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UNIVERSITY OF IDAHO
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Director

SECOND CLOTHING BULLETIN

By
MARJORIE EASTMAN
Clothing Specialist



L.G. Duley

*See Ext. Bul.
No. 92*

COOPERATIVE EXTENSION SERVICE IN AGRICULTURE AND HOME
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*REQUIREMENTS FOR SECOND YEAR CLOTHING
MEMBERS*

1. Make a lunch cloth with napery hem and mitered corners.
2. Make a nightgown.
3. Patch a garment, using a hemmed patch.
4. Make a dress of washable material, with set-in sleeves.
5. Make a gift—dresser scarf, towel or pillowcases.
6. Score each article made.
7. Keep a record of your work, and submit a final report.
8. Exhibit, at community, county, or district fair, the articles you have made.

SECOND CLOTHING BULLETIN

By

MARJORIE EASTMAN

Clothing Specialist

PROBLEM I

LUNCH CLOTH

I. *Materials:*

Linen, Indian head, beach cloth, unbleached muslin, or flour sack; thread number 70; needle number 8.

Linen is especially suitable for a lunch cloth or napkin because it looks well, wears well, and launders beautifully, but a good quality of linen is expensive. Therefore Indian head is probably the most satisfactory material to use for your lunch cloth.

If a flour sack is used, it should be one of firm quality, in good condition.

II. *Design:*

Lunch cloths are usually made 36 inches or 45 inches square. The hem should be in proportion to the size of the lunch cloth, that is, about 1 to $1\frac{1}{4}$ inches in width.

You are to hem the lunch cloth by hand, using a napery hem, and mitering the corners.

You may use a simple, appropriate embroidered design in the corners of the lunch cloth. A cross-stitch or simple floral design might be chosen. You may decorate the lunch cloth by drawing threads and inserting heavier colored threads. This should be done before the cloth is hemmed, but the width of the hem should be decided, in order to plan the correct placing of the threads you are to draw in.

The threads will form a border on the inside of your hem. Draw out one thread, skip a thread, and draw out another. This leaves one thread with a thread drawn on each side. Draw this remaining thread out an inch or so at one edge and tie to it with a square knot a double silk thread. Draw the thread out from the other edge, thus drawing in the silk. In the same manner use the silk to draw in the colored thread wanted. Repeat on all sides of the lunch cloth.

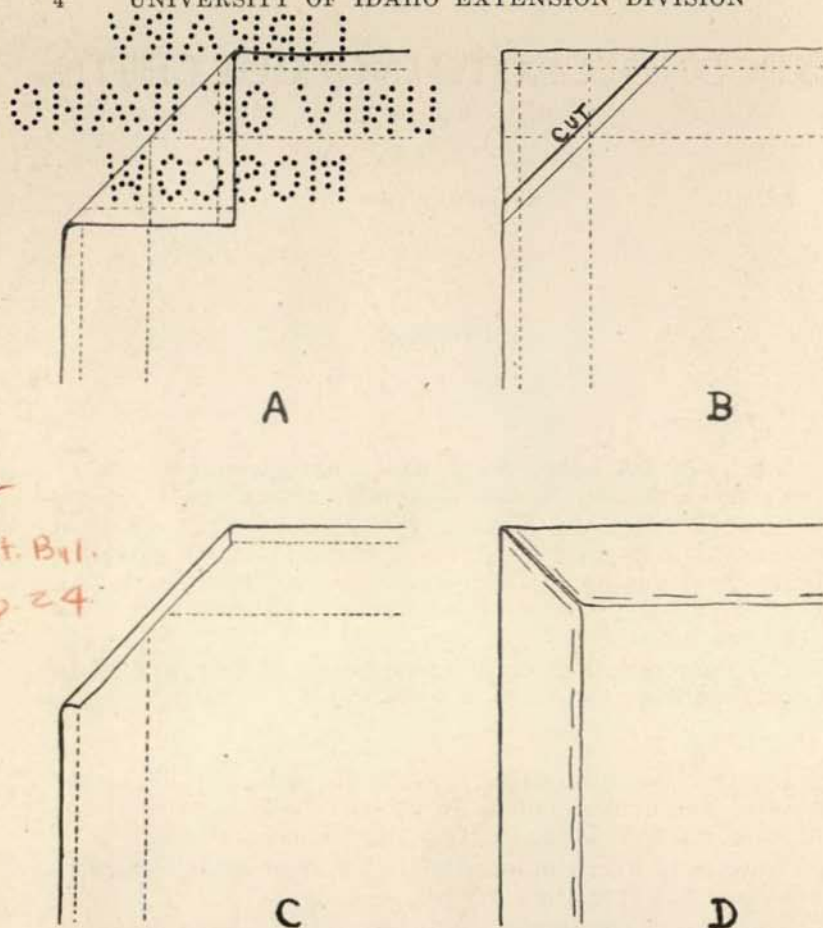


Fig. 1. Mitered Corner: A. hems opened, and corner creased in place; B. excess material to be cut off on line indicated; C. seam allowance folded across corner; D. hems basted in place, folded edges meeting at corner.

III. Construction:

1. *Preparation*: Straighten the edges of the material. Decide on the finished width for the hems you are to use. Fold the hems in place on all four sides.

2. *Mitered Corners*: The four corners of the lunch cloth are to be mitered, which means that some of the excess material is cut away, making the corners less bulky.

Open, at the corners, the hems which you have creased in and make a diagonal fold across the corner, see (see Fig. 1, A) where the second turns of the hems cross. Cut a

seam's width outside this fold. (See Fig. 1, B.) Turn in this seam allowance, (see Fig. 1, C) and fold the hems back in place, thus bringing the folded (mitered) edges together at the corner. (See Fig. 1, D.) Overhand these two folded edges together.

3. *Napery Hem*: After the hems have been basted in place, turn them back to the right side, creasing the material even with the first fold of the hem. Overhand the folded edges together. (See Fig. 2.)

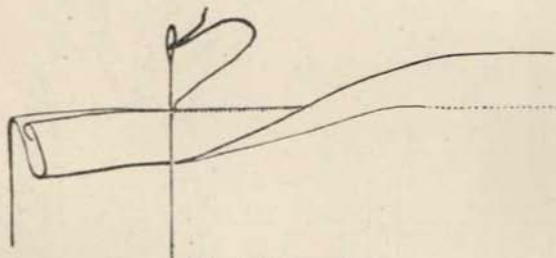


Fig. 2. Napery Hem

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The stitches should be taken straight toward you, so that they will be in line with the threads of the material. They should not be taken too deep nor drawn too tight. Press the corners and hems carefully.

PROBLEM II

NIGHTGOWN

I. *Materials*:

1. *Kind*: Before buying the material for your nightgown you should get samples of various kinds of underwear materials and compare them to see how they differ in appearance and feel. Should the material you use be soft or harsh, light or heavy, fine or coarse? How can you test it to see whether it will wear and launder well? (See First Clothing Bulletin, bottom of p. 9.)

Berkeley cambric, long cloth, nainsook, crepe, or other suitable underwear materials may be chosen.

2. *Amount*: You will need material equal in length to twice your length (taken from the highest point of the shoulder to the length desired), plus hem allowances.

II. *Design:*

Any simple style which can be made from the kimona nightgown pattern given in III may be used. The styles in Fig. 3 are given as suggestions of the general type of gown which is considered suitable.

