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# First Clothing Bulletin

(REVISED)

*By*

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Extension Specialist in Clothing


COOPERATIVE EXTENSION SERVICE IN AGRICULTURE AND HOME ECONOMICS OF THE STATE OF IDAHO UNIVERSITY OF IDAHO COLLEGE OF AGRICULTURE AND UNITED STATES DEPARTMENT OF AGRICULTURE COOPERATING

## BOYS' AND GIRLS' CLUBS

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## Requirements for First Year Clothing Members

1. Make a hand towel or tea towel, hemmed by hand.
2. Learn to use and care for the sewing machine.
3. Make an apron with bound edges.
4. Darn a pair of stockings.
5. Make a slip.
6. Make a one-piece dress, with kimona sleeves.
7. Score each article made.
8. Keep a record of your work, and submit final report.
9. Exhibit, at community, county, or district fair, the articles you have made.

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# First Clothing Bulletin

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## Equipment

GOOD tools are necessary for good work. Before you begin the first problem, prepare a sewing box or basket with all the equipment you will need. Mark each piece with your name.

Equipment should include:

- A pair of sharp scissors
- Tape measure (reversible)
- Package of needles, 5-10
- White thread, 60 and 70
- Colored thread for basting
- Darning cotton
- Pins
- Pincushion
- Thimble
- Notebook
- Pencil

In addition to the above equipment, which each girl should have, you will need for most of your sewing meetings, a sewing machine, table space, a yardstick, and an iron.

## Good Sewing Habits

An important part of your clothing project is the formation of good habits of work.

1. Bring your sewing box, with all necessary equipment, to each sewing meeting.

2. Work with clean hands. You will enjoy your work more, it will be easier to do, and will look better, if your hands are clean.

3. Place your chair so that there is a good light on your work. If possible, the light should fall over the left shoulder.

4. Sit tall, hips well back in the chair, head erect, feet flat on the floor. Don't let yourself slump down so that you are sitting on the end of your spine, or bend your back so that you are round shouldered and narrow chested. Practice a good sitting position until it becomes a habit.

5. Wear a thimble on the middle finger of the right hand. If you haven't already formed the habit, now is the time to do so. It may seem awkward at first, but will soon make your work easier.

6. Use a short length of thread, about 18 inches. It is easier to thread the needle a second time than it is to remove knots and kinks from a long thread.

7. Cut your thread; do not break or bite it in two. Biting the thread harms the enamel of the teeth.

## Problem I

### Hand Towel or Tea Towel

*I. Materials.*

Flour or sugar sack or ¾ yard toweling; thread No. 70; needle No. 8; scissors; pins; tape measure; small piece of cardboard.


Fig. 1.—Cardboard gauge

*II. Construction*

1. Straighten the edges of the material by drawing a thread, and cutting along the line thus made.

2. In order to measure the hems easily and accurately, prepare a gauge from a small piece of cardboard. Measure in from the edge of the cardboard a distance equal to the width of the hem you wish to turn, and cut a notch in the cardboard at this point. Such a gauge is better than a tape measure, as it is easily moved along the hem as one works.

3. For a tea towel, make a ¼ inch hem on each end, or a ¼ inch hem on all four sides if the selvage edges are worn or torn.

For a hand towel made of toweling bought by the yard, finish each end with a hem ½ to ¾ inch in width, depending upon the width and length of the towel.

4. To make a hem, first crease a narrow, even turn to the wrong side, then make a second turn to the wrong side the width you wish the finished hem to be. Use the gauge for measuring.

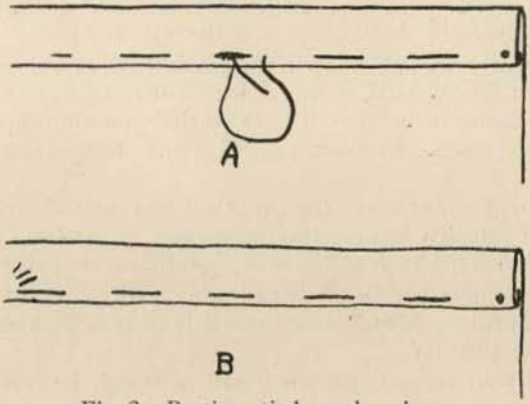


Fig. 2.—Basting stitch used on hem

5. Baste the hem in place with *Even Basting* (*See Fig. 2-A*). A basting is a temporary stitch which will be taken out after the hem is completed. Start with a knot, and finish with two or three parallel stitches above the last basting stitch (*See Fig. 2-B*). An even basting has stitches the same length, about ¼ inch, on both sides of the material.

6. Sew the hem with the *Hemming Stitch* (*See Fig. 3*). This is a small, even, slanting stitch used to hold the hem in place. Hold the hem over the first two fingers of the left hand, the outside edge of the hem toward the hand. Work toward you, pointing the needle slightly to the left. Bring the needle up thru the edge of the fold which is to be sewed down, leaving an end of the thread to be tucked under this fold and caught down with your stitches. Take up a thread or two of the material and of the edge of the hem in one stitch. Keep the stitches very close together, even in size, space and slant.

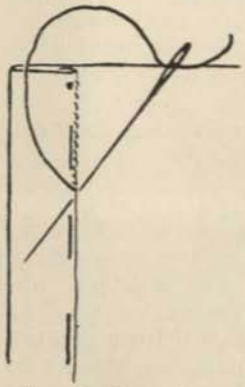

Fig. 3.—Hemming stitch

7. Overhand the end of the hem (*See Fig. 4*). *Overhanding Stitches* are fine, slanting stitches used to sew two selvages or folded edges together, or to sew on lace. Hold the edges to be overhanded along the forefinger of the left hand. Bring needle out at the right hand end of the work, leaving about ½ inch of thread to be covered by your stitches. Take small straight stitch, pointing the needle straight toward you, and catching just a thread or two of each edge. Continue working from right to left, making stitches close together, but not crowded.

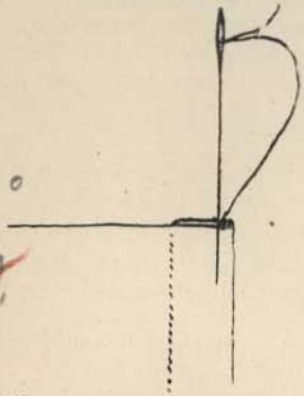

Fig. 4.—Overhanding end of hem

8. Remove the bastings. Press and fold the towel.

9. A design is not necessary on either kind of towel, and gives no advantage when the article is judged. If design is used, it should be simple and appropriate. For example, an outline stitch used for a cup and saucer, or similar design, is permissible on a tea towel.

## Problem II

### Use and Care of the Sewing Machine

The sewing machine is a great time-saver, and an efficient tool when we know how to use it. Every club girl should be thoroly familiar with her machine, so that she understands how it works and uses it correctly.

*I. Position*

Before beginning to sew, place the machine, if possible, so that the light will fall over the left shoulder, and directly on the work.

Place the chair near enough to the machine that you won't have to lean over to reach your work. As when doing hand sewing, sit erect, and well back in the chair.

Both feet are placed on the treadle, one a little ahead of the other.

*II. Treading*

If you have not used a machine before, the first step is to learn to tread the machine so that it runs smoothly and evenly. With the machine thrown out of gear, (*see direction book with your machine*) turn the balance wheel with the right hand. This will start the treadle. As you feel the treadle moving, catch the motion with the feet, and continue treading back and forth. After a little practice you will be able to tread the machine without having the wheel start back in the opposite direction, to tread smoothly, and to stop and hold the treadle at any place you wish.

If you do not know which way the balance wheel should turn, toward you, or away from you, you can easily find out. Start the wheel either way, and watch the feed, that is, the little metal teeth below the needle, in the cloth plate. These teeth carry the cloth away from you, toward the back of the machine, as you stitch. The turn of the balance wheel which moves the feed away from you is the correct turn.

*III. Practice Stitching*

With the machine still unthreaded, put it in gear, and practice following with the needle some straight lines drawn on paper.

*IV. Threading*

Directions for threading your machine are found in the book which comes with the machine. As these are well illustrated, they are not hard to follow.

The under part or bobbin is first wound with thread, and put in place in the machine. The upper part is then threaded.

*V. Stitching*

Use the upper thread to bring the bobbin thread to the surface. To do this, hold the upper thread loosely in the left hand,, turn the balance wheel around once, then by pulling on the upper thread,

bring the loop of the under thread up thru the hole. Place both threads between the prongs of the presser foot toward the back.

Raise the needle to the highest point before beginning to stitch because, unless you have left a long thread, it may pull from the eye of the needle as you start to stitch.

Place the work under the needle in the correct position, lower the presser foot, and start stitching.

The cloth is guided by the left hand, but it is not necessary to push the cloth thru or pull it thru from the back because the feed will carry it along evenly.

When you have to turn a corner in your stitching, leave the needle in the cloth, raise the presser foot, swing the cloth around on the needle, lower the presser foot, and stitch in the new direction.

*VI. Finishing*

When you have finished a line of stitching, raise the needle to the highest point, raise the presser foot, pull the work out from the back, and cut the two threads, leaving ends long enough to tie. Instead of tying the threads yau may turn and stitch back in exactly the same line of stitching for about one inch.

*VII. Regulating the Machine*

Every machine has some provision for changing both the length and tension (tightness) of the stitch. You should learn to regulate your machine according to the size of thread, weight of material, and type of garment you are making.

