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CLOTHING CLUB PROJECT SECOND YEAR

Clothes for Wear in the Home

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CLOTHING CLUB PROJECT SECOND YEAR

Clothes for Wear in the Home

This bulletin replaces the former Sewing Division I. From now on, Handwork is to be called "Clothing, First Year—Handwork—a beginning course in sewing." It is advised that girls under ten years of age, wherever possible, take the first year (Handwork) project rather than this second-year course.

GOALS—CLOTHING SECOND YEAR

The aim throughout the five years of the 4-H Club Sewing project is that girls may learn how to be well dressed on what they can afford to spend for clothes.

The well dressed girl—

- (1) Selects becoming colors.
- (2) Chooses conservative, becoming designs.
- (3) Plans to have her clothes suitable for the occasion and season.
- (4) Chooses accessories in harmony with her dress.
- (5) Is well groomed.
- (6) Keeps her clothing in good repair and clean.
- (7) Observes the rules of health.
- (8) Has good posture.
- (9) Looks her best on what she can afford to spend for clothes.

In order to attain this general goal, it is desirable to set up a few special goals for each year's work. The following suggestions may help your club to choose some for this year's work.

Goals for every member :

- (1) To have a work-box containing (a) needles, (b) pins, (c) tape measure, (d) sharp scissors large enough to cut cloth easily, (e) thimble, (f) thread, (g) pencil.
- (2) To learn to use the thimble.
- (3) To learn to use the sewing-machine.
- (4) To make the simple stitches used in making the articles and garments required in Clothing Second Year.

(5) How to make a plain seam, a French seam, a hem in a garment, a hem in a towel. How to fit and finish a garment.

(6) How to select suitable materials for the articles and garments called for in this project.

(7) To keep the hands and fingernails beautiful.

(8) To learn to work with the other members of the club and with the leader.

(9) To keep accurate records of the work done.

(10) To score the work done.

(11) To give demonstrations.

(12) To keep hose clean and in repair.

Perhaps some of these goals may not quite suit your club and you may want to substitute others or add more. If you plan to make a scrap book, don't you think it would be well to copy neatly in it the goals you decide to strive for?

REQUIREMENTS

1. Articles to be made

The articles you are required to make include clothes to wear and articles to use at work or rest at home. Choose either A or B. In the A group you make a work costume; in the B group you make a rest costume.

A WORK UNIT	{	(1) Dress—kimono-sleeved or sleeveless	}	or	{	(1) Pajamas
		(2) Work apron				(2) Coat
		(3) Tea towel				
		(4) Hot-dish holder				
B REST UNIT	{	(1) Night-dress	}	or	{	(1) Pajamas
		(2) Kimono				(2) Coat
		(3) Hand towel				
		(4) Laundry bag				

2. Care of clothing (with either group)

(a) Care of hose

(1) Washing

(2) Mending

(b) Laundering of garments made

3. Good grooming (with either group)

(a) Care of hands

4. Health, the fourth H

- (a) Correct posture
- (b) Wholesome food
- (c) Sufficient sleep, exercise and play (outdoors)

5. Demonstrations**6. Exhibit**

Each club member shall exhibit at a local, county, or state fair all the articles made and a sample of her darning.

BASIS OF AWARDS. The awards in all Clothing Second Year contests will be as follows:

(a) Exhibit		75	
Either GROUP ONE or GROUP TWO. Only one group is to be exhibited and scored.			
Group One	{	Dress	25
		Apron	25
		Holder	10
		Tea Towel	10
		Darn	5
or			
Group Two	{	Nightgown or pajamas	25
		Kimona or coat	25
		Laundry bag	10
		Hand towel	10
		Darn	5
(b) Completeness and accuracy of report		25	
Total		100	

SUGGESTIONS

Read all the instructions carefully. We have tried to make them as plain and easy as possible and still be brief.

Plan your work ahead, bring samples of materials to the meeting before buying any cloth.

Study yourself to see what color will be most becoming. Then try to get material for the garments you make in that color.

Use material you have wherever it is possible.

Buy good quality material—not necessarily *expensive material*. **Flour sacks** are of excellent quality material and may be used for many articles.

Keep your record book up to date.

Attend all club meetings.

Take an active part in all club meetings.

Be patient and industrious.

Strive to make your best better.

SUGGESTED PROGRAM

If possible decide on your program before beginning the work so that you can proceed with the greatest ease. The project centers around the four main topics: (1) construction and selection of clothing; (2) care of clothing; (3) personal care or good grooming; and (4) health. In making your program bring in all four phases at one time or another.

First meeting after the bulletins come

- | | | |
|----------------------------|---|---|
| A
BUSINESS | { | <ul style="list-style-type: none"> (1) Meeting called to order by the President (2) Roll call. Response—name a stitch you can make (3) Club pledge (4) Minutes of the last meeting (organization meeting) (5) Selection of a name for the club |
| B
PROJECT
DISCUSSION | { | <ul style="list-style-type: none"> (6) Study of the project and its requirements (7) Secretary read the list of suggested goals (8) Discussion of goals. If desired, postpone the adoption of the goals until next meeting (9) Discussion of equipment required (led by leader) (10) Discussion of what to bring next time (led by leader) |
| C
SOCIAL | { | <ul style="list-style-type: none"> (11) Club song (12) Game—three deep (or any game) (13) Put the room in order (14) Adjournment |

Second meeting

- | | | |
|----------------------------|---|--|
| A
BUSINESS | { | (1) Meeting called to order by President
(2) Roll call. My favorite color (show if possible)
(3) Minutes of the last meeting
(4) Yell by club
(5) Club pledge
(6) Old business
(7) Discussion and adoption of goals for year |
| B
PROJECT
DISCUSSION | { | (8) Discussion of suitable materials for the towel
(led by leader)
(9) Practice on small piece of cloth such as flour
sacking, evening edge, turning hem, basting,
hemming |
| C
SOCIAL | { | (10) Song
(11) Club creed
(12) Game—selected by social committee
(13) Straighten room
(14) Adjournment |

Third meeting

- | | | |
|----------------------------|---|--|
| A
BUSINESS | { | (1) Meeting called to order by President
(2) Club song
(3) Roll call—name and cost of cloth brought for
towel
(4) Minutes of last meeting
(5) Demonstration by club members on care of
hands
(6) Old business |
| B
PROJECT
DISCUSSION | { | (7) More practice in hemming if needed
(8) Start the towel |
| C
SOCIAL | { | (9) Club yell
(10) Relay ring toss
(11) Clean up
(12) Adjournment |

Now don't you think the club can plan the other seven meetings? Read ahead and see what you are to do. Vary the program

by sometimes having a demonstration, other times do some judging, have some talks about color, materials, line, and design, health and good grooming.

A SCRAP-BOOK

Who doesn't love a scrap-book? Don't you think it would be real fun to make a scrap-book in which you can keep a bit of the cloth you use in making the articles and garments in this year's work, pictures of the garments, a description of yourself, a story of your club and the work you do as well as the good times you are bound to have?

Make such a scrap-book the size of your record book, which is nine inches by twelve inches. Use light-weight cardboard for the cover. Paste or draw a picture on it that seems to suit the purpose of the book. Perhaps it will be a work box showing its contents, perhaps a little girl busily sewing, or something equally suggestive and interesting. Be sure to put the title "Scrap Book" either near the top or near the bottom, on the front cover. On the inside of this cover, write your own name and address, including the county and the name and number of your club.

Use writing paper, drawing paper, or plain, smooth, clean wrapping paper for the inside leaves.

Use one page for a little description of yourself, telling how tall you are, how much you weigh, the color of your eyes, hair, and complexion, whether you are slender or plump, whether you like to read or play outdoors or do work indoors best.

On another page you might put in your two or three favorite colors, and then if these are not the same as your most becoming colors, put those in too.

Save a page or two for samples of the materials you use in making the articles and garments you choose for your project.

You can go on and probably think of several other interesting things to put in, such as some of your favorite club songs, a lovely poem about sewing, and of course a story of your work. Since this story is a requirement, you will want to make it very interesting, won't you? You might tell why you joined the club, why you chose to make the garments and articles you did, what you liked best of all you learned, and so on. Try to write it as you would tell it to a girl friend whom you had not seen since you became a

club member, and whom you wanted to interest so that she would join your club for the next year.

Don't wait until all your work is finished but write a little as you go along and think of something interesting to tell.

A PLAN TO HELP YOU DECIDE WHAT GARMENTS TO MAKE

It is so easy to say "Oh I want to make a dress." and then after it is made find that you have plenty of dresses for home wear but that your pajamas are almost worn out, or perhaps it is just the other way around.

It will be worth the time you spend on it for you to make a list of what you have. (1) List the cotton dresses you have that are suitable to wear when you help Mother do the housework and cooking. Probably some of the dresses of print or gingham or similar materials that you have been wearing to school are not quite good enough for school any more but will do nicely, with a little mending, to wear at home. (2) List the number of aprons you have. (3) List the number of nightgowns or pajamas you have. (4) Note whether you have a kimono, if you wear nightgowns; or a pajama or coolie coat, if you wear pajamas.

After having made this list, you will be able to decide which unit you need most, and then can plan to make it. The dress and the pajamas are perhaps a little more difficult to make than the nightgown and the kimono, but neither is too difficult and your choice should be based on your needs rather than on the difficulties you may find. However, younger girls taking this year's work for the first time would do well to choose the nightgown and kimono and plan to take the same division again, and then make either the dress and apron or the pajamas and coat.

Something you may like to do. Find pictures of garments of the kind you decide to make and take them to your club meeting to discuss with the girls and your leader. Those you finally decide on might be put in your scrap-book, together with some of the others that you liked especially.

TOWELS

Study this score card before purchasing material. It should help you to buy intelligently.

SCORE CARD FOR JUDGING TOWELS	
Material	40
Absorbent	10
Even in weave	10
Free from broken threads	10
Free from dressing	10
Workmanship	50
Hem accurately turned	10
Stitches even in size and slant, inconspicuous	10
Ends even and overhanded	10
No knots, bastings or ends of thread	10
Any decoration suitable in design, well done (give full points if not used)	10
Attractiveness	10
Pleasing color or colors and finish	5
Clean, well ironed, and properly folded	5
Total	100

Something you may like to do. Perhaps Mother will permit you to take a hand-hemmed towel to your club meeting, in order that you may learn how to judge them, and in so doing learn something about what materials to use, how the hem should be turned, how the stitches should look, and how towels should be laundered.

