

TAILORING

F O R D A Y

All About...

- Pattern Selection
- Fabric Selection
- Contemporary Techniques
- Fusible Interfacings
- Finishing Tips

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TAILORING FOR TODAY

Alma Fonseca*

Almost too busy to sew, much less tailor? Don't worry anymore—today's tailoring techniques eliminate all the handwork that is so time-consuming. Fusing and machine techniques make tailoring fast and easy, so you can create those classic and versatile fashions that you love.

Some fabrics and situations call for traditional tailoring techniques. Because many commercial sewing manuals covering those traditional techniques are available, this publication emphasizes contemporary techniques only and should supplement your pattern guidesheets.

Contemporary tailoring is faster than custom tailoring because most of the hand sewing is eliminated by substituting fusible interfacings and sewing machine techniques.

Pattern Selection

For a first-time tailoring project, choose a pattern with simple lines and few design details. Since a jacket, coat or suit is usually a long-term investment, consider a classic style which can be worn several years. If you need guidance selecting the correct pattern size, refer to the Extension publication, *Pattern Selection*, (B-1440).

The following techniques are illustrated using a classic single-breasted jacket with a notched collar and lapel, set-in sleeves, patch pockets and lining (Figure 1). If your pattern has raglan, dolman or kimono sleeves or a shawl collar, the same tailoring principles can be adapted. Features such as vents can be eliminated to speed tailoring.

Fabric Selection

In choosing a fashion fabric, splurge a little and select a favorite color, a luxurious texture or a beautiful print. Refer to the back of the pattern envelope for specific fabric recommendations.

Look for good quality fabric, tightly constructed, either woven or knitted, in a medium weight. When considering heavy weights, keep in mind that several thicknesses will be added when the garment is constructed. Wool or wool blends are recommended because of their ability to hold a molded shape as well as for their durability, resiliency and warmth.

Popular woolens include melton, crepe, camel cloth, gabardine, tweed, double knits and flannel. Linen, denim, pique, seersucker, heavier cottons and raw silk tailor nicely into suits or warm weather coats and jackets.

Other fabrics such as synthetic suedes and pile fabrics, including velvet, velveteen and corduroy, make nice blazers or elegant pockets, collars, cuffs and lapels. Because of the pile, these fabrics will require special techniques.

Napped fabrics and plaids, stripes or other designs that need to be matched require more time for cutting and pressing. Watch your budget by coordinating colors and textures with the rest of your wardrobe.

Notions

Notions and tools are important supplies for tailoring. You will need the basics, such as quality thread, proper size needles, very sharp scissors and plenty of pins. Twill tape, cotton or polyester ¼ inch (6 mm) wide, or rayon seam tape, will prevent stretching along shoulder seams, roll lines and edges and preserve the tailored shape for the life of the garment.

Select buttons suitable for the fashion. For example, sporty leather buttons look great on corduroy. Jeweled buttons are attractive on lush, solid colored velvets. Plain sew-through or shank buttons blend to any design and are the most versatile. Plain sew-through buttons can be sewn on by machine quicker than sewing on shank buttons by hand.

Shoulder pads and sleeve heads are notions you may either buy or make yourself. Shoulder pads that you make give support and shaping needed to even out the shoulder line. They are explained more thoroughly, with instructions for making them, in the section, "Sleeves and Sleeve Treatments," on page 13.

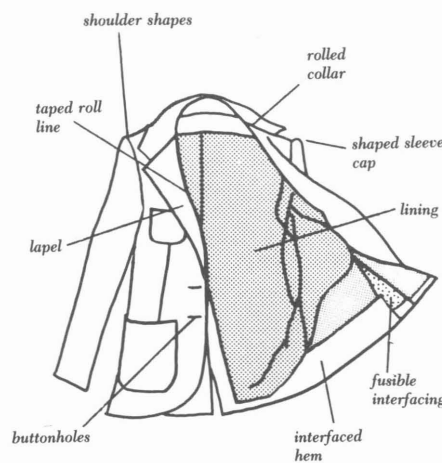


Figure 1. Classic single-breasted jacket.

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Marking aids such as tracing wheels, tracing paper, tailor's chalk and water erasable pens or pencils can speed marking of hems, buttonholes, darts and roll lines. Sewing aids, such as basting tape, glue sticks and fusible webbing, eliminate the need for pinning or basting.

Organize your sewing notions and tools so they are readily accessible, and follow recommended package instructions for each aid. For more information in selecting sewing notions and tools, see Extension publication, *Sewing Tools*, (B-1265).

Pressing Points

Careful pressing is essential for every sewing project, especially in tailoring. The combination of inner shaping and pressing actually shapes the tailored garment. The pressing equipment you need may include: a steam iron; a press cloth; a tailor's ham for shaping curved seams, darts, collars and lapels; and a sleeve board for pressing sleeve seams and for shrinking fullness in sleeve caps. A point presser used for pressing open hard-to-reach seams, such as in lapels, and a pounding block or clapper for making sharp creases or flattening faced edges are two additional pieces of pressing equipment that you may need.

For pressing techniques regarding fusibles, read manufacturer's directions carefully. To succeed with fusibles, use the timing, amount of heat and type of moisture that each manufacturer recommends for its particular fusible interfacing. For pile fabrics, use a needleboard or a terry cloth towel under the fabric to prevent crushing the pile. For more information on pressing, refer to the Extension publication, *Pressing Points*, (B-1267).

Inner Fabrics

Buy inner fabrics at the same time that you buy your fashion fabric. Check fabric compatibility by draping the fashion and inner fabrics together and feeling the overall effect of weights and textures. Also, make sure care requirements for all fabrics are compatible. Buy any extra yardage

you will need, such as fabric for a lining that was not called for on the pattern or fabric for making your shoulder pads and sleeve heads. Shoulder pads and sleeve heads are made of polyester fleece fabric.

Underlining

Underlining provides shape, body and support. Choose underlining fabric by the amount of body needed to create the look you want from your fashion fabric. Underlining will make light colored fabrics opaque and will allow you to use speed techniques (like fusing) on fabrics that otherwise would not accept them.

To underline, machine stitch or glue a nonfusible underlining close to the edge of the fashion fabric in the seam allowances. A lightweight fusible interfacing can also be used as an underlining. Underline all pattern pieces. If the garment fabric is a dark color or tightly woven, omit underlining in the uppercollar, undercollar and facings to reduce bulk in these areas.

Interfacing

Select interfacing fabric with care. In tailoring, the interfacing gives the garment its shape. Interfacing also prevents stretching and provides reinforcement.

When selecting an interfacing, consider the following:

- Purpose—What is the overall look or shape desired? A heavier weight interfacing creates a crisp look while a lighter weight one gives a softer look.
- Weight of the garment fabric—Interfacing should be the same weight or lighter than the garment fabric except if a special effect is desired. When selecting nonfusible interfacing, feel a layer of the interfacing and garment fabric together. The interfacing should enhance the fabric's characteristics, not overpower it.
- Compatibility with fabric—It is not possible to determine the finished look of the garment by holding and feeling the fusible interfacing and garment fabric together. Many fusible interfacings become stiffer after they are applied. Always test fusible interfacing for compatibility by fusing it on to a sample of your fabric.

Always be sure that the garment fabric can withstand the steam and pressure required for fusing.

Interfacings are available in several types and weights—the wovens (fusible hair canvas and fusible interfacing without hair), nonwovens and knits. Several different weights are often appropriate in one garment. For example, a lighter weight interfacing can be fused to lapels and pockets.

Always follow manufacturer's directions for fusing because directions differ from product to product.

The amount of interfacing you will need to buy may vary according to use. For instance, if you want more structure in the front of your jacket, you will need more interfacing and/or a heavier weight interfacing. Also, in the back of your garment, you may want to use more interfacing than the pattern calls for.

A nonfusible interfacing, such as permanent press muslin or broadcloth, is recommended to reinforce the back of the garment. You may not want to use fusible interfacing for back reinforcement because it may show a distinct line on the right side of the fashion fabric. See the section, *Front and Back Interfacing*, on page 5 to determine the amount of interfacing needed.

You may want to interface the hem of sleeves, the hem of your jacket, pockets and facings in addition to the front, back and collars for extra support and a more tailored look.

When using fusible interfacing for shaping, more interfacing fabric may be needed for additional layers.

Before fusing interfacing to garment pieces, trim corners of the interfacing diagonally $\frac{1}{8}$ to $\frac{1}{4}$ inch (3 mm to 6 mm) across seamlines to eliminate bulk in corners. To reduce bulk, trim seam allowances of fusible interfacing by $\frac{1}{2}$ inch (1.3 cm) before fusing, except on the front section (refer to page 5 for front interfacing instructions). This allows $\frac{1}{8}$ inch (3 mm) to be caught in the seams for security.

General Fusing Instructions

Read and follow the manufacturer's instructions first. If you don't have the manufacturer's instructions, then:

1. Preheat iron, set on "WOOL" setting.
2. Fuse for 10 to 15 seconds per iron surface without sliding the iron.
3. Use firm, two-handed pressure.
4. Use a press cloth. (Use a damp cloth if your steam iron does not steam well or if you do not have a steam iron.)
5. Fuse any fabric a minimum of 10 seconds. More fusing time may be needed for heavier fabrics.
6. Turn fabric over and repeat steps one through four.
7. Let fabric dry and cool thoroughly before continuing construction.

Even though fusible interfacing is highly recommended, some fusibles do not adhere well to some fabrics. In this publication, instructions for machine methods refer to nonfusible interfacings.

Commercial tailoring kits are convenient, but often cost more than supplies purchased individually. These kits include some or all of the following: sized, precut and layered interfacing; shoulder pads and sleeve heads; a felt undercollar; and lining material.

Methods discussed in this publication will deal primarily with interfacings and linings. Interlinings and underlinings require traditional techniques and are thoroughly explained in commercial tailoring manuals.

