

1. Clothing Project: Good Grooming - a tool for personal development among the low income.
2. Need project will fulfill: Help low income groups in their desire for acceptance by giving them self-esteem and confidence. Self improvement would not only improve their looks but they would soon feel and act better. It is one of the best opening wedges in human relations.
3. Major steps for Implementation:

- a. Who will teach:

A qualified person should be responsible for teaching this subject. This can be a beautician, home economist, or an experienced volunteer leader.

- b. Studies needed prior to meeting:

Persons responsible for program should be concerned with values, attitudes, beliefs and goals of these people.

In selecting these persons to help, the following information is necessary:

- If employed, information on type of job is necessary
- Census data (population trends, educational levels and income)
- Relief or welfare rolls
- Migration
- Rural development experience
- Membership in adult education program

- c. Who will be taught:

This program can reach the total family. It is especially adaptable for the youth and women.

- d. How lesson will be taught:

The most effective method is through home visits where individual help may be given. Small groups may be reached in low-rent public housing areas. Workshops or clinics may be set up where general information on grooming is taught. This would include hair styling, make-up, color, design, etc. Fashion shows may also be conducted where style and appropriate dress is discussed.

4. Title of E O A for Financing:

Title II A, Community Action Program

5. Relationship of this proposal to the ongoing Extension program

Same methods should be used as teaching other grooming Extension classes. The subject matter and written material will be on a more simple basis.

6. Persons or agencies who might be contacted for more information about the program:

Extension clothing specialist, Welfare workers, Public Health Nurses, Housing Administration and Beauticians.

Mary Em. Lee
Extension Clothing Specialist

Ruby T. Miller
Extension Clothing Specialist

1. Clothing Project: Clothing Renovation Workshops for low-economic level families.
2. Need project will fulfill: This project will help girls and women remodel and fit used clothing and teach these families values of a good fit. These two factors in return will teach better buymanship paractices in clothing. This project can provide clothing for the family at a much lower cost. Well fitted clothing helps these families gain self respect and help win and maintain community approval.

3. Major Steps for Implementation:

a. Who will teach:

A qualified person should be responsible for teaching this subject. This can be a home economist or an experienced volunteer leader.

b. Studies needed prior to meeting.

Persons responsible for program should have information from the following resources before setting up workshop:

- Census data (population trends, educational levels and income).
- Relief or welfare rolls.
- Migration.
- Rural development experiences.
- Membership in adult education program.

c. Place for workshop:

Place chosen should have good working area, plenty of light, sufficient electric outlets, sufficient current for irons and machines.

d. Who will be taught:

This will be determined by the individual needs and number of garments to be remodeled.

e. Number to attend workshop:

This will vary with local facilities, type of meeting, and number of instructors. If facilities are small, six to nine may be a good number. If space is large as many as fifteen may attend.

f. Equipment needed:

Basic equipment should be made available for each participant - needles, pins, scissors, thimble, etc. Classroom equipment - ironing board, steam iron, plenty of table space, full length mirror, sewing machines. Sewing machines may be borrowed or rented from sewing machine companies.

g. Availability of garments to be used:

Second hand stores, mission barrels, and interested people in community can contribute second-hand clothing.

4. Title of E O A for Financing:

Title II A, Community Action Program

5. Relationship of this proposal to the ongoing Extension program. Should be a long range program and a continuing program. The audience will be different.

6. Persons or agencies who might be contacted for more information about the workshop.

Extension clothing specialist, welfare workers, Public Health Nurse, Housing Administration, sewing machine companies and other commercial companies.

Mary Em. Lee
Extension Clothing Specialist

Ruby T. Miller
Extension Clothing Specialist

1. Clothing Project: Training Mothers of Low-Income Families in the Clothing Needs of Children and How These Needs Can Be Met

(For use in the Operation Headstart Program)

2. Need project will fulfill: It is known that clothes can help a child to:

- a. Feel more secure, confident and satisfied.
- b. Gain self-reliance and independence.
- c. Learn how to use his body and develop motor skills through dressing.
- d. Learn sex role identity.

These can lead to giving the child:

- a. Freedom to do activities without concern of self and clothes because clothes are suited for activities.
- b. Confidence in child's self and his clothes which help develop a feeling of "belonging" or being a part of the group.
- c. Opportunity to learn (color, texture, and feel of their clothes)
- d. Sense of ownership and responsibility to care for these clothes. This will give an awareness of self-worth and independence. This lesson or workshop would help the parents of the low-income group realize the importance of dress to their children as well as to themselves since the pre-school child's attitudes about clothes are largely a reflection of his parents' attitudes. Children tend to imitate adults.

It should be noted that the way a child is dressed may determine his success or failure as an adult. Insufficient clothing is a major cause for school drop-outs.

3. Major Steps for Implementation:

- a. Who will teach:
Could be a home economist, clothing leader, or a college student majoring in home economics.
- b. Information needed prior to study:
Number of low-income families and children eligible for program. (acquired from relief or welfare lists)

Occupation and educational level of parents

Knowledge of population trends

- c. Method of teaching:
may be by informal lecture or a renovation workshop as with made-overs.
See the Renovation Workshop Project.
Visit to the homes of these low-income families may be good if staff is available for this.
- d. Place for meeting:
Will depend on the method of teaching. Should be large enough to hold group, good ventilation, and well lighted. If a workshop, should have sufficient table space, electrical outlets, sufficient electrical current for equipment.
- e. Audience:
Parents (low-income level) of the pre-school children, and other interested persons who could receive benefit from this type training. The number attending would be determined by size of meeting place, number of staff, and method of teaching. May need more than one class. The adults could be taught while children are attending other activities of Operation Headstart.
- f. Results a Renovation Workshop for Children's Clothing may attain:
(1) Child would get new clothes.
(2) Clothes would be better fitted and more comfortable.
(3) Child could learn to make decisions by helping to decide on buttons, trims, etc. for made-overs. They are old enough to help with clothing selection.
(4) The child will probably get along better with others if his clothes are similar to those the other children wear.

4. Title of E O A for Financing:
Title II A Community Action Program

5. Relationship of this proposal to the ongoing Extension Program:

Closely related since some counties are already working with low-income groups. This should be a continuing program.

6. Persons or Agencies who might be contacted for more information about the lessons or workshops.

Extension clothing specialists, welfare workers, Public Health Nurse, Housing Administration, sewing machine companies, owners or managers or department stores, home economics teachers, seamstresses.

Ruby T. Miller
Extension Clothing Specialist

Mary Em. Lee
Extension Clothing Specialist

1. Clothing Project: Suggestions for Setting up a Clothing Workshop for Beginners in Sewing
2. Need Project will Fulfill: The families of the low-income level will be able to have better clothes which are properly fitted. They will gain a greater appreciation of their clothes and feel more independence in knowing that they they had a part in making or remodeling them. All members of the family will be benefitted. This will give the family members a feeling of security or "belonging". If an aptitude for sewing is shown, it may be that this could be a means of additional income by the mother or daughter sewing or altering garments for others.
3. Major Steps for Implementation:
 - a. Who will teach:
 1. Home economics Extension agent, voluntary clothing leader, home economics teacher, local seamstresses, or a college student majoring in home economics.
 - b. Information Needed Prior to Meeting:
 - (1) List of people who could benefit by this type workshop (lists from welfare or relief).
 - (2) Population trend, average income, etc. of the county.
 - (3) Possible mills which would donate fabric to these low-income families.
 - (4) Organizations which would put on a used pattern drive to get patterns for these women.
 - (5) Any group who would donate used clothing.
 - (6) Occupation and educational level of parents.
 - c. Method of Teaching:

Would first of all need to gain the confidence of these women. May use lecture - demonstration, individual assistance in workshop as well as home or office visits. Would find appropriate visual aids helpful.
 - d. Type of Workshop:

Could be one of several:

 - (1) Beginners workshop making very simple garments
 - (2) A workshop on fitting and altering ready-mades (renovation)
 - (3) Children's clothing (new or made-over)
 - (4) Cleaning, care, use of sewing machine and other equipment.
 - e. Place for Meeting:

Depends on size of group - large room with sufficient table space, convenient outlets, sufficient current for irons and sewing machines. Should be well lighted and well ventilated.
 - f. Audience: People from low-income groups and others who would be benefitted by the workshop. Number would depend on size of staff, size of meeting place, and whether there would be one or more workshops.

g. Possible Problems and Suggested Solutions

- (1) No fabric - mills may contribute
- (2) No patterns - have a used pattern drive among home demonstration club members or other groups.
- (3) No equipment - much (as pressing equipment) can be made by interested groups.
Yard sticks, tape measures, etc. are often given as advertisements by stores.
Most have scissors which may just need sharpening. The agricultural agent could give demonstration on this.
Many have sewing machines but need cleaning, oiling, or minor adjustments to get them back into working order.
Home economics agents or repair man from sewing machine company could do this.

h. Results a Clothing Workshop May Attain:

- (1) Women may attain confidence in themselves through being with others.
- (2) May receive a chance to discuss similar problems.
- (3) Will find there are people interested in helping them help themselves.
- (4) Will find their families can be better clothed with some effort on their part.

i. Sources of Help for Agents

See lesson sheets on Conducting a Clothing Workshop which is in the county file. You are familiar with commercial material which you may order to help you with these workshops. Any lesson sheets you prepare should be simple as some can read little if at all.

4. Title of E O A for Financing

Title II A, Community Action Program

5. Relationship of this Proposal to the Ongoing Extension Program

This could be a part of the present Extension program. The women do not necessarily have to be in a group to themselves but with other women who have the same interest. It should be a continuing program.

6. Persons or Agencies who might be contacted for more information about the workshops

Extension clothing specialist, welfare workers, Public Health Nurse, Housing Administration, sewing machine companies, and local seamstresses.

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Extension Clothing Specialist

Mary Em. Lee
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What to Wear → Where

By: Mary Em. Lee
Extension Clothing Specialist

Society sets forth certain basic rules for us to follow if we wish to feel and look well dressed for the occasion. The ability to recognize what is appropriate and becoming in dress is the greatest asset for good taste.

In deciding what to wear where you will want to ask yourself certain questions, such as:

- How formal or informal is the occasion?
- What are present day style trends?
- What are the local customs in dressing for the occasion?
- Will the clothes I wear suit my personality, age, and position in life?

When in doubt, wear the plainer outfit. This is a safe rule to follow when you are undecided as to whether to wear the simple basic dress or one that may prove much too dressy.

ACCESSORIES ON THE 'GO'

A well planned wardrobe has a collection of accessories that afford something beautiful and appropriate to wear for every anticipated occasion. The right accessories can give your dress and suit charming touches that make the difference between an outfit of good taste and one that is dull and uninteresting.

Remember, if your clothing budget is limited you will save money by building your accessories around a basic color scheme. Black, brown, navy and neutral tones are considered basic colors. Since bags and shoes are expensive, these accessories can be chosen in the basic colors. Your brighter accents may be featured in scarfs, blouses, jewelry, belts and hats.

As a rule there are more questions regarding appropriateness of gloves and hats than any other accessories. Here again we find conflicting opinions among the various accepted authorities of good dress regarding this subject.

In order to establish basic rules, here are a few Do's and Dont's about wearing gloves and hats:

Don't Wear Gloves -

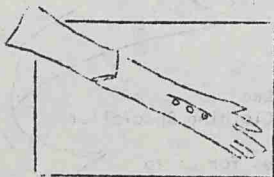
- . . While you are eating
- . . While applying makeup
- . . Don't remove gloves to shake hands
- . . When playing cards or similar games
- . . Don't wear jewelry over gloves - with the exception of bracelets

Gloves should be considered an important part of your costume, for this reason, it is better to wear gloves instead of carrying them when in public.

Do Wear Gloves -

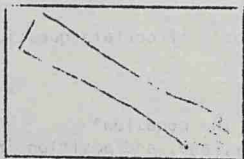
- . . When shopping in a large city
- . . In a place of worship
- . . To outdoor festivities such as a garden party, outdoor teas and receptions
- . . To formal indoor occasions and on arrival at a luncheon or dinner party. Remove them before you eat
- . . When standing in a receiving line
- . . While dancing at a formal party
- . . wear gloves when boarding a plane, train or bus. They may be removed after you are seated.

The length of the glove is determined by the occasion, length of garment sleeve and by the attractiveness of your arms. You will often see glove length quoted by the number of buttons - each button represents slightly more than one inch. The longer the glove the more formal the occasion.



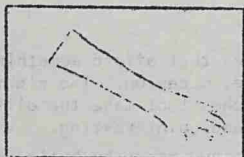
Dress: Very formal bare-shouldered fashion

Gloves: 20 button plus - a glove that extends to the shoulder and reserved for evening wear



Dress: Sleeveless or day time dinner dress

Gloves: Opera length or formal length - 16 button above elbow-or very short 6 button gloves (above the elbow gloves are not worn until after 5 o'clock)



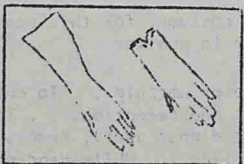
Dress: Cap or very short sleeve garment

Gloves: 10 button crush gloves, or elbow length 12 button, or even longer gloves crushed to shorten length



Dress: Just above elbow length sleeve fashion

Gloves: 12 button length glove that meets mid arm



Dress: Bracelet length sleeve

Gloves: 8 button or shorter gloves
If your coat has 3/4 length sleeve the 8 or 10 button glove is a good choice. The glove should come to the sleeve or just beyond the sleeve.

In planning your head-to-toe wardrobe you will discover that the total look is completed with the selection of a becoming hat - suited to the costume, wearer's personality and the occasion.

Do wear hats -

- . . When in doubt (You can always remove it after you arrive and find others hatless)
- . . To church and any religious ceremony (In some churches hats at evening services are not necessary)
- . . When boarding a train, plane or bus (Hat may be removed after you are seated)
- . . To teas and receptions
- . . To funerals
- . . To luncheons in hotels, country clubs (Some informal luncheons in homes do not require hats)

SHOPPING IN A SMALL TOWN

Dress or suit: Coordinated casual clothing. Avoid shorts or slacks.

Hat: Very casual style or none.

Handbag: Simple clutch bag.

Gloves: Not necessary unless hat is worn.

Shoes: Comfortable flats, or casual shoes with medium heels.

Jewelry: Should be simple if worn.

SHOPPING IN A LARGE TOWN

Dress or suit: Reasonably conservative day clothes.

Hat: Simple and unadorned style.

Handbag: Convenient and serviceable carry-all type.

Gloves: Plain gloves, matching handbag and shoes are good choices.

Shoes: Comfortable sturdy shoes with no ornamentation, closed toes and heels.

Jewelry: Functional or plain style - no glitter. Pearls, gold or silver are good.

In some sections of the country, hats and gloves are not required when shopping in a large town.

TRAVELING BY PLANE OR TRAIN

Dress or suit: Simple, comfortable outfit adaptable to changing temperature - suits and jacketed dresses.

Hat: Comfortable, packable hat desired.

Handbag: Roomy carry-all style large enough to hold necessary items.

Gloves: Plain, dark easy to care for ones preferable.

Shoes: Comfortable and large enough to allow for swelling feet.

Jewelry: Simple and conservative.

ATTENDING A LUNCHEON

Dress or suit: An outfit of color featuring good basic lines.

Hat: Simple, unadorned hat.

Handbag: Medium size, conservative fashion.

Gloves: Necessary to complete outfit. Plain style matching suit or dress, or bag and shoes.

Shoes: Conservative lines preferred such as plain pumps.

Jewelry: Simple and not too conspicuous.

ATTENDING AN AFTERNOON TEA

Dress or suit: Outfits suitable for luncheon and afternoon teas are similar; for teas may be more dressy.

Hat: A hat required; may be fairly elaborate or plain, matching outfit, or may be a bright accent.

Handbag: Medium size bag matching dress or suit, may be a brighter contrast.

Gloves: Always wear gloves; may be longer than those worn to a luncheon.

Shoes: Plain unadorned shoes as opera pumps or colored shoes matching outfit.

Jewelry: Should be in keeping with outfit: avoid fancy jewelry as rhinestones.

ATTENDING A DINNER AFTER SIX

Dress or suit: Wide choice to select from. May vary from suit to semi-formal type dress depending on the formality of the occasion.

Hat: Small brimless, dressy hat.

Handbag: Small clutch type in satin or faille.

Gloves: Style will depend on formality of occasion. Long white kid good choice for very formal dinner.

Shoes: Opera pumps in brocade, suede, satin or dyed to match costume.

Jewelry: Glitter jewelry or pearls acceptable.

ATTENDING A FUNERAL

Dress or suit: As a rule, what to wear to a funeral depends on one's relation to the deceased. If near, one should dress conservative in both style and color. Black, gray, or navy, good color choices. For others attending, street clothes such as one would wear to church are acceptable.

Hat: Conservative color, blending with outfit.

Handbag: Average size, conservative.

Gloves: Plain, dark in color

Shoes: Conservative, usually dark in color.

Jewelry: Simple style.

ATTENDING CHURCH

Dress or suit: Conservative or soft, semi-dressy fashion.

Hat: Essential for church, should be less elaborate than hat worn to teas.

Handbag: Plain, medium size; not too sporty in style.

Gloves: Essential for church, should not be too fancy.

Shoes: Plain shoes with heels; not too fancy or too casual.

Jewelry: Conservative, not too much sparkle.

ATTENDING A WEDDING

What to wear to a wedding will depend on the size and time of the wedding as well as the customary practices of the community.

Dress or suit: A suit with a frilly blouse or a dressy dress. If a dark outfit is worn, brighten it with a hat or scarf in color.

Hat: Guests should wear hat whether wedding is held in a church, at home, or as a witness at a civil ceremony. Dressy hat good choice.

Handbag: Small dressy bag.

Gloves: White gloves preferable.

Shoes: Semi-formal dress requires dressy shoes. Opera pumps good choice.

Jewelry: Pearls or sparkly jewelry - depending on how formal the occasion.

ATTENDING A RECEPTION

Same as for wedding.

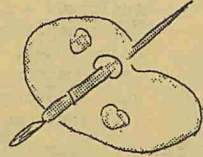
Remember, it is not the number of garments you own that determines whether you are correctly dressed or not - but how good you are in choosing things that go together and look well on you.

N. C. Agricultural Extension Service

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COLOR IN OUR WARDROBE

By Mary Em. Lee
Extension Clothing Specialist



Color plays an important role in our everyday life. Everywhere we look we can see, feel and touch it. This world would be a drab, uninteresting place without color. We are enriched constantly by the ever-changing colors around us.

Even though we are surrounded by lovely colors, it is difficult for the average person to use it wisely. Through study, experimentation, and good planning anyone can use color effectively to build a harmonious wardrobe.

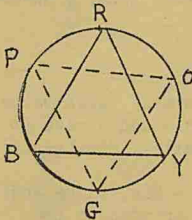
In order to understand the relationship of one color to another and to select the most becoming ones, we should learn a few basic terms. Remember, you do not have to be a color analyst to be able to choose enhancing colors.

Dimensions of Color

The three dimensions of color are hue, value and intensity.

1. Hue - This is the color itself. It is that property which distinguishes one color from another.

Primary Colors are red, blue and yellow. In reality, they are all the colors in the world because all colors are mixtures of these three.



Secondary Colors are orange, green and purple. True secondary colors are made up of equal amounts of two primary ones. Beyond the half-way mark we find colors taking on tones of the most prevalent color. We find yellow with a red or blue cast - and so on with every shade on the color circle.

From the color wheel you will note colors are placed "rainbowwise" - red, orange, yellow, green, blue and purple.

2. Value - This is the quality of lightness and darkness. Light colors have high value - dark colors low value.
3. Intensity - This is the quality of brightness and dullness of color. High intense ones are bright. Colors with low intensity are softer and more grayed.

When colors are mixed we can get hundreds and hundreds light or dark - bright or dull tones. These may be referred to as tints, or shades.

Tints are made by adding white and are referred to as light values.

Shades are made by adding black and are referred to as dark values.

Neutral colors are black, white and gray.

Color Harmony:

Monochromatic - a one-color harmony with different values, intensities, or shades.

Analogous - a use of two or more colors having one color in common, for example orange and yellow. These colors are side by side on the color wheel.

Complementary - a use of two colors that have no color in common, such as orange and blue. These colors are opposite on the color wheel. When they are used together, they make each other seem brighter.

Each year our 'color vocabulary' is confused by special names given to new fashion-color, such as magenta and avocado green. In order for everyone to have a mutual understanding of color names, it is best to divide a hue into its various parts - red, orange, yellow, green, blue and purple, and decide on its value and intensity. For example, if someone calls a color dull red - purple you immediately can imagine how it looks. So, practice using this terminology and you will find it easier to understand.

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What Color Can Do For You

Color and Personality:

Are you aware of the emotional impact color has on you and the people around you? It has the power to give feelings of pleasure, irritation, depression, excitement, and charm. The colors you prefer and wear tell as much about you as your speech, gesture, walk - or even your facial expression.

If you are sensitive to certain colors, you will not feel happy wearing those you do not like - or those that may overpower your personality. Shy, retiring persons feel uncomfortable wearing the attention getting, vibrant colors. They are happier wearing cool, soft toned pastels. On the other hand, a cheerful outgoing person is apt to choose gay, bright, warm shades.

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Figure Flattery by Use of Color

Your figure size is greatly influenced by the colors you wear. When using them try to emphasize your best features, minimize drawbacks - and strive to always create the prettiest effect possible. You can look taller, shorter, thinner, fuller than you really are by the magic of the right color.

Here again, we must consider the three basic dimensions - hue, value and intensity. They are the basic factors that govern illusions created on the figure by color.

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All colors are classified as warm or cool, bright and dull, and light and dark.

Warm: Red, yellow and orange are warm colors and are considered advancing colors. They make an object appear closer, therefore larger. They are cheerful and stimulating and may be exciting and loud.

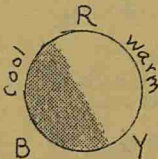
Cool: The cool colors, green, blue and purple are receding and make an object appear smaller and further away. These colors do not attract as much attention as the warm colors. They are calm and restful. Remember, too much cool color can be monotonous and depressing.

Light valued colors increase the apparent size of the figure, whereas dark colors may decrease the size.

Bright shiny fabrics tend to make the figure appear larger than those with a dull finish.

If your favorite color enhances your natural coloring but does not flatter your figure, choose a color that is better for your figure and add touches of your best facial color about your face.

It should be remembered that any color can be worn by any figure provided you make the right color choice in value and intensity.



Tall figures: The apparent height of the figure can be broken at the waistline with a strong contrasting color. This can be a wide, colorful belt. The tall, well-proportioned figure is fortunate because she can wear all types of colors. Strong color contrasts may look good on her. This is also true with the tall angular figure. She can wear two-toned costumes well, because it gives an illusion of soft roundness. The tall, heavy figure must be more careful. Colors that add bulk should be avoided. Grayed medium colors are her best choice.

Short figures: If you wish to add height, the "all-in-one" color effect will be your best choice. A matching belt that is not too wide is better than a contrasting one.

Plump figures: If you are in this classification, don't wear gaudy "fattening" prints. Conservative dark, background prints are best. Avoid bright, shiny fabric. Don't be afraid of red, blue, green or yellow in grayed tones.

Although black gives a slenderizing effect, it can also show up your figure faults. This is especially true if the garment is too snug.

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Facial Flattery with Color:

Skin tones, hair, and eyes vary considerably with each individual, making it difficult to set up definite rules in color selection. It is generally agreed that your eyes determine the color range and hair and skin determines color intensity. In determining your best color you will find experimentation your best teacher. Sit before a good mirror and bright light - analyze your skin, hair, and eyes. Drape swatches of colored fabric about your shoulders and near your face and notice the effect each has on your individual coloring. Some may seem to give life to your hair and sparkle to your eyes.

Skin:

Many experts regard your skin tone as the most important feature to consider when selecting a color. Did you realize your skin is largely made up of combinations of red and yellow? Yours may be creamy to sallow with yellow predominating - or it may be rosy or ruddy with red predominating.

- . . . If your skin is sallow your best colors may fall around the red, red violet and orange groups because these colors give a rosier tint to the yellow skin tones. Green may also be a good color since it plays down the yellow tones. Purple, the compliment of yellow, should be avoided because it emphasizes the yellow tone.
- . . . If your skin is rosy or ruddy, wear colors containing yellow. These will reflect in your own skin tone. The neighboring red color such as violet, will play down the red tones. Certain shades of green will emphasize the pink tone of the skin.
- . . . If you have a pale complexion avoid dark colors because the great contrast will take color from your face. The same effect may be given with a large amount of bright color. A flattering effect may be obtained by using a light colored collar or scarf next to the face.

- . . . Dark tone skins look good with greens and blue-green colors.
- Grayed medium colors are better than light, dark or very bright tones.

Eyes:

If your eyes are your best feature, it is especially important to choose colors which will enhance their beauty - provided the colors are suited to your hair and skin. Vivid colors make dark eyes appear darker and light colors make your eyes appear lighter. Blue, gray or green eyes are changeable and can reflect the colors worn.

Hair:

Regardless of whether you are a redhead, blonde, brownette, brunette or gray-you have a wide selection of colors from which to choose. Usually brunettes or blondes have a wider choice than any other type. If your hair is a golden red, you may want to intensify its depth by wearing bright blue, green or warm brown near it. If the red glow in your hair is a gleaming carrot red when intensified, you should reduce its color. Neutral, blue, green or blue green, gray, ivory, or black will minimize this shade of red hair. For the most part, red heads should avoid bright red, orange, yellow, yellow-green and purple.

If you are an ashe blonde, try wearing rose pink, pale lavender or light gray. Clear blue or green, white or black are good colors for honey blondes. These colors will make the hair look more golden. Brownettes should avoid yellow, tan, and warm brown.

When the hair turns gray, you will notice that your skin reaction to color may have changed. Many colors are newly flattering. Don't wear black if you are aging and your skin is fading because black absorbs light, and will tend to drain color from your face.

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Plan Basic Colors -- they can be the backbone of a well planned wardrobe.

Well dressed women buy all clothing around a background color scheme. If this is done you will never have any outfit hanging in your closet which is un-wearable because it is in the wrong shade.

With your most becoming color in mind, select a basic or background color. Basic colors are usually dark in value, creating a neutral effect. Gray, black, brown and navy are the most frequently used basic colors.

It is good planning to plan basic colors for garments which must be worn for several years, such as a coat or suit or expensive accessories - shoes and bag. These colors blend well with other colors.

- . . . There are over 10,000 names for possible color selection. It is difficult for the consumer to make wise and intelligent decisions.
- . . . Instead of thinking you cannot wear a certain color, learn the shades of that particular color you can wear.
- . . . 75 to 85% of a complete outfit should be of one color and the other 15 to 25% used in accents. This includes accessories.
- . . . Few people can wear large amounts of bright colors but accents of these colors can be effectively worn by everyone.
- . . . As a rule our outfits should be restricted to no more than three outstanding colors. Some fashion authorities agree that two colors may be plenty. This would not apply to a print.

- . . . Ignore the new fashion colors if they do nothing for you.
- . . . Don't be tempted to buy 'on sale' clothes in colors that are unbecoming. They are never a bargain unless they suit you and fit into your wardrobe colorwise.
- . . . It is bad planning to select expensive items such as coats and suits in 'off' colors that will not harmonize with other clothing.
- . . . Never wear a bright hat, bag, shoes and gloves with one outfit. A bright hat and basic black or navy shoes, bag and gloves look better. White, beige or light gray gloves may be used instead of the darker ones.
- . . . As a rule, accessories in basic colors show better taste and are more economical because they can be worn with more outfits. They also are less likely to leave a spotted appearance.
- . . . Dark clothes are actually warmer than white clothes. This is true because black absorbs light whereas white reflects it.
- . . . You are never too old to wear color. Your hair coloring, your eyes and your skin tones are your guides to picking colors - not your age.

IT SHOULD BE REMEMBERED THAT COLOR HAS THE ABILITY TO DESTROY BEAUTY AS WELL AS CREATE IT. SO, BE SURE AND HANDLE IT WITH CARE.

FEATHER HATS

In recent years feather hats have become quite popular.

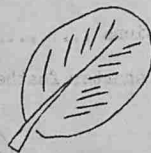
Feather hats are made by hand and are very expensive when purchased at a millinery department. It takes a great deal of time and imagination to make one.

You may make a feather hat from the natural feathers of any desired fowl. If you wish to dye your feathers pick out the even and not worn tip feathers usually from the side of the white fowl. You should experiment with these by dyeing a few and trying different colors. Do this with any commercial dye just as you would material. Take them out of the dye and lay on paper towels and when dry they will fluff back nice and soft. The long hackle feathers must be layed straight.

Each feather must have the down trimmed off and the quill clipped.



Before



After

The foundation may be either felt or buckram. Buckram is usually used to give a lighter weight hat and used for feathers that are to be both glued and sewed on. Feathers may be either just glued on or glued and sewed on foundations.

With experience you will decide where to start the first feather. Usually round crowns are started in the crown tip while half hat styles are started at center front or left side.

Each feather is placed one over-lapping the other as in putting shingles on a roof. Each feather should be lapped about the same amount so as to make a smooth effect.

Glue should be placed on the underside of each feather less than half way up. Place the feather in position on frame, holding in place while making about two stitches through from inside frame and cross over quill in the glue.

A very fine mesh veil or hair net stretched over the finished hat will protect from wind. (Kind of feathers and style of hat will determine if a veil can be used.)

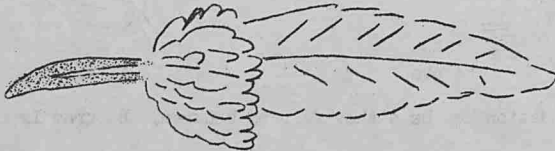
Feather Trims

Feathers make a very popular trim for hats.

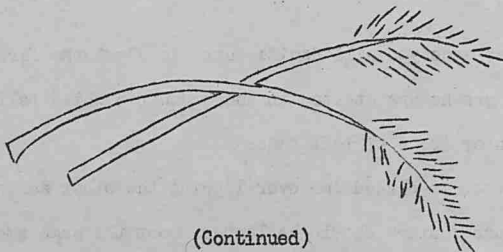
Its easy to design and make your own expensive looking trims by using the feathers you collect from your flock. These may be used natural or dyed.

A few suggestions

1. A pad of shorter feathers may be added to a quill.

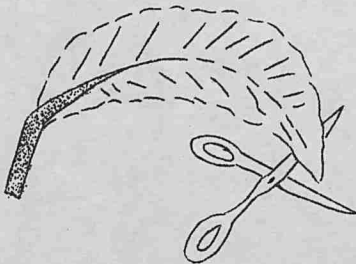


2. Quills may be clipped and trimmed up to make attractive effects.

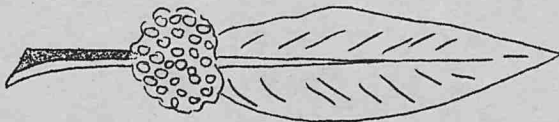


(Continued)

3. Quills may be curled. To do this, take the back of your scissors and start at the tip of the feather and break in the quill. Do this about every 1/2 inch all of length of feather. For more curl, repeat.



4. To finish the quill, a bow, a jeweled ornament or flower can be used. Quills may be covered with velvet tubing, wrapped in bias fold or other ribbon to carry out the color harmony. For additional interest, rhinestones, sequins or beads may be glued or sewed on.



WHAT MAKES A WOMAN LOOK OLD?

You are 40? 35? 18? You see a woman walking a block away and you think, "I'm never going to let myself look that old!"

Good! Whether you are in your teens or eighties, now is the time to start not looking old. Not caring how you look means you are growing old.

The real answer to the question of what makes a woman look old is probably not what you, or indeed most people, believe. Usually the first answer that pops up is "wrinkles and grey hair". Think a minute. You couldn't even see the wrinkles on the face of the woman you glimpsed up the street, and perhaps a hat covered her hair. There are many other factors that make women look older, but most of them are things you can do something about from your youth up.

First are your posture and walk. That woman who looked so old, probably slumped--head down, neck out, shoulders stooped, tummy and derriere protruding, feet heavy and barely lifted from the ground.

If you look like that when you unexpectedly catch a glimpse of yourself in a store mirror, remember that you can take off ten years from your appearance in two minutes by simply lifting your neck and head, tucking in your tummy and derriere, and standing tall.

If your feet are causing a lumpy gait, have at least one treatment by a chiropodist, who will show you how to give the care they deserve.

For walking and working, wear oxfords with sensible heels and good support for arches and sides of feet. Don't drag around in old, high-heeled dress pumps just to wear them out. If you don't take care of your feet, they can't take care of your 100-plus "total tonnage". Their rebellion will soon show in a pained expression and a hobbly wobbly walk.

Your "total tonnage" also adds to or subtracts from a youthful appearance. For every pound you weigh over the normal for your age and height, you take another step toward "fatty degeneration of figure". But don't forget that stylish as you may be in slimmer clothes, reducing suddenly or too much will make your face and neck look wrinkled and flabby.

Next on the age-sign list may be your teeth. A bit of yellowing over the years is to be expected. But if they are blackened by decay or dark fillings, you will look years younger when these teeth are replaced by bridgework or dentures.

Clothes, especially hats, can make you look as old as time or young and pretty. Choose becoming colors and smart, not too extreme, styles. Hats need not be expensive to be smart.

Wear clothes with good, simple lines in flattering colors and materials. No one looks older than the woman who dresses as if she were 20. This same type of woman is likely to wear her hair in masses of curls or in a hair-do she wore as a girl. At the other extreme is the woman who wears a tight, severe top-knot; Steer between all extremes. Work out, with a hairdresser's help if possible, a simple, easy-to-care-for hair-do that softens imperfections of your facial contours. An upward swing to the waves gives a flattering lift to the face.

(See other side)

Good taste and restraint are particularly needed in make-up. Nothing makes a mature woman appear older than too much color ineptly applied. Make-up means simply a good foundation cream, a shade darker than florid skin, a trifle pinker than sallow skin. Then add the tiniest undertone of pinkish rouge and lipstick, each blended well and powdered over to look natural. For any woman past 35, rouge should never come below the flare of your nostrils.

It is true that wrinkles and grey hair are signs left by living. But think how blank and uninteresting your face would be at 60 or so without character lines and crinkles of good humor. So long as your skin is clear and well groomed, a few wrinkles just don't matter.

And think what a good looks asset white hair can be when it is kept shining with frequent shampoos and brushings, a soft, non-kinky permanent wave, and a smart up-swept hair-do. You can be mighty pretty and young-looking with wrinkles and grey hair. Look at Spring Byington!

There are other inevitable experiences that leave their mark through the years, making a woman look older than anything else. Among them are overwork, worry and sorrow. At the time they are being endured, the fact that they will make you look old is the least of your cares if it is present at all. One slight compensation comes afterwards. The way you stand up to these inescapable troubles measures your spiritual stature and may etch beauty on your face instead of discontent, selfishness and rebellion. Courage, self-sacrifice, patience, faith and love are facets in "the light that lies in woman's eyes" and give her beauty that transcends all other beauty of form or face.

