



4-H Sub-Deb Clothing

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4-H Sub-Deb Clothing

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Dear 4-H Member:

In this project you will learn to do a variety of things. There are so many things to do in the Sub-Deb Clothing project that you should plan to participate in it for at least two or more years.

Look over all sections of the project book and plan with your 4-H leader and mother the sections of the project you will complete this year. Write this plan

in the space provided. Do not try to accomplish too much at first. You can always add to your plan. Remember it is only when you do your best work that you can be proud of your accomplishments.

You will want to complete all sections of this book before you proceed to 4-H Junior Miss Clothing.

.....
Your 4-H Leader

Project Activities

There are four sections in this project:

1. Clothes for You
2. Explore the Wonderful World of Textiles
3. Tender Loving Care for Your Clothes
4. Construct Your Clothes

Plan with your leader and mother the things you will make and do. You will use this book for two or more years. You can do the activities in Sections 1, 2, and 3 anytime you are enrolled in the Sub-Deb project. To help you complete the construction requirements in the fourth section, it has been divided into Sub-Deb A and Sub-Deb B.

Suggestions of articles to make that will meet the requirements for each section are given on page 33. You may choose to do all or part of some of the sections this year. The rest of them will be completed in future years. All sections should be completed before you progress to 4-H Junior Miss Clothing.

There are several ways to plan your program each year. Some suggestions are:

1. Do part of one section.
2. Do all of one section.
3. Do part of two or more sections.

Refer to the credits in the "Completion of Sub-Deb Clothing" for the requirements of each section. After you have made your plans with your leader and your mother, check those things you will do this year in the "Plan to do" column. Put the dates you start them in the second column. When you have successfully completed the things you planned to do and your leader has checked them, write the dates in the "Completed" column.

Your 4-H Beginning Clothing Book will be useful in this project. You will also want to keep your Sub-Deb Clothing Book for future years in 4-H Clothing because the material in it will not be repeated.

The directions for some sewing techniques are included in this book, but there are many more to learn. Plan to buy a construction book published by one of the pattern companies.

Show Others

Your parents, leader, and friends will want to see some of the things you have learned. You may want to prepare an exhibit or demonstrate some of these skills at a local club meeting, parents' night, achievement day, or at the fair.

Many things you have learned would make an interesting exhibit or demonstration. A few suggestions are:

- How to be a smart shopper

- Experiments in spot and stain removal
- Ways to care for clothes
- Pressing versus ironing
- Textile experiments
- Fiber or fabric facts
- Use of shaping fabrics
- Sewing techniques

In Section IV, you construct a garment for yourself. You might like to exhibit it and model it in a style revue.

Completion of Sub-Deb Clothing

Section I—Clothes For You

Colors for you

Plan to do	Date started	Date completed	
.....	1. Identify the primary colors.
.....	2. Identify the secondary colors.
.....	3. Identify the intermediate colors.
.....	4. Combine colors to make secondary and intermediate colors.
.....	5. Collect color swatches to complete the color wheel.
.....	6. Know the warm colors and their effect upon your figure.
.....	7. Know the cool colors and their effect upon your figure.
.....	8. Experiment with color contrasts.
.....	9. Make a tint and a shade of a primary color.
.....	10. What did you show to others?
.....

Becoming lines for you

.....	.....	.....	1. Illustrate horizontal lines in clothing that tend to widen.
.....	.....	.....	2. Illustrate vertical lines in clothing that tend to shorten and widen.
.....	.....	.....	3. Illustrate diagonal lines in clothing that give length.
.....	.....	.....	4. Illustrate diagonal lines in clothing that add width.
.....	.....	.....	5. Illustrate a curved line that gives height.
.....	.....	.....	6. What did you show to others?
.....

Footnotes

.....	.....	.....	1. Recognize a well-fitting shoe.
.....	.....	.....	2. Interpret the size markings on the inside of a shoe.
.....	.....	.....	3. Know the law about shoe labeling and its importance to you and the store.

Plan to do	Date started	Date completed	
.....	4. Recognize three materials used in shoes. Name them:,,
.....	5. Compare two pairs of shoes of the same style and size but of different prices. Why did one pair cost more? Which is the better buy? Why?
.....	6. Polish shoes regularly.
.....	7. Keep shoes in good repair.
.....	8. Observe changes in your feet.
.....	9. Develop skill when purchasing shoes.
.....	10. Know the difference between hose and socks.
.....	11. Wash hose after each wearing.
.....	12. Wash new hose before wearing.
.....	13. Compare the serviceability of mesh and regular hose.
.....	14. Know the difference between "irregulars," "seconds," and "thirds."
.....	15. Develop skill in purchasing hosiery.
.....	16. Select appropriate length hose for foundation garment worn.
.....	17. Know the reinforcements in hosiery necessary for durability.
.....	18. What did you show to others?
.....

Foundation garments

.....	.....	.....	1. Have professional assistance with fitting when purchasing foundation garments.
.....	.....	.....	2. Know the points to consider when shopping for a bra.
.....	.....	.....	3. Know how to measure for a bra and cup size.
.....	.....	.....	4. Know the difference between a padded and contour bra.
.....	.....	.....	5. Know the correct way to put on a bra.
.....	.....	.....	6. Recognize when a bra fits well.
.....	.....	.....	7. Know how to measure for a girdle.

Plan to do	Date started	Date completed
------------	--------------	----------------

8. Know the correct way to put on and remove a girdle.

9. Recognize when a girdle fits well.

10. Be posture conscious at all times.

11. Know the points to consider when shopping for a girdle.

12. Give proper care to foundation garments.

13. What did you show to others?

Section II—Explore the Wonderful World of Textiles

1. Perform experiments to identify cotton, silk, and wool fibers.

2. Know the difference between a worsted and woolen fabric. Mount one swatch of each.

3. Recognize a monofilament yarn.

4. Recognize a multifilament yarn.

5. Mount a swatch of a will weave.

6. Recognize three twill weave fabrics. Name them:

7. Mount a swatch of the satin weave.

8. Mount a swatch of the sateen weave.

9. Tell the reasons for using shaping fabrics.

10. Mount swatches of iron-on interfacing, before and after pressing and washing.

11. Perform experiments to compare the heat sensitivity of cotton, acetate, and Dacron. Record your results.

12. Perform experiments to determine the effect of mildew upon starched and un-starched cotton and acetate. Record your results.

13. Perform experiments to determine the absorbency of cotton, unbleached cotton, Dacron, and a cotton blend. Record your results.

14. Collect and identify interesting swatches of fabrics.

15. Recognize the fabrics used in clothing.

16. What did you show to others?

Section III—Tender Loving Care For Your Clothes

Plan to do	Date started	Date completed	
.....	1. Make and follow a plan for daily and weekly care of your clothing.
.....	2. Be responsible for stain removal from your clothing and possibly that of your family. What stains did you remove successfully?
.....	3. Perform experiments to remove lipstick. Record your results.
.....	4. Perform experiments to remove fingernail polish. Record your results.
.....	5. Perform experiments to remove blood stains. Record your results.
.....	6. Perform experiments to remove juice stains. Record your results.
.....	7. Make patterns of sweaters to be washed.
.....	8. Wash your sweaters when they become soiled.
.....	9. Iron your clothes.
.....	10. Help with the family ironing.
.....	11. Keep your clothes well pressed.
.....	12. What did you show to others?
.....

Section IV—Construct Your Clothes

.....	.....	.....	1. Measure to determine pattern size.
.....	.....	.....	2. Measure pattern pieces and compare with personal measurements.
.....	.....	.....	3. Make simple pattern alterations: lengthen, shorten, adjust underarm dart, enlarge waistline, and decrease waistline.
.....	.....	.....	4. Prepare fabric before pattern layout and cutting.
.....	.....	.....	5. Read and follow the pattern guide sheet.
.....	.....	.....	6. Understand pattern markings.
.....	.....	.....	7. Use suitable method for marking pattern.
.....	.....	.....	8. Stay stitch.
.....	.....	.....	9. Control fullness with gathers.
.....	.....	.....	10. Darts tapered to a point.
.....	.....	.....	11. Press darts and other construction details.
.....	.....	.....	12. Ease in fullness.

Plan to do	Date started	Date completed
------------	--------------	----------------

13. Use a suitable method to finish seams.

14. Grade enclosed seams.

15. Clip curved seams.

16. Apply shaped facing at neckline.

17. Use suitable interfacing.

18. Apply shaped facing at armhole or sleeve edge.

19. Apply skirt zipper using lapped application.

20. Apply neckline zipper using lapped application.

21. Set in sleeve.

22. Bubble a collar.

23. Hem a garment using dressmaker's method.

24. Apply hooks and eyes and snap fasteners.

25. Apply unlined patch pocket.

26. Apply a skirt waistband.

27. Apply one-piece facing.

28. Make machine buttonholes.

29. List the things you sewed.

30. What did you show others?

Clothes for You

Colors For You

Have you ever wondered what colors are becoming to you? Many people do. In this section of the project you will begin to study color. Color is fascinating. The more you know about it, the more fun you will have with it. Eventually, you will not have to ask "What color can I wear?" You will know.

Can you think of anything that does not have color? Everything under the sun has color. Nature has beautiful color combinations. The more you know about color, the easier it will be to combine colors in a pleasing manner for you. Color can make a person look more attractive. Let us learn how to use it. Your construction book gives some suggestions of ways to use color to make you look larger or smaller.

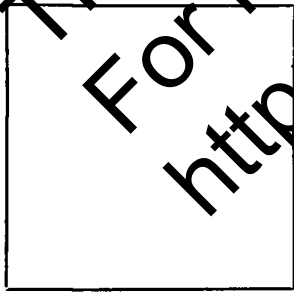
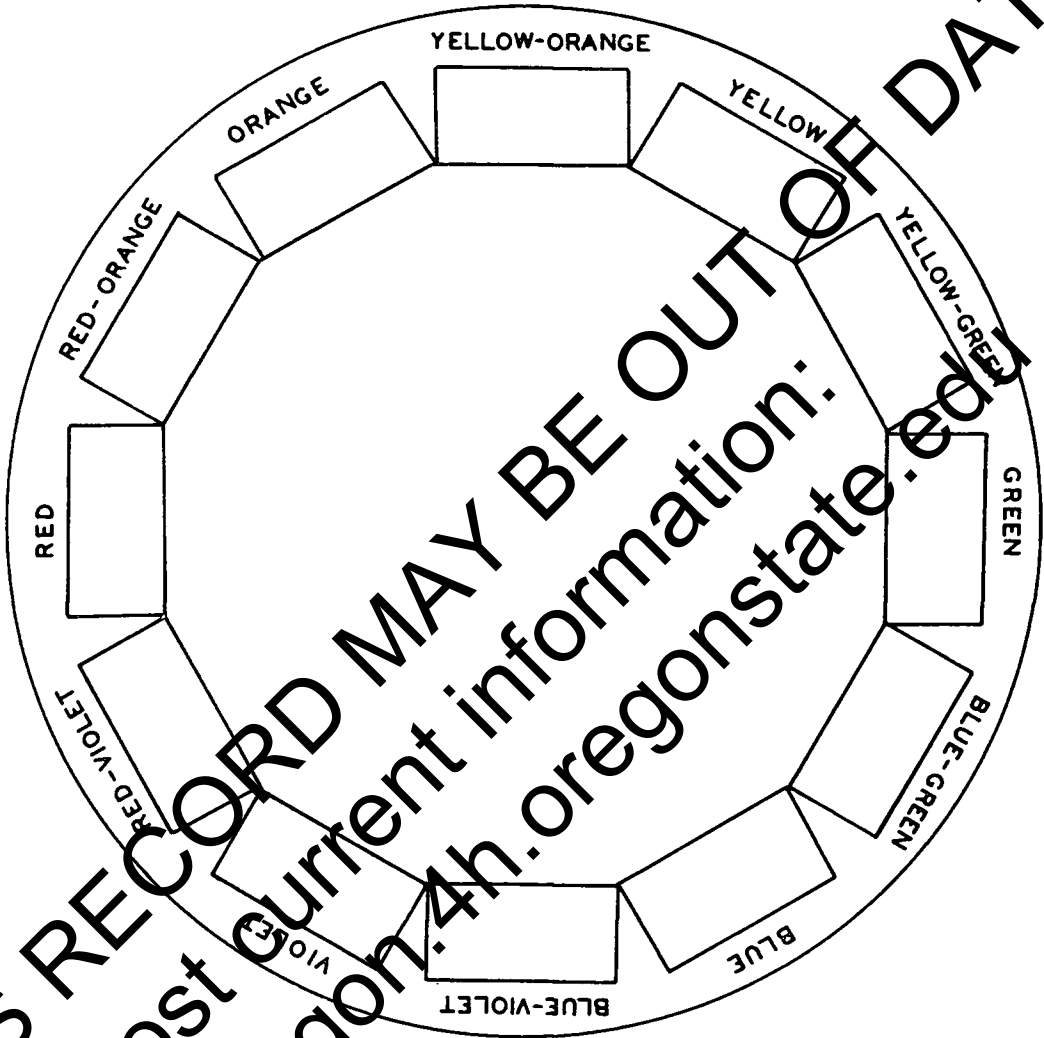
There are many different colors. They are made from the three basic colors or hues: red, yellow, and blue. *Hue* is the name given to a color. The three basic hues are called *primary colors*.

When two primary colors are combined in equal parts, *secondary colors* are created. Orange, green, and purple are secondary colors. Primary and secondary colors can be combined in varying amounts to make many more colors.

Use water color paints, or tempera, and paint the three primary colors on white paper. Now combine them to make secondary colors. Mix the paints on foil, an old plate, or piece of glass. Next, mix equal parts of a primary color, such as red, and a secondary color,

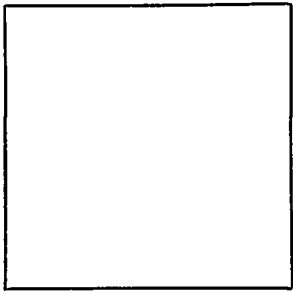
red-orange. It is classified as an *intermediate color*. What colors would you combine to get orange-yellow? and What would make yellow-green? and When you study color it is important to call the colors by their true names. For example, identify red-orange by its true name instead of calling it by a popu-

lar name such as persimmon. This will help you learn to see and analyze color and to imagine how it looks. Find examples of the three primary colors, the three secondary colors, and the six intermediate colors. These may be cut from magazines, construction paper, or fabric scraps. You will have a color wheel if you mount them in the correct spaces below.



