

SOCIO-ECONOMIC FACTORS, SEWING EXPERIENCES, AND  
CREATIVITY LEVEL OF WOMEN ENROLLED IN A  
SELECTED SEWING CLASS

By

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## CHAPTER I

### INTRODUCTION

Home sewing has become popular in the United States as a leisure time activity for women. There are an estimated 50 million women in the United States who sew, and they make approximately 500 million garments a year (32, 33). These women have created a three billion dollar a year industry in fabrics, patterns, notions, and sewing machine sales (1).

Immediately before and after World War II, sewing was associated with poverty (46). Today evidence shows that sewing is an enjoyable hobby for women in all income categories. The affluence of American society may have contributed to the increase in sewing as a hobby (13, 33). By the early seventies, fashion sewing had become the second fastest growing industry in the country (13).

Sewing is a creative outlet for some women (13). The woman who sews is able to express her individuality through clothes she has sewn herself. Personally selecting patterns and fabrics allows the woman who sews to make clothes especially suited to her personality.

The fabric store has become a place for women to learn how to sew (13). More and more stores are conducting classes to teach women to sew or to improve existing skills. Yet little is known about the women who enroll in sewing courses at fabric stores.



With the growth of the home sewing industry, there has been increased interest in the characteristics of the woman who sews. The purpose of this study was to examine the characteristics of a group of women who had enrolled in a sewing course at a selected fabric store in Stillwater. Variables examined were socio-economic factors, sewing experience, and creativity level.

### Objectives

The objectives of this study were:

1. To determine the sewing experiences of the participants.
2. To investigate the relationship between the sewing experiences of the participants and formalized home economics training.
3. To determine the creativity level of the participants.
4. To investigate the relationship between the motivation for sewing and creativity level.
5. To determine the social class of the participants.
6. To investigate selected socio-economic characteristics of the participants.

### Limitations

Participants in the study were limited to those who had elected a sewing course at a selected fabric store and who were living in Stillwater at the time the interviews were scheduled. The study was limited to only one fabric store in Stillwater and to women as no men had elected a course at the store.

### Definition of Terms

Creativity: the ability to use current knowledge to formulate solutions and relationships new to oneself (42).

Sewing experience: sewing activities of the women and techniques which they have used in clothing construction.

Social class: a group of people who are judged by members of the community as equal in social prestige (60).

## CHAPTER II

### REVIEW OF LITERATURE

In the seventies, sewing is a hobby enjoyed by women in all levels of society. Some women sew to express their creativity and individuality. In this era of inflation, economy has also become an important motive for sewing.

#### Home Sewing

The home sewing industry has grown rapidly since World War II. The upwardly mobile society of the World War II era associated home sewing with economy, poor style, bad workmanship, and low social position (31). This attitude toward home sewing caused the decline of the industry during the forties and fifties. Wearing home sewn clothing indicated that the homemaker was poor and needed to sew to save money. Patterns and fabrics available to the woman who sewed were not always attractive and this further contributed to the low interest in sewing.

By the 1960's, sewing had become big business. There was an estimated \$2.5 billion in sales in 1968 (32). This \$2.5 billion was divided as follows: \$1.76 billion in fabric sales; \$400 million in notions and trim sales; \$150 million in pattern sales; and \$200 million in sewing machine sales (32).

Some of the growth of the home sewing industry can be attributed to the improvement in fabrics and patterns available to the woman who

sews (35). The newest fabrics are obtained for the home sewing market, and patterns have improved the styles available to the woman who sews. Designer patterns have made high fashion available in home sewn garments (33).

There are approximately 50 million women in America who sew and the number is thought to be rising rapidly (33). Home sewing is not confined to any age or income group. In a 1963 survey, four out of five teens indicated that they sewed (31). Krall's (37) study of the teen-age market in the home sewing industry suggested that the teen-age market may be the key to the continued growth of the home sewing industry. However, the average age of the home sewer is 33.7 years, indicating that there are more than just teen-agers sewing (32). All age groups are sewing for themselves and their families.

Education has contributed to the growth of home sewing. According to American Fabrics (45) the growth of the industry is based on education and education has closed the gap between ready-to-wear and home sewn garments. The increase in availability of home economics education has helped to teach the woman who sews to produce a professional looking garment and has eliminated much of the home-made look which characterized home sewn garments of the past. As Fessler (16) noted, ". . . being able to sew a garment doesn't just happen by itself" (p. 12). The woman who wants to sew must learn to accomplish the various techniques, even if it is through a textbook.

The pattern companies have invested in the education of potential customers for their products. The companies distribute information to schools in an effort to create interest in their products. Traveling representatives demonstrate uses for a variety of products. The

Simplicity Pattern Company attributed much of its success to extensive educational programs offered by the company (25).

Commercial fabric stores have established programs of sewing classes for their customers. These classes range from beginning sewing through advanced tailoring. Retailers indicate that sewing classes can increase profits by bringing customers into the store who know more about sewing and fabrics (16).

### Research Related to Home Sewing

There are many motives which lead women to sew. Among these are economy, creative expression, enjoyment, better fit, and better quality (32). The increase in leisure time and increased affluence have also contributed to the rise in home sewing. Dr. Joyce Brothers (33) stated that, "the most salient fact about most home-sewing today is that it is a hobby rather than a necessity" (p. 74).

It is difficult to single out one motive for the home sewing increase in recent years. Economy has become a more important motive than it was in the sixties. Rising costs of labor and spiraling inflation have made a 50 to 70 per cent savings over retail cost possible for the woman who sews (16). Ready-to-wear prices have increased so rapidly that home sewing has become a money saving activity (13).

Sewing is also a creative expression of the individual (16). The woman who sews can express her unique personality through the fabric she selects and the pattern she chooses. She can copy a couture design or create an original outfit.

Better fit and better quality of clothing may be reasons for some women to sew their own clothing. Home sewn clothing can accommodate

special figure problems and achieve better fit for those who cannot find acceptable ready-to-wear. The quality of ready-to-wear may be poorer than the woman will accept. By sewing her own clothing, she can achieve the quality she desires.

#### Women Who Sew

The most rapid growth has been in the teen-age segment of the market, stimulated by the home economics education program in the high schools (37). The high school girl who sews is interested in craft-type hobbies and reads women's magazines, according to Krall's (37) study of the teen-age girl who sews.

In Hammond's (25) study of high school girls' participation in home sewing and their level of creativity and personal values, she found that the high school girl who sewed as a hobby and for self-expression scored high on a creativity measure. The motive of sewing for better fit correlated positively with the economic personal value.

Teens are not the only ones sewing today. The median age of women who sewed in 1970 was twenty-three. These women usually had small children and above average incomes. They were also above average in intelligence and were highly interested in fashion (46).

In McElderry's (43) 1965 study of the sewing practices of college graduates, she found that the largest number of women who sewed were in the \$6501-10,000 income category. This income category was above the national average income in 1965. This study also indicated that women who had received some educational instruction in clothing construction sewed more than women who had not received instruction. In this 1965 study, the motivations for sewing were to save money and as a hobby.

Also in 1965, Sweeney and Thompson (57) examined the sewing practices of mothers of preschool children. Sixty per cent of the women interviewed indicated that they sewed. All but one of the mothers owned a sewing machine and used the zipper foot and zigzag apparatus more than other devices. Sweeney and Thompson found that the percentage of mothers who sew increased until the age of 35, when sewing again began to decline. They found no significant correlation between income and amount of sewing, but the greatest amount of sewing was done at the high income level. As formal training in clothing construction increased, the amount of sewing done also increased. Women employed outside the home did more sewing than the full-time homemaker.

Lidolph (38) also studied a group of 4-H leaders in a county in Nebraska to determine their sewing practices and needs. She found no association between the amount of sewing and age of the children. However, the type of sewing was associated with the age of the children. Lidolph also found that the employed homemaker did more sewing than the full-time homemaker.

Crowder (10) studied the purchasing and procedural habits of married women sewing at home in a large metropolitan area. The majority of her sample were in the upper-middle social class. Almost all the women had finished high school, one-fifth had had two years of college and one-third had graduated from college. The largest age group was the 30 to 39 year group. The reasons given by this group for sewing were economy and enjoyment, with the lower-middle class group particularly conscious of the economy motive. Social class had no relationship to the desire to sew. The women made an average of twenty-two garments a year, and dresses were the most popular apparel item made.

