1934

Summer Clothes for 4-H Girls: Extension Circular 4-06-2

Allegra Wilkens

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SUMMER CLOTHES FOR 4-H GIRLS
CLUB MOTTO
To Make the Best Better

CLUB COLORS
Green and White

CLUB EMBLEM
The four-leaf clover with an H on each leaf

CLUB PLEDGE
I pledge
My 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, My Country.
Summer Clothes for the 4-H Girl

BY ALLEGRA WILKENS

Every normal girl is interested in making herself attractive. The feeling that she is well dressed and well groomed not only adds to her happiness, but also gives her confidence and poise.

The “Summer Clothes for the 4-H Girl” project is planned to help each girl dress attractively and to form the habit of keeping a record of the money she spends. It should aid her in planning and making the clothes she needs and in knowing how to keep her clothing neat and in good order.

REQUIREMENTS

In order to be eligible for the Summer Clothes for the 4-H Girl Project, the member should be 12 years of age or should have completed the Learning to Sew Project, or must submit to her leader a garment or article showing both her hand and machine sewing.

Things she needs to know before starting this project:

1. The tools necessary for good sewing.
2. How to make simple stitches such as basting, running, hemming, overcast and overhand.
3. How to use the sewing machine.
4. How to make a plain or French seam.
5. How to make a hem.
6. How to put on a bias facing and binding.

To complete the Summer Clothes for the 4-H Girl Project, members are required to:

1. Make a slip suitable for summer wear.
2. Make one sleeveless and one set-in sleeve dress (See Groupings I, II, III, and IV.)
3. Select health shoes.
4. Practice good grooming.
5. Assemble a complete costume for summer wear.
6. Learn how to patch and darn.
7. Make one article for the clothes closet.
8. Keep account of money spent for all clothing purchased.
9. Complete the project by filing a final report.
10. Make a Nellmara Towel (Optional).

Since the ability, experience and ages of the members of a club may differ, it is suggested that girls near the same age and experience work together and plan what they need and can make. The following groupings of garments may be helpful in planning. These groups may also furnish a suggested plan for girls desiring to continue for several years in the Summer Clothes for 4-H Girls Project.

Girls with little experience in sewing may take Group I or II.
Girls with more experience may take Group III or IV.

Group I

1. A simple sleeveless or kimono sleeve house dress.
2. A simple school dress with set-in sleeves.

Group II

1. A simple sleeveless or kimono sleeve house or sport dress.
2. A sport or school dress with set-in sleeves.

Group III

1. A sleeveless house, sport, afternoon, or best dress with more difficult finishes.
2. A set-in sleeve sport or school dress with at least one tailored finish.

Group IV

1. A tailored cotton school or sport dress with set-in sleeves.
2. A sleeveless afternoon or best dress with more intricate finishings. One of the dresses selected will form the basis of the complete outfit. Other requirements are the same as listed above.
First Meeting

THINGS EVERY GIRL IN THE SUMMER CLOTHES FOR 4-H GIRLS PROJECT WILL WISH TO KNOW

Check in the first column things you can do well. Check in second column those you wish to know more about. Have leader check in the last column when you can satisfactorily do each item. Add other items about which you would like to know.

<table>
<thead>
<tr>
<th>Leaders</th>
<th>Check</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. How to keep herself well groomed.</td>
<td></td>
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<tr>
<td>2. How to make underwear for herself.</td>
<td></td>
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<tr>
<td>3. How to make summer dresses for herself.</td>
<td></td>
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<tr>
<td>4. How to plan a costume suitable for summer wear.</td>
<td></td>
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<tr>
<td>5. How to choose color.</td>
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<tr>
<td>6. How to fit a garment.</td>
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<tr>
<td>7. How to set in a sleeve.</td>
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<td>8. How to make tailored finishes.</td>
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<td>9. How to plan a costume that is becoming.</td>
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<tr>
<td>10. The importance of wearing healthful clothing.</td>
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<tr>
<td>11. How to use commercial patterns.</td>
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<tr>
<td>12. How to care for her clothing.</td>
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<td>13. The cost of her clothing.</td>
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<td>14.</td>
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<td>15.</td>
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<td>16.</td>
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<td>17.</td>
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</table>

Healthful Clothes

What do we mean by healthful clothes? Healthy club girls wear:

1. Clothes that are roomy and do not bind the body.
2. Clothes that allow freedom so girls can enjoy games and sports.
3. Clothes that keep the body warm in winter.
4. Clothes that absorb moisture and keep the body cool in summer.
5. Shoes that follow the natural lines of the foot.
6. Clothes that can be easily cleaned.

These are goals for each 4-H girl to remember as she carries out this project.

QUALITIES THAT GIVE A GIRL CHARM

Why is it that some girls are so much more attractive than others? Clothes are a great help but it requires more than clothes to make a girl attractive. Some of the qualities which give a girl charm are:

A happy smile—nothing is more contagious than a happy smile.
Good health—no girl is really beautiful unless she radiates health. A clear rosy complexion, white teeth and shining hair are signs of good health.
Good posture—gives poise and style. It inspires confidence and success.
Bright eyes—indicate good health, plenty of sleep, and an active mind.
SUMMER CLOTHES

A courteous manner—girls who are thoughtful of other persons, who are kind and considerate, who are interested in the activities of the community, and enter into them whole-heartedly, are the girls who have friends. So often the home that a girl comes from is judged by her manner. The girl who develops a courteous manner has a better chance to succeed.

Being well groomed—the 4-H girl is considered well groomed if she keeps her hair brushed until it is glossy, her nails clean and filed, her skin soft and clean, her clothes well pressed and mended, her stockings darned and her shoes polished.

GOOD POSTURE

Does posture help the general appearance of our clothes? Girls with good posture are easier to fit. Clothes look better on girls with good posture. Girls with good posture have more poise and better carriage.

Ruth’s posture is correct, as shown by the testing pole (Fig. 1). She will look nice in her clothes. She is better fitted to do her work. It is easier for her to have poise and a pleasing personality. Helen’s posture is indicated by the crooked line. Do her clothes look nice? No wonder Helen is not able to do good work and tires very easily. Helen can improve her posture if she will take posture exercises regularly.

Ruth takes posture exercises every day but Helen says it is too much trouble. Ruth has good posture while climbing stairs. Helen’s posture is not correct. She makes hard work of climbing stairs.

Ruth has worked on her posture until her muscles are firm and strong. Climbing stairs does not tire her. Poor Helen’s head almost touches her feet (Fig. 2). Ruth’s sitting posture is correct but Helen’s is very incorrect. Ruth sits in good posture while reading, writing or sewing.

Fig. 1. Ruth Standing Posture

Fig. 2. Helen Ruth Posture when climbing stairs

Fig. 3. Ruth Helen Sitting Posture
Her back is well developed and strong enough to hold her erect. Poor Helen slumps in her chair and may get curvature of the spine as well as many other ills from her poor posture habits (Fig. 3). Are you a “Ruth” or a “Helen?” Score your posture by checking in the first column. Later check improvements in the second column.

**GOOD POSTURE**

<table>
<thead>
<tr>
<th>Standing Posture</th>
<th>Perfect Score</th>
<th>1st Scoring</th>
<th>2nd Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. HEAD—erect, chin in, above not in front of chest</td>
<td>10</td>
<td></td>
<td></td>
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<tr>
<td>2. NECK—erect</td>
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<td>3. CHEST—high</td>
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<td>4. ABDOMEN—in and flat</td>
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<td>5. LEGS—straight</td>
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<tr>
<td>6. FEET—parallel when standing and walking</td>
<td>10</td>
<td></td>
<td></td>
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<tr>
<td>7. SHOULDER—level, shoulder blades flat</td>
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<tr>
<td>8. Natural curve of the back bone (side view)</td>
<td>10</td>
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<td></td>
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<tr>
<td>9. HIPS—level and well back</td>
<td>10</td>
<td></td>
<td></td>
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<tr>
<td>10. Weight of body over longitudinal arch</td>
<td>10</td>
<td></td>
<td></td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>100</strong></td>
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</tbody>
</table>

**Sitting Posture**

1. Keep body in same position as when standing...
2. Bend from the hips...
3. Keep abdomen drawn in and chest out...
4. Do not slump at the waist...

<table>
<thead>
<tr>
<th></th>
<th>1st Scoring</th>
<th>2nd Scoring</th>
<th><strong>Total</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Keep body in same position as when standing</td>
<td>25</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>2. Bend from the hips</td>
<td>25</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>3. Keep abdomen drawn in and chest out</td>
<td>25</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>4. Do not slump at the waist</td>
<td>25</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**POSTURE EXERCISES**

Simple exercises will help to improve posture. Test your own posture by this experiment:

1. Extend the arms at the sides to shoulder level with the palms down. Rise to tiptoes. Sink to the heels, keeping the arms extended. Slowly lower the arms. This position is correct posture. Possible errors may be failing to keep correct posture, or coming back with weight on the heels. Repeat 10 times daily.

2. Another exercise which will put the body in right posture and at the same time give good exercise to abdominal muscles is this: Stand with heels next the wall. The hips, shoulders, heels and head touching the wall. Place the hands at the small of the back. Flatten the lower part of the back against the wall by pulling in the abdominal muscles. Attempt to flatten the back so that there is no space between the hands and wall. Repeat ten times.

3. This exercise is of special benefit for the one with round shoulders. Secure correct posture by one of the above methods. Hold arms outstretched even with shoulders, palms down. Keeping this position, draw arms to the back. Repeat 10 times.
4. Another very similar exercise and one that will also develop chest muscles and hold shoulders in place requires the same position, i.e., correct posture with outstretched arms. Rotate the arms in a small circle.

5. Walking up and down stairs should be given attention. Keep correct posture, that is, head up, spine straight, while ascending, and put each foot flat on each step. A stooping position tires one very easily.

GOOD GROOMING

The 4-H club girl is considered well groomed if she keeps her hair brushed until it is glossy, her nails clean and filed, her skin soft and clean, her clothes well pressed, and mended, her stockings darned and her shoes polished. Money is not a factor in being well groomed. Only time is required to care for your personal appearance and your clothing.

CARE OF THE HANDS AND NAILS

One of the first things anyone notices about a girl is her hands. Your hands can be made attractive by giving them a good manicure once a week and a little care daily.

To keep them in good condition, a few simple daily habits should be cultivated such as using a nail brush, pushing back the cuticle, cleaning under the nails with an orange stick, keeping the edges well shaped, and wiping the hands perfectly dry.

Keeping the hands and finger tips in good condition not only adds to the attractiveness of a girl but it is an aid in keeping her healthy as hands and nails are both carriers of dirt and germs. For this reason it is as desirable for each member of the family to have his own soap, towel, nail brush and file as it is to have his own tooth brush and comb. The hands are in good condition when they are smooth and the nails a clear pink and have a natural gloss.

Hand lotions are frequently necessary to keep the skin and cuticle in good condition. Oil or vaseline are used in extreme cases but seldom more often than at the weekly manicure. Lotions should not be highly perfumed, sticky or greasy. Use only a small quantity at a time and work it into the hands until they are quite dry.

SUGGESTIONS FOR KEEPING THE HANDS IN GOOD CONDITION

1. Avoid putting hands in very hot water. It makes them puffy and frequently causes excessive roughness or chapping. It also causes the cuticle to splinter and the nails to break.
2. Use a neutral soap.
3. Dry the hands thoroughly.
4. Soak 5 minutes and push back the cuticle with the towel. Use an orange stick for cleansing.
5. Keep nails medium length and smooth with a nail file.
6. Use a lotion when necessary after washing hands thoroughly.
7. Use vinegar or lemon juice to remove stains.

The following materials will make a satisfactory “Care of the Hands” Outfit.
1. Nail brush
2. Nail file and emery boards.
3. Soft wood stick with round end and one pointed end. (Orange stick).
4. Scissors.
5. Pan for soaking finger tips.
6. Lemon juice or vinegar.
7. Small pieces of cotton.
8. Clean towel.
11. Vaseline.

In addition to daily care, a weekly manicure will keep the hands in excellent condition. After cleansing the hands the cuticle is softened and the nails are ready for special attention.

**SUGGESTIONS FOR MANICURING**

1. Soak and cleanse the hands in warm, soapy water.
2. Loosen the cuticle with the flat end of the orange stick by pressing the cuticle backward toward the finger. Slip the flat edge of the stick between the nail and the cuticle and raise the loose edges. Rub a small amount of vaseline or sweet oil around the nail base and tip. Hardened cuticle requires constant but gentle treatment at first. Daily care will conquer it.
3. Shape the nails with the file to conform with the ends of the fingers. Nails should never be cut. Use the file point to scrape off the film left from filing. Nails should not be long enough to attract attention.
4. Soak the finger tips again. Dry and push back the cuticle with a towel. Rub in more vaseline.
5. Rub a little talcum on the palm of the hand and polish the nails by buffing them over the powdered surface. (Avoid colored or artificial polish and bleaches.)
6. Wash again in warm water, then finish polishing.
7. Use hand lotion, rub until dry.
   “Care of the hands” is a good topic for a demonstration.

**CARE OF THE SCALP AND HAIR**

The scalp has numerous oil glands which pour out secretions near the roots of each hair follicle. This secretion keeps the hair oily and prevents breaking. Individuals vary in the amount of oil produced by the scalp. Some scalps are dry and others very oily. Oils and lotions are of value chiefly for dry hair and they make scalp massage easier. If the hair is improved by rubbing in a lotion it is usually because the massage and exercise stimulates circulation and favors the growth and luster of the hair. For this purpose a liquid vaseline or olive oil will be found helpful. The addition of oil prevents the hair from breaking and the outermost cells of the scalp from scaling. A daily brushing with a clean brush will help to keep the hair in good condition.

The care of the hair is a part of the general plan to keep oneself clean and well groomed. Shampooing should be done whenever the hair and scalp require it. Following the shampoo and cool rinse, the scalp should be well massaged and the hair dried. Vigorous brushing stimulates hair and adds luster to it.

**Suggestions for Shampooing**

**Shampoo Jelly**

- 2 oz. pure castile soap
- 1 pt. hot water

Cut soap in small pieces. Dissolve the soap in the hot water. Do not boil soap as that brings out the alkali. This shampoo jelly may be kept on hand in a screw top jar.
Water—Rain or snow water is soft, therefore is best for shampoo. Moderately hard water may be softened by bringing to the boiling point and cooling to the proper temperature before using. Very hard water may be brought to the boiling point, cooled and one level teaspoon of borax or baking soda added to each gallon of water. Prepare the entire amount, at least 3 gallons, before beginning the shampoo.

