

Just Write

Gloucester County Library System

Logan Township Branch

Writers Group

Selections

Volume 5, Issue 3

July 2016

Freeholder Director, Robert M. Damminger | Freeholder Library Liaison, Lyman Barnes



TABLE OF CONTENTS

<i>I'd Rather Garden Than Write</i>	Jane Harre
<i>A Shirt Tale: The Secret Life of the Clothes in Your Closet</i>	Brenda Sabol
<i>I Am</i>	Marian M. Fay
<i>Ocean Haiku</i>	Marian M. Fay
<i>Time in the Sun</i>	Marian M. Fay
<i>Five Little Words</i>	Marian M. Fay
<i>A Sojourn</i>	John Witkowski
<i>Along the Way</i>	John Witkowski
<i>Trips</i>	John Witkowski
<i>"The New-York Times" Interviews Admiral David G. Farragut</i>	Ben Carlton

I'D RATHER GARDEN THAN WRITE...

By Jane Harre

...or, I'd rather write than garden! Which is it?

Gardening is so satisfying. The sight of the long narrow flower bed, where I have failed more times than not, now bursting with the eye-catching colors of spiny portulaca is a wonder.

However, an empty, white, lined page turned into a document full of thoughts captured by pen and ink...that's a wonder, too.

Writing can easily be done while nestled in my easy chair, or perched at my desk, or in any number of fairly comfortable spots, whether with the traditional tools or the latest technology in my skill set.

Gardening—hmm--I can't say I'm usually comfortable while at it. Bending, kneeling, or sometimes sitting on my wheeled cart which, nevertheless, requires frequent rising for re-positioning.

“If there are going to be gardens, there will always be someone with his or her tail in the air,” was my

recent observation. Now, muscle-straining though it may be, gardening has some healthy benefits:

exercise, fresh air, sunshine. Yesterday, the sunshine led to *sunburn*. Today, no sunburn, but I got

bit rain-dampened instead.

In either case, the mind is stretched; creative ideas are required. For one, it is the arrangement of planting heights and colors, sun or shade, annuals or perennials, or a mixture. For the other, oh my, a start-up idea is needed, and more ideas to flesh out the beginning. Phrases, grammar and vocabulary are needed, and again, arrangement and color are required. What about a way to end *the beginning*? In my case, either activity is usually interrupted by the call of an empty tummy—well, actually--tummies, and at least one member of the household has a clock in his!

So, writing? Gardening? Cooking? I suppose it is: “All of the above.”

by Jane Harre

Epilogue

This writing piece is in danger of missing publication, entirely, as the garden has clamored so loudly for water, weeding and more planting. Writing must get a louder call.

A Shirt Tale

The Secret Life of the Clothes in Your Closet

Many years ago in New York City, a Congressman was standing in front of Macy's, holding a woman's shirt. The cameras for the evening news were rolling. "Macy's is selling this for \$45.00, when it only costs \$2.00 to make" he raged for the viewers' benefit. "That's a markup of more than 2000%."

He wasn't totally wrong; on the cost sheet for that shirt was a line for 'cut and sew'; the manufacturer had paid the factory \$2.00 for the fabric to be cut and sewn into a finished garment. What the Congressman failed to take into account was the entire process and cost that went into making that shirt.

From Fiber to Yarn

There are two classes of fibers; natural and synthetic. Cotton, linen, wool and silk are natural fibers. Polyester, nylon and acrylic are synthetic, made from crude oil. Rayon, the first synthetic fiber, is made from wood pulp, a byproduct of the forest industry.

Natural Fibers

Ranchers breed sheep and goats (cashmere and mohair) for their wool and the animals are shorn once or twice a year, depending on the wool being harvested. In the spring, farmers plant seeds for cotton and flax (linen) and at the end of the growing season, harvest their crops and send them to market.

Mulberry trees are grown to provide food for silk moths; the larvae eat the leaves and spin their cocoons in the trees. Before the moths can hatch, the cocoons are harvested and boiled to break down the glue holding the strands of silk together.

After they've been harvested, the raw products are shipped to the mills to be washed, combed and carded; a process that removes the dirt and impurities common to farm products.

