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New Clothes from Old: Extension Circular 4-23-2

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New Clothes
From Old

PREPARED FOR 4-H CLOTHING CLUB GIRLS

EXTENSION SERVICE
UNIVERSITY OF NEBRASKA COLLEGE OF AGRICULTURE
AND U.S. DEPARTMENT OF AGRICULTURE
COOPERATING
W. V. LAMBERT, DIRECTOR
Are there garments hanging in your closet or in the attic that nobody ever wears? Will a few slight changes make them wearable? Is the design so out of date or so much of the fabric worn that the garment should be ripped apart and completely made over?

"A penny saved is a penny earned", is an old saying. An attractive garment made at little or no cost will help to adjust your clothing allowance so that you may have money for better quality in some other garments, or money for some other purpose.

Remodeling a garment or making a new garment from an old one takes time, patience and skill, but if well done is a source of great satisfaction.

To complete this project you will be required to assemble a complete costume with the main garment remade or remodeled.

I. Project Requirements

1. Make a dress, suit or coat from old material. This may be remodeled or completely remade.

2. Make one or more accessories that will add interest to your costume. Accessories may include a new or a remade blouse, hat, purse, coat, jacket, other garment or accessory.

3. Make or purchase other accessories that will complete your remade or remodeled costume.

II. General Requirements

1. Plan your clothes for a season.

2. Improve your buying practices.
   Buy a different garment than you bought for either of the other Advanced Units.

3. Keep a record of the money spent for your clothes.

4. Make improvement in good grooming habits.
5. Make improvement in care of clothes habits.

6. Give a demonstration of a good clothing practice.

7. Keep a scrap book of (a) sketches and clippings of clothes becoming to your type; (b) color harmonies you can wear; (c) aids to good grooming; (d) food habits for beauty and health; (e) ways of improving posture and (f) notes on personality development.

8. Take part in your club and county dress revue and exhibits.

My 4-H Goal

To do my best and let that stand
The record of my brain and hand.

REMAKING OR REMODELING A GARMENT

Remaking a garment is a greater challenge to a girl's ability and workmanship than making a garment of new material. Made-over or remodeled garments may be as attractive as new ones.

If the family wardrobe contains clothing that is not being worn in its present condition, it should be utilized. Sometimes clothing is discarded because it is out of style or outgrown. It may have become stained, torn, worn or damaged by moths. Remaking may be a major or a minor problem. If the entire garment is recut, we speak of it as remaking, or restyling. If only some part of the garment is changed as neck, sleeves or hem, it is a remodeling problem. It is suggested that you do a major, or remaking problem if possible.

Before remaking a garment ask yourself these questions:

1. Could the old garment be used as it is? Or could it be remodeled?

2. Is the material in the old suit or coat worth the time and effort needed to remake it?

3. Have I had enough sewing experience to work with this problem? Remaking a wool garment into a satisfactory new one will require time, patience and skill, but will be a challenge to your abilities.

4. Do I have to buy too much new material or trimming?

5. Do I have the time it will require?

Remaking or remodeling a garment is usually not a job for a beginner. Remember that any garment can be a challenge to remake, but some may tax your wits more than others.

Many girls like a garment that they have worked over better than a new one.
Careful Inspection

When you have decided to make over a garment, thoroughly inspect it first to see if it is worth the time that will be spent to remake it. Hold it up in a good light and look through it. Worn and weak spots are easily found in this way. Mark around holes or other bad spots with colored basting thread. The size, shape and condition of the pieces determine the style of garment that can be cut. The color of a garment may have become faded or streaked, and you must plan so that these parts of the old garment will not be used in the new one.

If you do not have enough material to cut an entirely new garment, some new material may be combined with the material you have. However, in combining new material with old, you must be very careful with your selection or the old material may seem shabby in comparison with the new. Sometimes too much money is spent for the new material. Often suitable remnants may be found at a low cost.

The trimming used, of course, depends upon the material, style and purpose of the garment. Do not overlook the possibility of self-trim for remade garments. Self-trims such as scallops, bias bands, folds and stitching are simple, attractive and inexpensive.

