

Lining Techniques

Jacket and Coat Linings Made Easy

A garment lining is generally referred to and treated as a “supportive” fabric. As a rule, a lining eliminates the need for time-consuming seam finishes while lengthening the life and durability of the fashion garment. According to Kathleen Spike, noted clothing writer, “Nothing places a garment in the ‘custom’ or ‘couture’ category as distinctly as a professionally applied lining.”¹

Lining – a separate, but attached inner layer of fabric construction which conceals or covers the inside garment construction.

STANDARDS OF A WELL-MADE/APPLIED GARMENT LINING

A suitable lining fabric:

- Is compatible with garment fabric in terms of care and fiber content. It can be cleaned in the same manner as the garment.
- Can be either woven or knit fabric as long as it is compatible with the garment fashion fabric.
- Permits and accommodates the necessary “give” and recovery needed for body movement.
- Is firm, yet not bulky; colorfast to perspiration and body oils; absorbent or “breathable.”
- Is opaque so as not to see the inside construction of the garment.
- Matches or coordinates with the garment fashion fabric.
- Has a smooth surface texture to permit the garment to be taken on and off the body with ease.
- Weight is the same or somewhat lighter and softer than the fashion fabric so as not to dominate the fashion garment.
- Is preshrunk (pre-washed or dry-cleaned) prior to cutting.

The completed lining:

- Is cut sufficiently larger than the fashion garment to provide length and width fitting ease (generally at center back, armhole, hem edge, elbow, sleeve hem, shoulder).
- Is completely or partially attached to the fashion garment.
- Is attached or secured to fashion garment with an inconspicuous, secure stitch by machine and/or hand.
- Is smooth and neat in appearance, free from unsightly wrinkles; conceals all, or a portion, of the fashion garment’s inner construction.
- Cannot be seen from the outside (right side) of the garment.

SELECTING AN APPROPRIATE LINING FABRIC

There are a number of fabrics on the market suitable for use as a garment lining fabric. Some of these are labeled, or referred to, as lining fabrics; others may be intended as blouse or dress fabrics. Consider all options when selecting a lining fabric. Pay special attention to the fashion garment’s intended function and anticipated use. Take time to consider such factors as the time of year the garment will

¹ *Sewing Update*, Vol. 7, No. 6; August – September 1993, p. 1.

usually be worn and how much use the garment will receive. Other selection factors such as the “sound” and the “feel” of the fabric are equally important. For example: some polyesters and acetates become stiff during cold weather; taffeta makes a bit of a noise as it moves about in a garment. Linings made from fabric that breathes will be more comfortable to wear.

Silks as well as fabrics made from man-made fibers like nylon and polyester may create static cling during certain seasons of the year. Fashion fabric and lining fabric must be compatible in terms of care and weight. Color can match or coordinate, but should be suited to the style and general use of the garment.

Jacket and coat lining fabric needs to be durable enough to withstand the abrasion of taking the jacket/coat on and off. For cold weather, an insulated lining will add extra warmth.

The following fiber/fabric characteristics may be useful in selecting an appropriate lining fabric.

