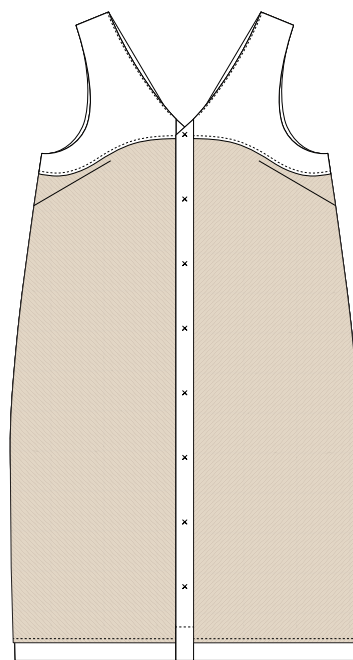
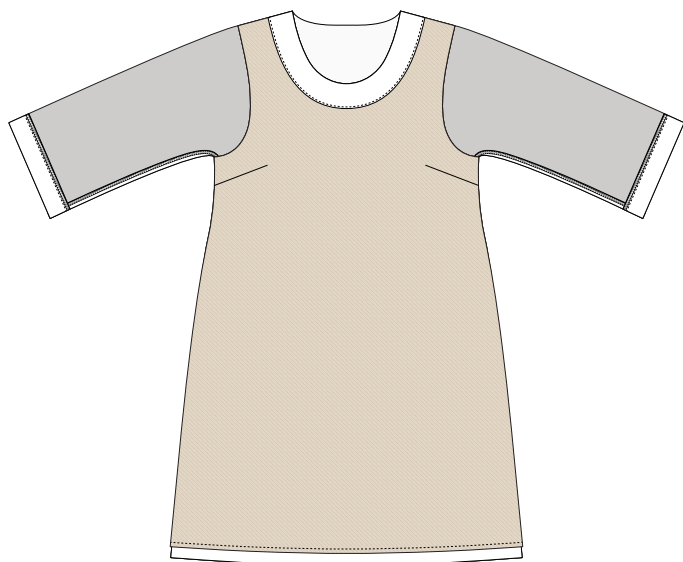
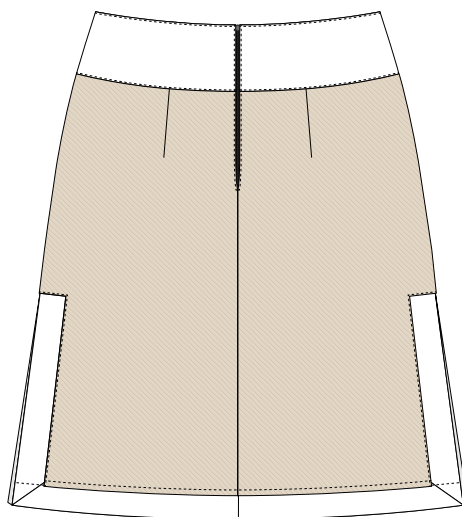
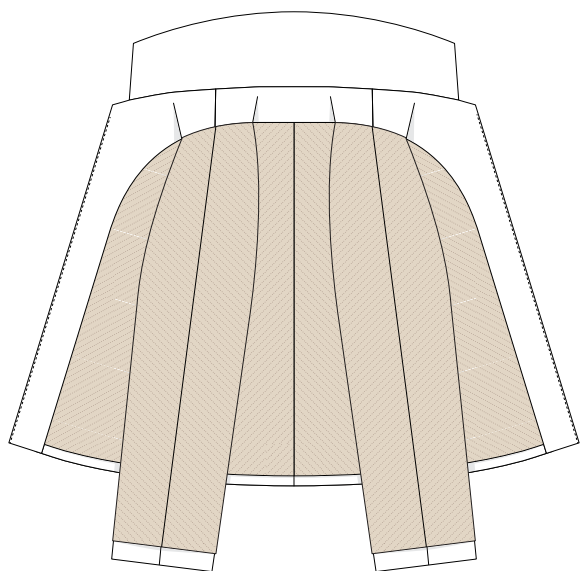


SEWING LININGS / CURATED ISSUE 38



SKILLS KIT

IN THE
FOLDS

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ABOUT CURATED BY IN THE FOLDS

Make garments you will wear, love and cherish. Functional and beautiful pieces. Thoughtful and considered patterns. This is what **Curated by ITF** is all about.

Projects that help you learn more skills, instead of just making more clothes.

With our monthly subscription, we've selected patterns and pieces that contribute to your wardrobe, rather than overwhelm it. Projects are carefully selected each month to teach you new skills in a digestible way.

Sewing a handmade wardrobe you are proud of is about learning the skills and building on them over time. With these resources, you will build a resource and pattern library that you can refer to on your handmade journey, empowering you to sew a wardrobe that you love, one piece and one skill at a time. We are excited for you to join us.

THE PATTERNS

In the Folds patterns and resources are designed to inspire and encourage modern makers to create garments that are beautiful both inside and out. Through selected techniques and construction details, **In the Folds** aims to encourage thought-provoking and memorable making experiences - helping you enjoy each step of the process.

Techniques may differ slightly from the home sewing methods you are used to, but in some cases industrial finishes will give you the cleanest and most professional finish.

SLOW SEWING

In the Folds patterns are designed to include thoughtful details and interesting techniques so that you can enjoy the process of making the garment as much as the end result.

If we slow down and take in every stitch, we can better our skills, appreciate the amazing things we can do with our hands, understand the process more fully and create garments that will be worn, loved and cared for long into the future.

We'd love to see your work in progress. Find us on Instagram **@inthefolds** and tag your photos with **#CuratedByITF** and **#SewingLiningsSkillsKit**

Happy sewing!

HOW TO USE THIS DOCUMENT

THE PURPOSE OF THIS DOCUMENT

The **Sewing Linings Skills Kit** is the second part of our Linings series. The purpose of this document is to show you how to sew linings in a range of different garments so you can learn the important skills required for sewing linings.

HOW THIS DOCUMENT WORKS

The tutorials are based on a range of patterns from the **In the Folds** catalogue that you may or may not have in your stash. You can choose to apply what you learn to these specific patterns or to other patterns in your stash. We hope for this to be a helpful reference on your making journey that you can refer to whenever you need to, now and long into the future.

We recommend reading through the introduction pages in this resource before getting started so that you can familiarise yourself with terms specific to linings.

LINING PATTERN PIECES

The lining pattern pieces used in this document can be drafted using the **Drafting Linings Skills Kit** (part one of this project series). You will need to work through the drafting tutorials to create the pattern pieces.

SKILLS LIBRARY

When designing our resources, it is our goal that over time you can build up a **Skills Library** to store on your computer or in your sewing space and access whenever you need. This provides a holistic approach to skill-building. With each Curated by ITF project, we will provide you with new resources that you can add to your **Skills Library**.

BE PATIENT

Drafting lining patterns is a great opportunity to learn patternmaking skills and build on these skills gradually over time. Like any new skill or hobby, getting good at it will take time. Be patient and enjoy the process. That's what it's all about!

FABRIC

LINING FABRICS

The best fabrics for linings depend on the purpose and type of garment or item being lined. Key factors include the drape, weight, breathability, and durability of the fabric. When selecting a lining fabric, consider the main fabric of the garment, the intended use, and the desired comfort and appearance. For instance, a summer dress may benefit from a lightweight, breathable cotton lining, while a winter coat might require a warmer, more substantial acetate or polyester lining.

In fabric stores, you will see specific lining fabrics, which are a good option, but you don't need to be limited by these options if you would prefer to use a fashion fabric.

Some things to keep in mind when choosing a lining fabric

- It must be compatible in terms of care instructions with the outer fabric so that the garment can be laundered.
- It is best to choose a fabric that is smooth, tightly woven, and opaque.
- Although you don't have to choose a slippery fabric, a slippery fabric will make the garment easier to put on and take off and will reduce stress and friction on the lining. This is particularly important for coats, jackets and skirts, while it's likely not a problem for a dress.
- Consider whether the fabric will crease easily or not. Natural fibres such as cotton and rayon have good breathability but will likely crease easily.
- Polyester linings don't crease easily but can be hot and cause you to sweat.

COMMON LINING FABRICS

SILK

Habotai, charmeuse, crepe de chine, twill, satin, organza, georgette

- **Characteristics:** Luxurious, smooth, and breathable. Can be lovely and soft against the skin. Comes in a huge range of different colours. Keeps you cool in summer and warm in winter.
- **Best for:** High-end garments, such as evening dresses, suits, and coats.
- **Keep in mind:** Silk can be a costly choice. Some silks are not very durable. Some silks can be tricky to sew. Some silks may snag easily while sewing (e.g., silk satin).

CONSIDERATIONS WHEN CHOOSING SILK FOR LINING

- **Weight:** Choose a weight that compliments the outer fabric. Lighter silks like habotai and georgette are suitable for lightweight fabrics, while heavier silks like twill and satin are better for more substantial fabrics.
- **Breathability:** Silk is naturally breathable, but the weave and weight can affect this. Consider the breathability required for the garment type.
- **Care:** Silk linings often require delicate handling and care. Consider whether the garment will be dry-cleaned or hand-washed.
- **Cost:** Silk can be expensive, so consider the budget for the garment and whether a silk blend or alternative might be more appropriate.

TYPE	CHARACTERISTICS	BEST FOR	PROS	CONS
HABOTAI	Lightweight, smooth, and soft with a slight sheen.	General-purpose lining for a variety of garments including blouses, dresses, and jackets.	Cheaper than some silks, easy to sew, and comes in various weights.	Less durable than some other silks.
CHARMEUSE	Luxuriously smooth with a high sheen on one side and a dull finish on the other.	High-end garments like evening gowns, bridal wear, and lingerie.	Extremely soft and comfortable against the skin.	Can be slippery to sew and more expensive.
CREPE DE CHINE	Lightweight with a slightly textured, matte finish.	Dresses, blouses, and lighter jackets.	Breathable and has a bit more body than habotai.	Slightly more challenging to sew due to its texture.
TWILL	Medium weight with a distinctive diagonal weave, providing a bit more structure.	Tailored garments, coats, and heavier jackets.	Durable and has a good drape.	More substantial weight can add bulk to lightweight garments.
GEORGETTE	Lightweight and sheer with a slightly crinkled texture.	Sheer garments and where a light, airy feel is desired.	Adds a delicate touch and breathability.	Can be difficult to sew due to its sheer nature.
SATIN	Smooth, glossy surface with a luxurious feel.	Evening wear, formal garments, and special occasions.	Beautiful sheen and very comfortable against the skin.	Prone to snags and requires careful handling during sewing.
ORGANZA	Crisp and sheer with a stiff texture.	Structural linings in garments where shape retention is essential, such as formal dresses and bridal wear.	Provides excellent structure and support.	Can be scratchy and less comfortable directly against the skin.

COTTON

Voile, batiste, lawn, poplin, flannel, muslin, sateen

- **Characteristics:** Breathable, lightweight, and comfortable. Comes in a wide range of colours and prints.
- **Best for:** Casual wear, summer garments, and children's clothing.
- **Keep in mind:** Some cottons are not very durable (i.e. voile is not very durable and may not withstand heavy-duty use).

CONSIDERATIONS WHEN CHOOSING COTTON FOR LINING

- **Weight:** Choose a weight that compliments the outer fabric. Lightweight cottons like voile and batiste are suitable for lightweight fabrics, while medium-weight options like poplin and sateen are better for more substantial fabrics.
- **Breathability:** Cotton is naturally breathable, making it ideal for lining garments where breathability is a priority.
- **Comfort:** Cotton is generally comfortable against the skin, but the weave and finish can affect this. Choose softer weaves for garments that will be worn directly against the skin.
- **Durability:** Consider the durability required for the garment. Medium-weight cottons like poplin and sateen offer more durability than lightweight options.
- **Shrinkage:** Cotton can shrink, so prewashing the fabric at least once before sewing is essential to prevent shrinkage in the finished garment.

TYPE	CHARACTERISTICS	BEST FOR	PROS	CONS
VOILE	Lightweight, semi-sheer, and very soft with a smooth texture.	Lightweight garments like summer dresses, blouses, and skirts.	Breathable and comfortable against the skin; provides a soft, flowing drape.	Not durable enough for heavy-duty use.
BATISTE	Lightweight, soft, and smooth with a slightly crisp finish.	Lightweight dresses, blouses, and children's clothing.	Very comfortable and breathable, with a fine, smooth texture.	Less durable for heavy garments.
LAWN	Lightweight, smooth, and slightly crisp with a fine weave.	Dresses, blouses, and lightweight jackets.	Very soft and smooth; provides a good drape while being breathable.	Slightly more expensive than other lightweight cottons.
POPLIN	Medium weight with a tight, plain weave and a smooth, slightly crisp finish.	Tailored garments, skirts, pants, and jackets.	Durable, easy to sew, and provides structure without being too heavy.	Can be too stiff for very lightweight garments.
SATEEN	Medium weight with a smooth, glossy surface.	Dresses, blouses, and other garments where a bit of sheen is desired.	Luxurious feel; smooth, and comfortable against the skin.	Less breathable than other cotton types due to its tighter weave.

