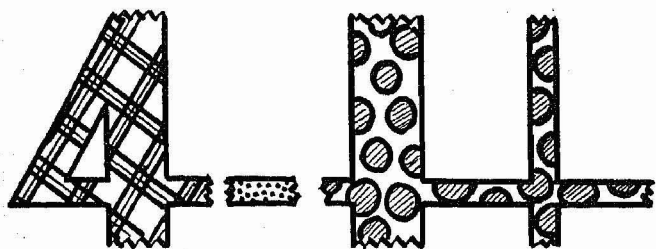


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Clothing

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Montana State College
Agricultural Extension Service
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My Clothing Plan

"What unit of clothing shall I take this year?" is an important question for every girl enrolled in 4-H clothing. The wants do not always meet the needs. So mother and you need to do some talking about this unit of clothing.

It is fun to have play togs but they do not fill the need for school clothes. That is why it is important to think about the clothes you need in your wardrobe before deciding on the unit of clothing. Make a list of activities you will be participating in during the year. Then a list of the clothes you feel you will need on your clothing plan. The clothing plan is a guide for buying and making the garments needed in one's wardrobe.

FAMILY PLANNING.



How many times have you sat down with your family to decide what you wanted for your money? This is one way to learn good buying habits. Your allowance is a part of the family plan. This year your money may be for your own personal activities. Next year you may be given the job of buying some of your clothing. In either instance, you will have to do some thinking and planning each week to get all the things you need and want from your money. You will also want to put some of it into your savings account.

PRESENT WARDROBE

There are several things to think about before making or buying clothing. The clothes you now have are the basis for all further articles of clothing. You would never add a dress or skirt without thinking about the clothes you have in your clothes closet. They should go together in color, texture and design. The garment you are to buy should fill in a blank space in your present wardrobe.

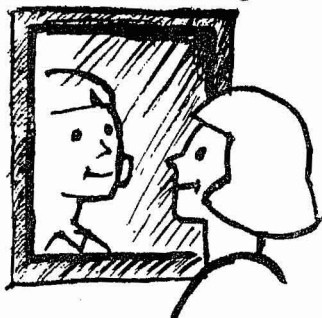
The kind of clothes you need depends on where you go to school, the climate, and the activities of the family. You and your mother can work out these problems together. A clothing plan is an organized way of getting your needs down on paper. It can be kept up-to-date by adding the clothing purchased or made and checking the items of clothing that are outgrown or worn out.

OCCASION

What are all the things that you do during the year? From this list, you can decide what kind of clothes you need in your wardrobe. Most girls need garments for school, active sports, home, dress-up events and informal parties. The garments for different occasions vary and in some instances they are very similar. For example, a school outfit is suitable for street wear but all dress-up dresses are not suitable for street wear.

COLOR

Color is a very personal thing in clothing. There are definite likes and dislikes in colors. Most important of all is the color of your own skin and hair. As you get older, size is another point to consider in selecting colors. Try on all colors before buying. Look at yourself in the mirror and walk around the store to get the feel and effect of the color.



Plan for a basic wardrobe color. This color is usually in the coat since this garment is worn longer than others and it costs the most money. All garments to be worn with the coat should seem to belong together in color. Hit and miss buying with no thought about color is a waste of money and does nothing to improve your appearance.

TEXTURE

Two different fabrics may be used in making one garment. They do not have to be alike in feel or weave but they should seem to belong together. Organdy would not be used with percale but it would be suitable with dimity because of weight and crispness. A coarse fabric like butcher's rayon would have to be trimmed in a coarse-like fabric; wood, leather or pearl buttons. Try putting two kinds of fabric together until you learn how to combine textures.

DESIGN

Fabrics come in plain colors, printed and woven designs. The figure or design may be in several colors, small, large, an all-over pattern or one that gives a spotty effect. The fabric may be in a stripe, plaid, or check and again vary in size.

A safe rule to follow is to use plain trimming or fabric on :

decorative fabric. This means that all prints, plaids, checks and stripes are decorative fabrics. Here again watch the texture as well as the design. A plaid or stripe gingham dress could be trimmed in a fine broadcloth in plain color.

As you play with combining fabrics watch for design as well as texture and color. The amount is also important. You are safe in using a small amount of bright color on a large area of soft or medium color or vice versa.

THE COMPLETE COSTUME

It takes other articles of clothing to go with a school dress, suit, play outfit or best dress. Sometimes it is necessary to buy or replace these accessory garments at the beginning of the school year. Very few people buy all the clothing they wear for one costume at one time. They assemble a costume around the garments that are in the wardrobe.

You may have a hat, shoes and purse that can be worn with a best dress. Then fabric and a pattern should be selected to go with these accessories. This is good planning and will help to make you a better dressed girl.

When buying accessories, it is wise to select those that can be worn with all garments during a one, two or three season period. This should be kept in mind when adding even one item to the wardrobe. See Assembling a Costume for further information.

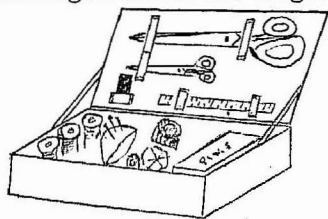
Assemble Your Small Sewing Equipment

Every girl looks forward to the time that she can have her own sewing equipment. It may take several years to get all the tools that you would like to have. You may have to borrow from your sister or mother until you have all your own pieces. Good work does depend on good tools.

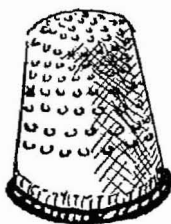
SEWING BOX

Select a strong box of convenient size. Small boxes may be arranged inside the larger box for holding the many sewing items that you need. There are some advantages in this type of sewing box; first, you can throw it away when it becomes soiled or broken and get a new one; secondly, you will be a better buyer of a ready-made sewing box after using a plain box. There are many good sewing boxes today, but look them over carefully before you decide to

buy one. It is more important to have some good pieces of equipment than a ready-made sewing box.

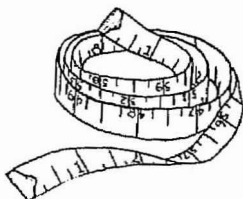


THIMBLE



A thimble protects the finger and increases sewing speed. Try on several thimbles to find the one that is correct in size for you. The size 1 to 12 is the measurement around the finger, but the depth of the thimble is also important. You can test this only by trying on thimbles. One made of a metal is more convenient to use than those made of celluloid or plastic. Look at the indentations on the thimble; they should be deep enough to hold a needle head.

TAPE MEASURE



A good tape measure is one that starts with figure 1 at each end. The fabric will be firm and each end finished with a metal tab. Keep your tape measure around your neck as you are sewing. It will stay in good condition and it will be ready to use. Roll it up to put away in your sewing box.

PINS

Fine brass dressmaker pins will not rust and will not mark the fabric because of their long, smooth, sharp points. Sizes 5 and 6 in $\frac{1}{4}$, $\frac{1}{2}$ or 1-pound box are good for sewing.

NEEDLES

Needles of hand-ground steel with a smooth finished eye and a sharp smooth point which does not catch in the fabric give best results. The small number is coarse, as No. 3, and the larger number fine, as No. 10. Use a medium No. 7 needle for general sewing and a fine No. 10 needle for fine fabrics. They may be purchased in assorted sizes or in one size. There is a correct needle for every sewing need. You must decide which needle is easiest for you to use. Sharps have small round eyes and are medium in length. They may be used for all general sewing.

Betweenens are shorter than Sharps but have the same size eye. They are good for making short fine stitches.

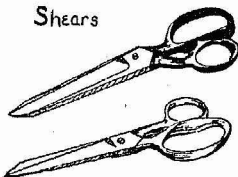
Milliners needles have the same size eye as Sharps but are much longer. They are good for basting. Crewel needles are commonly called embroidery needles. They have long eyes to hold many strands of thread and are easily threaded. These can be used for fine darning as well as sewing. Darning needles are longer and heavier than Crewel needles.

Bodkins are blunt with long large eyes for threading ribbon, elastic or tape through them. It is convenient to have one in the sewing box.

SHEARS AND SCISSORS

These two tools are very important. They should never be used for anything but sewing. Shears range from six to thirteen inches in length but scissors range from three to six inches in length. Shears, which are for cutting fabric, have one blade heavier than the other, and the handles differently shaped. Both right-handed and left-handed shears are on the market. Scissors have both handles alike and sharp points. They are made for snipping and trimming.

Shears



Scissors



Good shears and scissors are easily damaged. The fine cutting edge is dulled by use on paper, cardboard or string. Protect them by keeping them closed and flat in a box. Oiling is necessary every six months. Put a drop of sewing machine oil on both sides of the screw that holds the blades together and work the blades back and forth. Then wipe off the excess oil. Remove the dust and lint from the scissors before putting them away. Dull scissors should be sharpened by a specialist in the business.

Select shears and scissors made from good steel. A pair of shears, and two of scissors—one large and one small—is probably the goal for most girls. Pink-ing shears may be useful for those working with wool and silk. It is most important to have other pieces of equipment first.

EMERY BAG

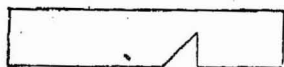
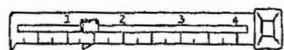
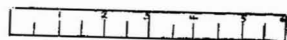
Needles may be sharpened and rough or rusty places polished by pushing them through an emery bag. These are often shaped like a strawberry. The needles should not be left in the emery bag or they will rust. Keep the emery bag in your sewing box. The black sulphurless paper in which the needles are sold prevents them from rusting. Keep the package closed if the needles are to be kept new and shiny. Two needles out at once is enough for sewing on a garment. One threaded with basting thread and one with matching thread will save time. Keep them in the cushion on the sewing machine or work table.

PIN CUSHIONS

The most convenient method of using pins is to have a wrist pin cushion. To make the pin cushion, cut a four-inch square of firmly-woven wool, sateen or velvet. Fold the square diagonally and stitch, leaving a one-inch opening at the top. Turn right side out. Stuff with wool, hair, or wool scraps of material cut in small pieces. Cut off points in a curve. Close the opening with fine whipping stitches. Attach narrow elastic to the corners of the diagonal so as to fit the wrist. There are other styles of wrist pin cushions.

You may make any style you wish but they must be firm, durable and take a pin easily. A second pin cushion on the sewing machine is handy for needles that are in use.

SIX INCH RULER



There are transparent rulers, celluloid rulers, wood rulers and metal rulers on the market. They help to measure accurately. One is essential in your sewing box.

The metal gauge is good and prevents having to make one for different measurements. A gauge may be made from cardboard for measuring hem widths. Cardboards that bias tape come on are very good for making gauges. Keep some of these in your sewing box.

THREAD

Thread should be matched to the fabric for color and size. It will always look a shade darker in the spool than stitched on the garment. Ravel a thread from your fabric to determine the size of thread to use. Number 70 or 80 thread is about right for most percales and similar cottons. Six-cord cotton thread is made of long staple cotton fibers. This is the most commonly used cotton thread.

Mercerized cotton comes in many colors. Buy colored thread that is colorfast to washing; 0, 00, and 000 thread is suitable for fine cotton and rayons.

Silk thread is one of the strongest threads. It is best to use for the sewing of garments made of wool, silk, nylon and dry-cleanable rayons.

Cotton basting thread is usually made of two strands of cotton twisted into one thread. It has a glazed finish which permits it to slip easily when basting. It is cheaper than regular sewing thread.

There are racks to keep spools of thread in order. A board can be cut to fit into any space, then finishing nails driven into it to hold the spools.

Darning cotton may be purchased in several colors. Six-strand embroidery floss may also be used for colored anklets. Use darning cotton for making tailor's tacks in sleek fabrics.

CHALK

Tailor's clay chalk may be used for marking cottons and rayons. It does rub off easily so cannot be used for all markings. Wax chalk is used for wool. This mark will be removed with heat from the iron.

Pressing Equipment

The iron and ironing board are essential equipment for every home. These pieces should be set up near the sewing machine when you are sewing. Press every seam before crossing it with another seam. A wall cabinet can easily be made to hold all items for ironing and sewing. Pressing is one thing that will prevent your garments from looking homemade.

IRON

The iron is essential for good results in sewing. A lightweight iron is more easily handled than a heavy one. Weight has nothing to do with the quality of work in pressing or ironing.

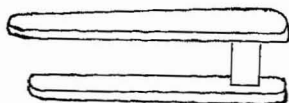
A steam iron is convenient for pressing seams of some rayons and wool. It can be used for shrinking fullness from wool. A press cloth is needed and with some irons more moisture is needed. A steam iron is not an essential piece of equipment.

IRONING BOARD

An adjustable ironing board is needed in every home. It can be set to suit the heights of different family members. It can also be set up near the sewing center which can save many steps. A pad can be selected to fit the board, or it can be made from padding material. Two covers are essential to keep the ironing board in good condition. They may be made at home with tape ties for easy changing or ties may be added to the commercial cover.

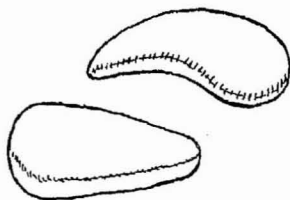
SLEEVE BOARD

A sleeve board is convenient for pressing parts of a garment; also, for the family ironing. There are good sleeve boards on the market or they can be made very easily at home.



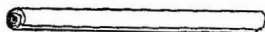
TAILOR'S CUSHION

A tailor's cushion or ham is essential when working with wool. You will also find it very good for pressing or ironing. This is best made at home. It can be stuffed with scraps of wool fabric or yarn cut up finely. There are several shapes in these cushions. The one with the curved end is good for collar and lapel points.



SEAM ROLL

The seams in some fabrics are difficult to press so that the seam will not show on the right side. A seam roll allows the seam to be pressed open only at the stitching line. It can be made from one or two magazines rolled tightly, fastened with gummed tape or a string, then covered with firm muslin, drill or wool. Lay it on the sleeve board to press seams on small garments.



PRESS CLOTHS

There are press cloths finished for pressing that can be purchased. It is not necessary that you have this kind. A heavy piece

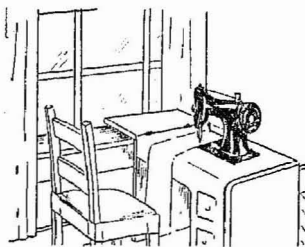
of drill or muslin is satisfactory for pressing wool. Cut it of a suitable size for using—about 12" x30". It is also important to have a small cloth for pressing small areas. A press cloth made of firm muslin and wool is good to use when working with wool. These two cloths may be stitched together. Be sure the wool will not fade in color.

Tissue paper is very good for pressing rayons when moisture is not needed. It prevents iron marks from showing on the fabric.

A small pan for water and a sponge are other essentials for pressing at the sewing center.

Sewing Machine

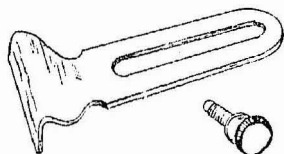
Good light and comfort are important when sewing. Place the sewing machine so the light will come over the left shoulder. Be sure the chair is the right height for you to treadle the sewing machine or to use the foot or knee control on an electric machine. Select the place that will give you a sewing center in good light and out of the line of traffic. Arrange all equipment within easy reach of the sewing machine. Use your time for sewing rather than walking.



Open the sewing machine carefully. If you are learning to use the sewing machine, read the instruction book. Practice stitching a straight line, stitching on the edge and turning a corner by sewing on some double

firm material. Then you will do a better piece of work on your first garment.

Sometimes your sewing can be left out at the end of the day; if so, cover the machine to protect it from dust and lint. Oil the machine regularly with one drop of oil. Follow your instruction book.



A cloth guide is a part of every sewing machine. You can soon learn to sew a straight seam easily.

TENSIONS

The stitch is regulated with the upper and the lower tension. See your sewing machine instruction book for these adjustments.



TENSIONS BALANCED



UPPER TENSION TIGHTER THAN LOWER



UPPER TENSION LOOSER THAN LOWER

A well balanced stitch looks the same on both sides of the fabric. To test the tension, stitch on the bias of a double fold of fabric. Then pull between the fingers. Both the above and lower threads will break when the stitch is in balance. If the upper thread breaks, it could be too tight or the lower too loose. If the lower thread breaks, it could be too tight or the upper one too loose.

STITCH

Set the machine to 14-16 stitches per inch for most sewing. Finer stitches may be used at points of strain. To gather, lengthen the stitch to 10-12 stitches per inch. The upper tension may also be loosened one turn for gathering. Always have two rows of stitching for gathers. For a one-half inch seam, make the first row $\frac{3}{8}$ " from edge and the second row $\frac{1}{4}$ " from the first row. Then the seam line will come between the two rows of gathers. The row that shows will be pulled out when the garment is finished.

Pull the bobbin thread up with one turn of the hand wheel before starting to stitch. Lay the threads back of the needle before starting to stitch.

Learning To Buy

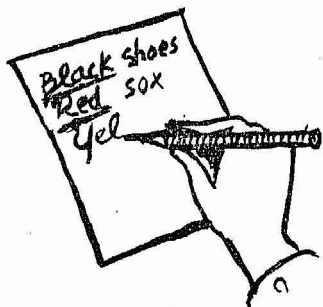
Every girl wants to learn to be a good buyer. It takes a long time to develop a skill in the art of buying. Careful planning will help to save time, money and effort for any shopping trip.

Do you remember the first thing you bought as a child? There was an exchange of two items, a piece of money for the thing you bought. Two people were involved—the sales person behind the counter and you. This is the simplest buying habit and some people never improve it very much.

There is never money enough to buy everything that one wants. This makes it necessary to decide between needs and wants. You must also decide on the amount of money to go into savings. This is not entirely a personal matter but something for the entire family to work out together.

SHOPPING LIST

After you know what you need and what you plan to spend, make your shopping list. It isn't enough to write down "shoes or anklets". What kind of shoes? What color? What size anklets? What color anklets? You will not only save time on your part but for the sales person too by knowing exactly what you want. When you are not sure about an article of clothing, some time can be spent in looking. It may be possible to do this by looking at magazines. You may be one of those girls who need two shopping lists, one for "needs" and one for "wants". Sometimes you can save



enough money in buying a need to also buy one of the wants.

