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E. J. Iddings
Director

FOURTH CLOTHING BULLETIN

By

Marjorie Eastman
Clothing Specialist



Cooperative Extension Service in Agriculture and Home
Economics of the State of Idaho, University of
Idaho College of Agriculture and United States
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BOYS' AND GIRLS' CLUBS

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TABLE
CHAD TO VIMU
WOOZOM

*REQUIREMENTS FOR FOURTH YEAR CLOTHING
MEMBERS*

1. Make a child's garment,—rompers, girl's dress or boy's suit.
2. Make one remodeled garment.
3. Make a wool dress.
4. Keep a clothing account for one year.
5. Select accessories for the wool dress. (Description and pictures of these to be part of your exhibit.)
6. Score each article made.
7. Keep a record of your work, and submit final report.
8. Exhibit, at community, county, or district fair, the articles you have made.

FOURTH CLOTHING BULLETIN

By

MARJORIE EASTMAN

Clothing Specialist

PROBLEM I

MAKING A CHILD'S GARMENT

Making clothes for your younger sisters or brothers as well as for yourself gives you a variety of experience, and a chance to assist your mother with some of the family sewing. If there are no younger children in the family for whom you can sew, perhaps one of your neighbors will be glad to furnish the material for a garment for her child, or you may want to make the garment as a gift.

You will find this an interesting problem, for you can make very attractive children's clothes with little time and expense.

I. *MATERIALS:*

What material will you choose for the child's garment you are to make? This is an especially important question because children's clothes have to be washed often and stand much hard wear. It is a good plan to get samples ahead of time and test them to see if they will wear well and keep their color.

Look at the sample of material to see if the threads are closely woven together. Hold it up to the light. Do you see any thick or thin places? The thin places will be the first to wear out after your garment is made.

Hold the cloth between both thumbs and forefingers, with thumbs close together and press downward. In a poor piece of material the threads will spread apart easily.

You want a material that is fast color as well as durable. It is well to buy cloth that is guaranteed not to fade. Many such materials in attractive prints and gingham can be found in the stores. If you are not sure about the material keeping its color in the sunlight, place a sample in a sunny window, first covering half of it. After a few days, compare the two halves to see if the sun has faded the material.

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UNIVERSITY OF IDAHO EXTENSION SERVICE

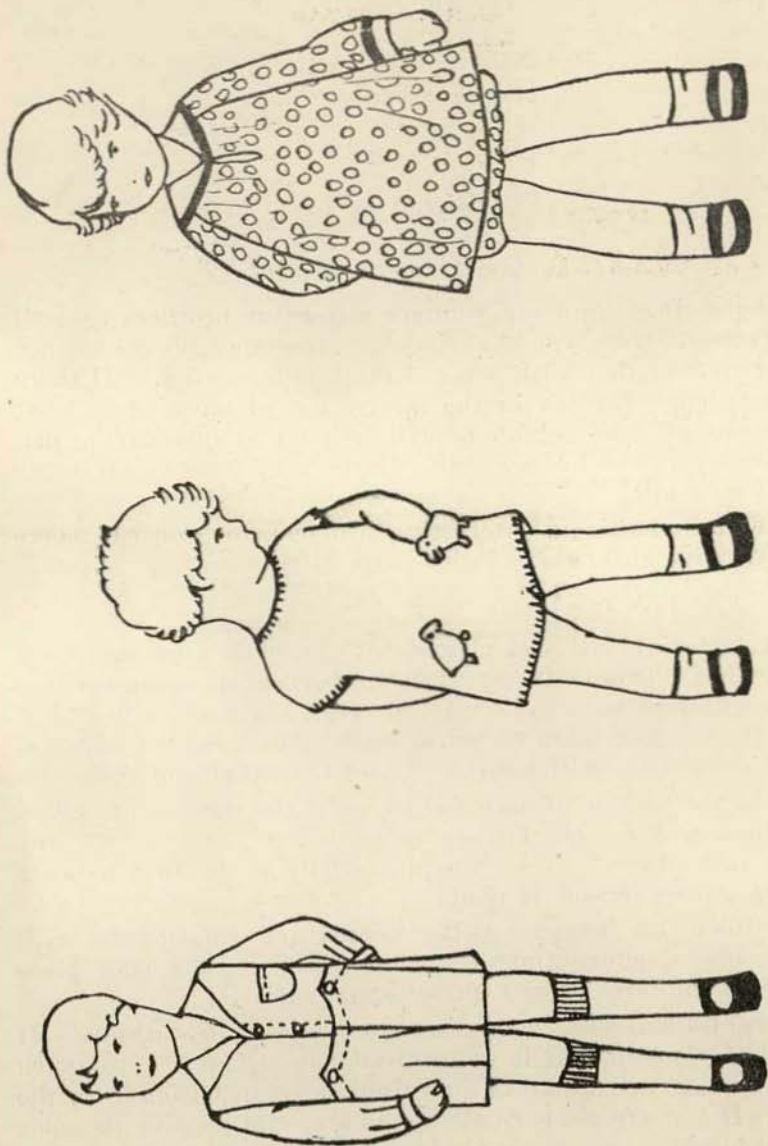


FIG. 1—SUGGESTIVE DESIGNS FOR CHILDREN'S CLOTHING

In order to see how well a material will stand laundering, wash a sample, using hot water, soap and rubbing, as you would when washing a real garment.

If you find that your sample is not fast color, you should choose another material, because the setting of colors at home is rather uncertain.

It is often a good plan to shrink the cloth before making a child's garment. A child is likely to outgrow his clothes anyway and if a garment shrinks after it is made up, it may become too tight for him before it is worn out. To shrink the cloth, leave it folded, and place it in a pan of warm water. Leave it until the water is cold, then press the water out carefully, but do not wring or twist the cloth, for by so doing you will put in wrinkles that are hard to iron out. Hang the cloth smoothly over a line to dry, and iron it while it is still slightly damp.

Some materials suitable for children's clothing are: gingham, prints, percale, chambray, crepe, Indian head, Devonshire, kindergarten cloth, sateen. How many of these do you know?

II. DESIGN:

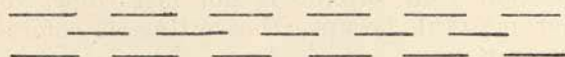
Besides choosing the material, you must decide how you are to make the garment. The pattern you use should be simple in design because elaborate, fussy clothes are not appropriate for children. Simple clothing will stand hard wear and laundering. It also is easier to make and to keep in repair.

Children's clothes must be comfortable, in order to allow room for active play and growth. The kimona and raglan sleeves are good style for children because they are roomy and do not bind. Tight bands and elastic are very bad because they interfere with the circulation.

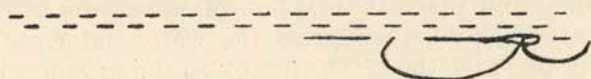
III. TRIMMING:

The trimming must be simple, and must be in keeping with the style you have chosen for the dress. Bias binding may be had in many attractive colors and designs and is a practical finish for children's clothing because it wears and launders well. It may be bought ready made, or cut from material according to directions in the first year clothing bulletin, or outline on Garment Finishes.