The stitch regulator on many machines is a screw on the head of the machine at your right. This screw is turned to the right to lengthen the stitch for heavy cloth, and to the left to shorten the stitch when working on light-weight material. On some machines the stitch-regulator is a lever which is moved back and forth.

The tension, too, needs to be adjusted for various materials. We regulate the upper tension, which in many machines consists of two small metal plates, with a wire spring, held together with a screw. The tension of the upper thread is changed by turning the screw. A perfect stitch looks rounded on both sides. A stitch which is tight and straight on the upper side needs to have the tension loosened, while a stitch which is loose on the upper side should be tightened.

The needle should be the right size for the thread and cloth you are using. If the needle become blunt or crooked it will cause uneven stitching, and the skipping of stitches at intervals. By following the directions for your machine, you can easily put in a new needle.

*VIII. Breaking of Thread*

Treading unevenly will cause the thread to break. Look to see if both the bobbin and upper part of the machine are threaded cor-

rectly, and that the tension is not too tight. A blunt needle, one that is too small for the thread, or one that is not set correctly, may be responsible for the breaking of the thread.

*IX. Caring for the Sewing Machine*

The sewing machine, like any other piece of machinery, must be kept clean and well-oiled in order to do good work. It is surprising how much dirt and dust will collect on the working parts of the machine. This must be removed before the machine is oiled, otherwise the dirt and oil will form a gummy substance, and your machine will be very hard to run.

For cleaning the machine, you will need the screw-driver and stiletto which come with the box of attachments, and a clean piece of cheesecloth. A small brush is also helpful. The exact process of cleaning varies with the type of machine, but in any case remove the thread, bobbin, bobbin case, needle and presser-foot. Be sure to unscrew and remove the cloth plate (under the presser-foot) for much lint and dust collect here. Wipe off dust with cheesecloth, and use brush and stiletto to remove dust, lint and ends of thread around the feed. Turn back the head of the machine, and clean the under part, also the pan under the head. Put the machine drawers in order.

Your book of directions for your machine will indicate the points to be oiled. If the machine has been running hard, remove the gummed oil before putting any fresh oil on the machine. This is done by applying kerosene in a clean oil can, in all the oil cups, and running the machine rapidly in order to dissolve the gum. Wipe off all excess kerosene.

When machine has been thoroly cleaned, oil all parts where there is friction. Following the directions in your book, put one drop of oil in each place indicated, then run your machine rapidly for a few minutes. Wipe off surplus oil, and try stitching on a waste piece of cloth.

If the machine is used a good deal, it should be oiled once a week, and thoroly cleaned at least once a month.

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## Problem III

### Apron With Bound Edges

This problem is to be a simple work apron, made by machine. Since this is your first machine problem, you should follow carefully all suggestions given in Problem II for using the sewing machine, so that you may start forming correct habits of work at once.

*I. Design and Patterns*

Any simple, practical pattern similar in type to the two designs pictured here may be used, either a commercial pattern or one cut from a design you like (*See Fig. 5*).

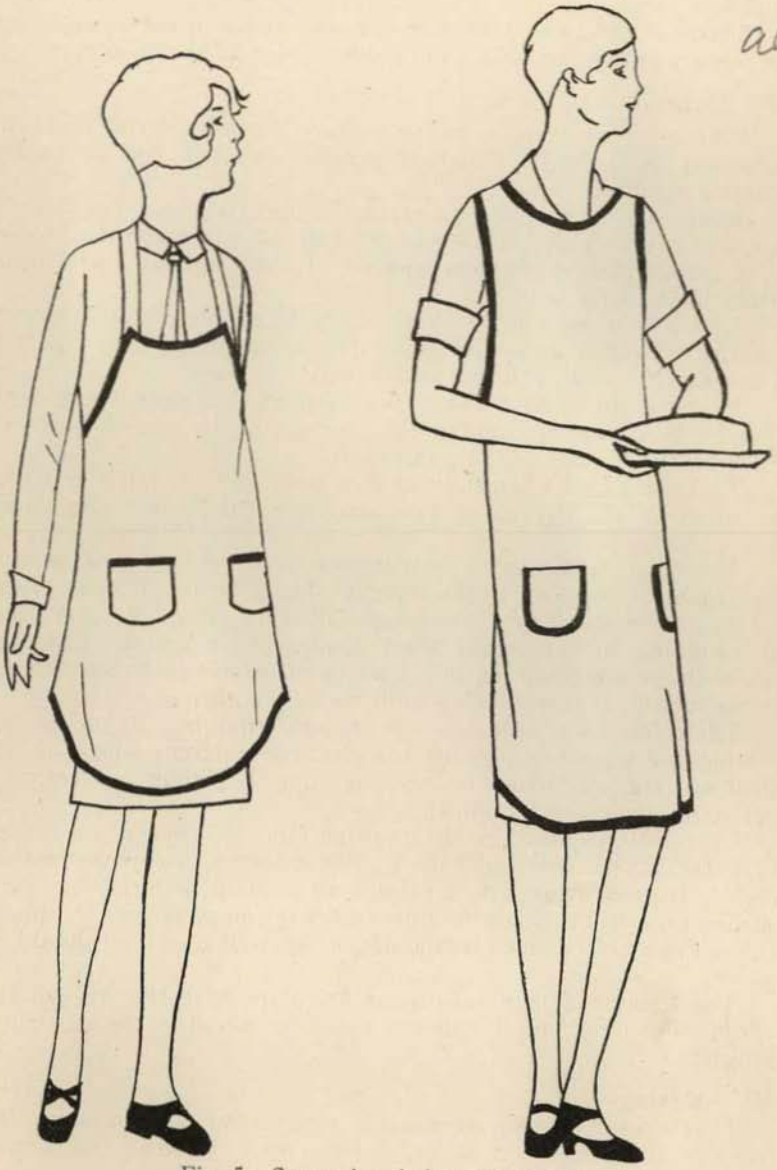

Fig. 5.—Suggestive designs for apron

Before making any garment, you should think of the use to which it will be put. An apron suitable for wear when you are cooking or helping with housework will not be elaborate or fussy in style or trimming. It does not need embroidery, ribbons or ruffles.

Choose a pattern that has simple lines, is easy to put on and take off, is easy to launder, and is not likely to slip off the shoulders.

*II. Material and Trimming*

Choose for your apron an inexpensive cotton material that will wear and launder well. Gingham, percale, chambray and prints are suitable materials.

While you do not need an expensive material, you should have one that is evenly and firmly woven so that it will stand hard wear It is a good plan to get some samples of material and study them. Make these simple tests:

1. Look at the sample to see if the threads are closely woven together. Hold it up to the light. If you see thin places you will know that the cloth will not wear evenly.
2. Hold the cloth between both thumbs and forefingers, with thumbs close together, and press downward. In a poor piece of material the threads spread apart easily.
3. Look to see whether there is a good deal of starch or sizing in the material. If there is, your material will be thin and sleazy after it is washed.

A work apron has to be laundered often. If it is to look attractive as long as you wear it, the material should be a fast color. Your sample can be tested by washing one-half of it, using hot water, soap and rubbing, as you would when laundering an apron. Compare this with the other half which has not been laundered, to see whether it has faded. If it has, you should choose another material.

The colors used, both in material and trimming, should be becoming and attractive. Prints and checked materials which do not show soil are satisfactory because they may be bright and colorful, yet at the same time practical.

Combinations of materials are often used. A checked or striped material may be trimmed with a plain color; a plain color with a check, stripe or figure; or a print with a plain material the same shade as one of the predominating colors in the pattern of the print. In each case colors which harmonize or "go well together" should be used.

The amount of material needed will vary with the style of the apron. For most simple patterns, once the length of the pattern is sufficient.

*III. Making*

1. *Pattern.* If you are using a commercial pattern, study the envelope and guide sheet to find out the meaning of all the notches

and perforations. These will help you in placing the pattern correctly and in joining the various parts.

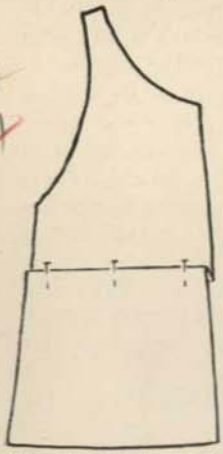

Fig. 6.—Method of shortening apron pattern

Hold the pattern up to you to see whether or not it is the right size. If it is too long, fold a pleat across the pattern taking up enough to make it the correct length (*See Fig. 6*). If it is too short, you can add extra length at the bottom.

2. *Cutting.* While each pattern you use is a different problem in cutting, because of the different sizes and shapes of the pieces, there are certain general rules which should be kept in mind. These are as follows:

(a) If the edge of your material has not been torn, straighten it by pulling a thread, and cutting along the line thus made.

(b) If the edges of your material do not come together when you fold the cloth in half, stretch the shorter edge by pulling it diagonally from the center line (*See Fig. 7*).

(c) Press the material if necessary.

(d) Save material by placing the large end of the pattern to the cut end of the material.

(e) Plan the placing of all parts of your pattern before you do any cutting.

(f) Pin the pattern on the material, with pins at right angles to the edge.

(g) Cut along the edge of the pattern with long even strokes, to avoid ragged edges.

(h) Cut the notches **out** from the pattern, rather than **in**.