Where and When to Buy? You will probably buy in the same stores that your parents shop. There are several things that influence us in the selection of a store. Is it operated by a reliable merchant? Does the store carry a variety of quality merchandise? Are customers treated with courtesy? Do employees work under good conditions? Are the sales people informed about the goods they sell? Is the store convenient to other shopping areas? These and many other things cause us to like or dislike certain stores.

It is not always possible to select the day and time of day for a shopping trip, but this can save your time, patience and energy. If you know that Saturday afternoon is a very busy day, then select another day and time to shop. You will do a better job making your choices. The sales people will give you more help. Everybody will be happier.

You have to be a very good judge of values to buy at sales. Some sales are for clearing goods—others to get people into the store. Some seasonal sales may offer a reduction in some lines of clothing. Learn pre-sale prices and compare with the sale price before making your selection.

PATTERNS

There are several good commercial patterns. Choose one that has few pieces and a good guide sheet. A simple line is the most beautiful line and is the easiest to sew. A guide sheet that you can understand will make sewing easier for you. Select a pattern that looks like you. Imagine yourself in a dress made from the design. Look at the fabric before buying your pattern. The two should seem to go together. Sometimes you find fabric that you like and it will not go with the pattern design. Then you will look

for another one. The pattern should be selected before the fabric. It is from the pattern that you find out how much fabric to buy. Buy a pattern according to your breast or bust measurement.

COTTON

Cotton is used for many clothes. It is easy to sew and care for. Just because it is so commonly used doesn't mean that it cannot be very elegant.

Learn to read the label. It may tell you all about the fabrics or it may not tell you anything. Sometimes there is no label. Always ask about it. The sales person will explain any terms you do not understand.

Shrinkage is one thing to ask about. It is possible to buy cotton that will not shrink over 2%. Words like "shrink proof", "will not shrink" do not mean anything but "will not shrink more than 1%" tells you something.

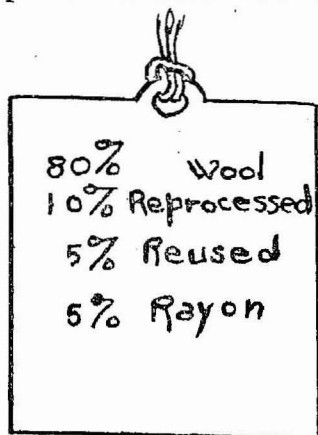
Colorfastness is also very important in cottons as they are worn out in the sun. Vat dye is one of the best dyes to insure color against washing, perspiration and the sun. This label will be found on the bolt of cotton when vat dye is used.

RAYON

Rayon must be labeled and sold as rayon. This does not solve all the problems with rayon since there are three distinct kinds. Viscose rayon can be laundered. It is also the most like cotton. Acetate rayon cannot stand much heat and very little of it can be laundered. It is necessary to know the kind of rayon you are buying so as to know how to care for the garment. There is a process to insure less than 2% shrinkage for rayon. Vat dye is also used.

WOOL

The wool label makes it very easy to know what you are buying. This label is required by legislation on all articles of clothing that contain any wool. The label must tell you the per cent of new, processed, reused and any other fiber in the fabric or garment. Do not buy wool that does not have this label. There are some shrinkage processes for wool. Inquire about them when you buy wool that you want to wash at home.



OTHER FABRICS

Nylon is sold as nylon. Ask the sales person for information on sewing and care.

Linen may be used for summer clothes. Most of the linen for dresses is crease-resistant.

Silk is still very expensive. This fabric must be labeled as pure dye silk.

BUYING GUIDE

1. Read the label.
2. Ask for fiber content (cotton, rayon, wool, silk, linen).
3. Be sure about shrinkage (per cent in inches per yard).
4. Be sure about colorfastness.
5. Do you know how to care for the fabric?
6. The clerk should tear the fabric or pull a thread before cutting.

FINDINGS

The thread, fasteners, trimmings and other items that you need to make a garment are spoken of as the findings. It is easiest to buy these many items at the same time you buy the pattern and fabric. The design of fabric and pattern influence the fasteners and the trimmings used. Make a list of all things needed on the pattern envelope. The sales person in yard goods departments can often give very good suggestions on this detail.

THREAD

Thread should always match the fabric in color. It may look one shade darker on the spool, so lay a strand on the cloth to be sure of color. The thread should match the background of the fabric.

Select cotton or mercerized thread for all washable fabrics such as cotton and rayon. Mercerized cotton or silk thread may be used for wool and acetate rayons. Nylon and silk are best stitched with silk thread.

The chart below will help you select the correct size of thread and sewing machine needle.

Size of Machine Needle	Fabric to be Stitched	Size of Cotton or Silk Thread
9	Fine muslin, nylon and silk	100-150 cotton 00-000 silk
11	Lawn, batiste, organdy, linen, silk and nylon	80-100 cotton 0 silk
14	Shirtings, gingham, percale, heavy silk, sheer wool, and general household sewing	60-80 cotton A & B silk
16	Heavy muslin, heavy wool	50-60 cotton C silk
18	Very heavy denims, muslins	40-50 cotton

Buttons

Buttons can serve as a trim as well as a fastener. They may be decorative or plain, matching or contrasting in color or covered with self-fabric. They are functional and should never be used without a buttonhole.

Washable buttons should be used on washable fabrics. Pearl buttons are always safe as they are good for many years when properly cared for. The plastic buttons may fade in washing and will melt when touched with a hot iron. Self-covered buttons will not take a lot of washing so should be used only on dry-cleanable garments. Those made of metals, wood, leather and plastics will have to be removed for dry cleaning.

Select plain buttons for decorative fabrics. Those with line or color decoration may be used on plain fabrics. A safe rule to follow is never add decoration to decoration. Lay a button on your fabric to get the effect before buying. Always buy at least one extra button.

Snap

Snap may be used for a placket closing or other openings when a plain finish is desired. Select small snap in black for medium to dark colors and white for light to medium colors. Always keep a card of each in your sewing box.

Hooks and Eyes

Hooks and eyes are used at points of strain such as at the waist line. The size used depends upon the place and amount of strain. Keep small to medium, black and white ones in your sewing box.

The large snappers for work, play and sleeping clothes are fastened into the fabric with a hammer. This fastener is good on heavy fabrics.

Belts

Belts may be made of self-material or they may be ready-made. Those made of self-material may be tied or finished with a buckle.

Buckles may match the buttons or they may be covered. Like buttons, buckles covered with washable fabrics are not very satisfactory. The covered buckle is best to use if one wants to change accessories on a dress.

Leather or plastic belts may be used as a trim. They may also be interchanged with the self-belt for some occasions. Examine the belt for stitching and quality of buckle before buying. Select a color that will do something for your dress.

Slide Fasteners

Slide fasteners are of two kinds, one for front, back or skirt openings and one for a dress side placket. Select the slide fastener of matching or contrasting color for neck openings. It may show in school, play and sport garments but it would be covered for dress-up dresses. The slide fastener is always covered in a skirt or dress placket. Buy a six to seven-inch slide fastener for skirts and a nine-inch one for dress plackets. Avoid those made of plastic as they will not wash and they may melt when you are ironing the garment.

Tape for Hems

Light to medium weight fabrics will not need hem tape but all others will. Straight ribbon tape may be used for hems. In case you cannot buy a firm quality tape select cotton bias. Tape should match the fabric in color.

Trimmings

Simplicity is the keynote to good design. You may improve the design of your pattern by leaving off some of the trimming ideas.

Rick-Rack is decorative so it is used only on plain fabrics. It is difficult to sew and iron, so think of this before using it.

Bias tape comes in plain colors, so may be used on printed fabrics. It is difficult to apply. The quality is not always as good as the garment. Look for color fastness and a minimum shrinkage when buying.

Eyelet embroidery comes in many ranges of quality. Ask yourself, "Does it add to the service and appearance of the garment?" It is also decorative and will go only on plain fabrics. Be sure the quality equals the quality of your garment.

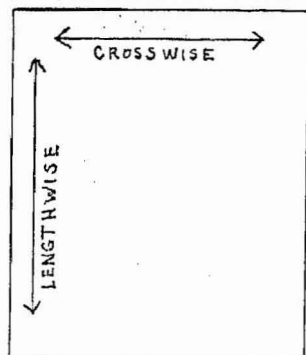
The Fabric and Pattern

SHRINKAGE

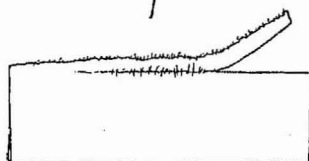
The fabric should be shrunk unless it is labeled less than 2% shrinkage. This is true for cotton, rayon, and wool. Cotton fabrics are folded so that the right side is out. It will be easier to make the markings and assemble the garment to turn the wrong side out. Some printed rayons will be folded the same as cottons. Wool will be folded with the right side in. It is very difficult to determine right and wrong on some fabrics. When this is the case, use the inside as the right side. The ends of all fabrics must be on the true grain line before starting to lay the pattern.

Lay the material, as folded, in a basin of lukewarm water. Allow it to stay in the water at least 30 minutes. Some material that has a high shrinkage can lay overnight in water. Remove from the water, pin to the line and let it dry. Sprinkle cotton and let stand before ironing. Most washable rayons can be ironed while still damp. Press wool while damp. Be sure to use a press cloth for wool. Wool is not so easy to shrink as cotton. It may be best to take your wool to a cleaning shop for steaming.

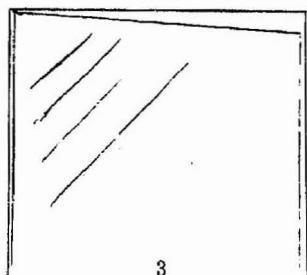
TO STRAIGHTEN THE FABRIC



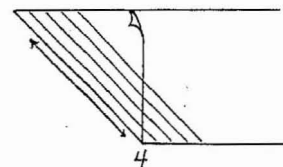
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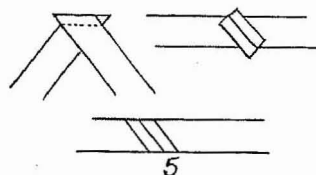
2



3



4



5

Most fabric is made of two threads. One thread is the warp (lengthwise); and the other is the filling (crosswise). One thread is perpendicular (1) to the other one. This is spoken of as the true grain line of the fabric. Another way to check is to see if one filling thread carries all the way across the end of your fabric.

There are just two ways to straighten fabric: one, tear across the end; second, pull a thread and cut on this line. (2). Fabric that has been torn is usually pulled more at one end; this makes it uneven when laying selvage on selvage flat on the table. (3). To straighten, pull on the diagonal starting at the short corner for the full length of the piece. (3). Fold the fabric lengthwise right side in and lay flat on the cutting table. The selvages should lay one on the other and the filling thread at the ends one on the other. The ends should be at right angles to the selvage edge. A square-cornered cutting board will help to make this check. The fabric is now ready for the pattern.

Bias is cut by folding the fabric so that the filling (crosswise) yarns are parallel to the warp (lengthwise) yarns, (4). Join bias strips so that filling or warp yarns match at the ends, (5). Make the last join the same as the first. Fabric that has a matching problem should be matched at all seam lines.

When several yards of bias are to be cut, join a wide bias strip as a tube. A ten-inch strip might be joined for cutting several yards of 1" bias. Pin bias strip together so there is 1" of sin-

gle thickness extending at each end. Stitch and press seam open. Place guage on the end of scissors and start cutting at the 1" line.

CHECKING THE PATTERN

Each pattern company has its own standard for sizing patterns. This makes it necessary to check our personal measurements with the pattern we are using. When you learn the differences between the pattern measurements and yours, you will know what measurements to take. Take the measurements snug and be accurate in recording the reading. Record the measurements on the pattern guide sheet you are using. Write your measurements to the side of the illustration on the guide sheet which shows the pattern parts. This means that you measure for each pattern that you use.

Lay the pattern out flat. Place all pieces you are not using back in the envelope. Check the measurements and record increase as + inches and decrease as — inches. Never make an alteration until you have all measurements checked on a piece. Then decide on the best alteration. Never change a basic line. Slash the pattern and spread it to increase. Fold in plaits or darts to decrease. Check all pieces and make necessary alterations before laying on the fabric.

TO LAY THE PATTERN ON THE FABRIC

There is a lay-out guide for you to follow on your pattern guide sheet. Lay all pattern parts loosely on the fabric first. Watch the lengthwise grain line. After all pieces are in place, measure and pin each piece in place. Start pinning at center lengthwise line. Outer pins will be placed perpendicular to the seam line. Check all pieces before starting to cut.

CUTTING AND MARKING

Shears are used for cutting out a garment. Cut with long strokes at the edge of the pattern. Notches should be cut to extend from the seam edge rather than into the seam. Leave the pattern pinned to the fabric until all cutting is done. Sit down at your working table to make the markings. Be sure to mark all the detail that you are to use in your design. Tailor's tacks are permanent and most accurate. Darning cotton will hold best in smooth, sleek fabrics. Use colored thread that will show easily on the fabric. Markings that are close together (as a dart and pocket) should each be marked in different colors of thread. Markings accurately done are a time-saver in sewing. Your pattern shows

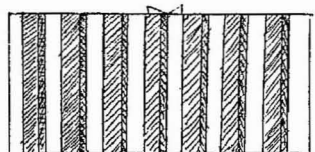
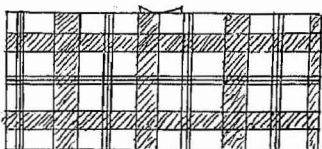
you how to make tailor's tacks. Always use a double thread and no knot. As you complete the markings on each piece, remove the pins but leave the pattern on the piece until you are ready to assemble your garment.

SPECIAL PROBLEMS

The design and texture of the fabric often present difficult problems. Think through all the problems before laying a pattern on fabric with a design. The common ones are: the matching of plaid, check and stripe; the up and down, right and left of designs; and position on the figure of large designs.

PLAIDS AND STRIPES

It takes more fabric to cut a garment when there are matching problems. A stripe, plaid and check require matching at all seam lines, (6). The sleeve should match with the blouse as it hangs in position.



6

Hold the fabric to your figure before a full-length mirror to decide on the center front line. As the pattern is laid on the fabric, be sure that all matching notches of the pattern come at the same place on the fabric. That is, the notches for the skirt will all come at a predominate line in the plaid. There may be an up and down and right and left to a plaid. In this case, the pattern must be laid in one direction.

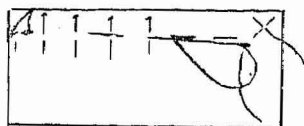
Some designs on fabrics are large, conspicuous and can be very spotty. Lay the pattern on this fabric so that the design will be pleasing on the figure.

To Assemble a Garment

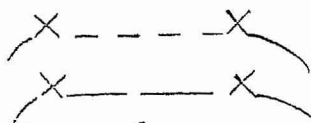
Follow the pattern guide sheet to assemble the garment parts. You will need to baste and try on the garment before doing any machine stitching. This step may not be given on your guide sheet, but it is necessary to do for good results. The order for assembling a garment is: pin, baste, fit, stitch and press. All seams are pressed before crossing with another seam. You will soon learn which group of seams to stitch first then press, and so on.

BASTING

Of the two seams that go together, the one that has more shape or is fuller should be held toward you. To baste with the bias, rather than into it, will prevent stretching of the fabric. An example is to start at the bottom of the skirt seam and baste to the waist line.



1



2

Pin the two seams together first. Place pins perpendicular to the seam line. Pin first at the two ends, then pin between these points, easing the fabric into position with your left thumb. (1) Start and finish your basting with a cross stitch. Then your basting thread will never come out while fitting the garment.

To make the cross stitch, hold the fabric as for basting. Take a $\frac{1}{4}$ -inch stitch on the seam line, leaving 1 inch of thread, without a knot at the end. Take a second stitch parallel to the first and $\frac{1}{4}$ inch out into the seam from the first. Finally take a stitch in the same place as the first one. The cross stitch shows two parallel stitches on the wrong side. Continue basting the seam and finish with a cross stitch at the end.

Even basting or uneven basting may be used. (2) The uneven will hold the fabric for fitting and take less time. Long stitches may be used where there is no strain as skirt seams below the hip line.

Order of basting:

1. Blouse or waist
 - a. Darts, tucks, gathers
 - b. Shoulder seams
 - c. Underarm seams
 - d. Stay neckline with a row of machine stitching
2. Sleeves
 - a. Gather top of cap between notches
 - b. Underarm seam
3. Skirt
 - a. All seams
4. Fit the garment before doing any stitching
5. Make buttonholes after first fitting

FITTING

Always try on the garment after basting and before any stitching is done. When making a slip, baste the seams for a fitting. When making a dress, baste the blouse and skirt but do not put them together. Check the fit of the blouse first, then the skirt. After making corrections, it is best to check a rebasted line before machine stitching.

Stitch and press seams. Learn to work with small pieces of a garment. For example, make buttonholes after the neckline and waistline are established. Finish the neckline before putting in sleeves. Join the skirt to the blouse after the blouse is finished. The hem will be one of the last items.

PRESSING

Cotton and washable rayons are pressed by ironing. Press every dart, tuck and seam before crossing it with a stitching line. Shaped areas will be pressed over a tailor's cushion; sleeves over the sleeve board. Skirt seams show easily in some rayons. Press these over the seam roll. Seams of the front and back of the skirt will be pressed with a rounded appearance. The side seams will be pressed flat. Lay tissue over dark fabrics to prevent a shine from the iron. Crepes and acetate rayons will be pressed dry.

