

Spec. 467  
Rev.  
1923  
Cop. 1

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[Special Bulletin No. 46]

COOPERATIVE EXTENSION WORK  
IN  
AGRICULTURE AND HOME ECONOMICS  
STATE OF MINNESOTA

College of Agriculture, University of Minnesota  
U. S. Department of Agriculture Co-operating

Agricultural Extension Service  
Boys' and Girls' Club Work

MINNESOTA BOYS' AND GIRLS' CLUBS

T. A. Erickson, State Leader of Boys' and Girls' Club Work\*

THE GARMENT MAKING PROJECT



Fig 1. Club Apron

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### A STANDARD CLUB

A standard club shall have a membership of at least five working on the same project.

A local club leader shall be in charge during the club year.

A local club, with the necessary officers and duties, shall be organized.

A definite program of work shall be carried out.

At least six regular meetings shall be held during the club year.

The members of the club shall judge products related to their project at club meetings, either individually or by teams.

An achievement day shall be held during the club year.

When the first four requirements have been met, a standard club charter will be issued. When all the requirements have been met, a national seal of achievement will be awarded.

#### Constitution

**Article I. Name.**—The name of this organization shall be.....  
Boys' and Girls' Club.

**Article II. Object.**—The object of this club shall be to improve ourselves, our school, our homes, and our community.

**Article III. Membership.**—Any boy or girl in this district between the ages of 10 and 20 years may become a member of this club by signing the constitution.

**Article IV. Officers.**—The officers of this club shall consist of a president, vice-president, secretary, and treasurer, who shall perform the usual duties of such officers.

**Article V. Meetings.**—The regular meetings of this club shall be held at the schoolhouse the last Friday of each month during the school term, unless otherwise voted.

**Article VI. Amendments.**—This constitution may be amended at any regular meeting by a two thirds vote cast.

#### By-Laws

**Section 1.** The club motto shall be "To make the BEST BETTER."

**Sec. 2.** The officers of the club shall be elected by ballot at the first regular meeting of each school term, and shall hold office until their successors have been elected and qualified.

**Sec. 3.** The following order of business shall be followed at regular club meetings:

Reading of minutes of previous meeting

Roll call by secretary

Reports of committees

Adjournment

Program

## THE GARMENT-MAKING PROJECT

Mrs. Margaret B. Baker and Mrs. Genevieve Meybohm in charge

### General Requirements

1. Garment-making clubs may be organized from September 1 to February 1. Exhibits should be held so that the reports and stories will reach the Agricultural Extension Division, University Farm, St. Paul, by July 1.

2. Members must be between the ages of ten and twenty years, inclusive.

3. The work planned should be taken in proper sequence under the supervision of the club leader, county superintendent of schools, home demonstration agent, or county agent.

4. Each member must keep an accurate record of materials used, cost, time spent on project, and other items of interest, on blanks supplied by the Agricultural Extension Division.

5. Each club shall have a local exhibit of work which shall consist of at least three finished articles, and repair work done on one article of clothing or household linen, together with a report of the work done and a story, "What I Learned as a Garment-Making Club Member," from each member. Demonstrations by teams should be a part of the program at the local exhibit.

6. Clubs should consist of five or more members, each club having the usual officers and holding meetings at stated intervals. The secretary of the club shall report the names of members and officers to the club leader or to the person having charge of club work in the county, who will report to the Agricultural Extension Division. The work may be done in the school or at home and the representatives of the school or club to the county contest may be chosen in any way that the one supervising the work may determine, provided that the person chosen has fulfilled the requirements.

### Classes

Members shall be divided into two classes, this classification being considered only in judging the work done, and all projects shall be open to both groups.

Class A—Those who have had home training work in school.

Class B—Those who have not had home training work in school.

The clubs organized in Class A will generally be under the supervision of the instructor in home training as local leader.

### The Local Contest

Local contests shall be based on the exhibits, reports, and stories of the individual members, for individual awards. For placing demonstration teams use score card suggested for demonstration team contests.

The exhibit shall be judged according to the following score card:

#### SCORE CARD FOR JUDGING GARMENTS

	Per Cent
1. Selection of materials.....	25
a. Quality	
b. Suitability to purpose	
2. Design.....	25
a. Color in relation to wearer and to garment	
b. Design in relation to wearer and to garment	

3. Technic (workmanship) ..... 50
- a. Handwork
  - b. Machine stitching
  - c. General finish of seams, hems, plackets, neck, sleeves, waist line, fasteners
  - d. Pressing
  - e. Neatness

Basis of Award for Local and County Contests

	Per Cent
1. Exhibit .....	70
2. Report .....	20
3. Story .....	10
	100

### The County Contest

The county contest may be held as a part of other club activities at or before the close of school, in connection with the county bread-making contest or may be a special club program in itself.

The county contest may include two parts: (1) An exhibit of at least three finished articles, and repair work done on one article of clothing or household linen, together with a report and story of the work done by any garment making club member in the county wishing to exhibit; and (2) team demonstrations in garment making, repairing, dyeing or care of clothing or any other phase of the project by selected teams from the garment-making clubs of the county. One or more teams may be selected from each club for the county competition.

### The State Contest

The final contest will be held at the State Fair. Each county which holds a county contest or has made plans for holding one at the county fair or achievement day is entitled to send to the state exhibit three finished articles and repair work done on one article of clothing or household linen, together with report and story for each of the six club members receiving the best scores in the county. The team of two or three members, from each county with at least 15 members enrolled, making the best record, will have the railroad fare paid both ways by the board of managers of the State Fair as a prize, and will demonstrate at the State Fair.

All winning teams sent to the State Fair will receive membership in the Girls' Camp held at University Farm in the Girls' Dormitory, near the State Fair grounds. For further information concerning the Girls' Camp, see announcement of club work at State Fair, which may be had by writing to the Agricultural Extension Service, University Farm, St. Paul, Minn.

In addition to the free railroad fare, other prizes will be offered for garment making exhibits at the State Fair. It is suggested that the different communities and counties provide suitable prizes for the local and county exhibits.

### Team Demonstration Work

"It ain't the individual  
Or the army as a whole,  
But the everlasting team work  
Of every bloomin' soul."

—Kipling

Each club is urged to have a demonstration team. The following suggestions are given for the training of demonstration teams:

1. A standard demonstration team consists of two or three club members, one of whom should be chosen captain. Each member may have a speaking part of some phase of the demonstration and the captain should be in charge of the entire demonstration.

2. The subject matter of the demonstration should be divided into convenient parts and so organized that the shifting of the members from one position to another is inconspicuous.

3. The teams should be costumed in the club uniform—cap and apron.

4. All members in good standing in the club are qualified for demonstration team membership.

5. The teams should be selected through competition. This may be done through a local contest of competing teams. The individual members of each team may be selected through an individual contest, the highest three being chosen for the team.

6. The club leader should give a preliminary demonstration to teach what is to be included in the explanation and demonstration.

7. Each member should have the practice of all parts on the team while training.

8. The contestants should be trained to show the audience all points of the demonstration.

9. Encourage questions, and answer clearly and courteously. Be sure that the entire audience knows what question is being answered.

10. Trained teams may be used for local, community, county fair, and other public programs.

#### Topics for Discussion at Garment Club Meetings—First Year

1. Use and care of sewing machine
2. Use of commercial pattern for nightgown or apron
3. Simple decorative stitches
4. Mending—patching and darning
5. Study of cotton
6. Care of clothing
7. Removing stains
8. Laundering
9. Advantages of knowing how to sew
10. What makes a pleasant and convenient sewing room
11. Plans for a club exhibit
12. Sewing machine attachments

#### Topics for Discussion at Garment Club Meetings—Second and Third Years

1. Study of textiles
2. Costume planning
  - (a) Suitability
    - (1) Of material
    - (2) Of design
    - (3) Of color
3. Comparison of ready-made and home-made garments
4. Shopping hints
5. Relative costs of girls' wardrobe, clothing budget
6. Relation of clothing and shoes to health
7. Ways of making the home more beautiful
8. Plans for club exhibits and sales

- 9. Remodeling a garment
- 10. Dyeing cotton and woolen materials
- 11. Renovating and remodeling hats

**Suggestions for Club Activities**

- 1. Hikes and picnics
- 2. Local exhibits in store windows
- 3. Club fairs, sales, and tours
- 4. Garment judging contests
- 5. Clothing club game contest, in identifying materials
- 6. Team demonstration contests
- 7. Joint meetings with other clubs of community
- 8. Achievements day exhibits and demonstrations

**SCORE CARD FOR USE AT DEMONSTRATION TEAM CONTESTS**

No. of Demonstrator.....	Perfect Score Per Cent	Team No..... Judges' Score Per Cent
1. Skill .....	25	....
a. Ease in procedure		
b. Neatness		
c. Speed		
2. Subject matter .....	25	....
a. Accuracy		
b. Completeness		
c. Presentation		
1. Clearness		
2. Conciseness		
3. Finished articles or product.....	25	....
(Or evidence of proficiency of work being performed)		
4. Team, as a whole.....	25	....
a. Team organization and work		
b. Preparation, arrangement, and use of equipment		
c. Neatness		
d. Replies to questions:		
1. Accuracy		
2. Conciseness		
3. Completeness		
e. Appearance of team		
1. Uniformity of costume		
2. Personal appearance of members		
3. Deportment		
Total score .....	100	....
Date.....	Name of judge.....	

**DETAILS OF THE GARMENT-MAKING PROJECT**

By Clara M. Brown and Edna R. Gray  
Division of Home Economics

The material on the succeeding pages is divided into four sections: Definite directions for the construction of garments and the mending for the two years of club work; plates illustrating the different stitches, seams, etc.; "Construction Processes" explaining in detail exactly how all the processes indicated in the directions for making the garments are carried out; "Care of Clothing" which may be used as a basis for discussion in team demonstration work.

### Equipment

Each club member should have the following articles for use in all the projects:

Needles

Shears—with blades at least three inches long, and sharp clear to the points

Thimble—of a size to fit the second finger of the right hand

Tape measure—preferably numbered from each end

Pins—medium size and sharp

Emery ball—for polishing needles

### FIRST YEAR

In order to complete the work of the first year, each club member must make a sewing bag, a gift article, a nightgown, or the club apron and cap, and repair cotton garments or household linens by patching and darning.

### SEWING BAG

**Materials.**—Percale, gingham, chambray, denim, cretonne, or other washable cotton fabric; cotton thread No. 50 or No. 60; needles No. 7 or No. 8.

**Amount of Materials.**—One-half yard of material 30 to 36 inches wide, 1½ yards of cord or tape for the drawstring.

**Directions.**—Fold material crosswise, placing two narrow ends together.

To make seams: Make a plain seam, or a French seam (see Construction Process, Seams) on each side, leaving a ¾-inch opening in each seam 4 inches from the top, in order that the drawstrings may be run through. Make blanket stitches very close together around this opening.

To make hem: Make a hem (See Construction Processes, Hems) at the top of the bag, so that the lower edge of the hem will come just below the lower end of the opening in the seam. Baste hem in place and fasten with a short combination running and back stitch or by a chain stitch or outline stitch. (See Construction Processes, Stitches—decorative, for making stitches.)

To make casing: To form a casing make a similar line of stitches one inch above the bottom of the hem.

To insert drawstrings. Cut cord into two equal lengths. Thread one into a bodkin, and insert it into one of the slits at end of casing. Run it completely around the bag, bring it out of the slit, and fasten the ends together. Insert the other cord in the same way from the opposite side, and fasten.

To decorate bag: If desired, a simple design or initial may be worked on the bag with decorative stitches, if the bag is made of plain material, or the corners of the bag may be caught up on the side seams and held in place with covered buttons.

**Suggested Articles.**—Table runner, napkin ring, bag, collar, collar and cuff set, towel, pillow cases.

**Decorations.**—Hemstitching, cross stitch, chain stitch, blanket stitch, feather stitch, or darning stitch, tatting, or crocheting.

**Note.**—All articles should be made of durable, washable material, and should be very simply trimmed, if at all. The color of the trimming should be the same as that of the article trimmed, or should harmonize with it.

## NIGHTGOWN

**Materials.**—Longcloth, unbleached muslin, or cambric, of good wearing quality; No. 70 white thread; No. 8 or No. 9 needle; linen lace, stickerei, or embroidery having a firm edge and a background similar to the muslin used in the garment.

**Amount of Materials.**—Twice the length from shoulder to floor, plus 6 inches to allow for a 3-inch hem; 2 yards of trimming.

**Directions.**—Fold material lengthwise and then crosswise. Place pattern on material so that the shoulder lies along the crosswise fold and the center front along the lengthwise fold of the material.

To cut: Cut around pattern and cut out the neck opening, making it one inch lower in the front than in the back.

To finish neck: Binding or facing to be used as casing for drawstring. Embroidery or stickerei set on with flat fell or standing fell seam. Hem and lace— $\frac{1}{8}$ -inch hem with lace overhanded on. (See Construction Processes, Stitches—plain.)

To make seams: Join parts, baste and stitch, making French seams about  $\frac{1}{8}$  inch wide. (See Construction Processes, Seams.)

To finish sleeves: Make finish similar to that used around neck.

To make hem: Make a hem  $2\frac{1}{2}$  or 3 inches wide. (See Construction Processes, Hems, and Plate I.)

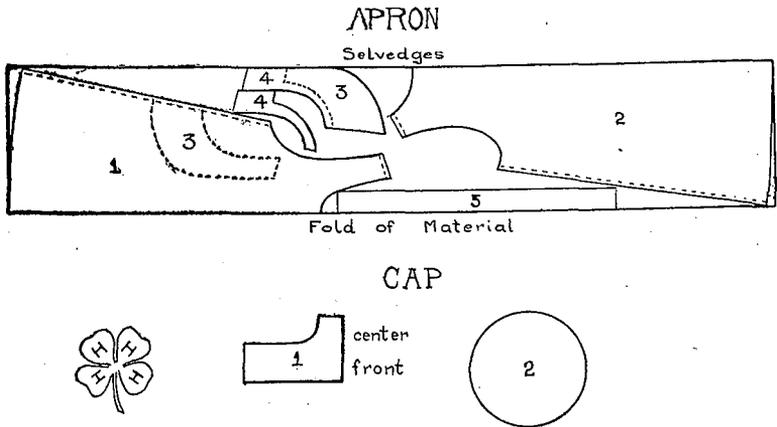


Fig. 2. Patterns for Club Apron, Cap, and Emblem

## APRON

**Materials.**—White percale, Indian head, or muslin; rickrack braid or bias tape for finishing neck and armholes; buttons  $\frac{1}{2}$  inch in diameter.

