

UNIVERSITY OF IDAHO

COLLEGE OF AGRICULTURE
EXTENSION DIVISION

L. W. FLUHARTY
Director

THIRD CLOTHING BULLETIN

BY COUNTY CLUB AGENTS
STATE CLOTHING SPECIALISTS
AND
STATE SPECIALIST IN COSTUME DESIGN
(Reprint)

COOPERATIVE EXTENSION SERVICE IN AGRICULTURE AND HOME
ECONOMICS OF THE STATE OF IDAHO UNIVERSITY OF IDAHO
EXTENSION DIVISION AND U. S. DEPARTMENT
OF AGRICULTURE COOPERATING

JUNIOR EXTENSION CLUBS

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THE COUNTY CLUB AGENTS of Idaho, through the chairman of their three clothing committees, i.e.—Ina Scrivner, Dorothy Spurling and Alice L. Thayer, together with Wilhelmina E. Jacobson, Clothing Specialist, have revised the first, second and third clothing bulletins, which were written by them; for temporary use during the year 1920-21. Illustrations and the article on "The Well Dressed Girl" were contributed by Anna E. Prang, Specialist in Costume Design.

The problems are presented in the form which the experience of the Club Agents in their sewing club work in the past has proven to be most easily grasped.

Directions are given in detail, so that any girl can understand them. Instructions on stitches, seams and fastenings and the sewing kit as presented in the first bulletin, are repeated in the second.

After finishing the required number of problems in any bulletin during the year, the club girl should make the other problems suggested rather than go on with the work of the next year. Individuality and originality should be encouraged. Deviations from the bulletin on directions for construction and on design, as different neck line, cuffs, belts, etc., may be made under careful leadership.

Any girl who will work out carefully the problems outlined in these three bulletins will find herself, at the close of her course, efficient in garment construction work. She will know things about sewing that many of her grown friends will not know. Such a girl will be entitled to reasonable pride in her knowledge; but it should be a modest pride, if there be such a thing, for she will owe her new ability not merely to her own endeavors but also to the opportunities that her leaders have given her. She can show her appreciation by being just as helpful to someone else as her leaders have been to her.

THIRD CLOTHING BULLETIN

TO THE CLUB GIRLS OF IDAHO: This third clothing bulletin gives you a splendid opportunity to review the many lessons learned in the first and second clothing bulletins. Become thoroly familiar with every step in the making of a garment. Learn thoroly all the new problems presented in this bulletin. Some thought and time should be given to the study of textiles. Learn something about each piece of material you work on. You have learned how to set color and shrink material, now learn how to dye various materials.

Clothing problems required to be worked out in the third year clothing clubs of the Junior Extension work are these:

1. One of the following:
 - a. Darn on woolen garment. (Page 3)
 - b. Patch on knitted underwear. (Page 4)
2. One of the following:
 - a. Pajamas. (Page 5)
 - b. Kimona. (Page 5)
3. One of the following:
 - a. Middy blouse. (Page 6)
 - b. Smock (Page 9)
4. Cotton skirt. (Page 10)
5. Not required.
 - a. Dyeing. (Page 11)
 - b. Testing materials. (Page 13)

1. Materials: Cotton, linen, wool or silk.

Equipment—Package of needles, 6 to 9 sharps; paper of pins; thimble; tape measure; pin cushion; emery bag; shears; thread, white Nos. 60 and 80; sewing kit in which to carry equipment.

DARN ON WOOLEN GARMENT

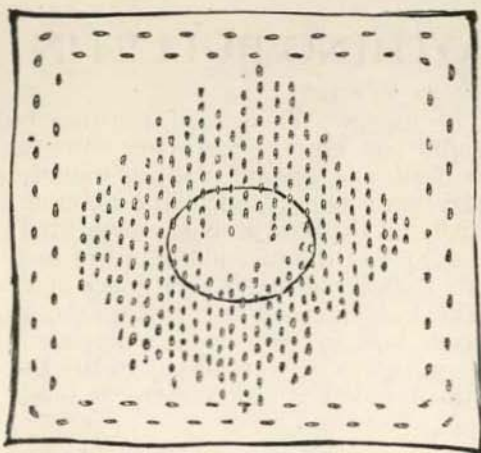
Number of Meetings—One.

Materials—Garment to be patched, material for patching, thread or ravelings to match garment, and fine embroidery needle.

Stitches—Even basting, running stitch, catch-stitch.