Silk is the only monofilament natural fiber; one single, continuous strand of yarn. The other natural fibers are shorter lengths called staples. After cleaning, the staple fibers have to be spun together into yarn.

Synthetic Fibers

Byproducts of the oil refinery process are the polymers used to make synthetic fibers. The liquid polymers are forced through the holes of a spinneret, a small metal device similar to a showerhead, creating monofilament yarns. The size of the holes in the spinneret determines the thickness of the yarns. The yarns can be used in their original monofilament

form or cut into smaller, staple yarns and spun together in the same process as the natural fibers.

The wood pulp used to make rayon is treated with chemicals to break down the wood and create a liquid that is forced through a spinneret to create yarn.

From Yarn to Fabric

Preparing the Yarn

Before yarn can be turned into fabric it has to be prepared for dyeing. The raw yarns are called greige (pronounced gray-zh) goods. The greige yarns are cleaned and bleached to remove any impurities or color. The prepared yarns can be woven or knit into fabric in their PFD (prepared for dyeing) state or, the individual yarns can be dyed and then turned into fabric. Dyeing the yarns is more expensive than dyeing fabric, so dyed yarns are usually only used for plaid and jacquard woven fabrics or stripe and intarsia knits.

The different fibers take dyes differently; the blue dye used for cotton yarns will not be absorbed by polyester yarns. For each color and each type of fiber, chemical engineers create color formulas allowing the yarn to absorb the dye bath. After the yarn or fabric is dyed, it will be washed again to remove any excess dye.

Fabric

There are three types of weaves used in making woven fabric; plain, twill and satin. Look at the back side of your clothes with a magnifying glass and you'll be able to easily see the different weaves. Poplin and most shirting's are plain weaves. Denim, chino and gabardine are twill weaves. Sateen and the glossy fabric your party dress is made from are examples of satin weaves. Guys, your pants are not made from khaki; the fabric is probably chino, khaki is a light tan color.

Most fabric is woven on large, mechanized, industrial looms that weave the fabric at a high rate of speed. Before the weaving process can begin, technicians have to set up the looms. The warp or vertical yarns are loaded on the loom. Once this process is complete, the weft or horizontal yarns are loaded onto a shuttle that moves back and forth between the rows of the warp yarns, creating the fabric.

The more familiar knit fabrics are jerseys, interlock, velour, lace and ponte. Unlike woven fabrics, knits are typically made from single strands of yarn. Most knit fabrics are made on circular machines containing hundreds of knitting needles. It can take over a week to manually load the needles into a knitting machine. The needles come in a variety of sizes; a thin yarn will require a smaller needle than a thick yarn. At the bottom of each needle is a protrusion called a butt. There are two available widths, called high butt and low butt. If the fabric is a plain knit, like a jersey, the butts on all of the needles will be the same size. If the fabric being knit has a pattern, the needles will be set according to the design of the pattern and the knitting machine is set up with a mix of high butt and low butt needles. A

computer program determines which needle picks up the yarn as the fabric is knitted. Depending on the pattern either the high butt needle or the low butt needle will pick up the yarn as it moves around the machine. The yarn that isn't picked up will float to the back of the fabric until the appropriate needle grabs it and knits it into the fabric, creating the desired pattern.

Is the shirt in your closet a print? The most common method for printing fabric is to screen print directly onto the greige, prepared for printing fabric. Each color in the print has its own screen. The screens are laser cut and formed into a tube the width of the fabric being printed. The tubes are filled with liquid dye, the ends capped and each tube is loaded onto the mechanized table that moves the fabric along at a high rate of speed. As the fabric moves down the length of the table, the dye is forced out of the pattern cut into the screen; each screen laying down a different color. The placement of the tubes on the table, a process known as registering, has to be precise to prevent the colors from overlapping. Short lengths of fabric, known as strike offs, are printed and checked to confirm all of the screens are registered. The strike offs are sent to the client for approval of the colors and details in the print. Only after the strike off is approved will the printing plant start to print the customer's order.

After being dyed or printed, the fabric has to be cured to set the colors and prevent them from rubbing off (crocking) or bleeding onto you and your upholstered furniture or car seats. Denim, because it is garment washed, is the only fabric not cured before being sent to the cutting room.

