

UNIVERSITY OF KENTUCKY

COLLEGE OF AGRICULTURE

Extension Division

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CIRCULAR NO. 133

ADVANCED CLOTHING PROJECT,
Junior Agricultural Clubs

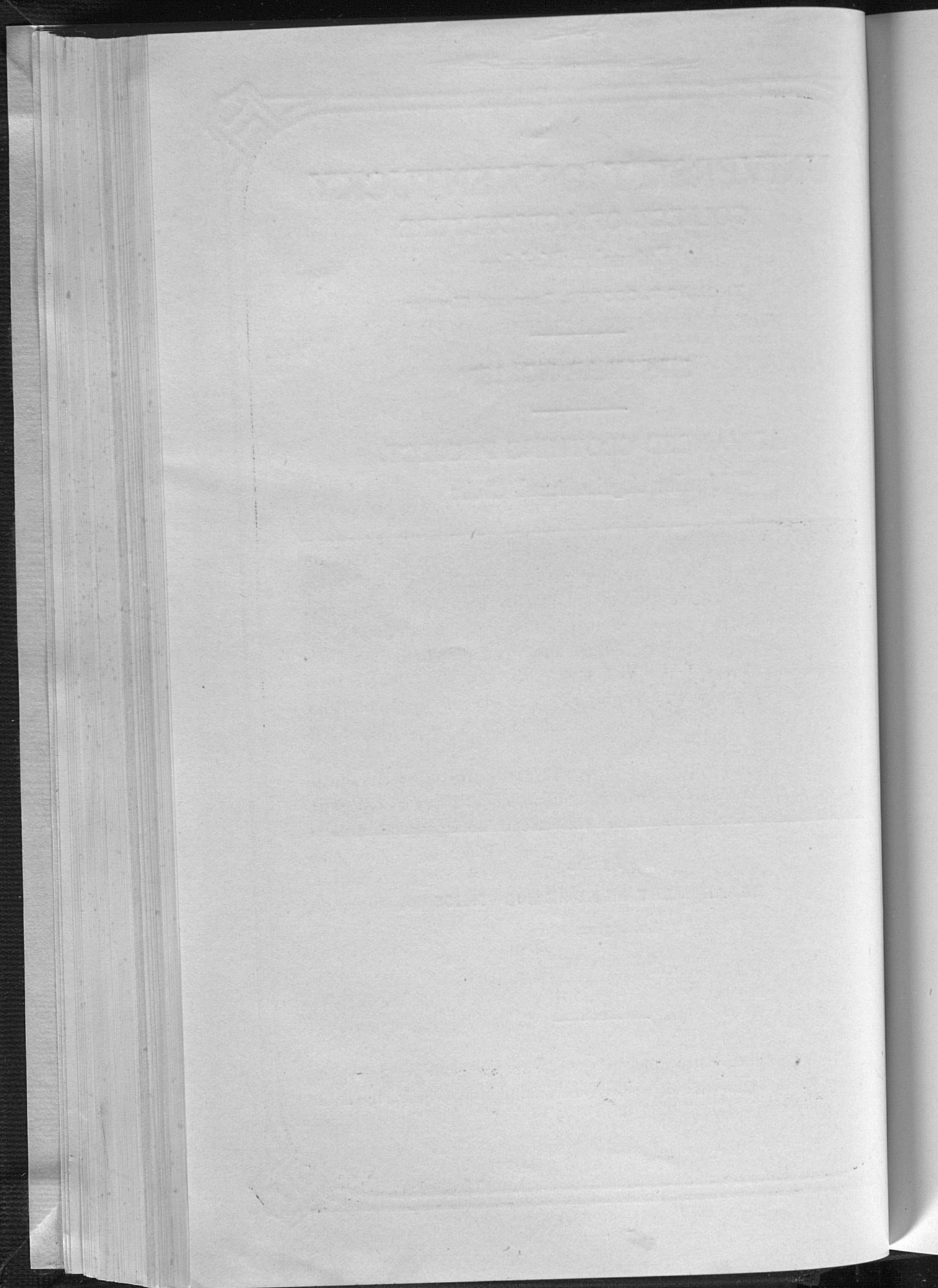


By the
DEPARTMENT OF HOME ECONOMICS

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ADVANCED CLOTHING PROJECT

The ambition to be well dressed on the part of girls is both natural and desirable. A girl's clothes should be simple and becoming in color and design. They should be suited to the age of the girl and the occasion on which they are to be worn and should always be immaculately clean. As personal cleanliness and care are the foundation of good dressing, a girl should keep her body clean, her hair well brushed and neatly arranged, her nails clean and of medium length, her teeth properly cared for and her shoes clean and well heeled. It is usually possible for a girl to have a good clear complexion; if her physical condition is good she will need no powder or rouge to give her cheeks color.