Directions for Construction:

Darning Down a Patch—In mending a woolen garment it is sometimes necessary to darn down a patch. Cut a piece of material about $\frac{3}{4}$ of an inch larger than the hole and the worn place around it. Trim ragged edges of hole and baste the patch in place on wrong side of the garment. Baste with even basting stitches halfway between the hole and the outer edge of the patch. Do not turn the raw edges.

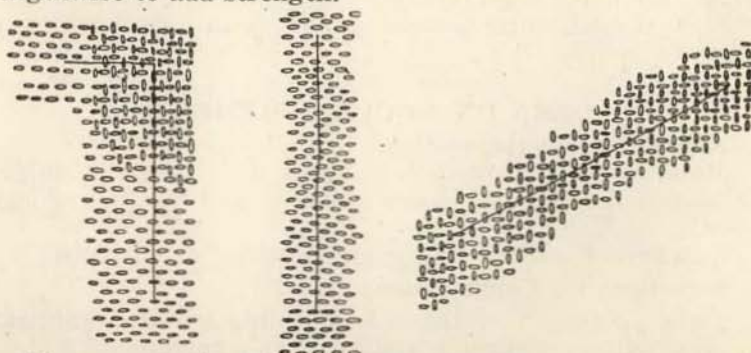


Darn the garment onto the patch, using small running stitches, weaving back and forth to hold down the raw edges, and making the patch as inconspicuous as possible. If possible, use ravelings of the material to be darned, thread to match the material, or a few strands of hair. Catch-stitch the raw edges of the

patch down on the wrong side of the garment. Worn places may also be strengthened in this way, thus preventing a hole.

A garment which is merely torn may be mended by darning with ravelings or thread to match the garment, no patch being used.

Straight Tear—This is the easiest form of a tear to mend. Start beyond one end of the tear and weave thread back and forth at right angles to the tear. The lines of stitches should be of uneven length, forming irregular edges on each side of the tear. A few threads may be woven in lengthwise to add strength.



Diagonal Tear—The weaving must follow the threads of the material. First darn parallel with the warp thread, then parallel with the woof thread.

Three-Cornered Tear—Begin at the corner to hold the points in place, then weave up each side as you would a straight tear.

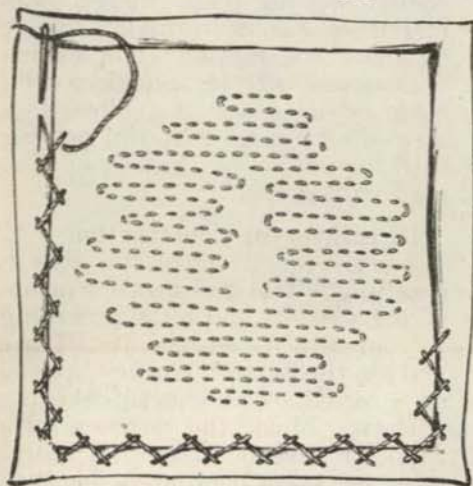
PATCH ON KNITTED UNDERWEAR

Number of Meetings—One.

Material—Garment to be patched and materials for the patch; thread.

Stitches—Even basting; catch-stitch.

Directions for Construction—Cut away the worn parts, making the hole of regular shape. Cut a patch large enough to extend three-fourths of an inch beyond the hole on all sides. Place to the wrong side of the garment an even distance from all sides, pin, and baste into position. Begin at one corner on the right side and catch-stitch garment to patch. Turn to wrong side and catch-stitch patch to garment. Illustration showing patch catch-stitched to garment.



Catch-Stitch—

The catch-stitch is worked from left to right between two imaginary horizontal lines. The edge of the patch which is to be held down may serve as one line. Bring the needle out at the lefthand end of the lower line, take a short stitch from right to left on the upper line, sufficiently in advance of the stitch

on the lower line to give the desired slant to the stitches. Cross again and take a similar stitch on the lower line. Proceed in this way for the remainder of the patch.

PAJAMAS

Number of Meetings—Five.

Suggested Pattern—McCall No. 9494, Ladies' and Misses' Billie Burke Pajamas.

Materials—Cotton crepe, nainsook, batiste, Berkeley cambric, longcloth, flannelette, outing flannel. Finishing material for neck.