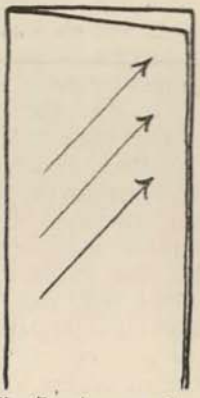

Fig. 7.—Arrows show direction in which material should be stretched

3. *Seams.* The construction processes used will depend on the style of your apron. Often the material has to be pieced to make it wide enough on the sides. Selvage edges may be joined together with a plain seam if the edges are then snipped every few inches to prevent them from puckering when the garment is laundered.

The selvage edge shrinks more than the rest of the material. For this reason, a fell seam is usually preferable to a plain seam in making piecings. It has flat, finished edges and launders well.

*Fell Seam.* Baste the two wrong sides together, and stitch about ⅜ inch from the edge. Crease the seam flat, trim off the under edge,

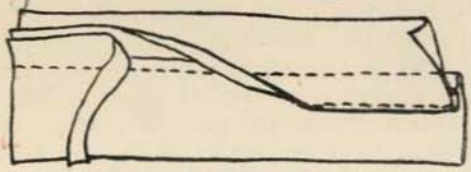

Fig. 8.—Stitched fell seam

and turn in the upper edge to make the finished seam about ¼ inch wide. Stitch on the folded edge (*See Fig. 8*).

4. *Use of Bias Tape.* The edges of the apron are to be bound with bias tape. Because bias is very elastic it fits smoothly around curved edges where a straight piece would not fit well. You may either buy commercial tape, or cut true bias strips of material for the binding of your apron.

(a) *Commercial Bias Tape.* Bias tape bought cut and folded ready for use makes an attractive finish, and one which is easy to apply. Three methods of putting on bias binding are given here. For a beginner, method (1) or (2) is recommended.

(1) Binding with stitching showing on the right side (two stitchings) (*See Fig. 9A*).

Open one fold of the tape, and baste the raw edge to the edge you are to bind, putting the right side of the tape against the wrong side of the apron. Stitch in the groove made by the fold of the tape. Crease the tape back against the line of stitching, folding it over the edge to the right side so that the fold of the tape just covers your first stitching. Baste in place, and stitch on the edge of the tape on the right side, the stitching falling in the groove next to the binding on the wrong side.

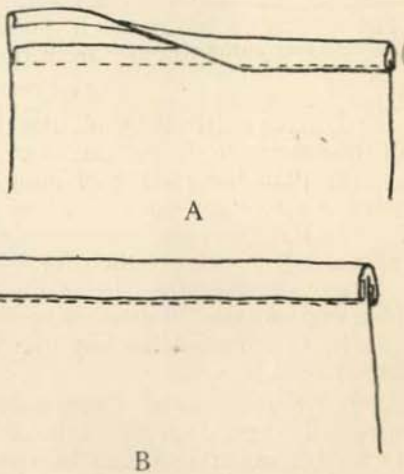

Fig. 9.—A—Bias binding applied with two stitchings. B—Bias binding—second stitching in groove

(2) Binding with stitching on right side, in the groove (two stitchings) (*See Fig. 9B*).

Open the tape out flat and baste the raw edge to the edge of the apron, this time putting the right side of the tape against the right side of the apron. Stitch in the crease made by the first fold of the tape. Now fold the tape over the edge to the wrong side, creasing it clear back to the line of stitching on the right side. Baste it in place, bringing it far enough over on the wrong side that your stitching in the groove on the right side will catch and hold the edge of the binding in place underneath.

(3) Binding joined to edge with one stitching. (This method is recommended only for those who have had experience in stitching).

Fold and crease the bias tape in half lengthwise, a little to one side of the center of the tape. Slip it over the edge to be bound, the wider edge of the bias being placed on the wrong side. Baste and stitch exactly on the edge on the right side. Since the right side of the binding is narrower, you will be sure to catch in the wider edge of the wrong side.

When it becomes necessary to make a joining of your bias tape, cut each end by a straight thread, allowing seams, and stitch together as in Fig. 12.

(b) *Home-made Bias.* Although the ready-made bias is a time saver, you may wish to cut your own tape of the same material as your apron, or of material of a harmonizing color.

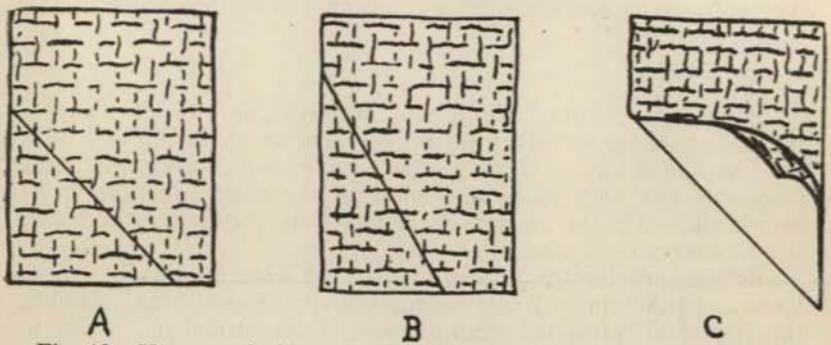


Fig. 10.—Home made bias. A—True bias line. B—Garment bias line. C—Cloth folded for cutting true bias

Any line which is off the straight thread of the material is a bias, but a **true** bias, which has the most "stretch," is the one you should use (*See Fig. 10A*). Other bias, called **garment** bias, puckers and stretches unevenly when it is used as a binding (*See Fig. 10B*).

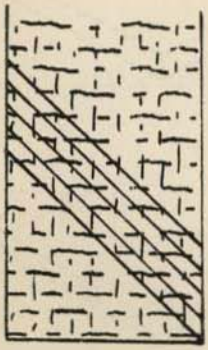

Fig. 11.—True bias strips marked with ruler

*True Bias.* Fold the cloth so that the lengthwise threads are parallel with the crosswise threads (*See Fig. 10C*). The fold you make in this way is a true bias line. Crease or press the fold, taking care not to stretch the edge. Open the fold, and measure down from it the width you wish the bias strip to be. (For a binding you need two times the finished width of the binding, plus two seam allowances, or about one inch). Mark off with a ruler as many strips as you need, and cut on the ruled lines (*See Fig. 11*).

*Joining.* Join bias strips along a straight thread, placing the right sides of the strips together, the edges of the strips being at right

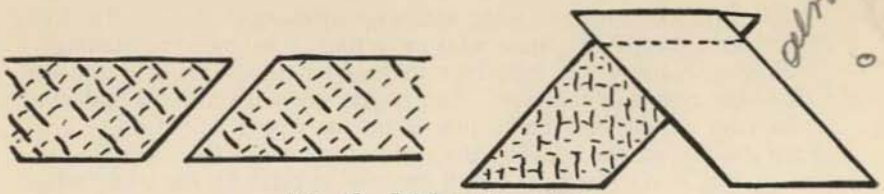

Fig. 12.—Joining bias strips

angles with each other. Slip the point of one end beyond the other for ¼ inch, baste and stitch (*See Fig. 12*).

Home-made bias may be put on by any of the methods described under "Commercial Bias Tape." If only one stitching is used (*see (3)*), the bias should first be folded with the raw edges meeting in the center, as in the commercial binding. It is then folded again, as described in (3).

5. *Pockets*

Patch pockets are usually placed on a work apron. The shape of the pocket should be suited to the general style of the apron.

The size and shape of the pocket having been decided, the pocket pieces are cut, with seam allowances at the sides and bottom. A hem is allowed at the top, unless the top of the pocket is to be bound. In this case, only a seam is allowed.

Before applying the pocket, turn in the seam allowances; crease, baste and stitch the hem. If the top is to be finished with a binding, this is put on before the seam allowances are turned in. Baste the pockets in their correct places on the apron and stitch them carefully. *Fig. 13* shows two suggestions for stitching pockets on so that the corners will not tear out easily.

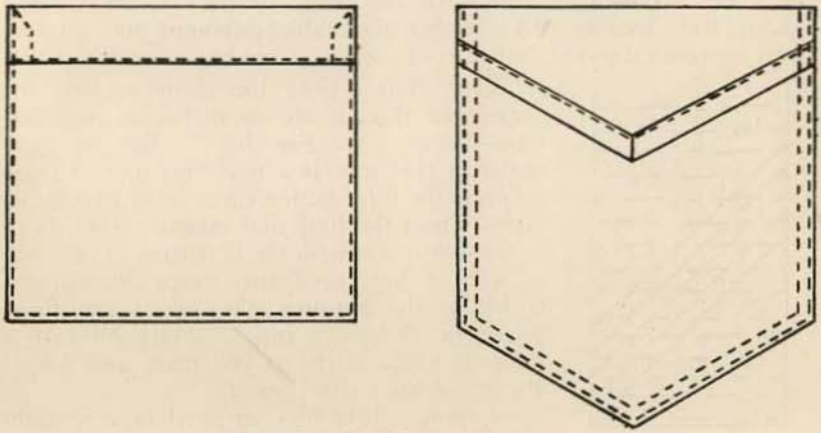

Fig. 13.—Stitching patch pockets

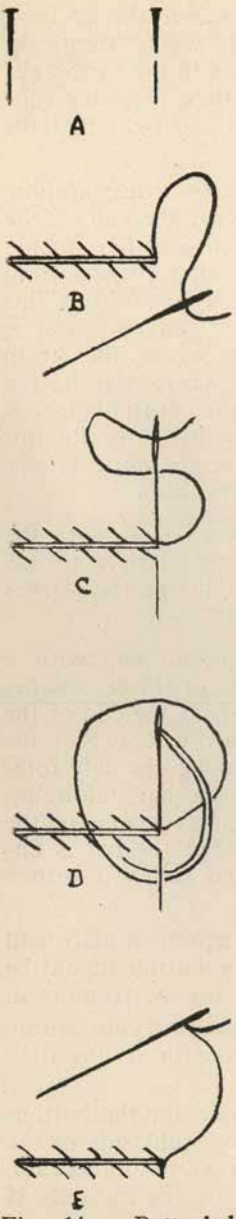


Fig. 14. — Buttonholes. A—Marking. B—Overcasting. C-D-E—Making buttonhole stitch

6. *Buttons and Buttonholes*

(a) *Buttonholes.* Buttonholes and buttons should be used on the apron if the design is one that calls for this kind of fastening. Make the buttonholes before you sew the buttons on.

