The 4-H Wardrobe Club

By
Montana State College Extension Service
Bozeman
REQUIREMENTS FOR 4-H WARDROBE CLUB

Construction Phases

Make an ensemble consisting of at least three articles for street, school, home, sports, or social wear.

Other Phases

1. Take an inventory of clothing on hand.
2. Plan entire wardrobe for the year.
3. Keep a personal clothing account for one year.
4. Make a study of points to observe in buying.
5. Further study of tailoring and finishing methods.
6. Develop judging and demonstration phases.

4-H WARDROBE CLUB

Membership—

Anyone 15 years of age or over, who has completed the first three years of 4-H clothing club work, or who, in the estimation of the local leader and County Extension Agent, can satisfactorily complete the Wardrobe club requirements, may become a member.

Purpose of The Wardrobe Club—

1. To create an interest in being well dressed, and how to be well dressed.
2. To help the club girl to carefully plan her wardrobe.
3. To interest club members in the value of keeping clothing accounts.
4. To help the girl in the selection of her clothing, keeping in mind—attractiveness, appropriateness, need, cost, serviceability, and health.
5. To give the club girl more opportunity to develop her own ideas and judgment in making and selecting her clothing.
6. To demonstrate to the community good clothing standards.
7. To develop citizenship and train in community leadership.

Clothes do not make the girl, but they tell many things about her. What do you wish your clothing to tell? Do you want it to express refinement, good judgment, neatness, daintiness, cleanliness, careful selection, and beauty? It is within your power to have your clothes express these fine qualities, by studying yourself, your activities, and your pocketbook. By using good judgment in selecting materials and accessories, and in the making of your clothing, you can be attractively and appropriately dressed on a small amount of money. Some people spend enormous amounts of money on clothing and still are never well dressed. This is possibly because they do not plan their entire wardrobe at once, and consequently buy something that appeals to them, regardless of its relation to other things they may have. Or else they perhaps are never well dressed because they don't study themselves, nor their activities, and as a result, never have clothing suitable to them or suitable to the occasion.

In the wardrobe club, you will use all the experiences and ideas you have gained in your previous three years of clothing club work. Develop your own individuality and judgment in making and selecting your clothing. You will plan and make a complete ensemble for school, street, home, sports, or social wear. Refer to the Handbook for Montana Clothing Club Girls for help in construction problems. Use the fashion magazines and commercial construction books.

The following are suggested combinations for the various types of ensembles. However, you must plan your outfit to fit your particular needs, or you may make it for someone else.
<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>SPORTS</th>
<th>HOME</th>
<th>STREET</th>
<th>SOCIAL</th>
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</thead>
<tbody>
<tr>
<td>Tailored cotton dress</td>
<td>Cotton or linen dress</td>
<td>Cotton dress Slip</td>
<td>Suit: Jacket Skirt Bloomers</td>
<td>Informal party dress Slip Step-ins</td>
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<tr>
<td>Bloomers</td>
<td>Bloomers Slip</td>
<td></td>
<td>Combination suit</td>
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<tr>
<td>Slip</td>
<td>Cotton or linen sport hat</td>
<td>Smock Slip Combination suit</td>
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<tr>
<td>Skirt</td>
<td>Sleeveless dress Jacket Combination suit Beret</td>
<td>Tailored dress Coat Scarf Bloomers</td>
<td>Summer afternoon dress Slip Combination suit Hat</td>
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<td>Jacket</td>
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<td>Hat or beret</td>
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<tr>
<td>Tailored wool dress</td>
<td>Dress Jacket Beret</td>
<td>Pajamas Jajama jacket Dressing robe</td>
<td>Semi-tailored silk dress Slip Bloomers (hand knee) Purse</td>
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<td>Combination suit</td>
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<td>Collars and cuffs</td>
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**CLOTHING PLANNING**

To be attractively dressed on a limited amount of money, one must learn to plan carefully. Before any new clothing is purchased, the old must be gone over carefully in order to buy the clothing which is most essential to you.