A second material of plain colors is often used with a printed or checked material for collars and cuffs, pockets, or other trimmings. When used in this way, both materials must be fast color, and the color scheme pleasing.



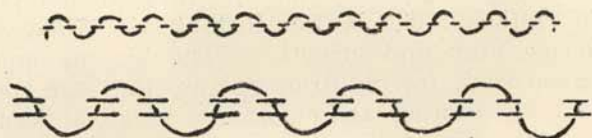
Darning Stitches



Rows of Seed Stitch



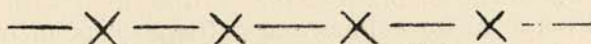
Catch Stitch and French Knots



Ringing Stitches with threads interwoven



Darning Stitch and French Knots



Darning Stitch and Cross Stitch

FIG. 2—SIMPLE EMBROIDERY DESIGNS

Simple embroidery stitches and designs are suitable for children's clothes, especially for girls' dresses. Directions for stitches are given in the First & Second year Clothing Bulletin, and some suggestions for combining these into patterns are illustrated here (Fig. 2 and 3). In using embroidery as a trimming, you should be sure that the design and colors are suitable for the material and style of the dress.

For example, you would not put an embroidery design on a figured material. A checked material may have a design of cross stitch or blanket stitch, for these straight lines fit in with the squares of the pattern in the cloth.

Embroidery is usually most successful when used to decorate some line of the dress, as the edge of collars and cuffs, the pockets, or the top of the hem line.

IV. CONSTRUCTION:

1. *Cutting*: The rules for cutting out children's clothing are the same as for other garments. Remember to straighten the end of the material by a thread, if it has not been torn. Your pattern will give directions for placing on the material to the best advantage.

Plan the placing of all parts of the pattern before you do any cutting.

The pieces of your pattern will have marks to tell you which part of the pattern should be on the straight thread. Garments cut on the correct grain will look better and fit better.

2. *Fitting*: If fitting is necessary, baste the garment together and try it on the child.

3. *Finishes*: Some finishes are put in more easily while the garment is flat, before the seams are sewed up.

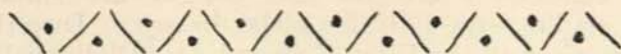
A front facing or bound neck placket, pockets or bound buttonholes may be completed at this stage.

Hems in trouser legs or in sleeves may be finished before the seams.

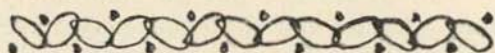
4. *Seams*: Plain seams may be used except on sheer materials, when French seams are preferable. Plain seams are easy to make, and give a nicer finish on the right side.

These seams are pressed flat, and the edges notched, overcast, or each edge turned back against itself and stitched flat.

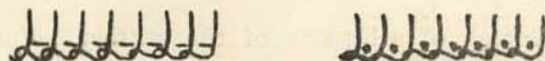
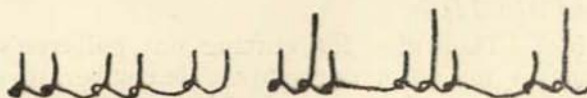
For bloomers or trousers, fell seams should be used.



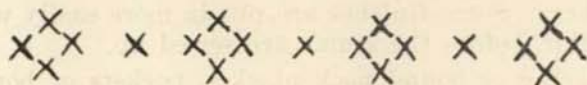
Diagonal Darning and French Knots



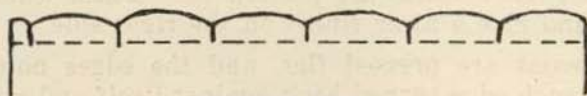
Zig-Zag and French Knots



Variations of Blanket Stitch



Cross Stitch Design



Scalloped Edge

FIG. 3—SIMPLE EMBROIDERY DESIGNS

5. *Hems*: Hems may be put in by machine, except on nicer garments, but if the garment may need to be let down later, the hem should be put in by hand. Allowance for letting down may be made by a large hem or tucks.

6. *Fasteners*: Buttons should be rather large, and button-holes firm. The material may need to be re-enforced where fasteners are to be placed.

Both bound and worked buttonholes are used.

Use a strong thread in sewing on buttons, and leave a long shank. Sew over a pin held on top of the button.

PROBLEM II.

A REMODELED GARMENT

I. CHOOSING THE PROBLEM:

A clothing club girl should be able to remodel a dress as well as make one from new material. Probably you or some member of your family will have on hand some clothes that have good material in them but are not being used because they are out of style or have been outgrown. Your problem here is to take such an article of clothing, and to plan and make an attractive garment from it. When you can do this you may be able to have a dress that is as good as new with very little cost except the time you spend in making it.

Look thru your clothes and see whether there is a garment you can make over by changing the style or by combining it with new material as trimming. Perhaps you have two dresses that can be combined as one, or a garment that can be made over for a younger brother or sister. Before deciding to use any old material, be sure that it is still good enough to pay you for the time it will take to make it up, and for the expense of any new material you will have to buy to put with it. Material which has many worn or thin places isn't worth using, unless the pattern can be so placed that you don't have to use the worn spots, as often happens in cutting a child's garment from an older person's garment.

If you have to combine two materials, be sure that they look well together. Many designs in our pattern books, suitable for remodeled clothes, are made with a combination of a plain material with a plaid or figured one. If you have to buy new material to combine with the old, it should not be too expensive,