The places where the buttonholes are to be made should be reenforced with an extra piece of material on the wrong side because one thickness of material is not firm enough.

Decide upon the exact position for each buttonhole, and mark with pins (*See Fig. 14A*). These buttonholes should be made at right angles to the edge so that when the apron is buttoned the button is pulled against the end of the buttonhole. When the buttonholes are parallel to the edge, the strain comes at the side of the buttonhole, and the apron will not stay buttoned as well.

Cut along a straight thread of the cloth at the place you have marked, making the slash about ⅛ inch larger than the diameter of the button. You will need sharp-pointed scissors for this.

Use a fine needle for working the buttonhole, because a large one will fray the edges. Thread No. 50 is suitable for a medium weight material such as you are using for your apron. The overcasting may be done with a finer thread.

The edges of the slash are overcast in order to strengthen them and prevent them from fraying. Hold the slash along your left forefinger, with the outside edge to your left. Starting at the right-hand end of the slash take two tiny stitches over and over to fasten the thread. Overcast the side of the slash which is toward you, turn your material, and overcast the other side (*See Fig. 14B*).

After the last overcasting stitch has been taken, hold the buttonhole slash along the forefinger as at first. Bring the needle up in position for the first buttonhole stitch at the right hand end of the slash, just below the first overcasting stitch (*See Fig. 14C*).

While the needle is still in the cloth, bring the double thread from the eye of the needle around under the point of the needle from right to left (*See Fig. 14D*). Draw the needle thru and pull the thread out (away from you) until the knot or purl of the stitch is on the edge of the opening. The stitches should not be drawn so tight that the cloth is puckered (*See Fig. 14E*).

Continue the buttonhole stitches across the lower edge, keeping them even in depth and spacing. When you reach the end of the slash, take from three to five stitches around the end, all radiating from the corner (*See Fig. 15A*). This finish is called a fan end, and is used at the end where the strain comes, that is, where the button pulls against the buttonhole. A blanket stitch is often used for this fan end, because the purl of the stitch is a little less bulky.

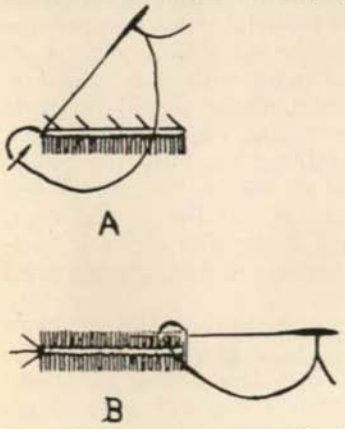


Fig. 15.—Buttonholes. A—Fand end finish B—Bar end finish

Turn your work, and work the second side of the slash with the buttonhole stitch, taking the stitches from right to left.

Finish the second end with a bar. Take two or three stitches across the threads at the end of the slash to form the bar (*See Fig. 15B*). Turn the work so that the buttonhole is toward you and the thread bar along the left forefinger. Take buttonhole or blanket stitches over the bar, taking up a thread of the cloth with each stitch, and bringing the purl of the stitch toward the buttonhole (*See Fig. 15B*). When the bar is finished, take the thread thru to the wrong side and fasten it with a double stitch.

(b) *Sewing on Buttons.* Lap the edge of the apron in place and mark with a pin the place where the center of the button should be when the apron is fastened. This place should also be reenforced.

You will probably use a button without a shank for your apron, that is, one with two or four holes thru the button for sewing it to the cloth.

Use a single thread (a size larger than that used for the buttonholes) with a knot. Put the needle thru from the right side of the cloth to the wrong side, at the point you have marked for the button, leaving the knot on the right side to be covered by the button. If the button has two holes, take a stitch up thru one hole, across, and down thru the other. Place a pin under this thread, and sew over and over until the holes of the button are well filled (*See Fig. 16*A).

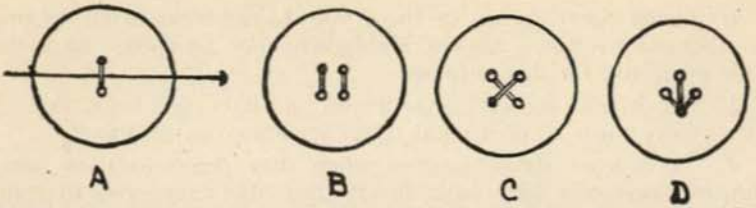


Fig. 16.—Sewing on buttons. A—Use of pin in sewing on buttons. B—Methods of sewing on 4-holed buttons

Bring the needle to the right side between the button and the cloth. Remove the pin, and pull the button out as far as the loops of the thread will permit. Wind the thread around the threads under the button to make a thread shank. Fasten with double stitches close to the shank. The shank is necessary to give room for the buttonhole beneath the button.

Four-hole buttons are sewed on in a similar way, with two parallel lines of thread, two crossing lines, or three radiating lines, on the right side (*See Fig. 16 B, C, D*).

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## Problem IV

### Care of Clothing

Every club girl should know how to take care of her clothes as well as make them. No matter how efficient she becomes in her sewing, she will not appear at her best unless her clothing is clean, neat, and in good repair.

If clothing is given daily care, it will wear longer, look new much longer, and will not be likely to need large repairs at any time. Do you include the following rules in your program for each day?

1. Hang up your clothes as soon as you take them off. Hang dresses and coats on hangers. If you haven't enough hangers to go around, you can substitute a tightly-rolled newspaper tied by a cord in the center. Dresses hung on a hook are likely to be wrinkled and pulled out of shape.
2. At night air the clothing you have worn during the day.
3. Place soiled clothing in laundry bag.
4. Do not work around the house in your good clothes.
5. Sew up rips, sew on buttons or snaps, and mend tears as soon as you take off the dress or other garment which needs mending. It will then be ready to wear at any time.
6. Brush or polish your shoes when you take them off at night, and put shoe trees in them so that they will keep their shape.

The following suggestions for occasional care should also be practiced:

1. Cover party dresses or those you do not wear often, to protect them from dust. An old nightgown may be used, or a bag made especially for this purpose.

2. Brush your woolen coats, dresses and hats each time they are worn. Give them an occasional thoro brushing out of doors.

3. Have your shoes repaired when they begin to show wear. Run-over heels not only look untidy, but also cause you to stand and walk in an unnatural position. A shoe bag (with places for several pairs of shoes) hung on the closet door is a great convenience.

4. Keep your clothing laundered and well pressed. It will look fresher and be more healthful.

Press wool garments on the wrong side to keep them from getting shiny. Place a damp cloth over the wool material, and pass the iron lightly over this in order to steam the material. Then press the material nearly dry, keeping the pressing cloth between the wool and the iron. Hang the garment on a hanger and do not wear until it is thoroly dry.

5. Remove spots and stains as soon as you possibly can because fresh stains are more easily removed than old ones.

A stain is easier to take out if you know what caused it, for you are then better able to decide what method to use for its removal. The wrong method may set the color.

Special care must be taken with a colored material because there is danger of taking out the color at the same time you remove the spot.

Silk and wool materials also need special care, for they are injured by boiling water, by vigorous rubbing, and by alkalis. Acids are injurious to cotton and linen.

When sponging a spot, place a pad of soft cloth underneath to absorb the water or other liquid you are using as a stain remover. Rub from the outside of the spot toward the center to prevent having a ring on the material.

When using chemicals such as oxalic acid or ink eradicator, work rapidly, and rinse thoroly so that the chemicals will have little time to affect the cloth.

Suggestions for removing some common stains are given here:

*Blood.* Soak washable material in cold water, then wash with hot water and soap. Sponge silk or wool with cold or lukewarm water.

*Chocolate or Cocoa.* Use cold water and soap, then wash as usual, or use borax and cold water, then remove traces of stain with boiling water.

*Coffee.* Fresh coffee stains are quite easily removed by stretching the stained material over a bowl, and pouring boiling water on it from a height so that the water strikes the stain with a good deal of force. Warm water should be used on silk and wool as boiling water is injurious to these fabrics.

*Egg.* Soak in cold water, then wash as usual. Hot water used first sets the stain.

*Fruit.* Use the same treatment as for fresh coffee stains.

*Grass.* Cold water without soap may remove fresh stains. Alcohol will dissolve the stain.