Garments of wool are steam pressed rather than ironed. Press on the wrong side, using a heavy muslin or wool press cloth. Wool next to wool will give a better finish and it distributes the steam evenly. Use a sponge or small cloth to moisten press cloth. It is steam that is needed, this means a small amount of moisture. A wet cloth will soak the fabric, then extra heat is needed for drying. This causes you to overpress the fabric. Fullness and gathers are easily shrunk from wool. Watch very carefully so the garment is not pressed out of shape. A hem may be shrunk over a flat surface but a dart that provides shape will be steamed over the tailor's cushion. Remember it is steam and not weight that does the work.

Finishes For Garments

SEAMS

To baste any two seams together, pin first the seams at each outer edge matching at the seam stitching line. Pin in between these points to hold the fabric in place. Place pins perpendicular to the seam line (1).

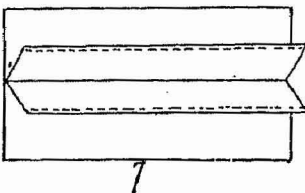
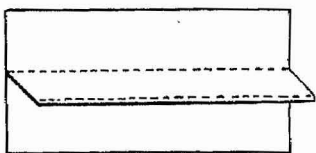
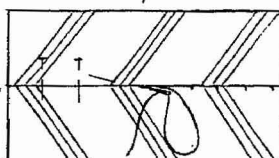
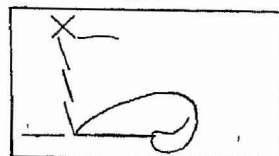
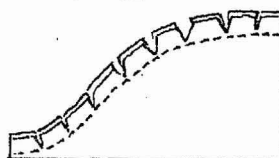
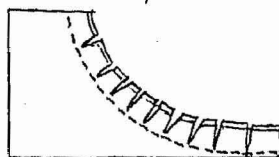
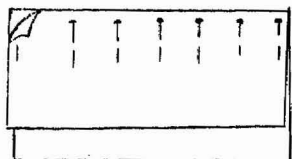
Concave curves should be slashed to allow the seam to lay flat on the garment (2). Several short slashes are better than few long ones. Convex curves have extra fullness as the seam is turned to the garment. Cut small v's from the seam to allow a smooth line (3). In lightweight and sheer fabrics cut out the v's by laying the turned-back seam flat on the hand. The edge of the seam will meet and give a better effect. It is usually easier to slash after pressing.

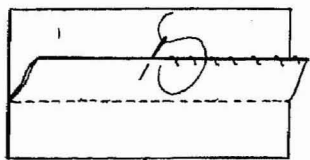
Diagonal basting will hold plaits in position and prevent the fabric from slipping out of line (4). You will find many places to use this stitch. Take stitch by holding needle at right angles to the basting line, working down or up.

To match stripes, checks, or plaids, pin as for an applied seam then slip baste (5). Turn and stitch seam from the wrong side.

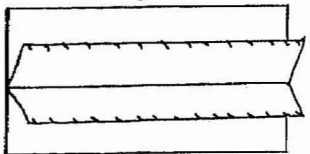
Plain seam with closed edges (6). Use this finish for lightweight cottons, machine stitch the two raw edges together close to the edge. Turn gore seams toward center and side seams either to the front or to the back.

Open seam with edges machine stitched (7). Use this seam for medium

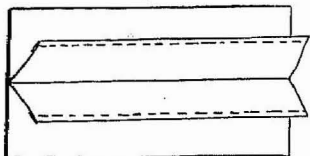




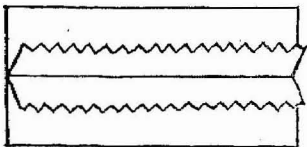
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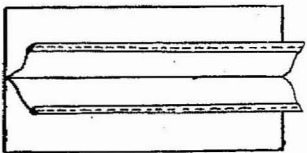
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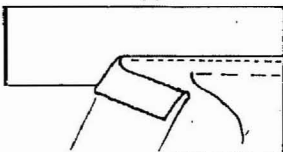
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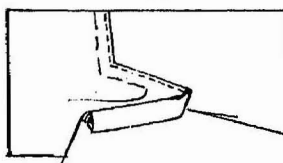
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12



13



14

to heavy fabrics. The raw edge may be pinked for some wool and firm rayons. Then stitch close to the pinked edge. Stitch $1/16''$ from cut edge.

Closed seam with overcast edges (8). Use this finish for curved and shaped seams and on short seams where a soft finish is desired. Take stitch about $1/8''$ deep.

Open seam with overcast edges (9). This finish may be used for short seams that are shaped and for fabric that frays easily.

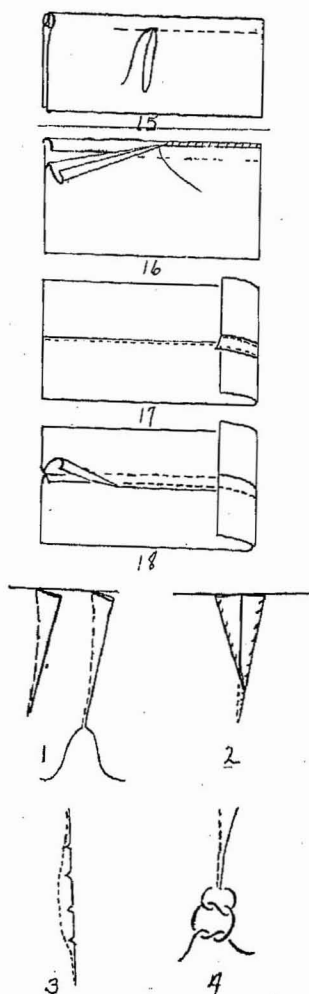
Open seam with turned-back edges and machine stitched (10). This finish is for sheer fabrics. Turn $1/8''$ and stitch on edge.

Open seam with pinked edges (11). This finish is satisfactory for firm wool and pure dye silk. The fabric must not ravel or fray when this edge is used.

Open seam with taped edges (12). Use this finish for the seams of unlined jackets. Bias tape is used for all shaped seams.

Top-stitched or applied seam (13). This seam is used for yokes, setting the skirt on to the waist and points to be accented with top stitching. Turn, press and baste the top seam before setting on to the other section of garment.

Applied seams are often decorative or they may accent line (14). These seams that have a point, convex or concave curve, should be finished with a shaped facing. If your pattern does not give a facing pattern, cut one from tissue. It will be shaped the same as the seam to be faced.



French seam (15). Use this on sheer fabrics for blouses. This seam can be used on lightweight fabrics for pajamas. Usually the false finish is preferred. It is difficult to check the fit of a garment when using a French seam.

False French seam (16). This finish is used on blouses and sheer fabrics. A plain seam is stitched. Press to one side. Then turn the raw edges to the inside. These edges may be whipped or machine stitched. It depends on the garment which finish to use.

Closed seam top-stitched for slips (17). Stitch a plain seam, press closed toward front or back. Pull seam and break any of the first stitching that is tight. Then top-stitch on edge from the right side. Make top-stitching by stretching fabric some.

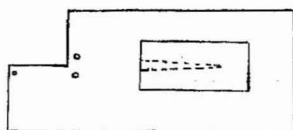
Flat-felled seam (18). Use this for all tailored pajamas, shirts, tailored blouses, shorts and some children's clothes. Never leave raw seam edges on pajamas.

DARTS

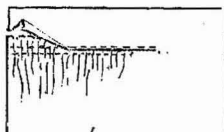
Darts are used to shape the fabric to the figure. They may also be used for decorative detail. In either instance, their stitching is very important.

Darts finished to the wrong side should be stitched on a slight curve toward the outer edge with the last four stitches on the fold edge (1). Press vertical darts toward the center and horizontal darts down. Those made in heavy fabrics should be slashed open (2). Overcast the edges of fabric that ravels. Darts at the waistline will be slashed and pressed toward center (3). Tie ends with a square knot (4).

Decorative darts must be stitched on a straight line with matching thread. The thread ends may be pulled through to the wrong side and tied in a square knot. A better method is to pull enough thread from the bobbin for stitching; thread the machine



5



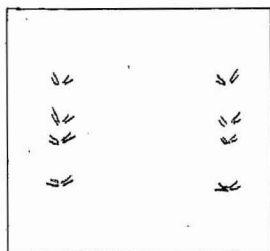
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backwards with this thread. Stitch from the end of the dart to the top.

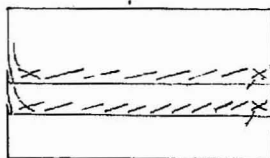
To slash and gather fullness into a dart is a difficult process. A stay should be stitched in place (5). Then slash, press seams open. Gather the lower part. Lap upper seam over lower and stitch (6).

PLAITS

Plaits must be accurately marked to hang correctly (1). Lay them in place on a flat surface. The ironing board is a good place, then they can be pressed at once. Lay a piece of heavy wrapping paper in the fold of the plait for wool and rayon. See pressing for further instructions. Pin the plaits in place after pressing, then diagonally baste in place (2).



1



2

Top stitching is often used as a finish. It may extend to the end of the plait or finished on a diagonal. In either case, tie the ends of the thread securely on the wrong side.

Inset plaits will be stitched in a Λ

rather than at a point. The strain or pull comes on the bias. Stitch the under edge of the plait to the hem on cottons and washable rayons. It is much easier to iron the plaits.

BUTTONHOLES, OTHER FASTENERS

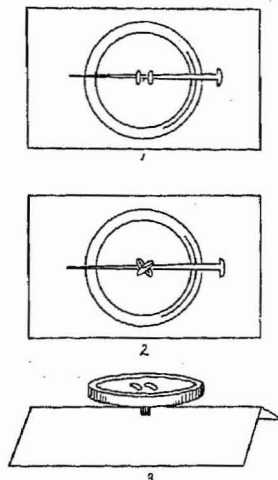
Types of Buttons

The many kinds of buttons on the market in all shapes and sizes actually fall into two types: buttons with shanks and those with two or more holes. Examine buttons carefully for smoothness of finish and strong construction. Rough, sharp holes, shanks or edges will cut the threads fastening the button and wear out the buttonhole.

Buttons on children's clothing must be of a size convenient for the child to fasten. They must also be durable enough to withstand laundering and ironing. A flat button will be most comfortable to an active child.

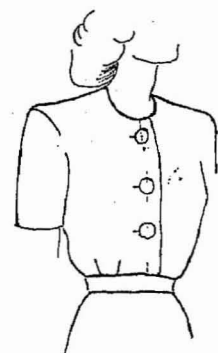
Sewing on Buttons

The method of sewing on buttons varies with the type of button. If a flat button is used, a shank must be made with thread in order that the buttonhole may lie flat beneath the button. The length of the shank will depend on the thickness of the material and buttonhole. A pin slipped under the first stitch (1, 2), and all stitches over the pin will give a medium length shank. For thick material, use the end of a match under the stitches. Double thread is best for sewing on buttons. Remove the pin and pull the button to the top of the loop (3). Then wind the thread around the stitches to make a firm shank, and fasten on the wrong side of the material with several small stitches.



Location of the Buttonholes

This is a very important step. Any adjustment made at the front neckline or in waist length will affect spacing of buttonholes. Always mark the center fronts of the blouse and the buttonholes with tailors tacks before removing the pattern. The end of the buttonhole on which the button rests is on center front. The space between the edge of the button and finished edge of dress opening should be one-third the diameter of the button (4).



For a collarless dress, this rule holds for the spacing of the first button from the finished neckline. Therefore, the blouse should be basted and fitted to establish neckline and waist length before marking the buttonholes. Space the buttonholes equally between the first button at the neck and the correct waist line. The belt takes the place of one button.

The length of the buttonhole depends on the diameter of the button. For flat buttons, use the diameter of the button. Some length must be added for thick buttons. But it is best to try the length on a scrap of material to obtain accurate measurement. Mark on center front and to the right for the location for all horizontal buttonholes. Vertical buttonholes will be made on center front.

Bound Buttonholes

One long piece of material may be used for the bindings, provided the buttonholes are not too close together. Cut this piece of material on true grain line. Lay the right side to right side of garment, matching grain line, and pin or baste in place. Material that is loosely woven or that frays easily should be reinforced with organdy or similar sheer material. Baste this material in place on the wrong side of garment.

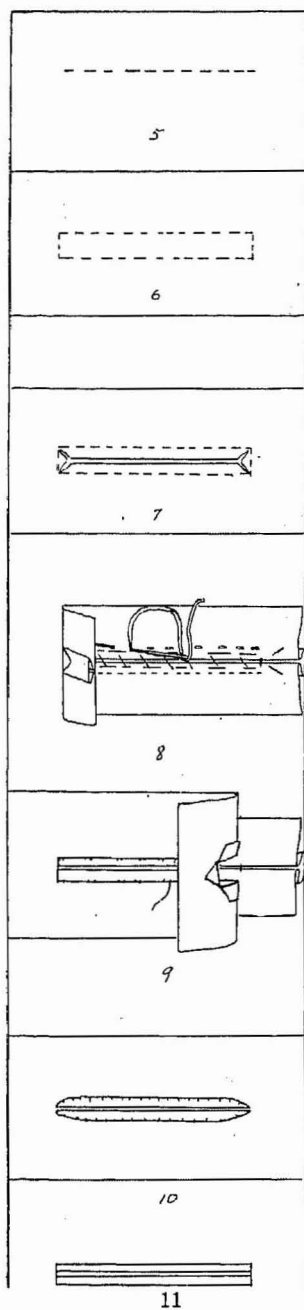
(5) Mark the buttonholes on the binding material with thread, chalk or pencil.

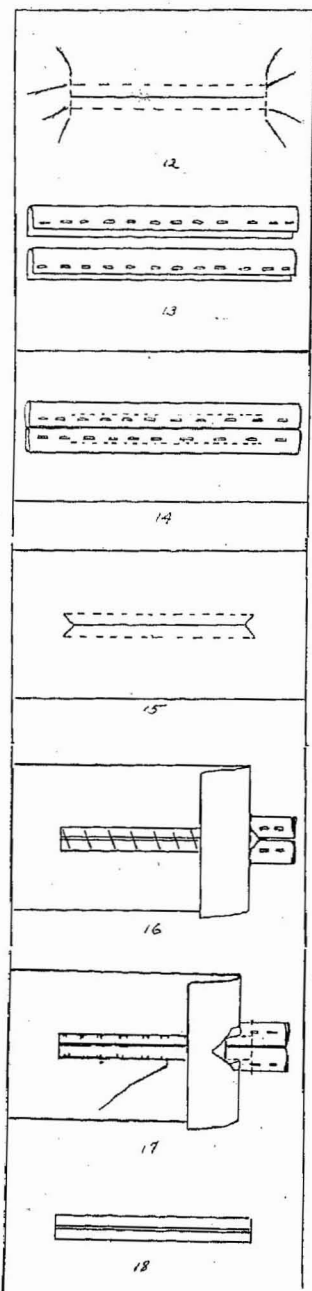
(6) Begin to stitch on one of the long sides, never at the corner. Pivot the needle at the corner; count the stitches across the end; pivot needle, and continue. Lap four or five stitches when finishing. Three to four stitches or $\frac{3}{16}$ inch to $\frac{1}{4}$ inch is a good width for most buttonholes. They will be slightly wider in heavy material.

(7) Slash the buttonhole through the center of material to within one-fourth inch of the end. Then cut diagonally into the corners and to the machine stitching. Push the binding through to the wrong side of the garment. The seam between the binding and the garment for a tailored buttonhole will be turned away from the center opening, giving a piped effect.

(8) Fold the plaits in place, watching the right side carefully to assure an even line. Crease with the finger; press, or baste in place. A basting near the seam on the piped edge from the right side will hold the piping in place. Diagonally baste the two edges together. The plait at the end and binding may be tacked by hand or sewed by machine.

To stitch by machine, lay binding side to the table of the machine; fold garment away from binding; start on





one of the long sides and stitch close to the original stitching line. Continue across ends and lap stitching (see right end and lower side of (8)). To sew by hand, whip plait together, catching through the under binding and tri-cornered piece, slip the needle under the material to end and with short stitches catch the binding to original seam line. (See left end and upper side of 3).

(9) There should always be a facing to finish the wrong side of the buttonhole. Press the finished buttonholes, and trim away extra facing. Then press the facing in place before cutting. Cut and finish one at a time. Push a pin through from the right side at each end of the buttonhole to establish the cutting line. Mark this line with chalk. When finishing as in (9), push four pins through to mark lines. cut as in (7). Cut and slip stitch edges as in (9) for convertible buttonholes. Or, cut the facing as in (10) and whip the edges of the binding in place.

(11) The finished buttonhole.

Two-Piece Buttonhole

(12) Mark the length of the buttonhole with chalk, pencil or basting on the right side and with the grain of material. Then mark with colored basting a line one-fourth inch on each side and parallel to marked buttonhole and across ends. Cut a strip of fabric on the lengthwise, one inch wide and one inch longer than the buttonhole. (An inch buttonhole would require a four-inch strip of fabric.) Fold on the lengthwise through the center right side out and press. When a cord is to be used, place it in the fold and stitch $\frac{3}{16}$ inch from fold. Wool yarn or a very soft cord is best to use.

(13) Cut into lengths, two for each buttonhole. Mark the buttonhole length and baste one-eighth inch from the folded edge. This is the stitching line.

(14) Place the strips so that the folded edge falls exactly on the marked lines parallel to the buttonhole. Baste one-eighth inch from the fold. The raw edges are toward the center and the ends extend one-half inch beyond the end of the buttonhole. Stitch along basted line. Leave ends of thread about three inches long. Pull thread through to back and tie at the ends. Look at the wrong side of garment to be sure the line of stitching and ends of buttonhole are on the grain line of material. The stitching lines will be one-fourth inch apart.

(15) Cut along the buttonhole line, beginning at the wrong side. Baste the two pipings together with diagonal basting. Adjust the free ends of the piping from the right side and pin in place.

(16) Turn back the garment at the ends and stitch the triangular points to ends of piping strips. This may be done by hand or by machine.

(17) Trim away the extra seams and ends. Press the buttonhole and then the facing in place. Slash facing and slip stitch to the buttonhole or finish as (10) in bound buttonhole.