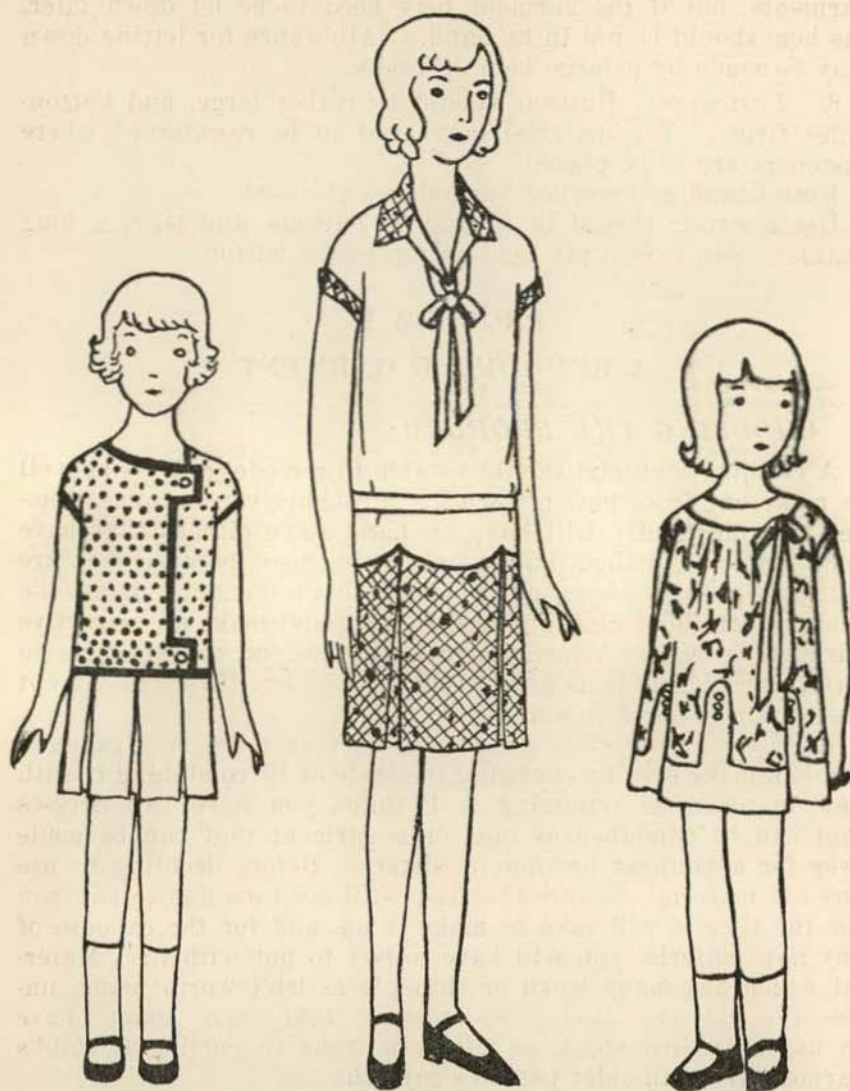


FIG. 4—SUGGESTIVE DESIGNS FOR MADE-OVER DRESSES

for it may wear longer than the old and make it look shabby.

In any case, the garment should be planned so that it will not look made over or pieced. When piecing is necessary it may be hid by tucks, or an embroidered or braided design. You may have to plan the design according to your cloth, but it must look as tho you wanted it to be that way, not as tho it had to be.

II. *PREPARING THE MATERIAL:*

The success of your work in making over clothes depends a great deal on the care you take in getting the material ready to work on. It should be cleaned, and ripped if necessary. If it is faded, it may need to be tinted or dyed. Some directions are given here to help you in preparing your material.

1. *Ripping.* The garment should be ripped before it is cleaned, for the laundering will help to remove marks left by lines of stitching or by trimming. You should decide how the garment is to be made, however, before doing any ripping. If you don't need to use all of the pieces, it would be a waste of time to rip them. If you are making a smaller garment from a larger, perhaps you can cut along the seam lines instead of ripping them, and thus save time. Rip the garment apart by spreading the seam and cutting the threads with a sharp knife, safety razor blade or scissors.

2. *Cleaning:* Cotton or linen material will be laundered as usual. Many wool and silk materials can be laundered too, if you take the proper care.

When washing wool, avoid the things which cause wool to shrink, that is, very hot water, rubbing and twisting, strong soap. The following directions will give good results:

- (a) Brush all loose dust and dirt from the material first.
- (b) Use lukewarm water and a mild soap, either in soap flakes or a soap solution made by melting soap in warm water.
- (c) Use enough soap to give a good suds.
- (d) Put the wool in the suds, and wash by squeezing or sousing thru the water, but do not rub and twist it.

- (e) Rinse the wool in lukewarm water.
- (f) Squeeze the water out carefully, or put thru the wringer with a light pressure.
- (g) Hang the wool up to dry at a moderate temperature.
- (h) Press it on the wrong side with a moderately warm iron, when it is nearly dry

When laundering silk you should use practically the same method as with wool, for hot water, strong soap and rubbing weaken the silk so that it wears out more quickly.

Use lukewarm water and suds made by adding soap solution or flakes. Wash by dipping and squeezing the garment in the suds. Use a second suds if necessary, but it is better to wash silk before it has become very much soiled. Rinse the silk thoroly in lukewarm water and squeeze the water out carefully. Twisting will weaken the silk and also put in wrinkles that are hard to press out. Roll the silk in a towel and leave it until it is nearly dry, then iron it on the wrong side, taking care that the iron is not too hot.

3. *Dyeing*: If you want to change the color of a material before you make it over, there are many tints and dyes which can be used successfully by following exactly the directions which come with the package. Remember that the color you will get by dyeing depends on the color of the material before it is dyed. It is always safe to dye a darker shade of the same color, as dyeing a light blue a navy, or a tan a darker brown, but you can't change a dark tone to a light one, unless you first remove the color by using a white dye.

The following directions will help you to get a fast color that is not uneven or streaked:

- (a) Choose the dye according to your material. Notice whether it is intended for cotton and linen or for silk and wool. Silk and wool dyes will not work well on cotton.
- (b) Weigh the material and clean it. There should be no spots or stains, and it should be laundered if necessary.
- (c) Dissolve the amount of dye needed (see directions with package) in hot water, about 2 cups of water to each cake of dye.

- (d) Strain through a piece of cheese cloth into the dye-bath, which is a pan containing enough hot water to completely cover the material. If the material is too crowded in the dye-bath, it will probably be streaked.
- (e) Stir the dye-bath thoroly and bring it to a boil.
- (f) Have the material thoroly wet before it is put in the dye.
- (g) Put all of the material in at once, and let it boil gently for 10 minutes, stirring it continually with two wooden sticks, opening the folds and turning the material over and under so the dye will reach all parts evenly.
- (h) Lift the material from the dye while you add salt or vinegar according to directions with package. This is to help make the dye fast. If salt is used, $\frac{1}{2}$ cup to 1 lb. of material is the right amount. Stir well.
- (i) Put the material back, and boil the dye again for 20 minutes, stirring it, and keeping the material under the surface of the water.
- (j) Remove from the fire and rinse several times until the water is clear. Begin with hot water, and gradually reduce the heat so that cool water is used for the last rinsing.
- (k) Squeeze the water out, but do not wring the material. Why?
- (l) Hang the material in the shade to dry. The folds should not overlap.
- (m) Press the cloth while it is still damp.

If you do not wish a fast dye, the material may be colored by using tints in the form of powder or soap. These are easy to use, but of course the color will wash out soon.

Some tints, in the form of soap flakes, or cakes, clean the material as well as color it. When using these, it is well to make a soap solution by dissolving the flakes in hot water, or by shaving the cake and dissolving it. This gives a more even color than rubbing the soap directly on the cloth.

