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4-H Club: Clothing Project "B" Plan

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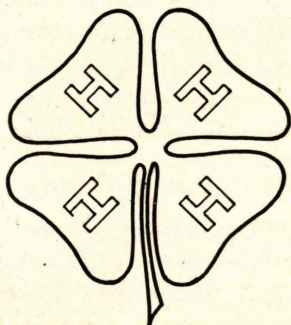
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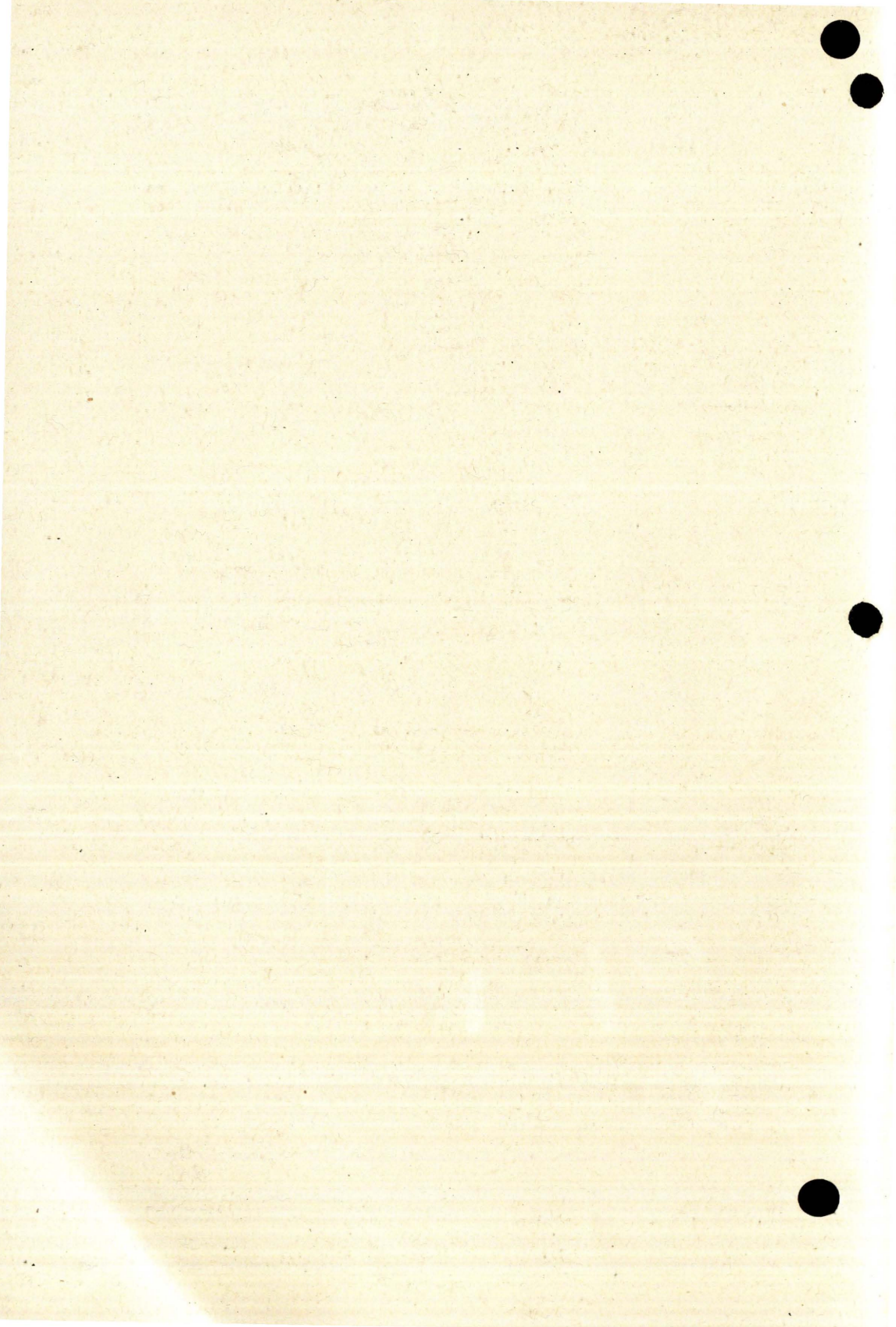
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EXTENSION CIRCULAR 442
JANUARY 1949

4-H CLUB
CLOTHING PROJECT
"B" PLAN



AGRICULTURAL EXTENSION SERVICE
SOUTH DAKOTA STATE COLLEGE, BROOKINGS
U. S. DEPARTMENT OF AGRICULTURE COOPERATING



Clothing "B" Plan

By ANNA WALKER, *Clothing Specialist*

Goals for Completion of "B" Plan

Costume for School Wear

Suggested For More Experienced Girls

TO LEARN PROPER CLOTHING CARE

Air, brush and press your clothing.

Wash your sweaters.

Do your own hand laundering.

Help with the family washing and ironing.

TO MAKE BETTER CHOICES

Learn to identify wool and rayon.

Know fabrics suitable for school clothes.

List garments you can restyle or remake and new ones to be added to wardrobe.

Choose colors and lines in dress best suited to your personality type, figure and coloring.

Keep a record of all money spent for your clothing for a year.

(Blanks are provided in member's record book.)

TO LEARN TO SEW AND SAVE

Restyle, remake or repair at least one garment in your wardrobe.

(Take before and after pictures where possible.)

Plan and make a school dress.

a. Dress may be any suitable new or used material.

Make or select a slip for the above dress.

Make one or more additional garments or articles for yourself or other family members.

Here are some suggestions:

Accessory Group	Pantie or brassiere
Blouse	Sleeping pajamas or nightgown
Skirt	Dressing robe, housecoat or smock
Jacket	Child's dress or suit
Coat	Active sports or work clothes

TO KNOW HOW TO LOOK YOUR BEST

Improve posture and carriage.

Check upon personal grooming.

Carry out a health improvement program.

Look Your Best

"No fashion is better than it looks in a mirror."

How the teen-age girl can cover all the necessities of the wardrobe plus the very special articles of clothing every girl loves might be answered by the slogan "sew your own, and select with care."

For school the teen-ager needs clothes that are comfortable and easy to wear as well as smart. Most girls agree that Jeans and Sloppy Joes go for picnics but when it comes to school and occasions where she is out among folks, and wants to look her best it is important to be dressed in "girl's clothes."

Know Your Type

Every girl needs to study her personality and then dress to suit her type. Whether she is the dynamic type who dreams up school parties and has boundless energy, pep and originality, or the nonchalant type who is carefree by nature and takes life that way, she should try to have her choice of clothes fit her personality and not try to be too many people. Perhaps to consider a few of these personality types might be helpful.

We have mentioned the dynamic type who is always a leader. Because her personality is forceful she can wear smartly styled more dramatic clothes.

The coquette is both gay and demure. She is feminine, whether she is slim or plump, short or tall. Unless she is too plump, a dainty ruffle, bows, nipped-in-waist line and lots of skirt tend to emphasize her femininity and tell her type.

The changeable or chameleon type can't be consistent at all. Maybe at school or on the job she is the smoothly tailored type and looks very efficient. But at parties she often plays up her type with soft styles.

The nonchalant girl who is carefree and not excitable may choose clothes which reflect her casual nature. She loves tailored jackets and shirt-maker fashions, and other casual styles.

The elf-like miss is peppy and vivacious. She has a lively walk and a twinkle in her eye. Probably she will have a feather-cut hair-do to accent her pixy features. For her

are the jerkins and skirts, sweaters and jackets. Striking colors, plaids and stripes and styles with dash and snap are for her.

The smoothie who will be called sophisticated when she grows up, will be tall and well proportioned and has much poise. She can wear simple, well cut clothes to flatter her figure. Of all the types she can wear fewer fads.

The serene girl has a dignity about her which radiates a calm, friendly nature. She is always well poised, and at ease. Her clothes lack fussiness and she should always choose clothes with perfection of detail and simplicity in mind.

About 80 percent of American girls have some of the characteristics of all types and may be classified as the in-between group.

Maybe it is hard to decide what type you are by yourself. Sometimes by having a chat with your club members you can all decide which type of personality you most nearly resemble. Then you can begin to dress to suit your type. Wear the type of clothes which you like and in which you feel comfortable—generally you are more likely to be dressing to suit your type.

Perhaps you would like to use the personality check sheet. It may help you decide what personality type you most nearly resemble. They are grouped as dainty, active and sophisticated.

Color Is Important

In planning a wardrobe, color is interesting and important too. All colors are

good if they are used to their best advantage. Here are some general rules regarding color which may help you improve your choice.

Strong color contrasts and use of pure color call attention to themselves. The peppy and dynamic girl can generally wear

stronger color contrasts best. The demure, serene and more sophisticated types need to beware of them and choose the softer more grayed tones.

Bright, warm colors and light colors tend to increase size, so if you are a little on the chubby side, you will want to bear this

Personality Check Sheet

(Underscore the term that fits yourself)

	Dainty	Active	Sophisticated
Figure Characteristics	Small, curved	Medium	Well proportioned, stately
Size	Small, short	Medium, Muscular	Tall, well proportioned
Posture	Dependent	Erect, strong	Poised
Facial Expression	Round face, sweet expression	Straightforward expression, direct	Mysterious, reserved
Movements	Quiet, reserved, feminine	Vigorous	Forceful, positive
Mental Characteristics	Shy, naive, gentle, trusting, sensitive, reticent, subdued	Gay, buoyant, fresh, vigorous, daring, vital, animated	Well poised, aloof, forceful, reserved, subtle, dignified, bold

in mind. These colors are better suited to sport wear in general and do not do so well for best wear.

Grayed cooler colors and darker values tend to decrease size and are more suitable for dress up occasions.

Dark, warm colors are generally more ideal for winter and fall wear and cool light colors are better for summer in general.

Colors should be chosen to go with other colors in the wardrobe. Often a garment is an "orphan" because it was chosen with no regard for other clothes which would have to be worn with it. This, of course, is poor economy.

Choose a Basic Color

A color such as brown, blue, green, black, or gray is generally chosen by the wardrobe planner as a basic color upon which to build a wardrobe. Then all other colors in hats, scarves, gloves, shoes, blouses, sweaters, and dresses are keyed to this basic color. Thus the girl who plans wisely will always be well dressed.