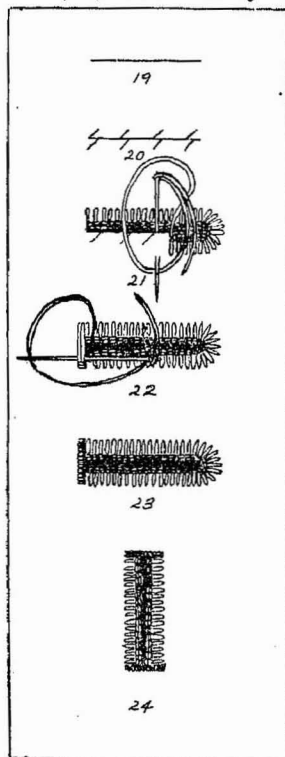
(18) Finished buttonhole.

Worked Buttonholes

(19) Mark the buttonholes with tailor's chalk or pencil. Material that is loosely woven or frays easily should be reinforced with organdy or similar material. Place this piece between the facing and garment.

(20) Overcast the cut edges, making the stitches about one-eighth inch apart or machine stitch along each side.

(21) Work the buttonhole in the same size thread as for machine stitching the garment. (A heavier thread may be used on undergarments and play clothes.) Begin to work horizontal buttonholes from the bar end; that is, the end of the buttonhole that shows. Fasten the thread with a back stitch. Push the needle through the cut edge and up to 1/16 inch from the cut edge. The stitches will be 1/16 to 1/12 inch deep.



To make the purl stitch, push the needle through the buttonhole and out just in front of the first stitch. Pick up the thread which is to the right of the needle and from the material; carry it back and under the needle toward the worker and under the point of the needle. Pull the needle through; draw thread firmly and repeat. Keep the stitches even and about the space of one thread between the stitches. When you reach the end where the button rests, flare the stitches enough to keep the purl stitches even on the inside.

(22) A bar finishes the end of the buttonhole away from the button. To make the bar, carry three threads across the end, then purl over these threads. The purl will be toward the buttonhole. At the center of the bar, catch through the material to hold the bar in place. Fasten threads in the material on the wrong side of the buttonhole.

(23) The finished horizontal buttonhole.

For men's and boy's shirts, the buttonhole will be reversed and on the left side of opening.

(24) Vertical buttonholes will be finished at both ends with bars since the button rests in the middle of this buttonhole. This buttonhole may be used on blouses and tailored street clothes. However, the horizontal buttonhole is always used at points of strain as for neck lines, cuffs, waist line and through hip lines.

Tailored Buttonhole

The tailored buttonhole is used on men's, boys' and tailored women's suits. These buttonholes require much skill for a perfect one. Tailors are trained to make them. Therefore, it is best to have a tailor make these buttonholes to give that professional finish.

Machine-Made Buttonholes

A sewing machine attachment is expensive. However, the homemaker who makes play, school and sleeping garments for children will have many buttonholes to make. This person can very quickly pay for an attachment and it will be a big time-saver.

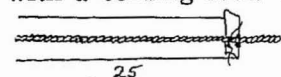
This type of buttonhole would never be used on better dresses, blouses, coats and suits. It is for work, play and school clothes.

Corded Loops For Buttons

Cut strips of bias one-inch wide and long enough for the number of loops needed. Join the ends of bias by matching the grain line with a narrow seam.

(25) A cord about the size of the finished loop is needed. It will take cord twice the length of the length needed for loops.

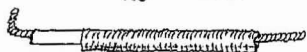
Turn $\frac{1}{4}$ -inch seam at end of bias to the right side. Pick up the cord at the middle, lay on the end of bias at middle and tack the two together firmly. (26) Fold bias over the cord and stitch with a cording foot. Trim away the extra seam. (27) Turn the



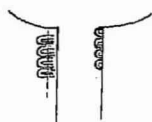
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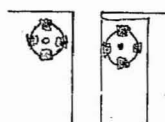
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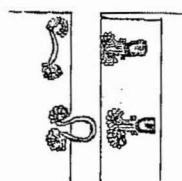
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1

bias right side out onto the other end of the cord. (28) Cut the loops long enough to go around the buttons plus two seams. Curve the loops so that the seam will be on the inside. Baste in position, lay facing over loops. Stitch. Press.

Thread loops may be used for small button at the neckline. It may be made from double thread. Use directions for belt carrier.

Snaps, Hooks and Eyes

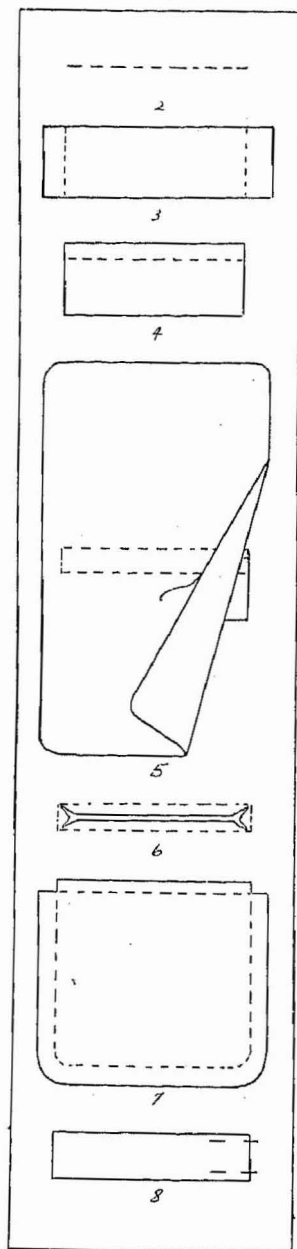
(29), (30) The ball part of the snap is sewed to the top of the opening and the socket to the lower part. Measure carefully and mark place for snaps with pins or a pencil dot. Buttonhole stitch the snap to the garment. Hooks and eyes are used at points of strain as the waistline. They are also sewed on with the buttonhole stitch.

There are snappers on the market in two sizes. These are good for children's play clothes, sleeping garments, some school clothes and sport garments. It is necessary to interface both sides of the opening when using these heavy snappers. They are a time-saver for the busy home. This fastener will take its place with other methods as buttonholes and buttons.

Pockets

Welt Pocket

(1) Check the location of the pocket and its size on the figure before starting the problem.



(2) Mark in contrasting basting the lower line for the welt. $3\frac{1}{2}$ " - $4\frac{1}{2}$ " is a good length.

(3) Cut the welt $3\frac{1}{2}$ " wide and $4\frac{1}{2}$ " long. Fold the welt, right sides together, and stitch across the ends. For heavy wool bevel the seams at ends. (Cut one-half of one seam away.)

(4) Turn right side out. Press. Mark the seam line on the welt accurately, being careful that the ends are exactly the same width. Baste to the garment on the line indicated at (5). The cut edge of the welt will be up.

(5) Place the pocket section in place over welt, and pin. Baste lower pocket on same line as for the welt. Stitch the pocket lining and welt to the garment. Look carefully at the ends of welt, being sure the end seam is caught but that no stitching extends beyond the end of the welt. The pocket lining can be in one piece or in two pieces. If two pieces are used, the edges will meet over the cut edge of the welt. The lining will be one inch wider than the finished pocket and as deep as desired.

(6) Cut by starting at the center and to within one-half inch of the ends, then diagonally into each corner. This must be to the line of stitching.

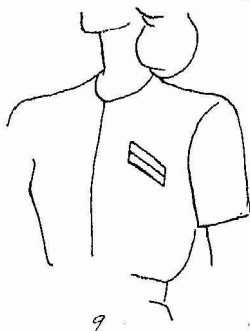
(7) Push the pocket pieces through to the wrong side. Press first the welt up and pocket flat; secondly, press pocket lining together.

(8) Slip-stitch ends of welt to the garment.

Flap Pocket

This pocket is used on suits and does add some bulk to the appearance of the garment.

It is made similar to the welt pocket. The flap may be shaped in various ways.



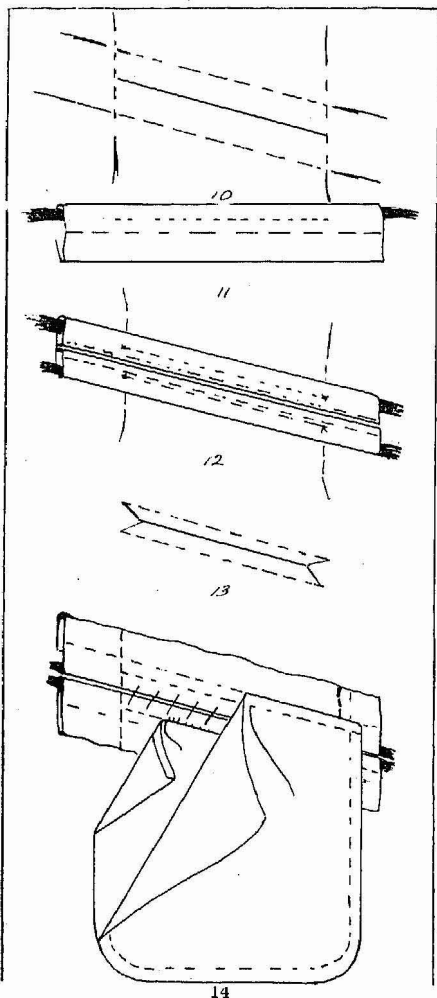
When the material is thick, it is best to line the flap rather than to make it double. The flap is placed opposite to the welt in step (5). The cut edge of the flap will be down; therefore, this line becomes the top of the flap pocket.

Corded Pocket

(9) The corded pocket is used on dressmaker suits, coats and dresses. This pocket may also be used on tailored suits in place of a welt or flap pocket. It may be located at an angle or on a curve. Interesting lines can be used in this style of pocket as it lends itself to shaping.

(10) Mark the line of the pocket in colored basting or with tailor's chalk. Then mark with colored basting a line $\frac{1}{2}$ inch below and $\frac{1}{2}$ inch above the pocket line. Also mark the ends with a basting on grain line of the garment. A becoming length for this pocket is about $2\frac{1}{2}$ inches. Be sure the placing of the pocket is correct for the figure.

(11) Cut from a bias line a strip $1\frac{1}{2}$ inches wide and 9 inches long. Lay a soft cord or a piece of yarn to the wrong side and on center of this strip, fold the material over the yarn and stitch by hand or on the machine $\frac{3}{8}$ inches from the fold. Cut into two strips of cording. Mark $\frac{1}{4}$ inch from the folded edge a line $3\frac{1}{2}$ inches long at center with basting thread. This must be accurate.



(12) Lay one strip of cording with fold or corded edge on the top basting line. Be sure the fold edge lays on the top-marked line. Baste in place. Stitch on the line that was marked $\frac{1}{4}$ inch from the fold, beginning at marked end. Pull threads to the wrong side and tie securely. Push up the cut edge at center and lay the other strip of cording in place on the other side. Proceed as for the first. Watch carefully that the raw edges of cording are both at center.

(13) Place the index finger of left hand between the strips of cord. From the wrong side slash at center to within $\frac{1}{2}$ inch of ends then diagonally to the ends of stitching.

(14) Turn the corded strips to the wrong side. Press the strips into position; then with diagonal basting baste the edges together. Adjust the width of cords from the right side; turn the garment back and baste the three-cornered piece at the end to the cords. Machine stitch across the end close to the garment. Cut the pocket linings. When using wool, the lining next to the garment can be of rayon lining and the outside one of wool. Attach to the corded pipings by hand. Machine stitch the linings together as illustrated.

Patch Pocket

Raw seams at the corners can make patch pockets very unattractive. The following method of making a pocket eliminates these seams.

(16) Allow at least $\frac{1}{2}$ inch seam on pockets with square corners.

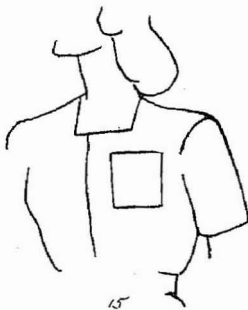
(16) Turn the hem of the pocket to the right side of the pocket. Then turn up one-fourth inch. Stitch across the ends of the hem. Cut away one-half of the end seam on the hem when using medium to heavy fabrics. Bulky corners will affect the appearance of the finished pocket.

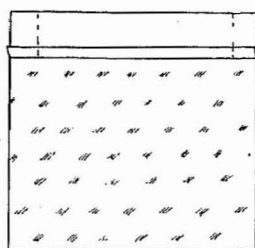
(17) Turn the hem to the wrong side of the pocket, slip stitch or hem on the sewing machine. This hem may be made twice as wide and allow one-half of it to become a flap. Turn and crease the side and lower seams. Open creased seam at the corners and cut away corner for miter. Allow one-fourth inch below corner for miter seam.

(18) Crease seam for miter. Press. Slip stitch or whip edges of miter together.

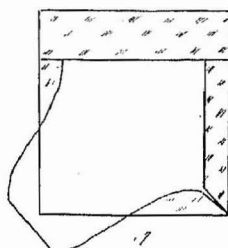
(20) The lower edge of the pocket may be curved. To remove the extra material on the seam at curve, clip V's from the seam.

This pocket may be lined for wool garments. Cut the lining same shape as the pocket. A hem will not be necessary. Lay

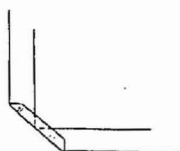




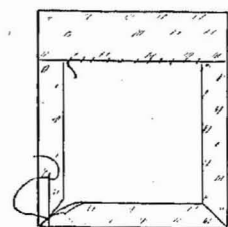
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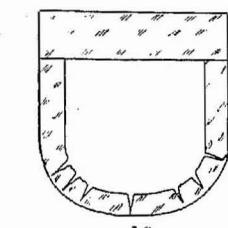
17



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right side of lining to the right side of pocket. Stitch the two together, allowing space on one side for turning. Trim away extra seam, turn and press. Slip stitch the open space together.

EDGE FINISHES

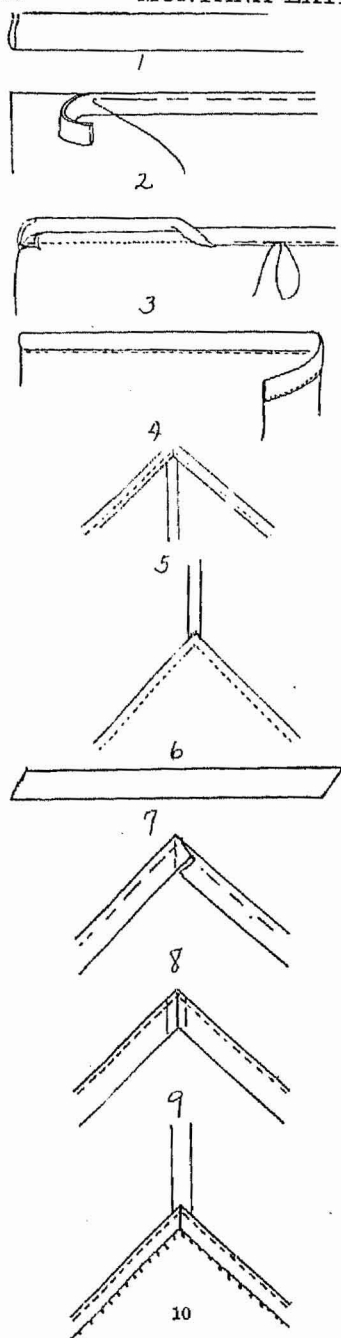
Double Bias Binding

Double bias binding is a durable and decorative edge finish. Cut the bias $1\frac{1}{4}$ inches wide and of the desired length. Join pieces on true grain line. (1) Fold lengthwise with wrong sides together and press. (2) Baste bias to the edge to be finished, placing raw edges to the seam edge. (3) Stitch, press bias away from garment. (4) Turn to the wrong side allowing the desired roll at the outer edge ($\frac{3}{16}$ " to $\frac{1}{4}$ ") and baste. Keep the binding narrow for fine soft fabrics. Machine stitch from the right side in the first seam line.

(5) When using this finish for slips, insert the straps before the last stitching.

(6) Then extend and whip or button-hole stitch firmly to the edge of the right side. Miter the double bias at the point for a smooth line.

Straps are best made from matching fabric. Cut on the lengthwise of the desired width plus two $\frac{1}{4}$ inch seams. A strap $\frac{1}{4}$ to $\frac{1}{2}$ inch is comfortable. Fold right sides together and stitch. Turn on a small safety pin by fastening it in the seam at one end. Press seam to one side. The straps may be edge stitched.



A bias facing is used when a plain finish is desired on the right side. Straight edges or slightly curved edges may be finished with a bias facing one inch to one and one-half inches in width.

Bias Facing For a Slip

(7) Cut bias 1 inch to 1½ inches wide and long enough to finish the edge. (8) Pin in place, allowing length for a miter at strap points. Baste facing to garment edge. Pin, baste and stitch the miter. (9) Cut away fabric to ¼ inch seam. Press open. Stitch facing to the garment. Press seam open. Slash seam on convex curves. (10) Turn facing to the wrong side, rolling seam edge under and press. Turn under and slip stitch the facing to the slip using 6 to 8 stitches per inch.

Insert strap under facing before slip stitching. Measure accurately for length, allowing for the extra length needed under the facing.

The facing may be edge stitched from the right side. The strap may be included in this top stitching. In some cases a second stitching may be used instead of the slip stitch. This would make a coarser type of garment.

Necklines

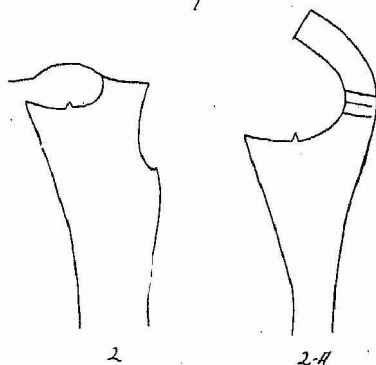
Necklines and collars frame the face. They probably have more effect upon the contours of the face than any other detail of a garment. For this reason, it is especially important to check the shape and width of collars and labels before laying the pattern. This can be done by holding the pattern in place on the wearer before a mirror. Make any adjustment on the pattern before laying it on the material.

