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ADVANCED SEWING AND HOUSEFURNISHING



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The miscellaneous problems discussed in this bulletin are those regarding which information is frequently asked. For convenience they have been combined in one bulletin.

CLOTHING

Ensemble Suit

This may consist of a dress, (or a skirt and blouse) and a coat. It is generally made of silk or light-weight wool.

Selecting the Pattern and Making.—Each person will no doubt have special ideas regarding patterns, whether the coat shall be long, three-quarter or only hip-length; whether the blouse shall be worn over the skirt; and whether the skirt shall be on an underbody belt. The shape of the skirt, whether separate or made as a part of the dress, should be considered carefully, also the type of sleeves in the dress or blouse. If raglan or epaulet sleeves are used in the dress or blouse, a similar type will be found satisfactory on the coat. Sleeves in the dress or blouse may be omitted if desired.

Most coats used with ensemble suits are unlined. If a lined coat is desired, refer to the directions for making a separate coat, given in this bulletin. The important point about an unlined coat is the finish of the seams. This finish also depends upon the material used. French seams are rarely advisable on a coat. The seams may be made on the wrong side and the edges turned together and stitched, or the seams may be left open with each seam edge turned back on itself and stitched. The seams may be bound with silk seam-binding if desired. A flat fell which gives the effect of a lapped seam is also a good finish for coat seams.

Many of the coats used with ensemble suits are finished on the neck and down the fronts with a band of the material. If, however, a collar and front facings are used, directions for applying these will be found on the pattern. Directions which are furnished with patterns generally give all details as to construction. Suggestions are given in bulletin 222-A, Blouses, Skirts and Dresses, for finishing dresses, adjusting sleeves, collars, etc. These directions will apply to most points of construction on ensemble suits. Most patterns also furnish directions for special points of finish.

Separate Coat

In making separate coats, quite often one has the opportunity of using renovated material. If it is desired to use such material instead of new, the old garment should be entirely ripped and the material thoroly renovated before cutting the new garment.

Selecting the Pattern and Making.—In using new material for a coat, one is rarely restricted in the choice of a pattern. If however, old material is used, one should look on the back of the pattern envelope at the shape of the pattern sections and note if they can be used to advantage on the old material. If the material to be used is heavy and clumsy, raglan or epaulet sleeves may be found advisable.

It is presumed that this type of coat is to be lined and possibly have an interlining. Stitch the seams in an ordinary seam and press them open, but if the material is so thick and clumsy that the seams will not stay pressed, the seam edges may be catchstitched to the wrong side of the material.

Directions for making and attaching collar and front facings will in all probability be found on the pattern.

In putting in the lining, the lining back is generally tacked to the shoulder and underarm seams, after the outside of the coat is all together. The front lining sections are then adjusted and hemmed at the shoulder and underarm seams. The lining should be basted rather firmly to the armseye seam, then the sleeves of the coat turned wrong side out, and the sleeve linings in which the seams have been previously stitched and pressed open, should be drawn over the coat sleeves with the seams together. Tack the sleeve lining to the seams of the coat sleeves at intervals, and turn in at wrist and baste. Before sewing, try on to make sure it does not draw. Occasionally the entire lining is seamed, and the seams pressed open, and then tacked to the seams of the outside.

The lower raw edge of the coat is turned up and pressed or catchstitched and the lower edge of the lining is turned under and hemmed to the coat a full inch from the edge. Directions for making will be found on most patterns.

If an interlining is used this is applied to the inside of the garment before the lining is adjusted. As a rule an interlining is not seamed but just meets or has the edges overlap slightly at the shoulders and underarms and the raw edges catchstitched to the seams of the garment.

Pockets.—If you desire help in making a pocket on the coat, send in to the Extension Service at Colorado Agricultural College for a package demonstration on pockets.

Buttonholes.—If bound buttonholes are required on the coat it is suggested that you send to the Extension Service at Colorado Agricultural College and borrow a package demonstration on buttonholes.

Set of Child's Garments

Rompers, bloomers and little dresses are all articles which are in such frequent use that information regarding their construction will not come amiss.

Selecting the Patterns, Materials and Making.—In looking over designs and patterns it has been noted that Pictorial Review pattern 4222 for rompers embodies several good principles, and that Pictorial Review pattern 3381, dress and bloomers is not only attractive but simple in construction. Other patterns will no doubt be found to include the same characteristics.

Any wash material that is attractive in design, soft in quality, and guaranteed fast in color may be used.

