

A STUDY OF SECOND AND THIRD YEAR VOCATIONAL
HOMEMAKING STUDENTS' AWARENESS OF
GOOD DRESS DESIGN

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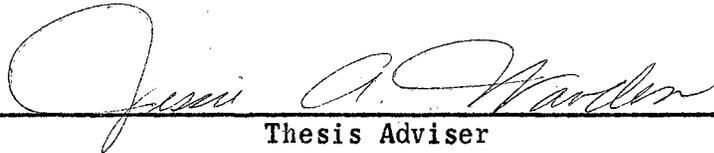
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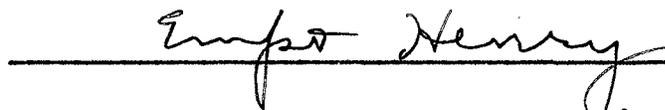
Submitted to the faculty of the Graduate School
of the Oklahoma State University
in partial fulfillment of the requirements
for the degree of
MASTER OF SCIENCE
May, 1962

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504496

ACKNOWLEDGMENT

Acknowledgment is made to Dr. Jessie A. Warden and to Miss Empo Henry, whose guidance and encouragement made this study possible.

Appreciation is also given to Mr. M. J. Due, Superintendent of Schools, Hobart, Oklahoma, Mr. C. E. Folks, Superintendent of Schools, Snyder, Oklahoma, Mrs. Ruth Riffe, Vocational Homemaking Instructor of Hobart High School, Mrs. Nelle Harris, Vocational Homemaking Instructor of Snyder High School, and to the second and third year students of these high schools who so kindly assisted in the collection of data for this study.

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CHAPTER I

INTRODUCTION

The main purposes for doing this study were to acquaint the writer and other homemaking teachers with high school students' awareness for the need of more guidance in dress design; to help make recommendations for better ways to present information concerning choice of dress designs to students; to help determine what high school students consider important in dress design; to help determine which areas in the study of selecting dress designs need more emphasis in teaching high school homemaking; to study the construction and techniques students consider to be within their capabilities; and also to determine if the majority of high school students enjoy sewing and if they sew at home.

For three years the writer was employed as a high school general homemaking teacher in southern Kansas. During this time the writer became acutely aware of the average high school students' unfamiliarity with the principles of design and their relation to the selection of flattering dresses. She began to realize the need for more and better methods of teaching design principles in relation to clothing selection.

Often students seemed to select clothes for their wardrobe that were actually unbecoming to them. They may have selected things because they were worn by their peer group rather than because they were flattering. The writer has observed that teen-agers are very conscious of peer acceptance, and their clothes often have a great influence upon

their being accepted or feeling that they are accepted, and they are often prone to accept the latest fad styles regardless of their appropriateness because by doing so they feel that they belong to a group.

Due to the lack of art taught in many of today's schools, high school students do not have the opportunity to study the design factors such as balance, unity, proportion, rhythm, emphasis, and the elements of space, form, color and line.

A lack of awareness of design factors was obvious to the writer when she was doing graduate study in the field of clothing and textiles at Oklahoma State University where she was a graduate assistant in this department. As a graduate assistant she taught basic clothing construction to freshmen home economics majors. She realized the need for a study of this type. There again seemed to be a lack of awareness of the importance of design among many of the students who were enrolled in the basic clothing course. Many of these students had never studied art and were unfamiliar with the meanings of design terms.

In some cases the students were unable to select lines that would be flattering to their figures as well as the figures of their friends. Also there were instances where students were not aware of their figure irregularities until after they had been pointed out when fitting problems arose.

Color was probably one of their weakest phases. They were unable to identify color harmonies; however, in some cases they were able to recognize and combine pleasing colors for themselves.

Many of the students in the lower sections of basic clothing construction courses could not select designs that were within their ability to construct. The students were placed in sections according to the

score they made on a pretest that was set up and given by the Clothing, Textiles and Merchandising Department of the College of Home Economics. These students seemed to have been more thoroughly instructed in construction techniques than in the design and art phase of clothing while they were taking homemaking at the high school level. From observation of the college co-ed this writer assumed girls often select their clothes according to their personal body size, shape, contour and height.

When making a study of available information concerning this subject the writer could find no material relating directly to this subject, therefore, she felt this again pointed toward the definite need for a study of this type. In the writer's opinion, homemaking teachers often fail to realize the value of good design and the need for study related to it. For this reason, teachers fail to stress design when outlining or developing their yearly program. It is also the writer's opinion that there is a need for this study because clothing teachers need help in realizing the importance of design in teaching clothing selection and construction. Students seem to lack awareness of principles of good design in dress and very little research of this subject has been conducted.

When developing the purposes and objectives for this study the writer based them on previously drawn assumptions. These assumptions were based on the writer's personal experience and observations.

The writer assumed that as a rule most high school vocational homemaking students would be able to recognize and select good design in their clothing. She assumed that these students would be aware of such things as line and color and the importance they play in dress design.

It was also assumed that high school vocational homemaking students

would be aware of the importance of selecting designs that would be flattering to figures, and that would consider the style of a dress design and if it would be becoming to their figure before they made final selections.

The writer felt that a knowledge of textile terms and the selection of textiles for certain designs would probably be the students weakest area because the Oklahoma State Vocational Homemaking Teachers are not required to take courses in textiles for certification and are not required to include an extensive textile unit into their yearly program. It was also thought that students would not be aware of the effect the texture of the fabric would have upon the appearance of the figure.

The writer assumed that the students would have trouble selecting designs that were within their ability to construct. She felt that the first and second year students would have more trouble with correct selection than would the third and fourth year students, but they would all tend to select fabrics and designs that were not within their capabilities if they did not have some guidance from a more experienced person.

As in any research study, there were limitations. The writer considers one of the limitations to be the similar background of the study sample. These students apparently came from families with medium high and medium low incomes. The parents were mostly farmers, small business personnel and factory workers. They were predominantly town residents. They attended schools of comparable size and educational standing. They had been enrolled in homemaking classes previously to this one as is shown in Tables I and II. All of these students lived in the southwest region of the State of Oklahoma. There were, however, students of the

Negro and of the Indian race included in the sample, but no reference to race was made on the questionnaire.

Another limitation was the fact that no non-vocational homemaking students were included in the sample; therefore, a comparison of the vocational and non-vocational curriculum could not be made to determine if the state vocational course of study influenced the students in what they knew and could apply about dress design.

Using the purposes of this study as listed on page one, the writer developed some specific objectives that were used to develop the questionnaire. These objectives were also to help clarify the purposes of this study and to make them more meaningful. The objectives were:

1. To study high school homemaking student's ability to choose good design in dress in relation to line, color of the garment, texture of the fabric, structural design, applied decoration, and shape and space of related areas.
2. To examine high school homemaking student's ability to select dress designs that should be most flattering for certain figure problems.
3. To recognize high school homemaking student's ability to select appropriate fabrics for dress designs.
4. To gain some understanding of high school homemaking student's ability to recognize easy-to-make and moderately difficult designs and their ability to select those designs which are within their ability to construct, also to study their ability to read and understand directions given on a guide sheet which accompanies a commercial pattern.
5. To determine techniques and principles of construction that high school students indicate they should learn in homemaking classes.

The writer limited the questionnaire mainly to the principles of design and construction because she was afraid students would not understand certain textile terms. This was also suggested by high school and college instructors, and failure to understand certain textile terms was obvious in results of the pretest for the first course in clothing construction at Oklahoma State University.

The writer feels that the lack of the use of a pilot study was a limitation. Had time permitted the pilot study might have helped the writer to better develop the questionnaire.

At the time the questionnaire was being constructed, discussions of the topics and questions were made with four high school homemaking teachers and with graduate students in a seminar in the Department of Clothing, Textiles and Merchandising at Oklahoma State University. The questionnaire was given to five high school students and final revisions made.

CHAPTER II

REVIEW OF LITERATURE

This section of the report has been devoted to a study of literature which the writer feels is in various ways related to the subject of the report.

The author began by acquainting herself with subject matter presented to junior high age students concerning clothing and the design of clothing. The author reviewed a book written especially for this age student. It was felt this would be of value since some of the study sample students had taken homemaking in junior high school, and also it would be an indication of the things one educator believes junior high school girls are capable of learning. This pre-high school homemaking text written by Clayton, Director of Homemaking Education, Houston Independent Schools, Houston, Texas, is entitled Young Living.

The clothing section was divided into two units, one concerned with selection of clothing and the other was concerned with clothing construction. The unit of clothing selection stressed that everyone wants to look neat and attractive. It pointed out that clothing selected by the individual could do much to improve looks, and that colors should be selected for the individual rather than the style. The book stressed to students that color could change the figure by making it look larger or smaller.

Clayton in Young Living discussed colors for thin and plump figures

and the wearing of solid colors and contrasting colors in relation to the figure types that are complemented by these color harmonies. One of the most valuable points discussed in the color unit was the fact that the use of contrast and basic colors were good when used together, but they must be kept in correct proportion.

In the discussion of style such things as necklines, waistlines and belts, general styles of dress such as princess, basic styles, blouses and skirts were discussed. It pointed out which of these would be good for the different figure types.