**Amount of Materials.**—Twice the length from shoulder to bottom of skirt, plus 6 inches to allow for a 3-inch hem; 3 yards of braid or bias tape; 4 buttons.

**Pattern.**—Club apron.

**Directions.**—Straighten material, if crooked. Fold material lengthwise and place pattern on it as shown in diagram (see Figure 2). Mark seam allowance and location of pockets. Cut carefully around all pieces of pattern except the belt, which should be torn out rather than cut to be sure that it is

perfectly even. Clip selvages at center back every two inches to keep seam from drawing after the apron is washed. Baste hem  $1\frac{1}{2}$  inches wide on each side of the center back. Stitch hems.

To make pockets: If apron is trimmed around neck and armholes with rick-rack or stickerei, the curved edge of the pocket, which is free from the apron, may be finished in the same way. (See below "To finish neck and armholes.") If bias tape is used as a finish for neck and armholes, then the facing strip (4), as shown in pattern, should be used on pocket.

Place right side of facing strip against right side of pocket. Pin and baste along the curve of the top of the pocket, across the top, and down to the bottom of the facing strip on the straight side of the pocket. Stitch seams  $\frac{1}{4}$  inch wide.

Clip off corners at top of pocket almost to the stitching. Turn facing to wrong side, creasing the seam so that the stitching comes exactly on the crease, baste in place, and press. Turn under raw edge of facing  $\frac{1}{8}$  inch. Press and baste flat. Stitch facing to pocket, beginning where pocket is to go into side seam of apron and stitching the same distance from the edge, up to the top of the pocket and along the curved edge. Also stitch down the straight side of the pocket from the top to the bottom of the facing with two rows of stitching,  $\frac{1}{4}$  inch apart. This will leave a space free through which the belt may be slipped. Place pockets on apron as markings indicate and baste in place. Try on apron to be sure that pockets are at the right height. Stitch pockets in place, stitching twice across the top and twice down from the bottom of the opening left for the belt, around to the side seam, making stitchings  $\frac{1}{4}$  inch apart.

To make seams: Join shoulders and underarm seams with a  $\frac{1}{4}$ -inch machine stitched flat-felt seam.

To finish neck and armholes:

With rickrack braid: Turn under raw edges of neck and armholes  $\frac{1}{8}$  inch and press. Baste rickrack in place so that points extend on the right side and so that the raw edge is covered on the wrong side. Stitch twice to match the stitching on pockets, and remove bastings. Have joining seams in rickrack come at under-arm seams of apron.

With bias tape: Open up one edge of the bias tape. Lay this edge even with the raw edge of the garment with right side of tape against right side of garment. Baste and stitch on the line of the crease. Turn and crease down on garment. Baste and stitch, and remove bastings.

To make belt: Fold belt lengthwise and sew across both ends and along the side, leaving an opening 3 inches long near the middle of the side. Clip corners. Turn belt right side out, crease on the seam and stitch twice to match pockets. Sew belt to apron on the hem on the right side of the apron at the waist line.

To make hem: Determine length of apron and mark with pins placed parallel to the floor about 3 inches apart. Make a 2- or 3-inch hem. (See Construction Processes, Hems.)

To make buttonholes: Make one buttonhole close to the top of the apron and one at the waist line in the hem at the right side of the back closing. Make two buttonholes in the belt so that the right side laps over the left. Sew buttons on so that they correspond exactly to the buttonholes. (See Construction Processes, Buttonholes and Buttons, and Plate IV.)

### CAP

Directions.—Top: Cut circle 14 inches in diameter. Make  $\frac{1}{8}$ -inch hem all around it.

**Head band:** Lay pattern on fold of material. Cut two similar pieces. Sew together and turn right side out like belt. Stitch twice to match stitching on pockets of apron. Sew club emblem to center front. Fold lengthwise. Lap to fit head and sew snaps at center back and around top of the head band on the inside of the band, three inches apart. Sew snaps on top circle to correspond to those on the head band.

**Note.**—If desired, instead of snapping top circle to head band it may be gathered and sewed into place before the two pieces of the head band are joined.

### DARNING STOCKINGS

**Materials.**—Worn stockings, darning cotton to match, long-eyed needle (darning needle) as fine as can be used with the thread.

**Directions.**—Hold the hole over a darning ball. Use a single or double thread, depending upon the weight of the material. Take several short running stitches to the edge of the hole, cross the hole and take several running stitches on the opposite side. Run rows of such stitches back and forth, the space of a thread apart, until the hole is covered. Make several rows at the side of the hole to protect the worn part of the cloth. Then repeat the entire process at right angles to the first row, weaving the threads that cross the hole under and over the first threads, and alternating the rows of weaving.

**Note.**—Other articles of clothing and household linens may be darned in the same way as stockings, using an embroidery hoop instead of a darning ball.

### HEMMED PATCH

**Materials.**—Garment to be patched, material like the garment or very similar to it, and thread of similar size and color.

**Directions.**—Baste patch  $\frac{1}{4}$  inch larger on all sides than the hole, on the wrong side of the garment, matching threads or design in patch and garment. Cut away the worn cloth, making a straight-sided hole. Make a diagonal cut  $\frac{1}{4}$  inch deep in each corner of the hole. Turn under edges  $\frac{1}{4}$  inch to wrong side and hem to patch. Turn edges of patch  $\frac{1}{4}$  inch and hem to garment by hand. (See Plate VII.)

### SECOND YEAR

In order to complete the work of the second year, each club member must hem a napkin or other article for the home, in which French hemming is used; make a chemise, princess slip, or petticoat; a pair of drawers or bloomers; and a tailored cotton dress.

**Note.**—If the time for the work is too limited only one under-garment need be made. She should also do repair work on cotton or wool garments or on household linens.

### ARTICLES WITH FRENCH HEMS

Napkins, towels, table runners, or other articles for the home, in which French hem is used.

**Materials.**—Cotton or linen damask, crash toweling, etc. No. 70 or No. 80 thread, No. 9 needle.

**Directions.**—Straighten ends of cloth by drawing a thread and cutting on the line of the drawn thread. Make a hem the desired width (see Construction Processes, Hems—damask or French, and Plate I).

## CHEMISE

**Materials.**—Long cloth, bleached or unbleached muslin, or cambric, of good wearing quality; No. 70 or No. 80 white thread; No. 8 or No. 9 needles; bias tape (if this is to be used); firm, durable lace, or embroidery having a firm edge with a background similar to the muslin used in the garment; white embroidery floss (if decorative stitches are to be used).

**Pattern.**—Any commercial pattern which is simple in design and which has an oval or round neck line will be satisfactory.

**Directions.**—Test pattern on self to be sure that it is the proper size, noticing length, shape of neck, width across back, and size of armhole. Make any necessary changes in pattern as shown in diagram. (See Plate V.) Place pattern on material as perforations indicate. The center front is usually placed on a lengthwise fold of the material.

To cut: Cut around pattern, making any needed allowances.

To make seams: Join shoulder and underarm seams with French or flat fell seams about  $\frac{1}{8}$  or  $\frac{1}{4}$  inch wide. (See Construction Processes, Seams.)

**Note.**—After seams are basted garment should be tried on to see that it fits, before seams are stitched.

To finish neck: Neck may be finished in any of the following ways:

1. If there is no extra fullness the neck may be finished with (1) a  $\frac{1}{8}$ -inch hem (2) a facing, or (3) a binding (see Construction Processes, Bindings, Facings, and Hems) to which lace may be sewed (see Construction Processes, Stitches—overhanding); or lace may be omitted and a simple decorative stitch used as trimming. (See Construction Processes, Stitches—decorative.)

2. If there is extra fullness the neck may be finished with (1) a binding or facing (see Construction Processes, Bindings and Facings) which may be used as a casing for a drawstring; or (2) with gathers held in place with a binding or facing edged with lace; or (3) with a  $\frac{1}{8}$ -inch plain or French hem (see Construction Processes, Hems) or with lace combination edging and beading through which a drawstring may be run. (See Construction Processes, Stitches—overhanding.)

To finish armholes: Armholes may be finished with a  $\frac{1}{8}$ -inch hem (see Construction Processes, Hems) or with a bias facing (see Construction Processes, Facings) with trimming to match neck.

To finish bottom: Make a  $\frac{1}{8}$ -inch hem (see Construction Processes, Hems—shaped). Lace may be overhanded on, a decorative stitch similar to that used around neck and armholes may be used, or the hem may be left untrimmed.

To make buttonholes and sew on buttons: If a drawstring is not used at the top of the chemise, one shoulder is sometimes left open. In that case the tops of front and back are either hemmed (see Construction Processes, Hems) or faced back (see Construction Processes, Facings) and two buttons and buttonholes used to fasten it together. Or the chemise may be open at the bottom. In that case the back extension laps over the front so that buttons are placed at the bottom of the front and the buttonholes at the bottom of the back piece. (For method of making buttonholes and sewing on buttons see Construction Processes.)

## PETTICOAT (Two-Piece, Slightly Gored)

**Materials.**—Long cloth, cambric, bleached or unbleached muslin, sateen, percaline, gingham, chambray, etc.; trimming—lace or embroidery flouncing, tucks, bias bands of contrasting material or color, or decorative stitches.

**Pattern.**—It is unnecessary to buy a pattern for a petticoat of this kind. It will require material twice the length from the waist line to the bottom of the skirt plus about 6 inches to allow for a 3-inch hem.

**Directions.**—Cut two strips of material the length of the back measurement of the skirt. Place one upon the other and pin securely. Measure in from each edge at the top from  $1\frac{1}{2}$  to 3 inches and mark. Draw a straight line from this point to the edge of the cloth at the bottom. Cut on this line. If the front measurement is shorter than the back, measure down at the center of the front gore the difference between center front and back measurements and mark. (This is usually  $\frac{1}{2}$  inch to 1 inch.) Draw a curve from this point to a point on the top of the skirt about 2 inches from the side of the gore. Cut on this curve. (See Plate V.)

**Note.**—In the narrower materials two widths will be needed but in 36-inch material it may be better not to use the full width of the material. In this case, decide upon the desired width, take one half of this measurement and measure it across the width of the material. Mark this width at the bottom and at the top of the skirt and measure in from the top mark in the manner described above.

To make seams: Join parts with flat fell or French seams from  $\frac{1}{8}$  to  $\frac{1}{4}$  inch wide. (See Construction Processes, Seams, and Plate III.)

To make placket: Make a hemmed placket or continuous bound placket in a slit at the center back of skirt. (See Construction Processes, Plackets.)

To attach belt: Gather top of skirt with two rows of gathers (see Construction Processes, Stitches—running stitch). Attach to band 1 inch wide (see Construction Processes, Belts or Bands.)

To finish at bottom: Mark hem desired length. (See Construction Processes, Hems—determining length of.) Make a 3-inch hem. (See Construction Processes, Hems—shaped.)

To make and attach flounce: The petticoat may be trimmed with a flounce made of the same material as the petticoat and trimmed with tucks or lace, or with one made of embroidery. A flounce with a plain hem trimmed with a line of decorative stitches (see Construction Processes, Stitches—decorative) is very attractive and is easily made and laundered. (For method of attaching flounce see Construction Processes, Flounces.)

**Note.**—Petticoat may be attached to an underwaist instead of to a belt. In that case the petticoat is joined to the bottom of the waist and the raw seam is covered with bias tape stitched flat to waist. Or the petticoat may have several buttonholes in the band and be buttoned to a waist. When narrow skirts are being worn it is usually best not to have a flounce on the petticoat. An attractive way to finish the bottom of a plain petticoat is with a scalloped edge instead of a hem. Mark the scallops on the bottom of the skirt and then apply a fitted facing. (See Construction Processes, Facings.) After facing has been stitched to skirt, scallops should be cut out.

### PETTICOAT (Princess Slip)

**Materials.**—(See Chemise.)

**Directions.**—Make same as chemise except for finish at bottom. This is left open and finished with a hem (see Construction Processes, Hems) or a flounce (see Construction Processes, Flounces). It is usually a good plan to set the flounce up on the petticoat when it is first made. If later the skirt needs to be lengthened, the flounce may be set on at the bottom of the petticoat.

To make placket: Unless petticoat is made as a "slip-over" it has a placket in the center back, or one shoulder is left open as in a chemise. It is usually best to use a continuous bound placket. (See Construction Processes, Plackets.)

## DRAWERS

**Materials.**—(See Chemise.)

**Pattern.**—Any simple commercial pattern is satisfactory, providing it is the proper size.

**Directions.**—See directions for making bloomers. Drawers usually are not so full as bloomers and so may be finished at the bottom with one-inch hems (see Construction Processes, Hems) or ruffles of the material or of embroidery. (For method of making and attaching ruffles, see Construction Processes, Flounces.)

## BLOOMERS

Bloomers are easily made and laundered, and when they are made of the same material as the colored dresses they show soil less than do white undergarments. Also they are less conspicuous and very comfortable to wear. Some-time bloomers replace drawers and sometimes petticoats. They are also used with middy blouses as costumes for physical training. Those to be used for this last purpose are usually fuller than those used as undergarments.

**Materials.**—Sateen or material to match gingham, chambray, or other washable dresses; thread to match color of material; No. 7 or No. 8 needle; 1 yard of elastic  $\frac{1}{2}$  to  $\frac{3}{4}$  inch wide.

**Pattern.**—Any commercial pattern of the proper size may be used.

**Directions.**—Test pattern to be sure that it fits. Make any changes that are necessary. Place pattern on material as the pattern indicates. Pin in place and cut. Mark seam allowance and notches which indicate how parts of garment are to be joined.

To make placket: Make a continuous bound placket on the left side. (See Construction Processes, Plackets.)

