1971

The Magic World of Clothes: Extension Circular 4-30-71

Gerda Petersen

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### The Magic World of Clothes
#### Learning Experiences

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### Finish Your Project

To practice these Learning Experiences make at least 2 things from the following list.

1. A shift or simple one-piece dress
2. An unlined jumper
3. A Blouse or shirt
4. An unlined skirt

### Complete Your Record Book

*State Fair exhibits require a blouse or shirt, made by the girl, with either the skirt or jumper.*
It's magic when you have learned to choose a pattern, lay it on a flat piece of fabric, cut it out, sew it together and have something special to wear. No one else will have one just like it. You have created an original.

It's magic when clothes speak to you. They speak a silent language. They tell something about the person who wears them.

Your clothes and how you wear them let others know you care about how you look. If you really care you'll be neat and clean and try to be your most attractive self.

It's magic when clothes make you feel great. They can give you confidence when you know you look just right.

It's magic when your friends compliment you on your new outfit and you can say: "I made it myself."

Your clothes will speak well of you if you plan your outfit carefully and carry out the plan.

The Magic of Choosing and Using a Pattern

The first step in the plan is to choose a pattern. For your first dress or blouse choose a simple style that has few pieces. Then decide what size you need. Patterns are made to fit different sizes and different figure types.

If you are making a dress or blouse, your bust measurement is the key to the pattern size. Waist measurement is considered first when you are choosing skirts or pants unless you have hips that are larger than the measurement given on the pattern—then choose hip measurement and alter the waistline. Back waist length and your body build help you decide on your figure type. Have someone take your measurements as shown in the illustration.

Take snug but not tight measurements:
1. Over the fullest part of the bust.
2. At the natural waistline.
3. Over the fullest part of the hips (6 to 9 in. below the natural waistline).
4. Back length from the bone at the base of the neck to the waistline.

Find the figure type that has the four measurements most nearly like your own. Begin by looking for bust measurement. Then check the other three measurements. (See page 4 and 5)

Measurements shown on the pattern are body measurements just as are your measurements. Every pattern has some ease allowed to make it possible for you to move comfortably in a dress. If you measure your paper pattern at the bust line (and take it times two because your pattern has two halves) you may find it measures 3 to 4 in. more than the body measurement. For example, if your bust size is 30 in. the paper pattern may measure 33 in. This extra is ease allowance. The paper pattern may measure 2 to 3 in. more at the hipline to allow you to sit comfortably in a skirt.

Look at the back of your pattern envelope. The size table will tell you the number of yards of fabric and interfacing to buy. The pattern will also suggest different kinds of fabric suitable for the pattern. It may also mention length of zipper and suggest other notions that might be needed.
GIRLS'—From 4'2" to 5'1" without shoes. Girls' patterns are designed for the smallest of the eight types. The figure is just beginning to develop, but needs no underarm dart fitting in dress bodices because the bust line is not defined.

CHUBBIE—From 4'2" to 5'1" without shoes. Chubbie patterns are designed for the growing girl who is over the average weight for her age and height. Comparable sizes are the same height for Girls' and Chubbie.

YOUNG JUNIOR/TEEN—About 5'1" to 5'3" without shoes. Young Junior/Teen patterns are designed for the developing teen and pre-teen figure. It has a very small, high bust and the waistline is larger in proportion to the bust.

JUNIOR PETITE—About 5' to 5'1" without shoes. Junior Petite patterns are designed for a short, well-developed figure, with small body build. It has a shorter waist length than any other type.

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**The Magic of Choosing Fabric for a Pattern**

Color is magic if it is becoming to you. If you are making a blouse and skirt, choose fabrics that go well together.

If a fabric has a decorative design, it will be most attractive when combined with a plain color. If two fabrics with decorative designs are combined, there must be some relationship between the two. One is generally used in a larger amount than the other.

