

# UNIVERSITY OF IDAHO

EXTENSION DIVISION

L. W. FLUHARTY  
DIRECTOR

## SECOND CLOTHING BULLETIN

BY COUNTY CLUB AGENTS  
AND STATE CLOTHING SPECIALIST

COOPERATIVE EXTENSION SERVICE IN AGRICULTURE  
AND HOME ECONOMICS OF THE STATE OF IDAHO  
UNIVERSITY OF IDAHO EXTENSION  
DIVISION AND U. S. DEPARTMENT OF  
AGRICULTURE COOPERATING

## FARM BUREAU JUNIOR CLUBS

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COUNTY CLUB AGENTS of Idaho, together with the state clothing specialist, in this bulletin and two other bulletins of the same series, offer clothing problems for three years of work in the farm bureau junior clubs. These problems are presented in the form that the experience of the club agents, in their sewing club work in the past, has shown them to be most easily grasped.

Directions are given in detail, so that any girl can understand them. Instructions on stitches, seams and buttonholes, as presented in the first bulletin, are repeated in the second.

Any girl who will work out carefully the problems outlined in these three bulletins will find herself, at the close of her course, an efficient needlewoman. She will know things about sewing that many of her grown friends will not know. Such a girl will be entitled to reasonable pride in such knowledge; but it should be a modest pride, if there be such a thing, for she will owe her new ability not merely to her own endeavors, but also to the opportunities that her leaders have given her. She can show her appreciation by being just as helpful to someone else as her leaders have been to her.

## SECOND CLOTHING BULLETIN

CLOTHING PROBLEMS required to be worked out in the clothing project for the second year of farm bureau junior club work are these:

- I. One of the following:
  1. Napkin (page 11).
  2. Lunch cloth (page 11).
  3. Hemstitched towel (page 12).
  4. Scalloped towel (page 13).
- II. Darning on table linen (page 13).
- III. One of the following:
  1. Petticoat (page 14).
  2. Princess slip (page 16).
  3. Chemise (page 16).
- IV. Wash dress; fastenings (page 17).
- V. Not required:
  1. Testing materials.
    - A. Materials.
      - a. Cotton.
      - b. Linen.
      - c. Wool.
      - d. Silk.
    - B. Color.
    - C. Design.

**Equipment**—Package of needles, 5 to 10, sharp. Paper of pins. Thimble. Tape measure. Pin cushion, small. Emery bag. Shears. Thread, white, 60 or 70. Box or bag in which to carry equipment.

### STITCHES

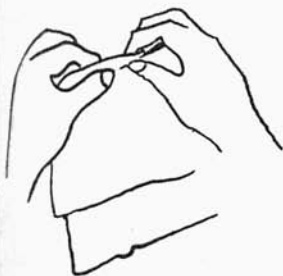
Stitches should be practiced on a scrap of material before being used.

**1. Even Basting**—Stitches and spaces even, about  $\frac{1}{4}$  inch, to be used on seams where there will be stress in fitting or where material is hard to handle.

**2. Uneven Basting**—Stitches and spaces uneven; stitches about  $\frac{1}{4}$  inch, spaces smaller. Used where rapid basting is desired.

**3. Running**—Stitches and spaces even, but very small, about  $\frac{1}{16}$  inch. Used for seams where there is little strain.

**4. Stitching**—Looks like machine stitching on right side; stitches overlap to under side. Take stitch forward on under side of material twice the length of stitch, then back half way, making stitches meet.



Position for Running

**5. Backstitching**—Stitches do not meet on right side; looks like running stitch. Same as stitching, going forward on under side three times the length of stitch and back, leaving space between stitches.

**6. Hemming**—A slanting stitch used to hold hem in place. Stitches slant on both sides. Work toward yourself with needle pointing over left shoulder; take up one or two threads of the material and the edge of the hem. Carry the hem over the first and second fingers of the left hand.



Position for Hemming

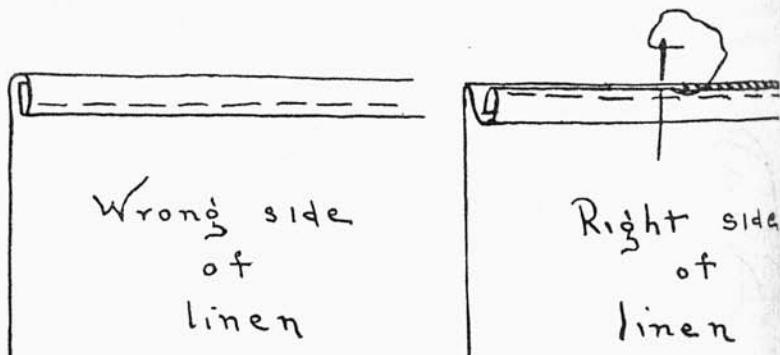
**7. Overcasting**—Slanting stitches used over a raw edge to keep from raveling. Work from right to left, taking stitches about  $\frac{1}{4}$  inch apart and  $\frac{1}{8}$  inch deep.

**8. Overhanding**—Fine, slanting stitches used to sew two selvages or folds together. Work from right to left, taking up just the cord along edges of material and making stitches very close together.