TYPE	CHARACTERISTICS	BEST FOR	PROS	CONS
FLANNEL	Soft, warm, and slightly fuzzy on one or both sides	Winter garments like coats, jackets, and pants.	Provides warmth and comfort; very soft against the skin.	Heavier and bulkier; not suitable for lightweight garments.
CALICO / MUSLIN	Lightweight to medium weight, plain weave, and slightly stiff.	Casual garments, toiles (practice garments), and as an underlining.	Inexpensive, easy to work with, and versatile.	Can be too stiff for some applications and may shrink if not prewashed.

A C E T A T E

Acetate is a semi-synthetic fiber derived from cellulose, primarily from wood pulp or cotton. The cellulose is chemically processed to create cellulose acetate, which is then spun into fibers and woven or knitted into fabric.

CHARACTERISTICS	BEST FOR	PROS	CONS
Smooth, drapes well, and has a slight sheen. Has a soft silky feel. Affordable in comparison to silk. Comes in a wide range of colours. Offers moderate breathability, making it comfortable to wear in various climates, although it is not as breathable as natural fibers like cotton.	Dresses, skirts, and suits.	Smooth, silky feel that makes it comfortable against the skin and allows garments to glide over each other easily. It often has a natural sheen, providing a luxurious appearance that can enhance the overall look of the garment. Acetate fibers can absorb moisture, which helps in wicking sweat away from the body.	It frays easily and is less durable than polyester. Prone to water damage and can lose strength when wet. Acetate is sensitive to high temperatures and can melt or become damaged if exposed to excessive heat during ironing or washing. Acetate can generate static electricity and may snag or pill with wear and washing. Acetate linings typically require dry cleaning to maintain their appearance and integrity, as they can be damaged by machine washing or high heat. Creases easily.

RAYON / VISCOSE

Rayon, also known as viscose, is a versatile and widely used cellulose-based textile material derived primarily from wood pulp or bamboo. It is classified as a semi-synthetic or regenerated cellulose fiber because it undergoes extensive chemical processing to convert natural cellulose into fibers suitable for textile production.

CHARACTERISTICS	BEST FOR	PROS	CONS
Rayon has a soft and silky feel, often resembling natural fibers like silk. It drapes well and is comfortable against the skin	Dresses, skirts, blouses and tops, pants, formal and evening wear, and lightweight outerwear.	Rayon is highly breathable, allowing air to circulate through the fabric. This property makes it cool and comfortable to wear in warm weather. Rayon has good moisture absorption properties, making it comfortable to wear in humid conditions. It wicks moisture away from the skin, enhancing comfort. Rayon fabric is generally more affordable than natural silk while offering a similar luxurious appearance and feel. It provides a cost-effective alternative for silk-like fabrics.	Rayon lining typically requires gentle care, such as hand washing or dry cleaning, to maintain its softness and appearance. Creases easily. Rayon can shrink when exposed to moisture or high heat, such as during washing or ironing. Careful handling and following manufacturer care instructions are essential to minimise shrinkage. Compared to synthetic fibers like polyester, rayon is less durable and more prone to wear and tear. It may not withstand frequent washing or heavy use as well as other lining materials. Retains moisture and can take longer to dry compared to synthetic fibers. This can be a consideration in humid climates or for garments that need to dry quickly. Rayon linings often require special care, such as hand washing or dry cleaning, to preserve their softness and drape. This can add to the maintenance costs and effort compared to more durable linings.

CUPRO / BEMBERG

Cupro, also known as Bemberg, is a regenerated cellulose fiber derived from cotton linter, which is the fine, silky fiber that sticks to the seeds of the cotton plant after the longer fibers are removed. Cupro is considered a semi-synthetic fiber because it undergoes chemical processing to convert cellulose into a usable textile material.

CHARACTERISTICS	BEST FOR	PROS	CONS
Cupro has a luxurious feel similar to silk or rayon. It is smooth, soft, and drapes beautifully, making it comfortable to wear against the skin. Cupro fabric has excellent drapability and fluidity, making it ideal for garments that require a flowing and elegant silhouette.	Dresses, skirts, suits, jackets, blazers and coats.	Cupro is highly breathable, allowing air to circulate through the fabric. This property makes it comfortable to wear in warm weather and suitable for garments that require good ventilation. Cupro has excellent moisture absorption properties, absorbing and releasing moisture quickly. This helps regulate body temperature and keeps the wearer cool and comfortable. Cupro has anti-static properties, reducing static electricity and preventing garments from clinging to the body or attracting lint and dust.	Cupro linings may require special care, such as dry cleaning or hand washing, to maintain their softness, shape, and color. Cupro, while luxurious and comfortable, may not be as durable as some synthetic fibers like polyester. It can be more prone to wear and tear, especially with frequent use or improper care. Like many natural and semi-synthetic fibers, cupro is prone to wrinkling, especially when laundered or worn in humid conditions.

POLYESTER

Polyester fabric is made from polyester fibers, a synthetic fiber derived from petroleum-based chemicals. Polyester is one of the most widely used fibers in the world.

CHARACTERISTICS	BEST FOR	PROS	CONS
Polyester is durable, wrinkle resistant and affordable. Polyester has a smooth texture that facilitates easy garment movement and improves comfort during wear. Polyester linings can have a subtle sheen that adds a touch of elegance to garments. It pairs well with different types of outer fabrics, from lightweight to heavy materials, due to its versatility in weight and finish. Holds dye well, resulting in vibrant and long-lasting colors that resist fading.	Everyday garments, outerwear, and bags.	Highly durable and resistant to wear and tear. Affordable and available in a wide range of colours. Withstands friction well, maintaining its integrity and appearance over time. Less prone to pilling compared to natural fibers, ensuring a smooth and sleek surface. Easy to care for and can typically be machine washed without losing their shape or color. Dries quickly after washing, which is convenient for regular use and laundering. Naturally resistant to wrinkles, reducing the need for frequent ironing to maintain a neat appearance Unlike natural fibers, polyester does not shrink significantly, ensuring that the lining retains its size and fit.	Although modern polyester linings are designed to be breathable, they are generally less breathable than natural fibers like cotton or silk. This can lead to discomfort in hot and humid conditions, as they may trap heat and moisture. Polyester can melt or become damaged when exposed to high heat, such as from irons or dryers set on high temperatures. Careful ironing and drying at low temperatures are recommended. While polyester is recyclable, its production is energy-intensive and involves chemicals that have negative environmental impacts. Additionally, microfiber shedding from polyester fabrics contributes to microplastic pollution in oceans and waterways. Polyester linings may fray more than other fabrics. Polyester linings can cling to other garments or body parts, particularly when worn in dry environments or with certain types of outer fabrics.

CONSIDERATIONS WHEN SELECTING LINING FABRIC

PURPOSE OF THE LINING	Comfort	Choose soft, smooth fabrics like silk, satin, or cotton.
	Structure	Use sturdier linings like taffeta or organza.
COMPATIBILITY WITH OUTER FABRIC	Weight	Match the weight of the lining to the outer fabric. Lightweight fabrics pair well with lightweight linings like silk or polyester, while heavier fabrics need more substantial linings like flannel or cotton.
	Drape	Ensure the lining fabric drapes similarly to the outer fabric to maintain the garment's intended shape and flow.
FUNCTIONALITY	Breathability	For garments meant for warmer climates or active wear, choose breathable linings like cotton or silk.
	Warmth	For winter garments, consider warm linings like flannel or fleece. Another option is to use a lighter lining fabric and an interlining to increase warmth.
	Strength	A lining should be durable enough to withstand the abrasion it will likely encounter. For example, a coat lining will encounter more stress than a dress lining as a coat is worn over layers of clothing, while a dress normally goes directly on the skin. A coat is likely to be worn more frequently than a dress, so will have more stress put on the lining over time.
AESTHETICS	Colour	Match or compliment the colour of the lining to the outer fabric. Consider if the lining will be visible. For example, for a coat or jacket, the lining will be seen when you take the jacket on and off, so you may choose an interesting print or a pop of colour. For sheer fabrics, the lining colour can impact the final appearance of the garment. For example, if making a white garment, you may be better off lining the garment with a colour that's close to your skin tone rather than white, as white lining on a transparent white garment will be more visible.
	Finish	Decide whether a matte or shiny finish is preferred. This will also impact the functionality of the garment. A shiny finish will be more slippery to put on and take off which is great for a coat, but might be problem in a dress that may slip off the shoulders with a slippery lining and be better suited to a lining with more structure.

CARE REQUIREMENTS	Washability	Ensure the lining fabric can withstand the same cleaning methods as the outer fabric. For instance, if the garment is machine washable, the lining should be as well.
BUDGET	Cost	Some lining fabrics, like silk, can be expensive. Consider the cost relative to the overall value of the garment and choose an affordable option that still meets the other criteria.

WORKING WITH LINING FABRICS

PREPARING THE FABRIC

Just like garment fabric, lining fabric needs to be prewashed to ensure any shrinkage happens before the fabric is cut.

Polyester fabrics don't shrink, so you can skip this step if using polyester. If you are using a polyester blend, it will need to be washed. All fabrics have been treated with various chemicals during production, so we recommend pre-washing all fabrics so that you are working with clean fabric.

SEWING NEEDLES

When sewing lining fabrics, the type of needle you choose is crucial to ensure smooth stitching and to avoid damaging the delicate fabric. Here are the recommended needles for common lining fabrics:

FABRIC	NEEDLE TYPE	NEEDLE SIZE	REASON
Silk	Microtex (sharp) needle	60/8 or 70/10	The sharp point allows for precise stitching without damaging the delicate fibres.
Polyester	Universal needle	70/10 or 80/12	Polyester lining fabrics can be handled well by universal needles, which provide a good balance of sharpness and durability.
Rayon	Universal needle or Microtex needle	70/10	The smooth, slippery nature of rayon benefits from a slightly sharper needle to ensure clean stitches.
Acetate	Universal needle	70/10 or 80/12	Acetate is relatively easy to sew with universal needles.
Lightweight cotton	Universal needle	70/10 or 80/12	Lightweight cotton lining fabrics are well-suited for universal needles.
Cupro	Microtex (sharp) needle	60/8 or 70/10	The fine, silky nature of cupro requires a sharp needle for precise stitching.

PREPARING TO SEW LINING FABRIC

1. **Test stitches:** Always test your needle and thread on a scrap piece of lining fabric to ensure the best results and to make any necessary adjustments.
2. **Adjust tension:** Fine lining fabrics may require adjusting the tension on your sewing machine to avoid puckering or loose stitches.
3. **Use a new needle:** Start with a new, sharp needle to avoid any skipped stitches or fabric damage.
4. **Stitch length:** Use a shorter stitch length (around 2.0-2.5 mm) to create secure, neat stitches on delicate fabrics.

CUTTING THE FABRIC

- Grainline of lining pieces should be the same as the outer fabric.
- You can cut delicate fabrics between layers of paper to prevent the fabric from moving or becoming off grain.
- Lining fabrics are often delicate. Use sharp scissors to avoid snagging the fabric.

SEWING LINING FABRICS

- Use lots of pins. Lining fabrics are often slippery!
- When attaching lining to outer fabric, position the side that is most likely to stretch on the bottom. For example, if you are needing to ease the lining into the outer fabric, have the outer fabric on top so that the machine foot doesn't stretch the lining and distribute the ease incorrectly.
- Seams can be left unfinished if they will be completely enclosed in the finished garment and the fabric does not fray.
- If the fabric frays easily or is loosely woven, use your preferred finishing method. Pinking shears are a good option as they won't add bulk. Otherwise zig-zag, stitch or overlocking works well.
- If sewing a free-hanging lining (lining isn't completely enclosed), finish the seams.

SEWING LININGS

GETTING STARTED

THE IMPORTANCE OF PRESSING

Be sure to press after every step, as it will affect your overall outcome, and the ease of construction as you go. Make sure to press from the inside first and then press from the right side to make sure you haven't accidentally ironed tucks into the seams.

