School Clothes : Extension Circular 4-19-2

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PREPARED FOR 4-H CLOTHING CLUB GIRLS

COOPERATIVE EXTENSION WORK IN AGRICULTURE AND HOME ECONOMICS.
UNIVERSITY OF NEBRASKA COLLEGE OF AGRICULTURE, AND THE UNITED
STATES DEPARTMENT OF AGRICULTURE COOPERATING.
Polly, Molly and Sue are wide-awake 4-H clothing club girls. They will plan and make smart attractive school dresses. They will work hard, as the school or business dress is the most important dress. Often it is the only kind of dress teen-age girls need. They will choose carefully the color and style to bring out their best points. They will choose accessories which add interest. They will learn that charm is the result of absolute cleanliness and careful attention to every small detail, and that ease and poise come to a girl when she knows that she is appropriately dressed.

Requirements:

I. Make one or more becoming school outfits selected from the following list:

1. A one-piece dress.
2. A two-piece dress (separate skirt and blouse).
3. A one-piece dress and jacket.
4. A skirt, jacket or weskit with blouse.
   a. Girls making their first dress will use cotton or a rayon and cotton mixture.
   b. Girls with more experience in sewing may use linen or a linen and rayon mixture.
   c. Girls with considerable experience may use wool.

II. For additional practice in sewing make

1. An accessory to complement your outfit.
   or
2. A slip or petticoat to wear with your dress.
   or
3. One other garment to wear to school.
III. Help care for your own clothes and mend at least five garments.

IV. Complete your record book and have your parent sign it. Then, give it to your leader for her signature.

PLANNING THE WELL DRESSED 4-H GIRL'S SCHOOL OR BUSINESS OUTFIT

A successful day in school or at your work depends greatly upon you and your appearance. It is just as important to be well groomed and appropriately dressed for school as for any other activity. When you start to school or to your job, do you have the feeling of confidence and poise which comes from knowing that you are well groomed and well dressed for your day's work?

As a well dressed girl you will think of yourself as the center of interest with your clothing as the background. You will study your needs and plan how best to meet them. You will select lines and colors that emphasize the good points in your face and your figure and minimize your less desirable ones. You will need to care for yourself and for your clothing so that you may always appear dainty, fresh, and clean. You will select clothes that are modest and comfortable. They will be a pleasure to you and in keeping with what you can afford. They will express you.

When we think of our clothes for school or business, we think of those which are made of strong, serviceable non-transparent fabrics -- those which do not spot or wrinkle easily, and which are conservative in color and design. They must stand hard wear, so should be simply made, easily kept clean, and require little pressing. Dresses for business or school have sleeves, a conservative neckline and are practical in length. These points will be considered when you exhibit your outfit or wear it in the dress revue.

SCHOOL DRESSES ARE SIMPLE AND TAILORED LOOKING

These points may help you in planning your school or business outfit:

Simple garments are most desirable because they show good taste and are not too difficult to make.

The dress should express your personality. Borrowing another's ideas may cause you to lose your own individuality.

Clothing is chosen wisely when it is fashionable, but should be adapted to your needs and should never be extreme.

The dress should be suitable in **type** and **material** to the occasions on which it is to be worn.
Line can do much to cover your figure faults. Choose lines becoming to your figure. Garments must fit well throughout. "Fit" gives style and beauty to a garment.

Choose becoming color, suitable to your individuality.

Buy wisely.

Accessories are a very important part of your costume and must be carefully selected.

Do You Know Yourself?

The first problem is to know yourself and your type. Each girl will enjoy her clothes more if they harmonize with her personality. No two girls are exactly alike. Personality is a combination of all the characteristics which make you different from all other girls. One girl will not dress just like another because she has many differing characteristics. Each girl is a growing, changing individual with a distinct appearance of her own. Her step, her voice, her laugh, her ways are different from those of any other girl. Her posture is also individual, as are her body size and proportions. Clothing chosen according to type is more becoming than that chosen just because you like it or because someone you admire looks nice in it. Below are some individual characteristics which will help you to know your type of personality. Underline the ones which belong to you.

Your Ways:

Are you quick, alert, strong, fearless, happy, enthusiastic, lively, fretful, easily hurt, proud, slow, drowsy, gloomy, timid, careless, shy, selfish, imaginative, quiet, thorough, serious, sociable, gay, friendly?

Your Type:

There are four or more general types of girls: (1) The sturdy, active, out-of-door type; (2) the small, dainty type; (3) the dignified, serious type. Most girls are a combination of two or more types, or (4) the in-between type.

Helps in Choosing Your Type

(1) The sturdy, active, out-of-door girl may wear:
Colors: Stronger colors and contrasts.
Line: Straight, more tailored rather than soft lines.
Materials: Firm, sturdy, as pigues, broadclothes, linens, heavy crepes, tweed, serge. More formal patterns as plaids, stripes, conventionalized floral or geometric designs.

(2) The small, feminine, dainty girl may wear:
Colors: Softened, rather than bright colors.
Line: More curving lines, such as full skirts, ruffles, shirring, tucks.
Materials: Soft, fine or crisp, dainty, Small, rather than large, bold patterns.
(3) The dignified, serious girl may wear:
Colors: The darker, richer, deeper colors.
Line: Straighter, more tailored, or smooth and flowing.
Materials: Firm, rich, interesting texture such as broadcloth, pique, suiting, velvet, satin.

(4) The in-between type girl should dress to emphasize her strongest traits and select colors, lines and materials which express the characteristics of both types.

To which type do you belong? In choosing garments for your school or business outfit try to select those best suited to your type.

What type figure do you have? Are you an average build, or are you tall and slender, short and slender or are you short and stocky or tall and stout? What lines are most becoming to you? Do slenderizing lines make you look more attractive or do you need lines to broaden you? Do you need both broadening and slenderizing lines - or neither? In circular 4-17-2 we learned about designs which add width and those which add height. Review page 7.

Good Line Means Seeing and Believing. When there are things about your figure that you don't like, you will have to use some tricks with your clothes so they will appear less prominent. If you are tall, you can't be short but you can LOOK shorter. If you are short, be happy, but try to LOOK taller. Your eyes follow directions so let your clothes point to the directions you want your friends to see.

Look at the length of lines a and b in Figure A. They are the same length, if you measure them, but the trick is in the lines that are added at the top and bottom of each one. Hats with brims or trimming that droops, hair that hangs or shoulders and necklines that slope will give the effect of a. Flat heeled shoes will add this look from the bottom. Should a short, plump girl try these? Now look at b. Should a string-bean girl add to her height with a fly-away hairdo or hat, and with shoes like stilts? Should she wear crewneck sweaters? The lines keep going up to the sky. Can you find pictures in magazines to illustrate these points? Cut them out and put them in groups in your Record Book.

