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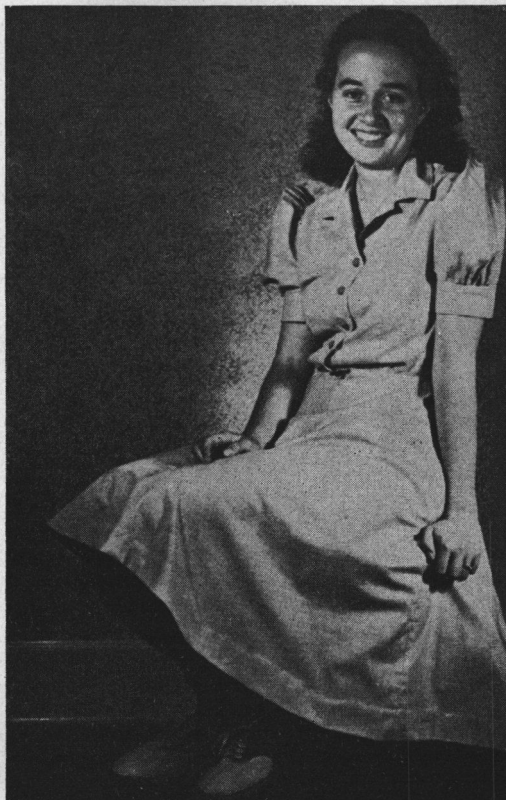
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# COTTON CLOTHES

CLOTHING PROJECT  
THIRD YEAR

**FOR SCHOOL AND SPORTS WEAR**

By  
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*Assistant State  
Club Leader*



DISCARD

Oregon State System of Higher Education  
Federal Cooperative Extension Service  
Oregon State College, Corvallis  
4-H Club Clothing Project  
Club Series L-63

## TABLE OF CONTENTS

	Page
Goals for Third-Year Clothing Project .....	3
Requirements .....	3
Suggestions .....	5
Suggested Program .....	5
Planning Your New Dress .....	6
The Colors for You .....	7
Line and Design in Dress .....	10
The Cotton School Dress .....	14
Shirts and Blouses .....	19
Care of Clothing .....	20
Good Grooming and Aids to Beauty .....	23
Good Posture .....	24
Sleep, Rest, and Food Habits .....	25
The 4-H Style Revue .....	25
Demonstrations .....	27

# Cotton Clothes For School and Sports Wear

By HELEN COWGILL  
Assistant State 4-H Club Leader

It is advised that girls take both first-year and second-year clothing or their equivalent before enrolling for this third year's work.

## GOALS FOR THIRD-YEAR CLOTHING PROJECT

The aim for the entire project is that girls may learn how to be well dressed on what they can afford to spend for clothes.

### GOALS

- (1) To learn how to select materials suitable for school dresses.
- (2) To learn how to select, buy, and alter patterns.
- (3) To learn how to select and care for school shoes.
- (4) To learn how to cut and fit dresses and other garments.
- (5) To keep the hair clean and becomingly arranged.
- (6) To score the work done.
- (7) To give demonstrations that will help others.
- (8) To keep accurate records of the work done.
- (9) To complete all the requirements of the project.
- (10) To do something for mother, such as do the family mending during the summer.
- (11) To keep the clothing clean and in order.

You may add as many more goals as you think will help you to make your best better, or you may omit any of these that you think are not what you need.

### REQUIREMENTS

There are several months in the year when girls in Oregon can and do wear wash dresses to school and most girls' wardrobes can accommodate one more such dress.

Clothing that is planned for school should be durable, becoming, easy to keep clean, and inexpensive. The word inexpensive does not mean poor in quality, as poor-quality merchandise does not wear well.

The requirements for third-year clothing are given below.

**1. Garments to be made**

- a. Cotton school dress
- b. (1) Playsuit, consisting of either a blouse *or* shirt *and* either a skirt *or* shorts (may be one piece) *or* (2) a housecoat.

**2. Care of clothing**

- a. Patching.
- b. Removal of stains.
- c. Laundering undergarments and dresses.
- d. Care of shoes.

**3. Good grooming and aids to beauty and charm**

- a. Care of hair.
- b. Good posture.
- c. Sleep, rest, good food habits.
- d. Home courtesies.

**4. Inventory**

List clothing on hand.

**5. Records of the work done**

**6. Demonstrations**

**7. Style revue**

**8. Exhibit to be made at a local, county, or State Fair**

The exhibit shall consist of the following:

- (a) Cotton school dress, (b) shirt *or* blouse *and* shorts *or* skirt *or* housecoat, (c) hemmed patch, (d) poster (see description below), (e) a complete and accurate record book.

The poster shall be 10 x 15 inches in size, giving a statement of the purpose of the dress, a picture\* of the girl wearing the dress, and a statement of the girl's age, height, weight, type, build, complexion, and the color of her hair and eyes, and an itemized statement of the cost of the dress.

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\* A picture will help greatly in judging the dress and need not cost much if the several members buy a film together and so divide the cost. The picture may be as small as 2½ x 3¼ inches.

## THE BASIS OF AWARDS

Exhibit .....	75
(a) Cotton school dress .....	40
(b) Shirt or blouse (15) and shorts or skirt (15) or house coat (30) .....	30
(c) Patch .....	5
Record book .....	25
Possible score .....	100

## SUGGESTIONS

*Read all instructions carefully.*

*Plan your garments before buying materials or pattern.*

*Plan your new dress so it will fit in with the rest of your wardrobe.*

*Keep the dress suitable for school wear.*

*Make the active sport clothes to suit your needs or if you prefer, make the house coat.*

*Keep your record book up to date.*

*Remember that we learn by patient doing.*

*Strive to help your leader by responding pleasantly to her requests, even if they are to rip and do over. "If I will I can."*

## SUGGESTED PROGRAM

Any organization that is holding the interest of its members has a year's program made out in advance. Every 4-H Club needs a program of work, and it is much better to make it for the ten meetings required before commencing work.

Meetings are usually divided into three parts: (1) business, (2) project discussion and work, and (3) social.

Under business come the arrangements for public occasions such as Achievement Day, naming the club, writing bylaws, election of officers, voting in new members, etc.

