

UNIVERSITY OF IDAHO  
COLLEGE OF AGRICULTURE  
EXTENSION DIVISION

E. J. IDDINGS  
DIRECTOR

---

SECOND CLOTHING BULLETIN

BY

WILHELMINA E. JACOBSON  
CLOTHING SPECIALIST

---

REVISION

---

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

---

JUNIOR EXTENSION CLUBS

---

Printed and distributed in furtherance of the purposes of the Cooperative  
Agricultural Extension Service provided for in Act of Congress May 8, 1914.

SPRING LINGER  
PUBLIC LIBRARY

JAN 20 1925

THE problems are presented in the form which the experience of the club agents in their sewing club work in the past has proven to be most easily grasped.

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

After finishing the required number of problems in any bulletin during the year, the club girl should make the other problems suggested rather than go on with the work of the next year. Individuality and originality should be encouraged. Deviation from the bulletin on directions for construction and on design, as different neck line, cuffs, belts, etc., may be made under careful leadership.

Any girl who will work out carefully the problems outlined in these three bulletins will find herself, at the close of her course, efficient in garment construction work. 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 her 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

\*WILHELMINA E. JACOBSON

To the Club Girls of Idaho: If you have done well the work of the First Clothing Bulletin, you are then prepared to go on with the work of this bulletin. A great deal of the work has been repeated so that you may work for speed as well as accuracy and do more machine work. A number of new problems have been added. Watch for them and master them as you did the problems in the First Clothing Bulletin.

CLOTHING PROBLEMS required to be worked out in the clothing project for the second year of Junior Extension Work are these:

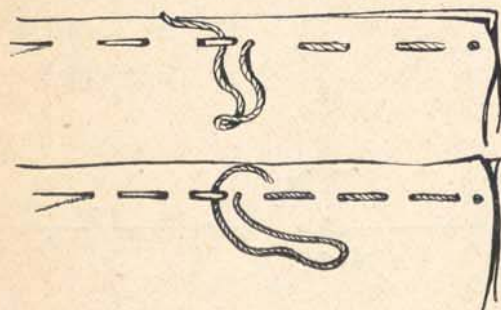
- |                                   |  |
|-----------------------------------|--|
| I. One of the following:          | III. One of the following:                   |
| 1. Napkin (page 11)               | 1. Slip (page 13)                            |
| 2. Lunch Cloth (page 11)          | 2. Bloomers (page 15)                        |
| 3. Hemstitched towel<br>(page 12) | 3. Combination Suit<br>(page 16)             |
| 4. Scalloped towel<br>(page 12)   | IV. One of the following:                    |
| II. Hemmed patch (page 13)        | 1. Wash Dress (set in<br>sleeves). (page 17) |
|                                   | 2. Wash Dress (kimono<br>sleeves). (page 27) |

**Equipment**—Package of needles, 6 to 9, sharps; paper of pins; thimble; tape measure; pin cushion; emery bag; shears; thread, white, 60 or 70; sewing kit in which to carry equipment.

### STITCHES

Stitches should be practiced on a piece of material before being used. When basting, always start with the knot on top or on the right side and finish with two  $\frac{1}{4}$ -inch stitches. This stitch is a temporary stitch which is to be removed later. When making permanent stitches conceal the knot or do not use a knot but fasten with a few running or back stitches. To fasten the thread take two or three  $\frac{1}{16}$ -inch back stitches or a buttonhole stitch may be used to fasten the thread.

### BASTING STITCHES



**Even Basting**—The stitches and spaces should be of even length and about  $\frac{1}{4}$ -inch long. The even basting stitch is used on seams where there is a stress in fitting or where the material is hard to handle.

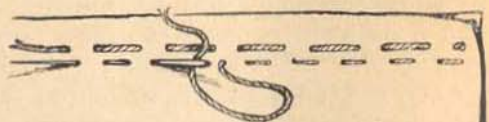
**Uneven Basting**—The stitches and spaces should be uneven. The stitches

\* The author was assisted in the preparation of this bulletin by former Club Agents Ina Scrivner, Dorothy Spurling and Alice L. Thayer. Illustrations were contributed by Anna E. Prange, Specialist in Costume Design.

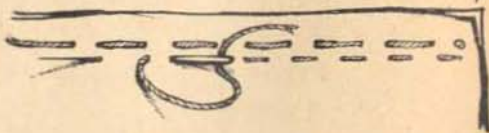
should be about  $\frac{1}{2}$  inch long and the spaces smaller. This stitch is used where rapid basting but not strength is desired.

### PERMANENT STITCHES

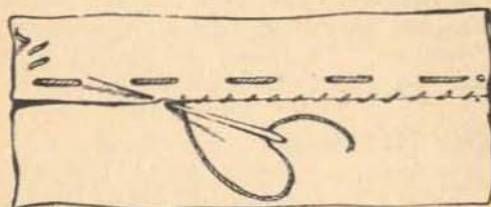
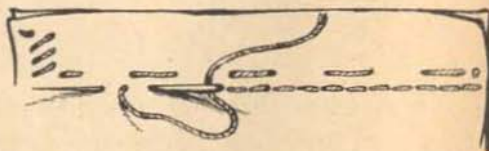
**Running Stitch**—The stitches and spaces should be even but very small, about  $\frac{1}{16}$  inch. This stitch may be used for seams where there is little strain.



**Stitching Stitch**—This stitch looks like machine stitching on the right side. The stitches overlap on the under side. Take the stitch forward on the under side of the material twice the length of the stitch, then back half way, making stitches meet.

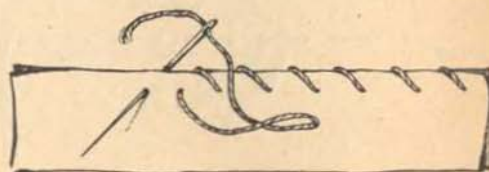


**Backstitching**—It looks like the running stitch on the right side and the stitching stitch on the under side. Take the stitch forward on the under side three times the length of the stitch, then back  $\frac{1}{3}$  the length of the stitch on the right side. This stitch is used where there is less strain than where the stitching stitch is used.



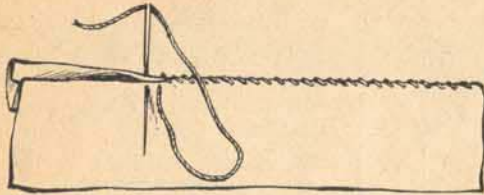
**Hemming**—This is a slanting stitch used to hold a hem in place. The stitches slant on both sides. Work from right to left, pointing the needle over the left shoulder. Take up a few threads of the material and the edge of the hem. Carry the hem over the first and second fingers of the left hand.

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



**Overhanding**—These are fine slanting stitches used to sew two selvages or folds together. Work from right to left, taking up just

a thread or two along the edges of the material and making stitches very close together.



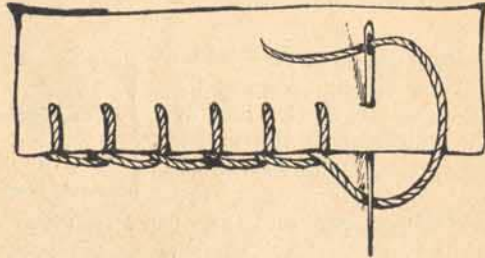
### Napery or Damask Hem

—Fold a hem  $1/8$  inch wide or wider. Baste into place. Fold this hem back on the right side, making the new crease just even with the first crease made

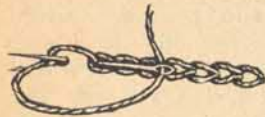
for the hem. Use no knots, but fasten the ends of the thread with several small, running stitches within the hem. Overhand the two even folds together, working from right to left. Make the stitches close together, carefully catching the needle into the linen.