Steps for Shampooing:

1. Mix well one tablespoon of shampoo jelly with a cup of warm water.
2. For the rinse, prepare 1 tablespoon of vinegar in a cup of water, or juice of one-half lemon.
3. Have towels handy.
4. Pin a bath towel around neck.
5. Mix 1 teaspoon salt with cup of cold water.
6. Rub salt water into the scalp. A small piece of cloth wrapped around the fingers is good for this.
7. Wet the hair with warm water.
8. Apply the soap-jelly solution in small quantities, rubbing vigorously with the finger tips until a good lather is formed. Continue rubbing the scalp until the lather is well distributed.
9. Rinse with clear warm water.
10. Repeat No. 8 twice, or until the hair and scalp is thoroughly clean. Rinse well each time.
11. Rinse with lemon or vinegar prepared in “2.” Pour rinse slowly over the head.
12. Rinse with cool water.
13. Dry with towel by rubbing vigorously.
14. Dry hair out of doors if possible. Fan or rub dry. Massage the scalp with the finger tips while drying. If the hair is to be set in waves, massage scalp well for a few minutes, finger wave or put in combs and tie down with a net or veil until dry.

Suggestions for team demonstration: Making shampoo jelly; Shampooing; Care of the Hair.

Second Meeting

UNDERGARMENTS FOR SUMMER WEAR

No matter how beautiful or appropriate a girl’s outer garments may be, she is not well dressed unless she has used good judgment in making or selecting her underwear. Every girl likes to have attractive, well-fitted underwear. The right kind of underwear protects the body and acts as a foundation for the outer garments, improving their
appearance without calling attention to what is underneath. If the under clothing makes the dress stick out in queer little humps, bumps and angles, something is wrong with the undergarment. Possibly it has not been fitted properly, the sewing may have been done poorly, or the material may not be the right kind. Under clothing worn under a thin dress may be so designed or trimmed that the attention is called to the underwear rather than to the dress and the general pleasing effect of the costume is spoiled.

The selection or designing of the undergarments that will make a suitable foundation for her costume is a challenge to every girl's good taste. She may have attractive underwear if she is wise in the selection of materials and careful in making it. It is not the amount of money that one spends so much as it is good judgment in the choice of material and trimmings. Many times a bit of hand trimming will make the garment much more attractive and does not add to the expense except in the time used.

**THE PRINCESS SLIP**

The princess or costume slip, as it is sometimes called, is planned for the foundation of the dress. It should be comfortable, loose and light in weight. The lines of the outer garments give a fitted silhouette, so the undergarments too should have fitted lines. Imperfect lines of the body can be made less conspicuous by careful fitting and adjustment of the fullness in the undergarments. Tiny tucks, lengthwise darts or shaping at the top make undergarments fit more closely and smoothly than draw strings and elastics which cause unnecessary puckering and tend to make a bulky looking foundation. All undergarments should have a fitted silhouette so that not a wrinkle or a line in them will be visible when the dress is worn. The princess slip hangs from the shoulders and serves as an underwaist and petticoat, making a simple foundation for the dress. The skirt should be no larger at the bottom than the width of the outside skirt with which it is to be worn and an inch shorter than the outside skirt.

**SELECTING THE MATERIALS**

To have attractive dainty underwear in the best taste, one needs to select white or delicate colored materials. White, flesh or cream colors in underwear will harmonize with various colors of summer dresses that you will wish to wear. The reason for selecting white is that the garment will not fade. It can be boiled, and can be hung in the sun, while colored material requires very careful handling. The material for a princess slip should have a smooth surface and should be heavy enough to stay in place, but not to be stiff or bulky. A slip should be made of material which does not cling or have a tendency to wrap. Cotton material such as nainsook, satinette, cambric, longcloth are good fabrics for this purpose. Nainsook is fine and sheer. It makes dainty garments and is especially nice for good wear under summer dresses. Satinette and lingette are desirable materials, are pleasant to work with and wear and launder satisfactorily. Cambric comes in suitable qualities. The finest makes very desirable garments. Longcloth is a little heavier material although finer than muslin. It is
made in many qualities. Select one that does not have much starch or sizing. Sizing can be detected by holding the material to the light. It shows between the threads. It may also be found by rubbing the material in the hands. Rayon taffeta and rayon crepe are trade names given to a rayon and cotton combination and are good choices for princess slips. Muslin is too coarse and bulky and will not make dainty garments.

**AMOUNT OF MATERIAL**

If you buy a pattern for your slip the amount of material you will need to buy is printed on the envelope of the pattern. It may be a good thing to test the amount given on the pattern by this measurement. The amount of material needed for a slip depends upon your height and the width of the material. Most underwear materials come 36 inches wide. The amount needed will be twice the length from the high point on the shoulder to the length you desire it when finished, plus the amount needed for the hem. Two or three inches is usually allowed for the hem of a princess slip. If a shadow hem is desired, eight to twelve inches is allowed.

**SELECTING THE PATTERN**

As soon as you receive this problem begin to look for pictures that would be good for princess slips. Take them to the club meeting. It would also be interesting to have samples of materials and trimmings that would be appropriate. In making a collection be sure to have the name, price, and width of the material. The design of the slip should be carefully chosen because so much of the general effect of the dress depends on this foundation. Styles change as rapidly in undergarments as in outer clothing. Undergarments must fit smoothly if they are to make a suitable foundation for snugly fitted dresses. (Fig. 5, 6, and 7).

Well fitted slips should be worn with all good dresses as they not only give protection but also a better fit to the outer garments. Slips protect the outer garments from the oil of the skin and fewer cleanings are required when they are worn. It is well to have a slip fit plainly without gathers. To allow ease in putting the slip on and off it may be snapped under the arm. Slips with fullness gathered or pleated at the hips are bulky and unattractive. Another way to take care of the fullness is by wrap-around slip, as in Fig. 8. This design
is good for the girl with large hips. This pattern may have a seam at the shoulders or it may be cut in one piece. If one desires to make this kind of slip, it is best to buy a pattern.

THE NECKLINE

The standards for 4-H girls requires that undergarments be made with:
1. Round necklines.
2. Semi-round necklines.

The design of the slip should be carefully chosen because so much of the general effect of the dress depends on this foundation. The low curved neckline and armscye with narrow shoulder straps are attractive, artistic, and comfortable to wear. The curved neckline can be made to fit the shoulders very satisfactorily without any draw string or pin to keep it in place. The bodice top princess slip has been popular, but these straps make right angles with the neckline and armscye, the straps easily slip off the shoulders, and the line is unbecoming to most figures. The sharp angle formed by the joining of the shoulder straps calls attention to the part of the body where the straps meet the top of the slip, tending to emphasize unattractive hollows on the slim figure or the small roll of flesh that may stand out on the stout figure. With this type of neckline the draw strings, safety pin, or lingerie clasp is almost needed.

The garment that you make in the clothing club will give you an opportunity to express your own individuality. Ask yourself these questions: Am I using good judgment in the selection of a pattern?
1. Is the garment I am planning to make simple, dainty, and serviceable?
2. Can it be easily laundered?
3. Is the trimming appropriate for the material and the design?
4. Will the pattern I am selecting help my dresses to appear more attractive?

You may use a pattern that you have at home or you may buy a new one if you prefer. Try to find one that will be a good foundation for your dress.

CUTTING THE MATERIAL

1. Straighten the ends of your material.
   (a) By drawing a thread and cutting on the thread. (b) or snip the selvage and tear.
2. Fold material on warp thread parallel to selvage.
3. Carefully pin pattern in place. (Review page 32, "Learning to Sew.")
   In cutting, the scissors should be held straight. Cut the full length of the scissors with long, even cuts. Follow the outline of the pattern.
4. Mark all notches with pencil or crayon.
5. Mark all perforations with tailors basting or tailors chalk before removing the pattern. DO NOT mark with pencil as it may not wash out.
6. Select the parts of the garment you will work with first. Fold all other pieces of material neatly and lay aside until needed.

TAILOR’S BASTING

Perforations indicating placing of darts, pleats or other details may be marked with tailor’s basting. This method takes longer, but is an especially good one. To do it, thread a needle with double cotton thread. Do not use a knot. Have the right sides of the goods together. Take a short basting stitch, then take another one over it, leaving a loop about 1/2 inch in length above the cloth. When the basting is completed, pull the two pieces of goods as far apart as the stitches will allow. Then cut the threads in the center. This will leave the ends of the threads

Fig. 9. Tailor’s basting
on both pieces of the material which may easily be removed when the seam is made.

**BASTING AND FITTING**

Baste the underarm, shoulder and other seams as indicated on the pattern. When putting the seams together begin to pin them at the notches. Try the slip on to find any alterations that may be needed. If there are any, rebaste and try on again to see if the alterations are correct.

To test the fitting see that the slip hangs (1) straight with the crosswise grain of the material around the bust line and the hip line, and (2) that the underarm seam is at right angles to the floor and is at the center of the armpit. If the skirt seams to poke out at the front or back, a dart taken at the hip or bust will take away the additional fullness.

**Third Meeting**

**MAKING AND FINISHING**

Your slip may be made on the machine. French seams are a good choice for slips as they are neat, wear well and have no raw edges showing.

**French Seams.** This seam is suitable on outer garments and undergarments alike. It is used on all sheer material, but is not good for wool and heavy materials. The width of the seam depends on the weight of the material used. It is particularly suited to wash garments and to sheer materials where a fine, almost invisible seam is needed. It should not be used on seams having more than a slight curve. To make a French seam, place the *wrong sides* together, pin and baste and stitch a seam \( \frac{1}{4} \) inch wide. Remove the basting, trim the edge close to the stitching and crease open and flat on the *right side* at the line of stitching; fold the right sides together, being careful to bring the seam line to the edge of the fold; baste and stitch a seam \( \frac{3}{16} \) inch from the edge. Remove basting and press flat on the wrong side. Be sure to trim the seams carefully after the first stitching. This will help to make them narrow and straight. Perhaps, you will wish to practice making French seam before you attempt one in your slip. Making a French seam is a good individual demonstration for your club.

**Test for a French Seam.** A good French seam is of a width pleasing and consistent with the material on which it is used. It should be of uniform width. It should be straight. It should be carefully trimmed with the stitching straight and have even stitches of good length and tension.

**SHOULDER STRAPS**

If a round neckline is selected, the straps may be narrow, not exceeding 1 inch in width when finished. If a semi-round neck is selected, the straps may be about \( \frac{1}{2} \) to \( \frac{3}{4} \) inch when finished. All girls like dainty narrow shoulder straps. They may be made of double material like the slip or of firm, cotton mercerized lingerie strap, or in case a very dainty slip is made, foot-
ING doubled and stitched on the edges may be used. Straps should be cut 1 inch longer than the length needed.

Place straps in correct place before stitching. The inside of the strap should be ⅛ inch shorter than the outside. This will help to prevent the strap from slipping. Stitching straps close to the edge also prevents slipping. Stitch the strap twice to the top of the slip, the raw edge being included in the binding, facing or hem.

The extra inch on the strap may be taken up in a half-inch loop at the back and stitched firmly to the slip. This gives an adjustable strap if more length is needed.

**THE HEM**

The best way to get the bottom hem line straight is to pull the slip on and with a ruler or yard stick, measure up from the floor the desired distance. Mark the line with pins and then turn up and finish the hem. It is best to have the slip one inch shorter than the dress with which it is worn unless the dress is very sheer. Then it will need to be the same length.

A shaped hem finished at the top with the same decorative stitch as that used at the neckline may be used. A two or three inch hem may be used, or a deep shadow hem if the slip is to be worn with a thin dress. In case the slip is cut circular the same type of finish used at the neckline and armscye may be used.

**UNDERWEAR FINISHES**

The neckline and armscyes may have any simple finish the wearer desires. Often the neckline and armscyes are finished with a narrow hem, this may be trimmed with some decorative stitches such as chain stitch, or feather stitching made of one strand of any fine, washable embroidery thread the same color as the slip, or a variation of feather stitching.

Other neck finishes are a narrow facing, bias binding or a fitted facing. Another simple finish is finishing braid or rickrack. Either of these can be put on like a facing leaving only a bit of trimmed edge or the points of rickrack showing.
Chain Stitching. To make the chain stitch, work toward the body; hold the material over the first finger of the left hand. Tie a tiny knot in the thread and hide it under the hem, bringing the needle and thread through to the right side. Let the thread hang down in a loop from left to right, and hold it in place with the thumb. Make a straight stitch beginning where the thread came through, taking up from 1/8 to 1/4 inch of the material and bringing the needle out over the thread loop. Draw the thread up to form a loop, or link of the chain. Make another loop of the thread, put the needle back in where the thread came through the last time and proceed as before. To make this stitch effective on underwear, the thread must be drawn up to the right tension, and the stitches made even and in a line conforming to the edge of the material.

Feather Stitching... Feather stitching is made somewhat like the chain stitch. Hold the material over the first finger of the left hand, and work toward the thumb. Hide the small knot in the thread under the narrow hem and bring the thread through to the right side. Let the thread hang down in a loop and hold it with the left thumb as for chain stitching. Take a diagonal stitch beginning about 1/8 inch to the right of where the thread came up through the material, and slanting down to a point from 1/8 to 1/4 inch in advance of the place where the thread came through the material and bring the needle out over the loop. Draw the thread up to form a V. For the next stitch, throw the thread loop to the left and take a stitch slanting toward the center of the line of stitching from the left. Repeat the stitch alternating from right to left and from left to right. The beauty of the feather stitch lies in making stitches even in length and from side to side. For a more elaborate stitch take two or more stitches from the right, then two or more from the left. The stitches should be small and the thread fine for underwear, or the work will appear bulky.

Laces. If lace is used it should be durable and narrow enough to be attractive on a curved line. The tiny scallops of the lace should be well finished and have a firm edge to sew to the material. It should look well and iron easily. The three best kinds of lace for slips are Valenciennes (often called Val lace), Cluny, and Torschon. Val lace is used with finer materials. The last two are linen laces and are suitable for
heavier materials because they wear well. Lace may be inserted in a French hem or it may be whipped on with a narrow rolled hem or the hem may be faced and then the lace sewed in place. To join the lace use a French seam or it may be joined by turning one end of the lace to the right side and the other to the wrong side, then lapping these two so the edges are inside. The raw edges may also be joined together with the buttonhole stitch.