Under project discussion come the details of the work to be done; selection of design, pattern, color, material; cutting, fitting, making, finishing garments; repair of clothing; laundering, grooming, manners, and all other phases of the work.

Under social comes recreation, which might be an old or new game, a song, yells, occasionally a cooky! If an hour is allowed for the meeting, the first 10 minutes could be used for the business meeting, the next 40 for project material, and the last 10 for social.

**Be sure to leave the meeting room in order.**

The amount of work done at the meeting will depend partly on the age of the members, the size of the group, the place of meeting, and the equipment available. Many girls can do part of their work at home, but each leader should decide what is best for her group.

**First meeting** after the bulletins come

- |                            |   |  |
|----------------------------|---|--|
| A<br>BUSINESS              | { | (1) Meeting called to order by the President.<br>(2) Roll call—response, name a color you like.<br>(3) Club pledge.<br>(4) Minutes of the organization meeting.<br>(5) Selection of a name for the club.<br>(6) Appointment of chairmen, such as social, news reporter, yell leader, song leader, etc. |
| B<br>PROJECT<br>DISCUSSION | { | (7) Study of the bulletin.<br>(8) Study of becoming colors and lines.<br>(9) Every one to bring fashion plates to next meeting and samples of materials for the dress.   |
| C<br>SOCIAL                | { | (10) Sing "Dreaming."<br>(11) Color naming contest.<br>(12) Put the room in order.<br>(13) Adjournment.  |

**Other meetings**

Plan all ten meetings somewhat after the pattern for the first meeting.

**PLANNING YOUR NEW DRESS**

What fun it is to plan for a new dress! What kind of material shall it be? "Do you think a small blue print would be becoming to me?" "Shall it have a full skirt or seven gores?" Fun, yes indeed it is. And now what is the first thing to do?

**An inventory.** Perhaps the best plan is to take an inventory of the dresses you already have. The word inventory means to make a list. That is surely easy enough for most of us, isn't it? So before buying any material, make a list of your cotton dresses and estimate about how much longer each one will wear.

Such a list should be helpful in deciding whether you want a new plain blue princess dress or bright red and white striped percale with a hood to wear with your red anklets and white oxfords.

By all means make an inventory.

You are now ready to decide on the style of dress that will be becoming to you and still be in style for the season when you plan to wear it. After deciding on the style, the next step is to shop for suitable materials and trimmings to use for the style selected and in a color that will be especially becoming to you. Next, decide on how much material you must buy, and when you have both material and pattern you will be ready to start your dress.

### THE COLORS FOR YOU

Did you ever stop to think that the first thing we notice in a person's appearance is the color of the clothes she is wearing? Yes, it is true we see color first, then we are interested in the lines of the dress and last of all, when we are close enough to observe, we look at the material.

Therefore you can easily see that it is important that one make a wise choice of color.

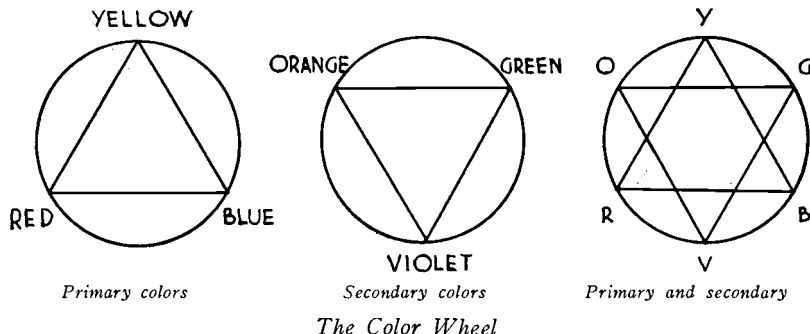
Before any discussion of color can be thoroughly understood, it is necessary to have in mind the following fundamental facts: There are three qualities or properties of color—hue, value, and intensity.

*Hue* is that property which distinguishes one color from all other colors, or the property which gives the color its name, as red, green, or yellow.

All color has a certain amount of light or dark in it. This relationship to white and black is called *value*. Colors having much light are said to be high in value and are called tints; those having much dark are said to be low in value and are called shades. Pink is a tint of red, while maroon is a shade of red.

Intensity is the brightness or dullness in a color, as a brilliant blue is more intense than a dull blue. The purer a color is the higher is its intensity.

In addition to these properties color has certain other qualities.



We talk of warm and cool colors. Let us look at the color wheel. On one side we have yellow, orange, and red and on the other we have green, blue, and violet. We see yellow, orange, and red in sunlight, fire, and glowing coals and for this reason these colors are associated with warmth and so are called the warm colors.

Now let us go back to the color wheel. On the opposite side we have the green, blue, and violet. These colors are seen in shady trees, in the blue of the lake, or the violet of the distant hills and are called the cool colors.

A *warm* color is one in which there is a predominance of yellow or red.

A *cool* color is one in which blue or green predominates.

Warm colors of high intensity, such as scarlet, cerise, bright orange tend to make an object appear larger while cool colors of low intensity such as navy blue, gray green, or blue violet make an object appear smaller. It is because of this fact that many larger girls and women prefer to wear the cool colors of low intensity and keep the warm colors as accents. For example, a large girl would do well to choose a dark-blue school dress with a scarlet scarf or if she preferred to use brass buttons on her dress, she could liven it up that way. A girl who can wear a bit of orange would find that an interesting contrast to the dark blue also.

Ever since you were in the first grade you have known that red, blue, and yellow are called the primary colors because they are the beginning of all color. You have also learned that by mixing blue and yellow we get green, and blue and red make violet, while red and yellow give us orange. Green, orange, and violet are called the secondary colors.

Do you also know that the colors opposite each other, like yellow and violet, are said to be complementary and that such a combination brings out the best in each, and also that colors lying next to each other on the color wheel, such as red, violet, and blue, are called analogous, or neighboring colors?