If you choose a printed fabric, look for a good design or one that:

1. Is made up of parts or motifs that seem to belong together.
2. Has motifs that are conventionalized (this means the motif doesn't look like the real thing, such as a real flower or animal).
3. Covers the surface pleasantly and gives no spotted effect.
4. Is printed straight on the fabric grain.
**JUNIOR**—About 5'4" to 5'5" without shoes. Junior patterns are designed for a figure that is slightly shorter than the Misses'. It is also a well-developed figure. The figure has a shorter waist length than the Misses'.

**MISS PETITE**—About 5'2" to 5'3" without shoes. Miss Petite patterns are designed for a figure that is well-proportioned and well-developed as the Misses', but is shorter. The waist length is shorter than the Misses', and the bust and hips are the same as the Misses', with a slightly larger waist.

**MISSES’**—About 5'5" to 5'6" without shoes. Misses' patterns are designed for a figure that is well-proportioned and well-developed in all body areas. It is the tallest type and could be considered the "average" figure.

**HALF-SIZE**—About 5'2" to 5'3" without shoes. Half-Size patterns are designed for a fully-developed, but shorter figure. It has narrower shoulders than the Misses' and the waist is larger in proportion to bust than other mature figure types.

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**Fabric Designs Can Make You Look Taller or Shorter**

1. Most vertical lines (lines that go up and down) make a figure seem taller.
2. Most horizontal lines (lines that go around or parallel to the floor) make a figure seem broader and shorter.
3. A skirt and blouse of the same fabric make a figure seem taller and more slender, while a skirt and blouse that contrast in color have a broadening effect.

Stand in front of a mirror. Hold the fabric up to your figure to see if it is becoming.
Look For Quality

Read the label. It may be a hangtag or information may be found on the end of the bolt of cloth. Find out all you can about the fabric and try to find answers to these questions:

1. What is the fiber that was used in making the cloth? A textiles law requires the fibers be listed in order of percentage by weight. Names of some fibers that may be listed are: cotton, rayon, polyester and acrylic.
2. Is it hand or machine washable or dry cleanable? Be sure to follow the instructions for care if they are on the label.
3. Has it been treated so it will not shrink more than 1 to 2%?
4. Is it wrinkle resistant or does it have a durable press finish? These finishes help keep the fabric smooth and neat looking.
5. Is it colorfast to sunlight and washing?

Look at the fabric for answers to these questions:

1. Does the fabric fray or ravel easily? If not it will be easier to sew.
2. Is it printed straight on the crosswise and lengthwise thread of the fabric?

Consider an Interfacing

An interfacing is an extra piece of fabric placed between the regular facing and the outer fabric. At neckline or armholes it may give body and keep them from stretching out of shape. In the button front closing of a blouse it acts as a reinforcement as well as adding some body. Choose lightweight interfacing. It should not be heavier than the outer fabric. Some fabrics for interfacing include scraps of the same material as the garment (if it isn’t too heavy); muslin or batiste that has been preshrunk are possibilities.

Other fabrics planned specifically for this purpose are available. Be sure the interfacing can be washed or dry cleaned in the same manner as the outer fabric.

When shopping for fabric choose zipper, matching thread and other notions you may need.

Preparing the Fabric for Cutting

If you plan to machine wash the garment, preshrink it before cutting unless the label tells you
it will not shrink more than 1 to 2%. To shrink, wash it in the same way as you plan to wash it when it is made into a garment. It is also best to preshrink the interfacing and the zipper tapes.