For more complete information on selecting inner fabrics, refer to the Extension publication, *Inner Fabrics: The Inside Story*, (B-1359).

Lining

The purpose of a lining is to finish the inside of a garment. A tailored coat or jacket is usually lined. The lining is constructed separately and then attached to the garment.

Select a smooth fabric, lightweight enough to not interfere with the hang of the garment and opaque enough so that the inner construction of the garment will not show through.

Preparation

Fabric

Preshrink washable fabrics according to manufacturer's recommended

care methods. To preshrink nonwashable wools, have them drycleaned or steam press them using a very damp press cloth. To preshrink inner fabrics, use the appropriate care methods. Preshrink fusible interfacings by dipping them in lukewarm water for 10 minutes and dripping dry. *Never* dry them in the dryer.

Soak the entire card of twill tape or seam tape in hot water and bend the card to let the tape shrink as it dries, or dry it with a hot iron.

Pattern Fit

Before laying out your pattern, check for fit. If alterations are needed, refer to the Extension pattern alteration series, publication numbers L-1685 through L-1703. If unsure of the fit, make a trial garment out of inexpensive, similar weight fabric using the bodice front, bodice back and any side pieces and sleeves. Carefully mark the center front line to check for accurate fit. Cut 1-inch (2.5 cm) seam allowances at shoulders, armholes and sides of trial garment fabric to allow for possible alterations. Machine baste the seams together. Pin hems on jacket edge and sleeves.

Try on the trial garment over a garment similar to what you plan to wear with the jacket. Pin the jacket closed at buttonhole markings. Do all fitting from the right side of the garment. Do all fitting with shoulder pads if the garment is to have them. Transfer all alterations to your pattern.

Cutting and Marking

Instructions for cutting and making a lining are on pages 17 through 18. Check the following items before cutting fashion fabric:

- Upper collar and front facing must be larger than undercollar and lapel by at least 1/8 inch (3 mm). The amount depends on the fabric.
- The undercollar should be cut on the bias in two pieces and have a center back seam.
- Ease on the sleeve cap should be 1 to 2 1/4 inches (2.5 cm to 6 mm) larger than the garment armhole along the seamline, depending on the fabric construction.

Cut fusible interfacings on the grain indicated by pattern pieces. Test fusible interfacings by fusing on a sample of your garment fabric. If a ridge at outer edges of interfacing shows on the right side, pink edges before fusing interfacing to the garment.

Marking techniques depend on the fabric. If chalk or pen does not show on nonfusible interfacing or if use of a tracing wheel damages the fabric, mark it with tailor tacking. Do not fuse over tailor's tacks. If you are confident of the fit, you can snip 1/8 inch (3 mm) into fabric at notches for a quick marking method.

If marking fusibles with water-erasable products, mark after fusing because steam will usually erase the markings. When marking fusibles with pencils that are not water-erasable, mark on the right side of the interfacing before fusing it to the fashion fabric.

Always test a sample with the marking method selected to make sure it will not damage your garment fabric. Be sure that all markings and notches are clearly and precisely transferred for ease in lining up fabric layers, as well as accurate stitching, clipping and trimming.

Comparison of Custom and Contemporary Tailoring Techniques

Read the pattern guidesheet carefully, referring to the chart on page 19 which compares tailoring techniques. Decide which procedures to follow, marking the guidesheet when you will follow techniques in this publication. Often, a combination of hand, machine and fusible methods is used in one garment. The methods you choose will depend on your skills, time, fabric and garment design.

Front and Back Interfacing

Fusible Method—Front

Cut fusible interfacing for the entire front pattern piece and include seam allowances around front, neck and shoulder edges if you plan to tape edges. Trim seam allowances after tape is applied and before fusing. Mark all darts, seams and roll lines.

To reduce bulk in the dart area, cut the interfacing out of the dart area. Fuse interfacing to fashion fabric before constructing garment dart (Figure 2). Cut edges serve as guides for stitching darts. If darts are narrow, it is not necessary to cut out darts in the interfacing.

For extra stability, edges, such as neckline, front edge, shoulder line and armhole, may be taped with ¼-inch (6 mm) wide twill tape or seam tape. Sew the tape along the garment side of the upper and outer seam lines using a wide zigzag stitch, or straight stitch on the edges of the tape. (Later, you will stitch the seam next to the edge of the tape.) Cut the tape, and do not overlap at corners (Figure 3).

To shape the tape around curves, preshrink it to curved shapes with a steam iron. If the fabric is stable and fusible interfacing is included in seams, taping may be eliminated. Taping is done before fusing interfacing to the entire front section. Trim seam allowances ⅛ inch (3 mm) from taped edges before fusing.

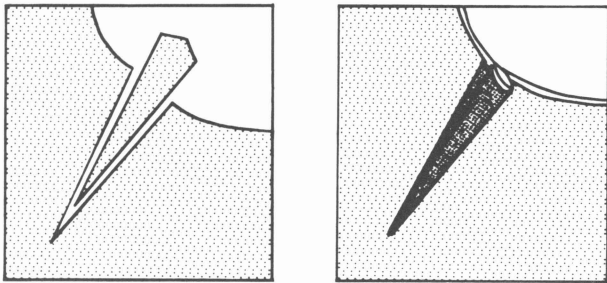


Figure 2. Dart in fusible interfacing.

For princess styles, fuse the entire front and side front sections, trimming interfacing ½ inch (1.3 cm) from seam allowances before fusing. Side sections can also be interfaced under the arm with 2-to 3-inch (5 cm to 7.5 cm) wide interfacing pieces.

Nonfusible Method— Back Reinforcement

Nonfusible interfacing is machine basted to the garment sections for reinforcement and support across the shoulders. If a pattern piece for back reinforcement is not included, one can be made as follows:

One-Piece Method (Figure 4).

1. On back pattern piece, measure 7½ inches (19 cm) down the center back seamline or fold line from the neckline seamline. Establish a point.
2. On side seamlines, establish a point 2½ to 3 inches (6.5 to 7.5 cm) down from the armhole seamline.
3. Lap and match all seamlines within the top back area.

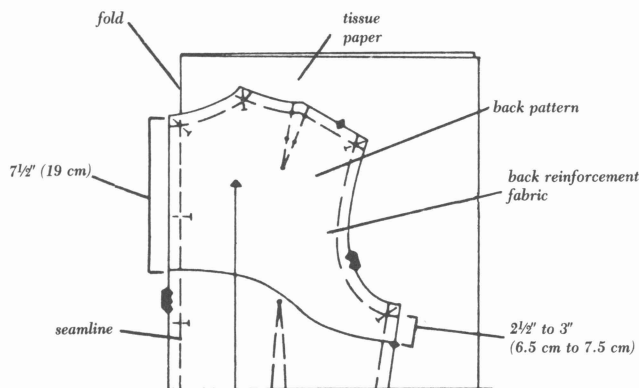


Figure 4. One-piece method (nonfusible interfacing).

4. Draw a curved line joining the center back point and the side point.
5. Trace this upper section onto tissue paper, keeping the original garment grain line.

Two-Piece Method (Figure 5).

(This method supports knits while retaining their stretch.)

1. Mark a point 1 inch (2.5 cm) beyond the center back seamline or fold line.
2. Mark a point 2 to 3 inches (5 to 7.5 cm) below the armhole-side seamline.
3. Draw a curved line to connect points.
4. Trace onto tissue paper, keeping the original garment grain line.

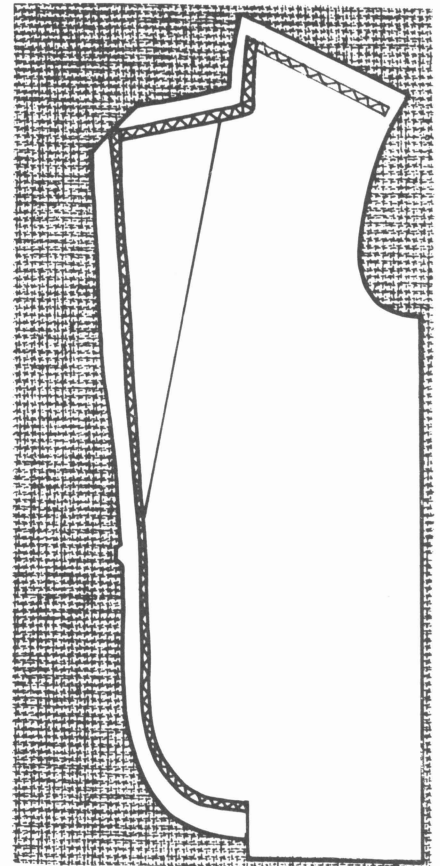


Figure 3. Apply twill tape to seamline of fusible interfacing.

For extra stability when using the one-piece method for back reinforcement, apply twill tape along the inside edge of the stitching line at the neckline before machine basting back interfacing to fashion fabric. Preshape tape to fit neckline curve (Figure 6).

Make darts in sew-in interfacing as follows (stitch and press dart in the garment as pattern guidesheet instructs):

- **Lapped Method.** Slash dart down one stitching line to end point; lap, matching stitching lines; stitch along stitching line close to cut edge. Stitch again, 1/8 inch (3 mm) from the first stitching. Trim dart allowances to 1/4 inch (6 mm). Reinforce the point by zigzagging (Figure 7).

- **Abutted Method.** Entirely cut out dart along the stitching line; pin edges to meet over a piece of seam tape slightly longer than the dart; stitch close to edges; zigzag at the point to reinforce (Figure 8).

Applying Back Reinforcement

Apply back reinforcement after garment darts and back reinforcement darts have been constructed and before side seams have been sewn.

For sew-in interfacing, machine baste the interfacing to the garment along the seamlines; trim close to stitching. For the two-piece method, match the seamlines at the center back and overlap; continue as in one-piece method (Figure 9). For both methods the bottom edges will remain free and unhemmed.