### CHOOSING YOUR OWN COLOR

Some colors bring out the good characteristics of the skin, hair and eyes, whereas other colors emphasize the poor characteristics of these features. The coloring of the skin is first to be considered when selecting dress materials. The most pleasing color of the skin may be brought out in one of two ways. First, a color that is the direct opposite or complement to it may be used. For example, gray



green will intensify the pink of a pink and white skin. On the other hand a bright-green garment will make a ruddy face appear more ruddy. Second, a color that contains red, such as salmon pink, or violet, may bring out the pink of the skin by analogy (neighboring color). If your complexion is pale and sallow rather than clear and healthy, until you can improve your health, it will be necessary to select colors that will help to overcome the sallowness.

If you have a good complexion, clear eyes, and glossy hair, select a color that will emphasize one of those features; for example, certain blues will intensify blue eyes, and certain greens will enhance auburn hair.

**Fair skins** combine well with either light or dark colors. Girls with fair skin and dark hair may wear brighter colors than those with light hair and fair skins, as there is more contrast in their own coloring and therefore their coloring is not so easily destroyed.

**Creamy, sallow, or olive skins** look better with grayed or darkened colors. With clear dark skins, brighter colors may be used. Avoid light, delicate colors unless you want to make your dark skin appear darker. Rich, deep shades are usually more becoming. Choose creamy transparent white in preference to pure white. Only small amounts of pure, bright colors should be used.

Since each individual varies so much in coloring it is difficult to give set rules for individual colors. Experiment before a mirror or with the other club girls by holding colored pieces of paper or cloth below the face and observe the effect of the color on the skin, hair, eyes, and figure.

**Ask yourself these questions about the color:**

- (1) How does it affect my complexion—is it clearer, rosier, or more sallow?
- (2) What does it do to my eyes—does it brighten or dull them?
- (3) Does my hair appear more glossy or is it deadened?
- (4) Does my figure appear larger or smaller?

**What club girls might like to do to help them with color selection:**

- (1) Make a color wheel.
- (2) Bring colored scraps of material and colored papers to club and try out different colors on each other.
- (3) Study the colors in nature and see how many harmonies you can find before the next club meeting.

## LINE AND DESIGN IN DRESS

When we put two or more lines together we get design, whether in a picture, a room, or a dress. Good lines in a dress are lines that are becoming to the wearer. Since people vary so much in figure, the lines that are becoming to one may not be becoming to another.

The eye follows the direction of lines. Lengthwise lines give the impression of slenderness and height, while horizontal lines tend to give the effect of width. Tall, very slender girls should avoid wearing dresses that have too many vertical lines. Dresses with yokes, puffed sleeves, wide belts, deep hems, and long shoulders are becoming to them. For the same reasons very fleshy girls must avoid calling attention to their width, hence perpendicular lines, narrow belts, narrow shoulder lines, and v-shaped neck lines will be becoming to them.

In general, then—

Lengthwise lines add to the apparent height.

Crosswise lines add to the apparent width.

Materials with large stripes or figures add to the apparent size.

Pin stripes, small checks, small dots, and small designs have no effect on apparent size.

**The human figure.** In all clothing design, the human figure is of necessity the starting point.

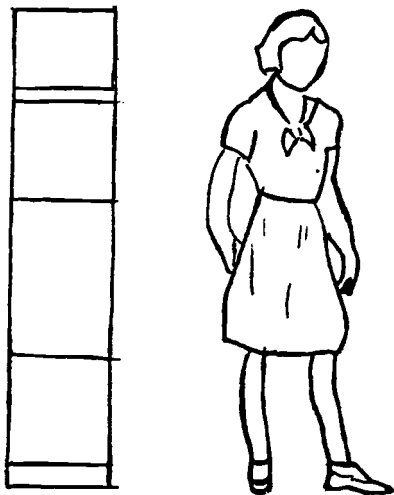
Naturally all clothing must take into consideration the proportions of the human figure.

The proportions of the whole body should determine the proportions of the costume.

The natural divisions of the body (head, neck, waist, hips), indicate reasonable divisions of the costume although fashion often moves the waist or hip line up or down.

The ideal proportions for a woman's figure are from  $7\frac{1}{2}$  to 8 heads high. The Greek proportions were 8, but American

women have somewhat larger heads and so are somewhat less than



*Natural divisions of the body.*

7½ heads high. Young girls are 6¾ heads high. Fashion plate drawings are all the way from 8 to 12 heads high. That is why so often when a pattern has been purchased and a dress made it is disappointing. We have admired the long graceful lines in the picture and because we are not of that build, the effect is not what we expected.

Because a growing girl is more likely to be only 6¾ heads tall, it is best to buy misses' patterns since the proportions in the pattern are like those of the growing girl, and hence the waist, bust, and hip lines will come at the proper places.

**The silhouette** is the outline of the figure made by lines of the dress and the build of the wearer. In planning a dress, one must select from the prevailing styles those lines that will accent the good lines of the body and avoid calling attention to lines of the body that are less beautiful. For example, a very slender girl must avoid overemphasizing her long lines or she will appear scrawny instead of sylphlike and so draw pity rather than praise. The overplump girl must also be painstaking and wise in her choice of styles if she would appear at her best. She must forego the billowy skirts, puffed sleeves, and ruffles that are so becoming to her slender sister. By careful searching and adapting of styles a becoming style can be found for every build any year. Study yourself, then read the styles with yourself in mind. Avoid extremes. It takes study and attention to details to be becomingly dressed at all times.

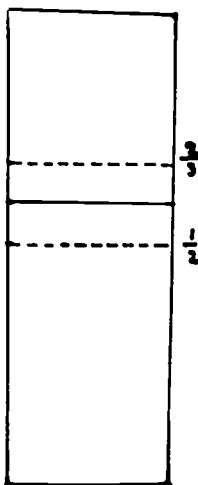
Lines that follow the lines of the body without following them too closely for modesty are better than lines that either call undue attention to the lines of the body or are entirely at variance with them, such as the very full hoop skirts, extremely tapering waists and enormous sleeves in vogue in an earlier century.

As the face should be the center of interest, the neck line should be the most interesting part of the dress. If attention is to be called to the hand, make the cuff especially interesting.

On the other hand, if you want to avoid calling attention to the hands, do not make the sleeve the style feature of your dress. Light shoes and hose when worn with dark dresses call attention to the feet and make them appear larger than they are.

