



MAKING WOOL GARMENTS

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...Clothing IV

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AGRICULTURAL EXTENSION SERVICE
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WHAT YOU WILL DO THIS YEAR

Make Your Own Clothes

Make four of the following:

- A winter dress from wool or part wool fabric.
- A skirt of wool or part wool fabric and a blouse to wear with it.
- A rayon slip for your dress.
- Two accessories for your dresses that will dress them up, such as scarfs, collars, cuffs, and belts.
- A 4-H uniform, including bag and hat.

Give Woolens Good Care

Choose three that you want to do:

- Press family's wool garments.
- Wash and block sweaters.
- Mend a wool garment.
- Store winter clothing.
- Make at least one pressing aid—a well padded ironing board, sleeve board, tailor's cushion, pressing cloths.

Something Else to Do

- Make a dress or playsuit for a little girl or play clothes for a small boy.
- Make an apron, pair of pajamas, house dress, undergarments, etc. for another member of the family.

GOOD SEWING HABITS

1. Sit tall.
2. Work on a table the right height for you.
3. Always work in good light.
4. Buy good equipment and handle it with care.
5. Take care of your clothes.
6. Plan your wardrobe.
7. Observe the rules in handling wool.
8. Make the best better.

UNIVERSITY OF MISSOURI COLLEGE OF AGRICULTURE AND THE UNITED STATES DEPARTMENT OF AGRICULTURE COOPERATING

J. W. BURCH, Director, Agricultural Extension Service

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MAKING WOOL GARMENTS

Clothing IV

You'll like to sew with wool. From it you can make many beautiful clothes. Wool is easy to manage, too, after you once learn how to handle it. Wool has inherent characteristics that make tailoring or shaping easy. These characteristics make wool different to handle than fabrics from other fibers. You can make it do things no other fabric will do.

Wool comes from the hairs of sheep and such related animals as the Cashmere goat, the Llama, the Guanaco and Vicuna. A very good quality coat you buy may be made of hair from the less familiar animals. Such a coat is light in weight and very warm.

Wool fiber is resilient. That is, it will stretch and then return to its original size. That is why a wool suit recovers from wrinkles. Wool fiber absorbs moisture yet does not feel wet. You can bend, twist and pull a wool fiber without breaking it. Wool is warm because the fibers hold many tiny pockets of air. These air pockets act like insulation. No other fiber can be made into felt. The tiny scales covering each fiber interlock with the scales on other fibers making felt when exposed to heat and moisture.

Wool dyes in beautiful colors. You have a wide range of choice from dark rich colors to the softest pastels.

These desirable properties of wool may become disadvantages unless you

give it the right treatment. A hot iron makes wool felt together causing shrinkage. Too much heat, especially dry heat, will in time destroy or wear out wool. When you press wool, use a woolen cloth over the fabric and a damp cotton cloth over the woolen cloth. Press with a moderately hot iron. Lift the iron and set it down each time. Never push the iron back and forth over wool as this method of ironing will stretch the cloth. You will find more about the care of wool on page 20.

EQUIPMENT YOU WILL NEED

Good equipment for sewing is more important to you now than ever before. In your first clothing projects, you collected the necessary items for sewing. You know how important it is to have them in a handy place. Working with wool requires a well adjusted sewing machine, sharp scissors, correct light, and right size needles.

For wool, you will need soft darning cotton or soft basting thread to make tailor's tacks. Tailor's chalk and a tracing wheel are other essentials.

Working with wool requires some special pressing equipment.

Pressing Cloth for Wool.—You will need a wool press cloth as well as a cotton one. This can be made of a lightweight wool about 18 inches wide and 36 inches long. Make the cotton cloth the

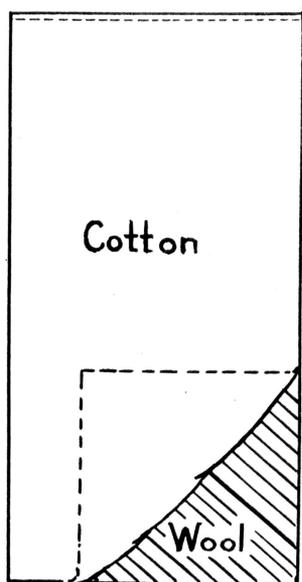


Fig. 1.—Pressing cloth for wool.

same size. Sew them together at one narrow end or one lengthwise side (Fig. 1.) This pressing cloth is used by placing the wool part over the garment and the dampened cotton cloth over the wool. The iron is used over the cotton.

Pressing Cushion.—The pressing cushion is used to shrink in fullness in sleeves, to press shoulders and to press armseye seams. Make it of muslin or other firmly woven cotton and pack firmly with very dry sawdust.

Cut four circles of heavy muslin $6\frac{1}{2}$ inches in diameter, (Fig. 2A), or make one circle of wool. Cut two strips of heavy muslin 3 inches wide and 20 inches long. (Fig. 2B.)

The cushion is made of double thickness of cloth unless the cloth is firm enough to use single. Pin two circles to one side of the double strip. Pin the other circles to the other side of strip. Pin together so the wool circle is on the outside. Leave ends of strip open. Stitch circles to long strips, stitching twice. Turn right side out. Fill with sawdust from the open end. Beat sawdust in firmly with hammer handle or other device to pack it very tight. Sew the opening together.

COLOR, STYLE, FABRIC

How do you look? Ask your mirror.

Pretty clothes, clothes that give a pleasing impression, are not a result of chance. Smartly dressed people plan to have colors and lines that become them.

When you look in your mirror, whom do you see? You, of course. And remember, no one else in the world looks just like the person you see there. Your personal difference gives you a chance to dress individually. (Fig. 3.)

