

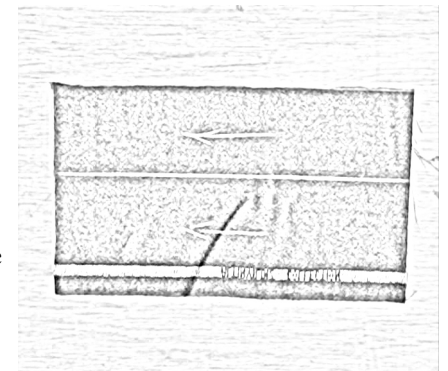
that a ‘welt’ may be where the welt cloth is pressed out of the way of the opening, whereas a jetted pocket involves just wrapping the cloth over the opening. That might get more clear when I get around to inbreast pockets again and the difference in making that ‘double-welted pocket’ as compared to this method.

1. 15 cm / 6” pocket

To make the sample you need a piece of cloth that you will sew the welts into. On a garment this will be already decided and generally marked in some way. Therefore you can take almost any size or grain piece of cloth that is ideally more than 10 x 20 cm (4”x8”) so that I can make a 15 cm (6”) opening. The welts you make don’t have to be this size, they can be longer or shorter; it really doesn’t matter too much. Here I draw on a pocket opening and place a stitch into either edge so that I can see it on both sides. The wrong-side, what would be the inside of a garment, is marked with a cross.

2. Welts - cut on warp - 10 x 20 cm / 4”x8”

The welts should be 5 cm (2”) longer than the pocket and cut on the warp. This gives enough cloth either side to make the pocket, without being too much. The welts should either be a single piece and 10 cm (4”) wide, or two pieces and both 5 cm (2”) wide. This depends whether you want to cut it before or after machining. I say cutting it after machining is better, because it’s simpler to ensure the welts meet along the pocket line. Having 5 cm (2”) for both welts gives enough to fold the welts around. In some cases you want the lower welt to be much wider to allow it to cover inside of the pocket more deeply. I know that the ruler I am using is 5 cm (2”) wide so that makes measuring quick and easy because I can use the width.



To help illustrate that I am cutting the welt along the warp of the cloth I have cut it against the selvedge which is something that I want to use when I can because it means that the edge doesn’t have to be folded over to finish the inside of the pocket when it’s used as the lower welt.

3. Linen / interfacing 5 x 20 cm / 2”x 8”

Beetled Linen Holland is a thin and light interfacing frequently used in handmade tailoring instead of fusible interfacing. Since it does not stick to the cloth it will be used in different ways. It can be skipped, but the pocket is far improved with it, it makes it easier to sew and is sewn more securely. If you need or want to substitute in this case you could use a light Irish linen or a stiff thin cotton.

It should be about 5 cm (2”) wide and at least as long as the welt cloth. The width is the most convenient without being too wide, but at minimum it should be 3 cm (1.1/8”) to use it to help sew the welts. I have never found whether it’s best to use the linen along the warp or the welt, as far as I am concerned it doesn’t matter much.

4. Fuse edges of pockets

The whole pocket opening could be fused, or just the edges. This could also be skipped, but the fusible helps to prevent the small raw edges that will be cut later from fraying away. This can

How to sew double welts

This is an indepth guide to sewing double welts. It is to act as a foundation for my previous and updated series involving sampling bespoke tailoring methods of sewing pockets and other parts of handmade garments before the actual garments.

One note is that I make what could be called ‘authentic’ double welts. There are numerous ways of making what looks like double welts and it’s generally easier and faster. Importantly, for some people, I do not think that one method is intrinsically superior to another. I call them ‘authentic’ because I see it as fact, it doesn’t make it any better than an alternative method that bears the same result. This is what I do and it does not have to be what you do. Like a lot of bespoke I find it is very versatile, a lot of the techniques here will be reused in different pockets.

For a consistent framework I will share lengths in metric first followed by the conversion or equivalent measure in imperial in brackets. I will also try to describe each step in the form of WHAT to do, then HOW to do it, then WHY to do it (if there is a specific reason) I will often try to establish what each step is intended to accomplish to help understanding which allows you to potentially find a way of doing something that works better for you. Though I will therefore not often repeat how and why in the future when techniques are reused, I may only say WHAT to do. There is almost never one way to do something and I may share alternatives, but I will generally repeat one way of doing something. As you learn and see you can then try other methods and techniques. Which I see as the WHAT and HOW respectively. What you’re doing is a method, how you do it is a technique.

If you can practise good double welts before having to go through the whole process of putting a pocket in around them then that will help with understanding and technique without as much time and resource investment. It also saves me going into such detail later on. There will be variations by the nature of the pocket, but they will still be based on the same principles of stitching and cutting laid out here.

In this guide I am using only a little bit of cloth, a piece of beetled linen which is a non fusible interfacing, a little bit of fusible interfacing, the iron and sewing machine and a piece of chalk. I use three different threads for the basting, machining and finishing but they could easily be substituted for just a machine thread for everything here.

Lastly If there is anything that I don’t clarify you can check my intro-to that fills in a lot of initial information.

For those interested; A detail is you’ll often hear them being called welted pockets or jetted pockets. I am sure that there is a difference, I just do not know what it is. I personally think

be more or less necessary depending on the cloth and how much it frays.

After fusing it, I make sure that the edges of the pocket are still marked on the inside.

