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The 4-H Girl's Summer Wardrobe: Extension Circular 4-06-2

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EXTENSION CIRCULAR 4-06-2
MARCH 1939

The

4-H GIRL'S
SUMMER WARDROBE

Prepared for Nebraska Clothing Club Girls

THE UNIVERSITY OF NEBRASKA
AGRICULTURAL COLLEGE EXTENSION
SERVICE AND THE U.S. DEPARTMENT
OF AGRICULTURE CO-OPERATING
W. H. BROKAW, DIRECTOR, LINCOLN
THE 4-H GIRL'S SUMMER WARDROBE

Requirements

1. Plan a complete summer costume for yourself.
2. Complete the articles for summer wardrobe project.
   a. Make a slip.
   b. Make a summer dress (see groupings, page 3).
   c. Care for and repair summer clothes.
   d. Make one other article or a garment needed in the summer wardrobe.
3. Assemble a complete summer costume.
4. Practice good grooming and posture, and score yourself for each twice during the club year.
5. Keep a record of garments made in the Clothing Record Book.
6. Keep account of the cost of all clothing for one year (see Record Book).
7. Each member is required to study and report on the following sections:
   b. Pages 14-17.
   c. Pages 21-25.
8. Take part in short demonstrations, either individual or team, in judging.
9. Make an exhibit of work.
10. Complete the project by filing a final report.

Aims of Summer Wardrobe Project

1. To assist the 4-H girl to discover her own needs and to make what is needed to fit into her wardrobe.
2. To help the girl to "know herself" in order to select clothing more suitable to her type.
3. To develop a feeling for "things that belong together" and "becoming to the wearer."
4. To give standards of appearance through choice of accessories, selection of shoes and hose, care of clothing, and careful personal grooming.
The 4-H Girl's Summer Wardrobe

ALLEGRA E. WILKENS 1

WHAT GIRL does not like crisp, fresh, cool-looking clothes for hot summer days? Every girl is interested in looking her best. The feeling that she is well dressed and well groomed not only adds to her happiness but also gives her poise and confidence.

The 4-H Girl's Summer Wardrobe project is planned to help each girl to be correctly and attractively dressed for summer occasions and to form the habit of keeping a systematic record of the money she spends. It should aid her in planning and making the clothes she needs and in knowing how to keep herself well groomed and her clothing neat and in good order.

Membership

To be eligible for the 4-H Girl's Summer Wardrobe project the girl should be at least 12 years of age and 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 are as follows:

- The tools necessary for good sewing.
- How to make simple stitches such as basting, running, hemming, overcast, and overhand.
- How to use the sewing machine.
- How to make plain and French seams.
- How to make a hem.
- How to apply a bias facing or binding.

Groupings for Summer Wardrobe Requirements

For her summer costume each member will select and make the group of three garments which most nearly meets her needs. (See Requirements, page 2.)

Group A. School or street wear.
1. A slip to wear with the dress you plan.
2. A cotton, linen, or summer-wear dress with any type of set-in sleeves suitable for school or street wear.2
3. One other garment or article needed in the summer wardrobe.
4. Darning and patching, preferably on a garment.

Group B. Sports wear (spectator or active).
1. A slip or shorts to wear with the dress you plan.
2. A cotton, linen, or other summer-wear dress with any type of set-in sleeve suitable for sports wear.2
3. One other article or garment needed in the summer wardrobe.
4. A darn or patch, preferably made on a garment.

Group C. Best wear (church, afternoon, or simple party wear).
1. A slip to wear with the dress plan.

1 Acknowledgment is given to Miss G. Carolyn Ruby, Assistant Professor of Clothing, University of Nebraska, for assistance in preparing the manuscript for this publication.
2 A sleeveless dress may be made if a jacket with set-in sleeve is made to wear with the dress. Girls with little experience are urged to select simple designs and finishes, while girls with experience may include tailored design and finishes.
2. A cotton, linen, or other summer-dress with any type of set-in sleeve suitable for best wear.

Church or afternoon—simple, soft lines, material not too sheer; jacket may be satisfactory addition.

Simple party wear—similar to afternoon wear, perhaps long if used for evening wear.

3. One other article or a garment needed in the summer wardrobe.

4. Patching and darning, preferably on a garment.

Suggestions for optional problems.

Make a portfolio, an accessory, something for the clothes closet, panties, vest or brassiere, a home outfit, a gift.
First Meeting

PLANNING THE 4-H GIRL'S SUMMER WARDROBE

A WELL DRESSED girl thinks of herself as a center of interest with her clothing as the background. She studies her needs and plans how best to meet them. She selects designs and colors that emphasize the good points in her face and figure and minimize her less desirable ones. She cares for herself and her clothing so that she may always appear dainty, fresh, and clean. Her clothes are modest and comfortable. They are a pleasure to her and in keeping with what she can afford. They express her.

How to Plan a Wardrobe

Simple garments are most desirable because they show good taste and are not too difficult to make. Here are some matters to consider in planning:

The dress should express one's personality. Borrowing another's ideas may cause one to lose her own individuality.

Clothing is chosen wisely when it is in accordance with the present-day trends of fashion but should be adapted to the girls' individual needs and should never be extreme.

The dress should be suitable in type and material to the occasions on which it is to be worn.

Choose becoming lines. Garments must fit well throughout. “Fit” gives style and beauty to a garment.

Choose becoming color suitable to your individuality.

Buy wisely.

Accessories are a very important part of the costume and must be carefully selected.

Know Yourself

The first problem is to know your type. Each girl will enjoy her clothes more if they harmonize with her personality. No two girls are exactly alike. Personality is all the characteristics combined which make you different from all other girls. One girl will not dress just like another because she has many differing characteristics. Each girl is a growing, changing individual with a distinct appearance of her own. Her step, her voice, her laugh, her ways are different from those of any other girl. Her posture is also individual, as is her body size and proportions. No two persons are exactly alike. Clothing chosen according to type is more becoming than that chosen according to likes. Below you will find some individual characteristics which will help you to know your type of personality. Underline the ones which belong to you. Make entries in your record book, page 4.

Physical characteristics:

Weight: Normal, underweight, overweight.
Age: Young, youthfully mature.
Size: Tall, short, medium.

Head: Average, small, large.
Face: Oval, square, round, thin.
Skin: Fair, medium, dark, clear, sallow, florid.
Hair: Straight, curly, dark, light, medium.

Neck: Medium, short, long, thin, full.

Shoulders: Average, narrow, broad, square, sloping.

Chest: Medium, flat, full bust.

Arms: Long, short, large, thin, medium.

Hips: Average, large, small.

Calf: Small, large, medium.

Ankle: Shapely, slender, heavy.

Foot: Long, short, wide, narrow.

Mental characteristics:

Are you quick, alert, strong, fearless, happy, enthusiastic, lively, easily hurt, proud, slow, drowsy, gloomy, timid, careless, selfish, shy, imaginative, quiet, thorough, serious, social, gay, friendly?

Personal characteristics:

There are three general types of girls: the sturdy, active, out-of-door type; the small, dainty type; and the dignified, serious type. Most girls are a combination of two or more types.

Helps in Choosing for Your Type

(1) The sturdy, active, out-of-door girl may wear:

Colors: Decided colors and contrasts.

Design: Large, rather formal patterns in plaids, floral or unusual designs.

Line: Striking rather than soft lines.

Materials: Firm, sturdy, as linens, heavy crepes, tweed, serge.

(2) The small, dainty girl may wear:

Colors: Softened rather than bright colors.

Design: Small rather than large, bold patterns.

Line: Curving lines, full skirts, ruffles, shirring, tucks.

Materials: Soft, fine or crisp, dainty materials.

(3) The dignified, serious girl may wear:

Colors: Warm, dark, rich, deep.

Design: Large, striking, angular lines.

Line: Long, straight, and dashing or smooth and flowing.

Material: Firm, rich, interesting texture such as broad cloth, piqué, suiting, satin, velvet.

In-between types should dress to emphasize their strongest traits or select colors, lines, designs, and materials which express the characteristics of both types. In choosing garments for your summer wardrobe, try to select those best suited to your type.

Choosing Wisely

In planning a summer outfit 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.
SUMMER WARDROBE.

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 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 wearing cost of many clothes. Simple designs, simple color schemes, and simple trimmings are always in good taste. Simplicity is a mark of good taste in clothing.