When is a Color Becoming? Colors should be chosen with personal coloring in mind as well as the general rules just mentioned.

People are generally classified as to personal coloring as blonde, brunette and auburn haired and the in-between type.

Perhaps the best key to good color selection is to look for its effect on the skin. Becoming colors will make the skin appear fresh and clear. Look in the mirror and try colors close to the face—notice their effect on the skin coloring. Be a good critic and don't let love of a certain color effect your decision. Often the most popular seasonal color is not the best for you.

The simplest rule to follow is to choose for the largest area color which suits your skin coloring the best. "Accents of less becoming colors may sometimes be used in small amounts with no ill effect."

Color charts often give a general idea of colors most suitable to various types, but since there is so much variation in types they

are not as good a guide as your own mirror.

Personality is so well expressed by color in clothes that every girl should try to choose color which best expresses her type.

Texture of material is another factor to consider in choosing colors. Materials vary so much in texture that often a color appears entirely different, for example, a plumper figure may look better in a flat crepe dress but look much larger in a dress of the same color made of satin or velvet.

After becoming colors have been chosen watch how you use them. Remember that a small amount of light, bright color will balance a larger amount of grayed color. Large amounts of color should be quieter in effect; small amounts may show strong contrast so the larger the amount of color used, the quieter the color should be and the smaller the amount, the more striking the contrast may be. For example: A girl might have a suit of a darker more grayed color and a bright scarf or blouse. This makes for interest.

It is smart for every girl, when she

chooses a costume whether for school, or best wear, to make a real study of color.

Maybe the self-analysis chart below might help.

Things My Mirror Tells Me About My Coloring

(Check words you think most nearly fit you)

A. My Coloring

Hair	Skin	Eyes
Blonde	Clear	Dark blue
Light Brunette	Rosy	Light blue
Dark Brunette	Pale	Dark brown
Auburn (red hair)	Fair	Hazel
In-between	Olive	Green
		Gray

B. What basic color is best for me to build my wardrobe around? _____

C. What other colors are good for me

1. _____
2. _____
3. _____

D. What color combinations would be good for me? _____

Know Your Figure Type

Look in the mirror again and with the help of the following chart see if you can decide about your figure type. Check the words that describe your most noticeable characteristics.

Figure	Tall _____
	Short _____
	Slender _____
	Broad _____
	Thin _____
	Heavy _____
Proportions (This means the space relations of one part of the body to another.)	Short waist _____
	Long waist _____
	Long limbs (arms and legs) _____
	Short limbs (arms and legs) _____
	Narrow shoulders _____
	Broad shoulders _____
	Average shoulders _____
Hips	Large _____
	Small _____
	Average _____
	Broad _____
	Flat _____
Bust	Small _____
	Medium _____
	Full _____

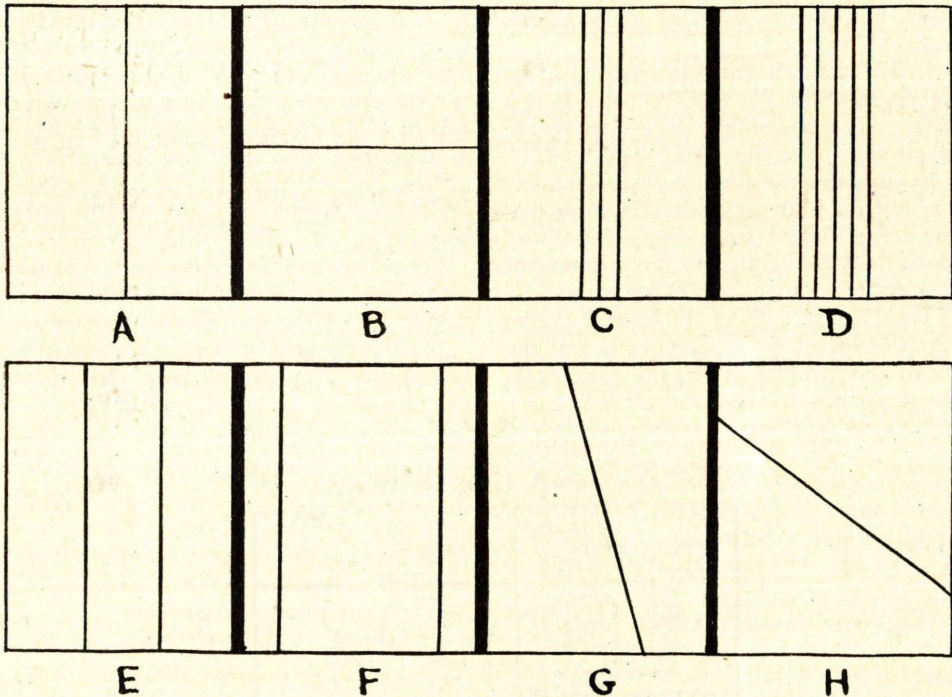


Figure 1

Now that you have checked your figure type, what are the good points you wish to emphasize and the less desirable points you'd like to hide through a careful choice of line in your clothes?

Don't be unhappy with your figure type but set about to bring out your good qualities and hide the less attractive ones.

Remember if you are short you can be an attractive looking short person and if you are tall you can be attractive, too.

It is possible though, through the clever use of line in clothes for you to look a bit taller or a bit shorter, more slender or not so slender.

Look at the rectangles in figure 1 and see how the clever use of lines and spaces can fool the eye and make one rectangle appear wide and the other narrow.

Lines Can Lead the Eye When You Want It To Go!

See Figure 1.

A. The vertical line leads the eye up and down the figure—but if you are large you will look wider because the figure is cut in two equal spaces.

B. The horizontal line leads the eye across the figure so the figure looks wider.

C. A few evenly spaced lines lead the eye up and down the figure and so the figure looks taller.

D. This figure looks wider because a number of evenly spaced lines lead the eye across the figure because you are looking from one line to the other.

E. This narrow panel leads the eye up and down and makes the figure appear

taller, but a wide panel as in (F.) adds width.

G. This long diagonal line will give the feeling of width but a short diagonal line as in (H.) tends to lead the eye across the figure and makes the figure look wider.

Remember these figures when you select the style for your garments. The principles you have learned from these lines and spaces may be applied to the selection of your entire costume from hats to shoes.

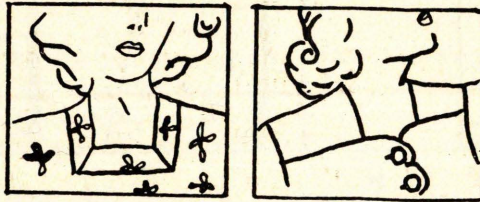
The lines of a dress are formed by the edges of collar, cuffs, skirt, belts and the cut of the garment in general. The spaces are made up of shapes inside these lines, such as the skirt, waist, pockets and sleeves.

Lines in costume should look like they belong together. It is generally best to combine straight lines with straight lines and curved with curved and not straight with curved unless there are enough of each kind so that they look like they belonged together. For example, a dress with square neckline generally calls for straight lines in pockets, etc., rather than curved.

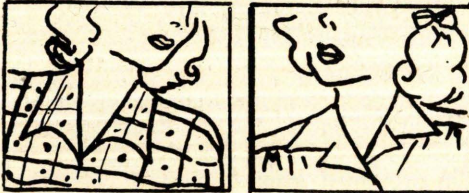
Think about these figures when you decide about the length of jackets, sleeves, skirts, etc., which are best for your figure.

See the pictures of neck lines which illustrate the way use of lines and spaces seem to change the width and length of the face and neck. Figure 2.

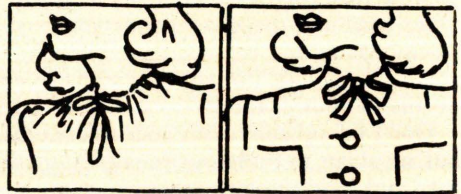
Square Necklines



V-necklines



Round Necklines



Round Necklines

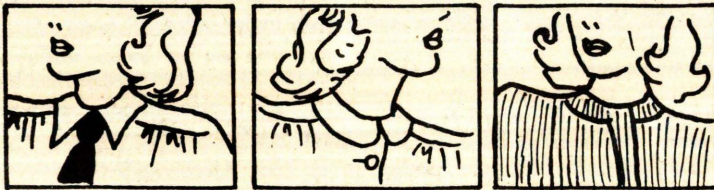


Figure 2

A. A square neckline leads the eye across the neck and face, giving the impression of width.

B. A V-neckline leads the eye up and down, and seems to make the face and neck appear more slender.

C. A round neckline leads the eye across the neck and face seems to add width.

D. A collar or facing can be used on a round neckline to add variety.

Read through the following suggestions and see if they will prove helpful to you in selecting good lines for your figure type.

If you are short and stocky, don't wear two-piece things. Remember one color from head to toe is more slimming than two.

If you are short and plump don't cut your height with a blouse and skirt of different colors. Dark blouses to match the suit skirt will give height and slenderness.

If you are a bit hippy, don't choose a skimpy, tight-fitting sweater but do select more bloused lines with easy width at arms and softer drapes through the bust and waist.

If you are tall and slender and wish to look your best, use long unbroken lines which repeat the slim lines of your figure. Tall girls are apt to hide their nice tall slim figures with fussy detail and broken up lines.

If you are thin and angular soften your figure with curves and circular forms. Soft fullness gives the effect of curves. Use youthful lines. Don't use vertical straight and droopy lines.

If you are tiny, choose clothes and accessories in proportion to your size. Don't use mannish, severely cut styles but suit your dainty figure with feminine fashions. Don't over-power your tiny body with too much fullness, too large hats, purses, etc.

If you are short and average it would be wise to stick to one color in your dress

or suit so you won't cut your height.

If you are short, don't cut your figure in two with wide belts or sashes. Use contrasting colors—vertically. Vertical stripes are good stretchers.

If you are the half-pint size, do stick to simplicity in your clothes and small design prints. Don't cut your height with cross-wise trim.

Now you will be eager to see how you look in the lines and color which you have decided will do the most for your figure, personality and coloring.