5. Add linen to the wrong side of the pocket opening.

I use the pocket line on the wrong side to position the linen over the pocket opening, placing it as evenly as possible with an equal width above and below the pocket opening. I might fold the linen along the width, place the folded edge along the opening and then unfold it. On either side just make sure there is at least 2.5 cm (1") over the ends of the pocket. You'll note that I didn't cut the linen to exactly 20 cm (8"). It doesn't matter too much here. The linen can often be cut down after it's sewn.



I loosely baste it in place only to hold it in position before I baste the welts on. It could just as easily be pinned in place instead.

After adding the linen mark the edges of the pocket opening with a perpendicular stitch through the layers from the right sides of the cloth. Sometimes, especially when a flap is involved, only the front of the pocket is marked through so that the width can be re-measured.

6. Optionally fuse/ interface the welts

I have a single piece welt, so I have a line down the middle along the warp that will be matched to the pocket opening. If you wanted sturdier welts and a stiffer pocket an interfacing could be added along the middle on the wrong-side before sewing them to the pocket opening.

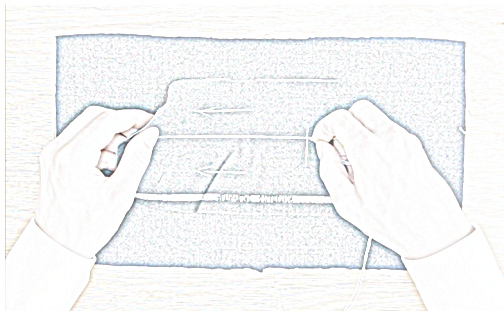
The interfacing doesn't have to be the whole width, and it could be as narrow as 2 cm (3/4"). If I used linen I would stitch them together either with a baste or wide machine stitch along the middle of the welts. The linen piece would be 5 cm (2"), same as the other piece.

This will also have the effect of making the seams more even, reducing the step you get when one side of a seam is bulkier than the other.

7. Baste the welts to the pocket opening right-sides together

When using welts that are still joined in the middle; the first baste is down the middle. Match the centreline of the welt to the pocket opening. I roughly mark the size of the pocket onto the wrong-side of the welt to result in an even amount of cloth on both sides of the pocket opening.

With basting thread, I place the right-sides of the welts to the right-side of the pocket opening and precisely stick the needle into the



centreline that is chalked onto the welt. I hold the cloths down together under my needle hand and pull the welt away so that I can see the needle poking through it into the cloth underneath. Then keeping the needle in the welts I move it so that it is then on the pocket line, placing the welt back down trying to keep the middle line on the pocket line and stitching through all of the layers.

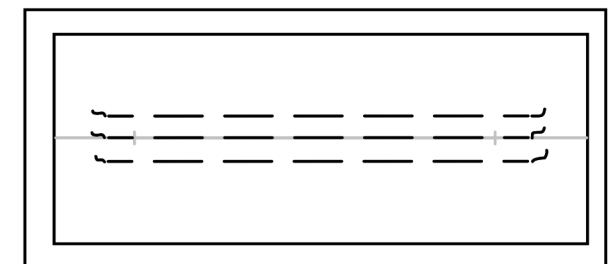
Tack the stitch, or you could have knotted the thread, and pull the thread firmly.

I then basically repeat that along the length of the pocket opening basting it with a running stitch. Tacking the stitch at the end to keep all of the cloth held firmly together.

One note is that the welt is not pulled along the pocket opening resulting in the welt being short against the pocket. This may result in the welt drawing in the cloth and distorting the cloth when it's finished. At least make sure the length of the welt is net with the cloth over the pocket opening. In some cases tailors add length to the welts, sometimes using a tailors half moon in order to completely prevent any shortness.

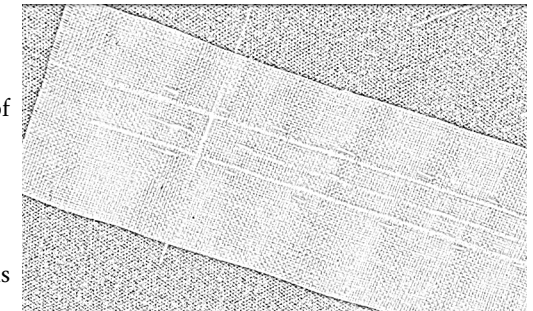
At this moment I am chalking the shape of the welts onto the linen to help with machining. In this case I know I will machine with the linen side up. Therefore I mark the pocket line where I use the baste down the middle as a guide to tell where it is. I also use the perpendicular stitch I made at either side of the pocket to find the edges. If I had a flap I would mark one edge and then use the width of the finished flap to mark the other edge.

If you are using welts that are already cut, or similar to single welt pockets, the straight raw edge of the welt would be placed against the pocket opening and a baste would be sewn approximately 0.5 cm (1/4") from the edge / opening. Then the other welt would be placed on the other side of the opening and against the first welt and sewn down as well.



In the case here the two extra bastes could be skipped, but it is better to do them as well to prevent the welts from pulling when they're being sewn. Again I firmly stitch through all of the layers.

On the back again, I mark the widths of the welts that I want. Generally each welt should be 0.5 cm (1/4") wide, so measuring that amount either side of the pocket opening. This creates the sew lines that can be followed,



instead of using a seam allowance.

8. Machine the welts either side of the pocket opening

It should go without saying that the thread used would typically be a close match in colour, but the contrast helps to see what I'm doing.

It is partially personal preference whether you machine the welts down from the outside or the inside. I suggest if the welts are already separated; machine with the welts on top, but with the welts a single piece then it can be either. I like to sew with the linen on top. The linen makes it easier to make fine chalk marks that help sew it properly.

