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Learning to Sew : Extension Circular 4-01-2

Allegra Wilkens

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LEARNING TO SEW

PREPARED FOR NEBRASKA CLOTHING CLUB GIRLS

The University of Nebraska Agricultural College Extension Service and United States Department of Agriculture Cooperating
W. H. Brokaw, Director Lincoln
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CLUB MOTTO
To Make the Best Better

CLUB COLORS
Green and White

CLUB EMBLEM
The four leaf clover with an H on each leaf

I PLEDGE
My Head to Clearer Thinking
My Heart to Greater Loyalty
My Hands to Larger Service,
and
My Health to Better Living
for
My Club, My Community, My Country
Preparing to Sew

What fun it is to sew! Every girl likes pretty dresses. Every girl likes to know that she looks neat, clean and attractive. In the Learning to Sew club girls learn that beauty, neatness and daintiness are all necessary qualities of a high scoring 4-H club girl. The 4-H club girl has a clean body, clean hair, skin and teeth. She takes good care of her nails and she stands correctly. She wears clothing that is clean, in good repair, suited to her in style, in color and in keeping with her surroundings. She develops good sewing habits while making articles that are useful to her and in helping to keep the home attractive. She also makes clothes for herself and helps her mother with the family sewing.

The Learning to Sew project is planned to give help to a girl who has had little experience in sewing. The directions for making each article should be followed carefully.

**Requirements for the Learning to Sew Club**

- Make and equip a work-box with the tools necessary for good sewing.
- Make 3 dust cloths
- A holder
- A laundry bag
- A kitchen apron
- A gift (this is optional)

Make an effort to keep shoes polished, stockings and underwear clean and properly adjusted. Keep face, hands, hair and teeth clean.

Form the habit of sitting and standing correctly.

Keep the record book and finish the club work by writing a final report.

**Planning the Work**

At the first club meeting make a list of the things you would like to know how to do. There may be some in the club who have done many of the things that are suggested. Below is an outline which will help you.

When the list is completed, check in the first column the ones that you already know how to do; in the second column those you would like to learn more about.

As you keep working in the Learning to Sew club, have your leader fill in the third column showing how well you have done it. Spaces have been left so you may add other things that you think you should be able to do.
A LIST OF THINGS EVERY GIRL IN THE LEARNING TO SEW CLUB
SHOULD KNOW

The tools that are necessary for good sewing:

<table>
<thead>
<tr>
<th>Your Record</th>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
</tr>
</thead>
<tbody>
<tr>
<td>How to make simple stitches such as running, basting, hemming, overcast and overhand.</td>
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<tr>
<td>How to use the sewing machine...</td>
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<td>How to make a plain seam and a French seam</td>
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<td>How to put on a facing and binding</td>
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<tr>
<td>How to Look Your Best...</td>
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</table>

THE SEWING BOX OR BASKET

To do good work you will need good sewing equipment and you will need to know how to use each piece correctly and skillfully. A good way to start your sewing club is by making yourself a gift of a well equipped sewing box or basket. There are so many kinds of attractive boxes or baskets that it will be interesting to see how many nice ones can be made in your club. Look through all the magazines you can find for suggestions and ask your leader to tell you about workboxes or baskets she has seen.

Arrangement of the Workbox—Space and order are two valuable assets to a useful workbox. Some girls make thread holders at the side of their box or basket by tacking ribbon or tape flat against the lining. The tape measure may be folded, bound with a rubber band and slipped under the spools of thread. The scissors may be held in place on the lid by tacking a ribbon or tape drawn flat and tacked firmly in place.

Can you think of any other conveniences that will help to make your workbox neat and orderly?

TOOLS NEEDED FOR GOOD SEWING

Needles—The sewing box should have in it at least one package of No. 5 to 10 assorted needles. Different sizes will be needed for different kinds of materials. A fine needle pushes through the material easily and makes it possible to do finer work. A long eye in a fine needle threads more easily than a round one.

Thread—A fine needle requires fine thread. Various colors and kinds of cloth call for different colors and kinds of thread. Cotton thread is numbered according to coarseness or fineness, while the size of silk thread is given by letter.

Pins—Pins are used in sewing to hold patterns in place while cutting; to hold parts of cloth together while basting; to hold material in place while fitting and to try out the effect of bits of trimming. A finished garment or article never needs a pin. A good pin for use in dress making is short and slender and has a very sharp point. A blunt pointed pin may make a hole in the material by breaking the thread, so should not be used.

Pin Cushion—Some pins are kept in a pin cushion in the sewing box. This cushion may be a small one so it can be easily used or pinned on while you work. This is so much more convenient than using pins from a box or paper. The covering on the pin cushion may be made of silk or wool and it may be stuffed with wool so the pins will not rust. An easy way to make a pin cushion is to take two pieces of flannel about 4" by 5". Notch, ravel or blanket stitch the edges and sew together all around about an inch from the edge. Stuff with wool. Such a cushion can be made in a very short time.

Thimble—A thimble is worn on the third finger of the hand which holds the needle. It is used to protect the finger and to help in pushing the needle through the cloth. It should be large enough to slip easily on the end of the finger, and yet not come off with every motion of the hand. The thimble may be made from celluloid or any metal except brass. Why?

If you are not used to wearing a thimble, it may seem awkward at first, but with practice much neater and swifter sewing may be done with the use of the thimble. Experts always wear thimbles because it helps them to sew better and more rapidly.

Shears and Scissors—Good shears have sharp cutting edges and are over 6 inches long. The handles are so arranged as to distribute the strain in cutting. Scissors are not over six inches long and are used for cutting short lengths. Good scissors will have sharp points for snipping threads or corners.

FIG. 1. Have a good sewing box or basket for your tools

FIG. 2. Pin Cushion

LEARNING TO SEW
Tape Measure—The tape measure should be firm so it will not stretch. The inches should be marked on each side, beginning at opposite ends.

Emery—A small emery bag will keep needles sharp and bright. If a needle is rusty or blunt on the end, push it up and down through the emery bag until it becomes bright and sharp.

Notebook and Pencil—Another useful thing to have in the work box is a small notebook and pencil. Many times you may wish to write down directions and measurements. How much time a handy notebook and pencil will save.

Making the Hem.—Make a turn one-fourth inch wide and crease. Make a second turn the same width and fasten down with a basting stitch. The real purpose of the basting stitch is to hold material in place while it is being sewed but in the dust cloth it is used as a permanent stitch. Instead of ordinary thread use colored embroidery thread.

 HELPS IN SEWING

How to Sit and Hold Work While Sewing—Sit well back in the chair with feet resting on the floor. Keep the back erect, but lean slightly forward. Hold the work high enough to see what you are doing. Fig. A will tire less easily than B and C.

Sit so the light falls on your work from over the left shoulder. Handle the article on which you are sewing as little as possible to prevent wrinkling it as this makes your work more difficult. Hold the bulk of the material away from you.

Be sure your hands are clean. If the hands perspire dust them with talcum powder.

Making the Basting Stitch—Begin with a knot in the end of the thread. Take stitches about one-half inch long, leaving spaces of the same length. After you have finished basting the hem you may desire to put in two extra rows of basting stitches, alternating the stitches and the spaces. This decoration is not necessary but is attractive if the stitches are even. Finish the dust cloth at home and take it to the next club meeting.

JUDGING

The club motto is “To Make the Best Better.” Being critical of the work you have done and discovering how improvement can be made are two ways of living up to this motto. The “judging” or “scoring” of each piece of work is very important. Judging helps a girl to improve her work. Each girl is to score her own work as well as take her part in the club judging. This sets a high standard of workmanship and selection and is in keeping with the 4-H motto. Your leader will help you with club judging.

Score your hem on the following points.
1. Is the hem one-fourth inch wide at all points?
2. Are the basting stitches even on all sides?
3. Is the knot hidden under a fold?
4. Have the ends of the thread been fastened neatly and securely?
5. Is the dust cloth clean and nicely pressed?

Making a Dustless Dust Cloth—You can make your dust cloth dustless so that it will not leave lint or dust by putting it in a tightly covered tin box or jar with a few drops of furniture polish or a mixture of three parts linseed oil and one part turpentine. Brush on the inside of the container. The cloth will absorb just enough so that it will remove the dust. A dust cloth of this kind can be used several times before it is washed. It is very important that you keep the duster clean and that you keep it in a tightly closed container when not in use. An extra problem may be to make the container attractive by painting it.
How to Sit While Sewing—Did you stand while threading your machine, and do you expect to stand while sewing? Of course not! But how should one sit while sewing?