Making Clothes, the Design Process

Manufacturers and the large retailers have product development departments. Each team will typically focus on a particular product. The team working on shirts will be different from the team working on pants.

The merchants and buyers meet with the planners to review the previous year's selling history and determine what should be offered to the consumer for the new season. The fabric team works with the mills, collecting swatches of differing fabrics and prints to offer the design teams. The color and CAD team develops the colors and prints for each season and works with the mills to perfect the colors and prints.

The Designer sketches the clothes to be made for the season and chooses the fabrics, prints and trims to be used in each style. The sketch is handed off to a Technical Designer who creates the package to be sent to the factory. The technical package includes the Designer's main sketch, a flat technical sketch showing a detailed front and back view of the garment, sewing instructions and the measurements required to make a prototype sample. The package also includes the fabric and trim information; fabric content, color, print, lining, interlining, thread size and color, required labels, washing instructions for denim. Everything required to make the garment is included in the technical package.

Once completed, the tech pack is released to the Product Development Manager who sends the tech pack to one or more factories, asking for pricing and a proto sample. After receiving all of the proto samples, the merchants, buyers and designers will meet with upper management to decide which styles they want to purchase. Not every style will be adopted and any gaps in the planned assortment have to be filled with new designs; starting the design process all over again.

As soon as a style is adopted, the proto sample is given to the Technical Designer to begin the fit process. The TD will fit on a live model, reviewing and correcting the fit with the advice of the Designer and Merchant. The Product Manager will attend the proto sample fitting; requesting new costing from the factory based on the changes made in the fitting. After the fitting, the Technical Designer will send the fit comments, revised measurements and, if design changes are made, an updated detail sketch to the factory. The factory will make the requested pattern corrections and send back a new fit sample. The process repeats until the sample is fit approved at which point a pre-production sample, in the actual production fabric and trims is requested. Once the pre-production sample is approved the factory is ready to begin bulk production. The entire process, from the creation of the design sketch to approval of the pre-production sample takes approximately six months.

The final team to work on the development of the style is the testing department. The factory sends both the fabric and samples of the finished garment to a testing lab to confirm the correct care instructions and recommend any warnings to the consumer. Every garment goes through a series of tests: seam strength, color fastness of the fabric and trims, shrinkage, flammability and zipper strength, just to name a few. Based on test results, the testing department will provide the factory with the content and care descriptions that by law must be sewn into every garment.

When your new clothes come with a warning label or instructions to wash with like colors, line dry; take the instructions seriously, they're there for a good reason.

Making Clothes, Bulk Production

During the fit process, the factory has been busy getting ready for approval to start production. The cutting room and sewing room are reserved. The fabric and trims are purchased; delivery being coordinated with the expected date for the start of production. The fabric, linings and interlinings all have to be in the cutting room on the start date. The buttons, zippers, elastic, labels, etc. have to arrive in the sewing room at the same time.

The factory workers have to be kept busy and any missing component will result in the planned production time going to another customer. Missing the planned date for the start of production means the difference between shipping by boat and having to ship by air. Having to ship an order for thousands of garments by air is expensive and reduces the profit margin of the product. Everyone involved in the creation of your shirt strives to meet the planned cut date and avoid shipping by air.

As soon as the pre-production sample is approved, the Technical Designer releases the final measurements for each size in the order. The patternmaker in the factory can now create the final production pattern, in the sample size, and sends it to the pattern grader. The Grader converts the sample size into the full size range, creating a pattern for each size. The full size set is passed to the marker maker. The marker is the blueprint used to cut the fabric and contains every pattern piece needed to make the garment; front, back, 2 sleeves, 2 pockets, etc. The fabric, lining and interlining all have a marker, and the person making the marker has to make sure all the pattern pieces are in the marker and are laid out efficiently, with as small a space as possible between each piece; the goal is to waste 10% or less of the fabric. 30 years ago all of this work was done by hand and could add 2-3 weeks

to the production cycle. Today the Patternmaker, Grader and Marker Maker use computers to do their jobs and the turn time can be as short as 24 hours.