Lapel and Roll Line

Padding by fusing or by machine produces nicely rolled lapels. However, the rolled shape is steamed-in rather than hand-molded as in traditional tailoring, and the lapels must be pressed more often.

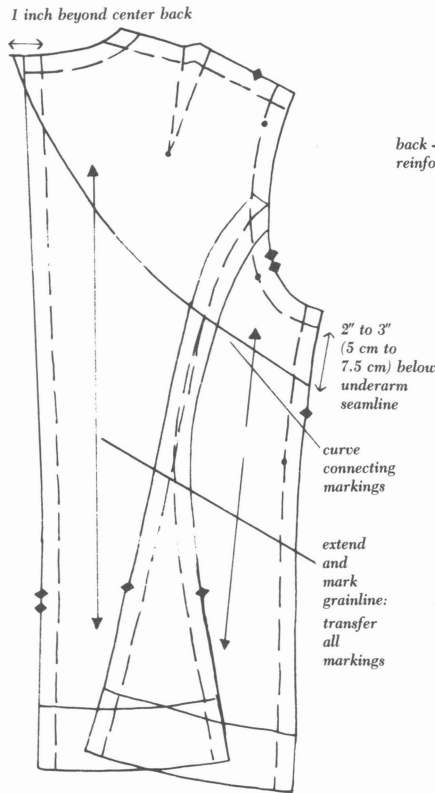


Figure 5. Two-piece method (nonfusible interfacing).

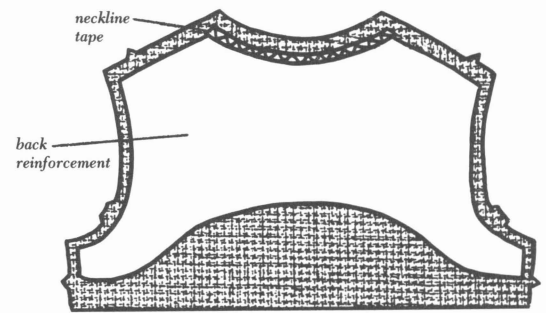


Figure 6. Apply twill tape to neckline curve.

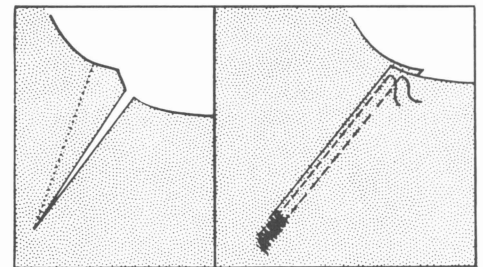


Figure 7. Lapped dart.

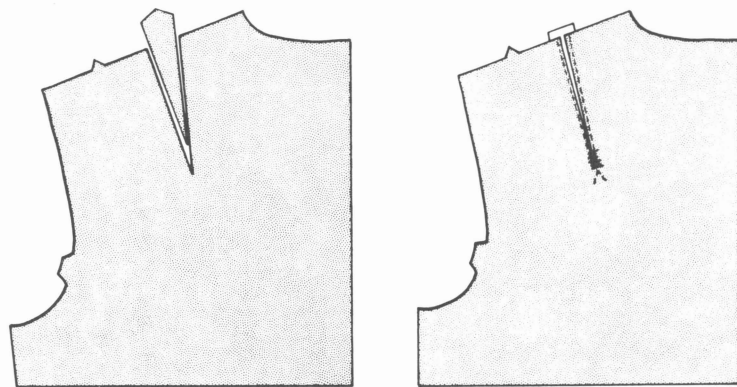


Figure 8. Abutted dart.

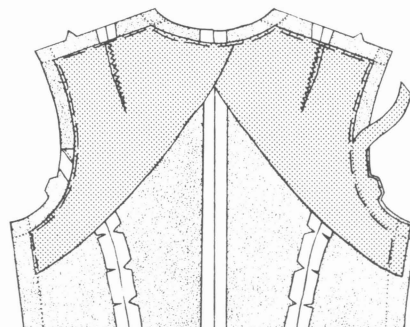


Figure 9. Match center backs; overlap. Baste along seamline.

Marking the Roll Line

If the roll is not marked on the pattern piece or has been changed by alterations, mark it on the interfacing using a pencil and ruler as described below or by pinning the roll line in the garment while trying it on with the shoulder and undercollar seams basted.

To mark with pencil and ruler:

1. Mark the top buttonhole location.
2. Mark the front seamline, $\frac{1}{2}$ inch (1.3 cm) above the top buttonhole mark (Figure 10, point a).
3. Position one end of a ruler $\frac{3}{4}$ inch (2 cm) from the point where the neck and shoulder seamlines meet (Figure 10, point b).
4. Place the other end of the ruler at the mark above the buttonhole and draw a straight (the roll) line along the ruler. Repeat on the opposite front section.

This should be done after interfacing has been applied.

Taping the Roll Line (Optional)

Taping the roll line will stabilize and shape the lapel at the roll line. Cut $\frac{1}{4}$ -inch (6 mm) twill tape the length of the roll line minus $\frac{1}{2}$ to 1 inch (1.3 to 2.5 cm), depending on the length of the roll line and fabric. The tape is cut shorter for the purpose of easing the fabric to the tape. This will encourage the lapel to roll.

Position the tape along the garment side (toward the sleeve) of the roll line. Pin the upper edge of the tape at the top of the roll line; do not let the tape extend over the seamline. Pin the lower tape end at the lower edge of the roll line. Pin the rest of the tape, distributing the fabric evenly (Figure 11).

To ease the garment to the tape, hold the tape taut and stitch through all layers using a wide zigzag or multizigzag down the middle of the tape or straight stitch on each tape edge.

Steam Pressing

To shape the lapel, place it over a seam roll (or tightly rolled towel) with the roll line running the length of the

seam roll. Steam the lapel, shaping the roll as you go. Let the fabric dry completely before handling it again (Figure 12).

Fusible Method of Padding Lapel

Fusing layers of interfacing to a lapel is a quick alternative to hand pad stitching. Cut a layer of interfacing in the shape of the lapel area as far as the roll line, with the grain line parallel to the roll line. Make sure this additional layer of interfacing does not extend past the roll line onto any twill tape if you have used it. (Figure 13).

Following the manufacturer's directions, fuse to the wrong side of the lapel. The lapels now have two layers of interfacing for shape and stability.

Fusible interfacing can be applied on the front facing for additional shaping in the lapel area. Cut interfacing so that the straight edge along the roll line extends $\frac{1}{2}$ inch (1.3 cm) beyond the roll line toward the armhole. Trim $\frac{1}{2}$ inch (1.3 cm) from neckline and lapel seam allowances. Fuse to the lapel side of the facing.

Another option is to fuse the entire front facing section (Figure 14). A different weight of interfacing can be used for stabilizing the lapel area if two layers of the garment interfacing would be too crisp.

Machine Method of Padding Lapel

Machine baste, glue or pin the interfacing to the wrong side of the garment front, $\frac{1}{2}$ inch (1.3 cm) from the raw edges of the armhole, shoulder, neckline, lapel and front. Trim the interfacing close to the basting at all basted edges except the armhole (Figure 15). (This will help shape the sleeves later.)

To shape the lapel and hold the interfacing securely, machine pad stitch the interfacing in place. Use a pencil and ruler, and draw stitching guidelines on the lapel interfacing. Begin at the top of the roll line and continue along the roll line to the seamline, drawing parallel lines $\frac{1}{4}$ inch (6 mm) to $\frac{3}{4}$ inch (2 cm) apart. The closer the lines, the firmer the lapel will be. Space the rows closer together as you approach the point of

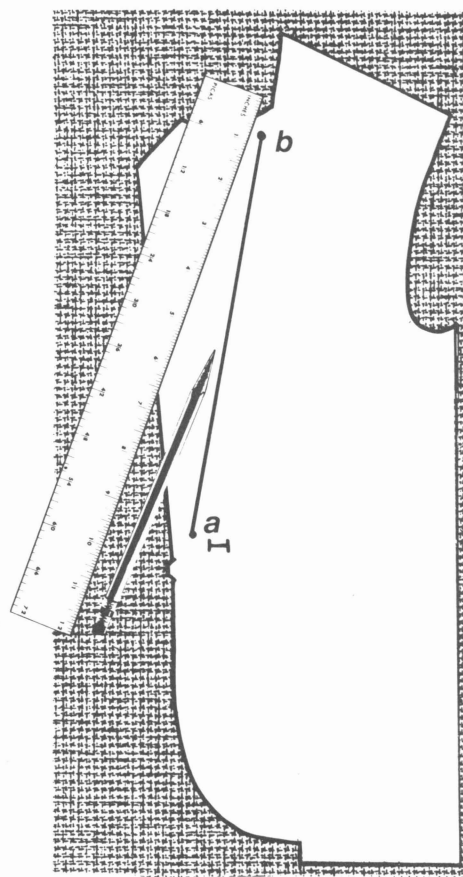


Figure 10. Mark the roll line on the interfacing.

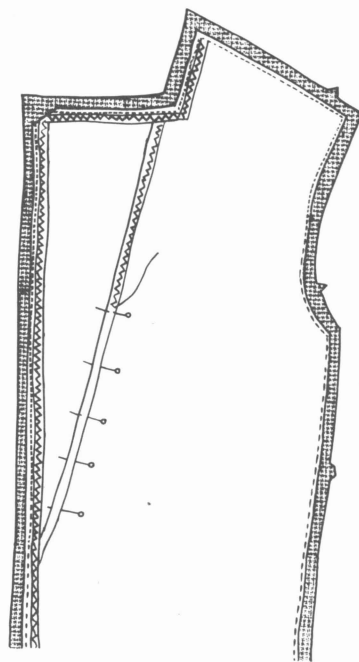


Figure 11. Taping the roll line.