A few simple directions are:

1. Sit well back in your chair.
2. Keep the back erect, leaning slightly forward.
3. Have the feet flat on the floor or on the treadle of the sewing machine.
4. Hold the work high enough to see what you are doing. Do not bend the back in order to see the stitches.
5. Sit with the light coming over the left shoulder.

Practice Treading and Guiding the Material—If you have never sewed on a machine, you will first need to practice treading until you can make your feet work in just the right way to keep the wheel turning evenly and in the right direction.

Before threading the machine, place your feet on the treadle, the right foot slightly in advance of the left one. Turn the hand wheel and notice how the toe of the right foot goes down as the heel of the left foot goes up and visa versa. Turn the wheel with your hand until you get the feel of the treadle motion in your feet, then practice treading until you can keep the hand wheel going smoothly in the right direction.

Threading the Machine—How long does it take you to thread a sewing machine? Time yourself and see how long it actually takes. Try to shorten this time.

The Stitch—Now that you can make straight rows of stitches see if they are too long, too short or just right. For general sewing on cotton there should be about ten stitches per inch. Practice lengthening and shortening the stitch until you can adjust the length of stitch easily.

Removing Work from the Machine—To remove work from the machine see that the “take-up lever” is at its highest point. When the take-up is in the position the presser foot is raised and the work can easily be removed. Take the material from the machine by pulling it straight back away from you. Have the thread long enough to prevent pulling through the needle when you start to sew the next piece.
seam. Pull both threads back over the thread cutter, hold the threads with both hands and cut with a quick downward motion. Removing the work from the machine is a good individual demonstration.

**Tension** — Another important thing in stitches is tension. Tension is the tightness or looseness of the stitch. If the tension is just right, the lock of the stitch will be in the center of the cloth. (Fig. 7 A.) If the tension is too tight, the thread may be along the upper side of the cloth

**Learning to Stitch** — Place a piece of striped or checked material under the needle and lower the needle by turning the hand wheel. Let the needle foot down on the material, and practice guiding it as you would so the needle will follow a stripe or go wherever you wish it to. Some girls like to practice on paper. Take a plate or a saucer, lay it on a piece of plain paper and draw around it. Then put in lines. With the machine still unthreaded, try stitching around the circle and across the diameter. This will help you (1) to follow curves (2) to turn corners and (3) to follow straight lines. You can see how accurate your stitching is by holding the paper up to the light. Keep trying until you can make a good circle.

Now let us try stitching without lines. There are two things to learn to do in stitching (1) how to stitch away from the edge and (2) to stitch near a folded edge, as in a hem. Take a piece of plain paper and fold it lengthwise. Place the paper under the presser foot and stitch near the edge. You will use the inner toe of the presser foot as a guide to stitch. Now open your paper. Perhaps your first attempt will show two wavy lines. Practice until you get two straight lines. Next fold a hem in the paper. Place under the presser foot and stitch as near the edge as possible. When your stitching shows two parallel lines of perforations, you are ready to use a threaded machine.

**Turning a Corner** — You may also like to practice turning a corner. Fold hems on two adjoining sides of a paper. Stitch through four thicknesses to the corner, leave the needle in the paper raising the presser foot to swing the paper into place, lower presser foot and stitch in the opposite direction. If the unfolded paper shows a perfect "cross roads of three parallel perforations, you are ready to work on cloth with the needle threaded. Even grown people find that suggestions helpful in learning to do beautiful straight stitching. Make a sample of your best machine stitching.

**SCORE YOUR MACHINE STITCHING**

Is the line of stitching straight?
Are the stitches of suitable length for the material?
Is the tension in good adjustment both top and bottom?
The Cover Pattern:
The cover pattern is made in the same way except that it is larger. To make the cover take an oblong 6 1/2 inches long and 5 1/2 inches wide. Fold lengthwise then fold crosswise. Mark the corners A, B, C, D, as you did for the pad. Draw a diagonal line connecting points A and C. Now measure 3 inches on this line from point C and locate point Y. Draw a curved line from D to B, passing through point Y. Cut on this curved line. This will be the pattern for the back of the cover. As the front is opened and is to be bound or hemmed you will need to cut it just a little different.

For the front of the holder, use the pattern you have cut for the back and cut 3/8 in. below the crosswise fold. This will allow plenty extra material for finishing either with a hem or with binding. You will need to cut two of these pieces. You now have three pieces to your pattern. (1) The pad pattern which is a little smaller than the cover; (2) the back of the cover and (3) one-half of the front cover.

MAKING THE HOLDER

The pad may be made first. To make the pad, pin the pattern carefully on the material which you have selected and cut with long even strokes. If you use outing flannel or other material of the same weight you will need two or three pieces cut like the pad pattern depending on the weight of the flannel. Next baste the pieces together. "Basting" is the stitch used to hold two or more pieces of cloth together until they are permanently joined. Begin with a knot on the right side and sew from right side from right to left. There are several kinds of basting. You learned one kind of basting when you made the dust cloth. In Fig. 10 the other kinds are given.

Even Basting—The stitches and spaces are even and are from one-fourth to one inch long. Even basting is used when very careful basting is required. See No. 1, Fig. 10.

Uneven Basting—The stitches are long with short spaces between; the upper stitch is one to two inches long and the under stitch one-fourth to one inch in length. Uneven basting is used where there is little danger of the material slipping. See Fig. 10.

Dressmakers Basting—A long stitch on the upper side followed by two short stitches. Fig. 10. This is stronger than uneven basting.

Diagonal Basting—Uneven basting is made with long diagonal stitches on the right side standing up from right to left and with short vertical stitches on the wrong side. It is used in tailoring for basting linings to outer garments. See Fig. 10. Practice making each of these kinds of basting.

1. Even basting
2. Uneven basting
3. Dressmakers basting
4. Diagonal basting

Fig. 10. Basting stitches. 1. Even basting. 2. Uneven basting. 3. Dressmaker's basting. 4. Diagonal basting

BLANKET STITCH

This stitch received its name because it is frequently used on blankets to prevent the edges from raveling. It is used to finish and decorate the raw edges of flannel, canvas or woolen material. It is frequently mis-named "buttonholing" when it is used on scalloped edges. Work from left to right holding the material between the thumb and fore-finger of the left hand, with the edge toward you. Begin with a knot if it can be hidden or with three tiny running stitches placed so that the first stitch will cover them. Bring the needle thru to the right side near the edge. Insert the needle the depth the stitch is to be from the edge and have it come from behind the cloth at the edge. Have the needle go over the thread which has been held in place by the left thumb. Continue in the same way keeping the stitches and spaces uniform in size. The thread forms a line at the edge of the material. The stitches should not be drawn. To turn a square corner have the three stitches made in the same hole. There is no end to the variations that may be made from the blanket stitch. A number of these would add interest to a demonstration. Many times blanket stitch can be used effectively for trimming dresses, aprons, or underclothing.

MAKING THE COVER

There are three pieces for the cover. They are two front pieces and the back. Make the front of the cover first. Take the two front pieces cut from pattern C. These may be finished either with a hem or bound with bias tape.
To hem turn a fold one-eighth inch deep along the straight edge then fold again one-fourth inch deep. Baste in position and it is ready for hemming. You may hem either by hand or stitch on the machine. Both pieces should be finished alike. If you prefer to bind the edges with tape you will need to trim off the allowance made for the hem. No. 5 tape which is one-half inch wide is a good size to use for binding. The tape may be white or a color to harmonize with the material or of a pretty contrasting color such as would be pretty in your kitchen. Open the fold and baste on the wrong side of the cover, following the crease in the tape, stitch on machine, turn tape to right side, baste and stitch being careful to stitch on the edge of the tape.

Now you are ready to put the back and front together. Lay right sides together carefully, baste around the edge with even basting stitch and stitch three-eighths inch from edge. This makes a plain seam.

**PLAIN SEAM**

A plain seam is made by sewing two edges of cloth together. It is one which you will use often in your sewing. A plain seam is made with the stitching and raw edges both on the wrong side. It is most often pressed open so it is very flat but in the holder the edges will come together when it is turned to the right so it will not be necessary to press it open. A good slogan for Clothing Club girls is “Press every seam as soon as it is finished,” and we press this one with both edges together. There are various ways to finish a plain seam and you will use it so often in your sewing you will want to know about them. A plain seam may be notched or pined, it may be overcast, turned under and stitched, or it may be bound. The kind of material and the place a seam is used helps to determine which seam finish to use. Study the pictures below.