Notched Collar

(1) This collar is commonly used on tailored garments. The same method may be used for applying a tailored collar to most garments.

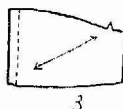


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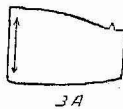


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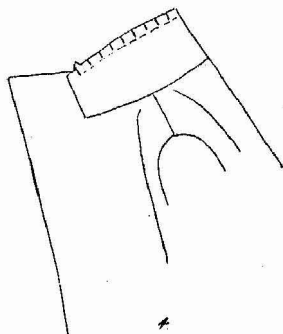
2-A



3



3A



4

(2) The blouse or jacket should be basted together and fitted. In a tailored wool garment the interfacings will be in place for this fitting.

(2-a) Seam the front facing and back neck facing at shoulder line after the blouse is fitted.

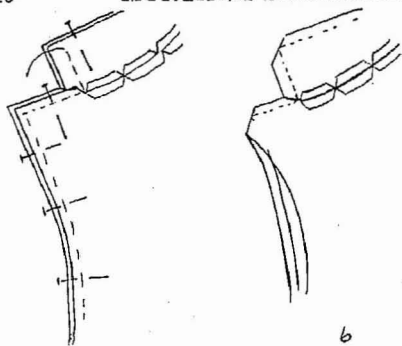
(3) The under collar is cut on the bias with a seam at center back. The interfacing is applied to this collar.

(3-a) The top collar may be cut on the lengthwise fold. The deepest curve is the neckline in this style of collar.

(4) Pin under collar to garment, right side to right side. Match notches at center front, center back. Baste. Machine stitch. Pin top collar to the facings, right side to right side. Match notches at center front, center back to center back. Baste. Machine stitch these seams. Be careful to stop machine stitching on center front at all four points; tie threads securely. Clip the seams, nearly to the machine stitching on all curves, and at center front clip the seams to the machine stitching. Press the seams open.

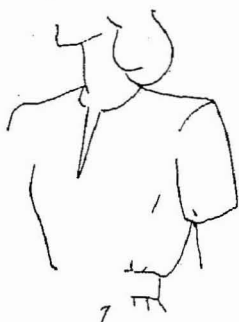
(5) Pin the facings and collar to the garment and collar, right side to right side. Match and pin carefully points of lapel, center front at seam points of collar, center back and at front of garment. Baste. Machine stitch, pivot needle at all sharp points as lapel point, center front on seam and collar point.

(6) Trim seams to $\frac{3}{8}$ inch, cut off points of lapel and collar close to machine stitching. Clip seams on all curves. For medium to heavy wool, bevel the seam next to the garment by cutting away one-half of the seam. Press these seams open before turning.



6

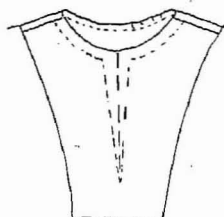
Turn the facings and collar right side out. Roll the collar in place and pin. Tack the lower two seams of neckline together with a running stitch. This will keep the seams in place when garments are laundered or dry cleaned. Finish the raw edge of facings with bias tape. Slip stitch to the garment with loose, long stitches.



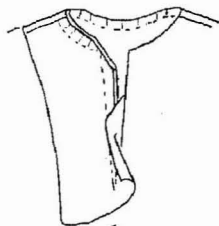
7

In some instances the back neck facing may not be used. For a lined jacket the neckline of collar would extend over the back neck seam and be held in place with a running stitch. Then the lining will come over this edge. For a dress of medium weight fabric, clip the seam at shoulder line. Allow both neck seams to extend into the collar and whip the collar in place at back neckline.

Fitted Facing



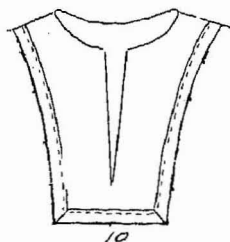
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9

(7) A fitted facing may be finished to the wrong side of a garment, or to the right side, depending upon the effect desired. This is the usual way to finish a neckline when a collar is not used. If the pattern does not have one, a fitted facing can be cut from the front and back blouse patterns. However, it is best to do this after the blouse has been fitted and neckline is established. When many changes have been made in fitting the shoulder and neckline, it is best to cut the pattern by the garment. The facing should be 2 to 2½ inches when finished.

(8) Stitch the shoulder seams of the fitted facing and of the blouse separately. Press seams open. Lay the facing to the garment, right sides together, matching shoulder seams, center front and center back. Pin, baste, and stitch.



10

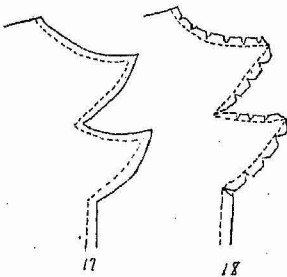
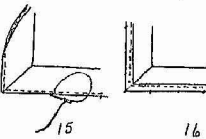
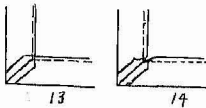
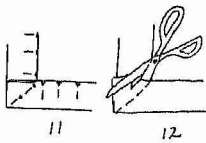
(9) Slash seam at curves. Trim away excess bulk at points and on seams. Press the seam open.

(10) Turn facings to wrong side or right, whichever the finish is to be. Baste the facing in place at neckline. Then press

the facing in place on the garments. For medium to heavy materials, finish the edge with bias tape and attach to the garment with long slip stitch. In some materials, catch only at shoulder line. A facing finished to the right side of garment will be edge-stitched.

Square Neck

A fitted facing for a square neck may be shaped without a seam at the corner or it may be mitered at the corners. In either method, the facing must be shaped to fit the shoulder and neckline. This may be cut from the garment after the neckline is fitted and shoulder seams finished. The facing may be finished to the right or wrong side depending upon the desired effect.



(11) Cut a facing to fit the neckline allowing extra on the length for the miter. Join shoulder seams, stitch and press. Pin and baste the facing to each corner.

(12) Crease seam for miter at the corners. Pin, baste, test for fit, stitch, cut off extra material at corner, press seam open.

(13) Stitch facing to the neckline, pivot needle at each corner and turn.

(14) Clip to machine stitching at each corner and on concave curves. Press seam open, turn facing to other side. Baste, press.

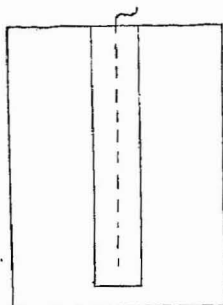
(15) Turn under outer edge of facing and machine-stitch slip-stitch facing to garment. These stitches can be one inch to one and one-half inches apart.

(16) Use bias tape to finish heavier fabrics. If the stitches show, fasten only at seam lines. A facing turned to the right side may be top-stitched on the edges.

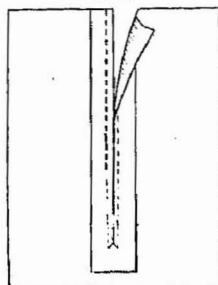
Shaped Facing for Scalloped, Curved or Pointed Edge

(17) Cut a facing pattern to fit the area to be faced. Be sure the edge of of the garment has been stitched to prevent stretching. Pin, baste facing in place. Work with the garment on a table.

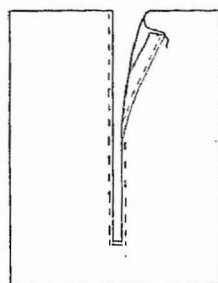
(18) Machine stitch facing to the garment. Pivot the machine needle at all turning points. Use a fine machine stitch at points.



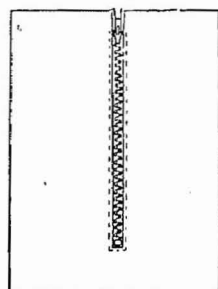
(19)



(20)



(21)



(22)

For a series of curves or scallops, cut the shape from a piece of wrapping paper. Clip to stitching at all corners, press seam open. Slash on concave curves and cut V's from seam on convex curves. Turn facing to the wrong side, roll seam under a little, baste and press. Finish edge of facing with tape or by stitching the first turn (15) or (16). When buttonholes are a part of the design, make them before step (18).

Slide Fastener Opening

A slide fastener may be exposed in a garment as part of the trimming, or it may be concealed. It is a convenient finish for children's garments and usually shows. There are two methods of applying: first, cutting into the material and setting in the slide fastener; second, placing it under an existing seam at center front.

To Insert a Slide Fastener By Cutting Into The Material

(19) Mark with a basting stitch the center front opening the length of the metal portion of the slide fastener plus $\frac{1}{2}$ inch. If the heavy metal at the lower edge is to be covered, measure to it plus $\frac{1}{2}$ " for seam at neck. Cut a strip of material 1 inch wide and the length of the opening plus 1 inch. Lay the right side of this strip to the right side of the garment with center on the marked center line of the garment. The 1 inch allowance in length will extend below the marked opening. Baste in place and mark center front.

(20) Stitch the facing strip on, $\frac{3}{16}$ inch from each side of the marked opening and across bottom, making square corners. Slash on basting line to within $\frac{1}{4}$ inch of the lower stitching; then slash diagonally to the stitching at each corner.

(21) Turn the facing to the wrong side and form a square at the lower end of the center front opening. Turn the facing of the opening to the wrong side. Baste and press.

(22) Pin and baste the edges of the open-

ing to the right side of the closed slide fastener, avoiding the metal portion of the fastener. Open the slide fastener an inch; stitch to this point. With the needle down, release the presser foot; close fasteners; drop presser foot and continue stitching. A cording foot is more convenient to use than a presser foot.

In some instances it may be necessary to slash into the material to insert a slide fastener, but it should be covered. This would be true at the back neck opening of an afternoon dress. Slash and finish the opening as in (19), (20), (21). Cut two strips of material on the lengthwise and press. Lay these folds to the wrong side of the faced opening so that the two edges of the folds will just meet; baste in place. Proceed with the slide fastener as in (22). This fastener should probably be put in by hand using the fine back stitch.

The slide fastener could be put in some dresses by hand. Place the slide fastener under the material so the heavy metal at the lower edge will be covered. Use a fine back stitch and work from the right side of the garment.

A collar or a fitted facing may be applied to the neck. (See those headings for instruction.)

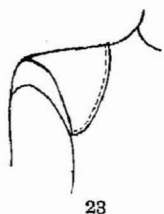
To Apply a Slide Fastener Under a Seam

When the slide fastener is exposed, the middle of the metal becomes center front. Lay the center front of the material on the slide fastener, matching center fronts to determine the amount of the material to turn back. Turn the seam and baste. Baste the seam to the tape, and stitch close to the edge of the material.

To conceal the slide fastener, turn the seam on center front and baste. Lay the slide fastener under the fabric. Allow the material and seam edges to meet at the middle of the metal. Pin in place and machine stitch.

Shoulder Pads

(23) The shoulder pad is a part of every dress, suit and coat today. The shape, size and thickness are individual, since each person is different. A 10-inch circle is satisfactory for most people.



23



24

It gives a smooth line and extends forward enough to prevent the garment from wrinkling. The shoulder pad is made before the first fitting so the blouse may be fitted over the pads.

Cut two 10-inch circles from lightweight matching material. Fold on the bias and crease. Pad with cotton wadding so that the pad is about $\frac{3}{4}$ inch thick at the center third. Pull the cotton apart so that it bevels into nothing at the outer edge and at neck. Some may need a $5\frac{1}{2}$ inch or 6 inch diameter shoulder pad. To cut this, fold material on bias, then lay straight edge on fold, extend at shoulders as illustrated in (24).

(24) Fold material over the cotton, matching the edges. Pin and try under garment before finishing. Machine stitch or hand stitch the two outer edges together and tack with loose diagonal stitches. Do not finish the edges. For a sheer garment the edges can be turned in and stitched.

Small figures do not need a pad as large as the one above. The bias fold may be 6" to 8" for these figures and as long as needed at the shoulder. Blouses do not require as much as a dress since they are usually worn under a jacket. Five inches to six inches at the bias fold will be correct for a blouse.

Placing the Pad in the Garment

The center of the pad extends about $\frac{1}{2}$ inch in front of the shoulder line, and about $\frac{3}{4}$ inch beyond the finished armseye line. Pin in place and try the garment on before fastening securely. Turn the garment so that the armseye seam line is on the shoulder pad. Tack the seam line to the pad with loose, long stitches, fastening securely at beginning and end. Slip the hand under pad and garment at shoulder; adjust at the neck and tack. Shoulder pads in wash dresses may be pinned in place with small safety pins. Pin at each end, shoulder line and neck. The pad does not have to be removed when garments are dry cleaned. Wash them separately when garments are laundered.

Shoulder Pads for a Suit or Coat

The end of this pad is open; that is, the cotton padding is the finish. Cut the covers from muslin (as in Fig. 24). The straight edge will be on the bias and open. Pad with cotton keeping the center two-thirds the thickest. Shape over the hand and tack with diagonal stitches.

There are good pads on the market. It may be best to buy pads for these garments since dry cleaning is hard on them.

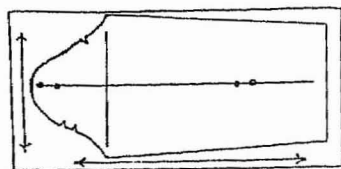
There are three very important things to look for in buying shoulder pads: first, the correct length at shoulder line; secondly, the thickness; thirdly, that it is shaped to your shoulder. The pad must come to within an inch of the neckline to give a well molded shoulder line. Some figures need just enough thickness to give a smooth line, others need thickness to square or lift the armseye line. A pad that is not shaped will not fit over the shoulder. It will be very uncomfortable and detract from the appearance of the garment. When you cannot find the right pad, make it.

Sleeves

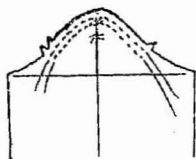
Sleeves can be very easy to set into a garment. It is necessary to follow the steps for good results. The plain set-in sleeve is the most difficult.

(1) Be sure the pattern is laid on the true grain of the fabric, the lengthwise on the warp and the base of cap line (crosswise) on the filling thread. When cutting both sleeves at once, look at the grain line on each piece of fabric.

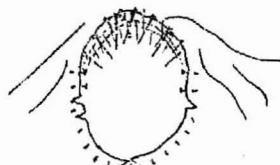
(2) Make two rows of gathers for all plain sleeves and for gathered sleeves. A plain sleeve will have from 2" to 2½" of fullness to shrink out. This is necessary for a well-set sleeve. The two rows of stitching may be by hand or by machine. The



1



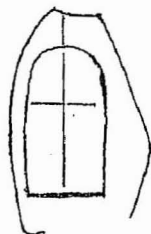
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rows should be about $\frac{1}{4}$ inch apart and spaced (equal distance) on each side of the seam line. Sew up underarm seam.

(3) Place the sleeve in the armseye opening, match notches, high point at shoulder, underarm seams, and pin. The sleeve will be toward you since it is the fullest. Pull up the gathering threads from each side until the sleeve fits smoothly. Distribute fullness so that it is perfectly smooth. Pin in place, baste and fit.

The fullness of wool will be shrunk from the sleeve. Remove the pins from the upper half of the sleeve after it has been pinned in place.

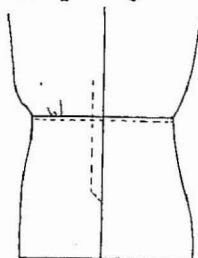
(4) Lay the upper cap of the sleeve over the tailor's cushion wrong side out, and steam the fullness until you have a smooth shaped cap line. Pin back into place, baste and fit.

Machine stitch the sleeve in place. Press the seams of the upper half of sleeve and garment toward the sleeve. Do nothing to the lower half of armseye seams. Press very lightly for some fabrics, being sure to turn seam in finishing line. Watch the seam line from the right side.

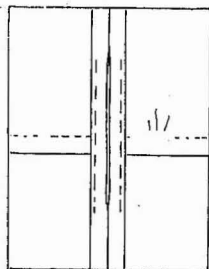
(5) Check the hang of the sleeve after the blouse has been fitted. Place shoulder pad in position. The lengthwise marking will fall straight toward the floor. The crosswise marking will be parallel to the floor. Make adjustments necessary to obtain this hang by moving top of sleeve to right or left. There should never be any tension at the top of the sleeve cap.

Plackets

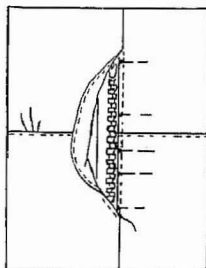
A dress that fits properly is snug at the waist line; therefore, an opening is essential. A placket is a convenience for putting on and removing a dress. It can be inconspicuous and ugly lines can be prevented. A dress placket should be at least 9 inches long—that is, 6 inches on the skirt and 3 inches on the waist. A longer slide fastener is better than a shorter one. Allow any extra length to extend on the waist.



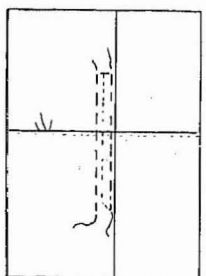
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Concealed Slide Fastener

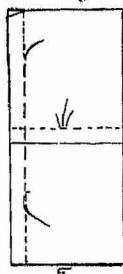
First Method. (1) The slide fastener is covered with one plait which is the front seam of the placket opening. The side seams must be at least $\frac{5}{8}$ inch wide. Mark the seam lines of the placket on both sides with basting.

(2) The front seam should be stayed when the material stretches easily or there is quite a curve over the hip line. Stitch a straight piece of tape or material under the front seam before it is turned; or a machine stitching just under the edge of the turn may be sufficient. If a stay is not necessary, turn the front seam line to the wrong side and baste. Turn $\frac{1}{2}$ inch seam on the back and baste. This is $\frac{1}{8}$ inch beyond the regular seam line.

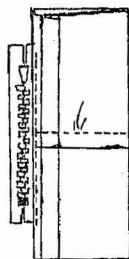
(3) Lay the right side of the slide fastener to the wrong side of the placket opening. Adjust at the top, matching the top of the metal with top of the opening. Pin back seam of placket opening to the tape about $\frac{1}{16}$ " from the metal. Baste and machine stitch. A cording foot will make the stitching easier. The stitching may be done by hand. Use a fine back stitch.