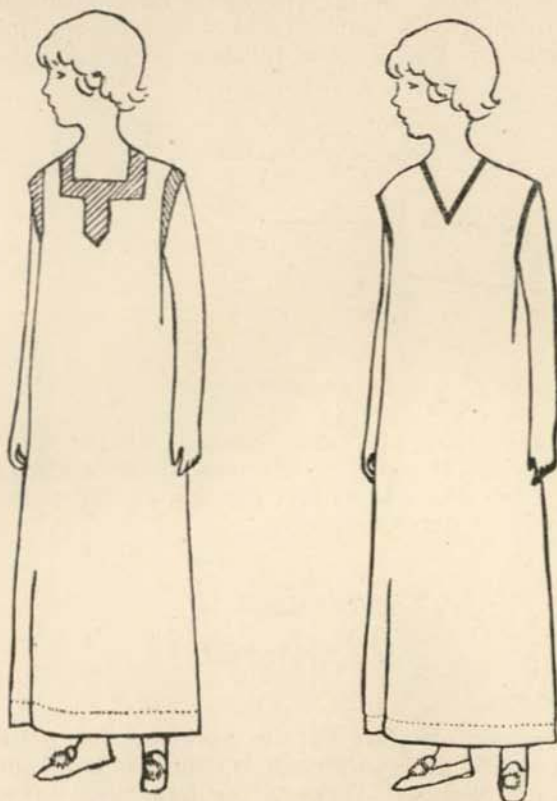


Fig. 3. Suggestive Designs for Nightgown

III. *Pattern:*

A pattern is easily made by taking a few measures, and following the outline given below.

1. *Measures:*

- (a) Length from highest point of shoulder to length desired for gown.
- (b) Length from highest point of shoulder to bust line.
- (c) Sleeve length, taken from bone at center back of

neck over the shoulder and down the arm the desired length.

(d) Sleeve width.

(e) Bust measure, an easy measure taken around the largest part of the bust and straight across the back.

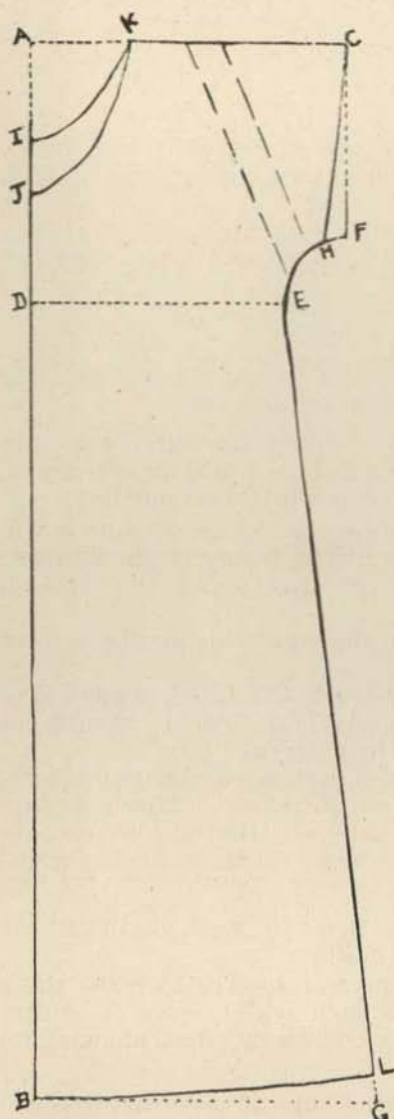


Fig. 4. Outline for Nightgown Pattern

2. Pattern:

Draw pattern outline on paper. (See Fig. 4.)

A B—Length from shoulder to bottom of nightgown (measured on edge of paper).

A C—Sleeve length.

A D—Length from shoulder to bust line.

D E— $\frac{1}{4}$ bust measure, plus 2 inches.

C F— $\frac{1}{2}$ width of sleeve.

B G— $\frac{1}{4}$ width around bottom.

(Note: The entire bottom width will be from 54 to 64 inches depending on size of person. It should never be less than one and one-half times the hip measure.)

Connect G and E for underarm line, and continue line in deep curve to point F.

Broken lines indicate other armhole lines which may be used.

If line C F is used, it should be slanted off to point H at the underarm, 1 inch from F.

The neck line may be cut round, square, or V-shaped.

A K—4 inches.

A I—4 inches.

A J—6 inches.

I K—is back neck curve, and J K is front neck curve. This will give you a neck opening which will go on

over the head. The size and shape of the opening may be changed according to the design you have chosen for your nightgown.

In order to make the gown hang more evenly, measure up 1 inch from G along G E, and place point L. Draw slightly curved line from B to L for bottom line of gown.

Cut out the pattern, following the line I, K, C, H, E, L, B.

IV. *Cutting:*

Straighten the edges of your material; fold it lengthwise, then crosswise. Place the pattern along the lengthwise fold, and pin it in place.

Cut around the edge of the pattern, with long even strokes of the shears so that you will not have a jagged edge.

V. *Making:*

1. *Fitting:* Pin the seams, and try on the gown to see if you have the right neck and armhole lines.

2. *Neck and Sleeve Finishes:* Many times these are more easily put in before the seams are sewed in than afterward, because you can work with your material laid out flat.

The finish used will depend on the design of your gown. A bias binding, bias facing, or fitted facing might be used. (See First Clothing Bulletin for directions.) Do not *hem* a curved edge.

A facing may be brought to the right side and held down with an embroidery stitch.

A lace edge may be overhanded to the finished edge. The lace should be narrow and dainty, but firm. It should not be wide, coarse, or elaborate in pattern.

Tucks or a dainty embroidered design may be used if suited to your material. If a figured material is chosen, a plain binding or facing is probably the best trimming to use.

The finish used on the sleeves or armholes should correspond with the neck finish.

3. *Seams:* French seams are to be used on the gown. (See First Clothing Bulletin, p. 26.)

You have made French seams before. Try to make these narrow (not more than $\frac{3}{16}$ inch wide), even in width, creased exactly on the edge, with no raw edges showing on the right side.

4. *Hem at Bottom:* Trim the edge if necessary to even the line, and fold it over $\frac{1}{4}$ inch for first turn of hem.

Cut a paper gauge the desired width for the hem. This width will depend on the amount of material you have allowed.

Fold over the second turn of the hem, checking the width by the paper gauge, and pinning the hem in place with the pins at right angles to the folded edge.

Since this is a curved edge, there will be fullness at the top of the hem. This should be taken out by folding in tiny pleats before turning in the raw edge (see First Clothing Bulletin, Fig. 35).

Baste the hem in place, and hem it with hand hemming stitches.

PROBLEM III

HEMMED PATCH

I. *Mending:*

Second year club members should have formed the habit of taking good care of their clothing, following the suggestions given in the first year project. If you have done this, you no doubt have found that keeping your stockings darned and your clothes in order has improved your appearance.

Sometimes clothing must be mended by patching, that is, inserting a piece of material, rather than simply weaving in threads, as in darning.

II. *Hemmed Patch:*

1. *Use:* There are various kinds of patches. The hemmed patch is one of the most useful because it is strong and durable, and will stand laundering. It may be used to mend underwear, aprons, wash dresses, overalls, shirts, and household linens.

2. *Preparation:* The material used for the patch should match that of the article to be patched if possible. New material does not look well on an old, faded garment.

Trim away all worn parts around the hole, cutting along the threads to make a square or rectangular hole. A patch of this shape is easier to put on and is less conspicuous than a round one or one of irregular shape.

Cut the piece for the patch large enough to cover the hole and extend $\frac{3}{4}$ to 1 inch beyond the hole on all sides.

3. *Application of Patch:* Pin the patch in place on the wrong side of the article, lapping it the same amount on

each side of the hole, and matching the design of the garment if it has a design. The lengthwise threads in patch and garment should go the same way. Baste the patch in place.

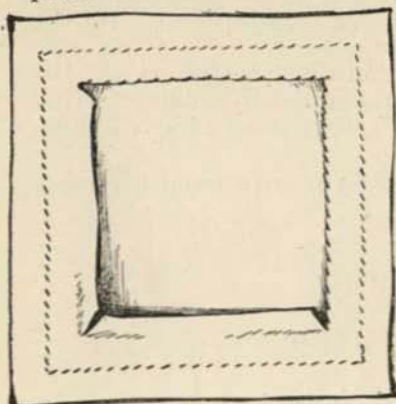


Fig. 5. Hemmed Patch—right side

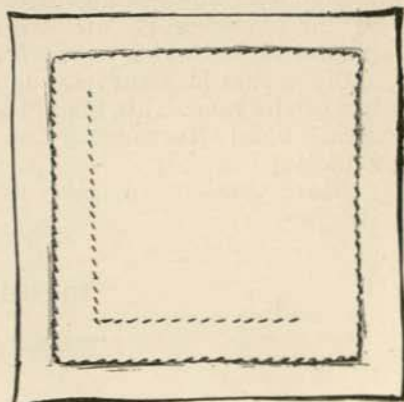


Fig. 6. Hemmed Patch—wrong side

Turn in the raw edges of the garment about $\frac{1}{8}$ inch, and baste down to the patch. It will be necessary to clip each corner diagonally, (see Fig. 5.) Hem these folded edges down to the patch with hand hemming stitches.