Directions for Construction—Read the directions on the pattern carefully. Test the measurements of the pattern and alter according to your own measurements. Place the

pattern on the material as directed. Mark notches lightly with chalk or thread. Cut out garment. Finish the pajamas with flat felled seams. Finish neck, sleeves and bottom of pajamas with a neat hem or facing. Trim as desired.

KIMONA

Number of Meetings—Five.

Suggested Patterns—Butterick No. 2509; No. 2507; No. 1774; Standard No. 1947.



Material—Cotton crepe; flannel-ette. Some wool and silk materials are suitable but are expensive and difficult to handle. The trimming should be of plain material to match some color in the kimona, or of some contrasting color which harmonizes with it. Should a solid color be used for the kimona, a striped or figured material may be used for trimming. Sateen may be used with crepe.

Directions for Construction—

Read the directions on the pattern carefully. Test the measurements of the pattern and alter according to your own measurements. Place and pin the pattern on the material as directed. Cut exactly like the pattern. Mark the notches with chalk or thread. Baste all seams with an even basting after they have been pinned. Fit the garment. The seams may be about $\frac{1}{4}$ inch wide, either French or felled. After taking the length, make a 3-inch hem, baste and stitch it. Remove bastings. Press the kimona.

MIDDY BLOUSE

Number of Meetings—Five.

Suggested Pattern—Very careful attention should be given the selection of the pattern, for a simple pattern successfully used is more satisfactory than a more elaborate one poorly used. Butterick No. 2481; No. 1033; No. 1778; No. 1819; Standard No. 1744.

Materials—Drill, galatea, Indian head, cotton poplin, khaki, linen and Palm Beach cloth. Perhaps the most serviceable material is an all-white material which does not soil or crush easily. Drill is recommended for the middy blouse. As a middy is not intended to fit closely, it is not necessary to shrink the material; however, the garment should be made sufficiently loose to allow for shrinkage.

Should colored materials be used for trimmings, they should be tested before using on the middy, as it is difficult to find reds and blues in fast colors. An all-white blouse with a bright colored tie is attractive and more easily laundered than one combined with colored materials or braids.

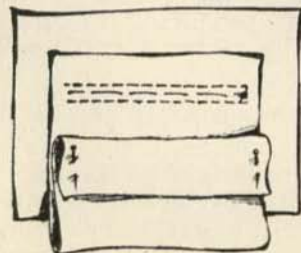
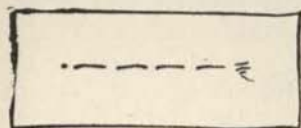
Study the chart on the pattern envelope and buy the amount of material necessary for given size and width of material. The thread used should correspond to the weight of the material selected.

Stitches and Seams—The middy blouse is a tailored garment and therefore requires the use of the sewing machine. The stitches used are: basting, hemming stitch, overcasting.

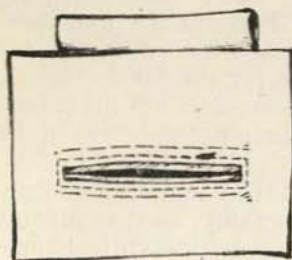
Directions for Construction—The shoulder seam and sleeves should be set in with a flat fell seam. The shoulder seam should turn toward the front; the arm-eye seam toward the sleeve. A flat fell turned toward the front should be used for the underarm and sleeve seams.

Study the directions on pattern envelope, test the pattern and alter if necessary, place the pattern on the material, cut, baste seams and fit.

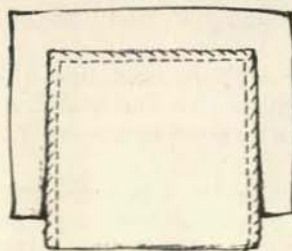
Set in Pockets—Mark the place indicated for pocket slit with colored thread. Cut the piece for the pocket one inch



wider than the marking and about 10 inches long. Lay the right side of the pocket to the right side of the blouse, placing it so that the upper edge of the pocket is about 1 inch above the colored marking thread. Mark the slit on the pocket with running stitches. Stitch around the marking for the slit, 1-16 of an inch from the running stitches. Tie ends of thread securely. Remove bastings. Cut the slit and turn the pocket through to the wrong side of the blouse. Care must be taken to make the corners smooth and neat.

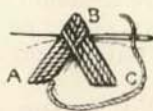
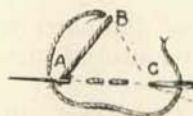


Baste around the slit, letting the pocket form a piping around the pocket opening. Stitch close to the lower edge of the slit. Fold the pocket in half, with the edges even. Stitch along the upper slit. Stitch the sides of the pocket. Overcast all raw edges. The ends of the pocket may be finished with a bar tack or an arrowhead.