## DECORATIVE STITCHES

**Blanket Stitch**—The blanket stitch is a very simple decorative stitch. In working, do not use a knot, but secure the thread by one or two running stitches toward the edge. Holding the thread under the left thumb, insert the needle



to the depth required and bring it up from under the edge, allowing the thread to lie beneath the needle forming the edge. This stitch may be worked into various ornamental designs.



**Chain Stitch**—This stitch is made the same as the blanket stitch but extends in one long chain instead of being placed by the side of the preceding stitch. Bring the needle up from under the material, hold down the

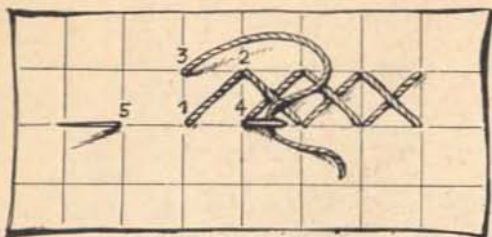
thread under the left thumb and insert the needle in the same hole where the point of the needle came out when making the preceding stitch. The size of the stitches must be adjusted to the design being worked and the thread being used.

**Feather Stitch**—The feather stitch is one of the most frequently used of all ornamental stitches. First run a colored thread along the outline to mark the center of the line of stitching. To



make the single stitch, fasten the thread with several over and over stitches and then bring the needle up thru the material. Hold the thread down over the line with the left thumb. Insert the needle a little to the left of this line and take a short slanting stitch toward the right, drawing the needle out while the thread is held down smoothly by the left thumb. Then hold down the thread

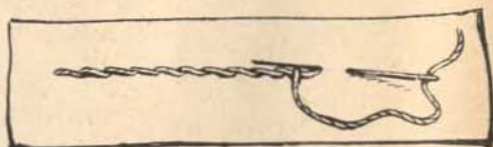
on the center line and take a stitch of equal length on the right side and draw it out as before.



**Cross Stitch**—The 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, that is, put the needle up at the lower left hand corner, then

down at the upper right hand corner and up at the upper left hand corner and down at the lower right hand corner. Put the needle up at the lower left hand corner of the next square to the left and repeat. Do not use a knot. The threads underneath will fasten the end.

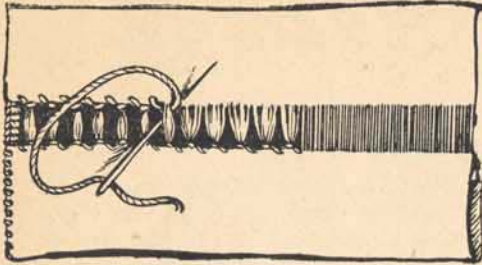
**Outline Stitch**—The outline stitch is made by working from the left of the material to the right. At the left hand edge of the material fasten the thread securely and take the first stitch by inserting the needle from right to left. Each succeeding stitch is made the same way, lapping the stitches one-half the length of the stitch. When taking the stitch keep the thread below the line of stitching.



**Scallops**—For embroidering scallops the material may be marked with a stamping pattern. This marking should be at least  $1/2$  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 (see page 5), 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 forming the blanket stitch.

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.

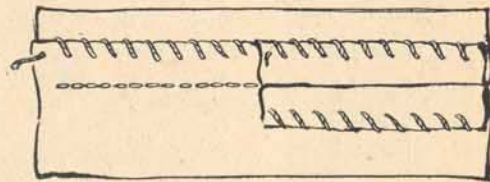


**Hemstitching**—After the threads have been pulled and the hem basted, insert the needle in the under fold of the hem at the right hand edge. Hold the work over the cushion of the first finger of the left hand, keeping the thumb over the thread.

Take up about four 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 taking the needle thru the hem. Continue in this way until the towel is hemstitched. Overhand together the two selvage ends of the hem. Buttonhole stitch around the end group of threads.

## SEAMS

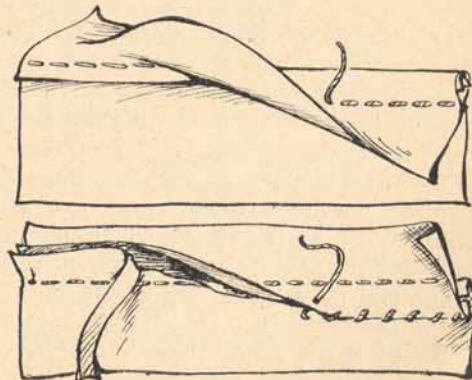
**Plain Seam**—Place the two right sides of the cloth together and pin at right angles to the seams. Baste with even basting. Sew with stitching stitch or machine stitching alongside the basting. The width of the seam



will depend upon the material used.

**French Seam**—It is made by first basting a plain seam on the right side of the garment. Put in a very fine running stitch about  $1/8$  of an inch from the edge, or sew by machine. Either will be strong enough, as no strain comes on this seam. Press open the seam carefully. 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. Baste on the wrong side. This seam must be stitched with a stitching stitch or on the machine, about  $1/4$  inch wide.

For most materials and garments a  $1/4$ -inch seam can be used.



**Flat Fell**—Place the two right sides of the cloth together, having seam lines meet or two edges come together. Baste and stitch a  $3/8$  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  $1/8$  inch, then turn the wide edge in  $1/8$  inch, crease along the line of stitching and baste flat to the material. This seam may be hemmed by hand or machine.

### FASTENINGS

**Buttons**—To sew on buttons without shanks, use single thread with a knot. Put the needle thru the material 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 the button and the cloth. Wind the thread around under the button three or four times; put the needle thru to the wrong side and fasten the thread with two stitches on top of each other and a blanket stitch.



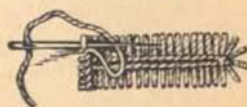
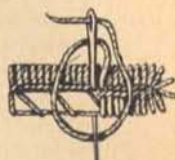
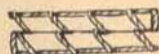
**Plain Buttonholes**—Buttonholes should be properly spaced and marked before they are cut. The slit should be cut  $1/8$  to  $1/4$  inch larger than the button to be used and straight with the threads of the goods. Have the thread just long enough to complete one buttonhole—usually 16 to 18 inches. For goods of medium weight, use No. 50 thread and a No. 8 needle. A large needle frays the edges.

Begin working at the end farthest from the fold of the hem and work from right to left. 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, making about four stitches on each side.

The last overcasting stitch will be exactly below the first one. Now take a stitch so as to bring the needle below the first overcasting stitch and in position for the first buttonhole stitch. Put the needle thru the slit and bring it out alongside the last stitch taken. Work from right to left. While the needle is still in the cloth bring



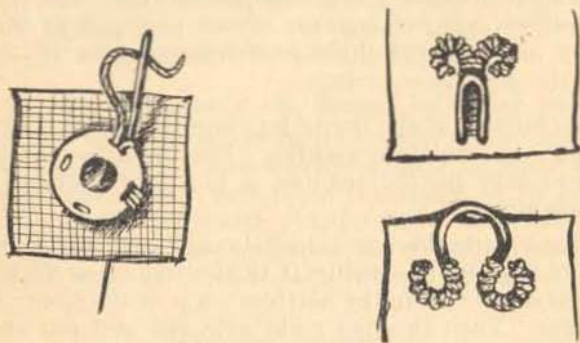


the double thread from the eye of the needle under the point of the needle, from right to left. Pull the needle thru the cloth drawing the thread out straight but not too tight. Continue in this way, taking the stitches close together until the opposite end of the slit is reached. Take from five to seven stitches around the end in a fan shape, making the stitches slightly longer than the others. The fan should always be placed at the end of the buttonhole where the button will rest because it makes room for the shank of the button. Finish the other side like the first side. The second end is finished with a bar in order to make it attractive and strong. The bar is made by taking two or three stitches across the end of the slit. Put the needle into the hole out of which the first stitch came and bring it up thru the hole where the last stitch was taken.

