac{1}{8}$ " on each side. Use a overcast stitching to close the dart. To keep the felt from wrinkling & to keep it from shifting the stab stitching is used. Come down 2" from the shoulder and $\frac{3}{4}$ " apart, mark the lines in pencil. The stab stitching is $\frac{3}{8}$ " apart.  Stab stitches

Basting yams to the jacket.

(Attaching body lining to the jacket)

Place taped side to the wrong side of the jacket. Make sure that it extends $\frac{1}{4}$ " along the lapel edge. Most of all the basting is done from the outside of the jacket to keep it looking smooth.

- (1) Baste up the dart.
- (2) Turn jacket back & tack dart to the body lining dart, this is a permanent basting.
- (3) Tack both side of the pockets to

the hems, to keep the pockets from sagging.

(4) Baste on the breakline, this is important.

(5) Use slant tailor basting around the armhole, shoulder line. Baste it over your finger where your body is round.

(6) Next baste along the edge of the lower hems edge.

Preparing front for lapel stitch.

Measure from breakline toward the lapel edge $\frac{1}{2}$ ". Mark it in, in pencil. Remember the breakline is not a straight line. Measure the lines $\frac{3}{8}$ " apart, across the lapel. The lapel stitch is the most important stitch on the tailored jacket. It gives a nice natural roll and firmness. Have lapel side toward you and start from the bottom held over your finger. Do not stitch through the garment and do not pull the stitch too tight.

Putting on the Tape. Keep approximately 2" from the breakline - true edge of the breakline on the basting. When putting on the tape, ease the garment from $\frac{1}{4}$ " to $\frac{3}{8}$ " over the area of the bust. Very important, leave a long tape extending above the lapel

breakline - for the collar breakline. Kind of
tape - twill tape - $\frac{1}{2}$ " - 1" wide

Linon edge tape is put along the lapel
to keep it from stretching & to give a nice
thin edge.

Catching hems at shoulder seam.

Brought just over the shoulder seam &
catch stitched. Next up the hem - measure
it from the floor. Stitch a bias to keep it
from stretching and for firmness. Slip on ^{generally} _{slightly}

Sleeve

The wig on the sleeve is to keep it
from stretching, it is very important on
tailored suits. Not less than 3" ease &
no more than 4" for the round effect
sleeve. 2" - 3" ease gives slight roundness
on the sleeve. There is one dart sleeve
3 - 4 darts. Cut a semi-bias canvas & stitch
that piece when sewing in darts - stitch
together. The canvas must be an inch longer
than the dart. Never use hems, for it will
never press. Check your armhole first
with the pad in. Then measure the armhole
& then the sleeve & find how much ease
to put in at the top of sleeve. Use a draw-
ing back stitch on the upper section of

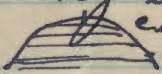
sleeve by hand; the ease will stay in place.

Molding and Shaping of Sleeve

Make your sleeve the shape you carry your arm.

Putting in Sleeve

Put sleeves in first, finding the center of where the first thread comes off, just approximately, and the deepest section of the sleeve hitting the underarm seam. When putting in sleeve pin from the inside.



Preparing of Back

Stitch the dart & center back, 1" center seam for alteration. Purpose of the wigan is to keep the garment from stretching. Overlap the center back of the wigan. Baste the wigan in but not the wigan's edge.


Preparing of the Collar

On strictly tailored suit, the under collar is made out of melton. No seam on under collar except in the center. Reason we use melton is because it gives firmness & it doesn't fray. Melton and canvas are both cut exactly alike. Then put in the breakline on the melton. Then do the lapel stitch near the breakline $\frac{3}{8}$ " all around $\frac{1}{4}$ " from breakline.

Molding and Shaping of collar.

Put in the headline very carefully. Fold on the true headline and press it. Shrink the curve part & stretch the outer edge. The molding of the collar depends on the individual's shape of neck. The collar is $\frac{3}{4}$ " shorter than the lapel for strictly tailored suit. The outer edge of the collar should be at least $\frac{1}{4}$ " - $\frac{1}{2}$ " longer than the stand, then measure $\frac{3}{8}$ " around the collar edge and stitch on machine.

Putting on the Top Collar

The straight of goods on the center back on fold. Place it wrong side to the wrong side, C.B. to C.B. so that the top collar is extending $\frac{3}{8}$ ". Then pin it to the under collar. 

The collar is turned as it should be and pin it. Then baste it very carefully along the outer collar, right on the neckline & the neck edge. The facing is brought over & join it smoothly leaving the pins in.