Position for Overhanding

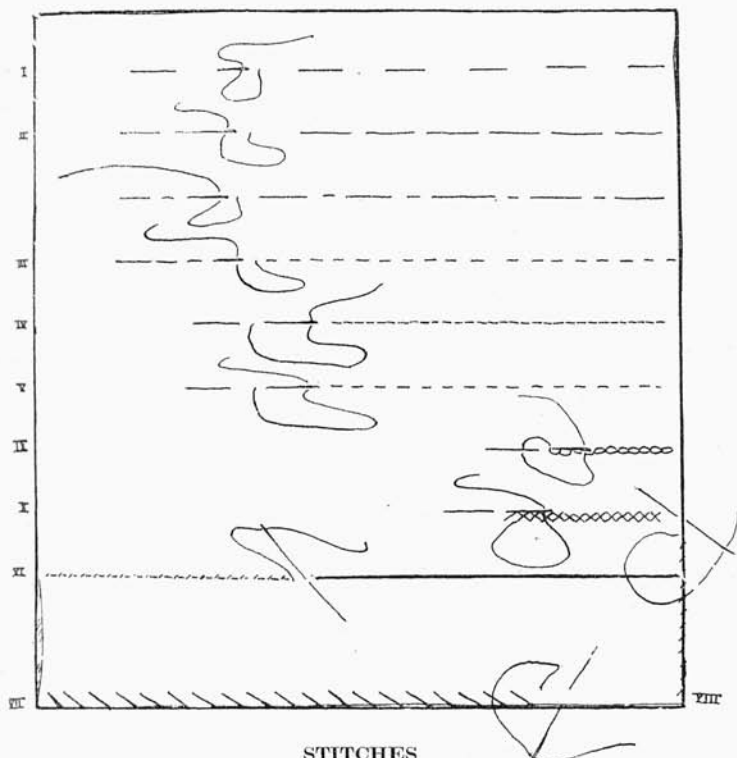
**9. Chain Stitch** is worked toward the person sewing. Bring the needle up at the end of the line, let the thread hang naturally or hold it in place with the left thumb, put the needle back in the same hole and bring it out a short distance in advance,  $\frac{1}{3}$  to  $\frac{1}{4}$  inch, and over the thread, which thus is held down in the form of a loop. Each stitch is made in the same way, one



Showing how the overhand stitch, as described above, is applied to the napier or damask hem described on page 6.

end of it coming out thru the preceding stitch, and the other held down by the next stitch.

**10. Cross Stitch** is simply the crossing of one stitch over another, the two making a perfect square. Always cross the stitches in the same direction.



STITCHES

Stitches described in Paragraphs 1 to 10 are illustrated here. The stitches are numbered with the same numbers as are used in the descriptions. For instance, the cross stitch is described in Paragraph 10, and is illustrated in Row X in the picture.

**11. Outline Stitch**—Bring the needle out at the left-hand end of the line, let the thread drop below line, take a stitch from right to left on the line, one-half the length of stitch to be used, bringing needle out in same hole, where thread came out last, and take up next stitch, one-half length beyond, and bring needle out in same hole with end of preceding stitch. Continue in this way, making a long stitch on the right side and a short one on the wrong side, and allowing thread to drop below line each time. The right and wrong sides of this stitch are the re-

verse of the right and wrong sides of the backstitch used in plain sewing.

**12. Napier or Damask Hem**—Fold on the wrong side of the garment a hem  $\frac{1}{8}$  inch wide, or wider when completed. Baste into place. Fold this hem back on the right side, making the new crease just even with the first crease made for the hem. Use no knots, but fasten the ends of the thread with several small, running stitches within the hem. Overhand the two even folds together, working from right to left. Put the needle straight thru the folds. Make the stitches close together, carefully catching the needle into the linen.

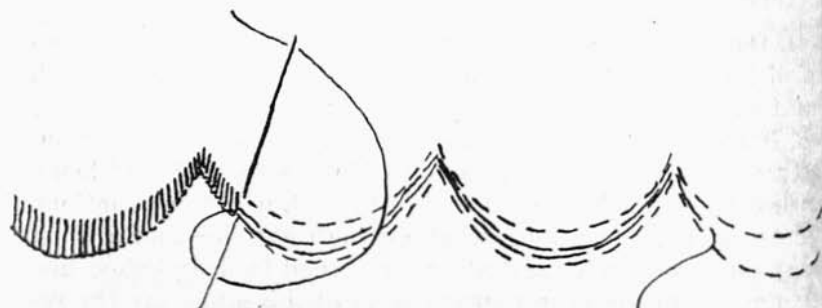
INNER CURVE OF SCALLOP



OUTER CURVE



COMPLETE SCALLOP



HOW TO MAKE A SCALLOP

**13. Scallops**—One of the easiest ways of marking scallops is to take pieces of thin cardboard and trace on them the outer and inner curves of the scallops to be used, and then to cut, carefully following the outlines.

Place the outer curve of the scallop so that the tip of the scallop just touches the traced outline and mark around carefully with a pencil, moving the card so that each scallop touches the tracing. After this part has been outlined, take the inner curve of the scallop and place it below, just far enough to form a narrow scallop; then proceed in the same manner.

After the scallops have been carefully marked, outline them along each edge with fine running stitches, using single thread. For padding, use two rows of uneven basting done with double thread, making the stitches of one row come in the center of the stitches of the preceding row. For this work, white darning cotton may be used.

The buttonholing is done in the opposite direction from most sewing—that is, from left to right. Hold the edge of the scallop toward you, either in hoops or over the forefinger. Fasten the thread by taking several running stitches thru the scallop. Insert the needle at the inner edge and bring it thru at the outer edge of the scallop, drawing the needle thru and over the thread. Be careful to keep the stitches an even distance apart, the edge perfectly straight and even, and the points between the scallop narrow.