- - - - By: Sally Carter

DIGNITY OF AGE

"An older woman who isn't pretending to be young looks as fresh and pretty as a flower. White hair softening her face, just the barest touch of makeup, clothes suitable for her age, soft and flattering instead of trying to be "smart," she takes her rightful place in the world as a woman who has lived a long time and isn't ashamed of it.

Every age has its charm and its own particular appeal--if a woman isn't afraid of the age she is."

- - - - By: Ruth Millett

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YOUR PERSONAL APPEARANCE

Posture

One of the most important assets that any woman can develop is an erect and queenly carriage. Line up your figure by standing against a wall with your heels about 4 inches from the baseboard. The back of your head should touch the wall. Your neck shouldn't be more than $1\frac{1}{2}$ or 2 inches out from the wall. Each vertebrae should touch the wall. To acquire this position it will be necessary to pull in tummy and tuck under hips.

Walking

Practice walking in this nice straight position - chest and head up - and chin level to the floor. Of course you'll feel unnatural and stiff at first. Point your toes straight ahead. - Step out placing one foot almost in front of the other. Let your body swing easily and gracefully. In a few short weeks you will notice a big difference in your appearance and feelings. Almost immediately there will be a difference in your measurements.

"She walks in beauty, like the night
Of cloudless climes and starry skies
---Lord Byron

Standing

Make it a habit of standing with heel of one foot down into the instep of the other foot. Legs close together, knee down toward the inside of the other leg. Slightly flex or bend both legs and they will appear more shapely and slim. Stand with weight on one foot, using the other for balance. Practice on the left, then the right foot, and you will soon find this a restful, easy and graceful way to stand. What to do with your empty hands? Keep left one by side slightly to back. Lift right hand palm up.

Entering a Room

Pause in the doorway or entrance. Framed in the door until you decide where you are going from there. Always stand with a group or near some object, such as a table or chair, to avoid the uncomfortable feelin of "standing out" alone.



(Continued)

Sitting

One way to sit is with both feet crossed at the ankle and flat on the floor. Toes are pointed forward. Rest one hand in the other with palms turned up. When seat is low it looks more graceful to sit with both feet on the floor, knees together, and legs slanted slightly to one side. If your legs are long, thighs slim, and skirt full enough you may cross your legs above the knee. Keep both legs perpendicular to the floor. Toes point forward. Hands are placed lightly in lap on side of body opposite direction - top leg is pointed to give a better balanced appearance. Sit erect.



Climbing Stairs and Steps

Move upstairs with an upright body, head erect. Don't bend forward from the waist up. Place your foot flat on the step and push forward and upward with your back foot.

Going Downstairs

Pause at head of stairs - look down lowering eyes and not head. Go down with as few downward glances as possible. When you approach the bottom step, glance at the last step, so you will not miss it.

Entering a Car

Hold on to the door and face the front of the car. Place one foot on the floorboard. Balanced by your hands, step into the car - lower your way in - and slide back on the seat as you bring the other foot into the car.

Leaving a Car

Come out one foot at the time - leg extended. When one foot is firmly on the ground rise and slide out. Avoid the "jack knife" way.

Handbag

Hold your handbag with a bent arm against your body or tuck it under your arm. Hold it as though you liked it. Don't drag it along like a tired puppy - flapping it along near your knees.

LOVELY HAIR

Here are a few essentials for beautiful hair.

Brush....

The experts say, begin by brushing hair tightly back from the face. Keep roots upward to start the flow of blood. Brush at the base of the neck, always up and away, never down. Throw head forward, bending from the waist. Brush briskly from the nape of the neck to the very ends of the hair. Give a slight twist of the wrist as you brush. How many strokes? 200? Grandmother's rule was 100 strokes. The more the better. Don't worry about taking out the end curls; actually, this type of brushing will improve the curl. Brush while you watch T.V.

Massage....

The scalp benefits greatly by massage. It stimulates the muscles and increases the circulation. Both are beneficial to the life and health of the hair.

To massage - spread the fingers over the scalp. Keep the fingers in this position as you rotate them, making the scalp move. Change the position of the fingers until you have covered the entire head. Hair experts say the hair remains healthier if the scalp does not tighten up with age.

Shampoo....

There is no set once-a-week rule for shampoos. Wash your hair when it begins to lose its sheen and softness. Professional beauty operators tells us the secret of a good shampoo is in complete rinsing.

1. Massage scalp with tips of fingers and brush hair thoroughly.
2. Dampen hair and scalp with warm water.
3. Apply shampoo and rub, rub, rub. Type of shampoo used depends on the type and condition of hair and on the degree of hardness of the water used for washing. There are many excellent shampoos on the market which fall into two main types, soap and detergent. Detergents can be used in either hard or soft water and do not require special rinsing. Many are especially good for oily hair; some may be too drying for normal or dry hair. Soap shampoos are good in soft water but not satisfactory in hard water. If used in hard water a vinegar or lemon rinse is almost essential.
4. Rinse completely. Now apply shampoo for the second time. This second sudsing does the trick. Rinse, until hair is squeaky clean.

5. If your hair tangles easily, this is a good time for a cream rinse. Mop hair with towel. Scrubbing or hard rubbing tangles hair and makes it hard to comb.
6. Comb hair gently.

Set....

Here are a few tips on pin curls. The style of hairdress determines the placement, size, and direction for turning a curl. A small strand wound tightly will produce a tight curl or a small wave.



Fig. 1

For hair worn with an upward sweep at least the first row of curls is turned up and away from the face. (Fig. 1)



Fig. 2

For hair combed toward the face and around the ears, the first row is turned toward the face. (Fig. 2)

If the curls of one section are to be combed into a wave, a better result may be obtained if the direction of each row of curls is reversed. (Fig. 3)



Fig. 3

Rollers are "a must" for quick setting of this season's newest high-rising fluffler hair styles. Your set rollers will dry more quickly - and in the case of jumbo rollers you can set larger areas of hair in less time. Divide the hair evenly in sections to be rolled, making sure that you do not try to roll more than can comfortably hold with pin or clip. Most of the newer rollers have a core of nylon bristles that protrude through the mesh to grip the ends of the hair more securely.

Prepared by:

Julia McIver
Extension Clothing Specialist
N. C. State College

Buymanship



Buy Ways For . . .

SPENDING THE CLOTHING DOLLAR WISELY

By:

Mary Em. Lee
Extension Clothing Specialist

Clothes play an important role in the lives of most families. From a health standpoint they protect the body. They can also serve as great morale builders - because suitable, attractive and well cared for clothes give confidence and self-respect to the individual.

Families are often judged by the clothes they wear. Fortunately, it is not the amount of money spent on clothing or the size of the wardrobe that determines whether a family is well dressed or not. If a family plans carefully, they can have appropriate clothing for every occasion with comparatively few clothes.

Getting full return for all monies spent on clothing should be the aim of every member of the family. A wise family makes every dollar count by applying these three important wardrobe check points:

Make a clothing plan

Watch your P's and Q's (Price and Quality) when buying clothes

Care for clothing properly

PLANNING

The secret of a family being well dressed at small cost is to plan the wardrobe carefully, wasting nothing, and making the most of what every member already owns. Clothing is expensive and a well made plan will help prevent unnecessary and careless buying. Remember, impulse buying will leave its mark on your wardrobe. This practice will end up with a large assortment of perfectly good clothes that will not go with anything else.



The total family budget should be considered when making your plan. The amount of money set aside for the clothing budget will be determined by:

- . . . Occupation and income of father and mother
- . . . Age of family members
- . . . Needs of each member based on activities for which they will wear them
- . . . Where family lives, and the climate

Every member old enough should have a part in planning the clothing budget - and every one should have their fair share of the planned spending. The type of clothing a family needs depends largely on the kind of life each member leads. We must keep in mind that everyone's wardrobe needs may be different. Therefore, the first step in making a plan is to analyze the family activities in terms of clothing. You will find it helpful to make a list of the major activities and also the special occasions that occur fairly regularly in the family's life.

The Family Clothing Inventory:

After the clothing needs are determined, an inventory of the present wardrobe is important to give the family a clear picture of clothing on hand. You will want to make an evaluation of all family clothing from the standpoint of type, number, and condition of garments. Put your plan on paper by listing all clothing on hand. Divide the clothing units into three groups:

1. Those you will keep
2. Those you will re-style, remodel and repair
3. Those you will discard or give away

This listing will be the basis for determining clothing you will buy, make, remodel or repair.

Next you will want to determine when you will need each item. Usually it is a good idea to stretch large expenditures over a period of time.



Color in Wardrobe Planning:

Color is the heart of good wardrobe planning. Without a good color scheme, clothes will not seem to belong together and you will end up with a lot of wardrobe 'misfits'. This in return will increase the cost of your wardrobe and you will not be pleased with the clothes you own.

To avoid the color 'pitfalls' in wardrobe planning, follow these simple suggestions:



- ... Study color in relation to you as an individual. Decide on your most becoming colors by considering your hair, eyes, complexion, size and personality.
- ... Keeping your best colors in mind, select a basic color for your wardrobe. Basic colors are usually dark in value which create a neutral effect. The most frequently used ones are black, brown and navy.
- ... It is an economy to select basic colors for garments which must be worn a long time for example, coats, suits and expensive accessories.
- ... When you select your secondary colors be sure and keep the basic color and your most becoming colors in mind. By using the correct shades and tints in varying intensities, you will get a very pleasing harmony throughout your wardrobe.
- ... Bright colors are used as accents to give interest to an outfit.
- ... Wear the latest fashion colors only when they are becoming to you.

Always remember - with carefully selected colors, you can combine relatively few clothes into several attractive outfits.

Re-style, Remodel and Repair

The wise consumer will minimize clothing expenses by sizing up all old clothes and salvaging every usable out-of-date or misfit garment before buying new ones. A little remodeling can give a lift to garments labeled hopeless, or it may lengthen the life of a cherished garment. Before you decide to make over garments be sure they are not too badly worn or faded. Sometimes remaking a garment can absorb considerable time and money and in the end creates dissatisfaction.

"A stitch in time saves nine" tells us we should meet our clothes mending crises as they come. Failing to keep clothes in tip-top order can make even the loveliest clothes look dowdy and old. Missing buttons and fallen hems can easily give you that droopy sagging look. If neglected long enough, that rip or tear will grow and grow and soon that garment will be unwearable. A bit of matching thread and a little knowhow on your part will give that garment a new lease on life. Keep your zippers, buttons, snaps, hooks and eyes in working order. Mend tears, holes, and worn places and restitch split seams.

Sewing Stretches the Clothing Dollar

A decision weighed in the minds of homemakers is - "Shall I buy or make clothing for the family?" Perhaps, most families will undoubtedly do both. Home sewing is a real dollar stretcher for anyone who has the skill to satisfactorily make needed garments. Sewing not only enables families to get more for their money, but it also aids in keeping clothes in good condition. Making those clothes that cost the most can show a tremendous saving.

It should be remembered that if you can sew you should have a desire to increase your knowledge of sewing and keep up-to-date with the latest methods.

Use the long-time policy of planning your home sewing in order to give you time to complete your outfits before the season is over. Don't waste time or skill in making garments that can be bought ready-made for less money. Underwear and sleeping garments may fall in this category.



How to Buy a Bargain at Sales

It is possible to stretch your clothing budget by shopping at sales, but you must always keep in mind that a bargain is never a bargain unless the item fits into the budget and wardrobe plan. A sale does not always mean good buys and thrifty shopping.



If the garment needs major alterations it may prove extravagant. This is especially true if you must pay for alterations.

Remember - most of your best bargains come from better stores.

- when shopping at sales, you should go early, when both selection and value are better
- you should make the most of sale time by shopping for major and expensive items around the two big sale-time periods of the year, January and July.

Sales, bargains and discounts can offer real advantages for some, while for others they can ruin budgets. Be sure your sale items are real bargains, not just "mark downs".

KNOWING YOUR P'S AND Q'S (PRICE AND QUALITY) WHEN BUYING CLOTHING

Knowing your price and quality will help you become a shrewd shopper and you will learn to select clothes which will give you the greatest satisfaction in terms of attractiveness, appearance, correct fit, and longer wear.

To be a Shrewd Shopper you Must Remember to:



- • • buy only those clothes needed and written in your plan
- • • consider the cost of upkeep
- • • study information labels
- • • be sure and try on clothing before you buy
- • • buy clothing that will serve several purposes
- • • visit the stock of several stores before buying a coat or other important items
- • • resist high pressure salesmanship and buy value and suitability rather than following false claims
- • • shop only when you feel fit
- • • buy basic clothes that can be dressed up and down and worn for more than one season
- • • buy clothes that go well together in type and color
- • • consider fit, workmanship and fabric as basic factors in judging value in clothing

What to Look for in Buying Ready-mades

Fabric

A garment's serviceability and attractiveness depends greatly on the fabric from which it is made. Today's fabrics have many hidden qualities that make them almost impossible to identify by looks and feel. The consumer should become acquainted with the characteristics in order to judge their quality and use.

1. Is the fabric fast to sunlight, gases, washing, dry cleaning and perspiration?
2. Will the fabric ravel easily?
3. Is the fabric suitable to the style of garment?
4. Does the fabric have a finish?
5. Will the fabric stretch and get out of shape easily?

Workmanship

1. Clothing should be cut with the correct grain. (lengthwise, crosswise, or bias)
2. If fabric is designed, the pattern should be well matched at seam lines.
3. Garment should have ample seams for alteration, if needed.
4. Seam finish appropriate to fabric.
5. Stitching should be secure and correct length.
6. Garment is reinforced at strain points.
7. Look for well made buttonholes and other decorative trims.
8. Ample hems will allow for lengthening, if needed.

Fit

1. The first step in getting a good fit in clothes is to buy correct size for style in comfort and wear.
2. If the garment requires a great deal of alteration, pass it by. This is especially true if the alteration is needed in the bodice.
3. Garment should be comfortable when sitting, standing, walking and bending.
4. Be sure garment will not change size when dry cleaned or washed.
5. Give yourself the mirror test - try it on and study it from back, front, and side.

A CARE FOR YOUR CLOTHES

Let's have a care for our clothes - long wear depends on it. Daily care routine is an excellent way to stretch the clothing dollar as well as improve personal appearance. "Once-in-a-while" care may be effective, but remember - neglect can cause damage beyond repair.

Having a care for your clothes need not be a burdensome affair. It merely involves the simple routine care we can put into practice in our everyday living.

To get that well-groomed look and save those lovely clothes - follow these simple prevention rules:

- Buy clothes wisely - those requiring little care
- Always study labels for care instructions
- Apply proper cleaning methods
- Give your clothes the air
- Don't spare the brush and spoil your clothes
- Apply proper pressing techniques
- Remove that spot quickly
- Protect your woollens from pests
- Don't forget a "stitch in time saves nine"
- Hang up clothes properly
- Use seasonal storage practices
- Use proper protection when wearing clothes

Modern clothes are becoming increasingly easy to care for. Many of them are washable and have the fine quality of quick drying. So when planning the wardrobe be sure and consider upkeep of all clothing purchased.

Storing "Out of Season" Clothing

Be sure clothing is clean before storing. Leave cottons and linens unstarched because starching deteriorates fabrics and attracts silver fish. It is important to store clothing in a dry place in order to prevent mildew.

Protect woolen clothing from moths and carpet beetles. Place clean woollens in a sealed box or garment bag. To be safe, use insecticides to protect these woollens.

Information Labels

Knowing label information will greatly help in caring for your clothes. Read labels carefully and check this information:

- Care garment requires
- Fiber content in garment
- Shrinkage control
- Fabric finish on fabric
- Name of retailer and manufacturer

A good idea is to keep all these identification tags in a handy box for future reference. Mark on each tag the garment from which it came.



It is well to remember that a well dressed appearance depends more on careful planning, smart shopping, and proper care than on the amount of money that may have been spent.

BE WISE - BUY YOUR CLOTHES WISELY

By: Mary Em. Lee

Introduction:

Be a wise shopper - take time, thought, and patience in selecting clothes that:

- . . . Make you happy
- . . . Are right in price for your clothes budget
- . . . Are always right for time, place, and occasion
- . . . Will have high performance standards
- . . . Go with other things in your wardrobe

Always buy with the entention of keeping the article.

Shop around from store to store before you decide.

Study the label as if the life of the garment depends on it-it really may.

A closet full of clothes is not a sign of being well-dressed.

It is an economy to take an inventory of garments.

A popular magazine declared there would be no badly dressed women or girls if they worried about the clothes they have as much as they worry about the clothes they think they ought to have! One reader stirred to action straightened her own hems; sewed on loose or missing buttons; polished her shoes and had her shoe heels repaired; matched slip lengths to skirt length; cleaned costume jewelry. She tried to remember to use clothes hangers and keep her shoes on racks and vowed not to cook in her best clothes. She discovered that Benjamin Franklin's observations were true: "Sloth, like rust, consumes faster than wear;" and "Laziness travels so slowly that poverty soon overtakes it."

Planning a Wardrobe

Regardless of how much you spend on clothing, it takes:

- . . . Careful planning
 - . . . Skillful buying
- to plan the efficient and becoming wardrobe

- I. Make a blueprint of your wardrobe
 - A. Know what clothes you have on hand and the clothes you will need for
 - . . . Occasion - work, school, church, club, civic affairs, leisure time, and social activities
 - . . . Consider the little things in your plan - list accessories, such as hats, jewelry, golves, and purses
 - . . . Determine the accessories that "go with" various outfits
 - B. Divide clothes into three groups
 - . . . Clothes to be worn without changes
 - . . . Clothes needing repairing or remodeling
 - . . . Clothes no longer wearable
- C. Jot down on inventory blanks all the clothing you have.

(Continued)

- D. Compare your clothes on hand with your activities. Determine:
 . . . How well clothes on hand fit the places you go and the things you do
 . . . Make sure you make use of everything you have by coordinating style and color
- E. Now make a list of the new clothes you need to complete your wardrobe.

- II. Fitting Your Plan Into Your Clothing Budget
Only you can determine - What you need
 How important clothes are to you
Don't try to buy everything at once
Your plan will tell you - when you can buy them
 - how much you can spend
Consider the most needed clothes first

- III. Smart Shopping Secrets
1. Buy only those clothes needed as shown in your plan
 2. Don't spend more than you are allowed
 3. Consider the quality - remembering it is an economy to buy items that show good quality
 Consider: Care of garment needed
 Construction of garment
 Service expected
 Material garment is made of
 Manufacturer and store
 4. Study the latest trends in fashion and apply them to your buying.

- IV. Signposts of a Good Buy:
When you know the good signposts you will have a garment that will:
 . . . Be more attractive
 . . . Be correctly fitted
 . . . Wear longer

Beware of bargains - a garment is not a bargain unless it is needed. Don't buy a garment just because it is on sale. One that is needed and may cost a little more may prove a more satisfactory buy.

Watch out for garments made up of many pieces. Oftentimes manufacturers put small scraps together to form a garment.

As a rule, a good outward appearance usually means good workmanship throughout. Remember, the price tag alone is not an indication of quality.

What to Look for in Buying Readymades:

1. Look for the label when you buy. It should tell you about "fabric's hidden service." No one can be expected to know all there is to know about a garment just by looking and feeling, the kind of material, the wearing qualities, care, size. The label should tell other information that is important. Ask yourself these questions;
 - A. Will the fabric stretch or shrink?
 - B. Is the color fast in the material to: perspiration, sunlight, gases, washing, cleaning, crotching?
more

- C. Does the fabric have enough strength for the use to which it will be put?
 - D. Is the fabric washable - or must it be drycleaned?
2. Look for good workmanship when you buy
- A. Well-sewn seams
 - B. Ample hems
 - C. Well-made buttonholes
 - D. Good basic lines
 - E. Seam allowance and finish
 - F. Ample, even hem for alteration
 - G. Cut with true grain
 - H. Re-inforced at strain points
 - I. Trimmings and fastenings secure
 - J. Stitching secure
 - K. Stitching correct length
3. Look to the fit of the garment
- A. If it requires a great deal of alteration, pass it by. Avoid a garment that needs alteration above the waist.
 - B. Correct size for style, comfort, and wear.
 - C. Comfortable when sitting, standing, walking, bending.
 - D. Can alterations be made easily?
 - E. True grain line.
 - F. Chance of size changing in drycleaning.
 - G. Give yourself the mirror test - try it on and study it - back, front and side, - fit of shoulders, hips, waist.
4. Know the label information
- A. Care information
 - B. Size - try on garment - all manufacturers' sizes are not same.
 - C. Shrinkage
 - D. Color fastness
 - E. Prices
 - F. Fiber content and fabric finishes
5. Determine whether you can make the garment cheaper than you can buy it.
- A. Can you get the professional look in sewing
 - B. Do you have time to sew
 - C. Do you enjoy sewing
 - D. Can you get better fabric in clothes you make
 - E. Do you have a good selection of clothes in your town

"Plan for the future - When you really need new clothes."

WHY WOMEN BUY THE WRONG THINGS

1. They refuse to try on the garment.
2. They do not know what size they need.
3. They are confused as to what they want.
4. They don't study the garment in relation to their type.
5. They don't study the garment in relation to their wardrobes and needs.
6. They don't give shopping their undivided attention.
7. They try to match colors without bringing along a sample.

TEN COMMANDMENTS FOR SUCCESSFUL SHOPPING

1. Plan your wardrobe ahead, so there is no last-minute rushing. If you buy early in the season, you'll get the pick of style and material.
2. Have a general idea of what you want as to color, type, and occasion.
3. Know approximately how much you want to spend.
4. Take the time to try on the garment.
5. Bring along measurements if you are buying for someone else.
6. Shop alone.
7. Shop leisurely
8. Study the garment to see whether or not it flatters your type.
9. If you can't make up your mind, tell the saleslady you want time to think it over, and ask for her name.
10. State your name and address clearly and distinctly, or show the saleslady one of your cards.

. . . Taken from "Why Women Buy the Wrong Things" by Lillian G. Genn

Buy - Ways - to:

BUYING COATS AND SUITS

Mary Em. Lee

Extension Clothing Specialist

Coats and suits are considered major purchases in our clothing budget. Because these are expensive clothing items extreme caution should be taken in their selection.

GETTING YOUR MONEY'S WORTH

Before going out to buy a coat or suit, the wise shopper will make a plan based on her needs and wants. The following features should be considered and passed on by the shopper before the purchase is made -

- ...fabric and trimmings of good quality
- ...garment will withstand wear and have easy to care for features
- ...good workmanship and proper construction methods
- ...properly sized to insure a good fit
- ...becoming to the wearer in style and color
- ...correct color and style for entire wardrobe

Carrying out your plan:

Your plan should include a list of all clothes and accessories you have - noting colors next to each item.

Check your list again. Decide on the style of coat or suit you will need and want. Will it be a classic or dressmaker style? This will be determined by where you'll be wearing your outfit, your personality, present day trend in fashion, the rest of your wardrobe and the climate in your locality. Classic styles are more tailored looking and are suitable for sports and utility and change little year after year. For a coat or suit that will serve equally well for church, social functions or shopping, a simple distinctive dressmaker type of coat or suit may be your best choice.

Many of the techniques of good tailoring are invisible. This may make it necessary for the buyer to depend to some extent on the reliability of manufacturer or retailer.

Quest for quality in fabric and trimmings:

Fabric used in best grade suits and coats are fine materials that have been thoroughly shrunk then inspected for flaws in weave and color.

Although feel and appearance have long been measuring devices for judging quality these two factors may not always be true today. Skillful pressing and modern manufacturing processes can make poor material look so much better than they are even experts can be deceived. The weave and texture can be firm or soft. Firm weaves may give better service in wear.

When judging fabric for a coat or suit, your best help are factual tags or labels. These tags will give you information you cannot feel or see. Information labels should tell the consumer the following about the fabric or fiber: What fibers is it made of? Does it have a special finish? Suits and coats are usually made of 100% wool fabric. The Federal law requires the manufacturer to state the fiber content. These labels must describe the fiber as "wool", "reprocessed wool", or "re-used wool" and give the percentage. If the garment contains fibers other than wool, the percentage of each fiber must also be printed on the label. Not only is it true of garments made of wool but there is also The Textile Products Identification Act that requires all branch and trade

names must likewise include fiber identification and cannot conceal or falsify the content of the fabric.

As a greater array of textile fibers come on the market, we find a greater variety of fabrics used in coats and suits. More suits, especially in low-priced or "budget" line are made entirely of man made fibers. Suits of rayon and acetate fabric has taken on a wool like quality.

Other factors that may determine the type of fabric desired in a suit are - does the material have easy to care for qualities? Will the fabric wrinkle easily and whether wrinkles would hang out overnight. Fuzzy or sueda-like finish pick up soil, while hard-finished materials do not collect soil quickly. However, hard-finished materials will shine with wear.

Quest for good workmanship

Good workmanship in coats and suits give a mark of quality to the garment. This desired feature is determined by the way the garment is cut, sewed and finished and by the type of trimming or detail that is used.

- Is the garment cut with the grain - straight of goods (lengthwise or crosswise thread) or true bial. If cut "off grain" the coat or skirt will sag out of shape and will not wear well.
- Seams should be flat and even in width. If fabric is tweed or loosely woven, they should be bound or double stitched.
- Hem should be flat, even in width, with stitching invisible from right side and finished with good quality tape.
- Good quality coats and suits are cut full without piecing.
- Attractive buttons of good quality that are securely attached with a shank and extra reinforcement are desired. Fancy buttons and other trim are often intended to catch the eye and to make up for deficiencies in cut, fabric or workmanship.
- Buttonholes should fit over buttons evenly, not too long or too short, cut on the grain of the material and evenly stitched or bound and be reinforced at the end. Machine made buttonholes should be firmly worked - even and close stitches.

Linings

Often times the quality of the whole suit may be determined by the lining and the way it is put in. Good buys in suits and coats have linings that are serviceable and good-looking. Poor quality lining wears out, pulls out at the seams, shrinks, changes color and sometimes will not dryclean. These linings will wear out and need to be replaced.

- To test a lining for color-fastness and fade-resistance slightly dampen a handkerchief and rub it over the lining.

In good quality suits, jackets and coat linings there is a pleat that runs the full length of the center back to add comfort and keep the lining from being strained.

Interlining

Whether you select a coat with an interlining or not will be determined by how much warmth you will need. Interlining of fine quality are compactly woven, napped, and warm. Good interlinings are usually made of wool.

Interfacing

Interfacing fabric used for collar and lapels should be of good quality. It should feel springy and when crushed in the hand it recovers without wrinkling when released. Low quality interfacing wrinkles and will not have wrinkle recovery features.

Fit Check points for fit are:

- Collar should fit closely at neckline and lie flat against the back of the neck.
- There should be no wrinkles under the arm or across the back. Sit, stand and walk in the garment in front of a long mirror; raise your arms to detect binding or straining.
- Sleeves should hang straight from the shoulder, and reach the wrist-bone when your arm is bent. A long sleeve should reach the wrist-bone as you touch the lobe of your ear on the same side.
- In a coat, the hem should be no more than $1\frac{1}{2}$ inches longer than the clothes to be worn under it.
- Darts in jackets should be directed to the bust.
- Shoulder line should be straight from neck to highest point of sleeve.

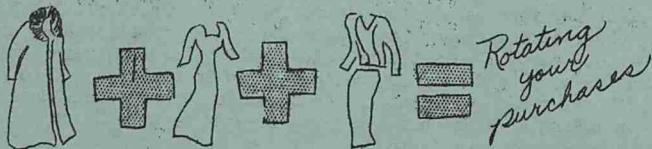
Remember: A well chosen coat or suit can be worn year after year - but a poorly chosen one becomes a disappointment. So know what you need and want and look for one that has everything desired at the price you want to pay.

WARDROBE PLANNING TIPS

This leaflet is intended to make wardrobe planning workable, more interesting and more rewarding part of your life.

Just what is fashion? High-style originals and diamond necklaces? These lean models in the high-fashion magazines? They are not fashion. They are, bless them, fashion's test pilots; the experimenters who give us a free look at the next fashion before it happens. Fashion is bigger than they are. It's a beautiful correctness; the best look of the time--the time being now.

Most people want to learn how to dress attractively. Some have more natural style sense than others--but all can learn. The aim is to have the right thing



for any occasion, not just "that night" or "that weekend." To know your wardrobe is becoming, suitable and smart.

You think that fashion plays no part in your life? Look in the mirror. You are wearing neither a hoop skirt, a bustle, or a flapper styles of the 20's.

A good comment on this came from a man! "To be in fashion is to be at home in the world, at home in one's epoch. It is to build at least the foundation of psychic peace."

But how to begin? All good fashion stems from these basic elements:

Simplicity.... Ask any "best-dressed" woman her secret. Lack of clutter, she will say, is understanding what to leave off as well as what to put on. The fussy costume is as out-of-date, as indigestible, as the ten-course dinner.

Harmony.... A beautiful costume is the total effect of colors, textures, lines and pleasing accessories. In clothes, as in music, there are many ways to achieve harmony. For the beginner, the simple chord: a pleasing figure outline (the experts call it silhouette) plus interesting, becoming colors and the proper balance of your head to your figure via the right hairdo and/or the right hat. Remember; a hat is not an independent entity. It must "key in," matching perfectly, or adding a bright note of contrast. It can add height, or make you look less tall. The smart woman is seldom seen in public without some form of head covering, plus neat gloves.

Proportion.... Costume historians tell us that architecture and fashion are always closely related. In the medieval age of soaring Gothic cathedrals, long narrow gowns and high pointed headdresses looked "right." Victorian "gingerbread" on buildings and houses was reflected in the elaborately trimmed clothes Victorian ladies wore. Our glass skyscrapers, underslung

(Continued)

cars and push-button houses condition the modern woman to prefer sleek lines, functional fabrics and bright, fresh colors.

A carefully chosen dress can fool the eye as to your figure proportion. The trick is to think of your waistline as the "equator" of your silhouette; raise the line slightly to make your legs seem longer, lower it if you want to look slimmer through the bust. Your skirt worn shorter will make you look taller. The span of about four inches between the lower edge of your kneecap and the lower edge of your calf is the area you should study in the mirror to choose your most becoming hemline.

Personal taste...Fitting your particular figure into the current fashion shapes, then adding the best colors and accessories, requires intelligence, up-to-date information, careful selectivity, plus that mysterious, very personal thing called taste. The dictionary defines taste in two ways: "the power or faculty of seeing and appreciating the beautiful," and "individual preference or liking." When what you like and want is also beautiful and pleasing to others, you have taste.

Good taste in dress can be acquired by reading (not just skimming) fashion articles, by looking at fashion pictures with yourself in mind, and by taking the time when you shop, to try on many different styles before choosing one. Whatever your price level, every shop will have some example of the types that interest you.

FASHION
TIPS
FROM
A TO Z

IN WARDROBE PLANNING

A

All-of-a-piece is the look to aim for. Achieve it by coordinating your colors, cutting down on "extras."

B

Basic styles with interesting accessory changes can double the size of your wardrobe.

C

Casual clothes in elegant materials can take you everywhere in comfort and style.

D

Designer or manufacturers' labels add distinction to your wardrobe--and do a lot of your fashion thinking for you.

E

Extremes are dangerous--unless you can afford to throw away a dress when it begins to bore you.

F

Freedom of movement is a fashion "must." The hobble skirt is not the dance floor. "Drippy" clothes look awkward. Spike heels are not for sport clothes--and not for easy walking any time.

G

Glitter--the kind you get from satin and sequins and dazzling jewelry--is strickly for after-five.

H

Hats and hair go together--for better or worse. The new "Garbo" hats with swagger brims demand longer hair. Turbans should show little or no hair at the back and sides. A hat's most important angle is the profile. Always buy a hat standing up, seeing yourself full length.

I

Indifferent--a way never to be. Always care how you're dressed, even if you think no one will see you.

J

Jealousy of another woman's beautiful taste may be just the spur you need to dress better yourself. Be "jealous" with a clear head and a sharp eye for good ideas you can use.

K

Knitted clothes are handsome, easy to pack, easy to care for--but be sure they are easy on your figure.

L

Leather shoes, bags, belts should be treated with respect worthy of their value. Polish shoes, keep heels neat, belt buckles and handbag catches shining.

M

"Mystery-woman" and "Marilyn Monroe" are glamorous fashion adjectives--when you can live up to hem. "Monotonous" and "mussed" are death to your fashion aspirations.

(Continued)

N

Necklines should flatter your face and the length of your neck; soft, rounded collars if you are thin; scoop or V necklines (no turtle-necks) if your face is full above a short neck.

O

Old-fashioned: the idea that red heads can't wear red, that tweeds can't come to the city, that cotton is just for summer, that shoes and handbag must match--that black kid gloves are "old."

P

Pants--to be worn only if you look well in them (fore, aft and sideways!).

Q

Quick-dry and no-iron fabrics are important, especially if you travel a lot. To be at your best in them, slick up the edges with an iron no matter what the directions promise.

R

Remember to: hand up your clothes on a well-shaped hanger as soon as you take them off. Use shoe trees; keep plastic bags over clothes you don't wear often.

S

Separates are wonderful when they become go-togethers! They should be well-lanned, well-tailored, well-coordinated. Leave the mixed-up fortune-teller look to the gypsies.

T

Trends--it's better to spot them coming than going. And better to buy long-run fashions than those that are just hit-and-run. Prescription: read at least one fashion magazine a month and the newspaper fashion columns daily.

U

Underneath it all: efficient underpinnings; strapless bras and half-slips if there's even a suspicion a strap might show; dark slips with dark clothes; full slips for see-through fabrics.

V

Versatility is the mark of a good buy. The silk dress you can wear under a day coat or to an evening party. The coat-and-dress that look well together or separately. The raincoat that's smart even when the sun is shining.

W

White touches are flattering. But keep them beautifully white.

X

X stands for mistakes. Learn from the ones you make. Never make the same one twice.

Y

Year-round fashions are wonderful buys. Silk, linen, cotton, tweed, wool jersey, sheer wool, challis and corduroy are all-climate fabrics.

Z

Zero hour--never wait till then to shop. Even before you are ready to make your purchase, shop around, know where to go for the things you want and take time to try them on.

(Permission has been granted by "the Union Label Department of the International Ladies Garment Workers' Union" to reproduce this material.) (For additional copies write to Mary Em. Lee, Extension Clothing Specialist, N. C. State College, Raleigh, N.C.)

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. . . Taken from "Why Women Buy the Wrong Things" by Lillian G. Genn

WHEN THEY ADVERTISE "BARGAINS" IN SEWING MACHINES

There are many good sewing machines on the market today, in a wide range of prices. Unfortunately, some dealers use questionable selling practices to push a particular machine or to obtain a higher price for it than it sells for elsewhere. This situation exists predominantly in the field of sewing machines, although to some extent it also involves vacuum cleaners and other appliances. Here are some practices that may be outright trickery.

Fake "contests" in which the solution is obvious ("Count the number of Santa Clauses in this ad") and the prize is a "substantial reduction from the regular price" of the machine. The catch? The "reduced price" is the same or comparable machines customarily sell for elsewhere.



Bait advertising, in which a machine is advertised at a very low price. When you go to buy it however, you find that it is "nailed to the floor"-i.e., the dealer belittles it, tries to pressure you into buying a higher price model.