- **Acetate** – is often lovely in color and/or print. It generally has a crisp hand or texture. However, acetate is not usually as durable as some other fibers. Thus they are not recommended for garments that will receive a great deal of hard day-to-day wear. It requires dry-cleaning. Acetate is often used for suit jackets and coats.
- **Rayon** – can be soft or slightly crisp. It is comfortable to wear; care can be either washable or dry cleanable. Read and follow care label instructions. Rayon’s durability is somewhat better than acetate, but not as good as polyester. Static cling is not a problem. It is very comfortable to wear.
- **Polyester** – offers a great deal of variety in terms of weight, softness, comfort, and price. A wide variety of colors and prints are available. Static cling can be a problem unless the fabric has been treated or indicates it has been engineered not to have static cling. These fibers are wrinkle resistant and durable. They are generally washable, but can also be dry-cleaned.
- **Silk** – possesses luxury and comfort unlike any other fiber. It can be more expensive and generally dry- cleaning is recommended. Silk is frequently reserved for very special garments or outfits. Consider making a blouse and scarf to match the lining of your jacket. Static cling may be a problem.
- **Microfibers** – can be acrylic, polyester, or nylon. They often have the feel and look of silk, but the care and durability of polyester. Cost will be somewhat less than silk, but considerably more expensive than polyester. They are generally engineered to have no static cling, but read the label carefully. Most can either be dry-cleaned or washed.
- **Cotton** – such as broadcloth, batiste, and muslin are soft and comfortable against the skin. They are also absorbent and easy care. Unless blended with a manufactured fiber, cotton wrinkles and will require pressing/ironing. Cotton fabrics do not glide well over other fabrics when putting on or removing the garment.
- **Blends** – can be a variety of mixtures from cotton/polyester to silk/rayon. Select on the basis of fiber compatibility with garment fashion fabric, weight, softness, color, etc. Cotton/polyester blends are great for cotton fabrics. Care depends on fibers used– polyester/cotton usually can be washed or dry cleaned. Durability and cost are also dependent on fibers used.

Lining Fabric Weight

When determining lining fabric weight, consider:

- 1) *type and style of garment* in which the lining will be used;
 - 2) *functionality* (casual/sporty vs. tailored/professional vs. dressy/evening, etc.); and
 - 3) *warmth*.
- **Lightweight** - usually are silk and man-made fibers. However, batiste is considered a lightweight cotton lining. They are to be teamed with other lightweight fabrics for delicate blouses and soft, fluid dresses, pants and jackets/coats. Examples: China silk, chiffon, net, batiste, polyester lining fabrics.
 - **Medium weight** - lining fabrics are by far the most used and can be found in all fiber content categories. They are used for suits, jackets, pants, dresses as well as medium weight coats. Examples: taffeta, broadcloth, print cloth, rayon, and polyester lining fabric.
 - **Coat-weight** - fabrics are designed for outerwear including coats. Examples: flannel, poplin, satin-backed taffeta, crepe-backed satin, heavyweight satin, commercially made lining fabrics (some are wind resistant).
 - **Heavyweight** - usually consists of multiple fabrics combined for warmth and protection from the elements. They are bulky, but functional. Examples: Quilted fabrics, flannel-backed quilted fabrics, satin-backed quilted fabrics, pile fabrics.

When considering a lining's weight, always test it with the fashion fabric in the store. When layered together check for comfort next to the skin, and carefully investigate the drape and mold-ability of the multiple fabrics in terms of your pattern design. Consider the major reasons for using a lining fabric, and let those factors guide your decisions.

YARDAGE REQUIREMENTS

Some commercial pattern designs recommend or require a lining; others do not. However any garment can be lined. If the pattern recommends a lining, follow the yardage recommendations on the pattern envelope. If the pattern does not call for a lining, estimate lining yardage following this formula:

Twice garment length (front + back)	+	sleeve length (not applicable to skirt/pants)	=	lining yardage
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Adjustments may need to be considered depending on the type of garment, the width of pattern piece(s), and the width of the lining fabric.

MAKING THE LINING PATTERN

If separate lining pattern is not included in your pattern, you will need to make one using the garment pattern pieces as your guide. Make any fitting alterations prior to making the lining pattern. Adjustments are required for the major garment pieces such as front, back, and sleeve. It is strongly recommended that you use tissue paper or pattern making material to make a separate lining pattern to use for layout and cutting purposes. To create the lining pattern, make the following adjustments to the garment pieces:

Front

- 1) For a jacket or coat with front opening, position the front facing pattern piece under the front matching markings. Draw/mark the inner edge of the facing with a dotted or broken line; remove facing piece.
- 2) Measure 1¼-inch from this line toward center front. Draw/mark a solid line. This is the cutting line for the front lining piece.
- 3) Extend the shoulder line 1½ inch. Taper armhole into natural curve. This extension allows for shoulder pad, sleeve heading, and natural arm movement.
- 4) Extend armscye ½ inch at underarm. Taper side seam down to natural waist level. This will allow for bulk created by the garment sleeve and sleeve/shoulder shaping.
- 5) Transfer all other pattern markings such as notches, cutting lines, etc. to the lining pattern.

