

4-H CLOTHING CLUB

III. Winter Clothes for Girls

BOYS' AND GIRLS' 4-H CLUB CIRCULAR 24

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**COOPERATIVE EXTENSION WORK IN
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4-H CLOTHING CLUB

III. Winter Clothes for Girls

The 4-H Clothing Club III is to help 4-H club girls in the selection and combination of colors, lines, materials, and garments to make a complete winter wardrobe.

When girls have learned to emphasize their best features by selecting and wearing clothes suitable for the occasion, they will bring out their personality and will have a feeling of being well dressed. This feeling of being well dressed gives poise and self confidence that can be attained in no other way.

In order to be well dressed at a reasonable cost, one must very carefully plan the entire wardrobe before purchasing any garment or material so the outfit as a whole will be complete, appropriate, and harmonious. The clothes will require constant care to keep them in good condition. No one is well dressed whose clothes are not neat and clean.

PROJECT REQUIREMENTS

There shall be five or more members in the Clothing Club III who are 10 to 21 years of age and who are meeting regularly, with their own officers in charge, under the direction of a local club leader.

Object.—To teach the selection of suitable materials and trimmings for under and outer garments.

To teach the making of under and outer garments.

To teach the selection of artistic, healthful, and suitable winter clothes for girls.

To teach the selection of artistic and appropriate accessories.

To develop community spirit and to train members in leadership.

Work Required.—This work deals with winter clothes for girls. Each member shall:

1. Study the principles of selecting healthful, becoming clothes for the wardrobe.
2. List articles needed in winter wardrobe, and estimate cost of new articles to be made or purchased.
3. Select all articles of wardrobe, which are to be purchased, including shoes, stockings, underwear, wrap, hat, and materials for garments and articles to be made.

NOTE.—This circular was prepared by Miss Essie M. Heyle, in charge of Extension in Home Economics, cooperating with Miss Mary E. Robinson, Mrs. Edith G. Van Deusen, and Miss Lois Martin, Clothing Extension Specialists, in collaboration with Miss Jane Hinote, Assistant State Club Agent.

4. Make the following: (a) Two articles for a winter wardrobe, such as a princess slip, brassiere, bloomers, hat or cap. (b) A wool dress, a silk dress, or a wool skirt with a smock, middie, or other blouse. (c) One accessory as handkerchief, separate washable collar or collar and cuffs, tie, shoulder ornament, hat, scarf, or bag suitable for use with the dress made.

5. Apply principles of harmonizing colors to the choice of colors for decorative stitches and accessories.

6. Learn and use methods of caring for and repairing garments.

Records Required.—A record book is furnished by the Extension Service of the Missouri College of Agriculture, in which each member is required to record the cost of materials, description and value of product and the story of the club work for the year.

Expense.—Each member is required to furnish all materials used for garments and any sewing equipment necessary.

Time Required.—For work on some of the articles at home for a period of three to six months.

For attendance at six or more club meetings.

For help with a local exhibit.

For attendance at a local achievement program at the close of the year's work.

Organization.—Any time during the year, with preference for March, April, and May for summer clubs, and September, October, and November for winter clubs.

It is recommended that the Clothing Club III be composed as nearly as possible of members who have had Clothing II work.

I. ORGANIZATION OF THE CLUB

Meetings.—Standard clubs are required to hold at least six regular meetings during the club year. These meetings may be held as often as the local club leader and the members desire, but usually the meetings are held twice each month.

Below are subjects suggested for a number of club meetings. It may be necessary to devote two or more meetings to some of the subjects. It is suggested that these subjects be followed in the order named. Local club leaders and clubs are expected to adapt these subjects to local community conditions.

SUGGESTED MEETINGS FOR CLOTHING CLUB III

I. First Club Meeting—Organization of the Club

(See Club Secretary's Record Book)

1. The business meeting.—The local club leader in charge.
 - (1) Election of club officers from the membership of the club: President, Vice-President, Secretary, Song Leader, and Club Reporter.
 - (2) Selection of a name for the club. (It is suggested that the name be selected so as to identify the club and the project)
 - (3) Selection of a time and place for regular club meetings.
 - (4) Setting a club goal.
 - (5) Appointment of a committee to work up or select an appropriate song for the club.
 - (6) Adjournment of business meeting for instructions in club work.
2. Instructions.—The local club leader in charge.
 - (1) Explanation of the duties of the club officers and members. Reference: The club Secretary's Record Book.
 - (2) Distribution of club literature and the record books and explanation of their use.
 - (3) Explanation of standard 4-H club requirements.
 - (4) Explanation of the club project requirements for Clothing III work.
 - (5) Discussion of the main club events for the year.
 - (6) Stating specifically what each member must do to start the work.
 - (7) Assignment of work for the next meeting.
 - a. Assigning the 4-H club pledge to be learned by all members before the next meeting.
 - b. Bringing of record books, samples for undergarments, dresses, and trimmings for the winter outfit.
 - c. Assigning topics to be used in response to roll call, as: Things to consider in planning the wardrobe.
3. The Social Hour.

II. Second Club Meeting—Planning the Winter Wardrobe

1. The business meeting.—The club president in charge. Reference: Duties of club officers, in Club Secretary's Record Book.
 - (1) Meeting called to order by the president, who leads the club members in repeating the 4-H club pledge as follows: "I pledge by *head* to clearer thinking, my *heart* to greater loyalty, my *hands* to larger service, and my *health* to better living, for my club, my community, and my country."
 - (2) Roll call by the secretary, the members responding on a previously assigned topic.
 - (3) Reading of the minutes of the last meeting by the secretary, which should be adopted as a permanent record by the club when approved.
 - (4) Unfinished business:
 - a. Unfinished business from the last meeting.
 - b. Report of the committee on club songs.
 - (5) New business:
 - a. Appointment of a social committee to plan for some games at future club meetings.

- b. Anything for the good of the club.
 - (6) Songs led by the song leader.
 - (7) Adjournment for work.
2. Instructions and demonstrations.—The local club leader in charge.
- (1) Discussion.—Planning the winter wardrobe.
 - a. Posture.
 - b. Selection of materials, trimmings and patterns for under-clothing, page 13.
 - c. Selection of materials and trimmings for dress, page 29
 - d. Score card for undergarments, page 14.
 - e. Score card for dresses, page 18.
 - f. Score card for dress revue, page 39.
 - (2) Planning the wardrobe.
 - (3) Demonstration.—Judging shoes.
 - (4) Explanation of how to keep the record book.
 - (5) Assignment of work for the next meeting:
 - a. Bringing of record books and materials for undergarments to meeting.
 - b. Assigning individual demonstrations, as:
 - (a) Cutting undergarments.
 - (b) Seams, hems, and other finishes.
 - c. Bringing of budget for winter clothes made out by the club girl and her mother.
 - d. Assigning topics for roll call, as:
 - (a) Suggestions for intelligent buying.
 - (b) Health requirements of a garment.
3. The Social Hour.

III. Third Club Meeting—Undergarments

1. The business meeting.—The club president in charge.
- (1) Meeting called to order by the president who leads the club in repeating the 4-H club pledge.
 - (2) Roll call by the secretary, the members responding on a previously assigned topic and by handing in the record books.
 - (3) Reading of the minutes of the last meeting by the secretary.
 - (4) Unfinished business:
 - a. Unfinished business from the last meeting.
 - b. Report of the social committee.
 - (5) New business:
 - a. Appointment of committees.
 - b. Anything for the good of the club.
 - (6) Songs.
 - (7) Adjournment for work.
2. Instructions and demonstrations.—The local club leader in charge.
- (1) Demonstrations by members.—Cutting and making undergarments, including seams, hems, and other finishes.
 - (2) Girls cut undergarments and start the making.
 - (3) Looking over record books and budgets.
 - (4) Assignment of work for next meeting:
 - a. Finishing undergarments and bringing them to the next meeting.

- b. Bringing pictures and samples for dresses, and materials of different colors, so that the girls may try different colors.
 - c. Bringing of record books to meeting.
 - d. Assigning topics for roll call, as:
 - (a) Progress report of home work.
 - (b) Suitable materials for winter undergarments.
 - e. Assigning demonstrations.
 - (a) Tests for wool.
 - (b) Shrinking wool material for dress.
3. The Social Hour.

IV. Fourth Club Meeting—Tour of Store

(See page 18.)

V. Fifth Club Meeting—Planning the Dress

1. The business meeting.—The club president in charge.
 - (1) Meeting called to order, members repeating the 4-H club pledge.
 - (2) Roll call, members responding by reporting on the previously assigned topic, and by handing in the club record books.
 - (3) Unfinished business:
 - a.
 - b.
 - (4) New business:
 - a.
 - b.
 - (5) Songs.
 - (6) Adjournment for work.
2. Instructions and demonstrations.—The local club leader in charge.
 - (1) Discussion.—Colors, materials, trimmings, and patterns for dresses.
 - (2) Discussion—Score card for dresses.
 - (3) Leader helping each girl plan dress.
 - (4) Leader looking over record books and undergarments.
 - (5) Assignment of work for next meeting:
 - a. Bringing of record books, material and pattern to meeting.
 - b. Assigning topics for roll call, as: Reasons for selecting pattern, color, or material for dress.
3. The Social Hour.

VI. Sixth Club Meeting—Cutting the Dress

1. The business meeting.—The club president in charge.
 - (1) Meeting called to order by the president, who leads the club members in repeating the 4-H club pledge.
 - (2) Roll call by the secretary, the members responding by reporting on the previously assigned topic, and by handing in the club record books.
 - (3) Reading of the minutes of the last meeting by the secretary.
 - (4) Unfinished business:
 - a. Report of social committee.

- (5) New business:
 - a.
 - (6) Songs.
 - (7) Adjournment for work.
2. Instructions and demonstrations.—The local club leader in charge.
- (1) Demonstration.—Cutting and basting dress.
 - (2) Cutting dresses.
 - (3) Looking over record books.
 - (4) Explanation of score card. (Page 18)
 - (5) Judging garments.
 - (6) Assignment of work for next meeting:
 - a. Bringing dresses ready to fit.
 - b. Bringing of record books to meeting.
 - c. Assigning topics for roll call, as: Wool materials suitable for different styles of dresses.
3. The Social Hour.