Shoes are an important part of a girl's wardrobe. In selecting shoes the first consideration is comfort and the second suitability. They should be long and broad enough and have a straight inner-line and a low, broad heel. Black or brown shoes are best for general wear, but white or colored shoes are attractive if they are clean, in keeping with the rest of the costume, and suited to the occasion.

A girl's hat and wrap should be of neutral colors which harmonize with each other and with her dress. A bright color may be introduced in small quantities and should harmonize with the rest of the costume. For instance, a bright colored tie enlivens a navy blue dress.

It takes a little thought, planning and wise expenditure of money for a girl always to appear well dressed, but these requirements are within the reach of every one.

The requirements for the contest are the same as in previous demonstrations.

BASIS OF AWARD

Quality of Workmanship and Selection	50%
Number of Articles	15%
Cost (in time and money)	20%
Record and Story	15%
	<hr/> 100%

WASH COTTON DRESS

Articles to be made in Advanced Clothing Project that are explained in this circular, are:

1. Wash cotton dress of sack type.
2. Wool darn.
3. Made over garment; preferably a dress.
4. Middy blouse or wash waist.
5. Plaited skirt.

A. *Material.*

1. Good grades of gingham, chambray, percale, Indian head, pique or cotton poplin may be used. Wide material cuts to better advantage than narrow material.
2. In selecting materials remember that "color" is the first thing that attracts or repels in any costume. Choose the color that harmonizes with your hair, eyes, and complexion.

B. *Shrinkage and Color Setting.*

1. It is always wise to shrink material and set the color before making it into the garment. This may be done in one process by soaking the material for about 30 minutes in one of the following solutions; then carefully hang the material, allow it to partly dry and press it.

Browns, blacks, reds or pinks: 2 cups of salt to each gallon of cold water.

Greens or purples: 1 ounce of alum to each gallon of cold water.

Lavenders or tans: 1 ounce sugar of lead to each gallon of cold water.

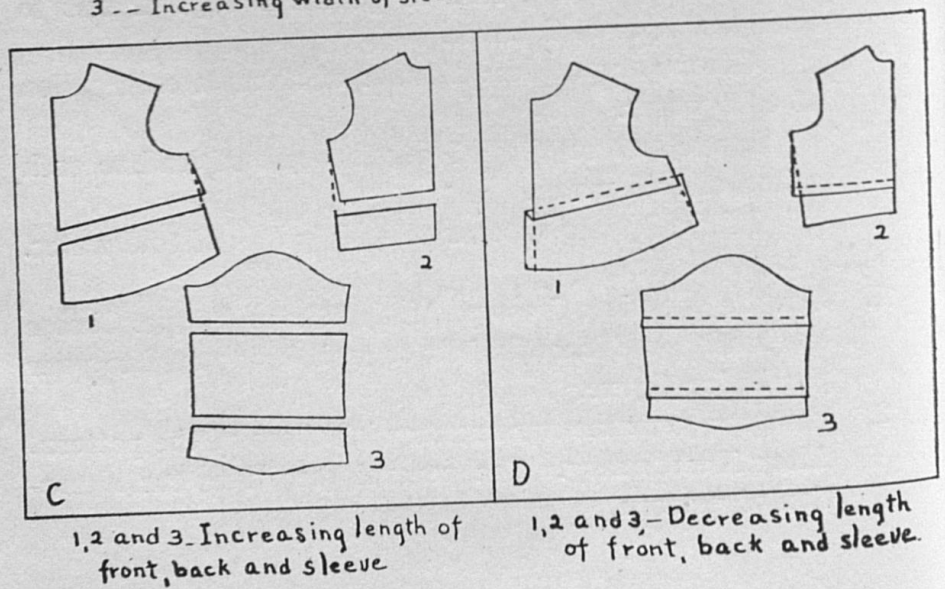
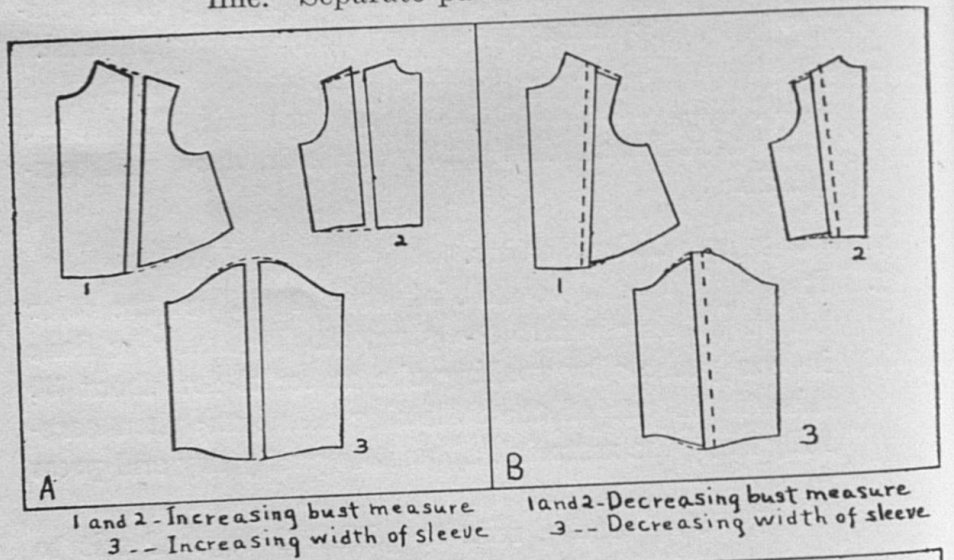
Blues: $\frac{1}{2}$ cup vinegar to each gallon of cold water.