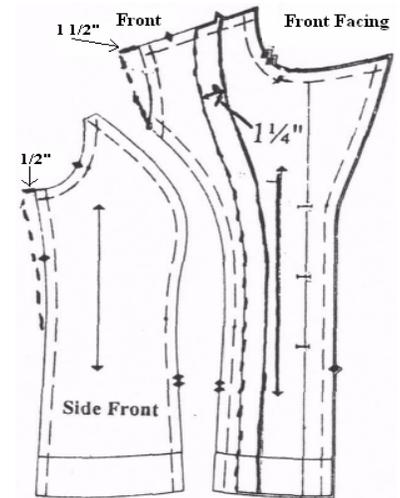


Fig. 3

Back

- 1) For a jacket or coat, add 1 inch to the center back from neck to bottom. This allows for a center back ease pleat. For short jackets (ending at or above the waist) and vests, add 1 inch at the neckline and taper to nothing at the hemline.
- 2) Position back neck facing underneath garment back piece(s). Draw/mark the inner edge of the facing with a dotted or broken line; remove facing piece. This step is sometimes omitted, and the lining is cut even with the back neckline, especially if the fashion fabric is worn next to the skin (e.g. dress-type suit jacket).
- 3) If the neckline is cut away, measure 1¼ inch from the dotted line toward the neckline. Draw/mark a solid line. This becomes the new cutting line.
- 4) Extend the shoulder line 1½ inch. Taper armhole into natural curve.
- 5) Extend armscye ½ inch at underarm. Taper side seam down to natural waist level.
- 6) Transfer all other pattern markings such as notches, cutting lines, etc. to the lining pattern.

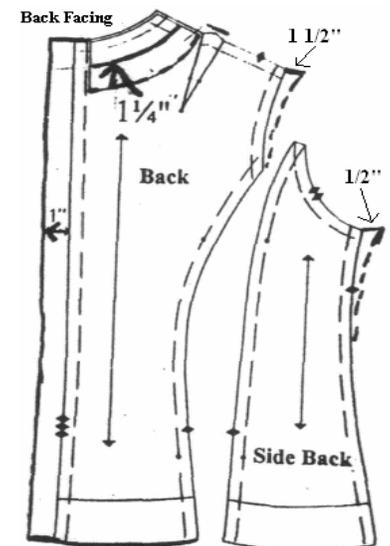


Fig. 2

Note: *Darts in the lining are frequently turned into tucks or pleats to better accommodate body fullness and movement. Mark the origination (widest portion of the dart. Do not mark the point.*

Sleeve

- 1) Extend underarm armscye ½ inch. Taper underarm seam down to elbow.
- 2) Straighten seam line at lower sleeve at hemline.
- 3) Transfer all other pattern markings such as notches, cutting lines, etc. to the lining pattern.

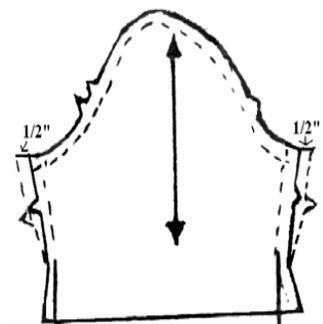


Fig. 3

FABRIC PREPARATION, LAYOUT, & CUTTING

Lining fabric should be prepared for cutting in the same manner as the garment fashion fabric. Always preshrink. If the completed garment is to be laundered, wash the lining fabric. If the garment is to be dry-cleaned, ask the drycleaner to “dry-clean” the lining fabric. In recent years, construction industry experts suggest that “steam pressing” may not be enough; therefore, dry-cleaning is now recommended.