**Using the Pattern**

1. Write your name on each piece of your pattern so it doesn’t get mixed with your neighbor’s pattern.
2. Learn what the pattern markings mean.
3. Study your pattern guide and circle the style or view you plan to make. Then circle the layout plan for that style. Follow this when placing your pattern on the fabric. If the fabric has a nap or pile, such as corduroy or a printed design that goes one way of the fabric, the pattern pieces should also be laid one way as shown in the illustration.
4. If the fabric is folded, turn right side inside for easier marking. The crosswise ends should be perfectly straight with one selvedge exactly on top of the other. Place pins or baste along selvedges and ends to hold the fabric in place.
5. Measure with a ruler or tape measure from “straight grain of fabric,” marking on pattern to selvedge to be sure all pieces are straight with the grain of the fabric.
6. Anchor your pattern pieces with pins on “straight grain of fabric” line first. Then place pins about every four inches at right angles to the edge. Do not let pins extend across the cutting line or you may ruin your scissors.
7. Lay all pattern pieces and pin carefully. Have your layout checked by your mother or leader before you begin to cut.
8. Cut carefully with long, even strokes. Cut with the grain of the fabric. Cut the notches outward. Pinking shears are not planned for cutting out fabrics. They are a finishing shears.

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**The Magic of Marking**

It will be easy to fit your blouse or dress pieces together if you transfer all the pattern markings to your cloth very carefully. There are several ways you can do this:

1. Tailor’s chalk.
2. Dressmaker’s tracing paper—waxed type of carbon paper made in white and several colors. It is used to mark darts, seamlines, center front, etc., on fabrics. Lighter colors are preferred for most fabrics. Markings should be made only on the wrong side. It is best to try marking a scrap of fabric, then pressing it with an iron to make sure the markings won’t show through to the right side. The paper is placed between two pieces of cloth so both pieces can be marked at the same time with a tracing wheel.
3. Tailor’s tacks—thread marks that do not mar your fabric. They may be made in this way:
   a. Use a long double strand of thread (or darning cotton) in a contrasting color. Then the marks are easy to see.
   b. Take a little stitch through pattern perforations and both layers of fabric, leaving an end 2 to 3 in. long.
   c. Take a second stitch at the same place. Leave a loop.
   d. Repeat No. b and No. c at the next perforation.
   e. Clip thread between loop and remove the pattern.
   f. Lift two layers of fabric apart gently and snip thread loops, leaving tufts in both fabrics.

Stitching Magic

Stay Stitching

Stay stitching is a line of machine stitching placed on the seam allowance just inside the seam line on curved edges or edges that will stretch. This keeps the fabric from stretching out of shape as you work with it. Use about 10 to 12 stitches per inch and stitch with the grainline. The arrows in the illustration show you the direction to stitch.
Baste Stitching (Or Machine Basting)

Use only on fabrics that will not be marred by having machine stitching removed.
1. Use on darts and side seams to prepare a garment for fitting.
2. Adjust machine stitch regulator for the longest stitch.
3. Use a contrasting thread that is colorfast and baste stitch with the fabric grain.
4. Remove basting by snipping the bobbin thread every few inches and pull out short threads.

Darts

Darts are used to make cloth fit smoothly over curved parts of the body.
1. Baste the darts in your blouse for fitting. The point of the dart should point toward the fullest part of the bust. It should end about 1 in. from the bust point.
2. Machine stitch the dart from the widest part to the point. Stitch the last 2 or 3 stitches on the fold and then past the fold at the point so no bulge is left.
3. Finish the point of the dart securely by tying the thread on the wrong side for a softer effect. Backstitching a few stitches will also secure the point but may make the dart seem stiffer. Care should also be taken not to spoil the shape of the point.
4. Press the dart smoothly over a pressing mitt, tailor’s cushion or over a turkish towel that has been rolled up.
5. Underarm darts are usually stitched and pressed downward before side seams are stitched. The darts might be slit on the fold to about ½ in. from the point and pressed open if the fabric is heavy and doesn’t fray badly. The cut edge may need to be overcast or zigzagged to keep it from fraying.
6. Waistline darts are usually pressed toward center front and center back.

Seam Finishes

1. Most of the seams you will sew in this project will be plain seams and pressed open.
2. If the fabric doesn’t fray, no finish will be needed.
3. Pinking makes the seam attractive but doesn’t necessarily add to its strength.
4. If fabric frays slightly, a line of machine stitching 1/8 to 1/4 in. from the edge helps keep it from raveling.
5. If the fabric frays a great deal, zigzag on the seam edge or just inside. If fabric is lightweight, the seam edges might be pressed under and straight stitched from the top.
Facing Armholes and Necklines

Read your pattern instructions for finishing necklines and armholes. The following suggestions may help you achieve a neater effect with a fitted facing.