(4) Pin the front seam in place over the slide fastener, allowing the basting lines of seams to meet. The front will lap about $\frac{1}{8}$ inch over the back. Pin, baste and machine stitch. If you do not have a cording foot, the slide fastener may be put in by hand. To do this, work from the right side, using a small back stitch.

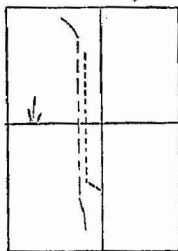
Second Method. (5) Baste the side seams together on the seam line. Use basting thread of a contrasting color. Extend the basting line into the skirt and blouse seam rather than using a knot in the end of your basting thread. Press the placket seam open with your fingers.



5



6



7

(6) Crease and baste all but $\frac{1}{8}$ inch of the back seam. Lay this seam edge on the right side of the metal of the slide fastener. Adjust in place at the top, pin and baste to the tape of the slide fastener. Machine stitch with a cording foot or stitch by hand. Fasten the ends of the thread by tying a square knot. There will be a small plait at skirt and blouse end of the back seam. Remove basting thread.

Turn the garment to the right side. Crease the back seam in place with the fingers. Lay the placket opening over a tailor's cushion, press lightly.

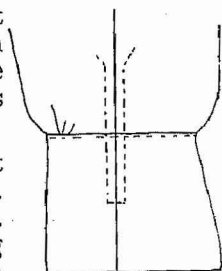
(7) Pin and baste the front seam to the side fastener tape. Now work from the right side. Machine stitch with a cording foot or stitch it by hand. Fasten the ends of the thread by tying a square knot on the wrong side. Be sure to pull the knot closely to the fabric. Remove the basting threads.

Slide Fastener Concealed Under the Seam.

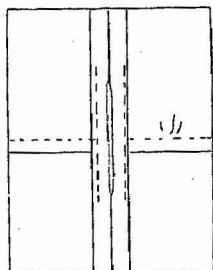
(8) The back and front placket seams meet at the center of the slide fastener metal. This method may be less bulky than the one-plait method for some fabrics.

(9) Turn the front and back side seams and baste in place. These seams should be $\frac{5}{8}$ inch wide

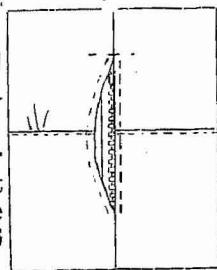
(10) Lay the right side of the slide fastener to the wrong side of the placket opening. Start at the top to adjust the position of the slide fastener. Lap the edges of the seam about $\frac{1}{16}$ inch at the center of the metal slide fastener.

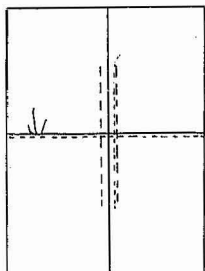


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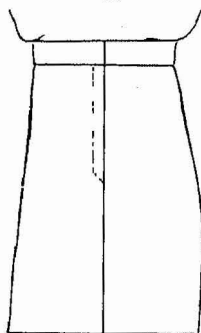




11

To make basting easier and to prevent stretching, pin in place before basting. Pin by taking a stitch through the material and tape of right side, carry pin over the metal, take a stitch on the left side. Baste in place. Try the slide fastener before final stitching.

(11) Stitch by hand, working from the right side and taking a small back stitch each time. Notice the line at top to give a pocket for the fastener pull.

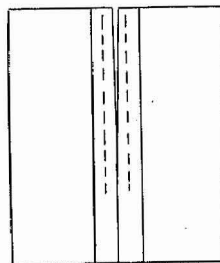


12

Slide Fastener Skirt Placket

(12) Use a 6 or 7-inch slide fastener for skirt. It is concealed under the front seam as for a dress placket.

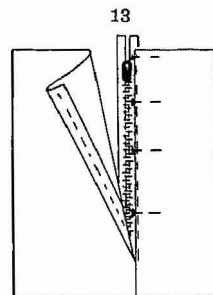
(13) The side seams on the skirt should be $\frac{5}{8}$ inch to $\frac{3}{4}$ inch wide. Mark the placket seam lines with basting. Turn the front seam and baste in place. If the curve over the hip is deeper than average, lay to the wrong side of the seam a piece of straight tape and stitch in place before turning the seam. Turn the seam on the back of the placket opening $\frac{1}{16}$ inch from seam edge and baste.



13

(14) Lay the right side of slide fastener to the wrong side of placket opening. Allow a seam allowance for the top of skirt above the metal pull. This may be $\frac{1}{2}$ inch or $\frac{5}{8}$ inch. Trim away the tape that extends above this seam. Pin the seam back to the tape about $\frac{1}{16}$ inch from the metal. Baste and machine stitch.

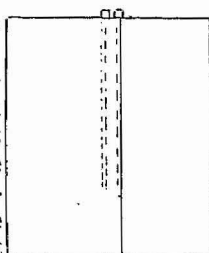
(15) Lay the front seam over the fastener extending $\frac{1}{16}$ inch over the back seam. Pin in place and baste. Machine stitch.



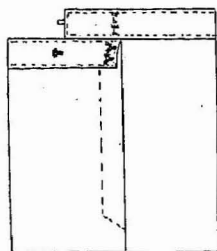
14

(16) The belt band will be cut lengthwise of the material.

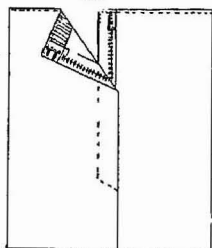
Allow $2\frac{1}{2}$ inches beyond actual waist measurement. Pin band to the skirt, starting at front placket opening. One seam will extend beyond finished edge. There should be a $1\frac{1}{2}$ inch extension of belt band at placket opening. Baste and machine stitch to skirt



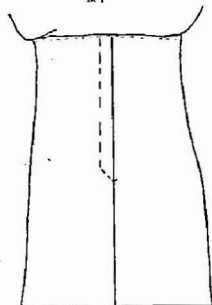
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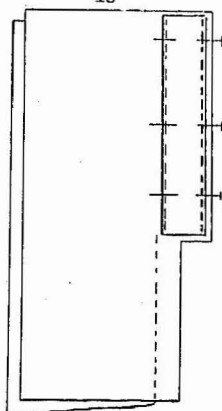
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19

and across ends of the band. Turn and press. Machine stitch or whip the under band seam in place; buttonhole hooks and eyes or snaps in place.

(17) Belting or cotton grosgrain ribbon may be used to finish the top of a skirt. The width comfortable for most people is $1\frac{1}{4}$ to $1\frac{1}{2}$ inches. Turn the top seam of the skirt and baste. Pin the belting in place, allowing the skirt edge to extend about $\frac{1}{8}$ inch above the edge of belting. Machine stitch on top edge of belting. Sew hooks and eyes to belting. The belting may be finished with tape (21).

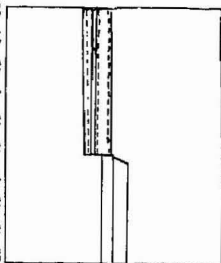
Welt Placket

(18) This placket may be used when hooks and eyes or snaps are to be used for closing the placket.

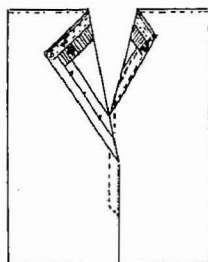
(19) Allow $\frac{5}{8}$ inch to $\frac{3}{4}$ inch seam on the front of skirt and 1 inch on the back at placket opening. This can be extended when the skirt is cut out. Skirts that have quite a curve or those of loosely woven material should be stayed. To do this, use tape or cut one piece of material on the straight 1 inch wide and $\frac{1}{2}$ inch longer than the placket opening. Lay this stay to the wrong side of the back placket seam. Pin and stitch. Do not turn under the raw edge seam. Machine stitch or overcast the edges.

(20) Turn back the seam on the front and baste. Stay this seam with ribbon tape when the material is light or stretches easily. Lay in place under the seam and catch with the basting thread.

(21) Machine stitch the front to give the effect of a slide fastener opening. Sew on hooks and eyes or snaps. Finish top of skirt with a felt or belting.



20



21

Belts

Belts finish a dress at the waistline. There are few pattern designs that do not have a belt. Cut the belt according to pattern instructions; this is usually on the lengthwise of the fabric. Determine the desired width by trying different widths of belts at your waistline before a mirror. The shorter your mid the narrower your belt should be. Only those with slender figures with a long mid can stand a wide belt. The same is true for the figure with a long waist measurement.

The belt may be cut using one seam or two seams. It may be stitched close to the edge as a finish. If an interfacing is needed for body, use a firm strip of muslin that has been shrunk. Those made of wool and some rayons may be faced on the back with rayon or cotton grosgrain ribbon. The edges of the wool or rayon should be turned, pressed, basted to the ribbon, then edge stitched. Miter any points at the end of the belt.

The belt may be fastened with a self covered buckle, button and buttonhole, or tied. When it is tied the ends need to be shaped to give interest. Cloth loops may be used for a tailored finish, then fastened with hook and eyes. Matching buckle and buttons may be used as a trim on wool and some rayons.

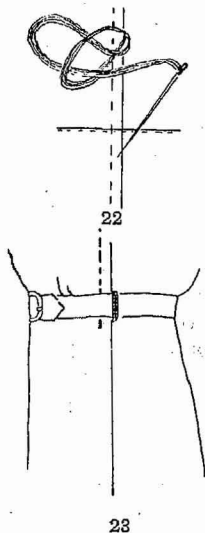
BELT CARRIER

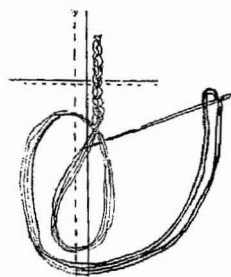
A belt carrier is a part of every dress that has a belt. Made of thread, it can be inconspicuous and durable. The belt carrier is one of the last details of finish. An undesirable carrier on ready-to-wear may be removed and a thread carrier put in its place.

(22) The carrier will be the width of the belt plus a few extra stitches for ease. It should be located half above and half below the finished seam line at waist.

Thread a needle with a double strand of matching thread. (Cut a length of thread about 1 yard long, double it and put the two strands through the eye of the needle) Tie a knot in the ends of the four strands. Fasten the thread on the wrong side and in the seam. Push the needle through to the right side.

(23) Take a tiny stitch in the fabric at the point the thread was carried through. Pull the needle through, but hold the loop of thread. Lay the garment or material on the work table; hold the needle in the right hand. With the index finger and thumb, reach through the loop and take hold of the thread from the needle. Pull it through the loop; allow the loop to go, pulling the thread so that the stitch





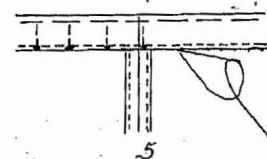
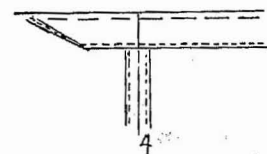
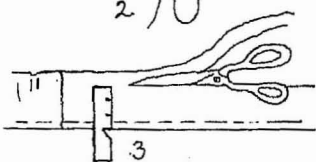
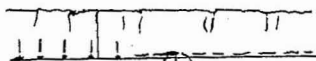
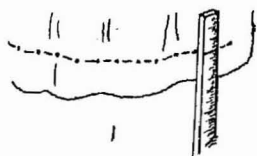
24

will be firm next to the material. It is crocheting with your finger.

(24) Repeat, pulling each stitch firmly in place, until the carrier is long enough to go over the belt. Always lay the belt in place to be sure of the length. Push the needle through the last loop, and pull tightly in place. Push the needle through to the wrong side, and fasten the thread securely in the seam. The belt carrier at the placket opening always will be just back of the opening.

Hems

The hem is one of the last things to do in finishing a garment. However, it is one of the most important jobs since the hem of a skirt is the lower frame for the silhouette of the figure. Three inches is the recommended hem width for the average skirt. Some very full skirts will take a two to two and one-half inch hem. A narrow hem is satisfactory for a floor-length formal dress.



There are many good skirt markers on the market today. This is a piece of equipment that is possible to have in the home.

TO MARK A HEM

(1) Put on the dress or skirt. Adjust to the figure. With a yardstick or skirt marker, mark the desired distance from the floor. There is less error in marking if the person doing the marking moves around the figure.

(2) Take off the garment, turn up the hem on the pin line, pin and baste on the lower edge. Place pins perpendicular to the hem edge.

(3) Even the hem by using a six-inch ruler or a cardboard gauge. A three-inch hem is recommended for most garments. Allow a two-inch hem for circular skirts.

FIRST TURN MACHINE STITCHED

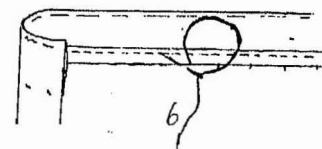
(4) For light to medium weight fabrics, stitch the one-fourth-inch turn using about 12 stitches per inch. Pull

the under thread to shape the hem to the garment. Leave this thread under the hem.

(5) Pin the hem to the garment placing the pins perpendicular to the hem line. Seam must match seam and grain of hem match grain of garment. Ease or gather between these points. Slip stitch the hem in place. To slip stitch, use single thread; fasten the thread to the hem edge with two or three stitches. Take a thread of the garment on the needle; insert the needle above in the casing of hem and push through for the length of the stitch. Use six to eight stitches per inch for skirt hems. Repeat.

TO FINISH WITH TAPE

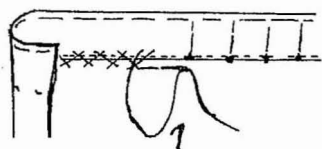
(6) Sew hem tape to the edge of hem by machine. This may be basted on sleek fabrics before stitching. Pin hem to the garment at tape edge. Slip stitch. There will not be a casing for hem tape but there will be for bias tape. Hem tape is very difficult to get in some colors and in a good quality. In such instances, use bias tape.



TO CATCH-STITCH THE HEM

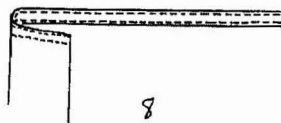
This hem finish is used for wool when tape is not available. It is also used for the hem of slacks and men's trousers.

(7) The raw edge of hem may be machine stitched. The edge of firm wool may be pinked. Pin the hem to the garment. Use silk pins, then the fullness can be shrunk from the hem with pins in place.



To catch stitch, use single thread; work from left to right. Fasten thread in the hem about one-eighth inch above the cut edge; take a stitch of one or two threads at an angle and below the cut edge in the garment. Keep thread on the garment and in front of the needle. Next stitch will be at an angle and in the hem part. Repeat. Do not pull thread too tight.

DOUBLE MACHINE STITCHED HEM



Rolled Hem

(9) To put a rolled hem on a curve, stitch by machine close to the cut edge. This is not necessary on straight edges. Roll the hem between the thumb and

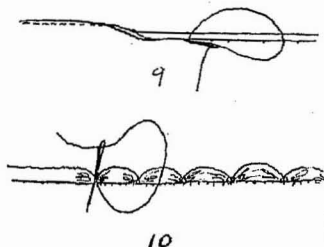
forefinger. Slip stitch the hem as it is rolled. This hem is a good finish for a jabot, short ruffles, hem in a formal, handkerchiefs, etc. (8) This hem may be used on the edges of a kitchen apron. It can also be used as the finish of bias cut slips for older girls.

Make a $\frac{1}{4}$ inch turn and press. Machine stitch the hem edge then make a second stitching on the fold edge. Use the presser foot as a gauge for width and evenness of stitching.

SHELL EDGE

(10) Turn a hem $\frac{1}{8}$ inch to $\frac{3}{16}$ inch in width. The shell may vary in length depending on the desired effect.

Slip stitch for $\frac{1}{4}$ inch using short stitches. Take a second stitch in hem edge to anchor thread. Carry two threads over the entire hem at this point pulling them tight. Repeat. This is a good finish for soft fabrics.

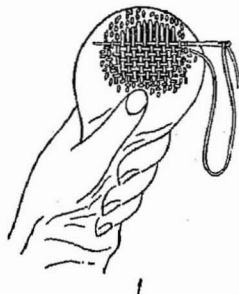


Care and Repair

The life of a garment depends upon its care. Small rips or tears can soon increase in size and ruin a garment. There is an art in making a good darn or patch. Every girl can attain this art. It is just as important as knowing how to assemble an attractive costume.

DARNING

This is one method of mending snags, small holes or worn places in some fabrics. Use thread that blends with the fabric in color, texture and size. Yarns pulled from a scrap of the same cloth may be used in some cases.



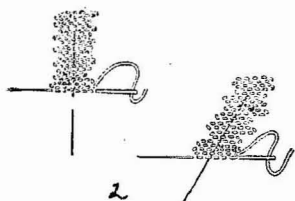
Use a fine needle and short thread or yarn. Work for flatness. Never pull the thread up tight. Try to give a firmness or looseness to the darn so the texture is the same as the fabric.

Hosiery (1). To darn a hole in a stocking foot, leave the hole in the round shape it took as it developed. Snip away ragged edges. Then, with a darning or your hand in the stocking, work with small stitches back and forth across the hole and far enough into the fabric around the hole to strengthen the

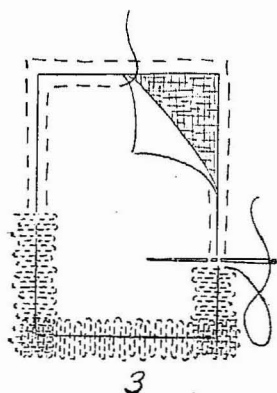
thin, weak spot there. Darn in one direction, then the other; weaving in and out to make a plain weave.

Use only as many strands of the darning yarn as you need to match the weight of the stocking. The darn will look better and wear longer if you use yarn of the correct weight.