Choose Fabrics Wisely

Next you will want to decide what fabric to select for your school dress. Think of the kind of school dress you need and how it will fit in with the rest of your wardrobe. When you go to shop you will find quite a range of prices in fabrics. There are a number of reasons for variety in price. Among them are the kind of fiber, its quality, the method used in making it into cloth and the special finishes which it has been given. Its popularity at the time is also a factor.

Decide whether you will buy cotton, linen, wool, or rayon or a combination of fibers. Cotton is easier to handle if you are less experienced and is sometimes less expensive. Linens and wools cost more than cottons and rayons. Rayon materials vary in cost depending on the type. Mixtures are usually quite moderately priced because they contain both expensive and less expensive fibers.

Choose the fabric for your school dress which will give you satisfactory service, which will be the best for your purpose and which is not too difficult to handle while cutting and sewing. Avoid materials which are wiry, slippery or ravelly.

Read the labels on the bolt and ask for information from the sales person who is

materials for your school dress. It will tell you something about the fabric and gives the widths in which the fabric usually comes.

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Cotton Materials Suitable for School

Wear	Width		
Gingham	26" to 36"	Smooth medium weight in yarn-dyed plaid stripes or plain color.	Good
Broadcloth	32" to 35"	Fine, closely woven shirting or dress goods. Made of mercerized cotton. Resembles fine poplin. Shows crosswise rib. May have woven pattern. White, plain color or printed.	Excellent
Slub Broadcloth	32" to 35"	Broadcloth having a rough texture caused by using rough yarns.	Excellent
Percale	36"	Plain color strips and figures.	Fair
Suiting	36"	Coarse, heavy, plain weave in all colors.	Excellent
Pongee (cotton)	27" to 50"	A soft material in plain colors and prints.	Good
Prints	36"	Cottons having small printed patterns.	Good
Chambray	27" to 36"	Light weight, warp threads are in one color, filling white.	Excellent
Gabardine	36"	A twilled fabric. Shows raised diagonal cord on right side. White and colors.	Good
Pique	27" to 36"	Cotton fabric in white or colors with raised cords or welts running lengthwise. May be printed.	Excellent
Bengalette	27" to 36"	Heavy corded weave.	Good
Crepe	29" to 36"	Crinkled weave. All Colors. Fine or medium weight.	Excellent
Seersucker	29" to 36"	Light weight with crinkled stripes.	Good

Wool and rayon materials vary a great deal in weight, durability and price. Wools or rayons chosen for school wear should be chosen carefully. Consider the ease of handling, cost of upkeep and comfort in wearing. Weight will vary with the pattern chosen. Some heavier materials lend themselves better to tailored styles while softer, lighter weight fabrics will drape and gather more easily.

Selection Tips For Additional Garments (See Goal 3)

Skirts. Pattern catalogues offer skirt patterns in great variety these days. Choose the one best suited to your type of figure and to the material you will use.

The tall slender figure can wear plaited, and gathered skirts and skirts with yokes

better than the stouter figure can. For her, there are the smoother gored types which emphasize the up and down lines of the figure. Of course, if you are quite stout you probably will not choose to make a separate skirt at all.

Blouses. Materials for blouses for school wear should be easily laundered so preferably should be made from cotton. However, there are some good rayon materials available which launder well. Blouse patterns are also available in a great variety of styles with necklines suited to every type of face. There are V neck styles more suited to give length to the fuller face, and round necklines with bows, and collars or without to give width to the slender face.

There are blouses with yokes to give width to slender shoulders and blouses

without yokes for the figure which does not wish to have width accented.

Choose yours with your own figure and personality type in mind.

Good tailoring, careful stitching, and good selection of buttons, will give style to your blouse.

Costume Slips. The costume slip, whether it is of rayon or cotton, made or purchased, should add to the attractiveness of the dress by good fit and careful styling to fit in with the lines of the outer garments. In addition, it should protect the dress from body soil. Points to bear in mind are that the material from which the slip is made, the style, accuracy of cut, smoothness of fit and suitability of finishes and workmanship all play an important part in the fit of the garments worn over it. The kind of material chosen for a slip will be influenced by the type of outer garment to be worn over it. For cotton school dresses, perhaps a fine cotton material is most suitable. The tendency for cotton to cling may be lessened by choosing a very smooth, highly mercerized fabric. Cottons used in slips are broadcloth, cambric, nainsook and certain mercerized materials sold under the descriptive name "non-cling."

Perhaps you prefer rayon, nylon or silk slips. Care should be taken in choosing these materials as there is a great difference in quality and durability, especially among rayon materials. If a good quality of rayon is chosen and the garment is carefully seamed, slips of this material are satisfactory and easily cared for.

Acetate rayons present more of an ironing problem and may be easily damaged by a hot iron. Even with care rayon slips will often break into holes at places where there are several thicknesses of material. One more point to be considered is that acetate rayon slips have quite a tendency to cling to the wearer as well as to the dress in cold weather if worn with wool.

To check the fit of your slip ask yourself these questions:

Does it mold smoothly over the bust, under the arms, about the waist and down the hips?

Does it hang evenly from the hip line to the lower edge?

Does it sag, twist or bind in any way?

Do not depend upon straps to take care of length adjustment. It is true that if a slip is properly fitted it cannot be drawn up or let down much without spoiling the fit. Straps should be stitched for greater durability and should be attached neatly and securely. If attached to a single thickness, reinforcement is necessary. As to length, a slip worn with a dress should be three-fourths to one inch shorter than the dress all the way around.

Garments for Sleeping and Lounging. Perhaps the first consideration in selecting such garments as pajamas, nightgowns, kimonos, and housecoats is comfort. Surely a garment designed for resting should be comfortable if nothing else.

Thanks to skillful designers, however, these garments may be attractive as well as comfortable. Many of the same points as to color and line which apply to the selection of outer garments will also apply to these resting garments.

Since these garments are of a more personal nature, we do have more opportunity to try out colors and designs which we might not use for other garments. For example, the girl who enjoys pink or red, but feels that these colors are a bit trying for her daytime wear, may use these colors in her nightgowns, pajamas or housecoats and satisfy her longing for a chance to wear these colors.

Housecoats and Negligees. These garments divide themselves into two types—the tailored type and the less tailored negligee type.

In considering housecoats, such cotton materials as pique, broadcloth, poplins,

and percale prints are suitable for the tailored styles, while crepes, nainsook, batiste, muslins, voile, and dimity drape easily and are best for the girl who likes the drapy, frillier type.

In general, cotton materials are most practical for this type of garment since they are easily cared for and are attractive after repeated washings.

For the heavier materials used in a tailored garment, a double stitched lap seam, flat fell or plain seam pinked or double stitched are suitable. The choice of seam depends upon whether the design calls for outside stitching or not.

For the negligee type, made of lighter weight more sheer material, a choice of French seams, false French, or flat fell seams would be suitable since a plain seam would have a tendency to ravel in these materials.

As is true of washable garments in general, trimming used should be simple and of the same texture and durability as that used in the garment.

Closings vary, depending upon the style of the garments. In some tailored garments, full length zippers make an attractive means of closing, although they do add to the cost of the garment and are not as available now. Care should be taken to buy zippers which will stand washing and the heat of the iron. Often old zippers may be ripped out of worn out garments. Buttons serve as a trimming as well as for closing. Where there is a button used (unless it is the type used only for trim), there should always be a buttonhole. Worked, corded, bound, or loop buttonholes are all used.

Some of the negligee type are closed with ties; if the garment is to be just slipped on and off, this is a convenient closing.

Pajamas and Gowns. The season and the temperature of the house where you live will help determine the kind of materials to choose for pajamas or nightgowns. Some girls like outing flannel for their

pajamas and gowns for winter. There are many attractive plain colored, striped, and figured materials in flannel. Self-trim is probably the most effective for flannel.

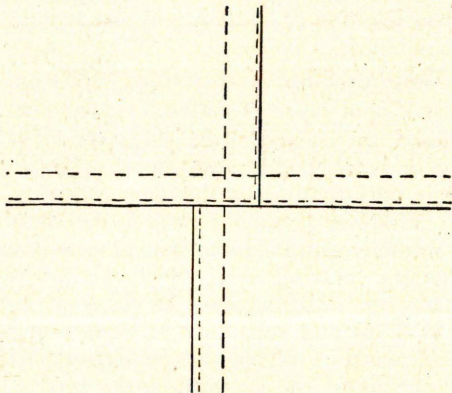


Figure 3

Facing, bindings, or piping are popular and appropriate.

Pajamas trousers should be cut so that they will not bind in the crotch or around the waist to make the wearer uncomfortable or disturb the circulation. A fitted yoke in the front of the trousers, with a well made casing for flat elastic in the back, is more comfortable than elastic all around. Some prefer a cord drawn through a casing and tied at the side or in the front.

Seams used will depend upon the material used and the style of the garment. For tailored outing flannel pajamas, either a double stitched lap seam or a flat-fell seam is suitable. To avoid the bunchiness where the seams meet at the crotch in the trousers; turn the seams in opposite directions so that they miss each other. See Figure 3.

Summer pajamas and gowns may be made of percale, dimity, nainsook, batiste, muslin, long cloth, and crepe. Crepe is hard to handle and should be avoided by beginners. In general, white or delicate colored materials, either plain or print seem

best. Although for pajamas darker prints and plain colors which will wash well are often used. French seams for summer

nightgowns and French, double stitched lap or flat fell seams are suitable for summer pajamas.

Cut With Care and Sew With Skill

This section of your "B" plan circular will help you in the actual construction of the school dress you have decided to make.

Cut With Care

Remember that the key to good sewing is careful and accurate cutting. Do not skimp on the time you spend in preparing the cloth. If the garment is cut "off grain", there is no magic which will change it into a good garment.

You have learned that cloth is woven with warp and filling threads at right angles to each other. Along both edges of the length of cloth is a finished edge which is called a selvage.

When the piece of cloth is taken from the bolt it is often torn. If it is, it is straight on the ends. Sometimes it is not torn or cut straight, so a thread must be pulled across both ends to straighten it. Cut along the pulled thread.

All washable cotton materials should be shrunk before cutting. Even if very little shrinkage is expected the folded material should be put in warm water for at least half an hour, hung over the line to dry and ironed on the wrong side when still slightly damp. When ironing, be sure that the ends and the selvages make a perfect right angle. In this way you can be sure the threads of the cloth are perfectly straight for cutting.

