

Sewing
Plus

LEADERS' GUIDE



Ministry of
Agriculture
and Food
ONTARIO

Jack Riddell, Minister
Clay Switzer, Deputy

THE 4-H PLEDGE

I pledge
MY HEAD to clearer thinking,
MY HEART to greater loyalty,
MY HANDS to larger service,
MY HEALTH to better living,
For my club, my community and my country

I N D E X

	PAGE
INTRODUCTION.....	1
OBJECTIVES.....	1
LEADERS' REQUIREMENTS.....	1
GUIDANCE FOR LEADERS.....	2
ACHIEVEMENT PROGRAM.....	3
MEETING ONE.....	5
MEETING TWO.....	11
MEETING THREE.....	15
MEETING FOUR.....	21
MEETING FIVE.....	23
MEETING SIX.....	25
EVALUATION OF PROJECT.....	inside back cover

This book was prepared by
Margaret Loewen, Clothing and Textiles Specialist,
for the Rural Organizations and Services Branch,
with the assistance of:

Beverley Brown Elfving, R.O.
Specialist, Norfolk and Haldimand
Nancy Jacky, R.O. Specialist,
Brant and Wentworth
Barbara Klages, R.O. Specialist
Bruce
Joe O'Neill, 4-H Supervisor, G.A.C.

Patricia Reid, R.O. Specialist,
Dufferin and South Simcoe
Chris Savory, 4-H Leader, Norfolk
Norma Savory, 4-H Leader, Norfolk
Grace Whittington, R.O. Specialist,
Middlesex

SEWING PLUS

INTRODUCTION

Congratulations on being a leader for 4-H Sewing Plus! This guide is designed to assist you in the organization of club meetings. A project related training session will provide further training to update you on sewing with cotton, the use of fusible interfacings, sewing techniques used in constructing a shirt, and other topics covered in the meetings.

There may be other activities in addition to those suggested which you may wish to include, depending on individual interest, past experience and available resources.

NOTE: Please complete the questionnaire at the back of this manual when the project is over. Your comments are read and used to improve upon future projects.

OBJECTIVES

1. To help members construct a garment requiring intermediate sewing skills. This will be a shirt with a collar and interfacing, using cotton or a cotton blend fabric.
2. To teach members the appropriate contemporary techniques for handling woven cotton fabrics.
3. To explore with members, the characteristics, use, and care of cotton.
4. To help members to develop personally as they work with others in the club.

LEADERS' REQUIREMENTS

Leaders should have:

1. An interest in young adults.
2. An interest in sewing.
3. Experience in using a sewing machine, and a knowledge of fabrics and the use of a commercial pattern.

Leaders' Responsibilities:

1. Attend the local Project Related Training Session, each meeting and the Achievement Program.
2. Advertise and organize the local club.
3. Plan and present the meetings of the project.

4. Have members complete Enrollment Cards, and complete the Club Membership List and forward it to your Rural Organization Specialist by _____.
5. Provide guidance for choosing an Achievement Program, and for completing that Achievement Program.
6. Encourage each member to reach and maintain his/her best standard of work.
7. Encourage members to work together as a group and to develop individual abilities within that group.
8. Provide a pleasant and interesting learning atmosphere

GUIDANCE FOR LEADERS

NOTE: Refer to the 4-H Club Leaders' Handbook for further guidance and suggestions for presenting lesson material.

Length of Meetings

Meetings have been planned to last approximately two hours each. However, depending on the sewing experience of the members, certain meetings may require more than two hours. A meeting may be divided into two sections, may be extended to two and a half hours, or some of the work not finished could be assigned as an extra home activity.

There is a note at the end of Meeting One regarding a trip to a fabric store and how it might be scheduled.

Before the Club Starts

1. Advertise the project and be sure each potential member knows the prerequisites for the club. Hand out "Prerequisites for Sewing Plus" if you have decided to ask members to fill these out ahead of time.
2. Survey the fabric store(s) in your area, and try to arrange a trip for the members to look at fabrics and interfacings.
3. Purchase any fabric or supplies you need (e.g. samples of cotton and cotton/polyester blend for each member in Meeting One).
4. Collect together the supplies you will need for your sewing box.
5. Begin planning your meetings. You may wish to use a planning guide such as the one below. A new chart would be made out for each meeting.

TOPIC	METHOD OF PRESENTATION	WHO	VISUALS, EQUIPMENT, SAMPLES NEEDED
OTHER NEEDS: MEMBERS PROVIDE:			

6. Arrange a place for your meetings. This club requires facilities with adequate space for all members to sew, good lighting, and enough electrical outlets to accommodate irons and sewing machines.

ACHIEVEMENT PROGRAM

Date: _____ Time: _____

Location: _____

Date Book and Project Due to Leader: _____

The Achievement Program for this club may take the form of a Fashion Review, in which members would model their shirts for the usual audience of parents and friends, or you may wish to present it in some other location, such as in a mall, or for your sponsoring group.

You may also wish to do exhibits, skits and demonstrations. The decision on the type of presentation will be made at the local and/or county level.

Refer to the OMAF booklets, "Exhibits", #4-H-019-82 and "Demonstrations, "4-H-018-84 for further information.

Here are some suggestions for presentation topics:

- What's New For Shirts? (styles, interfacing, notions, etc.)
- What's So Great About Cotton?
- Cotton - A Fabric of the 80's
- Working With Fusibles
- Sewing as a Career
- To Sew or Not to Sew - That is the Question!
(a comparison of ready-made vs. home-sewn shirts)
- The "Perks" From Learning to Sew
- Seam Finishes (or Hems) For Shirts (exhibit)
- Care Labelling
- Choosing Interfacing
- The Inside Story - Interfacing

BIBLIOGRAPHY

Brown, Gail and Palmer, Pati. Sewing With Sergers Portland, Oregon: Palmer/Pletsch Assoc., 1985.

Clothing 1-4 Farm Management and Human Resource Development Branch, New Brunswick Dept. of Agriculture, 1984.

Crawford, M.D.C. The Heritage of Cotton York York: Grosset & Dunlap, 1924.

"Get 'Em Doing", The 4-H Leader June-July 1985.

The New Simplicity Sewing Book New York: Simplicity Pattern Co. Inc., 1979.

Palmer, Pati & Pletsch, Susan. Mother Pletsch's Painless Sewing Portland, Oregon: Palmer/Pletsch Assoc., 1975.

Person, Ann. Serge & Sew, Time-Saving Serger Tips Eugene, Oregon: Stretch & Sew Inc., 1984.

Reader's Digest Complete Guide to Sewing New York: Reader's Digest Assoc. Inc., 1976.

Ready, Get Set, Sew Toronto: Home Economics Branch, O.M.A.F., 1981.

Simply Sewing, a 4-H Clothing supplement Toronto: Home Economics Branch, O.M.A.F., 1978.

Smith, Frances M, and Feracho, Gloria A. Exploring Textile Fibres Ames, Iowa: Iowa State University, 1985.

MEETING ONE

PREPARE FOR ACTION!

NOTE: All page references in this guide refer to the Members' Project Book unless otherwise indicated.

OBJECTIVES

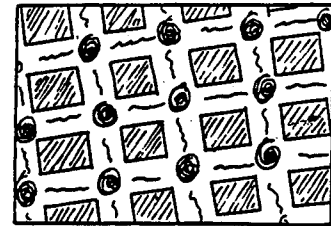
- to give members the information necessary to purchase pattern, fabric, interfacing and notions for the shirt
 - to show the items needed for a sewing box
 - to review straightening and shrinking of fabric
 - to visit a fabric store if possible.
1. Check all Prerequisites for Sewing Plus sheets as members arrive, if you have distributed them prior to Meeting One. If not, hand them out so members can complete them. Place for parent's signature must be filled out and checked at Meeting Two. When questionnaire is complete, leader's signature can be added.
 2. Welcome all members to Sewing Plus, and introduce yourself and your co-leader. Give a short introduction to the project, referring to page 1.
 3. Answer the Roll Call question.
 4. Conduct the business of the meeting, with leader as chairperson until a club president is elected.
 - a) Nomination and election of officers
 - b) Selection of club name
 - c) Discussion of 4-H Pledge and Motto
 - d) Selection of time and place for meetings
 - e) Handling of money for materials if necessary
 - f) Other business.
 5. Give a general outline of the project, referring to main topics (use index on inside front cover).
 6. Discuss members' requirements (Page 2-4)
All members must complete
 - project book
 - four samples
 - shirt with collar
 7. The Shirt - begin information on page 5 .

WHAT KIND OF SHIRT WILL YOU MAKE?

Show some pictures of shirts (from pattern envelopes, magazines or newspapers). They should be styles suitable for the project, both for the less experienced and the more experienced sewers. Show fabric swatches from your training session, and discuss with members which style each would be suitable for.

Try to have a sample of a one-way print. Perhaps you have a garment or draperies made from a one-way design.

It would be interesting for members to see a print which has been printed crookedly. This shows up when one end of fabric is torn, and design is not straight along the torn edge. Members should be warned against buying a crooked print.



WARN MEMBERS also to keep in mind the amount of sewing they've done when choosing a pattern. Point out collar bands and cuffs in pictures of shirts, so less experienced sewers can avoid them.

Members **MUST** choose a shirt with either a collar or a collar and band.

Give members some suitable pattern numbers from which to choose. Some of these will have been given to you at your training session, but new ones are constantly appearing in the pattern catalogues.

If you wish, you may limit the number of patterns from which members can choose. This will make your job easier.

WHICH SIZE TO BUY?

Have members take measurements. Determine which size they need by checking their measurements with those given on the back of a pattern envelope.

Talk about multi-sized patterns and the importance of reading the description of the shirt on the back of the envelope.

WHICH FABRIC TO BUY

Members must use 100% cotton or a cotton-polyester blend.

Pass around a sample of each. Ask members to feel the difference and crush them to test for wrinkling. Fill in the blanks on page 8. Discuss even and uneven stripes.

INTERFACING

Before the meeting starts, fuse a variety of pieces of interfacing to different cotton or cotton blend fabrics. Pass these around so members can feel the effect the interfacing has on the outer fabric.

Have as many samples as possible of interfacings which are available locally, and suitable for the shirt. Encourage members to try a fusible one for their shirts.

Help members to name the interfacing, if any, in the garments they are wearing.

Below is a chart which you can fill in at your training session, and add to it when you have looked in the local fabric shops.

NAME OF INTERFACING	TYPE	WEIGHT	COMMENTS

NAME OF INTERFACING	TYPE	WEIGHT	COMMENTS

Go back to the samples of cotton and blend that the members crushed, then set aside. Answer questions with members on page 10.

NOTIONS

Talk about notions, emphasizing alternatives to buttons and buttonholes if a member doesn't have access to a buttonholer.

Go over SHOPPING GUIDELINES (a review).

Warn members to write down all information about their fabric, interfacing and notions, including care instructions.

EQUIPMENT

Show the equipment you have in your sewing box, which should be the same as the list in the members' book.

REVIEW QUIZ

This can be done with members supplying answers out loud as you go along, or you might give the group a few minutes to complete the quiz, then take up the answers.

1. lengthwise grain (warp)
2. crosswise grain (weft)
3. true bias
4. selvage
5. raw edge
6. lengthwise, crosswise
7. darker

8. Choose the larger size if you have a large frame or like a loose fit, or are still growing. Choose the smaller size if you have a small frame, prefer a close fit or are making a loose-fitting big shirt.
9. Look on back of pattern envelope - under 'Notions'.
10. On back of pattern envelope, find your view and fabric width in left hand column. Follow across with finger to size you need. The amount of fabric is listed where your finger stops.
11. Back of pattern envelope has a 'Suggested Fabrics' section.
12. The name of the pattern company
The pattern number
The size you need
13. Carefully read description of garment on back of pattern envelope and look carefully at sketches on front and back.

STRAIGHTENING FABRIC

As a review, demonstrate pulling fabric on the bias to straighten it.

PREWASHING FABRIC

Emphasize importance of this step. All members MUST prewash their fabric.

HOME ACTIVITIES

Show your collection of shirt pictures to give members some ideas of what to look for and where to find it.

Remind members to record pattern and fabric information and costs on the Cost of Garment report sheet.

You may also want to suggest that members cut apart their pattern pieces, choose the ones they need, and put their name on each piece.

TRIP TO A FABRIC STORE

It is strongly suggested that the club visit a fabric store to see what's available in cottons, cotton/poly blends and interfacings.

This should be done after Meeting One. It could be done as a separate outing on a different meeting day, sometime before Meeting Two, or it could be done as part of the Meeting One session. If so, all the information to the end of the Review Quiz should be covered before the trip. After the members have looked at the fabrics and interfacings, take them into a corner at the store and cover the section on straightening and prewashing fabric, and go over the Home Activities.

Arrangements for the trip and the amount of time spent on it are left to the discretion of the individual club leaders.

MEETING TWO

COTTON & CUTTIN'

OBJECTIVES

- to explore cotton and its properties
- to review alterations, cutting and marking so members can complete these steps before Meeting Three.

COTTON

Try to find a symbol of the cotton seal of quality on a hang tag or in an advertisement to show members.



THE PROPERTIES OF COTTON

Here are two suggestions for covering this information.

1. Have members think of as many properties as possible without looking at their books. One member could record these on a flip chart or poster. Then compare the list with list in book.
2. Copy all the properties of cotton onto another sheet of paper. Cut them apart and give each member two or three properties. Ask members to read out any property they have in their hand relating to

strength	weight	static
ability to absorb (or take dye)	mildew	temperature
comfort	wrinkling	ease of sewing
pilling	shrinkage	laundering
versatility	durability	finishes
	static	fashion

Household items (other than clothing) made of cotton:

sheets	bandages	awnings	tablecloths	shoelaces
carpets	towels	thread	labels	curtains
tentgym bags	string	sneakers	upholstery	

Discuss with members the "wrinkled look" and whether this is a feature they look for in cotton, or whether they prefer a wrinkle-resistant finish on their cotton clothing.

Extra Discussion (optional)

Read this to members and ask the questions below:

"Cotton fabrics are not heat sensitive and can withstand high temperatures; therefore, the fabric produced can be boiled and ironed at the cotton ironing temperature setting."

What application does this have? (i.e. in what instances does this make cotton a good choice?)

Possible answers:

- for hospital bedding (it can be boiled or sterilized)
- for home dyeing when fabric must be boiled in a dye bath.

BLENDS

After you have talked about blends, do this little experiment/demonstration.

- Place a few drops of water on samples of 100% cotton, 100% polyester and a cotton/polyester blend. Ask these questions:
 1. Which one absorbs water faster? Answer. cotton
 2. Is this a good feature for clothing to have? Yes Why?
(More comfortable to wear if perspiration is absorbed).

SCRAPBAG QUIZ (optional)

Do this activity if you have a well-stocked scrap-bag, and if time permits. It may be used at any time during the club.

Collect together swatches of different kinds of cotton or cotton/polyester blends (e.g. gingham, corduroy, voile, denim, oxford cloth, chambray, flannelette, canvas, lace, broadcloth, etc.)

Pass them around and ask members to name as many as they can, and to suggest the best use for each (e.g. tote bag, jeans, shirt, pyjames, etc.)

REVIEW QUIZ (answers)

1. The view you are making, fabric width, size and whether you need to use the "with nap" layout or not.
2. One with a one-way design.
3. It indicates how pattern piece should be placed on fabric. Arrow is usually placed along lengthwise grain of fabric.
4. Out.
5. Usually at right angles to seam line.
6. Open out fabric at the fold, and cut with fabric right side up.

7. Shaded pieces should be placed with printed size down on fabric, solid ones with printed side up.
8. Measure from grainline arrows on pattern piece to fabric selvages.

PAPER FITTING

Check that members pin pattern together properly - on SEAM LINE, not on cutting line.

ALTERATIONS & CUTTING

Help members who need alterations, then check all layouts to see that pieces are pinned on properly. Members should cut out their interfacing at this time also, SAVING THE SCRAPS FOR THE COLLAR SAMPLE in Meeting Three.

You may decide to let members cut out shirts at home, if layouts have been checked.

MARKING

Dem marking using the three methods on page 22-3, and also show how to mark the centre front line. If the centre fronts have been marked, it's easier to pin shirt together for a fitting. It's also easier to decide where buttons and buttonholes should go.

HOME ACTIVITY

"Don't get your shirt in a knot", is an expression meaning "don't get in a snit, in a bad humor, upset, hot and bothered, etc."

Someone who is a "stuffed shirt" is pompous, self-satisfied, inflexible, and believes himself/herself to be better and more important than he/she really is.

AN EXTRA ACTIVITY

A senior member might take this on as a special project:

- Talk to a full or part-time seamstress/dressmaker or someone else who makes money somehow from the home sewing industry..it might be someone who owns or works in a fabric store. Ask the following questions, and report to the group during Meeting Six Roll Call.
 1. What is your job? Please tell me all about it.
 2. How did you prepare or train to do this job?
 3. Do you recommend this job to anyone? Why or why not?

MEETING THREE

SEAMS & SAMPLES!

OBJECTIVES

- to review sewing machine use and care
- to teach pressing techniques, and the use of fusible interfacings
- to make a collar sample
- to explore several types of seams and seam finishes, and to make a seam sample
- to begin discussion of Achievement Program.

For this meeting, arrange for facilities with enough outlets and space for at least two steam irons and as many sewing machines as you need (perhaps one for every two members).

ROLL CALL (answers)

Give members about five minutes to do the quiz. Then ask a different member to answer each question, so all members have answered at least once.

- | | |
|---------------------------------|--------------------------------|
| 1. tension and/or stitch length | 5. tension disc |
| 2. 12-14 (3) | 6. backstitching |
| 3. 1.5 cm (5/8") | 7. staystitching |
| 4. seam finish | 8. edgestitching, topstitching |

MACHINE PROBLEMS

These are for reference only. It is not necessary to go over them all at this time.

In Meetings Four and Five in the Leaders' Guide, there is brief reference to Sergers or Overlock machines. Members might not know what they are. Show them a sample of a "serged" ready-made seam and the neat finish that results. Explain that machines which produce this type of stitching are now available to home sewers and are fast becoming very popular, but do not replace a regular sewing machine. (They are to sewing machines what microwave ovens are to conventional ovens!).

FUSIBLE INTERFACINGS

This should be a discussion and demonstration. Members will have a chance to try fusing when they do the collar sample.

Read the instructions on the plastic sheet that comes with your interfacing

(or have a member read them out loud), pointing out the three important things to note:

1. steam or dry iron?
2. how long to apply heat?
3. wet or dry press cloth?

When you demonstrate, try to do everything the "proper" way, so members will remember and copy the very best!

Test press a scrap first, then show trimming and fusing. Explain that test fusing is done to:

- make sure the weight of interfacing is correct for the fabric
- see if a ridge forms at edge of interfacing. To avoid this problem, whenever possible, fuse to facings rather than to outside layer of garment.

