INTRODUCTION

Princess coats from the ’50s are some of the most breathtaking examples of vintage glamour. These dramatic tailored coats had full skirts, nipped waists, beautiful shawl collars, and dazzling oversized sleeves. Made in lush wools and velvets with a range of striking trims and custom-made buttons, the sight of a mid-century princess coat is enchanting to anyone who comes across one. Lilli Ann was the premiere fashion label behind these coats, and they are highly collectible today—with sky-high price tags (if you can manage to find one in your size).
Lilli Ann was founded in the '30s by Adolph Schulman, who named the company for his wife Lillian. The San Francisco-based company specialized in suits and coats and became known for their beautiful fabrics and quality manufacturing. Their ad campaigns were pure glamour, featuring wasp-waisted models like Dorian Leigh and high-profile photographers like Richard Avedon. The poses were highly stylized and the silhouettes beyond dramatic. (Some of my favorite Lilli Ann ads feature models walking dogs, which is why I had to get my own little chihuahua, Hattie, involved at the Charm Patterns photo shoot.) The garments that remain from this era are truly stunning; they represent the height of mid-century glamour in silhouette, workmanship, and luxury.

The good news is that princess coats are both fun and incredibly satisfying to make for yourself, so you don’t have to wait for the perfect vintage piece to come along in your size. Armed with a little fitting and tailoring knowledge (which I will guide you through on pages 16–23), it’s not out of reach to make this style for yourself. The best part is that you can fit our Princess Coat pattern to your own unique figure, making it a truly custom-fit, bespoke piece of clothing. Our range of sizes 2–20 (plus cup sizes in A–H) make this style truly accessible to anyone with a sewing machine and a little gumption.

Of course, here at Charm Patterns we specialize in pairing vintage glamour with enough options and information to satisfy modern home sewists. That’s why we have options for both jackets and coats in this pattern, with a range of interchangeable sleeves (both slim and tailored or full and flamboyant), collar variations, and even a flared peplum (to get that dramatic Lilli Ann suit silhouette!). Our famous “Choose

Your Own Adventure” instructions let you be the mistress of your own sewing destiny by guiding you through the process for your unique design choices.

When I first started learning vintage garment sewing techniques, tailoring a princess coat was my holy grail of sewing projects. I taught myself high-end tailoring techniques by reading vintage sewing books and studying every text on the subject I could find. Eventually I made a beautiful candy apple-red coat with a shawl collar, a full skirt, and a silk polka dot lining. I'll never forget how proud I was of that project and what a milestone it was for me in my sewing journey. Designing this pattern has been especially meaningful for me because of that red coat: I hope I can pass on the joy of tailoring a truly beautiful piece of clothing by hand. Don’t forget to share your photos with me—and remember to enjoy every step of the process!

xoxo, Gertie
### Design Your Princess Coat

Use this worksheet to sketch, plan, and estimate yardage for your coat!

<table>
<thead>
<tr>
<th>OPTION</th>
<th>PIECE #s</th>
<th>YARDAGE</th>
<th>FABRIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collar</td>
<td></td>
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<tr>
<td>Sleeve</td>
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<tr>
<td>Skirt</td>
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### Design Options

#### Bodice

- Shawl Collar
- Notched Shawl Collar (back view)

- Full Skirt

- Peplum

- Tailored Sleeve (Long or Three-Quarter)

#### Sleeve

- Bell Sleeve
- Lantern Sleeve
- Bell Sleeve
- Lantern Sleeve

#### Skirt

- Full Skirt

#### Some Possible Combinations

- Cropped Jacket with Three-Quarter Tailored Sleeve
- Cropped Jacket with Lantern Sleeve
- Coat with Lantern Sleeve
- Coat with Tailored Sleeve
- Jacket with Bell Sleeve and Peplum
- Cropped Jacket with Lantern Sleeve

### Notes:

- Use this worksheet to sketch, plan, and estimate yardage for your coat!

- Design options include:
  - Shawl Collar
  - Notched Shawl Collar
  - Full Skirt
  - Peplum
  - Tailored Sleeve (Long or Three-Quarter)
  - Bell Sleeve
  - Lantern Sleeve

- Options for sleeves include:
  - Bell Sleeve
  - Lantern Sleeve
  - Bell Sleeve
  - Lantern Sleeve

- Options for skirts include:
  - Full Skirt
**REQUIRED YARDAGE & CUTTING LAYOUTS**

**Note:** all pattern pieces are shown in a “without nap” layout. You may need additional yardage for directional prints, stripes, plaids, and other prints that need to be matched across seamlines.