Color

Look again until you decide what are your best features. The personal things

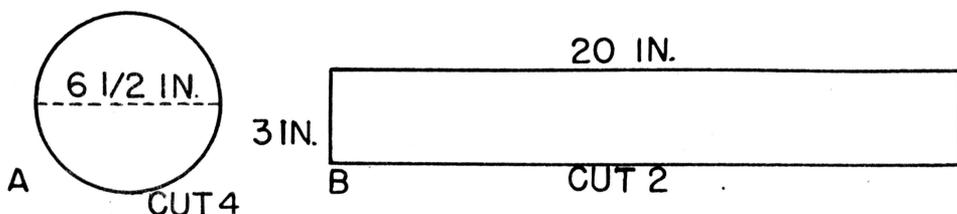


Fig. 2.—Pressing cushion.



Fig. 3.—How do you look?



Fig. 4.—What lines become you?

that help decide colors you can wear are hair, eyes, skin, size and personality. What is the most attractive thing about your face? Choose colors that will accent your most attractive feature. This will take practice. Try colors against your face. Other club members can help you decide. This is something you will always study. New colors that are fashionable each season are attractive at the time. Try them to see which you can wear.

Fashions in colors change just as fashions in patterns do.

Just as you choose colors to bring out best features, you will choose carefully to make unattractive features less noticeable. Green may be just the color to make your hair more red, but if your skin has too much red, you will not like wearing this color. It will make the red in your face more noticeable.

Bright colors, large patterns, and bright plaids make you appear larger than dull ones. Deep dull red may be much more flattering to you than bright red.

Sometimes a color that is best for your face is not so friendly to your figure. You can work this problem easily. Wear the dress of the color that is right for your size. With it, wear a scarf, jewelry, or collar that flatters your face.

Colors are for personality, too, so you see why no one can tell you the final word about colors to wear. A girl that is full of pep and energy wears bright colors well. A shy, timid girl wears less flashy colors better. The bright colors would overshadow her personality. No one wears all colors equally well. Try to find your best ones.

Style

Your mirror tells the truth. It is a good friend. How does it say you are standing? The reflection is a good reminder to stand tall and keep a good posture. It can remind you to keep your weight right. If you are too thin or too heavy, better check your food habits. It is easier to stay right than to correct over or under weight. With correct weight, your choice of clothes is simpler.

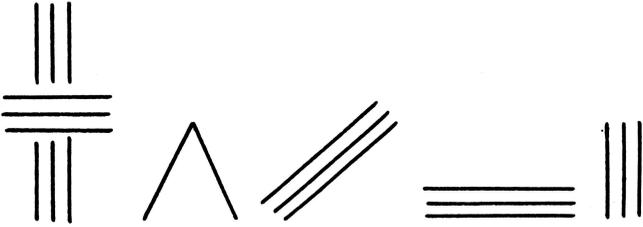


Fig. 5.—Lines lead your eyes.

The pattern you buy must be for the girl you meet in the mirror. You can do a lot with the lines you choose in your pattern. In fact, you can add or subtract inches in height and put on or take off pounds as you choose. (Fig. 4.)

The main thing to remember in choosing lines is that our eyes follow lines. (Fig. 5.) Because of this fact, remember these things:

Vertical lines usually add height.

Horizontal lines add width.

Diagonal lines may either lengthen or broaden the figure. The more nearly vertical the diagonal lines are, the more slenderizing they will be.

V-shaped lines are slenderizing unless the V is too broad.

Broken lines shorten the length of long straight lines.

Flatter Your Figure by Wearing

If you are *short* and *stocky*

V or collarless necklines, narrow lapels, long straight set-in sleeves, skirts gored, belts of same fabric, one-toned small prints.

If you are *short* and *thin*

wear dainty fabrics, full length coats, narrow belts, same color as dress, frilly collars, jackets buttoned to neck, stiff fabrics and small prints.

If you are *tall* and *thin*

high round necklines, scarfs, bows, shirring, tucking, ruffles, draped effects, large full sleeves, gathered skirts, unpressed pleats, large pockets, wide contrasting belts, contrasting colors in blouse and skirt.

If you are *tall* and *heavy*

fabrics with dull surfaces, blurred all over prints, combinations of solid color and patterned fabrics, easy fitting skirts, yolk effects and slightly padded shoulders.

Choose a pattern that is fashionable, yet has flattering lines for you.

Fabric

Soft wools in a light weight or dress weight are fun to sew, comfortable to wear and they make beautiful dresses. You can find numerous weaves in suitable weights. Avoid a worsted fabric because it is harder to tailor.

Woven wool fabrics are divided into two distinct classes known as worsteds and woolens. Worsted yarns are more or less tightly twisted, firm and smooth with the fibers lying parallel to the yarn. Woolen yarns are usually softer and more fuzzy because the fibers are more tangled and criss-cross. You can feel and see the difference between soft-napped, pliable flannel, soft tweeds and broadcloth, and the firm, smooth, crisp quality of worsted gabardine, crepes and men's wear suitings. The soft woolen fabric is much easier to tailor.

Choose a plain color or all-over pattern that does not require matching. Plaids are hard to make for your first work with wool.

Read The Label.—Be sure you read the label, (Fig. 6.) It will tell whether the fabric is all wool or 100 per cent virgin wool or what per cent of another fiber is used. Look at the selvage. It may tell you that the fabric has been sponged and shrunk. If the material is not sponged and shrunk, it must be shrunk either by a dry cleaner or at home.

Shrinking Woolen Fabric.—To shrink woolen fabric at home, use this method: Straighten cut ends by pulling thread or tearing.

Leave the fabric folded.

Wet a sheet and fold lengthwise. Place it on a flat surface.

Place the folded woolen fabric over the wet sheet.

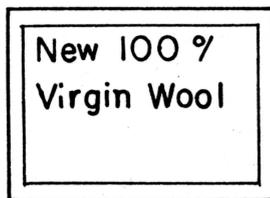


Fig. 6.—Read labels.

Straighten cut ends and selvages.

Fold the end of sheet over the woolen fabric and roll or fold the two together.

Allow to stand six hours or more.

Unroll and straighten edges.

Allow to dry.

Press if necessary.

Do not use this method on fabrics that are part wool.

