

# GARMENT MAKING

## III—OUTER GARMENT PROJECT

BOYS' AND GIRLS' CLUB CIRCULAR 10

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### COOPERATIVE EXTENSION WORK IN AGRICULTURE AND HOME ECONOMICS

UNIVERSITY OF MISSOURI COLLEGE OF AGRICULTURE AND THE UNITED  
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## FOREWORD

The material in this circular is derived from many sources. In the main it represents a compiling and rearranging of mimeographed sheets and miscellaneous publications heretofore used in garment making club work.

The subject matter context has been reviewed by Miss Essie M. Heyle, Extension Professor of Home Economics. The circular itself was arranged and re-written by Mrs. J. K. Fyfer, Special Assistant in Boys' and Girls' Club Work. The drawings are by Mrs. W. C. Etheridge.

This circular is the tenth in a series which has been arranged especially to meet the needs of young people of club age.

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Did you ever read about something in a book and then try to find it again? Perhaps you have spent many minutes, even hours, trying to locate it. If there had been a complete table of contents and an index, you could have turned immediately to the article you wanted and there would have been much pleasure in referring to subjects you wanted to read again. In this book there is a table of contents to help you find any stitch, seam, material or directions that you have used in making the articles found in the Outer Garment Project. Consult the contents often so you can turn at once to any item you wish.

## GARMENT CLUB MAXIMS

Every Garment Making Club member should not only be familiar with the ten maxims here given, but she should diligently follow them throughout the whole period of her clothing work. As has been stated, these maxims should be a part of her club creed. It is recommended that club members acquire habits of right dressing in a way that is interesting. It may be done perhaps through enlisting a spirit of play.

1. Air clothes well before putting them away. Hang outer garments on hangers to keep their shape.
2. Keep clothes well brushed and pressed.
3. Mend rips or tears as soon as they appear. Darn holes in stockings and strengthen weak places promptly.
4. Remove stains while fresh.
5. Keep clothes well laundered, mending carefully before beginning to wash.
6. Remember that a pin is not a worthy substitute for a button.
7. Polish shoes often to preserve surface and give a good appearance. When not in use, keep on shoe trees to preserve shape.
8. Fasten shoes neatly and have worn down heels leveled promptly.
9. Keep hats free from dust and store them where they will not be bent or marred.
10. Remember that a girl's character is reflected in the neatness of her clothing, the cleanliness of her person, and the tidiness of her hair.

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# Garment Making Club III

## OUTER GARMENT PROJECT

By the time you are ready for Garment Making III you have gained much experience and you will be able to make much more difficult garments, for Project III is a "carrying on" of the two courses in Garment Making that have already been completed. In this course the sewing machine is so much needed that one can not progress satisfactorily unless one can stitch absolutely straight. Directions for using the sewing machine have been given in Projects I and II. Nearly all the stitches and tools have been used in both the other courses.

**Contents.**—As a help to find easily any stitches, garments, or directions a table of contents has been printed on page 3 and one can save much time if it is consulted often. As an additional help there is also an index at the end of this circular.

**Garment Making III.**—This third course is concerned with outside garments for yourself, and includes a study of how to choose becoming clothes and care for them, as well as the making of garments. It will, therefore, prove a very interesting project.

There is much material in this course that will make fine demonstration work and a fashion show could be used to make clear what clothing is suitable and becoming to school girls.

### RECORD BOOK

The Record Book should show a very complete report of every meeting held. It may be well illustrated with pictures cut from magazines or advertisements, showing styles of dresses good for school wear, styles of shoes that are sensible for girls, kinds of hats to select, and colors that are becoming. There will be so many ideas suggested in your work that you may illustrate and tell about, that your achievement story at the end will be easy to write.

The program for the Club year includes a study of:

- (a) Principles of correct dress (line and color)
- (b) Materials for outer garments according to suitability and wearing qualities.
- (c) The plaited wool skirt.

The making of two darns in wool garments.

The pressing of two wool garments.

There are also three garments to be made:

- (a) The wash dress with set-in sleeves.
- (b) The middy blouse.
- (c) The plaited wool skirt.

### PRINCIPLES OF CORRECT DRESS

To know how to select becoming clothes it is well to start with the principles of correct dress. One or two meetings could be profitably spent in discussing line and color, and in bringing in pictures which show good designs.

The Club Leader can arrange the program so that the study of the subjects may be interspersed with the making of the garments and in that way the best results for each may be obtained.

Much has been said and written in the past few years about the inappropriate and conspicuous clothing that many girls are wearing in high school and elsewhere. Unfortunately, much of the criticism is just.



Dressing to suit one's type means dressing to give a true picture of one's personality. See page 7.

Clothes are becoming when they are suited to the type of the wearer, when they are appropriate for the occasion on which they are worn, and when the color and lines of the garment bring out the good points in one's appearance, and make the unattractive features of the person less noticeable.

Dressing to suit one's type means dressing to give as true a picture of one's self as possible. A woman of mature dignity should wear garments of good materials, dark or neutral color and straight, simple lines; a younger woman of happy friendly disposition may wear dresses of more varied line and gayer colors, while the young girl best expresses her youth and gayety by ruffled or other fluffy clothes of delicate or bright colors. Clothes should be to a person what a frame and mat are to a picture; they are of less importance and should center the interest on the wearer rather than on themselves.

In many schools and colleges the middy suit has come to be accepted by the majority of the girls as their most attractive school dress. Overdressing in school is poor taste and worthwhile girls everywhere are recognized as those who can "do" and not those who can "dress".

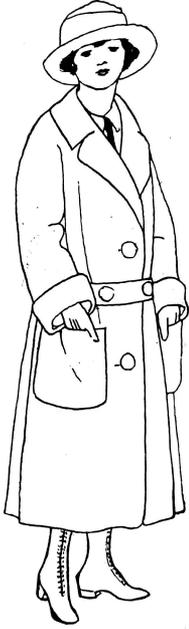
The fundamental principles for girls who are entering womanhood and beginning to choose their own clothing are the following:

**Dress is an indication of character.** It tells even the stranger something of what one is. Impressions of carelessness, vanity, love of admiration, boldness, wholesomeness, good judgment, and refinement, are obtained from the appearance of persons whom we meet. Everyone should try to make her appearance give a true picture of her personality. Girls who are really modest and who respect their own person will not wear dresses which are cut too low or made too tight. A refined girl does not wear conspicuous camisoles or colored ribbons in her underwear under a thin waist because these invite public interest in a part of her clothing that such a girl does not want brought to the attention of others. She does not rouge, for her own healthy coloring is more beautiful than any rouge.