I place the layers underneath the machine foot and make sure that the layers underneath aren't folded over each other at all. You can start at either edge of the pocket and either side of the opening. Generally you want to start the stitches from the front of the pocket, but in this case there isn't a front.

Position the one of the lines either side of the pocket opening under the needle at one of the edges. Before letting the presser foot down I wheel the needle through the cloth just towards the inside of the pocket instead of into the chalk mark perpendicular to the opening. This makes sure the pocket is the correct width for the pocket.

Importantly is that this is how I gauge the start and end of the stitches. As you practice you will likely find something that works better for you that ensures both of the stitches start and end completely level with each other and result in the correct size opening.

I use a slightly more narrow stitch length than normal so that the welts are held a bit more tightly.

I start making a few stitches, at least three, forwards and back tacking very precisely onto where I started, ensuring the needle goes back through the same hole to securely tack the start of the welt.

I can then follow the chalk line, or a certain distance from the pocket opening, towards the other side of the pocket.

I use the same principle when I get to the mark denoting the other edge of the pocket to decide exactly where to finish. I make sure to check that I am sending the needle into the cloth exactly where the chalk begins. Again this is my method for ensuring even stitches. This also needs to be back tacked, so I reverse stitch at least 3 stitches. Take up the needle and foot and snip the threads.

I go back to the other side of the pocket to sew down the other welt in largely the same way.

If the machine you have either doesn't match the stitch length with reverse stitching or doesn't have a reverse stitching function at all, I will demonstrate how to compensate for that with the second line of stitching.

Start the stitching in just the same way as the first line, making sure to send the needle through level with the other. Keeping the start and end of the lines of stitches level is important for making good welts that have square edges. Make a few stitches again and stop; lift the needle out of the cloth and lift the presser foot, move the cloth to position the line of stitching back to the beginning of the stitch again. Without cutting the thread, the overlapping stitches hold the start of the stitching secure like a back tack. Stitch all the way to the other

side and leave the needle in the cloth where the last stitch is being made. Lift the foot and turn the cloth all the way around to stitch back up the line of stitching. That is the same as reverse stitching.

Important at this moment to trim the trailing threads away, check that the stitches both start and end level with each other and that the ends of the stitching hold the welts securely to the cloth.

If anything is misaligned or not properly secure then you can just sew over the current stitching to try and resolve the issue you have. One note is that improper tension in the machine will likely result in the stitching being loose.

You'll note the machining here might not match the size of the pocket opening marked on the welts, because I used the marks on the main cloth and the marks the welts are a rough guide.

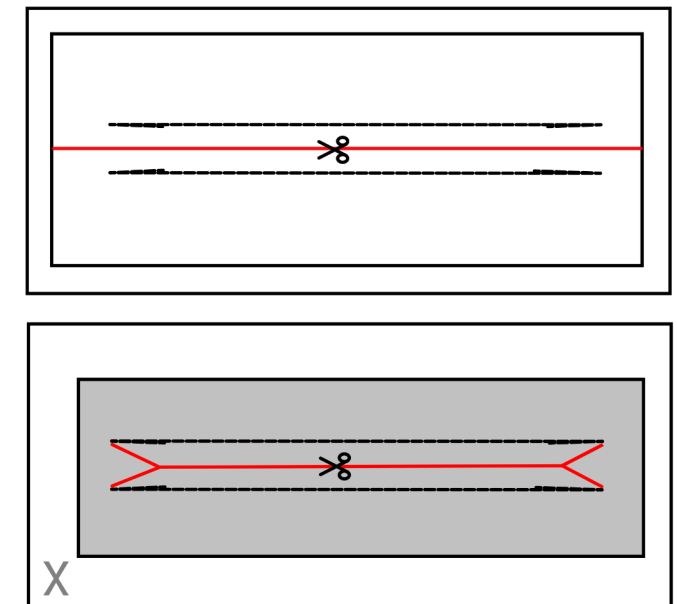
9. Cut the welts apart and cut the pocket opening making the mitres on both sides

Typically it's recommended to press machined seams flat, as they are before doing anything else. This is especially important if the welts are long over the cloth and they should have been pressed before machining to shrink in the length to make the sewing easier. Pressing eases the tension created as it went through the machine.

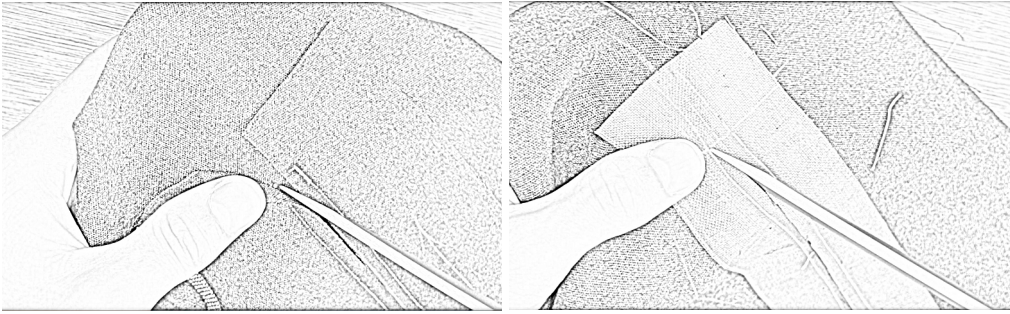
Remove all of the basting and since I have a single piece welt I need to cut it across the middle now. There is the pocket line that was initially used to sew the welt down to the pocket opening and that is what I follow to cut it. One note is that I cut from one side to about halfway along, and then I cut from the other side to meet it in the middle of the pocket opening.