Phony offers, such as "free trial" or "refund if you're not completely happy with our machine." Once you've had a machine delivered to your home, you may find you're obligated to pay for it, satisfied or not.

Worthless guarantees. Blank guarantees or those signed by a dealer alone are no real protection unless the dealer is long-established and reputable. A guarantee is only as good as the party offering it.

"Flying squad" salesman. Representing a "dealer" you've never heard of, they canvass a town from door to door, offer "bargain" prices, then move on. If a machine bought this way turns out to be faulty, there is no one to complain to or obtain service from.

Inflated list prices. These are sometimes quoted to make an advertised "sale" price look good. Often, however, the true list price and the so-called sale price are about the same.

Other lures. "Earn a sewing machine by making garments in your spare time." (Selling the garments is left up to you; the dealer will not accept them in part payment for the machine.) "A huge trade-in for your old machine." (This can mean that the price of the new machine will be inflated as well.) "We give an advertising allowance." (This "allowance" if any, is often made only if sales are made to friends and acquaintances, whose names you supply.)

Sometimes dissatisfaction with a machine is the customer's fault. To avoid disappointment, follow these rules when you buy:

- • • Make sure you read and understand the terms of any contracts, agreements, receipts, etc. you sign.
- • • If you decide on a low-price machine, don't expect it necessarily to give you the added features and performance of a more expensive model. And be sure that you sit down and try the machine.
- • • If you buy an automatic zigzag machine, expect to study its operation to gain skill, no matter how experienced you are on a straight-stitch machine.
- • • Don't buy a machine on the installment plan if the terms are likely to be a hardship. In these circumstances, a slight defect may become magnified in your eyes, make you unreasonably dissatisfied with your purchase.
- • • Don't think that you're driving a shrewd bargain if you seem to be talking a dealer out of every cent of profit on a transaction. He is not in business for his health, and if you force the basic price of the machine down too far, he may more than make it up in hidden "extras", such as charges for delivery, service, or lessons ordinarily provided free.

Information taken from:
Good Housekeeping Magazine, 1964.

THE SWEATERS YOU BUY

Sweaters go everywhere these days. Because they are so popular, it is important to give some thought to their selection and care.

When you plan to buy a sweater, think first of all where it will be worn. If it is to be worn to school, the favorites are always the slip-on and the cardigan. For sportswear, with slacks, shorts or skirts, there are turtle necks, V-necks, and long-sleeved slip-ons as well. If the occasion calls for a dressier sweater, there are dressmaker styles, those with a special touch at the neckline, bolero sweaters, and many kinds of gaily decorated sweaters.

When choosing, do remember that a slip-on is versatile. It can double for many occasions if a pretty necklace or collar is added. A cardigan can also double as an extra wrap. With an extra touch either of these sweater types can be worn almost around the clock, while a rhinestone studded, or scoop neck sweater is limited in its use.

Get Your Money's Worth

Here are some pointers to help you choose sweaters wisely.

Check the knit to see that it is firm and close rather than loose and sleazy. A loose, sleazy sweater may lose its shape easily. Firmness in a sweater depends upon the gauge (number of stitches in a 1 1/2 inch space.) Gauge often depends on the weight of the yarn. If a sweater of heavy yarn is firmly knit, the gauge may be low. Look for a high gauge, according to the weight of the yarn.

Firm ribbing for finishing the neck, sleeves and body of the sweater is a "must". You can test this firmness by gently stretching the ribbing at the bottom of the sleeve. Good ribbing will quickly spring back into shape.

There are two kinds of necklines--narrowed and looped. The narrowed neck has an inside seam that joins the separately made ribbing to the body of the sweater. The looped neck has no seam, but it is a continuation of the sweater body. It is smooth, firm, and looks hand-finished. Sweaters made with looped necklines are more expensive, but they wear well, and will not stretch or sag out of shape.

Look at the cut of a sweater. It should be cut full size with armholes large enough for complete comfort and ease of movement.

Seams should be straight and even. They should not twist.

Buttons and buttonholes are good indicators of quality of a sweater. Buttons should be smooth and even. Buttonholes should have deep, closely spaced stitches. Firm stitching help prevent raveling. Buttonholes should be equally spaced from each other.

About Trimmings

Buttons, ribbons and trim should withstand laundering. If the center front is bound with ribbon, be sure the ribbon is colorfast to washing and light. When the ribbon is put on the inside, any difference between ribbon and sweater colors is less noticeable.

Sweater Size

Always check the size of the sweater you buy to be sure of a good fit. Those that fit too snugly or cling too tightly are not becoming and are soon out of shape. As a general rule, it's a good idea to buy sweaters a size larger than regular blouse size.

Which Yarn?

Don't let the number of yarns and fibers used in sweaters confuse you. Some sweaters are made from wool and some from cashmere. They are attractive and warm, but a bit more care is required to keep them looking fresh and new. Many sweaters today are made of Orlon, nylon, Acrilan or other man-made fibers in either the plain or textured yarn. These garments are warm and they have the advantage of being easy to care for. Those made of textured yarns are bulkier and feel more wool-like than those made of non-textured yarns. Read labels and ask for information when in doubt about your purchase.

Proper Care for Best Wear

It pays to take care of the sweaters you buy. These suggestions may serve as a guide to good sweater care.

1. Look for and follow care information on labels attached to the sweater.
2. Read hang-tag instructions. Save them for reference when you wash or have a sweater dry cleaned. Tell the dry cleaner about any special handling required.
3. Do not hang sweaters on hangers. Air after wearing, then fold and place in a drawer.
4. Never use pins on sweaters.
5. Avoid snagging. If a snag does occur, pull the loop to the underside of the garment.
6. Plan for regular cleaning or washing. Badly soiled sweaters are difficult to clean.

Acknowledgement for information used in this sheet given to
Donice Hawes, Clothing Specialist, Kansas State College

Compiled by: Mary Em. Lee, Clothing Specialist, N. C. State University

FIT TO BE WELL DRESSED
... When Buying Readymades



The fit of the garment can do much to determine a favorable or unfavorable impression. No matter how much the cost, or how much time is devoted to shopping or coordinating the wardrobe in color and accessories, efforts are worthless if clothes don't fit. Fit is something we see and feel and unless this feature is evident the quality look will be lacking.

Comfort and becomingness are not only dependent on fit but also dependent on fiber, style and color. Well fitting garments give a trim well tailored custom made look.

Most fitting problems are due to figure irregularities although some may be caused by faulty cut of the garment. It is said that 90% of women should make some alterations. Unfortunately, not all women know how to recognize a good fit or care whether their clothes fit or not.

You can save time, money, and trouble if you buy the size garment which fits you best. A good fit can made the difference between a \$20 dress and one that sells for \$50.

Common Problems Resulting in Poor Fit:

- human figures not standardized
- wrong size for figure
- wrong style for figures
- wrong size type (half size or misses)
- inaccurate cutting and stitching
- improper foundation garment - or perhaps none at all
- poor posture

Alteration Limitation

Remember many misfits cannot be altered. It is difficult to make certain alterations if:

- the garment is too small and seams are too narrow to let out
- darts trimmed unnecessarily and need to be let out
- manufacturer punched hole to mark dart placement and darts need to be let out
- garment cut off grain and is uncomfortable
- fabric will show original stitching marks when seam is let out, example, taffeta, satin and peau de soie
- extra length is need at hemline and sleeves where there is not enough fabric to let down amount needed
- garment is short waisted and not enough waist seam allowance to make alteration
- garment wrinkles badly across upper back
- neckline is too large and stands out from body
- garment is much too wide at the shoulders
- the garment needs to be changed from regular size to half-size

Most Common Alterations are:

- shortening and lengthening waistline, hems, sleeves
- taking a dress in or letting it out
- fitting a gaping neckline
- adjusting a wrinkled back bodice
- shortening shoulder width
- adjusting shirts which wrinkle or are too high waisted
- skirts whose grainlines are not straight

CHECKPOINTS FOR A GOOD FIT

It is difficult to establish rules and regulations for proper fitting of a particular garment because so many factors enter into the situation. Fit often is determined by the

- type of figure
- age of person
- type of garment
- present day fashion

Try on your basic dress right side out and check your fit. Have someone help you answer the following questions:

- Yes ___ No ___ Does the dress have wearing comfort while you are standing, walking and sitting?
- Yes ___ No ___ Are the directions of the grainline correct? All grainlines should run in perfect alignment. Lengthwise grainlines should be perpendicular to floor. Crosswise grainlines should be parallel to floor.
- Yes ___ No ___ Does the garment have a smooth overall fit -- neither too loose or too tight?
- Yes ___ No ___ Do the normal underarm seams fall straight down from center of armpit to the floor?
- Yes ___ No ___ Does the waistline fall at the normal waist and appear to be straight around the figure?
- Yes ___ No ___ Does the normal shoulder seam follow the line of the shoulder?
- Yes ___ No ___ Is the neckline fitted comfortably without gaping or appearing too snug?
- Yes ___ No ___ Does the sleeve line follow the normal shoulder seam?
- Yes ___ No ___ Are the armholes comfortable? Do you have enough ease to rotate your arms and raise them above your head? There should be no wrinkles when your arms are at your side.
- Yes ___ No ___ Are your sleeves the correct length?
- Yes ___ No ___ Do the sleeves hang straight down from shoulder with no wrinkles? Do you have freedom of movement?
- Yes ___ No ___ Do you have 3 to 4 inches ease over bust and across back?
- Yes ___ No ___ Do you have plenty of room across the back when you bring your arms forward?
- Yes ___ No ___ Do you have 2 or 3 inches ease at the hip line?
- Yes ___ No ___ Are all darts in the correct position on the body?
- Yes ___ No ___ Are the shoulder darts directed towards the bust?
- Yes ___ No ___ Do the underarm darts point towards the crown of the bust? The garment may fit better if you make two darts instead of one.
- Yes ___ No ___ Do the waistline darts point toward the bust in front bodice or shoulder blade in the back bodice?
- Yes ___ No ___ Do the darts in the long sleeves fall at correct elbow positions?
- If one dart it should fall at the point of elbow.
 - If you have two darts the space between the two darts should center the elbow.
 - The center dart of three should fit at the elbow.

If all checks are in the "yes" column, you have an ideally proportioned figure and a good fitting garment. It is indeed rare if you do not need to make alterations.

FITTING PROBLEMS AND HOW TO SOLVE THEM

Problem: Shoulder seam too long making armhole line fall too far down on arm. This can cause the neckline to pull from side of the neck.

Solution: If there is only a slight amount of extra shoulder length to be taken off, the armhole can be trimmed over the tip. Caution - don't take off too much because the armhole will be too large for the sleeve. A small dart may be added at the back shoulder seam to take up extra width. Ease in front shoulder seam being careful not to make it look gathered.

Problem: Shoulder seam does not fit on top of figure.

Solution: Unless the shoulder seam is wide enough to let out this problem cannot be corrected. The correct placement of the shoulder seam is 1 inch behind the ear lobe. Note, the shoulder seam comes much too far toward the front of the dress. In order to correct this problem, let out the front seam as much as possible and take in back seam. How much you take in or let out will be determined by the position of this seam. Keep the original armseye size in order that the sleeve will go back in armhole the same.

Problem: Ill fitted cut-on sleeve style dress.

Solution: This problem is very difficult and often times impossible to correct because of the detail and the cut of the sleeve. In order to get a good fit the entire upper part of the dress must be taken apart and recut. It is suggested that you not buy this garment if it does not fit.

Problem: Low neckline too wide and loose.

Solution: Method of correcting this problem will vary according to style of garment. If the neckline is square and a seam is at the angle depicted, take in seam. If the seam is not there, create one if the style allows for this adjustment. If the neckline is round and scooped cut and is too full, the neckline may be made smaller by taking up on shoulder seams. Don't forget to make alterations on facings also.

Problem: Sleeve wrinkles at cap and upper arm.

Solution: There are two reasons why this problem may exist. Wrinkles may be caused if the sleeve is too large - or sleeve needs to come forward in the armhole. To check grainline of sleeves baste lengthwise and crosswise grainline. These lines will determine whether the sleeve is grainline perfect or not and needs to be changed in position. If sleeve is too large, merely take sleeve seam up to fit.

Problem: Sleeve too tight.

Solution: Seldom is there enough seam allowance to let a tight sleeve out enough to allow for comfort. If the seam has ample seam allowance this alteration is simple. Let out blouse seam to correspond to allowance in sleeve because as a usual thing the bodice is tight also. There is a possibility that tight sleeves may be placed underneath with matching material provided you can get extra fabric from behind belt or inside pockets.

Problem: Waist too short.

Solution: The fitting problem can be solved if there is enough seam allowance at the bottom of the blouse to let out seam. If this cannot be done don't buy garment. Sometimes a wide belt is used to cover the short waisted look.

Problem: Blouse back much too large above waist and wide on shoulder.

Solution: The side bodice seams and sleeve seams must be taken out in order to fit this garment to the figure. It will be easy to take side seams up but you may find it more difficult to make garment more narrow across shoulders. First determine how much too wide the garment is then trim away the excess fabric. Make sure the original shape of the armseye is kept so sleeve will go back in garment without extra fullness.

Problem: Dress bodice too tight and too long.

Solution: This dress wrinkles in the back because the figure needs more width. If the seam allowance is wide enough, it may be let out and the darts changed to tucks to give extra ease. Note also the waistline is too long. Tie a string around the waist to relocate the natural waistline. Cut off excess fabric and set skirt up on blouse.

Problem: Too tight at midriff.

Solution: Decrease waistline dart as much as possible or remove it entirely replacing dart with a short folded tuck. Let out side seams to fit figure. Don't buy garment unless there is enough seam allowance to let out. The skirt must be let out the same amount as the bodice waist. Check bust line dart and see if it is in the correct location. Re-adjust the position if it is too high or low.

Problem: Pocket pulls apart because skirt too tight at hips.

Solution: Most times it is impossible to alter this skirt because the seams of the pocket and skirt are trimmed away and there is no extra seam allowance to let out. Do not buy skirts, slacks, dresses, that have pocket in the seams and the garment is too tight.

Problem: Skirt is too high-waisted.

Solution: When this problem exists wrinkles will form as shown in the sketch, the front needs to be lifted and cut off at the center tapering to nothing at the side seams. The same correction may be necessary if the back shows this problem. This alteration is not recommended if skirt is tight and will not go down over the hips. Letting out side seams may correct this problem.

Problem: Skirt too tight - causing skirt to ride up.

Solution: If seams are wide enough simply let out seams to fit figure. When seams are not ample the skirt may be raised and reset on to waist band provided the skirt is long enough. Remember when this is done, relocate your darts to fit the hips.

Problem: Too much fullness across the hips.

Solution: This figure has a flat posterior making the skirt too full and forming unnecessary wrinkles. The side seams of skirt will swing forward. To correct this, take skirt in at sideseams. It may be necessary to rip waistband off skirt back and try on skirt. Tie a string around the waistline rather tightly. Gradually pull skirt back up at center until the side seams hang straight. Draw a chalk line below the tied string. Remove skirt and trim away fabric above the chalk line to 5/8 inch seam. If skirt is lined, the lining is treated like the skirt outer fabric. Replace waistband.

Problem: One hip higher than other.

Solution: From the sketch you will note the right hip is higher than the left one. In order to straighten this ready-made skirt the left side is lifted higher at the waistband. Trim away the amount of fabric from the left waist to bring the hem level with the right side.

Making alterations on ready-to-wear garments made of permanent press fabrics presents certain difficulties. You may shorten hems and sleeves but you will have difficulty in removing the sharp crease or putting in a sharp crease. Skirts may be lifted at the waist and this would overcome the difficulty. If the cuff must be shortened in pre-cuffed slacks - rip stitching, lay cuff flat, cut off, and re sew at desired length. A good rule to follow when buying garments of permanent press finish is to buy them large enough and long enough!

Remember - before you can acquire that pleasing appearance in clothes you wear you must first have perfect fit. It is a waste of money to buy clothes that do not fit.

Prepared by
Mary Em. Lee
Extension Clothing Specialist

N.C. State University
Jan. 1, 1968

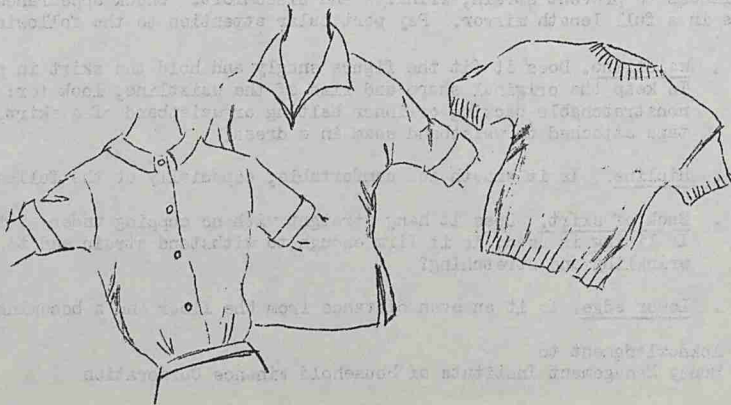
BLouses AND SWEATERS

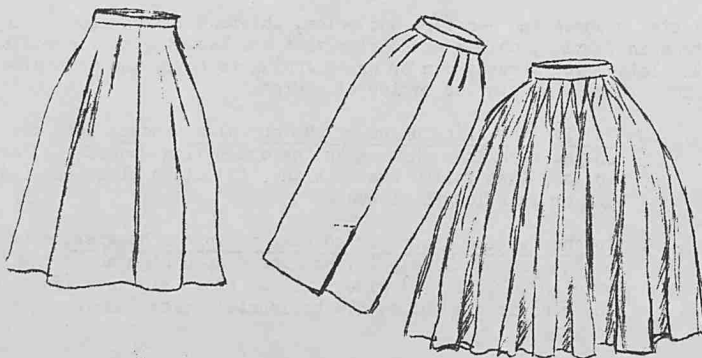
Well-selected blouses and sweaters add color, interest and variety to any wardrobe. Choose them in fabrics, colors and styles that are becoming to you and that combine well with clothes you already own or are planning to buy. The points below can be applied to a blouse, sweater or bodice of a dress.

- To give the illusion of height and slenderness, look for (1) U-or V-shaped necklines which keep the eye moving upward; (2) narrow, flat collars that follow the neckline; (3) diagonal lines; (4) closefitting, 3/4 or full length sleeves.
- To shorten the figure or to make it appear heavier, choose (1) rounded or squared necklines; (2) scarves draped high about the neck; (3) close or high collars; (4) wide, full or short sleeves; (5) deep armholes; (6) conspicuous cuffs; (7) horizontal yokes and insets; (8) patch pockets.

Blouses and sweaters are sized according to bust measurement or dress size. To determine proper fit, check to see that:

- neckline fits smoothly with no binding or sagging.
- shoulders are wide enough to let sleeves fall easily, but not so wide that shoulder seams drop down on the arms.
- back and chest have smooth, easy fit to provide "give" through shoulders and to eliminate any gapping or pulling at front.
- sleeve length is becoming or adjustable, as in roulup or pushup sleeves. When arm is bent, sleeves should not strain across top or elbow line; neither should it appear too loose or baggy. Armholes should be comfortable, loose and nonbinding, but not so deep they create ripples under the arms. Set-in sleeves are best with a suit. Kimona or raglan sleeves usually have a bulkier armhole and are most comfortable when worn without a jacket.
- length is sufficient so that garment will stay in place as you reach, bend or sit.





SKIRTS

Skirts for women and girls include separate skirts, those that are part of a suit and the skirt part of a dress.

- Slender, short figures can effectively wear skirts which are gathered, pleated, flared or straight. However, when selecting full skirts, look for one that hangs in vertical lines and has no bunchiness at the waist. When belts are worn with a skirt, keep them narrow and inconspicuous.
- Tall slender people can wear almost any type of skirt including those that are circular or draped. Belts may be decorative, wide or contrasting.
- Heavier figures or those with full legs look best in skirts that are slightly flared or those which have gores, a single box pleat, diagonal lines, a side drape or fold-over closing. Belts should be plain, simple and of medium width.

Before buying a separate skirt or one that is part of a suit or dress, consider the underclothing, shoes and hosiery you expect to wear with it. Select your size according to waist measurement or dress size. Try the skirt on. There should be enough fullness to prevent strain, wrinkles and discomfort. Check appearance from all angles in a full length mirror. Pay particular attention to the following.

- Waistline. Does it fit the figure snugly and hold the skirt in place? To keep the original shape and size of the waistline, look for: (1) nonstretchable backing or inner belting or waistband of a skirt, (2) tape attached to waistband seam in a dress.
- Hipline. Is it smooth and comfortable, especially at the fullest part?
- Back of skirt. Does it hang straight with no cupping under at the seat? If lining is used, is it firm enough to withstand strain and to prevent wrinkling and stretching?
- Lower edge. Is it an even distance from the floor and a becoming length?

Acknowledgment to
Money Management Institute of Household Finance Corporation

SWEATERS FOR THE TEEN-AGER

By

Mary Ann Lee

Extension Clothing Specialist

Introduction:

Sweaters play an important role in the wardrobe of a teen-ager. It is not unusual for a girl to have a large collection of sweaters - including a wide range of colors and styles for every occasion from dacing to sports and in a number of different materials. General sales show that cashmere ranks high on the list. Other sales include the wool blends, full fashioned orlons, and new trends toward the fur blends. Another interesting report informs us that buyers are more interested in style and quality than in price.

For weave and fiber see U. S. Department of Agriculture bulletin No. 16, "Buying Sweaters for the Family."

Points to consider when you buy:

1. "Simple" is the word in style for budget-minded girls in sweater purchases. Many frills bring on accessory problems, such as scarves and jewelry. Frills are also hard to keep clean.
2. Shaping of sweaters: Two types of shaping. In some you may find a combination of the two:
 - a. Full fashioned sweaters - like hose, they are woven by increasing and decreasing a number of stitches at certain points, such as armholes, sleeves, sides, and sometimes neckline. (Point out these fashion marks on a sweater.) This gives a better fit.
 - b. Cut and sewn sweaters - these are cut from knit yardage. It is important that care be taken in the cutting. Must be cut with lengthwise ribs and crosswise rows.
3. Inside construction:
 - a. Seams and joining:

The serviceability and appearance of a sweater may be greatly affected by the way it is put together. Kinds of seams:

 - (1) Looped and overlapped seams. Example: full fashioned sweater. Looping resembles hand seaming. See page 9 of Government bulletin "Buying Sweaters for the Family" for picture and description of the two types of seams.
 - (2) Merrowed seams: Found in cut and sewn sweaters. (See description and picture.)
 - (3) Seam covering: Cut and sewn sweaters feature this seam cover. Straight tape, a strip of knit fabric or overlock stitch. These coverings keep seams from stretching out of shape and protect stitching from wear. Test tape to see that it is not stretched too tightly and will give a little. Whether overlock stitch, tape, or knit fabric is used, machine stitching shows on the right side. This strengthens the seams.

(Continued)

4. Joinings and bandings:

Best grades of sweaters, both full fashioned and cut and sewn sweaters have bandings joined to sweaters by looping. This is a hand process that continues knitting. This seam is smooth, neat, and keeps its elasticity. Bandings and cuffs are connected to the sweater by an overlocked seam. This makes a stiff, bulky ridge. Can be durable if fabric is stretched as sewn.

Neck finishes:

Neck finishes have a lot of strain, therefore it is important to have a strong finish. Poor finish causes neck to stretch out of shape; this spoils appearance. Neck finishes: single-looped
double-looped.

Elastic thread is sometimes used to hold neck in shape.

Neck finishes in nylon and cashmere should be of firm knit because they get out of shape easily due to soft yarns. They have less elasticity. Elastic threads run around the neck helps these sweaters also.

Front openings:

Should follow lengthwise rib of sweater.

Rayon grosgrain ribbon or knit banding used.

Ribbon should not fade or shrink. Fact tags would give this, but few sweaters have these tags.

Knit bandings have advantage in that it always matches sweater, but is more bulky.

Look at end of bandings - in good buys there is a tape neatly sewn at lower edge to finish seamed on banding.

Buttonholes:

Good buttonholes add to wearing qualities and general appearance. Should be firm and reinforced with either ribbon facing or knit banding.

1. Prevents buttonholes from stretching.

2. Prevents buttonholes from pulling out.

Buttonholes should not be widely spaced or shallow stitched. These tear out easily and are rough looking.

Should be evenly spaced and some distance from edge.

Buttons:

Pearl and synthetic buttons most used for sweaters.

Best to match sweater in color.

Nylon buttons now on market. Will not crack, chip, or break. Can be dyed color of sweater.

Should be evenly spaced.

Should be sewed on securely - no loose, dangling threads.

Buying the right size

1. Sized according to bust measurement.
Usually run smaller than other readymade garments, because allowance is made for stretch of fabric. The girl who measures 34 may want to buy a 36 or 38 sweater in order to get a comfortable fit.
2. When buying, be sure to try on sweater. Try on over clothes you will wear it with. To look and feel right, a sweater must fit correctly. On following page is a check list for good fit.

(Continued)

Neckline fits snugly and comfortably...is shaped so that it lies smooth and flat...does not ride up on the neck.

Shoulder seams set well...shoulders do not sag.

Armholes are comfortably large...do not bind.

Sleeves set neatly to armhole lines...do not pull on the shoulders... have ample width, especially through upper arm.

Long sleeves come to the wrist...have slight ease that keeps them from working up. In children's sweaters a turn-back cuff allows for growth.

Fit through body is easy, with slight fullness, no strain.

Front opening stays neatly closed, with no gapping or pulling between buttons.

Line around lower edge is even.

Rib-knit at lower edges and wrists fits neatly.

New finishes for sweaters

Shrinkproof

Moth proof

Sweaters with these two finishes may cost more, but they are an economy.

Shrinkage in sweaters is caused by two things:

1. Careless washing.
2. Stretching in manufacture. When these are washed, sweaters go back to original shape and may be a size or two smaller. Nothing can be done about this condition. This is called relaxation shrinkage.

High grade sweaters are never stretched to size in manufacture. They are knit oversize and then shrunk to desired measurements. All trimmings such as bindings, bandings should be shrunk.

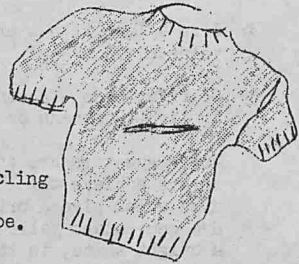
Moth proofing - finishes may or may not be permanent. Some withstand dry cleaning and washing - others do not. Storage of clean sweaters is a good protection against moths.

Label information

Getting facts from your label is the best means of getting accurate information. This gives information on : fiber content, size, colorfastness, shrinkage resistance, moth resistance, advice on care, manufacturer's name and address.

HOW TO BUY A SWEATER

Always check the size of any sweater you buy to be sure that you have a good fit. Sweaters that cling too tightly aren't pretty and are soon out of shape.



Fit:

To look and feel right, a sweater must fit correctly. Below is a checklist for a good fit.

- * Neck line fits snugly and comfortably....is shaped so that it lies smooth and flat....does not ride up on the neck.
- * Shoulder seams set well....shoulders do not sag.
- * Armholes are comfortably large....do not bind.
- * Sleeves set neatly to armhole lines....do not pull on the shoulderhave ample width, especially through upper arm.
- * Long sleeves come to the wrist....have slight ease that keeps them from working up. In children's sweaters a turn-back cuff allows for growth.
- * Fit through body is easy, with slight fullness, no strain.
- * Front opening stays neatly closed, with no gapping or pulling between buttons.
- * Line around lower edge is even.
- * Rib-knit at lower edges and wrists fits neatly.

Labels:

These are facts that it would be helpful to have when buying a sweater:

*Fiber content - The kind or kinds, of fibers and the amount of each present, with information about special qualities that can be expected such as resistance to fire, mildew, and perspiration. This information is needed especially for unfamiliar fibers, new blends, or fibers whose natural qualities have been altered by special treatment.

- * Size - Labels that explain the method of sizing are especially valuable.
- * Colorfastness - Whether knit fabric and other materials are colorfast to light, washing or dry cleaning, and perspiration.

White sweaters are and will continue to be popular. Many manufacturers achieve this "whiter-than-snow" look by using fluorescent dyes which give a bright whiteness. Strong sunlight breaks down the dye and causes yellowing. Invariably the garment so affected remains a bright white, in the protected underarm area. In some cases it is evident that the sweater has been washed and probably placed on a towel to dry in the sun. The side of the sweater that faced the sun is yellow; the underside remains a bright white. Unfortunately, you cannot tell when you purchase a sweater if it is dyed with a fluorescent dye that will react this way. But you can protect against this color change by not placing your washed sweater in the sun to dry.

- * Shrinkage-resistance - Kind of finish and amount of shrinkage to be expected. If special washing care is necessary, this should be stated.
- * Moth-resistance - Length of time finish can be expected to last - for example, how many dry cleanings or launderings it will stand.
- * Advice on care - Proper method of washing, blocking, drying, and storing.
- * Manufacturer's name and address - This indicates that the manufacturer is willing to take responsibility for the quality of his product.

THE SWEATERS YOU BUY

Sweaters go everywhere these days. Because they are so popular, it is important to give some thought to their selection and care.

When you plan to buy a sweater, think first of all where it will be worn. If it is to be worn to school, the favorites are always the slip-on and the cordigan. For sportswear, with slacks, shorts or skirts, there are turtle necks, V-necks, and long-sleeved slip-ons as well. If the occasion calls for a dressier sweater, there are dressmaker styles, those with a special touch at the neckline, bolero sweaters, and many kinds of gaily decorated sweaters.

When choosing, do remember that a slip-on is versatile. It can double for many occasions if a pretty necklace or collar is added. A cardigan can also double as an extra wrap. With an extra touch either of these sweater types can be worn almost around the clock, while a rhinestone studded, or scoop neck sweater is limited in its use.

Get Your Money's Worth

Here are some pointers to help you choose sweaters wisely.

Check the knit to see that it is firm and close rather than loose and sleazy. A loose, sleazy sweater may lose its shape easily. Firmness in a sweater depends upon the gauge (number of stitches in a 1 1/2 inch space.) Gauge often depends on the weight of the yarn. If a sweater of heavy yarn is firmly knit, the gauge may be low. Look for a high gauge, according to the weight of the yarn.

Firm ribbing for finishing the neck, sleeves and body of the sweater is a "must". You can test this firmness by gently stretching the ribbing at the bottom of the sleeve. Good ribbing will quickly spring back into shape.

There are two kinds of necklines--merrowed and looped. The merrowed neck has an inside seam that joins the separately made ribbing to the body of the sweater. The looped neck has no seam, but it is a continuation of the sweater body. It is smooth, firm, and looks hand-finished. Sweaters made with looped necklines are more expensive, but they wear well, and will not stretch or sag out of shape.

Look at the cut of a sweater. It should be cut full size with armholes large enough for complete comfort and ease of movement.

Seams should be straight and even. They should not twist.

Buttons and buttonholes are good indicators of the quality of a sweater. Buttons should be smooth and even. Buttonholes should have deep, closely-spaced stitches. Firm stitching helps prevent unraveling. Buttonholes should be equally spaced from each other.

How a sweater is made often explains its price. Sweaters can be either full-fashioned or cut-and-sewn. Full-fashioned sweaters are usually more expensive. They have the different pieces knit to shape. Fashion marks are present.

The pieces of a cut-and-sewn sweater are cut from knit fabric. Cut-and-sewn construction is found in all kinds and in all qualities of sweaters.

(Continued)

About Trimmings

Buttons, ribbons and trim should withstand laundering. If the center front is bound with ribbon, be sure the ribbon is colorfast to washing and light. When the ribbon is put on the inside, any difference between ribbon and sweater colors is less noticeable.

Sweater Size

Always check the size of the sweater you buy to be sure of a good fit. Those that fit too snugly or cling too tightly are not becoming and are soon out of shape. As a general rule, it's a good idea to buy sweaters a size larger than regular blouse size.

Which Yarn?

Don't let the number of yarns and fibers used in sweaters confuse you. Some sweaters are made from wool and from cashmere. They are attractive and warm, but a bit more care is required to keep them looking fresh and new. Many sweaters today are made of Orlon, nylon, Acrilan or other man-made fibers in either the plain or textured yarn. These garments are warm and they have the advantage of being easy to care for. Those made of textured yarns are bulkier and feel more wool-like than those made of non-textured yarns. Read labels and ask for information when in doubt about your purchase.

Proper Care for Best Wear

It pays to take care of the sweaters you buy. These suggestions may serve as a guide to good sweater care.

1. Look for and follow care information on labels attached to the sweater.
2. Read hand-tag instructions. Save them for reference when you wash or have a sweater dry cleaned. Tell the dry cleaner about any special handling required.
3. Do not hang sweaters on hangers. Air after wearing, then fold and place in a drawer.
4. Never use pins on sweaters.
5. Avoid snagging. If a snag does occur, pull the loop to the underside of the garment.
6. Plan for regular cleaning or washing. Badly soiled sweaters are difficult to clean.

Acknowledgement for information used
in this mimeographed sheet given to
Donice Hawes, Clothing Specialist,
Kansas State College

Compiled by:
Mary Em. Lee, Clothing Specialist
N. C. State College

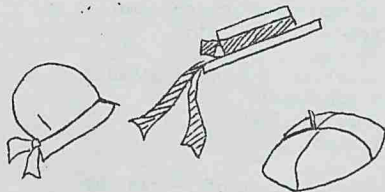
When selecting accessories keep your entire wardrobe in mind--choose basic things that can be worn with many clothes.

Accessories for TEENS

HATS

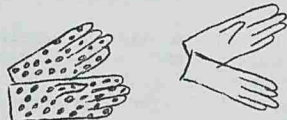
a cloche
or sailor
plus beret

First two are nice in natural straw. Choose the most becoming to you and add ribbons to match your outfit. A beret in white or neutral shade will go well with many different combinations of outfits. A hat which harmonizes or "goes with the color of your ensemble is usually more interesting than one which matches it exactly.



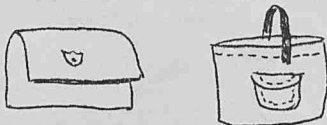
GLOVES

Every girl should have at least one pair of gloves. The most basic glove is a a short, white, neat pair which will give the "finishing touch" to almost any outfit. You may want a special pair to match the most important color in your wardrobe. Be sure your gloves are spotlessly clean every time you wear them. Soiled gloves do not make you well-dressed.



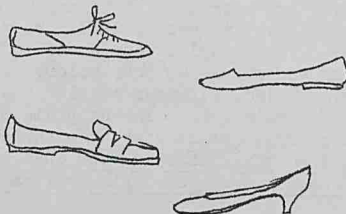
HANDBAGS

The basic bag for teen-agers is a soft clutch bag in a basic color which matches your favorite shoes. You may want a tote bag for school. For a really basic wardrobe, avoid fancy purses with a lot of decoration. A solid color with little or no trim will be a better accessory for more outfits.