On the provided sheet entitled "Clothing Plan" list numbers and condition of garments on hand. Then plan the clothing that will be needed for the entire year. Decide which to buy and which to make. Estimate the cost of all these new articles. When articles have been bought the actual costs will help to estimate the amount of money needed for clothing the coming year; and the estimated costs will also help to keep purchasing costs within your means.

**KEEPING CLOTHING COSTS**

Do you know how much your clothing costs each year? Every girl should establish the habit of keeping accurate expense accounts. The "Personal Clothing Cost" sheets should include every expenditure made on clothing, or upkeep of clothing. This account should be kept for one year to show where the money is being spent, and where it will be necessary and advisable to make adjustments another year.
The amount which is necessary for a person to spend, to be well and comfortably dressed, varies a great deal, depending upon the community in which they live, their activities, the amount of money available for clothing, and how wisely the money is spent. Start now, at the beginning of your club year, to keep account of your personal clothing costs, on the sheets that are provided. The expenditures should include both what you buy and what other members of the family buy for you.

It is helpful to have some idea of the percentage of money that should be spent for various articles. For convenience, we will say that $100 is the amount of money that you will have to spend for clothing the coming year. Keep in mind that it should be divided approximately as follows:

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dresses, coats, blouses, and sweaters</td>
<td>$50.00</td>
<td>50%</td>
</tr>
<tr>
<td>Hats, shoes, and gloves</td>
<td>$25.00</td>
<td>25%</td>
</tr>
<tr>
<td>Lingerie and hosiery</td>
<td>$15.00</td>
<td>15%</td>
</tr>
<tr>
<td>Other accessories</td>
<td>$4.00</td>
<td>4%</td>
</tr>
<tr>
<td>Upkeep and repair</td>
<td>$6.00</td>
<td>6%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$100.00</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
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**ANALYZING PERSONALITY**

"Know yourself." This is the first law in dressing which must be followed in order to bring out the best and most charming in a personality. One girl can seldom dress just like another, because the characteristics of the two are bound to be different. Characteristics can be classified, but few people fit distinctly into any one definite classification. They are usually a combination of many. The classification of qualities which will be given in this circular, are merely aids in determining kinds of personality, and to give a starting point in determining the kind of clothing that should be worn.

It is true that outward personalities can change, depending upon what type of clothing a person wears. When a girl decides to be athletic and wear sports clothes, she assumes an easy, graceful stride; when she finds herself going to a party in a fluffy, delicate party dress of ankle length, her entire manner is changed. Her manner of walking is different. Even her manner of speaking is different. But whatever type one is at the time, that type should be carried out completely. Have you ever seen a girl wearing a party dress as described above, walking with an athletic stride? She has ruined her entire costume.

So much is said about dressing to harmonize with the personality. What is personality? It is rather indescribable, but we might say that it is the "sum total of physical, mental, aesthetic, and spiritual qualities of the individual." Some basis for determining personality is necessary. A score card of physical and personal characteristics is given in the following pages to aid you in determining your type.
Score Card

Physical Characteristics
(Underline those which apply to you)

Age: young, youthfully mature.
Weight: normal, underweight, overweight.
Head: average, small, large.
Face: square, oval, round, thin, plump.
Skin: ruddy, fair, dark, medium, clear, sallow.
Hair: curly, straight.
Hair coloring: black, medium brown, dark brown, light brown, chestnut, auburn, red, ash blond, golden blond.
Neck: long, short, full, slender, medium.
Shoulders: broad, narrow, square, sloping, average.
Chest: flat, full bust, medium.
Arms: long, short, average; circumference of upper arm—large, thin, medium.
Hips: large, small, average.
Calf: large, small, average.
Foot: long, short, wide, narrow.

