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Clothing Club Manual

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CLOTHING CLUB MANUAL

BY

EXTENSION SPECIALISTS IN CLOTHING

Third Year

"TO MAKE THE BEST BETTER"

Extension Service
South Dakota State College
W. F. Kumlien, Director

Issued in furtherance of Acts of Congress, May 8 and June 30, 1914
TEXTILE STUDY - WOOL

by
Azalea Linfield,
Extension Specialist in Clothing.

Scope of the Industry:

Materials made from woolen and worsted yarns are among our most useful and valued textiles. The raw material is procured from the fleeces of the various breeds of sheep, goats, and other animals living in all parts of the world. The clothes made from this wool or hair vary greatly, as the fiber ranges from the short staple, soft, crumpy, dull merino wool to the long, silky, lustrous wool of the Leicester sheep of England, the glossy hair of the Angora goat of Constantinople, or the long, coarse hair of the Chinese sheep. The length of the staple varies from 2 - 20 inches. The fiber of most of the shorter wools is covered with minute serrations which are induced to draw together when subjected to moist heat. This quality of shrinking or felting is utilized in making some classes of goods such as doeskins and broadcloths. On account of these variations the industry may be said to include, in general terms:

1. Materials made from dull, soft, loosely twisted yarn of uncombed, short stapled wool, such as blankets, sweater material, broadcloth, and many flannels which are generally termed woolens.

2. Cloths from carefully combed, long, more or less lustrous wool made into closely twisted yarn and woven into serges, covert cloth, mohairs, which are generally called worsteds.

STANDARD WOOL MATERIALS

Bedford Cord - Bedford Cord weave, a soft material. Used for babies' coats, skirts and dresses.

Broadcloth - Closely woven fabric with a smooth glossy surface. The fibers are pricked to make a nap, which is then pressed down, leaving a beautiful finish. Used for suits and dresses.

Cashmere - Soft loosely woven pliable material used for dresses and baby coats.

Cooperative Extension Work in Agriculture and Home Economics.
#2 - Wool

Challie - Plain weave; light weight, loosely woven, pattern printed, used for baby dresses, waists and kimonas.

Chervil - A twilled weave with both rough and smooth finish used for suits and coats.

Flannel - Plain weave. Used for children's clothes, petticoats and dresses because it is soft, warm, inexpensive and not irritating to the skin.

Gabardine - Closely woven, diagonal thread, well matched.

Serge -
   a. French - Closely woven, softer and finer than either of storm serges. Design brought out by weave.
   b. Storm - Coarser than French. Used for suits and dresses.

Tweed - Rough, unfinished, coarse material, because of its durability and warmth used for sritings.

CHARACTERISTICS OF WOOL

1. Wool fiber is covered with fine scales. Friction or moisture cause these scales to mat together. This is called shrinking.
2. Wool is a strong fiber. It feels soft yet is wiry and springy. This is the reason woolen garments hold their shape.
3. Natural wool is elastic. Elasticity adds to the strength of the cloth and to its comfort as a covering for the body but this quality is impaired by careless laundering.
4. Wool is a poor conductor of heat. Therefore it retains body heat and is a warm fabric.
5. Wool is a light weight fiber. Garments made of wool are light in weight.
6. Wool absorbs moisture readily. Woolen undergarments will absorb perspiration readily. But woolen underwear requires frequent laundering to keep it sanitary and it is the hardest fabric to launder and is the least cleanly of any of the fibers.
7. Wool dyes readily and holds the dye. This property makes wool or worsted the most satisfactory garment for out of door use.

ADULTERATIONS OF WOOL

1. Cotton is finished to look and feel like wool. It is substituted for wool in many blankets, flannels, eiderdown, or knotted goods.
2. Several threads may be of cotton as found in cheap shepherd's plaid.
3. Reworked wool, called shoddy is found in many woollen garments on the market today. Shoddy consists of odds and ends obtained from the factory, the tailor and the rag picker. This is added to new wool. The objection to the use of shoddy is that often materials sold for high prices and supposed to be of new wool are made for the most part from old short wool and the customer is not receiving what he asks for and pays for.