**SHAPED HEMS AND FACINGS**

The upper or lower edge of a hem may be cut in scallops, points, rectangles or in any other shape. In undergarments these shaped edges are usually finished with a simple decorative stitch. Shaped hems may be turned to the right or wrong side. The lower edge may also be shaped in scallops or points. In this case the facing is basted in place and the stitching carried around the scallops, the edges trimmed and turned as in the plain facing.

When all the slips are finished, the club will enjoy scoring them. A careful examination of all the slips made in your club will help to give you many ideas about making slips. Perhaps you will wish to score your own slip, or perhaps you will like to exchange with another club member. What are some of the points you will consider when scoring slips?

**CARE OF UNDERCLOTHING**

It seems almost unnecessary to say that underclothing should be kept clean. Yet unless we know certain facts we may think our clothing is clean when it really is not. The body not only gives out three pints of water daily in perspiration but it also gives off oily secretions through the pores of the skin. Even when a daily bath is taken a certain amount of this perspiration and oily secretion is taken up by the undergarments. So it is necessary to change underclothing at least twice a week and more often is desirable. Garments worn during the day should not be worn at night but hung near a window so they can air. Since underclothing must be washed frequently, it is important to select a kind that can be laundered easily.

**Fourth Meeting**

**PLANNING A SUMMER OUTFIT**

In planning the costume to be made in the Summer Clothing for 4-H Girls Project, each girl should consider a general plan for all of the clothing she will have for the summer season. Such a plan will serve as a guide in selecting colors that harmonize and in getting accessories that may be interchanged with other costumes. The activities in which a girl takes part must be kept in mind so that she will have a costume that is suitable for each occasion.

Most 4-H girls find it necessary to distinguish between “wants” and “needs.” There are many types of beautiful costumes, and while all girls love to have beautiful clothes, many girls want clothes for which they have no need. The average girl does not have much money to spend on “wants,” and she is fortunate if she has enough to take care of her “needs.” So she must first consider the type of costumes that will meet her needs.

The economy of a dress or outfit is determined largely by the relation of its cost to the number of times it is worn with satisfaction. A dress that soon goes out of style, proves unbecoming, or wears out quickly is considered expensive while one that may cost more money but can be satisfactorily worn many times, is economical. The cost of upkeep on a dress needs to be considered as carefully as the initial cost. Time and expense of pressing and cleaning determine the wear-
ing cost of many clothes. It is an economy to pay more for a fabric that can be cleaned and pressed at home.

Simple designs, simple color schemes, and simple trimmings are always in good taste. Simplicity does not apply only to the trimmings of hats, shoes, and dresses but it also has to do with the design, color, and general structure of garments. For example, if a curved neckline is becoming, then curved lines repeated throughout the lines of the dress, hat and accessories give an effect of simplicity and unity which is pleasing. Simplicity is a mark of good taste in clothing.

**IS THE COSTUME SUITABLE?**

Carefully selected clothing is suitable to the person and for the occasion on which it is worn. There are dainty girls and athletic ones, quiet girls and lively ones, retiring girls and friendly ones—in fact there are as many different kinds of girls as there are outfits. The problem is to select the right types of costume for the personality and the occasion.

In addition to expressing a girl’s personality, the summer wardrobe should suit the many serious and happy occasions of summer time. For home wear a girl’s clothing should fit her home needs. Does she help with the housekeeping and cooking, the gardening, chickens and milking? For business or school wear does she have long rides or does she live near the school? Does she work? Where and what kind of work? Does she attend picnics, camps, or engage in sports. For afternoon wear does she attend church? Is she invited to parties or afternoons?

It is not necessary to have a different outfit for each place one goes but it is necessary to plan the wardrobe so as to have suitable clothes for the activities in which one takes part. She requires attractive, serviceable, washable, easily ironed dresses for home, school, street, and business or sports wear.

The afternoon or “best” dress may be daintier and perhaps a little less serviceable, or it may be serviceable with appropriate dainty accessories.

The dress is the most important item in planning a costume. It is selected first with regard to the purpose and then underwear, hat, shoes, hose, and accessories are chosen which seem to belong with it. It is not enough to have garments that are each beautiful in themselves and becoming to the wearer, they must be harmonious when worn together. This is the test for your outfit.

For example, with a sport or school dress of broadcloth, poplin or pique, one could wear a plain sport hat of felt, straw or stitched fabric, low heeled shoes of leather or canvas, hose of lisle or durable silk, tailored underwear and a leather or fabric purse of simple design. These things would all be simple, fine, strong, and appropriate for the same purpose.

**A good demonstration:** Assemble outfits suitable for home, street, school, sport, or best wear.

**IS THE DRESS BECOMING?**

A dress that is becoming to the wearer is made up of lines, colors, and textures that help to express her personality. The lines of the human figure are beautiful and well proportioned. Clothing which changes these lines or proportions tend to spoil their natural beauty. If a girl is to have becoming clothing, the lines of her clothes must be becoming to the lines of her figure.

Girls are generally of three types.
1. Normal figure.
2. Short, plump figure.
3. Tall, thin figure.
The girl with a **normal figure** should select clothing which follows the outlines of the body without changing the proportions.

**The short plump figure.** This figure is too wide for its height and should keep in mind (1) That the outline of the garment should follow the outline of the figure without **adding more width.** (2) The lines within the garment should emphasize the up and down movement. Decoration should be placed near the center lengthwise.

**The tall, thin figure.** This figure is too thin for its height. A girl with this type of figure needs to remember (1) That the outline of her garments may add width provided the proportions of her figure are not distorted, (2) That the lines within her garment should emphasize crosswise lines.

A dress with good lines has the lines of the collar, cuffs, waist, and hem in harmony with each other. Lines made by trimming should also harmonize with the lines of the dress.

**Demonstration suggestion.** Select a design for a summer dress becoming in line to each type of figure.

**IS THE DRESS BECOMING IN COLOR?**

Color is also an important factor in making a costume becoming. A girl must consider the color of her skin, eyes, and hair when she selects a dress. Choose a color that emphasizes the best feature without calling attention to a bad feature. If the eyes are the best feature and the hair and skin are good, choose a color to emphasize the color of the eyes, but if the hair and skin are not good, do not choose a color to emphasize the beauty of the eyes at the expense of the coloring of the hair and skin. As a rule, the skin is the most important. It is the skin that gives the effect of health and beauty.

By her choice, a girl can increase the rosy healthful appearance, or she can emphasize its pale sallowness. Occasionally a girl has too much color in her skin. She should then choose colors which will make her look less ruddy.

If the color and texture of your hair and skin are not good, and your eyes are not bright and clear, do not expect the coloring in your dress to make them so. Remember, enough of the right kind of food, plenty of healthful exercise, fresh air, plenty of rest, and good grooming will make choosing a becoming color easier. The girl who radiates health has little difficulty in finding colors that are becoming.

In considering colors, remember that bright, light colors used in large amounts have the power to make the wearer appear larger, while grayed, dark colors appear to decrease the size.

To discover your most becoming color, study yourself in a mirror in bright daylight, by holding different colored pieces of materials or paper up to your face and noting the effect of the different colors on your skin, hair and eyes. See “How to Know Color.”

**STYLE IN DRESS**

A 4-H girl strives to have her clothing simple, clean, comfortable and becoming. She also owes it to herself to see that her clothes have fair degree of style. Conspicuousness in dress always indicates poor taste in clothing. Dress becomes conspicuous two ways (1) Too much style, (2) Insufficient style.

Your choices of clothing should conform to the present style tendencies. Moderation in style is always safe and conservative styles may be worn several years without embarrassment.

** HELPS IN BUYING **

1. Buy only what you need. Any garment, accessory, piece of material or trimming is expensive unless it fits into your wardrobe plan.
2. Consider what you already have before adding something new to your wardrobe. Since various garments are worn together to make up an outfit, each must be selected with the others in mind from the standpoint of color, style, and material.

3. Decide on one or two becoming colors and buy all garments and accessories to harmonize with them.

4. Consider yourself and your needs. Buy only what is becoming and suitable.

5. Buy for quality. Study, observe and ask opinions of persons who know, in order to help you recognize good values.

6. Be conservative in selection of materials, colors, and styles.

**ARE YOU KEEPING WITHIN YOUR MEANS?**

A glance into your purse is not sufficient to answer this question. To decide whether an outfit, or even a single article of clothing is within a girl's means, requires a careful consideration of these questions:

1. What and how many articles of summer clothing do you have that can be worn?

2. What is the least number of summer garments that a girl of your age, build, living in your community, taking part in the activities in which you take part, needs to be well-dressed?

3. Which of these do you need and can you afford to buy for this summer?

A part of the Summer Clothing for 4-H Girls project is to keep a record of all the clothing she has during an entire year. This record is kept in the back of this book on page 59.

**A demonstration suggestion:** (1) Make an inventory of all your articles of clothing. (2) Plan clothing that will make a complete and satisfactory wardrobe for summer.

**SUMMER HOUSE DRESSES**

It is a 4-H Standard that every girl keep herself looking neat, clean, and attractive at home. The house dress has many uses. It is not only a dress to be worn indoors as the name seems to indicate, but should be worn as a work dress indoors and out of doors.

It will need to be neat in appearance, comfortable and roomy to permit freedom of action for reaching, climbing, and stretching. A material, color and style that will launder easily is a good choice.

**CHOOSING THE MATERIAL**

Because of its use as a work dress, firm durable materials are good selections. The material need not be expensive. The design may be attractive and interesting. Simple, durable trimming will add to its attractiveness and wearing qualities. Trimmings of the loose, hanging type should be avoided.

Pockets and short sleeves are usually good choices for summer house dresses, unless long sleeves are desired for protection from the sun. Gingham, percale, and prints in firm qualities are appropriate for house dresses.

**Determining Amount of Material Needed.** The amount of material required depends upon three things: (1) Your height, (2) The kind of sleeves you wish to have, and (3) The width of the material. The amount of material required will be twice the length of the garment plus the width of the hem. With your tape measure, measure from the highest point on the shoulder to the length desired. Allow for the hem. If you desire long sleeves you will need to buy extra material.
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for the sleeves. Fig. 15 will show you how the pattern will place on material when there is no up and down. If the trimmings require other pieces allow for that also. One half yard extra is usually sufficient for all emergencies.

SELECTING THE PATTERN

A one piece kimona dress, a sleeveless or a simple set-in sleeve design generally makes an appropriate house dress.

THE SPORT DRESS

A summer sport dress is one worn mainly for outdoor activities, for picnics, games, fairs and the many out of doors occasions that summer time brings. The sport dress may be worn for active sports, as when a girl takes part in games or it may be of the spectator sport type which is worn when attending games, picnics or at any time when she wishes to look well and yet be durably and comfortably dressed. A well selected sport dress, of the spectator sport type might make an excellent school dress for early fall and late spring.

Materials, designs, patterns and finishes are the same as for school dresses except that it may be more striking in color and design.

Tailored finishes will also add individuality to this costume. See Tailored Finishes.

THE SCHOOL DRESS

A school dress is a business dress, as going to school is the chief business for most 4-H club girls. It is, therefore neat, tailored, and of simple durable lines. Beauty, comfort, health and economy are all ideals of the well dressed girl. She wants her clothing to be fresh, clean, attractive, and in keeping with her surroundings.

The school dress is a kind of work dress so it must not soil or wrinkle easily. Since it is worn every day it must be made of a material that will wear well and must be of a color and style that will not soon become tiresome. As a work dress it cannot have frills and draperies which will easily catch and tear, or tight sleeves or bands which do not allow freedom of action. It should have all the beauty and attractiveness which will permit it to serve its purpose in the best possible way.

MATERIALS FOR SCHOOL DRESSES

School dresses for the early fall months and the late spring months should be made of durable, washable materials as gingham, percale, madras, broadcloth, cotton tweed, or other suitable cotton materials; linen, pongee or other suitable tub silk or rayon. A girl is justified in spending more time and money on the school dress because she demands much hard wear of it.
THE DESIGN

The design should be simple and becoming. Fancy, fluffy, designs, fragile trimmings and materials are out of place.

A simple one or two piece pattern, sleeveless or with set-in sleeves is suitable. The set-in sleeve is more becoming to most girls. When a sleeveless design is selected usually a jacket of the same or contrasting materials adds to the practicability for Nebraska girls.

Note: As a tailored finish is suggested for girls of considerable experience this may influence your choice of design. See Tailored Finishes.

Fifth Meeting

SETTING IN THE SLEEVES

The fit of the sleeves depends first of all on having the correct armscye line. It is also determined by the accuracy with which the sleeves were cut from the pattern, by the method used in attaching them to the armscye, and by the cut and style of the sleeve used. Too much emphasis cannot be placed on this part of garment fitting. (See Adjusting the Armscye page 37.)

When properly placed in the armscye, a set-in sleeve should have no fullness on the lower half of the armscye except in the case of very fleshy arms, when some extra room is needed. There is seldom any gatherings over the upper half, although the sleeve edges should always measure an inch or more longer than the edge of the armscye. This is eased in when the sleeve is set in and prevents an unattractive and uncomfortable strain across the arm.

After all other parts of the garment have been made, baste it into the armscye as follows:

Locate the highest and the lowest points on the armhole line of the sleeve. These are the only points on the sleeve edge where it is not bias, if the sleeve has been cut correctly. Locate the quarter points of the armscye. To do this, fold from the high point of the shoulder to the opposite or lowest points together and thus locate the quarter points. The upper and lower halves will also be established. Some like to use notches found on the commercial pattern. If no alterations have been made
in the fitting, these notches may be right. However, a sleeve does not always fit well if the original pattern markings are used. Therefore, it is well to locate and connect the highest and the lowest points on both the armscye and the sleeve. This is the method the inexperienced should use. (Fig. 17).

When the seams are to be stitched on the wrong side of the garment first, the sleeve is right side out when placed in the armscye. Pin the highest and lowest points of the sleeve and armscye together, and pin the sleeve to the quarter points of the armscye so that there is only slight fullness in the lower half of the sleeve. This will leave most of the fullness in the top half. Place the pins at right angles to the armscye edges and pointing toward the cuff of the sleeve.

Hold the sleeve side of the seam toward the worker when connecting these points and when basting the sleeve in position. Hold the edges in place with the left hand. With the thumb on the sleeve side, ease in the extra length of the sleeve by pushing the material in place with the thumb while basting. The ruffled edge of the sleeve thus formed does not indicate that there are gathers over the top. Be careful not to stretch the rounded top of the sleeve edge at any time.

With some material, especially wool, it is necessary to place two rows of fine gathering over the top of the sleeve and adjust the size to the armscye. Before the sleeve is stitched, shrink these gathers out by steaming over a pressing cushion with a damp cloth.