SHOES

For school shoes, loafers are a favorite choice. A well-dressed girl keeps her loafers polished and with a good heel - not ones that are run down at the back. Casual flats are good for dates ; dressy occasions usually call for little heels. And of course tennis shoes are popular for sportswear. Again, a plain, simple shoe will be a better accessory for more outfits than one with lots of trim. A neat, well-polished shoe is one of the most important parts of your wardrobe.



JEWELERY

Don't wear it all at one time!

Decide which you prefer - metals or colors -- then select:

a necklace of several strands
pin for lapel
simple earrings
bracelet

A pretty necklace of pearls is a wonderful basic for any jewelry wardrobe. Pearls go with many kinds of clothes and are always in good taste if they are simple.

Small girls should stick to jewelry that is delicate and small. Larger beads and bangles are better choices for girls with larger bone structure.

MAKE YOUR OWN ACCESSORIES

To stretch your budget and add variety to your wardrobe, try making your own scarves, belts, cummerbunds, collars, and sashes. Remember - ribbon is a wonderful invention. Use it in making belts and sashes and other little touches to spark up your wardrobe.

MOST IMPORTANT OF ALL ** SELECTING THE RIGHT ACCESSORIES FOR EACH OUTFIT IN YOUR WARDROBE

Now that you have selected some basic accessories, you must decide which ones to wear with your different outfits. Remember - you are the most important part of a pretty picture. Your garments should complement your own self --- your accessories should be chosen to look well with both you and your garments. Try to select two or three accessories to harmonize with your clothes -- they should add interest, not just match what you already are wearing. It is important to choose accessories which look like they "belong" to your outfit. Wear more than one accessory of any one color. For example, your shoes and purse might be of one color, and your gloves and scarf ~~the other~~ color. If you wear a gold pin, choose gold earrings also. If your outfit is a plaid or printed fabric, choose one of your favorite colors in the plaid or print and repeat this color in jewelry or a scarf. Select your accessories to please you and other people will like them too. This is your chance to show your taste in fashion. Be sure you choose your accessories well and show your good taste in dress.

Care

WASHING A SWEATER

Before washing a knitted garment, lay it flat on a piece of wrapping paper or cloth; and draw an outline around it, to use in re-shaping.

To Wash

Be generous with lukewarm water and mild soapsuds. If water is hard, it can be softened with a small amount of ammonia or borax. Too much alkali is harmful to wool. Be sure all soap is thoroughly dissolved before you put the sweater in. Squeeze and work lukewarm suds through the sweater. Do not wring or twist. Rinse several times in lukewarm water until suds are gone. Squeeze moisture out in a heavy towel.

To Dry

Spread the sweater on the drawn outline, pull gently into shape, stick pins upright into garment to help keep this shape. Lay flat to dry between towels at room temperature. Never place near fire or in direct sunlight.

Some sweaters need to be pressed lightly or "blocked" to give them a finished appearance after they have been washed. To block, wait until the sweater is nearly dry. Then cover it with a dry pressing cloth, then a dampened press cloth. Barely touch a warm iron to the top pressing cloth until moisture steams through the sweater. Take off both pressing cloths and leave the sweater until it is thoroughly dry. Knitted garments may be dried on forms, also.

CURRENT QUESTIONS AND ANSWERS
RELATED TO CARE OF CLOTHING

Mary Em. Lee

Extension Clothing Specialist

- Q. Can white wash 'n wear cotton (yellowed by chlorine bleach) be restored to its original white color?
- A. If you accidentally use chlorine bleach on one of the few chlorine retentive resin-finished garments and a yellow stain or color appears, rinse the stained garment immediately in cold water. Then dip the garment in a solution of packaged color remover and water (prepared according to package directions). Also, follow package directions for timing and rinsing to restore whiteness.
- Q. Can lace yellowed by age be whitened?
- A. It is said that yellowed lace can be bleached without damage by soaking lace in sour milk for several hours.
- Q. What causes odor in some drip-dry finished fabrics?
- A. Sometimes a newly drip-dry fabric may have the chemical odor of urea formaldehyde due to improper finishing. As a rule nothing can be done to get rid of this odor and its just wasted effort to try to remove it by washing, dry-cleaning or airing. The garment or fabric should be returned to the store where it was bought.
- Q. Is there anything that can be done to make zippers that drag run smoothly?
- A. Try rubbing a little paraffin or beeswax on the closed zipper, but never use oil for fear of staining fabric.
- Q. Can ink spots from ball-point pens be removed?
- A. Yes, if you use proper methods and work fast. Quickly rinse in clear water and washing in soapsuds. If its permanent ink - rinse, treat with lemon juice and re-rinse.
- Q. How can you treat washable clothing stained by perspiration?
- A. If the fabric color has changed and the stain is still fresh, sponge it with diluted ammonia; sponge an old stain with vinegar, or moisten the stained area with water and hold it over an open bottle of ammonia; sometimes the fumes will restore the color. Then rinse the garment and launder as usual in hot suds.
- If the perspiration stain is stubborn, dampen and sprinkle it with pepsin which is sold at drug stores. After an hour, brush the powder off and launder the garment as usual. Treat perspiration odor by sponging the area with a colorless mouthwash, then relaunder. It is most urgent to wash out perspiration and deodorant before pressing, as heat sets both stains and the odor.
- Q. Is there a safe way and easy way to remove rust stains?
- A. Be sure and treat rust stains before they have a chance to "set". Never use bleach since this combines with rust chemically to form a pigment which is almost impossible to remove. Also avoid using cleaning fluid on rust.
- If the fabric is washable, launder it in soap or detergent suds. Should the stain persist after rinsing, prepare a solution--in the sink or a plastic bowl--of about 1 tablespoon of oxalic acid in a half gallon of water. Use this to soak the stained fabric, rinse out the oxalic acid, then launder as usual.
- Do not use oxalic acid on nylon. Instead apply a paste of lemon juice and salt to the stain before laundering.

Q. What may cause other rust-like stains on clothes?

- A. Sometimes rust spots form on clothes where non-liquid bluing is not used properly. If the homemaker fails to dissolve the bluing either before or during washing, small specks of the substance will remain on the clothes. When heated - by ironing or in the dryer - the bluing causes rust-like stains.

Q. What is the recommended method of cleaning suede?

- A. Suede must be cleaned by a reliable dry cleaner. As a rule the cost is rather high and few dry cleaners will attempt this job.
It is predicted that we will have a new washable suede on the market soon. This new suede can also be commercially dry cleaned. It will be available in a full range of colors.

Q. How can oil or grease spots be removed from regular wash 'n wear cottons?

- A. A standard cleaning agent or spot remover can easily remove the stain if the stain is fresh. The garment should then be washed to remove any water-soluble residue. If grease spots are left too long, they may become oxidized and will need the attention of an expert dry cleaner.

Q. Can oil borne stains be removed from durable or permanent press fabrics?

- A. Removing greasy and oily stains from this fabric has been of great concern to the consumer and these stains have been almost impossible to get rid of. There is a new break through in durable press with the addition of a soil releasing finish. The process permits complete release of these stubborn stains. At present, few durable or permanent press fabrics have this new finish. In the future removing these stains will not be a problem.

STORE OUT-OF-SEASON WASHABLES PROPERLY
Mary Em. Lee
Extension Clothing Specialist

It takes just a few hours to provide winter-long life insurance for summer clothes and accessories.

Pack out-of-season washables and store them properly to avoid moths, mildew, abrasion from soil, and the unnecessary wear that deep creasing causes in fabrics.

Cotton and rayon garments are in no danger from clothes moths and carpet beetles, but they are frequently damaged by silverfish. These pests are easily recognized since they resemble fish in shape and in their quick slithering or darting movements.

Entomologists say that silverfish feed on starch or on cellulose material like rayon, cotton, and paper. One reason for not starching cottons before packing them away is to make them less attractive to silverfish.

The simplest way to control these insects, however, is to spray the closet, chest, or clothes bag with a 5 per cent DDT surface or residual spray. This helps protect against clothes moths as well.

It pays to put clothes away clean because the longer spots and stains remain on fabric, the more likely they are to become set and difficult to remove. Also, it is wise to remove any pins or metal ornaments that might leave marks on fabrics in storage.

If storage space is limited so that you must pack clothes closely, then ironing them first will help and leave them with fewer creases in the spring. Otherwise you may want to save time by putting washable summer clothes away "rough-dried".

The more expensive garments, like men's summer suits or coats or women's "best" dresses, will keep in best shape if carefully placed on padded hangers in clothes bags to ward off dust. When you pack clothes away, be sure they are thoroughly dry as well as clean.

CLOTHES CARE LABELS WILL AID CONSUMER

By Sylvia Porter

A Brooklun, N. Y., girl recently bought two summer dresses which shrank 1- $\frac{1}{2}$ sizes after the first hand washing, although there was no warning on the label to "dry clean only." The store refused to adjust the girl's complaint.

A Chevy Chase, Md., woman who bought a \$36 dress, also without instructions on the label on how to clean it, is now trying to get a refund from the store because her dry cleaner informed her the fabric could not be cleaned at all without ruining the dress.

An Oxford, Ohio, lady who tried to lengthen a new dress found that the crease of the original hemline could not be removed by the cleaner. She is now minus a total of \$42.50 for the cost of the dress, alterations, and the dry cleaner's attempts.

With today's flood of new fibers and fabrics, high styles and finishes, synthetics, and combination materials, we, America's consumers, are plagued as never before by the problem of how to take care of our clothes, whether to wash or dry clean, whether to use a hot or cold iron in pressing, etc.

Labels Needed--The need for permanent care labels, not just tags and tickets which invariably get lost, is indisputable.

Finally; therefore, the U.S. textile industry is drawing up a new system of textile labels aimed at preventing mishaps in clothes care.

The new labeling system has been devised by a private voluntary Advisory Committee on Textile Information. It will be available to the entire textile industry next month and actual labels are due to appear--sewn into dresses, slip-covers, underwear--in stores next spring.

The labels will state in language we can understand whether a garment should be washed or drycleaned, how it should be dried and pressed, whether it needs special care. The labels will range from fingernail size to playing card size, depending on the amount of information. Fabrics which can be cleaned by obvious or traditional means will not carry the labels.

Here are specific problems the labels are designed to help eliminate:

Many of the new synthetics which look washable actually should be dry cleaned because they include trim which will run if the garments are washed. Even some cotton dresses cannot be washed because of special styling features.

Some clothes, though, must be washed, not dry cleaned, because they contain trim which could be ruined by dry cleaning.

Special Handling--Other clothes, such as orlon sweaters, must be machine dried, not hung on a line, if they are to retain their shape.

Even when tickets or tags with cleaning instructions are attached, the instructions frequently are misleading if not actually wrong--and sometimes there as many as three or four different tickets on a single item of clothing.

In the words of P.J. Fynn, chairman of the voluntary advisory committee: "A washable fiber doesn't necessarily mean that a fabric is washable and a washable fabric doesn't necessarily mean that a dress is washable."

About half of all clothes and household textiles sold today might need special care labels. Fynn estimates--which would mean hundreds of millions of new labels each year and considerable extra expense (perhaps one to two cents per label) for industry and for consumer.

It's a virtual certainty that the industry will scream at the cost, but its advisory committee insists this is a service that it must supply.

This report is written not only to give you the news but also to encourage you to do your own screaming, so we at last get simple guides to avoiding costly and infuriating mistakes on textile care.

THE INTELLIGENT WOMAN'S GUIDE
TO WASH AND WEAR

Are you baffled about what's important in wash and wear? Keep this material. Follow these suggestions and you will buy the best

Look for these fibers on the labels

Polyesters: Dacron, Fortrel, Kodel, Vycron
These fibers are noted for excellent wrinkle-resistance. As a group, they're the best.
Acrylics: Acrilan, Creslan, Orlon, Zefran
They hold a fine crease, but they're not as wrinkle-resistant as the polyesters. Look for a high percentage when mixed with other fibers.

Arnel:

Noted for holding pleats, when used alone. High percentage is needed in blends for wrinkle-resistance.

Nylon:

100% nylon tricot is good wash and wear. In a blend, nylon is used mainly to add strength and abrasion-resistance.

Look for a high percentage of the wash-and-wear fiber

Polyesters: Look for at least 50% in a blend

Acrylics: Look for at least 70% in a blend

Arnel: You're safe with 75% or more

Nylon: 100% in tricots and knits

For example, here are some of the best blends we've seen:

65% polyester with cotton or flax - 80% acrylic with cotton

55% polyester with rayon - 70% acrylic with rayon or wool

50% polyester with an acrylic

Look for cottons with a good wash-and-wear finish

Wash-and-wear cottons have been vastly improved. Best of all are spin-dry cottons that can go through the full cycle of a washer - no more messy drip-drying when clothes are hung to dry. Good wash and wear will have a label listing (1) brand names of fabric or finish, (2) washing instructions, (3) extent of ironing needed. If it doesn't, don't buy it.

Check to see how the clothes are made

Good wash-and-wear materials don't necessarily mean good wash-and-wear clothes. Check:

1. Seam construction. They should be well finished, especially if fabric is sheer and apt to fray. Don't buy if seams have the slightest pucker - they will pucker more when laundered. And the fewer seams, the better the appearance is apt to be after laundering.
2. Avoid complicated tucks and frills, and check thread, zippers and lining carefully.

Be sure to launder clothes correctly

Do's

1. Pretreat stains and soil at cuffs and collars.
2. To reduce wrinkling, use short, gentle wash cycle, warm or cool water if lightly soiled.
3. When dryer-drying, remove clothes while they're touch-damp and hang on hangers or smooth and fold.
4. When not using a dryer, hang on a hanger and smooth seams, pleats and creases with fingers as clothes dry.
5. Use low iron setting (medium for cotton) when touching up.
(over)

Don't's

1. Don't let clothes become heavily soiled.
2. Don't overcrowd washer - run about 1/2 to 3/4 normal load.
3. Don't use chlorine bleach on cottons labeled "Do Not Bleach."
Use an all-fabric oxygen bleach.
4. Don't leave clothes in dryer when tumbling stops.

Credit : Textiles Institute
Jeannette Van Leeuwen
Good Housekeeping, May, 1962

END SPOTS AND STAINS

Spots and stains on your clothes? NEVER! Even the most expensive Dior originals can look unattractive if you are careless in removing any stains that might appear on it. So, start today, not tomorrow, in collecting a "first-aid-kit" for stains.

You will need solutions to care for three types of stains. Greasy, such as lipstick, rouge, oil or grease; non-greasy, such as blood, grass or mildew; combination greasy and non-greasy, such as chocolate, cocoa, or milk.

Here's a list of the things your kit should include:

SOLVENTS FOR NON-GREASY STAINS

- Acetone - 4 oz. bottle
- Amyl Acetate (chemically pure) 4 oz. bottle
- Rubbing Alcohol - 1 pint
- Turpentine - 1 pint

SOLVENTS FOR GREASY STAINS

- 1, 1, 1 Trichloroethane or Energine (new, fireproof)

CHEMICAL STAIN REMOVERS

- Bleaches-Laundry bleaches, both chlorine and oxygen based along with hydrogen peroxide-1 pint 3 per cent solution
- White vinegar
- Household ammonia
- Oxalic acid-1 pound
- Sodium thiosulfate-1 pound
- Pepsin-1 ounce
- Glycerine-1 pint
- Color removers
- Household liquid cleaners

Some of the items listed, you are familiar with and already have in your home. The items unavailable in your supermarket can probably be purchased in a drug store.

When looking for cleaning agents, this writer discovered the new fireproof Energine which contains 100 percent Trichloroethane. Try it! You will like it as a grease stain solvent.

Having these agents handy is only one part of the stain removal process. Here are seven rules for successful stain removal at home which will further guide you in this process.

1. Identify stain correctly
2. Act promptly
3. Work carefully and patiently but quickly
4. Observe all precautions about removers
5. Follow directions accurately
6. Use solutions as recommended
7. Determine whether a stain remover would change the appearance of the fabric to be treated by testing it first on a hidden part of the article.
8. Refer to the stain removal chart in your washer instruction book.

PREPARATION OF BASIC DRESS
for
FITTING WORKSHOP

Fitting a basic dress is one way of determining how your figure varies from the ideal for which patterns are made. Once you have established what alterations you need, you can make these alterations on the pattern before cutting out the garment. This should insure a fairly accurate fit and only minor adjustments should have to be made while constructing the garment.

The following steps should be followed in preparing the basic dress for fitting. Accuracy is essential if a correct fit is to be obtained.

- I. Select the correct size and figure type basic pattern.
Select from one of the following patterns:

| Brand | Former Sizing | New Sizing |
|------------|---------------|------------|
| Simplicity | 5653 | 7503 |
| | 5654 | 7500 |
| McCalls | | 9083 |
| | | 9085 |
| Vogue | 5000 | |
| Butterick | 1000 | |

- II. Version of pattern to use.
Use the pattern version that has a jewel neckline, long sleeves, and straight skirt.
- III. Select the fabric.
A firmly woven 100% cotton broadcloth material, light in color and without finishes, is a good choice. With our modern fabrics, this may be difficult to find. Gingham material that has some body and its grain perfect is also a wise selection.
- IV. Cut out the basic dress.
Straighten the fabric. Check to see that the grainline is true. The garment must be on true grain if an accurate fit is to be obtained. It may be necessary to pull the fabric in order to get it to lay perfectly. Do not preshrink the fabric.

Allow one inch (1") seam allowance at the following places:

- Shoulder seams
- Bodice side seams
- Bodice waistline seam
- Skirt side seam
- Skirt waistline seam
- Underarm seam of sleeve

Neck, sleeve cap and armseye seams are cut the regulation 5/8".

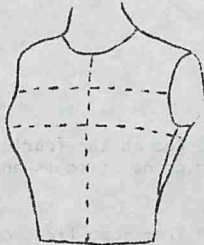
Cut out garment accurately holding material as flat as possible as you cut. Use sharp, good cutting shears.

V. Mark all pattern pieces.

All seam lines and grainlines are transferred from the pattern to the fabric using a contrasting color of dressmaker's carbon. (It is often easier to mark the grainlines on the pattern pieces before laying the pattern on the fabric. These lines can then be easily transferred to the fabric.)

Grainlines to mark and where they are positioned:

Bodice Front

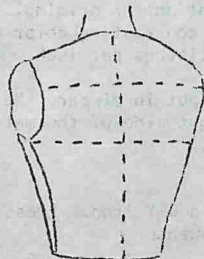


4" down from neckline

across point of bust

down center front

Bodice Back

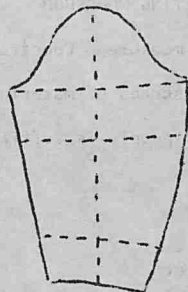


4" down from neckline

base of armhole

down center back

Sleeve

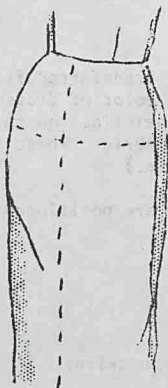


base of sleeve cap

half way between sleeve cap and elbow

down center of sleeve

half way between elbow and wrist



7" below waist in skirt front and
back measured down 7" at the hipline

down center back and center front

After all grainlines have been marked on the fabric, machine stitch over markings using long machine stitches and contrasting color of thread.

VI. Directional staystitching is done $1/8$ " from seam lines on all curved and bias edges to prevent stretching.

VII. Construct the garment.

Be accurate; be neat as you stitch the garment. Do not make any alterations but stitch the garment on the original seam lines as indicated on the pattern. Use a contrasting color of thread. Use long machine stitches, 6-8 stitches per inch.

Leave opening for zipper; do not put in zipper. Mark the seamlines where zipper should go on the right side of the material so that it can be folded back accurately.

VIII. Press garment lightly.

Carefully, press open seams with a DRY iron. Press LIGHTLY, just enough to open the seam allowance.

Press entire garment with DRY iron. Bring to the workshop to be fitted as WRINKLE FREE as possible. This is most important.

EQUIPMENT NEEDED DURING FITTING WORKSHOP

Pins Scissors Needles Tape measure Contrasting color of thread
thread Long strips and/or large scraps of material Pin cushion
Sewing machine (one machine per 2 people is sufficient)

N.C. Agricultural Extension Service
January, 1968

Prepared by:
Ruby Taylor Miller
Dorothy L. Barrier
Extension Clothing Specialists

OUTLINE FOR TAILORING WORKSHOP FOR AGENTS

PRELIMINARY MEETING

Information will be given on the following subjects pertaining to tailoring: 1 day

1. How to conduct a tailoring workshop in your county
2. Selection of fabric, interfacings and linings for tailored wool garments
3. Selection of correct pattern for tailored garments
4. How to alter your pattern to fit
5. Sewing equipment and resource material
6. Methods of cutting and marking wool garments
7. Review of new tailoring techniques to be included in workshop sessions
8. Pressing equipment - how to make and use

CONSTRUCTION SESSION: 2-½ days

Agents will begin actual work on tailored coat or suit. (Garments will be cut out and marked ready to sew before this session.)

1. Cutting and applying interfacings to collars and lapels
2. Making a tailored buttonhole
3. Setting in sleeves
4. Making tailored pockets and other details
5. Setting on collars
6. Hemming jackets and coats
7. Additional pressing information
8. Information on preparing lining

FINAL SESSION 1 day

1. Putting lining in coat or jacket
2. Finishing details

Due to lack of time, skirts will be made outside workshop sessions. Information on skirt construction features will be given during workshop.

TAILORING WORKSHOP
Supplies and Suggestions for Agents and Leaders

1. Supplies to bring:

A. Sewing machine

B. Pressing equipment - you may bring

1. Tailor's roll - This is easily made by tightly rolling a firm magazine (example Vogue, House Beautiful) and covering it with wool fabric. Muslin or domestic might do, but a wool cover is best for tailoring wool.
2. Pressing ham - Instructions for making a ham are available - or you may order one from Dritz co. at 25% Home Economist discount. The Dritz ham is covered with wool.
3. Point presser
4. Pounding block
(These are available from Dritz Co. or can be made at a lumber mill).
5. 1 double press cloth (wool on one side and treated cotton on the other).
6. Tissue roll - Firmly rolled toilet tissue roll covered with light-weight wool.

C. Supplies

1. 1 to 2 yards firm muslin, washed thoroughly with soap and hot water and ironed smooth
2. Sewing tools - These may include
seam gauge
clear plastic ruler
thimble
silk thread (if you can get fresh thread, not dried out and rotten)
sharp hand and machine needles
wrist pin-cushion
silk dress-maker pins
sharp shears
tape measure
cotton basting thread in contrasting color - size 50 or 60
size 100 white thread for basting
tailor's chalk
tracing wheel
tailor's carbon paper
3/8" cotton twill tape - 1 pkg.
silk buttonhole twist to match your lining - 1 or 2 spools
3. Sturdy sewing box to hold all fabric and supplies

Note: You may think of additional supplies you will need.

II. Type of fabric to use:

A. Garment Fabric

1. Use firm, medium-weight wool for suits. Fabric for coats may be slightly heavier.
2. Avoid fabric that is too heavy or too light to work with.
3. Avoid too loosely woven fabric or that ravel easily.
4. Textured wools and tweeds are easier to handle than hard-finished worsteds or broadcloth. Due to the length of time we have for workshop, we suggest you avoid plaids, checks, and stripes.

B. Interfacing

1. Use a firmly woven hair canvas that is designed for tailored suits and coats. One good brand is Armo.
2. The more wool the interfacing contains, the better quality it is. The highest quality interfacing available contains 88% wool.
3. If light color of garment fabric is selected, a lighter color lower in wool content hair canvas must be chosen.

III. Pattern Selection

1. Select a pattern that does not have too many pieces or intricate details.
2. Avoid gussets if your fabric is loosely woven.
3. A collar, set-in sleeves, and buttonholes are desirable for a maximum learning experience.

IV. Advance work to be done before you come to the first meeting:

1. Fit pattern properly. If necessary, make a muslin for fitting purposes.
2. Cut out garment in outer fabric only.
3. Cut out underlining, if needed. Staystitch underlining to outer fabric.
4. Indicate all markings with tailor's tacks or tracing paper and tracing wheel, provided it will show. If garment is underlined, do all marking on it.
5. Don't cut lining or interfacings before workshop begins.

Please call the Home Economics Extension Agent if you have questions in regard to supplies and procedure.

Agricultural Extension Service

Revised - 1968

Procedural Outline
for

THE SUIT JACKET OR COAT

Procedure for Making a Suit Jacket or Coat With the Lining Sewn In by Hand

1. Select each of the following:
 - A. Pattern
 - B. Materials (wool; lining; interfacing, underlining if desired)
 - C. Trimmings
2. Prepare the cloth for cutting:
 - A. Straighten the cloth. Baste edges together as needed for cutting. Check for nap, design, right and wrong sides, plaids and stripes.
 - B. Shrink the cloth.
 - C. Shrink the interfacings, lining, hem tape, twill tape, etc.
3. Fit the pattern:
 - A. Make a trial garment of muslin, if desired.
 - B. Fit the trial garment. Make alterations and refit or
 - C. Note the "attitude" of the figure by taking body measurements.
 - D. Alter the pattern.
4. Lay the pattern and cut the cloth:
 - A. Check the alterations on all fabrics cut (wool; interfacing; underlining)
 - B. Cut out wool, underlining (if used) and interfacings.
 - C. Optional: Cut out shoulder pads.
5. Mark the pieces carefully, using tailor's tacks or a tracing wheel.
6. Stay the garment:
 - A. Stay-stitch all curved places using directional stitching.
7. Apply the underlining to the wool. Stitch to hold in place.
8. Baste up the garment and try on.
 - A. Do not apply the canvas for this fitting.
 - B. Do not apply the front facings, collar, or sleeves.
 - C. Pin the shoulder pads in position.
9. Fit the garment:
 - A. Check the grainline of the material throughout the garment.
 - B. Check the position and direction of the darts.
 - C. Check the direction and hang of the seams.
 - D. Check the neckline and shoulder line.
 - E. Check the lap of the front edge.
 - F. Check the length and proportions of the garment.
 - G. Check the button and pocket locations.
 - H. Check the other decorative locations.
 - I. Make any necessary fitting alterations.
10. Make alterations and re-check.
11. Remove the shoulder and underarm seam basting

12. Make the darts and finish them. Press.
13. Prepare the interfacings.
 - A. Prepare the darts.
 - B. Strip all edges of canvas that go into a seamline.
 - C. Press.
14. Tailor baste the canvas to the front of the garment. Stitch just outside seamline to hold in position.
 - A. Stitch together the front pieces with stripping or canvas going in seamline.
 - B. Press
15. Stitch together the fabric pieces for the back. Press. Apply the muslin stay. Stitch just outside seamline to hold in position.
16. Make the plackets, if applicable.
17. Tape the coat front using twill tape. Tape if the front facing and jacket are cut in one piece. It is not necessary to tape if the front facing is sewn to the jacket front. (The muslin strip will hold the line in correct position.)
18. Make the buttonholes. Check carefully the size needed.
19. Sew the side seams and shoulder seams of garment together. Press.
20. Apply canvas to undercollar. Baste undercollar to jacket.
21. Try on jacket. (Shoulder pads should be pinned in position.)
 - A. Mark the breakline on undercollar.
 - B. Mark the breakline on lapels.
22. Tape the undercollar and lapels with twill tape. Tape inside the breakline.
23. Pad stitch the undercollar and lapels.
24. Put on the upper collar and front facings.
 - A. Stitch front facings and upper collar together. Press.
 - B. Stitch front facings and upper collar to garment.
 - C. Press seam open.
 - D. Grade and clip seam allowance. Trim the coat or jacket seam allowance to $\frac{1}{4}$ " and the facing seam allowance slightly shorter. Reverse for lapels.
25. Fell the edge seam allowance to the interfacing, rolling slightly to hold seam in place permanently. Press.
26. Finishing backs of bound buttonholes:
Mark carefully the location of the buttonholes on the front facing.
Back the buttonholes.
27. Attach the front facings and neck facing or edge of collar to garment, allowing hem to remain free for about 2 inches from bottom; allow front facing to remain free over the shoulders for about 2" if using shoulder pads.

28. Put in sleeves.
 - A. Stitch together the seams in the sleeves. Press.
 - B. Put basting stitch around cap of sleeve.
 - C. Baste the sleeves into the armholes.
 - D. Try on garment - check the sleeve for grain, fit, length, and armseye line.
 - E. Remove the sleeve.
 - F. Interface and hem the sleeve.
 - G. Shrink out fullness around cap of sleeve.
 - H. Stitch the sleeve into the armseye. (Grade seam allowance slightly, if needed.) Press.
29. Fasten in shoulder pads. Finish attaching front facing at shoulder line.
30. Hem the bottom of coat.
31. Pull out the bastings.
32. Give garment final touch-up pressing.
33. Cut-out, construct, and put in the lining. Make all alterations on lining when cutting that were made in garment. Press.
34. Mark position of buttons and sew on.

Note: This procedure is for a basic tailored suit. Some adjustments need to be made in the sequence of steps for suit jackets or coats with shawl collar and for garments with many special details. It is recommended that you study carefully the pattern guide instructions and make each decision carefully.

Prepared by: Dorothy L. Barrier
Extension Clothing Specialist
N. C. Agricultural Extension Service
February, 1967

FABRIC PREPARATION FOR SEWING

(in process of being printed)

This is almost off the press. Should have been ready in Feb. 1968.

TECHNIQUES FOR TAILORING

UNDERLINING A TAILORED GARMENT

Underlining is a second layer of fabric, cut by the garment pattern pieces and staystitched to the wrong side of the corresponding outer sections before any seams are joined. The two layers are then handled as one. As a general guide, most suit jackets and coats look more professional when underlined. Underlining is especially recommended for lightweight wool material, loosely woven material and light colored materials. For additional information on selecting fabrics for underlinings and apply the underlining, order pamphlet Lining A Skirt or Dress - HE 72.

STAYSTITCHING

Staystitch all major garment pieces before construction begins. If garment is underlined, staystitching is done when the two layers of fabric are sewn together.

Stay-stitch $1/8''$ outside seamline (on the seam allowance). Stay-stitch with matching thread. Stay-stitching is done on all curved areas that may stretch during construction such as necklines, side seams, shoulder seams, armholes, and side seams of skirt.

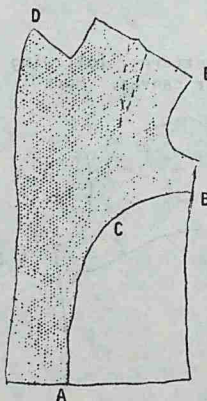
Use directional stitching always to prevent stretching of fabric and to prevent one layer of fabric from riding. The direction in which a seam is to be sewed is marked with small arrows on the pattern on the seamlines.

CUTTING OUT THE INTERFACINGS

Jacket or Coat Front Interfacings:

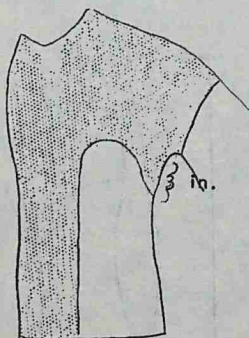
A high quality hair canvas should be selected for use in the front and collar of coats and jackets. The percentage of wool indicates the quality - the higher the percentage of wool, the better the quality of hair canvas. Since a high percentage of wool in hair canvas makes the canvas fairly dark in color, cannot be used successfully under light colored fabrics; an interfacing lighter in color and lower in wool content must be chosen.

Procedure for cutting hair canvas for jacket or coat front with set-in sleeves:

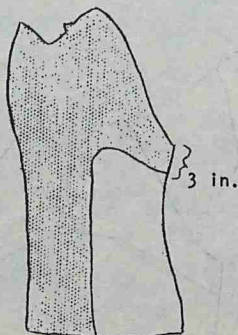


1. Lay jacket front pattern on hair canvas
2. Locate point A on the canvas by measuring 1 in. wider than the Facing of the jacket or coat.
3. Locate point B on the canvas by measuring down 3 in. below the armhole.
4. Locate point C on the canvas by measuring $\frac{1}{2}$ to $\frac{3}{4}$ in. below the point of bust. Draw free hand on pattern a curved line from A to C to B. Transfer this line to canvas using tracing paper.
5. Cut out hair canvas starting at point A, going to point D and E and stopping at point B.
6. Lift up pattern and from point A, curving to point C, and finishing at point B.
7. Mark center front, buttonhole locations, and any darts or other important details.

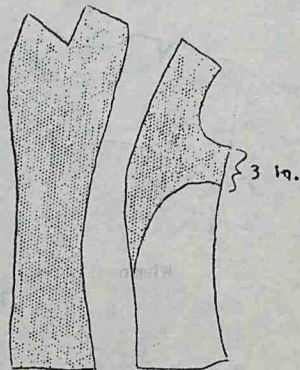
Instructions for cutting hair canvas for jacket or coat front with kimona or raglan sleeves or with princess lines: Follow the same general procedure for set in sleeves making the adaptations shown in the illustrations below.



Kimona sleeve



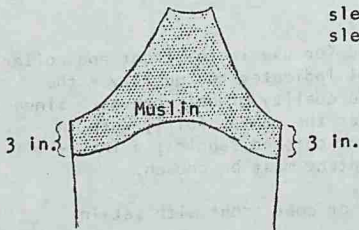
Raglan sleeve



Princess lines

Sleeve Interfacing:

Preshrunk muslin is used to interface the sleeve of raglan sleeves. This is the only type sleeve in which interfacing is used.

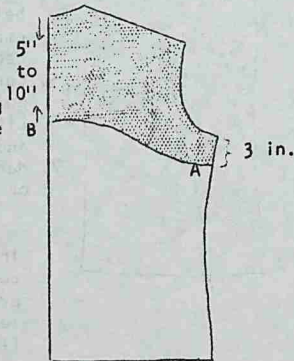


Collar Interfacing:

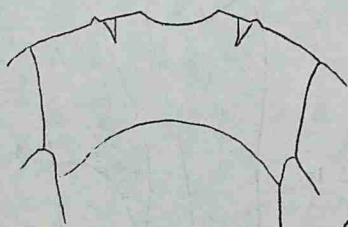
Cut interfacing for collar by using the undercollar patterns, following the same grainline as marked on the pattern. Cut from hair canvas. Mark seamlines with tracing paper.

Muslin Stay Interfacing In Back:

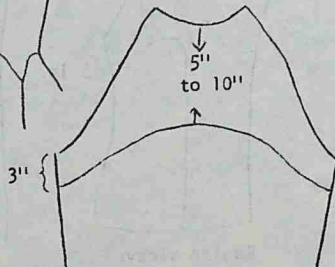
To keep the back of the garment from stretching out of shape and to help it last longer, a stay made from preshrunk muslin is used across the back. To cut stay, place jacket or coat back pattern on muslin. Locate point A 3 in. below armseye. Locate point B 5 to 10 in. below neckline. Draw on line on pattern curving gracefully from point A to B. Mark this on muslin using tracing paper. Cut out stay.



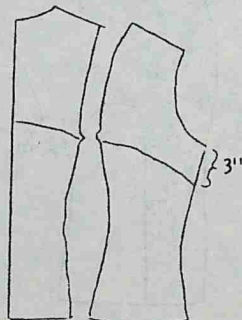
Illustrations of the muslin stay for other style garments are below:



Kimona sleeve



Raglan sleeve



Princess lines

PREPARING THE INTERFACING

Making The Darts:

Darts may be constructed in one of two ways. Method I is highly recommended for the hair canvas. Method II may be used for light weight fabrics such as muslin.