If necessary, trim the edges of the patch on the wrong side so that they are even in width. A $\frac{3}{8}$ inch allowance is enough for most materials. Turn in $\frac{1}{8}$ inch around the edge of the patch, baste in place, and hem down to garment by hand. (See Fig. 6.)

Remove bastings, and press patch carefully.

Time may be saved by stitching this patch by machine on articles on which machine stitching is not objectionable.

PROBLEM IV

DRESS DESIGN

If the dress you make is to be becoming to you and suited to the use you intend to make of it, you will need to plan it carefully. You should study colors and styles so that you will know which are most appropriate for this particular dress.

I. Choosing the Pattern:

1. *Lines Suited to Your Figure:* You should look thru all the magazines and pattern quarterlies you can find, and

try to decide which of the designs pictured there are best for you. The right lines can help you to make the most of your appearance, while the wrong lines will have just the opposite effect.

Most young girls have normal, well-proportioned figures, but some are quite stout, and others are tall and thin. These girls need to give special thought to the way their dresses are made.

What do we mean by *lines* in dress?

(a) Every dress has certain lines which are made by the seams used to join the various parts of the dress together. Examples of these are seen in armhole seam, shoulder seam, or a seam which joins the waist and skirt.

(b) Other lines are made by trimmings, such as tucks, folds, pleats, ruffles, buttons, belts, collars and cuffs, embroidery or other decorations.

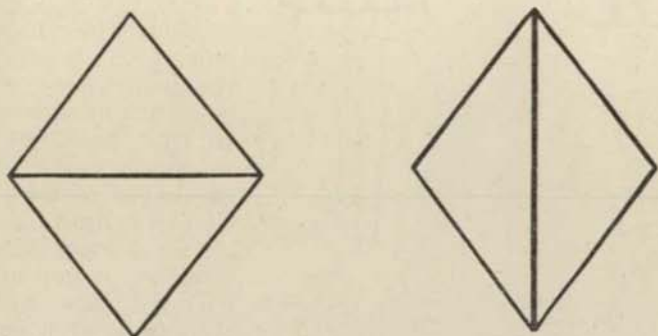


Fig. 7. Effect of Crosswise and Lengthwise Lines

Lines for the Stout Girl: The stout girl should avoid using any lines which call attention to her width. Crosswise lines lead the eye across the figure and so give us an impression of greater width. (See Fig. 7.) Notice that the same object looks narrower when a lengthwise line is used. Judging from Fig. 7, we should say that a girl who is inclined to be stout should not choose a design which has crosswise lines such as wide bands or tucks, wide or conspicuous belts, ruffles, large pockets, or wide collars. Simple, straight styles emphasizing up-and-down lines would be better for her. (See Fig. 8, A.)

Lines for the Thin Girl: The thin girl may use some crosswise lines, particularly if she is tall, for these lines will

make her look shorter and wider. The softness obtained by extra fullness, as in shirring, gathers, pleats or tucks, is usually becoming to the girl who is thin (see Fig. 8, B).

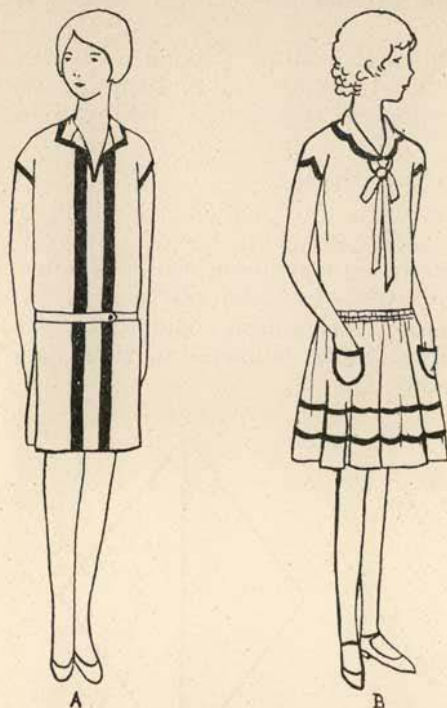


Fig. 8. Effect of Lines in Dress. A. good lines for the stout girl; B. good lines for the slender girl

Neck Lines: Special thought should be given to choosing neck and collar lines. The neck line is a frame for the face, and it should be a becoming one.

Study the shape of your face. It may be the oval shape which is a "happy medium". In that case you can wear a great variety of shapes of neck and collar lines. Your choice is more limited, however, if you have a round face, a long, thin face, or a square chin. Remember that

the repeating of a line makes it more noticeable. For example, if you have a round face, and repeat that line in a round collar, the face looks more round than ever. V-lines are more becoming. (See Fig. 9.) A soft, rounding line may be just right for the long, thin face (see Fig. 10); a long pointed collar would add to the length of the face, so should not be used. Square neck lines are bad for the broad, square face; a long pointed line, not too severe, would be a better choice. It would lead the eye downward, rather than across the face. (See Fig. 11.) Look thru your pattern books and decide on several collar lines that would be suitable for the various types of faces.

2. *Lines Suited to Each Other:* The lines of a dress must be suited not only to the person, but also to each other. That is, the lines of the dress, or of the dress and

trimming, must be so combined that they seem to belong together.

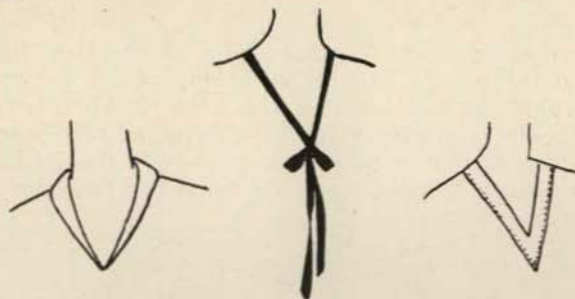


Fig. 9. Suggested Neck Line for Round Face

Lines of a dress agree with each other when the same type of line is used thruout. For example, in Fig. 12, A, curves are used, while in Fig. 12, B, straight lines predom-

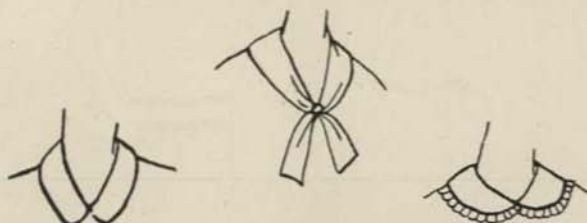


Fig. 10. Suggested Neck Lines for Long, Thin Face

inate. Straight and curved lines may be combined in the same dress, but the use of a variety of lines often makes for confused effect. You would not put a round collar and pointed cuffs on the same dress. A dress with round scal-

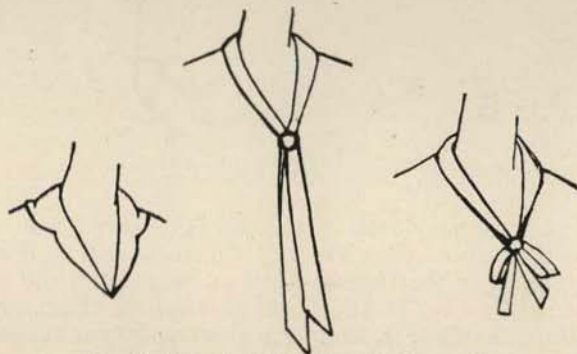


Fig. 11. Suggested Neck Lines for Square Face

lops at the bottom and a pointed finish at the waist line would also be poor in design.