VII. Seventh Club Meeting—Fitting the Dress

1. The business meeting.—The club president in charge.
- (1) Meeting called to order, members repeating the 4-H club pledge.
 - (2) Roll call, members responding by reporting on a previously assigned topic, and by handing in the record books.
 - (3) Unfinished business:
 - a.
 - (4) New business:
 - a.
 - (5) Songs.
 - (6) Adjournment for work.
2. Instructions and demonstrations.—The local club leader in charge.
- (1) Demonstration.—Fitting a dress.
 - (2) Fitting dresses.
 - (3) Looking over record books.
 - (4) Assignment of work for next meeting:
 - a. Bringing of record books.
 - b. Assigning team demonstrations on finishes for wool dresses, including seams, pressing, and other finishes as collars, pockets, buttonholes, etc.
 - c. Assigning topics for roll call, as: Alterations made in fitting my dress.
3. The Social Hour.

VIII. Eighth Club Meeting—Finishes for the Dress

1. The business meeting.—The club president in charge.
- (1) Meeting called to order, members repeating the 4-H club pledge.
 - (2) Roll call, members responding by reporting on a previously assigned topic, and by handing in the record books.
 - (3) Unfinished business:
 - a.

- (4) New business:
 - a.
 - (5) Songs.
 - (6) Adjournment for work.
2. Instructions and demonstrations.—The local club leader in charge.
- (1) Demonstration.—Finishes for wool and silk dresses.
 - (2) Looking over record books.
 - (3) Assignment of work for next meeting:
 - a. Bringing of record books to meeting.
 - b. Bringing of material for accessories.
 - c. Work on dress.
 - d. Assigning subjects on which members will try out for team demonstrations.
 - e. Assigning topics for roll call, as: Finishes used on my dress.
3. The Social Hour.

IX. Ninth Club Meeting—Accessories for the Winter Wardrobe

1. The business meeting.—The club president in charge.
 - (1) Meeting called to order, members repeating the 4-H club pledge.
 - (2) Roll call, members responding by reporting on a previously assigned topic, and by handing in the record books.
 - (3) Unfinished business:
 - a.
 - (4) New business:
 - a.
 - (5) Songs.
 - (6) Adjournment for work.
2. Instructions and demonstrations.—The local club leader in charge.
 - (1) Demonstration.—Accessories for the winter wardrobe.
 - (2) Making an accessory.
 - (3) Finishing dresses.
 - (4) Looking over record books and girls' dresses.
 - (5) Assignment of work for the next meeting:
 - a. Bringing of record books.
 - b. Girls bringing wardrobes to judge.
 - c. Finishing dresses and accessories.
 - d. Assigning topics for roll call, as: Reasons for selecting my dress accessory.
3. The Social Hour.

X. Tenth Club Meeting—Care and Repair of Clothing

1. The business meeting.—The club president in charge.
 - (1) Meeting called to order, members repeating the 4-H club pledge.
 - (2) Roll call, members responding by reporting on previously assigned topics, and by handing in the record books.
 - (3) Unfinished business:
 - a.

- (4) New business:
 - a. Appointment of committees on club achievement program.
 - (5) Songs.
 - (6) Adjournment for work.
2. Instructions and Demonstrations.—The local club leader in charge.
- (1) Demonstration.—Care and repair of clothing.
 - (2) Finish accessories.
 - (3) Judging wardrobes.
 - (4) Looking over record books and dresses.
 - (5) Making plans and arrangements for the club achievement program.
 - (6) Assignment of work for next meeting:
 - a. Bringing of record books.
 - b. Teams coming prepared to give demonstrations.
 - c. Completion of all sewing.

XI. Eleventh Club Meeting—The Club Achievement Program

The club achievement program should be held at the close of the work for the club year.

Each club member should hand in to the local club leader the completed record book so that the results of all the work of the club may be summarized for the year in the Club Secretary's Record Book.

SUGGESTED PROGRAM

1. Exhibit of garments made.
2. Judging contest.
3. Typical meeting by the club.
4. Talk on club's achievements by a club member or by the local club leader.
5. Team demonstrations.
6. Judging demonstration.
7. Dress revue of dresses made in club.
8. Plans for next year.
9. Adjournment.

SUGGESTIONS

Only club members who make a complete report or have their records up-to-date should be eligible to take part in county or state contests.

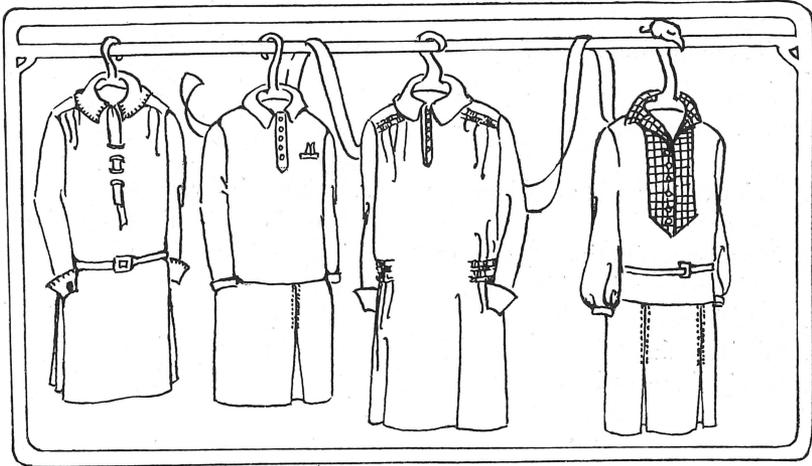
The event of the club achievement day and the results of the club work for the year should be carefully prepared and offered to the local newspapers for publication.

II. PLANNING THE WINTER WARDROBE

Clothes will appear at their best when the posture is good. Therefore, it would be well to note one's imperfections in posture and spend time daily in improving them.

Posture.—Good posture is necessary for good health and good looks. Posture, or the way a girl holds herself when walking, standing, or sitting has a great deal to do with her appearance.

The body should be in a position of ease. The toes should be pointed straight ahead, and the weight distributed equally on the balls of both feet, but with the heels resting on the ground. The head is erect, with no strain in the neck. The body should be held as tall as possible, with the chest elevated, the shoulder blades flat, the arms hanging relaxed from the shoulders, and the abdominal muscles contracted. The knees should be straight.



If an upright pole were held at the side of the body—the following points would come in line with it; the center of the ear, the point of the shoulder, the center of the hip bone, a point slightly in front of the knees, and a point slightly back of the large bone at the ankle joint.

When walking the body should be kept straight and the steps taken with an easy swinging gait.

Points in Planning the Wardrobe.—Before planning the winter wardrobe each girl should look over and list her clothes on hand. When she has determined the kind of dress most needed for a well balanced wardrobe, whether a school, street, afternoon or best dress, the complete costume can then be planned. This will insure clothes that will go well

together and thereby give a pleasing effect. A feeling of being well dressed cannot be obtained by buying separate items of clothing without considering the wardrobe as a whole.

A winter outfit which a girl of today can make at home may include the following underwear: Bloomers, a brassiere and probably a princess slip. If the winter dress is a thin one, a slip may be needed for warmth or to make the dress hang well. The wardrobe also includes a wool dress; a silk dress; or a wool skirt with a middie, smock or any other separate blouse that is appropriate and in style; and a hat or tam.

In planning the winter wardrobe each girl will need to consider the occasion for which the dress is to be worn, the kind of material, becoming style, the colors that will be most favorable to her coloring, and the hygienic qualities of all the garments. After these points have been decided upon for the dress, the type of undergarments can then be planned, as the appearance of a dress is quite dependent upon the undergarments worn.

The following list may be used as suggestions for different types of girls:

For the Stocky Girl

1. Union suit or vest and bloomers
or
Bloomer combination (vest and bloomers) with side opening
2. Corsette
3. Slip if needed
4. Service hose—Lisle
Silk

*For the Slim Girl
Older*

1. Union suit for warmth
2. Brassiere combination (bloomer and brassiere)
3. Supporter belt
4. Slip
5. Service hose—Lisle
Silk

Younger

1. Union suit for warmth
2. Combination with supporters
or
Bloomers with garter waist
3. Slip when needed
4. Service hose—Lisle
Heavy ribbed cotton
Rayon

A girl's clothing should contribute definitely to her health and thus to her efficiency and happiness. Healthful clothing is that which:

1. Protects the body from sudden extremes of heat and cold, and from dampness.

2. Permits freedom of action and does not retard circulation.
3. Is light in weight.
4. Is sanitary or easily cleaned.
5. Is loose and porous enough to allow evaporation of perspiration to take place readily.

Several layers of thin clothing are warmer and more comfortable to wear than one layer of heavy clothing. It is far more sensible to wear summer weight clothing in a school room or other building kept at summer heat, and to put on a sweater, as well as a coat, an extra pair of stockings or galoshes for out-of-door wear, than to sit all day in heavy underwear, wool dress and wool stockings.

The modern girl's dress is very sensible and comfortable. In it she can move freely and easily, can breathe deeply and all the organs of her body can function as they should. She does not wear a corset and her slip and dress hang from her shoulders. One common violation of the comfort and health rules is when she wears high-heeled, short, or tight shoes that cause her to have aching, deformed feet, and lessen her efficiency and grace of movement.

III. UNDERGARMENTS

Undergarments act as a foundation for outer garments. They should not detract from the appearance of the outer garments nor should they be conspicuous enough to call attention to themselves. They should be of good material, simple, attractive in design, and well made. They should allow freedom of movement and give the best possible ventilation to the body.

Undergarments are worn to provide the needed warmth to the body. The type selected may vary with the climatic conditions, the occupation, health, and age of the individual. They should be easily laundered and of a kind that will absorb perspiration and give ventilation. For coolness in summer, they should be loose; for warmth in winter, close fitting. Undergarments also serve as a protection to the outer garment. Since the body gives off a large amount of perspiration daily, which carries with it, impurities and dirt from the skin and which usually has an offensive odor, undergarments should be changed at least two or three times a week. Many dainty girls rinse out the underwear which they wear next to their skin every night, so they can have fresh underwear each day.

SCORE CARD FOR JUDGING CLOTHING CONSTRUCTION

(Prepared by Bureau of Home Economics, U. S. Dep't. of Agriculture)

In compiling this score an attempt has been made to give the proper value

to such items as the design of the garments and the selection of materials. While workmanship is important, there is no doubt but that too much emphasis has been given to it in the past at the expense of other equally valuable considerations.

Undergarments

The contestant shall attach to the garment entered a record of the time used in making it and a complete itemized statement of the cost of the material used in its construction.

