



## Sew | Project 1:

# Construction of the Loose-Fitting Shirt Jacket, page 90

These directions are intended to supplement the construction steps described and shown in the book *Sewing Shirts with a Perfect Fit* for each of its four example project garments.

In the book chapters for these projects, the emphasis is on showing how I developed each project from a specific muslin draping exercise, and then how I was able to continue incorporating the draping process into the construction stage itself, to ensure that the draped fit of the preliminary muslins is accurately maintained or adapted successfully when using the specific fashion fabrics and additional details chosen for each garment.

My hope is that just reading through these projects will help anyone take their own next steps after developing one or more fully customized basic fitting shirt patterns as described in the first half of the book, combining these with details available either in my previous books, or from any other pattern sources, or of their own devising, to come up with their own designs for specific garment projects. And then, to feel comfortable turning these ideas into garments without benefit of specific step-by-step directions.

In that spirit, I've generally taken an improvisatory approach to each project, essentially making up techniques and solutions as I came to them while draping with the fashion fabric and the extra-wide seam allowances that make this feasible. This was a bit hair-raising at times, but fun, and it

worked out well in support of my intention to also include at least a few fresh ideas and techniques that I've either not seen or not written about before, which are covered both in the book and in more detail in these directions.

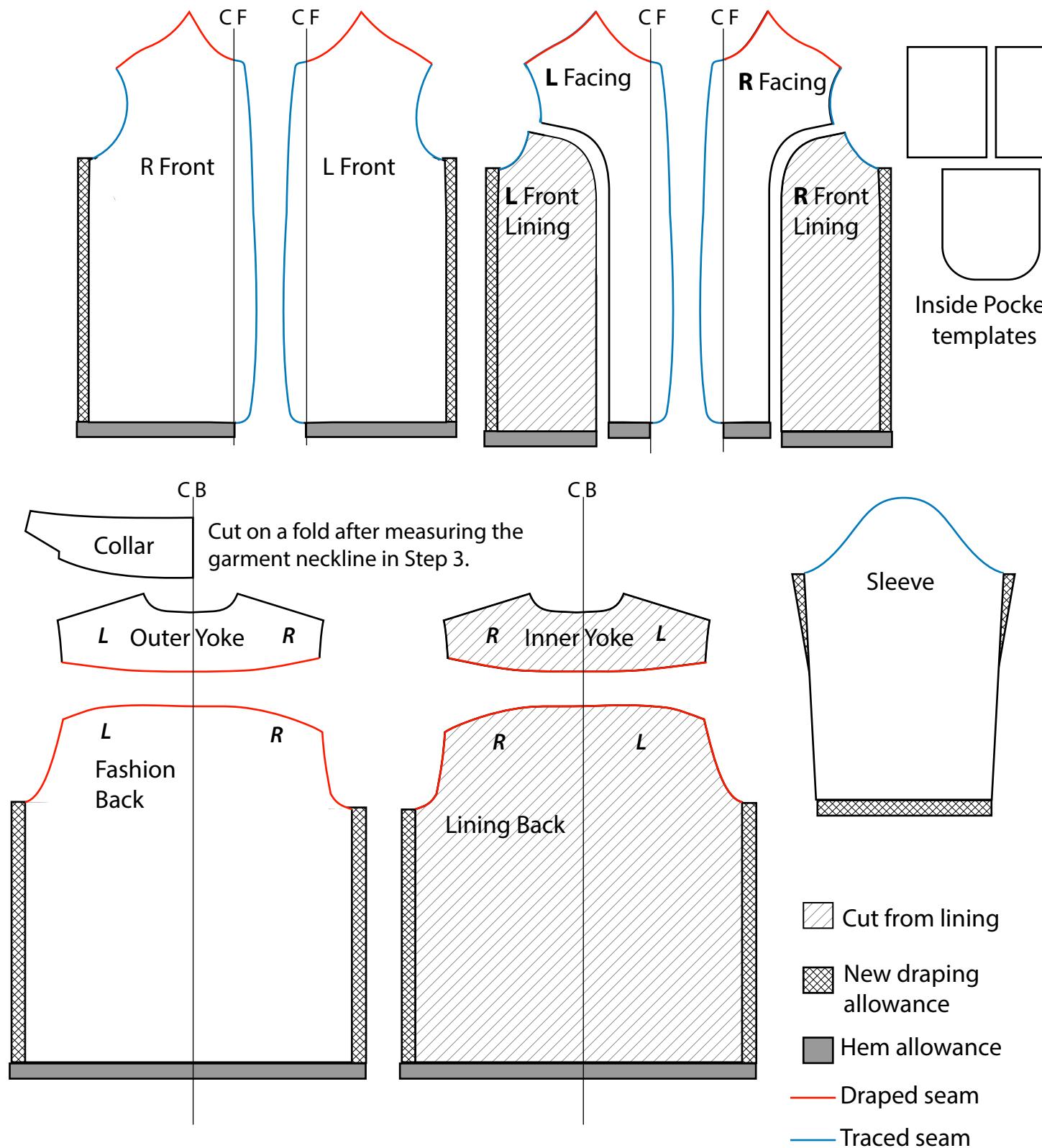
But please note that all completed and marked drapes are simply records of seam-line shapes proven to create a specific fit, so at any stage in which you've got the seam lines you need, whether you're working with muslin or fashion fabric, you could stop fiddling with the drape, move off the form, ignore my steps here, and start using any other existing directions for a shirt-based project to guide you in both adding any additional details and cutting the seam allowances needed to follow those directions. There's nothing about draping that dictates a particular construction, so long as you've got available fabric to create the needed allowances. See the "Converting Muslins..." download for more on using drapes with existing patterns.