HOW TO USE A PATTERN

Study Your Pattern

Every pattern has an instruction sheet. It will tell you what the markings mean, how to cut the pieces, width of seam allowance, and how to put the garment together. Study the pattern carefully, and keep it with the fabric.

Taking Measurements

Take all measurements snugly but not tight. Write down the measurements as they are taken. (Fig. 7.)

1. *Bust*—Measure fullest part of bust. Keep tape parallel to floor.

2. *Waistline*—Measure where you want the belt to be.

3. *Blouse Length*—For center back, measure from collar bone straight down to waist. For center front, measure from neck straight down to waist.

4. *Hips*—Measure at widest part of hips. Keep tape parallel with floor.

5. *Skirt Length*—For center front, measure from waistline to bottom of

skirt, the distance you want your dress from the floor. For center back, measure center back from waist to bottom of skirt the distance you want your dress from floor.

6. *Sleeve Length*—Measure from top of armhole as long as you want your sleeve.

7. *Upper Arm Width*—Measure around your upper arm at the fullest part.

8. *Elbow*—Measure around the elbow, with arm bent.

Compare Your Size With Pattern

Have someone take your measurements and write them down as you take them. Buy the pattern nearest your bust measure. Remember to double the measure where only half of the pattern is given.

Now you know your size. What is the actual size of the pattern? All patterns make some allowance for ease. The usual amounts are in the column under usual allowance for ease. To check the pattern, measure between seam allowances and write the amount in the column under pattern measurements.

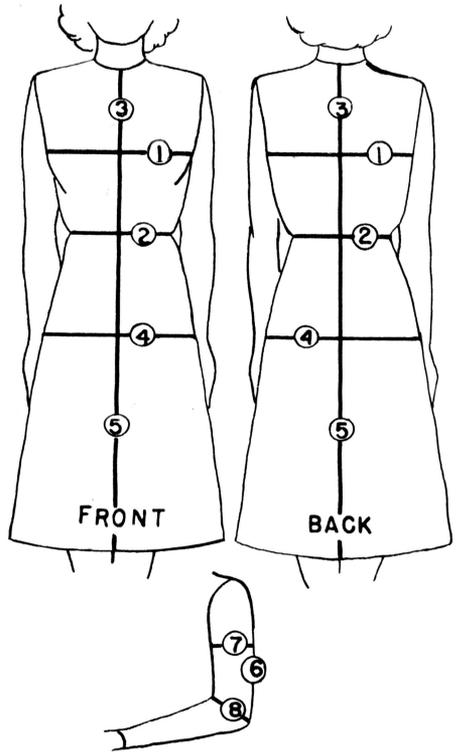


Fig. 7.—How to take measurements.

	Your Own Measure	Usual Allowance For Ease	Pattern Measurement	Changes To Make
	Inches	Inches	Inches	Inches
Bust	—	4	—	—
Waist	—	—	—	—
Blouse length				
Center back	—	1/2	—	—
Center front	—	1/2	—	—
Hips	—	2	—	—
Skirt length				
Center front	—	—	—	—
Center back	—	—	—	—
Sleeve length.....	—	—	—	—
Upper arm width	—	3 to 4	—	—
Elbow-measure around	—	1	—	—

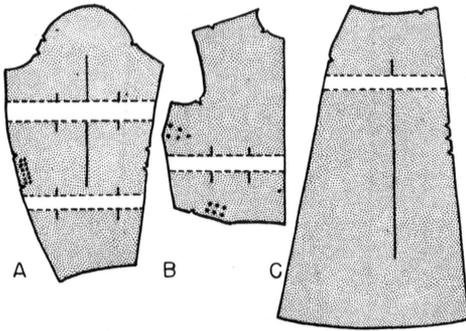


Fig. 8.—Pattern too short, or too long.

pattern is the right size for you if your measurement plus the allowance for ease is equal to the pattern measurement.

You are lucky if your measurements check perfectly with the pattern. But if the pattern is not right for you, be sure to alter it before cutting fabric.

Altering a Pattern

Too Short or Too Long.—It is easy to shorten or lengthen patterns. On each pattern piece that needs to be shortened or lengthened, draw a line at right angles to the grain of goods mark. Draw another line crossing this line to help in keeping the pattern pieces in place after cutting.

On the blouse make this line just below the bust. (Fig. 8B.)

On the skirt, make the line just below the hip. (Fig. 8C.)

On the sleeve, make the line above and below the elbow. (Fig. 8A.) Cut along these lines.

If the pattern is too short, spread the cut edges apart until each piece is the right length. Paste a piece of paper under the pattern pieces. If the pattern is too long, lap the pieces to shorten them. Be sure to add the same amount to the

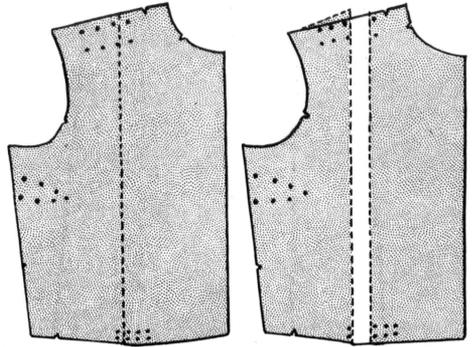


Fig. 9.—Blouse pattern too small, or too large.

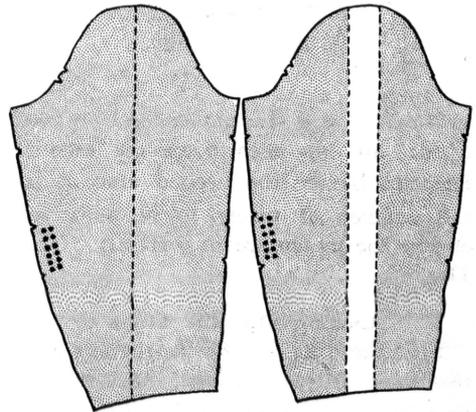


Fig. 10.—Sleeve pattern too small, or too large.

blouse back and skirt back that you add to the front pieces.