I. Materials used (including trimmings).....	30
Hygiene aspects.....	10
Durability of materials.....	10
Laundering qualities.....	10
II. Workmanship.....	30
Choice and neatness of seams, hems, finishes, etc.....	15
Perfection of stitching (hand or machine).....	15
III. Design.....	20
Suitability.....	10
Protection and modesty	
Comfort	
Beauty in line and color.....	5
Originality.....	5
IV. General appearance.....	10
Cleanliness.....	5
Pressing.....	5
V. Relation of garment value to cost in time and money.....	10
	100

Note.—There has been much difference of opinion among clothing specialists as to advisability of certain practices in the construction of undergarments. Since, in many cases this has operated unfairly against competitors trained under leaders holding opinions contrary to those of the judges, the following decisions are given, not necessarily as ideal, but in the interest of fair competition:

Elastic or bands of the material will be equally acceptable at the knee and waist.

Flat felled seams should be considered as the most desirable type of seam for bloomers and other similar garments.

Colored underwear is permissible if it is dainty, serviceable, and forms an inconspicuous foundation for the outer clothing.

Rayon and silk undergarments will be accepted but not encouraged in club girls' contests.

Supporters.—Supporters should never be so tight that they cause a pull on the shoulder as this may make one round shouldered. Round garters hinder circulation and if worn should not be tight.

Brassieres.—Brassieres are worn by girls for support and modesty. A brassiere should be snug enough to give support, but not tight enough to interfere with breathing or exert pressure that causes discomfort.

Ready to wear brassieres may sometimes be purchased so cheaply that it will not pay to make them. However, they may be made to fit especially well when made at home.



Fig. 1.—One-piece brassiere pattern.

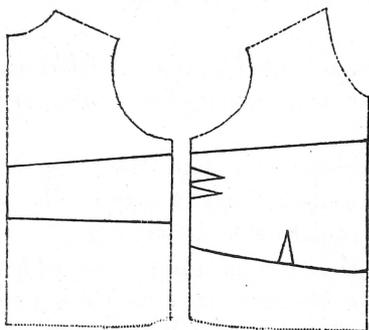


Fig. 2.—Two-piece brassiere pattern.

Material.—Cambric, lingerie sa-teen, silk or cotton, pongee, cotton poplin and English broadcloth. One-fourth yard of material 36 inches wide should be enough for a girl whose bust is not more than 38 inches. One yard of $\frac{3}{4}$ -inch cotton tape will be needed for straps. Narrow stitched straps can be made of cotton material like the brassiere. About $\frac{1}{4}$ yard of hooks and eyes, fastened to a tape, the amount depending upon the width of the brassiere at the back, and a roll of $\frac{3}{8}$ inch bias binding will be needed.

Pattern.—A commercial pattern may be bought, a pattern made from a ready-made brassiere which fits satisfactorily or a waist pattern, or the material may be pinned around the girl for whom the brassiere is being made, and darted and shaped on her.

Figure 1 illustrates a brassiere cut by the simplest method. A strip the desired width, which for most girls who do not wear corsets, is about six inches, is pinned around the bust. Darts are pinned under the bust and smaller ones under the arm and, if necessary, one at the top over the bust of such width as will make the brassiere fit snugly. The brassiere is then curved down from the top and up from the bottom so the back width is about 3 inches.

Figure 2 shows how a two-piece brassiere can be made from a waist pattern. The back is cut in two pieces each long enough to extend from the under-arm seam to the middle of the back with allowance for a $\frac{3}{8}$ -inch seam and a $\frac{1}{2}$ -inch hem. It is cut about 5 inches deep under the arm and slopes down from the top so the back at the hem measures $3\frac{1}{2}$ inches. The front is cut the length of the front of waist and about 8 inches deep. The front of the brassiere is gathered or pleated into the back at the side seam. Instead of putting all of the fullness into the side seam the top may be sloped down to the side seam cutting off about $\frac{3}{4}$ inch. Fit the brassiere by sloping the side seam and the hems at the back or by taking a dart under the bust.

Making.—Fit the brassiere, baste, try on again and stitch the darts. Use flat felled seams for the two-piece brassiere. Pin the brassiere around snugly without lapping the ends and mark along lines of pins on both sides. Remove brassiere and turn the hems to wrong side. Stitch the taped hooks on right hem so the edge of the tape comes to the folded edge of the hem and the row of eyes extends on the opposite side so when fastened the folded hems come together, thereby protecting the back from the hooks and eyes. Bind top and bottom of brassiere and sew tapes on securely with flat felled seams.

Bloomers.—Bloomers for winter use are made like those in Clothing Club II, except that they are made of a heavier material and of a dark or medium dark color.

Material.—Material harmonizing with the dress or hose in color may be of cambric, lingerie sateen, silk or cotton pongee, cotton poplin or English broadcloth.

Pattern.—A commercial pattern or any pattern which fits well may be used. The bloomers may be made with band or elastic at waist and knee or a combination of the band and elastic. If using band at knee, do not use a tight band, but make bloomers short enough and with a loose enough band so they will hang straight and not show or catch when the knee is bent. If elastic is used it should be narrow and should be measured so it will not bind or hinder circulation.

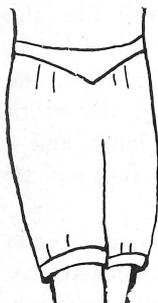


Fig. 3.—Bloomers

Making.—Follow the directions given on the pattern. Make flat fell seams with two rows of stitching showing on either the right or wrong side and make the casing to fit the elastic. Openings in the casing for the elastic may be buttonholed to prevent fraying or tearing.

Princess Slip.—A princess slip is a necessary foundation for wear with most light weight wool dresses as wool crepe and challis. To be a good foundation for dresses the princess slip must be simple and good in design and conform to the lines and curves of the figure. The curved top follows the round lines of the head and thereby produces an artistic effect and aids in concentrating the attention upon the face, which is always the center of interest

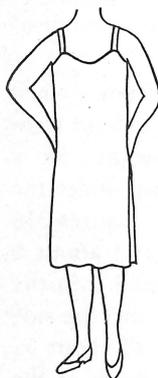


Fig. 4.—Slip

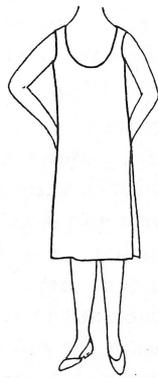


Fig. 5.—Slip

in thoughtful dressing. Straight severe lines that go across the figure do not conform to the curves of the body and the attention is attracted to the place where the straight lines come together.

Material.—A soft undergarment material that harmonizes with the dress in color and to which dresses will not cling, such as cambric, lingerie sateen, silk or cotton pongee, cotton poplin and English broadcloth may be used. The amount of material needed is twice the length from the shoulder to the bottom of the dress adding the amount needed for the hem. Thread the same color as the material is desirable.

Pattern.—Any commercial pattern which is simple in design may be used. The size of the pattern should be selected according to age if the girl is of average size. If she is large or small for her age, it should be purchased according to bust and hip measure. To take the bust measure, stand behind the person whose measure is to be taken, place a tape line loosely about the fullest part of the bust and straight across the back over the lower part of the shoulder blades.

Finishes.—Plain finishes which lie flat as bias or narrow fitted facings, bias binding, French hem, or shell hem may be used.

Shell Hem.—A narrow hem about $\frac{1}{8}$ inch is turned, hand hemming stitches made for about $\frac{1}{2}$ inch, then the needle put over the hem and the hem caught down tightly with two stitches. This draws the hem down in scallops $\frac{1}{2}$ inch long and the depth of hem.

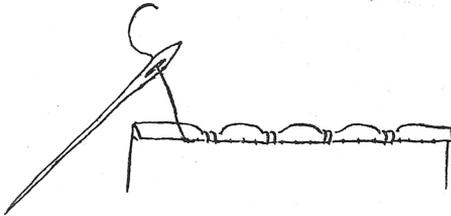


Fig. 6.—Shell Hem.

French Hem.—If a narrow lace is to be used as a trimming, an easy and neat way to put it on is to make a French hem turning first fold on right side of material, then turning a second fold as narrow as possible, then folding back and overhanding lace. This method must only be used when garment is made of fine material. It is well to baste second trimming.

Shaped neckline or bodice top shaped under the arm is preferable for the finish of slips. The shoulder of shaped necklines should be $\frac{3}{4}$ to $1\frac{1}{2}$ inches wide.

Any necessary fullness should be put in with pleats to make a smooth fitting dress.

French seams $\frac{1}{8}$ to $\frac{1}{4}$ inch when finished are most attractive. Hems should be from $2\frac{1}{2}$ to 4 inches wide. The wider hem is desirable for girls who are growing fast.

IV. TOUR OF STORE

A tour of a department store should be previously arranged by the home demonstration agent or club leader. A well planned tour will give an excellent opportunity to study dresses, shoes, materials, trimmings, colors, and styles. If the store management is willing and can arrange for some one to show and discuss the selection of various articles of clothing, it will make the tour more successful.

V. PLANNING THE DRESS

The dress may be a one-piece dress, a two-piece (blouse and skirt), or a wool skirt with a smock or middie. When planning the wool dress the occasion, school, street, or afternoon, for which it is to be worn should be considered first of all. If sufficient thought is given to planning, the dress may be made so it will be appropriate for many occasions.

SCORE CARD FOR JUDGING CLOTHING CONSTRUCTION

(Prepared by Bureau of Home Economics, U. S. Dep't. of Agriculture)

School, House, or Street Dresses

The contestant shall attach to the garment entered a record of the time used in making it and a complete itemized statement of the cost of the materials used in its construction.

I. Materials used (including trimmings).....	30
Suitability to design and purpose of dress	15
Durability of materials.....	10
Laundering and cleaning qualities.....	5
II. Design.....	20
Originality and interest.....	5
Beauty of lines and color.....	5
Suitability to occasion.....	10
III. Workmanship.....	30
Choice and neatness of seams, hems, finishes.....	15
Perfection of stitching (hand or machine).....	15
IV. General appearance.....	10
Cleanliness.....	5
Pressing.....	5
V. Relation of garment value to cost in time and money.....	10

100

Becoming Colors.—There is no absolute rule which can be followed in determining colors to be worn, but much depends on the following:

1. The type of the girl: size, color of hair, eyes, and complexion.
2. The use for which the garment is intended.
3. The season.