Hold the work over the forefinger so that the bar is farthest from you. Take buttonhole or blanket stitches to completely cover the bar so the purl of the buttonhole or twist of the blanket stitch is toward the buttonhole. Take each stitch thru the cloth. Bring the thread thru to the wrong side and fasten firmly under the stitches.

**Cautions:** Do not place stitches so that they overlap each other but close enough to fit the purls together firmly. 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 tightly. The cloth must not be puckered.

**Snap Fasteners**—Sew the ball side of the fasteners on the right side or top of the garment and the socket to the left side or underneath. Sew these on with a buttonhole stitch or a very small over and over stitch. Fasten the ends of the threads securely so that no loose ends or knots will show.



**Hooks and Eyes**—Sew all around one circle of the hook or eye with over and over stitches. Take several stitches across the end of the hook, then sew around the other circles. The buttonhole stitch may be used instead of the over and over stitch, as the buttonhole stitch gives added strength.

## SEWING BAG

**Number of meetings**—Two.

**Material**—The outer covering may be made of any durable material as crash, linen, cretonne or poplin. For the inside, sateen or poplin may be used. Both the outer and the inner material should be of equal durability. It requires 12 inches of 36-inch material for the outer covering and 15 inches of 36-inch material for the lining, a steel wire 17 inches long, fastened with a clip, 1 cord, ribbon or tape 60 inches long and one skein of embroidery floss.

**Design or Style**—Circular bag with pockets for tools.

**Stitches**—Basting, outline, hemming, buttonhole and machine stitch.

**Directions for Construction**—*Cutting*—Cut one piece of the outer material 30 inches by 12 inches and one circle six inches in diameter. Of the lining material, cut one piece 30 by 10 inches, one 30 by 4 inches and one circle 6 inches in diameter. Divide and mark the pocket section of the lining, which is 30 inches by 4 inches, into 10 sections and label each one crosswise as follows: Pins, pencil, chalk, tape, fasteners, ripper, ruler, emery, needles and scissors.

Embroider these words with an outline stitch. Stitch a  $\frac{1}{4}$  inch hem at the top and baste a  $\frac{1}{4}$  inch turn at the bottom. Divide and crease the lining into thirds lengthwise of the material. Pin the piece for the pockets onto the lining with top hem on the crease of the first third. Baste to the lining and stitch on the machine at each division and along the bottom. The space for scissors may be left open, if desired. Press well and at the same time press a  $\frac{1}{4}$  inch turn at the top of lining and a  $1\frac{1}{2}$  inch turn at the top of the outside covering.

Divide the bottom of the lining into eighths. Also divide the circle of the lining material into eighths. Pin these two together at the divisions and take up the surplus in plaits or gathers. Baste and stitch a plain seam.

Do the same with the outside circle and covering. Sew the steel wire circle to the outer covering at the bottom seam with overcasting stitch. Then stitch this to the bottom seam of the lining by overcasting the edges. Turn the bag right side out and pin and baste the two materials together so that the lining laps over the turn of the covering  $\frac{1}{4}$  inch, then stitch it. An opening should be left on the side of the seam. Make an opening opposite the seam and buttonhole it. Stitch  $\frac{3}{8}$  inch above the stitching to make a casing. Press the hem.

Cut the cord into two 30-inch pieces. Draw one through from one side and one from the opposite side and knot the ends.

## NAPKIN OR LUNCH CLOTH

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

**Material**—Damask, plain or with simple figure, Indian head, beach cloth, flour, sugar or salt sacks; No. 60 thread; No. 8 or 10 needles; No. 10 embroidery floss; small embroidery hoop. The dinner napkin should be 22 by 22 or 24 by 24 inches. The luncheon napkin should be 12 by 12 or 15 by 15 inches.

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

### NAPKIN

**Directions for Construction**—Cut the edges straight, using drawn thread for guide. On each edge of the cloth, fold on the wrong side a hem about  $1/4$  inch wide when finished. Baste the hem into place. Finish with damask or napery hem. Remove basting threads.

**Decoration—Making the Design, Outlining and Padding**—Use simple initials 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 initials should appear on the right side of the material and be placed straight so that when the napkin is folded the initial will appear straight in the center of the small square, with the base of the initial toward the hemmed corner of the napkin.

Stretch the stamped or drawn design over a hoop and outline it, using a single strand of embroidery floss and the running stitch. Pad the design with the chain stitch or 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 crosswise 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.

### LUNCH CLOTH

**Directions for Construction**—The lunch cloth should be hemmed exactly as the napkin except that the hem should be in proportion to the size of the lunch cloth. Satisfactory sizes for lunch cloths are: 36 inches by 36 inches, 42 inches by 42 inches, 45 inches by 45 inches. About 36 inches square will probably be the most satisfactory size for general use. There should be no machine work on

either the lunch cloth or on the napkin. Finish with napery or damask hem. Remove all basting threads.

*Decorations*—The lunch cloth may be decorated with the initial, as the napkin. Feather stitching may be used, or a floral design may be embroidered on it. A cross stitch design may be used if desired. The lunch cloth may be decorated by drawing threads and inserting heavier or colored threads. Draw out threads on the four sides about  $2/3$  the width of the hem on the inside of it. Draw out one thread, leave one and draw out one more; leaving one thread with one thread drawn on each side. On one end draw out this thread about 1 inch and to it tie with a square knot a double silk thread. Draw out this same thread from the other end, in that way drawing in the silk thread.

In the same manner insert the colored thread wanted. This should be done before the lunch cloth is hemmed.

### HEMSTITCHED TOWEL

**Number of Meetings**—Three.

**Material**—Huckaback toweling; No. 70 white thread; embroidery thread in attractive fast color.

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

Width of Towel	Length of Towel	Width of Hem
15 inches	$3/4$ yard	1 inch
18 inches	$3/4$ yard to 1 yard	$1\frac{1}{4}$ inch
20 inches	1 yard	$1\frac{1}{2}$ inch
22 inches	38 inches	$1\frac{1}{2}$ inch

**Stitches**—Basting, hemstitching.

**Directions for Construction**—Straighten both ends of the towel by drawing threads, allow twice the width of the hem plus  $1/4$  inch and draw a few threads (not enough to make the work look coarse). Do not draw the threads through the selvages at the edge of the towel but leave about  $1/8$  inch of the selvage to make the hem more firm. Baste the hem carefully. Finish by hemstitching as given on Page 7.

*Decoration*—Cross-stitch or embroidered initial or decorative darning may be used for the decoration of the towel.

