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THIRD CLOTHING BULLETIN

By
MARJORIE EASTMAN
Clothing Specialist



L.C. Dauby

See Ext. Bu
No. 92

COOPERATIVE EXTENSION SERVICE IN AGRICULTURE AND HOME
ECONOMICS OF THE STATE OF IDAHO UNIVERSITY OF
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BOYS' AND GIRLS' CLUBS

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*REQUIREMENTS FOR THIRD YEAR CLOTHING
MEMBERS*

1. Make a pair of bloomers with fell seams.
2. Make a pair of pajamas.
3. Darn a woolen garment.
4. Patch a knitted undergarment.
5. Make a summer afternoon dress of voile, tissue gingham, dimity, organdy, wash silk, or other appropriate material.
6. Score each article made.
7. Keep a record of your work, and submit a final report.
8. Exhibit, at community, county, or district fair, the articles you have made.

THIRD CLOTHING BULLETIN

By

MARJORIE EASTMAN

Clothing Specialist

PROBLEM I

BLOOMERS

Bloomer garments of different types are used a great deal today. They are worn for undergarments, for sports wear (gymnasium bloomers and knickers), and are sometimes made to match the dress.

I. *Materials:*

Bloomers to be worn as undergarments are made of light-weight materials, such as nainsook, long cloth, Berkeley cambric, or cotton crepe. Sateen and other mercerized cotton materials also may be used. For dress bloomers gingham, percale, prints, or similar materials, probably will be chosen. Gym bloomers are quite heavy, being made of materials such as sateen, galatea, or serge.

II. *Patterns:*

1. Commercial patterns for bloomers are numbered according to age or hip measure. Those which are cut with less fullness at the top, and sewed into a fitted waist band,

are especially good for large girls. Use a commercial pattern for these fitted bloomers and for gymnasium bloomers, which have a good deal of extra fullness.

For the usual underwear or dress bloomers, either a commercial or drafted pattern may be used.

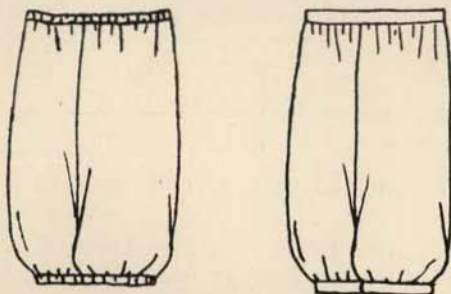


Fig. I. Two Types of Bloomers

Open paper and cut from A to E on one-half of pattern. This pattern is for bloomers to be worn above the knee. More length may be added below I J if you wish. No seams are allowed on the pattern.

III. Cutting:

Can you figure out how much material you should buy? There are two pieces, two legs of the bloomers, to be cut. Since your cloth will not be wide enough to cut them side by side, you must have two times the length of your pattern, plus about two inches for hems at the top and bottom. If you are using a commercial pattern, look on the envelope to see how much cloth the pattern requires.

You will also need thread, No. 70 for medium weight materials, and elastic or buttons.

Straighten and press your material as you would for any garment.

Fold the cloth, crosswise, in order to cut both legs at the same time. When there is a right and wrong side to the material, this is especially important, for it prevents your cutting the two halves for the same leg.

If you are using the drafted pattern, allow 1 inch at top and bottom for hems, and $\frac{3}{8}$ inch on other edges for seams. If using a commercial pattern, follow the directions for cutting which are given you with the pattern.

IV. Making:

1. *Joining*: Sometimes it is rather hard to know which edges of the bloomers should be sewed together first. The notches on the commercial pattern will help you with this.