To make seams: Make flat fell or French seams  $\frac{1}{4}$  inch wide. (See Construction Processes, Seams.)

To finish at top: Bloomers may be set into a band about 1 inch wide (see Construction Processes, Belts) which is fastened at the placket with a large button and buttonhole or two hooks and eyes. (See Construction Processes, Buttonholes, and Plate IV.)

To finish at bottom: Finish with plain hem (see Construction Processes, Hems) which may be used as a casing through which elastic may be run. In this case leave the hem open for a couple of inches until elastic is run through and fastened. Or they may be gathered into a plain 1-inch band at the knee. (See Construction Processes, Belts.)

## TAILORED COTTON DRESS

**Materials.**—Indian head, gingham, chambray, galatea, khaki, percale, kindergarten cloth; thread to match the color of the material; belting (webbing, muslin, or tape) or muslin for underwaist if skirt is to be attached to this instead of being put on a belt. If the 4-H club uniform is made, the material should be of the recommended shade of blue.

**Note.**—It is usually a good plan to test the color to see whether or not it is "fast" before buying the material.

**Pattern.**—Many different styles are suitable for this dress, such as: middy blouse and skirt (4-H club uniform, which it is recommended that girls wear at club encampments, etc.); Russian blouse and skirt; smock and skirt; a simple one-piece dress; or one in which the skirt is sewed to the waist.

**Shrinking Material.**—Shrink material before cutting out the dress by wetting it thoroly in warm water and allowing it to become dry enough to iron. Then press it until dry, being careful not to pull it out of shape in ironing.

**Directions for Skirt.**—To cut: Cut according to pattern or use same directions as those given for cutting two-piece petticoat. (See Plate V.)

**Note.**—If material has stripes or plaids these should be matched at the seams. (See Construction Processes, Plaids—matching of.)

To join parts: Pin parts together as pattern indicates and baste, considering the kind of seams to be used and the matching of the plaids.

To make stay belt: (See Construction Processes, Belts.) If it is desired to attach skirt to underwaist instead of to belt, the underwaist should be made at this point. The seams of the waist may be either French or flat fell (see Construction Processes, Seams) and the neck and armholes may be finished with narrow hems (see Construction Processes, Hems) or with bias tape (see Construction Processes, Facings).

To fit skirt. Gather top of skirt with a temporary gathering thread, beginning at the center front and gathering to the center back. Put on belt or underwaist with opening at the center back, if the skirt opens there; otherwise have the opening of the belt at the center front for the fitting. Pin skirt to belt or underwaist, distributing gathers so that the greater part of the fullness is toward the back of the skirt and the seam lines and folds of gathers hang in straight lines and swing toward neither the front nor the back. Measure the distance across the back between the side seams. Remove skirt and belt.

To finish seams: Make plain seams finished by overcasting, or make French seams  $\frac{1}{4}$  inch wide, if the material is light weight. (See Construction Processes, Seams, and Plate III.)

To make placket: Make a continuous bound placket if the opening is at the center back; a lap placket if the opening is in the side seam; and a tuck placket if the skirt opens down the center front, with a tuck seam. (See Construction Processes, Plackets.) Sew fasteners on placket  $1\frac{1}{2}$  or 2 inches apart near the line of the seam. (See Construction Processes, Fasteners, and Plate IV.) In case of the 4-H club uniform, the skirt is opened all the way down the center front (to simplify ironing) each side being hemmed and then the right side lapped over the left and fastened with snap fasteners. (See Construction Processes, Hems and Fasteners.)

To make hem: If skirt is straight or only slightly gored it should be hemmed before it is attached to the belt. Decide upon the desired width of hem and make according to directions. If skirt is gored so that the bottom line is curved, it should be attached to the belt before the hem is turned. Determine length and mark, then make hem. (See Construction Processes, Hems.)

**Note:** For a rapidly growing girl it may be well to make a very wide hem so that a tuck can be made on the wrong side of the hem and let out when added length is needed.

To attach skirt to belt: Gather the skirt at the top with two or more rows of gathers. (See Construction Processes, Stitches—plain.) These gathers should be from  $\frac{1}{4}$  to  $\frac{3}{8}$  inch apart. Have person put on stay belt or underwaist. If the skirt opens in the side seam, pin the skirt to the belt, having the under side of the placket even with the eye end of the belt. Measure from the side seam around the back, the distance between the side seams, that is, the measurement

taken when the skirt was fitted, and pin the second seam at this point. Fasten up the placket, placing side seams together. The folds of the belt will be the location of the center front and the center back. Mark these points. Finish pinning the skirt to the belt, matching center front and center back of the skirt with marks on the belt.

If waist and skirt are to be joined and the waist opens in the center front and the skirt at the side seam, then the opening of the belt should be in line with the opening of the waist, and the skirt should be fastened to the belt with snaps from the center front to the side seam. Turn raw edge of skirt over top of belt and sew it to belt with very shallow overcasting stitches. (See Construction Processes, Stitches—plain). This method can be used only with a stiff stay belt and not with a muslin belt. Open out the belt flat on the table and baste tape on the inside of the belt so that it covers the raw edge of the skirt. Stitch along both edges of the tape, being careful not to catch through so that any stitching shows on the right side of the skirt.

Note.—If skirt and waist are to be joined, the waist may be attached to the stay belt at the proper point and then the skirt sewed to the belt. In this case the raw edge at the top of the skirt is turned over before the gathering is done and the final stitching is made through skirt, waist, and stay belt. Or the top of the skirt may be finished as described above for a separate skirt except that the raw edge need not be covered with tape. Then the waist is sewed to the inside of the belt. This method is somewhat better if the girl is growing rapidly as it is then easier to lengthen the waist. The waist and skirt may be joined in a belt made of the same material as the dress (see Construction Processes, Belts) or if it is desirable to make lengthening the dress a simple process, join in the following manner: cut a strip of material 1 to 1¼ inches wide and somewhat longer than the waist measure, depending upon how loose fitting the garment is to be. Sew gathered edge of bottom of waist to upper edge, and skirt to lower edge of band, having right side of band toward wrong side of garment. Then enclose raw edges by forming band into a binding, and stitching. This binding comes to inside of waist and when necessary to lengthen dress, can be opened up and allowed to form the inside of the belt and another similar strip used to form the outside.

**Directions for Waist.**—To cut: Cut according to pattern, after making sure that it fits properly. If any alterations are needed these should always be made before the waist is cut out. Plan for matching plaids (see Construction Processes, Plaids—matching of). Mark seam allowance with chalk or tracing wheel, center front and center back with guide bastings, and notches which show how parts are to be joined together by cutting outward instead of into the cloth.

To join parts: Pin parts together as pattern indicates and baste on the seam lines, taking care to match plaids if there are any.

To fit waist: Have person put on waist. Pin together at closing. Pin tape-line around waist and adjust fullness so that there is little if any for a space of about 3 inches under the arm and so that the lines of gathers run at right angles to the floor and are not drawn in toward the center front or back. Notice the location of the shoulder seam. It should lie along the muscle at the top of the shoulder, just far enough back that it can not be seen from the front. (If the waist has a yoke or the back extends over the shoulder, this line should be almost parallel with the slope of the shoulder.) Notice the location of the underarm seam. This should lie in a straight line almost perpendicular to the floor (but sometimes sloping slightly toward the back) and should be directly under the highest point of the shoulder. The waist should be loose enough for comfort.

In making alterations one must be careful to keep the seams in the proper location if they need to be taken up or let out in the fitting.

To make seams: The shoulder seams of the waist may be French, flat fell, or standing fell seams, or they may be plain seams finished by overcasting. The underarm seams of the waist are usually French seams, except in middy blouses, in which garment flat fell seams are used. (See Construction Processes, Seams, and Plate III.)

To finish closing of waist: The closing of the waist may be finished with a hem on each side, the under side having a somewhat narrower hem than the upper side; or with a box pleat on the right side and a hem on the left side of the closing; or by a facing. (See Construction Processes, Hems and Facings.)

To make and attach collar: (See Construction Processes, Collars.)

To make and attach sleeves: (See Construction Processes, Sleeves.)

**Note.**—For the 4-H club uniform, collars and cuffs should be made of white material and should be detachable. (See Construction Processes, Collars—detachable.) Sleeves should be short, coming to just above the elbow. They should be slightly gathered at the bottom and finished with a narrow cuff set on as a binding. (See Construction Processes, Bindings.)

To finish bottom of waist: If the waist is a middy or Russian blouse or any other type worn outside the skirt and not attached to it, the bottom may be finished with a hem from 1 to 3 inches wide or the blouse may be slightly gathered and set into front and back bands, about 2 or 3 inches wide, which button together at the underarm seams to fit fairly snugly over the hips. (See Plate XII and Construction Processes, Belts.) The length of the hem is usually marked in the same manner as the hem in a skirt. (See Construction Processes, Hems.) If the waist is to be attached to the skirt, the waist should be put on and the waist line marked. It should be gathered along this line and attached to the skirt as described in "Attaching skirt to belt." (See above.)

To make pocket for underwaist of 4-H club uniform: Make  $\frac{3}{4}$ -inch hem across top of pocket and stitch, turn in raw edge around sides and bottom of pocket and baste to waist. (See Plate XII.) Stitch pocket to waist, retracing stitching for 1 inch at top of pocket on each side to prevent ripping. Make a buttonhole in the hem at top of pocket so that it may be buttoned to waist. This makes it possible to carry money safely.

### MACHINE DARNING

Darning on the machine is a good and quick way to mend towels, sheets, table linen, and underwear. Use cotton thread of about the same size as the yarns used in weaving the material; that is, No. 50 thread for towels and finer thread for table linen. Stitch back and forth over the worn spot with a very fine stitch, first in the direction of the warp threads and then crosswise, as the filling threads run. Stitch forward the needed distance, lift the presser foot slightly and continue to stitch, drawing the material forward so that the stitching runs backward. Do not try to turn the work, merely pull it forward.

**Note.**—In some machines it is possible to tie up the presser foot so that it is about one-sixteenth inch above the feed. This will make it unnecessary to hold it up when drawing the material forward.

### OVERHAND PATCH

The overhand patch is suitable where appearance is of more importance than strength. The material used should be like or very similar to that of the garment to be patched. The thread should match the garment in color and be of suitable size.

**Directions.**—Trim hole or worn spot to form a square or rectangle. Clip each corner diagonally  $\frac{1}{4}$  inch deep. Match patch to garment, allowing for seams. Fold back edges of patch to a line where it exactly matches the design in the garment. Baste and overhand one side at a time holding work with wrong side of patch toward the worker. Trim edges of patch to  $\frac{1}{4}$  inch and clip corners off diagonally. Overcast raw edges (see Construction Processes, Stitches, and Plate VII) and press.

### THREE-CORNERED DARN ON WOOL

Match the torn edges as carefully as possible and draw them together with diagonal rows of fine darning stitches. Darn, taking stitches at right angles to the tear, except at the corner, where the rows of stitches may be spread apart at the outer edge as in the fan of a buttonhole. Use ravelings of the cloth or thread which matches it in color, or a hair.

### USE OF MENDING TISSUE

Match together the torn edges and place mending tissue on the wrong side over the tear. Cover with a patch of the material, being sure to match the lengthwise and crosswise threads of the material in the garment and in the patch. Press with a warm iron. This is most satisfactory when material is of rather heavy weight.

### THIRD YEAR

Age limit for third year work—15 to 20 years inclusive

1. Embroider or decorate with needle work a collar and cuff set.
2. Article of underwear not previously made.
3. Choice of—(a) One-piece woolen dress  
(b) Sport skirt and waist  
(c) Remodeling woolen dress

Note.—The making of a hat or dress form may be substituted for one of the first two articles.

4. Study of costume planning—Suitability—Color—Design.

### Supplementary Work for Club Members Wishing to Repeat First Year Garment Making

1. House dress based on kimona apron pattern. (Suggested pattern—Ladies' Home Journal, 3112.)
2. Gift article not made previously.
3. One-piece princess slip. (Suggested pattern—Ladies' Home Journal, 3381.)