Choosing for the Occasion

Carefully selected clothing is suitable to the person and for the occasion on which it is worn. The dress is the most important item in planning a costume. It is selected first with regard to purpose and the personality of the wearer, and 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 piqué, one could wear a plain sport hat of felt, straw, or stitched fabric, low-heeled shoes of leather or fabric, hose of lisle or service silk, tailored underwear, and a leather or fabric purse of simple design. These things would all be simple, serviceable, and appropriate for the same purpose.

A good demonstration: Assemble outfits suitable for home, street, school, sport, or best wear.
**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 a fair degree of style. Conspicuousness in dress always indicates poor taste in clothing. Dress becomes conspicuous when it is faddish or does not conform to mode.

![Fig. 4.—Dresses for best wear.](image1)

![Fig. 5.—For party wear.](image2)

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

**Choosing Becoming Line**

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 tends 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: normal figure; short, plump figure; tall, thin figure. The girl with a normal figure should select clothing which is related to the graceful lines of the body without changing the proportions. The short, plump figure is too wide for its height and one should keep in mind that the outline of the garment should follow the outline of the figure without adding more width and that the lines within the garment should emphasize the vertical line movement. Decoration should be placed near the center, length-
wise; plaits, small tucks, and panels which lead the eye up and down are examples.

The tall, thin figure is too thin for its height. A girl with this type of figure needs to remember that the outline of her garments may add width, provided the proportions of her figure are not distorted, and that the lines within her garment should emphasize width too. Ruffles, broad tucks, bands around the skirt, peplums, shoulder emphasis in sleeves will do this.

In a dress with good design all lines harmonize with each other.

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

The shape of the neckline is very important, for 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 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. 7). Round, close collars increase width, while pointed collars make the face seem longer. Horizontal lines leading the eye across the face increase width. V-neckline tends to decrease width. High, close collars increase width; low necklines, providing a larger background, give length. Many fine details tend to emphasize irregular features; soft, simple lines tend to minimize them.

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 and direct contrast also emphasizes it. 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. The shape of the neckline of the collar determines the lay or roll of the collar. Collars should be designed in keeping with the face, neck, and shoulders. They should look as if they belonged to the garment.

Choosing Color

Color is also an important factor in making a costume becoming. A
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 the choice of a becoming color easier. The girl who radiates health has little difficulty in finding colors that are becoming.


**Helps in Buying**

Buy only what you need. Any garment, accessory, piece of material, or trimming is expensive unless it fits into your wardrobe plan.

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.

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

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

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

**The School or Street Dress**

A school or street 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 material. 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 service dress and 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 service 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.

School dresses for the early fall months and the late spring months should be made of durable, washable materials such as gingham, percale, piqué, broadcloth, cotton tweed, chambray, seersucker, or other suitable cotton materials, or linen, 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 should be simple and becoming. Fancy, fluffy designs and
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. Tailored finishes such as bound buttonholes and set-in pockets are suggested for girls of considerable experience; this may influence your choice of design. (See Tailored Finishes, page 42.)

Fig. 10.—Sport dresses are serviceable and allow for freedom of movement—active sport dress at left, spectator sport dress at right.

The Sport Dress

A summer sport dress is one mainly for outdoor activities, for picnics, games, fairs, and the many out-of-door 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.
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Materials, designs, patterns, and finishes are the same as for school dresses except that the dress may be more gay in color and design. Piqué, gingham, broadcloth, spun rayon, tweeds, denim, crash, and khaki are suitable fabrics. Tailored finishes will also add individuality to this costume. (See Tailored Finishes, page 42.)

Summer Afternoon, Best, or Party Dresses

Most 4-H girls attend church and afternoon parties and 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.

There are many cottons which are specially 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 desires on these special occasions as a crisp, fresh, cool cotton.

There are powder puff prints, and plain and eyelet batistes, voiles, plain and embroidered and shadow patterned, embroidered and plain organdies in a wide range of colors, old-fashioned sprigged dimities, printed lawns, crepes, dotted Swiss and even some cotton laces for the dainty or gay types—crepes, tissue ginghams, fine piqué, and linens for the sturdier or more serious types.

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

The design, too, may be a little more frivolous and may add softness by the use of ruffles, shirring, flounces, tucks, or drapery, or may be made softer by the use of finer or more sheer materials and textures. A sleeveless, puff sleeve, long sleeve, and caplet that serves as sleeves are patterns that may be used. If the dress is to serve more practical needs a more tailored pattern and a more sturdy material and less dainty color may be chosen.
Second Meeting

HOW TO KNOW COLOR

The attractiveness of your costume will depend a great deal upon the color and color combinations you use.

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 the color circle in your record book, page 5.

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. Place them between the colors on the color circle. 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. These colors are known as standard colors. Black, white, and gray are known as neutrals.

The table below will help you 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-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.

Color Qualities.—Each color has certain qualities. Hue is the name of color, as blue, green, violet. 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. There are other tints ranking 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. Intensity is the brightness or dullness of a hue. Intensities are formed by adding the complement to a color. The color directly across the color circle is the complement of a color. Colors formed in this manner are often called grayed colors. Black, white, and gray are called neutral colors.

Warm and Cool Colors.—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 circle.

**Color Harmonies.**—Perhaps the hardest problem is to decide 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 two or more colors are often combined in the same dress or costume. There are three different color combinations which are most often used in forming color harmonies.

![Color Circle Diagram](image)

**Fig. 12.—The color circle.**

A indicates warm colors, B cool colors, C complementary color harmony or colors directly opposite on color wheel as yellow and violet, blue and orange, green and red, and D indicates related harmony as yellow-green, green and blue-green. Other related harmonies might be the blue family of blue-green, blue, and blue-violet, the red family of red-orange, red, and red-violet, etc.

First neighboring 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, or the blue family of blue-green,
blue, and blue-violet. 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.

Second, 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. A brown suit, a light tan blouse, dark brown shoes, and a medium brown hat are an example. 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 circle.

Third, 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 that 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 dull blue violet with a small amount of dull yellow orange for accent. Another way to make a complementary harmony is to use large amounts of a dull color with a small accent of bright color.

**Planning Harmonies.**—At your next meeting have a demonstration and discussion of color harmonies. Each girl should bring samples of colored cloth or paper and make color harmonies for her summer wardrobe. Can you plan an outfit in each of the harmonies?

**Choosing Colors 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 necks of the club girls and observe the effect of the color on the skin, hair, eyes, and figure. In considering colors, remember that bright, light colors used in large amounts have the power to make the wearer appear larger, while grayed or dark colors appear to decrease the size.
Ask these questions as you hold color to your face:
Does it make the complexion clearer, rosier, or sallow?
Does it make the eyes brighter, deepen the color of the eyes, or make the eyes pale?
Does it enrich the color of the hair, deaden the hair, or bring out lights in the hair?
Does the color increase the size of the individual wearing it?
Select your best color.

By the use of color you can express your own personality. Some colors are active and warm, as the reds, oranges, and yellows. Cool, reserved colors are the blues, greens, and violets. An active girl with gold or olive tones in her skin and with eyes and hair coloring that is warm, will probably look well in warm colors. A quiet, reserved girl with fair, pink and white skin and blue-green or gray eyes and light hair will find that cool colors will harmonize with her personality. A few general rules for choosing color are:
The choice of color depends upon the skin, eyes, and hair of the individual.
Warm colors look best on girls with warm coloring.
Cool colors look best on girls with cool coloring.
Bright colors, light values, and strong contrasts make one appear larger.
Dull color, dark values and not too strong contrasts make one appear smaller.

Colors should be selected either to intensify or to neutralize one's personal coloring in order to gain the effect desired.
Intense or bright colors are worn most successfully by girls with clear skin and vivid coloring. In large amounts they are best for sports or evening wear.

Repeating a color makes it seem brighter. For example, wearing blue will make blue eyes seem bluer, warm browns make brown hair seem browner. Repeated colors must not be so bright or intense as to make your own coloring seem faded.

Avoid colors which are too close in hue and value to the tones of the skin and hair.
Third 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-fitting 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 dress sticks 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. Underclothing worn under a thin dress may be so designed or trimmed that attention is called to the underwear rather than to the dress and the general pleasing effect of the costume is spoiled.

The choosing or designing of the undergarments that will make a suitable foundation for her costume is a challenge to any 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 materials and trimmings. Many times a bit of dainty hand trimming will make the garment much more attractive and will not add to the expense except in the time used.