II. Choosing the Color:

1. *Becomingness to Wearer*: This is the first and most important thing to be considered in choosing a color. Do not select a color just because it is the latest fad or because you have seen some one else wear it, or even because you like it. Be sure first that it is becoming to *you*. It should be suited to your coloring, that is, it should bring out the best in your hair, eyes, and skin.

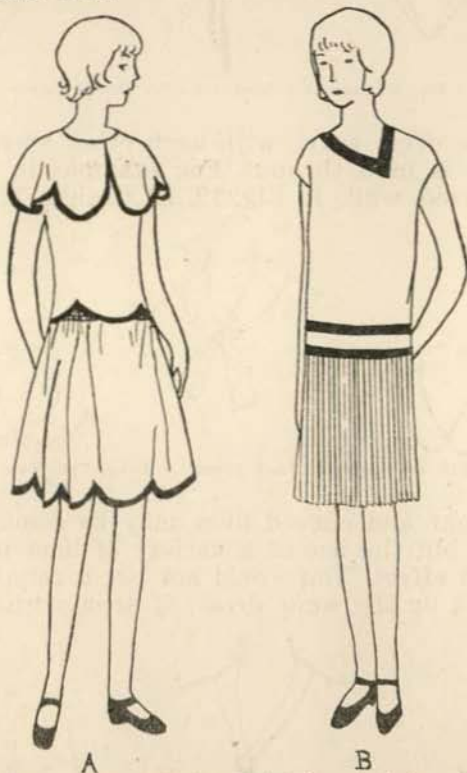


Fig. 12. Lines Suited to Each Other. A. design of curved lines; B. design of straight lines

Since no two people have exactly the same coloring, no hard and fast rules for choosing the most becoming colors can be given. The best way is to try them out. Hold samples of various colors up to the face, and see if they make the complexion look clearer, and bring out the best tones in the hair and eyes.

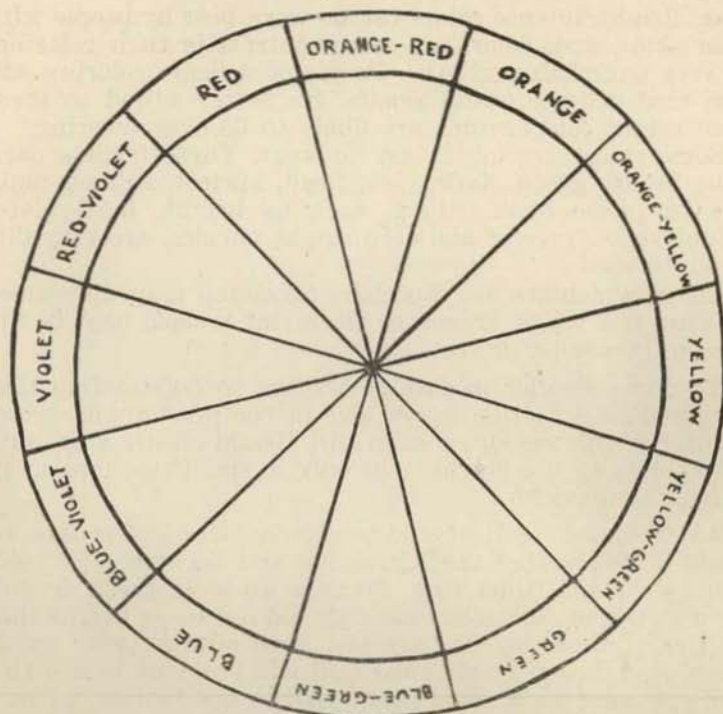


Fig. 18. Color Circle

Different tones of the same color vary in becomingness. For example, a girl to whom dark blue is becoming might not be able to wear a bright blue; she very likely would not wear a tan and a dark brown equally well. Because of this, you should try various tones of color whenever you have an opportunity.

Even the people differ greatly in coloring, they may be divided into the three general groups of blondes, or those light in coloring; brunettes, or those with dark hair and eyes; and the medium or in-between type, with medium-brown hair and eyes. Blondes usually find blues, greens, and purples becoming, if chosen in the right tints and shades. Brunettes are more likely to wear tones of red, yellow, and orange. Girls of the medium type can usually wear quite a variety of colors, if the complexion is clear. Remember that these are only general rules, and that in any case we need to experiment to find just the right tone.

Soft colors are more generally becoming than brilliant

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ones. Bright, intense colors can be worn best by people with clear skins, good color, and some contrast in their coloring, as very dark hair and eyes. People of delicate coloring will find that delicate pastel shades are better suited to them than bright colors which are likely to be overpowering.

Some colors are quite easy to wear. These include dark blue, bronze green, dark wine, flesh, apricot, salmon pink, and turquoise blue. Others, such as bright, hard blues, bright yellow-greens, and deep bright purples, are very difficult to wear.

Colors which are not especially becoming may sometimes be worn if a white, cream, or flesh tint is used next to the face, as in a collar or vest.

2. *Size*: Bright, intense colors are so outstanding that they attract attention to the size of the person who wears them. For this reason, a stout girl should choose soft, subdued colors, or use bright color only in small amounts, as in a tie or handkerchief.

3. *Occasion*: School and every-day dresses should be made in colors that are attractive and becoming yet will stand wear and laundering. Because we wear these dresses for a long time, the colors used should not be so bright that we tire of them before they are worn out. A print which has a good deal of bright color in it will probably be a better choice than a plain vivid color. Bright accessories, as hat, scarf, tie, or handkerchief, may be used to give color to a dress of subdued tone.

Dress-up clothes may be lighter, gayer, and brighter in color than our every-day clothes, because gay colors fit into the spirit of the occasions on which you wear party clothes.

4. *Season*: Colors give us impressions of warmth and coolness. Does not a bright red dress look warm to you on a summer day? Would not a soft blue or green seem much cooler? In general we may say that red, yellow, and orange are warm colors, and should not be worn in the summer except (a) in the paler tones, such as pink, pale yellow, or tan or (b) in very small amounts.

III. *Color Harmonies*:

A color harmony is a combination of colors which gives a pleasing effect. It is important that club girls study such harmonies because they combine colors when making dresses and other articles in the clothing project.

On page 15 you have the names of twelve colors arranged in the form of a circle or color wheel. Any one of these

colors may differ in two ways: (1) it may differ in lightness and darkness, as light blue and dark blue, or lavender and purple; (2) it may differ in brightness, as bright red and dull red, bright green and gray green.

In order to have a pleasing combination of colors, you must choose the right colors, and the right tones (light or dark, bright or dull) of these colors.

Three simple ways of choosing harmonious color schemes are given here:

1. A *one-color harmony* is made by using different tones of the same color. We use this harmony when we put tan and brown, dark and light blue, or various tints and shades of green or other colors together. When using this scheme we should take care that the tones used are not so near alike that it looks as tho we had tried to match them and had failed. For example, a tan dress trimmed with orange and brown embroidery would probably be more interesting than one trimmed in several shades of medium tan.

2. A *neighboring color harmony* is one made up of colors which are next to each other on the color scale, for example, green beads with a navy blue dress. Autumn colors, red, orange, gold, may be used to make beautiful neighboring harmonies, and are often seen in printed patterns.

3. A *complementary harmony* is made by combining two colors opposite each other in the color circle (red and green, yellow and purple, blue and orange). Great care must be taken in working with these colors. There is such great contrast between them that they may clash instead of harmonize unless the right tones are chosen. We may use light, pale tones, as delicate pink and green, or yellow and lavender. Many prints use these combinations in subdued tones. We may use dull tones, as dull blue and tan (which is a dull orange), or we may have one color dull, the other bright, as in a dull blue dress which has a tie or scarf of tones of tan and bright orange.

PROBLEM V

DRESS

For this problem you are to make a simple wash dress, with set-in sleeves, using a commercial pattern.

I. *Design and Pattern:*

1. After studying the suggestions on dress design, choose a pattern which has good lines for you, and is suited to



Fig. 14. Suggestive Designs for Dress with Set-in Sleeves

the material you are to use. The styles shown in Fig. 14 will give you an idea of the kind of dress you are to make. These are Butterick and Pictorial Review designs. Any standard make of pattern may be used.