The arrowhead is made as follows: Outline with pencil, chalk or thread. Take running stitches on line CA to point A, in order to fasten the thread without a knot. Take up a thread of material at point B and put the needle down at C. Take a stitch on the wrong side from C to A, bringing the

needle up just to the right of the first stitch at A. Again place the needle in the material at B and take a stitch at C. Take a stitch from C to A. Continue until entire triangle is filled. Each succeeding stitch at B is longer and each is



worked toward the line AC. Each stitch on the line AC is shorter and always placed on the line AC.

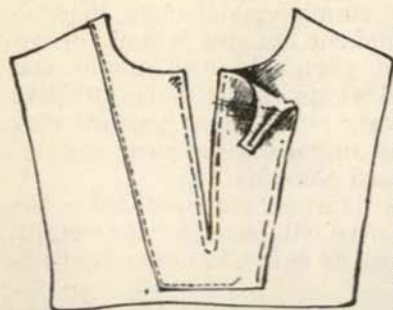
Bar Tack—Fasten the thread on the under side of the material and bring it thru to the right side. Carry the



thread upward just the length of the bar tack. Repeat, using several threads to make the foundation bar heavy enough. Whip over and under the bar threads, producing the effect

of the satin stitch, catching thru the material with each stitch.

Eyelets—The eyelet should be strengthened first by a row of fine running stitches on the outline. Either use a stiletto to make the hole or cut out the material with scissors if the hole is to be very large. Work the eyelet with a close, over-handing stitch, working from right to left, and drawing the thread tightly to make a firm, even edge. Fasten thread securely on under side.



Facing for Opening of Blouse: Place the right side of the facing to the right side of the blouse. Baste a narrow seam to within $\frac{1}{4}$ inch of the opening. Sew with a fine back stitch from this point to the end of the opening and up on the other side $\frac{1}{4}$ inch from the end. Stitch where basted, but do not stitch around the point over the

back-stitching. Remove all basting. Turn facing to wrong side. Baste close to edge of fold. Turn in raw edge of facing $\frac{1}{4}$ inch, baste and stitch close to edge.

Shoulder Seams—Pin shoulder seams together and baste with seam on right side. Follow directions for flat fell seam.

Sleeves—Follow the directions on the envelope for sewing in the sleeves. Ease in any fullness between the notches. Use a flat fell seam, turning the seam onto the sleeve. The bottom of the sleeve may be finished with plaits or a cuff, or both may be used. Finish opening with neat plackets. Follow directions on pattern envelope.

Collar—The upper part of the collar should be $\frac{1}{8}$ of an inch larger on the sides and lower edge than the collar lining. If braid is used as trimming, it should be basted in place, setting the outside edge of the first row far enough from the edge of the collar to allow for a seam. Turn mitered corners. Baste, then stitch upper edge of braid. Place the right side of the collar to the right side of the lining. Baste and stitch, leaving neck open. Turn collar right side out. The collar which goes with this type of middie is easily adjusted. Pin the right side of the collar to the wrong side of the blouse, being sure that the neck lines are the same length. Be especially careful that the ends of the collar are joined neatly to the blouse. Baste and stitch. Turn in edge of collar lining and hem by hand.

Eyelets through which to run the lacing may be worked on each side of the center front.

Hem bottom of blouse. Remove all basting threads, then press the blouse.

SMOCK

Number of Meetings—Five.

Suggested Patterns—The smock is quite as popular as the

middy blouse. Smocks may be simple or elaborate, depending upon the pattern selected and the amount of hand decoration upon them. A simple garment, well made and decorated with simple hand work is much more effective than an elaborate garment poorly made. One pattern may suggest many variations. The suggested patterns are: Butterick No. 1820; and Standard No. 2560.

Materials—The smock is a daintier garment than the middy, therefore the materials used will be of lighter weight, as: gingham, voile, batiste, crepe de chine, handkerchief linen, flaxon.

Study the chart on pattern envelope to determine the amount of material needed. Trimming with bias bands, piping, or cuffs and collars of a contrasting material are very attractive.

Seams and Stitches—The style of pattern selected will determine the kinds of seams used on the smock. The garment is usually finished with flat fell or French seams. Many suggestions for trimming the smock with decorative stitches may be gained from studying cuts in style books.