Although wools are generally pre-shrunk it is advisable to shrink all wools before cutting. Pressing and cutting will be more satisfactory if this is done.

To shrink woolens at home, proceed as follows:

1. Unfold the fabric and clip selvages every two inches.

2. Straighten both ends by pulling a thread.

3. Wet a sheet in cold water, wring it out nearly dry.

4. Lay the fabric smoothly on a sheet.

5. Roll the sheet and fabric together and let stand twenty-four hours.

6. Unroll fabric and lay it out on a flat surface to dry. Make sure it is perfectly straight, and if it is necessary, press on wrong side with a moderate iron following the grain of the fabric. Use a pressing cloth and press until the cloth is nearly dry. Watch the threads as you press to keep them straight. Do not press the cloth completely dry as too much pressing will cause the material to shine. Allow to dry first folding the fabric with the right side inside, the selvage edges together and the ends together so the ends and sides form a perfect right angle. It is **important** that the threads are straight for cutting.

No shrinking or sponging at home is necessary before cutting rayon unless it is pressed crooked and needs to be straightened before cutting. Then it should be sponged and pressed. It is a good idea to wash rayon slip material or any washable rayon before cutting.

Fold Cloth with Right Sides In for Cutting

When laying out the cloth, fold it with the right sides folded in. This is a good idea because the wrong side of the cloth is up for marking and seams which are supposed to be sewed together are all ready for pinning or basting. This is a good way to save time in your sewing.

Place Pattern Accurately

Patterns are all marked with arrows or large round holes to show how to place the pattern on the cloth. Study your pattern and the pattern chart to find them. When placing the pattern on the cloth, use the tape measure and measure out from each hole to the selvage and see that the number of inches is the same for every one. Only by measuring, can you be sure that the piece of pattern is exactly straight with

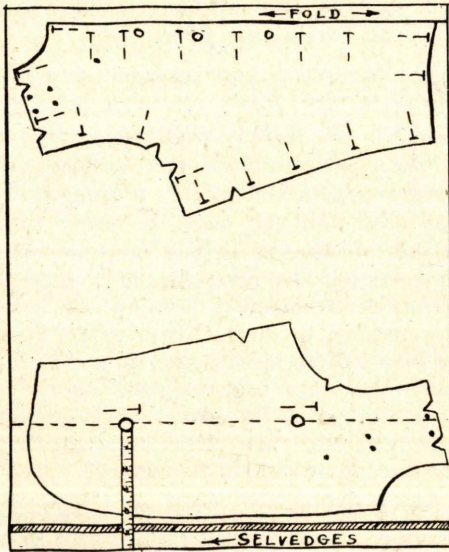


Figure 4

the thread. See Figure 4. When you are sure that each pattern piece is placed just right, pin them to the cloth. Always pin first along the marks which show the straight of the material or the fold. Then place pins at right angles to the edge. Use plenty of pins to hold the pattern firmly in place for cutting.

Follow These Good Sewing Habits!

1. Choose a comfortable chair. Work on a table, not in your lap. Sit where the light is good, without glare or shadow.

2. Keep your sewing clean; fasten all ends and cut off all loose threads. Cut threads with scissor.

3. Use a thimble.

4. Remove bastings as you sew.

5. Use matching thread for stitching.

6. Do your own work. Ask for advice and if help is given, watch and learn.

7. Always sew with clean hands and nails.

Keys To Good Sewing

1. Before cutting a garment, be sure the fabric is perfectly straight or "grain perfect." The ends and sides should form right angles.

2. Place the right sides of the cloth together so that the wrong side is out for marking and so the seams which belong together are ready for pinning and basting.

3. Mark all construction details accurately. Use ruler for darts.

One of the easiest methods of marking for darts and other construction details is to use dressmakers tracing paper which can be purchased at notion departments in some stores and is also listed in some mail-order catalogues.

To use, place first sheet of tracing paper, tracing side up, on the table under area to be marked. Place second sheet of tracing paper, tracing side down, under pattern area to be marked. See Figure 5.

4. Use machine gauge, Figure 6, if you have one. It will be much easier to sew

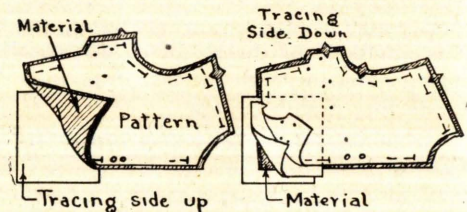


Figure 5

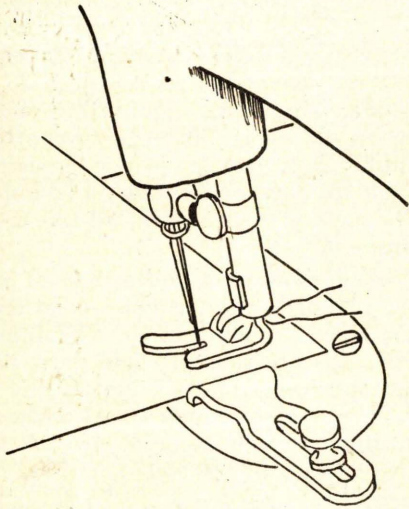


Figure 6

straight and with the right seam allowance if you use one.

Be sure you follow the exact seam allowance marked on the pattern envelope.

5. Cut, baste, sew and press all slanting seams from the wide to the narrow (for example, from hem to waist). In this way, seams will not be stretched out of shape.

6. Fasten stitch at beginning and end of seam darts, etc., by stitching backwards and forwards or raising the presser foot and stitching two or three times in the same place to lock threads.

7. Clip all threads at ends of seams, etc., to keep sewing "clean."

8. Any seam which is cut at all slanting or curved (off grain) should be staylined if there is any chance of the edge stretching

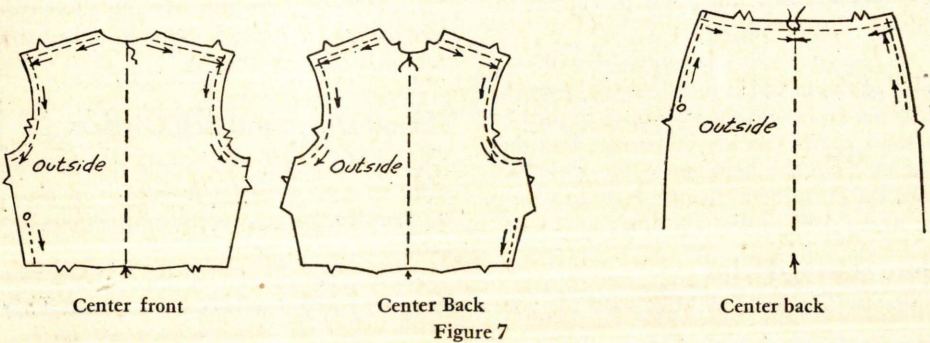


Figure 7

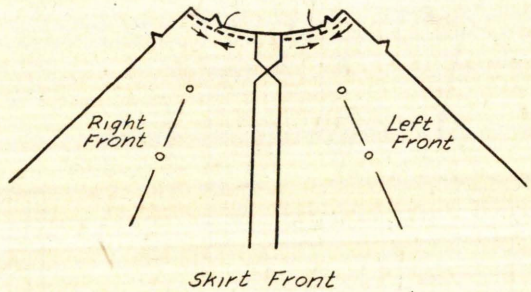
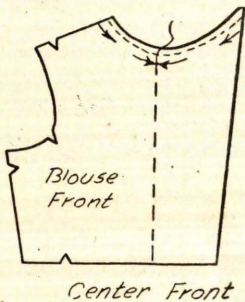


Figure 8

in sewing. Staylines are especially necessary on necklines, armholes, the top of the skirt, shoulder seams and from the fullest part of the hips to the waist line on skirts with slanting side seams.

To stayline, means to stitch through the single thickness of the cloth about one-fourth inch in from the cut edge. The stitching should always be done from the wide to the narrow end to keep the grain in place and keep the edge from stretching.

See Figure 7. The arrows will show you the direction to stitch.

Test for direction of stitching that holds the grain of material in correct location. Maybe, as is true in necklines and waistlines, the off-grain line varies from the average. See Figure 8. In these cases brush your finger along the line and see how the grain runs, Figure 9, and stitch in the direction which holds the grain in correct location.

All seams should be stitched with the grain of the fabric in mind. Stitch from the direction indicated by arrows in Figure 10 to hold grain threads in correct location, that is, from the hemline to the waistline, from the neckline to the armhole and from the under arm to the waistline.

More Sewing Helps

Seams. The kind of seam used for your

dress will vary with the kind of fabric. Choose the one which will give the smoothest effect and still be durable. Firm cottons and some wools and rayons which do not ravel may be pinked. Figure 11a. Seams on rayons and wools which may ravel may be finished with a row of stitching through the single thickness of the seam on both sides. The stay-line stitching will take care of this finish.

Some seams are bound with seam binding ribbon, but this seldom seems necessary unless, for example, the seam is in an unlined jacket. For very light sheer wools and light weight rayons, the edges of the plain seam is sometimes turned under and stitched on the machine to make a clean stitched seam. Figure 11c.

Flat-fell seams are often used on tailored blouses, pajamas, etc. Figure 11d.

French seams are still used on sheer cottons such as voile and organdie when the seam shows through.

Thread Loops and Belt Carriers

Every dress that has a belt should have some kind of a carrier to hold it in place. Made of thread, it can be inconspicuous and durable.