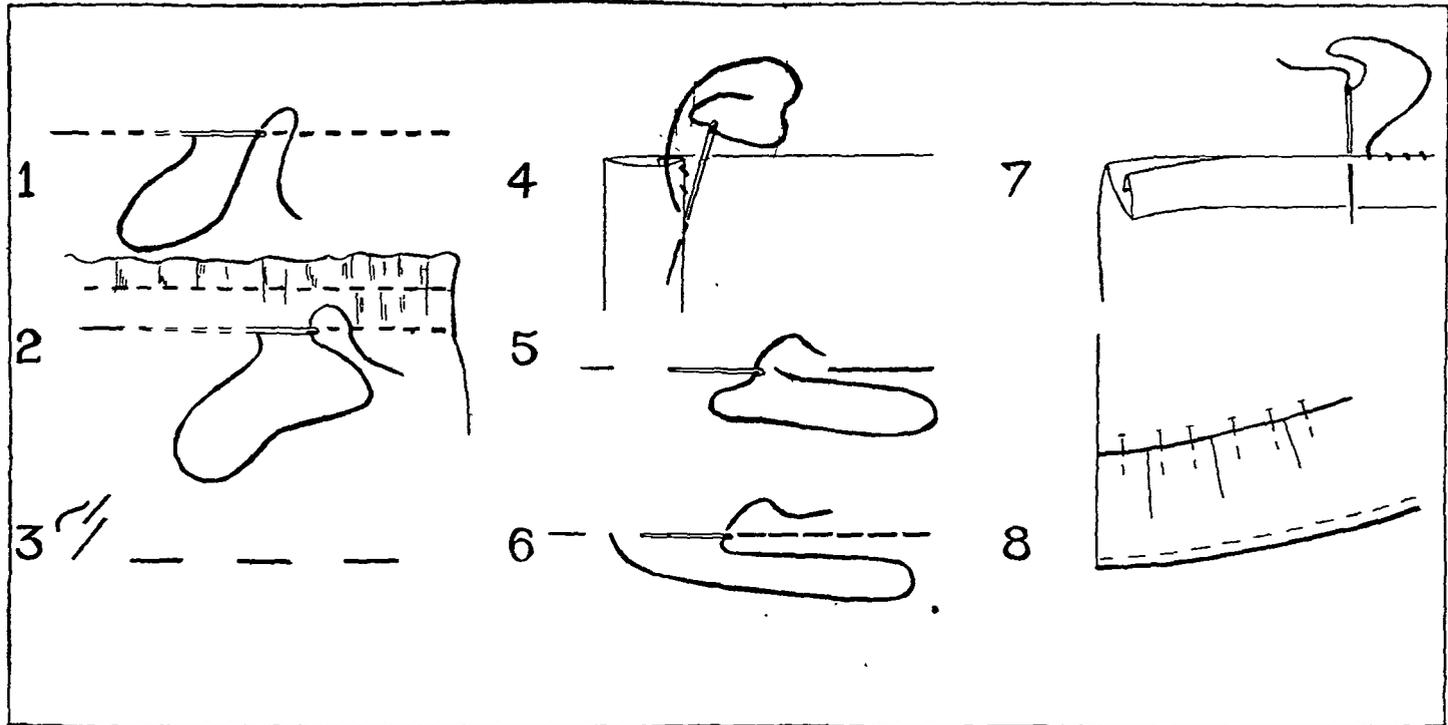


Plate I

1. Running stitch
2. Running stitch used for gathering
3. Even basting

4. Hemming
5. Uneven basting
6. Backstitch

7. Overhanding or French seam
8. Laying a shaped hem

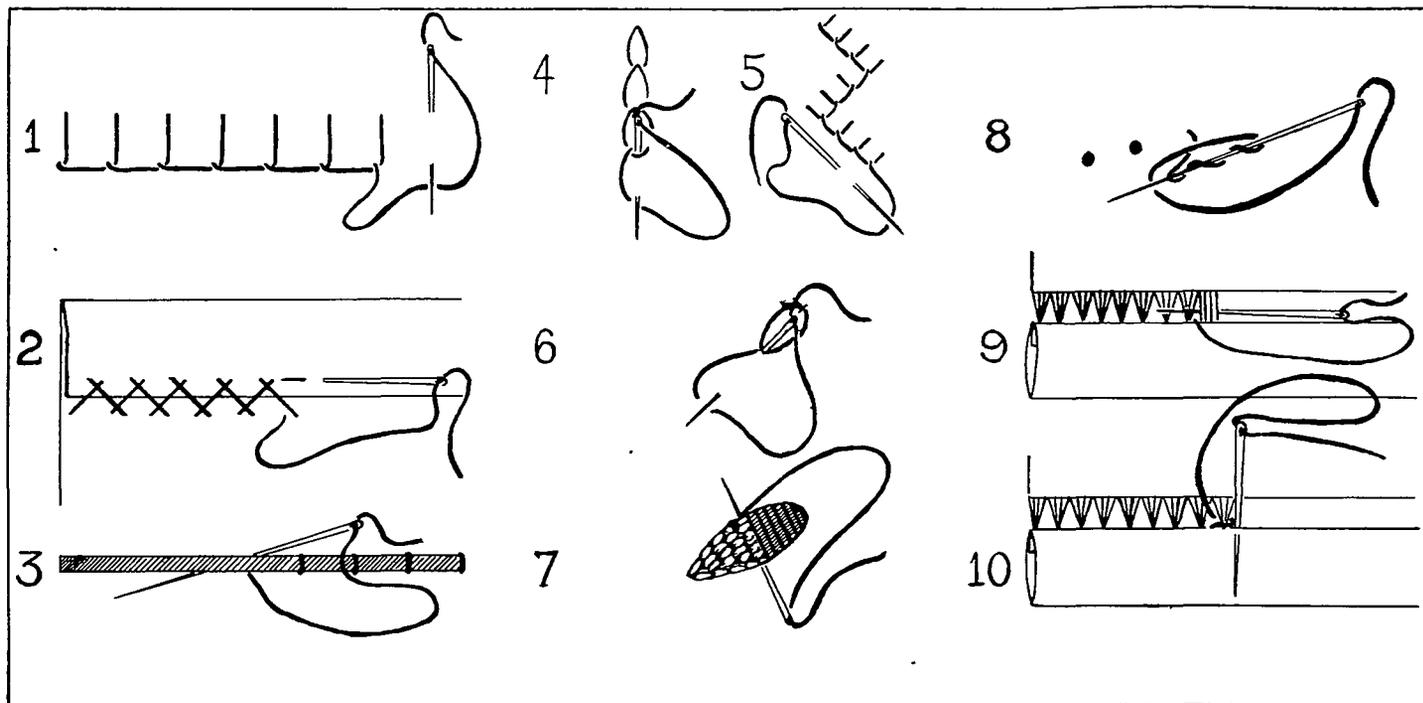


Plate II

1. Blanket stitch  
 2. Catch stitch  
 3. Couching

4. Chain stitch  
 5. Feather stitch  
 6. Lazy daisy stitch

7. Satin stitch  
 8. French knot  
 9 and 10. Hemstitch

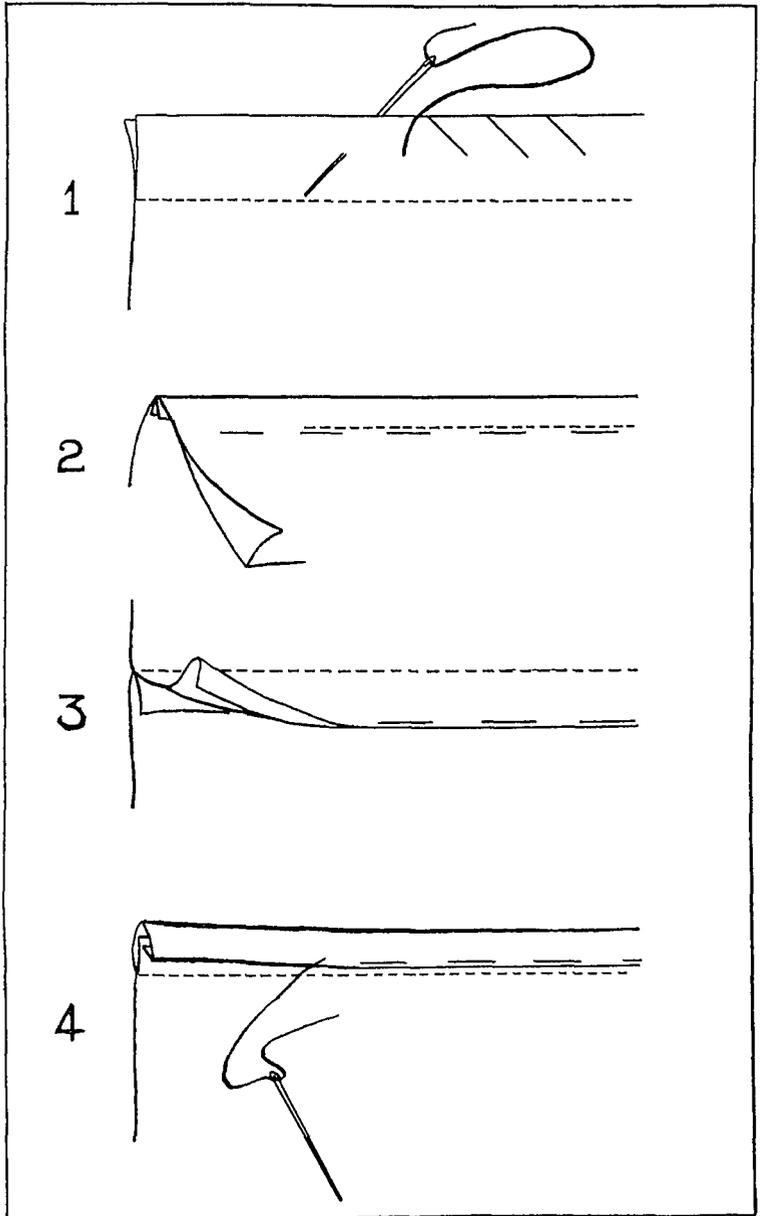


Plate III

1 Plain seam overcast  
2 French seam

3 Flat fell seam  
4 Standing fell seam

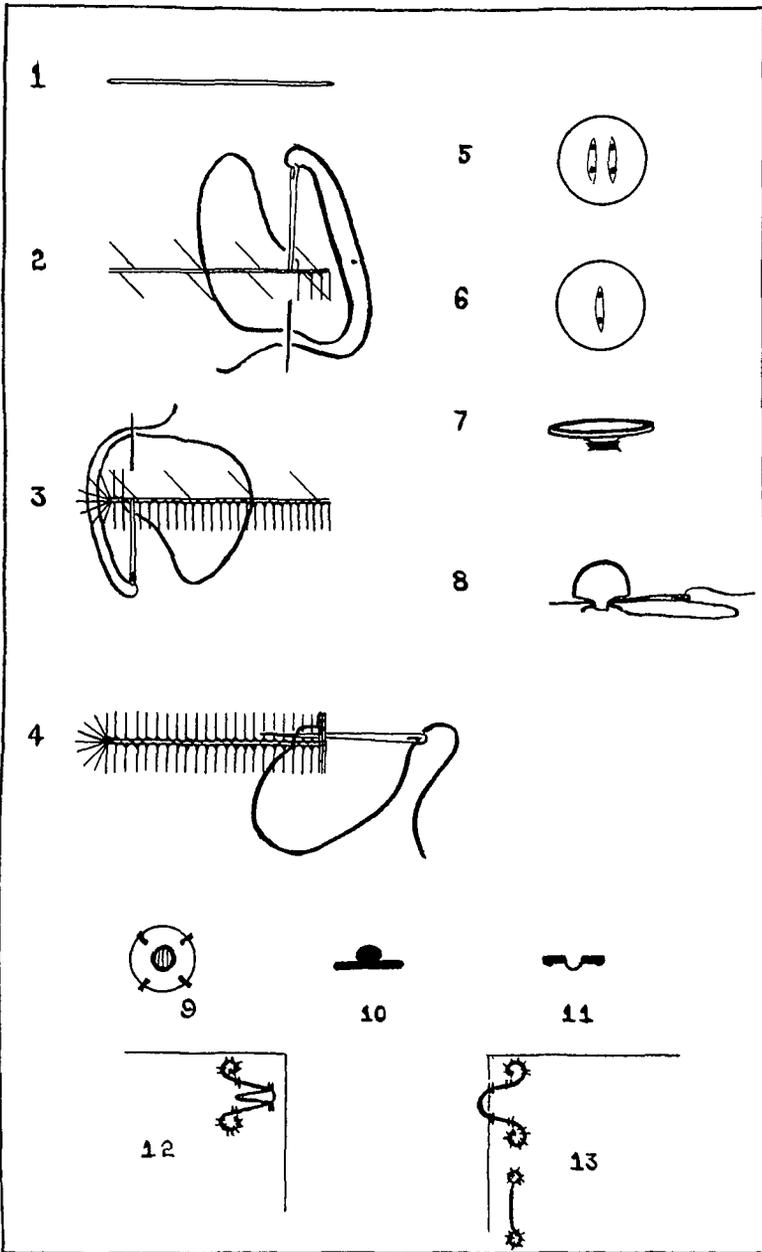


Plate IV

- |   |   |
|---|---|
| 1 Buttonhole cut                                    | 8 Shank button                                  |
| 2 Buttonhole overcast and buttonhole stitch started | 9 Under side of snap fastener                   |
| 3 Buttonhole showing fan made                       | 10 Cross section of upper side of snap fastener |
| 4 Buttonhole showing making of bar                  | 11 Cross section of under side of snap fastener |
| 5 Four holed button                                 | 12 Hook properly placed and sewed on            |
| 6 Two holed button                                  | 13 Eyes properly placed and sewed on            |
| 7 Button showing thread shank                       |   |