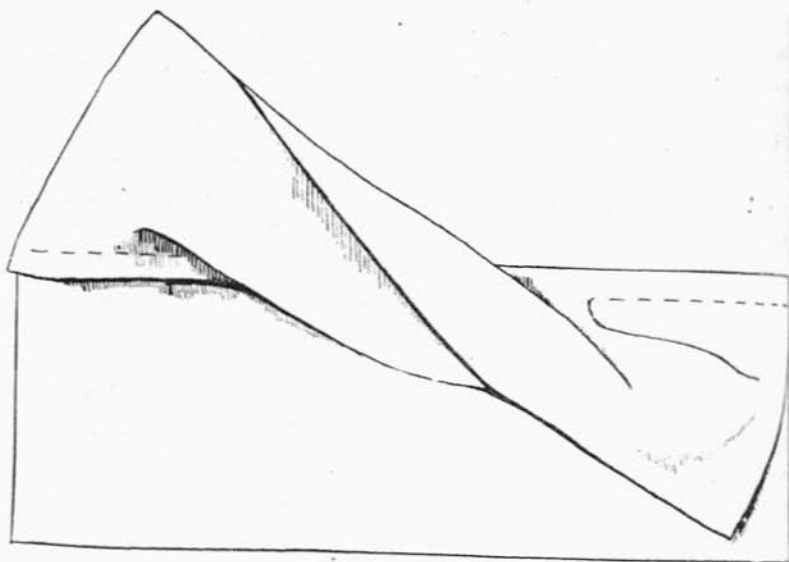
After the scalloping is completed, dampen and press before cutting. This helps to keep the scallop from fraying. Cut very close to the edge.

## SEAMS

**1. Plain Seam**—Place the two right sides of the cloth together and pin at right angles to the seams. Baste with even basting. Sew with stitching or machine stitching beside the basting.

**2. French Seam**—This is done by first basting a plain seam on the right side of the garment. Put in a very fine running stitch about an eighth of an inch from the edge, or sew by machine. Either will be strong enough, as no strain comes on this seam. Remove basting and trim the seam if necessary to remove any frayed edges, also to make it narrow enough so that

no threads may show thru the second stitching. Press open the seam carefully, then baste on the wrong side. This seam must be stitched with a stitching stitch or on the machine about  $\frac{1}{4}$  inch wide.



THE FRENCH SEAM

**3. Flat Fell**—Place the two right sides of the cloth together, having seam lines meet or two edges together. Baste and stitch a  $\frac{3}{8}$ -inch seam. Stitch so that the upper side of the stitch comes to the right side of the seam. Trim the under side of the seam to  $\frac{1}{8}$  inch, then turn the wide edge in  $\frac{1}{8}$  inch, and baste flat to the material. This seam may be hemmed by hand or machine.

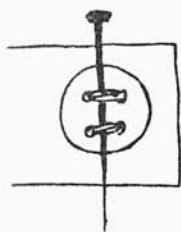
## BUTTONS AND BUTTONHOLES

**Buttons**—Sewing on buttons without shank. Use double thread with knot. Put the needle thru from right side to wrong, leaving the knot on the right side under the button. Place a pin across the button and sew over it, making the line of stitches take the direction of the openings in the buttonholes.

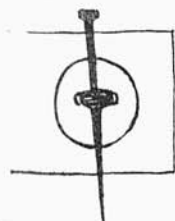
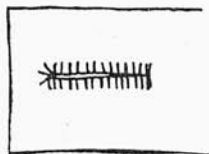


When the holes of the button are well filled, remove the pin and bring the needle thru between button and cloth. Wind the thread around under the button three or four times; put the needle thru to the wrong side and fasten the thread.

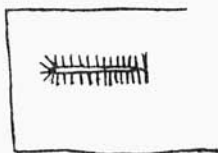
**Plain Buttonholes**—Buttonholes should be properly spaced and marked before they are cut. The slit should be cut the width of the button to be used and straight with the threads of the goods, if possible. Have the thread just long enough to complete one buttonhole—usually 16 to 18 inches. For goods of medium weight, use No. 40 or No. 50 thread and a No. 9 needle. A large needle frays the edges.



Four-Holed Button, Showing How Threads are Sewed Over Pin



Two-Holed Button, Before Pin is Drawn from Under Threads



Begin working at the end farthest from the fold of the hem and work from right to left. With a fine needle and a single thread, strand the buttonhole as follows: Insert the needle at the right-hand end of the hole and a little above the edge of the cut. Bring it out across the end on the side toward you and at the same distance from the edge