When the markers are complete, copies are printed out and sent to the cutting room with a cut ticket. The workers in the cutting room follow the instructions on the cut ticket; spreading the fabric on the cutting table in as many layers as necessary to complete the units listed on the cut ticket. The marker is then laid on top of the fabric and stapled in place. The pattern pieces are cut, bundled and sent to the sewing room.

The sewers work by the piece; the person joining the shoulder seams only performs that operation and gets paid by how many seams they sew per hour. When the shoulder seams are done the garment moves to the next sewer who attaches the sleeves, another person will close the seams on the sleeve and side seam. The garment moves along the sew line until it is completed. The finished garment now moves to the table where the loose threads are trimmed and removed. The next table is where the quality team inspects the garment looking for damages such as holes, broken stitches and oil stains from the machines. When the garment has been approved by the QA team it goes to the pressers where it is steamed to remove any wrinkles. Next, another team attaches the hang tags and price tickets. Your shirt is now ready to be buttoned, folded and placed in a clear plastic bag. The bag is sealed shut and placed in a box with other shirts of the same size and color. When full the box is sealed and labeled with the contents. The boxes are sent to the loading dock where a container truck is waiting to take the completed order to the ship yard. The container is sealed by a customs agent and loaded onto a freighter for the trip to the United States. At the port of entry, another customs agent breaks the seal, inspects the order and releases it for shipment to the distribution center. In the distribution center, the boxes are unpacked and sorted with each shirt ready to be shipped directly to you if purchased online, or shipped to a store in your favorite mall.

The End

The next time you want to complain about the high cost of your clothes, please remember everyone who helped make your shirt, from the farmer in the field all the way to the sales clerk in the store who completed your purchase. From start to finish, the process of making the shirt you're wearing takes two or more years and the hard work of hundreds of people

around the world. Considering the number of people involved, the price is more than reasonable.

It's July, the stores are starting to fill with Fall merchandise, but we're already working on the clothes you'll be buying next summer.

Brenda Sabol, Technical Designer

July 2016

I AM
By Marian M. Fay



Lighthouse inside me
Keeps life's shipwrecks from these shores
Precious solitude

Ocean Haiku

By Marian M. Fay
From "Poetic Scribbles"

Bright icy prisms
Bounce on glassy waves to make
Sparkled explosions

Time in the Sun

By Marian M. Fay
From "Poetic Scribbles"

Beach umbrellas
So much trouble
Pound it deep
In place to keep
Wind blows
Oh no!
Inside out
No shade's about
Make it shorter
Hang towels on border
So far OK
Hasn't blown away
Guess we'll stay
Resting in its shade



Five Little Words

By Marian M. Fay

from "Poetic Scribbles"

I stayed at a house quite near the beach
With the ocean and the boardwalk just out of reach
While resting on its porch in the shade of the trees
Came a command from the boards drifting on the breeze
That's indigenous to Wildwood, "Watch the tram car please!"

From 11 A.M. until midnight each day
Warning the people to move out of its way
The trams have been running since 1949
When they first started running it cost only a dime
What a bargain that must have been at that time

Did, "Watch the tram car please" get on my nerves?
I heard it so often that it only went to serve
As part of the music and rhythm that was background for the beaches
Like the days announcements and music heard over speakers
It became backdrop and trams used it only as it was needed

When you tell someone you've been to Wildwood the first thing they say
Is "Watch the tram car please," and I smile and turn away
And the memories come rushing back of that tram car running its two mile track
And warning people to move out of its way as it ran forth and back
"Watch the tram car please!" Brings pleasant memories with a smile that cracks

A SOJOURN

Accepting life's stay
As a sojourn along the way
Temporarily as a human's day.
Thus the longest hour held at bay.

Acceptance, key to serenity.
Chaos a daily grind left behind.
As high tide covers/then brings
A lower tide so we beings can sing.

Along with the siren's call
Or a caw, emanating from the raven's wing.
As a hiss, then a powerful sting.
Warnings are these/evening/peace hooked the ring.

©JohnWitkowski061416

Pilgrimage sacred place to
Trek arduous journey on foot
Journey voyage or trip travel

ALONG THE WAY

NO need to summarize
For as the Sun sets/ earlier in the day
That Sun did rise.
Allows my serenity as my prize.