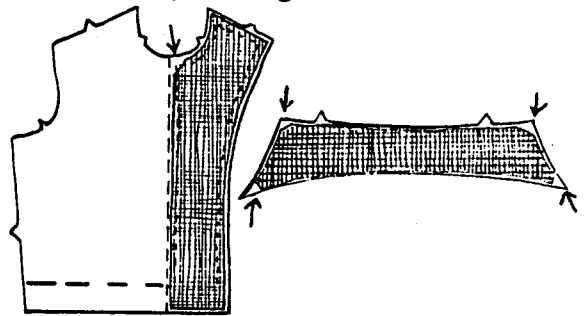
Have members count all together out loud, the number of seconds it requires for pressing. It is important to apply heat for at least the full length of time indicated. Most instructions indicate at least 12 seconds of pressure.

Be careful not to stretch the interfacing as it is applied. If you do, bubbling or curling of the outer fabric could result.

WORKING WITH NON-FUSIBLES

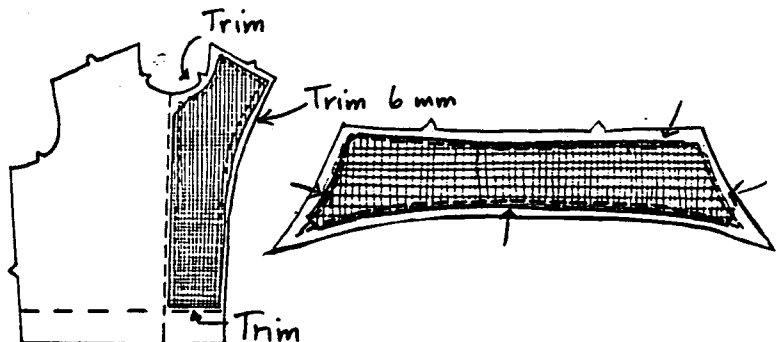
If all your members are using fusible interfacings, you don't need to cover this section at all. If one or two need this information, you might take them aside and teach it to them separately.

1. Trim all corners diagonally, just inside the point where the seam lines meet. All other trimming will be done AFTER the interfacing is applied.

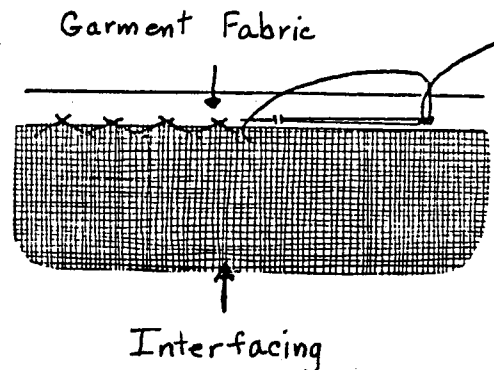


2. Pin interfacing to wrong side of fabric. Machine or hand baste 1.3 cm in from cutting line or from foldline. Do not baste at hemline.

3. Trim seam allowances of interfacing close to stitching. Trim from hem area. Trim 6 mm from outside edge of facing. DO NOT trim along foldline.



4. Secure interfacing along foldline. Catchstitch to garment. Work from left to right. Fasten thread to interfacing, then take a very small stitch in the garment fabric on the foldline, (1 or 2 threads) about 6 mm to the right. Take next stitch 6 mm to right in interfacing. Needle will always be pointing in the direction FROM which you started (it will point towards the left). Continue to alternate stitches, spacing them evenly. Secure thread in interfacing when stitching is completed.



COLLAR SAMPLE

This should also be demonstrated, but you may want to break it up into sections. Try doing steps 1-3, have members do that much, then steps 4-6, then 7-11.

Take time to explain techniques that may be new to members, as you come to them. These are:

- collar points - shortening stitch and taking one across point
- trimming points
- grading seam
- pressing seam open
- use of point turner
- topstitching
- pivoting.

When members are working on their samples, begin discussing the Achievement Program.

PRESSING

Hand out the blue booklet, "Pressing - The Secret of Good Looking Clothes."

Go through it briefly (2-3 minutes) so members are aware of the information in it:

- equipment
- how to press certain fabrics
- how to press certain areas of garments
- patterns for equipment

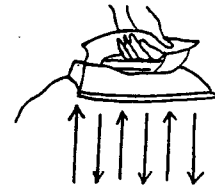
Members should keep this as a handy reference whenever they sew.

If you have any of the pieces of pressing equipment that are illustrated, show them to members.

Good pressing techniques are just as important as sewing skills in order to achieve professional results.

Stress that pressing, unlike ironing, is the lifting and lowering of the iron onto the fabric. Ironing is a back and forth motion. Heat, moisture and pressure from the iron combine to give a finished smooth appearance to seams, collars and edges of garments.

PRESSING EQUIPMENT



To use a damp press cloth:

- Dip one third of the cloth in water, squeeze lightly and roll up the cloth, wringing it until the entire cloth feels damp. This will give sufficient moisture for pressing, but won't wet the garment too much.
- use closely woven cheesecloth (diapers are good!) or an old, thin tea towel.

Substitutions

Instead of:

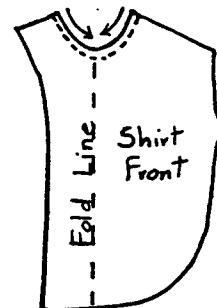
- Tailor's Ham or Press Mitt, use a new, well-padded oven mitt.
- Seam Roll, press over edge of ironing board or put paper strips under seam edges.
- Sleeve board, roll up a magazine and tie it firmly. Cover with a terry towel, and slip it inside a sleeve for pressing seams open.

You may, ahead of time, want to prepare a makeshift seam roll with a magazine as described in the NOTE on page 30, so members can see how it's done.

STAYSTITCHING

Before you talk about seams, explain to members the meaning of and reason for staystitching. Many patterns suggest staystitching on certain edges, and this should be done where indicated.

Staystitching is a row of regular length machine stitching, done on curved or crosswise edges which might stretch, through a single layer of fabric, with matching thread. Sew with the grain (i.e. sew from wide to narrow, or from outside edges towards centre of garment).



SEAMS AND FINISHES

There are a few different ways to cover the information on seams and finishes. The best way is to have samples of the methods. You could make them all, or just some of them, and display them for members to examine, perhaps while they are lining up at the ironing boards during the collar sample activity.

You could also assign certain members to prepare or demonstrate the different types of seams and finishes.

Serger Tips

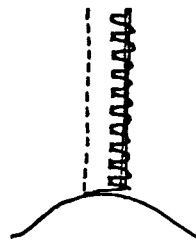
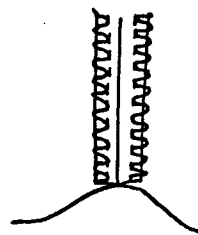


If any members have access to a serger or overlock machine, here are some suggestions for seam finishes.

1. Side seams allowances may be finished with either 2 or 3 threads before sewing seams, then sew seams on regular machine and press open. This will make a neat finish at the shirttail hem.

NOTE: Be careful not to cut off the seam allowances when using this method!

2. Sew seams (both side seams and armhole seam) with regular machine, then overlock seam allowances together; and press to one side. This may then be topstitched.



HOME ACTIVITY

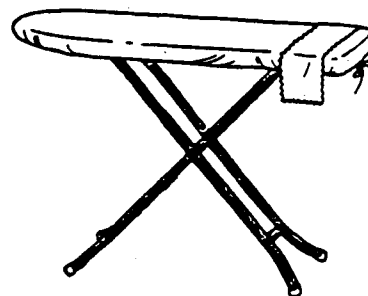
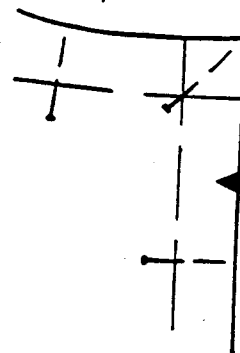
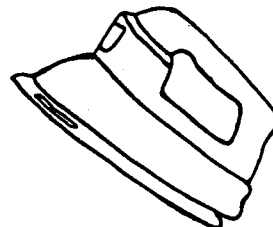
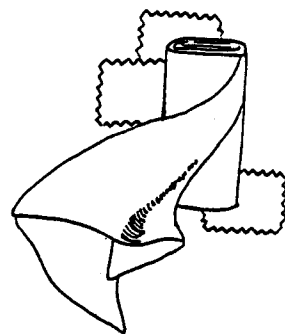
Members will choose the type of seam they will use for the side seams (and/or armhole seams) of their own shirts, then make the sample at home. This will be mounted in the project book (see SEAM SAMPLE, page 32).

BIG SHIRT BINGO

When a member has called "Bingo", ask him/her to read out the words crossed out on the card, and give the definition of each one. This way you can make sure he/she got the right answers.

BIG SHIRT BINGO ANSWERS

- BACKSTITCHING** Reverse machine stitching at the beginning or end of a seam.
- BIAS** Any direction of the fabric that is not parallel to the straight grain.
- TOPSTITCHING** Machine stitching done from right side of garment for decorative or functional reasons or both.
- FUSIBLES** Interfacings with an adhesive on one side that bonds interfacing to fabric when pressed with an iron.
- FRAY** When the edge of fabric ravel.
- DENIM** A sturdy cotton fabric used for work-clothes, jeans and sportswear, usually dyed indigo blue.
- NOTCHES** Diamond shaped symbols on the cutting line of a pattern, used to match seamlines.
- NOTCHING** Removing wedge shaped pieces of fabric from seam allowance of an inward curve.
- TO IRON** To slide a hot iron along material, eliminating wrinkles and creases.
- THREAD** Yarn for sewing; on a spool.
- GRADING** Trimming seam allowances to different widths to eliminate a bulky ridge on right side of garment.
- PIVOT** With the needle in the fabric, raise the presser foot and swing the fabric around to change direction of sewing at a corner.
- NOTIONS** All the extras, such as buttons and thread that you need to complete a garment.
- GRAINLINE** A straight black line with an arrow at each end, found on most pattern pieces.
- GRAIN** The direction of the yarns in fabric.
- CARE LABELLING** A system of instructions for fabric and clothing, using symbols and colors to tell how product should be cleaned.
- COTTON** A natural fibre from the seed pods of shrubby plants which grow in warm climates.
- BLENDE** A fabric which is a combination of two or more fibres.
- VELCRO** Brand name for a self-gripping fastener.
- INTERFACING** A layer of fabric added to give stiffness and shape to certain areas of a garment.
- PRESS** Repeated lifting and placing of the iron on a garment to give it shape.
- SELVAGE** The finished edge on each side of fabric, running parallel to the warp threads.
- BASTING** Temporary stitching.
- BLIND STITCH** An invisible hand stitch suitable for hems.
- STAYSTITCHING** A row of machine stitching done 1.3 cm from raw edge of a single layer of fabric to keep garment from stretching.



MEETING FOUR

A WORK MEETING

OBJECTIVES

- to provide time for members to sew their shirts while help from leaders is available
- to teach the sample of hand hemming
- to continue Achievement Program plans.

ROLL CALL answers

- | | |
|-------------------|----------------------------------|
| 1. pinking shears | 6. lint brush (to clean machine) |
| 2. point turner | 7. fabric shears |
| 3. seam roll | 8. thread scissors |
| 4. machine needle | 9. fasteners |
| 5. seam ripper | 10. hand sewing needle |

Give members a few minutes (5) to write down answers, then ask each member to name a different item.

SEWING

The information on pockets, collars, facings, cuffs and topstitching does not have to be taught to the club as a whole, but is there for reference.

Stress to members the importance of the following paragraph, which appears in the project book:

"Follow the instructions for your shirt that come with the pattern, BUT check construction details in your members' book as well. Remember - there are many ways of doing things and the one in your pattern isn't always the best way."

Because this will be a busy, active meeting, try to have as many irons and sewing machines as possible set up.

You might consider asking extra helpers to come for Meeting Four, to help with individual problems. One person could be the "collar" helper, and could be responsible for the information on collars and facings, helping anyone with a collar or facing problem. Another could do cuffs and topstitching, etc. These people could also help interpret individual pattern instructions to members.

If you have limited the choice of patterns, this part of the project will be easier!

Be sure to bring the section on FITTING to the members' attention.

HEM SAMPLE

At some point in the meeting, talk to the group about hems, showing samples of the different types in the project. The members could start the hand hemming sample, with leaders checking to make sure the slipstitch is being done correctly. The sample can be finished as a Home Activity.

SERGER TIPS



Facings and Collar

Outer facing edges can be serged to give a neat, flat, finish.

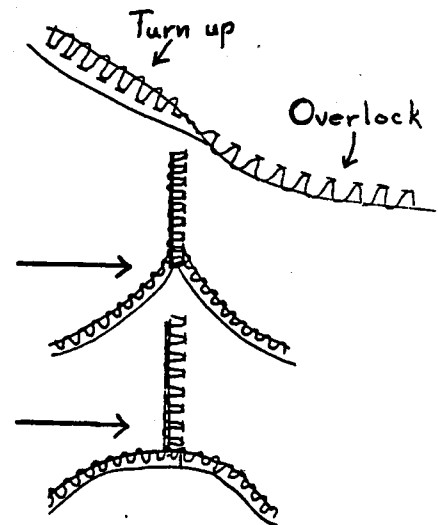
If a shirt has a fold-back facing which is part of the front, pin finished collar to garment, matching notches. Fold each facing along foldline, over collar, right sides together, and pin. Serge the neckline edge from one edge to the other. Turn facings to outside. Seam will be trimmed and finished as it is sewn.

Shirrtail Hems

Serge or overlock lower edge of shirt, then turn up narrow hem and press. The serging helps to ease in the fullness of the hem.

If the shirrtail hem looks like this, serge the hem before serging side seams. Then topstitch hem in place.

If the shirrtail hem looks like this, serge side seams before serging hem. Then topstitch hem in place.



When members are working on shirts, bring up the subject of the Achievement Program. Form a committee or make a definite start on plans.

EXTRA ACTIVITY (optional)

Have members trade swatches of interfacing so they get samples of each different one being used in the club. They should be mounted on a separate page in the project book, and each one labelled.

MEETING FIVE

CLOSE IT AND CARE FOR IT

OBJECTIVES

- to show the correct way of applying fasteners to shirts
- to provide alternative ideas to buttons and buttonholes
- to introduce members to the Textile Labelling Act and the Care Labelling symbols.
- to continue with Achievement Program plans.

CLOSING THE SHIRT

The important points to stress:

- position of buttons and buttonholes in relation to the centre front (a, b, page 41).
- the length of the buttonhole (page 42)
- make test buttonholes on a scrap of fabric
- make thread shanks - this should be demonstrated
- cutting open buttonholes - demonstrate, using seam ripper and pin.



BUTTON SAMPLE

All members will do the sample, using a flat button requiring a thread shank.

ALTERNATE FASTENERS

Show samples if possible of these methods. It would be a good idea to demonstrate just how easy it is to apply gripper snaps.

CARE LABELLING QUIZ

Hand out the pamphlets and charts on Care Labelling from Consumer and Corporate Affairs Canada.

Answers

1. red, yellow, green.

2.



washing



bleaching



drying



ironing



dry
cleaning

3.



Machine wash in warm water (not exceeding 50°C) at a normal setting)



Do not use chlorine bleach



Tumble dry at low temperature and remove article from machine as soon as it's dry. Avoid over-drying.



Iron at a high temperature (not exceeding 200°C)

4. All but the last one would be safe for a polyester/cotton blend shirt. It would require a lower ironing temperature.

HOME ACTIVITY

1. Five items, other than clothes, found at home, which might have been sewn include:

tents
awnings
lampshades
slip covers
sheets

place mats
tote bags
curtains & draperies
stuffed dolls and toys
pillowcases

wall hangings
oven mitts
potholders
laundry bag
quilts

2. Remind members to finish the button sample.

3. Remind members also to bring a ready-made shirt for use in the scoring activity in Meeting Six.

4. Encourage members to read the section on Judging and Giving Reasons, in Meeting Six. If they do, the meeting will go more smoothly.

MEETING SIX

YOU BE THE JUDGE!

OBJECTIVES

- to evaluate and score ready-made shirts and the shirts members have made
- to introduce the theory of judging, and practice judging and giving reasons
- to initiate a discussion on the value of learning to sew
- to complete Cost of Garment Reports
- to finalize Achievement Program plans.

ROLL CALL

It is possible to sew:

curtains
potholders
aprons

place mats
wall hangings
cushions

dolls and toys
Christmas decorations
cosmetic cases etc.

SCORING A SHIRT

Members will first score the ready-made shirt they have brought, then the one they have made. Encourage them to be objective when marking their own, and as honest as possible. Allow about 20 minutes for this activity.

LEARNING TO SEW

Before proceeding to the judging activities, initiate a discussion with the group by reading the following out loud:

"Although you have taken at least one 4-H sewing club or other sewing classes, you may not plan to sew your clothes in the future. Even if you don't use your sewing knowledge to construct garments, can you name at least three benefits or extra 'perks' from learning to sew?"

Here are some possible answers and ideas:

1. A knowledge of sewing enables a member to better evaluate ready made clothing and crafts, and to mend and care for garments.
2. When time or preference dictate that you buy instead of make, you'll be a wise consumer because you'll appreciate good quality construction, and beautiful, high quality fabric.


3. You'll have an appreciation for hand crafted items (the time and skill involved).
4. You develop creativity.
5. You learn
 - resourcefulness
 - perseverance
 - patience
 - problem solvingby learning to sew.
6. You'll have a better knowledge of the fabrics from which clothing is made, and how to look after them.

JUDGING

There are several ways to approach the judging section. Choose any or all of the following judging activities, but include at least one that is shirt-related.

To begin, start with a class of something other than shirts, and choose four items which are similar but with differences that are easily recognized. For example, choose pencils or scissors.

Judging Pencils



You need four pencils

- one very short
- one long but with broken lead
- one dull, with pale lead
- one long and sharp

Label them 1-4 and lay them on the table, along with some scrap paper.

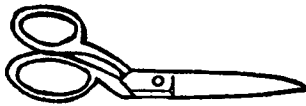
Ask the group to rank them by number according to which one would be best for writing a letter to a close relative they hadn't seen for a long time.

Things to look for:

- ease of use (long or short)
- quality of writing (dull or sharp, light or dark)

Members will examine the pencils and try writing with them.

Using one score card, and referring to the standard format for judging and giving reasons found in the members' project book, discuss the reasons for the choices out loud as a group. Make it a non-threatening activity and a team effort rather than competitive. Come to a decision as a group as to the placing of the pencils. members may use the score cards in their books for practice.



Judging Scissors

- You need four pairs of scissors
- one long sharp shears
 - one short trimming scissors
 - one long, dull shears
 - one pinking shears

Label them 1-4 and set out on the table, along with some fabric scraps so members can try them.

Ask the group to rank them by number, according to which would be best for cutting out a shirt from a cotton/polyester blend fabric.

Things to look for:

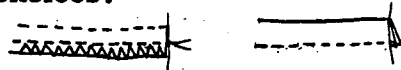
- ease of use (short trimmers are hard to use, dull shears hard to use)
- quality of cutting (a sharp, clean cut or a jagged one)
- is the cutting line accurate? (pinking shears are not accurate enough for cutting out a garment).