The Slip

Design.—The slip is planned as the foundation of the dress. It should be comfortable and light in weight. The lines of outer garments give a fitted silhouette and so the slip too should have fitted lines.
The style will depend upon the unit you have selected. For school and sport wear freedom of movement as well as protection should be considered. For best wear perhaps daintier lingerie may be chosen as there will be less strain from action. Decoration on under garments should be simple so that it will not be conspicuous. Finishes such as facings, bindings, and stitchery give a trim tailored appearance and are serviceable. The slip should be no larger at the bottom than the width of the outside skirt with which it is to be worn and usually an inch shorter than the outside skirt.

Colors.—Select white or delicate colors such as cream, flesh, or peach, which will harmonize with your dress. White is always in good taste; it will not fade and can be worn with any color outer garment.

Material.—Any soft, smooth-finished material that does not cling will be suitable—such as Berkeley cambric, long cloth, muslins, nainsook, rayon, and other materials. For school and sport wear, choose the sturdier kinds, for best wear those that are daintier and finer.

Seams and Stitches.—Tailor’s basting, even basting, machine stitching, French or flat seams, tailored decorative stitches (pages 60-61).

Problems:
1. Selection of pattern
2. Selection and preparation of material
3. Cutting
4. French or fell seam
5. Hems
6. Finishes
7. Placket

For construction processes see pages 60-65.

Making the Slip.—Test the pattern before cutting the garment. Do this by pinning the edges together, with notches matching, and placing half of the slip on you. Points to observe:

Have center front and center back exactly in place. Adjust the shoulder. Make any alterations necessary for a good fit (page 36).

Straighten your Material.—Lay the entire pattern out carefully, following instructions that come with the pattern. Pin pattern on material. Mark all perforations with tailor’s basting, and cut with long even strokes following the outline of the pattern. Pin and baste seams, fit, adjust if necessary, then sew seams on the machine, pressing each stitching as it is made. For seams, placket, or other finishes see pages 60-68.
Fourth Meeting
FINISHES FOR UNDERWEAR—KNOWING FABRICS

Necklines, shoulder straps, plackets, and hems are all included as parts of underwear finishes. For this meeting there are two subjects and the second is concerned with fabrics.

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

![Fig. 14.—Underwear finishes:](image)

- A: One-fourth inch bias binding with narrow lace or rickrack edging.
- B: Shaped facing with feather stitch trim.
- C: One-eighth inch hem with shell edge finish.

Other neck finishes are narrow self facing, bias binding, or a fitted facing. Other simple finishes are rickrack or finishing braid. Either of these can be put on with a facing, leaving only a bit of trimmed edge or the points of rickrack showing.

Shoulder Straps.—If a round neckline is selected, the shoulders may be narrow, not exceeding one inch in width when finished. If a semi-round neck is selected, the straps may be about one-eighth to three-sixteenths of an 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 tape. Straps may be made adjustable by means of elastic, metal slides, or by a loop made by adding an extra inch on the strap which may be taken up in a half-inch loop at the back and stitched firmly to the slip. Pin straps in correct place before stitching. The inside of the strap should be one-fourth of an inch shorter than the outside. This will help to prevent the strap from slipping. Stitching straps close to the edge makes them firmer and also prevents slipping. Stitch the strap twice to the top of the slip, the raw edge being included in the binding, facing, or other finish.

The Hem.—A good way to get the bottom hem line straight is to put 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.

**Plackets.**—Some slips may require a placket and others may not, depending on the snugness of fitting. Continuous or faced plackets may be used.

**Judging.**—When all slips are completed and pressed they will be ready for judging. Selecting the best slips from the group will give you a fine opportunity to discover many ways in which you can improve your sewing. Using the score card will help you to know what points are important (page 57).

**Record Book.**—Enter the names and cost of materials you used for your slip in your record book.

**Exhibit.**—Label your slip neatly at the hemline inside and at the back. Careful pressing, folding, and packing are important in getting ready for exhibit.

**Suggested Optional Problems**

Vest, panties, brassiere, or combination may be made to meet requirement 2D, page 2. Any design suitable for your figure and the other garments with which you plan to wear it may be used. You may add unity to your outfit by having the garment you make harmonize with your slip in material, line, and finish. The material should be the same as for the slip (Figs. 15 and 16).

**How to Know Summer Fabrics**

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. *Weft* or *filling* is the name of the thread that runs crosswise.

Cloth may be made from animal or from vegetable fibers. These fibers, when made into cloth, 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.**—Cotton is a vegetable fiber that varies in length from 3/4 inch to 2 inches and has a natural twist. This aids the manufacturer in spinning fine and coarse yarn. It burns readily—flashes up and burns quickly with a yellow flame like paper. The residue or ash is light gray.
Cotton is easily cleaned, washes satisfactorily, and is hygienic. It crushes easily and soils easily because dirt clings to the numerous fine hairs on the cotton thread. In addition it shrinks in water; does not hold heat, but is a good conductor of heat; and is not easily injured by perspiration.

**Characteristics of Linen.**—Linen is made from flax, the strongest vegetable fiber used in textiles. The fibers are long, smooth, and clean. Linen absorbs water readily and the water evaporates quickly. It is a good conductor of heat.

The flax fiber can be twisted very finely and has a high natural luster. It does not easily take or hold dye and crushes quickly because it is not elastic.

**Characteristics of Rayon.**—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. Filament rayon is a smooth, continuous fiber which can be made in any length that is desired for manufacturing purposes. It may even be longer than silk, which is several hundred yards long. Other fibers such 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.

In recent years spun rayons have come on the market. They are usually less lustrous than the older type of rayon, but are made from short cut lengths of rayon fiber. They may be made to look like wool, linen, or cotton by the method of spinning used. Rayon takes dye well, the beauty of its coloring often surpassing that of silk. It may be either shiny or dull but is less pliable and elastic than silk. It does not turn yellow but it crushes easily and burns with a flash and leaves almost no ash (except acetate rayon, which leaves a hard, brittle 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. Now it is described not as artificial silk, but as a distinct fiber with some advantages which silk does not possess. In the cloth manufacturing industry it has been given the name "rayon" which seems especially adapted to signify the gleaming, shining fiber reflecting the sun’s rays. A good-quality rayon is preferable from the standpoint of durability to a weighted silk and in addition makes possible many beautiful variations in silk weaves and colorings. When combined with wool rayon adds luster and smoothness. This material does not shrink so easily as all wool and can be made in more attractive colorings than wool without the addition of rayon.

"Viscose" and "Bemberg" rayons may be pressed with as warm an iron...
Choosing Materials for Summer Dresses

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

- Easy to handle.
- Launders well and easily.
- Retains its shape.
- Fast color.
- Wide enough to cut to advantage.
- Strong and firm weave.

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 fiber or it may be a combination of any two. Usually it is easier to handle and care for materials made of only one fiber. Different materials are made, not only by varying the fiber 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 broadcloth, cotton crepe, gabardine, and cotton voile. Ravel threads from each of them. They are all made of the same fiber, 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 and also samples of linens, spun rayons, and filament rayons.

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

How Materials are Colored.—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. Some are yarn-dyed and some are printed. Can you tell which are yarn-dyed and which are printed? If they are yarn-dyed the yarns were dyed before they were woven into the material. If they are printed, a design is printed on a plain background after weaving. 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, piece-dyed, and printed materials.

How to Recognize Quality in Materials

In choosing material you will want to know its quality as to weave, finish, 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 mater-
ial does not pull apart easily. The “pin test” helps to determine firmness of weave. Put a pin in the material as you would in a seam and pull away from the pin. If a weave is firm 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 filling threads by breaking them.

Test for Finish.—Is the finish smooth and soft or is it stiff and coarse? Some materials are mercerized and some may be highly sized or “calendered” so as to imitate mercerized materials. One can tell by washing a sample whether the material has a permanent finish. The calendering or sizing disappears after laundering. It may also be detected by holding the material up to the light or rubbing with the fingers; this 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 that it would not fade. But now there are so many better kinds of dyes used by the manufacturer that this is not necessary. You may test the color by washing a sample or by exposing it to the sunlight to see if it will fade. Put a piece of material between the leaves of a book so that 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 and wash them. If the white remains clear the color does not bleed.

Additional Points to Remember.—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 may fall off in washing and are often either removed or discolored by pressing.

