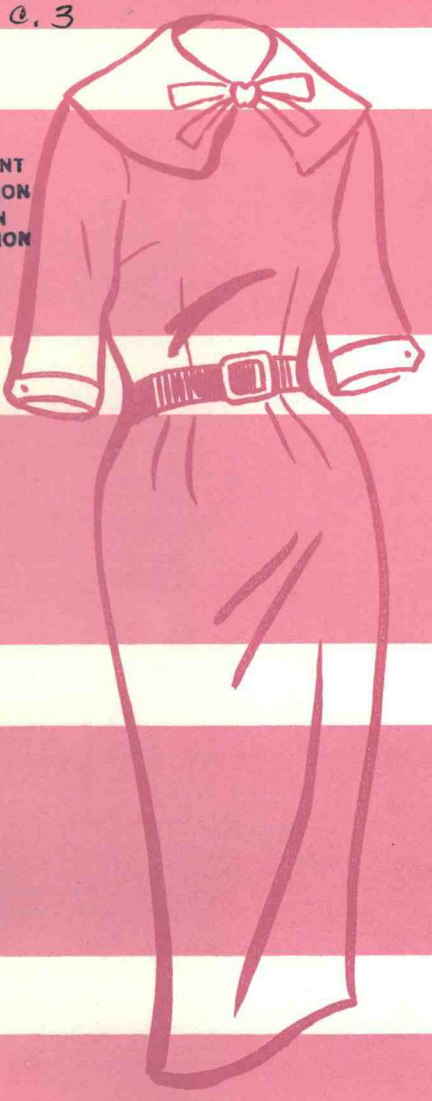


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IT'S FUN TO SEW

a tailored or date dress

COOPERATIVE EXTENSION SERVICE
OREGON STATE UNIVERSITY, CORVALLIS

PHASE 6
4-H CLUB SERIES L-90

It's Fun to Sew---A Tailored or Date Dress

Prepared by
THETA JOHNSON
Clothing Specialist, Extension Service
Utah State University
Logan, Utah

PHASE 6

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Read this book from cover to cover before you start your project.

Your guide for the project

THIS IS YOUR guide for your sixth phase project. It is planned for the girl who has had experience in planning and making her own clothing. This year you will:

1. Plan your wardrobe for the year
2. Make two or more articles
3. Study good grooming
4. Learn about buymanship
5. Study selection of clothing

Study this booklet carefully before you start to sew. Read it from cover to cover. Keep it in your record book.

What to study

1. Study wardrobe planning. Plan your wardrobe for one year. Consider color, line and design of each garment, and how it looks on you.
2. Study current styles of clothing and accessories.
3. Study different kinds of fabrics that you will use in your project. Learn to recognize different kinds of fibers, weaves, and finishes. Learn how to care for each fabric.
4. Study health and good grooming.
5. Take part in special events—judging, demonstrations, exhibits, and style reviews.

THIS PROJECT is a continuation of projects taken in previous years. It will take you one step further toward being an attractive person. You will continue your study of clothing selection, care, repair, buymanship, grooming, and construction.

Concentrate on wardrobe planning this year. Plan a year's wardrobe. Study what you have; then with the help of your mother and leader decide what clothing you will

Articles to make

Make two articles—one from each group.

Group one

Pajamas
Long or short nightgown
House coat

Group two

Tailored dress
Date dress

Add to your 4-H record book

Add new sheets to your record book. Your leader or extension agent will have them for you. Place them in the front of your record book.

Keep a record of all clothing work you do the entire year. Record it in the proper place on the record sheet. Keep your permanent record up-to-date. Continue to add pictures, news clippings, and other items of interest to your scrapbook.

Demonstrate to your club

Continue to give demonstrations at your club meetings or other meetings if you are an individual member. Select your topic from the subjects you are studying this year. Prepare your demonstration, practice at club or other meetings, and then enter the county demonstration contest. You may work as an individual or with a partner. Ask your leader or extension agent for bulletins and other suggestions for your demonstration.

Plan your project

need to add to be well dressed. Estimate the cost. What will you make? What will you buy?

Visit ready-to-wear and fabric shops. Read the labels. Study the fabrics' price and care instructions. Learn about wool and wool-like fabrics, date dress fabrics, and accessories. A tour to a dry cleaner would help you to understand cleaning and pressing of fabrics.

Plan an interesting activity on grooming. Good grooming is most important if you are to be attractive. Continue to practice the care of shoes, hair, skin, nails, make-up, and daily body care. Have well-groomed persons visit your club or plan a visit to the local beauty shop to learn about new developments in hair styling and beauty care.

Every girl needs a new dress and sleeping attire. Make a tailored or a date dress that will be just right for the occasions you plan to use it. Plan it so it will harmonize with the rest of your wardrobe.

Plan your pajamas, nightgown or housecoat to go with the ones you already own. Complete this part of your project first.

Practice good health and grooming

CONTINUE TO improve your posture and grooming. Follow through the 4-H health outline for suggestions. Develop the fresh, dainty, and ready-for-the-day look that comes from being healthy, clean, and well-groomed.

Personal attractiveness is something every girl wants to work for. You will concentrate on these points of good grooming in this project.

1. Cleanliness
2. Use of deodorant
3. Care of the feet and legs



Cleanliness is your first step in being attractive. The skin expels perspiration every day through the pores. The water in perspiration evaporates, but the body wastes are left on the skin. Therefore, frequent bathing is necessary to remove these body wastes, as well as dirt and loosened skin. A daily bath in warm water, with generous use of mild soap, will keep you clean.

Sweat glands are concentrated under the arms, and there is little chance for evaporation there. Use perspiration check daily

under your arms (or less often if not needed) to protect your dresses and sweaters from becoming stained and to avoid a body odor. Buy perspiration checks, in liquid or cream, at cosmetic counters.

Scrub your toenails during your bath. Use an orange-wood stick to clean around and under them, and to push the cuticle back from the nails. Dry the feet thoroughly, cut the nails straight across and almost even with the end of the toe. File the rough edges and sharp corners. If your feet perspire a great deal, sprinkle foot powder on your feet and between the toes. Remove dark hair from your legs.

Wash your undergarments and anklets after each wearing.

Pointers on make-up

“Make-up” refers to cosmetics which are used to brighten your natural beauty. The manner in which make-up is applied will either add to or mar your beauty.

Older club girls usually like to use some make-up. The selection of a becoming color in powder, rouge, and lipstick often seems difficult.



You may find that your skin is a light peach color or it may be tan. Your so-called tan may be an olive color or it may be a warm, rosy tan.

Powders and rouges are made up in these various skin color tones. When you buy powder, rouge, or lipstick, be careful to buy that which is most becoming to your skin. How can you know what to buy? Test a sample by rubbing it on your skin on the inside of the wrist or the palm of the hand. That is where you can really see the true color-tone of the skin.