When sewing welts into a belly dart, or if I already started cutting the pocket opening there is a chance of slipping the scissors through the opening while cutting the welt and cutting along the trouser or the jacket forepart rendering it ruined. I've not done it but I've heard stories, and cutting the welt like this I never will do it.

To cut the pocket opening you can do it from the inside or the outside and it's a case of personal preference. Initially fold the pocket along the length and make a snip through all of the layers to create an initial hole in the pocket opening. Flatten out the cloth again and from the outside use the edges of the welts as a guide to cut along the pocket opening. Stop cutting at least 1 cm (3/8") from the edge before the ends of the stitching. Pull the welts out of the way and cut diagonally to just next to the



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very end of the stitches. Stay level with the stitches, do not cut beyond the stitching at all, but you have to cut very close without cutting into the thread which would make the welts loose. The triangle cut here is generally referred to as the mitre.

It's the same for the other edge. When cutting from the inside, cut along the pocket opening that is marked, which is the exact same as the line used to cut across the welt. There should be no worry about accidentally cutting the welt.

Stopping short of the ends of the stitching again to cut the mitres the edges of the welts need to be moved out of the way, to avoid cutting into them towards the stitching as well. You can't see, but I am holding the welt out of the way of the scissors. Cutting from the inside can make it a little easier to see exactly where the stitching is to help cut good welts. Cutting close enough and completely level with the edge of the pocket and avoid cutting the thread. Of course scissors with a very sharp point are useful here.

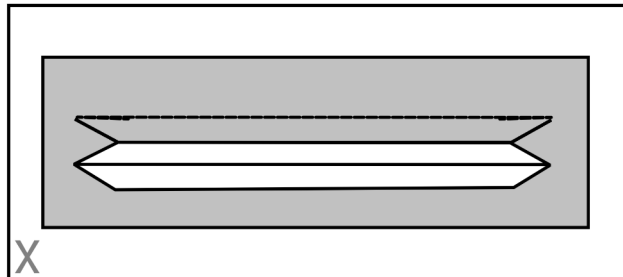
I might mention as a general principle when using scissors; you almost never want to place the point of your scissors any further than you intend to cut. You want to close the scissors into the ends of whatever you want cut. If not then it's too possible to slip and cut further than you intended, possibly damaging or ruining whatever you're cutting into.

10. Press open the welts and pocket opening

Like a lot of things, this is my specific way of doing it and it works for me, but you might find your own improved way of accomplishing the same thing. The main cloth and the linen/interfacing now needs to be pressed out of the pocket opening and the welt cloth needs to be pressed into the pocket opening.

To do this I have the cloth wrongside up and I pull the lower welt up towards the other pulling it tight along the stitching. With the welt held flat underneath pull the interfacing and main cloth down from one edge and begin to iron the seam open. Make sure the seam is open across the stitching. Essentially it's the rhombus shape that was cut that is being pulled out of the pocket opening and pressed open.

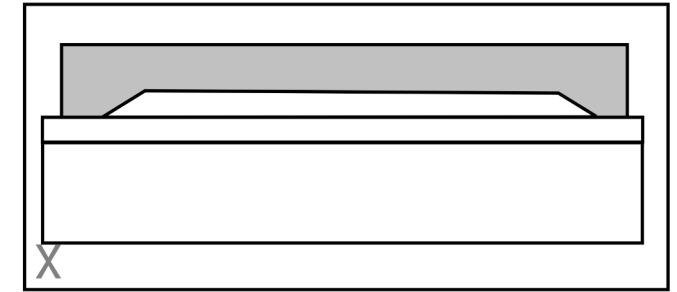
Like a lot of seams this one is very important to press very firmly open. I work across the seam checking it's pulled open and flat before pressing it all the way to the other side. To help make sure it stays pressed I spray it with some water, dry it off with the iron and I also



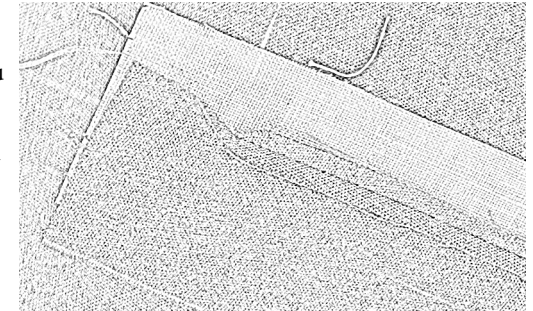
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use my trusty plank (in lieu of a clapper) to more quickly draw out the heat and moisture to reaffirm the seam.

In essence the other welt has to be pressed open as well. To do this and keep everything flat to make pressing easier I pull the top welt down through the pocket opening, again pulling taut against the stitching and opening the seam to press it.



In the same way that I used a spray bottle you might see people using a dauber to water the seams, or sometimes tailors will use a soap to help stick the seam open to help hold it down while working on the welts.



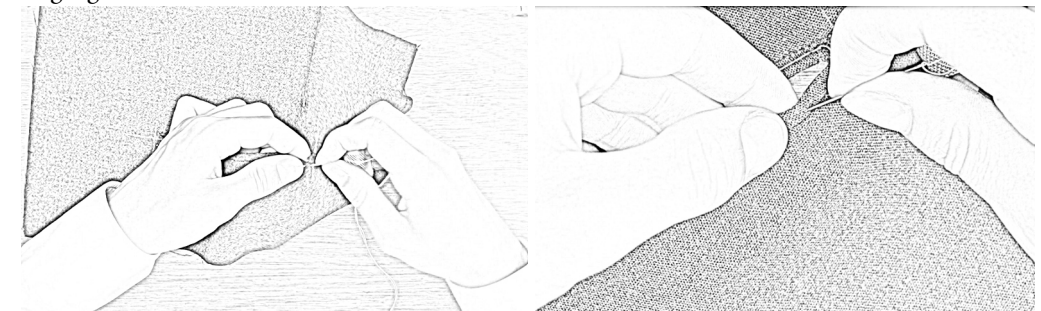
It doesn't matter top or bottom welt first, but pressing the first with the welt on the right-side and then pulling the second welt through to the wrong-side keeps the cloth flat and allows me to easily work on the seam that I am pressing.