TESTS FOR WOOLENS AND WORSTEDS

1. Hold cloth up to light. Is it closely, firmly woven? If it is sleazy the cloth will not hold its shape.
2. Ravel out warp and woof threads. Try breaking them if warp is strong and wool weak, the material will not wear well.
3. Break threads. Wool pulls apart with kinky ends, while cotton breaks with a snap.
4. Wool tears with a dull muffled sound. It has a round kinky edge. If cotton is present it tears more easily. The ends will be unalike.
5. Brush surface of napped cloth briskly. Does nap loosen, and drop off? If so, cloth will wear threadbare and shabby.

Burning Test - Wool burns very slowly and gives off odor of burning feathers. If cotton is present it will burn with a flame.
The filament which is obtained from the cocoons of the cultivated silkworm makes the softest and most beautiful textile fabric. A variety of materials are made from it, ranging from filmy chiffon and lace to the heaviest plushes and grosgrains, and from soft dull finishes to the most crisp and glossy ones. The popularity and demand for it at a low price have caused adulterations of it and substitutes of other fibers for it. Women's lack of knowledge is a large factor in the unreliability of purchased material.

Roughly speaking there are two general varieties of silk, the cultivated and the wild silk from uncultivated moths.

The cultivated silkworm passes through four changes in its life of a couple of months, egg, larva, chrysalis and adult, a creamy white moth which is about one inch in length. Mating follows. The female lays several hundred eggs. She scarcely moves three inches during the three days of life, the entire life of male and female being devoted to producing eggs. The eggs are laid on sheets of paper provided for that purpose. A slightly gummy liquid comes from the moth and holds the egg fast.

The sheets are gathered, hung for a few days in a damp atmosphere, and then placed in cold storage for about 6 months, the period of cold being advantageous for later hatching, which is done by heat.

The cocooneries where the silkworm is best cultivated are quiet, spacious, well ventilated rooms where an even temperature is maintained. Each worm is kept absolutely clean and has plenty of room as over-crowding brings disease. The best food is the perfect leaves of the white mulberry, which must be young, fresh and dry but never withered. The tree is cultivated especially for food for the silkworm. A cold winter followed by a warm spring develops the leaves well. Two prime requisites for good silk are the state of the leaves and the choice of the eggs. When the leaves of the mulberry are almost ready, the eggs are brought out from cold storage and subject to heat for a month or less before they hatch out. The eggs are small, dark, flat and round. The worm when hatched, is about the diameter of a hair and less than three-fourths of an inch long. It gnaws a hole in the end of the egg from which it issues.

At first they merely suck the sap of the leaves provided for them, but later they gnaw the edges. The noise of many full grown worms eating is like the sound of rain. About thirty meals a day are eaten in the first stage for the worms are gluttons and eat their own weight daily. The development is rapid and within a few weeks the worm is full grown, about three inches long, white and velvety, and the spinning glands are full of transparent liquid.
The worm is now ready to spin. Brush or twigs are provided and the worm climbs into them and begins to enclose itself in its silken shell by expelling, from the openings underneath the mouth, two delicate threads which form a single one on issuing. Gradually the worm encloses itself in the interior as it forms the cocoon. It takes three days to complete the cocoon. The silkworm wastes away as the silk is exhausted and gradually changes into a chrysalis. From 15 to 20 days are spent in this state and then the chrysalis changes into a moth which moistens the ends of the cocoon and breaks its way out. (Textiles - Woolman and McGouchy)

Wild silk is produced by worms which are hatched in the open and not in nurseries under standard conditions. The cocoons are larger and the products coarser and harsher than the cultivated cocoons.

Countries cultivating the silkworm: - The culture of silk began in China in 2700 B.C. says tradition. The Emperor Justinian introduced the silkworm in the Levant in 555 A.D. and from the 9th to the 16th century the production spread from the south to the north of Europe. Silk raising is still a national industry in these countries, though the north of Europe is engaged in manufacturing silk rather than producing it. The culture was started in America as early as 1622, in Virginia, and has been attempted many times since, but economically the United States cannot compete with the cheap labor of the Orient.

The real pongee silk comes from the Shantung Province of China. The worms are fed on leaves of the scrub oak. Each lot of silk is woven into a piece, and varies from another in quality, weight, fineness, and color. It is an undyed silk. The United States take 10% of the product.

CHARACTERISTICS OF TRUE SILK

1. Softness - True silk when gum is removed has an unusual degree of softness.

2. Weight - Lowest among textile fibers when gum is removed, consequently light weight fibers can be made from it.

3. Endurance - Pure silk will last for years even though given hard wear.

4. Heat conductor - It is not a good conductor of heat, consequently even when it is wet it feels warm in contact with the body.