**Variations of Plain Seam**—The notched seam is used when the material is firm and the edges are wide, as in Fig. 14. If a narrow seam is desired and the material frays easily, the edge should be overcast as in Fig. 15. When the seam is wide another satisfactory finish is made by turning under the edge of the seam one-fourth to three-eighths inch, keeping the seam loose from the material and stitch one-eighth inch inside the fold, as in Fig. 16. A plain seam may be pressed open and both edges bound with bias tape or ribbon, as in Fig. 17.

Examine your dresses and see if you can find each of these seams. To show how to make these different finishes would make a good individual demonstration. Let us make an overcast seam on the cover of the holder.

**OVERCASTING**

To make the overcasting stitch, trim the edges evenly. Hold the cloth over the first finger of the left hand. Conceal the knot between two thicknesses of cloth. The needle should point toward the left shoulder; pass it through from the under to the upper side, making a slanting stitch. Keep stitches uniform, not drawn tight and farther apart than they are deep. See Fig. 18.

Usually overcasting is done after seams are pressed open on one thickness. See Fig. 15. We wish this one to be flat between the top and bottom covering and because the seam is not pressed open it is correct to overcast the edges together. Both methods are known as “overcast seams.”

**PRESSING**

Careful pressing makes so much difference in the way your sewing will look when it is finished. Try to form the habit of pressing every seam as soon as it is finished. Pressing makes the work lie flat and then it is so much easier to do the next step. Press the pad well when it is finished. Press the cover first on the wrong side then on the right side. Use a moderately hot iron. Place the pad inside the cover and the holder is ready for use. The holder is now completed and ready for scoring.

**SCORING THE HOLDER**

<table>
<thead>
<tr>
<th>The Holder—Is the material firm, easily laundered and attractive in color and pattern? Is the size correct and has the pattern been carefully followed? Is the front opening carefully finished with hem or bias tape? Is the seam well made with stitching straight? Is the overcasting even and straight? Are all ends of threads tied and neatly clipped? Is it carefully pressed?</th>
<th>Perfect Score 50</th>
<th>Your Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Pad—Is the padding heavy enough to prevent burning? Is the quilting well done with straight stitching and well adjusted tension? Are the thread ends clipped? Is the edge of the pad finished neatly?</td>
<td>50</td>
<td></td>
</tr>
</tbody>
</table>

Total 100
HOW TO LOOK YOUR BEST

A 4-H Clothing Club girl needs to give especial attention to the many little things that make her attractive and charming. She is well groomed, having a clean body, clean, well brushed and carefully arranged hair, clean hands and well cared for nails, teeth which receive daily care, well polished shoes, carefully brushed clothing, and all garments well adjusted.

The Skin—Is your skin smooth and clear and free from pimples? If your skin is covered with pimples probably your diet is not right or you may not drink enough water. Check on what you eat. Avoid rich pastry and too many sweets. See that your elimination is good. If pimples persist consult your doctor. If blackheads are present, clean the face thoroughly with a pure soap and warm water, then apply to the face towels wrung out of hot water. Do this for five to ten minutes. Then press the blackheads out gently with the tips of your fingers and wash the face in real cold water.

Keep the skin clean. Before going to bed wash your face and neck with some mild soap and hot water. Hot water opens the pores of the skin. Rinse well with cold water to close the pores and to stimulate the skin. Dry thoroughly. If the skin is dry use a little good cold cream rubbing it in with small circular movements and working upward. Remove the surplus cream with a soft cloth. In the morning omit the soap and use cold water.

Cosmetics are not always injurious to the skin, but the girl who has kept her skin in good condition and has conscientiously observed the rules of health has little use for them.

The Hands and Nails—Are your hands soft and smooth? Are your nails well polished, well rounded and free from hangnails? You can have well kept hands and nails, even if you wash dishes and do housework, if you care for them properly. Wash your hands often, use a mild soap, rinse well to remove all soap and dry them thoroughly after washing. When drying push the cuticle around the nails back with the towel. If your hands chaf easily use a little hand lotion or cold cream after drying. Glycerine, lemon juice, and rose water, or glycerine and lemon juice in equal proportions make a good hand lotion. If hands are stained rub a little of the lemon on the stain.

File your nails with a nail file to an attractive rounded shape. Nails should not be cut with a scissors. Scrub them well with a nail brush. Use an orange stick to clean under the nails as metal scratches them and causes the dirt to collect. Dry them pushing back the cuticle with the towel, then use an orange stick to push the cuticle still further back. Avoid cutting the cuticle. Use a buffer or the palm of your hands to polish the nails.

If you have a tendency to hangnails or your nails are brittle and break easily, rub some vaseline into the nails, or soak the fingers tips in a little warm olive oil at night. Remove stains from under the nails with a piece of absorbent cotton wrapped around the end of an orange stick and dipped in peroxide.

The Hair—Do you admire soft glossy hair? Give your hair a fair chance and it can be your crowning glory no matter if it be long or short, straight or curly, dark or light. Try this plan and see if you are not pleased with results.

Brush the hair well every night with a stiff brush from three to five minutes. This removes the dust and dirt, stimulates the circulation and softens the hair. Have your own comb and brush clean. Remember dandruff is contagious.

Wash the hair with any good mild toilet soap, once in two or three weeks. Have plenty of warm water, soft water if possible. Use a large wash bowl, foot pan, baby bath tub or something that holds plenty of water. Put some warm water in the container. The soap may be cut into small pieces, put into a pan and amount of water and heated until dissolved. Wet the hair and scalp, then apply the liquid soap. Especially dry or oily hair requires special attention.

Rub the scalp with the tips of the fingers or use a stiff nail brush. Rinse the hair in the tub. Change water and repeat the soaping process. Rinse out. If the water is very hard, two or three table spoons of vinegar may be added to the last rinse water. Use cold water for the last rinse to stimulate the scalp. Wrap the head in a big bath towel, which is more absorbent than a common towel. Rub with towel for a few minutes then dry in the sun rubbing scalp briskly with the finger tips. When dry brush with a clean hair brush. Keep the brush and comb clean by frequent washings. A little ammonia used in the water when washing combs and brushes will help to keep them clean.

Daily massaging of scalp for five minutes promotes the growth of hair and helps to prevent dandruff. To massage, rub the scalp with the finger tips backward and forward and with a circular motion.

For persistent dandruff, consult your doctor. Remember that your general health affects your hair, so obey the health rules.

The Teeth—Does your smile reveal a row of clean pearly teeth? Two rows of pearly teeth are a girl's best jewels. Your teeth may be uneven or small, but you can improve their looks by keeping them in good condition by daily brushing and use of dental floss for cleanliness; by eating plenty of bone-building foods for structure and repair; and by visiting the dentist once or twice yearly to check on the condition of your mouth. Keep your tooth brush clean by washing it in hot water, drying it in the sun and by keeping it in coming in contact with other brushes.

Body Odor—Are you troubled with odors of perspiration? Frequent baths followed by a cold sponge or shower will help some. In very persistent cases a doctor might suggest something to relieve the condition. Many drugs on the market for reducing perspiration are undesirable because they put too much work on the kidneys. Baking soda used in the bath gives good results.

Any garment that shows signs of perspiration should be washed or cleaned before wearing again. If feet perspire, change stockings often, and if possible change shoes once a day. Air the shoes you take off and wash the stockings daily. Dust into your shoes some zinc stearate powder before putting them on. Wash feet daily and rinse well in cold water.

All of these points on grooming are considered not only from a point of health, but from the standpoint of how to be well-dressed.

A suggested “good grooming” score card for 4-H girls.
Am I trying to live up to the standards of a 4-H club girl?
Ask yourself these questions.

<table>
<thead>
<tr>
<th>Perfect Score</th>
<th>Your Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is my skin clean, smooth and pink?</td>
<td>10</td>
</tr>
<tr>
<td>Are my nails neatly manicured?</td>
<td>10</td>
</tr>
<tr>
<td>Is my hair smooth and glossy?</td>
<td>10</td>
</tr>
<tr>
<td>Are my teeth clean and well cared for?</td>
<td>10</td>
</tr>
<tr>
<td>Do I have good sitting and standing posture?</td>
<td>10</td>
</tr>
<tr>
<td>Do I put my clothes on hangers and hang them up?</td>
<td>10</td>
</tr>
<tr>
<td>Are my clothes neatly brushed?</td>
<td>10</td>
</tr>
<tr>
<td>Do I keep my clothes mended and pressed?</td>
<td>10</td>
</tr>
<tr>
<td>Do I keep my shoes shined?</td>
<td>10</td>
</tr>
<tr>
<td>Do I keep my stockings and undergarments clean and mended?</td>
<td>10</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
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This problem will give you many opportunities to test your skill in using the sewing machine as the laundry bag you are to make is almost entirely made on the machine.