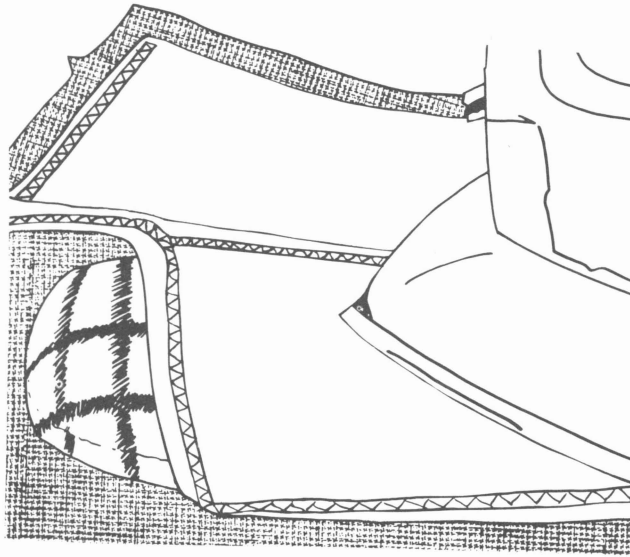


Figure 12. Press the lapels.

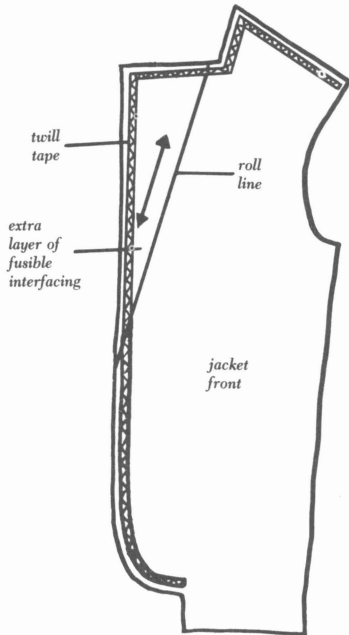


Figure 13. Fusible method of padding lapel.

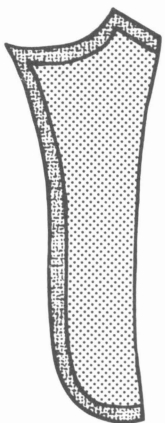


Figure 14. Fuse front facing.

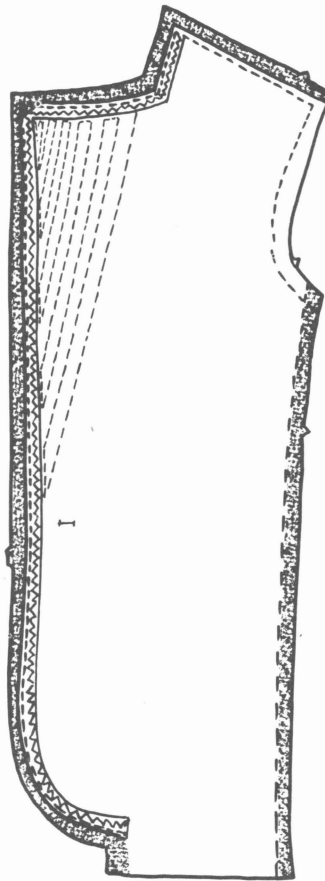


Figure 15. Trim interfacing and machine pad stitch at point a.

the lapel. As an alternative to drawing stitching lines, an experienced seamstress may be able to use the presser foot as a guide.

Using a straight, zigzag or multizigzag stitch and a color of thread which matches the fabric, start stitching at the roll line and proceed toward the seamline. Stitch continuously along the guidelines and pivot at the ends to reverse directions. If you have used twill tape on the roll line, do not pad stitch over the tape.

Collars

Tailored garment patterns include an uppercollar and an undercollar. The uppercollar pattern is slightly wider and longer to allow for extra length needed to roll along the outside curve. It is cut on a center back fold. The undercollar is cut on the bias to fold and shape, and has a center back seam (Figure 16).

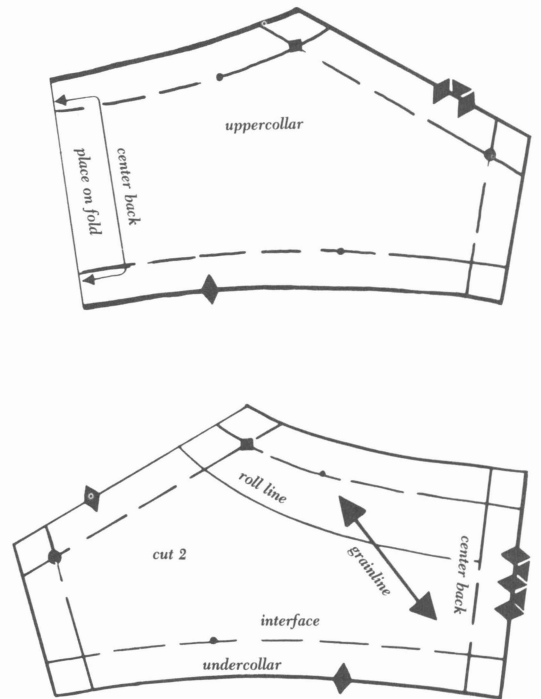


Figure 16. Uppercollar and undercollar.

Fusible Method of Shaping Undercollar

A second layer of interfacing is used for shaping the undercollar.

1. Trim outer corners of the interfacing diagonally to $\frac{1}{4}$ inch (6 mm) inside the corner stitching lines. Trim $\frac{1}{2}$ inch (1.3 cm) from all interfacing seam allowances.

2. Fuse interfacing to the undercollar sections according to the manufacturer's directions for fusing (Figure 17). If using a woven fusible, cut interfacing on the bias. If using a nonwoven fusible, cut interfacing with stretch going around the neck.

3. Sew center back seam. Press open seam allowances. To keep collar smooth at center back seam, stitch through seam allowances and garment fabric $\frac{1}{16}$ inch (2 mm) on both sides of center back seam. Trim seam allowances close to rows of stitching.

4. If the pattern has the roll line marked, mark the roll line on the interfacing (Figure 18).

5. To create a roll and give support to the collar stand, add a second layer of interfacing to the stand.

6. Cut interfacing to fit the undercollar from the roll line to the neck seamline with the center back seam line on a fold of the fabric (Figure 19).

7. For a nonwoven fusible interfacing with one-way stretch, cut the interfacing stand with the lengthwise grain going around the neckline. For woven fusible interfacing, cut with straight grain going around the neck. Fuse interfacing to undercollar, matching roll lines.

8. To prevent collar points from curling, cut two triangular pieces of interfacing to fit the collar points between the seamlines. Trim the interfacing diagonally to $\frac{1}{4}$ inch (6 mm) inside the collar points.

9. Fuse the triangles to the collar points $\frac{1}{8}$ inch (3 mm) in from the first interfacing edges (Figure 20).

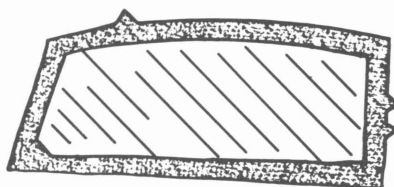


Figure 17. Trim seam allowances $\frac{1}{2}$ " (1.3 cm).

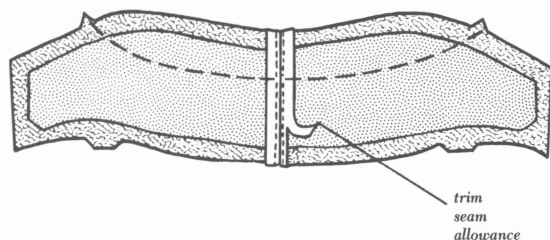


Figure 18. Stitch center back seam; mark roll line.

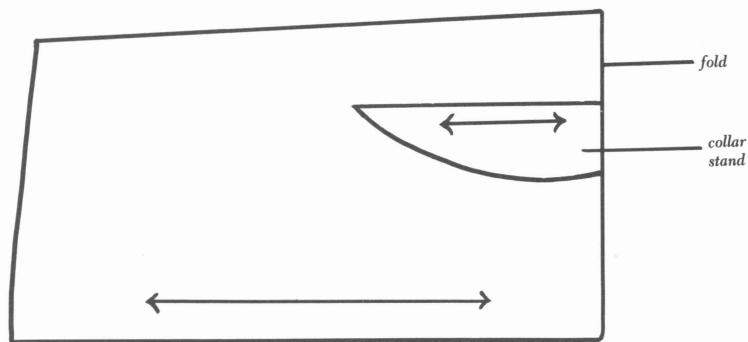


Figure 19. Cut center back of interfacing on fold.

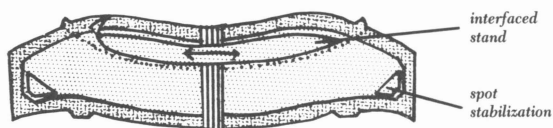


Figure 20. Spot stabilization.

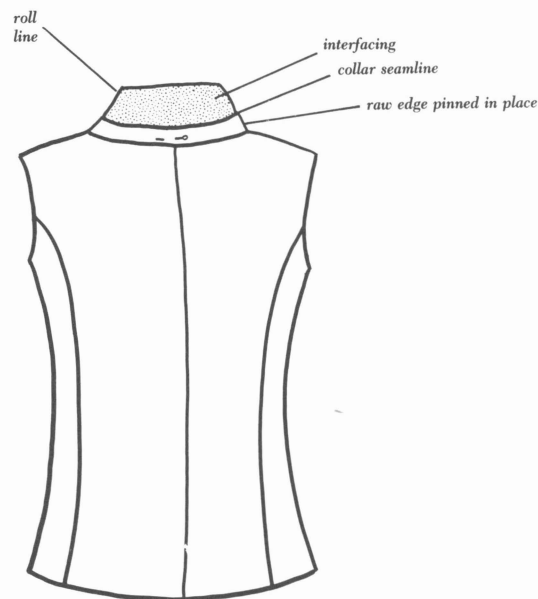


Figure 21. Pin collar; mark roll line on undercollar.