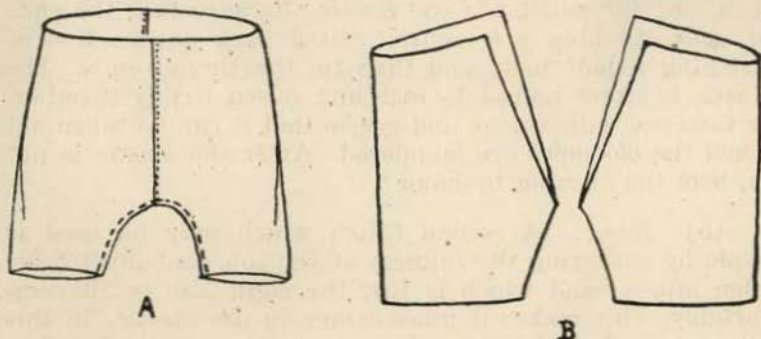


Fig. III. Two Methods of Joining Bloomers

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alm 76 R
P 5
X

You will notice that there is extra length on the back of the bloomers to allow you to sit down comfortably. To make the bloomers, join these two edges in a fell seam, and join also the two front edges. Now sew up the leg seams in one continuous seam (see Fig. 3, A).

Another method which may be used is the sewing up of each leg seam, then sewing the back edges and front edges together in a continuous seam. (see Fig. 3, B).

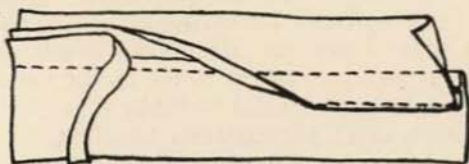


Fig. IV. Stitched Fell Seam

2. *Fell Seam*: This is a good seam for bloomers because it is flat and smooth.

Baste the seam with the two wrong sides of the material together, and stitch on the finished line.

Crease the seam flat, trim off the under edge, and turn in the upper edge to make the finished seam $\frac{3}{16}$ to $\frac{1}{4}$ inch wide. Stitch on the folded edge.

3. *Finishes*: (a) *Hems*: The top and bottom edges of the bloomers may be finished with hems, thru which elastic is run. If this finish is used, you should never have the elastic too tight. It is not only uncomfortable, but unhealthy, because it interferes with the circulation of the blood. If the bands are so tight that they leave a mark on the skin, you will know that they should be loosened.

When stitching in the hems, leave openings about one inch long for putting in the elastic. Be sure that the ends of your stitching are secure. Stitch back on the line of stitching a half inch, and then tie the thread ends. The elastic is either lapped $\frac{1}{2}$ inch and sewed firmly together, or fastened with a hook and eye so that it can be taken out when the bloomers are laundered. After the elastic is put in, hem the opening by hand.

(b) *Band*: A second finish which may be used is made by gathering the fullness at the top, and sewing the edge into a band which is just the right size to fit comfortably. This makes it unnecessary to use elastic. In this case a bound placket is made at one or both sides to allow

room for putting the garment on, and the band is fastened with buttons and buttonholes.

The same finish may be used on the bloomer legs, but here the straight bands are usually made large enough to go on and to fit comfortably, so that no plackets are needed.

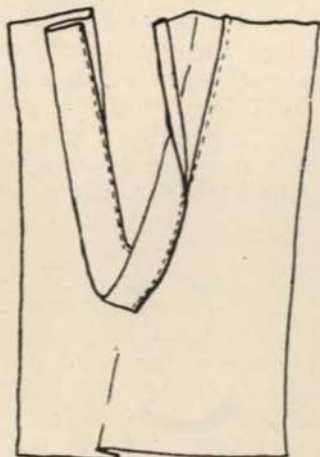


Fig. V. Bound Placket

For the bound placket, make a slash the desired length.

Cut a straight piece of material twice this length plus $\frac{1}{2}$ inch, and about $1\frac{1}{4}$ inches wide. Use this piece to bind the slash. (See Fig. 5).

Sew first to wrong side, then fold over to right side, the folded edge just covering the first line of stitching. Stitch on the folded edge.

For the band, cut a straight piece of material the length you need, plus about $1\frac{1}{4}$ inches for seam allowances and lapping. It should be about 2 inches in width.

Divide both bloomer and band edges in quarters, and mark with pins. Gather the edge of the bloomers with two rows of small running stitches.

Draw up the fullness to fit the band, and pin the raw edge of the band to the wrong side of the bloomers, matching the pins which mark the quarter-sections, and distributing the fullness evenly between them. Leave the seam allowances at the ends of the band to be turned in later. Baste and stitch band in place.

