CLOTHING & HEALTH

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IN OLDEN TIMES THE WOMEN PREPARED ALL THE TEXTILE YARNS AT HOME

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THE HOME-MAKING SERIES

CLOTHING AND HEALTH

AN ELEMENTARY TEXTBOOK OF HOME MAKING

BY

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New York
THE MACMILLAN COMPANY
1916

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Norwood Press
J. S. Cushing Co. — Berwick & Smith Co.
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PREFACE

THIS volume, like its companion, *Food and Health*, is intended for use in the elementary schools in those sections of the country where the home life is of the type described. It is hoped that both volumes will be used by the home people as well as by those at the school.

This volume treats largely of the clothing problems and of the elementary work in sewing which precedes garment making. It also includes the subject of the leading textile materials, — where they are grown and how they are manufactured ready for our use. Such topics as the hygiene of clothing, buying materials and clothing wisely, the clothing budget, the use of the commercial pattern, the care and repair of clothing, color combinations, and attractiveness in dress, are woven in with the lessons on sewing and textiles, in a very simple and elementary way.

The authors are indebted to the United States Department of Agriculture, to the Smithsonian Institution, to the Draper Company, Hopedale, Massachusetts, to the York Street Flax Spinning Company, Belfast, to the Whittall Rug Company, to Cheney Brothers, silk manufacturers, and to others, for kind permission to use the pictures

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shown. We acknowledge, also, the permission of the Corticelli Silk Mills of Florence, Massachusetts, for use of their copyrighted photographs of silkworms. Teachers will be glad to know that they can obtain from the Corticelli Mills, at slight expense, specimen cocoons and other helps for object lesson teaching.

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THE PLEASANT VALLEY SCHOOL

THIS is a story of the way in which the mothers and fathers, the teacher and pupils, and their friends in the township work together to make the broad valley in which they live truly a Pleasant Valley. The new school stands where the little red schoolhouse was built for those who are now grandmothers and grandfathers, when the town was first settled. The old building had become too small for all the young folk, but everybody loved the place and it was not until a fire had destroyed it that money was voted for larger and better housing for the school girls and boys.

These small books can describe only a part of everything that is being done in and for the school, and for the home people too, for you know that no town can prosper and no country be great unless the homes are

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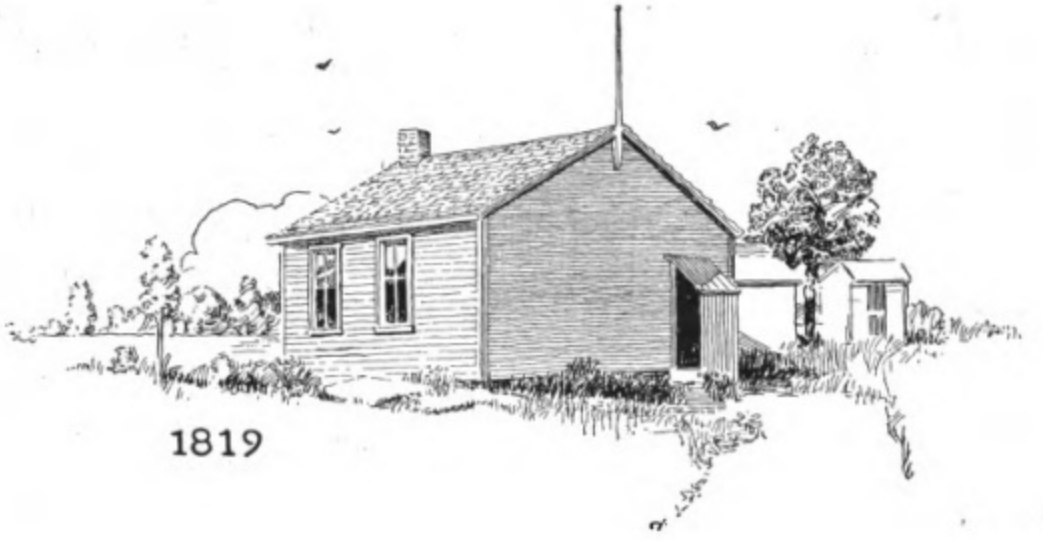
healthful and happy, where all the members of every family work and play together. Do you not want to help, too, in your home, and in your town?



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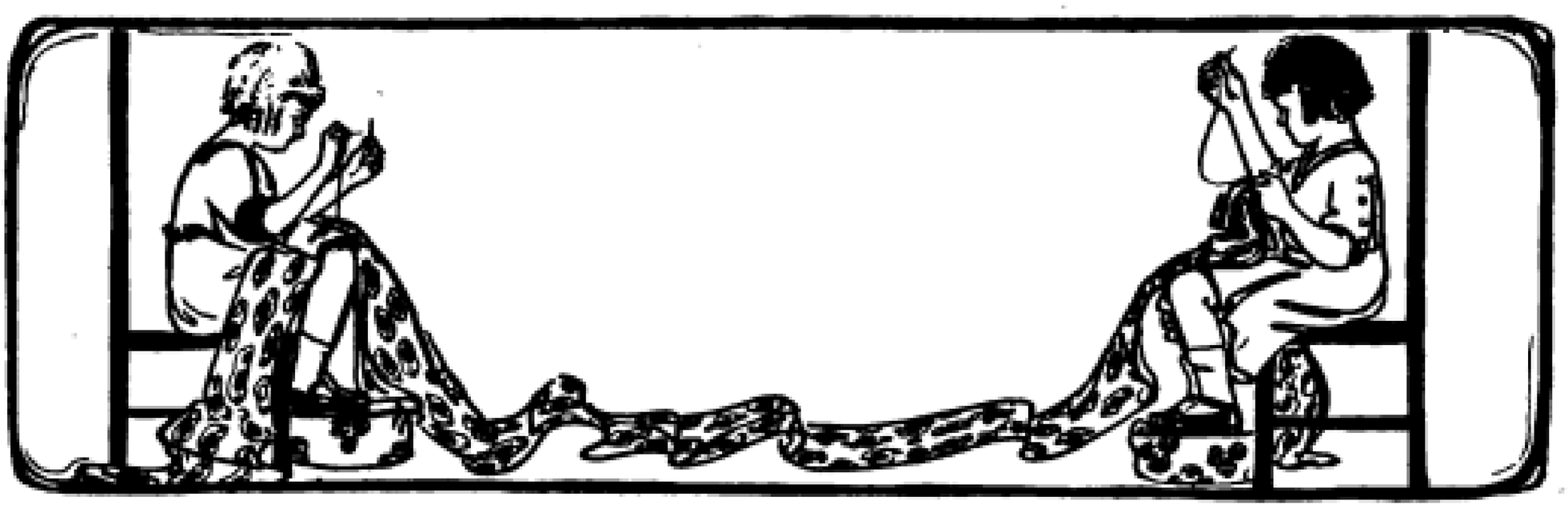

CHAPTER I

THE PLEASANT VALLEY GIRLS LEARN TO SEW

Our clothes are important for they help to keep us well. Shall we learn how to choose the materials for them, and how to make some useful articles of clothing? Sewing is an art which all girls should learn. If we know how to sew, we can keep our clothes in order and always be neat and attractive in appearance. We can, also, make acceptable articles and gifts for others. It is useful, too, to know about materials and about their costs and uses; for, when we buy our clothing and household articles ready-made, we should know how to tell whether the material is durable and will wear. The women of the home should know how to

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make a dollar buy the very best things. The mothers and grandmothers of Pleasant Valley are delighted to know that their children are to be taught at school. If we understand about materials, we will be able to help a great deal. Do you know that the women of the United States spend a billion of dollars every year for textile materials alone? Isn't it interesting to know, too, that our clothing materials come from plants or animals? Do you know how they are obtained and manufactured? Do you belong to a sewing club or society? Perhaps you can form a sewing club at your school or in your town as the girls of Pleasant Valley did.

FIG. 1. — Marjorie Allen, President of the Girls' Sewing League.

Marjorie Allen (Fig. 1) has been made President of the Girls' Sewing League of Pleasant Valley. All the school girls belong; they meet once a week and usually sew for their annual fair. Sometimes they make garments for the little children who come during the summer to the Fresh Air Home near their town. Marjorie

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buys all the materials; so she must know how to buy. She goes once a month with her mother, Mrs. Allen, to town where there is a good store. Sometimes she orders by mail.

The girls of the league have decided to make some kitchen towels and potlifters. These are useful and

FIG. 2. — Miss James and some of the Pleasant Valley girls. They are sewing for the League fair.

always sell well. As the girls do not yet know how to make these articles, they have promised to make a towel for themselves for school use, on which to learn. Then they will make others for the sale. Cooking, sewing, and housewifery are a part of the school work. Besides Miss James, the teacher, will give credit for the

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sewing done by the Girls' League. The girls are anxious to prove to Miss James (Fig. 2) that they can really work outside of school.

Later the girls hope to make aprons and caps to wear for their school work in housewifery, and also some petticoats for the children at the Fresh Air Home. Miss James says she will help them at school to get started.

Lesson 1

TOWELING AND OTHER COTTON SAMPLES

Marjorie sent for samples of toweling materials. She also went to the town store to see what it had to offer, and to look for materials for petticoats and aprons. One day at school all the girls wrote for samples. Miss James criticized the letters, and chose the best one to be sent. Perhaps you can do this at your school.

What material is best for toweling? As soon as all the samples arrived at Pleasant Valley, Marjorie took them to school, and Miss James spent an hour with the girls studying the materials. The toweling samples were examined first. What a difference in them! Some are smooth and feel cold and look almost shiny, and others feel soft and look more fuzzy on the surface. Do you know why? It is because some are woven of linen fibers made from the flax plant, and others from cotton which comes from the cotton plant. Which do you think are made from cotton? Then, there is a difference in width: some are only 15 inches wide, and others are 18 inches.

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Some have a red or blue edge, and others are plain. There is also difference in price. Which costs more, linen or cotton? Are the prices not given on the samples? Marjorie and the girls decided that the towels are to be one yard long. They would like to make four dozen for the sale and plan to tie them up attractively, half a dozen in a package. They had $25 left in the treasury from last year. As they will have many other things to buy, they decided to purchase cotton towels this year. Later, if there is enough money, they can add some linen towels. Cotton towels do not absorb the water as easily as the linen. We call this a difference in the properties of the two materials. Barbara Oakes said her mother always buys linen towels. Cotton fibers have a kind of waxy coating which throws off the water. Linen fibers draw in moisture quickly, and linen materials dry very rapidly. Why, then, is linen really better for dish towels?

Gingham, calico, and chambray are pretty and useful. Let us look at some of the other cotton materials. Miss James had many samples for the girls to see. Grandmother Stark sent over some from her piece bag. Perhaps your teacher will bring some, and your mother may send some, too. There are several samples of material for the aprons and caps. The blue and white, and pink and white stripes and checks are ginghams; the white with the little spots and thin stripes are percales. The plain blues and pinks are

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chambray; the plain blues and pinks of cheaper grade are ginghams. Those with printed designs on one side are calicos. The dark brown and blue samples are heavier and are called denims. Suppose we make a book of brown paper and mount all the cotton materials we can find. This book can be kept at the school for reference. Everybody must help. See if it is possible to write under each sample the name and common uses of the material as well as its price. Miss James had some smooth brown paper to fold for a book. She suggested ways to bind it. If each girl wishes her own book, a number can be made if so many samples can be obtained. Barbara and Marjorie decide to make their books at home.

FIG. 3.—The girls made brown paper books for their textile samples.

There are several varieties of cotton flannel. The fuzzy soft cotton samples are outing flannels and canton flannels. What is the difference in their appearance? The canton flannel is heavier, and it has one twilled surface and one fuzzy surface. It costs 12 cents a yard and comes about 30 inches in width. Outing flannel, which is fuzzy on both sides, can be bought from 10 to 35 cents a yard, and it is 36 inches wide. The flannelette samples are also soft and cost from 8

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to 12 cents per yard; but flannelette is only 27 inches in width. It has a slight nap or fuzzy surface, and is sometimes plain in color and sometimes printed on one surface. Compare these three materials. Outing flannel is very dangerous unless treated with ammonium phosphate. Dissolve one quarter of a pound of ammonium phosphate, which costs about 25 cents, in one gallon of cold water. Soak the clothing in this solution for five minutes. This is easily done and may prevent much trouble. Can you tell why outing flannel is dangerous unless it is treated?

Many other cotton materials are useful. Miss James has ever so many more cotton materials. She told the girls the use and name of each. Can we learn them all?

Cheesecloth. Thin, sheer, plain weave. Costs from 5 to 12 cents per yard, and comes 1 yard wide. It is used for wrapping butter or cheese, for curtains, and for many other purposes. It may be used for baby, too, because it is so soft. The unbleached cheesecloth costs from 4 to 12 cents and is 1 yard wide.

Crinoline. Something like cheesecloth in appearance and stiffer in texture. It is used by dressmakers for stiffening parts of garments. It comes from about 19 to 36 inches wide and costs 12½ cents up.

Scrim. An open mesh weave but heavier than cheesecloth. It is used for curtains and household furnishings, and comes bleached or unbleached. What is the difference in their color? Cost, from 12 to 90 cents. Width, from 36 to 45 inches.

Cretonne and Chintz. Printed materials with flowers or designs on one side, sometimes on both. They cost from 12 to 75 cents per yard and are used for curtains, covers, cushion tops, etc. They vary in width from 25 to 36 inches.

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Denim. Strong material and has an uneven twilled weave. It is used for furniture covers, for aprons, and for floor covering. It costs from 18 to 30 cents per yard and comes about 1 yard in width. Your big brother or father wears overalls of this material; perhaps some of the boys in school do, too.