The directions which come with the package will tell you the correct amount to use to get the color you wish. The

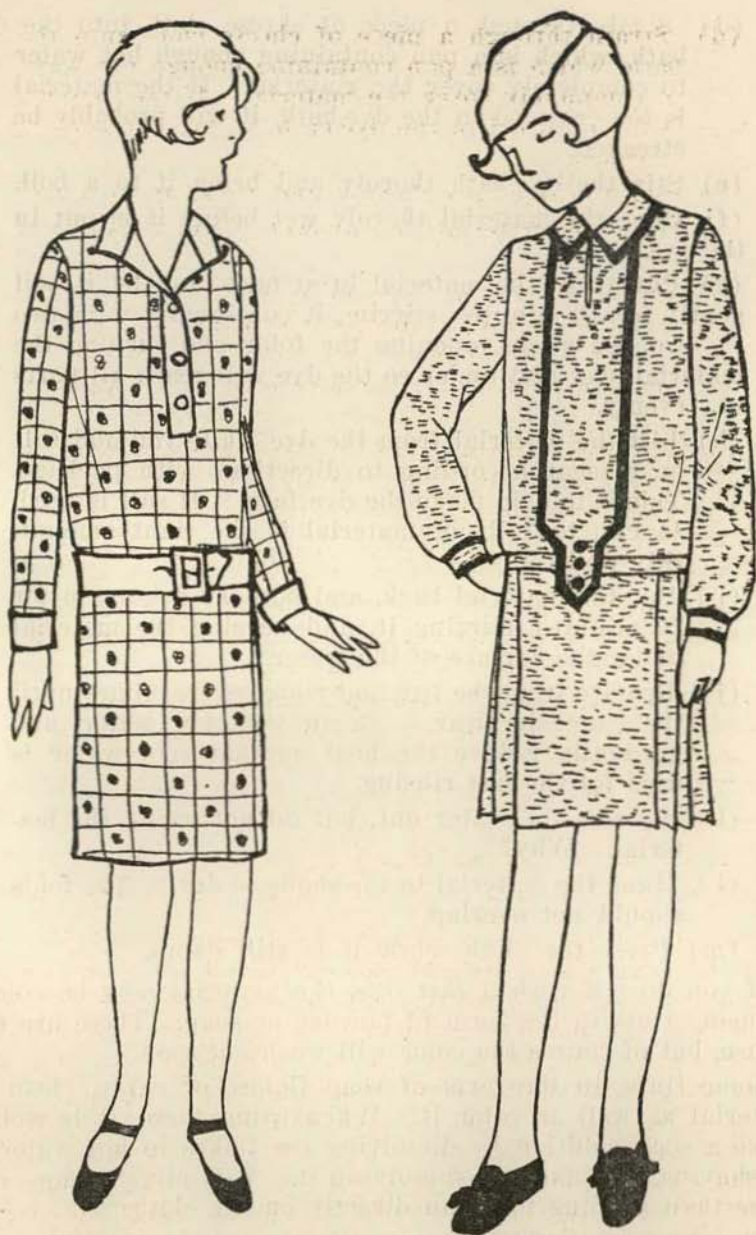


FIG. 5—SUGGESTIVE DESIGNS FOR WOOL DRESS

more soap you use and the longer you leave the garment in the solution, the deeper the color will be. After it is dried and ironed, the color will be lighter than it is when wet.

Another method of tinting is by putting a powder in the rinsing water. The garment to be tinted must first be washed and rinsed well. Altho the directions on the package tell you to shake the powder into the water, you will get better results by first dissolving it in hot water, which is then cooled to the right temperature.

After the cloth is tinted, squeeze out the water and roll the cloth up in a towel. Iron it while it is still damp, taking care that the iron is not too hot.

III. MAKING THE GARMENT:

A remodeled garment should be made just as carefully as one of new material. The general directions for plaing a pattern and cutting, which you have already learned, will be followed here, taking special care to use your material to the best advantage.

If you are making over a wool garment you will probably use a plain seam, with the edges overcasted or pinked (notched). Read the directions given in this bulletin for making a new wool dress.

Remember that the finished garment will look much better if seams and finishes are pressed as you go along.

PROBLEM III.

WOOL DRESS

I. DESIGN:

Before deciding how to make your dress you should study again the suggestions about choosing lines and colors, in the second year clothing bulletin. Then select a pattern that is appropriate for you, and suitable for the material you are to use. Since wool is harder to work on than cotton, you will want a simple pattern for your first wool dress.

II. MATERIALS:

Jersey, flannel and wool crepe are good for sport or school dresses because they are durable and do not wrinkle easily. Serge, tricotine, Poirer twill, and other twill materials also may be used, and are especially good for strictly tailored dress-

es. Combinations of material, such as plaid with a plain material, often are good-looking.

Testing the material: Sometime a wool material is part cotton. This makes a heavy, durable material, but it is not as warm as the all-wool fabric, and does not keep its shape or hold pleats as well. You may wish to use a cotton-and-wool material, but you should not have to pay as much as for all-wool. You can easily find out whether your material has cotton in it. Put one-half teaspoon of lye in one-half cup of water. Drop a sample of the wool in this and boil for 5 to 10 minutes. The wool will dissolve, so if any threads of the cloth are left you will know they are cotton.

Preparing the Material: Wool materials will spot easily if they are not sponged and pressed before they are made up. The material you buy may already have been sponged. If not, you can do this yourself by rolling your material up in a wet sheet and leaving it over night so it is dampened evenly all the way thru. Then press it carefully on the wrong side taking care not to have the iron too hot.

III.—MAKING THE DRESS—ORDER OF WORK:

1. Buy pattern and material.
2. Studying the pattern before you use it will save time in the long run. You will find marks which tell you about seam and hem allowances, joinings, placing the pattern the right way of the material, and placing it so that you save the most material.
3. Alter the pattern if you need to. Be sure the size is right. Notice the length, especially the proportion of the waist and skirt.
4. Straighten the material and pin the pattern on carefully.
5. Cut with long even strokes so that the edge will not be jagged.
6. Cut notches out from the pattern rather than in. (See Fig. 6).

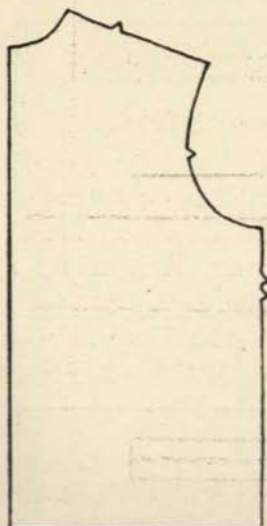


FIG. 6. METHOD OF CUTTING NOTCHES.

7. Baste the dress together carefully ready for fitting. Wool is very elastic, so pin the seams before basting them, and baste with the more bias edge toward you. This will help to hold the two edges even, and one will not be stretched beyond the other when you get to the end of the seam.

It is a good idea to put a line of running stitches around the neck line, otherwise it may be stretched out of shape by the time you are ready to put the collar on.

8. Try on for fitting, and make any necessary changes.

9. Stitch the seams, using silk a shade darker than your material. Because wool is a heavier material than cotton, you will probably need to lengthen the stitch on your sewing machine, and loosen the tension.

10. Press each seam and each finish as soon as it is made if you want your dress to have a neat, tailored appearance when it is completed. Place a heavy, damp cloth over wool when pressing it.

11. When dress is finished, remove bastings, tie thread ends, and give final pressing.

IV. SEAMS:

Plain seams are commonly used, pressed flat, and finished on the wrong side by notching, overcasting or binding the edges. Silk binding tape is used to bind wool material. The armseye seam should be bound even tho the others are not, because it will be more comfortable and will wear better.

V. FINISHES:

Directions are given here for finishes which are often used on wool dresses.