Bring the free edge of the band over to the right side, turn in the edge on the line of stitching, turn in allowance at the ends, and stitch on the folded edge, continuing along both ends of the band.

PROBLEM II.

PAJAMAS

I. *Materials:*

The material for your pajama suit should be attractive in appearance, soft enough to be comfortable, and durable enough to stand wear and laundering. Pajama checks or stripes, cotton crepe, and mercerized cotton materials such as soisette or lingette, are suitable for this problem. If you wish a heavier material, sateen or outing flannel may be used. It would be well to buy material which is at least 32 inches wide, otherwise you may have to do quite a bit of piecing.

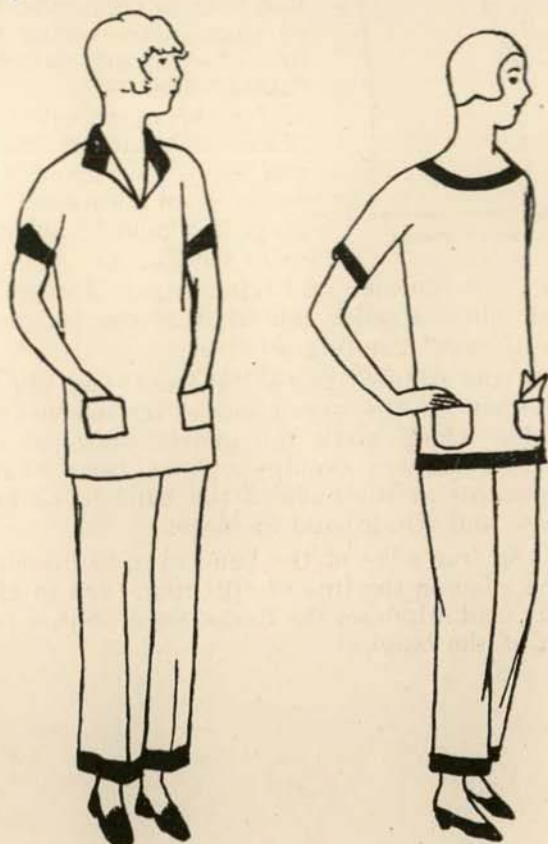


Fig. VI. Suggestive Design for Pajamas

Your pattern will tell you the amount of material needed, but you can easily see that you will need about two times the length of the trousers and two times the length of the blouse, since the material will not be wide enough to cut two pieces side by side.

II. *Design:*

A simple commercial pattern, the top part made in kimona style, should be selected. Attractive designs may be worked out by using a figured material trimmed with plain bands of the same material; a plain color trimmed with a figured or striped material; or a plain color for the trousers and a figured material for the top part of the pajamas. Two suggestive designs are shown in Fig. 6.

III. *Making of Pajamas:*

When you have bought a pattern, correct in size, test it by holding it up to yourself to see if it needs to be changed in length or width. Alter, if necessary, according to the directions in your second year clothing book.

Read carefully all the directions on the pattern envelope and on the sheet which is inside with the pattern. These suggestions will tell you about the folding of the material, the placing of the pattern for cutting, the seam allowances, and the marks to show which parts of the pattern are joined together. You will notice that the trousers of this pattern are similar to the bloomers, except that the pajamas are longer, and do not have the fullness gathered into a band at the bottom.

If there is a right and wrong side to your material, care must be taken, as with your bloomers, to prevent cutting the two halves of the trousers for the same leg. Fold the material crosswise, with the two right or two wrong sides together, then pin the pattern in place, and the two halves will be cut correctly.

French seams are used for the pajamas. In making the trousers, sew the leg seams first, then join the two parts in a continuous seam. The top of the pajamas is finished with a hem, thru which elastic is run. A narrow tape may be used in place of the elastic. In this case, a placket is made at the side, and the tape is tied here, after being run thru the hem. The bottom of the trousers is finished with a hem, a binding or a band of contrasting material.

The shoulder seams are made first in the blouse part. The neck finish can be made more easily before the side seams are sewed up. This finish may be a convertible collar, a binding, or a fitted facing. The side seams are next put in. The bottom edge is finished, and the sleeves bound, faced, or finished with a cuff, depending upon the neck finish.

