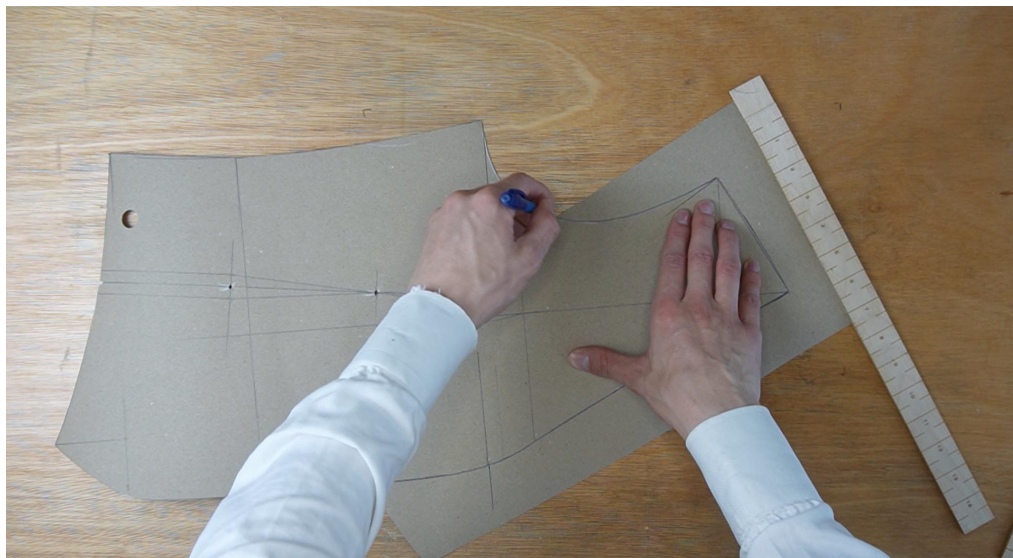


Proof 1

How to add a laid-on
lapel



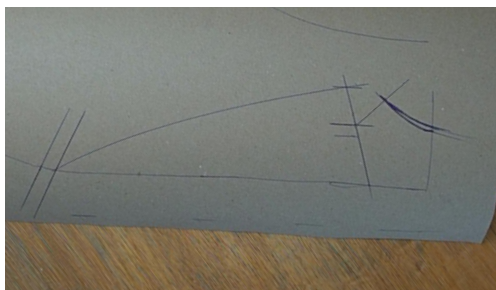
To make the pattern for a lapel, lay some paper underneath the pattern so that there is extra on both sides of the breakline. It can help if the whole shoulder can be drawn around. Copying the top of the armhole, the shoulder, breakline and top button to begin creating the shape. There are a lot of shapes that can be made, but I'll start with a notch lapel. Mark 1 cm ($3/8$ ") above the top button for the bottom of the lapel.

For the top of the lapel I am quite arbitrary with how far from the shoulder I measure the lapel width. There must be some guidelines, but I guess around 6-7 cm ($2.1/4$ - $2.3/4$ ") from the shoulder and I make the width about 3". I measure half the lapel width plus a little bit, around $1/4$ " or half a CM.

A little more narrow than I might make a jacket lapel, but this is all design. Don't do something that you think looks bad just because the numbers are correct. Often if the shoulder is quite narrow I will make the lapel go most of the way towards the armhole.

I make a slightly arbitrary incline from the breakline. Using a curve ruler I make the edge of the lapel.

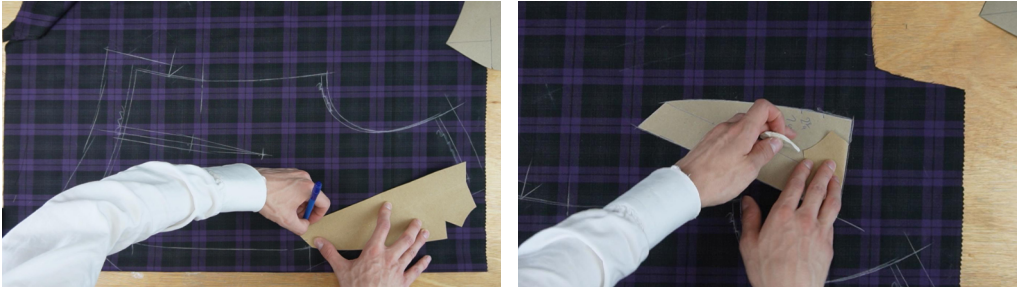
To make the collar. I place an equilateral triangle against the lapel and the mark a little further than the midpoint and draw the other edge. I measure the distance from the midpoint to the edge of the lapel and measure the same minus a bare $1/8$ th or couple of MMs. From that point I make a curved line starting from about rightangles to the shoulder.