2. The sizes of patterns for girls' dresses are indicated by age or by bust measure. Some makes of patterns give both. Be sure to choose the correct size. The bust measure is an easy measure taken over the largest part of the bust, and straight across the back. Have some one take this measure for you, standing back of you. You can adjust the tape measure correctly in front.

II. *Material:*

1. Prints, gingham, percale or similar medium-weight cotton materials should be used.

2. Choose material and trimming that are becoming in color, putting into practice all you have learned about selecting the right colors.

3. If possible, get samples of material ahead of time, and test them for wear and laundering as suggested on pages 9 to 11 of First Clothing Bulletin.

4. Before actually buying the material it may be well to see whether you can obtain the trimming you need. Sometimes it is impossible to find the right color of material or bias binding to harmonize with the color of the cloth you have planned to use for the dress. In that case you should select another material because trimming which is "off-color" will spoil the appearance of your dress.

5. Consult the pattern envelope to see how much material you need. The table on the envelope gives the amounts of various widths of material necessary for that particular pattern.

6. If material has not been shrunk, you should shrink it before making the dress. Directions for doing this are given on page 32 of First Clothing Bulletin.

III. *Use of Commercial Pattern:*

1. Before starting to use your pattern 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. Diagrams showing how to place the pattern in order to save the most material are sometimes given. Suggestions as to the order of work, and the processes of construction are also furnished with some patterns.

You can easily see that you will save time and get better results by studying your pattern and taking advantage of all the help it can give you.

2. Even tho you have bought the right size, your pattern may need some alteration. Hold it up to you to see about the length and width. Notice especially the proportion of the waist and skirt parts of the dress. If the pattern needs to be made larger or smaller, use the methods given here.

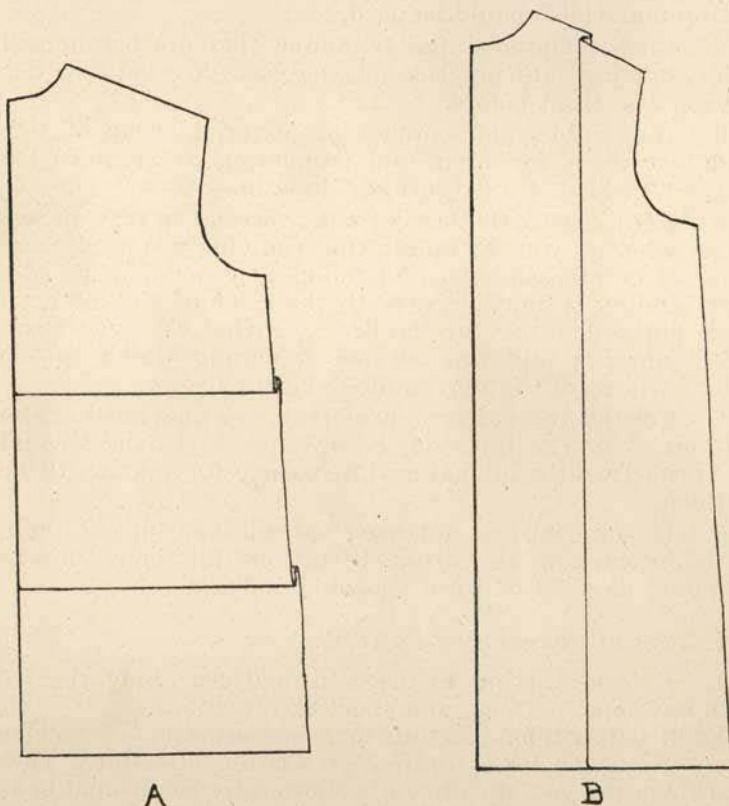


Fig. 15. A. Method of Shortening Dress Pattern; B. Method of Narrowing Dress Pattern

3. Alteration of pattern.

When altering the size of a pattern care should be taken to change the outside lines as little as possible. For this reason we make changes on the inside of the pattern according to the following directions.

a. Pattern too long. (See Fig. 15, A.) Fold a tuck across the pattern, taking up enough to make it the right length. In a one-piece dress it may be necessary to take one small

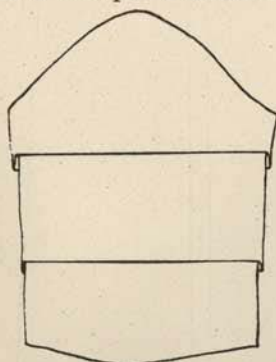


Fig. 16. Method of Shortening Sleeve Pattern

tuck below the waist line and one above, in order to keep a good proportion between the parts of the dress. If the sleeve pattern is too long, take a fold either above or below the elbow, or both, as is needed to bring the elbow point of the sleeve at the right place. (See Fig. 16.)

b. Pattern too wide. Fold a small tuck straight down from the shoulder to the bottom of the pattern, making the pattern the right width. (See Fig. 15, B.) If you have chosen the right size of pattern the width of sleeve will probably be all right. It can be made a little narrower by taking up the under arm seam. A fold lengthwise thru the sleeve is usually not necessary, and is likely to spoil the curve at the top of the sleeve.

c. Pattern too short. (See Fig. 17, A.) Slash the pattern across, and separate the parts the amount needed to make it the correct length. This slash may be above the waist, below the waist, or in both places, as needed. The same rule would be followed to lengthen the sleeve pattern. (See Fig. 18, A.)

d. Pattern too narrow. (See Fig. 17, B.) Slash the pattern down from the shoulder in a straight line, and separate the two parts as much as is necessary. The sleeve should not need this alteration. If the upper part of the arm is very plump, it may be necessary to slash the pattern and separate it a little. (See Fig. 18, B.) The upper part of sleeve pattern should measure 2 inches more than the measurement of the upper arm.

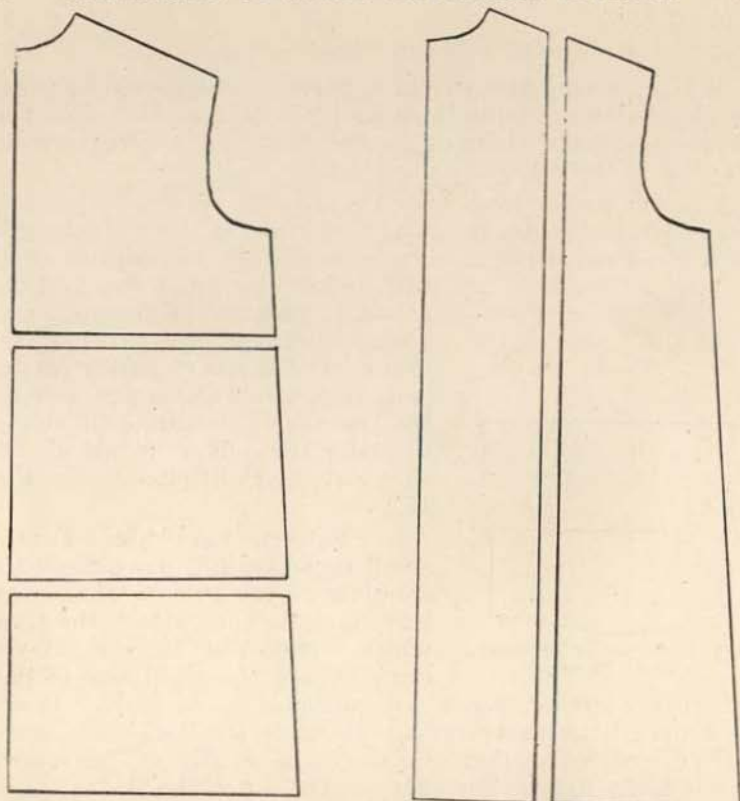


Fig. 17. A. Method of Lengthening Dress Pattern ; B. Method of Widening Dress Pattern

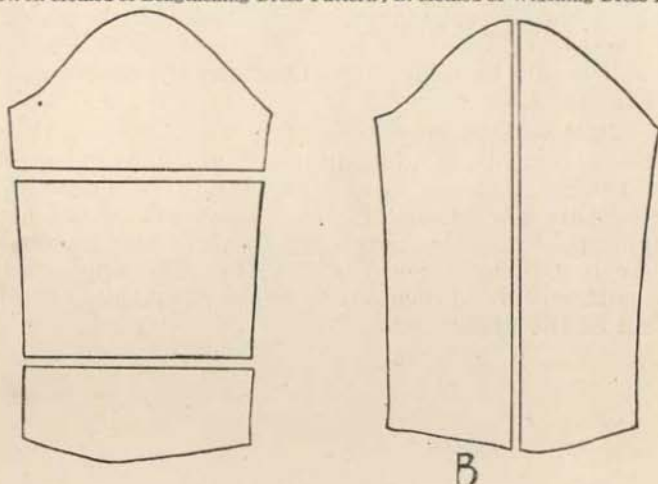


Fig. 18. A. Method of Lengthening Sleeve Pattern ; B. Method of Widening Sleeve Pattern.