SEAM ALLOWANCES

If you are concerned about the accuracy of your seam allowances in particular steps, draw in the seam lines with a ruler and chalk. Accuracy is key in successfully constructing a lined garment.

SEAM FINISHING

It is up to you whether or not you would like to finish the seams on your lined garments, and it will depend on the fabric you are using and the design of the garment. Finishing seams can make lined garments more durable. If your fabric is prone to fraying, it is a good idea to finish the seams.

If you choose to finish the seams, choose a finish that doesn't add excess bulk, such as a zig-zag stitch or overlocking / serging. The other option is to use pinking shears to prevent the fabric from fraying. In these instructions, we have not finished seams on the main fabric or lining unless it is required, and we will let you know when it is.

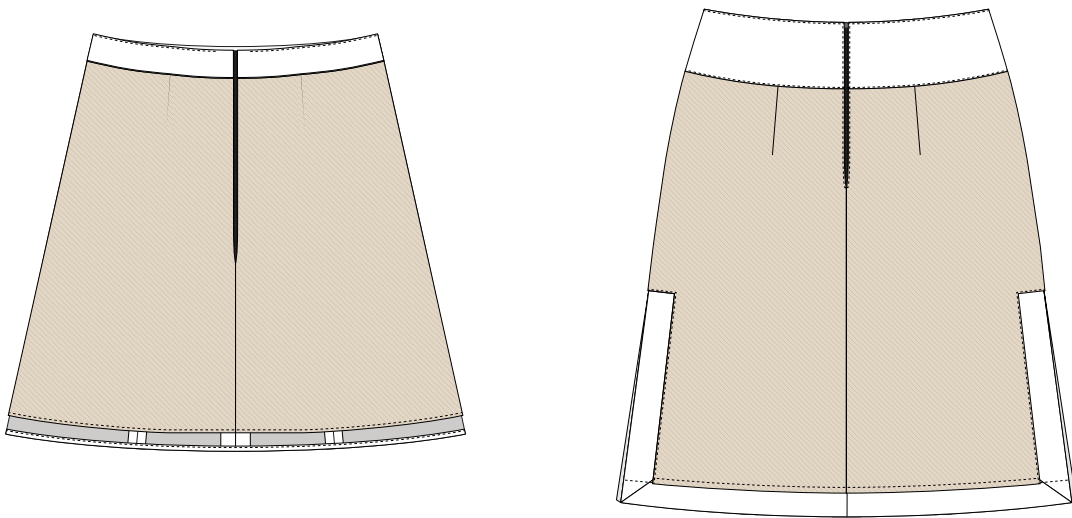
PATTERN INSTRUCTIONS

We refer to the original pattern instructions through the tutorials, so you will need to have them on-hand. If you are using these instructions for a similar pattern not from our range, we have aimed to provide enough context about the steps from the original pattern instructions so you will be able to follow them.

General tips for sewing linings

- When referring to the left and right sides (applicable when working on asymmetrical patterns), left and right are marked on the pattern pieces as they will be worn on the body. For linings, the wrong-side of the fabric faces away from the body (toward the outer fabric) and the right-side of the fabric faces the body. Keep this in mind when determining right and left for asymmetrical designs.
- Read the instructions from beginning to end before getting started so you understand the process.

BARKLY SKIRT

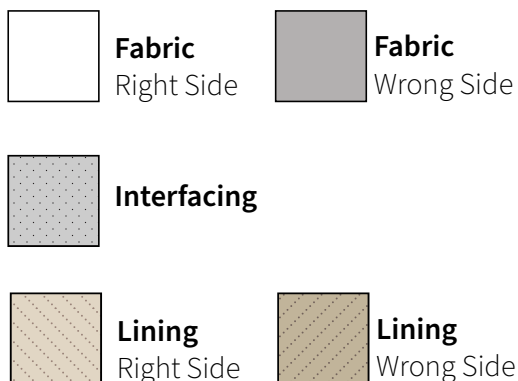


Through these tutorials, you will learn how to sew a lining for a skirt with a waistband or waist facing. You will learn different ways to attach the lining to an invisible zip, and how to sew the lining when a pattern has side splits.

INSTRUCTIONS

VIEW A

ILLUSTRATION KEY



*These instructions guide you through making a lined version of the **Barkly skirt (View A)**. The lining will be attached to the waistband and hang free at the hem.*

Seam allowances vary and are noted in each step.

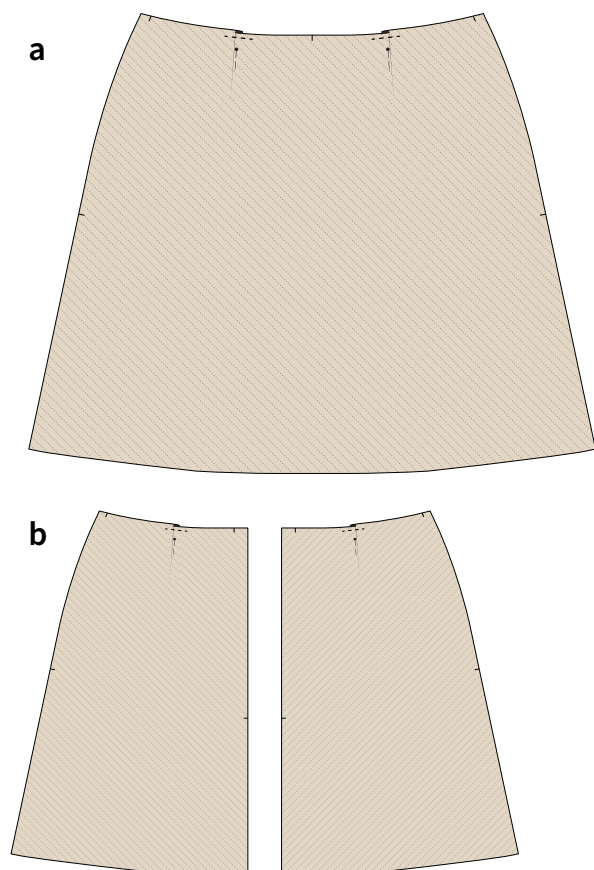
*For help with sewing terms, see **GLOSSARY** on p 84.*

Happy Sewing!

ASSEMBLE SKIRT

□ Follow [STEPS 1-19 \(pp 12-18\)](#) in the **Barkly skirt** instruction booklet to assemble the skirt, attach the waistband and install the invisible zip.

ASSEMBLE LINING



STEP 1

a On **FRONT LINING**, with right side up, create the tucks¹. Fold notch closest to **CENTRE FRONT** towards the outer notch. Pin.

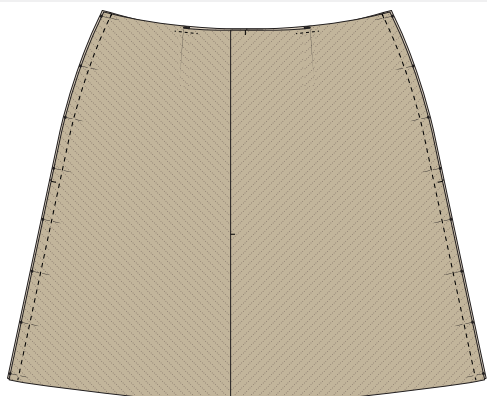
Staystitch **6mm (1/4in)** from the waist edge. If your tuck is bigger than **2cm (3/4in)**, you might find it easier to press the tuck in place and then pin. For small tucks, you should be fine to avoid pressing.

¹*If you chose darts for your pattern, sew dart in regular way and press darts away from **CENTRE FRONT**. Repeat for back darts.*

b On **BACK LINING** pieces, with right side up, create the tucks. Fold notch closest to **CENTRE BACK** towards the outer notch. Pin. Staystitch **6mm (1/4in)** from the waist edge.

Tip

If lining fabric is prone to stretching, staystitch waist edge on FRONT and BACK LINING. Tightly woven linings do not require this.



STEP 2

Pin FRONT LINING to BACK LINING at side seams.

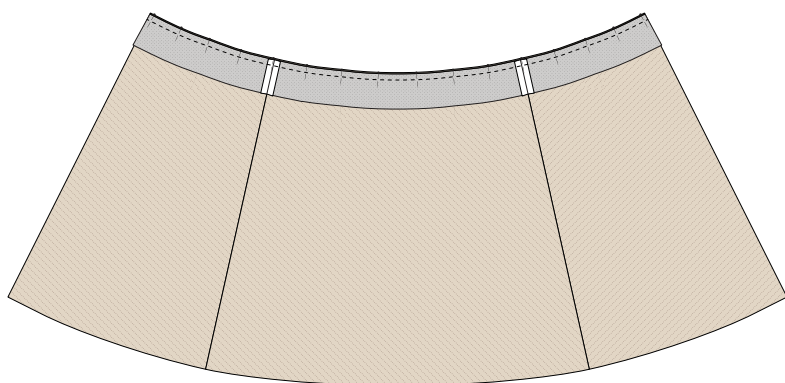
Stitch with **1.2cm (½in)** seam allowance.

Press seam allowances towards the front. If you are finishing the seam allowances, finish them together.

Tip

Finish and press seam allowances in relation to the outer so that you can minimise bulk. In the case of the **Barkly skirt (View A)**, due to the pocket, the side seam allowance is pressed towards the back in the outer skirt. This means that the lining side seam allowance should be pressed towards the front to reduce bulk.

If the outer skirt had seams pressed open (like **View B**), the lining side seam allowances should also be pressed open.



STEP 3

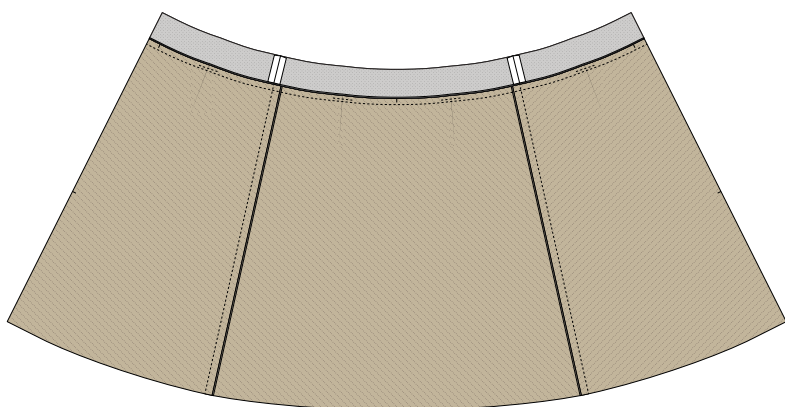
Take the **inner waistband** (assembled in STEP 11 of the **Barkly skirt** instructions) and pin the bottom edge of the waistband to the skirt lining with right sides together. Use the seam lines and notches to guide you. Stitch with a **1cm (¾in)** seam allowance.

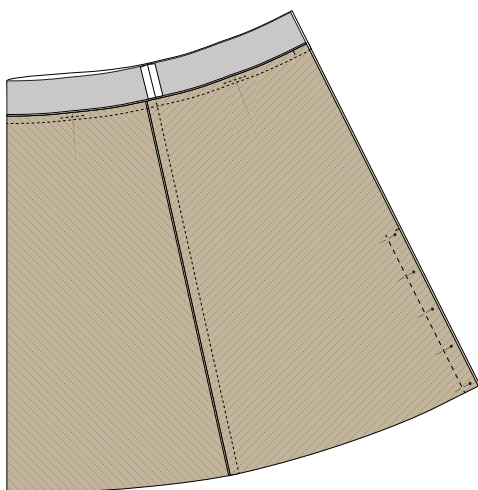
Please note: seam allowances of inner waistband should be trimmed down by half if you haven't already done this.

STEP 4

Press the seam allowance towards the waistband.

If using a bulky fabric, grade the waistband seam allowance.

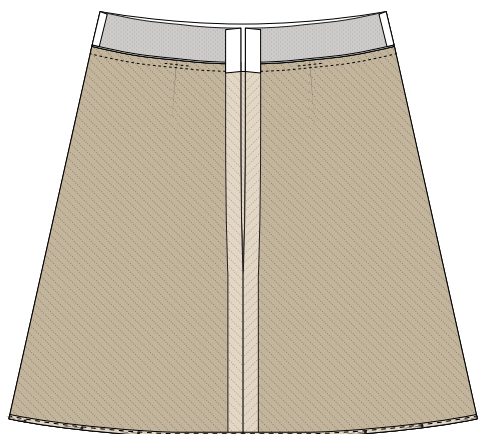




STEP 5

Pin **BACK LINING** pieces together at the **CENTRE BACK** seam from the zip notch down with right sides together.