TEA TOWEL

(To be made if dress and apron are made)

Materials. Either a flour sack or a sugar sack or $\frac{3}{4}$ yard of cotton- or linen-crash toweling, No. 60 white thread, and a No. 7 needle.

Preparation of the sack. Rip out the stitches which made it into a bag. To remove the colored printing soak the piece in warm water to which have been added some kerosene and soap powder. After it has soaked several hours boil it in the same water for ten or fifteen minutes. Then wash it in good soap suds, boil again, rinse, and blue. Dry, sprinkle carefully, and iron smooth.

Making. Even off the two raw edges. Turn and baste a $\frac{1}{4}$ -inch hem on both ends (making the first turn $\frac{1}{8}$ of an inch wide).

Hem in place, by hand, using the hemming stitch. See the bulletin, *Stitches, Seams, and Sewing Processes*. Remove bastings. Sometimes there are holes near one selvage edge. It is then necessary to cut off that edge beyond the holes and hem like the other edges. In this case the corners should be mitered. For this, see *Stitches, Seams, and Sewing Processes*.

HAND TOWEL

(To be made if night-dress or pajamas are made)

Material. Either linen- or cotton-crash toweling. Usually a hand towel is made $1\frac{1}{3}$ to $1\frac{1}{2}$ times as long as it is wide. Ask Mother which length she prefers and buy your cloth accordingly.

Linen suiting is excellent for towels. It is twice as wide as is necessary but can be divided and hemmed along one side.

Making. Even off the raw edges. Turn and baste a hem on each end. This hem may be from $\frac{1}{4}$ to 1 inch wide, depending on the size of the towel and your own taste. Hem in place, using the hemming stitch. See the bulletin, *Stitches, Seams, and Sewing Processes*. Be careful to fasten the ends securely. Remove bastings.

A very little embroidery in cross-stitch, outline, or weaving may be used on this towel. French embroidery is too difficult and if poorly done will make the towel less interesting.

Tiny finger-tip towels are popular just now. Fine linen in delicate colors, 18 inches wide, is used. One yard will cut into six because they are made 9 inches wide by 12 inches long (before finishing). A very narrow hem is made along the cut side, the ends are either hemmed or hemstitched and fringed or the ends may be finished with the Italian hemstitching, directions for which are given in *Stitches, Seams, and Sewing Processes*. A tiny bit of embroidery in outline or cross-stitch may be put on the hemmed ones. An initial or a dainty little design in outline is good on the fringed ones.

When you have finished either of these towels, press it neatly (wash and iron it if much soiled), and take it to your next club meeting for scoring and the criticism of your leader. Complete your record of costs in the Record Book, fill in a report card, and you will be ready to start the next work.

If you are one of the girls who work faster than most in the club, perhaps if you have done good hemming you would like to put a bit of embroidery on your towel. If it is already embroidered, perhaps you would like to make another towel for a gift.

LAUNDRY BAG AND HOT-DISH HOLDER

Use of sewing-machine. This is probably the first time you have used the sewing-machine, so it will be advisable for you to practice using it a little before you try stitching your holder or laundry bag.

1. Practice treadling with the machine unthreaded.
2. Practice stitching on paper with the machine unthreaded—(a) in straight lines, (b) from corner to corner, (c) around square corners and around a spiral circle.
3. Thread the machine, Practice threading it until you can do it quickly and correctly.
4. With the machine threaded, practice stitching on a double thickness of cloth.
5. Learn to set the stitch at the size desired.
6. Learn how to start and end your stitching.

When you can treadle evenly, stitch straight, turn neat corners, keep close to the edge where that is required, and stitch on the diagonal *without* drawing lines you will be ready to stitch on your laundry bag or hot-dish holder.

SCORE CARD FOR JUDGING LAUNDRY BAG AND HOLDER

Material	40
Durability	10
Even in weave	5
Free from broken threads	5
Suitable for article to be made	10
Good in color and design for use	10
Workmanship	50
Accurately cut	10
Machine stitching straight and close to edges, right sized stitch	10
Finishing	
Binding, fastening, etc.	10
Ends well finished	10
Bastings removed	5
Decorations, suitable (give full credit if no decoration is used)	5
Attractiveness	10
In color, material, general effect	5
Clean, well pressed	5
Total	100

Something you may like to do. Bring either a laundry bag or a hot-dish holder to the next meeting and score. Bring, too, some samples of material that you think might be suitable for the article you plan to make.

LAUNDRY BAG

There are many kinds of laundry bags that might be made, but in this project we are going to ask you to make the bag described below, because we have found it to be a very satisfactory bag that is easily made, easily laundered, attractive, and convenient to use.

Materials. A flour sack, unbleached muslin, Indian head, osnaberg, print, gingham, or similar material. If a colored material is used, it should be one that will not fade and that will harmonize nicely with the furnishings in your room.

Amount of material. If material is 36 inches wide the bag requires 30 inches. Narrower will require 60 inches. Bias binding $\frac{3}{4}$ inch wide. One light-weight, wooden coat hanger (wooden ones are better than metal ones because they do not rust); if no wooden one is available a metal one may be used. Thread, No. 50; white for white, colored to match color of *binding*.

Take two pieces of paper (wrapping paper or newspaper) 30 inches long by 9 inches wide. Mark the upper left corners *A*, the lower left corners *B*, the upper right corners *C*, and the lower right corners *D*. Mark one piece *Front* and the other piece *Back*.

Front pattern. On the piece marked *Front* measure down from *C* 10 inches. Call this point *E*. From *E*, measure in 1 inch. Call this point *F*. Connect *F* and *C* with a straight line drawn with a ruler. Measure up from *F* on line *FC* 1 inch. Call this point *G*.

Draw a curved line from *G* to *E*.

Lay a wooden coat hanger on the paper so that the hook extends above the corner *C* and the top edge of the hanger at the center is even with the top of the paper. Mark the side *CD*, center front.

Draw a line from *C* to the outer edge of the hanger for the top of the bag. The paper should extend $\frac{1}{2}$ inch beyond the end of the hanger to allow for seams. Call the point at the end of the hanger *H*.

Cut along the curve at the top and from *C* through *G* to *E*. This completes the pattern for the front.

Draft for a laundry bag

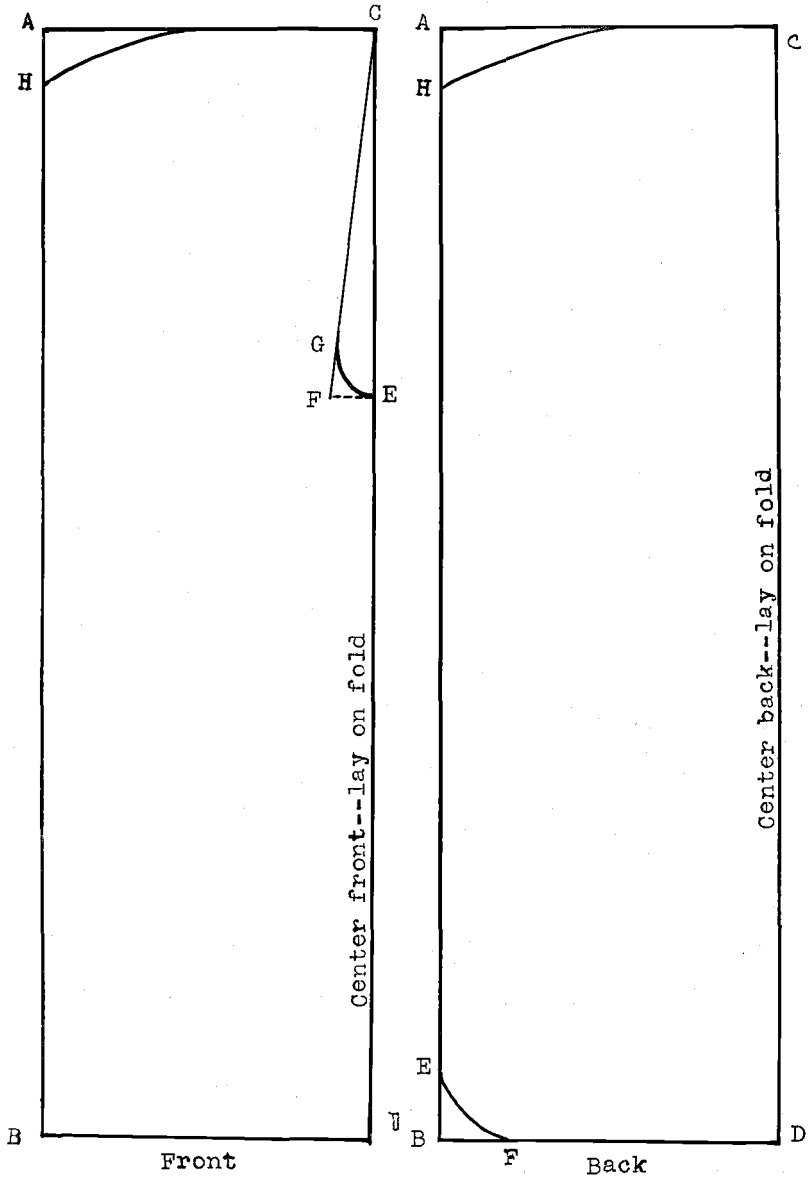


Figure 1. Plan (called a draft) for a laundry bag.

Back pattern. Use the hanger to get the curve at the top. Measure up 2 inches from *B*. Call this point *E*. Measure from *B* toward *D* 2 inches. Call this point *F*. Connect *E* and *F* with a curved line. Mark the side *CD* center back. Cut along the curve at the top and the one from *E* to *F*. This completes the pattern for the back.

Cutting the bag. Fold the material lengthwise. Fold it in such a way that all the extra cloth is in one piece. If the cloth is 36 inches wide the cloth should be cut in half so that there are two pieces 18 inches wide and 30 inches long.

Fold the piece for the front through the center lengthwise, giving a piece 9 inches by 30 inches. Lay the pattern on so that the edge of the pattern called "center front" is on the *fold*. Pin carefully in place and cut along the curved lines.

Lay the pattern for the back on the other piece, which has also been folded through the center lengthwise. Be sure that the edge marked center back is on the *fold* of the cloth.

