

MONTANA EXTENSION SERVICE IN AGRICULTURE AND HOME ECONOMICS

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CLOTHING HANDBOOK FOR Extension Work With Women

By

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BOZEMAN, MONTANA

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FOREWORD

This handbook is designed for use by County Home Demonstration Agents and Clothing Project Leaders.

The demonstrations are arranged in the logical order of sequence—except demonstrations VIII, IX, and X, which may be given as desired or needed. Demonstration VIII should preferably precede Demonstration IX.

In Home Demonstration Agent counties where the groups are meeting regularly (i.e., once or twice a month) it would be advisable to go more slowly, and develop the clothing project more intensively. In that case each one of these demonstrations might be made to serve for two or three meetings.

The requirements outlined in the assignment for each meeting must be fulfilled by the community group before that group is eligible for further help from the Extension Service. The Clothing Project Leader should be responsible for seeing that requirements are met and reported to the County Extension Agent, through whom arrangements for further work should be made.

The local leader is expected to keep accurate records of all clothing work done in her community, and to report at stated times to the County Extension Agent.

I—The Home Made Dress Form

The making of the dress form lends itself to cooperative action on the part of groups of women. In many communities in Montana the women have held all day "Dress Form" schools at regular stated times to make dress forms for each other.

The community spirit fostered by such work, as well as the material results, have made it a plan to be recommended whenever practical.

It is possible for every woman to have her own dress form, at a very low cost and with a few hours of work and help from some neighbors. At least four people are necessary for the making of the form, one for the model and three working. Each woman, therefore, should be willing to assist in the making of at least three other forms.

Materials Needed

1. One Dress form set (of size to fit model) (these may be secured from Great Falls Paper Co., Great Falls, Montana at \$1.10 each)

Each set contains,

- 1 gauze shirt with high neck and short sleeves.
- 2 rolls of gummed paper tape (sufficient for one form)
- 1 set of directions with photographs of different steps in process
- 1 safety razor blade

Sets should be ordered according to bust measure as follows:

Small size—Bust measure 34 in. or smaller.

Medium size—Bust measure 36 in. to 40 in.

Large size—Bust measure 40 in. or larger.

2. Other materials needed.

A small sponge, small basin or bowl of water, large needle and white thread (40 to 60), thimble, sharp scissors, pencil, tape measure, yard stick, work table, wash basin and towel.

Preparation

1. Cut paper in strips as follows (taking measurements for person for whom form is to be made).

6 strips—about 1 yard in length for putting form together.

300 strips—base of neck to waist line (for back and front of both waist and skirt).

100 strips—middle of bust diagonally under arm to over shoulder blade in back.

45 three-inch strips.

A lot of two-inch strips (taken from inside or end of roll to bind neck, armholes, and bottom edges of finished form).

To cut strips, determine desired length, fold paper around strip of desired length, cut at ends, making and arranging in separate piles sufficient strips of each of desired lengths. (If all glued surfaces are arranged in same direction, time will be saved in dampening same.)

2. Have person ready with tight fitting brassier or plain corset cover, and smooth fitting wash petticoat or knickers over good fitting corset. Place gauze shirt on figure. Pull up well around neck line. Pin at neckline. Sew front together, overlapping neck, making smooth, flat finish. Pull shirt down well over hips.
3. Arrange sponge, water, and materials at end of table (worker seated) so convenient for dampening strips as rapidly as possible. (Care should be taken to dampen entire strip including ends). Be sure sponge is neither too wet nor too dry and that glue is not rubbed off in dampening. Strips should be moistened but once. (Moistening more than once removes the glue, after which strips will not stick well).
4. Have figure stand as near pasting table as possible to avoid extra time and effort to reach long distance. See that the room is well ventilated.

Method of Procedure

Three or four persons are necessary to work on the person whose form is being made. It is better to have one or two to moisten the paper as needed, and two to paste it on the figure. One person can paste the paper on the right and the other on the left side of the person at the same time.

Construction

Underlying Principles

1. Avoid wrinkles in paper. All strips should fit smoothly over figure regardless of direction they may take when following curves of figure.
2. All strips should overlap the preceding strip half way. This gives the desired thickness and strength to the finished form.
3. Avoid continuous overlapping of strips. Tear off strips where there is tendency for strips to overlap each other more than half way over preceding strip.
4. Work for accuracy first, then for speed. (No person should be required to stand more than $\frac{3}{4}$ to 1 hour.)

1. First Layer

A. Above the waist line

Pull the shirt down so that it is smooth over the entire figure. Paste a strip of paper around the waist line, lapping the ends well. This holds the shirt close to figure and marks waist line.

Begin under arms (model placing hands lightly on hips **only** when work is being done underneath arms). Place first strip well up under arm in diagonal direction, center of strip being placed under center arm, rubbing strip both ways toward ends. Place next strip well up under arm crossing first strip and alternating with diagonal slant as when lacing a shoe. Place third strip in same direction as first strip, over-lapping first strip by half. Fourth strip is placed in same direction as second strip etc., until waist line is reached. Have model place arms at sides after under-arm strips are on. Working under arms first leaves chest of person free for longer time and is, therefore, desirable.

Now begin at center front and center back and paste strips extending from well up over neckline of

shirt to waistline of person. On each side of these pieces, place other strips being careful to lap $\frac{1}{2}$ in. (If the figure is full the strips on the bust may curve toward the center). Let the strips curve as they will, seeing that the paper lies smoothly and does not wrinkle. If strip does curve lap it well and tear off any surplus paper.

Use short strips to fill in at the shoulder, bringing them well down on the arm so an arm cap is formed.

B. Below the waist line

Begin at center front and back and place strips from the waist line to just below the largest measure of the hips. Have strips run straight. Shorter strips may be added to give additional strength needed because of curve over the hips. Proceed in like manner until figure is covered.

C. Bracers.

Put on a few long strips of paper on front and back of waist and over hips and abdomen, in diagonal lines to act as bracers, which add strength to the form.

2. Second Layer

A. Above the waist line.

Begin under arms (model placing hands on hips as before) and continue as for first layer.

Place three or four short strips (3 in. or 4 in. in length) at base of neck, both back and front in direction parallel to waist line.

Place second layer of front and back of waist in diagonal, criss-cross, direction as under arms,—first placing end of strip at shoulder seam, and extending diagonally across chest and back, alternating strips as for underarm. Continue this to waist line. Cover cut ends of strips on shoulder by two or three shoulder strap-like strips placed from neck to edge of arm cap.

B. Below Waist Line

Place strips on skirt as in first layer. Cover ends of paper at waist line with strip going around waist in belt-like effect.

C. Neck.

Place strips around neck in diagonal fashion as for under-arm, using four short strips around neck, overlapping ends at center front, center back, and on either side. Be sure to place first strips overlapping form well at base of neck. Also be sure to overlap each succeeding strip well to make good firm, smooth foundation.

3. Marking and Taking Off.

Take measurements of neck, bust, waist and hips, marking same on one side of form. With yardstick and pencil mark down center front and center back crossing these lines with a few short cross marks to aid in placing form together again. Mark around hips below largest measure an equal distance from floor. (Be sure to record distance bottom of form is to be from floor to serve as guide for length of standard to be used.)

With safety razor blade cut down the center back and front on lines marked, being careful to cut only thru paper. Finish cutting shirt with scissors. After cutting, rub cut surfaces, smoothing them to shape of body again.

Take off form in two sections.

Trim lower edges on line drawn around the hips, and the neck and armholes and creases made by arms.

Take normal measurements. Record on side of form near other measurements taken over form. (Usually a difference of one inch is noted throughout the form). To correct this, mark on both sides of cut surface of each section $\frac{1}{4}$ of the difference between these two measurements. Trim off the amount measured. (Usually $\frac{1}{4}$ in. on each cut edge.)

4. Putting the Sections Together.

Moisten the three inch strips only half of length. Paste these strips close together along front and back

of one section, on inside, letting them extend out one-half their length. With sponge dampen tabs at back of section. Combine the two sections of form, seeing to it that the cross-lines match. Cover cut surface of center front and center back with three lengthwise strips.

5. Finishing.

Test form to see if it stands level. In case it does not, trim where needed.

Paste two-inch strips, overlapping each other half way around neck, armholes, and bottom of form for firm, neat finish.

6. Standard.

Place form upright on board $\frac{1}{4}$ to $\frac{1}{2}$ inch in thickness. Mark around lower edge of form. Make curves true and cut about $\frac{1}{16}$ inch on inside of line with key-hole saw.

Cut another board of this same shape from $\frac{1}{2}$ to 1 inch in thickness. (Thicker board for floor, first board for bottom of form.)

Cut six laths or yard sticks, the length of the distance from the bottom of form to floor plus width of board to be placed in bottom of form.

Attach two boards together by means of six laths (barrel effect) fitting laths into edges of boards by means of grooves made for ends of same. Adjust form over base board and tack in place.

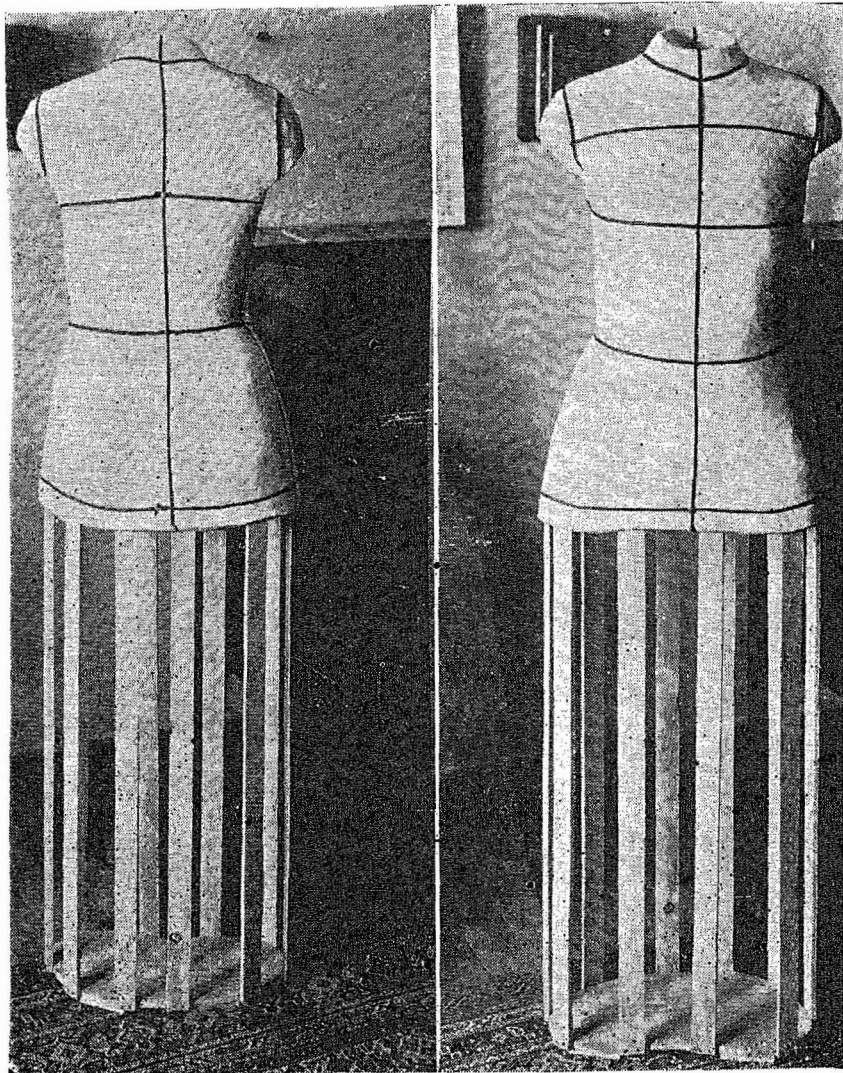
Form may be shellacked or varnished if desired—this preserves the paper.

A pincushion may be made for neck by cutting board to fit same and padding for cushion.

Cover form preferably with a high-neck shirt. If this type of shirt can not be purchased, a long-sleeved model may be used by cutting off the sleeves and using that material for building up the neck. Old stocking legs may be used as second choice. This covering should be put on smoothly so as not to interfere with fitting process. (Directions for marking cutting and fitting lines will be found in the next lesson.)

Assignments

At least ten women in each community should have a form made, mounted on a standard, and covered.



BACK

FRONT

DRESSFORM COMPLETE

II—The Type Pattern

1. Taking of Measurements.

- A. Place tape around smallest part of waist, tie securely and press down as low as possible.
- B. Demonstrate the taking of the following measurements: For directions, see Bulletin No. 55, "Making of Type Pattern."

Waist

1. Waist
2. Bust
3. Length of back
4. Width of back
5. Under arm
6. Length of front
7. Front chest
8. Neck
9. Shoulder length

Sleeve

1. Inside length
2. Armhole
3. Upper arm
4. Elbow
5. Below elbow
6. Wrist
7. Hand

Skirt

1. Hip (for chemise dress 6-12 inches below hip line or at largest part of the figure)
2. Front
3. Side
4. Back
5. Side seam measurements

II. Marking of fitting lines on form

- A. Demonstrate the placing of the following lines: (the women may place these lines on their own forms)

any time during the meeting.)