**KEY TO LAYOUTS**

- Right side of pattern piece
- Wrong side of pattern piece

Be sure to note whether the pieces are cut on a double or single layer of fabric. For a double layer, there will be a note indicating FOLD on the layout.

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**Bodice**

(1, 2, 3, 4, 13, 14, 37)

<table>
<thead>
<tr>
<th>Sizes 2-10</th>
<th>Sizes 12-20</th>
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</thead>
<tbody>
<tr>
<td>45 in</td>
<td>1½ yd</td>
</tr>
<tr>
<td>60 in</td>
<td>1½ yd</td>
</tr>
</tbody>
</table>

NOTE: cut piece 37 in organza for bound buttonhole openings in facing.

**Bodice Lining**

(18, 19, 20, 21)

<table>
<thead>
<tr>
<th>Sizes</th>
<th>2-10</th>
<th>12-20</th>
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</thead>
<tbody>
<tr>
<td>45 in</td>
<td>1 yd</td>
<td>9 m</td>
</tr>
<tr>
<td>60 in</td>
<td>¾ yd</td>
<td>7 m</td>
</tr>
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</table>

**Bell Sleeve** (9, 12)

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<tr>
<th>Sizes 2-20</th>
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<tbody>
<tr>
<td>45 in</td>
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<td>60 in</td>
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<table>
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<tr>
<th>Sizes</th>
<th>2-20</th>
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<tbody>
<tr>
<td>1½ yd</td>
<td>m</td>
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NOTE: if you’d like to add extra body to the Bell Sleeve or Lantern Sleeve, cut pattern pieces in interfacing as well as fabric, following layouts and yardages provided.

**Bell Sleeve Lining** (22)

<table>
<thead>
<tr>
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<tbody>
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<table>
<thead>
<tr>
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<tbody>
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**Bell Sleeve Interfacing** (12)

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<table>
<thead>
<tr>
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<th>2-20</th>
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<td>m</td>
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</table>

**Lantern Sleeve** (9, 10, 11)

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<td>60 in</td>
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<table>
<thead>
<tr>
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<th>2-20</th>
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<tbody>
<tr>
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<td>m</td>
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</table>

**Lantern Sleeve Lining** (22, 30)

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<td>60 in</td>
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<table>
<thead>
<tr>
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</tr>
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<tbody>
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**Lantern Sleeve Interfacing** (11)

<table>
<thead>
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<table>
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**Back Stay Muslin** (27)

<table>
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<tr>
<td>60 in</td>
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<table>
<thead>
<tr>
<th>Sizes</th>
<th>2-20</th>
</tr>
</thead>
<tbody>
<tr>
<td>½ yd</td>
<td>m</td>
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**Bodice Interfacing** (1, 13, 14, 25, 26)

<table>
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</table>

<table>
<thead>
<tr>
<th>Sizes</th>
<th>2-20</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 yd</td>
<td>m</td>
</tr>
</tbody>
</table>

**NOTE:** cut piece 37 in organza for bound buttonhole openings in facing.
**THE PRINCESS COAT INSTRUCTIONS**

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**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

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**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

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- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

---

**Sizes 2-10**

- 45 in: 3/4 yd
- 60 in: 1/4 yd

**Sizes 12-20**

- 45 in: 3/4 yd
- 60 in: 1/4 yd
A GUIDE TO FITTING
Here are my top tips for choosing a size and diagnosing fit issues specifically for the Princess Coat pattern.

CHOOSING A SIZE

First, understand ease: The Size Chart on the envelope corresponds to your body measurements. The Finished Measurements Chart (next page) corresponds to the garment measurements. The size chart tells you your recommended size based on your measurements, but the finished measurements give you more information about how the garment is meant to fit (and could potentially change your mind about which size to make—it’s just more information!). The Princess Coat is meant to have more ease than a dress, as it is worn over your clothing. However, the ease is minimal compared to other outerwear garments, since it’s meant to have a cinched hourglass fit. Hip ease is not important since the skirt is very full.

Start with your body measurements to choose a size: Measure yourself around your upper bust (under your armpits and above your breasts), the fullest part of your bust, and the smallest part of your waist. Make sure to hold the measuring tape snugly and parallel to the ground. Compare your body measurements to the size chart on the envelope back. First, find your upper bust measurement on the first line of the chart to find your size, and then scan down the cup sizes in that size column to find your cup size. For instance, a 37-inch (in) upper bust will make you a size 10, and a 39-in full bust means you need a B cup. Don’t worry if your waist isn’t 32 in, as stated for size 10; read on for tips on adjusting the waist, if needed.