Judge this class as a group, using the score card in the members' book, and discussing the reasons for the choices.

Judging Seam Finishes for Shirts

You need four sample seams made from a cotton/polyester blend, preferably one that ravel, such as chambray or oxford cloth. Make all four seams from the same fabric.

- one with no finish
- one pinked and stitched
- one flatfell seam
- one doublestitched and overcast



One of the last two should be more accurately sewn than the other, or look neater.

Ask members to rank them by number, according to which is the best seam finish for a big shirt, to be washed and dried by machine.

Members should do this class individually, using the score card and referring to the section on giving reasons in the members' book.

In this class, the sample with no seam finish should be placed last and the pinked sample second to the last, because neither are durable enough to be laundered often. Either of the other two are acceptable, but the one which is more accurately or neatly done is the first choice.

Judging Shirt Techniques

This class is more complicated than the others, and requires more preparation. If you have a Leader's Assistant, perhaps she/he could prepare the class as a special project, or several senior members could help with it.



You need four sets of the following

- a picture of a shirt
- a fabric swatch, and an interfacing swatch
- a fastener (butt, or snap) attached to fabric
- a seam sample with seam finish
- a hem sample

NOTE: It's possible to judge this class without actual sewed seams and hems. Simply name the seam and finish and the type of hem used on a card and attach to the other parts.

Label the sets 1-4, lay them on a table with plenty of room for members to examine them, and have members place them using the score card in their book.

Things to look for:

- suitability of fabric to style of pattern
- suitability of interfacing to fabric
- suitability of button or snap to fabric and style
- suitability of seam finish to fabric style and laundry
- suitability of hem to fabric, style and laundry.

If you wish to make up this judging class, here are the requirements for each entry.

#1	#2	#3	#4
<ul style="list-style-type: none"> - sheer fabric - no interfacing - snap fastener - pinked and stitched seam finish - machine hem 	<ul style="list-style-type: none"> - med-light fabric - heavy interfacing - flatfell seams that pucker on outside, stitching crooked - nice hem done by machine 	<ul style="list-style-type: none"> - med-light fabric - interfacing and buttons well co-ordinated to fabric and pattern - flatfell seams done well on both sides - no thread shank on button - machine shirrtail hem, smooth even stitches 	<ul style="list-style-type: none"> - med-light fabric - button too large and heavy for fabric - machine overcast seams, smooth, straight stitching - loosely finished hand hem

You may vary this if you wish, but the reasons given in the members' book correspond exactly to this class.

Other suggestions to vary this class would be to include:

- denim fabric, too heavy for the style of shirt
- interfacing which is too dark a color for fabric
- a hand hem on curved shirrtails
- seam binding on shirrtails.

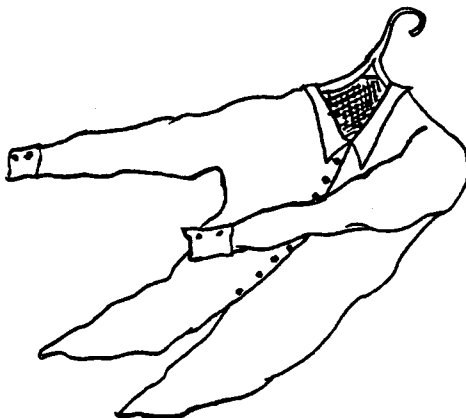
When members have filled out the judging cards and jotted down a few points, have one or two members familiar with giving reasons give theirs to the group. Then they and the leaders could hear the other members' reasons individually.

LEADER'S EVALUATION OF SHIRTS

You, as a leader, will be expected to evaluate the results of work done in this project, by reviewing and commenting on the members' shirts. You will not assign an actual mark to each garment, but will give comments and constructive criticism to each member related to the shirt and the project book. Use the sheet, "SCORING A SHIRT" as a guide when evaluating the shirts.

THE ACHIEVEMENT PROGRAM should be planned by the end of this meeting, or another planning/practice session arranged.

BE SURE ALL MEMBERS HAVE COMPLETED THE NECESSARY REQUIREMENTS.



NOTES



LEARN TO DO BY DOING

Sewing
Plus



A SECOND LEVEL
4-H SEWING PROJECT

NAME

AGE

CLUB

NUMBER OF CLUBS



THE 4-H PLEDGE

I pledge
MY HEAD to clearer thinking,
MY HEART to greater loyalty,
MY HANDS to larger service,
MY HEALTH to better living,
For my club, my community and my country

I N D E X

	PAGE
INTRODUCTION.....	2
OBJECTIVES.....	2
GENERAL REQUIREMENTS.....	2
PROJECT REQUIREMENTS CHECKLIST.....	4
MEETING ONE: Prepare For Action!.....	5
MEETING TWO: Cotton & Cuttin'.....	17
MEETING THREE: Seams and Samples.....	25
MEETING FOUR: A Work Meeting.....	35
MEETING FIVE: Close It and Care For It.....	41
MEETING SIX: You Be The Judge!.....	49
MEMBER'S EVALUATION OF PROJECT AND CLUB.....	55
MEMBER'S RECORD OF ACHIEVEMENT.....	inside back cover

This book was prepared by
Margaret Loewen, Clothing and Textiles Specialist,
for the Rural Organizations and Services Branch,
with the assistance of:

Beverley Brown Elfving, R.O.
Specialist, Norfolk and Haldimand
Nancy Jacky, R.O. Specialist,
Brant and Wentworth
Barbara Klages, R.O. Specialist
Bruce
Joe O'Neill, 4-H Supervisor, G.A.C.

Patricia Reid, R.O. Specialist,
Dufferin and South Simcoe
Chris Savory, 4-H Leader, Norfolk
Norma Savory, 4-H Leader, Norfolk
Grace Whittington, R.O. Specialist,
Middlesex

PREREQUISITES FOR SEWING PLUS

PLEASE CHECK (X) YOUR ANSWERS TO THE FOLLOWING:

	<u>YES</u>	<u>NO</u>
I have learned to use a sewing machine	<input type="checkbox"/>	<input type="checkbox"/>
I have sewn and completed at least one <u>garment</u> (4-H Actionwear, family studies at school, sewn at home or elsewhere)	<input type="checkbox"/>	<input type="checkbox"/>

TO BE A MEMBER OF 4-H SEWING PLUS, YOU MUST HAVE ANSWERED
"YES" TO BOTH STATEMENTS.

Member's Signature

Leader's Signature

Parent or Guardian's Signature

Date

SEWING PLUS

INTRODUCTION

Sewing Plus is a second level sewing project. It teaches the techniques required to make a shirt, a popular wardrobe item for all teens, and also includes information which will help members to be better consumers.

OBJECTIVES

1. To construct a garment requiring intermediate sewing skills. This will be a shirt with a collar and interfacing, using cotton or a cotton blend fabric.
2. To use appropriate contemporary techniques for handling woven cotton fabrics.
3. To learn the characteristics, use, and care of cotton.
4. To develop personally by working with others in the club.

GENERAL REQUIREMENTS

1. The 4-H program is open to youths 12-21 years of age. If the project starts between January 1 and June 30, one must be at least 12 and no more than 21 before January 1. If the project starts between July 1 and December 31, one must be at least 12 and no more than 21 before July 1.
2. Only qualifying members shall receive resource materials, awards, participate in the Achievement Program or hold an executive position.
3. The 4-H motto, "Learn To Do By Doing," requires a member to learn skills by doing the work on the project.
4. To receive project completion recognition, a member must:
 - a) Attend five of the six meetings outlined in the member's project book. If a club decides to combine two meetings into one, this will still be counted as two meetings for attendance purposes.
 - b) Complete a project book and any additional assignments to the satisfaction of the club leader(s)/R.O.S. personnel.
 - c) Attend and participate in the Achievement Program. A member may not participate in the Achievement Program if he/she has missed more than one meeting.

5. In the case of an Achievement Program being held prior to the completion of the project:
- a member may not participate in the Achievement Program if he/she has missed more than one meeting.
 - awards won by a member during the program may be forfeited if the member does not complete all the project requirements.

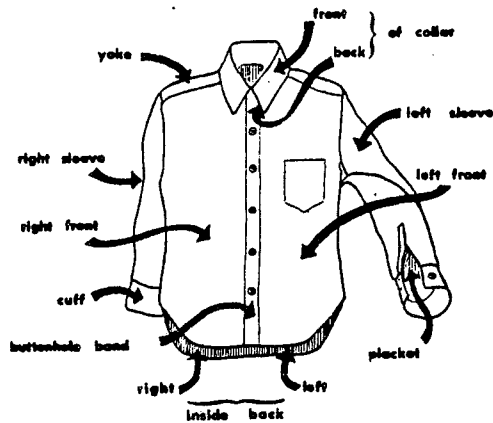
ACHIEVEMENT PROGRAM

Date: _____ Time: _____

Location: _____

Date Book and Project Due to Leader: _____

SHIRT TERMS



PROJECT REQUIREMENTS CHECKLIST

Check (✓) that each item is complete before handing in your project book.

- COVER - name, age, club, project number _____
- INTRODUCTORY PAGES - as required _____
- ROLL CALLS - all answered _____
- EXERCISES - questions, fill-in-the-blanks,
all complete _____
- HOME ACTIVITIES:
 - MEETING ONE - shopping for fabric _____
 - meeting two roll call _____
 - cost of garment _____
 - prepare fabric _____
 - sewing box _____
 - MEETING TWO - cut and mark shirt _____
 - MEETING THREE - seam sample _____
 - MEETING FOUR - hem sample _____
 - MEETING FIVE - list of sewn items _____
 - button sample _____
 - MEETING SIX - all complete _____
- SAMPLES - collar, seam, hem, button _____
- SHIRT - complete _____
- scored _____
- cost of garment report _____
- CLUB EVALUATION _____
- RECORD OF ACHIEVEMENT _____

I hereby certify that I have completed the project satisfactorily

Signed: _____
(Member)

MEETING ONE

PREPARE FOR ACTION!

	NEXT MEETING:	
DATE: _____		DATE: _____
TIME: _____		TIME: _____
PLACE: _____		PLACE: _____

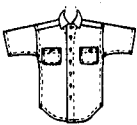
ROLL CALL: Spotlight on YOU! Introduce yourself, and tell whether the clothes you are wearing were bought ready made or sewn at home. What are they made of? What do you like or dislike about them?

.....

WHAT KIND OF SHIRT WILL YOU MAKE?

There are always a variety of shirts available in the pattern books.

Big Shirt -



As this project is being written, the "big shirt" or oversized shirt has been big news for guys and girls for several seasons. It has an easy fit and is comfortable to wear. Because it fits loosely, it's important to choose a size that doesn't overpower you. If your shoulders are narrow or you have a small bone structure, you may want to buy a size smaller than you usually buy.

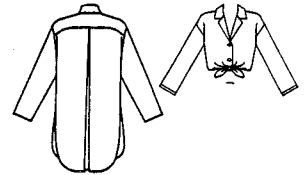
Consider these points:

- bigshirt necklines drop away from the neck rather than sitting at the base of the neck.
- bigshirt sleeves are extra wide, armholes are deeper and shoulders dropped.
- bigshirt bodies are full. (15cm or more of ease is built-in to give the big look.)

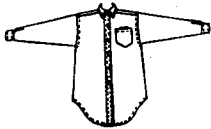
Wear it

- loose and unbelted over narrow skirts, tapered pants and stirrup pants,

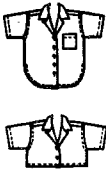
- belted loosely over skirts and pants,
- with shirrtails tied or knotted at the waist or midrift,
- as a jacket over a T-shirt or closer fitting shirt,
- as a bathing suit cover-up.



Man's Shirt - These are not as big as the bigshirt, but are loose and casual, and stylish for men and women. They usually have a collar and collar band, a yoke, patch pockets and a shirrtail hem. They are wide at the shoulder, tapering slightly at the hem.



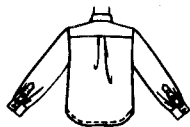
Camp Shirt - A roomy, casual, shirt (i.e. the Hawaiian shirt) is worn hanging out over pants and shorts, tucked in or tied at the front. This shirt has a more square shape than the bigshirt or the man's shirt. It has a convertible collar (no collar band) big sleeves, and a squared or rounded shirrtail hem. A current version of this shirt is cut off above the waist.



Nightshirt - This unisex style is comfortable to wear and can be made of flannelette for winter (or camping!) and cotton or blends for summer.



Tailored Shirt - The traditional close-fitting business shirt, for girls and guys, is a classic style. It is worn with skirts, suits, and sweaters, and women often wear a scarf or tie under the collar. It usually has more sewing detail than the other shirts - things like collar bands, front bands, topstitching, and long sleeves with cuffs.



HOW MUCH SEWING HAVE YOU DONE?

If you have made more than two garments or have done sewing in addition to the 4-H Actionwear projects you may be looking for a challenge! If so, a collar band, front band, and long sleeves with cuffs are for you.

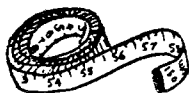
If you are still not an experienced sewer, choose a pattern with a collar but no collar band, and straight sleeves that are hemmed.

READ CAREFULLY the description of the shirt on the back of the pattern envelope, to check whether shirt is loose fitting, very loose fitting, has a collar band, dropped shoulders etc.

PATTERN NUMBERS

Your leader may have some pattern numbers to give you as possible choices for this project. If so, write them in this space.

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____



WHICH SIZE TO BUY?

The size of pattern you buy for a shirt is determined by your chest or bust measurement and your personal preference. Some members will love a loose fitting shirt; others will want to wear a tailored, more closely fitting style.

Chest : Place tape measure around fullest part of the chest, just touching tip of shoulder blade at back. Tape should be level or parallel to floor.

Bust : Place tape measure around fullest part of bust, touching tip of shoulder blade at back. Tape should be parallel to floor.

High Bust : Keep tape in position at back, but move it up in front to chest area (opposite underarm). Tape is no longer parallel to floor. If the difference between the high and full bust measurements is 5 cm or more, choose the size according to the high bust measurement, especially if you are small boned and/or are making a loose fitting shirt.

My chest/bust measurement is _____

My high bust measurement is _____

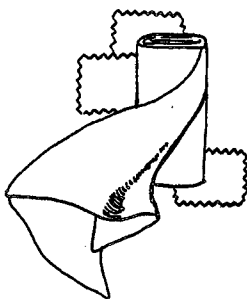
Many shirt patterns are sized extra-small, small, medium, large and extra-large. Choose the one nearest to your chest or bust measurement, by comparing your measurement to the ones on the back of the pattern envelope.

Multi-Sizing of Patterns: Some patterns have three sizes included on one

tissue pattern. They are handy if you are a combination size or if your measurements fall between sizes. You can then choose a cutting line between the two on the tissue. They usually do not have seam lines marked as lines, but by symbols, such as a presser foot, or the size enclosed in a circle.

WHICH FABRIC TO BUY?

Fiber : For this project you may choose either 100% cotton or a blend of cotton and polyester. By law, all fabrics sold in Canada must be labelled with the fiber content. Look for it on the end of the bolt or on a hang tag attached to the bolt.



Your leader will pass around samples of cotton and a cotton/polyester blend. Feel them. Do they feel different? _____ Describe the difference. _____

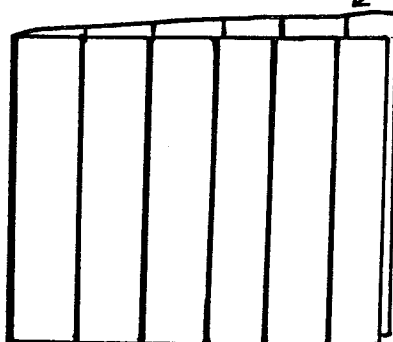
Crush each sample in your hand. Which one wrinkles the most? _____

Put these aside for a few minutes.

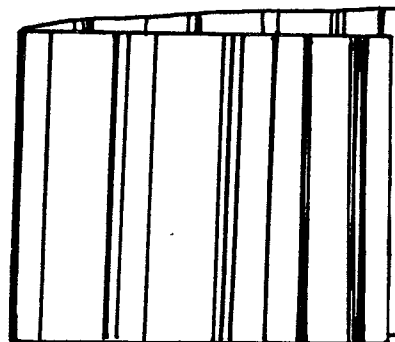
You will be learning more about these fabrics in later meetings.

Color : Choose a color for your shirt that will go with at least two bottoms that you already have. Plain colors and small or large overall prints that do NOT have to be matched are the easiest to work with. A more experienced sewer may choose a tiny gingham check (1/8" squares) or an even stripe. To check whether a stripe is even or uneven, fold the fabric along the length of a centre dominant stripe (the widest or most brightly colored.) Lift up the top layer slightly, and check to see whether the stripes on the bottom layer match the stripes on the top layer. If they match, the stripe is even. Avoid uneven stripes, as they will present more difficulties when cutting and sewing your shirt.

Even stripe - upper and lower layers match



Uneven stripe - upper and lower layers don't match



INTERFACING

Interfacing is a layer of fabric added to certain areas of a garment. Why?

- To add body, shape and crispness to details such as collars and cuffs.
- To add strength at points of strain (behind buttons and buttonholes).
- To prevent stretching of outer fabric in bias areas (necklines, armholes).

There are two basic types of interfacing available; sew-in, and fusible. Both come in woven, knit or non-woven varieties.

Sew-In interfacings must be basted in place, by hand or by machine.

Fusible interfacings have an adhesive on one side that bonds interfacing to fabric when pressed with an iron. Steam is usually required for permanent bonding to take place. Most are sold with instructions for fusing.

Woven interfacings have a lengthwise and a crosswise grain and can be used with any woven fabric.

Knit interfacings are always fusible, and give a soft look to knit or woven fabrics.

Non-Woven interfacings have no grain. They are made from compressed, short fibers. They are available as

- a) stable non-wovens, with no 'give' or stretch,
- b) all-bias non-wovens, with stretch in every direction, for soft, fluid styles and
- c) stretch non-wovens, with give in the crosswise direction only, for use with knits and woven fabrics.

Check the garments you are wearing. Do they have interfacing in collars or down the fronts? Can you tell whether they are the fusible type or the sew-in type?

For this project, the shirt, most of you will be using fusible interfacings, either woven, knit, or non-woven. Your leader has a list of some brand names which are suitable for the shirt. Write them in this space.

The object is to create shape without unnatural stiffness, so it's important to choose interfacing carefully. It must be compatible with your garment fabric, in weight, softness or drapability, and care qualities. Handle the interfacing and fabric together to determine the correct weight of interfacing to buy.

Weight - Interfacings come in light, medium and heavy. In general, buy a lighter weight than the garment fabric.

Drapability - Crisp interfacings do not drape softly. Fusibles tend to become slightly crisper when applied, due to the setting of the adhesive, while non-fusibles or sew-ins tend to become softer. Decide which look you want.

Color - Interfacings come in black, white, grey, cream and beige, but not all types come in all colors. White should be used in light colored garments, black with dark fabrics.

Care - Although the fiber content of the interfacing and the garment do not have to be the same, they should both have the same care requirements.