C. *Pattern.*

1. Select a one-piece dress pattern of the sack type. Choose one having collar, cuffs, belt or sash, best suited to your particular figure.
2. Compare your measurements with those of the pattern. Alter if necessary. See general directions for alteration of pattern.

D. *Alteration of Pattern.*1. *Waist.* (See illustrations.)

- a. To enlarge across bust cut thru middle of shoulder line straight to lower edge of pattern. Separate the parts until pattern is as large as desired.
- b. To lengthen waist cut across pattern half way between bust and waist line, and spread the pattern the desired number of inches.
- c. To enlarge armhole, cut the pattern half way between the shoulder and base of armhole, or on chest line. Separate parts as desired.



- d. To reduce the size of a waist at bust, waist length, or armhole, make a plait across the sections to be altered instead of cutting and spreading as stated above.
- e. The sleeve pattern may be adjusted in the same way.
- f. A shirt pattern may be made longer or shorter in a similar way, on a line about seven inches below the hip line.

E. *Cutting.*

- 1. Follow general directions for cutting. Arrange pattern on material so that material may be cut as economically as possible.

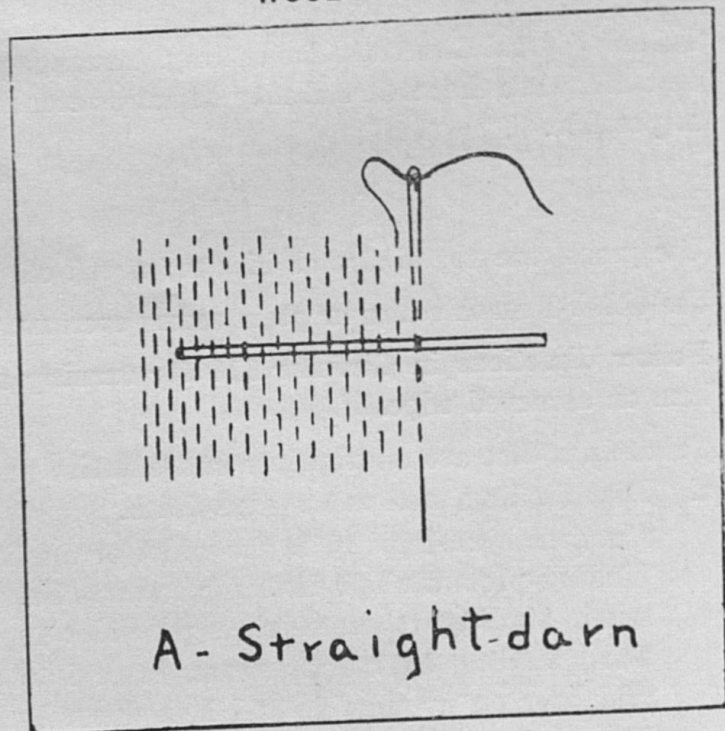
F. *Making.*

- 1. Use great care not to stretch bias or curved edges.
- 2. Use either French seams or plain seams overcast.
- 3. Follow directions in Circular 116 for turning a wide hem on a curved edge.
- 4. Trimmings that are appropriate and effective are:
 - a. Bias binding used as an edge finish.