Plan this year's wardrobe

START PLANNING your year's wardrobe by "taking stock" of what you have. Take everything out of your closets and drawers. List each item on your inventory sheet. Be sure to note the condition of each piece of clothing. This will be easy if you use your last year's inventory sheet as a guide. Cross off discarded articles and add new ones. Ask your extension agent for a new wardrobe planning sheet.

Plan interesting costumes for all occasions while you still have everything out of your closet. Ask your friends and mother to help you. Start by studying the color of each garment. What is the basic color of your wardrobe? Select a dress, skirt, or jumper, preferably of a plain color. How many blouses, sweaters, jackets, scarves, belts, shoes, jewelry do you have that can be worn with this one piece of clothing? How many costumes can you make by switching one or more of these items? Do this with each major piece of clothing you have. Write down the combinations so you won't forget them.

Here are some suggestions for combining wearing apparel:

Plain skirts or jumpers can be combined with plain, plaid, stripe, or figured blouses or sweaters. A plain blouse or sweater can be accented with contrasting collars and belts, plain or printed scarfs, plain or mixed colored jewelry. Plaid, striped, or printed blouses can only be accented by plain scarfs, belts, jewelry.

A general rule to follow: Combine plain colors with plain, stripe, plaid, or figures, but do not combine stripes, plaid, or print in any one costume.

The price of cosmetics does not always determine their value. The less expensive may be as good as the more expensive.

Eye make-up is being used at the present time. It accentuates the eyes and can either enhance the beauty of your eyes or mar your appearance. Wear eye make-up only for very special occasions in the evening. Study the colors best for you as you would powder or lipstick. A touch of an eyebrow pencil is enough to highlight your natural beauty for day time occasions.

Now that you have examined your clothing, what can you do to reclaim the orphans in your wardrobe? What additional clothing do you need to add? What should be discarded? List all the clothing you need this year and estimate its cost. Be sure you do not plan to use more than your share of the family clothing budget.

What type of dress—tailored or date dress—would be most useful to you? What is your basic color? What color would look best with other clothing you will be wearing—coat, shoes, bag, or hat. Study this carefully before you decide what to make.

Learn about color

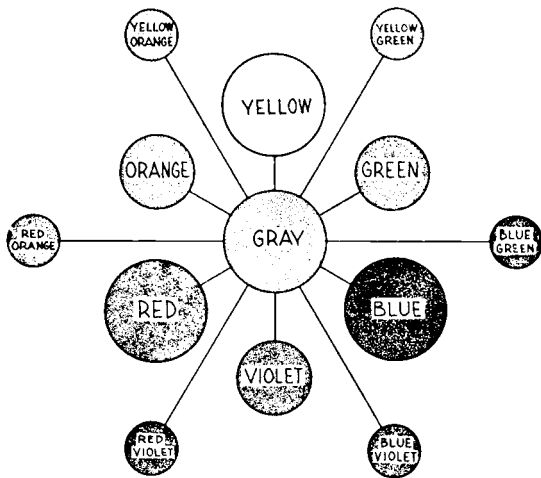
The world is full of color. We should know how to use it to gain satisfaction and pleasure. Color may be the means of seeing beauty in woods, fields, and daily occupations.

Every color has three descriptions: (1) its name hue, (2) lightness or darkness value, and (3) brightness intensity.

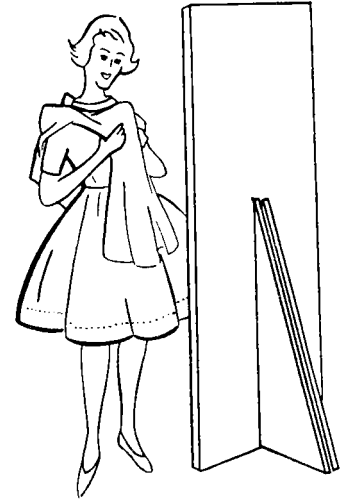
Red, yellow, and blue are the three basic colors known as primary colors. All colors are made from these three. Mix any two of the primary colors and there is a second set of colors known as secondary. Endless combinations can be made by mixing the two adjoining colors.

Arranging colors in a circle, as illustrated, shows the relationship of colors to each other—also, the contrasting colors which are directly opposite.

Avoid equal amounts of light and dark, those that are equal in brightness in any color scheme.



Choose colors for your age and personality



Study color schemes

One color prevails in a good color scheme. Others colors are used in small amounts. Here are common patterns for color combinations.

1. Self-tone harmonies—Shades and tints of one color.
2. Neighboring colors—Such as red, red-violet, and blue-violet. Any set of neighboring colors can be used together.
3. Contrasting color harmonies—Those directly opposite on the color wheel as red and green. One color should be dull and the other bright.
4. Three color harmonies—Any three colors the same distance apart on the color wheel. One should predominate. Have less of the second, and much less of the third. An example: Dull orange with small amounts of violet and green.

Use warm and cool colors

Bright warm colors—red, yellow, orange—make a person look larger.

Cool and dark colors—green, blue—make one look smaller.

A very shy and retiring person feels uncomfortable and lost in large amounts of bright colors. A young vivacious person can wear bright colors, provided they are becoming and are worn on suitable occasions. Bright colors are best for evening or sports wear.

Strange as it may seem, the basic color in the skin is orange. This may swing to yellow-orange and sometimes to yellow for persons with olive complexion. It may swing in the other direction to red-orange, red, or red-violet in persons with ruddy complexion.

The colors you wear well depend on you—your hair, eyes, complexion, age, and size. Try on different colors and see what effect they have on you.

Select your accessories

Your inventory and wardrobe plan will guide you in selecting accessories such as jewelry, bags, gloves, and hats that will go with all your costumes. It will also help you use accessories you already have.

Accessories are important. They are often the accent that makes the costume distinctive. There are many possibilities in grouping as to color and texture. Use dainty ones with dainty costumes and more serviceable ones with tailored, sport, or school clothes. The texture of your fabric will help “set the stage” for your accessories.

Texture refers to the surface of the fabric or leather. Gloves may be cotton fabric, kid, suede, or string. Each of these has a different

texture. String gloves are coarse and look best with sports clothes—rough textured cloth, plaids and stripes, and sports shoes. Kid gloves call for kid shoes and smooth leather bag. Wear them with casual or dressier clothing.

Suede is more dressy—suede gloves are usually worn with suede shoes, suede or fabric bag, and a dressy hat. Cotton fabric gloves are used for both dressy and casual wear. They blend with more textures and are more usable with a variety of costumes.

Each season fashions change and new and interesting combinations of accessories are suggested. Study magazines for ideas; then work out interesting accessories for yourself. Don't be afraid to try something different with color, texture, and design.



A tailored dress calls for accessories of plain, simple design. Interest is usually in the color and plainness of the design. Sometimes a tailored dress may double as a date dress if the fabric is on the dressy side. Then accessories of a dressy type (suede) may be used along with more delicate and sparkling jewelry.

A date dress is usually worn after five. It requires dressier accessories than the tailored dress such as sparkling jewelry, small evening bag, lacy handkerchief, and heels.