Complete patterns for these projects aren't available, but as each project is based on a draped shirt basic pattern and standard sleeve caps it's reasonable, I think, to propose that this book is itself the directions for making them, especially since most non-rectangular details from each project are included here as full-size patterns in the Detail Patterns pdf.

Questions welcome any time, here:  
<http://www.shirtmakingwithdpc.com/makingshirts/>  
...or on Facebook, etc. Enjoy!

# Parts of the Loose-Fitting Shirt Jacket, page 90

Add ½-in/13mm seam allowances unless otherwise specified.  
All patterns are labelled for cutting on the fabric right side.

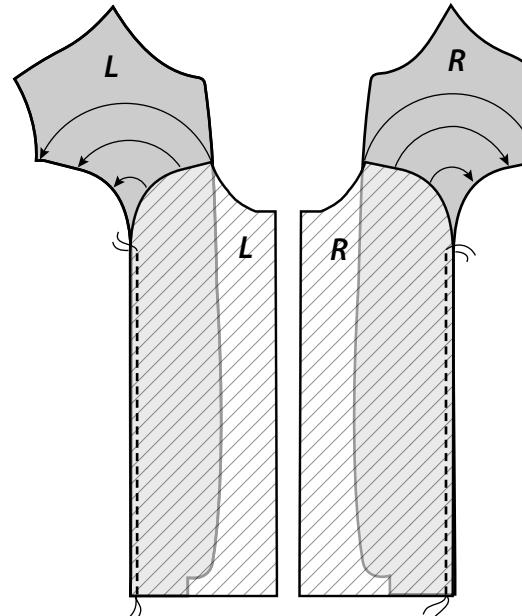


**NOTE: REVERSE FACINGS, LININGS—AND YOKES!**  
The trickiest part of making a lined shirt when the right and left sides aren't symmetrical is that you CAN use the same pattern pieces for both inner and outer layers, BUT you have to reverse the linings so they match the outer layer when *wrong sides together* as they will be when finished. Cut for this either by flipping the patterns face

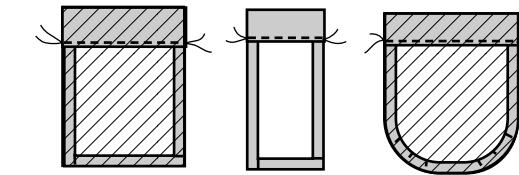
down when cutting the inner-layer fabrics, or cutting the inner layers from the wrong side of the inner fabrics. Clearly labelling sides is essential, too.

I rarely alter yokes asymmetrically as I did here. It's not necessary to worry about right and left when cutting two identical yoke layers. But here, they're not, so it is.