Ninety-five per cent of the women sewed for their daughters but fewer than fifty per cent sewed for their sons.

The majority of the women in Crowder's study purchased a pattern first and then purchased the fabric. The price of the fabric and the pattern had a highly significant relationship. The higher the cost of one, the higher the cost of the other. One-third of the women planned to modify purchased patterns in some way. The age of the machine did not affect the number of garments or type of garments sewn. The age of the machine and the age of the woman were highly related.

In 1962, York (63) investigated the practices and opinions of a select group of homemakers with regard to home sewing. Her sample was divided into two groups: one a group of home economic alumnae, the other a random sample of homemakers. The alumnae constructed an average of 20.95 items per year. The non-alumnae group constructed an average of 16.45 items per year. Very little sewing was done for men. A majority of both groups had received formalized home economics training at some time and fifteen per cent had enrolled in adult education classes or commercial courses. Both groups indicated that the main reason for sewing was economy. The second most important reason given by the alumnae group for sewing was "better fit" and "pleasure" ranked third. The group of homemakers rated "pleasure" second and "better fit" third.

### Creativity

The literature has indicated that women sew to express their creativity. Sewing provides an outlet for self-expression and individuality for the woman who sews.



### Definitions of Creativity

Creativity is a term that describes a number of human behaviors; therefore, it is difficult to define accurately. McDonald (42) defined it as the ability and initiative "to combine understandings and resources into new relationships" (p. 667). The creative person utilizes current knowledge to formulate solutions and relationships new to himself.

Creativity may be defined as "the use of the imagination to find the best solutions to important problems" (4, p. 153). Creativity is more than just being different. The creative product must have value for the society in which it is produced. Sprecher (56) pointed out that the creative idea must also be pragmatic in order to be of value. Ideas which are not feasible are not particularly creative.

### Creativity in Adults

All people possess a certain degree of creativity (42, 56, 58). Each person has a different level of creativity that should be developed to its full potential.

Highly creative people have several personality characteristics in common. One of the prerequisites to creative ability is intelligence. Highly creative people are above average in intelligence. MacKinnon (39) stated that "clearly a certain degree of intelligence, and in general a rather high degree, is required for creativity. . ." (p. 153).

The creative person is also rather independent. He is generally not preoccupied with the impression he makes on others or with their opinions of him (39). Taylor (58) has indicated that the creative person is more autonomous and independent in his judgement. He is less

likely to be swayed by group opinion and retains his own opinion in the face of opposition. This independence may be the source of the difficulty the creative individual experiences in establishing warm relationships with others. Highly creative people are generally introverted, that is, more interested in things and ideas than in people (22).

Creative people are more venturesome, and are more likely to take a calculated risk (58). They are thought to possess the traits of soberness, assertiveness, sensitivity, imagination, forthrightness, self-acceptance, and self-control (58). In general, the creative person is more independent of others and more aware of himself. All creative people in all areas of study are thought to possess these characteristics (20).

Both men and women possess similar personality characteristics, but in general, men who are creative have more feminine interests while creative women have more masculine interests (20). Creative women tend to be more emotional and less controlled than creative men, but sex role expectations may account for the differences.

### Creativity in Women

The study of creativity in women is very limited. "In view of the limited representation of women in the ranks of eminence it is not surprising that research on creativity has focused almost exclusively on men or has not distinguished between sexes" (2, p. 312).

Much of the research on the creativity of women has been done with recognized authors and artists. Bachtold and Werner (2) examined the personality characteristics of eminent female authors and artists.

They found that these women tended to be more aloof, intelligent, emotional, aggressive, adventurous, imaginative, radical, and self-sufficient. The women were also less group dependent and controlled than women in the general population. These characteristics are similar to those attributes of creative adults in general.

Studies of the creativity levels of recent college graduates have been conducted by Helson (25) and by Bruch and Morse (6). Helson investigated the personality characteristics of women who had recently graduated from college. The faculty nominated those graduating women who showed creative potential. Helson's research indicated that these women had a high intellectual and artistic interest, as did their parents. She also found that in the group being studied, the women planned to work, either immediately or after having their families. Most planned to work for many years.

Bruch and Morse (6) studied a group of women to determine the stability of the creative characteristics over a period of time. The women in the Bruch and Morse study had been subjects in a creativity study conducted by Torrance twelve years earlier. Torrance had rated those women for their level of creativity during his study. Bruch and Morse repeated this rating and found the creative characteristics were stable over the twelve year period.

### Measuring Creativity

Creativity research is based on the assumption that creativity can be measured. Having accepted this assumption, researchers have devised many tests of creativity of varying validity.

Although intelligence is necessary to creativity, it is not a good predictor of creativity (58). School grades and sheer knowledge have no effect on the level of creativity. Personality tests have the same failing as intelligence tests (58). While most creative people have similar personalities, all people with this type of personality are not creative. Therefore, neither intelligence or personality tests can measure creativity.

Past history and biographical data are the best predictors of creativity (17, 58). The creative person becomes involved early in life with his field of interest. Self-ratings and direct expressions of goals are next in value as predictors of creativity (58). Generally, people have a fairly good idea of their own creative abilities, which will be reflected in the self-ratings and aspirations (59). Although ratings by others of creativity levels are often used in research, they are not good predictors of creativity (58). Thus biographical information and self-ratings seem to be the best indicators of creativity and creative potential.

#### Creativity Research in Clothing and Textiles

There has been an increase in interest in creativity research within the textiles and clothing area in the recent years. Much of the research has centered on students and their level of creativity.

Hammond (25) investigated the relationship of high school girls' participation in home sewing and their level of creativity and personal values. Those girls who sewed as a hobby and to express self scored higher on the creativity measure than those girls who did not indicate these reasons as motives for sewing.

Boaz (3) identified creative characteristics in another area of textiles and clothing. Faculty members were asked to rate the products of students in a fashion sketching class on the degree of creativity exhibited. The students were then given three measures of creativity and scores from the tests and the ratings of the faculty were compared. The ratings of the faculty correlated positively with the test scores. Of the three tests administered, the Creative Behavior Inventory was most indicative of creativity in the study.

#### Socio-Economic Status

Martineau (40) stated that social class is basic to the structures of a society.

All societies place emphasis on some one structure which gives form to the total society and integrates all the other structures such as the family, the clique, the voluntary associations, caste, age, and sex groupings into a social unity (p. 121).

In Warner's terms, a social class is essentially a group of people who are judged by members of the community as equal to one another in social prestige. This group is either superior or inferior to the other social classes in the community (9, 60).

Any means of ranking status by which all members of a society are placed in some kind of superordinate or subordinate position is social stratification. While money and occupation are important in ranking people in social strata, there are more factors involved than these two alone (40). The individuals in a social stratum do not form a reference group in terms of formal associations. The individuals in the stratum hold mutual understandings and common presuppositions which are shared as a result of communication channels (55).

Social class is based on a variety of factors which determine a person's status in the community. Variables which contribute to one's social class are educational level, income, occupation, housing, and community participation.

Social classes are categories of persons whose educational backgrounds are similar, who share patterns of community participation and social interaction, whose life styles and value systems are remarkably similar, and whose similarities sometimes transcend differences in occupation or income. Above all, the members of a social class regard each other as social equals (9, p. 5).

#### Research Related to Socio-Economic Status

"There is certainly a rough correlation between income and social class. But social class is a much richer dimension of meaning" (40, p. 129). Income level no longer is an indicator of social status since blue collar workers' wages overlap those of the white collar and professional workers. Yet there are differences between blue collar workers and professionals in their housing patterns and buying patterns. Social class is best able to explain the differences in these consumption patterns. Social class is more highly related to occupation, education, housing, and neighborhood than it is to income (61).

In 1940, Sewell (50) constructed a socio-economic status scale for farm families in Oklahoma. His scale was based on four components: cultural possessions, effective income, material possessions, and participation in the group activities of the community. This scale was the first developed specifically for farm families in Oklahoma and was found to be a reliable measure of status in the 1940's. The basic contribution of this scale was that it was the first systematic attempt at making use of products as indicators of social status.

In 1951, Sharp (51) developed a shortened scale from Sewell's original scale. Sharp found that in the eleven year interval since Sewell's original study some of the measuring factors had become invalid. The room/person ratio, living room decoration, radio, telephone, auto, education of husband and wife, and membership of wife in extension or PTA were no longer valid measures of socio-economic status for farm families. Sharp deleted these items from the scale to construct a shorter version.

