

# GIRLS' CLOTHING CONTEST

TEXAS HIGH SCHOOLS

PLANS FOR 1919-1920

TX 340  
.T4  
1919  
Copy 1

---

ANNIE WEBB BLANTON  
State Superintendent of Public Instruction

LILLIAN PEEK  
Assistant Director of Home Economics Education  
and Director of Girls' Clothing Contest



BULLETIN 109

NOVEMBER, 1919

---

ISSUED BY  
THE DEPARTMENT OF EDUCATION  
STATE OF TEXAS



# GIRLS' CLOTHING CONTEST

TEXAS HIGH SCHOOLS

PLANS FOR 1919-1920

---

ANNIE WEBB BLANTON

State Superintendent of Public Instruction

LILLIAN PEEK

Assistant Director of Home Economics Education  
and Director of Girls' Clothing Contest



BULLETIN 109

NOVEMBER, 1919

---

ISSUED BY

THE DEPARTMENT OF EDUCATION

• STATE OF TEXAS

A315-1119-5M-L

TX340

T4

1919

DEC 11 1919



## FOREWORD

Two years of experience in lecturing\* on the subject of Appropriate Clothing for High School Girls has revealed the need of a more definite and concrete method of approaching the dress problem, which has attained considerable magnitude among the girls in our high schools—and may I say—also on our streets and in our business establishments. It has been my observation that the girls themselves have not been wholly unconscious of the existence of this problem and have welcomed help and guidance in its solution. They have elected the domestic art course in high school for this very purpose. Occasionally it has proved effectual, often it has not. Occasionally they have learned something of the art of good dressing, in connection with the fundamentals of sewing, more often they have learned the fundamental stitches, but have continued to imitate fashion in the same haphazard manner, satisfying neither themselves nor their observers.

Parent-Teachers' Associations and Women's Clubs have done some commendable work in trying to curb the tendencies toward ridiculous and silly modes in dress wholly unsuited to school wear. This has reverted generally to contests between the Georgette crepe and the middy blouse, and silk and lisle hose. These attempts at a solution of the girls' clothing problem, while prompted by the most admirable motive, have failed to accomplish the desired results, because of the lack of a constructive educational program, conducive to better taste in dress, and the absence of a system of checking and measuring the results in a manner satisfactory to mother and daughter, school and society.

In the light of the above experience and with the authority of the State Department of Education, a constructive program in the form of a Girls' Clothing Contest is hereby presented for the consideration of the high schools of Texas.

LILLIAN PEEK,  
Director of Girls' Clothing Contest.

\*From the Department of Extension, College of Industrial Arts, Denton, Texas.



# GIRLS' CLOTHING CONTEST---TEXAS HIGH SCHOOLS

---

## AIMS OF THE CONTEST

A. To raise the standards of dress among the girls of high school age by considering, not detached problems, but the harmony of each article made with its wardrobe environment, the occasion, and the budget. For example, a dress will be considered not simply as a dress, but together with all its accessories, underwear, shoes, hose, and hat, and with reference to the occasion and the budget.

B. To place the Domestic Art work in our high schools on a more practical, consistent, and artistic basis, by emphasizing the principles of good taste in dress rather than permitting and fostering the imitation of fashion.

C. To increase interest in the art of good dressing, which comes through the application of art principles to dress, and through controlled self-expression.

D. To encourage the subordination of clothing to the efficiency, satisfaction, happiness, and health of the individual.

## NOTE TO CONTESTANTS AND TEACHERS

Do not be discouraged if you cannot take advantage of all the suggestions in this year's contest plan. Enter the best work of the year. If you cannot enter all the feature articles, enter one of them and a general exhibit. If this year we have a good contest, next year we can have a much better one. The opportunity of seeing the work of other schools will be invaluable. Remember the contest is new everywhere, and the opportunity is the same for all.

## CONTEST PLANS

### ENTERING THE CONTEST

1. Enlistment in the contest must be voluntary on the part of the school, and the domestic art class in the school.

The approval and the coöperation of the superintendent of schools must first be secured.

2. Single individuals cannot enlist in the contest independently of Domestic Art classes. The Domestic Art class must enter as a unit.