Pattern cup sizes can be (and often are) different from bra cup sizes: The cup sizes included with this pattern indicate the relationship between your upper bust measurement and your full bust measurement. Measure your upper bust and full bust as indicated above to find your cup size on the chart. Don’t worry if it’s not the same cup size you wear in bras. Bra cup sizes are measured by the relationship between the band (underbust) and the full bust, so they can be slightly different than garment cup sizes. When sewing, it’s always better to go by your measurements than to pick a size based on something you’ve bought in a store.

Consult the finished measurements: The finished measurements chart (below) provides more information to help you choose a size you’ll feel great in. If you’re between sizes (and lots of people are) the finished measurements can help you decide whether to size up or down, or to adjust the pattern. They will also help you figure out the best cup size for you.

FINISHED MEASUREMENTS: The bodice pattern was designed to fit with approximately 4 in (10 cm) of ease in the bust and waist. Outerwear, as a rule, has more ease than other styles so that you are able to layer clothing underneath. Also, thick fabrics tend to make garments feel snugger. We have designed this pattern with that in mind while still retaining the fit and flare proportions of a classic ’50s tailored garment. Hip measurements are not important when choosing your size, as the skirt is very full.

<table>
<thead>
<tr>
<th>Size</th>
<th>2</th>
<th>4</th>
<th>6</th>
<th>8</th>
<th>10</th>
<th>12</th>
<th>14</th>
<th>16</th>
<th>18</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bust A</td>
<td>34.5 in</td>
<td>36.5 in</td>
<td>38.5 in</td>
<td>40.5 in</td>
<td>42.5 in</td>
<td>44.5 in</td>
<td>46.5 in</td>
<td>48.5 in</td>
<td>50.5 in</td>
<td>52.5 in</td>
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<tr>
<td></td>
<td>87.6 cm</td>
<td>92.7 cm</td>
<td>97.8 cm</td>
<td>102.9 cm</td>
<td>107.9 cm</td>
<td>113 cm</td>
<td>118.1 cm</td>
<td>123.1 cm</td>
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<td>133.4 cm</td>
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<tr>
<td>Bust B/C</td>
<td>35 in</td>
<td>37 in</td>
<td>39 in</td>
<td>41 in</td>
<td>43 in</td>
<td>45 in</td>
<td>47 in</td>
<td>49 in</td>
<td>51 in</td>
<td>53 in</td>
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<tr>
<td></td>
<td>88.9 cm</td>
<td>94 cm</td>
<td>99 cm</td>
<td>104 cm</td>
<td>109 cm</td>
<td>114 cm</td>
<td>119.4 cm</td>
<td>124.5 cm</td>
<td>129.5 cm</td>
<td>134.6 cm</td>
</tr>
<tr>
<td>Bust D/DD</td>
<td>36 in</td>
<td>39 in</td>
<td>41 in</td>
<td>43 in</td>
<td>45 in</td>
<td>47 in</td>
<td>49 in</td>
<td>51 in</td>
<td>53 in</td>
<td>55 in</td>
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<td>91.4 cm</td>
<td>96.5 cm</td>
<td>101.6 cm</td>
<td>106.7 cm</td>
<td>111.8 cm</td>
<td>116.8 cm</td>
<td>121.9 cm</td>
<td>127 cm</td>
<td>132 cm</td>
<td>137.2 cm</td>
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<tr>
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<td>41 in</td>
<td>43 in</td>
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<td></td>
<td>94 cm</td>
<td>99 cm</td>
<td>104 cm</td>
<td>109 cm</td>
<td>114 cm</td>
<td>119.4 cm</td>
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<td>129.5 cm</td>
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<td>Bust H</td>
<td>38 in</td>
<td>40 in</td>
<td>42 in</td>
<td>44 in</td>
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<td>127 cm</td>
<td>132 cm</td>
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<tr>
<td>Waist</td>
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<td>101.6 cm</td>
<td>106.7 cm</td>
<td>111.8 cm</td>
<td>116.8 cm</td>
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</tbody>
</table>

* Skirt sweep for size 8 is 155 in (393.7 cm); finished length is 28 in (71.1 cm).
PRELIMINARY PATTERN ADJUSTMENTS

Some adjustments can be made prior to making a muslin.