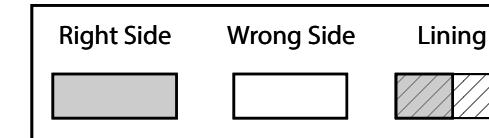
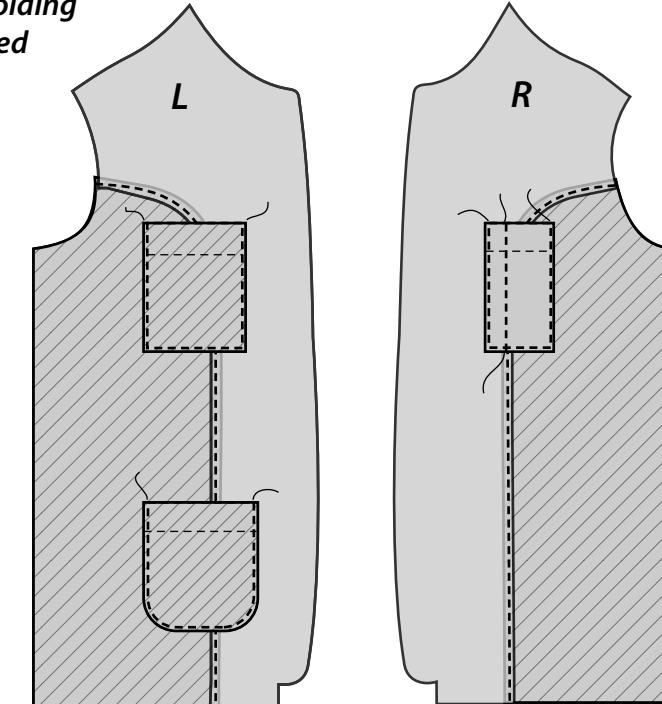
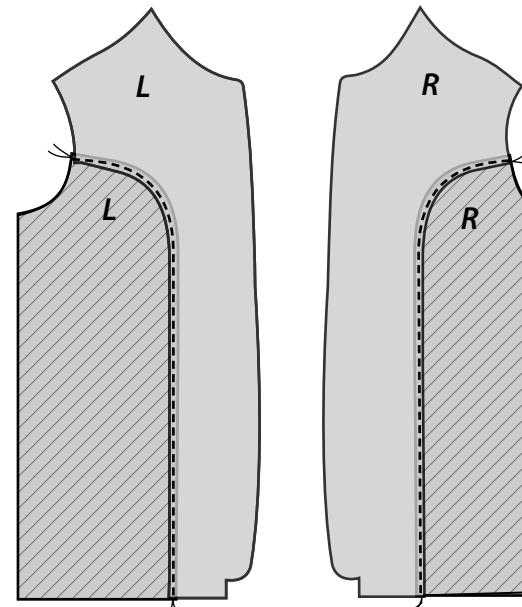
1. LININGS AND FACINGS:  
With right sides together, stitch the Front Linings to the Front Facings.



**TIP:** Cut pocket templates without seam allowances from stiff paper and use them as both cutting and folding guides, eye-balling allowances as needed when cutting, then folding to get the final desired shape.

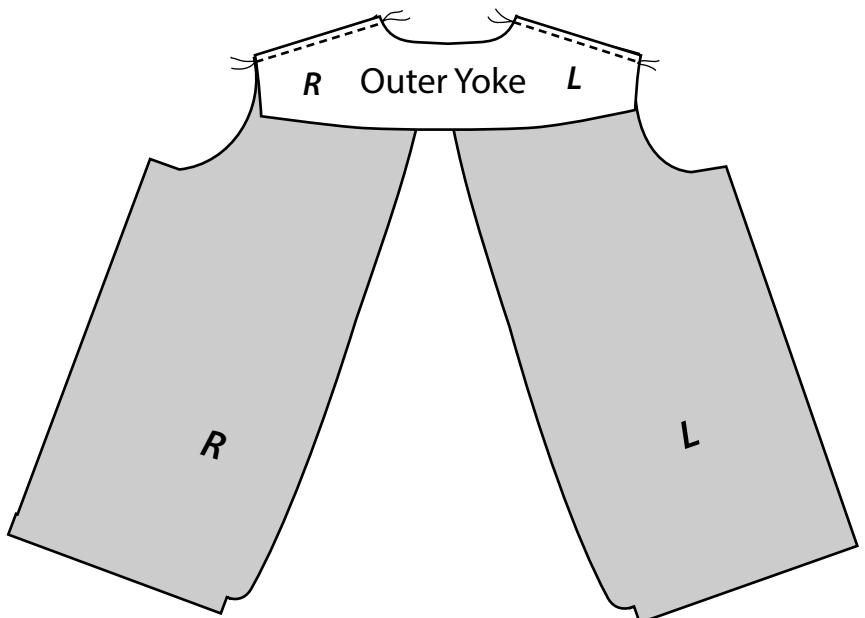
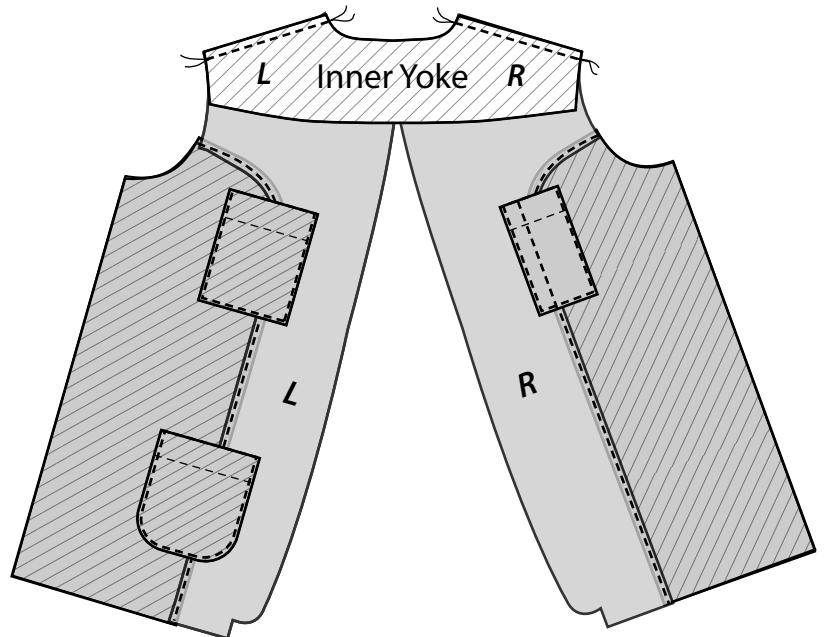