1. If no pattern is included for interfacings use the pattern for the regular facing.
2. Place interfacing on the wrong side of the outer fabric and stay stitch the two together at neckline shoulder line.
3. Stay stitch both edges of regular facing. The stitch on the outer edge of the facing should be about ¼ in. from the cut edge.
4. Seam the pieces of the back and front facing together and press the seam open.
5. Turn the outer edge to the wrong side of the fabric on the ¼ in. line and stitch close to the folded edge. This gives a nice, finished edge to your facing that is sometimes called a "clean edge finish."
6. Stitch facing to armhole or neckline with shorter stitches (such as 14 to 16 stitches per inch) for added strength.
7. Grade or layer and clip enclosed seams so the facing will fold back smoothly and make a sharp edge on the neckline or armhole.
8. Press both edges of this enclosed seam toward the facing.
9. Open the seam and stitch through facing and seam allowance about 1/16 in. from seam line stitching. This is sometimes called sharp or understitching. It will help keep a sharper edge when facings are turned back. Sew through facing seams only.
10. Fasten facings to bodice at matching shoulder seam lines. It will probably be necessary to fasten the edge of armhole facing to the outer fabric with a loose stitch to keep them in place.

Plackets

Faced Neckline Placket in a Slash

Do not slash until you have reinforced the point with stitching. Draw stitching line as shown in illustration. Pin facing to garment, right sides together. Use a short stitch (14 to 20 depending on weight of fabric). Stitch on marked line going toward the point. At the point, leave the needle down in the fabric, turn and take two stitches across. Leave needle down and turn again. Stitch other side.
Cut on slash line through both thicknesses, being careful not to clip stitching at point. Turn facing to inside and press. Finish with hook, button or snap at the top.

Lapped Zipper Closing

1. Seam allowance either on bodice or skirt must be at least 5/8 in. (One that is 3/4 in. will make inserting a zipper easier.)
2. Opening of skirt placket should be 1 in. longer than the metal part of the zipper.
3. A zipper foot on the sewing machine will make work easier and more accurate.
4. Follow the instruction sheet you find in your zipper package.
5. A good zipper placket:
   a. Opens and closes easily.
   b. Is stitched straight and strong.
   c. Stitching is not more than 5/8 in. from seam line.

Finishing Neckline Facing

Facings may be applied either before or after zipper if this method is used for finishing a neck facing.

Trim, clip, turn in and sew down raw edges as shown. Add hook and eye or loop or hanging snap at the top.

A hanging snap will also give a neat closure where two edges just meet as in center back of neckline. Sew the ball section through one hole to the edge of the right side. This leaves the snap free to fit under the socket section. Mark the position of the socket section on the left side and sew it close to the edge.

Special Facing Applied Before the Zipper

This facing finish is good for any neckline, with or without collar. It may also be used at other zipper openings, wherever there is facing. It requires that, regardless of pattern instructions, facing be applied before the zipper.

As you pin facing in place, turn back 1 in. of facing at the left-hand side (lapped edge of zipper placket). Trim this folded end to 1/2 in. (see ill. 3)

Stitch facing to garment. Trim, grade and clip seam, except for the 1 in. of unfaced neck seam allowance. Understitch facing.
Turn folded end of facing and the 1 in. or unfaced seam allowance to inside of garment. Close placket opening with machine basting, stitching across the turned-in neck seam allowance. Apply zipper as directed, keeping both facings out of the way.

Collars

It's magic when you make nice, sharp edges on your collar and the under collar doesn't show. Here are some pointers:

1. If an interfacing is to be used, cut it the same size as the upper collar. If the collar has a point, cut off the point of the interfacing just inside stitching line to avoid bulk. Stay stitch the interfacing to the wrong side of the upper collar.