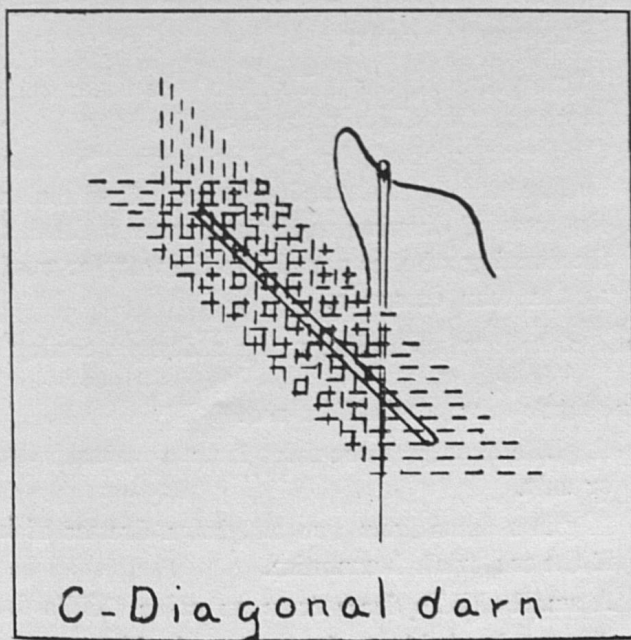
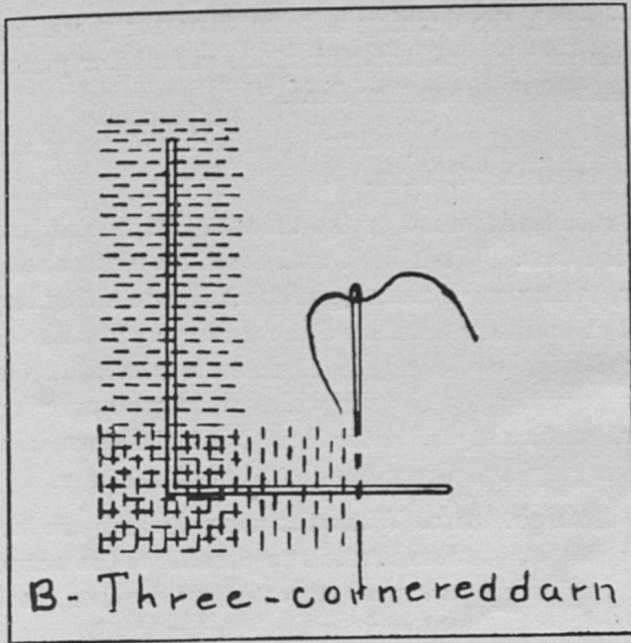
Cut true bias strips twice the width of the finished binding plus one-half inch for seams. Baste and stitch binding to material, right sides together. Turn binding back from seam, baste into place, fold over on wrong side and hem down by hand. If rounded finish is desired, press before hemming down, then press no more.
 - b. Plain collars, cuffs and belts of white or contrasting material. Be sure that the colors chosen are harmonious.
 - c. Any of the decorative stitches previously given. Do not over decorate and be extremely careful in your choice of colored threads.

- d. A colored tie which harmonizes with the costume. Sometimes one can introduce a rather daring colored tie, provided the dress is of neutral color and the coloring of the tie suits the coloring of the wearer.
5. Fastenings.
- a. Buttons and buttonholes.
 - b. Snaps.
 - c. Hooks and eyes.

WOOL DARN



- A. A warp thread of the same material as the torn garment or a human hair that will match makes the best darning material.
- B. If possible darn a jagged tear in one of your own garments or a garment belonging to someone in your own family.
- C. If it is very ragged and there is considerable strain, place a piece of material under the tear, so that the warp threads of the piece are parallel to the warp thread of the garment;



then catch the darning stitches thru the piece. Sometimes a thinner piece of material of the same color placed underneath makes a smoother darn.