**Clothing should save one's energy.** Clothing should be chosen that will add to, rather than hinder the health of the body. Light, loose, porous clothing, so there can be complete bodily

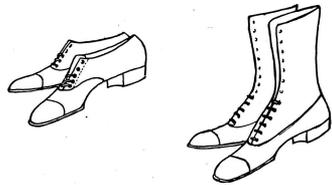


freedom and a saving of body heat, is necessary for the greatest efficiency. Wearing low shoes with thin stockings, short sleeves, and low necks unprotected by outer wrap in cold weather, endangers the health. The joints are particularly sensitive and less



capable of resistance to cold. Large blood vessels that come near the surface are here, so when the throat and ankles or elbows are exposed to cold an unusual amount of energy is required to maintain the body temperature and the physical condition of the body is lowered. Physicians state that it is serious to lower the temperature of the body even a few degrees and that while the immediate effect may not be noticed the final effect of so doing over a long period of time is serious. A well fitting corset may be desirable for mature women, but young girls should not accustom the muscles of their backs and abdomens to the support of a corset or these muscles will have less vitality. No clothing should be so tight that circulation is interfered with or so that pressure interferes with the normal actions of the body. Shoes should be the shape of the feet, wide enough to allow

the feet to expand as they are pressed on the floor in walking and the heel of the shoe should fit snugly and be low and broad. Short, pointed, and high-heeled shoes are responsible for misshapen feet with corns, bunions and callouses, and for flat feet. The bad poise of the body caused from wearing high-heeled shoes makes an undue strain on the muscles, causing fatigue, often rheumatic pains and even eye trouble. Most serious of all is the internal trouble among women on account of high-heeled shoes. If girls would realize the fact that no person can walk gracefully when she wears high-heeled shoes because the natural balance of the body is disturbed, and it is impossible to walk with freedom and swing, and that such shoes enlarge the ankles and are certainly not artistic with street clothes, they might not be so eager to follow fashions in shoes.



They would thus save themselves from having some physical ailment which may follow them through life.

**Attractive clothes make life happier for everyone.** Every girl owes it to herself and to her friends to be as well dressed as her circumstances permit. Attractive, interesting clothes make life happier not only for the wearer but for those who see her. The



The most stylishly dressed girls are those who wear simple, well made hats of dark or neutral color.

well dressed woman, however, is not the one who wears conspicuous, elaborate, or fussy clothes, but the one who wears clothes appropriate to the occasion and purpose for which they are being worn, and whose clothes so become her that those who see her are conscious of how pretty or fine looking she is and do not notice or remember the kind of dress she wears. To be well dressed requires a study of costume design and experimenting with different lines and colors until the most becoming are determined. A girl can be well dressed even though she has very few clothes and these of inexpensive material, if they are becoming. The most stylishly dressed girls seen in public places are those who wear simple, well made tailored dresses or suits and hats, of dark or neutral color. It is often so called climbers who overdress because they have no place except the school or street in which to wear their fine feathers.

**Simplicity in dress reveals thoughtfulness of others.** It is more sensible as well as better taste always to dress so simply to go to school, church, or other places where rich and poor alike must go that the poorer girls will not feel sensitive about the shortcomings of their wardrobes. The thoughtful girl will not by her own love of wearing fine dresses cheat another girl out of a high school education or keep her from worshiping at church because

of painful contrasts in dress. Graduation is the time particularly when girls may show a real consideration for others by choosing organdie or other wash cotton material and making their graduating dresses themselves.



**Cleanliness and neatness are important.**

No girl is considered well dressed no matter how beautiful her clothes are, unless she is absolutely clean, her hair neatly dressed, teeth brushed, nails cleaned, shoes polished and clothes cleaned, pressed and mended, and unless she carries herself well, and puts on her clothes carefully. The girl who is careful about her person, the way she wears

her clothes, and who chooses becoming clothes will look well no matter how inexpensive her costume is.



**LINE IN DRESS**

When a girl is planning clothes it is very necessary to study herself critically from every angle. She should take note of her best feature and her weakest one for she will want to emphasize the good one and soften or obscure the weak one. She should also study her height and breadth and the color of her eyes and hair. The structural parts of the body, too, should be kept in mind, that is, the points of support and the joining points. The shoulders and hips are the points of support and the neck, elbows, waist, knees, and ankles are the joining points. Good line in dress demand that all seams and decoration should be related to the structural parts. Lines in dress express beauty, strength, or weakness.

There are two types of figures with which one is most concerned, the short stout type and the tall slender type. Fortunately, most girls at your age are neither one or the other, but as the years go by almost every girl draws near to one of the two types. For this reason it is a good thing to know what change in line will seemingly change the figure.



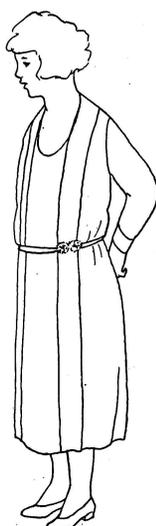
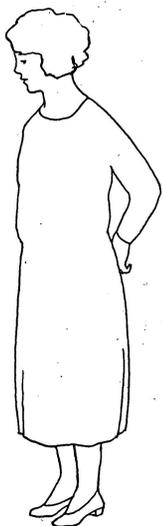
When one is short and stout, up-and-down lines should be used as they give the impression of lengthening the figure. Usually V-shaped or other deep, narrow neck openings rather than shallow broad, round ones are becoming. Long, flat, pointed collars, and long strands of beads, narrow belts of the same material as the dress, all appear to lengthen the figure.



The one-piece dress of soft or dull, plain material or those with very indistinct designs, with little or no fitting at the waist line makes the best garment for the stout type.

If the sleeves for the stout person are short they should not have a cuff of contrasting material as this makes

a cross line that broadens her. A fairly close-fitting sleeve that extends below her elbow, or better still a three-quarters or full-length one shaped at the bottom to give a pointed effect is preferable.