**Spacing.** Spaces of equal area are not as interesting as unequal spaces. An exception to this rule is noted in the vertical division down the center front of a garment. The lines of a dress are more

pleasing when the belt is not placed half-way between the neck and hem line, but rather somewhere between one-half and two-thirds of the distance. If a yoke is used in the waist of the dress the same rule for uneven spacing will give pleasing results.



*Greek proportions.*

Lengthwise lines as a rule accent the length of the figure, but they may add to the apparent width, as when the lines forming wide stripes call attention to the distance between the shoulders by being placed near the shoulders or make a wide panel in the center of the dress.

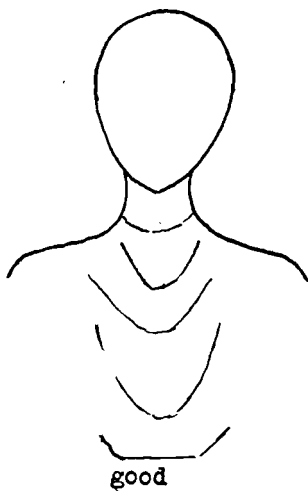
**Types of face.** All faces fall into four classes of shapes, more or less distinct. The ideal face is said by artists to be egg-shaped, a little broader through the temples than elsewhere, then tapering to the chin. The second shaped face is nearly as broad at the jaw as at the temple but is longer than it is broad. One can imagine this face to be formed around a triangle. The third shaped face is nearly as broad as it is long and is quite round. The fourth shape is broadest up above the temples and tapers down to a quite narrow chin. This shaped face is most often seen on very thin people.

The person with an egg-shaped face usually has a medium-length neck and is the fortunate person who looks well with any type of neck line. Both the rectangular-faced and round-faced persons are likely to have rather short, thick necks and must choose neck lines that do not accent the shape of the face. The rectangular-shaped face requires medium length "V" lines, or a narrow, medium-long oval. The neck line should come up well on the shoulder. The neck finish should be quite simple and preferably flat. The round-faced person also usually has a short thick neck. Long "V-" or long oval-shaped neck lines are better than any other. Both of these types must avoid square neck lines.

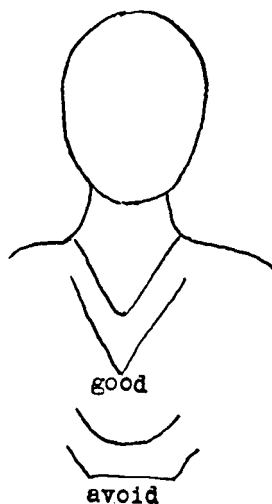
The long, thin-faced person usually has a long, thin neck. This type of person looks best in high neck lines, soft collars, frills of sheer material, round or short oval front neck lines, and should always avoid "V" neck lines because they repeat the shape of the chin.

The shape of the face determines the becoming neck line.

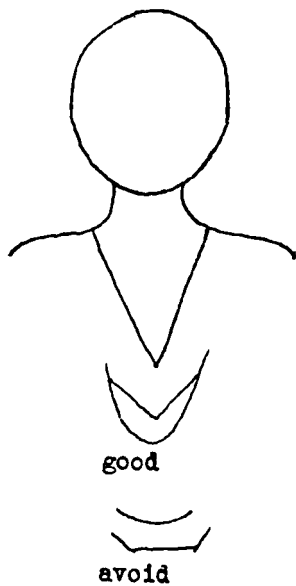
**OVAL**



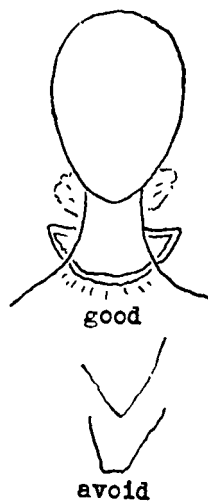
**RECTANGULAR**



**ROUND**



**TRIANGULAR**



*The shape of the face determines the becoming neck line.*

## THE COTTON SCHOOL DRESS

### SCORE CARD FOR INDIVIDUAL GARMENTS

(This is the score card used at the National Club Congress for the cotton school dress.) To be used for all garments made.

I. Suitability .....	30
To individual .....	15
To occasion .....	15
II. General appearance .....	25
Design .....	8
Individuality .....	8
Color combination .....	5
Texture combination .....	4
III. Workmanship .....	25
Cutting .....	4
Fitting .....	5
Quality of finish .....	8
Appropriateness of finish .....	8
IV. Economics aspect .....	20
Value in relation to cost in time and money ..	10
Durability of materials and design .....	5
Cost of upkeep .....	5
	<hr/>
	100

Requirements in a school dress are that it be (1) durable, (2) becoming, (3) easy to launder, (4) inexpensive.

**Durable.** Girls as well as boys enjoy a good game at recess; and besides, the wear and tear of chalk and blackboard, oiled floors, and seats and desks call for clothing that will stand hard wear.

**Becoming.** If we plan carefully and study ourselves, there is little or no reason for having clothes that are unbecoming. It is easier to do good work, enjoy our play, and forget ourselves if we are wearing clothes we know look well on us. Remember, though, that no dress can be becoming and attractive if it is in need of repair, is soiled or wrinkled, and if the girl herself



is not well groomed. Clean hands and face, neatly combed hair, neat, clean shoes, whole stockings, all help make clothes becoming.

**Easy to launder.** Fussy, frilly clothes, with bits that must be taken off and put back after laundering, tend to put off the time of laundering and often such a dress is worn when soiled to postpone doing it up. It is better to select a style that not only will be good looking when new but will make keeping the dress good looking a pleasure.

**Inexpensive.** Once again, keep in mind that it is not the garment that costs the least at first that is always the least expensive. The cost per wearing must be considered along with the first cost per yard. The difference between  $12\frac{1}{2}\text{¢}$  and  $20\text{¢}$  per yard may mean in the finished garments a difference of  $2\text{¢}$  per wearing for the  $12\frac{1}{2}\text{¢}$  material and  $\frac{1}{4}\text{¢}$  per wearing for the  $20\text{¢}$  material. Let us learn to buy wisely. It takes just as long to make up the cheap material as it does the better piece.