Press the seams towards the Facings, and edge-stitch if you want; I did.

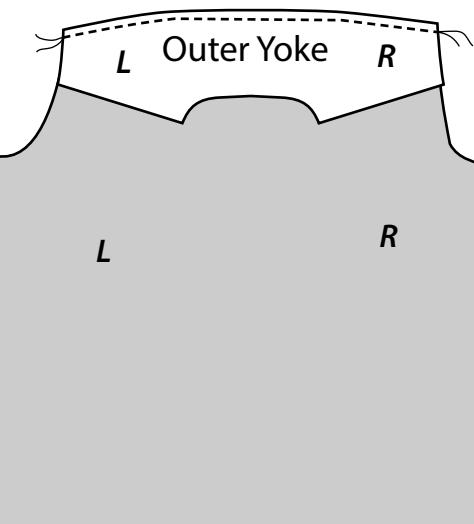
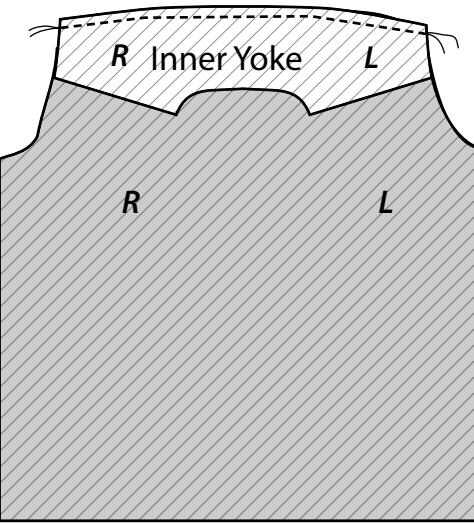


## 2. YOKES:

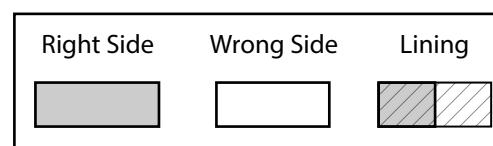
With right sides together, stitch the front Yoke edges to their respective Fronts, as shown.



With right sides together, stitch the back Yoke edges to their respective Backs, as shown (**previously joined Fronts NOT shown**).