When properly cut and fitted the set-in sleeve should hang straight from the tip of the shoulder and neither the waist nor the sleeve should feel tight nor should draw at any place when the arm is in any natural position. If the correct points on the sleeve and armscye have been used in setting in the sleeves and they were cut carefully, the lengthwise threads of the cloth will run in vertical lines from the top of the shoulder to the elbow. The crosswise threads will run parallel to the floor at the level of the armpit. With properly fitted sleeves it will be possible to place either hand on the opposite shoulder without discomfort. There will be ample length from elbow to wrist in this position or when the arm is bent. Also, there will be sufficient length from the elbow to the back of the armscye; otherwise the sleeve is likely to pull at the armhole before the garment is worn out. The inside sleeve seam should be in line with the thumb when the hand hangs naturally at the side.

![Fig. 17. Locating the quarter points on the armscye](image)

![Fig. 18. The set-in sleeve](image)
SUMMER AFTERNOON OR BEST DRESSES

Most 4-H girls attend church, afternoon parties, call or receive calls from their friends and neighbors, and then there is graduation. At such times all girls wish to look their very prettiest. For such wear, materials that are more fragile, delicate and gayer in color will be appropriate. As there are not so many of these occasions only a small amount of wear is usually expected of the afternoon or best dress. 4-H girls realize that this type of dress is out of place when worn for school or business.

MATERIALS FOR AFTERNOON OR BEST DRESSES

There are many cottons which are especially well suited for this purpose. They are serviceable, quite inexpensive, and launder nicely. Hot summer days demand cool washable dresses. Nothing can give a girl that charm and daintiness which she so much desires on these special occasions as a crisp, fresh, cool cotton.

There are batistes, plain, and eyelet; voiles, plain, and embroidered; shadow patterned, embroidered and plain organzies in a wide range of colors; old fashioned sprigged dimities; printed lawns; crepes; dotted swiss and even cotton laces.

The “best dress” often serves more practical uses. It may then be made of fine gingham, shantung, linen or some of the rayons.

Colors chosen for afternoon or best dresses may be gayer and lighter than those for school or sport. Most of the materials suitable for this type of dress are obtainable in a wide range of soft pastel colors.

The design, too, may be a little more frivolous and may add softness by the use of ruffles, shirring, flounces or drapery. A sleeveless, puff sleeve, long sleeve or caplet that serves as sleeves are patterns that may be used. If the dress is to serve more practical needs a more conservative pattern as well as material and color may be chosen.

HOW TO KNOW MATERIALS

Cloth is made of two sets of threads woven together. **Warp** is the name of the thread which runs parallel or lengthwise to the **selvage** or finished edge. **Woof** or filling is the name of the thread that runs crosswise.

Cloth may be made from animal or from vegetable fibers. These fibers are known as textiles. The textiles used for summer clothing are cotton, linen, and rayon.

In order to help choose materials wisely it is necessary to know the characteristics of each of these textiles.
Characteristics of Cotton.

1. Cotton is a vegetable fiber.
2. The fiber varies in length from 3/4 to 2 1/2 inches. The fiber has a natural twist. This aids the manufacturer in spinning fine and coarse yarns.
3. Cotton burns readily. It flashes up and burns quickly. It burns with a yellow flame like paper. The residue or ash is light gray.
4. Cotton is easily cleaned, washes satisfactorily, and is hygienic.
7. Cotton soils easily because dirt clings to the numerous fine hairs on the cotton thread.
8. Cotton shrinks in water.
9. Cotton does not hold heat but is a good conductor of heat.

Characteristics of Linen.

1. Linen is made from flax. It is a vegetable fiber.
2. Linen fibers are long and smooth.
3. Linen is a clean fiber.
4. Linen absorbs water readily and the water evaporates quickly.
5. Linen is the strongest of the vegetable fibers.
6. Linen is a good conductor of heat.
7. The flax fiber can be twisted very finely.
8. Linen has high natural luster.
9. Linen does not easily take or hold dye.
10. Linen crushes quickly because it is not elastic.

Characteristics of Rayon.

1. Rayon is our newest textile. It is made from cellulose which is the structural part of all plants. Either wood or cotton may supply the raw cellulose material used in making rayon. It is made by dissolving cellulose into a liquid and converting this by chemical and mechanical processes into thread.
2. Rayon is a smooth continuous fiber which can be made in almost any length that is desired for manufacturing purposes. It may even be longer than silk which is several hundred yards long. Other fibers as cotton, wool and linen are short. This gives rayon a great advantage in the manufacturing processes and results in smooth surfaced fabrics unbroken by fuzzy or projecting ends.
3. Rayon takes dye well, the beauty of its coloring often surpassing that of silk. It has high luster but is less pliable and elastic than silk.
4. Does not turn yellow.
5. Crushes easily.
6. Burns with a flash and leaves almost no ash. Rayon was invented as the result of an attempt to imitate silk and was first known as artificial silk, art silk, or fiber silk. Later it was discovered that it was not silk but a distinct fiber with some advantages which silk did not possess and of so many advantages in the cloth manufacturing industry that it was given the name "rayon" which seems especially adapted to signify the gleaming shining fiber reflecting the sun's rays. When combined with silk it is preferable from the standpoint of durability to a weighted silk and in addition makes possible many beautiful variations in silk weaves and colorings. Wool when combined with rayon adds luster and smoothness. It does not shrink so easily and can be made in more attractive colorings than without the addition of rayon.
The cotton industry owes much to rayon for it has given renewed interest to the use of cotton fabrics, many of which are mixed with rayon.

7. Rayon is wiry.
8. Frays easily.
9. Has a low resistance to heat (celanese).

CHOOSING MATERIALS FOR SUMMER DRESSES

The standards to be kept in mind when selecting materials are,

1. Easy to handle.
2. Launders well and easily.
3. Retains its shape.
5. Wide enough to cut to advantage.

Materials for summer dresses should be selected to give the service required of them. Dresses worn for every day wear will require sturdy materials, dresses worn occasionally may be made of sheerer daintier materials.

A piece of material may be made of one textile or it may be a combination of any two. Usually it is easier to handle and care for materials made of only one textile. Different materials are made not only by varying the textile used in the yarns and by using yarns of different ply and number of twists, but also by varying the way the yarns or threads are woven together. The finish too, often makes it look quite different.

Examine a small piece of gingham, cotton poplin, cotton crepe, middy twill, and cotton voile. Ravel threads from each of them. They are all made of the same textile, cotton. Notice the difference in the size of the yarns used in the different materials, and the way the yarn is twisted. Unravel more threads and notice how differently they are woven to form the various materials. Examine other cottons, also samples of linens, rayons, and silks.

The wearing quality of any cloth may be determined by the strength of the thread used in the cloth and by the firmness and closeness of the weave. The warp threads in a piece of cloth are usually stronger than the woof threads.

Width.—Materials should be wide enough to cut to advantage. Materials range from 24 inches to 36 inches in width. Always ask the width of the material before buying it. Consult your pattern to be sure which width will cut to the best advantage. Narrow materials are more expensive because it requires more work and more material. The quality of wide material is usually better than the quality of narrow material.

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</tr>
</tbody>
</table>

* 1931 Lincoln prices.
HOW MATERIALS ARE DYED

As you examine the samples you will notice a difference in the way they have been dyed. Some materials are white, which usually means they have been bleached; some are cream or tan which is their natural color; some are dyed; some are figured in interesting patterns. The figured materials are very interesting. Some are yarn-dyed and some are piece-dyed. Can you tell which are yarn-dyed and which are piece-dyed? If they are yarn-dyed the yarns were dyed before they were woven into the material. Piece-dyed means that the material was woven and then dyed. In yarn-dyed materials the dye penetrates and colors it more thoroughly than in piece-dyed material. Find examples of yarn-dyed and piece-dyed materials. A good test when selecting patterned materials is: Can the design and color be easily seen from the wrong side?

HOW TO RECOGNIZE QUALITY IN MATERIALS

In choosing material you will want to know its quality as to (a) weave, (b) finish, (c) fastness of color

**Test for weave.** (1) Is the weave firm and even? Pull the materials between the fingers and see if threads slip easily. Firm good quality material does not pull apart easily. The “pin test” helps to determine firmness of weave. Put a pin in material as you would in gathering with a needle. Turn material to wrong side and pull. In a firm weave the threads will spread apart but little. (2) Are the threads close and even? Hold several samples to the light and compare evenness of weave and yarn. (3) Test the strength of the warp and woof threads by breaking them.

**Test for Finish.** (1) Is the finish smooth and soft or is it stiff and coarse? Some materials are mercerized and some may be highly sized and “calendared” so as to imitate mercerized materials. One can tell by washing a sample whether the material has a permanent finish. The calendaring or sizing disappears after laundering. It may also be detected by holding the material up to the light or rubbing the fingers which loosens the filling in the form of a white powder.

**Tests for Fastness of Color.** One of the things that may ruin a cotton dress is the fading of color. Sometimes the color fades the first time a dress is washed, or it may fade in the sun before it is washed. Long ago it was the custom to “set color” so it would not fade. But now there are so many better kinds of dyes used by the manufacturer that this is not necessary. (1) You may test the color by washing a sample to see if it will fade, (2) then test by exposing it to the sunlight. Put a piece of material between the leaves of a book so half of it is exposed to the light. Place in strong sunlight for a week and compare. The “bleeding test” will show if the color runs. Sew together a piece of colored cloth and a piece of white cloth. Wash. If the white remains clear the color does not bleed.

Some additional points to remember are:

1. Notice if there is anything that can be picked or pulled off easily, such as paste dots imitating dotted swiss, or design pasted on voiles; these fall off in washing, are often either removed or discolored by pressing.

2. Examine closely the very glossy stripes and plaids often used on cotton materials. They may be made of brittle inferior rayon which snags easily and wears out before the cotton thread does.
SUMMER CLOTHES

3. Linens are beautiful but they wrinkle easily and fade quickly.
4. Rayons are serviceable materials if selected in firm good qualities; cheap rayon does not give the service that a cotton of the same price will give.
5. Most wash materials are made in qualities that are guaranteed not to fade in the sun, in laundering or from perspiration. They cost slightly more but are an economy in the end.

TEXTURE AND DESIGN IN MATERIALS

The texture and design or pattern of the material will also influence your choice. Stiff or shiny materials such as organdie, taffeta, and satin add to the apparent size and make the figure appear much larger.

Large figures of bright color and especially large oval motifs should be avoided by the short, stout girl. Soft clinging materials such as crepes and voiles are much better for her; small all over figures, plain colors, and pin stripes are her most flattering choices. The tall, thin figure has more range in her choice of texture and design. Usually it is best for her to avoid pin stripes and to be sure the design she chooses is in scale with her size and proportions.

When selecting material, get a sample if possible and examine it carefully for the qualities you wish it to have. Compare it with materials other girls are considering for the same purpose as to quality, price, and appearance. Does it meet the standards to be considered when selecting material?

Make your choice according to your own needs. It is not the most expensive but the wisest choice which makes for the most satisfactory dress.

Sixth Meeting

SELECTING, USING AND ALTERING COMMERCIAL PATTERNS

Patterns are made according to the average proportions of girls of different ages. For this reason they are purchased by age. A girl who is large or small for her age must make allowances for this difference and buy according to her size. Select the picture of the garment you desire, note the number, and buy the size you require.

HOW TO USE A PATTERN

Note each of the following when you are using a pattern:
1. Before opening the pattern see that you have the right number.
2. Read all the directions that are given on the envelope.
3. Study the parts of the pattern with the guide chart. What marks indicate a fold of material? Which ones indicate the straight of the goods?
4. Pin the parts together and hold the pattern up to you, so that you will become familiar with the position of each piece. Have someone test the pattern on you and see if it proves to be the right size. See “Testing the Pattern” below. Is it long enough? Is it the right width across the chest and back? Does the neckline have a good curve?
5. Put back into the envelope all parts not needed.
6. Notice how much the pattern allows for seams.
7. Do the notches match? If the pattern is not smooth, press it with a warm iron.
8. Where is the straight of the material placed? This is very important. It is not a waste of time to become familiar with the pattern.

TAKING MEASUREMENTS

The number of measurements necessary to test a pattern varies with the type of garment being made. Only a few measurements are necessary if the garment is a loose one, and many more if the garment is a closely fitted one. Accurate measurements are necessary. Measurements taken over loose garments will be too large. Measurements should be taken over snug fitting garments.
Position for taking measurements. The person having measurements taken should stand squarely on both feet and in a natural position. All measurements are taken smoothly and the tape drawn easily over the part.

**Bust Measure.** Stand behind the figure while taking the measure; draw the tape around the fullest part of the bust, well up under the arm and straight across the back. The measure should be an "easy" one.

**Waist.** Same position as above; draw tape line around the natural waist line. Take a comfortable measure, not tight. Pin a piece of cotton tape around the waist line and leave it for taking other measures.

**Hip.** Same position behind the figure; draw the tape measure around the fullest part of the hips about 6 or 7 inches below the waist line. This measure should be parallel to the floor.

**Neck.** The neck measure is taken at the base of the neck above the hollow in the front and over the bone in the back. This measure should be rather snug.

**Shoulder.** Place the end of the tape line at the base of the neck in a direct line with and just back of the ear. Carry the line across the shoulder to the end of the shoulder bone slanting the line $\frac{1}{4}$ to $\frac{1}{2}$ inch to the back.

**Width of Back.** This measure is taken across the back between the armholes and about 4 inches below the neckline.

**Width of Front.** Measure across the chest about 2 inches below the hollow of the neck, from the center of one armseye to the other.

**Length of Back.** From bone at back of the neck to floor, then deduct the number of inches to give desired length above the floor.

**Length of Front.** From hollow of neck to floor, and deduct the number of inches it is desired to have it above the floor.

**Skirt Length.** Measure from the tape at the waistline to floor deducting the number of inches it is desired to have it from the floor.

**Arm.** Around the fullest part of the arm, near the top. Take an "easy" measure.

**Wrist.** Around the wrist, a comfortable measure.

**Arm Length, Outside.** From sleeve joins at the shoulder to elbow point, then to wrist.

**Arm Length, Inside.** From the muscle which joins the arm to the body to the base of the thumb.
TESTING THE PATTERN

Unless the pattern has been used and tested before, be sure to test it before cutting the material by it. The first test measurement is the **bust measure** taken at the fullest part of the bust. The next is the **hip measurement** taken around the fullest part of the hips. For the **length measurement**, measure the distance from the highest point of the shoulder to the floor. To test the pattern, pin the side seams together. If a two piece dress, pin waist to skirt. Spread the pattern on a table. Measure across the part of the pattern that should go over the bust. This should equal one-half of the bust measure plus from 2 to 3 inches allowed for fullness. Test the hip measure in the same way. To test the length measure, measure from the shoulder seam the desired length plus the width of the hem.