There was a topic concerned with texture and what it could do for the figure. Along with the texture portion was a discussion of fabric designs such as plaids, checks, stripes and their relation to the texture of the fabric. This complete discussion was held together by good illustrative pictures that appealed to the junior high age. They were pictures of current fashions and styles. Some of the models were those often seen in the popular style magazines selected by teen-agers. The author felt this to be of value because it gave the students incentive to at least read the captions under the pictures when looking through the book, and this in turn motivated them to want to read and study the book.

In the chapter concerned with the discussion of making your clothes such important phases as experience, safety with the equipment, planning ahead concerning cost, choosing material, making choices of color, texture and finish of the fabric were discussed. This book not only gave the needed subject matter concerning style and design but included other things such as a detailed outline of the sewing machine and the use of it. The author considered this to be of value since she believes that

to use equipment correctly the students must have an understanding of the working procedure of it.

Since the gathered skirt is practically an universal sewing project for the junior high school girl this book has gone to great length to show artist sketches and detailed outlines of making the gathered skirt. Following this discussion of the gathered skirt the next unit of discussion was concerned with the use of the pattern, how to mark it and how to join such units as the shoulder seams, the facings, bias, under arm seams, and finishes for such seams as the neckline and armholes. Other special construction problems included making a placket, pleating, gathering, stay-stitching, skirt bands, hemming, changing skirt styles from full to straight, and working with fabric and grainline. (1)

After completing a review of the clothing unit of the junior high text the author then reviewed and studied high school clothing text books and units.

The book of Clothing Construction and Wardrobe Planning, authored by Lewis, Bowers and Kettunen, was written to be used as a high school and junior high school clothing text book. The author found this book to be very thorough in its discussion of design in dress. Chapters were devoted to the subjects of art in dress, line and shape, texture, qualities of color, color and you. Part of the information included in these chapters was based upon the result of a questionnaire given to girls for the purpose of discovering their awareness of dress design. This book also gave a detailed discussion of sewing techniques that students would be using to meet classroom construction requirements.

The chapter illustrating the design of clothing discussed the three basic silhouettes; tubular or straight silhouette, the bell which is

full skirted and the back fullness or other back interest silhouettes.

In the chapter concerned with design the elements and principles of design were listed: the elements being line, shapes, textures, colors and values. The principles of design were unity, dominance, contrast, proportion, balance and rhythm.

These elements and principles of design were used as a guide when the author formed many of the questions to be used on the study questionnaire.

The chapter concerned with line and shape led the author to believe that students would be able to define different lines and know which would be best for different figure types. Three of the main lines discussed were used in questions. These line types were the vertical line, the horizontal line and the curved line.

In most of the cases students had an awareness of the line terms and were able to select between them.

Illustrations used in this book were done so that they would be easy for students to understand and interpret. The illustrations were used to illustrate good and bad placement of structural design, unit in a design, contrast and dominance in a design, proportion in a design, also balance in design (both formal and informal) and rhythm in design. Each illustration was accompanied with a discussion that could easily be understood by students of the high school and junior high age.

One thing the book stressed on the subject of color was the fact that "Color does something for each of us. It has more power to affect us than many people realize." (2)

Because this book discussed and named such color harmonies as monochromatic scheme, analogous, neutral, complementary and triad the author felt justified in referring to these schemes or harmonies by their proper

names when using them in given questions.

Another chapter was devoted to the individual and color. In this chapter such things as colors that are best for the complexion were discussed. It discussed different color complexion tones and color harmonies that best blend with them. It also pointed out that color of the eyes and hair are enhanced by the colors that an individual chooses to wear. Then a discussion of the arrangement of colors in the costume and their effect on the figure was given. The questionnaire showed that students were weakest in the area of color and more consideration and guidance should be given to these areas.

In the chapter concerned with textiles many of those textiles used in questions were illustrated and named, also pictures were shown. The author used this list as a basis for those textiles she chose to list on the questionnaire. This chapter even went so far as to discuss the yarn construction, fabric construction, weaves, and finishes. After reviewing this information the writer felt that it was not too advanced for those students who composed the study population.

The following is a list of sewing techniques listed, discussed, and illustrated by artist sketches in the book: the pattern, altering the pattern and fitting the garment, laying the pattern on the cloth, cutting and marking, stay-lines and interfacings, seams and seam finishes, darts, pleats, tucks, gathers, pressing, neck finishes, sleeves, pockets, waist-lines, plackets, fastenings, and hems. Most of these were listed by the writer in the questionnaire and many of those she did not list were listed by students in answers to open-end questions. (2)

The main objective of the basic text entitled Exploring Home and Family Living written by Fleck, Fernandeg and Munves is to give students

a clearer understanding of the responsibilities of family living and the relation it bears to life in society as a whole.

One of the main chapters of this text dealt specifically with the care and selection of clothing. The chapter concerning clothing began by encouraging students to take a look at themselves and to size up their own situations--were they willing to look at themselves truthfully and be willing to see what they truly were.

The parts of the clothing chapter that were of special interest to the author were those parts that dealt directly with clothing selection for different figure types and those that dealt with color. The clothing selection for different figure types was written in rule form and illustrated by artist sketch.

Such words as vertical line, single-breasted, double-breasted, cross-wise line, horizontal line and design were used. The writer found that the study population had had an understanding of such words as these.

There was a unit concerned with color, and how to choose it for the different figures. Such words as primary, secondary, intermediate, neutral, accented neutral, monochromatic, analogous, contrasting and complementary were used. The author was especially glad to find these words and terms defining them in a text, because color proved to be a weaker area of learning and she thought more concentration should be devoted to the study of color.

There was a brief discussion concerning texture selection that dealt mostly with texture for occasions and occasions that influence texture. The main thought of the discussion was that experience and common sense were the best guides in texture selection. (3)

In the May 1959 issue of Practical Home Economics there appeared an

article entitled "A Plan for Interpreting Fashion," written by Ott, A Vogue Pattern Educational Representative. In this article stress was given to the importance of colors, lines and fibers to basic planning. It was pointed out that these things should be suited to the individual girl's personality and that students should be guided to realize this and to think about their own clothing and personal appearance in relation to these factors.

Ott pointed up the fact that teachers should guide girls to developing a keener awareness for accessories and the importance of their coordination with the figure. (4)

In the article "Clothing Construction Is Basic to Good Clothing Selection" that was published in the March 1960 issue of What's New In Home Economics it was stressed that individuals should select clothing to fit their budget and be attractive.

Clothing construction is only one of many processes from the fiber to a finished garment. The choice of design or pattern, the selection of the fabric, interfacing, lining, trimmings, closures, and other findings, as well as the actual construction, will influence the appearance, wearability, and the performance of the garment. These basic factors remain somewhat the same whether a person selects each individual item and makes the garment, has it made by a professional dressmaker, or purchases it ready-made. (5)

It was pointed out that if one were to ask different people the question "Why do you make your clothes?" the answers would be varied, but it is almost certain that the following answers would be given by many: economic reasons, desire for better fit and individuality, and the personal satisfaction of being creative and doing something for one's self. Whether or not an individual sews she should have a basic knowledge of clothing construction to help her with the selection of any clothing article.

The person who makes a dress should be careful to select a design that is within her capability of construction and one that is suitable for the selected fabric. The design and fabric should both compliment the wearer.

Standards for garment construction vary with the individual and the specific garment . . . every minute detail will not require the same attention, but each step will help to determine the appearance and performance of the garment. (5)

A correctly altered pattern is often considered to be the basis of the well-groomed appearance of a dress design, because the appearance is created by the fit of a garment, and regardless of how stunning the design or beautiful the fabric if the garment does not fit then the desired effect may be lost.

Creating or selecting a costume which is smart, well designed, and carefully constructed is more than a skill. It is an art which is often envied by those who do not possess it. Being able to make a dress may not be a prerequisite for an attractively attired person, but a basic knowledge of how a garment should be constructed is basic to wise selection, and helps to develop a greater appreciation for high-quality workmanship. (5)

In a research study conducted by Joseph at the Ohio State University it was found that style, fit and color were three factors that influenced a person in the selection of a garment. "Fit was rated the most important factor by 62 percent of the total group Style was selected as second in importance by 56 percent of the group and color was rated third by 73 percent." (6) It was found that most individuals would reject a garment when the fitting problem was of a major proportion area of the garment.

This information was secured by the use of a checklist that was developed for the purpose of identifying "(1) the most common fitting problems of college girls, (2) the fitting problems college girls believed they would recognize on others, and (3) fitting problems they thought one

should know how to correct." (6)

It is the belief of Omen, formerly head of the Consumer Service Department of the J. C. Penny Company that people who sew realize the importance of organization in sewing to promote speed yet have a garment that is stylish, well-fitting and durable. Omen pointed out in an article in the May 1958 issue of Journal of Home Economics that students could be taught to construct stylish, well-fitting and durable garments by teaching them to first develop a keen appraisal by eye, and by using the tape measure so that they could begin their cutting with the use of an accurately altered pattern. She also pointed out that working in units to eliminate unnecessary handling of fabric, using directional stitching and knowing what to sew as well as when to sew were factors that helped to give the student a garment that could be pleasing in appearance. (7)

Labarthe's article "Current Developments and A Look Ahead in Textiles and Clothing" that appeared in the September 1959 issue of Journal of Home Economics stated that:

Skill in buying textile products depends not only upon knowledge as to what are the desirable properties of fiber and fabric but what are the individual requirements of the customer making the purchase.