1. Center front
2. Center back
3. Bust
4. Waist
5. Hips
6. Front chest
7. Back width
8. Shoulder seam
9. Armhole
10. Underarm seam
11. Side hip seam

- B. It is sometimes difficult to know just where the construction lines or seams of a garment should be. By taping the dress form, this difficulty is done away with. Narrow black ribbon or cotton tape may be used for this purpose, and may be fastened on by means of small stitches. Place the tape (1) down center back and (2) center front, from neckline to bottom of form; (3) at waist line; (4) at bust line, coming over the fullest part of the figure in front, up high under the arms and straight across the back; (5) at hip line, around largest part of the figure; (6) at position of shoulder seam, one inch back of top of shoulder and following a straight line; (7) at position of underarm and hip seam—a seeming continuation of the shoulder line; (8) the armhole line, coming high up under the arm, straight across the back, over the highest point of the shoulder and curving naturally toward the underarm; (9) at neckline.

III. Method of Altering Patterns

A. Bust Measure

1. To increase the bust and lengthen the shoulder, draw a line parallel to center front from center shoulder, both back and front. Cut on line and spread one-fourth amount of increase.

2. To decrease bust and shorten shoulder, fold in plait, one-fourth amount of decrease.
3. To increase bust and not the shoulder, for the full busted figure, split and spread the pattern from waistline almost to shoulder and from waistline almost to armseye.
4. To alter for round shouldered person lay plait in front pattern from center armseye to center front. Slash the back pattern from center back almost to armseye and spread

B. Waist length

1. To increase length, cut 2 inches above waist line and spread.
2. To increase length between shoulder and bust, cut pattern from armseye to center front and spread.
3. To decrease length, fold in plait, reverse of 1 and 2.

C. Sleeve

1. To increase girth, draw a line thru center of sleeve from top to bottom. Cut and spread.
2. To decrease, fold pattern instead of spreading.
3. To increase length, cut two inches above or below and spread.
4. To decrease length, fold pattern instead of spreading.
5. To check on length of sleeve from top to underarm, draw a line across sleeve from lowest point. The distance from this line to the highest point of the sleeve should equal one-fourth armhole plus one or one and one-half inches.

D. Skirt

1. To lengthen skirt, cut gores across about 12 inches below waist line. Spread the desired amount.
2. To shorten skirt, lay fold in pattern.
3. To increase waist and hip measure, add to each gore at side a portion of the entire amount from hip line to waist; or the amount may be added all the way down. This increases width at bottom.
4. To check on position of side seam, take hip measurement from center front to side. Check pattern.

IV. Directions for Making Foundation Pattern

- A. Work in groups of two
- B. Take each other's measurements and check up on the dress form
- C. Check up the following measurements on a commercial pattern.

Front and Back

1. Length
2. Width
3. Bust (according to stated measurements; not in actual inches)
4. Shoulder length
5. Armhole
6. Neck
7. Underarm

Sleeve

1. Length
 2. Armhole
 3. Upper arm
 4. Distance from lowest to highest point
- D. In cutting pattern out of cloth allow, for fitting purposes
 1. One inch on either side of front
 2. Three inches at bottom
 3. Lay center back on fold
 - E. Baste seams together, stretching the front shoulder slightly onto the back.
 - F. Mark center front and center back with colored thread.

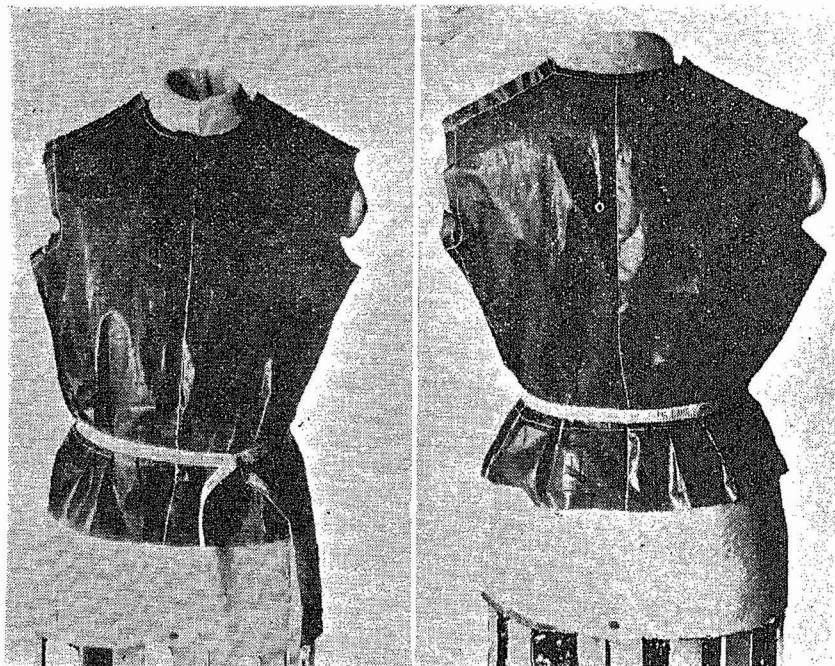
V. Fitting Demonstration

- A. Place waist on form, with seams on the outside
- B. Place the two fronts together and pin down center front
- C. Tie tape around waist line and adjust the fullness
- D. Fit right side
- E. To correct possible faults
 1. Shoulder seam should be one inch back of the highest point of shoulder and should follow a straight line. To make this possible it may be necessary to adjust the seam at the neck or shoulder.

2. The underarm seam should appear to be a continuation of the shoulder seam and should fall from center of underarm straight to waist line.
3. If back of waist is too full, take out fullness in underarm seam. Then trim armseye.
4. If waist wrinkles at center of front armseye, draw the front down on the back at the underarm seam and build up the underarm.
5. If shoulder wrinkles, draw the front shoulder slightly toward the outer part of the shoulder.
6. If fullness appears in the center of the back armseye, pin a small dart in the pattern. (This can not be done in a real garment, except in wool material where this fullness may be shrunken out.)
7. If neck is too large in front push the front shoulder out on the back. If there is very much fullness it may be necessary to place a dart from center shoulder to bust line.
8. Trim the armhole. This should come straight across from the point of the shoulder to the front muscle, then curving to fit the underarm as closely as comfortable and forming a straight line from the back to the shoulder point. Allow seams.
9. The sleeve should be fitted to adjust the size of the upper arm and the length. Then baste it in the armhole, placing the sleeve seam one inch to the front of the underarm seam, and the center of the sleeve in the center of the armhole (measuring from the point one inch forward from the underarm seam). Ease the fullness of the sleeve into the armhole, especially fulling the portions of the sleeve just to the side of the center where the material is on the bias. The sleeve seam should hang straight from the underarm and the grain of the material should follow a straight line from the shoulder. There should be no gathers or plaits in the sleeves.

VI. Completing the Type Pattern

- A. After the pattern has been properly fitted remove from the form and try on the person. (This is to check up on the form).
- B. Remove pattern and cut both sides alike.
- C. Trim all seams to an even size and trim off the bottom evenly, measuring from the marked waistline.
- D. With a colored thread stitch line for center front and waistline; also mark sewing lines.



FRONT

BACK

TYPE PATTERN COMPLETE

Suggestions for Illustrative Material

1. Charts showing fundamentals of pattern alteration.
2. Finished type pattern—with all seam lines stitched in.

Materials Needed

1. Individuals should provide
 - (a) Needles
 - (b) Thread
 - (c) Thimble
 - (d) Lots of pins
 - (e) Scissors
 - (f) Tape lines
 - (g) Material for cutting pattern—sugar or flour sacks, paper cambric, or old garments that are not too slimy.
 - (h) Wrapping paper or newspaper
 - (i) Plain waist pattern if possible
 - (j) Note paper
 - (k) Pencil
 - (l) Dress form
2. Project leader should provide
 - (a) Tables for cutting
 - (b) Chairs or benches
 - (c) Yard sticks
 - (d) Mirror

Assignment

At least ten women should have completed their type patterns with all fitting lines marked on them and bring same to next clothing meeting.

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III—How to Use the Type Pattern and Dress Form

I. Uses of the Dress Form.

A. For fitting

It is advisable at first to check up the dress form by trying the garment on self. After having had a little practice in using the dress form this will not be necessary.

B. For adjusting

1. Collars
2. Belts
3. Pockets
4. Panels
5. Any fancy trimmings
6. Draping
7. Length of waist
8. Length of skirt

C. For studying

1. Proportions of figure
2. Proportions of garment

Note: It is wise to remember that a garment may appear very fine on the form but may not look as well on the person when she assumes the positions of bending, sitting or walking. Be sure that the garment is large enough to permit such activities.

II. Uses of the type pattern.

A. Making the chemise dress (Demonstrate the cutting of the pattern and show a chemise dress already made).

(See Montana Extension Service Bulletin No. 64. "How to Use the Type Pattern")

B. Making of dress with gathers on hip. (See bulletin No. 64). Demonstrate.

C. Simple over-blouses

1. Cut underarm seams perfectly straight
2. Make blouse from three to six inches below the waist line.

3. Neck and sleeve finishes may be made as desired.

Note: If lessons II. and III. are given as one lesson just a demonstration of cutting the two types of dresses will suffice. If the lessons are given separately a demonstration of cutting the dress should be given and then each woman should cut a pattern to her own measurements.

Suggestions for Illustrative Material

1. Finished chemise dress, if possible, or pattern of dress may be used.
2. Pattern of dress gathered on hips.
3. Pattern of blouses
4. Patterns of other up-to-date models

These patterns should preferably be worked out in cloth, such as paper cambric, since they are most lasting and more easily draped on the form for demonstration purposes.

Materials Needed

1. Individual should provide
 - (a) Type pattern
 - (b) Wrapping paper or newspapers
 - (c) Note paper
 - (d) Pencil
 - (e) Scissors
 - (f) Pins
 - (g) Tape line
 - (h) Dress form
 - (i) Yard stick
2. Project leader should provide
 - (a) Tables for cutting
 - (b) Chairs or benches

Assignment

Each woman (not less than ten) should bring to the next meeting one garment (good dress, house dress or blouse) that has been cut using this type pattern.

Note: If an all-day meeting (from 10:00 to 4:00) is held, Demonstrations II. and III. may be given as one day's work. This is preferable to giving them as separate all-day meetings when there must be a long lapse of time between these meetings.

IV—Construction Principles of Clothing

(Use Illustrative Material)

I. Seam Finishes

- A. Plain—place the two cut edges of the material together and stitch from $\frac{3}{8}$ in. to $\frac{3}{4}$ in. from edge. Finish edge by overcasting, pinking, binding or stitching the turned-back edges.
- B. French seam—place the two cut edges together and stitch close to edge with seam on right side. Trim the edges, press, turn to wrong side and stitch $\frac{1}{4}$ in. from edge. The foot-hemmer may be used. Suitable for garments made of thin, ravelly material.
- C. Felled seam—place two pieces together with one edge slightly protruding. Stitch $\frac{1}{4}$ in. to $\frac{3}{8}$ in. from inside edge. Turn under the outer edge and stitch flat to the garment. Finish on right side and with back over front on skirts and middies. Most suitable for undergarments.
- D. Rolled and whipped. Use on thin materials as georgette crepe.

II. Plackets

- A. Continuous—use strip $1\frac{1}{2}$ in. wide. Sew strip all around the placket with seam on right side. Turn in outer edge of placket and stitch over the seam. Used on underwear and children's clothing.
- B. Bound edges—for plaited skirts.
- C. Extension—face back top side and make an extension hem on the under side.
- D. Tailored placket as on shirt sleeve opening—begin as for continuous placket. Face under side back flat on the sleeve. Use a separate piece to cover the other side, which is left to project over the opening.
- E. Hem—use $\frac{1}{2}$ in. hem on top side and $\frac{1}{8}$ in. hem on under side. Used on children's clothing and underwear where no fasteners are needed.

- F. Faced placket for sheer dresses when it is desirable for no stitching to show. Cut placket piece twice the width of desired finished product. Hem with narrow machine hemmer. Sew to garment with seam on wrong side. Leave edges free.

III. Neck Finishes

- A. Bias binding—edge turned in and sewed by hand unless stitching (either machine or decorative) is used for trimming.
- B. Double bias binding—press fold in center. Sew both raw edges into plain seam. Turn to wrong side and press. Used on wool and silk to finish neck, armholes or front facing.
- C. Shaped facing—finished to right side for trimming purpose. Seam should be clipped up to stitching at curves to make the facing lay flat.
- D. Piping—use true bias always.
- E. Piping and facing combined—have outer edge of true bias strip wider and turn its edge under the inner edge.
- F. Cording—use true bias fold. If machine stitching is used, sew on as piping with seam to the wrong side. Press back and insert the cord. If put on by hand, cord may be run in first.
- G. Cording and facing combined. Prepare before sewing to the edge of material. Cut strip $1\frac{3}{4}$ in. wide. Turn upper edge over cord and catch down with running stitches just under the cord. Turn the lower edge to cover the raw edge of the first turn and stitch by machine. Fasten to garment with plain seam on wrong side. Turn back and press.

IV. Hem Finishes

- A. Turned in and stitched to material by machine or hand. Hand usually preferable.
- B. Raw edge pinked and slip stitched to material. Used on heavy material that does not ravel.
- C. Raw edge turned under and machine stitched. Edge sewed by hand to garment. Good for silk and light weight wool.