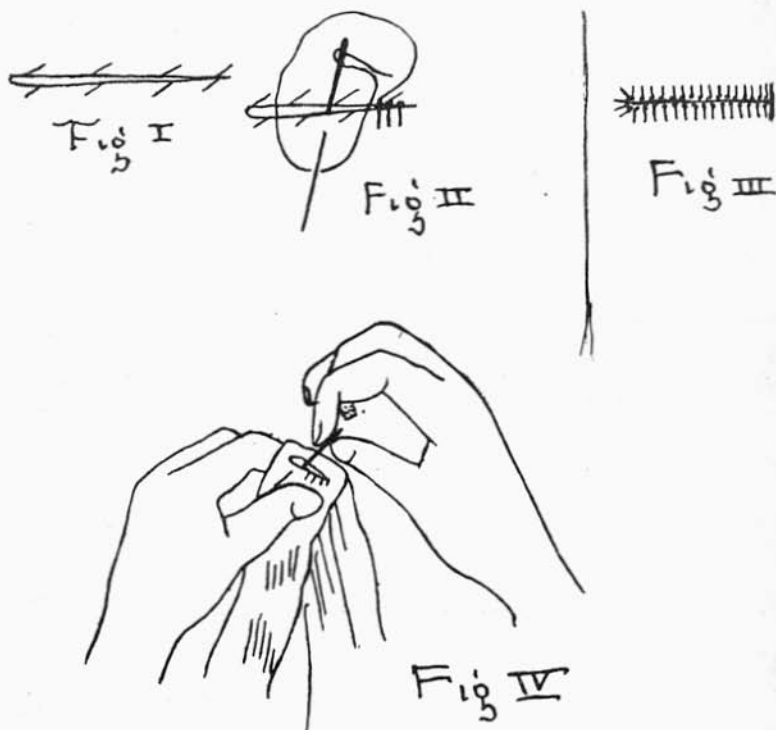
as it was inserted, leaving an end of thread half an inch long. Carry the thread across the lower side of the buttonhole and take a stitch under the left-hand end of the hole in the same way as at the first end. Carry the thread across the upper side and take a stitch in the same hole with the first stitch. This strengthens the buttonhole.

Now overcast the edges of the buttonhole, making shallow stitches, and just enough of them to keep the edges from fraying.

Place the buttonhole over the left forefinger and make buttonhole stitches, working from you.

Curve the stitches around the front end and bar the back, making two stitches the complete width of buttonhole for the bar.

*Cautions:* Do not place stitches so that they overlap each other, but close enough to fit the purls together firmly.



#### MAKING THE BUTTONHOLE

In Fig. I, the buttonhole has been overcast. In Fig. II, the buttonhole stitch has been started. Fig. III shows the completed buttonhole. Fig. IV illustrates the method of holding the work over the left forefinger, and starting the overcasting at the right-hand end of the slit.

Do not draw purls down into the buttonhole. They should lie in an even row on top of the cloth.

Do not draw stitches too tight. The cloth must not be puckered.

## PROBLEMS

### NAPKIN OR LUNCH CLOTH

**Number of Meetings**—Three. Work may be done partly at home, if necessary.

**Material**—Plain figured damask, 16 or 18 inches square, Indian head, beach cloth, flour, sugar or salt sacks. No. 50 thread. No. 8 or 10 needles. No. 10 embroidery floss. Small embroidery hoop.

**Seams and Stitches**—Even basting; hemming.

#### Directions for Making Napkin

Cut the edges straight, using drawn thread for guides and cutting the napkin about 16 or 18 inches square. On each edge of the cloth, fold on the wrong side a hem about  $\frac{1}{8}$  of an inch wide when finished. Baste the hem into place. Finish with damask or napier hem.

**Making the Design, Outlining and Padding**—Use simple letters about two inches high for a napkin of medium size. Butterick pattern No. 10081 is recommended for script, or the letters may be printed or drawn free-hand. The letter should appear on the right side of the material and be placed diagonally, so that when the napkin is folded the letter will appear in the center of the small square.

Now stretch the stamped or drawn design over a hoop and outline it, using a single strand and embroidery floss and the running stitch. Pad the design by placing long, irregular stitches lengthwise on the space to be covered until the whole is well rounded up from the linen, but be careful that the padding does not cover the outline and that it is not too heavy.

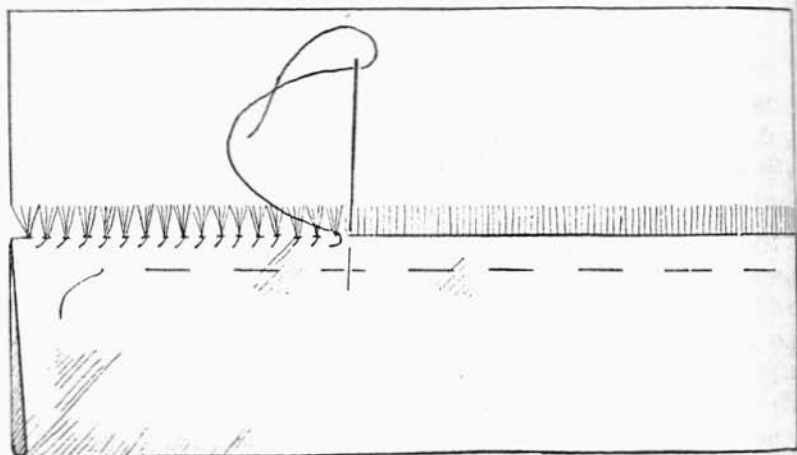
**Covering the Design**—Cover the design by using the cross-wise stitches over the padding, allowing the ends of the cross stitches just to cover the outline. The stitches should be close enough together to touch each other, and when the space to be covered has curved edges the stitches must change their direction gradually. On the wrong side, the work should show only smooth, regular stitches, with all ends of threads fastened out of sight.

### Directions for Making Lunch Cloth

The lunch cloth will be made exactly as the napkin is, and will be 36 inches square, or 36 by 42 or 48, or 48 inches square, depending upon the size of the table top for which the cloth is being made. About 36 inches square will be probably the daintiest and most satisfactory size for general use. No machine work will be done on either the napkin or the lunch cloth.