Every girl needs a place to put her soiled clothing if she is to keep her room neat and attractive and a convenient, attractive laundry bag will not only help to do this but it may even add a note of color to her room. If you already have one, make this one for mother, or some friend.

**SELECTING THE MATERIAL**

Most laundry bags are made from cotton as it wears and laundered easily, is inexpensive, and comes in a large variety of fabrics. Ginghams, cretonnes, poplin, rep, Indian head, ticking, demin, and muslin are suitable cottons. Linen and linen crash are also suitable and durable but are more expensive and are a little more difficult to care for as they wrinkle easily. This bag will require 1 1/3 yards of 27" material.

**COTTON**

As you will use cotton often in your sewing you will be interested to know about it, so you will be able to easily detect good and poor qualities. Cotton is one of our most valuable textiles. It is of vegetable origin. It is the white downy covering of the seed borne in the bolls of the cotton plant. Cotton thread is made by twisting cotton fibres together to form a hard twisted strand. This thread is woven into cloth. The ends of cotton thread when broken are brush-like or fuzzy and they burn quickly with a bright flame. Cotton is the most commonly used fiber as it enters into nine-tenths of the textile materials of everyday use.

Cotton fabrics have the following characteristics:

1. Good quality materials are strong and durable.
2. They are soft and pliable when no sizing or dressing is used.
3. Sizing is a treatment of starch and glue that gives body to a fabric. Sizing disappears in laundering.
4. Cotton has a fuzzy surface, therefore it soils quickly.
5. Cotton is easily laundered and can be boiled without injury. It takes starch well so can be kept looking fresh.
6. Acids destroy the fiber.
7. Cotton takes up dye but not as readily as wool or silk.
8. Cotton is a good conductor of heat so is valuable for summer wear.
Mercerized cotton cloth has been treated chemically to give the fiber a silky luster. Mercerized cotton is more expensive than ordinary cotton but is stronger and more silky looking and gives very good service. It also takes dye more readily than the untreated cotton fiber. Cotton cloth varies according to the weave and finish. Some of the variations of cotton cloth are voile, organdy, pique, rep, broadcloth, velveteen, sateen, cheesecloth, net, coton flannel, crepe, gingham, percale. How many cotton materials can you name? A good game for your club meeting would be a cotton identification contest. Have each girl bring samples of cotton. Lay them on a table and number them. Then pass around and see how many you can name correctly. Write the names on a card opposite the number as:

1. 2. 3. 4. 5. 6. 7. 8.

PLAN FOR MAKING THE LAUNDRY BAG

If you are to be successful with any piece of work it is necessary to have a plan for doing it. Let us work out a plan for making the laundry bag. Begin by putting down the things to do in the order in which it is best to do them. Such a plan would be something like this:

1. Make the front pattern (Fig. 20).
2. Make a back pattern (Fig. 21).
3. Cut out bag from the material.
4. Bind the slash in front piece (Fig. 20).
5. Put 1/4" hem in bottom of front piece (Fig. 20).
6. Put 1 1/2" hem in back piece (Fig. 21).
8. Locate opening in curve at top. Stitch sides and top.
9. Finish the seam.
10. Finished edges of flap.
11. Make buttonholes in hem (Fig. 21).
12. Locate and sew on buttons.
13. Press.

MAKING THE PATTERN

There are many interesting ways to make laundry bags but for our club let us follow directions and make the kind of bag pictured in Fig. 19. The pattern consists of two pieces (1) front of the bag (2) the back of the bag.

Step 1—Make a paper pattern for the front of the bag. Take a rectangle of paper (Fig. 20) 28" long and 20" wide. Fold through the center lengthwise. Mark the corners A, B, C, D. On the line AD drop down 2 inches. Mark point M. Measure down the same on line BC. Call this point R. Place a ruler diagonally across the paper from A so that it falls on R. Measure down on the diagonal 2 1/2 inches. Mark the point K. Then with a pencil draw a curved line from M through K and on up to B. Make the best curve you can, so it will just fit a coat hanger. Cut carefully along this line.

Next we will mark the slash for the opening of the bag. From point B measure down along the fold four inches. Mark the point X. From X measure 10 inches. Mark this point Y. Cut a straight slash from X to Y which will give your bag an opening 10 inches long.

Now the front pattern is completed.

Step 2—Make the pattern for the back of the bag. (Fig. 21) take a piece of paper 20" wide and 35" long. Fold lengthwise. Lay the front pattern (Fig. 20) over it and cut the top curve. The back pattern (Fig. 21) is made 7" longer than the front in order to form the flap at the bottom of the bag. (See picture).

CUTTING THE MATERIAL

Step 3—1 1/2 yards of 27" material is required to make the laundry bag. Pin the pattern carefully on the material you have chosen watching for the straight of the weave. Be sure you have the material folded on a lengthwise fold. Do not cut the slash in the front piece until you apply the facing. Mark it with a basting thread. Pin securely and cut with long even strokes of the scissors.

MAKING THE BAG

Step 4—Face the slash or opening in the front piece Fig. 20. To do this take a piece of the same material or contrasting material. It may be cut either lengthwise or crosswise of the material. It will need to be 16 inches long and about 5 or 6 inches wide. You have marked the location of the slash with a basting thread. Apply the facing material to the right side of the front piece, pin and then baste into position having the center thread lying directly over the basting for slash. Mark with a line of basting 1/4 inch all around the slash. Stitch on the line of basting. Cut the slash on the bastings and diagonally to the corners. See Fig. 22.

Pull material through the opening to the wrong side. Baste in position being careful to keep the corners straight at each end. Press well.

To finish the edges turn a 1/4 inch turn all around, baste securely into position and hem with tiny stitches which do not show on the right side.

Variations—If you desire to use a contrasting color or figured material on plain material apply the facing to the wrong side instead of the right and stitch the edges with the machine. The contrasting or figured material may also be used to face the bottom of the bag. When facing is used at the bottom the hem allowance should be cut off.
PUTTING IN A HEM

Step 5—To finish the bottom of front piece, Fig. 20, and the back piece, Fig. 21, you will need to learn to make a hem. It may be well for you to practice on some other piece of cloth until you can do it nicely for you want all the work on your bag to be very nice and “practice makes perfect.”

TURNING THE HEM

1. Measure down $\frac{3}{4}$" at both sides of the front piece, Fig. 20.
2. Turn a $\frac{1}{4}$" fold to the wrong side and crease. If the material does not stay creased well, it is well to baste it.
3. Measure again $\frac{3}{4}$" from the crease and turn a second fold $\frac{3}{4}$" deep.
4. Crease and pin putting pins in at right angles to the edge of the hem.
5. Baste in place using even bustling stitch.
6. Stitch with small hemming stitches.
7. Be sure hems are turned to the wrong side of the bag.
8. Press.

A marking gauge may be cut from pasteboard like Fig. 23 to keep the fold even in No. 3.

Step 6—The back piece Fig. 21 is finished in the same way except that the second turn No. 3 is made $\frac{3}{4}$" deep as it must be wide enough for button holes. This hem put in by hand will give a better appearance when finished than if stitched on the sewing machine. Or, if you wish, you may shape the edge and face it.

HEMMING

Hemming is a stitch used a great deal in finished raw edges. Hold the wrong side of the material next to you as the hem is turned down to the wrong side.

A knot may be used in beginning the hemming, because it can be placed under the wrong side. When the hemming is finished the edge of the thread should be fastened firmly by taking 2 or 3 small stitches over each other, then let the end of the thread go back into the hem.

Work is held over the first finger of the left hand, having the needle point toward the left shoulder. The stitch is taken first in the material and then into the edge of the hem, Fig. 24. Stitches are kept slanting on both sides of the material. Keep slant and size of stitches uniform. If the material is to be laundered the stitches should go fully thru to the right side of the material. A little of the material should be taken up by the needle. A fine needle and fine thread will help to do good hemming.

PUTTING THE BAG TOGETHER

Step 7—When the slash and hem are finished in the front piece, (Fig. 20) we are ready to put back and front together. To do this lay the right sides together, pin occasionally along edges to keep piece in place and baste $\frac{3}{4}$" from edge around the sides and top. It is now ready for stitching on the machine of stitching straight.

Step 8—As a hanger is to be used to hang up the bag the stitching is omitted for one inch at the center of the top. Mark a point $\frac{3}{4}$" on each side of the center. Place a pin at each point. Begin stitching at the bottom of each side and when the pin is reached turn the material, with the needle still in the cloth, and stitch back an inch or two over the line of stitching just made. This will make the opening firm and strong. Pull thread ends to one side and fasten securely. Clip ends neatly.