The qualities, both esthetic and utilitarian that attracted the consumer's purchase should last throughout the useful life of the article. (8)

Today we have formal dress, semi-dress, informal, casual and work clothing. Within each category lies an ever-increasing number of designs and styles, all available in unlimited colors, textures, and materials.

Thus we often judge a textile as to its' appropriateness for the occasion or the end-use item not only in the style and cut of the garment but the drape, the hand, the texture, and even the color and weight of the textile fabric used.

We cannot overemphasize the performance requirements of the individual consumer for textile end-use products. For the consumer, then, the future seems to demand two types of knowledge:

First, the consumer needs general knowledge of the performance characteristics of the fabric, whether it be of one fiber or several; and second, general knowledge of the durability and long-time utility of this complete, very finely woven or knitted textile product. (8)

Labarthe suggested that in the future we shall also be required to know more about our own needs, our own wants, our own individual habits of textile use and care so that we will be prepared to make the best service to meet our needs and requirements. Bad buys in textiles are not always confined to those items which fail in service. They may often be inappropriate or unbecoming.

For dress occasions, both formal and business, workmanship, texture, color, line, drape, becomingness are of paramount importance both for men and women.

The casual and informal Here comfort is of the first essence; durability is more or less secondary; but cleanability is also an important criterion. (8)

The following article was prepared for the October, 1957 issue of the Journal of Home Economics at the request of the Consumer Interest Committee of the American Home Economics Association.

In the years since the pattern industry announced the Revised Standard of Body Measurements for patterns, two questions have been repeatedly asked of the industry by some home economists. They are:

1. If pattern measurements have been standardized, why don't all patterns of the same size designation measure the same?

2. Are pattern measurements now the same as ready-to-wear measurements? (9)

When selecting a pattern size it should be remembered that body sizes not pattern sizes have been standardized. In other words, a standard has been set up indicating that if one's bust, waist, hips and back waist length measurements are such-and-such, the pattern size is so-and-so, no matter which company makes the pattern.

Standardized body measurements show what type and pattern size to select, and they show what alterations may be needed after one's body

measurements are compared with the standard.

Every pattern must have "ease" or "allowance," this is allowed in addition to the standard measurement.

The most important instructions that can be given to clothing class members or adult clothing groups regarding selection of patterns are these:

1. Take your body measurements--bust, waist, hips and back length.
2. Decide from these measurements, what size and what type pattern best suits your figure.
3. Compare your own body measurements with the standardized body measurements of bust, waist, hip and back waist length and decide whether basic alterations are needed.
4. Compare the pattern measurements with your own measurements and decide what alterations if any, are needed at these points.
5. Make all of these alterations in the pattern before cutting out the garment. (9)

The purpose of Penalis's study "Analysis of Easy To Make Dress Patterns To Determine Degree of Difficulty" was to discover the standard set by pattern companies for their easy-to-make patterns, and what range of difficulty might be found in the construction of a selected group of easy-to-make patterns. She hoped to develop a scale by which easy-to-make patterns could be created and to determine some features that would not be so easy to construct.

Penalis found that beginners often buy patterns that are marked easy-to-make and then they become discouraged because they have difficulty with certain features. Guide sheets which accompany patterns often present problems because they are hard to interpret and follow. Often times illustrations and directions will not be clearly stated or shown.

The origin of the easy-to-make pattern could not be found but it appeared on the market as a result of consumer demand for patterns that

would be easy-to-make. They also were developed in order to help the beginning sewer.

There are no set rules or regulations for the easy-to-make pattern and each company has its own standards as well as trade name for the easy-to-make pattern.

The significant differences between the "Easy-to-Make" and the "Very-Easy-to-Make" patterns are few. According to the information supplied by the companies the "Easy-to-Make" patterns have the following characteristics:

1. Set in sleeves with the normal armhole
2. Buttonholes
3. Some trimming.

"The Very-Easy-to-Make" patterns have:

1. All in one sleeve or a set in sleeve with a dropped armhole
2. Fewer buttonholes
3. Minimum number of pattern pieces in each design
4. More basic designs. (10)

The purpose of Hedgepeth's study development of "A Device For Measuring Understanding of Dress Design at the Eleventh Grade Level," was to develop a valid and reliable paper and pencil device to help in measuring the students understanding of dress design.

The device required that students have a recognition of the principles of design and that they be able to use these principles in solving specific problems involving design in dress selection.

On this device written descriptions and problems were sometimes supplemented by drawings of dresses, figures, faces, necklines and collars, and samples of material that illustrated different colors and textures.

This study seemed to indicate that teachers could develop a reliable paper and pencil device for measuring students' understanding of dress design and that dress design is a part of the instructional program at the eleventh grade level.

In recent years the general public has become increasingly aware of something called "good design." The artist, designer, museum curator, home-department edition and merchants are all partly responsible for this increased design-consciousness. (11).

This study was conducted to devise a method for measuring awareness of design. It was found that something as vague and abstract as the ability to recognize "good and bad" design could be measured. This study indicated that homemaking teachers of design may find a standardized way of appraising their students and evaluating their own teaching. Our choice of teaching methods is large; our responsibility and our reward is great when we choose and use the best we have.

Teachers are usually more successful when they create their own procedures for classroom instruction, not because their methods are superior to those of others, but each teacher finds and develops certain ways of doing things that are suited to her particular abilities and personality. (11)

Pollack gave some suggestions in the January 1955 issue of Journal of Home Economics that have proved helpful in making a plan of work for teaching. They are: (1) tackle only one specific problem at a time; (2) clarify and state the specific goals; (3) consider evaluation in relation to goals; (4) consider all sources available; (5) co-ordinate parts of programs; (6) assign specific responsibilities; (7) choose the best possible methods for each stage of the project; (8) provide for periodic checking of the progress toward goals; (9) work out a calendar that allows for good timing; (10) remember that all plans are based on the past and reach into the future. (12)

Beyond the financial advantages of home sewing, the creative possibilities it offers are becoming increasingly important. By permitting creative expression and creative solutions of clothing projects to our students, they will top heretofore unrealized abilities. (13)

One of our most important goals is to help students learn to think for themselves.

Teachers often enjoy teaching more and learn more if they encourage students to think for themselves and express their needs and desires. (13)

Sharpton's "A Survey of Home Economics Teachers in Oklahoma to Determine the Educational Preparation and Experience in Clothing" was a master's thesis of some factors that affect the teaching of clothing and related arts in the high schools. It involved four problems: (1) preparation through college, (2) experience since graduation, (3) additional education needs, and (4) evaluation of the college curriculum.

A questionnaire was used to secure information. It consisted of three main parts: (1) experience in college preparation, (2) experiences since graduation, and (3) additional needs and suggestions for college curriculum.

It was indicated by the teachers who checked the questionnaire that costume design was one of their most meaningful courses while they were teaching clothing units. Many of the teachers had very little training in the field of costume design therefore, they relied on art and applied art courses to furnish help in teaching principles needed in costume design. Many teachers indicated that insufficient time allowed for clothing design courses during college had been a handicap because it did not allow them to take some of the courses they felt were needed.

Most teachers indicated that the clothing selection and elementary construction courses were the most popular and of particular value to them. Other courses that the teachers considered to be of value in teaching clothing units were: advanced clothing, tailoring, and textiles.

It was assumed that the teachers chose their own course of study

for junior and senior high school classes, but in some cases they received help and instruction from supervisors or instructors. Most teachers included approximately the same subject matter list for their units; however, the time spent on these units tended to vary. The units included such things as application of art principles to clothing selection, grooming, buying personal clothing, and techniques of clothing construction. It was shown that more teachers stressed the application of art principles to clothing selection at the ninth grade level. It was stressed second in the eighth grade level and last at the eleventh grade level. The time length of these units ranged from one to 18 weeks. Grooming was included almost exclusively at the eighth and ninth grade levels. The time length of these units ran from one to 12 weeks. Buying of personal clothing was included last in the seventh and eighth grades, but all teachers of every grade level indicated that they spent from one to four weeks on buying units. Clothing construction units ranged from two to 32 weeks.

Teachers were asked to indicate whether or not they needed more preparation in clothing. Over half of the teachers indicated that they needed further college training, while the others felt no particular need for further training.

Most teachers indicated that they needed further help with tailoring, because it is a popular high school unit. Draping, fitting, and basic construction techniques were areas in which need for more help was expressed. Some teachers indicated that they needed help in such phases of clothing construction as short cuts in construction, fitting and helping students to learn the techniques of body measurements compared with pattern measurements, and in helping girls to select construction problems

that would not be difficult for them.

It was concluded from this study that the average teacher needed more training in clothing construction and textiles than was required for a teacher's certificate in homemaking. (14)

Martin's thesis "A Study of Subject Matter Content for Homemaking Classes in Oklahoma" was to determine the possible content, grade placement and sequence of the subject matter in clothing and textiles in junior and senior high school homemaking education classes.

. . . . When talking and working with other teachers she found that many of them like herself, had difficulty with the teaching of clothing and textiles. Some of the greatest difficulties appeared to be centered in the following problems.

1. What essential subject matter should be taught in the different units of clothing and textiles in each year of work in the total homemaking education program?
2. What do experienced homemaking teachers think should be the grade placement and logical sequence of difficulty for different problems in clothing and textiles subject matter in order to promote effective learning?
3. Can teachers select subject matter content to make each successive unit of study in clothing and textiles progressively more advanced, so that it will challenge students by providing new learning experiences? (15)

Only teachers who had several years of experience and had taught in four year programs were used as the sample for this study because the writer felt that they would be better qualified to help determine what should be included in the clothing and textiles units of the homemaking program.