After the body measurements have been taken, compare them with the corresponding measurements on the pattern. Remember garments do not fit as snugly as a tape line does in measuring. Be sure to make allowance for pattern fullness, (which is 2 to 3 inches) gathers and plaits as suggested. Make changes in patterns only where necessary.

HOW TO ALTER A PATTERN

Perhaps when you test your pattern you will find that it is not long enough or that it is too long. Here are some helps that will make it easy for you to alter a pattern so that it will fit.

**TO LENGTHEN PATTERNS**

Lengthen the pattern in two places, below the armhole and below the hip line by cutting across the front and back of the pattern and spreading the required amount. Piece the pattern to hold the spread by placing a piece of paper behind it. Pin securely. (See Fig. 22). Use same method to lengthen a two-piece dress.

**TO SHORTEN PATTERNS**

Shorten pattern above the waistline and below the hip line by carefully pinning tucks which take up the additional material. Use the same method to shorten a two piece dress. In case of circular or flare patterns for the short stout figure, shorten at the bottom. Why?
TO MAKE THE PATTERN LARGER AND TO INCREASE BUST AND HIP MEASURE

Find the center of front shoulder seam. Cut in a straight line to within 1/2 inch of shoulder line beginning at the lower edge of pattern. Pull apart one-half the amount of increase desired. Place paper and carefully pin and then paste a strip of paper over the opening. As the pattern is placed on fold of material this will give the double amount of increase desired. The back of the pattern is increased in the same way. (Fig. 24-A). If the bust is very full it may be necessary to allow for extra length. Alter as in Fig. 24-B.

TO DECREASE THE BUST AND HIP MEASURE

If the pattern is too large in the bust and hips you may make it smaller by slashing a line to within 1/2 inch of the shoulder line beginning at the lower edge of the pattern. Keep the slashed line parallel with the center front of the pattern. Lap pieces to take up excess fullness. Follow same directions for decreasing the width of the back. (Fig. 25).

ALTERING PATTERN FOR LARGER HIP AND NARROW SHOULDERS

Slash front and back patterns from lower edge to armhole and 2 inches from underarm seam and spread the necessary amount at hip. Carefully pin and then paste piece of pattern under the slash to retain the exact amount.

If the pattern is too wide at the shoulder reduce width by making a dart in pattern about 2 inches long taking up the extra width. Make the dart as short as possible so that the width below the shoulder does not become narrower. (Fig. 26).
ALTERING PATTERN FOR ROUNDED BACK AND FLAT CHEST

This condition is indicated when the pattern is too long in front and too short in the back at the neck. Slash the pattern across the back and spread about \( \frac{1}{2} \) inch. Reduce the length in front pattern the same amount by pinning a tuck across the chest. This alteration will not affect the size of the armhole. (See Fig. 27). For a two-piece dress this alteration may shorten the front. If so, add to the lower edge of the front the same amount as was taken in the tuck across the chest.

TO LENGTHEN OR SHORTEN SLEEVE PATTERNS

Take the measurements of the arm length from the shoulder to the wrist bending the arm slightly. Test the pattern and if necessary shorten or lengthen in two places, above and below the elbow. (Fig. 28).

ALTERATION FOR LARGER ARM

Slash through pattern from center of cap to bottom and spread amount necessary. Add to top of cap. (Fig. 29).

Seventh Meeting

HOW TO KNOW COLOR

The world is full of color. Everywhere you turn you see color. In the trees, in the sky, the sunset, the fields, in the room in which you are sitting. If you were asked, could you correctly name each of the colors before you?

The Color Circle. Let us make a color circle in order to learn about color. All color comes from the three primary colors, yellow,
blue, and red. They are called primary colors because no combination of color will make any of them. They are the colors from which all colors are made. Arrange them on a triangle as in Fig. 30.

Next form the secondary colors by mixing equal parts of two colors. Equal parts of yellow and blue make green, equal parts of blue and red make violet and equal parts of red and yellow make orange.

Equal parts of yellow and blue make green, equal parts of blue and red make violet and equal parts of red and yellow make orange.

Place them between the colors on the triangle. Now you have six colors. If you continue mixing any two of these colors you will get other delightful colors. They are called intermediate colors. They are yellow green, blue green, blue violet, red violet, red orange, and yellow orange. When you add these to the color circle how many colors will there be? Place these colors in their proper place in the color circle.

A—Indicates warm colors.
B—Indicates cool colors.
C—Indicates complementary color harmony or colors directly opposite on color wheel as yellow and violet; blue and orange; green and red.
D—Indicates related harmony as yellow-green, green and blue green. Other related harmonies might be (1) the blue family of blue-green, blue and blue-violet (2) the red family of red orange, red and red-violet, etc.
The table below will help you to classify the colors.

<table>
<thead>
<tr>
<th>Primary</th>
<th>Secondary</th>
<th>Intermediate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yellow</td>
<td>Green</td>
<td>Yellow green</td>
</tr>
<tr>
<td>Blue</td>
<td>Violet</td>
<td>Blue green</td>
</tr>
<tr>
<td>Red</td>
<td>Orange</td>
<td>Blue violet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Red orange</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Yellow orange</td>
</tr>
</tbody>
</table>

This plan for studying colors is called the Prang System.

**NEUTRAL COLOR QUALITIES**

Each color has certain qualities.
1. **Hue** is the name of a color. As blue, green, violet.
2. **Value** refers to the lightness or darkness of a hue. As light green, dark green. The light values are formed by adding water or white to the color. We call the light values **tints**. If we add black to the color we get darker values which we call **shades**. Make a value chart in the spaces given below.
3. **Intensity** is the brightness or dullness of a hue. Intensities are formed by adding grey to pure color.

The value and intensity charts below are not complete. There are other tints ranging from the color to white depending upon the amount of water or white added. The other shades range from the color to black depending upon the amount of black added to the color.

<table>
<thead>
<tr>
<th>Value</th>
<th>Intensity</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Tint or light color</td>
<td>1. Full intensity or pure color</td>
</tr>
<tr>
<td>2. Medium color</td>
<td>2. Half intensity</td>
</tr>
<tr>
<td>3. Shade or dark color</td>
<td>3. Neutral Grey</td>
</tr>
</tbody>
</table>

Have you ever noticed that some colors are cool and restful, such as blue and green and some are warm and exciting as red and yellow? On the color circle you will notice that the yellows, reds, and oranges are called **warm colors**. They are called warm colors because they are the colors of fire and sunlight. Blues, greens, and violets are known as **cool colors** because they are the colors of lakes, ice, and shadows. Find the cool colors on the color wheel.

**COLORED HARMONIES**

Perhaps the hardest problem to solve is deciding which colors look well together. When two or more colors combine nicely we say they “harmonize” or we speak of color harmony. It is important to understand color harmony because colors are often combined in the same dress, or, when hats, shoes, dress, and coats are worn together.

There are three different color combinations which are most often used in forming color harmonies.
First, the monochromatic combination is a one-color combination. One color, or hue, is used as the foundation. Then by using a lighter value of the same hue or a darker value of the same hue, you have worked out a monochromatic color scheme. Example: A brown suit, a light tan blouse, dark brown shoes, and a medium brown hat. One color is used throughout, yet there is a great variety in the one-color scheme. A monochromatic or one-color harmony may be worked out with any hue on the color wheel.

Second, the complementary harmony is formed by combining colors directly across the color wheel. Put your finger on yellow and draw it straight across the color circle. You will strike violet. Violet is the complement of yellow. Put your finger on each of the other colors and find their complements. Make a list of these complements so you will remember them. To secure a complementary harmony the two colors must be carefully selected. Sometimes this is done by selecting two complements that are light and delicate in tone. Instead of combining scarlet red and emerald green, combine a pale sea green with a delicate pink for a party dress. Another way of harmonizing complements is to keep both colors dull, for example rather than a bright Alice blue and a brilliant orange in a sport suit it would be better to combine a duller blue with a soft tan.

Another way to make a complementary harmony is to use large amounts of a dull color with a small accent of bright color as a dull blue sport dress with a bright orange tie.

Let's summarize the three ways to form complementary harmonies.
1. Have both colors pale and delicate.
2. Have both colors dull or dark and rich.
3. Have one color dull with an accent of bright color.

Third, adjacent or related harmony is formed by using two or more colors that are neighbors on the color circle as yellow-green, green and blue-green. Other adjacent harmonies might be the orange family of yellow-orange, orange, and red-orange; the blue family of blue-green, blue and blue-violet. Just as with other harmonies the colors must be combined correctly in order to produce a real harmony. A bright scarlet red coat worn with a bright orange hat will not produce a harmonious effect although red and orange are next to each other on the color circle. It will be easy for you to see which colors make pleasing combinations if you will experiment with colors.

Something to do. At your next meeting have a demonstration and discussion of color harmonies. Each girl bring samples of colored cloth and make color harmonies. Plan a dress in each of the color harmonies.

CHOOSING A COLOR TO WEAR

Every club girl wants to know the colors she can wear. When you are choosing a color to wear you think about the color of your skin, hair, and eyes. The coloring of your skin is the most important. It is the skin color that helps most to give the general effect of health and beauty. If you do not have a perfect complexion but one that is pale and sallow the most helpful thing that you can do is to eat and exercise properly so that your complexion will improve.

Experiment by holding pieces of colored cloth around the neck of the club girls and observe the effect of the color on the skin, hair, eyes, and figure. Ask these questions while you are doing so.

Does it make the complexion clearer?
Does it make the complexion rosier?
Does it make the complexion sallow?
Does it make the eyes brighter?
SUMMER CLOTHES

Eighth Meeting
FITTING

A nice dress may be spoiled by being poorly fitted. Even an ordinary dress takes on style and gives satisfaction when well fitted. There are two reasons why we fit garments. First, to fit the figure of the individual. Second, to keep the threads of the material horizontal and vertical.

A well fitted garment allows freedom of movement without being too large and is free from unnecessary wrinkles.

The characteristics of a well fitted garment are:
1. The garment should be comfortable without excess fullness.
2. The woof threads should run straight around the figure at chest, bust, hips and parallel to the floor (except in bias cut garments).
3. The warp threads should run parallel to the center front and center back and perpendicular to the floor.
4. The underarm seam should fall directly from the center of the armpit and perpendicularly to the floor.
5. All structural lines of the garment should be related to the lines in the figure.

Accurate basting and stitching and careful pressing are essential in a well fitted garment. Stitching must follow near enough to the line of basting that the size of the garment will not be altered. Press each seam as it is finished. One final pressing will not produce the same results. Turn the shoulder and underarm seams toward the front if they are not pressed open. Turn the armhole seam and shoulder darts toward the neck.

Fitting the Shoulders. A properly placed shoulder seam acts as an anchor to a well fitted garment. Therefore it should be located most carefully and the shoulders should be the first part of the garment to be fitted. As a result, the material should be smooth over the chest and shoulder blades with no wrinkles or bulges in the front or the back, and with no appearance of tightness. The location of the shoulder seam varies with the type of garment, with the individual figure, and with the shoulder effect desired.

The normal shoulder seam should be a straight line from the highest point at the neck to ½ inch back of the highest point on the tip of the shoulder. A good method of locating this line is to lay a pencil from the neck to the tip of the shoulder. (Fig. 31). This seam line should not be visible from either the front or the back when the garment is worn.

On stout figures the crosswise threads of the material may slant slightly downward near the underarm seams. However, the general rule holds that these threads should be parallel to the floor in the center front. The garment should fit easily across the bust with some looseness. Care should be taken not to fit any garment too tightly across the back or the bust. Placing the shoulder line to the front will empha-
size round shoulders. On the average person, this seam is more becoming directly on top of the shoulder. The shoulder of a garment should be wide enough that the set-in sleeve will not be brought up on the shoulder, thus giving a pinched effect. The shoulder should be narrow enough so that the sleeve does not fall below the shoulder tip and give a dropped appearance.

In basting the shoulder seam, the back of the waist is held toward the worker. It is better if the back shoulder is from ¼ inch to ½ inch longer than the front. By easing in this extra fullness, the entire length of the seam, the shoulder blades are fitted more perfectly. In woolen materials it is well to shrink out this fullness after the shoulders have been fitted and before the seam is stitched.

When fitting the shoulders, begin at the neck and work toward the armpits, keeping in mind that the lengthwise threads of the cloth must be parallel to the center front and back of the figure and the crosswise threads parallel to the floor. The exception to this is that on a large figure the crosswise threads over the bust will slant slightly downward as they approach the underarm seams. Either the front or the back of the shoulder or both may need to be altered, but it is best to make the change which will not alter the armscye.

Fitting the Neck. After fitting the shoulders, adjust the neckline. It should form a good curve from the prominent bone at the base of the neck in the back to just above the collar bone in the center front. The line should be high rather than low in the back and on the sides. A cord placed about the neck helps to find the correct position. The neckline of a dress should fit snugly, but not tightly, and be sufficiently high that when the neckband or collar is pinned to it, there will be no strain anywhere. A ½ inch seam allowance is sufficient. When attaching the collar or neckband to the garment, hold the neck edge so that it does not stretch.

For a garment with a close fitting collar, keep the neckline comparatively high at the back and sides in order that a tailored effect may be obtained. If the collar is placed low it never looks well and makes the neck appear large.

For the girl who is plump and rounded at the back of the neck, keep the shoulder line slightly back of its normal position and the neckline high in the back. A slight fullness at the center back of the garment will make it fit better.

Fitting the Bust and Hips. The underarm seam is the place to make most changes which are necessary on account of irregularities of bust, hips, back, and abdomen. These parts should be fitted after the shoulder seams and the neckline have been properly adjusted. (Fig. 32). The underarm seam should be directly under the high point of the shoulder and should appear to be a continuation of the shoulder seam.

An allowance of several inches is made on all patterns for looseness at the bust and hips, and any alteration made in the underarm seam should not cause the garment to fit too snugly at any point. If a dress fits too loosely, it is likely to sag under the arms and will be neither comfortable nor neat. If the underarm seam is placed too far back, it will make the bust appear more prominent and give the back a narrow appearance.
When basting, a little fullness eased into the front of this seam for the first 10 inches below the armhole will make a garment set better whether it has a set-in or a kimono sleeve. Small darts will serve the same purpose. This fullness must be only in the front, otherwise the underarm seam will swing toward the front.