FINISHING THE SEAM

Step 9—How shall we finish the seam? It is desirable to have the laundry bag as flat as possible so a very flat seam finish and one that is not bulky is desirable. The plain overcast seam makes this kind of finish. See Fig. 15. As there is no reason for pressing the seam open the edges may be overcast together as you did on the holder cover.

Caution: At the opening left in the top, separate the edges and overcast each one separately. It is a good plan to take two or three small stitches at the point where single overcasting starts as it will help to make it firm.

Step 10—Now there are raw edges at each side of the flap. These may be finished by making a $\frac{3}{4}$" hem and finishing with small hemming stitches.

Step 11—Any girl can well be proud of her ability to work buttonholes if she can do them well. Use a fine needle and thread. For most cotton materials use No. 60 or 70 thread and a No. 9 needle. The buttonholes are made before the buttons are sewed on. Decide how many buttons will be needed and the distance apart they should be, then locate each buttonhole accurately. See Sewing on Buttons.

CUTTING THE BUTTONHOLE

Buttonhole scissors are convenient but are not necessary. To cut buttonholes without them use a pair of scissors with good sharp points and two pins. Decide on the location of the buttonhole and the distance it is to be from the line of stitching just made. With another pin follow along the threads of the cloth and place a second pin just the distance needed for the button. For a flat button this will be just the diameter of the button. If it is thick, then allow a little extra. Hold the cloth in front of the buttonhole and place the sharp point of the scissors in this pin hole and cut slowly along the thread until coming to the first pin (A). Cut each buttonhole just before it is to be made, because buttonholes ravel if left unfinished.

STRANDING

Stranding (B) is done to strengthen and also to act as a guide while the buttonholes are being made. It may be done with the long
stranding stitches, but a better way is to use a running stitch. Begin the running stitch at the corner 1, away from the edge of the goods and go to 2, then to 3 and 4. Do not use knots. If the material slips easily or frays it is well to do the stranding with machine stitching.

OVERCASTING

If the goods frays easily overcast the edge of the buttonhole. This will be covered by the buttonhole stitch later. (C and D).

BUTTONHOLE STITCH

In making buttonholes it is better not to begin with a knot, but start with a few small stitches that will be covered. These may be stranding stitches. Commence to make the buttonhole stitch from the same place where the stranding began.

Work from right to left. Insert the needle at the end of the slit and have it come out the depth that the buttonhole is to be and at right angles to the slit. Having the needle in this position, take the thread from the eye of the needle and throw it around the point of the needle, throwing it in the direction in which the work is advancing. Draw the needle away from the worker so that the little knot (purl) comes on the edge of the slit. Be careful to pull the thread as tight as the cloth will allow. Draw. In making the next stitch, have it very near the last one and exactly the same distance from the slit. Again throw the thread under the needle in the direction the work is being done. Fig. 26.

TO MAKE THE CURVE

The end of the buttonhole may be finished with five or more stitches forming a fan end. (E) These are kept the same depth as the rest of the buttonhole. Sometimes instead of making the purl each time a few overcasting stitches may be used.

Both ends of the buttonhole may be finished with the bars (F) or one end may be a fan and the other a bar. To make the barred ends, proceed across the side of the buttonhole as before. When the end is reached, take two or more long stitches, then cover these stitches with blanket stitches as in detail of barred end. Fig. 27.

TO MAKE OTHER SIDE OF BUTTONHOLES

Turn the cloth around and hold what was the upper edge at first, on side next to the worker, proceed as on the first side. A good buttonhole—(1) is straight with thread of material (2) has even stitches (3) the bars or fans ends are even and well made (4) fits the button (5) thread used harmonizes in color and is of good weight for material (6) is made on double thickness. How do your buttonholes score?

SEWING ON BUTTONS

Step 12—After the buttonholes are made, locate the places for the buttons. Use a double thread and begin by fastening the thread with two or three small stitches where the button is to be. In sewing on a four-holed button, form a cross on the top with the threads and have two parallel lines of thread underneath, or just reverse this order.
PROBLEM IV

Kitchen Aprons

LOOK YOUR BEST AT HOME

A liberal supply of kitchen aprons that are made of attractive material and that can be easily laundered are a help to anyone who is doing housework. They soon pay for themselves in the protection that they afford for one's dresses. Most aprons can be laundered more easily than a dress, thus one may change often for fresh ones. Some girls can keep aprons clean twice as long as others, due to the care that is given them. The sleeves of a dress become soiled quickly if they are rubbed against an apron that is not clean. All 4-H club girls are interested in looking as neat and attractive as possible while cooking and helping with other home duties. Attractive aprons are a help toward this. You may make the apron for yourself or you may make one for mother or for some other person.

SELECTING THE MATERIALS

What kind of material does your mother like best for aprons? Ask her before you go to the club meeting. If possible get samples like the aprons your mother has had which have worn well and held their color well. Aprons are often made from percale or gingham. Do you know the difference? Percale is woven and then the color is printed on it, the gingham threads are dyed first and then woven into the material. Unravel a piece of gingham and a piece of percale and see if this is not true. Is there a difference in the price of the two materials? In width? In their wearing qualities? These questions may be discussed in the club meetings. Materials such as percale, chambray, sateen, poplin, unbleached muslin, and others may be used. When choosing your material try to select a piece that will not fade, that is not too heavy to handle easily in laundering, and still have material that will wear well. Also select a color that is becoming to the person who is to wear it.

Kitchens are so colorful these days. Perhaps it will be well to think of the color in your kitchen and then choose one that would make you look your best among the colors of the kitchen. In general, girls find a great number of colors becoming when their complexions are good and their skins soft and fine textured. When material with a design in it is selected, the best choice is to have the design small and inconspicuous, rather than large and flashy. This kind of design if selected is more likely to harmonize with many dresses and will not become tiresome so quickly. Have you noticed that the most attractive aprons are usually those of a small all-over pattern, small check or inconspicuous stripes?
SELECTING THE DESIGN

This is the first garment you make to wear and you will want it to be pleasing and make you look attractive. In fact that is the very thing every person who makes or selects clothes for themselves wants to do. To make your clothes pleasing and attractive you will need to think about your build. Think of the girls you know, some of them are little dainty girls, some tall slender girls, and some short and chubby. The kind of dress that suits one would not be at all good for another. Girls who are short and chubby like to look tall and girls who are too tall desire to look shorter. Have you ever noticed how our eyes are carried up and down a dress because of rows of buttons, tucks, pleats, or other trimmings on a dress, or from side to side by interesting sleeves or any decoration which calls attention to the outline of the body?

SOMETHING TO DO AT CLUB MEETINGS

Find as many aprons and apron patterns as you can at home in magazines and among your friends. Bring the best of these to the club meeting and compare with those of other girls. Decide which pattern will be the best suited to the person who is to wear it. You may either buy a pattern or cut one for yourself from the aprons or patterns exhibited at the club meeting.

COMMERCIAL PATTERNS

Patterns that are sold at the stores are called commercial patterns. They are made according to the average proportions of girls of different ages. For this reason they are purchased by age. A girl who is large or small for her age must make allowance for this and buy according to her size. Select the picture of the garment you wish to make, note the number and purchase the size you require.

HOW TO USE A PATTERN

Read all the directions carefully.

Open pattern and identify parts, selecting only those to be used in the garment.

Test pattern by pinning pieces together and holding it up to you. Another way to test the pattern is to lay it out on a table with the joining edges together. Then measure each piece according to your measurements. The number of measurements necessary to test a pattern varies. Few measurements need to be taken if the garment is loose and many if the garment is a closely fitted one. Your apron

SELECTING THE PATTERN

Perhaps the most practical aprons are those that almost cover the entire dress and have sufficient shoulder straps so that they may be securely fastened to avoid slipping down over the shoulder. The apron which covers the front of the dress only, shirks its duty for the sides of the dress are soiled as easily as the front.

You may select any kind of apron that you consider appropriate for the person who is to wear it.

STEPS IN SELECTING THE MATERIAL

1. Decide if the apron is to be for yourself or someone else when finished.
2. Estimate amount of material needed as suggested by your pattern. Try to decide this yourself. Then ask the club leader or mother to be sure you are right.
3. Look over the different kinds of materials for aprons and decide upon the kind that you feel will be most appropriate. If mother is willing it will be good experience for you to go to the store and buy the material for yourself.

Some 4-H Standards — Carefully select your pattern. The pattern must be modest, simple and youthful. Modesty is perhaps one of the most charming characteristics of the 4-H club girl. Girls of the 4-H clubs do not wear shocking and extreme styles that call undesirable attention to their clothes and to themselves. The 4-H girl wears clothes that increase her attractiveness and that emphasize her personality. Clothes must be comfortable and healthful. They must not bind, rub or pull. Select the pattern that suits your personality.