- D. Bias tape sewed to the raw edge and outer edge of tape sewed by hand to garment.
- E. Silk or Prussian tape sewed flat to raw edge and outer edge sewed by hand to garment. Used on heavy material.
- F. Bound. Raw edge bound with silk tape and sewed by hand to material.
- G. Shaped hems, as points or scallops at top or bottom of hem. If at bottom, apply similarly shaped facing.

Note: Extra fullness at top of hem should be disposed of. In woolen materials it may be removed by shrinking. To do this, turn hem at bottom and baste. Then run a heavy, double thread around the top of hem, gathering in the fullness evenly to make the edge the right size to lay flat on the material. Turn back on ironing board, cover with a damp cloth and press until fullness is removed. Do not shove iron but lift it from place to place. In thin materials the extra fullness may be gathered or plaited with small plaits at right angles to the hem.

V. Cutting and Joining of Bias

- A. Fold material so that the lengthwise threads are exactly at right angles to the crosswise threads. Cut on fold.
- B. Cut bias strips along the lengthwise threads for seam in joining. Never join bias strips on bias of material.

VI. Collars

- A. Flat collars may be cut from your own fitted pattern by pinning back and front pieces together at the shoulder seam, then cutting the neck line of collar exactly the same as the neck line of the waist. Outer edge may be shaped as desired.
- B. Tuxedo collar—straight strip four inches wide and as long as desired.
- C. Roll collar—take piece of material twice the depth of collar from center back to center front. Fold crosswise. At fold (or center back) measure in one inch. Curve to center front. Shape outer edge as desired.
- D. Collar with slight roll—prepare material as for roll collar. Measure down $\frac{1}{6}$ of neck measure, approximately $2\frac{1}{3}$ in., curve to center front. Shape outer edge as desired.

VII. Cuffs

- A. To cut cuffs for short sleeves, cut bottom line of cuff up one inch at crosswise fold, curve to bottom line. This distance may vary from $\frac{1}{2}$ in. to $1\frac{1}{2}$ in. according to flare desired.
- B. To cut flaring cuff—take strip of paper size of sleeve width and as wide as desired. Slash paper several times and spread. Amount of spread depends on flare desired..

VIII. Berthas

- A. To make roll at center front, cut and spread at neck line in center front.
- B. To tighten as at shoulder, take up darts at outer edge of shoulder.

IX. Attaching collars and cuffs

- A. Bias facing of material like waist. Used on single or double collars. Outer edge of facing should be turned in and sewed down by hand.
- B. If double, sew the right side of collar to the wrong side of the waist. Hem the under side of collar down the raw seam.
- C. Machine hemstitched—baste the right side of the collar to the wrong side of the waist. Baste this raw seam flat to waist and have hemstitched along the seam line.

X. Belts

Cut on lengthwise of material (except where material has large design). If a string belt, press seam open and turn to right side, having the seam at one edge of the belt.

XI. Sleeves

A Types

1. One piece

- (a) Seam at front of underarm seam. High part or top of sleeve at one side. Cut out part in back.
- (b) Seam at underarm seam. High part of sleeve nearly at center. Cut out part in front.

B. Putting in of sleeves (type "a")

1. Have sleeve seam finished before setting in sleeve
2. Find center of sleeve by folding over from seam.
3. Find center of armhole by folding from point one inch forward from underarm seam.
4. Pin sleeve in place, matching center points and putting sleeve seam one inch forward from underarm seam.
5. Lengthwise threads of sleeve should fall in a straight line from center shoulder.
6. Always hold sleeve toward you while basting and ease in fullness to either side of the top, where the material is on the bias.
7. To remove extra fullness at back of sleeve—usually showing more in wool—the sleeve may be stretched at that point.

XII. Short cuts.**A. Use of flat iron and pins**

1. Press a wrinkled pattern before laying on goods.
2. Press wrinkled material before cutting garment
3. Press the turn of a French seam.
4. Press the first and second turns of a hem—except in good garments where the correct length is in doubt, then press only the first turn.
5. Press a bias piece to fit a rounding edge.
6. Pin the hem or facing after it is pressed.
7. Pin seams instead of basting on firm cotton materials—never on wool.
8. Fold silk braid, pin down, place iron on it and draw braid through.
9. Press as you sew.

B. Use of machine and attachments.

1. Machine darning.

Use no. 50 thread for towels; no. 100 thread for table linen. Tie up machine foot so that it is about $1/16$ in. from the feed. This allows work to be drawn forward or backward. Put in lengthwise stitches, then crosswise.

2. Patching.

3. Overcasting.

(Tie up foot as for darning. Run stitching in sig-zag line).

4. Hemming

5. Tucking.

6. Plaiting.

7. Binding.

8. Gauging—as in cutting bias strips.

9. Gathering.

10. Braiding.

C. Use of ready-made materials.

1. Buttons and snappers fastened on tape.

2. Bound and hemmed buttonholes can be bought in strips.

3. Use of bias tape.

4. In sewing soft materials which slip—such as lace, silk, etc.—sew over paper which is afterward torn off.

5. Use cardboard gauge for measuring hems, bindings, etc.

6. Use tailor's chalk for marking.

D. Use of dress form

Stress use as in Lesson III.

E. To make bias binding.

1. Take a yard of 36 in. material and crease a diagonal line. On either side of this diagonal line and parallel to it mark lines

across as far apart as the width of the binding desired, until the whole yard of cloth is lined. Cut on the center diagonal line and join the two pieces together. Then join the two ends of the strip thus made, leaving one end projecting the width of one row of binding. Begin at the point thus made and cut into one long strip.

2. To turn in the edges, take a small piece of cardboard and cut in this a slit the width of the finished binding desired. Slip the bias thru this slit, which will turn the edges, then press with a warm iron as you work.

Suggestions for Illustrative Material

1. Seam finishes.
2. Plackets
3. Neck finishes
4. Hem finishes
5. Collars—patterns and finished collars
6. Cuffs—patterns and finished cuffs
7. Samples showing methods of attaching callars and cuffs
8. Types of sleeve patterns
9. Samples made showing use of machine attachments
10. Ready-made materials that are available in local stores
11. Sample showing method of making bias binding from square of material

Materials Needed

1. Individuals should provide
 - (a) Needles
 - (b) Thread
 - (c) Thimble
 - (d) Pins
 - (e) Scissors
 - (f) Tape line

- (g) Note paper
 - (h) Pencil
 - (i) Scraps of materials for making samples, including pieces of cotton, silk, and wool.
2. Project leader should provide
- (a) Tables
 - (b) Chairs or benches
 - (c) Sewing machines (one machine for every four or five women)
 - (d) Attachments for machines
 - (e) Iron and means of heating
 - (f) Ironing board
 - (g) One completed dress form.

Assignment

Each woman (not less than ten) should bring to the next meeting samples or garment on which have been used at least three of the principles demonstrated in the above lesson.

V—Construction Principles (Continued)

I. Trimmings

A. Self-trimmings

1. Plaited panels

- (a) Straight pieces of material cut three times the width desired and as long as necessary. Fine knife plaits or accordian plaits are more satisfactory if put in by steam.
- (b) These panels may hang from shoulders on either side to bottom of skirt or a few inches below the skirt.
- (c) May hang from belt line to bottom of skirt or below.
- (d) May be used as inserts

2. Plaitings

Narrow plaiting of same or contrasting material may be used as decoration for collars, cuffs, belt lines, and as cabochons.

3. Pin tucks

- (a) These are made by stitching very close to the edge of a fold of the material.
- (b) Use
 - (1) Straight, narrow panels
 - (2) Simulated panels on blouses or dresses
 - (3) Cross barred effect

4. Bias folds

Five or seven double bias folds one inch wide lapped over each other make a novel waist line trimming for a coat dress.

5. Ruffles

- (a) Ruffled valenciennes lace is used for trimming both silk and cotton garments.
- (b) Ruffled net is used for fancy collar, cuff, and vest sets. Some are lace trimmed, or have tucks combined with the ruffles.

(c) Ruffles at the bottom of dresses are becoming fashionable.

6. Tucks

(a) Tucked vests add an interesting note to the plain dresses.

(b) Tailored blouses of broadcloth are featuring tucked fronts.

(c) Tucks are especially good as a means of lengthening children's clothes.

(d) Tucks and spaces between tucks should be of unequal measure.

(e) Tucks serve as a means of producing vertical lines where these are needed.

7. Self-cording

For cording and facing combined cut bias strips one and three-fourths inches wide. Turn down upper edge one-half inch over a cable cord or cord made by twisting several strands of yarn together. Place a row of running stitches just below the cord. Turn in the lower edge one-fourth inch and bring folded edge up to cover the raw edge made by the first fold. Stitch on the sewing machine. Fasten this to the garment by means of a plain seam. Turn the facing back and press. A few tacks may be necessary to keep this in place. No stitching should show from the outside.

8. Girdles

(a) String girdles are made by sewing together with a plain seam the two edges of a strip of material three inches wide, and long enough to go around the low waistline loosely and tie with two short bows and two long ends. Turn the belt with the aid of a safety pin and press, placing the seam at one edge.

(b) Braided or twisted girdles are made by cutting two or three strips (two for twisted and three for braided) of materials three inches wide. Place on this a thin layer of wadding and sew

the two edges together. Turn and arrange the seam in the center of the strip; twist or braid the strips together.

B. Braids

1. Soutache—used in decorative design at bottom, neck and sleeves of blouses, down the side of wrap-around skirts, to decorate panels, as loops for buttons, etc.
2. Rat Tail Braid—used much the same as Soutache.
3. Military or fancy braids—used to bind collars, cuffs, hems, etc. Also used in long rows to give the appearance of length to the dress.

C. Buttons

1. Kinds

- (a) Pearl
- (b) Bone
- (c) Fancy.
- (d) Cloth—plain; with horn rims; with centers of contrasting material; acorn shape; etc.

2. Purpose

Buttons should produce decorative effect but at the same time they should emphasize certain lines.

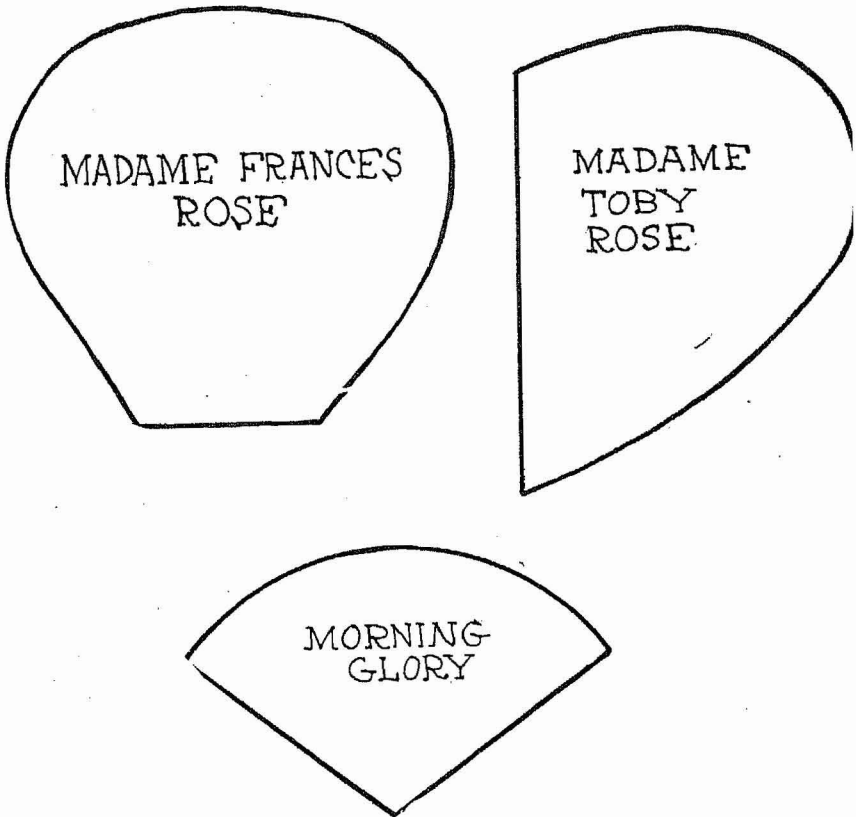
D. Fancy trimmings

1. Plaited or shirred cocardes

- (a) Lace, ribbon or fabric picoted on the edge may be used.
- (b) Width of material depends upon size of cocardes desired.
- (c) Run shirring string through the lower edge of the material, pull into place and fasten to a foundation of crinoline (or similar material) in (1) Spiral effect; (2) Rows.

2. Grosgrain ribbon cocarde

- (a) Make desired size using ribbon about one inch wide.
- (b) Make two or three rows of ribbon loops, fastening these to a foundation.



3. Half-circle cocarde
Made of wide ribbon, plaited. Two rows are fastened to a foundation, forming only a half-circle. Bind the inner edge with ribbon.
4. Moire ribbon ornaments
Accordion plaited moire ribbon, with the two ends sewed together and the center drawn up by a gathering thread. This makes small plaited circles that may be used to ornament a hat crown, a skirt, or may form an entire girdle.
5. Velvet cabochons
Sew the ends of a bias piece of velvet together; double this and run several rows of shirring in the

center. Draw up to form a shirred circle.

