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tailoring women's jackets with fusible interfacing

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* This publication does not contain instructions for these steps.

Tailored jackets and suits are important fashion garments and wardrobe basics. Tailoring builds permanent shape into a garment. Fusible interfacing is a timesaving product used in contemporary tailoring to mold permanent shape into a garment.

The following construction techniques and order of completion may differ from pattern instructions. *Therefore we recommend that you skim the entire publication before you begin the tailoring project.* These techniques are recommended for lined tailored garments.

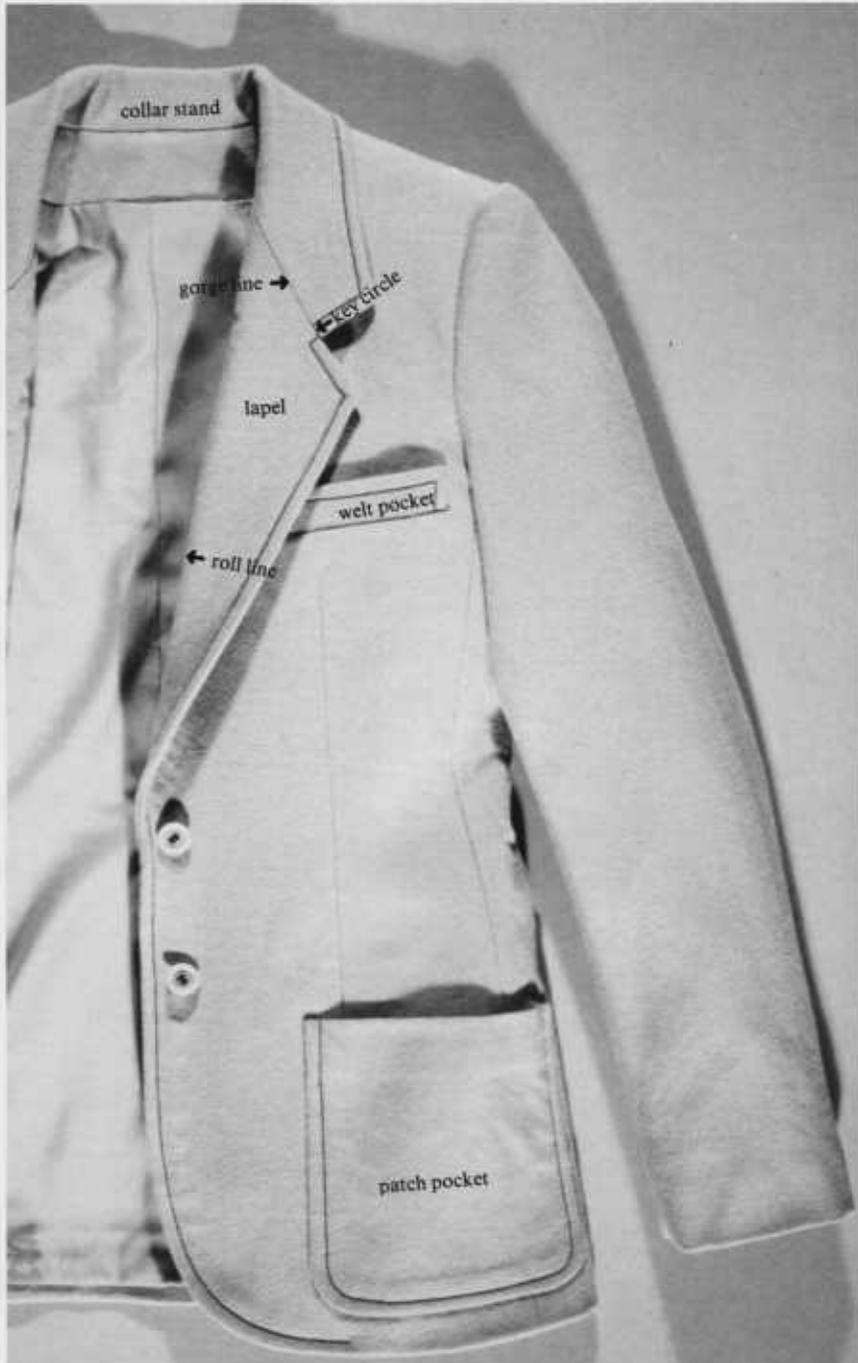


figure 1

tailoring terms

Collar Stand. The area between a collar's roll line and the neck seam.

Gorge Line. The seam that joins the collar and lapel.

Keyhole Buttonhole. A rectangular buttonhole with an eyelet at one end into which the button shank fits. (See page 30)

Key Circle. The large circle or dot on pattern pieces at the junction of the collar and lapel.

Lapel. The garment section above the top button designed to roll back on itself.

Patch Pocket. A shaped, lined, and interfaced piece of fashion fabric finished on all sides and then attached to a garment by hand or machine.

Roll Line. The folded edge formed by turning back the collar and lapel.

Shoulder Shape. The terms "shoulder shape" and "shoulder pads" are interchangeable. You can purchase many kinds and sizes or construct them of graduated layers of polyester fleece. Shoulder pads define shoulder lines and compensate for figure variations. (see pages 7 and 8)

Single-Breasted Garment. A garment in which the right front overlaps the left front and usually has a single row of buttons.

Sleeve Head. The bias piece of polyester or wool interlining stitched into the sleeve cap for shaping and support. (See pages 25 and 26)

Tailor's Bubble. An ease tuck or bubble pinned into a single fabric layer at lapel facing points, upper collars, and pockets to allow seam edges to roll under. (See page 22)

Vent. An opening in the lower portion of a seam that allows additional ease. The overlap of the opening is an extension of the line of the seam. It lays on top of an underlap. (See page 27)

Welt Pocket. A flap that covers a pocket opening. A welt pocket may have an upright standing welt if used as a breast pocket or a downward hanging flap welt if used as a hip pocket.

pattern selection

Consider your wardrobe needs, lifestyle, and figure type when selecting patterns. To make learning about tailoring with fusible interfacing easier, we recommend you select a pattern that:

- Is single-breasted, with a turned back lapel.
- Has a gorge line between collar and lapel.
- Has a roll line marked on lapel and collar pattern pieces.
- Has a two-piece bias under collar.
- Has a back neck facing.
- Has lining pattern included.

fashion fabric selection

The pattern envelope lists suggested fabrics. For beginning projects, look for fabrics that:

- Are medium weight, firmly woven or knitted, and ease well.
- Are wool or wool-blend.
- Have smooth wrong sides so that fusible interfacings will adhere easily.
- Do not have a design to match, such as plaids, stripes, checks, or diagonals.

fusible interfacing selection

Shaping Features of Fusible Interfacings. Interfacing is necessary for the smooth crisp shaping of a tailored jacket. It provides shape, extra reinforcement, and prevents stretching. Fusible interfacing is coated with a resin that melts directly into the fabric when you apply heat with an iron and damp press cloth. Fusing adds body to both the interfacing and fashion fabric. Always test the interfacing by fusing a sample to the fashion fabric to ensure the degree of stiffness resulting from the fusible gives the desired support.

Care Requirements of Fusible Interfacings. The care requirements and the color of the fashion fabric and interfacing should be compatible.

Kinds of Fusible Interfacings. Fusible interfacing is available in black, white, gray, and pastels.

Fusible hair canvas contains goat hair, is very resilient, and can be shaped by steaming. It works well in jacket fronts and under-collar pieces for heavier weight fabrics (figure 2).

Woven fusible interfacing (without goat hair) is softer and lighter in weight than fusible hair canvas, yet provides body and stability. It works well for jacket fronts, under-collar pieces, and detail areas, such as cuffs, lapel tips,

pockets, pocket flaps, vents, and hems of medium and lightweight fabrics (figure 3).

One-way stretch (crosswise direction) is the only nonwoven fusible interfacing we recommend for tailoring. This interfacing has some give or stretch in the crosswise direction but is stable and firm when pulled in the lengthwise direction. You can use one-way stretch in detailed areas (cuffs, lapel tips, pocket flaps, vents, and hems) with all weight fabrics (figure 4).

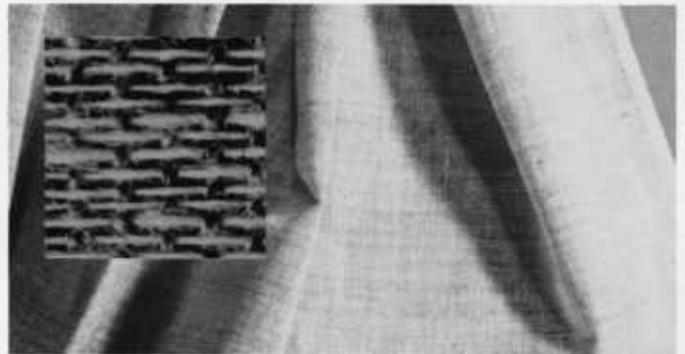


figure 2

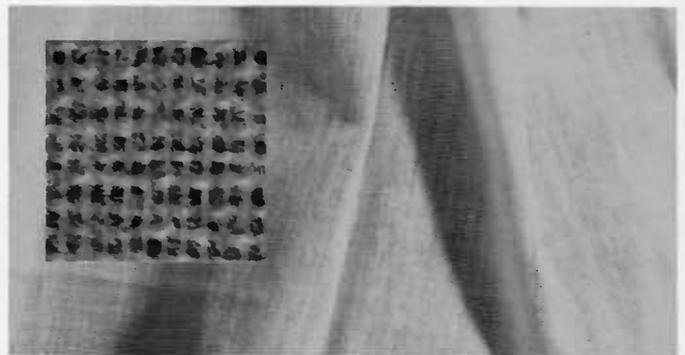


figure 3

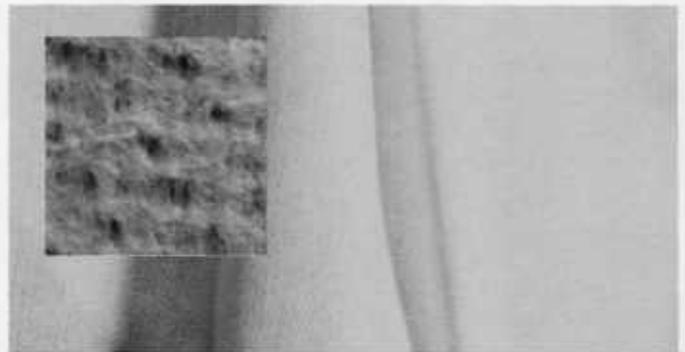


figure 4

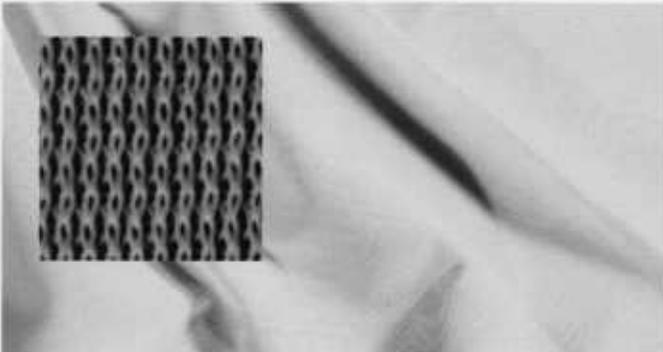


figure 5

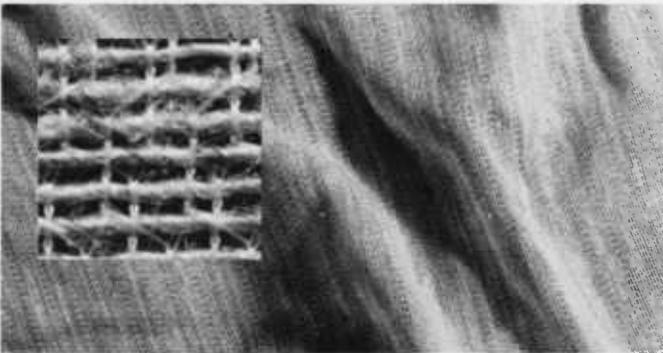


figure 6

Knitted fusible interfacing is stable lengthwise and stretches on the crosswise direction. We recommend it for use with knitted fabrics or as a light weight interfacing (*figure 5*). In addition, knitted fusible interfacing may be used with light weight or light colored fabrics to hide the seam allowances for jacket facings and the upper collar.

Weft inserted fusible interfacings are stable in both lengthwise and crosswise directions. Their bias stretch is similar to woven fusible interfacings (*figure 6*). Weft inserted fusible interfacings work well with medium to heavy weight fabrics.

Removing Fused Interfacing. You can remove fused interfacing by steaming the area for 10 seconds to loosen the bond. Quickly lift the interfacing off and press the garment area with a damp cloth to remove any remaining resin.

Amount of Interfacing Needed. Interfacing the entire garment front as illustrated in this publication may require more interfacing than recommended on the pattern envelope. You will need enough length for the jacket fronts, side fronts, lapels, vents, and hems.

nonfusible interfacing selection for the garment back

Use medium weight cotton/polyester broadcloth or similar fabric to provide firm but lightweight reinforcement across the garment back. Don't use fusible interfacings; they tend to show a ridge. Cut the interfacing with center back on the lengthwise yarn direction when you work with woven fashion fabrics. Cut the interfacing on the true bias with a center back seam when you work with knitted fashion fabrics.

lining fabric selection

A lining finishes the inside of a jacket. You construct it separately and then attach it to the garment. Lining fabrics need to be compatible with the fashion fabric in quality, weight, and care requirements. Linings should be opaque to hide garment inner construction and lightweight to maintain the hand of the fabric and the design of the garment. Polyester and nylon fibers wear well. Woven fabrics work best with woven fashion fabrics, while tricot is suitable for double knits. A slippery lining fabric makes it easy to slide the garment on and off.

notions selection

Shoulder shapes fill in and smooth the shoulder line and help correct figure differences. You can purchase shoulder shapes or pads or construct them of polyester fleece and fusible web. Constructing your own ensures that the shoulder shape fits you and your garment.