DARNING WOOL

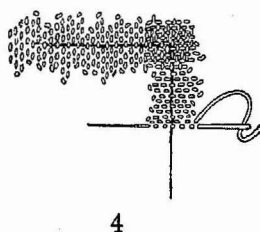


A plain weave hand darn is the best way to mend most small tears or cuts in wool material. For a larger hole use a darned-in patch or an inset patch. The inset patch is better for lightweight wools; the darned-in patch for thick ones.

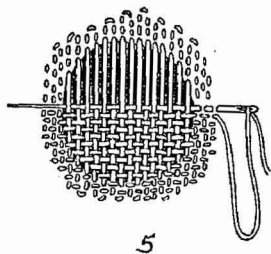


Straight-tear or diagonal-tear hand darn (2). Lay a piece of thin material under the tear. Use matching thread and a long fine needle. Stitch back and forth across the tear on the right side with tiny stitches. Keep the stitches exactly in line with the yarns of the cloth. The darn will show less if you extend the rows of stitching unevenly into the fabric. The stitches should extend about one-fourth inch beyond this tear. As you turn for another row, pull the thread easily. Never pull the thread tight.

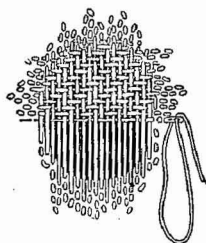
If the tear is frayed, weave over and under the loose yarns. Keep the needle buried in the wool, then stitches will never show. If there is a design in the garment, be sure to match the design as it is darned together.



Darned-in patch (3). If the fabric does not fray, use a darned-in patch. This patch is not so bulky or easily noticed on thick wool. Trim the hole so it is either square or rectangular. Cut the patch to fit the hole exactly, also to match the pattern and grain of the fabric. Baste the patch to a piece of lightweight fabric. Fit the hole down over the patch. Then baste to hold all together while you work. Use dull match-



5



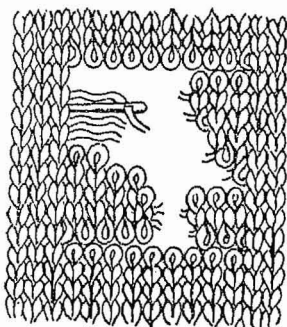
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ragged edges. Fill in the lengthwise yarns. Then, keeping the darn flat, work with small stitches back and forth across the hole and far enough into the fabric to strengthen the thin area around the hole.

Pattern darn (6). For fabrics having a distinct weave, a pattern darn shows less than a plain darn. The pattern may be a twill or diagonal weave. Other pattern darns may be reproduced by studying the weave of the fabric.

KNITS

Snags or breaks can soon stretch to form holes. Mend these while they are still small. A knit-stitch mend will take care of all knits with a plain knit stitch. This is also spoken of as the sweater darn.



7

are now in place.

ing thread and darn each of the four sides of the patch as you would the straight tears. Overlap the stitches at the corners to strengthen them. Keep the needle buried in the fabrics.

Three-corners hand darn (4). Lay a piece of fabric underneath to give strength. Darn as though each side were a straight tear. At the corner the stitches will lap over each other; pull the thread easily to prevent the stitches from showing.

WOVEN FABRICS

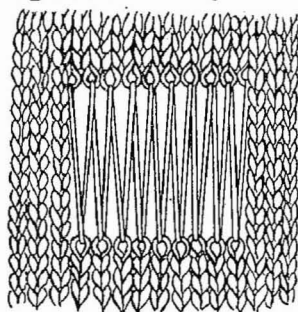
These garments may be mended with a plain hand darn or with a pattern darn.

Plain darn (5). Use matching thread or ravel yarns from a piece of self material. When using self material, use crosswise yarns for crosswise darning, and lengthwise yarns for lengthwise stitches. Leave the hole in its original shape. Trim off the

(7) First, make two horizontal cuts; one above the hole, one below it. Ravel the knit to the ends of the cuts. A thread may be run through the loops at the top and the bottom of the hole to be sure they won't ravel. Fasten on the wrong side.

(8) Then, with matching yarn, fill in with warp yarns beginning at top left. Be sure to leave the right amount of tension in the yarns. Use a bodkin needle to knit this stitch. Fasten the yarn with a square knit at the beginning and the end. The ribs

(9) Thread the bodkin with about a 24-inch length of yarn. Fasten the yarn on the wrong side at lower right row of stitches. Push the needle through the first stitch at end of right rib to the right side. Carry the needle and yarn around the first rib. Push



8

the needle through the first stitch, over to the second and pull out to the right side. Repeat by carrying yarn around the second rib. Push needle through the second stitch over to the third and out to the right side. When you reach the left side, fasten into the side row of stitches, turn and proceed for second row of stitches. Continue to make stitches around ribs. Pull stitches so they will be of the same tension.

PATCHES

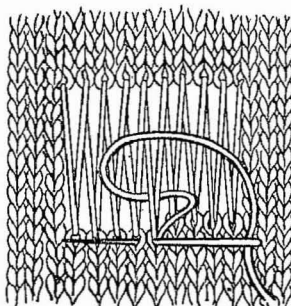
Cut a patch on the straight of the fabric. Sew it on so the crosswise and lengthwise yarns in the patch match crosswise and lengthwise yarns in the fabrics.

If the fabric has a design, cut the patch so that the detail will match perfectly. When patching a garment that has faded, try to get a patch from some part that has faded. Always shrink new fabric before using it as a patch.

Machine-insert patch. This is a good patch for cottons and some washable rayons. It is a quick and durable patch for work, school and play clothes.

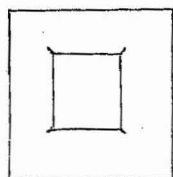
(10) Cut all worn material away so that you have a square or rectangular hole. Slash each corner diagonally to one-half inch seam allowance. Do not attempt to cut a patch to fit but use a piece of fabric that is larger than the hole. Cut the patch on true grain at upper top and right side.

(11) Lay the patch on the table of the sewing machine, right side up. Pick up the garment at the upper right-hand corner. Open the righthand seam of the hole and lay on the righthand edge of patch; right side to right side.

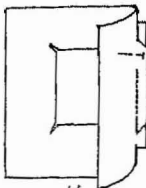


9

Pin a place at corner. Start stitching about two inches below the corner. Stitch to corner, pivot needle, turn, stitch to next corner. Be sure the grain line of garment lays on grain line of patch. After turning the second corner, pull the garment seam up in line and across the top to check for length.

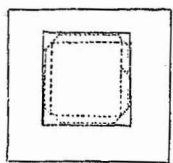


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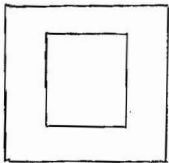


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(12) Lap the stitching at the beginning point. Then, stitch to outer edge and stitch the seam edges together. Stitch across the corners on edge to make the corners stronger. Cut away extra patch and press.



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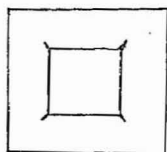


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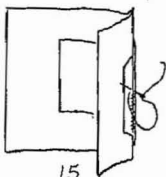
(13) Right side of patch.

Hand-inset Patch. This patch may be used on better garments and light-weight fabrics.

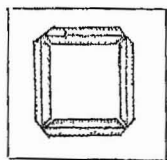
(14) Cut around the damaged part with the grain of the fabric so that it forms a square or a rectangle. Clip the corners as for the machine-inset patch. Press the seam back with the fingers. If the fabric is printed, shift the patch piece around under the hole until you find the exact spot that matches. Then, mark for patch allowing one-half inch seams.



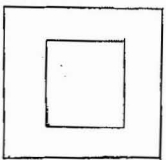
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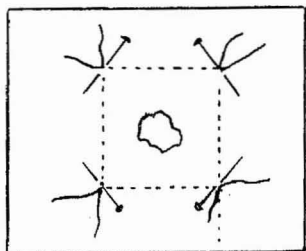
(15) Start on one side by turning seam allowance back on the patch. Match seam lines, pin and whip the two edges together by

using very fine stitches. Use a matching short thread and a fine needle. Whip very close at the corners.

(16) Overcast raw edges of seams, press open.

(17) The finished patch.

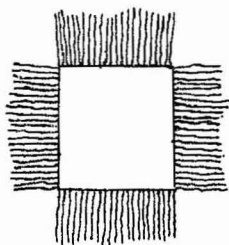
Reweave patch. This patch, put on from the right side of the fabric, is suitable only for fabric that is rather coarsely woven.



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It is necessary to be able to pull a thread to use this patch.

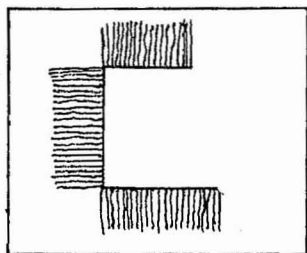
(18) Mark the area to be patched with four pins in a square or rectangle. Clip one yarn at center of each side and pull each back to the corners. Cut a matched piece of fabric the size marked by pins plus one-half inch on all sides. Be sure the lengthwise yarns of patch match with the lengthwise yarns of the garment.



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(19) Ravel out yarns from each side until the patch piece is an exact fit.

(20) Lay the patch right side up on top of the hole on the right side of the fabric. Pin it in place. From the wrong side of the fabric, pull the ravelled yarns through to the wrong side with a crochet hook. Use a fine hook for fine fabrics and a coarse one for coarse fabric. Do this all around until the patch sets smoothly.



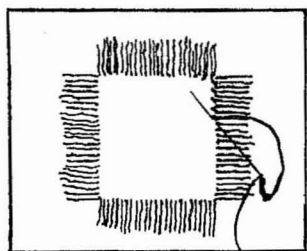
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(21) This is the wrong side of the patch. With needle and thread, whip along the line where the yarns have been pulled through. Steam press the patch.

LAUNDERING

Most cotton garments can be washed with the family clothing in the washing machine. Colored cottons will hold their color longer if they are laundered in mild temperature water and with neutral soap. Dark cottons washed by hand in fresh suds will be free of lint. They will not fade if hung in the shade to dry.

Rayons are weakest when wet. This is the main reason for washing them by hand. They also fray very badly. Use



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water of mild temperature and neutral soap. Melt the soap and whip to a good suds with the hands. Squeeze the garments through the suds. Rinse in the same tem-

perature water. Roll a towel to remove excess moisture. Some rayons may be ironed dry, others damp.

Nylon may be washed in the same manner as rayons. Nylon knits are best dried and then pressed with warm iron. Nylon blouses are ready to iron after rolling in a towel.

Wool sweaters, scarfs, mittens and skirts may be laundered. Be very careful to use mild temperature water and neutral soap or a detergent. Do not rub wool but squeeze the suds through the clothing. Proceed as for rayon. Sweaters and other knit articles should always be laid flat to dry. Outline the shape of knit clothing on wrapping paper before washing. Then, lay in this area for drying to insure the original size and shape. If it is necessary to pin the sweater in place, use a rust proof pin.

Iron sleeves of dresses and blouses over a sleeve board. Your tailor's cushion will be used for ironing darts and through the neck and shoulder area. Use the point of the iron for gathers. Iron small areas first then the large areas last as the skirt of a dress.

SHOES

Keep shoes in good repair. As heels are worn, have new caps put on. Watch carefully for rips in stitching and the loosening of soles.

A shoe rack in the clothes closet will provide a place for shoes. These racks may be purchased or made in the home.

Well polished shoes will always add to a well groomed appearance. Polish will help to preserve the leather of the shoes. A shoe polishing kit can be assembled by each one. It may be that one kit for a family is sufficient. Select paste polish in correct colors. Your shoe repair man can tell you what is best to buy. Provide a small lid with some neutral soap for cleaning the shoes. Use soap suds only, on a cotton cloth, for cleaning. Wipe off with a dry cloth. Apply polish and brush with a lambskin brush, a piece of lambskin or a piece of wool fabric may be used. A liquid dye may be used for soles and leather heels.

STORAGE

Three kinds of hangers are needed for clothing. Coats and suits should be hung on shaped wood hangers. Dresses and blouses are satisfactory on wire hangers. However, if winter garments are stored by hanging, it is a good plan to pad wire hangers with tissue paper. Skirt hangers are needed for skirts and slacks. Skirt or pant hangers with slots for several garments are avail-

able at stores. Clothes pins on wire hangers will work very well although they do take more room than the skirt hangers. Garments should never be hung by the shoulder over nails or hooks. A rod can be placed in any clothes closet for hangers. Learn to always hang up your clothes at once. They will show your good care and you will be rewarded by saving time in pressing.

Sweaters and all knit wear should be placed flat in a drawer. A box in one corner of a drawer for anklets and stockings will be handy. The same could be done for handkerchiefs, scarfs, gloves and such items. Belts should be removed from dresses. They can be hung over an extension rod placed on the wall in the closet.

It is very important to clean and store all winter clothing. Remember a garment must be clean before storing. Coats and suits may be cleaned but not pressed. When stored in boxes, seal with tape or wrap in paper and seal. Label each box or package. Put things together that you will want to bring out of storage at the same time.

Wool clothing that is used during the summer must be watched carefully for moths. Place garments on the porch in good light for a good airing. Never hang wool clothing in the sun as it dries out the fabric. Summer wool clothes should be stored as carefully during the winter. Some crystals of paradichlorobenzene placed on tissue and laid on garments in boxes will help to protect from moths.

Summer cottons stored during the winter should be washed but not starched. Here again some cottons or rayons may be stored on hangers. If so, pad the hangers with tissue paper to prevent creases at the shoulder line.

Wash rubber footwear inside and out, dry, and keep in a cool place during the summer. Shoes that are not used during a season or two can be polished, stuffed with paper, and stored in a box.

Felt hats can best be stored in hat boxes. Keep them free from soil by spotting with carbon tetrachloride or a similar cleaner. This same cleaner can be kept on hand for spotting the necklines of jackets, coats and other garments.

Remodeling

It can be fun to make a new garment from an old one. This garment can be just as attractive as one from new fabric. There may be lots of wear left in the fabric of garments that may be out of style. Imagination plays a big role in remodeling. It is not only necessary to see the service left in an old garment but to visualize it made into a different one.

EVALUATION OF THE OLD GARMENT

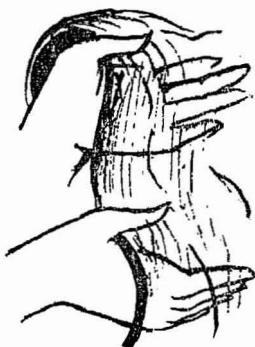
1. Examine the old garment carefully by holding it up to the light to detect worn spots and holes.
2. Will the fabric give the desired service?
3. Is the fabric suitable to the person for whom it is planned?
4. Is the fabric suitable to the garment being planned?
5. Is there enough fabric for the new garment?
6. Look for a pattern that will lay on the shape of the old garment pieces.

PREPARATION OF THE OLD GARMENT

1. Rip it apart.
2. Brush ravelings from all seams.
3. Wash fabric and press or have it cleaned.
4. Lay matching pieces together with right side in.
5. Mark grain line on each pair of pieces with tailor's wax chalk and yardstick.

The laying of the pattern, cutting and assembling will be as for any other garment.

Buying Ready-to-Wear



HOW IT IS MADE

The way a garment is made has a lot to do with its durability and appearance. These things can be seen by examining seams, fastenings, belt, hems, collars, cuffs and trimmings. Wide seams usually indicate a quality garment. Fourteen to sixteen machine stitches per inch will last the life of a garment. Raw edges of the fabric that may be left at cuffs, collars, and ruffles will shorten the life of the garment. Buttons that are not washable, colorfast and withstand the heat of an iron will soon have to be replaced. Buttonholes should be firm enough to take the wear of a button. Skirts and dresses will have a two to three inch hem. Always examine the garments for true cut on the grain line of the fabric. A garment not cut true will never fit correctly nor be comfortable. Trimmings should be washable or dry cleanable.

PRICE

You cannot use price as a guide in selecting quality fabrics or clothing. Dresses that look alike may appear in different stores at different prices and the quality may vary as indicated by the price. You may also find identical garments at a wide range in



price at different stores. A store known for low prices may not always meet this goal, as the store known for high prices may not be high when you examine the quality of clothing. The amount of money you spend for a given article is personal; therefore, the quality you expect for that money is also up to you.

WHEN I BUY

Blouses are tailored or dressy in design. Those to be worn with tailored or sports clothes should be in a similar design. A plain plaited skirt or dressy suit could have a dressy blouse to complete it.

1. Give the clerk your size according to your bust measure.
2. Ask for your choice in color and style.
3. Ask about fiber content, washability, shrinkage.
4. Examine cut and sewing.
5. Try on the blouse in the store.

Sweaters are pretty much the same but fashion decrees the way they are worn. When needed for warmth, they are usually made of wool. They probably last longer than some garments because wool is a long life fiber. Study carefully the wool label before buying.

1. Ask for size according to your bust plus a couple of inches if you wear your sweater over a blouse.
2. Ask about shrinkage control.
3. Ask for your choice of color.
4. Try on the sweater in the store.
5. Read the wool label.

Separate skirts are a must in a girl's wardrobe. There is a wide choice in the style of a skirt. It may be plaited, gathered or gored. A plaited skirt should be made of a fabric that will hold plaits easily. A gathered skirt should be made of a fabric that is soft and that will fall into soft folds. Measure carefully at the waist line and for skirt length.

1. Ask for size according to waist measure.
2. Ask for your choice of color and style.
3. Ask about fibre content, cleanability, shrinkage.
4. Read the label.
5. Examine seams, hems, etc.

6. Try on the skirt in the store.

There are many styles in **dresses**. Where do you want to wear the dress? If it is for school or general wear, then one that is semi-tailored and simple in design will serve best. A dress-up dress can be in soft lines and allow the use of dressy accessories.

1. Ask for size according to your bust measure.
2. Give your choice of color and style.
3. Ask about fiber, cleanability, shrinkage, colorfastness.
4. Examine seams, hems, fasteners, trimmings.
5. Read the labels.
6. Try on the dress in the store.