Your pattern will tell you how much interfacing to buy.

If you choose a pattern with shirrtails that tie at the front, interfacing down the fronts may not be required as it would make the ties too stiff. You may still want to interface the collar, but with a fairly light-weight interfacing.

Sheer fabric should not be interfaced with a fusible, but instead use a second layer of the outer fabric, or a piece of organdy, which would be sewn in.

Seersucker also should not be interfaced with a fusible. Use a lightweight woven or non-woven sew-in type instead.

Fusibles and non-wovens have a slightly stiffer appearance and more of a "mind of their own" than non-fusibles and wovens. Get practise using as many types as you can, so you can make the right choice each time you need to buy interfacing for a project.

Choose interfacing that

- is a bit lighter in weight than the shirt fabric
- is as close a color match as possible
- has the same care requirements as the shirt fabric.

Look at the samples of fabric that you crushed in your hand, and set aside. Are they both still wrinkled? _____. If not, which one is most wrinkled? _____. Do you think the wrinkles will fall out or will they need to be pressed out? Mount these samples on a separate page in your project book, and label them.

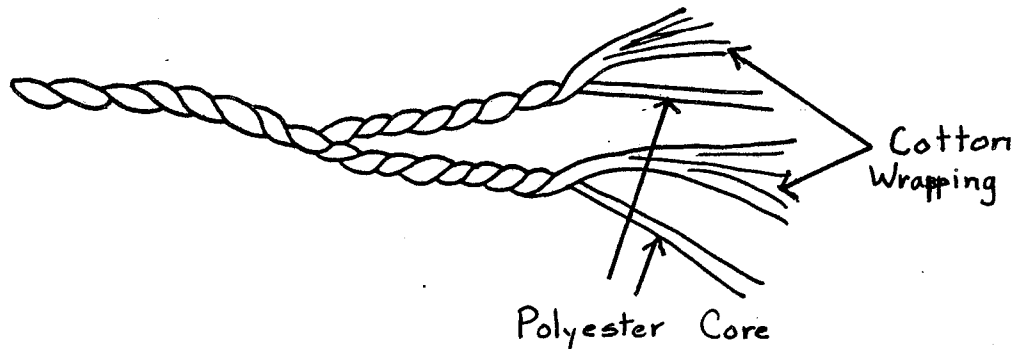
NOTIONS

Notions are all the extras that you need to complete your shirt, such as thread, buttons or other closures, trims etc.

Thread: Sewing threads today are made of various fibres and by different methods. You may choose 100% mercerized cotton, polyester, or cotton wrapped polyester.

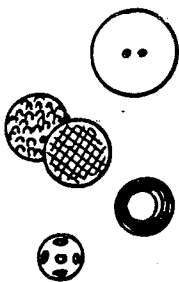


Cotton-wrapped polyester combines the strength and elasticity of the polyester core with the lustre and heat resistance of the cotton wrapping. This is what it looks like, magnified.



For the fabrics you will be using in Sewing Plus, this thread is a good choice.

Buttons, etc.: Most shirts require closures of some type. The most common is a button and buttonhole closure. However, if you do not have access to a machine buttonhole maker (either an attachment or a built-in feature of the sewing machine) you may choose to use another method.



- Gripper snaps are available in packages in various colors.
- Velcro self gripping circles can be sewn on, then covered with buttons to look like a button-buttonhole closing.
- Dome fasteners can also be used under buttons for a shirt closing.

SHOPPING GUIDELINES

1. Buy pattern according to chest/bust size. _____
my size

2. Buy style suitable for your sewing ability _____

Some suitable pattern numbers for me are _____

3. Look for a fabric that is 100% cotton or a cotton/polyester blend.
4. Do not buy a plaid or print which must be matched. A more experienced sewer may buy an even stripe or an 1/8" gingham check.
5. An all-over print will help to hide crooked stitching or any mistakes you may happen to make!
6. Write down the fiber content and the care instructions for the fabric and interfacing you buy.
7. Make a note of the amounts, and cost of all the items you buy to make your shirt.

EQUIPMENT

This is a list of what you will need in your sewing box. Put a check (X) beside each one as you find it.

- Scissors - 12-15cm long, with sharp points, for snipping threads, cutting buttonholes, etc.
- Shears - 18-20cm long, bent handle, for cutting fabrics only. (Left-handed shears are available.)
- Thread - Two spools, to match your shirt fabric, 100% mercerized cotton, 100% all-purpose polyester, or cotton wrapped polyester
- Needles - size 7 or 8, sharps, for hand sewing
- Pins - a box or tin of fine rustproof, dressmaker's pins.
- Tape Measure - marked with both inches and centimetres, flexible.
- Sewing gauge - plastic or metal, 15cm long
- Seam ripper - to remove stitching
- Pincushion - a wrist-type is handy
- Marking Tools - choose one of these;
 - a) Tracing wheel and WASHABLE dressmaker's carbon
 - b) Marking pencil, pastel, with brush on one end
 - c) Tailor's chalk
- Point Turner - not essential, but handy to have. Treat yourself to a new sewing gadget - buy a point turner! They come in plastic or wood.
- Something to put them all in.

REVIEW QUIZ

How much do you remember from other sewing projects?

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____

6. A fabric is straight when the _____ and _____ threads run at right angles to each other.

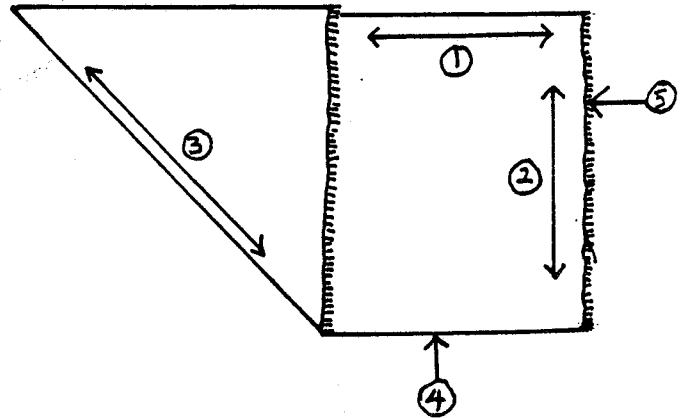
7. Choose thread that is a perfect match or a shade _____ than the fabric.

8. What do you do if your measurements fall between two sizes? _____

9. Where do you look to find out how many buttons are needed for your shirt?

10. How do you figure out how much fabric to buy? _____

11. How do you know which fabrics are suitable for the shirt you want to make?



12. To buy a pattern at the pattern counter, what three things must you know?

13. How do you know whether your shirt has a dropped shoulder or a normal shoulder line? A close fit or a loose fit? _____

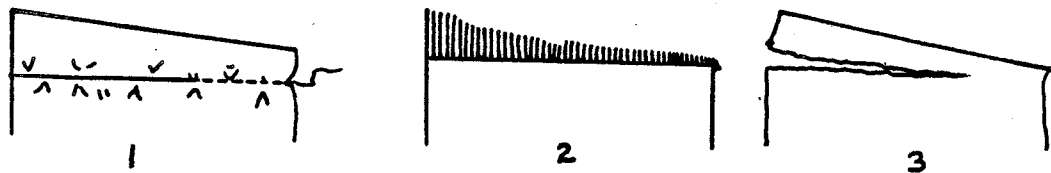
STRAIGHTEN YOUR FABRIC

(only woven fabrics can be straightened this way)

Look at the ends of your fabric. If it was torn from the bolt, the ends will already be thread perfect, or even with the crosswise thread. If it was cut from the bolt, straighten the ends to make them thread perfect. A single thread should run along the cut edge from selvage to selvage.

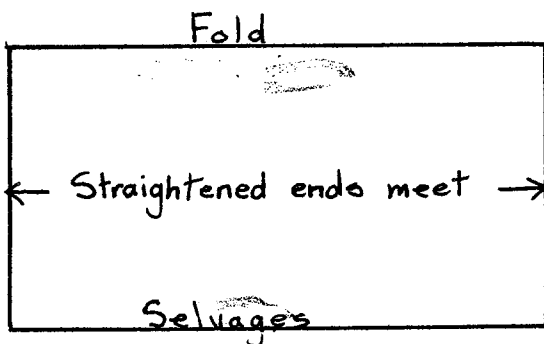
Use one of the following methods:

1. Pull a crosswise thread gently, and cut along the line.
2. Unravel threads until one thread runs the whole width of the fabric.
3. Clip the selvage and firmly tear the fabric from selvage to selvage. Use this method on firm fabrics only (fabrics that won't stretch or snag).

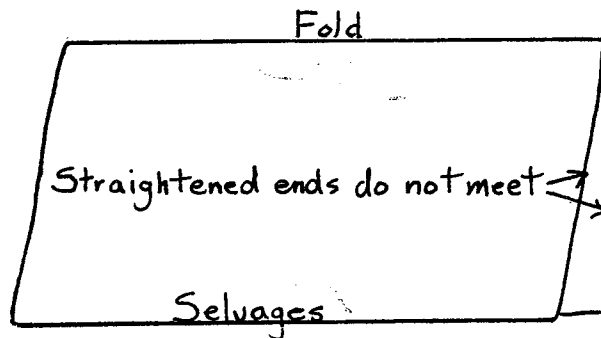


Your fabric should also be ON GRAIN or GRAIN PERFECT before you start to work with it. This means that the lengthwise and crosswise threads are exactly at right angles to each other.

Fold fabric in half lengthwise, with the selvages meeting. The cut edges and the selvages should form a perfect right angle and the raw edges which were straightened, should match. This means the fabric is ON GRAIN.

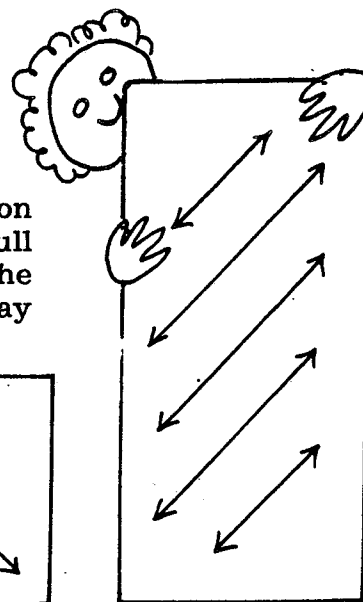
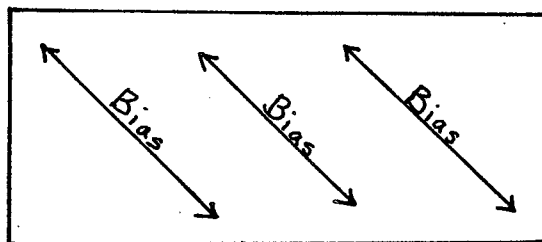


On Grain



Off Grain

If it is not on grain, unfold and stretch the fabric on the bias, in the direction of the short corner. Pull with one hand on the short end, and one hand on the true bias. Continue pulling on the bias all the way to the end of the fabric.



PREWASH YOUR FABRIC

Because your shirt will be washed and dried frequently, you must wash the fabric before cutting out the shirt. This preshrinks the material, and also tells you whether any color or dye comes out of the fabric. Bright or dark colors may lose some color for the first few washings, so prewash the fabric separately, using the same treatment you will give the finished shirt. How to do it: Fold the fabric lengthwise with right sides together, and selvages and raw edges matched. Baste along selvages and raw ends. Use soap or detergent to help remove any excess dye. Dry as the finished garment will be dried. When dry, press the fabric using the iron temperature recommended in the care instructions. If this is not given, use a medium-low setting at first. Try to press out the lengthwise crease down the middle of your fabric, if there is one.

I will wash my fabric in _____ water, dry it at a
(temperature)
_____ setting and press with a _____ iron.
(low - medium - high) (temperature)

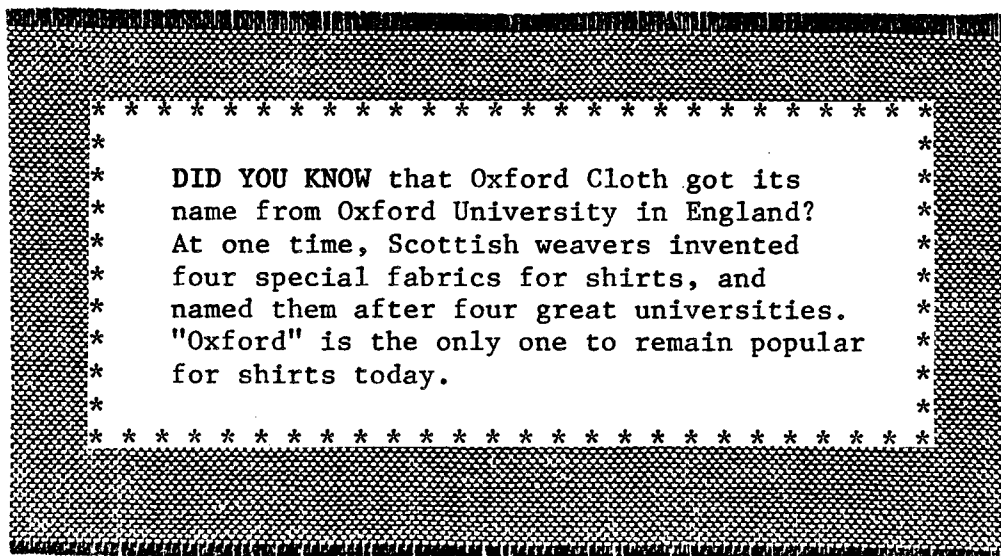
Sew-in interfacings should be pre-shrunk. Most can be washed in the machine, but follow care instructions on the end of the bolt or on a hang tag. You should be able to preshrink the interfacing using the same method as you will use to clean your finished garment.

Manufacturers of fusible interfacings do not suggest preshrinking, but many sewers prefer to do it. However, it should NOT be done in a washing machine because of the adhesive backing.

Place interfacing gently in a bowl or sink of warm water, and let sit for 5-10 minutes. Remove and place on a towel with the adhesive side up. When most of the water has soaked into the towel, hang the interfacing to dry over a rod. DO NOT PRESS or the adhesive (and your iron) will be damaged. Once the interfacing has been applied to the garment, you may wash the garment in the machine, and press it following the care instructions for the fabric and interfacing.

HOME ACTIVITY

1. Start collecting at least two pictures of different looks in shirts. Look in newspapers, advertisements, magazines, and free pattern leaflets from the fabric store, and mount pictures in Meeting Five.
2. Buy the fabric, pattern and notions for your shirt. Fill in the fabric information in the Meeting Two Roll Call.
3. Fill in the cost of garment sheet.
4. Straighten, wash and press your fabric.
5. Collect the items of equipment needed for your sewing box.



MEETING TWO

COTTON & CUTTIN'

NEXT MEETING:

DATE: _____ DATE: _____

TIME: _____ TIME: _____

PLACE: _____ PLACE: _____

ROLL CALL: Show your pattern, fabric and interfacing. Give the names of the fabric and interfacing, their fiber content, and the care instructions. Tell why you chose them.

Fabric - name: _____

fiber: _____

care: _____

Interfacing - name: _____

fiber: _____

care: _____

I chose this pattern and fabric because _____



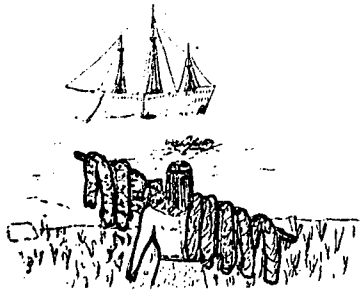
COTTON

Cotton comes from a small, bush-like plant that grows in warm climates. It is a member of the cellulose group of fibres, those that have plant cellulose as their base.

The cotton seeds grow in a cotton boll or capsule. As they ripen, the capsules burst open, showing the white fluff surrounding the seeds. It looks a lot like the cotton batting you see in first aid kits. The balls are gathered and the seeds separated from the hair-like fibres by a machine called a cotton gin. Then the cotton fibres are cleaned, put into bales, sent to mills and spun into yarn.

Recent discoveries show that cotton was used at least 7,700 years ago in Mexico, and was one of the earliest fibres known to man.

When Christopher Columbus landed in the West Indies in 1492, the natives brought skeins of cotton to his ship to trade.



Most of our cotton comes from the Southern U.S.A., but there are many Canadian mills where cotton fabric is manufactured or finished.

Licensed Canadian Companies using cotton from the United States use this symbol. It is recognized by consumers as a seal of quality. It may appear on the label or on a hang tag of a garment or household item made from pure cotton.

Trademarks



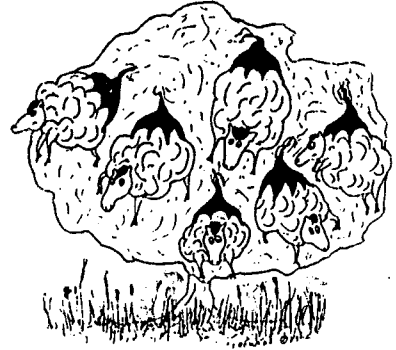
The Properties of Cotton

What makes cotton so great? Here's a list!

- Cotton is strong, and even stronger when it's wet.
- Cotton is absorbent. It absorbs body moisture, then allows it to evaporate. That means
- Cotton is comfortable to wear.
- Cotton takes dye very easily.
- Cotton doesn't pill.
- Cotton is soft to the skin.
- Cotton is static-free.
- Cotton is available in many weights, from voile to denim.
- Cotton is featured for every season, depending on how it is woven. Light and airy sheers are cool to wear. Loosely woven homespuns trap air and are warm to wear. Closely woven cottons resist wind and water.
- Cotton is easy to sew, with no slipping or fraying. It is easy to achieve sharp points and neat details, and cotton is easy to press.
- Cotton is durable.
- Cotton has excellent laundering qualities:
 - washes in hot water
 - not melted or puckered by hot iron.
 - can be ironed damp
 - warm iron only needed for wash and wear finishes
 - bleaches readily if white (unless it has certain finishes)
- Cotton can have special finishes which reduce shrinkage and wrinkling.
- Cotton is the most widely used fiber alone, in blends, for apparel, and in household fabrics.
- Cotton is used by top clothing designers.

Name five things other than clothing that are made of cotton and used around the home.

According to a quaint old legend, cotton was the wool of certain mysterious sheep. These lambs grew on bushes, each one in its own downy pod. The stems of the shrub were flexible, and allowed them to bend down and graze on the grass growing nearby. However, when the grass was all eaten, the lambs died, and their wool was gathered to make cloth and thread.



Does cotton have any disadvantages? Very few!

- Cotton is damaged by mildew
- Cotton wrinkles easily unless protected by a wrinkle resistant finish.
- Cotton shrinks when washed especially if it has no special finish.

Its tendency to wrinkle and shrink were the main drawbacks to wearing cotton in the past. However, special finishes and the popularity of the "wrinkled look" combine to make cotton a favourite fabric of the 80's.

BLENDS

A fabric with two or more fibres combines the best qualities of each fiber used. Blending can increase resistance to:

soiling,
shrinkage,
general wear and tear,

Most of the blends you will be using for shirts are cotton/polyester combinations.