The stout person should never wear light colored stockings with dark dresses as a cross line is made that emphasizes breadth. Long skirts make one look taller.

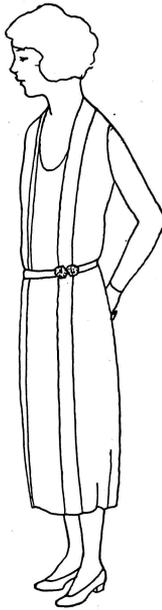
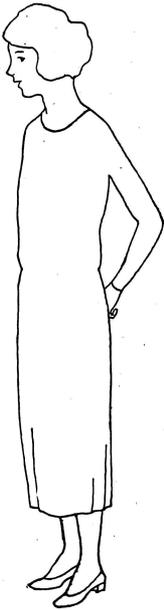
If the slender person chooses just the lines that the stout person should avoid her figure will appear in better proportion.



Round necks, and fluffy collars are the ones for her to choose. Trimmings, tucks, and ruffles running round the skirt or waist will usually prove becoming to the tall slender person. Avoid drooping shoulder seams. Soft, lustrous materials, plaids and large figured designs will tend to make the slender person have more breadth.

Both types of persons should be careful about the proportion into which a dress is divided. The

rule generally accepted is to make one part between  $\frac{1}{2}$  and  $\frac{2}{3}$  of the other, in other words never divide the dress so that the length of the waist is exactly the length or one-half the length of the skirt. The same principle applies to skirt trimmings.



### RECORD BOOK

This is the time to write in your Record Book what you have learned about good lines in dress. It would be interesting to put in your Record Book pictures that you have found in fashion sheets or advertisements showing good styles of dress for slender

figures, and bad styles for them to use. Also select good styles for stout women, and styles they should always avoid. Tell what type you are and what lines and materials will best add to your appearance.

Don't forget to tell about any jolly party, picnic or good time that you have had in your Club meetings. Are you going to invite any visitors to a meeting soon, and what are you planning to show them in the way of work? What are you going to do to give them a "good time" while they are there?

### COLOR

Color has as much to do with becomingness of dress as the lines or design. There is no absolute rule which can be followed in determining colors to be worn, but much depends on the following:

1. The type of the individual;  
Color of hair and eyes, complexion, size.
2. The age of the individual.
3. The use for which the garment is intended.
4. The season.

The large person does not like to appear larger, so subdued or neutral colors are most desirable, such as grayed blue, taupe, brown, gray, and black and of these blue is the best. Bright colors are hardly ever worn because they attract attention and make the figure stand out and so seem larger. The small person may wear a bright color, but one soon tires of it, if it must be worn very long at a time.

If one has dark brown hair and brown eyes, try rich deep brown, and shades of blue, cream, tan, apricot yellow and old rose. If one has golden hair, blue eyes, and a fair skin she can wear white, all shades of blue, heliotrope, wisteria, violet, dark red, very pale yellow, and pale pink. The best way, however, to decide the colors that are becoming is to try them and see what the members of your club or your family agree looks best. There are so many variations of every color that not all tints and shades of even one color could possibly be becoming to one person.

Most children can wear bright colors because their complexions are clear. As they grow older into womanhood and there is less color in the face the more subdued colors are better.

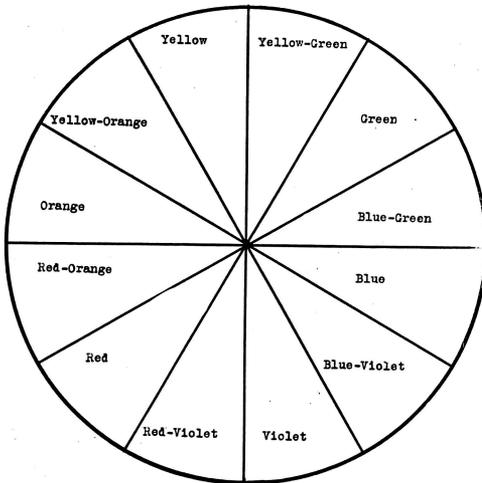
In selecting the color for a dress one needs to decide for what the dress is to be worn. School dresses should be dark enough

for service though after all white launders best and can always be boiled. House dresses should be of a color that launders well, such as blue.

Daintier dresses or "dress up" dresses may be of a lighter color as they are not laundered so often and the risk of fading is not so great.

The season and kind of material used also help one to determine the color. For summer wear we select white, light or bright colors of thin materials; in the winter we choose heavier weight materials and darker colors.

Perhaps the hardest problem to solve is deciding what colors look well together. It is helpful to study a color wheel to see how the different combinations or harmonies are made.



The simplest harmony is that of two or more shades of the same color as tan and brown, or lavender and purple.

The next is known as complementary harmony and that is choosing the colors just opposite each other as is seen in the color wheel—yellow and violet, blue and orange, red-violet, and yellow-green, etc. One must be careful not to use equal

amounts of these opposite colors, but only a little of the brighter one; sometimes a touch of black will add much to the combination.

The next harmony is a related or analogous harmony. This is the hardest color scheme to combine. Look at a color wheel and you will see that red and red-orange or blue and blue-green are related and are analogous harmonies.

Always remember that colors do not have to be brilliant to be beautiful and that quiet color in dress is an evidence of good taste.

### RECORD BOOK

Bring in samples of materials that in themselves or when combined with other materials show some color combinations that are good and some that are ugly. Tell why they are good or bad. Put samples of these in the Record Book.

## The One-Piece Wash Dress

Since you have had some study of line and color you are better prepared to take up the wash dress.

The one-piece wash dress is such a sensible and useful garment that no girl can do without several. Every girl who knows how to sew can easily make some very pretty dresses at very little expense. Before making the dress it is well to shrink the material.



To shrink the material place the goods in cold water without unfolding it, but be sure the water dampens all the material. Allow it to soak for 12 hours in enough water to cover it completely. Remove it from the water and place it on the line to dry, without unfolding or wringing out the water. Press when nearly dry.

### MATERIAL

Gingham, percale, tissue gingham, beach cloth, poplin, etc. Plaid material is more difficult to make into dresses. If it is used care must be taken to match the plaids accurately and extra material must be bought since some will be wasted in matching the plaids.