When you need to add fabric, look for ways in which experienced designers have handled this problem. You will notice that the combining of different fabrics, colors and textures is done for variety and interest. Perhaps color and texture contrasts have been used in many clever ways to make yokes, sleeves, peplums, side drapes, fronts of blouses or skirts or both, bindings, belts and gilets.

Some of the fabrics we see combined to add interest to a garment are: Wool or rayon crepe with faille, crepe with satin or velvet, spun rayon with wool and grosgrain with wool. These fabrics may match in color or may be used in a harmonizing color. Train your eye to see what is good in design and your imagination to know how to use these suggestions. Review circular 4-19-2, page 7.

After you have examined the garment and have decided it is worth redoing and have selected your pattern, you are ready to begin the actual remaking or remodeling.

Preparing the Fabric

Remove all buttons, trimmings, etc., and rip the entire garment apart. Lifting the thread out with a needle is usually a safer method, but if you are careful you may use a razor blade to rip. It may be easier to be careful than to spend time mending later. After the garment is ripped apart, brush well; then clean it thoroughly either by washing or dry cleaning. Press all wrinkles, seams and hems smooth.

If you plan to dye the material, it should be done while the garment is ripped apart. Since no two fibers take the dye the same way, find out whether your garment is silk, rayon, wool or a mixture of two or more fibers. Some dye companies have developed a dye that dyes all fibers and materials. If your material is a mixture, you should ask for this dye. Follow directions given by the manufacturer carefully.
In fitting the pattern to your pieces, try to cut the new garment in such a way that parts receiving the hardest strain are cut from parts of the old garment that received the least wear. It is often necessary to work around stains and holes. The success of your garment might well depend upon your careful planning here. Sometimes it is necessary to have seams where the pattern has none. These should appear to be part of the design. The same care needs to be exercised in cutting a remade garment as in cutting a new garment. A good plan is to list what you need to do to a garment. After all the changes are listed go over the list and number the items in the order you will do them.

**Careful Workmanship**

Careful stitching, good fitting, planning to avoid unnecessary piecing, care in placing necessary piecing, pressing as you work, well made buttonholes and plackets and carefully turned collars are as necessary when making over a garment as when using new material. Unless careful workmanship is used the garment may have a "home made" look. Perhaps it is even more important that you press often and thoroughly in remaking or remodeling a garment than in making a new one. Pressing is a splendid and an easy way to give a garment a "professional look".

**REMODELING**

It is not always necessary to completely remake a garment; often you may find that it needs only to be refitted. If it were a new garment, the store would call it "altering". Carefully check the fit of the shoulders, neckline, bustline, waistline, hipline and the hang of the skirt.

Sometimes a few changes even without ripping the garment completely apart will give it new life. Try the garment on with the foundation garment, slip on the shoes you are going to wear, and study it before a full-length mirror.

New shoulder pads may give the right lift to droopy shoulders. Perhaps the shoulder darts can be made a little deeper or an extra dart or tuck can be used to raise the sleeve up on the shoulder. Darts deepened or added to the back of the neckline will help fit a too-wide neckline. Deepening the underarm dart or adding an extra one will sometimes ease a snug bustline if the underarm seam is long enough to allow for this alteration. If this does not help, you may need to let the seam out slightly.

A loose, baggy skirt can usually be lifted and straightened. Some fullness may be taken out of the side seems, but if more than 2 inches needs to be taken out, all seams should be taken somewhat deeper. If the skirt is too long, decide whether it will be wiser to shorten the skirt at the top or at the hemline. Consider the
location of pockets, pleats, buttons and flares before you decide. If the skirt is too tight, examine the seams the entire length of the skirt to see if they are wide enough to be let out.

Before ripping them completely, rip the stitching in an inconspicuous place and rub the cloth between your fingers and press it to see if the holes left by the stitches will show. Remember that lifting the thread out with a needle is a safer method than cutting the thread. Be careful, because one snag may ruin the garment. Brush the seam after ripping to remove lint. Press, using a pressing cloth, before trying to restitch the seam.