Personal Characteristics

Personal characteristics as a rule overshadow the physical characteristics of a person. By personal characteristics are meant people's actions and attitudes. A girl might, as far as her physical characteristics were concerned, be the tall, dignified type, but her interests and attitudes might be decidedly athletic. The girl who is physically able to wear a dress of extreme lines or color, may be timid and retiring, and this type of costume would completely overshadow her. Many other similar examples could be given, but the general rule which should always be kept in mind, is to "harmonize personality with physical appearance." Most people do not belong distinctly to a dramatic, mysterious, athletic, artistic, dainty, forceful, or any of the many other types. Most people are an "in-between" type, with characteristics of more than one group.

Check through the characteristics given below, and underline those which apply to you. When you have done this, write all the underlined words on a piece of paper, and try and analyze what kind of clothing you should wear to harmonize with your personal characteristics.

Mental Characteristics: Strong, active, quick, alert, slow, drowsy, gloomy, cheerful, timid, forceful, careless, fearless, erratic, changeable, secretive, aggressive, imaginative, self centered, enthusiastic, retiring, conservative, thorough, sense of humor, social, impulsive, calm, sensitive, reticent, constant, vain.

Suggestions for Forceful, Energetic Girls

1. Very decided colors and contrasts.
2. Bold striking, rather than delicately patterned fabrics.
3. Sturdy fabrics preferable.
4. Tailored, rather than fluttering details.
5. Simple, but not severe mannish lines.
6. The more feminine part of personality should be brought out.

Suggestions for Smaller, Dainty Type
1. Softened, delicate colors better than vivid.
2. Small design preferable to large geometric patterns.
3. Small, indefinite checks preferable to bold plaids.
4. Demure and restrained styles should be worn.
5. Round, youthful lines better than straight dignified ones.
6. Dainty detail in design better than too simple, uninteresting style.

CHOOSING COLORS FOR THE INDIVIDUAL

It is impossible to lay down definite rules for choosing colors suitable for the individual, because color and color combinations are dependent upon so many subtle and elusive factors. The aim is to bring out a person's best points and to subdue the undesirable ones.

The colors chosen affect the apparent size of the figure. Bright colors, light values, and strong contrasts of color make the figure appear larger; while dull colors, dark values, and soft contrasts of colors tend to make the figure appear smaller.

Colors must be chosen with a thought to one's personality. Goldstein in Art in Everyday Life says, "People who are inclined to be rather colorless and who have a quiet and retiring manner, are eclipsed by large amounts of bright color, while striking persons with dashing manners can wear any colors which are becoming to them, for suitable occasions."

The coloring of the skin, lips, hair, and eyes, must be considered in selecting colors for the individual. A color is becoming when it harmonizes with the color of the girl who wears it and when it intensifies instead of neutralizes the most beautiful hues in her eyes, and skin.

"The final choice of color or color combinations should be analyzed on the individual using the actual material, as texture will also affect the quality of the color. If one selects the right texture, value, and intensity of a color in the right amount, there is some hue of almost any color that will be becoming."

"People who dress well rarely limit themselves to two or three colors, unless it is to get harmonious ensembles in a limited wardrobe. In this case it is often very effective to specialize in one particularly becoming color scheme." (Eddy and Wiley—Pattern and Dress Design).

The attractiveness of a costume depends very largely on the color or color combinations chosen. Everyone can learn to choose colors in a much more satisfactory way by studying color principles and how they may be applied to dress.
There are three properties or dimensions of color:

Hue is the term used to indicate the name of a color as red, yellow, etc.

Value describes the lightness or darkness of a color. A light value of a color is called a tint and a dark value is called a shade.

Intensity describes the brightness or dullness of a color. "Intensity is the quality of a color which makes it possible for a certain hue—such as red—to whisper, to shout, or to speak in a gentlemenly tone."

Black, white, and gray are called neutrals.