Here are some other lines to think about. Figure B shows you lines that make you look taller or wider. Of course you know that the edges and shape of your collar, cuffs, skirt, belt, pockets, sleeves and general cut and trim of your dress make these differences. Don't forget that rows of buttons, tucks, printed materials and contrasts of dark and light materials change the line of your dress so you look taller or shorter. Study the pictures below that show these points.
Necklines. Let us think of some special points about necklines. Study your face carefully in the mirror. Decide which of the shapes that you see below is like yours, then choose a good neckline for the shape of your face. Keep your face the center of interest.

- Needs a high neckline for a thin neck.
- Needs width to broaden the chin look.
- Avoid a very round line.
- Needs length for face. Avoid very narrow lines or face will look top heavy.
- Needs to shorten the look of face and neck with small, high collar or square chin shows less.
- Needs soft curves and a deep V so shallow neck.

CHOOSING COLOR FOR YOUR SCHOOL OUTFIT

As your school or business dress will be given hard wear and should require a minimum amount of care the color or colors chosen need to be conservative. So choose a becoming color which will stand the type of wear and care your dress will receive. Since school dresses are usually worn a long time, select a color which you will enjoy. The season you intend wearing this dress will probably influence not only your choice of color, but also the fabric. Study the color circle to help you in selecting a pleasing color combination. Avoid monotony in your color selection. Choose youthful colors, but wear the season's popular colors only when they are becoming to you. Try colors by holding them up to your face and noting their effect on your skin, hair and eyes. Work out your color combination before you select your fabric.

TRIMMINGS

Trimmings suitable for school dresses may be stitching, binding, piping, facings, scallops, buttons and buttonholes, pleats, tucks or shirring. Handwork such as an embroidered monogram, is sometimes used. Self-trims such as these are less expensive than most added trims. They also wear well and give a tailored look to a dress.

If trimmings are used they should add to the appearance of the dress. Many an attractive dress has been spoiled by trimmings that did not harmonize in color and texture, or that were of a different character than the dress. For example: Silk ribbons seldom have a place on sturdy cotton dresses; delicate lace and organdy are suitable trimming for sheer fabrics but a school dress of heavy fabric should have trimmings which are equally strong and durable in appearance.
Buttons and buttonholes, if they are well done, add a great deal to the appearance of the dress, but buttons sewed on over snaps which do the real fastening add little or nothing to the appearance of the dress. A good rule to use in testing the importance of trimming is to cover it or remove it and see whether it is missed.

**HOW MUCH SHALL I SPEND FOR MY CLOTHES?**

It is well to know how much of the family income is being spent for clothing so that no one member of the family will use more than his share of the allotted amount. Differences in the age and occupation of the individual members of the family have to be considered when the clothing allowance is being planned. Boys usually are harder on clothes than are girls. Those who go into town or to work need different clothes from those who are at home all the time. Young people who are entertained often feel the need of more and a greater variety of clothes than older people.

To determine how much you should spend for your clothing, do the following:

- Make a list of all your activities so that you can decide what clothes you really need for work, play and school.
- Find out from mother how much is spent for the family clothing and be sure that you are not spending more than your share.

Often girls plan basic dresses which can be used for various occasions by changing the accessories, or by interchanging parts of the outfit. The jacket of your slack suit might be worn for school, or with a well made skirt might make the foundation of your school outfit. Careful planning is usually a good way to stay within our clothing budget. See page 4, Work and Play Clothes.

**CHOOSING FABRICS FOR YOUR SCHOOL DRESS OR BUSINESS DRESS**

It is very important to know how to select a fabric for your school dress from the yards of colorful fabrics you will find when you go shopping. If you have had little experience in sewing, a cotton will be the easiest to sew. If you have made several dresses you may wish to try a linen or a linen and rayon mixture. In case you have had considerable experience you may wish to use wool for your dress. Sewing with wool is not difficult but requires different handling than cottons or linens.

If you decide to buy cotton, rayon, or a mixture of two or more of them, try to select one that is firmly woven if you expect it to hold its shape and give you good wear. Hold a sample of the fabric between the thumb and the forefinger of both hands and pull slightly; if the yarns slip easily the fabric is not firmly woven. Such a fabric would pull out at the seams and places of strain and might ravel badly while being made into a dress. Review tests for fabrics, page 8, Circular 4-17-2, Work and Play Clothes and try these tests before buying the fabric for your school dress. Remember, it is not the highest priced fabric, but the wisest choice that makes the smartest looking dress.

Among the cotton materials which are suitable for school or business dresses are gingham, chambray, pique, broadcloth, cotton shantung, poplin, seersucker, washable rayons, and washable cotton and rayon mixtures. Crash, suiting, linen or rayon linen might be used if you are working in group "b" (See requirements).
Suitable woolens would include tweeds, serge, wool crepe, flannel or some of the wool and rayon mixtures. A good quality wool springs back and does not show wrinkles easily when crumpled in the hand. A poor quality is rather stiff and heavy, and after a little wear looks dull, lifeless and matted or fuzzy on the surface.

Whether you choose a light or a heavier weight fabric your choice of fabric will depend upon whether you are making a dress to be worn in the spring or early fall or one to be worn in the winter.

Design in Fabrics. There are so many types of prints that it is possible for everyone to choose one that is becoming and of good design. Some prints are so large and so scattered that they are spotty. Others are more desirable because they have a pleasing all-over design.

There are tiny all-over figures which, at a distance, give the effect of a solid color. The large spotty figures which are conspicuous at some distance call attention to the person, besides making her figure look larger.

Geometric designs are suitable for a tailored dress, while soft, conventionalized flowery designs look best for the soft lines found in more feminine patterns. Large, bold designs should not be chosen by the quiet, reserved girl, for they will make her conspicuous and uncomfortable. Stripes do not always make one look taller, as their size and spacing sometimes give the impression of width rather than height.

Materials which are suitable for school or business dresses can usually be found in plain colors, prints, stripes, plaids and checks. Prints, stripes, plaids and checks are practical because they usually do not show wrinkles or soil as readily as plain colors. As stripes and plaids require especial handling, they should be chosen by girls who are experienced in sewing. For matching plaids and stripes, see page 9, Circular 4-17-2, Work and Play Clothes.

To determine the firmness of the weave look through the fabric toward the light to see if the weave is uniform. Ravel a yarn to see if it is evenly dyed. Hold the fabric between the thumb and forefinger of each hand and pull slightly to see if the material stretches noticeably. Do the yarns separate when you rub the cloth? Read the labels and be sure you know their meaning before buying.

Fabrics suitable for school should be:

1. Durable in quality.
2. Fast color to washing and sun.
3. Comfortable weight.
4. Easy to wash and iron, or dry clean.
5. Easy to care for and require little pressing.
6. Of good design and becoming in color and texture.
MAKING THE SCHOOL DRESS

You have now analyzed your personality and your type, and you have studied which line, design, color and fabric is best for you. You should now be able to select a school or business dress pattern which will do the most for you. Review "Knowing Your Pattern", Circular 4-17-2, Work and Play Clothes. Remember you will need your bust and hip measurements when you buy your pattern.