The very large girl does not like to appear larger, so the subdued or neutral colors are most desirable, such as grayed blue, taupe, brown, gray and black. Bright colors are hardly ever worn in whole dresses and coats because they attract attention and make the girl seem larger. The small person may wear a bright color, but one soon tires of it if it must be worn for a very long time. To select becoming colors the club member should try them next to the face and see what the club members or the family agree look best. There are so many variations of every color that all shades of even one color are not usually becoming to one person.

Blue, green, and violet are cool, retreating colors; red, orange, and yellow are warm, cheerful, aggressive colors.

Colors which are softened or grayed and those which are not easily named are more beautiful than bright, pure colors. For instance, a soft blue-green is more attractive than grass green.

General Principles for Harmonizing Colors Successfully.—1. The larger the area the more subdued the color should be.

2. If the background of the dress is very dark or subdued, several bright colors can be used for trimming, but as a rule, only one color used should be bright.

3. Those who have had little experience in selecting colors will do well to choose a one-tone or neighboring color harmony, because it is easier to achieve good effects with these.

4. A costume which is neutral in color may be made more interesting by repeating the color in a darker shade in the hat, gloves, purse, shoes, or other accessory. The color may also be relieved by a touch of lovely blue that makes the eyes seem unusually blue; or a small amount of gold in the trimming of the dress that catches up the golden glints in brown eyes.

By studying color harmony in nature as sunsets, flowers, and butterflies and practicing combining colors according to rules of color harmony attractive color effects may be attained.

Color Harmony.—1. One tone color harmony—Combine one or more shades of the same color as buff and cream, brown and tan, navy blue and Alice blue.

2. Neighboring color harmony—Combine two or more colors that lie next to each other on the color wheel as yellow, yellow-orange, orange and red-orange.

3. Contrasting or complementary color harmony—Combine colors which lie opposite each other on the color wheel, as yellow and violet.

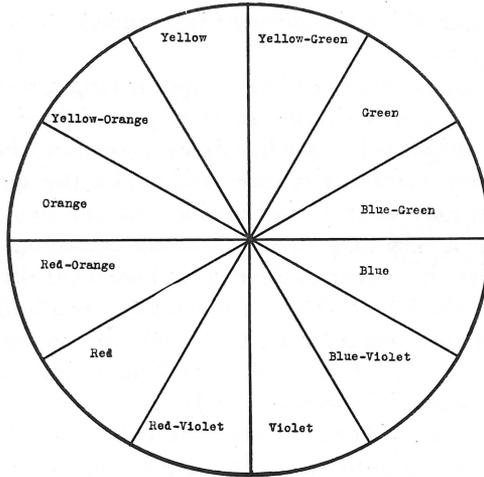


Fig. 7.—Color wheel.

Suggestions for Color in Winter Wardrobe

Color of dress	Colors for accessories, trimmings, and stitches that will harmonize with dress.
Medium blue	<ol style="list-style-type: none"> 1. Tan. 2. Henna and navy. 3. Navy.
Navy blue	<ol style="list-style-type: none"> 1. Medium blue of same tone but lighter than dress and pale orange or corn color. 2. Dull orange-red (terra-cotta) and pale yellow-orange. 3. Tan. 4. Dark violet, same blue as dress and cream.
Brown (Shade of Orange)	<ol style="list-style-type: none"> 1. Buff, yellow, or orange. 2. Tan, henna or cream 3. Dark orange red (mahogany) medium blue and cream. 4. Tan, yellow, rose, and mahogany. 5. Amber
Henna-Mahogany (Shades of red-orange)	<ol style="list-style-type: none"> 1. Tan. 2. Subdued yellow.
Tan	<ol style="list-style-type: none"> 1. Blue and amber. 2. Henna. 3. Rose and brown. 4. Medium green and violet.

Rose or Wine

1. Pale yellow-green, lavender or deeper shade of color.

2. Deep olive, violet and buff.

Dark Green

1. Light green and rose

2. Rose and black.

3. Violet and buff.

4. Light green and yellow.

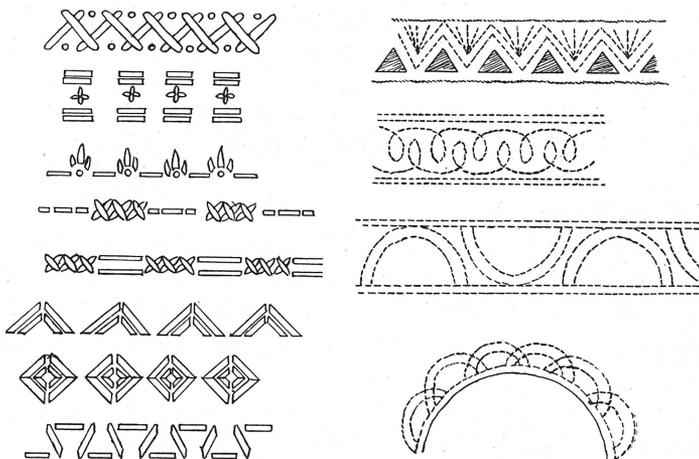


Fig. 8.—Decorative stitches.

When choosing material or floss to use with the dress, a large sample of the dress goods should be taken to the store and tried with many shades of the colors until the most pleasing combinations have been found.

The best threads to use for embroidering wool materials are wool and mercerized floss.

When using color to trim a dress care should be taken to have the decoration follow the lines of the dress and to decorate only a few places that seem to need accenting.

Materials for a Wool Dress.—In selecting wool dress materials look for the following characteristics:

1. *Material.*—Wool material that has cotton mixed with it will wrinkle more easily and not be so warm as an all-wool material. Wool mixed with cotton is desirable for certain clothing that will be washed often, but for dresses which will give satisfactory wear it is better to buy an all-wool material.

Test for wool.—Ravel out a few threads from both the warp and woof and burn these threads. Wool burns slowly without a flame, shrinking and squirming in the heat. Cotton has an odor like burning paper

while wool is like burning feathers or hair and leaves a sticky dark mass of gum.

2. *Weave*.—The weave should be firm and compact and have no imperfections. There should be nothing that can be easily picked off or pulled out of the material. Hard twilled materials as serge or tricotine wear well, but shine quickly with wear.

3. *Width*.—The width should be considered in buying material for a dress. Study the pattern and decide what width will cut to the best advantage. Do not buy 54 inch material if 40 inch may be used more economically.

Materials which are suitable for wool dresses:

Serge	Shepherd's plaid	Crepe
Kasha		Flannel
Light weight tweeds		Challis

4. *Design*.—The design of the cloth may be plain or may have a plaid or stripe if it is becoming to the wearer. A patterned cloth does not show the spots and wear as easily as does a plain weave.

Materials for a Silk Dress.—In selecting silk the kind that will give the most service is firm in weave; without much filling or dressing; and is easily cleaned. Pongee or other wash silks, canton crepe or other soft firm silks are the most desirable for 4-H club girls dresses.

The burning test is used to identify pure silk. The flame runs up the thread and leaves a crisp ball at the end of the thread. It has a characteristic odor of burning feathers. Most rayon, which is the trade name for artificial silk, and all cotton materials burn with a bright flame and leaves little or no ash. Rayon must be handled with much greater care in washing since the fibers are weaker while wet. Some weaves of rayon have more luster than silk. They are more wiry, and require more skill to handle in sewing.

Style and Design of Dress.—The style and design to be considered are determined by whether the person is tall or short, stout or thin, and by her personality or general type. A girl who is athletic or boyish in type would choose quite a different style than the retiring modest type, the frivolous type, or the very feminine girl. The prevailing style should be considered but not followed exactly unless becoming to the individual.

1. In planning the dress it is well to consider the lines of the figure. Seams which fall on top of the shoulder, directly under the arm, straight down over the hip, around the top of sleeve where the arm joins the body, etc., are usually good. Girls who have round shoulders or large hips should plan their dresses so as not to accentuate these features.

2. The face is the natural center of interest and the dress should be planned so that nothing will detract from it. Collars and ties of a different

color, shoulder ornaments and other decorations at the neck help keep the face the center of interest.

3. Apply buttons, braid, tucks, pockets, or other trimmings, so that the lines they make, harmonize with the lines of the dress and divide the dress into interesting spaces. Uneven spaces are more interesting; for instance, if an over blouse and pleated skirt are used, do not divide the figure into exact halves.

4. When a girl is planning clothes it is necessary for her to study herself critically. She should take a hand mirror and look at herself from all angles in as large a mirror as she can find. If she does this she will have a better idea of her physical imperfections. She will also note the good features of her face and figure. The girl then may choose her dress and hat with lines that repeat or strengthen the good lines of her figure.

Shrinking.—To shrink wool material dip a sheet in water and wring it almost dry. Unfold the material and spread on the sheet. Roll the two materials together and let them lie rolled over night. Remove the material and dry. If care is used in handling the material, it will not need pressing before it is cut.

Pattern.—Select a becoming pattern from which the dress can be easily made. Buy a misses' pattern nearest the right size. Select the material according to the pattern and the width of goods.

Dress.—A simple one-piece dress is becoming to most figures and is easy to make. A two-piece dress may be so designed that it will look well on most girls and may prove practical.

Present day styles and individual preference should determine which type is chosen.

Middy.—The middy is a garment appropriate and attractive for school, home, or outdoor sports and one that changes little in style. A middy carefully made of good material will be in good style as long as it lasts. Select the style of pattern that is becoming. From the pattern the amount of material required in the various widths will be given for the size needed. Shrink goods before making. White cotton materials may be shrunk by being put into cold water and gradually heated to the boiling point. Colored cotton fabrics may be put directly into a tub of warm water, removed immediately and hung to dry.

Materials.—Poplin, galatea, gingham, linen, middy twill, and Indian head. Use No. 70 thread for stitching and No. 50 for buttonholes. For trimmings use braid, cotton or linen not wider than $\frac{1}{4}$ inch.

The pattern should be the size of the bust measure. Use a misses pattern nearest your size. Follow the directions given on the pattern for making.



Fig. 9.—Smock.

Smock.—Smocks are worn to protect the dress or may be used alone when made full length. Fadeless, cotton materials are attractive for this purpose and may be decorated with simple embroidery stitches.

Materials.—Poplin, everfast suiting or gingham, and everfast linen.

Pattern.—Use a commercial pattern nearest your size.

Wool Skirt.—A pleated skirt may be made to wear with the middy, smock or over blouse. There are many ways of pleating the skirt and many materials of which to make it so that no two skirts need to be alike.

Measure the length of the skirt desired plus the width of the hem and then use as many widths as are needed to make the skirt almost 72 inches wide. If 36-inch material is used only two lengths are necessary.

