

JUL 10 1917

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Oregon Agricultural College Extension Service

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BOYS' AND GIRLS' INDUSTRIAL CLUBS

Oregon Agricultural College, United States Department of Agriculture, and
State Department of Education, cooperating

Extension Bulletin 179 Corvallis, Oregon December, 1916

SEWING CLUB LESSONS Nos. 6 and 7--Div. 2

Circular No. 8.

BLOOMERS OR SKIRT.

Bloomers. If you should come to Corvallis for the Summer School this year, you would need a pair of bloomers to wear in the gymnasium, and even if you do not come, you will probably be able to make good use of them, for they are excellent to wear at the beach, for long hikes in the mountains. or (for younger girls) for horseback riding. Many girls also use them in place of a petticoat. If they are to take the place of a petticoat, they do not need to be as full as they do when they are worn without a skirt.

MATERIALS. The following materials may be used: Serge, galatea, outing flannel, sateen, or, if worn for a petticoat, material like the wash dress with which they are to be worn.

PATTERN. Choose a pattern that has a great deal of fullness. Be sure to get a pattern large enough. Place all pieces of the pattern on the material before cutting any of them, observing the perforations for the straight of the material.

CUTTING. Cut carefully with sharp shears so that the cut edges will be smooth.

MAKING. Baste and stitch the leg seams first, then baste and stitch the legs together. Overcast the seam and press.

PLACKET. Make your placket on the left side of the bloomers, having the front lap over the back. Use the skirt placket, following the directions found on page 13 of your Sewing Bulletin.

BAND. The fullness at the waist may be taken up either in pleats or gathers. Find the center of the band. Pin the center of the band to the center of bloomers on right hip.

Find center of each half of band. At point $\frac{1}{2}$ " toward the center of the band, pin the center front seam and the center back seam of the bloomers. If you pleat the bloomers, lay the pleats from the hips toward the center front and center back.

BOTTOM. Make a 1" hem around the bottom of each leg. Run in a piece of $\frac{1}{2}$ " elastic that is long enough to fit snugly around the leg just above the knee, or pleat into a band that will button snugly around the leg. The elastic is more convenient because it can be so easily adjusted.

Skirt. If you choose to make the skirt, it may be either a plain dress skirt or a dark petticoat, depending on what you need.

MATERIALS. A dress skirt to wear with shirt waists or middies may be made of serge, linen, Indian-head muslin, pique', galatea, or some similar material.

A petticoat may be made of sateen, muslin, or similar material.

PATTERN. Do not get a pattern that is an extreme of the present styles, for you will find your skirt out of style before it is worn out. Choose rather a simple, plain pattern that has a good flare to it, and is in as few pieces as possible. Remember that a well-made, well-hung skirt will look well even though it may not be the very latest style.

CUTTING. The directions given for the cutting of other garments apply also to the skirt.

FITTING. A plain skirt should fit snugly around the waist and loosely over the hips. The woof or weaving threads of the material should be parallel with the floor at the hip line. If the skirt has a tendency to swing out at the bottom of the front, it should be raised a little in the back.

SEAMS. Either the flat fell, tailored seam, or the plain seam, either overcast or bound, may be used for this skirt. See Sewing Bulletin, pages 9, 10, and 11, for directions.

PLACKET. Make a plain skirt placket according to directions on page 13 of the Sewing Bulletin.

Fasteners. Fasten the placket with either hooks and eyes or ball and socket fasteners. Directions for sewing on both are to be found on page 11 of the Sewing Bulletin. The belt should be fastened with a strong hook and eye.

BOTTOM. Have somebody mark the place for the hem very carefully. This can be done either with a skirt marker or with a ruler. The dress skirt should have a plain hem about 2" to 3" wide. If a ruler is used, hold it perpendicular to the floor and mark the place for the hem with pins put in horizontally 2" or 3" apart.

The petticoat may be finished with a flounce. For directions for the flounce see lessons 4 and 5 in this course.

DIRECTIONS FOR PRESSING. In pressing woolen material never place the iron directly on the cloth, as it is very easily scorched. Always lay a piece of dampened cotton material over the part to be pressed, and press until both pieces are dry. All seams in a woolen garment should be carefully pressed.

When you have finished either of these garments, fill in the report card and mail it to the State Club Leader, then begin working on lessons No. 8, 9, and 10 while your final project report blank is being sent to you.

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COTTON.

Of the four principal textile fibers, cotton, linen, silk and wool, cotton is the most extensively prepared for spinning and lends itself readily to the manufacture of so many different kinds of materials.

Three-fourths of the cotton of the world is grown in the southern part of the United States and one-fourth of that is grown in Texas.

Cotton is the white, downy covering of the seed of the cotton plant. The fibers vary in length from 1 to 4 inches and have a natural twist which assists in the spinning of fine yarn. There is very little waste except the seeds and they are not actually wasted as the oil pressed out of them is used for a food and the remainder of the seed, called cotton seed meal, is used as a feed for stock.

Before the invention of the cotton gin by Eli Whitney, the preparation of cotton was a very slow process, requiring a week to remove the seed from 4 or 5 pounds while with the gin it is possible to free over 5,000 pounds from the seeds in one day. This makes cotton the cheapest of all textile fibers.

It is possible to treat cotton with chemicals to make it look like silk, linen or wool. Since these processes are less expensive than the manufacture of linen, silk or woollen fabrics, they are extensively carried on.

Where these fabrics are not sold under the name of the cloth they resemble, there is no objection whatever to their manufacture and sale for they are often very attractive and durable. When they are sold as pure linen, silk or wool, they are justly considered adulterations. It is not entirely the merchant's fault, however, that fabrics are sold under false names. It is due largely to the fact that women demand materials at a lower price than they can be manufactured for and then they are unable to detect the substitution owing to their unfamiliarity with fabrics.

Some of the most important of the cotton materials are muslin, percale, calico, gingham, India linen, batiste, pique', organdy, nainsook, dimity, and cambric. All of these materials are in plain weaves except pique' and dimity which are woven so that they have a corded effect. Calico, percale, and organdy when figured, have the design stamped on after the material is woven. Figured gingham is woven of different colored yarns to form patterns. India linen, batiste, dimity, and organdy are woven of very fine yarn and are very sheer. Sheetings can now be purchased for single, three-quarter, and double beds. Pillow casing can be bought in tubular form, requiring only a seam at the bottom and a hem at the top.

There are many other interesting facts to be told about cotton and cotton cloth manufacture which will have to wait for another time.

When you go into a store next time, if you find a clerk that is not busy, ask him to show you some of the different kinds of cotton goods and perhaps if you ask him, he will give you a small sample, tell you the name of the material, its width, and price per yard. When you go home then you could mount each sample neatly and write underneath all the facts you have learned about it.