Making the bag. Bind the opening in the front piece, following directions for binding found in the bulletin, *Stitches, Seams, and Sewing Processes*. Be careful to stitch close to the edge and to use thread the color of the binding.

At the bottom of the front, turn a 5-inch hem to the *wrong* side. Use a gauge cut as shown in Figure 2.

Take a strip of light-weight cardboard.

Measure down 5 inches. Cut a notch with the straight edge at the 5-inch mark.

First turn a $\frac{1}{4}$ - to $\frac{3}{8}$ -inch fold to the wrong side. Unless the cloth creases very easily it will be a help to baste this in. Next lay the cloth on the table and with the gauge measure from the fold the 5 inches for the width of the hem, crease to the wrong side and pin, putting the pin at right-angles to the edge of the hem. If you do this at both edges first, then measure and pin in two or three places between, you will have no trouble to get the hem even. Baste. Stitch close to the edge of the hem, using thread to match the cloth.

Next lay the front piece on to the back piece so that the *curves* at the top are together and the right sides are together. Baste and stitch a $\frac{1}{2}$ -inch seam from the bottom of the hem on one side around the top and down to the bottom on the other side of the hem.

If you will start stitching an inch from the bottom and stitch to the bottom, turn and stitch around, ending by stitching back an

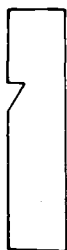


Figure 2.
Gauge.

inch, your seam will be strong. Turn the bag right side out. You will find that the part of the back extending below the rest of the bag is a seam-width wider than the bag. Fold this flap up over the front of the bag and trim off the sides, recurving them at the top so that the edges are exactly even with the sides of the bag.

Cut a 10-inch piece of the bias binding, crease it through the center, and stitch it close to the edge to form a firm tape. Cut this tape into three pieces of equal length. Fold to form a flat loop with the folded edges to the center and the ends overlapping. (See Figure 3.) Folded in this way the loop will be pointed at the top. Pin these three loops, one at each side of the bottom of the back piece at the place where the curve ends, and the third one in the center. Place the loop with the cut edges even with the edge of the bottom of the bag and the loops lying on the wrong side of the cloth. Bind the edge of the part extending below the rest of the bag. This binding will hold the loops in place too. If you will turn in the edge of the binding at each end you will have a neat finish.



Figure 3.
Loop.

Sew three buttons on the front of the bag, close to the top of the hem, directly opposite the three loops. Use buttons from $\frac{1}{2}$ to $\frac{3}{4}$ inch in diameter, either white or colored, with two or four holes. Four-holed buttons may be sewed on in several interesting

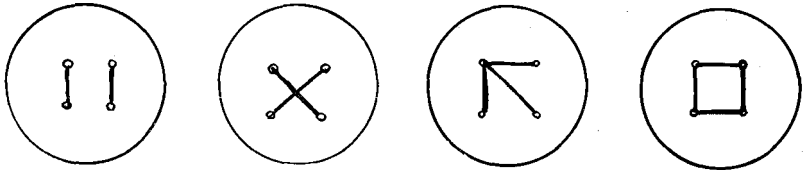


Figure 4. Four ways to sew on buttons.

ways as shown in Figure 4. Colored thread to match the binding may be used. Always put a pin under the stitches in order to keep the button from fitting too close. Fasten the thread carefully.

Remove the bastings. See that all ends of thread are cut off. Press the bag carefully. If badly soiled, launder it. Put in the coat hanger and your bag is ready to use. If you desire you may embroider on the front of the bag your initials in outline stitch, or a four-leaf clover in outline stitch. If the bag is made of white cloth, this embroidering may be done in a color—the initial in any color suitable for your room and the clover leaf in a medium green. Have either the initial or the clover leaf about three inches

long. Either may be placed about five inches from either the left or right, lower corner, or it may be placed two or three inches below the center and half-way between the sides on the plain side of the bag. This should be done before putting the bag together.

When you have finished your laundry bag, see that your record of costs is complete. Fill in your report card and give it to your leader or secretary depending on the agreement in your club. Then it would be well to write a paragraph in your scrap-book telling about your bag, how you made it, how much you learned, and where you will hang it. You may also put in your scrap-book a scrap of the material used in making the bag.

HOT-DISH HOLDER

One of the most useful small articles in the kitchen is a holder to use when handling hot dishes and pans. A plentiful supply will always be welcomed by the one who prepares the meals.

Materials. Flour sacking, old knit underwear, muslin, or any smooth cotton material that will stand frequent laundering and which is heavy enough so that a few thicknesses will protect the hand from hot dishes and pans. The filling may be of old outing flannel or any soft material that will not fade through and stain the cover.

Cutting. COVER: Cut two pieces 6 to 9 inches square, depending on the use of the holder, or cut one piece 6 to 9 inches wide and twice as long.

FILLING: Cut the pieces for the filling of old material and have them one inch smaller in each direction than the cover. The number of pieces of lining used will depend on the thickness of the material and the desired thickness of the finished holder.

If you care to decorate the front piece of the holder, do so before making.

Making. PLAIN HOLDER: Baste a $\frac{1}{4}$ -inch fold to the wrong side on all four sides of both cover pieces, or all around the one longer piece. Lay the lining pieces on one cover piece so that there is the same margin all around. The wrong side of the cover piece should be next the lining.

Place the other cover piece, wrong side down, on top of the lining and directly opposite the first cover piece, having the lengthwise threads running in the same direction, especially if the cover is of new material. Baste the pieces all together, keeping the edges of the covers even.

If you turn in the *ends* of one of the pieces first, then the two sides, and on the other piece turn in the *sides* first and then the ends, you will be able to fit the two pieces together so that no raw edges will show at the corners.

Stitch on the sewing-machine with either 50 or 60 thread, sewing once around the square near the edge and then diagonally from corner to corner in both directions. The stitching may be in a design or in a quilting pattern if desired.

If desired, a loop or small brass ring may be sewed to one corner, by which to hang the holder.

DECORATED HOLDER: Baste a $\frac{1}{4}$ -inch fold to the wrong side on all four sides of both cover pieces. Lay the lining on the *under* cover piece so that there is the same margin all around. Stitch diagonally from corner to corner in both directions, stitching back from each corner to make the stitching secure.

Then put the top cover piece in place, taking care to have the warp threads of both pieces run in the same direction. Baste carefully and then stitch around the edge.

If you prefer, instead of cutting your holder square you may cut it round or in any suitable shape. You may bind the edges together, if you wish, in which case you would not turn in the edges of the cover pieces.

Look over the holder carefully to see that you have it just as it should be. Remove all bastings, clip off all ends of thread, press the holder carefully. It may be laundered if it is soiled.

Next finish recording your cost in your record book, fill in your report card, and you will be ready for the next work.

Perhaps then you will want to write a little about your holder in your story in your scrap-book, and you may like to put in a bit of the cloth used for your holder. With a little piece of the cloth you might show a row or two of your best stitching. If you bound the edge perhaps you would like to put in a two- or three-inch piece of cloth that you have bound.

GARMENTS

SCORE CARD FOR JUDGING GARMENTS

Materials—including trimmings	30
Suitable for design and use of garment	15
Durable in quality	15
(Well woven, fast color, etc.)	
Design and color	20
Suitable to the occasion	5
Becoming to the wearer	5
Pleasing in line and color	5
Good color combination	5
Workmanship	30
Good choice of seams, hems, finishes	10
Accuracy of stitching (hand and machine)	10
Good fitting	10
Neatness	20
Bastings removed, ends finished	10
Clean	5
Well pressed (laundered if need be)	5
Total	100

This score card is placed at the beginning of the section on garments so that before you even buy material you can study it carefully. By so doing you will learn some of the things you will need to know about planning your dress, nightgown, or pajamas.

Something you may like to do. Bring a house dress, nightgown, or pajamas of yours to your next meeting to score. It need not be one you have made and of course it won't be new. Through scoring you can learn what to look for in a garment and so how to plan your dress or nightgown or pajamas. If it is not convenient for you to bring a dress, score the one you wear to school that day.

Color. What color is most becoming to you? The colors you select have a marked effect on your skin, hair, eyes, and size. Have you sometimes wondered why when you wore a certain dress your face appeared redder, or possibly more yellow? Study yourself in the mirror and decide what is your best feature. Choose a color that emphasizes the best feature without calling attention to a bad feature. If your complexion is good then choose a color that will enhance your eyes or hair. A blue dress will make blue eyes more blue; a green dress will make hazel eyes more green. But color also has another effect. A green dress, besides making hazel eyes appear more green, will make a pink complexion more rosy and red hair brighter. By wise choice a girl can increase the color

of her eyes, brighten her hair, and increase the healthy rosiness of her skin. By unwise choice she may dull her eyes and hair and make her skin appear sallow.

At the same time, if the coloring 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. Good wholesome food, plenty of fresh air, correct exercise and sufficient rest, will tend to make a girl healthy. For her, color choosing is much simpler.

The color chosen affects also the apparent size of the figure. Bright colors, light values, and strong contrasts of color make the figure appear larger. Dull colors, dark values, and soft contrasts of colors tend to make the figure appear smaller.

Blondes usually find blue, green, and blue violet becoming if chosen in the right tints and shades. For brunettes the warmer tones, yellow, orange and red are usually becoming. Girls of the medium or in-between type, with a clear complexion, have quite a variety from which to choose. Auburn-haired girls may select either blues and greens that emphasize the hair or browns that blend with it. These are only general terms. Every color has many tones all varying in becomingness. A girl might be able to wear a dark red and not a scarlet.

Since all of you vary so in coloring it is impossible to give any set rules. Study yourself in the mirror, in daylight, by holding different pieces of colored cloth or paper up to your face and note the effect on your skin, hair, eyes.

Pleasing colors in work dresses and aprons are as important as in outfits for any other occasion.

Until you have more experience in color selection, if you limit your choice to two, besides black and white, the result may be more pleasing. The color effect in your work dress and apron may be obtained in either of two ways: by using a plain color for the foundation and trimming with a second color, or by using a material having a combination of colors. If the latter is chosen, interest may be added by selecting one of the predominant colors in the material to be used as trimming. For example, a cotton print with figures of blue or a tan (light grayed orange) on a white back ground, might be trimmed with blue or tan bias tape.

A night-dress should be either of white material or of delicate colors. It is better to keep it all the same color—that is, a white

gown all white, a pale blue gown all blue. Figured material may be used but be sure the colors are fast to laundering.