Tint 1

There is another way to get variety in colors. They can be made lighter by adding white or they can be darkened by adding black. *Tints* are made by adding white to color; *shades* by adding black. The lightness or darkness of color is known as the *value* of a color. Choose one of the primary colors in your paints and add some white. Mix these on foil, a piece of glass or a white plate. You now have a tint of the primary color. Paint about a 1½ inch square on white paper. Now add more white to part of the first tint you made. Paint this on another piece of paper. Can you still see the primary color in the tint? Mount both of these.



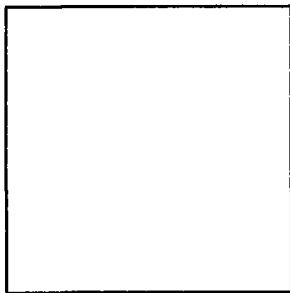
Tint 2

Add a small amount of black paint to the same primary color. Divide the paint you just made into two parts. Add some black to one of these. What effect does the addition of black have upon the primary color?

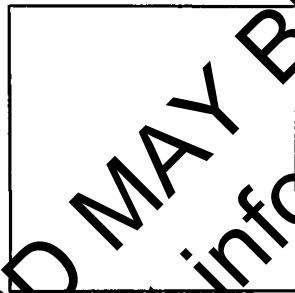
..... Can you see the primary color in the darker shade as easily as you can in the lighter tint?

A color does not seem the same by itself as it does when it is put next to another color. A light color put next to a dark one seems lighter than if you had combined it with one near its own value. For example, a gray collar on a black dress appears lighter than it would on a white dress. The collar would seem darker against the white.

Mount two 1½ inch squares of plain fabric, one a light value, the other a dark value of the same hue. Select another color of medium value and cut two circles about the size of a nickel. Paste one of these circles in the center of each square. What effect did the colors of the squares have upon the color of the circles?



Light Value



Dark Value

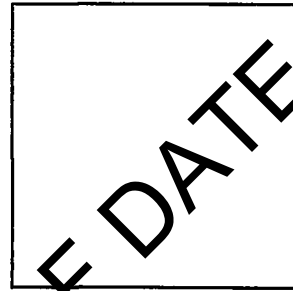
Try to analyze the colors that were combined to make the plain colors that surround you. The covers of school books frequently are bright colored. Look closely and you will probably see another color in a color. A book may be red, but a second look may reveal yellow in the red or perhaps a blue. It is exciting to find color in color! Later on, if you learn to analyze colors, you will find it easy to analyze your own coloring.

Becoming Lines For You

The lines in a garment or in the fabric can work magic for you. The eye tends to follow the main lines in our clothing. Lines are either straight or curved. They may be horizontal (crosswise), vertical (up and down), or in a diagonal direction. Lines, if skillfully used, can make a short figure appear taller, a tall figure shorter, a thin figure larger, and a chubby figure smaller. They can improve the proportions of your figure, too. Your construction book gives suggestions of ways to use lines to disguise figure flaws.

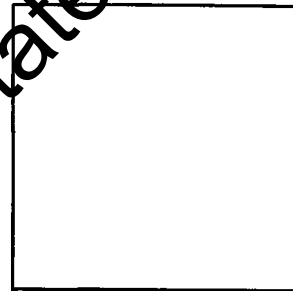
Effects of lines

Horizontal lines tend to add width to a person. Find a picture of a garment that has one or more horizontal lines. Mount it in the space provided.



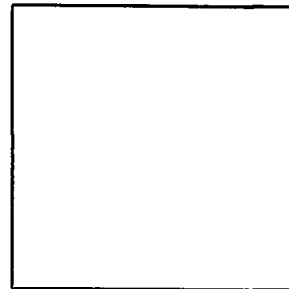
Horizontal Lines Tend to Widen

Vertical lines carry the eye upward and generally make a person seem taller and thinner. Sometimes, evenly-spaced vertical stripes can make a person appear wider and shorter because the eye jumps from one stripe to the next across the figure. A stout person will appear heavier if she is divided into two equal parts. Mount a picture of a garment having vertical lines that would make a person appear wider and shorter.

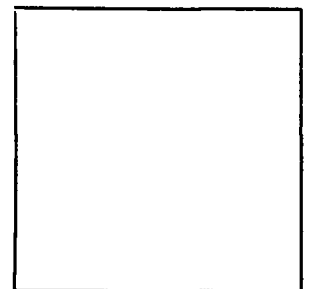


Vertical Lines that Tend to Shorten and Widen

Diagonal lines may affect the length or width, depending upon the degree of the slant. These lines are noticeable because they do not follow the natural lines of the body. Mount a picture of a garment with diagonal lines that tends to broaden a figure. Mount one with diagonal lines that tends to lengthen.

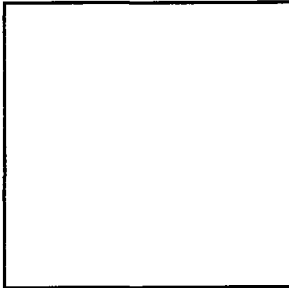


Diagonal Lines that Add Width



Diagonal Lines that Give Length

Curved lines such as round collars, gathers, and curved designs in the fabric add roundness to your figure. They are becoming to slim figures but tend to add more weight to a chubby figure unless the curve is long and gentle. Mount a picture of a garment with a curved line that would give a feeling of height to a short figure.



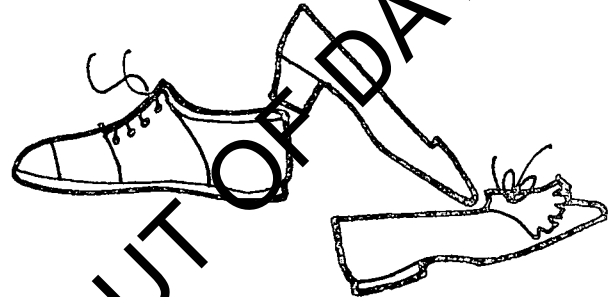
Curved Lines that Give Height

Mount a picture of a dress whose lines would be becoming to you. Why is it a good choice?

.....

Footnotes

When you shop for shoes you probably have an idea of the color and style you want and the amount you can spend. You will want them to be in fashion, becoming, worth the price, and comfortable. You should be able to wear them with several outfits. You probably take over 12,000 steps a day. This is reason enough to want comfortable shoes.



Buy the right size

Shoes are made in various lengths, widths, and proportions in order to fit feet of different sizes and shapes. A shoe that fits well will be the right length, width, and last. A last is a wooden or metal foot-shaped form over which the shoe is made. It gives the shoe both its size and shape. Lasts come in many sizes, shapes, and proportions so each person can buy shoes with the best fit for her. The length and width of a shoe are easily measured, but the last cannot be measured. The way the shoe feels will help you know which is the best last for you. Many manufacturers stamp the name of the last on the inside of the shoe. Sometimes it is given in the box. Once you find a comfortable last, look for it the next time you buy shoes. Unfortunately, some manufacturers change their lasts when fashions change.

Even though you know the size you usually wear, it is wise to ask the salesperson to measure the length and width of your feet. They may have grown. Always stand to be measured.

The lengths of shoes are indicated by numbers on the inside of the shoe. There is a difference of only 1/16 of an inch between numbered shoe sizes. A size 6½ is only 1/16 inch longer than a size 6. But this can make quite a difference in comfort.

The widths of shoes are indicated by letters near the size number. They range from the widest, EEEEE, to the narrowest, AAAAA. The widths of some shoes are marked in another way: S for slim, N for narrow, M for medium, and W for wide.

The arch length is the length of the foot from the heel to the ball of the large toe. This is not designated by numbers or letters, but an experienced salesperson can look at the shape of your foot and select a shoe with the correct last to fit your arch.

A good shoe is no better than the fit. Try on both shoes. Walk in them and notice how they feel and how they look on your feet. Do not expect to stretch them or break them in so they will fit later. If they do not fit in the store, they never will. By wearing comfortable shoes now, you can prevent foot troubles in the future.

These are the things to check when you try on shoes :

- You should be able to wriggle your toes when standing. If not, the shoes are not deep enough. Ask for another last.
- Your toes should not touch the end of the shoe when you bend your foot.
- The arch of your foot should rest comfortably on the arch of the shoe.
- The widest part of your foot coincides with the widest part of the shoe.
- The toes do not turn up.
- The shoe fits snugly at the heel without rubbing or pinching.
- The sides hug the foot snugly.
- The shoe fits the instep snugly without any bulges.
- The height of the heel should be appropriate for the occasions for which the shoes will be worn, yet provide the support needed so you can walk with ease and poise.

Materials and care

Shoes are made of many materials. These include leather, cloth, rubber, straw, and man-made or synthetic materials. Good quality leather is strong, resistant to wear, soft, and flexible. Manufacturers are required to attach a label that names the materials used in shoes if they are not all leather. Sometimes, this information is stamped on the sole; other times, it is on the lining. Before the law was passed requiring labels on shoes, some manufacturers used paper that looked like leather. Of course, these shoes did not wear well.

These are some names of materials used and their characteristics.

- *Calfskin*—comes from a small calf. It is soft, pliable, strong, and takes smooth finishes easily. Use regular liquid and paste polishes.
- *Kip*—comes from a larger, older animal than does calfskin. It is not quite as soft or pliable as calfskin. Use regular liquid or paste polishes.
- *Kid*—comes from goat hide and is used for very soft shoes which scuff easily.
- *Patent Leather*—is made by coating a smooth leather with several layers of lacquer or enamel to make it glossy. This enamel closes the pores of the leather which may make the shoes very uncomfortable in warm weather. The perspiration of the feet cannot evaporate as easily as it does in other leathers. Patent leather will eventually crack where the shoe creases. To prevent cracking, rub with petroleum jelly or polish with a liquid or paste intended for patent leather.

Corfam—is a man-made material with many properties similar to leather. It can be wiped clean with a damp cloth. This material will not stretch as much as leather, so do not buy shoes made of it which fit too tightly.

More value for less money

The price of a pair of shoes does not always indicate the quality. Sometimes shoes cost more because they are a novelty. However, the price can give you some idea of the quality. Buy as good quality shoes as you can afford for everyday wear. Do not spend as much for quality in dress shoes. You will not wear them as often, nor give them the hard wear you give your school shoes.

How much do you spend for shoes each year? The following record will help you see if you are a smart shopper of shoes. You will also see how your feet are changing.

Record of Shoes Purchased and Changes in Size of Shoes This Year

Date of purchase	Cost	Size	Width	Type of shoe (school or dress)	Brand name	Was it a good buy and why?

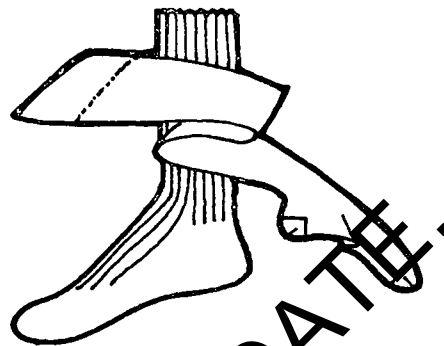
General hints for care

- Polish new leather shoes before you wear them to protect the finish, prevent rain spotting, and keep them looking new longer.
- Polish them regularly to preserve the leather. This also contributes to a well-groomed look. If the shoes are worn regularly, polish them at least once a week.
- Before polishing smooth leather shoes, wipe them first with a dry cloth to remove the dust and dirt. (Muddy shoes must be allowed to dry.)
- Apply paste polish with a slightly dampened cloth and rub the polish well into the leather. Allow polish to dry. Rub with a dry cloth to bring up the luster. Then rub a clean cloth over the surface to make sure no color will rub off on your hose.
- Some liquid polishes dry to a lustrous finish without rubbing. If your shoes look cracked after using this type of polish for a time, you may have been using too much polish or applying it too frequently. The manufacturer of one liquid polish recommends removing the polish build-up with a cloth saturated with a nonflammable spot remover. White polish may be removed with a damp cloth.
- Allow shoes to dry and rest between wearings. They will last longer.
- Allow wet shoes to dry slowly at room temperature away from direct heat.
- Wear galoshes, rubbers, or boots in wet weather. Moisture makes leather stiff, hard, and uncomfortable.
- Always wear hose, socks, or footlets for good foot health. Perspiration rots leather.
- Examine the heels on shoes each time you remove them to see if repair is needed. Worn-down heels should be repaired for several reasons. They detract from your appearance, they cause the shoes to lose their shape, and they affect your posture and possibly your health. Have your shoes repaired before they are badly worn.

Hosiery is an important accessory in every girl's wardrobe. Nylon hose or stockings are worn with heels or dressy flats. Socks are worn with sport shoes and some flats. It is important to wear some type of foot covering with your shoes. Stockings or socks prevent blisters, absorb moisture, and promote general foot comfort. Your shoes will wear longer, too. Protect your feet and your shoes by wearing footlets or foot socks when you want to be barelegged. Stockings are the only part of our wearing apparel that are never washed or dry cleaned. Cleanliness promotes daintiness.

Socks

Socks are made of a variety of fibers. Cotton, nylon, rayon, wool, or acrylics are used. Cotton is soft, absorbent, strong, durable, and easy to care for. Nylon is strong, light weight, quick drying, and should not shrink. It is often used to strengthen the points of wear



in socks that are not 100 percent nylon. Nylon is non-absorbent, therefore your feet may feel uncomfortable and clammy in 100 percent nylon socks. Wool is soft, warm, and comfortable because it is absorbent. Acrylic fibers (i.e. Orlon and Acrilan) are non-absorbent, soft, strong, and add bulk. Two or more of these fibers are frequently combined to obtain the best characteristics of each fiber.

Check the quality at the store

- The heel, toe, and sole in wool and light weight cotton socks should be reinforced with nylon to extend the wear life. Look for this information on the label. Check the way the ribbing at the top is joined to the leg. All tops should be caught.
- Most socks are seamless. Turn them inside out and see if they are neatly finished.