The carrier should be the width of the belt plus a few extra stitches for ease. They

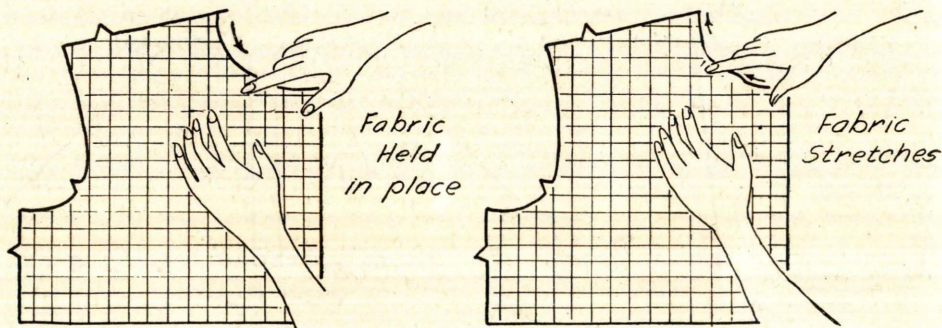


Figure 9

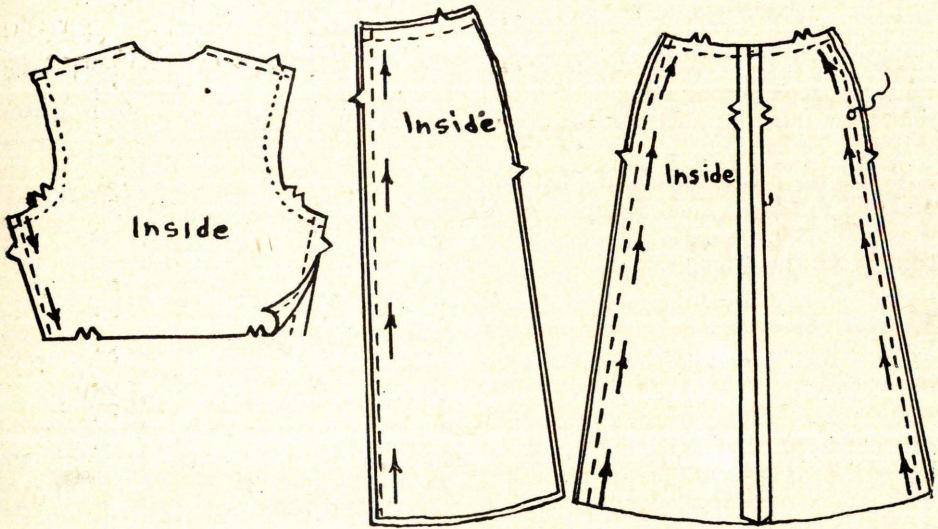


Figure 10

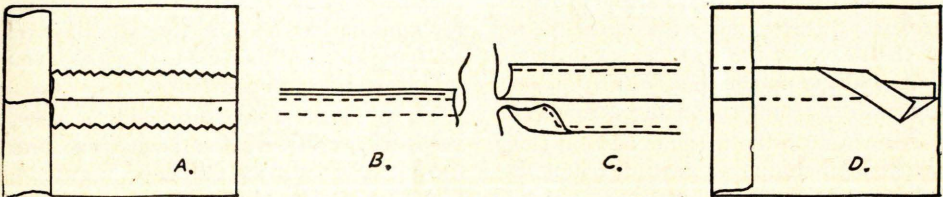


Figure 11

are placed half above and half below the waist line seam and just back of the opening on the placket side. To make thread loops:

1. Thread a needle with a double strand of matching thread. For heavier loops, cut a length of thread, double it and put the two strands through the eye of the needle and 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. Now pull the needle through the fabric forming a loop. Figure 12.

2. Holding the thread from the needle in the left hand, reach through the loop.

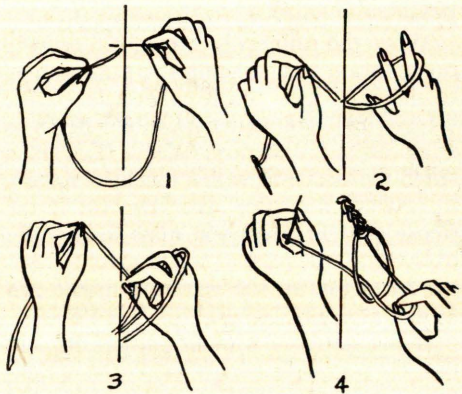


Figure 12

3. Pull thread from the needle through the loop, forming a new loop. Pull on the thread attached to the garment. Repeat until the chain is long enough. You will notice that this is just like crocheting only it is done by hand.

4. Slip the needle through the last loop and pull to form a knot. Sew the end of the chain to the desired location and fasten securely on the wrong side.

To Set In Sleeves

Press open sleeve seams—press open blouse seams.

Stitch with a long machine stitch (machine basting) between the notches at the top of the sleeve almost on the seam line. This is to be used in gathering up the ease or fullness.

With right sides of material together, on the sleeve side, pin sleeve seam to underarm seam, perforation marking at the top of the sleeve to the shoulder seam of the dress and the notches on the sleeve matching with the notches on the armhole.

Now pull up the machine basting (long machine stitching) so as to distribute the fullness evenly and correctly. You should remember that there is more ease over the sleeve cap than there is just above the notches.

When the fullness is correct, pin or baste on the seam line running the pins parallel to the cut edges. Stitch on the **sleeve side** (sleeve up) around the armhole. **Begin to stitch at the underarm seam.** You may stitch the sleeve in with a machine basting if you are not sure about the fit. If the sleeve does fit, then you may stitch right over it with the regular length stitch. Check the grain line in the sleeve, it should run as in Figure 13.

If the sleeve is without gathers be sure that the ease is distributed evenly so no fullness is visible in the sewed in sleeve. In wool fabrics, the seam should be pressed

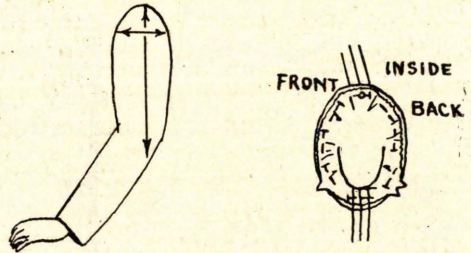


Figure 13

well to shrink out the fullness at the edge of the seam.

Hems. Before you hem your dress press the entire dress carefully, making sure to press the seams flat, always pressing from the wide to the narrow end, i.e., hem to waist line as in skirt etc. This will keep the seams from being pressed out of line and insure a better hanging skirt.

When you are ready to put the dress on for marking the hem, be sure you have on the same kind of shoes and underclothes you will be wearing with the dress.

Have someone measure with a ruler, yardstick, or skirt marker the distance from the floor you want the skirt to be. Figure 14. Have her mark the line with pins all around the skirt, about three inches apart. Or use one of the markers that you can work yourself.

Turn up hem on this pin line. Pin. Try on dress to be sure skirt hangs evenly and the length is right.

Baste hem at the bottom, take out the pins, and press the fold.

Even off turned up part of hem to about 1½ or 2 inches all around.

If the garment has been cut and sewed carefully, there will be very little evening-up to do.

Turn cut edge under one-fourth inch. Press. Machine stitch about one-sixteenth of an inch from the turned under edge. If the skirt is circular, use a longer stitch in the machine stitching so that the fullness may

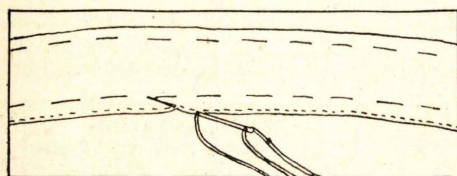
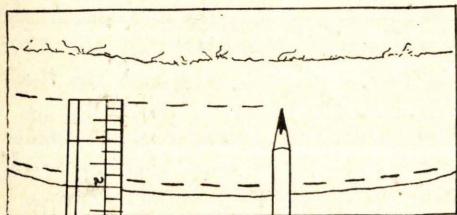
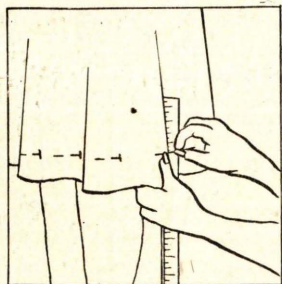


Figure 14

be adjusted by drawing up the thread. This is better than using pleats. Press hem in an up and down direction. Crosswise pressing may stretch the hem.

Use slip stitch, Figure 14, to sew hem in place.

For heavier wool materials and some rayons which are not washable, a ribbon seam binding may be used. Baste lower edge of seam binding to the cut edge of the hem, overlapping the binding and the hem about one-fourth inch. Machine stitch the binding to the hem edge as close to the edge of the ribbon as possible. To finish, one of the most satisfactory methods is to slip stitch along the ribbon, tipping the ribbon back enough so that the stitching is entirely concealed under the edge of the binding. See Figure

15. Some prefer to catch-stitch the ribbon to the skirt but this method is less desirable because the stitching is apt to be too tight and thus make the hem line show on the right side. The hem line stitching should not be seen at all on the right side.

For very circular skirts in heavier wool or rayon fabrics, fit a bias strip of muslin inside the hem letting the muslin extend a scant one-half inch beyond the raw edge. See Figure 15. Pin the muslin to the edge of the hem, stretching the bias as you pin. When the bias strip goes back into shape it will carry the fullness with it. Stitch the muslin strip to the hem edge. Leave the bias in and trim off enough so that the hem edge can be covered with ribbon tape applied as described.

This is an excellent method to use on a jacket or coat hem. In that case the lining will cover the muslin and it is not necessary to use the ribbon binding.

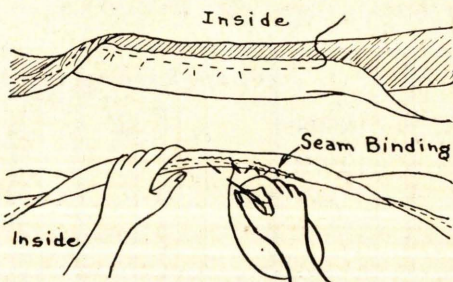


Figure 15

Darts. Darts usually are used to take up fullness at such places as the under arm seam, at the shoulder, at the hip in order that curved surfaces such as bust lines and hip lines will fit well. They are sewed on the wrong side of the garment with a fold and tapering to nothing.

To make a satisfactory dart:

1. Mark the dart with a ruler and dress-makers carbon paper. Figure 16. Draw the line through the middle of the perforations. Be accurate! A line drawn across the end of

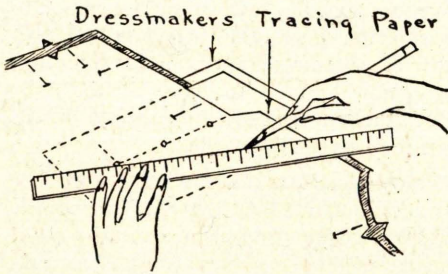


Figure 16

the dart will help you know where the dart ends when the stitching is being done.