To wit, my senses did permit
From the opening of that door
At different hours and traces
To travel In a Downpour.

Attuned to Your Presence Lord
For all about abundance flexes
Ah! My real Prize.
Thanks.

©JohnWitkowski061720166

TRIPS

It's today. Well waddya know!
That right side pain a reminder
As the Good Doc averred "pain is nature's way
Of letting us know we are still alive."

On this bench of stone, relaxed
Contemplating which water bug
Will breathe its last.
Yes that bass at the surface did bestow.

While very below, the "Cats" trudged slow
Their repast of mealy worms and such.
Shelled beings bobbed their heads
Taking bugs and breaths in between.

It is the time of day
Most would be poolside or bay,
Hmm not at work, with many within.
This trip – time to end.

©JohnWitkowski06042016r6616

The New-York Times Interviews Admiral David G. Farragut, Victor of the Battle of New Orleans, at the "Spirit of the Jerseys" State History Fair, 10 May 1864 [2014]

By Ben Carlton

N-Y Times: Admiral Farragut, at the beginning of the Rebellion, why were you so determined to stand by the Old Flag when so many of your compatriots - southern naval officers - went South?

Admiral Farragut: The Union has always been of paramount importance to me. Despite my well-documented southern birth and associations, I could not countenance the dismantling of our sacred Union and the rabid insults to our country's flag. After 50 years of service in the Old Navy, including the War of 1812 and the Mexican War, my first allegiance was to the insoluble Union.

N-Y Times: Your well-deserved promotion to Rear Admiral in July 1862 was for your stunning success in opening up the Mississippi all the way to Vicksburg. What difficulties did you surmount in order to capture the City of New Orleans?

Admiral Farragut: The forts guarding the southern approach to the city had either to be reduced or bypassed. After giving the Rebels a severe bombardment from the mortar schooners, my officers and I elected to run our ships past the forts at night [24 April 1862] to minimize casualties and limit damage to the fleet.

N-Y Times: How effective was Commander David Dixon Porter's bombardment of Forts Jackson and St. Phillip?

Admiral Farragut: Well, when it appeared after a time that the firing by the enemy's forts had not been silenced, I had my signal officer climb the mizzen mast to judge where the shells were falling. A tally was made of the shots that landed inside the forts, and also the shots that were landing outside the works. The "outs" far surpassed the "ins," so I said, 'David, there's the score. I guess we'll go up the river tonight.'

N-Y Times: How would you describe your relationship with Commander Porter?

Admiral Farragut: David is my foster brother. He and I got along famously at New Orleans, though, of course, we did not always see eye to eye. The value of mortar work during the campaign, for instance, we did not agree upon.

N-Y Times: In your estimation, how important was the fall of New Orleans to the Union war effort?

Admiral Farragut: Now you're asking me to toot my own horn, Sir! Though, I must say, the importance of New Orleans to the South's economy, with its large population, industry, shipyards, and munitions factories cannot be overstated. By taking the city we tightened the noose [i.e., the naval blockade] several notches and eliminated a major port for the Rebels. Our victory interdicted the flow of commerce along the river and also served to frustrate any Confederate hopes of foreign intervention, particularly on the part of France.

N-Y Times: Was there ever a moment during the campaign that you despaired of its eventual success?

Admiral Farragut: No, no I never doubted the final outcome of our efforts. However, if the truth be told, I must say there was one moment when I thought it was all up for me and the *Hartford* [the Admiral's flagship]. In sailing upriver past Fort Jackson under a heavy fire, and while still under the guns of Fort St. Philip, we grounded on a shoal. It took awhile to back her off, all the while a tug of the rebel fleet had pushed a fire raft up against our port quarter, and holding it fast, set our sails and rigging aflame. This was indeed a crisis! It was then I noticed my flag officer on his knees in an apparent appeal for Heaven's intervention. I remember shouting, 'Come on Mr. Osbon, this is no time for prayer!' But it soon became apparent to me that Osbon was not in an attitude of prayer, but was busily engaged in uncapping two 20-lb. shells. He proceeded to roll them over the side, whereupon the shells exploded, tearing a hole in the fire raft, sending it to the bottom. Meanwhile the professionalism of our sailors was much in evidence that night as they doused the flames and we slowly backed off the mud bank and continued upriver.