Selection hints

- Bulky socks, especially in tight fitting shoes, may be irritating and result in calluses, corns, or blisters. Bulky socks usually absorb moisture well but allow it to evaporate very slowly. Socks are too short if you "walk them down" into your shoes. If you can not keep your socks up over your heels, they are too short.
- Expect to change the size of your socks when your shoe size changes.
- Socks that are too large can make uncomfortable bunches and ridges in the shoes and cause irritation.
- If you are purchasing wool socks, buy them in your regular size *only* if they are processed for shrink resistance. Otherwise, buy a size larger.
- A square heel gives the best fit. Small curved heels often slip under the foot.
- The one-size stretch socks are considered undesirable for growing feet because they are likely to cramp the toes.

Here is an experiment for you to do if you or someone in your family wears stretch socks. Measure new stretch socks before and after the first laundering to determine if they shrank. If the socks shrank, you may be wearing new socks that are too small. Some inexpensive socks are stretched-to-size and then shrink to their original size after one washing.

Hose

The majority of girls who wear nylon hose wear seamless hose. There are no seams to keep straight and they are comfortable because there is no seam in the foot.

Clues to quality

Some girls prefer mesh knits because they do not run like regular hose. However, if a thread is broken, a hole will develop. Mesh knits do not stretch as much as plain knits. It is important that they fit well so there will not be any strain on them.

Some parts of the stocking are reinforced for greater wear. If you want durable hosiery, look for reinforcements at the toe, sole, heel, and welt. The *welt* is the hem at the top of the stocking. It should be deep enough for firm gartering.

Look for run-stop stitches below the welt. These discourage runners that start in the welt from continuing down into the stocking.

Size and fit

Stockings that fit properly look better, are more comfortable and wear better.

The foot of the stocking should be one-half inch longer than the foot. Refer to the manufacturers chart for the size recommended for your foot length and width. *This is a simplified version.*

Shoe Size	Hose Size
4½-5	9
5-6½	9½
7-7½	10
8-8½	10½
9-9½	11

If you have a wide foot, you may need a slightly larger size. A thin foot may require a smaller size.

Seamless hose are available in different lengths. Short hose are usually 28 to 29 inches; medium, 30 to 32 inches; and long, 33 to 34 inches. The length may be designated in inches, by a certain name, to depict the length, or by the term short, medium or long. If a name or term is used, check the manufacturer's measurement chart to determine the length in inches or ask the hosiery clerk.

The correct leg length is the measurement from the bottom of the heel to the garter button of the foundation garment. Stockings should be long enough for the garters to be fastened to the welt, never below it. If your stockings are too short, the strain will probably cause them and your girdle to wear out sooner.

The shape of the leg also determines the length needed. A large leg measuring 32 inches in length, for example, may require a longer stocking than an average leg of the same length.

Stretch hosiery adjusts to individual leg shapes. For this reason it is a desirable type for legs that are very full or very slim. These hose are made in fewer sizes

than conventional hose. Check the manufacturer's chart for recommended size. Do not buy them too small in the foot.

Panty-hose and tights are made of stretch yarns. Be sure you buy the correct size for a comfortable fit in the crotch. Panty-hose cost about twice as much as a pair of hose. You will get only half the wear at twice the price if a run develops in one leg. Panty-hose are convenient and comfortable if you wear hose everyday, however. The welt is much higher than in conventional hose.

Tights are ideal for informal wear especially in cold weather. They are usually sized in short, average, and tall. Dark or very bright colors are not becoming to very full legs.

Dark colored stretch hose may appear to be uneven in color if the stocking is not evenly stretched on the leg.

A stocking fits well if:

- If it's taut but not tight.
- It is comfortable when bending or sitting.
- The welt lies flat at mid-thigh.
- The welt does not need to be stretched or folded.
- It does not sag or twist.
- It does not bag or bind.

Your feet may perspire excessively and the sole will have a burning sensation if your stockings are too short or too tight. Blisters and calluses may develop if you persist in wearing too short hose.

Do you know the amount of money you spend on hosiery during the school year? You might be surprised. Plan to keep this record for several months. What can you do to lower the amount you spend for hosiery? By comparing your hose and shoe sizes you can tell if you are wearing the correct hose size.

Hosiery hints

- Buy at least three pairs of the same shade and style so they can be worn interchangeably.
- You can extend your clothing budget by buying hosiery marked "irregulars," "seconds," or "thirds." Irregulars have difficult-to-detect defects in dimensions, size, color, or knit. Seconds and thirds have mends or other obvious imperfections in the construction or finish. If the defect is not noticeable and the mends are satisfactory, the stocking should be a bargain.
- Darker shades make legs appear more slender.

Care and handling

Handle your stockings carefully at all times. Be sure your hands, finger nails, and toe nails are smooth. Remove rings that have rough surfaces.

Gather or roll the entire leg of the stocking down past the heel. Sit down and slip the stocking over your foot. Adjust the toe and heel reinforcements. Gently pull up the stocking. Stand and fasten the back garter

if the bra makes the proportion of her bosom to her general build, waist, and hips, pleasing. Teenagers usually do not need padded bras, however.

How to put on a bra

Before you slip it on, lengthen the straps so there is no pull. Lean forward when you put it on, for proper placement. Fasten the back closing. Stand erect and adjust the straps.

How to tell if the bra fits

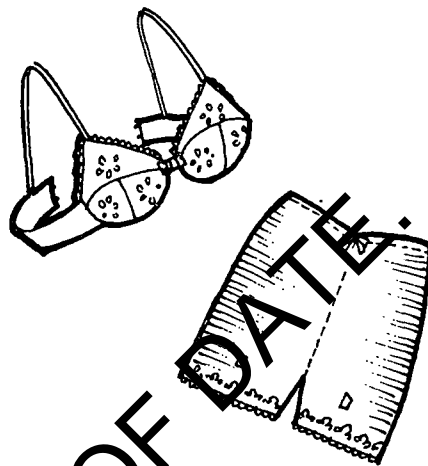
Move around a bit, raise your arms, and sit down, too! Your diaphragm expands when you are seated. A properly fitted bra should be as flexible as you are. It should be comfortable yet provide firm support.

- The cups should be filled out. If not, try a smaller cup size or a different style.
- The flesh should not bulge at the top of the bra. If it does, the cup is too small.
- Look for wrinkles in the bra under the arms. If there are some, the cup or bra size is too small.
- The band at the lower edge should fit snugly but not tightly. If your flesh bulges below the lower edge of the bra, the bra is too tight.
- The straps should lie flat and not cut into the shoulder. A good bra has adjustable straps with insets of elastic in the back.
- The bra should lie smoothly across the back and stay beneath the shoulder blades even when you raise your arms. If it does not, you may need to lengthen the straps, choose a larger cup size, or a smaller bra size.

Girdles

Girdles improve the way skirts and dresses look on you because they add firmness to your figure. Do not expect a girdle to be a substitute for good posture. It will not correct faulty posture but it is a good reminder to watch your posture. Like bras, girdles come in many different styles to fit various figure types and fashions. Be sure to have a fitting and try a comfortable one. A girdle cannot be returned to the store.

In order to find the right girdle for you, the fitter will measure your waist, hips, and length. Most light weight girdles are sized by the waist measurement. Some girdles are designed for full, average, and slim hips. The fitter needs to know your hip measurement so she can select the right style for you. Girdles vary in length from 13 to 17 inches. The length is the measurement from the waistline along the side of the body to the point directly below the fullest part of the thigh. Even though you may be tall you may not need a long girdle. You may need an average length.



Fitting room decorum

Take off your shoes before you try on girdles. Leave your panties on. Girdles should be put on and removed carefully. These suggestions are good to follow at all times.

- Fold it in half with the top rolled on the outside to the bottom.
- Step into the girdle and pull it up into position using the soft part of your fingertips, not your fingernails.
- Then roll the top half up to your waistline.
- Fasten the garters.
- Do not pull from the bottom to remove a girdle. Instead, fold or roll it down to the fullest part of the hips. Continue to roll it down.

How to check the fit of girdles

Sit, squat, and do deep knee bends. A girdle should not feel tight or make any bulges.

- If it pinches, it is too tight.
- If it rolls over at the top, it is either too long or too high waisted.
- If there are bulges at the waist, try a larger size or one with a higher waistband.
- If it tends to ride up, it may be too short or too small over the hips. If there is a bulge at the lower edge it means that it is too tight.
- Panty style girdles must be the correct length from the waist to the crotch. They should not bind at the crotch or thighs. Test snugness at thighs by putting three fingers under the edge of each garment leg. They should not feel tight. If the legs of panty girdles are too tight they may cause circulatory problems.
- Put your clothes on again to see if the girdle gives you a trim figure. If not, keep trying.

Hold that line!

Many girls choose a garter belt first and select an all elastic girdle later. The garter belt is intended to hold up stockings and is not a substitute for a girdle. However, wide ones will give a little firmness to a small figure. The wider part of the garter belt is worn in the back.

The type of girdle you need depends on your activities, the clothes in your wardrobe, and your figure. Soft flesh requires more control than firm flesh. A slim skirt requires a more controlling girdle than does a full skirt. More control in the diaphragm is needed by a fitted bodice than a loosely fitted blouse. Some sport clothes require more thigh control than others.

Your first girdle will probably give a light amount of control. It may be a pantie girdle or a roll-on. Pantie girdles may be made of all elastic fabric, a combination of rigid and elastic fabric with a high or low waist, with or without a zipper, or with a long or short leg line.

Roll-ons are usually two-way stretch garments with no boning or very short bones at the waistline.

Sometimes certain spots need more control than others. Maybe your abdomen needs to be flatter. If so, choose a girdle with a firm front panel. But do not forget to stand tall and tighten your abdominal ("tummy") muscles. Girdles can help control any spot you choose without restricting you elsewhere. Panels are used in the front, back and sides, and sometimes at all three places to give extra control. Most elastic panels stretch up and down but not crosswise.

The elastic used may be rubber or spandex. Spandex is a generic or family name of a synthetic fiber. The majority of our foundation garments use spandex. Some trade names of spandex are Lycra, Vyrene, and Glospan. Spandex is strong, yet flexible and light weight. It is very elastic and has good recovery. This means it will spring back to size after it has been stretched. It will wear well if given proper care. None of the garments are of 100 percent spandex. Most of them contain from 15 to 45 percent of the fiber.

Some very light weight girdles do not use rubber or spandex for elasticity. Instead they are made of nylon stretch yarns. The yarns were processed to stretch and recoil much like the coil spring in a screen door. These stretch fabrics do not control the figure as well as elastic fabrics but they give some firmness to the figure.

Shop like an expert

Look at the seams and hems. Smooth, flat edges with no loose threads are what you want.

Notice the stitching, especially at the points where it is stretched the most. Many stitches per inch (22) will permit the garment to stretch without breaking the stitches.

Test the elasticity of the elastic fabric. Gently stretch the fabric, then release it. It should feel firm yet stretch easily and return immediately to its original size when you release it.

Bra straps should be adjustable and have a short piece of elastic set in to make them more comfortable. If they are stretch straps, look for those that are a continuation of the bra rather than those applied like an ordinary strap.

Look for elastic near the back closing of the bra and in the band at the lower edge. This may be in the center front or at the sides. Your bra will be much more comfortable if there is elastic in it.

The back closing of the bra should be adjustable to allow for any changes such as shrinkage, stretching, or an increase in your size.

Care of bras and girdles

Your bras and girdles will last longer and save you money if you take good care of them. The first step in caring for them is to buy one that fits properly. Frequent laundering will prolong their life, too. Perspiration and body oils can be more harmful to elastic than soap and water. Most manufacturers include washing instructions with garments. They usually recommend that you avoid hot water and harsh soaps. Read the instructions carefully and follow the directions. Wash your foundation garments in the machine only if the manufacturer says they are machine washable. It is best to dry them at room temperature away from radiators, direct sunlight, or automatic dryers.

How Do You Line Up?

This year in Sub-Deb Clothing you will have the opportunity to participate in the 4-H Style Revue. You will want to work on your posture everyday so you will be healthy and attractive; and when style revue time comes, your good posture will come naturally.

Good posture makes you more attractive. Check your posture at the following places:

Head: A side view shows your shoulders and hips in a straight line. Eyes may be lowered when you walk but not your head.

Shoulders: Up and relaxed. To get this position, lift the upper torso. Relax but keep chest high.

Abdomen: In and up (hide the flab under the rib cage).

Buttocks: Down and under.

Feet: In model's stance or together and pointing straight ahead.

Walking gracefully

Keep your feet pointed straight ahead and try to walk so the inside edge of each foot follows an imaginary straight line. Pretend that your legs are joined to your ribs and walk from there.

When walking up and down stairs, place the entire foot on the step. Point the feet straight ahead. Do not walk up or down stairs like a crab by slanting or crossing the feet over. Keep the rest of the body in a nice straight line. Hold your head high with the eyes looking forward. You should be able to ascend and descend stairs without looking at your feet.

Sitting gracefully

Keep the body in line when you sit. This may mean that you cannot depend upon the back of a chair to help you sit tall. Some chairs make you slouch. Bend from your hips when writing or sitting at a desk. Hold your abdominal muscles tight while sitting. Keep your knees and feet together or one foot ahead of the other. Crossing your legs is unattractive and has a tendency to stop circulation in them.

When rising or sitting in a chair, keep one foot in front of the other and raise or lower yourself easily. Push with the back foot when you get up.

Bending gracefully

To pick something from the floor, bend your knees instead of bending at the waist. Use your leg muscles instead of your lower back muscles. Perhaps you have seen how unattractive others look when they bend over at the waist.

Ask your leader for a copy of "4-H'er—Be a Model Everyday." This is a member's guide prepared by the Simplicity Pattern Company for the Federal Extension Service. This guide will give you information to help you become more attractive and charming.

Step Up to Beauty

There is no charm in grime. Dirt hides beauty. Cleanliness is important to grooming. It is also one of the most effective health measures. Washing with soap removes dust, perspiration, oil secretions from the pores, tiny particles of dead skin, and the surface bacteria which cause infections and odors.