Not all costumes need a complete set of accessories. If your dress is for best or school, select only the accessories you need. This may be only a small purse or one piece of costume jewelry. You will need hat, gloves, and purse if your costume is for church or street wear in the city.



Choose accessories that are appropriate for your age. Look for youthful hats, purses, shoes, and gloves. Select shoes with heels that are comfortable for walking. Do not buy too high a heel.

Try some tried-and-true combinations

1. Hat matching dress or coat in color. Shoes, bag, and gloves matching, but in contrast with dress.
2. Coat, shoes, bag, gloves, and hat matching. Dress in contrasting harmony.
3. Dress, coat, hat, and shoes matching. Gloves, trim of costume, and bag matching. Gloves, trim of costume, and bag matching but contrasting with rest of costume.
4. Costume and accessories matching with trim of contrasting color or different tones of the same color.

Avoid having too many contrasts of color or textures. Repeat color and textures at least twice in the accessory group to tie it into the costume. Too many accessories matching each other and in striking contrast with the costume, may give a spotted appearance. A pin, a bracelet, a necklace, or a handkerchief may be just the touch your costume needs.

The secret of having an attractive costume is simplicity. Do not use too many colors, too much jewelry, and too many ideas.

After you have what you want, take a last look and see what you can remove.

Your underclothing has a big effect on how your dress looks. Buy a new bra or girdle before you make your dress and then fit your dress over them. A girdle will help smooth out your figure and improve the appearance of your dress.

Slips, like dresses, are tailored or dressy. Slips that are plain look best with a tailored dress. The fussy ones look better with a date dress.

The color of the slip should match or harmonize with the dress. White slips are a good choice unless your dress is sheer, then a matching slip is needed.

Fabrics for sleep and lounge wear



Pajamas and nightgowns are most comfortable made of soft, absorbent fabrics. The weave determines the comfort of the fabric. You may use fabric made of any fibers, but cotton is most comfortable and easiest to sew. You are familiar with most cottons, but look around your store and study all the fabrics that are suitable for pajamas and nightgowns.

Pajamas may be made of plisse, magic crepe, flannel, chambray, or percale. Select an easy-to-make pattern. Pajamas receive

very hard wear so make fell seams whether or not the pattern calls for them. Use a false French seam around the armhole if the sleeve has a deep sleeve cap. (See page 12.)

Shortie pajamas and nightgowns suggest summer wear. Use lightweight fabrics. Outing flannel is not a good choice for this style. Use French or fell seams on tops and fell seams on pants. Study the patterns carefully. Some of them are very complicated. Avoid patterns with gussets in pants.

You may make a *housecoat* instead of pajamas or nightgown. Use any style and fabric you would like but cottons are most serviceable. Percale, sateen, brocade, flannel, and quilted fabrics make attractive housecoats. Follow the suggestions on the pattern for the type of seams to use.

Trimming can make or ruin your housecoat, pajamas, or nightgown. If you use trimming, be sure it is not too fancy for your fabric, is washable, and is not lost in the pattern of your fabric. Very little trimming will be needed if you buy attractive fabric and pattern.



Fabrics for tailored and date dresses

Read the label attached to the fabric. It will tell you the name of the fabric, the trademark, the name of the fibers, and the percentage of each fiber. It will also tell you if it is washable or dry cleanable and tell you how much it will shrink. Look for a crease resistant label. Good wool is naturally crease resistant.

Tailored dress

Fabrics made from one or many fibers with a crease resistant finish will make attractive tailored dresses. Wool is probably the easiest to tailor because it can be molded to fit the figure.

A tailored dress is one that has simple trim, fitted lines obtained by careful cutting, sewing, and pressing. It is not severely tailored like a suit but has a soft or feminine touch. A shirtwaist dress is a tailored dress, but not all tailored dresses have the detailing of a shirtwaist dress. Make your dress simple in line and interesting in color.

Select easy-to-make patterns for stripes and plaids. Fabrics suitable for tailoring may be found in plain colors, checks, plaids, stripes, and woven designs. Buy the type that is most flattering to you. Remember that if you choose stripes or plaids, you must buy extra fabric to allow for matching. Study cloth that requires matching to see how the design is made. Is it a one-way design, or is it a balanced design? Plan where you

want the predominating stripe or figure to be. This will require special planning before cutting. See Oregon Extension Circular, "Plaids and Stripes."

The simple lines of a tailored dress make it possible to change the appearance of the dress through use of accessories. Plan several changes of scarfs, jewelry, or belts for your dress.

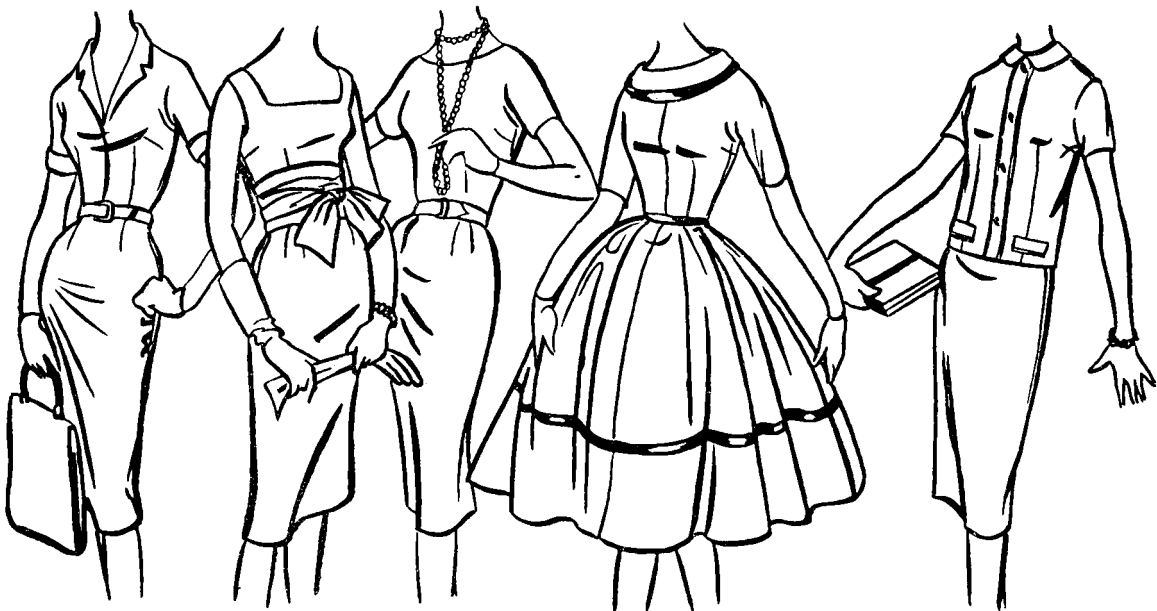
Learn to recognize these fabrics that will tailor well.