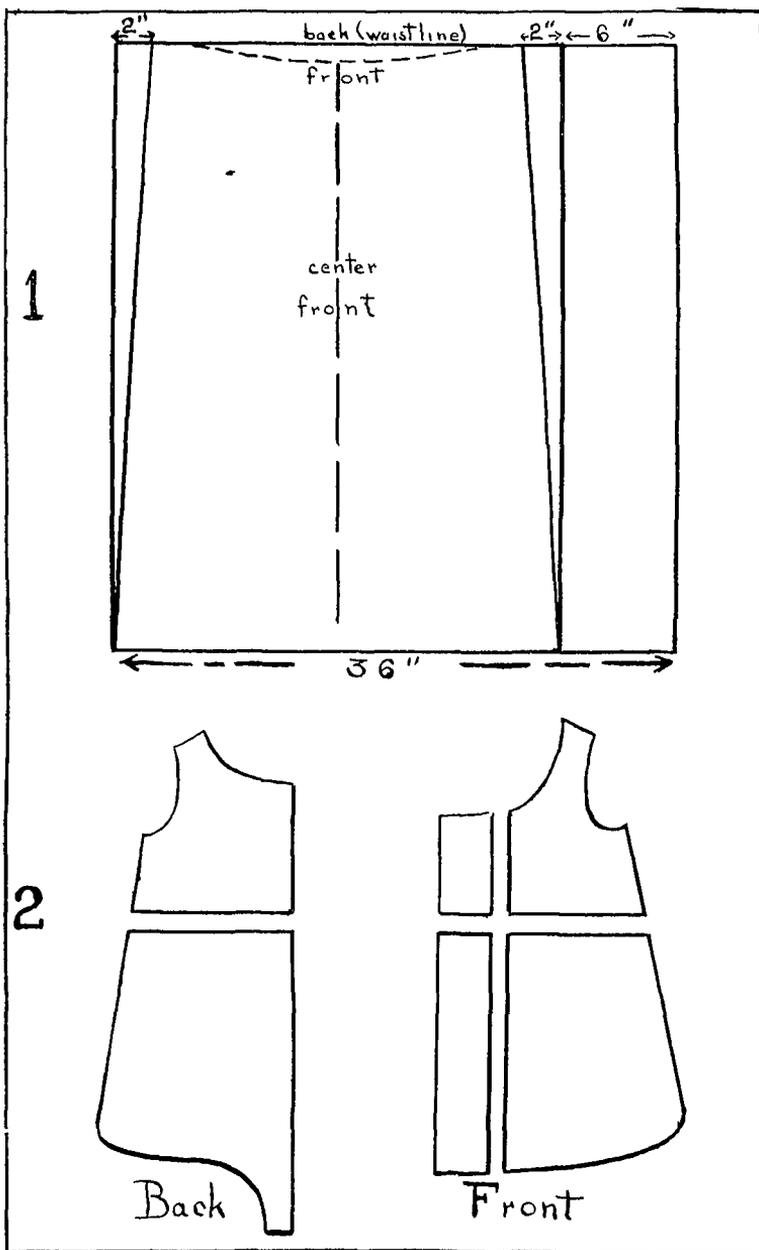


Plate V

1 Method of cutting two piece skirt

2 Alteration of chen ise pattern

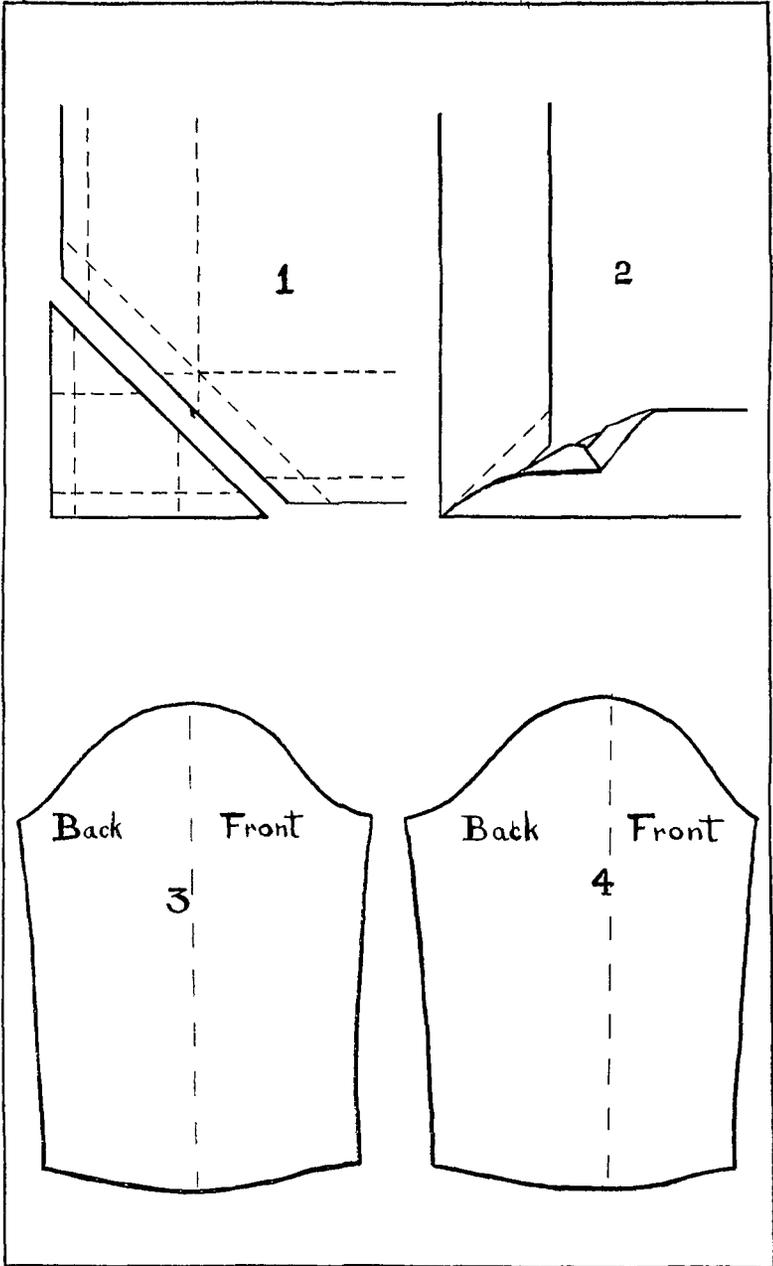


Plate VI

1 Cutting mitered corner  
 Turning mitered corner

3 Continuous seam sleeve  
 4 Non-continuous seam sleeve

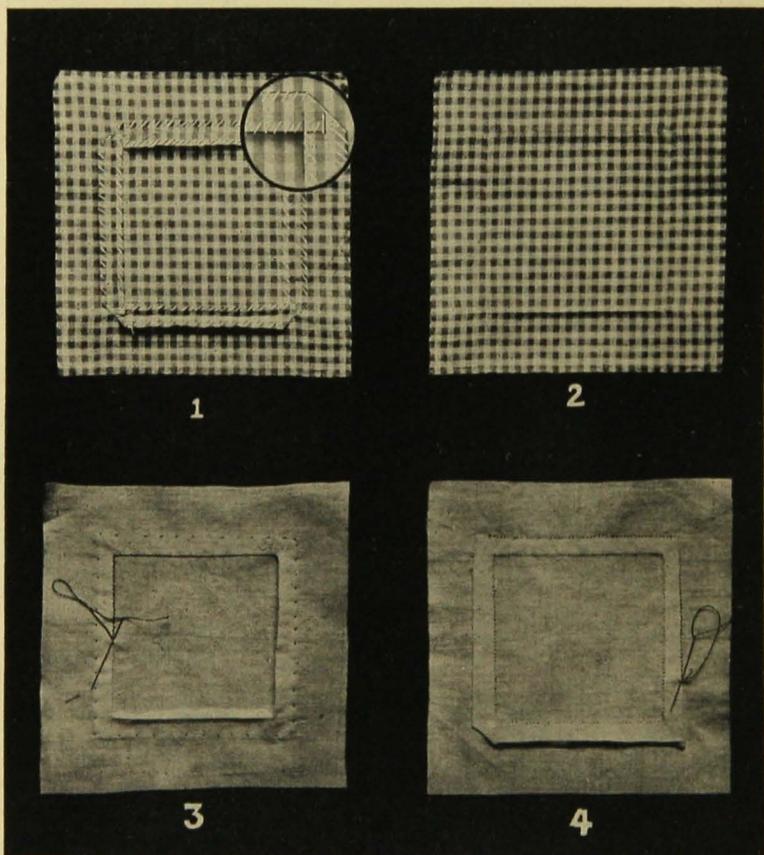


Plate VII

1. Overhand patch—wrong side  
2. Overhand patch—right side

3. Hemmed patch—right side  
4. Hemmed patch—wrong side

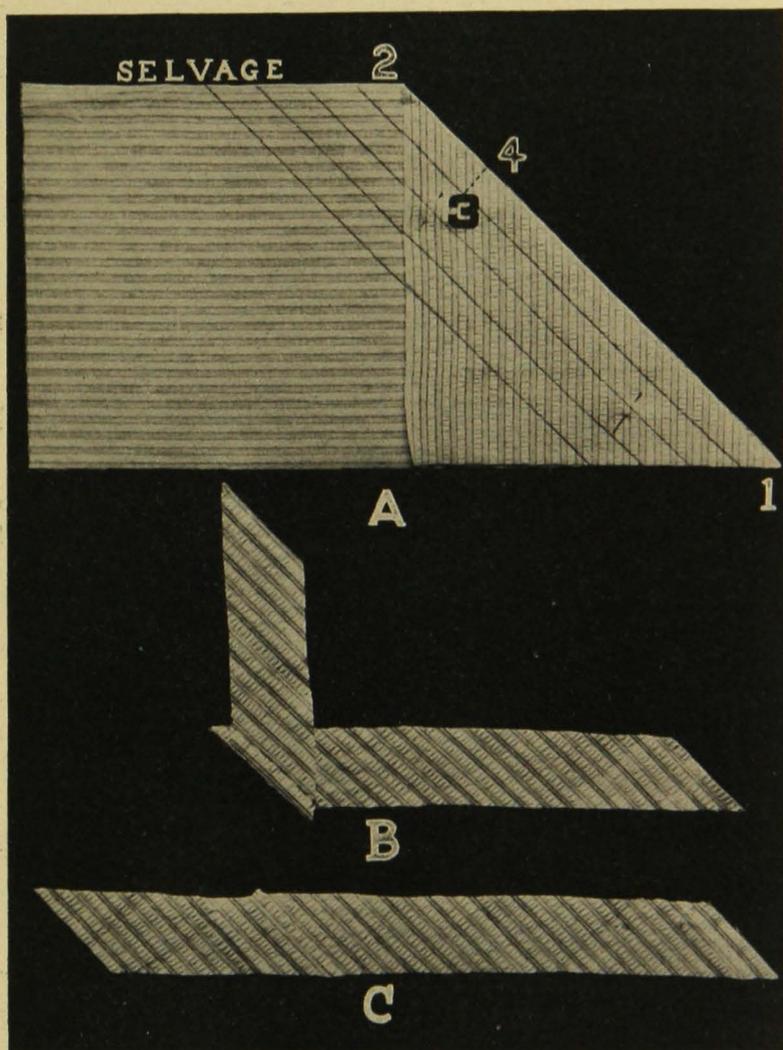


Plate VIII

A. Material folded and marked for cutting true bias

B. Joining bias strips

C. Bias strips joined

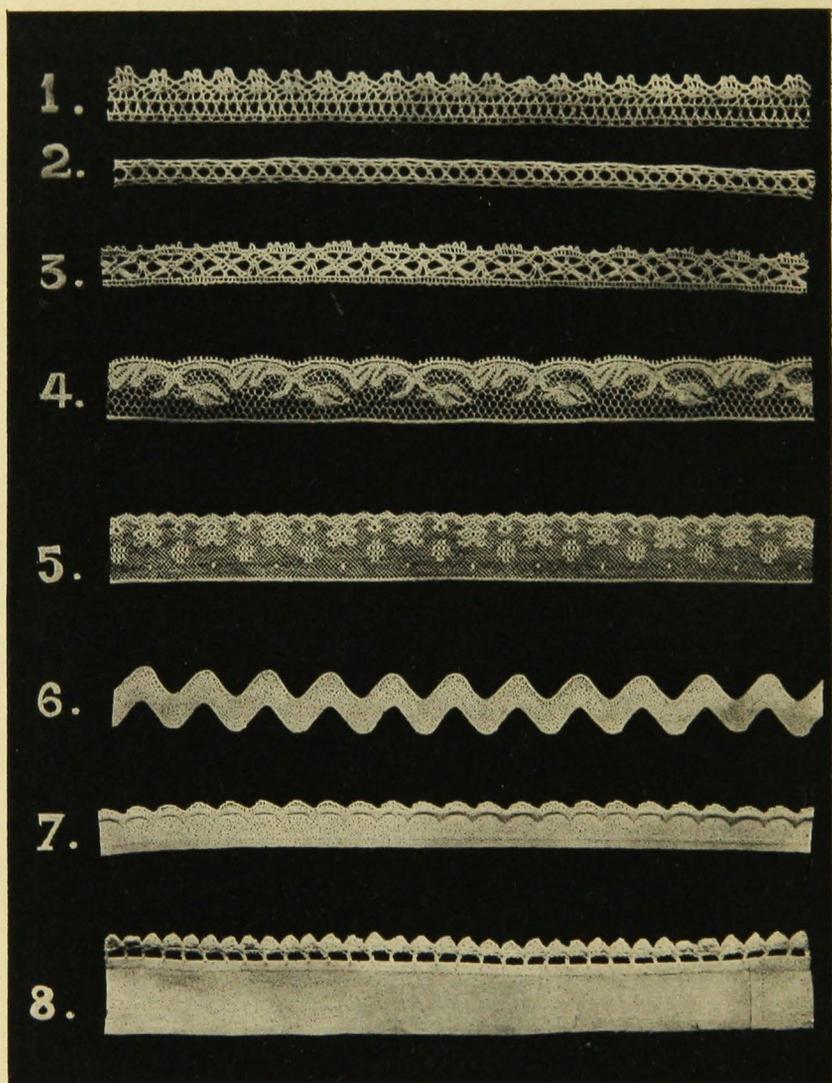


Plate IX

1 and 2. Torchon edging and beading  
 3. Cluny  
 4. German Valenciennes  
 5. French Valenciennes

6. Rickrack  
 7. Stickerei  
 8. Crocheted edging attached to garment  
 as made

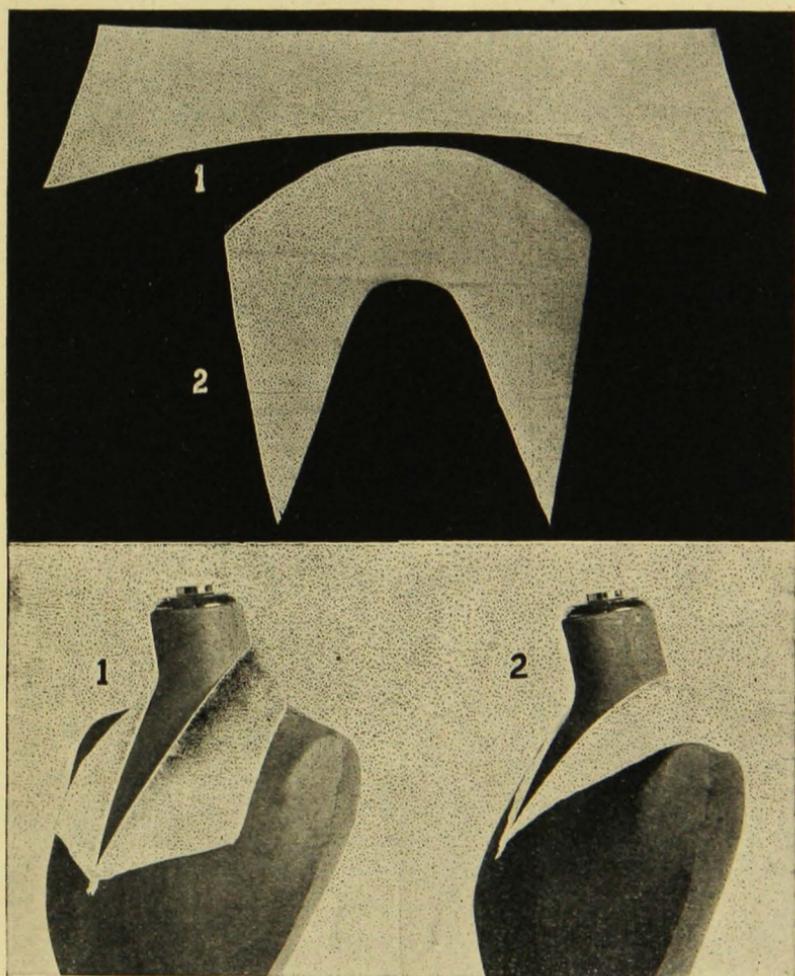


Plate X

1. Roll collar

2. Flat collar



Plate XI  
Marking for hem



Uniform with collar and cuffs detached and skirt opened out ready for ironing.