Good grooming begins with cleanliness. A daily bath is a must, whether you take a tub, shower, or a sponge bath. In addition to making you feel refreshed and clean, baths can help you in other ways. They can warm you or cool you, take the kinks out of aching muscles, and refresh and relax you when you are tired. A bath is a special treat and luxury when you soak in water scented with bath salts, bath oil, or bubble bath.



Use your washcloth briskly when you bathe. It not only whisks away dirt, but it is a wonderful skin treatment. Do not hesitate to bathe during menstruation. For your own comfort and personal daintiness, you may want to bathe more frequently than usual. The water should not be too hot, nor too cold—just a happy medium.

The after-bath routine is another important step in your beauty care. Use a deodorant or an anti-perspirant. These beauty aids control both body odor and bacterial growth on your skin. Odors are formed mainly by the action of certain bacteria on perspiration. A deodorant slows down the action of bacteria but it will not remove them. You must use soap and water first.

Usually girls your age should not use an anti-perspirant. It is considered a drug under the Federal Food, Drug, and Cosmetic Act because it affects the natural body function of perspiration. Many anti-perspirants contain some type of aluminum salt. These salts slow down the growth of the bacteria and also reduce the amount of perspiration that comes to the surface of the skin. An anti-perspirant, as a rule, does not stain or weaken clothing unless it is silk. The active ingredients in a drug must be listed on the label.

Deodorants are classified as cosmetics under Federal law. Their ingredients do not need to be listed. If the contents are not given, you can assume that the preparation is a deodorant.

These preparations come in several forms, such as roll-on, liquids, sprays, paste, and solid sticks. Use the form you find the most convenient. You may have to use different brands from time to time. A preparation may lose its effectiveness because the body sometimes builds up a resistance to a certain brand after it has been used for a while. Always buy the smallest size available when you change brands.

Excessive perspiration can be embarrassing to you as well as damaging to your clothes. If you have this problem, you may need to wear dress shields. There are several types available such as pin-ins, sleeveless, short sleeves, and a blouse type. There are disposable ones,

too. A sticky substance on the back makes them adhere to the garment. One word of caution: do not use this type on silk. They are very difficult to remove.

Apply hand lotion to your legs, hands, and arms after your bath. Make this a daily habit to help you keep smooth and soft the year round. Do not forget your elbows. Other people see them, even if you don't.

Once your skin is fresh and clean, you may indulge in the extra luxury of a favorite fragrance. Pat dusting powder on your toes and the soles of your feet, around your waist or any place where your clothes fit snugly. Powder makes you feel comfortable because it absorbs perspiration and protects against chafing and rubbing. If your feet perspire heavily, use a foot powder. This will not only help your toes and soles but will prolong the life of your shoe lining.

Sometime you may receive cologne as a present. Always start fresh and clean and then use your cologne. This is a beauty trick you can use to make yourself feel feminine, provided you use it in small amounts.

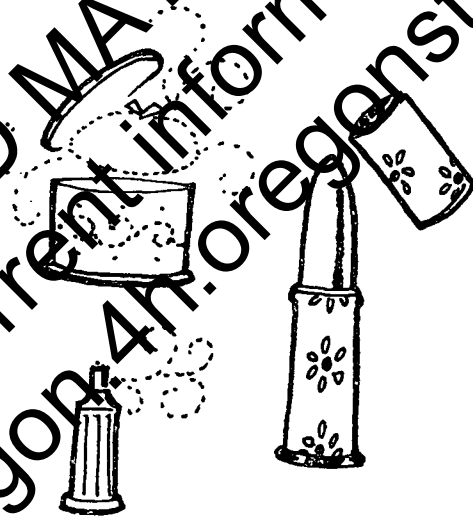
Complexion care

Skin beauty depends upon two things:

1. Nutrition, general good health, and circulation to promote good looks from within.
2. The care you give the "exterior."

The first is, *by far*, the more important. Lotions, creams, special treatments, and cosmetics can do much to improve or disguise the surface, but your complexion can never be truly clear and glowing without nourishment from within. A well-balanced diet is necessary in building cells and tissues that give you a good skin foundation. This means a variety of foods from each of the four food groups—milk, meat, breads and cereals, and fruits and vegetables. To keep your skin free from blemishes and glowing, eat enough fruits and vegetables to supply your body with the necessary vitamins and minerals. Fruits and vegetables are the beautifiers—once you have built a good foundation, they make it more beautiful.

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For most current information:
<http://oregon4h.oregonstate.edu>



Explore the Wonderful World of Textiles

Fabrics are made of natural fibers, man-made fibers, or a blend or combination of two or more of these fibers. Cotton, linen, silk, and wool are natural fibers. Cotton and linen come from plants, silk and wool come from animals. You will learn some interesting facts about wool and silk in this project even though you will not be sewing with them. Wool fabrics will be used in the 4-H Junior Miss Clothing Project. You will learn more about cotton, which you studied in the Beginning Clothing Project, because you will be sewing and experimenting with cotton fabrics. Some man-made fibers are included in various parts of the project.

Wool

Wool comes from the fleece of sheep or lambs, or from the hair of specialty fiber animals. Goats, camels, alpacas, vicunas, and llamas are some specialty fiber animals. Fibers from their coats are usually quite expensive and may not wear as well as wool. Perhaps you would like to read about wool or one of the specialty fibers in your local library and report back to the club members. Other things you might do to learn about wool are:

1. Visit a woolen mill.
2. Visit a sheep ranch during sheep shearing time.
3. Obtain a sample of raw wool. Wash it several times in tepid water, using mild soap. Handle the fibers gently. How many times did you wash it to get it clean?
4. Bring clothing that is made from a specialty fiber to the meetings. Be prepared to tell about the fiber.

Wool fabrics are widely used because they are warm, lightweight, and absorbent. They do not require a great deal of pressing because wrinkles will usually disappear if the garment is allowed to hang for several hours. Wool fabrics have a tendency to shrink. This is why it is necessary to handle them carefully when you wash them. Refer to page 32 for the directions for washing sweaters. When you sew on wool you will find that this tendency to shrink is also an advantage. The ease or fullness may be shrunk out of shoulder seams, sleeve caps, and bustline seams in order to shape them.

Most wool fibers are creamy white after they have been washed. Wool cannot be bleached a snowy white like cotton. This experiment will show you what will happen if you try to bleach wool with a chlorine bleach.

Put a one-inch square of wool fabric in small dish. Pour about one tablespoon of chlorine bleach over it. Watch it carefully for changes that may occur. What color was

the fabric when you started? Write down the things that happened in the order in which they occurred.

What would happen if you put a drop or two of chlorine bleach on a blend of wool and cotton?

Be sure you wash the dish thoroughly when you have finished. A helpful club member cleans up after every experiment.

White woolens tend to become yellow when they are exposed to sunlight for a long time.

Wool absorbs moisture slowly. It can absorb a considerable amount before it feels uncomfortable and damp. It also dries slowly. It should not be dried in a dryer or near a stove or radiator or in direct sunshine. This damages the fibers.

Burning test for wool

Many man-made fabrics look like wool but they do not act or perform like wool. If a fabric is not labelled and it looks like wool, you can use the burning test, described below, to see if it is made of wool. Use wool yarn or ravel some yarns from a wool fabric. Twist them together slightly and hold one end with a pair of tweezers or between two coins. Move the yarns toward the side of the flame of a lighted candle. Watch what the yarns do as they come near the flame. Put them in the flame and then remove them. Watch what happens. Notice the odor and the ash that is formed. Underline the words in the parenthesis below that best describe the way the wool yarns burn:

- Wool (curled away from the flame, did not shrink away) as it approached the flame.
- It (burned slowly, burned quickly) in the flame.

- When it was removed from the flame it (put itself out, continued to burn).
- The burning wool smelled like (burning paper, burning feathers).
- The ash was (light and feathery, a brittle bead).
- The color of the ash was (black, grey).
- Why is wool a good fiber for fire blankets?

.....

• Which would be the better clothing to wear if one worked near a hot furnace, cotton or wool?

.....

Why?

.....

Some wool fibers are more desirable for clothing than others. The best fibers come from the side and shoulders of the animal. After the sheep is shorn, the fibers are sorted according to the fineness and the length of the fiber. Relatively long, fine fibers are used for sheer wool fabrics and worsteds. Medium-sized fibers of shorter length are used for woollens. Coarse fibers, both long and short, are used for rough fabrics and carpets.

Woolens and worsteds are the two types of fabrics made from wool fibers. The type of fabric is determined by the length and fineness of the fibers used and the manufacturing processes used to spin them into yarns.

Worsted fabrics, such as gabardines and crepes, are woven from yarns spun of long, fine fibers. The yarns are smooth, even, and compact, making the surface of these fabrics smooth. You can also see the pattern of the weave. Of the two types of wool fabric, worsteds are stronger and hold a press better but tend to become shiny. Also they are more expensive.

Woolen fabrics, such as tweeds and most flannels, are woven from yarns containing short fibers that lie in all directions. Woolens have a soft and somewhat fuzzy appearance. The weave cannot be seen as easily as in a worsted. Woolens are usually more loosely woven than worsteds. These fabrics do not hold as sharp a crease as worsteds. They do not get as shiny. Many of them are easier to sew and press than worsteds.

Silk

Silk, the fiber produced by the silkworm, is one of the strongest natural fibers. It is the finest natural fiber and also the longest. Silk filaments frequently measure 1,000 yards in length; some are 3,000 yards long. A filament is a fiber that can be measured in feet or yards. Silk fabrics are used for many things, such as dresses, sportswear, draperies, and upholstery. The history of silk is fascinating. Perhaps one of the club members could read about it in the library and tell the club about it. Other topics that would be interesting to read and report on are:

- Sericulture, or how the silk fiber is made
- Kinds of silk: wild silk, Douppion, raw silk, spun silk
- Pure dye silk

Water will spot silk, but dry cleaning or washing usually removes the spots. Chlorine bleach destroys silk. Perspiration tends to weaken it and may change the color. Aluminum chloride which is found in many deodorants and anti-perspirants will damage silk. If you perspire heavily, it is advisable to wear dress shields.

Burning test for silk

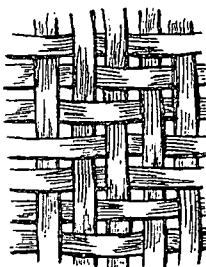
Many fabrics made of man-made fibers look like silk. The burning test is one way to identify silk. Follow the procedure you used for the burning test for wool given on page 18. If you do not have a silk fabric, use a silk thread. Underline the words in the parenthesis below that best describe your results:

- The silk (melted, curled away, did not shrink away) as it approached the flame.
- It burned (slowly, slowly and sputtered, quickly) in the flame.
- It (continued to burn, put itself out) when it was removed from the flame.
- The ash was a (brittle bead, crushable bead, fluffy residue).
- The color of the ash is (tan, black, white).
- In how many items did wool and silk react the same? Could you use this test to tell the difference between wool and silk? Why?

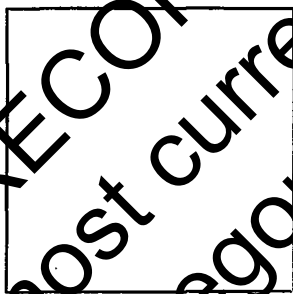
- Suggest a way to tell the difference between silk and wool.
.....

Weaves

There are three basic weaves: plain, twill, and satin. You learned about the plain weave last year. The second basic weave is the *twill* weave. It is a strong weave. The warp and filling yarns are woven in such a way that small diagonal or slanting ridges appear on the surface of the cloth. Two common fabrics woven with this weave are denim and gabardine. Herringbone is a common variation of this weave. Mount an example of fabric woven with the twill weave.

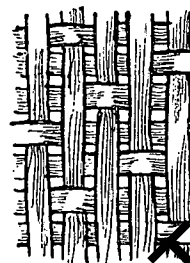


Twill Weave

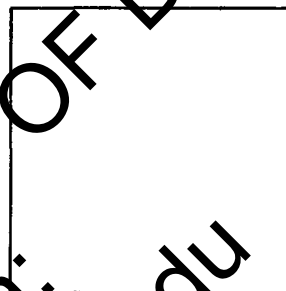


Twill Weave

The *satin* weave is the third basic weave. Fabric woven with this weave is smooth and lustrous on one side. The warp yarns are called floats because they float or pass over four or more filling yarns. The floats help to make the cloth shiny. However, this cloth is not durable because the floats are easily snagged. If the fabric is not firmly woven, the yarns may pull at the seams. Mount an example of the satin weave.

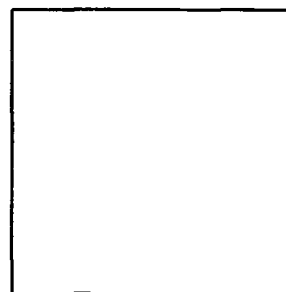


Satin Weave



Satin Weave

The *sateen* weave is a variation of the satin weave. The filling yarn float over the warp yarns. Ravel some filling yarns to see the floats. Polished cotton fabrics are frequently made with this weave. Mount an example of the sateen weave.



Sateen Weave

Filament Yarns

Ravel a warp yarn from a piece of satin. Notice that it separates into many fine strands which are as long as the yarn. These are multifilament fibers. When many tiny filaments are twisted together the yarn formed is called a *multifilament* yarn. *Multi* means many.

Often a larger single strand is used. This is called a *monofilament* yarn. *Mono* means one. The yarns used in most nylon hosiery are monofilaments. The bristles

in nylon hair brushes, doll wigs, and webbing in patio furniture are examples of large monofilaments. What other monofilaments can you find?

Recognize Fabrics

It is important for us to select the correct fabrics for our clothing so they will look nice and wear well. There are many fabrics available. Each one has a name and certain characteristics that make it different from

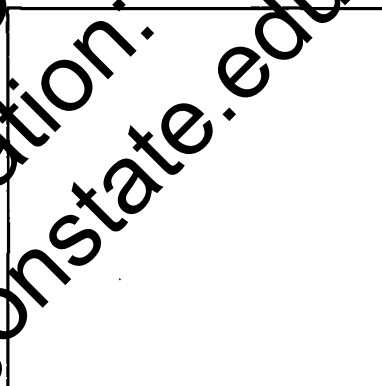
all the others. In this project you will probably sew with some of the fabrics you learned about in Beginning 4-H Clothing. As you become acquainted with more fabrics, you will develop skill in selecting fabrics for your clothing. The fabrics described here are commonly used. There are pictures of many of them in the construction books. Find swatches of each and mount them in the correct spaces. Study each one so you can recognize it by its name. Even though you will not sew with all of them in this project, you probably will use several of them in future projects.