IV. *Cutting.*

Observe the general rules for cutting which you learned in your first year project, including:

1. Straighten the material.
2. Stretch the material into place if necessary. (See Fig. 7, p. 12, First Clothing Bulletin.)
3. Press the material if necessary.
4. Plan the placing of pattern before doing any cutting. Study cutting chart which comes with pattern.
5. In general, place larger end of pattern to cut edge of material, to save material in one large piece.
6. Place pins at right angles to edge.
7. Cut with long, even strokes.
8. Cut notches *out* from the pattern rather than *in*. (See Fig. 19.)

V. *Construction.*

1. Baste up the dress and try it on to see if it is the right size. The dress should fit smoothly, with no wrinkles or folds. It should be large enough to fit comfortably when you are sitting down.

If the shoulder does not fit smoothly it can be taken up or let out at the seam.

If the dress seems too large, the underarm seams may be taken up.

The skirt should hang straight, without poking out in front. It may be necessary to put in a small dart at the front underarm to make the dress hang well. (See First Clothing Bulletin, Fig. 20.)

2. The order of work depends on the style of the dress. Plackets, pockets, neck bindings or facings may be finished before the seams are sewed up. Press each seam or other finish as soon as it is completed.

3. *Seams.*

For a medium-weight material, plain seams, trimmed evenly and overcasted on the wrong side, are a good finish. If your material is not too heavy, you may use French seams if you prefer.

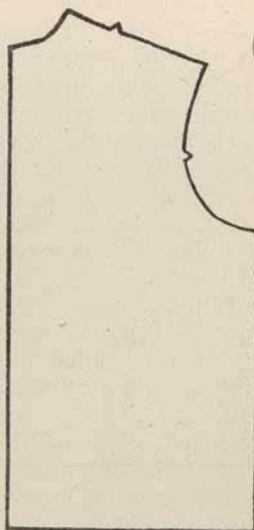


Fig. 19. Method of Cutting Notches

4. Collar and Cuffs.

Since the use of bindings and facings is explained in the First Clothing Bulletin, instructions for making collars and cuffs will be given here.

Collars and cuffs are important, as they are often the main trimming of a dress. We have seen that the collar has a great deal to do with the becomingness of the dress.

a. Cutting.

The collar of your commercial pattern is planned to fit the neck line of your dress exactly. You should take care not to stretch the neck line while working with the dress. If you should wish to cut the neck lower, you would have to cut and spread the collar pattern to make it large enough to fit the new neck line. (See Fig. 20.)

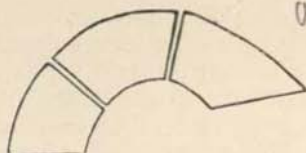


Fig. 20. Method of Enlarging Collar Pattern

When you are sure that your patterns are satisfactory, cut the collar and cuffs from the material. As a rule the material is folded on either a lengthwise or crosswise thread, and the center back line of the collar pattern is placed on this fold. Cuffs are cut along the lengthwise thread of the material.

If the collar or cuff is to be double, cut the second thickness by placing the first one on the material. The two right sides should be placed together if there is a right and wrong side to the material, and the lengthwise threads should be matched.

b. Stitchings.

A double collar or cuff is made by placing the two right sides together and stitching $\frac{1}{4}$ inch from the edge with a plain seam. Trim the seam, trim off corners of a square or pointed collar, and clip seam of a curved collar. (See Fig. 21.) Turn right side out, crease exactly on the line of stitching, baste and press. It is then ready to be applied to the dress.

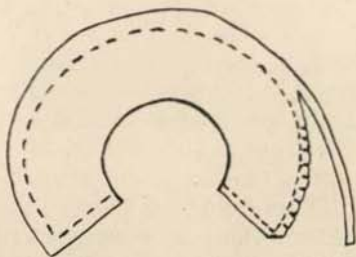


Fig. 21. Stitching, Trimming and Clipping of Double Collar

c. Decoration.

A double collar or cuff often has no decoration. It may have one or more lines of stitching around the edge, lace

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whipped on the edge, or may be trimmed with a simple embroidery stitch or design.

A single collar or cuff must have the edge finished in some way. Bias tape may be used as a binding or facing. The edge (if straight) may be hemmed with a decorative stitch, or may be hemstitched. A fine material may be finished by rolling the edge and whipping on lace with the overhand stitch.

d. Joining.

Single collars and cuffs and many double ones are joined to the dress with a bias facing. Pin the collar in place on the right side of the dress as it will be worn, that is, with the wrong side of the collar to the right side of the dress. Be sure that the center back of the collar is at the center back line of the dress. Baste the collar to the neck of the dress, $\frac{1}{4}$ inch from the edge. Before stitching, baste a strip of bias along the seam, (see Fig. 22) and stitch bias, collar, and neck edge together in one stitching. Crease the bias facing over to the inside of the dress taking care to fold it exactly on the line of stitching. Sew it flat against the dress, by hand hemming or machine stitching.

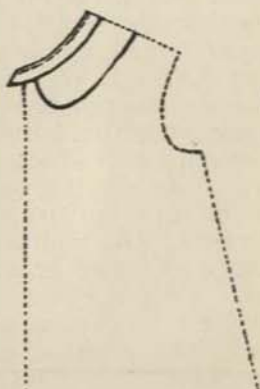


Fig. 22. Joining Collar to Dress with Bias Tape

Double collars are sometimes joined by stitching one edge of the collar to the neck edge, turning the other edge under and hemming it down to the first stitching.

e. Designing collar and cuff patterns.

Sometimes you may wish to use collar and cuffs of a different shape than those which come with your commercial pattern. By experimenting with paper patterns cut from newspaper you will find that you can design many different styles.

The foundation for a collar line is the neck line of your dress. Cut this the shape and depth you wish. Many collars look best when joined to a V-shaped neck line.

When the neck has been cut as you wish, fold the dress down the center back, and place this center back line on a folded edge of paper. Pin in place. Mark around neck curve from center back to center front. (The paper pattern may be used instead of dress, by pinning together at shoulder seam.)

Any collar cut on this curve will fit the neck of your dress, and lie flat. Measure out from this curve the correct width and shape for the collar you wish. (See Fig. 23, A.)

You may wish to have a collar which rolls up in the back rather than one which lies flat. A rolling collar is becoming to most people, and can easily be made from the flat collar by making the neck line straighter. From the shoulder point at the neck, swing the neck line out until it is about half way between the center front and the armhole. Draw in the width and shape of collar as desired. (See Fig 23, B.) When this straighter neck line is attached to the dress, the collar will roll up in back. The straighter you make the neck line, the more rolling the collar will be.