**Suitable materials.** Plain and printed percales and cambrics, gingham, pique, cotton broadcloth, twill, suitings, and similar materials are all good. It is wise to ask for materials that have been shrunk. Such goods will have one of the following labels: Sanforized, shrink proof, fully shrunk, nonshrinkable. These terms all mean the same thing, that in the process of finishing the material has been shrunk so that it will not shrink more than approximately  $\frac{1}{4}$  inch to the yard. Good quality cotton materials fade very little if carefully washed with a mild soap, and dried in the shade.

Sheer materials such as dotted swiss, organdie, and voile are better suited for summer afternoon and informal party dresses than for school. Being well dressed includes being suitably dressed for the occasion.


After you have decided on the style of dress, and the material you wish to use, it is well to purchase your pattern and then buy your cloth because the directions on your pattern will tell you how much cloth you will need to purchase. If you plan to use a contrasting material for trimming, buttons, fasteners, binding tape, buckle, or other findings, it will save you time and trouble to get them and any thread you require at the time you purchase your pattern and material.

**The pattern.** Study yourself first for lines you think will be most becoming, then study the fashion books. You will find that the

latest patterns have the highest numbers. Avoid the extremes of styles. Such extremes seldom survive one season. You may not find all the lines you want in one pattern. Perhaps the skirt is exactly what you want, but the sleeves are not quite right for you. Perhaps the neck line is not what you planned. Little changes can be made if the most important lines are right. Young girls will find that misses' patterns will fit better than ladies' patterns even when the bust measurements are alike. Young girls have not reached their full height so are not built in the same proportions as adults.

Study the directions on the pattern carefully.

Pin the pieces of the pattern together and fit it before cutting the material. This will help you to avoid wasting material, but remember that it can only be an approximate fit as paper does not fit as well as cloth.

**Cutting the dress.** Open the pattern. Put aside any pieces you do not plan to use. Follow the cutting guide that comes with the pattern. You will find several layouts for the different widths of materials. Follow the one for the width of your material. Instead of cutting notches to indicate joinings, it is better to cut an inverted V, thus  as such a mark can be cut off after the seam is made and will not mar the seam.

Be sure to follow the marks that indicate the straight of the material. Often directions are given on the pattern for suitable ways to finish the garment. These should be followed unless a different effect is desired. In some instances the same directions are given on a number of different kinds of patterns. In such instances the judgment of the leader or the instructions in this bulletin should be followed.

**Basting.** Lay the pieces of the dress on a table and match the notches. Pin the seams before basting, putting the pins in at right-angles to the edge of the seam. Baste carefully. Start basting shoulder seams at the neck line, skirt seams, if gored or bias, at the hem line, underarm seams at the armseyes, sleeve seams at the top.

**Fitting.** Follow the directions for fitting given in Farmers' Bulletin 1530, *Fitting Dresses and Blouses*.

**Stitching.** The length of the stitch depends partly on the weight and weave of the material and partly on the size of the thread used. For such materials as prints, 12 or 14 stitches to the inch are about right; 9 to 10 stitches to the inch are too coarse to look well.



**Seams.** Patterns allow from  $\frac{1}{2}$ -inch to  $\frac{5}{8}$ -inch seam allowance, and it is best to make the seams that deep. Shoulder, underarm, and skirt seams may be finished in any one of the following ways: (1) opened and notched (if notching shears are available), (2) opened and overcast, (3) seam edges stitched together about  $\frac{3}{8}$ -inch from seam stitching and trimmed close to the outside stitching, (4) left raw if the material is firmly woven. French seams are apt to be bulky and draw.



*Armseye* seams are best stitched like (3) above and overcast over the second stitching. There is a new coarse net binding material on the market that may be used if the material will fray badly.

**Finish for the bottom of the skirt.** Unless the skirt flares a great deal, the bottom of the skirt may be finished with a hem from 2 inches to 3 inches wide. It is a good practice to stitch the first turn in by machine, and after the hem has been turned the second time and basted in place, use the hand

hemming stitch to fasten it permanently. These stitches should be spaced so that there are from three to four stitches to the inch. Care must be taken to keep the stitches invisible or nearly so on the right side.

There are several reasons why it is preferable to put in a hem by hand. In the first place, the hem line is merely a construction line, and the machine stitching would detract from the design of the dress. In the second place, should the dress require lengthening, the hand hemming is easily ripped out and no marks of stitches will show.

Extra fullness may be laid in tiny pleats or held in with gathers.

*Very circular skirts* may have a  $\frac{1}{2}$ - or  $\frac{3}{8}$ -inch hem (1) stitched at the edge of the hem and close to the fold, or (2) be fastened with hand hemming, or (3) a French binding may be used. To make and

apply a French binding proceed as follows: cut a true bias strip four times as wide as you want the finished binding, usually about  $1\frac{1}{4}$  inches wide. Sew the strips together until you have a strip long enough to go entirely around the skirt. Fold the edges of the strip together and baste the cut edges to the edge of the skirt with the bias strip to the right side of the skirt. Stitch  $\frac{1}{4}$  inch from the edge. Remove the bastings. Crease the bias strip along the line of stitching so that the folded edge extends beyond the edge of the seam. Turn the folded edge to the wrong side and hem in place by hand.

**Finishes for the neck opening.** The neck line may be finished with a fitting facing, turned either to the right or wrong side. If turned to the right side, it should be stitched close to the edge.

It is a good practice when facing a front opening to mark the cutting line, then stitch the facing on either side of this line before cutting. To do this, place the facing on the right side of the garment with the right sides together. Stitch from the top to the bottom of the marked line  $\frac{1}{4}$  inch from the edge, letting the line stitching taper to a point just below the end of the line, turn and stitch to the top on the other side of the line. Cut on the line. Turn the facing to the wrong side and either notch the raw edge of the facing or turn it under once and stitch close to the edge. If the facing is to be finished to the right side, place the right side of the facing to the wrong side of the garment and proceed as above.



Follow the instructions in your pattern for making and putting on a collar.