The figure with large bust and small hips and abdomen should be fitted loosely below the bust line in order not to exaggerate the size of the bust. Large hips seem smaller if the waist is fitted loosely, especially under the arms.

Adjusting the Armscye. The armscye seam when viewed for the side (Fig. 31) should show a good curve over the top of the shoulder. When viewed from the front, the armscye seam should lie parallel to the center front, and when viewed from the back, it should be parallel to the center back of the garment. The armscye seam should pass over the tip or highest point of the shoulder bone and from this point make a straight line back and front to the crease formed where the arms join the body. (Fig. 33).

With close-fitting sleeves the armscye seam should curve to fit the underarm as closely as is comfortable and must be on the highest point of the shoulder. If the tight-fitting sleeve is set in a wide shoulder, the sleeves will bind the arm and pull at the seam. If it is put into an armscye that is too large underneath, the dress will pull across the bust. Stout figures require a closer-fitting armscye and one that is higher under the arm than do the more slender types.

NECKLINE AND NECK FINISHES

Choosing the Neckline. The shape of the neckline is very important as with the collar, it forms the frame of the face. Necklines must be chosen with careful consideration to their becomingness and to their effect upon the shape of the face. Perhaps no other detail of a dress

Fig. 33. Correct armscye line
A. Front view
B. Back view

Fig. 34. Necklines
is so important in its effect upon the appearance of the wearer. The correct neckline aids greatly in making the face seem an ideal oval and in making it the center of interest of the dress.

Round necklines broaden while narrow oval necklines give an oval contour. (Fig. 34-A). Round, close collars increase width while pointed collars make the face seem longer (B). Horizontal lines leading the eye across the face increase width. V-neckline tends to decrease width (C).

High close collars increase width; low neck lines, providing a larger background, give length (D). Many fine details tend to emphasize irregular features; soft, simple lines tend to minimize them (E).

**NECK FINISHES**

The six different styles of necklines are the U, heart-shaped, round, V, bateau, and square. Collars should be designed in keeping with the chin, neck, and shoulders. They should look as if they belonged to the garment. The shape of the neckline of the collar determines the lay or roll of the collar.

What type of neckline do you need to bring out your good points? Such types of faces as round, oval, long, thin, and square, need different necklines. Repeating a line emphasizes it; direct contrast emphasizes a line. Try
on different shaped necklines and find out for yourself which is best for you. Cut different shapes from brown paper. These may be tried on different individuals. Notice results. If a collar is used the neckline should fit high and snug in the back to keep the dress from pulling.

The collars will vary according to the style of the dress. **Finish the neck as soon after the seams are stitched as possible,** because the neck may stretch out of shape. If necessary, it may have a basting thread put around it until the collar is finished. The neck opening may be finished by bands, binding or facings, depending upon the garment and collar.

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**TAILORED FINISHES**

Tailored finishes help to give a garment a distinctive touch by lifting it out of the ordinary and giving it the “readymade” look which is very desirable. Tailored finishes are not necessarily difficult to make if care is taken to remember the first essentials in tailoring. They are:

- Keep seams straight and smooth.
- Keep stitching straight and even.
- Press carefully and often.

The **bound buttonhole** is finished with material instead of thread and is used as a decoration as well as a fastening. It may be used to add a tailored touch. It may be placed either lengthwise or crosswise on the garment and bound with bias or straight material. A reinforcing piece of material 1 inch longer and ½ inch wider than the finished buttonhole may be used. **(Fig. 37).**

Mark accurately on the right side of the garment the position and size of the buttonhole with basting thread (A). Do not use a knot. Mark sides or ends as well as the opening of the buttonhole. Have buttonhole a little longer than the diameter of the button to be used. The binding piece of the same or contrasting material is at least 2 inches longer and 1 inch wider than the buttonhole. Mark the center of this piece and place it on the buttonhole line with right sides of garment and binding together. Baste in place (B). Mark center of buttonhole on this strip. Stitch a rectangle around buttonhole line ¼ to ⅜ inch from the center line. Make square corners at ends and have stitching straight and even. Cut with sharp pointed scissors along the center line to within ¼ inch of the ends. Then clip from this point diagonally to stitching, not through it, in each corner. Remove bastings, press and pass the binding through slit to the side. Turn the binding on the seam line at the ends so that none of it shows and baste in place (C). Fold the binding on the sides over the seams so that they meet in the center and lay fullness at ends in a box plait. Baste in place. Baste the edges of the binding together on the right side with a diagonal basting (D). The binding is fastened in place by stitching around the edges on the right side, using care to make square corners and straight stitching. Or, it may be held in place with an inconspicuous stitch on the wrong side.

To finish the wrong side, turn edges of binding and hem with small stitch. If a facing is to cover the entire section of the garment, it is
basted in place and cut on buttonhole lines. Turn in the raw edges of facing and hem to buttonhole with small hemming stitches.

**LOOP BUTTONHOLES**

Loop buttonholes make an effective trimming and may finish the neck or sleeve opening as a fastening.

Loop buttonholes are made by cutting a bias strip long enough to make several loops and from $\frac{1}{2}$ to 1 inch wide according to the size of loop desired. Fold it through the center (right side of material inside) and slip a narrow tape or cord inside. Stitch the sides and one end being careful not to catch the tape across the other end. After the stitching is done, the tape is used to turn the strip right side out and the end to which the tape has been stitched is cut off. If a corded loop is desired leave the cord in. The strip then can be cut into lengths the size of loops desired. These are folded with the same edge inside and the ends sewed together to form a loop. The loops are then basted in position along the edge of the opening. When the facing is applied the loops are stitched in with the seam so that they are held securely and yet the joining to the garment is entirely concealed. (Fig. 38). The loops may be spread apart to make rounded loops which give the effect of scallops. Thread loops are made by placing several strands of thread in the form of a loop and covering with buttonhole stitch (Fig. 39).

**PATCH POCKETS**

Patch pockets give an attractive tailored appearance and are easy to make. It is important that pockets be accurate and carefully placed with all seams and edges stitched true and securely. Patch pockets may have pointed (a), curved or straight flaps (b), or it may have a box plait (c). To make a box plaited pocket, first decide how wide the plait is to be and make it as a plain tuck exactly in the center of the pocket. Then flatten it as a plait. A flap is usually placed across the top. Press well, turn the raw edges under and baste into position. It may be finished by slip-stitching or by machine stitching.

**SET-IN POCKETS**

The set-in pocket is one made in a slit in the garment. It may be made lengthwise, crosswise on the bias or on a curve of the material and finished with the same or contrasting material. The two commonly used types are the **bound** and the **welt** pocket.

The **bound pocket** is made in exactly the same manner as the bound buttonhole, except that the binding material is twice the length of the finished pocket desired and 2 inches wider than the desired width.
Mark the pocket line on the garment. Place the pocket strip on this line on the right side of the material, allow 1 to 2 inches of material to extend above the line and the longer end extending below the line, or half of the pocket strip above and half below the line. (Fig. 41). Stitch rectangle. Slit like buttonhole with diagonal cuts to corners. Draw pocket material into a box pleat at ends and fasten with a few stitches. Baste, press and stitch all around binding on the right side. Fold back strip of pocket in half with edges even, baste and stitch around edge. Overcast edges to prevent fraying.

The Welt Pocket is made so the binding across the lower side of the opening comes to the seam line at the top of the opening, forming the welt or lap. The steps for marking the pocket or buttonhole location, placing pocket, stitching and cutting are the same as for the bound buttonhole. (Fig. 37) Then slip pocket back to wrong side, crease end along seam line. In like manner press seam flat at upper edge of slit. Fold enough of the upper pocket strip up from the seam to close the opening. This forms the welt or lap. Baste the welt carefully in place catching with the triangular pieces on the wrong side. These three thicknesses may be held together by stitching on the wrong side on the first seam line. If a stitching is to show on the right side place stitching along edge of ends and bottom of welt on seam lines. To finish, fold the extra length of pocket strip on back to form the pocket. Stitch around edges. Trim and finish edges by overcasting.

Ninth Meeting

ACCESSORIES FOR SUMMER COSTUMES

What parts of the costume are classed as accessories? Ties, belts, purses, beads, rings, pins, handkerchiefs, scarfs, gloves, and collar and cuff sets are among those commonly worn today.

The beauty of a costume is often ruined by the use of poorly chosen accessories. If you have only a small amount of money to spend for accessories, you will need to select them with the greatest care so they will not only be serviceable but will also contribute to your outfit. Choose accessories so they will harmonize with as many costumes as possible.
Accessories are important to the costume because they give an opportunity to express your individual taste and personality. Since they are small and easily changed they give variety to the costume. Some accessories add color, some a touch of freshness, and some are worn for real service because they protect dresses, coats, and hands. They may serve as fastenings. The real danger in wearing accessories is that a girl often puts on a collection of unrelated articles and many more than she really needs. Accessories should never be worn just because they are the style or because we have them, but should be worn because they add to the becomingness or beauty of the costume.

Ties, belts, and collar and cuff sets are so closely related to the dress that they have already been discussed as a part of the dress. However, it is easy to see that several different sets of neckwear and belts might be planned for the same dress, all of which would be equally pretty, appropriate, and becoming.

**JEWELRY**

Jewelry is an accessory that is often misused. There is no place in the wardrobe for dirty, broken, scratched jewelry. It is worn as a fastening, to add color, or to relieve the plainness of a costume. It is always conspicuous. If the costume is complete without another touch of color, if it does not need added decoration, jewelry is unnecessary and should be omitted. When jewelry is worn, be sure it fits the costume, the occasion, the color scheme, and the wearer.

Handkerchiefs play an important part, especially since colored handkerchiefs are in vogue. A white handkerchief is always correct. There is no opportunity to make a mistake when the handkerchief is white, but when colored ones are chosen be sure the color is correct with the other colors worn, and that the placing of the handkerchief does not cause a spotty effect.

Scarfs may be worn as a part of a costume to harmonize either with the dress or the coat. Square, triangular, and rectangular scarfs each have a place. The long, narrow scarf is becoming to the figure needing lengthening lines, while the square or triangular scarf has a broadening effect. Beautiful effects may be gained through the use of scarfs.

There the handbags and purses for all occasions. The beaded bag is a dress up or party bag and is out of place at school, at work, or on the street. Purses may be found in a great variety of colors, and should again be chosen with the wardrobe in mind. Such materials as leather, felt, and wool make good serviceable purses for everyday use.
Gloves for summer wear usually mean fabric gloves, either cotton or silk, as they are cooler than kid gloves. Gloves are not necessary to the occasion unless the hat and coat or suit are worn also. It is a good plan to have gloves match your coat or suit if you mind attracting attention to your hands. If this is not a problem with you, try matching your gloves, shoes, and hose. Bright colors for gloves are as poor taste as bright colors for shoes. There is a variety of styles in gloves. A good rule to follow is to choose plain ones. Keep your gloves clean. It is better not to use gloves than to use dirty ones.

OUR FEET AND SHOES

THE NORMAL FOOT

Our feet are a very important part of the human machine. They are the foundation on which it rests. They give the body support. The human foot is a structure consisting of 26 small bones joined by ligaments and muscles so adjusted as to give the best conditions for supporting the weight of the body and for giving elasticity in walking. A great burden rests upon them for they must not only act as a base of support but also as a means of moving us from place to place. In the busy life of the present day this means almost constant use.

ARCHES OF THE FOOT

The human foot has two natural “shock-absorbers.” One stretches from the heel to the ball of the foot, and the other from the outer edge of the ball to the base of the big toe. The first one is the longitudinal arch and is commonly called the instep. The second one is called transverse or exterior arch. It is at right angles to the longitudinal arch just back of the toes. The longitudinal arch or instep is supported by strong ligaments on the under surface of the foot. These ligaments are, next to the ligaments of the lower leg, the strongest in the body.

When the foot is placed squarely on the ground, the larger or longitudinal arch gives slightly, absorbing the jar. Then as the muscles of the foot contract to thrust the body forward it flexes upward. The action of the smaller or transverse arch is similar, as the weight shifts from the outer edges of the foot to the great toe. Can you not see how important our arches are to us and how we should preserve them by wearing shoes which fit the foot and allow freedom for these motions?

SHAPE OF THE FOOT

The shape of the normal foot is triangular with the apex toward the heels. The weight of the body is borne upon three points: The heel, the base of the big toe, and the base of the little toe. In savages and infants the foot is almost fan-shaped and has a wide range of movement. Savages use the straight foot position and use a strong flexion of the
fore part of the foot, almost digging the toes into the ground at each step and propelling the weight of the body forward by a strong push with the big toe. The wearing of shoes, the walking on floors and pavement have made a great difference in the shape and use of the foot.

... DO YOUR SHOES FIT YOUR FEET?

To select a comfortable healthful shoe remember the shoe should fit the foot. That is, the shape of the shoe depends on the foot. Before going to buy a new pair of shoes take off your shoes and stockings. Stand on a blank piece of paper and draw the outline of your foot, keeping the pencil in a perpendicular position. Place your old shoe on this outline and draw around it. Does the second outline include the outline of your foot? Does it extend from \( \frac{3}{4} \) to an inch longer than your toes?

Study the shape of your foot. Where does the shoe differ from the shape of your foot? Where is it too narrow, too wide, too long, or too short? Select a new shoe which is the shape of your foot. Test it when you get home by placing it over the outline of your foot. See if it has the five points of a good shoe.

The effects of wearing shoes with high heels and pointed toes are:
1. Discomfort, corns, bunions.
2. Weak and flat feet.
3. Accident.
4. Decrease of working capacity.
5. Derangement of the nerves.
6. Displacement of organs.
7. Poor posture.

Figure 48 will help you to see how high heeled shoes throw the bones of the foot out of their natural position. High heels cause one to stand incorrectly with the body tilted forward and this in turn causes the many ailments named above.

The selection of shoes is a very important part of any costume. The club girl should select hers for comfort, durability, and suitability. They should be of such a color that they will harmonize with the rest of the costume and the rest of her wardrobe. The fancy shoe has no place in the school room or on the street. Neither should a sport shoe be worn with an afternoon dress. A well made shoe of lines that follow the shape of the foot, that is, simple in design and neutral in color is a good selection for the every day or school shoe.
For more dressy occasions a lighter, daintier pair of simple design and neutral colors may be selected.