It is best not to cut the lining until after the outer garment has been sewn together and fitted. Any alterations or changes to the garment must likewise be made to the lining. Be sure that all changes and adjustments have been made to the lining pattern prior to cutting.

Lay out lining pattern pieces according to the grainline on the pattern which has been transferred from the original piece or as printed on the lining pattern. Follow the layout plan given by the pattern guide sheet, or devise your own plan similar to the one used for the outer garment.

Lining Construction & Application

Linings are attached to the fashion garment by one of three methods: hand, machine, or combination (some hand sewing, some machine sewing). Garment and lining preparations differ somewhat depending on which method is used. Type of garment (skirt, jacket, etc.), garment design (short-cropped jacket with/without facing), along with the type of fabric used and personal preference will help determine which method to use. Explore your options and choose the method you will use

POINTS TO CONSIDER

Hand	Machine	Combination
Suited best to jackets, coats, some dresses	Suited to most garments (jackets/coats, pants, dresses, etc.)	Suited best to pants and skirts; can be used for many other items
Can control lining fit and ease.	Difficult to control lining fit/ease	More control than machine.
Easiest technique for novice or inexperienced sewer	Requires accurate work; attention to detail	Requires accurate work; but can be more easily corrected
More time-consuming; requires lots of hand sewing	Quick; everything is stitched by machine	Quicker to do than by hand; a bit more than by machine
Expensive-looking product	Factory/ready-to-wear appearance	Factory appearance with control

PREPARING THE FASHION GARMENT FOR LINING

Hand Method

Complete the fashion garment construction except for the hems (sleeve and lower jacket/coat). Apply collar, sleeves and facings, making very sure you press carefully throughout the construction process. Seams may be lightly finished (pinked) if fabric ravel extensively. Attach sleeve heads and shoulder pads. Bound buttonholes can also be finished; machine or hand-worked buttonholes should be completed. Buttons can be sewn on now or after the lining has been attached.

When jackets and coats are to be fully lined, cut the interfacing for the hems (sleeve and lower edge) approximately ½ inch to 1 inch wider than the jacket hem depth.

The interfacing will extend above/beyond the garment hem edge (Fig. 7). If the garment is to have a soft hem, the interfacing will also need to extend beyond the hem's turn-up marking. Thus, interfacing width may need to be slightly wider.

Example:

Hem depth	=	2-inches
Interfacing width	=	2½ inches
Interfacing width, soft hem	=	3 inches

Note: *Some fusible interfacing fabric consultants/educators suggest the upper edge of the interfacing (edge extending above the hem) be “pinked” before fusing in place. Reasoning: to stagger the cutting line rather than create a sharp line/edge which might have a tendency to show on the right side of the garment.*

If the outer garment fabric is heavy or firm, the interfacing should be positioned at the hem edge marking (interfacing will rest in the fold of the turned-up hem). If a non-fusible interfacing is used, pinking is not necessary. When the interfacing must be pieced, cut and match pieces on the diagonal (Fig. 4).

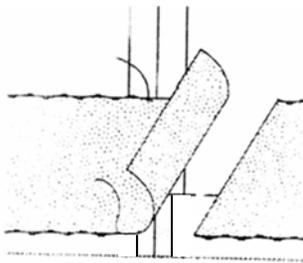


Fig. 4

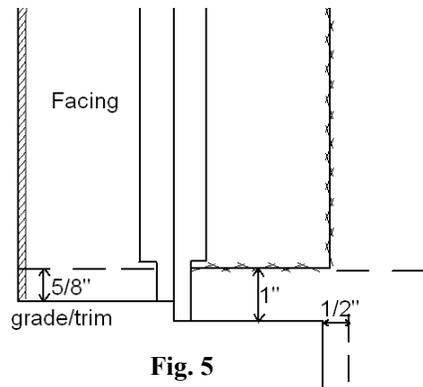


Fig. 5

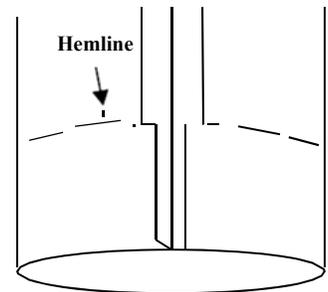


Fig. 6

Before turning up and securing the hem in place, remove or reduce bulk created by facings and seams which fall within the hem area (Fig. 5 and 6). Note specifically the illustration of reducing bulk at the lower edge of the jacket/coat front facing (Fig. 5).