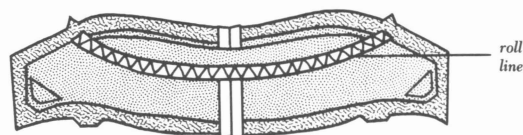


Figure 22. Taping roll line.

Determining and Marking the Collar Roll Line

If the roll is not marked on the pattern piece or has been changed by alterations, mark the undercollar roll line on the interfacing using a pencil and curved ruler. First, stitch the shoulder seams and press them open. Staystitch the neckline of the garment and clip it to the stitching. (While you are wearing the garment, check the marked roll line transferred from the pattern piece to see if the collar actually rolls at the markings.)

Pin or baste the undercollar to the jacket. Try on the jacket with shoulder pads in place and see where the collar rolls. Mark the roll line on the interfacing with pins or the flat side of a pencil lead while you have the jacket on. Use this line for construction of the collar.

Also, while you have the jacket on, check the fall of the undercollar at the center back. (A partner to check it for you helps!) The free or raw edge of the collar must cover the neckline seam the width of the seam allowance plus $\frac{1}{4}$ inch (6 mm) to $\frac{3}{4}$ inch (2 cm) extra.

Heavy fabric and undercollar construction will shorten the fall just a little. Pin the free, or outer, edge of the collar in place and begin marking the roll line from the center back. If the fall is not long enough, take less than a $\frac{5}{8}$ -inch (1.5 cm) seam at the free or outer edge when attaching uppercollar to undercollar. The fall of the undercollar determines whether the finished collar will cover the neckline seam (Figure 21).

Mark the entire roll line, making sure it aligns with the roll line on the lapel in the front. Remove the undercollar; true up both undercollar sections marking the roll line with a curved ruler so that both sections are exactly the same. Begin building-in shape as described in fusible or machine method of shaping undercollar.

Taping Undercollar Roll Line

To ensure that the collar hugs the neckline and rolls smoothly, apply twill tape to the collar stand at the roll line. Measure $\frac{1}{4}$ -inch (6 mm) twill tape the length of the roll line, extending it just enough to be caught in the stitch-

ing lines. Machine zigzag stitch tape in place (Figure 22), using thread that matches the garment fabric.

Fold undercollar along the roll line. Shape and pin undercollar to pressing ham as shown in Figure 24. Steam undercollar; allow to cool completely before handling again.

Machine Method of Shaping Undercollar

For a quick, contemporary way to shape the undercollar and establish the roll line, pad stitch by machine.

1. Stitch the center back undercollar seam and press open.
2. Trim the interfacing diagonally at the outer corners.
3. Overlap center back seamlines on interfacing and straight or zigzag stitch along the center back seamline. Trim close to the stitching.
4. Machine baste the interfacing to the wrong side of the undercollar $\frac{1}{2}$ inch (1.3 cm) from the raw edge. Trim the interfacing close to the stitching.
5. Mark the roll line on the interfacing and machine baste along the roll line.

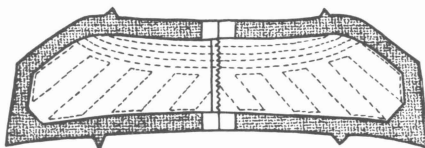


Figure 23. Machine pad stitching the undercollar.

6. To pad stitch, stitch the first row along the roll line.

7. On the stand, use the presser foot as a guide and make parallel rows of stitching between the roll line and the neck edge about $\frac{1}{4}$ inch (6 mm) apart (Figure 23, see area A).

8. On the remainder of the undercollar, start at the center back and stitch diagonally following the grainline. Stitch parallel rows $\frac{1}{2}$ to $\frac{3}{4}$ inch (1.3 to 2 cm) apart, pivoting at the ends of rows (Figure 23, see area B).

9. To mold the shape of the undercollar, fold undercollar along the roll line. Shape and pin undercollar to pressing ham as shown on Figure 24. Steam undercollar and allow to cool on the ham completely before handling again.

Follow guidesheet to stitch pockets and preliminary seams and, if possible, leave side seams open to attach collar to garment using flat construction. On patch pockets, cut interfacing so no stretch is allowed parallel to the top edge. This prevents the pockets from gapping open.

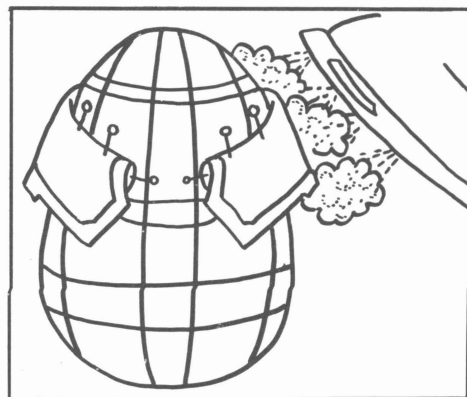


Figure 24. Shape and steam press the undercollar.

Attaching Collar

After shaping the undercollar, the entire collar and facings are ready to be assembled and attached. Stay stitch neck seamline along front and back edges if not already done. Clip along curved edges. Repeat this step along front and back facings after stitching the facings together and pressing seams open.

If the pattern does not have a back facing, cut one from the fashion fabric because the lining will be sewn to the back facing. Use the back pattern piece and front facing pattern piece to cut the back facing. Pin front facing pattern to back pattern along the shoulder seamline. Trace the back facing using the neck and shoulder cutting lines from the pinned pattern pieces. Extend the shoulder lines the same distance as the front facing shoulder line. Measure the same distance along the outer edge of the back facing to complete the pattern.

Attach undercollar to neck seamline on garment, following the guidesheet. Trim, clip and press seams open. Attach uppercollar to facings and trim, clip and press seams open.

For a notched collar, pin the uppercollar and facing to the undercollar and garment, matching large dots, notches and center lines. Uppercollar and front facings should be larger than the undercollar and garment front to allow excess fabric to roll under.

A tailor's blister formed at the points of the uppercollar and facings will keep these areas from curling upward. To form a tailor's blister, pin a small tuck about $\frac{1}{2}$ inch (1.3 cm) from seamline at collar and lapel points (Figure 25).

Stitch from the center back of the collar to the large dot (Figure 26). At corners, stitch two stitches diagonally to blunt the corner, and continue stitching as far as the large dot. To help the collar notch turn and lie flat, end stitching two stitches before large dot; leave thread ends loose to tie knots later. Do not stitch down seam allowances. Stitch the other side of the collar to the large dot; leave threads loose.

To finish the raw edges of the facing at hemlines, turn under raw edge $\frac{1}{4}$ inch (6 mm) from lower edge to a point about 1 inch (2.5 cm) above

hemline. On heavy fabrics, bind lower edge of facing with a bias strip of lining fabric.

Then, stitch from the bottom of the front edge up to the collar notch. Stop stitching $\frac{1}{16}$ inch (2 mm) or two stitches from large dot; leave thread ends loose to tie knots later. Make sure the stitching at the top of the lapel seam forms a straight line with the neckline seam. Remove pins from the tailor's blisters after outer seams have been stitched.

Before tying loose threads, turn notched collar to the right side, and check to see if it lies flat and the seams form straight lines. If so, tie loose threads into knots on the wrong side. There should be a small hole where the collar joins the lapel to form a flat, notched collar.

Seams along the edge of the facing and the collar are the most important. Before trimming seam allowances, press them open over a point presser so that a really sharp edge is formed when they are pressed together afterward.

Grade seam allowances. The seam allowance closest to the outside of the garment should be larger than the seam allowance closest to your body.

If there are more than two layers, trim them to graduated widths between $\frac{1}{8}$ inch (3 mm) and $\frac{1}{4}$ inch (6 mm). Cut off corners diagonally and taper outside corners to graded seam allowances (Figure 27).

Notch curved seam allowances to allow seams to lie flat after the facing is turned.

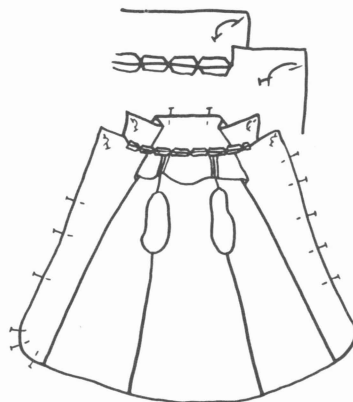


Figure 25. Tailor's blisters in uppercollar and lapel corners.

At the lapel, grade seam allowances so that the jacket seam allowance is the widest. At the point where the lapel turns back and the facing becomes the outside of the jacket, the facing seam allowance becomes the widest. This is called reverse grading. After turning, steam press, using a wooden clapper to achieve a flat, smooth look.

Machine stitch collar seams together through the seamlines of uppercollar and undercollar seams using a zipper foot if you have one. If the uppercollar is not large enough to go over the undercollar so that the outer neck seam will not show, slip the uppercollar—neck seam up—to reposition the uppercollar and allow enough room for the uppercollar to roll over the neck seam.

Anchor at that point by hand instead of centering over undercollar garment seam (Figure 28). If desired, apply uppercollar and facings to the lining sections before applying the collar.

Follow guidesheet to apply a shawl collar. Roll lines are not usually taped on shawl collars.

Stitch side seams if you have not already done so; press them open.

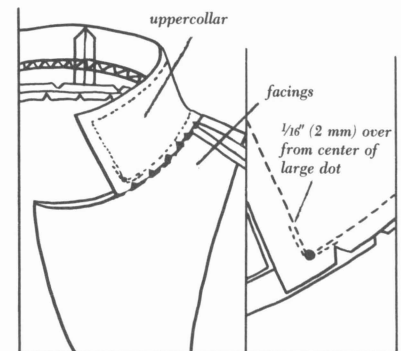


Figure 26. End stitches $\frac{1}{16}$ " (2 mm) before large dot to form flat collar.