HEALTH AND PERSONAL APPEARANCE

Four-H club girls pledge their "health to better living," and the development of this H is a part of every club project. Health has a special relation to the clothing project, because a part of the "better living" that comes with better health is an improvement in personal appearance.

I. *General Appearance:*

It is not pleasant to be ill. We are all glad to have good health, but probably don't often stop to think how much this helps us in looking our best. The healthy girl is likely to be keen and alert, to have a pleasant expression and friendly manner, all of which add to her charm.

II. *Complexion:*

A good complexion depends largely on good health. Such habits as sleeping eight to ten hours with the windows open, drinking six to eight glasses of water a day, eating an abundance of fresh fruit and vegetables, drinking plenty of milk, and exercising in the open air each day,—these will show results in a clearer skin and better color. A truly good complexion comes from within. It is not put on from the outside over a neglected, unhealthy skin.

III. *Posture:*

Another thing which affects both our health and appearance, and which we can do something about, is our posture, that is, the way we stand, sit, and walk. What difference does good posture make in the way we look and feel? We wear our clothes better because good posture gives us a better foundation to wear them on. A slouchy position may spoil the fit of a dress, because it makes it wrinkle and hang unevenly. Good posture also improves

our health. The organs of the body have a better chance to carry on their work properly when they are not cramped by poor positions of standing and sitting.

Practice taking a good standing position until it has become a habit. Stand relaxed, with the feet parallel (not toeing out) and quite near together. Pull in the abdominal muscles, making yourself as thin as you can thru the abdomen. Grow tall, stretching the head up, with the chin in. Breathe naturally, letting the arms fall easily at the side, the shoulders in a natural position.

While you are working on your sewing, practice a correct sitting position for both hand sewing and machine work. You should sit with your feet flat on the floor and your hips well back in the chair. Keep the shoulders back (but not stiff) and *sit tall*, keeping the chin in. When you have to bend over, as in running the sewing machine, bend from the hips, keeping the back straight.

Watch yourself to see that you do not form bad habits of posture such as sitting on the end of the spine, bending over in a round-shouldered position, or twisting the feet around the legs of the chair.

When walking, start from a correct standing posture. It used to be considered correct to toe out, but that is no longer true. Keeping the feet parallel as you walk brings the weight of the body thru the center of the foot, as it should be. The heel strikes the ground first, then the weight is carried to the toes, which give a little forward push to each step.

IV. *Clothes:*

We know that clothes have a great deal to do with appearance. They may also affect our health, which in turn influences again our appearance.

Closely related to the question of posture is that of shoes. Too pointed toes or short vamps cramp the toes so that they can not do their part in walking. Too high heels curve the spine and throw the body out of line. Good-looking shoes help us to be well-dressed, but we should try to have those that are comfortable as well as attractive.

Good taste always demands that we have clothes suited to their use. Therefore, for both suitability and comfort we should choose low-heeled, comfortable shoes of the correct size for everyday wear, and use higher heels only occasionally, for dress-up affairs.

PROBLEM V

SUMMER AFTERNOON DRESS

I. *Design:*

In carrying out this problem you should put into practice all that you have learned about the suitability of clothes for various uses and occasions. The materials for summer dresses will be lighter, both in weight and color,