- D. Draw the edges of the tear together with basting stitches before beginning to darn.
- E. Do not knot the end of the thread. Start at the upper end of the tear. Work back and forth at right angles to the tear, taking *small* running stitches. Leave a *tiny* loop at the end of each row to allow for shrinkage. The lines of darning should be about $1/16$ of an inch apart. In the second row go under the threads which were gone over in the first row, continuing thus the length of the darn, alternately picking up and dropping the edge of the tear.
1. Straight tears. When the warp threads are broken the darning stitches should run parallel to the warp threads, but when the woof threads are broken the darning stitches should run parallel to the woof threads.
 2. Bias tears. The darning stitches should run parallel to the woof threads.
 3. Three cornered tear. Begin at the inner angle of the tear, run the stitches across to the outer angle. Begin the next row of stitches $1/16$ inch from the outer corner and return to the starting point. Continue radiating the rows of darning until the corner is filled, then run the darning stitches parallel to the warp or woof threads as the tear demands.
- F. Press each darn carefully, using a damp pressing cloth.
- A. *Some made-over possibilities are:*
1. A girl's dress, coat or skirt from a woman's dress, coat or suit.
 2. A girl's dress from two outgrown dresses of her own, if the materials harmonize.
 3. A small child's dress from an older child's dress.
 4. A small boy's blouse from a man's shirt.

MADE-OVER GARMENT



B. *Take an inventory of garments on hand with the following points in mind:*

1. Will the material be worth making over?
2. How much alteration will be needed?
3. Will the material stand renovation?
4. How much renovation will be necessary?

5. What kind of renovation will be necessary?
6. Will the material on hand be suitable for making over as proposed?
7. Will new material be needed to combine with material on hand?

C. *Process of renovation:*

1. Ripping: First decide how much ripping will be necessary. There are two methods of ripping.
 - a. Pull out stitching threads—working first on one side of the material then on other.
 - b. Spread seam open and cut threads with sharp knife, safety razor blade or scissors. Take great care not to cut material. Remove thread ends by shaking, brushing or picking.
2. Removal of spots and stains:
 - a. Decide what caused the spot or stain so that you will know how to remove it.
 - b. Outline spot or stain with basting thread of contrasting color before wetting the material.
 - c. When in doubt as to what caused the stain or spot try removing it by sponging with lukewarm water, provided the fabric will not be injured by water. A mild soap lather may be effective. Always choose the simplest stain remover that will be effective. See "Stain Removal" in Circular 116, for the removal of stains on cotton and linen fabrics.
 - d. Do not use any alkaline bleach on wool or silk. The fiber is too sensitive. Use soap and luke warm water, ether, chloroform, benzine or gasoline to remove grease spots on wool. See Farmer's Bulletin 861 for further information.
CAUTION.—Ether, benzine or gasoline or preparations containing them are very inflammable. Always use in the open air, preferably out of doors, NEVER NEAR A FIRE OR LIGHT.
3. Mending—darn or patch if necessary. See directions for "Wool Darn" and "Hemmed Patch."

4. Cleaning:

a. Cotton and linen. If colored material, set color. See directions. In washing use warm water and mild soap, rinse thoroly and dry in the shade. White materials may be boiled, the secret of having clear white clothes is in the thoro rinsing of them.

b. Wool and silk:

1. Use a mild soap such as Ivory, Fairy, Lux or good toilet soap. Always make a solution of it before putting in the material to be washed. Never rub the soap directly onto the fabric as so doing will mat the fibers and make the fabric hard and rough.

2. Use luke warm water. Hot water tends to irritate and mat the fibers of the fabric.

3. For white wool or silk use a little cooler water and avoid bright light while drying to prevent yellowing.

4. Don't allow material to get dry before ironing, except in the case of pongee, which should be ironed when dry unless it is very heavy. The wrinkles are almost impossible to remove in most silks when dry.

c. Washing with gasoline:

CAUTION.—Use in open air—never near a fire or light.

1. Dip the entire quantity of material into sufficient gasoline to completely cover it. Wash by squeezing the gasoline thru the fabric. Rinse in clean gasoline. The gasoline may be strained and bottled for another time.