### HEMSTITCHED TOWEL

**Materials**—Huckaback toweling. No. 50 white thread. Embroidery thread. Dull blue D. M. C. Special No. 25, D. M. C. Mouline No. 25, or same threads in Columbia.



HOW HEMSTITCHING IS DONE

Length of towel and width of hem suitable for different widths of toweling:

Width of Towel	Length	Width of Hem
15 inches .....	$\frac{3}{4}$ yard	1 to $1\frac{1}{2}$ inches
18 inches .....	1 yard	$1\frac{1}{2}$ to 2 inches
20 inches .....	$1\frac{1}{3}$ yard	$2\frac{1}{2}$ inches
22 inches .....	$1\frac{1}{4}$ yard	3 inches

**To Prepare for Hemstitching**—In huckaback, the right side is shown by the raised double threads running lengthwise of the material. Straighten both ends of the towel by drawing the thread, turn up  $\frac{1}{4}$  inch, then measure up twice the width of the desired hem and draw four to six threads, according to coarse-

ness of material. Baste the hem up along the edge of the drawn threads, keeping the ends even.

**To Hemstitch**—Hold the hemmed edge toward you. In this position the hemstitching proceeds from left to right. Overhand the selvage of the left end of hem, bringing the thread to the hem. Count again four threads to the right and proceed as with first stitch. The loop of the thread should be drawn of even tightness and the hemming stitches should be taken of uniform slant and size.

### SCALLOPED TOWEL

Make a towel of the size desired, according to directions given for the hemstitched towel. Then make the scallops as directed on page 7.

### MENDING TABLE LINEN

**Number of Meetings**—One.

**Materials**—Threads drawn from a piece of similar damask. If these cannot be obtained, use soft linen floss. Needle as fine as will hold the thread used. Fine, long-eyed needles are best.

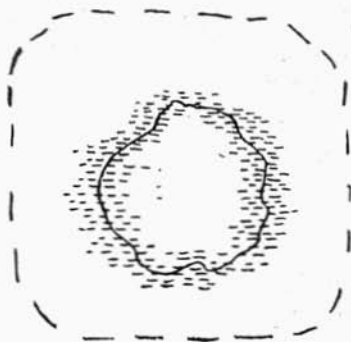


Mending a Small Hole

Without making a knot, begin weaving in the warp threads. Be sure to weave well beyond the hole and place the threads close together. The shape of the darn should be irregular, as such an edge wears better. Weave the wool regularly over and under the warp threads, crossing them at right angles.

(b) For a larger hole. On the under side, place a piece of damask as nearly like the table linen to be mended as possible. Baste in place and darn the worn material to it, making stitches as in

**Directions** — (a) For a very small hole. For ordinary mending use plain weave, as for mending stockings. Trim only those threads which are badly frayed.



How a Larger Hole is Mended

the illustrations. Do not trim edges of the tear, except to move long, loose threads.

## PETTICOAT

**Number of Meetings**—Six.

**Materials**—Any good grade of longcloth, Lonsdale cambric or hope bleach, will be suitable. Thread 50 or 60. Needle No. 8 or 9.

**Pattern**—Any good, two-piece pattern. If embroidery is to be used for flouncing, select a simple design, not wider than 4 or 6 inches. Allow one-fourth more material than the width of the skirt, for the flouncing.

### Directions for Making

Place and pin the pattern on the material as directed by the guide chart, which comes with the pattern. Be sure to plan for every piece before cutting.

Cut exactly as the pattern indicates, and mark notches and perforations with colored thread or tailor's chalk.

Pin the pieces of the skirt together as notched, making the first seam to the right side. Baste as pinned. Make French seams.

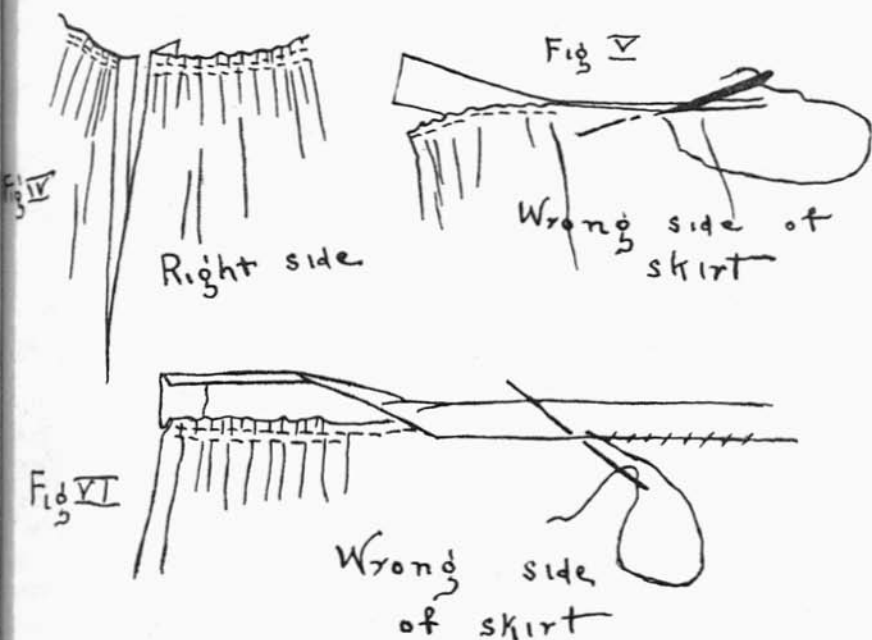
**Placket**—Cut the placket as indicated on the pattern. For the placket binding, cut a strip  $1\frac{1}{2}$  inches wide and two times the length of the placket, plus 1 inch. Place the right side of the binding to the wrong side of the petticoat. Baste a  $\frac{1}{4}$ -inch seam, gradually tapering it to  $\frac{1}{8}$  inch at the lower end of the placket; turn and baste to the upper edge of the placket. Stitch this seam.