Flannel—may have a plain or twill weave and is closely woven with a softly napped surface. It may be made of wool, or a mixture of rayon, acetate, cotton, or wool. Wool flannel is easy to tailor and gives good service.

Jersey—is a plain knitted fabric with a faint rib on one side. It is made of wool, acrilan, Orlon, cotton, or a combination of these. It is difficult to sew and fit. Select a heavy weight for dresses, light weight for blouses.

Crepe—has a crinkled surface made by hard twist yarns. It may be made of any fiber. It makes a beautiful tailored or date dress, although it is difficult to press and has a tendency to pucker when damp.

Gabardine—can be recognized by a marked diagonal raised weave on the right side. It is excellent for tailored dresses but like



crepe is hard to press; but once pressed it holds its press shape very well. Gabardine is made of wool or any other fiber or mixture of fibers. Cotton gabardine is best used for pedal pushers, shorts, and slacks.

Tweed—is a rough surfaced material woven of two or more colors to make a pattern, checks or plaids. Some tweeds have flecks of color spun into the warps. Tweeds are easy to sew and press and make beautifully tailored dresses.

Novelties—are fabrics in a combination of weaves, fibers, and textures which do not fit into any one classification of fabrics. There are many interesting ones on the market. Study their pattern, weave, color, and closeness of weave before making a choice.

Plan your date dress for the special occasions in your life—parties, receptions, teas, dances. A date dress has softer lines than a tailored dress and is made of different types of fabric. Your date dress may have a straight or full skirt or have draping in bodice or skirt to add softness. It may be street or ballerina length.

Date dress

Taffeta—is a fine plain woven fabric, smooth on both sides, usually with a sheen on its surface. May be solid colored, printed or woven with two colors to make it changeable in color. It water spots easily and is difficult to sew. Changeable taffeta pulls at the seams. It is made of acetate, chromespun, or silk.

Taffeta brocade—is the same as taffeta with the addition of a woven design.

Lace—is available in many colors and many interesting patterns. Lace makes attractive date dresses when completely lined with taffeta.

Embroidered satin—is a cotton fabric with a satin weave which has a smooth surface with a lustrous face and a dull back. The embroidery adds a dressy touch to the fabric. It is easy to sew and dark colors can be worn all year.

Velveteen—is a cotton fabric made with a short close pile. Some velveteen is crease

resistant and washable and must be cut with the pile, all going the same direction from bottom to top.

Faille—is soft, slightly glossy fabric of silk, rayon, or cotton in a rib weave, with a light cross grain rib or cord made by using heavier yarns in the filling than in the warp. Select easy to make styles when using faille. Avoid gussets.

There are many other fabrics that may be used for a tailored or a date dress. When you have studied these you will have a better understanding of the fabrics to look for.

Select a pattern

Take your body measurements with you when you buy your pattern and compare them with those in the pattern envelope. Buy a pattern that most nearly compares with your bust measurement. It is easier to alter the skirt than the blouse. Unless you have some figure problem, a pattern purchased to fit your height and your bust and hip measurements will require only a few alterations.

Before you select a pattern, study the style very carefully. Look on the back of the envelope to see how many pieces there are to the pattern. Choose a pattern that has few pieces. They are much smarter and easier to make. Also study the envelope for size, yardage, and notions required. Most patterns suggest types of material that are best for the particular style. Make sure your pattern gives full instructions on cutting and constructing your dress. Choose a pattern that has some detail you have never made before—gussets, tailored buttonholes, or pockets.

Plan a tour

It is easier to study fabrics when you can see and handle them. Plan a tour to the nearest shopping center before buying your fabric. Invite your mother to go with you. Before you make the tour, be sure to study patterns, fabrics, and colors. Make a shopping list of the supplies you need. Plan to buy everything you need at the same time.

Learn good construction methods

Select good equipment

Check your sewing equipment, be sure you have what you need to make your dress or sleeping or lounge wear.

Dressmaker pins	Yardstick, ruler
Needles	Dressmaker tracing paper
Tailors chalk	Sharp scissors
Tape measure	Machine needles
Cloth guide	Small gauge
Thread: silk,	Tracing wheel
mercerized,	Thimble
darning cotton	

Clothing bulletins—Phases 1 through 5. You will also need special equipment for pressing:

Pressing cloth	Pressing ham
Sleeve pressing pad	Clothes brush
Dry or steam iron	Commercial press cloth or washed unbleached muslin
Pressing mitt	
Pounding block	
Cheesecloth	

You can easily make pressing equipment at home. Ask your county home agent for instructions.

Prepare fabric

Select pre-shrunk fabrics

It is no longer a necessary practice to shrink fabrics before cutting. Buy fabrics that are labeled "pre-shrunk" or guaranteed to shrink less than 2%.

Press wool with a regular iron

Straighten cut ends by pulling a thread and cut on the grain. Pin the edges together. Use a wool press cloth placed next to the fabric. Place a damp cotton cloth over the top of it. Press with a dry iron to produce steam. It is the steam that does the shrinking. Do not use enough moisture to make the wool wet. Press it nap down on a turkish towel or needle board if the fabric has a napped finish.

Press with a steam iron

A steam iron may be used to pre-shrink wool and wool-like fabrics. When using a steam iron, always press on the wrong side and with the grain of the fabric. Straighten fabric the same as in above method.

Press at a commercial pressing shop

The easiest and most satisfactory way of pre-shrinking wool is to have the dry cleaner give it a steam press. Make sure it is not folded until it is thoroughly dry! This is the most reliable way of shrinking wool crepe and gabardine. Too much moisture can ruin either fabric.

Pre-shrink muslin interfacing

Interface lapels, collars, buttonholes, and set-in pockets. This keeps the fabric from stretching and gives more body to the dress. A very lightweight interfacing is good for tailored dresses.

Muslin interfacing must be pre-shrunk. Try this easy method: Fill a large basin with hot water. Place the muslin in the basin in loose folds. Do not crowd. Leave the muslin in the water until the water is cool. Remove fabric and let it drip dry. Do not wring! Wringing will cause wrinkles. When muslin is almost dry, press if necessary. Press on the straight of grain. This same method can be used on other cotton and rayon interfacing, but is not recommended for taffeta or wool mixtures. Fabrics guaranteed to shrink less than 2% need not be preshrunk.

Prepare your pattern

Study the instruction sheet before you remove the pattern pieces from the envelope. Become familiar with the shape of the pattern pieces. Study the markings and know what they mean. Also study the pattern layout. These layouts have been prepared with great care and will help you to place your pattern to the best advantage.

Trim the margin off your pattern and fit the pattern to you.