Note: *Garments such as skirts, dresses, and pants do not always require or need interfacing in the hem, especially if the design is somewhat less tailored/more flowing or soft in design.*

Garment should be pressed well (in addition to pressing unit-by-unit throughout the construction process).

Machine Method (ready-to-wear technique)

The method described in this publication is sometimes referred to as the “bagging method.” It gives a very professional-looking product in a short amount of time. Sewing author Sandra Millett says, “...using the bagging method is as quick or quicker than finishing an unlined jacket.”²

Complete the jacket shell except for applying the facings and stitching down the hems (sleeve and lower edge). Apply collar and sleeve; attach sleeve headings and shoulder pads. Be sure to press carefully as

²Sandra Millett, “Bag Your Jacket Lining,” *Threads*, April/May 2000 Number 88; p. 58.

you sew each unit/section. This machine method requires a back neck facing. Construct facing unit (sew facing pieces together at the shoulder seams), but do not stitch them to the jacket shell (they will be sewn later to the lining before stitching them to the garment). Fabrics that ravel a great deal may be lightly finished by pinking the edges. Ready-to-wear garments often have serged seam finishes. However, this is not usually necessary in home sewing unless the garment is handled a great deal.

Refer to the **Hand Method** above for information on how to cut and prepare the sleeve and jacket/coat lower edge interfacings. Apply interfacing to the garment as described. Do not stitch the garment hems to the interfacing at this time, but lightly press the hems in place. On the jacket's lower hem, machine or hand baste $\frac{1}{4}$ -inch from the fold and press lightly. Buttonholes and buttons will be completed after the lining has been attached.

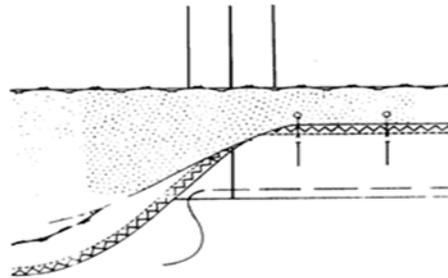


Fig. 7

Combination Method

The most recognized “combination method” is to sew the body of the lining in by machine and the sleeves by hand. The major advantage is more control in fitting the lining.

Construct the jacket/coat as per directions in the guide sheet and/or recommended techniques (darts, seams, sleeves, collar). Sew facings together at the shoulder seams. Matching notches and seams, stitch the facing unit to the lining. Be sure to press well as you sew each unit. Attach sleeve heads and shoulder pads. Follow the Machine Method to prepare, apply and attach interfacings.

Preparing the Lining

Transfer all markings from the pattern to the lining fabric using an appropriate marking technique. Remove patterns. Stay-stitch all major pieces (front, back, sleeve) just inside the $\frac{5}{8}$ -inch seam allowance along all curved edges (outer front edges, front neckline, front and back shoulder seam, back neckline, armhole, etc.) using a regulation machine stitch appropriate to the lining fabric. Machine or hand-baste the pleat at center back, from neckline to hemline edge (Figure 8). The pleat can be pressed to one side (creating a knife pleat in finished lining) or centered and pressed flat creating an inverted box pleat in the finished lining.

Hand Method

Sew the lining body pieces together at the side seams and other vertical seams, leaving the shoulder seams open (Figure 8). If lining fabric frays easily, pinking may be done just along the cut edges to retard raveling temporarily. When pinking, be very careful not to remove more than $\frac{1}{8}$ inch. Raw edges may also be finished using a three thread serger stitch. Stitch and secure darts, or convert them into tucks and stitch across base along the seam line. The elbow dart is converted to gathers. Press seams open; darts and tucks in the opposite direction of the garment.