2. Fold the dart through the center and pin the two right sides of the material together along the marked dart line. Baste. Try on the garment to make sure that the fullness is correct.

3. Stitch the dart, always beginning at the wide end. Stitch about the distance of one thread from the edge. Taper the stitching to the line which indicates the end of the dart so there is no bulge where the dart ends.

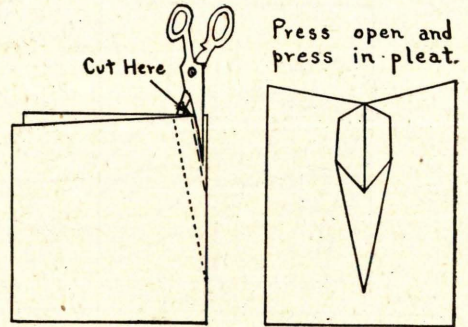


Figure 17

4. Fasten the thread by back stitching carefully or by lifting the foot of the machine, holding the cloth firmly and stitching up and down in the same stitch for a few stitches. This is better than tying a knot.

5. Press the dart over a curved surface such as a tailors cushion or pressing mit. In thin materials, darts are pressed to one side. In heavier materials, cut the dart down from the folded end. Figure 17. Do not cut clear

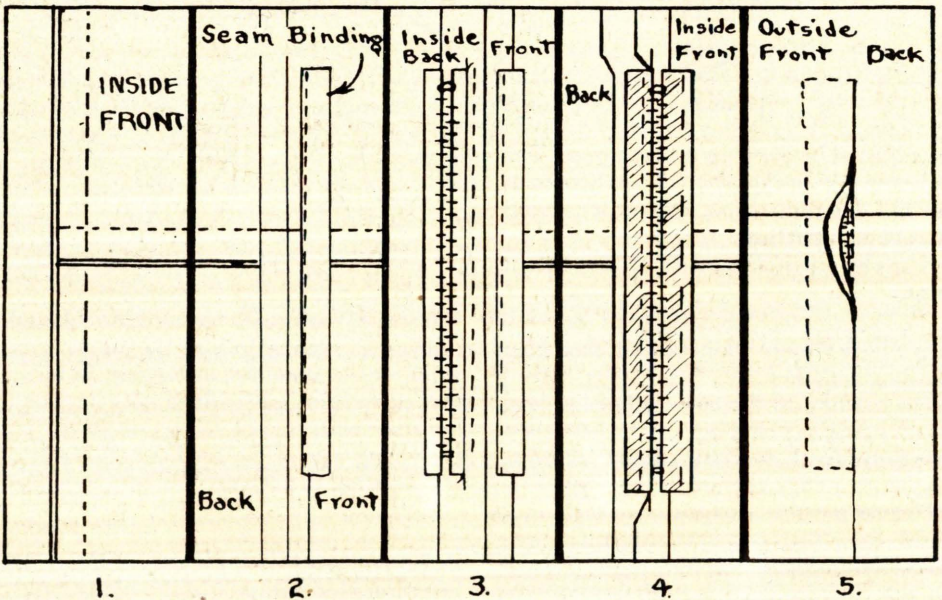


Figure 18

to the point. Cut only as far as you can cut and still leave half an inch on each side of the stitching. Then press the dart open making a box pleat in the uncut portion.

Slide Fasteners

See Figure 18.

To put in slide fastener at side seam:

1. Baste-stitch by using a long sewing machine stitch left side seam at placket opening closing the entire placket opening. This stitching is ripped out after the final stitching is done.

Press seam open.

2. Stitch seam binding to front edge of seam.

Extend back of side seam one-eighth inch and press flat.

3. Place this fold on right side of slide fastener close to slide as illustrated and stitch.

4. Snip fold at ends of stitching.

Open seam, with slide fastener placed flat against front seam allowance.

5. Hold flat and pin or baste parallel to metal slide.

If pinned, place pins on outside (dress side).

On outside, stitch parallel to basting, allowing space at top for lock.

Remove baste-stitching.

This method is used in both skirt and dress plackets.

Caution: Remember to always do all sewing from the bottom to the top of the zipper to avoid stretching the grain out of line.

Plackets. A placket is an inconspicuous opening which is placed in a garment which makes it easier to put on and take off the garment.

Placket—continuous lap. Cut a strip of cloth two inches wide and twice as long as placket. Sew one edge of strip to edges of opening, right sides together. Figure 19 (a) (b).

Turn strip to inside, fold, baste, and hem other edge to position. Figure 19c.

Front of garment laps over the back and finished lap of the front will be folded back as seen in Figure 19d. The lap on the back extends forward as seen in illustration. Fastenings are applied.

Placket with underlap. This is used in heavy materials. Sew a strip one inch wide to front edge of opening. Cut a strip $2\frac{1}{2}$ inches wide for under lap. Sew one edge to back of opening, right sides together. Fold

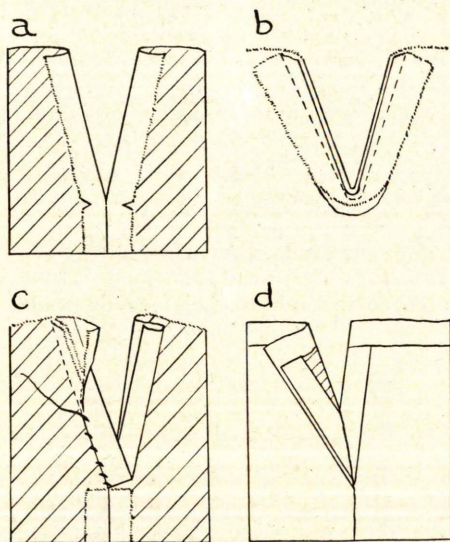


Figure 19

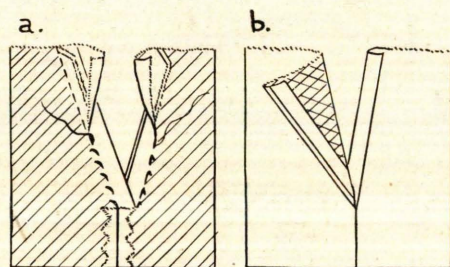


Figure 20

and hem other edge of lap to position on inside. Overhand or stitch lower ends together. Figure 20.

Gap proof plackets are made by sewing a rectangular piece of cloth into the placket opening. The rectangle is sewed across both ends making the placket appear as a set in pocket.

Snaps, Hooks and Eyes— Buttons and Buttonholes

Buttonholes. If buttons are used suitable buttonholes should be provided for them unless of course, they are small buttons used only for trim. Snap fasteners are never placed under buttons. Good buttonholes contribute a lot to the attractive appearance of your dress. Make them with care. They may be worked by hand which is probably the easiest—most suitable kind for a wash dress. They may be made by a machine attachment and if it is handled with skill these buttonholes are practical on some fabrics. Bound or corded buttonholes may be made.

Corded and bound buttonholes are good in some wool and rayon fabrics and are also sometimes used in the heavier cottons.

Directions For Worked Buttonholes:

Pattern markings for the buttonholes may not be right for you so try on the waist, pin center fronts together, and mark with a pin the place where you want the top button. Take off the dress, lay the buttons on the right front with the top button on the pin to work out an attractive spacing for the buttons. Make sure that they are an equal distance apart and an equal distance from the front edge of the dress. Mark the place for each on the center front.

Next, decide on the length of buttonholes. Measure the button and add about one-eighth inch for thickness of button. Never make the buttonholes before you buy your buttons. Usually it's a good idea to make trial slashes in scraps of goods and slip the button through to be sure the size of the buttonhole is right.

Mark buttonholes with chalk, pencil, or bastings. Start buttonholes one-sixteenth

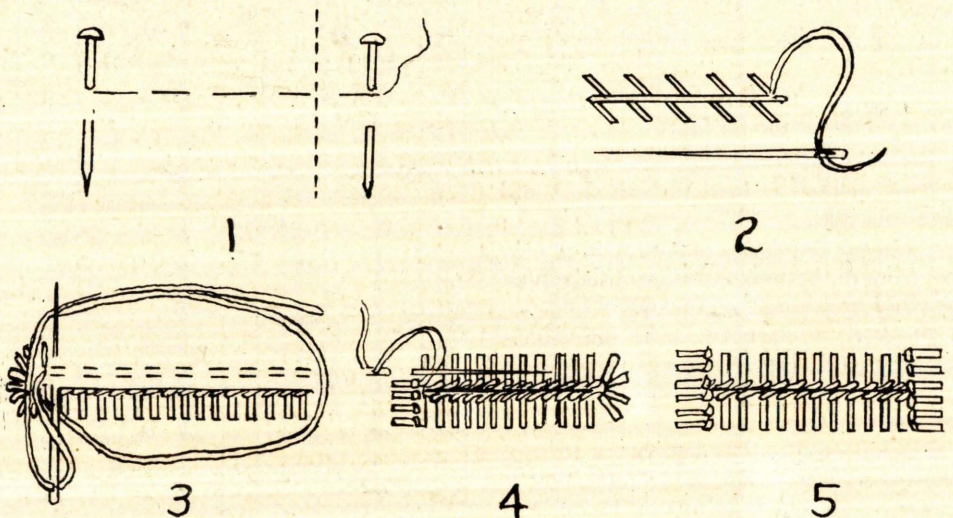


Figure 2.

inch from the center front toward the front edge of the dress and measure back the length of the buttonhole. Figure 21. Then when your dress is fastened, your buttons will be exactly at center front. Be sure to mark the buttonhole line along the thread of the material. This is the cutting line for the buttonhole.

To keep the material firm and to form a guide for working the buttonhole, machine-stitch about one-sixteenth inch from each side of the chalk or basting line. Cut along the chalk or basting line the length of the buttonhole and overcast the cut edges. Figure 21-2. Work the buttonhole, using buttonhole stitch. Figure 21-3. Make stitches long enough just to cover machine stitching. Strengthen ends of buttonhole with several small stitches in a fan or bar. Figure 21-4.

Try a few buttonholes on scraps of material first. Then make them on your dress after you finish the front edges and facings. For most fabrics use ordinary mercerized sewing thread. Buttonhole twist makes a heavy buttonhole and is suitable only for heavy woolsens.