Gingham. A material used for aprons or dresses, skirts, etc. It is from 24 to 30 inches wide and costs from 10 to 50 cents per yard. Fine ginghams are very beautiful. Sometimes they are plain in color or striped or in plaids.

Percale. A good piece can be bought for 12½ cents per yard, 36 inches wide. It comes plain or printed, and is firm and closely woven. It is good for aprons or summer dresses.

Ticking. A material used for pillows or mattress covers. It is striped, is twilled in weave, and wears very well. It costs from 12½ cents per yard up to 50 or 60 cents per yard, and is woven 36 inches wide.

Do you understand what is meant when we read that cloth is woven 36 inches wide? Do you know how cotton cloth is made and where it comes from? Grandmother Allen told some of the girls; for she knows about all such things. In our next lesson we shall study where cotton is grown, and in another learn how it is woven. Another day we will learn the names of other cotton materials and their uses. Then, we can add them to our book of cotton samples. The little white box on Miss James' desk is a surprise box (Fig. 4). Any one who finds a new cotton material different from those studied at school, Miss James says,

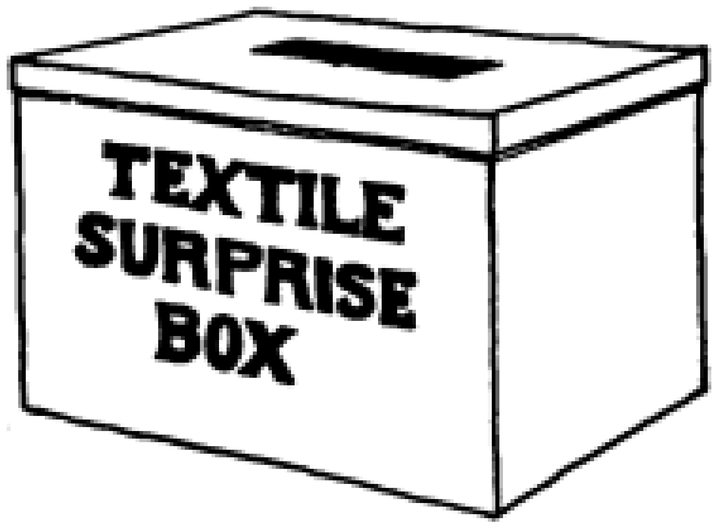

FIG. 4. — The surprise box.

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may drop it through the little hole in the cover of the box. What fun the girls of Pleasant Valley will have when it is opened.

EXERCISES AND PROBLEMS

1. If you were buying kitchen toweling for use at home, what material would you buy?

2. Name three fuzzy cotton materials and tell their uses.

3. Decide whether you are to make a sample book. Begin to collect samples of cotton materials for it.

4. Write quickly on the blackboard the names of six common cotton materials. Ask mother to name six.

LESSON 2

THE STORY OF COTTON GROWING

Do you know that our country produces three-fourths of the cotton of the world? Where is it grown? Have you heard the story of cotton? Let us learn about it.

While the girls of Pleasant Valley school waited for the cotton toweling to come from the store, they studied about where cotton is grown. Cotton is the cheapest and most important textile fiber. What does the word textile mean? Look up the word in the school dictionary. More clothing is made from cotton than from any other fiber.

Where does cotton grow? Perhaps you have lived in the Southern States. Can you name them without looking at your geography? Can you tell why it is warmer in those states and why cotton grows

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so well there, and not in Northern States? Texas produces more cotton than any other state. In what other countries of the world do you think cotton is grown? John Alden and Frank Allen heard the girls studying about cotton, and they told Miss James that they thought the boys would like to learn, too.

Courtesy of the United States Department of Agriculture.

FIG. 5. — The flower and leaf of the cotton plant. The size of the flower is about four inches across.

How cotton grows. The farmer plants the cotton seeds in rows, — you have seen corn planted in that way. What color is corn? The cotton seeds do not look like kernels of corn; but some are fuzzy and soft and gray or green in color, and others are black and smooth. This is because there are many varieties or kinds of cotton. Some grow to be five feet tall like corn; others, ten feet in height. Some have yellow flowers, and some brown and purple red. There are over one hundred varieties of cotton. If you do not live near a cotton field, perhaps you can ask some boy or girl in your school to write to the United States Department of Agriculture at Washington. This department will send you some cotton seeds. Perhaps you can plant the seeds in the school garden and see if they will grow. In the South the planter prepares the fields about February and plants in April or May. By the mid-

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dle of August, the plants are five or six feet high and are covered with fuzzy little white balls, soft and dry. The cotton fields, or plantations as they are called, look like fairyland. In the picture (Fig. 6) you will see the men, women, and children busy picking the cotton and putting it into baskets. The

Courtesy of the United States Department of Agriculture.

FIG. 6. — Picking cotton.

cotton bolls, as they are called, are brown and dry looking; but when ripe, they burst, and the woolly looking white ball pops out of its brown house, or shell (Fig. 7). In each cotton boll there are about thirty or forty seeds, and the cotton fibers are all attached to these seeds. The fibers are made into thread and clothing, and the seeds are used for many purposes.

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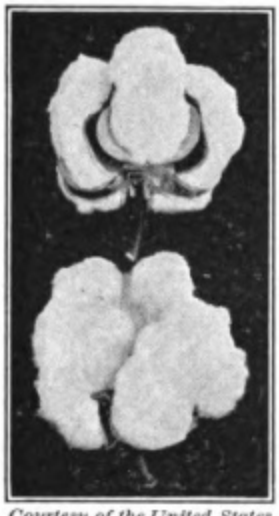

Courtesy of the United States Department of Agriculture.

FIG. 7. — Cotton bolls when burst are about the size of a small apple.

Cotton fibers differ. We shall learn how the fiber is pulled from the seeds. This process is called ginning and is done by a machine. If you have a miscroscope in your school, look at a cotton fiber under the glass. Miss James will send for some fibers. You will see that it looks like a ribbon which has been twisted. The natural twist helps very much when cotton is twisted or is manufactured into yarn. Cotton is a wonderful little fiber and varies in length from $\frac{1}{2}$ to $2\frac{1}{2}$ inches. The cotton called Sea Island cotton is the long fiber cotton, and is grown near the sea, for it needs the sea air. The cotton called Upland grows away on the uplands and is shorter. These are the principle kinds grown in the United States.

The cotton seeds are taken from the fiber. After the pickers have gone up and down the long rows and filled their baskets, they empty the cotton bolls into wagons which carry the cotton to the gin house, where

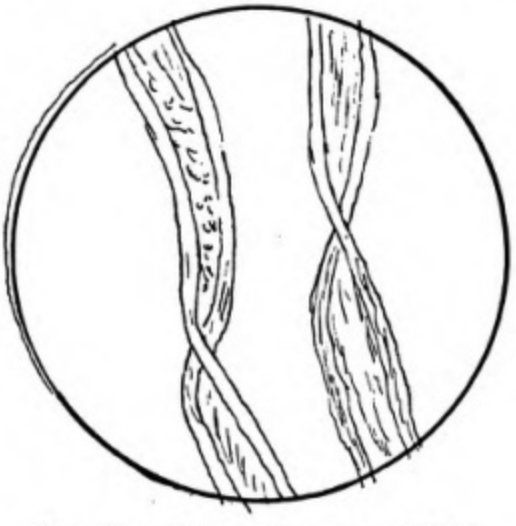

FIG. 8. — Cotton fibers magnified.

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the seeds are separated from the fibers and the brown pieces of the pod are blown away as it is separated and cleaned. Long ago in India and other countries, cotton was ginned by hand. What a long tedious process, for only one pound could be separated by a person in a day. The picture (Fig. 9) shows a little girl at school trying to gin some cotton with a little ginning machine which she has made at school. While George Washington was President of the United States, a man named Eli Whitney invented a machine, called the saw gin, for separating cotton fibers from the seed. This invention has saved much time. To-day cotton is all ginned by machinery; and so great quantities can be separated in a day. The machine works in such a way that the cotton fibers are pulled away from the seeds, and the seeds are kept separate for other purposes.

Courtesy of Speyer School, New York.

FIG. 9. — A Pleasant Valley girl trying to gin some cotton with a little ginning machine which she has made at school.

The cotton seeds are used, too. Some of the seeds are kept for planting, just as you keep corn and oats

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on your farm; and others are pressed. Cottonseed oil comes from the seeds when pressed, and is very useful for many purposes, such as salad oil, soaps, candles, cooking fats. The hulls of the seeds are used for fertilizer, and the dry cake which is left after the oil has been extracted, is used for feeding

FIG. 10. — Bales of cotton on a steamboat dock ready for shipping.

the cattle. Isn't cotton a very valuable plant? How poor we should be without it, for silk and wool and linen cost so much more. Cotton is the cheap, useful fiber.

The cotton is baled and shipped to manufacturers. After cotton has been freed from the seed, it is sent to the cotton mills all over the world; some in this

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country and some in Europe. It is sent by boats and sometimes by train. In the picture (Fig. 10) you will see bales on the dock ready to be shipped. In order to ship it safely after it is ginned, it is pressed into bales like the hay you have on your farm; and it is covered with coarse cloth to keep it clean, and is bound with

Courtesy of United States Department of Agriculture.

FIG. 11. — Bales of cotton from different countries. The third from the left is the American bale. The second is Egyptian; the fourth, East Indian.

iron bands. The American cotton bales weigh about 500 pounds. This is the size of a bale: 58″ × 30″ × 22″. See if you can measure off in your schoolroom a space which will show the size of the bale. When these bales are taken to the steamboat piers, they are again made smaller by a machine, called a

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compressor, which reduces them to 7 inches in thickness. This is so the bales will not take up so much room in being transported. Sometimes, however, this pressing injures the fiber. The United States ships cotton to Liverpool, Bremen, Havre, Genoa, and many other places. Can you find these on the map and see what a long journey the cotton takes? John Alden went to the map and traced the journey. He used the pointer and started from one of the ports of Louisiana. Can you imagine which one? Which way do you think the steamer sailed in order to reach England as soon as possible? Perhaps you live near a shipping port and can go with your teacher to see the cotton loaded on the ships. Notice how the bales are lowered into the hold. There are large exporting companies which take charge of shipping bales of cotton. What is the difference between *import* and *export?* We import some cotton from Egypt, because it is a very long fibered cotton and is good for thread, hosiery, and cotton gloves. Another day we shall study how the manufacturer at the mill opens the cotton bale and makes it into cloth.

EXERCISES AND PROBLEMS

1. Where is cotton grown in the United States? Find the states on the map. Tell why cotton is grown in these states.

2. Examine a cotton fiber with the microscope. How does it look? Draw a picture of it.

3. Look up the story of Eli Whitney's invention. Why was it important?

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Lesson 3

THE HEMMING STITCH

Let us begin to make the dish towels. What must we think about in order to hem them very neatly?

Why is the hemming stitch useful? The hemming stitch is a very useful one to learn, for it can be used for so many purposes. Let us learn on something simple — a dish towel or dish cloth for mother. Then you can perhaps hem something for the sale of your Girls' League. Mrs. Oakes says she has a dozen new towels ready for Barbara when she learns how to hem.

The raw edges of material would ravel unless turned and hemmed. The turning is called a hem. It is held with a temporary stitch called basting, and then with the hemming stitch which remains. If the edges were not hemmed, the material would ravel away or look very untidy. The warp threads run lengthwise of the cloth. The firm selvedge is made by the filling thread passing around the warp as the cloth is made. It is this filling thread which will ravel in dish toweling or other material unless a hem is made.

How is the hemming stitch made? This is how Miss James taught the girls of Pleasant Valley to hem:

1. *Turn hem of desired width.* For the towels, one-fourth inch will be about right when finished. There are two turns because one would ravel. Turn towards the worker. First, turn one-eighth inch to wrong side of material. Second, turn one-fourth inch. Turn and pinch to hold until basted.

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2. *Baste.* Use one-fourth inch stitches. No. 8 needle is a good size for this work; and basting thread can be used for this temporary stitch. Be sure to wear a thimble on the middle finger of the right hand. Little Alice Allen says she never will learn to use a thimble, but she will if she keeps on trying. The picture (Fig. 12) shows the even basting stitch with needle in position. Baste on the edge of the hem. Begin with a knot, and end with two tiny stitches placed one on top of the other to hold until hemmed. Remember basting is a temporary stitch.