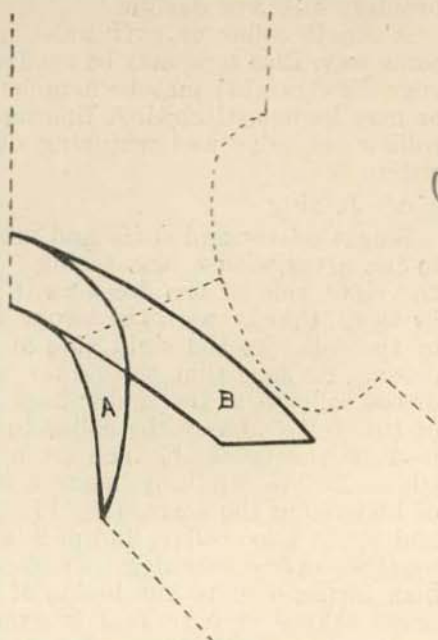


Fig. 23. Designing Collar Patterns. A. flat collar; B. rolling collar

5. Skirt Finishes.

a. If circular or flare pieces are used in the skirt, they must be cut and made with great care as they are easily stretched out of shape. Pin the seams, and baste them carefully so that you do not stretch the edges. Be sure that the tension of your machine stitching is loose enough so that the seams are not drawn up and puckered.

A circular skirt should be bound or faced at the lower edge. A hem is too bulky for this type of skirt because it has a great deal of fullness at the top where the raw edge is turned under.

b. Pleats should be folded along a straight thread, basted in place, and pressed carefully before the pleated piece is joined to the rest of the dress.

6. Sleeves.

Pin the sleeves in the waist by matching the correspond-

ing notches. Pin all the way around the armhole, holding the sleeve toward you, as this makes it easier to hold in the extra fullness evenly. Place pins close together and at right angles to the edge. Sleeves are made to fit plain in the armhole, with no gathers. They should be at least one inch larger than the armhole, however. This extra fullness is eased in over the top of the armhole so the sleeve will not draw across the top of the arm.

Baste the sleeve in, still holding your work so that the sleeve is toward you. No matter how many sleeves you have put in, always pin and baste them before stitching.

Try on the dress to see if the sleeves fit correctly. The armseye seam should be at the point of the shoulder at the top because a seam which comes over too far on the arm gives a sloppy appearance. The sleeve should hang straight, with a lengthwise thread from the highest point of the sleeve to the elbow, and a crosswise thread straight around the upper arm.

Stitch on the line of basting, and finish the seam by binding with a bias binding. This seam gets a good deal of wear because the armhole fits quite closely. For this reason it is well to bind the seam, even tho the other seams are finished by overcasting. A sleeve is *never* joined to a dress by a French seam.

7. Belt.

If the dress has a belt, it should be made and adjusted on the dress before the hem is put in. A belt looks well when held in place securely, but lightly, by French tacks. (See Fig. 24.) Catch the belt to the dress with a few strands of thread, and blanket-stitch over the threads.

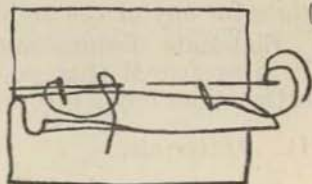


Fig. 24. French Tacks

8. Hem.

This is the last step in making your dress. The collar and cuffs should be applied, sleeves sewed in, and the belt attached to the dress before the dress is evened around the bottom.

Try on the dress and have some one hang it for you. The person who is helping you should measure up from the floor (using a yardstick) the number of inches from the floor you wish the dress to be when finished. She will put in a line of pins around the dress to make an even line parallel with the floor. It will be easier to do this if you can stand on a table.

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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 if they are the same length. Baste the hem near the folded edge to hold it in place.

Trim off the hem allowance if it is not even in width. Turn in the raw edge, using a paper gauge to check the width of the hem as you baste it in place.

Sew the hem in place by hand hemming. This looks nicer than machine stitching, and is easier to rip out if you have to change the hem line.

9. *Pressing.*

When the hem is in, press the hem, and give the entire dress a final pressing.

PROBLEM VI

GIFT

A dresser scarf, hand towel, or pair of pillowcases may be made for this problem.

I. *Design and Color.*

The design used should be simple and suited to the article on which it is placed. A special effort should be made to choose colors which harmonize. White is always appropriate for any of the articles listed above.

Elaborate designs and gaudy colors should be avoided. It is preferred that you plan and make the gift yourself rather than buy a gift already stamped for embroidering.

II. *Materials.*

For pillowcases pillow-tubing or muslin should be used; for a towel huck or crash toweling is a good choice. If you prefer to make a dresser scarf, huck, crash, Indian head, linen, or similar materials would be suitable.

III. *Decoration.*

The edges may be finished with hemstitching, plain hemming, napery hemming, (see Fig. 2) embroidered scallops, or a plain or shaped facing.

Hemstitching. After the threads have been pulled and the hem basted, insert the needle in the under fold of the hem at the right hand edge. Hold the work over the cushion of the first finger of the left hand, keeping the thumb over the thread. Take up about four

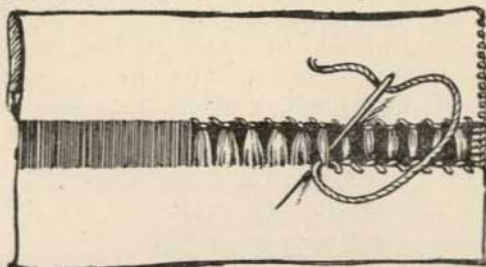


Fig. 25. Hemstitching

threads with the needle from right to left and draw the needle thru, holding the thread firmly with the left thumb. Take the needle around the same group of threads as before, then take the needle thru the hem. Continue in this way until the hem is finished. Overhand together the two selvage ends of the hem. Buttonhole stitch around the end group of threads. (See Fig. 25.)

Embroidered Scallops. For embroidering scallops the material may be marked with a stamping pattern. This marking should be at least $\frac{1}{2}$ inch from the edge of the material. First put in small running stitches along the lines marking the lower edge of the scallops. Fill in between the two lines of the scallop with small chain stitches. The scalloping stitch is the same as the blanket stitch with the stitches placed very close together. Insert the needle just above the upper line of the scallop and bring it out below the lower row of running stitches.

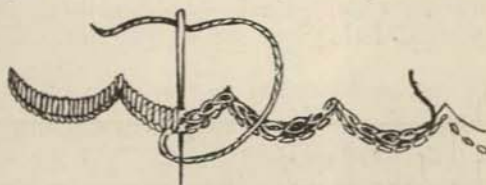


Fig. 26. Embroidered Scallops

Stranded embroidery thread will be found most satisfactory for embroidering scallops, using the number of strands suitable for the material being embroidered. The outer edge of the material is cut away close to the embroidered scallops after the stitching has been finished and it has been laundered. (See Fig. 26.)

Shaped Facing. The strips for this facing should be cut the correct depth and the same grain as the material you are using. The right side of the facing should then be placed against the wrong side of the material and basted $\frac{1}{4}$ inch from the edge. Stitch, and turn the facing to the right side of the material. Turn the cut edge under $\frac{1}{4}$ inch and baste. Stitch. Feather stitching or any suitable decorative stitch may be applied over machine stitch. The facing may be made of a white or colored material. (See Fig. 27.)

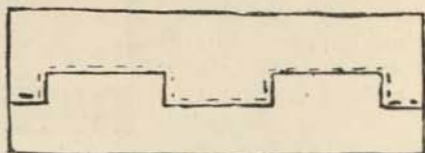


Fig. 27. Shaped Facing.

Decorations which might be used include: monograms, decorative darning, colored threads drawn in (see page 3), and simple designs of cross stitch or other embroidery stitches.

These suggestions are given to indicate the type of decoration which would be appropriate. Other decorations may be used if they are simple and in good taste.

IV. Construction.

The construction used will depend upon the article you choose to make.

Straighten the edges of your material. Plan and baste hems or other finishes to be used.

Sew one end of pillowcases with a French seam.

After the embroidery or other decoration is completed, press the article carefully.

VII

SCORE CARDS TO BE USED IN JUDGING YOUR WORK
(Score Cards from U. S. D. A. Misc. Circ. No. 90)

You should not feel that you have completed an article until you have judged it according to one of the score cards given below. Continued practice in using these score cards will make you a better judge of clothing work in general, and will help you to raise the standard of your own work.

HANDWORK ON HOUSEHOLD ARTICLES AND CLOTHING ACCESSORIES, INVOLVING DESIGN.

(Use in Judging Lunch Cloth and Gift.)