Information for this study was obtained by the use of the check sheet and was answered by 60 experienced homemaking teachers in the state of Oklahoma.

The findings showed remarkable agreement about the content of clothing and textile courses, but they revealed disagreement among the teachers

in regard to grade level at which the subject content should be introduced.

As a group they display little differentiation in their choice of content for different grade levels for almost every problem is introduced at every level.

Only when good teaching is done can homemaking education really help to promote effective personal development and family life. Only when new problems of increasing difficulty suited to the age and the ability of the students are introduced on each advanced grade level, will the work interest and challenge students to learn. (15)

All teachers considered consumer problems important in the teaching of clothing and textiles.

The 60 teachers included all problems related to the selection of patterns and the developing of good work habits at the ninth grade level. The writer believed this to be an indication they recognized the need for studying and developing of good habits.

All teachers indicated that cotton material with a plain firm weave was used at the junior high level. They also gave ease of handling as the main reason for use of material of this type. These teachers believed that there were definitely a correlation between the type of garments made and the fabric chosen.

Teachers tend to give more emphasis to clothing construction problems than to other related problems in their clothing and textiles work. It was found that in most cases no new construction problems were introduced at the twelfth grade level but most new problems were introduced at the ninth, tenth and eleventh grade levels. (16)

Clayton, author of a pre-high school homemaking text book and Lewis, Bowers, Kettunen, Fleck, Fernondy, and Munves, writers of high school homemaking textbooks, were in agreement with their recommended study of art principles, lines, forms, space, shape, contrast of light and dark, color, fabric and texture. Ott, an educational representative for a

major pattern company and Omen, a former head of a consumer service department for a major chain store also recommended these areas for major study in the clothing units. They also felt that students should be guided to develop a keener awareness of such important factors as fit and appropriateness of the design for the figure as well as style.

The textbook authors mentioned in the above paragraph also placed importance on garment construction. They included discussion and illustrations of such techniques as pleats, fabric handling, pattern placement, pattern alterations, unit construction, seams and finishes, and others they felt to be of value and within ability of construction for the teenager.

These areas of study that were considered of major importance by the textbook authors as well as public service laywomen helped the study author to draw up a questionnaire that included an over-all investigation of the students awareness of good design in dress. They also gave a clue to the construction abilities that authorities in the field of clothing education felt teenagers should be capable of doing.

Labarthe, a textile chemist, Omen, representative of a large chain store, and Ott, also an educational representative for a major clothing pattern company were in agreement that students should be made aware of the importance of basic planning in clothing selection, and the effect it will have on the service they receive from a garment. These people agreed that students should be made aware of individual differences and how these differences affect the type of service individuals will receive from textiles as well as the finished garments. These beliefs gave the author her bases for questions concerning appropriateness of different textiles fabrics for different figure and dress designs.

Hedgepeth and Pollock both indicated in their writings that students should be encouraged to think for themselves and that the end results of their thinking would be determined by the pre-planning of the class instructors. Hedgepeth even went so far as to say that the choice of methods was large, but the teacher must choose and use the best method for her given situation.

Hedgepeth was also in agreement with the textbook authors mentioned earlier in feeling that high school girls are capable of learning the principles of design that must be used in good dress and that they can put these principles into good practice.

Sharpton's study proved that many high school clothing teachers in Oklahoma included such phases of clothing as buying, applications of art principles to clothing selection, grooming, and techniques of clothing construction in their units, but they varied the time length of these units. Sharpton was also in agreement with Hedgepeth and Pollock that the teacher greatly influences her students in the field of clothing and her training has much effect on her ability to teach these units successfully.

While Martin's study agreed with Sharpton's on the content of clothing units taught to the high school homemaking student, she found disagreement among the teachers in regard to when different phases of clothing should be included in the clothing and textiles units.

CHAPTER III

METHOD AND PROCEDURE

This study was conducted in high schools at Snyder and Hobart, Oklahoma. According to the 1950 U. S. Census Report the town of Hobart has an estimated population of 5,380 and Snyder has an estimated population of 2,000. These schools are two of the largest high schools in Kiowa County. The Hobart High School had a staff of 19 high school teachers and approximately 475 students, and the Snyder High School had a staff of 11 high school teachers and approximately 275 students in 1959-'60. Each school had only one full-time high school vocational homemaking teacher. The students of the Hobart Community were predominately town residents, but the Snyder student body was composed of both town and rural students.

In both the Snyder and Hobart High Schools students enrolled in the second and third years of the homemaking full-time course as an elective.

Both high school vocational homemaking teachers had as the objectives of their clothing courses to help students learn to make becoming selections in dress, to learn to recognize flattering styles, to know how to buy clothing and to help their students to develop a personal pride and to be better groomed young ladies, and to learn new and effective construction techniques.

Both teachers reported they were putting forth special effort to help the colored students who were enrolled in their classes. These

high schools had been integrated only four years. The teachers were collecting information concerning becoming colors, make-up and styles for the colored girl. Indian students had been enrolled in these schools for a number of years.

After talking personally with the teachers of those students who made up the sample for this study it was apparent that these teachers were concerned about the needs of their students and that their programs were planned around these needs as the teachers were able to define them.

The study sample was composed of 34 second year and 19 third year high school vocational homemaking students from the Hobart Public High School. Seven of the third year students from the Hobart High School had previously taken vocational homemaking four. The sample from the Snyder Public High School consisted of 22 second year and 18 third year vocational homemaking students. Three of the third year students had previously taken vocational homemaking four.

The second and third year students were selected because the writer believed that these students would have had more personal experience in selecting their own clothes than the homemaking one students. She thought these students would be more familiar with the phases of design and construction that were to be included in the questionnaire. These girls were also the age group (15-18 years of age) that the writer preferred to work with when teaching high school homemaking.

The Snyder and Hobart Schools were selected for this study because the writer felt they would be a good representation of the teen-age students of western Oklahoma, and she was acquainted with the teachers in these schools.

After developing her purposes and objectives for this study, the

writer consulted the Oklahoma Vocational Homemaking Curriculum Guide for Teaching Clothing as a guide for terminology that is used at the high school level. It was also a guide for the type of questions used and for the question content.

According to Good and Scates, (17) the questionnaire should be of some interest to the one answering the questions and should be short enough not to lose that interest. The questions should be stated so that superficial answers can be avoided and should not be too suggestive or unstimulating to the respondent. The answers or responses given on the questionnaire should be valid.

By using objective multi-choice check-answer type questions and open-end questions the writer hoped to meet requirements for the development of a reliable questionnaire.

The multi-choice questions were used because by using them the writer could expect the respondents to give definite answers. These answers would either be correct or incorrect and would show the investigator whether or not the respondent actually knew the subject matter. The check-answer questions are often used on questionnaires of this type because they are easy to tabulate, and they serve as a reliable method of collecting data providing the questions are easily interpreted and are valid.

The open-end questions are ones that take much thought and consideration when being developed. They often present problems when being tabulated because the respondents may give such varied answers that they will present problems when placing these answers into categories. The open-end questions were included on this questionnaire because the writer considered them to be the best and most reliable way to collect the informa-

tion desired. Since the open-end questions as a rule take more thought on the part of the respondent when being answered than do the check answer questions, this was another reason the investigator included them among her questions. She wanted to know if students would actually list the information she had asked for, and to see if they used original thoughts in answering the questions, or if they relied on the information already given on the questionnaire to help them answer these questions.

The questionnaire was composed of questions dealing with the principles of art. These questions were used to investigate such subjects as becoming colors for the complexion, becoming color harmonies and accent colors to be used for different area sizes. Investigation of students awareness of the relation and harmony of different lines was included in these questions. Some questions were concerned with students' ability to select fabrics and designs that were harmonious.

Questions concerning the human figure and the influence it had upon selection of good dress designs were also included in the questionnaire. These questions were used as a means of investigating the students ability to select designs that would be flattering for certain figure problems. They were to serve as a means of showing whether or not students were actually aware of line and the effect or illusion line can give. Questions concerning fabric selection for dress designs were included. To show whether or not students could recognize materials that would be easy to work with and to see if students select fabrics that would be flattering to different figures.

As a means of helping the writer to investigate the students' apparent construction ability girls were asked questions concerning the theory principles of construction. It was hoped that these questions would show the student's ability to choose correct methods of construction,

and the writer took the answers to be indicative of the methods that would be used when sewing.

The questionnaire was also designed to include the students' opinions of the principles and techniques of construction they should be able to do after they had completed the first and second years of homemaking.

Students' attitude toward sewing and their experience with sewing was also involved. This section was used as a means of investigating from whom students received most of their help and guidance when selecting and making their clothes.

The questionnaire was given to the students during their scheduled class periods. They had not been told of the questionnaire before coming to class.

The writer had assistance from both homemaking teachers when giving the questionnaire to their students. The purpose of the questionnaire was explained to the students before they took it. They were encouraged to do their very best. The questions used were based on the study objectives and they dealt directly with the stated purposes of the study.