Warner (60) constructed a short scale for determining socio-economic status in a small town, basing his scale on four factors: dwelling area, house type, occupation, and source of income. This scale results in the conclusions that a rank order or hierarchy exists and that the criterion which people use in establishing this hierarchy is "the way they live" (55).

Coleman and Neugarten (9) developed an index of urban social status through the study of the class structure of Kansas City. The social class structure of a large city cannot be based on the same variables as a small town or rural area because of the small proportion of the city's residents known to any one person. More objective than subjective factors must be taken into account. The Kansas City study measured eight dimensions: occupation of male head of household, total family income, neighborhood, quality of housing, education of male head, education of female head or wife, church affiliation, and community associations.

### Indexes of Social Status

There are three methods used to establish the individual's position in the class system: the reputational approach, the self-placement approach, and the objective approach (8).

The reputational method uses community leaders to place each person in a social class. The leaders who do the rating are selected for their extensive acquaintances. This system can only be used for a small group or a small community since the rater must know the people he is placing in the classes (8). The self-placement method allows the individual to indicate to which social class he feels his family belongs. It has validity in that people generally have a good conception of their place in the social hierarchy (8). Self-ratings are operational and useful in determining social class.

The objective approach utilizes an index to statistically determine the placement of the family in the social system. The criteria for the index is established by the researcher. This method is commonly used for research purposes. Hollingshead's two factor Index of Social Position is this type (12, 30). The two factors used in the index are occupation and education, which can be applied on a society-wide basis (12).

The Index of Class Position developed by Ellis, Lane, and Olesen (12) uses occupation and self-rating of their class position to determine their social class. Occupation ratings are based on Hollingshead's (30) seven point system and social classes are rated from one to five, one being upper class and five the working class. The scores are summed and total scores are divided into six levels. Ellis, Lane, and Olesen stated that their results show the Index of Class Position is



superior to Hollingshead's Index of Social Position. The Index of Class Position utilizes both the objective approach and the self-placement method.

In 1947, the National Opinion Research Center constructed a scale of occupational prestige based on ratings by 651 respondents. The results are the NORC or North-Hatt Scale, used frequently for occupational ratings in socio-economic studies (18, 28). In 1963, Hodge, Rossi, and Siegel (28) repeated the study and found very slight changes, if any, in occupational prestige had occurred between 1947 and 1963. The studies resulted in an exhaustive listing of occupations and their relative rankings of prestige.

The Index of Urban Status is an outgrowth of the Kansas City social class study by Coleman and Neugarten (9). The Index of Urban Status uses seven of the eight dimensions used in the original Kansas City scale. These dimensions are occupation of male head of household, neighborhood of residence, quality of housing, education of male head of household, education of female head or wife, church affiliation, and community associations. The total family income in the original scale was replaced by family head or wife's occupation in the final scale. The scale is useful in large urban areas but requires a great deal of information from the respondent.

Warner's (60) index, developed in the 1940's, is based on reputation of the neighborhood, quality of housing, type of occupation, and source of income. It has been used as the basis for development of many current scales and is based on the reputational method of determining social class.

### Summary

The literature indicated that many women are sewing and those women who do sew have some common characteristics. The women who sew are not limited to one social class. Economy motivates some to sew, but self expression is important also. Sewing is not relegated to the woman who stays at home. Women with full-time jobs sew as much as or more than women who are full-time homemakers.

Creativity is the ability to develop new relationships from existing knowledge. The creative person is above average in intelligence and is independent in his thinking. The highly creative person is introverted, that is, more interested in ideas and things than in people. Creative men and women possess similar characteristics. Past history and biographical data are the best indicators of creative abilities. Generally, people have a good conception of their creative abilities.

Social class is a group of people who are essentially equal in social prestige. Differences in consumption patterns of blue collar workers and professional workers can sometimes be explained by social class. Social class is highly related to occupation, education, housing, and neighborhood. Three methods can be used to establish an individual's position in the class system: reputational approach, self-placement approach, and objective approach.

## CHAPTER III

### METHOD AND PROCEDURE

The purpose of this study was to examine the characteristics of a group of women who had enrolled in a sewing course at a selected fabric store. Variables investigated were socio-economic factors, sewing experience, and creativity level.

#### Sample

A list of 250 women who had enrolled in the selected sewing course was obtained from the fabric store. All women who were not Stillwater residents were deleted from the list. Each of the women was telephoned to request her participation in the study. One-hundred thirty-one women agreed to participate, and times were arranged for personal interviews. At the time of the interview, the interviewer introduced herself and explained the purpose of the study. The questionnaire was given to the woman and she checked the appropriate responses. The interviewer was available to answer questions. The interview lasted approximately twenty minutes. The interviews were conducted over a period of a month.

#### Instruments Used

Sewing experience scores for the women were determined by the Clothing Construction Experience Checklist developed by Dr. Beatrice

Kalka, an extension clothing specialist at Virginia Polytechnic Institute and State University. Points were given for each of the sewing experiences and the score on the checklist indicated the amount of sewing experience the woman has had. The checklist yields a score of zero to ninety-six, the higher scores indicating more extensive experience with various techniques.

The Preconscious Activity Scale, developed by Holland and Baird (29), is a true-false test designed to measure artistic creativity. It has been tested for validity and reliability. The test yields a score from zero to thirty-eight, the higher score indicating a higher level of creativity. The score on the Preconscious Activity Scale is the number of "correct" answers to the true-false questions. The higher the number of the respondent's answers which agree with the answers indicating originality, the higher the originality of the respondent. In tests of large national samples of college freshmen, the mean score for women was 19.12, with a standard deviation of 4.93. In a later test with three colleges, the mean score for women was 21.91 and the standard deviation was 5.61. The highest correlate of the test was Barron's Complexity-Simplicity Scale, a well-validated originality measure.

The Index of Class Position by Ellis, Lane, and Olesen (12) was selected to identify the class position of the women. The Index of Class Position uses occupation and self-ratings to establish class position. Replies on the self-ratings were numerically weighted on a five point scale ranging from a score of one for upper class to a score of five for lower class. Occupational scores are based on Hollingshead's (30) seven point scale. Class identification and occupational

scores are summated to yield a total Index of Class Position score ranging from two to twelve. The scores are then grouped into five class levels.

Selected socio-economic factors were determined by a check sheet developed by the researcher. Factors included on this check sheet were age, marital status, number and ages of children, employment status, home economics training, educational level, and sewing courses at other fabric stores.

The instruments used are included in Appendix A, page 53.

#### Statistics Used

Scores were tabulated for the Clothing Construction Experience Checklist, the Preconscious Activity Scale, and the Index of Class Position. The statistics used in the analysis were the mean, the mode, and the median (62). T-tests were used to determine significant differences between selected means.

The mode is the value of the term that appears most frequently. Consider the following set of five terms:

2

2

4

6

8

The mode is 2 since it appears twice in the list.

The median is the value of the term that is larger than or equal to half of the other terms and equal to or smaller than half of them. In the set of terms above the median is 4.

The mean is the value that is obtained by adding the terms and then dividing their sum by the number of terms. In the example, the sum of the terms is 22. The sum is then divided by the number of terms. In the example, 22 is divided by 5 and the result is a mean of 4.4.

#### Summary

The purpose of the study was to examine the characteristics of a group of women who had enrolled in a sewing class at a selected fabric store. Variables examined were socio-economic factors, sewing experience and creativity level. One-hundred thirty-one women participated in the study. The data were analyzed using the mean, mode, and median. T-tests were used to determine significant differences between the means.

## CHAPTER IV

### FINDINGS AND INTERPRETATIONS

The purpose of this study was to examine the characteristics of a group of women who had enrolled in a sewing course at a selected fabric store in Stillwater. Variables included were socio-economic factors, sewing experience, and creativity level. The findings of this study are grouped according to socio-economic factors, sewing experience, and creativity level of the one-hundred thirty-one respondents. The mean, mode, and median were calculated and t-tests were used to determine significant differences between selected means.