Directions for Construction—Test the pattern, study the directions on the pattern envelope, place the pattern on material, cut, baste seams and fit as for middy. Finish seams, put in sleeves according to notches given in the pattern. Finish the neck, sleeves and bottom of smock as suggested above.

Smocking—To prepare material for smocking, spread it out on the table. With chalk, mark a straight line of dots spaced an even distance apart, varying from three-eighths to three-quarters of an inch, depending upon the weight of material and amount to be gathered. Make a second row of dots below the first, placing them so that they make perfect squares. Continue these rows of dots to the desired depth, keeping the lines of dots absolutely straight on the thread of the material. To sew, take a thread and catch the material at the first dots of the first and second rows; bring them together and catch the material securely at this point with two or three neatly made over-and-over stitches. Then passing the thread under the material, bring the needle out at the third dot and do the same there. Continue down the row to the depth desired for the smocking.



In the second row of stitching the alternate dots of the second and the cor-

responding dots of the third rows are caught together, always keeping the long thread on the under side taut, but not so it will draw, and making the stitches as even as possible.

SKIRT

Number of Meetings—Five.

Suggested Pattern—Butterick No. 2332. A skirt of such design as can be worn with the middy or smock is recommended as the style to be selected for this problem. A plain gored, straight gathered or plaited skirt is always in good style. Consideration must be given to ease in laundering.

Materials—Any wash material which is firm and fairly heavy and will not fade is suitable for the skirt. If it is to be worn with the middy it is suggested that it be made of the same material. If to be worn with the smock, it may be of the same or of heavier material. Materials suggested are linen, Indian head, poplin, galatea, khaki, Palm Beach cloth and drill.

Seams and Stitches—If the material is of light weight, French seams may be used. If rather heavy, a plain seam may be used; the raw edges should be finished with the overcasting stitch.

Directions for Construction—It is desirable to have the material for a plain skirt shrunk before it is cut. If it is not shrunk, fit the skirt loosely and make a deep hem.

Study directions on pattern envelope. Test the pattern and alter. Place the pattern on the material and cut, baste the seams, and fit.

To fit the skirt, have the skirt basted to the belt or waist. Make any alteration necessary and try skirt on again. Take skirt length. The seam lines should hang straight from the waist to the bottom of the skirt.

To finish the top of the skirt, sew it to the belt or waist as basted. If a belt is used, try to get commercial belting. Cut it the waist measure plus 1 inch at each end to turn back. Sew on hooks and eyes. Make the placket according to the instructions on the envelope, or make the continuous placket as described for wash dress.

To put the skirt on the belt or waist, turn back the edge of the skirt $\frac{1}{2}$ inch. Shirr the top by putting in two gathering threads $\frac{1}{4}$ inch apart. Pin the skirt to the belt, allowing the under part of the placket to come to the end of the belting, and the other part of the placket to extend beyond the end of the belting. Pin center front, sides and back to corresponding points on the belt. Adjust shirrings; then baste and stitch.

If a waist is used in place of a belt, sew with the seam on either the right or wrong side and cover with a strip of bias material. Turn the ends in neatly.

Hem the bottom of the skirt and put fasteners on the placket and a hook and eye at the top of the placket.

DEMONSTRATIONS FOR DYEING

Materials and Equipment—Garment to be dyed. (If possible, use a colored cotton or wool garment, or one of white woolen material.) Use two large granite or tin kettles, a wooden stick for stirring, some commercial dye, a mordant and water.

Directions for Dyeing—To dye a garment satisfactorily is a difficult undertaking for an inexperienced person. However, there are a few directions, which if followed closely will enable one to be successful.

Selection of the Dye—Materials are made of animal or vegetable fibers and each requires a special dye. That is, a dye for cotton or linen may be used for silk or woolen materials, but one intended for wool or silk will not give satisfactory results when used for cotton. If the material is a mixture of different fibers, use a cotton dye.

Fabrics dye a darker shade of the original color more satisfactorily than they do an entirely different color. For example, a tan colored garment will have a clearer color if dyed a darker brown than it will if a red or blue dye is used. Or, if a pink garment is dyed blue, it will have a purplish cast. It is well to experiment on a small piece of the material in order to secure the desired shade before immersing the entire garment.

Preparation of Garment—Thorough cleaning of the garment is necessary, as grease or stained spots do not take the color evenly. If the garment is faded it may be necessary to remove the color before dyeing.