Bound buttonholes sometimes called tailored buttonholes are made using a number of methods. By using the following method you can make a bound buttonhole very successfully.

First mark the location for each buttonhole. For fabrics where it is not practical to use a mark, stitch with a long sewing machine basting on the two lines indicated on the pattern for the width of the buttonhole. Then stitch again across the two lines for the placing of each buttonhole. Figure 22.

1. Cut lengthwise strip one and one-half inches wide and twice the length of total number of buttonholes. Fold strip one-half inch and stitch tuck one-eighth inch from fold. Figure 23.

2. Repeat on other edge keeping cut edge of first tuck free. Result: two one-eighth

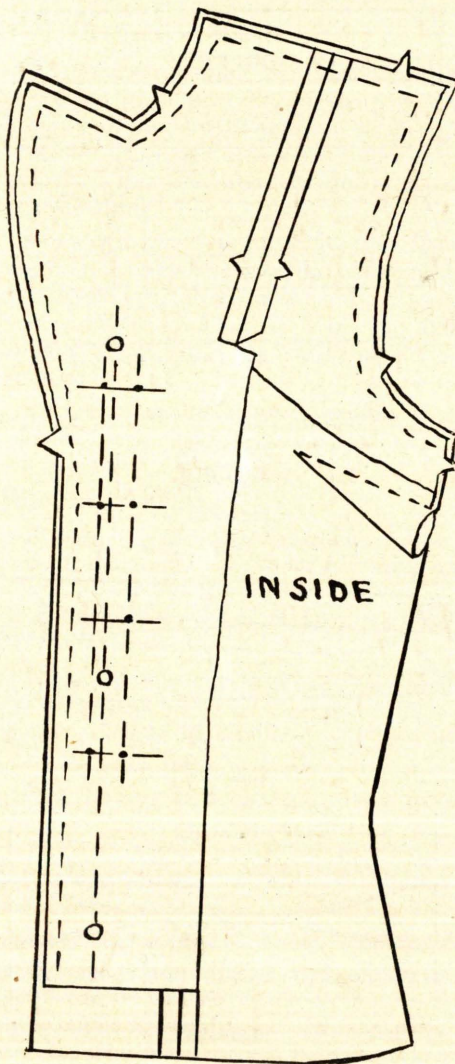


Figure 22

inch tucks one-fourth inch apart. Figure 23.

Cut into sections twice the marked buttonhole size.

3. Shorten machine stitch. Place fold of tuck on location line which has been marked grain perfect. Stitch marked length

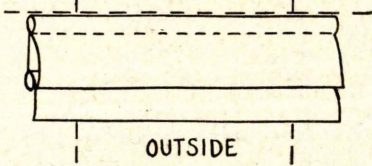
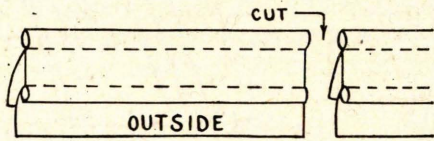
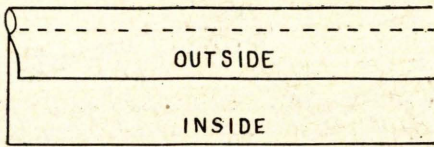


Figure 23

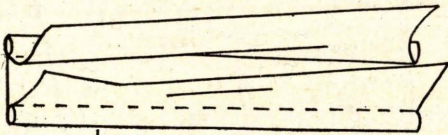


Figure 24

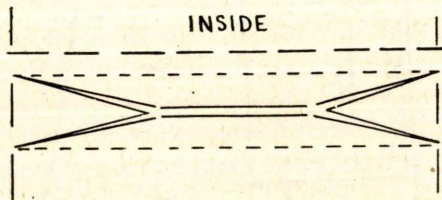


Figure 25

of buttonhole on original tuck stitching, securing at each end by making several stitchings in the same spot. Figure 23.

4. Bring cut edges of tuck strip together with strip laying flat and repeat stitching on the other tuck forming a parallel line. Figure 24.

5. On the wrong side, cut between parallel

lines of stitching to three-eighth inch from each end. Figure 25.

Clip diagonally to each end of stitching.

6. Turn the tuck strip to the wrong side. Pull ends of strip to square the corners. Figure 26.

7. Holding the garment away, stitch back and forth over triangle and strip at end of buttonhole. Figure 27.

Repeat at other end.

8. For finishing, slash material under buttonhole in the same manner as for the buttonhole. Turn in cut edges and slip stitch in position. Figure 28.

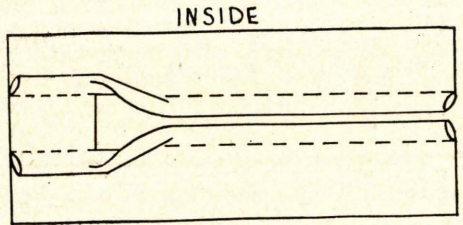


Figure 26

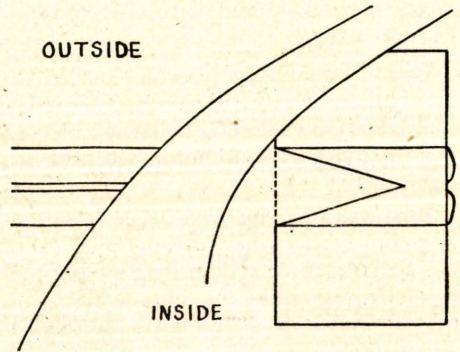


Figure 27

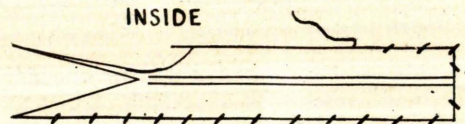


Figure 28

Better Care Means Longer Wear

Clothing which is selected and constructed carefully can be kept in perfect condition by following a few simple rules for washing, cleaning and pressing. Remember that dirt, dust and perspiration can cause unnecessary wear if they are allowed to become imbedded in the fabric. It is better to wash a garment often so that hard scrubbing is not necessary to remove soil. Follow these special laundering suggestions for successful laundering of cottons.

Test new fabrics for color fastness and shrinkage on an unnoticeable part of the garment.

Remove any trimmings, buttons and buckles that may be damaged in the laundering.

Mend, brush and sort as to the soil and color and remove stains.

Make a heavy suds with a mild neutral soap, even for cottons, in lukewarm water or cooler water.

Do not soak garments. Handle colored fabrics or prints as quickly as possible. White cottons only may be soaked 10 to 15 minutes. Overnight soaking is not recommended as dirt may be set in the garment.

Immerse entire garment and squeeze through suds, never rub or scrub delicate fabrics or garments. Squeeze out, don't wring or twist.

Rinse well in two or three waters. The first rinse should be the same temperature as the wash water; the next rinse may be cooler. Cold water hardens soap and makes it stick to the fabric. Soap left in fabric may cause yellowing or weakening of the fabrics.

Rayons, sheer cottons or delicate garments should be rolled in towels with one towel between folds of the garment, one above and one below.

Hang white clothes in the sun; colored in the shade. Try to avoid letting clothes freeze on the line. This weakens the fiber.

Use lukewarm water for sprinkling as it penetrates the fabric more quickly. A whisk broom or a bottle with perforated top or a vegetable brush aids this job. Clothes may mildew if sprinkled and left over night in warm weather.

Press with warm or moderate iron. Iron single thickness when possible. Iron one section dry before starting on the next. Always iron with the grain of the fabric up and down or across, not on the bias, to avoid sagging seams.

Too heavy or too frequent pressing may take the life or newness from many fabrics.

Washing Rayons

Rayons in general, are washable. However the design of the dress, its trimming or weave may make dry cleaning advisable. Read the label on the garment to see what the manufacturer advises.

When you buy a dress think about how you will clean it. Is it colorfast? Will it shrink so it will not fit? Will it be easy to iron? Will the trimming wash?

Dry cleaning at home is always a risk. Never use explosive solvents for home dry cleaning. It is never safe to use gasoline in home dry cleaning.

When washing rayons it is well to remember that rayons are weakened when wet. Some rayon dresses and undergarments can be washed in the washing machine but hand washing is easier on clothes. Good quality fabrics stand the wear of the washing machine better than sleazy fabrics.

To wash rayons by hand follow these suggestions:

If you are in doubt about shrinkage, take measurements of garment.

Remove trimmings that may be ruined or stain the fabric.

Wash before garment is too badly soiled.

Turn satins wrong side out to prevent fuzziness caused by one part rubbing against another.

Wash quickly and carefully.

Use lukewarm water and mild soap; make into thick, active suds.

Do not soak—even for a short time.

Squeeze suds through garment. Do not rub, twist, or lift garment high out of water. Support the weight of cloth by your hands.

Use soft brush on collars, cuffs to take out extra soil.

Wash in second suds if clothes are very dirty.

Rinse several times in lukewarm water. Do not rub, wring or twist.

Roll in a turkish towel to knead out excess moisture.

Remove from towel, shake out, place on a hanger or hang up. Stretch back to size.

Quick drying is important. Do not hang near the stove, radiator or in the hot sun. Avoid whipping in the wind. If garment is to be ironed damp, roll in a towel when almost dry.

Some rayons may be ironed soon after rolling in towel; others iron better if almost or entirely dry. The secret of ironing rayons is that of learning the right amount of dampness in the cloth. You will need to experiment to get best results. A fabric ironed when too damp will look over-ironed.

General rules for dampness: spun rayon—dry; crepe—damp enough to stretch to size; crisp, smooth weaves—definitely damp. Sharkskin must be quite damp. Roll, then put in refrigerator or cool place for several hours before ironing.

Iron satins, slightly dampened, on wrong side.

Hints for Washing Sweaters

Wash gently—sweaters can be easily shrunk or pulled out of shape.

Mark outline of garment on paper for guide to stretch it back to original size.

Wash by hand with lukewarm water and heavy mild suds. Work quickly. Do not rub, twist or rub soap on sweater.

Use several suds if the sweater is very dirty.

Do not lift out of water or dip up and down. The weight of the wet garment will stretch the yarn. Support weight of sweater in your hands.

Rinse several times in lukewarm water, until all soap is removed. Changing from hot to cold water shrinks wool, makes it harsh and stiff. Squeeze water out gently.