#### Socio-Economic Factors

The Index of Class Position was used to place the participants in the appropriate social class. A score of two indicated that the participant was in the upper class. Scores of three or four indicated the upper-middle class; scores of five, six or seven indicated the middle-middle class; scores of eight and nine indicated the lower-middle class; and a score of ten or more indicated the lower class. Two-thirds of the participants fell into the middle-middle class as measured by the Index of Class Position. Nearly one-fourth of the 131 participants fell into the upper-middle class, while only three women were in the upper class. Five women were in the lower-middle class and one woman was in the lower class. The scores ranged from two to ten. Both

the mode and median were five and the mean was 5.2. A score of five is in the middle-middle class (Table I).

TABLE I  
DISTRIBUTION OF SCORES ON INDEX OF CLASS POSITION  
(N = 131)

| Score               | N  | %    |
|---------------------|----|------|
| Upper class         |    |      |
| 2                   | 3  | 2.5  |
| Upper-middle class  |    |      |
| 3                   | 3  | 2.5  |
| 4                   | 29 | 22.0 |
| Middle-middle class |    |      |
| 5                   | 49 | 37.0 |
| 6                   | 23 | 18.0 |
| 7                   | 18 | 13.0 |
| Lower-middle class  |    |      |
| 8                   | 4  | 3.0  |
| 9                   | 1  | 1.0  |
| Lower class         |    |      |
| 10                  | 1  | 1.0  |



One-hundred twenty four (95 per cent) of the women were married. Only two per cent were widows, and two percent were single. One participant was divorced (Table II).

TABLE II  
MARITAL STATUS OF PARTICIPANTS  
(N = 131)

| Marital Status | N   | %  |
|----------------|-----|----|
| Married        | 124 | 95 |
| Single         | 3   | 2  |
| Widowed        | 3   | 2  |
| Divorced       | 1   | 1  |

Approximately two-thirds of the women were between the ages of 25 and 49. The median fell within the 35-49 year category. No respondent was under twenty years of age and only eleven were between 20 and 24 years. Slightly under one-fourth of the women were in the 50-64 year age group. Only two respondents were over 65 years of age (Table III).

The respondents were asked to indicate the number of children they had living at home. Two-thirds of the women indicated they had from one to three children living in the home. More than one-fourth of the women had no children in the home. Only seven women had four to six

children living with them at the time. This group comprised only five per cent of the women participating. (See Table IV.)

TABLE III  
DISTRIBUTION OF RESPONDENTS BY AGE  
(N = 131)

| Age           | N  | %    |
|---------------|----|------|
| 20-24 years   | 11 | 8.4  |
| 25-34 years   | 45 | 34.0 |
| 35-49 years   | 45 | 34.0 |
| 50-64 years   | 28 | 22.0 |
| Over 65 years | 2  | 1.6  |

TABLE IV  
NUMBER OF CHILDREN LIVING AT HOME  
(N = 131)

| Number of Children | N  | %  |
|--------------------|----|----|
| None               | 37 | 28 |
| 1 - 3              | 87 | 67 |
| 4 - 6              | 7  | 5  |

The group had a total of 186 children living at home. Nearly one-half of the children were in the 5-12 age category. The next largest group of children was the 13-18 age category, comprising nearly one-third of all the children listed. Nineteen per cent of the children were under five and two per cent were over eighteen. Participants listed only children living at home at the time of the interview and did not include adult children who lived elsewhere (Table V).

TABLE V  
DISTRIBUTION OF CHILDREN BY AGE  
(N = 186)

| Age           | N  | %  |
|---------------|----|----|
| Under 5 years | 36 | 19 |
| 5-12 years    | 88 | 48 |
| 13-18 years   | 58 | 31 |
| Over 18 years | 4  | 2  |

Slightly less than half of the participants were employed outside the home. Nearly one-third worked more than thirty hours per week. Fifteen per cent worked less than thirty hours per week outside the home (Table VI).

All the women in the group had completed high school. One-third of the women had completed one to three years of college as their

highest educational level. More than one-fourth had completed four years of college and slightly less than one-fourth had completed five or more years of college (Table VII).

TABLE VI  
EMPLOYMENT STATUS OF PARTICIPANTS  
(N = 131)

| Employment Status                                     | N  | %  |
|---|----|----|
| Not employed outside the home                         | 71 | 54 |
| Employed outside the home more than 30 hours per week | 40 | 31 |
| Employed outside the home less than 30 hours per week | 20 | 15 |

TABLE VII  
DISTRIBUTION OF PARTICIPANTS BY EDUCATIONAL LEVEL  
(N = 131)

| Highest Educational Level Obtained | N  | %  |
|------------------------------------|----|----|
| High school                        | 21 | 16 |
| 1-3 years of college               | 44 | 34 |
| 4 years of college                 | 36 | 27 |
| 5 years of college                 | 30 | 23 |

Nearly three-fourths of the women had taken home economics at the high school level. Many of the participants indicated that at least one year of home economics was required for them in high school or junior high school. Twenty-eight per cent had not taken home economics in high school. Only one third of the women had taken home economics courses at the college level (Table VIII).

TABLE VIII  
HOME ECONOMICS TRAINING OF PARTICIPANTS  
(N = 131)

| Home Economics Training |     | N  | %  |
|-------------------------|-----|----|----|
| High School             | Yes | 94 | 72 |
|                         | No  | 37 | 28 |
| College                 | Yes | 45 | 34 |
|                         | No  | 86 | 66 |

Only twenty-two (17 per cent) had taken a sewing course at another fabric store. Three women had taken an adult education class in tailoring through the public school system. One participant had taken a tailoring course through the Cooperative Extension Service and one woman had sewing instructions at a vocational school (Table IX).

TABLE IX  
SEWING CLASSES TAKEN BY PARTICIPANTS AT OTHER FABRIC STORES  
(N = 131)

| Classes at Other Fabric Stores | N   | %  |
|--------------------------------|-----|----|
| Yes                            | 22  | 17 |
| No                             | 109 | 83 |

#### Sewing Experience

Sewing experience of the women was measured by the Clothing Construction Experience Checklist. The range of scores for the participants was four to ninety-five. The mean score was 65.35. The median was 67 and the modes were 68 and 71. Each of these scores occurred six times. Individual scores are listed in Appendix B, page 59. Those women who had taken home economics courses in college scored significantly higher than those who had not taken college home economics ( $p < .05$ ). The scores for those who had high school home economics were not significantly higher than those who had not (Table X). Of the forty-five women who had home economics in college, thirty had also had home economics courses in high school.

Slightly more than one-half of the participants indicated that they sewed "a great deal." Forty per cent indicated that they sewed "some" and only eight per cent sewed "very little." (See Table XI.)

Almost one-half of the participants made "some" of their clothing. One-third made "most" of their clothing. Only thirteen per cent made

TABLE X  
A COMPARISON OF SEWING EXPERIENCE SCORES WITH HOME ECONOMICS  
TRAINING IN HIGH SCHOOL AND COLLEGE  
(N = 131)

|                            | N  | Mean  | Pooled<br>Standard<br>Deviation | Pooled<br>Degrees of<br>Freedom | t-value |
|----------------------------|----|-------|---------------------------------|---------------------------------|---------|
| High school home economics |    |       |                                 |                                 |         |
| Yes                        | 95 | 66.24 | 17.60                           | 129                             | 0.714*  |
| No                         | 36 | 63.78 |                                 |                                 |         |
| College home economics     |    |       |                                 |                                 |         |
| Yes                        | 45 | 69.95 | 17.31                           | 129                             | 2.06**  |
| No                         | 86 | 63.38 |                                 |                                 |         |

\*Not significant at 0.05 level.

\*\*Significant at 0.05 level.

TABLE XI  
AMOUNT OF SEWING DONE AS REPORTED BY PARTICIPANTS  
(N = 131)

| Amount of Sewing | N  | %  |
|------------------|----|----|
| A great deal     | 67 | 52 |
| Some             | 53 | 40 |
| Very little      | 11 | 8  |
| None             | 0  | 0  |

"all" their clothes and five per cent made "none" of their clothing (Table XII).

TABLE XII  
PROPORTION OF OWN CLOTHING MADE BY PARTICIPANTS  
(N = 131)

| Proportion of Clothing | N  | %  |
|------------------------|----|----|
| All                    | 17 | 13 |
| Most                   | 43 | 33 |
| Some                   | 64 | 49 |
| None                   | 6  | 5  |

Eighty-four per cent of the women have sewn for someone other than themselves. Several women mentioned that they have sewn a great deal for their children. Sixteen per cent had only sewn for themselves (Table XIII).