I check from both sides with both welts that they are pressed all the way to the stitching and they aren't folded or creased, which might make the following steps easier.

One last note is that the edges of the welts beyond the stitching don't have to be pressed up linearly. As you can see the seam allowance of the welt curves back down to be flat at the raw edges on the sides. You could press up the seam if you wanted. There is very little difference, I prefer to leave it because it means there is less work to do and there are less layers folded on top of each other.

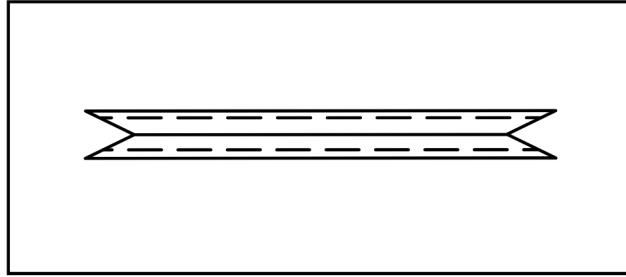
11. Baste the welts

The welts need to be basted over the seam allowance across the pocket opening. If not already, move the cloth of both welts through the pocket opening. Get a needle with a basting thread ready. You want to pick up the welts with your other hand at the right-hand-side of the welt, as you're holding it with your thumb on top you'll have a welt on top and one below and the welt cloth needs to be folded over seam allowance. It's difficult to see, but over time you will be able to feel the seam that is inside of the welt now. The seam inside is what you are using to gauge the width of the welts.

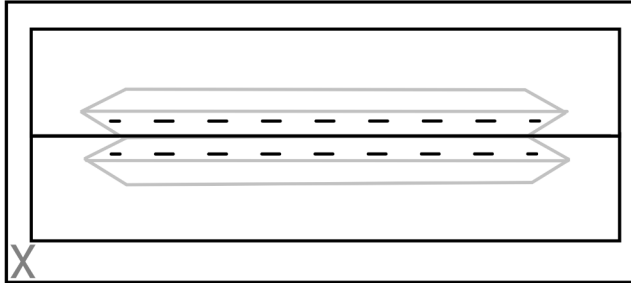


Samples

Begin a stitch as close to the edge of the pocket as possible and that will make it the most easy to machine the welts down afterwards. Either knot or tack or both to begin the stitch. Sew the stitch on the welts and closer to the seam than the fold. This also keeps the cloth quite stable.



Just sew a running stitch. I generally suggest making it a slightly smaller stitch, again to most firmly hold the welt in position.



As I sew along I am positioning the welt in place. This can be easier or harder depending on the cloth and whether you put an interfacing of any kind in the welt as mentioned earlier. The more firm the cloth the easier it is because it will take and hold shape better and you'll feel the seam allowance inside the easiest as well. A soft cloth without an interfacing will make this more difficult.

At the other end firmly tack the stitch again quite close to the edge. From here turn the whole thing around, a right handed sewer will always sew along welts right to left with the fold pointing away from your body. (As always I say just a suggestion, no matter how many tailors will tell you it's doctrine)

Without bothering to cut the thread; tack the stitch again and do the same thing to the other end.

If you wanted 'handsewn' welts instead of basting here you would use handsilk and sew the welt down between the seam allowance, stitching in the ditch. It would be basically a prick stitch, sewing the stitching to the welt. That's not what I'm doing here now. Some say there's a meaningful difference, but I haven't noticed when I've tried it.

Again finish this stitch with just a tack at the end. You don't have to cut the thread, I just do it here to show what the back looks like. The welts should be sitting against each other all across the pocket opening.

Before machining there is a last stitch that prevents the cloth from twisting that would distort the garment around the pocket. Twisting here just means that if the welts are machined offset slightly from each other rather than how they are sat now.



I baste across the welts starting again close to the edge and I move the mitre out of the way to avoid getting it stuck at all. It wouldn't be a big deal, but it saves the extra effort when folding it under later. It's a slip between the welts making sure that I hold it so that it isn't

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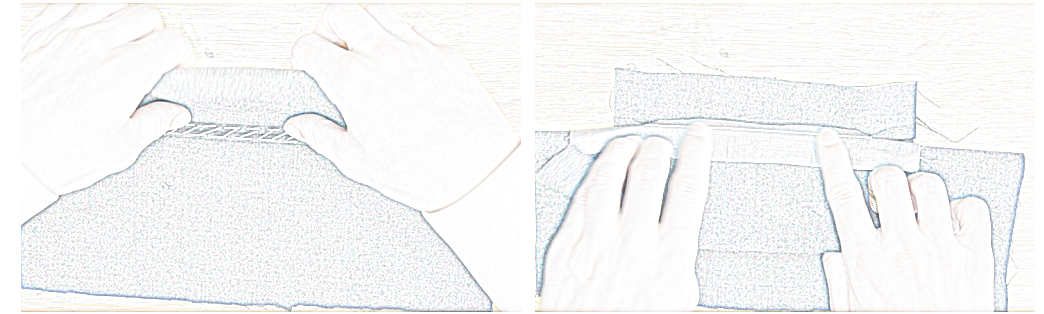
twisted either. Also I'm not sure if it's just me or whether it's always done this way; I don't sew all the way through the welts, I sew into the welts and through the fold of the welt into the other exiting the welt. Don't sew at all outside of the welts otherwise it may make it harder to sew them down.