What to do when you’re more than one size: This is common, and it’s very easy to grade between sizes. For instance, if you’re a size 14 in the bust and 16 in the waist, all you have to do is gradually angle out from the 14 at the underarm and taper into the 16 at the waistline. Don’t forget to use the size 16 for the skirt.

Always fit by the bust and add to the waist if needed: It’s a very common mistake to choose your size based on your waist measurement, especially if your waist is a size or two larger than your bust. The problem with this approach is that while you may get a good fit in your waist, your shoulders and bust may be swimming in the garment. It’s much better to aim for the correct fit in the bust (which is difficult to adjust) and add to the waist if needed (which is much easier to adjust). Size charts can’t account for all body types, and it’s very common to have to widen the waist, no matter what your size is—I do it all the time for my students!

To add to the waist: Figure out how much you need to add by calculating the difference between your waist measurement and the waist measurement on the size chart. Next, divide that by 4 (because you have four seam allowances at the side seams). So, if you need to gain 2 in at the waist, divide that by 4 to get ½ in. This is how much you will add to the side seam allowances. On Bodice pieces 2 and 4 make a mark ½ in out from the waistline and continue the horizontal line of the waist seam out to the mark. Next, position a ruler so that it is angled from the original underarm down to the new waistline mark. Draw a line connecting those two points; this is your new side seam.

Check Length: Make any length adjustments to the coat skirt and lantern sleeve before sewing, using the length adjustment lines (skirt and lantern sleeve lengths cannot be adjusted from the bottom, as they are finished with a facing). To remove length, take a tuck equal to half the length you wish to add, folding across the length adjustment line. To add length, cut across the line, spread the cut to the total length you wish to remove, and tape paper behind to secure. Straighten (or “true”) the edges of the pattern piece if needed after adjusting.

MAKING A MUSLIN AND DIAGNOSING FIT ISSUES

You must make a muslin (toile) version of the bodice and sleeves to make and check any necessary adjustments before cutting your fabric. I personally think there’s no real point in trying to make a “wearable muslin” for this design; your time is much better spent making sure the bodice is correctly and precisely fit to your figure by making as many test versions as necessary (especially since the coat requires so much fabric).

To make a muslin, cut the outer bodice pieces and the sleeves. Sew the bodice, omitting the lining and facings, using a long machine stitch. Set in the sleeves. Turn in the seam allowances at the collar and front edges, waistline, and sleeve hems. Mark the buttonholes and center front line on your muslin.

When trying on the muslin, wear the foundation garments and an outfit that is similar to what you would wear under the coat. Pin the muslin closed at the buttonhole marks, making sure the center front lines meet.

Is the waist too tight or too loose? Adjust the waistline, as described on p. 18.
**Is the bust too tight or too loose?** Go up or down a cup size, if possible. You may also be able to make some small adjustments by pinning in or letting out the princess seams over the bust. Adjust the curve of the princess seams as needed.

**Is the shoulder too wide or too narrow?** Try this adjustment, which doesn’t affect the armscye. Draw a diagonal line from the center of the shoulder to the curve of the armscye. Cut from the shoulder to the armscye, leaving a hinge at the armscye. Draw a second line from the center of the cut to the outer shoulder corner. Cut along that line and leave a hinge at the shoulder. Swing the pieces out to create more width for a wide shoulder, pushing the upper triangle down so the shoulder seam is still straight. Push the pieces in, overlapping the cut edges, to take away excess width for a narrow shoulder.

**Is the tailored sleeve too loose or too tight?** Add or remove width to or from the underarm seams. You can either taper to the original width at the armhole or add/remove the same amount at the bodice side seams to fit.

**Do you have fabric pooling or horizontal wrinkles at the lower back?** You may need a swayback adjustment to remove the excess length.

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**TAILORING TIPS**

Tailoring a garment takes special attention to detail, lots of hand stitching, and careful planning. That doesn’t mean it has to take forever! As long as you have the proper tools and don’t cut corners, you can make a fabulous coat or jacket in a few dedicated sewing sessions.

**Have the correct pressing supplies:** Tailoring is all about pressing shape into a garment. Have a tailor’s ham, seam roll, and clapper ready for pressing. A ham helps you press darts and curved areas, a seam roll is great for sleeve pressing, and a clapper helps flatten bulky seams (just steam and then lightly slap the seam with the clapper to flatten).