- *Cotton batiste* is a soft, sheer fabric of plain weave.



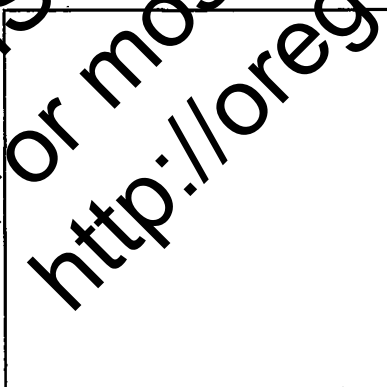
Batiste

- *Dimity* is a sheer cotton fabric with a checked or corded appearance made by weaving a heavy yarn or two or more yarns as one. Areas of plain weave separate the cords.



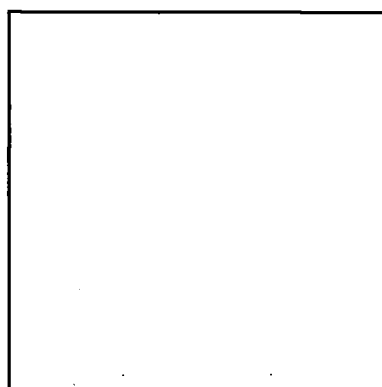
Dimity

- *Chintz* is a plain-weave cotton with a lustrous glazed surface. It may have a printed design or be plain.



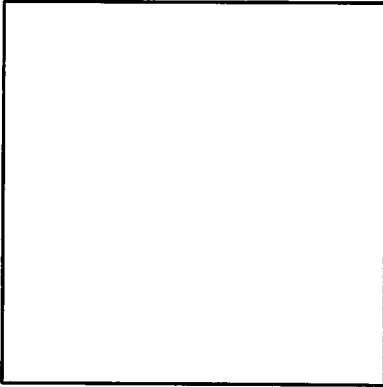
Chintz

- *Ticking* is a heavy, twill-weave fabric with a narrow stripe, often dark blue.



Ticking

- *Flannel* may have a twill or plain weave. The surface is slightly napped. It may be made of wool, cotton, or man-made fibers.



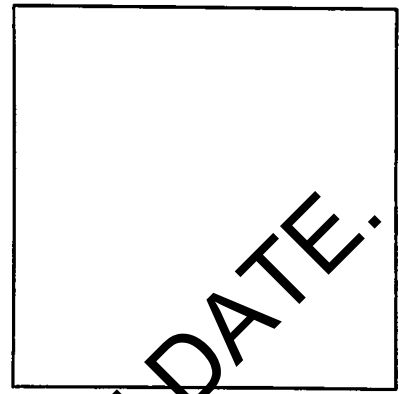
Flannel

- *Tweed* is woven with a plain, twill, or herringbone weave. It has heavy, coarse yarns and a mixed color effect. Sometimes it is woven in checks or plaids. Wool, cotton, silk, and man-made fibers are used.



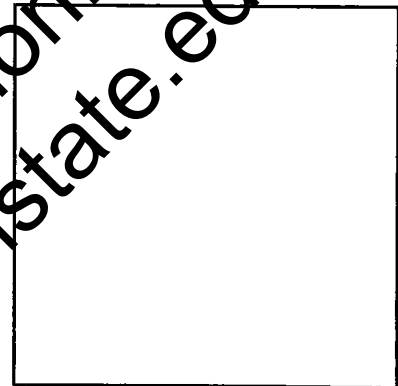
Tweed

Wool crepe is a plain-weave fabric with a crinkly surface. Highly twisted yarns are used in either the warp or filling or both.



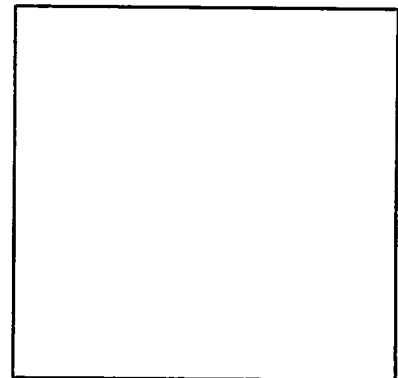
Wool Crepe

Silk shantung has heavy, irregular yarns in the crosswise direction. It is a plain-weave fabric.



Silk Shantung

- *Herringbone* can be recognized by a zigzag appearance. A broken twill weave is used.



Herringbone

You will learn to recognize these fabrics if you try to identify them in the clothing of other people and when you go shopping. Keep track of the number of times you saw one or more of these fabrics during a week. Write the name of the fabric and the clothing in which it was used in the space which follows.

An interfacing gives firmness and body to collarless necklines and strengthens the edges where buttons, buttonholes, snap fasteners, and hooks and eyes are used. Collars, cuffs, pocket flaps, waistbands, and belts should be interfaced.

Many fabrics can be used for interfacing. There is no hard and fast rule to follow. Your pattern, the weight of your fabric, and the effect you desire will determine the one to use. A correct interfacing will give the amount of softness or firmness you want without being aware that it is there at all. To determine which one to use, fold your fabric over different weights and types of interfacing and notice how the fabric looks and feels.

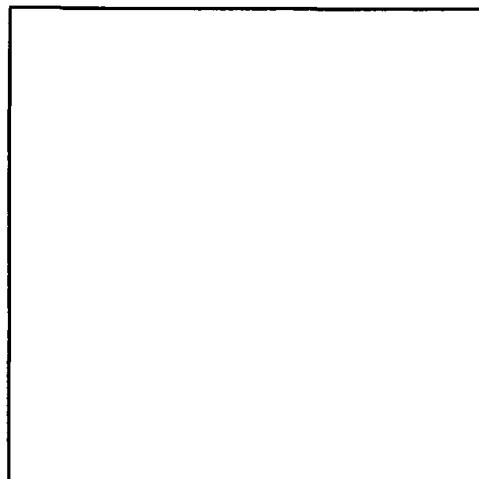
Muslin and batiste are frequently used for interfacings. For a washable garment, always shrink an interfacing fabric before using it.

Most interfacings are stitched in, but some of them can be ironed on. Even though those that are ironed on are easy to apply, you may not get the effect you want. This test will help you decide if you want to use iron-on interfacing. Cut three 2½-inch squares of plain colored percale. Cut three 2½ by 1½-inch pieces of iron-on interfacing. Put a piece of interfacing and percale together. *Do not press them together.* Mount this sample by stapling or sewing one edge to the paper with a running stitch. Leave the other three edges free. Place another piece of iron-on interfacing on the wrong side of another piece of percale and iron according to the directions given on the label. Mount it the same way you mounted the first sample. Press the remaining swatches together. When they are cool, wash and press the swatch and mount it.

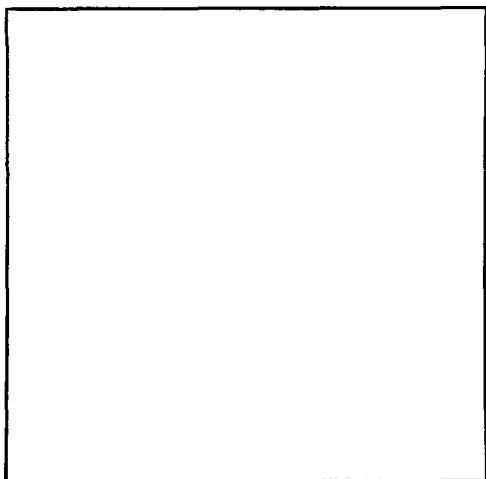
Shaping Fabrics

Have you heard the expression, "There's more to it than meets the eye"? This is true of some of our clothing. Sometimes fabrics are used in them that are never seen from the outside, but they are important. They make a garment look better and wear longer. We call them shaping fabrics.

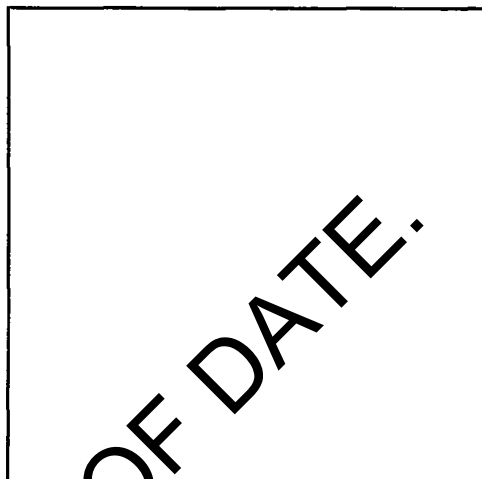
These fabrics are given different names, depending on the way they are used. If you made the tote bag in *Beginning Clothing*, you may have used two shaping fabrics: an interfacing and a lining. In this project you will use an interfacing. It is used between the facing and the outer fabric. Even though the pattern may say it is “optional,” you will have better results if you use it.



Iron-on Interfacing Before Pressing



Iron-On Interfacing
After Pressing



Iron-On Interfacing
Pressed and Washed

Compare the feel of the two unpressed fabrics with those you pressed together. Describe the change in appearance, if any, of the pressed sample.

Describe the change in appearance, if any, of the laundered sample.

Would you recommend iron-on shaping fabric for a rolled collar?

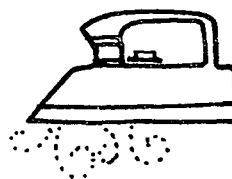
How does this compare with batiste or muslin?

Textile Experiments

Heat sensitivity

Various fibers require different ironing temperatures. This is the reason it is important to know the fiber content of a garment you expect to iron or press. Some fabrics are permanently damaged if they are ironed with too hot an iron. Some fibers can be molded or shaped by heat because they are sensitive to heat. These fibers are called *thermoplastic* fibers. If too hot an iron is applied, they will shrink, soften, or melt. All man-made fibers, except rayon, are thermoplastic. Sometimes it is an advantage for a fiber to be sensitive to heat. Fabrics made of heat-sensitive fibers can be heat-set so they will not stretch or shrink.

The following tests compare the heat sensitivity of a natural fiber with two man-made fibers.

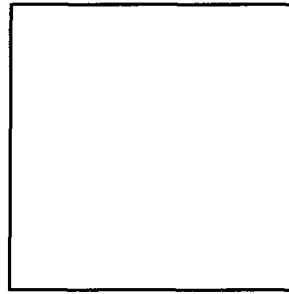


Supplies needed:

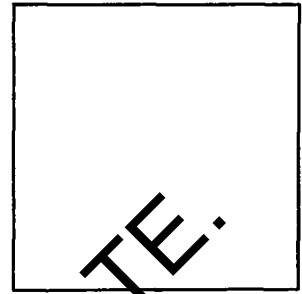
- One 4 by 4 inch swatch of each of the following: cotton, acetate, Dacron.
- 1½ by 1½ inch swatches of the same fabrics (called the control samples)
- Paper towels
- Iron
- Ironing board

Procedure:

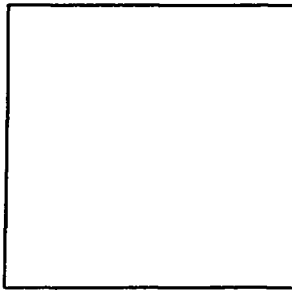
Mount the 1½ by 1½ inch control samples in the spaces provided. Select the cotton setting on the iron and allow it to preheat for five minutes. Fold each of the 4 by 4 inch swatches in two on the grainline and place between two paper towels. Press for 10 seconds. Cut each piece in two crosswise so that each section has a crease. Mount one section of each in your book. Soak the others in hot soapy water for five minutes. Rinse and dry the samples and mount them in the space provided.



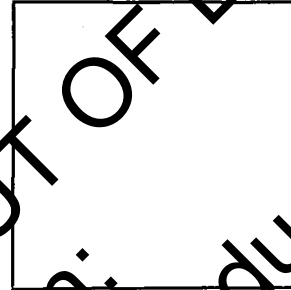
Pressed Acetate



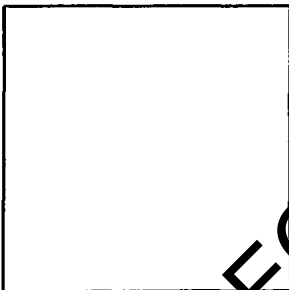
Pressed and Washed Acetate



Cotton Control



Dacron Control



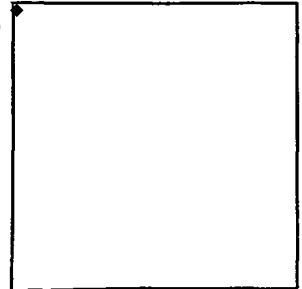
Pressed Cotton



Pressed and Washed Cotton



Pressed Dacron



Pressed and Washed Dacron

Observations:

Compare each swatch with the control sample and describe the changes after pressing.

Describe the changes after soaking.

What fabric kept this crease after soaking?

Conclusions:

Which fabric would be the best to use for a pleated skirt?

Would you recommend washing acetate taffeta?

Why?

Effect of mildew

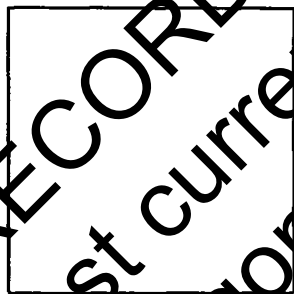
Mildew is formed on some fabrics by certain fungi which grow where it is damp, dark, and warm. It stains fabric with musty-smelling spots of various colors that may be hard to remove. It weakens fabrics. Many man-made fibers are resistant to mildew. Protective finishes can be applied to some fabrics that are not naturally resistant.