2. Hang material on line out-of-doors. Allow it to thoroly air, so as to remove all odor.

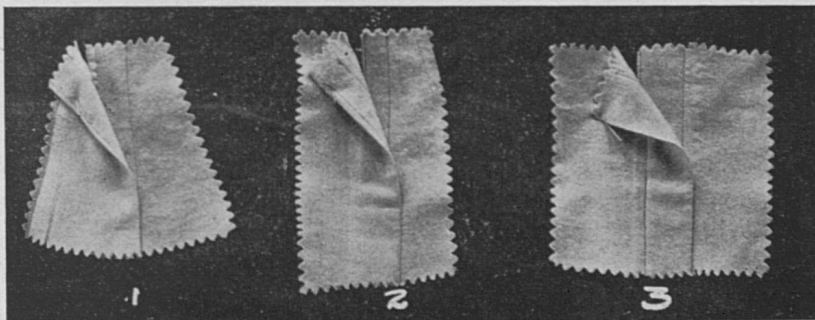
5. Pressing:

a. Press all materials at right angles to the warp and woof threads to prevent stretching.

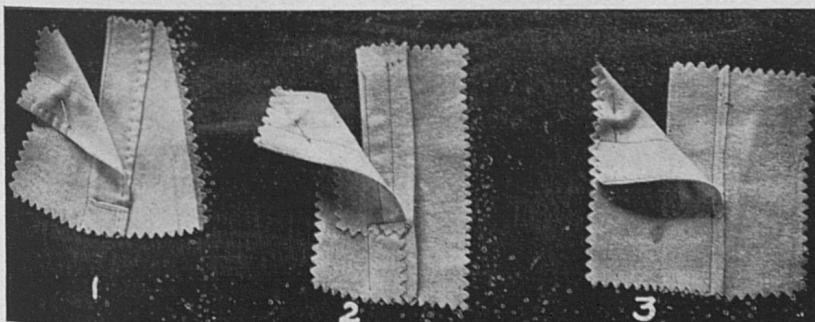
- b. Press on a well padded surface.
 - c. If at all possible press wool or silk on the wrong side of the material. It is wisest then to place a layer of cheese cloth between the iron and the fabric. This prevents injury to the fiber and also prevents a shiny appearance.
 - d. If material seems too dry to remove all wrinkles spread a cloth wrung out of hot water over it and press again.
 - e. Press until dry. If necessary to press on the right side of the material place a piece of drilling or other heavy material between the iron and the cloth. Press firmly but without stretching. A pressing cloth of the same color as the material being pressed prevents the deposit of lint which is usually apparent when a white cloth is used.
6. Sponging:
- a. If material is not badly soiled sponging with a cloth wrung out of hot water, then pressing well, may be sufficient.
 - b. To remove shine—sponge with a solution made by adding one table spoonful of vinegar to each quart of warm water used. Press carefully.
 - c. To freshen color—sponge with a solution made by adding one teaspoonful of ammonia to each quart of water. Press carefully.
- D. *Plan of remaking:*
- 1. Select pattern best adapted to material on hand and to your figure. Alter if necessary.
 - 2. Decide upon kind of trimming, using self-trimming or trimmings on hand if suitable. If possible, avoid buying new material.
- E. *Cutting:*
- 1. Lay all parts of pattern on material before beginning to cut. A single mistake may ruin your chances of getting a garment out of a limited amount of material.
 - 2. Follow general directions for cutting.

F. Making:

1. Baste carefully.
2. Fit accurately—secure good neck and shoulder lines.
3. Seam finishes to be used on wool material.
 - a. Plain seams, overcasted if material is not too heavy.
 - b. If material is heavy and does not ravel press seams open flat and pink or overcast each.
 - c. If tailored effect is desired use flat fell seams.
 - d. A corded seam may also be used. Stitch a plain seam, remove bastings, turn the edges of the seam toward the front, baste close to the folded edge on the right side, stitch, one-eighth inch from edge. Trim seam to $\frac{1}{2}$ inch and overcast edges together.
4. Plackets. See Circular 116.



Right Side.



Wrong Side.