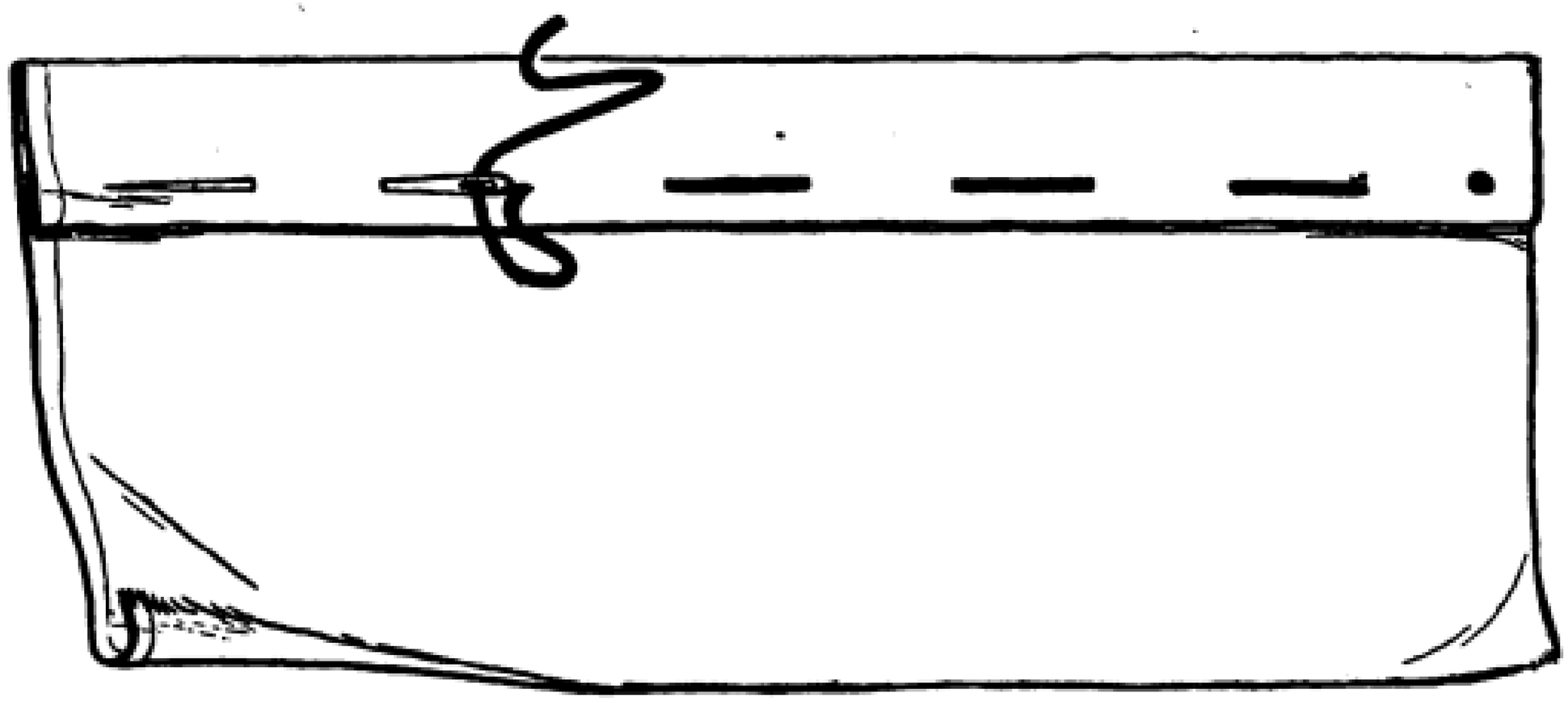

FIG. 12. — The basting stitch.

FIG. 13. — The way to hold the cloth while hemming.

3. *Hem the edge with the hemming stitch.* Look at the pictures (Figs. 13–16) and then follow carefully the directions.

Hold the cloth slanting over the fingers of the left hand, with thumb on top (Fig. 13). Begin without a knot. Put the needle up through edge of hem and allow one inch of end of thread to lie under the hem as you pull thread through (Fig. 14). This end will be worked over and held se-

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curely. Now you are ready for the stitch. Point the needle which is in your right hand towards the left shoulder. The

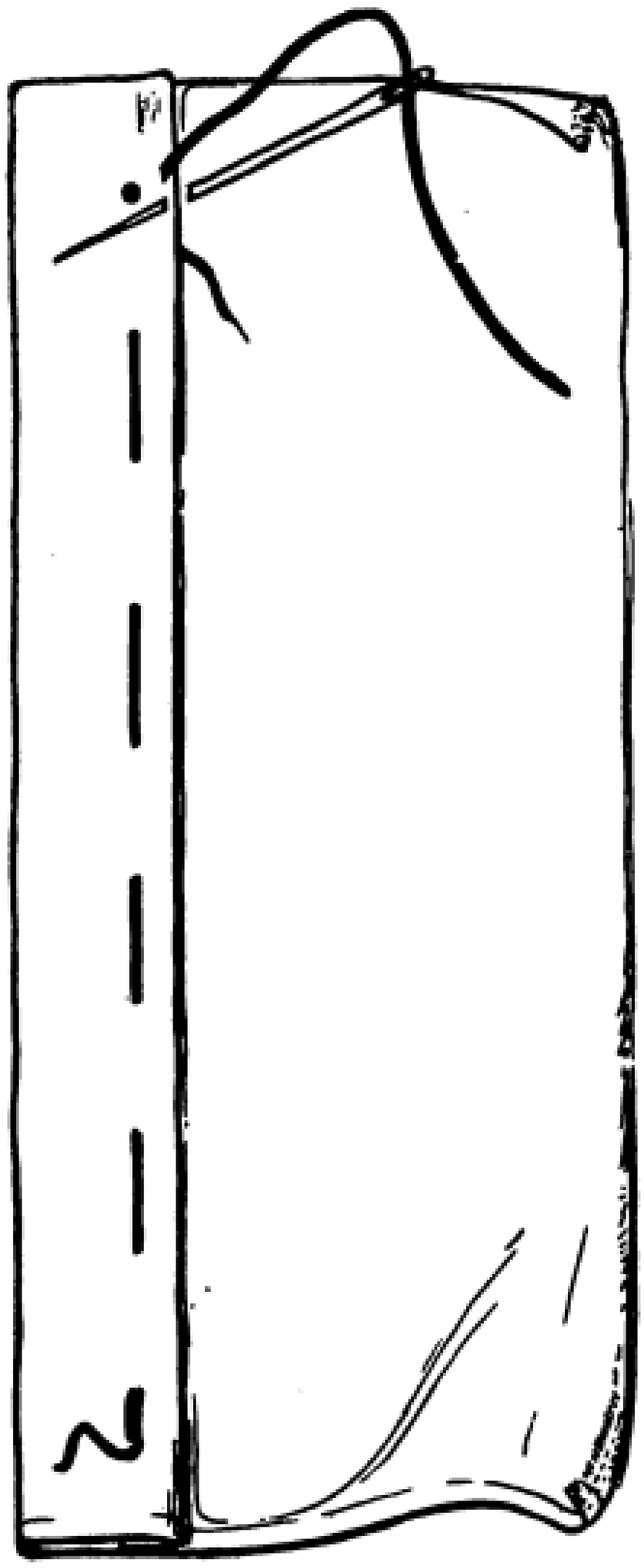

FIG. 14. — This shows how to start the hemming.

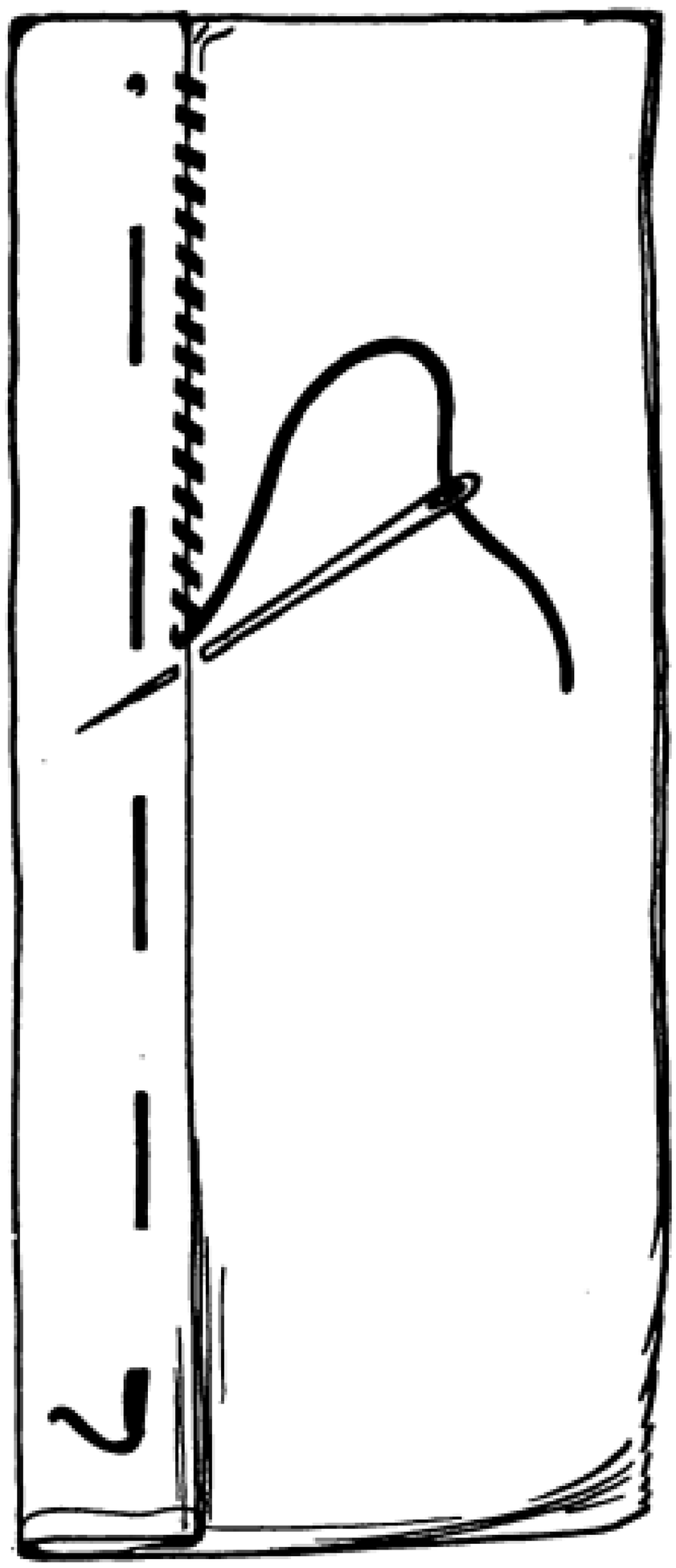

FIG. 15. — The hemming stitch. Notice the slant of the needle.

point of the needle is passed first through the cloth under the edge of the hem, with a tiny stitch which shows on the right

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side. The needle, at the same time, catches the edge of the basted hem. This makes a tiny slanting stitch on the right side, so: /. The next stitch is taken about one-sixteenth of an inch from the first, in exactly the same way. As the thread carries from one stitch to the next, it makes a slanting line on the wrong, or hem, side but in the opposite direction from the stitch which shows on the right side. It slants like this: \

Together these two make this: $\frac{1}{2}$

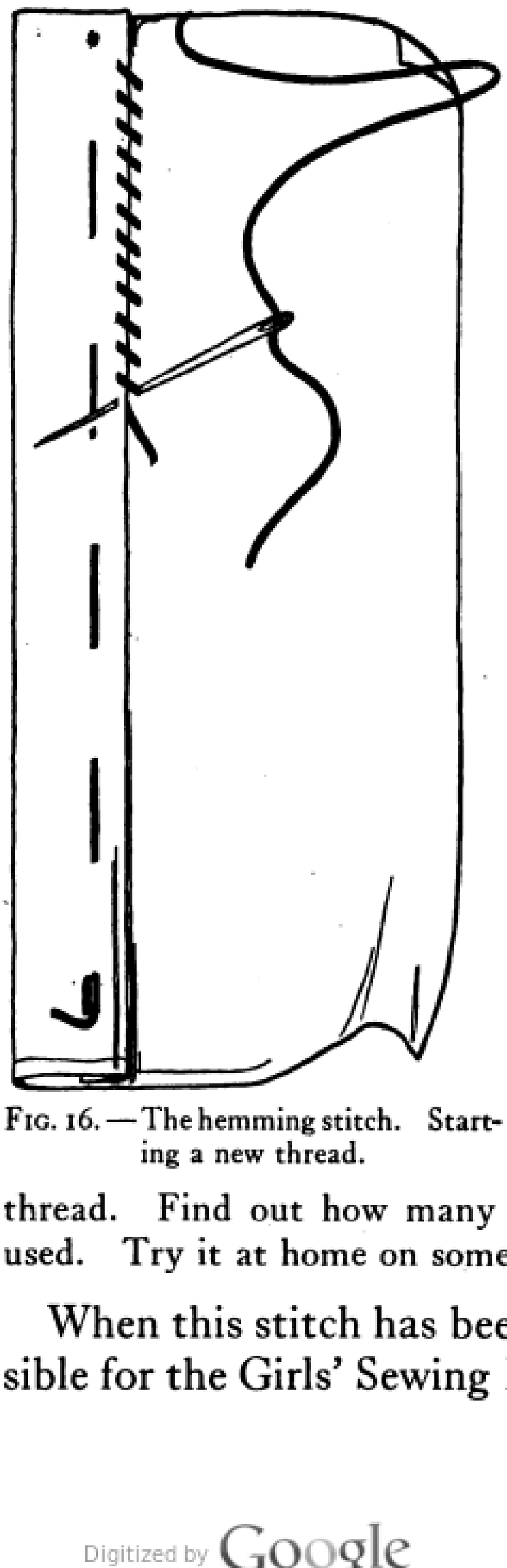

FIG. 16. — The hemming stitch. Starting a new thread.

The part marked 1 shows on the right side of the cloth; and 2 on the wrong, where the hem is turned (Fig. 15). When the end of hem is reached, fasten with two or three tiny stitches. If the thread breaks, ravel out a few stitches and let the old end of thread lie under the hem. The new thread can then be started as at the beginning by putting needle in the hole of last stitch. There will be two ends under the hem to work over. The picture (Fig. 16) shows how to join a new thread. Find out how many places the hemming stitch can be used. Try it at home on something before next lesson.

When this stitch has been well learned, it will be possible for the Girls' Sewing League to make many things.

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EXERCISES AND PROBLEMS

1. Practice turning hems neatly on a scrap of cloth before starting to turn them on the dish towel.

2. Study the pictures carefully so as to have the stitch exactly the right slant.

3. Practice hemming on a scrap of cloth for a few stitches before beginning the towel.

LESSON 4

THE STITCHING STITCH

Shall we try to make a potholder and learn another new stitch?

Holders are very useful to the housekeeper. Mrs. Stark has a bag with pockets hanging near the kitchen stove and says it makes such a convenient place to keep holders, for they are always at hand ready for use. They can be made many sizes. For the cooking class at school, it is convenient for each girl to have a holder on a tape attached to the band of her apron (Fig. 17). It is always with her, then, for use. This can be done by making a loop at the end of the tape and slipping the holder through the loop. A hand towel attached at the same place is convenient, too.