### PATTERN

Choose preferably a straight one-piece pattern with set-in sleeves in any good commercial pattern. Select the size of the pattern by the bust measure or for a small girl select it by age.

Remember what you have learned about becomingness. This pattern will tell how much goods to buy for the size of the pattern and the width of the goods. Full directions for the cutting and making of the dress will be given on the pattern and these should be read most carefully before attempting to cut into the goods.

**Buying and using patterns.**—Patterns for young girls are bought according to age. For older girls waists and dresses are bought according to bust measure and skirts by waist measure. If the hips are large in proportion to the waist, however, it is better to buy patterns according to the hip measure.

#### HOW TO TAKE MEASUREMENTS FOR BUYING A PATTERN

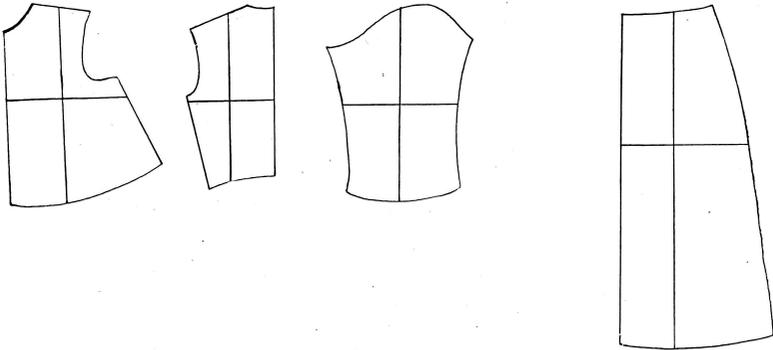
- A. Bust measure; measure around fullest part of bust and straight across the back.
- B. Waist measure; take a snug measure around the smallest part of waist.
- C. Hip measure; measure loosely around the hips seven inches below the waist line in the front and parallel with the floor.

When using a pattern that has not been fitted to one's own measurements it should be tested by comparing with one's own measurements the following measures: width of the front and back of waist, length of sleeve, of front, back and shoulder of waist, and front length of skirt. Make such corrections as are possible before cutting the garment. For valuable dress material it is decidedly worthwhile before cutting the dress goods to try out the pattern by first cutting out an unbleached cotton or other inexpensive cloth garment, altering this and then using it as a pattern.

#### HOW TO TAKE MEASUREMENTS FOR TESTING AND ALTERING A COMMERCIAL PATTERN

- A. *Width of front of waist.*—Measure across the chest 3 inches below the hollow of the neck.
- B. *Width of the back of waist.*—Measure across the broadest part of back between the armholes. (This measurement in a normal figure should be 2 inches smaller than the width of the front. Exercise such as walking on the toes several minutes each day raises the chest to normal and improves the health.)
- C. *Length of front of waist.*—Measure from the lowest edge of the neck to the waist line.

- D. *Length of back of waist.*—Measure from the bone at the base of the neck to the waist line.
- E. *Length of shoulder.*—Measure from the neck to the end of shoulder bone along the top of the shoulder.
- F. *Length of arm.*—Measure from the end of the shoulder over bent elbow to wrist.
- G. *Length of front of skirt.*—Pin a tape or strip of cloth around the waist and place it so that it is at the normal waist line. Measure from this to the floor. If it is decided that the skirt should be 10 inches from the floor, subtract 10 inches from the number of inches measured. This number plus the desired width of the hem will give the number of inches to cut the skirt.

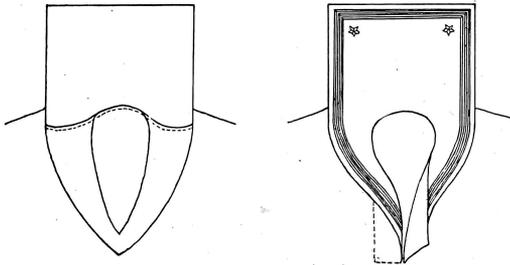


**How to enlarge or decrease patterns.**—Experienced dress-makers can cut garments larger or smaller from a pattern that is not the correct size without first making a new pattern, but it is desirable that those less experienced in dress making should first make a new pattern before cutting the cloth and thus avoid possible mistakes. The horizontal and vertical lines in figures above show where the lengthening or shortening, widening or narrowing of waists, skirts, and sleeve pattern should be done. To shorten or make a pattern smaller in width, plaits should be made on horizontal or vertical lines indicated in the figures and the edges of the pattern straightened. To increase in length or width, the old pattern or a duplicate of it can be cut on lines indicated in the figures, the two pieces spread apart the required amount and a new pattern cut. Those experienced in cutting can successfully cut half of the garment down to the line where the increase is to be made, slip the pattern down or over the required amount and cut the remainder of the garment.

**Plackets.**—In making plackets a good rule to remember about the length is to divide the waist measure by three and then subtract two inches. If it is for a little girl bind the placket. For a plaited skirt a plait can form the upper side of the placket and the under side can be bound or a bound and faced placket can be used.

**Set-in Sleeves.**—Set in sleeves according to the directions on the pattern, placing notches of sleeves to notches of waist. If the sleeve does not set well at the top when placed according to the notches in the pattern remove the sleeve from the waist.

Place the sleeve right side out and folded so that the highest part of the sleeve is in the middle between the folds. Place the opening of sleeve on the knee with the lower part of sleeve toward the worker. Place the armhole of the waist which corresponds to the sleeve, over the top of the sleeve so that the highest part of the sleeve can be pinned to the shoulder seam of the waist, and the underarm curve of the waist be pinned to the underarm of the sleeve. Let the seam of the sleeve fall where it will. Pin the rest of the sleeve in the armhole, holding the sleeve a little loose and allowing gathers, if any, to be evenly distributed on either side of the highest part of the sleeve. Gathers are distributed about  $2\frac{1}{2}$  inches on each side of highest point for quite plain sleeves and 3 to 4 inches on each side for fuller sleeves. If sleeves still do not set well leave the highest point of the sleeve pinned to the shoulder seam, put the garment on and pin the sleeve in place so that it does fit.