Begin cutting and construction

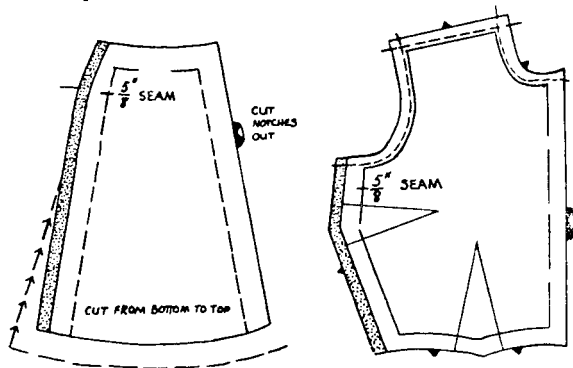
Straighten your fabric

You are now ready to place the pattern on your fabric. Follow the plan given on your pattern for the width of fabric you are using. Check to see that your fabric is straight. If the end of the fabric has not been torn, pull a thread and trim the fabric along this line.

Pin edges of the fabric together at both ends and along selvage. Pull and press the fabric to straighten it. Place the pattern on the fabric and pin temporarily along the grain lines. Check each piece of pattern to see that it is on the straight of the grain.

Place a ruler or yardstick on selvage edge and measure over to straight or grain line on pattern at both top and bottom. It should be the same distance from the edge at both places. This is very important. The dress will not hang correctly if each pattern section is not cut as the designer planned it to be.

Cut your dress



Cut the side seams of your dress blouse, skirt, and sleeve one inch wide. This is a safety precaution, to allow for alterations. Mark the original seam line with tailor tacks on paper or chalk.

Have your leader check the layout of your pattern on the fabric before you cut.

Cut with sharp shears. Do not use pinking shears. Cut from the bottom of your skirt to the top, or from the widest part of your pattern to the narrowest. Cut your blouse from the top to the waistline. This helps to prevent stretching. Some wool materials

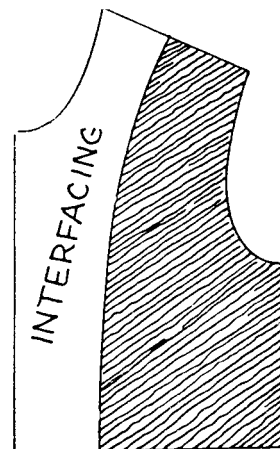
stretch very easily. Handle fabric with care after it is cut.

Cut all notches on the pattern so they point out. If there are two or more notches together, make one large notch instead of the smaller ones. These are guides to tell you where each section fits. Do not cut them off.

Cut a notch to mark highest point on sleeve.

Cut all pieces of your dress before you start to sew.

Use an interfacing



Woven interfacings are easiest to use. Some good ones are muslin, taffeta, lawn, organdy, and sari.

An interfacing is usually used around the neck or in a collar. The interfacing extends to the waistline or below the end of the buttons or buttonholes if the dress has a button closure either in front or back.

Mark seam allowance and buttonholes on interfacing. Pin interfacing to dress before you staystitch. Follow instructions on pattern guide. See buttonholes, page 14.

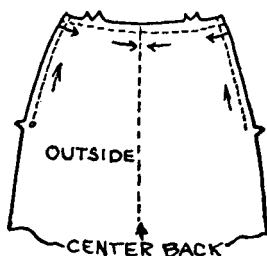
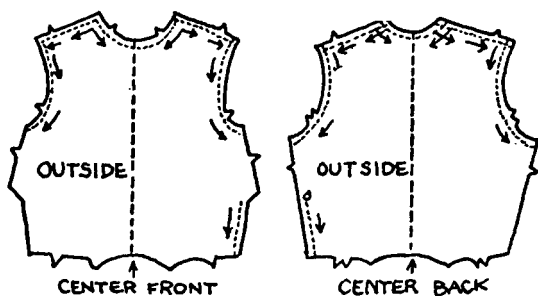
Mark your dress

Mark all darts, tucks, and seamlines before you start to sew. These may be marked by a tracing wheel and paper if you have plain colored fabric. Mark it with tailor's tacks, if it is a mixed fabric such as tweed, pastel in color, or spongy in texture. Use darning cotton to make the tailor's tacks. See 4-H Clothing Bulletin, Phase 3 for instructions on making tailor's tacks.

Taper your darts

Darts are important. Mark, pin, and stitch them very carefully. Start stitching from the large end of the dart and sew to the point. Before you reach the point or end of the dart, guide the fabric so that you are stitching on only a thread or two. You will have a pleat at the end of the dart if you curve out to the point. Tie the threads at the end of your dart. Do not cut the folded edge of darts unless fabric is very heavy, even though directions in pattern may say to do so.

Staystitch your seams



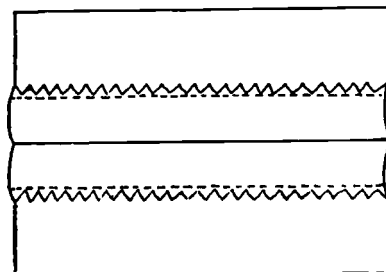
When all the markings are completed, remove the pattern. Staystitch the shoulder, armhole, neck, skirt waistline and hips.

This is done with a regular sewing machine stitch one-half inch from edge. Note the direction of stitching. Staylines prevent further stretching and help to correct stretching that may have taken place in cutting and marking. Use a sewing machine cloth guide to help guide your stitching.

Sew a strong seam

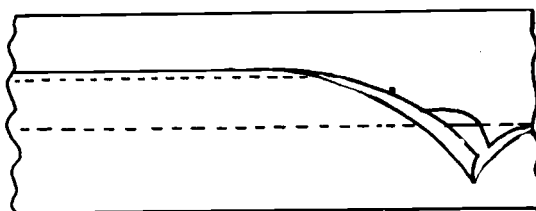
Make sure the machine stitch is perfect before you start to sew.

A plain seam is good for most dresses and housecoats. Seams should be $\frac{1}{2}$ inch or wider when finished.



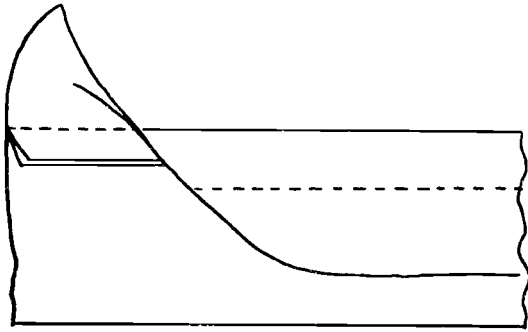
You will need a sturdy seam finish on worsted fabric or wool-like fabric. Stitch $\frac{1}{4}$ inch from edge with small machine stitches and pink the edge. Use matching silk or mercerized thread for stitching. Turn and stitch the edges on fabrics that ravel. Use fell seams on pajamas and fell or French seams on shorty nightgowns. French seams are used on sheer fabrics such as voile, lawn, batiste, and sheer nylons. Use a false French seam on sleeves with a deep sleeve cap. (See page 12.)