All colors may be obtained by mixing in various proportions three fundamental hues—yellow, blue, and red. These are called the primary colors. When two primary colors are mixed in equal amounts a different hue will result. These new hues are called secondary colors. Ordinarily we speak of the six standard colors meaning these six colors. Between these colors there are an infinite number of gradations, as yellow, green, blue violet, etc.

For convenience in study the colors have been arranged on a color wheel.

On the color wheel diagram are the six standard colors. The colors which fall to the right of the dotted line are cool colors, yellow-greens, green, green-blues, lavenders, etc., while those to the left of the dotted line give the impression of warmth. Red and orange are the warmest of colors, and they are also the most advancing and the most conspicuous. Blue and blue-purple are the coldest hues and they seem to recede and to become inconspicuous.

Colors have an effect on one's feelings. People grow tired of the pure or standard colors more quickly than they do of the in-between colors as blue-green or red-orange. Warm colors are more cheerful and stimulating than cool colors which are calm and restful. Too much of the warm colors may be too exciting while too much of the cool colors may be depressing.

Color Harmonies: When colors are combined in a pleasing manner the combination is called a color harmony.

1. A single color harmony is made by using different values or intensities of one color. A girl might choose a light beige dress with brown accents, darker beige gloves, brown hat and shoes. Any color may be used to build a single color harmony. Black or white are sometimes added to a color harmony for accent.
2. A second color harmony is called an accented neutral, the main part or large area is black, white, or gray, and the accent or small area is a color, as blue, or red.

3. Analogous or neighboring harmony is one in which there are two or more colors having one hue in common as blue and blue-green.

4. Another combination which is often made use of in clothing is a combination of complementary colors as blue with orange or yellow with violet. Complementary colors are opposite each other on the color wheel. Complimentary colors should be combined in unequal amounts, for instance, a dark blue dress might have a touch of orange in a scarf tie.

The way to learn to develop lovely color harmonies is to experiment. Try different kinds of harmonies in bits of colored paper or cloth. You may find a combination of two colors that is not at all pleasing but by making one or both lighter or darker, brighter or duller, or by varying the proportions of each used, a pleasing result may be obtained.

In order that a color combination may be interesting, different areas, not equal amounts of color, should be used together. A rule which often proves helpful is: The duller the color the larger the area; and the brighter the color the smaller the area.

Dark colors appear heavier than light ones, so usually when light and dark colors are used together, the dark should be at the bottom to preserve the feeling of balance.

SELECTING A DESIGN

In making her plan for a costume, a girl should study the possible fabrics she may choose, the colors that are becoming to her, and the fashion pictures before making any purchases.

Eddy and Wiley say that "The three elements which create the design of a costume are the cut or lines and spaces of the dress, the color and color combinations, and the texture and texture combinations. There is such relationship between the three that it is difficult to separate them. The line of the garment is changed if it is developed in different textures and the area and the intensity of the color used changes the apparent lines of the costume."

Line—

When we speak of line in dress, two kinds of line are implied (1) the outline of the figure as seen against a background (silhouette) and (2) the lines within the costume itself, the structural lines such as the seams and other lines formed by trimming folds, tucks, and other decorative features.

In order to choose the most becoming costume we must study the effect of the different kinds of lines on the appearance of the person. Good features may be emphasized by having lines in the costume which repeat them or by lines which are a decided contrast to them. Poor features may be softened or made less obvious by transition lines—lines which are in-between.
A costume should have unity. It has been said that a costume developed in true unity is one to which nothing can be added and from which nothing can be taken without interfering with the beauty and harmony of the whole. Often a costume lacks unity because too much or too many kinds of trimming have been added. Decoration or decorative lines should always seem to be an outgrowth of the structure—not something which was just “stuck on.”

A costume should have harmony—that is, all parts of it should appear to belong together, and the parts should be in good proportion. The spaces should be near enough alike to be harmonious and yet different enough to appear interesting.