3. The contest will be held in the county, if only one school enters. (Different classes in the same school may enter the county contest.)

4. Entries. All articles entered in the general exhibit must be made by the girl entering them, and the accessories for the contest features made or chosen by the girl. (The hat, shoes, and hose need not necessarily be new.)

### CONTEST FEATURES

The special features of the contest will be the judging of the following:

(a) A school dress for fall or spring, worn by members of the class for whom the garments were made or chosen, together with all accessories, underwear, shoes, hose, and hat.

(b) A school dress for winter with accessories, judged as worn.

(c) A graduation dress and accessories, judged as worn, or

(d) A summer dress with accessories. Suitable for a high school girl's social events, judged as worn (for girls not graduating).

(e) A thousand-word paper on the minimum wardrobe requirements for girls in different occupations. Each girl may choose a type and illustrate with magazine clippings, etc., giving the cost of each item and the total cost of the wardrobe. The estimates can be made from the price of commercial articles and should be as nearly correct as possible.

(f) An eight-hundred-word theme on the subject: "Clothing Standards in My Community." The aim of this paper is to have the girls think out, somewhat ideally, the changes which might be wrought in the average family wardrobe, were the principles of good taste adopted as a guide. Good word pictures can better be drawn by considering specific cases—names should not be used.

NOTE.—One or more contest features may be entered by the individual student.

*Exhibit.*—A general exhibit of articles made in Domestic Art classes is recommended in connection with the contest. The opportunity afforded the girls for seeing the work of other schools will be worth the effort put forth in arranging exhibits. (This exhibit may be made regardless of the features if so desired.)

*Banners.*—County, District, and State Banners will be presented to the school exhibiting the best all-around Domestic Art work, including the special papers called for in the County, District, and State Contests, respectively.

#### THE UNITS OF THE CONTEST

1. *The County.*—The first contest will be held, preferably, in the school at the county seat. If the county committee prefers some other meeting place, this may be arranged by this committee. (See methods of conducting the contest.)

2. *The Congressional District.*—The contest will be held at some central point in the district, and preferably in a school building. The place will be decided upon by the district committee.

3. *The State.*—The final contest will be held at the Capitol in Austin.

#### METHOD OF CONDUCTING THE CONTEST

1. The *county contest* will be held at the county seat and under the direction of the County Contest and Exhibits Committee, and honors will be conferred upon successful contestants by the committee, or by some person chosen by the committee. The county banner will be presented to the school exhibiting the best all-round domestic art work in the county. It will be geographically impossible for the State Clothing Contest Director to be present at the county meetings.

2. *Congressional District Contest.*—Successful contestants in the County Contest will be sent to the Congressional District Contest with



the prize-winning articles, and the exhibit of the school winning the banner for the best all-round work.

Honors will be conferred by the District Committee or by some person chosen by this committee and the district banner presented to the school in the district exhibiting the best all-round work in Domestic Art.

3. *The State Contest.*—Successful district contestants will be sent to the State meeting to be held at the Capitol in Austin, with the prize-winning articles in the district and the banner exhibit from the district. The State honors will be conferred and the State banner will be presented by the State committee or by some one provided by this committee. This final meeting in the State will be conducted in connection with a program of general interest. Speakers of national reputation and specialists along the particular lines of thought emphasized by the contest will be given important places on the program.

#### THE TIME

Of necessity the contests will all be conducted toward the end of the school year in order that the work may be completed according to the course of study. The definite time will be announced later, and will be decided upon by the committees in charge, in coöperation with the State Contest Director.

#### EXPENSES

Naturally there will be expenses connected with a contest of this scope. It will be necessary for each school to meet its own expenses. Donations from business establishments or private individuals or local clubs (Parent-Teachers Associations or Federated Clubs, or other interested clubs, or groups of persons) may be secured by the committees in charge.

#### TRAVELING EXPENSES

Traveling expenses must be met by the individuals in the county, district and State contests, unless it can be arranged otherwise locally. It is suggested that the school arrange to meet the Austin expenses of the successful district contestants. The local clubs may be glad to help in this.