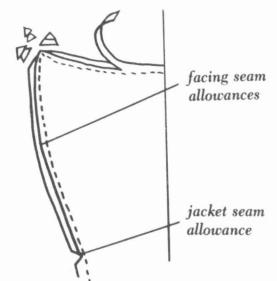


Figure 27. Trim and grade seam allowance; cut corners diagonally.

Sleeves and Sleeve Treatments

Place two rows of ease stitching as instructed on the guidesheet. Interface sleeve hem allowance. Stitch underarm sleeve seam and tack hem in place with fusible webbing.

Pin sleeve to the right side of the garment, matching notches and dots at the shoulder. Place pins perpendicular to the seam. Gently pull up ease threads between notches until the cap fits the armhole. Distribute ease evenly. Check lengthwise grain and crosswise grain in the sleeve cap. Tie the thread ends securely around pins at the end of the ease stitches.

Check the set of the sleeve for even distribution of ease with no puckering. Also, check that the lengthwise grain and crosswise grain are hanging

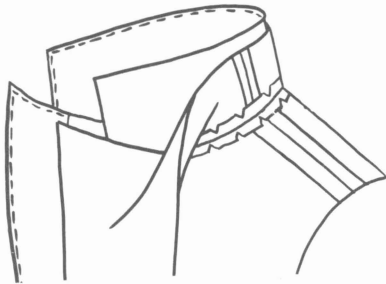


Figure 28. Machine or hand stitch collar seams at neckline together.

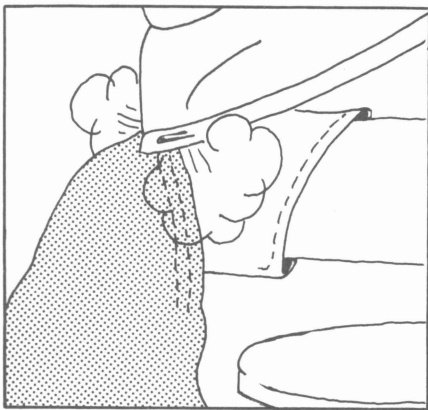


Figure 29. Shape sleeve cap, shrinking out fullness with steam iron.

properly in the sleeve cap. Leave 1 inch (2.5 cm) at the shoulder point free of easing so that the sleeve will hang properly on the grain.

Remove sleeves, keeping thread ends securely around the pins. Pin the sleeve cap over a sleeve board with a press mitt, or shape the cap over the top of a pressing ham. With a

steam iron and a damp press cloth, steam and shrink out fullness (Figure 29). Pin sleeves into the jacket.

Beginning at the underarm seam, machine stitch sleeve in place with sleeve side up. Stitch a second row in the seam allowances, $\frac{1}{4}$ inch (6 mm) to $\frac{3}{8}$ inch (1 cm) away from the first stitching line. (The thicker the fabric, the greater the distance between the rows.)

Between notches in the underarm, trim seam allowances close to the second row of stitching (Figure 30). Steam press seam allowances toward sleeve from inside the sleeve with the point of the iron, if necessary. Do not top press the sleeve cap.

For a two-piece sleeve with a vent, a fake sleeve vent is faster. It also leaves a circular sleeve hem allowance for ease in sewing lining by machine and eliminates finishing the vent extension at the hemline with binding, fusing and so forth. The following instructions are for modifying the sleeve vent pattern to resemble vents seen in many ready-to-wear garments. The resulting vent is loose along the seamline for the length of the vent beginning slightly above the sleeve hemline.

1. Follow the pattern guidesheet instructions for stitching the underarm sleeve seam from the armhole to the top vent circle (Figure 31, Point A). For added ease in sewing a two-piece sleeve, leave the unvented seam open until the vent is completed.

2. Starting at the cut edge of the hem allowance at the vent seam, stitch along the vent fold lines the width of the hem allowance plus approximately $\frac{1}{2}$ inch (1.7 cm) (Figure 31, Point B).

3. Clip seam allowance to stitching lines to press seam allowance open above and below vent extension. Press vent extension along the fold line in the direction the pattern calls for. If vent extensions are wider than 1 inch (2.5 cm), trim away excess (Figure 32).

4. Sew other underarm seam (for two-piece sleeve), trim sleeve seam allowances in hem, add ease stitching at sleeve caps, hem, and proceed as usual. For a finishing touch, stitch on buttons.

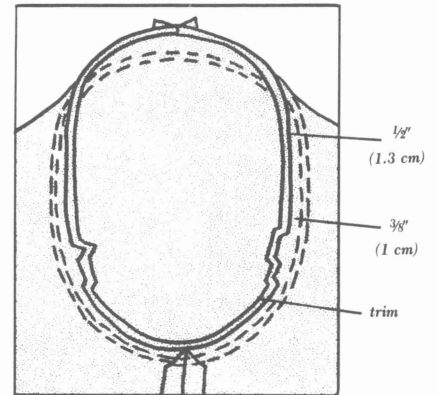


Figure 30. Trim between notches close to second row of stitching.

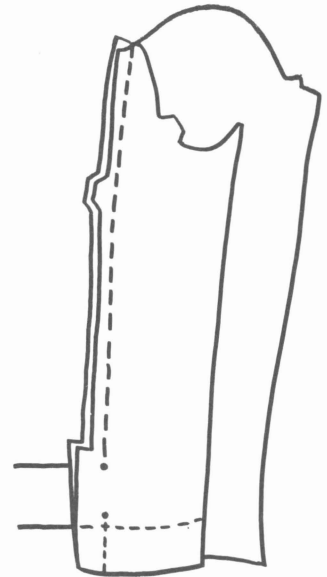


Figure 31. Fake sleeve vent.

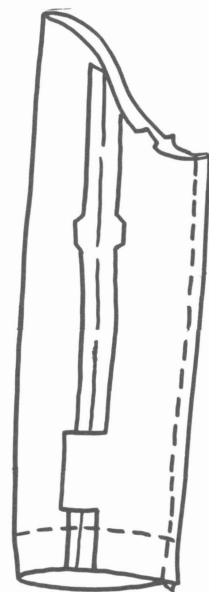


Figure 32. Trim and press open.

Sleeve Heads

A sleeve head supports the cap of the sleeve and keeps it from caving in.

1. Make a pair of sleeve heads from lambs' wool, cotton flannel or polyester fleece. Begin by cutting two pieces 3 by 10 inches (7.5 to 25 cm) or 3 inches (7.5 cm) by the length between armhole notches. Size adjustments can be made during fitting.
2. Mark a line 1 inch (2.5 cm) from one long edge (Figure 33).
3. Turn under 1 inch (2.5 cm) along the same long edge. Place the strip inside the sleeve, with the wider side against the sleeve and fold line even with the armhole seamline.
4. Stitch along the marked line through the fold line of the sleeve head and on the armhole seamline through all thicknesses (Figure 34).
5. Turn all layers into the sleeve cap (Figure 35). Try on the jacket to determine how much of the sleeve head, if any, needs to be trimmed to reduce bulk and buckling of the sleeve head. Round off corners.

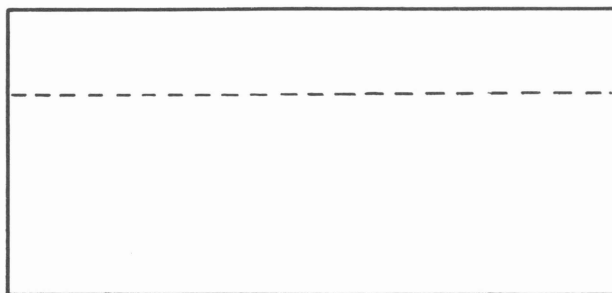


Figure 33. Making and applying sleeve heads.

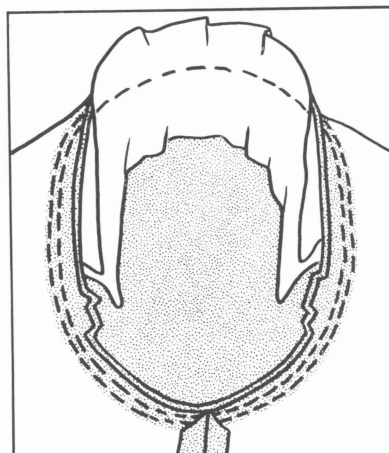


Figure 34. Stitch along armhole seamline and fold of sleeve head.

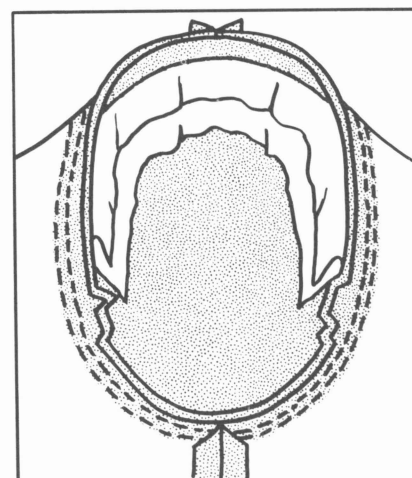


Figure 35. Turn all layers into the sleeve.

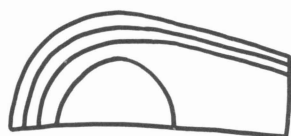
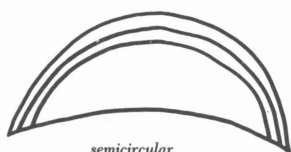


Figure 36. Triangular and semicircular pads for set-in sleeves.