Study the fashion sheets until you have made a good choice of pattern for your dress. Take enough time to choose your pattern so that you can imagine yourself in the design. Look for the little design features you want. If this is the first dress you have made, select a simple design which has few pieces and which you are sure you can handle. If you have had some experience in sewing you may feel you can handle a more difficult design. A good commercial pattern has a well written construction chart. The instructions are so complete that sewing is made quite simple.

One way to get that "professional touch" which keeps your garment from looking "homemade" is to follow this instruction chart which has been worked out for you by sewing experts. Your pattern also tells you the amount of fabric required and what other supplies you will need. If possible, buy them all at the same time so you will be sure they match and so that you will have everything you need when you start to make your dress.

Plan to take plenty of time to do the job well. You cannot hope to make your school dress in a day and expect to be proud of it. The time you spend on preparation for the planning and the actual construction will be justified when you wear your dress.

Does your material need shrinking? If so, review Circular 4-17-2, Work and Play Clothes, page 8.

Do you have your sewing tools in good order for work?

Test your machine on a double thickness of your fabric with matching thread to see if it is ready for good work. Review Circular 4-17-2, Work and Play Clothes, page 12.

Ask yourself these questions as you are planning the making of your dress. Check those you can do well. Study those you do not know how to do.

1. Can I plan a becoming school outfit consisting of a dress, an accessory and an appropriate undergarment? (Pages 2-5).

2. Can I select materials and trimmings which will be suitable for a school outfit and becoming to me in color and line? (Pages 5 & 6).

3. Can I make simple alterations in a commercial pattern? (Cir. 4-17-2)

4. Do I know how a well-fitted dress should look? (Cir. 4-17-2)
Can I do the following?

1. Finish a plain seam with overcasting or edge-stitching? (See Seam Finishes below).

2. Attach a collar and cuffs to a dress? (Cir. 4-18-2).


4. Set in sleeves correctly? (Cir. 4-18-2).


7. Insert a zipper? (Clothing Leaflet #4).


10. Sew on snaps, hooks and eyes? (Page 13).


12. Do I know how to choose appropriate but inexpensive accessories for a school outfit? (Page 19).

13. Do I spend more than my share of the family clothing allowance? (Page 6).

14. Can I judge a garment for good choice of material, design, color and workmanship? (Record Book, page 13).

**Finishes for Your School Dress**

You will probably make your school or business dress or suit from material of a medium weight. If you select cotton, washable rayon, or linen you will likely launder them in the washing machine. If you select wool you will desire your dress to look well after many cleanings. For such wear the seams and other finishes of your dress must stand hard wear and rather rough handling.

**Seam Finishes.** Seams should be inconspicuous and durable. In selecting the seam finish to use, the following points should be considered:

1. Weight of the fabric.
2. Will fabric ravel easily.
3. Cleaning method to be used.
4. Curved or straight seams.
5. What seam finish will give a flat, inconspicuous finish on the right side of the dress?
6. What seam finish will outlast the life of the dress?

Seams in medium and heavy-weight fabrics are usually pressed open, so a plain seam is desired. The raw edges may be: (a) overcast; (b) pinking; (c) pinking and edge-stitched; (d) turned and edge-stitched (not used on wool or heavy fabrics); and (e) twice stitched seam. Any of these seam finishes will stand repeated washings or dry cleanings.
For a tailored effect, the stitched fell seam (see F) with two stitchings on the right side of the garment is a good one.

A quick, easy, flat and durable seam finish is the pinked edge-stitched seam. It may be used on firm cottons, rayons, woolens or on fabrics that do not fray badly. The seam allowance should be even and at least one-half inch wide. See C.

Plackets. A placket is an inconspicuous opening which makes it easier to put on and take off a garment. A placket may be finished with fasteners or a zipper closing. A placket may be used on skirts, the side seam of dresses, and for neckline or sleeve openings. For placket finishes with fasteners, review Circular 4-18-2. For putting in zippers see Clothing Leaflet No. 4, "Easy Methods for Applying Zippers".

Facings

A facing is an edge finish used on openings of garments. The location or shape of the opening to be faced determines the kind of facing to be used. The kinds of facings are bias, fitted, and straight. A facing may be placed either on the right or on the wrong side of the edge to be finished.

Bias Facings. This type of facing is most commonly used. Because bias can be eased or stretched it makes an excellent finish for curved edges. The more the edge is curved the narrower the bias facing will need to be. In the Learning to Sew circular you learned how to cut, join, and apply true bias. It may be well to review these steps. See pages 28 and 33, Circular 4-01-2.

For a facing that does not show on the right side, place the bias on the edge of the opening to be faced, right sides together and baste. Ease the bias around an inside curve and stretch it a little on an outside curve. Stitch on the seam line. If the seam is curved clip at intervals as shown in A (Fitted Facings). Turn the facing to the wrong side of garment along the stitching line and baste or press in place. Trim the facing to make it even in width. Turn raw edge under by hand hemming to the garment, using only enough stitches to hold the facing in place. These stitches must not show on the right side.

Fitted Facings. This facing is used on edges with much curve and on sharp corners such as neck and front openings. See B and D (Fitted Facings).
In cutting a fitted facing, use the edge to be faced, or use the pattern as a guide. Be sure that the "grain" (crosswise and lengthwise yarns) of the facing is in the same position as the piece of the garment to be faced. See B and D.

Stitch and press open the facing seams. Place right sides together with seam of facing and garment matching. Baste and stitch a seam's width from the edge. If the edge is curved clip the seam to the stitching line. See A (Fitted Facings). On sharp inside corners clip diagonally to stitching line for a sharp, smooth finish. See B. Trim away excess seam width (C) for smooth outside corners. Turn under the raw edge of the facing and machine stitch. Turn facing to wrong side, baste into position, press and tack in place.

Making Darts. Darts are used to remove fullness where it is not wanted. Darts are wide at the seam line and taper to a point. They are usually stitched on the wrong side of the garment. Sometimes they are used for decoration. They are then stitched on the right side.

Carefully mark dart lines with dress maker's carbon, or as you do other markings of your pattern. Begin at the small end and place pins through perforation at right angles to the fold, heads up. See A and B. Baste from the narrow to the wide end to form a gradual slant. Stitch from the wide to the narrow end with the grain. To get a smooth point, have the last inch or so of stitching almost parallel to the fold. See C and D. Tie threads in a secure knot (leaving ends about 1 inch long), or you may retrace stitching for about one inch. Wide darts set better if trimmed to 1/2 inch, but not slit to the point. They are then overcast or pinked and pressed open. See E. A good dart tapers to a smooth point. On the right side a dart appears as a straight seam. The ends never rip or ravel out.