Method I - Stitch on the garment portion (not inside the dart) just outside the dart stitching line to prevent stretching. (Fig. I)
Cut out darts on the marked dart lines, removing the dart portion of the fabric. (Fig. I)

Place a piece of rayon seam tape behind the dart and bring the two cut edges together so that the edges meet at the center of the tape. Pin. (Fig. II)

Stitch along the edges. Then zig-zag by machine across the dart. (Fig. III)

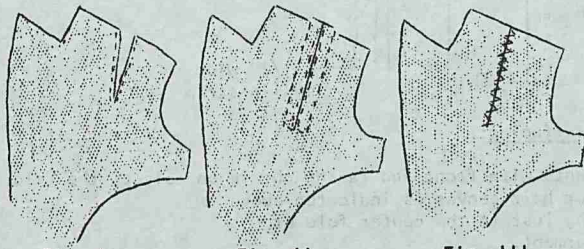
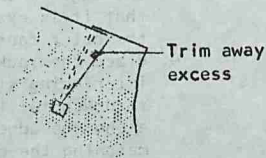


Fig. I

Fig. II

Fig. III

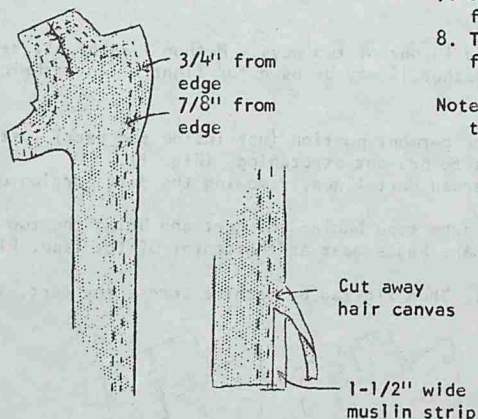
Method II - Slash through the center of the dart down to the point. Overlap, matching stitching lines of dart. Make double row of stitching, close together, reinforcing the point of the dart with a piece of rayon tape or a square of muslin. Cut away excess material on each side of stitching.



Stripping The Interfacing:

Stripping is done on the hair canvas interfacing at any place where it goes into a seamline. The hair canvas is never sewed into seamline. To cut and apply stripping:

1. Lay hair canvas interfacings on muslin making sure that the center front grainline of the hair canvas is on the lengthwise grain of the muslin. Pin so that muslin lays flat at center front around neckline, across shoulder, around armhole, and down side.
2. Cut out the outline around the places mentioned above.
3. Remove hair canvas from muslin.
4. Measure 1- $\frac{1}{2}$ in. wide.
5. Optional: Using the pattern, mark with tracing paper the seamlines on the cut out muslin strip.
6. Match outer edge of hair canvas and machine stitch $\frac{3}{4}$ in. for cut edge. This stitching line must be accurate and straight.



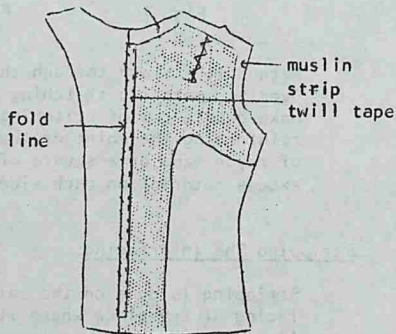
7. Stitch a second line $\frac{7}{8}$ in. from the cut edge.
8. Trim away canvas close to the first stitching line.

Note: The collar is stripped in this same manner, also.

Taping The Interfacing:

For garments with front and facing cut in one piece, the fold line is taped.

1. Cut our hair canvas as indicated above cutting just to the center fold of the garment.
2. Prepare hair canvas by making darts and stripping all seamlines.
3. Tailor-baste the front facing to the wrong side of the wool bodice. Check the edge of the hair canvas to see that it is exactly at the fold of the outer fabric.
4. Place the jacket on a table with interfacing side up. Using $\frac{3}{8}$ in. shrunken twill tape, pin the tape along the edge of the interfacing, matching the edge of the tape to the edge of the interfacing and stopping short of the seamline at the neckline and at the hemline.



5. Using a thread to match the wool, fasten by hand the inside edge of the tape to interfacing with a running stitch. Sew the outside tape edge with loose overcast stitches, occasionally catching the wool material if the stitches do now show on the right side of the garment.

Applying The Interfacing:

1. Working carefully, put the interfacing pieces to the jacket front pieces. Shape over hand carefully so that two pieces fit exactly.
2. Pin interfacing into place. Recheck to make certain two pieces fit and curve correctly.

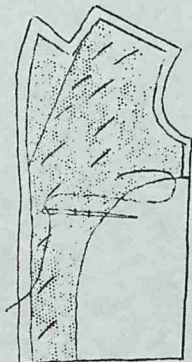


Fig. 1

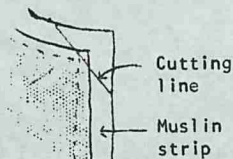
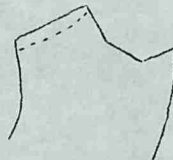


Fig. 11

3. Tailor baste interfacing into place. Tailor-baste so that the interfacing will be held securely. Stop all bastings inside the seamlines. Do not tailor-baste in the lapel areas.
Optional: Machine baste the interfacing into place just outside the seamline rather than tailor basting. Do not machine baste around the lapel areas. (Fig. 1)
4. To prevent bulk, cut interfacing out at corners. (Fig. 11)

STITCHING SHOULDER SEAMS

In tailoring, the shoulder seam is usually curved at the neckline. This helps the shoulder curve up into the neck. This curve will be less than 1/4 in.

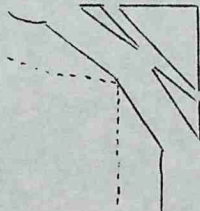


TAPING THE SHOULDER SEAM

Tape shoulder seams only if the material is loosely woven or stretchy. Stitch shrunken seam tape in the seam, applying it to the seam line of the bodice back.

TRIMMING POINTS

Trim points of collars, lapels, etc. before turning to remove excess material.



PREPARING UNDERCOLLAR AND LAPELS

Marking and Taping Breaklines:

1. Baste the undercollar onto garment.
2. Try on jacket or coat. Determine the breakline of collar and lapels. (Breakline - the place at which the collar and lapel rolls.) Mark the breakline. (Fig. I)
3. Remove the undercollar.
4. On collar and lapels, pin a piece of pre-shrunk $\frac{1}{4}$ " cotton twill tape just on the inside. (toward bodice of jacket) of breakline, stopping short of the seam lines. Hold the tape slightly taut to help the lapel and collar roll. (Fig. II)
5. Fell the tape in place catching the wool fabric occasionally.

(Note: Check carefully to see that the breakline markings on the collar matches to the breakline in the lapels. Check to see that the fall of the collar is deeper than the stand.) (Fig. III)

(Note: Check at this time to make certain both lapels are same size.)

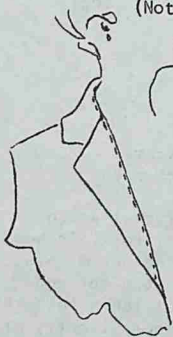


Fig. I

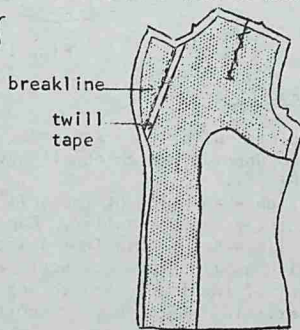


Fig. II

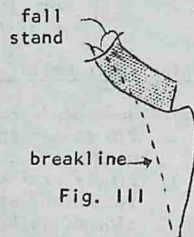
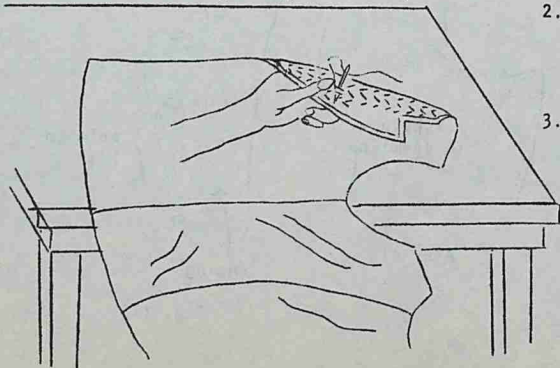


Fig. III

Pad Stitching The Lapels:

Pad stitching is used to fasten the canvas into the garment and to shape and roll the lapels and collar on the garment.

1. To hold garment correctly, place canvas side of garment on table with front edge of garment away from table edge.

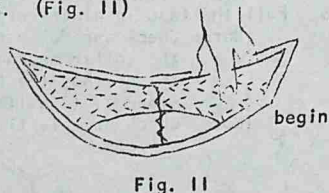
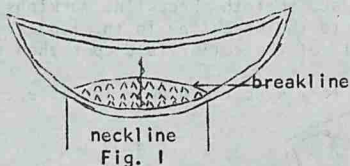


2. Fold lapel edge so that the lapel section is held in the hand with thumb uppermost so as to be free for easing canvas.
3. Starting at the roll line, working parallel to the breakline, begin pad stitching rolling the lapel over your hand as you work. Stitch it back and forth as you fill in the entire lapel, sliding the hand from bottom to top and back again as work progresses.

and easing in the canvas with the thumb onto the garment to shape lapel. Stitches are taken through the interfacing catching a few threads of the wool fabric and are approximately $\frac{1}{2}$ " long. Use matching thread. Stitches should stop short of all seamlines; pull taut but not tight.

Padding the Undercollar:

The undercollar is padded using the same stitch and hand movements in step 3 under Pad Stitching The Lapels. The stand is pad stitched in rows running vertical to the breakline $\frac{1}{4}$ " apart. Begin at the center back and work toward the outside on both halves. (Fig. I) To pad stitch the fall, work parallel to the breakline using stitches $\frac{1}{2}$ " apart. Pad stitch only to the marked seam allowance. Ease in a slight amount of fullness as you did on the lapels. (Fig. II)



Attaching Upper Collar and Front Facings:

1. Join upper collar to facings. Clip, trim and press seams.
2. Pin collar and facings to garment, matching all notches and markings accurately. (Fig. I)
3. Sew, starting from the right-hand side of the suit jacket at the bottom and stopping at center back of collar. Repeat for left-hand side of jacket or coat. (This keeps ease from shifting out of place.)
4. At lapel area, stitch with a slight bow to insure a straight edge when turned. At the point of the lapel, stitch one stitch across the end to make a sharp point. The stitch may be shortened slightly at the point. (Fig. II)
5. Grade the seamlines reversing at point of lapel break. This allows the widest seam allowance to be next to the outside fabric when turned. This cushions the seamline and helps prevent a ridge from developing. The narrowest seam allowance should be $\frac{1}{8}$ in. wide; the widest $\frac{1}{4}$ in. wide (may be a little wider on materials that ravel easily.) (Fig. III)

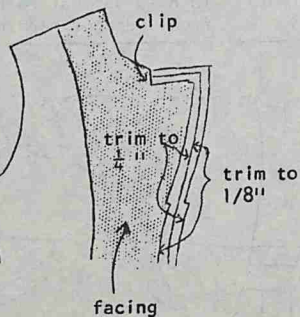
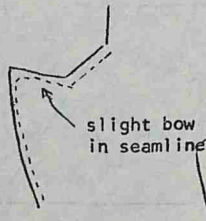
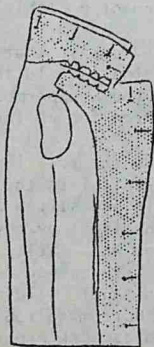


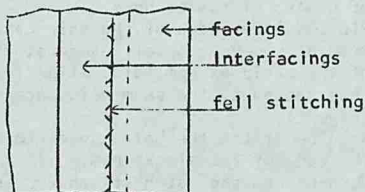
Fig. I

Fig. II

Fig. III

Felling The Front Edge Seam Allowance:

Felling the trimmed seam allowance to the interfacing prevents the seam from rolling out and showing. This is done down the front of the jacket or coat starting just below the point of the breakline at bottom of lapels. Use a running catch stitch rolling the seam slightly under and pulling the stitches taut enough to hold seam in place.



CONSTRUCTING AND SETTING IN SLEEVES

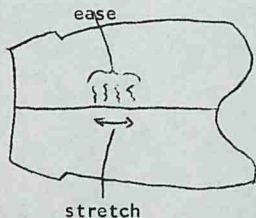


Fig. 1

1. Do all markings on the sleeves carefully.
2. In a two piece sleeve, sew up the under arm seam. Ease is more acceptable in tailored sleeves than darts. If darts are shown on the pattern, try easing in the fullness and then using a steam iron to shrink out fullness. (Fig. 1) If using a one piece sleeve, do step (3) before sewing the underarm seam.
3. Run two rows of medium-length machine stitches with the tension loosened slightly between the notches on the sleeve. Place one row on the seamline, and the other row 1/8 in. outside of the stitching line toward the raw edge.
4. Pin the sleeve into the jacket or coat matching all markings. Draw up the gathering threads so that the sleeve fits perfectly into the armseye. Distribute the fullness evenly.
5. Place the sleeve over a small tailor's ham, a pressing mitt, the end of a sleeve board or a tissue roll. Shrink in the fullness. Avoid wrinkles. Shrink on the seam allowance - avoid pressing down into the sleeve.
6. After the cap is shaped, allow it to thoroughly dry over a soft pad or on the pressing equipment.
7. Pin sleeves into coat or jacket matching all notches.
8. Baste stitch sleeve into position. Stitch with sleeve side up.
9. Fit the sleeve to make certain it hangs correctly.
10. Stitch the seam, holding the sleeve topmost. Control the distribution of ease and stitch straight with a fairly small stitch.
11. Push the seam allowance into the sleeve. Grade the edges, leaving the sleeve seam longer at the seam edges to $\frac{1}{4}$ to $\frac{3}{8}$ in. The underarm seams will turn upward - trim the seams to $\frac{3}{8}$ to $\frac{1}{2}$ in. Place sleeve over pressing equipment and using a pressing cloth, steam lightly.

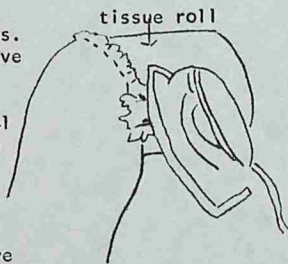


Fig. 11

HEMMING OF SLEEVES

(Note: If a muslin garment has been fitted, sleeves may be hemmed before setting into jacket or coat. Otherwise, set-in the sleeves and then determine the correct length.)

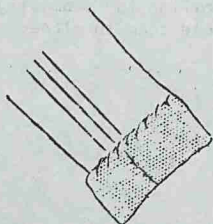


Fig. 1

1. Cut a bias reinforcement of hair canvas at least $\frac{1}{2}$ to 1 in. wider than the hem width and the length of sleeve circumferences.
2. Pin the lower edge of the hair canvas along hem fold of sleeve. Loosely overcast the bottom edge of the strip at hem fold. Slip stitch ends of interfacing to the seam allowance of sleeve. (Fig. 1)
3. Machine stitch the hair canvas to the sleeve at the edge of the sleeve hem.
4. Turn up hem and catch-stitch raw edge of interfacing to sleeve.
5. Press hem edge on sleeve board.

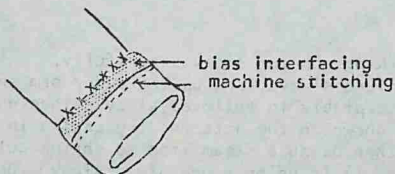


Fig. 11

MAINTAINING ROLL AT SLEEVE CAP

To maintain roll at sleeve cap, insert a bias strip of self fabric (if lightweight) or muslin. Cut bias strip about 6 in. long and $1\frac{1}{2}$ in. wide. The bias strip is placed on top of the seam allowance between the seam allowance and sleeve. Match edges of bias strip to sleeve seam edge across the cap of sleeve. Stitch by hand as close as possible to sleeve line stitching.

SHOULDER SHAPERS OR PADS

All people do not need shoulder shapers. Some people need only one due to uneven slope of the shoulders. The shoulder pads may be the same or different sizes and shapes depending upon the shoulders of the person.

1. To cut out shoulder shapers, pin in darts on shoulder of the pattern front and/or back. Pin front and back pieces of pattern together matching seamlines. Lay pattern piece on muslin (fold fabric so four pieces can be cut at one time). Cut from notch to notch around armseye of the pattern. At shoulder seam measure $2\frac{1}{2}$ " from armseye and draw a slightly curved line from this point to each of the notches. Transfer this line to muslin using tracing paper.
Cut out.
2. Using two pieces of muslin, place quilting cotton between them. Put shoulder shaper into jacket or coat and determine the size and shape needed for you. Remove from garment and trim and cut as needed. Fit each shoulder shaper in the shoulder it will be used on.
3. To permanently shape, place bottom layer of the muslin for the shoulder pad over your hand, holding it in a curve similar to that of your shoulder. Place cotton layers one at a time, on muslin and finish by placing the top layer of muslin in place.
4. Holding shoulder pad in curved position, hand-stitch together with a long running stitch. This gives a permanently shaped shoulder shaper that must be used on the shoulder for which it was curved to go over.
5. Put on jacket and adjust shoulder shapers to the correct position. It usually extends $\frac{1}{2}$ " beyond the seamline into the sleeve. This varies with fashion trends.
6. Pin the shaper securely in place, pinning from the right side of the garment.
7. Attach by hand the shoulder pad at each end on the shoulder seam. Attach it loosely to the armseye seam.

HEMMING BOTTOM OF JACKET OR COAT

For jacket hems:

1. Turn up hem on line indicated on pattern. Try on jacket to see if hem length is becoming and even. Adjust, if necessary.
2. Steam press the hem fold only, avoiding any pins.
3. Measure and mark hem width and trim evenly. Jacket hem width is usually $1\frac{1}{4}$ " to $1\frac{1}{2}$ " deep. Trim to $\frac{1}{4}$ " the seam allowances that are on the hem portion. (Fig. 1)
4. Cut a bias strip of muslin $\frac{3}{4}$ " wider than the finished hem width. Put muslin strip along hemline fold and attach in same way as steps 2 and 3 Hemming of Sleeves.
5. For a professional finish at corners at lower front edge: (Fig. 11)
 - mark the hemline of the facing so that it is slightly shorter ($\frac{1}{8}$ ") than the jacket hem.
 - lay facing open. Allow $\frac{3}{8}$ to $\frac{1}{2}$ " seam allowance along the lower lower foldlines of the hem and facing.
 - allow 1 to $1\frac{1}{2}$ " of the hem to extend under the facing
 - clip the seam out, being careful to stop short of the fold line. Hand tack at point of clip so machine stitches of seam will not come out.

6. Turn up hem and catch-stitch edge of muslin to the jacket.
7. Fell the raw edge of the front facing to the hem using matching thread. On material that ravel easily, turn under slightly. (Fig. III)

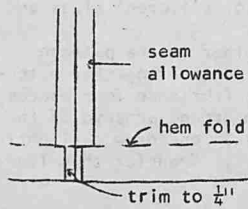


Fig. I

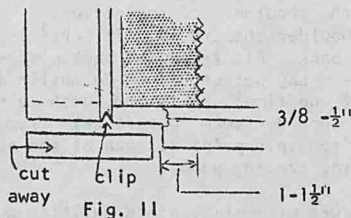


Fig. II

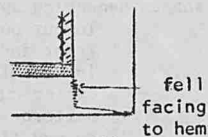


Fig. III

For coat hems:

- Coats are hemmed similar to suit jackets with the following exceptions:
1. Coat hem depth is usually 2" to $2\frac{1}{2}$ " wide.
 2. Coat hem edge of nonfraying material is pinked. Coat hem edge of fraying material is edged with seam tape. Machine seam tape to edge of coat hem, easing it on as you stitch.
 3. When fastening the edge of the front facing to the hem, do not clip the seam out as done in step 6 for jacket hems. To reduce bulk, cut off the excess on just the facing. (Fig. I) Later, if the garment needs to be lengthened, then just the facing has to be pieced.
 4. Fell the raw edge of the front facing to the hem if material does not ravel easily. If fabric ravel easily, turn under the raw edge of the facing and hem edge between A and B as shown in Fig. II. Clip the facing at B. Slip-stitch the two edges together, free from the coat. Use a French tack to hold facing in position. The lower edge of the facing and hem is left open.
 5. Occasionally, lead weights may be used at the underarm and back seams to hold the garment in position. They are usually enclosed in a square of lining material and attached to the hem before it is placed into position.

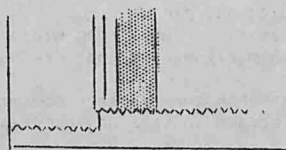


Fig. I

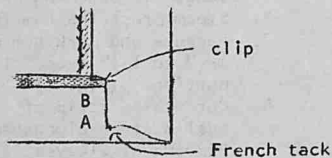


Fig. II

QUESTIONS AND ANSWERS ON INTERFACINGS AND LININGS



By
Mary Em. Lee
Extension Clothing Specialist

Home sewers today have many questions concerning the application and selection of the correct interfacings and lining for their garments. It is hoped that these prepared questions and answers will help solve some of your problems concerning interfacings and linings.

INTERFACINGS

QUESTION: What is the main purpose of interfacing?

ANSWER: Interfacing plays a big part in helping you acquire that desired professional look. It helps you:

- ... prevent sagging
- ... add firmness where and when needed
- ... give garment crease resistant qualities
- ... increases life of garment
- ... reinforce seams
- ... give better shape to certain parts of garment

QUESTION: Where are the usual places on a garment where interfacing is needed?

ANSWER: Interfacing is usually needed between a part of the garment and its facing - such as yokes, collars, cuffs, closings, pocket flaps, inside skirt waistbands, inside peplums and suit fronts.

QUESTION: What factors will determine the weight of interfacing to select?

ANSWER: Material selected for interfacing should be pliable and never heavier than the fabric it supports. (For list of suggested fabrics refer to chart that lists fabrics and types of suitable interfacings. You will note that interfacing comes in weights from nets and organdy to a heavy canvas type of material.)

The interfacing you select should be resilient and crease resistant.

QUESTION: What determines the fiber content of your interfacing?

ANSWER: This factor is solely determined by the fiber content of your garment. Cotton is the basic fiber for most interfacings sold on the market. As a rule, cotton garments are interfaced with cotton interfacing - synthetic garments with synthetic interfacing - wool garments with a blend of cotton, wool, goat hair, rayon. Remember, interfacing and outside fabric should react the same when washed, dry cleaned, or when heat is applied.

QUESTION: Can you ever use self fabric for interfacing?

ANSWER: In many cases, self interfacing can be used most successfully. This is true in solid colored fabric similar to broadcloth, and lawn. Some designed fabric may not lend itself well if the design will show through. Remember, however, your self fabric may prove more expensive than regular interfacing if you must buy extra fabric.

QUESTION: Why is it better to use a woven fabric for interfacings?

ANSWER: Woven fabric can be easier pressed and shaped where patterns call for this molding - such as collars, suit fronts and similar places. Use a non-woven fabric where shape can be achieved by cutting and stitching.

QUESTION: What colors should be used for interfacing?

ANSWER: Interfacing should match or blend with the outer fabric. Light colored garments require light colored or white interfacing, and dark colored garments dark interfacing.

QUESTION: Should all interfacings be shrunk by the home sewer?

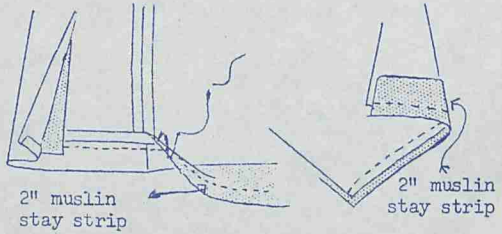
ANSWER: It is safer to shrink all interfacings before they are cut out. This is especially true when the interfacing is applied to washable garments. Better interfacings are pre-shrunk and permanently sized by the manufacturer.

QUESTION: What grainline should the interfacing follow?

ANSWER: As a general rule, interfacings are cut on the same grainline as the part of the garment it interfaces. In regard to collars, the guide sheet usually directs you to cut the undercollar and the interfacing on the bias. These directions may vary with pattern or type of garment. Follow guide sheet when cutting.

QUESTION: Do you ever use a bias interfacing on straight of fabric section?

ANSWER: Not as a usual practice, but you may find exceptions to the rule. One exception is the recommended practice of using the 2-inch bias stay strip of unbleached muslin at



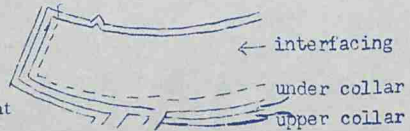
tailored jacket hems and jacket sleeve hems. Chances are your pattern will not give you directions for applying this bias strip.

QUESTION: Do you recommend piecing the interfacing when you may not have enough fabric?

ANSWER: No, it is best not to piece interfacing since the seam may show through to the right side. Never skimp when cutting out the interfacing. Cut it exactly as the piece of garment it is to interface.

QUESTION: When trimming away seams where interfacing, facing and garment seams are involved is there a correct way to grade, stagger or graduate this heavy seam?

ANSWER: Yes, as a usual thing the interfacing is trimmed close to the stitching line. The seam that is nearest the outside of the garment is left the longer of the two other seams. The facing is cut off about



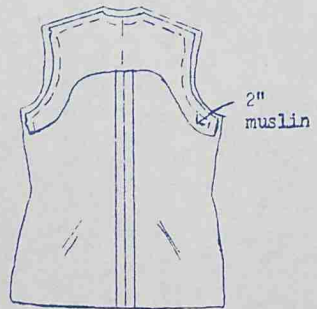
1/8 inch shorter than the outside garment seam. Where the lapel turns back, and the facing seam is toward outside of the garment, the facing seam is left the longer. The actual width of this trimmed seam will vary according to the raveling qualities of the garment. Naturally you would leave a seam longer if the fabric ravel.

QUESTION: Do you use interfacing in all garments?

ANSWER: Some patterns and fabric require interfacing while it is optional with others. Some fabrics and patterns do not recommend it all all. You must ask yourself if your garment will be improved by the use of the interfacing.

QUESTION: Do you ever apply interfacing if the pattern does not call for it?

ANSWER: Yes, there may be times when you feel that interfacing will give a more professional look to your garment. In this case use the garment pattern to cut the interfacing - cutting on the same grainline. In tailoring a suit, it is very necessary to stay the back of the jacket with an interfacing as shown in diagram. This interfacing is usually preshrunk, unbleached muslin. Chances are your pattern will not have a guide for cutting this interfacing. In cutting use the pattern for the back of the coat, extending the interfacing 2 inches under the armeye. Shape across back similar to drawing.



QUESTION: Are there any set rules in applying interfacings to garment?

ANSWER: Applying interfacings to the garments vary with style of pattern. The guide sheet found in pattern is your best source for this information.

LINING A DRESS AND SKIRT

In some ways linings may be considered a type of interfacing. Often it is spoken of as double fabric construction.

QUESTION: How does a lining benefit a garment?

ANSWER: A lining gives a garment needed support and body. This support prevents excess stretching and garment wrinkling.

QUESTION: What type of fabric is suitable for linings?

ANSWER: This is determined by the style of garment, individual preference and type of garment fabric. Remember this lining fabric should be pre-shrunk, firm and not ravel easily.

| <u>Garment</u> | <u>Lining</u> |
|---|--|
| 1. Tailored wool coats (suit or long) | Flat crepe, rayon, twill, lightweight taffeta |
| 2. Wool skirts | Same as linings for coats and suit coats Regular rayon sheath lining may be used, provided it is heavy enough for skirt fabric. |
| 3. Dresses: (Here again the weight of fabric will determine the lining.) | |
| Lightweight wool | Rayon sheath lining, lightweight taffeta, china silk, flat crepe |
| Silk shantung or other similar fabric | Silk organza, china silk, net, lawn, marquisette |
| Suiting (heavy cotton or rayon) | Batiste, cotton lining material, lightweight broadcloth, percale |

QUESTION: Are there any particular types of garments that require complete linings?

ANSWER: A soft rich luxurious fabric definitely needs a lining to do the fabric justice. By lining some dresses you can add many dollars to the total value of the outfit. A good example of this is found in a completely lined silk shantung dress. These dresses are lovely when lined with silk organza. Here again the question will best be answered when you consider your individual preference, style and fabric to be used.

QUESTION: Where do you get your pattern for cutting your lining?

ANSWER: Jacket linings are included in the pattern but this is not true with skirts. Use the skirt pattern for skirt lining.

QUESTION: On what grain line should lining be cut?

ANSWER: Linings are cut on the same grainline as the garment.

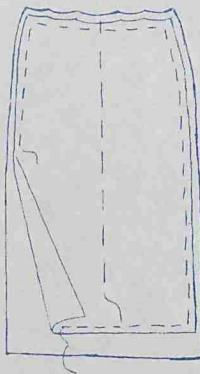
QUESTION: Should you line both back and front of a skirt?

ANSWER: Here again this may vary with skirt style - but as a general rule, for best results both front and back are lined. When the front is lined the skirt front wrinkles less.

QUESTION: What are the methods of lining a skirt?

ANSWER: There are several methods used in lining a skirt. The two most common are:

1. The double fabric construction method where both fabrics are treated as one.
2. Making lining separate except at the top of the skirt band. This is only place where lining and skirt are joined. This method is preferred for gathered skirts. The length of either method may vary. See diagram.

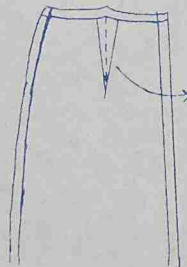


QUESTION: If the lining and garment fabric are treated as one, is it necessary to mark both garment and lining?

ANSWER: No, mark only the lining. Then stay stitch two pieces together at seam line. Follow lining markings for pleats and darts.

QUESTION: Is there a recommended way to make a dart in the double fabric construction method?

ANSWER: In order to make a good dart when sewing the two pieces of fabric together do as follows: With the two fabrics stay stitched together, baste stitch through center of the dart. This holds the two pieces of fabric together and the dart can easily be stitched. See diagram. If the dart is rather wide it is recommended that you split the stitched dart and press open - trimming the dart seam to 1/2 inch.



QUESTION: How do you hem a dress when the double fabric construction or completely lined method is used?

ANSWER: Usually the lining is cut off just above marked hemline and the skirt is hemmed separately.

QUESTION: If skirt back lining is slightly narrower than the garment, will it serve a better purpose?

ANSWER: This may prevent sagging in stretchy fabrics. If you wish to make it more narrow, use a 3/4 inch side seam with lining and a 5/8 inch seam with skirt. The strain will be more on the lining than the skirt.

Today's seamstress will find that interfacing and lining will help give that desired professional touch to her home sewing.

SPECIALLY MADE FABRIC-- for interfacing

| Interfacing | Fiber | Type of Garment | Where Used | Weights | Widths | Color |
|--|--|--|--|---|--|---------------------------------|
| <u>Canvas</u> (preshrunk) | All wool | Coats | Collars and cuffs - on coats and suits | | | Gray Beige Black |
| | Wigan | Coats, dresses, suits | sleeve hems and jacket hems | Several weights | Varies | |
| <u>Formite</u> (preshrunk) | | Lighter weights for medium weight fabrics - heavier weights for heavy fabric | Collars, cuffs, necklines | Soft, heavier | Lighter weight 25" wide - Heavier stiff quality 39" wide | Black White Gray |
| <u>Avon</u> (preshrunk) | Cotton and rayon | | | | | |
| <u>Hair Canvas</u> (preshrunk) | Most popular quality 81% wool | Wool suits and coats | Collars, cuffs, lapel, around lower section of tailored suit | Lighter weights for soft and light weight tailored garments. Heavier for heavier coats. | Popular widths 25" to 27" | Mostly in a gray beige |
| <u>Hymo & Armo</u> (preshrunk) | 19% goat hair. Can be obtained with cotton and rayon added. | | coats, lapels. | | | |
| <u>Percaline</u> | | | | | | |
| <u>Sanperk</u> (shrink be- fore using) | Cotton | Cotton of medium weight | Collars, cuffs, lapels, pockets bodice fronts | Lightweight | 36" to 39" | Many colors |
| <u>Siri</u> (preshrunk) | Cotton (may have rayon added) | Linen, medium to heavy weight rayon and cottons, light weight wools. | Collars, cuffs, lapels, pockets | Firm Soft | 42" | Black White |
| <u>Veri</u> (preshrunk) | | | | | | |

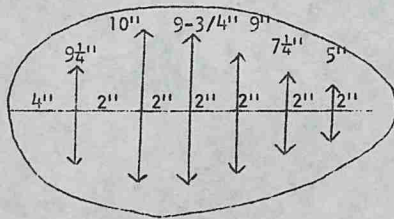
Shrink all interfacing fabric if not marked "preshrunk". Cut on grain as part of garment to be faced. Use woven fabric for best results.

REGULAR FABRIC - that can be used as interfacing

| Interfacing | Fiber | Type of Garment | Where Used | Weights | Width | Color |
|--|----------------------------------|---|---|--|--------------------|--|
| <u>Self Fabric</u> | Same as garment | Cotton and other lightweight fabrics | Collars, cuffs, down front of blouses, armeyes or pockets, collarless necklines | Same as garment | Same as garment | Same as garment |
| <u>Lightweight cottons</u> Batiste, percale, powder-puff muslin, lawn, organdy (non-curl) | Cotton | Lightweight garments - may be cotton or rayon | Same as self fabric | Lightweight garments - cotton, silk, rayon | Varies | Mostly white but can be bought in colors |
| <u>Mediumweight cottons</u> Muslin or Domestic (Shrink before using) broadcloth, poplin, nurses linen, disciplined cotton | Cotton | Mediumweight garments - may be cotton or rayon | Same as self material | Medium-weight | Usually 36" to 42" | Variety of colors |
| <u>Lightweight Silks or Rayons</u> - china silk, silk organza, rayon pongee | Silk | Lace, eyelet, embroideries, voiles, etc. | Neckline, front of bodice, sometimes in yokes or down front of bodice. | Light-weight | Varies | Variety |
| <u>Taffeta</u> | Rayon | Non-washable garments - blouses, skirts, dresses - especially good for jerseys and laces. | Same as self material. Also lining skirts | Soft (for silk and rayon) Stiff (wool) | Usually about 42" | Variety |
| <u>Net or Marquessette</u> | Cotton Rayon Silk Nylon | Lace, eyelet - may be used in voiles and other soft cottons | Necklines, yokes backing for draped effects | Soft and firm | Varies | Variety |

Shrink all interfacing fabric if not market "preshrunk". Cut on exact grain as part of garment to be faced. Use woven fabric for best results.