Fig. 31. Demonstrating how to select material for aprons

Fig. 32. Suggestions for aprons
will require length, waist measure, hip measure. If the pattern does not fit when tested it will need to be changed. Later on we will study altering patterns.

Arrange parts of pattern to prevent waste of material. Pin pattern on material carefully before cutting.

Note marks indicating seam allowance, plait, gatherings, position of pockets, laps, trimmings. These marks should be used as a guide in basting. Mark with colored thread or pins. On dark materials, white chalk may be used.

Cut around edge of pattern or on cutting line provided. Use long even stroke of shears to give a clean cut edge.

After the garment is cut, fold the pattern carefully and replace in the envelope with written suggestions for further use.

Prepare the Material. Before cutting the material press out wrinkles or creases and straighten the ends either by tearing or by cutting on the line of a drawn thread. Sometimes cotton materials may be straightened by stretching diagonally. If you are to cut on a fold, lay the fold of the goods toward you.

Lay Out the Pattern. Follow the cutting chart that accompanies the pattern for the width of the material you are using. Be sure to keep the grain of the material straight.

Pin Pattern to Material. Use pins freely being careful to keep the material straight as you put in the pins. Study the illustration of good and poor pinning. Try to make the line of pins be a good guide for cutting. Fig. 35.

Cut Accurately. Keep an even line in cutting, sliding the shears along the table to avoid a jagged edge. Cut with the middle of the blades, never with the tips or near the screw. Be especially careful in cutting the lines of the shoulder and armhole. Study the illustration in Fig. 34. What is good cutting? How can you make your line of cutting a straight clean line?

Make Necessary Markings. Before unpinning the pattern mark all perforations with tailors chalk. Mark the places where notches are with thread or snip out carefully with the point of the scissors so the notch will not show in the seam. Wherever there is a bias edge handle it carefully for bias edges stretch easily.

Placing the Pattern on Material. After the material has been straightened fold it in half lengthwise bringing the two selvages together. Place the front section on the material near one end with the center front line on the fold and pin in place. Place other pieces on the straight of the material in the most economical way for cutting, being sure to allow sufficient space for seams and hem. A study of the following layouts for different widths of material will be helpful in laying out patterns.

Cutting the Material. First test and be sure you have material enough then pin the pattern carefully to the cloth. Watch for the right and wrong side of the material, also whether there is an up and down. Do not have two pieces for the same side. Avoid this by placing either the two right sides or the wrong sides together while cutting. Do not waste material even though there may be a surplus. Pin the center of the front on the fold of the goods. Place the dots that are indicated on the pattern on the straight of the goods. Review preparing material.

Piecing the Sides. You may find that it will be necessary to add pieces at the sides. If your material is striped or has figures, match the design when piecing. Any of the following methods may be used.

A. Plain Seam. Make a plain seam ¼ inch deep if the selvages come together. Snip selvages at intervals of three or four inches but do not cut too deeply.
B. Overhanded Seam. If both edges have selvages they may be joined by using overhanding. When opened this will make a flat seam.

C. French Seam. This is made if the edges are raw and the material is thin and frays easily. To make a French seam, place the wrong sides together, pin and baste and stitch a seam \( \frac{3}{8} \) wide. Remove the basting, trim the edge close to the stitching and crease open and flat on the right side at the line of stitching, fold the right sides together, being careful to bring the seam line to the edge of the fold; baste and stitch a seam 3/16" from the edge. Remove basting and press flat on the wrong side. Be sure to trim the seams carefully after the first stitching. This will help to make them narrow and straight. Perhaps you will wish to practice making a French seam before you put one in your apron. Making a French seam makes a good individual demonstration for your club.

Test for a good French seam. A good French seam should be of a width pleasing and consistent with the material on which it is used. It should be of uniform width. It should be straight. It should be carefully trimmed, the stitching should be straight and even with stitches of good length and tension. Score your French seam.

Overhanding. This stitch is used to join two finished edges such as two selvages or joining lace to a hem or to join lace and heading. It is also used to close the ends of bands and hems and for other work. It is sometimes called "over sewing." Work from right to left. On the wrong side the stitches should be even, close together and very shallow. They should slant on the wrong side. On the right side the stitches should be parallel to each other, close together and tiny. See Fig. 39.

Basting and Fitting. After the apron has been cut out, baste it together. Try it on the person who is to wear it. If it is satisfactory, try basting it until you can get them even. Some girls try to join bias pieces by sewing straight across but this makes a clumsy seam. If you are using figured material slip the pieces as in Fig. 41. See if the edges are straight and even. Do this before you read any further. This is the way to do it: Place the two pieces as in Fig. 41. Be sure the edges are straight with the grain of the material. Have the points extend out as far as the depth of the seam is to be. Baste from A to B then crease it open and see if the edges are in a straight line. If you did not get them so, try basting it until you can get them even. Sometimes girls try to join bias pieces by sewing straight across but this makes a clumsy seam. If you are using figured material slip the pieces along until the figures match. When many strips are needed, mark as many strips as needed as in Fig. 40. Instead of cutting each strip separately and then joining each one, cut only on the lines that mark the first and last strip Fig. 40. Join the ends of the bias by matching 2 to 1, 3 to 2, etc. Fig. 42. Stitch and press the seam open. Cut beginning on the line between 3 and 4 or the last strips you have marked and continue to the end. This makes one continuous bias strip.

PUTTING ON THE BIAS BINDING

The steps in putting on bias or bias tape are:

1. Place right side of bias against wrong side of the material having the edges even. The bias tape is opened if that is being used. If you have made the bias, crease \( \frac{3}{8} \) or \( \frac{4}{8} \) fold on each side.

2. Baste \( \frac{3}{8} \) inch from the edge, or in the crease of the bias tape. Do not stretch the edge. Allow plenty for curved places.

3. Stitch on the machine in the crease of the bias tape.

4. Turn binding to the right side having the seam

right angles to the weave of the material. Garment bias is cut at any angle and is good to use when finishing an edge. A good way to make bias is:

Cutting a True Bias. Fold the material so that the warp or lengthwise threads lie parallel to the filling or crosswise threads. Crease this fold, being careful not to stretch it out of shape. Open the fold and mark along it on the wrong side of the material with pencil or tailor's chalk. Decide how wide you desire the strips to be. Place the ruler at right angles to this line and mark as many pieces as are needed. Try this on a piece of paper and try marking and cutting bias and see if you can get the pieces the right width and have the edges cut smoothly. See Fig. 40.

Joining Bias. Do you know how to join bias pieces? Take two of the paper bias pieces and see if you can sew them together so that the edges will be even. Do this before you read any further. This is the way to do it: Place the two pieces as in Fig. 41. Be sure the edges are straight with the grain of the material. Have the points extend out as far as the depth of the seam is to be. Baste from A to B then crease it open and see if the edges are in a straight line. If you did not get them so, try basting it until you can get them even. Sometimes girls try to join bias pieces by sewing straight across but this makes a clumsy seam. If you are using figured material slip the pieces along until the figures match. When many strips are needed, mark as many strips as needed as in Fig. 40. Instead of cutting each strip separately and then joining each one, cut only on the lines that mark the first and last strip Fig. 40. Join the ends of the bias by matching 2 to 1, 3 to 2, etc. Fig. 42. Stitch and press the seam open. Cut beginning on the line between 3 and 4 or the last strips you have marked and continue to the end. This makes one continuous bias strip.

TRIMMING THE APRON

Bias tape or a bias piece of material may be used as a facing or as an edge finishing. (Directions for making bias are given below.) These are placed either on the right or the wrong side. When a piece of bias material is used it should be "true bias." Rickrack or other finishing braids are also good. Select a trimming that will be appropriate for kitchen aprons.

MAKING BIAS

Material cut on the bias is used for binding, facings, pipings and folds. It is also used on garments as a means of decoration. There are two kinds of bias, true bias and garment bias. True bias is cut at

FIG. 38. French seam

FIG. 39. Overhanding

FIG. 40. Marking bias strips

FIG. 41. Joining bias

FIG. 42. Continuous bias

FIG. 43. Applying bias

FIG. 44. French seam
directly on the edge.

(5) Baste close to the seam.
(6) Turn other edge of the bias tape under ¼ to ½ inch or along crease of the tape.
(7) Baste bias down along the edge.
(8) Stitch close to the edge on the machine.

This method gives a stitching along the right side. If it is desirable not to have stitching on the right side, steps (1) and (4) will be just the reverse. See Fig. 43.