Linens are beautiful and serviceable and are available in crush-resistant qualities.

Rayons are serviceable materials if selected in firm, good qualities.

Most wash materials are made in qualities that are guaranteed not to fade in the sun, in laundering, or from perspiration, and many are guaranteed against shrinkage. They cost slightly more but are an economy in the end. If the material is not guaranteed against shrinkage it would be a wise precaution to shrink it before making the garment.

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 add to the apparent size and make the figure appear larger.

Large figures of bright color and especially large oval motifs should be avoided by the short, stout girl. Soft, drapy 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 proportion.
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.

**Special Finishes for Cottons, Linens and Rayons**

Recently several special finishes have been developed which have made great improvements in these textiles. Fabrics are now produced in which shrinkage, creasing, and crushing and losing body have been practically controlled.

"Sanforizing" is a patented method of treating cotton and linen fabrics to control shrinkage to within a quarter inch per yard in both width and length. Crush-resistant or "Anti-Crease" is a finish which gives cottons, linens, and rayons the power to resist wrinkling or creasing and to recover from crushing just as wools and silks do.

Permanent finish is a patented treatment for cottons which sets and seals the quality and original finish in the fiber of the yarn. This prevents the fabric from losing its body and becoming sleazy. It eliminates the need of starching when laundering.
**Materials for School or Sport Wear**

<table>
<thead>
<tr>
<th>Fabric</th>
<th>Price Range</th>
<th>Width</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gingham</td>
<td>19c to $1</td>
<td>26” to 32”</td>
<td>Smooth medium weight in yarn-dyed plaid stripes or plain color.</td>
</tr>
<tr>
<td>Broadcloth</td>
<td>25c to 50c</td>
<td>32” to 36”</td>
<td>Fine, closely woven shirting or dress goods. Made of mercerized cotton.</td>
</tr>
<tr>
<td>Slub Broadcloth</td>
<td>35c to 85c</td>
<td>32” to 36”</td>
<td>Resembles fine poplin. Shows crosswise rib. May have woven pattern.</td>
</tr>
<tr>
<td>Percale</td>
<td>15c to 35c</td>
<td>36”</td>
<td>Broadcloth having a rough texture caused by using rough yarns.</td>
</tr>
<tr>
<td>Suiting</td>
<td>15c to $1</td>
<td>36”</td>
<td>Plain color stripes and figures.</td>
</tr>
<tr>
<td>Pongee (cotton)</td>
<td>15c to 50c</td>
<td>27” to 50”</td>
<td>Coarse, heavy, plain weave in all colors.</td>
</tr>
<tr>
<td>Prints</td>
<td>20c to 85c</td>
<td>36”</td>
<td>A soft material in plain colors and prints.</td>
</tr>
<tr>
<td>Chambray</td>
<td>10c to 50c</td>
<td>27” to 32”</td>
<td>Cottons having small printed patterns.</td>
</tr>
<tr>
<td>Gabardine</td>
<td>25c to 65c</td>
<td>36”</td>
<td>Light weight, warp threads are in one color, filling white.</td>
</tr>
<tr>
<td>Piqué</td>
<td>25c to 85c</td>
<td>27” to 36”</td>
<td>A twilled fabric. Shows raised diagonal cord on right side. White and colors.</td>
</tr>
<tr>
<td>Bengalette</td>
<td>35c to $1</td>
<td>27” to 36”</td>
<td>Cotton fabric in white or colors with raised cords or welts running lengthwise. May be printed.</td>
</tr>
<tr>
<td>Crepe</td>
<td>10c to 75c</td>
<td>29” to 36”</td>
<td>Crinkled weave. All colors. Fine or medium weight.</td>
</tr>
<tr>
<td>Seersucker</td>
<td>20c to 125c</td>
<td>29” to 36”</td>
<td>Light weight with crinkled stripes.</td>
</tr>
<tr>
<td>Denim</td>
<td>25c to 50c</td>
<td>36” to 45”</td>
<td>Heavy cotton twill comes in soft colors.</td>
</tr>
<tr>
<td>Khaki</td>
<td>15c to 75c</td>
<td>36”</td>
<td>Coarse, heavy cloth of serviceable color.</td>
</tr>
<tr>
<td>Drill</td>
<td>18c to 40c</td>
<td>28” to 30”</td>
<td>Strong twilled cloth.</td>
</tr>
<tr>
<td>Crash</td>
<td>35c to 65c</td>
<td>36”</td>
<td>Dress linen or cotton.</td>
</tr>
</tbody>
</table>

**Materials for Best Wear**

<table>
<thead>
<tr>
<th>Fabric</th>
<th>Price Range</th>
<th>Width</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voile</td>
<td>15c to $1.25</td>
<td>26” to 40”</td>
<td>Thin, transparent, clinging fabric. Dainty and desirable. Plain weave.</td>
</tr>
<tr>
<td>Swiss</td>
<td>20c to $1</td>
<td>28” to 36”</td>
<td>All colors and figured. Washes well.</td>
</tr>
<tr>
<td>Organdie</td>
<td>15c to $1.25</td>
<td>28” to 48”</td>
<td>Sheer, stiff material, embroidered or dotted.</td>
</tr>
<tr>
<td>Dimity</td>
<td>15c to $1</td>
<td>20” to 32”</td>
<td>Sheer, stiff wiry material; plain colors and prints.</td>
</tr>
<tr>
<td>Batiste</td>
<td>30c to 75c</td>
<td>30” to 45”</td>
<td>Striped or cross banded with heavy cord, plain or figured.</td>
</tr>
<tr>
<td>Crepe</td>
<td>10c to 75c</td>
<td>29” to 36”</td>
<td>Fine, sheer material in all delicate shades.</td>
</tr>
<tr>
<td>Tissue Gingham</td>
<td>10c to 75c</td>
<td>32”</td>
<td>Crinkled weave. All colors, fine and medium weight.</td>
</tr>
<tr>
<td>Organdie seersucker</td>
<td>50c to $1</td>
<td>29” to 32”</td>
<td>Thinner than ordinary ginghams. Often have a heavy cord in striped,</td>
</tr>
<tr>
<td>Linen (crush proof)</td>
<td>75c to $1.50</td>
<td>36”</td>
<td>checked or embroidered design.</td>
</tr>
<tr>
<td>Handkerchief linen</td>
<td>75c to $1.50</td>
<td>36”</td>
<td>Light weight with crinkled stripes.</td>
</tr>
<tr>
<td>Powder puff muslin</td>
<td>35c to $1</td>
<td>36”</td>
<td>Linen cambric or sheer lawn. Plain or barrel.</td>
</tr>
<tr>
<td>Piqué (fine)</td>
<td>50c to $1</td>
<td>27” to 36”</td>
<td>Sheer printed muslin.</td>
</tr>
</tbody>
</table>
THE GIRL herself is the most important part of the summer outfit. How she walks, sits, and stands, her manners, her grooming, either give her charm or make her unattractive no matter how lovely her clothes may be. So let us first consider the things which give a girl charm.

A happy smile—nothing is more contagious than a happy smile.

Bright eyes—indicate good health, plenty of sleep, and an active mind.

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

Good health—no girl is really beautiful unless she radiates health; a clear rosy complexion, pearly teeth, and shining hair are signs of good health.

Good posture—gives poise and style. It inspires confidence and success.

Posture and Grooming

Does posture help the general appearance of our clothes? Girls with good posture are easier to fit. Clothes have more style on girls having good posture. Girls with good posture have more poise and a more graceful carriage. Posture means the position of the body, whether standing, sitting, walking, or lying.

Stand tall, on both feet, head up, chin in, chest high.

Sit straight, well back in the chair, not slumped.

Walk with an easy graceful swing, not a shuffle.

Lie in the same general position as when standing.

A straight flat bed, with no pillow or a very small one, are aids to good posture.

Hold the abdomen flat and firm. Score your posture.

The well-groomed 4-H girl is careful to have a clear, clean skin; clean hands; nails well manicured; clean well brushed hair; clean teeth; neatly shined shoes; clothes brushed, pressed, and mended; both a good sitting and standing posture.

As a part of the Summer Wardrobe project can we form these habits of good grooming?