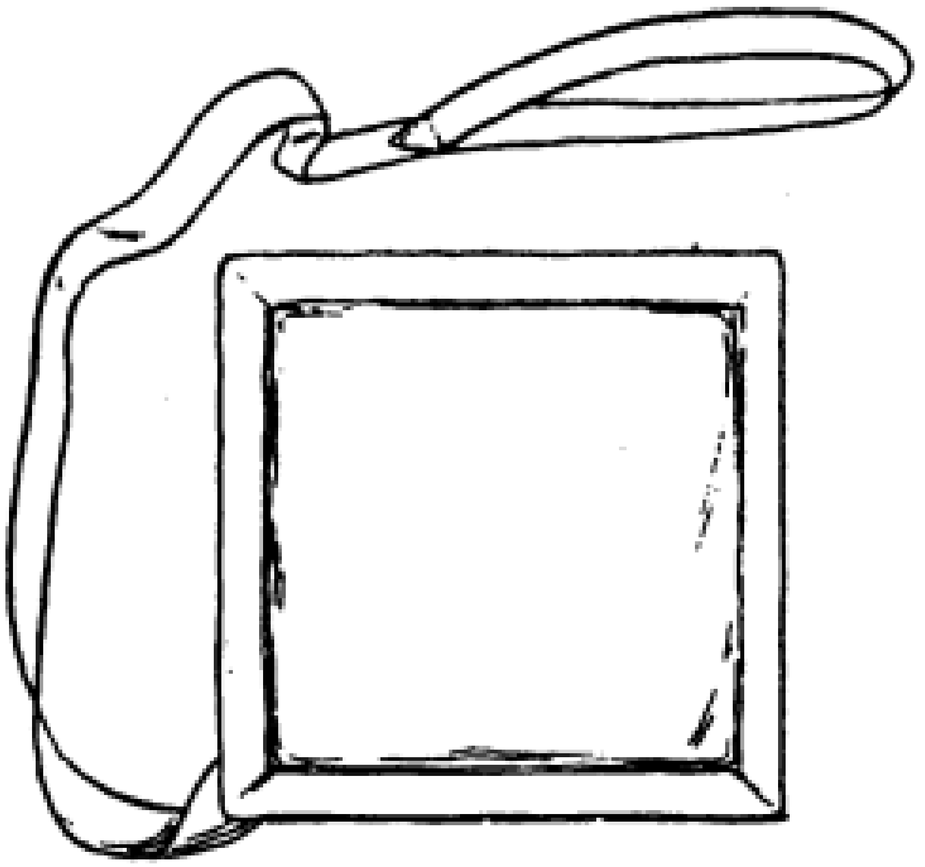

FIG. 17. — The holder.

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Planning, cutting, and basting the holders. Holders can be made from old scraps of woolen cloth, from either pieces of garments which have been worn and cast aside, or new scraps from the piece bag. Six inches square is a good size. Place several squares, one on top of the other, according to the thickness of the cloth. Can you tell why wool makes a better holder than cotton? For appearance we can cover the holder with some pretty piece of chintz or cretonne; perhaps you have in the piece bag some pieces which are large enough. Denim is strong for a covering. A piece of asbestos might be placed inside. Why? Pin all these thicknesses together, with a cover top and bottom. Now baste from corner to corner and from side to side. This is good practice. Make basting stitches of even length such as you made on the towels. Then baste carefully all around the four sides so that the edges are held securely. We are going to bind the edge to prevent it from raveling and to make it strong. Tape is good for binding; and so is a bias strip of the cretonne cover, or of a pretty contrasting color. What does contrasting mean?

Cutting and placing a bias strip. Can you learn to cut a true bias strip of cloth? You have learned that the warp threads are the strong threads of the cloth and run lengthwise of the material. To prepare to cut a true bias strip (Fig. 18), fold the warp of the cloth over so that the warp threads lie exactly on the filling threads. The fold is a true bias edge. Cut

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through the fold. A true bias edge is made by cutting a square from corner to corner. Does it cut the warp or the filling threads? To make one-inch strips for binding the holder, measure at right angles to the fold you have just cut. Make a dot, and rule a light line which will be one inch from the cut edge. These are true bias strips. Baste the strip or tape carefully around the four sides of the holder, and allow a little fullness at the corner. The edge of the strip or tape should be even with the edge of the holder, and the basting should be one-fourth of an inch from the edge in a straight line for a guide for the next stitch. Miss James showed the girls how to turn the corners by taking a tiny plait.

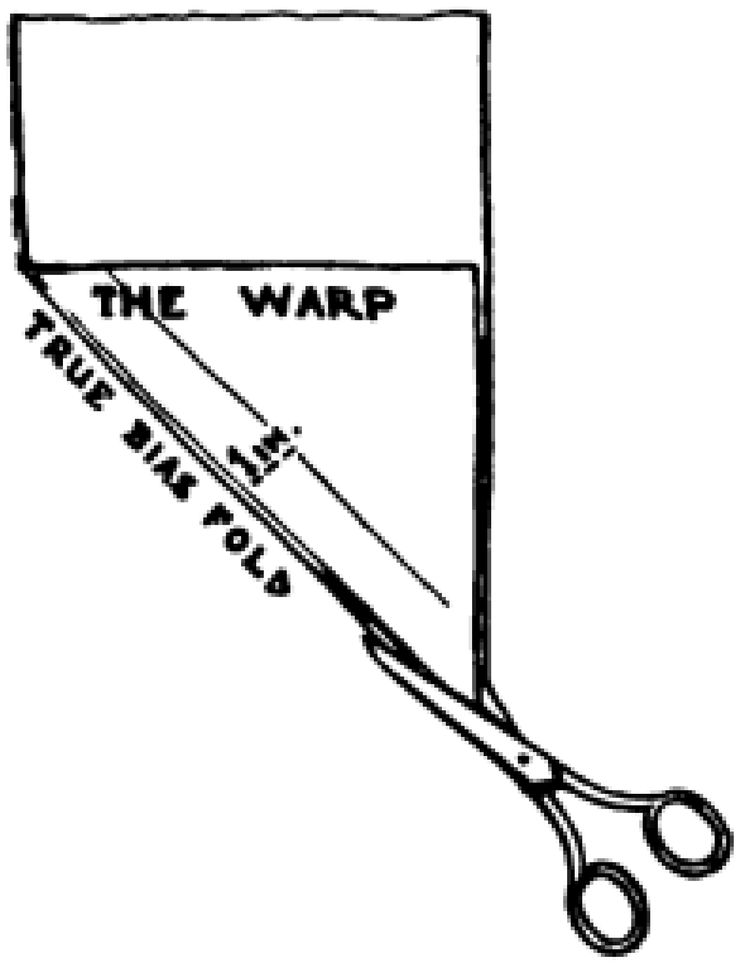

FIG. 18. — Cutting a true bias.

Making the stitching stitch. Now we are ready for a new strong stitch. It is called stitching stitch, for it is used where machine stitching might be used, and resembles it in appearance on the right side. Ask your Grandmother if she remembers when there were no sewing machines and all Grandfather's shirts were stitched by hand? Grandmother Allen and Grandmother Stark of Pleasant Valley remember.

Look at the picture (Fig. 19) and follow the directions carefully, and you will be able to make this

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stitch. It is started with two or three tiny stitches, one over the other for strength. The row of stitches you are to make should be in a straight line just below the straight row of basting stitches. Hold the cloth in the same way as for hemming, with the material over the fingers and the thumb on top. Now you are ready to make the new stitch. The stitch is started at the right-hand end of the cloth. Make a

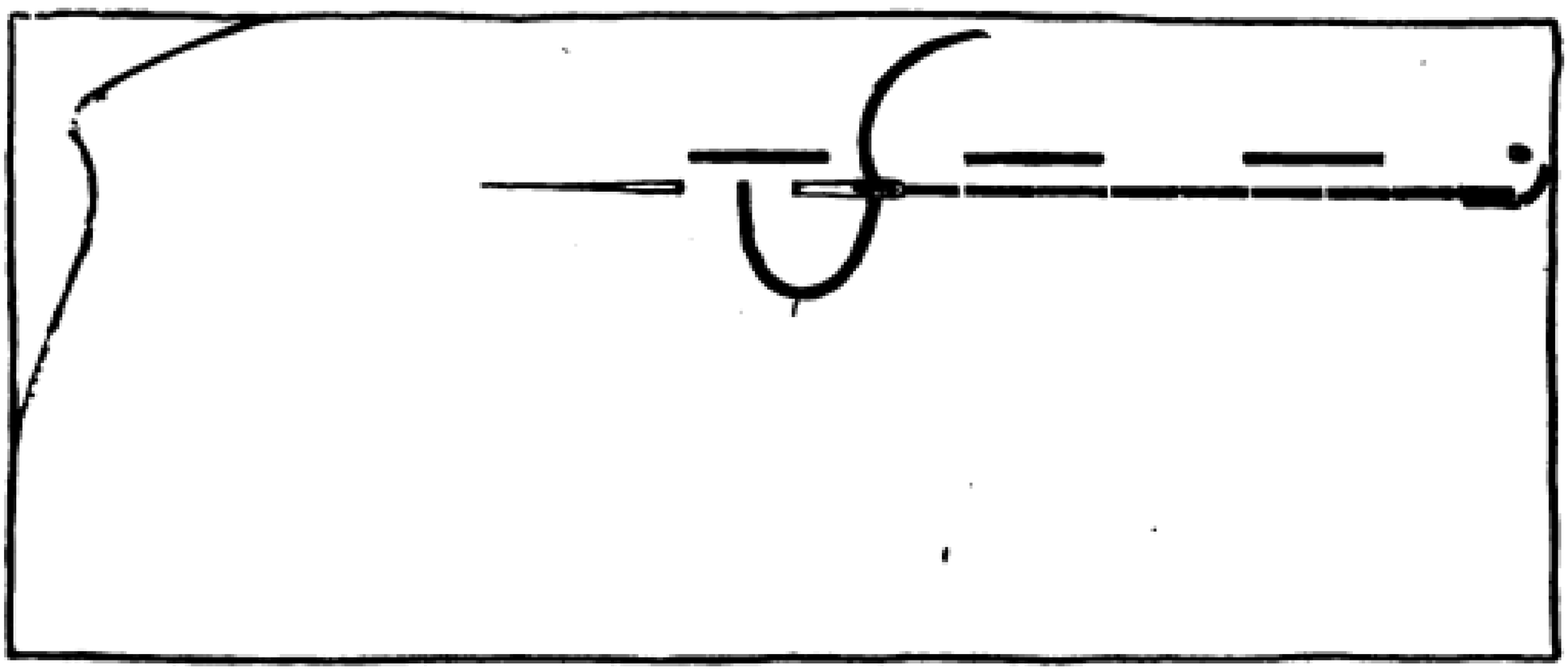

FIG. 19. — The stitching stitch.

stitch back over the two starting stitches and carry the needle forward twice the length of this starting stitch. You will have a tiny space on the right side between the place where the needle comes up and the end of the starting stitch. Each time your thread should fill this space, for your needle should go back into the end of the last stitch and twice the length forward on the opposite side as it comes up. See the needle in the picture (Fig. 19). Notice the space.

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Look at your work. What is the appearance of the stitch on the wrong side? On the right side? This stitch is also called the backstitch. Why?

Finishing the holder. Make a row of stitching stitches all around the edge of the holder, holding the binding securely. Be careful to catch the corners well. Remove your basting stitches. Turn the tape or strip over to the other side of the holder and baste. If you have used a bias strip, the edge must be turned under one-fourth of an inch or more before basting. This edge is to be held with the hemming stitch. I am sure that you can all make the hemming stitch by now. If you wish a loop or long tape for holding the holder, hem it neatly at one side, turning in the end of the tape to prevent raveling. If you have some colored silk thread, it will look well to make tiny stars like this * at the center of the holder and at four places about two inches from the corners on the diagonals. These will hold the materials firmly together.

Other uses for the stitching stitch. The stitching stitch can be used for many other purposes. It is a strong stitch for seams. Do you know what a seam is? Two pieces of cloth sewed together may form a seam. Look for seams in your skirt, in your sleeve, in your waist. Can you find any? Some one tell the difference between a hem and a seam. After this lesson Mollie Stark helped her Grandmother sew some long seams. Mr. Stark's overalls had ripped, and the sewing machine was being repaired.

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EXERCISES AND PROBLEMS

1. Practice cutting some bias strips. Be sure they are true bias edges. How can you tell?

2. Try to make the stitching stitch on teacher's demonstration cloth, with the large needle and red worsted.

LESSON 5

THE OVERHANDING STITCH

A new game and a new stitch. Let us make the bags with the new stitch before we learn to play the game.

Perhaps, instead of a potholder, you had rather make iron holders or bean bags for your League Fair. Have you ever played bean bag game? The Pleasant Valley school children often play this game at recess. You can easily make the bags and also the board.

