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BOYS' AND GIRLS' INDUSTRIAL CLUBS

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SEWING CLUB LESSONS

Nos. 6 and 7--Div. I

Circular No. 9.

A NIGHTGOWN.

In the making of a nightgown, there is opportunity to use judgment in the selection of material for best service at the least expense. In quality, we need a closely woven, medium weight, soft and smooth cotton material. It must be remembered that it takes as much time and as many stitches to make a garment of *sleazy*, poor wearing material as it does to make up a piece that is firm and evenly woven. Price is not always an indication of quality. Very often the material which is too light in weight for service, costs as much as a durable piece.

The edging which forms a finish for the gown at the neck and sleeves should be of a quality corresponding with the quality of material of which the nightgown is made. The narrow, firm, simple in design edgings may be as dainty and attractive in effect as they are serviceable.

Because there is such a great difference in the ages of Club members, and also in the amount of experience the various girls have had, this lesson has been planned so that each girl may make the kind of a nightgown that she is capable of making.

If you are one of the 9 to 12 year old Club girls, who has never done any sewing until this year, please plan to make your gown by a pattern which has kimona sleeves and a very simple finish around the neck and sleeves, putting all your effort into taking nice little stitches and doing careful finishing.

If you are one of the older girls, and you feel that you can do more difficult things you may make any kind of a nightgown you wish. Remember, however, that very elaborate trim-

ming consisting of yards of lace and ribbon is never in good taste.

In making garments that require laundering, always plan them so that the work of washing and ironing may be as easy as possible.

Materials. Berkeley cambric (most desirable), long cloth, muslin (good) cotton crepe, or riplette.

Although colored materials are sometimes used for nightgowns, all white is much more satisfactory because it can be boiled, and all clothing which comes in contact with the body should be boiled.

Styles. A nightgown may be made in any one of several very pretty ways, so before you buy your material, decide on the kind you wish to make; then buy your pattern and decide on how much material you will require.

For convenience, the styles may be classified thus—

1. Kimona (sleeve and gown cut in one)—

- (a) High neck, long sleeves, open part way down center front.
- (b) High neck, short sleeves, open part way down center front.
- (c) Low neck, long sleeves, slip on over head, no placket.
- (d) Low neck, short sleeves, slip on over head, no placket.
- (e) Any of the above, belted or unbelted.

2. Any of the above ways, with set-in sleeves instead of kimona sleeves.

Pattern. Read the directions on the use of patterns on page 5 of the Sewing Bulletin.

To decide on size of pattern—

Take bust measure (this measure is taken around the fullest part of the bust, loosely).

Take length from shoulder to floor.

Take length of arm from underarm to wrist or elbow.

Choose a pattern that comes nearest to these measurements.

You may have to make a few changes in your pattern, but if some of the measures correspond to the measures you have taken, you can follow the directions for altering a pattern found on page 5, paragraph 1 of the Sewing Bulletin.

Commercial patterns for children and young people go by ages, but if you look on the front of the pattern envelope or wrapper, you will find a little table giving the different measures used in the pattern.

Amount of Material. After you have bought your pattern, you are always quite safe if you purchase the amount of material called for on the pattern.

Cutting. Read the directions carefully and fold the material in the manner indicated.

Place every piece of the pattern on the material and pin in place before cutting any part of the garment.

Be careful to have the perforations indicating the lengthwise of the garment exactly on the warp of the material.

Sometimes by rearranging the pieces, it is possible to save some material, or at least to have any left over material in larger pieces.

Basting. Begin at the top of a seam and pin toward the center, then pin toward the center from the bottom.

Baste from the top to the bottom.

Fitting. A kimona nightgown requires very little fitting. See that the sleeves are the length you wish. If you planned to have them elbow length, don't allow them to extend below the elbow, but have them end just above the bend of the arm.

Do not allow the neck of the gown to be so large that there is difficulty in keeping it on the shoulders, neither let it be so small that it is difficult to get the gown over the head. You will have to use your judgment in the matter as it is impossible to give any measurements for your guidance. Usually, however, the commercial pattern, if of the correct size in other respects, will fit nicely at the neck.

Gown With Sleeves. This kind of a gown should fit on the shoulders and the arm scyes should be large enough to be quite comfortable. If the neck is to be high, be careful to have it just large enough so that it will not bind. Nightgowns need to be sufficiently loose to permit perfect freedom of the body during sleep.

Sleeves. Nightgown sleeves may be finished at the wrist or elbow with a plain hem or a turned back cuff, or they may be gathered into a cuff.

If finished with a cuff, make the cuff large enough to slip on over the hand easily.

If the sleeve is gathered into a cuff, do not place any gathers for a distance of 1" on either side of the seam. Distribute them evenly over the rest of the space.

Placket. If the gown is to open down the front, make a skirt placket according to the directions on page 13, paragraph 5, Sewing Bulletin.

Neck. The neck of the gown may be faced with a narrow bias strip; it may be scalloped, or it may be finished with a standing band.

Facing. See Sewing Bulletin, page 13, paragraph 4, for instructions on making a bias facing. Do not have this facing more than $\frac{1}{2}$ " wide, $\frac{3}{8}$ " is better. Fasten it down with fine hemming stitches (see also Sewing Bulletin, page 13, paragraph 4).

Scallops—

Stamp or draw a scallop around the neck opening.

Pad slightly with padding cotton.

Cover closely with blanket stitches, being careful to keep the stitches even and the points sharp.

Standing Band (for high neck)—

Do not make this band more than $1\frac{1}{2}$ " high, 1" is high enough for most people.

Cut two pieces of material by the collar pattern which came with your pattern, or

Cut two pieces 2" wide, and the width of your placket longer than your neck measure, plus $\frac{1}{2}$ " for seams.