*Grease.* Soap and warm water will usually remove grease spots from washable materials. A commercial cleaning fluid, or gasoline is used for silk and wool.

*Ink.* Ink stains are hard to remove because of differences in the composition of various kinds of inks. A fresh stain may sometimes be washed out in water, other stains are removed by soaking in milk. On white materials oxalic acid or ink eradicators may be used, but not on colored cloth, as they will remove the color.

*Iron Rust.* This stain must be treated with acid. Moisten the stain with lemon juice and salt, and let it stand in the sun, or moisten with water, then apply a few drops of oxalic acid. Be sure to wash the acid out thoroly with water. Either of these methods will probably remove the color.

*Paint.* Sponge with turpentine to dissolve the paint.

*Sugar or Syrup.* Use warm water.

6. Stocking should be washed very frequently because perspiration weakens the silk threads and so causes the stockings to wear out more quickly than they otherwise would.

Other ways to get good service from your stockings are:

(a) Buy durable stockings, well reenforced at heel and toe.

(b) Buy the right size, that is, at least ½ inch longer than the foot.

(c) Watch the inside of your shoes for nails which may tear your stockings.

(d) Put your stockings on carefully, by gathering the leg of your stocking in your fingers, and putting your foot directly in the foot of the stocking, rather than pushing the foot clear thru from the top.

(e) Mend a broken thread or run as soon as you possibly can.

(f) Watch for thin places, particularly in the heel and toe of the stocking. If you darn these places on the wrong side, a hole will not wear thru as soon.

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## Problem V

### Darning Stockings

On the day you darn stockings at your club meeting you should take a stocking that needs mending, darning cotton the right size and color for that stocking, a darning needle the right size for the thread you are to use, and a darner if you wish to use one. You may slip your hand inside the stocking as you darn if you prefer.

As you will see by Fig. 17, stocking darning is done in a diamond shape, large enough to cover the hole and the worn part around it. You may mark the place with a basting thread before beginning to darn if you wish. Darning is usually done on the right side, so that it will feel smooth to the foot, but thin places on heels are reenforced from the wrong side.

Do not use a knot in your thread. Begin by taking small running stitches along the lengthwise threads far enough away from the hole so that the worn parts are reenforced. Put in these lengthwise rows back and forth, and when the hole is reached, carry the thread

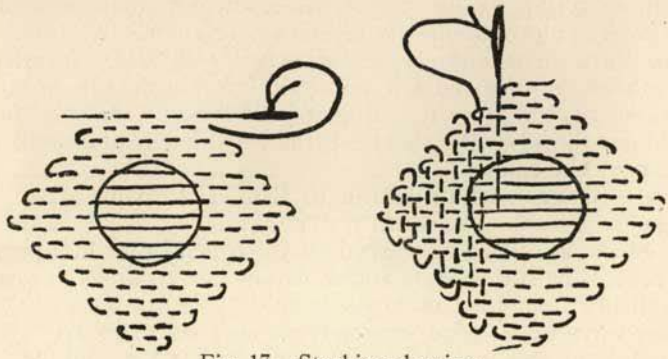

Fig. 17.—Stocking darning

across, and begin the running stitches again on other side. Do not draw the thread too tight. A very small loop at the end of each row allows for stretching when wearing and shrinkage in washing. When all the lengthwise stitches are in, begin with the crosswise rows of stitches, weaving the thread in and out over the first set of threads (*See Fig. 17*). The hole is thus filled, and the thin place around the hole strengthened.

To reenforce heels, weave one strand of darning cotton back and forth over the worn place on the wrong side, taking up just a thread in each stitch. If the stocking is not badly worn, these stitches will not show thru on the right side.

Some defects in darning you should guard against are:

(a) Darns too thick and clumsy.

(b) A heavy ridge around the edge of the darn.

(c) The threads not carried beyond the darn far enough.

(d) Threads not woven evenly.

(e) Threads not woven closely together.

(f) Darning thread too heavy, too light, or wrong color.

## Problem VI

### Slip

*I. Design*

Patterns for slips change with changes in the style of dresses. A straight slip may be made more fitted by taking lengthwise darts at the waist line in the back. A princess slip pattern, or one cut on the bias may be used (*See Fig. 18*).

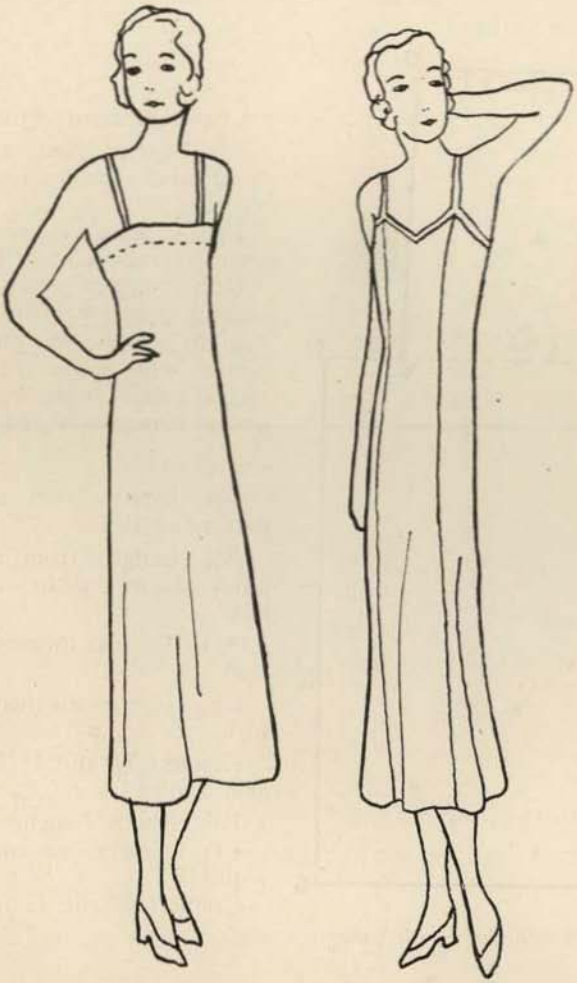

Fig. 18.—Suggestive designs for slip

The slip should be at least one inch narrower and one and one-half inches shorter than the dress because if it is too bulky it will spoil the appearance of your dress. Fullness allowed at the hips should be laid in a pleat, as this gives a flat, smooth finish.

*II. Pattern*

A commercial pattern may be used, or a pattern cut free hand.

A suggested outline for cutting a slip with a camisole top is given here:

*I. Pattern Outline*

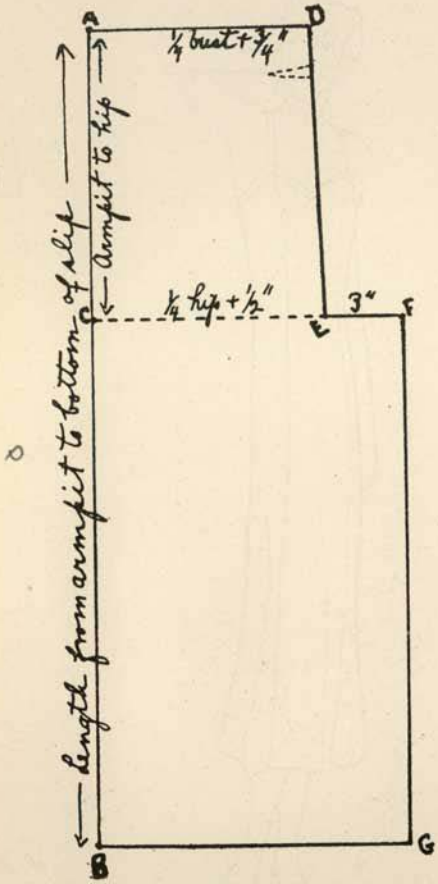


Fig. 19.—Outline of slip pattern

(a) *Measures.*

Length—1. Taken from armpit to length desired for slip.

2. Taken from armpit to point about two inches above hip line.

Hip — Easy measure taken around largest part of hips.

Bust — Easy measure taken around largest part of bust, and straight across the back. The person who takes the measure should stand at the back of the person being measured.

(b) *Pattern.*

AB—length from armpit to bottom of slip.

AC—Length from armpit to point about 2 inches above hip line.

AD—¼ bust measure plus ¾ inch.

CE—¼ hip measure plus ½ inch.

Connect D and E for underarm line.

EF—About 3 inches.

FG is equal to and parallel with CB.

Connect B and G for bottom line of slip.

(c) *Allowances*

When cutting from this pattern allow for hems at top and bottom, and seams at sides.

A small dart on each side of the front at the underarm will make the slip hang better, as it raises it at the underarm seam and prevents it from sagging at the sides. The size of this dart will vary with the individual. If you are large thru the bust you should increase the amount taken up at the dart until the slip hangs straight and does not poke out in front.

The back of the slip should be cut with DE shorter than the front by the length of the dart. After the dart is stitched in the front, the back and front will be the same length from D to E.

*III. Material*

Material for a slip should be soft, yet smooth enough so that the dress will not stick to it.

Berkeley cambric, muslin, pongee, or other suitable underwear materials may be used. Rayon materials are smooth, but are rather uncertain as to wear, unless you buy a very good grade.

You will need two times the length of the slip, plus two times the hem allowances at top and bottom. If you are using a commercial pattern, look on the envelope to find the amount of material required.