Usually, 65% or more of a synthetic fiber such as polyester will give the fabric wash and wear qualities. This means the garment needs little, if any, ironing.

REVIEW QUIZ - Cutting the shirt

1. What information do you need to know to choose the correct cutting layout? _____

2. What type of shirt fabric requires you to use the "with nap" layout? _____

3. What is the purpose of the grainline arrow on pattern pieces?

4. In which direction are notches cut? _____

5. Are pins placed at right angles to or parallel to the seam line?

6. What do you do if one pattern piece in the layout diagram is half on and half off the fabric? _____

7. On the layout diagram, why are some pieces solid and some shaded?

8. How do you check that the pattern is on the straight grain of the fabric?

PREPARE

Cut apart your pattern pieces. Go through them, and set aside the ones you need for your shirt. (The view number is printed on each piece. If there is no number, that piece is to be used for every view shown on the pattern envelope.)

Put your name on each piece you are using. Put the others back in the envelope. Press pieces with a dry iron.

PAPER FITTING

To make sure that your shirt is going to fit properly, the main pieces (front, back, sleeve, yoke) of the pattern should be pinned together along the SEAM line and tried on. Work with a partner and check that

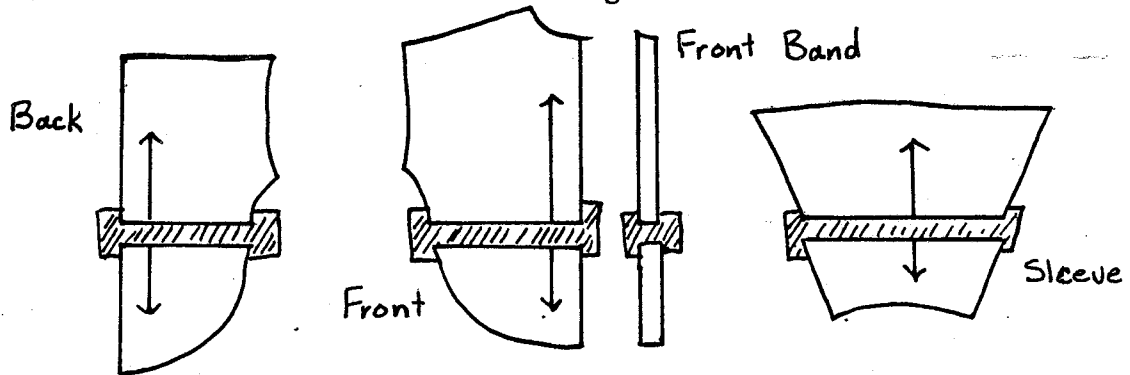
1. the centre front and back are at your centre front and back (pin them in position to your undergarments),
2. the sleeve and body of the shirt are the length you like,
3. there is the right amount of room in the body of the shirt (lots in a big shirt, less in a fitted shirt).

ALTERATIONS

1. If you need to lengthen or shorten the sleeve or body of your shirt, do it on the alteration line marked on the pattern. This could be indicated by a double line, an easy-rule guide or a note to lengthen and shorten at the lower edge.

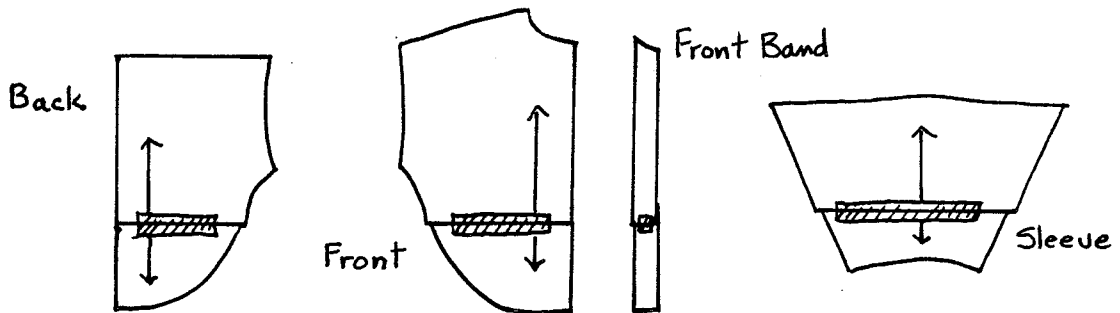
To lengthen within the body of the shirt or sleeve:

- Cut pattern along alteration line.
- Spread the required amount over a piece of waxed paper or tissue paper. Keep edges parallel and grainline straight. Tape in place.
- Redraw cutting lines.
- Make same adjustment on front and back, and on adjoining pieces such as front band and interfacing.



To shorten within the body of the shirt or sleeve:

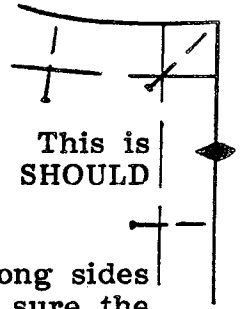
- On the pattern piece, measure up from the alteration line the amount required to shorten, and draw a line parallel to the alteration line.
- Fold along alteration line and bring fold to new parallel line, making a tuck. Pin or tape tuck in place, keeping grainline straight.
- Redraw cutting lines.
- Make some adjustment on front and back, and on adjoining pieces such as front band and interfacing.



2. If there is too much or not enough room in the shirt body, consider using one of the other sizes given on your tissue pattern. Repin seam lines and try on again.

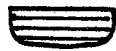
CUTTING

- Circle the layout you need for the shirt you are making.
- Selvages are not shown exactly even in the cutting layouts. This is so you can see that there are two layers of fabric. **YOURS SHOULD BE EVEN.**
- Fabric should be flat and smooth, with no wrinkles.
- If there is a fold shown in fabric layout, fold fabric with wrong sides out. If a single thickness of fabric is shown in layout, be sure the right side of the fabric is up.

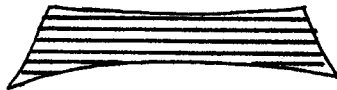


Cutting Striped Fabric

- For stripes to match when they are sewn, the top and bottom layers of fabric must match exactly when they're cut. Fold fabric on a dominant stripe so the stripes on the top layer match the stripes on the bottom layer. Pin them together every few centimetres.
- Place pattern pieces on so the straight of grain arrow follows a stripe.
- Choose the centre of a stripe for centre front, centre back, centre of yoke, collar, sleeve etc.
- Cut pocket so stripes on pocket exactly match stripes on shirt front where pocket will be sewn.
- You might want to cut cuffs, collar and yoke so stripes run horizontally rather than vertically.



Cuff



Collar



Yoke

Cut out your shirt and leave all pattern pieces pinned to the fabric until you have marked them. **SAVE ALL YOUR SCRAPS. DO NOT THROW THEM OUT!**

MARKING

There are several methods you can use to transfer the pattern symbols to your fabric. Here are three of them.

1. Pin and Chalk Method or Pin and Dressmaker's Pencil method:

All marking is done on the **WRONG** side. With pattern pieces still pinned to fabric, stick small-headed pins straight through pattern symbols and all fabric layers. Turn fabric over so pin points are up. Draw lines with ruler and chalk or pencil, joining pin marks, or make dots and X's where marks are needed. Turn back so paper is on top. Remove pattern pieces carefully, so pins don't come out of fabric. Mark top layer the same way. Remove pins.

2. Tracing Wheel and Washable Dressmaker's Carbon Method:

Use white tracing paper for light colored fabrics. Use a color that shows up on medium and dark colors. Always mark on the wrong side.

Always test to see whether marks will show up, and to see how much pressure is needed, and whether the marks show through on a sheer fabric.

REMEMBER - only you, looking closely at your fabric have to see the marks. They don't have to be seen by someone in the other side of the room.

3. Some marks must be transferred to the right side of the fabric, but you don't want carbon or pencil marks on your garment. (i.e. pocket placement).

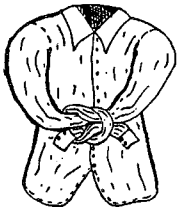
Mark these on the wrong side, and hand baste along the lines so thread will show up on the right side.

Marking the centre front

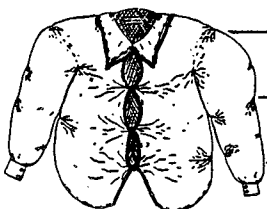
Mark centre front lines on your shirt with hand basting stitches. The line should go from bottom to top of shirt following the lengthwise grain of your fabric. If you have a front band on your shirt, the centre front will be in the centre of the band, and does not need to be marked at this time.

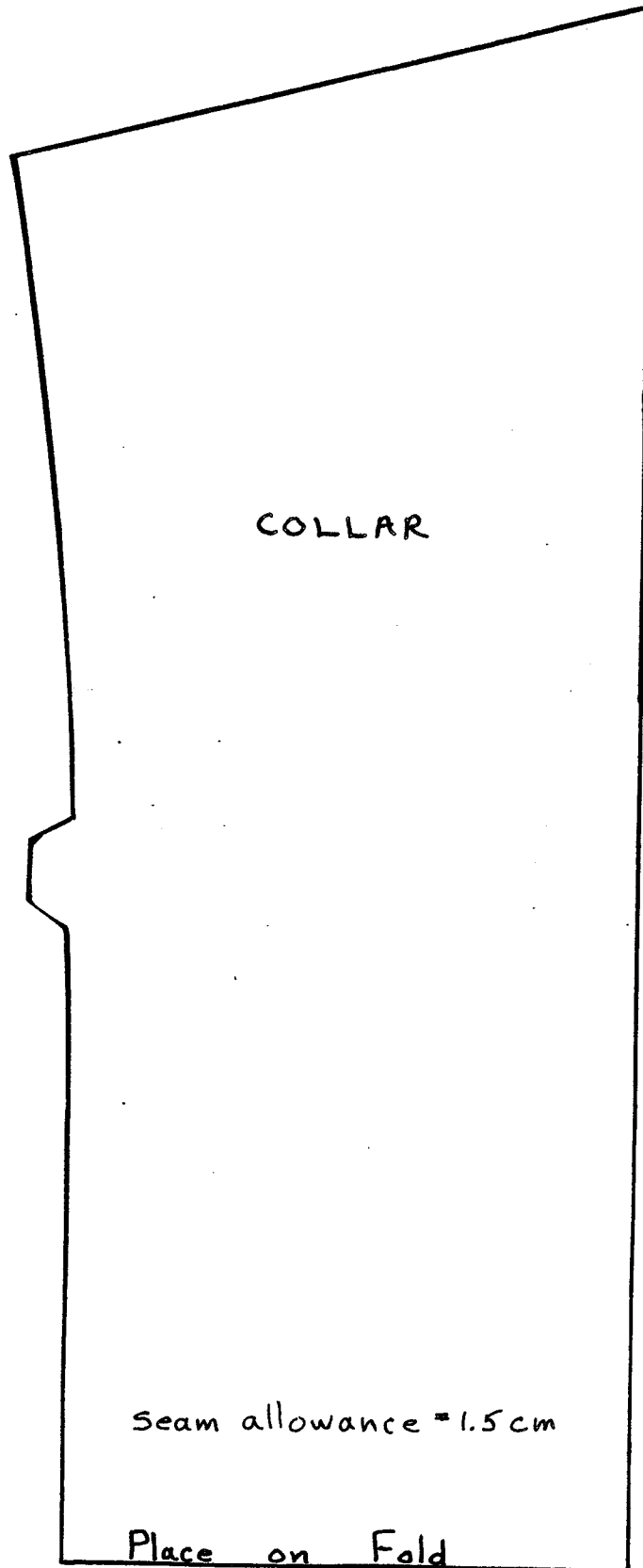
HOME ACTIVITY

1. If your leader has checked your cutting layout, you may be able to finish cutting out at home. Discuss it with her.
2. Complete all marking of shirt pieces.
3. Bring all scraps of your fabric to Meeting Three. You will need them for samples.
4. "Don't get your shirt in a knot" is an expression meaning" _____



If you refer to someone as a "stuffed shirt", what do you mean?





COLLAR
SAMPLE

MEETING THREE

SEAMS AND SAMPLES

NEXT MEETING:
 DATE: _____ DATE: _____
 TIME: _____ TIME: _____
 PLACE: _____ PLACE: _____

ROLL CALL: SEWING MACHINE REVIEW

1. Each time you begin sewing a new project you should check the _____ on a scrap of fabric.
2. What stitch length is used to sew permanent seams? _____
3. Most seams are _____ wide.
4. Fabrics which ravel or will be laundered often require a _____.
5. To tighten or loosen the stitches, adjust the _____.
6. Reverse stitching at the beginning or end of a seam is called _____.
7. A row of stitching done just inside the seam line to keep the garment from stretching is called _____.
8. Machine stitching done close to the folded edge is called _____ . If it shows on the outside of the garment it is called _____.



SEWING MACHINE CARE

1. After every project, clean lint and dust from all parts of the machine, especially under the needle plate, in and around the bobbin case, and between the tension discs. Use a soft brush.
2. If your machine is one which requires oiling (check in the machine instruction book to find out) it should be oiled regularly. Just how often depends on how much it is used. Try to oil it after every 8-12 hours of sewing time. Use special sewing machine oil, which is lighter than other household oils, and don't over-oil. It is better to give each spot one drop and oil more often, than to flood the machine with oil, which could damage it.
3. Change the needle often. Fabrics, especially synthetics, dull the needle. Change after every synthetic project, and less often if you're using natural fibers. A dull needle causes skipped stitches and pulled threads in fabric.

SEWING MACHINE PROBLEMS AND SOLUTIONS

Are you having a problem with your sewing machine? Here are ten common problems with some questions that will help you find a solution.

1. Skipping Stitches
 - Is the needle threaded correctly?
 - Is the needle dull or bent?
 - Have you inserted the needle correctly?
 - Is the needle the correct size for the fabric you are sewing or the thread you are using?
2. Needle Unthreading
 - Is the take-up lever at the highest position before you start to sew?
 - Do you pull sufficient thread through the needle before you start to sew?
3. Thread Snarling at Beginning of the Seam
 - Did you bring the bobbin thread up through the throat plate before you began sewing?
 - Did you pull both threads under the presser foot and straight back before you began sewing?
4. Breaking Thread
 - Is the machine correctly threaded?
 - Is the needle correctly inserted?
 - Is the needle bent or does it have a rough eye?
 - Is the needle the correct size and type for the fabric you are sewing?
 - Is the thread tension too tight?
 - Is the thread defective, knotted or too coarse for the size of the needle.
 - Is the bobbin improperly wound or overwound?
 - Is the bobbin inserted in the bobbin case correctly?
 - Is the bobbin tension too tight?
5. Thread Looping
 - Is the machine threaded correctly?
 - Is the tension balanced?
 - Is there surplus thread between the tension discs or under the bobbin case?
6. Uneven Length Stitches
 - Is the pressure on the presser foot too light?
 - Has lint or thread built up under the feed dog?
7. Breaking Needles
 - Is the needle properly inserted?
 - Is the needle bent or inferior quality?
 - Is the needle the correct type for the make of machine or the fabric you are sewing?

- Is the throat plate or presser foot loose?
- Are you pulling on the fabric as you sew, causing the needle to hit the throat plate?

8. Needle Goes Up and Down Without Moving Fabric

- Is the stitch length at zero?
- Is the presser foot down?
- Have feed dogs been lowered?

9. Puckered Seams

- Is the tension too tight?
- Is the thread incorrect for the fabric?
- Have you used a different type of thread in the bobbin than on top?
- Is the fabric very thin? Insert strips of tissue paper between the fabric and the presser foot when stitching. For very thin fabrics, you may need to insert strips of tissue both above and below the fabric.

10. Machine Locks

- Are the threads jammed? Try unlocking the machine with a reverse turn of the hand wheel. Then remove loose thread from the bobbin area. If the machine cannot be unlocked this way, unthread it and after removing the needle, throat plate and bobbin case, clean out any surplus thread caught in these areas.

USING FUSIBLE INTERFACINGS

Instructions are usually found on a plastic sheet sold with fusible interfacings. Always read them carefully. The fusible side with the adhesive may feel slightly rough, or will be shiny when held in the light.

Take note of

1. whether a steam or dry iron is used,
2. how long to apply the heat,
3. whether your press cloth should be wet or dry.

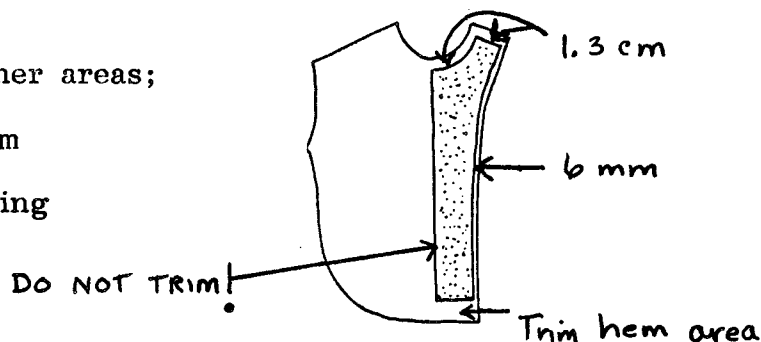
A press cloth helps to protect your iron from the fusing material.

Always test press a piece of interfacing with a scrap of your fabric, to see whether it gives the amount of stiffness or body that you want.

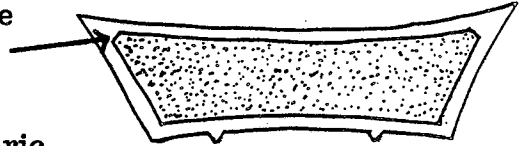
Prepare to Fuse

To reduce bulk in seam, hem and corner areas;

- Trim - 1.3 cm from all interfacing seam allowances
- 6 mm from outside edges of facing sections



- diagonally across corners just inside the point where seamline and foldline meet.
- from hem area



DO NOT TRIM along edges that meet a fabric fold.

Fuse

1. Place interfacing with adhesive side down, on wrong side of fabric. Position carefully so it overlaps seam allowances by 2 mm and extends just to hemlines and foldlines.

TIP "Steam-baste" your interfacing by pressing it lightly with the tip of the iron at a few points to hold it in place while you fuse with the press cloth.

2. Place press cloth (damp, if required) over interfacing and fabric. Hold iron down on each area for at least 10 seconds or as directed in the instructions. Do not handle until cool and dry.

To Defuse

1. Press area with steam for about five seconds.
2. Pull apart while hot.

Test-Fuse

Cut a piece of your interfacing and test-fuse it to a scrap of your shirt fabric. (Be sure to leave enough large scraps for your collar sample.)

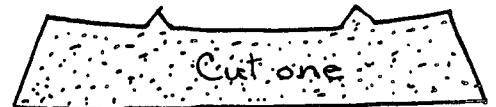
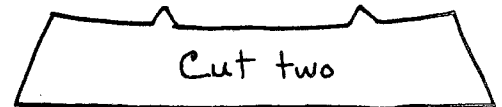
COLLAR SAMPLE

1. Cut two collars from shirt scraps, using pattern in project book.

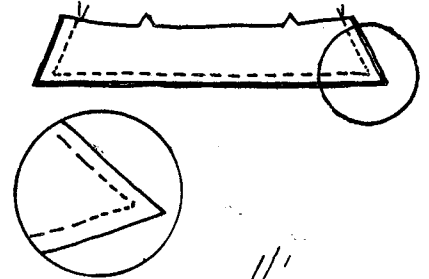
Cut one collar from fusible interfacing, using same pattern piece.