1. Bound Buttonhole:

- (a) Decide upon the position for the buttonhole, and mark this on the garment by a line of small basting

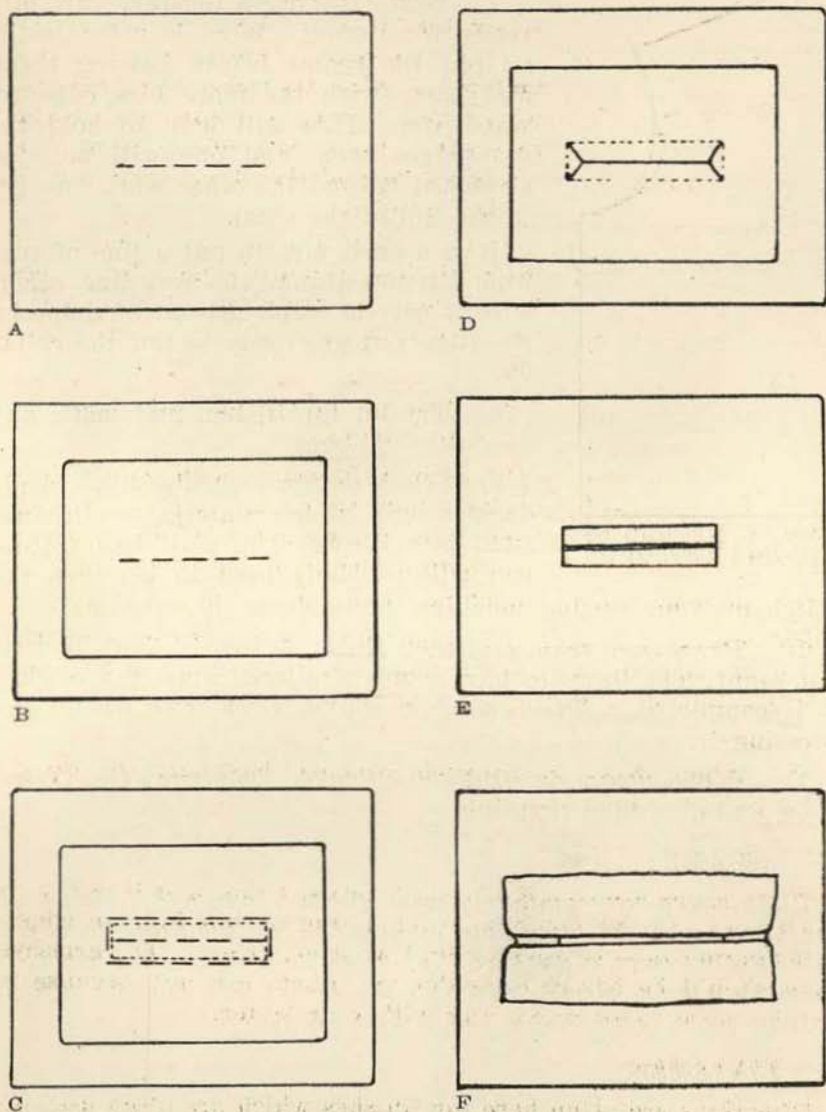


FIG. 7—BOUND BUTTONHOLES

A, Marking the position; B, Basting the binding material in position; C, Basting and stitching the rectangle; D, Cutting; E, Binding turned thru slash and creased in place (right side); F, Binding material folded in inverted pleats (wrong side).

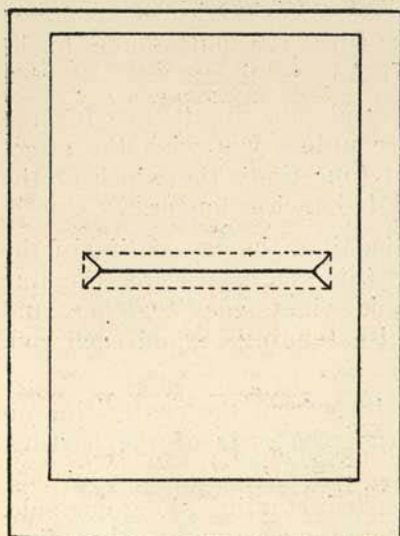
stitches the length you wish the buttonhole to be when finished. (Fig. 7, A)

- (b) Cut a piece of the material you are to use for the binding (a straight piece unless you wish the effect of the bias grain), about four times the width of the finished buttonhole, and $1\frac{1}{2}$ inches longer.
- (c) Crease, or mark with a basting, the center line of the binding strip and place this center line on the line marked for the buttonhole, right sides together, and same amount of material extending beyond each end. Baste in place. (Fig. 7, B).
- (d) Baste a line about 3-16 inch from the center line on each side, and straight across the ends of the basting, forming a rectangle.

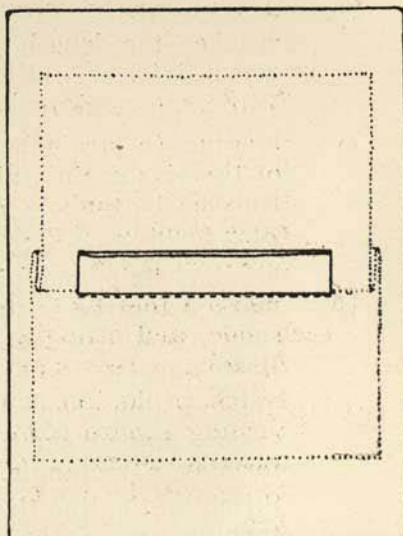
Stitch on the line thus basted, starting along one side, turning square corners, and overlapping the first stitches about $\frac{1}{2}$ inch. (Fig. 7, C) In this way there will be no break in the stitching at the corners.

Even lines of stitching and good square corners are essential for a trim, neat buttonhole.

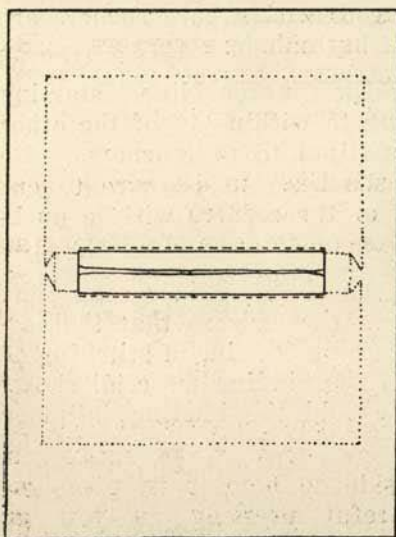
- (e) Remove bastings, cut along the center line, starting $\frac{1}{4}$ " from one end, cutting to within $\frac{1}{4}$ " of the other end, then cutting diagonally into the corners. Be careful not to cut the stitches, but be sure to cut clear up to the stitches, or the corners will be puckered. (Fig. 7, D)
- (f) Turn the binding thru the slash to the wrong side. First pull it into place at the ends so that the corners are square, then crease on the line of stitching at each end so that none of the binding material shows on the right side. Then fold the binding in place so that the two edges just meet in the center of the opening, covering the raw edges of the slash. (Fig. 7, E). The material extending past the ends of the opening on the wrong side forms an inverted pleat at each end. Catch-stitch the edges of the buttonhole together on the right side to hold it in place securely. Press well. Careful pressing as you go along helps to make a good-looking buttonhole.