#### STYLE SHOW

A Style Show, of the garments made in school, may be conducted previous to, or in connection with the County Contest. A small admission fee may be charged to help in meeting the expenses of the contest. Even though the admission charge may not be necessary, the Style Show will be worth while as a community enterprise, if well organized and conducted in connection with a good music and reading program, and perhaps a short address.

#### ORGANIZATION

##### 1. IN THE SCHOOL

The Domestic Art Teacher, by virtue of her position, becomes the chairman of the contest for each school entering.

A contest committee may be appointed by the chairman or elected by each Domestic Art class in the contest, to work for the interest and coöperation of the entire class in making its contributions or entries represent the best work of the class.

In the event that a Style Show is given, a committee might be appointed by the school chairman to work in coöperation with the above committee in making it a success.

## 2. IN THE COUNTY AND DISTRICT

(a) The State Director of the Girls' Clothing Contest will appoint a committee of three for each county and each district entering the contest. Whenever possible, a Domestic Art Teacher, a Federated Club member, and a member of a Council of Mothers or Parent-Teacher Association will constitute the committee. The duties of this committee will be to work in coöperation with the Contest Director in assembling exhibits, giving publicity to plans among the schools concerned, and meeting the financial obligations in every possible way.

The chairman of each committee has the power of appointing such sub-committees as may seem necessary for successfully conducting the contest. A finance committee and a committee on arrangements may be very necessary sub-committees.

## 3. IN THE STATE

A State committee will be appointed by the State Director of the Girls' Clothing Contest, to work in coöperation with the Director throughout the contest. It will be the special duty of this committee to make arrangements for the State Contest in the Capitol and to attend to the details of this meeting. The State expenses will be met through the efforts of this committee.

NOTE.—The State Contest Director will be glad upon request to advise with the county and district committees relative to methods of procedure.

## SUGGESTIONS WHICH MAY HELP IN PREPARING FOR THE CONTEST

1. Consider the effect of dress on one's observers:
  - (a) As to harmony of color, texture, style or line, and individuality. Does it express elegant simplicity or the ornate and commonplace?
  - (b) Suitability of choice to occasion in durability, style, color, cost, and budget.
  - (c) Effect on the physical lines of the body in case of shoes, and corsets producing or reducing defects.
  - (d) Modes of hair-dressing in keeping with type and dress, brought out by class discussion.
2. Consider the effect of dress on the wearer:
  - (a) As it reacts on general disposition and efficiency.
  - (b) In resulting degree of satisfaction, happiness, and health.
3. Consider the effect of dress on future generations.

4. Consider the changes of clothing necessary for health and happiness.
5. Consider the apportionment of the income so that the clothing budget is somewhat standardized for the family. (Only higher classes can go deeply into this, but some discussion may bring the idea of "fairness" in division of income to class consciousness even with a first year class.
  - (a) What is a house-daughter's just allowance for clothes if her family consists of father, mother, one high school brother, two elementary grade sisters and the family income is \$1000, \$2000, \$5000, \$10,000 annually? What circumstances would influence the allowance for each member?
  - (b) Methods of meeting the needs of the individual within her budget allowance, even though allowance is small.
    - (1) Conventional choices which will last more than one year.
    - (2) Consideration of the harmony of each purchase with the existing wardrobe or the new wardrobe desired.
    - (3) Utilization of out-of-date garments, of good materials, for renovating and making over.

#### SOME ATTRIBUTES OF A WELL DRESSED WOMAN

A well dressed woman does not allow her clothes to dominate her personality, as is often the case when quick purchases are made. She rather plans and buys every article carefully and thoughtfully in order that the complete wardrobe may be combined in different ways, each combination producing a pleasing picture when worn. Each garment should serve its purpose in an unobtrusive yet pleasing sort of way and give both the wearer and her observers a feeling that it does just what it is supposed to do, and that this end could not be accomplished quite so well in any other way. For instance, when a hat is worn it should look as if it were going to stay upon the head and have a good time in the staying. A girl or woman with good taste never wears conspicuous clothing on the street, to church, or for traveling. The combination worn may be very interesting and admit of study but not until the personality of the wearer has impressed itself upon you. If you see white shoes first, red trimming next and flowers on the hat third, you have little time left to see the dark skirt, to say nothing of the face of the wearer, provided you are meeting her on the street, and the whole effect is "jazzy." If she sits opposite you on the train, or, worse still, in church, the distracting effect is likely to lessen your ability to concentrate on the service, and certainly to appreciate the really fine personal qualities the wearer may possess.