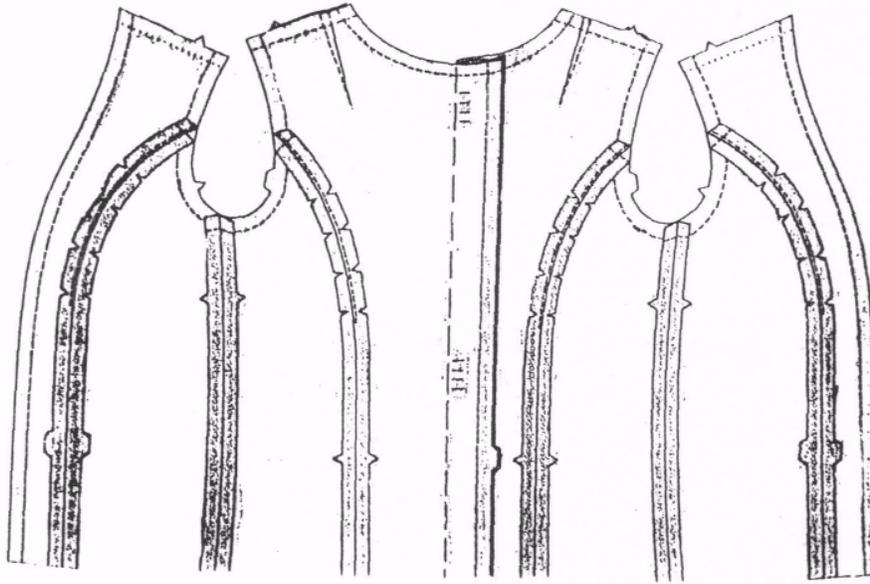


Fig. 8

Clip to the stay-stitching along the curved neck edge only (armhole will be clipped later). Lightly press seam allowances under around the outer edges (fronts and back neckline). Press the *back* shoulder seam allowance under $\frac{5}{8}$ inch on both right and left sides; do not press under the front seam allowance.

For garments with set-in sleeves, sew a hand- or machine-basting stitch at the elbow. Sew each sleeve together at the underarm seam and/or other shaping seams, adjusting the gathering at the elbow. Press seams open. Stay-stitch sleeve cap just inside the $\frac{5}{8}$ inch seam line beginning at the underarm seam. Begin using a regulation stitch (suited to the lining fabric) until you reach the first notch. At that point, stop stitching and change to a basting (looser) stitch. Stitch from notch to notch across the sleeve cap using the basting stitch. Finish stitching with the regulation stitch. At the lower edge of the sleeve lining, lightly press a $\frac{5}{8}$ -inch seam allowance.

Machine Method (also known as bagging a lining)

Sew all lining pieces together (back, front, apply sleeves) leaving one of the side seams open approximately 5 inches (jacket will be turned through this opening). Hand or machine baste the opening in the seam together and press seam open. Grade, trim, notch and clip the sleeve and armhole area as required. Press sleeve cap seam together toward the cap; press all other seams open. Sew the jacket garment facing unit to the lining, leaving 3 inches unstitched on both sides of the front facing's lower edge.

Combination Method

Sew the front and back lining pieces together at the shoulder and side seams and press seams open. Attach the jacket front facings to back facing, and press seams open. Attach the facing unit to the lining front/back unit. Press, clip, and notch as needed. Sew each sleeve lining together as a unit, stitching at the underarm and/or other seams; press seams open. Prepare sleeve cap for insertion into armhole (line of ease stitching around cap of sleeve).

INSERTING THE LINING

Hand Method

With wrong sides of the garment and lining facing one another, match the left side seam allowance together along one edge (lining and jacket armhole seams should also match). Hand or machine baste. Repeat on the other side of the garment.