6. Flowers

(a) Madame Frances Rose

Cut four petals like pattern I. Hem the edges over tie wire. Arrange the petals around a center.

(b) Madame Toby Rose

(1) Cut five petals like pattern II. of velvet. Glue these petals to taffeta of contrasting color having tie wire between.

(2) Put creases in petals with edge of hot iron.

(3) Steam lower half and twist.

(4) Trim edges and arrange around a center.

(c) Futurist Rose

(1) Make four four-inch squares.

(2) Fold diagonally and interlap the squares.

(3) Gather $\frac{1}{4}$ inch from outer edge and draw up.

(4) Center of stamens may be put in or a flat center made by covering a small round of cardboard, may be used.

(5) If two colors are used, make the inner half of the square of the bright color.

(d) Quaker Rose (organdy, taffeta or crepe)

(1) Make 5 or 7 petals

(2) Cut petals on bias of material

(3) Roll edges, then draw up the other three sides to form a petal. Arrange around a center so as to produce a flat flower.

(e) Bias Roses

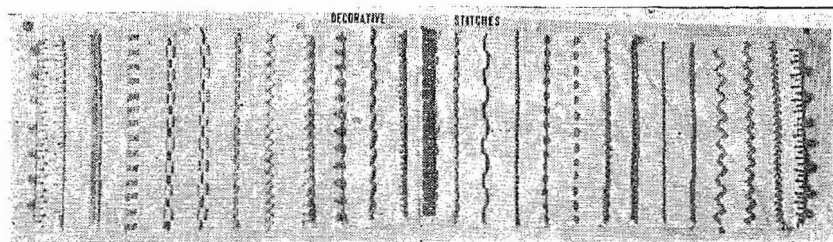
Double bias strips are wrapped and twisted so as to form a rose.

(f) Morning Glories

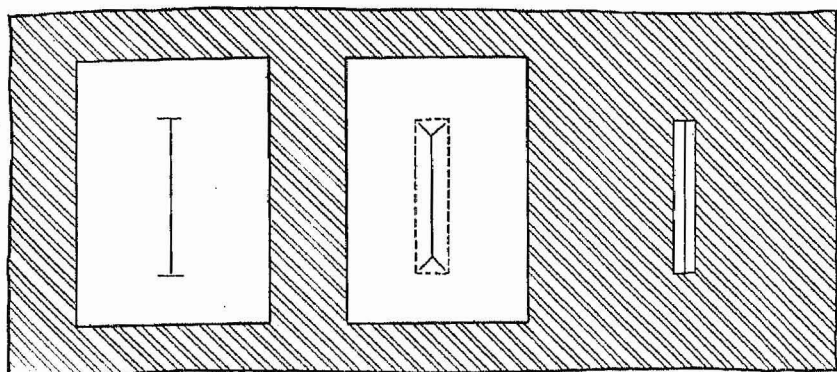
(1) Cut like pattern III. Attractive made of organdy and gingham.

- (2) Sew outer edge of two pieces together. Then sew up the sides.
- (3) Arrange on stem and stamens.

E. Decorative stitches



1. Variations of feather stitch
 2. Variations of chain stitch
 3. Variations of blanket stitch
 4. Knot stitch
 5. Fagoting
 6. Couching
 7. Variations of darning stitch
 8. Miscellaneous
 9. Bar tack
 10. Arrowhead tack
- F. Bound buttonholes
1. How made
 - (a) Mark place for buttonhole carefully
 - (b) Cut bias strip $2\frac{1}{2}$ in. wide and one inch longer than the buttonhole.
 - (c) Baste bias strip in place.
 - (d) Stitch around marking, starting in center of long side and making square corners.
 - (e) Cut on center line up to $\frac{1}{4}$ in. of ends. Clip the ends diagonally.
 - (f) Turn the facing to wrong side and stretch.
 - (g) Press the seam back against the garment and arrange the bias strip as a piping exactly one-half the width of the opening.
 - (h) Turn in the raw edges on the wrong side and fell in place.



2. Where used
 - (a) On tailored garments
 - (b) As simulated pockets
 - (c) As decoration on wool, cotton or linen garments.

G. Pockets

1. Patch (practice cutting interesting shapes). To prevent tearing, stitch a tape on the wrong side of the garment at the top of the pocket; make double stitching at the top of the pocket on either side.
2. Set in
 - (a) Straight. Make like bound buttonhole. Two pieces for inside pocket are stitched to binding, one on either edge of the binding. These two pieces are then sewed together to form the pouch.
 - (b) Bias. Made as above. Care must be taken to stay the pocket and also to make the inside pocket hang straight.
 - (c) Curved. Make as bias pocket. Care must be taken in marking the pocket.
 - (d) Flap. Prepare the flap first. Place in position on pocket and then put on the binding as for bound buttonhole.

- (e) Finish for pockets. The first three types may be finished at either corner by means of a bar tack or an arrowhead tack.

Suggestions for Illustrative Material

1. Self trimmings—that are up-to-date
2. Ribbon trimmings — such as are being used this season.
3. Flowers
4. Sampler of decorative stitches
5. Buttonholes
6. Sampler showing how to sew on buttons, snaps, hook and eye, etc.
7. Bound buttonholes — showing steps in process of making
8. Tailored pockets

Materials Needed

1. Individuals should provide
 - (a) Needles
 - (b) Thread
 - (c) Thimble
 - (d) Pins
 - (e) Scissors
 - (f) Tape line
 - (g) Note paper
 - (h) Pencil
 - (i) Scraps of materials for making samples, including pieces of cotton, silk, and wool.
 - (j) Scraps of yarn or heavy embroidery floss, for making decorative stitches.
2. Project leader should provide
 - (a) Tables
 - (b) Chairs or benches
 - (c) Two or three sewing machines
 - (d) Iron and means of heating
 - (e) Ironing board

Assignment

Each woman (not less than ten) should bring to the next meeting samples or garment on which have been used two or more of the principles demonstrated in the above lesson.

Note: Lessons IV and V may be combined into one lesson if the meeting is a full-day meeting. Much will depend upon the community, however.

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VI—Textiles

I. Why Textile Testing is Necessary

- A. To be a good purchaser or consumer one should know something more about materials than their outward appearance.
- B. Every woman should know
 - 1. How to analyze her needs and determine what values she wants to look for when buying.
 - 2. How to judge qualities and recognize differences in fabrics.
 - 3. The suitability of different kinds of fabrics for various uses and occasions, in both clothing and the home.
 - 4. The best kind of fabrics for the amount of money to be expended, and the reason why one costs more than another.
 - 5. Standards of good taste in clothing and home furnishings.
 - 6. How to take care of fabrics to make them last.
- C. Some fabrics are adulterated with inferior fibers, not always indicated by appearance or price.
- D. Inferior weaves found concealed by surface dressing.
- E. Fiber itself may be of poor quality—weave will not stand strain.
- F. As necessary to use tests for purity and value of textile material as to know name and general characteristics.
 - 1. Even an expert not sure by looks and feel
 - 2. Does housewife have guaranty?
 - 3. Salespeople—knowledge vs. unreliability.

II. Legislation

- A. Misbranding—refers to untruthful labels. Legislation against this has been attempted but no bills have been passed. Consumers' League has done much to cure this evil.

- B. Mislabeling—refers to misleading labels, such as "Wool-nap Blankets," which give the consumer the wrong impression—no definite legislation.
- C. "Truth in Fabrics" bill—one of the latest attempts at legislation—bill providing a truthful label of exact percentage of fibers used. Opposed by Retail Dry Goods Association as being class legislation in favor of wool growers.
- D. Lodge Bill—provides against misbranding or misrepresenting merchandise of any description.

III. Economics of textiles

- A. "Thrift is common sense applied to spending."
- B. "Economy is the growth of experience, example, and forethought. It is only when men become wise and thoughtful that they become frugal."
- C. Replacement budget—plan clothing over a period of two or three years.
- D. 5%-20% of small to average income is considered a suitable amount for clothing expenditures.
- E. Take stock of clothes on hand before purchasing new.

IV. Tests—Demonstrate. (See Montana Extension Bulletin No. 52. "Textiles.")

A. Cotton

- 1. Test for sizing
 - (a) Hold up to light—meshes will be filled with sizing.
 - (b) Rub vigorously—sizing will disappear in fine powder form.
 - (c) Wash—if heavily sized the material after washing will be slimy.
- 2. Tests for methods of dyeing.
 - (a) Pull out threads—if not evenly dyed the material is piece dyed.
 - (b) If design is only on one side the fabric has been printed.
- 3. Test for color
 - (a) Launder—using soap and water of a temperature that would ordinarily be used.

(b) Place in sun and air for several days—compare with new sample.

4. Burning test—cotton burns quickly, like paper, and leaves very little white or gray ash.
5. Breaking test—cotton fibers curl in all directions.
6. Shrinkage test—measure sample carefully, launder with usual method and measure again.
7. Tearing test—cotton tears easily with a shrill sound.

B. Linen

1. Absorption test—place a drop of ink or oil on linen after dressing has been removed—linen absorbs much more readily than cotton.
2. Test for sizing—same as for cotton.
3. Burning test—linen burns quickly, but not quite so readily as cotton.
4. Breaking test—linen fibers appear straight, pointed and parallel, with uneven ends.
5. Tearing test—linen gives a dull sound.

C. Wool.

1. Feeling test—wool feels warm and springy to the touch.
2. Fiber test—pull out a thread of both warp and woof. Untwist and pull apart. Virgin wool of good quality has long fibers. Very short, rough fibers may be remanufactured wool.
3. Burning test—wool burns slowly, with an odor of burning hair.
4. Lye or caustic potash test—use 1 tbsp. of lye to 1 c. of water. Place the sample in this solution and boil for ten minutes. Wool will completely disappear.

D. Silk

1. Burning test—silk burns quickly and curls up into a black ball. If weighting is present the residue remains in the form of the original fiber.
2. Feeling test—silk feels cool to the touch. When crumpled in the hand, a good piece of silk springs back into place without being badly crushed.

3. Tearing test—silk tears with a shrill sound.
4. Wearing test—run pin into cloth to form a small tuck. Pull the ends apart and then remove the pin. Note whether or not the threads are pulled away. This is similar to the strain that would occur at the seams.

E. Artificial Silk

1. Luster—artificial silk has high metallic luster.
2. Feeling test—feels much heavier and coarser than real silk.
3. Burning test—burns like cotton.
4. Breaking test—not at all strong when wet.
5. Size and number of filaments—much larger and coarser than real silk.

V. Standards of Selection, taking into consideration

- A. Initial cost
- B. Beauty or appearance
- C. Quality
- D. Suitability and relation to rest of wardrobe
- E. Becomingness
- F. Serviceability (including cost of upkeep)
- G. Durability
- H. Comfort
- I. Style
- J. Sentiment

VI. Standard Fabrics—use illustrative material—point out characteristics of each standard fabric.

- A. Width
- B. Price
- C. Outstanding features
- D. Suitability
- E. Serviceability

VII. Treatment of fabrics before making up

- A. Cotton
 1. To set colors. Experiments are being carried on at various universities to determine the efficiency of

the various reagents used to set colors. The work done in this investigation is as yet too limited to prove anything. However, results seem to show that the value of the reagents depends very largely upon the classification of the dye used. This is impossible for the consumer to learn definitely, so until further work is done along experimental lines we may use the best knowledge available, knowing at the same time that the use of the reagents may not be absolute proof that the colors of the fabric will not fade, but that by past experience, we know that they have helped in preserving colors.

Directions for Using These Reagents are as Follows:

- a. $1\frac{1}{2}$ cup mild vinegar to 1 gallon water—use for blue.
- b. 2 cups salt to 1 gallon water — use for brown, black, pink.
- c. 1 tablespoon sugar of lead to 1 gallon water —use for lavender.
- d. 2 tablespoons borax to 1 gallon water—use for light colors.

Always try out on a sample of cloth. Leave the cloth in this solution over night or for several days. Dry before washing.

2. Shrinking. If colors are not set, all cotton material should be shrunk before making up. Shrinking is caused by change of temperature. Fold material very carefully, lay in bottom of large container and wet, first with hot water and then with cold. Press out the excess water and hang dry. Be sure that the edges are kept straight. Ironing is not necessary if directions are followed carefully—the ironing may be done as the garment is in the process of making.

B. Wool

Sponging and pressing (See Demonstration VIII—II.—D)

VIII. Hygiene of Clothing

Purchase clothes that

1. Allow freedom of movement
2. Help to regulate body temperature
3. Possess qualities of absorption
4. Do not interfere with bodily functions

IX. Shopping hints

- A. Buy only standard materials
- B. Avoid imitation fabrics
- C. Avoid novelties
- D. A bargain is a bargain only if you need it
- E. Buy the best you can afford
- F. It's not what a garment costs but the number of days that you wear it
- G. Buy good material
 1. It pays
 2. Wears longer
 3. Looks better
 4. Takes less care

Clothing Record

Before it is possible to make a workable clothing budget it is necessary that one keep an accurate account of all clothing expenditures for a considerable length of time—preferably one or two years. From 5% to 20% of the total income should be spent for clothing, and this amount must be apportioned among the various members of the family. It is not fair nor wise to allow one member of the family too large a proportion of the total sum, although it may prove that the high school or college girl will spend much more than the mother, due to the fact that her needs are quite different.