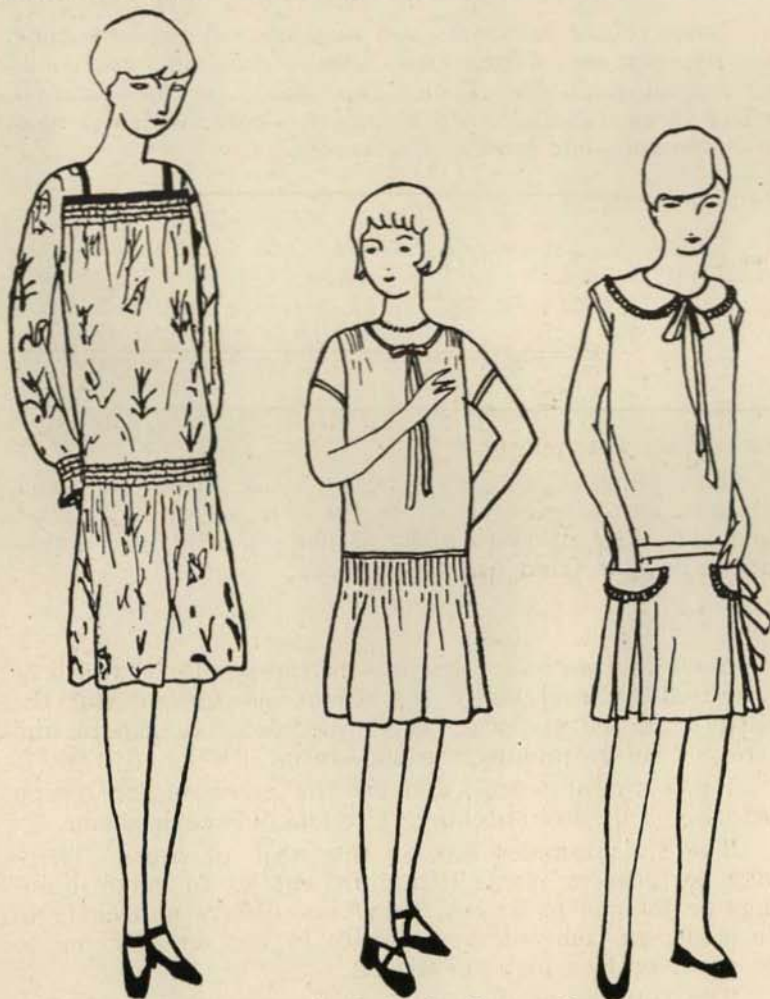


Fig. X. Suggestive Design for Afternoon Dresses

than those you wear in winter. Because it is summer and vacation time, this dress can be more frivolous in design and color than your school dresses. But you must always keep in mind the becomingness of design, colors, and material for your particular figure and coloring. Read again the suggestions in the second year clothing bulletin for choosing colors and designs.

II. *Materials:*

Some of the materials you may use are voile, batiste, dimity, organdy, dotted swiss, tissue gingham, wash silk, or a good quality of rayon. You should be familiar with all of these materials, and be able to decide which is most suitable for your particular purpose.

III. *Pattern:*

Choose a commercial pattern that is suited to the material you are to use. A pattern that would look well made up in stiff organdy might be very unsuitable for a soft voile or batiste. The style should be right for you. It should be up-to-date, but not too extreme or elaborate. An extreme design is difficult to make, and it goes out of style quickly. You want this dress to be in good style as long as you wear it.

The illustrations given here, taken from Butterick designs, are suggestions as to the type of dress you are to make. Any standard make of pattern will have appropriate designs from which to choose.

IV. *Making:*

Make any necessary changes in the length or width of your pattern and study the directions for placing the pattern on the material. Have the material smooth and straight before pinning the pattern on.

Baste up the seams, and try the dress on for fitting before you do any stitching. Use small French seams.

The finishing depends on the style of dress. There may be tucks or pleats to put in, ruffles to make, bindings or facings to be cut from bias, collars and cuffs to be made, an embroidery design to be put on, shirring to be done, or lace to be sewed on.

The finishes or decoration you use must be suitable,

both in color and texture, for the material of the dress. For example, shirring and dainty lace edges seem appropriate for voile, organdy collar and cuffs or bindings for dimity, and ruffled lawn collar and cuffs for dotted swiss.

French Binding: For a soft or light-weight material, a double bias binding is a good finish to use on neck and sleeve edges, or the outer edge of collars and cuffs.

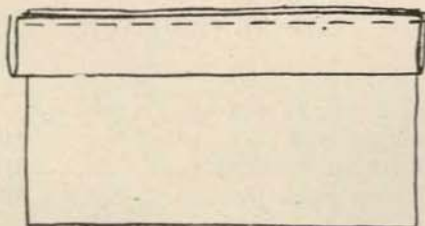


Fig. XI. French Binding Basted in Place

See Ext. Bul.
No. 91 p. 15

Cut a strip of true bias four times the desired width plus two seam allowances. Fold this lengthwise thru the center with the two wrong sides together. Place it to the right side of the edge to be bound, the raw edges of the binding even with the raw edge of the material. Baste, a seam's width from the edge, and stitch in place. Turn the binding over to the wrong side, the folded edge just to the line of stitching. Hem this folded edge down, by hand, catching the stitches into the line of machine stitches.