### 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.

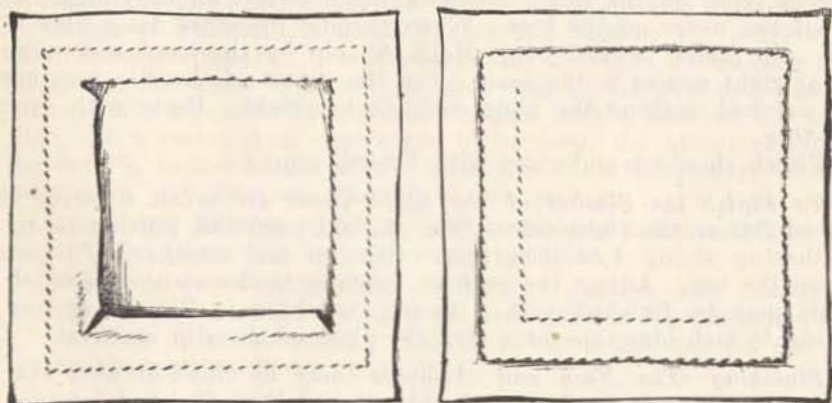
## HEMMED PATCH

**Number of Meetings**—One.

**Materials**—Garment to be patched and material for patch, thread to match garment.

**Seams and Stitches**—Uneven basting stitch, hemming stitch.

**Directions for Construction**—Trim the hole neatly in the form of a square or oblong. Cut diagonally  $\frac{1}{4}$  inch at each corner. Turn back  $\frac{1}{4}$  inch to the wrong side on all sides of the hole. Cut the patch so it will be larger than the hole on all sides, taking care to match the figure or stripe if there, and be careful to have the warp threads of the garment and patch parallel. Pin the patch in place. Baste patch halfway between the outer edge of the patch and the hole. Make a  $\frac{1}{8}$  inch turn around the hole of the garment and hem. Make a  $\frac{1}{8}$  inch turn around the edge of the patch and hem.



## SLIP

**Number of Meetings**—Six.

**Materials**—Any good grade of longcloth, muslin, cambric, sateen or percale will be suitable; thread No. 60 or 70; Needle No. 8 or 9.

**Pattern**—Pictorial Review Pattern No. 1714. Get a pattern of correct size so that few alterations will be necessary.

**Seams and Stitches**—Basting, French seam; most of the stitching can be done by machine.

**Directions for Construction**—Study the *Pattern* and charts as to number of pieces and what each piece is. Note seam allowance, markings for straight of material, joining of pieces and lengthwise fold. Select the pieces you will use and replace the others in the envelope. Have a general idea of how the pieces go together before cutting the garment.

**Testing and Altering the Pattern**—Follow directions given on page 24 for alteration of slip pattern. It may be necessary to alter it both above and below the waist.

*Placing the Pattern on the Material, Pinning and Marking*—Straighten the ends of material by tearing, or pulling a thread and cutting. Straighten the material on the table, either single or folded double, depending on the width of the material. Place all the pattern pieces on the material before cutting. Pin the pattern to the material, placing the pins parallel with the pattern edge and placing them at the corners and between if the space is great.

Mark all notches and perforations with tailor's chalk, colored thread or some other convenient way. Do not cut the notches.

*Cutting and Marking*—If seam allowance is made, cut exactly as the pattern. Use sharp shears, taking care to cut with long strokes. When all the pieces have been cut, fold the pattern and place it in the envelope. Mark with colored thread the entire length of center front and center back of the slip, using uneven basting.

*Pinning and Basting*—Always pin the garment together with the pieces lying on the table. Smooth the material on the warp and woof but never on the bias. When pinning place the long edge of the slip pieces toward you. Hold the pin by the head and place it at right angles to the seam. Pin the pieces of the slip together as notched, making the plain seam to the right. Baste with even basting.

Finish shoulder and sides with French seams.

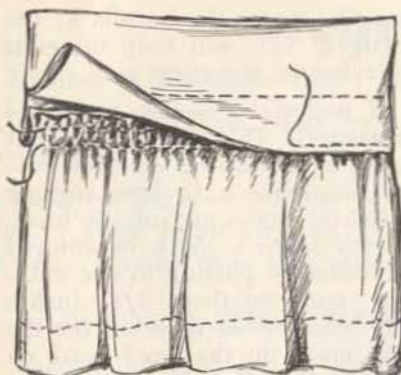
*To Finish the Slashes at the Side*—These are much stronger\* if faced flat on the right side. Shirr the skirt portion, putting in one gathering string  $1/8$  inch from the top and another  $3/8$  inch from the top. Adjust the gathers, baste it to the waist and stitch. This may be finished with a facing, stitching it flat all around, using  $1/2$ -inch bias tape or a straight piece of the slip material.

*Finishing—The Neck and Armscye* may be finished with scallops or a narrow machine or hand stitched hem, finished by overhanding on the edge narrow lace or tatting, or by sewing embroidery on with a fell seam. They may also be finished with bias tape as described for the nightgown or with a fitted facing, as described in the bungalow apron. This may be done on the right or wrong side, finishing it with a decorative stitch as feather-stitching, blanket stitch or any one of the decorative stitches described in this bulletin.

*To Finish the Bottom of the Slip*—The bottom of the slip may be finished with a hem, stitched on the machine, or by a ruffle or embroidery flounce. The latter may be set on the bottom of the slip, but it is more satisfactory to set it upon the slip.

If the slip is allowed full length, *take the length* of the slip, turn a 3-inch hem on the bottom and sew on the machine. The flounce may be gathered on the machine by loosening the tension and lengthening the stitch.

Divide the slip and flounce into fourths and pin together, keeping the lower edge of slip and flounce even. Use a 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 slip, make it the ruffle width minus  $1\frac{1}{4}$  inches shorter, 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. Sew the ruffle on the bottom edge of slip with a  $\frac{1}{4}$ -inch seam to the right side, press the tuck down over this seam and stitch flat. Remove all basting threads.

## BLOOMERS

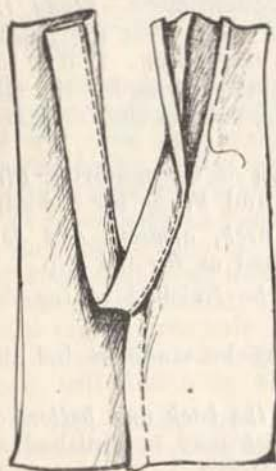
**Number of Meetings**—Six.

**Material**—The same as for the slip, or other suitable material.

**Design or Pattern**—Pictorial Review No. 9920 or any other standard bloomer pattern. The bloomers may be made with casing and elastic at the waist and knees or they may be made with a placket on one side or on both sides and finished with a band at the waist line. If a casing and elastic are to be used, the bloomers should be cut  $1\frac{1}{4}$  inches longer at the waist line than the pattern allows; otherwise, cut them as directed on the pattern.

**Seams and Stitches**—Basting and running stitches and flat fell seam. The seams may be stitched by machine.

**Directions for Construction**—Study the pattern and test it by pinning it together and trying it on, then alter if it is needed. Place the pattern on the material. Pin and mark as directed for the slip or on the pattern envelope or chart.



**Basting and Stitching**—Baste the seams for the legs first, making them  $\frac{3}{8}$  of an inch. Make a flat fell seam as directed on page 7. Baste the two legs together and stitch with flat fell seams. The bloomers can be re-enforced at the crotch, if desired.

**Placket**—The continuous (bound) placket may be used. Cut the placket opening as indicated on the pattern. For the placket binding, cut a piece of material lengthwise of the cloth and twice the length of the placket opening plus  $\frac{1}{2}$  inch and  $1\frac{3}{4}$  inches wide. On both sides, make a  $\frac{1}{4}$  inch turning, pressing it with an iron, then fold this in two lengthwise, pressing it so as to make one side extend  $\frac{1}{16}$  of an inch beyond the other side.