Shoulder Pads. When properly made and adjusted, shoulder pads give a finished, smart effect to the garment. They may be made or purchased. Usually your pattern gives directions for making or purchasing the correct style shoulder pads for the garment you have chosen. Pin the pads in place before stitching shoulder and armseye seams in order to get a correct fit. Use snaps, or tape with snaps, sewed to the shoulder seam and pad to keep them in position.
Putting in the Hem. A well made hem is even and inconspicuous, flat and smooth. If your dress has been carefully cut, stay-stitched, and the seams stitched from bottom to top, it should be easy to finish your hem and get a good looking result.

Before you take the length of your dress, be sure it is carefully pressed. Fasten the placket and put on the belt. Wear shoes with heels about the height of those you will wear with the dress. Measure the length from the floor with a yardstick or a skirt marker. Screw the yardstick to a block of wood; this will enable you to use both hands for turning hem. See A. Put pins in securely and parallel with the floor. See B. Measure again to check.

Baste hem on line of pins. See C. Try on again to see if the dress is even, and press. Use a gauge to trim edge of hem.

To finish the hem on cotton dresses, turn in the top of hem one-half inch and edge-stitch about 1/8 inch from fold. Pin and baste. Use the hemming stitch or the slip stitch to fasten hem to dress. See D. Use small stitches and avoid pulling stitches tightly to prevent pulling on right side.

The slip stitch is invisible on both sides. It is not as strong as the hemming stitch, but is used on lighter weight dresses that will not have very hard wear. Use a fine needle. Fasten thread with small knot slipped under the fold of the hem. Slip needle into fold using 1/4-inch stitches. Bring needle to outside, take up one thread of dress where needle comes through and repeat. See E. Hold bulk toward you while hemming. For wool or rayon or the heavier fabrics, ribbon tape is used.

Circular skirts should be allowed to hang for a day or two to take out the sag or stretch. Fullness may be (1) shrunk out in wool, or (2) carefully distributed by use of gathers, or (3) fullness may be laid in small, uniform pleats. See F.
Sewing on Fasteners

Hooks and Eyes. Hooks and eyes are used on openings where there is much strain. There are two kinds of hooks and eyes. The hooks are made with and without a hump, and the eyes are either round or straight. Round eyes are used on edges that are to meet. See a. Straight eyes are used on edges that are to lap. See b. The hooks should be placed on the wrong side of the lap. When the straight eye is used, it is placed directly under the outer end of the hook on the right side of the under edge of the lap. If the round eye is used, it should extend a little beyond the edge so that the edges of the opening will just meet.

Mark the location of the hooks with pins. Sew hooks on with over and over stitch, working from right to left. The end of the hook should be sewed down securely to prevent slipping. Sew on all hooks first; then lap the edges of the closing to mark position for the eyes. Fasten the sides of the round eyes to prevent slipping.

Snaps. Snaps are used where there is little or no strain. The snap fastener has two parts: (1) the ball, and (2) the socket. The ball should be placed on the overlap, the socket on the underlap. See A. Mark the location for the snaps. Snaps should always be invisible. Sew on the balls first, on the wrong side of the overlap (C). Then chalk the balls, lap and pin the edges and press together to get the exact location for the socket on the right side of the underlap (D). Use single thread and work from right to left. Use the over and over stitch. When there is only one thickness of material use a tape on the underside to reinforce it. The tape will be held in place by the stitches that sew on the snap.

Belt Loops. Every dress that has a belt needs loops or belt guides at the waistline, to hold the belt in position. A quick, easy way is to make them by hand from matching thread. This method is used for making belt loops or guides placed at the underarm seams at the waistline. Place belt guide or loop half above and half below the waistline. Using knotted double thread fastened securely, pull needle through fabric to form a loop. See A.

Holding the thread from the needle in the left hand, slip loop over your thumb and first two fingers. See B. Pull thread from needle through loop, forming a new loop. Pull on thread originally attached to garment. Repeat to length desired. See C. Slip needle through last loop and pull to form knot. See D. Fasten thread firmly at the desired location on the wrong side.
Crocheted Belt Loops. Another method is to crochet the thread and fasten the chain securely, in same manner as for thread loops. Belt guides may also be made of the dress fabric.

Fabric Loops. Cut one-half inch strip and fold each raw edge in toward the center. Then fold again to form a firm cording with no raw edges showing. The folded edges are stitched or whipped together. The strip is cut into two lengths which will be about one inch longer than the width of the belt. The ends are inserted in the side seams half above and half below the waistline, and firmly fastened in place.

Piped Buttonholes

Piped buttonholes give a tailored finish to a garment. The piped buttonhole is finished with material instead of thread, as in worked buttonholes. They may be used as a decoration as well as a fastening. They may be placed crosswise or lengthwise of the garment and may be piped with straight or bias material. The width of the binding depends on the thinness or thickness of the fabric. The smallest buttonholes have 1/8" piping; the largest is a scant 1/4" wide, depending on the fabric used. Determine the size of the buttonhole by measuring the diameter of the button to be used. Ball buttons require larger buttonholes than flat buttons. Test the size on a scrap of material. See A.

Mark Location and Size. Carefully mark the position for each buttonhole on a thread of material. Buttonholes are usually on the right front or back of garment and on the front of a cuff rather than on the back. As buttons are placed on the center front or center back line, the buttonhole should extend about 1/8" beyond to allow for the shank of the button (See B). This is where the button rests. Mark with bastings on the grain for each buttonhole. Mark also the lines determining the size. See B.

Cut Piping. Cut strips two inches wide and one inch longer than the buttonhole. These piping strips are best cut lengthwise as they will crease more easily and are less bulky, or they may be cut on the true bias. Where there are several buttonholes in a row cut the piping strip one inch wider and two inches longer than the row of buttonholes. (See C). Make all markings on wrong side of piping strip. (See D). Put right sides together and baste to garment, matching buttonholes carefully.

Stitching. Stitch 1/8 inch on each side of center basting and straight across ends to form a rectangle as in E. Make stitching lines parallel and corners square. Square corners are made by leaving the needle down in the fabric while lifting the presser foot and turning a square corner. To make ends of rectangle, count stitches and make exactly the same number at both ends. Begin stitching at the center of the rectangle. (See E).
Cut and Trim. Cut along the center line, through piping piece and garment, to within 1/4 inch of both ends. Then cut diagonally to each corner leaving a good triangle at each end. See F. Pull piping piece through slit to the back and crease back the triangles exactly on the edge as a facing. Press firmly. See G.

Forming the Folds or Pipings. Keep seams turned away from the slit and form two folds of equal width. This forms an inverted box pleat at the ends. Baste along each side of the fold, but not at the ends. Use diagonal basting to hold the edges together on the right side and press again.