*IV. Making*

1. Observe general rules for cutting as given in Problem III.

2. Baste in the darts under the arm, and the hems at the top, both back and front. Baste the seams to the right side (for French seams) and try on the slip to see that it is large enough at the top to slip on easily, but has no surplus fullness there, and that it is smooth-fitting at the hip line. If the material has not been shrunk the slip should be fitted just a little looser to allow for this.

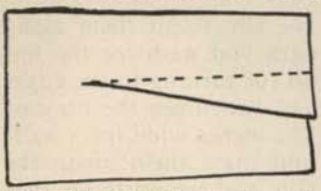

Fig. 20.—Stitching of dart

3. Stitch the darts under the arms from the wrong side of the material, taking care to taper the dart very gradually, the last few stitches falling just a thread from the folded edge. This will keep the material from puckering on the right side.

4. Stitch the hems at the top, front and back. If these are put in by hand with the hemming stitch they will look better.

5. Stitch the seams.

*French Seams* are made by first basting in a plain seam, with the two wrong sides of the material together. Stitch about ¼ inch outside the seam line. Trim the edges to within ⅛ inch of the stitching.

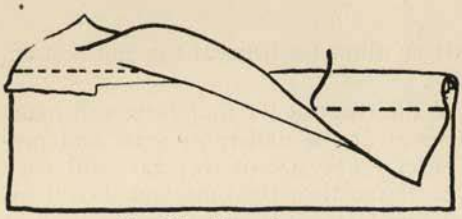

Fig. 21.—French seam

Crease on the line of stitching. Fold material over so that the raw edges are inside, folding and creasing *exactly* on the line of stitching. Baste about ⅛ inch from the fold or just far enough to enclose the raw edges. Stitch just outside your basting an even distance from the fold. Press the seams.

If the raw edges are not trimmed evenly or the stitching is not well done, raw edges may stick out on the right side.

Do not make the finished seam too wide, 3/16 of an inch is wide enough.

If your material is too heavy to make a neat French seam, a fell seam should be used.

6. *Pleats.*

Fold the extra material in place at the hips as an inverted pleat, or as one pleat folded toward the front of the slip. Press pleats in place, and stitch across top to hold them in place.

Bind, with a piece of bias tape, the raw edges at the hip where the fullness is allowed, or else cover them with a piece of tape sewed flat, one edge hemmed into the line of stitching, the other hemmed down against the slip, covering the raw edges.

7. *Straps.*

Make straps of the same material as the slip. Cut them along the straight thread of the material the length you wish for the finished straps, plus about one inch at each end for turning in the edges and joining to the slip. They should be cut two times the finished width plus two seam allowances, or about 1½ inches wide for a half-inch strap. Stitch and turn the straps, and press them along the seam line. Pin the straps in place on the slip, and try on to see that they are the right length. Do not put straps too far apart, or they will slip off the shoulders easily. It is also better to put them a little nearer together in the back than in the front.

Hem the top of the slip down to the straps. Turn in the edges of the straps on the wrong side, and hem them down by hand. A neat finish is made by hemming these edges into the bottom fold of the hem if you are using a narrow hem.

8. *Drawstring.*

If a drawstring is to be used, work a small buttonhole in the *under* side of the hem at the center front. A cotton or linen tape is suitable to use in a cotton slip.

9. *Hanging of Slip.*

When the straps are in place, try on the slip and have some one hang it for you so that you have an even line around the bottom. The person who is hanging the slip should measure up from the floor (using a yardstick) the number of inches from the floor you wish the bottom of the slip to be when it is finished. She will put in a line of pins around the slip to make an even line parallel with the floor. If you can stand on a table it will be easier for her to hang the slip.

10. *Hem.*

Take the slip off, and turn up the hem on the line of pins, straightening any irregularities in the line. Check the length by measuring the two side seam lines to see that they are the same. Baste the hem near the folded edge to hold it in place while you finish the hem.

If necessary, trim the raw edges to make the hem allowance even in width. Turn in the raw edges, using a paper gauge to check the width of the hem as you baste it in place.

The hem may be sewed in place by machine or hemmed by hand. The hand hemming looks nicer, and is easier to rip out if you wish to change the hem line, but for an everyday slip it is not always necessary to take time to do this hand work.

11. When the hem is completed give the slip a final pressing.

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## Problem VII

### Cotton School Dress

For this problem you are to make a simple cotton school dress, sleeveless, or with short kimona sleeves (cut in one with the dress).

*I. Design*

Choose from present-day styles a simple, attractive pattern that is suited to you and to the material you plan to use. An elaborate design is not appropriate for this type of dress, and since this is your first dress, you should not select one that is too difficult.

The dress may be in one piece, with fullness held in by a belt, or it may have pleated or flared skirt. The neckline may be finished by binding, fitted facing, or simple collar.

Patch pockets of various shapes, with a hem, binding, or facing across the top, may be used.

*II. Material and Trimming*

A medium-weight cotton material, such as gingham, print, or percale, is a good choice for the dress.

Notice the width of the material before buying it. If less than 36 inches wide, it is not likely to cut to good advantage.

Combinations of print and plain materials may be worked out in attractive designs. When combining two materials, or using bias tape as trimming, special thought should be given to choosing colors which harmonize. A trimming material should be similar to that of the dress in weight and texture. For gingham or print, lawn or flaxon is a more serviceable trimming than organdy. Bias tape may be had in cotton materials of various textures such as percales, nainsook, lawn, cambric, batiste and gingham.

Consult the pattern envelope to see how much material you will need.

A cotton school dress has to stand hard wear and frequent laundering. If possible, get samples of material and test them as suggested in Problem III.

It is often a good plan to shrink the material so that you will not have to allow for this when making the dress. Leave the cloth folded, Put it in warm water and leave it over night. Press out the water rather than wringing it out, to prevent wrinkling the cloth. Hang it evenly on the line. Press the cloth before it is entirely dry.

*III. Use of Pattern*

1. Study the pattern envelope, pattern and sheet of directions.

Each pattern has certain marks, consisting of notches, perforations (holes), figures, or written directions. These markings tell you how much is allowed for seams and hems, which parts of the pattern should be placed on the straight of the material, how the various parts should be joined together, and where pockets or other trimmings should be placed.

You will save time and get better results in the use of a pattern if you will study it carefully and take advantage of the help it offers you.

*IV. Cutting*

Your dress will fit better and look better if it is placed on the correct grain of the material and cut out carefully.

1. Straighten the edge of the material if it has not been torn by a straight thread.
2. Stretch the material into place if necessary (*See Fig.* 7).
3. Press the material if it is wrinkled.
4. Plan the placing of each part of your pattern before doing any cutting. Study the cutting chart that comes with the pattern. Look at each piece of the pattern to see which part is to be placed on the straight thread of the material.
5. As a general rule, it is well to place the larger end of your pattern to the cut edge of the material. This saves the material in one large piece, and makes it possible to dovetail the parts of the pattern to better advantage.

6. Pin the pattern in place with pins pointing toward the edge.
7. Cut along the edge of the pattern with long, even strokes.
8. Cut notches *out* from the pattern rather than *in*.

*V. Making*

1. *Darts*—Baste in the darts at the front underarm seam on each side (*See Fig. 20*). You will remember that these darts are needed to keep the dress from poking out in the front.

Even though the pattern you are using does not have darts, you may find it necessary to use them in order to make the dress hang correctly.

2. *Fitting*—Baste the dress together and try it on to see if it is the right size thruout. It should fit smoothly and feel comfortable. The size may be adjusted somewhat by taking up or letting out the side seams. The skirt should hang straight.

The shoulder seam may need to be changed in order to get a smooth, straight line.

3. *Order of Work*—This depends somewhat upon the style of the dress. In some cases it may be easier to finish plackets, pockets, neck bindings or facings before the side seams are sewed up. Press each seam or other finish as soon as it is made.

4. *Seams*—Plain seams are a good finish for shoulder and underarm on medium weight cotton materials. These seams should be pressed flat, trimmed evenly and finished by overcasting or by turning each raw edge under and stitching it against itself (*See Fig. 22*).

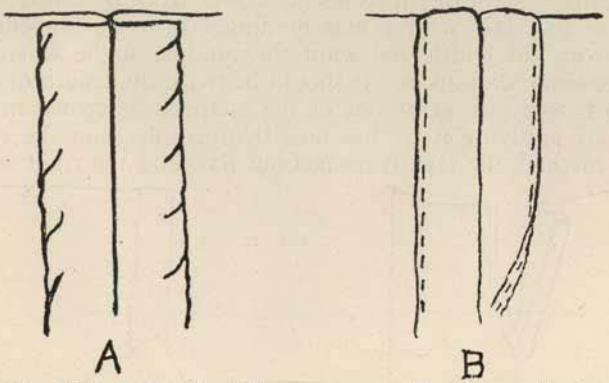



Fig. 22.—Plain seam. A—Edges overcast. B—Edges self-stitched

If your material is not too heavy you may use French seams if you prefer. French seams are not good to use when joining two bias edges, as in the side seams of a flare skirt, for such a seam is likely to stretch the two edges unevenly, causing the seam line to pucker.

The waist and skirt of a dress may be joined with a lap seam. The edge of the waist is turned under on the seam line and basted.