Balance—

The design of a costume should divide it so that the arrangement is pleasing and gives a feeling of rest and balance. When a design is divided in the center so that it is exactly alike on both sides it is said to be formal balance. Often, however, the two parts of a design are not alike, but the parts are so placed that a feeling of balance is secured. This is said to be informal or occult balance.

Consider the costume as a whole while being worn by the individual. The girl wearing the costume is supposed to be the center of interest so do not let clothing overshadow the wearer.

By choosing suitable lines a figure may be made to appear taller or shorter, wider or narrower.
Generally speaking, up and down or vertical lines and divisions make an area appear narrower; horizontal or cross-wise lines make an area appear wider. Sloping or diagonal lines give the effect of either vertical or horizontal lines, depending on the one to which they are more nearly related.

A narrow panel or lines placed toward the center of the figure give a narrower effect. Parallel vertical lines placed far apart—or toward the boundaries of the figure—tend to give a broad effect.

Angles are more slenderizing as they approach the vertical and more broadening as they approach the horizontal.

A girl should strive through choice of good design to detract from or modify her less pleasing features and to emphasize her good features.

The average girl who is neither tall and thin, nor short and stout, has a very wide latitude of choice. If she is short and stout, vertical lines kept near the center of the figure are good. Garments should have an easy fit, as too tight clothing will surely call attention to size. A stout girl remembers that bright colors are used in small areas and that ruffles or any dress features that stand out add bulk to the figure. The very thin girl may choose designs with more detail than the large or stout girl.

To Modify Irregularities of the Figure—

Large hips will be less noticeable if the waistline is lowered a bit and a slight blouse allowed. A jacket with straight lines is good. Belts pulled tightly at natural waist line should be avoided. Emphasis at the sides of the figure widens it; this includes large cuffs or other conspicuous treatment.

Round shoulders—Rolled collars are good. Slanting the shoulder seam back is helpful. Bows or other conspicuous trimming details should not be placed in front. In construction, a few neat tucks may be placed at the back of the neck and a slight amount of fullness eased in at the back of the shoulder seams.
Thin neck—For the thin neck a soft rolling collar, a cowl line, or soft draped scarf or collar is good.

Hollow chest—A wide collar, the size in keeping with figure, is sometimes useful. Bows, jabots, scarfs, or ties may often be used advantageously. Fullness held in by tucks, smocking, or shirring at the shoulder help fill out the hollow.

A short thick neck looks better without a collar. If a collar is used it should lie flat—not roll. The long oval or V neck line is usually becoming.

Sway back—The dress should not be too closely fitted at the back and waist line. A slight blouse at the back is helpful if it can be adapted to current styles. Boleros are often a happy choice.

Large upper arm—A girl with a large upper arm should be sure her armseye is properly fitted and placed at the edge of the shoulder. A loose bloused waist makes the large arm less conspicuous than a tightly fitted bodice. A sleeveless dress should be avoided unless a cape or scarf collar hangs partially over the arm.

Texture and Pattern—

In choosing the parts of the costume, due regard should be given to the harmony of the textures used. For example, a thin fine silk as georgette may be used with satin, crepe, or a very fine soft wool, but would not be in harmony with a crisp organdie or coarse tweed. A coarse lawn collar would not look well on a fine dress.

Fabrics of the identical hue may appear to be different in color if different in texture, because of the way light is reflected. We find that a color in a shiny texture may be trying to some complexions but the same color in a soft texture may be quite becoming.

The texture of the material selected for a garment should be suited to its use and to the type of its design. For example, soft, drapy materials do not adapt themselves to severe tailored effects.

BUYING WISELY

There was a time when the amount and kind of goods on the market was very limited, and wise selections were not so difficult to make. But today we are besieged on every hand with convincing advertisements of quantities of products. Advertising is making use of attractive pictures, appealing slogans, endorsements of well-known people, and convincing arguments to popularize the many products of the market.