Fell seam



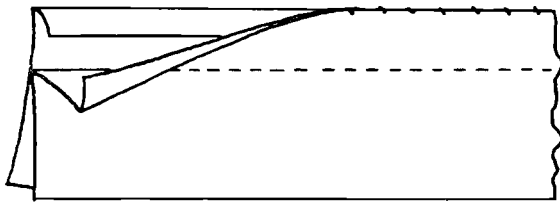
A fell seam has two rows of stitching on the right or reverse side when finished. It gives a strong flat seam with no raw edges to ravel. Make a $\frac{5}{8}$ inch seam on the right side. Trim one edge to $\frac{1}{8}$ inch wide. Fold the other edge under to the machine stitching to enclose the raw edge. Press, baste, and stitch flat. Trim the seam so that the straightest and least full side of the seam is on top. For example—trim the seam off the sleeve, not off the pajama blouse.

French seam



Make a plain seam on the right side, $\frac{1}{4}$ inch from the edge. Trim the seam to $\frac{1}{8}$ inch. Press the seam open or to one side. Turn to wrong side. Baste a $\frac{1}{4}$ -inch seam and stitch. Do not use this seam around the armhole.

False French seam



This is a finish used around curved lines such as the armhole. Make a plain seam $\frac{5}{8}$ inch wide on the wrong side. Trim the seam to a little less than $\frac{1}{2}$ inch. Turn the two raw edges toward each other to the seam line. Slip-stitch the two folds together by hand. This makes an inconspicuous seam on a sheer fabric.

Press as you sew

The care you give wool is very important to insure its beauty and lasting qualities.

Pressing with a dry iron

Always use moisture when pressing wool fabrics. Use a moderately hot iron. Try using a dry wool pressing cloth between the damp cotton cloth and the garment to be pressed. This allows steam to penetrate uniformly. A discarded piece of wool clothing can be used to make this wool press cloth. Stop pressing before the press cloth is dry. Leave article damp and steaming. Just set

iron down and lift it up. Do not slide the iron in an ironing motion. Use a pounding block to flatten seams.

Pressing with a steam iron

Wool and wool-like fabrics can also be pressed with a steam iron. Do most of the pressing from the wrong side. It is desirable when pressing to place a press cloth between the fabric and the iron. Like any other iron, a steam iron will put a shine on the fabric. A dry piece of cheesecloth, tissue paper, or a paper press cloth will protect the fabric from the iron.

Press each section of your dress thoroughly as you complete it, then hang it on a hanger. Your dress will need very little pressing when it is finished if you do this.

When tailoring a wool dress, mold the wool to fit your figure by pressing. You will need special pressing equipment such as a pressing ham. Press darts over the ham so you will not shrink out the fullness made by the dart.

Most fabrics used for date dresses will require little or no moisture but may require a press cloth for protection. Press a sample seam before pressing your fabric. Be careful not to make a mark on the right side of your dress when pressing. Press the seam, open gently and then place strips of butcher or other heavy paper under each side of the seam to prevent a marking.

Press the seam gently and then pound it with the pounding block. This method is especially good when pressing over heavy areas or along the edge of facings. This board can be made at home from hardwood.

Fit your dress

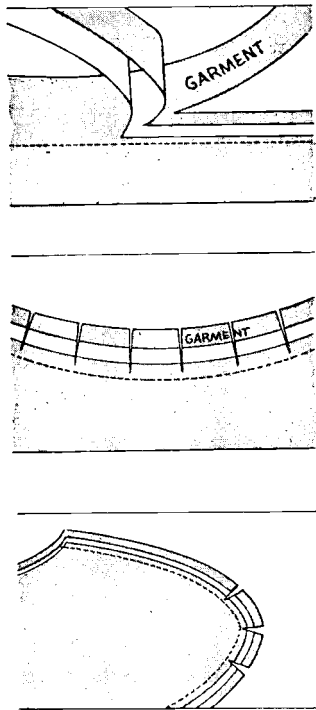
After each section of a dress (blouse, skirt) is ready to be put together, pin or baste and re-check the fit. The fit of the dress is most important. Pin shoulder pads in place before you fit your dress.

Wear the same bra and girdle when fitting that you plan to wear with the dress. This is important, because your dress may fit perfectly with one set of foundation garments and not fit with another.

Trim your seams

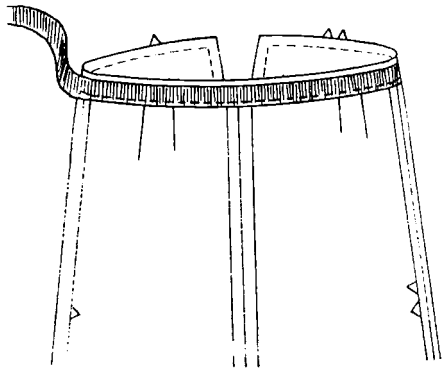
Grade inside seams. Trim them so no two seams end in the same place. You will find such seams along facings on the front of the dress, around collars, cuffs, and faced necklines. Reverse the trimming of the seams at the top fastener if your dress has a lapel.

Trim both seams to one-half their original width, then trim off one-half the width of the seam that will be closest to the body.



Trim off one-half of the seam in the hem of your skirt.

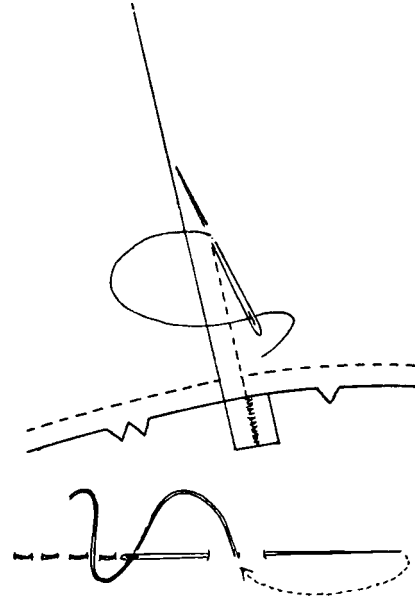
Reinforce your waistline



You will find that your dress will fit better around the waistline if it is reinforced

with seam tape. Measure your waistline to determine the exact size you want the waistline of your dress to be when finished. (See 4-H clothing bulletin, Phase 5, page 12.)

Make your placket



Most dresses need a placket at the neck, sides, or center back. Follow the instructions on your pattern and zipper for making the placket. A zipper is more inconspicuous in a tailored or date dress if the final stitch is done by hand. Use a half back stitch, with a single or double thread, whichever looks best in your fabric.

Line your dress

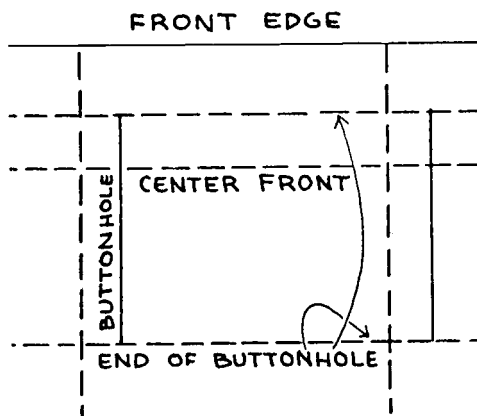
Most dresses do not need a lining. Lining is used to add stiffness, prevent skin irritation, or to help retain the shape of the fabric. Cut the lining the same shape and size as the dress. Baste lining to the dress and stay-stitch them together. Handle them as one piece.