The most frequently checked reason for sewing was economy, checked by 107 women. Self-expression was indicated as a motive for sewing by 77 participants. Approximately one-third of the women indicated recreation and twenty-nine per cent checked that ready-made clothing does not fit. Other reasons for sewing mentioned by the participants were liking to sew, liking to make a durable product, wanting to look



different from everyone else, poor quality of ready made garments, and inability to find appropriate ready made garments (Table XIV).

TABLE XIII  
DISTRIBUTION OF WOMEN WHO HAD SEWN FOR OTHERS  
(N = 131)

| Sewn for Others | N   | %  |
|-----------------|-----|----|
| Yes             | 110 | 84 |
| No              | 26  | 16 |

TABLE XIV  
REASONS FOR SEWING AS REPORTED BY PARTICIPANTS  
(N = 131)

| Reasons for Sewing               | N   | %  |
|----------------------------------|-----|----|
| Economy                          | 107 | 81 |
| Self expression                  | 77  | 59 |
| Recreation                       | 45  | 34 |
| Ready made clothing does not fit | 39  | 29 |
| Others                           | 8   | 7  |

Since most of the women did sew, nearly half did not check a reason for not sewing. Forty-five per cent of the women indicated lack of time as a limiting factor to the amount of sewing they do. Eleven per cent indicated that they were not pleased with the end results of their sewing and that this limited the amount of their sewing (Table XV).

TABLE XV  
REASONS FOR NOT SEWING AS REPORTED BY PARTICIPANTS  
(N = 131)

| Reasons for not Sewing              | N  | %  |
|-------------------------------------|----|----|
| Lack of time                        | 59 | 45 |
| Am not pleased with end results     | 15 | 11 |
| Availability of ready made clothing | 7  | 5  |
| Lack of confidence                  | 6  | 4  |
| Do not know how to sew              | 2  | 2  |

More than ninety per cent of the women had used a zigzag sewing machine. Eighty-four per cent had used a straight stitch machine. Almost half the participants had used a treadle machine (Table XVI). Several women commented during conversation that they had learned to sew on a treadle machine. Most of the women had used more than one kind of machine, and forty-one per cent had used all three types of machines.

TABLE XVI  
TYPES OF MACHINES USED BY PARTICIPANTS  
(N = 131)

| Type of Machine | N   | %  |
|-----------------|-----|----|
| Zigzag          | 122 | 93 |
| Straight stitch | 110 | 84 |
| Treadle         | 61  | 47 |

Approximately two-thirds of the women indicated that they had limited experience with sewing machine attachments and special features. Only about one-fourth of the women indicated they had extensive experience with attachments and special features (Table XVII).

TABLE XVII  
EXPERIENCE REPORTED BY PARTICIPANTS WITH SEWING MACHINE  
ATTACHMENTS AND SPECIAL FEATURES  
(N = 131)

| Amount of Experience | N  | %  |
|----------------------|----|----|
| Extensive            | 37 | 28 |
| Limited              | 89 | 68 |
| None                 | 5  | 4  |

The zipper foot was the attachment with which the largest group of women had experience. Ninety-seven per cent of the women indicated that they had used the zipper foot. Eighty-nine per cent of the women had used a buttonhole attachment. The ruffler and the tucker were the attachments used by the fewest number of women (Table XVIII).

TABLE XVIII  
EXPERIENCE OF PARTICIPANTS WITH SPECIFIC SEWING MACHINE  
ATTACHMENTS AND SPECIAL FEATURES  
(N = 131)

| Attachments and Special Features | N   | %  |
|----------------------------------|-----|----|
| Zipper foot                      | 127 | 97 |
| Buttonhole attachment            | 114 | 89 |
| Decorative stitch discs          | 75  | 57 |
| Seam guide                       | 68  | 52 |
| Hemmer foot                      | 68  | 52 |
| Gathering foot                   | 59  | 45 |
| Button sewing foot               | 50  | 38 |
| Double needle                    | 45  | 35 |
| Tucker                           | 36  | 27 |
| Ruffler                          | 33  | 26 |

The participants had experience with an average of nine alterations of the twenty listed. More than three-fourths of the women had

made some type of alteration on each of the five garment sections (Table XIX).

TABLE XIX  
PATTERN ALTERATIONS PARTICIPANTS HAVE MADE  
(N = 131)

| Garment Section | N   | %  |
|-----------------|-----|----|
| Bodice front    | 110 | 84 |
| Bodice back     | 102 | 78 |
| Sleeve          | 101 | 78 |
| Skirt front     | 100 | 77 |
| Skirt back      | 98  | 75 |

A variety of fabrics had been used by the participants. Nearly all the women had sewn with double knits. More than three-fourths of the women had sewn with single knits, even plaids, corduroy, bonded fabrics, permanent press, and stretch fabric. Approximately half the women had used lace and velvet in their sewing (Table XX).

Almost one-third of the participants had sewn in junior high school. Sixty-two per cent had sewn in high school. Only fifteen per cent had sewn in 4-H. All the women had sewn at home. Other places the women had sewn were college, vocational school, adult education and

TABLE XX  
TYPES OF FABRICS USED BY PARTICIPANTS  
(N = 131)

| Types of Fabrics | N   | %  |
|------------------|-----|----|
| Double knit      | 129 | 98 |
| Even plaid       | 116 | 89 |
| Permanent press  | 115 | 88 |
| Single knit      | 107 | 82 |
| Corduroy         | 106 | 81 |
| Stretch          | 106 | 81 |
| Bonded           | 97  | 74 |
| Uneven plaid     | 94  | 72 |
| Sheer            | 84  | 64 |
| Velvet           | 75  | 57 |
| Lace             | 75  | 57 |

extension classes. Two women were professional seamstresses and had sewn as part of their work (Table XXI).

TABLE XXI  
PLACES WHERE PARTICIPANTS HAVE SEWN  
(N = 131)

| Place                   | N   | %     |
|-------------------------|-----|-------|
| Home                    | 131 | 100.0 |
| High school             | 81  | 62.0  |
| Junior high school      | 39  | 30.0  |
| College                 | 21  | 16.0  |
| 4-H Club                | 19  | 15.0  |
| Adult education classes | 3   | 2.5   |
| Vocational school       | 1   | 1.0   |
| Extension class         | 1   | 1.0   |

At least half the women had experience with thirty-five of the thirty-seven clothing construction techniques listed. Less than one-half of the participants had experience with making covered snaps and shawl collars (Table XXII).

TABLE XXII  
EXPERIENCE OF PARTICIPANTS WITH SPECIFIC CLOTHING CONSTRUCTION  
TECHNIQUES  
(N = 131)

| Construction Techniques       | N   | %  |
|-------------------------------|-----|----|
| Transferring pattern markings |     |    |
| Tailor's tacks                | 87  | 66 |
| Tracing wheel and carbon      | 103 | 79 |
| Pins                          | 121 | 93 |
| Chalk                         | 115 | 88 |
| Working with true bias        |     |    |
| Cutting                       | 125 | 96 |
| Joining                       | 101 | 77 |
| Applying                      | 84  | 64 |
| Special seams                 |     |    |
| French                        | 94  | 72 |
| Flat felled                   | 108 | 83 |
| Machine gathers               | 92  | 70 |
| Collars                       |     |    |
| Peter Pan                     | 120 | 91 |
| Convertible                   | 72  | 55 |
| Shawl                         | 54  | 41 |
| Rolled                        | 100 | 76 |
| Facings                       |     |    |
| Shaped                        | 119 | 91 |
| Bias                          | 111 | 85 |
| Buttonholes                   |     |    |
| Machine                       | 119 | 91 |
| Bound                         | 95  | 73 |
| Fasteners                     |     |    |
| Buttons                       | 124 | 95 |
| Snaps                         | 131 | 99 |
| Hooks and eyes                | 130 | 99 |
| Covering snaps                | 29  | 22 |
| Gussets                       | 65  | 50 |
| Sleeves                       |     |    |
| Set-in                        | 130 | 99 |
| Kimono                        | 72  | 55 |
| Raglan                        | 129 | 98 |



TABLE XXII (CONTINUED)

| Construction Techniques | N   | %  |
|-------------------------|-----|----|
| Waistline treatments    |     |    |
| Waistband               | 121 | 93 |
| Stay                    | 79  | 60 |
| Covering belting        | 97  | 74 |
| Zippers                 |     |    |
| Centered                | 122 | 93 |
| Lapped                  | 116 | 89 |
| Invisible               | 102 | 78 |
| Hemming skirts          |     |    |
| Straight skirts         | 130 | 99 |
| Pleated skirts          | 110 | 84 |
| Flared skirt            | 126 | 97 |
| Lining                  | 106 | 81 |
| Underlining             | 108 | 83 |

### Creativity

The mean score on the Preconscious Activity Scale was 19.07. This score is only slightly below means found in the studies to validate the scale (19.12 and 21.91). The scores ranged from seven to 33 with a median score of 18 and mode of 20. Individual scores for the Preconscious Activity Scale are presented in Appendix B, page 61.