Past the breakline I measure about 5 cm (2") all along the edge. This is the inlay I will add in order to give the waistcoat a grown on lapel facing, as with original guide. However if you were giving the waistcoat a full facing then this could just be a seam allowance. (There is no seam on the front edge of this waistcoat pattern)

I fold the lapel along the breakline and place it with the waistcoat to look at it as a whole. You could do this the other way around, designing it on the pattern and then copying it off too. Label it so that it doesn't get mixed up, but you could then use it again as a template to make a similar lapel on a different waistcoat.

It's worth to note that the lapel shouldn't be cut out and made before the waistcoat has been fitted and is being finished, because a lapel won't fit as well onto a lapel that it wasn't made for. Specifically around the shoulder area, if it gets crooked or straightened, picked up or dropped or the front edge or breakpoint is at all changed. That said though it can be worth making an initial pattern and marking it onto the basted waistcoat to see it on the body.



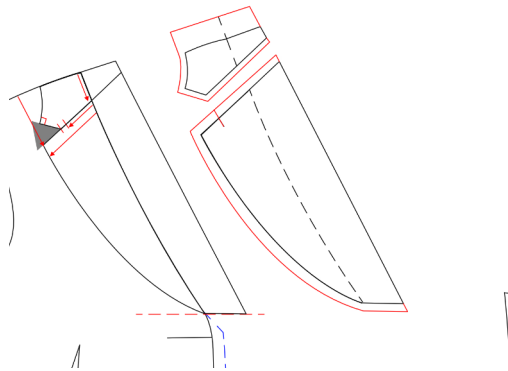
When striking the forepart the lapel could be ignored for making a baste and making the lapel later when it's been fitted. Or the initial lapel could be marked onto the front so that you will be able to see what it looks like in the fitting.

This waistcoat is being straight finished, and I need to match the pattern. There's two ways to match the pattern of a laid on lapel. First is making the pattern on the lapel line up with the pattern of the forepart, or matching it such that it looks as though it's folded over the breakline. Since I want this one to look like it's folded over the breakline I place the lapel onto the forepart as it would sit and then fold the lapel over the breakline in order to mark the checks onto the edges of the lapel pattern to place it onto the cloth lined up the way I'd like it.

In normal circumstances the lapel should just be placed onto the same grain as the waistcoat. The lapel should be made of two separate pieces since it has a false collar, unlike a dress or shawl lapel would. This kind of shape looks bad without the gorge line.

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Line up the grain and or the pattern of the lapel to the cloth which could be done later on, before the facing goes onto the waistcoat as it's being made. Mark the perimeter of the lapel and inlay. Chalk out the top edge and the gorge line, folding the collar out of the way. Very importantly mark where the top collar meets the lapel and the breakline.

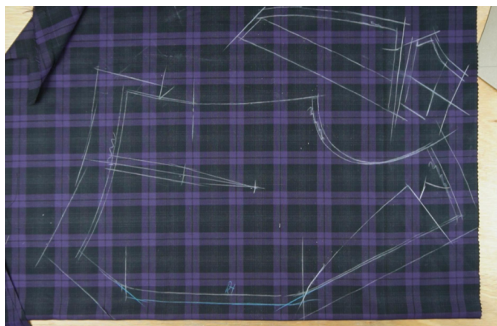


The collar should be matched to a patterned cloth in the same way as the lapel, so the pattern should be continuous across the lapel and collar, and if they're matched onto the forepart they should all be matching. Trace the collar, the gorge line and the breakline. On the edges where the gorge line was separated it needs a seam allowance so that they can be sewn together.



The edges of the lapel and the collar that don't have inlay also need seam allowance so that they can be lined to finish those edges.

Along the shoulder of the collar / top of the lapel it needs inlay added to match the shoulder of the waistcoat to allow for shoulder alterations if it ever needs it down the line. Before cutting I add the lapel shape to the forepart. This can act as an extra reference for placing the lapel, so long as both pieces remain unchanged.



Mark stitching the lapel onto the waistcoat is not complicated. In some cases afterwards the lapel should be thread-marked onto the front so that it can actually be seen as the mark stitching might be nearly invisible on marcella, or other white or light grey waistcoats.

First mark stitch I do on the lapel is where the top collar meets the lapel. This is important to get the shape correct and in this case to match



the pattern as well. The next thing is the breakline, so that after it's laid onto the waistcoat the front edge is still completely apparent. Almost the same on the collar, but it's the breakline and the shoulder that needs to be mark stitched.

To line the edges I use some of the same lining or cotton silecia. The colour of the material should closely match the cloth for the lapel. The lining shouldn't be visible, but if it is then it shouldn't heavily contrast. Similar to sewing a flap for a welt pocket the lining should ideally be cut with the long edges on the bias. They are just cut around the edges.

