

selecting

using

INTERFACING



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Our goal in garment construction is to achieve the look of quality ready-to-wear. During the past few years this goal has more nearly been reached through the use of interfacings and underlinings which improve the shape or contour of our garments.

This leaflet concerns itself with INTERFACINGS.

The completed garment will fulfill this goal depending upon the pattern choice, the fabric and workmanship that go into it.

What Does an Interfacing Do?

Interfacings mold and hold the shape of the garment in the following ways:

- * add firmness when and where needed
- * prevent loosely woven fabrics from sagging or stretching
- * give crispness and crease resistant qualities to a garment
- * lengthen the life of a garment and reduce the need for frequent pressing
- * help reinforce seams, buttonholes and fastenings
- * support the roll of lapels and collar and soften the turn of tailored sleeves and jacket hems
- * give better shape to certain parts of the garment and support details of styling
- * play an important part in the success of a well-tailored garment

What Facts Need Consideration?

- * weight and texture in relation to pattern design and fabric
 - * firmness to give body without extra stiffness
 - * resiliency and crease resistance
 - * cleaning and pressing requirements the same as garment fabric
 - * pre-shrinkage
 - * permanent sizing
 - * color matching and/or blending with garment fabric
- example: Dark facings show through a sheer or light colored fabric

Select appropriate interfacings from the list that follows:

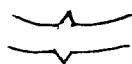
INTERFACING	DESCRIPTION	PROPERTIES	TYPICAL USES
*LAWN cotton	very lightweight, .white only. . 36" wide. .Needs to be shrunk before using if not sanforized. Should not resemble organdy	gives body but no crispness	with very lightweight cottons, silks and rayons
ORGANDY cotton	very lightweight, .many colors. 36" to 38" wide	gives certain stiff- ness to lightweight fabrics	with lightweight wool, linen, and light to medium weight cottons, silks and rayons. .front facing with sheer materials
RESIN FINISHED COTTONS or self fabric	lightweight to light medium weight	gives body and limited stiffness to lightweight fabrics	with linen, lightweight wool, jerseys, medium weight cottons, silks, rayons self fabric
*MUSLIN cotton	several weights, .unbleached, black and white, .36", 38", 54" wide. Needs to be shrunk.	gives body without stiffness	tailoring on heavier fabrics, generally wool, .medium weight muslin good for back shoulder facings, hem strips in coats, and sleeve
VERI Blend of cotton	Medium weight, white, 40" wide	gives body and sup- port without stiffness	used with medium weight silks, rayons, lightweight wools. .complete backing for bodices and skirts

SIRI Blend of cotton and man-made fibers	Super Siri* heavier – firm cotton Super Siri – soft	gives shape with softness. .drip dry. . adds strength, body	used with medium to heavy silks, rayons, wool, cottons, linens, medium weight silks and cotton sheers, man- made sheers and light weight wools and soft materials.
ALMAC	all cotton light weight	washable wear resistant any temperature dry cleanable	silk or synthetics or cottons
FORMITE Cotton and rayon	lighter weight – 25" wide. . heavier, stiffer quality – 39" wide. .black, white and gray	gives body and stiff- ness	silk and linen fabric. .gives satis- factory results for light weight wool. lighter weight used with wool-type fabrics
STAFLEX	iron-on. .medium weight. . woven	gives body and stiff- ness. .if loosens can be re-adhered by ironing	buttonholes, facing zipper plackets, collars, cuffs, pockets, waistbands
HAIR CANVAS, ARMO, HYMO Wool and goat hair	81% wool and 19% goat hair, most popular quality. .the more goat hair the stiffer. .two widths, 25" to 27" and 62" to 64". Dry clean!	wrinkle-resistant. . shape retaining can be steamed into shape (Use lapped seams)	tailoring on wool fabrics, peplums, front facings, collars of suits, fac- ing, collars, pockets of coats
PELLON 70% nylon 20% cotton 10% acetate	non-woven. .several weights, from lightest #30 to heaviest #65. .lightweight #920 and #944 has bias stretch. .black and white, colors in some weights. .25", 37" wide	no grain. .according to weight used, pro- vides gentle firmness or real stiffness	lightweight used with linen, heavier cottons and wool-type fabrics; heavier weights for petticoats, backing for skirts, bags, belts, hats. .permanent shaping. .not recommended for front interfacings
PELOMITE	non-woven press-on Black and white	light weight easy use	great aid on loosely woven fabric medium weight collars, support in stand-up collars. Buttonholes
BIAS PELLON 75% rayon 25% nylon	light weight easily handled 25" wide	non-woven washable dry-cleanable holds shape	Used in collars
INTERLON 85% nylon 15% viscose	non-woven. .medium weight. . many colors 27" to 37" wide	no grain. .for real stiffness or stand- out effect	petticoats. .complete backing for full skirts, bags, slippers, belts, hats

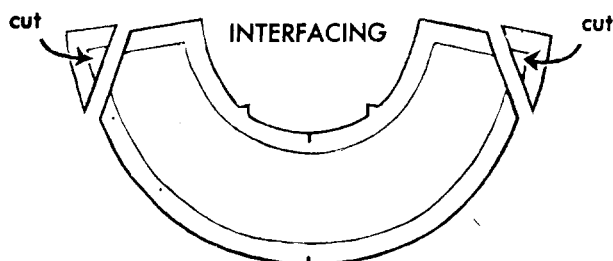
* Shrink lawn and muslin thoroughly before using.

How Shall These Interfacings be Handled?