Join the widths, using plain seam, overcast raw edges and press seams open. Mark center of the front.

To determine how much material may be folded under as pleats subtract half the hip measure, taken loosely, from half the width of the material. Suppose the hip measure is 36 inches, $\frac{1}{2}$ of it is 18 inches. The skirt is 72 inches wide, $\frac{1}{2}$ of it is 36 inches. Subtract 18 inches from 36 inches and there remains 18 inches.

Suppose there are to be eighteen pleats in the skirt. One-half of them is nine and this divided into 18 inches give 2 inches to make into one pleat. The pleat will be 1 inch wide.

In place of 36-inch hip measure use your own hip measure and if your skirt is not 72 inches wide use the number of inches it is in place of 72 inches and if you want more or less than 18 pleats put the number you want in place of 18.

Let all seams fall under pleats. Pin pleats at the hip line into a space just equal to the hip measure turning back the first pleat each side of the center front so a panel or box pleat is formed of the desired width.

Subtract the waist measure from the width of the goods and divide by the number of pleats. This will give the amount that should be folded in under each pleat at the waist.

Suppose the waist measure is 28 inches and the width of the skirt is 72 inches. The difference is 44 inches divided by 18, the number of

pleats, and this will give 2-4/9 inches to be turned in a pleat at the waist. Pin and try on to see that the lines are good.

Join seams, turn hem, pin, baste and stitch. Press hem on wrong side with a damp cloth.

Lay the skirt flat on the table and baste pleats at top, center and lower edge of skirt.

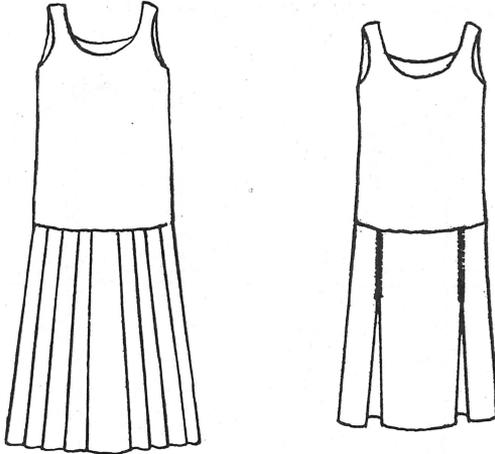


Fig. 10.—Wool skirts, pleated and plain.

Press skirt on the wrong side with a heavy iron, first covering the pleats with a heavy cloth dampened with a cloth or sponge.

A lining waist is made of light weight cotton material. It is evened by measuring up from the floor and marking the distance. The finished skirt is sewed to the lining on this mark. A very flat finish is necessary. Care must be taken that stripes and pleats are straight.

VI. CUTTING THE DRESS

To secure best results buy a pattern that will fit.

Complete directions for the cutting and making of the dress will be found on the pattern and these should be read carefully before cutting.

Straighten the torn edge of the material before the pattern is laid on. Follow carefully the directions given on the pattern for laying the pattern on the cloth. It is better not to cut notches in the material, mark with French chalk or basting.

When using a pattern that has not been fitted to measurement, the pattern should be tested. Hold the pattern up to the figure and notice if the pattern is long enough on the shoulder and wide enough through the bust, measure and mark the desired length of the dress. Do the same with the back. Measure the length of the sleeve and if it is to be

long allow enough room for bending the arm, if the short sleeve is desired, fold the pattern over for the desired length.

How to Alter Patterns.—Slight alterations may be made in patterns if they are too large or too small by folding pleats in the paper or cutting the paper lengthwise or crosswise and slipping the pieces apart.

To Make Blouse Pattern Wider.—Fold front and back of pattern midway down the shoulder line, parallel with the center. Cut along this fold and slip apart.

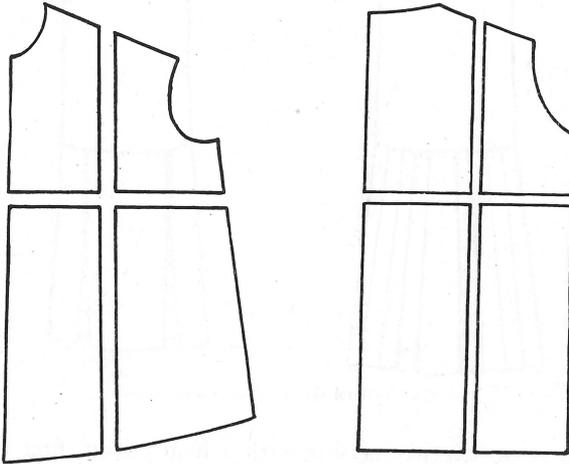


Fig. 11.—To make blouse pattern wider and longer.

To Make Blouse Pattern Longer.—Fold front or back crosswise below armhole by turning straight on itself. Cut along this fold and slip apart.

To Make Blouse Pattern Smaller.—To make the waist pattern narrower or shorter, fold pleats where cuts were used to make it larger, removing one-half of the amount to be decreased from both the front and the back.

Make the edge of the pattern even where the pleats are folded.

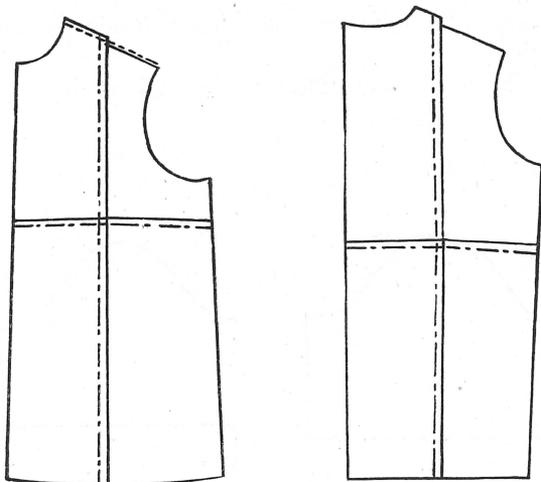


Fig. 12.—To decrease front and back.

To Make Sleeve Narrower.—Remove one-half of the increase by laying lengthwise pleat through center of sleeve.

Remove one-fourth of the increase at each under-arm seam of the sleeve.

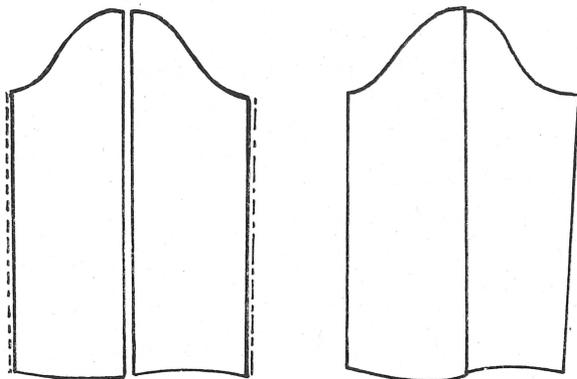


Fig. 13.—To make sleeve wider or narrower.

To Make Sleeve Wider.—Make a lengthwise cut in pattern from highest point of shoulder curve.

Spread pattern one-half the necessary increase.

Add one-fourth of the increase to each of the under-arm seams.

To Make Sleeve Longer or Shorter.—For close fitting sleeve, add or remove one-half of the increase or decrease about half way between the shoulder and the elbow; and the other half between the elbow and bottom of sleeve.

For loose sleeve, all alterations can be made at elbow.

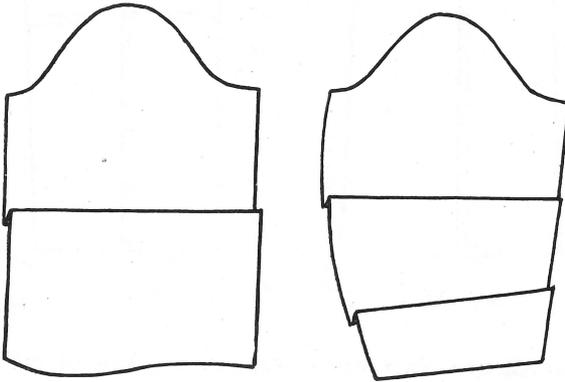


Fig. 14.—The folds indicate where alterations can be made to change length of sleeve.

VII. FITTING THE DRESS

The seams of the dress should be carefully pinned every four inches with pins at right angles to the edge of the seam, then basted before the dress is tried on right side out.

The normal shoulder seam should be a straight line from the highest point at the neck to one-half inch back of the highest point on the tip of the shoulder. Underarm seams should be directly under the shoulder seam and should run straight down the body, sloping neither to the front nor to the back. The shoulder and underarm seams are usually turned to the front of the garment, but in a wool dress it is better to press all seams flat open.

In most dresses it is well to take one or two darts on the underarm seam of the front section as these help the dress to hang straight instead of swinging forward.

In sewing in the sleeve the grain of the material should run at right angles to the top of the shoulder and the straight of the material will be straight on the arm to the elbow. Often sleeves are not cut until the shoulder and underarm seams are made and the armseye is established.

A set-in sleeve, even though it appears to have no fullness, measures about one inch more than the armseye. The fullness is put in the upper half of the sleeve, not at the top but down along the sides where the bias threads begin to slant. The sleeve is held toward the worker, pinned in place with marks matching and the right sides together, then is basted carefully. The dress should be tried on to see if the sleeve sets and hangs well. If alterations have to be made, rip and pin the sleeve in place so the grain of the cloth runs straight and the sleeve hangs well. Another method is to find the highest and the lowest points on the armhole of the sleeve. These points are on the straight of the material. Find the quarter points of the armseye, by placing highest and lowest points together; mark with pins.

Pin the highest and lowest points of sleeve and armseye together, then pin at the quarter points. Pins are placed at right angles to the armseye edges, with points toward the cuff of the sleeve.

The sleeve is held toward the worker in pinning, basting and stitching. Care must be taken not to stretch the rounded top of the sleeve edge.

With some material it is necessary to place two rows of fine gathering over the top of the sleeve and adjust the size to the armseye. The gathers are shrunk out in wool fabrics by steaming over a cushion with a damp cloth. This is done before the sleeve is stitched in place.

The seams in the armhole should be whipped or bound. A felled seam is used only on middy blouses or tailored waists and is finished with two stitchings on the outside.

The less curve a collar has along the inside edge, the more it will roll, while the more it curves the flatter the collar will lie.