At the beginning of the spring and fall seasons, with the aid of the enclosed Inventory sheet, take stock of the entire wardrobe. Determine the worth of each garment in the wardrobe and the possibilities that each holds. Many garments are completely wasted because we have a tendency to purchase new garments before renovating the old. Often times we may be surprised at the appearance of the remodeled garment—so much so that the purchase of a new garment may be postponed for some time.

After the Inventory has been completed make note of the garments to be purchased, estimating the cost of each as nearly as possible. This will give some basis for apportioning the funds in such a way that the money will be made to reach around for the purchase of all the necessary garments. If this estimate is not made there is a possibility that too much will be spent on one garment, thereby necessitating the purchase of an inferior type of other garment or possibly its complete elimination from the wardrobe.

It is helpful, also, to keep a record of the length of service of each article, as we expect to plan our expenditures on the Replacement Budget idea—that is, planning our expenditures over a period of two or three years, so that a complete wardrobe will not have to be purchased each year.

The following Record Sheet may be used to keep an accurate record of all clothing expenditures for the year. After this has been kept for a period of one or two years the individual will have some basis from which to estimate her clothing budget.

Clothing Inventory

Date.....

County.....

Name.....

Articles needed	Articles on hand	Articles to be purchased	Estimated cost	Actual cost	Difference in cost
I. Outer garments					
II. Undergarments					
III. Footwear					
IV. Hats					
V. Accessories					
VI. Sundries					

Clothing Record

Date.....

County.....

Name.....

Community.....

Address.....

Articles purchased	Date of purchase	Cost	Length of Service
I. Outer garments			
Coat			
Suit			
Sweater			
Wool Dress			
Silk Dress			
Wash Dresses			
Skirt			
Blouses			
Aprons			
II. Undergarments			
Union Suits			
Chemise (vests)			
Corsets			
Brassieres			
Bloomers			
Costume slip			
Petticoat			
Nightgown(pajama)			
Kimona			
Bathrobe			
Hosiery			
III. Footwear			
Shoes			
Rubbers			
Overshoes			
Bedroom slippers			

Clothing Record (continued)

Articles purchased	Date of purchase	Cost	Length of Service
IV. Hats			
Hat—winter			
Hat—summer			
V. Accessories			
Gloves			
Umbrella			
Handbag			
Scarf			
Collars			
Tie			
Vestee			
Handkerchiefs			
Beads			
VI. Sundries			
Dress shields			
Hair pins			
Hair nets			
Pins			
Brushes			
Combs			
Toilet preparations			
Repairs			
Cleaning			

Suggestions for Illustrative Material

1. Samples of good and poor types of cotton, linen, wool, silk, and artificial silk fabrics, suitable for carrying out the tests.
2. Posters showing results of tests previously made.
3. Samples of standard fabrics, well-mounted and carefully labeled.

Materials Needed

1. Individuals should provide
 - (a) Note paper
 - (b) Pencil
 - (c) Materials to be tested (if desired)
2. Project leader should provide
 - (a) One tablespoon household lye
 - (b) Matches
 - (c) Water and small basin
 - (d) Means of heating water
 - (e) Table
 - (f) Chairs or benches

Assignment

At the next meeting each woman (not less than ten) should show at least one clothing purchase made and explain the tests used to justify her choice.

VII--Line and Color

LINE

I. Proportions of the human figure

It is absolutely essential to have a clear understanding of the correct proportions of the parts of the human figure. Thus, the relative proportion of the head and the body as to length and width, the proportion of the waist length to the skirt length, the length of the arm as compared to the length of the waist, the position of the head on the shoulder, the width of the shoulders and the chest in proportion to the width of the back, the size and height of the neck in proportion to the length of the front and the width of the chest—all these and other factors govern the design of harmonious garments, because a clear comprehension of them makes it possible to plan and construct garments that will overcome defect and irregularity, and yet be very attractive.

In stating such proportions, the custom is to designate the measurements in so many heads, the term head meaning the distance from the bottom of the chin to the top of the forehead. Of course, persons of different sizes have heads of different sizes; therefore, your head governs your own measurements or proportions. Check up your own measurements with the following:

	Heads
Height from top of head to the floor.....	8
Length of neck.....	1/3
From bottom of breastbone to waistline.....	3/4
Width across shoulders.....	1 3/4
Underarm, from armhole to waistline.....	1
Arm, or armhole measure.....	2
Bust, which is usually two inches smaller than hip	4 1/4
From top of forehead to waistline.....	2 3/4
Width of hip from side to side.....	2
Thickness of hips.....	1 1/6
Hip, from ten to twelve inches larger than waist	4 1/2
Waistline measurement.....	3
From waistline to fullest part or dart point, or beginning of legs.....	1
From beginning of legs to bottom of knee.....	2 1/4
From bottom of knee to floor.....	2
Length of skirt from waistline to the floor.....	5 1/4

II. Study of types of figures

A. Types

1. Average figure—from $7\frac{1}{2}$ to 8 heads high. Well proportioned.
2. Slender figure
 - (a) Slender head
 - (b) Thin face
 - (c) Thin neck
 - (d) Narrow, sloping shoulders
 - (e) Flat chest
 - (f) Narrow waist line
 - (g) Slender hips
3. Stout figure
 - (a) Broad head

- (b) Square face
- (c) Short neck
- (d) Full chest
- (e) Short waist
- (f) Large hips

B. Common defects of figures with suggestions for improvement.

A perfect figure is very rarely found. Most often our problem is to bring out or accentuate one or two fine points and conceal the many deficiencies.

1. Square shoulders—Use a round neck line or a rolling collar; the armholes should be cut out considerably at the top, or kimona sleeves may be used. Avoid square neck lines or any severe angular lines.
2. Round or sloping shoulders — The shoulder seam should be moved back a little.
3. An extremely small waist—A one-piece dress which is loose at the waist makes the waist look larger.
4. Large hips—An easy-fitting skirt, loose at the waist suggests straight lines of figure.
5. A short waist—Wear a low waistline or use vertical lines in waist to suggest length.
6. A long waist—Slightly short waisted dresses or wide girdles may be worn.
7. A long neck—A round neck line, rolling or high collars should be chosen. The hair dressed low over the ears also helps to make the neck seem shorter.
8. A short neck—With a pointed or V-shaped neck line or a flat collar, length may be suggested. The hair should be dressed high on the head.
9. A flat chest—Frill at the neck of a loose full waist would help to suggest fullness of figure.
10. An over-developed bust—A plain waist, loose waistline, vertical lines for decoration, and dull materials should be chosen.
11. A sway-back figure—The waist line should fit loosely in the back to make the line of the back seem less curved.

12. Large or unattractive hands — Avoid three-quarter length or conspicuously decorated sleeves. A plain, long sleeve does not call attention to the hands.
13. Large or unattractive feet—Choose plain, well-fitted and inconspicuous footwear.

C. Self-Analysis

The woman who designs a becoming costume must analyze herself as to:

1. Line—silhouette—The outline should be pleasing and should not vary too greatly from the human figure beneath. It may not be desirable to have it reproduce exactly the lines of the figure, yet it should harmonize with, rather than contradict, those lines. Lines within the silhouette are made up of such details as seams, creases, folds, plaits and tucks; such trimmings as rows of braid, lace or buttons; and patterns of material, such as stripes, plaits, or figures.
2. Proportion—In order to get a true conception of the lines and proportions of a figure, so that a choice of lines in costumes can be made, it is necessary to make a study before a mirror large enough to reflect the whole figure at once.
3. Texture of skin—The woman with a fine skin, delicately chiseled features, and fine, silky hair, and perhaps reserved personality, should choose materials of fine weave, giving a suggestion of daintiness, softness and refinement. On the other hand, the woman with a coarse-grained skin, coarser hair, large features, the athletic type, would find the coarser weave and heavier fabric more suitable and in better harmony with her personality.
4. Color—This will be considered under "Color for Types." Lesson VII, Part 2—V.
5. Personality—The woman who wants to be well dressed makes a study of her own personality and wears clothes which not only suit her figure but suit her as an individual. Clothes should be so chosen that

they quietly emphasize the charm and personality of the wearer. They must not call more attention to themselves than to the wearer.

III. Study of line

A. Unity

A unit in design has been defined as: "That to which nothing can be added, and from which nothing can be taken, without interfering materially with the beauty and the meaning of the whole." Often a dress is spoiled by introducing too many contrasting ideas and overloading with trimming. The purpose of decorative design is to emphasize or enrich structural design.

B. Rhythm as affecting unity

By repeating similar spots of interest in a costume by means of line, color, or value contrast, the eye of the observer may be caused to move consecutively following the direction of the line. Lines are said to have rhythm if they flow into one another or grow out of one another.

C. Balance as an aid to unity

By a well-balanced dress is meant one in which the weight or mass on one side balances that on the other.

1. Formal balance—both sides of the dress are the same. If carried out in straight lines it suggests dignity and strength.
2. Informal balance—both sides are not alike but suggest a feeling of equal weight.

D. Harmony essential to unity

Two or more things are said to be in harmony with each other when they have sufficient likeness to seem to belong to each other, and if at the same time there is enough difference to give interest. For example: The skirt of a dress may be trimmed with five rows of braid, the sleeves with three dows and the neck with one.

E. Subordination as a factor in unity

Subordination refers to an arrangement of lines, masses or colors so that one dominates. All parts of the costume should be kept subordinate to the wearer.

IV. Effect of line

- A. Horizontal lines as expressed by ruffles, tucks, tunics, short skirts, wide belts and sashes, all tend to suggest width. Pockets and other decorations such as panels, plaits, etc., if placed at the side, give the same effect, because the eye moves from side to side. Decorative sleeves, especially loose or short ones, also give a suggestion of width.
- B. Vertical lines as expressed by panels, vertical tucks or plaits, long skirts, etc., all tend to suggest length. Decorations falling from the shoulder to the bottom of the skirt or below give long, slender lines. If the decorations or points of interest are kept near the center the eye focuses at that point and does not receive the suggestion of width.

V. Line as affecting and affected by

A. Age

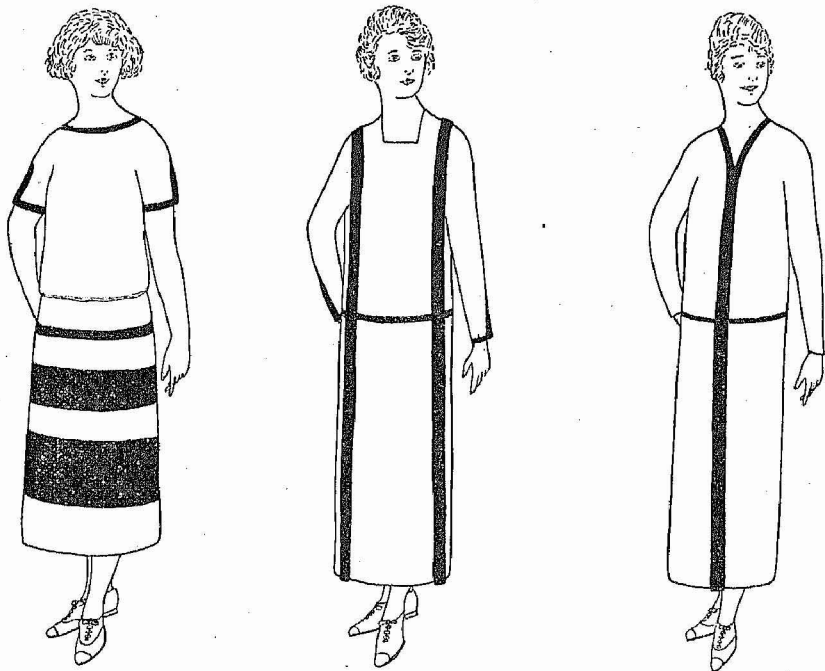
Ruffles and frills are more suited to the young girl than to the mature woman. Usually the mature woman appears more attractive in plain, inconspicuous designs that tend to accentuate her dignity and poise.

B. Weight and height

The stout figure must avoid horizontal lines and an excess of vertical lines, for these tend to increase the impression of weight. On the other hand the slender figure must use width-giving rather than elongating lines.

C. Occasion and purpose

Garments that are carefully constructed and of harmonious colorings will always tend to enhance the beauty of the wearer, and an appropriate costume correctly designed will lend grace to the figure and an ease that aids in bringing out a person's individuality. Appropriateness is the keynote of good dressing. To be well dressed does not mean a large expenditure of money for fine materials and the latest whim of fashion, but it does mean that a garment must be well suited to the occasion and the purpose for which it is used. For a pocket book



which needs stretching to cover the clothing needs, a garment which may be suited to several occasions will be a wise choice.

D. Texture of fabrics—Use of illustrative material

Line can not be considered apart from texture. Thick, loosely woven goods, large figured materials, those of high luster, and stiff fabrics, all tend to increase size. Soft, clinging goods of little luster and plain color help to reduce size. Plaids increase the width of the figure. Stripes carry the eye along their lines but must be used with care.

VI. Costume suitable for

A. The Stout Figure

Choose vertical and straight lines. Decoration, if used, should be kept in a vertical line near the center of the figure. This causes the eye to travel up and down, giving an impression of height. Tailored suits, dresses

and hats are very becoming, because with these it is possible to introduce straightness of line, and they are void of the frills that suggest bulkiness of figure. A neck line that comes to a point at the center front is best. If a collar is used it should be flat and long. A close-fitting hat with high crown and an irregular brim should be avoided.