Too Small or Too Large.—*Blouse*—To make a blouse smaller or larger, draw a line on the blouse parallel to center front. Cut the pattern and spread or lap the amount needed. (Fig. 9.)

Sleeve—Draw a line parallel to straight-of-goods marks. Spread or lap to make the pattern larger or smaller. (Fig. 10.)

Skirt—Draw a line in each skirt piece

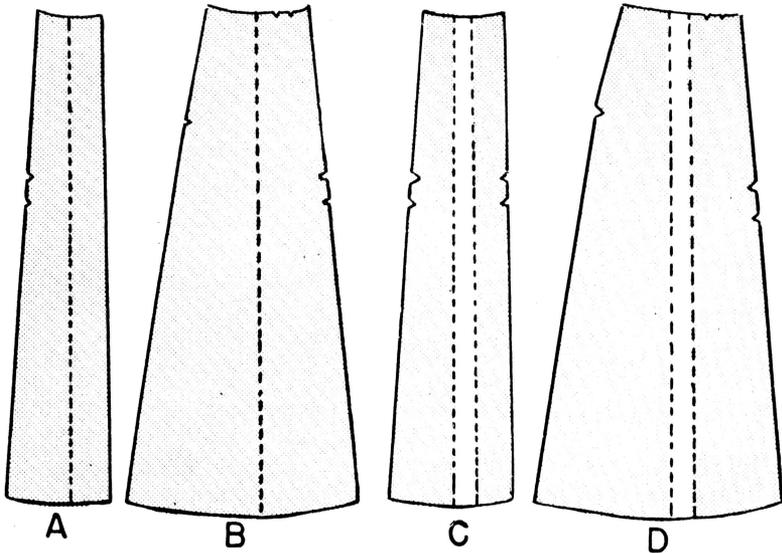


Fig. 11.—Skirt too small, or too large.

parallel to the straight-of-goods marks. Spread or lap each piece the amount needed. Divide the needed amount by the number of pieces to be sure you change the measurement correctly. (Fig. 11.)

Cutting Out the Dress

Find the place on the instruction sheet that shows different views. Mark the cutting layout which you will follow. This tells you how to place your pattern on the fabric. Take out all pattern pieces to be used for your dress. Put the others back in the envelope.

Place the fabric on a large table. Straighten cut edges and selvage. Place the pattern on fabric using one of the layout plans. Check every piece with a ruler measuring from the straight-of-goods mark to edge of table. Nothing is more important in making a dress than to have the grain of goods correct. Place all pieces on the fabric. Pin pattern to the fabric without lifting it from table.

When you have checked every piece, cut out the pieces. Keep the fabric down on the table. Wool stretches and becomes uneven unless handled carefully. Cut with long even cuts.

Baste a line down the center of each fold of the material while the pattern is on the dress pieces. This will help you keep the grain lines straight when putting the dress together.

Transfer Pattern Markings

Careful marking insures accuracy and is a time saver. Mark plainly, otherwise you may have to put a piece of pattern on again to get the marks. Tailor's chalk, tailor's tacks, or tracing paper are good for wool. Since you will be working on the dress for quite awhile, it will be best to use tailor's tacks or tracing paper because they do not come out easily.

Tailor's Tacks.—To make tailor's tacks, use a double thread of soft darning cotton or basting thread. Make a

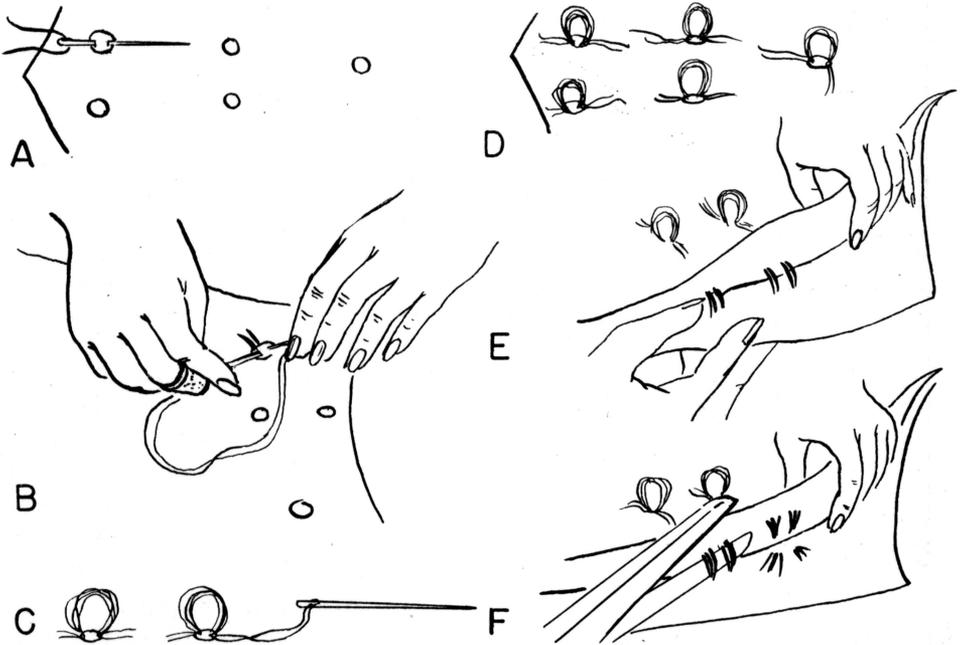


Fig. 12.—Making tailor's tacks.

small stitch in the perforation through both layers of material. (Fig. 12A.)

Take a second stitch on top of first one. Put your finger in the thread and pull the loop down on your finger. (Fig. 12B.)

Make a third stitch. Pull the loop down on your finger. (Fig. 12C.)

Make a tailor's tack in each perforation. Cut the thread between each perforation. (Fig. 12D.)

Pull the pieces of cloth apart slowly. (Fig. 12E.)

Cut the threads in the center of each tack. (Fig. 12F.)