Hammond (25) found a significant relationship between creativity scores and motivation for sewing for high school girls in the 1967 study. In Hammond's study, those girls who sewed for self-expression scored significantly higher on the creativity test than those who did not check self-expression. Because of her findings, the creativity scores and motivations for sewing of this group of women were compared. There was no significant difference in mean creativity scores between those women who checked self-expression as a reason for sewing and those who did not (Table XXIII).

Hammond also found that those girls who sewed for economic reasons scored lower on the creativity test than those who did not sew for economic reasons. There was no significant difference in creativity level for those who sewed for economic motives and those who did not in this study; therefore, this study did not support the findings of Hammond's study (Table XXIII).

There were no significant differences in mean creativity scores for those who indicated "recreation" as a motive and those who did not, or for those who indicated "ready made clothing does not fit" and those who did not.

TABLE XXIII  
A COMPARISON OF CREATIVITY SCORES AND REASONS FOR SEWING  
(N = 131)

| Reason for Sewing                | N   | Mean  | Pooled<br>Standard<br>Deviation | Pooled<br>Degrees of<br>Freedom | t-value |
|----------------------------------|-----|-------|---------------------------------|---------------------------------|---------|
| Self Expression                  |     |       |                                 |                                 |         |
| Yes                              | 77  | 19.7  | 5.3439                          | 129                             | 1.2580* |
| No                               | 54  | 18.5  |                                 |                                 |         |
| Economy                          |     |       |                                 |                                 |         |
| Yes                              | 107 | 19.39 | 5.350                           | 129                             | 0.7940* |
| No                               | 24  | 18.54 |                                 |                                 |         |
| Ready Made Clothing Does Not Fit |     |       |                                 |                                 |         |
| Yes                              | 41  | 18.5  | 5.339                           | 129                             | 1.0535* |
| No                               | 90  | 19.5  |                                 |                                 |         |
| Recreation                       |     |       |                                 |                                 |         |
| Yes                              | 44  | 18.36 | 5.324                           | 129                             | 1.3500* |
| No                               | 87  | 19.67 |                                 |                                 |         |

\*Not significant,  $p < 0.05$ .

## CHAPTER V

### SUMMARY AND RECOMMENDATIONS

Many fabric stores currently offer sewing classes to teach their customers to sew or to improve existing skills of women who do sew. The purpose of this study was to examine characteristics of women who had enrolled in a sewing course at a selected fabric store in Stillwater. The variables investigated were socio-economic factors, sewing experience, and creativity level. One-hundred thirty-one women participated in the study. Each participant was personally interviewed by the researcher.

The Clothing Construction Experience Checklist was used to measure sewing experience. The highest possible score was 96. The range of scores for the 131 participants was 4 to 95 with a mean score of 65.35. All of the women had done some sewing at home. Half of the women indicated they sewed "a great deal." Eighty-four per cent had sewed for someone other than themselves, particularly other family members.

The most frequently checked reason for sewing was economy (81 per cent) with self expression (59 per cent) the second most frequently checked reason. Only about one-half indicated a reason for not sewing more, and lack of time was the most frequently checked response.

Most of the women had used more than one type of sewing machine. Ninety-three per cent of the women had used a zigzag sewing machine, but less than half had used a treadle machine. Sixty-eight per cent

of the women had only limited experience with sewing machine attachments and special features; however, most of the women had experience with the zipper foot and the buttonhole attachment. Ninety-eight per cent of the women had sewn with double knit and more than one-half had sewn with each of the eleven fabrics listed. Of the 37 specific clothing construction techniques listed, more than half the women had experience with all but two: shawl collars and covered snaps.

Sixty-two per cent had sewn in high school, while only fifteen per cent had sewn in 4-H. Almost three-fourths had taken home economics classes in high school and one-third had taken home economics classes in college. A t-test was used to compare scores on the Clothing Construction Experience Checklist of women who had formalized home economics training and those who did not. The mean score for the women who had taken home economics in college was significantly higher than the mean score for women who had not, but there was no significant difference between mean scores for those who had taken home economics in high school and those who had not.

The Preconscious Activity Scale was used to measure the creativity levels of the women. The group mean was only slightly below the mean established by Holland and Baird (29), developers of the scale. A t-test was used to compare scores on the creativity measure with the reasons checked for sewing. Creativity scores in this study were not significantly higher for those women who sewed to express self. Those who indicated economy as a motivation for sewing did not score significantly lower on the creativity measure than did the women who did not indicate economy as a motive.

Socio-economic characteristics of the 131 women were similar. Two-thirds of the participants were in the middle-middle class and were between 25 and 49 years of age. Ninety-five per cent of the women were married and two-thirds had from one to three children. Half the children living at home were in the five to twelve year category. More than one-half of the women were full-time homemakers. Eighty-four per cent of the women had attended college.

#### Recommendations for Further Study

Recommendations for further study include the following:

1. Further evaluate and refine the Clothing Construction Experience Checklist.
2. Investigate amount and type of sewing being done by and for men.
3. Investigate the relationship between creativity and individual sewing experiences of a stratified group including individuals from all social classes who do and do not sew.

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APPENDIX A

INFORMATION CHECKLIST

## INFORMATION CHECKLIST

As part of my work for my masters degree, I am studying some characteristics of women who have taken a commercial sewing course. Your participation in this study is appreciated. Your answers will be kept completely confidential. Only the totals will be used in the study.

1. What is your approximate age?
 

|   |   |
|---|---|
| <input type="checkbox"/> under 20 years | <input type="checkbox"/> 35 to 49 years |
| <input type="checkbox"/> 20 to 24 years | <input type="checkbox"/> 50 to 64 years |
| <input type="checkbox"/> 25 to 34 years | <input type="checkbox"/> 65 or older    |
2. Which of the following describes your marital status?
 

|                                  |  |
|----------------------------------|--|
| <input type="checkbox"/> single  | <input type="checkbox"/> divorced or separated |
| <input type="checkbox"/> married | <input type="checkbox"/> widowed               |
3. How many children do you have living at home?
 

|  |  |
|--|--|
| <input type="checkbox"/> none            | <input type="checkbox"/> 4 to 6 children |
| <input type="checkbox"/> 1 to 3 children | <input type="checkbox"/> 7 or more       |
4. How many children living at home are in each age category?
 

|   |
|---|
| <input type="checkbox"/> under 5 years old  |
| <input type="checkbox"/> 5 to 12 years old  |
| <input type="checkbox"/> 13 to 18 years old |
5. Do you have a job outside the home? ☐ yes ☐ no
6. If you are employed, how many hours per week do you work outside the home?
 

|  |
|--|
| <input type="checkbox"/> less than 30 hours per week |
| <input type="checkbox"/> more than 30 hours per week |
7. Which category most closely describes your highest educational attainment?
 

|   |
|---|
| <input type="checkbox"/> elementary school          |
| <input type="checkbox"/> high school                |
| <input type="checkbox"/> 1 to 3 years of college    |
| <input type="checkbox"/> 4 years of college         |
| <input type="checkbox"/> 5 or more years of college |
8. Have you had formalized home economics training?
 

|             |                              |                             |
|-------------|------------------------------|-----------------------------|
| high school | <input type="checkbox"/> yes | <input type="checkbox"/> no |
| college     | <input type="checkbox"/> yes | <input type="checkbox"/> no |
9. Have you previously taken sewing courses at any other fabric store? ☐ yes ☐ no
10. Indicate the occupation of the principle breadwinner in your family \_\_\_\_\_

11. Indicate which social class you feel you belong in:

☐ upper class  
☐ middle class  
☐ lower class

12. If you indicated middle class, are you in the:

☐ upper middle  
☐ middle middle  
☐ lower middle

## Sewing Experience

Directions: Where appropriate, check the blank or column which describes your experience.