Directions for construction will be found with most patterns. If elastic is used in the rompers, be sure that buttonholes are made near the seam in each leg in order to change the elastic easily. In making the bloomers, finish the front and back seams with a flat fell, and the seam thru the crotch with a French seam. Bloomers for the little tots are often finished with bands at the knees and waist. If a band is used at the knee, be sure that it is loose enough not to bind when it slips above the knee. Join the ends of the band in a plain seam, and baste to the bloomer legs from the wrong side with the seams together. Use a small even basting stitch, then turn the band over onto the right side, turn in the raw edge and baste over the first seam, stitching by machine. The top of the bloomers may be finished with bands at front and back and a placket at each side, the back overlapping the ends of the front band at the sides. Apply the waist bands from the wrong side and finish on the right, as in the bands on the legs. Allow a full inch to turn in at the ends of the waist bands to give strength to the buttonholes. In the little dress, hand-smocking or embroidery will often add an interesting bit of color. Keep the whole effect of the dress soft and dainty. Finish the hem by hand.

Little Boys' Suit

Many people shy away from trying to make little boys' suits because of the difficulties they fear about trousers. A suit for a small boy may consist of jacket and trousers; blouse or waist, and trousers; or jacket, blouse and trousers. The little blouse and trousers are used very frequently.

Selecting the Pattern and Making.—In looking over patterns for these little suits to select one which would provide a good starting point from which to progress to more difficult problems. Pictorial Review pattern 3386 seems to offer excellent possibilities. This pattern consists of trousers and a blouse. The points in the construction of the blouse are well covered in bulletin 222-A, Blouses, Skirts and Dresses. In making the trousers, if one follows the pattern carefully and matches corresponding notches, there should be no danger of making both legs of the trousers for the same leg of the child! In the trousers the front laps over the back at the sides. On the pattern sections of both front and back there is an extension at the sides. On the fronts this is to be folded back and hemmed or stitched down, and on the back the extension should be faced on the wrong side and thus serve as an underlap. The top of the trousers for very small boys is generally faced, with the buttonholes made thru to the outside.

A package demonstration on buttonholes will be loaned for a short time on application to the Extension Service at Colorado Agricultural College.

Many mothers prefer not to use the little fly in the front, but if it is used, it should be made double and put as a binding on one edge of the seam where marked. A single section of the same size should be applied as a facing on the opposite edge of the seam. The lower edges of the trousers are generally finished with a hem.

NEEDLECRAFT

Cut Work

Among the various types of embroidery, cut work and Italian hemstitching are at the present time most popular. There are two methods of making cut work. These are known as Italian cut work and Roman cut work.

Italian cut work is made by working a row of running stitches right over the design and cutting away the material a short distance outside of the running stitches. The raw edge is then turned away slightly and overhanded with small stitches close together.

Roman cut work is made by using very small running stitches along the design and covering these stitches with buttonhole or scalloping stitches done close together. Then any required bars are made and the material is then cut away.

The Roman cut work is recommended. If one prefers to purchase her own material and stamp the design herself instead of buying the material ready-stamped, the following transfer patterns are recommended: Butterick, 157, 10267, 170; Modern Priscilla, 27-6-15; 27-6-16; 28-1-20; Pictorial 12918.

In selecting designs avoid animals, butterflies and the national emblems. Also avoid the pond-lily design. The edges of the luncheon set may be finished by scalloping or hemstitching the latter, plain, double or Italian.

An excellent booklet on Italian hemstitching may be obtained by sending a dime to the Linen Thread Company, 200 Hudson Street, New York City. Ask for Book No. 2.

A package demonstration on needlecraft giving some excellent examples of Italian hemstitching will be loaned on application to the Extension Service at Colorado Agricultural College. Pictures illustrating some of the cut-work designs from the Modern Priscilla will also be loaned on application to the Clothing Specialist at Colorado Agricultural College.

HOUSEFURNISHING

Curtains.—A piece of material hemmed at the bottom and with a casing run in at the top is not a curtain. There is far more to the making of a curtain than this. In order to hang well, and launder satisfactorily a curtain should be made with great care.

For all thin curtains, commonly called glass curtains, two full widths of material should be used. If, however, your window is less than 24 inches wide it will not be necessary to use two full widths, but rarely is it possible to make two half-widths answer.

Each curtain, if made of thin material, should measure the full width of the window. This will allow the material to hang in good folds of fullness. In all thin materials the selvedge should be removed before finishing the side edges.