Baste the narrower side of the binding to the right side of the garment, then baste down the other side as indicated in the illus-

tration on page 15; then stitch diagonally across the bottom of the placket from the outer to the inner edges. This will keep the ends of the placket in place. Stitch the placket on the right side.

*To Make the Band*—Cut a piece of material 2 inches wide and  $1\frac{1}{4}$  inches longer than the waist measure. This should be cut lengthwise of the material. Make a  $\frac{1}{4}$  inch turning on each side and fold as for the placket binding, also make a  $\frac{1}{4}$  inch turning at each end. Measure  $\frac{3}{4}$  inch from the left hand end of the band. Fold the rest in fourths, marking with tailor's chalk or colored basting threads. Shirr the top of the bloomers, putting in one gathering string  $\frac{1}{8}$  inch from the top and another  $\frac{3}{8}$  inches from the top. Attach the band to the bloomers as directed for the placket, being sure to have the marks made on the band come on the center front, center back and sides of the bloomers. Stitch the band to the bloomers at the bottom and both ends.

If the waist line is to be finished with an elastic, then make a  $\frac{1}{2}$  inch casing. Make a buttonhole through which the elastic may be inserted.

*Finishing the Bottom of the Bloomers*—Make a casing as for the top of the bloomers, also making the buttonholes.

### COMBINATION SUIT

**Number of Meetings**—Six.

**Material**—Same as for slip.

**Design or Pattern**—Pictorial Review Pattern 6790. Get a pattern of correct size so that few or no alterations will have to be made.

**Stitches and Seams**—Basting and flat fell seams.

**Directions for Construction**—*Study the Pattern* as for the slip. Test the length of the garment, to the crotch. If it is too long or too short, alter it as for the slip below the belt line, both in the front and the back.

*Place the Pattern* on the material, *Pin, Mark, Cut, Baste and Fit* as for the slip.

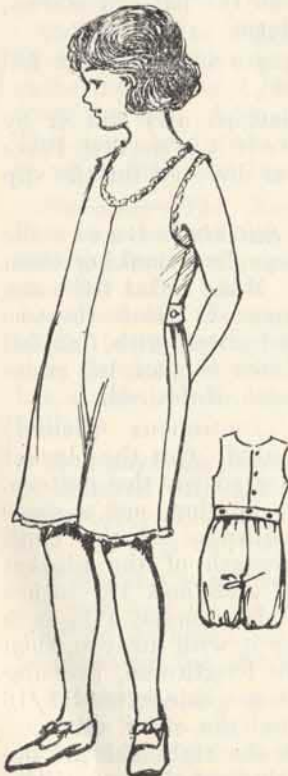
**Finishes**—*The neck, armseye and bottom* may be finished as for the slip.

*The band* may be finished as for the bloomers.

*The placket* may be made as for the bloomers.

*The opening in the back and bottom of the waist in the back* may be finished as directed in the pattern.

*The making of button holes* and sewing on of buttons are described on page 8.





## WASH DRESS

**Number of Meetings**—Six.

**Material**—Gingham, chambray, beach cloth, percale, voile, suiting, pique.

**Design or Style**—Study carefully the article on "The Well Dressed Girl." Then decide on the style of dress that would be best suited to you. Having done this, select a pattern having set-in sleeves.

## THE WELL-DRESSED GIRL

The well-dressed girl is appropriately and becomingly dressed. Her garments are simple, healthful, modest, neat and attractive. She chooses materials that are suited for the use to which the garment is to be put. She selects designs that will bring out the best lines of figure and features and soften those that are less attractive. The colors that she chooses for her clothes will emphasize and harmonize with her own healthful color, but will never be so strong that they make her seem pale or "washed out" by contrast. At all times her costume is subordinate to her own personality and, just as a properly chosen frame brings out the beauty of a picture, so the costume will quietly and simply emphasize the charm and personality of the girl who is wearing it.

She keeps her clothes in repair and keeps them tidy and clean. Personal neatness and cleanliness are the first essentials to a good appearance. There is nothing that will add so much to the charm and attractiveness of a girl as the sweet wholesomeness of a clean body. She cannot afford to neglect her hands and nails. She will give her hair and skin sufficient care to preserve their natural life and beauty.

She will choose a hair dress that will not only bring out the beauty of the hair itself but she will let it fall naturally into lines that will form an appropriate frame for the face. She will seek personal becomingness rather than the "latest fad" in hair dress. The tight stiff braids of long ago that drew the ears and eyebrows out of place were as inartistic and unbecoming as some of the present day styles such as: The extremely large "ear puffs" or the hair dress that is so loose that it is hard to tell whether or not the hair has been combed. It is difficult to keep some hair in place—then a very simple hair dress should be chosen or an older girl can use a hair net to advantage. The average girl with hair of average beauty will find little difficulty in choosing a becoming hairdress.

The tall, slender girl can make her neck seem shorter and her face fuller by puffing the hair just a little at the sides and letting it fall slightly over the ears. Also by wearing her hair down her back in a braid and by wearing a ribbon bow at the neck. In each case the neck has been partly covered and for that reason it seems

shorter. By letting the hair fall in round lines, roundness and fullness of face are emphasized or suggested.



1. Vertical lines give height.
  - (a) Striped material.
  - (b) Pointed neck line.
  - (c) Trimming placed near center.
2. Round and horizontal lines give width and suggest roundness.
  - (a) Spotted material.
  - (b) Horizontal lines.
3. Horizontal and round lines.
  - (a) Plaid material.
  - (b) Trimming placed at side (pockets and on sleeve).
4. Lines that suggest width.
  - (a) Plain material.
  - (b) Trimming constitutes interest in dress rather than material.

The short girl will wish to suggest height by perhaps puffing her hair at the top and leaving her ears uncovered. She will carefully avoid covering the forehead and bringing the hair out at the sides as this would make her face seem shorter and fuller. A ribbon worn on top of the head instead of wearing it at the neck will do much to make her look taller. Note the hair dress with the costumes that suggest height and width. Fig. 1, page 18.

The picture of a girl as she is seen in real life is made up of line, color and texture. In order to have a costume that is truly becoming she must first carefully study herself and then choose such lines,

materials and colors as will, by repetition or contrast, bring out her own best points. The following general truths may help the girl in her choice. Note illustrations on page 18.

**Lines:** Line in costume may be made by seams, tucks, folds, buttons, plaits or pattern of material such as stripes, checks or spots. Decorations in general straight lines suggest dignity. Round lines are lines of grace and beauty. To give an impression of height, straight lines running up and down placed near the center of the figure are used because it makes the eye of the observer go up and down and does not call attention to the width. Striped material suggests height. When vertical lines are placed at the side as trimming on sleeves or tucks over hips, attention is called to width, altho the line itself suggests height. All lines running around the figure such as wide or contrasting belts, ruffles, tunics, tucks or braid on skirt or conspicuous trimming on sleeves, will give an impression of width and shortness.

The neck line or collar is one of the most important parts of the garment. A pointed neckline makes the girl seem taller and thinner because it repeats long lines. A round neck and rolling collar emphasize or give an added appearance of roundness to the figure.

**Materials**—When the pattern that has been chosen calls for trimming such as lace, embroidery, tucks, ruffles, or in fact any decoration, a plain material should be selected so that the ornamentation that has been added will have a plain background. This is always a wise choice because it offers an opportunity to direct the interest in a certain way by placing the trimming to form the kind of lines desired.