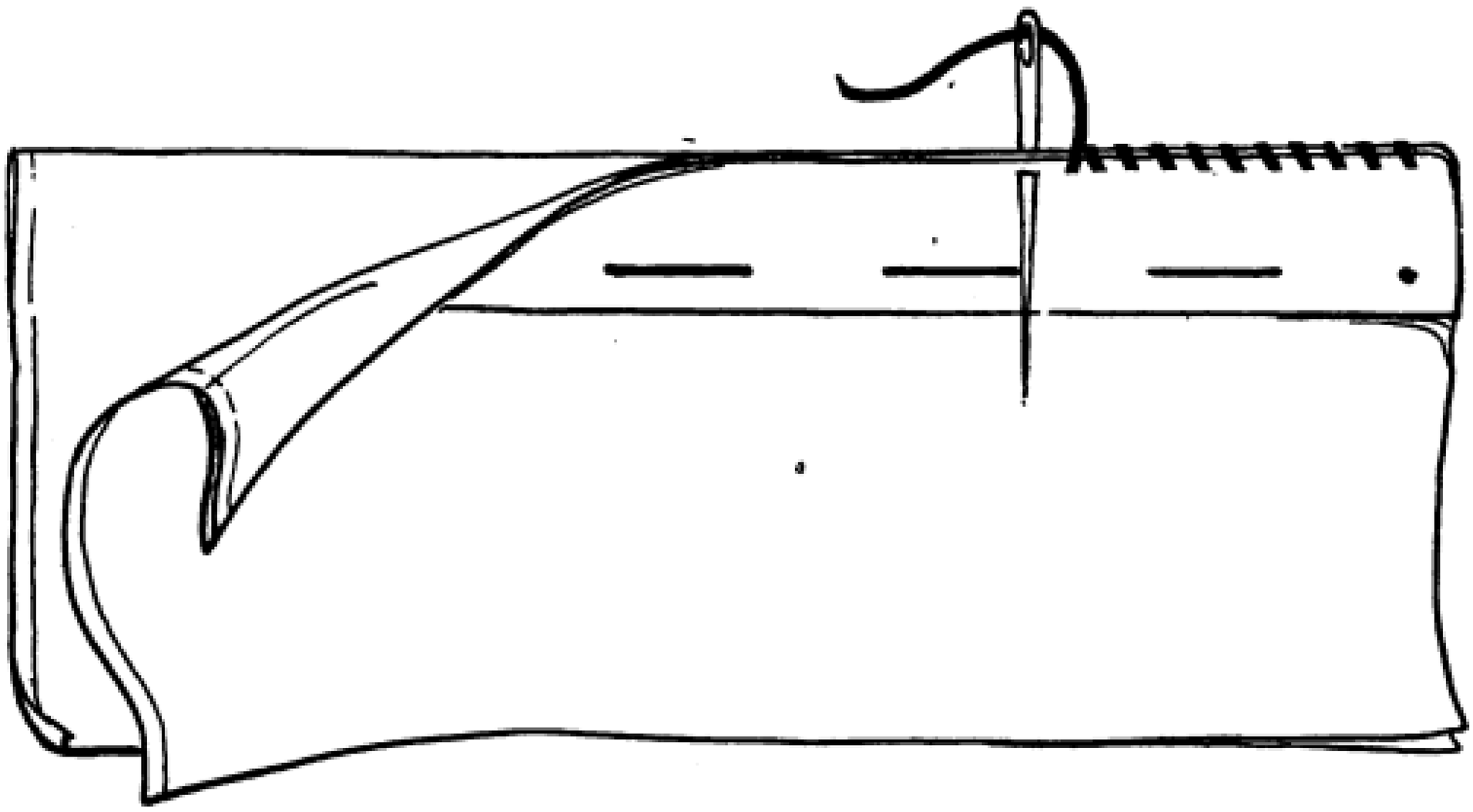

FIG. 20. — The overhanding stitch.

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Making the bean bag. Bean bags can also be sewed with the stitching stitch, as it is strong. Cut the bags of denim 14 × 7 inches, or so as to make a bag 7 inches square. Fold, baste the edges on three sides, sew them with stitching stitch, and turn inside out. Fill with beans. Two inches at the middle of one side should not be sewed until after the beans have been put in. Would you like to learn the overhanding stitch for closing the edges of that side? The two edges of the bag are turned in, and the overhanding stitch is made on the very edge. It is a very simple stitch, and is used for sewing seams or edges together firmly. The edges are held in the left hand between the thumb and first finger. The needle in the right hand is pointed straight through towards the worker as in the picture (Fig. 20), and the needle is passed through the two edges. The end of the thread is drawn carefully, and one-half of an inch allowed to lie on the edge. This is worked over. The needle is pointed with each stitch towards the worker, and the stitches are placed about one-eighth of an inch apart. Be very careful to catch both edges, but do not make your stitches too deep. The overhanding stitch is a strong stitch and is easy to make. It is finished by working backwards from left to right on the edge with three or four of the same stitches.

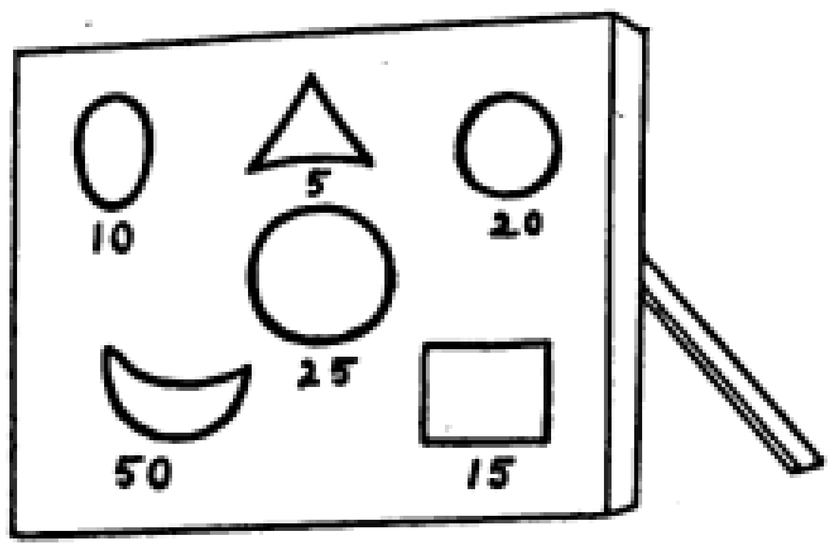

FIG. 21. — The bean bag board.

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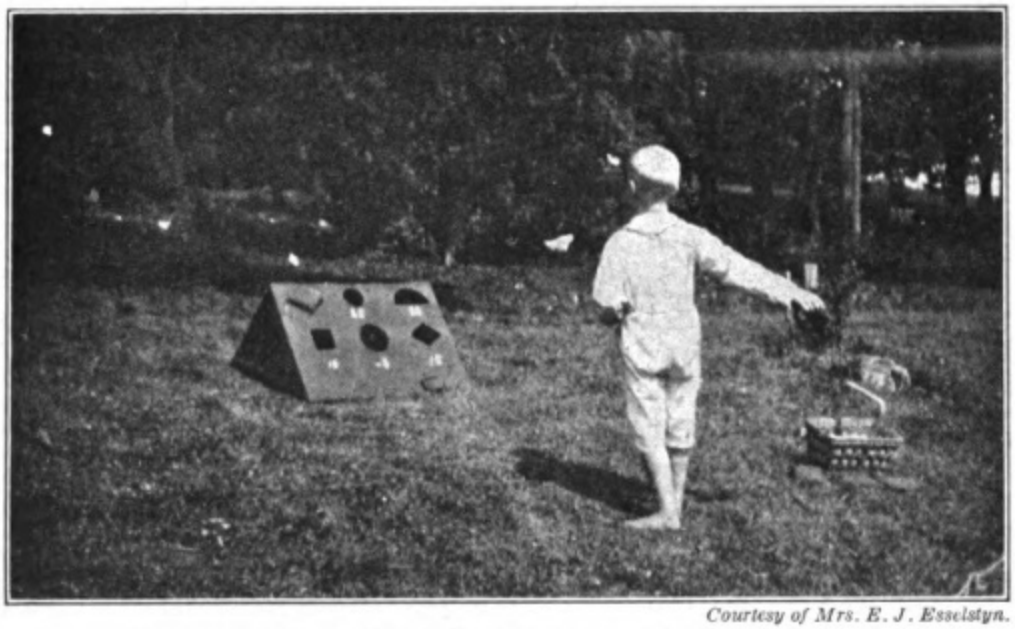
Playing the bean bag game. The boys will surely wish to help prepare the board for the bean bag game. Frank Allen and John Alden made the one used at Pleasant Valley school. Perhaps there is an old box somewhere which can be braced with sticks and made to stand slanting. The bottom of the box will have



Courtesy of Mrs. E. J. Esselstyn.

FIG. 22. — John Alden's little brother trying for a high score.

to be cut in holes (see Fig. 21). Each hole can be a different shape and numbered 5, 10, 25, or 50. The object of the game is to see how high a score can be obtained by throwing the bags through the holes. One should stand six feet or more from the board. Each should have ten turns. Some one must keep the score.

The boys will have to help saw or whittle to get the holes just right. Do you think you can make both

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the bags and the game board? The picture (Fig. 22) shows John Alden's little brother playing the game.

EXERCISES AND PROBLEMS

1. Try to make the bean bag board. Perhaps you can think of an easier way.

2. Find five places where the overhanding stitch is used and report at the next lesson.

Lesson 6

PLANNING TO MAKE AN APRON

The girls of Pleasant Valley school decided to make caps and aprons. They help every day with the preparation of the school lunch. The aprons will keep their dresses clean, so the girls will look neat and tidy. The aprons can also be used at home. Let us too learn how to cut them carefully.

The samples which Marjorie Allen brought from the store have been examined and studied carefully. The girls know now the difference in appearance between percales, calicos, ginghams, chambrays, and also how much they cost. Most of the girls have decided to make pink and white, or blue and white, checked aprons of gingham. It costs 12½ cents a yard; and the girls require from two and one-half to three yards, according to size. They are to make their own pattern for the aprons, as they are so simple. When they make the petticoats for the Fresh Air children, they will learn to use a commercial pattern.

Cutting the skirt part. Each girl will need two lengths for the skirt part of the apron, measuring from

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the armhole at chest, to the desired length. No pattern is necessary for this skirt part. On each length allow four inches extra for hem. Tear one length, lengthwise; be careful not to tear it crosswise of the material. The two pieces torn down are to be placed one on each side of the whole width, with selvedges together.

Planning the pattern for the yoke. Now the yoke pattern is to be made. Miss James helped the Pleasant Valley girls with the patterns. You will need a good-sized piece of paper, pencil, and a tapeline. Measure the width of chest from side to side, just at the armhole in front. Look at diagram (Fig. 23); this measure is the bottom of the yoke.

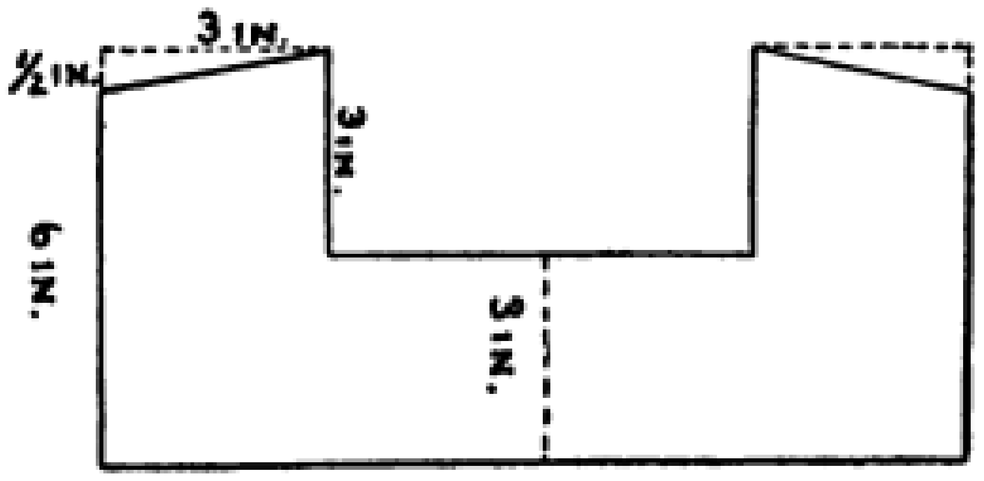

FIG. 23. — The plan for the yoke of the apron.

Draw a line the length of chest measure across the bottom of your paper. Measure up six inches, and draw a line at right angles to each end of the chest line. This is to find the shoulder. Draw a dotted line three inches at right angles to this, as shown in the diagram. Then draw a line three inches to form a third side of the square. Do this for the other shoulder and connect the two lines with a line parallel to the chest line. You will have a yoke three inches wide in front. The shoulder lines are too straight; so draw slanting lines just a little towards the outside or armhole side, taking

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off one-half inch on shoulder edge. This is the only pattern needed; for the back pattern is exactly the same, but is divided in half and cut straight through the center for the opening in back.

Cutting the yoke. Lay the pattern on the cloth so that the width of chest line is on the filling threads of the cloth. Four pieces will be needed. Can you double your cloth and cut two at once? The yoke is made double of two thicknesses; that is why we must cut two pieces for the back and two for the front. Cut the two back portions through the center back, on the thread of material. Now our aprons are all cut. Carefully roll up the pieces and material left, for you will need them if you make the caps.

FIG. 24. — Four of the Pleasant Valley girls wearing their finished aprons.

Basting the skirt part. Let us make the skirt of the apron first. Pin the widths together, selvedge to selvedge, to form seams. You all know what the selvedge is. Look in the dictionary. How is it made so firm? The whole width is for the center front; the half width for each side. Pin together and baste one-fourth inch seams, to within 8 or 9 inches of each

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length ; this will be left open under each arm. Baste also one-fourth inch hems at the outside edges of the side lengths which are raveling. Turn the hems to the same side as the seams, the wrong side. Now all the basting is done, and next time we shall be ready for a new stitch. The picture (Fig. 24) shows some of the Pleasant Valley girls wearing their aprons. Can you guess which is Mollie Stark or Barbara Oakes ?