The back of the skirt is the spot most commonly lined to keep the fabric from stretching. See 4-H clothing bulletin, Phase 5 for instructions on lining a skirt. Use sheath lining or taffeta for lining.

Buttonholes

There are various methods of achieving good fabric buttonholes. One method is shown here, another is explained in the OSU circular available from your extension agent. Select the method which is easy for you to do and which you can do well on your specific fabric.

Mark buttonholes

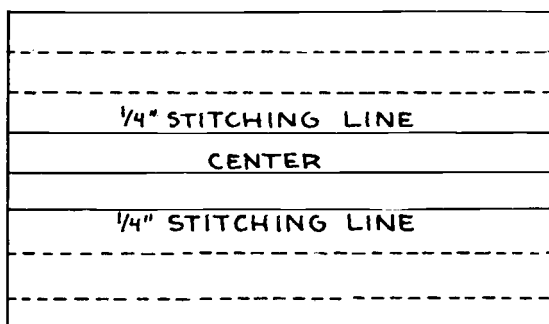


Mark the center front, both ends, and placing of the buttonholes on the interfacing. Use tailors carbon and tracing wheel or tailor tacks for marking.

Pin facing to bodice with markings up so they can be easily seen. Pin so grainline of bodice and interfacing are the same.

Baste along center front and ends of buttonholes with silk or darning cotton. Baste buttonhole marks $\frac{1}{4}$ inch above marks on interfacing. This is a guide line to use when stitching buttonholes. The buttonhole when finished will be on the original mark.

Make facings for buttonholes



You will need $\frac{1}{4}$ inch lined paper and fabric for buttonhole facings.

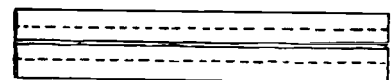
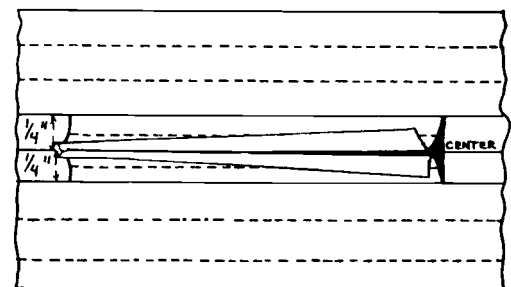
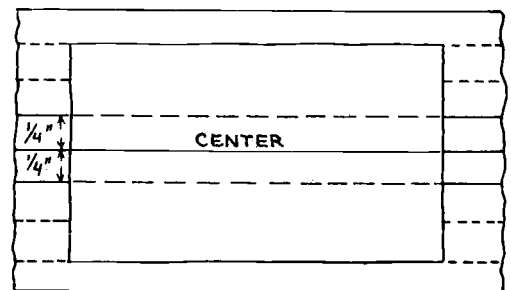
Cut strip of fabric six times as wide and one inch longer than the finished buttonhole is to be (one-inch buttonhole requires a two-inch strip). Facings for several buttonholes may be cut and stitched in one continuous strip. Cut the strip the warp way of the fabric and follow the grainline. The strip may be cut on the bias for trim.

Pin the fabric face down on the lined paper. Place center of fabric along a line in the paper.

Place fabric down and stitch, using a long machine stitch along the two lines on each side of the center line (lines will be $\frac{1}{2}$ inch apart).

Press fabric toward center making a fold along the stitching lines.

Shorten the stitch and insert a row of stitching $\frac{1}{8}$ inch from edge of folds. This facing is used on thin or heavy fabrics.



A variation may be made for use on thin fabrics. Cut away the center section so that the fabric meets on the center line.

Remove the paper and the long basting stitches and the facing is completed.

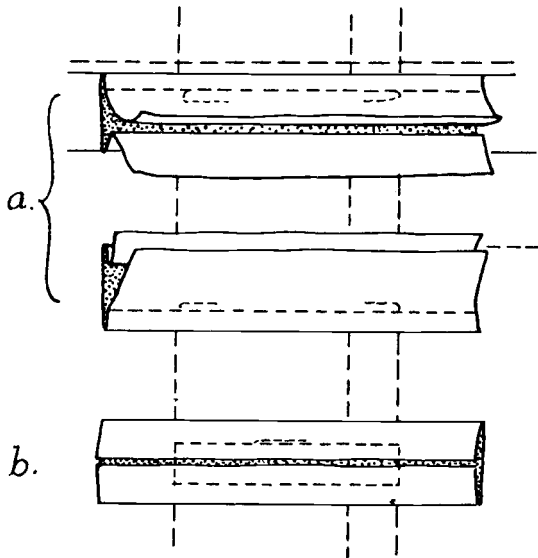
Stitching the buttonhole

a) Cut facing strip to desired length and pin edge along buttonhole guide line on right side of bodice. Place facing below the line. Stitch in place. Use small stitch.

b) Start three stitches inside end of buttonhole, back stitch to end of markings, follow $\frac{1}{8}$ inch stitching on facing. Stitch to other end and back tack. Repeat on other side.

When using the strip for thin fabric, pin it in place as in (a). Start stitching in center $\frac{1}{8}$ inch from edge and stitch to end of buttonhole line, across end, and continue to stitch around buttonhole. Overlap stitches.

Examine rows of stitching, width of tucks, and grainline.

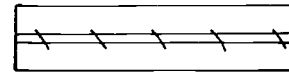
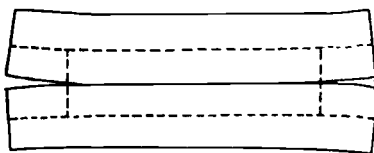
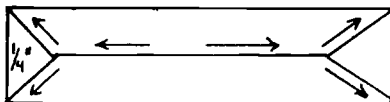


Cut buttonholes

Make short cut in center of buttonhole. Cut to $\frac{1}{4}$ inch of ends. Cut diagonally to corners.

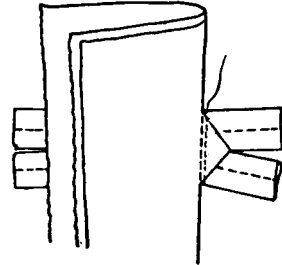
Cut facing only from end of buttonhole to end of facing.

Turn facing and whip edges together. Press.



Corded buttonholes

Buttonholes may be left plain or corded. Add cording at this point. Use a soft yarn and tapestry needle. Thread it through the $\frac{1}{8}$ inch tucks.