A much greater range of choice may be used in selecting colors for the kimono. It may be bright or dull, light or dark. If it is figured material one of the predominant colors in the figure may be used for trimming, or a plain material may be used and trimmed with a second. For example, this rest unit might consist of a pale blue nightgown and a bright blue kimono faced with gold and a gold-colored sash. Care must be taken that the bright blue of the kimono blends with the pale blue of the gown.

Sleeping pajamas are simple in design and may be made in delicate colors in either figured or plain material. An effective pajama set may be made by having the pajamas of figured material and the coat of plain material, using one of the colors in the figures; or the reverse may be used.

Commercial patterns. If you wish, instead of drafting a pattern you may buy one, but be sure to buy either a kimono-sleeved pattern or one that can be made without sleeves.

Patterns for girls are sold by age, but on the pattern envelope the bust measure and length of dress are given. Be sure to take these measures before going to buy the pattern. You may be larger or smaller than the average for your age. It is always best

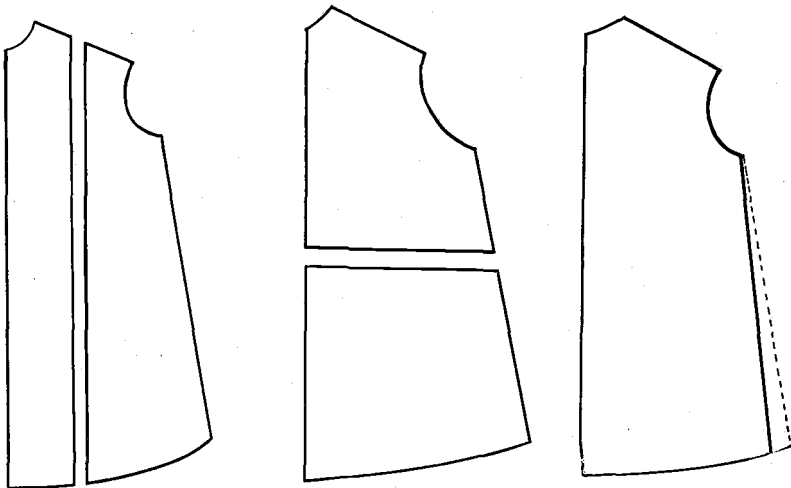


Figure 5. How to correct pattern for length or width.

for young girls to buy misses' patterns rather than ladies' patterns because the proportions are better. Girls are approximately $6\frac{3}{4}$ heads tall, while women are $7\frac{1}{2}$ heads tall. This means that the waist and hip lines of girls do not come at the same relative distance from the top of the head as they do in women. Patterns cut to the proportions of women will not fit girls as well as those cut to the measurements of girls, even though the bust and hip measurements are correct.

Always test a new pattern by holding it up to you after pinning the underarm seam and shoulder seam (where there is a shoulder seam). If the pattern is not wide enough, cut the pattern in two, lengthwise, and pin the two parts to another piece of paper or to the goods far enough apart to give the needed extra width. Remember that you need allow only one-half of the required extra width in the front on the front pattern and one half of that required in the back on the back pattern, since the pattern is cut for one-half of the front and one-half the back. If the pattern needs to be enlarged only at the hip line, add to the underarm seam gradually extending at the hip the desired amount.

If the pattern is too wide, lap the one piece over the other instead of spreading it apart.

Where the pattern is too long or too short, cut it apart just below the armseye and again below the hip line and either spread the pieces apart or overlap them. If the length from the shoulder to the waist line is correct, in a simple pattern, often the extra length can be added at the bottom only, or the required amount can be cut off.

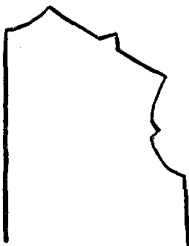


Figure 6. Instead of notches cut a little piece extending out.

Read the directions that come with the pattern for proper use of the pattern. These directions will tell how to place the pattern, how to tell the lengthwise of the pattern, how to join, where to gather, how to tuck, and so on.

Instead of cutting notches to show joinings, cut a little piece extending *out* from the edge of the material, as shown in Figure 6. Such bits can be trimmed away when the seam is stitched.

Draft for a kimono-sleeved garment. Because it is really quite simple to block out a garment of the kimono type, we are going to give you directions which you can use and

save the price of a pattern, although if you prefer to buy a pattern you may do so.

Before it is possible to make a pattern, it will be necessary to take certain measurements. Each girl will require the help of another girl for this part of the work.

Measurements to take—

LENGTH OF FRONT: Measure from highest point of the shoulder to the floor and subtract from this length the number of inches the dress is to be from the floor to bottom of skirt. Do *not* allow for the hem.

BUST: Taken from the back easily around the fullest part of bust. For older girls.

CHEST: Taken from the back, up close under the arm. For younger girls.

WIDTH: One-fourth the distance around the bottom of the skirt.

LENGTH: From the highest point on shoulder to bust, for older girls; to chest line for younger girls.

SLEEVE LENGTH: From center bone at back of neck over shoulder to desired length of sleeve.

WIDTH OF SLEEVE: One-half distance around biggest part of arm plus 2 inches.

NECK MEASURES: *Depth in front:* Measure straight down the front from the shoulder at the neck, the depth desired for the neck line in front.

Depth in back: Do the same for the back. This will vary in the back for a high or normal neckline from $\frac{3}{8}$ inch for children to $\frac{3}{4}$ inch to 1 inch for adults.

WIDTH ON SHOULDERS: Measure out from the base of the neck from the center, toward the armseye the width desired for the neck line on the shoulder.

To make pattern. Use a piece of paper twice the length from shoulder to bottom of garment and one-fourth as wide as the desired width of the bottom of the skirt. See that the paper is the same width at both ends.

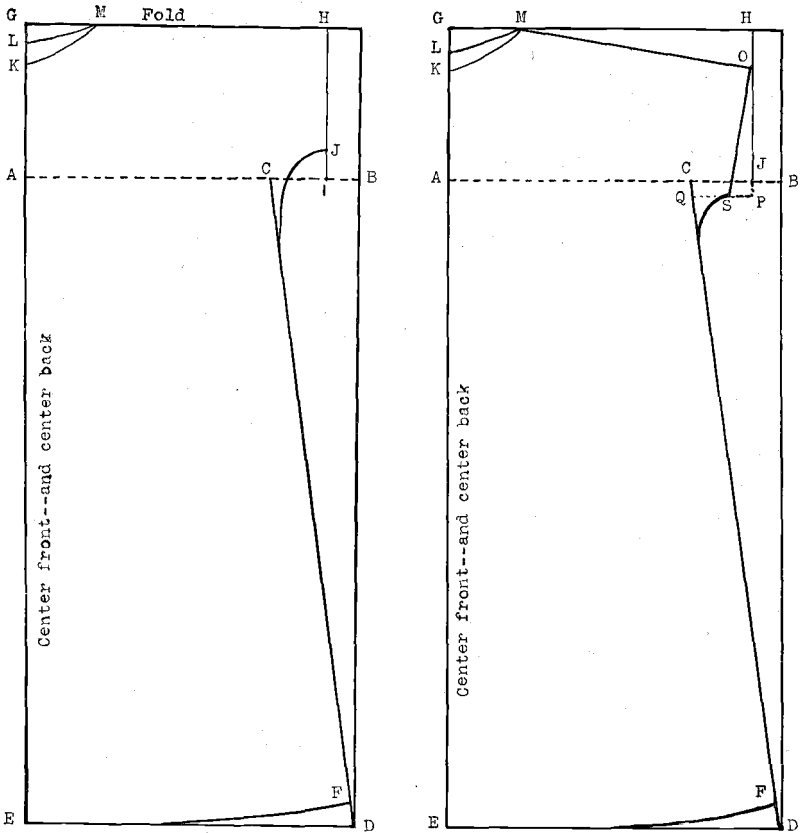


Figure 7. *At left:* Plain kimono-sleeved pattern. *At right:* Modified kimono-sleeved pattern.

The plain kimono-sleeved pattern can be used for dresses, kimonos, nightgowns, pajama blouses, and coats.

- GH length of sleeve
- GA length, shoulder to bust or chest line
- AB line parallel with GH at bust or chest line
- GE length from shoulder to bottom of gown
- ED $\frac{1}{4}$ width of skirt and parallel to GH
- GL depth of neck line in back
- GK depth of neck line in front
- GM width of neck line on shoulder (use width on shoulder measurement)
- Connect ML and MK to get neck line
- AC $\frac{1}{4}$ the bust measure, plus 2 or 3 inches for ease; measure from A
- CD draw from C to hem line
- CF=AE drawn on CD (same length)
- Connect E and F with a curved line

AI=GH in length

Connect points H and I

Measure down from H width of sleeve. Call this point J. Draw a curve under the arm from J to the line CF. Cut out pattern going from E to F, toward C, curving to J, up to H over to M, down to L. Open up pattern and cut on one piece from M to K for the front neck.

To make this pattern into a fitted shoulder pattern, as shown at right: Measure down from H 3 inches, call this point O. Connect point O with M, making a seam line for the fitted shoulder. Measure 3 inches down from point J, call this point P. Draw a line in from P parallel with AB, to the line CF. Measure 1 inch in from P, call it S. Connect OS. Make a curved line from S to the line CF.

Materials. It is quite probable that you have not needed to buy any material thus far in your work. The right selection of material for the garments you plan to make calls for real study.

Some points to consider—

KIND OF CLOTH FOR DRESS: Gingham, chambray, print, cotton broadcloth, percale, or any similar weight and weave of cloth.

QUALITY: Fairly firmly woven, little unevenness in weaving, no broken threads, no filler, fast color. For the kind of garments you are making, buy as good a quality as you can afford. Very cheap material does not pay for the making.

COLOR: See section on color.

DESIGN: May be plain, dotted, checked, striped, or an all-over design. Select small rather than large designs. Be guided by the type of garment and your build.

COLOR FASTNESS: Manufacturers no longer guarantee fast color. They realize that laundering is an important factor. Nevertheless the better grades of material, with proper care and laundering, will fade very little.

How to use the draft for a dress. This draft is for the plainest kind of a garment and if every member in your club used it exactly this way, your dresses would not be very attractive or becoming. But it is quite easy to use this draft as a starting point and by changing the neckline, finishing the neck in various ways, making the dress with elbow-length sleeves, shoulder caps, ruffles in place of sleeves, or no sleeves at all, each girl may have the style she wants. Then too, the kind, color, and design of the cloth used will help to make a variation.