**Trimming.** Patch pockets, bound pockets, bound buttonholes, plackets, and other finishes are fully explained in *Stitches, Seams, and Sewing Processes*.

Buttons are used not only to fasten dress openings but as a decoration. Take care not to buy celluloid buttons because they some-

times flash and burn if touched with a hot iron. Rubber composition buttons curl up when touched with a hot iron.

Bias binding and rick-rack either used to finish edges or as bands are widely used.

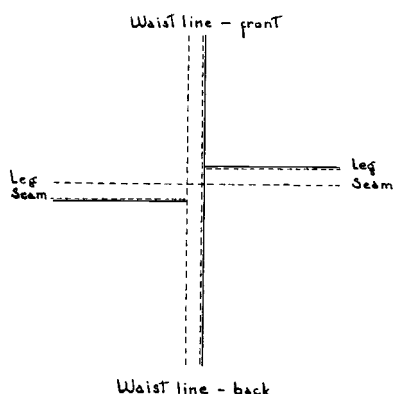
Figured material and plain material matching the background color of the figured are often combined.

Organdie and lawn ruffling are poor choices for trimming because they will not wear as well as the material in the dress.

Careful finishing and pressing will make your finished dress look its best and add to your pleasure in wearing it.

### SHIRTS AND BLOUSES

**Materials.** Prints, pique, suiting, osnaburg. The shirt is very tailored. Usually the seams are flat felled to the right side; the sleeves are put in with a flat fell, also finished to the right side, after the shoulder seam has been finished but before either the underarm seam in the shirt or the sleeve seam is made. Then the sleeve and underarm seams are finished in one seam with a flat fell, after which the bottom of the sleeve is turned and stitched. The front opening should have buttons and worked buttonholes or a zipper.



Sometimes a blouse rather than a shirt is popular—this is often made of light-weight materials such as voile, dotted swiss, or lawn. It is made with puff sleeves, gathers at the neck line, plain seams, either open in the front or made to slip over the head, and is worn with a full or pleated skirt rather than shorts.

**Shorts.** Material like the shirt. Finish seams with a flat fell to the right side. Where the seams cross the crotch there will be less bulk if the flat fell on one leg seam is turned to the front and the other to the back. When the long seam is basted, have the seam line in each leg in a straight line. The seams will then look like the illustration.

**Skirt.** Materials—prints, pique, Indian head, ramona cloth, or similar material. The skirt is made short, may be pleated or gathered

according to the prevailing style. May be open down the front or not, according to the directions on the pattern.

**House coat.** Use print, pique, chintz, or any similar material. Follow directions for making given in the pattern. *Caution.* Choose a pattern with only a few pieces and not many difficult problems!

## CARE OF CLOTHING

Being well dressed depends as much on care of clothing as on selection and construction. Care includes mending, laundering, removal of stains, and proper storage.

### SCORE CARD FOR PATCHING

Inconspicuousness of patch .....	40
Patch matches garment in color and fabric .....	15
Thread matches cloth in color and size .....	10
Design in fabric matches design in patch .....	10
Stitches nearly invisible .....	5
Workmanship .....	45
Hole trimmed out on warp and woof threads .....	10
Patch applied so warp threads match .....	10
Edges of hole and patch evenly turned in .....	10
Hemming stitching even and small .....	10
Durable .....	5
Appearance .....	15
Clean .....	5
Well pressed .....	5
Well mounted .....	5
	<hr/> 100

## PATCHING

Undergarments, wash dresses, night dresses, pajamas, and boys' blouses and overalls frequently require patching. When properly done, a patched garment will wear a long time and look neat. Certain precautions should be observed. (1) Use material for patching that is as near the same texture and color of the garment being patched, as you have. (2) The patch should be put on with fine hand hemming, except on heavy clothes, such as overalls. (3) Always cut the hole to be patched on both lengthwise and crosswise threads. (4) Put the patch on with the warp threads going in the same direction as the warp threads in the garment. (5) Whenever possible, match the design in the garment.

Directions for patching are given in the bulletin, *Stitches, Seams, and Sewing Processes*.

**Requirements.** Patch four holes, then make a patch on a 4-inch square of cotton cloth, preferably gingham or print. Cut the hole  $1\frac{1}{2}$  inches square, and put on the patch, following the directions for patching in *Stitches, Seams, and Sewing Processes*. This patch should be neatly mounted on a piece of light-weight cardboard cut 6 inches wide by 7 inches long. Mount the patch so that there will be the same margin on both sides and at the top and twice as much at the bottom. To mount sew across the *top* of the patch *only*. It will then be ready to exhibit at the fair.

After you have patched the four holes and before you make the patch for your exhibit, take a patched garment to a club meeting and score it. Compare the patch you have made with the patches made by the other members. This will help you to improve your work and make your best better.

### REMOVAL OF STAINS

The stains most frequent on school dresses are ink, grease from the floor, mud, grass, and fruit juice.

The directions given below for removing stains are especially for wash fabrics and should not be used on other materials without first testing to see whether or not the material will stand the process.

**INK STAINS** often can be removed if washed in cold water while the stain is still wet. If it does not come right out with this treatment, it is best to wait until you get home. Then try soaking the stain in milk, either sweet or sour. Very persistent stains can sometimes be removed by covering with lemon juice and salt and putting in the sunlight. Care must be taken not to use anything on colored materials that will fade them.

**GREASE STAINS.** Cover with lard or other unsalted fat then wash with warm water and soap.

**MUD.** Brush off all that will come off. Wash in warm soap suds. Sometimes sponging with alcohol will remove mud stains.

**GRASS STAINS.** Use hot water and soap. If there is danger of fading the material, rub with molasses and then wash.

**FRUIT JUICE.** Stretch the cloth over a bowl and slowly pour boiling water from a height over the stain until the stain disappears. For peach stains use glycerine, or use salt and lemon juice and expose to sunlight.

**Requirements.** Remove at least two kinds of stains.

### LAUNDERING

Directions for laundering wash dresses were given in the second-year clothing bulletin and need not be repeated in detail. Undergarments, if of white cotton material, will be whiter if boiled occasionally. Rayon, silk, and colored garments should never be boiled.