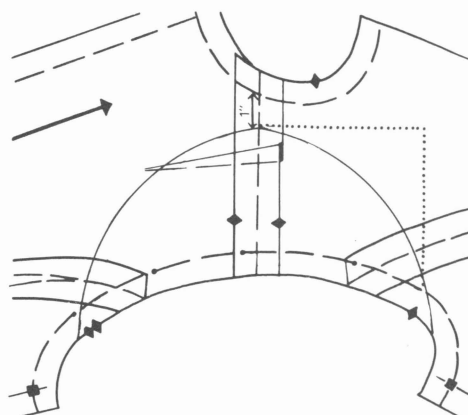


Figure 37. Making a pattern for shoulder pads.

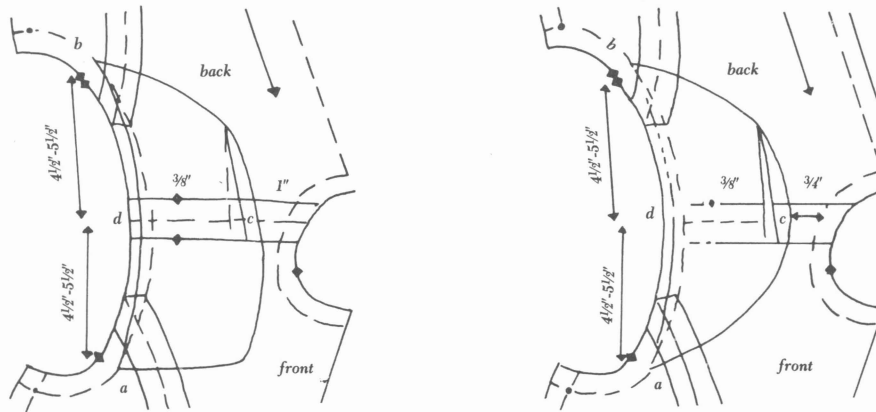


Figure 38. First layer of shoulder pad is the largest layer.

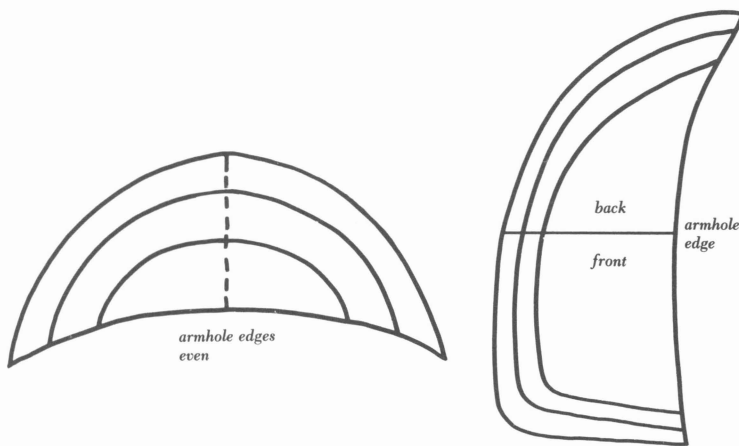


Figure 39. Layer from the largest to the smallest piece of polyester fleece.

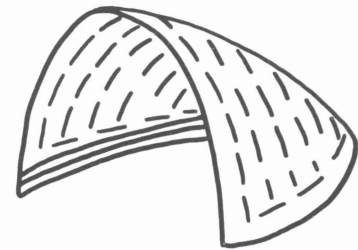


Figure 40. Loosely hand baste the layers of the shoulder pad together.

Shoulder Pads

Used for both fashion and fit, shoulder pads shape and support the shoulder area of a garment. Pads can help you create a broader, squarer shoulder line, disguise sloping shoulders or balance uneven shoulders. You can make your own shoulder pads and add as many layers as you need. Attach shoulder pads after sleeve heads are applied.

Shoulder pads can be shaped to meet your individual needs. The number of layers used can vary from one shoulder to the other, depending on your body shape.

Triangular and semicircular pads are best suited for garments with set-in sleeves (Figure 36).

1. To make the paper guide for the shoulder shapes, you will need front and back sections of the jacket tissue pattern.

2. Fold and pin out any darts which may be located in the shoulder seam area of the jacket tissue pattern.

3. Pin front pattern section to back pattern section at the shoulder seamline. On tissue paper, draw a curved line from the armhole notches to a point 1 inch (2.5 cm) from the neck seamline.

4. Trace armhole cutting line (Figure 37).

5. Cut out the paper guide you have just traced. This is the first and largest layer of your shoulder pad (Figure 38).

6. Make pads from polyester fleece. Cut two pieces from the pattern for the first, or top, layer of each pad. Add layers as needed to build pad to desired thickness. Make each layer $\frac{1}{2}$ to 1 inch (1.3 to 2.5 cm) smaller than the previous layer, except at the armhole seam edges.

7. Mark shoulder point on each layer by clipping or marking with a pencil.

8. Label front and back.

9. For each pad, layer the pieces of polyester fleece in each size starting with the largest size on top and layering to the smallest size on the bottom. Pin (Figure 39).

10. Curl each group into a long roll with shoulder seamlines and armhole edges even and with the largest layer on the outside.

11. While the curve is still evident, loosely hand baste the layers together (Figure 40).

12. Position the pad, placing the largest layer next to the garment fabric with the garment turned right-side-out. The raw armhole edges and the shoulder pad edges should be even (Figure 41).

13. Pin from the right side after all fitting has been done. Tack shoulder pad from the inside, with right sides out, at the neck edge and around the armhole with a running or whip stitch. Make sure the layers extend evenly with the full $\frac{5}{8}$ -inch (1.5 cm) seam allowance at the shoulder point.

14. If your jacket will be unlined, you may want to cover your shoulder pad with a smooth, lightweight lining fabric before applying. To make your own pattern, add $\frac{5}{8}$ inch (1.5 cm) to all edges of the shoulder pad pattern piece. Cut two pieces of lightweight fabric for each cover. With right sides together, stitch the edges, leaving an opening large enough to insert the pad. Trim the seam, notch, clip as necessary and turn right-side-out. Whip stitch or edge stitch the opening closed, with the pad inside. Press.

Hems

Tailored Hems

The secret to maintaining a nice hem on a tailored garment is to use a layer of interfacing on the inside of the hem. Use a sew-in or a fusible interfacing for hems in sleeves and at the lower edges of jackets or coats.

Fusible Interfacing

1. Cut strips of bias interfacing the exact hem allowance width and fuse strips under seam allowances in the hem allowance area.

2. Trim the seam allowance to $\frac{1}{4}$ inch (6 mm) in the hem allowance area to reduce bulk.

3. Press up the hem in the fashion fabric and crease the fold line, both in sleeves and at the lower edge of the jacket.

4. Apply fusible webbing to the hem allowance and fuse the hem in place, leaving $\frac{5}{8}$ inch (1.5 cm) from the edge of the hem free so you can sew the garment hem and lining together.

Sew-in Interfacing

1. For a lined garment, cut a strip of woven interfacing on the true bias 1 inch (2.5 cm) wider than the hem allowance. (If using an all bias nonwoven interfacing, disregard the grain. For nonwoven interfacing with one-way stretch, follow the grain indicated by the manufacturer.)

For an unlined garment, cut the interfacing $\frac{1}{2}$ inch (1.3 cm) wider than the hem allowance. In a lined garment, $\frac{1}{2}$ inch (1.3 cm) of the interfacing will extend above the hem for the purpose of having less bulk in that area and to make the hemline less obvious. For unlined garments, the edges will be even for a neat appearance. Cut strips long enough to circle

the sleeve hemline and overlap slightly, and to lap slightly over the front interfacing at the lower edge (Figure 42, Point A).

2. Trim the garment seam allowance inside the hem allowance to $\frac{1}{4}$ inch (6 mm).

3. Place the interfacing strip on the wrong side of the garment so it extends $\frac{1}{2}$ inch (1.3 cm) below the hemline fold. Baste along the hemline (Figure 42, Point B).

4. Catch stitch or machine blind stitch the upper and side edges of the interfacing to the garment.

5. Press up the hem along the basting stitches.

6. Catch stitch or machine blind stitch the hem to the interfacing.

Figure 41. Armhole edge and shoulder pad edge should be even at the shoulder seam.

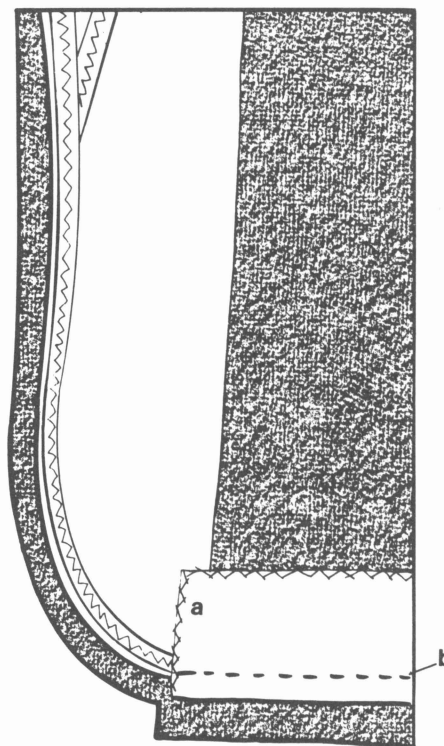
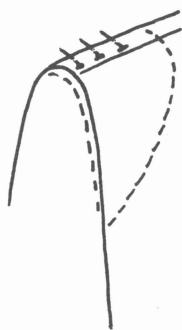


Figure 42. The tailored hem.