I separate the two sides of the lapel and collar to place the linings against the right sides of each to sew them together. On the collar I mark the seam allowance onto the wrongside of the piece underneath so that I can see where and how far from the edge to sew. I know I gave the edges a 1 cm ($3/8$ ") seam allowance, so I chalk that amount from the correct edges.

Similar for the lapel except I only mark from the point that the collar meets the gorge line.



Similarly when basting I only baste the edges that will be sewn, so that I don't get confused at all at the machine and accidentally sew something I'm not supposed to.

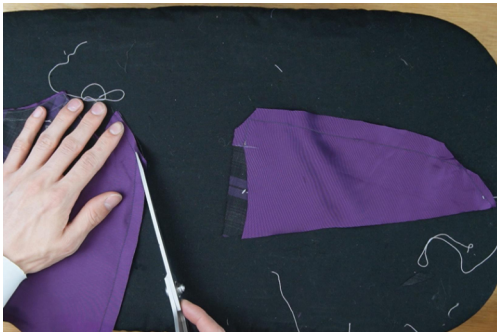
On the lapels I need to specifically back tack at the point that the collar is sewn to and I sew with the lining side up therefore I copy the mark onto the lining side.

The seam allowance is important to remember. You might have added a larger or smaller seam, so just remember what you used. A peak lapel should be sewn the way a peak lapel normally is sewn, not just into a point.



The pieces get an initial press and steam and the basting gets removed. At the corners I trim off some of the seam allowance to prevent it from causing unnecessary bulkiness. The lapel also needs to be snipped to the stitching to allow the lapel to be bagged out and keep the seam allowance there to sew the collar to it. On top of that I cut off a small amount of the lining to the current stitching to expose the whole seam allowance.

On the collar pieces I also cut away some of the seam allowance in the convex curve of the collar so that it will turn out most cleanly.



Bag out all of the pieces. In the points you may want to use something with a fine, but dull end to massage the points out. You can also use a pin or needle to hook the stitches and gently pull them out to the edge of the seams.

I baste the sewn edges so that the lining and the seam is towards the inside of the lapel and the main cloth is just along the edge. This keeps the lining from being at all visible from the outside when the lapel is added to the waistcoat.

It's the same along the sewn edges of the collar. I end the baste about a seams width from the gorge line and I cut away some of the lining just to as close as I can get to the sewn edge.

I press the pieces so that the edges are creased into place, making sure that the gorge line seam on the lapel is still laying flat.



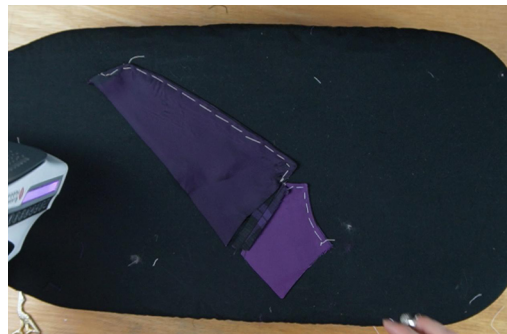
I place the collar and lapel rightsides together and line up the seam allowances. It's important that the sewn edge of the collar meets the base of the seam allowance of the lapel.

On the lapel it's important that the baste is tacked before the seam allowance, so that the gorge seam can be sewn and pressed open.

I pin the edges. At the machine the important things are not sewing through too much of the lining, which is why I cut it away. Back tack at the point where the collar and lapel diverge from each other and maintain the seam allowance. I don't bother to back tack at the inlay side. If the seam needs to open a little bit to account for the curved breakline then it can and then be covered by the lining.



The seam is pressed open and the lining should be left on top of the seam allowances. I think for no other reason than clarity I chalk the breakline and shoulder line from the mark stitches.



The waistcoat is prepared up to the point that the facing is added. In this case I have left the inlay over the breakline as though it would have a grown-on breakline facing, but it could also be cut to just a seam allowance. As stated in the main waistcoat guide the edge of the lapel is still taped.

I use the mark stitches to draw the lapel onto the forepart to make it clear that I'm putting the lapel into the correct place. Most importantly line up the shoulder line, but also check that the bottom of the lapel is where the front edge will be. I baste the lapel into position around the lined edge only. I tack the stitch a CM or so, or around half an inch from where the front edge will be.



I flip the forepart over and I want to place something like a ruler between the lining and the cloth of the lapel. I want to baste the forepart to the lapel lining along the edge of the breakline, same as the edge of the canvas or front edge of the forepart.





Flipping the forepart rightside up again I chalk the stitching onto the lining so that I have a stitchline to follow.

I machine stitch this line to join the lining of the lapel to the forepart so that the inside of the waistcoat can't be found from going under the lapel.

Back tack as close to the base of the lapel as possible with straining. The back tack doesn't have to go too close to the bottom, only as close as is convenient.

The facing is cut like a grown-on breakline facing, so it doesn't extend up to the shoulder. It could be cut to go all the way up to the shoulder, but I put enough inlay on the lapel that I can make it grown-on.