**Collars.**—To cut a flat collar place the edges of the front and back shoulder seams together. Cut around the neckline and then design the lower edge in any way desired. Whether a collar lies flat on the waist, fits the neck snugly, or rolls depends on the inside line of the collar. If a curved line is used, the collar will lie down or stand with a flare at the top, depending upon the depth

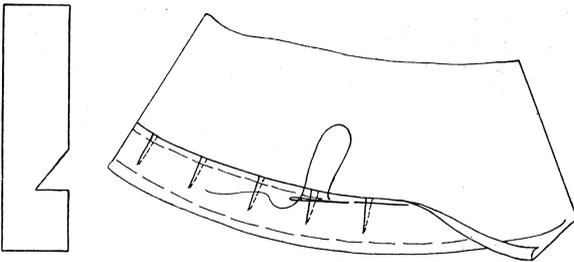
or amount of the curve. If the line is straight, the collar will fit closely about the neck or turn over and flare but slightly.

The more the neck line of a collar is curved the more flatly it will lie down on the waist. A good roll collar has a slightly curved neck line.

Face the collar onto the waist as you faced necks in Garment Making II.



**Hems.**—Making the length of the skirt and turning the hem has been described in Garment Making II. If you have forgotten, refer to that.



**Gathering.**—In gathering a skirt use two rows with double thread making the rows about  $\frac{1}{4}$  inch apart.

## RECORD BOOK

Place in the Record Book a picture of the one-piece dress that you have made with a sample of the material and trimming. Give the amount and cost and any interesting facts about the making of the dress. Also find several other pictures of the one-piece dresses and place them in the Record Book telling why they are good or bad in design. Compare these with the one which you choose to make for yourself and tell the reasons for your choice.



## Materials for Outer Garments

In the other two projects of Garment Making, materials have been studied some, but they should be studied much more in detail, because there are more kinds of materials that can be used in making outer garments than are used in the household and undergarment project. The four principal fibers from which cloth is made are cotton, linen, wool and silk.

Cotton materials are the ones you will probably use most and with which you should be most familiar. Learn to tell printed, yarn-dyed, and piece-dyed cotton goods.

Yarn-dyed materials are those which have the yarns dyed before they are woven into the piece. Piece-dyed materials are those which are dyed after the weaving is done. In the yarn-dyed materials the dye penetrates the yarn and colors it more thoroughly than when the material is piece-dyed. Test these for sun fading by covering part of the goods with cardboard or a book and leave it in the sun for a week or more. Which holds its color best? Wash with hot water and strong soap. Which stands laundering best?

It is a good plan first to get a sample of the wash material that you are considering for a dress. Wash it to see whether or not it runs or fades in laundering. It is particularly important to do this if two materials are to be combined, as the whole dress is spoiled if one color fades into the other.

It is important in this Garment Making III that you be familiar with cotton materials most commonly used so that you can tell the name as soon as you see the goods. It will be a satisfaction to be able to know beforehand what the clerk will show you when you ask for a certain kind of cloth. The ones you will probably want to know are:

gingham	crepe	middy twill
chambray	Indian head	nainsook
calico	flannelette	organdie
lawn	percale	cambric
muslin	pique	long cloth
dimity	madras	sateen

Linen threads in a material are more irregular and glossy than cotton threads. They vary in thickness and length yet they are much longer than cotton and feel cooler and smoother than cotton materials. The test of moistening the finger and putting

it under the cloth is not always a sure one as the moisture will not come through a heavy linen or one with much starch in it, and it will come through a tightly twisted cotton. The best way to tell cotton from linen is to untwist a thread, so the fibers lie straight, and then break them. If the thread is cotton the broken end will be fuzzy and tufted looking, but if linen the fibers will be glossy, uneven and pointed. Linen is easily laundered and is attractive for summer dresses, but it has the disadvantages of being expensive, of wrinkling and of fading more than cotton.

There will be some woolen materials, too, that you should be familiar with and you should be able to tell if they are all wool. Sometimes it may be possible to tell by the "feel" whether it is wool or not. When it is crushed in the hand and it is found to be springy, elastic and rather spongy, resisting the pressure of the hand and following the fingers back after pressing, you may know it is wool.

Wool threads are kinky and if they are untwisted, and pulled straight out and broken, the resulting sensation is quite different from that of cotton. Cotton gives a sharper, quicker break while the wool threads stretch and pull apart more slowly without the sensation of a real break. It feels as if each little fiber of the woolen thread were disentangling itself with difficulty.

Try for yourself to find out about some goods that is said to be all wool. Some woolen materials that you should know when mentioned or seen are:

serge		crepe
gaberdine	shepherd's plaid	flannel
tricotine		challie

As you may have use for silk materials it is well to know something about them, too. Silk is often weighted by dipping in a bath of tin, iron, or other metallic salt to replace some of the weight lost when the gum is removed from the silk. Such silks crack on the folds, fray at the bottom of the skirt, and fall to pieces soon, whether the garment is worn or hangs in the closet. To test for weighting ravel a sample of silk in both directions and apply a lighted match first to one set of threads, then to the other. If the silk is not weighted the threads will burn, leaving little round globules at the ends. If the silk is weighted the flame will go out leaving the goods somewhat charred, but almost intact. The price is no sure proof of whether or not the silk is weighted. It

will be interesting to try the experiment to see if you can discover whether or not samples of silk are weighted.

Artificial silk is sometimes sold instead of genuine silk and has a more beautiful luster than some real silk. It is not as soft, strong, or elastic as true silk. Most artificial silk does not wear well. It is weakened by washing and may even go to pieces in boiling or very hot water. It may be detected by burning a sample. Silk burns slowly and gives off an odor like that of burning feathers while artificial silk burns rapidly with an odor of burning paper. Floss, stockings, sweaters, draperies, braids, etc., as well as dress goods are often made of all or part artificial silk. Cheap silk stockings are often made of artificial silk; but their purchase is poor economy.

Some silk materials all girls should know are:

taffeta		foulard
crepe de chine	china	pongee
georgette crepe		chiffon

### RECORD BOOK

A full account of materials commonly used, with the test performed will make a very interesting story. What plans have you made for any demonstrations or exhibits? Have you decided on the program yet for the Achievement Day?

## Middy

The middy has already been mentioned and it is generally admitted that there is no other garment so appropriate and attractive for school, home, or outdoor sports or one that changes so little in style. A middy carefully made of good material will be in good style as long as it lasts. In selecting a pattern get one that is becoming to your style. From the pattern the amount of material required in the various widths will be given for the size needed. Shrink goods as directed under the one-piece wash dress.