If your alterations call for outside stitching, you will need to check your sewing machine stitch and change it if necessary so it will resemble the original stitching.

Making the Dress Larger: If the dress has been made at home you may have pieces which you can use, or you may be able to use the belt or suitable new material to enlarge the dress. A good way to add width is to insert bands of the material with a fagoting stitch or outside machine stitching to form a narrow panel down the front of the skirt or blouse or on each side of the center front or side seam.

A pocket or covered shoulder pads might supply enough material to alter a dress that is tight under the arms. Rip the underarm and sleeve seam for a few inches and spread enough to allow for the necessary ease. Slip the material under the opened seam and stitch in place. With careful workmanship, you can allow enough ease without making the piecing too noticeable.

Often small pieces of material can be fagoted or stitched together to form a vestee or center front trim that is unusual and attractive.

Sleeves that are too tight or have worn out under the arm can be removed and a jumper made of the dress. Blouses can be worn with the jumper or new sleeves can be added after cutting a deeper armhole.

A dress that is too small calls for careful planning. Let out seams wherever possible and press carefully with a damp cloth to remove traces of stitching. New yokes of contrasting material will relieve the strain across the shoulders. Sleeves of the same material may be used if the sleeves are too tight. A strip of matching material at the seam line will also add fullness. A contrasting insert at the center of the sleeve and blouse may fit in with the design of the dress.
To Add Length: Does the waistline feel or appear too short? Insert a belt at the waist. If you are small or slender it may be of contrasting color. Otherwise make it either a wide or a narrow plain or shaped band. Adding a touch of the same fabric as a collar, cuffs or at some other place on the dress may improve the design.

To lengthen a dress that has no hem to let out, insert contrasting bands in a pleasing arrangement on the skirt, or add one contrasting band at the bottom.

Try to tie this into the design of the dress by adding a touch of the same material elsewhere—perhaps a new collar, yoke and sleeves, or a band at the waistline. The dress could be ripped apart and made into a jacket dress. The upper part could be used for a short bolero and new material used for a blouse.

To Shorten: If a dress is too long or sags in places, check and remark it for a new hem. However, if the skirt has many pleats or is circular, and has not sagged, it is easier to shorten it at the waistline.

The length of dresses and coats should depend on what is the most becoming to the individual as well as on style trends. Experiment to find the best length for you.

Keep long coats and dresses the same length, with dresses perhaps one-half inch shorter than coats. Long coats may be changed to jackets or three-quarter length coats, provided the pockets do not interfere.

Refitting Necklines: A neckline that has become stretched can be reshaped by adding extra darts, tucks or shirring at the center back. The neckline then can be recut and a new collar or new trimming added. A long narrow V-neckline offers many possibilities for using different collars, clips, frills, jabots or dickeys.

Points to consider in planning becoming necklines are: long narrow neck and collar lines tend to make the face and neck appear longer and thinner; broad necklines and broad collar lines give the appearance of width to the face, neck and shoulders. A wide collar makes the whole figure appear to be shorter and wider.

Draped necklines soften the neck and throat lines. Many becoming styles of collars may be used on a plain dress, but care is needed in selecting a collar which is appropriate for a dress that has a decided design.

Collars and dickeys help build up the neckline and add interest to an otherwise plain dress. Vestees cover uninteresting necklines and give variety and softness about the face. Scarf, flowers, clips, or buttons may be used to brighten the costume.
Lace, crisp pique, plaid or checked taffeta, soft chiffon or marquisette, velvet or satin in matching or contrasting color used for neckline trimming makes a dress seem new.

Sleeves: Is the sleeve a becoming and comfortable length? Perhaps it is too long and tight. You may prefer a three-quarter length sleeve. Find the length you want, cut the sleeve to that length and rehem it. If the sleeve of one of your dress-up dresses is long and tight and you would like a shorter one, try running two sets of shirring of about three or four rows each, one at the seam line, another at the outside edge. Gather these and you will have a soft effect for the sheer dress. A full kimono sleeve may have the cuff taken off and a new contrasting facing or cuff added.