Plate XII  
4-H Club Uniform

## CONSTRUCTION PROCESSES

### BELTS

Belts or bands are put on in the same way that bindings are attached. (See Bindings.) A lengthwise strip of material is cut the necessary length and twice the desired width of the belt plus seam allowances. This is sewed to the garment by either of the two methods given for putting on a binding. Place belt and garment with the raw edges even and make a plain seam. Turn under the ends of the belt even with the edges of the garment to which it is being attached. Then turn under the raw edge along the side of the belt. Fold the belt over so that the folded edge just covers the line of stitching and slip the ends of this edge under the turned-in ends of the belt, thus "locking" them so that all raw edges are covered.

**Stay belts** are inside belts used as foundations for high-waisted skirts, and for dresses in which waist and skirt are joined. There are two kinds:

1. **Boned webbing** from 2 to 3 inches wide and 3 inches longer than the waist measure. This should be used if skirt is close fitting at the waist.
2. **Muslin** cut crosswise of material, twice the width of the desired belt, plus  $\frac{1}{2}$  inch for seam allowance, and the length of the waist measure plus 2 or 3 inches to allow for seams and shrinking.

To make webbing belt: It is usually a good plan to shrink belting before it is used. Make a  $\frac{3}{4}$ -inch hem at each end of belt, and stitch around all four sides of the hem and then diagonally from corner to corner. Sew eyes at one end of belt so that they extend about  $\frac{1}{8}$  inch beyond the end of belt. Sew hooks to the other end of the belt so that they are set back from the end of the belt  $\frac{1}{8}$  inch, and exactly correspond with the eyes. (See Fasteners, and Plate IV.)

To make muslin belt: Turn in raw edges along sides and ends of strip, fold belt lengthwise, baste, and stitch. Sew on hooks and eyes as on webbing belt.

### BIAS—CUTTING AND JOINING

To cut bias strips: Fold material so that the warp and filling threads lie one on top of the other. Cut on the diagonal fold thus formed. Measure the desired width for the bias strip at right angles to the cut edge of the strip at several points. Connect these points, marking along a ruler with chalk or pencil. Cut on this marked line, cutting through two thicknesses of the material. (See Plate VIII.)

To join bias strips: Place two bias strips together with selvages even and so that the bias edges meet at the seam line. When the bias strips are held in place to be basted and stitched they will be at right angles to each other but when the seam is stitched and opened out they will form one continuous strip. (See Plate VIII.)

### BINDINGS

Bindings are used to finish raw edges and often as a part of the decoration of a garment.

**Directions.**—Cut a bias strip twice the desired width plus two seam allowances. Lay the right side of the binding against the right side of the material to be bound, with the raw edges even, and make a plain seam. (See Seams, Plain.) Turn under the raw edge of the binding and bring the folded edge to the wrong side of the garment so that it covers the edge of the garment the width of the seam. Baste down with the folded edge just covering the line of the machine stitching. Hem by hand. If a finish of machine stitching is

desired, place the right side of the binding against the wrong side of the garment, and follow the directions given above. This will make the binding fold to the right side of the garment. Finish with a line of machine stitching very close to the edge.

## BUTTONHOLES

Use coarser thread than would be used for sewing the garment, that is, if No. 70 thread is used for sewing the garment, No. 50 thread should be used for making buttonholes. Buttonholes are of two kinds—those made crosswise, where there is a strain, and those made lengthwise, as in a pleat in the center front of a waist, where there is no strain.

To make a crosswise buttonhole (See Plate IV): Cut a slit along the thread of the material, making the slit a little longer than the diameter of the button to be used. Overcast the edges of the slit (see Seams, Overcasting) to prevent fraying and to make the buttonhole more firm. Three shallow overcasting stitches along each side of the buttonhole are enough if the buttonhole is small.

Note.—It is often desirable to reinforce the buttonhole by machine stitching, especially if the material frays badly. Shorten the stitch on the sewing machine and stitch around the place where the buttonhole is to be cut, making a narrow rectangle about 3 stitches wide and 1-16 inch longer than slit is to be. Retrace stitching a little way to avoid ripping. Cut and proceed as above except that overcasting is not necessary.

Buttonholing: Hold the cloth with the folded edge of the hem toward the left, over the forefinger of the left hand with the slit lying along the finger. Put the needle into the slit very close to the end that is opposite the folded edge of the hem, and bring it out toward you through the cloth, the depth of the stitch from the edge of the slit. While it is still in the cloth bring the double thread from the eye of the needle around under the point of the needle from right to left, that is, in the direction in which you are working. Draw the needle through the loop thus formed and pull the thread tight, allowing the purl (the twist formed by the loop) to come exactly on the edge of the slit. Continue in this way, taking stitches about the width of the thread apart, until the opposite end of the slit is reached.

To make the fan: From five to seven buttonholing stitches are made around the end of the slit, slanted like the spokes of a fan or wheel, making the stitches at the end of the slit slightly longer than the others. The fan should always be placed at the end of the buttonhole where the button will rest, because it is strong, and because it makes room for the shank of the button. Finish the other side of the slit like the first side. The second end is finished with a bar which is used to draw the sides of the buttonhole together, to make a strong finish, and because it is attractive looking.

To make the bar: Take two or three stitches across the end of the slit, putting the needle into the hole that the first stitch came out of, and bringing it out of the hole that the last stitch came out of. Turn the work with the bar toward the worker and cover these bar stitches with several buttonhole stitches or blanket stitches (see Stitches—Decorative) making the purl toward the buttonhole. Bring thread through to the wrong side and fasten firmly.

To make a lengthwise buttonhole: Buttonhole both sides of the slit, making bars at both ends instead of a fan at one end and a bar at the other.

Note.—A left-handed person should work from left to right, and should reverse the directions for the buttonhole stitch.

## BUTTONS

Buttons may be of bone, pearl, celluloid, crochet, or wood (usually used as a foundation for covered buttons). They may be two-holed or four-holed or may have a shank.

To sew to garment: (See Plate IV.) The two- and four-holed buttons are fastened in place in the following way: Place buttons so that they exactly correspond with the buttonholes. Mark each place. Use double thread with a knot. Take a small stitch in the right side of the garment so that the knot will be covered by the button. Bring the needle up through one hole in the button, and down through the opposite hole. Place a pin under thread on top of button and continue sewing until holes are filled. Remove pin, draw button away from the garment, and bring needle up between button and garment. Wind thread around the threads that hold the button in place to form a shank for the button. Bring needle to wrong side and fasten thread securely. The threads which pass from hole to hole on the upper side of the button should run parallel to the slit of the buttonhole. A button with a shank is sewed on in the same way except that the pin is not used, and that no thread comes to the upper side of the button.

## COLLARS—Single and double

Collars are of two kinds, depending upon the curve of the neckline, that is, the **flat collar**, in which the curve of the neckline is similar to the curve of the neckline of the waist, and the **rolling collar**, in which the curve is more nearly a straight line. In other words, the greater the roll of the collar, the more nearly straight is the neckline. (See Plate X.)

**Rolling collars, convertible:** These are attached like bindings (see Bindings). They are rolling collars which may be worn either high or low, and are made double and sewed to the neckline of the waist by placing the upper side of the collar against the wrong side of the waist and making a plain seam. They are finished by turning in the under side of the collar, and basting so that it just covers the line of stitching. Hem by hand, being careful not to catch through to the right side of the collar. If this collar is to be used on a middy blouse, or if one wishes to have machine stitching show, place under side of collar against right side of waist, and continue as explained above.

**Rolling collars, non-convertible:** These collars are attached to the waist by means of a bias facing. (See Facing.) This facing may be either of bias seam tape or a 1-inch bias strip cut from the material (see Bias, Cutting and Joining). Place the wrong side of the collar to the right side of the waist, with neckline edges even. Pin and baste. Baste bias facing with right side of facing strip against right side of collar. Stitch through facing, collar, and waist. Remove basting. Turn facing strip down on waist and finish like a facing.

**Flat collars.**—A flat collar is attached in the same way as a rolling collar, that is, with a bias facing.

**Detachable collars.**—When one is using white collars on dark dresses it is usually desirable to make them detachable. Instead of sewing collar to waist finish it with a narrow binding and snap it to the neck of the waist. (See Construction Processes, Bindings and Fasteners.)

## FACING

Facing is a means of finishing a curved or irregular edge where a hem can not be made or where the length is not sufficient to allow for a hem. Occasionally it is used as a means of decoration. It must be the exact width desired, plus allowance for seam and turn of hem. Facings may be cut straight, bias, or fitted.

**Straight facing** is a straight strip usually cut lengthwise of the material. It is used on a straight edge, or on a bias edge to keep it from stretching.

**Bias facing** is a strip of material cut on the true bias (see Bias, Cutting and Joining). It is used on slightly curved or irregular edges.

**Fitted facing** is cut on the same grain as the part of the garment to be faced.

To sew on a straight or bias facing: Lay the right side of the facing to the right side of the garment with the edges together. Baste and stitch a  $\frac{1}{4}$ -inch seam. Turn to the wrong side of the garment, and, drawing the seam back about one-sixteenth of an inch from the edge of the garment, baste. Make a  $\frac{1}{4}$ -inch turn in the other edge and baste to the garment. Finish by hemming or machine stitching.

Note.—Bias tape may be attached by the same method. Open one edge of the tape, lay this edge against raw edge of garment, baste, and stitch on the line of the crease. Turn and finish as a facing.

When a facing is to be used as a decoration, place the right side of the facing against the wrong side of the garment and make a seam. This will make the facing turn to the right side of the garment. In this case, the seam must come exactly to the edge instead of being brought slightly over the edge.

To sew on a fitted facing: Baste the edge of the garment flat on the facing material, being careful to allow the garment to keep its shape. Stitch the edge of the garment to the material so that the work will be firm. Cut the facing material the desired shape. Turn to the other side, clipping the edges of the curved seam to allow the facing to lie flat. Baste near the edge. Clip the edges and turn under the other edge of the facing. Baste to the garment. Finish with hemming, machine stitching, or with a decorative stitch, if desired. (See Stitches, and Plates I and II.) Decorative stitches are frequently used when the facing is put on the right side of the garment.

## FASTENERS

To sew on hooks and eyes: Spread the two sides of hooks apart in order to prevent the thread from slipping down on the hook, and to bring the hump up a little higher. Start sewing at one end of the wire, and sew over and over or buttonhole around the loop of wire. Take several stitches over the wire just below the hump and then take several at the end of the hook. Come back down the other side, finishing at the end of the second wire loop.

To sew on snap fasteners: The ball half of the snap should be sewed on the upper side of the placket or hem to avoid producing a rough spot which is likely to wear through the cloth. Care must be taken to get the two sides of the snap exactly opposite each other. Fasten the thread on the spot where snap is to be sewed so that it will be hidden by snap. Sew with several overhand or buttonhole stitches in each hole. (See Plate IV.)

## FLOUNCES

**Making flounce.**—The flounce for an underskirt should be seamed together before attaching it to the skirt. If embroidery or lace has been used, match the pattern and join with a French seam. Gather with two rows of fine running stitches. (See Stitches, Plain.) Divide flounce into quarters, marking center front, center back, and middle side points. Gather flounce in four sections between these points.

**Attaching flounce.**—A flounce may be attached to the bottom of the skirt or it may be set up on the skirt.

To attach at the bottom: Mark quarter divisions on the skirt. Match with corresponding markings on flounce. Pin flounce to bottom of skirt, right sides together. Distribute gathers and pin in place. Baste as pinned. Open one edge of bias tape and pin and baste to the garment with the right side of the tape against the wrong side of the flounce. Join tape along the thread of the material. Stitch on the crease of the tape through tape, flounce, and garment. Turn tape up and baste flat to skirt, thus covering the seam. Stitch as basted.

To attach flounce set up on the skirt: Mark quarter divisions on the skirt at the line where flounce will be attached. Match with corresponding markings on the flounce. Distribute gathers, pin in place, and baste. Cover the raw edge with bias tape, baste, and stitch flat to the petticoat along both edges of the tape.

To determine the length of a skirt: Have the person put on the garment, adjust it properly, and stand on a table in order to bring the lower edge of the skirt on a level with the eye of a seated person. (See Plate XI.) Using a yard-stick or tailor's square, measure up from the table the number of inches that the finished skirt is to be from the floor, and place a row of pins. A rubber band around the measuring stick at the desired height is easier to see than the divisions marked on the stick. As far as possible, the person wearing the skirt should not move while the marking line is being put in, but should allow the one who is putting in the line to move about her. Remove the garment, fold on center front and center back, and match the seam lines. Examine the curve formed by the line of pins; this should be an even curve. If any of the pins seem to be out of line, straighten them.

**Plain hem.**—Turn under raw edge  $\frac{1}{8}$  inch, then turn again, making hem the desired width. Crease and pin, placing pins at right angles to the edge of the hem if it is wider than  $\frac{3}{4}$  inch. Baste and sew in place with hemming stitch (see Stitches, Plain) or stitch very close to the edge.

**Damask or French hem.**—This is used for hemming table linen and as one means of finishing the edge when lace is to be overhanded to it. For table linen, turn a plain hem and baste. Then turn hem back toward the right side bringing the two folded edges together, crease and sew with overhand stitches. (See Construction Processes, Stitches—plain.) When making French hem to which lace is to be overhanded, proceed as above, except that hem is turned first to the right side and then folded back toward the wrong side. The overhanding which sews on the lace also sews the hem so that when finished it resembles a French seam on the wrong side of the garment.