**Pockets.** Pockets are not only convenient on an apron but as we have seen may add trimming. Pockets should correspond in shape and size to the rest of the apron.

**Locating a Pocket.** Hold your hand straight down at your side. Bend the fingers at right angles inward. The bottom of the pocket should come where the fingers touch.

**Buttonholes.** If your apron requires buttons and buttonholes, review those directions in Problem III.

**Putting on Rickrack.** Turn a fold 1/6" to 1/8" deep along the wrong side of the edge that is to be finished. Place right side of the rickrack on the right side of the material so that the lower points of the rickrack fall along on the folded edge. Baste the rickrack through the center. Stitch just above the basting. The stitching will fall a hems width or about an ¼" from the fold. Turn rickrack along stitching toward wrong side of the garment, baste and stitch along the edge. Only one stitching will show on the right side when the edge is finished.

**CARE OF APRONS**

After the apron is finished press it well. By being careful of your aprons they may be made to last well. Can you add any suggestions about the care of aprons to this list?

1. When the apron is laundered, use a mild or neutral soap, rinse well and hang it in the shade unless it is made of a white material.
2. Keep the buttons sewed on.
3. Mend any little hole as soon as it appears. "A stitch in time saves nine."
4. Do not allow the apron to become too soiled before it is laundered because it takes such hard rubbing to get it clean.
5. Use holders when lifting hot dishes, do not use your apron. If your mother does not have a large supply of holders, surprise her by making them for her. Scraps of apron materials may be used. Have them made so they can be easily laundered. A ring or a loop at one corner is a convenience in keeping them hung up.

**FIG. 44.** A demonstration team wearing the aprons they have made.

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**LEARNING TO SEW**

**SCORE YOUR APRON**

<table>
<thead>
<tr>
<th>Perfect Score</th>
<th>Your Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>25</td>
</tr>
<tr>
<td>(1) Is it durable (2) easy to launder (3) attractive in color and pattern? (4) Is it an all over pattern which will not show soil easily?</td>
<td></td>
</tr>
<tr>
<td>Pattern</td>
<td>25</td>
</tr>
<tr>
<td>(1) Does it give protection? (2) Is it comfortable to wear? (3) Does it fit?</td>
<td></td>
</tr>
<tr>
<td>Trimmings</td>
<td>25</td>
</tr>
<tr>
<td>(1) Are they appropriate for the material and style? (2) Do they harmonize in color?</td>
<td></td>
</tr>
<tr>
<td>Workmanship</td>
<td>25</td>
</tr>
<tr>
<td>(1) Are the seams even (2) the stitching straight (3) buttonholes well made (4) bias joined correctly and neatly (5) pockets stitched securely (6) buttons sewed on well?</td>
<td></td>
</tr>
<tr>
<td>Total...</td>
<td>100</td>
</tr>
</tbody>
</table>
For a guest towel which is about 15 inches wide, one may get 27 to 30 inches of material. If the towel is 18 inches or wider, then it may be from seven-eighths to a yard long.

Kind. The hemstitching may be done on any kind of toweling, but as the Nellmara embroidery is done on the huckaback toweling you will need to get that kind for this lesson. The huckaback or huck, as it is commonly called, may be purchased either in cotton or linen. The linen is more expensive, but it makes very desirable towels. The embroidery work is more effective on plain huck toweling.

Thread—A spool of white thread No. 70 or 60, depending upon the size of the threads of the towel, will be needed. Colored embroidery thread is used for the Nellmara Embroidery. The size of this thread will depend upon the coarseness of the towel. You may select a single color or combination of colors. If a combination is used, they should be carefully selected that they may be harmonious. Two shades of one color as light blue and a darker blue are often pretty. A blunt needle is easier to use than one with a point. These are called rug or tapestry needles. Your mother may have one which she will let you use.

When you are selecting your towel at the store ask the clerk to show you both linen and cotton huck toweling. Feel of both of them, notice the difference in the appearance, then compare the prices. Some of the advantages of the linen towel you will come to know thru experience. It is well, however, to have them in mind when deciding whether it pays to buy linen or cotton towels.

Characteristics of Linen—Linen is of vegetable origin and is obtained from the flax plant. It is the fiber found near the outer surface of the stem of the flax plant. It is more expensive than cotton and therefore is not used so extensively. The linen fibers are long, smooth and lustrous when spun into thread. Linen thread is very straight and smooth, and when broken has pointed ends. It burns more slowly than cotton and the ends stand erect and compact while those of cotton spread out in every direction.

In the scrap bag in almost every home there are pieces of good material which may be made into lovely gifts. The scraps should be clean and well pressed before using. New material may be needed for some gifts, but try to use materials on hand if you can do so and still have attractive gifts.

When different materials are combined in making one article cotton is usually used with linen or rayon and silk with wool.

If the gift will require laundering every part of it should be made of washable material for a bit of trimming that fades will ruin the entire article.

**PROBLEM V**

**A Gift**

The word "gift" has a very pleasant sound. We all like to give them, we all like to receive them—and yet how few gifts we really give. Why is it we give so few? There must be some good reason. Gifts cost money which often we do not have. It requires time and thought to plan a really nice gift. It takes time and skill to make the kind of gift we like to give. With a little help 4-H girls could give more gifts and still not spend any more money.

Gifts may be roughly divided into 3 groups.
1. Gifts to wear or carry such as: purses, scarfs, boudoir slippers, handkerchiefs, collar and cuff sets, aprons.
2. Play gifts, such as: bean bags, dolls and animal toys.
3. Helpful gifts such as: laundry bags, holders, guest towels, glass towels, shoe bags, pincushions, penwipers.

**PLANNING THE GIFT**

When planning gifts for others there are several things to consider if the gift is to give real pleasure. A study of the following points may help the 4-H club girl to plan just the right gift for the person who is to receive it.

1. Does the person need or have use for the article?
2. What colors does the person like?
3. If the article is to be worn does it harmonize with the garments the person has?
4. Would you like the gift yourself?
5. Can you make the article so it will make an attractive gift?

A gift to be most enjoyed must be really useful, pleasing in color, well made, beautiful in design and combination of materials. Try to make every gift you make come up to these standards, and your friends will enjoy them.

**MATERIALS FOR GIFTS**

In the scrap bag in almost every home there are pieces of good material which may be made into lovely gifts. The scraps should be clean and well pressed before using. New material may be needed for some gifts, but try to use materials on hand if you can do so and still have attractive gifts.

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If the gift will require laundering every part of it should be made of washable material for a bit of trimming that fades will ruin the entire article.

**MAKING AND DECORATING A GUEST TOWEL**

Towels are a very necessary and useful article. Almost any girl or woman is proud to have a collection of good towels. This hemstitched hand embroidered guest towel is simple in design but makes a very attractive and appropriate gift.

**SELECTING THE MATERIAL**

For a guest towel which is about 15 inches wide, one may get 27 to 30 inches of material. If the towel is 18 inches or wider, then it may be from seven-eighths to a yard long.

Kind. The hemstitching may be done on any kind of toweling, but as the Nellmara embroidery is done on the huckaback toweling you will need to get that kind for this lesson. The huckaback or huck, as it is commonly called, may be purchased either in cotton or linen. The linen is more expensive, but it makes very desirable towels. The embroidery work is more effective on plain huck toweling.

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**SELECTING LINEN**

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Characteristics of Linen—Linen is of vegetable origin and is obtained from the flax plant. It is the fiber found near the outer surface of the stem of the flax plant. It is more expensive than cotton and therefore is not used so extensively. The linen fibers are long, smooth and lustrous when spun into thread. Linen thread is very straight and smooth, and when broken has pointed ends. It burns more slowly than cotton and the ends stand erect and compact while those of cotton spread out in every direction.

Cotton is often woven with linen and sold as all linen. It is difficult to detect a small amount of linen except with a microscope. Ink leaves a round outline on linen and is absorbed very quickly; on cotton
it leaves an irregular outline and is absorbed less readily. Our grandmother used to test linen by moistening the finger and holding it under the towel. If the moisture came thru quickly the material was linen. Nowadays this test does not hold for cotton material may be treated to absorb moisture quickly. After the cotton is laundered, it is not so much like linen.

Advantages of Linen
1. It is strong and durable.
2. It is easier to launder, because it gives up the soil and stains more easily than cotton.
3. Has more luster and so has a better appearance.
4. Stays white much better and does not turn yellow so fast with age as the cotton.
5. Absorbs moisture more quickly, so makes better towels for wiping one's hands or the dishes.
6. Is cool and has a leathery feel.
7. Is smooth and glossy when laundered.
8. Keeps clean longer than cotton.
9. Dries more rapidly than cotton.
10. Another important factor is that linen wears longer than cotton.