EXERCISES AND PROBLEMS

1. Look up these words in the dictionary : *selvedge*, *warp*, *woof*, *pattern*.

2. Name other materials, besides gingham, suitable for work aprons.

Lesson 7

USING THE RUNNING AND BACK STITCH ON THE APRON

A new stitch called running and back stitch is very useful for seams (Fig. 25). It is a quick stitch, and it is strong. Let us learn to make it on the seams of the aprons. We shall need it later for other things.

The apron seams are all basted with one-fourth inch seams. The selvedges have not been removed. Some day we shall learn to make a seam which will be sewed twice, and then we shall remove the selvedges. A seam made with one sewing is called a plain seam. The basting is only a temporary stitch.

To sew seams. Hold the material in the left hand over the fingers, with thumb on top. You will sew

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from right to left. Start with two or three tiny stitches, one over the other, without knot. Pull needle through after the starting stitches. Now take two or three tiny running stitches; they are like basting, only much smaller. As you make the running stitches, the last one is to be twice the length of the others as the needle is pulled through. This is because the next stitch is to be backwards — a backstitch to cover half the space.

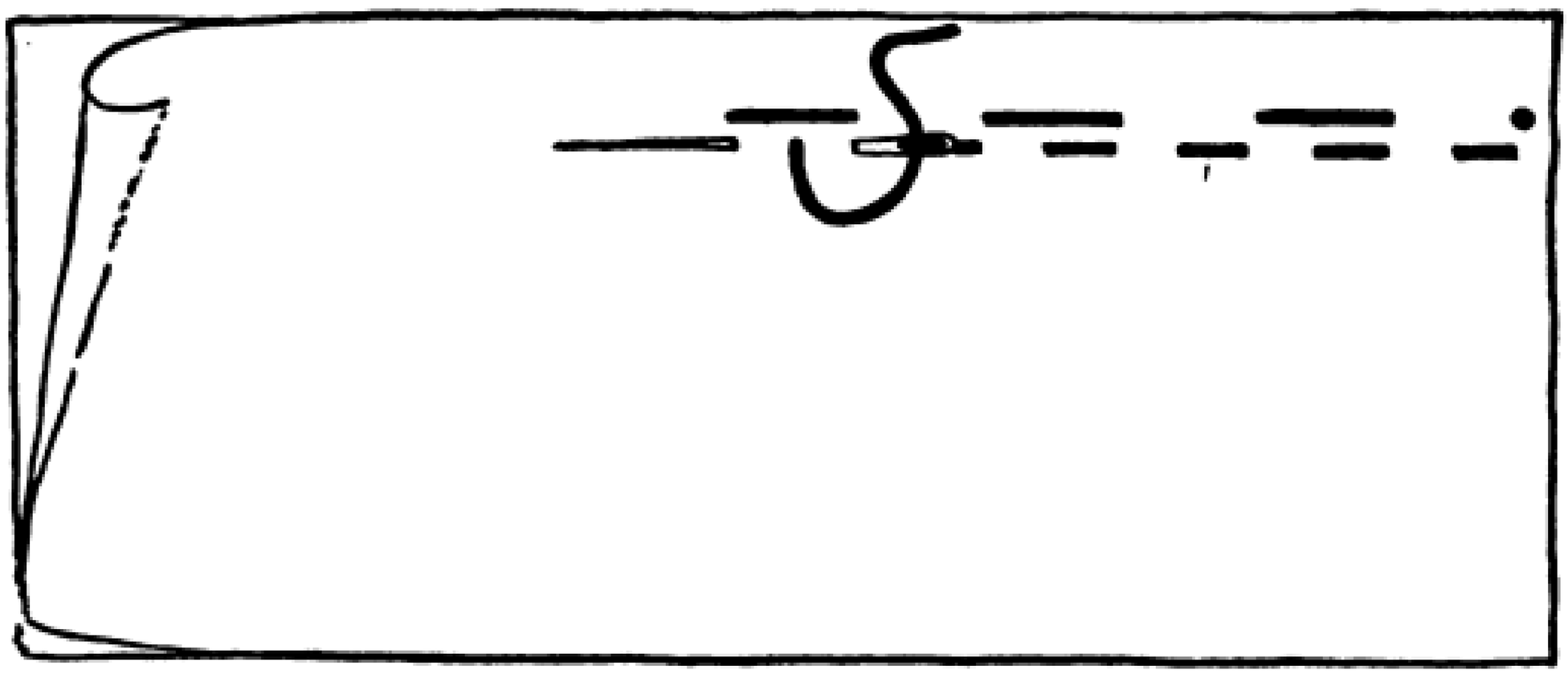

FIG. 25. — A new stitch called the running and back stitch.

On the side towards you, your row of stitches should look like running stitches; on the wrong side, it will be different because of the backstitch. You should have the stitches in a straight row under the line of basting. The backstitch, which covers half the space left by the running, is twice the length of the running stitch on the wrong side. This will bring the needle up ahead of the stitch and ready for the next group of running stitches. Both seams of the skirt of the apron are to be sewed to within 8 or 9

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inches under the arm. Finish with three tiny stitches, one over another. Remove bastings, and press open the seams. Can you not take this home and sew the other long seam there, now that you know how; or can you not do it at the meeting of the Sewing League? The girls of Pleasant Valley did. Sometimes they sat under the big oak trees on Friday afternoons and had their sewing lessons outdoors.

To hem sides. Hem sides of apron which you have basted, making small stitches. You know how.

To hem bottom of apron. Turn hem at bottom of apron. The cloth should be even. Four inches were allowed. The first turn may be one-fourth of an inch; the second, three and one-half inches. The other quarter inch allowed is for gathering at top of apron. Pin carefully and measure, with a tapeline or a gauge. Can you make a gauge? A piece of cardboard with a notch for one or three inches according to measure desired, is a gauge. The diagram (Fig. 26) shows how to cut a one-inch gauge. Can you make a three-inch gauge, and keep your hems even by following the marked notch? Baste hems carefully after pinning. Hem neatly.

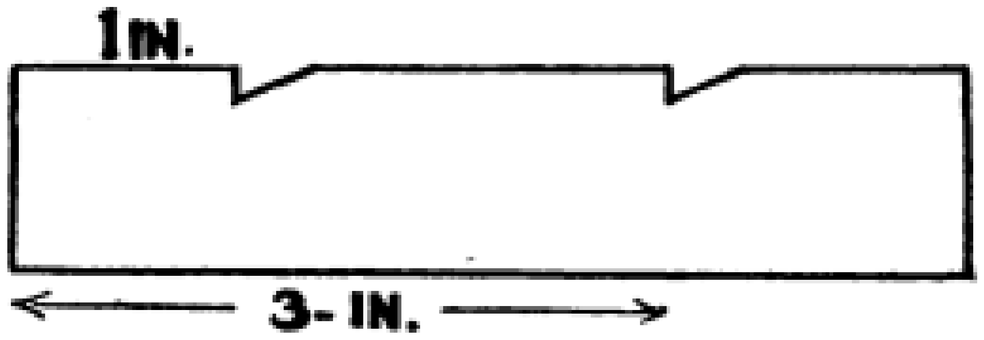

FIG. 26. — A gauge for the apron hem.

To gather the top of apron. You are now ready to gather the top of the widths. They are to fit into the yoke; and, as they are too wide, we shall have to make

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them fit. Gathering is done by making two rows of running stitches (small basting stitches), one under the other. This is done on each width with the rows of running stitches one-fourth of an inch apart. Begin with a knot and have your thread a little longer than the width you are gathering. You can then draw the material on the gathering threads, and make it fit the yoke.

Let us put the finished skirts of the apron away neatly, and next lesson sew on the yokes.

EXERCISES AND PROBLEMS

1. Make a three and one-half inch gauge, using a piece of cardboard or a stiff paper.

2. Practice gathering on a practice piece of cloth. See how quickly you can do it, putting in two even rows.

Lesson 8

MAKING AND ATTACHING THE APRON YOKES

The yokes are to be seamed at the shoulders. There are two yokes; one is for the lining. Let us sew them together and attach them to the skirt of the apron.

To make the yoke. Pin the two back portions of yoke to the one front portion. Baste at shoulder seams one-fourth of an inch. Sew with running and back stitch, which you used for the apron skirt.

Make the lining yoke in same way. Sew two back portions to one front.

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When both yoke and lining are ready, pin together so that the two right sides are together and seams match at shoulders. Baste carefully together all around with one-fourth inch seams only, except across the bottom at width of chest line. Be careful not to take deeper seams, for then the yoke will be too small. The chest line width of the yoke is left open so the skirt can be placed between. The back portions of the yoke are also left open at the bottom. After basting, sew below the basting with running and back stitch. Remove the bastings and turn the yoke inside out. Crease edges carefully. Your yoke will lap one-half inch in back when finished. Now you are ready to attach the skirt to the yoke.

To attach the yoke. You will attach the front of the yoke to the front gathered width. Find the center of front yoke. Mark with pin. Find the center of gathered width. Place the right side of the yoke to the right side of the skirt width, center to center; and pin. Do not pin the lining yoke, for it is to be sewed down later to cover the seam you will now make. Pin the ends of the width to the ends of the front yoke. Pull your gathering thread until the fullness fits the yoke; then move the gathers along until they fall evenly. Can you not distribute the gathers carefully, as you pin them to the yoke? Hold the gathers towards you, and baste with a one-fourth inch seam, not any more. Now sew securely with the strong stitching stitch, which you used on the bean bags.

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To place the yoke lining. You are ready now to cover these rough edges of the seam with the lining. Turn in one-fourth of an inch to match the width of the seam taken from the yoke. Baste flat to the seam so that the edge of the turned lining just covers the sewing of the yoke seam. Finish with a neat hemming stitch.

Do you not think you can join the two back portions of the yoke to the skirt portions of the apron without any further help?

EXERCISES AND PROBLEMS

1. Find three places where you think running and back stitch can be used.

2. Notice other places where gathers are drawn in to fit a space. Mollie Stark discovered several places on the garments worn by the children at school.

LESSON 9

HOW TO MAKE A BUTTONHOLE

The apron is now entirely finished, except for fastenings. Shall we learn to make a buttonhole, and how to sew on buttons? The Pleasant Valley girls had a contest. Barbara Oakes won a prize at the Pleasant Valley County Fair.

Practice in making the buttonhole. Long ago little girls were taught to make buttonholes, when they were five or six years of age. Grandmother Allen learned at that age. Surely by the time a girl is twelve years old she should begin to learn how to make buttonholes. One must practice on a scrap of cloth,

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before making the buttonhole on the garment. These are the steps to consider in practicing:

1. Decide about placing the buttonhole. Is it to be in a vertical or horizontal position on the garment? How far from the edge?
2. Cutting.
3. Overcasting the cut edges. How deep and how far apart to take the stitches. Correct position to hold work.
4. Making buttonhole stitch along one edge.
5. Turning corner.
6. Turning and buttonholing opposite edge.
7. Finishing second end.

Placing the buttonhole. It is important to place the buttonhole correctly. In some garments, where there is no strain, as in the front of a shirtwaist or of loose corset cover, the buttonholes can be made to run up and down. One should decide how far from the edge and exactly where the buttonhole is needed. Mark the place with pinholes. For the apron place three buttonholes in the yoke, one in middle and others near each end, about one-fourth inch from the edge of the yoke at center back.

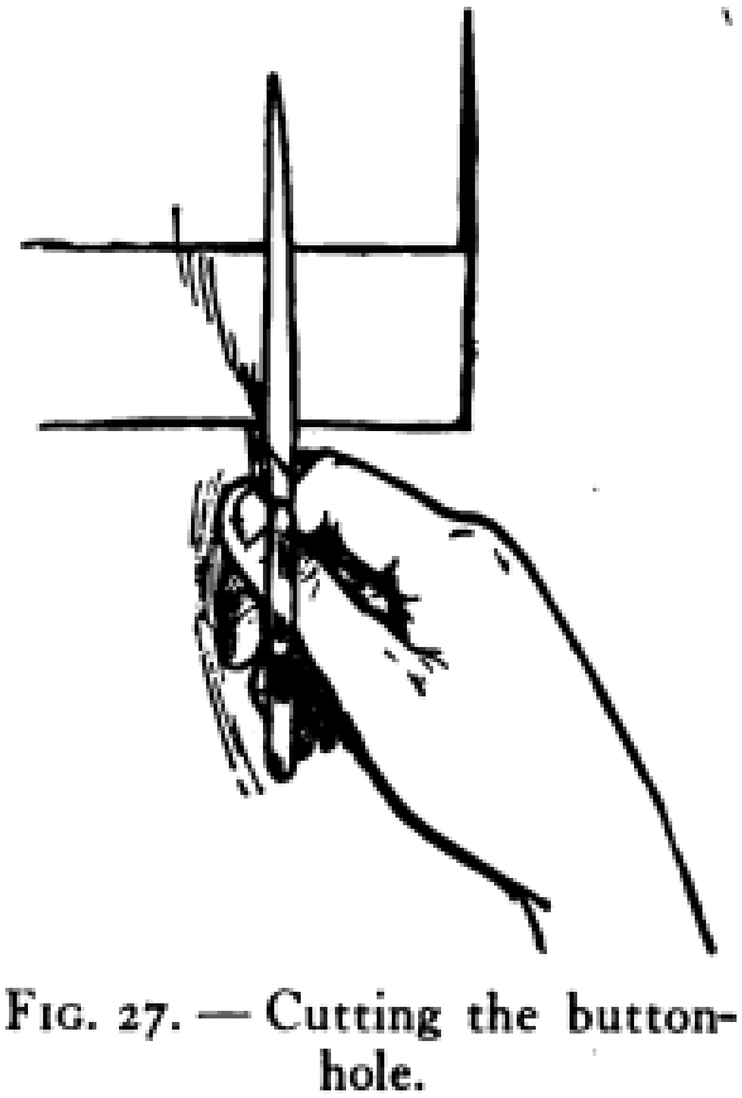

FIG. 27. — Cutting the buttonhole.