Fold these pieces in half, so that the ends are together. Beginning at this fold, and $\frac{1}{4}$ " from the top edge, cut the upper corner (See illustration).

Beginning at the lower corner of the fold, cut to a point $\frac{1}{2}$ " from the lower cut edge (see illustration).

This slightly shaped band will fit a little better than a perfectly straight one.

Sew these two pieces together along the top and the ends. Turn right side out.

Find the center back of the gown and also of the band. Baste the neck and one edge of the band together, so that the raw edge of the seam comes to the right side of the gown and the center points are together.

Turn under the raw edge on the other side of the band. Baste into position.

Stitch all around as close to the edge as possible.

Hem—

See that the gown hangs evenly.

Make the hem from 1½" to 3" deep.

Take care to have it the same width at every point.

Lay extra fullness in tiny pleats wherever the fullness appears.

Baste carefully.

Stitch as near edge as possible.

Button and Button Holes—

Use medium sized buttons. See Sewing Bulletin, page 11, paragraphs 4 and 5.

The button holes may be cut across the placket facing.

If cut across, fan the outer edge and bar the inner one.

TRIMMING.

Lace—

Valencienes.

Linen.

Crocheted.

Tatted.

Stickerei—

Rickrack.

Scalloping.

Crocheted yoke.

When lace is used, the neck should be faced and the lace overhanded on.

If rickrack is used, it should be put on between the facing and the garment so that just the points are visible.

Stickerei braid may be used in place of the bias facing. It should be put on so that just the scallops are visible on the right side.

When you have completed this lesson fill in the report card and mail it to the State Club Leader. Then begin working on Lessons No. 8, 9, 10, while the final project report blank is being sent you.

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NEED OF TEXTILE STUDY.

Long years ago when all spinning and weaving was done in the home by the good housewife, her daughters and her servants, she knew textiles from personal experience with the process of the manufacture of fabrics.

With the invention of machinery for the production of all kinds of cloth, spinning and weaving have passed out of the home into the factory, and the housewife has forgotten what she used to know about fabrics. Today she has need to make a special study of the principal kinds of material which she can purchase.

Since the responsibility of buying rests largely on her, woman should learn to buy intelligently. It is not enough for her to go into a store and say that she wants a certain piece of material and that she will pay so much for it. She should know what kind of material is best suited to her needs and whether or not she had better spend a little more for this material even though she must postpone the purchase of something else she needs.

In order to determine this she should know a few of the standard kinds of cotton, linen, wool and silk materials, their cost, use, wearing qualities and how to detect adulteration. In other words, she should be familiar with standard fabrics so that she will be able to decide on the value of the material which is being shown to her. Many times the new, very attractive fabric which is high priced wears out quickly and is really less satisfactory after the newness wears off than the old standby whose place it has taken.

Surely if merchants are conducting schools for their clerks in order to teach them about textiles, women and girls who buy so much of the material used in the home should also have a knowledge of the subject so that they may purchase intelligently.

Comparison of the Four Principal Textile Fibers, Methods of Adulterating, and Tests for the Detection of Adulteration.

Characteristics.

- Cylindrical
- Two to four inches long
- Strong and elastic
- Inexpensive
- Easily dyed
- Not easily wrinkled

Adulterations.

Since it is the cheapest fiber, no other fiber is added as an adulterant, but sleazy, poorly woven material is often filled with starch, chalk or even glue to give body.

Tests.

When torn it curls up along the torn edge.

The ends of the torn fibers are more even than linen.

Burns with a flash

Is completely dissolved in a concentrated solution of sulphuric acid.

Perhaps if you have an older brother or sister who is studying chemistry, they can make this test for you or when you study chemistry you can make it yourself.

Linen. A vegetable fiber.

Characteristics.

Cylindrical

From 20 to 40 inches long

Smooth and glossy when laundered

Bleaches snowy white

Wrinkles easily

Not as easily dyed as cotton

Absorbs moisture readily

Strong and durable

Adulterations.

Often mixed with cotton

Mercerized cotton sometimes sold as "pure" linen.

Tests.

Soak in glycerine. Transparent if linen — cotton opaque.

Linen not as readily affected by sulphuric acid as cotton; therefore if the mixture of cotton and linen treated by sulphuric acid the cotton will be dissolved, leaving the linen fibers.

Wool. An animal fiber.

Characteristics.

Cylindrical

Curly and covered with scales

These scales when wet stand up and when dry lay down.

This property is what make it possible to felt woolen fabrics.

Difficult to launder

Very elastic

Is dissolved in strong alkali (common lye is an alkali)

Adulterations.

Mixture of cotton and wool before spinning of yarn

Using a cotton warp

Using old wool called shoddy or

Another kind of shoddy is the clipping from the mills. These are very short fibers and cloth in which it is used wears thin very rapidly. You will often find these pieces in the bottom of coat pockets or in the lining of a garment.

Tests.

Pure wool will dissolve in a solution of lye
Detect wool from shoddy by means of the microscope

Silk. An animal fiber.

Characteristics.

The finest and strongest fiber
1000 to 4000 ft. in length
Easily dyed
Absorbs metallic salts readily

Adulterations.

Weighting with salts of metals
Mixed with cotton

Tests for weighting.

Silk will burn readily
If weighted with tin, it will retain its shape
Silk will dissolve in strong solution of lye

Summary.

Various methods used to adulterate cloth.

Mixing a cheaper fiber with a more expensive one and selling the fabric for the latter.
Calling a fabric by a wrong name (mercerized cotton for linen)
Mixing an inferior grade of fiber with the good, selling for high quality.
Giving a finish which is deceptive.