The daily bath is the basis of all good grooming. There cannot be any attractiveness about a girl who is not fresh and dainty with cleanliness. A girl should be ever so careful to add to her charm by being clean and free from body odors. A daily bath with fresh changes of clothing are necessary to a girl’s charm. One does not have to be beautiful to be attractive. To be attractive a 4-H girl must take care of her skin. These habits will aid in making you attractive.

Fig. 18.—Posture—the skeletal form of a person with good and a person with poor posture.
Eat the right foods. These include milk, fruits, vegetables, and whole-grain cereals.

Get plenty of sleep (9 to 11 hours each night).

Drink 6 to 8 glasses of water daily.

Exercise in fresh air each day.

Keep skin clean with a mild soap and warm water.

Cosmetics if used should not be conspicuous.

*Keep the hands clean at all times.* Washing dishes does not harm hands if they are carefully dried and a little lotion applied to prevent chapping. 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 and above all, avoid biting the nails. Keeping the hands and finger tips in good condition not only adds to the attractiveness of a girl but it is 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. Once a week the hands should be given a good manicure. File the nails with a flexible nail file, making them conform in shape to the curve of the finger tips. Then soak the hands in warm soapy water from 3 to 5 minutes. Wrap the orange stick in cotton, dip it in vaseline or cuticle cream, and press back the skin all around. Let the half moons show. Manicure scissors may be used only to smooth off the rough edges after nails are filed. A slight polish may then be used. A high polish, highly tinted nails, and long pointed nails are not in good taste for the 4-H Club girl. The following materials will make a satisfactory “Care of the Hands” outfit:
Nail brush
Nail file and emery boards
Orange stick or stick of soft wood
Scissors
Pan for soaking finger tips
Lemon juice or vinegar

Small pieces of cotton
Clean towel
Soap—a mild, pure soap
Hand lotion
Vaseline

Hair should be healthy, shiny, and smooth. If the blood circulates freely through the scalp, the hair is well nourished and in better condition. A girl's health may affect the appearance of her hair. Habits you will wish to form:

Brush the hair each night 10 to 100 strokes to free it from dust and to stimulate circulation.

Brush from underneath upward and outward.

Keep hair brushes and combs very clean.

Shampoo often, when ever the hair and scalp require it. The time suggested is from one to two weeks, in accordance with the kind of work and the conditions of your locality. A good shampoo jelly will assist you in shampooing.

Shampoo Jelly
2 oz. pure castile soap
1 pt. hot water

Cut the 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.

Steps in shampooing:
Mix well one tablespoon of shampoo jelly with a cup of warm water. For the rinse, prepare one tablespoonful of vinegar or juice of one-half lemon in a cup of water.

Have clean towels handy. Pin a bath towel around neck. Rub salt water into the scalp. A small piece of cloth wrapped around the fingers is good for this. Then wet the hair with warm water and 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. Rinse with clear warm water. Repeat this twice, or until the hair and scalp are thoroughly clean. Rinse well each time.

Pour prepared lemon or vinegar rinse slowly over the head and rinse with cool water. Dry with towel by rubbing vigorously or dry the 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 the scalp well...
for a few minutes, finger wave or put in combs, and tie down with a net or veil until dry.

*Your teeth and gums need as much daily care as your skin and hair.* A good toothbrush, properly used, a simple home-made tooth powder, and plenty of water used at least twice a day will keep your smile smiling. For a home-made tooth powder mix well together one third salt, one third baking soda, and one third borax. If you desire flavor, add a little commercial tooth powder or a few drops of oil of peppermint, clove, or wintergreen. One teaspoonful of this powder will make a good mouth wash. See your dentist twice a year.

*Suggestions for team demonstrations:* Making Shampoo Jelly, Shampooing, Care of the Hair, Brushing Teeth.
Sixth Meeting

USE AND ALTERATION OF 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 precautions when you are using a pattern:

Before opening the pattern see that you have the correct size.
Read all the directions that are given in the envelope.
Study the parts of the pattern with the guide chart.
A. What marks indicate a fold of material?
B. Which marks indicate the straight of the material?
C. Learn what the different perforations and notches mean.
D. Notice how the pattern allows for seams.
Pin the pieces together and hold the pattern up to you. Have someone check the pattern on you to see if it proves to be the correct size and proportion for you. See "Testing the Pattern" below.
Put back into the envelope all parts not needed.
Lay out entire pattern on material and pin securely before cutting.

It is not a waste of time to become familiar with your 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 smooth-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 being measured.

Bust Measure.—Stand behind the figure while taking the measure; draw the tape around the fullest part of the bust, one inch below armhole 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 six or seven 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 one-fourth to one-half inch to the back.

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

Width of Front.—Measure across the chest about two 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 top of armhole at the shoulder to elbow point, then to wrist, with arm bent.

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 using. To do this take body measurements and compare them with the corresponding measurements on the pattern. Pin the side seams together. If it is a two-piece dress, pin the waist to the skirt. Pin the sleeve seam. Spread the pattern on a table and measure the part that should go over the bust. This should equal one-half the bust measure plus from 2 to 3 inches for fullness. Test the hip measure in the same way. To test the length, measure from the neckline seam the desired length plus the width of the hem, allowing for fullness if suggested by the patterns.
Remember that garments do not fit as snugly as a tape does in measuring. Make allowance for pattern fullness, gathers, and plaits as suggested. Now put the pattern on, adjusting it carefully. (Check the bust, hip, chest, sleeve, and length. Make alterations, if necessary before cutting material.) Lay out the entire pattern before cutting.

**Simple Alterations**

*Lengthening Patterns.*—To *lengthen the blouse* slash across the pattern a few inches above the waistline. Spread the necessary amount and pin paper securely to hold position. To *lengthen the skirt*, slash across the pattern about halfway between the waist and the hem. Spread pattern one-half the amount necessary and pin to paper to hold position. Add the other half of length needed at the hemline. To *lengthen the sleeve*, slash the pattern above and below the elbow. Spread necessary amount and pin firmly to paper to hold position. To *lengthen a flared skirt*, add necessary amount at hemline.

*Shortening Patterns.* — To *shorten the blouse*, make a tuck in a straight line across the pattern a few inches above the waistline. Pin securely. In all shortening the depth of the tuck should measure one-half the alteration. To *shorten the skirt*, make a tuck in a straight line across the pattern about half way between the waist and the hem. Take up one-half the necessary amount in a tuck and take off the remaining half at the hemline. To *shorten a sleeve*, make a tuck across the pattern above and below the elbow taking up the required amount.
Pin tucks securely. To **shorten a flared skirt**, cut off required amount at hemline. Slash skirt from hem to waist line.

**Large Hip and Normal Waistline.**—Slash the pattern from hem to waist. Spread necessary amount at hip line and taper to nothing at waistline. Pin to paper to hold in position (Fig. 28).

**Large Arm.**—Slash through the pattern from center of cap to wrist. Spread amount needed tapering to nothing at wrist. Or, spread needed amount below armhole tapering to nothing at the cap and wrist. Form darts to flatten paper. Pin securely to paper. Adjust armscye to fit altered sleeve pattern by cutting deeper the same amount as you added to the sleeve (Fig. 29).

**Alterations for Shoulders.**—For **broad shoulders**, slash pattern from shoulder to waist line, spread required amount at shoulder line, tapering to nothing at waistline. Back is altered in same way.

For **narrow shoulders**, make dart from shoulder to waistline, deducting required amount at shoulder line. Taper to nothing at waistline. Back and front are altered in the same way.

For **sloping shoulders**, slash across pattern below neckline and spread required amount, tapering to nothing at armscye. Take off same amount at waistline as you added in the slash.

For **square shoulders**, form a dart across the pattern below the neckline, taking up the required amount. Taper the dart to nothing at the armscye. Add same amount taken up by dart at the bottom.

**Large Bust.**—Pin pattern together at underarm and shoulder seam. Try it on to see if alteration is necessary. If pattern is too short in front, slash across front at bustline and spread the necessary amount. Pin to paper to hold in position. If pattern has an underarm dart make another one in the inserted section as shown.
Fig. 29.—Altering for large arm: Forming darts to flatten pattern, and adjusting armhole (at right) to fit adjusted sleeve.

Fig. 30.—Alterations: Broad shoulder, narrow shoulder, sloping shoulder, square shoulder.