### MATERIALS

Poplin, galatea, gingham, linen, middy twill, beach cloth, Indian head. Use No. 70 thread for stitching, number 50 for buttonholes. For trimmings use braid, cotton or linen not wider than  $\frac{1}{4}$  inch.

**The Pattern** should be the size of bust measure.

## MAKING

**Testing Pattern.**—Before opening the pattern see that it is the correct size.

Open the pattern and select the pieces needed, fold others and replace in the envelope. Be sure to notice the amount allowed for seams and how they are marked. If a pattern of the correct age or bust measure is bought, there will probably be no change to make in the pattern unless it is the sleeve. The sleeve could be lengthened or shortened as in the wash dress.

**Cutting.**—Lay pattern economically upon the goods. Follow the directions for cutting as they are given on the pattern. Care should be taken to lay the straight of the pattern upon the straight of the goods. Mark the notches with thread or pencil. The collar to fit well should have the center back of the pattern laid lengthwise of the material. The collar facing, which is the upper side of the collar when finished, and the front facing are in one piece and are cut  $\frac{1}{8}$ -inch wider than the collar on the sides and the lower edge. Cut out front, back, collar, sleeves, cuffs, and pocket.

**Shoulder Seams.**—Baste and stitch, making a stitched fell seam on the outside of the garment. Two rows of stitching should show on the seam.

**Putting on Collar.**—In sewing on the underneath collar the notches are marked where it joins the neck of the blouse. Baste the lower piece in place, matching the notches exactly. Stitch the seam. Press the seam open and stitch close to each side.

In preparing the top collar or collar facing, mark the allowance left for the seam on the edge of the collar with a basting thread. Baste in place three rows of braid. The outer row should be  $\frac{1}{2}$ -inch from the edge of the collar. The rows should be as far apart as the braid is wide.

Miter the braid at the corners of the collar. To make a miter, fold the braid on itself so the edge of the braid is running at right angles and is forming a diagonal line at the corner. In making the miter, turn the fold in opposite directions in the corners of the collar. Baste both edges. Stitch both edges of the braid. If a newspaper is laid under the collar it will aid in keeping the braid straight on the collar while stitching, and may be easily removed.

Embroider a star in each corner of the collar if desired. Look for directions under arrowhead in the set-in pocket, page 25.

Place the right side of the collar facing to the right side of the collar. Baste and stitch around the sides and lower edge, leav-

ing the neck open. Cut off seams  $\frac{1}{8}$ -inch from stitching and cut corners diagonally across. Turn right side out and pull out corners with a pin if necessary. The inner edge of the collar facing must be turned in  $\frac{3}{8}$ -inch and basted. Stitch around the neck and down the front, close to the edge, thus finishing the front facing.

**Sleeves.**—If box plaits are desired for finishing the sleeve at the hand, divide the difference between the width of the sleeve at

the bottom and the length of the cuff into sixths, and lay six small plaits in the sleeve the depth necessary to make it fit the cuff. Lay the plaits toward the center, three one way and three the other; and stitch along the edge of the fold. Fit the middy over the hips before stitching the underarm seam. Make a

continuous flat fell seam on the underarm and sleeve seam, leaving  $2\frac{1}{2}$  inches at the bottom of the sleeve for a placket. Finish the placket by making a small hem on each side.

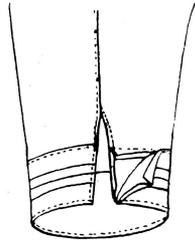
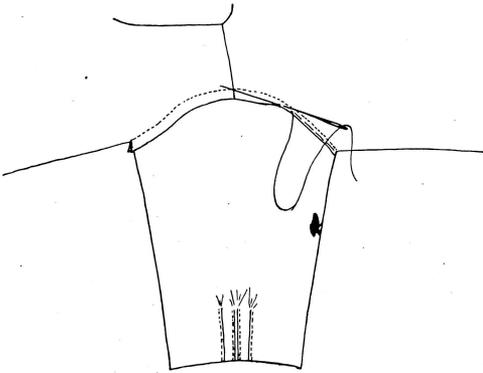
**Cuffs.**—Sew the braid on the cuff, one row running through the center of the upper half and one on each side of the center row, the width of the braid apart. The ends of the braid will turn back in seams. Fold the cuff lengthwise with the right side in and stitch the ends of the cuff. Turn right side out. Join the under edge of the cuff to the sleeve with the seam toward the outside. The top edge of the cuff is turned under and basted over the seam. The cuff is then stitched close to the edge on all four sides.

**Pockets.**—There is a choice of two types of pockets, the set-in pocket and the patch pocket.

**Set-in Pocket.**—1. Mark the place indicated on the pattern for the pocket slit.

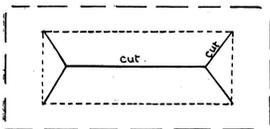
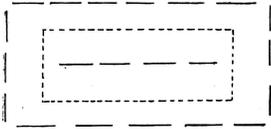
2. Cut the pocket 1 inch wider than the pocket slit, and 10 inches long.

3. Lay the right side of the pocket to the right side of the



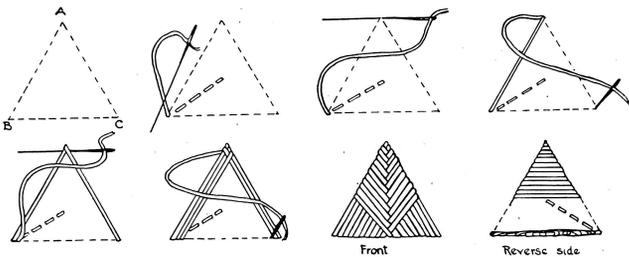
blouse, with the upper edge of the pocket 1 inch above the line of the marked place. Mark the line for the slit through the pocket, with running stitches.

4. Place a row of stitching all 'round the marking for the slit, 1-16-inch from the running stitches.
5. Cut the slit and turn the pocket through to the wrong side of the blouse, cutting diagonally toward the corners as illustrated.



6. Baste closely all around the edge of the slit, letting the material of the pocket slip over enough to form a narrow piping.
7. Stitch close to the lower edge of the slit.
8. Fold the pocket in half, with all edges even.
9. Stitch along the upper edge of the slit.
10. Stitch a seam at the side of the pocket. Overcast all raw edges. Finish the ends of the pocket with a bar-tack or arrowhead.