DIRECTIONS FOR MAKING A PRESSING HAM



Total length is 16 inches

Directions for Making a Ham:

1. Cut two pieces of firm sturdy cotton fabric (such as drilling) as shown in the figure above, depending on the size of ham desired.
2. Stitch the pieces together around the edge, leaving about a 4 inch opening at the top. (You may sandwich wool oieces in-between these two pieces of drilling or you may add the extra wool piece as described in step 5.)
3. Turn right side out. It is fitted in order to produce a hard, almost unyielding surface.
4. Stuff firmly with wool scraps cut into small pieces, raveled wool sweaters or washed wool. Dry sawdust may be used. As you stuff, pack the filler tightly and shape. It should not be rounded like a pillow but rather the two sides should be kept flat and large and should be flattened. The ham should be stuffed so that it feels hard. If the ham becomes limp from use, open it and put in more filling. (Finished ham is about 4 inches high.)
5. Cover one side of the ham with wool fabric since wool should always be pressed on wool.

THE DECORATIVE STITCH---HAND-PICKING

By: Ruby Taylor Miller
Extension Clothing Specialist

The decorative stitch hand-picking is one of the easiest and most attractive finishing details that a home seamstress can use. The finest couturier garments have this distinguished feature.

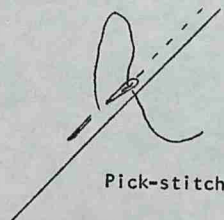
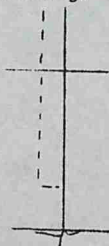
Just what is hand-picking? It is a decorative top-stitching done by hand in the application of zippers and as a finishing touch around lapels, collars, and pockets. Not only does this decorative stitch give a professional look, it also makes a less conspicuous zipper closing.

It is especially appropriate for:

1. Pile fabrics such as velvet, velveteen, and fleece where top-stitching would detract from the appearance of the garment.
2. Lace or sheer fabric where a "lighter" look is desired and which would enhance the beauty of the garment.
3. Stretchy fabrics as knits which need some "give".
4. Other hard-to-sew-with fabrics or on design features where top-stitching the zipper would be difficult.

Steps in hand-picking a zipper:

1. Use buttonhole twist for heavy fabrics, embroidery thread, or a double thickness of other machine thread.
2. Hand baste or pin zipper in place.
3. The back section of the garment may be applied by machine stitching or by hand.
4. Using a fine needle and matching thread, start at the bottom of the zipper and bring needle through from underside to the right side of fabric at the seam line.
5. Take a back stitch about 1/16 inch behind the point where the needle and thread previously came through.
6. Carry needle to the under side about 1/8 inch. For heavier material a space of 1/4 inch may be better.
7. Use this back-stitch the entire length of the zipper, following the row of basting.



This has been approved for printing - will have photographs.

DECORATIVE DETAILS-A FINISHING TOUCH

Ruby Taylor Miller
Extension Clothing Specialist

Beautiful and distinctive looking suits and dresses can be achieved in many ways. Many times the fabric is lovely enough in design or color so that nothing else is needed. Other times some trimming--commercially made or hand-made--will give the interest to provide that professional touch.

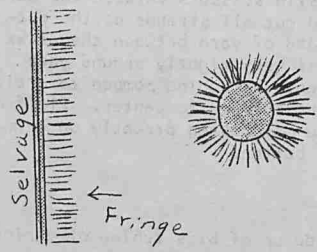
It is important, however, to know how much trimming to use. One secret is to use it sparingly--just enough to add interest and individuality. Too often low-priced, ready-made garments are over-decorated to cover up poor workmanship. A good rule to follow is that simplicity is the key to good design.

The following are a few suggestions which could be used to give a coat, suit, or dress a quality, custom-tailored look.

Decorative Buttons and Buttonholes

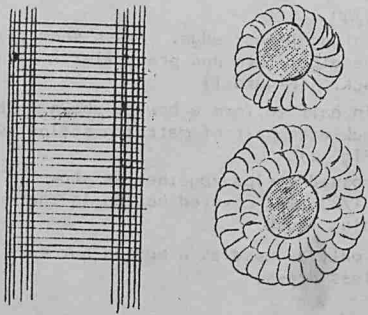
Buttons and buttonholes are a simple but distinctive way to add quality to a suit. These only take a few minutes to make and are well worth the time.

Fringe on a Wool-Covered Button



Cover a button as you usually would with a matching or contrasting fabric. Next cut a strip of fabric along the selvage edge (12" x 1-3/4") and ravel the lengthwise threads, leaving only the woven selvage. Stitch a row of machine basting at the base of the fringe, draw up while winding strip around button. If the fringe is not thick enough, you may want to double the strip as you sew it to the button. The width of the fringe will be determined by the size of the button and the desired effect. Use covered snaps on the underside to fasten the garment in place.

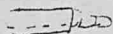
Fringed Fabric Buttons



These buttons are also used as mock fasteners. Cut a lengthwise or crosswise strip of fabric. Test fringe a sample to see what effect you want. This strip should be approximately 3" wide and 10" long. Fringe (pull threads) through center until it is 1" - 1 1/2" wide. Fold strip lengthwise to form looped fringe. Machine-stitch strip at base of fringe. Trim close to stitching.

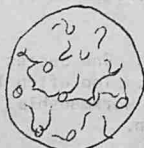
Cover the desired size of button with matching fabric. Use small handstitches and fasten fringed strip to back of button as shown in sketch. Two rows of fringe in varying widths and colors could also be used. Use covered snaps on the underside.

Swirl-Topped, Corded Button



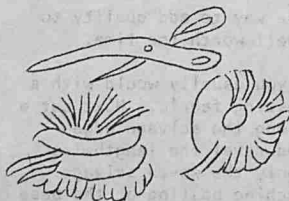
Cover the button with plain fabric. Next, cover 15" of medium cord and trim cord ends. Turn in fabric to close tube and tack one end to the center of the button. Wind and sew cord to form swirl. Fasten cording to button with small handstitches.

Smocked Buttons



This is a very attractive button for dressy fabrics such as silk linen. Cover the button with plain fabric. Cut a 5" square of fabric and chalk-mark a dot every $\frac{1}{2}$ " square inch. Smock. Make a row of running stitches in a circle $\frac{1}{2}$ " larger than the button. Draw up circle and mold smocking over the button. Tuck in and hem margin against the button or you may wish to cover raw edges with a circle of material. Slip-stitch to underside of button.

Pompon Button



The pompon effect can also be used in places other than for buttons. They may be on the ends of ties, belts, etc. However, the button adds a note of distinction to your suit or ensemble.

Cut 2 cardboard disks the desired size of the pompon. Cut a $\frac{1}{4}$ " hole in the center of both disks. Thread a large eye needle with 2 strands of yarn. Place the disks together and cover with the yarn by working through the holes. Slip scissors between the outer edge of the discs and cut all strands at the outside edge. Draw strand of yarn between the disks and wind several times very tightly around yarn. Knot yarn and leave ends attaching pompon to article. Remove disk by cutting through to center. Fluff out pompon and trim. You may fasten directly on garment or attach to covered button.

Bow Button Using Flat Bias Tubing

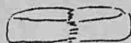


Fig. 1

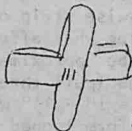


Fig. 2

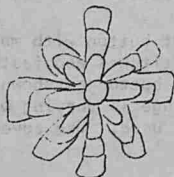


Fig. 3

The bow button is made up of bias tubing of various widths.

Cut two strips in each of the following sizes:

1 $3/4$ " x 5"

1 $3/8$ " x 5"

1 $1/4$ " x $3 3/4$ "

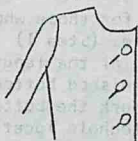
Stitch $1/4$ " seam along longer edge. Press seam open over a knitting needle. Turn and press flat keeping seam in center back. (Figure 1)

Fold each strip in half to form a bow as shown. Whip ends together. Tack each pair of matching strips to form a cross. (Fig. 2)

Tack the three crossed strips together as shown (Fig. 3). Sew a $1/2$ " self-covered button in the center for finishing touch.

This bow can not only be used as a button but as a detail on a beltless dress.

Buttonhole on the Bias



Fringed Buttonholes

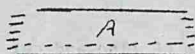


Fig. 1



Fig. 2

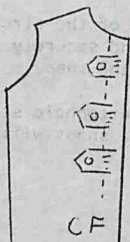
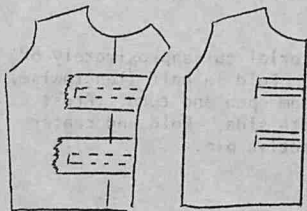


Fig. 3

Buttonhole Continued in Facing



The same principles are used in making these buttonholes as are used in others. The only difference is that the buttonholes are made on the bias. The strips may be of self fabric or a contrasting fabric. You may want to repeat the cording around the neckline and front edge.

These fringed strips are effectively used for buttonholes on any garment and may be particularly good to cover a machine made buttonhole on a tailored garment. This method is especially good for fabric that is loosely woven as regular bound buttonholes that would have a tendency to ravel.

Cut strips 2 times as wide as you desire the buttonhole. 1/2" extra for seam allowance. Make a 1/4" seam and fringe both ends. (Fig. 1) Press seam open using a knitting needle or wooden dowel. Turn strip and press flat with seam in the center on the underside.

Press to form a neat mitered corner. Whip stitch strap together at B and B. (Fig. 2) Slipstitch in place on garment. (Fig. 3)

This is an unusual buttonhole which forms its own facing on the underside. Stitch the facing to the bodice as shown. Cut a bias strip 4" x 8" or a strip on the straight grain depending on the effect desired). Right sides together, stitch a rectangle 3/4" wide and 6" long (3" on bodice and continue for 3" or the width of the facing. If it is wider, the strip must be longer. Slash down the center to 1/4" from end. Clip diagonally into the corners. Turn and press. Reinforce corners by stitching triangular pieces to strip at the corners (as is always done in making a bound buttonhole). Slipstitch buttonhole ends and facing ends until desired length of buttonhole is attained. Slipstitch facing strips to buttonhole strips.

Buttonhole Using Bound Insert Strips



Fig. 1

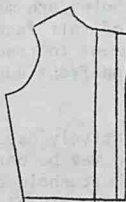


Fig. 3



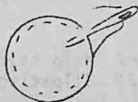
Fig. 2

← wrong side

This buttonhole is a simple one to make for those who have difficulty in making the bound buttonhole. (Step 1) Cut a strip of matching or contrasting material the length of the center front and the width of the finished buttonholes. Be sure to allow for seams. (Step 2) Mark the buttonhole position and slash the strip at the buttonhole location. (Step 3) Bind the edges with matching or contrasting material--finished 1/8" wide (Fig. 1). (Step 4) Whip stitch bound edges together to hold in place while finishing garment.

Cut bodice front paper pattern along CF line and cut out material by these pattern pieces allowing for seam allowance. Stitch insert in as shown in Fig. 3.

Covered Snaps



The use of covered snaps is one of the hallmarks of a custom made garment. They are used under buttons and other locations such as under collars.

Use large snaps (size 3 or 4) and cut two circles of lining fabric the size of an average spool of thread. Punch a small hole in the center and place over the snap.

Run a gathering thread around the edge of the circle and draw up the thread and fasten neatly and securely in the center. Do this for both sections of the snap.

Sew the snaps on the garment using a buttonhole stitch. Be certain to sew through the holes or the snaps will not be fastened securely.

OTHER DECORATIVE DETAILS

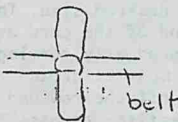
Detachable Fringe Detail



You will be pleased with the attractive effect this simple detail may add to a basically plain dress. It is detachable and will allow for a change of accessories and jewelry.

This is a straight strip of material cut approximately 8" long and 2" wide. Fringe ends. Fold in half (lengthwise) and stitch 1/4" seam. Press seam open and turn. Press with seam in center of underneath side. Fold and center and hold in place with an attractive pin.

Belt with Tailored Bow



Cover your preferred width of belting with matching fabric. Be sure the belting is 2" - 3" longer than your waist. Cut a lengthwise strip of fabric 10" long and twice as wide as your covered belt + 1" for seam allowance. Fold fabric in half lengthwise, right sides together. Stitch 1/2" seam along the lengthwise edge. Do not stitch across ends. Trim seam allowance to 1/4". If the material is bulky, trim one seam allowance more narrow than the other. Press the seam open and turn to right side. Bring each end to center to form bow. Adjust bow so the length is in good proportion to the width. Whip ends in place (Fig. 1). Make a small bias strip about 3/4" wide. Stitch and turn it as you did in making bow. Cover the center of the bow with this strip and whip it in place on the back. Fasten the bow by hand to the right end of belt. Sew large snaps, hooks and eyes, or a skirt hook to serve as a fastener. (Fig. 2) Girls' and women's belts lap from right to left.



A variation of the bow is to place the bow perpendicular to the belt as shown. You may use a buckle to fasten the belt in the back (Fig. 3) or fasten the belt under the bow.

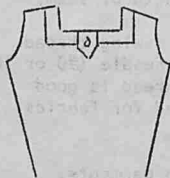
For variety, you may want to substitute a bow for buttons, etc. A bow used for this purpose will need to be smaller than one used for a belt (Fig. 4).

Band with Fabric Fringe



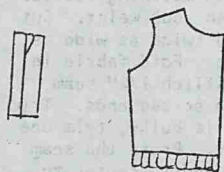
The fringed strips and band are prepared separately and are attached to the garment before the neck facing is applied. Cut both on lengthwise grain. Cut 2 strips 1" wide and the band 3" wide. Fringe the strips to 1/2". Place unfringed edge of each strip on garment 1/2" from center front line and stitch. Turn under 1/2" on each edge of band and press. Place over unfringed part of strips and blindstitch. May add buttons if desired. This fringe detail may also be made and used around pockets and the collar. Or one strip of fringe could be used along the center front edge of a dress.

Shaped Facing



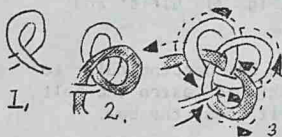
Cut the shaped facing to be attached to the right side by using the facing pattern. The tab shown here is cut double, stitched with end open. Then it is turned and pressed. The open end is caught in the facing and the facing is stitched on. Pin wrong sides and facing and bodice together and stitch. Trim seam, turn to right side and complete. A 3/4" self-covered button adds a finishing touch.

Flat Loop Trim



This attractive trim can be made of fabric strips cut on the lengthwise grain and seam to bottom edge of garment as shown. First cut strips 2 times the desired width and fold the strips to the center and press. (Fig. 1). Cut these strips to the desired length and fold in half crosswise to form flat loops with right sides out. Lay loops side by side and stitch together in a row before they are attached to the garment. These may be used on the bottom edge of a jacket, lower edge of the sleeves, or around the hem of a dress or skirt.

Belt Using Chinese Balls

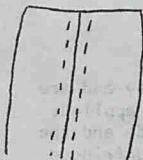


Using a bias strip, cover a cord the desired size. To make Chinese balls, intertwine the end of the cord as shown in the diagram. Work slowly, gradually forming the loops into rounded balls. These must be drawn firmly as the loops are formed. Cut off the raw end 1/2" from ball, tuck under, and slip-stitch to base of ball.

These balls may also be used for buttons.

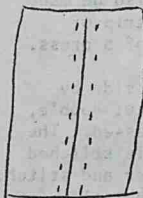
Another type of corded belt features the use of two cords--one of a solid color fabric and one of printed fabric. Slip-stitch these two together in the back and half way in the front leaving the two cords free as they are tied for the belt.

Saddle Stitching



The saddle-stitch is a decorative stitch which can be seen on many clothes of simple design. The stitch is a running stitch and is made with buttonhole twist or several strands of embroidery floss. It may be of contrasting or matching color. It must be done carefully to be sure that the stitches are even. Saddle stitching can be used along the edge of a collar, lapel, or to outline seams.

Hand Picking



Hand-picking is a beautiful finish for any fabric but especially for pile fabrics as velvet or fleece, or on other fabrics that are hard to work with as chiffon, lace, silk crepes, brocades, etc. It may be decorative or used to put in a zipper.

The stitch is a half-backstitch. Bring threaded needle up from underneath to right side of the garment. Insert it 1/8" behind itself and bring it out 1/4" ahead of previous stitch. Repeat for length of seam, zipper, etc.

For special effect, use regular weight sewing thread a shade darker than the fabric. A fine needle (#9 or 10) is best to use in sewing. Mercerized thread is good for dull finished fabrics and silk thread for fabrics with a sheen.

Decorative details can add much to the total value of your home sewn garments. You'll find much enjoyment in using your own initiative to add personality to your garments.

Procedure for Planning a Clothing Construction Workshop

by
Ruby Taylor Miller
Extension Clothing Specialist

What Type Workshop?

- • • Ability of clientele
- • • Should depend on the needs of the county
- • • Will depend on the season of the year
- • • May be:
 1. Simple dress workshop for beginners in sewing (as cotton dress)
 2. Advanced sewers workshop (better dress--special fabrics--lining the dress)
 3. Children's clothing
 4. Basic muslin (special sheet available for this)
 5. Tailoring

Who Should Attend the Workshop?

Those interested in that particular type workshop and are ready for the new techniques to be taught. Their needs and ability will need to be considered.

How Many Should Attend Workshop?

This will depend on the interest shown by the members, the facility available, and the number of home economics agents and leaders who will conduct the meetings. The number could range from six to nine or be as high as fifteen. The experience of the members would determine this also. Beginners would need more individual attention and a few in number would be better for this workshop.

What Facilities are Needed?

The meeting place should have plenty of working area (tables and chairs), plenty of light, sufficient electrical outlets for sewing machines and irons, as well as ample electrical current for running this equipment.

What Other Plans Need to be Made?

1. Decide on dates of meetings. This will depend on members of the workshop. It may be better to meet several days consecutively, one or two meetings a week, or meet one day and let a week elapse to give members time to do "homework."
2. Lunch--would depend on facilities of meeting place and community. Should be easy to prepare and not take too much time.
3. Time for meetings. This will also depend on members and their personal situations. Usually 9:00 a.m. to 3:00 p.m. is good.
4. Plan to help the members see how they can take the information they gained and use it in helping others as well as to apply it to other types of garments.

What Should be the Number of Days of the Workshop?

This will depend on the type of workshop being conducted. Generally from 3 to 5 days will be sufficient. This may be whole days or a number of half days. The length will also be determined by how much sewing the women will be able to do on their own at home.

What Should be Discussed at the Preliminary Planning Meeting?

This meeting is very necessary for a successful workshop and should be held about one to two weeks before the workshop.

Discuss the following at this preliminary meeting:

1. Fabric--the fashion, color suitability of fabric for the pattern selected. (See special sheets for various workshops which will give specific suggestions.)
2. Preparation of Fabric--demonstrate how to shrink and straighten the fabric. Discuss grainline. Have women to shrink and straighten their own before next class meeting.
3. Pattern--appropriateness of pattern for fabric, suitability for type of workshop. (See special sheets for various workshop for specific fabric information.)
4. Size of Pattern and Body Measurements as well as Minor Alterations. Determine pattern size needed by members.
5. Equipment Needed by Each Individual
 - A. Sewing Equipment
 1. Sewing machine supplied by individual
 2. Sharp cutting shears--7" to 8"
 3. Clipping scissors good also--5"
 4. Pins--thin and sharp (silk pins)
 5. Needles--crewel (assorted sizes convenient although most generally used are #7's and #8's.)
 6. Thimble
 7. Firm measuring tape with number "1" at opposite ends on reverse sides
 8. Ruler--6" to 12" (clear plastic)
 9. Wrist pin cushion
 10. Yardstick
 11. Seam ripper
 12. Tailor's chalk (chalk base)
 13. Dressmaker's tracing paper and tracing wheel
 14. Notions needed for construction of garment--interfacing, buttons, thread, hem tape, etc.
 15. Basting thread in contrasting color
 16. Seam gauge
 17. Paper bag to tape to table for scraps
 18. Large box or suitcase to hold sewing supplies

B. Pressing Equipment

1. Pressing cloths of cheese cloth, cotton, wool, or a reversible one of wool and heavy cotton. Type needed depends on fabric on which you are sewing.
2. Tailor's ham
3. Tissue roll (firmly rolled toilet tissue roll covered with light-weight wool)

Classroom and Home Equipment

1. Pressing Equipment

- a. Ironing board (well padded)
- b. Iron (steam-dry)
- c. Tailor's ham (Instructions for making a ham are available from state office or you may order one from Dritz Co. at 25% home economist discount)
- d. Sleeve board
- e. Point presser
- f. Clapper
- g. Tailor's roll
- h. Distilled water

2. Full length mirror
3. Plenty of table space

Additional Supplies for a Tailoring Workshop

1. Sewing Supplies

- a. 1 to 2 yards firm muslin, washed thoroughly with soap and hot water and ironed smooth.
- b. Silk thread (if you can get fresh thread, not dried out and rotten)
- c. # 150 white thread for marking

2. Pressing Equipment

- a. Tailor's roll - this is easily made by tightly rolling a firm magazine (for example Vogue, House Beautiful) and covering it with a wool fabric. Muslin or domestic might do, but a wool cover is best for tailoring wool.
- b. Point presser and pounding block - these are available from Dritz Co., or can be made at a lumber mill.

A GUIDE
For AGENTS
And LEADERS

Suggested Outline for Material to be Covered Day by Day in
Beginners Clothing Workshop

The outline cannot be followed exactly since the patterns used in each workshop will probably vary as well as amount of time spent. This group will make simple garments similar to shift dresses, or some may want to use a basic muslin dress pattern. Regardless of which your group chooses, the following outline will help you in planning for each day's sessions.

First Session--Preliminary Meeting

1. Discuss procedure of the workshop--dates, place, time, etc.
2. Pattern Selection and Size. Trim pattern before 2nd. meeting.
3. Fabric Selection
4. Shrinkage of Fabric
5. Straighten Fabric
6. Equipment Needed
7. Any "homework" assignment

Second Session--one day or two half days

1. Lay pattern and cut out garment
2. Mark
3. Staystitch necessary pieces
4. Machine or hand baste garment - baste in sleeves
5. First fitting (no facings)--make corrections
6. Stitch darts and press

If this is not completed during this meeting, you may want to assign the remaining for "homework" and do the first fitting at the next meeting or during an office visit.

Third Session--one day or two half days

1. Apply interfacing (if required)*
2. Apply neck facing or collar to bodice
3. Stitch and press bodice side seams
4. Seam finishes
5. Apply sleeves or armhole facing (Numbers 3 and 4 may be reversed, depending on pattern).
6. Join skirt and bodice

* Buttonholes - if the fabric would be more attractive with buttonholes, this would be the time to make them.

Fourth Session

1. Catch up on any details left from previous class
2. Buttons and buttonholes if required
3. Zipper application if required

Fifth Session

1. Catch up with details left from previous class
2. Hem
3. Other finishing details
4. Thorough pressing

Prepared by: Ruby T. Miller
Extension Clothing Specialist
January, 1966

BEGINNERS CLOTHING WORKSHOP

The following guide is prepared to give you some suggestions regarding the information and demonstrations to be presented at the various sessions. For example, the day-by-day outline suggests that fabric, pattern, and pattern size would be discussed at the preliminary meeting. This guide states some of the specific information which should be discussed in this meeting.

First Session

Preliminary Meeting

I. Construction of a Well-Made Garment Includes:

1. Suitable design of pattern and fabric
2. Accurate cutting
3. Proper fitting
4. Sleeves correctly set as well as other grainlines being true
5. Accurate basting and neat hand sewing
6. Neat machine sewing
7. Hems and seams of even width
8. Careful pressing as garment is made
9. General neatness and overall appearance

II. Selection of Pattern for Beginners (Show illustrations)

A pattern that is easy for beginners to cut and sew has the following characteristics:

1. Relatively few pieces
2. Right and left parts cut alike
3. Straight skirt or simple gored skirt rather than one with pleats or yoke
4. Sleeveless or short or straight sleeves without darts
5. Simple darts and tucks--not curved darts, slot seams, etc.
6. A few larger tucks or pleats--not many narrow ones
7. Few or no pieces cut bias or very circular--mostly cut on straight of goods
8. Few inset details as inset belt or kick pleats
9. Simple neckline (a facing is a simpler neck finish than a collar)
10. Lower edge of blouse plain when attached to gathered skirt or gathered only if attached to plain gored skirt. Better still is dress with no waistline seam.

You may be more specific when suggesting the dress for the workshop. These will be some guides for selecting a pattern for sewing "on their own".

It would be good if the group will select the same or a SIMILAR pattern. It could be a simple dress with set-in sleeves, no collar, but with a waistline seam. Or it could be a simple sleeveless shift. The member should decide which would fit better into their wardrobe.

SHOW PICTURES FROM THE CURRENT PATTERN BOOKS WHICH WOULD BE GOOD STYLES TO SELECT FROM FOR THE WORKSHOP.

Discuss what helps can be found on the pattern envelop as:

1. Suggestions for suitable fabrics
2. Width and yardage required
3. Findings necessary as interfacing, linings, trimmings, zipper, etc.

III. Selection of Fabric for Beginners

Fabric for beginners in sewing should be carefully chosen.

Buy:

Materials which has been preshrunk, is on-grain, firm, closely woven, non-fraying, somewhat thin so it can be easily pressed flat with fingers as well as iron. Cotton is an excellent choice.

Avoid materials that are wiry, sleazy, stretchy or creepy. Avoid bulky, thick, stiff material. Avoid also pile such as corduroy or velveteen.

Good Design for beginners: small, all-over or solid colors are best. Avoid plaids and stripes that must be matched.

Consider Pattern and Fabric: Consider one in relation to the other.

1. Is the fabric right for the design, or the design right for the fabric?
2. Are both design and fabric right for one's figure type?
3. Is the color suitable for you? (this could introduce a later lesson on color.)

Remember, vertical lines tend to make one appear taller; large plaids, bold prints, horizontal lines and fabrics with a definite sheen tend to make one appear larger.

A SUGGESTION: study fabric suggestions on back of envelop.

IV. Pattern Size, Body Measurements, Comparison of the Two

1. Demonstrate how to take body measurements. Pair the group members and let them take each other's measurements. Determine pattern size needed by members. Buy by bust measurement.
2. DEMONSTRATE how to measure the pattern pieces to determine the amount of ease the pattern company allowed. When comparing measurements of pattern pieces to your own measurements, allow for the following amounts of ease:
 - Bust--2" - 3" or 3" - 4" ease--depends on how you prefer fit, individual size, style of pattern and fabric
 - Waist--1/2" - 1" ease
 - Hips--2" ease (be able to pick up a 1/4" tuck on each side.)
3. DEMONSTRATE how to make minor changes as lengthening and shortening the skirt or lengthening and shortening the bodice. Major changes will need to be made under supervision.

Note: This could lead into creating interest in a workshop on "Fitting the Basic Muslin Dress."

Second Session -- (one day or two half days)

If these women have not sewn before, you may want them to cut out and mark their garments under your supervision. You may want to cover the following information in this lesson:

I. How to Lay Pattern and Cut Your Garment

1. Study pattern guide sheet and mark cutting layout to follow. Circle sketch on guide sheet which you will be using.
2. Spread material straight on a table or flat surface (you have discussed shrinking and straightening during preliminary meeting.)
3. Place all necessary pattern pieces on fabric.
4. Check grainline: measure from selvage edge to the straight of grain in at least two places to make certain pattern is on correct grain line.
(GIVE DEMONSTRATION)
5. Pin pattern pieces to keep in correct positions for cutting. Place pins at right angles to pattern edge.
6. Double-check before you cut to see that everything is alright.
7. Cut accurately with long even strokes. Cut notches out from pattern.
8. Pinking shears should not be used for cutting out garments. The uneven edges make it difficult to put pieces of garment together accurately.
9. Leave pattern pinned to fabric until markings are transferred to the fabric.

II. Markings

Several methods of marking are acceptable. You may want to indicate the method you prefer--dressmaker's tracing carbon, tailor's tacks, tailor's chalk or pins. You may find the dressmaker's tracing carbon is faster to use, but caution the women to be sure that the markings are on the wrong side of the fabric and a light color carbon is used which will not show through on right side.

Mark: Center front and center back of skirt and bodice (may be done with long running stitches)

All seams, darts, pleats, trimmings, buttonhole location, and dots to aid in assembling the garment.

III. Staystitching

Discuss purpose of staystitching, places for staystitching, and direction of doing the staystitching.

IV. Pressing

When the members are ready for this, emphasize that the habit needs to be made to press as you stitch.

Third class and remaining classes--follow suggestions in the outline as well as the instructions for the particular patterns your class members are using.

This information could be used in workshops in Beginner's Clothing for the low-income groups. It could be that some of the members in this class just conducted could be considered as future leaders for providing training of this type. These workshops could also create interest in other lessons or workshops, such as:

A lesson on color

A lesson on fit

A lesson on buymanship regarding fit, fabric, color, construction.

A workshop on "Fitting the Basic Muslin Dress"

Prepared by: Ruby T. Miller, Extension Clothing Specialist
N. C. Agricultural Extension Service
February, 1966

ADVANCED DRESSMAKING WORKSHOP
by
Ruby Taylor Miller
Extension Clothing Specialist

A Guide
For AGENTS
And LEADERS

The purpose of this guide is to give the agent or leader some suggestions for conducting a workshop for advanced seamstresses. This outline is to be used in conjunction with the outline entitled "Procedure for Planning a Clothing Construction Workshop." It is recognized that no two workshops are held exactly alike due to the clientele, their interests and abilities, the number of sessions and the number of hours each session is permitted, the facilities available, etc. It is hoped that you will be able to use these suggestions strictly as a guide to direct you in your thinking and planning of your workshops.

It is suggested that you study the attached list of teaching materials (leaflets, filmstrips, kits, etc.) and order what you need well in advance of your workshop. This is true whether you are ordering from the state office or ordering commercial material.

It is difficult to suggest the day by day procedure for the workshop, because the progress made would depend on the length of each session, the amount of "homework" each person could do, the difference in the patterns, as well as the individual help given the group members between sessions. For this reason, only information is given for your first session--the preliminary meeting.

FIRST SESSION---PRELIMINARY MEETING

- I. Discuss plans for workshop, pattern, fabric, and equipment needed, etc.
(See outline "Procedure for Planning a Clothing Construction Workshop".)
- II. Selection of Fabric for Advanced Seamstresses

It is assumed that these women have had a lot of experience in sewing and have the ability to apply advanced techniques to various fabrics. You may want the women all to use double knit fabric. The choice given may depend on how proficient you feel in working with that particular fabric. It would be helpful to make up a kit of samples, showing various techniques involved in sewing on these fabrics as length of stitch to use, seam finishes, hem finishes, etc.

Fabric suggestions include:

- A. Laminates or bonded
- B. Knits (single or double)
- C. Nap and pile (velveteen, corduroy), deep pile
- D. Plaids and stripes
- E. Lace and other sheers
- F. Leather, suede
- G. Mohair, wool
- H. Stretch
- I. A lined dress of wool, silk, linen, rayon, etc.

III. Selection of Pattern for Advanced Seamstresses

The pattern will depend largely on the type of fabric chosen. Many of the new or special fabrics require simple patterns with few details. Remember the art principle, "simplicity is the keynote to good design." However, the women should be able to work with more complicated patterns. A pattern with a gusset is certainly an advanced problem.

The lesson sheet "Sewing on Today's Fabrics" will give suggestions for the choice of pattern in relation to choice of fabric.

DISCUSS TWO OR THREE FABRICS BRIEFLY AND SHOW ILLUSTRATIONS OF PATTERNS WHICH WOULD BE SUITABLE FOR THESE FABRICS.

You may wish to let the women select their patterns under your supervision if pattern books are available (remember to keep the fabric in mind).

IV. Pattern Size, Body Measurements, Pattern Alterations

- A. Demonstrate how to properly take body measurements. Pair the group members and let them take each others' measurements. Determine pattern size needed by each. Emphasize that the pattern should be bought by bust measurement.
- B. Review how to measure the pattern pieces to determine the amount of ease the pattern company allowed. Suggested amounts of ease of tolerance are:
 - Bust---2" - 3" - 4"---depends on how you prefer fit, individual size, brand and style of pattern and fabric.
 - Waist---1/2" - 1" ease
 - Hips---2" ease (be able to pick up 1/2" tuck on each side)

- C. Discuss and demonstrate how to make some alterations as shortening and lengthening bodice and skirt, change the location of bust darts, how to lengthen or shorten the shoulder seam. Since these are experienced seamstresses, you can probably go into more detailed alterations. (Reference for altering see Home Economics Bul. 25, "Fitting the Basic Muslin Dress").

If there are individual fitting problems, YOU MAY WANT TO HAVE THE MEMBERS MAKE UP A BASIC MUSLIN DRESS USING THE BULLETIN "FITTING THE BASIC MUSLIN DRESS".

Visuals--Use pattern pieces showing alterations or use filmstrips which are on loan from the clothing department.

- D. Emphasize correct FIT in this workshop. Check for following:

1. Grainlines throughout garment
2. Location of darts (bust, sleeves, etc.)
3. Plumb line of lengthwise seams
4. Neck and shoulder lines
5. Fit of collar if there is one
6. Sleeves as to grain, width, length

V. Assignment:

1. Study lesson sheet for information concerning cutting and marking and particular fabric each workshop member is using.
2. Check pattern measurement and make what alterations they can.
3. Straighten and shrink fabric if this is necessary.
4. Members may be able to cut the garment out depending on fabric and pattern.

VI. Evaluation:

As the group works toward completing their garments, remind them that they will be leaders in their clubs or community. Help them to see how they can use the information they are gaining in helping others.

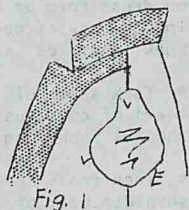
If a variety of fabrics are being used, suggest that they collect samples of fabrics in order that they can prepare visuals to use for demonstrations in their own clubs.

N. C. Agricultural Extension Service
February, 1966

PUT A NEW LINING IN YOUR OLD COAT

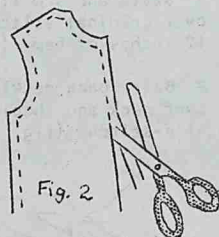
Does your coat need a new lining? It is easy to reline yourself, if you take time to do careful work.

* Use the old lining as a pattern for making the new one. But before ripping out the old lining, mark with thread or chalk, notches on sleeves and armholes to be matched when setting in the new lining. Mark points on sleeve lining where elbow fullness begins and ends (fig. 1).



* Rip out the old lining and take it apart, being careful not to cut, tear, or stretch it at the seams. Mark all darts. Press the best sleeve and front, and the whole back.

* Fold and cut lining down center back, cutting off center back pleat if there is one. Cut off seams on stitching line. It is better to add new seam allowances and new pleat, because these are not always straight on ready-made coats (fig. 2).



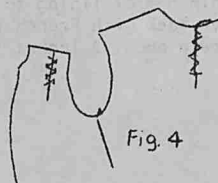
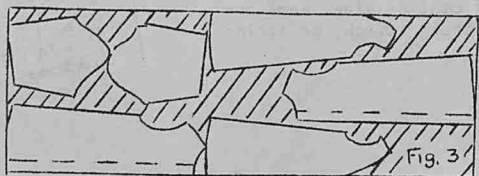
* Compare the measurements of the lining with those of the coat - across the back of shoulders and at bottom of armhole. Linings often shrink after they are put in, so the new one may need to be cut larger.