Are you going to let this deluge of advertising determine for you the thing that you need and can afford to buy? We are all subject to lures of this kind and need a more adequate and sound basis for making purchases.

When is a Bargain a Bargain?—

A "bargain" is only a bargain when it is of real use to you—when it "will meet a real need at a price lower than can generally be expected in satisfying that need." Sometimes summer undergarments or dresses can
be bought more reasonably in the fall, or a winter coat can well be pur-
chased after Christmas at a good reduction, but too often we are attracted
by sales signs, dollar days, fire sales, etc., and by a price tag cut from
$28.50 to $15.98, etc. Oftentimes we buy at a supposed sale, only to go to
another store and find the same garment at regular prices even lower than
the one we bought at a cut price. There are such things as occasional
bargains but consider need, quality, and actual value before you buy.

"There are two parties to every bargain, the merchant and the shopper.
Be sure it is a bargain for you and not for him."

In the following paragraphs some articles of wearing apparel will be
discussed briefly which information may help you to become a better pur-
chaser.

Selecting Materials for Making Garments at Home—

In selecting a fabric for a garment its use should be considered. A
house dress, for example, will need frequent washing, so a durable color-
fast material, which will look well after many trips to the wash tub, should
be selected.

Learn in what widths cloth may be purchased and then buy the width
that will cut to the best advantage. Consider cost in relation to width.

Cotton, linen, wool, silk, rayon, and mixtures of the fibers, are woven
in a great variety of interesting fabrics. Study the materials you have
opportunity to examine. Learn to distinguish one from the other. Some
mixtures are especially difficult to determine. Often we cannot tell all
wool from a wool and cotton mixture, or silk from rayon, without a test of
some kind.

Some helps that aid us in purchasing fabrics are as follows:

Slip Test—

Pick up the fabric, put the thumb nails together against it and push. If
the threads pull apart easily and cannot be smoothed back the material is
not strong and may pull out at the seams.

Crease Test—

Crease a sample of the cloth between the thumb and forefinger. Cotton
and linen crease rather easily. Wool and silk of good quality should spring
back into shape. If the silk remains creased it probably is heavily weighted.

Test for Sizing—

After cloth is woven, starch or other sizing us usually added to give it
stiffness and a nice appearance. A poorly woven fabric sometimes is given
so much sizing that it appears to be well made material. When buying,
hold the fabric up to the light to get an idea of the closeness of weave. In
cotton fabrics a sleazy material with much dressing can often be detected
in this manner. Rubbing briskly between hands will often show whether or
not there is much sizing in cotton or linen.
Burning Test—

Take a small sample of the fabric to be tested, (a) pull warp threads (lengthwise threads), and burn; pull woof threads (crosswise threads) and burn. (b) Burn one edge of fabric. Notice how it burns—does it smolder or burn with a bright quick flame—note the odor, and see what kind of residue, if any, is left.

Cotton and linen burn with a quick flame. The odor is like that of wood burning.

Wool burns slowly, leaving a crust-like residue that will crush easily. The odor is like that of burning feathers.

Pure silk burns quickly—little round bead-like ashes form on the ends of the yarns which can be easily crushed. The odor is like burning feathers.

Weighted silk burns slowly and the fabric retains its shape. In the manufacture of silk it may be made to appear heavier by the addition of tin salts. If overweighted the silk deteriorates quickly. It is apt to slip or wear out in a short time.

There are two types of rayons commonly used—viscose rayon which burns like cotton. Celanese or acetate rayon burns somewhat like silk. The ash ball is not easily crushed, however, and the fabric appears to melt as it burns.

Lye Test—

For wool and wool mixtures put one tablespoon of lye in about a pint of water in an enamel vessel. Drop in a sample of the material to be tested and boil for 15 or 20 minutes. Lift sample out carefully with a wood spoon or stick and rinse in clear water. Wool will become gelatinous and lose all semblance to a woven fabric while cotton will remain unchanged.