The following score card is intended for the scoring of luncheon sets, dresser scarfs, bedspreads, handkerchiefs, bags, and other household articles and clothing accessories in which design has been introduced by some kind of handwork.

There is no field of endeavor in which more time is wasted and more inartistic and inappropriate results obtained than in handwork on these articles. In scoring them, therefore, true beauty and usefulness should be emphasized.

	<i>Points</i>
I. <i>Value of Articles in Relation to Work Done and Material Used</i>	25
II. <i>Suitability of Materials</i>	20
Textures	10
Kind of fibres	5
Thread used	5
Size	
Type	
III. <i>Design and Color</i>	25
Appropriateness of design to material... 5	
Subordination of design to the purpose of article	5
Adaptation of design to the area..... 5	
Quality of rythm, harmony, and balance.. 5	
Choice of color combination..... 5	
IV. <i>Workmanship</i>	25
Choice and neatness of stitches, seams hems, etc.	15
Perfection of stitching	10
V. <i>General Appearance</i>	5
Total Score	100

UNDERGARMENTS
(Use in Judging Nightgown.)

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

PATCH

I.	<i>Inconspicuousness of Patch</i>	40
	Choice of material and thread for patch ..	10
	Placing of patch	10
	Size and position of stitches	10
	General neatness of work	10
II.	<i>Suitability of Type of Patch to Article and Fabric</i>	20
III.	<i>Durability of Result</i>	30
IV.	<i>General Appearance of Exhibit</i>	10
	Cleanliness	5
	Pressing	5
	Total Score	100

SCHOOL, HOUSE, OR STREET DRESSES

I. <i>Materials Used, Including Trimmings</i>	30
Suitability to design and purpose of dress	15
Durability of materials.....	10
Laundering and cleaning qualities.....	5
II. <i>Design and Color</i>	20
Suitability to occasion	10
Individuality	5
Beauty of line and color	5
III. <i>Workmanship</i>	30
Choice and neatness of seams, hems, finishes, etc.	15
Perfection of stitching (hand or machine)	15
IV. <i>General Appearance</i>	10
Cleanliness	5
Pressing	5
V. <i>Relation of Garment Value to Cost in Time and Money</i>	10
Total Score	<hr/> 100

VIII

SUGGESTED OUTLINES FOR DEMONSTRATIONS

These outlines are given as suggestions for club members and local leaders. Detailed subject matter should be worked out in each case, using the outline as a foundation.

*USE AND ALTERATION OF COMMERCIAL PATTERNS**Reference:*

Second Clothing Bulletin, Problem V.

A	B
<i>Talks</i>	
Introduces herself and partner. Explains purpose of demonstration.	
1. Buying patterns. a. By age or bust measure. Explanation of method of taking bust measure.	1. a. Demonstrate taking of bust measure.
2. Studying pattern and envelope. a. Envelope gives some information about pattern, such as size, amount of material needed, number and kind of pieces in pattern. The pieces needed should be selected, and others replaced in envelope.	2. a. Point out these features on pattern envelope. Open pattern, and select pieces needed, referring to chart on envelope.
b. Patterns are marked to show seam allowances, places for joining, etc. The method used varies with the make of pattern. Explanation of two or three methods.	b. As A explains various pattern markings, show patterns to illustrate the points.

<p>3. a. Act as model for B.</p> <p>b. Shorten pattern according to method described by B. (Dress, nightgown, and bloomer patterns may be used to illustrate various pattern alterations).</p> <p>c. Correct pattern as explained by B.</p> <p>d. Correct pattern as explained by B.</p> <p>e. Correct pattern as explained by B.</p>	<p style="text-align: center;"><i>Talks</i></p> <p>3. Altering pattern.</p> <p>a. Even tho the right size pattern is bought, it may need some alteration. Patterns are made to standard measures, but people who use them are not standard. Example given by holding pattern up to A.</p> <p>b. Pattern too long, (see page 21). Explanation of straightening outside line after tucks are folded in to shorten pattern.</p> <p>c. Pattern too wide, (see page 21).</p> <p>d. Pattern too short, (see page 21).</p> <p>e. Pattern too narrow, (see page 21).</p>
<p style="text-align: center;"><i>Talks</i></p> <p>f. Altering sleeve patterns. (see page 21).</p> <p>4. Summary and conclusion.</p>	<p>f. Demonstrate alteration as described by A.</p> <p>4. Put illustrative material in order.</p>

CHOOSING NECK AND COLLAR LINES

Reference:

Second Clothing Bulletin, Problem IV.

A	B
<i>Talks</i>	
Introduces herself and partner. Explains purpose of demonstration.	
1. Importance of neck and collar lines in dress. a. They are a frame for the face, and their shape and color affect the appearance of the face.	1.
2. Types of faces. a. Round face. Using round lines for neck or collar lines will add to roundness of face. Long, narrow collars and V-effects are more attractive for the girl who has a round face. b. Long, thin face, (see page).	2. a. As A explains suitable lines for round face, B tries various neck and collar lines on girl of this type. Actual collars may be used, or samples cut from muslin. They must be good examples of the point you are trying to prove. b. Demonstrate points as explained by A, using suitable neck and collar lines.
c. Demonstrate points as explained by B. d. Show that a variety of neck and collar lines can be worn by this type.	<i>Talks</i>
3. Put illustrative material in order.	c. Square face or square chin, (see page 12). d. Oval or in-between type, (see page 12). 3. Conclusion and summary.

NOTE: For illustrative material you should have plain round, square, and V-shaped neck lines, as well as collars of various shapes, both flat and rolling. The two girls who are giving the demonstration may act as models if they are the right types, but will need to have other girls to assist them.

*BIAS TAPE AND ITS USES**References:*

First Clothing Bulletin.

Mimeographed outline: Garment Finishes.

A	B
<i>Talks</i>	
Introduces herself and partner. Explains purpose of demonstration.	
1. Importance of choosing the right trimming or decoration.	1.
2. Reasons for use of bias tape.	2. Show two or three garments with attractive trimming of bias tape.
a. It is attractive. b. It is practical, as it wears and launders well.	
3. Commercial bias tape. a. Saves time, and is easy to apply.	3. a. Show that tape is cut and folded ready for use.
b. Can be had in a variety of colors, designs, and weights of material, and should be chosen according to color and texture of material of garments.	b. Illustrate by showing tape of various colors; of checked, stripe, and fancy designs. Sample cards may be used to help illustrate this point. Show combinations of tape and material, in samples or finished garments, to illustrate good color combinations, and correct weight and texture of tape to use with various materials, as gingham, organdy, voile.
c. Can be bought in various widths.	c. Show different widths of white tape available.
4. Home-made tape.	4. a.
a. Can sometimes be made from pieces you have left over from making garments.	

<p>b. Can sometimes get material by the yard which is more nearly the right color than you can find in ready-made tape.</p> <p>c. Method of making home-made bias; folding, marking, cutting, joining, (see First Clothing Bulletin, page 14).</p>	<p>b.</p> <p>c. Demonstrate points as explained by A. Material with a conspicuous stripe is good to use here. Your material must be on a large enough scale that your audience can see every step clearly.</p>
<p>5. a. Show tape used to finish the edges as described by B. Show that it can be made to fit curves smoothly because of elasticity.</p> <p>b. Show garments or samples to illustrate use of bias as a facing.</p> <p>c. Show examples of tape used as decoration.</p> <p>6. Put illustrative material in order.</p>	<p style="text-align: center;"><i>Talks</i></p> <p>5. Uses of bias tape.</p> <p>a. Binding. It is used for binding various edges, as curves, straight edges, square or V-shaped corners. Elasticity makes it useful for both inner and outer curves.</p> <p>b. Facing. Bias may be used for facing a straight or curved edge, to the right or wrong side; for bands of trimming stitched flat on the garment.</p> <p>c. Decorative uses. Bias may be applied to garments in decorative designs, such as small squares whipped down by hand, tape folded in points, etc., (see outline on Garment Finishes, and booklets published by bias tape companies).</p> <p>6. Conclusion and summary.</p>

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.*