* Lay out the lining pieces in a space 39 inches wide to estimate the yardage needed. Allow for a 1-inch pleat down center back. Usually twice the coat length plus the sleeve length is ample for a straight coat (fig. 3).

* Shrink new lining material by pressing with a damp cloth. Spread material on a flat cutting surface. Arrange pattern on material, with lengthwise threads matching. Lay the center back in 1 inch from the fold for the back pleat. Add $\frac{1}{2}$ inch more, if the lining needs to be seamed down the back.

* Allow no less than $\frac{1}{2}$ inch on all edges for seams. Mark darts, and points for matching. Baste, stitch, and press body and sleeve seams. Do not stitch shoulder seams.

* Baste pleat at center back. Fold and baste shoulder darts. Press. Catch-stitch darts about 2 or 3 inches down; center pleat, about 2 inches at neck, and about 1 inch at waist and hem (fig. 4).



* Turn, baste, and press seam allowance on front edge of lining, at back of neck, and back shoulder line.

* Turn coat wrong side out and place on dress form or hanger. Pin back lining to back of coat, matching armholes back, and side seams.

* Tack seams of lining loosely to seams of coat; using running stitches about $\frac{1}{2}$ inch long (fig. 5).

* Tack front shoulder of lining to shoulder seam of coat.

* Baste and sew lining down front, over original stitching line, to about 12 inches of hem (fig. 6).

* Baste back neckline and shoulder over neck and shoulder seams of coat. Slip-stitch (fig. 7).

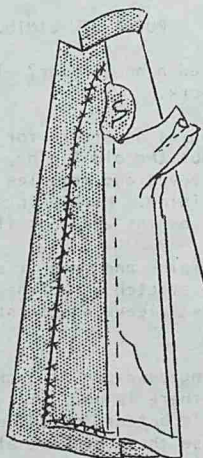


Fig. 5

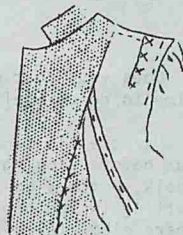


Fig. 6

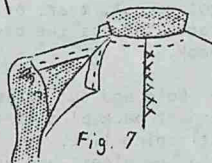


Fig. 7

* Stitch around armholes of sleeve linings, about $\frac{1}{16}$ inch less than seam allowance, to prevent stretching. Turn under full seam allowance, baste, and press.

* Slip lining into sleeves, with underarm seams, and top of shoulder matching. Pin around armholes. Baste, press, and sew with hemming stitch using double thread.

* Turn under hem allowance in sleeve lining, baste, press.



Fig. 8

* Baste hem to sleeve, about $\frac{1}{2}$ inch above hem line with underarm seams matching. Fold lining hem back to basting line and sew to sleeve. This keeps the lining from drawing and pulling at the coat sleeve (fig. 9).

* Check hem of lining with that of coat, so that it is about 1 inch shorter than the coat. Finish off with a 1-inch hem. Machine-stitch the first fold so the hem will lie flat (fig. 9).

* Finish sewing lining down front.

* Join hem of lining to hem of coat at side seams and center back with French tacks, chain stitch, or strips of braid about 2 inches long.

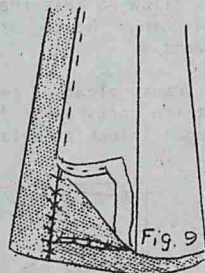


Fig. 9

NEW IDEAS FOR OLD CLOTHES

Give your tired wardrobe new life with a face lifting job. It only takes a thimble full of sewing tricks to take years off your clothes in the twinkle of a needle's eye. Reclaim your wardrobe, making useful everything not completely worn out.

I. Types of alteration to be made.

- A. Alterations frequently involve only a few simple adjustments.
 - 1. Dresses, skirts and coats may only need hems lengthened or shortened.
 - 2. Costume jewelry, flowers, buttons, new belts, collars and cuffs may add a new look to an old garment.
- B. Occasionally alterations entail a change of one or two objectionable features. This sometimes means a nearly complete restyling is done.

II. Before you begin, take into consideration the following:

- A. Is the original fabric good enough to survive a change?
- B. Is the color becoming? If not, can it be dyed?
- C. Is the style adaptable to change?

III. The general rules for this kind of alteration are as follows:

- A. To make most desired changes use a commercial pattern, chosen for desired new line, but keeping in mind the existing lines of the garment.
- B. Wash or have dry cleaned all materials before you begin renovation.
- C. Pre-work: before ripping open seams, mark seams then rip open carefully. Brush away strings. Make sure not to pull and stretch fabric. Look for weak spots and stains.
- D. Parts to be recut are ripped flat, pressed, and treated as new fabric.
- E. Contrasting fabric is chosen so that it is suitable to the existing garment. Do not attempt to match weaves. Rather, choose a plain contrast. The same applies to colors and prints.

IV. Dress Problems

- A. How to alter hems.
 - 1. When dresses are too long
 - (a) Make them shorter by retaking hem and putting it in as you would a new dress.
 - (b) If dress is tight in hips and is too long, the skirt may be lifted on the waist, thus shortening its length.
 - 2. When a dress is too short
 - (a) Take out old hem, remove seam binding. Remark as you would a new garment if you do not feel it is even. Never put a "shirt tail" hem in a dress; instead, face it with matching bias material if possible. If not, a bought bias piece the color of the background is best.
 - 3. If you need added length
 - (a) A folded band of contrasting color may be added. A concealed piecing at the top of the skirt will serve to lengthen skirt. Conceal piecing with contrasting peplum and remake front of dress in contrasting fabric also, so that the peplum will be part of the dress and not obviously a cover-up.

- B. Waistline: Too long, too short, bagginess at back of skirt.
 - C. Sleeves: Sleeves out-of-date. Take out sleeves and remake. Add contrasting yoke and sleeves if sleeves and shoulders are hopelessly out-of-date. Sleeves worn out at elbow: Cut off just above worn place. Use plain hem of one nich, a fitted facing, or add cuffs.
 - D. Neckline: Neckline unbecoming. Select pattern with a desired neckline. Change by adding a yoke of contrasting color, add collar, trim out neckline.
 - E. Restyling problems:
 - 1. Dress too small: Insert contrasting panel in front, choose a suitable pattern and recut dress and new panel from it.
 - 2. Skirt of dress too narrow:
 - (a) Take off old skirt at waistline or cut off 3 to 5 inches below waistline, depending on style of dress. If skirt is cut off below waistline experiment with contrasting fabric to determine the most becoming line.
 - (b) Add new skirt in contrasting fabric cut from a commercial pattern chosen to fit in with the style of the dress.
 - 3. Waist or skirt of dress out-of-date: Make other half in contrast. Separate jackets and skirts are often possible. Bright, striped jerkins can transform plain dresses. Make a sundress and add a new jacket.
 - 4. Worn at armholes: Make a buttoned jacket or a jumper.
- V. Skirt problems
- A. Most skirt problems can be handled in the same manner as dresses.
- VI. Coat problems
- A. Rip coat apart according to alterations to be made
 - B. Restyle coat: Buy pattern to fit needs. Add contrasting material if needed.
 - C. Reline coat.
 - D. Shorten a coat to three-quarter length.
- VII. Possibilities in remodeling
- A. Man's shirt may be converted into:
 - 1. Children's clothes - dresses, shirts
 - 2. Women's blouses - work aprons
 - B. Men's wool suits:
 - 1. Girl's weskit may be made from vest.
 - 2. Women's suits may be made from man's suit.
 - 3. Children's suits and coats may be made from men's suits.
 - C. Evening dresses and dinner dresses
 - 1. House coats may be made from some styles
 - 2. Cut off, they may be made into ballerina or street length dresses.
 - D. Dresses
 - 1. Converted into jumper dresses
 - 2. Skirts made from dresses
 - 3. Children's clothes made from dresses
 - 4. Cummerbunds, belts may be added

Remodeling is a painstaking process of marking, pressing, and matching, but what a gratifying feeling you have when you realize you have something for nothing.

"There would be few badly-dressed women if women worried about remodeling and restoring the clothes they already have as much as they worry about the clothes they think they should have."

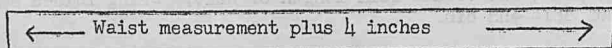
MAKING BELTS

Cut belting $\frac{1}{4}$ inches longer than waist measurement. Cut piece of material, on lengthwise grain, twice the width of the belting plus $\frac{3}{4}$ inch for seam allowance, and 2 inches longer than the finished belt. Shape end of belting.

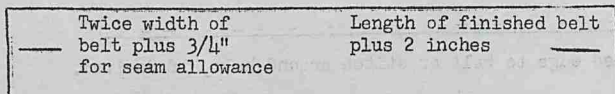
Stitch material, right side up, to back of belting, overlapping belting $\frac{3}{8}$ inch.

To shape the point, turn material to right side of belt. Fold material back, right sides together, from opposite edge of belt. Turn back seam allowance along edge. Pin at point and along the edge for 3 or 4 inches to make sure the turns are on the lengthwise grain.

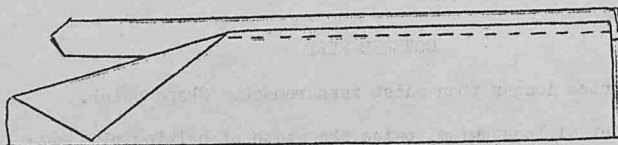
Stitch around point at edge of belt, back stitching at either side. Trim seam at point and turn material over point and around full length of belt. Finish by hand. Slip-stitch folded edge to belt from point to end of belt or machine stitch on the right side.



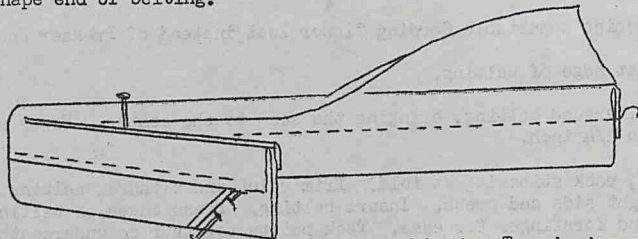
1. Cut belting $\frac{1}{4}$ inches longer than waist measurement.



2. Cut piece of material on lengthwise grain twice the width of belting plus $\frac{3}{4}$ inch for seam allowance and 2 inches longer than finished belt.

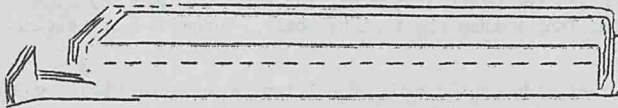


3. Stitch material, right side up, to back of belting, overlapping belting $\frac{3}{4}$ inch. Shape end of belting.

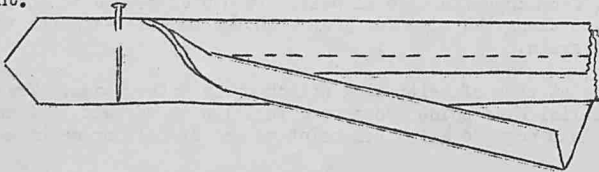


4. To shape point, fold material to right side of belt. Turn back seam allowance at edge. Pin at point and along edge for 3 or 4 inches.

(OVER)



5. Stitch point at edge of belting, back stitching at either side. Trim material at point.



6. Turn material over point and around full length of belt. Bring folded edge of material to edge of belt and pin.



7. Slip-stitch folded edge to belt or stitch around belt, if desired.

COVERED BELT

Cut belting $\frac{1}{4}$ inches longer than waist measurement. Shape point.

Cut piece of material lengthwise, twice the width of belting plus seam allowance and one inch longer than finished belt.

Fold material around belting, wrong side out.

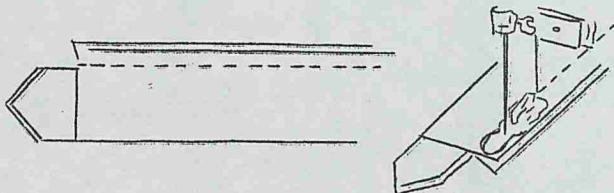
Attach to machine Adjustable Cording Zipper Foot instead of Presser Foot.

Stitch against edge of belting.

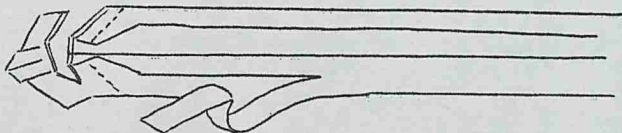
Ease material around belting, bringing the seam to the center. Press seam open and trim to $\frac{1}{4}$ inch.

Stitch point, back stitching at fold. Trim point and withdraw belting. Turn belt to right side and press. Insert belting. Press edges of belting between thumb and forefinger for ease. Tack points together on underneath side.

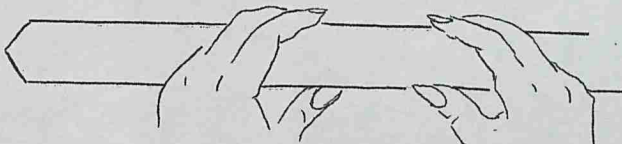
Stitch around belt on the right side, if desired.



1. Fold material around belting, wrong side out. Stitch against edge of belting.



2. Ease material around belting, bringing seam to center. Press seam open and trim to 1/4 inch. Stitch point, back stitching at fold. Trim point. Withdraw belting.



3. Insert belting. Press edges of belting between thumb and forefinger for ease. Tack points on underneath side. Turn belt to right side and press. Stitch around belt, if desired.

Acknowledgement:
Singer Sewing Machine Company

For additional copies write to:
Mary Em. Lee
Extension Clothing Specialist
N. C. State College

This is being replaced by six individual leaflets on sewing on various fabrics.

A Teaching Outline
for
Agents and Leaders

SEWING ON TODAY'S FABRICS
by
Ruby Taylor Miller
Extension Clothing Specialist

The lesson "Sewing on Special Fabrics" is a most needed and timely one today because of the large number of new fabrics on the market. New developments in textiles are constantly being made and fabrics are being placed on the market which necessitates some changes in our present sewing techniques.

This outline is primarily written for adult groups but can be readily adapted to the needs of advanced 4-H girls. Each of the fabrics discussed requires some special handling and the outline is prepared to give you some pointers you may need in order to sew on them successfully.

The fabrics selected for this outline are those which are currently available. Most fabric shops will carry them but should you not find them in your local stores, use your own judgment in selecting those most useful to your group.

It is our suggestion that you buy fabric and make the following demonstration material:

1. A bodice half (back and front) of wash-and-wear material showing how to set in a sleeve without wrinkles. Use a pattern and show how to measure the amount of fullness in a sleeve.
2. A sample of wash-and-wear fabric with a puckered seam and a smooth seam. Show both on the same sample.
3. Show samples of the following seam finishes in wash-and-wear fabrics:
(1) Pinked and stitched; (2) turned and stitched; (3) overcast;
(4) zig-zag
4. A synthetic fabric showing a puckered seam and a smooth seam illustrating the importance of correct stitch length.
5. Swatch of man-made fabric that has been pressed on one half with an iron that was too hot. Swatch of lightweight fabric as whipped cream showing that it has puckered due to high heat.
6. A pattern picture or pattern envelope showing good choice of style for knitted fabric.
7. Two samples of cotton knitted fabric correctly stitched. Stitch one with mercerized cotton thread in narrow zig-zag stitch; stitch one straight with Taslan thread.
8. A miniature cotton knit skirt showing correct hemming method for a lined skirt.
9. Two samples of stretch fabric with seam--one seam stitched in the stretch direction, one stitched across the stretch.
10. A picture or chart showing good styles for laminated fabrics.

11. A sample showing how to use lawn for stitching seams.
12. A sample showing good seam finishes for laminated material - catch-stitched to outer fabric, turned to one side and top stitched; method for finishing facing seam.
13. A sample of laminated fabric illustrating correct hemming technique.
14. A sample of cotton leather fabric showing a good seam.
15. A sample of vinyl plastic-coated fabric showing correct seam and a seam that has been taken out.
16. A sample of diagonal fabric.
17. Two 2-gore minature cordurcy skirts to show importance of cutting the nap in the same direction on both halves. Make one skirt correct; one incorrect.
18. A minature layout on cordurcy showing correct placement of pieces on napped fabric.
19. A minature cordurcy skirt showing correct method of hemming.
20. One sample of a good seam in a deep-pile fabric and how the seam should be sheared.

You will need the following fabrics for the illustrative materials listed above:

1. A wash-and-wear fabric
2. A man-made fabric or some blend of a man-made fabric and cotton
3. A single and/or double knit cotton fabric
4. A stretch fabric
5. A laminated fabric
6. Cotton leather fabric
7. Vinyl plastic coated fabric
8. Diagonal fabric
9. Cotton cordurcy
10. A deep-pile fabric. (These are usually a synthetic fiber pile on knitted backing)

The amount of material you buy will depend on how large you want to make your samples. Usually $1/3$ yard should be sufficient. If you make the sleeves in the wash-and-wear sample, you will need $1-1/2$ yards.

The following equipment will be helpful in this demonstration:

- | | |
|--|-------------------------------|
| 1. a sewing machine | 8. clay based marking chalk |
| 2. sharp cutting shears | 9. pattern guide |
| 3. dressmaker or silk pins | 10. a turkish towel |
| 4. regular household straight pins | 11. two strips of brown paper |
| 5. mercerized cotton thread | 12. an iron |
| 6. spool of textured nylon (Taslan thread) | 13. a hatpin |
| 7. wax tailor's chalk | |

SEWING ON TODAY'S FABRICS

INTRODUCTION:

The art of home sewing is a growing activity. More sewing machines are being bought and more yards of material are being sold than ever before. Women are doing more home sewing because this allows them to be creative. A woman can use her own good taste to get the color, style, fit, and coordinated look she wants. She will not see herself walking down the street in an exact duplicate of what she is wearing because she has personally created it.

Another reason for sewing is to save money but this is secondary now.

The woman who sews will find a wide selection of new materials on the market today. New developments in textiles are being made and fabrics are being placed on the market which not only challenges one's skill and imagination but heightens the enjoyment of creative sewing.

Old sewing methods must be changed because each of these fabrics require some special handling. By using these suggested methods, the seamstress will be able to get more professional looking garments from these hard-to-manage fabrics.

SYNTHETICS AND BLENDS

Suggested Visuals for Emphasizing Important Points

Important Points to Discuss

Fabric Selection: Synthetics or man-made fibers are being found in great quantity on the market today. This is due to the easy-care features, dimensional stability, and wide range of color and design.

Pattern Selection: Select a pattern with minimum of seams and prominent top stitching. Designs with bias seams and those requiring minimum ease give good results. Almost any type skirt is good - pressed or unpressed pleats, gored, gathered, or circular. Almost any type sleeve will give good results.

Show difference in regular pins and silk pins.

Cutting: Sharp shears are necessary for cutting or the fabric will have pulled on puckered places. Small, smooth pins, preferably No. 16 silk pins should be used. If the fabric is slippery, you may need to pin it to brown paper. Be sure the selvages are pinned together to keep the grain straight.

Show tailor's tacks. Show wax marker and caution them not to use this type.

Marking: Use tailor's tacks or chalk. Do not use wax markers as these tend to stain the fabric when pressed. Test to see if chalk can be removed.

Staystitching: Do staystitch on all curved and bias edges.

Show a puckered seam. Stitch on lengthwise sample of fabric, with stitch purposely set to pucker. Adjust stitch length so that it is correct.

Stitching: It is well to baste as the fabric tends to shift when fed through the sewing machine. Do this just outside the stitching line to avoid marking the fabric. Some references say that a shorter stitch is best (13-15) while others advise a longer stitch (10-12) per inch. You will want to see which is best on your particular machine. Heavy fabrics will require a longer stitch. Fabrics as chiffon and whipped cream will require a shorter stitch.

Run the machine slowly and evenly. Hold fabri in front of and behind the needle to keep seam flat, do not pull. Fasten thread at each end by tying or lock stitching.

CAUTION: Be sure to use the throat plate with the round hole on your machine instead of the oval-shaped, general purpose one. The larger hole may pull the fabric down into it or cause puckering.

Needle: No. 9 to 11 for lightweight fabrics and No. 14 to 16 for mediumweight fabrics.

Thread: Mercerized, nylon and Dacron threads can all be used. Nylon and Dacron were particularly developed for use in sewing on synthetics.

Show samples of these seam finishes.

Seam Finishes: The exposed edges on many synthetics ravel when washed. There are several seam finishes appropriate. You may overcast by hand or zig-zag, burn and stitch, or use the selvage as a seam finish.

Interfacing: Use weight which is suitable for the fabric and has similar characteristics as type care required.

Hem Finishes: Hem tape or a turn-and stitched edge put in loosely by hand are good.

Show 2 fabric samples. One that has been puckered by too high heat and one showing discoloration.

Pressing: Set iron on low temperature (rayon or synthetic setting). Always test iron first on a scrap of fabric. If fabric shines when pressed, press on wrong side or use a thin press cloth. A steam iron may be used on most fabrics. Don't press seams that may need to be changed as creases are often difficult to remove once they are pressed in.

Suggested Visuals for Emphasizing Important Points.

Show samples of wash-and-wear fabric.

Show how to measure sleeve and take up tuck. Show sleeve set into bodice half.

Show a sample of a puckered seam and a smooth seam.

Important Points to Discuss

Fabric Selection: The qualities that give wash-and-wear fabrics their virtues can create certain difficulties in sewing. The wash-and-wear finish makes the surface less pliable and more resistant to handling. Therefore, check the grain of the fabric. If it is off-grain, it is probably locked in this position by the finish and will be impossible to straighten. This fact is important if the fabric has a definite pattern or design. If it is noticeably off-grain, do not buy.

Pattern Selection: This fabric does not ease or "give" readily. Therefore it is well to select simple uncomplicated patterns with few seams. Patterns with darts instead of gathers are good and you may want to avoid set-in sleeves.

Preparation: You will not need to pre-shrink as the finish has already stabilized the fabric.

Cutting: Use sharp pins so as to prevent holes in the fabric. To get a true cut line, use sharp shears. Press center crease thoroughly. If it does not come out rearrange your pattern. Before cutting the sleeves, check the amount of ease allowed in the sleeve cap. Do so by matching the sleeve pattern to armhole pattern between notches. If ease is more than 1-1/4", take out excess by making a small pleat in the sleeve pattern.

Marking: Use clay chalk for marking, or you may find that the tracing wheel may mark the fabric without using tracing carbon. Try out on a sample first.

Staystitching: Do directional staystitching on all curved and bias edges.

Stitching: It is important that your sewing machine be adjusted properly before you begin sewing on wash-and-wear fabrics. Use a loose tension and light pressure on the machine. Stitch with a steady, even pace. Use 10 to 12 stitches to the inch. Keep testing samples until the upper and lower tension is balanced. A good test is to fold a 6" square in half diagonally (true bias). Stitch 1/2" from fold. Grasp stitching with thumbs about 2" apart and pull with a snap. They should break on the same snap.

To check pressure, pin two strips of the fabric together with pin crosswise at each end. Make a seam along one edge and if a ripple appears at the bottom pin, the pressure is too heavy. Lighten it by giving a slight counter-clockwise turn to the screw at the top of the pressure bar. Keep testing until seam is smooth.

Needle: The needle should be as fine as your fabric will take but coarse enough to make a large enough hole so thread will not fray (size 12-14). The needle should be changed as soon as it becomes dull.

Thread: May be either synthetic or mercerized cotton thread.

Show samples of pinked and stitched, turned and stitched, overcast, and zig-zagged.

Seam Finishes: You may be able to leave the seams plain if the material does not ravel. Others include pinked, turned, and stitched or overcast if the material ravel.

Interfacings, Linings, and Underlinings: All should have the wash-and-wear qualities. They should be of suitable weight. For some wash-and-wear fabric, an interfacing of self-fabric is satisfactory.

Hem Finishes: Hems may be finished with hem tape or the raw edge may be turned under 1/4" and stitched by machine and put in by hand.

Pressing: A steam iron at steam setting is a good choice. Remember that all pressed creases will stay in. To remove or sharpen creases, as at hem line, collar edges, facing edges, etc., iron first with steam iron set at steam setting to remove wrinkles and to make the fabric hot. Use a medicine dropper and apply a small amount of white vinegar on the crease. Let it stand for a minute or two, then iron until dry. Repeat if crease was not removed.

KNITS

Single and Double Knit Fabrics

Show pattern envelope marked for "Knits" or one with simple lines.

Fabric Selection: Use weight of knit which conforms to design of pattern. Check grain line. Lengthwise rib shows straight of grain. Straighten fabric by pulling on the bias. If off grain more than 1 inch, do not buy. Consider using an underlining or lining as this will help to keep the shape. Interface all faced edges.

Pattern Selection: Select pattern with few seams; relatively easy fit; if possible, no buttonholes. Have no circular skirts nor bias cuts.

Preparation: Shrink all knit fabrics except those that are bonded before cutting. Straighten grain line. Press out creases. If the creases won't press out, place pattern so creases will not be prominent.

Cutting: In cutting, keep fabric on a long flat surface to prevent stretching. Use sharp pins or needles. Use sharp shears.

Marking: Tailor tacks are best. If it is a firm knit, dressmaker's carbon may be used.

Staystitching: Do directional staystitching on all pieces $1/2$ inch from edge. Use 12-15 stitches per inch.

Show seams with regular stitching and one with zig-zag stitch. Stretch seam slightly.

Stitching: Use medium to light tension. Use 12-15 stitches per inch or a small zig-zag stitch. Have the zig-zag stitch with 12-15 stitches per inch at 2 bite. Make several samples seams to determine the best stitch for your fabric.

Show needles of different sizes to illustrate the difference.

Needle: For lightweight knits, use a fine needle (size 11); double and heavier knits, use a medium (size 14). Be sure it is always sharp.

Thread: Use a textured nylon thread as Taslan thread to give elasticity. Silk or mercerized cotton may be used depending on fiber content of fabric. Use press cloth as protection for thread.

Show various seam finishes as discussed.

Seam Finishes: If knitted fabric does not ravel, you will not need a seam finish. If it does ravel, choose a zig-zag finish, edge-stitch, or overcast by hand. Loose knits may need binding. If you use a zig-zag stitch, use 10 stitches per inch and 3 bite. Do a sample to determine which is best.

Reinforcing Seams: Sew seam tape into shoulder, waist-line and neck seams to prevent stretching. Also use in other bias seams.

Interfacings, Linings, and Underlinings: Interfacing should be used anywhere there is a faced edge. If the knit is washable, the interfacing should be also. Use light weight iron-on interfacing in collars, cuffs, waistbands, and around each buttonhole, whether machine-made or bound. It is well to underline place where there will be much strain as the back of the skirt. This may be light-weight fabric as China silk, organza, or other soft underlining as lawn or batiste.

Lining: Cut your lining pieces the same as the garment. Make construction details on right side of lining and stitch lining to garment pieces right side together, $1/2$ inch from edge. Treat as one fabric.

For skirt and one-piece dress, may make lining separate. In dress, join at neckline and armhole; waistline on skirt. Finish hem separately 1 inch shorter than dress.

Show methods of hemming as discussed.

Hem Finishes: Allow garment to hang 24 hours to allow opportunity for it to stretch normally. For light-weight jersey use a tailor's hem which is to pink, machine-stitch or zig-zag the raw edge of he; catch loosely to garment. This hem gives needed elasticity. For lined garments with lining and garment treated as one, stitch pre-shrunk hem tape through both lining and fabric and slip-stitch hem in place catching to lining only. If lining is finished separately, hem lining 1" shorter than the dress.

Pressing: Press along lengthwise with a raising and lowering motion. Do not iron. Use either a steam iron and a dry cloth or a dry iron and a damp cloth. The pressing cloth is necessary to prevent the fabric from shining and to protect the thread if a synthetic thread has been used. If the seam allowance has a tendency to show through on the right side, use strips of brown paper under the seam allowance.

NYLON JERSEY

Exceptions to above rule:

Pressure - light

Stitch length - 14-15 per inch

Needle - sharp, fine, size-11

Sewing tips - sew at a slow, even speed to prevent puckering and skipped stitch.

STRETCH

Use sample to show difference in lengthwise and crosswise stretch.

Fabric Selection: Select a fabric that is not too slippery or does not ravel excessively (especially for your first garment.) Choose a fabric with a stretch in the direction you need it. Lengthwise stretch is good for pants; crosswise stretch for dresses, skirts, blouses, jackets and shirts. Check label for fiber content and care.

Pattern Selection: A simple pattern with few seams is best for a beginner. Keep buttonholes at a minimum. You should use the same size pattern as you generally buy. Pattern alterations are made in the general way. Pants should have a stirrup under the foot.

Preparation: Straighten the material and also shrink it before you cut if it has not been pre-shrunk. Do so by steam pressing and hold steam iron 1/2 inch above fabric. Steam as thoroughly as possible and allow material to relax 1/2 hour before cutting.

Cutting: Place material on a flat surface and let it "relax" for 24 hours before you cut. This will release any tension or stretch created while the fabric was on the bolt. Lay all pattern pieces so the fabric will stretch in the same direction on all pieces. Insert sharp pins perpendicular to direction of stretch close together (about 2 inches apart) to hold stretch in line. Cut with sharp shears using long even strokes. Hold fabric firmly on the table with your free hand as you cut.

Marking: You may use the usual method of marking on these fabrics.

Staystitching: Do directional staystitching on garment pieces to prevent stretching while sewing.

Stitching: Use medium to light pressure for stitching. The stitch should be short (14-15) per inch as this gives more elasticity. You may also stitch with the narrow bite zig-zag stitch.

Needle: A fine to medium needle works best - size 11 to 14.

Show a seam sewed in the stretch direction. Pull the seam to see if it breaks.

Thread: A thread as Taslan which has elasticity is desirable. Other nylon thread as well as dacron and silk can be used. If you use mercerized thread, stretch the darts and seams slightly as you stitch. Make a sample first, however to be sure the stitching won't break when the seam is pulled.

Show sample of seam finishes.

Seam Finishes: Seam edges may be finished by edge-stitching or overcasting (plain or zig-zag stitch.)

Interfacings, Linings, and Underlinings: Interfacing may be used in details where stretch is not important - also under buttonholes. Linings are not generally used in stretch fabrics as they do not "give". If lining is needed, use only a stretch lining or tricot. Be sure it is cut so that the stretch goes in the same direction as the garment fabric. Do not sew lining to side seam but attach at neck and waistline seam. Underlinings should not be used as these would prohibit the stretch of the fabric.

Hem Finishes: There are two or three possibilities for hems. The tailor's hem is very suitable as it allows "give". A hem which has been catch stitched permits greater stretch also. You would want to zig-zag or stitch 1/4" from edge for both. The third method is to use bias seam binding and loosely slip-stitch hem in place.

Pressing: Press with steam iron or dry iron and a damp cloth. Use a light iron pressure. Use regular pressing equipment as seam board, magazine roll, or strips of paper under seam allowance to prevent imprint of raw edges on right side.

Zippers in Stretch Fabric: It is well to hand-baste the zipper in place, easing fabric as usual, being careful not to stretch it. You may then stitch by hand or by machine.

LAMINATED AND BONDED FABRICS

Fabric Selection: There are two types of lined fabrics - laminates and bonded. Laminates are foam-backed while bonded fabrics are heat-locked to tricot, taffeta, or other backing. Check to see that the material is on grain. Bonded fabrics are hard to straighten while laminated fabric cannot be straightened at all.

Pattern Selection: Choose a simple pattern with few seams, few details, and with a loose fit. Many outerwear patterns are marked "suitable for laminated fabrics". Knitted laminates are easier to manipulate than are woven laminates. This should be considered in selection of sleeve type.

Preparation: These materials have already been pre-shrunk. Since they cannot be straightened, cut along lengthwise grain or rib.

Cutting: Woven laminates are easier to cut than are knitted ones. Place pattern pieces on right side of fabric so you can see the grainline. Cut one thickness at a time. For pieces cut on the fold, cut one side and flip the pattern piece over and cut the other half. If the foam is thin, you may be able to cut two thicknesses. Fabrics with a design are better if cut singly. When possible, eliminate seams, such as cutting the garment and facing together.

Marking: Tailor tacks are one of the best methods for marking. You may find it quicker to insert pins straight through the fabric and mark with a soft lead pencil or tailor's chalk. Tracing wheel and carbon are not generally recommended as it is too hard to show through. You may try a sample to determine which you prefer.

Staystitching: Laminated jerseys need to be staystitched around all curved and bias seams.

Place pins 1-inch apart and baste the pieces together first. Do not stitch over pins.

Show seam sample of stitching over tissue paper and lawn.

Stitching: It is hard to stitch laminates as the foam does not want to move readily under the presser foot or feed dog. There are three ways to eliminate this. Place paper between fabric and presser foot and stitch. Tear paper away after stitching. You may stitch a 1-inch strip of lawn or batiste over the seam line. Trim strip to 1/4 inch. Some prefer to use a fabric strip on the bottom and tissue paper on top. Test your fabric and use which is best for you.

Use 10 to 12 stitches per inch. Longer stitches keep from tearing foam. Try medium tension first, loosen it necessary. Use medium to light pressure.

Needle: Use fine (#11) to medium (#14) needle.

Thread: Use thread which is appropriate for outer fabric. (usually mercerized cotton or nylon).

Show types of seams in laminated fabric - welt top-stitch, peel foam back.

Seams/Finishes: It is difficult to press seams flat so it is important to use a suitable seam. Welt seams give a smooth appearance from the right side. You may open the seams and top-stitch $1/4"$ - $1/2"$ to flatten them which would also serve as a decorative stitch. Grade seams to eliminate bulk. On a woven fabric laminate, you may be able to pull back the foam and trim it. Experiment with this.

Reinforcing Seams: Reinforce any points of strain with seam tape or interlining fabric.

Show sample of pressed dart and a dart seam allowance tacked to body of garment.

Darts and Facings: Slash and press open darts in laminated fabrics. Use paper under seam allowance to protect foam. Steam open as flat as possible. You may need to loosely catch seam allowance to foam by hand-stitching.

In working with facings, understitch all straight edges. If topstitching would be attractive, do this $1/4"$ - $1/2"$ from the edge. You may finish with a raw edge and use Chanel braid to reduce bulk and give an attractive finish. You may use lining fabric, plain unlaminated fabric to match the laminated fabric to eliminate some bulk.

Interfacings, Linings, and Underlinings: If you are making a coat or suit, use interfacing where you normally would. Otherwise use press-on interfacing to stabilize buttonholes and button areas. Use lining as you ordinarily do. You may want to underline the laminated fabric to facilitate ease in stitching.

Show steps in hemming laminates. Show interfacing away. Emphasize the fact that foam alone will not hold the stitches.

Hemming: Interfacing at the hem will serve to cushion the hem and prevent its showing on the outside. The interfacing should be $1/4"$ wider than the width of the hem at the bottom of the garment as well as the sleeves. Place interfacing inside hem and stitch along laminated fabric edge with interfacing extending $1/4$ inch. Turn up hem and catch-stitch interfacing to laminate being sure to sew through to fabric. Catching the foam alone will not hold the stitches.

A second way of reducing bulk in hemming is to edge-stitch hem $1/2"$ to $5/8"$ from the raw edge, then peel off the foam from the underside of the hem edge to the line of stitching. Then catch-stitch hem to garment being sure you catch the fabric.