PREPARING THE GARMENT FOR REMAKING

If remodeling the garment, or adding a new collar or dickey would not make the garment wearable, examine the garment carefully to see whether or not the pieces are large enough and in good enough condition to spend the time necessary for remaking. Choose a design or pattern that you will enjoy wearing because it is becoming to you. If reasonable wear can be expected and if the pieces are large enough, then it may be worth remaking.

The garment should be ripped apart before the material is washed or cleaned, in order to remove the marks left by stitchings, pleatings or hems. Care must be taken so the material is not stretched during the ripping.

Ripping must be done carefully because every scrap of material may be needed. Pulling and breaking threads is satisfactory for ripping some wool and cotton materials, but unsatisfactory for rayon and silk. Lifting the threads out with a needle is much safer. The same care should be used in washing or cleaning these pieces as in caring for the whole garment. Press the pieces carefully on the wrong side after deciding which side you intend to use for the right side of the new garment.

Combining Materials

Choose a design or pattern in which the designer intended two kinds of materials or two colors to be used. Try to decide whether it will be becoming to you. If you do not have suitable material on hand, choose the new material with care. If you wish to match the colors, be sure they do match exactly; or use contrasting material in color or texture. The two fabrics should require the same kind of care and should give about the same amount of wear. If new material is used with washable material be sure to shrink the new material. The two pieces should be harmonious in texture.

A few points to remember when choosing material are: a bright or shiny fabric will attract more attention than one that is dull or dark; a light spot on a dark fabric or a bright spot on a dull fabric calls attention to that part of the figure. If you do not wish to call attention to your waistline avoid a contrasting belt, and use a becoming collar or neckline. See page 6.
If you are unable to find suitable material, you may need to dye material that will be suitable in weight and texture. You may dye the material in either a matching or contrasting color. The dyed pieces should be used in that part of the new garment where they will look as if they are a part of the original design. See page 3. Preparing the Fabric.

Remaking Coats and Suits

There is nothing more wearable or more generally useful than a good suit. Spring, fall and winter, it's a wardrobe staple. You may happen to have a treasure-trove in the shape of a man's suit. If so, you are off to a good start.

It is not always possible or desirable to make a girl's suit from a man's. Unless you are very small, the suit an extra large size, or there are two pairs of trousers, it may be hard to get enough material for a becoming suit. A casual jacket or separate skirt may be the only garment you can make from some suits. Worn or faded spots limit the amount of material available in a suit.

The suit below is easily adapted from a single breasted, tweed suit. A double breasted one would lend itself to a plain gabardine or a dressy pin stripe. See next page. Note the pattern layouts. All pieces are cut double.
Transforming a man's suit into a good looking suit for a girl is one of the most rewarding of make-overs. Be sure, before you start, that the fabric is in good condition. Since every make-over presents its own special problems you will have to decide how best to adapt it to your needs.

In most cases, it is wise to completely rip the entire garment, brush well, wash or clean and decide which should be used for the right side, press, and then plan the pattern lay-out.
Other garments that can be made from men's suits are: a girl's coat and beret, or a jumper. Garments that can be made from the suit coat are: a casual jacket or jerkin. Trousers may offer enough usable material for a cardigan jacket.

A woman's coat can be made into a short boxy coat, a redingote or casual jacket. A man's overcoat or topcoat can be remade into a girl's topcoat.
ACCESSORIES

it's made from old clothing

REMADE ACCESSORIES
Make blouses or dickeys from a man's worn shirt.
Using Odds and Ends:

Old felt hats may be cleaned and pressed out flat, and used to make purses, belts, buttons, mittens or beanies. Bright colored bits of yarn may be used to embroider designs on these articles. Small lapel dolls to wear with coats or suits can be made from scraps of felt or yarn.

Attractive scarfs or belts may be made from an old silk dress.

Hats may be made from scraps left from the coat or suit or from old velvet corduroy, velveteen or felt.