Plan your dress carefully, then place your pattern (the modified draft) on your cloth which has been folded through the center lengthwise, with the long, straight edge on the fold. Be sure to allow the extra length for the width of the hem you desire. Cut out, allowing $\frac{3}{8}$ inch to $\frac{1}{2}$ inch along the under arm and at the neck for seams. In the fitted shoulder pattern allow for a seam on the shoulder too.

If you will cut a second pattern from your draft, in which you make all the additions you decide on for your dress, your draft can be used many times in planning other dresses.

Variations of the plain kimono pattern for a dress. Use either the plain kimono or the pattern with a fitted shoulder.

1. Cut like either pattern.
2. Make neckline any desired and becoming shape.
3. Finish neck with a fitted facing, a binding, a round, a straight or a pointed collar, in self or contrasting material.
4. Make sleeves to just above elbow; finish like neck.
5. Cut sleeve off on fitted shoulder pattern leaving a little cap.
6. Cut off the sleeve to form a normal armseye, sew in a double ruffle of white lawn or organdy bound with material of the dress. Ruffle may be 3 inches to 4 inches wide.
7. Finish the front with a fitted yoke, stitched on to the plain front. If striped material is used, the stripes in the yoke may run across or opposite to the direction of the stripes in the rest of the dress.
8. Patch pockets may be added.

You may have some other variations that you would like to make. You may do so, but be careful to keep the dress simple since it is to be laundered frequently and you are just beginning to learn how to make garments.

Neck lines—shape and finish. The shape of the neck line should be determined largely by the shape of the face, keeping in mind that lines that repeat the shape of the face or are directly opposite in shape accentuate the shape of the face while a line that is part way between is more pleasing. For example, a thin narrow face seems thinner and narrower when either a long "V", long oval or very square neck line is used, while the face will appear fuller in a soft rolling collar that is round or slightly oval

in shape. A round face shows to better advantage where the neck line is a long "V" or long oval rather than square or short "V" in shape. Study your face. Try different shapes and then decide on the shape you think will be most becoming. Probably there will be several equally becoming. You can then choose between them can't you?

Directions for making some of the variations in the kimono-sleeved dress—

FITTED FACINGS: Lay the pattern on a piece of paper. Cut around the neck line. Shape the outer edge in any desired width or shape. Cut the cloth, allowing for a turn-under at the edge and placing the pattern so that the warp threads will be parallel with the warp threads in the dress. An open front placket and the fitted neck facings are cut in one and applied like a bound buttonhole, by placing the facing piece on the wrong side of the garment, with the *right* side of the facing to the *wrong* side of the dress. Run a basting thread in where the opening is to be in the center front. Stitch around the neck, beginning at one side of the center front and then $\frac{1}{4}$ inch from the basting thread down the front to the end of the line, coming to the line at the bottom, making a sharp turn and stitching up on the opposite side of the basting to the neck line.

Cut from the neck line to the end of the basting through both pieces of cloth until the stitching is reached at the end. Turn the facing to the right side, crease along the stitching, baste in place, turn in the outer edge of the facing, baste down flat. Stitch close to the edge, and the neck and front are finished. It is easier to finish the neck and placket before closing the side seams. This facing may be of the self material or a contrasting material.

For home dresses a very simple neck finish is desirable.

Note: Cut the facing about 13 inches long from the shoulder. Make the front opening about 6 inches long. The end of the front facing may be finished straight across, rounded, or pointed as the design of the dress may require.

BIAS FACINGS are often used to finish both neck and sleeves, because they are easily applied, lay flat and smooth, and are inconspicuous. Bias strips of the material or of a plain white or colored material to match one of the colors on a figured dress, or the commercial bias binding may be used. The width depends on the shape of the neck of the dress. The facing may be turned either to the right or to the wrong side. If used as a trim on the right

side, the effect is best when it is stitched close to both edges. One of the commonest faults in using a bias facing is careless joining. The joining should be on the straight of the material and on the wrong side of the bias piece, in a plain seam, and should be done while basting so that it will not show when finished. If the neck line has corners, the bias facing must be turned so that the folds come exactly at the corners and both sides must be alike. That is, both folds either up or down, not one up and the other down.

BIAS BINDINGS are used also as a finish and as a trim. There are several ways of applying them: (1) Fold the bias strip so that the two bias edges are together. Baste this folded strip to the right side of the garment. Stitch in a narrow seam. Remove the bastings. Turn the binding to the wrong side in such a manner that the binding covers the raw edge without turning it under. Baste in place and stitch so that the stitching comes just below the lower edge of the binding or hem in place by hand, taking up so little of the cloth that the stitches do not show through. (2) Crease the bias binding through the center and baste over the edge to be bound. Stitch once close to the edge. Care must be taken in order that the stitching may be close to the edge on both the right and the wrong sides. Always stitch with thread to match the *binding*. Be careful to join on the straight of the bias strip. Join while basting. Be careful to make the seam the right width to have the binding exactly fit. Plan to have the joining come where it will be least conspicuous, such as back of a shoulder seam or under-arm seam.

Bias strips are often used as a piping, too. Fold the strip in the center lengthwise. Turn under the edge to be piped to the wrong side of the garment. Baste the folded strip to the wrong side of the garment so that the folded edge of the bias strip extends beyond the folded edge of the garment from $\frac{1}{8}$ inch to $\frac{1}{4}$ inch. Turn under the edges of the piping at the ends so that the two ends come exactly together but do not overlap. Stitch close to the edge of the garment from the right side, using thread to match the *garment* and not the piping. The piping used may be a contrast in either color or material. Often a pleasing effect is obtained by using a lighter or darker value of the same color.

If used on a dress of figured material, let the piping be in one of the colors other than the background color. A binding is usually more effective in the background color unless the background is white, when one of the colors in the design would be

more pleasing. Two figured materials should never be used together.

Shaped collars. Lay the drafted pattern on a piece of paper and draw around the neck line, marking the center front and center back. Remove the draft and cut the outer edge of the collar or facing the width and shape desired.

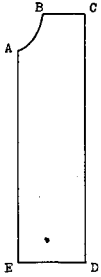


Figure 8.
Front facing.

Collars fit more smoothly if cut double, sewed together at the outer edge, turned right side out, and stitched to the neck of the dress in a plain seam which is covered with a strip of bias binding sewed on flat.

STRAIGHT COLLAR AND FRONT FACING: The neck line in front for this finish should be high—that is, it should come about to the collar bone and should come to the base of the neck in the back and to the highest point on the shoulder at the side.

FACING: Lay the drafted pattern on a piece of paper with the center front edge on an edge of the paper. Mark around the neck line on the front to the fold of the draft (which indicates the beginning of the back). Remove the draft. Cut along the marked line. Call the lower point at the neck *A*, the upper one, *B*. Measure out from *B* 2 inches or 3 inches. Call this point *C*. Measure down from *C* 13 inches. Call this point *D*. Draw a line parallel to *BC* from *D* to the straight edge of the pattern. Call this point *E*. Cut along *ABCDE*.

COLLAR: Measure around the neck line to determine one-half the length of the collar. Cut a strip twice the length of the measure thus found, plus one inch for seams (it will be about 14 inches), and from 2 to 2½ inches wide. Lay the collar pattern on either a lengthwise or crosswise fold of material so that the collar piece will be twice as wide as the pattern.

Lay the pattern for the facing with the side *AE* on a lengthwise fold of the material to be used for a facing. Cut, allowing for a seam at the neck.

Lay this facing on the dress with the crease marking the center front on the crease marking the center front of the dress and the neck lines exactly together. Have the *right* side of the facing to the *right* side of the dress. Pin in place. Run a basting thread along the crease indicating the center front of the dress extending from the neck down 5 inches to 7 inches, depending on the length of opening desired.

Stitch from the neck $\frac{1}{4}$ inch from the basting down one side as far as the basting goes. Turn a square corner, stitch across to the basting line and $\frac{1}{4}$ inch beyond it. Turn another square corner and stitch in a straight line up to the neck. Cut through the dress and facing along the basting line to within $\frac{1}{4}$ inch of the stitching across the bottom. From this point cut out diagonally just *to* the stitching at the corners.

Turn the facing through this opening letting the facing extend so that the edges just meet. Baste in place and you are ready to attach the collar.

ATTACHING COLLAR: Fold the piece for the collar with the right side in. Stitch the ends of the collar in a plain seam. Turn and crease along the line of stitching. Beginning at one end of the collar and at one side of the front of the dress, keeping the edge of the collar even with the edge of the opening, baste the wrong side of the collar to the right side of the dress. Be sure to have the edge of the collar and edge of front even on the other side too. Stitch in place, then turn in the other edge of the collar, pin first, then baste this edge over the raw edge of the seam and hem in place neatly by hand.

This explanation has taken a good many words but the actual doing is not difficult and the results are well worth the effort.

This collar may be made of the dress material, or of another material in a plain color, or white.

Sleeves. Sleeves may be made to come just above the elbow or a little shorter. They should be finished like the neck. They will look neater if the under-arm seam is made before the sleeve is finished. If the sleeve is to be faced to the right side have the seam come to the right side as far up from the bottom as the facing is to extend and then finish the seam to the wrong side from there to the end of the seam (which will be the bottom of the dress).

CAP SLEEVE: Cut off sleeve on fitted shoulder draft, leaving about 2 or 3 inches beyond the end of the shoulder and cutting in a curve to the underarm seam. Finish with a binding.

BIAS STRIP IN PLACE OF A SLEEVE: Cut off the sleeve, leaving a normal armseye. Bind the armseye. Cut a true bias strip twice as wide plus $\frac{1}{2}$ inch as the finished "cap" is desired (from 4 to $6\frac{1}{2}$ inches is a good width), and long enough to go over the shoul-

der and down as far back and front as desired. This should be about where the arm joins the body. Fold the strip with the right side in and the two long edges together. Stitch across the ends. Turn right side out. Turn in the raw edges and baste to the dress, having the turned-in edge of the strip about $\frac{1}{2}$ inch from the edge of the armseye on top of the shoulder and the folded edge extending over the arm. Stitch in place.