Rayon or celanese material either woven or knit must be very carefully washed in warm, not hot water, with a mild soap. They should never be rubbed on a board, but should have the dirt forced out by squeezing the fabric in the hand under the water. Squeeze but do not wring out the surplus water. Rinse carefully in two clear waters. Squeeze out the water. Spread on a bath towel, roll up tight and press out as much water as possible. Do not hang knit garments to dry. Iron with a fairly warm iron, but not as hot as should be used for linen or cotton materials.

Colored dresses should be washed with mild laundry soap, rinsed in tepid water, and hung in the shade to dry. Strong soap and bright sunlight will fade the best of colors.

When dry, sprinkle evenly, roll up, and let stand for an hour or so to distribute the moisture evenly. Iron sleeves and collar first, then the waist, and last the skirt. Iron the hem of the skirt, the cuffs and any other thick places on the wrong side as well as the right, and iron until dry. Put on a hanger and hang up until thoroughly dry before hanging in the closet. Be sure that you sew on any fasteners that may be off, sew up any rips, and then the garment will be ready to wear when needed.

**Requirements.** Launder 2 cotton dresses and 4 knitted undergarments. Before exhibiting, launder any of the garments, if soiled.

### CARE OF SHOES

Good shoes will wear a long time if they are properly cared for. School shoes should be sturdy enough to withstand hard wear and the walk to and from school in all kinds of weather. The soles should be medium heavy and the heels low and broad. Toes should be fairly broad. Shoes will keep their shape for a longer time if put on shoe trees when taken off. Brush and polish shoes frequently. They will last longer and look neater. When shoes get wet, if they are also muddy, wash off the mud, then stuff the shoes with crumpled newspaper. Place them in a warm place, but not close to the fire as wet leather burns very quickly. When nearly dry, rub well to soften the leather and rub in a very little vaseline or tallow.

When dry, rub again with a dry cloth to remove the surplus vaseline or tallow, then polish. The leather will be soft and pliable and will look as good as new.

## GOOD GROOMING AND AIDS TO BEAUTY

Last year the care of the hands was discussed, and also something about the importance of good posture and food requirements. Care of the hands and attention to posture and food habits should be continued and the following practices added:

**Care of the hair.** Hair to be beautiful should be clean, well brushed, and becomingly dressed. The directions given a little further on for shampooing will help you keep your hair clean. Brushing keeps the scalp healthy and gives the hair a beautiful gloss. One hundred strokes a night is recommended by many authorities.

The shape of the face and head should largely determine the mode of dressing the hair. The prevailing styles include some that are becoming to all types. Extremes are always to be avoided. Simple lines, water waves, finger waves, lines that follow the shape of the head, are in general becoming and suitable for young girls. Be natural—artificiality is always cheap.

**The shampoo.** The frequency with which you shampoo your hair will depend on several things. If you live in a dusty country, if your hair is unusually oily, or if you have been doing some very dirty work, your hair will need shampooing more often than if these conditions do not exist. A good rule to follow is to shampoo your hair whenever it needs it to keep the hair sweet smelling, pleasant to touch, and the scalp free from dandruff.

It is a good plan to make a soap jelly to use in place of the cake of soap as it is more easily rinsed out.

**SOAP JELLY.** Cut up some mild toilet soap, put it into a small pan, and add about twice the quantity of water. Heat until the soap has dissolved. Pour into a jar and use as needed. Since it will keep, you can prepare enough for several shampoos at one time.

Have a good quantity of warm water ready. After brushing the hair well, wet it thoroughly and put on some of the soap jelly; rub well into the scalp and hair so that it forms a good lather. Rinse in one clear water. Repeat the soaping and rinsing. Usually two soapings will be enough, but if the hair is very dirty, it may be necessary to soap it a third time. After the last use of soap, rinse in several clean waters to remove *all* the soap. Dry the hair in soft towels. If

you put in a finger wave or water wave, do it at this time. Remember that naturally straight hair is usually more becoming when it is not unnaturally frizzed and fussed up. Study yourself—don't blindly follow a fad!

**Personal care.** Some girls are troubled by body odors. Frequent bathing is the first remedy, but if this is insufficient it is well to use a deodorant under the arms. Follow the directions that come with the preparation. These preparations are not injurious to most persons. Many of them contain a form of alum. Some people find that a solution of alum is satisfactory.

Be sure to bathe before using a deodorant. Don't try to cover up the odor of perspiration. Remove it, then the deodorant will retard its return.

### GOOD POSTURE

Regardless of how beautiful or costly a costume may be, if the wearer stands and sits in a slouchy manner, her clothes will not look their best. In the second-year clothing bulletin are some silhouettes showing excellent, good, fair, and poor postures. Study them carefully, then study yourself.

Tie a small weight (a nail is good) to a string long enough to reach from the top of your head to the floor. Stand up and have some one hold the string so that it hangs past the center of your ear. If you are in correct standing position it should pass the center of your shoulder, your hip, and your ankle. The head should be up and balanced above the shoulder, the hips, and the ankles.

The following simple exercises will help you acquire a correct posture.

1. Raise the hands straight up over head, palms front. Rise on tip toes, raise chin, look at hands. All on count one, hold on count two, lower arms and heels on count three, hold count four. Repeat 8 to 16 times.
2. Stand with hands on the back of a chair. Bend knees, keep head up and back straight, rise. Repeat 8 to 16 times. This is excellent for hips and lower spine.
3. Stand in correct position. Bend the trunk forward. Straighten the trunk. Motion should be in the hips only. The spine should be straight all the time.

There are any number of excellent exercises that can be used to strengthen the muscles and to improve posture, but these three, if persistently practiced, will be of real assistance. Good posture is



something that should be a part of us and not put on for occasions. Young people when they are growing rapidly sometimes unconsciously form poor posture habits, perhaps partly from a desire not to be too tall, partly because it is easy to slouch.

If you will start your club meeting with a three-minute posture drill and then practice at home when you rise each morning, you can make good posture a habit.

### **SLEEP, REST, AND FOOD HABITS**

The good 4-H Club member trains along 4-H lines, not 3-H. In order to make the most of her opportunities she keeps the health H busy as well as the head, hand, and heart H's.