Supplies needed:

- Two 10 by 10 inch swatches of white cotton fabric
- One 10 by 10 inch swatch of acetate (taffeta)
- Laundry starch without mildew retardant
- Three clear plastic bags without air holes
- Paper towels

Procedure:

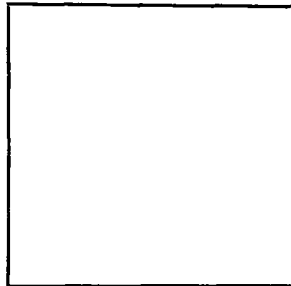
Wet all samples. Starch one of the cotton swatches. Be careful not to get starch on the other samples. Roll each in a towel to remove excess moisture. Label one plastic bag with an "S" and put the starched sample in and seal it. Place the other samples in the other bags and seal them. If the acetate is white, label it with an "A". Keep them in a warm, dark place for nine days. Observe and record the changes you see on the 3rd, 5th, 7th, and 9th days. You may open the bag after you have made your observation on the 9th day. Then wash, rinse, and dry your swatches. Cut a 1½ inch sample from each and mount them in the spaces provided.



Starched Cotton



Acetate



Unstarched Cotton

Observations:

Record the changes below that you saw in each swatch:

	Starched cotton	Unstarched cotton	Acetate
3rd day
5th day
7th day
9th day
Was there any odor?
Did washing remove the mildew?

Conclusions:

- What precautions should you take:
- When storing clothes?
- Before putting clothes in a clothes hamper or laundry bag?
- After you have sprinkled cottons for ironing?

Absorbency

Absorbent fibers take up moisture. Fabrics made of absorbent fibers are comfortable because they take up perspiration readily. Absorbent fibers are easier to dye than non-absorbent ones. Wash-and-wear and stain-resistant finishes reduce the absorbency of fabrics.

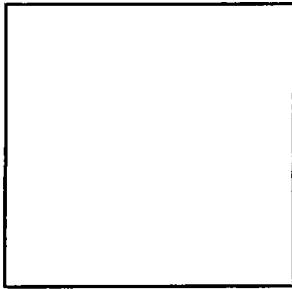
Supplies needed:

- One 1½ by 1½ inch swatch of each of the following: cotton, unbleached cotton, wool, Dacron, and a blend of cotton and a synthetic fiber.
- Washable ink or food coloring
- Eye dropper
- Aluminum foil, pie pan, tray, or cookie sheet
- Paper towels

Procedure:

Place a single layer of paper towels on the foil or tray. Label the swatches and arrange them on the paper towels. Using the eye dropper, let a small drop of ink

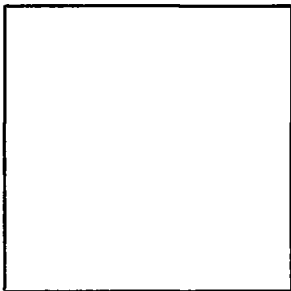
fall on each sample from a height of 3 inches. Allow the ink to stand one minute then carefully blot with another paper towel. Mount the lower towel, the fabric, and the upper towel in the spaces provided.



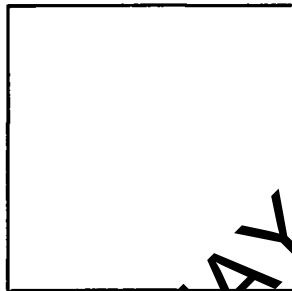
Cotton



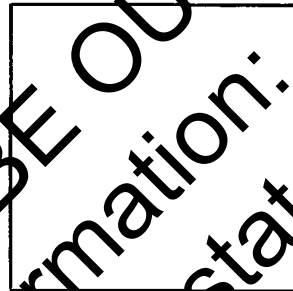
Wool



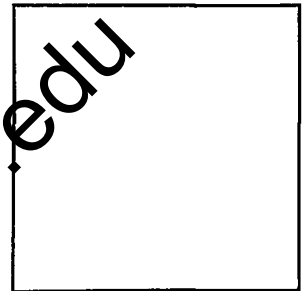
Upper Towel



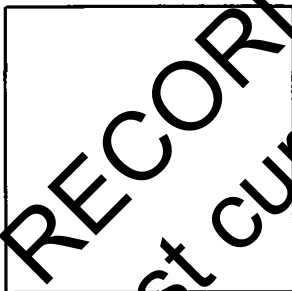
Lower Towel



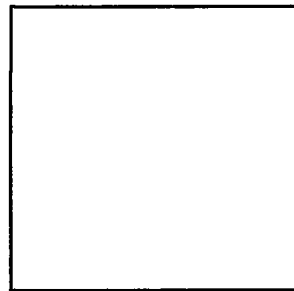
Upper Towel



Lower Towel



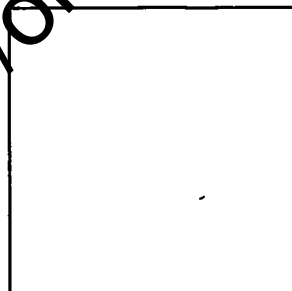
Unbleached Cotton



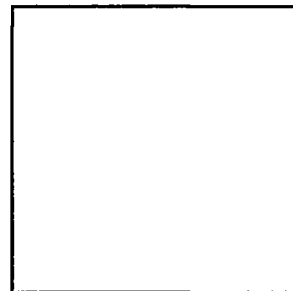
Dacron



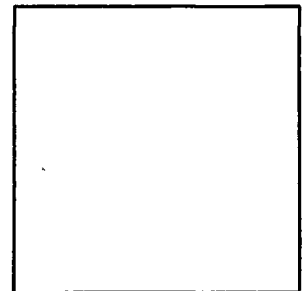
Upper Towel



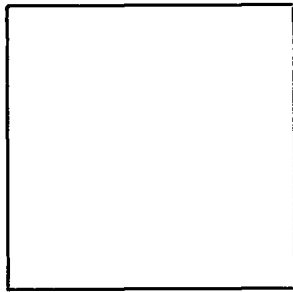
Lower Towel



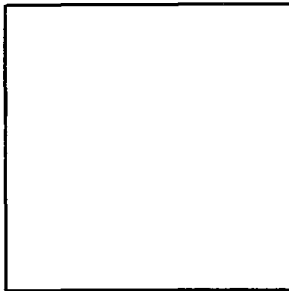
Upper Towel



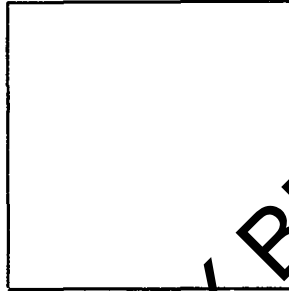
Lower Towel



Cotton Blend



Upper Towel



Lower Towel

Observations:

Describe the appearance of each ink spot. Which was stained the most, the bottom towel, the fabric, or the upper paper towel?

.....
.....
.....
.....
.....
.....
.....
.....

Conclusion:

Which fabric would make the most comfortable shirt for active sportswear: rayon, unbleached cotton, or wool? Why?

.....

Tender Loving Care for Your Clothes

You may have noticed that some girls always look well-groomed. Their clothes are not soiled, spotted, mussed, or in need of mending. Personal beauty care is necessary for good grooming. Clothing needs beauty care, too.

A schedule that you can follow daily and weekly is a good way to keep your clothing looking its best. Perhaps you need to organize your closet space or reorganize the clothing you keep in dresser drawers. Maybe some things can be stored, perhaps others should be discarded. List the things you plan to do daily and weekly. Did you follow the plan or could you improve?

Here are a few suggestions to include:

- Hang up your clothes as soon as you take them off.
- Remove belts and hang them up separately.
- Button the buttons and fasten the zippers.
- Hang your clothes straight on the hangers.

- Try to keep them uncrowded in the closet.
- Air your clothing by hanging them in a well-ventilated place. This will help remove body odors and aid in removing wrinkles.
- Brush garments that have lint or dust on them. Brush with the grain or nap of the fabric.
- Check for spots and soil especially at the neckline, sleeve edges, and hems. Remove spots and stains as soon as possible.
- Check for split seams, loose buttons, ripped hems, and broken straps. Make these repairs before you put the garment away, if possible.
- Decide on the clothing you will wear the next day. Press it or do whatever is needed to give you a well-groomed look.
- Shoes should be aired after each wearing. Wet shoes should be dried slowly away from direct heat.
- Polish or brush your shoes when they need it.

Tender loving care I plan to give

What I did

Always	Sometimes	Could improve

THIS RECORD MAY BE OUT OF DATE.
For most current information:
<http://oregon.4h.oregonstate.edu>

Spot and Stain Removal

A well-groomed look depends upon clean clothing. Try to prevent spots and stains as much as possible. Some precautions to take are:

- Eat carefully to avoid spilling.
- Be on the watch for dusty, dirty chairs, tables, and food counters.
- Use a deodorant or wear dress shields.
- Change into more casual clothes when you get home from school.
- Do not put perfume or cologne on your clothes.
- Apply lipstick after you are dressed.

Accidents do happen, no matter how careful you are. Try to give prompt attention to spots and stains. Many

stains can be removed when they are fresh. Old and dried stains may be hard or impossible to remove.

The procedure to follow in removing a stain depends upon the stain and the fabric. Each type of stain requires a different treatment. The wrong kind of treatment may set a stain. For example, hot water will set some stains but will remove others. Some stain removers may damage a fabric or change its appearance so that it looks as bad or worse than the original stain. Your leader can tell you more about stains and their appropriate removers.

The following tests on washable fabrics will show you why it is important to know what the stain is and the fiber content of the fabric. Trim and mount each sample in the correct space.

Lipstick

Supplies needed:

- Two 6 inch squares of cotton fabric, preferably white or light colored
- Lipstick
- Liquid detergent

Procedure:

Apply the same amount of lipstick to two pieces of cotton fabric. Wash one of the fabrics in warm, soapy water. Rinse and dry. Apply undiluted liquid detergent to the other stain. Work detergent in until thick suds are formed and the outline of the stain is gone. Then rinse well and dry.



Warm soapy water



Undiluted liquid detergent

Observations:

Which procedure removed the lipstick?

Would this have worked on a wool sweater?

Why?

Conclusions:

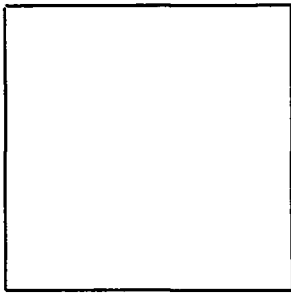
Fingernail polish

Supplies needed:

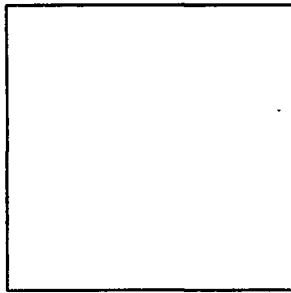
- One 4 inch square of cotton fabric
- One 4 inch square of acetate fabric
- Fingernail polish
- Fingernail polish remover
- Paper towels or old newspapers

Procedure:

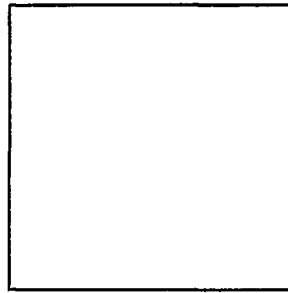
Place fabrics on paper towels. Apply one drop of fingernail polish to each fabric. Let it dry. Sponge each stain with polish remover.



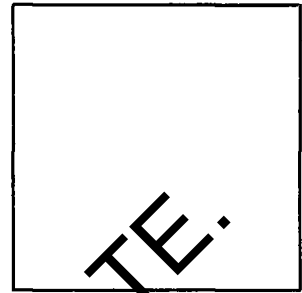
Cotton



Acetate



Cool water



Hot water

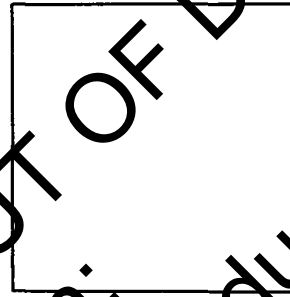
Observations:

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.....



Enzyme detergent

Conclusions:

.....

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.....

.....

Observations:

What happened when the stain was soaked in cool water?

What happened when the stain was put in hot water?

What happened when the stain was soaked in enzyme detergent?

Conclusions:

.....

.....

.....

Blood

Supplies needed:

- Three 4-inch squares of white cotton fabric
- Blood
- Liquid detergent
- Enzyme detergent

Procedure:

Stain each of the fabrics with blood. An amount equivalent to two or three drops is enough. Let it dry.

Soak one fabric in cold water until the stain turns light brown. Wash in warm soapy water. If the stain remains after soaking, work in some detergent. Rinse.

Put the second fabric in hot water and leave it there for five minutes. Remove. Work in detergent. Rinse and dry.

Put the last fabric in warm water and enzyme detergent. Follow the directions on the package. Rinse and dry.

Soft drinks or fruit juices

Supplies needed:

- Four 4-inch squares of white cotton fabric, such as an old sheet or dish towel
- Iron and ironing board
- Soft drink or juice
- Enzyme detergent

Procedure:

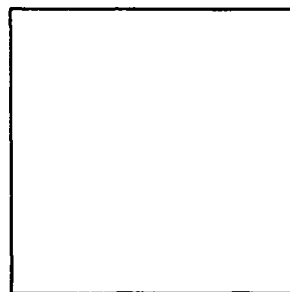
Apply about 1 teaspoon of juice to each of the fabrics.

Sample 1: Sponge the spot immediately with cool water. Wash, rinse, and dry.

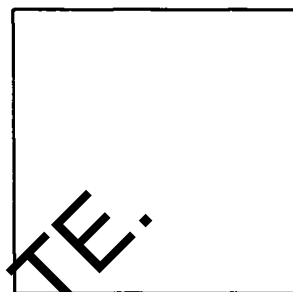
Sample 2: Allow the juice to dry. Press the fabric with the iron heated at the cotton setting. Wash, rinse, and dry.

Sample 3: Allow the juice to dry. Pour boiling water on the spot from a height of one to three feet. Wash, rinse, and dry.

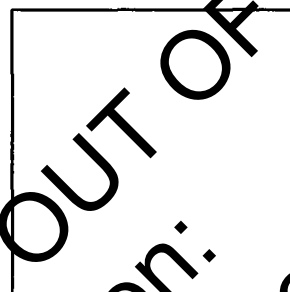
Sample 4: Allow the juice to dry. Press the fabric with the iron heated at the cotton setting. Soak in enzyme detergent and warm water according to the directions on the package. Rinse and dry.