Tack Pleat in Place. Turn to wrong side. Machine stitch across each end, catching the inverted pleat and the triangle and stitching close to the original stitching. See H. Hand stitch piping along sides to the original seam, but not through to the outside of the garment. Remove bastings and press carefully. Trim off piping all around to within 1/4 inch of stitching line. Do not remove diagonal basting until garment is completed.

Facing. To complete buttonholes face with a strip of the fabric. Cut facing strip two to three inches wide and two inches longer than the row of buttonholes. Cover the entire row of buttonholes with the facing strip, which has been marked as in B. To do this, place the right sides of the facing and the buttonhole together at the edge of the garment. Stitch in place. Turn the facing to the wrong side of the garment and press and baste flat over the buttonholes. Slash the facing at each buttonhole as in step F of the buttonhole, turn in the raw edges and hem to the buttonhole binding. See I.

Pockets

Patch Pockets. Patch pockets give an attractive tailored appearance and are easy to make. It is important that pockets be accurate and carefully placed with all seams and edges stitched true and securely. The patch pocket may have pointed, curved, or straight flap. The flap is usually placed across the top. Be sure the pocket is cut on the grain. If there are two pockets be sure they are exactly alike. A good patch pocket should:

1. Have the flap or hem in good proportion to the size of the pocket.
2. Be cut on the grain.
3. Be placed on the grain of the garment.
4. Have reinforced corners (See B).
5. Be accurately stitched.
Press well, turn the raw edges under (See C), clip curved edges and baste into position. The pocket may be attached by slip-stitching or machine stitching.

Set-in pockets. A set-in pocket is made in a slit in the garment. It may be made lengthwise, crosswise, on the bias, or on a curve of the material and finished with the same or contrasting material. The two commonly used types are the piped and the welt pocket.

Piped pockets. Piped pockets are made in exactly the same manner as the piped buttonhole, except that the piping material is twice the length of the finished pocket desired and two inches wider than the desired width.

Mark the pocket line on the garment. Place right side of the pocket strip on this line on the right side of the material, allow one to two inches of material to extend above the line and the longer end to extend below the line, or half of the pocket strip above and half below the line. Stitch a rectangle. Slit as for a piped buttonhole with diagonal cuts to corners. See A. Draw the pocket material to the wrong side. Crease the material into box pleats at the ends, pull the little triangular piece back so it does not show and fasten the pleats and the triangle together with a few firm stitches. Then machine stitch as for piped buttonhole (See H). Baste, press, and sew firmly all around the binding on the right side. Fold the back strip of pocket in half with edges even, baste, and machine stitch around edges of pocket. See B and C. Trim and overcast pocket edges.

Welt pockets. Welt pockets are made so that the binding across the lower side of the opening comes to the seam line at the top of the opening, forming the welt or lap. The steps for marking the pocket or buttonhole location, placing pocket, stitching and cutting are the same as for the piped buttonhole. See A and B. Then slip pocket back to wrong side, and crease end along seam line. In like manner press seam flat at upper edge of slit. Fold enough of the upper pocket strip up from the seam to close the opening. This forms the welt or lap. See C. Baste the welt carefully in place, catching with the triangular piece on the wrong side. These three thicknesses may be held together by stitching on the wrong side of the first seam line. To finish, fold the extra length of pocket strip on back to form the pocket. Stitch around edges. Trim and finish edges by overcasting. See D.
Fitting the Dress

Well fitted clothes look smart, are comfortable, and give longer wear than those poorly fitted. Review points of A Well Fitted Dress (Circular 4-17-2).

Well fitted garments "hang" or "set" without wrinkles, sagging or poking out. There are three points which must be watched if a good fit is to result. They are -- ease, line, and grain. Each of these you have worked with in construction of your garment.

1. Ease is the difference between your body measurements and the measurements of pattern. The right amount of "ease" means that your garment is neither too loose nor too tight.

2. Line. You are certain to have fitting problems if you did not place the grain line of the pattern on the grain line of the cloth. Fitting problems will also result unless neckline, shoulder line, side seams, waistline, and other lines of the garment are in their proper position.

3. Grain. The lengthwise grain is perpendicular to the floor at center front and center back. The crosswise grain thread is parallel to the floor at the center front and center back on the bust and hips. In the sleeve the lengthwise grain threads should hang perpendicular to the floor from the top of the shoulder to the elbow. The crosswise threads in the upper arm should be parallel to the floor.

A well fitted garment looks balanced. When there is too much or too little ease, grain lines are not in proper position, or if lines such as silhouette, shoulder, underarm, side seams, and neckline are not in proper position the garment is out of balance and does not fit.

Pressing Carefully - It Pays

Pressing for "that finished look" is important. Press each seam as you stitch; especially press a seam before you cross it with another seam. For good pressing the ironing board needs to be well padded and firm. A padded roll, made by rolling a magazine and covering with a piece of heavy fabric as muslin, sheeting, or a feed sack, may be used in pressing seams and sleeves.

Pressing is not ironing. To press, the iron is raised and lowered lightly over the fabric to be pressed. This allows the steam to escape, smoothing, straightening, or shaping the surface pressed.

Pressing Cotton. Cottons should be pressed on the wrong side to prevent shine. By dampening the garment slightly with a wet cloth the original firmness of the fabric will be renewed. Press or iron only with the grain. A hot iron is required.
Pressing Rayon. Use a warm iron, or if your iron has a control dial set it on "rayon", and press on the wrong side. A pressing cloth of sheeting or muslin should be used to prevent shine. This press cloth may be damp if the fabric does not water-spot; if it does water-spot, place a damp cloth over a dry one and press. Too hot an iron or too much pressure or too much moisture may mar the fabric. Press with the grain. Press gently - do not iron.

Pressing Wool. A woolen press cloth such as a piece of flannel is placed on the ironing board. Place garment right side toward wool press cloth. A heavy press cloth of twill, canvas, or feed sack is placed over the wrong side of the garment and sponged with warm water. The warm iron is lowered and lifted alternately on the wet press cloth. This allows the steam to press the garment and lift the "pile". Do not press wool until completely dry. Practice will help you to know just how much steaming to do. Press with the grain.

Sometimes when pressing seams or pleats, the right side of the garment is "shined" or marked. To prevent this, strips of heavy, unglazed wrapping paper may be inserted between the seam or the pleat and the garment.

Steps in Making A Dress

1. Study your pattern and the guide sheet of instructions.
2. Fit and alter the pattern.
3. Plan layout of entire pattern and carefully cut garment.
4. Mark carefully all seam lines and other markings and stay-stitch all off-grain edges.
5. Baste any darts, tucks, pleats or other detail.
6. Pin, then baste garment together, including any darts, tucks or pleats.
7. Fit garment the first time and alter as needed.
8. Stitch darts, tucks or pleats.
9. Rebaste altered parts.
10. Refit garment.
11. Stitch and finish shoulder and lengthwise seams and press.
12. Finish neckline.
13. Check armseye and test sleeve.
15. Finish lower edge of sleeve. Press.
17. Make and attach belt. Press.
19. Press entire garment.
ACCESSORIES FOR YOUR SCHOOL OUTFIT

Choosing Accessories. It is considered good taste for girls to be dressed simply. This applies to the accessories as well as to the design of the dress. "Simple" does not mean "uninteresting."