Purses: Save the scraps to make a purse to add to your remade outfit. A practical type is an oblong pocket, closed with a zipper and lined with light-weight material. Over this can be placed an envelope of fabric to match or harmonize with your suit or dress.

Other purses can be made from commercial patterns, still others may be crocheted from yarn or made from dress material with a hat to match.

Score card for Remade Garments.

<table>
<thead>
<tr>
<th>I. General Success of Project.</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ingenuity shown in the problem.</td>
<td>10</td>
</tr>
<tr>
<td>Economical use of material.</td>
<td>10</td>
</tr>
</tbody>
</table>
Suitability of result to purpose for which intended ........................................ 5
Durability of result .......................................................................................... 5

II. Design and Color ......................................................................................... 30
Beauty of design .............................................................................................. 10
Color combinations ........................................................................................... 10
Texture combinations ......................................................................................... 5
Textile design combinations ............................................................................. 5

III. Workmanship ............................................................................................... 30
Choice and neatness of seams, hems, finishes, etc. ........................................ 15
Perfection of stitching (hand or machine) ......................................................... 15

IV. Relation of Value to Cost in Time and Money ........................................... 10

Total Score ......................................................................................................... 100

CARE OF GARMENTS

Storage:

Caring for clothing is much easier if there is plenty of closet and shelf space. A good closet is large enough so that each person using it may have space to himself. It has plenty of light and good ventilation. Things can be easily reached and arranged conveniently. The floor is free of articles so that it may be easily cleaned. Poles or racks on which to hang clothing are essential. The racks should be placed at eye level.

Dresses and coats should be placed on hangers as soon as removed. Shaped or padded hangers will prevent hanger marks on the shoulders of a garment. The heavier the garment the more important that the hanger be properly shaped. Coats with fur collars need a hanger with an extra long hook. Shoe trees that conform to the shape of shoes should be placed in your shoes as soon as they are removed. Some shoe trees are poorly shaped and do more harm than good. Airing shoes is also desirable.

When storing shoes at the end of the season, clean and polish them and stuff with tissue paper rather than leaving the shoe trees in them. A metal rack or shoe drawer is a convenient place to keep shoes.

Dresses worn occasionally are kept in better condition if placed in a garment bag. These may be made of cretonne, chintz, muslin, plastic or other fabrics. Some girls prefer a bag that holds several garments while others use a separate bag for each garment.

Hats need to be brushed often and protected from dust and from losing shape. A hat box is desirable. The crowns may be stuffed with tissue. Hats that cannot be placed flat may be supported on hat stands. These may be made or purchased.

Each fall and spring the clothing worn the previous season should be cleaned and stored. Before packing your summer clothing for storage wash or dry clean it. NEVER STORE SOILED clothing. If you have washed a garment, be sure all the soap is removed in rinsing. Soap has a tendency to yellow white fabrics.
Cotton garments are left unstarched as starch may attract silverfish. When your garments are clean, fold neatly and pack in well labeled boxes. Moths must be guarded against in storing woolens. For this reason, garments thoroughly wrapped and sealed will be well protected if there is no infestation in the garments.

It is particularly important that winter clothing be cleaned before storing. Dry cleaning destroys moths and removes spots that may attract them. If not stored immediately after dry cleaning, air the garments in the sun and brush them thoroughly before storing.

Dry cleaning with naphtha, gasoline or other dry cleaning fluids at home is dangerous. It is wiser to send soiled garments to a reliable dry cleaner.

Naphthalene flakes, paradichlorobenzene crystals, and gum camphor are also effective moth preventives when sprinkled on garments if the packages are tightly sealed. Moth-proof bags may be purchased for storing garments.

If further instructions are necessary consult USDA Leaflet 145, "Clothes Moths".

As in storing summer garments, label all packages plainly. In storage all garments should be easily found, be in as good condition at the end of the storage period as when stored, and the space used should fit the article stored.

Darning or Mending Wool or Silk Garments

Knitted materials are darned and woven materials are patched if the hole or place to be mended is large. However, darning is often used to reinforce a worn spot or to mend small holes in woven wool or wool-like materials.