Pressing: Use a light touch with the iron and use a press cloth to protect fabric and foam. Use heat setting which is suitable for outer fabric. If you need to press from the outside, be sure to use a press cloth.

COATED FABRICS

Show sample of seam with cotton leather fabric.

Leather Fabrics are made of cotton and wool and are finished to resemble leather and present no special cutting or sewing problem. They sew like other fabrics made from the same fiber.

Needle: A fine needle is recommended.

Stitching: A large stitch seems to do better.

Pressing: These can be steam pressed on the wrong side if a press cloth is used. Press lightly.

* * * * *

Show sample of correct seam and one which has been taken out.

Vinyl Plastic - coated fabrics are water repellent and are easy to clean by wiping with a damp cloth. They cannot be washed, dry cleaned or pressed. The heat will melt the vinyl plastic.

Cutting: Alter pattern before cutting. Pin and needle marks show through.

Stitching: Use fine needle and long stitches.

Hemming: Use a fabric glue and glue hem in place. Use heavy weight on fabric while glue is drying.

DIAGONAL FABRICS

Show sample of diagonal fabric.

Fabric Selection: Many twill weaves as gabardine, silk surah and denim are so closely woven that diagonal line is not prominent. Some of the newer fabrics have very pronounced diagonal lines and may show a color difference between pieces when they are joined.

Show picture illustrating good style for the material.

Pattern Selection: Check the pattern envelope for information. Some will state "not suitable" for diagonal fabrics. Patterns with few seams, slim skirt, set-in sleeves, and straight underarm darts are best. Avoid bias seams, A-line or gored skirts, kimona sleeves and long V-necklines.

Cutting: If you have selected a pattern like the one mentioned above, you should be able to use the suggested layout. You may want to experiment with placing pieces as the collars, waistband, pockets, etc. to determine how you want the lines to run. Cut the sleeves singly so diagonals will run in same direction.

Other Information: Marking, stitching, etc. would be the same as you would do for a fabric of that fiber content and weight.

NAP AND PILE FABRICS

Suggested Visuals for Emphasizing Important Points

Important Points to Discuss

Fabric Selection: Napped or pile fabric means the pattern pieces must be laid so that all go in the same direction. Examples of these fabrics are corduroy, velvet, velveteen, and fleece. Buy the amount specified on your pattern envelope marked "with nap". If nap yardage is not given, you should buy $\frac{3}{8}$ to $\frac{3}{4}$ yard extra.

Pattern Selection: Choose a simple pattern with few pieces and few construction details. A simple design will enhance the fabric. Avoid top-stitching detail as this stitching and the presser foot will mar the surface of the fabric.

Show two examples of corduroy seams - correct and incorrect use of nap. Hold a fabric turned in both directions to illustrate difference in color.

Cutting: The direction of the nap or pile will affect the color of your garment. For a richer color, cut velvet and velveteen with the nap running up toward your face. Corduroy will have a richer color with the nap running up also but it will not be as durable. Fleece fabric is cut with the nap running down.

To reduce bulk, you may want to cut facings for velveteen corduroy and fleece from matching medium weight fabric.

Show pattern guide and circle a layout marked "with nap". Mark arrows on wrong side with chalk. Show miniature layout and emphasize that the top of each pattern piece lies in the same direction.

Before cutting it may be helpful to draw arrows with chalk on the wrong side of the fabric indicating the direction of the nap. Use sharp pins for most napped fabrics but fine needles for velvet.

Marking: Tailor tacks or chalk used on the wrong side of the fabric is best. Tracing wheel and carbon may mar the fabric.

Staystitching: Do directional staystitching on all curved and bias edges.

Stitching: Baste as these fabrics have a tendency to slip. Use longer than average stitches (about 10 per inch.) Use light tension and pressure on your machine. Always stitch in the direction of the nap or pile.

Needle: Size 14.

Thread: Use mercerized cotton for corduroy and velveteen; silk or mercerized for woollens and velvets.

Seam Finishes: Pink or overcast seams or stitch $\frac{1}{4}$ " from edge. Use bias seam binding on facings, hems, and on all raw edges. Encase those that ravel readily. Do not turn edges under and stitch as these will leave press-marks on the right side.

Fasteners: Professional looking buttonholes are hard to make in pile fabrics (velvet and velveteen). It is better to use loops, snaps, hooks and zippers (applied by hand).

Show hem in corduroy skirt sample.

Hem Finishes: Pink and stitch or zig-zag raw edge and loosely catch hem to garment as for tailor's hem. A better method is to stitch bias seam binding to edge and loosely catch to garment.

Pressing: Use pressing techniques - do not push the iron. Pile fabrics need careful handling during pressing and all pressing should be done on the wrong side. Place fabric face down on a heavy turkish towel, self fabric or a needle board. This will avoid bruising the pile. A steam iron is best or you may use a dry iron with a slightly dampened cloth.

DEEP PILE OR FUR-LIKE FABRICS

Show picture of style suitable for deep-pile fabrics.

Pattern Selection: Choose one that is simple in design and contains few seams and details. Set-in sleeves, buttonholes, and collars increase the problem of sewing.

Fabric Selection: Buy yardage suggested by pattern for "napped fabrics" - otherwise buy $\frac{3}{8}$ to $\frac{3}{4}$ yards more. Check label to know about care and performance - especially shrinkage. A deep-pile fabric with a knit backing may shrink excessively. If the material is washable, you may want to test a piece for shrinkage and shrink the fabric if necessary. Dry on flat surface padded with bath towels to prevent pile from flattening.

Any notions as seam tape, lining, interfacing, etc. should be ones that would be cleaned by same method as the pile fabric.

Preparation: Straighten fabric and shrink if necessary.

Cutting: Be sure to use the guide sheet layout marked "For napped fabrics". Place pattern pieces so the pile will run down the body, from shoulder to hem. Eliminate any seams you can - as the center seam. If possible, cut facing on with the garment front.

Place pattern on backing side and not the pile side. It will be better to cut heavy pile one layer at a time, using sharp shears. If pile is very deep, you may have to cut with a razor blade from wrong side, as for fur.

Marking: Use tailor tacks to mark darts, notches, etc., or stab a pin straight through the material and mark with a soft lead pencil.

Stitching: Use loose tension and light pressure. The stitches should be about 10 stitches per inch. You may wish to use a small zig-zag stitch for the seams. Do these on a sample of material first to determine which is best for you.

Staystitching: Do directional staystitching to prevent stretching.

Needle: Use a medium to coarse needle depending on depth of the pile (size 14 or 16).

Thread: Use heavy duty thread.

Stitch a short seam in deep-pile. Use a hatpin to smooth pile into seams.

Seams and Seam Finishes: Stitch in the direction of the pile wherever possible. When stitching a seam, smooth the pile away from the raw edge into the seam. If the pile is caught in the seam, turn to right side and use a long hatpin to free it. This will keep the seamline from showing on the right side.

Show how to shear pile from seam allowance or show how one has been sheared correctly.

If seams want to ravel, stitch 1/8" from raw edges. Shear pile from seam allowances to reduce bulk.

Reinforcing Seams: Reinforce points of strain with seam tape. Do not clip curved seams too deeply.

Darts: Split darts down the center and shear pile as on the seams.

Buttonholes: It is hard to make buttonholes look professional. Consider closures as frogs or loops.

Hems: Turn up desired width and hem by hand with a fairly loose stitch.

Show how to finger-press.

Pressing: Try finger-pressing first. If this is not sufficient, place fabric pile side down on turkish towel, or needle board and steam lightly without touching pile. Use a press cloth.

CAUTION: Some modacrylics as Verel and Dynel cannot be steam pressed. Test pressing on a sample seam first.

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February 22, 1965

*These will be replaced by individual leaflet
which are in the process of being printed.*

WASH-AND-WEAR FINISHES ON MATERIAL

by

Ruby Taylor Miller
Extension Clothing Specialist

Fabric Selection: The qualities that give wash-and-wear fabrics their virtues can create certain difficulties in sewing. The wash-and-wear finish makes the surface less pliable and more resistant to handling. Therefore, check the grain of the fabric. If it is off-grain, it is probably locked in this position by the finish and will be impossible to straighten. This fact is important if the fabric has a definite pattern or design. If it is noticeably off grain, do not buy.

Pattern Selection: This fabric does not ease or "give" readily. Therefore it is well to select simple uncomplicated patterns with few seams. Patterns with darts instead of gathers are good and you may want to avoid set-in sleeves.

Preparation: Use sharp pins so as to prevent holes in the fabric. To get a true cut line, use sharp shears. Press center crease thoroughly. If it does not come out re-arrange your pattern. Before cutting the sleeves, check the amount of ease allowed in the sleeve cap. Do so by matching the sleeve pattern to armhole pattern between notches. If ease is more than 1-1/4", take out excess by making a small pleat in the sleeve pattern.

Marking: Use clay chalk for marking, or you may find that the tracing wheel may mark the fabric without using tracing carbon. Try out on a sample first.

Staystitching: Do directional staystitching on all curved and bias edges.

Stitching: It is important that your sewing machine be adjusted properly before you begin sewing on wash-and-wear fabrics. Use a loose tension and light pressure on the machine. Stitch with a steady, even pace. Use 10 to 12 stitches to the inch. Keep testing samples until the upper and lower tension is balanced. A good test is to fold a 6" square in half diagonally (true bias). Stitch 1/2" from fold. Grasp stitching with thumbs about 2" apart and pull with a snap. They should break on the same snap.

To check pressure, pin two strips of the fabric together with pin crosswise at each end. Make a seam along one edge and if a ripple appears at the bottom pin, the pressure is too heavy. Lighten it by giving a slight counter-clockwise turn to the screw at the top of the pressure bar. Keep testing until seam is smooth.

Needle: The needle should be as fine as your fabric will take but coarse enough to make a large enough hole so thread will not fray (size 12-14). The needle should be changed as soon as it becomes dull.

Thread: May be either synthetic or mercerized cotton thread.

Seam Finishes: You may be able to leave the seams plain if the material does not ravel. Others include pinked, turned, and stitched or overcast if the material ravels.

Interfacings, Linings, and Underlinings: All should have the wash-and-wear qualities. They should be of suitable weight. For some wash-and-wear fabric, an interfacing of self-fabric is satisfactory.

Hem Finishes: Hems may be finished with hem tape or the raw edge may be turned under 1/4" and stitched by machine and put in by hand.

Pressing: A steam iron at steam setting is a good choice. Remember that all pressed creases will stay in. To remove or sharpen creases, as at hem line, collar edges, facing edges, etc., iron first with steam iron set at steam setting to remove wrinkles and to make the fabric hot. Use a medicine dropper and apply a small amount of white vinegar on the crease. Let it stand for a minute or two, then iron until dry. Repeat if crease was not removed.

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LAMINATED AND BONDED FABRICS

by
Ruby Taylor Miller
Extension Clothing Specialist

Fabric Selection: There are two types of lined fabrics - laminates and bonded. Laminates are foam-backed while bonded fabrics are heat-locked to tricot, taffeta, or other backing. Check to see that the material is on grain. Bonded fabrics are hard to straighten while laminated fabrics cannot be straightened at all.

Pattern Selection: Choose a simple pattern with few seams, few details, and with a loose fit. Many outwear patterns are marked "suitable for laminated fabrics". Knitted laminates are easier to manipulate than are woven laminates. This should be considered in selection of sleeve type.

Preparation: These materials have already been pre-shrunk. Since they cannot be straightened, cut along lengthwise grain or rib.

Cutting: Woven laminates are easier to cut than are knitted ones. Place pattern pieces on right side of fabric so you can see the grainline. Cut one thickness at a time. For pieces cut on the fold, cut one side and flip the pattern piece over and cut the other half. If the foam is thin, you may be able to cut two thicknesses. Fabrics with a design are better if cut singly. When possible, eliminate seams, such as cutting the garment and facing together.

Marking: Tailor tacks are one of the best methods for marking. You may find it quicker to insert pins straight through the fabric and mark with a soft lead pencil or tailor's chalk. Tracing wheel and carbon are not generally recommended as it is too hard to show through. You may try a sample to determine which you prefer.

Staystitching: Laminated jerseys need to be staystitched around all curved and bias seams.

Stitching: It is hard to stitch laminates as the foam does not want to move readily under the presser foot or feed dog. There are three ways to eliminate this. Place paper between fabric and presser foot and stitch. Tear paper away after stitching. You may stitch a 1-inch strip of lawn or batiste over the seam line. Trim strip to 1/4 inch. Some prefer to use a fabric strip on the bottom and tissue paper on top. Test your fabric and use which is best for you.

Use 10 to 12 stitches per inch. Longer stitches keep from tearing foam. Try medium tension first, loosen if necessary. Use medium to light pressure.

Needle: Use fine (#11) needle.

Thread: Use thread which is appropriate for outer fabric. (usually mercerized cotton or nylon).

Seam Finishes: It is difficult to press seams flat so it is important to use a suitable seam. Welt seams give a smooth appearance from the right side. You may open the seams and top-stitch 1/4" to flatten them which would also serve as a decorative stitch. Grade seams to eliminate bulk. On a woven fabric laminate, you may be able to pull back the foam and trim it. Experiment with this.

Reinforcing Seams: Reinforce any point of strain with seam tape or interlining fabric.

Darts and Facings: Slash and press open darts in laminated fabrics. Use paper under seam allowance to protect foam. Steam open as flat as possible. You may need to loosely catch seam allowance to foam by hand-stitching.

In working with facings, understitch all straight edges. If topstitching would be attractive, do this 1/4" - 1/2" from the edge. You may finish with a raw edge and use Chanel braid to reduce bulk and give an attractive finish. You may use lining fabric, plain unlaminated fabric to match the laminated fabric to eliminate some bulk.

Interfacings, Linings, and Underlinings: If you are making a coat or suit, use interfacing where you normally would. Otherwise use press-on interfacing to stabilize buttonholes and button areas. Use lining as you ordinarily do. You may want to underline the laminated fabric to facilitate ease in stitching.

Hemming: Interfacing at the hem will serve to cushion the hem and prevent its showing on the outside. The interfacing should be 1/4" wider than the width of the hem at the bottom of the garment as well as the sleeves. Place interfacing inside hem and stitch along laminated fabric edge with interfacing extending 1/4 inch. Turn up hem and catch-stitch interfacing to laminate being sure to sew through to fabric. Catching the foam alone will not hold the stitches.

A second way of reducing bulk in hemming is to edge-stitch 1/2" to 5/8" from the raw edge, then peel off the foam from the underside of the hem edge to the line of stitching. Then catch-stitch hem to garment being sure you catch the fabric.

Pressing: Use a light touch with the iron and use a press cloth to protect fabric and foam. Use heat setting which is suitable for outer fabric. If you need to press from the outside, be sure to use a press cloth.

N. C. Agricultural Extension Service
February, 1965

SEWING ON DOUBLE KNIT FABRICS

Knit fabrics are an important part of most women's wardrobe because they are practical for travel, and fashionable to wear. Although jersey fabrics are familiar to most women, double knits for home sewing are relatively new. They are knitted from two or more threads which interlock in each row, making the fabric nearly identical on both sides. The "hand" of the fabric combines flexibility with firmness, which makes it easy to handle and sew. No special skill is required, but an understanding of the characteristics of a knit fabric applied to the selection of a pattern is important. Some suggestions for patterns, cutting, and sewing are given below.

Selection of Pattern and Fabric

Select a pattern with few seams, a rather easy fit, and, if possible, no buttonholes. Avoid circular skirts and bias cuts. Choose a weight of knit fabric that conforms to the requirements of the design. Even if the pattern does not specify, an underlining should be considered, and interfacing at all faced edges is a "must". Knit fabrics occasionally become slightly "off grain" in processing. This can be corrected by pulling from each side on the true bias. When knit fabrics is seriously "off grain" (more than 1") do not buy it. All knit fabrics should be shrunk before using.

Cutting and Marking

Double knits are made in tubular form and the flattened tube slit along one fold when sold. The grain on both edges of this slit should be straightened before use.

A continuous rib in the fabric is the guide for the straight grain. Cut the full length of each side along a rib. Then along the center fold, make a line of basting which follows a continuous rib.

Press out the center fold, in some knits of synthetic fibers this fold cannot be pressed out.

Pin the pattern pieces in place on a long flat surface using sharp pins. If fold can't be pressed out, rearrange pattern pieces. Fabric should be kept flat during cutting to avoid stretching.

Tailor tacks provide the most accurate markings for knits. When fabric is firm, dressmaker's carbon is also satisfactory.

Pressing

Use a medium hot iron with a damp press cloth, or a steam iron with a dry press cloth. The press cloth prevents shine and stretch; it also serves as a protection for synthetic fabrics and synthetic threads. Press lightly on lengthwise grain of fabric, placing strips of paper at least 12" wide between seam allowance and garment to prevent seam edges from showing on the right side.

Threads and Needles

* "Taslan" Textured Nylon thread is recommended for stitching all knitted fabrics because the elasticity is in keeping with the stretchability of knit fabrics. During wear, the seam and the thread expand simultaneously and as a result seam breakage is prevented. This textured thread has the strength of nylon, but it feels and handles like cotton. For ease in threading, cut end on a slant or use a needle threader. For hand sewing use a short length, not more than 18". When the thread has been chosen to match the knit fabric as closely as possible, the color tends to blend with the knit fabric. The label on spools of this thread states "use warm iron".* Dupont Trade Mark

If the press cloth recommended for pressing knit is used consistently, it is sufficient protection for seams sewn with this textured nylon thread.

For light weight fabrics use a size 11 machine needle (fine) and for heavier fabrics use a size 14 (medium). For hand sewing use a size of needle suitable to weight of fabric.

Sewing Machine - Shorter stitches used with knits give greater elasticity. On side seams use 12 stitches per inch, but on seams where strain is great, as at shoulder and underarm, use at least 15 stitches per inch. A fine zig zag stitch may also be used for seams.

Tension and Pressure

Use a loose balanced tension and light pressure. Loose tension is practical because the stitching has greater "give", and the texture of the knit absorbs the looser stitch readily. Light pressure is necessary so that the fabric will not be stretched. Test tension and pressure by using mercerized thread in machine first, since the elasticity of textured nylon resists breaking necessary in tension test.

Helpful Techniques

Basting - Basting will help to minimize stretching. When layers of fabric are to be stitched together, pin them together before stitching by placing pins perpendicular about every four inches. Basting after pinning is optional.

Staystitching - Directional staystitching must be used on all knits. When underlining the entire garment, use staystitching $\frac{1}{2}$ " from all raw edges to attach it to the garment fabric.

Underlining and Interfacing - Although double knits have enough body to be used without underlining, it is well to underline at least the back of the skirt where the greatest strain occurs. Interfacing of proper weight would be used at all faced edges. If knit is washable, interfacing should be, also.

Seam Binding - In order to prevent stretching when double knits are not lined, place preshrunk seam binding along seam line at shoulder and include it in the stitching of the seam.

Seam Finishes - Seam finishes are necessary on knits to prevent the fabric in the seam allowance from rolling. Stitch and pink, finish with zig zag stitch, or overcast by hand.

Understitching and Topstitching - Understitching the facing ensures a sharp edge that will not roll. Topstitching $\frac{1}{4}$ " to $\frac{3}{8}$ " at edges that are subject to wear, such as pockets and at neck, increases the strength of the edge.

Buttonholes - Avoid buttonholes, but if they are necessary, make either machine-made or bound. In both cases, use very sheer iron on interfacing around each buttonhole to stabilize fabric before stitching.

Hems - If finished garment is unlined, let it hang for 24 hours, to give it an opportunity to stretch normally. Mark hem from floor. Baste and press hem carefully, finish with either tailored hem or seam tape hem. Pre-shrink seam tape and apply loosely; if garment is lined, stitch hem to lining only.

Our thanks to the Educational Bureau of Coats and Clark for this information.

SEWING ON STRETCH FABRICS

Stretch fabrics are made from textured yarns. These types of yarn permits the fabric to come back to its original measurement. There are three types of stretch fabrics - warp (lengthwise stretch), woof (crosswise stretch), and two-way (a combination of warp and woof). This two-way stretch is used primarily for bathing suits and girdles.

Fabric Selection: Select a fabric that is not too slippery or does not ravel excessively (especially for your first garment). Choose fabric with a stretch in the direction you need it. Lengthwise stretch is good for pants; crosswise stretch for dresses, skirts, blouses, jackets and shirts. Check label for fiber content and care.

Pattern Selection: A simple pattern with few seams is best for a beginner. Keep buttonholes at a minimum. You should use the same size pattern as you generally buy. Pattern alterations are made in the general way. Pants should have a stirrup under the foot.

Preparation: Straighten the material and also shrink it before you cut if it has not been pre-shrunk. Do so by steam pressing and hold steam iron 1/2 inch above fabric. Steam as thoroughly as possible and allow material to relax 1/2 hour before cutting.

Cutting: Place material on a flat surface and let it "relax" for 24 hours before you cut. This will release any tension or stretch created while the fabric was on the bolt. Lay all pattern pieces so the fabric will stretch in the same direction on all pieces. Insert sharp pins perpendicular to direction of stretch close together (about 2 inches apart) to hold stretch in line. Cut with sharp shears using long even strokes. Hold fabric firmly on the table with your free hand as you cut.

Marking: You may use the usual method of marking on these fabrics.

Staystitching: Do directional staystitching on garment pieces to prevent stretching while sewing.

Stitching: Use medium to light pressure for stitching. The stitch should be short (14-15) per inch as this gives more elasticity. You may also stitch with the narrow bite zig-zag stitch.

Needle: A fine to medium needle works best - size 11 to 14.

Thread: A thread as Taslan which has elasticity is desirable. Other nylon thread as well as dacron and silk can be used. If you use mercerized thread, stretch the darts and seams slightly as you stitch. Make a sample first, however to be sure the stitching won't break when the seam is pulled.

Seam Finishes: Seam edges may be finished by edge-stitching or overcasting (plain or zig-zag stitch).

Interfacings, Linings, and Underlinings: Interfacing may be used in details where stretch is not important-also under buttonholes. Linings are not generally used in stretch fabrics as they do not "give". If lining is needed, use only a stretch lining or tricot. Be sure it is cut so that the stretch goes in the same direction as the garment fabric. Do not sew lining to side seam but attach at neck and waistline seam.

Underlinings should not be used as these would prohibit the stretch of the fabric.

Hem Finishes: There are two or three possibilities for hems. The tailor's hem is very suitable as it allows "give". A hem which has been catch stitched permits greater stretch also. You would want to zig-zag or stitch 1/4" from edge for both. The third method is to use bias seam binding and loosely slip-stitch hem in place.

Pressing: Press with steam iron or dry iron and a damp cloth. Use a light iron pressure. Use regular pressing equipment as seam board, magazine roll, or strips of paper under seam allowance to prevent imprint of raw edges on right side.

Zippers in Stretch Fabric: It is well to hand-baste the zipper in place, easing fabric as usual, being careful not to stretch it. You may then stitch by hand or by machine.

By: Ruby Taylor Miller, Extension Clothing Specialist
N. C. Agricultural Extension Service
March, 1965

DEEP-PILE FABRICS

THE DEEP-PILE FABRICS are light in weight, yet have wonderful warmth qualities. They are often so furlike that it is difficult to tell at first glance that they aren't the real thing - or they are frankly fake, in brilliant or pastel colors never found on an animal.

The man-made fibers most used for these piles are the acrylies and modacrylies. The backing yarn is often cotton, acetate, or a combination of the two. The major uses for pile fabrics include coat, jackets, linings, trimmings, and accessories.

The following techniques are suggested for sewing pile fabrics:

1. Pattern used should be simple in design.
2. In laying fabric and pattern, the pile on all pieces should be in one direction (preferably down when on the figure). Extra bulk from seam allowances should be avoided if possible. For example, the center back seam of a straight jacket might be eliminated and the entire back cut in one piece. Pattern pieces are placed on the backing - not on the pile side of the fabric.
3. For cutting, if pile is very deep, it is more comfortable to work with one thickness of fabric at a time rather than cut through the usual double thickness. Sharp regular cutting shears will do the job nicely.
4. For marking notches and other symbols, a pencil or tailor's chalk can be used. Darts are better marked with pins inserted straight down into the fabric. When possible, it is desirable to ease fullness rather than dart it. When pile is very thick or heavy, darts may be handled as for fur - cutting out the dart area completely, following the stitch lines, bringing edges together so that they just meet, and sewing together by hand.
5. When joining fabric pieces in preparation for machine-stitching baste or pin-baste pieces together, pushing pile toward the stitch line.
6. Machine stitching uses a long stitch (8-10), a medium sized needle and heavy-duty thread. Depending on depth of pile, it may be necessary to loosen the upper and lower tensions as well as the pressure on the presser foot. Stitching is done slowly to allow time to smooth the pile away from the stitch line toward the garment (a long needle or hatpin can help with this technique). Stitching in the direction of the pile is advisable when possible.
7. To eliminate bulk, pile can be sheared from seam allowance with scissors. Darts, if any, can be slashed down the center and sheared.
8. Clipping is necessary on curved seam allowances, such as necklines and armeyes, but cut must not go all the way to the stitch line.
9. Pressing on piles is very satisfactorily accomplished with finger-pressing. Iron and steam-pressing are not advisable.

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N.C. State, Raleigh, N. C.

SEWING WITH FUR, LEATHER AND SUEDE

Sewing with fur, leather and suede is not difficult, but it is a little more time consuming than working with other fabrics.

Fabric: LEATHERS and SUEDES are sold as individual skins which are about 2' x 3'. You need six or seven to cut a dress. FURS are available by the yard, not by the skin. They are 60" and the price ranges from \$50 to \$200 per yard, and you'll need about 2 yards for a coat. Many animal skins are available--fox, guanaco, alpaca, zorrino, vizcacha, and puma. Fake furs are also on the market. They include imitation alpaca, mink, vicuna, fox, raccoon, lamb and sheepskin.

Pattern: LEATHERS AND SUEDES suggest a pattern which has a seam that runs across the front and back--such as a waistline--but it need not be at the waist. Check to see if all the pattern pieces can be cut out of the leather skins. If not, you may need to add a center front or back seam. For LEATHERS, SUEDES AND FURS, select a pattern with simple, straight lines, without eased seams, as it is difficult to ease them.

Cutting: LEATHER AND SUEDE. It is a good idea to cut a muslin and fit it carefully before cutting the skin. You cannot rip and re-stitch these skins as needle or pin marks will show. Pointed collars cannot be turned in suede or leathers so corners need to be slightly rounded. FUR: You can lay the pattern either crosswise or lengthwise, whichever makes the maximum use of the fur markings. Be sure, however, to cut all pieces in the same direction. In cutting fur, use a single-edged razor blade so hairs are not cut. Fur may be pinned and seams may be ripped and re-stitched. If a mistake is made in cutting, you can stitch the skin back in place and re-cut. The fur disguises any flaw.

In working with leather, suede, or fur, place pattern pieces on material with wrong side of material up, and fasten in place with tape. Cut one pattern piece at the time using sharp shears (razor blade for fur). Do not use pinking shears as they may pull or stretch the skin. Be sure to reverse the pattern when cutting the second half so that you have a left and right.

Marking: Mark on wrong side with chalk.

Interfacings and Linings: LEATHERS, SUEDES AND FURS. Hair canvas and non-wovens may be used for interfacings. Linings should be a lightweight fabric as China silk, crepe, taffeta, or any fabric specifically designed as a lining. Garments made from all skins should be lined to the edge, if possible. Facings of fur or leather only add unnecessary bulk.

Stitching: Use a large machine stitch--8 to 10 per inch--to prevent breaking the skin. Silk thread (2-or-3-ply) is suggested for sewing because it has elastic properties similar to the skins.

After stitching the fur, use a hat pin and pull the hairs from the seam to give an even texture.

Pressing: All these skins should be pressed with a warm, dry iron. With **SUEDE AND LEATHER**, place brown paper on the wrong side of skins and press over the paper. Clip darts to eliminate excess bulk.

Hemming: **LEATHER AND SUEDE.** Turn hem up 1" to 2" and glue with rubber cement or liquid adhesive. For a casual look, try topstitching.
FUR: Stitch lining or bias tape to fur at hemline and turn under. Hand stitch tape to fur. Make complete lining and attach by machine stitching at the hemline. Roll fur slightly to wrong side of garment and hold lining in place with hand basting along seam allowances.

Fasteners: **LEATHER AND SUEDE.** Make machine or hand worked buttonholes.
FUR: Sew buttons in position and sew on large snaps inside to actually fasten the garment.

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CONSTRUCTION TECHNIQUES FOR DOUBLE-CLOTH

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Fabric Selection: This is a fabric with two right sides. The two sides may be woven or bonded together. It is used for reversible garments since the sides are usually contrasting in color, pattern or texture.

Pattern Selection: A simple design with a minimum of seams is the most desirable selection. Raglan and kimono sleeves are easier to handle than set-in sleeves. Special patterns are often designed for this material since it is popular for reversible garments. Since very few alterations can be made after cutting out garment, it is wise to check the fit of the pattern.

Preparation: Material should be shrunk in the usual manner. If the material is heavy wool and difficult to shrink at home using the London Method, the dry cleaners could steam the material.

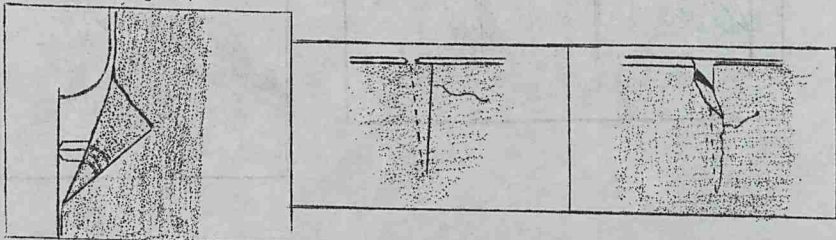
Cutting: Cutting is the same for any woven fabric with a few omissions. No facings or interfacings are necessary. All hem allowances are reduced to 5/8 inch width - the width of all seam allowances unless a banded hem is desired. To allow for a banded hem, extend the seam allowance the desired finished width of the banding.

Marking: Tailors tacks should be used for marking.

Staystitching: Do not staystitch. Handle the material carefully to prevent stretching or curved edges.

Stitching: A different method of construction is used when making a reversible outfit from double-cloth.

Darts: Darts may be stitched by one of two methods. (a) Short darts that extend through a seamline may be stitched as separate darts, after separating fabric layers. After stitching darts, cut through center fold of each dart and press open. The raw edges are concealed between the fabric layers. (Fig. 1) (b) Darts may be stitched and pressed as usual. Since the darts will be visible on one side when garment is reversed, put darts on side that will be worn less frequently as the right side. To have the points of darts looking professional, thread the sewing machine backwards, from the bobbin upward. This gives you one continuous thread. Sew dart starting at the point of the dart. The sewing machine must be rethreaded before sewing each dart. On lightweight fabrics, the fold may be slip-stitched in place or top-stitched. (Fig. 2) On bulky fabrics trim away part of the under layer of the dart before slip-stitching. (Fig. 3)



Seams: There are two methods of sewing the seams. Consider the weight of the fabric and the desired finished look. The welt seam is not used for reversible garments.

(a) **Plain Seam:** Separate the two layers of fabric for about 1-1/2 inches along the cut edge. Clip the binding yarns in a woven double-faced fabric; pull apart a bonded double cloth. On the side that will be worn most often as right side, stitch a 5/8 inch plain seam. Press seam open. Trim the seam allowances on the other layer of fabric to 1/4 inch. Fold under edges, bringing seamlines together. Slip-stitch in place. (Fig. 4)

(b) **Flat-fell Seam:** It is best on fabrics which are not too heavy. Stitch a plain seam through all layers of the fabric. Trim away one of the seam allowances to 1/4 inch. Press seam in one direction with the untrimmed allowance uppermost. Separate the two fabric layers of the untrimmed seam allowance; trim away the fabric layer on the underside. Turn under the seam allowance 1/4 inch; top-stitch in place through the outer fabrics. (Fig. 5)

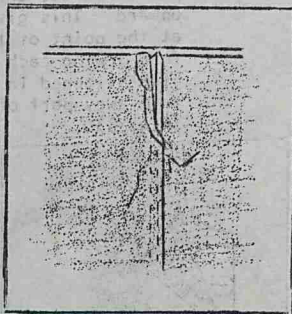
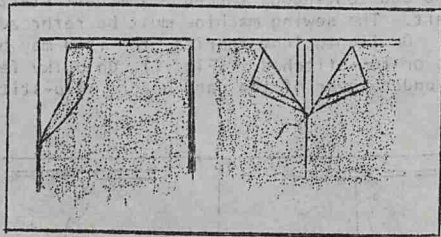
Edges: There are various ways to finish the edges.

(a) One method is to separate the raw edges. Grade and turn both raw edges inward. Slip-stitch the folded edges together. For a flatter finish, top-stitch 3/8 inch from turned edge. (Fig. 6)

(b) For a banded hem, the edges are cut with a 5/8 inch seam allowance plus the desired finished width of the band. Separate the layers for the distance added plus the 5/8 inch seam allowance. Trim away upper fabric to seamline. Bring the contrasting layer of fabric over the trimmed edge.

Turn under the seam allowance, miter corners and slip-stitch in place. One side has a plain edge; the other has a contrasting band. (Fig. 7)

(c) The edges may also be bound. Remove the 5/8 inch seam allowance. Apply a fold-over braid or, on a lightweight fabric, a bias binding. (Fig. 8)



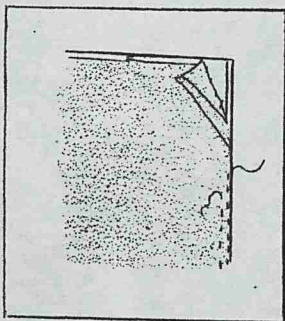


Fig. 6

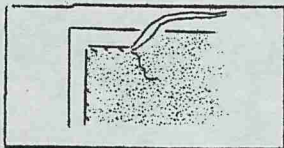


Fig. 7

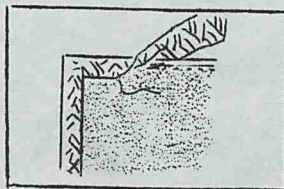


Fig. 8

Pockets: Patch pockets are recommended rather than a slit or inside pocket. Separate fabric layers at seamline. Trim away inside layer at seamline. Turn under outside layer at seamline; miter top corners. If top-stitching is desired, do now. Slip-stitch pocket in place.

Closures: To apply a zipper, separate fabric layers $1\frac{1}{2}$ inches from raw edge of opening. Turn in seam allowances on both sides of opening and on both layers of fabric. Press. Center the zipper and stitch zipper between the two layers of fabric, stitching $\frac{1}{4}$ inch from edge.

To make a reversible garment with buttonholes, make worked buttonholes on both right and left front edges of garment. Sew a button at left end of each buttonhole on the underlap.

Other suggestions: The choice of size of needle, kind of thread, length of stitches, amount of pressure, and the method of pressing will depend upon the kind and weight of material you have. Experiment with a scrap of your material to determine best methods.

N. C. Agricultural Extension Service
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