2. If the under collar in your pattern isn't smaller than the upper, trim off a slight 1/16 in. all around the outside edge of the under collar. This will make the edge of the upper collar roll under so the under collar won't show on the right side. Be careful not to trim too much.

3. Place the right side of the under collar on the right side of the upper collar. Pin carefully, making outside edges meet.
4. Stitch the collar.
   a. Round collars will have sharper edges if you set your machine to take short stitches around curves (16 to 18 stitches per inch).
   b. Collars with points:
      (1) Stitch the point of the collar with one diagonal stitch across the corner instead of leaving the needle down and making a sharp turn.
      (2) Trim the collar point close to the stitching line.

5. Grade the seam. Leave the wider seam allowance on your upper collar. Cut out notches to within 1/16 to 1/8 in. from the stitching line on the curved edge, as shown in the illustration.

6. Turn the collar right side out. Work the edge out smoothly with your fingers to bring the seam line back slightly on the under side so a fold edge is along the outside edge of the collar. Press the seam inside the collar to get a smoother line.

7. Understitch the collar like you did the neckline facings. Press. This should keep the under collar hidden.

Buttons and Buttonholes

Choose buttons that are washable and blend with the fabric. Your pattern will suggest the size of button needed.

If you interface the front or back opening of the bodice the button closing will be stronger.

Buttons should be on the center front (or back) line of the bodice when it is closed. To be sure they will be, both buttons and buttonholes must be correctly placed.

1. The ends of the buttonholes nearest the edge of the lap come 1/16 to 1/8 in. past the center front line. The distance past the center depends on the size of either the button or the shank.
2. The length of a buttonhole should be the diameter plus the thickness of the button.
3. Buttons and buttonholes should be an even distance apart or spaced in a logical order.
5. Sew buttons on left center front line.
   a. Fasten the thread by taking one or two stitches in the spot where the button is to be placed. You do not need a knot.
   b. Bring needle through button and back into fabric.
   c. Place pin across center of button and continue sewing back and forth over the pin.
   d. Remove pin and wind thread firmly around threads under button to form a stem or shank. This shank gives room for easy buttoning. Buttons sewed too close pull the cloth and may even tear it.
   e. Bring needle to wrong side of fabric and fasten with several tiny stitches.
   f. The stitches in a button should go in the same direction as the buttonhole. If the buttonhole goes crosswise, the stitches should go crosswise.
Sleeves

Some fabrics such as some synthetics and durable press fabrics may not gather or shape easily. Selecting a pattern with raglan or kimono sleeves is often most successful since the fabric is hard to mold into a set-in sleeve.

These types require some clipping and reinforcement under the arm.

Stitch under arm curve with short stitches. Clip seam allowance on curve and press seam open. Baste a piece of seam tape or strip of fabric 3 to 4 in. long over opened seam. Stitch on right side of garment 1/8 in. from each side of seam.

Setting-in a Smooth-Cap Sleeve

Before sewing the sleeve, make a row of ease stitching (10 to 12 stitches per inch) on 5/8 in. seam line along the entire sleeve cap. Then stitch and press sleeve arm seam. Snip bobbin thread at front and back notches, pull up the ease thread (ease line method) and distribute ease evenly. The top of the sleeve cap (for a distance of about 1 to 1 1/2 in.) should be smooth. Here the fabric grain is straight.
Check size of sleeve with size of armscye by pinning dot at top of sleeve cap to shoulder seam, underarm seams together, notches matching and dots between shoulder line and notches. Adjust ease. Then remove pins and steam press sleeve cap over a ham or pressing mitt along ease line. Press with the grain.

Pin Sleeve into Armscye and Baste

Stitch just inside 5/8 in. ease line with sleeve on top and garment below. Stitch from back notch to underarm seam to front notch and around the rest of the sleeve. Continue stitching to make an extra row of stitching 1/8" to 1/4" from the first row under the arm between notches.

Trim Underarm Seam Between Notches Close to Second Stitching Line

Trim rest of sleeve allowance to 3/8 to 1/2 in, depending on amount of fraying. The seam may need grading on some heavy fabrics.