Plain, soft material, of neutral tones and dull finish are best for the stout woman.

B. The Slender Figure

Curved lines leading the eye from side to side are good. The decoration, if used, should be placed at the side near the shoulders and hips, and should be arranged in horizontal lines. It may be used on the sleeves also. This emphasizes roundness of face and figure, and suggests width. All lines that give length should be avoided, unless the figure is of the very short, slender type. A round neck line repeats and emphasizes roundness in the face. A high collar which covers a thin neck, or a rolling collar, makes the neck seem shorter and less thin.

The heavy, slightly stiff materials, such as linen, serge, taffeta, can be used to advantage. Soft materials which drape well but are not too clingy are very good, while transparent materials such as georgette and organza may accentuate the thinness of arms and neck.

A hat with a low crown and soft, drooping brim, medium in width, is a becoming type. Soft materials and trimmings lend softness and fullness to the face.

Suggestions for Illustrative Material

1. Charts showing—

- (a) Proportions of adult figure
- (b) Proportions of adolescent figure
- (c) Good and poor lines for slender figure
- (d) Good and poor lines for stout figure
- (e) Good and poor neck lines for various types of figures
- (f) Effect of horizontal lines
- (g) Effect of vertical lines

COLOR

I. Study of color

- A. Primary
- B. Secondary
- C. Combinations
- D. Properties of color

II. Psychology of color

III. Color as influencing and influenced by

- A. Size
- B. Age
- C. Occasion
- D. Season
- E. Suitability and relation to rest of wardrobe

IV. Effect of color on personal coloring

V. Colors suitable for individual types

VI. Color combinations

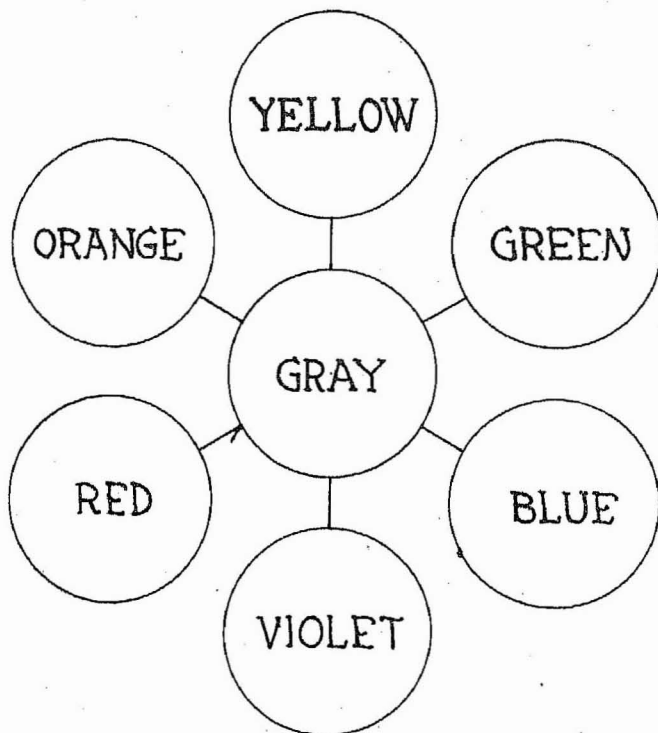
VII. Accessories

VIII. How to cultivate good taste in dress

COLOR WHEEL

I. Study of Color

- A. Primary colors—red, blue, yellow
- B. Secondary colors—orange, green, purple
- C. Combinations (show charts)
 - 1. Complementary—those opposite each other on the wheel
 - 2. Triad—those making a triangle
 - 3. Analogous—those next to each other on the color wheel
 - 4. Self-tone—different values of the same hue
- D. Properties of color
 - 1. Hue is that property of color which characterizes it as color, such as green, blue, etc.
 - 2. Value means quality of lightness and darkness, as light blue, dark blue.
 - 3. Tone—those shades which are darker than the pure color.
 - 4. Tint—those shades which are lighter than the pure color.



5. Warm color—one in which there is a predominance of yellow.
6. Cold color—one in which there is a predominance of blue.
7. Intensity—the quality of brightness or dullness, as bright blue, dull blue.

II. The Psychology of Color

Yellow stimulates, gives warmth and cheer, and vibrates happiness. Variations of yellow are ecru, cream, light buff and taupe.

Red suggests heat and fire. It is associated with excitement, activity, aggression, passion. It stimulates and is irritating. Variations of red are wine color, maroon, Indian red, terra cotta, henna, pink and old rose.

Blue is the most restful color. Its reactions are coolness, restraint, repose, distance, and dignity. Variations of blue are old blue, delft, Alice, royal, cadet, navy, and turquoise.

Green is a combination of the heavy qualities of yellow with the coolness and restraint of blue, making it the most livable and usable of all colors. Its restful, soothing, and cooling effect is well illustrated by the large distribution of green in nature. Variations of green are moss, sage, Nile, olive, peacock and blue-green.

Purple and violet express the combined qualities of red and blue. Variations are lilac, lavender, mulberry, London smoke and mauve.

Orange, since it is the combination of two warm colors, yellow and red, is the hottest and most aggressive color of all. It should be used very carefully and sparingly in its full intensity. Variations are browns, tans, red buffs, and champagne.

III. Colors as influencing or influenced by

- A. Size—Black decreases size, while white increases it. Bright, intense colors increase size also. Neutral or dark tones are better for the stout figure.
- B. Age—Intense colors can be worn by young girls of vivid coloring and personality but should be avoided by those of drab coloring. Bright colors rob the mature woman not only of her coloring but of her dignity and poise.
- C. Occasion—Light, delicate, and intense colors are permissible for evening gowns, while neutral or dark colors are more appropriate for street, office or afternoon wear. House dresses may be of any color that is becoming and that is easily laundered.
- D. Season—Climate and season are closely related to the color and weight of garments. Shades of red, warm brown, yellow or orange are beautiful for winter weather, but shades of blue, green and violet are much more cooling in appearance and therefore more appropriate for warm weather.
- E. Suitability and relation to rest of wardrobe—If one's clothing budget is limited it is well to choose a dark color

(such as navy blue or brown) as the basic color. Variations and contrasts may come in the accessories. In this way all parts of the costume will harmonize and the accessories may be used with more than one garment.

IV. Effect of color on personal coloring.

- A. Personal coloring depends on health and happiness, as well as on sickness and sadness, so that a shade or a tint that is becoming at one time may be found very trying at another.
- B. Pure, intense colors rob the wearer of all the natural color of skin, hair and eyes.
- C. Sallow skin is made more yellow by blue-purple. Red-purple brings out the greenish hue in the skin.
- D. A brilliant skin is made more florid by blue-green or green.
- E. Navy blue brings out yellow lights in brown hair.
- F. Purple strengthens the color of blonde hair.
- G. An auburn or red-haired woman can make her hair seem more brown by wearing blue, more yellow by purple, and more red by blue-green or green.
- H. Hair and eyes that are neither dark nor light and of no definite color may be made more colorful by using complementary or opposite colors in the costume.
- I. The repetition of any color intensifies itself. Repeat with a color note in the costume the best color in hair, eyes, skin or lips.
- J. 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 because yellow, the common color, disappears from the skin and it appears less sallow. For this reason all grayed colors have a tendency to brighten color of hair, eyes, skin, etc. The quality of grayness which both possess is lost.
- K. Black in large areas absorbs color; it is not good for sallow, colorless skins. It decreases size—therefore good for stout figures. Black binds colors together and strengthens the idea of contrast.

L. White reflects color and is becoming to most complexions. It increases size. The dark-skinned woman should wear an off-white or cream.

M. Bright colors should be used in small quantities for accent or spots of interest. A good rule to follow is, the larger the area, the more grayed the color should be; the smaller the area, the more intense or brighter the color should be.

V. Colors for individual type. Use Illustrative Material.

See chart—"Colors that may or may not be worn by different types of women."

VI. Color Combinations. Use Illustrative Material.

See chart—next page.

Color Combinations

Color Background

Navy Blue

Negro Brown

Pearl Gray

Purple

Reseda Green

Salmon

Taupe

Orange

Blue Green

Red

American Beauty

Amethyst

Apricot

Beaver

Beige (light brown)

Bottle Green

Brown

Harmonious Combinations

Saxe Blue (green blue), old Gold, Orange
Carmine

Buff, Peacock Blue, Purple, Topaz
Peacock Blue, Jade Green, Turquoise
Blue, Old Gold

Burnt Orange, Honey, Old Gold, Castor
(Greyed tan), Negro Brown, Yellow.

Chamise (light orange), Purple

Pearl Gray, Steel

Bright Blue, Amethyst, Burnt Orange,
Castor, Laurel Pink

Gold, Blue, Violet, Brown, Yellow

Purple

Blue, Dark Green, Gold

Fawn (sand with violet cast)

Delft Blue, Gold, Orchid, Turquoise

Beaver

Sapphire

Peacock Blue

Apricot, Topaz

Golden Brown, Tan, Electric Blue,
Burnt Orange

Buff	Orange, Burgundy, Copenhagen, Negro Brown
Burnt Orange	Mahogany, Peacock Blue, Purple, Taupe
Copenhagen Blue	Buff
Chestnut Brown	Beaver, Fawn, Champagne, Turquoise, Apricot
Delft Blue	Amethyst, Gold
Ecru	Seal Brown
Heliotrope	Beige
Laurel	Gray
Mahogany	Peacock, Pearl Gray, Terra Cotta, Burnt Orange.

VII. Accessories

- A. It is not the dress alone which determines a woman's appearance. All items of the costume are essential. A string of beads worn with a tailored blouse spoils the trim, tailored effect. Those same beads may give the desired color and touch of decoration to a dressy gown.
- B. Shoes are an important item. These should be carefully fitted, and well cared for—brushed, polished, heels straightened and when not in use kept in shape by means of shoe trees. Shoes should be appropriate for the gown and for the occasion.
- C. The hat should harmonize with the rest of the costume and should seem to be a part of it, both in design and color.
- D. The gloves, the purse, the umbrella are all part of the costume and must belong together.

VIII. How to cultivate good taste in dress

- A. By knowing oneself—both good and bad points.
- B. By learning the fundamentals of construction and color harmony a woman will be most successful in producing a graceful and appropriate garment.
- C. The woman who aspires to do good work should never overlook the opportunity of going where good clothes are to be seen if that opportunity presents itself.
- D. Ready-to-wear garments are also worthy of consideration in developing good taste in dress.

- E. Studying styles in fashion magazines of high standard is an excellent means of acquiring good taste. Here both line and color suggestions may be obtained. A number of excellent fashion magazines are published merely to suggest style tendencies and color and fabric combinations.
- F. By noting the fashion hints given in the various papers and magazines women may keep up-to-date on styles and fabrics.

Suggestions for Illustrative Material

1. Snow & Froeblich color chart and wheels.—Abbot Educational Company, Chicago. Price \$5.00
2. Large dyed cheese cloth strips in as many colors, shades and tints as possible—suitable for draping on figure and also for showing color combinations.
3. Samples of various types of fabrics suitable for studying texture of fabrics.
4. If possible, an exhibit of silk, wool, and cotton fabrics, both plain and figured, which show the lovelier colors and are examples of good design and suitable color combinations.

Materials Needed

1. Individuals should provide
 - (a) Note paper
 - (b) Pencil
 - (c) Scraps (large if possible) of colored materials if such are available
2. Project leader should provide
 - (a) Table
 - (b) Chairs or benches

Assignment

At the next meeting each woman (not less than ten) should show one garment or design for garment (with color scheme) with justification for her choice.