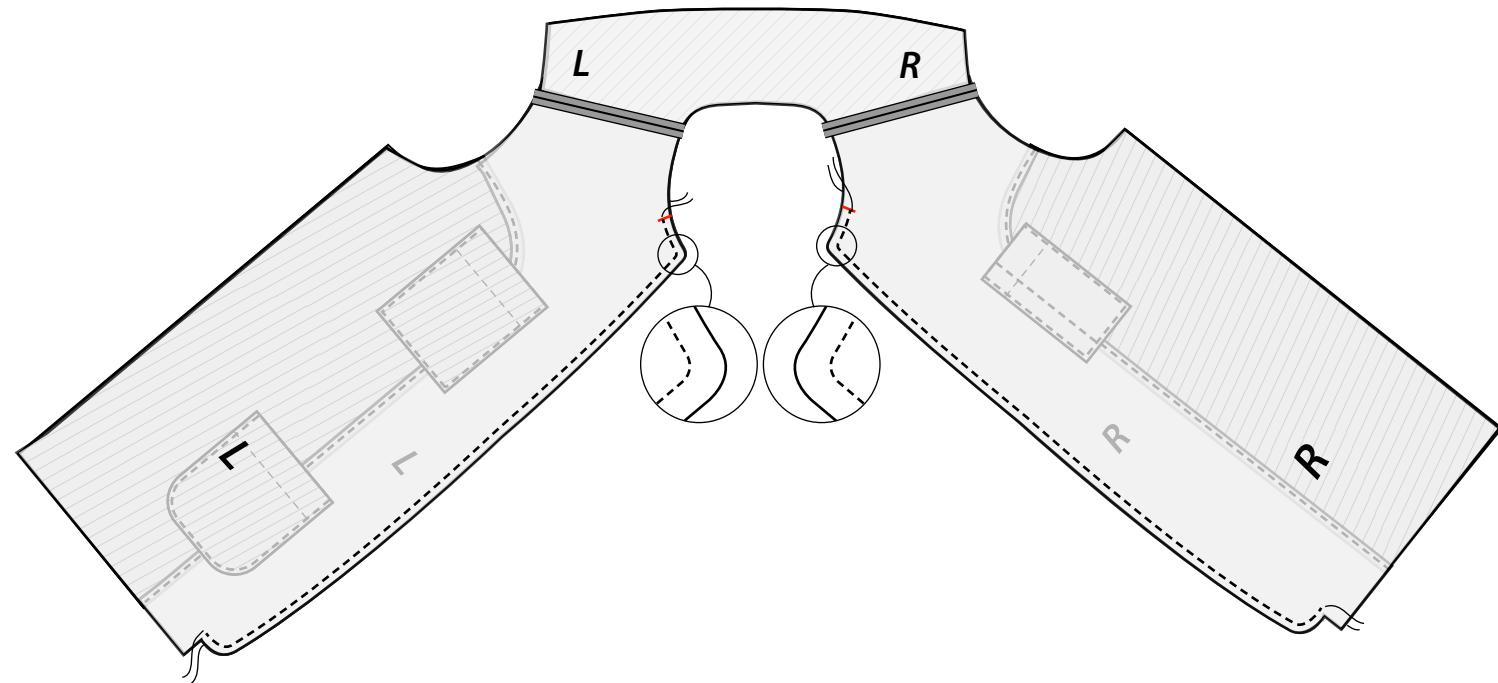


Press the seams open.

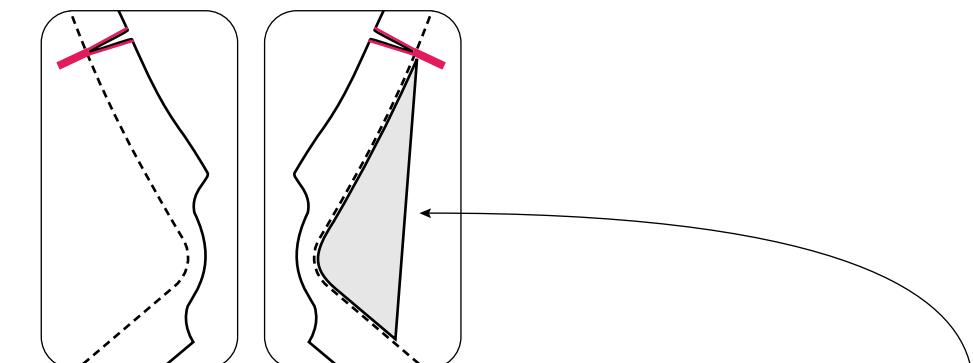


## 3. FRONT EDGES:

With right sides together, align the front edges along their marked seam lines and pin or baste. Stitch both sides between the hem curves (from the traced pattern) and the marked collar ends (established when draping) in red below, taking particular care to match the curved corners at the neck-line ends, circled below.



Trim corners (I always do curves as shown), then clip to the stitches at the collar-end marks. Press the seams open and turn.