For inexpensive thin curtains a 20-cent grade of cheese cloth is excellent. Unbleached domestic in a light weight makes very good curtains. These may be trimmed with colored bands of material, or of bias tape. Rick-rack braid and some of the edge finishes also offer good possibilities for decoration. In curtains finished with hems the width of the hem will depend

somewhat on the quality of the material. A hem $1\frac{1}{2}$ inches wide is a good width for the sides and a 3-inch hem will give good body and weight at the lower edge. In making hems, remove selvedges and turn all hems on a thread of the material. It is generally a good plan in hemmed curtains to finish both sides of the curtains with hems the same width and to make the width of the heading-plus-the-casing at the top the same width as the hem at the lower edge. Curtains finished in this way will last a much longer time as they may be used on opposite sides of the windows and also turned upside down, by merely adding an additional row of stitching for the casing. Miter the corners of the hems at the lower edge and if care is used in sewing, the upper corners can be mitered also, without interfering with the casing.

In some materials a hand-run tuck one-half inch wide is advisable to allow for shrinkage in laundering. This tuck may be allowed for and added just below the casing at the top. This tuck should be made on the wrong side of the curtain.

Bed Spreads or Counterpanes.—There are many ways of making attractive bed spreads without embroidery. Applique figures or bias tape may be used very satisfactorily. If necessary to join breadths of material to obtain the desired width for a bed spread, see that one full width extends down the center of the bed, so that the joining seams will come at the sides.

If selvedge edges are joined, snip the selvedges diagonally so that they will not pull or draw, and press the seams open. If the outside edges are to be hemmed, remove the selvedge and turn hems on a thread of the material, and baste carefully. In stitching the hems stitch very close to the edge. The hems may be stitched with the same or a contrasting color, or they may be stitched with the same color and the stitching covered with a row of chain-stitching in a contrasting color, done by hand. If not hemmed the outside edges may be finished by binding with a broad straight band of a contrasting color, or by a straight facing applied on the right side.

If an applique design is used, the bed spread will be more satisfactory if the applique figures are held down with fine hemming stitches instead of with embroidery stitches.

Dresser Covers.—The difference between a dresser cover and a table runner is that a table runner is sometimes made with the long edges selvedge and the ends only finished in some decorative way. A dresser cover is preferably finished on all four edges, or the long edge toward the back may be left with the selvedge, or finished with a narrow hem, the other three edges

being finished in a decorative way. This type of cover is generally made to fit some special article of furniture. The lengthwise of the material is generally used across, or from side to side on the dresser.

If a straight scarf is used, a simple type of Italian hemstitching around all four sides of the dresser cover is suggested. As already stated an excellent booklet on Italian hemstitching may be obtained by sending a dime to the Linen Thread Company, 200 Hudson Street, New York City, for Book No. 2.

If one wishes to carry out some definite color scheme the hemstitching may be done in thread of a contrasting color. Very frequently a dresser cover is made to match bed spread and curtains using edge finishes or bands of contrasting color.

Rugs.—The last few years have brought a decided revival in the making of hooked and braided rugs. To further this craft many magazines and art needlework departments in stores are featuring rug yarn to use in hooked rugs instead of rags. This yarn makes beautiful rugs, but the amount required makes the rug quite expensive, therefore the use of rags is advised.

Hooked rugs are made on a frame which holds the piece of burlap commonly used as a foundation. The design is drawn on this burlap and the rags are pulled thru by means of a rug hook.

To make a frame for rugs of ordinary size, place two smooth boards $1\frac{1}{2}$ inches wide, $\frac{1}{2}$ inch thick and 40 inches long on the floor or on a bench about 24 inches apart. About 2 inches from the ends of these boards, cross them with two others the same width and thickness and 30 inches long. Bore holes in the boards at the crossings, and fasten with staples.

Tack a piece of ticking or other strong material about 2 inches wide to the inside of this frame. Miter it neatly at the corners, and sew the burlap foundation to this with strong twine, stretching very tightly. Fold the edges of the burlap back so that the sewing is done thru a double edge. The size given for the frame may of course vary according to the size of the rug which it is desired to make.

The design may be drawn on the burlap with paint, ink or chalk. It should be clear and not easily rubbed. The material used for rags which may be of cotton, wool or silk, should be clean, and if necessary dyed in desired colors.