COLORS THAT MAY AND MAY NOT BE WORN BY DIFFERENT TYPES OF WOMEN

TYPE OF WOMAN	Black	White	Brown	Blue
<p style="text-align: center;">Fair Blonde</p> <p>Hair — Flaxen or golden— Eyes blue, gray or brown. Complexion — clear, little color.</p>	Good; especially with touches of bright colors and white.	Good; especially cream white shades.	Good; especially very dark shades and green - brown, or bronze.	Good; all shades, if not too brilliant, including blue-grays, turquoise, and peacock.
<p style="text-align: center;">Titian Blonde</p> <p>Hair—red, Eyes blue, gray, or brown. Complexion clear, Skin fair; varying color.</p>	Good; especially transparent black.	Good; especially pure cream and ivory.	Rich, deep dark brown is good. Avoid tans and yellow browns.	Good; especially blue-gray, midnight or darkest navy, and soft silent tones.
<p style="text-align: center;">Pale Brunette</p> <p>Hair, black or dark brown. Eyes brown, gray, or blue. Complexion clear. Skin fair varying color.</p>	Good, if white yoke or collar is used, or if delicate color of soft material is used as trimming.	Good; especially pure cream and ivory.	Fair; all shades	Good; all shades.
<p style="text-align: center;">Florid Brunette</p> <p>Hair, black or dark brown. Eyes, black, brown or gray. Complexion, dark. Skin highly colored.</p>	Very good; especially with color touches and yokes of cream or ceru lace.	Good; especially cream and ivory.	Good; especially golden, tan and nut browns.	Very pale, dark, or peacock, devoid or purple tinge are best.
<p style="text-align: center;">Olive Brunette</p> <p>Hair, dark brown or black. Complexion dark in tone. Skin, smooth. Lips, very deep red, sometimes with a purplish tinge.</p>	Avoid	Avoid	Fair in very dark shades.	Excellent if very dark.
<p style="text-align: center;">Sallow Mature Woman</p> <p>Hair gray or white. Eyes brown, blue or gray. Complexion sallow, without color</p>	Good only with color touches and yokes of bright color	Only cream and milk white are good.	Avoid	Midnight and navy, without any tinge of purple are good.
<p style="text-align: center;">Fair-Skinned Mature Woman</p> <p>Hair gray or white. Eyes blue, brown or gray. Complexion fair; good coloring in lips and cheeks.</p>	All right if relieved by white or palest ceru collar, yoke or vest.	Excellent. Creamy tints best.	Very dark, but not golden, brown is good	Use only dull old blues pastel tints, and midnight blues

COLORS THAT MAY AND MAY NOT BE WORN BY DIFFERENT TYPES OF WOMEN

Green	Gray	Purple	Red	Yellow	Pink
Good; both light and dark	Avoid	Good; especially heliotrope, wisteria, and blue-violet.	Dark and brilliant shades, like golf red, are best.	Avoid all except very pale yellow.	Good; all shades, from lightest to old rose.
Use only darkest shade of pure color and bronze. Avoid green unless complexion is very clear and color good.	Good; especially pearl dove and gray with a pink cast.	Avoid. If complexion is clear and white, darkest and lightest lavender or violet may be used.	Avoid.	Fair. Dark, rich orange or amber tones are best as trimming, or veiled by white or black.	Lightest tints all right, shell and flesh best.
Only some shades of bronze and bottle are good.	Avoid	Use cautiously	Only dark red is good.	Mustard, amber and canary yellows are best.	Good; all pinks, except where cheeks are highly colored.
Dark green is best.	Silver gray is best.	Avoid. Not becoming.	Cardinal, crimson, and clear red are best.	Good; including any shade from orange to ivory.	Coral, rose (pale), old rose, and flesh are best.
Good in dark silent tones of blue-green. Avoid yellow-green.	Avoid	Avoid.	Excellent; especially the dark warm shades.	Terra-cotta or fawn shades are good if cautiously used	Excellent in delicate tints.
Avoid	Good when of warm color gray.	Avoid, except in dull tones and with white at neck. Some lilac may be used.	Avoid, except in dull wine shades and with white at neck.	Avoid	Only old rose is good.
Dark shades treated the same as black are good.	Stone and lighter tones relieved by white at neck and brightened by colored ribbons are all right.	Use only heliotrope (dull tone), grape, and darkest shade.	Avoid	Use palest buff only.	Use palest and old rose shades only.

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VIII—Care of Clothing

There is all the difference in the world in the way different people treat their clothes and this difference shows in the life of the garments as well as in their appearance. Clothes will wear much longer if they are given good care. Usually the housewife takes better care of her wash clothing than of her woolen garments, as the use of soap and boiled water is an excellent and convenient way to keep linens and cotton in good condition. Woolen dresses are not so easily cleaned.

The women who wishes to appear well dressed and properly gowned will not neglect the little things that add to the freshness and durability of her clothing. The little attentions, such as replacing a hook, fastening a button, removing spots, brushing carefully, pressing, hanging on hangers adapted to the garment, replacing soiled collars and cuffs by fresh ones, airing and folding along seams as near as possible, take but a few minutes if done promptly and keep the wardrobe in good order.

An analysis of the problem of caring for our wardrobe leads us to divide the work according to the frequency with which it must be done and we have:

I. Daily Care of Clothing

- A. Airing all clothes after wearing. No garments should be put away in closets or drawers until they have been thoroughly aired.
- B. Brushing and cleaning are necessary also. Dust spots from whatever source are unsightly and may injure the fabric.
- C. Care should be taken to remove stains but definite information should be secured before stain remover is placed directly on the fabric.
- D. Careful hanging of clothes in a closet which should be light and well aired. Coats, dresses and waists keep their shape best if hung on regular coat hangers. If these are not available, hangers may be made of rolled newspapers, tied through the middle and suspended by a loop. A smooth stick the width of the shoulders, padded

and covered, answers the purpose, or sometimes curved twigs can be found that will do. Skirts should be hung from the waistband. Large safety pins make good substitutes for the commercial hangers. Skirts with very bias seams, loosely woven sweaters and garments of sleazy material which are likely to stretch, are better kept in a box or drawer. It is also well to have some protective covering for garments seldom used, and for other garments as well, if one lives where there is much dust or coal smoke.

- E. Underwear and stockings should be aired well, whether they are to worn again or not. Silk hose wear twice as long if laundered every night, as perspiration rots the fiber.
- F. Shoes should be put away clean and dry. If shoes become wet they must be dried carefully, not too near the heat, which hardens leather. Shoe trees should be used to keep the shoes in shape; if these are not available, the shoes may be stuffed with paper.
- G. Simple repairs must be included in the daily care of the wardrobe. Sewing hooks and eyes or buttons to insure proper fastening, sewing up rips in seams, etc., renewing collars and cuffs to freshen the toilette.

II. Weekly care

- A. Weekly care of the clothing usually devolves on some one person and requires expert treatment. The process of laundering is a weekly renovation but is too complex a problem to be treated here.
- B. Weekly care of clothing includes, besides laundering, the mending of stockings and underwear. Timely repair of both is economy and children should be taught to put aside the stockings as soon as holes appear, for this lessens the work for mother.
- C. Pressing and sponging of wool dresses and skirts is no small task, but the results are so satisfactory that the time and energy seems well spent. To remove excessive shine, rub the garment with fine sandpaper to raise the nap, then sponge with warm Ivory soap suds in which

have been placed a few drops of household ammonia.

- D. To sponge and press wool garments it is necessary to have two heavy pressing cloths. Wet one thoroughly and wring until as dry as possible. Place this on the right side of the garment and apply a hot iron until the wool is steamed. Remove the wet cloth and iron through the dry cloth, being careful not to iron the wool material until it is thoroughly dry. Hang the garment on a hanger to dry completely.

III. Occasional and Seasonal care

- A. It is advisable to go through the wardrobe every spring and fall to determine what changes need to be made and what old garments can be utilized before making the season's purchases.
- B. Under this head may be included dry cleaning, when necessary, and dyeing of faded garments which are not yet badly worn. Remodeling is best done at home, and here the possibilities are really inexhaustible.
- C. Summer clothing should be well washed, not starched, carefully folded or rolled and put away during the winter months. Winter clothing should be brushed, aired and have spots removed. Then fold carefully and place in a moth proof bag or box. A barrel lined with newspapers will answer the purpose very well.

IV. Care of Accessories

- A. Unless the accessories, such as shoes, gloves, hats, and veils, are also well cared for one can not look one's best. Good, well-fitted shoes last longer and look better than poorly selected ones, but they must be given proper care. they should be kept well polished, in good repair, should be well aired, carefully dried, and when not in use, kept on shoe trees or stuffed with tissue paper.
- B. Gloves must be kept clean and in good repair. Kid gloves may be dry cleaned and fabric gloves may be washed in warm water with a mild soap.
- C. Hats should be carefully brushed and kept in good repair. Steaming will freshen soft velvet; silk hats may be cleaned with Energine or other commercial cleaners and

straw hats can be renovated by the use of white shellac, blackings or commercial dyes. When not in use, hats should be kept in covered boxes.

- D. Care of corsets. Never permit your corset to get really dirty. Perspiration will quickly rot the most durable fabric. To wash a corset, use warm water and a mild soap. Too high a temperature will destroy the elastic and alkalies will damage the material. Scrub with a stiff brush inside and out until every particle of soil has disappeared. Rinse thoroughly several times so that all soap is removed. To make the corset appear fresher and newer it may be tinted pink, using any one of the preparations for sale at drug or department stores. When almost dry press with a warm iron.
- E. Rubbers. If rubbers become muddy, allow the mud to dry and then shake off as much as possible. Wash, using a wet newspaper which may be thrown away. Polish the rubbers by rubbing with a cloth wet in milk. Never allow rubbers to stand too near the heat. If rips or tears appear mend these with adhesive tape. Print your name with ink on the inside of the rubber—this prevents their getting mixed with others.

III. Give individual suggestions for making garments look more up-to-date, such as the addition of new collars and cuffs, different belt lines, etc.

Renovation

I. Removal of Stains

A. General principles

1. The nature of a stain should be known, if possible, before its removal is attempted, since this determines the treatment to be adopted.
2. The kind of fabric upon which the stain occurs also should be known. The method of treatment adopted depends as much upon the nature, color, weave, finish and weight of the fabric as upon the kind of stain.

3. Cotton and linen are destroyed by strong acids and attacked to some extent even by the weaker ones. Long-continued or repeated exposure to alkalies, especially in hot solution, weakens the fibers. The damage to fabrics resulting from the careless use of strongly alkaline soaps, washing powders, washing soda or lye, is well known to the housekeeper.
4. Wool and silk require more careful treatment. The use of very hot water must be avoided, since it turns both wool and silk yellow, shrinks wool, and weakens silk and injures the finish. These materials will not stand much rubbing. Both are destroyed by strong alkalies and are injured even by washing soda or strongly alkaline soap. The only alkalies which should be used in laundering or removing stains from wool and silk are the milder ones like borax or dilute solutions of ammonia.
5. In removing stains from materials made from two or more kinds of fibers, such as silk and cotton mixtures, the effect of the stain removers should be considered. No chemical should be used which would injure the most delicate of the fibers present.
6. It is more difficult to remove stains from colored than from white materials, for the reason that most of the bleaching agents which must be used to remove persistent stains are likely to destroy the color of the material as well.

B. General methods for treatment of stains

1. **Ordinary laundering**—first soak the stained portion in cold or lukewarm water, rubbing with a neutral soap if necessary. Rinse thoroughly in clean water. Launder as usual. Use only for wash fabrics.
2. **Sponging**—used for delicate fabrics. Place folded pad under stain and sponge with a clean, soft lintless cloth (preferably of same material as that stained).
3. **Application of chemicals**—chemicals should not be used until water has been tried.

- (a) Javelle water. Dissolve one pound of washing soda in one quart of water (cold). To this solution add one-fourth pound of ordinary bleaching powder (calcium hypochlorite). Filter. Keep in tightly stoppered bottles. Apply only to uncolored cotton or linen fabrics. Neutralize with oxalic acid. Rinse thoroughly in water.
- (b) Potassium permanganate. Used to remove stains from all white fabrics and may be used for some colored fabrics. Dissolve one teaspoon of the crystals in a pint of water and apply a little to the stain with a glass rod or medicine dropper. Allow to stand about five minutes. Remove any pink or brown stain by applying
- (1) Hydrogen peroxide made slightly acid (one drop of acid to three teaspoons peroxide) for wool, and
 - (2) Oxalic acid in saturated solution or lemon juice for cotton, linen, or silk. Rinse thoroughly.
- (c) Oxalic acid. Dissolve crystals in lukewarm water. Apply to stain with glass rod. Let stand a few minutes and rinse thoroughly.

Note: For specific methods for individual stains, see Farmers' Bulletin No. 861, "Removal of Stains from Clothing and other Textiles."

I. Dry Cleaning

- A. Meaning—Immersing in some solvent other than water.
- B. Reason—Some garments can not stand water due to:
1. Dressing is sort that it can not stand water—soluble in water:
 2. Fibers tend to hydrate or swell, causing shrinkage.

C. Types

1. Solvents—benzine, gasoline, chloroform, ether, turpentine, carbon tetrachloride.

Preparations: Brush garment or shake. Remove stains. Immerse in solvent. Knead and souse through at least three successive baths.

Solvents may be re-used. They become less volatile, more oily, and more likely to yellow white clothes. Rinse must be fresh. Use castile soap or Putnam's Cleaner with gasoline for much soiled clothing.

2. Absorbents—(a) Soft papers without glaze or lint and warm iron.
 - (b) Blotting paper and warm iron.
 - (c) Finely pulverized substances such as: Talcum, Fuller's Earth, French chalk, rice and potato starches. To remove grease spots with above (1) cover and let stand several hours. shake then brush. (2) Put paper under material. Cover with absorbent. Place layer on top. Apply warm iron. Repeat. Protect rest of garment. To remove blood or ink apply wet powders.
 - (d) Coarser meals such as: Oatmeal, corn meal, bran: these are used to absorb the soil. Then shake and brush.

Use Solvents in Small Amounts

Place spot over pad made of soft clean cloth. Apply solvent and rub toward center. Change pad as soon as soiled.