A fine needle will make the darn smooth and inconspicuous. Ravelings of the fabric are first choice for darning thread. If these are not available, matching sewing or darning thread may be used.

The darning is done from the right side of the material, using small, even, regular stitches. Always keep these stitches in line with, or parallel to, the warp or filling threads, and extend an equal distance from the tear or worn spot on all sides. In mending a tear the darning stitches are made alternately over and under the edge of the tear in order that it may be held down smoothly. If the stitches are drawn down smoothly but not tightly the darn will be smooth. Tight stitches cause puckers.

When darning silk or light-weight wool a piece of net basted in place underneath the tear before darning will give body to the mend.

Reinforcing: To reinforce a thin or worn place, work from the right or wrong side depending upon the garment and the weave of the material. Often by carefully weaving small stitches into warp and filling threads of a garment, a hole that would be conspicuous will be avoided.
Stayed-in Patch: Small holes are often more easily mended if a patch is darned into the hole. Cut patch the exact size of the hole, matching any shape or design. Baste patch to net and fit into hole. Darn. The same precautions are observed in this kind of darning as in tears given above.

Dresses and jackets of velvet, velveteen and corduroy may be patched in this manner. In these fabrics the darn is worked from the wrong side. When completed turn to the right side and brush lightly to lift the nap.

Reweaving: When a hole or a close group of holes would make a darn difficult or when a darn would show too much, apply a patch over the hole. This patch, put on from the right side of the material, is suitable only for material that is rather coarsely woven.

On the material to be patched, mark with four pins a square or rectangle the size of the patch you need.

1. Clip out one yarn, between pins, on each side of the square or rectangle. Pull one yarn out in each direction leaving the outline of the patch you want to make.

2. Cut a matched patch piece about 1 inch larger all around than this space. Be sure the lengthwise yarns of the patch match with the lengthwise yarns of the garment's fabric. Ravel out yarns from each side until the patch piece is an exact fit. Lay the matched patch on top of the hole on the right side of the material. Pin it in place.

3. From the wrong side of the material, pull the raveled yarns through to the wrong side with a small crochet hook. Draw the raveled yarns through the spaces left by the pulled-out yarns. Do this all around until the patch sets smoothly over the damaged spot.

4. With needle and thread take little hemming stitches on the wrong side of the patch along the line where the yarns have been pulled through. This holds the patch in place. Steam-press.

Rantering Stitch: The rantering stitch may be used on soft woolens to hide mends and piecings that are not a part of the design. This is how you use the stitch:

On the wrong side of the garment, press open the seam of the piecing or mend. Turn garment to the right side. Pinch the seam line on the right side between the thumb and forefinger and, using a fine needle and sewing thread, stitch back and forth over the seam line in a V direction. Be careful to pick up only one yarn on each side of the seam line. Pull the thread up close. Then press.
Under Arm Patches: Sometimes a dress may be stained or worn underneath the arm. These dresses skillfully patched may still give you much wear. Underarm patches are usually done by one of these methods:

To replace a worn or stained underarm, set a shield-shaped matching piece into the worn section. Remember to allow ample seams in cutting the shield and to match any design or pattern perfectly.

To Patch Worn Sleeve: Cut away worn or stained section of dress and sleeve in such a way that a square is formed (See illustration). Each corner of the square comes at a seam. Rip each seam $\frac{1}{2}$ inch back and turn under a $\frac{1}{4}$ inch seam on all four edges of the square. Cut patch the size of the hole, allowing $\frac{1}{4}$ inch seams on all sides of the patch. Baste and stitch into position.

Hemmed Patches: Many garments may be mended by using the hemmed patch. Instructions for the hemmed patch are given in circular 4-19-2.

Overhand Patches are also good mends. Instructions may be found in circular 4-19-2.

Mending Sweaters: Most girls have sweaters. They will require a special kind of mending. Knit material stretches if a thread is broken and a hole forms. It may also ravel quickly. Be sure to mend while the hole is still small as the job will be much easier.