When the investigator began the tabulation of the collected data she divided the students according to their course classification. This gave two groups, one group of 56 second year students and one group of 37 third year students. The comparison was made between the total number of second year students and the total number of third year students. The sample was divided and comparison made on the basis of classification as a means of helping the writer to determine if there was a difference in awareness and recognition of design principles of those students who had only two years of high school vocational homemaking and those who had three or more years of vocational homemaking.

There was no comparison except in instance dealing with socio-economic information made between the students of the Hobart High School and those of the Snyder High School. After preliminary analysis the writer felt there would not be enough variation between the students.

The tabulation of data was based on the summation of cases, frequency distribution of answers, proportion of the cases of one group to the other group, and averages.

CHAPTER IV

RESULTS OF FINDINGS

The sample to which the questionnaire was given consisted of 56 second year high school vocational homemaking students and 37 third year high school vocational homemaking students from two high schools in southwestern Oklahoma. Ten of the third year students had previously been enrolled in the fourth year vocational homemaking class.

As a means of helping to determine if the high school students' enjoyment of sewing would have any effect on the amount of sewing they did and on their ability to select becoming dress design they were asked nine questions concerning the amount of construction and selection they did and from whom they received help when doing these things.

In order to gather some information on attitudes toward sewing, students were asked if they liked to sew and if they did sewing at home. Fifty-five of the 56 second year students and 32 of the 37 third year students said they liked to sew. Eighty-four students actually did some sewing at home but nine of the students said they never did sewing at home. Of those students who did sew at home 67 received help from their mothers; 11 received help from sisters, and six students received help from grandmothers and aunts. Six students said they had no help from others with their home sewing.

Sixty-four of the 93 students had mothers who sewed for them, and six students sometimes wore clothes that were made by sisters-in-law.

Twenty-five students occasionally hired a dressmaker to do some of their sewing. An aunt sewed for eight students. Sisters and grandmothers each sewed for six students.

Each student listed more than one person as helping them make the selection of material and pattern that were used for their clothes. Forty-seven second year students and 28 third year students said they made the selections themselves. Thirty-three mothers of the second year students and 15 mothers of the third year students helped with the selecting. Seventeen of the second year students and 12 of the third year students sometimes had the help of a friend in selecting material and patterns, while four second year students and one third year student sometimes wore things selected by sisters. Only one girl from each of the second and third year students had things selected by their grandmother, and three second year students had aunts who occasionally selected the material and pattern for them.

When the students were asked if they bought most of their clothing ready-made or had it made especially for them, 27 of the 56 second year students and 20 of the 37 third year students stated that most of their clothing was bought ready-made. Twenty-eight second year students and 11 third year students said they made or had most of their clothes made especially for them.

Thirty of the second year students and 17 of the third year students had at one time been enrolled in the state 4-H club program, but 26 of the second year students and 20 of the third year students had never been enrolled in the 4-H club program. Some of these students had been enrolled in the 4-H Club Clothing Program as long as seven years while some had been enrolled in the program for only a year. 4-H club member-

ship had little or no influence on a student's attitude toward sewing or on the amount of sewing a student did; 4-H club also had little or no influence on the student's ability to select designs. For figures concerning this information see Table IV, appendix.

Of the sample of 93 students only three had been enrolled in special clothing construction courses such as the one offered by the Singer Sewing Machine Company.

As a means of studying the students' ability to choose good design in dress in relation to line, color of the garment, texture of the fabric, structural design, applied decoration and shape and space of related areas the writer included a set of five multi-choice questions.

The students were asked to select an unflattering color harmony for the fair complexioned, light haired, younger girl. Twenty-six second year students and 14 third year students selected the monochromatic color harmony of bright blue, medium blue, and light blue as the color harmony which would be least flattering to this girl; 13 second year students and 12 third year students chose the complementary color harmony of bright red, gray-green and medium dark red; 10 second year students and 14 third year students chose the adjacent color harmony of yellow-orange, bright yellow, and yellow-green.

A dress design with a medium large pointed collar, several vertical tucks on the bodice, and a fully pleated skirt with a deep hem was selected as being flattering to the tall, slender figure of a younger girl by 42 second year students and 30 third year students. Nine second year students and seven third year students chose a dress with scallops on the bottom of a straight skirt and two rows of ruffles on the blouse as the design that should be most flattering. Five second year students and no third year students selected a slim sheath dress with a single

row of buttons down the center front of the dress, a V-neckline and a patch pocket that was placed below the waistline as the dress they considered most flattering.

The students were asked to select fabric patterns that might be most flattering to the short, chubby figure. Thirty-seven second year students and 22 third year students selected small dainty prints. Thirty-two second year students and 18 third year students selected the solid colors, and 21 second year students and 16 third year students selected stripes. Plaids were selected by three second year students and four third year students. Scattered, large and bold prints were selected by two second and two third year students.

When asked if they thought the solid color or printed fabric would best emphasize the distinctive detail of a dress design 36 second year students and 27 third year students said they would choose the solid color, but 19 second year students and 10 third year students chose the printed fabric.

The students were asked if a brighter or duller color would be best when used as an accent color for a small area. Forty-one second year students and 29 third year students chose the brighter color, and 11 second year students and eight third year students selected the duller color as the one that would be best to use for an accent color that was to be used in a small area.

The students were asked questions to help the writer examine the ability of second and third year high school vocational homemaking students to select dress designs and fabrics that should be most flattering for different figure problems.

Students were asked to choose the most flattering line for the short

girl with a tiny waistline and large hips. Forty second year students and 30 third year students selected the vertical line as one that would be most flattering, and 10 second year students and five third year students selected the curved line. Horizontal lines were selected by seven second year students and two third year students.

The straight skirt with three back gores and kick pleats was selected by 27 second year and 15 third year homemaking students as the one which should be easiest to fit and most flattering to the figure with the small waist line and large hips. Eighteen second year students and 11 third year students listed the four yard gathered skirt as the one which would be most flattering for the described figure, and 12 second year and 11 third year homemaking students selected the straight two piece skirt.

The students were asked to choose the belt that would be most flattering to the short girl with the small waistline and large hips if she were wearing a straight skirt. Forty girls in the second year homemaking class and 29 in the third year class selected the narrow three-quarter inch belt. Nine second year girls and four third year girls chose the wide belt of contrasting color. Seven second year students and four third year students chose the four-inch cummerbund of self-material.

Forty-one second year students and 28 third year students selected the tailored roll-up sleeve as the sleeve style that would be most flattering to the short figure with a small bustline and large hips. Eleven second year girls and five third year girls selected the extremely large puffed sleeve. The long sleeve, fully gathered onto a large cuff was selected by four second and four third year girls.

As a means of helping to examine high school students' ability to

select dress designs that should be most flattering for their figure, the students were asked to list some of the influences upon their choice which they considered important from the standpoint of style and design. The considerations which were most often mentioned by the students are ranked in Table VI.

Students were asked to check the design that would be most flattering to the figure with large hips. The eight-gored skirt was checked by 27 second year students and 18 third year students. Twelve second year students and eight third year students selected the design with a patch pocket placed on the straight skirt.

When the students were interviewed concerning different necklines, shapes, style, lines of garments and sleeves that may give the most flattering effect to the figure with the large bust line, 30 second year students and 24 third year students selected the vertical line. The curved line was preferred by 19 second year students and 10 third year students, while two second year students and two third year students preferred horizontal lines. The narrow V-shaped neckline was selected by 31 second year students and 20 third year students. The high round neckline was selected by 14 second year students and 11 third year students. The low, scooped neckline was listed by eight second year students and nine third year students. Twenty-six second year students and nineteen third year students chose the close fitting three-quarter length sleeve as the one they would choose to be most flattering to the large bustline, and 20 second year students and 10 third year students selected the short, full set-in sleeve. Seven second year students and 11 third year students chose the large, full sleeve.

Students were asked to select from a list of eight fabrics the

fabrics they would consider to be more flattering for the over-weight figure. Cotton organdy was chosen by 33 second year students and 18 third year students. Percale was selected by 28 second year students and 18 third year students. Twenty-one second year students and eight third year students checked nylon chiffon. Slipper satin was checked by 21 second year students and 73 third year students. Wool flannel was picked by 14 second year students and 10 third year students. Seven second and seven third year students chose wool felt as a fabric they considered to be flattering to the over-weight figure. Velveteen was chosen by three second year students and by seven third year students. Nubby wool tweed fabric was selected by two second and two third year students.

The writer included two questions in her questionnaire dealing with high school vocational homemaking students' ability to select appropriate fabrics for dress designs.

Cotton broadcloth was selected by 38 second year students and 27 third year students to be used by a first year clothing student when making an easy-to-make design that could be worn for summer school or dates. For this design 13 second and eight third year students selected plaid cotton gingham, and six second year students and two third year students selected cotton satin.

After selecting the fabric they would use for the easy-to-make summer dress the students were asked to select a fabric, texture and design that they would consider flattering to the tall, thin figure. An unpressed pleated, cotton broadcloth skirt and a contrasting dressy blouse of white eyelet organdy was selected by 27 second year students and 19 third year students. Fifteen second year students and nine third year students chose

the soft sheer fabric such as cotton voile made in a four gored gathered skirt with a plain, fitted bodice. Soft acetate jersey made into an unlined straight skirt and boxy jacket was checked by 14 second year students and nine third year students.