**Use high quality scissors:** good, sharp shears are essential for cutting your fabrics. A rotary cutter can help with slippery lining fabrics and interfacing. Tailor’s points are small, thick scissors that are especially helpful for clipping and notching thick seam allowances.

**Press carefully:** Wool can be sensitive to direct pressing. You will do the majority of pressing from the inside of the coat. When pressing from the outside of the garment, use a silk organza press cloth rather than applying the iron directly to the outer fabric.

**Supporting a hem:** You can use wide strips of interfacing in the hem to support it and hide hem stitches. Cut interfacing strips at least 3 in wide on the bias, using pinking shears (this helps eliminate a ridge at the edge of the strip). Fuse the strips on the skirt’s lower edge on the fabric wrong side. When securing the facings to the skirt, only pick up a couple threads of the interfacing (rather than the coat fabric).

**Shaping the Peplum:** Want a more dramatic shape? Hair canvas is great for giving the peplum lots of body and emphasizing its flare, like the Lilli Ann jackets that inspired this design. You can buy fusible or sew-in hair canvas. The sew-in variety must be pad-stitched (see Glossary, p. 70) to the peplum facing, while fusible hair canvas is ironed on.
Anatomy of a Tailored Garment

1. Roll line: this is where the collar rolls to the right side of the coat.
2. Stand: the collar from the base of the neck to the roll line; often supported with an extra piece of interfacing.
3. Fall: the collar from the roll line to the outer edge.
4. Break point: the point above the first button where the collar rolls to the right side of the garment.

If you’d like to learn more about the art of tailoring, I highly recommend the book *Tailoring: The Classic Guide to Sewing the Perfect Jacket*. You may also enjoy the tailoring chapter in my book *Gertie’s New Book for Better Sewing*.

**FABRIC AND SUPPLY NOTES**

**Fabric**: This garment was intended to be made in outerwear fabrics like coating, wool flannel, tweed, bouclé, and suiting. Wool is the easiest fabric to tailor, as it is easily molded with steam. While you can use fabrics like cotton sateen or twill to make this design warm-weather appropriate, keep in mind that those fabrics aren’t shaped as easily as wool.

**Lining**: Use something durable and slippery, that slides over your clothing easily. There are specialty lining fabrics made from acetate, polyester, and nylon that work well. You can also use silk charmeuse or crepe. For cold weather, a flannel-back lining like Sunback or Kasha is perfect: it is a slippery acetate/cotton-blend satin on one side and fuzzy flannel for warmth on the other side.

**Interfacing**: Use high quality interfacing. Weft is the best interfacing for soft tailoring, while fusible hair canvas is ideal for providing a lot of support. I used hair canvas on the jacket peplum to give it a lot of body and flare. These types of interfacings can be purchased in fabric stores that sell garment fabrics, and online (I like www.fashionsewingsupply.com).

**Shoulder Pads**: You may wish to add shoulder pads to your coat, especially if you have sloping shoulders and notice drag lines on your muslin. Thin to medium shoulder pads will give your coat’s shoulders soft structure and improve the fit and appearance of your garment. Stitch the shoulder pads to the coat’s shoulder seams by hand before sewing in the coat lining.
BEFORE SEWING

Transfer marks: Use dressmaker’s tracing paper and a tracing wheel to copy darts and other pattern marks to the wrong side (WS) of your fabric. Mark the pattern notches by making a snip into the point of the notch with the tip of your scissors.

Interface: Many pattern pieces need to be stabilized with fusible interfacing before sewing. Follow the interfacing cutting instructions on the pattern pieces. Apply fusible interfacing to the WS of the fabric, using a press cloth and steam. Do not move your iron back and forth; lift it up and press down for several seconds at a time until the interfacing is fully adhered.

Apply interfacing to the following pieces:

- Bodice/Undercollar Front (1)
- Apply Shoulder Reinforcement (25) on top of interfacing on Bodice/Undercollar Front
- Upper and Lower Lantern Sleeve (9 and 10), if desired for extra structure
- Lantern Sleeve Facing (11)
- Bell Sleeve Facing (12)
- Bodice/Collar Facing (13)
- Back Neck Facing (14)
- Skirt Front Facing (15)
- Skirt Hem Facing Front (16)
- Skirt Hem Facing Back (17)
- Peplum Facing (32)
Here are some ideas for fancy fabrics and fun design variations.