To finish the binding, turn a  $\frac{1}{4}$ -inch turning on the edge of the placket; baste. Pin this folded edge over on the right side of the petticoat, till it just covers the line of stitching. Baste and stitch.

**Band**—Cut a band two inches wide and two inches longer than the waist measure. This should be cut lengthwise of the material. Measure off the one inch allowed on each end; mark with a pin or tailor's chalk. Mark the opposite end in the same way. Now fold to get the center front and back; mark these points. Find the center front and back of petticoat; pin the right side of band and petticoat where marked. Gather in any fullness allowed, and distribute the gathered

evenly across the back and front. Baste the band and skirt together. Try it on. Stitch on the machine. Turn the band and finish as you did the placket, folding the ends even with the placket. Finish with one button and buttonhole. Directions for buttons and buttonholes may be found on page 8.

**Finishing Bottom of Petticoat**—It is generally more satisfactory to allow the skirt to extend the full length and set the ruffle or embroidery flounce on the skirt, although they may be set on the bottom directly.



#### PUTTING ON THE BAND

Fig. IV illustrates the gathering of the petticoat. In Fig. V the petticoat is being basted to the band. Fig. VI shows how the band is folded over on the wrong side and sewed.

If skirt is allowed full length, turn a 2-inch hem on the bottom and sew on the machine.

The flounce may be gathered on the machine. Be careful not to make the gather too full.

Divide skirt and flounce into fourths and pin together, keeping the lower edge of skirt and flounce even. Use bias band, finishing braid or insertion to cover the top edge of the flounce. Let the lower stitching of the bias band hold the ruffle in place.

If the ruffle is placed on the bottom of the skirt, make a receiving tuck  $\frac{1}{2}$ -inch wide. This is done by measuring up  $1\frac{1}{4}$  inches on the right side, all around the bottom, and sewing in a  $\frac{1}{2}$ -inch tuck. When sewing the ruffle on the bottom edge of skirt with seam to right side, press tuck down over seam and stitch flat.

## PRINCESS SLIP OR CHEMISE

**Number of Meetings—Six.**

**Material—**The same as for the petticoat.



CHEMISE OF BERKELEY  
CAMBRIC

The neck and the armholes are finished with torchon lace. The bottom is finished with a flounce of embroidery.

and pressed) is used to face the neck and arms-eyes. If the binding is cut from the material, it probably will have to be pieced. All the pieces must be joined together first and the seams pressed out flat. Beginning at one end of the bias strip, turn the edge in  $\frac{1}{4}$  inch on each side and press.

Place the right side of the facing to the right side of the garment and baste,  $\frac{1}{4}$  inch from the edge, following the line

**Directions for Making—**Pin the pattern on the material as directed by the guide chart that comes with the pattern.

**Basting:** Pin the under arm and shoulder seams together as notched, making all the first seams to the right side. Baste the garment together as pinned.

**Fitting:** Put the garment on to determine whether the neck and armholes fit.

**Sewing:** Sew the seams on the machine, stitching outside the line of basting. Pull out the basting threads, trim the edges, turn the garment to the wrong side, carefully press the machine stitches to the top and baste for a  $\frac{1}{4}$ -inch seam. Sew on the machine. Pull out all basting threads.

**Finishing Neck and Arms-eye:** A bias binding 1 inch wide cut from the material (or the binding may be bought already cut



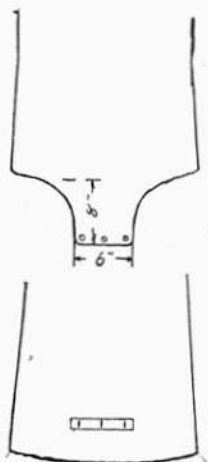
pressed in the bias piece. When both neck and armholes are ready, stitch along the line of basting.

Carefully remove the basting threads, then turn the facing upon the wrong side of the garment. As in the French seams, be careful to get the line of stitches to the top. Baste down on the wrong side. Finish by stitching on the machine. Follow the edge as closely as possible. The closer to the edge you stitch, the nicer will be the facing.

After the bias facing is put on, a narrow edge of tatting, crochet, or lace may be sewed on by hand, using the overhand stitch.

*Finishing Bottom of Princess Slip:* The bottom of the princess slip is finished the same as the bottom of the petticoat.

*Finishing Bottom of Chemise:* Face the flap with a 1-inch facing. From the edge of the flap facing, finish all the way around with a  $\frac{1}{4}$ -inch hem. The bottom may or may not be finished to match the neck. From the bottom of the center front, measure up on the under side 5 or 6 inches and sew a double piece of material one inch wide when folded, equal in length to the width of flap.



How to alter a chemise pattern. Paste or sew a piece of paper to the pattern, and design and cut out the flap.