2. Trim interfacing according to directions above.

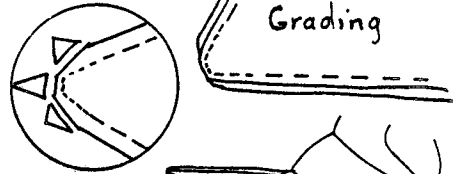
3. Fuse interfacing to one collar section, according to directions above, and the directions that come with your interfacing. This will be the upper collar. The remaining one will be the undercollar or facing.



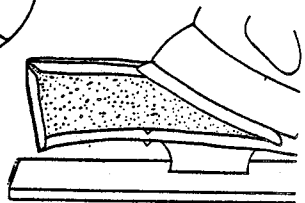
4. Place interfaced top collar and collar facing right sides together, matching outer edges and notches. Sew around collar with a 1.5 cm seam, leaving notched edge open. Use a regular stitch length, changing to a short stitch 2.5 cm each side of collar points. Take one or two short stitches diagonally across collar point, rather than making a sharp 90° angle at point.



5. Trim points. Grade remaining seam allowances, trimming top interfaced collar to 6 mm and the under collar (facing) to 3 mm.



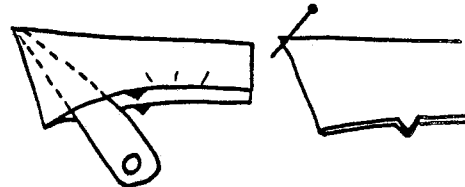
6. Press collar seams open, using point presser or wooden dowel near points.



7. Cut collar in half down centre back. Mount one half in book. Turn remaining half right side out.

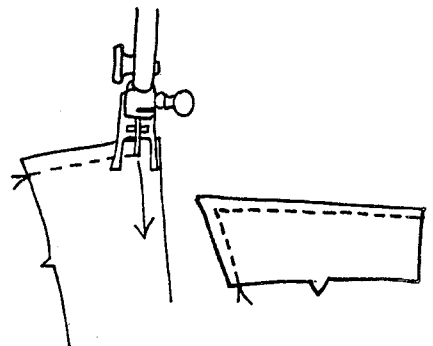


8. With point turner, poke out corner of the other half to make a sharp point (or carefully use a knitting needle from inside, or a pin from the right side). Be careful not to poke a hole right through the collar!



9. Press collar so seam is on the edge, or just slightly under the edge of collar.

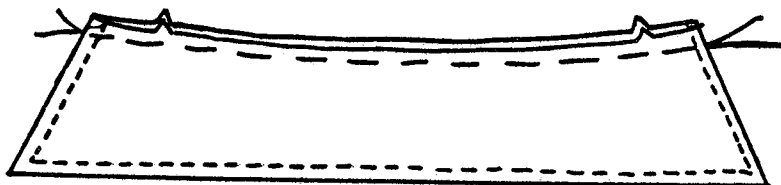
10. Topstitch, using a larger than regular stitch. To topstitch, line up edge of collar even with edge of presser foot, and stitch around collar through all layers. Go slowly and carefully, to make a straight row of stitching. When you get to the corner, with the needle in the fabric, raise the presser foot and pivot the collar so you are now ready to sew along the other edge. Drop the presser foot and continue to topstitch.



11. Press. Baste neck edges (with notches) together as they fall. If the two raw edges are not exactly even, don't worry. This will happen if the collar seam is slightly under the collar edge.

12. Mount in Meeting Three on plain paper. Label.

Because the collar rolls when being worn, more fabric is needed for the top layer than for the bottom, making the raw edges uneven.

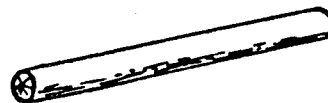
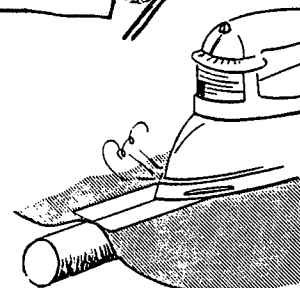
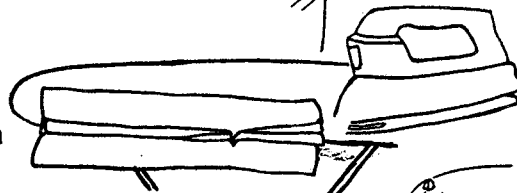
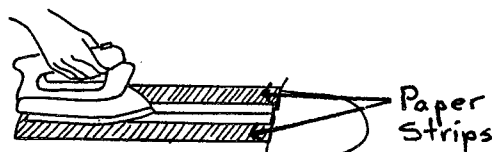
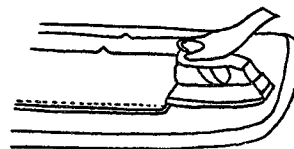


PRESSING

Refer to your booklet entitled "Pressing - The Secret of Good Looking Clothes."

Pressing Seams

1. Begin by pressing the seam flat as it was stitched.
2. Then press seam allowances open or to one side, according to your instructions. To prevent the edges of seam allowances from leaving indentations on the right side,
 - a) slip heavy paper strips or envelopes under the seam allowances while pressing;
 - b) press on the edge of the ironing board so the pressure is on the seam only, and the seam allowance hangs off the board;
 - c) use a seam roll. This gives a narrow pressing surface so only the seam itself is pressed firmly.



NOTE: To make your own seam roll, roll up a medium sized magazine, tie it tightly at regular intervals, and cover with firm cotton. Sew ends and along side with a whipstitch.

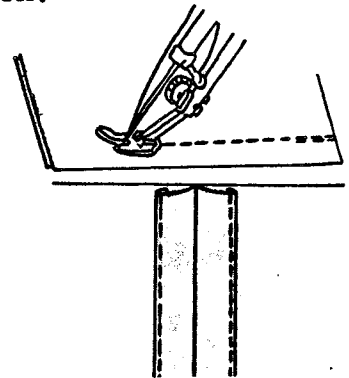
3. When pressing sleeve seams, use a seam roll, sleeve board, or place sleeve seam along the ironing board edge with part of the sleeve hanging off the board. You can then press the seam open without forming unwanted creases in the sleeve.

SHIRT SEAMS AND FINISHES

Shirts are laundered often, so must have firm seams and finishes that won't ravel. There are several for you to choose from. The method suggested in your pattern may not always be the best one for your particular fabric. Consider them all, then choose one for your shirt. Make a sample of it to be mounted in your project book.

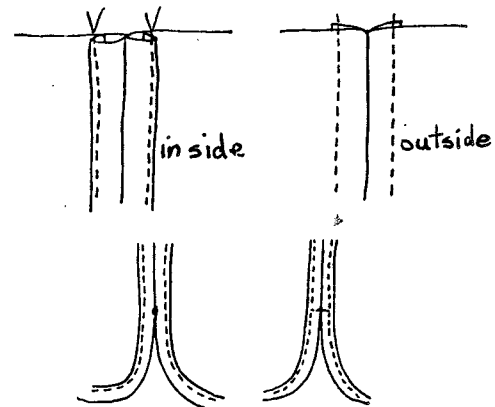
Clean Finished Seam

1. Make a plain seam, 1.5 cm from raw edges. Backstitch at each end.
2. Press seam open (see section on Pressing).
3. Turn under the edges of the seam allowance 3-6 mm. Press. Stitch along the edges of the folds.



Clean Finished Variation

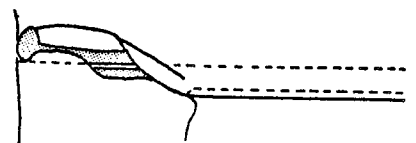
1. Make plain seam, press open, and press under edges of seam allowance as in instructions above for clean finished seam.
2. Instead of edge stitching along folds of seam allowance, baste folded edges flat to garment and stitch along edge of fold through seam allowance and garment. Stitching must be straight and even, as it shows on the outside of the shirt.



NOTE: These two finishes (above) make a neat continuation into the hem of a shirt with curved shirrtails.

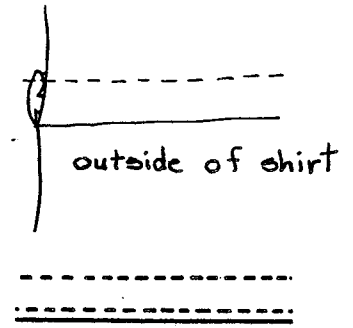
Flat Felled Seam

1. Stitch a plain seam, 1.5 cm from raw edge. Backstitch at each end. Press.
2. Press seam to one side (towards back of shirt).
3. Trim the underneath seam allowance to 3 mm.
4. Turn under 6 mm of the top seam allowance and hand baste it down to shirt, covering trimmed edge.



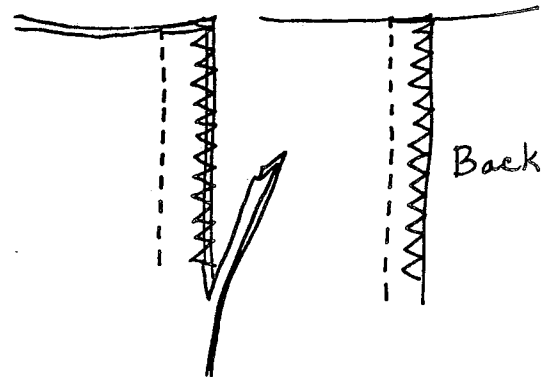
5. Topstitch close to fold. This stitching shows on the right side of the shirt.

NOTE: This seam may also be done on the right side of the shirt, and would look like this. Construction is the same, but in step #1, the plain seam is stitched with **WRONG** sides together.



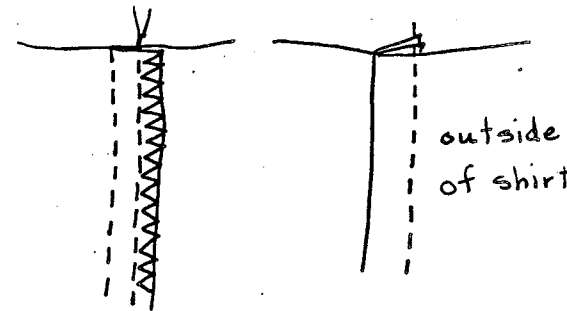
Doublestitched Zigzag

1. Stitch a plain seam 1.5 cm from raw edges. Backstitch at each end. Press.
2. Trim 6 mm off seam allowances.
3. Zigzag seam allowances together by machine along raw edges.
4. Press seam to one side (to back of shirt).



Doublestitched Variation

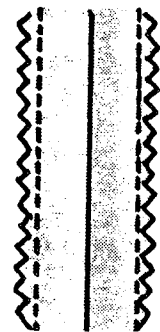
1. Make seam, press, trim, zigzag and press as above.
2. Stitch zigzagged seam allowances to shirt, approximately 6 mm from seam. This stitching shows on the right side of the shirt, and looks like a flat-felled seam.



Stitched and Pinked

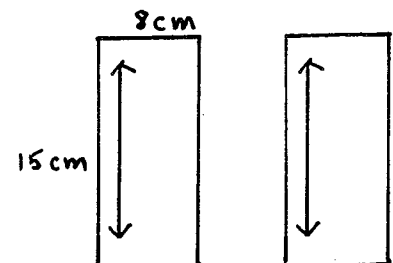
1. Stitch a plain seam 1.5 cm from raw edge. Backstitch at each end. Press.
2. Press seam open.
3. Stitch 6 mm in from the seam allowance edges.
4. Trim close to stitching with pinking shears.

This finish is not as durable as the others and is hardly ever used in a readymade shirt.



THE SEAM SAMPLE

1. Cut two pieces from your shirt scraps, each 15 cm x 8 cm.



2. Make a plain seam with the fabric pieces, using the long edge for your seam.
3. Finish the sample using the finish you have chosen for your shirt.
4. Mount in Meeting Three on plain paper. Label.

HOME ACTIVITY

1. Make the seam sample, using the method and finish you have chosen for your shirt.



An old timer is one who never had to look for his daughter when one of his shirts was missing.

BIG SHIRT BINGO

The list of terms apply to this sewing club. Fill in the empty squares on the bingo card with words chosen at random from the list. There are more terms than spaces, so you will not need to use all the terms.

It doesn't matter which equares you put them in, so each member's card should look different (a different set of terms arranged differently).

Your leader will read definitions or explanations which identify the terms. As you recognize a term from its definition, cross it off on your bingo card.

The game continues until one member has crossed off all the equares on the card, or five across, or five down, etc. or any other combination which has been decided upon.

BACKSTITCHING
BIAS
TOPSTITCHING
FUSIBLES
FRAY
DENIM
NOTCHES
NOTCHING
TO IRON
THREAD
GRADING
PIVOT
GRAINLINE
GRAIN
CARE LABELLING
COTTON
BLEND
VELCRO
INTERFACING
PRESS
SELVAGE
BASTING
BLIND STITCH
STAYSTITCHING
NOTIONS

	FREE			
FREE				
		FREE		
				FREE
			FREE	

MEETING FOUR

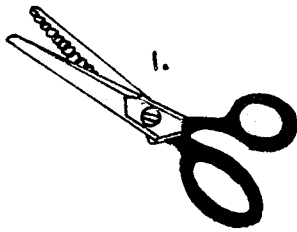
A WORK MEETING

DATE: _____ NEXT MEETING: _____
DATE: _____

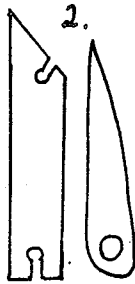
TIME: _____ TIME: _____

PLACE: _____ PLACE: _____

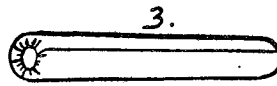
ROLL CALL: Name the pieces of sewing equipment shown below.



1. _____



2. _____



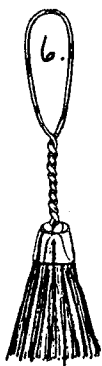
3. _____



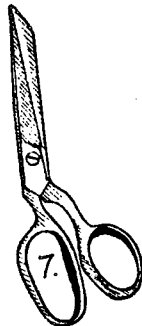
4. _____



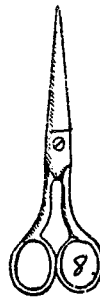
5. _____



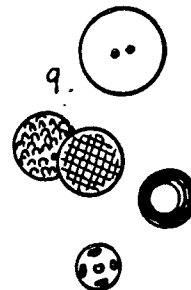
6. _____



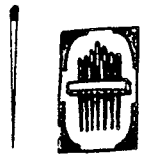
7. _____



8. _____



9. _____



10. _____

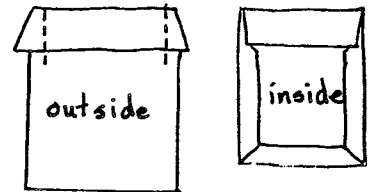
During this meeting, you will continue to work on your shirt, finish the samples of the seam and collar if they aren't completed, and make a hand hemming sample.

Follow the instructions for your shirt that come with the pattern, BUT check construction details in your members' book as well. Remember - there are many ways of doing things and the one in your pattern isn't always the best way.

Here are some construction tips.

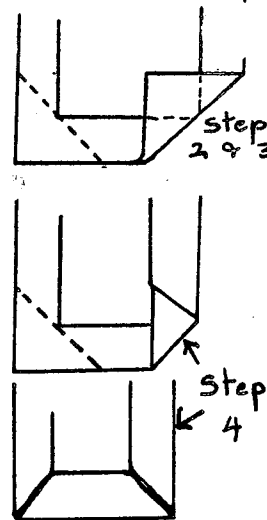
POCKETS

- When turning under upper edges of pocket, follow pattern directions, BUT when turning hem to outside and sewing seam, extend hem section just a bit beyond the pocket itself. This will give a neater finish when hem is turned to inside.



- If your pocket edges have square corners, here is an easy way to turn in the lower edges (it's especially easy to do with flannelette!).

- 1) stitch upper edge and corners according to pattern directions.
- 2) Press under 1.5 cm seam allowance on sides and lower edge.
- 3) Open out folded edges. Fold corner in so foldlines meet. Press.
- 4) Refold and press on original folds, so corner is now mitred.
- 5) Topstitch pocket to shirt



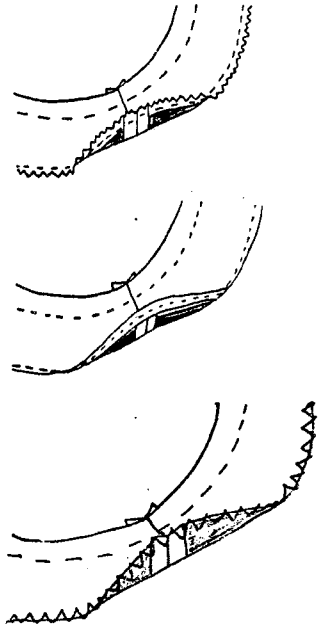
FITTING

After your pocket is on, pin shoulder seams and side seams together on the seam line, and try on shirt. Then you will know whether to sew it up as is, or to make adjustments at the side seams.

FACINGS

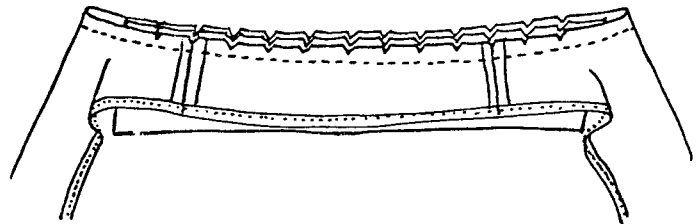
- A facing is a piece of fabric that finishes a garment edge, such as the front and back opening, collar, or neckline.

- It is cut from the garment fabric.
- A front opening facing is often cut in one piece with the shirt front and folded to the inside.
- The inner raw edge of the facing must be finished somehow. Here are three ways.
 1. Stitched and Pinked Edge: This finish is best for closely woven fabrics that don't ravel easily. Stitch 6 mm in from the raw edge. Pink the edge using pinking shears. Press.
 2. Turned and stitched Edge (Clean Finish): This is best for lightweight fabrics or fabrics that ravel. Stitch 6 mm in from the raw edge. Turn edge of facing under on stitching line. Press. Stitch close to folded edge. Press.
 3. Overcast Edge: This is good for heavier fabrics. Trim facing back to edge of interfacing. Overcast raw edge of facing by machine. The interfacing gives a firm backing and helps prevent puckering.



COLLAR

- Interfacing is usually fused to the upper collar, the outer cuffs, and the facings of a shirt.
- Use the sample instructions along with your pattern for constructing your shirt collar.
- Collar points are very fragile after they've been trimmed. Do not use scissors or very sharp objects to poke out points. Fabric could be torn, or scissors could go right through the fabric.
- Be sure to clip the neck edge when fitting the collar to it. Also clip and trim the entire neck seam before turning facings to inside.