Also sometimes I will just do a few stitches away from the edge and then go back to the edge and tack the thread again. Doing the same to the other side and leaving most of the middle of the welts open. This is because I am lazy and so long as both edges are secure they should twist when sewing down the mitres inside. I demonstrate that on one side and then just sew all the way across from the other side because it's better for practice. After stitching all the way across you could then stitch all the way back along to create a cross along the opening that will hold it extra firmly.

You'll see the way I do it sewing into the welts and through the folds that you don't really see this baste from the inside of the welts.

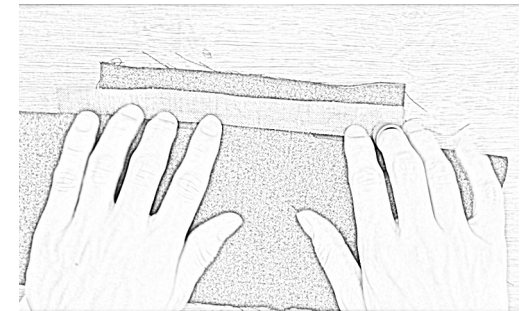
12. Machine the welts and edges in place

From here I'd go straight to the machine, but just to show exactly what I'm sewing first. Folding the cloth and the linen away from the welt along the stitching there is the seam allowance sitting along the welt. In essence that and the welt get sewn together to secure the



shape of the welts in place. This is how it would be done with a fusible interfacing because it would be fused to the cloth.

However with the linen folded on top of the welt it makes it a little easier, neater and cleaner. The seam allowance still needs to be sewn down otherwise it can still move about, so it still needs to be sewn very close to the edge.

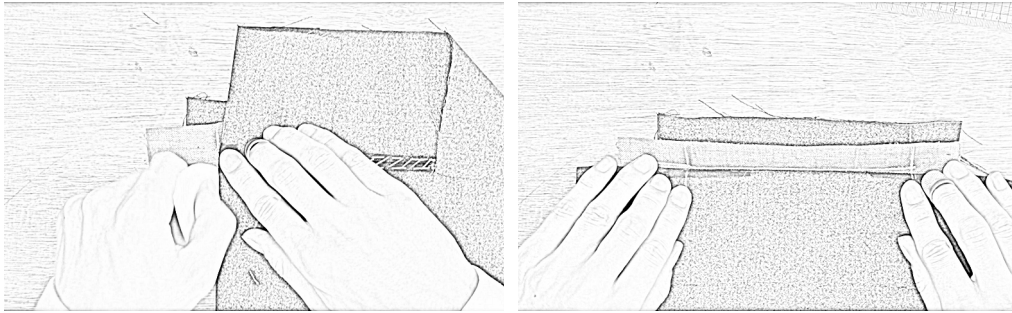


When sewing along the opening you need to start and stop just before the edges of the pocket in order to most comfortably sew the mitres down afterwards. To make that clear I am chalking lines across to use as a visual start and stop.

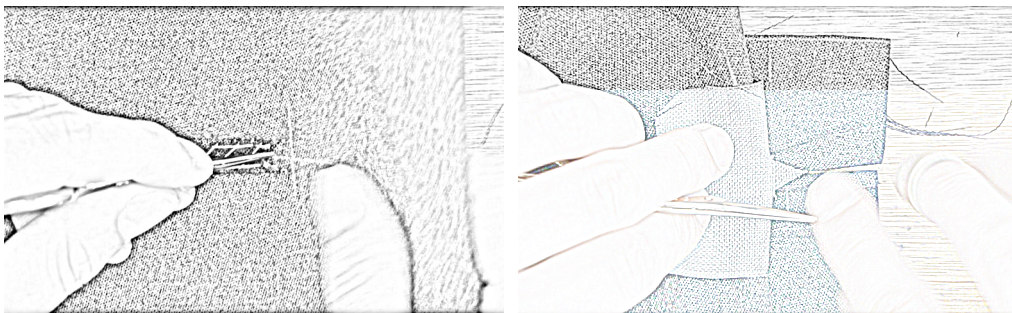
Lastly just for clarity again I'll chalk one of the sides that needs to be sewn along to stitch down the seam allowance. As close as you can get to the edge without going on or over it.

The mitres are the same. At this moment you could fold them under the cloth and press them down, but I generally do it at the machine just before I sew the edges. The mitres go through the same whether it's a fused or sewn in interfacing. I use something to poke the mitre

Samples



underneath and move the cloth and linen out of the way which exposed the unsewn portion of the welts. The mitres need to be sewn onto the welts at the edge of the pockets slightly beyond where the original stitches. It's important to pull the mitres tight so that the raw edges are fully tucked away from the rightside of the pocket. This is the biggest part where the little bit of



fusing on each side of the pocket is useful because the small mitre can very easily fray depending on the material and the sticky just holds it together a little better here.

With the linen it is then folded on top of the mitre and welts where they are all sewn securely down together.

Again I mark for your reference where I am stitching. This can be back tacked over and over at the edge of the pocket, but then you can also zig zag away a little to better secure the unsewn portions of the welts in place on the linen.