Tracing Wheel.—If you are using a printed pattern, you may like to make the markings with a tracing wheel and tracing paper. Try the tracing wheel and paper on an edge of the fabric to be

sure it will not mark through on the right side. Use the tracing wheel like you learned in Clothing II.

Keep the pattern pieces on the fabric until you are ready to use each piece.

MAKING THE DRESS

Patterns have instructions telling the steps to follow in making the design. Follow the instructions in your pattern.

Wool stretches easily. To keep it from stretching, make a line of machine stitching $\frac{1}{2}$ inch from edge of neck, shoulder, underarm and top of skirt.

Darts

Stitch from wide part to a very fine point to make darts. (Fig. 13A.) Back stitch carefully on the folded edge, or you may thread the machine thread ends

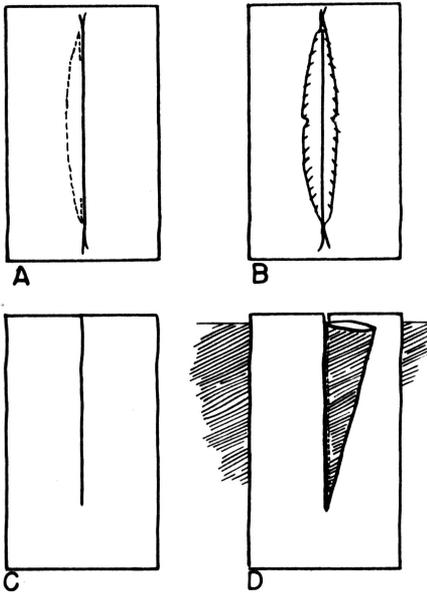


Fig. 13.—Pressing darts

into a needle and run the thread back into the dart.

Make darts in wool look flat and smooth by cutting on the folded edge to within about $\frac{1}{2}$ inch of the end. Overcast the edges (Fig. 13B.) Press the dart open using a piece of paper between the dart and dress to avoid over pressing. Narrow darts should be pressed flat without cutting open.

Cut a slit in paper the length of the dart. (Fig. 13C.) Put the slit over the dart. (Fig. 13D.) Press dart open.

Making the Seams

Choose the seam that is easiest to make, holds the fabric and gives a flat smooth finish.

Press every seam first the way it was made. Then press it open. Press every seam before crossing it with another.

Use a pinked seam pressed open on fabric that will not ravel.

If the fabric does ravel, press the seam open and stitch close to each edge.

Very lightweight soft wools may need a seam pressed open with edges turned under and stitched. This takes more time and should not be used except on fabric that requires such treatment.

Making the Neckline

Many necklines are finished with a facing. This facing must fit exactly. It will if you make all seams exactly the size required in your pattern. Stitch the facing on according to directions in pattern. To make the facing lie very smoothly, trim the neckline seam to $\frac{1}{4}$ inch. Clip edges and cut corners to remove bulk from the seam. (Fig. 14A.) Finish the outer edge of the facing with

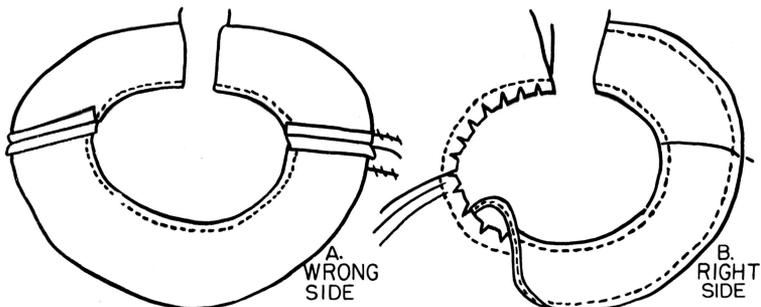


Fig. 14.—Neck facings.

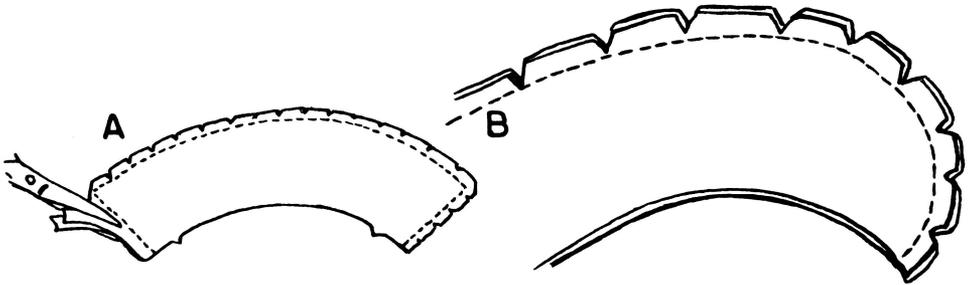


Fig. 15.—Making collars.

seam tape. Stitch one edge of the tape to the edge of the facing. (Fig. 14B.) Fasten the facing to the dress only at shoulder seams and placket.

Edges on Collars, Lapels and Cuffs

Collars, lapels and cuffs should have perfect creased edges that do not roll. You can make them that way by trimming the seam to $\frac{1}{4}$ inch (Fig. 15A) and then cutting out notches to remove bulk. (Fig. 15B.)

If the fabric is heavy, cut the under side of the seam allowance narrower than the top. This is not necessary in lightweight dress fabrics.

Making Buttonholes

Bound buttonholes decorate a wool dress. Your wool dress is worth the time it takes to make them. There are several methods of making buttonholes with bound edges. The plain bound buttonhole is easy to make. When you have learned how to make this one, you may like to make the quick method bound buttonhole and the corded one which is used on suits.

Mark the length of the buttonholes with basting stitches so the stitches show on the wrong side. (Fig. 16A.) Cut a rectangular piece of binding either straight or bias $1\frac{1}{2}$ inches longer than the buttonhole and $2\frac{1}{2}$ inches wide. Bias

is preferred unless the design requires the straight of the cloth.