Skirt Plackets

1. A slide fastener or zipper makes a nice closing for a skirt. Follow the instructions in the zipper package. Refer back to the information on the lapped neckline zipper.
2. Sometimes skirts have a seam in a pleat at center back. Then the centered method of applying a zipper might be better.
3. A continuous bound placket is suitable in a full skirt. It is easy to make and is less expensive. Clip the seam at the end of the placket opening to the stitching line.

Cut a binding strip on the lengthwise grain of the fabric that is twice the length of the placket opening.

The width of the strip should be twice the width of the finished placket plus two seam allowances (about 2 1/2 in.).

Place right side of placket strip to right side of placket opening with cut edges together. Baste.

Stitch as nearly on 5/8 in. skirt seam allowance as you can.

Grade seam allowance on placket. The widest edge should be next to the outside of the garment to make a smoother, flatter seam.

Turn binding strip to side and away from stitching line toward edge of skirt.

Turn free edge under and hem along seam line either by sewing by hand along machine stitching on skirt or by hemming the free edge to the skirt on the machine.

Waistband for Skirts

Patterns generally include a piece for the waistband and instructions for sewing it. You may wish to make it narrower or wider to fit your fabric and your figure. An interfacing may be needed. Following is one way of making a self-interfacing waistband:

1. The waistband should be as long as your waist measurement plus 2 1/2 in. for seams and underlap. This strip should be cut along lengthwise grain of fabric.
2. The width of the strip should be three times the desired width plus a 5/8 in. seam allowance.
3. Press a 5/8 in. fold along one side.
4. From the folded edge divide the rest of the fabric into thirds. Press.
5. Stitch crisscross along the band through the two thicknesses. Do not stitch through the part with the 5/8 in. allowance.
6. Stitch a 5/8 in. seam at the ends of the band to close it.
7. Trim or grade the seam. Turn and press.
8. Pin the waistband and skirt together with the right side of the band to the right side of the skirt. Your band underlap should extend 1¾ in. beyond the skirt placket.
10. Fold the band and baste the other edge so the lines of machine stitching are covered on the wrong side of the skirt. Press to make stitching easier.
11. There are two ways to finish this band:
   a. Stitch around the entire belt from the right side 1/16 to 1/8 in. from the edge of the band.
   b. Sew the edge (the crisscross side) of the band to the skirt, using hand stitches.

**Skirt Fasteners**

Fasteners in waistbands need to be strong and durable. Hooks and eyes, bar hooks, buttons, snaps may all be used in different combinations.

For a continuous line placket, hooks and eyes might be used on the waistband and snaps on the lower part of the placket.

On a zipper placket, three hooks and eyes between the sizes of 3 and 5 will hold the band securely. A bar hook and one hook and eye would also be secure.

Make several buttonhole or overhand stitches around the rings of each hook and eye. Make several plain stitches near the top of the hook to hold it in place. Your leader can show you how to do this.

Notice the underlap of the waistband and the single hook placed in the center. This takes some of the strain from the hooks at the edge of the placket.
Hems for a Blouse

Finishes for the bottom of a blouse depend on the kind of fabric and the fullness of the skirt. Here are some suggestions; choose the one you think best.

1. The neatest and most durable finish is a machine stitched hem about % in. wide. This hem is also the bulkiest.
2. Pink bottom edge of blouse. Turn a 5/8 in. fold to the wrong side. Make two rows of stitches about % in. apart. This method is flatter than No. 1.
3. If your fabric doesn’t fray and you will wear your blouse tucked inside a slim, straight skirt, pink the bottom edge and then reinforce with machine stitching.
4. Some overblouses have wider hems (such as 1 in.). These might be hand hemmed in a manner similar to dress or skirt hems.

Hems for a Dress or Skirt

Have your leader help you decide the skirt length most becoming to you. Here are some suggestions:

1. Fasten the skirt to a hanger and let it hang a day or two. This will allow the fabric to stretch lengthwise.
2. Put on your skirt. Put on the shoes you plan to wear with it.