A shoe for beauty and health should have the following points:
1. Straight inner line to follow the line of the normal foot.
2. Room for the toes without crowding.
3. Broad low heel—to give a firm foundation to the body.
4. Flexible Shank—allowing action for the arch muscles.
5. Low cut—permitting free use of the ankles and improved ventilation.

Fig. 49. Team demonstrating healthful shoes

ASSEMBLING A COMPLETE COSTUME FOR SUMMER WEAR

Planning and assembling a complete outfit for summer wear so that it includes health, beauty in color and design, suitability to the occasion and to the wearer and economy is an accomplishment of which any girl in the Summer Clothes for the 4-H Girl Project, can be proud.

PLAN CAREFULLY

In planning the complete costume you will need to think carefully about everything from the hat you will choose to the shoes you will wear. That is, how to assemble hat, dress, undergarments, shoes and accessories as a unified whole.

The summer wardrobe must fit the needs of summer months. The long warm days of vacation will require house dresses, sport and street dresses and afternoon or “best” dresses. Then for the warm spring days and the first months of fall a few school dresses. An outfit for any of these occasions may be made.
Appropriateness and harmony are points on which to spend considerable time and thought. Is your costume as a whole appropriate in color and design for the wearer and occasion? Does each and every part of this costume harmonize? For example, a hat may be beautiful, but unless it is becoming to the wearer and is in harmony with the whole costume, it is not in good taste.

Importance of Simplicity

Let us remember in every costume “Simplicity is the soul of good taste.” If a girl wishes always to appear well dressed she will not plan her wardrobe entirely on the principles of what “they” are wearing but will study her individual style, the lines of her figure and her coloring so that she may in a sense set her own fashion.

Goldstein says, “No one wishes to look really ‘out of style.’ The most satisfactory plan is to avoid conspicuously ‘fashionable’ clothes and to select instead, conservative, and beautiful lines and color which reflect the tendencies of the prevailing mode and, at the same time, express the individual.”

A Good Foundation

In order to have the outfit you assemble appear as you desire it to, underwear needs careful consideration. Ask yourself these questions. If you can answer “Yes” your underwear will be attractive and a good foundation for your dress.

1. Is each article of my underwear appropriate in material and color?
2. Is the design selected with beauty, health and protection in mind?
3. Is the trimming appropriate?
4. Is it well made and can it be easily and well laundered?
5. Does it answer my needs for the season for which it is planned?
6. Is it a good foundation for the outfit with which it is to be worn?

Girls in the Summer Clothes for 4-H Girls are required to make only the slip. The other undergarments which would be worn in the style show may be selected from those she has on hand or they may be purchased. The wise choice of material and design in these selections will help.

Selecting the Hat

The whole figure should be considered in selecting a hat. A hat that is becoming to one when seated is not always the best for that person when standing. Too small a hat makes the body seem large by comparison and too large a hat may seem to weigh one down. Especially should the short stout person avoid a hat which seems to enlarge her head proportion.

The general contour of the face is also an important factor. The following suggestions may be helpful:

1. It is well for a person with a pointed face to avoid pointed lines in her hats and a person with a round face to avoid round lines in her hats. (Do not emphasize the lines of the face by repeating them in the hat.)
2. A person with a turned up nose or receding chin should avoid “off-the-face” hats.
3. If the brim is too wide in the back, or the crown too large for the head, the person seems to be out of balance.
4. The color of the hat should be becoming to the wearer and harmonize with the other clothes with which it is to be worn.
SELECTING FOOTWEAR

Footwear completes the attire. There are many costumes made sadly displeasing and even ugly by the wrong shoes and hose. Footwear plays an important part in dress. Shoes and hose should be selected with care and judgment.

Choosing Shoes. There are principles to guide one in choosing shoes and hosiery just as there are in choosing other garments. First of all, they must be comfortable in order to afford the wearer the ease and good poise that is necessary to wear clothes well. The wearer will also think of line, color, texture, height and size of heel, shape of toe, and other details. Too many people buy footwear just as they would candy; it looks nice and they buy it. They see a very “cute” pair of slippers in that “new shade” and cannot resist them because they look so pretty in the window. One should never sacrifice the complete harmony of her costume by purchasing footwear in this way if she would appear well dressed.

It is best for all footwear to be comparatively simple and in subordination to the entire dress, although a part of the whole attire. It is not necessary to have footwear the same color as the dress in order to have it in keeping. A costume in which only one color is used may be monotonous and uninteresting. It is well to have shoes and hose, however, of neutral colors, closely related to all parts of the dress, so that the whole will fit harmoniously together.

The occasion of wearing footwear must be taken into consideration. It is bad taste to wear dainty satin shoes with a school or business costume. It is equally bad to wear heavy school or sport oxfords with a dainty afternoon or evening dress.

When one pair of shoes is to answer all purposes, the shoes should be black and should always be given the best of care and be kept in good repair. This means that they should be kept clean by frequent brushing, and kept well polished. Shoe trees should be placed in them as soon as they are removed at night, and they should be aired whenever they are not being worn. In damp or wet weather they should be protected by rubbers. Crooked heels should be straightened and rips and tears kept mended.

If more than one pair of shoes is desired, a sturdy pump or oxford for everyday wear and a second lighter weight, daintier pair for more dressy occasions may be selected. The every day shoe may be brown if this fits the color scheme of the wardrobe. A yellow brown leather shoe is never dressy. Brightly colored shoes are seldom worn in good taste. They are entirely out of place on the street, in the schoolroom, or in an office.

A well-fitted shoe means a good foundation. An ill-fitted shoe is a hindrance to proper walking, posture, good health and happiness, all of which are essential to a beautiful costume. Review “Our Feet and Shoes”

SELECTION OF STOCKINGS

The stockings that a club girl wears should correspond to her general costume. A simple serviceable costume does not call for silk hose. A cotton or lisle stocking of suitable weight for the season is appropriate. The ribbed and plain lisle hose that are on the market are good looking and inexpensive. The color should harmonize with the shoes or form a transition between the dress and shoes. Good fitting hose are essential for comfort and will wear better than when poorly fitted.
The size of stockings should be selected as carefully as the size of the shoe. The stockings should be long enough to permit freedom of toes and not so long that they wrinkle in the shoe. If holes appear very quickly in the toe of a stocking this may be an indication that the stocking is too short. Red marks on the foot may mean that the stocking is too long.

Satisfactory stockings possess the following qualities:

1. Well shaped foot ½ inch longer than the actual measurements of the foot.
2. Seams, if used, are flat and smoothly finished.
3. Easily laundered.
4. Woven with elasticity.
5. Of a color to blend with the rest of the costume.

When choosing accessories for the complete outfit the type of outfit needs to be kept in mind. The kind of gloves, purse, handkerchief, and hose to be worn with a school or sport dress of serviceable durable material would be quite different from those selected for a dainty afternoon dress. Select only such accessories as are necessary and seem to belong to the costume. To help you in choosing accessories, review "Accessories for Summer Costumes."

**REQUIREMENTS FOR THE COMPLETE OUTFIT FOR SUMMER WEAR**

The complete outfit consists of all the garments a girl wears at one time, including dress, shoes, hose, hat, and other accessories. The slip is to be made by the member and other suitable garments may be selected from those she has on hand or purchased by her.
1. The Summer Outfit is to consist of a summer dress and a suitable slip, made by the club member.
2. Appropriate shoes.
3. Other accessories which may be needed to complete the costume. These may be made or chosen by her.

Tenth Meeting

CARE OF CLOTHING

It is not sufficient to know how to make garments and select clothes that are becoming and suitable. We also need to know how to repair and care for clothing. We need to form the habit of taking proper care of our clothes.

Test your habits in regard to the care of your clothes by checking the following questions. If you can answer "yes" to these questions you may consider that you have formed very good habits.

Do you hang your coats, dresses and blouses on hangers as soon as they are taken off?
Do you remove the spots and stains as soon as they appear?
Do you mend a rip or tear as soon as it appears?
Do you mend the holes in your stockings by neatly darning them?
Do you change your underclothing at least three times a week?
Do you wear fresh stockings every day?
Do you keep your shoes clean and shined?
Do you have your shoes repaired as often as necessary?
Do you put shoe trees in your shoes as soon as you take them off?
Do you keep your clothes brushed and pressed?
Do you keep fasteners sewed on securely?
Do you keep clothes on shelves, in drawers and in the clothes closet arranged in orderly fashion?

Fig. 51. Team demonstrating "The Convenient Clothes Closet"
Do you hang the clothes worn during the day so they can air at night? And those worn at night so they can air during the day?
Do you keep your garments adjusted so that straps and underwear do not show at the neck? Slips and bloomers do not show below the dress?
Do you keep the seam in your stockings straight and stockings well adjusted?
Do you protect dresses and coats that are worn only occasionally?
Do you put soiled clothing in a proper container as soon as it is well aired?
Do you have a place for every article of clothing?
Do you clean your hats frequently?
Do you do these things without being reminded?

CLOSET CONVENIENCES

There are many small conveniences which make it easier to care for our clothes. Hangers are inexpensive and a few cents spent for them in order to have our clothes hung up in the right way means they will last longer and look fresher. The life of any article of clothing may be prolonged by good care and this means money saved. Having clothes clean when they are hung away and having coats, blouses and one-piece dresses hung on coat hangers while not being worn will help them to keep their shape. If coat hangers are not available, a good substitute may be made by rolling a magazine or newspaper in a tight roll, and tying a piece of tape or string lightly around the ends and making a loop at the center. Hangers especially made to keep the bands of skirts straight are good for hanging skirts. But, if one has no skirt hangers, loops at the sides of skirts on the belts and nails placed in the closet at right distances on which to slip these loops will keep bands extended. One of the greatest conveniences in a closet is a pole on which to put hangers. It is a great economizer of space.

A shelf—not a "junk' shelf but a "hat shelf"—is another convenience in a closet. If a piece of shirred cretonne, percale or gingham is hung across the front of it, this will keep dust off the hats. If there is enough shelf space it is better to have an individual box for each hat. The front of these boxes may be cut out and shirred material put across them so that the hat may be taken out of the box without removing the lid. Stuffing hat crowns with tissue paper helps them keep their shape.

A tilted shelf (Fig. 52) may be arranged for shoes, if placed across the end or along the side of the closet. It is well to have the shelf high enough so one does not have to bend to reach it. If shoes are put on shoe trees when not in use, they will keep their shape.

Some girls make cases for their shoes so they do not have to be on the floor and will not get so dusty. This case may be made of any
heavy washable material and hung on the back of the closet door or on the closet wall (Fig. 53).

![Diagram of shoe bag]

**Fig. 53. Shoe bag**

A.—Heel of shoe
B.—Small plaits
C.—Tacks
D.—Shoe trees

**DRESS PROTECTOR**

A dress protector is a most convenient article for the closet because it gives protection to best dresses, keeping them fresh and clean. There are various ways of making protectors. Many people like those which open down the side. Look at commercial protectors and in magazines for ideas before you decide. Here are directions for making a simple and inexpensive dress protector.

**SELECTION OF MATERIAL**

**Kinds.** Percale, silkaline, sateen, cretonne, cotton crepe, unbleached muslin or other cotton materials. Select material that may be laundered.

**Amount.** Twice the length of the dress, plus 8 inches if material is 27 or 30 inches wide. If 40 inch cloth is purchased, only one length plus 8 inches will be necessary.

In this lesson, do at least one thing to make your closet or the corner where you keep your clothes, more convenient. It may be the making of a shoe bag, or shoe shelf, the making of some hangers, the addition of some shoe trees, a box, the rearrangement of your closet, or a dress protector. Perhaps you have an idea all of your own that you can carry out here.

**DARNING**

Darning is used to repair worn or torn parts of many materials by inserting new threads.

**MATERIALS FOR DARNING**

1. Two pieces of the same cloth (woolen is the easiest to work upon) one to be 4 inches square and the other 1¾ inches square.
2. Threads must be as near as possible like the material in color, quality, texture, and size. Any of the following may be used:
   a. Raveled warp threads of the same material give most satisfactory results. It may be necessary to wax the end of the raveling to make it thread into the needle.
   b. Silk thread one shade darker than the goods may be used. It often helps to split the thread, using one-third at a time.
   c. Fine cotton thread.
   d. Hair that nearly matches the color of the goods makes an invisible darn, good for fine lace, silk or wool darning.

![Diagram of dress protector]

**Fig. 54. Dress protector**
METHOD OF DARNING

There are four different kinds of tears to be darned.

First Darn—Straight Tear called Plain or Cloth Darn. Cut a whole \(\frac{1}{2}\) inch long going either with the warp or the woof threads. Work is usually done on the wrong side. Running stitches are made going back and forth at right angles to the tear leaving a small loop each time a turn is made so that the darn will lie out flat. The distance that the stitches go beyond the tear depends upon the strength needed. To weave the torn edges down, have the needle go over the edge from one side going one way and over it from the other side on coming back. Caution. Do careful work. Avoid drawing thread too tightly, for this causes puckers. Do not form ridge at edge of hole. Have the part that is darned the same weight as the garment. Sometimes when the hole is large, small running stitches may be placed around it to prevent stretching. Another method is to begin the warp threads at the center. Press darn well on the wrong side.

Second Darn—Diagonal Tear. Cut or tear a diagonal hole at least \(\frac{1}{2}\) inch long. Work on the wrong side. Warp and woof threads are both replaced. Warp threads are put in first as far beyond the slit as they are needed. Then the woof threads are added. Sometimes this diagonal tear is darned with one row of threads going at right angles to the hole, but the threads are more likely to show and it is not as strong.

Third Darn—Triangular or Corner Darn. Cut or tear the warp and woof threads at least \(\frac{1}{2}\) inch each way for this darn. Work is usually done on the wrong side. With fine running stitches, darn back the warp threads, going across the depth that is needed. When the corner is reached, go beyond the tear the depth that the darning has been done, then change direction and put in the woof threads. This makes the corners stronger because they are double.

Fourth Darn—Darned in Patch. Cut a small hole. Place a piece of the same material underneath so that it matches perfectly. The edge of the piece may be turned under as in a hemmed patch, or it may be fastened down with running stitches and the edges finished with overcasting stitch, but the better way is to catch stitch the piece into place. Use small stitches and have them show very little on the right side. The right side of the goods is to be darned down on the patch. Do not darn across the hole, but keep darning threads going either with the warp or woof threads and be sure that the edges of the hole are carefully caught down. Do this darning on the right side. Score your darning.
CARE OF STOCKINGS

Select stockings that are durable and then take good care of them. Perspiration from the feet causes the threads to wear quickly. Stockings that are washed as soon as they are taken off will last longer than if allowed to dry with the perspiration in them.