If a dress form or mannequin is available, it can be handy to shape the jacket/coat as you fit the lining to the garment. Slip the jacket/coat on the form with right side of the jacket next to the form and the right side of the lining (wrong side of the jacket) facing out.

Lining Body - Beginning at one shoulder/one side of the garment, match notches/markings and seam allowances along front edge and pin in place. Match and pin together the back and front lining armhole at notches, markings and seams. Repeat on the other side of the garment.

At the shoulders, lap the back (turned under) shoulder seam allowance over the front shoulder matching at the $\frac{5}{8}$ inch seamline. [Lining should be slightly larger than garment at the armhole area. However, if the lining is too big (more than $\frac{1}{2}$ -inch), adjust at the shoulder seam allowance.] Pin in place. Repeat on the other side. Match and pin in place the back neck seam allowances of the lining and facing. Using single thread that matches lining and beginning at the jacket/coat's center back, slip stitch the lining to the garment along the folded edge, stopping approximately 3 inches from the hem. Repeat on the other side. Slip stitch shoulder seams together on both sides.

Inserting the Sleeve - At the armhole area, carefully hand-baste the garment and lining together just inside the $\frac{5}{8}$ -inch seam allowance. Trim (grade) the lining so that it is shorter than the jacket seam allowance. Clip the sleeve lining (from notch to notch and underarm area) to the staystitching line so that it fits smoothly.

With the jacket and sleeve lining turned wrong side out, match corresponding sleeve seam allowances of lining and jacket sleeve together. Hand-baste along seam allowance for several inches to hold lining to the inside of the jacket sleeve. Turn the lining over the garment sleeve. Turn under the lining sleeve cap seam allowance along the $\frac{5}{8}$ -inch seamline while matching the sleeve lining to the garment at the shoulder, underarm and notches. With a pin, gently pull the basting thread at the top of the lining, adjusting the ease on both sides between the markings and notches. The sleeve should fit smoothly to armhole; make adjustments as necessary.

Before pinning the sleeve lining completely in place, notch around the cap, clip and trim from notch to notch at the underarm area to reduce bulk and allow lining to fit smoothly. Slipstitch the sleeve lining to the jacket. Repeat for the other sleeve. To hem, follow the attached lining directions below.

Hemming - The lining may be hemmed in one of two ways: 1) attached to the fashion garment hem, or 2) free hanging. The attached lining is usually used for shorter garments such as jackets and vests. Three-quarter length or longer jackets and coats frequently have a free hanging hem as do skirts and slacks.

For an attached lining, press the lower edge of the lining under $\frac{5}{8}$ -inch. Lap the lining hem over the jacket hem, matching seams at raw edges and center back/ pleat (if pleat comes all the way to the bottom of the jacket). Pin in place. Slip stitch in place from front facing around back to other front facing. A

small fold, called a jump hem, will be created. The jump hem provides additional wearing ease in the lining. Finish slip stitching the lining to the front facings, adjusting the jump hem (fold in the lining) so that it lays flat and makes a pleat at the lower edge even with the lining hem edge.

A free hanging lining is hemmed separately from the garment. Fold the lining hem up approximately 1 inch shorter than the lower edge of the jacket/coat. Press lightly. Turn raw edge of lining hem under $\frac{1}{4}$ inch and stitch (machine or slip stitch). Using a French tack, attach the lining to the jacket at each seam.

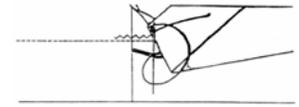


Fig. 9
French tack

Machine Method

In order for the lining to be stitched completely to the jacket, it must fit properly. Unlike the hand method, it is extremely difficult to make adjustments during the sewing process. Therefore, it is critical that you make sure the lining is not too large or too small. Follow the directions below to assure ease and success.