This turned edge is lapped over the skirt the width of the seam allowed, so that the seam lines match. Pin in place, baste and stitch from the right side close to the folded edge (*See Fig. 23*). Overcast the raw edges on the wrong side. A line of piping may be inserted in a lap seam if desired.

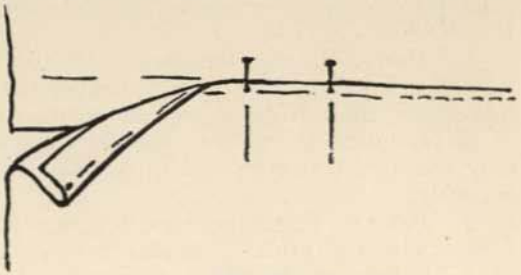


Fig. 23.—Lap seam

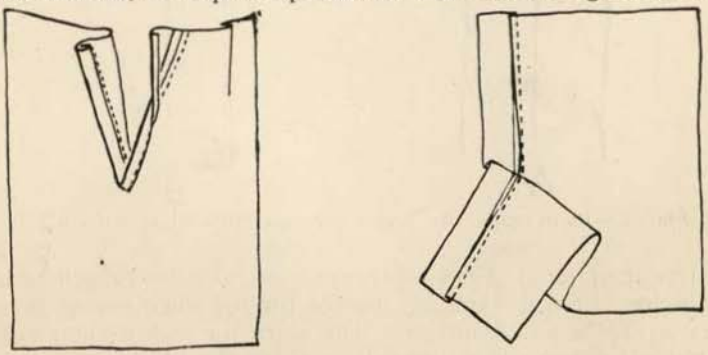
A lap seam is an excellent method of joining the waist to a flared skirt.

When piecing straight edges, as at the sides of flared skirts, or piecings under pleats, a selvage seam may be used. After the selvage edges are stitched together and pressed flat, clip thru the heavy edge every few inches, to make the seam line more elastic, and prevent its shrinking up and puckering the seam line when it is laundered. Do not cut the edge in so far that the seam is weakened.

5. *Neck Finishes.* Directions are given here for some of the finishes you may wish to use.

(a) Bound placket—This placket, used on a dress with a collar or a bound neckline, serves both as a decoration and as a finished opening which makes it possible for you to put on and take off the dress easily. Slash the dress on the center front or center back line, and bind the slash with a bias binding. If using homemade bias, cut it twice the width you want the binding to be when finished, plus two seam allowances. It should be twice the length of the slash.

The bias is put on by one of the methods described in Problem III, or by applying it so that no stitching shows on the right side. In this method, the tape is opened out flat, and the right side of the



A B

Fig. 24.—Bound placket. A—Placket applied with two stitchings. B—First stitching of binding

tape is placed against the right side of the edge of the garment. Stitch in the crease. Now fold the bias back to the line of stitching, and over to the wrong side. Hem it into the first line of stitches by hand.

The illustration (*Fig. 24A*) shows the binding applied with two stitchings, as in Fig. 9, Problem III.

When basting the binding to the edge of the slash for the first stitching, let the edge of the dress slip down from the edge of the binding so that the seam tapers down almost to the edge of the dress at the end of the slash. If you take up too wide a seam on the dress at this point, there will be plaits of material caught in at the end of the placket when it is finished.

The seam on the bias piece, however, is the same width thruout the length of the seam (*See Fig. 24B*).

(b) *Neck Binding.* Shoulder seams are stitched before binding is put on. Bias binding is applied to neck and sleeve edges by one of the methods described in Problem III, or by the method given in (a) above. If a bound placket is also used, the neck binding is applied around the slash of the placket, then on around the neck in a continuous binding.

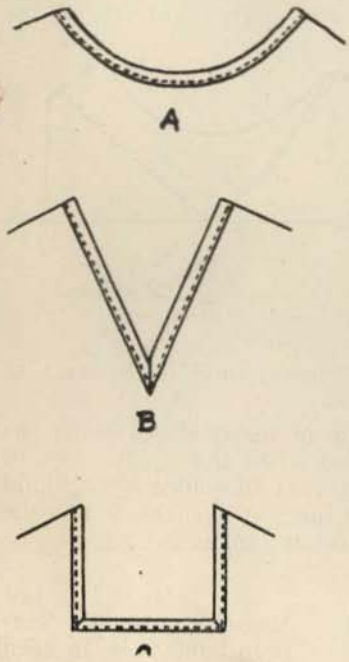


Fig. 25.—Neck binding

When binding a round neck (*See Fig. 25A*) stretch the edges of the bias you are stitching just a little so that the other edge, which is a smaller curve, will lie flat.

When binding a V-shaped or square neck opening, sew the binding across the corners in one continuous line, then fold in the fullness on the wrong side to make a mitered corner (*See Fig. 25B and C*).

Joinings in the binding should be made at an inconspicuous place, such as the shoulder seam. To join the binding, cut each edge along a straight thread, and sew together in a plain seam as in Fig. 12. Be sure that your seam makes the binding just long enough to fit the edge to which you are sewing it.

(c) *Bias Facing.* A narrow piece of bias material is sometimes used as a facing on neck or sleeve edges. If the bias is too wide, it will not fit smoothly around the neck line. A fitted facing (*See Fig.*

27) is better for a wide finish and for sharp corners or pronounced curves.

A facing which is to show on the right side is stitched first to the wrong side, then creased along the seam line, and turned back flat against the right side. The raw edge is turned in and the facing is stitched on the folded edge (*See Fig. 26*).

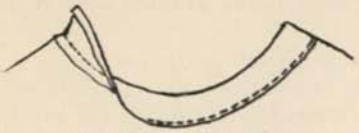
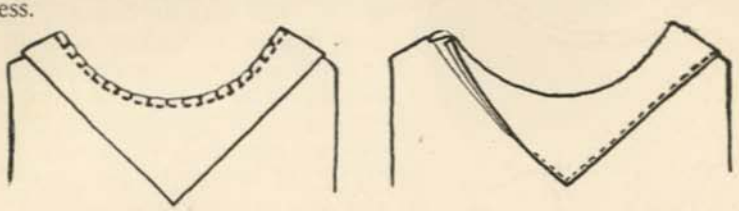


Fig. 26.—Bias facing

(d) *Fitted Facing.* These facings are applied to the front and back necklines separately before the shoulder seams are sewed up. The neck edge of the facing is cut in exactly the same line as the neck edge of the dress, and the outer edge shaped as you wish (*See Fig. 27*). The facing is stitched to the wrong side of the neckline (*See Fig. 27A*) and the seam allowance is slashed about every half inch so that the facing will crease back smoothly along the seam line to the right side (*See Fig. 27B*). The raw edge is turned in and the facing is stitched flat to the right side of the dress.



A B

Fig. 27.—Fitted facing. A—Facing stitched to wrong side of neckline and edge slashed. B—Facing stitched in place on wrong side

6. *Sleeve and Pocket Finishes.* These should be planned to correspond with the neck finish used.

7. *Belt.* Make the belt of a piece of material cut along the straight thread. Make it the length you wish, and equal in width to two times the finished width plus two seam allowances. Stitch and turn the belt. Press flat along the seam line. Adjust the belt on the dress. It may be held in place with buttons, snaps, or a buckle or slide.

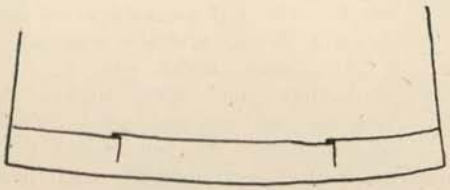


Fig. 28.—Pleats taken to remove fullness from top of hem

8. *Hem.* The last step in making the dress is to hang it in an even line around the bottom and put in the hem. Have someone help you with this, following the directions given, (Problem VI), for hanging the

slip. If the top of the hem is too full, take little pleats along the edge before turning the raw edge under (*See Fig. 28*).

The hem may be put in by machine, but will look nicer if hemmed by hand.

It is also easier to take out a hand hem if it is necessary to let the dress down.

A binding, piping, or facing of bias tape is a good finish for a flare skirt. If a hem is used, it should not be very wide, and the fullness must be adjusted very carefully.

9. *Finishing and Pressing.* When the dress is completed, go over it to be sure all the bastings are out, and thread ends are tied and cut off.

Give the dress a final pressing.

VIII

## Score Cards to Be Used in Judging Your Work

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

Club girls should be able to judge the quality of their work. When you have completed an article you should score it by the points listed in the score cards given here.

It will be good practice for you to score each others' work at one of your club meetings, and have a general discussion of the finished articles before you go on to the next problem.

Your work at community exhibits and fairs is graded by the items listed in the standard score cards. Notice that these scores emphasize the importance of appropriate material and good design as well as workmanship.