VIII. FINISHES FOR THE DRESS

Seams.—Trim the seams to one-half inch and press open flat. The edges may be pinked (Fig. 15A) or overcast (B), or if the material is light in weight and ravel the edges may be turned under and stitched (C). Of course, no stitching shows on the right side of the garment. To

pink the edges of a wool seam, notch evenly with scissors. (Fig. 15).

A seam is pressed open by using a padded roll made from a tightly rolled magazine which is covered with muslin. In pressing the seam open, dip the fingers in water and moisten the opened seam.

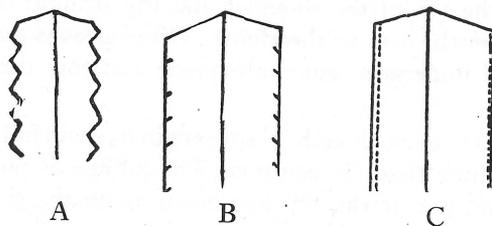


Fig. 15.—Seams: A, pinked; B, flat; and C, turned and stitched.

Seams with the edges bound are not as good for wool dresses as are pinked, overcast or stitched edges because they sometimes make the dress draw and they show more when the dress is pressed. French seams are too heavy for wool dresses and should seldom be used.

Hems.—Finished hems on wool may be $2\frac{1}{2}$ to 4 inches wide. The hem on heavy material may be pinked and catch stitched or a light weight bias stitched flat on the edge of the right side of the hem, then the other edge of the bias catch stitched or slip stitched to the skirt. If the material does not ravel the bias is unnecessary.

Light weight material can have the first turning stitched down then the hem slip stitched.

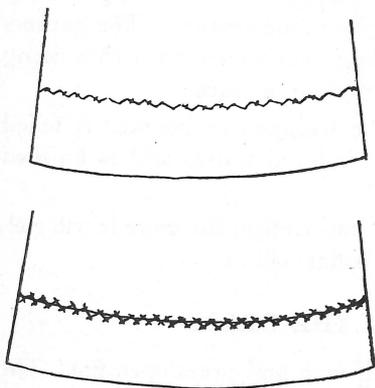


Fig. 16.—Two styles of hems.

Snap fasteners.—Snap fasteners are sewed neatly and securely with several over-and-over stitches. Carry the thread from one hole to the next underneath the snap and not across the top of it.

Bound Buttonholes.—Bound buttonholes are used both for ornamentation and for practical use. To make a bound buttonhole, first baste a strip of bias material about 2 inches longer than the length of the buttonhole and $1\frac{1}{2}$ inches wider over the place where the buttonhole is to be made. Place the right side of the bias material to the right side of the garment.

If the binding material is soft or apt to stretch, use a straight instead of bias piece for binding. Mark the place and length of the buttonhole with a pencil line or basting stitches. Stitch all around this line making the two rows of stitching $3/16$ to $1/4$ inch apart and turning square corners at the end of the buttonhole. Cut exactly in the middle between the two rows of stitching to within almost $1/8$ inch of each end. From these points make cuts toward each corner. (Fig. 17.) Remove the basting and push the binding through to the wrong side. Fold so that binding is even on both sides and edges just touch; baste and stitch on the right side on the very edge of the fold that joins the binding. If material is soft or if machine stitching is not desired, a straight strip of cambric or lawn should be basted to the underside of the garment before the buttonhole is made. This stays the material and the binding when pushed through can be fastened to the strip with running stitches.

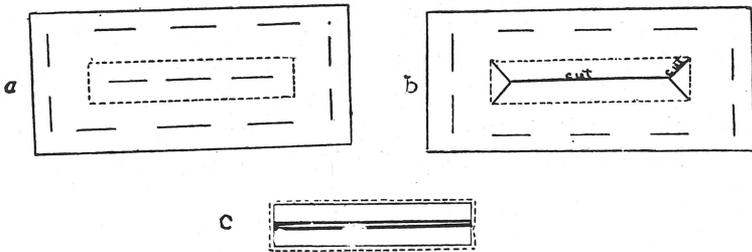


Fig. 17.—Bound buttonhole: a, stitched; b, stitched and cut, c, finished.

Pockets.—A nicely made pocket may be used both for decoration and for use on the dress.

Set-in Pocket. 1.—Mark the place indicated on the pattern for the pocket slit.

2. Cut pocket 1 inch wider than pocket slit, and 10 inches long.

3. Lay the right side of the pocket to the right side of the blouse, with the upper edge of the pocket 1 inch above the line of the marked place. Mark the line for the slit through the pocket, with running stitches.

4. Place a row of stitching all around the marking for the slit, $1/16$ inch from the running stitch.

5. Cut the slit and turn the pocket through to the wrong side of the blouse, cutting diagonally toward the corners.

6. Baste closely all around the edge of the slit, letting the material of the pocket slip over enough to form a narrow piping.

7. Stitch close to the lower edge of the slit.

8. Fold the pocket in half, with all edges even.

9. Stitch along the upper edge of the slit.

10. Stitch a seam at the side of the pocket. Overcast all raw edges. Finish the ends of the pocket with a bar-tack or arrowhead.

Tailored Pocket with a Standing Fold.—Mark position of pocket, but do not cut. Tailored pockets are between $2\frac{1}{2}$ and 3 inches wide.

Cut a piece of dress material 10 inches long and one inch wider than pocket. Bring ends together and crease.

Lay this strip flat on right side of dress with crease at line of pocket and pin at each end. Place right side of material on right side of dress.

Baste on the crease to within one-half inch of the ends of the pocket.

Stitch and cut as for bound buttonhole.

Fold pocket material below opening across so crease is one-half inch from lower stitching of pocket opening.

Turn facing to wrong side of dress. Fold facing below opening so crease is one-half inch from lower stitching of pocket opening. Stitch facing to lower seam. Allow upper part of facing to fall down and stitch two facings together to form pocket, and overcast or pink edges.

Patch Pocket.—Turn a hem across the top of the pocket, and stitch. Turn in the sides of the pocket and baste ready to stitch. Baste the pocket in place and stitch around the edge twice, $\frac{1}{4}$ inch apart. Begin stitching $\frac{1}{2}$ inch from the top of the pocket on the side and stitch to the top; turn and stitch back down the edge on the same line of stitching. Finish stitching in the same manner.

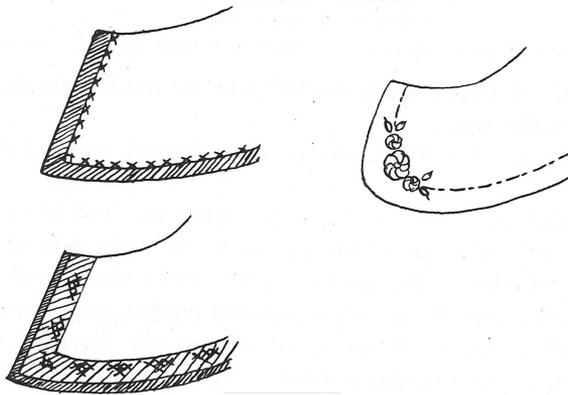


Fig. 18.—Collars of various shapes.

Collars.—The use of a collar usually makes a dress more becoming. If a light collar is used on a dark dress it gives the skin a better tint than when the dark material comes next to the face. Decorative stitches or bands of contrasting trimming may be used to add interest or becomingness. (Fig. 18.)

IX. ACCESSORIES FOR THE WINTER WARDROBE

Dress accessories include such small articles as jewelry, handkerchiefs, ties, scarfs, hand bags, gloves, and shoes and stockings. Hats may also be considered as accessories. Persons dressing on a small budget choose these accessories for service, but at the same time they contribute to one's appearance. In selecting these articles choose a color that will not readily show soil and that will harmonize with all of the clothes with which they will be used. Warmth may also need to be considered in scarfs, gloves and hose.

Shoes.—The correct shoe is made as follows:

1. The inner line of the shoe should be straight, following the outline of a normal foot.

2. The outside curve of the shoes should follow the line of the toes so as to allow room for their free movement. Roomy and comfortable shoes prevent ill humor resulting from pinched toes, aching corns, and bunions.

3. A shoe with a flexible shank is desirable for most young persons as it exercises the foot muscles and thus helps them to develop and become strong.

4. The heel of the shoe should be practically the same size at the top and bottom, thus giving a firm foundation upon which to walk.

5. A properly fitted shoe will be long enough if the joint of the great toe lies over the widest part of the sole of the shoe. It will be wide enough if the toes can lie flat when standing and a free gripping motion of the toes is permitted.

6. A low-cut shoe is preferable to a high shoe in that it allows the muscles of the ankle to exercise freely and does not interfere with the circulation.

Comfortable, serviceable shoes mean bodily comfort and safety. Select shoes that permit standing, walking, and quick turning in comfort and safety, with no danger of slipping, turning the ankle or falling.

It is usually better economy to pay a medium price for conservative, well fitted shoes of good leather, to give them good care, and to have them repaired several times, if necessary, than to buy cheap shoes. Very cheap shoes wear out quickly, do not keep their shape, and often are not perfectly comfortable. Any shoes are a poor investment unless they fit perfectly and are of a style in which one can stand and walk comfortably. It is easier to prevent than cure foot troubles. Therefore, to keep the feet in best condition, it is necessary to buy shoes that are well made and which fit perfectly.

In purchasing shoes see that the material of the shoe is the kind

which is needed for the purpose. Each material has its good qualities.

Kid stretches and scuffs easily but is very comfortable for the feet.

Calf is heavy but durable. It is hard, however, on tender feet.

Patent leather is bad for the feet in hot weather but is always good looking for dress shoes.

Buck looks as well as suede and is more durable.

Cordovan is the best and strongest leather.

Canvas is excellent for warm weather.

Satin is used only for dress and party wear.

Stockings.—Stockings that are well fitted to the shape of the feet will be comfortable. They should be longer than the foot, as short stockings cause cold feet, bunions, and other troubles. Some girls find seamless stockings uncomfortable because they pull over the toes and feel shorter when the shoe is put on.

Stockings that are full fashioned fit better at the ankle and pull less over the toes so are more comfortable for some persons than stockings that do not have a seam up the back of the leg and along the sole. Buying stockings that are a half size larger than needed and that are well reinforced at the toe, heel and top make them wear better.

Stockings should be of heavy cotton or part wool for winter wear and of light weight cotton or lisle for summer, with perhaps a pair of silk or fiber silk stockings for special occasions.