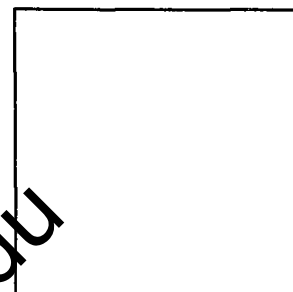
Cool water
1



Ironed
2



Boiling water
3



Enzyme detergent
4

Observations:

What happened when the spot was sponged with cool water?

What happened when the spot was ironed?

What happened when boiling water was poured on the stain?

When happened when the stain was soaked in enzyme detergent?

Conclusions:

Instructions for removing other stains are given in the bulletin *Removing Stains from Fabrics*, H. G. 62. See your county Extension agent, or send 15 cents to the following address for a copy: Superintendent of Documents, Government Printing Office, Washington, D. C. 20402.

How to Wash a Wool Sweater

If you are afraid to wash a new sweater, begin by washing an old one. Spread the sweater on clean wrapping paper and make a pattern by tracing around it with a pencil. It is a good idea to make this pattern when the sweater is new and keep it to use each time you wash your sweater.

- Wash the sweater before it is badly soiled. Remove unwashable trimmings and buttons before wetting the garment.
- Button cardigan sweaters before washing.
- If the ribbing at the neckline, cuffs, and waistband has stretched, use a basting thread to draw them up. This will also keep these parts from stretching while the sweater is wet.
- Wash it in tepid to lukewarm water with mild liquid soap or detergent. Allow the sweater to soak for 3 to 5 minutes.
- Do not rub or twist. Gently squeeze the suds through the sweater with a cupping motion of the hands. Support it with your hands as you lift it from the water so it will not stretch.
- Rinse several times in water of the same temperature as the wash water. Do not twist or wring.

- Spread the sweater on a large, dry bath towel and roll it up to remove the excess moisture. Leave it in the towel for about 10 minutes.
- Remove the sweater from the towel and spread it on the paper pattern until it is the same size and shape as the pattern. If it is a cardigan, put a small towel inside the sweater from the neckline to the lower edge so the imprint of the buttons will not show on the back of the sweater.
- Allow it to dry at room temperature on a flat surface. This may take 24 hours. Do not try to speed the drying time by putting it in the sun or near direct heat.
- When it is dry, the sweater may be pressed lightly with a steam iron and wool press cloth.
- Fold it neatly and keep it in a plastic bag or tissue paper in a drawer.

Pressing Versus Ironing

Your construction book describes pressing tools that will help you get better results when you sew. These tools will also help you keep your clothing attractive. Some clothes require ironing, others require pressing. Do you know the difference between ironing and pressing? When you *iron*, the iron slides over the cloth. Clothes that have been washed will need to be ironed,

unless they are permanent-press, wash-and-wear, or made of a synthetic fiber.

Pressing is done by lifting and lowering the iron in a small area instead of moving it over the surface of the cloth. Pressing removes wrinkles from clothing you have been wearing. General directions for pressing fabrics of various fibers are given in your construction book.

Some things to remember when you iron are:

- If the clothes need to be moistened for ironing, do not get them too wet.
- Iron with the grainline. This helps the garment to keep its shape.
- Point the iron towards gathers or fullness.
- Iron damp fabrics until they are dry.
- Turn the garment inside out and iron the seams first. Press them in the direction they are supposed to lie. Some will be open and some will be closed.
- Iron the parts of the garment that hang off the board next: sleeves, cuffs, and collar. These may dry rapidly and the rest of the garment will become wrinkled if they are ironed last. Then iron the bodice, skirt hem, and belt.

When you have finished, hang it up immediately.

Construct Your Clothes

The sub-headings listed in the contents under "Construct Your Clothes" are similar to those in a pattern company construction book. You will find most of the information you need for this part of the project in one of those books.

Discuss with your leader the articles you wish to sew. Refer to the check list in Section IV for the techniques you will need to know in order to complete this section. The techniques cannot be "completed" until they are used in a garment. Begin with something simple. Any garment you make should be useful in your wardrobe or useful to someone else. No doubt you will want to model your garment in the style revue. All garments listed will fulfill the requirements for Sub-Deb A and Sub-Deb B.

Suggested Articles for Sub-Deb Clothing

Sub-Deb A

Simple shift without collar and sleeves
Jumper
Pant dress without collar and sleeves
Blouse without collar and sleeves
Skirt

Sub-Deb B

Shift with collar and/or sleeves
Pant dress with collar and/or sleeves
Sportswear
Shirtwaist dress

If you wish to make a different article, visit with your 4-H leader.

These are the fabrics you may use for this sewing project:

1. All cotton or rayon fabrics that look like cotton.
2. Blends of two or more of the following fibers: cotton, rayon, polyester, acrylic, acetate.

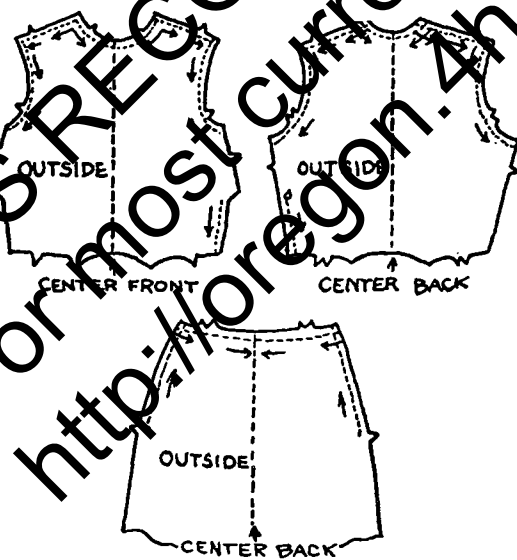
Both the instruction sheet in your pattern and your construction book give easy-to-follow directions for sewing. Read them carefully. Sometimes the directions in the instruction sheet will not be the same as those in the construction book. There is usually more than one acceptable way to get desirable results. It is up to you and your leader to decide the way that is easiest for you and best for the fabric and pattern. Some directions for putting in a zipper, applying a fitted neck facing, making collars, and putting in hems are given on the following pages. All of them are standard construction techniques.

Your Sewing Machine

In 4-H Beginning Clothing you learned to use your sewing machine. In Sub-Deb Clothing, there will be an opportunity to learn more about your sewing machine in the "Know Your Sewing Machine" program.

Stay Stitching

Stay stitching is done to keep curved or off-grain (slanting) edges from stretching or raveling. Necklines, shoulders, armholes, waistlines, and the area above the notches in skirt side seams should be stay stitched.



Stay stitch your seams

It is done after marking the garment pieces and removing the pattern.

Stitch on one thickness of fabric with matching thread and regulation stitch (12 stitches per inch). It is stitched 1/16 inch from the seam line on the seam allowance with this exception: stay stitch 1/4 inch from the cut edge where the zipper will be applied. This way, the stay stitching will not show when you have finished.

If you use an interfacing, put the interfacing in place and stay stitch through both thicknesses.

It is important to stitch with the grain. The arrows in the drawing show the direction to stitch. This usually means that you stitch from the widest part to the narrowest part of a garment piece. If you stitch in the wrong direction, you may stretch the fabric. Stay stitching is supposed to prevent stretching.

Do not pivot at corners but stitch so the lines cross each other. Stitch to the cut edge of the fabric and snip the threads close to the edge.

Zipper Application

Directions for applying a zipper are included with each zipper you buy. The pattern instruction sheet usually suggests ways to apply it, too. Zippers may be applied by the lapped seam or the slot seam method. The method used depends mainly upon the design of the garment.

In the lapped application, one side laps over the other so the zipper is concealed. Only one line of top stitching shows, as in Figure 1. Many people think this is the easiest method because they only have to make one straight line of stitching.

If a lapped zipper is used in the front, the right front laps over the left. If it is in the back, the left side usually laps over the right side. If you are left-handed, you might find it more convenient to reverse the directions in the back and lap the right over the left. In skirts, the left front laps over the left back.

In the slot seam application, the two edges of the opening meet over the center of the zipper. Two rows of top stitching show. See Figure 2. If not done well, the zipper will show.

An easy way to apply a lapped zipper is given below. The topstitching is done first before the zipper is applied. This makes it easy to topstitch in a straight line. The topstitching can be done on the machine or backstitched by hand.

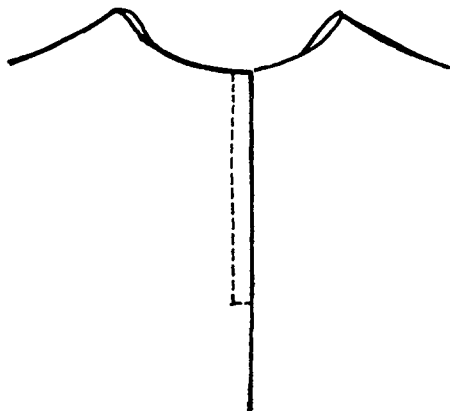


FIGURE 1

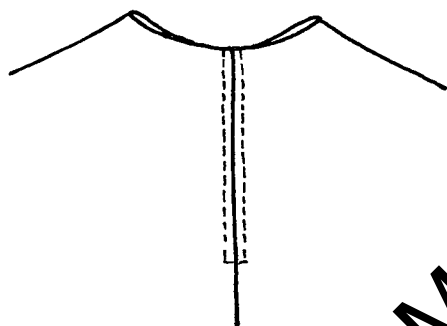


FIGURE 2

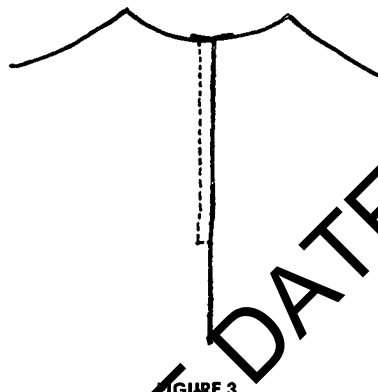


FIGURE 3



FIGURE 4

Sew-easy zipper

Allow a one-inch seam allowance, if possible so the seam will not get caught in the zipper. The seam allowance on the lapped side can be widened by topstitching seam tape along the cut edge.

Stitch the seam below the opening. Fasten threads. Close the opening by baste stitching on the seam line. Press the seam open.

Working on the outside of the garment, topstitch $\frac{1}{2}$ to $\frac{5}{8}$ inch from the center back seam line of the *left* bodice back. Stitch the full length of the placket; pivot and stitch to the seam. See Figure 3. Pull threads to the underside and fasten. Remove baste stitching.

Pin a fold in the seam allowance $\frac{1}{8}$ inch from the seam line of the *right* bodice back as shown in Figure 4. The fold should extend from the top of the opening to $\frac{1}{2}$ inch below the opening. If this is done, the zipper will be concealed. Press the fold carefully.

Pin this folded edge close to the zipper teeth. Place the upper end of the zipper tab $\frac{1}{4}$ inch below the neckline or waistline seam. Baste if necessary. Stitch from the bottom of the tape to the top of the tape. See Figure 5.

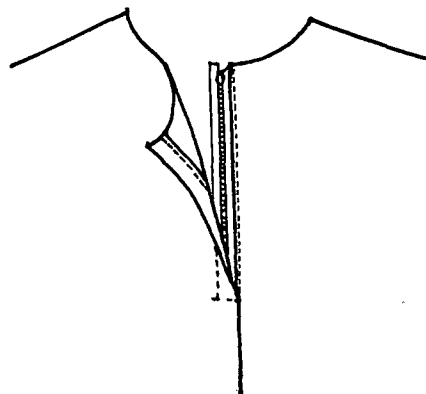


FIGURE 5

With the outside of the garment up, place the fold of the left opening on the *seamline* of the right opening. Pin in place as in Figure 6. Turn the garment to the wrong side. Pin or baste the zipper tape to the left seam allowance, through the tape and seam allowance only. Stitch as close as possible to the original stitching, as illustrated in Figure 7. If the zipper has a tendency to gap, stitch again.

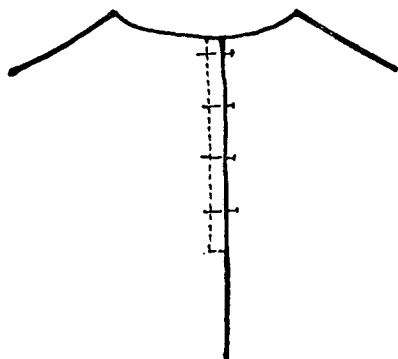


FIGURE 6

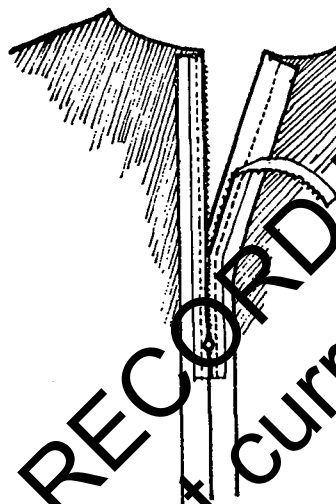


FIGURE 7

Neckline Facing for a Lapped Zipper Closing

There are several ways to finish the facing at zipper closures. Whatever method you use, the top of the closure should be smooth and flat. Both the zipper and the tape should be completely covered. In the following method, the facing is applied before the zipper. A collar may be applied before the facing is applied.

Allow a one-inch seam allowance when cutting garment, if possible. Otherwise, top stitch seam tape along

the cut edge to widen the seam allowance. Trim center back seams of interfacing on the seam line. Attach the interfacing to the neckline of the bodice front and back with stay stitching on the seam line. Trim seam allowance of interfacing close to stay stitching.

Join shoulder seams of garment. Trim interfacing at shoulder seams close to the stitching line. Press seams open.

Join the neckline facings at the shoulder seams. Trim seams to $\frac{3}{8}$ inch and press open. The lower edge may be finished by pinking, overcasting, zigzagging, edge stitching, or clean finishing, depending on the fabric.

Pin the neckline facing on the bodice, right sides together. Match the seams, notches, and markings. Fold the center back seam allowance of the *left* back facing $\frac{1}{2}$ inch from the center back seam line, wrong sides together. Trim seam allowance to within $\frac{5}{8}$ inch from folded edge. See Figure 8. The folded edge of the left neckline facing should be $\frac{1}{2}$ inch in from the seam line as shown in Figure 8.