Plaids, checks, all-over or spotted materials make a person look larger because attention is directed to every part of the figure. Very simple designs should be chosen when this kind of material is used—straight skirts are best. Such materials need very little or no trimming. Perhaps the best way to introduce variety is to use a plain material which harmonizes in texture and color. Fine striped materials suggest height. Broad stripes have the same effect as a plaid. All stiff materials such as organdy make a girl look larger because they stand out from the figure whereas the softer materials which fall in straight, long folds such as voile, give a suggestion of slenderness and height.

Materials with a high luster have the same effect as spotted material and make one look larger. Dull finish material makes one look smaller.

## COLOR

**Color**—Color should be made to express personality. Often it is made to do this crudely and sometimes over-offensively. Many times it serves to express but the foolish desire to attract attention, or to be attired in what is considered the latest fashion. Love and appreciation of color should be developed and be made the means

of enhancing real beauty of face and form and used as an aid in clarifying and idealizing plain features of face and figure. Color should charm and delight the observer, and fit in harmoniously with the wearer and her surroundings. It should be an expression of one's best thoughts.

Elements of color:

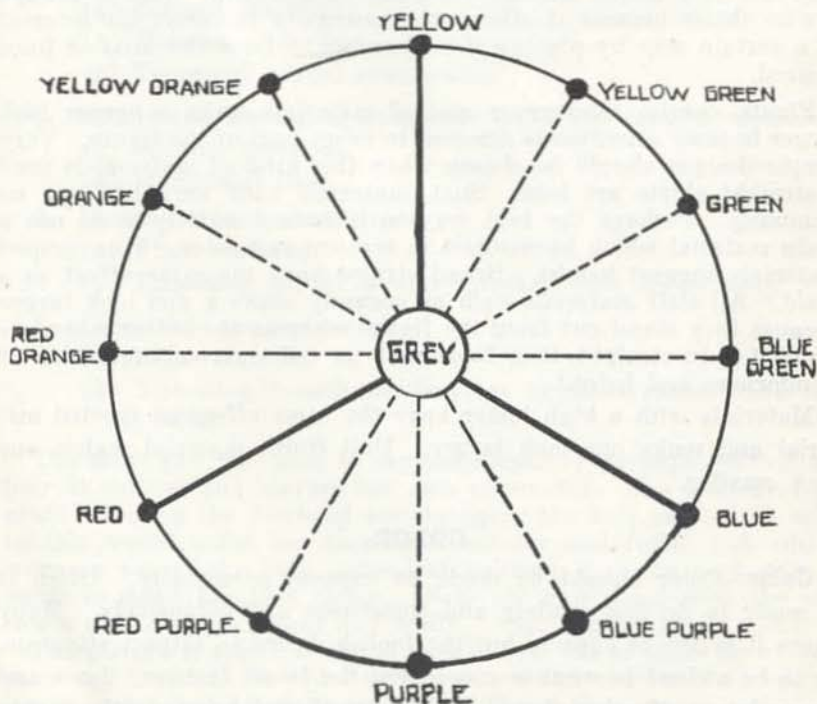
- (1) Primary—yellow, blue, red.
- (2) Secondary—green, purple and orange.

Attributes of color: Color has three qualities:

- (1) Hue—the quality which distinguishes one color from another; the name of the color, as blue or green.
- (2) Value—the quality of lightness and darkness as light blue, dark blue.
- (3) Intensity—the quality of brightness or dullness, as bright blue, dull blue.

**Harmonies in Color**—Harmonies are dependent upon good spacing of the area of color, dark and light and intensities. Harmony in the combination of colors may be of two kinds: (1) Harmony of contrast, (2) Harmony of likeness.

*Harmony of contrast* is between colors which are most unlike each other. It is perfect when the colors are complementary or directly opposite in the color wheel, such as blue and orange or yellow and



purple or red and green. Note the diagram Fig. XIV. The harmony of opposite colors is very bright if the colors are in full intensity. The greyed tones make a quieter harmony and are therefore much more pleasing. A pleasing harmony of three colors is the "Triad"—any three colors which form a triangle on the color wheel. Example—yellow, blue and red; green, purple and orange. The greyed tones are much more pleasing than the intense colors because all colors then have the element of grey in common. The difference in hue gives variety and interest and the grey in them harmonizes and ties them together.

*A combination of luminous or warm colors with the somber or cold ones* produces good balance and is one of the most pleasing harmonies of color. The warm colors are: Yellow, orange, red, light green. The cold, somber colors are: Blue, purple and dark green.

*Harmony of likeness* is between colors of the same or related color scales. They may be: *Self Tone* (1) Different shades or tints of the same scale, as light blue and dark blue. A tone lighter than the standard color is properly called a *tint* and one darker is called a *shade*. Pink is a tint of red while crimson is a shade. (2) *Analogous or family harmony*—different hues of the same color, as blue-green and yellow-green and gray-green which blend because green is dominant.

#### *General Harmonizing Agents:*

1. Use areas of white.
2. Use areas of black.
3. Use small areas of bright colors against a great deal of grey.
4. Crossing—one color over another.
5. Interlacing—outline one color with another.

#### *Effect of Colors upon the Wearer:*

##### **Contrast:**

1. When a complement color and opposite colors are placed side by side they intensify each other. Example 1: Sallow skin is made more yellow by blue-purple. Red-purple brings out the greenish hue in the skin.
2. A brilliant skin is made more florid by blue-green or green.
3. Navy blue brings out yellow lights in brown hair.
4. Purple strengthens the color of "blonde hair."
5. An auburn or red haired woman can make her hair seem brown by wearing blue; more yellow, by wearing purple; and more red by blue-green or green.
6. Hair and eyes that are neither dark or light and of "no definite color" may be made more colorful by using colors as given above for the different types. Example: Navy blue brings out yellow in the hair—makes eyes seem more blue. By using a very dark color next to the hair, it will, by contrast, seem light, and vice versa.

*Repetitions*—Repetition of any color intensifies itself. Repeat with a color note in the costume, the best color in hair, eyes, skin or lips. Example: Coral color by repeating the pink of the cheeks and lips gives an added impression of healthful color.

If two colors having a hue in common are placed side by side, the common hue disappears. Example: Yellow-pink or blue-green (blue and yellow) are good with a sallow complexion for yellow, the common color, disappears from the skin and it appears less sallow. For this reason all greyed colors have a tendency to brighten color of hair, eyes, skin, etc. The quality of greyiness which both possess is lost.

*Black* in large areas absorbs color; not good for sallow, colorless skins. It decreases size, therefore is good for large, stout figures. Black in small quantities as an outline of a design or small spots of trimming on a costume gives strength to otherwise weak colors. Small spots of black on a light costume repeat and strengthen the idea of contrast and the colorless or "no-type" woman may in this way make her hair and eyes seem darker and her skin lighter by contrast.

*White* reflects color and is most becoming to all complexions. It increases size, therefore is good for small figures. A pure white next to a dark skin will, by contrast, make the skin seem darker. The dark-skinned woman should wear an "off-white" or a cream.

*Intense colors* are good only on people with strong value contrast and brilliant and clear coloring. Weak or neutral color in hair or eyes is easily overpowered or weakened by intense colors in costume. Because intense colors are aggressive they increase apparent size, therefore large women should not wear them. They are inappropriate for general street wear, for church, or in fact, any place where the general background is sufficiently grey to make a person clothed in bright colors seem unnecessarily conspicuous.

Bright colors should be used in small quantities for accent or spots of interest and to create certain eye movement. A good rule to follow is: "The larger the area the more greyed the color should be; the smaller the area, the more intense, or brighter, the color may be."