Sleeve heads round out the sleeve caps and prevent them from collapsing. Use true bias strips of lightweight wool flannel, or polyester interlining to help form the cap during sleeve construction or you can sew them in place after you sew the sleeve to the jacket body.

Twill tape, 1/4-inch (6 mm) wide, stabilizes the roll line. To preshrink the tape, remove the plastic cover and immerse the card and tape in hot water until the tape is thoroughly wet. Remove from the water and blot away excess water with a towel. Bend the card and place it on its side to dry.

Cotton-covered or long-staple polyester thread is suitable for machine and hand sewing of tailored jackets.

preparing fashion fabrics and interfacings

6

The care of the finished garment determines fabric preparation, but we recommend preshrinking all fabrics and notions and straightening the yarn direction for all fabrics.

If the finished garment is to be washed and dried, wash and dry the fashion fabric, lining, notions, and back reinforcement fabric the same way you'll care for the completed garment.

If the garment is to be dry cleaned, have a dry cleaner steam the fashion fabric after you have straightened the yarn direction. Remind dry cleaner not to press the fold of the fabric. If the lining is washable, wash and dry it. If it's not washable, press it with a steam iron yourself. Wash and dry the notions and back reinforcement fabric.

If the fashion fabric is knitted, baste a thread line along the lengthwise rib (wale) positioned at the midpoint of the width. If possible, baste across a crosswise row to prepare for shrinking and straightening. Wash and dry or dryclean, depending on how you'll care for the finished garment.

If the fusible interfacing is knitted or woven, preshrink it. To do this, soak the loosely folded fusible interfacing in warm water for 10 minutes. Carefully roll the interfacing in a towel to blot out excess water, then hang over a shower rod or hanger to dry. **Wringing the wet interfacing and dryer drying may damage the fusing resin.**

If you select nonwoven fusible interfacing, don't preshrink it in water. Instead, use steam just before fusing it to the fashion fabric. To test how much the interfacing will shrink and thus how much you should allow for shrinking, prepare a test sample. Cut the test sample of fashion fabric and interfacing the same size, 3" long x 10" wide (7.5 x 25 cm) (*figure 7*), and then steam it as described below. The result will help you judge how much interfacing to trim away on edge seams so that 1/8 inch (3 mm) will be left to catch in the stitching line.

Before using steam to preshrink nonwoven fusibles, press the cutout fashion fabric pieces with steam to remove wrinkles and warm the fabric. Place the fusible side of the interfacing on the wrong side of the fashion fabric. Hold the steam iron 1 to 3 inches (2.5 to 7.5 mm) above the interfacing and steam for 5 seconds (*figure 8*). The interfacing may visibly shrink when the steam is applied. **Do not let the iron touch the fabric during the shrinking step.** After you shrink the interfacing, fuse the interfacing to the fashion fabric as the manufacturer recommends. Measure the size of the fusible after fusing to compare to original 3" x 10" (7.5 x 25 cm) size.

When you've completed fusing, don't move the fashion fabric until it is cool and dry and the fusing resin is set.

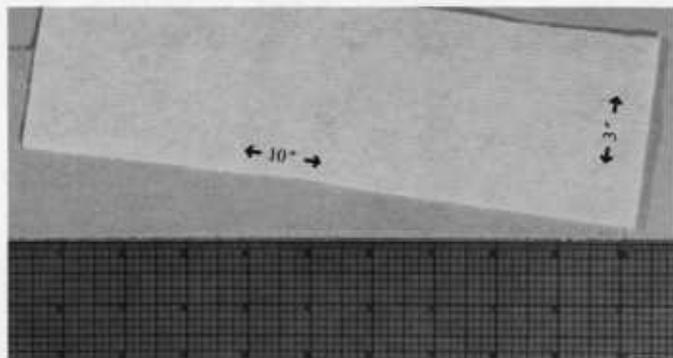


figure 7

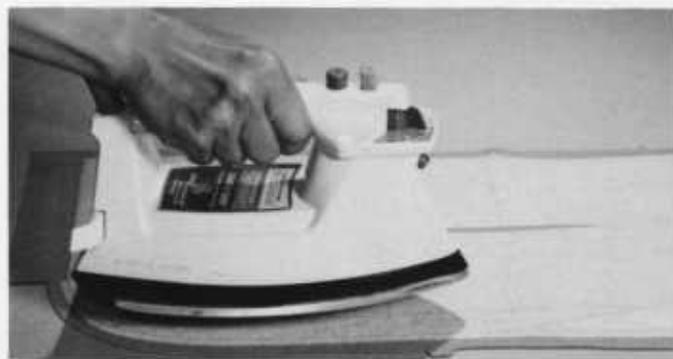


figure 8

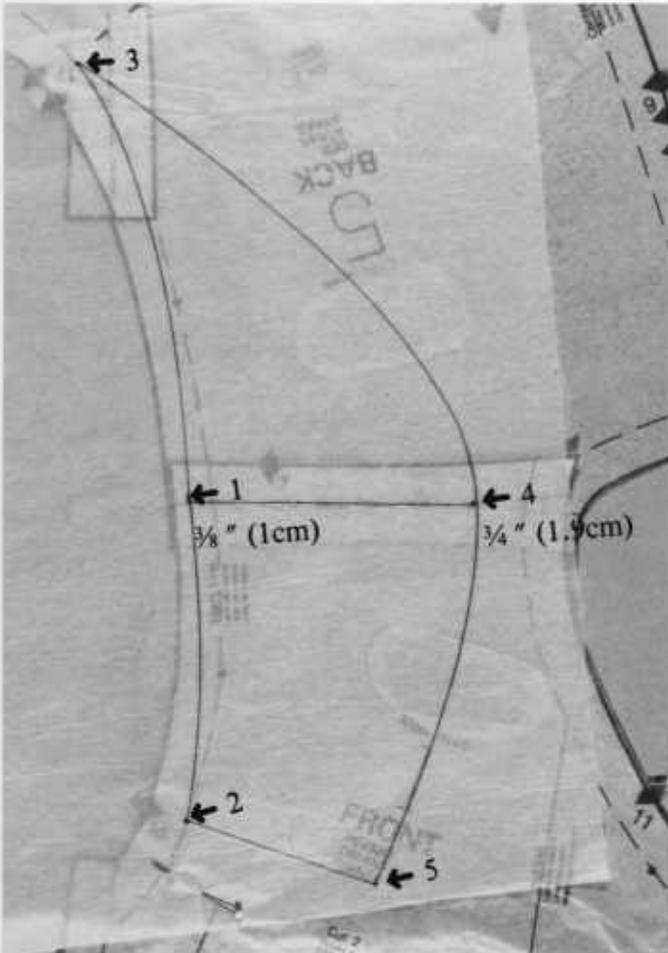


figure 9

The order of construction is designed to yield a well-fitted garment and save time during the construction process.

make or buy shoulder shapes.

Shoulder shapes smooth the upper chest and support the shoulder seam and sleeve cap.

You can make shoulder shape patterns from the front and back garment pattern pieces. Constructing your own will ensure that the shoulder shape fits your garment and you. Here are the steps in making shoulder shape patterns:

- Pin the front and back pattern pieces together along the shoulder seamlines. (Jacket side pieces may also be needed for the front and back notches.)
- Measure into the armhole seam allowance $\frac{3}{8}$ " (1 cm) from the shoulder tip seam edge and mark (1).
- Join the single (2) and double armhole (3) notches at the seam line with a slightly curved line that extends through the shoulder tip marking (1).
- Measure $\frac{3}{4}$ " (1.9 cm) from the neckline edge on the shoulder seam and mark (4).
- Make a wide curve that ends at the double notch on back piece (3).
- Make another dot on front piece 3"-4" (7.5-10 cm) inside the pattern (5) along a line between the single notch and the centerfront.
- Connect the single notch (2) with the new dot (5).
- Connect this dot (5) with a slightly curved line to the $\frac{3}{4}$ " (1.9 cm) shoulder dot (4). The line will be 5"-7" (12.5-15 cm) long.
- Trace the new lines onto paper to use as a pattern. Trace the shoulder seam on the new shoulder shape pattern (figure 9).

Construct shoulder shapes from the shape pattern (*figure 10*). Be sure to use the pattern to cut double layers of shoulder shape materials and construct shape for right and left sides.

- Cut polyester fleece pieces from the shoulder shape pattern for each shoulder shape. Cut 1 to 4 additional fleece layers so that each will be 1/2" (1.3 cm) smaller than the previous one on all edges *except the armhole*. The total number of layers may vary from 2 to 5 depending on the slope of your shoulders, the desired height of the jacket shoulder, and the fashion or style of the jacket. Mark shoulder line on each piece.
- Pin fleece layers together to test shoulder shape with test garment or pinned-together jacket pattern pieces. Determine the thickness and the number of layers of polyester fleece you'll need. Proceed to the next construction step to test the garment fit and the number of layers of polyester fleece you'll need for the shoulder shapes. Determine the number of polyester fleece layers, then continue with construction of the shoulder shapes.
- Cut pieces of fusible web the same size as each of the smaller polyester fleece layers. Cut a smooth cover layer of fusible interfacing the same size as the largest polyester fleece layer.
- Assemble the pair of shoulder shapes for the right and left shoulders by placing the two largest pieces of polyester fleece on a flat surface with the armhole edges facing each other.
- Alternate and arrange layers of the fusible web and additional polyester fleece pieces, ending with the smallest piece of polyester fleece on top (*figure 11*).
- To permanently construct shape into the shoulder pad, mold the smallest piece of polyester fleece over a pressing ham or rolled towel. Top with the matching size piece of fusible web. Cover with the next largest layer of polyester fleece and pin in place with the shoulder seams and armhole edges matching (*figure 12*).
- Steam and fuse the pieces together.
- Repeat layering and steaming until you achieve desired thickness. End with the largest piece of polyester fleece on top (*figure 13*).
- Fuse a piece of fusible interfacing to the top layer of polyester fleece. Leave the shoulder shape on the pressing ham until cool and dry.

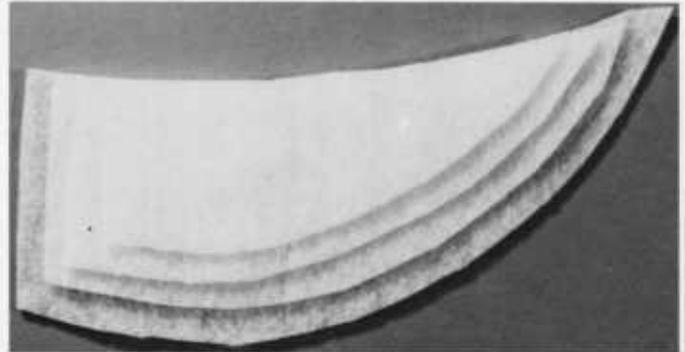


figure 10

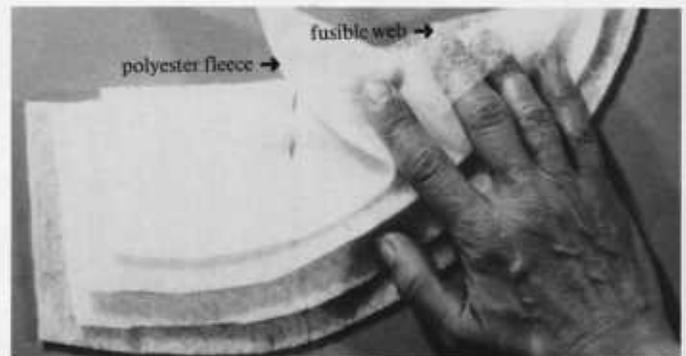


figure 11



figure 12

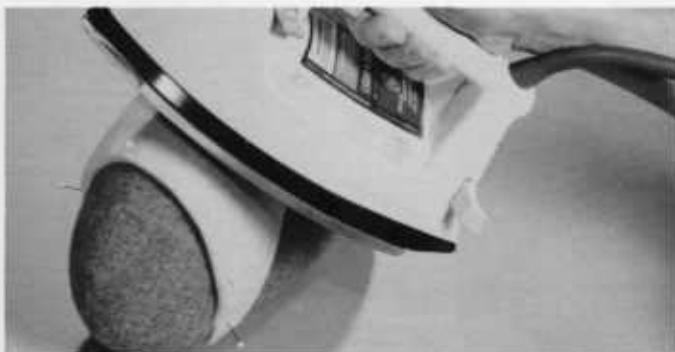


figure 13

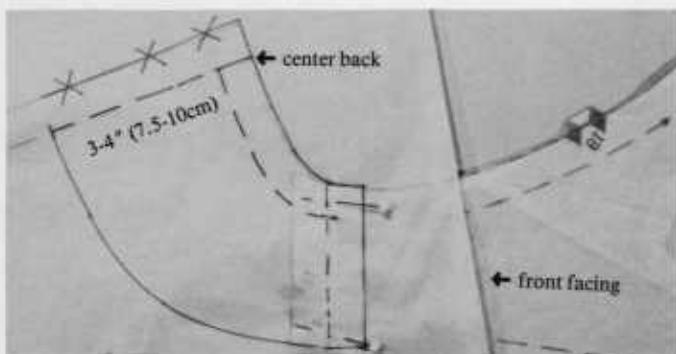


figure 14

make a test garment

Make a test garment, or pin pattern pieces together and try on, using shoulder shapes pinned in place to check the fit.

Pin the paper pattern together and try it on to test for proper fit, or make a test garment of muslin or inexpensive fabric. You don't need to cut out facings or upper collar.