5. Cleanliness - Sheds dust quickly.

6. Heat - Intense heat degenerates silk. Always have iron moderately warm when pressing.

7. Laundering - It does not felt, mat or shrink like wool. Silk turns yellow by washing in hot water and drying in the sun.
STANDARD SILK MATERIALS

China Silk - Plain weave, thin material not very durable. Used for waists, and scarfs.

Canton Crepe - Fancy weave. Excellent for dresses because of its durability and does not crush readily.

Crepe de Chine - Fancy weave giving a crinkly effect, soft shiny silk. Used for dresses, blouses, drapes, because of its durability and softness.

Satin - Satin weave, smooth shiny surface; softer material than satin. Used for dresses, coats and suit linings.

Moire - Silk with a watered effect. This watered effect is made after the cloth is woven. Used for trimmings and hat coverings.

Panne Velvet - Silk velvet with nap pressed down. Used for dresses, suits and hats.

Pongee - Plain weave - Soft, pliable material. A durable and inexpensive silk used for children's clothes as well as grownups.

Taffeta - Shiny silk usually with a good deal sizing. Used for dresses, skirts and hats.

ADULTERATIONS AND SUBSTITUTIONS

The effort to cheapen silk has tended to develop numerous processes which give effects that pass for real qualities with the ordinary consumer.

1. In the manufacture of the thread, various soaps, oils, gums, glues and chemicals are added to increase the weight.

2. In dyeing, chemicals are used to add weight.

Substitutes - Fine grade of cotton is often used.

ARTIFICIAL SILK

This class of fabric is made from cotton or wool pulp. The pulp is treated chemically and made to resemble silk.

1. Artificial silk is usually harsher and stiffer than true silk.

2. Has a more brilliant luster than true silk.

3. Not as strong nor as elastic as true silk.

4. When wet, loses much of its strength.
SILK TESTS

1. Weave - Stretch the cloth lengthwise and crosswise over the thumbs. Do the threads pull or shift? Do they spring back to the original shape? Will this silk pull on the seams when made up?

2. Test for True Silk - Burn the sample of silk. True silk burns slowly, the ash curling up in little tiny balls on the edge of the burning material. An odor like burnt feathers is given off.

3. Test for Weighted Silk - Burn the sample. If there is a large amount of ash left or if the sample retains its shape after the silk is burned, it contains weighting. A heavily weighted piece catches fire very slowly. The more weighting a silk contains, the weaker will be its fibers and consequently its life will be shorter.

Artificial and imitation silks do not give off odor of burning feathers. When burned they flame up more than silk. They do not leave the droplet form of ask found when burning true silk.
FINISHINGS FOR BLOUSES

Decorative Stitches

Running Stitch

French Knots

and outline Stitches

To make a French knot bring the thread through the material at the point where the knot is to be placed. Take the thread attached to the cloth and wind it around the needle two or three times. Pull the needle point back to the place where the thread comes out of the material and insert it one or two threads from this place. While pulling the needle and thread through hold the coils of the thread down flat to the material with the left thumb.

The outline stitch is worked from left to right along the lines to be followed. Bring the needle out at the left hand side, holding material over first finger. Take a stitch from right to left on the line bringing the needle out in the same hole where thread came out. On the right side the stitches give a rolled appearance and on the wrong side it resembles a back stitch.

Lazy Daisy Stitch -

This stitch is used to make leaves and petals of flowers. Beginning at the center of the flower, draw the needle thru from the under to the upper side and make a chain stitch out from the center. Fasten the end of the chain stitch in position with a small stitch over the end of the loop, bringing the needle up at the center for the next petal.

Piping

a. Cut true bias piping 1 inch wide.
b. Turn and press 3/8 inch seam on one edge and 1/4 inch on the other.
c. Lap under edge over edge to be piped.
d. Stitch back from the edge the width piping is to show.
e. Turn to wrong side.f. Press, pin in place, and stitch.
Cording - A cord made in the following fashion may be used.

a. To make designs on wool or silk dresses or suits by couching it on with rope silk or by slip stitching it on.
b. To make a belt or sash by braiding three cords and using a tassel or ball to finish the ends.
c. To make loop buttonholes.