*Neutral Colors*—A neutral color, like a neutral person or nation, is one which favors nobody very much and supposedly gets along with all. Neutral or greyed colors are worn more successfully by most people because they absorb grey and cover up defects by their softness. They are restful and pleasing to the eye because they blend into surroundings. They are inconspicuous, therefore are good for large figures. They express dignity, reserve and refinement.

*Colors for Seasons*—Warm colors and their variations, such as yellow-orange, brown, red and red-purple, suggest excitement and warmth, and for this reason are not suitable for hot or warm seasons, but very desirable for the winter months. Variations of the cool, receding colors, green, blue and purple, are most suitable for

summer wear. If these are not becoming, light tints or subdued intensities of the warm ones may be used, such as pink, cream and tan. When any color is neutralized or greyed, its suggestion of either warmth or coldness is much lessened.

**Directions for Construction**—The material you choose may fade or shrink. In that case, *prepare the material* as follows:

*Setting of Color*—Colors in printed cloth as calico fade more readily than those in which the yarns have been dyed before weaving, as gingham. The color can be tested by leaving a sample exposed to the rain and sun for a week or more. If the colors fade they may be set. Observe these directions when setting color:

Materials having blue in them can be set by keeping them two or three hours in a solution having the proportions of  $\frac{1}{2}$  cupful of vinegar and one tablespoon of powdered alum to two gallons of cold water.

Yellow, lavender, light-green and red colored material can be set by soaking for two or three hours in a solution having the proportions of one ounce of sugar of lead and one gallon of boiling water. Do not immerse the material in the solution until it is cold. Care should be exercised when using sugar of lead for it is a poison if taken internally.

Materials containing black and pink may be set by soaking for two hours in a solution having the proportions of one cupful of salt to one gallon of cold water.

Be sure the dry ingredients used are thoroly dissolved in the water before immersing the material. Leave the material folded. Be sure the material is entirely covered with the solution. Lift the folds of the material so that all parts will be soaked. When the material has soaked the required length of time, press out the liquid. Do not wring it out. Rinse the material thoroly in clear water and press out water as before. Hang in a shady place to dry, keeping the edges straight. Press on the wrong side. It may be necessary to dampen the material before pressing it. Be careful to keep the woof threads at right angles to the warp when pressing.

*Shrinking*—If it is not necessary to set the color but the material must be shrunk, it can be done by soaking it in clear water, or by placing the material between wet sheets and allowing it to stand over night.

*Measurements*—You will need the following measurements:

When taking measurements stand behind the person. The person whose measurements are being taken should stand in a natural position. Place and pin a tape measure tightly around the waist and one around the person directly under the arm, passing over the chest in front and in a straight line across the back. Take the measurements in the following order:

*Neck*—Take this in an easy measure around the base of the neck, passing directly over the prominent bone in the back of the neck.

*Bust*—Bust measure is taken over the fullest part of the bust, then across the back, half-way between the waist and neck. Make this an easy measure so that two fingers can be slipped crosswise between the tape and bust.

*Waist*—Take a snug measure directly around the waist.

*Length of back* is taken from prominent bone at the neck to the bottom of the tape at the waist.

*Width of Back*—Place the thumb under the arm with the forefinger pointing toward the prominent bone at the shoulder. This forms a curve which should be marked. Take measure across the back from left armseye curve to the right armseye curve, taking it  $\frac{1}{4}$  the length of the back measure down from the neck.

*Center Back Depth*—Measure is taken from the prominent bone at the neck to the top of the tape around the body under the arms.

*Elbow*—Take an easy measure around the elbow holding the lower arm at right angles to the upper arm.

*Hand Measure*—This is taken over the hand at the largest part including the thumb.

*Length of Arm, Front*—Take this measure from the curve at the arm in front of the hollow, down toward the thumb, taking it to where the hand joins the arm.

*Width of Chest*—Do as for taking of back measurement, then take measure placing tape across the chest from right armhole curve to left armhole curve at a distance of 2 inches down from the base of neck.

*Length of Front*—Take measurement from the prominent bone at the base of the neck in the back, then down over the shoulder and fullest part of the bust to the bottom of the tape at center front.

*Skirt*—Length of front is taken from the bottom of the tape at the waist line to the floor.

*Length of side* is taken from the bottom of the tape at the waist line over the fullest part of the hip to the floor.

*Length of Back*—Take this measurement from bottom of the tape at the waist line in center back to the floor.

*Study the Pattern* as directed for the slip.

*Test the Pattern*—When you have tested the tissue paper pattern and have found the measurements which are different from your own, you will then have to make the required alterations.

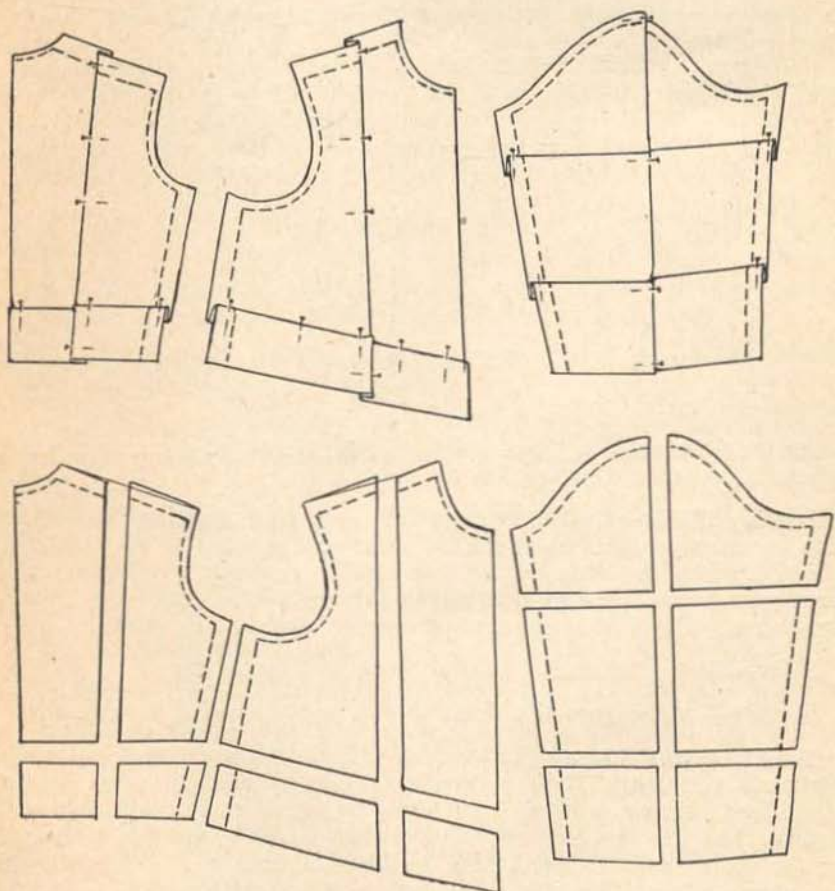
*Method of Altering the Tissue Paper Pattern*—Lengthening the Pattern—Front—Cut the pattern 2 inches above the waist line and



separate the amount necessary to correspond with your measurement. If the depth of front measurement is too short, the pattern may be cut and separated across the chest also.

Back—Cut the pattern 2 inches above the waist line and separate it the amount necessary. If the depth of back measurement is short cut the pattern across the back one-half the distance from the neck to the depth of back measurement.

Sleeve—The sleeve should be altered above and below the elbow of the arm so as to keep an even balance. It may be separated in the two places the necessary amount to make the sleeve long enough.