Accessories are the finishing touches which complete a costume, such as purse, gloves, handkerchiefs, jewelry, scarfs, flowers and belts.

One of the secrets of being well dressed is to have a key or foundation color in the wardrobe. All other colors are chosen to harmonize with this key color. This key color is usually the color of the largest and most expensive garments in the wardrobe, such as the coat, suit, or dress. If this is a dark color the accessories may be lighter tones of the same color or may be brighter or contrasting. If, on the other hand, the key color is bright, the accessories should be kept dark. Some accessories add color, some a touch of freshness, and some are worn for real service such as hats, shoes, gloves, collars and cuffs. They may also serve as fastenings. The real danger in wearing accessories is that a girl often puts on a collection of unrelated articles and many more than she really needs. Accessories should never be worn just because they are "the style" or because you have them, but should be worn because they are necessary to complete the costume. Ties, belts, and collar and cuff sets are so closely related to the dress that they have already been discussed as part of the dress. However, it is easy to see that several different sets of neckwear and belts might be planned for the same dress, all of which would be equally attractive, appropriate and becoming.

If you have only a small amount of money to spend for accessories, you will need to select them with the greatest care so they will not only be serviceable but will also contribute to your outfit. Choose accessories so they will harmonize with as many costumes as possible.

Jewelry. Jewelry is worn as a fastening, to add color, or to relieve the plainness of a costume. If the costume is complete without another touch of color, if it does not need added decoration, jewelry is unnecessary and should be omitted. When jewelry is worn, be sure it fits the costume, the occasion, the color scheme and the wearer. There is no place in the wardrobe for dirty, broken, scratched jewelry.

Handkerchiefs are an essential accessory and may be white or colored. A white handkerchief is always correct. When colored ones are chosen the color should harmonize with the other colors worn.
Scarf may be worn as a part of a costume to harmonize with either the dress or the coat. Beautiful effects may be gained through the use of scarfs. Square, triangular, and rectangular scarfs all have a place. The long, narrow scarf is becoming to the figure needing lengthening lines, while the square or triangular scarf has a broadening effect. Some suggestions for making a scarf are given later on in this circular, see page 20 and 21.

Hats. Many girls do not wear hats to school but there is sure to be some occasion when a hat is needed, as for church. The tam or beret is a sport type of hat which is suitable for school wear. The hat of simple lines with tailored trimming is appropriate with all but party clothes. You may wish to finish your outfit by making a smart beret or beanie.

Shoes. Shoes for the school outfit are the shoes which are worn for most occasions and should be simple in design with a comfortable low, flat, broad heel. One pair of carefully fitted shoes, of as good material as one can afford, will give more satisfaction in both comfort and wear than two or three pairs of cheap shoes which do not fit. Moccasins, sandals, and pumps with straps, shown here, see A, B and C, give support to the feet and are appropriate for school and general wear.

Choose a shoe color that goes with most of your garments. This is usually black or brown, or for summer wear, white. If you can afford several pairs of shoes you can consider gay colors such as red, green, or blue. These are more difficult to keep polished and looking nice than are the more conventional colors, so you should think of this. Always keep your shoes polished and your heels straight.

MAKE ONE OR MORE ACCESSORIES FOR YOUR OUTFIT

Make a Head Scarf with Knotted Fringe. Girls sometimes like to wear a scarf or kerchief on their heads instead of a hat. A scarf keeps your hair in place when the wind blows and helps to keep it dry when it rains. You can wear a scarf around your neck to keep your coat collars clean or to make a dress or a jacket interesting. Some girls use a scarf knotted into a bag, for a sash, a halter or a dickey. Can you think of other uses? If you like scarfs, why not make one?

Material

Select a soft material that will look well with your dress, coat, and other garments you wear. Since a scarf will be a frame for your face, be sure it goes with the color of your skin, eyes, and hair. Bright prints are always popular because they have a gay mixture of colors. Choose a warm material for a winter dress scarf, and a cool one for summer, spring or fall. Some girls make very attractive scarfs from bleached or dyed feed sacks. Square scarfs are usually 24 to 36 inches. Triangular scarfs take less material. The size you choose will depend on the size of your head and how you like it.
Buy material torn on the straight or draw a thread and straighten it.

If you prefer a triangular scarf, you can make the square 18 to 24 inches depending on the size you like, as in A. Fold the material for a double scarf, or cut it on the bias and make two scarfs. Fringe or hem the straight edges.

To make a neat hem on the bias edge that stretches so easily, machine stitch about 1/8 inch from the cut edge. Be careful not to stretch the material as you stitch. Crease this stitching into the first turn of the scant 1/4 inch hem. The stitching will make a firm foundation for the hem. Baste and finish with the hemming stitch.

For the double scarf, fold the square piece on the bias. Sew the straight edges together, 1/4 inch from edge. Turn, baste and press. Add a knotted fringe. To make a knotted fringe use wool yarn for scarfs made of wool or wool-like material. Use mercerized cotton or rayon yarn for scarfs made of cotton or sheer materials. Follow the directions for making and putting on a fringe, see B. Cut a piece of cardboard four inches wide and a little longer than you want your fringe. Wind the fringe yarn around the length of the cardboard. Cut into lengths as in a. Use a crochet hook to pull yarn lengths over the basted hem as in b. Fringe will hold hem in place for firm materials. If fringe is spaced far apart, finish hem with hemming stitch first. c and d show how single loops are completed.

You can make a more elaborate fringe as shown in e. The detail of the knot is shown in f. Trim all ends evenly when fringe is completed.

Make a Drawstring Bag

Perhaps you would like a drawstring bag and hat to match. Be sure they go with your dress. You could make both of a washable material that you could quilt for easy laundering.

You will need two pieces of material 10 x 20½ inches and two 7-inch circles. If you make the outside and lining of different materials, cut one of each. You will also need a circle of stiff muslin or canvas for the bottom. Then if you quilt the bag you will need two extra pieces of muslin and one thickness of outing flannel or cotton sheet wadding of each size. You will need two 1½ inch bias strips about 24 inches long to bind the top and bottom. The binding can be like the lining material. Make the two drawstrings of braided rug yarn or from bias strips to match the bindings. Make each string about 24 inches long unless you prefer them longer.
How to Make. Sew each of the two pieces of the bag together in a 1/4 inch plain seam as in B, and press. If you plan to quilt it follow the directions for quilting the hat, before you make the seam. See page 24. Baste the thicknesses of circle bottoms together. Quilt so sides match. Join the bottom and the outside of the bag with right sides together as in C. Join lining pieces in the same way. Press.