If the knit is plain, you can copy the stitch in the garment with a knit stitch. This will scarcely show and will stretch and give with the rest of the garment. Cut the material vertically a little above and below the center of the hole. Then make two horizontal cuts, one above and one below the hole. Ravel the knitting to the ends of the cut. Thread each loose end in the underside. Then with matching yarn zig-zag across the hole lengthwise, working with knit stitch.

A knitted garment may also be repaired by reknitting.

Press: The appearance of your darn or mend will be improved if pressed with a damp cloth from the wrong side. Appearance of your wardrobe will be improved if you keep all fasteners, belt loops, hems and seams in good repair.

It is the little things that count in making a good appearance.

Pressing Wool and Wool-Like Garments

Cleaning and Pressing: Wool, because of the construction of the fiber, absorbs odors and soil easily. Because of this fact, it should be brushed and aired often to keep it fresh looking.
Wool shrinks easily and has a tendency to mat and become harsh if not laundered carefully. For these reasons it is more satisfactory to have wool garments dry cleaned. Usually garments do not shrink, fade, or become badly wrinkled in dry cleaning. They may be sent to a dry cleaner.

If a wool garment is to be washed, use lukewarm water. Be careful to keep all suds and rinse waters at the same temperature throughout the washing. A rich suds is made of neutral or mild soap flakes. Do not rub cake soap directly on the wool garment.

Success or failure in washing a wool garment depends upon keeping the temperature of the garment the same throughout the washing and drying process.

Wash the garment in two or three suds waters, depending upon how badly soiled it is. Rinse until the water is clear. Use a squeezing motion in the washing and rinsing processes. Be careful not to lift the wet garment because the weight will cause it to stretch. Roll garment in a turkish towel and knead to remove additional moisture. Shake out gently and dry away from artificial heat of any kind, at a temperature the same as that of the water.

Pressing Equipment: Success in pressing wool and wool-like garments depends upon equipment as well as the method used. A soft, well padded ironing board, pressing cloths and a good iron are necessities.

A tailor's cushion is helpful for pressing curved portions, shoulders, darts and armscye seams. See Circular 4-22-2, page 7.

A sleeve board will simplify the pressing and give better results.

Press the wool garment, or one of similar texture, on the ironing board. You may press either on the right or wrong side. Place a heavy pressing cloth of wool, ticking or canvas, over the garment. A second pressing cloth of lightweight cotton is used to cover the heavy cloth. The cotton pressing cloth is dampened either by dipping in water or with a sponge. Press, by lifting the iron and keeping it in motion until the cotton press cloth is almost dry. Press lightly with the grain of the material. If the iron remains in one spot too long, it may leave an imprint on the fabric.

The wool, or heavy pressing cloth, holds more moisture, creates more steam and distributes it to the garment better than a lightweight cloth; therefore, it is always placed next to the garment. Stop pressing when the cotton cloth is about dry and lift both pressing cloths immediately to let the steam escape.

Lift the Nap in Pressing: In pressing wool avoid too much heat and pressure as it will press down the nap of the wool and make it appear shiny. Do not continue pressing until the wool is dry. One-inch wide strips of medium heavy wrapping paper placed under seams and edges of pleats will prevent them from showing an imprint on the right side.

Removing Shine: To remove shine caused either from wear or from improper pressing, try these methods:
1. Press as above, removing the pressing cloths while the steam is rising, and brush against the nap.

2. Sponge with a weak solution of vinegar or ammonia, using 1 tablespoon to 1 quart of water. Press as above.

3. Fine emery paper may be used to lift the nap on napped fabrics. Rub lightly against the nap.

Pressing Rayon: In pressing garments of rayon or blended fabrics, the process is very similar to that used for wool. Rayon is pressed from the wrong side. Cover the garment with a pressing cloth. Dampen slightly with another cloth or sponge. The temperature of the iron must be kept low in pressing rayons. If double thicknesses of material do not appear sufficiently pressed lay tissue paper over those portions and press.

Always hang freshly pressed garments on a well-padded hanger and allow them to dry thoroughly before being worn.