The same test may be used for silk except that the boiling must continue longer—15 to 25 minutes usually is sufficient to reduce the silk to a gelatinous state.

Color Fastness—

The colors in most materials now are quite dependable. It is well, however, to always buy cloth that is guaranteed not to fade; or to test the color.

To test for sun fading—place a sample in a sunny window for a few days; then compare it with a sample that has not been exposed to the light.

If the fabric is expected to be laundered wash a sample using the method you expect to use when laundering the garment. Compare the laundered sample with the one that has not been washed.

Buying Ready Made Dresses—

Consider the material as to durability and suitability for the purpose desired. The construction is as important as in the dresses made at home. Notice the seams, hems, and finishes, and compare with the standards learned in 4-H club work.
Observe the grain of the material. Remember that a garment cut "off grain" will never hang satisfactorily. How does the dress fit? There should be ample room across the back. Fold the arms and note the armseye seam at back. If strained, the sleeve will probably pull out very soon. See if the fullness in the sleeve is adjusted right at the elbow. There should be room for the arm to bend easily even in a tightly fitted sleeve.

A dress should not slide forward or back off the shoulder. See if the shoulder seam is located correctly. Sit down to see if the dress is cut full enough. If skimpy, it will wear out quickly or may look stretched after a few wearings. Does the skirt hang in graceful folds when you are sitting?

Remember that conservative clothes with good lines that are becoming to your type are a far better and more satisfactory "buy" than those which are the extreme mode of the moment.

**Buying Hose**

Cotton, mercerized cotton, or rayon hose or half hose are the choice of the larger number of young girls. The older girl—for dress wear—usually chooses silk or rayon.

Size—at ½ inch longer than measured length of foot. Too short hose have the same ill effects as too short shoes.

Three types of hose are made—full fashioned, fashioned, and circular knit. Full fashioned hose are knit flat and shaped to fit the leg. The seam extends from the top to the toe. "Fashioned hose" is a term sometimes applied to circular knit hose, seamed to look like full fashioned. Circular knit are, as the name indicates, knit in tubular form. They are then pressed into shape. Consequently when washed they lose their shape. A full fashioned hose can be recognized by the true seam extending from top to toe, a gap (for greater strength) in the inside seam at the top and the narrowing marks on the calf. The ribs of the fabric run into the narrowing marks. The full fashioned hose fits best. Silk hose may be purchased in service-weight, semi-service weight, or chiffon. The service weight is usually made of rather heavy thread silk, and quite often has a cotton foot, spliced heel and cotton top. The semi-service is lighter in weight and more sheer. The chiffon is sheer and very light weight. They are expensive in proportion to the length of service given.

For durability buy hose with reinforced heel, special toe shaping, wide hem, lock stitch just below garter, and see that there is ample stretch across the ankle and that the foot is long enough.

For beauty buy hose that fit, that are clear with no dark rings, and that are the right color for your costume.

It pays to buy two pairs of the same size and color at the same time. Use care in washing hose and in fastening supporters. Mend carefully, and hose need not take too great a proportion of your clothing money.

**Buying Shoes**

Shoes, like any other part of the costume, must be suitable for the
occasion. Therefore, a distinction should be made between the kinds of shoes worn for service or everyday wear, and those worn for dress. In any case, learn to buy shoes of good quality. Cheap, poorly constructed shoes as a rule are not built according to the lines of the foot and they do not keep their shape and appearance.

Have your foot measured as you stand bearing all your weight, every time new shoes are purchased.

A shoe which will keep your feet healthy and strong will be plenty long enough as determined by actual measurement, will have a straight inner line, broad roomy toe, broad low heel, and a flexible shank.

Shoes must fit well in the arch and heel in order to make the foot comfortable and keep bones and muscles in their proper positions.

Since footwear must be in keeping with the rest of the costume a lighter weight and dressier shoe should be selected for social wear. Since not nearly so much walking or standing is done in shoes of this type, a higher heel is permissible.