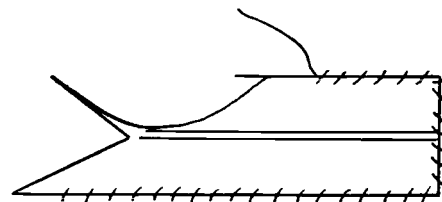
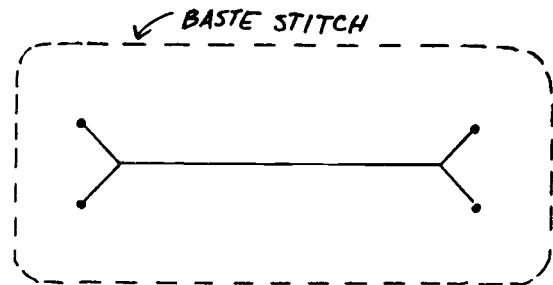
Stitch ends of buttonholes

Place wrong side of buttonholes down and stitch through triangle at end of buttonhole and facing along the end of buttonhole line. Pull buttonhole facing tight as you stitch.

Facing buttonholes

After dress facing is in place, pin grainline so it is the same as the buttonhole. Baste around buttonhole.

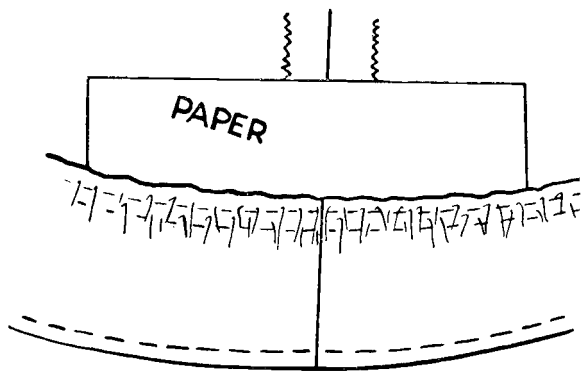
Place pins through each corner. Check grainline.



Cut through center of buttonhole. Slash at center and slip to within $\frac{1}{4}$ inch of end. Clip diagonally to corners. Turn edges under and blind stitch around buttonhole.

Hem your dress

1. Press the entire dress, making sure the seams are flat.
2. Let a circular skirt hang for a day or two to stretch.
3. When marking the hem, wear the same kind of shoes and underclothes you will wear with the dress.
4. Have someone measure the distance you want the skirt to be from the floor. Mark with pins all around the skirt. Place them about 3 inches apart. Turn the hem up on this pin line. Pin and baste.
5. Try on dress to be sure skirt hangs evenly and the length is correct.
6. Press along the fold. Trim the hem to $2\frac{1}{2}$ inches in width on a moderately full skirt. Adjust the width of hem to style and fabric of dress.
7. Lengthen the stitch on the machine and sew around top of hem of a flared skirt. Make two rows of stitching $\frac{1}{4}$ inch apart.
8. Match seam and ease in fullness between seams. Distribute gathers evenly. Hem should be looser than the skirt.
9. Shrink out the fullness in fabric. Place heavy paper between hem and right side of skirt.



- 10 Baste seam binding to cut edge of hem, overlapping binding and hem $\frac{1}{4}$ inch. Machine stitch close to edge of tape. Fabrics which do not ravel readily can be hemmed without seam tape.

11. Baste the upper edge of the binding to the skirt and stitch by hand, using a slip stitch. Be sure to carry thread under the tape. Press if needed.

Sew on your buttons

The way you sew on your buttons can make or mar your dress. Refer back to Phase 2 and read the instructions on "How to Sew on a Button."

Make your belt

Most tailored dresses call for a tailored belt to finish the waistline. First, try the belt in your pattern for width, then select a width that is flattering to you. You can wear a wide belt if you are tall. Use a narrow one if you are short. Either buy or make a belt.

Belts need loops or carriers to hold them in place. Refer to other 4-H outlines or ask your home agent to help you or to give you bulletins for information not in this book.

Check your dress

Your dress is now completed. It will need very little final pressing if you pressed as you sewed and hung it on a well-shaped hanger in your closet.

Judge what you have made

Plan to have judging contests at club meetings. It's a great help to judge articles of the type you plan to make, or judge the articles you and your club members have just completed. You can learn from each other. You will learn to recognize good and poor features of a garment as you judge.

You will find there are opportunities to enter judging contests at county events, at camp, and at the State Fair. Ask your county home agent about such opportunities in your county.

Have you thought about helping the younger club members in your community learn how to judge?

Complete your record book

Have you recorded all the work you have done on the record sheet you received from your county home agent? Check the project requirements; be sure you have completed

all that is required. Your record book will now tell an interesting story of your 4-H achievements.

Show others what you have learned

Exhibits

Exhibiting your project work is one of the opportunities that 4-H Club work provides you. Plan now to exhibit your main articles. It gives you a chance to compare your work with that of other club members and helps you learn how you can improve your next project. Be sure all of your articles are clean and well-pressed before you enter them for judging. Be sure that they are properly labeled.

Dress revue

Plan to enter your dress in the style revue. This gives you an opportunity to put into practice—before your friends, family, and others—all the things you have learned about grooming, clothing selection, accessorizing a costume, and clothing construction. You will want to be at your best for the revue. Remember—a club member should be her own best exhibit. You are in the “lime-light.” Make the best presentation you can.

Check to see if there is an opportunity for you to visit with the judge about your costume. Tell her how you feel about it. Explain some of the experiences that have

meant the most to you in constructing your garment and some of the experiences that you had in assembling your accessories.

Demonstrations

Do you ever wonder what to demonstrate before your club or in a county event? Well, think back to some of the “tricks” you have shown your club members as you worked together. Make all your demonstrations timely, simple, and short. Here are a few suggestions:

Pressing a dress

Pressing equipment to make the job easy
Good posture adds glamour to your costume

Altering a pattern (for a certain figure problem)

Making a placket (or seam, or buttonhole)

Using stay-stitching

Marking and putting in a hem

Care of shoes

Choosing accessories

Making a covered belt

Fitted facings

Zipper for neck, side, or back openings

Are you ready for the next project?

1. Is your record book up-to-date?
2. Have you studied and practiced good health activities and good grooming?
3. Have you studied fabrics for tailored and date dresses?
4. Have you planned your wardrobe for a year?
5. Have you selected accessories for your dress?
6. Have you studied and practiced good pressing techniques?
7. Have you completed two or more articles?

Here is a score card to use when you judge dresses. It is used at county and state dress revue contests.

Score card for dress revue

I. The girl	25	_____
Posture		_____
Poise		_____
Grooming		_____
Attitude		_____
II. The outfit on the girl	50	_____
Becomingness to girl—girl looks her age		_____
Choice of texture, color, and style		_____
Fit		_____
Accessories, right for girl, her use of costume and local practice		_____
Value for money spent		_____
III. Workmanship	25	_____
Accurate cutting		_____
Quality of work as it con- tributed to the "professional look"		_____
Cleanliness and pressing ..		_____
Trimming		_____
Outside stitching and matching thread		_____
Neck finish and facings		_____
Sleeves and armscye		_____
Waistline, belts, belt loops		_____
Plackets and fastenings....		_____
Stitching, hand and machine		_____
Seams, proper finish and pressing		_____
Hems—hem ends		_____