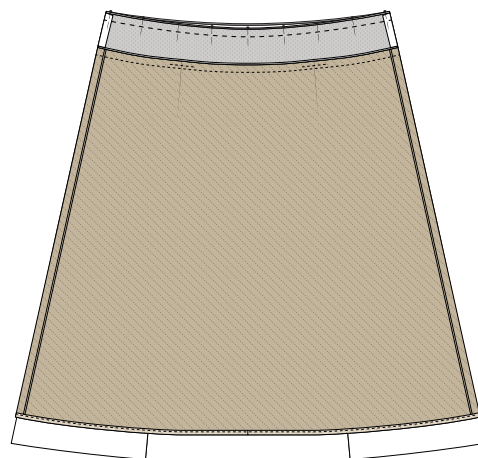
Stitch from the notch down to the hem with a **2cm (3/4in)** seam allowance. Press seam allowances open.



STEP 6

Hem the lining. The depth will depend on the hem allowance of your lining pattern. In the case of our example, it is **1.2cm (1/2in)**.

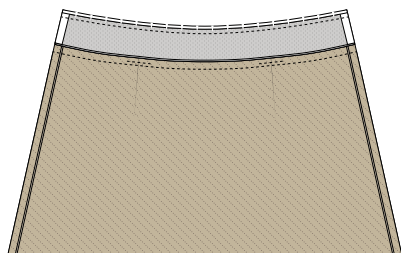
Turn up by **6mm (1/4in)** and press and then repeat. Pin and stitch close to the folded edge.



STEP 7

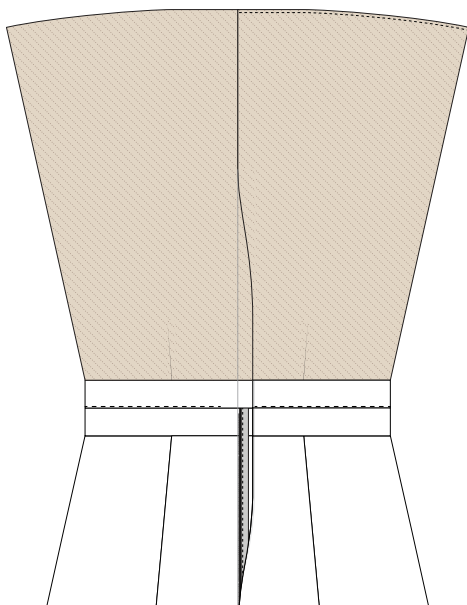
With the skirt right side out and the zip open, pin the **inner waistband** to the **outer waistband**, along the top edge with right sides together. Use the seams and notches to guide you.

Stitch with a **1cm (3/8in)** seam allowance.



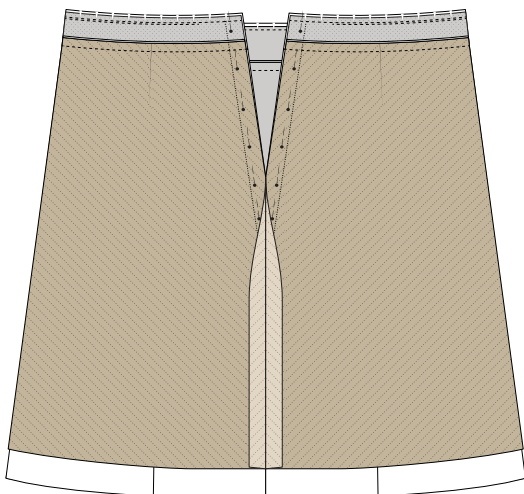
STEP 8

Trim, clip and grade the seam allowance.



STEP 9

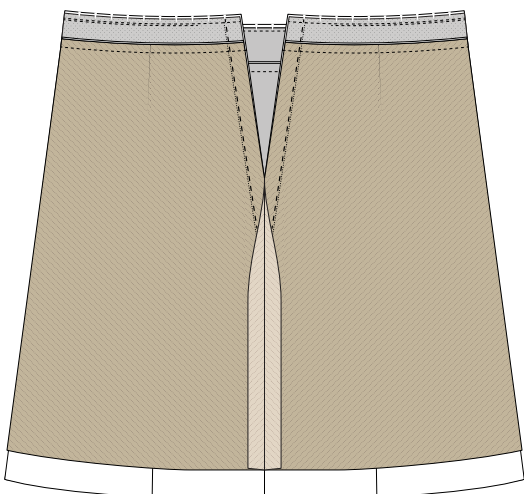
Flip the **inner waistband** to the right side and, using your fingers, press the seam allowance towards the inner waistband. Understitch the seam allowance to the inner waistband, starting and stopping **2cm (1in)** from the zip on each end.



STEP 10

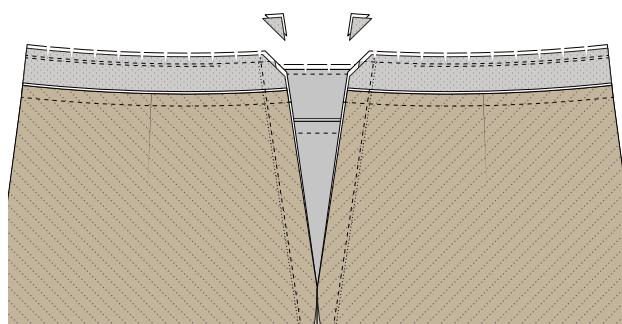
With the skirt right side out, flip the **inner waistband** and lining to outside of the skirt so that the **inner waistband** and **outer waistband** have right sides together.

Pin down the CENTRE BACK seam, sandwiching the zip between the outer skirt and lining, as far as you can.



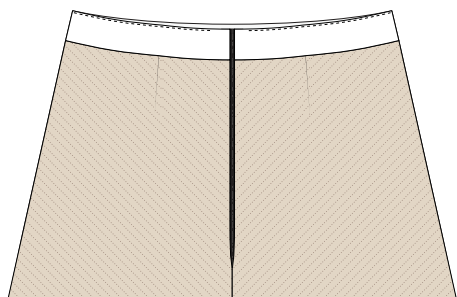
STEP 11

Using a zip foot, stitch the waistband and lining in place along the CENTRE BACK seam. Start at the top and sew the waistband and lining to the zip tape, stitching close to the zip teeth. Continue sewing as far as possible until the zip stopper obstructs, and securely backtack at the end. Repeat on the other side of the zipper.



STEP 12

On the waistband, trim back the seam allowances on either side of the corner next to the zip (as well as trimming the zip tape at the corner). This will help you get a sharp corner when you turn the waistband right side out. You can also trim back the CENTRE BACK seam allowance on the inner waistband only.



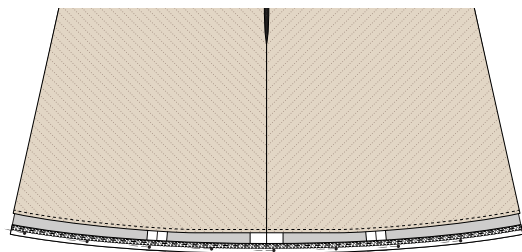
STEP 13

Turn the inner waistband and lining to the inside of the skirt.

Use a corner turner to get a nice sharp corner at the centre back, before giving the waistband a good press.

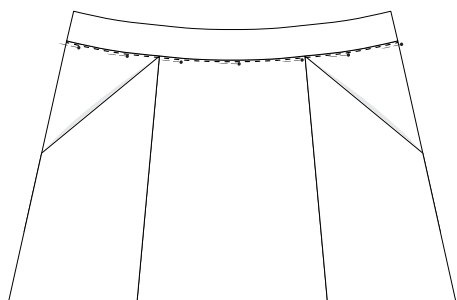
Tip

Ever had your skirt lining get caught in the zip? So frustrating! To help prevent this, press the lining fabric away from the zip teeth on the right side using the tip of a cool iron. Be careful not to overheat the iron as it could melt the zip!



STEP 14

Finish skirt hem with the desired finish. If using the HEM FACING included in the **Barkly skirt** pattern, attach it to the skirt only, not the lining.



STEP 15

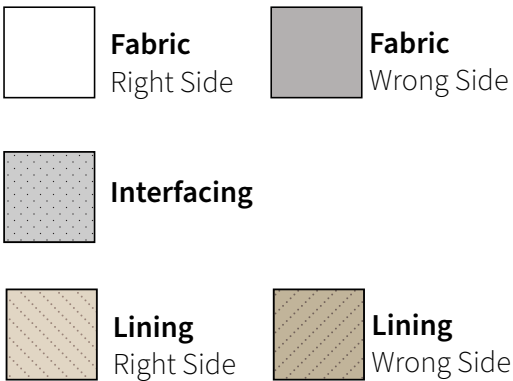
Turn skirt right side out. To secure the inner waistband, pin along the waistline seam from the outside, checking regularly that you have caught the inner waistband on the inside¹. Work your way around the waistband. Carefully stitch the waistband in place by 'stitching in the ditch' or securing with invisible hand stitches from the inside.

¹You will need about 1-2mm of fabric extending beyond the stitch line on the inside. If you're finding it tricky to catch the inner waistband with the pins, turn the skirt inside out and pin the waistband in place from the inside through the seam line. Then turn the skirt right side out again and pin from the outside before removing the pins from the inside.

INSTRUCTIONS

VIEW B

ILLUSTRATION KEY



*These instructions guide you through making a lined version of the **Barkly skirt (View B)**. The lining will be attached to the waist facing, side splits and will hang free at the hem.*

Seam allowances vary and are noted in each step.

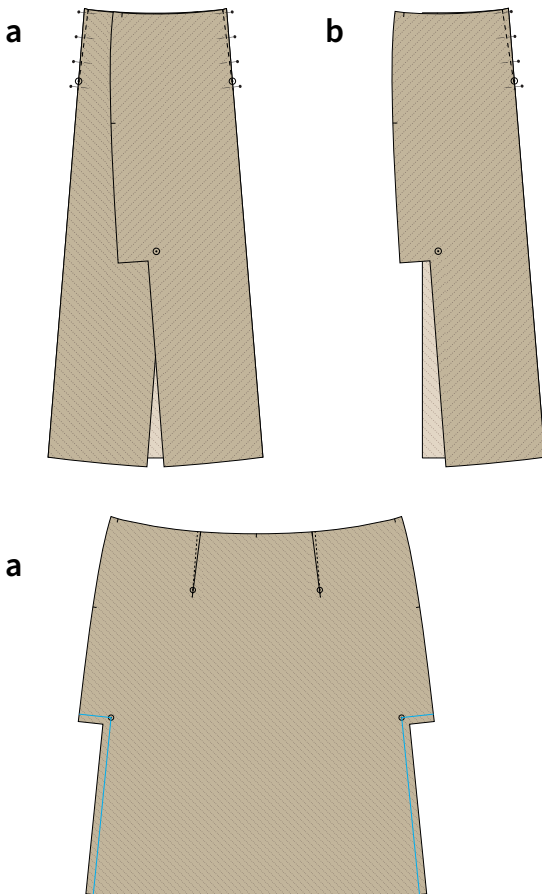
*For help with sewing terms, see **GLOSSARY** on p 84.*

Happy Sewing!

ASSEMBLE SKIRT

□ Follow **STEPS 1-16** (pp 22-27) in the **Barkly skirt** instruction booklet to assemble the skirt and install the invisible zip.

ASSEMBLE LINING



STEP 1

a Fold darts on **FRONT LINING** with right sides together by bringing notches together and making sure the drill hole marking is on the fold of the dart. Press and pin. Stitch **1.2cm (½in)** past the drill hole. Press darts towards **CENTRE FRONT**.

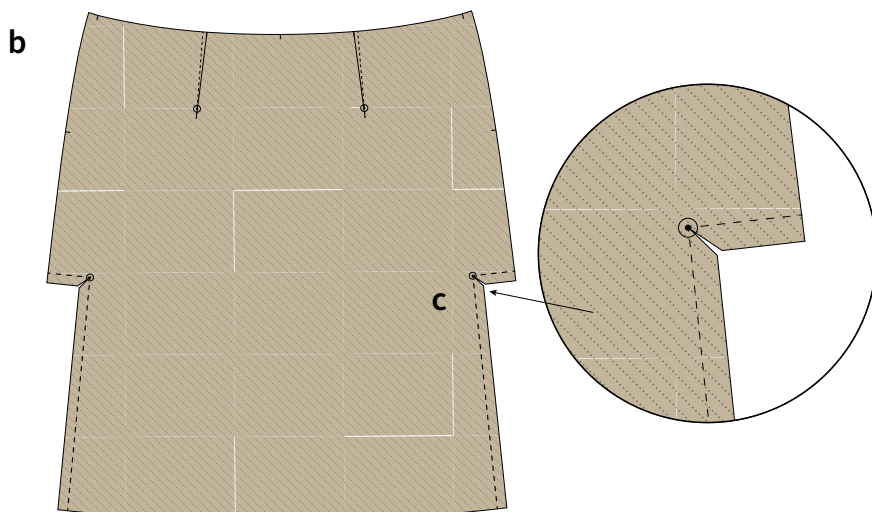
b Fold darts on **BACK LINING** with right sides together by bringing notches together and making sure the drill hole marking is on the fold of the dart. Press and pin. Stitch **1.2cm (½in)** past the drill hole. Press darts towards **CENTRE BACK**.