Ruffles may be gathered, or material shirred, by loosening the tension and lengthening the stitch of the sewing machine, then stitching along the lines you wish to gather. This method saves time and makes even gathers. You should try out a sample to be sure the gathering thread will pull along easily before you stitch directly on the garment.

Lace is sewed on by using an overhand stitch.

Refer to your second year clothing bulletin for methods of making collars and cuffs.

Press each seam or other finish as soon as it is made, and press the entire dress when it is completed.

SCORE CARDS TO BE USED IN JUDGING CLOTHING
(Score cards from U. S. D. A. Misc. Circ. No. 90)

Each garment you make should show improvement in the quality of your work. The use of a standard score card will help you to judge your progress, and should result not only in better stitches and seams, but also in wiser choices of material, design and color.

UNDERGARMENTS

	Possible Score	Actual Score
I. <i>Materials Used, Including Trimmings</i>	30	
Hygienic aspects	10	
Durability of materials.....	10	
Laundering qualities	10	
II. <i>Workmanship</i>	30	
Choice and neatness of seams, hems, finishes, etc.	15	
Perfection of stitching (hand or machine)	15	
III. <i>Design</i>	20	
Suitability	10	
Protection and modesty		
Comfort		
Beauty in line and color	5	
Originality	5	
IV. <i>General Appearance</i>	10	
Cleanliness	5	
Pressing	5	
V. <i>Relation of Garment Value to Cost in Time and Money</i>	10	
Total Score	100	

DARN

I. <i>Inconspicuousness of Darn</i>	60
Choice of thread or yarn used	20
Size and position of stitches	20
General neatness of work	20
II. <i>Durability of Result</i>	30

	Possible Score	Actual Score
III. <i>General Appearance of Exhibit</i>	10	
Cleanliness	5	
Pressing	5	
	—	
Total Score	100	

PATCH

I. <i>Inconspicuousness of Patch</i>	40	
Choice of material and thread for patch	10	
Placing of patch	10	
Size and position of stitches	10	
General neatness of work	10	
II. <i>Suitability of Type of Patch to Article and Fabric</i>	20	
III. <i>Durability of Result</i>	30	
IV. <i>General Appearance of Exhibit</i>	10	
Cleanliness	5	
Pressing	5	
	—	
Total Score	100	

SCHOOL, HOUSE, OR STREET DRESSES

I. <i>Materials Used, Including Trimmings</i>	30	
Suitability to design and purpose of dress	15	
Durability of materials	10	
Laundering and cleaning qualities....	5	
II. <i>Design and Color</i>	20	
Suitability to occasion	10	
Individuality	5	
Beauty of line and color	5	
III. <i>Workmanship</i>	30	
Choice and neatness of seams, hems, finishes, etc.	15	
Perfection of stitching (hand or machine)	15	

	Possible Score	Actual Score
IV. <i>General Appearance</i>	10	
Cleanliness	5	
Pressing	5	
V. <i>Relation of Garment Value to Cost in Time and Money</i>	10	
Total Score	100	

SUGGESTED OUTLINES FOR DEMONSTRATIONS

The following outlines are given as illustrations of demonstrations which may be developed from the clothing project and presented by the girls as a part of their year's work. It is expected that the girls of the demonstration team, with the help of their leader, will work out the detailed subject matter and present it in their own words.

Demonstrations for third year club members are not limited to the list given here. Other topics may be developed in a similar way, or these outlines may be varied according to the needs and ability of individual clubs.

I.

SHOES AND STOCKINGS FOR THE CLUB GIRL

References:

First Year Clothing Bulletin: Care of Clothing.

Third Year Clothing Bulletin: Health and Personal Appearance.

"A Girl's Problems in Home Economics" by Trilling and Williams: Chapters 4 and 11.