ACCESSORIES

Accessories are an aid in making the costume complete. Unless they help to complete the costume, and seem to belong to it, they should certainly not be used. All of the principles of color and design should be used in selecting accessories, as well as in the selection of other parts of the costume.

Never wear jewelry just because you like it—only when it is necessary to the outfit. All accessories, unless they create a feeling of completeness and harmony in the costume, should be avoided.

DEMONSTRATIONS

Why Demonstrate?
1. Demonstrations are a valuable method of teaching, since people learn by seeing. You, as the demonstrator, “show by doing.” Thereby you teach your community and others many valuable practices.
2. Demonstrations create additional interest in club work, and place the value of club work before the public.
3. Preparing and giving a demonstration, develops clear, concise thinking on the part of the demonstrator; develops skill; develops his speaking ability, his poise and personality; and his ability to think quickly and meet a situation readily.

What Shall Be Demonstrated?

Demonstrate on a subject that is vital and helpful to your community, and is the result of a practice you have learned in your 4-H club work. (Additional information on Demonstrations is found in the Montana circular “How to Develop 4-H Club Demonstrations”.)
JUDGING

The following score card will guide you while making your ensembles. When they are completed, judge them, using this score card.

Complete Costume Score Card

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>General Appearance ......................................................................................................................... 20</td>
</tr>
<tr>
<td></td>
<td>General Design and color  5</td>
</tr>
<tr>
<td></td>
<td>Combination ................................................................................................................................... 5</td>
</tr>
<tr>
<td></td>
<td>Originality and Individuality......................................................... 5</td>
</tr>
<tr>
<td></td>
<td>Pressing and Cleanliness .............................................................. 5</td>
</tr>
<tr>
<td></td>
<td>Appropriateness of Accessories ............................................................. 5</td>
</tr>
<tr>
<td>2</td>
<td>Workmanship .................................................................................................................................... 15</td>
</tr>
<tr>
<td>3</td>
<td>Suitability to Purpose .................................................................................................................. 15</td>
</tr>
<tr>
<td>4</td>
<td>Suitability to Individual .............................................................................................................. 20</td>
</tr>
<tr>
<td></td>
<td>Becomingness of Color and Design of Under and Outer Garments ................................................................ 10</td>
</tr>
<tr>
<td></td>
<td>Comfort and Modesty of Under and Outer Garments ........................................................................... 10</td>
</tr>
<tr>
<td>5</td>
<td>Completeness of Costume ................................................................................................................ 10</td>
</tr>
<tr>
<td>6</td>
<td>Economic Factors ................................................................................................................................ 20</td>
</tr>
<tr>
<td></td>
<td>Durability of Materials and Design ................................................................................................. 5</td>
</tr>
<tr>
<td></td>
<td>Value in Relation to Cost .................................................................................................................. 5</td>
</tr>
<tr>
<td></td>
<td>Judgment Shown in Distribution of Cost Among Various Articles ................................................................ 5</td>
</tr>
<tr>
<td></td>
<td>Cost of Upkeep ................................................................................................................................. 5</td>
</tr>
<tr>
<td>---</td>
<td>----------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>TOTAL SCORE</td>
<td>........................................................................................................... 100</td>
</tr>
</tbody>
</table>
EXHIBITS

Why Exhibit?

To find out how your work compares with that of other club members; to help you improve your work; to show the people of your community and state what you have accomplished.

Remember, when you are exhibiting, that only a few can win. The value in exhibiting is in the comparisons.

When you exhibit at a community, county, or state event:

1. All articles must be clean and well laundered before you can expect a judge to consider them.

2. All articles must be labeled, with name and address typewritten or neatly printed, on a piece (2 in. x 1 in.) of stiff cloth (paper cambric is good) and sewed securely to the article.

3. Place the label at the back in center of neckline (on garments). Uniformity in placing labels will save time at exhibits.