There are so many interesting things to do that sometimes it seems difficult to give up time for sleeping and resting, but both are vitally important. Very young children sleep 16 out of 24 hours. Gradually the time required for sleep lessens until at 14, 10 hours, and when grown usually 8 hours provide sufficient sleep.

In addition to plenty of sleep, with windows open, a short rest period during the day will do a great deal to keep a growing girl strong and well. Lie down, close the eyes, and try to sink into the bed. Even 10 minutes will be a real help.

More and more we are coming to recognize the importance of right eating for health. For building: meat in moderation, eggs, milk, and cheese. For energy: starchy food, such as potatoes, and fats. For minerals and vitamins: fruits and vegetables and milk. All food should be simply prepared; no rich pastries or puddings; some sweets, but in moderation; at least six glasses of water daily.

While these suggestions are very general, observing them will help keep you fit. Regular hours for meals, time enough to eat slowly, and pleasant conversation are all worth striving for. Learn to like all of the every-day foods. If for some reason a food is not good for you, quietly leave it alone but avoid calling attention to it.

### **THE 4-H STYLE REVUE**

This year you are eligible to enter the style revue and we are sure you are eager to do so. The suggestions you have been given on good grooming, good health habits, posture, and the selection of materials and design for your dress have all been preparing you for this event. So be sure to be on hand when the county style revue is announced. Oxfords and anklets or medium-weight hose are correct to wear with the cotton school dress. The undergarments should fit well so that the dress may look its best. A simple hat of felt or

straw or a beret may be worn but you may go without a hat if you desire.

### SCORE CARD FOR 4-H CLUB GIRLS' STYLE DRESS REVUE

(Used in the National Style Revue Contest)

I. GENERAL APPEARANCE .....	35
General design and color combination .....	5
Individuality and style .....	5
Posture and carriage (if worn by contestant) .....	10
Personal neatness .....	5
Fit of garments .....	5
Effect of underwear .....	5
II. SUITABILITY OF COSTUME TO INDIVIDUAL .....	20
Artistic aspects .....	10
Becomingness of color; suitability of design.	
Health aspects .....	10
Comfort; protection.	
III. SUITABILITY TO PURPOSE .....	15
Occasion .....	10
Time of year .....	5
IV. ECONOMIC FACTORS .....	20
Durability of materials and design .....	5
Value in relation to cost .....	5
Judgment shown in distribution of cost among various articles .....	5
Cost of upkeep .....	5
V. ETHICS OF THE COSTUME .....	10
Modesty .....	5
Social influence .....	5
TOTAL SCORE .....	100

Every girl in third-year clothing should plan to take part in a style revue. At the club's Achievement Day program, every girl should wear her dress and "model" it so that all who attend may see how well she chose her colors, style and material, how well she made it fit, and how well she wears it.

Plan ahead for this revue and at your meetings practice the posture exercises and learn to walk naturally and gracefully.

On the day of the revue see that your hair is becomingly arranged in the style you usually wear it, that your shoes are clean and neat, that your stockings are on straight, and your hands clean with the fingernails well manicured.

Have your dress clean and well ironed. You might plan your revue in any of several pleasing ways: (1) Walk across a platform, turning once when part way across. (2) Walk past the people, up and down the aisles. (3) Have a little pantomime in which you

stage a scene from school days. Whatever you do, try to be natural, walk slowly, look at your audience, smile, be happy.

It is urged that every one who can, take part in the county style revue, where the winners will earn the right to represent the county in the state contest.

If your costume is becoming and is an addition to your wardrobe, the time spent in making it is well spent, isn't it? Let's have a style revue!

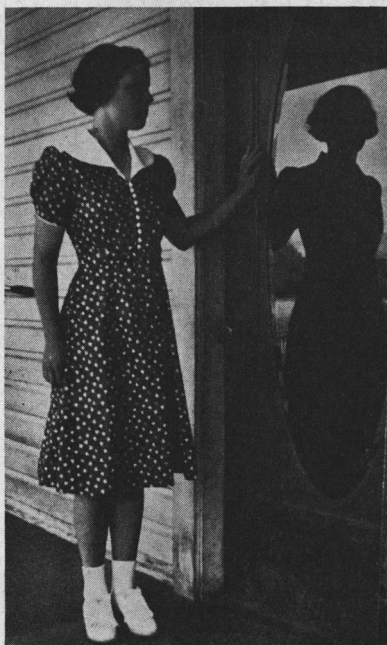
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### DEMONSTRATIONS

When you carried second-year clothing, we trust you had some practice in demonstrating, so this year you are ready to do even better work than you could last year.

Planning your demonstration should be easier for you now, too, and there are many interesting subjects you might care to demonstrate.

In every demonstration be sure that you try to teach one thing in particular. Have only the materials and equipment needed to make your demonstration clear. Plan carefully, practice diligently, be happy, speak plainly, do not hurry.



Some good demonstration subjects:

1. Placing a pattern and cutting a garment.
2. Fitting a waist or dress.
3. Care of the sewing machine.
4. Making buttonholes.
5. Patching a garment.
6. Neck finishes suitable for a wash dress.
7. Seams.

8. Pockets—patch, bound.
9. Plackets.
10. Courtesies (might be in the form of a one-act play).
11. Selection and care of shoes.
12. Laundering a dress.
13. Care of the hair—shampoo and arrangement.
14. Good posture and some posture exercises.
15. How to use bias binding.
16. Any of the subjects given in second-year clothing.

Every demonstration should give both girls opportunity to do part of the work and to explain part of what is being done.

Make an outline for the demonstration in some such way as this:

Demonstrator No. 1	Demonstrator No. 2
Talks—Introduction Subject of demonstration Explains work being done At times while talking demonstrator can help by doing some part of the work. Continues talking to a logical break.	Works—Acknowledges introduction. Finishes arrangements for demon- stration. Starts the demonstration. Continues work to a logical break.
Works—Continues the demonstration	Talks—Takes up the explanation. May conclude demonstration or a second change may be made depend- ing on the type of demonstration.
Talks.	Works.