**TIP:** Getting the shapes of the fronts both correct and symmetrical, especially at the top, from the collar-ends down at least half way, is the most important construction challenge in this sort of garment, so spare no effort here. My favorite aid is to cut out a stiff-paper marking template for tricky and critical seam curves, so I'll have a better chance to mark symmetrical stitching lines, and if I stitch slowly and carefully on these, a better chance to stitch as needed.

Same thing applies to the collar shaping at each end, but for that I use the inner layer cut without allowances as the shaping guide, as you'll see next.

#### 4. COLLAR:

Measure the garment neckline from clip to clip, after turning the fronts and confirming their accuracy on the form or figure.

Use this length to determine the Collar's neckline seam length.

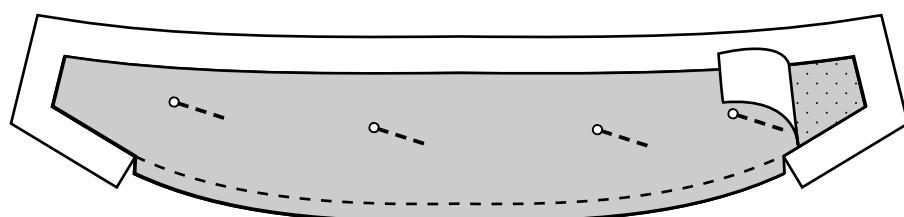
Cut the under Collar and interfacing with no seam allowances except at the neckline.



Cut the outer Collar seam allowances twice the width of the folds you want (I used about  $\frac{3}{4}$ -in./2cm for my corduroy collar) except at the neckline. (Note that in the photos I've cut the same wide allowances all around and didn't trim as shown below until later; next time I'll do it at this point.)



Layer the interfacing and the under Collar both face down over the outer Collar's wrong side, matching edges and seam lines as shown. Pin or baste.



Right Side	Wrong Side	Lining	Interfacing

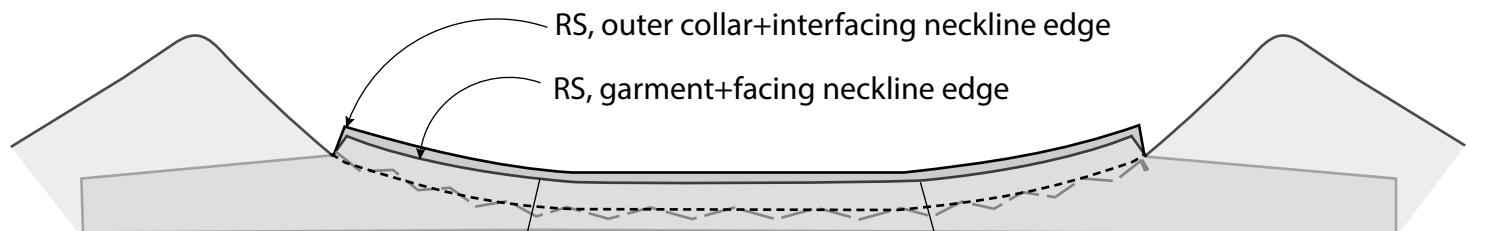


The photos above show exactly how I trimmed and folded the outer Collar fabric when wrapping it around the inner layers. I've only tried this a few times and have largely improvised my way through the process each time, so this is just a record of what's worked well enough for me so far; please feel free to improve and innovate as much as you like if you try it too, and please report your discoveries!