A	B
<i>Talks</i>	
Introduction.	Show good and poor selections of shoes to illustrate A's talk.
Purpose of demonstration.	Show appropriate stockings for the shoes chosen.
Shoes and stockings as a part of the costume.	
1. Good color combination.	
2. Right type for dress being worn for a particular occasion or use, as school or party.	
3. Suited to occupation.	

A	B
<p>Show illustrative material. Y. W. C. A. foot charts or those from shoe advertisements might be used.</p> <p>(Suggestions for charts and illustrative material may be found in Chapter 4 of "A Girl's Problems in Home Economics".)</p> <p>Effect of high heels may be illustrated by standing with heel on block the height of such heels.</p>	<p style="text-align: center;"><i>Talks</i></p> <p>Shoes for comfort and health.</p> <ol style="list-style-type: none"> 1. Effects of shoes which are too narrow or too short. 2. Reasons for having shoes correspond to natural shape of foot. 3. Results of throwing body out of natural position by high heels.
<p style="text-align: center;"><i>Talks</i></p> <p>Stockings for comfort and health.</p> <ol style="list-style-type: none"> 1. Effect of stockings which are too short for feet; too long. 2. Harmful results of holding up stockings by tight garters. 	<p>Show correct length stockings.</p>
<p>Show material to illustrate points made by B.</p>	<p style="text-align: center;"><i>Talks</i></p> <p>Care of Shoes.</p> <ol style="list-style-type: none"> 1. Polishing; reasons; methods; equipment. 2. Repairing. Effect of run-over heels on appearance and on position in standing and walking. 3. Use of shoe trees. 4. Use of shoe bags on closet door.
<p style="text-align: center;"><i>Talks</i></p> <p>Care of Stockings.</p> <ol style="list-style-type: none"> 1. Selecting those which will wear well. 2. Effect of size and shape on wear. 3. Putting stockings on correctly. 4. Reasons for washing after each wearing. 5. "A Stitch in Time Saves Nine." 	<p>Show durable stockings, well re-inforced at heel and toe.</p> <p>Show method of gathering up leg of stocking in fingers to put it on, rather than just taking hold of top.</p> <p>Show stockings which have been reinforced by darning heels on wrong side so stitches don't show on right side. Show good and poor ways of darning.</p>

A	B
Putting illustrative material in order.	<i>Talks</i> Summary of demonstration.

II.

*CLOTHES FOR THE OCCASION**References:*

Third Year Clothing Bulletin: Appropriate Dress.
 "Principles of Clothing Selection" by Butterick: Chapter 8.

A	B
<i>Talks</i>	
Introduction. Purpose of demonstration. Explanation of meaning of appropriate dress.	
<p>Show articles to illustrate points made by B.</p> <p>Introduce other club members wearing suitable and unsuitable school costumes, or unsuitable accessories with school dress.</p>	<i>Talks</i>
	<p>Characteristics of appropriate school costume.</p> <ol style="list-style-type: none"> 1. Dress—becoming, simple, durable, comfortable. 2. Shoes—right size and shape. 3. Hat—plain, durable. 4. Accessories—few simple—no jewelry.
<i>Talks</i>	
<p>Appropriate dress for home work.</p> <ol style="list-style-type: none"> 1. Simple work dress compared with half-worn party dress. 2. Aprons and smocks. 3. Shoes and stockings. 	<p>Illustrate points as presented by A.</p>

A	B
<p>Illustrate by presenting girl who is too elaborately dressed, and one who is simply and attractively dressed for social occasions.</p>	<p style="text-align: center;"><i>Talks</i></p> <p><i>Party Clothes</i></p> <ol style="list-style-type: none"> 1. Simple compared with elaborate — Reasons for simplicity. 2. Wise choice of accessories--beads, jewelry, scarfs, handkerchiefs, etc. 3. Choice of garments which can be suitably worn for several different occasions.
<p>Summary of demonstration.</p>	

III.

GOOD TASTE IN UNDERWEAR

References:

Third Year Clothing Bulletin: Health and Personal Appearance.

"A Girl's Problems in Home Economics" by Trilling and Williams: Chapter 4.