Method of Making Cord -

a. Cut a bias strip the desired length and as wide as type of your material requires for padding.
b. Fold bias through the center.
c. Stitch from the fold the desired size of the casing of your cord. This stitching produces a tuck. The material part of the tuck is to be used for the padding of the cord.
d. Use a safety pin which is small enough to pass through the casing. Secure it at one end of the casing wrong side out. This draws the material through the tuck turning it inside out and acting as padding. If the tuck is too narrow to use a safety pin as a backs, catch one end with a short thread, run the threaded needle, hook end, forward through the tuck. Pull one end of the thread and tuck will turn inside out.

Cable Stitching.

Used as an ornamental stitch. This may be used as band trimming or in connection with handwork or in tracing a design stamped on the wrong side of the goods.

a. Place heavy mercerized or silk thread on the bobbin. Lengthen stitch of machine. Stitch from the wrong side.
   (This can be done on most machines)

Bound Buttonholes -

Used for dresses, belt, or as a foundation for set-in pockets. If figured, plaid or striped material is used in binding it should be cut on the bias.
a. Mark with basting thread the exact length of buttonhole.

b. Lay a piece 2 1/2 inches wide and 1 inch longer than opening, over it, one the right side, with center to the basting line. Baste into place.

c. Turn to the wrong side and stitch the width of the small pressure foot from the original basting. Start at one side to stitch, turn square and continue to stitch until rectangle is complete.

d. Cut a slit down the original basting to 2/4 inch from the end. Then cut to each corner being careful not to cut your stitching.

e. Remove the basting that hold the facing in place and pull the facing at the ends so the opening has square corners. Fold the facing so that two edges just meet at the center of the opening. Secure the folded ends of the facing which extend past the ends of the opening.

f. On the right side stitch just outside outer edge of binding. On the wrong side catch stitch the outer edge of the facing.

g. Oversew edges together one way, then return. Press the buttonhole very hard. Remove the overcasting stitch and the product is complete.

The set-in or bound pocket resembles a bound buttonhole on the right side of the garment. The method of starting the pocket resembles that for a Bound buttonhole except that the binding piece is usually large enough to complete the pocket as well as to bind the edge of the opening. After pulling the binding piece through the cut to the wrong side, turn the lower edge of the binding up to the upper end and stitch across the top and down the sides of the pocket.

Pattern: Use a commercial pattern selected according to bust measure. Test pattern and alter if necessary. Select pattern before purchasing material. A pattern has certain marks which are always used in one form or another.

a. A line of perforations thru a section of a pattern indicates the line which is to follow the warp threads of the cloth.

b. A group of perforations near the edge of the pattern indicates that the edge is to be placed on a lengthwise fold of the material.

c. Notches on the edge of the sections of a pattern show which edges are to be placed together.

Placing the Pattern: In laying on the pattern start with the largest piece of the pattern with the wide part at the end of the cloth. Lay all pieces of pattern before cutting any to be sure that there is sufficient material. Do not snip notches, mark them with colored thread or tailor's chalk as very often the cutting interferes with the correct finish of a seam and there is also the danger of cutting them too large.

Pinning and Basting: Always pin and baste the garment with the material lying on the table.

a. Waist - Pin at neck, then at armholes, having pattern lines exactly meet. The front shoulder line is usually cut 1/2 inch shorter than the back. Carefully
stretch the front as it makes a better fitting garment and lessen the chance for wrinkles across the chest. Pin underarm seams at the armhole, then at the waist and then place pins in between armhole and waist and then below waist.

b. Sleeve - Pin sleeve at armhole and then wrist and then in between. Use even basting stitches and baste seams.

Seams:

a. Plain.
b. French.
c. Fell.

Fitting: At the first fitting see that construction lines are correct. See that armholes are desired size and that neck line is correct. After first fitting stitch all seams that have been fitted. Apply the collar and cuffs and baste in the sleeves. Adjust fullness at waist line and do remaining stitching.

Finishings: Apply trimming. For wash waists buttons and button holes are best. Snap fasteners or hooks and eyes may be used on silk waists.
WOOL MIDDY

Material: Storm or French serge, flannel, tricotine.

Pattern: Use a commercial pattern. Test pattern to your measurements and make alterations if necessary.

Placing Pattern on Material:
Study all marks and perforations. Place pattern as economically as possible. Place all the pattern before cutting. If serge or tricotine is used the weave runs from the left shoulder to the right side.

Seams: The fell seam is usually used on middies.