- * cut the facing and interfacing on exact same grain
- * transfer the pattern markings of buttons and buttonholes to the interfacings
- * mark the center back and/or center front of the interfacing with a cut on notch. Cut collar for extra length while pattern is on fold; this marks both the top and bottom edges easily open and notch is there



Corners

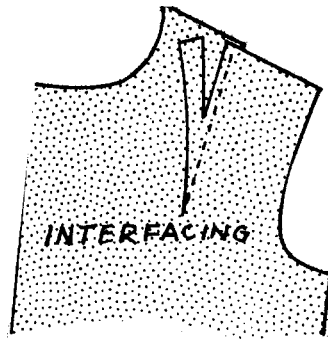


To avoid unnecessary bulk at corners (such as a collar or corners of a lapel) cut the corner off the interfacing before stitching it on. Interfacing showing seam line marked and position for cutting away corners!

Interfacing placed on upper collar causes less roll-back at edge of collar. Try a collar sample and see how this works for your fabric.

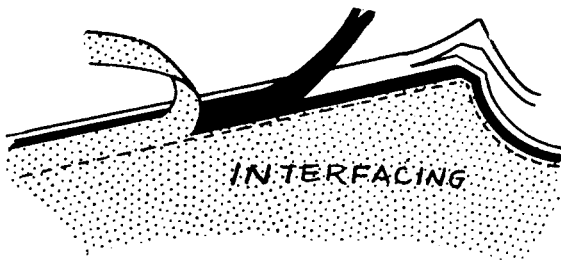
Placement Interfacing is basted to the wrong side of a garment section and the combined two pieces are then handled as one. Bound buttonholes are made before the interfacing is joined to that section. After it's joined, the interfacing is cut away from the buttonholes.

Darts



When the part indicates that a dart is to be made in the interfacing, slash the interfacing on the straight centerline of the dart. Lap the slashed edges so the two slanted stitching lines meet and stitch flat on stitching line.

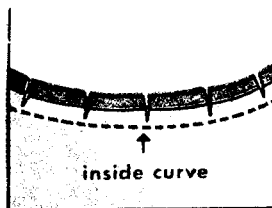
Grading seams



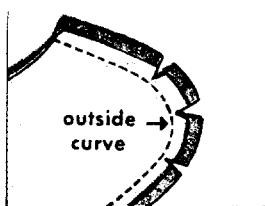
Wherever seams are not pressed open, grading of seams is necessary. The interfacing is trimmed as close to the seamline as possible. Each seam allowance is trimmed to a different width, varying about 1/8". Each cut edge falls in a different place, preventing bulk and ridges which might show on the outside.

Clipping and notching

To obtain clean, professional looking edges that lie smooth clipping and notching of seams is important.

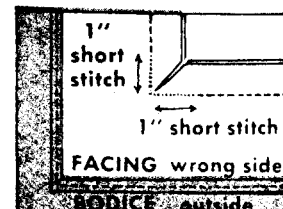


On an inside curve, clip the seam allowance almost to the stitching line (as shown). On an inside corner, slash the seam allowance almost to the stitching line.

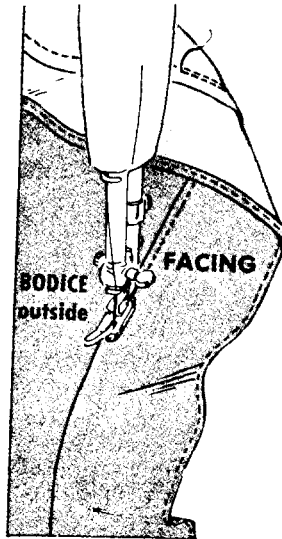


On an outside curve notch the fabric at intervals (as shown). An outside corner should have the seam allowance trimmed away just clear of the stitching.

It is a good idea to reinforce inside and outside corners by changing the machine stitch to 25 - 30 stitches to the inch, for an inch before and an inch after the corner (shown below).

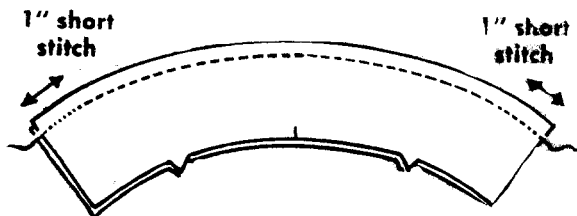


Understitching

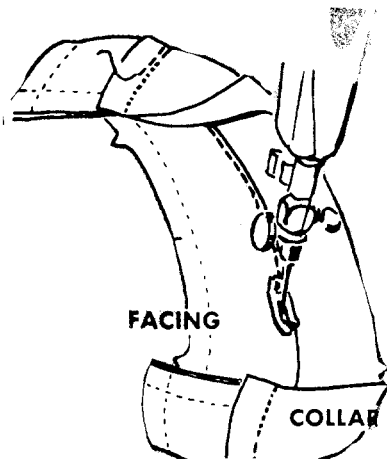


Stitching the seam allowance to the facing just inside the seam line is "understitching." This results in a sharp edge which folds over and is held exactly where the fold is wanted.

To do this, open out your facing (the interfacing lies against and with the garment piece). Place the work on the machine right side up. The seam allowances are turned under the facing. Keeping the seam allowances in position under the facing, stitch through all thicknesses. This will make a line of top stitching on the facing, very close to the seam.



In understitching collar and cuffs, the seam is stitched only on the outer edge. To understitch, the seam allowances are turned to the under collar or under cuff.



Understitch seam starting and stopping about 1" from the ends. Then fold collar with right sides together and stitch short edges. Do not try to understitch these edges.

A perfect facing with it's carefully selected interfacing can give a garment a truly professional look. Grading seams, clipping and notching, and understitching are all equally important.

SELECT INTERFACING AND USE IT PROPERLY!

- 1) "The Inside Story" Florence Minifie
Extension Service, College of Agriculture
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Information adapted from Coats and Clark's Inc.,
leaflets "The Perfect Facing" and "Let's Face It"
and current data from manufacturers.