Place lining inside the bag, wrong sides together. Pin and baste top edges and bind as in D. You have already learned to cut, piece and apply the bias trim. See a and b. Press.

Divide top of finished bag into fourths and pin as in E. Start at the seam. Make 1/4 inch eyelets, 1 inch from the top. Use a stout matching thread. Space the eyelets 1 1/2 inches apart at the seam and the opposite point. Make the eyelets between these two sets 1/2 inch apart.

If you use bias drawstrings, stitch them twice for extra strength before you turn them. Thread both sets of bias drawstrings, cord or braided rug yarn through the eyelets as in A. Start end pieces at each of the 1 1/2 inch spaces. Start drawstrings from opposite ends so they will pull bag shut. Tie ends in square knot.

Look around for other ideas of bags if you prefer a different kind.

Make a Collar or a Dickey. Perhaps you would like to make a white broadcloth or pique collar to baste into the neckline of the dress you make. An 1/8 yard or some scraps of material will be enough to make a Buster Brown Collar. You will have to make sure that your dress has a snug round neck and that you make your collar to fit it. A separate collar is easier for beginners to make than one sewed into the dress. Your leader will show you other dickeys and collars to make to wear with dresses and sweaters. Perhaps you have an idea of one you would like.

Make your pattern on paper first. Each small square in the figure represents one inch in actual size. You will need a pencil, ruler and your scissors. Mark off the number of inch squares in the diagram and draw your pattern like the figure. Cut it out and try it for size. Alter the pattern at the center back if necessary. Cut the pattern and add the amount to fit your neck. Lay in a pleat if it is too large. Seams are not allowed. The arrow means the straight, or grain, of the material.
How to Make the Collar. Pin the cut out pattern on your material on the grain, and allow 1/4 inch seam on all sides. Cut two pieces like the pattern. Press the two thicknesses of material with right sides together, pin and trim off any uneven lines. Baste around the outer edge. This is the edge that curves in. Stitch on the 1/4 inch seam line. Press smooth and slash the seam on the curves so it will lie smoothly when you turn it. Your leader will show you how to do this. Turn right side out and crease the seam edge to stitching by finger pressing. Roll the seam edge slightly to the underside of the collar and baste. Bind the neck edge with bias tape. You may cut your own bias, 1 1/2 inches wide. This makes a 1/2 inch finished binding and will allow 1/4 inch seams. When you measure the length of the bias be sure to allow for a 1/4 inch turn under at either end.

Baste the collar into your dress. A small hook and thread eyelet in front will fasten it neatly in place. Wear a small ribbon bow or pin for trim.

Make a Belt. You can perk up a dress with a colorful and interesting belt. Look around for ideas. If you crochet, you can use ordinary plastic rings or other rings that won't rust. Choose them an inch or larger in size. Crochet over each ring with colored cotton rug yarn to match your dress. Make enough of them to go almost around your waist. Sew them together. Then crochet a heavy chain of several strands of yarn. Make the chain long enough to go around your waist, plus enough extra length to tie the ends in a bow. Lace the chain through the rings and it's ready to go. You can use one color or a variety of colors.

Be sure you use materials that go with your cotton dress. Grosgrain ribbon with button trim or colored burlap lined with a scrap of your dress material and trimmed with washable nail heads, would be a nice contrast for a plain dress. Felt and wool yarn are better with your wool and rayon dresses. Raffia, wooden beads, leather and plastic thread are suitable for your cottons. Can you think of others? Just be sure your belt goes with your dress — and with you. Remember all girls can not wear wide belts, or belts of contrasting color. Review Work and Play Clothes, Circular 4-17-2, page 7.

Make a Quilted Hat or a Beanie

You will have fun making your own hat or beanie to go with your dress. You can make it of the same material as your bag. If you plan to wash your hat, select good firm material and make it very securely. You may not want to use either of these patterns. Look in magazines and papers and find something you like better. But learn to cut your own patterns.

How to Make a Pattern. In the drawings, each small square represents one inch. Enlarge drawing on brown paper. You will need a pencil, paper and ruler. Make the number of inch squares shown in the diagram. Then draw lines like those of either pattern. Cut it out. Seams
are not allowed for the hat so add 1/2 inch on all sides except the fold. 1/2 inch seams are allowed on the beanie pattern. You will have to adjust both patterns to your own head size. You will shape the beanie around the front and back to round with your own face and neck after you baste the seams and check a smooth fit.

How to Make the Hat. Cut four hat pieces, two of fabric and two of preshrunk muslin. Also cut one piece of cotton sheet wadding or outing flannel. Watch the straight of material. Remember to allow 1/2 inch seams.

To quilt. Place the interlining pieces together with the layer of wadding or outing flannel between them. Cover with layer of the outside material. Baste all thicknesses together with long stitches as you did when you made the handkerchief case in Sleeping and Lounging Clothes, Circular 4-18-2. Quilt through all thicknesses with small running stitches or stitch on the sewing machine. Use the quilting foot of the machine if you have one. A one-inch diamond design is good for the hat. Let the lines of the diamond follow the seam line at the back where you bring the pattern arrows together. Press with damp pressing cloth.

Make plain seam in the two back openings. Bring edges together and extend stitching line to an exact point to make a dart. Try on before you stitch. Take up or let out the seam so it will fit your head. Press seams open. Sew lining piece together in same way. Put wrong sides of quilted and plain pieces together. Pin and baste outer edges together through all thicknesses. Try on to see if you want to change the line in any way.

To finish hat, baste a ribbon 1/4 inch over the raw edges. Lap the ribbon one inch in the back. Turn ribbon end under 1/4 inch. Stitch on ribbon edge. Check again to see if it fits your head. Bring the ribbon flat to the wrong side of the hat but roll it inside about 1/8 inch so it won't show. Catch the opposite ribbon edge to the lining with a loose hemming stitch.

If you bind the hat, cut off 1/4 inch of the raw edges. Cut bias binding 1 1/4 inches wide and the distance around the hat plus a seam allowance. Bind the edges as you did the drawstring bag. For the loop trimming at the back, cut bias strip one inch wide and 40 inches long. Fold length-wise and stitch 1/4 inch from edge. Turn right side out as you did the facings for the handkerchief case cover in the Lounging and Sleeping Clothes Circular 4-18-2. Cut strip into two pieces. Make a double looped bow and sew securely near side edge of back seams.