Fig. 31.—Altering for large bust.
A NICE DRESS may be spoiled by being poorly fitted. Even an ordinary dress takes on style and gives satisfaction when well fitted. The characteristics of a well-fitted garment are as follows:

1. A well-fitted garment allows freedom of movement without being too large and is free from unnecessary wrinkles.
2. The garment should be comfortable without excess fullness.
3. The weft threads should run straight around the figure at chest, bust, and hips, and parallel to the floor (except in bias-cut garments).
4. The warp threads should run parallel to the center front and center back and perpendicularly to the floor.
5. The underarm seam should fall directly from the center of the arm-pit and perpendicularly to the floor.
6. All structural lines of the garment should be related to the lines of the body.

Accurate basting and stitching and careful pressing are essential in a well-fitted garment. Stitching must follow near enough to the line of basting so 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.

**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 (a) with the type of garment, (b) with the individual figure, and (c) with the shoulder effect desired.

The normal shoulder seam should be a straight line from the highest point at the neck to one-half inch back of the highest point on the tip of the shoulder. A good method of locating this line is to lay a pencil from the neck to the tip of the shoulder (Fig. 32). This seam line should not be visible from either the front or the back when the garment is worn.

In basting the shoulder seam, the back of the waist is held toward the worker. It is better if the back shoulder is from one-fourth to three-eighths inch longer than the front. By easing in this extra fullness along 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 armholes, 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.

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 so that when the neckband or collar is pinned to it, there will be no strain anywhere. A three-eighths 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 attractive. 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 three to five 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 underseam will swing toward the front.

Locating the Armscye.—The armscye line correctly placed is an important construction line of the waist and is also necessary for a well fitted sleeve. No other line of the dress affects the appearance and comfort of a garment more than does the armscye line. A correctly located armscye when seen from the side appears as a curve over the top of the shoulder. When seen from the top it appears as a straight line. When seen from the front or back it lies parallel to the center front or center back as far as the chest line and below this point it
curves gradually toward the underarm. The front curve is deeper to allow for the tendon which joins the arm to the body.

Setting in the Sleeves

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

When properly placed in the armscye, a plain tailored 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 are seldom any gatherings over the upper half, although the sleeve edges should always measure approximately an inch 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.

Fig. 34.—Correct armscye lines, front and back views.

Fig. 35.—Press each seam as it is made.
After all other parts of the garment have been made, baste the sleeve into the armseyc as follows: Locate the highest and 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 armseyc. To do this, fold the high point of the shoulder to the opposite or lowest point 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 are usually correct. 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 armseyc and the sleeve (Fig. 36).

Hold the sleeve toward you when connecting these points and when basting the sleeve in position. Pin the highest and lowest points of the sleeve and armseyc together, and pin the sleeve to the quarter points of the armseyc 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 armseyc edges and 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. Place a row of running stitches around the top half, adjust to the armseyc, distribute the fullness evenly, and pin into position. Be careful not to stretch the rounded top of the sleeve edge at any time.

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

Test for a Set-in Sleeve.—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 armseyc 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. 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.
Eighth Meeting

FINISHES FOR SUMMER DRESSES

Seam Finishes.—The finish of a seam depends upon the weight of the material, the place it is used, the effect desired, and whether or not the material frays easily. If materials are bulky, seams should be pressed open and finished. Materials that fray easily may be stitched along the raw edge and overcast (see page 63).

Seams to be Used in Firm or Bulky Cottons

<table>
<thead>
<tr>
<th>Place</th>
<th>Seam Used</th>
<th>Finish</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoulder</td>
<td>Plain open</td>
<td>Edge stitched, overcast or pinked</td>
</tr>
<tr>
<td>Underarm</td>
<td>Plain open</td>
<td>Edge stitched, overcast or pinked</td>
</tr>
<tr>
<td>Armscye</td>
<td>Plain</td>
<td>Double stitched, overcast</td>
</tr>
<tr>
<td>Yoke</td>
<td>Lapped</td>
<td>Stitched, overcast</td>
</tr>
<tr>
<td>Skirt &amp; waist joining</td>
<td>Lapped or plain</td>
<td>Double stitched, overcast</td>
</tr>
<tr>
<td>Pleats</td>
<td>Lapped or plain</td>
<td>Stitched or double stitched, overcast</td>
</tr>
</tbody>
</table>

Seams to be Used in Light-Weight or Sheer Cottons

<table>
<thead>
<tr>
<th>Place</th>
<th>Seams Used</th>
<th>Finish</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoulder</td>
<td>Plain open, or French</td>
<td>Edge stitched or overcast</td>
</tr>
<tr>
<td>Underarm</td>
<td>Same as above</td>
<td>Same as above</td>
</tr>
<tr>
<td>Armscye</td>
<td>Plain</td>
<td>False French or false bound</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Double stitched and overcast</td>
</tr>
<tr>
<td>Yoke</td>
<td>Lapped</td>
<td>Double stitched or false bound</td>
</tr>
<tr>
<td>Skirt and blouse joining</td>
<td>Lapped or lapped</td>
<td>Double stitched or false bound</td>
</tr>
<tr>
<td>Curved seams</td>
<td>Plain or lapped</td>
<td>Overcast</td>
</tr>
</tbody>
</table>

(For construction of seams, see pages 63-68.)

Direction of Seam Turning.—Shoulder seams always turn toward the front, armscye seams outward. In gathered, darted, or novelty cut sleeves, exceptions may be made. Underarm and sleeves should turn toward the front. Flat fell seams should turn with folded edge down on the shoulder, outward on armscye, and toward the front on underarm seams.

Making Seams.—If one side of a seam has fullness, hold this side toward you when basting or sewing by hand as in the sleeve cap or the back of the shoulder seam. In stitching, have the full side underneath (Fig. 38).

When two seams cross each other, the first should be made and pressed before joining to the other. Press each seam as it is made. Selvages may be left if they are like the body of the material, if they do not show through, and if they can be used in several places. When left, clip every three inches. Be sure seams are not twisted. For other finishes see pages 63-68.
Hems for Cotton Dresses.—To mark the position of the skirt hem, stand with feet together on a flat surface. Have a row of pins placed the desired distance from the floor to mark the bottom of the skirt. Crease and turn on this line. If material is sheer or hem is curved, mark this line with basting before turning. Use a measuring gauge for accuracy in width of hem. For medium-weight materials, machine stitch the first crease and blind-stitch or slip-stitch in place. For curved hems, run a line of machine stitching a seam’s width from the raw edge. Draw up under thread so that the hem edge fits. Finish according to material. If material is heavy and ravels easily, finish with seam binding. If material is firm and heavy, as suiting or piqué, machine stitch a seam’s width from the edge and pink or straight cut the edge and catch stitch or blind hem.

Other Hem Finishes.—Double or French binding, self binding or facing, rolled hem, narrow hem stitched in several rows of stitching.

Neck and Collar Finishes

Necklines may be finished with a facing, may be slashed and bound or faced, or may have a collar. Collars may be attached with a bias, may be detachable, or they may be high or straight. (See page 9.)

The neckline 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 may be finished by bands, binding, or facings, depending upon the garment and collar.

Tailored Finishes

Tailored finishes help to give a garment a distinctive touch by lifting it out of the ordinary and giving it the “ready-made” 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 one inch longer and one-half inch wider than the finished buttonhole may be used (Fig. 43).
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 two inches longer and one 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 one-fourth to three-eighths 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 one-eighth 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 the facing and hem to the buttonhole with small hemming stitches.

**Loop buttonholes** make an effective trimming and may finish the neck or sleeve opening as a fastening. They are made by cutting a bias strip long enough to make several loops and from one-half to one 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. 44). 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. 45).

**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. The patch pocket may have pointed, curved, or straight flap, or it may have a box plait (Fig. 46). 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* are one made in a slit in the garment. They 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.

*Bound pockets* are 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 two 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 one to two inches of material to extend above the line and the longer end to extend below the line, or half of the pocket strip above and half below the line (Fig. 47). Stitch a rectangle. Slit like a buttonhole with diagonal cuts to corners. Draw the pocket material to the wrong side. Crease the material into a box plait at the ends and fasten with a few stitches. Baste, press, and stitch all around the binding on the right side. Fold the back strip of pocket in half with edges even, baste, and stitch around edges to prevent fraying.

*Welt pockets* are made so that 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. 43). Then slip pocket back to wrong side, and 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 of 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.

Fig. 47.—Bound pockets.