Place the right side of the strip to the right side of the dress. Baste in position. From the back side, stitch by machine along the side. Leave the machine needle all the way down at each corner to turn square corners. Count the stitches, making the same number at both ends. The stitching should end by overlapping two or three stitches. (Fig. 16B.)

Cut along the center line a little way. Cut diagonally to form long tongues. (Fig. 16B.) Turn binding to wrong side. (Fig. 16C.) Form pleat. Press carefully. Baste edges together so pleat exactly fills the space and bindings are equal size. (Fig. 16D.) Pick up the end of pleat and tongue. Stitch by machine across both of them. (Fig. 16E.)

Turn front facing back exactly in place. Mark position of buttonholes. Cut facing as for buttonhole. Turn edges under and blind stitch forming perfect corners. (Fig. 16F.) The wrong side of buttonhole will look very much like the right side.

Put Skirt and Blouse Together

Work for a smooth flat seam that fits. In patterns where the skirt fits the waistline and the blouse has darts or gathers, a lapped seam is good. Remem-

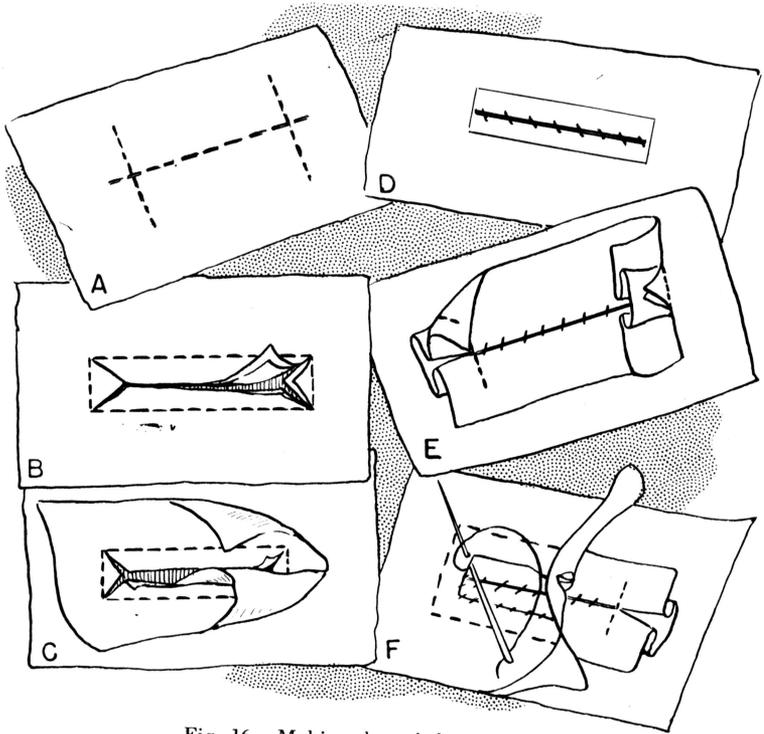


Fig. 16.—Making bound buttonholes.

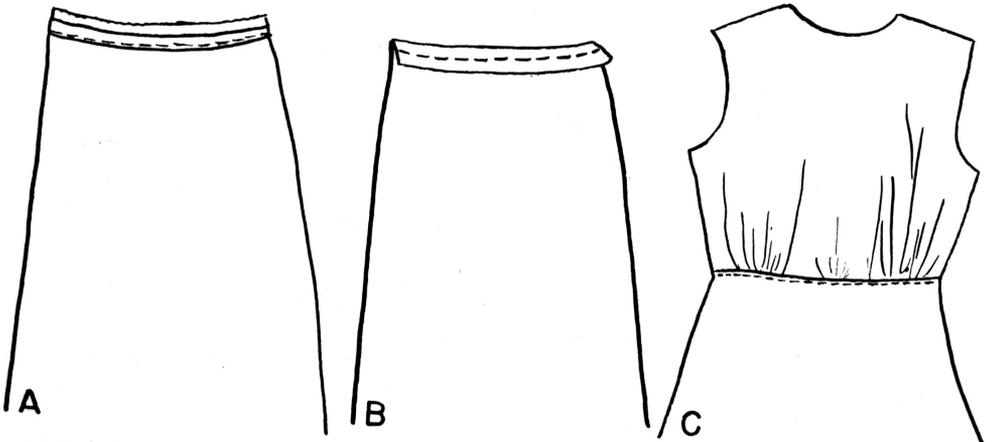


Fig. 17.—Putting tape on top of skirt.

ber wool stretches so it will need a tape to hold it smooth.

Baste a strip of rayon tape with its lower edge against the seam allowance of skirt top. (Fig. 17A.) Turn and baste the seam allowance at top of skirt down exactly at the edge of tape. (Fig. 17B.)

Lap this fold over waistline of blouse. Match side seams, center back, center front and all other notches. Baste skirt over blouse. Top stitch close to skirt edge. (Fig. 17C.)

Some skirts are full and are attached to a fitted blouse. In this case, make a lapped seam with the blouse top stitched over the skirt. The rayon seam tape would be basted to the blouse seam allowance.

Set Sleeves in Dress

Fit sleeve to dress as you learned in Clothing III with sleeve right side out and garment wrong side out. Hold garment so you can look into sleeve.

Match notches carefully. Pin the lower part of the sleeve in place. (Fig. 18A.)

Pull both gathering threads with the same tension until the sleeve fits the arm-

hole exactly. Distribute gathers evenly. (Fig. 18B.)

Remove the sleeve from armhole carefully without disturbing gathers. Place gathered part of sleeve over the pressing cushion. (Fig. 18C.) Shrink out all fullness in seam allowance with the tip of the iron, using a pressing cloth.

Now baste the sleeve back into the armhole. It should fit perfectly. Stitch from sleeve side between gathering threads. Start stitching at underarm seam and finish by overlapping lines of stitching one or two inches.

Clip seam to $\frac{1}{2}$ inch. Clip through seam allowances at back and front notches. Press top of the seam open. Press seam under arm together and out into the sleeve. (Fig. 18D.)