Tip

If lining fabric is prone to stretching, staystitch waist edge on **FRONT** and **BACK LININGS**. Tightly woven linings do not require this.

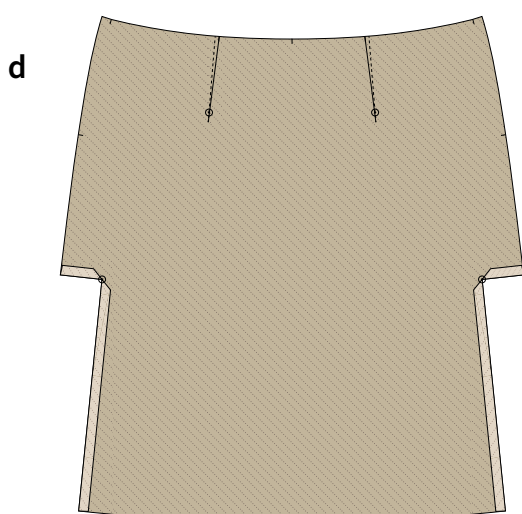
STEP 2

a On the wrong side of the **FRONT LINING**, mark in the **STITCH LINE** around the split opening **1.2cm (½in)** from the cut edge.

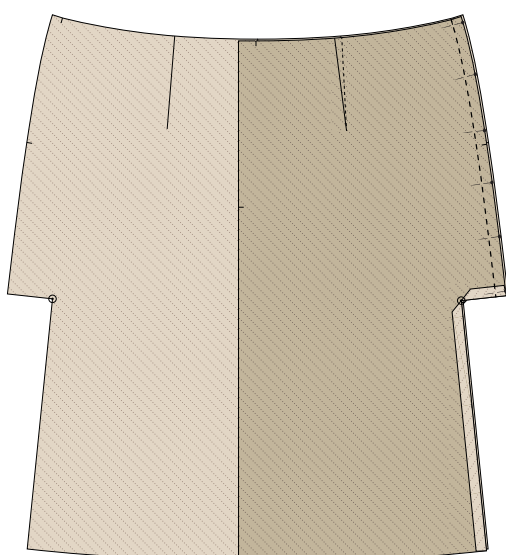


b Machine stitch the line, starting at the side seam and turning when you get to the drill hole. Walk your stitches as you approach the drill hole to make your stitching precise.

c Snip into the corner, getting close to the stitches but not cutting through.

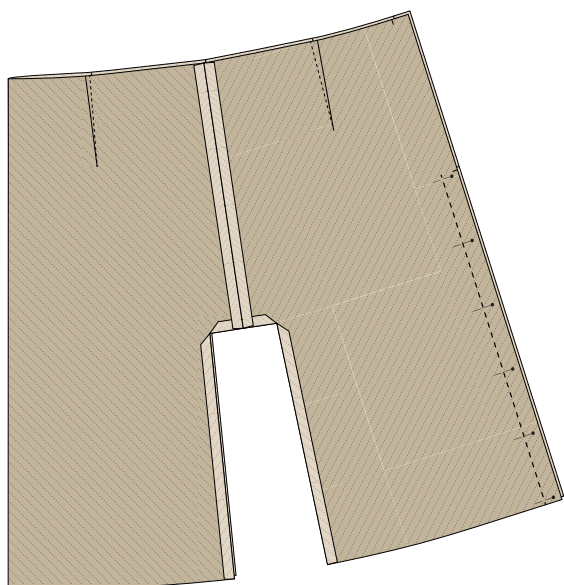


d With right side down, turn back the seam allowance using the stitch line to guide you. Roll the seam allowance so that the stitches sit just inside the fold. Press.



STEP 3

With right sides together, pin the FRONT LININGS to the BACK LINING at the side seams. Use the hip notch to help you line up the pieces correctly. Keep the folded edge at the top of the opening folded back. Stitch with a **1.2cm (½in)** seam allowance. Press seam allowance open.



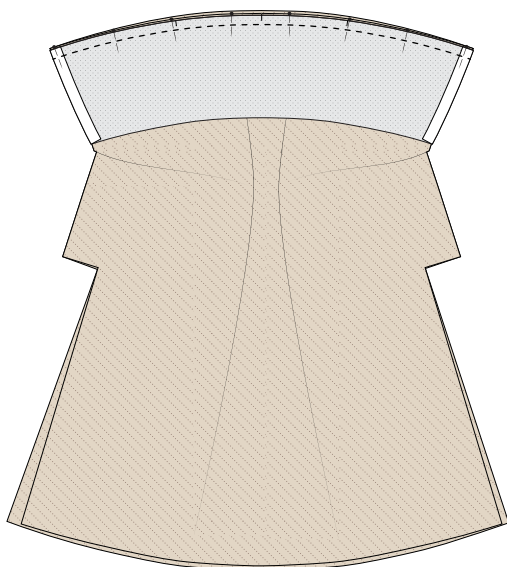
STEP 4

With right sides together, pin CENTRE BACK seam together from zip notch down to hem.

Stitch with a **2cm (3/4in)** seam allowance and press seam allowance open.

ATTACH FACING TO LINING

a

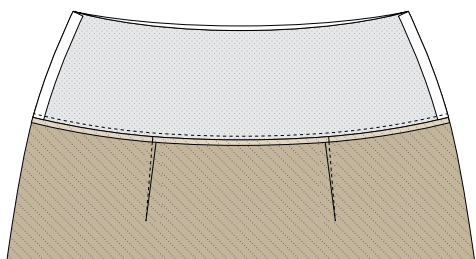


STEP 5

a Turn lining right side out. Pin waist facing to lining with right sides together. Line up notches with darts and seam lines.

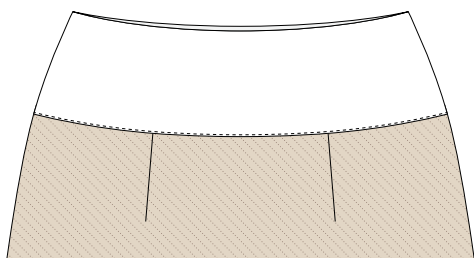
Stitch with a **1cm (3/8in)** seam allowance.

b

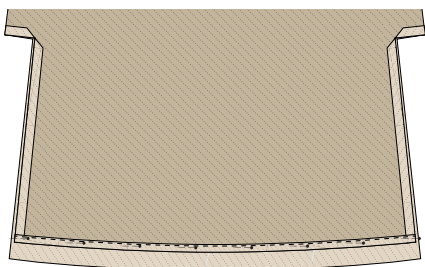


b Grade seam allowance on waist facing.

c



c Turn right side out and understitch seam allowance to facing.

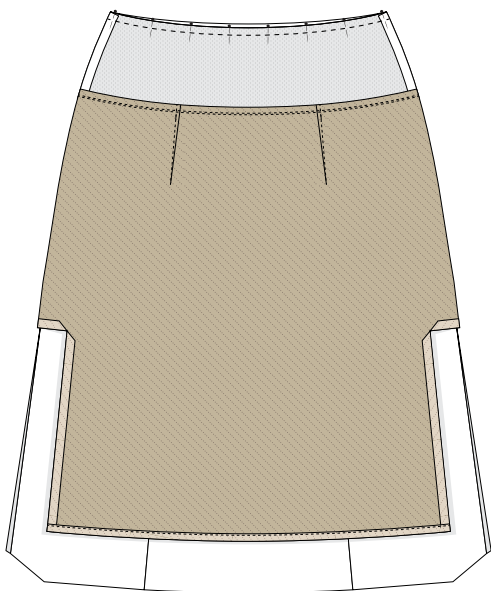


STEP 6

Turn lining inside out and hem with your chosen method.

ATTACH LINING TO SKIRT

a

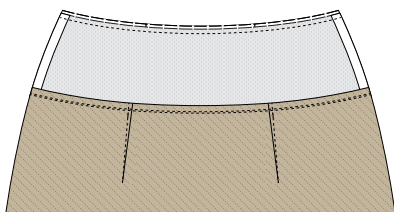


STEP 7

a With the skirt right side out, pin the waist facing to the waist edge (with right sides together), using the notches and seam lines to guide you. Ensure the back seam allowances are sitting flat and not folded back.

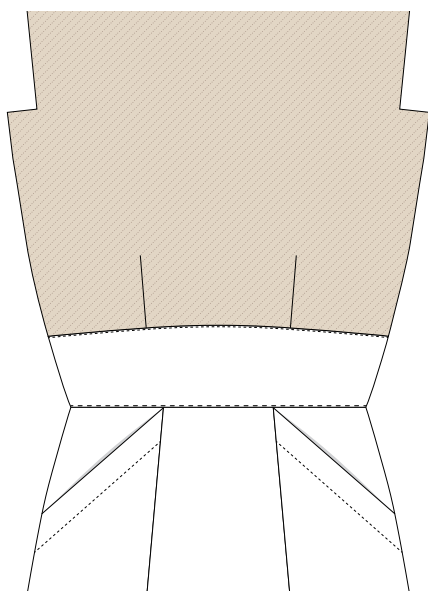
Stitch with a **1cm (3/8in)** seam allowance.

b



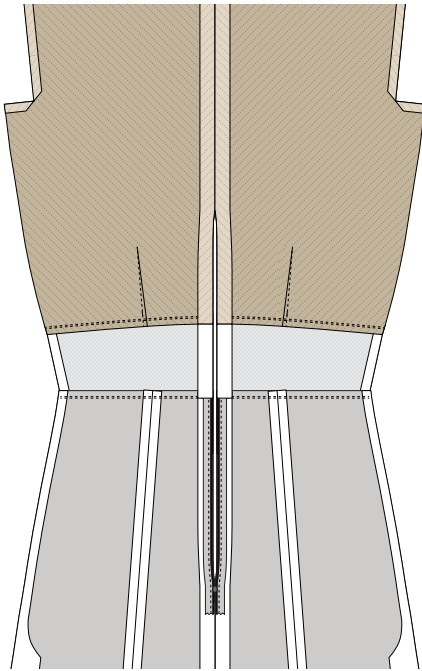
b Trim and clip the seam allowance.

c



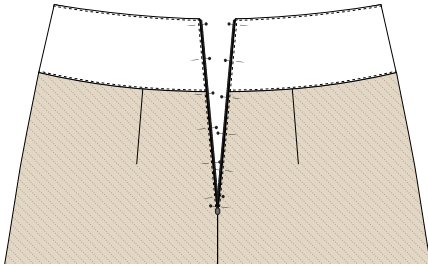
c Flip the waist facing to the right side and, using your fingers, press the seam allowance towards the facing.

Understitch the seam allowance to the facing, starting and stopping **2cm (1in)** from the zip on each end.



STEP 8

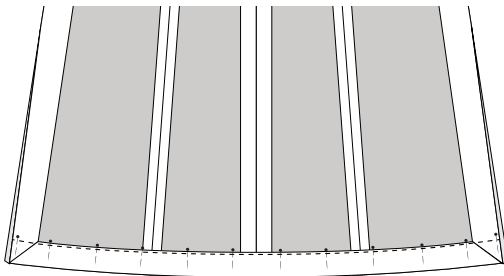
Turn skirt and lining inside out with it still laid out open at the waist edge. Press the CENTRE BACK seam allowance of the lining and waist facing to the inside.



STEP 9

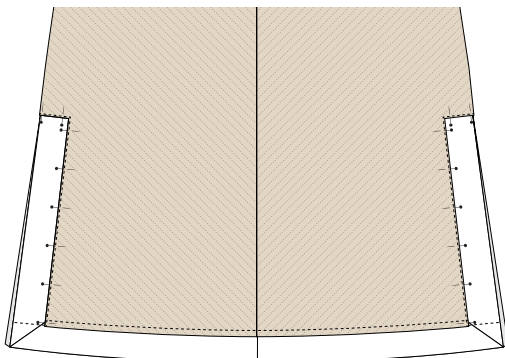
Turn the facing and lining back down and pin the lining in place around the zip. Make sure you don't get so close to the zip teeth that the zip won't shut. Slipstitch the facing and lining in place by hand.