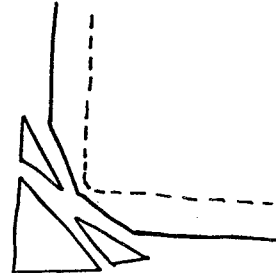


CUFFS

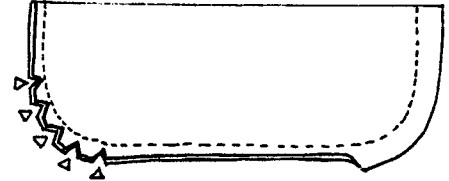
Making cuffs is like making collars;

- fuse interfacing to top cuff,
- sew cuff and cuff facing, right sides together,
- trim and grade seam.

If your cuff has square corners, trim the corners to reduce bulk.



If your cuff has curved ends, you must reduce bulk in the outward curve, which becomes an inward curve when the cuff is turned. To do this, notch the curve, removing triangles from the seam allowance. The notches should go almost, but not quite, to the seam line. This technique, done on any outward curve which will be turned, is called NOTCHING.



TOPSTITCHING

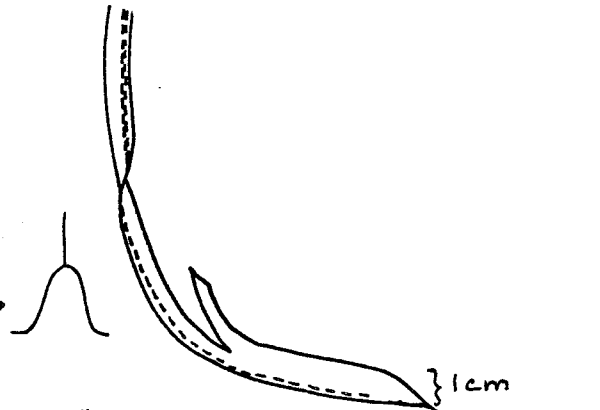
- Topstitching is used on shirts to give a tailored or sporty look.
- It also helps to hold seam allowances neatly in place and is usually the only form of decoration other than buttons or snaps.
- You may add topstitching even if it is not suggested in your pattern, as long as it is done neatly and straight.
- Add an extra row along seams, around collars, cuffs, yokes or front bands.
- Use a regular or larger than regular stitch.
- Use matching thread or a contrasting color.
- You can use the edge of the presser foot or the stitch guide on your machine to keep the stitching straight.
- If the topstitching is to be farther away from the edge of the shirt than the guides on your machine, tape a glass-headed pin to the presser foot with masking tape, so the glass head is in line with the edge of the fabric when the needle is in place for topstitching. Then, just keep edge of shirt in line with the pin head as you sew.



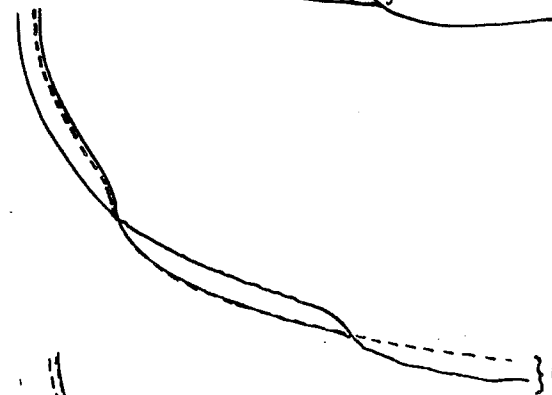
HEMS

- Most shirt hems are sewn by machine.
- If you have a curved shirttail hem, you may want to try one of these methods. Test the method first on a scrap to see whether you like it.

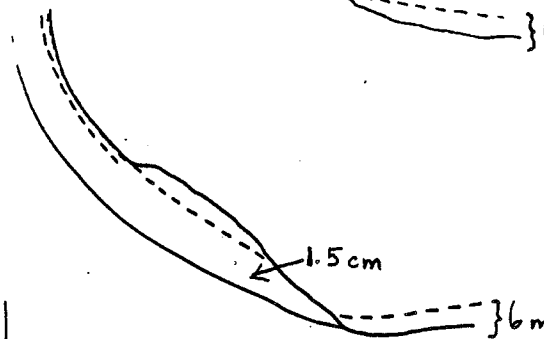
Method 1: Turn under 1 cm on raw edge of hem and stitch close to fold. Cut away fabric close to stitching. Turn under again, enclosing raw edge and stitch in place. This makes a narrow hem and is best for a shirttail that looks like this. →



Method 2: Machine stitch 6 mm from raw edge of hem. Turn up on stitching line and press. If hem is curved and there is fullness, pull up bobbin thread and ease in fullness. Press. Turn again, enclosing raw edge. Edgestitch by machine.



Method 3: (Similar to Method 2) Machine stitch 6 mm from raw edge of hem. Press under 1.5 cm from raw edge. Turn under raw edge on stitching line, pulling up bobbin thread to ease in fullness if necessary. Press. Edgestitch in place.

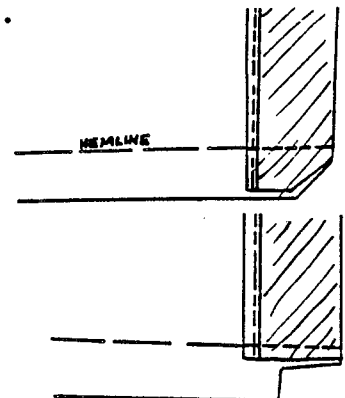


- Methods 2 and 3 are best for a shirttail which looks like this. →
The stitching should be squared at the side seam.

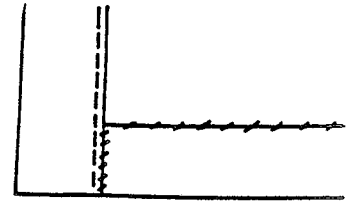


- If you have a facing rather than a front band on your shirt, and a regular straight hem rather than a shirttail curve, the following method can be used to finish the front hem edge.

1. With facing turned to outside of garment on front fold line, stitch across facing along hem line.
2. Trim facing to 6 mm and trim hem section slightly wider from fold to within 1.5 cm of inner edge of facing. This eliminates bulk in hem area.



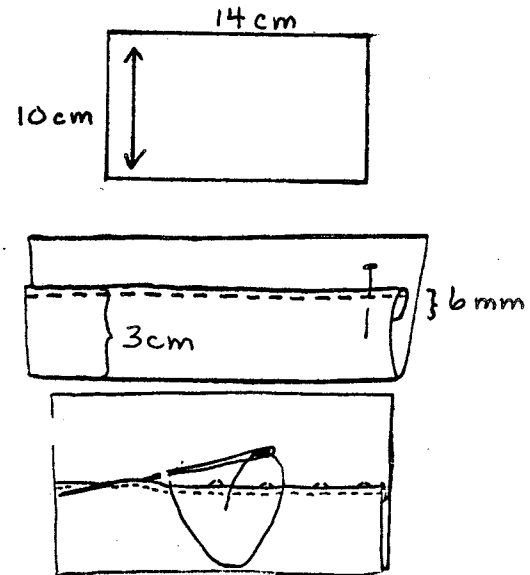
3. Press trimmed seam open. Then turn to inside and press. Press remaining hem in place along hem line, and sew by machine or by hand.



- Hand Hemming: Chances are that there will be at least one place requiring hand hemming on your shirt. Use a single thread, and the method shown in the hem sample below.

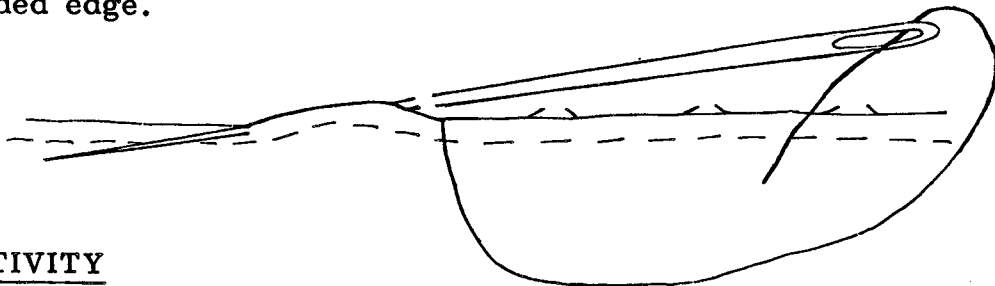
H A N D H E M M I N G S A M P L E

1. Cut a piece from your shirt scraps that measures 10 cm x 14 cm. The 10 cm should be in the lengthwise direction, or parallel to the selvage.
2. Press under the raw edge 6 mm. Stitch along the edge of the fold by machine.
3. Press hem up 3 cm.
4. Hand hem in places using the slipstitch (or blindstitch).



Slipstitch (blind stitch)

- Knot thread and bring needle up through folded edge.
- Slip needle through fold for about 5 mm.
- Opposite where needle comes out of fold, take a small stitch in garment (1 or 2 threads of fabric).
- Slip needle back into fold opposite stitch in garment.
- Secure stitching by doing several stitches in the same spot on the folded edge.



HOME ACTIVITY

1. Continue working on your shirt.
2. Finish and mount hem sample on plain paper. Label.
3. Be sure your shirt buttons are in your sewing box ready to take to Meeting Five. Also, take an extra button to Meeting Five for the button sample. This should be a flat, sew-through shirt type button without a shank.

MEETING FIVE

CLOSE IT AND CARE FOR IT

NEXT MEETING:

DATE: _____

DATE: _____

TIME: _____

TIME: _____

PLACE: _____

PLACE: _____

ROLL CALL: Share with the other club members any problems you are having with your shirt, or the progress you've made.



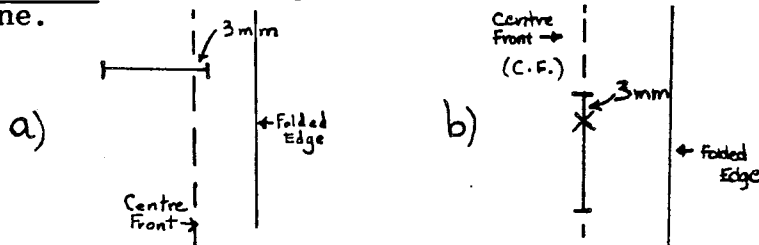
CLOSING THE SHIRT

BUTTONHOLES

- Placement - Women's shirt buttonholes are on the right front, buttons on the left.
- Men's shirt buttonholes are on the left front, buttons on the right.
 - The smaller the button, the closer together they should be.
 - There should be a button opposite the largest part of the bust or chest.

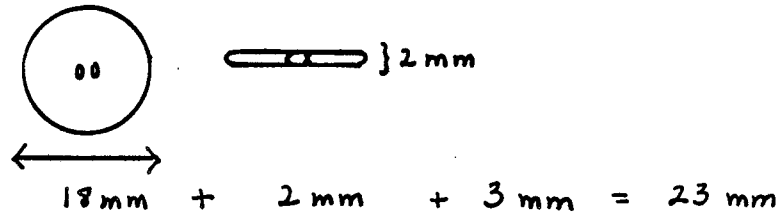
a) Horizontal Buttonholes should begin 3 mm beyond centre front line (towards edge of garment)

b) Vertical Buttonholes should begin 3 mm above button position ON centre front line.



- Size - It's important to make your buttonholes the right size so the button goes in easily but stays securely done up.
- If you buy the same size buttons as your pattern recommends, use the buttonhole markings given on the pattern.

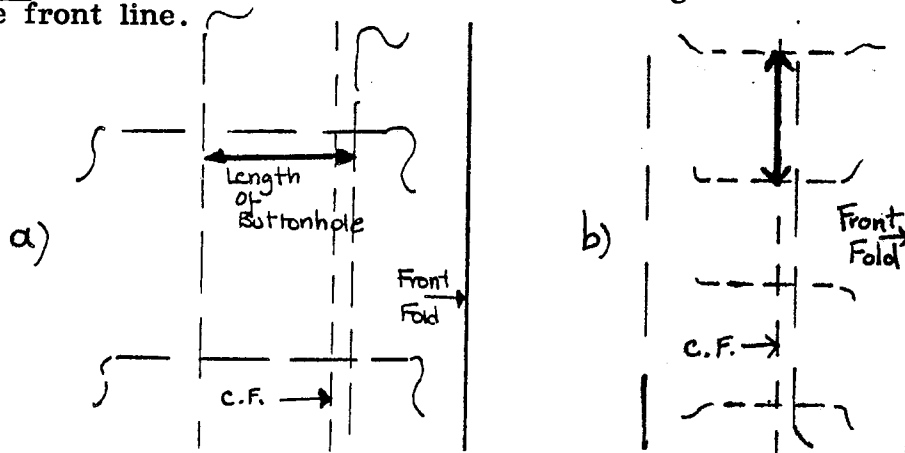
- If you have a different size button, the length of your buttonhole should be the diameter of the button plus the thickness of the button plus 3 mm.



Marking - Use hand basting lines, or tape (special sewing tape, narrow masking tape or clear tape). If using tape, test first to make sure it doesn't leave a sticky mark, and then be sure to sew beside it, not through it. Another less accurate way to mark is with pins. Line up paper pattern seamline or foldline with front edge of garment. Stick pins through tissue and fabric at each end of buttonhole markings. Carefully pull tissue away from pins without pulling pins from fabric. Secure the pins.

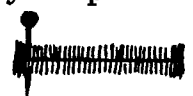
- a) **Horizontal:** Mark one vertical line from top to bottom, 3 mm outside centre front line. Mark a second line from top to bottom the length of the buttonhole away from the first line. Mark positions for buttons with horizontal lines crossing the two vertical ones.

- b) **Vertical:** Mark short horizontal lines indicating buttonhole size across centre front line.



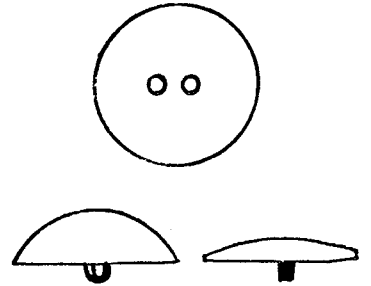
Sewing - Buttonholes can be made by a special attachment on your sewing machine or a built-in buttonhole maker on your machine. Follow directions given in the sewing machine instruction book. Make some test buttonholes on a scrap before doing them on your shirt.

Cutting - After buttonholes are sewn, cut them open with short sharp scissors. Be careful! It is easy to accidentally snip through stitches. Place a pin at each end of the buttonhole to prevent cutting too far.



BUTTONS

- Types:
1. Sew-through - have holes, and are sewn right through the button. Thread shows from top of button.
 2. Shank - has no holes, but has a ring or a stem on the back. Thread goes through the ring or stem and no stitches show on top of button.



Placement & Marking

- Match centre fronts of shirt and pin garment closed.

- a) Horizontal: Push pin through buttonhole to under layer of shirt, 3 mm from finished edge. Sew button at pin mark on centre front line.
- b) Vertical: Push pin through buttonhole to under layer of shirt, 3 mm below top of buttonhole. Sew button at pin mark on centre front line.

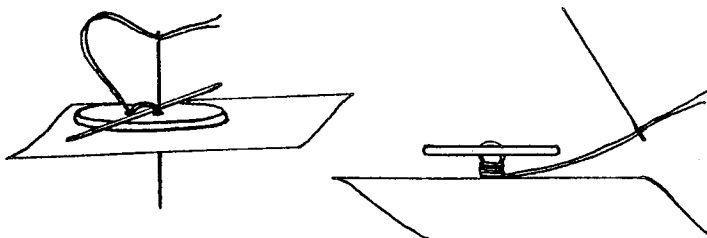
- Sewing
- Sew through all layers of fabric (top layer, interfacing and facing), using a single or double strand of thread.
 - Holes in a button should be sewn in the same direction as the buttonhole.



Two or Four-Hole Button

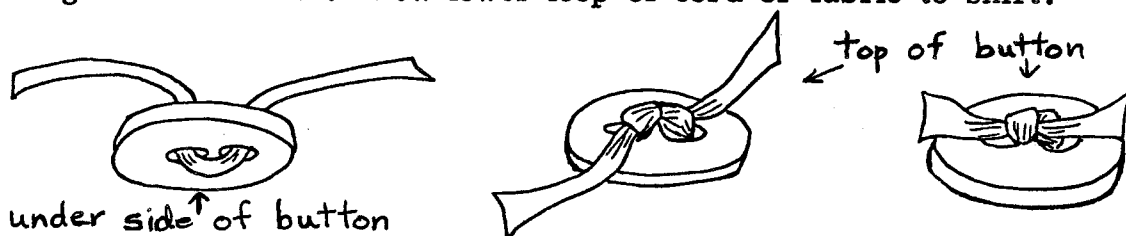
Bring needle up through one hole and down through the other. Space under a button is needed for fastening the garment without pulling or puckering. A shank on the button or a stem of thread makes the button sit away from the fabric and creates that space. The thicker the fabric, the longer the stem must be.

Place a large round toothpick, matchstick, or small knitting needle on the right side of the button under the thread and between the holes. Continue sewing as before. When button is secure, remove the object (toothpick, etc.) and hold the button away from the shank or stem. Put needle through to back of button, and wrap thread firmly around thread stem, between button and fabric. Carry needle through to back of fabric and end off.



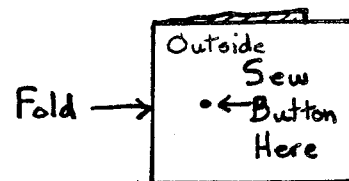
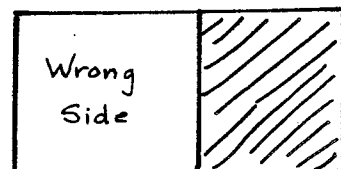
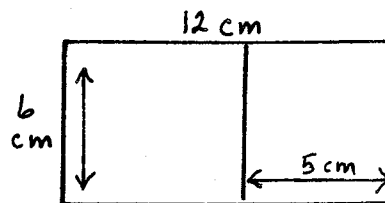
For a Change:

Instead of sewing button on with thread, if you have large buttons with large holes, use ribbon, cord, braid or a strip of your shirt fabric (with raw edges turned in) to fasten buttons to shirt. Draw cord or fabric through holes and tie. Sew lower loop of cord or fabric to shirt.



THE BUTTON SAMPLE

- 1) Cut a piece from your shirt scraps 12 cm x 6 cm. The 6 cm should be in the lengthwise direction.
- 2) Mark a lengthwise line 5 cm from one edge.
- 3) Cut a piece of fusible interfacing 6 cm x 5 cm and fuse it to the facing section of your sample.
- 4) Press under the facing on the line marked, and sew a "sew-through" button to sample, 2 cm from the fold, and 3 cm from top of sample. Using a large toothpick or matchstick, make a thread shank. Fasten securely.