Six questions were devoted to helping the writer gain understanding of high school homemaking students' ability to recognize easy-to-make and moderately difficult designs. Questions also dealt with the students' ability to select those designs which were within their capability of construction and to investigate their ability to read and understand the directions given on a guide sheet which accompanies a commercial pattern.

A dress with a fitted bodice, short cap sleeves, scooped neckline finished with a fitted facing, a gathered skirt and side zipper was the design that was selected by 27 second year students and 15 third year students as the design that would be easiest for a beginning sewing student to make in a clothing class. A slim sheath dress with set-in sleeves, peter-pan collar and bound buttonholes was selected by 18 second year students and 11 third year students. Twelve second year students and 11 third year students selected a shirtwaist dress fashioned with a back yoke, patch pocket, pleated skirt and machine-made buttonholes, attached collar and set-in sleeves as the design they would choose for the beginning student to make in her first clothing class.

Thirty-three second year students and 20 third year students said that they would set sleeves into the armhole by stitching long machine stitches on the seam line from notch to notch across the top of the sleeve, matching the center of the sleeve to the shoulder seam or line, and the underarm seam to the bodice side seam, then matching the notches

of the armhole and sleeve and basting in place before stitching. Seventeen second year students and 12 third year students chose the method of matching notches of the sleeve to those of the bodice armhole, then matching the sleeve seam to the underarm seam of the bodice, easing the fullness evenly across the top of the sleeve, basting and stitching. The method of matching the center of the sleeve to the shoulder seam and the underarm seam to the bodice side seam, then easing the fullness into the armhole and stitching it was the method selected by seven second year students and four third year students.

Students were asked to select the one of four given methods used to shorten a bodice pattern that is most usually given on the pattern or guide sheet accompanying a commercial pattern. Fourteen second year students and nine third year students selected the method of cutting about halfway between the bustline and waistline then lapping one piece over the other. Twelve second year students and seven third year students selected the method of cutting the pattern on the designated line and splicing with tissue paper. Two second year students and 17 third year students elected to use the method of shortening the pattern the desired amount at the bottom of the pattern. Eight second year students and four third year students said that they would shorten the pattern above the bustline dart.

When asked which method would be most effective to finish a neckline facing on a gingham dress, 35 second and 26 third year students indicated that they would turn under the facing edge one-fourth inch and edge stitch it. Fourteen second year students and eight third year students chose to bind the facing with hem tape, and seven second and three third year homemaking students selected the method of pinking and edge-stitching.

Forty-five second year students and 34 third year students thought that the pattern design with the large number of pieces would be harder to make, but 11 second year students and three third year students thought that the pattern with the fewer number of pieces would be the more difficult design to construct.

To help determine techniques and principles of construction that high school students think they should know and learn in homemaking class, a list of 13 techniques and principles of construction problems was given. Students were asked to check those things they felt a Homemaking One student should be able to do at the end of her first year of vocational homemaking. They were also asked to list other techniques and principles. The techniques and principles most often checked and listed by students are ranked in order of number of students. The number of students and their year of homemaking is also given in Tables VI and VII.

After indicating the clothing construction techniques and principles they thought the first year student should be able to do at the end of her first year of clothing construction the students then listed those techniques and principles they thought a Homemaking II student should be able to do at the end of her second year of clothing construction. This information is listed in Table VIII.

Other things such as gathering, making darts, covering bottoms and sewing on pockets were listed once or twice.

Summary of the Study Findings

The study sample from which the data were collected consisted of 56 second year and 37 third year vocational homemaking students from the Hobart and Snyder, Oklahoma High Schools.

The writer investigated students' attitudes toward sewing and the

amount of sewing done. She found that a majority of the high school homemaking students liked to sew and that they did sew for themselves. Students received help from their mothers and sisters more often than from other relatives and friends when selecting material and patterns and when actually sewing at home. They also wore clothing that was made for them by mothers.

In most cases the students' attitude toward sewing and the amount of sewing they had done had little influence on their ability to select becoming dress designs.

There was almost an equal number of students who said they bought most of their clothing ready-made and of those who said most of their clothing was made especially for them.

When investigating the high school vocational homemaking student's ability to choose good design in dress in relation to line, color of the garment, texture of the fabric, structural design, applied decoration and shape and space of related areas it was found that in most cases the students had difficulty in selecting becoming color harmonies for others, but they could in most cases select good designs from the standpoint of unity of line and space. They could select fabric patterns that would usually be more flattering for the given figure. They were also able to associate the importance of harmony of color, fabric, design and the area size in which they were to be used.

Students were asked questions concerning the selection of dress designs and fabrics that should be most flattering for different figure problems. Approximately 75 percent of the students were able to select lines and placement of line that would be most flattering to the figure. They were in most cases able to select such things as skirts, belts, and

sleeves that would be more flattering to the given figure type, but they showed signs of being unable to select more flattering necklines.

The students apparently had more trouble when selecting fabrics for given figures. This was their weakest division in this area of examination and a large majority of the study population selected the fabric that was considered by the study author to be least flattering for the given figure type. There were some cases where the student made no correct selections of the most appropriate fabric for given figure type, but in most cases the student was able to select at least one fabric considered correct by the author.

Students indicated that they very definitely considered their own figure and the effect a design would have when worn by them when selecting their own clothes. More students listed the effect a design would have on their figure as being important than did the style of the garment.

A majority of the students were able to select fabrics that would be suitable to use when making different dress designs. The students indicated by answers given to questions that they could recognize the appropriateness of the fabric for the dress design. In most cases they made correct selections when asked to choose the fabric that would be best for such designs as the very easy-to-make basic school dress, as well as the more detailed design.

When investigating the students' ability to recognize easy-to-make and moderately difficult designs the writer found that students showed a weakness in this area. The majority of the sample was unable to select a design that would be easiest for the beginning seamstress. No students were able to select the methods of construction for setting in sleeves, shortening bodices, and finishing facings that the writer had

considered to be most commonly used.

The writer asked students to list or check the construction techniques and principles they considered to be within the capability of a first year homemaking student after she had finished her unit of construction. Techniques and principles listed were: setting in a zipper; reading and interpreting a guide sheet; laying a pattern grain perfect; gathering a full skirt; fitting a facing for a round neckline; attaching a collar with a facing; making machine buttonholes; setting in sleeves; making tucks; pleats, bound buttonholes, scallops, darts and a few others. After checking some of the items students had listed the writer assumed that students did not always recognize construction problems. These students thought the second year student should be able to do several things after completing the second year of clothing construction; some of these things were: to work with different types of fabrics, making machine buttonholes, set in zippers, attach collars to necklines, make pleats, use interfacing, make belts, buckles and cummerbunds, scallops, match designs, line skirts and do simple alterations.

CHAPTER V

RECOMMENDATIONS AND CONCLUSIONS

The author found the questionnaire test method to be very effective in collecting data for this study. She considered the use of a questionnaire to be a reliable means of gathering the large response that was needed to give strength to the study. The writer would suggest that a pilot study be used if another study of this type is conducted.

Almost 90 percent of the study population which consisted of 93 high school homemaking students said they enjoyed sewing, and since almost 45 percent of the sample indicated that most of their outer-wear clothing was made by them or for them, it seems that these girls do not mind wearing clothes that are not bought ready-made. The writer would like to recommend that a follow-up study be done to see if students have a definite preference to wearing ready-made clothing over that which is made for them. The writer would also suggest that an investigation be made to study the influence of such factors as the availability of new improved fabrics on today's market and the improved pattern designs for teenage girls to see if they effect the indicated popularity of home sewing among the teen-agers. It would be interesting to see if students can obtain desired features of better-fitting and more stylish clothes of a higher quality fabric and construction more economically if they buy their clothing rather than make it. An investigation of this type would help teachers to meet the problems and demands of the students when they

are planning their own wardrobe. The writer would also recommend that a follow-up study be done to see if students actually buy most of their clothing ready-made and to see which articles of clothing they most often buy and which articles are most often made especially for or by them.

It would also be interesting to make an investigation to check the fiber content of the clothing that is bought ready-made and that which is made at home. This would be of value to teachers by helping to give more insight into students' clothing problems of care and serviceability. It could be of value when planning their clothing consumer units as well as construction units by giving awareness of the areas in which students need concentrated guidance. As Labarthe stressed in his article, consumers must know their own individual requirements in order to select fibers and fabric that will best serve them. (8)

There seems to be a tendency for the students living in the smaller community to make their clothing or to have clothes made for or by them. Sixty-six percent of the Snyder students indicated that most of their clothing was made especially for them, but only 33 percent of the Hobart students indicated that most of their clothes were made for them. It would prove valuable and interesting to investigate this on a broader scale range to see if students in larger cities buy more of their clothing ready-made than those girls in smaller cities.

The writer recommends that a study be conducted to see if students do as much home sewing in regions other than the southwest regions of the United States and to see if the amount and type of sewing is influenced by the region's climate.

The writer would conclude from data collected concerning help students receive when selecting their clothing that the 15-18 year age group does

not select their own clothing alone, but they want and receive help from others. This was indicated by the fact that most of the 93 questionnaire respondents said they received help from others when both selecting and making their clothing.

It would also be wise to study such factors as the students' need for acceptance and belonging to a group to see if they influenced the students' desire for help when selecting clothing. The writer also believes that it would be of value to investigate how responsible the students have been for making final decisions concerning their clothing. Investigation could also be made to determine whether or not the students dependency upon parents has influenced the amount of help they have when selecting their clothing.