Lay between two bath towels and pat out extra water.

Spread on paper and gently stretch back to size.

Dry in a warm place but not near a stove, radiator, or in hot sun. Do not allow to freeze.

Locking—some sweaters look better if lightly pressed or blocked. To block—when the sweater is practically dry, cover with a dampened press cloth, then with a dry cloth. Barely touch a warm iron to top press cloth to force steam into the sweater. Remove press cloths and allow sweater to dry.

Brush napped sweater, when dry, to improve the appearance.

When You Iron or Press

No matter how old a garment may be, if carefully and well pressed it will have a much better appearance. In order to do good pressing, a well padded ironing board is required. Good pressing cannot be done on either a hard board or a board which is too soft. A commercial pad may be used or several thicknesses of an old blanket is excellent. Some people like to use cotton for padding. The pad should be fastened on firmly

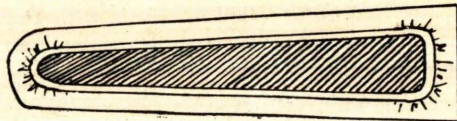


Figure 29

and fit over the edges and end. A cover that can be taken off and washed easily may be made at home from an old sheet or muslin, as follows: Draw the shape of the board on a piece of paper, then allow three inches all around this and cut out. Use this as a pattern and cut out material. Make a three-fourths inch hem all the distance around and insert elastic in this casing so that it will pull tightly on the board. Place tapes on each side of the cover at the wide end about 12 inches from the end and use these to tie it firmly in place. Figure 29.

Press Cloths

Should be smooth, lintless, all sizing removed. No one press cloth will work on every fabric. The kind used makes a lot of difference. In general, most fabrics look better pressed on the wrong side. Hems, seams, collars, and pleats may need to be finished on the right side.

Silk and Rayon—Cheese cloth: (1) Dampen slightly; lay over garment; press until dry with warm to moderate iron. (2) Tissue paper: Dampen paper with sponge, press; or press without moisture. Good for top pressing; also good on cottons that shine easily, as gabardine.

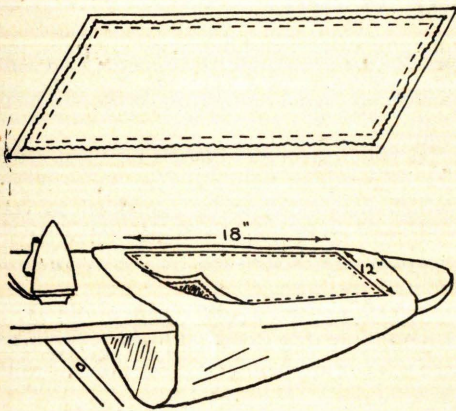


Figure 30

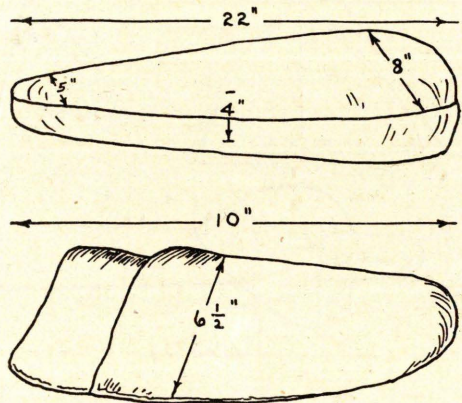


Figure 31

Wool—If a wool press cloth is used, wool is less apt to water spot or get hard and shiny. To make: Size 12 by 24 inches. Firm wool, men's wear; cotton drilling or heavy unbleached muslin. Both pieces must be fully shrunk. Cut one inch smaller on all sides and stitch the two pieces together on the outer raw edge of the wool. Figure 30. Place the cloth over the garment wool side down. With a sponge moisten the cotton side. Lift and lower the iron, forcing the steam into the garment. Two double press cloths may be used: one fastened on the board, wool side up, the other used over the garment, wool side down.

Treated cloths are available, some chemically treated to use on wool.

Wrapping paper, card board. Place strips under seam edges, pocket flaps, collar edges to prevent marking right side.

Sponge—to dampen press cloth. Cellulose sponges are very good—hold water evenly.

Shallow pan for water—place near ironing board, convenient for wetting sponge.

Whisk broom or stiff brush—to brush up nap on wool.

More Pressing Aids

Pressing mits are useful for small seams such as armhole seams or shoulder seams.

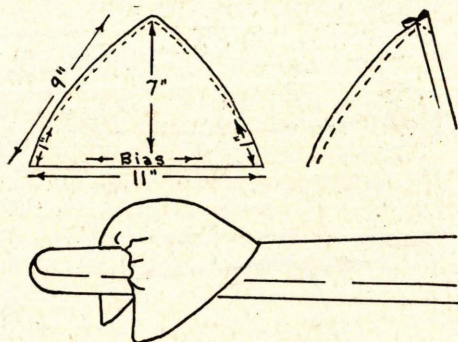


Figure 32

To make a pressing mit cut two pieces of heavy muslin 10 inches long, eight inches wide and a third piece eight by eight inches. Curve one end of each of the three pieces. Place the short length between the two long pieces. Stitch one-half inch seam along the sides and around the curved end. Lay cotton two inches thick on one of the long pieces, tack to the seam. Turn right side out. Sew the edges of the longer pieces together. Hold the mit over your left hand when it is used in pressing.

A **Tailors Cushion**, sometimes called a tailors ham, is handy to use in pressing curved seams such as armholes, shoulder

seams, darts, sleeves, coat lapels, etc. See Figure 31. To make a tailors ham, cut two pieces of heavy unbleached muslin or canvas 20 by 9 inches. Curve the ends making one end five inches. Sew pieces together with a small sewing machine stitch leaving an opening on one side for stuffing. Stuff with fine wool clippings or new wool. Wool makes the best filling. If you do not have wool, cotton or even sawdust may be used; but these materials will make a heavy cushion. Stuff evenly and tight because it will flatten with use.

Pad for Sleeve Top—good for pressing smooth sleeve tops. To make: Pattern—cut a triangle 11 inches wide at base; sides nine inches long; height at center seven inches. Curve sides slightly. Place the 11 inch side on bias fold of heavy muslin or drilling. Stitch one-fourth inch seam to within one inch of folded edge on each side. Leave a three inch opening on one side for filling. Fold the inch opening back so seam is exactly in middle. On each side of the seam stitch diagonally from center of edge to the fold, about one-half inch from the top. This boxes the corner. See Figure 32. Turn and fill with wool clippings. Pad may be held in one hand while pressing or used on end of sleeve board. Figure 32.

Learn About Wool

Because wool is such an important fiber, every 4-H club girl should know where it comes from, some of the reasons why it is so valuable as a fabric for clothing, how it is made and how to care for it. You will want to learn everything about it there is to know.

Wool is a natural fiber of animal origin.

Through a microscope, the wool fiber appears wavy or kinky and has tiny overlapping scales which range from 1,000 to 4,000 per inch. Figure 33.

Most of the wool we use comes from the fleece of sheep, although there are some "speciality fibers" obtained from the camel,

the angora and cashmere goats, alpaca, the llama and vicuna which may be legally described as "wool" under the Wool Products Labeling act.

If you will observe labels on wool articles or yardage you will see some terms which may need to be explained so you will be a good shopper. These three classifications are established by the Wool Products Labeling act.

1. The word "wool" when found on a label means that the wool fibers being used are new or are being used for the first time in a fabric.

2. "Re-processed wool" when found on a

label means that the fabric has been woven from scraps of knitted, woven or felted fabrics which have been shredded and made into yarn again. These scraps are accumulated from the cutting tables in garment factories or from mill ends. These wool fibers become broken and shortened in re-processing but they still are enough like new wool so they make fairly serviceable fabrics.

3. The third term which you will find on some labels is "re-used wool." This means that the material has been woven from the wool fibers obtained from rags, old worn clothing or other worn or used wool articles collected by rag dealers. The rags are cleaned and sorted then shredded into fibers and chemically processed. Re-used wool is seldom used alone but is nearly always blended with stronger new wool. Since there is no way we can tell how much the fibers have been worn it is hard

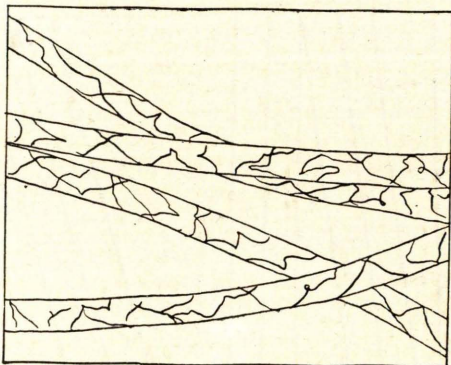


Figure 33

to judge the quality of material we are buying under a "re-used" label.

These and many other interesting and useful facts about wool can be learned if you will do some reading in your school or town library. Your leader will be able to help you by suggesting references.

Story of Rayon

The idea of making threads which resemble natural silk threads was thought of way back in the seventeenth century. In 1885, Chardonnet, a Frenchman, obtained a patent in England for the making of "artificial" silk. Since that time new processes have been developed for making rayons so that now instead of manufacturing silk by artificial means, chemists have developed an entirely new fiber, rayon, which has qualities and characteristics all its own. The name "rayon" was first adopted in 1924.

Rayon is made from a number of materials, i.e.; cellulose from wood pulp or cotton linters is treated with chemicals until the mixture turns into a gluey mass. Then, this gluey mass is forced through very small openings in a screen to make it into very fine strands or filaments. These fine filaments harden in a cooling solution and are then wound off separately or together de-

pending on the size of thread desired.

Under the microscope, rayon appears smooth lustrous, glossy and as a continuous fiber. Markings running lengthwise may be seen. Figure 34.

Some common terms used in connection with rayon are:

Viscose rayon—A popular method of manufacturing rayon. This kind does not melt under a hot iron.

Acetate rayon—A rayon made from a process called the cellulose-acetate process. This rayon needs to be pressed carefully because it melts if too hot an iron is used for pressing.

Spun rayon—In manufacturing rayon, the filaments are cut up into short lengths. It is then carded, combed and spun in a manner similar to the way the fibers of cotton and wool are spun. The rayon fila-