The edge on the top collar is evenly trimmed with the melton. Then turn facing, feeling the whipped melton under collar. Edge baste the facing & stitch from the facing side. The seam is trimmed to $\frac{1}{4}$ " nap it, and press it open. Then turn it over, baste back to original position, also around the stitched line.

Pads

When you make your own shoulder pads, use sheep wadding. White pads are much expensive. Short end of the pad is the front from the notch, long end goes to the back. Usual price is 7⁵⁰ a pair 10⁰⁰ a pair in the department store.

Lining

When you cut the lining eliminate the facing. About 1 ³/₄ yds. for lining - ordinary suit. If any alteration is made on the outer garments, be sure to make an alteration on the lining too. Make additional seam on shoulder around the armhole, not less than $\frac{1}{2}$ " & no more than 1". Along the facing edge add $\frac{1}{4}$ " seam width. On the center back add 1" (for pleat) for action. Wherever there are seams on outer jacket it is put in lining. Under the arm section add $\frac{1}{2}$ " and $\frac{1}{2}$ " around the top section. No addition is made on darted sleeve. Stitch on the machine all parts & side seam except the shoulder seam.

Strictly men tailored suit is stitched along the facing. The reason - that it lies smoothly, will not tear easily & gives a neater finish. Jack the side seam down

bringing it over smoothly toward the facing.

On the back, baste at the neck & on the black point. At shoulder seam the back lining piece is brought over the front. Baste them ^{slip} _{stitch}

Sleeve

First trim the armhole neatly. Baste sleeve lining about seams width. Rip the sleeve seam 3" down from the shoulder seam. Its almost half way around the armhole. Press open.

Pads

Extend seams width $\pm \frac{1}{8}$ ". Put it between the hymns and felt, catch stitch it down. Bring the felt over smoothly, stretching it slightly.

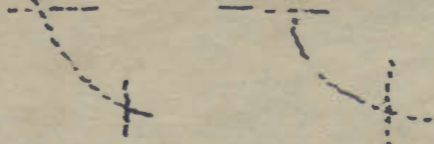
Putting in Sleeve Lining

Place wrong side of the lining to the wrong side of the garment - underarm section of the lining to the underarm section of the garment; extending as the underarm seam at the armhole $\frac{1}{4}$ " beyond the jacket seam. Leaving $\frac{1}{2}$ " around the armhole, baste the sleeve of the lining to the armhole of the jacket piece - it is then slip stitched.

Curved Round pockets.

Cut bias strip 2" wide & length of pocket + 2". Make tucks as you would buttonholes. Pull double yarn through tucks, leaving a little on each end. Mark your curve and mark

Marking of a curved pocket



ends, $\frac{1}{2}$ " on the back sides of the pocket section. Place pocket section on the wrong side of the garment by marking the ends by pins. The tucks are stitched on as you would a buttonhole - cut as you would a bound buttonhole. Baste it down and tack your tucks together from the wrong side & stitch down the ears. Then place the right side of the pocket sections, lining piece & pin it. It is then basted and seams pressed where your top tuck stitches are. Then sew around the pocket.



Tailored buttonholes

Materials. Buttonhole twist - # 10

Gimp - Size 3 if you don't have any use buttonhole twist by doubling it

Beeswax - Stahells - Buttonhole cutter ^{*2.25}
Always have something between material to make a nicer buttonhole. Also keeps the 2 from moving around - baste inside material.

1" buttonhole = 1 yd. thread

$1\frac{1}{8}$ " " = $1\frac{1}{8}$ yd. "

Wax thread thoroughly to keep thread from fraying & knotting. Then take it to the iron and press it. Take off $\frac{1}{32}$ " on each side of the buttonhole to give it more ^{room for} pull.

Materials Needed for Personal suit

- $1\frac{3}{4}$ yds. lining material
- $\frac{3}{4}$ yds. Hymns
- $\frac{1}{2}$ yds. wigan
- $\frac{1}{4}$ yd. canvas
- $\frac{1}{4}$ yd. felt
- 1 yd. melton - under collar, shoulder pads
- 4 yds. buttonhole twist

Procedure for Tailoring a Suit

I Material

- a) Best to use tailoring material
- b) Must be shrunken
 - 1) To shrink, take a sheet and wet it; wring it out; spread open smoothly; take the material, lining it on the fold; spread it out smoothly; then, take and fold in from both ends of sheets roll it up & leave overnight. Be sure that all the wool is done. Take out and spread on table & leave to dry.

Schooling Notes
of Haymore School of Dress
(Angelena Mursicali)

Copied from notes of
Miss Doris Yagi
Instructor at
Tululake Sewing School