A simple method of removing the original color from silk is to boil it in a heavy suds made with a mild soap and soft water. Care must be taken, as soap destroys the silk fibre. It is well to change the water several times. The color should boil out in 15 to 30 minutes.

To remove the color from linen or cotton material, boil in a solution of water and washing soda, using two or three tablespoons of soda to each gallon of water. Rinse the garment thoroughly.

Heavy seams, tucks, plaits or hems, do not take the dye as well as a single thickness of material, therefore they should be ripped. If the garment is large, time may be saved by

cutting off rather than ripping the seams. Linings and trimmings should be removed, for they often are made of materials which require different dye from the main part of the garment.

Preparation of Dye-Bath—Read the directions on the envelope and determine the amount of dye necessary to give the garment the required shade. Usually the directions state that the package of dye will give a pound of material a certain color. It will be necessary to weigh the material. Time may be saved by dissolving the entire quantity of dye, bottling and labeling the portion not required for immediate use. Strain the dissolved dye thru a cloth. The desired shade may be determined more readily if only a part of it is used at a time. Enough water should be added to the dye to cover entirely the material to be dyed or a streaked garment will result. A mordant, or material which will help set the color, is necessary. Salt and vinegar are common household mordants. The correct proportions will be given on the envelope.

Use a vessel large enough to permit stirring of the garment during the boiling process.

It is possible to develop good shades and colors by combining different colors, but experimenting and frequent testing of pieces of material are necessary.

Doing the Dyeing—Wet the garment thoroly in warm water and put it into the dye-bath carefully, shaking out the folds so that the dye may penetrate the fabric evenly. Stir frequently to prevent scorching and to keep the dye circulating about the garment.

Wool and cotton materials require different temperatures of the dye-bath. Boiling shrinks wool; therefore, the dye should be kept below the boiling point unless, in rinsing, the color runs excessively, in which case it must be put back and boiled.

Cotton, linen and silk sould be boiled slowly for 20 to 30 minutes, or until the color is deep enough. Material appears darker when wet than when dry.

Care After Dyeing—The garment should be rinsed thru several waters until the color ceases to run. Dark colors retain more of the dye if dried before rinsing. Press the garment while damp.

Use of Soap Dyes—Various kinds of soap dyes may be found on the market. They produce but temporary color and are suitable for light weight materials, but they are cheap and easy to use. Most of them are rubbed on the garment as ordinary soap until the required shade is produced. Rinse the garment thoroly.

TESTING MATERIALS

Number of Meetings—One

Directions—Simple tests that may be used in the home are given to those who lack experience. Both warp and filling threads should be raveled in order to examine each carefully.

- Cotton: 1. The fibers are short and when torn the ends are fuzzy.
2. Cotton fibers flare up when burning.
- Linen: 1. The thread is strong and long and the ends are uneven when broken, but more pointed than cotton.
2. A drop of water or oil on linen leaves a clear spot.
3. Drop ink on linen. If there are any linen threads in the fabric they will absorb the ink much faster and will appear much darker.
- Silk: 1. The fibers are long, straight and lustrous if reeled silk; if spun, the fibers are short and break easily.
2. Pure silk leaves very few ashes when burned. The ashes crumble easily into fine dust.
- Wool: 1. The fibers are kinky and stiff.
2. Wool cloth feels springy and soft.
3. Wool burns slowly, chars or balls, and gives off an odor like that of burning feathers.

SCORE CARD FOR JUDGING CLOTHING

I. Suitability, 50 %.

A. To Individual, 25 %.

1. Proportion.
2. Line.
3. Color.
4. Silhouette.
5. Texture.

B. To Use, 25%.

1. Proportion.
2. Line.
3. Color.
4. Silhouette.
5. Texture.

11. **Workmanship, 50%.**
 - A. Pattern, 25%.
 1. Testing.
 2. Altering.
 3. Cutting.
 - B. Stitches, 10%.
 1. Evenness.
 2. Use.
 - C. Finishing, 15%.
 1. Fastenings.
 2. Cleanliness.
 3. Pressing.

RECORD PAGE

| Kind of Article Made | How Many | Kind of Materials Used | Cost of Materials | Total Cost of Finished Article | Value of Finished Article | Net Profit | No. Meetings Held | No. Meetings you Attended | No. Demonstrations Seen or Taken Part in | Was Article Exhibited |
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