3. Have someone measure the distance from the floor to the desired hemline. Skirt markers help to get an even hemline. There are several kinds you can buy. You might also use a yardstick. If you use a yardstick, be careful to keep it at a right angle to the floor so the skirt hem will hang evenly.
4. Use pins to mark the hemline.
5. Remove the skirt. Turn the hem along this line of pins and baste near the fold.
6. Use a hem gauge to measure the desired width of hem.
7. Mark with pins or chalk. Trim away extra material. The width of hem will depend on the style of skirt or type of fabric.

Finishing the Hem

Machine Stitched: If your machine has a blind hemming attachment, you might use it.

The same general effect may be obtained by:
1. Press a ¼ in. fold to the wrong side at the top of the hem.
2. Fold hem back against right side of garment with hem extending 1/16 in. beyond the fold. Place the material, with folded hem underneath, on the machine.

3. Stitch on the extending edge for 5 or 6 stitches then swing the material to the right and make one stitch in the fold of the garment; then pull the material back and make another 5 or 6 stitches in the hem; then another in the fold. Continue until completed.

Hand Finished Hem: Press a ¼ in. fold to the wrong side at the top of the hem.

Machine stitch 1/16 to 1/8 in. from the edge. If the fabric is too bulky when folded, use a zigzag stitch near the edge or bind with bias tape to keep the edge from fraying.

Pin carefully or baste. Thread a needle with a single strand of thread and hem by hand, using one of these stitches:

1. Slip Stitch. This stitch can be done quickly and is easy to remove if you want to lengthen your skirt.
   a. Fasten thread in fold of hem and take a tiny stitch in garment parallel to hem and right beside the place where the thread comes out of fold.
   b. Insert the needle in fold of hem directly opposite end of this stitch.
   c. Slip needle along in fold for about ½ in.
   d. Pull needle through, then beside it. Repeat. The long stitches are hidden in the fold.

2. Lock or Cross Stitch. This stitch is neat and is stronger than the slipstitch.
   a. Start the hemming by taking a tiny stitch on under side of fold of hem.
   b. Directly across from this stitch take a tiny stitch in the garment.
   c. Then put the needle into the fold of the hem just back of the place where the needle left the fold.
   d. Slip the needle along inside the fold for about ½ in. Then begin again with (b).
e. This method makes tiny cross-stitches at the top of the hem about $\frac{1}{2}$ in. apart. Long stitches are hidden in the fold. Then the thread doesn’t wear as much and isn’t as apt to catch. Be careful not to make your stitches too tight.

3. Catch Stitch. (For knits or medium weight to bulky fabrics which do not ravel easily.)
   a. Pink the edge of the hem. Machine stitch close to the pinked edge. Two rows of machine stitching $\frac{1}{16}$ in. apart may be preferred.
   b. Fold the hem back as shown and catch stitch hem in place. This stitch is suitable for knits since it allows considerable “give.”

Pressing—The Finishing Touch

If you have pressed as you sewed, you should have little pressing to do as you finish the garment.

Remember to test the temperature of your iron on a scrap of fabric before pressing any part of your garment. If you are working with durable press fabric, set your iron on synthetic (lowest) temperature as you press while making the garment. Then if you want a sharp press when it is finished, set the iron on cotton (highest next to linen), but use a lightweight press cloth to prevent the iron from sticking.

Most of the pressing should be done on the wrong side.

The Magic of a Finished Garment

Now that you’ve finished your garment, look in the mirror. How do you look? Do you need to improve your grooming habits? How is your posture? Continue reading and you will find some suggestions on cleanliness, care of hair, posture and caring for your clothes.
Care of Hair

Here are some suggestions for the care of hair that will help you have beautiful as well as clean hair.

1. Wash hair once a week or every 10 days. If your hair is very oily or if you are outdoors a great deal you may need to shampoo it more often. Try different kinds of shampoo until you find one that does the most for your hair.