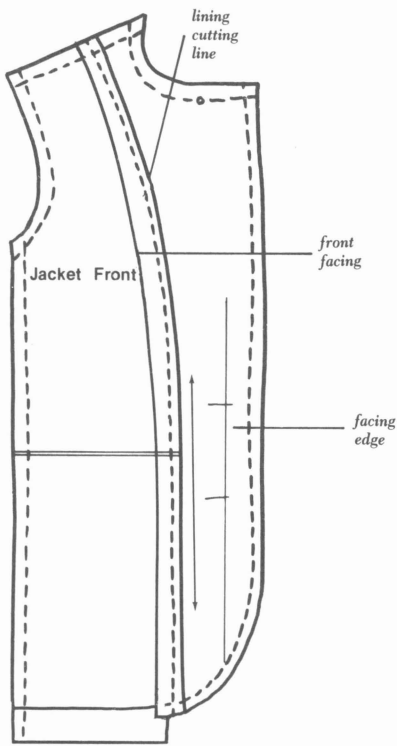


Figure 43. Making a lining pattern.

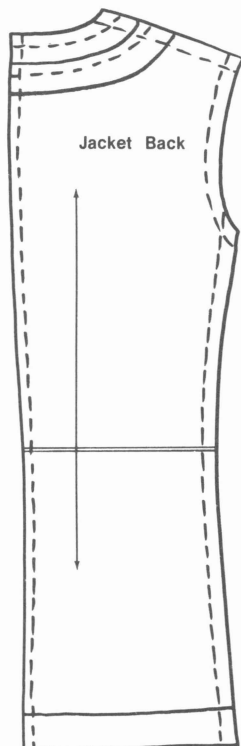


Figure 44. Adapt pattern back for lining.

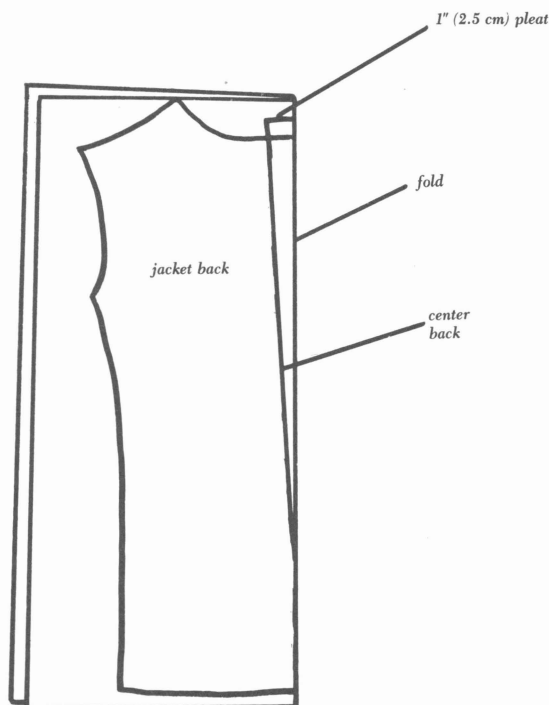


Figure 45. Form pleat at top; taper to nothing at bottom edge.

Quick Methods

Quicker hemming methods commonly used on tailored garments include topstitched and double topstitched hems, and a regular machine blind stitched hem. If you are sewing lining in by machine, stitch hem far enough away from the hem edge for a seam allowance.

Linings

Making a Pattern

Linings give a finished look to a tailored garment, make it easier to slip on and off and add opaqueness to some fabrics. If the pattern does not include lining pieces or directions for adapting the pattern, make your own by following these directions:

1. Place the front facing pattern piece under the bodice front pattern piece, matching front edges and grain line (Figure 43).

2. On the bodice pattern piece, draw a line $1\frac{1}{4}$ inch (3 cm) from the facing edge toward the center front. This will be the cutting line and will allow a $\frac{5}{8}$ -inch (1.5 cm) seam allowance to connect the lining and facing pieces. (When cutting the lining fabric, cut $\frac{1}{2}$ inch [1.3 cm] shorter at the hem.)

3. With the back neck facing and garment back pattern pieces, mark the cutting line $1\frac{1}{4}$ inch (3 cm) toward the neckline (Figure 44). If the garment has no back neck facing, cut by the existing neck seam allowance or follow instructions for making a back facing on page 6.

4. A pleat in the center back lining allows easy body movement. To form the pleat, add tissue paper to the center back pattern piece (Figure 45). Draw a line 1 inch (2.5 cm) from the neck edge and taper to nothing at the lower edge. *Note: If the center back is to be laid out along the fold line, position the pattern with the neck edge 1 inch (2.5 cm) from the fold, tapering to nothing at the bottom edge. Mark the points on the lining where the pleat is made.*

5. Cut sleeve linings from the sleeve pattern piece as it is, except cut $\frac{1}{2}$ inch (1.3 cm) shorter at the hemline.

Assembling the Lining

Remember, when cutting out the lining, lay the center back 1 inch (2.5 cm) in from the fold or back seam at the neckline but angle the pattern so that no extra fabric is allowed at the hemline. This allows fullness across the shoulders where it is needed for comfort and saves time by eliminating the center back seam. Extra fullness is not needed at the hem.

To form the pleat, match markings, pin to one side and stitch across the top at the seamline; if desired, stitch down past the seamline about 1 inch (2.5 cm).

- Stitch and press open the lining shoulder and side seams. Stitch all darts and press toward the center back or front. Stitch and press open one lining sleeve seam. Stitch the other sleeve seam at each end, leaving about 10 inches (25.5 cm) of the mid-section open. Press seam allowances open. Stitch sleeves into each armhole with a ½-inch (1.3 cm) seam allowance. Stitch around a second time. Clip armhole seam allowances under the armhole from notch to notch.

When the jacket is almost completed except for sewing on buttons and making machine-made buttonholes:

1. Pin the lining to the facing edges of the garment with right sides together. Starting at the center back seam, stitch a ⅝-inch (1.5 cm) seam around to within 1½ inches (3.6 cm) of the bottom edge of the lining. Repeat for the other side.
2. To make sure seams meet at sleeve-hem allowance, try on garment and pin lining seam to garment seam.
3. With the garment inside-out, pin all garment hem allowances (sleeves and lower edge) to the lining hem allowances, right sides together.
4. Stitch the hems together, using a ½- to ⅝-inch (1.3 to 1.5 cm) seam allowance.
5. Turn the entire garment right-side-out through the opening in the sleeve lining seamline (Figure 46). Edge stitch the lining seam closed.
6. If there is a small opening at the bottom of the front facing and lining, fuse closed with fusible webbing.
7. Press

For a Center Back Vent

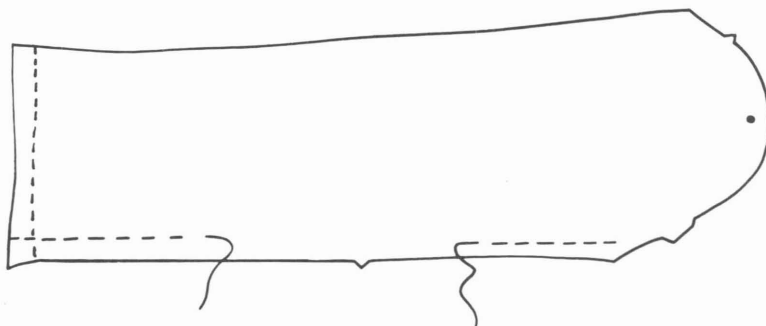
Follow steps one through three in the previous section, up to stitching the hems together. Then, machine stitch right vent and lining edges together. Stitch lower, or bottom, edges together. Hand slipstitch top of vent and left side as your guidesheet instructs.

Finishing Tips

If you are topstitching your garment, consider using special topstitching thread or a double strand of your regular sewing thread. If you use topstitching thread, use a size 16 to 18 (100 to 110) needle. If you use the double strand method, both threads should unwind in the same direction off the spools. Thread the machine as usual, separating the threads at the tension discs.

To save time, consider sewing buttons on by machine if your machine has the capability. Machine-stitch buttonholes. Look in your sewing machine manual for any other time-saving tips that may be unique to your machine. Also, watch ready-to-wear garments for up-to-date finishing touches you can duplicate.

Figure 46. Opening in sleeve seam used to turn garment right side out.



Comparison Chart of Custom and Contemporary Tailoring Techniques

Custom	Contemporary	
<i>Hand Methods</i>	<i>Machine Methods</i>	<i>Fusing Methods</i>
Underlining Use a woven fabric; tailor-baste in place.	Usually omitted; pin securely, machine-baste.	Usually omitted; lightweight fusible knits or wovens can be used; fuse in place.
Darts Use catch-stitch technique.	Use lapped or abutted technique.	Cut away interfacing darts; fuse interfacing to garment before stitching dart.
Front Interfacing Tailor-baste in place.	Stitch into seams; trim close to stitching.	Fuse in place; trim close to seam lines.
Lapels Hand pad stitch.	Machine pad stitch.	Spot stabilize by fusing an additional layer of interfacing.
Front Stabilize roll line, front edge, neckline, shoulders. Hand catch stitch twill tape along edges.	Optional: Machine stitch twill tape to roll-lines or seamline; zig-zag down center of tape, or straight-stitch along each side.	
Buttonholes Make traditional bound buttonholes.	Make machine worked buttonholes.	"Quick" bound buttonhole kits include fusible placement markings.
Back Reinforcement Tailor-baste in place.	Machine stitch into seams.	
Undercollar Hand pad stitch to shape.	Machine pad stitch.	Spot stabilize by fusing an additional layer of interfacing.
Set-in Sleeves Make shoulder pads and sleeve heads.	Purchase or make shoulder pads and sleeve heads.	
Hems Use hand techniques.	Use machine techniques.	Use fusible techniques.
Lining Hand apply.	Machine apply.	
Advantages Permanent shaping. Can use with all fabrics.	Effective shaping. Saves time. Use with all fabrics.	Effective shaping. Saves time. Crisp look.
Disadvantages Time consuming.	Not permanently molded; needs frequent repressing and shaping.	Not permanently shaped and molded; needs repressing to shape after each cleaning. Some fabrics not suitable for fusing. If not fused properly, will tend to peel off or blister.

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