- Sew the garment front and back together at shoulders and side seams.
- Sew the sleeves. Sew the center back seam of the under collar. Set in sleeves and attach under collar.
- Assemble shoulder shapes with pins to determine necessary thickness.
- Check the fit with shoulder pads in place.
- Check placement of roll line on front lapels and under collar.
- Check placement of pockets.
- Check length of hem on garment and sleeves.
- Make adjustments necessary for correct fit.
- Transfer adjustments to the paper patterns for the jacket and the lining.
- Complete shoulder shapes.

cut out fabric pieces

Cut out fashion fabric pieces.

Follow the pattern guide for cutting out the fashion fabric from the adjusted pattern.

If the pattern does not include a back neck facing, you can make one by using the front facing and the garment back patterns. Match the shoulder seam lines and mark the outer edge of the front facing on the back shoulder seam. (1) Draw a curved line from the front facing shoulder seam marking to a spot 3"-4" (7.5-10 cm) down from the center back. (2) Add seam allowance to shoulder seam. This is the pattern for the back neck facing. Eliminate the center back seam and trace the pattern on a piece of paper. To cut the back neck facing, place the center back pattern on a lengthwise yarn direction fold of fashion fabric (*figure 14*).

Use garment front pattern piece and side front piece to cut fusible interfacings.

Transfer all pattern markings to the fashion fabric and interfacing pieces. Use a tracing wheel and dressmaker carbon or a water-soluble marking pen. Don't use tailors' tacks to mark fashion fabric or interfacing because they fuse to the interfacing.

Cut fusible interfacings from the pattern pieces to be interfaced (front and side front) and then trim where necessary to eliminate bulk. Don't use the commercial interfacing pattern pieces unless they are the size of the front and side front with all seam allowances removed except those around the armhole.

- To eliminate bulk in the seams, trim $1/4"$ - $1/2"$ (6 mm-1.8 cm) from the outer edges of the fusible interfacing **except** at the armhole seam, which is left for support.
- Trim along hem line of the front and side front pieces to eliminate the interfacing from the hem.
- To eliminate bulk from darts, trim most of the interfacing from the dart area. Leave $1/8"$ (3 mm) to be caught into the stitching line (*figure 15*).
- To eliminate bulk in enclosed corners, trim interfacing diagonally across the corners of lapels, pockets, and collars before fusing it to the fashion fabric (*figures 15 and 16*). The amount trimmed away depends on the tendency to ravel and the bulkiness of the fashion fabric.
- To create a natural break, cut the interfacing apart along the roll line before fusing.
- To stabilize the lapel of loosely woven, thick, or stiff fashion fabrics, make a pattern by tracing the lapel area. Cut a piece of fusible interfacing from the pattern and trim $3/4"$ (1.9 cm) from the outer edge and neck edge, and $1/8"$ (3 mm) from the roll line. Trim off the corners (*figure 16*).
- Additionally, to prevent curling or rolling of the point, cut two pieces of interfacing for the lapel point stabilizers. Cut these 2" (5 cm) long from the point of the lapel, the shape of the lapel point using the garment patterns, then trim $7/8"$ (1.9 cm) from the two cutting lines.

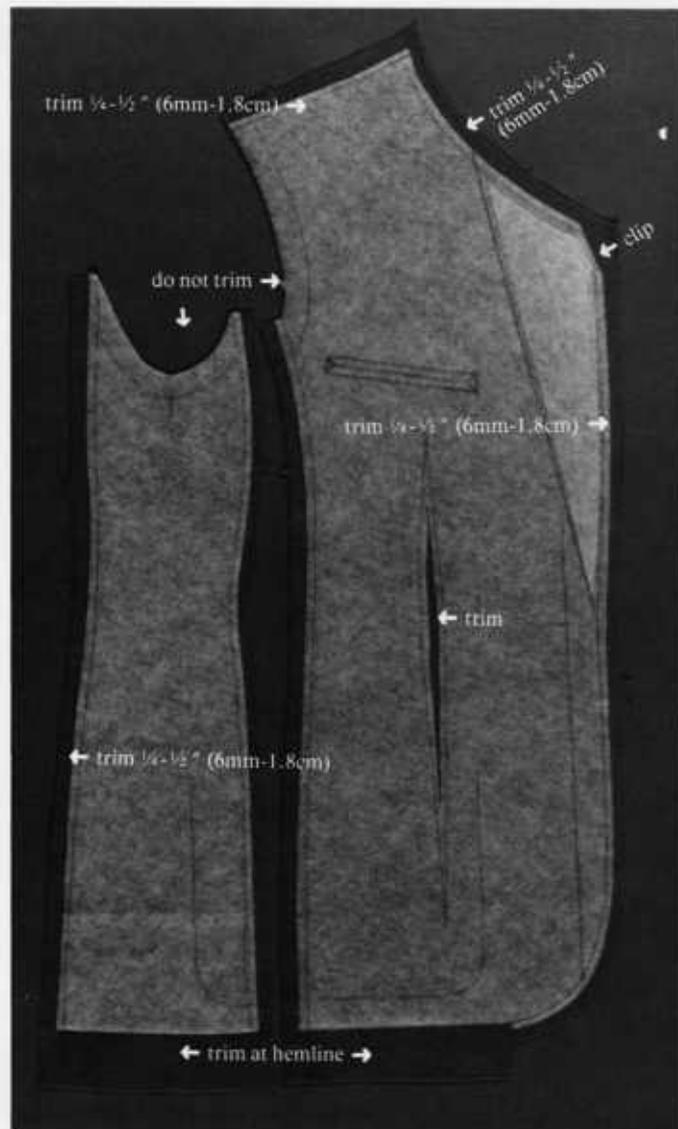


figure 15

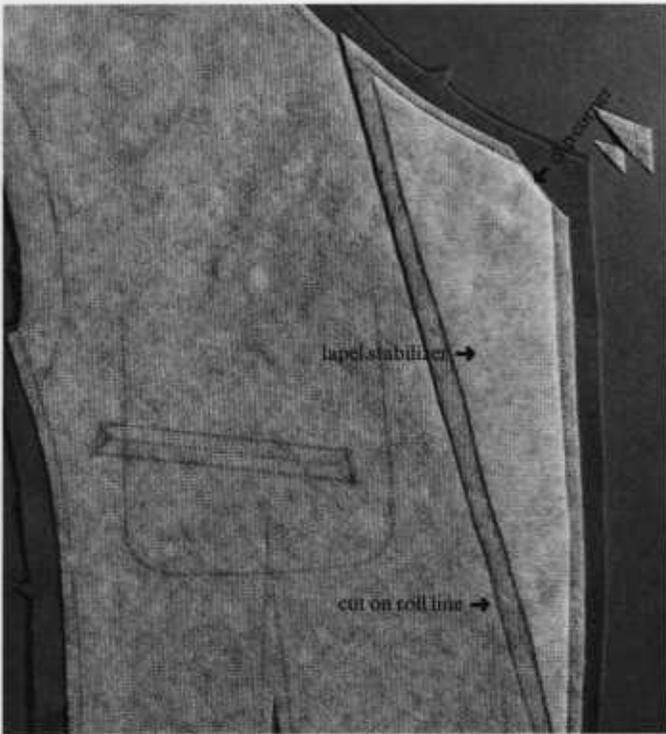


figure 16

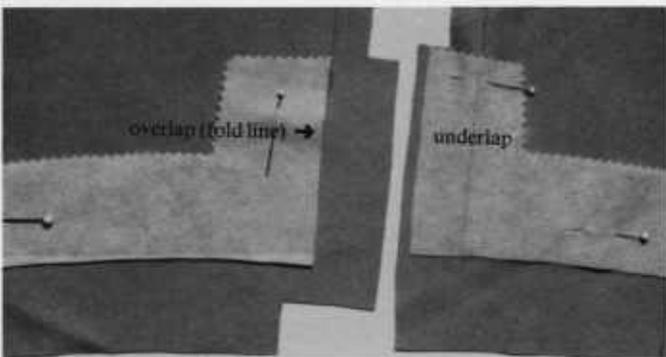


figure 17

- Interfacing is optional for the front facings. You can use a lightweight fusible interfacing to prevent raveling, hide seams, or give stability to loosely woven, lightweight or light-colored fashion fabrics. Accurately trim $5/8$ " (1.5 cm) on all edges. Don't cut along the roll line of the interfacing for the front facing. Remember, the front facing becomes the upper lapel.
- To stabilize garment back hem and sleeve hem areas, cut hem interfacings to extend from hemline to $1/2$ " (1.3 cm) above hem width. Use pinking shears to cut upper edge of the interfacing to prevent a ridge on lightweight wovens and some knit fabrics (figure 17). If the garment back or sleeves have vents, cut the interfacing $1/2$ " (1.3 cm) wider than the vents and the same length as the vent opening.
- Trim $1/2$ ", $5/8$ ", or $3/4$ " (1.3, 1.5, or 1.9 cm) from the outer edges of interfacing for patch pockets and flaps, depending on fabric thickness and tendency to ravel.

- To add stability to patch pockets with a facing that folds to the inside, cut the fusible interfacing apart along the fold line (*figure 18*).
- To ensure a better roll, the under-collar should be slightly smaller than the upper-collar. (If it isn't, trim $1/8$ " (3 mm) from all edges of the under-collar pattern and fashion fabric pieces except the center back, then interface). To aid in shaping the under-collar, cut the interfacing on the bias if you use woven or weft insertion fusible interfacing. Trim $1/2$ " (1.3 cm) from interfacing seam allowances (*figure 19*).
- To stabilize the collar neck edge, cut a piece of interfacing the shape of the collar stand (*figure 19*). Cut the collar stand interfacing from the under-collar pattern, but cut it without a center back seam, the lengthwise yarn direction the same as the neckline seam.
- To prevent the collar corners from curling on a loosely woven or thick boardy fashion fabric, cut collar point stabilizers 2 " (5 cm) long from the corner of the collar, then trim $3/4$ " (2.9 cm) from the two cutting lines of the collar pattern (*figure 19*).

Cut sew-in back interfacings or reinforcements from woven polyester/cotton broadcloth or similar weight fabric. Don't use fusible interfacing. Cut sew-in back interfacings on the straight yarn direction for woven fashion fabrics or on the true bias for knitted fabrics. Sewn-in interfacings eliminate the ridge sometimes caused by fusibles. If your commercial pattern doesn't include a garment back interfacing make a pattern piece from the garment back pattern.

- Measure from the center back neckline down 7 "- 8 " (5-7.5 cm), then draw a curved line that slopes to a marked point 2 "- 3 " (5-7.5 cm) below the armhole. Trace this shape for the back interfacing pattern (*figure 20*). (If necessary, join center back to side back patterns by matching seamlines.)
- Shoulder or neck darts are part of the design so you should include them in the interfacing pattern. Transfer shoulder or neckline darts to the back interfacing piece.
- For woven fashion fabrics, place the pattern so that the center back is on a straight-yarn direction lengthwise fold.
- For knit fashion fabric, place the center back on the true bias of a woven polyester/cotton broadcloth. Add a center back seam and seam allowance if necessary for economy of fabric.



figure 18

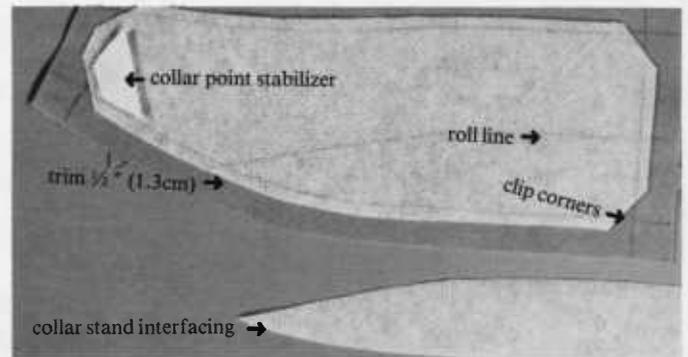


figure 19

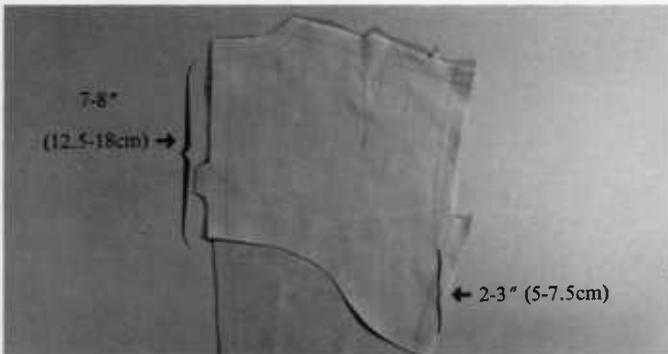


figure 20

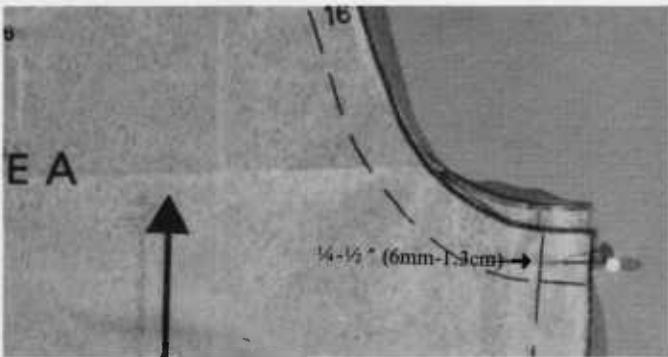


figure 21

cut out lining fabric

Cut out the lining; transfer pattern markings. Compare the underarm length of the lining sleeve and the garment sleeve to see if you need additional length for the lining sleeve. Additional length helps ease in the lining over the underarm sleeve seam. The length of the lining underarm sleeve seam should be at least $1/4$ " (6 mm) longer than the fashion fabric sleeve pattern at the underarm curve. If it isn't longer, add to result in $3/8$ " (1 cm) for mediumweight fashion fabric or $5/8$ " (1.5 cm) for heavyweight fashion fabric at the lower armhole curve (figure 21).