Finishings:

a. The bottom is sometimes finished with a plain hand sewed hem. Or it may be rolled.

b. Collar and Cuffs - For braiding the collar and cuffs use the sewing machine braider.

c. Emblems are often used on the middy blouse. They may be either purchased or made.

The arrow head tack: To make this stitch fasten the thread with a few running stitches ending at A. Put the needle down thru the material at B and up again at B at the right of the stitch just made, down at the right of A and up at the left of A, passing the needle each time over all the stitches from A to B except the last one, and under that. Then put the needle thru to the wrong side at C, up again at the left of C, down again at the left of A and up at the right of A, down at the right of B and up at the right of that stitch. Continue the stitches in this way until the arrow head is completed.

The Star: Can be made in much the same way as the arrow head. Each point is worked separately but instead of placing the stitches at B and C forming a straight line, each succeeding stitch at B or C is placed a little lower down and farther in so that the stitches come together at a point in the center of the star.
Machine Attachments are time savers. It pays to learn how to use them.

A. The Foot Hemmer

Attach the hemmer foot in place of the presser foot, clip off the right hand corner of the cloth and turn up the edge about 1/4 inch. Raise the hemmer slightly; insert the goods in the scroll (or mouth) of the hemmer and push it forward to the needle; then let the hemmer down and start the machine, pulling gently on the ends of both threads to help the goods along, the feed catches it. Hold the edge of the goods between the thumb and forefinger of the right hand while it is being hemmed, holding back gently on the work to keep it smooth, and keeping the scroll of the hemmer just full. If there is too much turned in it will make a rough clumsy hem, and too little will not turn under.

1. Hemming and sewing on lace at one operation.

Attach hemmer as already described. After one or two stitches have been made in the hem raise the needle to its highest point, then raise the presser bar and pass the edge of the lace into the slot of the business through which the needle descends, and draw the end under the needle; let down the hemmer and begin sewing.

B. Ruffling

Place the goods to be gathered between the ruffler blade and separator blade and push forward until under the foot, lower the presser bar and commence to sew.
To make a fine or full ruffle, shorten the stitch and turn adjusting screw, until ruffle looks satisfactory. By regulating adjusting screw and length of stitch all variations from the very scant to the very full can be made.
If the ruffle is to be sewed on to the band, place the band under the separating blade.

C. Tucking

After attaching the tucker to the presser bar and adjusting it so that the width of the tuck as well as the distance between the tucks, will be made the size desired, proceed to make the first fold by hand and crease it carefully for the entire length. After creasing the first fold, insert it in the tucker from the left. Lower the presser bar and proceed to sew, keeping the crease against the guide. Crease the next tuck along the line made by the marker.

D. Shirring

1. Lengthen stitch and stitch through tucker. The tucker creases for the next row of stitching.
2. Draw up the under thread adjusting the gathers as desired.
E. Binding

Fold the binding lengthwise in the middle for a distance of about 4 inches from the end, creasing the fold. Insert the crease into the opening of the binder holding the binding as the cloth is held in starting a hem. Draw the binding through the binder with the left hand until it fills the scrolls of the binder and far enough so that the needle can pass through the binding. Lower the presser bar, insert the edge of the cloth to be bound into the opening of the binder and proceed to sew, guiding the binding with the right hand, and the cloth with the left, keeping the edges well within the opening of the binder.

F. Braider

Draw the braid through the braider tube, raise the presser foot and see that the needle passes through the center of the braid. The pattern should be marked or stamped on the wrong side of the material. Place the goods under the presser foot, with the pattern side up and so the needle will be directly over the point where you desire to commence braiding. Lower the pressure bar and sew as usual, guiding the material so the needle will follow the pattern. The braid will be stitched on the underside of goods.

To make a square or sharp angle, sew to the point of turning; stop the machine before the needle is out of the cloth, slightly raise the presser foot and swing the cloth around on the needle. Care must be taken in turning the cloth not to pull the needle, thereby causing it to strike the plate and bend or break.

G. Hemstitching

Place the two sides of the material between which the hemstitching is to be done together. Slip blotters or several thicknesses of paper between. Loosen the upper tension and stitch as you would a plain seam. Tear the paper away being careful not to break the thread. Open your seam, turning the raw edges away from the stitching between the two pieces of material. Stitch close to each edge of the hemstitching to prevent detracting from the open lacy effect.
DRESS SUITABLE FOR SELF using SAWING MACHINE ATTACHMENTS.

by

Azalea Linfield
Extension Clothing Specialist.