**Shaped hem.**—This is used in hemming gored skirts, or other edges having an outward curve. After line indicating the bottom of the skirt has been marked, turn on this line and baste close to the lower edge and again up from the edge far enough to hold the hem in place. Try on the skirt to test the length. Measure up the desired width of hem, mark, and trim. Arrange fullness in gathers if the material is soft and of light weight, or in small vertical pleats if it is heavy. (See Plate I.) Turn under edge  $\frac{1}{8}$  to  $\frac{3}{4}$  inch and pin in place with pins at right angles to the edge of the hem. Baste and hem by hand (see Stitches, Plain) or stitch by machine very close to the edge.

## LACE

Common varieties of lace used for underwear are torchon, cluny, Valenciennes, tatting, and crotchet. (See Plate IX.) The finer kinds should be used only on fine material and the heavier kinds only on heavier material.

Lace should be attached to the hem by means of overhanding. (See Stitches, Plain.) It should be joined by matching the pattern and making a very narrow flat fell team. (See Seams.)

## MITERED CORNERS

A mitered corner is used to avoid the bulkiness of a wide hem where the corner is turned. Turn the hem and crease, being especially careful to crease well at each side of the corner to be mitered. Open hem out flat and fold the corner over until the crease of the fold passes through the point where the creased lines cross. Cut off the corner, leaving  $\frac{1}{8}$  inch for seam allowance. (See Plate VI.) Baste hems in place, turning under the mitered edge of one hem and lapping it over the other. This will make a folded edge (a bias) which will pass from the corner at the outer edge of the hem to the corner where the folded edges to be hemmed down meet. Hem miter by hand (see Stitches, Plain) being careful not to catch through to the right side.

## PLACKETS

Plackets are made in skirts so that the opening may be large enough for the person to get into the garment easily. The placket opening varies in length from 8 to 10 inches. All plackets in outer garments should be made so that fasteners can be sewed on them without showing on the right side. Also they must be made to lap far enough that there will not be any danger of the placket gaping.

**Continuous bound placket.**—This is used on light-weight material where there is no strain. It may be located either in a slit or in a seam.

**Directions:** Cut a lengthwise strip of material  $1\frac{1}{2}$  to 2 inches wide and twice the length of the placket opening, plus 1 inch. Place the right side of the strip against the right side of the garment with the raw edges even, pin and baste down the right side of the opening and up the left side, making backstitches for about an inch up from the bottom of the placket on each side of the opening. When the placket is made in a slit, allow the edge of the garment to slip somewhat below the edge of the binding strip at the bottom of the placket, so that the stitching barely catches a few threads of the cloth of the garment. When the placket is made in a seam, the line of stitching of the placket should be continuous with the stitching of the seam and at the base of the placket opening the seam should be clipped in to the stitching so that it will not draw when the placket is finished. Stitch along the line of basting. Remove the bastings but not the backstitches, as they make the placket stronger. (For method of completing the placket see Bindings.) To make the placket stronger at the bottom, where the strain comes, stitch across the bottom of the binding strip diagonally, slanting the stitching down the seam line to the outer edge of the placket strip.

**Hemmed placket.**—This is suitable for petticoats and dresses for small children. It may be made either in a slit or in a seam.

**Directions:** Turn a narrow hem on the left side of the placket opening, tapering it off to practically nothing at the bottom of the placket. Turn the right side over the left side  $\frac{1}{2}$  inch. Baste in place and hem by hand or stitch by machine. Stitch twice across the pleat formed at the bottom of the placket just above the bottom of the slit, slanting the stitching upward from the base of the placket.

**Lap placket.**—This is used in wide seams in light weight (altho not transparent) material, and in heavy material. It is usually located in the side seam of a skirt.

**Directions:** Mark the line of the seam on both sides of the placket opening with a line of colored bastings. Cut two lengthwise strips of material twice as wide as the seam allowance and somewhat longer than the placket opening.

These strips will bind the edges of the seams and reinforce the placket. Place the right side of the binding strip against the right side of the skirt with the edges even. Pin and baste. Stitch with a seam  $\frac{1}{8}$  to  $\frac{1}{4}$  inch wide. Turn under the opposite edge of the binding strip and bring the folded edge over toward the colored basting line which marks the seam allowance. Baste and stitch. (This folded edge should not extend quite to the colored basting line or it will show on the right side when it is stitched in place; also it must not be turned over so far that the edge of the seam is turned.) Stitch across the bottom of the placket, diagonally, stitching through both sides of the placket binding, in order to strengthen the bottom of the placket. Both sides of placket are finished alike but the upper side is folded back on the seam line and the lower side is allowed to extend the width of the seam allowance.

Note: If one edge of the binding is selvage it will not be necessary to turn this under a second time as when the raw edge is used. In this case sew the raw edge of the strip first to the garment.

**Tuck placket.**—This is used where the placket comes under a tuck in a skirt, as in the center front.

Directions: Cut a lengthwise strip of material (the same as the skirt or of some lining material or tape) somewhat longer than the placket opening. Slip this strip into the tuck and baste in place, so that the fasteners may be sewed on the placket without showing on the right side. This stay piece will be held in place when the tuck is stitched. If there is a raw edge, this strip should be set on as a binding. (See Bindings.) Finish the lower side of the placket by stitching a tape on the wrong side of the garment on which the hooks and eyes may be sewed, or by binding the edge and turning the binding to the wrong side so that it will serve as a stay for the fasteners. The strip on the under side of the placket should be narrower than the tuck on the upper side so that it will not show. Since the strain comes at the bottom of the placket it should be fastened very securely by sewing the lower side of the tuck to the under side of the placket.

#### PLAIDS—Matching of

There are two kinds of plaids, regular and irregular. Both are formed by the crossing of lengthwise and crosswise groups of stripes. A regular plaid is one in which the crosswise and lengthwise stripes are alike. An irregular plaid is one in which the stripes are not symmetrical, that is, are not alike on both sides. The method of matching at seam lines and of cutting the entire garment will depend upon the type of plaid.

Both regular and irregular plaids must be matched (that is, either lengthwise or crosswise stripes must be matched, both if possible) in the following places; skirt seams, shoulder seams, armhole seams; the two sides of the front and back, the center front and center back of the waist with the center front and back of the skirt, and the underarm seams, if possible. If the skirt is gored the plaids must match over the hip line and as far down the seam as possible. In order to have plaids match properly all the way down the seam, the same amount should be gored off the front and the back sides of the seam. In planning for the matching of lengthwise and crosswise stripes it is necessary to remember that they must match at the seam line, not at the edge of the seam. Care should be taken to make either the center of the plaid or a group of stripes come in both the center front and the center back.

Regular plaids are easier for the inexperienced person to handle as they present no difficulty except the matching of crosswise and lengthwise stripes. Irregular plaids, because of the irregular grouping of crosswise and lengthwise

stripes (there may be no two sides of the plaids alike) are much more difficult. There are two ways of handling an irregular plaid: (1) Plan carefully the part of the plaid which is to come at the center front and back in order to bring the most noticeable stripes in similar places on the two shoulders. Then see that the plaids of all parts of the garment run in the same direction, in other words, see that no piece is cut so that the plaids are upside down. (2) The second method produces a more attractive looking garment. Cut both waist and skirt a seam's width from the edge of the center front and center back stripe. Turn the cloth over, bringing the selvage toward the center front or center back. Match crosswise stripes carefully and join in a plain seam (see Seams), which should be pressed open and overcast. (See Stitches, Plain.) This will produce a panel effect in the center front and back and on the side seams and will make similar groups of stripes lie in similar positions on the sides and shoulders.

## SEAMS

The width of a seam will vary according to the thickness of the material on which it is used. The exact dimensions given in the directions following will make seams of the width commonly used.

**Plain seam.**—Used in materials which are not transparent and where smoothness of edge is not necessary, also the basis for many other seams.

**Directions:** Place the two edges of the cloth together and baste along the seam line. Stitch very close to the basting but not on it, as it would otherwise be hard to remove the basting threads.

**French seam.**—Used for underwear and other light weight or transparent material, because of its strength and neatness. (See Plate III.)

**Directions:** Baste a plain seam turned toward the right side of the garment. Stitch about  $\frac{1}{8}$  inch outside the seam line. Remove bastings and trim seam to  $\frac{1}{8}$  inch or less, being careful to keep the edge very straight. Press seam flat to the side, exactly on line of stitching. Turn garment the other side out and crease along the seam. Baste a seam which will just enclose the raw edges, that is, one about  $\frac{1}{8}$  inch wide. Stitch a little deeper than it is basted. Remove bastings.

**Flat fell seam.**—Used for underwear and tailored waists and dresses, because of its strength, neatness, and ease in laundering. (See Plate III.)

**Directions:** Make a plain seam on the wrong side of the garment. Trim one side to  $\frac{1}{8}$  inch and the other to  $\frac{1}{4}$  inch. Hold seam with narrower edge toward the worker and turn the wider edge over the narrower so that the raw edge comes just to the line of stitching. Lay work flat on the table and crease so that the seam lies flat on both sides of the garment. Baste and hem by hand or stitch by machine very close to the edge. Remove bastings. If fell is machine stitched, the seam may be made on the right side of the garment, as the two rows of stitching give a tailored appearance to the seam.

**Standing fell seam.**—Resembles the French seam but is made entirely on the wrong side of the garment. It is used where a particularly dainty seam is desired or where one side of the seam is gathered as in joining a cuff to a sleeve. (See Plate III.)

**Directions:** Make a plain seam. Trim one edge to  $\frac{1}{8}$  inch and the other to  $\frac{3}{8}$  inch. Turn wider edge toward you  $\frac{1}{8}$  inch, then turn again so that the folded edge comes just to the seam line. Hem by hand so that no stitches show through on the right side of the garment.

**Tuck seam.**—Usually used in skirts opening down the center front or along the sides of panels.

Directions: Turn under the upper side of the seam the desired width of the lap. Lap the folded edge over the under side so that the two raw edges are even. Stitch the desired width of the tuck, through the three thicknesses of the cloth. Two selvage edges are frequently used in this seam, and need only to be clipped every two inches to prevent puckering when it is laundered. If the seam has raw edges, these may be overcast or bound with straight or bias bindings. (See Bindings.)

**Seam finishes.**—A plain seam may be finished with the edges together or pressed open. These edges may be bound (see Bindings) if the material frays very badly, or overcast (see Seams, Plain). If selvage edges are used no finish is necessary, but the selvages should be clipped every few inches to keep them from drawing after the garment has been washed.

## SLEEVES

It is quite an art to be able to make sleeves and attach them to the waist so that they will look well and feel comfortable. The test for a perfectly fitted sleeve is as follows: The lengthwise threads of cloth should run in vertical lines from the top of the shoulder to the elbow, the crosswise threads of the cloth should run parallel to the floor, and the sleeve should neither draw nor twist when the arm is moved.

**Types of sleeves.**—(1) Those in which the seam of the sleeve is continuous with the underarm seam of the waist. (2) Those in which the seam of the sleeve is not continuous with the underarm seam of the waist. These are called the continuous seam sleeve and the non-continuous seam sleeve. For difference in shape see Plate VI. In the continuous seam sleeve the top of the front of the sleeve is curved out a trifle more than the back and in the non-continuous seam sleeve the seam comes to the front of the underarm seam of the waist and the back of the sleeve is curved out very much more.

**Size and location of armhole.**—The size of the armhole varies somewhat, depending upon whether the sleeve is to fit tightly or loosely. In the ordinary snugly fitting sleeve the armhole should be cut so that it lies in a straight line down from the shoulder in the front and in the back.

**Setting sleeve into armhole.**—Divide armhole of waist into four parts as follows: Put on the waist and find the highest point on the shoulder. Fold at this point and find the point opposite. This will be the lowest point in the armhole. Fold with these two points together, dividing the armhole into an upper and a lower half. Mark these four points.

Divide sleeve into two parts as follows: Find and mark the highest point of the sleeve. Fold at this point and mark the point opposite, which will be the lowest point of the sleeve.

Pin the sleeve into the armhole, matching the highest and lowest points of each and distributing the fullness so that none of it comes in the lower half of the armhole and all of it is evenly distributed over the upper half of the armhole.

Do not gather the top of the sleeve. Place pins close together with heads toward outside, holding sleeve toward you and taking up as little material as possible in pinning. It is possible in this way to ease in fullness so that it will not be seen.

**Note.**—In making a middy blouse it is usually better to sew the sleeve into the armhole before the underarm seam of the waist is sewed up or the sleeve made. Then the seam of the sleeve and the underarm seam of the waist are stitched at one time.

**Armhole seam.**—The seam which attaches the sleeve to the waist may be a plain seam, overcast or bound; a French seam; or a flat fell seam. (See Seams.)

**Finish of sleeve at bottom.**—Full sleeves are usually finished with an extension cuff which may be single or double. The double cuff is set on like a binding (see Bindings) and the single cuff is set on with a plain seam bound or overcast or with a standing fell seam. (See Seams.) The cuff may be open or closed. If the cuff is open, the opening may come in the seam or in a slit in line with the little finger. If the opening comes in the seam the edges are usually finished with narrow hems, and if it comes in a slit a continuous bound placket is used. (See plackets.)

Tight sleeves are usually finished by a facing or by a turn back cuff which may be single or double and which is attached to the sleeve as a collar is set on to a waist, that is, with a bias facing.

#### STITCHES—Plain

**Running stitch:** Used for basting, making seams, tucking, and gathering. It is the simplest of all hand-sewing stitches. Start with a knot or by taking two or three stitches one over the other. Hold the material in the left hand between the thumb and forefinger. The left hand is used only to hold the cloth taut (tight). Run the needle in and out of the cloth in such a way as to make short even stitches, holding the material and the needle between the first finger and the thumb of the right hand. Keep both right and left hands moving slightly up and down. Push the needle through the material with the thimble finger as the stitches are taken. Do not draw the needle out of the cloth until several stitches have been made. (See Plate I.)

**Basting stitch:** A temporary stitch used to hold two parts of a garment together during the fitting and until the stitching is done and as a guide line for fitting or stitching. Always use a knot. Fasten by taking two or three small stitches just above the line of bastings. (See Plate I.)