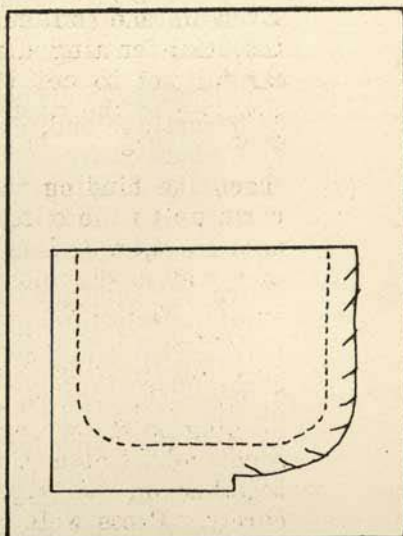
A. Bound pocket — stitched and slashed.



C. Lap pocket—lap creased in place, stitched in groove (dotted lines show material on wrong side).



B. Bound pocket — creased and stitched in place (dotted lines show wrong side).



D. Bound pocket — wrong side. Showing stitching, trimming, and overcasting of edges.

FIG. 8—SET-IN POCKETS

(g) Finishing:

- (1) On wool material, stitch along each side of the binding on the right side exactly in the groove. Turn back at ends on wrong side and stitch across small triangular extensions, thus fastening them securely to the inverted pleats at each end. Overcast the raw edges.
- (2) When a facing is to be used, baste it in place on the wrong side of the buttonhole. Slash the facing on the line of the buttonhole, turn in the edges, and hem them down by hand.

(2) Bound Pocket:

- (a) The bound pocket is made by the same method that was used for the bound buttonhole, using for the binding a piece large enough to form the pocket when it is turned thru to the wrong side.
- (b) Determine the position and length of pocket, and mark the line with a basting thread, as in making the buttonhole.
- (c) Cut a piece of material for the pocket $1\frac{1}{2}$ " wider than the pocket line and about 9" long. This is easier to apply if cut on the straight, but bias may be used if that effect is desired.
- (d) Crease the center line across the pocket piece; crease a line about 1" below this, and place this second crease to the pocket line on the dress. Baste in place.
- (e) Baste and stitch in a rectangle around the center line, as in making the buttonhole (Fig. 8, A). The size depends on material, and placing of pocket. A pocket $2\frac{3}{4}$ " long and $\frac{3}{4}$ " wide, finished, is a good size for a wool dress. For this size, stitch $\frac{3}{8}$ " each side of center line and straight across ends. Start stitching along one side, turn square corners, and overlap the first stitches about $\frac{1}{2}$ ".
- (f) Remove bastings, cut down center line, and diagonally into each corner. (Fig. 8, A).
- (g) Turn the pocket material thru to the wrong

side, pull it into place at the ends until the corners are square, and crease on the stitching at the ends so that none of the binding material shows on the right side. Then fold the binding carefully over the raw edges, the edges of the binding meeting in the center of the slash. Fold the inverted pleats in place at each end of the pocket on the wrong side, baste, and press the pocket.

- (h) Stitch on the right side along each side of the pocket, in the groove on the garment as close as possible to the binding. (Fig. 8, B). (Dotted lines in (Fig. 8, B) show material on wrong side, as it is folded in place before the stitching is done.)
- (i) Bring the upper piece of material down in place to form the pocket on the wrong side. Stitch the pocket together, keeping the stitching close to the binding at the top, catching in the little triangular piece at each end of the pocket to keep it securely in place. Round the stitching at the corners. Trim the edges, and overcast them. (Fig. 8, D)
- (j) Press carefully, placing a piece of cloth between pocket and garment to prevent outline of pocket showing on right side.
- (k) If bias piece is used, it is cut only as large as necessary to bind the pocket, $1\frac{1}{2}$ " wider than the pocket line, and about 3" long. This is applied as the bound buttonhole and finished by stitching in the groove on the right side. A straight piece about 8" long is then stitched to this binding on the wrong side to form a pocket.

3. Lap Pocket:

- (a) This is made on the same principle as the bound pocket, but the lower binding is brought up to fill the whole space of the rectangle instead of having a binding on both upper and lower sides. The upper piece drops straight down to form the back of the pocket.
- (b) For a pocket $\frac{3}{4}$ " wide and $2\frac{3}{4}$ " long, finished,

the pocket piece is cut about 9" long, and $1\frac{1}{2}$ " wider than the pocket line, or $4\frac{1}{4}$ ".

- (c) It is basted to the pocket line on a line $\frac{3}{8}$ " above the center crease. The stitching is the same as in 2 (e) and cutting as in 2 (f).
- (d) When the material is turned thru to the wrong side, the ends are first creased in place, then the lower binding is brought up to fill the whole rectangle. It is creased evenly in place, basted, pressed, and stitched on the right side in the groove. (Fig. 8, C) (Dotted lines show material creased in place on the wrong side.)
- (e) The upper piece is then brought down in place, and the pocket is stitched as described in 2 (i).

4. Arrowheads:

Arrowheads are used as a decoration and finish at the ends of set-in pockets, and of seams which end in a conspicuous place, mark a triangle with pencil or small basting stitches at the place desired. A good proportion is obtained by making the height greater than the base by about 1.5 of the length of the base.

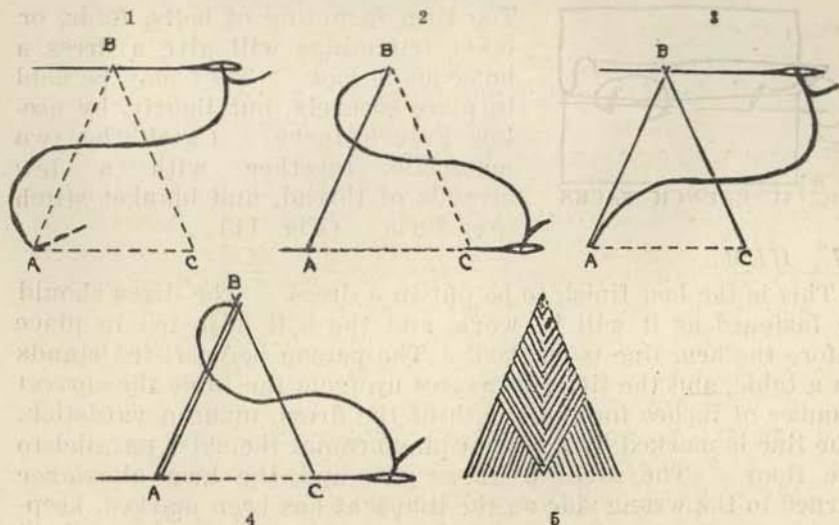


FIG. 9—STEPS IN MAKING ARROWHEAD FINISH

Call the three points A, B, and C, (as in illustration) and proceed as follows: Bring the needle up at A (Fig. 9, 1) and take a small stitch at the point B, from right to left. Put the needle in at C, and bring it up at A, just to the right of the first thread at A (Fig. 9, 2). Take another small stitch at the top of the triangle just below B, a little longer than the first one, following the line along each side (Fig. 9, 3). Put the needle in at C again, just inside (to the left) of the first stitch (Fig. 9, 4) and bring it up to the right of A, inside the stitches already made, along the base of the triangle. Continue until the triangle is filled (Fig. 9, 5).