Cutting the buttonhole. One should cut truly and exactly, on a thread. If a pair of buttonhole scissors is not available, fold the material halfway between the pin

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pricks which marked its location, so that the pin passes through both ends of the located buttonhole. Cut from the folded edge to the pin, by placing the fold well within the opened scissors and cutting evenly (Fig. 27). For the apron cut one-half inch buttonholes and one-fourth of an inch in from the edge.

Overcasting the buttonhole. You have not all learned the overcasting stitch. Practice it on a scrap

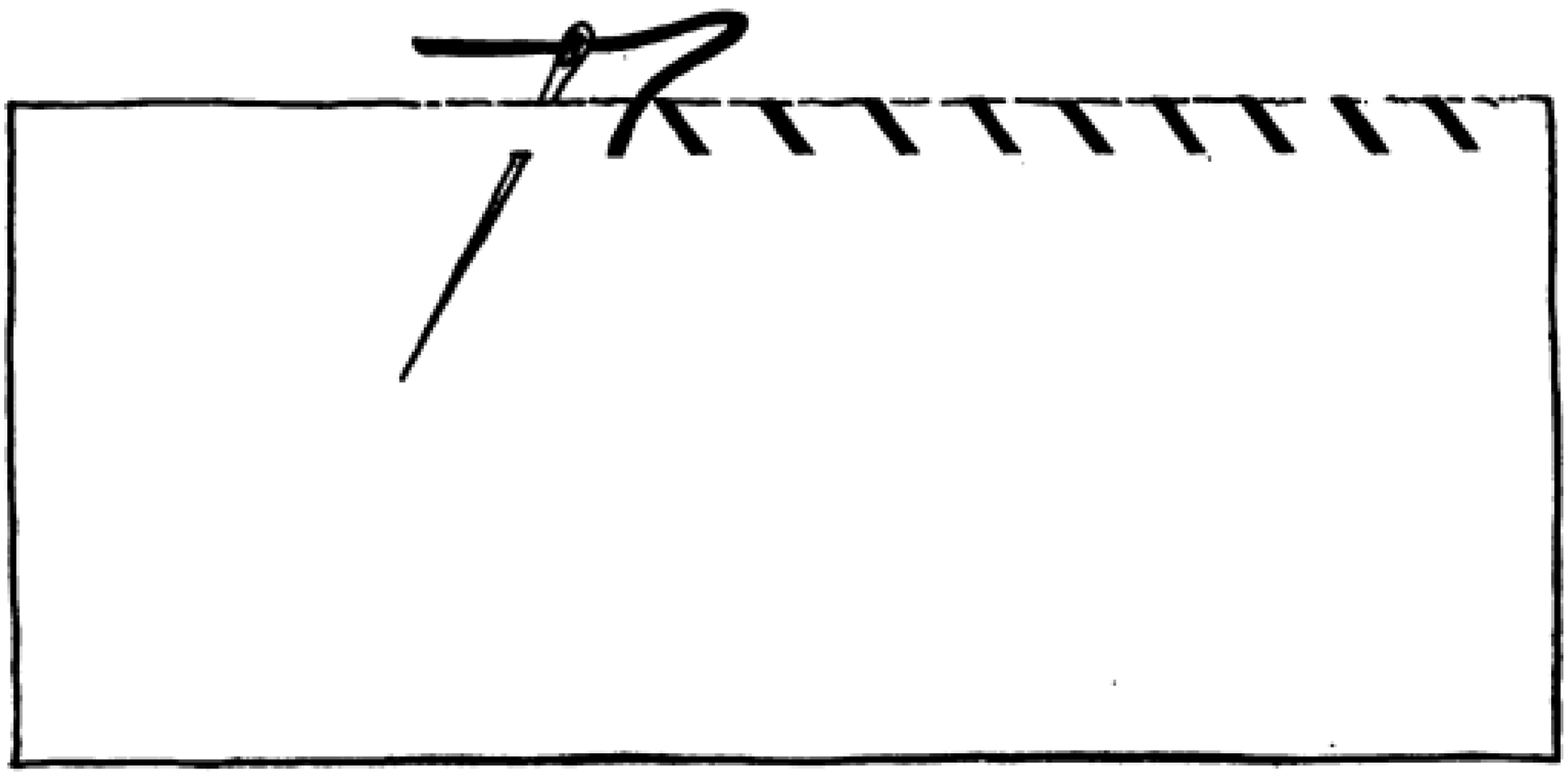

FIG. 28. — The overcasting stitch for rough edges.

of cloth. Look at the picture (Fig. 28) carefully. The overcasting stitch is used on edges to prevent raveling. Hold the buttonhole along the top of the first finger. Begin without knot, and at the end farthest away from a finished edge; as at the end of skirt band or edge of waist. Work over end of thread. Point needle toward left shoulder to make a slanting stitch. Make about three or four stitches on each

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side of the buttonhole (Fig. 29). The depth should be about one-eighth of an inch. The corner stitches should be taken so that the needle is pointed at right angles to the cut before the buttonhole is turned.

Do not forget that, after one side is overcast, it is necessary to turn the buttonhole around so the other cut edge may be overcast.

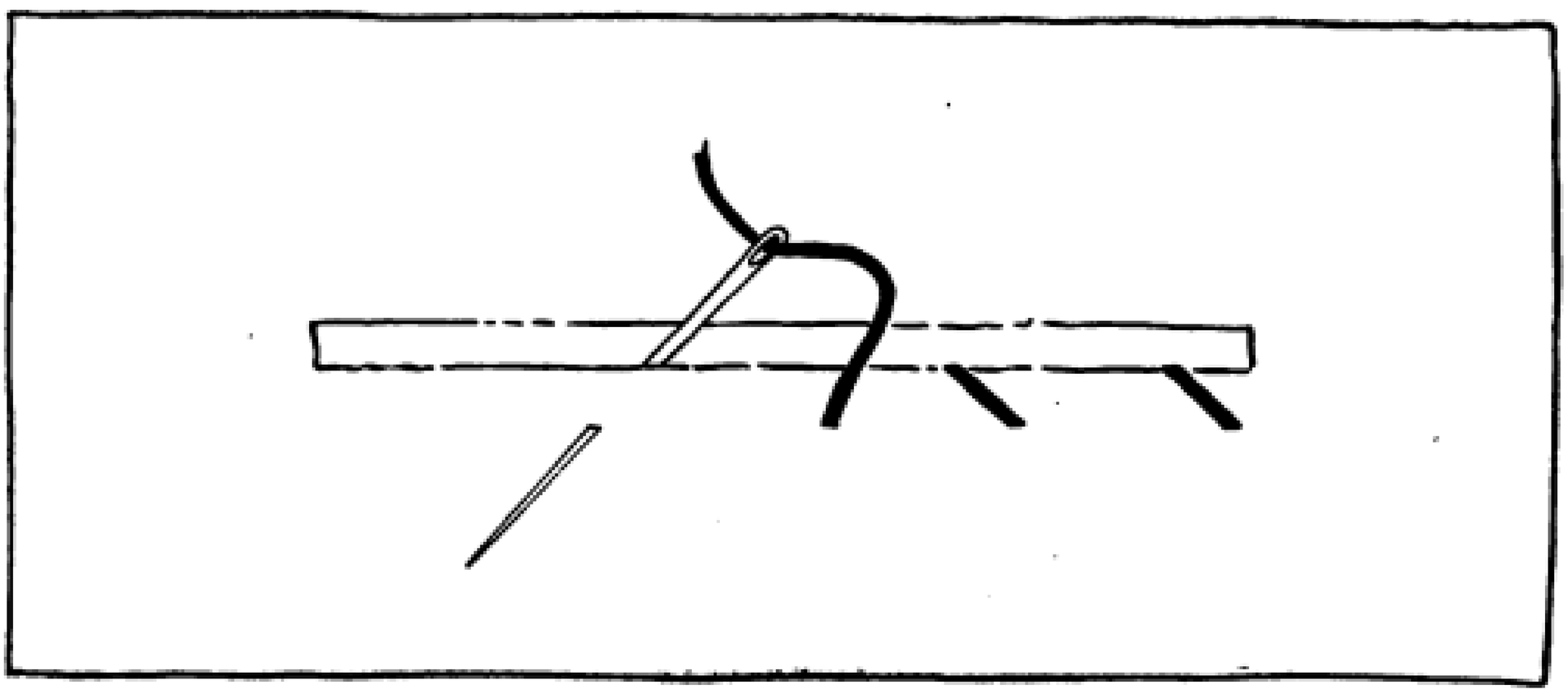

FIG. 29. — Overcasting the cut buttonhole.

Making the buttonhole stitch. When the buttonhole has been overcast, the needle should be in position at the beginning of the buttonhole where the overcasting was started. Point the needle at right angles to the edge, and take a stitch one-eighth of an inch deep (Fig. 30). Hold buttonhole so that it lies flat on top of the first finger. Do not spread it open. Throw the double thread from the eye of the needle, around the point, in the same direction as the buttonhole is being worked, from right to left. Draw needle through,

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pulling the thread at right angles to and toward the cut edge of the buttonhole. A little finishing loop called the purl will be formed at the edge. It is this which prevents the edge of the buttonhole from wearing. Continue along one edge until the corner is reached. Remember all stitches are to be the same depth and to have about the space of a thread between stitches, and the purl is to lie exactly on the edge.

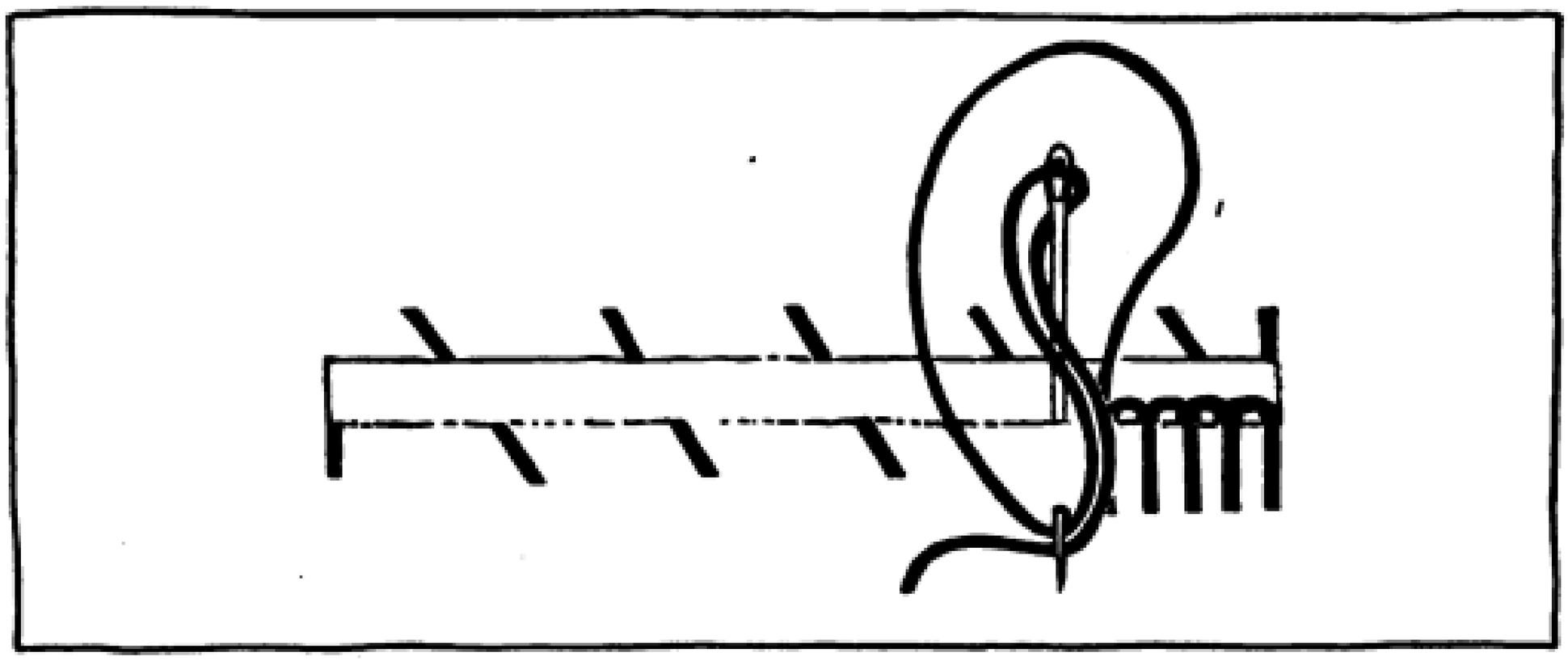

FIG. 30. — The buttonhole stitch.

Turning the corner. There are several ways of finishing the corners of buttonholes. They may have two fan ends, or one fan and one bar, or two barred ends. How can we tell which way to plan? A barred end is stronger than one which has only a fan. One must judge how the buttonhole is to be used, and then make the proper combination of ends. The picture (Fig. 31) shows both the fan and the bar. The fan is made with the same buttonhole stitch. Five stitches make

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a good fan. The third one is taken on a line with the cut and is the deepest, and the two stitches each side are slanting and of a depth to make an even fan effect at the turn. The fan can be made more easily by turning the buttonhole so that the end to be worked with the fan is pointed towards the worker and the cut edge is over the finger.