I pick out the mark stitches down the front edge that would get stuck in the machining and place the facing onto the forepart to baste it down like normal. To note the facing has to extend a couple of CMs, 3/4" or so, above the bottom of the lapel if it's only a separate facing on the stand.

I do the baste from the very top of the facing in this case, then ease and distribute like normal.

I mark the bottom of the lapel and then mark 1 cm (3/8") above it so that I know where to back tack at the top of the facing stitch. Again if there were a full length facing you'd just sew the whole length anyway.

It's important though that there is at least a small seam above the back tack on the facing left free.





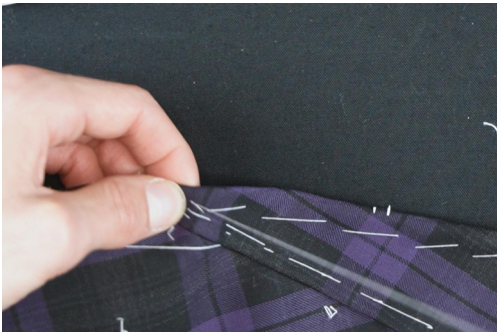
You may want to mark that point on the edge tape on the inside to know where to back tack from / to. Otherwise sew the facing as a typical waistcoat. The baste is removed and the seam is pressed open as the normal waistcoat too. The hem is put up.

Here the breakline isn't very curved, but just to share that sometimes you need to stretch the breakline inlay in order to allow it to fold over the convex edge and then sit neatly.

First thing I baste up the hem. Then begin to baste the facing edge over. At this point it's the same as the main guide, so I am glossing over it here. Basting the facing in place up the stand, tacking and finishing the baste a seams width below where the machine stitch was back tacked.



With the facing in place I begin to baste down the breakline folding the inlay over the breakline as marked. Potentially it would be beneficial to sew a baste along the breakline through everything while the forepart was flat. That would keep all of the layers in the fold. The stitch between the lapel lining and the forepart helps here. It's still basically the same with just a grown on facing though.



At the top of the stand-facing turn the raw edge under itself and baste it down to the lapel inlay. Matching that stripe was completely by accident.

Baste the raw edge of the inlay down to the canvas, cleaning the cloth over the canvas to remove any excess ahead of hand stitching it in place.

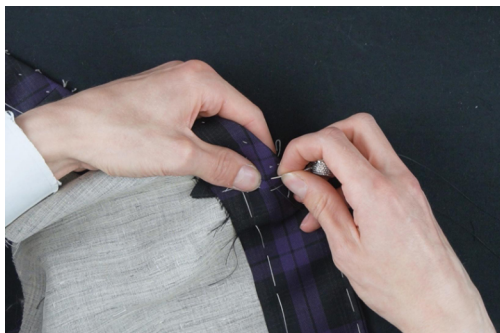
The same for the rest of the facing. Basting and ironing it all in place ready to handstitch it all permanently.



There are only a couple of hand stitches exclusive to the laid on lapel, so those are the only ones I will mention.

At the bottom of the lapel I tack the thread just underneath the edge of the lapel and fell-stitch the last few CMs or around 3/4" to the edge of the waistcoat. At the edge I go around to the inside and continue the stitch to sew the top of the facing down to the lapel inlay.

Normally I might continue this stitch, if I have the thread and sew the edges of the inlay or the facing to the canvas. That does need to be done, but it's not specifically relevant to the waistcoat so I go to the other stitch I need to do.



This is a comparable stitch to the other one, the top of the lapel and the collar is fell-stitched to the forepart. In some ways I think this might be a little unnecessary. If you skip this stitch though ensure that the lapel is laying flat when the shoulders are being sewn to the back.



I use this stitch to push any yarns from the gorgeline seam allowance away and keep them hidden.

With peak lapels instead of felling around the peak I've seen just the peak be tacked between the forepart and where the lining is touching it.

An alternative is prick stitching it to the forepart instead of felling. Typically I do see the edge of the lapel prick stitched and the prick stitch could go from being sewn through the lapel and the forepart to just sewing through the lapel and then to felling to the forepart at the bottom. Just a few extra thoughts I had on the matter.



Shawl kinds of lapels as well, that don't have a separate collar piece, I don't fell stitch them around the top. Mainly I think because the collar specifically needs to stay firmly attached to the forepart, and those don't have collars.

I don't think the breakline should be prick stitched the way that it is on waistcoats without the lapel. I think the stitch itself would look strange with the lapel, but there are also a lot of layers that it might have to stitch through making it difficult and not totally effective anyway. I may come back with another step somewhere, understitching in some way.

Both of those stitches should be done before the back is attached for the same reasons as the other finishing stitches around this stage. That then is the last step to adding the laid-on lapel to the waistcoat.