If you made a new back neck facing pattern, adjust the back lining pattern to allow for the facing. To do this, lay the new back neck facing over the back lining pattern, matching the neck and shoulder seams. Mark the lower edge of the back neck facing pattern on the lining pattern. Remove the back neck facing pattern from the lining pattern. Measure $5/8$ " (1.5 cm) up from the lower edge to mark seam line for both the back neck facing and lining. Mark an additional $5/8$ " (1.5 cm) above the seam line for the seam allowance on the lining pattern. This is the new back neckline cutting line for the lining.

assemble garment pieces

Assemble the garment pieces into construction units. Organize the garment pieces into units of construction and learn to recognize the pieces.

- **Garment Front Unit:** Organize into one group the garment fronts plus side fronts (if included in pattern): pocket pieces, including welts, flaps, interfacings, facings, and pocket linings; fusible interfacings for the entire garment front; and the lapel stabilizing interfacing and roll line tapes.
- **Garment Back Unit:** Organize into a group the garment back, garment back interfacing of preshrunk polyester/cotton fabric, fusible interfacing for the back hem and back vent (if included in design).
- **Garment Collar Unit:** Organize into a third group the upper-collar, bias under-collars, under-collar interfacings, collar point stabilizers, and collar stand interfacing pieces.
- **Garment Facing Unit:** Organize into a fourth group the garment front facings, back neck facing, and fusible interfacings (if used).
- **Garment Sleeve Unit:** Organize into another group the garment sleeves, fusible interfacings for hem and vent plackets, shoulder shapes and/or pads, and sleeve heads.
- **Lining Unit:** Organize into the final group the lining fronts, back, and sleeve pieces. Add additional lining pieces, if they're included in the design.

fuse interfacing to fashion fabric

To ensure a good fusing bond, follow these general fusing instructions:

- Accurately position the trimmed interfacing on the corresponding garment section.
- Steam-shrink nonwoven interfacing if necessary.
- Fuse-baste by fusing the interfacing in spots with the tip of the iron.
- Always use a damp press cloth between the interfacing and your iron.
- Use the manufacturer's directions to permanently fuse the interfacing to the fashion fabric. Adjust your iron heat to the fashion fabric. If you reduce the heat, you may need to increase the time.
- Fuse by lifting the iron up and down and overlapping each pressed area so that the interfacing is completely fused. **Don't slide the iron;** you may break the bond.
- Allow the garment piece to cool and dry completely before moving it aside.
- To remove iron imprints left on the outside of the fabric during fusing, press the outside of the garment with the iron and use a damp press cloth to prevent shine and restore a smooth appearance.

To establish a logical sequence for fusing fusible interfacing to the fashion fabric, the following order is suggested.

Front unit:

- *Entire front.* Fuse the interfacing to the entire front and side front pieces. Place the edges of the roll line slit next to each other (*figure 22*). To prevent the lapel from rolling forward, place an extra piece of interfacing, the lapel stabilizer, against the roll line slit and fuse it to the lapel (*figure 22*). Place the lapel point stabilizers $1/8"$ (3 mm) from the outer edges of the lapel stabilizer and fuse in place.
- *Patch pockets.* Place the slit in the fusible interfacing along the foldline at the top of the pocket (*figure 23*). Fuse in place.
- *Welt pocket.* If the welt and welt facing are cut as one, fold welt with the right side out to determine the front side of the welt and the facing side of the welt. Cut the interfacing one half the size of the welt to match the shape of the front side. Trim $5/8"$ (1.5 cm) from the three seam allowances of the welt interfacing. Fuse interfacing to the wrong side of the front side of the welt (*figure 24*).

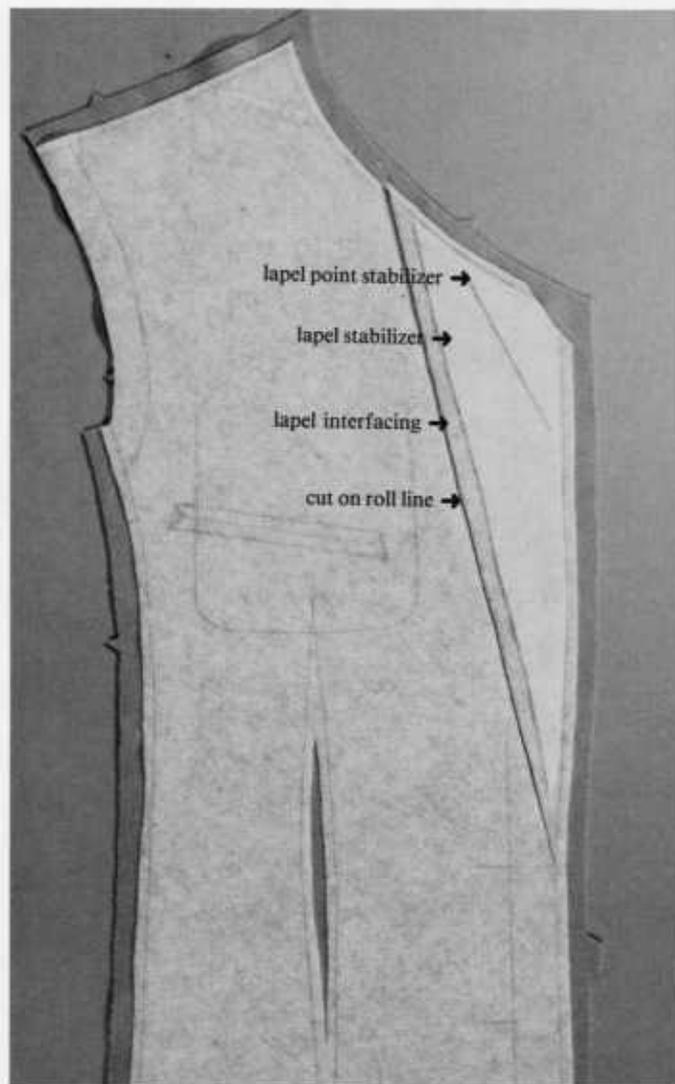


figure 22



figure 23

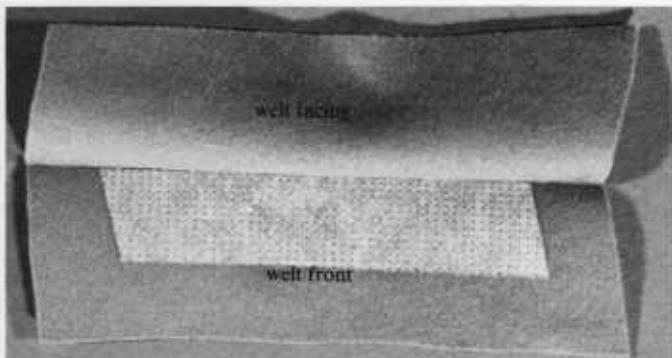


figure 24

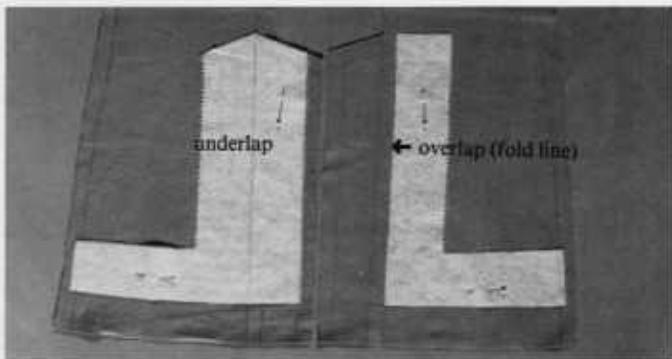


figure 25

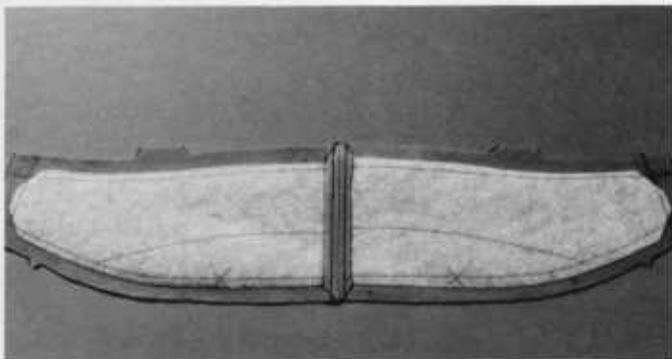


figure 26

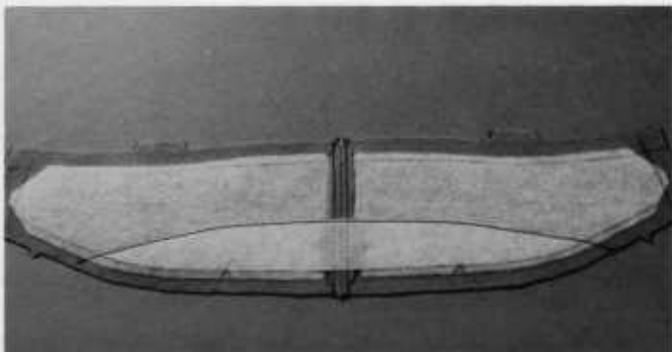


figure 27

Back unit. If the design includes a back vent, place the fusible interfacing along the vent and hem fold lines. The interfacing is 1/2" (1.3 cm) wider than the finished hem and vent. Trim 1/2" (1.3 cm) of the seam allowance away from the side seam line. Fuse in place (*figure 25*).

Collar unit.

- **Under-collar.** Diagonally trim the corners and fuse to the fashion fabric. Sew the center back seam in the under-collar and press the seam open. To keep seam flat, machine stitch through seam allowances and under-collar 1/16" (2 mm) on each side of center back seam. Trim the center back seam allowances to 1/4" (6 mm) (*figure 26*). Fuse collar stand interfacing across open seam allowance (*figure 27*). Fuse collar point stabilizers if they are going to be used.
- **Upper-collar.** Upper-collar fusible interfacing is optional. When used with lightweight or light-colored fashion fabrics, it gives a smooth look. To use, trim 5/8" (1.5 cm) seam allowances from all edges. Fuse in place.

Front facing unit. Front facing fusible interfacing is optional. However, you may need a lapel tip stabilizer. Use lapel tip stabilizer only on opaque fabrics. Trim the interfacing lapel tip $1/8"$ - $1/4"$ (3-6 mm) across before fusing (*figure 28*). Fuse in place.

Sleeve unit. Trim $1/2"$ (1.3 cm) from underarm seam of hem interfacing (*figure 29*). Place the fusible interfacing along the sleeve vent and hem fold lines. Fuse in place.

Treat the sleeve vent the same as back vent (*figure 30*).

do staystitching

For professional results, staystitch areas that may stretch, such as the neckline and gorge line (seam line between lapel point and collar). Staystitch both the garment and the facings.

Transfer buttonhole markings to the outside of the right garment front piece with machine baste stitches.

general instructions for pressing

Pressing is one of the most important steps in tailoring.

To set seam stitches, press the seams flat as stitched, then press seam allowances open or in the direction desired.

Never cross an unpressed seam with another seam.

Use a good sewing reference for specific information on pressing. Careful step-by-step pressing as construction is done eliminates the need for a final pressing after garment is completed.

stitch and press darts

(Garment front unit). Stitch darts so that $1/8"$ (3 mm) of the interfacing is caught in the dart (*figure 31*).

A smoother dart results when you press the dart flat to set the stitches, then cut it open as far as the scissors point will comfortably fit. Cut depending on the raveliness of the fabric. Trim wide darts to $5/8"$ (1.5 cm) and press open (*figure 32*).