Making Plackets With Slide Fasteners

You have learned how to put a concealed zipper in the side of a dress. Be especially careful with wool that you do not stretch the fabric on the stronger zipper tape. Work on a table. Let the wool lie flat on the tape. Be sure to keep side seam of dress straight.

Neck zippers and those used in center back of the skirt are easy to apply.

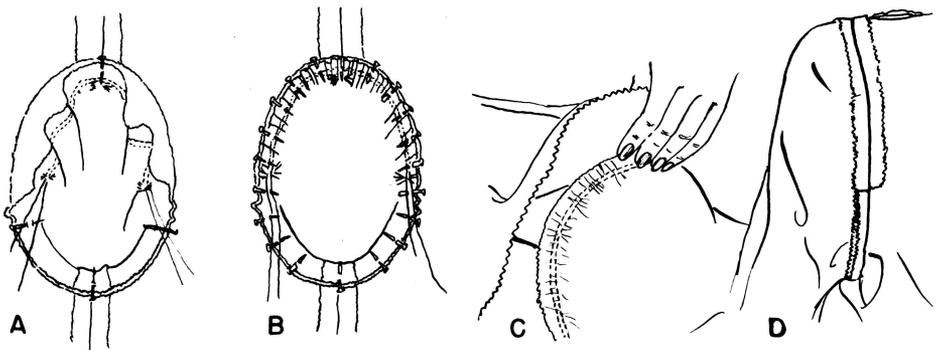


Fig. 18.—Setting sleeves in dress.

Stitch the seam to the place needed for the zipper. Baste the seam together where the zipper is to be placed. Turn back the seam allowance on both sides and press. Lay the zipper under the seam allowance and baste in place. Stitch down one side, pivot and stitch across end, and up the other side. (Fig. 19.)

Hemming a Wool Garment

Wool makes the prettiest hem because fullness or gathers can be shrunk to fit the dress perfectly.

Have someone measure your dress an even distance from the floor and mark with pins. Make it a fashionable length. Take the dress off carefully so you do not disturb the markings. Place the dress flat on a table. Run a basting thread through where the pins were placed. This basting should be left in until hem is finished.

Turn back hem of skirt. Baste $\frac{1}{4}$ inch from fold. Mark and trim hem width an even distance. $2\frac{1}{2}$ inches is good for a plain or gored skirt. (Fig. 20A.) Do not try putting in more than $1\frac{1}{4}$ to $1\frac{1}{2}$ inch hem in a circular skirt.

Press the folded edge with the iron to form a crease. Machine-gather close to the top of hem. Pull bobbin threads until hem lies flat against skirt. Remove basting that holds the crease. (Fig. 20B.)

Lay a piece of paper between the hem and the dress, then shrink in the fullness using a damp press cloth.

Baste and stitch binding smoothly along top edge of hem. (Fig. 20C.) Press carefully.

Baste hem in place. Slip-stitch tape to skirt. (Fig. 21.) Make stitches about $\frac{1}{2}$ inch apart. Do not pull stitches tight.

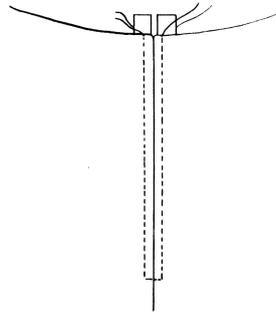
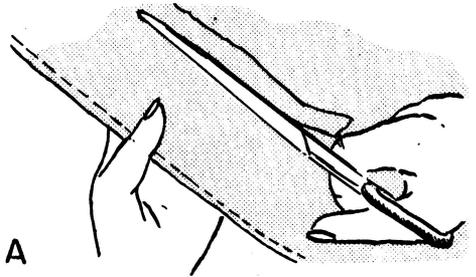
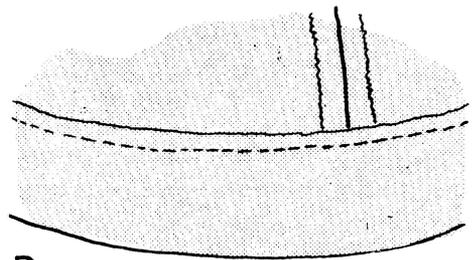


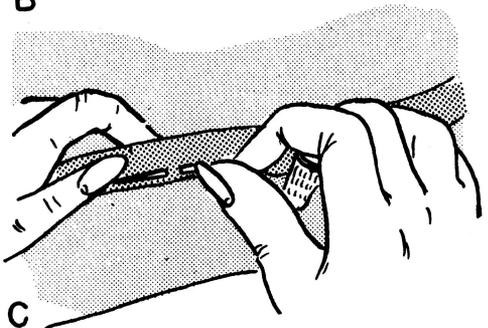
Fig. 19.—Putting in neck zipper.



A



B



C

Fig. 20.—Making the hem.

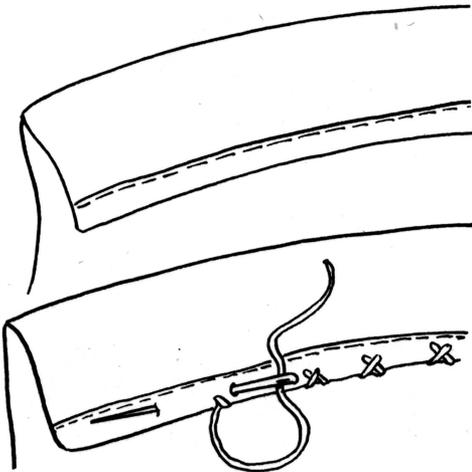


Fig. 21.—Slip-stitching hem.

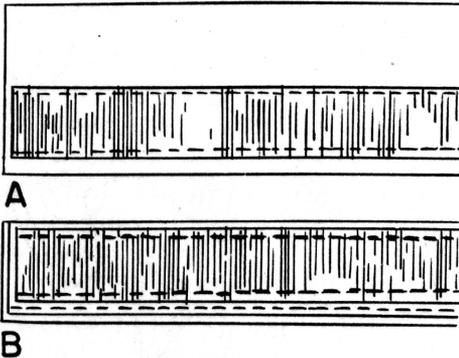


Fig. 22.—Making the belt.