The rags should be cut into strips $\frac{1}{2}$ to $\frac{3}{4}$ inches wide. If old silk hose are used, cut round and round and try hooking a small piece into the burlap till the desired width is obtained. It

will be necessary to provide some means of resting the frame at a convenient height, and arrangement for work.

The rags are pulled thru from the wrong side onto the right side by means of the hook. This will make a series of loops on the right side, which should be from $\frac{1}{2}$ to $\frac{3}{4}$ inch deep.

The design is carried out in different colors working from the edges toward the center.

At all times see that the burlap is stretched tight so that it does not sag. If made of silk or wool rags, the loops are frequently cut, but cotton rags are generally allowed to remain in loops. The loops should be just close enough together to conceal the burlap, remembering that the loops will become somewhat flattened in use, and conceal the foundation still more.

After the hooking process is completed, remove the burlap from the frame and fold the edges back in a hem. Sometimes the rugs are backed with a heavy material fastened on by thick paste, starch, or glue.

Braided Rugs.—The width of the strips for braiding can be decided on better by trying them out in a simple braid before starting the rug. Silk hosiery when used for braided rugs should be cut round and round and from 2 to 3 inches wide as the strand stretches as it is braided.

Strips cut lengthwise of material may be cut narrower as they do not stretch so easily and many materials too do not stretch noticeably on the crosswise. All knitted materials and strips cut on the bias stretch badly and so must be cut wider. Thick woolen goods or other heavy material will need to be cut very narrow, about $\frac{2}{3}$ of an inch.

To make the braids firm sew the 3 strands together when beginning and then tie to a chair back, and wind the braid as fast as it is braided around the back of the chair, braced against the wall. It will then be possible to pull on the braid and make it firm.

In sewing braided rugs try and sew them so that the rugs will be reversible. As the rug increases in size, try it on the floor and see that it lies flat. An oblong or oval rug will give much less trouble in lying flat than a round one.

Dressing Table.—The attractive home-made dressing tables used some years ago are back again. They may be constructed very easily from a shelf of wood about 30 inches long from side to side, and $16\frac{1}{2}$ inches from front to back. The shelf should be covered first with cotton sheet-wadding stretched on smoothly and tacked on the under side and then with cretonne over this.

Mount this shelf on two uprights of 10-inch boards, about 12 to 16 inches apart with a shelf between at a convenient height to reach when sitting in front of the table.

Tack gathered cretonne around the edge of the top. From $1\frac{1}{3}$ to $1\frac{1}{2}$ times should be allowed for fullness, a little for a heading and casing, and a $2\frac{1}{2}$ -inch hem. This may all be done by machine.

Run a $\frac{1}{2}$ -inch tape thru the casing and arrange the fullness as desired, then tack with brass-headed tacks thru this tape to the edge of the top. The top of the heading should barely come above the top.

Organdy over a plain foundation of cambric or gingham makes a charming table. The frame of the mirror should be painted in a harmonizing color or the frame may be covered with cretonne like the dressing table. Candlesticks or other accessories may be made to go with the table.

Renovating Furniture.—There are many possibilities of working out interesting pieces of furniture from what would ordinarily seem hopeless articles. Any changes in construction such as removing the mirror and supports from an old dresser in order that the mirror may be hung separately, should be planned and carried out before refinishing. All old carvings should be removed.

It will be necessary to entirely remove the old finish before applying new. This may be done by scraping, or by softening with a liquid remover. In scraping be sure to scrape with the grain of wood instead of across it. Take care not to scratch or splinter the wood. It is well to begin the scraping process with steel wool or fine sandpaper, and then if that does not answer use a different method. There are various liquid removers on the market, but if the wood is valuable use great care in their use, and carefully remove all traces afterward from the wood. It may be necessary after the finish is removed to fill the cracks or holes as the entire surface must be smooth and as free from blemish as possible before the new finish is applied.

Some woods are improved by staining. In finishing nothing should be used that will conceal the beauty of the wood grain. A wax finish may be given with a paste wax or a liquid wax. An oil finish is excellent for table tops and surfaces that are likely to be subjected to wear. Oil brings out the beauty of the wood. Complete directions for waxing and oiling accompany the can or bottle of material purchased.

Often if the wood is in poor condition it is well to paint the article of furniture. The surface should be prepared as carefully for painting as for other finishes. As a general rule a foundation coat of flat paint is given first to provide a body for the finishing coats. There are various kinds of paints used for finishing. These may be enamel or dull finish, or half way between. Complete directions for applying these are given with the paint or enamel.