Again just to illustrate, without the linen the seam allowance would get sewn to the welt. With the linen, the seam gets sewn in place between it and the welt all together.

One other thing to mention is that some tailors will stitch in the seam between the welt and the main cloth instead. I find that very difficult, so I don't try it much, but it's similar to handsewing the welt down.

You can see the chalk mark that shows the edge of the pocket and I start the stitch from there. I don't back tack, but there is no reason really not to, just don't pass the edge of the pocket too far.

Typically there isn't a line to follow I just stay close to the edge of the linen and do not go onto the cloth.

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Again at the other edge you can see the chalk mark, but to tell me where the edge of the pocket is I fold and pull the cloth away that creates a corner where the original stitching is that shows me the edge of the pocket without folding too much cloth on top of itself causing bulkiness that the presser foot can't get over, or getting in the way at all.

Again I don't back tack, but at this point I don't know why, you definitely could.

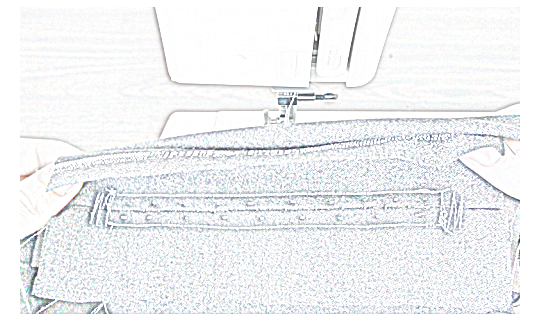
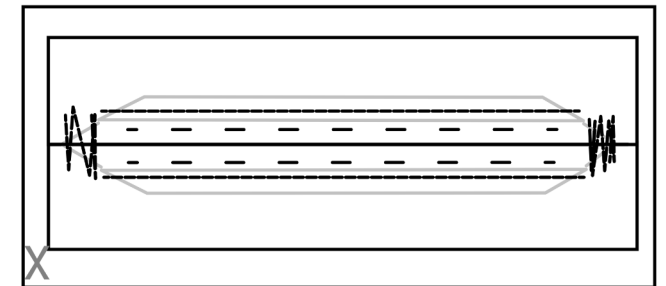
I cut the thread away to prevent it getting in the way, and do the other side of the pocket. If I pull apart the welt and the linen you can see that the seam allowance is stitched down between them.

To position the mitre at the machine, I lay the first edge of the pocket onto the machine bed so that I can see the mitre and the right-side of the welts. I use something to poke it through and move the cloth and linen, as appropriate, to fold the mitre underneath onto the welts. Make sure that it is both the cloth and linen mitres still together. Give the cloth an extra pull to make sure its pulled through all the way to the original stitching.

I fold it back over to check that it's pulled all the way though and there aren't any yarns or frayed edges still coming out of the corners and that the edge of the pocket is square. Lastly then only flipping the cloth over this time and sewing back and forth a few times to secure the mitre and the welts together onto the linen. I suggest not sewing too far from the edge of the pocket, only up to 1.5 cm (1/2"), just because going too far could make hip pockets more difficult. Note though that this stitching doesn't have to be within the height of the welts it can go above and below a bit.

The mitres are also somewhere that you could make use of tweezers to pull it through. The mitres are where it's possible to twist and misalign the welts causing distortion if you're not careful. Accidentally pulling on one welt too much when holding them down and then securely machining them in the wrong place, and that is what the baste across the welts helps to prevent.

In any case this is what the inside of a pocket will look like after the welts are sewn down. In fairness since it's all hidden it doesn't need to be a matching thread, at most only the bottom welt could ever be seen without actively looking for them.



13. Reinforce the edges of the pocket with either machine stitches or handsewn

tacks.

The welt is basically finished now. However there is always some form of tack at either side of the pocket, so after the pocket is finished the edges should be bar tacked in some way. I do this by hand most often, because that's the kind of sewing I do.

To start the tack I begin on the inside at the welts, which are usually hidden by silesia. Therefore to start in the right place I hold the edge of the pockets at the welts from the outside and have the inside pinched with my other finger. This tells me where the welts are. I hide the tail of the handsilk, between the layers of the cloth come out near the edge of the pocket and then tack the thread there a few times. Once secure send the needle straight up through to the rightside and pull the thread through. The most common way of doing it is creating a prick stitch, so then poke the needle through the cloth about where you came out and pull it through. Then poke the needle back up slightly towards the other side of the welt. You want to do at least 4 pricks down the height of the welts next to the edge of the pocket. I don't usually flip the welts over and back each time, that is just for the benefit of seeing.