5. Some trimmings that may be effectively used on wool. (Take particular care not to over trim; make the trimming a necessary part of the whole garment; use inexpensive trimming.)
 - a. Contrasting material may be used for collar, cuffs, belt and pockets or for pipings or bindings.
 - b. Binding—see directions for waist—cotton dress.
 - c. Piping. Cut true bias strips twice the width of piping plus five-eighths seam allowance. Join and fold thru center, right side out. Turn back onto wrong side $\frac{1}{2}$ inch on edge of material to be piped, cover this with folded bias strip allowing $\frac{1}{8}$ inch of the bias strip to show on the right side. Baste carefully then stitch exactly on the edge of the folded material being piped.
 - d. Wool or silk embroidery may be used in simple stitches and designs.
6. Helpful suggestions in making over garments:
 - a. False hems. An entire hem may be added to a skirt, even of contrasting material, thus making it long enough. The line of joining hem to bottom of skirt may be skillfully covered with embroidery or braiding, or it may only be carefully stitched.
 - b. Facings. Sometimes merely facing a skirt with a bias strip of material will give the necessary length. Facings may also be used on collars, cuffs and belts to piece out material.
 - c. Yokes may be used on waists to give desired length. A yoke on a skirt to be worn with a middie blouse may even be used.
 - d. Material may often be pieced by accurately matching the thread and the design so that the piecing is practically unnoticed.

MIDDY BLOUSE



- A. *Material*—Indian head, linen finish suiting, middie cloth, galatea and kindergarden cloth.
- B. *Pattern*—Size. Refer to Circular 116. Always buy according to bust measure.
1. Follow directions carefully for taking measurements and testing commercial patterns. Alter if necessary.
 2. Cutting. Lay the pattern on the material, pin in place and cut.

C. *Making Patch Pocket:*

1. Before planning the pocket, stitch a piece of $\frac{1}{4}$ inch linen tape across the blouse on the line of the top of the pocket on wrong side to strengthen the blouse where the stitching of the pocket ends. Cut out the pocket by the pattern, turn the hem at the top and turn in the edges $\frac{1}{4}$ inch on the other three sides. Stitch across hem at top. Baste to place at the points indicated on the pattern. Stitch pocket onto waist at the edge of pocket and again $\frac{1}{4}$ inch inside the first stitching to correspond with the other stitching on the blouse, also to cover raw edge of the material.
2. 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 at the end of the opening; lay the seam over the first finger of the left hand, hold it tight and sew with fine back stitches from this $\frac{1}{4}$ inch point around the end of the opening and $\frac{1}{4}$ inch above the end. Continue basting to top of opening. Stitch seam by machine except where back stitched. Remove bastings, turn facing to the wrong side, baste folded edge to hold it firm. Then turn in raw edge of facing $\frac{1}{4}$ inch, baste and stitch to place. Back stitch around end of opening.
3. Pin shoulder seams together having neck and armholes meet seams on right side of garment and baste together. Baste box plaits or tucks at lower edge of sleeve and stitch close to edge.
4. Pin sleeve in armhole, having notches meet. Gather with small stitches between the notches; baste seam on right side. This fullness will be lost when seam is finished. Pin the under arm seams and sleeve seams having the arms-eye lines meet.
5. Fitting.
Slip blouse over head and follow general directions for fitting.

6. Stitch shoulder seams making flat fell seams. Both rows of stitching should be on right side.
7. Put in sleeve with flat fell seam both stitchings on right side.
8. Collar facing.
 - a. The collar facing, which is the upper side of the collar when finished, should be $\frac{1}{8}$ inch larger on the sides and lower edges than the collar. If the collar is to be trimmed with braid, this must be done before the facing and collar are put together. Baste the braid in place on the facing putting the outside row far enough from the edge to allow for a seam and a pleasing arrangement of spaces. Stitch along the upper edge of the braid, turning the corners with good miters. (See directions for mitering a corner in Circular 116.)
 - b. Place the right side of the facing to the right side of the collar, baste and stitch along the lower edge and sides, leaving the neck open. Turn the seam, then turn and baste closely along the edge to keep it firm. Pin the neck line of the facing to the neck line of the blouse. Baste and stitch seam. Turn in the edge of the collar along the machine stitching. Baste and hem down by hand.
9. Sleeves.

Baste underarm and sleeve seam and stitch in one. Make flat fell seam. The extension at the lower part of the sleeve may be turned back on a line with the seam of the sleeve so as to lap; they may be hemmed and buttons and button holes used for fastening the lower edge of the sleeve. A cuff may be used on the sleeve if desired.
10. The lower edge of the blouse may be finished with a $2\frac{1}{2}$ inch hem.
11. Emblems may be worked on a piece of cloth, which is then catch-stitched to the sleeve before the seam of the sleeve and blouse are stitched up.