Fig. 48.—Welt pockets.
SELECTING ACCESSORIES FOR SUMMER COSTUMES

ACCESSORIES are very important to the costume. They may either ruin a costume or make it “right.” To know how to select accessories wisely helps to solve many of the problems of being well dressed. What parts of the costume are classed as accessories? Shoes, stockings, hats, belts, purses, beads, rings, pins, handkerchiefs, scarfs, gloves, and collar and cuff sets are among those commonly worn today. Some accessories add color, some a touch of freshness, and some are worn for real service such as hats, shoes, gloves, collar and cuffs. They may also 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 you have them, but should be worn because they are necessary to complete 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 attractive, appropriate, and becoming.

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.

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. 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. When colored ones are chosen be sure the color is correct with the other colors worn.
Scarfs may be worn as a part of a costume to harmonize either with the dress or the coat. Square, triangular, and rectangular scarfs all 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.

Handbags and purses are available for all occasions. 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. The beaded bag is a dress-up or party bag and is out of place at school, at work, or on the street.

Gloves for summer wear usually mean fabric gloves, either cotton, silk, or rayon, as they are cooler than kid gloves. Gloves are not necessary to the occasion unless the hat and coat or suit are worn also. Gloves are usually chosen to match the purse, shoes or hat. 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.

The hat should match or harmonize with either the dress or coat. In selecting a hat remember it is a frame for the face. Fashion trends determine shape and cuts but simple, durable, becoming lines are always suitable. Select a hat that is becoming as well as "in style."

Selection of Shoes and Hose

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 twenty-six 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 heel. 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
(Fig. 52). 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 and walk-
ing on floors and pavements 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 shoes on this outline and draw around it. Does the second outline include the outline of your foot? Does it extend from three-fourths 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 before buying 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:
- Discomfort, corns, bunions,
- Weak and flat feet,
- Accident,
- Decrease of working capacity,

Figure 54 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 everyday or school shoe. For more dressy occasions a lighter, daintier pair of simple design and neutral colors may be selected.

Fig. 54.—High heels throw the bones out of their natural position.

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

Hose should be selected for their intended use. A good wearing stocking is dependent upon a high twist, elasticity, reinforcement, and correct size. The appearance is affected by: fineness, clearness, and shaping.

The size is a very important factor. Hose should allow plenty of room for the toes to spread. Hose that are too short may cause serious trouble. Allow one inch beyond the end of the toes for health and service in hose. Hose should be washed after each wearing, as perspiration rots them.
Tenth Meeting
ASSEMBLING A COMPLETE COSTUME

Assembling an outfit includes consideration of all clothing that will be worn at any particular time, from the underclothing to the outer clothing and from the hat to the shoes. The dress and slip are to be made by the girl and other garments or accessories made or chosen by her.

The harmonizing of details of an outfit or costume enables a club girl to present a well dressed appearance.

The school, sport, or street outfit should be attractive, simply made, comfortable, easily cleaned, and without elaborate or fussy details.

The afternoon, church, or best outfit, which is inconspicuous in color...
and style and is simply made or well tailored, shows refinement and good
taste.

The party outfit, worn occasionally, may be less tailored, have finer
details, and may be of daintier materials and gayer colors.

When accessories are well chosen, they add to the becomingness of an
outfit by adding a touch of color, freshness, variety, or distinction.

Every girl should realize that a good foundation, such as suitable under-
garments, is a necessity in being well dressed.

![Fig. 57.—A well-arranged clothes-closet demonstration.](image)

Comfortable, appropriate, well-fitted shoes should be selected to com-
plete the outfit.

Distinction in dress is simplicity, plus appropriateness, plus that subtle
touch which denotes talent.

The well-constructed garment, whether home-made or ready-made, will
give good service.
Care and Repair

To be well dressed a girl must have well cared for clothes. 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 clothing 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 have a place for every article of clothing?
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 keep fasteners sewed on securely?
Do you keep garments adjusted so that straps and underwear do not show at the neck? Slip does not show below the dress?
Do you change your underclothing at least three times a week?
Do you mend the holes in your stockings by neatly darning them?
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 clothes on shelves, in drawers, and in the clothes closet arranged in orderly fashion?
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 the seam in your stockings straight and stockings well adjusted?
Do you keep the seams in your stockings straight and stockings well adjusted?
Do you clean your hats frequently?
Do you protect dresses and coats that are worn only occasionally?
Do you do these things without being reminded?

Darning

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

Materials.—A small piece of the same cloth (woolen is the easiest to work upon) sufficiently large to cover the tear may be used. It should be cut in a square and placed under the hole. If threads are used they must be as nearly as possible like the material in color, quality, texture, and size. 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. Silk thread one shade darker than the fabric darned may be used. It often helps to split the thread, using one-third at a time. Fine cotton thread may also be used. There are four different kinds of tears to be darned.
First Darn—Straight Tear, Called Plain or Cloth Darn.—A straight tear is one going with either the warp or the weft 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.

Do careful work. Avoid drawing thread too tightly, for this causes puckers. Do not form a ridge at the edge of the 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 the darn well on the wrong side.

Second Darn—Diagonal Tear.—This is a diagonal hole. Work on the wrong side. Warp and weft threads are both to be replaced. Warp threads are put in first as far beyond the slit as they are needed. Then the weft 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.—Warp and weft threads are both torn, making a three-cornered hole. 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 weft threads. This makes the corners stronger because they are double.

Fourth Darn—Darned-in Patch.—This is used in a thin place or one in which both warp and weft threads are gone. Place a piece of the same material underneath so that the threads match 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 material is to be darned down on the patch. Do not darn across the hole, but keep darning threads going either
with the warp or weft threads and be sure that the edges of the hole are carefully caught down. Do this darning on the right side.

Score your darning.

**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—and also the warp and weft 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 should be pieces of the same material as the garment that is to be patched. Cut the patch so that it will match the garment when placed over the tear or hole. Use fine thread, No. 80, 90, or 100, and a 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, house dresses, etc. It is neat and strong and has no raw edges, so it will stand any amount of laundering.

The hemmed patch 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 one-fourth of an inch to allow for what will be turned under.

The patch is placed on the wrong side of the material so that it exactly matches the larger piece. The dots ("A" in Fig. 62) 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.

Decide on the size that the patch is to be. Make a one-fourth-inch turn all around on this, turning toward the right side of the goods. Baste on to the wrong side of a larger piece, having it match exactly. Hem the edges down, having stitches show as little as possible on the right side.

Cut away the material around the hole up to one-fourth of an inch of where the hemming was done on the wrong side. Cut each corner of the cloth one-fourth of an inch diagonally toward the outside corner of the patch, being very careful not to cut too deeply.

Turn the edge of the material under one-fourth inch and baste down on to the patch all around; then hem. Have the stitches as small and invisible as possible. 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.

The patch is placed on the right side of the materials so that it matches. The lines at (A) in Figure 63 represent where the overhanding was done on the right side. The lines (X) and those similar represent where the overcasting was done on wrong side. The slight imperfection that arises from having the overhanding done on the right side is offset by its being so much easier to do.

Decide on the size of patch needed and make a one-fourth-inch turn all around the patch, turning to the wrong side. Pin in place. Baste. Overhand with small stitches all around the patch.

Cut away the garment on the wrong side to the same distance as the edge of the patch. Cut diagonally in each corner up to the overhanding stitches. Remove the surplus material at the corners. Press the seam open. Overcast the raw edges. When finished the patch shows little on the right side.