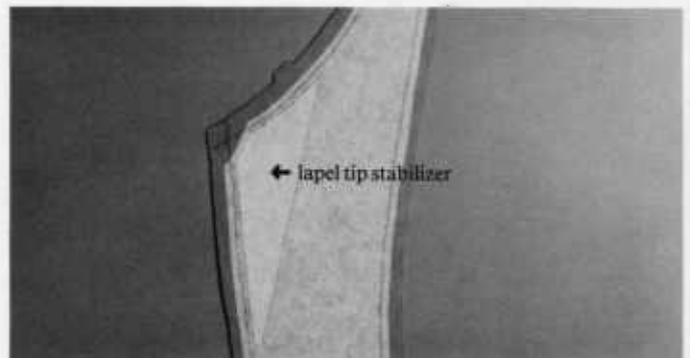


figure 28

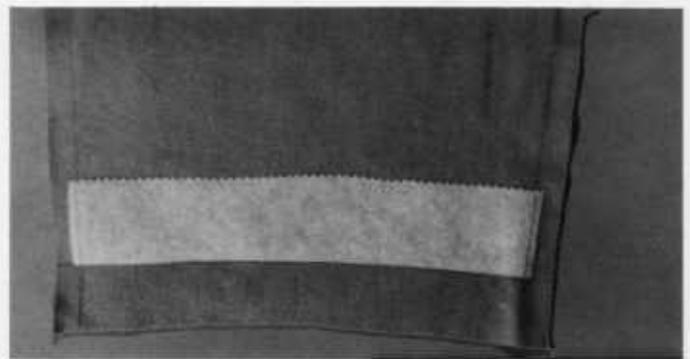


figure 29

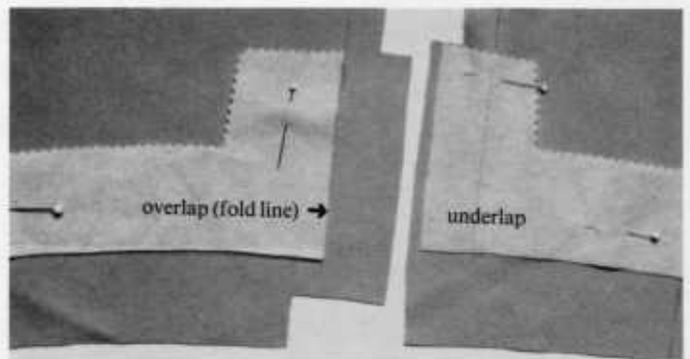


figure 30



figure 31

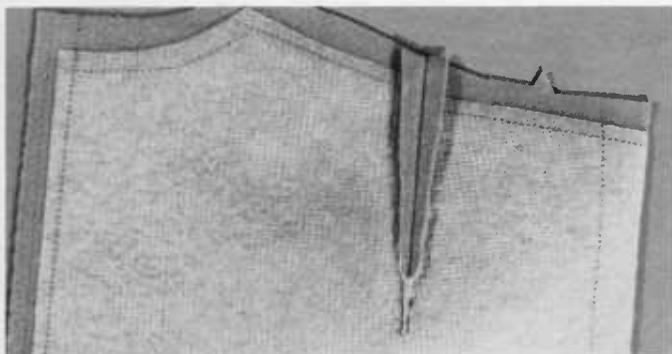


figure 32

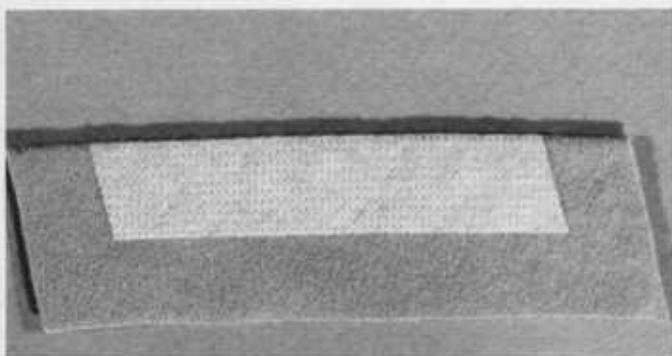


figure 33

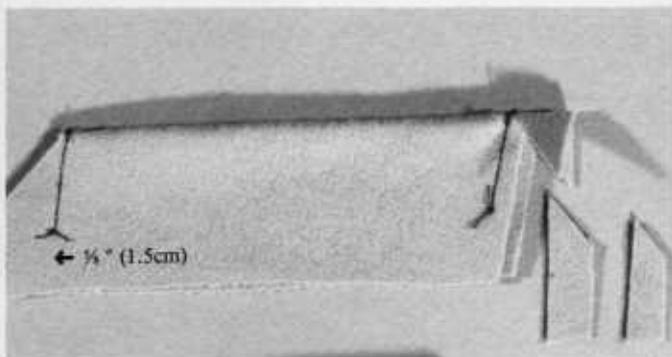


figure 34

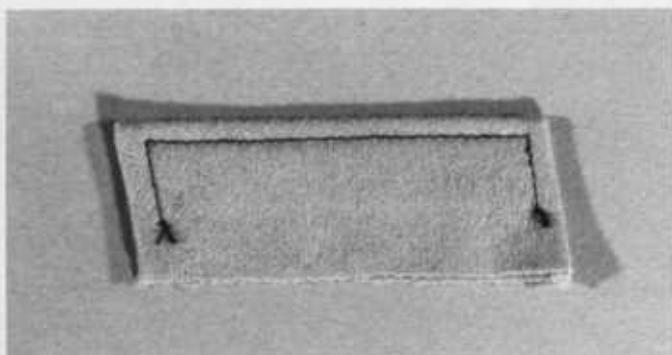


figure 35

complete upper standing welt pocket

(If in the pattern design). (If your pattern has a patch pocket, you can substitute a welt pocket by marking a line between the upper ends of the patch pocket location. Make a second line $1/2$ " (1.3 cm) above the first line and $1/4$ " (1.3 cm) shorter at each end.) Cut the following pieces for the welt pocket:

- **Welt.** Cut a piece of fashion fabric the length of the upper ends of the patch pocket location plus $1 1/4$ " (3.1 cm) for two seam allowances by $3 1/4$ " (8.1 cm) wide.
- **Welt interfacing.** Cut a fusible interfacing the length of the welt by one half of the width. Trim $5/8$ " (1.5 cm) from the three seam allowances. Fuse welt interfacing to the wrong side of the front side of the welt (see page 14).
- **Welt opening insert.** Cut a welt opening insert of fashion fabric the length of the welt opening plus $1 1/4$ " (3.1 cm) for two seam allowances by 3 " (7.5 cm).
- **Cut two pieces of lining** the width of the welt opening insert including seam allowances by 5 " (10 cm). (The pocket linings will be uneven in length until you use the shorter one as a stitching guide then trim the longer one to match.)

This construction method may vary from the pattern instructions. The advantage of using this method is the flatter welt seam area.

- **Fold the welt** along the foldline, right sides together (*figure 33*).
- **Stitch the short ends** to the $5/8$ " (1.5 cm) seamline of long edge. Backstitch or tie threads (*figure 34*).
- **Grade or trim seam allowances**, press seams, and turn to the right side. Press again with a press cloth.
- **Topstitch (optional)** beginning at the $5/8$ " (1.5 cm) seamline of the open edge, up one short end, across the top of the welt, and down the other short end to the opposite seamline (*figure 35*).

- Check the transferred markings to see that the upper stitching line for the welt opening insert is shorter by 1/2" (1.3 cm) or 1/4" (6 mm) at each end than the lower stitching line (*figure 36*).
- On the garment outside, place the welt front side down (right sides together) with the stitching line of the long open edge of the welt on the marked lower stitching line of the welt marking (*figure 37*). Lift the seam allowance of facing side of the welt back over the facing and pin in place (keeps it out of the way). Baste or pin only the front side of the welt in place.
- Stitch from edge to edge through the front side of the welt and tie threads exactly on welt corners (*figure 37*).
- Center the fashion fabric welt opening insert with right sides together along the lower welt stitching line. The lower edge of the welt opening insert should fit tightly against the first stitching line. Pin in place. Pin both welt seam allowances forward out of the way (*figure 38*).
- From the wrong side, stitch the welt opening insert along the upper stitching line (*figure 39*). Backstitch or tie the threads exactly at the corners. Remove pins.

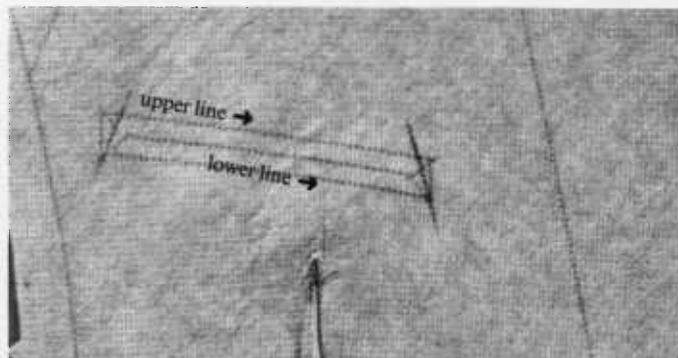


figure 36

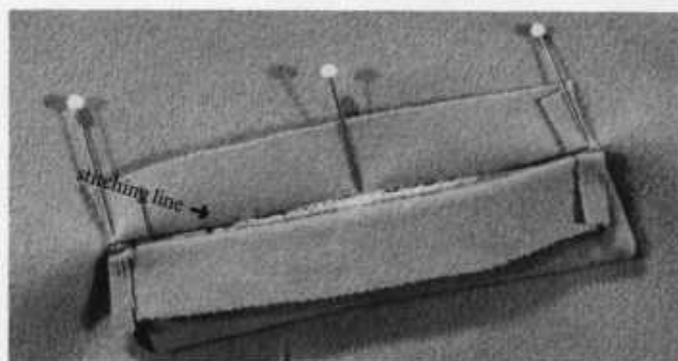


figure 37

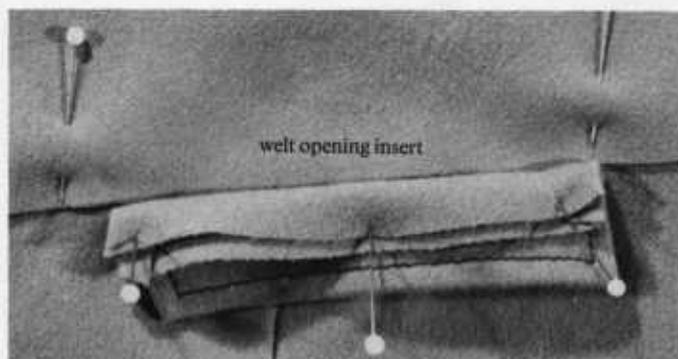


figure 38

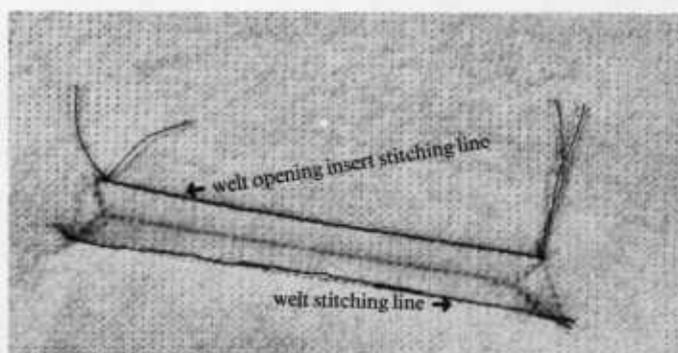


figure 39

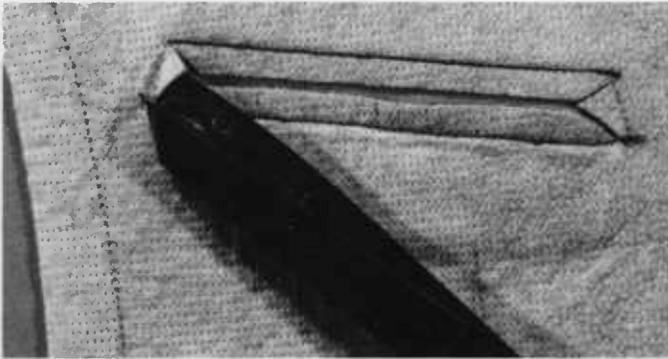


figure 40

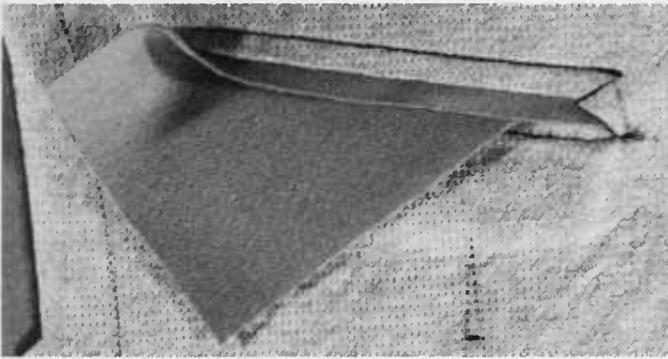


figure 41

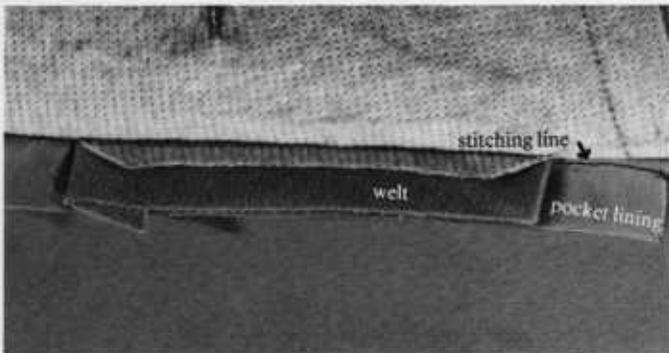


figure 42

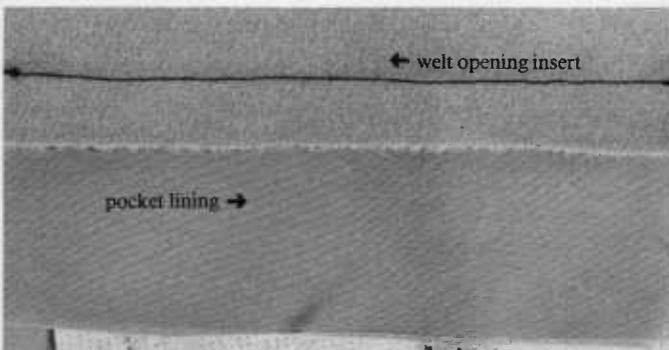


figure 43

- From the wrong side, cut between the upper stitching line and lower stitching line. Cut diagonally toward the corners, forming a "Y" (*figure 40*). Cut to the ends of the stitching lines, but be careful not to cut the welt seam allowance or the welt opening insert.
- Pull the welt opening insert through the opening to the wrong side (*figure 41*). Press welt opening insert seam upward, being careful not to press welt.
- Pull the welt seam allowances through the opening and press seam allowances downward. Stitch a single pocket lining to the welt seamline and press downward (*figure 42*).
- Stitch the remaining pocket lining to the lower edge of the welt opening insert.
- Press seam downward (*figure 43*).