□ Follow [STEP 26 \(p 29\)](#) in the **Barkly skirt** instruction booklet to sew the mitred corner. There will be not hem turn back on the side split as this will be covered by the lining.



STEP 10

Move lining out of the way and turn up the hem. Press and pin. Sew hem from one side split opening over to the other. If it helps, mark in the stitch line on the side split where you don't have the folded edge to use as a guide.



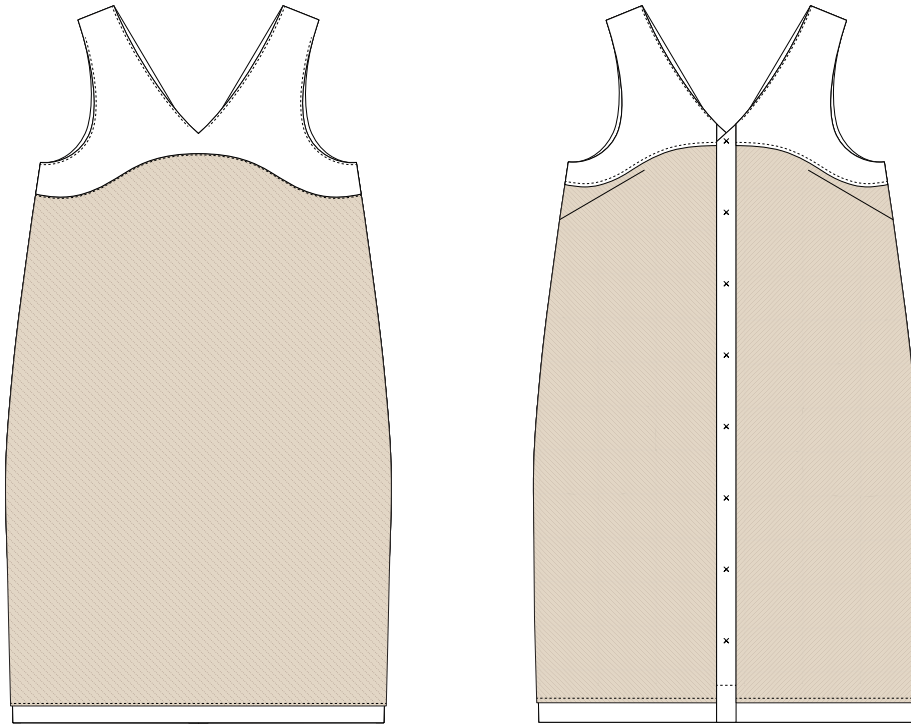
STEP 11

Turn down the lining so the skirt and the lining have wrong sides together. Line up the side seams and position the lining opening over the skirt opening. Make sure the raw edges are still turned back - re-press if you need to.

Pin in place.

Slip stitch in place by hand.

STOW DRESS



Through these tutorials you will learn how to sew a lining onto a sleeveless dress using the burrito method. The tutorial for View B shows you what to do when lining a garment with a button placket.

The lining remains detached at the hem to ensure a smooth finish.

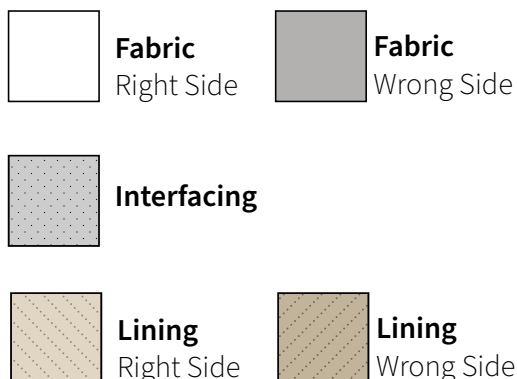
Both tutorials include a facing to achieve a clean finish at the neckline and armholes. If you would prefer to sew an "edge-to-edge" lining (more about this in **Drafting Linings Skills Kit**) you can, just skip past the steps that include a facing and treat your lining as if it has a facing attached.

In these tutorials we show you two different ways to attach a facing to the lining. In View A, a separate lining has been created and is attached to the facing. For View B we show you the "quick method" in which the facing is stitched on top of the lining and the lining piece is the same as the main dress piece (just with a shorter hem).

INSTRUCTIONS

VIEW A

ILLUSTRATION KEY



*These instructions guide you through making a lined version of the **Stow dress** with a facing. The lining will be free-hanging at the hem.*

Seam allowances vary and are noted in each step.

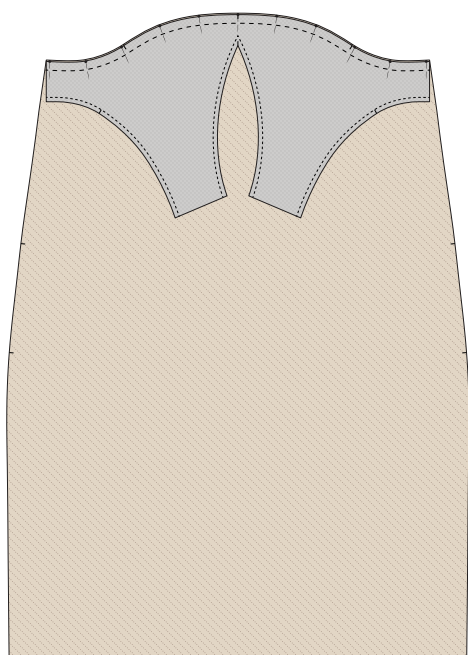
For help with sewing terms, see GLOSSARY on p 84.

Happy Sewing!

PREPARE PIECES

- ☐ Follow [STEPS 1-2 \(pp 12-13\)](#) in the **Stow dress** instruction booklet to staystitch the neckline and armholes on the FRONT, BACK and facings and sew the bust darts.
- ☐ Follow [STEPS 5-6a \(p 14\)](#) in the **Stow dress** instruction booklet to join the CENTRE FRONT, CENTRE BACK and shoulder seams.
- ☐ Follow [STEPS 11-12 \(pp17-18\)](#) in the **Stow dress** instruction booklet attach the PATCH POCKETS [5].

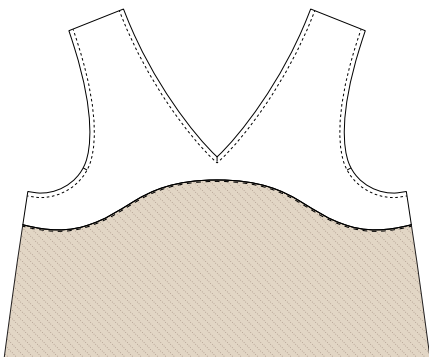
JOIN FACINGS TO LININGS



STEP 1

With right sides together, pin the FRONT FACING [6] to the FRONT LINING using the notches to guide you.

Stitch with a **1.2cm (½in)** seam allowance.

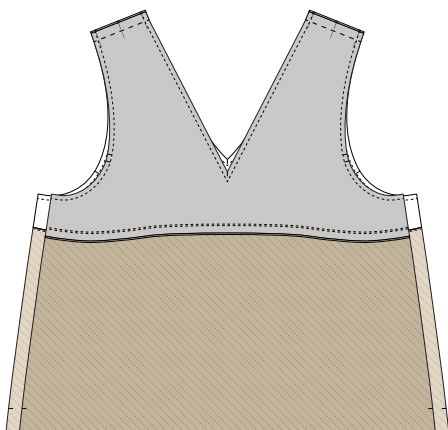


STEP 2

Press seam allowance towards the lining.

Optional: understitch the seam allowance to the lining.

Join BACK FACING [7] to BACK LINING in the same way.

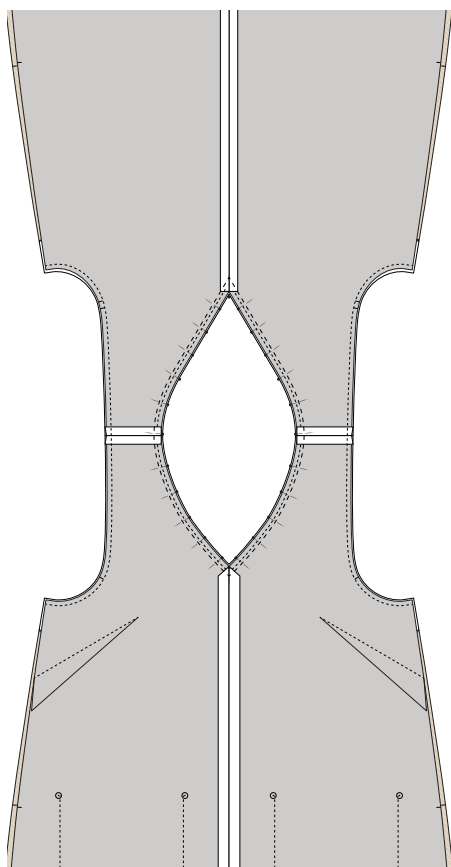


STEP 3

Pin the FRONT FACING [6] to the BACK FACING [7] at the shoulder seams with right sides together. Stitch with a **1.2cm (½in)** seam allowance. Press seam allowances open.

Trim back seam allowances by **6mm (¼in)**.

a



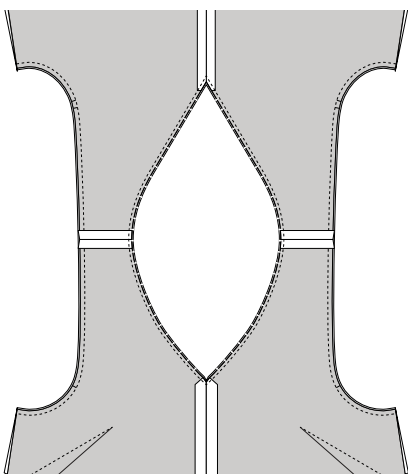
STEP 4

a Place the lining right side up with the shoulder seams flat. Place the dress right side down on top of the facing, lining up CENTRE FRONT, CENTRE BACK and shoulder seams.

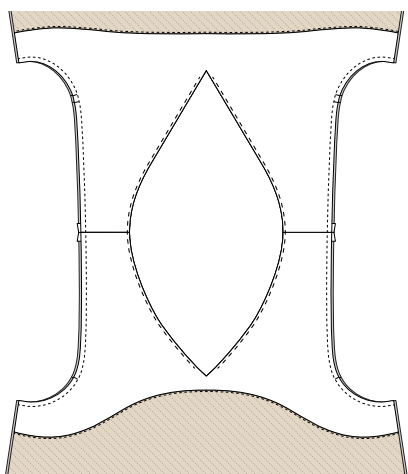
Pin around the neckline, lining up notches and seam lines.

Please note: We would normally pin the facing on the top side, but in this case it will be easier to get accurate points at CENTRE FRONT and CENTRE BACK if we sew on the dress neckline rather than the facing neckline.