How to Make the Beanie. Cut six pieces of material for outside and six for lining. Seams are allowed on the beanie pattern. Cut outside pieces with center length on straight or on true bias. Baste together the three sections that form each side, so that the two seams of middle section meet 1/2 inch from top. Join halves with all seams matching. Try on for fit. Make plain seams double top stitched for trimming. Finish each side then sew sides together. Sew the lining pieces together in same way. The tab at the top is a short length of bias stitched like the trimming on the hat. Insert before sewing sides together. Finish around bottom as for hat.
If you quilt the beanie, cut two extra pieces of muslin and one outing flannel for each section. Follow the lines of each section and work out a quilting design. Then sew sections together.

CARE OF CLOTHING

Care and Repair

To be well dressed a girl must have well-cared for clothes. It is not sufficient to know how to make garments and select clothes that are becoming and suitable; we need also to know how to repair and care for clothing. We need to form the habit of taking proper care of our clothes.

Test your habits in regard to the care of your clothing by checking the following questions. If you can answer "yes" to these questions you may consider that you have formed very good habits.

DO YOU:

Have a place for every article of clothing?
Hang your coats, dresses, and blouses on hangers as soon as they are taken off?
Remove the spots and stains as soon as they appear?
Mend a rip or tear as soon as it appears?
Keep fasteners sewed on securely?
Keep garments adjusted so that straps and underwear do not show at the neck? Slip does not show below the dress?
Wear fresh underclothing each day?
Mend the holes in your stockings by neatly darning them?
Wear fresh stockings every day?
Keep your shoes clean and shined?
Have your shoes repaired as often as necessary?
Put shoe trees in your shoes as soon as you take them off?
Keep your clothes brushed and pressed?
Keep clothes on shelves, in drawers, and in the clothes closet arranged in orderly fashion?

Patching a Garment

Keeping clothing mended and in good repair is an essential part of good grooming. In order to be well groomed the mending habit should be formed. If a girl will sew a ripped seam or hem, replace buttons, keep snaps sewed securely, and torn or worn places mended as they occur, her clothing is always ready to wear at a moment's notice.

Patching is usually done on cotton garments that must be laundered often. A darn is often used if the hole is small but for mending larger holes a darn is impractical. The hemmed and the overhand patch are the two accepted methods of patching. The patch selected is determined by the kind of material, age of the garment, location of the hole on the garment, and how much strain there will be on it.
The Hemmed Patch. This patch is used if a strong, durable patch is needed and the garment will be washed frequently. The patch is cut, square or oblong, one or two inches larger than the hole and of the same material as the garment. If the garment has become faded the patch should be faded also by sun or washing. The design and weave should be perfectly matched in applying the patch to the garment.

In making the patch, trim the worn edges of the hole back and cut on a thread so that the hole is square or rectangular in shape. See A. Place the patch over the hole on the wrong side matching the design. Pin and baste around the outside edge. Turn the garment to the right side and clip each corner diagonally about 1/8 inch. See B. Turn these four edges in and baste down to the patch. Hem to the garment. See C. Hemming stitches should be small and inconspicuous. Turn the garment to the wrong side and turn under the edges of the patch. Hem to the garment. See D. If you have centered your patch the allowances on each side of your patch are the same width. If not, trim to same width.

The Overhand Patch. This patch is used principally on outer garments where there is little strain, and it is important that the patch be inconspicuous. As in making the hemmed patch, the worn parts around the hole are trimmed back even with a thread and a small diagonal clip is made. See A. Turn under the edge even with the corners, and baste. See B. Cut the patch 1/2 inch longer and wider than the hole, matching carefully to the design in the material. Crease the edges of the patch under, matching the design and just filling up the hole in the garment. See C. Fold back the patch on the garment with the right side of the patch and the garment together and overhand on all four sides. See D. Extra care should be taken at the corners. See A. Cut away the extra material at the corners so the patch will be smooth and flat. See B. The raw edges may be overcast to prevent raveling.

Care of Rayon Underclothing

Undergarments, because they absorb perspiration, oil, and other body wastes, need to be washed often. Underclothing should be changed often enough to keep it fresh and dainty. Undergarments worn during the day should be allowed to air at night.

Rayon, the material that has been used in most of your slips and undergarments, is a more delicate material than cotton and requires some special care when laundering.

For best results in laundering rayon undergarments it is advisable to wash the garment before it has become badly soiled. Always use a pan large enough that the garment is not crowded and is completely covered with water.
Prepare a suds using a neutral soap and soft water. Place the garment in the suds and wash with a squeezing motion. If the garment is very soiled use two changes of suds rather than trying to get the garment clean in dirty water. When the garment is clean, rinse it in at least two waters or until the last rinse water is clean and free from soap. Care should be taken to keep the water at approximately the same temperature. The water should be squeezed from the garment. Some rayons are weak when wet and if the garment is wrung as you wring cotton it may break or otherwise injure some of the fibers. Rayon may stretch when wet from the weight of the water. Therefore, it is advisable that you remove the excess water from your slips, particularly knitted garments) by rolling in a turkish towel. Kneading the towel helps to absorb the moisture. Unroll at once and hang up to dry.

All rayons should be ironed on the wrong side. If you have a temperature control on your iron set it at "rayon". If you do not have a control, iron your rayon garments as your iron heats, or as it cools after you have disconnected it. When ironing a garment you have never ironed before, test the temperature of your iron on a seam. Acetate rayons are very sensitive to heat and will melt and stick to the iron if the iron is too hot. Rayon garments may not require ironing if they are carefully shaken out and hung up straight.

If the garment is in need of any repair or mending be sure to do the necessary mending before you wash it, as washing may make holes or tears larger.

Care of Hose

If you would have your stockings wear well take care of them. This means that each time they are worn they should be washed in lukewarm water with a mild soap. Rinse them thoroughly and dry away from heat. In handling your best hose be careful that your finger nails are trimmed smoothly. Also remove your rings which might snag them. If they require mending be sure to mend them before you wash them.

To Mend Runs

Overhand the "run" by catching a few stitches back of the beginning. Make stitches small and close together. Work on the right side. Stitches will show less if you always insert the needle from the right side directly opposite where the thread came out - then slant the needle underneath. See A.

Stocking Darn

Trim away ragged edges but leave hole in its natural shape. Slip your hand or a darning inside. Use one or two strands of matching darning thread unknotted. With small stitches work back and forth in lengthwise lines far enough back of the hole to strengthen the thin places. Then weave across these threads going over and under. Every other thread should go under the edge of the hole and the next one over the edge. This weaves the edge of the hole into the darn and makes it a smooth weave.

In case the hole is large, reinforce it by putting a row of fine running stitches around the hole about 1/8" back from the edge, draw up to original size but not into puckers.
Care of Shoes

Each night place shoe trees in your shoes as soon as you take them off and place them where they can air thoroughly. They may be kept clean by brushing, polishing or cleaning, depending on the material of which they are made. In damp weather protect them by wearing galoshes. If they become damp, dry them away from artificial heat, as heat makes the leather harsh and brittle.

Keep the heels straight, and any rips or cracks mended promptly. Have shoes half-soled before the sole wears completely through.