LACES SUITABLE FOR TRIMMING UNDERWEAR

Beginning at the top: torchon; German, or round-mesh, valenciennes; French valenciennes; crochet.

This piece is for the buttonholes. The flap contains the button. The making of the buttonholes and sewing on of buttons is explained on page 8.

## WASH DRESS

Number of Meetings—Six.

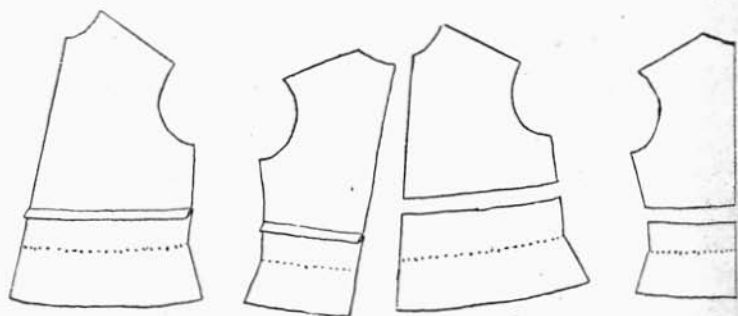
Material—Percalé, gingham, chambray, suiting, pique or any of the heavier wash

materials may be used. The amount necessary will vary with the style of dress and width of material.

**Pattern**—Choose a simple piece dress. Any commercial pattern may be used. The dress may be cut in one or a waist and skirt may be joined to form the dress. Be careful to select a style that will suit you, will suit your material and the use to which the dress is to be put. The dress that is to be washed must be made with few pieces.

Buy the pattern by bust measure rather than by age.

After purchasing the pattern, study it carefully before you open it. Compare the pieces illustrated on the guide chart with the illustrated garment, so that you will know where each piece goes. Then open the pattern, compare the pieces with the guide chart and notice the connection between the various parts and how they will go together.



At left: shortening a body pattern that is too long. At right: lengthening a body pattern that is too short

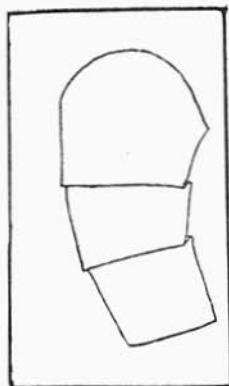
Now test your pattern—length of sleeve, bust, waist, length of dress from shoulder to hem plus hem allowance; or length of waist, front and back and underarm; sleeve length; and length of skirt, front, back and side, also with hem allowance.

**Altering the Pattern**—If the figure is not the same as the pattern at the underarm, the pattern must be altered at the lower part. If the pattern is too long at the lower part, lay a plait across each piece of the pattern  $2\frac{1}{2}$  inches above the waist line. The size of the plait is one-half the difference in the measures. If the figure measures 2 inches less than the pattern, a 1-inch plait will be required.

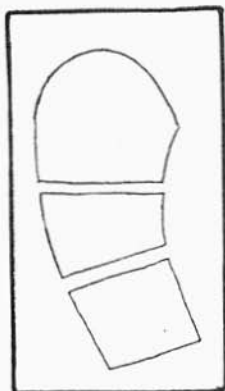
If the pattern is too long between the neck and underarm, the plait must extend across half way between neck and under-

arm. If the pattern is too long both above and below the bust, it must be altered in both places.

If the pattern is too short at one or both places, it must be slashed and separated sufficiently to make it long enough.



Shortening sleeve pattern  
that is too long



Lengthening sleeve pattern  
that is too short

Sleeves should be tested in the same way as the body portion. Measure the inside length from underarm to wrist and lengthen or shorten the sleeve above and below the elbow.

**Fitting**—After the alterations have been made, place the pattern on the material, being very careful to put it on according to the perforations. Cut the larger pieces first. Mark the notches lightly with a pencil. Match the notches, pin the seams together and baste; try on and fit according to the directions which follow.

Square shoulders cause the lining to wrinkle across the chest. This is remedied by taking up at the shoulder seams near the neck as much as is necessary to remove wrinkles, gradually sloping the seam toward the shoulder. This makes the neck smaller and it may need to be trimmed out.

If the shoulders are very sloping, wrinkles will appear running from the neck toward the arm. The remedy is to take up the shoulder seam at the armhole, gradually sloping it toward the neck. This will raise the armhole and cause it to bind. Care must be taken in trimming out the armhole.

Should skirt and waist be combined to form the dress, be very careful in the distribution of gathers at the waist line. In a one-piece dress, care must be taken in placing the belt, not to

get it too far above or below the normal waist line, to give an exaggerated appearance to the figure.

Measure the hem the desired distance from the floor all around. Be very careful to have your dress hang well.

**Finishing**—The type of seams to be used on this garment will vary with the material—French seams, French fell or plain seams, overcast. The seams and hem may be put in by machine, but careful hand finishing is best for neck and wrist.

For the closing of the garments use buttons and buttonholes. These may either form a decoration or be concealed.

After your garment is completed, go over it both inside and out to see that all parts are carefully finished. Let there be no thread ends or unfinished edges. Press the garment very carefully, as this will add greatly to its final appearance.

**Hooks and Eyes**—With three or four simple stitches fasten each hook in place thru the round eyelets and sew the front of hook down securely. Now pass the thread to back of the hook again and cover the eyelets with buttonhole stitches. Treat the eye in the same way. These stitches should not show on the right side of the garment.