Lisle stockings are more attractive as a rule than cotton stockings, but they require more care as they are apt to get runners or drop threads. Fiber silk is artificial silk made by treating cellulose with chemicals. This solution is solidified into rayon. Such stockings are cheaper and have more of a silky luster than real silk stockings, but they do not stand repeated washings as well.

Gloves.—Gloves are bought as a rule to harmonize with the coat with which they are to be worn. Gray and sand shades look well with most colors. Unless the gloves are kept clean and in good repair they do not add to the attractiveness of one's appearance. Cape gloves which are heavy glace kid and mocha gloves which are heavy undressed leather are usually economical gloves in the end because they are heavy enough to wear well. Mocha gloves look well when dry cleaned. Washable gloves of cotton chamousette are cheaper, can be cleaned easily and inexpensively, and are a good choice for gloves that will not be given hard everyday wear.

Bags.—Inexpensive but attractive bags may be made by hand of velvet, satin, silk, or felt. (Fig. 19).

Designs embroidered in wool or canvas may be used in making either

the pouch bag with strings, or the flat envelope type to be carried **under** the arm.



Fig. 19.—Three styles of bags.

The bag and scarf and shoulder ornament may carry out a harmonious color scheme with the costume.

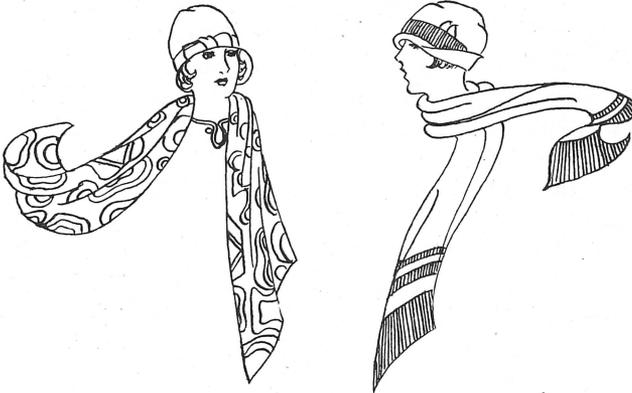


Fig. 20.—A scarf is serviceable and dressy.

Scarfs.—Scarfs are important dress accessories because they change the line and color of the costume. Worn under a coat they not only add a note of interesting and becoming color but protect the dress from soil (Fig. 20). Printed material may be used for a scarf or decoration may be applied by using appliqué motifs, silk bias binding, Paintex liquid, batik colors, waxed crayon, etc.

Jewelry.—Some jewelry is worn for use, as watches, some for sentiment, as certain rings or gifts, but most jewelry is worn for decoration. It should be appropriate for the occasion, be becoming to the wearer, and as a rule should add definitely to the effectiveness of the dress with which it is worn. Necklaces and ear rings are not appropriate for school or office. Pearl beads should not be worn with everyday clothes, colored beads should not be too bright for the coloring of the wearer.

Inexpensive strands of colored beads, when worn may add just the right touch of color needed by a costume if selected carefully.

Handkerchiefs.—Every girl longs for her costume to be becoming and attractive in every detail. A handkerchief is an accessory which adds the final touch, if it is dainty and attractive. It may be all white, or with a touch of color to harmonize with the dress. Handkerchiefs of colored linen look well with white or dark dull colors but white handkerchiefs look best with dresses of decided color. The color of the dress may be repeated in the embroidery of the handkerchief. Handkerchiefs with colored threads which harmonize are very pretty and easily made. Fig. 21.) The corners may be trimmed with groups of roses in basket or spray effect, or a bit of applique in contrasting linen may be used. The edges of the handkerchief may be hemmed, hemstitched, or rolled and cross stitched with a bit of colored thread. Handkerchiefs are also attractive rolled with an edge of narrow, well made lace, or with colored hems sewed on. Handkerchiefs vary in size from $9\frac{1}{2}$ to 12 inches. A finished handkerchief 10 inches is always attractive.

Handkerchiefs with Drawn Threads.—Since the colored threads need to be drawn through the linen before the handkerchief is hemmed these directions are given first. Choose linen that is not too firmly woven, draw out one thread of linen where the colored one is desired, then carefully pull out the end of the second thread and fasten it with a single knot around a firm silk thread, leaving the two ends of silk thread longer than the handkerchief is wide. Now begin at the opposite end of the linen strand and pull it carefully so that the silk loop is drawn through the material leaving the end on the opposite side. Now pass the colored cotton through the silk loop and pull back through the material.

Rolled Hem for Handkerchiefs.—The cross stitched hem is first rolled and whipped. To make, trim the edge of the material evenly. Then with the right side of the material toward the worker, roll the edge tightly with the thumb and the first finger of the left hand. Fasten the thread with two tiny stitches. Slant the needle toward the left, taking the stitch under and over the roll, thus keeping the raw edge from showing. Take the first stitches which whip the hem down $\frac{1}{8}$ inch apart. Make the second stitch from left to right with the needle slanted to the left and take this stitch between the first stitches. The beauty of this hem depends on the evenness of the stitches and the rolling of the edge.

Roses for Handkerchiefs.—Corners of the handkerchief may be decorated with roses in many charming designs such as wreaths, baskets, and in combination with appliqué or hem stitching. Roses are groups of long French knots made over the needle and grouped closely together to resemble a rose. Usually one strand of the six-ply floss or very fine embroidery floss is used. To make the first knot bring the

needle through the material where the rose is desired. Wrap the thread around the point of the needle 8 or 10 times or enough to make the knot as large as desired while holding the thread taut, and putting the point

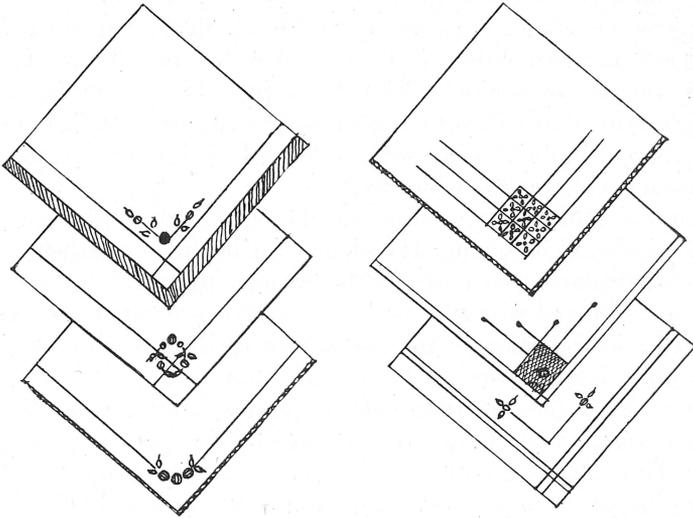


Fig. 21.—Some pretty handkerchief patterns.

of the needle down into the cloth about $\frac{1}{8}$ inch from where it came through before. The twist of the thread is pushed down close to the cloth and held there while the needle is pulled through to the wrong side. The number of knots in each rose will vary by the size of the rose desired. One, two, or three knots may be placed parallel in the center and three or four circled around them to give a rosebud effect.

Shoulder Ornament.—The shoulder ornament may be made of petals cut from georgette, silk, or felt in shades to contrast or harmonize with the rest of the outfit and help tie the hat, dress, and coat together.



Fig. 22.—Shoulder ornaments.

Hat.—*Choosing the Hat.*—Becoming hats add as much, if not more, to one's appearance than do becoming dresses. To be becoming the lines of the hat must be right for the figure and face and the color should be one that adds to the attractiveness of the wearer.

Color of the Hat.—The color of the hat will depend upon the clothes the hat is to be worn with, and the use which the hat will receive, as well as upon whether or not the color is becoming. If only one hat is to be bought, a color that will not easily show soil and will not fade, must be chosen that will go with all of one's clothes. It is nice to have the winter hat the same color as the winter coat.

Hats of black, gray, and grayed tan look well with most colors, but are not always becoming. If such hats are bound or faced with a color that is particularly becoming to the wearer, they will be individual. If they are trimmed with flowers, silk, or ribbon ornaments, or embroidery stitches in the colors of the coat or winter dresses with which they will be worn, a harmonious costume will result.

Becoming colors are those which emphasize attractive coloring in the eyes, skin, and hair either through the use of the same or contrasting colors. Thus blue eyed girls may wish to use blue; brown eyed ones, brown; pink cheeked girls, pink, green, blue, or rose; and golden haired girls, blue, tan or brown to intensify their coloring attractively.

Girls with dull light hair should wear dark hats or hats with dark facings, as the contrast will give the hair more character. Blue facings will, of course, make the hair appear more golden. Dark haired girls often look well with hats that have light or bright facings.

Style of hat.—When choosing hats one should stand before a long mirror so the relation of the hat to the figure can be seen, and study the becomingness of the hat from the side and back as well as from the front. The girl with an average figure and with no unusual features can select from a large number of hats, all of which will be becoming in line, but the round shouldered girl, the short or tall girl, or the one with a snub nose or receding chin must choose carefully the hat which will make her look best.

The crown should not be much wider or narrower than the face. It should follow to some extent the shape of the head and look as if it fit the head.

The lines of a hat may make one appear tall or short. Short girls should choose hats with trimming that carry the eye up, while the drooping brims, flat trimmings, and sailors are left for the tall girl.

Small round hats, or hats with soft round crowns and brims that are the same width all the way around make round faces seem rounder, while hats with sharp edge, brims that turn unevenly, as the tricorn hat, make them seem less round.

Girls with receding chins may wear hats with straight brims, narrow brims, that droop slightly, or brims that roll evenly. They should avoid hats that roll at an angle that is similar to the angle of the chin.

For the pointed or narrow face, round, broad hats of medium size give more breadth to the face, and are more becoming than poke shapes or hats with sharp turns or angles.

Girls who wear glasses should choose a hat with a brim which extends out over the glasses.

Revue of School, House, or Street Costumes

(Prepared by Bureau of Home Economics, U. S. Dep't. of Agriculture)

This score card has been prepared especially for use in judging school, house, or street costumes.

The person for whom the costume has been selected shall appear wearing the complete costume including all accessories. The garments are to be made by the contestant and an itemized statement of the cost in both money and time used in making the garments must be submitted.