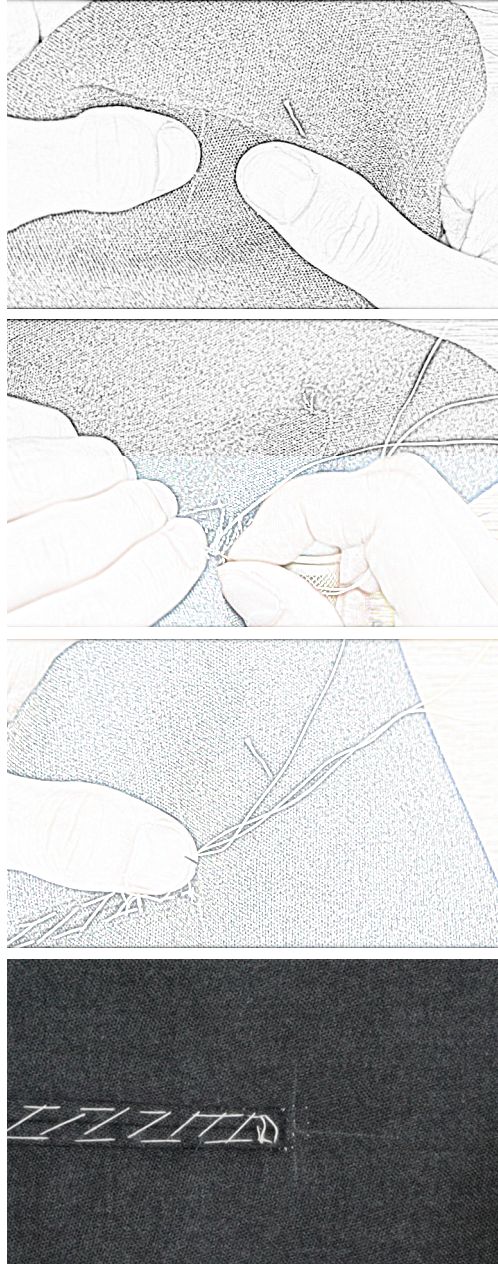
Often now I just do another line of a few pricks back up slightly further away from the edge of the pocket, but you could alternatively do a D tack where the stitches are a semicircle from the top of the welts to the bottom of the welts.

You might also note that I don't usually pull the thread all the way through the cloth when I send the needle to the reverse; I pull the needle through and enough thread, then send the needle back up for the next stitch only then pulling the thread all the way through. This is just a minor time save, only pulling the whole length of thread half the amount, like the small efficiencies I've mentioned in my hand stitching guides.

I position and push the needle up with mostly by feel and trial and error. If the needle hasn't come up roughly where I want it then I pull it back down and try to angle it differently. At this point I have a bit of practice, so I am quite good at finding it and making it neat.

It should also go without saying that the thread should match closely to the colour of the cloth.

After the last stitch I send the needle back to the wrong side and pull the thread through. The same way I start I tack the thread and hide the thread between the layers of cloth to cut it



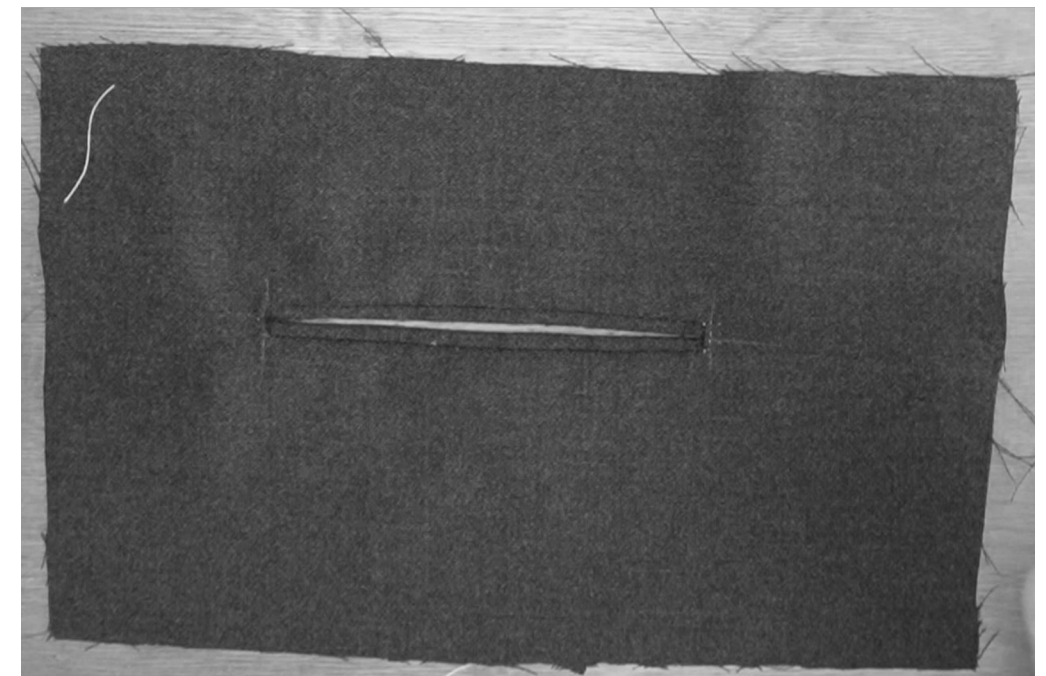
away.

The edges need to be tacked because those are the points under most stress with the most amount of leverage that can be exploited to tear it. With the fabric stitched down to the welts from the outside as well; the leverage is taken away from the key stress points of the pocket opening to create a line of defense against breaking and to help distribute the stress a little as well.

In the case of a pair of cotton trousers I did with dove pocketing, the contrast in the materials was high, so I did a machine tack with two matching colours for each material and then did a decorative hand bartack on the outside.

There's no need to remove the basting since it's just a hole, but I do here just to show how the finished welts look. For a tab closure the middle would have to be opened to position it neatly, but for a flap to be added the whole width would have to be opened.

Now, if you practice this exactly as described you'll quickly understand how a double welt is made. The more you understand you'll better be able to swap and change parts of the methods to better suit you and the pockets that you're making and my next guide involving double welts doesn't have to be as long.



Working on the written companion guide gives me ideas about exactly why tailoring and sewing for the centuries it's been around has been passed down orally and in person. It seems no matter what I don't feel that the written guide could stand on its own. In fairness I go into much more detail than I've ever read, describing exactly how to do each step rather than just saying to do it. There is only so much that can be done that can make the written guide work, which is why it's still a companion guide.