Plan this dress carefully. Be sure that it suits you in regard to line and color, and that it is appropriate for the occasions on which it is to be worn.

Line- may be obtained by the cut of the garment, or by seams, tucks, folds, or finishings, such as braid, tape, buttons, ruffles, lace, ribbons. For the girl who is tall and slender all the noticeable lines on her garments should run across the figure. The short stout figure should wear garments whose lines run up and down, thereby giving length.

Color- is an important consideration in ones clothes. Bright colors are for youth. But still one must remember that colors have a decided effect on ones hair, eyes, and complexion. For instance, blue eyes will be emphasized by a blue dress; hazel eyes will appear more green on wearing a green color; auburn hair will be emphasized by wearing a redish brown garment. It is well to remember that a red garment will give a pale face a greenish cast; green may give color to a pale face and the girl with a florid complexion will see more flushed if she wears a decided green. An intense blue or violet may make a pale face appear sallow. Their effects may be changed by using white or cream about the neck.
Colors also emphasize size and line. For instance colors like fire, reds, yellows, pinks, and oranges are said to "advance." They throw the figure into sharp relief against the usual background, and because it becomes conspicuous it seems larger. And colors like air, sky, and water; the blues, greens, and grays, are "receding" colors. They melt into the background and the figure seems smaller, because of lack of contrast with the background.

Before purchasing material for your dress go to a mirror and hold the material up to your face and see how it affects you.

Pattern- Use a commercial pattern and study it carefully before purchasing material.

Material- Cotton; gingham, chambrey, organdy, voile, ratine, etc.

Sewing Machine Attachments.

This lesson is planned especially to show the value of sewing machine attachments as a labor saving device in garment construction. Be sure in planning and making your dress that you use some attachments; the tucker, braider, gatherer, binder, or hemmer.

Seams- Use French seams.

Hem- If the dress is made of some dainty material such as organdy or voile the hem should be put in by hand. Use a small hemming stitch.

Hand Trimming - Hand trimming may be used on the dress if desired, such as applique work, embroidery or hand made flowers.
CLUB GIRLS' STYLE SHOW

as dramatized by

Elsie Richardson, Purdue.

Time -- Present

Stage Setting - Suggestions - A garden scene; a living room; display room in a fashion shop; sewing room at school; a club meeting.

Characters - Club or school girls wearing garments as suggested in demonstrations.

Note: Music is effective. A good reader is essential.
INTRODUCTION

There is nothing that is sweeter in this great big world about,
Than the high school girl so winsome, be she thin or be she stout.
For with eye that's trained for color, and good proportions too,
The slim girl should saw on ruffles, and the large girl cut and sew.

Some girls have learned this lesson that to look their very best,
They must wear what's plain and simple not make styles a world
wide jest.
But Ah me! Some have not learned it, and as I gaze o'er the school
Clothes line,
I'm first grieved, then pleased with the sights that there I find.

Enter school girl - dressed according to description.
"We begin at the the beginning with a little frosh girl -
Her nose is all a-powdered, her hair is all a-curl,
Her waist is very fancy, and her skirt is very tight,
She is wrong from start to finish, but she's sure she's quite
Alright.
She ought to have on low heels, and she surely should be neat,
But she's frilly, flouncy, fussy, from her marcel to her feet.
But there are four long years before her, and we're sure before
She goes,
She'll abandon frills and frizzes, and a much-be powdered nose.

"A class is not a party and you shouldn't dress so fine,
You should be just as neat and dainty when you go to school at nine,
Low-heeled shoes and simple dress should always be the rule;
Other things are out of taste when a lassie goes to school.
(Exit school girl.)

Enter second school girl.
"Here we have a little school girl who is dressed exactly right,
She is fresh and trim and tidy, a very pleasing sight.
You will note the dress is simple as for nice girls is the rule,
When she gets her daily lessons at her own high school.
(Exit)

Enter gym girl.
"Boy middy coiled, her bloomers mussed, and what a flaming tie!
We'll admit her dress is wrong, as this gym girl goes by.
(Exit)

Enter girl dressed in neat gym suit.
"Oh what a change, pray do behold,
Just say its neatness and the tale is told.
(Exit)