- Stitch across the short ends of welt opening insert, catching the triangle at the end of the “Y” cutting line (*figure 44*). Then stitch the two pocket lining pieces together around the outer edges. Use the shorter pocket lining edge as a stitching guide (*figure 45*).
- Invisibly slipstitch the welt in place to the jacket along the short vertical ends (*figure 46*).

join front and side front

(If included in the design).

complete patch pockets

Complete the patch pockets and stitch to the garment front. Patch pockets are easier to construct if they have a facing extension of fashion fabric that will turn inside to form a facing (*figure 47*).

- With the right sides together, sew the lining to the pocket facing, leaving a 2-inch opening (*figure 48*). Press seam toward lining.
- Fold the pocket and lining on the fold line, right sides together. The lining should be 1/8" (3 mm) narrower and shorter than the pocket to assist in keeping seam hidden. Trim outer edges of pocket lining if necessary. Match the outer pocket and lining edges, pin and stitch. Use shorter stitches around the curved edges.
- Trim, grade the seams, notch the curved seams and diagonally trim the top corners (*figure 49*).
- Turn the pocket right side out by pulling the pocket through the 2" (5 cm) opening.
- Push out the corners and press the pocket from the lining side, pulling the seam toward the lining side.
- Slipstitch the 2" (5 cm) opening closed (*figure 50*).
- Place the pockets on the garment markings. Secure with narrow strips of fusible web, an adhesive stick, water soluble basting tape, or basting stitches.
- Handstitch or topstitch the pockets in place as indicated on the pattern guide. (See topstitching page 29).

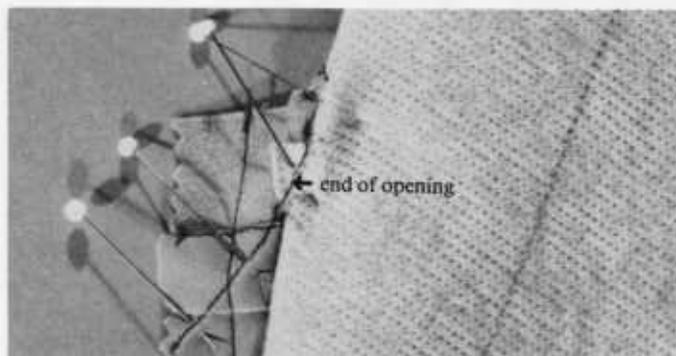


figure 44



figure 45

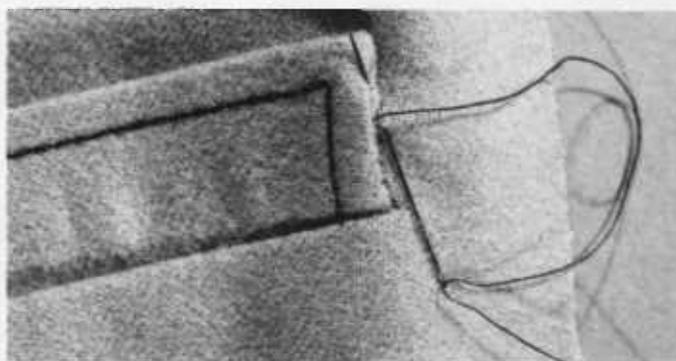


figure 46

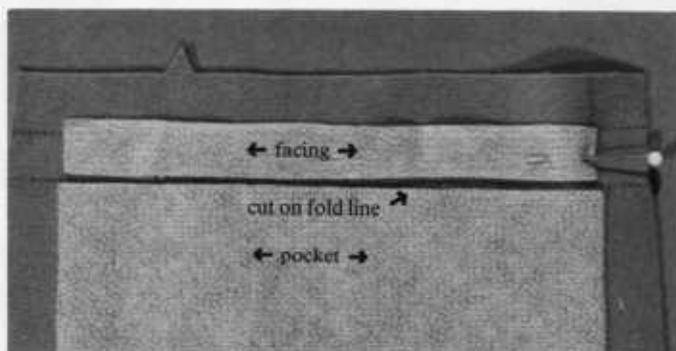


figure 47

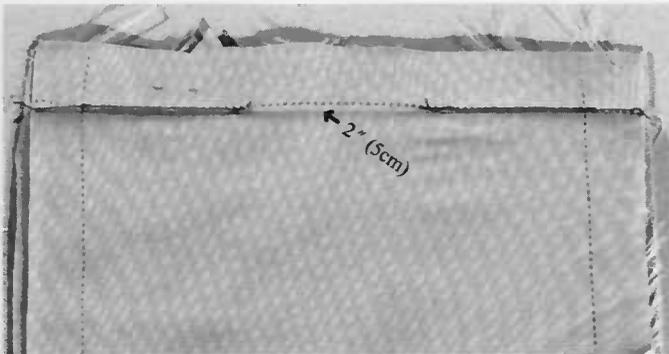


figure 48

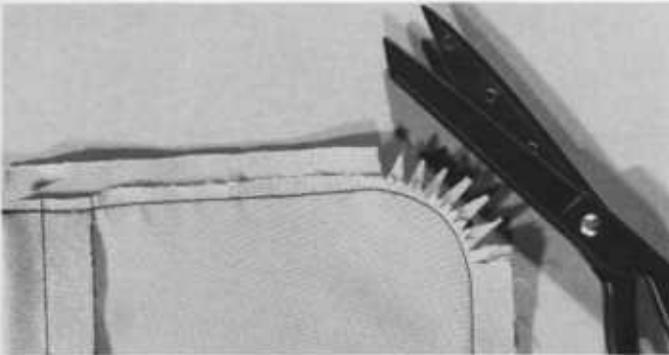


figure 49

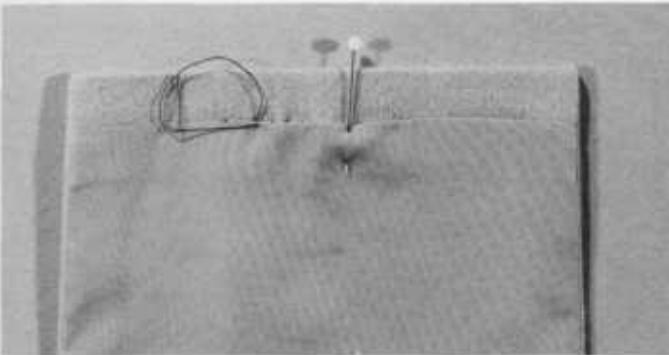


figure 50

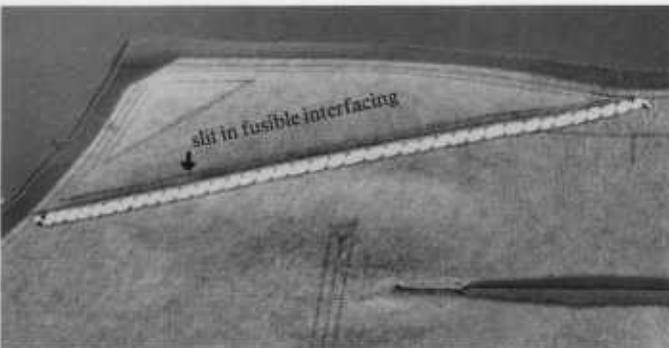


figure 51

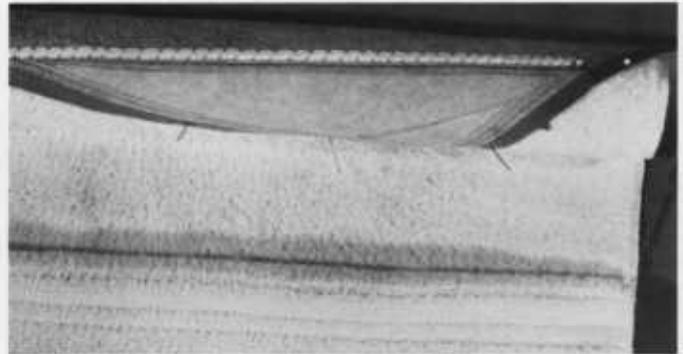


figure 52

tape front roll line

Tape front roll line and press in the roll.

- Shrink and press tape if not previously done.
- Use twill tape to distribute the ease along the roll line and prevent stretching. This also helps the garment lapels fit the bust curve area.
- Tape from the neckline seam along the roll line to the front edge.
- Measure the length of the roll line on the garment front pattern.
- Shorten the tape 1/4" (6 mm) for a small bust (A cup), 3/8" (1 cm) for a medium bust (B cup), and 1/2" (1.3 cm) for a full-busted (C cup or larger) figure.
- To distribute the ease, pin the twill tape over the fusible interfacing on the garment side of the slit, not the lapel side. Align the edge of the tape 1/8" (3 mm) from the slit of the roll line extending from the neckline seam to the front edge.
- Pin the tape flat with the ease evenly distributed. Place pins perpendicularly to prevent slippage.
- Pin or baste in place and check the ease on the body.
- Handstitch the edges of the tape in place, using an invisible whip stitch (figure 51). If you prefer, you can machine stitch everything except the last 2" (5 cm) above the front edge. Handstitch the last 2" (5 cm) at lower end of roll line.
- Shape the lapel by rolling it over a seam roll or tightly rolled towel (figure 52).
- Steam in the shape by moving a steam iron held above the fabric from the eased roll line toward the lapel edge.
- Leave the roll in place until the fabric is cool and dry.

attach front facings to lapels

- If not done previously, staystitch the neckline and gorge line (seam line between lapel and collar) according to the pattern instructions. Stay stitch both the garment and the facings.
- Match the facing to the garment lapel with right sides together.
- Make sure the key circles where seams begin and end are exactly over each other.
- Ease the facing by placing a pin to form a very small tuck called a tailor's bubble in the facing near the lapel tip (*figure 53*). Also place a pin to form a tailor's bubble on the garment (not the facing) side near the bottom edge at hem of jacket (*figure 54*).
- Pin or baste the garment fronts and facings together.
- Begin machine stitching of both front pieces at the key circles; stitch around the lapel point toward the jacket hem (*figure 55*). Stitch with garment up and the facing underneath.
- Diagonally trim corner of lapel close to the stitching (*figure 56*). Grade or trim seam allowances so that narrower widths are nearer the body and wider widths are nearer the outside. (The widths for the trimmed seam allowances of the facing and garment reverse at the lower end of the roll line.)

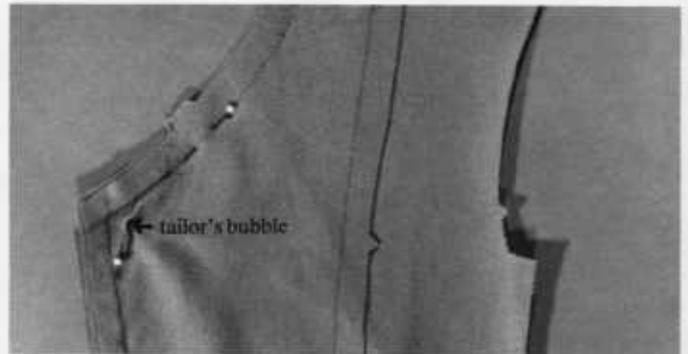


figure 53

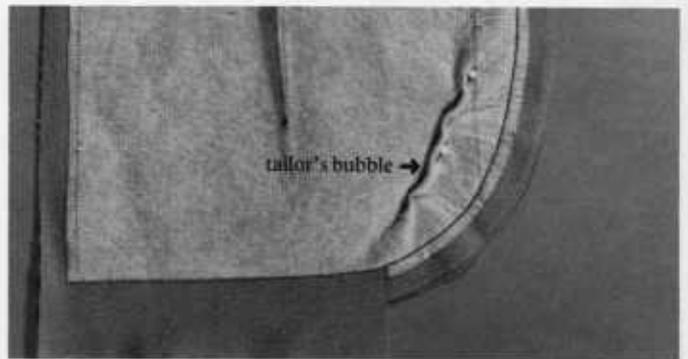


figure 54

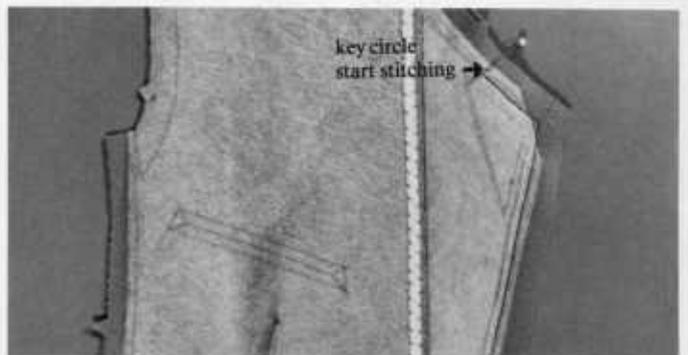


figure 55



figure 56

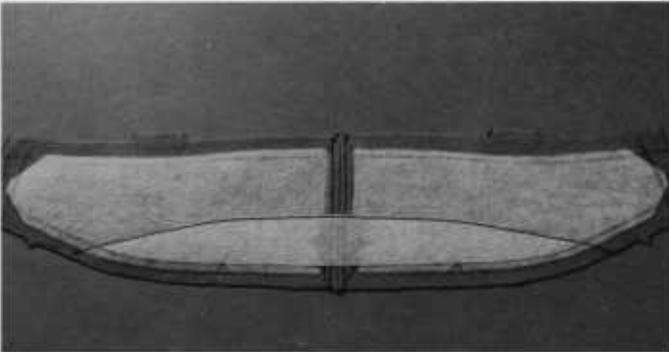


figure 57

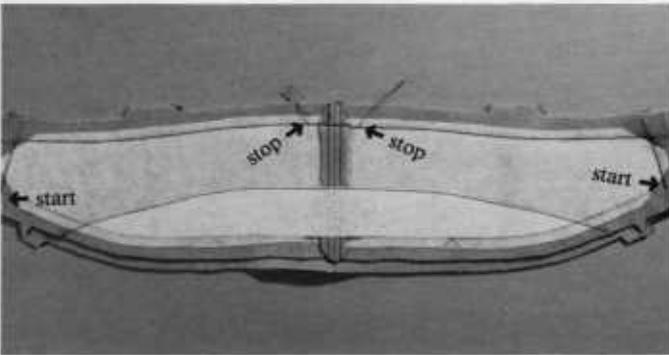


figure 58



figure 59

complete collar and press

The under-collar was assembled previously in, “Fuse the interfacing to the fashion fabric,” collar unit, page 14.