The arrowhead tack is used on such garments as sailor suits, middy blouses and tailored suits. To make this stitch fasten the thread with a few running stitches ending at A; put the needle down through the material at B and up again at B at the right of the stitch just made, down at the right of A and up at the left of A, passing the needle each time over all of the stitches from A to

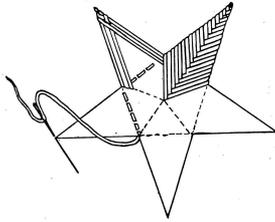


B except the last one, and under that. Then put the needle through to wrong side at C, up again at the left of C, down again at the left of A, and up at the right of A, down at the right of B,

and up at the right of that stitch. Continue the stitches in this way until the arrowhead is completed.

The star used on sailor collars can be made in very much the same way as the arrowhead. Each point is worked separately but instead of placing the stitches at B and C forming a straight line, each succeeding stitch at B or C is placed a little lower down and farther in so that the stitches come together at a point in the center of the star.

**Patch Pocket.**—Place the pocket on the upper left hand side, 6 inches down from the shoulder seam, and 2 inches in from the armhole. Turn a hem across the top of the pocket, and stitch. Turn in the other sides of the pocket and baste ready to stitch. Baste the pocket in place and stitch around the edge twice,  $\frac{1}{4}$ -inch apart. Begin stitching  $\frac{1}{2}$ -inch from the top of the pocket on the side and stitch to the top; turn and stitch back down the edge on the same line of stitching. Finish stitching in the same manner.



## RECORD BOOK

Select pictures of as many good styles of middies as you can find and paste these in the Record Book. Tell which you used and put a sample of the material used in the book, giving the amount and cost.

## Care and Repair of Clothing

### CARE

After one has spent time and money in getting clothing, there should be much care used in keeping this clothing in the best condition possible, so that it will not only look better, but will last longer.

I. *Perhaps first in importance is the putting away of clothes that are used often.*

**Hanging.**—Most dresses, coats, and blouses keep their shape and freshness by being placed on hangers and then hung in the closet. Hangers are very cheap, but magazines rolled tightly and tied at the ends and then suspended from the center will answer the purpose, or about 19 inches of barrel hoop carefully wrapped or covered and suspended by a loop of cord will serve quite as well if there are not enough commercial hangers.

Skirts should have the bands hooked together and folded again, with a safety pin run through the center of the fold and the pin closed and hung over the hook or they should be hung with a skirt hanger.

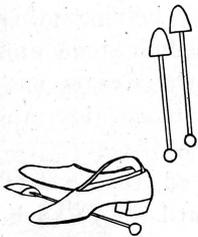
The closet should be aired frequently, and soiled clothes or un-aired clothes should never be kept in the closet.

**Folding.**—All garments that cannot be hung should be folded carefully and placed in drawers or dress boxes. Never place sweaters or heavy tricolette blouses on lighter daintier garments in a drawer as they will wrinkle the lighter ones and then pressing will be necessary.

**Stockings.**—Stockings should be washed often for it makes them last longer and all small holes should be darned at once. Running a few threads back and forth on the toe and heel of a new stocking prolongs its life. Silk stockings should be washed in warm water with a mild white soap and squeezed out not wrung as wringing may break the threads. Rinsing silk stockings after each wearing will often double the time they can be worn, particularly if the feet perspire.

Buy stockings long enough as they will last longer and be more comfortable than short ones.

**Shoes.**—Shoes of good quality are economical. Always keep them well cleaned and polished and when not in use slip them on shoe trees for they keep their shape better. Have heels straightened as soon as they are worn down for they appear slovenly and are not comfortable to walk in. A good quality of shoe can be half-soled when necessary and will wear about as long as it did at first. Protect the shoes with rubbers in wet weather. Even with careful drying, the moisture tends to rot the sewing threads.



**Hats.**—Hats too, last longer if they are well treated. Every time they are put away they should be brushed either with a soft brush or wiped with a piece of silk or velvet to remove all dust. The crowns of soft hats should be stuffed with tissue paper. Boxes or paper bags are good to protect them from dust when not in use.

II. *Clothes that are seldom used or those that are used for certain seasons must be carefully protected from dust and moths.*

**Covers or Bags.**—Covers for dresses or garments used only

on special occasions may be made out of old sheets, or cotton night-gowns can be used if one does not wish to purchase new goods for them. Take a piece of material 1 yard wide and twice the length of the dress plus  $\frac{1}{2}$ -yard. Fold the material end to end, cut a small hole in the center of this fold, large enough to allow the hook of the hanger to pass through. Hem the hole made for the hook. Sew up the side seams. Hem the bottom and fasten the hem with four buttons or snaps.

Woolen garments should be thoroughly brushed, cleaned, and hung out of doors in the sunshine to remove all lodging places for moths. They may then be placed in the moth bags or folded with moth balls between or laid in cedar chests that still have a strong cedar odor.



**Cleaning and Pressing.**—All clothes should be kept clean for that is necessary for economy, health, and comfort and last but not least for making one's self attractive.

All spots should be removed at once. Pressing helps clothes to keep their shape and makes the wearer present a more tidy appearance.

Woolen garments should be thoroughly brushed, then a wet cloth laid over the material and a hot iron used until the cloth is thoroughly steamed. Woolen materials should be pressed on the wrong side whenever possible.\*

Hang carefully so that no wrinkles will be made as there may still be some moisture left in the garment though it appears dry.

Silk should have dust removed with a piece of velvet, soft cloth, or soft brush. Do not press with too hot an iron for heat

\*If they are pressed too dry on the right side a shine on the goods may result. Since seams and hems make marks which show, when articles are pressed on the wrong side, it is often necessary to press on the right side. If this is done press until the cloth is almost but not quite dry. Use a piece of cheese cloth for pressing cloth except when it is necessary to press seams on the right side, then use a piece of drilling. Allow steam to escape between the cloth and the material and then press until the garment is dry.

injures the fiber and sometimes changes the color. Shine may be removed by sponging and pressing, using one tablespoon of ammonia to one quart of warm water.