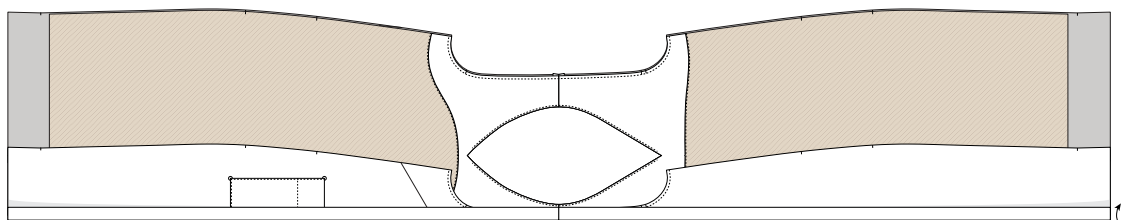
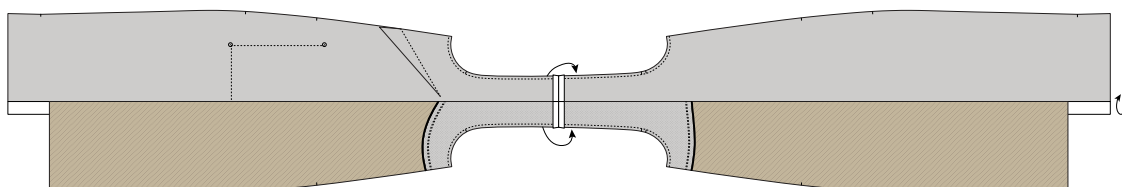
Stitch the neckline with a **1cm (¾in)** seam allowance, starting at the CENTRE FRONT seam. Walk your stitches as you approach the CENTRE BACK seam to ensure your stitching comes to a clean point at the 'V'.

b

b Trim, clip and grade seam allowance, trimming in close at the point of the 'V' to minimise bulk.

c

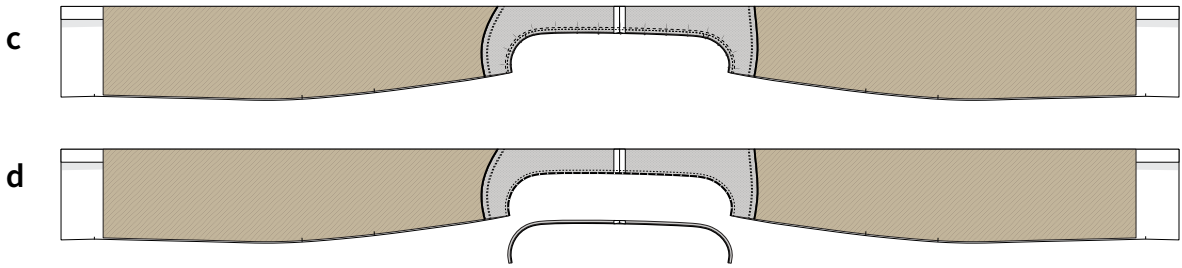
c Turn the lining to the inside. Using your fingers, press neckline seam allowance towards the facing and understitch, being sure to catch only the facing and the seam allowance when stitching. Start and stop stitching **1.2cm (½in)** from the point of the 'V' on the front and back. Give neckline a good. Press.

a**b**

STEP 5

a With the dress laid out flat (with right side of lining up), take one side and carefully roll up the dress from one long edge towards the opposite side. Continue rolling the dress until you reach the start of the shoulder seam on the other side.

b Flip the lining back towards you so that it lies on top of the rolled fabric. Lift the roll and flipped lining so that the armhole of the dress meets the armhole of the lining (with the rolled up fabric in between). Pin around the armhole, using the shoulder seams and notches as a guide.

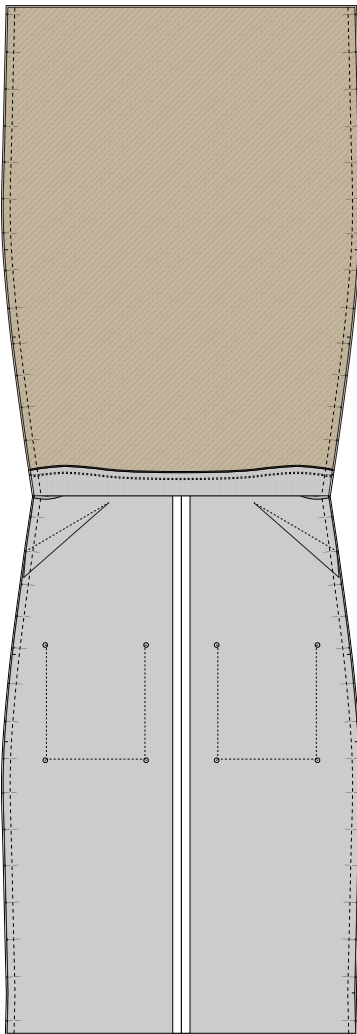


c Stitch the armhole with a **1cm (3/8in)** seam allowance (being careful not to stitch through the rolled up fabric).

d Trim, clip and grade the seam allowance.

Gently pull the back of the dress through the shoulder opening towards the front.

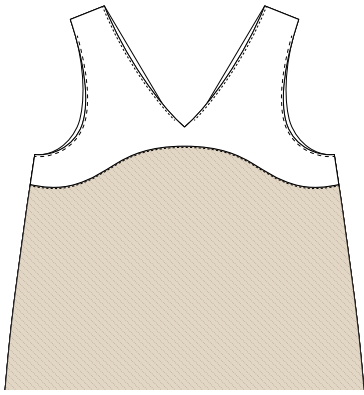
Repeat process to attach the facing to the other armhole. Give the neckline and shoulder seams a good press.



STEP 6

Flip up facing and lining. Pin side seams together with right sides together, lining up the armhole seams.

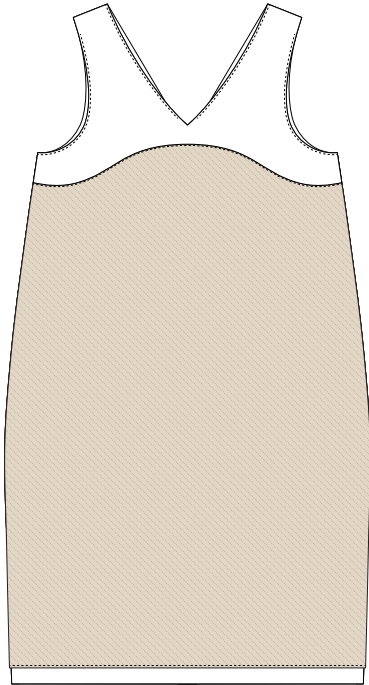
Stitch with a **1.2cm (1/2in)** seam allowance. Press seam allowances open.



STEP 7

Using your fingers, press the armhole seam allowance towards the facing and understitch. Start as high as you can on the back armhole and work your way around to the front under the arm. Continue stitching around, getting as close to the front shoulder as you can.

Give the armholes a good press.



STEP 8

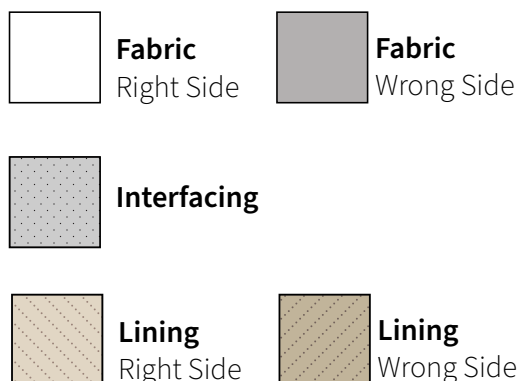
□ Follow [STEP 16a and b \(p 28\)](#) in the **Stow dress** instruction booklet to hem the dress.

Finish the lining hem with your desired finish.

INSTRUCTIONS

VIEW B

ILLUSTRATION KEY



*These instructions guide you through making a lined version of the **Stow dress** with a facing. The lining will be free-hanging at the hem.*

Seam allowances vary and are noted in each step.

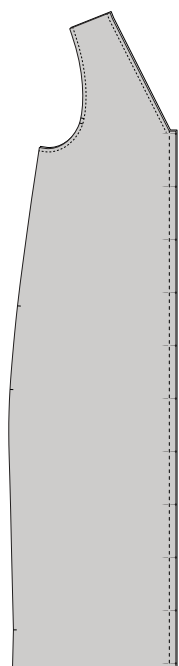
For help with sewing terms, see GLOSSARY on p 84.

Happy Sewing!

PREPARE PIECES

- ☐ Follow [STEPS 1-2 \(p 19\)](#) in the **Stow dress** instruction booklet to staystitch the neckline and armholes on the FRONT and BACK and apply INTERFACING to the placket area.
- ☐ Follow [STEP 4 \(p 20\)](#) in the **Stow dress** instruction booklet to fold and stitch the bust darts. Press the bulk of the dart down.
- ☐ Follow [STEPS 5-7 \(pp 21-22\)](#) in the **Stow dress** instruction booklet attach the IN-SEAM POCKETS.

ASSEMBLE DRESS

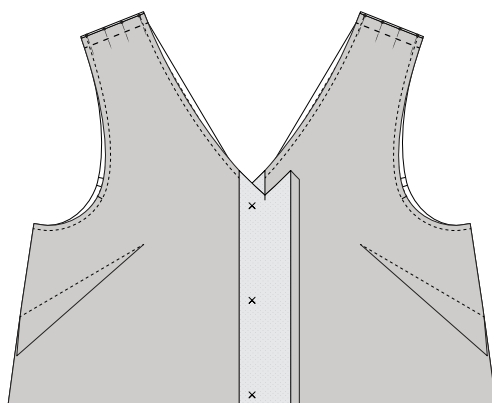


STEP 1

STEP 1

Pin BACK [2] pieces together with right sides together.
Sew with a **1.2cm (½in)** seam allowance.

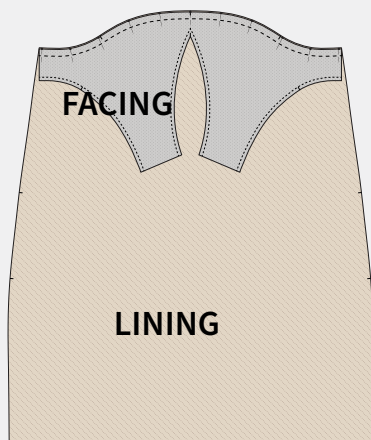
Press CENTRE BACK seam allowances open.



STEP 2

STEP 2

Pin the FRONT and BACK of the dress together at the shoulder seams with right sides together.
Stitch with a **1.2cm (½in)** seam allowance. Press seam allowances open.



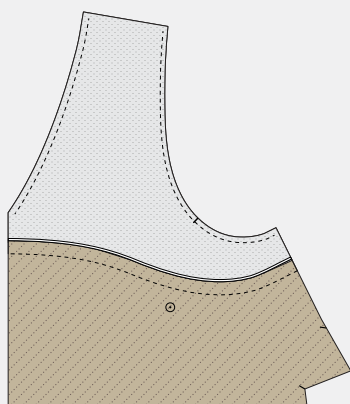
Traditional method

There are different ways to attach the facing to the lining. For View A we used the "traditional method" in which a separate lining piece is drafted and is joined to the facing - right sides together and then the seam allowance pressed in the appropriate direction.



"Quick method"

In the "quick method," the bottom edge of the facing is turned up and pressed. The facing is then placed on top of the lining and stitched in place. The lining is then used in the same way as it would in the traditional method, just the way the lining and the facing are joined is different. In this method, it is likely you will not need to interface the facing, as the lining will act as the extra layer of stability normally created by the interfacing.

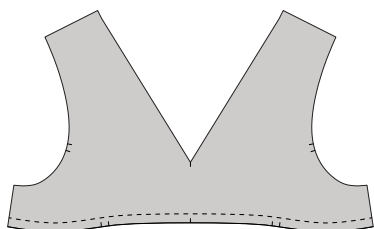
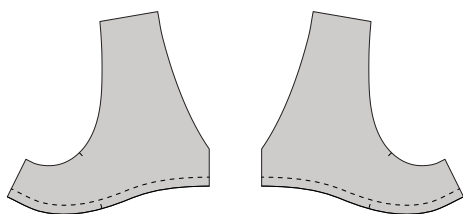


Alternate / hybrid method

Another method, which is based on the "quick method" is where you cut back the lining from under the facing after the lining and facing have been attached. This will give you a similar finish to the traditional method without the need to draft a separate lining piece.

If you plan to use this method, you will need to block fuse the facings. Pin the facing to the lining as you would for the "quick method," but only attach the bottom edge to the lining. Once it's stitched, remove all the pins and cut back the lining using the seam allowance on the facing as a guide. More about this method can be found in the **Cartwright dress** instructions ([STEPS 1-7 \(pp 45-47\)](#)).