5. Bar Tacks:

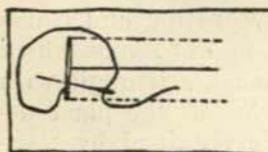


FIG. 10—BAR TACKS

Bar Tacks are sometimes used on bound pockets on tailored wool dresses. Take several stitches at each end of the pocket, across the length of the two bindings, thru the entire thickness. Cover with over and over stitches. (Fig. 10.)

6. French Tacks:

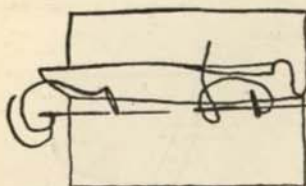


FIG. 11 FRENCH TACKS

Too firm fastening of belts, folds, or other trimmings will give a dress a home-made look. They may be held in place securely, but lightly, by using French tacks. Catch the two materials together with a few strands of thread, and blanket stitch over them. (Fig. 11)

VI. HEM:

This is the last finish to be put in a dress. The dress should be fastened as it will be worn, and the belt adjusted in place before the hem line is marked. The person being fitted stands on a table, and the fitter measures up from the table the correct number of inches for the length of the dress, using a yardstick. The line is marked by a line of pins around the skirt parallel to the floor. The dress is taken off, and the hem allowance turned to the wrong side on the line that has been marked, keeping a smooth even line. Baste near this folded edge to hold the hem in place while it is being finished at the top. Trim

the hem allowance off so that it is the same width all the way around. The top edge may be turned in and hemmed down, pinked (notched) and catch stitched down, or (in a very heavy material) bound and hemmed down.

To take out fullness at the top of the hem, put in small darts at places where the fullness naturally comes. Put these in *before* turning the raw edge under. In some wool materials a small amount of fullness can be shrunk out so that you don't have to use these darts.

PROBLEM IV.

KEEPING CLOTHING ACCOUNTS

A 4-H club girl should know something about the cost of her clothing, and how to spend money wisely for clothes. One of the requirements of fourth year work is the keeping of an account of the cost of your clothing for a year, not only the things you make in the club, but all clothing that is bought for you.

First you are to make a list of the clothes you already have on hand, in order to see how many are in good condition and can still be worn. Perhaps you will discover things that have been laid aside, which could be used again if they were mended, or made over. If you are a good manager you will see that you are making the best possible use of the clothes you have before thinking about new ones. In the second blank you are to fill in the information about each article of clothing you buy during the year. At the end of the year you will know how much has been spent on you clothes.

Study the account you have kept, to see whether the money was spent in the best possible way. Could you improve on any of your choices another time?

Sometimes we buy what seems a bargain then find that it isn't just what we need. We may see a silk dress that is marked down, and think it is too good a chance to pass by. Yet if what we really need is a flannel school or sport dress, the silk dress is an extravagance, no matter how low the price.

Again we may make the mistake of spending too much for one article, a hat for instance, then be short of money to buy shoes.

Perhaps you have at some time had a dress or coat that was very conspicuous in color or pattern, and found that you got tired of it before it was worn out.

CLOTHING INVENTORY

24

GARMENT	CONDITION			CAN BE USED AS IT IS	NEEDS REPAIR	CAN BE MADE OVER	READY MADE	MADE BY SELF	MADE BY SOME ONE ELSE	PRICE PAID NEW
	GOOD	FAIR	POOR							
OUTER CLOTHES COATS, DRESSES, HATS SHOES										
UNDERCLOTHES INCLUDING HOSIERY										

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Another mistake we sometime make is to buy a hat or article that we like, and afterward discover that it doesn't "go with" the other clothes we have.

You will see from the above examples that it takes thought and planning to spend money wisely for clothes. Our aim should be to buy the things that we really need, that fit in with the clothes we have, and are not too extreme or conspicuous.

Perhaps few club girls actually buy their own clothes, but no doubt their wishes help decide what is bought. Make those wishes reasonable. If it seems as tho you do not have as many clothes as you want, remember that only a part of the money the family has to spend can go for clothes, and that out of this clothes allowance your mother, father and other members of the family must be provided for. If you should list the amounts spent for each one, you would probably find that you have your share, perhaps more than that. Has your mother had as many new dresses this year as you have?

Your own ability may help to decide the number of clothes you can have. It surely makes a difference in the appearance of your clothes and in the service they give. You should be able to:

1. Make simple garments for yourself.
2. Choose the right designs and colors.
3. Select materials that will wear well.
4. Mend your stockings and keep your clothes in good repair.
5. Launder your clothes properly.

MONEY SPENT FOR CLOTHING DURING YEAR

DATE OF PURCHASE	GARMENT	OCCASION	MATERIAL	READY	MADE BY SELF	MADE BY SOMEONE ELSE	COST

PROBLEM V.

SELECTION OF ACCESSORIES

Your last problem is to select appropriate accessories for the wool dress you have made. As a part of your exhibit at the end of the year you are to write a description of these, illustrated by pictures which you may get from magazines or catalogues.

Accessories are the articles you wear with a dress to make your costume complete, such as shoes, stockings, scarf, hat, gloves, handkerchief, bag, collars and cuffs or jewelry. Of course you will not need all of these with every costume.

Whatever accessories you wear should be in keeping with the dress, that is, they should seem to belong to it. For example, wearing pearls with a wool sport dress is not in good taste, because pearls are too fine and delicate for such a coarse, strong, sturdy material. They may be very nice with a silk party dress. Can you tell why satin slippers are not appropriate with a school dress? A lace hat with a tailored suit? High heeled pumps with a middy suit?

Simple accessories are more likely to be in good taste. No jewelry is preferable to cheap, showy jewelry. Shoes with a conspicuous pattern call undue attention to the feet. A simple hat with good lines has more style than one which is overloaded with trimming. The simpler accessories, too, can be worn with a greater variety of dresses.

When selecting accessories always think of the dress and the occasion when it is to be worn. With a school costume, made for active work and play, low-heeled oxfords or strap pumps are appropriate. The color of the stockings should blend in with that of the rest of the clothing. A felt hat is good for all-around wear, and this, with perhaps a bright scarf or handkerchief, will usually add enough interest to the school or sport costume.

VI.

SCORE CARDS TO BE USED IN JUDGING CLOTHING

(Score cards from U. S. D. A. Misc. Circ. No. 90)

Each garment you make should show improvement in the quality of your work. The use of a standard score card will help you to judge your progress, and should result not only in

better stitches and seams, but in wiser choices of material, design and color.