Cotton or linen garments may be worn a long time after laundering, if sponged using clear water or water to which a little borax has been added, and then pressed.

### REPAIRING CLOTHING

Sometimes it is the very small things that make one appear untidy and careless, such as a button or a fastener off, or a loose piece of trimming, a run in a stocking, a small tear in the dress. Never neglect these things for you may be judged by your attention to the small things.

**Patching.**—Cotton garments can be more easily patched than darned. In patching and darning try to work neatly so that the mended part of the garment will not attract attention and will stand hard wear. The hemmed patch is fully described in *Garment Making I* so if you have forgotten how to do this, refer to your first project. Some woolen materials may be patched with mending tissue. This is good for ragged tears. Lay the torn part of the garment wrong side up over an ironing board. Push the torn edges together. Cover the tear with a piece of mending tissue. Baste a piece of cloth over the mending tissue but do not let the basting threads run through the tissue. Why? Press with a hot iron. This melts the edges. Remove the basting threads and trim off the edges of the patch.



**Darning.**—Tears in woolen goods, holes in stockings, and small holes in cotton garments should be darned. The darned place should show as little as possible so the thread for darning should suit the material in color and size. Ravelings of the same cloth, one strand of a piece of silk thread that has been untwisted or a hair of the same color are good for darning silk or wool materials. Darning is discussed carefully in *Garment Making I* which you have studied.

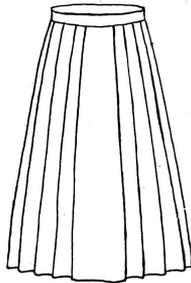
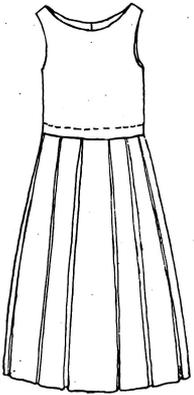
### RECORD BOOK

What changes have you made in caring for your clothes? Tell how you have put away any clothes for a season so that they will

be in good condition when you need them again. Did you press your own wool garments or those of some other member of the family? What patching has been done or what kind of darns did you make and did you have any difficulty? Small patches and darns might be made for the Record Book to show what you have done.

## Wool Skirt

Perhaps the next question to decide is the kind of skirt one should make to wear with the middy. The decision should be in favor of the plaited skirt for like the middy it doesn't go out of style.



There are many ways of plaiting it and many materials of which to make it so that no two skirts need be alike.

Measure the length of the skirt desired plus the width of the hem and then use as

many widths as are needed to make the skirt almost 108 inches wide. If 54-inch material is used only two lengths are necessary.

Seam the widths together leaving the back seam open. Mark the center of the front. Press the seams open by dampening along the inside of the open seam and pressing without a cloth.

To determine how much material may be folded under as plaits subtract half the hip measure, taken loosely, from half the width of the material. Suppose the hip measure is 36 inches,  $\frac{1}{2}$  of it is 18 inches. The skirt is 108 inches wide,  $\frac{1}{2}$  of it is 54 inches. Subtract 18 inches from 54 inches and there remains 36 inches.

Suppose there are to be 18 plaits in the skirt. One-half of them is 9 and this divided into 36 inches gives 4 inches to make into one plait. Divide 4 inches by 2 and the plait will be 2 inches wide.

In place of 36-inch hip measure use your own hip measure and if your skirt is not 108 inches wide use the number of inches it

is in place of 108 inches and if you want more or less than 18 plaits put the number you want in place of 18.

Let all seams fall under a plait. Pin plaits at the hip line into a space just equal to the hip measure turning back the first plaits each side of the center front so a panel or box plait is formed of the desired width.

Subtract the waist measure from the width of the goods and divide by the number of plaits. This will give the amount that should be folded in under each plait at the waist.

Suppose the waist measure is 28 inches and the skirt is 108 inches. The difference is 80 inches divided by 18, the number of plaits, and this will give  $4\frac{4}{9}$  inches to be turned under at the waist. Pin and try on to see that the lines are good.

Lay the skirt flat on the table and baste plaits within 10 or 11 inches of the bottom.

Press it on the wrong side with a heavy iron first covering the plaits with a heavy cloth dampened with a sponge or cloth. When plaits are laid, sew up the seam that was left open, make a bound placket, then put on the inner belt with fastening where the placket is desired and pin the skirt to the belt so stripes or plaits will be straight and well set at the hip.

Take the length of the skirt, turn the hem, and stitch. Baste plaits through the hem and press with a dampened cloth on the wrong side.

### RECORD BOOK

Give full details of how you made the Plaited Skirt telling the size of plaits, the number you made, the kind of goods, the width, the amount, and the cost. Draw a picture of the skirt when it was finished or cut out one from fashion book and paste it in the Record Book, also a sample of the material used.

### Achievement Day

Give the program for Achievement Day and tell who did the demonstrating. What kind of an exhibit was given? How many visitors did you have? Who received achievement pins? Did you earn a Standard Charter? Having finished the third project in Garment Making you can now make your own clothes with little trouble and can always keep them in the best of repair.

### SUGGESTIONS FOR ROLL CALL

1. Bring a picture of a dress suitable for a short, stout person, and tell why it will be becoming.

2. Bring a picture of a dress suitable for a thin, short person, and for a thin, tall person and tell why it will be becoming.
3. Bring colored paper pictures or cloth that show one color harmony, analogous, and complementary color harmonies becoming to you. (Advertising pictures are good.)
4. How to tell cotton from wool.
5. Care of shoes, stockings, and underwear.
6. How to care for wraps, hats, dresses and gloves.
7. What must a girl do to be well groomed?

### SUGGESTIONS FOR CLUB DEMONSTRATIONS

1. What clothes should I have in my first year in high school?
2. Darning woolen materials.
3. Making a bound buttonhole.
4. Setting in a pocket.
5. Making a placket on woolen material.
6. Setting in sleeves.
7. Making a plaited skirt.
8. Testing silk and wool.
9. Sponging and pressing wool garments.

### SUGGESTIONS FOR PUBLIC DEMONSTRATIONS

1. Clothes for high school girl—hygienic, economical, and appropriate.
2. Choosing becoming collars and cuffs (with living models).
3. Principles of color (living models).
4. Clothes for the tall, thin girl and the short, stout girl.
5. Care of clothes.

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