Enter:
"A dress that is right for an afternoon tea, at a friends or where-
ever you're stopping,
May be pretty and dainty and pleasant to see but it's not the right
dress to wear shopping.
Now this is the way a school should look, when e're she appears on
the street.
Without ostentation and perfectly trim, from her head to the soles
of her feet.
(Two girls go off the stage together)
Enter large girl with bright colored ruffled dress:
"This girl who is large and fleshy has done a foolish act,
By putting ruffles all over her costume, and colors that make her
look fat.
(Remains so second girl can be compared)

Stout girl:
"While this damsel is dressed with discretion, vertical lines she
does emphasize, and her colors being neutral, make her look smaller
than she really is.
(Exit both girls)

Enter slim girl dressed in bright colors and ruffles:
"Now here comes our little Miss Fluffy - She's small so she very
well knew that she could ruffle her little dresses and look larger
in vivid hev.
(Exit)

Enter girl dressed untidy:
"Ah, me! Here's little Miss Sloppy who never takes care of her
clothes,
And she's untidy and not a bit pleasing, regardless of the place
where she goes.
(Exit)

Enter:
"And this poor child - do my eyes deceive me? She's all decked out
for a party I'm guessing,
But she's all out of tone with the part she would play,
I wonder if she knows what she's missing.
(Exit)

Enter:
"Her cousin is wise in her manner of choosing, and she's tried to
be simple and neat,
Her costume is right for a high school girl, and spells, "Taste"
from her head to her feet.
(Exit)

Enter:
"This misguided youth is forthwith bound to attend an afternoon tea,
She's decked out like a part of a circus parade and is ridiculous
as you can see.

Enter:
"Oh how we love the little girl, who takes not to fads and fancies
She is always heat, and mighty sweet, and the fun in her eyes
simply dances.
(Exit)

Dressed simply:
"Here comes out Sweet Girl Graduate who has learned her lessons well.
She is dressed in perfect taste, and not trying to be "Just Swell".
Enter:

"A sport suit? Oh, my dearest girl you look a perfect sight—Pray you observe our fashion show and learn to wear what's right.

Enter:

"A sport suit correct and becoming and chic, a pleasure to wear it, a joy to behold.
If you're planning a new one, I pray you be quick, go get one just like it before they're all sold.

Enter dressed in fancy clothes:
"It makes no earthly difference what your destination is, Whenever you go traveling, Heavens don't look like this.

Enter dressed in tailored suit:
"You can be both neat and clever, and you'll be much happier so, If your hat and suit are tailored when you a traveling go.  
(Both girls exit)

Enter next girl:
"If you really are the owner of a mussy old kimono, and a boudoir cap and slippers tried and true,
When you're in the house and working you can't wear them without shirking,
For it's not at all the thing you ought to do. 
(Remains at one side of stage while second girl enters)

"If you have a little dress of gingham or of lawn, with a collar that is as snowy white as foam,
Put it on without delay, you'll brighten all the day. Be a little fairy in your home. 
(Exit both girls)

Enter girl with white kid slippers but nothing to match slippers.
"There's one good way my lassie that you can plan to make ends meet,
And still have pretty clothing - "Live on so much funds each week."

Here's the girl who did not do it, while she had so much to spend,
Used it all for white kid shoes, which with her costume did not blend. 
(Exit)

Enter second girl:
"Thus this girl chose more wisely, she too had her boots to choose,
So she figured that sensible oxfords would go well with her made over clothes.
(Exit)
An "If" for Girls,
with apologies to Mr. Rudyard Kipling.

If you can dress to make yourself attractive
Yet not make puffs and curls your chief delight
If you can swim and row, be strong and active,
But of the gentler graces lost not sight:
If you can dance without a craze for dancing,
Play without giving play too strong a hold,
Enjoy the love of friends without romancing.
Care for the weak, the friendless and the old;

If you can master French and Greek and Latin,
And not acquire as well a priggish mien;
If you can feel the touch of silk and satin
Without despising calico and jean;
If you can ply a saw and use a hammer
Can do a man's work when the need occurs,
Can sing when asked without excuse or stammer,
Can rise above unfriendly slams or slurs;

If you can make good bread as well as fudges,
Can sew with skill and have an eye for dress,
If you can be a friend and hold no grudges,
A girl whom all may love because they must;

If sometime you should meet and love another
And make a home with faith and peace enshrined
And you it's soul - a loyal wife and mother-
You'll work out pretty nearly to my mind.
The plan that's been developed through the ages,
And win the best that life can have in store,
You'll be my girl, a model for the sages,
A woman whom the world will bow before.