## TESTING MATERIALS

**Number of Meetings**—One.

**Directions**—Simple tests that may be used in the home are given to those who lack experience. Both warp and felling threads should be raveled in order to examine each carefully.

**Cotton:** 1. The fibers are short and when torn the ends are fuzzy.

2. Cotton fibers flare up when burning.

**Linen:** 1. The thread is strong and long and the ends are uneven when broken, but more pointed than cotton.

2. A drop of water or oil on linen leaves a clear spot.

3. Drop ink on linen. If there are any cotton threads in the fabric they will absorb the ink much faster and will appear much darker.

**Silk:** 1. The fibers are long, straight, and lustrous if reeled silk; if spun, the fibers are short and break easily.

2. Pure silk leaves very few ashes when burned. The ashes crumble easily into fine dust.

**Wool:** 1. The fibers are kinky and stiff.

2. Wool cloth feels springy and soft.

3. Wool burns slowly, chars or balls and gives off an odor like that of burning feathers.

## SUITING COLOR AND DESIGN TO WEARER

### Number of Meetings—One.

Colors should be chosen carefully with reference, not only to the complexion, color of the hair and eyes of the wearer, but also in relation to her figure. There is no general rule by which one can choose becoming colors; therefore, one must rely on one's own taste, judgment and experience. In general, girls with fresh, clear complexions find a greater range of becoming colors than others who have little color.

Bright, gay colors may be chosen for the young, slight, girlish figure, but always with a thought to the general coloring. Quiet colors in dress are evidence of good taste. Colors do not need to be brilliant to be beautiful.

Girls who have red hair should not choose bright pinks and reds, but rather choose blues, browns and some shades of green.

For very tall, slight people, designs should be chosen that suggest roundness and normal height. Soft, full blouses, full skirts and draped effects are good. If the height seems too great, horizontal lines brought into the costume by means of flounces, bands and tucks will tend to shorten the figure. Contrasting materials for sleeves



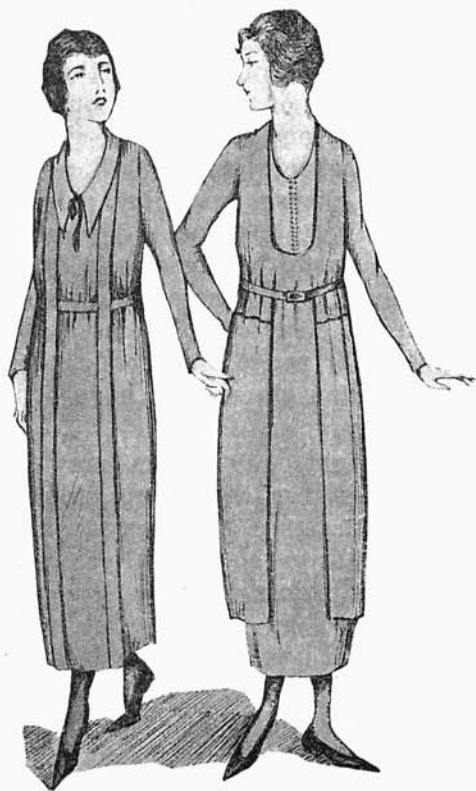
### FOR THE TALL WOMAN

In this design for a tall, slender woman, the costume is divided into three distinct parts to lessen the apparent height, and horizontal tucks are used to suggest width.

into the costume by means of flounces, bands and tucks will tend to shorten the figure. Contrasting materials for sleeves

or elaborate cuffs or pockets will add width to any figure. Plaids and figured materials with large areas of design are good on a slight figure; also soft, deep pile stuff for coats and bright, shimmery, lustrous materials are good.

For the stout figure, designs should be chosen that suggest height and slenderness. Loose, easy-fitting garments with unbroken lines suggest height. No lines should be directly across the figure.



GOOD LINES FOR STOUT FIGURES

substantial school dresses for winter.

The stout girl should carefully avoid a design in a dress that is too cut up. Tunics, unless long and scant, are not good. Trimming about the waist line or an elaborate belt causes the figure to appear stouter.

### SUITABILITY OF MATERIALS

School girls should wear dresses made of good, substantial material, as gingham, linen and percale, built on simple lines, so that they may be laundered without becoming stretched and misshapen. Serge and tricotine make good,

### JUDGING

Since one of the requirements of a standard club is that there shall be a team for judging, some instructions in judging are necessary.

Before we can say how good a garment or other article is, we must have some standard to go by. Just as a tapeline is used to measure length and a measuring cup is used to measure quantity of food material, so a score card aids in measuring the quality of the work done. The following score card can be used quite satisfactorily for all kinds of sewing.

Suitability .....	25
Neatness .....	25
Accuracy .....	50
	100

**Suitability**—Is the article or garment appropriate in material, style, decoration, color, to its use and wearer? Is it attractive? Are the buttons or fasteners the right size?

**Neatness**—Is the work clean, and well pressed? Was the cutting done neatly? Are the ends of thread well fastened? Are all of the basting threads out? Is the work smooth?

**Accuracy**—Where cutting should be on the straight of the material, is it? Are the cut edges smooth? Are the seams all the same size? Are the buttonholes (if required) evenly spaced, and well made? Do the buttons exactly fit the buttonholes and are they accurately placed? Are both sides of the garment alike (both sleeves, shoulders, two sides of collar, etc.)? Are your hand-made stitches even in size? Is your machine stitching straight, neither drawn nor too loose?