**Even basting:** Used where there is strain or possibility of slipping. The stitches are of equal length on both sides of the cloth. They vary in size with the weight of the material and the strain that is to be put on them, but are generally from  $\frac{1}{4}$  to  $\frac{3}{8}$  inch long.

**Uneven basting:** Used as a guide line or where there will be little strain. The stitches on the upper side are two or three times the length of those on the under side.

**Combination running and basting:** Used to hold two thicknesses of material together securely. Take several running stitches, then a long stitch on the upper side of the cloth and then several more running stitches.

**Backstitch:** Used where there is need of strength, as in seams and bands. Start by taking two or three stitches one over the other to fasten the thread. Do not use a knot. Take a short stitch forward. Then put the needle back into the same hole through which it first entered the cloth, but take the stitch forward twice the length of the first stitch. Take another back stitch, putting the needle into the cloth in the hole through which it came out when taking the first stitch and again take a double length stitch forward. On the right side this will look like machine stitching. (See Plate I.)

**Hemming:** Used to hold folded edges in place, such as hems and facings. Hold the material over the first finger of the left hand. Conceal the end of the thread under the edge to be hemmed down and bring the needle out through the edge of the fold. Take slanting stitches equal distances apart, catching a few

threads of the garment and a few threads of the fold in each stitch. Work from right to left. Fasten the thread by taking two or three small stitches one over the other. The stitches should be very nearly parallel with the edge of the hem, never at right angles to it. (See Plate I.)

**Overcasting:** A slanting stitch used to finish raw edges such as the edge of a plain seam. Use a knot, which may be concealed under the edge to be overcast or hidden between two edges which are to be finished together. Hold the material over the first finger of the left hand, keeping it in place with the second finger and thumb. Bring the needle through from the wrong side about  $\frac{1}{8}$  inch from the raw edge. About  $\frac{3}{8}$  inch farther along again bring the needle through from the wrong side, drawing the thread over the edge in such a way that the cloth is not drawn in and no thread loops are formed. Work from right to left. (See Plate III.)

**Overhanding:** Used to hold two finished edges together, such as two selvages or lace and a hemmed edge. Use no knot. Hold the material between the thumb and forefinger of the left hand, with the edges to be overhanded on the upper side. Take a very shallow stitch (two or three threads of the material) through the two edges, pointing the needle toward you. Leave an end of the thread about  $\frac{3}{4}$  inch long and take the first few stitches over this to fasten the thread. Take stitches close together in the same way that the first was taken. Work from right to left. Care should be taken not to take the stitches so deep or to draw the thread so tight that a cord is formed on the wrong side. (See Plate I.)

#### STITCHES—Decorative

**Blanket stitch:** So called because frequently used to finish the edges of blankets to prevent raveling. It is also used in embroidering scalloped edges and is often wrongly called "buttonholing." Hold the material between the thumb and forefinger of the left hand with the edge toward you. Fasten the thread and bring the needle through to the right side near the edge. Hold the loop of thread down under the thumb and put the needle back into the cloth from the wrong side the desired distance from the edge and bring it out over the top of thread held down by the thumb. (See Plate II.)

**Catch stitch:** A cross stitch use to hold down the edges of flannel seams. It is made on two parallel rows by taking a back stitch first on one row and then on the other. Start at the left, bring the thread through to the right side on the lower row but take the first back stitch on the upper row a little farther along. Take the next stitch on the lower row a little beyond the second one, etc. This will make the threads cross. (See Plate II.)

**Chain stitch:** Made in the form of the links of a chain. Hold the cloth vertically over the first finger of the left hand. Start with a knot if it can be hidden. Bring the thread through to the right side and hold it under the left thumb. Return the needle to the hole from which it just came and take a short stitch forward bringing the needle out over the thread held down under the thumb. Complete the stitch by drawing down into the form of the link of a chain. The next stitch is taken in the same way and should always go into the loop of the stitch taken just before. (See Plate II.)

**Couching:** Used as a decoration. It is made by a heavy thread held in place by parallel stitches taken across it, equal distances apart. (See Plate II.)

**Cross stitch:** Used for decoration and should be done on checked material, the checks of which can be used to guide the stitches, or over an open-meshed canvas, made for this purpose, the threads of which can be removed when

the pattern is completed. The stitch consists of two crossed threads which pass diagonally from one corner of the square to the other. These threads should be put in so that the upper threads on the right side all slant in the same direction and the threads on the wrong side all run either parallel or at right angles to each other.

**Darning stitch:** Used to produce simple patterns. It is made like the running stitch, except that the stitches are usually longer and of uneven lengths.

**Feather stitch:** Used for decoration and to hold down hems and facings. It is a variation of blanket stitch. The thread is held down under the left thumb and the needle brought out over it. This stitch is taken in two rows, somewhat similar to the catch stitch, first in one row and then in the other. (See Plate II.)

**French knot:** Used for the centers of embroidered flowers and as a line of decoration. Bring the needle through to the right side of the cloth. Hold thread taut (tight) with the little finger of the right hand and with the needle pointing toward the cloth, twist a thread around it several times by passing the needle over the thread. Then twist the needle back under and over the thread that comes from the eye of the needle, thus forming a knot. Stick the needle into the cloth near the place where it came out and draw up the thread. Hold the knot firmly with the left thumb while drawing the needle through, to the wrong side. (See Plate II.) An easier method is to use heavy floss, make only one twist around needle, insert needle close to where it came out, and take a stitch, bringing needle out where next knot is to be made.

**Hemstitching:** Used at the upper edge of hems or tucks or as a decoration where no edge is to be held in place. Draw threads from the material until the space is the desired width. Do not use a knot. Fasten the thread by taking the first few stitches over the end of the thread. Hold the work over the left forefinger with the line of hemstitching parallel with the finger. Start at the left. Take four or five threads on the needle, with the needle pointed toward the left. Draw the thread firmly down and then throw it up above the needle out of the way. Take a small stitch toward you through both thicknesses of the cloth, close to the right of the group of threads just drawn together. Draw down firmly and repeat. (See Plate II.)

**Lazy daisy stitch:** Used to make the petals of small flowers, one lazy daisy stitch making each petal. Bring the needle up at the inner end of the petal near the center of the flower. Hold the thread down with the left thumb and take a chain stitch the length of the petal. Put the needle over the cloth just outside the chain stitch so as to make one stitch over the end of the chain and bring it out at the center ready for the next petal, which should be made opposite the first one in order to obtain good spacing.

**Outline stitch:** Used to outline a design or to decorate the edge of a hem or facing. Start without a knot. Hold the cloth over the forefinger of the left hand. Bring the needle out at the end of the line and work away from you. Take a short back stitch on the line. Repeat, making the needle come out of the hole where it went in to make the preceding stitch. The stitches should all be of equal length and the thread loop should always be on the same side of the needle. If it is held on one side and then on the other an irregular line is formed.

**Satin stitch:** Used in solid embroidery to make leaves, stems, flower petals, embroidered initials, etc. Fasten the material in embroidery hoops. Usually the design is padded slightly with one layer of chain stitches placed very close together, with a second layer of one or two rows placed in the center on top of the first to produce a slightly rounded effect. If the space is narrow this

second layer is omitted. This padding is covered with the satin stitch. Start at the tip of the petal or leaf, or at the end of the stem. Take parallel stitches very close together over the padding from one end to the other. These stitches should be as nearly at right angles to the edge as possible. Work toward you. Never use a knot and never skip from one embroidered section to another as this leaves a loose thread on the wrong side which may be caught and broken by the iron in pressing. Press the finished piece on the wrong side over a soft pad. (See Plate II.)

### CARE OF CLOTHING

Because clothes are so very expensive nowadays, it is necessary to be more particular than ever in taking care of them in order to make them last as long as possible. There are many things that may be done, none of which take much time and all of which help to keep the clothing looking attractive, and to make it wear longer.

**Brushing and airing garments.**—If garments that have been worn outdoors are thoroly brushed in order to remove the dust and dirt before they are hung in the closet, they will last longer and will not need to be cleaned so often. Clothing, especially that which is worn next the body, should be aired in order to allow the perspiration to evaporate. If possible, the garments should be hung in the sun. If this is not possible, they should be placed by an open window.

**Use of hangers.**—Garments should be carefully hung, or folded and placed in drawers. Padded hangers should be used for coats and one-piece dresses. Wooden foundations may be purchased for a small sum, and then padded with cotton and covered with cretonne or other material. Skirts should be hung by the waistbands by hangers which will keep the bands flat, such as the clothespin variety or those made of flat strips of wood lined with felt. If the garment is hung on a hanger and fastened up so that it will be kept in proper shape, it will require less frequent pressing than it would otherwise need. Too much pressing is bad for both silk and wool because it takes the life out of the fabric, which soon becomes "shiny." Closet space should be used to the best advantage; more garments may be hung in less space if the hangers are hung on a rod rather than on hooks. A small curtain pole or broomstick placed across the closet will answer the purpose very well.

**Protection from dust.**—Light colored dresses, especially, should be protected from dust by some covering. A simple covering may be made of a strip of cloth about a yard wide and about a foot longer than twice the length of the garment. This may be made from either old or new material, providing it is woven closely enough to keep out the dust. Fold the material end to end and make a bag. Finish the opening with a hem, which may be buttoned or snapped together, and make a hole at the top large enough to slip the hook of the hanger through. Finish the hole by binding (see Construction Processes, Bindings) or with a blanket stitch (see Construction Processes, Stitches—decorative) to keep it from raveling. Snap the bag together at the bottom.

**Protection from moths.**—Woolen garments should be protected from moths. Before putting them away for the summer they should be brushed carefully and beaten to remove any moth eggs that may be on them and aired in the sun for several hours. All spots should be removed, as dirt attracts moths. Then the garments should be placed where moths can not reach them. They may be put in (1) bags of heavy or tarred paper, which may be purchased at the store in sizes large enough to allow the garments to be hung inside them; (2) bags

made of heavy cotton cloth and sewed up on the machine after the garments have been put into them; or (3) packages, such as suit boxes, which may be closed by having strips of paper pasted over the edges. This is much safer than merely tying them with string.

**Care of stockings.**—Buy stockings of good quality, because they will wear enough longer than the cheaper kind to pay for the difference in price. Be sure that they are long enough in the feet, for stockings that are too short are not comfortable, and holes quickly wear through at the toes and the heels. Fasten the garters carefully so that they will not cut holes at the tops of the stockings and cause “runs.” Thin cotton and silk stockings should be rolled down to the heel before slipping on or off. Stockings should be washed frequently; in fact, it is best to wash them after each wearing because they will then wear much longer than they otherwise would. All holes and thin places should be darned (see Darning Stockings in list of articles for first year’s work) as soon as they appear.

**Care of shoes.**—Special care should be taken to preserve shoes, for leather is very expensive and shoes cost a great deal. Shoes should be kept on shoe-trees, which may be purchased for about ten cents a pair. They will then retain their shape much longer than they otherwise would. Rubbers are always cheaper than doctor bills and more than the price of the rubbers will be saved in the increased length of time that the shoes will wear. Heels should be built up and straightened as soon as they wear off. A run-down heel will quickly ruin the shape of a shoe, is most uncomfortable, and gives one anything but a tidy appearance. Shoes should be half-soled as soon as the sole wears through. They should be kept clean. Canvas shoes should be washed with soap and water before the whitening is put on. Dirt and dust should be removed from leather shoes before they are polished. If a dry cloth does not do the work, wipe them off with a soap lather, being careful not to get them wet. A good quality of oil paste requires more time and effort to apply than does the liquid polish, but it gives the shoes a much better appearance, and is more effective in preserving the leather. Do not polish shoes too often; frequent rubbing with a soft brush will bring back the shine without putting on any more polish. A shoe bag on the closet door helps to protect shoes from dust.

**Pressing of woolen garments.**—No matter how carefully clothes are brushed and hung they need occasional pressings. If wool garments are pressed carelessly they grow shiny at the seams and other places where there is a double thickness of material. But they may be pressed satisfactorily at home if certain precautions are kept in mind.

1. Keep woolen cloth next to the right side of the garment when pressing.
2. Have a cotton cloth next to the iron.
3. Dampen by sponging or by using a thin cotton cloth which has been wet and wrung as dry as possible.
4. Do not use too hot an iron.
5. Press—do not rub—with the iron, as rubbing is likely to cause wrinkles.
6. Keep iron in motion; do not allow it to stand still in any one spot.
7. Let steam out occasionally by raising the pressing cloth.
8. Do not press until the garment is absolutely dry as it is then more likely to shine.
9. Avoid sharp edges in pleats. If pleats have been pressed too much, the crease may be removed by running the finger, dampened with water, along the line of the crease on the wrong side.

**Laundering of woolen garments.**—Woolen garments are easily ruined in laundering if this is not properly done. The wool fiber is covered with tiny scales which when heated and wet have a tendency to stick together and shrink or "felt." To avoid felting of the material, woolen garments should be washed in lukewarm water with a mild soap and squeezed gently, not rubbed. They should be rinsed in water of the same temperature as the washing water and should be dried with a moderate heat—not outdoors on a cold day or, on the other hand, on a hot radiator.

**Laundering of silk fabrics.**—In laundering silk—there are so many washable silk fabrics on the market now that everyone needs this information—use warm water and a mild soap. Never rub the soap directly on the garment. Squeeze the dirt out rather than rub it out. After white silks have been washed and thoroly rinsed they should be wrapped in a towel until they are ironed, rather than exposed to the light. If this is done they are less likely to become yellow. Press with a moderate iron while they are still damp.

**Removal of spots and stains.**—Accidents will happen to everyone and spots and stains will appear at the most unfortunate times and places. A wise person removes them as soon as they are discovered, as they are then much easier to remove than if they are left for a long time. In order to remove spots and stains successfully it is necessary to know what material the garment is made of, that is, whether it is cotton or wool, etc., and if possible one should find out what caused the stain. Excellent and easily understood directions for the removal of spots and stains are given in Farmers' Bulletin No. 861, "Removal of Stains from Clothing and Other Textiles." It may be obtained by writing to the United States Department of Agriculture, Washington, D. C.