I. General appearance.....	40
General design and color combination.....	10
Originality and interest.....	10
Posture and carriage.....	5
Personal neatness.....	5
Fit of garments.....	5
Effect of underwear.....	5
II. Suitability of costume to individual.....	20
Artistic aspects.....	10
Becomingness of color	
Suitability of design	
Health aspects.....	10
Comfort	
Protection	
III. Suitability to purpose.....	20
Occasion.....	10
Time of year.....	10
IV. Economic factors.....	10
Durability of materials and design	
Value in relation to cost	
Judgment shown in distribution of cost among various articles	
Cost of upkeep	
V. Ethics of the costume.....	10
Modesty.....	5
Social influence.....	5

X. CARE AND REPAIR OF CLOTHING

Frequent Care Means Longer Wear.—All garments should be aired after wearing, especially those which touch the skin. The clothes closet may be left open at night.

Dresses, blouses, and coats will keep better shapes if hung on hangers and skirts on skirt hangers or by one or two safety pins put through the folded belt. If one does not have a coat hanger, a strong cord can be tied around a rolled magazine, leaving a loop to put on the closet hook. Best clothing should be put in dust proof bags. If worn only occasionally or if they are thin or have circular skirts, it is better to store in a box than to leave hanging in a closet.

Rips and tears are easier mended when they first start. It saves stitches and prevents the garment from losing shape to mend at once.

Brush or shake clothing frequently, remove spots as soon as they appear, and clean or launder before garments are badly soiled. It is practically impossible to remove stains caused by perspiration, ink, or fruit from wool and colored silk.

Shoes should be put on shoe trees or stuffed with paper. If wet, slowly dried and when dry, polished. If very stiff from having been wet, they may be softened by rubbing with vaseline. Polishing often, helps to preserve the leather and prolong the life of the shoe. Building up the heels when they first begin to run over helps to keep the shoes from getting out of shape.

Hats should be put away in boxes or bags when not in use. Care should be taken in storing that they do not become crushed or out of shape. Brush or wipe off the dust before putting them away. Stuff the crowns with crushed tissue paper and if the brim droops place enough tissue paper underneath to protect the shape of the brim.

To Remove Water Spots.—Water spots on silk can frequently be removed by rubbing the wrong side with a dime or the finger nail; those on wool or velvet by steaming over a bowl of very hot water or steaming tea kettle. Sugar and sirup spots, including grape fruit or orange juice spots, can usually be removed successfully with lukewarm water and soap. It is well to first try the water on the inside of the hem of a colored silk if there is any change that the color may run.

To Remove Grease Spots.—Spots that are made by greasy foods must be treated with gasoline, benzine, or one of the many commercial dry cleaners. All of them must be used away from a flame or fire or they will explode. It is best to work out of doors. To remove spots without immersing the garment, place a bath towel or other heavy absorbent material underneath, wet a cloth with the cleaner, and rub with a circular

motion. Then rub lightly with a dry cloth, using the same motion. Spots can be removed more successfully if the whole garment is dipped, as there is then no danger of rings or streaks. If the spots are marked by outlining them with a white basting thread they can be found after the garment is wet with the cleaner. After washing, rinse in fresh cleaner, shake, put on hanger, and hang out of doors. Lay sweaters or other knitted garments flat on a clean sheet.

Sponging and Pressing.—Sponging and pressing are used to freshen garments which are not soiled enough to need dry cleaning or washing. For sponging use clean water, if the article is dirty or greasy, slightly soapy lukewarm water, first followed by clear water. The garment is dampened with a clean, soft, lintless cloth, in light even strokes in the direction of the warp threads, using only a little moisture at a time. It is pressed on the wrong side with a medium hot iron, or on the right side covered with a damp cloth.

Pressing improves the appearance of clothes a great deal, but the avoidance of wrinkles instead of frequent pressing should be the aim. Silk must not be pressed with a hot iron. Wool should be covered with a damp cloth and pressed with a hot iron until the material is thoroughly steamed but not dry. If wool is pressed too dry on the right side a shine on the goods may result. Since seams and hems make marks which show when articles are pressed on the wrong side, it is often necessary to press on the right side. If this is done, press until the cloth is almost but not quite dry. Use a piece of cheese cloth for a pressing cloth except when it is necessary to press seams on the right side, then use a piece of drilling. Allow steam to escape between the cloth and the material and then press until the garment is dry. Often wrinkles will shake out of silk or wool garments if they are hung up in the air.

To Remove Shine.—Shine on woolen and silk goods is caused by the wearing down of the nap and sometimes by grease. Remove by sponging, pressing, and brushing up of the nap of wool with a stiff brush. A tablespoonful of ammonia may be used to a quart of tepid water for sponging.

Storing Woolen Garments.—Woolen garments should be brushed, shaken, and aired in the sun before being put away and then should be wrapped carefully with mothballs, cedar shavings, etc. Moth holes are made by the caterpillars that hatch from the eggs laid by the moth miller. If one is late in putting away woolen clothes it is well to clean the garments in gasoline first, as this will destroy the eggs, that may not have been removed in the brushing and shaking. Moth millers will not lay their eggs in a light place, so clothes that are hanging in a light closet that is left open may be safe. Soiled garments attract moths more readily than do clean garments. Cedar chests are only effective

if the moth miller has not laid eggs on the garment before it is stored and if the chest still smells strongly of cedar so the miller will not enter it to lay her eggs.

Stockings.—Stockings will wear longer if they are washed frequently as perspiration rots fabric. To get the best service from silk and fiber stockings they should be rinsed when new before wearing, and after each wearing. Wash them in warm soapy water, squeeze water out instead of wringing and dry slowly instead of quickly over or near a hot fire.

Putting one or two rows of machine stitching around the top of the stocking just below where the garter catches may prevent runs. The easiest way to mend runs is to stitch them on the wrong side with the sewing machine. If thin spots on stockings are darned before a hole appears, darning is much easier and neater. Some persons reinforce heels and toes of new stockings by putting a few fine darning stitches where their stockings usually wear. Shoes that have worn linings cause stockings to wear and labor of mending will be saved if adhesive tape is put over the worn places of the shoe lining.

Repairing Clothing.—Some woolen materials may be patched with mending tissue. This is practical for ragged tears. The torn part of the garment should be laid wrong side up over an ironing board, the torn edges pushed together, and the tear covered with a piece of mending tissue, a piece of cloth basted over the mending tissue, not letting the basting threads run through the tissue. After press, with a hot iron, the basting threads are removed and the edges trimmed off of the patch.

Darning.—Tears in woolen goods, holes in stockings, and small holes in cotton garments should be darned. The darned place should show as little as possible so the thread for darning should suit the material in color and size. Ravelings of the same cloth, one strand of a piece of silk thread that has been untwisted or a hair of the same color are used for darning silk or wool materials.

Patching Paste.—Patching paste is a commercial product that is not easily affected by water. It may be used for patching silk or wool when the threads are broken but there is no hole. The paste should be applied to the right side of the patch, letting the material almost dry then putting the patch smoothly under the worn spot.

DEMONSTRATIONS

So far as possible, all club members should be instructed in the regular club meetings by the demonstration method. As a usual thing one or more members of each club can begin doing useful phases of the work program before the club soon after the processes have been demonstrated by the club leader.

After two or three months of practical experience, all mature club members should be able to give public team demonstrations. The scope of the team demonstration usually should be limited to the essential processes of some phase of the club work of the current year on one subject. A team of two or three of the best demonstrators, according to the number needed, should be selected from the membership of one club, either by mutual consent or by competition. All teams should have an opportunity to demonstrate before the local club group and the people of the home community, and the championship team should represent the local club at the county round-up.

SUGGESTED SUBJECTS FOR TEAM DEMONSTRATIONS

- | | |
|---|---|
| 1. Making sleeves. | 6. Making collar and cuffs for a dress. |
| 2. Putting in sleeves. | 7. Choosing a becoming neckline. |
| 3. Fitting the dress. | 8. Making an undergarment to go with dress. |
| 4. Selecting and making suitable accessories for a dress. | 9. Judging shoes. |
| 5. Selecting your becoming colors. | 10. Altering patterns. |

SUGGESTED OUTLINE OF A DEMONSTRATION

Scarf for Use with Dress

Team.—Two members from one club designated in this outline as "A" and "B"

Reference.—4-H Clothing Club III circular No. 24 "Winter Clothes for Girls."

Equipment Needed.—Table, 2 pairs of scissors, thread, needles, pins, and cushion, thimbles, tape measure, paper for patterns, patterns, materials, trimmings, findings, a finished dress and a completed scarf.

Time.—Fifteen to thirty minutes.

Procedure

A	B
A. <i>Speaks and demonstrates</i> Leads in giving the club pledge; gives brief history of the Club; introduces team mate and self; and states what the team is going to demonstrate.	B. <i>Assists.</i> Joins in giving pledge. Stand sat attention while being introduced.
A. <i>Assists.</i>	B. <i>Demonstrates and explains:</i> Selecting— Material—Color—Trimming— Style. Making of scarf.
A. <i>Speaks and demonstrates</i> Making and applying trimming to scarf. Summarizes points made in the demonstration. Asks for questions. Thanks audience.	B. <i>Assists.</i> Stands at attention

SCORE CARD FOR JUDGING DEMONSTRATION TEAMS

	Perfect Score	Actual Score
1. Subject Matter	30	
(1) Importance of the subject matter presented and relation to fundamental problems of home or farm.		
(2) Accuracy of statements made in oral presentation and proper methods in doing the work.		
(3) Completeness with reference to the giving of all steps necessary to clear understanding of process.		
(4) Clearness and definiteness of statements made in simple language easily understood.		
(5) Replies to practical questions. Judges' questions only should be considered in team scores. Team should give authority for subject matter presented.		
2. Team work	20	
(1) Preparation, arrangement, and use of materials. The team will be responsible for the arrangement and preparation of equipment and its use.		
(2) Organization of work, each member in so far as practical to be kept busy with a definite part so that the work and instructions given will proceed without delay, but each member of the team should be able to demonstrate the whole process.		
(3) Appearance and conduct of the team. Appearance and conduct include the personal appearance of the members, and of the team as a whole. They should be businesslike, pleasant, and so far as possible, a unit in action and appearance.		
(4) The team member not actually directing the demonstration should reinforce the point at hand or at least should not detract from theme of the demonstration.		
3. Skill	20	
(1) Ease in procedure.		
(2) Workmanship and efficiency of manipulation.		
(3) Neatness and cleanliness in doing work.		
(4) Speed, system or dispatch.		
4. Results	15	
(1) Effect upon the audience, and also upon materials used in demonstration, as shown in finished product.		
(2) All processes made clear.		
5. Practicability	15	
(1) Value of principles given for home and community.		
(2) Actual club practices shown.		
TOTAL SCORE	100	