Study shoes, hose, hat, camisole trimmings and other dress accessories with the point in mind of enhancing personal charm in a subtle way. You will observe that the appropriately dressed woman is the woman who is sure of herself, and able to meet, physically unhampered, what-

ever situation presents itself. She is not often self-conscious, and is generally inconspicuous, yet happy, in her environment.

The well dressed woman is not necessarily the woman with the largest wardrobe. On the other hand, she is often the one with a very small wardrobe. She has chosen so carefully the garments she has that they are not only a joy to her, but to her observers as well, each time she wears them. One never tires of a beautiful picture, whether it be a well dressed individual against a natural background, or a painted canvas on the wall.

For the school girl and business girl, neatness and comfort are two of the most desirable qualities. With these, individuality, interest, and style need not be lacking. There is little excuse for ugliness in any dress. The silhouette, which is the keynote to style, is of major importance in planning the wardrobe. After the silhouette, individuality should be the guide in dressmaking or dress choosing; then materials which will look well as long as the dress will wear; then refined colors; then interest of line; trimming and combination with other garments follow in the line of importance.

Remember that the artistic costume is conservative. It does not impress its every detail on its observers at one time. It admits of study as does any other beautiful picture. If lines or spots are created by trimming, those lines or spots must be necessary to complete the picture; that is, they must serve a purpose other than marking the position of seams. Too many ideas expressed in the costume result in confusion and lack of harmony in the completed picture.

Good health, and habits of personal neatness are important attributes to dress. A good effect in dress depends as much upon the wearer as upon the dress itself. Poise, deep breathing, exercise, the right kind of food, proper bathing, and the care of the hair, complexion, teeth, and nails pay good interest on the time invested. The natural color of the complexion which comes from wholesome right living is much to be preferred to the artificial variety too often resorted to.

Much more might be added if space in this plan would allow.

## SHOES

It is a fact whether recognized or not, that the shoes worn by school girls and women in active life in general represent the farthest point of deviation from that something called "good taste in dress," the reason for this deviation being a fallacy in the popular conception of what art in dress really is. Whether they will admit it or not, women and girls wear the high French heels, either because they think they are more artistic or because someone else thinks they are more artistic, and they wear them often without giving a thought to whether or not they are appropriate to walk in or stand in; and without considering their lines in relation to the art lines of the body, and how these lines are affected by walking, or standing, on heels two or three inches high. They persist in seeing the shoe as a unit and neglect to observe the contour of the foot within the shoe in its distortion. They disregard also the greater return by way of personal satisfaction, comfort, and happiness derived from being properly shod. They excuse themselves by the

assertion that they have very high arches, and just *have* to wear high heels. Feet are distorted and arches weakened by high heels. The ligaments of the lower leg become adjusted to them and consequently the pain of readjustment, to that which expresses intelligence and true beauty, is excruciating and may continue over two or three weeks. There is no foundation in art for the "spindle" or French heel, and about as little foundation for the body. It neither supports nor suggests a support for the body.

The art student knows that there must be a proper support for all architectural creations. He does not design a column with a base one-sixth to one-half the column's width. Yet that is what we do when we put spindle heels on our shoes. And we do another thing—we place on the back of the foot an abnormal hump which must be observed and studied to be appreciated. And, more than both of these, we mar beyond repair the natural and graceful carriage of the body. As a result of wearing too high heels the body is thrown out of line and out of gear. It is unnaturally thrust forward and the carriage consequently becomes unnatural. By observation of the contour of the foot from the side or rear of the wearer; and of the effect of the heel upon the lines of the foot, of the ankle and of the entire body, it will be noticed that an artificial and unnatural curve is introduced which is abrupt and exaggerated, as compared with the graceful curves of the back. If the French-heeled shoes are worn to any great extent, it will be observed also that practically every line in the body, including the lines of the face, have reacted in a manner opposed to true beauty. Let your own observation convince you whether or not there is real beauty in the structure of such a shoe when it is on the human foot. That off the foot it is artistic as a unit may be admitted.