D. Special Methods

1. Black silk: Use hot vinegar or black coffee to restore brilliancy. Press on wrong side with warm

- iron. placing a cloth between the iron and the material.
2. To remove shine from silk or wool: Sponge with a few drops of ammonia in a small amount of alcohol.
 3. Satins or brocades: Use bread crumbs. Rub whole surface with stale crumbs. Brush forward. Use on crumbs partially on cleaned area. "Rinse" with clean crumbs.
 4. Velvets: Raising the nap—
 - (a) Hold the back of the velvet to steam from tea-kettle. Brush with the nap.
 - (b) Cover hot iron with damp cloth. Hold velvet taut and rub it over the edge of the iron. Brush. To clean velvet—Immerse in gasoline, place to dry until odor leaves. Rub back with gum arabic solution to stiffen and prevent pile from loosening. Brush.
 5. Velvetten: White soap and water lather. Souse in several hot lathers and finally in clear hot water. Leave on line until half dry. Iron on wrong side, using a soft pad so as not to crush pile. One teaspoon of salt to a quart of water is good to use.
 6. Water Rings: Hold the stain over steam and shake until thoroughly moist—not wet—then shake dry.
 7. Cretonne: Use soft cloth and bran solution. Rub from outside to center of design; never from dark stripe to light.
 8. Furs: Use slightly dampened and slightly heated bran or oatmeal. Dip clean flannel cloth into this and rub fur with it. Let stand two hours. Shake and air.
 9. Gloves: (a) Suede—Put on hands and wash with cereal. Rub especially soiled spots with flannel. Use fine sandpaper to raise nap.
(b) Kid—(1) Put on hands and wash in solvents. Begin rubbing at top and work down. Hang in air to dry. (2) Rub with solvent, put in quart jar, seal and let stand.

10. Ribbons: Clean by sponging with alcohol and rubbing with good, white soap. Rinse in alcohol and lay between cloths to be smoothed out with iron. Commercial cleaners may also be used.

Equipment for Home Renovation

Suggested Equipment

1. Well-padded ironing board
2. Iron
3. Two heavy pressing cloths
4. Clean cloths for applying cleaners
5. Basin for water
6. Brushes (1) Clothes brush (2) small, stiff brush
7. Ivory soap
8. Sandpaper
9. Clean blotting paper
10. Gasoline
11. Putnam's Dry Cleaner
12. Javelle Water
13. Bran
14. Ammonia

Additional Equipment

1. Padded sleeve board
2. Pad for pressing shoulders
3. Board paddle
4. Potassium permanganate
5. Oxalic acid
6. French chalk
7. Fuller's earth
8. Chloroform or ether

Materials Needed

1. Individual should provide
 - (a) Note paper
 - (b) Pencil
 - (c) Garments needing renovation on which suggestions are desired
2. Project leader should provide
 - (a) Tables

- (b) Chairs or benches
- (c) Ironing board
- (d) Heavy pressing cloths
- (e) Iron and means of heating iron
- (f) Clean, soft, white cloths

Assignment

Each woman (not less than ten) should bring to the next meeting a report of the number of garments cleaned or renovated, giving the method used.

Suggestions for Demonstrations

1. Remove shine from garment; then sponge and press same garment
2. Making of Javelle Water
3. Dry cleaning
 - (a) Removing small spots by use of solvent; by use of absorbent)
 - (b) Steaming velvet
 - (c) Cleaning cretonne—use of bran
 - (d) Cleaning gloves
 - (e) Cleaning garment by use of gasoline and gasoline soap
4. Stain Removal
 - (a) Blood
 - (b) Coffee
 - (c) Chocolate
 - (d) Grease
 - (e) Ink
 - (f) Fruit
 - (g) Water rings
 - (h) Sugar

(Note: Have stains placed on small pieces of material—this expedites the removal, since the nature of the stain is known)

5. If time permits, each woman might bring a garment to the meeting and perform the necessary renovation.

IX—Remodeling

I. Types of Remodeling

- A. Changing the garment completely
- B. Changing parts of the garment—such as lengthening the skirt, replacing worn parts, changing the waist line, etc.

The second type of remodeling may pay when the first would not. The garment to be remodeled must be looked over carefully, all its possibilities discovered, and the best possible use planned for it.

II. Value of Remodeling

Remodeling is not always economy

To judge value of remodeling one must consider:

1. Time required
2. Energy required
3. Wearing qualities
4. Appearance
5. Expenditure of money

It is economy to make over garments when:

1. Materials are good enough to warrant making over
2. Materials are appropriate in texture, color, and pattern for the purpose intended
3. The cost of new material is saved
4. The work of remaking is not greater than the cost saved in material
5. Materials on hand can be utilized

It is a question whether it is economy to buy new material for re-making. There are many examples of successful remodeling when new material is used, but there are occasions when it is better to combine only worn fabrics.

III. Preparation of Materials

- A. **Ripping:** Rip carefully, picking out all threads. Do not waste time ripping small pieces unless you are sure you will use them.
- B. **Cleaning:** Decide upon the method most suitable to the material. Many fabrics are cleaned most satisfactorily by washing with Ivory soap and warm water. Other

fabrics must be cleaned by the use of gasoline, Putman's Dry Cleaner, ether, French chalk, etc. Very much soiled or faded garments may be dyed with commercial dyes if directions given on the package are carefully followed.

- C. **Pressing:** This should be done using a damp cloth on the side of the material that is to be the wrong side of the garment. Do not press until thoroughly dry as this may produce a shine on the material.
- D. **Choice of Pattern:** Select a pattern that will necessitate the least possible piecing and will provide means of hiding the piecing. Combinations of materials are best for some designs and these will lend themselves well to remodeling. But do not overdo the matter. Have the result look as if it were intended to be that way, not as if it had to be that way.
- E. **Cutting:** Lay all pieces of the pattern on the material before cutting. Much study and juggling of pattern may be necessary in order to bring the piecing in the best place.

IV. Suggestions

Wool remodeling pays best, but silk, linen and even cotton can be used to advantage. Perhaps the most satisfactory use of discarded garments is for children's clothing.

Make:

1. Coats into dresses for adults or children
2. Suits into dresses for adults or children
3. Dresses into skirts
4. Dresses into waists
5. Silk dresses into costume slips or petticoats or bloomers
6. Man's coat into boy's coat or suit into girl's coat
7. Man's trousers into boy's trousers or child's suit
8. Wash silk waists into camisoles
9. Wash skirt into middy, rompers, petticoat or apron
10. Knitted underwear into children's underwear or sleeping garments
11. Man's shirt into child's rompers, dress, apron, suit, or sport shirt.

Individual suggestions and help should consume the rest of the time, whether this be a one-day or two-day school.

Suggestions for Illustrative Material

Posters showing designs that might easily be applicable to remodeled garments.

Materials Needed

1. Individuals should provide
 - (a) Needles
 - (b) Thread
 - (c) Thimble
 - (d) Pins
 - (e) Scissors
 - (f) Tape line
 - (g) Type pattern or commercial pattern as near like design desired as possible
 - (h) Newspapers or wrapping paper
 - (i) Dress form
 - (j) Garments to be remodeled—all ripped, cleaned and pressed

2. Project leader should provide
 - (a) Tables
 - (b) Chairs or benches
 - (c) Yard sticks
 - (d) Two or three sewing machines
 - (e) Iron and means of heating
 - (f) Heavy pressing cloths

Assignment

Each woman (not less than ten) should report to the project leader the number and type of garments remodeled since the above demonstration. At the next meeting an exhibit of remodeling garments should be held.

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X—Children's Clothing

Use of Illustrative Material

I. Hygenic Requirements

A. Clothes that allow freedom

1. Union garments supported from the shoulders instead of garments with restricting bands at the waist.
2. Sleeves loose and properly adjusted for comfort.
3. Neck bands soft and loosely fitting.
4. Garments easy to put on.
5. Hose supporters which do not in any way restrict circulation and irritate.
6. Shoes made on proper lines for the comfort and development of the feet.
7. Crotch of bloomers plenty deep.

B. Clothes that help to regulate body temperature

1. Must conserve body heat in winter
 - (a) Soft flexible material of loose weave or mesh
 - (b) Equally distributed over body
2. Must radiate heat in summer—cotton most easily laundered

C. Clothes that possess quality of absorption

1. For active child under ordinary conditions cotton, in a loose, soft weave most satisfactory for winter underwear.
2. Wool ideal as far as absorption is concerned. Retains moisture. Less easily cleaned than cotton; may irritate the skin.
3. For summer underwear the smoother weaves and those allowing abundant ventilation are best.
4. For garments worn next to knitted wear, use muslin for summer and wash flannel or flannelette for winter.
5. Dresses should be of material easily laundered.
6. Outer garments may be of a firm weave to resist the air.

II. Economic Requirements

- A. Quality of fiber
 - 1. Good quality of cotton best
 - 2. Unravel and study the threads
- B. Quality of weave
 - 1. Plain, twill or satin weaves best
 - 2. Do not purchase heavily filled material
 - 3. Weave must be firm
- C. Quality of dye
 - 1. Yarn-dyed preferable
 - 2. Piece-dyed fades
 - 3. Printed material fades quickly
- D. Cost as compared to probable wearing quality
If purchased ready made consider quality of material, workmanship, style, and ease in laundering.
- E. Time required for making
Determines choice of pattern
- F. Time required for laundering

III. Artistic Requirements

- A. Clothes should be simple
- B. Clothes should be dainty yet substantial
- C. Clothes should be suited to the child, taking into account his coloring, environment, and economic status.

IV. Ethical Requirements

- A. Comfortable clothes make for good-nature
- B. Neat, clean clothes cultivate self-respect
- C. Uncomfortable, dirty or untidy clothing is irritating and bad for a child's health education and disposition
- D. Fussy, extravagant clothes make a child vain, selfish, discontented
- E. Clothing which is simple, genuine and substantial cultivates sturdy virtues in a child.

V. Selection of Fabrics

- A. Suggestive outline for study of each fabric
 - 1. Name of fabric; i. e., gingham
 - (a) Price (get from local dealer)
 - (b) Width

(c) Tests

- (1) Weave
- (2) Quality of fiber
- (3) Sizing
- (4) Quality of dye (yarn, piece dyed, or printed)
- (5) Finish

(d) Laundering qualities

(e) Wearing qualities

(f) Suitability for

B. Suggestive materials to be studied. (Adapt to local community. Study as many as seem advisable.)

- | | |
|---------------------|----------------------|
| 1. Gingham | 11. Longcloth |
| 2. Chambray | 12. Nainsook |
| 3. Kiddie Cloth | 13. Berkeley cambric |
| 4. Devonshire | 14. Galatea |
| 5. Japanese crepe | 15. Baby flannel |
| 6. Serpentine crepe | 16. Outing flannel |
| 7. Sateen | 17. Organdy |
| 8. Dimity | 18. Poplin |
| 9. Percale | 19. Birdseye |
| 10. Muslin | 20. Batiste |

VI. Treatment of Cotton Fabrics Before Making

A. To set colors

1. One-half cup vinegar to 1 gallon of water—use for blue
2. Two cups salt to 1 gallon water—use for brown, black and pink
3. One tablespoon sugar of lead to 1 gallon water—use for lavender

Always try out on sample of cloth. Leave cloth in this solution over night or for several days. Dry before washing.

B. Shrink cotton materials before making

Shrinkage caused by change of temperature. Run hot water on fabric and then cold. Gingham may be folded carefully while wet and then hung to dry. Be sure that the edges are straight. Ironing is not necessary if directions are followed carefully.

VII. Short Cuts

- A. Use of foot hemmer
 - 1. Plain hem
 - 2. Hemming and sewing on lace
- B. Use of ruffler
- C. Use of presser foot—loose thread gathering
- D. Use of binder
 - 1. Binding edges
 - 2. Making button holes
- E. Cutting of bias from yard of material—see Lesson IV.

VIII. Finishes

- A. Decorative stitches
- B. Seam finishes
 - 1. French
 - 2. Fell
- C. Plackets
 - 1. Continuation placket
 - 2. Shirt placket

IX. Individual Suggestions

List of Patterns

Materials Needed

- 1. Individual should provide
 - (a) Materials for cutting garment (if desired) or old garments that might be remodeled
 - (b) Pattern for child's garment (if possible)
 - (c) Wrapping paper or newspaper for cutting off patterns
 - (d) Thread to match garment
 - (e) Needles—small and darning needles
 - (f) Scraps of yarn or heavy embroidery thread for making decorative stitches
 - (g) Piece of cloth on which to make stitches
 - (h) Pins
 - (i) Note paper
 - (j) Pencil

Project leader should provide

- (a) Tables
- (b) Chairs or benches
- (c) Sewing machine (if women wish to work on garments at this meeting).

Assignment

Each woman (not less than ten) should bring to the next meeting one garment made since the above demonstration, having used suggestions gained at this demonstration.

Suggestions for Illustrative Material

1. Type garments that show the points brought out in the discussion.
2. Posters showing suggestions for designs and trimmings of children's garments.
3. Sampler of decorative stitches
4. Sampler of decorative designs, such as smocking applique, cross stitch, etc.
5. Pieces of standard fabrics suitable for children's garments, well mounted and carefully labeled.
6. Examples of short cuts applicable to children's garments.

REPORT OF CLOTHING PROJECT

Community..... Date.....

Name of project leader.....

Phase	No.	Estimated value	Saving	No. people helped by proj. ldr.	Other work done as result of meeting	No. showing improved pr.
Dress forms						
Type pattern						
Garments made using type pattern						
Garments made using constr. prin. taught						
Purchases resulting from textile Demonstration						
Garments planned as result of Line and Color demonstration						
Garments cleaned or renovated						
Children's Clothing						
Millinery— New hats						
Millinery— Remodeled						
Corsets						
Shoes						

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