It was concluded from collected data that even though students had at one time been enrolled in 4-H clothing projects and liked to sew they do not necessarily make or have most of their clothing made for them. It was then found that one-half of the non 4-H club members and 40 percent of the 4-H members said they made most of their clothes, but only 2 4-H club members and 7 non-members did no home sewing. Thus one may conclude that membership in 4-H in this Oklahoma county had little or no influence on the amount of home sewing done by the students.

The conclusion was drawn that most students are not able to select flattering colors that harmonize with the complexion and hair, yet many are able to recognize pleasing color arrangements and harmonies of fabric and clothing designs. One could conclude that students have not fully developed an awareness for color arrangement and selection because when answering the questions they repeatedly selected answers that were considered incorrect by the writer. Students should be encouraged to study

and experiment more with colors. It is recommended that this be done from the standpoint of make-up selections, personal color selection for different individuals and the combining of different clothing color harmonies for more pleasing results. Students often lack the self-confidence needed to develop color awareness and with the help of teachers who are aware of this weakness, the students may be more apt to study color and develop an interest in the field.

From the tabulation of the questions concerning flattering designs for different figure types, the writer concluded that students often have a tendency to select the skirt styles they considered to be most fashionable rather than the ones that are actually most flattering for them. Students chose such designs as gathered skirts for figures with large hips rather than the gored skirt which has not been a recent leading style. Most girls did indicate that they would select sleeves, neck lines and belt styles that were most flattering to the figure.

Students indicated on an open-end question that they would choose a dress design on the basis of whether or not it was flattering to their figure. But considering answers that students gave in reply to design questions the writer thinks this could indicate that girls of this age are not sure of the designs that would be most flattering for different figure problems, and they may not be able to recognize figure problems. Students were aware of the effect that lines can give to the figure and they showed indication of being able to select lines that are more pleasing to the figure.

In answering check-answers, multi-choice and open-end questions concerning the selection of fabrics that give flattering effect to different figures students often showed weakness. They were unable in most cases

to select the fabric that the writer would choose to be most flattering, but most students were able to select the fabrics that would be easiest to work with; however, the writer found that they were not always able to recognize designs that are easier to make. This was proven in questions concerning selection of easy-to-make designs and again in their listing of construction techniques that they thought that first and second year students should be able to achieve at the end of their respective years of homemaking. The writer feels this to be closely related to Penelis's findings that beginners often buy patterns that are marked easy-to-make and then become discouraged because they have difficulty when making them. This could very well be due to the fact that beginners do not recognize construction problems as was shown in data collected for this study.

On the basis of these conclusions concerning designs, line, and fabric, the writer recommends that students be encouraged to develop a keener awareness of fabrics, fabric designs and the influence they can have on the figure. They should be more aware of the effect a fabric plays on the final appearance of the dress design as well as the individuals' figure.

The writer concluded that some students have trouble in reading guide sheets and in being able to put the instructions into use. They were not always able to select the correct finishings and methods, but this could have been partially due to different terminology having been used by the author and the local teacher.

The writer suggests that a follow-up study be done showing the actual fabrics and illustration of designs to students. They could then make their choice of selection after seeing the fabric and design. This

would give the students an opportunity to see and handle the fabric so that they recognize such things as how the fabric handles, drapeability, texture and weight when they are unable to associate these features with the fabric name. When teaching these units to the high school vocational homemaking classes, the use of fabric and illustrations would be an effective means of presenting this information to students.

By completing this study the writer developed the general conclusion that high school age girls need and wish for more guidance in clothing selection. They are able in some instances to select things that are most flattering to them, but many times they are unsure and make wrong selections. The writer concluded from this study that homemaking teachers need desperately to stress more the importance of evaluation and awareness of good dress design in regard to clothing selection. The effect and appearance design can give to the figure also needs stressing.

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APPENDIX

TABLE I
 VOCATIONAL HOMEMAKING COURSES TAKEN PREVIOUSLY BY SECOND AND
 THIRD YEAR HIGH SCHOOL VOCATIONAL HOMEMAKING STUDENTS
 ENROLLED IN THE HOBART AND SNYDER
 OKLAHOMA HIGH SCHOOLS

Name of High School	Hobart		Snyder		Total	
Classification of Students Enrolled in High School Vocational Home- making	II	III	II	III	II	III
Years of Vocation- al Homemaking Previously Taken						
I	34	18	21	15	55	33
II	1	18	0	16	1	34
III	0	1	0	1	0	2
IV	0	7	0	2	0	9
Total	35	44	21	34	56	78

TABLE II
 AGE RANGE OF SECOND AND THIRD YEAR VOCATIONAL
 HOMEMAKING STUDENTS IN THE HOBART AND
 SNYDER, OKLAHOMA HIGH SCHOOLS

Name of High School	Hobart		Snyder		Total	
Classification in Vocational Home- making Classes by Years of Work	II	III	II	III	II	III
Age						
15	14	1	8	0	22	1
16	16	2	13	7	29	9
17	3	11	1	10	4	21
18	1	4	0	1	1	5
Total	34	18	22	18	56	36

TABLE III
 NUMBER OF SECOND AND THIRD YEAR HOBART AND SNYDER
 OKLAHOMA HIGH SCHOOL STUDENTS WHO HAD TAKEN
 HOMEMAKING IN JUNIOR HIGH SCHOOL

Name of High School	Hobart		Snyder		Total	
Present Classification of Students Enrolled in Second and Third Years of Vocational Homemaking	II	III	II	III	II	III
Number of Years of Homemaking in Junior High School						
0	3	2	7	7	10	9
I	28	17	15	11	43	28
II	3	0	0	0	3	0
Total	34	19	22	18	56	37

TABLE IV

COMPARISON OF AN EXPRESSED ATTITUDE AND AMOUNT OF SEWING DONE BY
 SECOND AND THIRD YEAR HIGH SCHOOL VOCATIONAL HOMEMAKING
 STUDENTS WHO HAVE BEEN MEMBERS OF THE STATE 4-H
 CLUB CLOTHING PROGRAM AND THOSE WHO HAVE NOT

Attitude Toward and Amount of Home Sewing Done	Second Year Students		Third Year Students		Total	
	4-H Club Members	Non- Members	4-H Club Members	Non- Members	4-H Club Members	Non- Members
	Like to Sew	29	26	15	18	44
Do Not Like to Sew	1	0	2	2	3	2
Make Most of Clothes or Have Them Made	11	13	8	9	19	22
Buy Most of Clothes Ready- made	19	13	9	11	28	24
Do Home Sewing	28	22	17	17	45	39
Do No Home Sewing	2	4	0	3	2	7

TABLE V
 DESIGN FACTORS TAKEN INTO CONSIDERATION WHEN SELECTING A
 DESIGN OR PATTERN BY SECOND AND THIRD YEAR HIGH
 SCHOOL VOCATIONAL HOME MAKING STUDENTS *

Design Factors Considered	Second Year Students	Third Year Students
Appropriateness of design for the figure	40	30
The style	25	21
Needs, wants and wardrobe plan	15	7
Material and its suitability for the design	14	4
Ease with which the design can be constructed	12	3
Occasion for which design could be worn	9	3
Expense of the design	2	2
Season	1	3
Desired finished appearance of the garment	0	4
Personality	0	3

*Student listed more than one factor taken into consideration when selecting a dress design.

TABLE VI

TECHNIQUES AND PRINCIPLES OF CONSTRUCTION THAT HOMEMAKING ONE STUDENTS SHOULD BE CAPABLE OF DOING AT THE END OF THE FIRST YEAR OF CLOTHING AS INDICATED BY SECOND AND THIRD YEAR HIGH SCHOOL VOCATIONAL HOMEMAKING STUDENTS*

Techniques and Principles of Clothing Construction	Second Year Students	Third Year Students
Set in zipper	56	33
Read and interpret a guide sheet	51	37
Lay a pattern grain perfectly	51	21
Gather a full skirt	47	21
Fit facing for a round neckline	33	28
Attach collar with a facing	34	28
Make machine buttonholes	27	21
Set in sleeves	27	12
Space evenly and stitch a group of tucks	19	5
Pleat skirt with pleats stitched down	9	8
Make bound buttonholes	8	8
Make fly--front opening with buttons and buttonholes	7	4
Scallop a neckline	3	1

*In all cases students checked more than one technique on the list.

TABLE VII

ADDITIONAL TECHNIQUES AND PRINCIPLES OF CONSTRUCTION THAT
 HOMEMAKING ONE STUDENTS SHOULD BE CAPABLE OF DOING
 AT THE END OF THE FIRST YEAR OF CLOTHING
 CONSTRUCTION AS LISTED BY STUDENTS*

Techniques and Principles of Clothing Construction Listed	Second Year Students	Third Year Students
Hem garments	14	9
Make darts	13	3
Sew on buttons, hooks, eyes and snaps	5	3
Cut garment correctly	6	0
Do machine hemming	3	3
Attach a waistband to a skirt	2	3
Sew on pockets	3	0
Name machine parts	3	0
Make slitstitches	3	0
Edge stitch a facing	2	0
Make unpressed pleats	1	1
Do stay-stitching	2	0
Match designs	1	0
Sew on material other than cotton	1	0
Know how to straighten material	1	0

*These techniques and principles were listed by students in addition to those given on the check list.