- To stabilize the roll line, machine stitch the roll line of the under-collar through the interfacing and fashion fabric (*figure 57*). Stitch toward center back from each side.
- Pin a tailor’s bubble in the outer corners of the upper collar.
- Pin the right sides of the upper and under collar together.
- Start stitching a 5/8” (1.5 cm) seamline at the key circle, located at corner of neckline seam and short end of collar seam, and stitch to the center back on each side of the collar (*figure 58*).
- Tie threads exactly at the key circle.
- Check to see that both sides of the collar are identical. Press seam allowances open.
- Grade or trim the seam allowances and trim corners diagonally. Turn the collar right side out.
- Lay the collar unit flat on the ironing board with the under-collar upward. Press the seamline so that it is rolled slightly upward and visible from the under-collar side. Then, the seamline will be hidden from the upper-collar side.
- Fold the collar on the stitched roll line.
- Pin the collar around a pressing ham along the roll line and steam into shape. Do not disturb until cool and dry (*figure 59*).

complete back unit

- Complete the center back seams and darts in the fashion fabric and in the back interfacing separately.
- Press the fashion fabric darts toward the center back and the interfacing darts toward the armhole (*figure 60*).
- Stay stitch the interfacing to the wrong side of the fashion fabric around the neckline, shoulder seams, and armholes. Leave the lower curved edge free (*figure 61*).
- Complete the back vent according to pattern guide sheet.

join front and back sections

Join the front and back garment sections at the sides and shoulders. Stitch and press seam allowances open.

join back neck facings and front facing

Join the back neck facing and the front facing at the shoulder seams. Stitch and press seam allowances open.

attach collar to garment and facings

- For ease in stitching around the collar and neckline, clip the neckline seam allowance to staystitching at 1/2" (1.3 cm), intervals on the garment and facings (*figure 62*).
- Place the collar between the garment and the facings. The upper collar will attach to the facings, the under collar to the garment, right sides together.
- Pin the under collar to the garment, matching pattern markings and key circles.
- Pin the upper collar to the front and back facings.
- Stitch the neck edges, beginning at the key circles for both right and left sides. Start the stitching one stitch away from the key circle center to ensure a smooth, crisp collar notch. A tiny hole will result for easier turning (*figures 63 and 64*). End stitching at the center back.

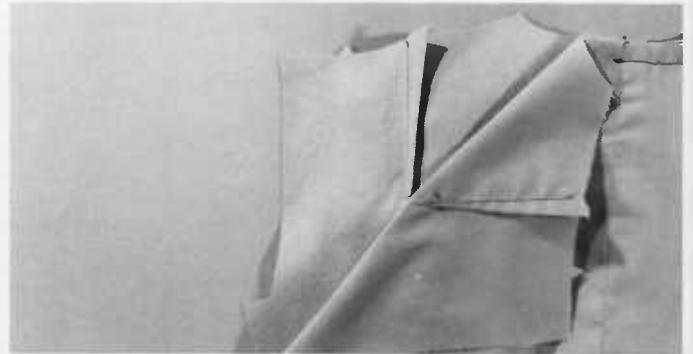


figure 60



figure 61

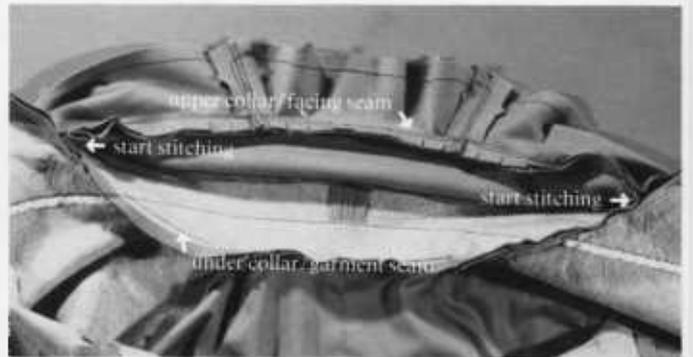


figure 62

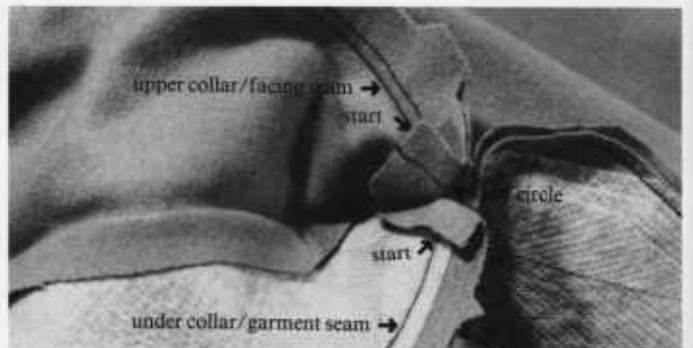


figure 63



figure 64



figure 65

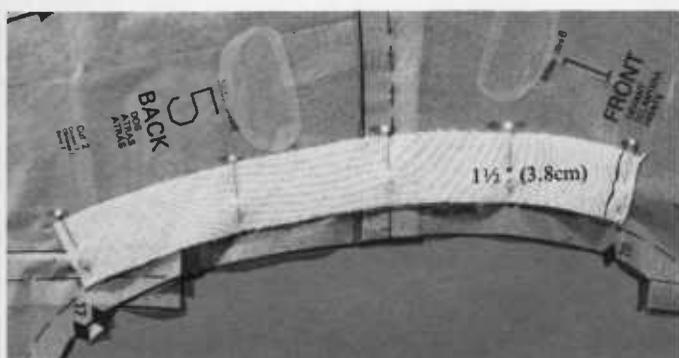


figure 66

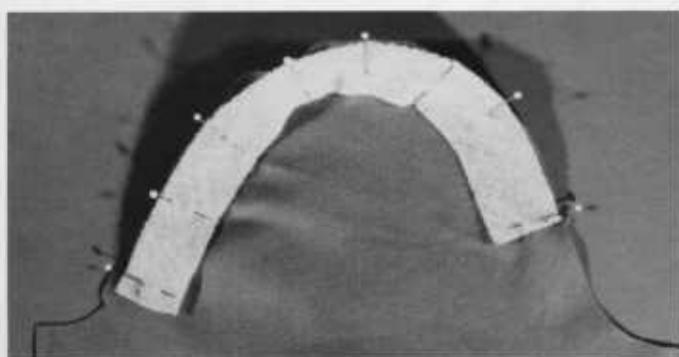


figure 67

- Check to see that the collar and lapels are identical on the right and left sides of the garment.
- Press both neckline seams flat as stitched and then press open. Clip curved seams so they will lie flat and open.
- Grade or trim the seam allowances of the upper collar and facings so that the seams closest to the outside of the garment are the widest. Grade the seam allowances of the under collar and garment slightly narrower.
- Turn the garment right side out.
- Lift up the back neck facing to pin back neck facing and garment back neck seam allowances together (figure 65).
- Permanently baste the open seams of the back neck facing and garment back neck seam allowances together at the neckline. Stitch only between shoulder seams.
- Below the top button, roll the seams of the front edge to the facing side and press from the facing side.
- Above the top button, roll the seams of the front edge to the garment side and press from the garment side.
- Steam and shape the lapels over a tightly rolled towel.
- Allow to cool and dry completely.

ease sleeve cap

Determine the amount of ease in the sleeve cap by comparing the measurements on the seam line of the pattern pieces between the notches on the sleeve and on the jacket armhole. The difference is the amount of ease. If the amount of ease is $1\frac{1}{2}$ " (3.8 cm), the sleeves should set in easily for most pliable, flexible wools. If the amount of ease is greater than $1\frac{1}{2}$ " (3.8 cm) or your fabric is firmly woven, you may need to use both the "pulled bias" method and the two lines of gathering stitches.

If the sleeve is of two-piece construction, sew the seam(s) which complete the sleeve following pattern directions.

- For the "pulled bias" method of easing in a sleeve cap, cut a piece of true bias polyester interlining or lightweight flannel the length of the garment armhole from the single notch in the garment front to the double notch in the garment back. If your fashion fabric is lightweight, cut the strip $1\frac{1}{2}$ " (3.8 cm) wide, if it is medium to heavy, cut the strip 3" (7.5 cm) wide. The wider strip is folded lengthwise with the upper layer 1" (2.5 cm) and the lower layer 2" (5 cm). Transfer shoulder seam and any matching dots from the garment armhole to the unstretched bias strip (figure 66).
- Pin the bias strip to the **wrong side** of the sleeve cap between the notches. Pin and match the notches, the shoulder mark, and any intermediary dots or points of matching. Match the cut edges (figure 67) or fold if you are using the wider strip.

- Distribute and pin in the ease on the front and back sleeve cap.
- Start machine stitching set at basting length stitch at a notch $1/2$ " (1.3 cm) from the sleeve cap edge.
- Stretch the bias strip ahead of the stitching in the direction the machine is stitching.
- Remove the pins; the bias will relax and control the ease and act as the sleeve head for the sleeve cap (*figure 68*). If there was more than $1\frac{1}{2}$ " (3.8 cm) difference between armhole and sleeve cap, use two lines of basting stitches in addition to the pulled bias to fit sleeve to armhole.
- The two lines of basting stitches may be used to shape a sleeve cap. The main line of basting stitching should be a thread's width inside the seam line and the second line at about the middle of the seam allowance.
- Lightly steam the sleeve cap over a pressing ham to shape and smooth eased area.

complete sleeves and sew in armhole

You can complete the sleeves before sewing them into the armhole if you made an accurate test garment.

- Complete the underarm seams, vent, and hem area following pattern instructions.
- Turn the garment wrong side out with the sleeves right side out.
- Place the sleeve in the armhole with the right sides of the garment and sleeves together.
- Match the markings and notches and baste in place.
- Try on and make any adjustments.
- With the garment side up, start stitching $5/8$ " (1.5 cm) from the edge at one notch, then stitch around the lower armhole past the second notch and over the top of the sleeve cap. Continue stitching past the first notch around to the second notch about $1/16$ " (1 mm) into the first seam allowance from the first stitching (*figure 69*). This reinforces the underarm area.

If you didn't use the pulled bias for easing the sleeve cap, prepare a sleevehead from a piece of polyester interlining $3" \times 10"$ (7.5 by 25 cm). Make a lengthwise fold $1"$ (2.5 cm) in width. Center the sleevehead and the shoulder and hand sew the fold just inside the seam line of the seam allowance on the sleeve side. The widest side of the sleeve head should be next to the sleeve (*figure 70*).

- Press the armhole seam flat as stitched from the inside of the sleeve. Use the tip of the iron to smooth the ease through the cap area. Touch the tip of the iron to the seam line, then stroke the iron smoothly toward the cut edge of the seam allowances.

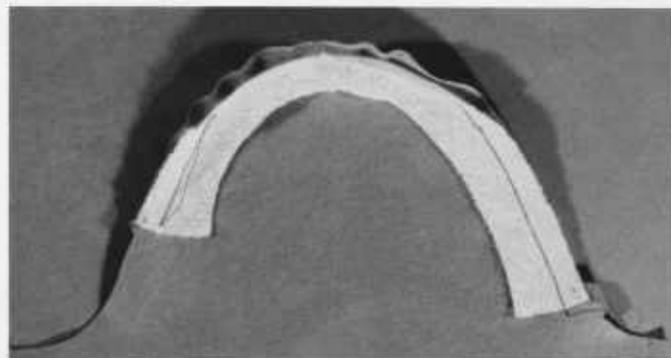


figure 68

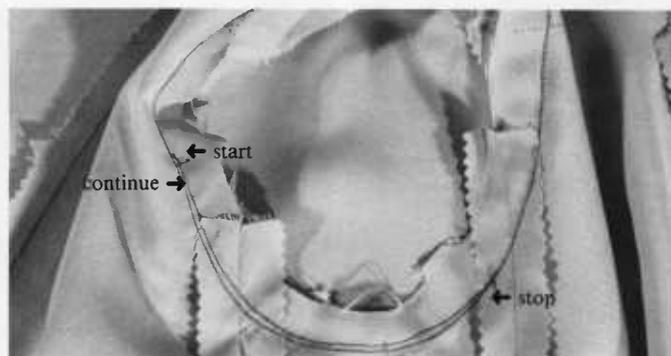


figure 69



figure 70

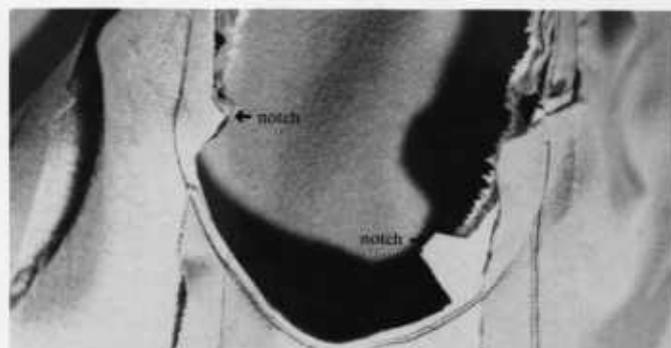


figure 71



figure 72



figure 73



figure 74



figure 75

- Turn the armhole seam allowance toward the sleeve but do not press.
- Trim the lower portion of the armhole between the notches to 1/4" (6 mm). If the fabric ravels, overcast or zig-zag between the notches (*figure 71*). If the fabric is bulky, the sleeve seam allowance in the cap area may be notched to remove bulk.
- If you're going to sew the buttons along sleeve vents, sew them on before you complete sleeve linings.