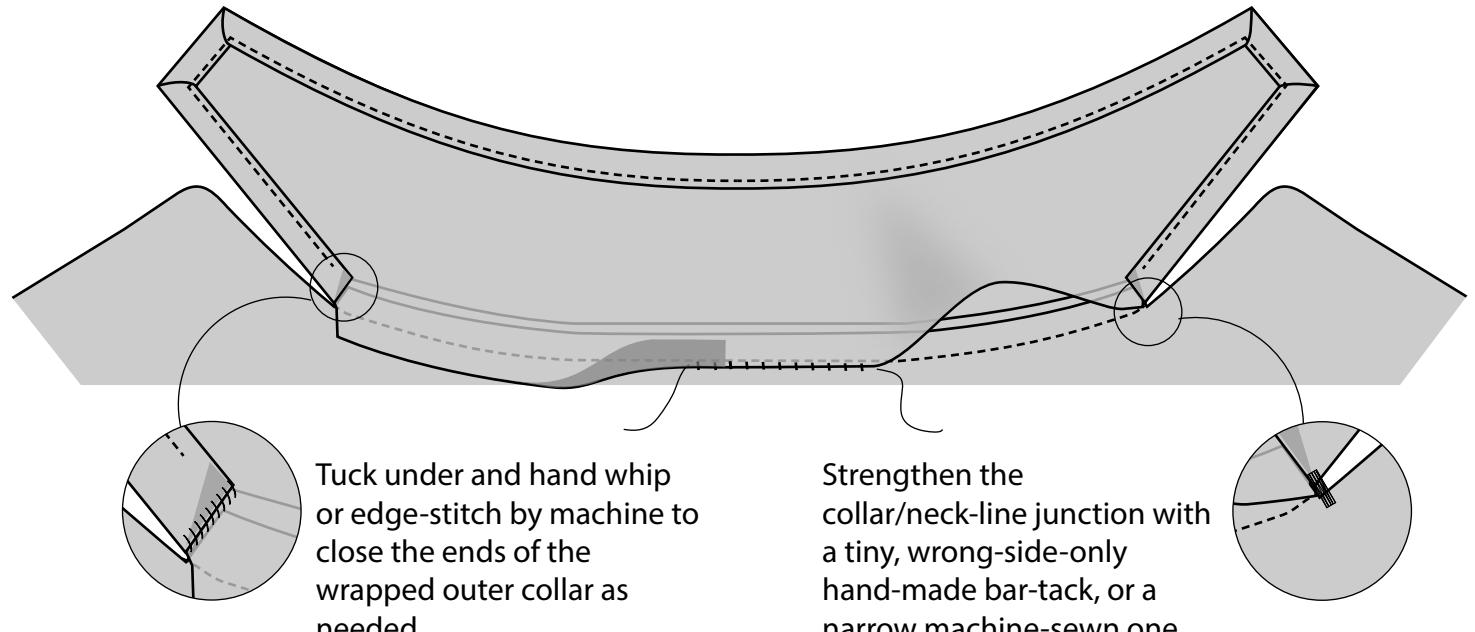
As usual, I relied heavily on pin-placed glue stick and my iron to create and hold the folds as I formed them, before the final topstitching; see the A and B images on page 83 for more details on this.

Above, I'm using a scrap of the same corduroy on the pressing surface to reduce flattening the ribs when pressing from the wrong side; this worked well enough, too.

When the edges are wrapped (or turned) and topstitched however you decide to do that, fold and secure the inner Collar layer well out of the way to expose the interfacing layer on the remaining edge. Pin this, along with the outer Collar layer, right sides together to the raw edges of the unfinished neck on the facing/lining side, following the thread-marked neck-line seam line you can see below, shown from the garment side, which is also the side I stitched from, guided by the same thread markings.



Leave the neck-line seam allowances pointing up as stitched, turning the collar layers up and over them, then tucking them under and inside the inner-collar layer. The remaining free edge of the inner collar can be either folded under (left side below) following the seam line below, or trimmed to just cover it (right side below) if the fabric is non-raveling because of being bias, or a somewhat felted wool, overcast, serged, etc. In either case, hand-fell the edge, or edge-stitch it by machine through all layers or in the "ditch" of the seam from the other side, as preferred.

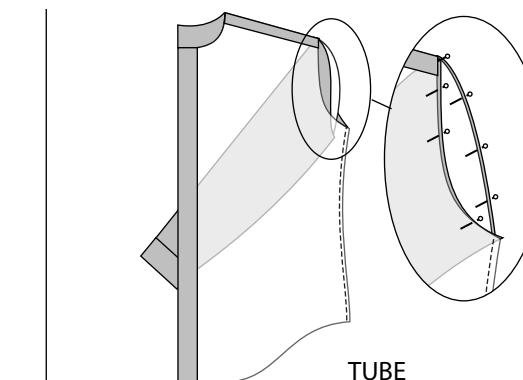
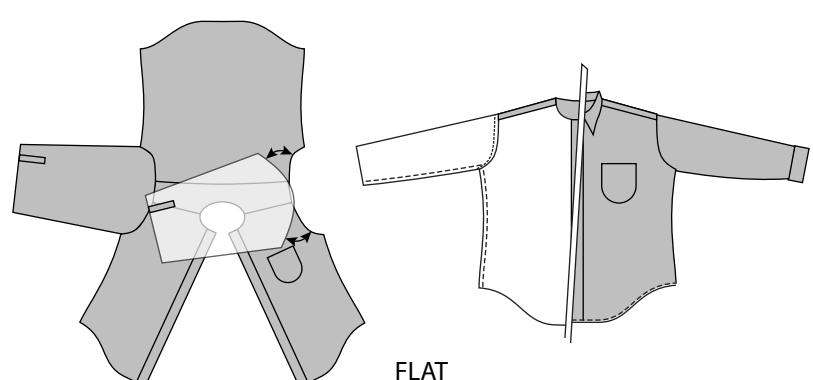


