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THIRD CLOTHING BULLETIN

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THIRD CLOTHING BULLETIN

CLOTHING PROBLEMS required to be worked out in the third year sewing clubs of the farm bureau junior work are these:

- | | |
|----------------------------|---------------------|
| I. Hemmed patch (page 3). | IV. Skirt (page 8). |
| II. One of the following: | V. Not required: |
| 1. Pajamas (page 3). | 1. Dyeing. |
| 2. Kimono (page 5). | |
| III. One of the following: | |
| 1. Middy (page 5). | |
| 2. Smock (page 8). | |

Equipment—Package of needles, 5 to 10, sharp. Paper of pins. Thimble. Tape measure. Pin cushion. Emery bag. Shears. Thread, white, Nos. 60 and 70. Box or bag in which to carry equipment.

PROBLEMS

HEMMED PATCH

Number of Meetings—One.

Materials—Garment to be patched and material for patch; thread to match garment.

Seams and Stitches—Uneven basting stitch; hemming stitch.

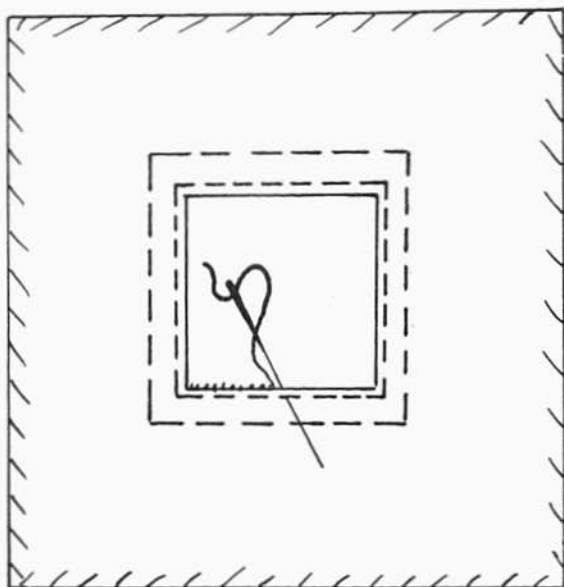
Directions for Making—Trim the hole neatly in the form of a square or oblong. Cut diagonally $\frac{1}{4}$ inch at each corner. Turn back $\frac{1}{4}$ inch to the wrong side on all sides of the hole. Cut the patch one inch larger than the hole, taking care to match the figure or stripe if there be such, and be careful to have the warp threads of the garment and patch parallel. Pin the patch in place. Turn in edges of patch $\frac{1}{8}$ inch on to right side. Baste patch as illustrated on page 4. Hem patch down on wrong side and edges of hole on right side. Press garment.

PAJAMAS

Number of Meetings—Five.

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

Materials—Cotton crepe, nainsook, batiste, dimity, Berkeley



Right Side of a Hemmed Patch

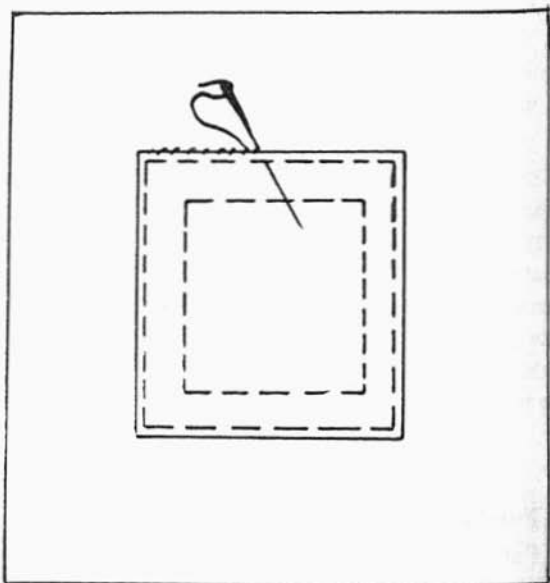
cambric, long-cloth, flannelette or outing flannel. Finishing material for neck and sleeves.

Directions for Making—Read the directions on the pattern carefully. Test the measurements of the pattern and alter according to one's own measurements. Place and pin the pattern on the goods as directed. Cut ex-

actly as pattern. Finish the lower seams of the pajamas with either French or fell seams. Attach the sleeve yoke section to the front and back of the garment with an insert in front and seam in back. The neck may be finished with a facing or a fitted yoke and trimmed as desired. The sleeves may be finished with a hem or a band.

To finish the bottom of the pajamas, hem the lower edge and use a bias strip of self material or tape.

Stitch on both edges on the under side and insert elastic.



Wrong Side of a Hemmed Patch

KIMONO

Number of Meetings—Five.