RUFFLE: Bind the armseye. Cut a strip of sheer white or plain colored material on the bias. It should be twice as wide as the ruffle is desired. Four to five inches is about right and $1\frac{1}{2}$ times as long as the distance around the armseye. Join the ends in a plain seam on the straight of the material. Either bind the raw edges with material like the dress (good if dress material is quite fine and light in weight), or make a very narrow hem.

Crease through the center; open out flat again. Lengthen the stitch on your machine so that there will be only eight stitches to the inch and stitch along the crease. Draw up the under thread until the ruffle exactly fits around the armseye. Spread the gathers evenly but let there be more over the top than under the arm. Baste close to the inner edge of the binding on the right side of the dress and stitch in place.

Fitting the dress. If the dress is too large, make the seams a little larger. Sometimes the front is right and the back too large. The extra fullness may be taken up at the neck by making 3 to 5 tiny tucks on the wrong side, stitching them down 2 to 4 inches. These may be made on the straight lengthwise of the material and should be placed from $\frac{3}{4}$ inch to 1 inch apart. This is a particularly good practice where the girl's shoulder blades are a little prominent.

Sometimes the front of the dress sticks out. This can be helped by taking two or three little darts at the hip line, waist line, or under the arms, on the crosswise threads of the cloth. Make the darts $\frac{1}{4}$ to $\frac{3}{8}$ inch wide at the edge, tapering them down to a point about 2 to $2\frac{1}{2}$ inches toward the front. Baste them in first and try the dress on again to see whether you have taken up enough to make the dress hang straight.

A kimono-sleeve dress, to hang properly, must have the grain of the material straight across the bust and straight across the hips. If the grain is allowed to sag even a small amount, the dress will poke out in front. The darts will straighten the grain.

If the sleeves are a little too wide at the bottom, the extra fullness may be gathered into a narrow band or several short tucks about $\frac{1}{4}$ inch wide and about 2 inches long can be put in, running lengthwise of the sleeve and evenly spread over the top of the sleeve. These tucks are taken up from the bottom of the sleeve.

SEAMS: Finish depends in part on the material used. A plain seam may be used in closely woven cloth that will not fray easily. It may be left without finishing or it may be notched or overcast. For materials that fray badly French seams are best. Always put two rows of stitching close together at the under-arm curve. A piece of straight tape or a narrow strip of material cut on the straight if sewed on the under-arm curve will strengthen it.

In the fitted shoulder dress, the shoulder seam at least should be French-seamed.

Directions for finishing seams may be found in *Stitches, Seams, and Sewing Processes*.

HEM: A 3- to $3\frac{1}{2}$ -inch hem is best for the bottom of the dress, especially since girls are growing rapidly. This may be put in with machine stitching or by hand hemming. On checked material the machine stitching is scarcely noticeable. Usually for dresses of this type the machine stitching is quite suitable, unless one wishes to allow for possible lengthening in which case the hand hemming would make ripping much easier.

Be careful to have the hem the same width at all points. Stitch close to the edge and straight. On a dress that will be exhibited, a hand hem will make a nicer appearance.

POCKETS: Use patch pockets finished like the neck and sleeve. Place where they will not catch on corners and knobs. Start stitching the pocket 1 inch from the top, stitch to the top, turn and stitch over this stitching and continue on around the pocket; double stitch back 1 inch.

BELT: A belt usually gives a dress a more finished appearance. Tall, slender girls can wear rather wide belts but short stout girls should make theirs narrow and of material like the dress.

The belt may be fastened with snap fasteners, button, or a buckle. It is best made double with the seam through the center on the wrong side.

Something you may like to do. (1) Look in fashion sheets and books for kimono-sleeved dresses that you think would look well on you, cut them out and put them in your scrap-book. (2) Write a little description of yourself in your scrap-book, telling your height, weight, age, color of your hair, eyes, complexion. (3) Find some bits of cloth that would be suitable to make a kimono-sleeved house dress and put them on a page in your note-book. Cut them all the same size and paste them in neatly. If you know the name of the cloth and its price in the store, you might like to write them in under the bit of cloth.

A good game to play at a club meeting. Choose sides; let the leader give out the names of cloth you have had for the members to spell. If there are not enough girls to choose sides all could line up and spell in turn. When one misses a word she is to be seated.

WORK APRON

This should be a good coverall apron, that will protect your dress when you cook or wash dishes. It may be made to match the dress you have made, or in a color that is a good contrast. See list of materials given on page 25.

Pattern. Use any pattern you like. Keep to simple styles though, as they are not only easier to make but are also easier to launder.

Making. Any seams should be French-seamed. The edge may be finished to match the neck and sleeve finish of the dress.

If the pattern calls for straps over the shoulders, be sure that they are neatly and firmly attached with no raw edges visible. If a fitted facing is used as a finish around the apron, the straps should be stitched in with the first stitching on the facing so that they will be between the apron and the facing. This requires that the straps be fitted to the wearer before the facing is stitched on.

Pockets should be placed where they will not catch on every door knob and should not stick out. They should be finished like the edge.

If the apron is finished like the dress no further decoration will be required. Avoid fussiness and "fancy" work.

NIGHTGOWN

The younger girls who have very little experience in making clothes will find this group (nightgown and kimono) well suited to their abilities.

Pattern. You may draft a pattern following the directions given on pages 24-25 or you may buy a commercial pattern. If you buy a pattern be sure to get a plain kimono-sleeved pattern and have it large enough for comfort. Nightgowns are more easily laundered and more comfortable to wear when simple in line.

Material. Soft, smooth-finished cotton materials are best, Berkeley cambric, long cloth, light-weight muslin, batiste, nain-sook, dimity, outing flannel, and similar materials. White is always correct, but white with tiny colored sprigs of flowers or plain colors in dainty tints are attractive. Remember that the gown must be laundered frequently so be sure of your colors.

Amount of material. The amount of material needed is usually twice the length from the back of the neck to the floor. Very fleshy girls will find it advisable to measure from the floor in front over the shoulder at its highest point, and to the floor in back.

Cutting helps. Lay the center front of the pattern on a lengthwise fold of the cloth. (If the cloth is wider than the pattern of the gown, instead of folding the cloth through the center, fold it so that the pattern just fits the cloth at the hem end. This leaves all the extra material in one piece.)

If you use the draft given in this bulletin, cut the under-arm edge with a seam allowance.

How to use the kimono-sleeved draft for a nightgown.

Use the plain kimono dress pattern. Cut like pattern, allowing for seams at the sides.

Neck line may be cut round, pointed, or square (always cut the neck higher in the back than in the front). For square neck, it is best to cut it a little narrower at the lower neck line than at the shoulder; otherwise the effect is that of being wider at the bottom than at the shoulder.

Seams are best finished with the French seam.

Neck may be finished with (1) a narrow binding of the material; (2) a bias facing which may be used as the basis for decorating with narrow lace, feather-stitching, couching, or French knots;

(3) a fitted facing shaped in any desired way and applied to the right side of the gown. This last is especially suitable for outing flannel.

In selecting lace, see that it is nearly the same weight or thickness as the cloth. Very fine, narrow lace is not appropriate to use on any cloth that is heavier than fine nainsook. German Valensienes lace in $\frac{3}{4}$ inch width is very good. Lace should be sewed on by hand with the overhanding stitch and should not be gathered but merely eased a little to keep it from pulling. Rickrack braid may be put on between the bias facing and the gown so that only the points are visible. Feather-stitching is interesting when done evenly with a hard-twisted crochet cotton. It is done on the right side and is used to hold the edge of the facing in place instead of machine stitching. Blanket stitching may be used to finish the edge of the fitted facing and is also very effective when crochet cotton is used.

Whatever finish is used at the neck should be repeated on the sleeves.

If extra fullness is desired in the center front, a group of 3 to 7 small tucks, stitched in before the gown is cut, to yoke depth, may be put in. The gown should be fitted before final stitching is done and the bottom evened off if necessary.

Note: If tucks are put in, be careful to add the extra fullness they make to the bottom of the gown.

Hem at the bottom. Make the bottom hem from 1 to $2\frac{1}{2}$ inches wide. Use a gauge like the one shown under the laundry bag to mark the depth of the hem so that it will be even. Lay any extra fullness in tiny plaits. Baste carefully. Either stitch on the machine, being careful to keep close to the edge, or hem neatly by hand.

Be sure to remove all basting threads, fasten all ends of thread, and cut them off close to the work.

Launder according to the directions given elsewhere in this bulletin.

Be sure that you record the cost of your materials in your record book.

Something you may like to do. Put a sample of the material you used in your scrap-book. Cut the piece neatly and paste it carefully in the book. Then write underneath it or along the side of it, the name of the cloth, how much it cost a yard, and how wide it is.

You may want also to put in a picture of the gown cut from a fashion book, or better still sketched if you are clever with your pencil.

If you like, you might put in a little piece of the cloth showing how you made the French seam, and perhaps another showing the neck finish. Neither of these need be more than two inches long.

Then bring your nicely laundered gown to the next club meeting to score it and receive your leader's criticism.

KIMONO

Use. A kimono is very convenient to have to put on over the underwear or night-dress while in one's bedroom or in going to the bathroom. It is not a correct garment to wear in the kitchen or while doing housework.

Materials. Cotton crepe, mercerized cotton materials in plain and fancy weaves, kimono cloth, sateen, and some rayon materials that are firmly woven.

Style. You may select any pattern you desire. Remember, however, that the first essentials of a kimono are comfort and simple adjustment. The kimono-sleeved draft given in this bulletin may be used.

If the draft is used, lay the front on parallel with the selvage edge but in from 4 inches to 6 inches to allow for lapping. This will necessitate making a seam down the center back. If extra fullness is desired in the back, cut the necessary distance from the center back edge to give the required fullness. If the fitted shoulder draft is used no seam will be required in the back as back and front are separate. If extra fullness is desired it may be added in the form of tiny tucks, box plaits, inverted box plaits, or shirring.

If a commercial pattern is used, follow the directions that accompany it for cutting.

Cutting. Directions given under the nightgown will apply here also.

Fitting. Very little fitting is required, for a kimono should be loose enough to allow free use of the arms.

Finishing. Neck and sleeves may be finished with a plain hem, bound or faced with a bias, straight, or fitted piece, or with a double-headed ruffle, not more than one inch wide. The seams

should be French-seamed. See *Stitches, Seams, and Sewing Processes* for directions for making this seam.

When you have completed the kimono, complete your records.