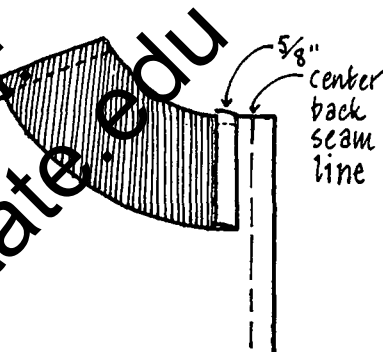


FIGURE 8

Fold the left center back seam allowance of the bodice over the neckline facing. See Figure 9. Be sure the fold is exactly on the seam line and the edges match at the neckline. The facing will be between the bodice and the seam allowance. Pin in place.

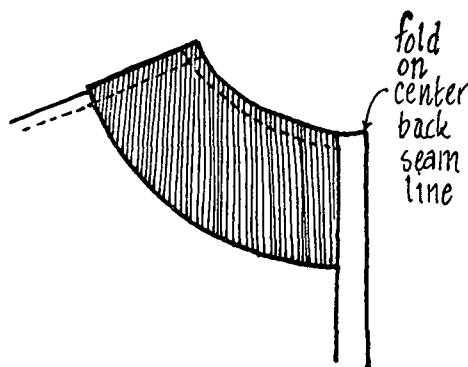


FIGURE 9

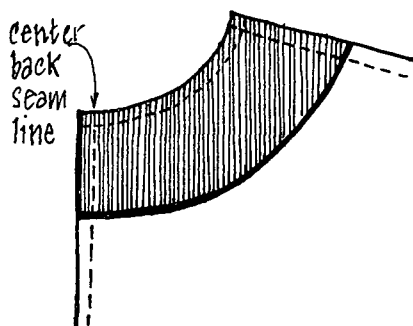


FIGURE 10

Pin the rest of the neckline facing in place. Do not fold the right back facing, but match its center back seam to the bodice center back seam. See Figure 10.

Check both sides of the zipper opening so they are the same length. With the facing on top, stitch the neckline seam. Starting at the right center back, stitch through the seam allowance and continue all the way around.

Grade and clip the seam allowances. Understitch the seam allowances to the facing. On the right back facing, stitch through the seam allowance at the right center back. Stop one inch from the edge of the left back facing. Pull the threads to the underside and tie them. Trim the corners. Turn facing to inside. Be sure the corner at upper end of lap is square.

Finish top of zipper tape to reduce bulk before applying zipper. There are two ways to do this:

1. Close zipper and cut each tape about $\frac{1}{8}$ inch above the zipper pull. Buttonhole stitch across the top.
2. Mark the tape at the top of the zipper pull. Machine stitch twice at the marking with small stitches (22-30 per inch). Start at outer edge of tape, pivot, and retrace stitches. Trim to about $\frac{1}{8}$ inch from stitching.

Place upper end of zipper teeth $\frac{1}{4}$ inch below neckline seam. The end of the zipper tape should come just below the neckline seam. Apply zipper.

Turn under edges of facings and fasten with small stitches to the zipper tape as in Figure 11.

Sew a fastening at the top of the zipper. Use either a hook and thread loop or a snap fastener. Hooks are more apt to wear out the fabric than snap fasteners.

If using a snap fastener, sew the ball on the underside of the overlap above the zipper and slightly below the neckline. Attach the socket to the edge of the right opening by sewing through one hole. See Figure 12.

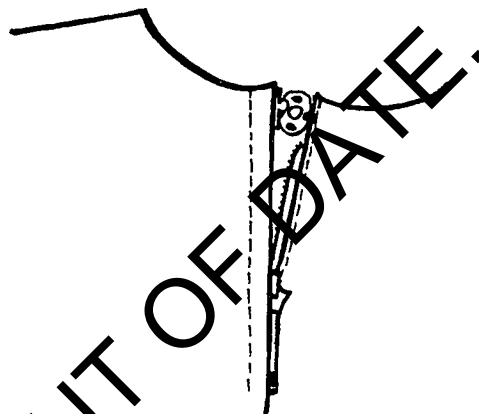


FIGURE 12

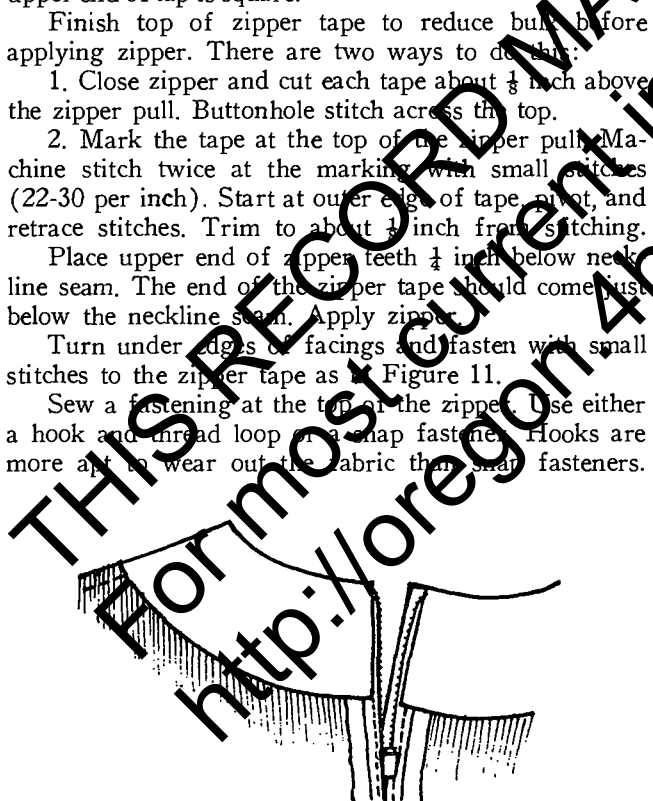


FIGURE 11

Cut the upper and under collars according to the pattern on the same grainline. Cut the interfacing on the same grainline as the collar. Mark the interfacing.

Round collar

Place the interfacing, marked side up, on top of the wrong side of the under collar. Match notches and pin at right angles to the edge. Baste-stitch the two layers together on the seam line, around the entire collar. Trim the interfacing close to the stitching.

Stay stitch the neckline of the upper collar.

Pin the upper collar to the under collar, right sides together, as shown in Figure 13. Match the seam lines and notches. Take small bites with the pins so you can pin exactly on the seam lines.

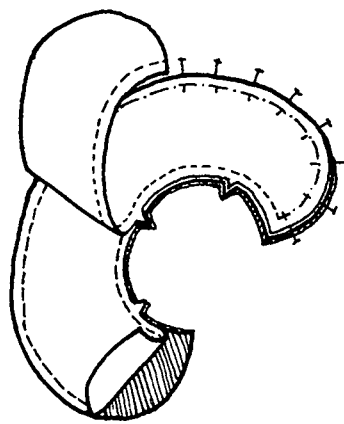


FIGURE 13

Leave the first pin at the ends of a round collar at the neckline as shown by the arrows in Figure 14. One by one, remove the other pins and slide the upper collar in from the edge about $\frac{1}{8}$ inch and repin. Baste in place. This will make the upper collar slightly larger than the under collar, but it does not change the size of the neckline. This is called bubbling a collar.

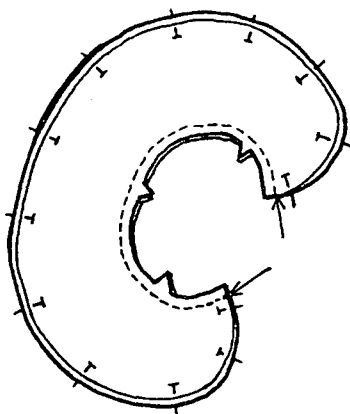


FIGURE 14

Stitch around the outer edge of the collar, interfacing side up, following the machine basting line. Do not stitch the neckline.

Turn the collar right side out. Press the seam allowances toward the under collar. Stitch through the under collar and the seam allowances close to the seam line. This is called *understitching*. It is illustrated in Figure 15. Start and stop one inch from the neckline.

Grade the seams by trimming the seam allowance of the upper collar to $\frac{1}{4}$ inch and the under collar to $\frac{1}{8}$ inch. Cut *notches* in the seam allowance of round collar, as shown in Figure 15, so the seam allowance will be smooth when the collar is turned.

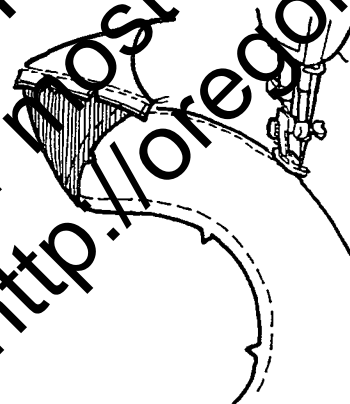


FIGURE 15

Turn collar right side out. Baste close to the outside edge. Pin and baste raw neck edges together on the seam line.

Apply collar according to directions given in pattern instruction sheet.

Pointed collar

Trim $\frac{3}{4}$ inch from the points of the interfacing to help eliminate bulk as in Figure 16. Place the interfacing, marked side up, on top of the wrong side of the under collar. Match notches and pin at right angles to the edge. Baste-stitch the two layers together on all seam lines. Do not pivot at the corner, but stitch through the seam allowances to the edge. See Figure 17. Trim the interfacing close to the stitching.



FIGURE 16



FIGURE 17

Stay stitch the *neckline* of the upper collar.

Pin the upper collar to the under collar, right sides together. Match the seam lines and notches. Take small bites with the pins so you can pin exactly on the seam lines.

Pin a small diagonal tuck in the upper collar as shown in Figure 18. Point it towards the point and taper to nothing at the seam line. This is done to make the upper collar slightly larger so the under collar and the seam line on the finished collar will not show.

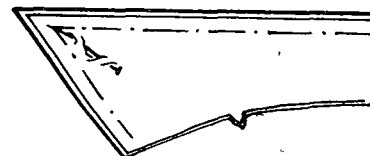


FIGURE 18

Stitch around the outer edge of the collar, interfacing side up, following the machine basting line. Stitch on the seam line, but use 20 stitches per inch for $\frac{1}{2}$ inch at each side of the corners. Take *two* stitches across the corner as in Figure 19. This permits close trimming of the seams and allows space so the corners will not be bulky when the collar is turned. Do not stitch the neckline.

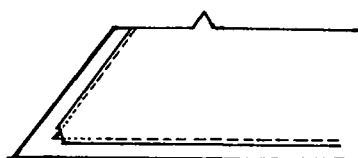


FIGURE 19

Turn the collar right side out. Press the seam allowances toward the under collar. Stitch through the under collar and the seam allowances close to the seam line. This is called *understitching*. Start and stop the understitching one inch from the points of the collar. This is illustrated in Figure 15.

Grade the seams by trimming the seam allowance of the upper collar to $\frac{1}{4}$ inch and the under collar to $\frac{1}{8}$ inch. Trim across the corners.

Turn collar right side out. Pin and baste neckline edges of collar pieces together on neckline seam. Press collar on wrong side.

Apply collar according to directions given in the pattern instruction sheet.

Hems

The hem of your dress can give it a professional look or a homemade look. A good hem is not noticeable from the right side and is neat on the wrong side. It is an even distance from the floor.

A well made hem is wide enough to hang well and be in good proportion. It is even all the way around. The stitches are evenly spaced about $\frac{3}{8}$ to $\frac{1}{2}$ inch apart.

The width of the hem is determined by the weight of the fabric and the amount of flare in the skirt. Straight and moderately flared skirts of medium weight fabric usually look best with 2-inch to 3-inch hems. Sheer fabrics in the same type of skirts may need hems of 3 or more inches.

The greater the circular flare in a skirt, the narrower the hem.

The hem finish will depend upon the weight of the fabric, the amount of hem fullness, whether or not the fabric ravels, and the width of the hem.

Dressmaker's hem

This hem is the least noticeable of any hem on the right side. It can be used for any fabric that does not ravel. Stitch through a single thickness of fabric $\frac{1}{4}$ inch

from the cut edge. If the hem has fullness that needs to be eased, use 8 to 10 stitches per inch. Pink the edge if desired.

Pin hem in place. Baste the hem about $\frac{1}{2}$ inch from the cut edge. Fold the hem back against the right side of the garment so the folded edge of the skirt follows the line of the stitching on the hem. See Figure 20. Sew the hem with a running stitch as follows:

Fasten the thread in a side seam of the garment. Take a stitch in the hem at the ease line, then catch a

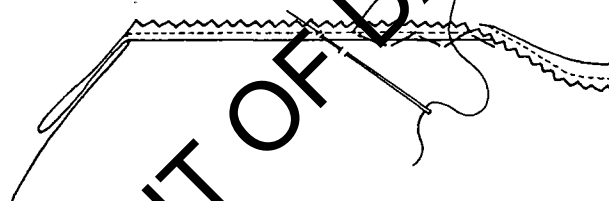


FIGURE 20

thread or two diagonally below in the garment. Do not pull the thread so tight it shows on the right side. Continue in this manner so you have diagonal stitches alternating between the hem and the garment. Fasten the thread on the hem or a seam. When you have finished, the thread will be between the hem and the garment. This hem is durable because the thread is protected. Take a small backstitch every few inches to lessen the chance of the thread pulling out.

Turned and stitched hem

This hem is desirable for washable cottons and fabrics that tend to ravel, especially those that will receive hard wear. It is not suitable for heavy fabrics or those that would show pressing imprints on the right side. It is used on straight or slightly flared skirts.

Clean finish the cut edge. Refer to the drawstring apron in the Beginning Clothing Book for directions for clean finishing.

Baste hem in place. Fasten the thread in a side seam of the garment. Pass the needle through the fold at the top of the hem, then pick up one thread directly below in the garment. See Figure 21.

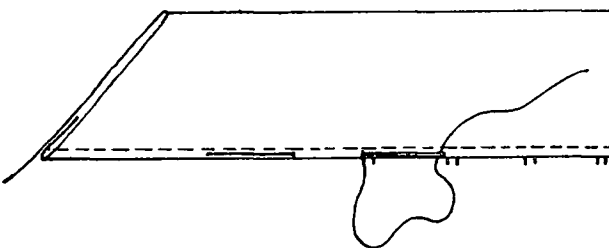


FIGURE 21

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