### Handwork on Household Articles Involving No Design

(Use in Judging Towel)

| | Possible Score | Actual Score |
|---|---|---|
| *I. Suitability of Materials* | 40 | |
| Kind of Fiber | 15 | |
| Texture of Fabric | 15 | |
| Thread Used | 10 | |
| Size | | |
| Type | | |
| *II. Workmanship* | 50 | |
| Hems | 20 | |
| Type | | |
| Width | | |
| Finish of Corners | 15 | |
| Stitches | 15 | |
| Kind Used | | |
| Appearance on Right Side | | |
| Appearance on Wrong Side | | |
| *III. General Appearance* | 10 | |
| Cleanliness | 5 | |
| Pressing | 5 | |
| Total Score | 100 | |

## School, House, or Street Dress

(Use in Judging Apron or Dress)

| | Possible Score | Actual Score |
|---|---|---|
| *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 | |

## Darn

| | Possible Score | Actual Score |
|---|---|---|
| *I. Inconspicuousness of Darn* | 60 | |
| Choice of thread or yarn used | 20 | |
| Size and position of stitches | 20 | |
| General neatness of work | 20 | |
| *II. Durability of Result* | 30 | |
| *III. General Appearance of Exhibit* | 10 | |
| Cleanliness | 5 | |
| Pressing | 5 | |
| Total Score | 100 | |

**Undergarments**

(Use in Judging Slip)

| | Possible Score | Actual Score |
|---|---|---|
| *I. Materials Used, Including Trimmings* | 30 | |
| Hygienic aspects | 10 | |
| Durability of materials | 10 | |
| Laundering qualities | 10 | |
| *II. Workmanship* | 30 | |
| Choice and neatness of seams, hems, finishes, etc. | 15 | |
| Perfection of stitching (hand or machine) | 15 | |
| *III. Design* | 20 | |
| Suitability | 10 | |
| Protection and modesty | | |
| Comfort | | |
| Beauty in line and color | 5 | |
| Originality | 5 | |
| *IV. General Appearance* | 10 | |
| Cleanliness | 5 | |
| Pressing | 5 | |
| *V. Relation of Garment Value to Cost in Time and Money* | 10 | |
| Total Score | 100 | |

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## IX

## Suggestions for Developing Demonstrations

The public demonstration, given at a community meeting, exhibit, or fair is an important part of club work. The purpose of a demonstration is to show how to do something, and along with this to present certain facts, principles or methods that you have learned thru your club project. It gives you some excellent training in organizing subject matter and presenting it to an audience in a convincing manner. It gives your audience an opportunity to know something about the work being done by your club.

A demonstration should not be thought of as something extra added on to your club requirements, but as a natural outgrowth of

your year's work in clothing. It should be developed thru the year rather than undertaken at the last possible moment before the fair. Training for a public demonstration may begin early in the club year by having the girls in turn explain at a club meeting some simple sewing process they are using in their work. Such processes as using a paper gauge, threading the sewing machine, making a seam, or placing a pattern on the material might be presented in this way.

In preparing for any demonstration you should consider the following points:

*Subject Matter.* The facts that you give must be accurate, and should be interesting. You should be thoroly familiar with the subject matter you plan to give.

*Illustrative Material.* This consists of posters, samples of material, finished garments, and any other materials which help to make your explanations clearer and more interesting. It should be attractive and well made. You should present it well, and at just the right time.

*Presentation.* Your manner should be friendly and pleasant. Speak clearly, but not too fast.

You should not memorize the material, but should know it so well that you can give it easily and naturally in your own words.

Practice all processes you are to use in your demonstration, such as using a sewing machine, or presenting illustrative material, until you are skillful in doing them.

Be sure that the audience can see each step of the demonstration. Do not stand in front of your illustrative material.

Answer questions carefully.

Summarize the various parts of your demonstration, and give a final summary.

The demonstration should move along with briskness, but no hurry or nervousness.

*Arrangement.* Tables, equipment, and illustrative material should be arranged so that they present an orderly, attractive picture.

Be sure that all supplies and materials are at hand when the demonstration begins. A list to be checked over before each demonstration will be found helpful.

*Personal Appearance.* You are a part of a stage picture. Your dress should be appropriate, simple, and fresh, your hair neatly arranged, and nails well-kept. Wear little, if any, jewelry.

X

## Suggested Outlines for Demonstrations

The material given here is intended to be used as a foundation for demonstrations on the subjects given, and as a suggestion for methods of developing demonstration outlines on other topics. References are given for the purpose of helping girls and local leaders to work out more detailed subject matter for each subject.

### Using a Sewing Machine

*References.*

*First Clothing Bulletin: Use and Care of the Sewing Machine.*
*Sewing Machine Manual.*
*Mimeographed Outline: Using a Sewing Machine.*

| A. | B. |
|---|---|
| **Talks**<br>Greets audience and introduces herself and partner.<br>Tells purpose of demonstration and importance of sewing machine in clothing club work.<br>Use of Machine. | |
| 1. Correct placing of machine for good light. | 1. Place machine in correct position as described by A. |
| 2. Correct placing of chair at machine; good posture for person using machine. | 2. Place chair at machine, and sit in chair, in correct posture for sewing. |
| 3. Correct treading of machine. (Tell reasons for learning this before threading machine.) | 3. Demonstrate correct treading as described by A. |
| 4. Preliminary practice, consisting of following with needle lines drawn on paper. | 4. Follow lines with needle, and show results to audience. |
| 5. Threading of machine, including winding of bobbin, threading of bobbin, and threading of upper part of machine. (Mention illustrations in book of directions which comes with machine.)<br>(A and B exchange places.) | 5. Wind bobbin and thread machine, following A's directions. Show to audience illustrations in manual. |

| A. | B. Talks |
| --- | --- |
| 6. Demonstrate preparation for stitching as directed. | 6. Preparation for stitching, including bringing of bobbin thread to surface, and raising needle to highest point. |
| 7. Start stitching on seam or hem basted in cloth, to illustrate B's explanation. | 7. Correct placing of cloth for stitching. Guiding of cloth. |
| 8. Demontrate method of turning a corner. | 8. Turning a corner in stitching. |
| 9. Show how to finish line of stitching. | 9. Finishing line of stitching. |
| 10. Change length of stitch and try it out on material. | 10. Changing the length of the stitch for various weights of material. |
| 11. Change tension and try out on material. | 11. Changing the tension of the stitch. |
| 12. | 12. Reasons for thread breaking. |
| 13. Put new needle in the machine. | 13. Method of putting in a new needle. |
| | 14. Summary of demonstration. |

## Care of Clothing

*References.*

*First Clothing Bulletin: Problem IV, Care of Clothing.*

| A. | B. |
|---|---|
| **Talks**<br>Introduces herself and her partner.<br>Explains purpose of demonstration. | |
| 1. Reasons for taking good care of our clothing. | |
| 2. Daily care of clothing.<br>(a) Hanging up clothes. Use of coat hangers.<br>(b) Airing of clothing.<br>(c) Placing soiled clothing in laundry bag.<br>(d) Do not work around house in good clothes.<br>(e) Mend garments as you take them off. Suggest suitable equipment for sewing box.<br>(f) Care of shoes. Use of shoe trees. Cleaning and polishing. Use of shoe bag. | 2.<br>(a) Show different kinds of coat hangers. If possible contrast dress hung on hooks with one on hanger.<br>(c) Show attractive, practical bags.<br>(d) Show cover-all aprons and smocks.<br>(e) Show sewing box with proper equipment.<br>(f) Show shoes kept in shape by shoe trees. Compare polished and unpolished shoes. Show equipment necessary for care of shoes. Show shoe bag to be hung on closet door. |
| 3.<br>(a) Show dress covers.<br>(b) Illustrate by showing various kinds of brushes.<br>(c) Show shoes with run-over heels.<br>(d) Demonstrate pressing if possible.<br>(e) Show stockings reenforced at heel, and stockings well darned. Demonstrate method of gathering up leg of stocking in fingers before putting on. | **Talks**<br>3. Occasional Care.<br>(a) Covering dresses not worn often.<br>(b) Brushing clothing.<br>(c) Keeping shoes repaired. Effect of run-over heels on posture.<br>(d) Pressing wool garments.<br>(e) Caring for stockings. Laundering. Mending. Putting on with care.<br>4. Summary of Demonstration. |

Note: This demonstration may include removal of stains if a longer demonstration is desired.

## Choosing the Right Material

*References.*

*First Clothing Bulletin: Problem III, paragraph on Material and Trimming.*

| A. Talks | B. |
|---|---|
| Introduces herself and partner. Explains purpose of demonstration, which is to give suggestions for choosing the right material. Stresses the importance of considering suitability to use. | |
| 1. Appearance suited to use. | 1. |
| (a) For dresses and other outer-garments, attractive appearance is probably first requirement. | (a) Show samples of attractive and unattractive materials for dresses and aprons. |
| (b) For underwear, material should be attractive, yet unobtrusive. Underwear is a background for outer-garments, hence should not be too conspicuous. | (b) Show materials or finished undergarments of white and light colors. Compare with others which are too bright and gaudy. |
| 2. Texture or feel of material. | 2. |
| (a) The texture of outer garments depends on the use and the style in which they are made. Give examples of this; for instance, taffeta could not be used for a soft, draped effect. | (a) Show samples of material, and finished garments to bring out points given by A. |
| (b) Undergarments should be soft rather than hard or stiff in texture. Smoothness is desirable in some garments, as slips. | (b) Show materials of suitable and unsuitable textures for undergarments. |

| | Talks |
|---|---|
| 3. | 3. Durability or wearing quality. |
| (a) Demonstrate each test as B explains it, and show results to audience. | (a) Give tests which help to show whether material is likely to be durable enough to stand hard wear and laundering. (See page 9). |
| 4. | 4. Color fastness. |
| (a) Show samples which have previously been tested for color fastness. | (a) Explain how samples can be tested to see whether or not the colors are fast to sunlight and washing. |
| | 5. Summary of demonstration. |

## 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.*