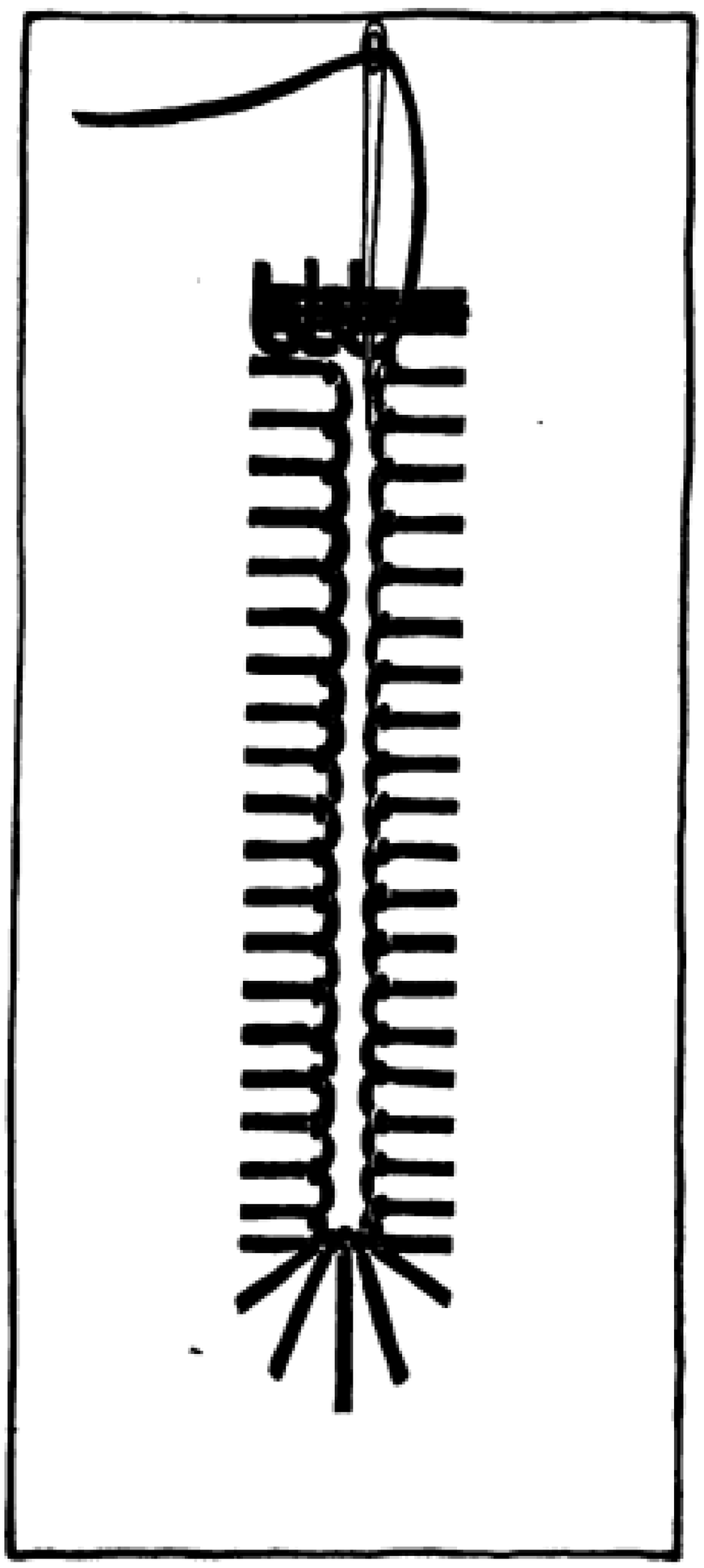

FIG. 31. — The fan end and the bar end of the buttonhole.

Buttonholing second side. After making the fan, turn the buttonhole, and along the second side make the buttonhole stitch of the same depth and evenness as along the first side.

Finishing second end. Practice a bar end. Turn buttonhole so that the end to be finished lies across finger with fan end towards the worker. Make two or three small stitches one over the other to bar the end, these to extend across width of buttonhole stitches. Over these the blanket stitch is to be placed. This is very easy. Look at the picture (Fig. 82) of it

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on page 138. These stitches are to be taken close together and through the cloth, around the three barred stitches. This makes a firm finish. Point the needle towards the worker and make a straight row of blanket stitches.

Sewing on a button. Start with a double thread, and make two stitches one over the other on the right side of the garment. String a button on the needle, to cover starting stitches. Place a pin on top of the button. Sew over it with stitches crossed back and forth through the holes of the button. The stitches should be taken so that the pull of the button will come on the warp threads of the garment. On the wrong side, the stitches should appear in parallel bars lying on the woof or filling thread. On the top of the button, the stitches should cross. Why is it necessary to sew over the pin? Remove the pin and wind thread around the stitches under the button. Finish on wrong side with several finishing stitches.

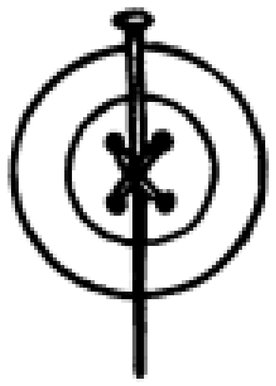

FIG. 32. — The pin prevents the button from being sewed too near the cloth and allows space for buttoning the garment.

EXERCISES AND PROBLEMS

1. Practice overcasting.
2. Practice blanket stitch.
3. Practice making buttonhole.
   - *a.* Cutting.
   - *b.* Overcasting.
   - *c.* Buttonholing.
   - *d.* Fan.
   - *e.* Buttonholing.
   - *f.* Bar.

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4. Practice sewing on one button at home and making one buttonhole.

5. Bring to school garments which need buttons. Sew the buttons on.

Lesson 10

THE USE OF THE COMMERCIAL PATTERN

Have you ever bought a real pattern and tried to use it? Marjorie Allen says she thinks sometimes it is quite like a puzzle. Let us learn how to cut our petticoats from a real pattern.

Can you cut a pattern? Perhaps you have cut patterns for sister's dolls' clothing (Fig. 33). This is probably how you did it. You pinned the paper to the doll's body or held it in place while you cut around the armhole, across the shoulder, under the chin for the curved neck, and then you cut the other shoulder and armhole in the same way. Under the arm you made a slanting cut towards the feet so the dress or apron would be wider at the bottom. Try this if you have never done it. It is good fun. Marjorie dressed a doll for little Alice when she was sick, and cut the pattern in this way. This is a free

Fig. 33. — Learning to cut a free-hand pattern.

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and easy way to make patterns. Some dressmakers make patterns in this way and do not have to send to the store for a pattern.

Shall we send for a pattern? Patterns are bought by age or by measure: a nightdress, drawers, or a skirt pattern is ordered for fourteen year age; a shirt-waist for 34 inch bust measure. Patterns sometimes give other measures; a dress skirt may state the waist measure, the length of skirt, and the measure around the hips. For children and for young girls, the patterns can nearly always be bought according to age; but, as some girls are large for their age and some small, Miss James will have to help order the right sizes.

Many good magazines offer patterns for sale. There are, also, stores or firms which make a business of selling nothing but patterns. Some patterns are better than others. The simplest are usually the best, if the figure and its proportions have been kept in mind.

Let us open our skirt pattern. We have bought two: one a 12-year size, and one a 14-year. The smaller girls may use the 12-year size, and the larger girls the 14-year size. How many pieces are there for this pattern? Barbara stood before the class, and Julia held the pieces where she thought they would belong in the skirt. Yes, surely the strip is for the belt or band. Is it long enough? No, only half. What are the other two pieces? Yes, one is for the back. Is it large enough? No, only half. Only one

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piece is left. It must be the front. Is it large enough? Many patterns are made, giving only half a front or half a belt. Such pieces must be cut double when you wish to have the front or belt in one piece. The way to do this is to pin the pattern on a folded edge of the cloth. We will know if we consult the perforations on the pattern, and the printed directions. We must do this, then, in cutting the front. Let us hold the pattern to the light. What do you see? Why do you suppose the little holes or perforations have been arranged in groups or straight rows? Barbara said she could not understand why. It is all a secret which the description on the pattern will tell. To-day we shall learn two things:

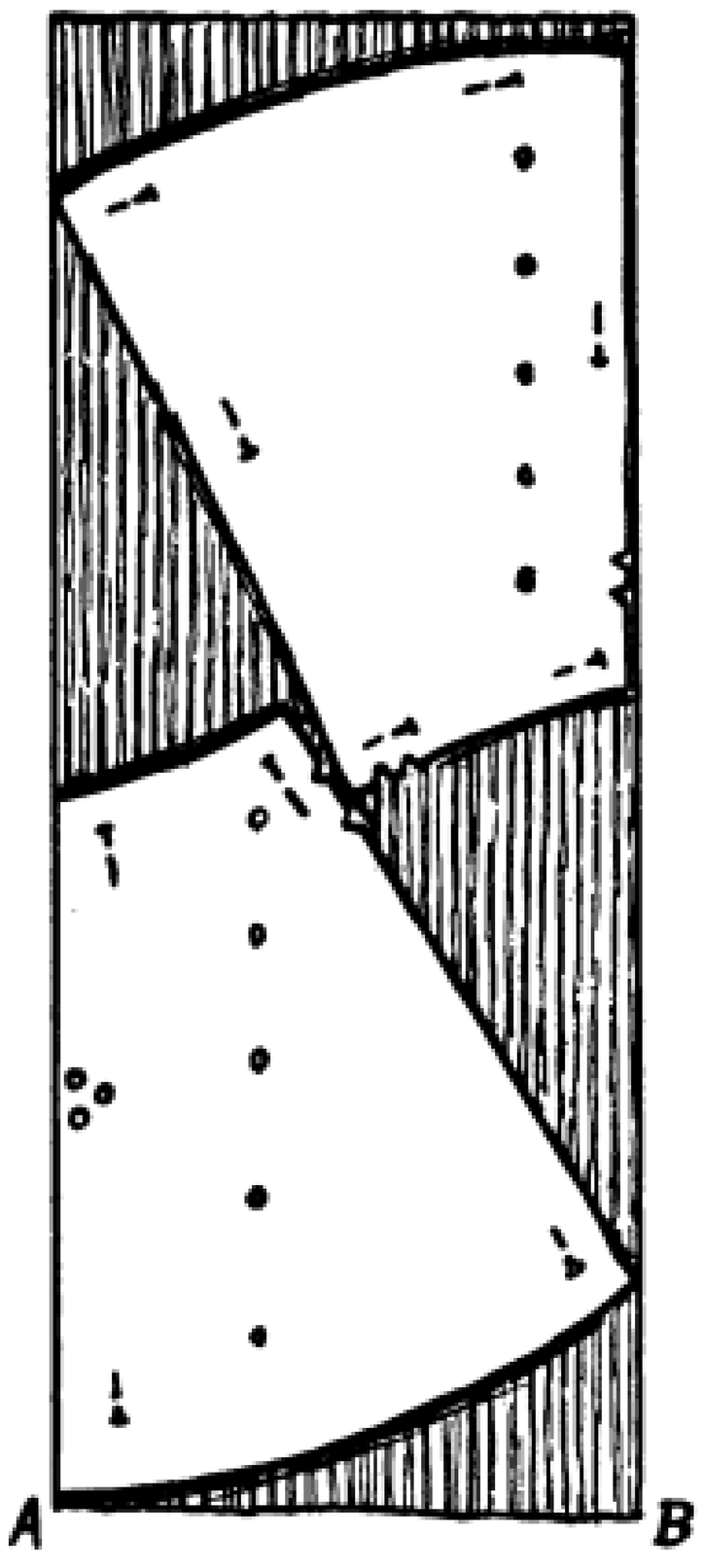

FIG. 34. — Laying the pattern on the cloth. Which do you think is the fold edge, *A* or *B*?

1. How to tell which portion of the pattern is to be placed on the warp of the cloth.

2. When to place the half pattern on a folded edge, so as to cut the portion in one piece instead of in half a piece like the pattern.

The pattern may say the long line of single perforations is to be placed on the warp threads. Can you

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do that when we begin to cut? You will have to be careful to find the warp and to lay the pattern exactly. The pattern may say the group of three little perforations or holes at the edge of the front pattern means that edge is to be placed on a straight fold of the cloth.

It is wise always to study all the pieces of a pattern. The parts are usually numbered. Can you see how? The description on the pattern tells the name of each piece. Very often only half of a portion is given. You will always remember now what must be done when that occurs.

It is a good thing always to know each portion and to hold it up to the person to see if it is too large or too small. Then you will understand the parts, before you begin to cut. Sometimes it is necessary to add to the length or to shorten the pattern. Some patterns say allow for seams in cutting, and others say seams have been allowed. What difference will this make when you begin to cut?

Shall we learn to take a few measurements? Then we can judge if our pattern is too large or too small. It will also help you in sending for patterns.

The bust measure is easy to take. Pass the tape measure under the arms, and over the fullest part of the bust, not too tight; bring it to the center of the back, sloping the tape slightly upward between the shoulder blades.

The waist measure is a snug measure around the

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smallest part of the waist. For girls this measure should not be too snug.

The skirt measures are taken from the waist line to the floor at the front, at the sides over the hips, and at the back. For short skirts one must deduct from the full lengths the number of inches desired from the floor.

EXERCISES AND PROBLEMS

1. Open a pattern and see if you can tell the different parts. Which are to be cut on a folded edge? How are you to tell which way the pattern is to lie on the warp threads?

2. Practice taking a skirt measure; then, a waist measure.

LESSON 11

TAKING MEASUREMENTS AND CUTTING OUT THE PETTICOAT

We understand our skirt patterns. Let us take our skirt measures, front and back, and, if it is necessary to change our pattern, we will decide how much to add or take off before cutting the garments.

To change pattern. If you must add two or three inches to the length of your pattern, this must be done as you cut. Or possibly you may wish to shorten the pattern. If you wish to shorten it, take a plait of one inch about in the middle of your pattern, crease, and pin it. By taking this plait rather than cutting off the amount from the bottom, the good flare of the skirt is saved. Do you know what these pieces of the skirt are called which are wider at the bottom than

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