Disadvantages of Linen—There are a few disadvantages in linen.

1. Linen wrinkles more easily than cotton.
2. It feels cooler against the body.
3. Linen is much more expensive than cotton.
4. Does not take dye well.
5. Fades quickly in both sun and water.

Sometimes linen and cotton are mixed in toweling when it is made. These are called "union" towels. Telling cotton from linen is quite difficult because there are so many ways to make cotton look and act like linen before it is washed. Many people tell the difference by the feeling. This can only be gained thru practice. It would be an excellent plan to have a collection of cotton and linen fabrics to handle. Try to learn the difference in feeling with the eyes closed. Other tests may also be tried. Excursions to stores may be interesting. Clerks are usually glad to show club members table linen, towels, etc.

Bring to club as many different samples of linen as possible, such as linen crash, handkerchief linen, linen toweling, damask. Try the identification game as you did in the study of cotton.

PREPARATION OF MATERIAL

Straighten the ends of the towel until a thread can be raveled out. Decide on the size of the towel. There is danger of pulling too many threads, so it is better to pull too few at first. More can be pulled out later, and the hemstitching looks wider when finished than it does when being worked. Draw only 2 or 3 at first, and do not draw more unless you find that they are needed. This is the place where many towels are spoiled, so be careful on yours.

Locating Embroidery—Nellmara embroidery may be done on either side of the towel, but the designs will need to be entirely different. If made on the right side, the colored threads will go up and down, but if made on the wrong side they will go across as they are in the design given in Figure 51. This is the easier way of doing it, for the threads can be long enough to reach across the towel and will not have to be fastened in the middle.

BASTING HEM

You may use the design in these lessons, or you may be able to find another one. Even better than that, you may be able to design a border for yourself. If you are going to use the design given here, it will need to be done on the wrong side of the towel so that the colored threads will go as they are in Figure 51. In that case the hem will be turned toward the right instead of the wrong side. Try to discover which is the right and the wrong side of the towel. On most pieces of huck a pin can be slipped under the threads that seem to be loose on the surface of the towel so that the pin will be parallel to the selvage; when slipped under on the wrong side, it will go the opposite direction.

Make the first turn for the hem on a thread of the goods, then baste the second turn so that it comes just to the edge of the threads that have been drawn. Baste this carefully. Overhand the ends of the hem.

SINGLE HEMSTITCHING

Use a fine thread, about No. 60 or 70. There are a number of ways of doing the hemstitching and several of them are equally good. This method is a strong, simple and satisfactory one. Begin as in hemming and hold the work over the first finger of the left hand. Work toward you, Figure 47. Decide on the number of threads to be taken up each time and keep the number uniform, although it is not necessary to count them each time, as the eye can tell whether they seem to be the same size bundles or not.

Begin by fastening the knot of the thread under the hem. Have the needle go under the number of threads decided upon, and bring it out without catching it into the hem at all. The thread can be held with the left thumb each time so that the thread will be out of the way. This is only a little point, but it will help you to do your work more quickly. Put the needle back over these same threads, and under again as at first, but this time the needle goes thru the folded hem beside the last thread of the group. Pull the thread toward the hem and have the group of threads kept distinct. Do not leave any threads between the groups. Be sure that the end of the thread is fastened well. It may pay you to practice on another piece of cloth before working on your towel. Make the single hemstitching on both ends of the towel, and later you may add double hemstitch if you wish.
DOUBLE HEMSTITCHING

To have your towel look especially well you may hemstitch the ends, using either the straight or the herringbone hemstitching. The double hemstitching is done by taking up the same group of threads on the other side of the drawn threads. Here the needle will catch into the goods the second time instead of the folded hem. The herringbone hemstitch is done by taking up half of the one group and half of the next instead of the same group as in the double.

NELLMARA EMBROIDERY

This is the simplest form of embroidery and is especially good for towels, because the wrong side looks well. The design shown in Figure 50 may be used for one end of the towel, and the smaller design for the other. The two designs should be harmonious. It would be well to make the smaller design on the towel first.

Begin the design so that it will not be too far from the hem. Cut the colored threads so that they will be long enough to go across the towel. Those which go straight across will not need to be as long as the others. You may start with a carefully made knot, or it is better to begin as is done in the other embroidery, by taking three or four small stitches over each other and forming a knot by putting the needle thru one or two of the loops before the thread is pulled tight. Start near the edge of the towel. Have the needle go under the threads that can be easily raised. These will stand out better if you dampen the towel, then lay the side that is to have the Nellmara down on a turkish towel and press the back side with a hot iron until dry. Do not scorch it.

If mistakes are made, take the work out, but it is much better to go carefully and not make mistakes. Fasten the ends of thread so they are held firmly and show as little as possible. When finished, press on the wrong side because this makes the embroidery stand out better. Towels should be folded lengthwise into thirds or fourths, then folded crosswise once or twice depending on their length.
WRAPPING GIFTS ATTRACTIVELY

When your gift is finished you will want it to be clean, well pressed and fresh looking. It is now ready to be wrapped and sent to its new owner.

Boxes of many kinds and sizes can be used for packing. The gift will seem daintier if a clean, crisp piece of tissue paper is used in the box before the gift is put in. A card with the name of the sender and any message that is to be sent is placed with the gift. It is now ready for the lid and the package is ready for wrapping.

WRAPPING THE BOX

Tissue paper is the daintiest paper to use. White tissue is always appropriate with a note of interest given to the package by a colored cord, tinsel, or ribbon. Colored papers, either plain or with figures are also nice selections. In wrapping try to make the ends neat and the sides smooth. Tie with ribbon or cord arranged in interesting bows. Have you ever tried to see how many perky bows you can make by having all loops and ends of different lengths? In how many ways can you cut the ends of the ribbon? Does this add interest to the bow?

The cord or ribbon going lengthwise around the package is usually placed directly down the middle in order to hold the paper in place. The one going the short way may be placed nearer one end. This gives an interesting proportion to the surface of the package. Sometimes a package is irregular in shape and you cannot make a smooth covering. It is then a good plan to try to make the package as irregular as you can without getting it smooth.

Various kinds of stickers may be used to make the package more interesting. Birthday stickers, Christmas stickers, Valentine, Easter and many others may be had.

If the package is to be sent through the mail it should have an outside wrapping of heavy brown paper and should be securely tied with a heavy cord.

Now that your gift is all finished you will wish to score it. Here is a score card for gifts.

<table>
<thead>
<tr>
<th>Requirements</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Appearance</td>
<td>40</td>
</tr>
<tr>
<td>Design—Is it suitable to the kind of material used and to the kind of article?</td>
<td>15</td>
</tr>
<tr>
<td>Neatness—Is it clean and neatly pressed?</td>
<td>10</td>
</tr>
<tr>
<td>Color—Is the color or color combination pleasing?</td>
<td>15</td>
</tr>
<tr>
<td>Material</td>
<td></td>
</tr>
<tr>
<td>Suitability—Is the choice of material appropriate for the kind of gift?</td>
<td>10</td>
</tr>
<tr>
<td>Combination—Are fabrics, thread and trimmings combined skillfully?</td>
<td>10</td>
</tr>
<tr>
<td>Quality—Is it the best available for the money spent?</td>
<td>5</td>
</tr>
<tr>
<td>Construction</td>
<td>35</td>
</tr>
<tr>
<td>Suitability—Are seams, hems, and finish a good choice for the material used?</td>
<td>10</td>
</tr>
<tr>
<td>Quality—Is stitching straight with well adjusted tension?</td>
<td>25</td>
</tr>
<tr>
<td>Is hand sewing even and regular?</td>
<td></td>
</tr>
<tr>
<td>Are the thread ends tied securely?</td>
<td></td>
</tr>
<tr>
<td>Are seams even in width?</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
</tr>
</tbody>
</table>
WANTED—A GIRL

Wanted—a girl who is loyal and true,
With the brain to plan and the will to do;
With spirit loyal that none can doubt,
Who thinks of other folk around about;
A girl whose actions make her mother proud,
Who takes her place in the busy crowd
And plays her part in a splendid way,
No matter if the skies be blue or gray,
A girl who is willing, whose nerve is keen,
Whose thoughts and actions are always clean:
Who works with her head and heart and hands,
A girl whom everyone understands,
I know that always she’ll play her part
In lowly hamlet or city mart.
A girl with never a thought of fame,
Who’s always trying to play the game.
And out of its clamor and din and whirl,
The world pays tribute to such a girl.

—H. Howard Bigger.

(Dedicated to the 4-H Club Girls of Nebraska.)