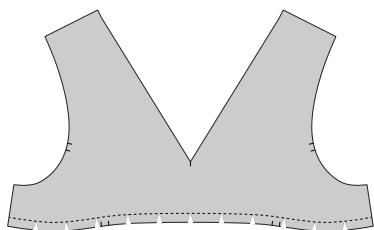
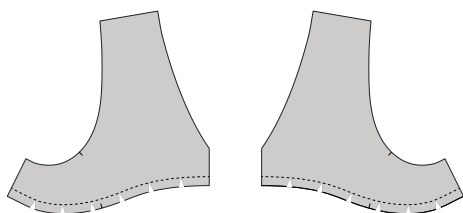
a



STEP 3

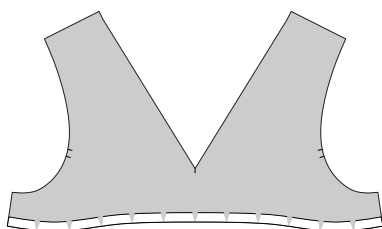
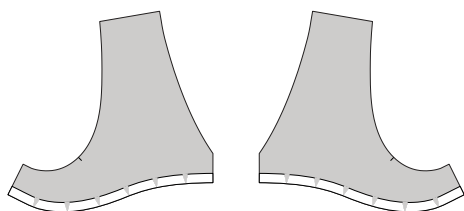
a Stitch a guideline **1.2cm (1/2in)** from the bottom edge of the the FRONT FACING.

b



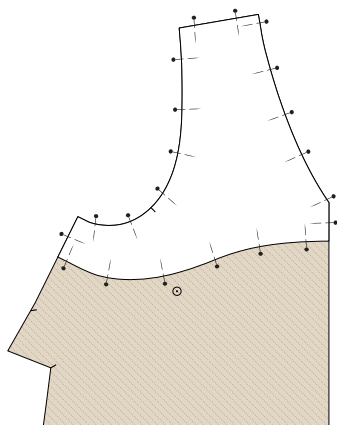
b Notch the bottom edges of the facings, cutting up to the stitch lines but not through them.

c

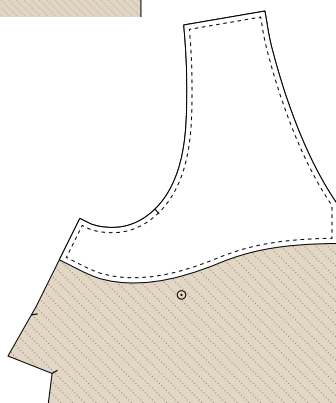


c With right side down, turn up the seam allowances. Roll the stitching to the inside of the fold and press.

a



b



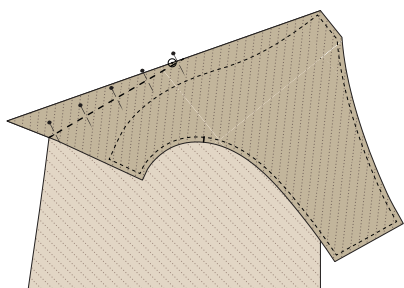
STEP 4

a With the FRONT LINING right side up, position the FRONT FACING on top with right side up, lining up the shoulder, armhole and neckline. Pin in position.

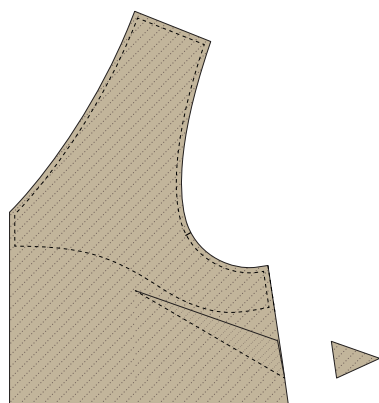
b Stitch close to the edges.

Repeat this process to attach BACK FACING to BACK LINING.

a



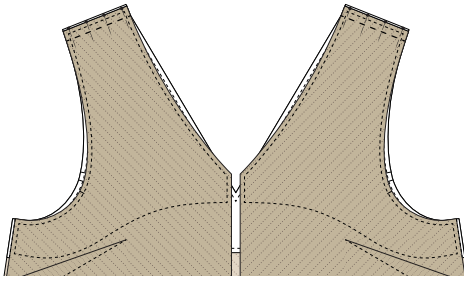
b



STEP 5

a Take the FRONTLINING pieces and fold each dart (right sides together) by matching the notches and folding towards the drill hole. Press in place. Pin from the notches to **1.2cm (½in)** beyond the drill hole. If you would like, you can draw in the stitch line with a ruler and chalk / erasable fabric pen so that you have a guideline when sewing. Stitch down the dart to the point beyond the drill hole (this way the drill hole will remain hidden inside the dart).

b Press the bulk of the dart up to minimise bulk. Trim dart shaping along side seam.

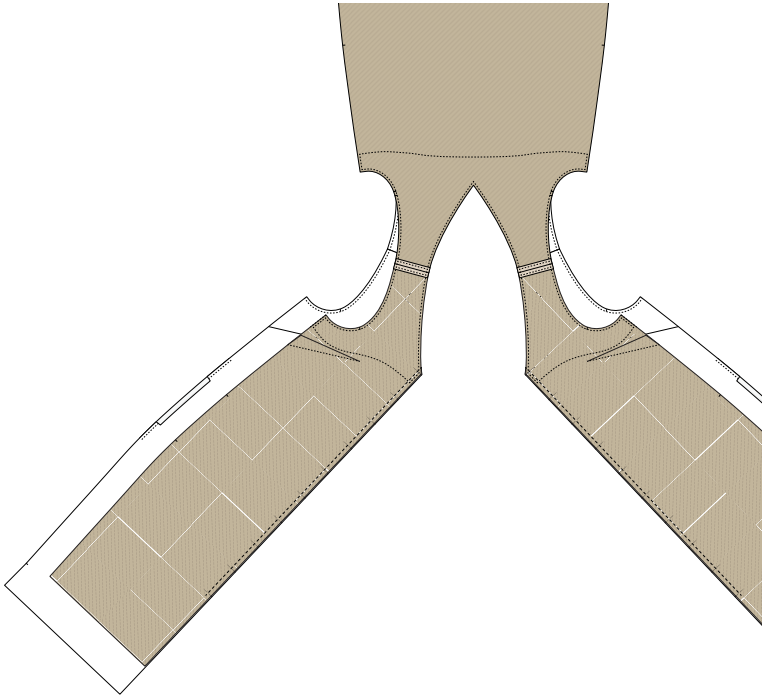


STEP 6

Pin the front and back linings together at the shoulder seams with right sides together. Stitch with a **1.2cm (½in)** seam allowance.

Press seam allowances open. Trim back seam allowance by half.

ATTACH LINING

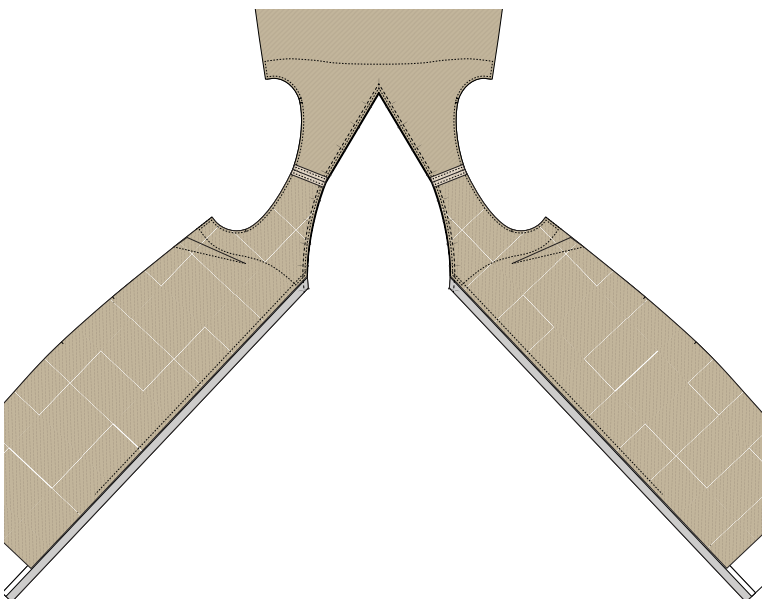


STEP 7

With right sides together pin the front edges of the FRONT LINING to the placket edges of the FRONT.

Stitch with a **1cm (¾in)** seam allowance until you are about three-quarters of the way down the seam.

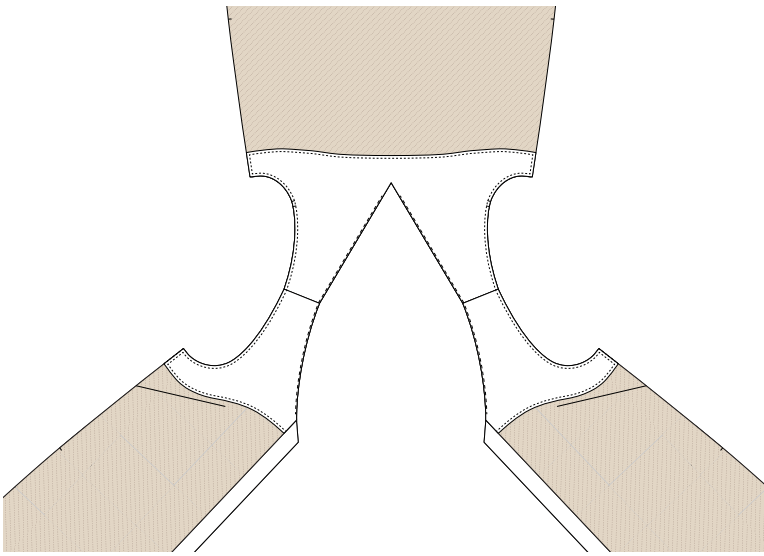
Press the seam allowance towards the outer pieces.



STEP 8

Move the lining into place to line up the neckline. Pin in place, matching up seam lines.

Stitch with a **1cm (¾in)** seam allowance. Trim, clip, and grade the seam allowance to minimise bulk.



STEP 9

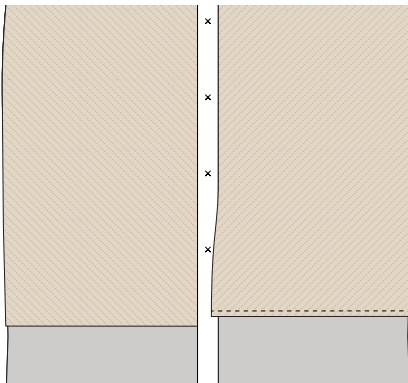
Turn lining to right side and understitch neckline.

STEP 10

Refer to [STEP 5 \(p 34\)](#) in this booklet to use the burrito method to attach the facing at the armholes.

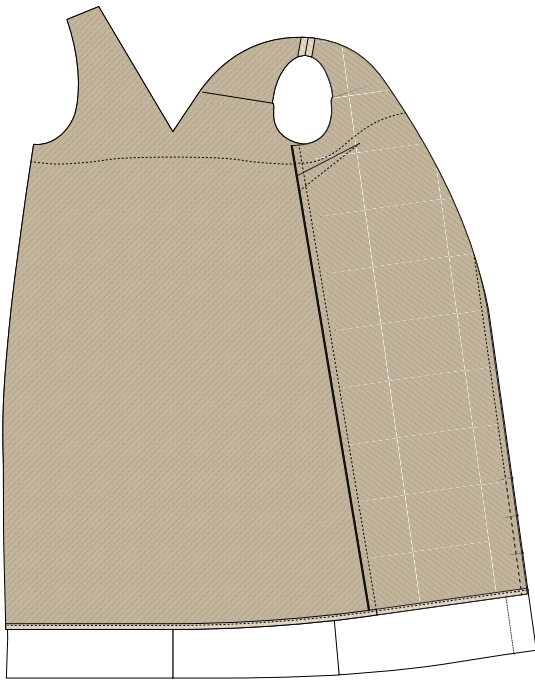
Refer to [STEP 6 \(p 35\)](#) in this booklet to sew the side seams. Stitch with a **1.2cm (½in)** seam allowance, being careful not to stitch through the pocket opening.

FINISHING TOUCHES



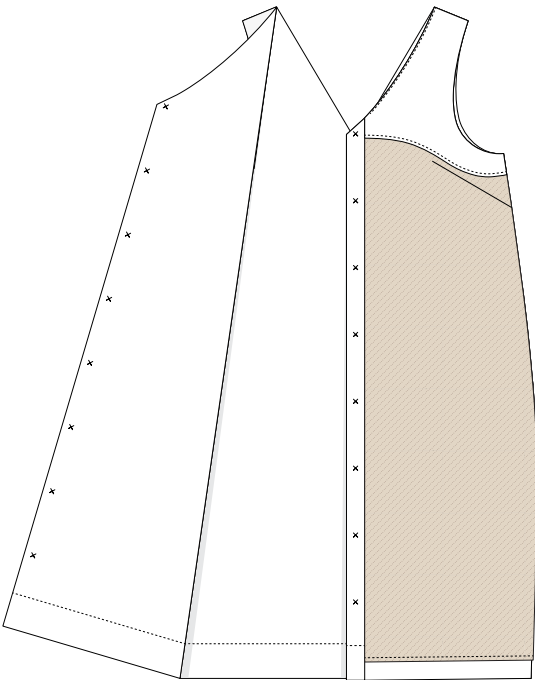
STEP 11

Hem lining with your chosen method.



STEP 12

With right sides together, pin remainder of front edge to placket. Stitch with a **1cm (3/8in)** seam allowance until you reach the hem of the lining.



☐ Follow [STEP 16 a and b \(p 28\)](#) in the **Stow dress** instruction booklet to hem the dress.

☐ Follow [STEP 17 \(p 28\)](#) in the **Stow dress** instruction booklet to sew buttons and buttonholes.