try on garment and check final fitting

hem garment

Use pattern guide for completing back vent. Blindstitch the hem to the interfacing (*figure 72*).

position and attach shoulder shapes

- Working from the right side of the garment, match the shoulder seam of the shoulder shape to the shoulder seam of the garment, with the larger portion of shoulder shape in the front of the garment. Locate the armhole edge of the shoulder shape about 3/8" (1 cm) beyond the stitching line into the sleeve.
- Hold in place with two or three pins along the shoulder seam.
- Fit on garment to check location and alignment. Adjust and add pins to secure position of shoulder shapes.
- Working from the inside of the garment, handstitch through the shoulder seam allowance securing the shoulder shape 2" to 3" (5 to 7.5 cm) along the top of the shoulder and around the top of the armhole. Don't pull handstitches tightly (*figures 73 and 74*).

sew lining together

- Sew the lining together, including stitching sleeves in place.
- Trim lower portion of armhole seam allowance depending on fabric's tendency to ravel.
- Press seams open except armhole seam.
- Press a 1/2" (1.3 cm) hem at bottom edge of the jacket lining and sleeve edges (*figure 75*).

join lining and garment facings

- Before sewing the lining into the jacket, check the garment to determine if any areas need additional pressing. Do any final pressing at this time.
- Staystitch the lining front and back neck edges 1/2" (1.3 cm) from the raw edge if you didn't do this earlier.
- Clip to the staystitching lines of the lining back neck.
- Pin the right sides of the garment and lining together, matching notches and markings.
- Leave 3" (7.5 cm) loose above the bottom hem area of the lining and garment.
- Begin stitching at the center back and end on each side at the 3" (7.5 cm) mark (*figure 76*). Lightly press seam toward lining.
- Turn the garment right side out.
- Push the sleeves into the armholes.

attach lining to garment seams

Permanently baste the lining and garment seam allowances together from the underarm of the armhole for about 6" to 8" (15 to 20 cm) of garment side seams or side back seams. Do this from the inside between garment and lining. Use a loose stitch that doesn't cause puckers (*figure 77*).

attach lining at hem and sleeves

- The unhemmed lining should be the same length as the finished garment hem and sleeves.
- Press the lining under 1/2" (1.3 cm) if you didn't do this earlier.
- Match the cut edges of the hem and lining. Pin in place (*figure 78*).
- Handstitch the lining and hem together with a blind or uneven slip stitch (*figure 78*).
- Allow excess length of lining to cover handstitching and form a fold above garment hem.
- Slipstitch lower 3" (7.5 cm) of lining to the facing above the hem to form an ease pleat (*figure 79*).



figure 76

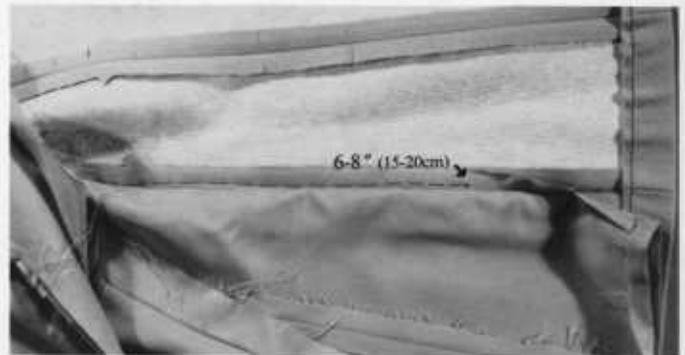


figure 77

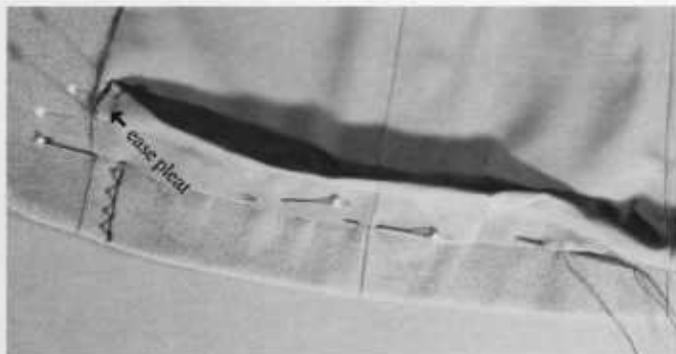


figure 78

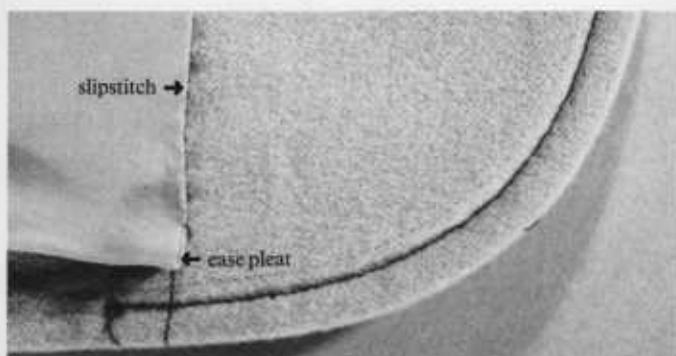


figure 79



figure 80

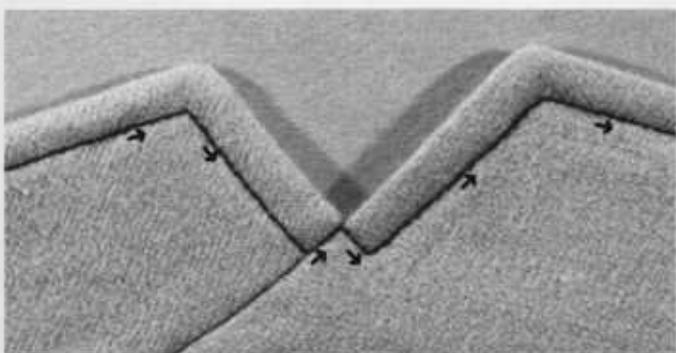


figure 81

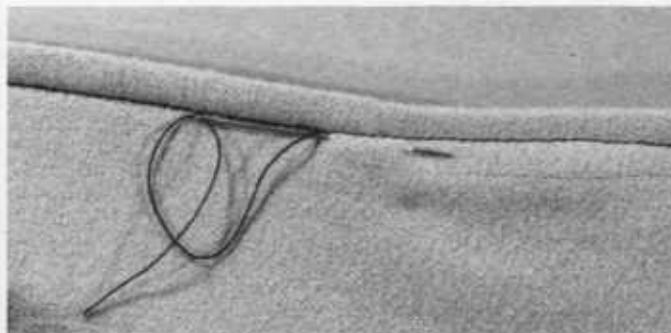


figure 82

topstitch collar and garment front

(Optional). Topstitching varies with fashion. You can do it with buttonhole twist (top thread only on your sewing machine) or regular thread. The stitch length is usually longer than normal. Make a test sample of topstitching. Topstitching always faces toward the outside of the garment. The distance of the topstitching from the garment edge should be the same for all areas including welts, pockets, collar, and garment front.

- Start topstitching at the center back of the collar and continue to the gorge line (figure 80). Then stitch in the seamline to the collar edge. With the needle down, pivot at a right angle into the facing then stitch until you reach the topstitching width (figure 81).
- Pivot with the needle down and continue topstitching to two or three stitches beyond the lower end of the roll line. Stop stitching.
- Leave 3"-4" (7.5-10 cm) of thread.
- Turn the garment over so the topstitching will be on the outside of the garment. Overlap two or three stitches and continue stitching. Consult tissue pattern or instruction guide to note that topstitching usually stops at the end of the facing on the lower front.
- To avoid tying a knot on the outside of the garment, thread the loose thread ends into a needle and slip between the garment layers at the collar center back, the roll line at the lower end of the lapel, and stopping point of the topstitching (figure 82).

make buttonholes

Machine-made or hand-tailored keyhole buttonholes are best on blazers, sport jackets, and most coats. Garments are designed for a certain size button and buttonhole placement, but variations may result from pattern alterations.

Use exact pattern markings if working with the suggested size button (*figure 83*).

Relocate buttonholes if you've altered the pattern in the buttonhole area.

The distance between the bottom buttonhole and the hemline should be longer or the same length as the distance between the buttonholes.

Horizontal buttonholes resist strain and wear longer.

Buttonholes extend $1/8$ " (3 mm) past the center front toward the garment edge to allow the shank of the button to rest exactly on the center front. Make test buttonholes through the same fabric thickness as the garment. Follow sewing machine directions for machine-made buttonholes (*figure 84*). You may need a special attachment for a keyhole buttonhole. You can make an attractive buttonhole by hand buttonhole stitching over a machine keyhole base.

Many machines have special settings to make rectangular and corded buttonholes. Refer to the instruction book for your machine.

You can hire a dressmaker or tailor to make tailored buttonholes if you prefer.

sew on buttons

A thread shank the length of the thickness of the garment front allows the garment to fit smoothly under the button. Only buttons with a narrow metal shank may not need a thread shank.

Place a toothpick or wooden match spacer under the button before sewing to add extra thread length for the shank (*figure 85*). Sew button to garment with threads going around the spacer. Remove the spacer and the threads will fall below the button to form a shank. Wrap thread around the shank and fasten the ends of the threads securely.

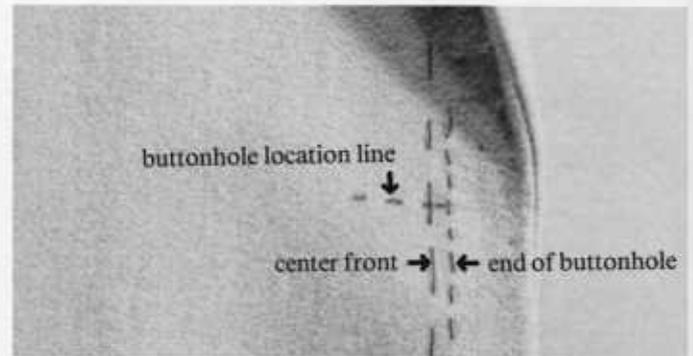


figure 83

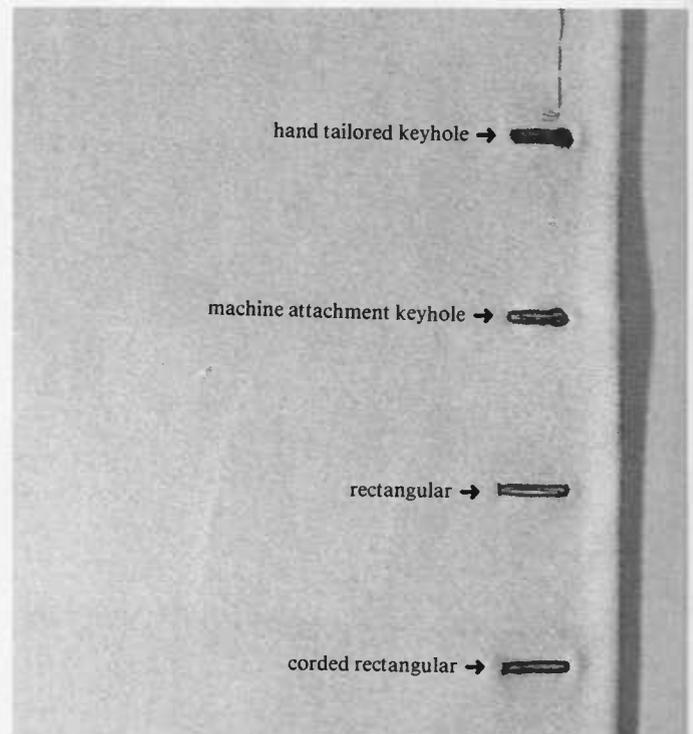


figure 84

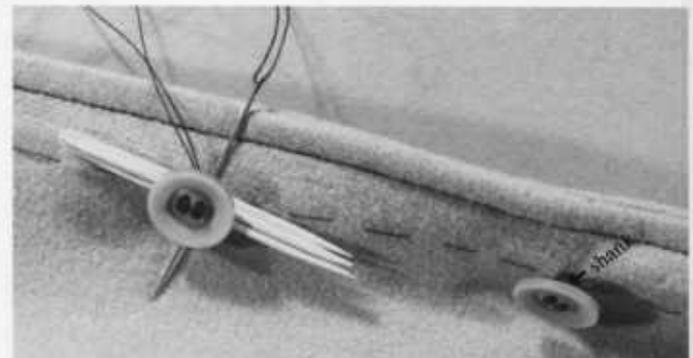


figure 85

Fashion in tailored garments is continually changing, but the change is slower than with non-tailored clothing. Collars become longer or shorter, lapels become wider or narrower, shoulders become more padded or more natural. Look at fashion magazines and pattern catalogs, then analyze each line and detail for fashion changes. While this publication has outlined techniques for a basic tailored blazer jacket, you should be aware of fashion and select a jacket pattern that is in fashion. After you are able to complete the basic techniques, it will be easier for you to construct a variety of fashionable tailored jackets.

Many of the techniques described in this publication also are applicable to coats. Coats are usually made from heavier weight fabrics and require heavier interfacings, but the construction techniques are similar. To broaden your tailoring skill, look for a coat pattern that has silhouette lines similar to the tailored blazer jacket and apply these techniques.

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This publication was prepared by Velma Mitchell, Lane County Extension Agent, and Ardis Koester, Extension textiles and clothing specialist, Oregon State University.

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