Begin by removing the basting stitches the width of the front facing at the hem area on both sides of the jacket (allowing you to pin, and later sew, the facings to the jacket body). With wrong sides together, match the facings and lining to the jacket; pin in place along the $\frac{5}{8}$ -inch seam allowance. *Check to see that the lining fits the jacket exactly along the hemline.* If it does not, make the necessary adjustments at this time (take lining up if too big; let it out if too small). Repeat this step for both of the sleeves.

With jacket side up, begin stitching at the lower left side (approximately $\frac{1}{2}$ inch from the edge of the facing) at the crease formed by the folded hem. Stitch to the opposite side, to the crease formed by the hem. To sew the hem edges, flip the jacket hem open, but do not remove the basting. Match edges of lining and jacket hem and stitch an approximate $\frac{1}{4}$ -inch seam allowance (if hem edges have been serged, stitch just inside the serged edge).

Remove the basting stitches in the lining side seam and turn the jacket through the opening. At the hemline, push the lining up at the jacket facing and hemline area creating a horizontal pleat.

To machine sew the sleeve hems, begin by running a hand-basting stitch along the lower edge of the hem, approximately $\frac{1}{4}$ inch from the bottom folded edge, taking care to only catch a small amount of the right side of the jacket as we did with the jacket hem. The sleeve lining should be down inside the jacket sleeves, wrong sides together. Be sure lining seams are not twisted. At the lower edge, turn lining under $\frac{1}{4}$ inch and pin to the jacket sleeve matching seamlines. Reach through the lining opening on the jacket side and pull the sleeve through. Finish pinning the lining to the sleeve hem; stitch a $\frac{1}{4}$ -inch seam allowance. Turn sleeve back through the opening; repeat for the other sleeve.

To finish, slip stitch or invisibly stitch the lining opening at the side seam. Press the lining pleats that have been created.

Combination Method

With wrong sides together, match the facings and lining unit to the jacket; pinning in place along the outside edges. With jacket side up, begin stitching at the lower left side (approximately $\frac{1}{2}$ -inch from the edge of the facing) at the crease formed by the folded hem. Stitch around to the opposite side (lower right of jacket), to the crease formed by the hem. To sew the hem edges, flip the jacket hem open, but

do not remove the basting. Match edges of lining and jacket hem and stitch an approximate ¼-inch seam allowance (if hem edges have been serged, stitch just inside the serged edge). Turn jacket through armhole opening. Finish by hand stitching facing at lower front, closing up any open spaces.

To insert the sleeve lining, refer to the Hand Method, “Inserting the Sleeve” section.

FINISHING TOUCHES

Buttons and buttonholes may now be completed. Before removing the hand-running stitch at the hem area used in the **Machine Method**, carefully tack the hem to the garment at the matching seams. This can also be done at the shoulder seams.

Lining Pleat - Using buttonhole twist, embroidery thread, or double sewing thread, secure the top and bottom of the lining pleat together using a decorative stitch such as a flat catch stitch, feather stitch or ladder stitch. Refer to CT-MMB.002, *Hand Stitches*. Stitch approximately 1 inch to 1½ inches from the center back neck edge and hemline. If the jacket has a shaped waistline, you may want to shape the lining as well at this area. When stitching is complete, remove the basting thread used to close the lining pleat.

Front Facing Lower Edge - There is a small raw edge remaining along the lower edge of the front facings below the lining. Using double thread that matches the jacket fabric, use a buttonhole stitch to secure the edge to the hem and prevent it from raveling.

Final pressing – Keep in mind that pressing throughout the construction process is of utmost importance in creating a professional looking garment. The final pressing is just the finishing touch. With the lining side of the jacket up, pin the lining to the jacket at each side seam, front and back armholes, and shoulders. Smooth the jacket lining from the side seam to the front facing; a slight ease pleat will be created. Gently press the ease pleating in place. Smooth lining from armholes down to the hem to create an ease pleat at the hemline. Press in place. Remove pins and press lining and jacket as desired/needed. When pressing from the outside, a pressing cloth is recommended.

Now it’s time to wear your jacket or coat with pride.

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