## POSTERS

Owing to the fact that very little has been published on the subject of shoes and heels and, consequently, there is little library authority on the subject, a special bulletin-board poster is being made and sent out for use in the schools. Statements\* from favorite movie actresses, college girls, notably well dressed women, artists, and famous men and women from various walks of life, will be sent from the State Department of Education. The first set of statements will be followed by others from time to time.

An assembly period might well be taken by the superintendent, art teacher, or some other able person and the poster idea presented. A bulletin-board committee might be appointed, and space set aside on which they may post the statements systematically. This is a contest feature, yet it will be sent to any school on application, whether this school enters the contest or not. If art is taught in the school, the pupils might letter the "statements" and post them in some attractive form.

\*Credit is due Miss Irene Davidson, formerly Secretary of Extension at the College of Industrial Arts, for the "statement" idea, and for her success in getting responses from Margaret Deland, Elsie de Wolfe, Louis Homer, Mary Miles Minter, Mary Pickford, and Dr. Margaret V. Clark. Many other statements have been and are being added.

## JUDGES

The judges are to be appointed by the Director of the Girls' Clothing Contest, and only competent, trained, and fair-minded persons will be considered. If possible, judges of national reputation will be secured for the final contest.

### METHOD OF JUDGING

#### SCORE CARDS

Score cards rating the various points of excellence of the garments or articles to be judged are included in this plan for the use of the teacher and students during the preparation for the contest. The judges will use the same cards in judging the finished articles as exhibited.

Score card for complete attire of school girl. (Considering the dress and all its accessories in relation to each other and to the individual as she wears them.)

	Possible Score	Points Deficient	Actual Score
1. Effect of the combination.....	30		
a. Harmony of line, color and texture.....			
b. Rythm of line and color.....			
c. Balance and spacing.....			
d. Interest in design as opposed to common-place.....			
2. Appropriateness to occasion.....	35		
a. Style.....			
b. Color.....			
c. Material.....			
d. Cost.....			
3. Ethics.....	15		
a. Modesty.....			
b. Protection.....			
c. Influence.....			
4. Workmanship.....	20		
Total.....	100		

The following score cards were adapted from Bulletin 28 of the Federal Board for Vocational Education.

SCORE CARD FOR GENERAL EXHIBIT

	Possible Score	Points Deficient	Actual Score
1. Suitability of article to purpose.....	25	.....	.....
2. Beauty and quality of the design.....	10	.....	.....
3. Harmony of color and materials.....	15	.....	.....
4. Symmetry and accuracy in cutting.....	20	.....	.....
5. Perfection of stitches.....	15	.....	.....
6. Neatness of finish.....	10	.....	.....
7. Laundering possibilities.....	5	.....	.....
	100	.....	.....

SCORE CARD FOR DRESSMAKING

	Possible Score	Deficient Points	Actual Score
1. Design.....	25	.....	.....
a. Line.....		.....	.....
b. Color.....		.....	.....
c. Suitability as to type and occasion.....		.....	.....
d. Silhouette.....		.....	.....
e. Originality and individuality.....		.....	.....
2. Selection of material.....	15	.....	.....
a. Color.....		.....	.....
b. Suitability of texture as to use and age.....		.....	.....
c. Trimming chosen to increase interest and avoid commonplace.....		.....	.....
d. Durability.....		.....	.....
e. Design in material as plaid, stripe or figure.....		.....	.....
3. Technique.....	25	.....	.....
a. Cutting.....		.....	.....
b. Fitting.....		.....	.....
c. Workmanship.....		.....	.....
d. Neatness.....		.....	.....
e. Pressing.....		.....	.....
4. Hygiene.....	15	.....	.....
a. Cut and construction.....		.....	.....
b. Material.....		.....	.....
c. Cleaning qualities.....		.....	.....
5. Cost.....	10	.....	.....
a. Value of money expended.....		.....	.....
b. Standard of living.....		.....	.....
c. Relationship of trimming to material.....		.....	.....
6. Ethics.....	10	.....	.....
a. Modesty.....		.....	.....
b. Influence.....		.....	.....
	100	.....	.....











LIBRARY OF CONGRESS



0 012 822 155 4