*Score your patching.*
# SUGGESTED SCORE CARD FOR CLOTHING

## General

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<th>Category</th>
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<tr>
<td>Quality</td>
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<tr>
<td>Does it launder well and is the color fast?</td>
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<td>Design and Color</td>
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<tr>
<td>Design—is it suited to material and kind of garment?</td>
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<td>Color—is the color pleasing and appropriate?</td>
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<td>Quality—are seams even in width and suitable to material and use?</td>
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<td>--Are hems, bindings or facings smooth? Do they lie flat and are they even in width?</td>
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<td>Is the article clean and well pressed?</td>
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## SUGGESTED SCORE CARD FOR UNDERGARMENTS

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<td>Workmanship</td>
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## SUGGESTED SCORE CARD FOR SCHOOL OR STREET DRESS

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<td>Cleaning and laundering qualities</td>
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<td>Appropriate trimmings</td>
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<td>Design and Color Selection</td>
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<tr>
<td>Good line, proportions, shapes, forms, and spaces in the different parts of dress</td>
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<tr>
<td>Harmonious color combinations</td>
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<tr>
<td>Suited to occasion</td>
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<td>10</td>
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EXTENSION CIRCULAR 4-06-2

**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**

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<th>Deductions</th>
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**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**

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<th>Perfect Score</th>
<th>Deductions</th>
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<tbody>
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</table>

**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 Suitability (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

100
### SUGGESTED SCORE CARD FOR SHOES

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<tr>
<td>Design in Relation to Foot (50 points)</td>
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<tr>
<td>Is the toe broad enough to let the toes rest flat on sole?</td>
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<tr>
<td>Is the heel made of leather? Is it broad and low enough to support the body?</td>
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<tr>
<td>Is the arch flexible?</td>
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<tr>
<td>Is the inner line of the sole straight?</td>
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<td>Is the shoe low cut to allow ventilation?</td>
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<td>Workmanship and Materials (20 points)</td>
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<td>Suitability</td>
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### SUGGESTED SCORE CARD FOR DRESS REVUE

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<td>Posture and carriage</td>
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<td>Fit of garments</td>
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<td>Workmanship</td>
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<tr>
<td>Effect of underwear</td>
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<tr>
<td>Wise Planning Expenditures (20 points)</td>
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<td>Durability of materials for costume and accessories</td>
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<tr>
<td>Conservative in fashion</td>
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<tr>
<td>Accessories usable with other costumes</td>
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<td></td>
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<tr>
<td>Judgment in distribution of costs of all articles</td>
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<tr>
<td>Cost of upkeep</td>
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<tr>
<td>Grooming (10 points)</td>
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<td>Cleanliness of skin, hair, nails, teeth</td>
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<td>Neatness of all details</td>
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<tr>
<td><strong>Total</strong></td>
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</tr>
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</table>

### SUGGESTED REFERENCE BOOKS

- *Clothing Construction*, by Mary Whitlock, Univ. of Ill.
- *From Thimble to Gown*, by Van Gilder, Allyn & Bacon, New York City.
- *Clothing*, by Latzke and Quinlan, J. B. Lippincott Co., Chicago Ill.
To Straighten Fabric

Straighten your fabric by pulling a thread and cutting on the thread.

Cut notches out, not in. Cut with the points of the scissors.

Stitches

Overcasting

This stitch is used to keep raw edges from fraying. Trim edges evenly; then with the needle pointing over the left shoulder make even slanting stitches.

Plain Hemming

Make small slanting stitches. Work needle from left to right catching a thread or two of the fabric under the fold; then pass needle through fold near the edge.

Blind Hemming

Used for hems of thin materials or silks where strength is desired but where stitches should be invisible on the right side. It is made similar to plain hemming stitch except that needle should catch only a thread with a longer stitch through the fold.
Slip Stitching

Slip stitching is invisible on both sides of the work. It is usually used for hems in dresses. The thread should exactly match the fabric. Catch upon the needle one or two threads and slip the needle along in the fold of the hem. Stitches should be about $\frac{1}{4}$ inch long. Do not draw stitches up tightly.

Tailor's Tacks are used to make perforations of the pattern on the material. Make tacks before removing the pattern. Use double thread.

Chain Stitch

Bring the needle up through the fabric and hold the thread down with the thumb. Pass the needle back close to the place where the thread comes out and take a stitch forward with the thread under the needle to form a loop. Zig-Zag Chain Stitch is made in the same manner as chain except one stitch is taken to the right and the next to the left.

Outline Stitch

Hold cloth over left forefinger. Fasten the thread by making two or three running stitches, then work over them. Work away from the body keeping the thread under the thumb and to the right of the needle. Put the needle through material $\frac{1}{8}$ to $\frac{3}{16}$ of an inch beyond the point where it went through last and bring it out where the thread came through. Continue in this manner working in a line. This stitch is used in outlining shapes in embroidery and for line decoration.
Feather Stitch

Run a basting thread for a guide as the center of the feather stitching. Bring the needle up through the material on one side of the basting. Hold the embroidery thread down over the basting line. Take a short slanting stitch on the opposite side. For Briar or Coral stitch take two or more stitches from the right, then two or more from the left.

Hemstitching

Draw out the required number of threads allowing for a hem at the lower edge and baste in position. Work from left to right on wrong side of material. Take up three or four threads; pass the needle around these threads, then take a stitch through one thread of the hem drawing up firmly. Repeat.

For double hemstitching take the same group of threads on both sides.

For diagonal hemstitching use an even number of threads (4 to 6) hemstitching on hem edge first. To form diagonal bars take up half the threads of one bar and half of the next.
Seam Finishes

Overcast Seam
Press seam open, then overcast. When seams are not pressed open overcast both edges together.

Pinked Seam
Suitable for firmly woven materials. Pink edges by notching with scissors or by using a pinking machine or shears. Press seam open.

Bound Seam
Crease seam binding near center and place over seam edge with the wider part of binding on the inside. Stitch. Suitable for heavy materials, for a seam finish on unlined garments such as a sports jacket.

French Seam
This is a seam within a seam. Join seams close to edges wrong sides of material together. Trim edges. Turn wrong side out and stitch ⅛ to ¼ inch depending on weight of material.
Use: for undergarments or dresses of sheer material.

False French Seam
Join seam, right sides of material together. Trim one edge to within ⅛ inch of stitching and make ⅛ inch turn. Turn other edge over trimmed edge. Hem to position.
Flat Fell
Join seam right sides together. Trim one edge close to stitching; turn in other edge about ¼ inch, and lap over trimmed side. Top stitch close to turned edge. Used where a flat finish is desired as in underwear, men’s shirts, pajamas.

Hand Hemmed Fell
Make like flat fell and hem by hand flat to garment. Used where a softer or less tailored finish is desired.

Lapped Seam
Turn under the seam allowance on one side and press. Match the seam edges on the wrong side and pin, then baste and stitch on right side near edge. Clip edges if seam is curved. Edges may be overcast. This seam is used for joining the blouse to skirt for yokes or seams where stitching is desired as a decorative finish.

Tucked Seam
Turn under one edge to form a tuck and baste. Lap to the other edge, raw edges meeting as in lapped seam. Stitch far enough from edge to form a tuck of the desired width. Used where a tailored finish rather than an invisible seam is desired.
**Rolled Seam**

An excellent finish for sheer materials where an almost invisible seam is desired. Stitch a plain seam, then roll the edges between the thumb and finger and whip close to the stitching.

**Catch-stitched Seam**

Used on soft closely woven woolens as for infants’ garments, kimonos, etc. Make a plain seam, cut one edge to half its width. Catch-stitch the outer edge flat to position working from left to right and crossing threads at each stitch.

**Slot Seam**

Cut a straight strip of fabric and mark center with basting. Press back seam allowance on garment and bring the turned edges to meet at the basting line on strip. Baste, then top-stitch about \( \frac{1}{2} \) inch from edge on each side. This seam is used as a decorative finish on tailored garments.

**Slashed Curved Edges**

If seams are curved they must be clipped to allow them to be flat. After clipping, overcast edges together or press open and overcast each edge.
Hems

Plain Hem

Turn in seam allowance and stitch close to folded edge, turn up hem the desired depth and slip-stitch or blind stitch into place.

Hem with Binding

Stitch one edge of binding to the lower edge of skirt on the right side. Allow binding to extend beyond the raw edge. Turn up hem the desired width and blind stitch into place. For circular edge, first turn up hem and gather or pleat the edge so the hem will lie flat, then sew on binding.

Stitched Edge Hem

Turn the edge and stitch; then turn the edge and stitch invisibly by hand.

Narrow Bound Hem

Stitch one edge of seam binding ¼ inch from edge of material on right side; turn material on seam allowance and blind stitch into place. Used in heavy materials.

Rolled Hem

Roll edge between thumb and forefinger. Catch in place with slip stitching.
Narrow Twice-Stitched Hem

Turn raw edge and stitch. Turn and stitch again. Used for cotton dresses.

Catch-stitched Hem

Working from left to right catch one thread first in the hem, then in the garment with a catch stitch.

Decorative Stitched Hem

Pink edge of hem, turn up width desired and press. Make as many rows of stitching as desired.

Stitched Rolled Hem

A stitched rolled hem may be made by first machine stitching ¼ inch from the edge; then trim to ½ inch. Roll and slip stitch into place. Do not roll edge more than a few inches ahead of the sewing.
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