N-Y Times: Isn't it true, Sir, that you were nearly hit by a shell while you were perched aloft in the ship's rigging?

Admiral Farragut: I had merely climbed the mizzen rigging to get a better view of our position in all the smoke and confusion of the battle. My officers

repeatedly implored me to come down, and just as I was descending from my vantage point, a shot fired by the enemy tore through the rigging in the very spot I had just vacated only moments before. But, you well know the saying: 'A miss is as good as a mile!'

N-Y Times: How much of a threat to your ships was the dreaded ram, CSS *Manassas*, and the so-called 'Mosquito Fleet'?

Admiral Farragut: The *Manassas* was a hum-bug as far as I was concerned, although she did manage to inflict some damage by ramming a couple of our vessels before running aground and blowing herself up. The real threat was running the gauntlet past the heavy guns of the forts and floating batteries. Once we cut the chain boom and passed the forts, we dispersed the motley Rebel fleet, and nothing stood between us and the prize [i.e., New Orleans].

N-Y Times: How do you account for the relatively low number of casualties among the fleet?

Admiral Farragut: We had a plan to keep moving and, by and large, we stuck to it. With the darkness of the hour and the smoke and fog upon the river, the enemy batteries generally fired high as we ran the forts. We only lost one ship to enemy fire, although three other gunboats in our fleet were forced to turn back.

N-Y Times: How were you able to receive the surrender of the city before the arrival of the Union Army?

Admiral Farragut: When Rebel forces evacuated the city's defenses upon our approach, city functionaries had no recourse but to surrender to our fleet as we came to anchor at the wharf at the foot of Laurel Street. Though there was, naturally, a great hue and cry throughout, the citizens soon realized that their rebellious city had thus far been spared destruction and it was clearly in their best interests to cooperate with the United States Navy. While negotiations carried on at City Hall, General [Benjamin F.] Butler and his troops were landed to receive the surrender of Forts Jackson and St. Philip below. When this was accomplished, part of the army was left to garrison the forts and another part was transported upriver to occupy the city.

N-Y Times: Is it true that a certain citizen of New Orleans of the female persuasion, certainly no lady, brazenly emptied the contents of her chamber pot upon your head as you walked along the street below?

Admiral Farragut: No, that was Butler, poor fellow!

N-Y Times: In your opinion, had Admiral Du Pont employed the same tactics at Charleston in April 1863 as you did here at New Orleans, would that infamous port be closed today?

Admiral Farragut: Admiral Du Pont is a fine officer and a colleague. His situation in South Carolina was entirely different than mine. The Navy may not have captured Charleston, but the city is now effectively closed to blockade runners for all intents and purposes.

N-Y Times: What is next for Admiral Farragut and the U S Navy?

Admiral Farragut: Of course, I am not at liberty to say; however, I will say this: the Rebellion is all played out, and I want to be there at the finish.

N-Y Times: Thank you, Admiral, for your time and your candid remarks.

Admiral Farragut: My pleasure, Sir.



"Henry J. Winsler" (left) interviewing Admiral Farragut (far right [portrayed by Bruce Tucker]) and Captain John Worden (center [portrayed by Sandy Werfel]) at the 2014 New Jersey State History Fair. Photo courtesy of William Myers.

[Ed note: Bradley Sillick Osbon was a journalist and an experienced sailor. He was hired as chief naval correspondent by a rival newspaper, the *New York Herald*. Admiral Farragut recognized Osbon's experience and appointed him as his Signal Officer aboard *Hartford*.]

For more information, see: Dufour CL, *The Night the War Was Lost*, and Hearn CG, *The Capture of New Orleans 1862*.

Just Write

Meetings Held 2nd & 4th Wednesdays @

Gloucester County Library System

Logan Township Branch

498 Beckett Road

Logan Township, NJ 08085

Phone: (856) 241-0202 Fax: (856) 241-0491

Website: www.gcls.org

Anne Wodnick, Library Director (856)223-6000

Carolyn Oldt, Branch Manager coldt@gcls.org

Ben Carlton, Liaison bcarlton@gcls.org

GCLS is an equal opportunity/ADA compliant government entity.