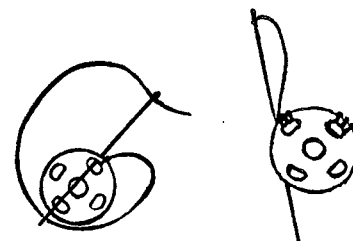
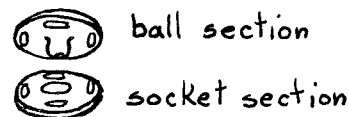


Alternate Fasteners

If you do not have access to a machine which will make buttonholes, there are other ways to close your shirt.

1. **Snaps (dome fasteners):**

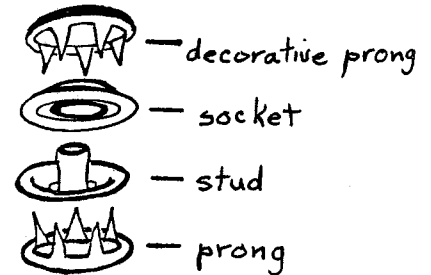
Sew ball half of snap to underside of overlapping or top section of shirt (right side for girls, left for boys). Mark position and sew. Sew buttons over snaps on overlapping section of shirt, to make it look like a button and buttonhole closing. Button will also hide stitches made when you sewed snap on. Sew socket section to underlap of shirt, marking position with a pin where ball of snap meets centre front line.



2. Gripper Snaps

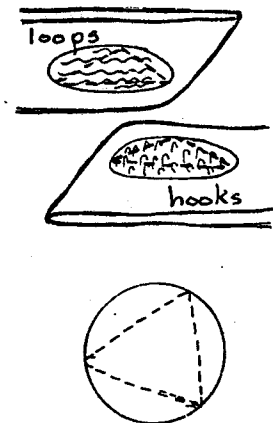
These can be bought in packages, and come in a variety of metal or colored finishes. They give a sporty look or Western look to a shirt. To apply, follow directions on the package. They can be hammered on (using a hammer, pencil with an eraser on the end, and a thread spool) or you can use a special tool.

Fronts of shirt should be interfaced to provide extra support under the snaps so fabric doesn't tear.



3. Self-Gripping Fasteners (Velcro):

Use small circles, available in packages. Pin loop section to underside of overlap (right for girls, left for boys). Stitch by machine in a triangular pattern. Pin hook section to outside of underlap. Stitch the same way. Sew buttons on outside to cover stitching on overlap. Always close fastener while laundering.



LABELLING OF FABRICS

Fiber Content

Under the Textile Labelling Act, manufacturers, retailers, importers and distributors of articles made from textiles are required to put the following information on their labels:

- The types of fibers contained in the fabric (generic name, such as cotton or polyester).
- The amount of each fiber present in a quantity of 5% or more (70% cotton, 30% polyester).
- The identity of the dealer by name and address or identification number. If only a number is used, you may obtain the dealer's name and address by contacting any office of Consumer and Corporate Affairs Canada.

This labelling helps you as a consumer to get good value for your money, to avoid fibres you are allergic to, and it keeps the manufacturers and retailers honest!

Care Labelling

Labels giving care instructions in colored symbols may also be attached to textile articles. This system is not required by law, but more and more manufacturers are choosing to label their products and materials this way. The symbols come in three colors and five shapes.

Using your pamphlet "Follow the Signs", answer these questions.

1. The colors are _____ (stop! don't do it!)
_____ (caution! extra care needed)
_____ (go ahead! do it!)
2. The symbols are (draw them and name them)

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

3. Explain what these symbols mean.









4. Which of the above four care symbols would be safe to follow with a white cotton/polyester blend shirt?

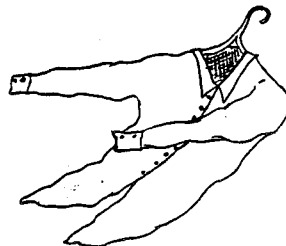
CARE TIPS

- Hang your "Follow the Signs" chart in your laundry area at home.
- Wash colored and white cottons and blends separately. Colors may bleed and whites pick up colors.
- Use a medium dryer setting for most items and remove from the dryer immediately. Even cottons with a wash and wear finish will have permanent wrinkles if left in a hot dryer too long.
- Become "label conscious"! It will help you make good clothing choices based on how easy a garment is to care for, and whether it requires expensive dry cleaning.

HOME ACTIVITY

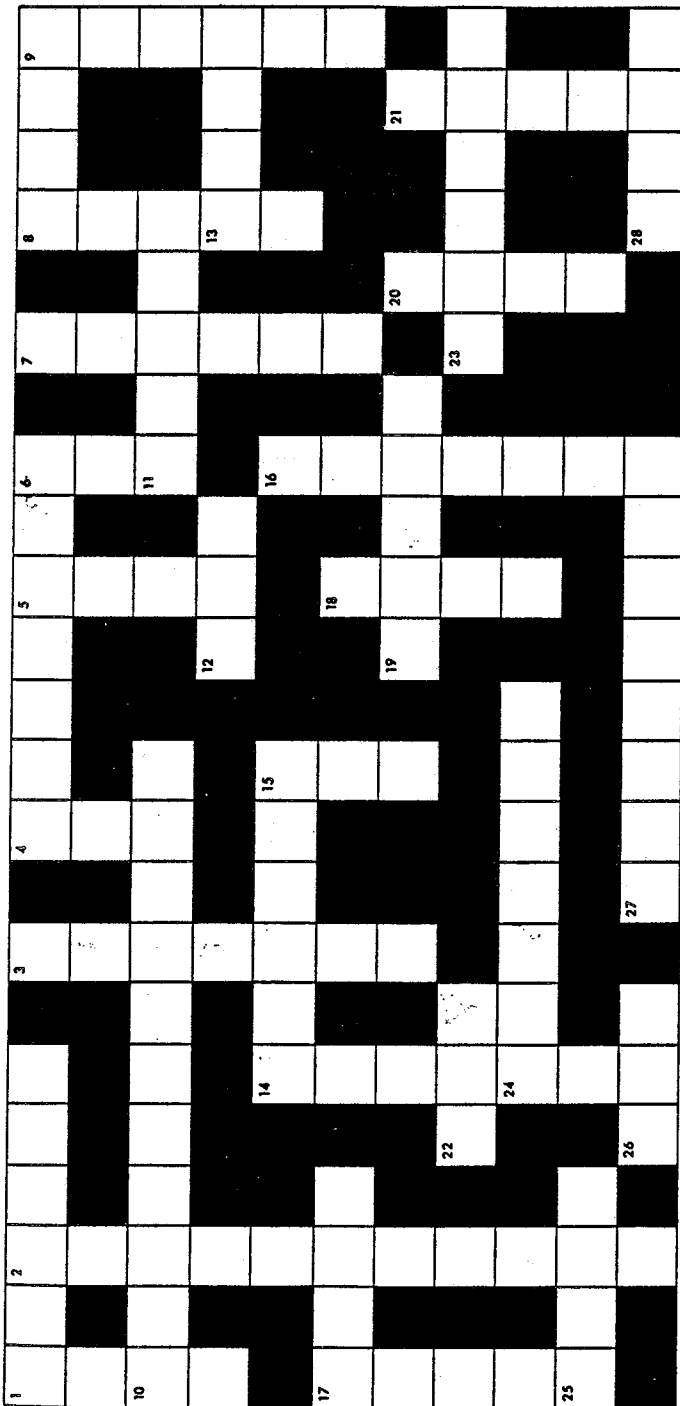
1. List at least five items found at home, other than clothes, that have been sewn.

2. Continue to work on your shirt.
3. Finish your button sample. Mount in Meeting Five and label.
4. Bring a ready-made shirt from home to use in practice judging activity. Choose one as close as possible in style to the one you have made. Also bring the shirt you have made.
5. Read over the information in Meeting Six on Judging and Giving Reasons.



SEWING CROSSWORD

Here's a puzzle to help you review sewing tools and terms!



ACROSS

1. A single loop of thread which holds two pieces of fabric together.
4. The "blueprint" for creating a garment.
8. The cardboard or metal form on which fabric is folded or rolled.
10. Changes made on a garment so that it fits perfectly.
11. An important step in garment construction which requires use of an iron.
12. To make stitches in fabric is to _____.
13. A _____ measure is a tool used to determine body measurements.
14. Another name for a piece of material.
17. The name for the crosswise yarn of a fabric.
19. _____ are fabric seams tapered to points at one end, sewn into garments to give shape at the chest, shoulder, hip, or elbow.
22. The goal in making pattern adjustments and alterations is to achieve perfect _____.
23. The spun filaments fabrics are made of _____.
24. A sewing tool used in hand sewing to strengthen thread and prevent it from twisting.
25. One of the five elements of design that is important to consider in garment construction.
26. The finished bottom edge of a garment.
27. The finished lengthwise edges of a piece of fabric.
28. The feel of a fabric is also known as the _____.

DOWN

1. The line formed by sewing two pieces of fabric together.
2. A special fabric used to add body and support to a garment in areas such as the neckline, waistline, and in lapels.
3. A metal, wooden, or plastic cap used to protect the finger when sewing by hand.
4. A thin, pointed metal sewing tool used to hold fabrics together before stitching.
5. The extra inches added to a pattern to define the silhouette or to create wearing comfort is called _____.
6. The name for the fuzzy fibers on a fabric's surface.
7. A tool used with #9 down to make stitches in fabric.
8. To make long stitches in fabric to temporarily hold garment pieces together.
9. A very fine cord made of twisted cotton, polyester, or flax fibers that is used to hold fabric pieces together.
14. The name for iron-on interfacings, tapes, and bindings.
15. What scissors do.
16. Small sewing items, such as buttons, pins, thread, trims, and zippers.
17. A tool with sharp "spokes" used to mark fabrics and commonly called a tracing _____.
18. The unit of measure by which fabric is bought and sold.
20. The diagonal line of a fabric.
21. The lengthwise and crosswise direction of a fabric's yarn is called the _____.

"Sewing Crossword", which appeared in the September, 1985 issue of Forecast Magazine, has been reprinted with permission from Scholastic Incorporated.

MEETING SIX

YOU BE THE JUDGE!



NEXT MEETING:

DATE: _____ DATE: _____

TIME: _____ TIME: _____

PLACE: _____ PLACE: _____

ROLL CALL: What other things besides clothes is it possible to sew?

Whom do you know that sews a lot? _____

What kinds of things does this person sew the most?

SCORING A SHIRT

Listed on page 52 are the scoring points which should be used in evaluating a shirt. A list like this will be used by the judge if you enter your shirt in the Homecrafts section of your local fair. Using these points as a guide, score a ready-made shirt. Then score the shirt you have just finished making. Make comments under each point to explain your decision. Total the scores.

JUDGING

Judging and giving reasons is a part of the 4-H program, whether it be classes of livestock, grains or shirts.

Why Judge?

Judging is an acquired skill which can be learned through practice. Judging is also considered an important part of your personal development.

Judging develops

- your ability to recognize desirable qualities.
- your ability to make decisions based on sound reasoning
- your confidence in expressing an opinion
- your ability to speak to a group in public

To judge competently, you must be:

1. A quick and accurate observer.
2. Able to make a decision based on facts or sound judgement, not feelings and intuition.
3. Able to make comparisons between the entries.
4. Honest and sincere, avoiding bias or prejudice.

5. Confident in your own ability to make a decision on your own.
6. Firm in your decision and able to defend it, without appearing to be a know-it-all.

Attitude is important.

BE POSITIVE!
BE PLEASANT!
BE PRECISE!

PROCEDURE IN JUDGING (shirts)

1. Don't attempt to judge a class without knowledge of the items or techniques used or displayed, and the terms used to describe them.
2. Make a general survey of the entries, without examining details. Notice appealing colors, styles and general appearance.
3. Closely study each item for techniques used, accuracy, suitability of fabric etc.
4. Balance the good and bad points of one entry against another, and decide on the order in which the class should be placed. If the ideal garment or technique is kept in mind and a careful comparison is made, usually your first decision is correct. Don't change your mind unless you find you've overlooked an important point.
5. Make a few notes - only the major points that will remind you of the entries and things that should be mentioned. Go over your notes before giving reasons.
6. Make your own decision. Discussion with others only results in confusion.
7. Record your final placing, for example, 3-4-2-1.
8. Entries should number from your left to your right as you stand behind them, facing an audience.

HOW TO GIVE REASONS

1. Follow some system of going over each entry for comparison with another (general appearance of shirt, suitability of materials used, techniques used, etc.
2. Present your reasons in a logical order, stressing obvious differences first.
3. Speak with confidence. Try to convince the audience (or judge) that you are right. Never apologize for your placing, even though it may be wrong.
4. Try to take a positive approach when comparing.
WRONG (negative approach) - "The stitching in 2 is not as straight as it is in 1."
RIGHT - "1 has straight stitching".
5. Never go back. Say all you intend to about one placing, then proceed to the next.
6. Try to carry a clear mental picture of the class in your mind.
7. Emphasize only the important points in each placing.

8. Admit the advantages or good points of the low placed items, if they have any, as long as you have strong reasons for placing them where you did.
9. Reasons should be clear, concise and convincing. When given orally, they should take no more than two minutes to present.
10. Refer to the numbers of the items often enough so the audience or judge can follow you easily. However, do not use them for every point.
11. In some cases there may only be one reason for a placing. Never add more or make any up for the sake of saying something - it will probably be wrong.
12. Mention a close or easy placing.
13. Do not slouch, chew gum or smoke while giving reasons.
14. Do not read off your reasons word for word. Try to give as much as possible from memory, using your notes as back-up, if needed.

F I R S T

Begin your reasons by naming the class and giving a definite statement on how you placed it. For example, "I placed this class of cotton shirts 3-4-2-1."

N E X T

Tell why you placed the first over the second, the second over the third, and third over the last. Give comparative reasons rather than just describing each shirt.

WRONG - "...has a good seam finish."

RIGHT - "...has a better seam finish for a fabric that ravel than....."

F I N A L L Y

The conclusion is important. A suitable ending to your reasons would be - "For these reasons, I place this class of cotton shirts 3-4-2-1."

AN EXAMPLE OF GIVING REASONS

"I placed this class of cotton shirts 3-4-2-1.

Placing 3 at the top of the class, I consider it an outstanding winner. I placed 3 over 4 because the fabric, style, interfacing and buttons are better coordinated. The seam finish on 3 is superior, all raw edges being enclosed in a flat fell seam, and the seams are also smooth, neat and free from puckering on the outside. The machine stitched shirttail hem on 3 is more evenly stitched and more durable than the loosely stitched hand sewn hem on 4. I will grant that 4's buttons do have longer, stronger thread shanks.

I placed 4 over 2 because, although the buttons on 4 aren't quite suitable for the fabric, the interfacing on 2 is too heavy and stiff, a more serious fault. 4 has machine overcast seams with straighter stitching and a smoother appearance from the outside.

SCORING A SHIRT

NAME: _____

DESIGN, COLOR, MATERIALS (20)

- shows individuality & creativity (choice of design, color and materials)
- up-to-date style suitable for shirt
- fabric, interfacing, notions go well together
- fabric, interfacing, notions suitable for frequent laundering

SCORE

WORKMANSHIP FROM OUTSIDE (50)

- clean, well pressed
- shirt cut on grain
- fasteners sewn on neatly, securely
- topstitching straight, even, correct stitch length
- buttonholes
- pockets
- collar
- cuffs
- shirt hangs well, no puckers

SCORE

WORKMANSHIP FROM INSIDE (30)

- interfacing suitable weight and type
- interfacing applied properly
- stitches an even length & tension
- seam finish suitable for shirt fabric and neatly done
- facings flat, smooth, don't roll to outside
- seams in collars, facings, trimmed and graded
- curved seams clipped so they lie flat
- hem an even width and suitably stitched

SCORE

TOTAL

READY-MADE SHIRT

MY SHIRT

JUDGING CARDS

<u>CLASS</u>	<u>Pencils</u>
<u>PLACING</u>	First _____
	Second _____
	Third _____
	Fourth _____

<u>CLASS</u>	<u>Scissors</u>
<u>PLACING</u>	First _____
	Second _____
	Third _____
	Fourth _____

<u>CLASS</u>	<u>Seam Finishes for Shirts</u>
<u>PLACING</u>	First _____
	Second _____
	Third _____
	Fourth _____
<u>REASONS</u> (be brief)	

<u>CLASS</u>	<u>Shirt Techniques</u>
<u>PLACING</u>	First _____
	Second _____
	Third _____
	Fourth _____
<u>REASONS</u> (Be brief)	

COST OF GARMENT REPORT

NAME: _____

PATTERN

COST

Number & Make _____

Body Type (Misses, Girls etc.) _____

Size _____

FABRIC

Name _____

Fibre Content _____

Care Instructions _____

Amount Purchased _____

Price/Metre _____

(Total)

INTERFACING

Name & Type _____

Fibre Content _____

Care Instructions _____

Amount Purchased _____

Price/Metre _____

(Total)

NOTIONS

Thread (type) _____

Buttons or Snaps or Velcro etc. _____

Other _____

(Total)

TOTAL COST OF SHIRT

COST OF SIMILAR READY-MADE SHIRT

CLUB EVALUATION

Tell how you feel about what you have done and learned in this project.
Be sure to include

- the parts you found most interesting
- problems you had
- suggestions for improvement
- a comment about your shirt
- your contributions to the club beyond what was required
- ideas for future projects.

Use the rest of the page for your story.

I placed 2 over 1, mainly because the pinked and stitched seam finish on 1 is not suitable for a sheer fabric which ravel, and the lack of interfacing in 1 makes metal snaps a poor choice for the front closing.

For these reasons I place this class of cotton shirts 3-4-2-1"

COST OF GARMENT REPORT

Using the information gathered when you bought your pattern and fabric, fill out the Cost of Garment Report on page 54.

ACHIEVEMENT PROGRAM

Plan and practise your club's demonstration, skit, exhibit or fashion review.

HOME ACTIVITY

Make sure you have completed all project requirements. These are listed on page 4 and should be checked off when finished.

SEWING CROSSWORD

ACROSS	DOWN
1. STITCH	1. SEAM
4. PATTERN	2. INTERFACING
8. BOLT	3. THIMBLE
10. ALTERATIONS	4. PIN
11. PRESS	5. EASE
12. SEW	6. NAP
13. TAPE	7. NEEDLE
14. FABRIC	8. BASTE
17. WEFT	9. THREAD
19. DARTS	14. FUSIBLE
22. FIT	15. CUT
23. FIBERS	16. NOTIONS
24. BEESWAX	17. WHEEL
25. LINE	18. YARD
26. HEM	20. BIAS
27. SELVAGES	21. GRAIN
28. HAND	

CLUB MEMBER'S RECORD OF ACHIEVEMENT
IN
SEWING PLUS

NAME _____ ADDRESS _____

COUNTY OR DISTRICT _____

AGE _____ DATE AND YEAR OF BIRTH _____

PARENT'S COMMENTS

Signature: _____

LEADERS' COMMENTS

We hereby certify that this project has been completed satisfactorily.

Signature: _____

Date of Achievement Program

Rural Organizations Specialist/Assistant
Farm Management Specialist
Agricultural Representative