Something you may like to do. Find a picture or two of kimonos you think are pretty and some bits of cloth that would be suitable to use in making them. These can be put in your scrap-book.

Write a paragraph in your scrap-book story about your kimono.

Bring your neatly pressed kimono to the next club meeting and score by the score card prepared for scoring garments. If you think you can make a few improvements such as finishing off ends, pulling bastings, or straightening, you should do so. Remember, the club motto is TO MAKE THE BEST BETTER.

PAJAMAS AND COAT

At the present time pajamas are liked by many girls in place of nightgowns for sleeping and so we are including them in this group.

Materials. Sateen, the various prints, Japanese or Chinese crepe, barred muslin, or any of the medium-weight cotton materials. Silk, other than pongee, which is good, is often used, but it is too expensive for a growing girl to use.

Pattern. For pajamas it will be necessary to have a pattern as they are more complicated to cut than a nightgown.

Making. JACKET: This is made as you would a nightgown. Usually the jacket slips on over the head, although it may be opened down the front. It should be fingertip length. The neck and sleeves may be finished with a bias or fitted band of contrasting color. Use French seams. Often the jacket is made sleeveless.

TROUSERS: Sew up the legs first, then join the legs. A flat fell is the best seam for this garment. Finish the top with a draw string and the bottom to match the neck and sleeve finish. If preferred the top may be fitted around the waist with a placket on each side and the opening closed with buttons and button-holes.

Pajamas are always quite tailored. No decorations are used other than a gay bit of applique on the breast of the jacket or on

a pocket if the pajamas are made of plain material. Some like the trousers and jacket cut in one. You may make yours that way if you like.

COAT: The coat is usually made three-quarter length and is finished to match the pajamas. Use French seams. Kimono sleeves are good and they are much simpler to make than set-in sleeves. The fronts do not overlap. The draft given for the nightgown can be used for this by placing the center front on the selvage edge of the cloth and making a seam down the center back or by using the fitted shoulder pattern in which the back and front are cut separately. Place the center front pattern far enough from the selvage to allow for the desired front finish. (Hem or seams width).

Be sure to remove all bastings, finish all ends of thread, and press carefully. Score your work.

When you have finished the pajamas and coat complete your records and fill in a record card (either one for both or one for each).

Something you may like to do. Write a paragraph in your story about your pajamas and coat. Tell why you chose to make them, why you selected the material you did, and why you chose the color or combination of colors. Perhaps you would like to tell some of the new things you have learned to do in making them.

CARE OF CLOTHES

Since even the finest of clothes will become soiled, torn, and rumpled, the care of clothing is a very important part of any clothing program. The care of all of one's clothing includes laundering, cleaning, pressing, mending, and proper storage.

This year, you should learn how to care for your stockings and how to launder the garments you make, then in the next two or three years, as you advance in your project work, you can learn how to do the other things that will help you to make your clothes look their best as long as they last.

CARE OF STOCKINGS

Buying. Stockings are made of cotton, rayon, wool, and silk. They are knitted instead of being woven. Cheaply made stockings are knitted around in a straight length, then steamed and pressed into the desired shape. Such stockings do not keep this

pressed shape and since they have to be knitted large enough to fit the calf of the leg, they are soon too large for the ankle and consequently wrinkle badly. The better stockings are knitted to fit the ankle as well as the calf. These stockings have a seam up the back and where the stitches have been knit together to narrow the stocking little marks are visible. These are called fashioned marks. In those hose which are called full fashioned, the lines made by the knitting run parallel with the seam between the seam and the marks while on the other side of the marks the lines will run into the marks at an angle. Many of the straight-knit hose today have imitation marks in them. If you want full fashioned hose, it will be necessary to look for the direction taken by the lines. It pays to observe closely.

For home and school wear both cotton and lisle hose will prove more satisfactory than silk or rayon. Rayon hose are for several reasons the least satisfactory hose on the market. In the first place, the yarn is not elastic so the stockings always wrinkle and do not stay in place. Then rayon, unless especially treated (which makes the hose cost nearly as much as silk) has a very high sheen which is not attractive.

Lisle hose are made from a hard-twisted cotton yarn which has been singed to remove the lint. This makes a very smooth yarn which makes good wearing stockings that are attractive in appearance.

Always buy hose at least one half inch longer than your foot. If you are growing rapidly it may pay to buy them three fourths of an inch longer. Hose that are too short are as injurious to the feet as shoes too short, and besides, they wear out very much more rapidly.

If old stockings are to be worn around the house or garden, they should be neatly mended. Why not cut off the tops and make half socks of them? Hem neatly and darn any holes there may be in the feet.

When you buy hose, if you can get two pairs alike in style and color, it will prove to be an economy. Most people wear one stocking out first. If there are two pairs alike, a good one from each pair will remain to make one good pair.

Washing hose. Form the habit of washing hose after each day's wear. Use a mild soap and warm water, if it is available. Occasional use of cold water does no harm. Rub gently, rinse in one or two waters, squeeze out the water, smooth out the stock-

ing, roll in a towel and squeeze out all the moisture possible. Stretch the foot a little and straighten out the stocking so that it will dry straight and smooth. Hang by the toe.

Stocking darning. After the stockings are dry, look them over carefully for runs and holes and mend before wearing. Directions for darning hose are given in the bulletin *Stitches, Seams, and Sewing Processes* on page 21. Be sure to match the color of the stocking with the darning thread.

Runs should be mended by picking up the loops one at a time with a very fine crochet hook or a little hooked needle made for that purpose.

SCORE CARD FOR DARNING

Inconspicuousness of darn	55
Thread or yarn matches material	20
Weaving even	20
Edges smooth on both sides	15
Durability	30
Weak places all strengthened	15
Woven part same thickness as the stocking	15
Appearance	15
Clean	5
Well pressed	5
Well mounted	5
Total	100

Darn at least four holes in your stockings (Why not do all your stocking darning?) Then darn a hole in an old stocking that you can cut up. It is best to select a hole that was worn in the stocking rather than to cut a hole. Cut a four-inch square from the old stocking, having the darn near the center of the square. Press carefully, then put it in your scrap book or mount it on a piece of cardboard. Either paste it in along the top only or sew it in along the top. Score your darn by the scorecard above.

To put on stockings. Gather the stocking up in your hands until you reach the foot. Put the foot on so that it is in place, then straighten out the stocking, keeping the seam straight in the back. Fasten carefully with the hose supporter which is so adjusted that the stocking will be smooth but not uncomfortably tight. Fasten hose to supporter while standing.

SHOES FOR HOME WEAR

For either school or home wear, shoes should be low heeled, broad toed, with a straight inner edge, and amply large. To determine size: Stand on a piece of paper in your stocking feet. Have some one mark around the edge of the foot. The shoe should follow this outline but be $\frac{1}{2}$ to $\frac{3}{4}$ inch longer and $\frac{1}{4}$ to $\frac{1}{2}$ inch wider. If the shoe is smaller than this outline the foot will be cramped.

Shoes that have grown too shabby for school wear often have to serve for home wear. Have them repaired, keep the heels straight and the soles firm. Keep the shoes clean.

Home is *not* the place to wear out high-heeled shoes, nor should bedroom slippers be worn any place but in one's own room.

LAUNDERING COTTON GARMENTS

SCORE CARD FOR LAUNDERING	
Washing	45
Clean—no dingy color, no streaks (plenty of soap and hot water)	25
Clear in color (well rinsed)	20
Ironing	45
Smooth (showing proper sprinkling, pressure, and temperature)	25
Ironed dry	10
Not scorched	10
Folding or storing	10
Correctly folded or if hung put on a hanger	
Total	100

Something you may like to do. Bring or wear a dress you have laundered to a club meeting to score.

After working with material while making a garment, it is apt to become quite badly soiled and in need of laundering.

While there are some materials on the market now that are not color fast, most of those that have good wearing qualities are fast to sunlight under normal wearing conditions and fast to laundering if the laundering is properly done.

Laundering white articles and garments—

1. Look for stains. Remove stains that will not come out in laundering.
2. Wash in warm suds.
3. Rinse in two or more waters.
4. Blue slightly.

5. Wring, shake out, hang outdoors in the sun if possible to dry.
6. Sprinkle. Roll up. Let stand to distribute the moisture evenly.
7. Iron smooth and until dry.
8. Fold towels—

(1) Tea towels, if of flour sacking, fold with hem ends together, then again in the same direction and either once or twice, across the folded strip, depending on your storage space.

(2) Tea towels, if of cotton or linen towelling, fold in thirds lengthwise and once across.

(3) Hand towels are folded in thirds lengthwise and once across.

Laundering colored cotton clothing—

1. Look for stains. Remove any stains that will not come out in laundering.
2. Wash in clean, warm water, using a mild soap.
3. Rinse in two waters.
4. Dry in the shade or if there is no shade, indoors. Take in as soon as dry.
5. Sprinkle and roll up to distribute the moisture evenly.
6. Iron smooth. Avoid wrinkling.

Iron cuffs, sleeves, collar, waist, skirt. Iron thick places on both the right and wrong sides. Iron all parts until dry.

7. Put on a hanger. It is best to let it hang in the open until thoroughly dry when it should be hung in your clothes closet.

8. *Cautions.* (1) Do not put colored things to soak. (2) Do not wash light and dark colored clothes at the same time. (3) Do not wash dresses and men's work clothes together.

9. *Folding.* If necessary to fold to pack in a box or suit case, lay the dress on a table or bed, but with the front *down*. Straighten the dress. Fold the sleeves so they lay on the dress parallel with the length of it. Fold the dress from the shoulder to the hem, about the middle of the shoulder seam. If the box or suit-case is long enough to carry the dress when folded only once across, make the one fold, by bringing the skirt up to the neck. Crumple some tissue-paper and lay in the fold to prevent creasing. If necessary to fold in thirds, fold the skirt up first, putting in the crumpled paper, then fold the waist part over the skirt.

GOOD GROOMING

Isn't it a pleasure to see a girl who looks fresh and dainty and ready for the day's work and play? Perhaps you have felt inclined to envy her what you are apt to call her "good looks," but suppose we look at her carefully. Really, her features are not beautiful, but her face is clean, her cheeks are rosy, her eyes sparkle, and she smiles happily at everyone. Her hair is becomingly arranged and has a beautiful luster, probably due to frequent shampoos and daily brushing. She stands erect. Her shoes are clean and look comfortable. As she hands you a book you notice that her hands are clean and her fingernails well manicured. Her dress is one that she has worn for some time, but it is clean, well pressed, and in good repair, and she has a dainty new collar and cuff set on it. After all, nothing to envy, but an example to follow!