TABLE VIII

TECHNIQUES AND PRINCIPLES OF CONSTRUCTION THAT SECOND YEAR HOMEMAKING STUDENTS SHOULD BE CAPABLE OF DOING AT THE END OF THE SECOND YEAR OF CONSTRUCTION AS LISTED BY SECOND AND THIRD YEAR HIGH SCHOOL VOCATIONAL HOMEMAKING STUDENTS*

Techniques and Principles of Clothing Construction Listed	Second Year Students	Third Year Students
Work with different types of fabric	14	18
Make machine buttonholes	21	7
Set in Zipper	13	13
Attach collars to neckline	15	11
Make pleats	17	6
Use interfacing	3	14
Make belts, buckles and cummerbunds	14	2
Make scallops	12	1
Match designs	9	3
Put in skirt linings	10	2
Do simple alterations	0	11
Space evenly and stitch a group of tucks	6	5
Make bound buttonholes	4	4
Lay a pattern grain perfect	2	2

*In all cases students listed more than one technique or principle.

DESCRIPTION OF MARY:

Mary is an attractive girl who has a fair complexion, blue eyes, and blond hair. She is a short girl with a small bustline, tiny waist and large hips. She has done no sewing before enrolling in a high school homemaking class.

Please take these things into consideration when answering these questions.

17. Mary must select a design for her first sewing experience. There are several designs that she likes. Which dress should be the easiest for Mary to make for her first sewing experience?
- A. _____ A shirtwaist dress with a back yoke, patch pocket, pleated skirt and machine-made buttonholes, applied collar and set-in sleeves.
 - B. _____ A slim sheath dress with set-in sleeves, peter-pan collar, and bound buttonholes.
 - C. _____ A dress with a fitted bodice, scooped neckline finished with a fitted facing, a gathered skirt, a side zipper, and short cap sleeves.
18. Mary's dress will be one that she will wear for spring and summer dates and school. As a beginner what would be her best choice of fabric for an easy-to-make dress?
- A. _____ Plaid cotton gingham
 - B. _____ Cotton satin
 - C. _____ Bulky cotton knit
 - D. _____ Cotton broadcloth
19. Mary is a short girl with a tiny waist and large hips, which of the following lines will be most flattering to her?
- A. _____ Horizontal lines (such as a waist yoke and tucks around the bottom of the skirt.)
 - B. _____ Vertical lines (such as a row of buttons down the center front of her dress and a V-neckline with a narrow collar.)
 - C. _____ Curved lines (such as a curved neckline and curved patch pockets that are placed below the waist line.)
20. Which of these skirts would be the easiest to fit and the most flattering for Mary?
- A. _____ A straight two piece skirt.
 - B. _____ A four yard gathered skirt.
 - C. _____ A straight skirt with three back gores and kick pleats.

21. Which of these belts would be the most flattering to Mary's figure if she wears a straight skirt?
- A. _____ Wide belt of contrasting color.
 - B. _____ A gathered 4 inch cummerbund of self-material
 - C. _____ A narrow 3/4 inch belt of self-material.
22. Which of these sleeves would be the most flattering to Mary?
- A. _____ Extremely large puffed sleeves.
 - B. _____ Long sleeves fully gathered onto a large cuff.
 - C. _____ Tailored roll-up sleeves.
23. When Mary selects fabric she shall consider her personal coloring (fair complexion, blue eyes, and blond hair and her figure short, small bustline, tiny waist & large hips). Which of the following color schemes may be least flattering to a girl of Mary's build and coloring?
- A. _____ Monochromatic--shades and tints of one color. Her costume would be bright blue jewelry, medium blue cotton broadcloth dress, and dark blue shoes.
 - B. _____ Complementary--colors that are opposite on the color wheel. Her costume would be bright red dress, gray-green belt and jewelry and red shoes.
 - C. _____ Adjacent--colors that lie next to one another on the color wheel. Her costume would be a yellow orange blouse, bright yellow skirt and yellow-green sweater and shoes.
24. Mary's friend Sue is a tall, thin girl. She must also select a fabric and design to make in class. What fabric, texture, and design would be best for Sue?
- A. _____ Sheer, soft material such as cotton voile made in a four gored gathered skirt with a plain fitted bodice.
 - B. _____ A soft acetate jersey made in an unlined straight skirt, and a boxy jacket.
 - C. _____ An unpressed pleated cotton broadcloth skirt and a contrasting dressy blouse of white eyelet organdy.
25. Because Sue has had more sewing experience than Mary her teacher felt she could do a more difficult problem. Which would be the most flattering dress for Sue and the best from the standpoint of good design?
- A. _____ A slim sheath with a single row of eighteen buttons and buttonholes down the center front, and a V-neckline and one round patch pocket below the waistline.

- B. _____ Scallops around the bottom of a straight skirt and two vertical rows of ruffles on the bodice or blouse.
- C. _____ A medium large pointed collar, several vertical tucks on the bodice, and a fully pleated skirt with a deep hem.
26. When you select a design or pattern to make what are some of the things that influence your choice and that you consider important from the standpoint of style and design?
27. Which of the following designs would be most flattering for the figure with large hips?
- A. _____ Patch pockets placed on a straight skirt.
- B. _____ Eight-gore (8 pieces) skirt.
- C. _____ Skirt gathered at the waistline.
28. Which of the following features would be most flattering for the figure with a large bust? Check one in each of the following groups.
- LINES:**
- A. _____ That give vertical effect.
- B. _____ That give horizontal effect.
- C. _____ That give curved effect.
- NECKLINES:**
- A. _____ Low scooped necklines.
- B. _____ Narrow, V-shaped necklines
- C. _____ High rounded necklines.
- SLEEVES:**
- A. _____ Short, full set-in sleeves.
- B. _____ Long, full sleeves fitted onto a cuff.
- C. _____ Close fitting 3/4 length sleeves.
29. Listed below are several materials that differ in weight and texture. Which of these materials will probably be most flattering to the overweight figure?
- A. _____ Nubby wool tweed.
- B. _____ Slipper satin.
- C. _____ Cotton organdy.

- D. _____ Wool flannel
- E. _____ Nylon chiffon.
- F. _____ Percale.
- G. _____ Velveteen.
- H. _____ Wool felt.
30. Listed below are several patterns commonly seen in fabrics. Check the patterns that might be more flattering to the short, chubby figure.
- A. _____ Scattered large and bold prints.
- B. _____ Small dainty prints.
- C. _____ Plaids.
- D. _____ Stripes.
- E. _____ Solid colors.
31. Which one of the following methods for setting in sleeves would most likely be given on a guide sheet?
- A. _____ Match center of sleeve to the shoulder seam and the underarm seam to the bodice side seam; ease fullness and stitch.
- B. _____ Match notches of the sleeve to those of the bodice armhole, match sleeve to underarm seam, ease fullness evenly across the top of the sleeve, baste and stitch.
- C. _____ Stitch a row of machine gathering stitch on the $\frac{5}{8}$ inch seam line from notch to notch across the top of the sleeve, or two rows, one on the $\frac{5}{8}$ seam and one on the $\frac{1}{2}$ inch line. Match center of the sleeve to the shoulder seam, match underarm seam to the bodice side seam, match notches of the armhole and sleeve, baste, and stitch.
32. Check which one of the following ways may be most desirable for shortening a waist pattern.
- A. _____ Cut the pattern on the designated line and splice with tissue paper.
- B. _____ Cut about halfway between the bust line and waist line, then lap one piece over the other.
- C. _____ Shorten the desired amount at the bottom of the pattern.
- C. _____ Shorten above the bustline dart.

33. Which one of the following methods would be best to use when finishing the outer edge of a neckline facing on a gingham dress?

- A. _____ Pink and edge stitch.
- B. _____ Bind with hemming tape.
- C. _____ Turn under $\frac{1}{4}$ inch and edge stitch.

COMPLETE the following three sentences by marking out the incorrect word or words and leaving the correct word or words.

- 34. The more pieces a pattern has the (easier) (more difficult) it may be to construct.
- 35. A pattern with distinctive design detail usually requires the use of a (solid) (print or figured) fabric to properly emphasize the design of the pattern.
- 36. The smaller the area the (brighter) (duller) the accent color should be.
- 37. Check the construction problems listed below that you think a student at the end of her first year in homemaking class should be able to do.
 - A. _____ Read and interpret a guide sheet.
 - B. _____ Lay a pattern grain perfect.
 - C. _____ Scallop a neckline.
 - D. _____ Attach a collar with a facing.
 - E. _____ Fit facing for a round neckline.
 - F. _____ Set in sleeves.
 - G. _____ Make a fly-front opening with buttons and buttonholes.
 - H. _____ Gather a full skirt.
 - I. _____ Pleat skirts with pleats stitched down below the waist.
 - J. _____ Space evenly and stitch a group of tucks.
 - K. _____ Set in a zipper.
 - L. _____ Make machine bottonholes.
 - M. _____ Make bound bottonholes

LIST OTHERS:

N. _____

O. _____

P. _____

38. List construction problems in addition to those checked in question 32 that you think a homemaking II student should be capable of doing at the close of the second year. These things should be more advanced than those listed for the first year student.

VITA

Lo Ann Fowler Henslee

Candidate for the Degree of

Master of Science

Thesis: A STUDY OF SECOND AND THIRD YEAR VOCATIONAL HOME MAKING STUDENTS'
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