CHILDREN'S OUTER GARMENTS (Except Coats)

	Possible Score	Actual Score
I. MATERIALS USED,		
INCLUDING TRIMMINGS	20	
Suitability to design and purpose of garment	10	
Durability of materials	5	
Laundering and cleaning qualities	5	
II. DESIGN AND COLOR	40	
Suitability to child	20	
Comfort		
Protection		
Ease of putting on and removing		
Beauty of line and color	10	
Simplicity	5	
Suitability to occasion	5	
III. WORKMANSHIP	20	
Choice and neatness of seams, hems, finishes, etc.	10	
Perfection of stitching (hand or machine)	10	
IV. GENERAL APPEARANCE	10	
Cleanliness	5	
Pressing	5	
V. RELATION OF GARMENT VALUE TO COST IN TIME AND MONEY	10	
Total Score	100	

REMADE GARMENTS

I. GENERAL SUCCESS OF PROJECT	30
Ingenuity shown in the problem	10
Economical use of material	10
Suitability of result to purpose for which intended	5
Durability of result	5

	Possible Score	Actual Score
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	

SCHOOL, HOUSE, OR STREET DRESSES

I. MATERIALS USED, INCLUDING TRIMMINGS	30	
Suitability to design and purpose of dress ..	15	
Durability of materials	10	
Laundering and cleaning qualities	5	
II. DESIGN AND COLOR	20	
Suitability to occasion	10	
Individuality	5	
Beauty of line and color	5	
III. WORKMANSHIP	30	
Choice and neatness of seams, hems, finishes, etc.	15	
Perfection of stitching (hand or machine) ..	15	
IV. GENERAL APPEARANCE	10	
Cleanliness	5	
Pressing	5	
V. RELATION OF GARMENT VALUE TO COST IN TIME AND MONEY	10	
Total Score	100	

SUGGESTED OUTLINES FOR DEMONSTRATIONS

The following outlines are suggested for demonstrations to be given by Fourth year clothing club members. It is expected that the girls, with the help of the local leaders, will use the references given, and work out detailed subject matter in each case. A demonstration given in your own words is more effective than one memorized from material prepared by some one else.

ACCESSORIES FOR THE OCCASION

Reference: Fourth year clothing bulletin: Selection of Accessories

A Talks	B
<p>Introduction</p> <p>Purpose of demonstration</p> <p>Tell what is meant by accessories</p> <p>Explain the importance of having accessories in keeping with the dress, in purpose, type, color, design, kind of material, etc.</p> <p>Using "B" as example, discuss accessories which are in good taste for a school costume.</p>	<p>"B," dressed in wool dress which she has made, and wearing appropriate shoes, stockings, and other accessories, acts as model.</p>
<p>"A" is also dressed in school dress with appropriate accessories</p> <p>Show unsuitable accessories to illustrate "B's" talk. (This point might be illustrated by third girl dressed unsuitably.</p>	<p>Talks</p> <p>Point out suitability of accessories worn by "A"; contrast with some accessories which are unsuitable for school wear.</p>
<p>Talks</p> <p>Describe appropriate overgarments, as hat, coat, gloves, galoshes, for school costume.</p>	<p>Show good and poor selections of garments described by "A".</p>
<p>A</p> <p>Illustrate points brought out by "B".</p> <p>Show party dress with simple, attractive accessories; contrast with those that are unsuitable or over-elaborate (A third girl dressed for party might assist "A" here.)</p>	<p>B</p> <p>Talks</p> <p>Explain how accessories for parties and other dress-up occasions differ from those for school. Emphasize necessity of keeping them simple.</p>
<p>Summary</p>	

SHORT CUTS WITH THE MACHINE

References: Sewing Machine Manual.

<p style="text-align: center;">A Talks</p>	<p style="text-align: center;">B</p>
<p>Introduction</p> <p>Purpose of demonstration.</p> <ol style="list-style-type: none"> 1. Give method of stitching seams which require no basting. (Pinning with pins at right angles to the edge.) 2. Method of finishing raw edge of plain seams by turning back one-eighth inch and stitching. 3. Describe method and uses of cable stitching or machine couching. <ol style="list-style-type: none"> (a) Lines of stitching. (b) Stitching pulled up to form shirring. 	<p>Demonstrate on sewing machine the methods described by "A".</p> <p>Show some samples of attractive use of machine couching.</p>
<p>Demonstrate processes as described by "B".</p>	<p style="text-align: center;">Talks</p> <ol style="list-style-type: none"> 4. Methods of gathering by machine. <ol style="list-style-type: none"> (a) Gathering and shirring by lengthening stitch and loosening tension. (b) Gathering ruffles by lengthening stitch or by using ruffler attachment; advantages of each. 5. Imitation hemstitching. Draw threads as for hand hemstitching. Baste folded edge of hem along center of drawn threads. Stitch on edge of hem, and pull this edge back to edge of drawn threads.
<p style="text-align: center;">A Talks</p>	<p style="text-align: center;">B</p>
<ol style="list-style-type: none"> 6. Describe use of some attachment, as— <ol style="list-style-type: none"> (a) Cutting gauge for scissors. (b) Stitching guide. (c) Binder. 	<p>Demonstrate use of attachments as "A" discusses them.</p>
<p>Demonstrate attachments.</p>	<p style="text-align: center;">Talks</p> <ol style="list-style-type: none"> 7. Describe method of using other attachments, as tucker, hemmer or braider.
<p>Summary.</p>	<p>Put machine and equipment in order.</p>

Note: The demonstration of attachments should be attempted only when girls are perfectly familiar with their use.

JUDGING DEMONSTRATION

Reference: Score cards given in Clothing Bulletins.

A Talks	B
<p>Introduction Purpose of demonstration. Explain value of using a score card to judge finished garments.</p> <ol style="list-style-type: none"> 1. How it helps club girls themselves, in seeing the mistakes they have made, and in checking up on their progress, thus improving the quality of their work. Tell how girls use score cards at club meetings to judge own work. 2. How it helps in judging fairly at contests, such as community and district fairs. 	<p>Write score card on blackboard. If no blackboard is available, poster may be used. This would show score card in print large enough to be read by audience.</p>
<p>Look over first garment, and be ready to discuss good and bad points, and give score.</p>	<p>Talks Call attention to topics included in the score card, and the relative importance of design, stitches, etc., as shown by number of points given to each.</p>
<p>Talks Using first garment as an illustration, go thru score, pointing out good and bad features of garment to audience, and giving score.</p>	<p>Examine second garment.</p>
<p>A Examine third garment.</p>	<p>B Talks Score second garment; make comparisons with first.</p>
<p>Talks Score third garment.</p>	<p>Examine fourth garment.</p>
<p>Talks Announce placing of garments in first, second, third and fourth place according to score. Summarize demonstration.</p>	<p>Talks Score fourth garment, comparing with others.</p>
<p>Talks Announce placing of garments in first, second, third and fourth place according to score. Summarize demonstration.</p>	<p>Arrange garments in order of placing.</p>

Note: Needlework may be used in this demonstration in place of garments. For a longer demonstration, both needlework and garments may be judged.

Remember that no garment will be 100 per cent perfect. Score the garments as you find them.

IDAHO CLUB PLEDGE

I pledge my head to clearer thinking,
My heart to greater loyalty,
My hands to larger service,
And my health to better living
For my club, my community and my country.