The well-groomed 4-H Club girl is careful to have (1) a clear, clean skin; (2) clean hands; (3) nails well manicured; (4) clean, well-brushed hair; (5) clean teeth; (6) neatly shined shoes; (7) clothes brushed, pressed, and mended; (8) both a good sitting and a good standing posture.

While all of these things are a part of being well groomed and every girl should attend to them all, suppose that this year you pay particular attention to the care of your hands and nails, and your posture. If you already have formed the habit of attending to the other requisites of good grooming, you are just so much ahead and of course will continue as you have begun.

A GOOD GROOMING SCORE CARD

A bath once or twice a week	10
Teeth clean and well cared for	10
(Brushed at least twice daily)	
Hands clean	10
Nails neatly manicured	10
Hair shampooed every two or three weeks	10
Hair brushed regularly	10
Good sitting and standing posture	10
Shoes clean and polished	10
Stockings clean and mended	10
Clothes neatly brushed and clean	10
Total	100

Bathing. Nothing can take the place of good soap and water in keeping one's person clean and free from odors. At least one

warm bath a week is required, whether it is a shower or a tub bath. Two warm baths a week are better still and a daily bath is no longer considered a luxury. A mild, unscented soap is preferable to a highly scented soap.

Many persons enjoy a cold shower in the morning, but it should not take the place of a warm tub or shower bath for cleansing. The purpose of the cold shower is to increase the blood circulation and make one feel invigorated.

The face. The face, neck, and ears should be washed at night with warm water and soap, rinsed thoroughly with warm water, then dashed with cold water to close the pores. If the skin is dry, apply a little good lotion or cold cream, rub it in gently, then wipe off the surplus with a soft cloth or one of the cleansing papers made for the purpose.

The hands. The hands and nails need their share of attention too. Sometimes girls feel that washing dishes roughens their hands, but it need not if a little care is exercised. After washing dishes, always wash your hands in warm water using a little mild soap. Rinse carefully and then if you have much trouble with rough and chapped hands, put about half a teaspoon of salt in your wet hands and rub all over both hands, rinse the salt off, dry your hands well, pushing back the cuticle with the towel. Apply a little hand lotion and wipe off the surplus. If your hands are badly chapped the salt will be painful and should be omitted for a day or two, but its use will often cut the soap and prevent chapping.

The fingernails. Avoid extreme fads in shaping your fingernails. Very long, sharply pointed, highly colored nails are at least very conspicuous, and conspicuousness is never in good taste. The nails should be filed, not cut, and shaped like the finger tip. In cleaning under the nails avoid using a sharp instrument as this roughens the nail, making it more difficult to clean the next time.

Brittle nails and dry cuticle can be helped by rubbing on a little vaseline at night.

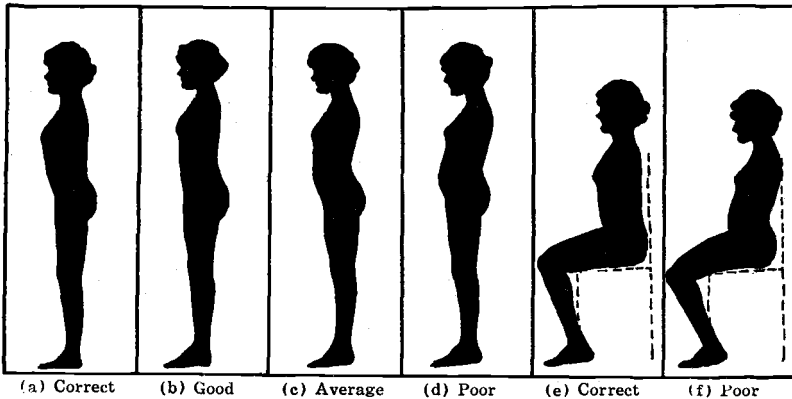
The hair. The hair should be brushed well at night to free it from dust and dandruff and to keep the scalp in a healthy condition. Be sure to keep your hair-brush and comb clean.

THE FOURTH H—HEALTH

Correct posture. Did you ever see a tree that grew where strong winds all came from one direction? If you have you know that it is bent and twisted all in one direction and it stays in that position even when the wind is not blowing.

Have you ever noticed a girl going to school with a big pile of books carried on one arm? Notice next time, or better still check yourself and see whether you are doing the same thing. Then measure a bit. You are more than likely to find that the shoulder on the side where the books are carried is lower than the other and that the hip on that side is also lower. Sometimes girls carry things on one side so long that it is a real problem to fit dresses.

Correct posture seldom just happens and it is encouraging to know that exercise, perseverance, and determination can in every instance where there is no irremedial deformity be acquired.



(From Ohio bulletin, *The Well Dressed 4-H Club Girl*.)

Figure 9. Correct and incorrect standing and sitting positions.

Figure 9 shows the following positions:

- (a) Correct posture: Straight line from ear through shoulder, hip, and ankle; high chest; flat abdomen; normal back curve; weight over arches of feet.
- (b) Good posture: Head slightly forward; chest slightly flat; shoulders slightly drooping; abdomen slightly protruding; back curve too great at waist line.
- (c) Average posture: Head forward; chest flat; shoulders drooping; abdomen relaxed and protruding; extreme curve in back at waist.

- (d) Poor posture: Head drooping; chest flat; shoulders round and drooping; abdomen very protruding; extreme hollowed back; weight on heels.
- (e) Correct sitting posture: Straight line from ear through shoulder and hip; chest high; body weight well balanced on seat of chair.
- (f) Poor sitting posture: Head forward and drooping; chest flat; shoulders round and drooping; abdomen protruding; weight of body upon backbone; poor body balance.

Wholesome food. Good health depends more than we sometimes realize on the food we eat. Growing bodies need plenty of building material in the form of milk, eggs, cheese, and meat; plenty of fuel foods such as good bread and butter, potatoes, and cereals; and vitamins and minerals found abundantly in fruits and vegetables. Rich, highly seasoned foods, much candy, and nibbling between meals should be avoided.

Sufficient sleep. Nine or ten hours of sleep with windows open is essential to abounding health.

Play and exercise. At least an hour a day of outdoor play and exercise (may be the walk to and from school) is essential to the best health. If you can be out of doors longer it is good.

DEMONSTRATIONS

A demonstration is a recitation in which the demonstrator not only *tells* how to do a certain thing, but also *shows* how to do it.

A demonstration may be given by one person but in contest work demonstrations are given by a team of two. Where one person gives the demonstration she explains as she works. This is a good kind of demonstration to give at your club meetings. Where two form a team, usually one talks while the other one works, although often it helps the demonstration for the one who is talking to do certain parts of the work at the same time.

Some points to consider in giving a demonstration—

1. Select the subject for the demonstration.
2. Plan the demonstration, step by step. (Consult this bulletin for subject-matter.)
3. Dress neatly.
4. Be well groomed. (Neatly brushed hair, clean hands, etc.)
5. Look happy.

6. Speak clearly, distinctly, slowly.
7. Have equipment and supplies conveniently placed.
8. "Look the part, act the part, be."

How to plan the demonstration—

1. After deciding on what to demonstrate make an outline showing what to do and say step by step.
2. Plan to have one doing the thing being described by the other.
3. Divide the work so that each girl works part of the time and talks part of the time.
4. Demonstrate one thing at a time; for example, the hemming of a towel, making a bag, or finishing an apron.
5. Where certain parts of the work require a long time, have part of the work already done.
6. Plan to complete the demonstration in from 20 minutes to half an hour—preferably about 20 minutes.

Some suggestions as to what to demonstrate—

1. How to use sewing equipment (needle, tape measure, thimble, etc.)
2. How to thread a sewing-machine and use it.
3. How to make the plain hand sewing stitches.
4. How to make a towel.
5. How to make a plain seam, a French seam, and a flat fell.
6. Ways to use bias binding.
7. How to make a hot-dish holder.
8. How to make a laundry bag.
9. How to draft a kimono-sleeved dress pattern.
10. How to use a commercial pattern.
11. Some pretty ways to finish an apron.
12. Some pretty ways to finish a dress.
13. Some pretty ways to finish a nightgown.
14. How to shampoo the hair.
15. How to wash hose.
16. How to darn hose.
17. How to launder a towel (wash, iron, and fold).
18. Care of the hands.
19. Becoming colors and neck lines.
20. How to even a dress or gown or kimono and turn a hem.

Planning the demonstration. First of all, select a subject with which you are familiar. Then decide on the equipment and

material you will need in order to give it. Decide on the order in which the demonstration must proceed. Divide the work so that both team members have an opportunity to show how to do part of the work and also both have an opportunity to talk. Make an outline, filling in the spaces as you think the work should be done.

<p>No. 1 Talks</p> <p>Introduces team</p> <p>Tells what the demonstration is to show</p> <p>1-</p> <p>2-</p> <p>3-</p> <p>4-</p>	<p>No. 2 Works</p> <p>Acknowledges introduction</p> <p>1-2-3-4-Does the work her teammate describes</p>
<p>No. 1 Works</p> <p>Continues the work started by No. 2</p>	<p>No. 2 Talks</p> <p>Describes the work being done by No. 1</p>

If the demonstration seems to require further changing of parts, do so; if not, number 2 can summarize the demonstration, ask for questions, and dismiss the audience.

Some suggestions. 1. You have at least 20 minutes. Try to use all of it in an unhurried way. 2. Place your materials where you can reach them easily. You will save time by having a pin cushion on which are some threaded needles, if they are required. 3. *Sit* while sewing. There is no reason why you could not sit while talking, but if you can talk more easily while standing, do so. 4. Help each other. 5. Use charts large enough to be seen by your audience, when they will help you explain a point. For example, if you are showing how to make a holder, while one girl is working the other could show on a chart just what is being done. 6. Have some parts of the work done ahead of time, but be sure to do enough of each part of the work to show you can do it. 7. Remember that a demonstration is your opportunity to show others what you have been privileged to learn how to do.

JUDGING CONTEST

Since you have been learning how to score or judge your own work, it will not be difficult for you to judge the work of others. In the Local Leaders' Guide full directions are given for conducting and judging contest and for scoring the results.