## I. THE MAKING OF CLOTHING CAN BE AN ENJOYABLE, SATISFYING, CREATIVE EXPERIENCE.

- |  |   |
|--|---|
| <p>A. My reason(s) for sewing are:</p> <p><input type="checkbox"/> Self expression</p> <p><input type="checkbox"/> Economy</p> <p><input type="checkbox"/> Ready made clothing does not fit</p> <p><input type="checkbox"/> Recreation</p> <p><input type="checkbox"/> Other (list) _____</p>  | <p>C. I sew:</p> <p><input type="checkbox"/> A great deal</p> <p><input type="checkbox"/> Some</p> <p><input type="checkbox"/> Very little</p> <p><input type="checkbox"/> None</p> |
| <p>B. My reason(s) for not sewing are:</p> <p><input type="checkbox"/> Lack of confidence</p> <p><input type="checkbox"/> Am not pleased with the end results</p> <p><input type="checkbox"/> Lack of time</p> <p><input type="checkbox"/> Do not know how to sew</p> <p><input type="checkbox"/> Availability of ready made clothing</p> <p><input type="checkbox"/> Other (list) _____</p> | <p>D. I make:</p> <p><input type="checkbox"/> All</p> <p><input type="checkbox"/> Most</p> <p><input type="checkbox"/> Some</p> <p><input type="checkbox"/> None of my clothes.</p> |
|  | <p>E. I</p> <p><input type="checkbox"/> Have</p> <p><input type="checkbox"/> Have not sewn for others.</p>  |

## II. THE PROPER USE OF THE MACHINE MAKES SEWING A PLEASURE, SPEEDS CONSTRUCTION OF A PROJECT, AND RESULTS IN GREATER SATISFACTION.

- |  |  |
|--|--|
| <p>A. I have used the following types of sewing machines:</p> <p><input type="checkbox"/> Treadle</p> <p><input type="checkbox"/> Straight stitch</p> <p><input type="checkbox"/> Zigzag</p>                           | <p>C. I have used the following special sewing machine attachments and features:</p> <p><input type="checkbox"/> Buttonhole attachment</p> <p><input type="checkbox"/> Tucker</p> <p><input type="checkbox"/> Gathering foot</p> <p><input type="checkbox"/> Zipper foot</p> <p><input type="checkbox"/> Double needle</p> <p><input type="checkbox"/> Special decorative stitch discs</p> <p><input type="checkbox"/> Seam guide</p> <p><input type="checkbox"/> Ruffler</p> <p><input type="checkbox"/> Hemmer foot</p> <p><input type="checkbox"/> Button sewing foot</p> |
| <p>B. My experience using sewing machine attachments and special purpose features has been:</p> <p><input type="checkbox"/> Extensive</p> <p><input type="checkbox"/> Limited</p> <p><input type="checkbox"/> None</p> |  |





VI. ASSEMBLING A GARMENT IS A DECISION MAKING PROCESS. My experience with the various processes of clothing construction has been as follows.

| Construction Process          | Yes | No | Process Unknown |
|-------------------------------|-----|----|-----------------|
| Transferring pattern markings |     |    |                 |
| Tailor's tacks                |     |    |                 |
| Tracing wheel and carbon      |     |    |                 |
| Pins                          |     |    |                 |
| Chalk                         |     |    |                 |
| Working with true bias        |     |    |                 |
| Cutting                       |     |    |                 |
| Joining                       |     |    |                 |
| Applying                      |     |    |                 |
| Special seams                 |     |    |                 |
| French                        |     |    |                 |
| Flat felled                   |     |    |                 |
| Machine gathers               |     |    |                 |
| Collars                       |     |    |                 |
| Peter Pan                     |     |    |                 |
| Convertible                   |     |    |                 |
| Shawl                         |     |    |                 |
| Rolled                        |     |    |                 |
| Facings                       |     |    |                 |
| Shaped                        |     |    |                 |
| Bias                          |     |    |                 |
| Buttonholes                   |     |    |                 |
| Machine                       |     |    |                 |
| Bound                         |     |    |                 |
| Fasteners                     |     |    |                 |
| Buttons                       |     |    |                 |
| Snaps                         |     |    |                 |
| Hooks and eyes                |     |    |                 |
| Covering snaps                |     |    |                 |
| Gussets                       |     |    |                 |
| Sleeves                       |     |    |                 |
| Set-in                        |     |    |                 |
| Kimono                        |     |    |                 |
| Raglan                        |     |    |                 |
| Waistline treatments          |     |    |                 |
| Waistband                     |     |    |                 |
| Stay                          |     |    |                 |
| Covering belting              |     |    |                 |
| Zippers                       |     |    |                 |
| Centered                      |     |    |                 |
| Lapped                        |     |    |                 |
| Invisible                     |     |    |                 |
| Hemming skirts                |     |    |                 |
| Straight skirt                |     |    |                 |
| Pleated skirt                 |     |    |                 |
| Flared skirt                  |     |    |                 |
| Lining                        |     |    |                 |
| Underlining                   |     |    |                 |

VII. Answer the following question true (T) or false (F) as they apply to you.

- ☐ 1. I would rather be a senator than a philosopher.
- ☐ 2. I would rather be an efficiency expert than a musician.
- ☐ 3. I would rather be a research engineer than an industrial engineer.
- ☐ 4. In writing a report or paper, I find the searching for ideas the most distasteful part.
- ☐ 5. I rarely come up with novel ideas.
- ☐ 6. I would rather be a business promoter than a psychologist.
- ☐ 7. I would rather be an engineer than an artist.
- ☐ 8. I am occasionally taken in by new books and ideas.
- ☐ 9. I often daydream about unsolved problems.
- ☐ 10. I enjoy daydreaming about future projects, activities, or problems.
- ☐ 11. I would rather be a research scientist than a scientific administrator.
- ☐ 12. I get my best ideas by daydreaming rather than relying on books.
- ☐ 13. If I had the talent, I would enjoy being a composer.
- ☐ 14. I would rather edit than write a book.
- ☐ 15. I would rather be a leader than an inventor.
- ☐ 16. I often try to be alone so I can think things through.
- ☐ 17. I am regarded as a person of many ideas.
- ☐ 18. I would prefer living a life like that of Thomas Edison rather than that of Sigmund Freud.
- ☐ 19. Daydreaming is a poor way to solve problems.
- ☐ 20. I am interested in psychology and psychiatry.
- ☐ 21. I would rather be an influential public figure than a creative artist.
- ☐ 22. I am quiet rather than an expressive person.
- ☐ 23. I prefer teachers who give well-organized courses and clear assignments to those who require independent reports and papers.
- ☐ 24. I have to learn things in my own way rather than accepting ideas or relationships suggested by textbooks, etc.
- ☐ 25. The way to solve difficult problems is by thorough planning and good organization of your time.
- ☐ 26. I often make judgements by my first impressions and feelings rather than by thinking through of the situation.
- ☐ 27. I would like to be an inventor.
- ☐ 28. I solve intellectual problems by careful, logical thinking.
- ☐ 29. I would rather be a writer than a banker.
- ☐ 30. If I had the necessary talent, I would enjoy being a sculptor.
- ☐ 31. I enjoy problems for which you can obtain a precise answer.
- ☐ 32. I would rather be an experimental than a clinical psychologist.
- ☐ 33. I think I am practical rather than an imaginative person.
- ☐ 34. My friends think of me as an objective rather than an emotional or expressive person.

- ☐ 35. I begin projects by daydreaming about how they might be done.
- ☐ 36. My friends regard me as somewhat absent-minded.
- ☐ 37. I am more of a realist than an idealist.
- ☐ 38. I often act without thinking.