A	B
<p style="text-align: center;"><i>Talks</i></p> <p>Introduction. Purpose of demonstration. Underwear as a background for outer garments.</p> <ol style="list-style-type: none"> 1. Inconspicuous — Explain reason for white or light colors, and simple trimming. 	<p>Show garments of outstanding colors and of light, dainty colors for comparison, also simple and elaborate trimmings.</p>
A	B
<p>Use samples of material, lace, etc., and garments of the two types mentioned to illustrate points made by B.</p>	<p style="text-align: center;"><i>Talks</i></p> <ol style="list-style-type: none"> 2. Suited to type of dress. Every-day garments simple and tailored in effect. Dress-up garments lighter in weight and daintier in trimming. Discuss suitable trimmings and materials.

<p style="text-align: center;"><i>Talks</i></p> <p>3. Well-fitted. Effect of fit of under garments on appearance of dress.</p>	<p>Two slips, one neatly fitted, the other too roomy and bulky, might be used to illustrate this point.</p>
<p>Present material to illustrate B's talk. Might show various weights of knitted underwear.</p>	<p style="text-align: center;"><i>Talks</i></p> <p>Underwear for protection and warmth.</p> <ol style="list-style-type: none"> 1. Should not be too transparent or abbreviated. 2. Weight and material of underwear needed by each depends on occupation and temperature of surroundings. Harmful effects of wearing too little or too light weight underwear; too heavy underwear.
<p style="text-align: center;"><i>Talks</i></p> <p>Care of underwear.</p> <ol style="list-style-type: none"> 1. Airing garments at night. 2. Reasons for frequent changes. 3. Laundering — advantages of laundering cotton rather than wool or silk; white rather than colored. 4. Keeping garments in repair. 	<p>Garments repaired with hemmed or catch-stitched patches might be shown here.</p>
	<p>Summary.</p>

IV.

GOOD POSTURE IN THE CLOTHING CLUB

References:

Third Year Clothing Bulletin: Health and Personal Appearance.

"Posture Exercises," from U. S. Children's Bureau, Government Printing Office, Washington, D. C.—(10 cents).

"The Importance of Posture," from Metropolitan Life Insurance Company, New York City. (Free).

A	B
<p style="text-align: center;"><i>Talks</i></p> <p>Introduction. Purpose of demonstration. Good posture helps the all-round club member to develop the health H. 1. Effect of posture on health; on appearance.</p>	<p>Take slouchy standing position to illustrate A's points of poor appearance and poor fit of clothing; assume correct standing position to show improvement. Have charts showing good and poor posture if possible.</p>
<p>Act as model for B to test posture. Illustrate each type of poor posture. Have blocks placed under heels (with shoes off) to show effect of high heels.</p>	<p style="text-align: center;"><i>Talks</i></p> <p>Explain points of good standing posture. Tell how to test posture with a pole. Pole placed just in front of ankle bone, opposite middle of arch, should touch ear, shoulder cap, top of hip bone, and knee in a straight line. (see "Posture Exercises"—p. 5). Some things that cause bad posture. 1. Carrying weight (books, etc.,) on one side. 2. Wearing high heels. 3. Slouchy position.</p>
<p style="text-align: center;"><i>Talks</i></p> <p>Explain correct method of walking, starting from good standing posture.</p>	<p>Follows directions given by A.</p>
<p style="text-align: center;">A</p> <p>Illustrate good and bad posture described by B. (Include posture at sewing machine).</p>	<p style="text-align: center;">B</p> <p style="text-align: center;"><i>Talks</i></p> <p>Explain good and bad sitting posture. Stress formation of good habits by practicing correct posture while sewing by hand or on the machine.</p>

<p style="text-align: center;"><i>Talks</i></p> <p>Methods of improving posture.</p> <ol style="list-style-type: none">1. Practice good posture until it becomes a habit.2. The muscles may have become soft and flabby so that they are not firm enough to hold the body in a good position. Proper food, plenty of sunshine and exercise will improve the muscle tone.	
	Summary of demonstration.

IDAHO CLUB PLEDGE

*I pledge my head to clearer thinking,
My heart to greater loyalty,
My hands to larger service,
And my health to better living
For my club, my community and my country.*