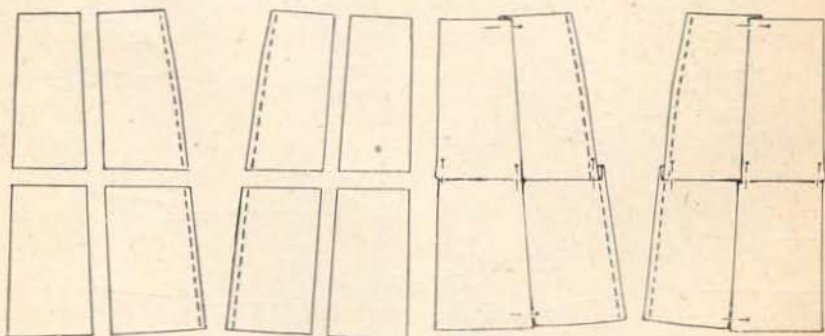
Shortening of Pattern—To shorten the pattern tucks are taken instead of slashing and separating the pattern as in the case of lengthening the pattern.

Broadening the Pattern—Slash the pattern from center shoulder to waist line in front and back and separate the pieces the necessary

amount. Slash the sleeve thru center top and center underneath, setting in the necessary amount.

To Make the Waist and Sleeves Narrower—Where the slash was made in broadening the pattern, take tucks the necessary amount.

*Testing and Altering the Skirt Pattern*—Test the length and width of the pattern by your own measurements. If it is too long, lay a tuck in each gore about halfway from top to bottom of pattern. If the pattern is too short, instead of laying a tuck, cut it and separate the pieces to give the required length. If the pattern is too wide, make it narrower by laying a fold thru the center from top to bottom of each piece of the skirt pattern, taking out an equal amount in each piece and only the amount which will make the skirt the desired width.



*Place the Pattern* on the material. *Pin, Mark and Cut* and pin the pieces together as directed for the slip.

*Basting Waist*—Baste the shoulder seam first, basting from neck line to armseye line. Stretch the front on the back if you are flat chested. Full the back on the front if the shoulder blades are high or if you are rather full thru the shoulders. Next baste the underarm seam. Pin and baste the opening as directed by pattern.

*Skirt*—Baste the seams, basting from bottom to top.

*Sleeves*—Baste from the armhole and wrist toward the elbow.

*To Pin in the Sleeve*—Pin the sleeve in the waist by matching corresponding notches. The sleeve should hang straight from tip of shoulder to elbow or wrist. Be sure the sleeve is in plain but not drawn. Adjust the fullness in the sleeve equally, the greatest part of the fullness occupying about 3 inches at each side of sleeve. If the sleeve is more than 4 inches larger than the armseye, you may have to put in two gathering strings, to make it easier to adjust fullness.

*Fitting*—Not more than two fittings should be necessary and it should always be done in the same order; first the waist and sleeves, second the skirt. Pin the waist together where it closes. Then fit the shoulder.

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. Next fit the underarm seam. If it is too full or too tight, alter.

If the waist and skirt are separate, get the length of the waist by tying a string around the waist, then adjusting the fullness and marking with pins or chalk. Fit the sleeve in the armscye. Does the sleeve hang straight from the shoulder? Fit the length of the sleeve and width of the sleeve. The skirt may not need any fitting except to adjust the fullness around the waist. Fit the collar and cuffs and belt. Decide where the placket is to be and on its length. After having finished the fitting, make the bound placket.

*To Make the Continuous Placket*—Follow the directions as given on page 15.

*Put the Skirt and Waist Together*—This should be done as directed on the pattern. Finish the *cuffs, collar and belt*.

*Second Fitting*—Take the skirt length. Pin in place any decorations as cuffs, collar, belt, pocket, etc.

To finish the garment after the second fitting, put on fastenings. The button and buttonhole may prove most successful in the wash dress.

Finish the hem. Sew on the trimming. Pull out all bastings and cut off all ends of threads. Press the garment.

## KIMONA WASH DRESS

**Number of Meetings**—Six.

**Material**—Same as for the wash dress.

**Design or Style**—Draft a paper pattern in the same way as for the kimono night gown. Select a style desired and make adaptations, or use a commercial pattern.

**Seams and Stitches**—French seams, decorative stitches as feather stitch, cross stitch, chain stitch or outline stitch.

**Construction**—Set the color as directed for the wash dress on page 23.

Place the pattern on the material. Pin and mark as directed for the slip.

*Cutting*—Measure and mark the seam allowance, leaving  $\frac{1}{2}$  inch on the side seams and bottom of the sleeve,  $\frac{1}{4}$  inch in the neck and

at the bottom of skirt, the hem plus  $\frac{1}{4}$  inch. Cut on the marks made for seam allowance.

Pin and baste the garment together as directed for the slip.

*Fitting*—Two fittings will be necessary. First, fit the shoulders by taking up sufficient material so that the warp threads run in a straight line across the chest. Pin the shoulder line as fitted. Fit the neck by marking with tailor's chalk the desired neck line. Note the underarm seam. If there is too much fullness, alter it. Fit the bottom of the sleeve by turning it up to make the right length and the line desired. Any other fitting needed will depend on the style of the dress.

*Altering and Stitching*—Make the alterations as fitted. Stitch the side and shoulder seams on the right side, then turn and make French seams.

*Cuffs, Collar and Belt*—The collar can be cut by folding the dress at the center front and center back of the waist. Lay this half of the dress on a piece of paper, smooth it out carefully and then pin it in place. Cut along the neck line, the center front and center back. Remove the dress and cut the outer edge to make the size and shape of collar desired. If the collar is to roll, take  $\frac{1}{4}$  inch darts at the outer edge, sloping them to nothing at the inner neck line. Take these in the places where the roll is desired.

Cut and make the cuff pattern in the same way as the collar, using the bottom of the sleeve of the dress instead of the neck line. To make it flare, slash it from the outer edge to within  $\frac{1}{8}$  inch of the inner edge in the places where fullness is wanted. Spread these evenly until the desired flare is obtained.

The cuffs, collar and belt can be made double or, if made single, they can be finished by hemming, facing, crocheting, binding or by using finishing braid. The cuffs and collar can be attached by making a plain seam, then faced, or by a flat fell seam.

*Second Fitting*—In this fitting, pin the belt, cuffs and collar in place, then turn the hem. Turn the hem as directed for the night gown in the First Clothing Bulletin. Finish and press the garment.

**SCORE CARD FOR JUDGING CLOTHING**

---

- I. **Suitability, 50%.**
- A. To Individual, 25%.
1. Proportion.
  2. Line.
  3. Color.
  4. Silhouette.
  5. Texture.
- B. To Use, 25 %.
1. Proportion.
  2. Line.
  3. Color.
  4. Silhouette.
  5. Texture.
- II. **Workmanship, 50%.**
- A. Pattern, 25%.
1. Testing.
  2. Altering.
  3. Cutting.
- B. Stitches, 10%.
1. Evenness.
  - 2 Use.
- C. Finishing, 15%.
1. Fastenings.
  2. Cleanliness.
  3. Pressing.

## RECORD PAGE

Kind of Article Made	How Many	Kinds of Materials Used	Cost of Materials	Total Cost of Finished Article	Value of Finished Article	Net Profit	No. Meetings Held	No. Meetings you Attended	No. Demonstrations Seen or Taken Part in	Was Article Exhibited
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

Name \_\_\_\_\_
Address \_\_\_\_\_
Name of Club \_\_\_\_\_

**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.