DIRECTIONS FOR MAKING WAISTS

- A. *Material*—Madras, flaxon, dimity, voile.
- B. *Pattern*—Any commercial pattern suggested by the home demonstration agent or club leader. Alter if necessary.
- C. *Cutting*:
1. It is well to shrink material before cutting.
 2. Follow general directions for cutting.
- D. *Making*:
1. Lay the right sides of the material together and pin and baste shoulder and underarm seams.
 2. Try on waist and fit carefully. Pin tape around waist line to hold material in place.
 3. Make flat fell seam or French seam on shoulder.
 4. Put in the sleeve with a flat fell seam, similar to the shoulder seam of the middy, or use a French seam, depending upon whether you wish the waist to have a tailored or lingerie effect.
 5. For the sleeve and underarm seams use a French seam.
 6. Run two gathering threads $\frac{1}{4}$ inch apart at the back waistline. Try on waist. Adjust gathers and pin to tape, between the underarm seams. The tape may be tied in front to hold fullness in place. Baste and stitch tape to back of waist at waistline.
 7. Collar.—While seaming the collar onto waist a bias strip may be sewed on at the same time and turned over as a flat facing.
 8. Stitch closing seams. (See directions for waist closing, Circular 116.)
 9. Finish bottom of shirt waist with a $\frac{1}{4}$ inch hem.
 10. Cuffs. The width of the cuff depends on the length of the sleeve. The size of the cuff depends on the size of the hand. A closed cuff should slip over the hand easily.
 - a. Run two gathering threads $\frac{1}{4}$ inch apart across lower end of sleeve.

- b. Pin the right side of the cuff to the wrong side of the sleeve. Draw up gathering threads until the sleeve fits the cuff.
- c. Stitch the cuff to the sleeve. (See directions for sewing band to bloomers, Circular 116.)

E. *Trimmings:*

1. Narrow lace such as round-mesh, val, filet, or tatting may be used to trim collar and cuffs.
2. Small amounts of any of the decorative stitches previously learned may be used.
3. Bindings of contrasting material may be used.

DIRECTIONS FOR MAKING PLAITED SKIRT

A. *Material:*

1. Cotton materials, such as galatea, kindergarten cloth, middy cloth, drilling, gingham, Indian head or light weight pique may be used.
2. Wool materials, such as plain or hair-line serges, shepherd checks or plaids may be used. Do not get a broken plaid or too large plaid.
3. Two skirt lengths plus eight inches for hem of 42 inch or 54 inch material or its equivalent in narrow material will be needed.
4. A belt length of not too stiffly boned inner belting 1½ inches wide, or a muslin waist of the type used with bloomers in Circular 116.

B. *Making:*

1. Make inner belt first.
 - a. Hem ends of belt making it long enough to just meet.
 - b. Sew on hooks and eyes.
2. Cut material so that the design will exactly match, leaving no evidence of the seams.
3. Baste carefully, stitch seams; with selvages no seam finish will be necessary.

4. Baste and stitch hem of desired depth.
5. If necessary curve at top of skirt, enough to allow for the difference between length of front and back of skirt, and thus keep a straight edge at bottom.
6. To plait:
 - a. To determine the size of plaits, subtract number of inches in your waist measure from the number of inches in the width of the skirt. Divide the remainder by the number of plaits you expect to have in the finished skirt. This will give you the number of inches to be taken up in each plait. There are usually fourteen or eighteen plaits in a skirt.
 - b. Find the center front of the skirt which will be the middle point of one of the widths of material.
 - c. Lay a box plait at the center front, this is made by turning two plaits in opposite directions, leaving the unbroken surface on the top.
 - d. Lay in the remainder of the plaits at regular intervals being careful to keep the folds of the plaits on the straight of the material. Fit it slightly at waist if necessary.
 - e. The folded edges of the last two plaits should exactly meet at the center back.
7. Placket.
 - a. Narrow continuous bound placket under the right back plait. (See Circular 116, for placket making.)
 - b. Fasten placket with small but strong snaps.
8. Joining skirt to belt.
 - a. Stitch to wrong side of top edge of belt. Bind raw edge with tape or bias fold.
9. Joining skirt to waist. (See Circular 116.)
10. Outside belt.
 - a. Narrow leather belt.
 - b. Plain straight belt of material of skirt, $1\frac{1}{2}$ inches to 3 inches wide.