A **coat** is worn for several years. It is the garment that costs the most money. There are always several styles of coats in fashion. The weight of a coat depends upon the season you expect to wear it. They can be placed into two groups: those for winter and for spring and summer. A garment that is worn for a long period should be of a style that will be comfortable, attractive and serviceable. Take plenty of time when you buy a coat. Be sure you can live with it as to color and style before making your decision. The size depends on whether you wear it over suits, dresses or both. Try it on over a suit if you plan to wear the coat with a suit.

1. Give the clerk your style and color choice.
2. Examine the wool label (it must be on the coat).
3. Examine lining and interlining.
4. Examine seams, hem and buttons.
5. Check carefully the cut of the garment.
6. Try on the coat; walk, sit and bend in it. (If you drive a car, it should be comfortable for driving).

Suits may be sport, tailored or dressmaker. A sport, or tailored suit might be the same, but all tailored suits are not sport. Your activities and places you expect to wear the suit are basic in making a choice. The quality of fabric and lining are important things to examine.

1. Give the clerk your style and color choice.
2. Examine lining of the jacket.
3. Check carefully the cut of the garment.
4. Examine the seams, hems and buttons.
5. Read the wool label.
6. Try on the suit in the store; sit and bend in it.

Undergarments are worn to protect the wearer against cold and heat as well as from the outer garments. They also serve as a foundation for the costume. The type of undergarments worn will be personal and related to the above purposes.

The foundation is the garment that goes next to the body. A properly fitted garment conforms to the body lines, yet molds it to more pleasing contours. It should be long enough to come over the full part of the thigh and high enough at the waist line to give a good mid line. Most girls need only a soft garment. A bra is a part of the foundation. These two garments must always be fitted by a trained corsetiere. The fitter knows best what you should have in these garments. You can check for comfort by sitting, walking and stooping in them in the fitting room.

Panties are worn next to the body by girls who do not wear a foundation. Others will wear them over their foundation. Check carefully the back crotch length. It should be seven to nine inches longer than the front. The waist band and leg finish should be checked for comfort and durability..

Slips should be simple in design and give a smooth fit. A tailored slip is easy to care for and can be worn under any kind of garment. They must be cut either on the bias or the lengthwise of fabric. When cut on the bias, they may need to be a little large to prevent slipping up when sitting. A growing girl will select a slip cut on the lengthwise grain and with a good hem. A wide hem cannot be put in a bias slip.

1. Examine fabric and construction for durability.
2. Ask about shrinkage and washability.
3. Try on the garment to get satisfactory fit.

Shoes, sox and hose represent large items in most clothing costs. A mistake in their selection is usually a costly one. Girls need to go to a good fitter; one that will fit a shoe to the feet rather than trying to fit your feet to a shoe. The defects that result from poorly-fitted shoes as girls will always be with you.

1. The clerk should measure the foot in both a relaxed and a standing position.
2. Shoes will be fitted not less than $\frac{1}{2}$ inch longer than the foot measures when the weight of the body is resting upon it.
3. The shoe should be wide enough to hold it firmly yet not interfere with circulation and muscular action.
4. The inside line of the shoe should be straight as this follows the line of the normal foot.
5. The large toe joint should fall at the widest part of the shoes. The shoe should fit snugly at the heel and over the instep. Heels should be a suitable height for the activity of the wearer.
6. Walk in the shoe before buying.

The choice of hose or anklets is simpler than for shoes. The foot length is important and can affect the comfort of the feet. Hose will be worn with all dress costumes. They come in three leg lengths: 29 inches, 31 inches, and 33 inches. A size seven hose means it is seven inches long. These two measurements can be taken at home. Nylon hose needs to be $\frac{1}{2}$ inch longer than rayon or silk hose. Anklets do not always run true to size so learn to measure the foot length before buying. Ask for vat dye to insure good color.

Denier and gauge are two terms to learn about hose. "Denier" means the weight of the nylon yarn used in hosiery. The higher the denier the thicker or heavier the yarn. "Gauge" refers to the number of stitches per inch and a half across a knitted row in a stocking. Each stitch makes a stitch or a loop; the more needles used, the more stitches and the finer the gauge.

It is the combination of denier and gauge that determines a stocking's sheerness. The gauges of hosiery range from 42 through 45, 48, 54, 57, 60 and 66. The higher the gauge numeral the finer the stitches.

Nylon deniers range from 15 which is the lightest weight, finest yarn used at the present time to 20, 30, 40, 50 and 60. The lower the denier number the finer the yarn.

Welts that have plenty of width, 3" to 4", are necessary to allow for firm garter-gripping. A non-run line should come between the welt and the after-welt. A deep after-welt, 1 to 1½ inches deep or more, will add strength to the top of the stocking.

Heels, soles and toes should be reinforced in proportion to the weight and style of the stocking.

The joining of foot and leg should have a full stretch of 7" across the instep to prevent bindings and wrinkling at the ankle. This also reduces the strain on the stocking leg and heel.

1. Give the clerk your leg length and foot size.
2. Ask for denier and gauge according to service and wear.
3. Examine the welt.
4. Examine foot reinforcements.

A hat, gloves, purse, scarf, costume jewelry and handkerchief are needed to complete some costumes. Hats are worn as a protection to the head and the hairdress and to frame the face. A becoming hat will be related to the lines of the face. Hats for girls are simple in design. Berets serve the need for many and are youthful. Older girls selecting a hat for a costume need to wear the dress or suit when selecting the hat. Over-decorated hats are difficult to wear and to care for.

Gloves are worn to protect the hands from cold and from soil. They can be made of leather, fabric or knitted. The clerk will measure the hand for the proper size. Always try the glove on to check size, finger length and comfort.

A purse is used to carry an innumerable number of articles. This is a personal matter but many times unnecessary things in a purse are a nuisance. A small purse that can be carried in a coat pocket will serve many school girls. A purse completes a street or dress-up costume for older girls. They come in many colors, sizes and materials. The purse should harmonize with the shoes and gloves in color, material and texture. If one set of accessories is used with a coat or suit, it is best that they match in color and texture. The size and line of a purse depends on you. They can be tailored or dressy, small or large.

A scarf can be an accessory to a dress, sweater or suit. It is one way to add color and texture interest for school or sports wear. A scarf worn around the neck and under a coat will protect the neckline of the coat from soil.

Handkerchiefs may be had in all colors and sizes in cotton and linen. If a color is used, it should be selected with the color of the costume in mind. A handkerchief can add a great deal to a costume but it must always be fresh.

Costume jewelry may mean some beads, bracelets, clips, pins, rings and the like. If you are not sure about adding one of these items to your costume, you had better leave it off. Usually one thing is enough but be sure it does something for you and your costume.

Assembling a Costume

To know what to put together to make a complete costume is quite important to every girl. It does not matter whether you are going to a picnic, school or party, each event means a different costume. To learn what to wear for different occasions to be well dressed is a part of every girl's life.

OCCASION

The occasion is basic for all clothing. This was the one thing that made you decide upon a unit of clothing. You would never add clothes to your wardrobe unless you had a place to wear them.

The types of clothes worn for events depends some upon the place in which we live. Slacks, T-shirt and saddle oxfords would be suitable to wear to a picnic. This same outfit could not be worn to school. You know the occasions for which you need

clothes. Look at the fashion magazines for the kind of things that go together for a complete costume.

COLOR

Every girl has a best color. Some of you have two or three good colors. Choose the color that does the most for your skin and hair. This is best done by draping the fabric around your face. This can be done in the store at a mirror before you buy material. It is always easy to do when buying ready-to-wear because you will try on the garment before buying.

Select a color for your coat, shoes and hat then harmonizing colors may be used for dresses, skirts, sweaters, blouses, scarfs, etc. For example, with brown as your basic color, you can have other garments in golds, greens, and soft blues.

Trim printed or designed fabrics in plain colors. Use plain skirts with blouses in prints, dots or stripes. With printed, plaid or striped skirts use plain colored blouses.

Any colors can be used together if you get them in the right tone. It is necessary to try them together to be sure. Brown and navy blue would never be used together because they are both dark, but brown with a soft blue is very lovely. This all takes planning and time but you will never regret it.

Plan your wardrobe so that all colors will go together. Wear only two or three colors at a time. Work out some color combinations in cloth or paper for your wardrobe.

LINE

There are angular, curved, horizontal, perpendicular and diagonal lines. It is also possible to have pleasing line in a combination of these. Lines of direct opposite direction should not be used together, as a curved collar and a pointed yoke. Neither would you wear saddle oxfords with a frilly cotton party dress. The saddle oxfords say sport or tailored clothes so you would wear them with a cotton seersucker or sweater and skirt. A dress shoe would be worn with the frilly dotted Swiss dress.

TEXTURE

Every piece of fabric, felt, or leather has an individual feel. Each one also looks different. In combination, you can have harmony and beauty or discord and ugliness. You may have native ability in working out texture combinations or you may be one who has to work hard to assemble textures in one costume.

Corduroy is coarse in texture but not as coarse as tweed. Cotton broadcloth, poplin or heavy rayon would be suitable for a blouse. The accessories might be calfskin oxfords, felt hat, calfskin purse and pigskin gloves.

Try to think of all the words that describe texture. Which ones could be used together? Then transpose them to parts of a costume. You can find good pictures that will help you to learn texture combinations. Remember all pictures are not good.

DESIGN

It is very easy to get too many designs together at one time. This could be true for a skirt and blouse, a dress, a suit or a complete costume.

When design is used in one article of clothing then all other garments need to be plain. For example:

A stripe skirt—plain colored blouse;

A plaid dress—plain colored trimming or plain colored jacket;

A print blouse—plain colored skirt;

A plain colored suit—print, stripe or plaid blouse;

A suit with design—plain blouse;

A plaid skirt—plain colored sweater or blouse.

CENTER OF INTEREST

You present a picture to the public and are the center of interest in a costume. However, there should be something second to you as a gay scarf, beads or colorful handkerchief in a pocket. You will always be safe by having one thing for this accent. It takes a very skilled person to assemble a costume with two or more items of interest on the costume.

When you are making a dress, study the pattern so that you will have an accent in your garment. This could be attained by a color contrast at the neck or belt, through the use of plaid or stripe or plain color in fabric. It might be done with buttons. An interesting pocket for colorful handkerchiefs can be attractive.

Accent or a center of interest can be secured through color, line, texture or trimmings. One idea centered at one point on the garment or costume is enough.

ACCESSORIES

Some costumes require very few accessories. It is the occasion that determines the articles of clothing needed.

Some occasions and accessories needed are:

School outfit, early fall or spring, grade school: skirt, blouse, anklets, oxfords, sweater or jacket.

School outfit, winter, high school: wool skirt, sweater, anklets or hose, oxfords, coat, beret or head scarf, mittens or gloves, neck scarf.

Best dress, high school: dress, shoes, hose, coat, beret or hat, gloves, purse optional.

Church or Sunday School: suit or dress, shoes, hose, hat, gloves, coat, purse.

Picnic or hike: slacks, shirt, sweater, jacket, sport oxfords, anklets.

Color, line, texture and design in accessories must be considered as a part of the wardrobe as well as the costume. Therefore, keep the entire wardrobe in mind when adding an article or clothing or accessory.

Accessories may match the wardrobe color or contrast. Matched accessories, when carefully selected, can be worn with several or all costumes during a season or the year, while those selected for a costume can be worn only with that costume.

Shoes for girls can probably be placed in three groups. Those for school and sports, dress, and parties. It is the activities that one participates in which determine the kinds of shoes needed in the wardrobe.

Oxfords are best for school, active and spectator sports. They are a good shoe for the foot and can be the most comfortable when properly fitted. A strap or high cut pump with medium heel in leather or suede can be an attractive dress shoe. Those needing shoes for parties can select a flat sandal in the color desired. It is not necessary to invest much money in this shoe as it will probably be worn only a few times.

Hosiery and anklets are needed by every girl. Anklets will be worn with the oxfords but they cannot be worn with the dress shoe. Keep in mind the wardrobe colors when buying anklets. Hose will be worn for dress and parties. It will be easy to select a color that will be suitable for all colors.

A hat or beret is not only a protection for the head but it helps to complete street and dress costumes. There is an old adage which says, "Well-hatted and well-gloved is being well-dressed."

A beret will complete the costume for many girls. They can be chic and suitable for most costumes. It is often difficult to find a hat simple in design, trimming and youthful. Veils are for mature women or very dressy costumes. A simple felt hat can be jaunty and worn for several seasons. It can match the purse and shoes or a costume color.

A head scarf or wool helmet can be worn for school and sport activities. This head gear is to provide warmth. The color will be one that harmonizes with the winter coat.

A **purse** is needed for carrying numerous items. It is not necessary to overload one with unnecessary items. School girls may need only a coin purse. This is up to each individual girl.

Girls assembling a complete costume will need a purse. It can be simple in design and in harmony with the color, line and texture of the costume. The size will be in harmony with the girl. A purse that is carefully selected can last for several years.

Gloves are worn to protect the hands and to complete dress and street costumes. You will always wear gloves when wearing a hat, but they would not be worn without a hat or head covering. They may match the shoes and purse or contrast in color. Cotton gloves are easily washed and are warm. Some capeskins and all pigskin gloves can be washed. Wool mittens or gloves are almost a necessity for school and sports wear since they provide necessary warmth. Here is an opportunity to add some gay color to these costumes.

Costume jewelry may be used to accent and complete a dress costume. There are some pieces, such as a gold or silver chain or wooden beads, that could be worn on a sweater for a school outfit. Few pieces are really suitable for school wear. You may want to select a few pieces that go with you and your clothes, then wear them for a long time. A nice piece of costume jewelry is just like a ring, you live with it all your life.

Scarves and handkerchiefs are always standby accessory pieces. We usually think of them as necessities but they can add their bit of color and design to an otherwise drab costume.

Evaluation of a Garment

To teach appreciation for the quality of work done on garments made in the home is very important. There can be a big saving for the skillful sewer. The important thing is to learn values.

All garments will be judged in a club as the girls finish them. There are three reasons for judging: first, to learn how to interpret and apply the score card; secondly, to teach standards; and third, to make an evaluation of each garment.

The girls under the supervision of the leader will group the dresses according to the results of judging. Those in the top bracket will place four times total cost as the value. Those in the next group will place three times total cost as the value and those in the next group will place two times cost as value. However, there may be only two groups in a club and they could be in the

three and two-times groups. This grouping is entirely up to the individual club and has no relationship to the placing of garments at a fair or exhibit day.

Exhibits

Most girls look forward to exhibiting at the county fair. It is one of the methods by which girls learn. Garments are not made to exhibit but for girls to wear. The girl is the end product, not the dress or skirt. So she continues to be a learner when she exhibits her garments.

The ribbon indicates one way that she was able to apply her learnings to a piece of fabric. It does not always tell the complete story for the girl since all things learned cannot be expressed in a dress or a skirt. The parents and the leader can help 4-H girls to evaluate some of these very important, unseen things.

PREPARATION OF THE EXHIBIT

Most washable garments should be laundered and ironed. Cottons become wrinkled and soiled in handling. Some girls will soon learn to handle fabric carefully so it may not have to be laundered. These garments are made to wear, so many of them will have been worn before they are exhibited. A garment that has been worn should always be laundered before exhibiting.

Careful ironing will add to the appearance of the garment. The same is true for rayon and wool that need pressing. Iron into gathers and never across them. Iron dark cottons and washable rayons on the wrong side, then from the right side lay tissue paper over parts that need more ironing or pressing.

Class	Lot Number
Name	
Club and Address	
Exact name and year of project	

The label is placed inside the neck at the center back of all dresses, blouses, suits, coats and one piece garments. It is placed at center back and on the inside of the belt or skirts, slacks and trouser of pajamas. The label for the head scarf can be placed in one corner

and for the kitchen apron at top center front on the wrong side. Each article of the complete costume must be labeled. The labels may be secured at the County Extension Office or the information typed on a piece of firm muslin. When muslin is used, turn edges and press before sewing to the garment. Sew the label on with about four slip stitches per inch.

Fold garments or take them on hangers. Lay folded strips of tissue or wrapping paper on the garment and fold over it to prevent wrinkling. Garments that are mailed should be insured.

STYLE REVUE

Every girl should participate in a style revue sometime during her 4-H club life. Her dress in an exhibit is one thing but exhibiting it and herself is a broader experience. She learns how to wear her costume to her advantage, how to groom her hair, skin and hands, how to walk with ease and present herself to an audience.

Style revues can be held in the local club for parents and friends. This will help acquaint the community with the work and also inspire the girls to participate in the county revue. Judging is not necessary in the local club.

Score Card

SINGLE EXHIBITS

I. Suitability (of fabric and design)	20
To individual	10
To occasion	10
II. General Appearance	30
Individuality	5
Design	10
Color Combinations	10
Texture Combinations	5
III. Workmanship	40
Accurate cutting	8
Fitting	5
Quality of finish	10
Appropriateness of finish	10
Pressed during construction	7
IV. Economic Aspects	10
Value in relation to cost in time and money	4
Durability of materials and design	3
Cost of upkeep	3

 100

Note: Complete Costume—The distribution of money spent on accessories will be considered under IV.

Score Card

STYLE REVUE

I. The Costume (outer garments and slip)	40
Materials and trimmings	10
Suited to design and purpose of garment	5
Suitable combination of material and trim in texture and color	5
Workmanship	20
Accurate cutting	5
Suitability of seams and finishes to style and material	5
Perfection of hand and machine stitching in seams, hems, neck finish, sleeves, belts, plackets and fasteners	5
Pressed during construction	3
Cleanliness and general appearance	2
Cost	10
Durability of materials and design	3
Cost in relation to purpose of garment	2
Upkeep cost in relation to value of dress	2
Judgment shown in distribution of cost among articles (buttons, belt and trims)	3
II. The Girl	20
Posture and Poise	10
Grooming	10
III. The Costume on the Girl	40
Suitability of design and color to figure and personality	15
Fit (neck, waist, hemline, shoulder seams, side seams, sleeves)	15
Effect of undergarments	5
Choice of accessories	5