To launder cotton stockings:
1. Turn wrong side out.
2. Use warm soapy water and rub well.
3. Rinse with warm water.
4. Turn right side out and rinse with warm water.
5. Wring out and hang in the shade to dry.
6. Mend and fold.

To launder silk and rayon stockings:
Since many stockings are composed of a combination of silk and rayon, the same rules are followed as in laundering rayon.
1. Turn wrong side out.
2. Make suds of luke warm water and a neutral soap. Avoid hot water as it makes rayon tender.
3. Do not rub. Squeeze through suds until clean.
4. Rinse. Turn right side out. Rinse again in luke warm water. A teaspoon of vinegar may be added to the last rinse to remove traces of soap.
5. Squeeze out water. Pin on line by the toes in the shade.
6. Mend and fold.

STOCKING MENDING

It pays to give stockings the best of care. Even before a break occurs the place may be darned and thus a hole avoided. If each little hole is darned as soon as it is discovered then there will be no large holes, and the darning will be easier. It is economy to have enough pairs of stockings so that a change may be made as soon as a hole appears. Stockings will last longer and one's feet will be kept in better condition if the stockings are frequently changed and washed. Mending of stockings consists of (1) darning of holes and (2) mending of runners.

Mending Materials. Select a stocking that has a hole in it and some darning cotton that will match. It is easier to darn with two single threads that are put into the needle at one time than with a double thread. The finer the thread the neater the darn will be. The needle should be just heavy enough to carry the thread through easily. You have probably decided that the size of a needle is an important factor in making sewing easy and that it pays to keep a variety in a convenient place. A flat darter may be used for a flat hole, while a curved one may be used on the heel or toe. Many people prefer to darn without a darter.

Darning. Darning is weaving threads in and out to match the weave of the cloth as near as possible. It may be done on either the right or wrong side. When done on the right side it is less likely to
hurt the foot but it is not as neat or smooth looking so it is not as good for holes in the leg.

In darning the stockings we must construct a piece of material that will fill the hole and strengthen the weak parts around it. To do this a “plain weave” is made of the thread. That is, the woof thread goes over one and under one. If there are ragged places around the hole they may be trimmed off. Pull off any loose ends of threads or loops around the hole. Plan to have your darn diamond or irregular in shape when completed as this will prevent the strain of weaving thread coming on the same group of threads all the time.

Begin with a knot at a little distance from the right hand side of the hole. Follow along the ribs or warp threads of the stockings, going up and down with fine running stitches. The first row of running stitches is short but each row of stitches as it is made, is a little longer than the last.

When the turn is made, do not draw the loops tight. This prevents the work from becoming drawn and will allow for shrinkage. Make the rows of running stitches back and forth up to the hole. When the stitch comes to the hole, the needle may pick up the loop to prevent its raveling. Then the thread is extended across to the loop on the opposite side. Continue extending the length of the rows, until above the center of the hole then decrease the length of the rows gradually.

After the warp threads (Fig. 59) are in place, the woof threads are woven in at right angles to the warp threads (Fig. 60). The woof threads are woven over and under the warp threads and any loops at the right of the hole are caught down. The threads are woven in alternately over and under edges of the hole.

**Mending Runners.** If possible, remove stocking immediately upon discovery of a runner. Turn wrong side out and catch the drop stitch which is causing the runner with sewing silk or cotton. Weave or overhand the edges together by catching with small stitches.

In case a long runner develops, turn stocking wrong side out and stitch a very narrow seam including the runner on the sewing machine, using a shortened stitch.

Score your stocking darn on the following points:

Have you altered the shape of the stocking? (The threads may have been pulled too tightly or you may have stretched the stocking.)

Is the darn thick and bulky? (Your thread may have been too heavy.)

Is the thread woven in and out evenly?

Does the thread extend far enough beyond the hole to strengthen the worn part?

Does the thread match the color of the stocking?

Did you mend the stocking as soon as it needed mending? “A stitch in time saves nine.”

**PATCHING**

Patching is used where the hole is too large to be darned. A piece of material is inserted into the hole to take the place of a torn or worn part. The method used will depend upon the kind of material, whether it is new or old, the location on the garment, and how much
strain there will be on the patch. In all patching, the material should be matched if possible. If there are stripes, checks, or figures, these should match, also the warp and woof thread and the nap if there is any. When necessary to use a patch of new material on a faded garment, fade the patch to match, either in the sun or by boiling it.

MATERIALS FOR PATCHING

Two pieces of material 4 by 5 inches, which represent the garment that is to be patched.

Two pieces of the same material as above (2 1/2 by 3 1/2 inches) cut so that they will match the larger pieces when placed on the center of them.

Any gingham, percale, calico, etc., will do.
Fine thread No. 80, 90, or 100.
Fine needle No. 9 or 10.

HEMMED PATCH

This is perhaps the most useful and substantial patch. It is especially good on garments that are to be laundered such as underwear, housedresses, etc. It is neat and strong and has no raw edges, so it will stand any amount of laundering.

SHAPE AND SIZE OF PATCH

It is usually square or rectangular, depending upon the hole and the worn parts. It must be large enough to cover the hole and the worn parts plus 1/4 inch to allow for what will be turned under.

PLACING THE PATCH

The patch is placed on the wrong side of the material so that it exactly matches the larger piece. The dots "a" represent where the patch was hemmed down on the back side and the stitches show through on the right side. The lines "b" represent the way the hole has been trimmed. The lines "c" represent the diagonal cuts that are made toward the corner. The lines "d" represent where the garment was hemmed down to the patch after the cuts were made.

METHOD OF WORK

Cut a small hole near the center of the larger piece to represent the hole that is to be patched.

Decide on the size that the patch is to be. In this case it will be the smaller piece 2 1/2 by 3 1/2 inches. Make a 1/4 inch turn all around on this, turning toward the right side of the goods. Baste on to the

---

Fig. 61. Hemmed patch
wrong side of a larger piece having it exactly match. Hem the edges
down, having stitches show as little as possible on the right side.
Cut away the goods around the hole up to \( \frac{1}{4} \) inch of where the hem-
ing was done on the wrong side. Cut each corner of the cloth, \( \frac{1}{4} \) inch diagonally toward the outside corner of the patch, being very
careful not to cut too deeply.

Turn the edge of the goods under \( \frac{1}{4} \) inch and baste down on to the
patch all around; then hem. Have the stitches as small and invisible as pos-
sible. Keep the width of the hems uniform throughout the patch and turn
square corners. Press well.

OVERHAND PATCH

This is a fairly strong patch and is
used often on outside garments where
a patch is needed that shows very little.
Shape and size of patch are the same
as for the hemmed patch.

PLACING OF PATCH

It is placed on the right side of the materials so that it matches.
The lines "a" represent where the overhanding was done on the right
side. The lines "x" and those similar represent where the overcast-
ing was done on the wrong side.

METHOD OF WORK

The slight imperfection that arises from having the overhanding
done on the right side is offset by its being so much easier to do.

Cut a small hole in the larger piece to represent the hole that is
to be patched. Decide on the size of patch needed (smaller piece)
and make a \( \frac{1}{4} \) inch turn all around the patch, turning to the wrong
side. Place the patch on the right side of the larger piece, having it
match throughout. Overhand with small stitches all around the patch.
For convenience in doing the overhanding the piece representing the
garment may be turned back away from the worker, thus holding it
and doing the overhanding as described in the first patch.

Cut away the garment (the larger piece) on the wrong side to the
same distance as the edge of the patch. Cut diagonally in each corner
up to overhanding stitches. Remove surplus material at the corners.
Press the seam open. Overcast the raw edges. The patch should slip
into the hole and should show little on the right side. Score your
patching.
### My Clothing Record

<table>
<thead>
<tr>
<th>Article</th>
<th>Cost</th>
<th>Date of Purchase</th>
<th>Gifts</th>
<th>Remade Garments</th>
<th>Estimated Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example: Spring Coat</td>
<td>$12.00</td>
<td>April 17</td>
<td>1 pr. hose</td>
<td></td>
<td>.50</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Blouse</td>
<td>1.25</td>
</tr>
</tbody>
</table>

**Total Value of Clothes purchased $**

**Total Value of Gifts and Remade Garments $**

**Total Value of Clothing $**

* It is urged that each girl keep her record for an entire year. This information is to be used in the following year's work.*
### SUGGESTED SCORE CARD FOR CLOTHING

(General)

<table>
<thead>
<tr>
<th>Material (25 points)</th>
<th>Perfect Score</th>
<th>Deductions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suitability—is material a good choice for garment?</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Combination—do fabric thread and trimmings harmonize?</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>Quality—is it best quality available for the purpose?</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>--- does it launder well and is the color fast?</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Design and Color (30 points)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design—is it suited to material and kind of garment?</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Color—is the color pleasing and appropriate?</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Workmanship (35 points)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quality—is stitching straight with well adjusted tension and suitable length of stitch?</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>--- is the hand sewing even with stitches regular in size?</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>--- are threads fastened neatly?</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>--- are seams even in width and suitable to material and use?</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>--- are hems, bindings or facings smooth? Do they lie flat and are they even in width?</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Neatness (10 points)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Is the article clean and well pressed</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td></td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>

### SUGGESTED SCORE CARD FOR UNDERGARMENTS

<table>
<thead>
<tr>
<th>Materials Used, including Trimmings (30 points)</th>
<th>Perfect Score</th>
<th>Deductions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hygienic aspects</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Durability of materials</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Laundering qualities</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Workmanship (35 points)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choice and neatness of seams, hems, finishes, etc</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Perfection of stitching (hand or machine)</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Design (25 points)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suitability</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Protection and modesty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comfort</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Beauty in line and color</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Originality</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>General Appearance (10 points)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cleanliness</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Pressing</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>
SUGGESTED SCORE CARD FOR SCHOOL OR STREET DRESS

Material Selection (20 points)
- Good quality material judged by
  - Durability ................................. 5
  - Cleaning and laundering qualities ...................... 5
  - Beauty of weave, texture and finish ..................... 5
  - Appropriate trimmings .................................. 5

Design and Color Selection (40 points)
- Good line, proportions, shapes, forms and spaces in the different parts of dress ...................... 15
- Harmonious color combinations .......................... 15
- Suited to occasion .................................... 10

Workmanship (40 points)
- Perfection of stitching (hand and machine) ................ 10
- Seams and finishes appropriate to design and material 10
- Decorative finishes appropriate to design and material 10
- Neatness through pressing and finishing ................... 10

SUGGESTED SCORE CARD FOR AFTERNOON OR BEST DRESS

Design and Color (35 points)
- Beauty of design and color combination .................. 20
- Suitability to occasion and age of wearer ................. 10
- Individuality ........................................ 5

Materials used, Including Trimmings (25 points)
- Suitability to design and purpose of dress ............... 15
- Cleaning qualities ..................................... 10

Workmanship (30 points)
- Choice and neatness of seams, hems, finishes, etc ........ 15
- Perfection of stitching (hand and machine) ............... 15

General Appearance (10 points)
- Cleanliness ......................................... 5
- Pressing ............................................... 5

SUGGESTED SCORE CARD FOR COMPLETE COSTUME

Design, Color and Material Selection (25 points)
- Good line, proportions, shapes, forms and spaces in different parts of the dress .......................... 5
- Harmonious color combinations ........................... 5
- Good quality material .................................. 5
- Appropriate trimmings .................................. 5
- Suited to individual and occasion ........................ 5

Workmanship (15 points)
- Perfection of stitching (hand and machine) ............... 5
- Seam finishes appropriate to design and materials ....... 5
- Decorative finishes appropriate to design and materials 3
- Neatness through pressing and finishing ................... 2
Fit of Garment (15 points)
  Shoulders (3) Set of sleeves (3) Underarm seam (3)... 9
  Hips (3) Hang of Skirt (3)............................................. 6
Underwear Suitable in (10 points)
  Material (2) Design (2) Color (2)................................. 6
  Construction (2) Clean and neatly pressed (2)................. 4
Accessories suited in color and texture (15 points)
  To individual (5) To occasion (5) To costume (5).............. 15
Wise planning of expenditures (20 points)
  Durability of material.............................................. 4
  Conservative in fashion............................................ 4
  Accessories usable with other costumes.......................... 4
  Judgment used in distribution of costs............................ 4
  Cost of upkeep....................................................... 4

SUGGESTED SCORE CARD FOR SHOES

Suitability to purpose (20 points)..................................... 20
Design in relation to foot (50 points)
  Is the toe broad enough to let the toes rest flat on sole? 10
  Is the heel made of leather? Is it broad and low enough to support the body? 10
  Is the arch flexible?................................................. 10
  Is the inner line of the sole straight?............................ 10
  Is the shoe low cut to allow ventilation?......................... 10
Workmanship and materials (20 points)
  Quality................................................................. 10
  Suitability............................................................ 10
  General design and color............................................ 10

SUGGESTED SCORE CARD FOR DRESS REVUE

General Appearance (70 points)
  Suitable to individual and occasion............................. 10
  Color combination................................................... 10
  Design.......................................................................... 10
  Posture and carriage.................................................. 10
  Fit of garments.......................................................... 10
  Workmanship............................................................. 10
  Effect of underwear................................................... 10
Wise planning of expenditures (20 points)
  Durability of materials for costume and accessories........... 4
  Conservative in fashion............................................... 4
  Accessories usable with other costumes........................... 4
  Judgment in distribution of costs of all articles............... 4
  Cost of upkeep.......................................................... 4
Grooming (10 points)
  Cleanliness of skin, hair, nails, teeth........................... 5
  Neatness of all details................................................. 5

100
Every 4-H Girl Should Learn in Her Club Work to
Cooperate with her leader and fellow club members.
Keep club records accurately.
Know the value of records.
Make a motion.
Preside at a business meeting.
Keep minutes.
Act as a committee chairman.
Be a gracious hostess.
Through good manners be at ease without being conspicuous.
Give an individual demonstration.
Be a member of a demonstration team.
Judge her own and other members' work.
Prepare an exhibit of her work.
Dress appropriately.
Make her room attractive.
Assume her part in keeping the home attractive.
Lead a healthful life.
Participate in recreational activities.
Know 4-H music appreciation numbers.
Sing 4-H, state, and national songs.
Abide by decisions in a sportsmanlike manner.
Find dependable sources of farm and home information.
Appreciate more fully the importance, the opportunities, and the advantages of rural life.
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(12-32-8M)
(11-34-8M)