APPENDIX B

RAW SCORES OF PARTICIPANTS ON CLOTHING  
CONSTRUCTION EXPERIENCE CHECKLIST,  
PRECONSCIOUS ACTIVITY SCALE, AND  
INDEX OF CLASS POSITION

TABLE XXIV

SCORES OF EACH PARTICIPANT ON CLOTHING CONSTRUCTION EXPERIENCE  
CHECKLIST, PRECONSCIOUS ACTIVITY SCALE, AND INDEX OF  
CLASS POSITION  
(N = 131)

| Participant | Clothing Construction<br>Experience Checklist | Preconscious<br>Activity Scale | Index of<br>Class Position |
|-------------|---|--------------------------------|----------------------------|
| 1           | 4   | 15                             | 4                          |
| 2           | 15  | 20                             | 6                          |
| 3           | 21  | 24                             | 7                          |
| 4           | 28  | 21                             | 5                          |
| 5           | 28  | 15                             | 5                          |
| 6           | 28  | 20                             | 8                          |
| 7           | 34  | 16                             | 5                          |
| 8           | 35  | 9                              | 6                          |
| 9           | 37  | 25                             | 4                          |
| 10          | 38  | 25                             | 4                          |
| 11          | 38  | 21                             | 7                          |
| 12          | 39  | 28                             | 5                          |
| 13          | 40  | 15                             | 5                          |
| 14          | 42  | 25                             | 6                          |
| 15          | 42  | 20                             | 5                          |
| 16          | 43  | 26                             | 4                          |
| 17          | 43  | 17                             | 7                          |
| 18          | 44  | 18                             | 6                          |
| 19          | 44  | 11                             | 4                          |
| 20          | 44  | 23                             | 7                          |
| 21          | 48  | 16                             | 5                          |

TABLE XXIV (CONTINUED)

| Participant | Clothing Construction<br>Experience Checklist | Preconscious<br>Activity Scale | Index of<br>Class Position |
|-------------|---|--------------------------------|----------------------------|
| 22          | 50  | 26                             | 4                          |
| 23          | 50  | 13                             | 5                          |
| 24          | 52  | 14                             | 5                          |
| 25          | 52  | 19                             | 6                          |
| 26          | 53  | 12                             | 8                          |
| 27          | 54  | 19                             | 5                          |
| 28          | 56  | 26                             | 7                          |
| 29          | 56  | 16                             | 4                          |
| 30          | 56  | 16                             | 4                          |
| 31          | 57  | 9                              | 5                          |
| 32          | 57  | 15                             | 5                          |
| 33          | 57  | 12                             | 5                          |
| 34          | 58  | 20                             | 5                          |
| 35          | 58  | 17                             | 5                          |
| 36          | 59  | 17                             | 5                          |
| 37          | 60  | 24                             | 5                          |
| 38          | 60  | 23                             | 5                          |
| 39          | 60  | 12                             | 9                          |
| 40          | 60  | 18                             | 6                          |
| 41          | 60  | 20                             | 5                          |
| 42          | 61  | 23                             | 6                          |
| 43          | 61  | 18                             | 2                          |
| 44          | 61  | 20                             | 5                          |

TABLE XXIV (CONTINUED)

| Participant | Clothing Construction<br>Experience Checklist | Preconscious<br>Activity Scale | Index of<br>Class Position |
|-------------|---|--------------------------------|----------------------------|
| 45          | 61  | 25                             | 4                          |
| 46          | 61  | 21                             | 7                          |
| 47          | 62  | 18                             | 4                          |
| 48          | 62  | 20                             | 4                          |
| 49          | 62  | 22                             | 7                          |
| 50          | 63  | 21                             | 4                          |
| 51          | 63  | 20                             | 4                          |
| 52          | 63  | 17                             | 3                          |
| 53          | 63  | 27                             | 2                          |
| 54          | 63  | 21                             | 6                          |
| 55          | 64  | 25                             | 77                         |
| 56          | 64  | 22                             | 7                          |
| 57          | 65  | 29                             | 5                          |
| 58          | 65  | 20                             | 7                          |
| 59          | 65  | 23                             | 5                          |
| 60          | 66  | 18                             | 5                          |
| 61          | 67  | 18                             | 5                          |
| 62          | 67  | 22                             | 8                          |
| 63          | 68  | 21                             | 6                          |
| 64          | 68  | 17                             | 7                          |
| 65          | 68  | 20                             | 7                          |
| 66          | 68  | 22                             | 6                          |
| 67          | 68  | 22                             | 4                          |

TABLE XXIV (CONTINUED)

| Participant | Clothing Construction<br>Experience Checklist | Preconscious<br>Activity Scale | Index of<br>Class Position |
|-------------|---|--------------------------------|----------------------------|
| 68          | 68  | 29                             | 6                          |
| 69          | 69  | 24                             | 5                          |
| 70          | 69  | 21                             | 6                          |
| 71          | 69  | 21                             | 6                          |
| 72          | 69  | 23                             | 5                          |
| 73          | 70  | 29                             | 5                          |
| 74          | 70  | 14                             | 5                          |
| 75          | 70  | 24                             | 5                          |
| 76          | 70  | 12                             | 4                          |
| 77          | 71  | 12                             | 5                          |
| 78          | 71  | 9                              | 6                          |
| 79          | 71  | 28                             | 7                          |
| 80          | 71  | 21                             | 7                          |
| 81          | 71  | 18                             | 4                          |
| 82          | 71  | 18                             | 4                          |
| 83          | 72  | 27                             | 5                          |
| 84          | 72  | 15                             | 5                          |
| 85          | 72  | 18                             | 4                          |
| 86          | 72  | 24                             | 5                          |
| 87          | 73  | 17                             | 6                          |
| 88          | 75  | 25                             | 5                          |
| 89          | 75  | 27                             | 6                          |
| 90          | 75  | 15                             | 4                          |



TABLE XXIV (CONTINUED)

| Participant | Clothing Construction<br>Experience Checklist | Preconscious<br>Activity Scale | Index of<br>Class Position |
|-------------|---|--------------------------------|----------------------------|
| 91          | 75  | 20                             | 5                          |
| 92          | 75  | 16                             | 4                          |
| 93          | 76  | 17                             | 6                          |
| 94          | 76  | 28                             | 7                          |
| 95          | 76  | 15                             | 7                          |
| 96          | 76  | 21                             | 5                          |
| 97          | 76  | 16                             | 4                          |
| 98          | 77  | 14                             | 6                          |
| 99          | 77  | 21                             | 6                          |
| 100         | 77  | 21                             | 4                          |
| 101         | 78  | 17                             | 5                          |
| 102         | 79  | 25                             | 3                          |
| 103         | 80  | 10                             | 5                          |
| 104         | 80  | 11                             | 4                          |
| 105         | 82  | 14                             | 4                          |
| 106         | 82  | 16                             | 4                          |
| 107         | 82  | 14                             | 4                          |
| 108         | 83  | 33                             | 2                          |
| 109         | 83  | 25                             | 5                          |
| 110         | 84  | 20                             | 4                          |
| 111         | 84  | 17                             | 5                          |
| 112         | 84  | 19                             | 5                          |
| 113         | 85  | 20                             | 5                          |

TABLE XXIV (CONTINUED)

| Participant | Clothing Construction<br>Experience Checklist | Preconscious<br>Activity Scale | Index of<br>Class Position |
|-------------|---|--------------------------------|----------------------------|
| 114         | 85  | 8                              | 10                         |
| 115         | 86  | 28                             | 5                          |
| 116         | 87  | 14                             | 6                          |
| 117         | 87  | 15                             | 7                          |
| 118         | 87  | 19                             | 3                          |
| 119         | 87  | 14                             | 5                          |
| 120         | 88  | 17                             | 6                          |
| 121         | 88  | 31                             | 4                          |
| 122         | 88  | 17                             | 5                          |
| 123         | 89  | 15                             | 5                          |
| 124         | 89  | 10                             | 6                          |
| 125         | 89  | 11                             | 8                          |
| 126         | 91  | 7                              | 6                          |
| 127         | 92  | 29                             | 5                          |
| 128         | 93  | 22                             | 7                          |
| 129         | 93  | 23                             | 5                          |
| 130         | 93  | 12                             | 5                          |
| 131         | 95  | 17                             | 5                          |

2

VITA

Nancy Fadgen Stanforth

Candidate for the Degree of

Master of Science

Thesis: SOCIO-ECONOMIC FACTORS, SEWING EXPERIENCE, AND CREATIVITY  
LEVEL OF WOMEN ENROLLED IN A SELECTED SEWING CLASS

Major Field: Clothing, Textiles and Merchandising

Biographical:

Personal Data: Born in Hoven, South Dakota, October 16, 1950,  
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Education: Graduated from Huron High School, Huron, South Dakota,  
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and Clothing from South Dakota State University in December,  
1972; completed requirements for the Master of Science de-  
gree at Oklahoma State University in December, 1974.

Professional Experience: Graduate teaching assistant at Oklahoma  
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ation, Oklahoma Home Economics Association, Omicron Nu.