2. Brush the hair thoroughly with a clean, stiff brush to loosen the dandruff before shampooing. Put your head down and brush from the roots down to the tip of the hair. Then brush back, away from the face. For daily care, 100 strokes will help to exercise the scalp and keep it healthy.

3. Wet the hair with warm water, apply shampoo and work the lather into the scalp with the pads of your fingertips (not the nails). Massage the scalp thoroughly, using a circular motion. Rinse out this first lather in warm water, then apply shampoo a second time.

4. Rinse three times, or until the hair "squeaks" between your fingers.

5. Dry your hair with a clean towel. Blot the moisture and lightly massage the scalp.

6. Set your hair when it is slightly damp (be sure your comb and brush are clean). Methods of putting up hair vary with fashion. Watch magazines for suggestions.

7. A good haircut is essential when you wear your hair short.

8. There are some very good home permanent solutions on the market. If you use one be sure to follow instructions carefully.

Your Figure and How You Carry It

Your 4-H outfit will look more attractive if you have a nice figure and walk proudly.

1. Keep your weight as near the standard for your height and build as you can by observing health and diet rules.

2. Good posture is good body balance while sitting, standing and walking. Test your posture in these ways:
   a. Stand with your back against the wall with the back of your head, shoulders, buttocks and heels touching the wall. If you can place your hand between the wall and the small of your back, there is too much curvature and you need to improve.
   b. Have someone hold a yardstick or rod at your side and at right angles to the floor. If your body is well balanced, the line should pass through the lobe of the ear, the tip of the shoulder and slightly in front of the center of the hip, knee and ankle bone.

3. If your posture doesn’t pass the test, try to find out why. Here are some possible reasons:
   a. General weakness of the body. This may be due to illness or to very rapid growth.
   b. Poor mental attitude. This may be caused by unhappiness, lack of self-confidence, shyness, over consciousness of height.
   c. Improper shoes and arch troubles.
   d. Malnutrition, due to lack of proper foods.
   e. Over-tiredness, due to lack of sleep and relaxation. Posture is usually better in the forenoon than late afternoon when the individual is tired.
   f. Habit and carelessness are the most common causes.

4. If your posture problem is caused by weakness or poor health, see your doctor. If bad habit or carelessness is your problem, you can help yourself. Here’s how:
   a. You must really want to do something about it. You must make up your mind to train your muscles out of old bad habits into new good habits. It’s not easy and it can’t be accomplished in a short time.
   b. You must become conscious of your posture and carriage and work on it all the time.
Take a deep breath now and then. It will help pull you into line.

c. Exercise to build up your muscle tone. Exercise also gives muscles practice adjusting the various parts of the body so they can balance one another. It's a model's muscle control that makes her look so straight and tall. Work to control your muscles so you can walk smoothly and gracefully.

d. Remember to sit, walk and think tall.

Caring For Your Clothes

To keep your skirt and blouse outfits as well as your other clothes new-looking as long as possible:

1. Put soiled clothes in a laundry hamper or clothes chute.

2. Hang your other clothes on hangers when you take them off.
3. Air and brush your coat.
4. Keep buttons and other fasteners sewed fast.
5. Hem your own skirts and dresses if they need adjusting.

6. Care for your shoes by:
   a. Cleaning them with a brush to remove loose dirt and wiping them with a cloth.
   b. Allowing them to dry thoroughly (but not near heat or in the sun) between wearings. Filling toes with tissue paper helps absorb moisture and retain shape of shoes.
   c. Polishing them, when they are dry, with the kind of polish best suited to the leather.

Finishing Your Project

1. Make additional garments for yourself, your family or friends. Be sure to keep a record in your record book of everything you make while enrolled in this project.
2. Don't exhibit everything you make but choose your best work for your club achievement day or county fair.
3. The Magic World of Clothes offers you three choices for your next project:
   a. Playclothes.
   b. Lounging and Sleeping Clothes.
   c. School Clothes.