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

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

Directions for Making—Read the directions on the pattern carefully. Test the measurements of the pattern and alter according to one's own measurements. Place and pin the pattern on the goods as directed. Cut exactly as the pattern.

Note: Do not cut notches; mark them with chalk or thread.

Baste all seams with an even basting after they have been pinned. These seams may be either French or fell seams. The finish of the front and sleeves may be the same. After taking the length, make a 3-inch hem and stitch it. Press the kimono.

MIDDY BLOUSE

Number of Meetings—Five.

Suggested Pattern—Very careful attention should be given the selection of the pattern, for a simple pattern successfully made is more satisfactory than a more elaborate one, poorly made. 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 laundering, 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, arrowhead.

The arrowhead is made as follows: Mark a triangle, lettering the upper point A and the points of the base B and C. Run the needle through the center to point A in order to fasten end of thread without using a knot; put down at point B, bring it up again at B to the right of the stitch just made; put it down to the right of A and bring it up to the left of A. Then pass the needle under the second stitch made from A to B; put needle thru to wrong side at C, bringing it up to the left of C, and down to the left of A. Bring it up at the right of A and down at right of B, up at right of that stitch and so on, until the arrowhead is completed. The stitches at the top of the arrowhead are all taken outside of the previous stitches while those at the bottom are taken inside of all preceding stitches.

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 first should be strengthened 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, overhanding stitch, working from right to left, and drawing the thread tightly to make a firm, even edge. Fasten thread securely on under side.

The shoulder seam and sleeves should be set in with a flat fell seam. The shoulder seam should turn toward the front; the armseye seam toward the sleeve. A flat fell turned toward the front should be used for the underarm and sleeve seams.

Directions for Making—Test the pattern, study the directions on pattern envelope, place pattern on material, then cut, baste seams and fit.

Set in Pockets: Mark the place indicated for pocket slit with colored thread. Cut the piece for the pocket 1 inch wider than the marking and about 10 inches longer. 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, $\frac{1}{16}$ of an inch from the running stitches. Cut the slit and turn the pocket thru 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.

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 end. 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 hand stitching. Remove all basting. Turn facing to wrong side. Baste close to edge. Turn in raw edge of facing; 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. Follow directions on pattern envelope. Finish opening with neat plackets.

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. The collar which goes with this type of middy 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 thru which to run the lacing may be worked on each side of the center front.

Hem bottom of blouse. Press and fold.

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 pattern 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; Standard No. 2560.

Materials—The smock is perhaps 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 to determine the amount of material needed. Trimming with bias bands, piping or cuffs and collars of a contrasting material often 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 Making—Test the pattern, study the directions on the pattern envelope, place pattern on material, cut, baste seam and fit as for middy. Finish seams, put in sleeves according to notches given in pattern. Finish the neck sleeves and bottom of smock.

SKIRT

Number of Meetings—Five.

Suggested Patterns—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 of 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 weight 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 Making—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.

Test the pattern and alter, study directions on pattern envelope, place pattern on material and cut, baste seams and fit.

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

To finish the top of the skirt, it may be put on a belt or a waist. 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 instructions on the envelope.

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.

DEMONSTRATION 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 fibres 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 tablespoonfuls 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 the material are necessary.

Doing the Dyeing: Wet the garment thoroughly 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 should be boiled slowly for 20 to 30 minutes, or until the color is deep enough. Material appears darker when wet than when it is dry.

Care After Dyeing: The garment should be rinsed through 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 thoroughly.

JUDGING

Since one of the requirements of a standard club is that there shall be a team for judging, some instructions in judging are necessary.

Before we can say how good a garment or other article is, we must have some standard to go by. Just as a tapeline is used to measure length and a measuring cup is used to measure quantity of food material, so a score card aids in measuring the quality of the work done. The following score card can be used quite satisfactorily for all kinds of sewing.

Suitability	25
Neatness	25
Accuracy	50
	<hr/>
	100

Suitability—Is the article or garment appropriate in material, style, decoration, color, to its use and wearer? Is it attractive? Are the buttons or fasteners the right size?

Neatness—Is the work clean, and well pressed? Was the cutting done neatly? Are the ends of thread well fastened? Are all of the basting threads out? Is the work smooth?

Accuracy—Where cutting should be on the straight of the material, is it? Are the cut edges smooth? Are the seams all the same size? Are the buttonholes (if required) evenly spaced, and well made? Do the buttons exactly fit the buttonholes and are they accurately placed? Are both sides of the garment alike (both sleeves, shoulders, two sides of collar, etc.)? Are your hand-made stitches even in size? Is your machine stitching straight, neither drawn nor too loose?