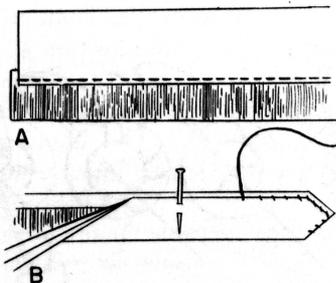


Fig. 23.—Hand finished belt.

Make a Tailored Belt

There are several ways to make a thin, neatly tailored belt. The ones given here are easy to do. The belt will need some stiffening. Stiff belting ribbon or grosgrain ribbon may be used. Shrink the belting by dampening and pressing.

Cut lengthwise of goods 5 or 6 inches longer than your waist measure. Make the cloth twice as wide as you want the belt plus about $\frac{3}{4}$ inch for seam allowance. Fold in half lengthwise and press. Lay ribbon on wrong side with one edge against fold and stitch to belt along both edges. (Fig. 22A.) Turn fabric back right sides together so raw edges meet. Make seam being careful to keep grain lines straight as you stitch. (Fig. 22B.) Leave ends open. Finish ends by hand.

Another belt you will like for wool is hand finished. Cut belt as shown. Stitch top of grosgrain ribbon to fabric as in Fig. 23A. Fold fabric around ribbon to cover it. Baste and pin in place. Shape ends. Finish by hand as in Fig. 23B using blind stitches.

Work eyelets with buttonhole or blanket stitch if you are using a buckle. (Fig. 24.)

Make Belt Guard or Keeper. — The chain stitch belt guard or carrier you made in Clothing III may be used on your wool dress. Make it of matching buttonhole twist or double sewing thread.

Sew On Hooks and Snaps

Hooks with a thread loop make an inconspicuous closing for necklines, belts and sometimes cuffs. Fasten the hook on with three or four buttonhole stitches in each round end. Then slip the needle through the hook end three or

Dress

Design and color	30
Beauty of design and color combination	20
Suitability to occasion and age of wearer	5
Individuality	5
Materials used, including trim- mings	20
Cleaning qualities	10
Trimming suitable to dress in color, design and fabric	10
Workmanship	30
Accurate cutting—grain straight	10
Choice and neatness of seams, hems, finishes, etc.	10
Pressed during construction	5
Perfection of stitching (hand or machine)	5
General appearance	10
Cleanliness	5
Pressing	5
Relation of garment value to cost in time and money	10
TOTAL	100

Slip

Materials used, including trim- mings	30
Durability of materials (yarn slippage)	15
Laundering qualities	15
Workmanship	30
Choice and neatness of seams, hems, finishes, etc.	15
Perfection of stitching (hand or machine)	15
Design	20
Suitability	10
Comfort	10
General appearance	10
Cleanliness	5
Pressing	5
Relation of garment value to cost in time and money	10
TOTAL	100

Scoring a Costume for Dress Revue

The dress you made could score differently as an exhibit at the fair and when worn in dress revue. In dress revue much depends on you. The complete costume itself is scored. This includes the condition of the dress and its construction. Special problems in upkeep may make the dress cost too much for cleaning and pressing. Dresses with inexpensive upkeep problems will score well. A dress that shows individuality in style and is suitable for its intended use is an excellent dress.

The girl herself can improve the dress by good posture and poise. Grooming shows, too, and is part of the dress revue score.

Undergarments should be smooth under the dress. Any accessories used must harmonize with the costume.

While you have the dress on, use the dress revue score card to find your score. Club members may like to score each other for dress revue.

Dress Revue

The Costume	40
Individuality and style	5
Suitability to occasion	5
Upkeep in relation to dress value	5
Condition of dress	5
Construction	20
The Girl	20
Posture and Poise	10
Grooming	10
The Costume of the Girl	30
Suitability of design to fig- ure and personality	5
Becomingness of color	5
Fit for appearance and com- fort	5
Effect of undergarments	5
Choice of accessories	5
Judgment shown in distribu- tion of cost	5
General Effect and Completeness.....	10
TOTAL	100

PROJECT RECORD

Clothing IV

Member's Name _____ Age _____

Address _____ County _____

Name of 4-H Club _____

Project Leader _____

THINGS TO DO IN THIS PROJECT

Make four of the following:

A winter dress from wool or part wool fabric.

A skirt of wool or part wool fabric and a blouse to wear with it.

A rayon slip for your dress.

Two accessories for your dresses that will dress them up such as scarfs, collars, cuffs, and belts.

A 4-H uniform, including bag and hat.

Something else to do:

Make a dress or play suit for a little girl or play clothes for a boy.

Make an apron, pair of pajamas, house dress, undergarments, etc., for another member of the family.

SUMMARY OF ARTICLES MADE AT CLUB AND AT HOME

Things Made	Number	Estimated Value	Cost	Money Saved	Hours Spent

Other things I have done:

1. Made and used the following pressing aids:

Tailor's cushion _____

Pressing cloth _____

Padded ironing board _____

2. Pressed the family's wool garments _____

3. Washed and blocked sweaters _____ Number _____

4. Stored winter clothes correctly _____

SUMMARY OF GENERAL CLUB ACTIVITIES

1. How many project meetings did you attend? _____
2. Did you judge at the following events? Local _____ County _____
State _____
3. Did you demonstrate at club meetings? _____ Community
events? _____ County Achievement Day? _____ District
Round-Up? _____ State Round-Up? _____
4. Did you exhibit in the community? _____ County? _____
District? _____ State? _____
5. What garments did you make for your family? _____
6. What is the basic color for your winter wardrobe? _____
7. What type of wool material did you choose? _____
8. What type of dress did you make? _____
9. What color did you select? _____ Why? _____
10. What difficulties did you encounter? _____

11. What accessories did you make? _____
12. What color were the accessories you chose? _____

REMARKS