**Look at vintage inspiration:** This pattern was directly inspired by 1950s-era Lilli Ann coats and suits! Spend some time looking at vintage examples and see what strikes your fancy. These beautiful designs were known for their trims, embellishments, and fancy seaming. One of my favorite variations is color blocking on a coat’s skirt; I once saw a beautiful Lilli Ann that was cut in royal blue wool with diagonally seamed color blocking on the skirt in black velveteen. Try adding diagonal seams by drawing in your style lines on the coat pattern pieces, cutting them apart and adding seam allowances. Cut the color-blocked area in a contrast color and/or texture.

Another classic Lilli Ann touch is to add bias trim around a shawl collar. Use premade bias trim or cut your own and stitch by hand or machine to the collar before constructing.
**Topstitching:** For a sportswear-inspired look, try topstitching around the collar and front facings of the coat. Experiment with different thread colors and thicknesses. Use a topstitching needle in your machine. You may also wish to adjust the thread tension to avoid a deep ridge.

**Make a contrast collar:** this collar looks striking in a contrast color or texture. Try faux Persian lamb, velvet, faux fur, or an animal print. You'll need about ¾ yard (.7 m) of contrast fabric. Cut only piece 13 in the contrast fabric.

**Experiment with faux fur:** a fur collar and hem trim can take this coat to pure snow bunny levels of fantasy, like the pink version in the pattern photographs. It’s a good idea to modify the collar facing piece before cutting (using the contrast cutting info above), so that the fur does not extend to the inside of the coat front (where the buttons need to pass through). Trace the collar facing piece and cut it in two along the marked Faux Fur Collar Adjustment Line. Tape some fresh paper behind each piece and add a ⅝ in seam allowance along each cut edge. Cut the upper piece in faux fur and the lower piece in your main coat fabric, then seam the two together.

When cutting faux fur, trace the pattern pieces onto the fur’s backing using a felt tip pen. Use fabric shears to cut along the lines, cutting only the backing of the fur (this will help eliminate too much fur shedding, though it’s still crucial to keep a lint roller around for any stray fluff).

To trim the skirt in fur, you have a couple options: make the skirt hem facing pieces taller (4 in finished) and cut them in the fur (rather than your coat fabric), and apply them to the coat’s exterior instead of interior. Alternatively, cut wide bias strips of fur and seam them together until they are long enough to go around the entire coat hem. To apply the trim, sew the facings/strips with the RS of the fur against the WS of the coat hem. Trim the seam allowances, understitch the coat hem, and turn the fur to the RS of the coat. Turn in the upper edge of the fur and hand stitch it to the coat invisibly using a slipstitch.

**Add underlining for warmth:** If you live in an especially cold climate, you may wish to research ways to make a coat warmer. Underlining in lambswool or Thinsulate will make your coat toasty warm! Cut all the outer coat pieces in the underlining fabric and baste them to the fashion fabric, WS together. Treat the double layer as one during construction. Alternatively, you can try using Sunback or Kasha flannel-backed satin fabric as your lining.

**Experiment with different fabrics:** Raincoating, satin, or even spring cottons could make this a year-round garment!
Basting: a temporary stitch that holds pieces in place before sewing permanently. Basting is done with a long stitch by hand or by machine.

Even basting: This is like a large running stitching to hold two layers of fabric in place, usually within the seam allowances. Thread a hand needle and insert the needle into the fabric. Rock the needle in and out of the fabric several times, taking large stitches. Pull the needle all the way through once it is crowded with fabric. Repeat to continue the line of stitching.

Tailor basting: this diagonal basting works perfectly for tailored collars and facings, hence its name. To make the stitch, hold the needle horizontally at all times. Working from right to left, insert the needle into the fabric from the RS and bring it back up about ¾ – ½ in above the entry point. Pull the thread through, leaving a 2-in-long tail. Reinsert the needle about ½ in above the first entry point and bring it back up about ¾ – ½ in to the left, just as before. Pull the thread through to lay flat against the fabric, but do not pull taut. Continue the stitch as before. Catch the underlayer of the collar or garment as you stitch. Do not pull stitches too tight, as you don’t want the thread to leave an impression on the fabric.

Catchstitch: a hand stitch often used for hemming; I like it for stretch fabrics, as it has a bit of give. Work left to right. Thread a hand-sewing needle and knot the end; come up through the hem allowance only, anchoring the thread. Holding the needle horizontally and with the needle’s point facing left, take a tiny stitch into the garment about ¼ in