## 5. SLEEVES & SIDES:

One great thing about lined shirts is that you don't have to make any self-finished seams—armhole, under-arm, side seam, yoke, they're all covered up inside the two layers. So, you can stitch these seams any way you prefer, in a single pass, allowances pressed any way you want, too.

I chose to add the lining-layer sleeves flat, with the side and under-arm seams done afterwards in one go, and the outer layer sleeves as tubes, side and under-arm seams done first, seams pressed open in both cases. I've recently switched from preferring flat to preferring the tube method as discussed on pages 88-89, illustrations repeated below. So I wanted to compare them again in this project...and I still prefer tubes, even when neither require flat felling. See the downloads "Flat Felling Seams" and Project 2 (tube) and 4 (flat) for complete directions when they do.

I used the re-draped side seams I'd confirmed for both layers after joining both to their yokes, of course, and the traced-from-the-pattern shapes for the sleeve caps and armholes.



## 6. FINISHING:

I still haven't exactly settled on how I'll do the hems, cuffs and closures, but the solutions I'm considering are discussed below.

### CUFFS:

Here's one very basic option for joining lining and garment sleeve cuffs; you can set up the final lengths for each sleeve layer by trying the garment on and folding/mark them separately, offset as you want (and have allowance for), then proceed:

Pull both lining and garment sleeves to the wrong side, so they are sticking out on opposite sides of the garment. Bring matching ends together, making sure that seams line up and the lining isn't twisted.

Fold the hem of the lining to the wrong side.

Bring lining sleeve hem and garment sleeve hem together right sides together, edges aligned, and sew all around.

Turn garment right sides out, and pull sleeves to the right side.

### HEMS:

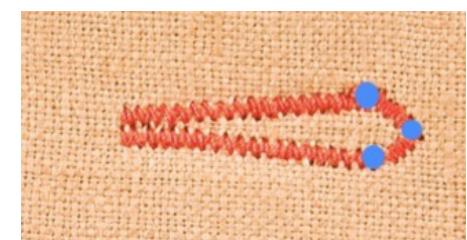
The most basic question with hems when lining is involved is whether to join the layers at the hem or leave them separate and floating.

My instinct is to leave them floating, but I've left the side seams open from hem to near the waist, and I'll certainly join the layers at these side vents, with the lining layer folded more deeply, away from the vent edges, probably machine-edge-stitching the lining. I'm mostly wondering to what extent I'll want to have any visible edge stitching anywhere on the outer layer, and if so, whether this should be hand-stitched or not. And the easiest way to have none at the hem is to secure the outer hem to the lining hem and not at all to the garment layer...

### BUTTONS & HOLES:

I expect to machine stitch the buttonholes, then possibly hand stitch around the machine stitches to create hand-worked knotting, for which the machine work will create an excellent base and guide. I'll do some tests of course, but I expect not to use any of the keyhole presets on my machine, and instead to simply use basic buttonhole-type satin stitching as shown below and described at my blog, here:

<http://www.shirtmakingwithdpc.com/makingtrousers/2009/07/16/a-moveable-waist-extras-part-5/>

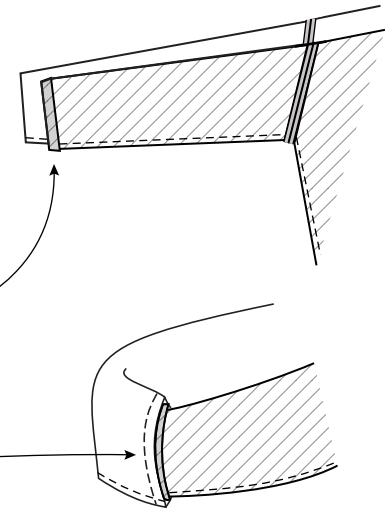


I look forward to selecting buttons, which I'll definitely apply with a thread shank:

<https://goo.gl/BCE6qS>

and maybe a backing button, too:

<https://amzn.to/2DLG5Bn>



Right Side	Wrong Side	Lining